HYPOTHESES

Hypothesis I consists of a plodding—and occasionally inaccurate—summary of the action of the play, with a brief didascalic notice attached at the end. The most striking characteristics of the analysis are: (1) the emphasis on the responsibility of the Athenian authorities rather than the populace generally for all the city's troubles; (2) the disproportionate attention paid to the scenes involving the Megarian and the Boiotian; (3) the implicit condemnation of Dikaiopolis for his 'proud' conduct after he makes his peace; and (4) the apparent lack of awareness that the play was intended to be anything other than an earnest (if occasionally witty) plea for peace. Musurus' version of Hyp. I contains numerous minor variants not noted in the apparatus, the general intent of which is patently to improve the style, most often by moving verbal elements to final position in their cola. Similar hypotheses are attached to all other Aristophanic comedies except Th.

1 ἐν τῷ φανερῷ: 'in the open air'.

2 ἐξαπατῶντας: Cf. Ach. 114 ἄλλως ἄρ' ἐξαπατώμεθ' υπὸ τῶν πρέσβεων;


5 πεπυσμένοι τὸ πράγμα: A naturalizing misrepresentation of the text; the Acharnians actually learn of Dik.'s peace-treaty by smelling the libations as they are carried by (Ach. 179–80).


7 καταλεύσειν ὁρμῶσιν: 'they make haste to stone him'.

10 πτωχικήν στολήν: A momentary irruption of poetic language; cf. [E.] Rh. 503 πτωχικήν ἔχων στολήν.

τοῖς Τηλέφου ρακώμασι: Cf. Ach. 432 with n.

11 οὐκ ἄχαρίτως: 'in a not unwitty fashion'.

11-12 The focus on Perikles and the Megarian Decree to the exclusion of everything else in Dik.'s Telephos-speech reflects Hellenistic scholarship's interest in Ar.'s plays as a source of political biography; cf. Pax Hyp. III. 18-19, where the references to Perikles and Pheidias at Pax 605-11 are highlighted in a similar fashion.

12-14 παροξυνθέντων ... εἰρηκότος jumbles together (1) the objection to Dik. speaking on behalf of the Spartans sounded most emphatically by the united chorus at Ach. 315-16 with (2) the situation afterward, when the Acharnians are indeed divided in their reaction and some of them are even ready to attack the hero (Ach. 557-71) but the question of whether he ought to defend the enemy is never raised.

13 ἐπιφερομένων: 'trying to attack him'.

ἐνισταμένων: 'making the opposing argument' (LSJ s.v. B. IV. 1).

14 τὰ δίκαια αὐτοῦ εἰρηκότος: Cf. Ach. 560-1.

θορυβεῖν πειράται: Probably a garbled allusion to Ach. 573 ποὶ χρή βοηθεῖν; ποὶ κυδομόν ἐμβαλεῖν;

15 διελκυσμοῦ is not 'a brawl' (LSJ s.v. 3) but 'a bitter dispute'.

κατενεχθεῖς: 'after moving down', i.e. toward the audience, as the parabasis begins at Ach. 626.

ἀπολύει: 'acquits', as if Dik. had been on trial before them.

16 πρὸς τοὺς δικαστάς ('to the jurors') reflects the influence of the discussion of the lawcourts at 676–718 (and cf. Ach. 364-5n.). Elmsley's θεατάς ('spectators') eliminates the confusion, but nothing suggests that the author of the Hypothesis has been more consistent and careful here than elsewhere and the paradosis ought probably to be retained.
17 καὶ ἄλλων τινῶν: Cf. the similarly dismissive summaries of the contents of parabases at Pax Hyp. Ill. 20–1; Ra. Hyp. I. 16–19.

19 φέρων ἐν σάκκῳ: In fact, the girls walk on stage and enter the sack only after putting on the piglet-costumes their father offers them (Ach. 740–5).

20 ἐγχέλεις καὶ παντοδαπῶν ὀρνίθων γόνον: The attention paid the Boiotian’s eels and birds to the exclusion of the other goods he brings (Ach. 874, 878–80) reflects the fuss Dik. makes about these items in particular (Ach. 876–7, 881–94). παντοδαπῶν ὀρνίθων γόνον is an adaptation of a high-style periphrasis; cf. Olson–Sens on Archestr. fr. 60. 9-10.

ἀνατιθέμενος: ‘carrying on his shoulder’.

22 βαλὼν εἰς σάκκον: A detail invented by the author of the Hypothesis (cf. Ach. 929–51n.), who apparently imagines that the Megarian leaves behind the sack in which he (allegedly) brought his daughters on stage (Hyp. I. 19 with n.).

24 καθυπερηφανεῖ: Presumably a reference in the first instance to Dik.’s high-handed treatment of Derketes (esp. Ach. 1030–5) and the bridegroom’s request (Ach. 1054–5).

24–5 παροικούντος: Another naturalizing misinterpretation, in this case of 1072. On stage, Dik. and Lam. probably share a single house; cf. Introduction, Section V.C.


29 κακῶς ἀπαλλάττων: ‘escaping badly’, i.e. ‘having got the worst of the fight’.

30 ἀναλύων: ‘going away’ (e.g. Plb. ii. 32. 3; Ath. 1. 16b), i.e. from the party at the Priest of Dionysos’ house.


characteristics of the play the author of the Hypothesis would claim to be assessing is unclear.

32 ἐπὶ Εὐθύνου ἄρχοντος: ‘in the year when Euthynos (PA 5655; PAA 433917) was eponymous archon’, i.e. in 426/5 BCE. RΓ’s Εὐθυμένους reflects the influence of Ach. 67.

διὰ Καλλιστράτου: ‘with Kallistratos (PA 8127; PAA 561075) as producer’. Kallistratos also produced Daitales, Babylonians, Birds, Lysistrata, and probably other Aristophanic comedies as well. Cf. Introduction, Section I.
33 δεύτερος Κρατίνος Χειμαζομένοις: For Kratinos, one of the greatest comic poets of the previous generation and an important rival of Ar. in his youth (2nd place behind Eq. at the Lenaia in 424; 1st place at the City Dionysia in 423, where the original Nu. placed poorly), Ach. 849n.; Rosen 37-58; Luppe and Rosen, in D. Harvey and J. Wilkins (eds.), The Rivals of Aristophanes (London, 2000) 15-20, 23-39, respectively. Nothing else is known of Χειμαζομένοι ('Storm-tossed').

33-4 τρίτος Εὐπολίς Νουμηνίαις: Eupolis son of Sosipolis (PA 5936; PAA 442535) was almost an exact contemporary of Ar. (although he died before him sometime during the final decade of the Peloponnesian War) and had almost certainly won at the Lenaia the previous year (IG II² 2325. 126). His Flatterers took first place ahead of Peace at the City Dionysia in 421, and at Nu. 553-4 Ar. accuses him of plundering Knights for the plot of his Μαρικᾶς (Lenaia 421). Cf. Storey, Phoenix 44 (1990) 1-30; Nesselrath, in Harvey and Wilkins (above) 233-46. No fragments of Νουμηνίαι ('New Moons'; cf. Ach. 999n.) survive.

Hypothesis II combines a careless and confusing summary of the initial scenes of the play (vv. 1–6) with specific references to the Telephos-speech (vv. 7–8; cf. Ach. 528–39) and Dik.’s initial self-defence (vv. 9–10; cf. Ach. 309–10, 313–14). Similar ten-line metrical hypotheses attributed to the Alexandrian scholar Aristophanes of Byzantion (c.257–180 BCE) are attached to all other Aristophanic comedies except Th.

4–5 In fact, Amphitheos alone brings a peace-treaty/libations from Sparta.

6–8 ὧν καθάπτεται κτλ.: Cf. Hyp. I. 11–12, although the poet is here explicitly identified with his hero.

8–10 ἱκανῶς is to be taken with αἴτιον, while σπονδάς ⟨τε⟩ λύσιν τῶν ἐφεστώτων κακῶν is intended as another obj. of φησι, which must be understood as 'describes' vel sim.

DRAMATIS PERSONAE

The text from which Γ³’s list of characters was copied had the names organized in two columns (the first beginning with Δικαιόπολις, the second with συκοφάντης), which were intended to be read from top to bottom, one after the other. Γ³ copied instead from left to right, mixing the contents of the columns together. R preserves only the first column of what must have been a very similar two-column list.
In the centre of the scaenae frons is a single large door, which is part of the standard setting for a drama of any sort and has no significance for the audience until it is put to specific use. An anonymous male character, eventually assigned the name Dikaiopolis (406 with n.), enters from a wing. His mask is dark red ('sunburnt') with a gaping mouth and a beard (Stone 22–3, 28–31) and his wig is white (Stone 60–5), all of which marks him from the first as an old man (cf. 397). He is dressed in a chiton (Stone 170–2) and, on top of that, a countryman's rough outer robe or τρίβων (184–5n.). Heavy boots or ἐμβάδες ('rough shoes') are on his feet (Stone 223–5); that he must eventually ask Euripides for a staff suggests that he does not have one with him now (447–8n.; cf. 111–12n.). Like all male characters in the play, Dik. wears a long theatrical phallus, which for the moment is rolled up and tied at his waist (Stone 72–100). A small sack or basket is in his hand; this plays no part in the action until 162–4. For the larger dramatic significance of the hero's costume, Introduction, Section V.B. Dik. sits down on the ground (25n., 29), most likely off to one side rather than near the centre of the stage; sets his bag or basket down beside him; and begins to wait, fidgeting and perhaps emitting an occasional anguished groan. The setting is not specified until 19–20 and might initially be taken to be the Theatre of Dionysos itself. The time of day is also unclear; meetings of the Assembly were supposed to begin at dawn (19–20n.), but the reference at 21 to the Agora being full suggests that it is by then sometime toward mid-morning (cf. Hdt. iv. 181. 3; Pherecr. fr. 178), and at 40 it is said (perhaps as a disgusted joke) to be midday. Lys. and Ec. begin in a similar fashion, with a solitary figure on stage awaiting the arrival of others who are late for a meeting.

1–42 Starkie tentatively identified these verses as a parody of the prologue of Euripides' Telephos (cf. Introduction, Section IV.C), but E. fr. 696. 8 (=PMed. i. 15. 8) leaves little doubt that the Euripidean hero in fact declined to detail his sufferings (καὶ πόλλ' ἐμόχθησ', ἀλλὰ συντεμῶ λόγον ('I had many troubles, but I will cut the story short')). For the mix of stylistic registers and sentence-types (typical of Ar.'s style generally), Dover, G&G 224–36.

1–22 For the priamel structure, which alternates between pleasures (5–8, 13–14) and pains (9–12, 15–16) and culminates in Dik.'s discussion of his most immediate and substantial cause for grief, the absence of anyone else from the Pnyx, Edmunds 26; W. H. Race, The Classical Priamel


1–3 For the idea that troubles almost inevitably outnumber joys in human life, Mimn. fr. 2; Pi. P. 3. 81–2 ἐν παρ’ ἐσθλὸν πήματα σύνδυο δαίσεται βροτοῖς / ἀθάνατοι ('the immortals
portion out to men two pains for every good'); Diph. fr. 107 ἢ τύχη / ἐν ἀγαθὸν ὑποχέασα τρί’ ἔπαντλεὶ κακά ('fortune pours out one good thing and then adds three troubles on top').

1 ὅσα: An internal limiting acc. (KG i. 310; cf. 2 βαιά, 4 τί) used as an exclamation, like ὡς in 7 (KG ii. 439).

dή: GP 212. Despite ἐδήχθην in 18, the reflexive pron. ἐμαυτοῦ makes it clear that δέδηγμαι must be mid. rather than pass.; cf. V. 374–5 τοῦτον ... ποιήσω δακείν τὴν καρδίαν ('I will make this fellow bite his heart', i.e. 'I will make him miserable'). Fraenkel (Beobachtungen 18–19) argues that the pron. has a humorous effect, since its presence implies that it might be possible to 'bite' the heart of someone else. For δάκνω meaning 'cause grief', 323–5n., 376.

τὴν ... καρδίαν: The heart is the emotional and personal centre of an individual already in Homer (e.g. Od. 1. 310) and thus the most painful place to be wounded (esp. Pl. Smp. 218a δεδηγμένος ... τὸ ἀλγεινότατον ὦν ἄν τις δηχθεί, τὴν καρδίαν γὰρ ἢ ψυχὴν ἢ ὅτι δεὶ αὐτὸ ὤνομάσαι ('bitten in the most painful way one can be, in my heart or my soul or whatever one ought to call it'); cf. 12 with n., 483–5n.; Lys. 9–10), and the idea that the worst griefs bite at or consume it, or that one who has such troubles bites or eats his own heart as he ponders them, is traditional (e.g. H. ll. 6. 202; Od. 9. 75; Hes. Th. 567; Op. 451, 799 with West ad loc.; Thgn. 1323–4; Simon. PMG 579. 5; A. Ag. 1471; E. Alc. 1100; cf. Taillardat § 296; López Eire 152–3). Contrast 5 τὸ κέαρ ηὐφράνθην.

2 ἥσθην: 'I was made happy' (Goodwin § 55).

dέ is adversative, despite the omission of μέν (GP 165).

βαιά: 1n. Poetic vocabulary (e.g. Pl. P. 9. 77; adesp. PMG 970; Parm. 28 B 8. 45; A. Ag. 1574; S. Tr. 44; E. fr. 825. 1; Archestr. fr. 49. 2; in prose at Democr. 68 B 119), first attested at Sol. fr. 10. 1 and elsewhere in comedy only at Nu. 1013; Polioch. fr. 2. 4. Here 'few', as regularly in the pl. (e.g. Anan. fr. 3. 2; Pl. Pae. 2. 74; A. Pers. 1023; S. Ai. 292; Polioch. fr. 2. 4; Archestr. fr. 32. 3). For the repetition, López Eire 160.

πάνω: Used in a similar fashion at Pax 54–5 καὶ νὸν τρόπον, / ... καὶ νὸν πάνω. For the function of the word in comedy, Dover, G&G 53–7.

γε is Elmsley's correction of d's δέ; cf. GP 172. Dover, G&G 227, suggests that the repetition of the particle may reflect rural usage, but there is no positive evidence to support the thesis. The MS against which ΓΕ were corrected (i.e. φ) dealt with the problem by converting δέ into μέν.
τέτταρα: In fact, Dik. lists only two pleasures (5–8, 13–14), and Blaydes and Graves suggest that the number 'four' stands here for 'a few' (cf. V. 260; Pherecr. fr. 175; Men. Dysk. 390 with Handley ad loc., 402; Russo,

SIFC 26 (1952) 217–18), while Dover, G&G 227, argues that this may be another rural colloquialism. The structure of the line suggests that the word is a punchline of some sort and it seems better to assume that the immediate point is that Dik. can easily count up everything good in his life, the grand total being exactly ... four, and that he never completes his catalogue.

3 ώδενήθην: Here of mental grief, as at e.g. 9*; V. 283b; Lys. 164; Men. Dysk. 125; Philem. fr. 108. 5; S. El. 804; E. Hipp. 247.

ψαμμακοσιογάργαρα: 'sand-hundredheaps', a typically extravagant Aristophanic coinage; for the formation, cf. διακοσιόδραχμα and τριακοσιόδραχμα at IG I3 248. 28–9, 35–7. The numberlessness of the sand was a traditional image (e.g. Lys. 1260–1; H. Ill. 2. 799–801; Pi. O. 2. 98; P. 9. 46–8; adesp. PMG 1007; Delphic oracle Q99. 1 ap. Hdt. i. 47. 3; cf. Taillardat § 659), and ψαμμακόσιος also appears at Eup. fr. 308 (420s BCE). A γάργαρα is a limitless quantity (Alc. Com. fr. 19. 3; Aristomen. fr. 1; adesp. tr. fr. 442; cf. Hsch. γ 167, 411), and γαργαίρω is accordingly 'teem' (fr. 375; Cratin. fr. 321; Sophr. fr. 30; Tim. PMG 791. 96).

4 φέρ& ίδω: 'All right, let's see ...' vel sim.; Dik. racks his brain for a pleasure worth mentioning. Colloquial; always followed by a question in Ar. Cf. Stevens 42; López Eire 98–9.

tί δ’ ἥσθην: For postponement of the δέ-question until after an instigatory imper., GP 174–5. Elmsley's expulsion of δ’ is unnecessary; cf. Av. 812 φέρ& ίδω· τί δ’ ἥμιν ὄνομ& ἄρ’ ἔσται τῇ πόλει; For ἥσθην, 2n., 13*.

χαιρηδόνος: A hapax legomenon formed by analogy with μεληδών (Simon. PMG 520. 2), ἀχθηδών (Th. ii. 37. 2; iv. 40. 2; [A.] PV 26; Pl. Cra. 419c; Lg. 734a), and ἀλγηδών (e.g. Hdt. v. 18. 4; S. OC 514; E. Med. 56; Andr. 259; Pl. Phd. 65c; X. Mem. i. 2. 54); presumably intended to sound clever if not sidesplittingly funny, although there is some humour in the fact that the coinage describes something good rather than bad. Cf. Weber 1–3 (who argues that the word is borrowed from another poet and perhaps from E. Tel.); Beobachtungen 15–16; Dover, G&G 228.

5 ἐγ& (a) (cf. 118, 904; not found in A.; in S. only at OC 452) appears to be colloquial (Stevens 59). For the postponement of γε, 60; GP 149.

τὸ κέαρ ηὐφράνθην: 1n. For ἦ& (anon. de Com. XXVIII) rather than ε& (all other witnesses), Threatte ii. 486–7. κέαρ is an uncontracted form of the Homeric κήρ and is high
poetic vocabulary (e.g. Pi. P. 10. 22; A. Ag. 11; [A.] PV 245 ἴλγωνθην κέαρ; S. OT 688; Tr. 629; E. Med. 911); in comedy only here and at Eup. fr. 106. 2 (= E. Med. 398). Cf. Dover, G&G 225.

6-8 Σ̣EΓΓ2, citing Theopomp. Hist. FGrH 115 F 94, reports that the demagogue Kleon son of Kleainetos of the deme Kydathenaion (PA 8674; PAA 579130) received a bribe of five talents from certain islanders in return for attempting to arrange a reduction in their εἰσφορά‎ (by which Σ̣ or its source apparently means 'tribute payment'; normally a

'special financial contribution') but was forced by the Knights (below) to give the money up. The fact that Kleon remained προστάτης τοῦ δήμου‎ ('chief demagogue') until his death in 421 shows that he was not convicted of acting contrary to the interests of the Athenian people (which would have brought a penalty of ἀτιμία‎ ('loss of civic rights')), and Luebke, Observations Criticae in Historiam Veteris Graecorum Comoediae (Berlin, 1883) 17–18, followed by Merry and van Leeuwen, argued that Theopompos must be mistaken and Dik. must be referring to a scene in Babylonians (cf. Bab. test. iv), which would lend some point to the contrast drawn in 9 between this pleasure and a specifically 'tragic' grief. Against this is the fact that there is no other mention of the Knights in connection with Bab. and that Eq. 507–10 can arguably be taken to imply that a chorus of Knights was not used on stage before 424. Carawan, CQ NS 40 (1990) 137–47 (cf. G. R. Bugh, The Horsemen of Athens (Princeton, 1988) 107–14), accordingly points to evidence elsewhere of a conflict between Kleon and the Knights in this period (299–302; Eq. passim; Σ̣ΕΓΓEM Eq. 226 = Theopomp. Hist. FGrH 115 F 93) and suggests that the demagogue may in fact have been bribed (perhaps by the Milesians; cf. Eq. 361, 930–3) and accused of official misconduct before the Assembly by leading Knights under a procedure known as a προβολή‎ (for which, Todd 121). After a trial had been approved but before it occurred, Kleon surrendered the money (doubtless maintaining that he had done nothing wrong) and put an end to the matter, precisely as Aristophon does at D. 21. 218. In that case, there may have been some reference to these events in Bab., so that the two possibilities are not mutually exclusive. But it is very difficult to believe that Ar. would have let the matter slip in Eq., and it seems more likely that Luebke was right and the reference is to Bab. For Kleon's alleged confrontation with Ar. over the play and the subsequent hostility between the two men (reflected in Dik.'s expression of pleasure in the demagogue's discomfiture), 299–302 with n., 377–82n.; Introduction, Sections I, III.

τοῖς πέντε ταλάντοις: i.e. of silver; one Athenian talent contained 6,000 drachmas.

Allegations of political bribery and corruption involving multiple talents of silver are common in Ar. (Eq. 435–6, 438; Nu. 1065–6; V. 669–71; Th. 811–12; cf. Timocl. fr. 4. 1) and probably have some basis in contemporary political reality (esp. Plu. Per. 23. 1; cf. Harvey, in P. A. Cartledge and F. D. Harvey (eds.), Crux (London, 1985) 76–117).
οἷς = ἀ, via attraction of the rel. pron. (KG ii. 406-8; cf. 152, 677).

ἐξήμεσεν: Illicit eating and drinking is a regular Aristophanic image for political corruption (e.g. Eq. 103, 258, 707, 824-7; cf. 257-8n.; Taillardat §§ 538, 708-10), and to be forced to give up bribes and the like is accordingly to be made to 'vomit [them] forth' (Eq. 404, 1147-9; cf. fr. 625; Taillardat § 711; Davidson, CQ NS 43 (1993) 53-66).

ὡς: 1n.

ἐγανώθην: Lit. 'I was made to shine' (cf. Anacr. PMG 444 οὐ πόθῳ στιλβῶν ... οὐδὲ μύρων ἀνάπλεως καὶ γεγανωμένος ('not gleaming with desire ... and not covered with scented oil and shining')) and thus 'delighted' (A. fr. 78c. 55; Pl. R. 411a; cf. V. 612; Ra. 1320; Pl. Phdr. 234d).

τοὺς ἱππέας: 'the Knights', Athens' liturgical class, whose grown sons made up the city's cavalry (in this period probably 1,000 strong (Eq. 225; Philoch. FGrH 328 F 39) and supplemented by 200 mounted bowmen). After they retired from service as horsemen, Knights fought as hoplites, and their politics were by and large probably more conservative than those of radical democrats like Kleon. Cf. Bugh (above) 39-78; Spence 9-17, 180-216.

ἄξιον γὰρ Ἑλλάδι: 'a worthwhile thing for Greece'; a common use of ἄξιος + dat. in Ar. (e.g. 205; Eq. 616; Nu. 474 with Dover ad loc., 1074; Av. 548) and Euripides (Alc. 1060; Heracl. 315; Ion 1618; Or. 1153), but also in Plato (e.g. Smp. 185b). Identified by Zeff as borrowed from E. Tel. fr. 720 κακῶς ὀλοίατ'· ἄξιον γὰρ Ἑλλάδι ('May they perish miserably; for that would be a worthwhile thing for Greece'); note the omission of the def. art. (typical of tragedy). Dover, G&G 229, suggests that the phrase ἄξιον γὰρ may have passed into common usage by this time (cf. adesp. com. fr. 1109. 5), meaning that there may be no specific parodic intent. This seems unlikely, given (1) the inclusion of the word Ἑλλάδι; (2) the systematic fashion in which Ar. parodies Tel. in Ach. (Introduction, Section IV.C); and (3) the fact that the passage from which the half-line comes was most likely a curse on individuals who had done the Greek world great damage (presumably Paris or Helen (cf. Cropp, in Collard, Cropp, and Lee 52)), which would fit Dik.'s (and Ar.'s) view of Kleon exactly. It is none the less the case that no further use is made of Tel. until 331-2.

9 ὠδυνήθην: 3* n.

ἔτερον αὖ: '[something] else to balance that'; not 'yet another [trouble]', since this is the first one Dik. has specifically described. Also at e.g. Nu. 757; Pax 295; Av. 844; Th. 459.
τραγῳδικόν: 6–8n.; the ambiguity (both 'fit for a tragedy' and 'connected with tragedy') is deliberate. Exclusively Aristophanic vocabulary (also Ra. 769, 1495; Pl. 424), although the suffix -ικός enjoyed broad popularity in the late 5th and 4th c. (1015–16 with n.; Eq. 1375–81 with Neil on 1378; A. N. Ammann, -ΙΚΟΣ bei Platon (Freiburg, 1953), esp. 264–6; Dover, G&G 229; EGPS 118–19).

10–11 Nothing else suggests that in the late 5th c. tragic playwrights paraded into the Theatre with their choruses before performances, and this is thus perhaps a reference to events during the Proagon held a day or two before the dramatic festival began, when each poet in turn, accompanied by his actors and chorus, mounted a temporary platform in the Odeion and announced the subject of his plays (Pl. Smp. 194b (a Lenaia play); DFA 67–8; Wilson 96–7). Given terms such as χορὸν αἰτεῖν, it is also possible that the original Proagon formula 'Theognis, bring on your chorus' (εἴσαγ' ... τὸν χορόν) eventually came to mean 'Theognis is didaskalos of the next play'.


(ἔ)κεχήνη: Here, as often, an expression of empty-headed expectation (e.g. 133; Eq. 651, 755, 804; Nu. 996); contrast 30 with n. For the ending, Rutherford 234–7.

προσδοκῶν τὸν Αἰσχύλον: The anonymous Vit. Aesch. 12 (cf. ΣREF) reports that at some point after A.'s death (between 457 and 455) the Athenians voted that anyone wanting to restage one of his tragedies would receive a chorus (cf. Ra. 868; Quint. x. 1. 55; Philostr. VA 6. 11), and this passage and the repeated allusions to the pseudo-Aeschylean PV in Eq. and Pax (cf. Olson on Pax 319–20) make it clear that Aeschylean revivals (or what passed for them) were being staged by the mid-420s; cf. Cantarella, RAL 362 (1965) 363–81; DFA 86; Newiger, Hermes 89 (1961) 422–30; Dover, Frogs, p. 23. Less likely, the point is simply that Dik. is a befuddled old man thoughtlessly awaiting the brilliant poetry of his youth and abruptly informed that he is going to be seeing ... Theognis. In any case, a taste for Aeschylus marks the hero as an old-fashioned, traditionally minded character; cf. Nu. 1364–79. ἀνεῖπον is 'make a public proclamation' (e.g. V. 1497; Pax 550; E. lon 1167; Th. ii. 2. 4; iv. 105. 2; Pl. R. 580b), and κῆρυξ ('herald') is accordingly to be supplied with ὁ δ' ἀνεῖπεν (ΣREF); cf. Ec. 684 καὶ κηρύξει τοὺς ἐκ τοῦ βῆτ' ἀκολουθεῖν ('and [the herald] will announce that those from the beta-group are to follow along'). For heralds, 43–5n.

ὦ Θέογνι: Theognis (PA 6736; PAA 504498; TrGF 28) was a tragic poet who is attacked at 138–40 (where see n.) for the alleged 'frigidity' of his verse; the implication of the two passages taken together is that he had a set of plays at a recent Lenaia festival. ΣREF reports
that Theognis was nicknamed ‘Snow’ (Χιών) and identifies him (not necessarily correctly) with one of the Thirty Tyrants of 404–403 (cf. X. HG ii. 3. 2; Lys. 12. 6, 13-15).

**12** Cf. Nu. 1368; Ra. 53–4 πόθος / τὴν καρδίαν ἐπάταξε πῶς οἴει σφόδρα ('longing really smote my heart, you can be sure!'). The verse is formally a question, but πῶς ... δοκεῖς is in fact the colloquial equivalent of a lively adverb or interjection; cf. 24; Nu. 881; Ec. 399; Pl. 742; Diph. fr. 96. 1; E. Hipp. 446; Hec. 1160; IA 1590; Pirith. 38 Page; X. Mem. iv. 2. 23; Pearson on S. fr. 373. 5; Dover, G&G 230, and on Ra. 54; López Eire 108. The jumbled word-order reflects the speaker's agitation; cf. Beobachtungen 16-19.

ἐσείσε μου ... τὴν καρδίαν: σείω ('shake') is here 'throw into confusion, upset'; cf. 315 ταραξικάρδιον; Dover, G&G 230-1. For the heart as the centre of feelings and emotions, 1n.; Handley, RhM 99 (1956) 208-9.

**13-14** ἐπί + dat.: 'immediately after' (e.g. V. 1046; H. ll. 7. 163–7; E. Cyc. 483; Or. 887, 898; Hdt. ii. 22. 3; Theoc. 7. 53 with Gow ad loc.).

Μόσχῳ ... Δεξίθεος: We know nothing about Moschos (PAA 659715; Stephanis # 1748) and Dexitheos (PAA 303392; Stephanis # 596)

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beyond Σ'REF's assertion that the former was a bad κιθαρῳδός ('performer who plays a kithara and sings') from Agrigento, whereas the latter was an excellent κιθαρῳδός who had been victorious at the Pythian games, although some said that he was 'frigid' (138–40n.). Some but not all of this could have been made up on the basis of this passage, and there is no reason to doubt that Moschos is a historical individual and print Bentley's ἐπὶ μόσχῳ, 'with an eye to winning a calf' (nowhere attested as a prize in any of Athens' dramatic or musical contests). There might none the less still be a pun on βοῦς/Βοιώτιον ('cow/Boiotian'); cf. Landfester, RhM 113 (1970) 93–4. In any case, the incident in question is supposed to be well known to the audience and this is most easily taken as a reference to the citharoedic competition held in the Odeion during the quadrennial Great Panathenaia (IG II² 2311. 4–11; Plu. Per. 13. 9–11; cf. Pl. Grg. 501e-2a with Dodds on 501e5; [Arist.] Ath. 60. 3; Σ'REVEMA Nu. 971; Davison, JHS 78 (1958) 33–41; Shapiro, in J. Neils (ed.), Goddess and Polis (Hanover, 1992) 57–60, 65–70), in which case the contrast between ποτέ and τῆτες in 15 requires a date of 430 at the earliest.

εἰσῆλθ(ε): 'came on stage' (e.g. X. An. vi. 1. 9); of the entrance of dramatic characters at Pax 1050; Pl. 872.

Βοιώτιον: 'a Boiotian [song]' (cf. Th. 1175 Περσικόν ('a Persian [song]')), i.e. a song set to the Βοιώτιος νόμος ('Boiotian tune'), which began slowly but then became more vigorous
(S. fr. 966 'whenever someone sings the Boiotian tune, slowly at first but always making it more intense' ap. Zenob. ll. 65; S β 582), the point perhaps being that the nature of the song reflects the difference between the two performers. The Βοιώτιος νόμος, like the ὄρθιος νόμος (16 with n.), was thought to have been invented (or at least named) by Terpander (Heraclid. Pont. fr. 157 ap. Plu. Mor. 1132c–d; ΣREF); cf. Posidipp. (PMil.) ix. 25; West, AGM 214–17, 333.

15–16 τήτες: 'this year' (Nu. 624; V. 400; fr. 154; Lys. fr. 216 S. ap. Harp. T 12), i.e., presumably, at the citharoedic contest at the Great Panathenaia in Hekatombaion (roughly August) 426 (cf. 13–14n.).

ἀπέθανον καὶ διεστράφην ἰδών: ἀποθνῄσκω is sometimes used to mean 'pass out' (Pax 700; Herod. 1. 60 with Headlam ad loc.; more commonly ἐκθνῄσκω (e.g. Antiph. fr. 188. 7–8; Pl. Lg. 959a)), but here the sense appears to be 'I nearly died and in particular (GP 291) was tortured'. For διαστρέφομαι used of torture on the device known as the κλίμαξ (lit. 'ladder'), adesp. com. fr. 450; cf. Eup. fr. 99. 1–2, 8, 11; contrast Eq. 175; Av. 177. Precisely how the 'ladder' worked is unknown; perhaps the victim was tied to a series of rungs fastened to a central pole and his body broken as the rungs were twisted in different directions.

ὀτε δὴ: 10*-11n.

παρέκυψε ... ἐπὶ τὸν ὄρθιον: παρακύπτω in Ar. is always 'bend over and poke one's head out' vel sim. (V. 178; Pax 982,

985; Th. 797, 799; Ec. 202, 924; cf. Theoc. 3. 7; van Leeuwen noted the verbal contrast with τὸν ὄρθιον), and ἐπὶ + acc. must mean 'with an eye to performing' (cf. LSJ s.v. C. III. 1). Since 9–14 emphasize the impression created by various figures when they first appeared on stage rather than the quality of their performance, it is more likely the simple fact of Chairis' emergence from the wing than his posture as he sings that disturbs Dik. The ὄρθιος (lit. 'steep, uphill', i.e. 'high-pitched' or 'loud'; cf. 1042n.) νόμος is also mentioned at Eq. 1279 and Hdt. i. 24. 5 (cf. A. Ag. 1153) and, like the Βοιώτιος νόμος (13–14n.), was said to have been invented by Terpander (Poll. iv. 65; S o 575; cf. Terp. PMG 697; Plu. Mor. 1140f).

Χαϊρις: A κιθαρῳδός ('performer who plays a kithara and sings') (Stephanis # 2593; Koumanoudes # 2129) also mentioned at Pax 950–5; Av. 858; Pherecr. fr. 6 (420 BCE), and probably to be identified with the αὐλητής ('pipe-player') of the same name (Stephanis # 2594) referred to at 866 and Cratin. fr. 126 (431 BCE), although ΣREF Av. 858 says that this is a different man. The claim of ΣREF 866 that Chairis was a Theban may be only an inference from the text (cf. Halliwell, CQ NS 34 (1984) 85), although many famous 5th- and 4th-c.
pipers were from Thebes (Roesch, in H. Beister and J. Buckler (eds.), Boiotika (Münchener Arbeiten zur alten Geschichte, Band 2: Munich, 1989) 203–14; West, AGM 366–7; cf. 862–3 with n., 868–9). The name is very rare but appears in a catalogue of Athenian war-dead dating probably from 409 BCE (IG i3 1191. 172; PA 15251; cf. DAA 177 + = IG i3 900 (a dedication by the same individual's son, c. 410–400), a date which roughly matches the disappearance of the musician Chairis from the literary record after Birds in 414. The phrase Χαίρις δώδεκάρθουν ('Chairis singing an uphill [tune]') eventually became a proverbial way of referring to someone with a good voice (App. Prov. v. 21).

17–18 ἀλλ’ introduces an abrupt shift in narrative direction (cf. GP 7–8; Basset, in NAGP 84–5), as Dik. abandons his catalogue of past pleasures and pains (4–16; cf. 2n.) and turns his attention to his current source of grief, introducing the actual theme of the play.

ἐξ ὅτου ῥύπτομαι: A bathetic equivalent of ἐξ ὅτου τράφην ἐγώ ('since I was a child'; cf. Av. 322*), with the image taken up again at the end of 18. For the vb., Rutherford 239. That the average person bathes on a more or less regular basis, especially before important social occasions, is taken for granted in Ar. (e.g. Eq. 50; Pax 1139; Av. 132 with Dunbar ad loc., 140; Lys. 1065–6). whereas to be habitually dirty or to stink is treated as disgusting (852–3n.; Nu. 43–4). Cf. Olson on Pax 843–4, 1103; Ginouvès passim. For bathing children (i.e. before they are old enough to bathe themselves), Lys. 19, 880–1; Men. Sam. 252–3.

ὑπὸ κονίας τὰς ὀφρῦς: In place of the expected ὑπ’ ὀδύνης τὴν καρδίαν ('by grief in my heart'; cf.

1n.) (thus Rogers), picking up on ὅποτ(ε) in 17; further bathos. κονία is literally 'wood-ash', which was mixed with water to produce a crude alkali-powder used as soap (Lys. 469–70; Ra. 710–13; Pl. R. 430a–b; cf. 845n.; Plin. Nat. 28. 191; 31. 107). A failure on Triklinios’ part to recognize that the ι is long led to the addition of γε in Γ τΑλδ. ὀφρύς (‘eyebrow’) is used on occasion as a poetic equivalent of ‘eye’ (E. Cyc. 657 (lyric); cf. A. Ch. 285 (corrupt): S. Ant. 831 (lyric); Gow, CR 58 (1944) 38–9), but there is probably also an allusion to the role of the eyebrows in signalling strong emotion (1069–70n.), here grief and anger.

19–20 ὁπότ(ε) = ὁτ(ε), as at E. Or. 812.

κυρίας ἐκκλησίας: By Aristotle’s time there were four regular meetings of the Athenian Assembly in every prytany (23–4n.), and the first of these was referred to as the κυρία ἐκκλησία and entrusted with the city’s most important business, whereas ambassadors (by which the author of [Arist.] Ath. seems to mean ‘foreign ambassadors’ rather than Athenians returning from official missions abroad) such as the Persian Pseudartabas (91–125) were
only allowed to address the third ([Arist.] Ath. 43. 3–6 with Rhodes on 43. 3, 6). It is possible that the latter restriction did not exist in 425 or that in Ar.'s time the term κυρία was applied indiscriminately to all regular meetings of the Assembly, as opposed to πρόσκλητοι or σύγκλητοι ἐκκλησίαι, which were called for special occasions, as Σ[REF] (cf. Σ[AMG] Aeschin. 1. 60 = 1. 138 Dilts; Phot. p. 191. 8–12) would have it (thus Sommerstein). In any case, Ar. is less interested in legal niceties than in the demands of his plot.

έωθινῆς: Meetings of the Assembly began at dawn (Th. 375; Ec. 20–1, 84–5, 739–41; IG i3 68. 30; cf. Av. 1286–9), as did lawcourt sessions (V. 100–4, 215–17, 245, 552) and the working day in general (Av. 488–92; Pl. 1120–2; Alex. frr. 78. 5; 259. 3–5).

ἐρημὸς ἡ πνὺξ αὑτηΐ: With a gesture which at last defines the setting of the action (cf. initial n.). Pay for Assembly attendance was only introduced after the democratic restoration in 403 (Ec. 183–8, 300–10; [Arist.] Ath. 41. 3 with Rhodes ad loc.), and before that many average citizens clearly did not involve themselves in the day-to-day conduct of the city's business unless forced to do so; cf. 21–2n.; Th. viii. 72. 1 with HCT ad loc. The Pnyx was located on rising ground west of the Akropolis, with a view out over the Attic countryside (cf. 32), and was the regular meeting-place of the Assembly (Eq. 749–51; V. 31–2); in this period, it had a capacity of about 6,000. Cf. J. Travlos, Pictorial Dictionary of Ancient Athens (New York, 1971) 466–76; Thompson, Hesperia Suppl. 19 (1982) 134–8; B. Forsén and G. Stanton (eds.), The Pnyx in the History of Athens (Papers and Monographs of the Finnish Institute at Athens, vol. 2: Helsinki, 1996). Athenian tardiness was apparently proverbial (Lys. 56–7). For αὑτηΐ scanned — — (i.e. with internal corruption), 1056. The B-editor dealt with the problem by emending to ἡδεΐ.

21–2 Cf. Ec. 300/1–3b, where the chorus complain that in the old days (before payment of a triobol for attendance was instituted) τοὺς ἐξ ἄστεως ('men from the city') never went to the Assembly but instead καθῆνετο λαλοῦντες ἐν τοῖς στεφανώμασιν ('sat chattering in the garland-market').

οἱ δ': i.e. the other Athenians.

ἐν ἀγορᾷ λαλοῦσι: The Agora, located below and to the north-east of the Pnyx, is repeatedly referred to as a place where the city's residents gathered to talk (e.g. Eq. 1373–80; Nu. 1003; Th. 577–8; Phryn. Com. fr. 3. 4; Pl. Ap. 17c; Thphr. Char. 8. 13; D. 25. 52). As the name of a well-known place, ἀγορά does not require an article; cf. Eq. 293; Nu. 1005; V. 492. For λαλέω as a contemptuous way of characterizing unnecessary or unwanted talk, Eup. fr. 116; Dover, Frogs, p. 22; cf. 705, 716, 932.
κάτω και κάτω: Lit. 'both up and down', i.e. 'this way and that, every which way' (Av. 3; Lys. 709; adesp. com. fr. 1088. 5).

to σχοινίον φεύγουσι το μεμιλτωμένου: According to ΣREF (cf. Poll. viii. 104), official attempts were made to encourage Assembly-attendance by blocking streets that did not lead to the Pnyx, removing goods for sale from the market place, and stretching out a long ochred cord, manned by bowmen (53–4n.), which was used as a sort of dragnet, with anyone whose clothes were stained by it being subject to a fine. The source of this information is unknown (although cf. D. 18. 169 (an equally vexed passage)), but it may be only late scholarly conjecture, in which case 'the ochred cord' might actually stand via synecdoche for 'the line produced [on the ground] by an ochred cord', i.e. a carpenter's line (Phil. AP vi. 103. 5–6 = GPh 2753–4; cf. Leon. AP vi. 205. 3 = HE 1994) used to define the purified area within which the Assembly met (43–5n.); φεύγουσι ('they flee') would then have to be taken metaphorically ('keep their distance from'). μίλτος is red ochre, a mineral pigment whose colour reflects the presence of iron oxide; according to Plin. Nat. 35. 31, 33, the best varieties came from Lemnos and Kappadokia. Cf. Amips. fr. 14; Arist. Mete. 378a20–3. μίλτος was also used to dye wood (H. II. 2. 637; Od. 9. 125; IG II2 1672. 12–13) and as a cosmetic (Eub. fr. 97. 5–6; cf. Pl. Com. fr. 82). Cf. Blümner iv. 103. 5–6; cf. Phil. Com. fr. 82). Cf. Blümner iv. 478–83; Forbes iii. 215–16; Photos-Jones et al., ABSA 92 (1997) 359–71. To be distinguished from κιννάβαρα (bisulphate of mercury), from which vermilion was produced. For σχοινίον ('rope, cord'), Olson on Pax 35–7.

23–4 οὐδ’ οἱ πρυτάνεις ἥκουσιν: For the use of οὐδὲ to connect a negative clause to a preceding positive one (common in poetry but very rare in Attic prose), GP 192; Dover, G&G 233. Athens’ Βουλή or Council was made up of 500 citizens over age 30, 50 from each tribe, and was chosen annually by lot. The representatives of each individual tribe served as a group, in an order again determined by lot, as prytaneis for a period of 35 or 36 days in a normal year. In this capacity they had charge of the city's day-to-day affairs, set the agenda for the Council as a whole and

the Assembly and ran the meetings of both (cf. 53–4n., 59–60n., 173), and ate together in the Tholos. Cf. [Arist.] Ath. 43. 2–4; D. 18. 169–70; Boule 1–48, esp. 16–25. Nothing suggests that there was a quorum for any form of Assembly in this period (Hansen (1983) 7–10), but the presence of the prytaneis was obviously crucial.

ἀλλ’ ἀωρίαν ἥκοντες: In sharp verbal contrast to οὐδ’ ... ἥκουσιν (23). ἀωρίαν is 'untimely', i.e. 'late', as opposed to ἐν ὥρᾳ, 'on time' (e.g. V. 242; Pax 122). Adverbial acc.; cf. Dodds on E. Ba. 723.

eἶτα δ’ ὠστιοῦνται: The late 5th- and 4th-c. comic and tragic poets routinely use a construction in which a nom. participle is followed by a finite vb. introduced by εἶτα (e.g.


Nu. 386; Anaxandr. fr. 16. 2–3; [A.] PV 777; S. El. 51–3; E. El. 921–2) or, less often, ἔπειτα (498; Eub. fr. 72. 3–4; Timocl. fr. 23. 2–3; E. Ion 1523–5); cf. KG ii. 83; Dover, G&G 233–4. Elsewhere Ar. occasionally uses κάτα (Eq. 391–2; Nu. 409) and κάπειτα (Nu. 624–5) in a similar way, but not d’s εἶτα δ(έ), which serves to introduce the next item in a list of objects or actions (649; Eq. 25, 377, 604; V. 1087; Av. 712; Lys. 1287). Dobree accordingly proposed emending to εἶτα διωστιοῦντα (cf. Σ ὠστιοῦνται· διωθήσονται), while Starkie, citing the version of the text preserved in the Suda (which he reports as εἶθ’ οἵδ’ ὠστιοῦνται) and the fact that ‘Ar. does not use εἶτα δέ ... after a participle except when another participle immediately follows’, prints εἶθ’ ώδ’ ὠστιοῦνται (with ώδε = δεῦρο; cf. 745 with n.). In response to Dobree, it must be said that διωστίζομαι would be a hapax and that the prefix in Σ’s gloss is merely an intensifier designed to signal that ὠστίζομαι is a frequentative form of ὠθέομαι (cf. below), while pace Starkie (1) the Suda has only οἵδ’ (itself most likely a crude attempt to give the vb. a subject rather than evidence for a textual variant) and (2) Ar. uses εἶτα δέ after a participle at only one other place (Eq. 377), and a single example cannot be taken to define a rule which is then used to emend a second text. With Sommerstein and Henderson, therefore, I print the paradigm and take εἶτα to mark a disgusted recognition of the contrast between the actions defined by the participle (having come late) and the finite vb. (none the less trying to get a good seat); ‘then—can you believe it?—’. Cf. 291, 1024 (where ἀπολέσας must be supplied from 1022); Eq. 281; Pax 284; Barrett on E. Hipp. 702–3. For an aggressive attempt to get a good seat in the Assembly despite having arrived late, Ec. 95–7. For jostling in other public places, 257–8 with n. (in the street), 843–4 (in the market place); Pax 1006–9 (at the fish-stalls in the market place); Lys. 330 (women about a fountain); Pl. 330 (at the entrance to the Pnyx in a time of paid attendance); Thphr. Char. 15. 6 (seemingly in a street); Theoc. 15. 65–77 (a crowd of sightseers trying to enter a palace); Herod. 4. 54 (a crowd in a temple); cf. Telecl. fr. I. 13 (25n.). ὠστίζομαι (frequentative of ὠθέομαι (‘push’) and thus lit. ‘bump into someone repeatedly’) is exclusively comic vocabulary; also with dat. at 844; Lys. 330.

πώς δοκεῖς: 12n.

25 A troubled verse: ἐλθόντες seems pointless after ἥκοντες in 24, if required to stand alone, while d (although not the Suda) lacks a def. art. before πρῶτον ξύλου, which has struck most editors as odd. Naber proposed ἀλλήλοις περὶ τὸ πρῶτον ξύλον (cf. Telecl. fr. 1. 13 τῶν δὲ πλακοῦντων ὡστιοζόμενων περὶ τὴν γνάθον ἢν ἀλαλητός), although this creates medial caesura, whereas Starkie prints ἀλλήλοισι περὶ Πρῶτον Ξύλον and argues that ‘the first bench’ may have been a well known—if otherwise unattested—place-name, which thus requires no article (21–2n.). More likely, περὶ πρῶτου ξύλου defines the prize for which the prytaneis are contending (772 with n.; Eq. 791; Poultney 184), ‘a seat in the very front’ (cf. below; Poll. iv. 121; viii. 133; Hsch. ξ 101; LSJ s. πρότερος B. I. 1), and the
problem is with ἐλθόντες. Bachmann suggested ἐλκοντες ('tugging' vel sim., which adds nothing to ὠστιοῦνται in 24), while Starkie prints ἔρροντες (not particularly happy before καταρρέοντες in 26); the word may instead be an intrusive variant for ἥκοντες in the line above, in which case it is impossible to know what it has driven out, and I print it with obels. Assembly-speakers properly stood before the crowd, whereas everyone else sat (29, 59, 123, 638; Eq. 749–50, 783; Ec. 86, 152, 165, 297–7), normally on the bare rock (esp. Eq. 783–5). This passage suggests that wooden benches were set up near the front of the Pnyx for use by the prytaneis in their capacity as presiding officers (23–4n.; cf. Ec. 86–7 and Din. 2. 13, both of which, however, refer to arrangements after the rebuilding of 404/3) and presumably for visiting dignitaries as well, although the presence of such benches is not otherwise attested and ξύλον ('wood' and thus by extension 'wooden [bench]'; cf. V. 90 (below)) might simply have the transferred sense ‘seat’ (thus Ribbeck). In any case, Dik.’s point is that the prytaneis display extraordinary gall by arriving late but none the less insisting on having the best seats. Cf. the behaviour of the litigious maniac Philokleon, who στένει / ἢν μὴ 'πὶ τοῦ πρώτου καθίζηται ξύλον' ('groans if he doesn’t sit on the front bench', i.e. in the courtroom) (V. 89–90), although he at least has the good grace to come far earlier than anyone else to secure his place (V. 100–5).

26–7 ἀθρόοι: Cf. Ec. 383–4 (of would-be Assemblymen) ὁχλος, / ὅσος οὐδεπώποτ' ἠλθ' ἀθρόος ἐς τὴν πύκνα ('a crowd larger than any that ever came in a single mass to the Pnyx').

καταρρέοντες: As if the prytaneis were a stream of water rushing uncontrollably from the entrance to the Pnyx to the area before the speaker’s stand (thus 2REF, citing H. ll. 11. 724 τὰ δ’ ἐπέρρεον ἔθνεα πεζῶν ('the infantry came streaming on and on'; Wilson’s ‘A 724’ ‘Α 724’ is a classic example of a majuscule error); cf. Taillardat § 678, citing Lys. 170 and Hdt. iii. 81. 2 (of a mob) ὠθέει ... ἄνευ νόου, χειμάρρῳ ποταμῷ ἴκελος ('it pushes on mindlessly, like a torrent-stream')).

eἰρήνη δ’ ὅπως κτλ.: The first explicit indication of the larger theme of the play (cf. 17–18n.),

which is not just the self-centred folly of Athens' citizens generally (19–22) and the individuals in authority in particular (23–6), but the way in which such behaviour baffles the hero’s desire for peace. Note the emphatic position of εἰρήνη both at the head of the clause and immediately after the hepthemimeral caesura. For ὅπως + fut. indic., regular in an object clause dependent on a vb. of striving, caring, or the like, KG ii. 372–4; Goodwin § 339. For the war and the political background to the action generally, Introduction, Section II.

προτιμῶσ' οὐδέν: προτιμάω is 'honour before [something else]', i.e. 'attach importance to, feel concern about'; for forms of the vb. with adverbial οὐδέν, Ra. 655; Pl. 883. Starkie claims
that προτιμάω is used in comedy only with a negation (supposedly implied at Ra. 638), but cf. Alex. fr. 16. 3.

ὦ πόλις πόλις: A spontaneous cry of woe; probably paratragic (cf. Eup. fr. 219. 2*) although not necessarily a specific allusion to S. OT 629* (cf. Dawe ad loc.). Cf. 75 ὦ Κραναὰ πόλις* with n.

28 ἐγὼ δ': In emphatic contrast to the other Athenians and especially the prytaneis.

πρώτιστος: 'the very first'. Almost exclusively poetic vocabulary (e.g. H. II. 2. 702; Pi. P. 2. 32; Parm. 28 B 13; S. Tr. 1181; Astydam. II TrGF 60 F 3. 1; adesp. SH 1168. 2), frequently adverbial; particularly common in Ar. and the other comic poets (e.g. 1002; Nu. 553, 1039; Pherecr. fr. 28. 1; Antiph. fr. 98. 3; Alex. frs. 46. 4; 193. 2).

29 νοστῶν: Here simply 'making my way' (not 'coming home'), as at Pherecr. fr. 87. 2; E. Hel. 428, 474, 891; cf. περινοστέω in the sense 'wander about' at e.g. Pax 762; Alex. fr. 28. 3; νόστος in the sense 'journey' at S. Ph. 43 with Jebb ad loc.; E. IA 966, 1261.

κάθημαι: 25n.

30–1 στένω: 'I groan', i.e. in misery (V. 89, 180; Th. 73; Ec. 462, cf. 464), but the point throughout these verses is not so much that the hero is upset at the political situation in the city as that he is exquisitely bored.

κέχηνα: Lit. 'I have my mouth wide open' (e.g. V. 617; Av. 20; Lys. 629; cf. 10–11n.), i.e. 'I yawn'.

σκορδινῶμαι: Elsewhere in Ar. a sign of intense agitation (V. 642; Ra. 922) and thus more likely 'I twitch, fidget' (ΣΕΓ) than 'I stretch myself' (ΣΕΓ; Poll. v. 168; Hsch. σ 1106; Moer. σ 11; EM, p. 719. 10–11).

πέρδομαι: Farting indicates a wide range of emotions in Ar. (MacDowell on V. 394; MM §§ 422–34) but is here only another outward manifestation of Dik.'s inner turmoil (cf. σκορδινῶμαι; V. 1177 ὡς ἡ Λάμι' ἁλοῦσ' ἐπέρδετο ('how Lamia farted when she was caught'); Ra. 1006 with Dover on 844) as well as of his rusticity (cf. below), although the word is thrown into the catalogue in part simply because it can be expected to fetch a laugh. Cf. 255–6 with n.

ἀπορῶ: 'I am at a loss [as to how to deal effectively with the situation]' (e.g. V. 590; Av. 474; Ra. 1007), as a result of which the hero engages in the idle activities described in the rest of the verse.
γράφω: 'I draw' (992n.), i.e. on the ground with a finger or a stick; writing words or even individual letters is not necessarily at issue.

παρατίλλομαι: Dik. does not say from where on his body these hairs are plucked; Σ<sup>RET</sup> suggests from his nose or his armpits. Elsewhere the vb. in the mid.-pass. always refers to extracting pubic hair (Lys. 89, 151; Ra. 516; Pl. 168; cf. Pl. Com. fr. 188. 14; Men. fr. 264. 5 is obscure but consistent with this translation), but more likely Dik. is plucking stray hairs from his head or beard (cf. Lys. 279 with Σ<sup>RETbar</sup> and Henderson ad loc.). This is in any case only another sign of boredom and intended to pass the time (cf. above), and Pax 546 (where a crestmaker is seen τίλλονθ' ἑαυτόν ('pulling hair from his head') in grief at the sight of peace), cited by Starkie as a parallel, is irrelevant.

λογίζομαι: Probably 'I do my accounts' (cf. Eriph. fr. 2. 5; Men. Epitr. 140; Arnott on Alex. fr. 191. 1), an idea that leads naturally to the complaints about the cash expenditures required by city life in 33–6, esp. 34–5.

32 ἀποβλέπων: Cf. 19–20n. ἀποβλέπω is lit. 'look away from [other things]' so as to focus on one thing in particular (cf. 291–2 with n.), and thus 'look attentively at, pay attention to' (e.g. Nu. 91; Philem. fr. 77. 4–5; S. fr. 879a. 1–2; E. Hel. 267), or 'stare [at]' (e.g. Ec. 726; E. Andr. 246; Thphr. Char. 2. 2; Men. fr. 296. 5–6) or 'stare off [at]', as here.

tὸν ἀγρόν: Lit. 'my plot', i.e. 'my farm' (Pax 1320; Men. Dysk. 5; Philem. fr. 100. 1; adesp. com. fr. 895. 1); not 'the countryside', in which sense the noun seems not to take the def. art. (thus Starkie; cf. fr. 402. 2 οἰκείν μὲν ἐν ἄγρῳ τοῦτον ἐν τῷ γηδίῳ ('that this man live in the country on his own plot of land')). For the association of life in the countryside with peace, Eq. 805, 1388–95; Pax 1320–1 with Olson on 552; frfr. 109. 1 ἐξ ἄστεως νῦν εἰς ἀγρὸν χωρῶμεν ('let us go from the city to the countryside') with Bergk ad loc.; 111; 305.

εἰρήνης ἐρῶν: 'longing for peace'; in sharp contrast to the attitude of the prytaneis (26–7). A banal metaphor (pace Starkie; cf. 146; Nu. 1303; fr. 292; Taillardat § 304), although the root-sense is reinforced by ποθῶν in 33.

33 στυγέω is high poetic vocabulary (e.g. H. ll. 20. 65; Od. 10. 113; Simon. PMG 587; Thgn. 278; Pi. fr. 203. 2–3; A. Ag. 138; S. Ai. 133; E. Alc. 338-9 στυγών μὲν ἡ μ' ἔτικτεν, ἐχθαίρων δ' ἐμὸν / πατέρα ('loathing the one who bore me and hating my father'); Med. 463), in comedy elsewhere only at 472 (paratragic); Th. 1144 (lyric); Diph. fr. 74. 4–5 (of Euripides' attitude toward women) οὐχ ὁρᾷς / ἐν ταῖς τραγῳδίαισιν ὡς στυγεῖ ('Don't you see how he loathes them in his tragedies?'); cf. 1191/2 with n., 1208. As Σ<sup>E</sup> (cf. Rutherford
40) notes, therefore, this verse (= adesp. tr. fr. 41) is probably borrowed or adapted from a lost tragedy; Wecklein suggested that the original had δόμον, for which Ar. substituted the non-tragic δῆμον, in which case the line must have sounded rather funny (τὸν δ’ ἐμὸν δῆμον), perhaps inspiring the parody.

στυγῶν μὲν ἄστυ: The fundamental hostility between city (ἄστυ, not πόλις) and country is a comic trope (Nu. 43–55; Pax 1185–6; Ec. 300/1–4, 431–3), but is here put to special use to define Dik.’s plight.

τὸν δ’ ἐμὸν δῆμον ποθῶν: As a result of the reforms of Kleisthenes in the late 6th c., Attika was divided into a large number of local administrative districts or 'demes' (139 in the 4th c., the first time sufficient evidence survives for a reliable count), and Athenian citizenship was based on membership in one of these units rather than in the city per se. By the late 5th c., many Athenians no longer lived in their home deme (Traill 73–4), but they none the less routinely identified themselves to one another by demotics (406 with n.) and many probably felt at least as strong a sense of loyalty to their fellow-demesmen, whom they often knew on a personal basis, as to the state as a whole. Cf. 319–20n.; Rhodes on [Arist.] Ath. 21. 4; R. Osborne, Demos: The Discovery of Classical Attika (Cambridge, New York, and Melbourne, 1985), esp. 64–92; Whitehead 223–34; Jones 51–150. Dik. eventually claims to be from the deme Cholleidai (406 with n.), but what matters for the moment is that he—like most Aristophanic heroes (Olson on Pax 190)—is from the countryside. πόθος is a yearning specifically after that which is absent (Pl. Cra. 420a; Weiss, HSCP 98 (1998) 32–4; cf. 730), and although the participle might be felt to have a modestly erotic tone after ἑρῶν in 32 (cf. 143–4n., 885, 890), the primary point is the speaker’s sense of loss and the contrast with στυγῶν.

34–5 Perhaps best taken as a reference not to market-vendors (since no one in the oil-merchants' quarter is likely to have called out 'Oil!') but to itinerant street-traders, who will naturally have advertised their goods, as at Pl. 426–8. For Dik.’s general hostility to the urban cash-economy, 813–14n.

ἄνθρακας: 'charcoal', wood or other organic matter that has been ‘carbonized' or 'pyrolized' via burning in an oxygen-restricted environment such as an earthen kiln or pit (cf. Thphr. HP v. 9. 4; ix. 3. 1–3). Charcoal produces a steady, intense, and easily controlled heat, and was accordingly the household and industrial fuel of choice in classical Athens (e.g. 891–2; Eq. 780; fr. 67. 2), as it is in many developing countries today. Precisely as Dik. implies, most individual peasant-farmers could probably have gathered enough cuttings from their own farms and common lands to meet their need for firewood and produce a bit of charcoal if they wished, whereas city-dwellers will have had little choice but to rely on the charcoal market. Charcoal for the urban market was accordingly produced in the countryside by
private entrepreneurs (or their slaves) and carried into town (211–14 with 211–13n., 333–4n.), where it was sold in bulk to retail merchants (ἀνθρακοπῶλαι; cf. Philyll. fr. 13), who offered it in smaller quantities—and presumably at a considerable mark-up—to individual consumers. Cf. Olson (1991a). As Starkie notes, Ach. was produced in midwinter, when average consumers will have had to purchase the greatest amount of fuel, a fact that helps explain why charcoal heads the list of commodities Dik. says he resents paying for. Charcoal is also given prominence because it was a typical product of Acharnai; cf. 180-1n.


ὀξος: 'vinegar', wine in which the alcohol has been converted into acetic acid via exposure to the air and thus bacteria (esp. Antiph. fr. 250); a typical rural product. The word is occasionally used as a colloquial form of abuse for bad ('sour') wine (e.g. Eub. fr. 65. 2-4; Alex. fr. 286 with Arnott on 286. 3; cf. 191–3n.), but (pace LSJ s.v.) there is no reason to think that that sense is active here. Vinegar is frequently included in catalogues of seasonings and the like (e.g. Antiph. fr. 140. 3; Anaxandr. fr. 42. 58) and was used both alone and in combination with salt, garlic, and other condiments as a dip to lend flavour to individual bites of food (e.g. fr. 158. 2), as well as in cooking sauces (e.g. Av. 534); cf. Olson–Sens on Archestr. fr. 23. 5–6.

ἔλαιον: Olive oil was an important ingredient in many recipes and probably a significant source of daily calories for the average person (e.g. Av. 533; Archestr. fr. 11. 9 with Olson–Sens ad loc.), but was also burnt in lamps to produce light (e.g. Nu. 56; V. 251–2) and used to anoint oneself (999n.). For olive-trees (a mainstay of Athenian agriculture), 182–3n., 998n.

36 ἀλλ’ αὐτὸς ἐφέρε πάντα: αὐτός is 'of its own accord, spontaneously' (Th. 66; S. OT 341; Theoc. 11. 12); more often αὐτόματος (976 with n.). Behind this image is the traditional idea of the lost Golden Age, when the earth freely produced every good thing for men (Hes. Op. 117–18; Telecl. fr. 1. 3; cf. H. Od. 9. 108–11; Cratin. fr. 363; [Arist.] Ath. 16. 7 with Rhodes ad loc.; Introduction, Section IV.A).

χω πρίων ἀπῆν: Clearly a pun of some sort (thus Σ), but the point is obscure. Lotz (followed by Sommerstein) suggested that ὁ Πρίων is an invented proper name, 'Mr. "Buy-buy!" ', which is possible but not particularly funny. Alternatively, there may be a pun on the vb. πρίω ('saw') or the noun πρίων ('saw' or 'sawyer'; Phot. p. 448. 19–21, citing Cratin. fr. 482)—although the ι there is long—and (a) the joke is that these merchants produce the same cry over and over again, just as a saw does (thus LSJ s. πρίων (seemingly rejected in...
the Supplement)); (b) there is an allusion to the word κυμινοπρίστης, 'cumin-sawyer', i.e. 'skinflint' (cf. V. 1357; Gow on Theoc. 10. 55; Arnott on Alex. fr. 253. 3), and Dik. means 'and there was no need to live so frugally' (thus Merry, followed by Starkie)—although in that case the crucial word (κύμινον ('cumin')) is omitted; (c) the imagery in the first half of the verse continues and the reference is to the sawing of ships' timbers, since the advent of sailing was a traditional sign of the end of the Golden Age (e.g. Hes. Op. 236–7 with West ad loc.; Pi. O. 2. 63–5; Arat. 110–11; cf. H. Od. 9. 125–9); or (d) the word is used metaphorically of someone who 'grinds another down', i.e. destroys him little by little (cf. Taillardat §§ 617–18).

37-9 νῦν οὖν breaks off the speaker's somewhat wandering exposition and marks a transition to his main point (e.g. 383*; Eq. 71*, 1394*; Nu. 75*, 439 / νῦν οὖν ἀτεχνῶς).

ἀτεχνῶς: 'simply put'. Virtually restricted to Old Comedy and Pl. (e.g. Phdr. 230c; Phd. 82e) and thus presumably colloquial; cf. Dover, G&G 232–3.

βοᾶν ὑποκρούειν λοιδορεῖν: In theory, the citizens attending the Assembly sat in silence under the watchful eye of the prytaneis (23–4n.), κῆρυξ (43–5n.), and bowmen (53–4n.), and listened to a series of self-contained speeches. In fact, spontaneous cheering, heckling, shouted questions, laughter, and the like appear to have been common behaviour, which is to say that Dik. at this point is not planning anything particularly outrageous. Cf. 53–4n., 59–60 with n.; Ec. 248–57, 399–407, 431–3; Th. iv. 28; Pl. Prt. 319c; Hansen (1987) 69–72 (with extensive citation of 4th-c. sources). To the extent that there is a real difference among these terms, βοᾶν is to make a comment intended in the first instance for the rest of the audience rather than the speaker (e.g. 75–6; cf. Pl. 476–7), ὑποκρούειν is to address a hostile comment or question to him (e.g. 86–7; cf. Ec. 595–6), and λοιδορεῖν is to insult him (e.g. 90; cf. Olson on Pax 56–7).

tοὺς ῥήτορας: Any citizen who voluntarily addressed a public decision-making body could be referred to as a ῥήτωρ (cognate with ἐρῶ ('speak'); cf. IG i 346. 25; Hansen (1987) 50–1), although already in this period debate in the Assembly seems to have been dominated by a group of regular speakers (Pax 635 with Olson ad loc.).

περὶ εἰρήνης: An allowable hiatus (e.g. 60, 96; Nu. 97; V. 191; Lys. 858; cf. KB i. 197).

40-2 A Herald (43–5n.) enters from one wing, trailed by a pair of mute Skythian Bowmen (53–4n.); most likely the prytaneis do not appear on stage and their behaviour must be imagined on the basis of Dik.'s description. The Herald is presumably dressed like any other adult male in the play (cf. initial n.), although as a political 'insider' he perhaps wears somewhat richer clothing than Dik.; cf. Introduction, Section V.B. The Skythians wear their wildly patterned native jackets and pants, and have soft caps with dangling side-flaps on
their heads and scimitars hanging from their belts; their bows and quivers are slung over their shoulders (cf. Vos; Stone 288–9 and fig. 36).

**άλλα ... γάρ** marks the appearance of a new character on stage, as also at 175 (GP 103), and indicates that what has preceded (Dik.'s long catalogue of complaints and everything connected with them) is at least momentarily less important than what will follow (GP 101).

**οἱ πρυτάνεις**: 23* with n.

**όντοι**: With a gesture toward the Herald and Bowmen and the individuals supposedly following them.

**μεσημβρινοί**: i.e. many hours late (19–20n., 23–4 ἀωρίαν / ἥκοντες) and—not incidentally—about the time that business in the market place broke up (Hdt. iii. 104. 2). In any case, the point is probably not that it is actually noon but that the prytaneis are so late that it might as well be.

**οὐκ**

**ἠγόρευον;**: Expressing indignation; cf. *Pl*. 102*; fr. 311. 1*; *S. OC* 838*. Compounds of ἀγορεύω are used routinely to furnish imperfectives for vbs. in which the aor. is formed with -ειπεῖν; the simplex is much less common but is used in the Assembly-formula τίς ἀγορεύειν βούλεται; ('Who wishes to speak?'; cf. 45 with n.) and occasionally in other formal public speech or parody thereof (e.g. *Th*. 306; *Ra*. 628). This may thus be a slightly odd and old-fashioned word, preserved here in a fixed expression (thus Dover, *G&G* 235), although note *Nu*. 1456 and *Metag*. fr. 4. 2, neither of which has any obvious colouring.

**τοῦτ’ ἐκεῖν’ οὑγὼ 'λεγον**: 'this is what I was talking about', i.e. in 24–6. A colloquialism (Dover, *G&G* 235–6; Stevens 31–2; López Eire 113–14), also in *E*. (e.g. *Hel*. 622), *Pl*. (e.g. *Smp*. 223a), and *Amphis* (fr. 9. 2), and found in *Ar*. in various forms at 820; *Pax* 289, 516; *Av*. 354, 507; *Lys*. 240*; *Ra*. 318, 1342.

**εἰς τὴν προεδρίαν**: 25n. προεδρία is more often used in the abstract sense 'right to sit in front' (e.g. *Eq*. 575; *Th*. 834; *Pl*. *Lg*. 946e), but cf. Hdt. iv. 88. 1 Δαρεῖον ἐν προεδρίῃ κατήμενον ('Dareios sitting in a front-row seat', namely as he reviews his troops passing over the Hellespont bridge); Din. 2. 13 εἰς τὴν προεδρίαν τῶν πρυτάνεων ἐκάθιζεν ('he sat in the front-row section assigned to the prytaneis').

**ώστιζεται**: 23–4n.

43–203 For the staging, Introduction, Section V.A.
Cf. Ec. 128–30 (Praxagora playing the part of the women’s Heraldess) ‘Let the peristiarch carry the weasel about the perimeter! Come forward! Ariphrades, stop chattering! Step forward and sit down! Who wishes to speak?’ Actual meetings of the Assembly began with a ritual known as the περίστια, in which a piglet was sacrificed and its body carried about the perimeter of the auditorium by the περιστίαρχος to render the area ritually clean (Ec. 128 (above) with Σ; Aeschin. 1. 23 with Σ amygVxLS 1. 53b Dilts; D. 54. 39; Istros FGrH 334 F 16; cf. Miasma 21–2). The Herald then read a prayer (Aeschin. 1. 23; Din. 2. 14; cf. Th. 295–311) and a curse on traitors and other enemies of the state (D. 19. 70; 23. 97; Lycurg. 1. 31; Din. 2. 16; cf. Th. 331–51; D. 20. 107). In the meantime, offerings of some sort were made and the results communicated to the people by one of the prytaneis ([D.] Proem. 54; Thphr. Char. 21. 11; cf. IG II2 674. 4–8). The proposals being put forward by the Council for the Assembly’s consideration (τὰ προβουλεύματα, known collectively as τὸ πρόγραμμα) were then read and voted on individually by a show of hands (προχειροτονία); any προβούλευμα that received unanimous support at this point was most likely not debated further but considered to have been approved by the people (Hansen (1983) 123–30). The Herald opened debate on the remaining items on the agenda by reading the Council’s first proposal again (D. 19. 35; cf. Th. 372–9) and asking τίς ἀγορεύειν βούλεται τῶν ὑπὲρ πεντήκοντα ἔτη γεγονότων; (‘Who of those over 50 years old wishes to speak?’; cf. Aeschin. 1. 23; 3. 4).

After the elders spoke, the Herald threw the question open to general debate with the formula τίς ἀγορεύειν βούλεται; (‘Who wishes to speak?’; cf. 45 with n.). Cf. Boule 36–8; Hansen (1987) 88–93. This passage thus offers a radically abbreviated version of a real Assembly; note in particular that it is taken for granted that the question of the war is already on the floor. The Herald of the Council and the Assembly was an elected, paid state official (IG II2 145. 8–10; Boule 84–5). For other state heralds, 1000–2n.

Addressed to the assemblymen, who are to be imagined as having come in more or less simultaneously with the prytaneis (40–2n.). At some point during the course of these verses, Amphitheos (45n., 46n.) enters on the run from one of the wings and makes his way over to Dik. 43 is extrametrical and probably represents an actual formula pronounced by the Assembly herald (also at Ec. 129; cf. Eq. 751; Horn 108).

Εἰς τὸ πρόσθεν: For this use of the adv. (typical of 5th- and 4th-c. style), e.g. 242; Eq. 751; Th. 645; Hdt. viii. 89. 2; S. Ai. 1249; E. Hipp. 1228; Hel. 1579; Pl. Prt. 339d; Alex. fr. 103. 15.

Ὡς ἄν + subjunc. is in this period an almost exclusively poetic construction (e.g. Av. 1454–6 with Dunbar ad loc.; A. Supp. 518; E. Hipp. 1314; cf. S. Ai. 625–6; KG ii. 377), lending 44 (which may preserve a metrical version of an actual Assembly-formula) a formal, somewhat elevated tone.
ἐντὸς ἐν τῷ καθάρματος: Lit. ‘within the purification’, i.e. the area whose boundaries have been defined by the movement of the sacrificial piglet (43–5n.).

45 Although initially anonymous, Amphitheos is quickly identified by name (46 with n.), in accord with Ar.’s usual practice when representing contemporary Athenians on stage (Olson (1992) 316–17; cf. 404, 566, 908; contrast 1028 with n.); use of a portrait-mask is unlikely (Dover, G&G 267–78; Olson (1992) 317–18, and CQ NS 39 (1999) 320–1). Nothing specific can be said about Amphith.’s costume; most likely he is dressed much like Dik.

ήδη τις εἶπε;: Addressed to Dik. The point of the question is not that Amphith. is worried about having missed something important, but that his own situation is so relevant to the question of the war (51–4) that it ought to be the first matter debated. For ήδη τις + aor., fr. 198 (also line-initial).

τίς ἀγορεύειν βούλεται;: The actual Assembly-formula for initiating general debate on a specific proposal (Th. 379*; Ec. 130*; Aeschin. 1. 27; D. 18. 170, 191; Alcid. Soph. 11; cf. Ec. 147; E. Or. 885 (the Argive Assembly); Aeschin. 1. 23; cf. 40–2n.), whose content reflects the fundamental right of any adult male citizen not suffering ἀτιμία (‘loss of civic rights’; cf. Aeschin. 1. 27–32; D. 22. 33; Din. 2. 12) to address the people on a matter of public interest (e.g. E. Supp. 438–41; Aeschin. 1. 27; cf. 366–9 with n.; Moschio TrGF 97 F 4).

46 τίς ὤν;: A special committee of the Council checked the identity of those attempting to enter the Assembly just outside the Pnyx, in order to exclude non-Athenians and ἀτιμοὶ (‘those deprived of civic rights’; cf. IG II² 1749. 75–6; Poll. viii. 104; Hansen (1987) 88–9), and other evidence makes it clear that individuals were neither expected nor required to give their names before speaking (Ec. 427–9; Ephipp. fr. 14; cf. E. Or. 902–6, 917–22 (the Argive Assembly)), although those who entered the debate on a regular basis must quickly have become well known (37–9n.). This must therefore be a hostile—and inappropriate—question (‘And just who do you think you are?’; cf. Nu. 893), which also serves to allow the poet to introduce an extended joke about Amphith.’s ancestry.

Ἀμφίθεος: Lit. ‘A god on both sides [of my family]’, like ἀμφιδουλός (‘a slave on both sides [of the family]’) at Eub. fr. 85, which leads the Herald to treat the name as if it were merely an adjective. (Pace Starkie, the lexicographers’ glosses as well as the likely context of A. fr. 73b. 4 make it clear that ἀμφιμήτορες there means not ‘having two mothers [and no father]’ but ‘having different mothers [but the same father]’; cf. Radt’s apparatus.) Amphitheatros is an exceedingly rare name, otherwise attested in Athens only in an inscription discussed below and at IG II² 1534A. 107 (274/3 BCE; PAA 125435, the father of a man called Θεοφάνης, and neither the character’s repeated announcement of his own alleged immortality (47, 51,
53) nor the details of the Eleusinian genealogy that support his claim (47–50) advances the action in any way. It thus seems clear that this passage has been introduced for the sake of an allusion to a real contemporary individual, whose identity has been hotly debated. Müller-Strübing 697–9 (followed by van Leeuwen; Weber, Philologus NS 17 (1904) 224–46; and Griffith, Hermes 102 (1974) 368–9), offered the ingenious suggestion that Amphitheos was a code name for Hermogenes, the (most likely illegitimate) son of Hipponikos II of the deme Alopeke (PA 5123; PAA 420340) and brother of Kallias II (PA 7826; PAA 554500; cf. 61n., 702n.; Av. 283–4 with Dunbar on 284; Pl. Cra. 384b), whose socially and politically prominent family (Davies 254–70) belonged to the Eleusinian genos of the Kerukes (for which, Richardson, Hymn to Demeter, p. 8, with bibliography; Athenian Religion 300–2), whose ancestry, Müller-Strübing suggested, is traced back to Triptolemos by Kallias III at X. HG vi. 3. 6 and who were hereditary proxenoi of Sparta (X. HG vi. 3. 4). Hermogenes was also a student of Socrates (Pl. Phd. 59b; Cra. passim; X. Mem. iv. 8. 4–11), and Müller-Strübing argues that the identification here (and thus the humour) turns on the fact that Phainarete (49) was the name of Socrates’ mother (PA 13971), which would allow Λυκίνος (50) to be taken as a reference to the philosopher's habit of frequenting the gymnasium in the Lykeion (Pl. Euthphr. 2a with Burnet ad loc.; thus van Leeuwen and Weber (above) 230–1). (Griffith (above) 368, observes in addition that Hermogenes was eventually quite poor (X. Mem. ii. 10. 3–6), lending point to Amphith.'s complaint about the prytaneis' failure to advance him his travel-expenses (53–4), but this seems more likely to reflect the situation after Kallias II's death c.422 (cf. Pl. Cra. 391c; Davies 262) than before it.) The supposed allusion is exceedingly obscure (cf. Méautis, REA 34 (1932) 241–2), however, and Müller-Strübing's arguments are seriously undercut by the fact that (a) at X. HG vi. 3. 6 Triptolemos is clearly presented as the ancestor of the Athenians generally rather than of the Kerukes in particular (thus Starkie; pace Griffith (above) 368) and (b) despite their Eleusinian connections, the Kerukes traced their ancestry not to Demeter but to Hermes (Paus. i. 38. 3), hence presumably Hermogenes' own name (lit. 'Born of Hermes'). A more compelling explanation of Amphiteos' presence in Ach. was put forward by Dow, AJA 73 (1969) 234–5, who noted that IG II² 2343, a list of the members of a cult of Herakles located in Ar.'s own home deme Kydathenaion, mentions not only a certain Amphitheos (v. 3; = PAA 125420) but also a number of other men plausibly connected with Ar.'s career or named characters in his comedies (Introduction, Section I). Dow's hypothesis and Müller-Strübing's are not necessarily mutually exclusive, since the poet might conceivably have chosen to honour a friend or benefactor by using his name on stage to refer covertly to someone else. The identification of the character Amphith. (PAA 125425) with the historical Hermogenes is none the less so difficult and adds so little to our understanding of the play that the point is best dropped. Nothing is known of the family of the historical Amphith. except that he may have had a brother named
Antitheos (lit. 'A match for a god'; IG II² 2343. 3 = PAA 132995; cf. Th. 898), and the family's repeated nominal claim to semi-divine status is presumably gently mocked here. In any case, much of the point of identifying the character Amphith. with Eleusis is that the cult was fundamentally concerned with agricultural fertility, the recovery of which for the Attic countryside is a central concern of Ach. as a whole (thus Méautis (above) 242–4). \textsuperscript{Σ⁰}REF (followed by Beobachtungen 19–21) suggests that 47–51 represents a parody of the typical Euripidean genealogical prologue (e.g. Ph. 5–58; fr. 819), but even if the allusion exists it is at best incidental to the humour. For a catalogue of puns on names in 5th-c. literature, Platnauer on E. IT 32. Griffith (above) 368–9 (followed by Mastromarco), argues that \textsuperscript{ἀνθρωπος} ought to be capitalized and taken as a humorous reference to the man by that (once again, exceedingly rare) name who was an Olympic victor in boxing in 456 BCE (POxy. ii. 222. II. 3 with Grenfell and Hunt ad loc.; Arist. EN 1147\textsuperscript{b}35–1148\textsuperscript{a}1; Moretti # 272). Since the Herald's misunderstanding of Amphith.'s name is already funny, and since the alleged allusion is irrelevant to the context and is not pursued in what follows, the suggestion can be discarded.

47–8 \textit{ἀλλ' ἀθάνατος}: * at 53, where the speaker at last takes up his main point.

\textit{ὁ … Ἀμφίθεος}: This Amphitheatos (the supposed great-grandfather and namesake of the character on stage) is mentioned nowhere else in Eleusinian mythology.

\textit{Δήμητρος}: Demeter (apparently mentioned already in a Linear B tablet (Py En 609. 1)) was the Greek goddess of grain from earliest times (H. II. 5. 500–1; Hes. Op. 465–6; h.Cer. 302–9, 470–3) and was widely worshipped in Attika, above all else in the Greater Mysteries celebrated mostly in Eleusis on Boedromion (approx. Sept.) 15–23 (745–7n.; Olson on Pax 420); cf. A. C. Bromfield, \textit{The Attic Festivals of Demeter and their Relation to the Agricultural Year} (New York, 1981). For the gens. here and throughout this passage (except τούτου in 50), Poultney 23.

\textit{Τριπτολέμου}: At h.Cer. 153 (c.600 BCE?) Triptolemos is simply one of a number of βασιλῆες ('kings, nobles') resident in Eleusis when Demeter arrives. By the mid-6th c., however, he is portrayed as a culture-hero, who was given the secret of agriculture by the goddess as a reward for furnishing information about the abduction of her daughter and who spread this knowledge throughout the world (Orph. fr. 51 ap. Paus. i. 14. 3; S. fr. 598, from a play entitled \textit{Triptolomos}; X. HG vi. 3. 6; Aristid. 1. 36, 199), and in the classical period the Athenians used this myth to claim offerings of first-fruits from the other Greek states (IG \textsuperscript{I} 3 78; II\textsuperscript{I} 140; SIG 704E. 16–18; cf. Isoc. 4. 31). For his temple in the City Eleusinion, M. Miles, \textit{Agora} xxxi (Princeton, 1998) 35–87. Triptolemos received sacrifice at the Eleusinian games...
(IG I3 5. 4; cf. Paus. i. 38. 6) and shared with Demeter and Kore in sacrifices from the first-fruits at Athens (IG I3 78. 38; II2 140. 21–2), and in the late classical period is referred to as a lawgiver and early vegetarian (Xenocr. fr. 98 Heinze) and a judge of the dead in the Underworld (Pl. Ap. 41a). In early sources he has a wide variety of genealogies (Musae. 2 F B 10; Phercyd. FGrH 3 F 53; Choe. Trag. TrGF 2 F 1; Panyas. fr. 13; Orph. fr. 51) and is only later on referred to as a son of the Eleusinian king Keleos (see below) and his wife Metaneira (Paus. i. 14. 2; Apollod. i. 5. 1–2; Σ Nic. Th. 484). Demeter had at least one mortal lover, called Iasion/Iason at H. Od. 5. 125–7 and Hes. Th. 969–71, and Eetion at Hes. fr. 177. 8–12 (cf. Σ E. Ph. 1129; Σ A.R. 1. 916–18), but Triptolemos is nowhere else referred to as such and part of the humour here may lie in Amphith.'s arguably garbled genealogical claims. Cf. Raubitschek, Hesperia Suppl. 20 (1982) 109–17 = The School of Hellas (New York and Oxford, 1991) 229–38; Richardson, Hymn to Demeter, pp. 81–2, and on 153; T. Hayashi, Bedeutung und Wandel des Triptolemosbildes vom 6.–4. Th. v. Chr. (Beiträge zur Archäologie 20: Würzburg, 1992), esp. 11–29, 68–70; K. Clinton, Myth and Cult: The Iconography of the Eleusinian Mysteries (Acta Instituti Atheniensis Regni Sueciae, Series in 8º, XI: Stockholm, 1992) 100–2, and in AAAD 163–70; LIMC viii. 1. 56–7.

τούτου ...

.................................................................

γίγνεται: As in 50, the line of descent is traced back through the last person mentioned.

Κελεός: In the h.Cer. Keleos (nowhere else attested as a personal name) is the son of Eleusinos (105), husband of Metaneira (161), and father of four girls (105–10) and one son, Demophon (164–5, 233–4), and is the Eleusinian βασιλεύς ('king, noble') whose house Demeter visits. For the references to him in late sources as Triptolemos' father, see above. In the classical period, Keleos is very rarely referred to, but he did receive sacrifice at the Eleusinia along with other local heroes (LSCG Suppl. 10. 72). Cf. Richardson on h.Cer. 96, 97; LIMC v. 1. 981–2.

49–51 Athenian men were extremely circumspect about pronouncing the names of respectable living citizen women in public (Schaps, CQ NS 27 (1977) 323–30; cf. 244, 262, 526–7n., 614n.), and Amphith. accordingly names his grandmother (who can reasonably be assumed to be dead) but not his mother (who might well still be alive). Cf. Sommerstein, QS 11 (1980) 393–418, esp. 410 n. 6.

Φαιναρέτην: A relatively common personal name in Athens (17 additional exx. in LGPN ii).

τήθην: 'grandmother'. A reduplicated Lallwort (*θήθη) with dissimilation of the initial aspirate (Grassmann's Law); cf. Risch, MH 1 (1944) 119. First attested here; subsequently at Lys. 549.
ἐξ ἧς: For the use of the preposition, 741, 775; Poultney 159.

Λυκῖνος: Another relatively common name in Athens (32 additional exx. in LGPN ii).

ἐκ τούτου ... εἰμ’: Resuming ἀλλ’ ἀθάνατος in 47 and marking the end of the extended genealogical digression in 47–50. ἐκ τούτου is 'for this reason, on account of this' (cf. 529; Poultney 164–5) rather than 'as son of the latter' (Sommerstein; cf. Henderson 'being his son').

51–2 ἐμοὶ δ’ ἐπέτρεψαν οἱ θεοί: The implication is that (1) the gods are at least ideally sovereign over the world, although they sometimes choose human agents (ἐπίτροποι; cf. Olson on Pax 685–7) to carry out their will; and (2) they want peace between Athens and Sparta. As 53–9 make clear, however, the divine will is so easily baffled by men that the Olympians lack real control over mortal affairs. Cf. Pax 204–12; Olson, Peace, pp. xxxix–xli. For ἐπιτρέπω + dat. used of turning a dispute between two parties over to an independent arbitrator, 1115–16 with n. δ’ is virtually equivalent to οὖν (GP 170), since Amphith.'s point is that his unique status as an immortal human led to the gods' decision to elect him as their agent. As Elmsley saw, d's σπονδὰς ποιεῖσθαι is used only of the parties who themselves enter into a treaty (e.g. 268; Av. 1599; Lys. 154, 951, 1006; Th. 1161), whereas σπονδὰς ποῆσαι (printed by all modern editors except Hall and Geldart, Elliott, and Henderson) is used of someone who arranges a peace for others (e.g. 58*, 131 σπονδὰς ποῆσαι ... μόνῳ (Dik.’s creative reworking of Amphith.’s description of his commission); Pax 212; cf. Pax 1199; Rijksbaron 146). For the error, cf. R at 58. σπονδαί are literally 'libations', which are poured when

a solemn promise or agreement is made already in Homer (Il. 2. 341 = 4. 159; 3. 295–301; Od. 19. 288; cf. 148 ὤμοσε σπένδων ('he swore as he poured libation')), and Ar. plays on the root sense of the word at 178–99 (cf. 178–9n.) and then repeatedly throughout the play.

Λακεδαιμονίους: Always found without the def. art. in Ar. except at 338–9 (corrupt) and Pax 282 (disputed), and regularly in prose (Th. i. 6. 4, 10. 2) and documents (e.g. Th. v. 237); cf. 131, 356, etc.

μόνῳ is rendered emphatic by its position at line-end, as also at 131, 1020, 1057.

53–4 Amphith. addresses the Assembly generally rather than the Herald in particular (as in 45–52).

ἀλλ’ ἀθάνατος: 47*–8n. Either R’s ἄνδρες or β’s ὠνδρες might be correct (Dickey 199–206), but when the two branches of the tradition are divided against one another, β’s authority is (all other things being equal) to be preferred; cf. Introduction, Section VII.
ἐφόδι(α): 'travel-money' (somewhat misleadingly referred to as a μισθός at 66, 137, and probably 602), intended to cover the cost of an ambassador's transport, food, lodging, and the like, and perhaps to offer in addition some very modest compensation for his time; cf. 65–7n. Also awarded in advance at 130–2.

οὐ γὰρ διδόασιν οἱ πρυτάνεις: The prytaneis (23–4n.) had no independent power to authorize expenditures of public funds (a right reserved for the people as a whole), and the point of Amphith.'s complaint must therefore be that they have declined to put the question of his expenses on the Assembly's agenda (thus Boule 22), effectively rendering achievement of an armistice impossible. The imperfective aspect of the vb. expresses an attitude that is maintained: 'they aren't offering me any ...!'

οἱ τοξόται: Best taken as a voc. demonstrative, 'Hey, Bowmen!'; cf. 61, 94, 824, 864. Sc. ἵτε δεύρο (cf. 155), as again at 61. Sometime around 450 BCE the Athenian state purchased 300 Skythian bowmen (And. 3. 5; Aeschin. 2. 173), who were used by the prytaneis (for whom the Herald speaks) to maintain control over meetings of the Council and the Assembly by removing disruptive individuals (Eq. 665; Ec. 143, 258–9; Pl. Prt. 319c) and to enforce their will elsewhere (Th. 930–4; cf. Lys. 433–62 (a troop of τοξόται under the control of a proboulos in 411); Eup. fr. 273). Cf. Hunter 145–9. For Skythian bowmen generally, 706–7n. The Bowmen step forward, seize Amphith., and drag him off into one of the wings. For the timing of his return on stage, 128n. No mention is made of the Bowmen's return, and the same supernumerary actors probably appear at 155 as Theoros' Thracian mercenaries.

55 ὦ Τριπτόλεμε καὶ Κελεέ: 47–8n. For similar (equally ineffective) prayers to minor divinities, V. 438–40 (to Kekrops); Ec. 369–71 (to Eileithuia).

περιόψεσθέ με;: Sc. ταῦτα πάσχοντα (cf. 167), as at Men. Per. 6. περιοράω is 'watch something [bad] happen and do nothing about it', i.e. 'allow'.

56–8 Dik. leaps to his feet to protest against the decision to remove

Amphith. For spontaneous interruptions of the proceedings by individual members of the audience as typical Assembly behaviour, 37–9n. For the seemingly pleonastic use of ὡνδρες with πρυτάνεις, KG i. 271–2.

ἀδικεῖτε: 'you're wronging', with no particular implication of specific illegality.

ἀπάγοντες: Simply 'by removing [from the Pnyx]' (cf. Ec. 143 ἐκφέρουσ' οἱ τοξόται ('the bowmen remove him')) rather than 'by leading off [to prison]' (LSJ s.v. IV. 3), since disruptive speakers are elsewhere subject to nothing more dire than expulsion and fines (lex ap.
Aeschin. 1. 35) and Amphith. is back at 129. The indef. rel. pron. ὅστις (of a particular individual), as often (e.g. 290, 304; cf. KG ii. 400).

σπονδάς ποῆσαι: 51–2*n.

κρεμάσαι τὰς ἀσπίδας: i.e. 'let us retire from fighting'; cf. 279. Already in Homer, shields and spears are hung up on the wall in a room with a fire when out of use (Od. 16. 288–90 = 19. 7–9), presumably in order to keep them not just out from under foot but dry and out of the reach of rats, mice, and wood-boring insects (which can often fly but do not like smoke); cf. 1072n., 1118 with n.; Av. 434–6 with Dunbar on 436; Hes. Op. 45 with West ad loc.; Alc. fr. 140; Hdt. i. 34. 3; Olson–Sens on Archestr. fr. 14. 6. For wall-pegs, V. 807–8; Olson–Sens on Matro fr. 6. 1. For the hoplite shield, 1122–3n. For the shield as a symbol of military service, Pax 336, 438; Lys. 52; adesp. com. fr. 697; E. Supp. 902; fr. 369. 3–7; cf. 366–9n., 539.

59–60 κάθησο σίγα: Various forms of this remark seem to have been pronounced on a regular basis in the Assembly, law courts, and the like; cf. 64, 123; V. 905. κάθησο is pf. mid.-pass. imper. and thus 'Sit down and stay there!, Be seated!' (Goodwin § 107), as opposed to κάθιζε, 'Sit down!' (123). σίγα ('Be quiet!') is metrically required in 64 and possible here, but adverbial σίγα (cf. 238) is to be preferred; contrast 123.

μὰ τὸν Ἀπόλλω 'γὼ μὲν οὔ: Cf. 37–9. A standard formula of emphatic denial (always *) in the early plays (101; Eq. 14, 1041; Nu. 732; Pax 16; Av. 263, 438), variously adapted at V. 1366; Lys. 917, 938, 942; Th. 748; Pl. 987 (all μὰ τὸν Ἀπόλλω −~− ), and Av. 1497; Ec. 553; Pl. 359, 444 (all μὰ Δ’, ἕγω μὲν οὔ /). μέν-solitarium; 'I won't [keep silent]', i.e. 'even if everyone else does!' (GP 381); cf. 109, 117, 196, etc.

γε: 5n.

πρυτανεύσητε: 'prytanize', i.e. 'pose a question for the Assembly's consideration' (23-4n., 43-5n.). A somewhat bold, comic use of the vb. (attested first at h.Ap. 68), which elsewhere in the classical period either has the technical sense 'serve as prytanis' (e.g. /G i 3 54. 12–13; 75. 3; D. 21. 87) or means 'be foremost, take the initiative' and thus occasionally 'organize' (Alex. fr. 115. 4; D. 9. 60; 15. 3; Isoc. 4. 121).

61–125, 134–72 Two roughly parallel incidents, which offer additional graphic evidence of what is wrong with Athens. (1) Ambassadors recently returned from a visit to an important barbarian power are called forward to address the Assembly (61, 134), and offer an account of their

mission with emphasis on the difficult (read 'wonderful') time they had (esp. 65–78, 85–9, 141) and the alleged eagerness of their host to lend Athens aid in the war (102–3, 145–
50, 153–4). (2) During this report, Dik. offers a series of cynical remarks (see below) and in particular insists that the ambassadors' real interest has been to draw as much public money as possible (67, 90, 137). (3) Exotic visitors brought by the ambassadors as proof of their host's eagerness to assist the Athenians are called forward (94, 155). (4) In a direct confrontation with Dik., these visitors (and thus the promises they represent) are shown to be of no actual use to the city (110–14, 163–8). (5) What Dik. has found out is ignored by the Herald (standing in for official Athens), who acts as if nothing unusual has happened (124–5, 172). In accord with regular Aristophanic stage-convention (Bain 87–94), the vast majority of Dik.'s remarks in these scenes are ignored by the other characters (67, 71–2, 75–6, 79, 86–7, 90, 92–3, 94–7, 135, 137, 139–40, 151–2, 154, 157–8). 83 and 156, on the other hand, elicit a response (84, 156) and are thus real questions, and both scenes close with the hero attempting to enter into dialogue with other characters, real or imaginary, on stage (111–22, 165, 167–71), before being cut off by the Herald (123, 172–3).

61 Extrametrical.

οἱ πρέσβεις οἱ παρὰ βασιλέως: 53–4n. For this use of παρά + gen., see Poultney 178.

The βασιλεὺς or μέγας βασιλεύς ('King' or 'Great King'; e.g. 65, 98, 113) is the Persian king, at this time Artaxerxes I (reigned 465–424 BCE). The first Athenian ambassador to Persia was probably Kallias son of Hipponikos (46n.), who travelled to Susa sometime in the middle of the 5th c. (Hdt. vii. 151), and sporadic contacts doubtless continued throughout the pre-war years (cf. 62–3n.). Thucydides reports that on the eve of the war in 431 both Sparta and Athens determined to send ambassadors to Persia in hope of getting aid from the King (ii. 7. 1), and the next year a group of Peloponnesian envoys were arrested in Thrace on their way to Persia to ask for money (cf. 102–8, 145–6n.) and were brought back to Athens and summarily executed there (Hdt. vii. 137. 3; Th. ii. 67). 647–51 and Th. iv. 50. 1–2 leave little doubt that Spartan ambassadors travelled repeatedly to Persia in the early- to mid-420s (Miller 23–8, 109–12), but this passage is the only explicit reference to any similar Athenian embassy during the Peloponnesian War years before 424 (Th. iv. 50. 3; IG i3 227 = M–L 70). ΣΕ identifies Ar.'s Ambassadors with οἱ περὶ τὸν Μόρυχον ('Morychos and his associates'), a remark whose source and significance are both obscure (but cf. 885–6n.), and there seems little point in attempting to identify the characters on stage with any particular group of real Athenian envoys. There is none the less little reason to doubt that Athenian diplomatic missions went back and forth to Susa repeatedly during the late 430s and early 420s, and this passage implies that the hope of eventual massive financial assistance from the King was used in the mid-420s by some of Athens' democratic politicians to keep up popular enthusiasm for the war.
62–3 At least two Ambassadors and perhaps several more, all but one of them mutes, enter from a wing, dressed in comically elaborate Persian (or Persianizing) clothing ($\Sigma^{\text{REF.}}$; cf. Stone 287; Miller 153–87; Introduction, Section V.B), and make their way to centre stage. Dik. does not notice their presence until 64.

ποίου βασιλέως: Not a serious question about the identity of the king just mentioned but a colloquial way of quoting the previous speaker's words with indignation or contempt ('"King" indeed!'); cf. 109, 157; Stevens 38–9; López Eire 114.

ἀχθομαι + dat.: 'I'm grieved by', i.e. 'I've had quite enough of' (e.g. 1100; Pax 119; Ec. 1010).

tοις ταώσι: For the 'augmentative plurals', used when the speaker is angry, Handley on Men. Dysk. 440. Peafowl ($\textit{Pavo cristatus}$) are originally from India and the first ones in Athens belonged to Pyrilampes son of Antiphon (PA 12493; PAA 795965), who apparently acquired them sometime in the late 440s and exhibited them to all comers on the first day of the month (Antiph. fr. 57; adesp. com. fr. 702 ap. Plu. Per. 13. 15; MacDowell on V. 98; Davies 329–30). Pyrilampes travelled several times as an ambassador to the Great King and other eastern powers (Pl. Chrm. 158a) and probably got his peafowl as a gift from Artaxerxes, as the mention of them here in connection with embassies to Persia may hint (cf. 117–18n.). Van Leeuwen (following Menodot. FGrH 541 F 2) suggested that the birds came instead from Hera's temple on Samos (cf. Antiph. fr. 173. 3–5) when the island was taken by Perikles sometime around 440. For tame peafowl used for ostentatious social display, Stratt. fr. 28 Πολλῶν φλυάρων καὶ ταών ἀντάξια, / οὕς βόσκεθ' ὑμεῖς ἕνεκα τῶν ὠκυπτέρων ('worth as much as all this nonsense and peacocks, which you raise for the sake of their quill-feathers'); cf. Arist. HA 488b23–4. Peafowl remained rare and expensive in Athens throughout the classical period (Anaxandr. fr. 29; Eub. fr. 113; Alex. fr. 128. 2–3 with Arnott on v. 3), although their numbers may have increased in the first half of the 4th c. (Antiph. fr. 203. 1–2). Not only the beauty of their plumage (Antiph. fr. 173. 4–5; Alex. fr. 115. 14) but also their obnoxious screaming (Eup. fr. 41; Anaxil. fr. 24) is repeatedly referred to. The origin of the name is obscure; presumably an Eastern loanword. Cf. Trypho fr. 5 (ap. Ath. 9. 397e–8b) on the word itself; Thompson, Birds 277–81; Dunbar on Av. 102; Miller 189–92.

tοῖς τ' ἀλαζονεύμασι: An ἀλαζών (109, 135, 373) is a 'charlatan' or 'bullshit artist' (O. Ribbeck, Alazon (Leipzig, 1882), esp. 1–51; MacDowell, in E. M. Craik (ed.), 'Owls to Athens' (Festschrift K. J. Dover: Oxford, 1990) 287–94), and ἀλαζονεύματα (first attested here and at 87) is thus 'empty talk, quackery, bullshit'; cf. 102–3n. The repetition of the def. art. indicates loathing and contempt (Fraenkel, Glotta 41 (1963) 285–6); 'their peafowl and all that crap'.

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64 σίγα: 59–60n.

βαβαιάξ: An intensified form of βαβαί (806 with n.) and thus a colloquial expression of shock and surprise (1141*; Pax 248*; Lys. 312; Ra. 63* (sudden, baffled longing); Pl. Com. fr. 46. 9), rather like the modern 'Shit!' or 'Jesus Christ!' (although without any overtones of obscenity or blasphemy). Cf. López Eire 90; Labiano Ilundain 105–10. For the suffix, cf. ἱατταταιάξ (Eq. 1 with Neil ad loc.); παππάξ (Nu. 390–1 with Dover ad loc.); παπαιάξ (V. 235); Dover on Ra. 209–67.

wódβάτανα: Ecbatana (near what is today the city of Hamadan in north-west Iran) was the capital of the satrapy of Media and the summer residence of the Persian king (X. An. iii. 5. 15; Cyr. viii. 6. 22; cf. 613). The name thus offers a 'spur-of-the-moment expletive' allowing Dik. to express his amazement at the Ambassadors' clothing (Sommerstein ad loc.).

tοῦ σχήματος: Lit. ‘what an appearance!’ (ablative gen. of exclamation; cf. 87, 575; Poultney 125–6; Stevens 61–2; López Eire 75–6), i.e. ‘what an outfit!’ (cf. Eq. 1331). For the cultural significance of ‘Persian' costume in late 5th-c. Athens, Miller 153–87.

65-123 In accord with normal Athenian prejudices, Persia is characterized as a larger-than-life place of profoundly luxurious effeminacy (Hall 79–84, 126–9), and the Ambassadors therefore insist that the Great King will send money (102) but make no mention of men; contrast 148–66.

65–7 Like all the rest of the Amb.’s speech, addressed to the Assembly as a whole.

ὡς βασιλέα τὸν μέγαν: i.e. to Susa, the capital where the Persian king (61n.) received embassies. The prep. ὡς is properly restricted to use with persons (KG i. 471–2); cf. 394, 675; Pax 104 ὡς τὸν Δί’ εἰς τὸν οὐρανόν.

μισθὸν φέροντας: Α μισθός is the ‘wage' paid for any hired service, including that of jurymen (e.g. V. 606), rowers in the fleet (161–2n., 547 with n.), mercenary soldiers (159), and agricultural day-labourers (V. 712), but the word is only marginally appropriate of ἐφόδια (‘travel-money'), which were probably intended primarily to cover exceptional expenses associated with travelling on state business (53–4n.). Although these words are placed in the Amb.’s mouth, therefore, they represent a highly tendentious view of his situation, which is effectively assimilated to that of average citizens drawing daily pay from the state or other sources—but probably not often 2 drachmas a day, at least for such pleasant service (68–78, 85–9). Cf. 137, 597 with n., 602, 608, 619. For φέρω with the sense ‘draw [a wage]', 137; V. 691; Theopomp. Com. fr. 56. 2; Archipp. fr. 16. 2; Th. iii. 17. 4; cf. μισθοφορέω (e.g. 602). The β-scribe became confused about the subj. of the participle and emended to φέροντα (ΑΓ ac Ec) to agree with βασιλέα τόν μέγαν.
δύο δραχμὰς τῆς ἡμέρας: Real Athenian ambassadors in the classical period seem normally to have received ἐφόδια ('travel-money') of about 1½ drachmas a day at most (Westermann, CP 5 (1910) 203–16; Mosley 74–7), but the inflated figure is consistent with the general tendency of the scene (see above, and note the even more wildly exaggerated 3 drachmas a day allegedly paid ambassadors to Thrace at 602). Rowers in the fleet in this period probably received about 1 drachma a day; cf. 159–62 with nn.

ἐπ' Εὐθυμένους ἄρχοντος: 'in the year when Euthymenes (PA 5640; PAA 433700) was eponymous archon', i.e. in 437/6 BCE (D.S. xii. 32. 1), eleven years before Ach. was performed; cf. Hyp. I. 32 (where the error in RΓΕ reflects the influence of this verse). For the use of ἐπί + gen., 211; Poulney 171. On foot, the journey from the coast of Asia Minor to Susa took only three months (Hdt. v. 53–4). One might be kept waiting for a considerable period of time first in Sardis for permission to travel inland and then again in Susa for a royal audience (80–5 with 81–2n.), and not everyone might travel so rapidly (cf. 68–70). But the Amb. have clearly taken an extraordinarily long time for their trip (Miller 116–17), and the date of their dispatch is accordingly held back to serve as a punchline. For a similar, roughly contemporary charge of dawdling over public business so as to draw as much pay as possible, Lys. 30. 2 (of Nikomachos' service as nomothetes): 'For when he was assigned to write up the laws of Solon within four months, he made the job last six years instead of four months and drew money every day'. Nothing else is known about Euthymenes except that a law passed in 440/39 that somehow restricted the rights of comic poets (τὸ ψήφισμα τὸ περὶ τοῦ μὴ κωμῳδεῖν) was repealed during his archonship (ΣREF ~ S ε 3509).

οἴμοι τῶν δραχμῶν: Exclamatory gen. (1199, 1205; Poulney 125); lit. 'Alas! the drachmas!' (cf. Labiano Ilundain 251–70, esp. 266–8, whose '¡Ay de mi!' neatly captures the sense of οἴμοι), i.e. 'That's a lot of money wasted!'

68–70 For the mixture of a tone of (utterly insincere) complaint with one of happy reminiscence of the pleasures of the trip to Susa, Dover, G&G 288.

καὶ δὴτ(α): A lively colloquial connective (GP 278); cf. 142.

έτρυχόμεσθα: Rare, generally poetic vocabulary (e.g. Pax 989; H. Od. 1. 288; Thgn. 752; Sol. fr. 4. 22), found occasionally in S. (e.g. OT 666) and E. (e.g. Hel. 521; cf. adesp. tr. fr. 626. 49) but also here and there in contemporary prose (e.g. Th. i. 126. 8; vii. 28. 3). Although the Amb. is clearly attempting to evoke some pathos, therefore, his speech is not obviously paratragic (pace Starkie), especially given the frequent resolution throughout. 68 after the hepthemimeral caesura is a notorious textual crux. (1) R has παρὰ τῶν Καυστρίων (which makes no sense), whereas β had διὰ τῶν Καυστρίων; and (2) regardless of which
preposition one prints, the line is unmetrical. The second problem is most easily traced to an early editor's belief that Καϋσ- in Καϋστρίων was a single syllable, and the question then becomes whether the prep. or the def. art. ought to be expelled as his metricizing addition to the text. Like Starkie and Sommerstein, I follow Bentley in printing διὰ Καϋστρίων

and assume that R's παρά is a pedestrian error. Coulon and Henderson (cf. Weber 15) print Elmsley's τῶν Καϋστρίων and follow Klotz in making the gen. dependent on ὁδοιπλανοῦντες in 69, a Homeric construction (cf. P. Chantraine, *Grammaire homérique*, ii: Syntaxe (Paris, 1952) 58–9) in a line that lacks any other obvious epic colouring. Trikliónios dealt with the problem by writing ἐτρυχόμεθα for ἐτρυχόμεσθα. Journeys to Susa (65–7n.) in this period generally began at Ephesos (e.g. Th. iv. 50. 3), and the traveller then moved inland along the course of the River Kayster and over the Tmolos range to Sardis (Hdt. v. 100), where one of the Royal Roads began (Hdt. v. 52–3; cf. 73–5n.).

ὁδοιπλανοῦντες: 'making our wandering way', i.e. with plenty of time for side-trips, entertainment, and the like; most likely an Aristophanic coinage (elsewhere only at Nic. Th. 267 οἶμον ὁδοιπλανέων) on analogy with ὁδοιπορέω.

ἐσκηνημένοι ἐφ' ἁρμαμαξῶν ... κατακείμενοι: Cf. the treatment of the Persian noblewoman Panthea when she departs from her husband at X. Cyr. vi. 4. 11: 'they led her off to the luxury carriage, had her lie down there, and concealed her behind the curtain'. The ἁρμάμαξα was a four-wheeled Persian carriage, which could be closed to outside view and the sun by means of a curtain or awning (σκηνή; Plu. *Them*. 26. 4; Charito v. 2. 9; cf. A. Pers. 1000–1; D.S. xx. 25. 4–26. 2 and was used by wealthy easterners (especially Persians) and their women (also Hdt. vii. 41. 1, 83. 2; ix. 76. 1; X. An. i. 2. 16; Cyr. iii. 1. 40).

μαλθακῶς: i.e. ἐν μαλακοῖς στρώμασι ('in soft bedclothes'; cf. 1090 with n.), as at Theopomp. Com. fr. 65. 2; Eub. frs. 89. 1; 107. 1; Antiph. fr. 185. 6; X. Mem. ii. 1. 24, and thus by extension 'in wanton luxury'. μαλθακός is a primarily poetic equivalent of μαλακός (e.g. V. 714; Eup. fr. 344; H. ll. 17. 588; Alcm. *PMGF* 4 fr. 1. 5; Thgn. 470; E. *Med.* 1075), used here (as at 1200*) metri gratia.

71–2 ἀπολλύμενοι: The Amb.'s use of ἀπόλλυμαι (lit. 'perish') in its extended sense ('having a terrible time, dying'; e.g. Nu. 709; Lys. 1136) determines Dik.'s witty choice of the polar opposite of the vb., ἐσῳζόμην ('I was safe and sound'), in his response (thus Σ

παρὰ τὴν ἔπαλξιν ... κατακείμενος: ἐπαλξίς is a collective sing. (KG i. 13–14; cf. 102–3n.), used here of all Athens' various fortification walls, as at Th. ii. 13. 6; vii. 28. 2. It is
unclear whether Dik. is referring to his service on the walls as one of the home-guard (appropriate for an old man; cf. Th. ii. 13. 6 'those stationed along the wall' contrasted with hoplites on active service; Lycurg. 1. 39–40) or to being forced to live in a tower or a shanty built up against one of the Long Walls as a refugee from the countryside (Eq. 792–3; Th. ii. 17. 3; cf. 32–6), although the former provides a more effective contrast with the Ambassadors' alleged service to their country. κατακείμενος is a mocking echo of κατακείμενοι* in 70.

ἔν φορυτῷ: Σ glosses φορυτός as a rough mat or pallet stuffed with straw, and at 927 the word seems to mean 'dried grass' or the like (thus ΣREF; Hsch. φ 801; EM, p. 799. 9–10). Elsewhere, φορυτός is 'rubbish' or 'shit' (adesp. com. fr. 661; Democrit. 68 B 147; Thphr. Sign. 49; Arat. 1123 with Σ; Call. fr. 295) and thus, by a natural extension of meaning, 'a place full of rubbish or shit' (AB, p. 71. 1), which seems likely to be the sense intended here.

73–5 ξενιζόμενοι: Travel along the Persian Royal Roads was facilitated by a series of official post-stations (σταθμοί) located a day's journey apart from one another (Hdt. v. 52; cf. Hdt. vi. 119. 2; viii. 98; Plu. Art. 25). In cities, ambassadors and the like probably stayed with the local satrap or another lesser official, and it is presumably to the more lavish hospitality available on such occasions that the Amb. is here referring. Cf. Calder, CR 39 (1925) 7–11; Miller 115.

πρὸς βίαν: 'perforce, under compulsion' (e.g. V. 1080; Lys. 163; Alc. fr. 332. 1; S. OT 805; E. Med. 1216; Pl. Phdr. 236d). For the items mentioned in 74, cf. Pl. Com. fr. 127 and Herodotus' description of some of the Persian spoils at Plataia: 'gold mixing-bowls and libation bowls and other drinking-vessels' (ix. 80. 1).

ὑαλίνων: Probably 'made of glass' rather than 'of rock crystal' (pace Vickers, JRA 9 (1996) 54–5). Glass (also mentioned at Nu. 766–8 (treated as a curiosity); Corinna PMG 689 (corrupt and obscure); and in temple inventories at IG II2 1373. 15 (403/2 BCE); 1377. 21 (the same item as the preceding); 1388. 85–6, 90 (398/7 BCE); 1425. 117 (368/7 BCE)), was in the late 5th c. still an exotic and expensive material, and fragments of elaborate drinking-vessels made of it have in fact been recovered from the Achaemenid palace at Persepolis. Cf. M. L. Trowbridge, Philological Studies in Ancient Glass (University of Illinois Studies in Language and Literature, vol. 13. 3–4: Urbana, 1930) 22–53; Miller 75 n. 80; Stern, JRA 10 (1997) 192–206, esp. 204–5.

χρυσίδων: According to Ath. 11. 502a (cf. CGFP 342. 15; Hsch. χ 791; S χ 570), χρυσίς (also at Pax 425; Cratin. fr. 132; Hermipp. fr. 38; Pherecr. fr. 134) is an Athenian term
reserved for a φιάλη (a shallow libation- and drinking-bowl) made of gold; archaeological
evidence suggests that the form was well known to the Persian elite (Miller 136–9).

ἀκρατον οἶνον ἡδύν: The Greeks normally drank their wine mixed with water (352–6n.),
and taking it neat is occasionally referred to as barbarian behaviour (Hdt. vi. 84; Pl. Lg.
637d–e; cf. Anacr. PMG 356b. 3). The attractions of undiluted wine were well known (Olson
on Pax 300), however, and avoidance of it was clearly not universal (e.g. 1229; Pl. Com.
fr. 205. 3–4) and seems to have had more to do with fear of a hangover (Alex. frs. 9; 257;
Clearch. fr. 3. 1–3) or of growing outrageously drunk too fast (Alex. fr. 246; adesp. com. fr.
101.

13; cf. Anaxandr. fr. 3) than with any broad cultural taboo. The point is thus not so much
that the Ambs. have adopted outrageous foreign habits as that they have been having a far
better time than anyone at home (cf. 75–6n.).

75–6 ὦ Κραναὰ πόλις: Cf. 27 ὦ πόλις πόλις*; Men. Sam. 325 ὦ πόλισμα Κεκροπίας χθονός
(‘O city of the land of Kekrops!’; a fragment of a line from E. Oedipus unknown to Nauck).
κραναὸς (‘rugged, craggy’; cf. fr. 572. 3 καὶ τὰς κραναὰς ἀκαλήφας (‘and rough nettles’))
is originally a generic epithet of places (in Homer always of Ithaca (e.g. Il. 3. 201; Od. 1.
247) except at II. 3. 445 (of the island where Helen and Paris first made love; not to be
capitalized); of Eleusis at h.Cer. 356; of Delos at h.Ap. 16. 26; Pl. l. 1. 3). In the 5th c. the
word comes to be closely associated with Athens in particular: Pindar three times refers to
the city as κρανααί (O. 7. 82; 13. 38; N. 8. 11); Hdt. claims that the Athenians were originally
called οἱ Κραναοί (viii. 44. 2; cf. E. Supp. 713 as emended by Musgrave; Str. 9. 397; pace
Droysen (cited with implicit approval by K–A ad loc.) the Κραναοί referred to at Eph Hipp. fr.
5. 8 are not the Athenians but inhabitants of a city in Karia (Plin. Nat. 5. 108; cf. Bürchner,
RE xi (1922) 1569; LIMC vi. 1. 109)); a king Kranaos (first attested at A. Eu. 1011 παῖδες
Κραναοῦ; cf. Marm. Par. FGrH 239 F A. 4; Paus. i. 2. 6. 31. 3; Apollod. iii. 14. 1. 5–6; Hsch. χ
190; LIMC vi. 1. 108–9) was invented to explain the name; and Ar. elsewhere refers to Athens
and the Akropolis, respectively, as simply αἱ Κρανααί (Av. 123) and ἡ Κραναά (Lys. 480–1).
ΣΕ reports that Aeschylus (fr. 371) and Sophocles (fr. 883) also used the word, although not
necessarily the entire phrase ὦ Κραναὰ πόλις. The reason for using the name here is in any
case a pun on κεράννυμι (‘mix’): while the Ambassadors have been happily drinking their
wine neat, the rest of the Athenians have been dutifully diluting theirs (thus Starkie).

ἀρ(α) κτλ.: An indignant question (GP 46–7); cf. 481 with n. I print αἰσθάνῃ (Rat) rather
than αἰσθάνει (CL); certain evidence for the proper form of the 2nd pers. sing. mid.-pass.
ending is lacking for this period (Threatte ii. 451–2).
τὸν κατάγελων τῶν πρέσβεων: i.e. 'how the Ambassadors are mocking you'. κατάγελως
(for the accent, KB i. 321) is 'hostile laughter' (cf. LSJ s. κατά E. III) and thus by extension
'mockery, derision', as at 1126; Eq. 319. Cf. 606 (money-grubbing ambassadors passing
time ἐν Καμαρίνῃ κἀν Γέλᾳ κἀν Καταγέλᾳ ('in Kamarina and Gela and Katagela'), 680, 1081;
Halliwell, CQ NS 41 (1991) 279–96, esp. 286–7. At A. Ag. 1264 and Men. fr. 188. 7 the acc.
Sing. is instead καταγέλωτα. For the gen. of the individual responsible for a sound, 546;
Poultney 31.

77-8 οἱ βάρβαροι: In this case the Persians in particular, as also at 107; Pax 411 with Olson
on 409–13; Lys. 1133 with Henderson ad loc.

γάρ: Marking this as an explanation of why the Ambassadors drank πρὸς βίαν ('perforce';
73), since the speaker ignores Dik.'s interjection in 75–6

(61–125 (etc.) n.).


ήγοινται: Sc. εἶναι; a common ellipse (e.g. 993; V. 675). In 78, the earliest descendants
of α have δυναμένους καταφαγεῖν τε καὶ πιεῖν (Rac), which is one short syllable too long.
Triklinios accordingly removed τε and wrote δυναμένους καταφαγεῖν καὶ πιεῖν (accepted by
Henderson), while Elmsley proposed δυνατοὺς καταφαγεῖν τε καὶ πιεῖν, which both mends
the metre and eliminates the medial caesura. As van Leeuwen (comparing Pherecr. fr. 113.
32 and Theophil. fr. 3. 2) observed, however, the unmarked simplex φαγεῖν ('eat', completing
the doublet with πιεῖν) rather than the marked compound καταφαγεῖν ('consume, eat up',
frequently with overtones of gluttony; cf. 975 with n.) is wanted and, even more to the
point, Π2 preserves the letters [φαγείν] precisely where they ought to stand in the line if
κατα- was not there. With van Leeuwen, Starkie, and Sommerstein, therefore, I print Morel's
δυναμένους φαγεῖν τε καὶ πιεῖν. For the Ambassadors' overeating and Persian gluttony
more generally, 85–6 with 84–7n., 88–9; cf. Diogen. vi. 37 'A Median table: with reference to
those that are expensive and luxurious'; Schmitt Pantel 430–5.

79 λαικαστάς γε καὶ καταπύγονας: A λαικαστής is a 'cocksucker' (Jocelyn, PCPS NS 30
(1980) 12–66; Bain, CQ NS 41 (1991) 74–7; elsewhere only in the fem. λαικάστρια (529
with n., 537; Pherecr. fr. 159. 2; Men. Pk. 485; IG I3 1402. 4–5; Agora graffito C 34 Lang)),
while a καταπύγων (lit. a 'down'—we would say 'up'—'the arse[-hole] ...'; cf. Fraenkel,
Giotta 34 (1954) 42–5) is someone who likes being fucked up the arse (e.g. Eq. 639; Nu. 909; V.
84; Milne and von Bothmer, Hesperia 22 (1953) 215–24 (seven mostly 5th-c. graffiti from
Athens); Agora graffiti C 5, 18, 22, 24–7 Lang; SEG 46 (1996) 80; cf. 664 λακαταπύγων;
MM § 462). The two words together are thus a crude colloquial equivalent of 'passive
homosexuals' (cf. Catull. 16. 1 pedicabo ego vos et irrumabo), and Dik.’s point is that it is precisely men like these whom Athens chooses for her politicians in general (118–19, 662–4, 716; Eq. 423–8; Nu. 1093–4; Ec. 112–13; cf. Eup. fr. 104; Pl. Com. fr. 202. 5; Archedic. fr. 4; Pl. Smp. 191e–2a) and her ambassadors in particular.

80–4 Cassio, Eikamos 2 (1991) 137–41, compares Ktesias' description of Indian mountains said to be rich in gold (FGrH 688 F 45h) and suggests that both passages may be based on a well-known tale about the exotic east.

80 έτει τετάρτῳ: Cf. 65–7n. For the position of δ’, Dover, G&G 59–60.

eίς τὰ βασίλει(α) ἠλθομεν: Miller 118–21, offers a summary of the archaeological evidence for the Achaemenid palace at Susa and especially the massive hypostyle Apadana (audience hall) where embassies would have encountered the King. The King’s gold throne is described at Heraclid. Cum. FGrH 689 F 1. 13–14 (4th c. BCE).

81–2 Real embassies may frequently have encountered considerable delays in obtaining an audience with the King even after they reached Susa, both because he spent much of the year elsewhere and because he must often have been occupied with other, more pressing business (as allegedly here) and may sometimes have seen political or military advantage in delay. Cf. Epicrat. fr. 3. 13 εἶδες δ’ ἂν αὐτῆς Φαρνάβαζον θᾶττον ἄν ('you would have seen Pharnabazos’—who was merely a satrap—‘sooner than her’); Miller 125–6. Although the Amb.’s report is not intended by him as satire, his account none the less begins with the Great King in a ridiculous and humiliating position (cf. Ec. 311–71, esp. 371) patently designed to appeal to the audience in the Theatre.

eίς ἀπόπατον ὄχετο: (ὁ) βασιλεύς ([the] King’) is to be supplied as the subj. of the vb. from τὰ βασίλεια in 80 (KG i. 34–5). ἀπόπατος (originally a euphemism, ‘a stepping away’) is here, on at least one level of the joke, ‘a dunghill’, i.e. a place to shit, like ἄφοδος (lit. ‘a departure’) at Ec. 1059–60 εἰς ἄφοδον ... / ἐλθόντα (‘going to take a shit’); Antiph. fr. 42. 5 εἰς ἄφοδον ἔλθών (‘going to take a shit’). The idea is introduced in part simply because it can be expected to fetch a laugh (cf. MM § 396), but ΣRET argues that there is in addition a para prosodician joke, with ἐπὶ πόλεμον (‘to war’) expected, while Starkie notes that the noun more naturally suggests πάτος or περίπατος (‘a walk’). The line is perhaps funnier if ἀπόπατον originally masquerades as the name of an exotic Eastern city or region (‘Crappadocia’ vel sim.) against which the Great King has mounted an expedition, with the fact that he has merely gone off to defecate made explicit at the beginning of 82.

στρατιάν: Here ‘expeditionary force’, as also at e.g. 149; Pax 747; Lys. 1141; contrast 251 with n.
(ἐ)χέζεν: χέζω ('shit'; also at 1170) is coarse colloquial comic vocabulary (MM § 399).

ὀκτὼ μῆνας: The Great King's shitting (like everything else in the Amb.'s account of his experiences in Persia; cf. 65–123n.) is on a grand scale (cf. MM § 407), and eight is merely a metrically convenient, conventionally large number, as also at Eq. 70 ὀκταπλάσιον χέζομεν ('we shit eightfold'); Ephipp. fr. 5. 15 (part of a description of how the King's meals are prepared); Axionic. fr. 6. 5–6; Men. fr. 409. 4.

ἐπὶ χρυσῶν ὄρων: In the popular imagination, the Persian empire was a land of almost limitless gold (cf. 102–3, 108; Pl. 170), and Plaut. Stichus 24–5 refers specifically to Persarum | montis, qui esse aurei perhibentur ('Persian mountains, which are said to be of gold'; perhaps an echo of this line). The joke here turns, however, on the fact that, in a society where very little meat is eaten, faeces are normally a brownish yellow-orange (a colour generally referred to as πυρρός (Eq. 896–900; Ra. 308; Ec. 329, 1061); for the precise meaning of the word, Pl. Ti. 68c; Olson–Sens on Archestr. fr. 32. 4), the point being that the King's 'golden mountains' are actually large piles of human shit. For the specific comparison of faeces to gold, Pax 1176–7 with Olson ad loc.; Ra. 483 ὦ χρυσοἰ θεοί ('O golden gods!';

Xanthias' reaction when Dionysos shits his pants). Σ救护车 argues that ὄρος ('mountain') is another word for ἁμίς ('piss-pot') but is merely making a wild guess in an attempt to explain the joke.

83 'How long has it been since he brought his arsehole together?', i.e. 'When did he finally stop shitting?' For this use of the gen. (more often with a neg.), Eup. fr. 193. 1; KG i. 387. The obvious implication of Dik.'s question (although the point is of course ignored by the Amb.) is that the King's arsehole is a gaping one, which is to say that he is ready and presumably willing to be fucked anally (thus MM, p. 59; cf. 104 with n.).

τὸν πρωκτὸν … ξυνήγαγεν: Despite Σ救护车 (i.e. Triklinios; followed by Starkie), συνάγω is not used regularly in the classical period of 'assembling' an army, and πρωκτός ('arsehole') is thus not obviously para prosdokian for στρατός ('army'). Instead, the noun (also at 119 and 863, and common throughout the comedies) is sufficiently crude that it can be expected to fetch a laugh in its own right (MM § 449), and the vb. most likely means simply 'contract', as regularly in Ar. (e.g. Nu. 582; Pl. 756).

84–7 Elmsley (followed by most 20th-c. editors) assigned τῇ πανσελήνῳ to Dik. rather than the Amb., on that division of the line ignores the hero's interruption and resumes his report where he left off (at the end of 82). Although Dik. repeatedly begins speaking at mid-line elsewhere in this scene (67, 71, 75, 86, 92, 94), however, the Amb. never does so, and one of the hero's questions is similarly acknowledged by Theoros at 156 after another string
of unacknowledged wisecracks (135, 137, 139–40, 151–2, 154). I therefore follow the MSS in placing the change of speaker at the head of the line.

τῇ πανσελήνῳ: '[He did this] at the time of the full moon.' The humour depends on the resemblance between a full moon and a bare arse seen from the rear (also a whitish globe with a prominent dimple in the middle); cf. Hermipp. fr. 38 χρυσιδ' ... πανσέληνον ('a gold libation bowl ... shaped like a full moon') and the colloquial American 'moon' (point one's naked arse at someone by way of insult). Σ (followed by Starkie) suggests an allusion to the Spartans' failure to arrive on time at the Battle of Marathon because they were waiting for a full moon (Hdt. vi. 106. 3–107. 1), the point being that the Persians too are perpetually tardy; this is much too obscure to be funny.

κα(ι ε)τ(α): When used in a temporal sense (as here), perhaps colloquial (López Eire 206–9; Dover, EGPS 76–7).

έξενιζε: Inchoative, 'he began to entertain us'.

παρετίθει κτλ.: The theme of Persian gustatory excess is taken up again (cf. 77–8). παρατίθημι (lit. 'set beside', since the Greeks lay down on their left side to eat) is the vox propria for serving food, especially the main course in a meal (e.g. 89; Eq. 778; Philox. Leuc. PMG 836(b). 29; 'Philoxenos' ap. Pl. Com. fr. 189. 16; Pherecr. fr. 125); cf. Neil on Eq. 1215; Arnott on Alex. fr. 98. 2; Olson–Sens on Archestr. fr. 13. 4. The impf. marks this as habitual action ('he regularly served us'); contrast 89. The connective δ' was lost in some early copies of the play, and R offers the (unmetrical) double emendation καὶ παρετίθετ', while Athenaios has παρετίθει θ'.

ολους ... βοῦς: Cf. Hdt. i. 133. 1 (a passage to which Ar. has sometimes been thought to be alluding; cf. Introduction, Section IV.B) (of the birthday feasts given by wealthy Persians) 'they serve an ox, a horse, a camel, and a donkey, roasted whole in kilns'; Antiph. fr. 170. 4–8 (probably a Persian speaking) 'in our ancestors' time they used to roast whole oxen, pigs, deer, and sheep, and last of all a cook, after roasting the beast whole, served the King a hot camel'; Ephipp. fr. 5 (a wildly exaggerated account of how huge fish are prepared for the Great King's table). For other creatures or substantial parts of creatures roasted whole, generally in contexts involving gustatory excess or exaggeration, e.g. Ra. 506 βοῦν ἀπηνθράκιζ' ολον ('he began roasting a whole ox on the coals'; part of a meal being prepared for Herakles); Mnesim. fr. 4. 33; Archestr. fr. 13. 4 with Olson–Sens ad loc.; Diph. fr. 90. 1–3; Luc. Lex. 6. Cattle were quite expensive (specific figures at V. Rosivach, The System of Public Sacrifice in Fourth-Century Athens (American Classical Studies 34: Atlanta, 1994) 95–6) and in Athens, at least, were generally sacrificed only by the state on great public occasions (cf. Eq. 654–9); that the Persian King can afford to serve them at his private
table is further proof of his extraordinary wealth. Cattle were in fact usually cut up and the individual portions of the animal cooked separately, often by stewing, so as to produce both broth and meat; cf. Olson on Pax 715–17. The earliest MSS (Rac) have ὤπτούς (unmetrical), but Triklinios' ὅλους is confirmed by Athenaios' citation of the line and by a notice of a variant reading preserved in the correctors' hands in ΓΕ.

**ἐκ κριβάνου:** A κρίβανος was a baking shell pierced by a number of holes near the bottom. It was placed over an item of food, and hot ashes were swept around it or a fire kindled about its periphery; the holes conducted the heat within. Cf. Blümner i. 81–3; Cubberley, Lloyd, and Roberts, *PBSR* 56 (1988) 98–119; Cubberley, in Food 55–68. κρίβανοι are most often associated with baking bread (1123 with n.; fr. 1. 2; Antiph. fr. 174. 5; Ephipp. fr. 1. 2; Archestr. fr. 5. 17) but are used on occasion to prepare meat (A. fr. 309. 1–2; Hipparch. *SH* 496. 2), fish (Archestr. fr. 14. 6; Arr. *Ind.* 28. 1), and other food (Hdt. ii. 92. 5); this one is clearly far bigger than normal if it can accommodate whole oxen.

86–7 For καί introducing a contemptuous question that includes an echo of the previous speech, *GP* 309–10.

**πώποτε:** Also in questions anticipating a negative response at e.g. *Nu*. 1061–2; Eup. fr. 329. 1; Amphis fr. 27. 4; Nausicr. fr. 2. 1.

**τῶν ἀλαζονεμάτων:** 'What bullshit!' (62–3n., 64n.).

88–9 ναὶ μὰ Δί': A banal colloquial oath; cf. 137, 368, 461; KG ii. 148. For oaths as a mark of colloquial style, Dover, *EGPS* 62–3.

**τριπλάσιον:** First attested here and at *Eq*. 285, 718; subsequently restricted to Attic prose. Probably colloquial, like the cognate adj. διπλάσιος (first attested in Hdt. (e.g. iv. 68. 3) and at *Av*. 55; common in comedy (e.g. Pherecr. fr. 113. 33; Antiph. fr. 240. 4; Anaxil. fr. 22. 14) and Attic prose, but in tragedy only at adesp. fr. 166. 2 (probably late)) and τετραπλάσιος (confined to prose).

**Κλεωνύμος:** Kleonymos (PA i. 580, where for '8880' read '8680'; *PAA* 579410; also referred to at 844) is first mentioned here and as the proposer of three decrees dating to 426/5 BCE (*IG* i 3 61. 34 = M–L 65. 34 (the second Methonian decree); 68. 5 = M–L 68. 5 (a major piece of legislation designed to tighten up collection of the tribute); 69. 3–4 (an honorary decree passed at the same session as the preceding)); M–L p. 188 suggest on this basis that he may have been a member of the Boule for this year. Ar. attacks him repeatedly for his size and alleged gluttony (844 with n.; *Eq*. 956–8, 1290–9; *Av*. 288–9), his supposed abandonment of his hoplite equipment in battle (perhaps a distorted reference to the disorderly Athenian
retreat from Delion in 424) and general eagerness to avoid military service (Eq. 1369–72; Nu. 353–4; V. 15–27, 592, 821–3; Av. 290, 1473–81; cf. Eup. fr. 352), his political duplicity (Nu. 399–400; V. 592–3), and (apparently) his sexual failings (Nu. 672–6 with Dover on 675–6). None of this proves anything except that Kleonymos was physically large, politically prominent, and served at least once in the mid-420s as a hoplite, and V. 592–3 leaves little doubt that he was a radical democratic leader of Kleon's stripe; cf. 134–5n. Nothing is heard of the man himself after 415, when he moved a decree offering 1,000 drachmas as a reward for information about the profanation of the Mysteries (And. 1. 27), although there is a mention of his wife (widow?) at Th. 605; perhaps he died in Sicily. Cf. Storey, RhM 132 (1989) 247–61; Olson on Pax 446.

παρέθηκεν: 84–7n. The aor. makes it clear that the φέναξ was served only once, unlike oven-baked oxen, which were a regular feature of the Great King's table (85–6).

όνομα δ' ἦν αὐτῷ: KG i. 45.

φέναξ: Lit. 'cheat, deceiver' (which provides the basis for Dik.'s bitter response in 90), with an allusion to the φοῖνιξ ('phoenix'); 'robin' preserves the pun but not the ornithology. The phoenix, first mentioned at Hes. fr. 304. 3–4 as extraordinarily long-lived, is described by Hdt. (ii. 73; apparently drawing on Hekataios (FGrH 1 F 324)) as an Arabian bird that visits Egypt once every 500 years bearing its dead father in an artificial egg made of incense, and is said by him to be about the size of an eagle; its general association with the exotic East makes it not out of place on a Persian table. Cf. Antiph. fr. 173. 1–2; Plin. Nat. 10. 3–5; Thompson, Birds 306–9; Lloyd on Hdt. ii. 73 (with extensive references to later sources and modern bibliography).

90 ταὐτ(α) is an internal acc. (KG i. 310–11), and ἄρ(α) + impf. marks

the speaker's sudden recognition of a fact that has been and continues to be true (GP 36–7; cf. 990; Eq. 125; Nu. 319; Pax 414–15; Moorhouse 192–3); 'so that's why ...!'
taken to imply that at least one Persian emissary had come to Athens within living memory (possibly in connection with negotiations over the Peace of Kallias in the mid-440s (thus Miller 90)), therefore, there can be little doubt that the Greeks, as the less significant power, did most of the diplomatic shuttling back and forth. Polyen. iii. 9. 59 describes an incident involving the Athenian mercenary general Iphikrates (fl. 393–356) which, whether historical or not, seems to be modelled on this scene: "At a time when money was short and the soldiers were in an uproar and demanding a general assembly, he ordered some men acquainted with the Persian language to put on Persian clothing and appear as the assembly-place was filling up, and to come forward and say in the barbarian tongue "The men who are bringing the money are near by, and we were sent ahead to tell you this"."

91–2 άγοντες ἥκομεν: As regularly with simple vbs. meaning 'come' or 'go', the leading idea is contained in the participle rather than the finite vb. (e.g. fr. 469. 2; S. Tr. 400; E. Heracl. 929; Hel. 485–6; IA 415 (all variations of ἄγων ήκω); cf. KG ii. 60–1; Goodwin § 895).

Ψευδαρτάβαν: 'False-measure' vel sim. According to Hdt. i. 192. 3, the artabe was a Persian dry measure equivalent to one Attic medimnos plus three choinikes (B13–14n.), or 51 choinikes, about 1½ American bushels (cf. LXX Is. 5. 10; the lexicographers (e.g. Hsch. α 7471; S α 4020) simply offer the rough formula 'one artabe = one medimnos'). Cf. Cambridge History of Iran xii (Cambridge, 1985) 631–2. Artabes is the personal name of a Baktrian commander at A. Pers. 317, but Ar. is here probably attempting to evoke real Persian names in which the first element is arta ('truth, cosmic order'), such as Artaxerxes (61n.; cf. 100n.), Artaphrenes (A. Pers. 21; Hdt. v. 25. 1), and Artabazos (Th. i. 129. 1) (thus Σ<sup>REST</sup>).

tόν βασιλέως ὀφθαλμόν: Cf. 94 ὁ βασιλέως ὀφθαλμός*, 124*. The Great King had a number of officers referred to as his 'brothers', 'sons', 'ears', or 'eyes'. According to X. Cyr. viii. 6. 16 these men were given an army and sent out on annual tours of inspection of various satrapies with authority to correct any administrative problems or abuses they discovered; any troubles they could not deal with were reported to the King on their return so that he could take action himself. The 'eyes' and 'ears' of the King are also referred to at A. Pers. 979; Hdt. i. 114. 2; X. Cyr. viii. 2. 10; Poll. ii. 84; cf. Hdt. i. 100. 2; Arist. Pol. 1287<sup>b</sup>29–30; Hsch. β 281; o 1960; AB, p. 225. 22–3. A reflex of the institution can be seen in the claim that Mithras has 1,000 ears, 10,000 eyes, and 10,000 spies throughout the land watching for insubordination (Yt. 10. 7, 24, 45).

92–3 έκκόψειέ χε κόραξ: The κόραξ is the raven (Corvus corax), an aggressive scavenger known for feeding on dead bodies in particular (Th. 941–2, 1027–8; A. Ag. 1472–3; Thompson, Birds 159–64; Crows 124–30; Olson on Pax 19), and 'to the ravens!' is thus a
nasty colloquial imprecation (864n.). Ravens sometimes focus their initial assault on their victims' eyes (cf. Av. 342, 1294 (where 'a raven without an eye' is perhaps an echo of a proverb resembling 'without two pennies to rub together'), 1613), and Dunbar on Av. 582–4 argues that the idea that they might do the same to a healthy adult animal 'seems based on fear, not on experience', which is to say that anyone who had seen a raven pecking out the eyes of a corpse might easily have imagined the same thing being done to a living creature, as Dik. does in his curse. For γε with the opt. of wish, Pax 446; Pl. 180; Pl. Com. fr. 189. 22; GP 126, 137–8.

τὸν ... σὸν τοῦ πρέσβεως: For the apposition of the possessive pron. and the gen., 910; Nu. 1202; Pl. 33; KG i. 282–3. The normal word for 'ambassador' in the sing. is πρεσβευτής, and the nom. πρέσβυς (common in poetry in the sense 'old man') is nowhere else secure with this sense before the Byzantine period (conjectural at A. Supp. 727); cf. Threatte ii. 223–5. Here it is used on analogy with the standard pl. form πρέσβεις to echo βασιλέως in 92. With all modern editors except Elliott and Henderson (presumably a typographical error in the latter, since he translates 'and yours too'), I print A’s τε for α’s impossibly awkward γε. A simple majuscule error (Τ read Γ); cf. 154, 307–8n., 323–5n.

94 ὁ βασιλέως ὀφθαλμός: 53–4n., 91–2n. Pseud. enters from a wing and makes his way to the Amb.’s side. He is dressed in elaborate Persian robes and a mask that grossly exaggerates the size of his eyes (95–7n.), rendering the image in his title concrete; cf. 178-9n., 317–18n.; Newiger 123; Introduction, Section V.A. 94–7 cover Pseud.’s passage across the stage, which is slow and stately and involves turning his head repeatedly from side to side (95–6 with nn.). A pair of mute attendants, also dressed in Persian clothing and perhaps carrying flywhisks (Men. fr. 395. 2; Miller 206–9) or parasols (Miller 193–8), follow Pseud. on stage and stand slightly to one side of him. All three characters most likely have full, bushy beards (117–22n.).

ὦναξ Ἦρακλεις: A regular Aristophanic expression (more often simply Ἦρακλεις (284, 807 with n., 1018); used only by men) of shock, surprise, or horror at an unexpected sight or revelation (Pax 180; Av. 277; Lys. 296; Ra. 298 with Dover ad loc.; cf. Antiph. fr. 27. 1).

95–7 Addressed to Pseud. All three of Dik.’s remarks compare Pseud. to a ship and refer to eyes or attempts to see, and it seems clear that the Persian emissary's mask features a huge eye or pair of eyes resembling those painted on the prows of Greek ships in all periods and presumably intended to help them find their way through the sea (e.g. Morrison and Williams pl. 20d; 21e; A. Supp. 716). ‘La prima domanda esprime l’incertezza, la seconda con η la congettura del richiedente' (Russo ad loc., citing Nu. 248–9; Lys. 987–8; KG ii. 532–3).
πρὸς τῶν θεῶν: Used only in entreaties (e.g. Nu. 1103; V. 484; Lys. 850*; Men. Dysk. 956) and urgent questions, which amount to a request for an immediate answer (e.g. Nu. 200*; V. 1218; Av. 69; Men. Dysk. 411); cf. Barrett on E. Hipp. 219 πρὸς θεῶν. Formally, therefore, 95 (like 96) must be a question, although Dik. is not really expecting an answer.

ἀνθρώπε: At least moderately hostile in tone, as also at 464, 818. Cf. 1107-8 (openly hostile); Halliwell, in F. de Martino and A. H. Sommerstein (eds.), Lo spettacolo delle voci ii (Bari, 1995) 102; Dickey 150-4; contrast 1010 (seemingly respectful).

ναύφαρκτον βλέπεις: 'Are you giving me a hostile nautical look?' A colloquial use of βλέπω; cf. 254 with n., 566 with n.; Ra. 562 ἔβλεψεν ... δριμύ ('he gave me a bitter look'). The adj. (lit. 'ship-fenced') is attested first in tragedy (A. Pers. 951, 1029; cf. E. IA 1259) and appears at Eq. 567 in an arguably elevated passage. Its presence in an Attic inscription dating to 432/1 (IG i² 365. 30 τε[ι ναυφ[άρκτοι στρατιά]), however, shows that it is not exclusively poetic, and pace Starkie there is no reason to think that this is a fragment of a lost tragedy, especially given the colloquialism. Here and elsewhere the MSS have -φρα-, but Photios' -φαρ- is the proper 5th-c. form (Barrett on E. Hipp. 657; Threatte i. 477), as Dindorf was the first to see.

περὶ άκραν κάμπτων: 'as you round a cape', i.e. to enter a harbour like one of the three in the Piraeus (cf. below). The implication is that Pseud. has by now made his way across most of the stage from the wing and is turning to face the audience.

νεώσοικον: 'a shipshed' (not 'dock', as LSJ s.v.). Athens' dockyards in this period contained several hundred shipsheds (also referred to at Cratin. fr. 210. 1) built sometime in the pre-war years (And. 3. 7). Excavations carried out by Dragatzes and Dörpfeld in 1885 showed that the sheds were partially cut into the bedrock and partially built up out of local stone, and were roofed in pairs; a continuous rear wall provided a defensive perimeter for the complex as a whole. Cf. 544-5 with n., 552-4 with 552n., 920-2n. When individual ships were out of service, they were pulled up into a shed (presumably by means of pulleys or winches) so that their hulls could dry out and any necessary repairs could be effected. Cf. Morrison and Williams 181-92; R. Garland, The Piraeus from the fifth to the first century B.C. (London, 1987) 95-7; K.-V. von Eickstedt, Beiträge zur Topographie des antiken Piraeus (Βιβλιοθήκη τῆς ἐν Ἀθήναις Ἀρχαιολογικὴ Ἑταιρείας 118: Athens, 1991) 69-71, 73-7, 147-9.

σκοπεῖς: Here 'keep an eye out for, look for' (LSJ s.v. I. 3), as at Av. 450; Lys. 427; Th. 599; Men. Mon. 98, 255.
ἀσκωμ' ἔχεις ... περὶ τὸν ὀφθαλμὸν κάτω: An obscure and difficult verse. According to Σ VMEΘ Barb Ra. 364 (~ S α 4183; cf. Poll. i. 88; Hsch. α 7724; EM, p. 155. 16–19), an ἄσκωμα (cognate with ἀσκός, 'skin, skin bag') was a leather sleeve for an oarport of the sort used by the lowest ('thalamian') bank of rowers in a trireme (161–2n., 553n.). Dik.'s remark has traditionally been taken as a further reference to the ship's eye or eyes painted on Pseud.'s mask (above), which must then be fitted (for no apparent reason) with a leather flap. Several 4th-c. naval inscriptions, however, refer to warships with broken or missing ὀφθαλμοί (IG II 2 1604. 68, 75; 1607. 24)—the former in particular an unlikely way of referring to a painted hull-device—and Morrison and Williams 283–4, suggest that in these passages the word means 'porthole' (cf. ΣΕΓ), since a porthole could have not yet been cut or have had its fittings damaged. Pseud.'s 'lower eye' might thus perhaps be his mouth, which is surrounded by a huge, bushy beard. Alternatively, the point may be that the Eye of the King is wearing trousers, which were a basic element of Persian costume as the Greeks understood it (Hdt. i. 71. 2 σκυτίνας ... ἀναξυρίδας ('trousers made of leather'); v. 49. 3; vii. 61. 1; X. An. i. 5. 8) and are referred to disparagingly as θύλακοι ('sacks') at V. 1087; E. Cyc. 182. In that case, his 'lower eye' will be his arsehole (which is certainly funnier).

που: 'I suppose' (GP 491).

98-9 Addressed to Pseud., who is now standing next to the Amb. and facing the audience. Here and at 103 Pseud. is ordered to speak rather than doing so spontaneously, and if he is played by a mute (cf. Introduction, Section V.A), the practical point is perhaps to inform the audience that the voice they hear next is to be understood as his, regardless of its apparent actual source.

ἄγε δὴ σύ: 'Come on now!' A regular line-opening formula (e.g. 111 (perhaps a deliberate echo of this verse); Eq. 155; Pax 431; Av. 434). For δὴ with imper., 103, 733, 777; GP 216–17. The pron. merely marks a shift of addressee (cf. 103, 111, 777, etc.) and is best left untranslated.

ἀπέπεμψεν: τ'ς ἐκπεμψε is a Triklinian conjecture designed to correct the metrical deficiency in the line after the prefix ἀπ- (present in Ra) was lost via haplography (c).

ὦ Ψευδαρτάβα: The Eye of the King's name (91 with n.) is repeated for anyone who missed the joke the first time.

100 Numerous attempts have been made to extract sense from this line, be it in garbled Greek (but cf. 104 with n.) or some Near Eastern language (most recently Dover, G&G 289–90; Brandenstein, WKZSO 8

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West, CR NS 18 (1968) 5–7; Francis, AJP 113 (1992) 337–40; Aveline, Hermes 128 (2000) 500–1). West suggests that (1) the line up to the hepthemimeral caesura consists of fragments of a conjectural Persian-language formula with which the Great King regularly introduced himself to the Athenian Assembly in his letters as 'Artaxerxes sun of Xerxes', with (2) the rest of the line made up of the beginning of the name Pissouthnes (a Persian satrap who had recently been meddling in Greek affairs in western Asia Minor (Th. iii. 31. 1, 34. 2)) and the first two syllables of σατράπης ('satrap'), all filled out with nonsense syllables echoing (1). Be that as it may, the more important point is that, despite the Amb.'s claim to be able to understand what Pseud. is saying (102–3 with n.), Dik.'s reaction in 101 leaves little doubt that this is gibberish and intended to be recognized as such. Cf. the Triballian's unintelligible words at Av. 1615, 1628–9, followed by something approximating Greek in 1678–9. Not surprisingly, the line is garbled in the MSS; I print it as it appears in acl, except that I have made no attempt to divide the letters into individual words.

**101** All manuscripts except L agree on ξυνήκαθ vel sim., but pl. forms of the aor. act. of ἵμη in -κ- are not secure elsewhere before the mid-4th c. (Threatte ii. 604). I print pres. ξυνίεθ (Cobet) rather than aor. ξυνεῖθ (with ὅ τι) on the basis of the parallels at Av. 946; Pl. 45; the aor. also requires a slightly more violent emendation. (ὑμῖν in 102 makes it clear that the Amb.'s remark is addressed to the Assembly as a whole rather than to Dik. in particular, so that Lotz's ξυνήκας, although palaeographically simple, is unlikely to be right.) A careless error by an early copyist, who replaced an old form with a metrically equivalent contemporary one.

ό λέγει: 'what it is he's saying'; cf. 442; KG ii. 438.

μὰ τὸν Ἀπόλλω, ἰγὼ μὲν οὖ: 59*–60n. Dik.'s remark confirms for the audience that the problem is not with their ears and that Pseud. is in fact speaking gibberish.

**102–3** 61n.; since Pseud.'s remark in 100 is patently incomprehensible (cf. 101n.), this is a classic example of ἀλαζονεία ('bullshitting'; cf. 62–3n.).

χρυσίον: 'gold [coin]' (e.g. Eq. 472; Pax 645; Ra. 720; cf. 257–8n.), i.e. Persian darics; all Athenian money in this period was made of silver. Cf. 81–2n. A collective sing. (71–2n.). 103 is addressed to Pseud.

δή: 98–9n.


τὸ χρυσίον: 'the word "gold" '. τὸ is an anaphoric art. (KG i. 597); cf. 104 Ἰαοναῦ and 106 τοὺς Ἰάονας, 637–40, 801–3.
104 οὐ λῆψι χρυσό: For Pseud.'s mangled Greek, cf. the Skythian archer in Th., who also uses -ι (metrically necessary here and therefore restored by Triklinios (tAld) for the early MSS's -ει (Rc) or -η (a)) for the verbal ending -ει (e.g. Th. 1001, 1102, 1104), and -ο for -ον (e.g. Th. 1005, 1114). Pseud.'s message is none the less now quite clear (contrast 100–1)

and the irony is that the Amb. is unable to understand it (105; contrast 102).

χαυνόπρωκτ': Lit. 'loose-arsed', i.e. 'accustomed to and available for buggery'; cf. 83n., 716 εὐρύπρωκτος ('wide-arsed') with n.; MM § 464. Sommerstein argues that the reference is instead to anal incontinence, the point being that the very old are often both unable to control their bowels and (like the Athenians, allegedly, here) imbecilic. This is much less obvious and thus unlikely to be correct, particularly since words denoting a predilection for being sodomized are routinely used as terms of abuse (e.g. 79, 664, 716; Nu. 1330), although the implication is certainly that only a fool allows others to fuck him up the arse at will. Cf. 143–4 with n.

Ἰαοναῦ: The Old Persian term for the Greeks generally was in fact Yauna (cf. A. Pers. 178 Ἰαόνων γῆν ('the land of the Yauna'; in the mouth of the Persian queen Atossa)), and according to Hdt. i. 143. 3 not only the Athenians but many of the other Ionians disliked being called by the name. Ar., at any rate, uses 'Ionian' elsewhere only of a non-Athenian (Pax 46), and the word and its cognates seem to have strong overtones of cowardice, effeminacy, and the like in 5th- and 4th-c. literature (Olson on Pax 932–3), which would fit the context here precisely.

105 οἴμοι κακοδαίμων, ὡς σαφῶς: Sc. λέγει. οίμοι κακοδαίμων is lit. 'Alas unfortunate [me]!', i.e. 'Worse luck for me!'; here little more than a colloquial expression of annoyance ('Shoot!' vel sim.), as also at 473*. Cf. Stevens 14–15, 17.

tί δαὶ λέγει; δαί (Elmsley's suggestion for the MSS's δ' αὖ and variants thereof) adds emphasis to the question (KG ii. 134; GP 262–3); 'What in the world is he saying?' Colloquial (Stevens 45–6; López Eire 122); cf. 764, 802. Note the repetition of λέγει* in Dik.'s response in 106 and again in the Amb.'s attempt at retranslation in 108.

106–7 ὅ τι;: KG ii. 517.

χαυνοπρώκτους κτλ.: A relatively faithful report of the contents of 104 except for the addition of the politically loaded term βαρβάρων ('barbarians'; reserved for final position in 107 to increase the impact of the word, like Ἰαοναῦ ('Ionian') in 104) for the Persians.

tοὺς Ἰάονας: For the anaphoric art., 102–3n.
Π₃ contains fragments of a brief commentary on these verses which seems largely independent of the tradition preserved in different forms in RΓΕ.

108 ἀχάνας ... λέγει: i.e. rather than χαυνο- (104). According to Σ⁹ (citing Arist. fr. 566), an ἀχάνη was a Persian measure equivalent to 45 Attic medimnoi (~ 60 American bushels). Poll. x. 165 also cites Aristotle for the capacity of the ἀχάνη but identifies the source of this information specifically as the Constitution of the Orchomenians and says that this is an Orchomenian measure, which suggests that Σ⁹ has garbled its source, assuming a Persian connection on the basis of the context. At Plu. Arat. 6. 3 (the only other occurrence of the word in classical liter-

ature) an ἀχάνη is a storage container of some sort which is used to transport disassembled scaling-ladders on a wagon, and Σ⁹, Poll. x. 164, and Hsch. α 8818 (citing the 4th-c. historian Phanodem. FGrH 325 F 19) agree that an alternative explanation of the word is that it refers to a κίστη ('storage-box') in which travellers kept their food. Presumably ἀχάνη was in fact used both of a large dry measure and of a vessel of roughly that capacity, but the word is here only a phonetically convenient way of saying 'vast quantities'.

ὁδε γε: γε has a pronounced tendency to attach itself to pronouns even where it appears to be otiose (e.g. 346, 1191; cf. GP 122–3). 109 shows that the penult in ἀχάνη is long and Bentley accordingly corrected d's unmetrical ὁδί to ὅδε.

109 ποίας ἀχάνας;: 62–3n.

ς μὲν ἀλαζὼν εἶ μέγας: Confirming Dik.'s original characterization of ambassadors generally (62–3)—now supported by the audience's own eyes and ears—and making this an effective exit line (110 with n.). For μὲν-solitariun, 59–60n. For ἀλαζών ('bullshit artist'), 62–3n.

110 Cf. Th. 626 ἀπελθ'- ἐγὼ γὰρ βασανίω ταύτην καλώς ('Move away; I'll test her properly'). Starkie suggested an allusion to a lost line of E., perhaps from Tel., but the repeated resolution counts against the likelihood that this is paratragedy and Tel. in particular is not otherwise alluded to before 331 except at 8.

ἀλλ' ἄπιτ': Nothing is said of the Ambs. at 124–5, where Pseud.'s exit is explained by an invitation to enter the Prytaneion. As Dover, G&G 290, notes, they most likely exit now into one of the wings, doubtless urged on by threatening gestures from Dik. (cf. 111–12n.), allowing the deuteragonist time to change costume and return as Theoros by 129. Cf. 43–203n.; Introduction, Section V.A. I accordingly print R's ἄπιτ(ε) (the lectio difficilior after
the 2nd pers. Sing. in 109) rather than β's ἄπιθ’ (Ε 4cL: ἄπιθ ΑΓ, cf. E 8c); either would do metr.

βασανιῶ: 'I shall examine closely' (cf. 647), but given that the topic under discussion is whether the Great King will send the Athenians gold, there is probably a deliberate reference to the βάσανος ('touchstone'), also known as the Λυδή or Λυδία λίθος ('Lydian stone').

Touchstones were bits of black slate or the like, which were used to assay gold by rubbing it on the touchstone and examining the mark produced, presumably via comparison with the mark made by a sample of known quality. Cf. Thgn. 417–18 ~ 1105–6, 449–50; Bacch. fr. 14. 1–2; Pl. P. 10. 67; fr. 122. 16; Hdt. vii. 10. α. 1; Gow on Theoc. 12. 36–7; Thphr. Lap. 45–7 with Caley–Richards and Eichholz ad loc.; Eichholz CR 59 (1945) 52.

111-12 Dik. steps over to Pseud. and shakes a fist beneath his nose (cf. below).

ἀγε δὴ σύ: 98–9n.

πρὸς τουτονί: An odd and puzzling phrase. ΣRET suggests that it means πρὸς ἐμαυτόν, which is impossibly awkward after ἐμοί. More likely κόνδυλον is to be supplied

...........................................................................................................................

and Dik. means 'in the presence of my [knuckle] here', i.e. 'with my fist as witness' (LSJ s. πρός C. 7; cf. IG I3 68. 46–7; for the extended sense of κόνδυλος, Olson on Pax 123–3). Henderson translates 'in the face of this [stick]', but βακτήριον is neut. and would require Robertson's τουτογί; the alternative is to follow Dover, G&G 291, in assuming the existence of an otherwise unknown masc. word for 'staff', which is to explain obscurum per obscurius.

βάψω βάμμα Σαρδιανικόν: Cf. Pax 1176 βέβαπται βάμμα Κυζικηνικόν ('he has been stained with Kyzikene dye'); Chadwick 59–62, esp. 61–2. Sardis was the old capital of Lydia and at this time the seat of a Persian satrapy, hence in part Dik.’s reference to it. The colour in question is a deep, rich reddish-purple (φοῖνιξ or πορφύρεος) occasionally compared to blood, as implicitly here; cf. 319–20n.; H. Il. 4. 141–7; A. Pers. 316. For purple Lydian cloth, presumably imported into Athens via one of the Ionian cities, Pax 1173–4 with Olson ad loc.; Pl. Com. fr. 230. 2; cf. Miller 75–81; Blum, esp. 42–67.

113 A very slightly adapted version of what the Amb. originally claimed Pseud. was saying (102); Pseud. (and perhaps the Eunuchs as well) respond to the question by nodding their heads back in the gesture that for the Greeks meant (and means) 'No' (611; Lys. 126; H. Od. 21. 129 with Fernández-Galiano ad loc.). An intrusive stage-direction (παρεπιγραφή) to this effect is preserved in d between 113 and 114, and another appears between 114 and 115. For similar intrusions, Av. 222–3; Ra. 311–12, 1263–4; Th. 1187b; D. Page, Actors' Interpolations in Greek Tragedy (Oxford, 1934) 113–15; Taplin, PChPhS 203 (1977) 121–32.
114 Essentially a summary of what the action on stage in 65–108 has made clear. 115 leaves no doubt that Pseud. and the Eunuchs all respond to this question by nodding their heads forward to signal 'Yes' (cf. Th. 1020; Ec. 72).

ἅλλως: 'merely', as at Nu. 1203. Colloquial; cf. Jebb on S. Ph. 947; Stevens 52.

ἀρ(α) expresses the surprise attendant upon disillusionment (GP 35–6).

115-16 Ἐλληνικόν γ' ἐπένευσαν: Sc. ἐπίνευμα; a cognate internal acc. The common exemplar of a attempted instead to supply an external object by converting ἄνδρες into ἄνδρ’ (AE (unmetrical): ἄνδρα ΑΕ). γε is exclamatory, 'in Greek!' (GP 126–7); cf. 909.

οὐκ ἐσθ’ ὅπως is a common line-opening formula in Ar., frequently followed by a form of οὐκ, as here (e.g. Eq. 238; Nu. 802; Av. 52; Lys. 1092). Cf. López Eire 65.

ἐνθένδ’ αὐτόθεν: 'from right here' (i.e. Athens); cf. ἐνθάδ’ αὐτοῦ, 'right here' (V. 765-6; Pl. 1187; Eup. fr. 392. 4); αὐτοῦ ταύτῃ, 'right on the spot' (Hdt. iv. 80. 5).

117-22 Eunuchs ought to have no facial hair and Pseud.’s attendants (on stage since 94) are accordingly not identified as such until just before Dik. rips a false beard off first one (118) and then the other (122). Dover, G&G 291-2, suggests that the attendants are beardless and have the lower half of their faces swathed in clothing, which Dik. pulls away, but cf. 120-1n. For removable stage-beards, Th. 221-32; Ec. 118-21, 493-4, 501-2.

117-18 Dik. steps away from Pseud. and toward his attendants, and midway through 118 tears off the first attendant’s beard, revealing a pair of smooth cheeks.

τοῖν ... εὐνοῦχοιν: The extensive use of eunuchs (first mentioned in Greek sources at Hippon, fr. 36. 3 and frequently referred to with contempt, as here) as servants in the barbarian East is a commonplace of 5th- and 4th-c. literature (Phryn. Trag. TrGF 3 F 8; S. frs. 619–20; Hdt. i. 117. 5; iii. 4. 2, 77. 2, 92. 1, 130. 4; vii. 187. 1; viii. 105–6, esp. 105. 2; Pl. Lg. 695a; [Pl.] Alc.l 121d; X. Cyr. vii. 3. 5, 5. 60–5, esp. 61; cf. E. Or. 152b). According to Pl. Pt. 314c, Kallias had a eunuch doorkeeper, and it is tempting to see this as another example of a prestige-gift conferred by the Persian King (cf. 62–3n.).

μέν-solitarium; not to be taken with δέ in 122.

τὸν ἑτερὸν ... / ἐγvalueOf ὅς ἐστι: Prolapse (KG ii. 577–9), much more common in quasi-spoken language such as this than in more deliberately literary texts; cf. 375, 377, 442
(etc.); Slings, CP 87 (1992) 105–8. τὸν ἕτερον is simply ‘the one [of two]’, not ‘the other’; cf. Ra. 1415 with Dover ad loc. For ἐγὼδ(α), 5*n. For ὃς in place of the expected ὅστις (the latter a careless, unmetrical error in R), 442 (where Triklinios has corrected α’s unmetrical ὅστις); KG ii. 438.

Клесиснис: Ar. repeatedly ridicules Kleisthenes (PA 8525; PAA 575540 ~ 575545) for his beardlessness (Eq. 1373–4; Th. 235, 574–5, 582–3; cf. 119–20; Nu. 355; Av. 829–31; Cratin. fr. 208. 2–3 (corrupt)) and insists that it represents a deliberate attempt to make himself more boyish and thus more attractive to male lovers (119; cf. Lys. 1092; Ra. 57, 422–4; Pherecr. fr. 143; Arnott on Alex. fr. 266; Tarán, JHS 105 (1985) 90–107); more likely it was the result of an endocrine disorder (thus Dover on Nu. 355). V. 1187 implies that Kleisthenes served on a sacred embassy at some point; Lys. 620–4 offers the tongue-in-cheek suggestion that Spartan emissaries may have met with the dissident Athenian women in his house; and Ra. 48 mentions his supposed service as a trierarch. These references, combined with the constant mentions in comedy, leave little doubt that Kleisthenes was politically and socially prominent in the final quarter of the 5th c., and he may thus be the same man as the Kleisthenes described at Lys. 25. 25 as having been at the forefront of the political purge-trials that followed the short-lived oligarchic coup of 411. According to Antipho fr. 66 (418–417 BCE?) ap. Plu. Alc. 3, Siburtios (cf. PA 12646) owned a wrestling-school, and the identification of Kleisthenes as ὁ Σιβυρτίου (‘the [son] of Siburtios’) is most likely not a simple patronymic but either a nasty joke mocking someone whose physical appearance suggested anything but a genetic association with traditional manly vigour or an assertion that Kleisthenes was Siburtios’ passive sexual partner (cf. Ra. 422). For other mocking uses of the patronymic, 1131, 1150; V. 325, 459, 1267. In that case, if Ar.’s Kleisthenes is not the son of Siburtios, he is probably to be identified with Kleisthenes son of Autokrates of the tribe Erechtheis (PA 8524; PAA 575550), who was sufficiently wealthy to have served as choregos sometime during 430–405 (IG I 3 965) and may thus have played an important part in Athenian politics.

119 Identified by Σ.REG as a parody of Ε. fr. 858 ὦ θερμόβουλον σπλάγχνον (‘O hot-counselling heart!’; wrongly assigned by Σ to Medea); Mueller suggested adding ἐξευρημένε (d’s reading here) to complete the line.

Θερμόβουλον: θερμός (‘hot’) frequently has the extended sense ‘rash’ (e.g. V. 918; Pl. 415; Amphis fr. 33. 10; A. Th. 603; S. Ant. 88; cf. Eq. 382; Dover, EGPS 111–12; Eng. ‘hot-headed’) but (unlike American ‘hot’, as in ‘a hot babe’) lacks any sexual overtones. This word is thus merely quoted from Euripides and the joke comes in what follows.
πρωκτόν: 83n. It is Kleisthenes' fare rather than his arse that has (allegedly) been shaved, but only in order to make the latter more appealing (117–18n.), and Ar. accordingly collapses the two ideas together. Cf. Ra. 422–4 'I hear that among the graves Kleisthenes' arsehole plucks itself and tears its cheeks'.

έξυρημένε: Razors (ξυρά; mentioned already at H. Il. 10. 173; cf. Gow and Sens on Theoc. 22. 6) were normally used to shave the head for mourning (E. El. 241; Ph. 372) or by women to remove unwanted body-hair (Ec. 65–7; cf. Th. 218–19 (part of the effeminate Agathon's equipment); fr. 332. 1). An alternative method was to use a plaster of pitch (for which, 188–90n.) to rip the hairs out, as in modern 'waxing'. Adesp. com. fr. 137. 4–5 accordingly refers to κιναίδους ... / ... πεπιττοκοπημένους ('pitch-smeared perverts'); cf. Alex. fr. 266. 1; Luc. Merc. Cond. 33.

120–1 Identified by Σ as a parody of Archil. fr. 187 τοιήνδε δ', ὦ πίθηκε, τὴν πυγήν ἔχων ('with such an arse, O monkey'), part of a story about a fox and a monkey (cf. Archil. frr. 185-6) preserved more fully at AESOP. fab. 81. A monkey was elected king of the animals and a jealous fox, who had recently seen a piece of meat serving as bait in a trap, convinced the monkey that she had saved this as a portion of honour due his newly exalted station. When the monkey was caught and complained to the fox of her behaviour, she replied ὦ πίθηκε, σὺ δὲ τοιαύτην πυγήν (thus West: τύχην MSS: ψυχὴν Schneider) ἔχων τῶν ἄλογων ζώων βασιλεύεις; ('O monkey, are you, with such an arse, king of the brute animals?'; the last four words come from AESOP and are not attested for Archilochos). It is unclear whether the fox's point is (a) that the monkey's tail is much less impressive than her own, which is to say that—in her view, at least—he has overstepped himself, despite the popular acclaim he has received, just as Kleisthenes has done by taking a prominent role in democratic politics; or (b) that the monkey's arse is merely grotesque and ridiculous, perhaps because it is brightly coloured, like the hindquarters of (e.g.) baboons. The reference to Kleisthenes' πρωκτός ('arsehole') in 119 provides the bridge to the passage from Archil., although Archil.'s πυγήν ('arse') has been replaced by Ar.'s πώγων' ('beard'). Cf. Rosen 17–18; Kugelmeier 172–4. For monkeys as nasty creatures full of dirty tricks, 907 with n. For comparison of a contemporary politician to a monkey, Ra. 708–9; Phryn. Com. fr. 21. 1–2.

tοιήνδε ... τὸν πώγων: Archil. apparently had τοιήνδε δ' (above), but what Dik.—doubtless holding up the offending object for the audience's inspection—is asking is 'Did you come with a beard like this, when masquerading as a eunuch?' (GP 130), and I print R's γ' rather than β's δ'.
εὐνούχος ... ἐσκευασμένος: 'dressed up like a eunuch', i.e. in elaborate Persian robes. For the vb., 739; Th. 591; cf. 384. For the part. with a vb. meaning 'come' or 'go', 91–2n.

122 Cf. Av. 269 τίς ποτ’ ἐστίν; οὐ δήποτε ταύς; / with Dunbar ad loc.; Ec. 327 τίς ἔστιν; οὐ δήποτε Βλέπυρος ὁ γειτνιών; Dik. steps over to the second attendant and tears off his beard as well.

ποτ(ε) intensifies the question.

οὐ δήποτε marks this as a nominally incredulous question ('it can't be, can it?') to which a positive answer is none the less expected (GP 267–8).

Στράτων: Straton (PA 12964), another beardless Athenian (cf. 117–18n.), is mocked repeatedly on that account by Ar. in the mid-420s (also Eq. 1373–4 (together with Kleisthenes); fr. 422 (from Όλκάδες)) and is never heard of again.

123 Extrametrical. β’s σίγα is metrically guaranteed in a similar context at V. 905 / σίγα, κάθιζε and (with all modern editors) I print it rather than R’s σῖγα (cf. 59 with n.), although either is possible.

124–6 τὸν βασιλέως ὀφθαλμὸν κτλ.: The Prytaneion was located somewhere along the north slope of the Akropolis (Paus. i. 18. 3.) and housed the city's sacred hearth; cf. R. E. Wycherley, Agora iii (Princeton, 1957) 166–74; H. A. Thompson and R. E. Wycherley, Agora xiv (Princeton, 1972) 46–7; S. G. Miller, The Prytaneion (Berkeley, Los Angeles, and London, 1978) 4–66. Foreign ambassadors were routinely invited to dine there on the day after they appeared in the Assembly (D. 19. 31, 234) and the Herald's remark is a variation on the standard late 5th-c. inscriptive formula καλέσαι δὲ τὸν δεῖνα ἐπὶ ξένια ἐς τὸ πρυτανεῖον ἐς αὐριον ('to summon so-and-so to hospitality in the Prytaneion for tomorrow'; e.g. IG i3 63. 7–9; 106. 23–4; 110. 24–6). Cf. Osborne, ZPE 41 (1981) 153–70, esp. 155–6; A. S. Henry, Antichthon 15 (1981) 100–10, esp. 104–10, and Honours and Privileges in Athenian Decrees (Subsidia Epigraphica X: Hildesheim, Zurich, and New York, 1983) 262–75; Schmitt Pantel 145–77. In fact, the Assembly as a whole rather than the Council issued such invitations, but the misrepresentation is consistent with the insistence throughout this scene that the city's affairs are run in an essentially antidemocratic fashion by a small group of high-handed insiders. Cf. Olson (1991a) 200–1. Pseud. and his attendants exit into one of the wings.

δῆτ(α) injects a note of surprised indignation into the question (GP 272), as again in 618, 917.
ἀγχόνη: Lit. 'strangling', i.e. 'enough to make one choke [with anger]'; cf. Nu. 988; V. 686; Pher. fr. 56. 1; Aesch. 2. 38 τούτο δὲ ἦν ἀγχόνη καὶ λύπη τούτω ('this was a cause of indignation and grief for him'). Presumably colloquial; cf. Stevens 10; Wilkins on E. Heracl. 246.

κάπειτ(α) ('And so ...?') adds a further and even more emphatic note of injured indignation to δῆτ(α)² (cf. 917; van Leeuwen on Nu. 226; Av. 1217 with Dunbar on 123; Lys. 985; Stevens 47), making it clear that this 'is absolutely the last straw for Dik.' (Starkie). Cf. 24 with n., 312 with n.; GP 272–3, 311; KG ii. 281.

στραγγεύομαι is 'dawdle, hang about', but the word is very rare and is routinely displaced by forms of the much more familiar στρατεύω, as in β here; cf. S at Nu. 131; MSS at Pl. R. 472a; MS A at Macho 317 ap. Ath. 13. 580e.

127 Dik. is upset not about his inability to invite others to dinner but about his personal exclusion from what seems likely to be a very good time, and τούς must therefore be the obj. of ξενίζειν ('to entertain these people', namely, Pseud. and his like) rather than its subj. ('that these people'—namely, the members of the Council—'entertain'). τὴν Βουλήν should therefore be supplied as subj. from 124. For the complaint, cf. 599–619, where Dik. explains that he decided to make his separate peace with Sparta when he realized that old men like him were doing the fighting while worthless young aristocrats wandered the world on a huge per diem. Blaydes suggested punctuating at the penthemimeral caesura, making the first half of the line an exclamatory infin. ('Entertaining these people!' (e.g. Nu. 819; V. 835; A. Eu. 837–8; KG ii. 23)), but τούς would then inevitably be taken (wrongly) as the subj. Β's ίσχ' ἡ θύρα would automatically be explained as an etacizing error for R's ίσχει θύρα, did not the Suda have ίσχει γ' ἡ θύρα, of which the other two readings must be independent corruptions. οὐδέποτ' (RS) rather than Β's οὐδέποτε γ' is then necessary to complete the line. The open door of hospitality (a natural image) was apparently proverbial (thus ΣΕΓ, citing Pl. N. 9. 2; Eup. fr. 286 νὴ τὸν Ποσειδῶ † οὐδέποτ' ίσχει † ή θύρα ('By Poseidon, the door † never prevents †'); Call fr. 231). μὴ οὐ (or simply μή) is expected with the infin. dependent on a vb. of hindering (Good-win § 807), but cf. Nu. 1448–51; KG ii. 214–15.

128-33 Having grown too disgusted with the current state of affairs—and in particular with the apparent obtuseness of his fellow-citizens (133)—to think any longer of insisting on collective action to bring about an end to the war (contrast 37–9), Dik. abruptly settles on the wild and improbable scheme that (as regularly in Aristophanic comedy) determines the course of the rest of the play.

128 This line amounts to little more than a specific announcement to the
audience that what will follow will be of decisive importance to the story and thus requires their close attention.

ἀλλ(ά): 'The speaker breaks off his reflections, and announces his plan of action' (GP 8).

δεινὸν ἔργον καὶ μέγα: Cf. πρᾶγμα δεινὸν καὶ μέγα * at Pax 403 (of an alleged plot by the Sun and Moon to appropriate sacrifices belonging to the Olympian gods); Th. 581 (of Euripides' attempt to infiltrate the disguised In-law into the Thesmophoria). Either in the course of this verse or slightly earlier (although cf. 110n.), Amphith. enters from the wing into which he was dragged by the Bowmen at 54–5.

129 The question is virtually equivalent to a jussive imper. ('Let Amphitheos come here, please!'), and ἀλλ(ά) is thus 'Come now!' vel sim. (GP 14–15).

μοι: Ethical dat. (KG i. 423); cf. 341, 458.

οὑτοσὶ πάρα: Lit. 'Here he is right here!', i.e. 'Here I am!' For the 3rd pers. pron. οὗτος in place of ἐγώ (a primarily poetic usage), KG i. 643; cf. 134 ὁδί. For the demonstrative affix -ι as a mark of colloquial style, Martín de Lucas 161–3; Dover, EGPS 63–4. Amphith. steps over next to Dik.

130-1 A clever adaptation of Amphith.'s assertion of his god-given authority to make peace at 51–2, with ἐμοί now the ind. obj. of the vb. rather than the subj. Athenian clothing had no pockets (cf. 184–5n.) and money was therefore normally carried in a small pouch (βαλλάντιον; esp. Av. 1107–8; cf. Eq. 1197; Av. 157; Lys. 1051–4; fr. 557. 2; Crito Com. fr. 3. 1) closed with a drawstring (Pl. Smp. 190e; cf. Stesich. PMGF 206; Antiph. fr. 52), although small change might be stored temporarily in one's mouth (V. 609, 791; Av. 502–3; Ec. 818; frr. 3; 48; Alex. fr. 133. 7; Thphr. Char. 6. 9). Cut-purses (βαλλάντιοτόμοι) are therefore sometimes included in catalogues of street-thugs (Ra. 772; Pl. R. 552d, 575b; X. Mem. i. 2. 62; cf. Ephantid. fr. 5; Telecl. fr. 16; Pl. Grg. 508d); cf. 257–8n. Since counting out a handful of change would be exceedingly awkward on stage, Dik. most likely hands Amphith. a money-pouch, verbally identifying its contents for the audience as he does so.

ταυταςι λαβὼν ὀκτὼ δραχμάς: In 490 BCE the long-distance runner Philippides (or Pheidippides) took only two days to travel the approximately 150 miles from Athens to Sparta (cf. Isoc. 4. 87) with an emergency request for assistance against a Persian invasion (Hdt. vi. 106. 1). Since the Amb. claims to have received expense-money of two drachmas a day (66), and since Amphith. eventually enters on the run (176; cf. 178–9), van Leeuwen suggested that Dik.'s eight drachmas are intended to cover the cost of a four-day round-trip journey to Sparta. Be that as it may, the hero now furnishes the ἐφόδια ('travel-money') the prytaneis refused (53–4), albeit in pursuit of a private rather than a public peace, and
Amphith. is back at 175. For the omission of the def. art. with the deictic, 187, 908, 960, etc.; van Leeuwen on Nu. 60; KG i. 629–30. An active vb. is wanted (51–2n.), and α‎'s aor. mid. imper. πό-/ποίησαι will therefore not do. Elmsley conjectured the act. imper. ποίησον, but (as Green saw) it is far easier to print infin. ποῆσαι (Γ‎ α‎c P) for imper. (KG ii. 20–1; Goodwin § 784. 1; Bers 168–81; cf. 172 with n., 257 with n.), especially given ποῆσαι (admittedly conjectural) in 52 (cf. above).

132 Perhaps intended as an echo of official language, in which honours and privileges are commonly extended to an individual's descendants (e.g. IG I3 65. 22–3), in which case Dik.'s mention of his wife comes as a surprise. This line serves to set up 247–62, where Dik.'s entire household helps celebrate the Rural Dionysia (thus AAS 73); otherwise, the theme of peace for Dik.'s family is never of much significance for the plot.

τῇ πλάτιδι: 'my companioness' (fem. of πλατίς ~ πελάτης), i.e. 'my wife'. Obscure poetic vocabulary, attested elsewhere only at A. fr. dub. 451l. 26; Lyc. 821, 1294. Cf. Björck 343. Amphith. takes the money and runs off into one of the wings on his way to Sparta.

133 Addressed to the audience. The pres. imper. πρεσβεύεσθε has imperfective force, 'keep on sending off embassies!'

κεχήνετε: 10-11n. Non-periphrastic 2nd pers. pl. perf. imperatives are extremely rare, and the grammarians' -ετε rather than d's -ατε is printed by all modern editors except Henderson as the lectio difficilior. Cf. V. 415 (where Triklinios wrote -ετε); Handley on Men. Dysk. 173. Presumably an otherwise unattested form (mistaken for an odd form of the indic. by Herodian and Choeroboscus, who cite this line out of context).

134-5 Θέωρος: Ar. associates Theoros (PA 7223; PAA 513680) with both Kleon (6–8n.) and Kleonymos (88–9n.) and denounces him repeatedly as a κόλαξ ('flatterer') of the people and of anyone in authority and a perjurer (Nu. 399–400; V. 42–51, 418–19, 599–600, 1236–42; cf. V. 1219–20), all of which proves only that he was a prominent democratic politician; cf. Eq. 608 with Sommerstein ad loc. There is no mention of him after Wasps, and it accordingly seems unlikely that he is to be identified with the naval commander whose death c.409 is recorded at SEG 21 (1965) 131. 11–13 (pace Bradeen, Hesperia 33 (1964) 48–50). Nothing else is known of his mission to Sitalkes, but diplomatic travel to the north went on constantly (cf. 601–2; Th. ii. 67. 2, 95. 3) and there is no reason why the embassy referred to here should not be (in nuce) historical.

ὁ παρὰ Σιτάλκους: Sitalkes, king of the Odrysians, controlled a large number of Thracian tribes in the Thracian Chersonese (which was the Odrysian homeland; cf. Plin. Nat. 4. 40)
and in what is today Bulgaria, and extracted tribute from many of the Greek cities that lay along the coasts of the northern Aegean and the Euxine Sea up to the mouth of the Danube (Th. ii. 29. 2, 96–7). According to Th. ii. 97. 3–5, his successor Seuthes received an annual tribute of 400 talents of coined money plus an additional 400 talents worth of 'gifts', and the kingdom was at that time the richest in the area although militarily inferior to the Skythians; cf. Hdt. v. 3. 1. In summer 431, the Athenians made Nymphodoros of Abdera (who was married to Sitalkes' sister and had considerable influence with him) their πρόξενος ('representative') and through him formed alliances with both Sitalkes and the notoriously volatile Macedonian king Perdikkas (Th. ii. 29. 1, 4–7). In addition, Nymphodoros promised to convince Sitalkes to send the Athenians an unspecified number of Thracian horsemen and peltasts (Th. ii. 29. 5; cf. 148–50, 153–4, 159–60n.). In winter 429/8 Sitalkes mounted a huge expedition against Perdikkas (who was now at odds again with Athens as well) but eventually withdrew when the Athenian support he had been promised failed to materialize (Th. ii. 95–6, 98–101). He was killed in a battle against the Triballi in winter 424/3 (Th. iv. 101. 5). Cf. 145–6n.; Hermipp. fr. 63. 7; Archibald, CAH vi² 444–57; B. Isaac, The Greek Settlements in Thrace until the Macedonian Conquest (Studies of the Dutch Archaeological and Historical Society, vol. x: Leiden, 1986) 96–104; Z. H. Archibald, The Odrysian Kingdom of Thrace (Oxford Monographs on Classical Archaeology: Oxford, 1998) 93–150. Theoros enters from one of the wings. Nothing specific can be said of his costume, although he is most likely conspicuously well dressed; cf. Introduction, Section V.B. 135 covers his movement across the stage and simultaneously prepares the audience for what they are going to see.

ὁδί: 'Here I am' (KG i. 642–3; Martín de Lucas 164–5 n. 26, 169). Θέωρος (an explanatory gloss identifying the speaker) must have stood in the right margin of β's exemplar, from where it made its way into the text (Θέωρος a; Θέωρ' ct). The scribe who created the common exemplar of ct then inserted a change of speaker giving Θέωρ' to the Herald, and Triklinios emended ὁδί to ὅδε in an unsuccessful attempt to mend the metre (finally put right via the expulsion of Θέωρ' and the change of speaker that preceded it in B, albeit still with ὁδε rather than ὅδε).

εἰσκηρύττεται: Elsewhere in the classical period only at S. El. 690.

136–41 Cf. 65–7, the chief difference between the two passages being that Theoros apologizes for the length of his absence. Travel to Thrace (first by sea to one of the Greek coastal cities and then inland on foot) and back should normally have taken only a few weeks.
136–7 χρόνον ... πολύν: The hyperbaton adds emphasis; 'for such a long time' (KG ii. 600–1). Note Dik.'s echo of πολύν* in 137, and cf. 141. Inceptive μέν is a rhetorical commonplace (GP 383).

οὐκ ἂν ἦμεν: In the succeeding verses both Dik. (137) and Theoros (141) use sing. vbs. to refer to the latter's behaviour in Thrace, and Elmsley accordingly suggested οὐκ ἦμεν' ἂν ('I would not have remained'). But the echo of οὐκ ἦμεν in 137 ought to be preserved, and either this is a 'modest pl.' (KG i. 83–4) or (more likely) the standard assumption is that an Ambassador travels with an escort (thus Ribbeck).

μὰ Δί': 88–9n.

οὐκ ἂν: Sc. ἦσθα; cf. 966; Nu. 5; V. 297; Pax 907; KG i. 243–4.

μισθὸν ... 'φερες: 65–7n.

γε: GP 129. The homoioteleuton of the two verses was responsible for the omission of 137 in the common ancestor of a.

138–40 κατένειψε ... ἔπηξ(ε): Both νείφω and its compounds and ōw are used impersonally in this period (e.g. 1141; Nu. 965; V. 774), and although specific parallels are lacking, there is no reason why πήγνυμι (a considerably rarer vb. in meteorological contexts) should not have been as well. The alternative is to supply ὁ θεός vel sim. with both vbs. (cf. Nu. 1279–80; V. 261; A. Pers. 495–7 θεός / ... πήγνυσιν δὲ πάν / ῥέεθρον ἁγνοῦ Στρυμόνος ('a god froze up the entire stream of the holy Strymon') with Broadhead ad loc.).

χιόνι τὴν Θρᾴκην ὅλην: Thrace was notorious for its snow and harsh winters (H. Il. 14. 227; E. Alc. 67; Andr. 215; Hec. 81; Arist. HA 606b3–5; Stratonic. ap. Ath. 8. 351c) and was accordingly conceived of as the home of the cold north wind, Boreas (Hes. Op. 506–8, 553; Tyrt. fr. 12. 4; Ibyc. PMGF 286. 9).

τοὺς ποταμοὺς: The principal rivers on the Aegean coast of Thrace were, from west to east, the Strymon, the Nestos, and the Hebrus; the Ister (i.e. the Danube) formed the northern boundary of the region and emptied into the Euxine Sea. For explicit mention of Thracian rivers freezing over, A. Pers. 495–7; Hor. Ep. i. 3. 3. Despite Elliott's objections (which amount to little more than an appeal to the MSS's—non-existent—authority in such matters), Nauck was right to give the second half of 139 and all of 140 to Dik.

ὑπ’ αὐτῶν τὸν χρόνον: 'at the same time' (e.g. 1076; Damox. fr. 2. 20; Th. ii. 26. 1; iv. 129. 2; X. Mem. ii. 8. 1).
ὅτ' ἐνθαδὶ Θέογνις ἠγωνίζετο: 10–11n. The point of Dik.'s remark is that Theognis' style is ψυχρός ('frigid'), a failing described by Aristotle (in reference to rhetoric) as the result of excessive use of compound words, odd vocabulary, peculiar epithets, and strained metaphors (Rh. 1405b-1406b; cf. Theophil. fr. 4. 4), although the adj. is sometimes applied to strained individual jokes (Eupr. fr. 261; Timocl. fr. 19. 3–6; X. Smp. 6. 7). Cf. Th. 170 ὁ δ' αὐ Θέογνις ψυχρός ὃν ψυχρώς ποιεῖ ('and Theognis, since he's frigid, writes frigidly'); Thgn. Trag. TrGF 28 F 1 φόρμιγξ ἄχορδος ('a lyre lacking strings'; of a bow), which is one of only two surviving fragments of Theognis' poetry (the other consisting of a single word); Dover, Frogs, p. 21. For other charges of poetic frigidity, 13–14n.; Th. 848 (Euripides' Palamedes); Alex. fr. 184. 3 (Araros) with Arnott ad loc.; Macho 258–84 (Diphilos); cf. Av. 935 with Dunbar ad loc.; Th. 67–9. c's Θέωγνις reflects the influence of Θέωρος in 134. For the verb, 419*; V. 1479*.

141 Cf. 73–8, where the theme is developed at much greater length; Ter. Eun. 407. For drinking by the fire in cold weather as an image of an ideal existence, 751–2 with n.; Alc. fr. 338; Xenoph. 21 B 22. 1–3; Olson on Pax 1131–58, 1131–2/3. The Rogozen treasure (145–6n.) in fact consists almost exclusively of phialai and wine-jugs, and there seems no reason to doubt that the Thracians drank with great enthusiasm; cf. [E.] Rh. 418–19; Pl. Lg. 637d–e; Hall 133–4.

142 καὶ δήτα: 68–70n.

φιλαθήναιος: Always of friendly foreigners rather than patriotic Athenians (V. 282 with MacDowell ad loc., to whose references add Isoc. Ep. 5. 2). Alexis (frs. 250–1) and Philippides (fr. 19) both wrote plays entitled Φιλαθήναιος. Triklinios rightly removed Rac's γ' in order to mend the metre.

ὑπερφυῶς: 'extraordinarily'; cf. Pax 229; Ec. 386; Pl. 734. ὑπερφυής and its cognates are absent from high poetry but common in Plato (e.g. Smp. 173c) and Demosthenes (e.g. 23. 188) and are thus presumably colloquial, often with the negative sense 'monstrous' (e.g. Ra. 611).

143–4 ύμων τ' ἐραστὴς ἦν ἀληθής: That aspiring demagogues ought to behave like ἐρασταί ('admirers'; cf. Olson on Pax 988–90) of the Athenian people by vying with one another to do the beloved favours was apparently a rhetorical commonplace (esp. Eq. 1340–2; cf. 656–8; Eq. 732–3, 1162–3; Pl. Grg. 481d; [Pl.] Alc. I 132a); cf. the Thucydidean Perikles' insistence that the people themselves be ἐρασταί of the city (ii. 43. 1; cf. Av. 1279; A. Eu. 852). Here the image is developed in a pederastic direction, with the Athenians cast as ἐρώμενοι ('male love-objects') whom, it is implied, Sitalkes would like to bugger; cf. 104

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with n. For pederasty, 264–5n. α'ς ἀληθής ('true', as in ἀληθής ... φίλος (e.g. E. Hipp. 927)) is unobjectionable and there is no need for Dobree's ώς ἀληθῶς (adapted from α'ς ἦν ἀληθῶς).

ὥστε καί: Cf. Av. 1290* (also providing concrete evidence in support of a preceding general characterization).

ἐν τοῖσι τοίχοις ἔγραφ': 'he used to scratch on the walls'. For amatory graffiti, V. 97–9; IG I3 1402–6; Arat. AP xii. 129. 1-4 = HE 760–3; anon. AP xii. 130. 1-4 = HE 3762-5. For the text in tAldS, see below.

Ἀθηναίοι καλοί: A variation on the standard pederastic amatory formula ὁ δεῖνα καλός ('So-and-so is handsome') known from epigraphic and literary evidence (cf. above) and exceedingly common in inscriptions on both black- and red-figure vases (Dover, GH 111–24 (with extensive references to primary material)). Triklinios failed to see that Ἀθηναίοι καλοί was to be placed within quotation marks, and therefore emended to ἔγραφον to match what he took to be the 3rd pers. pl. subj.

145-6 ὁ δ' υἱός, ὃν Ἀθηναῖον ἐπεποιήμεθα: When the Athenians formed their alliance with Sitalkes in 431 (134-5n.), they extended citizenship to his son Sadokos (PAA 811260) (Th. ii. 29. 5), much as they did in the case of the Molossian boy-king Tharyps sometime probably in the mid-420s (IG II² 226. 1-5). On Thucydides' account of things this grant of citizenship paid the Athenians an almost immediate dividend, for one year later Sadokos discreetly betrayed to them six Peloponnesian ambassadors who were on their way to Persia and had stopped at the Odrysian court in hopes of convincing Sitalkes to shift allegiances and help break the Athenian seige of Potidaia (Th. ii. 67. 1-3); cf. 61n. According to Herodotos, on the other hand, Sitalkes and Nymphodoros were themselves responsible for the betrayal (vii. 137. 3; cf. How and Wells ad loc.). Sadokos is never mentioned again and did not succeed Sitalkes in 424/3; presumably he was either dead by then or was assassinated before he could lay hold of the throne. His name is inscribed on two vessels from a horde of fine Thracian silver vessels discovered in modern Bulgaria in 1986 (A. Fol (ed.), The Rogozen Treasure (Sofia, 1989) 47–9 (Cat. # 27, 118)). For grants of citizenship to non-Athenians (of which this is one of the earliest known examples), M. J. Osborne, Naturalization in Athens (3 vols.: Verhandelingen van de Koninklijke Academie voor Wetenschappen, Letteren an Schone Kunsten van België, Klasse der Letteren, Nr. 98, 101, 109: Brussels, 1981, 1982, 1983).

ήρα: 'had a passion, longed'; cf. 33; Av. 76, 1635; Pl. 1009.
ἀλλάντας: 'sausages', produced by washing the small intestines of an animal (Eq. 160–1; Pl. 1168–9 (cf. Pl. 819–21, 893–4)) and stuffing them with a mixture of chopped meat, blood, fat, and spices (Eq. 208, 213–16); cf. 1040–1n. Sausages are common in banquet-catalogues and the like and are generally said to be served and eaten by the slice (Crates Com. fr. 19. 4; Pherecr. fr. 113. 8; Metag. fr. 6. 7; Eub. fr. 14. 7; 63. 7; Antiph. fr. 72; Axionic. fr. 8. 4; Mnesim. fr. 4. 14; cf. Antiph. fr. 248. 2).

ἐξ Ἀπατουρίων: The Apatouria was a festival common to all Ionians except the Ephesians and Kolophonians (Hdt. i. 147. 2), which was celebrated in Athens over the course of three days sometime in Pyanepsion (September–October) and was organized by the (typically Ionian) kinship-groups known as 'phratries' rather than by the state as a whole. The first day of the festival (Δορπία) featured a common meal; the second day (Ἀνάρρυσις) a sacrifice to Zeus Phratrios and Athena Phratria; and the third day (Κουρεῶτις) the presentation of male children born within the last few years for registration in the phratry (cf. Ra. 416–18) and of boys who had reached puberty for admission to full membership (cf. Av. 1668–70), accompanied by additional sacrifices (the μεῖον and the κουρεῖον, respectively), whence presumably the raw materials for the sausages Sadokos is said to crave. Cf. IG II² 1237, esp. 28–9, 59–64, 116–25; Deubner 232–4; Parke 88–92; S. D. Lambert, The Phratries of Attica (Michigan Monographs in Classical Antiquity: Ann Arbor, 1993) 143–89, esp. 143–78. Sadokos is therefore presented as eager to participate in the ceremonies that would confirm his status as an Athenian citizen (for the intimate connection between phratry-membership and citizenship, Lambert (above) 31–43), but the Apatouria is mentioned in large part because the name suggests ἀπάτη ('deception'; thus ΣΕΡΕ in 5th c. (Hellanic. FGrH 4 F 125; cf. Ephor. FGrH 70 F 22). Note also the echo of the word in πατέρ' and πάτρα in 147. For the use of ἐκ, cf. 1050; Th. 558.

147 πατέρ': 145–6n.

ἡντεβόλει (Cobet) is probably to be restored for d's ἠντιβόλει, as also at Eq. 667; fr. 556. 2. For the double augmentation, cf. fr. 39; Phot. η 200 with Theodoridis ad loc.; Rutherford 83–7, esp. 83–4.

βοηθεῖν: Echoed by βοηθήσειν (also beginning after medial caesura) in 148.

τῇ πάτρᾳ: 145–6n. πάτρα is absent from Attic prose but common in tragedy (e.g. A. Pers. 186; S. OT 193; E. HF 18; adesp. tr. fr. 644. 31) and is thus high poetic vocabulary; the comic poets use it only in paratragedy (Th. 136; Ra. 1163, 1427) and for puns, as here and at Alex. fr. 198. Part of the humour also consists in the deliberate ambiguity; the fatherland Sadokos is aiding ought now to be Athens but may none the less still be Thrace.
148–50 ὁ δ′: i.e. Sitalkes.

ὤμοσε σπένδων: 51–2n.; V. 1046 σπένδων ... ὁμνυσιν.

βοηθήσειν: 147n.

στρατιάν τοσαύτην κτλ.: The Thracians were notoriously numerous (Hdt. v. 3. 1) and Th. reports that the force Sitalkes led against Perdikkas in 429 (134–5n.) was said to have totalled 150,000 men (ii. 98. 3), a fact that probably lies in the background here. For στρατιάν, 81–2n.

ὁσον τὸ χρῆμα παρνόπων: 'what a vast number of locusts!' ὁσον τὸ χρῆμα is colloquial; cf. Nu. 2; Pax 1192; Th. 281; Ra. 1278; Bergson, Eranos 65 (1967) 79–117, esp. 96–9; Stevens 21. For exclamatory ὁσον, 174; KG ii. 439. The locust (Locusta migratoria; seemingly referred to already at H. Il. 21. 12–14, where the term used is ἀκρίς (1115–16n.)) was known to the ancients above all else for its unpredictable mass invasions and the agricultural devastation it left behind (Paus. i. 24. 8; Plin. Nat. 11. 105–6; Q.S. 2. 196–201 (compared to an army); cf. Av. 588 with Dunbar ad loc.); cf. Davies and Kithirathamby 138–41; Beavis 62–77, esp. 64, 73–5. Although Sitalkes means to imply that the troops he sends will be almost beyond number, therefore, the fact is that they will eat everything in sight, as 163–5, 174 make clear.

151–2 κάκιστ’ ἀπολοίμην: When combined with an εἰ-clause, a colloquial form of rejection; lit. 'might I perish most miserably, if ...!', i.e. 'I'll be damned, if ...!' (cf. 324, 476* with n.; V 630; Lys. 933; Eub. fr. 115. 7; Handley on Men. Dysk. 94–5. and add Dis Ex. 22–3 (where the vb. is left unexpressed); López Eire 76).

ἐνταυθοί: 'here, in this place' (pace LSJ s.v.); cf. Dover on Nu. 814 and Ra. 273 (where for 'Nu. 833' read 'Nu. 843'). Elmsley's ἐνταυθί is unnecessary.

πλὴν τῶν παρνόπων: 'except [the part about] the locusts', which is to say that Dik. is willing to believe that Sitalkes' troops will resemble the insects in appetite, if not in number (148–50n.).

153–4 ὅπερ μαχιμώτατον Θρᾳκῶν ἔθνος: Peisistratos used Thracian mercenaries already in the mid-6th c. ([Arist.] Ath. 15. 2) and the Athenians hired them repeatedly in the course of the Peloponnesian War (Th. iv. 129. 2; v. 6. 2; vii. 27. 1–2; cf. 159–60n.). Th. iv. 29. 4 comments on what he takes (apparently with some justification) to be the 'typically
barbarian' bloodthirstiness of the people as a whole; cf. the depiction of the Thracian king Polymestor in E. Hec.; Hall 103–10. For the omission of the def. art. with the proper name of a people, KG i. 598–9; contrast the anaphoric article in 158. ἕθνος (Ra) was most likely deliberately emended to γένος (ct) by someone who failed to recognize that θν does not make position in Ar.

μέν γ’ concentrates 'attention momentarily on the μέν clause, with a deliberate temporary exclusion of the δέ clause' (here omitted entirely) (GP 159). R's μέντ' is a majuscule error (T for Γ); cf. 92–3n. The same variant appears in p, where it is merely a product of scribal carelessness.

σαφές: Lit. 'clear', i.e. 'concrete and thus verifiable', unlike the grand but dubious assertions made by Theoros in 142–50 and denounced by Dik. in 151–2.

155 In response to the Herald's summons (cf. 53–4n.), at least two and perhaps several more Thracian soldiers enter from a wing and make their way to Theoros' side. 156–8 cover their passage across the stage. The Thracians wear pointed caps with side-flaps, heavy robes with geometric designs (ξεραι), and boots (Stone 288 and pl. 35), and carry javelins (ἀκόντια; cf. Olson on Pax 553) and light shields shaped like a crescent moon (πέλται); cf. 159–60n.; Lys. 563 Θρᾷξ πέλτην σείων κἀκόντιον ('a Thracian brandishing a light shield and a javelin'); X. Mem. iii. 9. 2. For the position and appearance of their stage-phalluses, 157–61n., 157–8n., 161–2n.

οἱ Θρᾴκες: 153–4n.

156 τοιτὶ τὶ ἐστὶ τὸ κακὸν;: 'What the hell is this?' A surprised question conveying a strong tone of displeasure; presumably colloquial. Cf. 157, 284, 767; V. 1136 τοιτὶ τὸ κακὸν τὶ ἐστὶ;*; Pax 181; Av. 1207 τὶ ποτ’ ἐστὶ τοιτὶ τὸ κακὸν;*; Pherecr. fr. 180; Men. Dysk. 464.

Ὀδομάντων στρατός: Despite the implication that the Odomantoi were subject to Sitalkes' authority (cf. 134–5n.), they were in fact an autonomous Thracian tribe, who lived on the east side of the lower Strymon River (Th. ii. 101. 3; cf. Plin. Nat. 4. 40) and according to Hdt. vii. 112 mined gold and silver on Mt. Pangaion. In summer 422 Kleon sent messengers to the Odomantian king Polles seeking mercenaries to help him take Amphipolis from Brasidas (Th. v. 6. 2). στρατός is very rare in comedy (elsewhere only at Eq. 567, where Neil observes that 'the colour ... is tragic or serious') but is widely distributed in poetry (e.g. H. Il. 1. 10; Hes. Op. 246; Archil. fr. 88; Alcm. PMGF 3. 73; Thgn. 775) and found occasionally in prose as well (e.g. Hdt. i. 53. 1; Th. i. 50. 3), so that Starkie ('a tragic word, used comically here') slightly misrepresents the situation.

157–61 The tips of the Odomantians' penises are certainly visible (apparently a comic trope; cf. Nu. 538–9), but whether they are supposed to be circumcized or are merely in a state of
sexual excitement (cf. 1198n.; apparently not associated in all instances with retraction of the foreskin) is unclear. 161 (where see n.) may in any case be an attempt to smear the invaders with the malicious implication that their physical appearance is due to their indulgence in what the Greeks regarded as an innately humorous (if somewhat disturbing) form of self-mutilation. Cf. Stone 102–5; Dover, G&G 293–4 (arguing that circumcision is in question).

157-8 εἰπέ μοι, τουτὶ τί ἦν: * at Ra. 39. εἰπέ μοι (lit. 'Say to me!, Tell me!') functions as an interjection ('Hey!!') rather than as a true imperative demanding information; cf. 319, 328; López Eire 100–1. For τουτὶ τί ἦν ('what's this?'), 156n. For the idiomatic use of the impf., e.g. 767; V. 183; Av. 859; Pl. 1097. The additional words in p represent fragments of an intrusive marginal note (cf. ΣREF), as again in 166, 218–19, 221, 300, 351, etc.

τὸ πέος: 'the dick(s)'; sing. for pl., as often of body parts in poetry (KG i. 15). πέος (also at 1060, 1066, 1216) is coarse colloquial vocabulary (MM § 1: 'the vulgar vox propria').

ἀποτεθρίακεν: θρῖα are 'fig leaves' (e.g. Thphr. CP v. 1. 8, 2. 2), but the word is used more often by extension of pastries that were wrapped and cooked in them (1101–2 with n.). Here the reference is to the loose skin that surrounds the tip of an uncircumcized penis (just as a fig-leaf wrapper surrounds the contents of the pastry) and is permanently removed when it is circumcized. Nothing suggests that real Odomantians were circumcized; cf. Hdt. ii. 104. 2. α had ἀποτέθρακεν (corrupted via assimilation to Θρᾷκες), and attempts to mend the metre were made both by an anonymous editor working on the common ancestor of c (ἀποτέθρακε τίς) and by Triklinios (ἀποτέθρακεν ἄν ΓtAld).

159-60 β had τις δραχμὰς δύο (unmetrical), and although Triklinios' δραχμὰς δύο τις mends the metre, R's τις δύο δραχμάς is certainly correct. 'Two drachmas' must be the daily rate and a grossly inflated figure, given (1) Dik.'s hostile reaction (161–3); (2) the fact that the Ambassadors to Persia received the same rate (66 with n.); and (3) Th.'s passing observation at iii. 17. 4 that the hoplites besieging Potidaia in summer 428 were paid two drachmas a day but that this was also intended to cover the expenses associated with keeping a servant. The Thracian mercenaries who arrived in Athens too late in summer 413 to accompany the Sicilian Expedition were receiving only one drachma a day and even that was apparently regarded as high, at least for service in Attika (Th. vii. 27. 2).

μισθόν: 65–7n.

καταπελτάσονται: Lit. 'they will peltast unto destruction' (LSJ s. κατά E. VII; cf. 319–20n., 377–82n.), but given what appears to be the Thracians' aggressively phallic character and
the fact that Boiotia is fem., the vb. may be intended to suggest 'rape' (thus MM §§ 65, 316 (both entries somewhat confused)). The peltast was called after the πέλτη, a light shield (esp. Arist. fr. 498) consistently—although far from exclusively—associated with Thracians (e.g. Lys. 563; E. Alc. 498; fr. 369. 4; [E.] Rh. 305; Hdt. vii. 75. 1; Th. ii. 29. 5; cf. 155n.); when Thracians are shown carrying πέλται in vase-paintings, the shields generally have a distinctive crescent shape. Peltasts occupied an intermediary position between heavy-armed hoplites, on the one hand, and slingers and archers and the like, on the other (esp. Arr. Tact. 3. 1–4), and were used e.g. for ambushes, surprise attacks, reconnaissance, and ravaging enemy territory (as here). Cf. Anderson 111–40; J. G. P. Best, Thracian Peltasts and their Influence on Greek Warfare (Studies of the Dutch Archaeological and Historical Society, vol. 1: Groningen, 1969), esp. 17–35.

τὴν Βοιωτίαν ὅλην: The Boiotian cities belonged to a league (described in its late 5th-c. form by Hell. Oxy. FGrH 66 F 1. XI) which was dominated by Thebes and allied with Sparta; cf. Olson on Pax 464–6. For Boiotian hostility, 920–4 (a hypothetical plot to set fire to the Piraeus shipyards), 1023 (a raiding party from Phyle), 1076–7 (rumours of cross-border raids). Once Dik. has arranged his private peace, therefore, he specifically declares himself ready to trade with Boiotians (623–5, 720–2), and his second visitor is in fact from Thebes (862, 868).

161–2 Somewhere in the course of these lines the Odomantians grab Dik.'s bag or basket (initial n.), pull several heads of garlic out of it, and begin to gnaw on them (163–6). Cf. 148–50n.

τοισδὶ ... τοῖς ἀπεψωλημένοις: Cf. MM § 4. Even if the Odomantians are not circumcised, the claim that they are is insulting (esp. Pl. 267; cf. Eq. 964; Diph. fr. 38). For ἀποψωλέω in the sense 'draw back someone's foreskin' (by exciting him sexually) with a punning allusion to circumcision, 592.

ὑποστένοι: 'moan', in anguished complaint, as at S. El. 79; cf. S. Ai. 322 ὑπεστέναζε; A.R. 2. 741. It is unclear exactly how much rowers in the fleet were paid in this period, but one drachma a day drawn from state funds (at times supplemented with additional money furnished by the trierarch out of his own pocket) seems to have been something approaching a standard wage; cf. V. 1188–9 with MacDowell ad loc.; HCT on Th. vi. 31. 3; Gabrielsen 110–14, 118–25. For grumbling below decks (doubtless a real and common phenomenon), Ra. 1071–3. μέντ(οι) expresses indignation (GP 402); cf. 544, 906.

ὁ θρανίτης λεώς: Of the three banks of oarsmen in a trireme, those lowest down in the ship were called the θαλαμῖται (95–7n., 553n.); the middle rank were the ζυγῖται; and those highest up were the θρανῖται, who were called after the beam (θρᾶνος) running the
In summer 415 the ἑρμηνευτῇς recruited for the Sicilian Expedition were offered special supplementary pay, apparently on the calculation that their work was the hardest or the most skilled or the most dangerous (Th. vi. 31. 3 with HCT ad loc.). Cf. Σωσίπολις Ra. 1074; Morrison and Williams 169-76, 268-71; Jordan, AC 69 (2000) 84-8, esp. 85-6. For ἑρμηνευτῇς used adjectivally, cf. Eq. 224 ὁ ... πένης ... λεώς; Pax 632 ὁ (ἑ)ργάτης λεώς with Olson ad loc.; S. fr. 844. 1 ὁ χειρῶναξ λεώς; E. IA 294-5 ναυβάταν / ... λεών. Λαὸς/λεώς is poetic vocabulary (Björck 320-2) and Starkie, noting the lack of resolution, argued that 162 is paratragic.

163-4 Σωσίπολις: Attested elsewhere in the classical period only as a personal name (e.g. IG II2 2344. 5, 12) and as the name of one of Athens' warships in the 4th c. (first at IG II2 1604. 70 (377/6)); for the formation, cf. Σῶσιππος and Σωσίστρατος at IG II2 2344. 5, 15. σωσίπολις ('city-saving') is used as a divine title in late sources at Paus. vi. 20. 2 (an anonymous Elean divinity); Str. 14. 648 (Zeus in Magnesia); cf. ῥυσίπολις ('city-delivering'; of Athena) at A. Th. 129; πολίσσοος ('city-saving'; of Ares) at h.Hom. 8. 2.

обавοι τάλας: Lit. 'alas, miserable [me]!'; i.e. 'woe is me!, horrors!' A stereotypical expression of lamentation and despair (e.g. 174, 1018), in Attic occasionally with a gen. of cause (e.g. 208-10, 1210; KG i. 388-9; Poultney 124-5). For the adj., Dedoussi, Hellenika 18 (1964) 1–6; Chadwick 262–6; contrast 454 ('wretch').

τὰ σκόροδα πορθοῦμενος: Individuals attending the Assembly occasionally brought a bit of simple food with them (Ec. 306–8 (wine, bread, two onions, and three olives)), and garlic cloves were sometimes eaten as a snack or appetizer (Lys. 692; Nicostr. Com. fr. 1. 2; Lync. fr. 1. 7; cf. Th. 494; Ra. 555). As 174 (where see n.) makes clear, however, Dik.'s garlic was intended for his dinner at home. For garlic (Allium sativum) and garlic cultivation, 520–2n. The construction πορθοῦσι με τὰ σκόροδα ('they are plundering me of my garlic'; cf. KG i. 324) is in the background and helps explain the use of the retained acc. (necessary in any case to avoid confusion after τῶν Οδομάντων). πορθέω is common in tragedy (e.g. A. Ag. 278; Ch. 691; S. Ant. 297; E. Andr. 633; Supp. 1214; Ion Trag. TrGF 19 F 53e), but is also found in comedy (Eup. fr. 162. 2; Men. Asp. 31) and Plato (Lg. 806b) and appears repeatedly in the historians (e.g. Hdt. i. 84. 5; Th. ii. 93. 4). Although the choice of vb. is a bit peculiar, therefore, pace Starkie this is not obviously paratragedy. But πορθέω does fit neatly in the context of a discussion about hiring Thracian mercenaries and in particular puts the lie to Theoros' claim that the troops he has brought are going to ravage Boiotia (160).

165-6 οὔ καταβαλεῖτε;: Equivalent to an imper. (KG i. 176–7); cf. 283, 564, 822, etc. a's οὐκ ἀποβαλεῖτε originated as a majuscule error (ΟΥΚΑΤ read or written ΟΥΚΑΠ).
ὦ μοχθηρὲ σὺ: * at Ra. 1175, although the adj. is there probably proparoxytone (cf. Dover ad loc. and below); Pl. 391. Some ancient grammarians distinguished between a more sympathetic μόχθηρος (e.g. Av. 493) and an unambiguously hostile μοχθηρός (Hdn. i. 197. 19–21; cf. πόνηρος vs. πονηρός), and even if this is only a late scholarly convention, little is gained by abandoning it. Here the word seems intended purely as abuse (lit. 'bad one' (cf. 517; Neil, Knights, pp. 206–7) and thus in context 'arsehole' vel sim., as at Pl. Com. fr. 180), and I print it oxytone.

οὐ μὴ πρόσει: Strong prohibition; Elmsley's question mark at the end of the line is unnecessary (Goodwin § 297, 300).

ἐσκοροδισμένοις: As ΣREF, citing Eq. 494 (where the Sausage-seller is given garlic cloves to eat ἵν’ ἄμεινον ... ἐσκοροδισμένος μάχη ('in order that you may fight better, having been garlicked up!') notes, the joke turns on the fact that fighting-cocks were fed garlic in hope of increasing their combativeness (X. Smp. iv. 9). Cf. 526-7n.; Eq. 946 μ’ ἐσκορόδισας ('you've made me fighting mad'); Taillardat § 378. The additional words in π represent a marginal note (~ Σ) that made its way into the text; cf. 157–8n.

167–8 Cf. V. 438–9 ὦ Κέκροψ ἡρως ἄναξ ... / περιορᾷς οὕτω μ’ ἀνδρῶν βαρβάρων χειρούμενον; ('O Kekrops, hero, king, do you ignore my being thus worsted by barbarians?').

περιείδεθ: p 55n. For the aor. used colloquially of a sudden action just taking place or a feeling just now sensed, e.g. 860; Nu. 174; Pax 970; Av. 540; cf. KG i. 164–5; Goodwin § 60; Barrett on E. Hipp. 614; Moorhouse 195–6; Rijksbaron 29; López Eire 61.

οἱ πρυτάνεις: KG i. 46–7.

καὶ ταῦ(τα): 'and ... at that!'; marking the addition of important information to the preceding description of a situation (e.g. 349, 1025; V. 551, 1184; Pax 477). For the seemingly pleonastic use of ἀνδρῶν with βαρβάρων, KG i. 271–2; cf. 373, 491, 570, 707; V. 439 (above); Neil on Eq. 255–7 ('with a word of unfavourable meaning, ἄνηρ deepens the dislike implied').

169–71 Assemblies could apparently be cancelled or adjourned in response to any supposed display of divine displeasure; thus at Th. v. 45. 4 an Assembly is adjourned after an earth tremor, while at Nu. 581–7 the Clouds imply that the meeting that chose Kleon as general ought to have been cancelled when (inter alia) they thundered and lightened at the prospect of his election. In the case of rain, practical concerns were involved as well, since the Assembly met in the open air. Cf. [Arist.] Ath. 44. 4. Authority for dissolving the Assembly presumably rested with the prytaneis, as this passage implies (cf. 173); the ἔξηγηται
('sacred expounders') said at Poll. viii. 124 to have 'given instruction about signs from Zeus and other religious matters' (cf. Pl. Euthphr. 4c; Lg. 958d; D. 47. 68–71; Is. 8. 39; Thphr. Char. 16. 6) seem to be a largely 4th-c. phenomenon (Garland, ABSA 79 (1984) 114–15).

ἀπαγορεύω μή: KG ii. 207–9.

ποεῖν ἐκκλησίαν: 'to go on holding an Assembly' (cf. Th. 375; parallel constructions at e.g. Pax 894; Ra. 779; Pl. 1163); to be distinguished from ποῆσαι ἐκκλησίαν, 'to summon an Assembly' (Eq. 746 with Neil ad loc.).

tοῖς Θρᾴκι: Dat. of interest (KG i. 417–20), to be taken with περὶ μισθοῦ; 'about the Thracians' pay'. Note the relentlessly economic character of Dik.'s analysis of the situation: what the Assembly is debating is simply who is to get money from the state's coffer, not how to obtain allies or do damage to the enemy or the like. The final syllable in διοικήμα is long, and what is wanted is therefore Π₁'s διοικήμα ἐστι (e.g. V. 682; Pax 873; Av. 639; cf. Platnauer, CQ NS 10 (1960) 140–1, 143–4) rather than d's διοικήμα ἐστι.

ῥανίς: Euripidean vocabulary (Andr. 227; IT 645; Ion 106; IA 1515; fr. 856. 4; cf. Ra. 1312 (parody of E.)); subsequently at Choeril. Sh 330 and in Aristotle (Mete. 349b31, 374b9).

172–3 ἀπιέναι, παρεῖναι: Jussive infs., here highly formal in the context of announcing an official decision (e.g. 1000–1; Pax 551; Av. 448–50; cf. Goodwin § 784. 2; Bers 181–2).

eἰς ἔνην: 'on the day after tomorrow' (Ec. 796; Hes. Op. 410; Antiph. 6. 21; Theoc. 18. 14; Hsch. ε 1116, 2996). For the use of εἰς, Pax 366–7 with Olson ad loc. Under normal circumstances, 5 days' notice had to be given before an Assembly could be held (Phot. p. 456. 23–6; AB p. 296. 8–11; cf. IG I 3 85. 10–11; Th. vi. 8. 3), but a special exception may have been made when meetings interrupted by rain or other bad omens (169–71n.) were reconvened.

λύουσι τὴν ἐκκλησίαν: λύω appears to be the standard vb. for 'dissolving' Assemblies and the like (LSJ s.v. II. 1), whereas ἀφίημι is used of the Council (Eq. 674) and of law courts (V. 595). The Herald, Theoros, and the Odomantians exit into one of the wings. There is no other indication of a change of dramatic setting until 202 and the audience must therefore assume that Dik. is alone again on the Pnyx, as when the scene began (19–29).

174 οἴμοι τάλας: 163–4n.

μυττωτόν: A spicy sauce or paste (τρίμμα) sometimes eaten as a side dish with fish (Anan. fr. 5. 7–8; Hippon. fr. 36. 2–3). The main ingredient was crushed raw garlic (Pax 246–9;
Thphr. HP vii. 4. 11; Erot. μ 4), although cheese, leeks, honey, eggs, olive oil, and vinegar could all be added as well (ΣREF; ΣVEΓ3Θ Eq. 771; ΣY V. 62; cf. Pax 227–52). μυττωτός was produced by grinding with a mortar and pestle (Call. frr. 605–6; cf. Pax 259; Hsch. μ 1965), and μυττωτεύω ('make into μυττωτός') is thus figuratively 'beat to a pulp' (V. 63; Pax 247; Eup. fr. 191; Taillardat § 598)

όσον: 148–50n.

ἀπώλεσα: 'I lost' (LSJ s.v. A. II).

175 Amphith. enters on the run from the wing into which he exited at 132. The σπονδαί he has with him (178) can be passed quickly back and forth and sniffed or tasted without difficulty (188–98 with nn.), and I assume that they are represented not by wineskins (which would have to be laboriously untied, tied back up, etc.) but by three small libation-bowls, which are most likely contained in a basket (κίστη; cf. 1085–6n.; Pax 666 (of Peace) σπονδῶν φέρουσα τῇ πόλει κίστην πλέαν ('bearing a basket full of peace-treaties/libations for the city')) or the like. Because Amphith. has only been off stage for a few minutes (in extradramatic terms), the fact that he has already made his way to Sparta and back must be specified for the audience (ἐκ Λακεδαίμονος).

άλλ(ὰ) ... γάρ: 40–2n.

176 μήπω γε: Sc. χαίρειν λέγε; cf. Eq. 110; Nu. 196, 267. For similar, generally somewhat embittered puns on χαῖρε (lit. 'Rejoice!'), 832,

1143; Eup. fr. 331; Men. Dysk. 512–13; Philem. fr. 6. 3–4; E. Hec. 426–7; El. 1357–9; Ba. 1379–80; Sens on Theoc. 22. 54–5. If στῶ is sound (cf. below), the line is metrically deficient, and I print Brunck's πρὶν ἄν γε (cf. 296; Eq. 961; V. 920; Ec. 770), although Bergk's πρὶν γ' ἄν (Av. 585; Ra. 78, 845; Ec. 857) would also do. The second γε was presumably removed by an editor or copyist offended by the repetition (thus Elliott). Alternatively, d's στῶ might be emended to Robertson's στῶ 'γώ or van Herwerden's σωθῶ.

στῶ τρέχων: Lit. 'come into a standing position in the course of running', i.e. 'stop running'; an odd expression (although cf. D. 10. 10 οὐ στήσεται πάντας ἀνθρώπους ἀδικοὺς ('he will not stop wronging all humanity'); Goodwin § 879), but probably used for the sake of the oxymoron and not to be emended away.

177 Cf. 185 (the final verse of Amphith.'s digression on the circumstances that have brought him here on the run), 203 (Amphith.'s exit line).
ϕεύγοντ' ἐκφυγεῖν: Cf. Nu. 167: V. 579; E. Ph. 1216 ϕεύγων ἐκφύγης with Mastronarde ad loc.: ‘the coupling ... is not merely a matter of paronomasia (KG ii. 99–100) ... but for this vb. plays upon the conative aspect of the present’—(i.e. ‘trying to get away’)—‘and the complexive aspect of the aorist reinforced by the addition of the preposition ('get away', 'succeed in escaping')’.

Ἀχαρνέας: Reserved for final position in the line as a surprise. The deme (33n.) of Acharnai was located north of Athens among the foothills of Mt. Parnes (347–9n.). Literary and epigraphic evidence suggests that the deme centre lay near the modern village of Menidi (the find spot of e.g. IG II² 1207, 5787, 5797, 5809, 5817), but no other physical trace of the settlement has been discovered. Acharnai was far and away the largest Attic deme: it had a bouleutic quota of 22 and by itself made up the entire inland trittys of the tribe of Oeneis, and according to Th. ii. 20. 4 it furnished 3,000 hoplites, a figure that must be at least 50% too high, although the text has never been convincingly emended; cf. Hornblower ad loc. Acharnai was the site of a cult of Ares and Athena Areia (SEG 21 (1965) 519 = Tod # 204), and Pi. N. 2. 16–17 claims that the Acharnians had a long-standing reputation for valour (Ἀχάρναι δὲ παλαίφατον / εὐάνορες), although this is presumably at least in part simply flattery of the poet's patron. Cf. 180–1n.; Traill 50; Ober 184–5; J. Travlos, Bildlexicon zur Topographie des antiken Attika (Tübingen, 1988) 1–5; Whitehead 397–400. When the Spartan king Archidamus invaded Attika in summer 431, he settled down in Acharnai and systematically ravaged the countryside there (Th. ii. 19. 2), and the Acharnians were outspoken in their eagerness to march out and confront the enemy (Th. ii. 21. 3). Cf. Introduction, Section II. Ar. accordingly presents them as bitter partisans of the war, who loathe the very idea of peace, given the damage that has been done to their farms (183, 226–8; cf. 512). For Parnes (and thus Acharnai) as a centre of charcoal production, 347–9n.

178–9 τί δ' ἐστιν;: Cf. Kaibel ap. Austin, Dodone 16. 2 (1987) 72. Bentley proposed a wholesale purge of divided anapaests from the text of Ar. and this one could easily be eliminated by printing ἐστι’, but there is no other reason to emend. Note especially Elliott’s (somewhat overheated) comments, and cf. 6, 800; Nu. 214; Pax 187 (where my text is in error); Dunbar on Av. 90.

ἐγὼ μὲν δεῦρό σοι is the reading in R (seemingly supported by Π₁) and is certainly correct. β transposed the final two words, producing the unmetrical ἐγὼ μὲν σοι δεῦρο (ac), and Triklinios (1) emended to σοι μὲν δεῦρο ἕως and (2) converted ἐστιν to ἐστι.

σπονδὰς φέρων: Cf. 186 σπονδὰς φέρεις*, where the subject of the libations/peace-treaty is at last taken up again. At 130–2 Amphith. was commissioned by Dik. to make σπονδάς (‘a treaty’) for him in Sparta, but in what follows the word is taken in the literal sense ‘libations',
i.e. 'draughts of wine', as ὤσφροντο helps make clear, and the confusion of the two ideas is put to productive use throughout the play. Cf. 51–2n., 182–3, 186–7n.; Newiger 104–5; Whitman 62–3; Edmonds 5–6.

ὁι δ’: In apposition to the long string of nouns and adjectives in 179–81.

ὦσφροντο: 'got a whiff'. For the bouquet of the various wines Amphith. has brought, 189–90 with 188–90n., 192–3, 196–7.

πρεσβῦται: The chorus' advanced age is an important aspect of their character (cf. 375–6, 610, 676) and is emphasized repeatedly in the detailed description that follows (180 γέροντες ('old men'), 181 Μαραθωνομάχαι ('Marathon-veterans') with n.) and again in the parodos (211–22).

180–1 Given Μεγαρικός for Μεγαρεύς in 830 and Λακωνικός for Λακεδαιμόνιος at e.g. Nu. 186; Pax 212; Lys. 1226, Ἀχαρνικοί is probably to be taken as a colloquial substantive equivalent to the formal Ἀχαρνεῖς, as again in 324. If the word is instead understood as an adj., what follows shows that what makes the chorus '[typically] Acharnian' is not their martial valour or the like (cf. 177n.) but the fact that they are as tough and unyielding as the hardwood from which residents of their deme produced charcoal (cf. 177n., 211–14, 321–2n., 333, 347–9n.). Cf. Taillardat § 371.

στιπτοί: 'compressed' (S. Ph. 33 with Jebb ad loc.), like the hottest burning charcoal (Thphr. Ign. 37), and thus in context 'tough' vel sim. Cf. Taillardat § 372.

γέροντες: 178–9n.

πρίνινοι: 'made of holm oak' (πρῖνος), Quercus ilex, an evergreen oak which (like σφένδαμνος (below)) was known for its dense, hard wood (Hes. Op. 427–31; Thphr. HP i. 6. 1; v. 4. 8; cf. V. 383, 877 (both metaphorical of the difficult character of angry old men)) and was thus ideal for producing high-quality charcoal (Thphr. HP v. 9. 1). Cf. 612 Πρινίδης (the name of one member of the chorus), 667 ἀνθράκων πρινίνων ('of holm oak charcoal'; in the chorus' summons to the Acharnian Muse); desesp. com. fr. 498 Δρυαχαρνεῦ ('Oak-Acharnian'), glossed by Phot. = EM = ἐκωμῳδοῦντο γὰρ οἱ Ἀχαρνεῖς ὡς ἄγριοι καὶ σκληροὶ ('for the Acharnians were mocked in comedy as savage and harsh')

and by Hsch. δοκοῦσι γὰρ οἱ Ἀχαρνεῖς σκληροὶ τὴν γνώμην εἶναι καὶ ἄτεγκτοι ('for the Acharnians seems to be harsh-natured and relentless').

ἄτεράμονες: 'hard, harsh'. First here and at V. 730 (parallel to ἄτενής ('stubborn'), of a difficult old man); cf. Eub. fr. 22. 2 (parallel to ἰσχυρὸς σφόδρα ('Very severe')).
Μαραθωνομάχαι: Cf. 677 with n. (the chorus as Persian War veterans), 692–702. Actual veterans of the Battle of Marathon (fought in 490 BCE; cf. Hdt. vi. 109–17) would have been in their eighties at least at the time Ach. was performed and probably few if any were alive. Other Aristophanic choruses also claim to have fought in the Persian Wars or even earlier conflicts (V. 1075–90; Lys. 273–82, 667–9; cf. Eq. 781), and the basic point is once again that the Acharnians are extraordinarily old men. In addition, Ar.—like other contemporary authors and orators (esp. Th. i. 73. 2–5; Theopomp. Hist. FGrH 115 F 153; cf. Hermipp. fr. 75; Eup. frr. 106; 233; Hdt. ix. 27. 5; Crit. fr. B 2. 14; Pl. Lg. 707c)—refers repeatedly to Marathon as the archetypal great deed of the past that entitles the Athenian people to the Empire and the goods that ought (at least theoretically) to flow from it (esp. Eq. 781–5, 1334; V. 706–11; cf. Nu. 985–6; fr. 429). The identification of the chorus specifically as Marathon veterans thus fits into the larger ideological structure of the play by presenting them, despite their foibles and momentary blindness, as a symbol of the deserving δῆμος ('people') and by implicitly suggesting that the real external threat to Athens comes not from Sparta but the barbarian east. -μάχαι rather than -μάχοι (ΑΓ ας; a very easy error in the case of a rare 1st-declension masc. noun) is almost certainly correct, as also at Nu. 986. For similar formations, 570 τειχομάχας (δ -μάχος); Pi. O. 7. 15 εὐθυμάχαν (-μαχον A); 12. 14 ένδομάχας; Pl. Euthd. 299c ὁπλομάχην.

σφενδάμνιοι: The wood of the maple tree (σφένδαμνος, Acer monspessulanum, was known for its πυκνότης ('density' (Thphr. HP v. 3. 3)) and was therefore well suited to producing high-quality charcoal (Thphr. HP v. 9. 1) as well as fine furniture (Cratin. fr. 334. 2; Thphr. HP v. 7. 6).

182-3 ἀνέκραγον: The vb. (first attested at H. Od. 14. 467; Pi. N. 7. 76) is common in Ar. (e.g. Eq. 670; V. 1311) and the other comic poets (e.g. Sannyr. fr. 8. 4; Alex. fr. 208. 2), but is otherwise restricted in the classical period to prose (e.g. X. An. iv. 4. 20; Cyr. ii. 3. 20; D. 19. 287) and is thus presumably colloquial. For the remark that follows, cf. 223–33.

μιαρώτατε: 'most brazen/shameless one'; cf. 282, 285 (both of Dik., on whom the chorus' wrath has by then settled). A very strong term of abuse; cf. Miasma 4–5; Dickey 167.

σπονδὰς φέρεις τῶν ἀμπέλων τετμημένων: Invading armies routinely attempted to destroy the enemy's crops and farms (cf. 177n., 1178n.), and although grapevines are difficult to kill (Hanson (1998) 68–71, 143–7, 223–4), they could be badly damaged by being cut down or trampled; cf. 232–3, 512, 984–5. Grapevines were sufficiently important to the Athenian rural economy to be one of the five crops (along with wheat, barley, olives, and figs) by which 4th-c. ephesves swore to defend the land (SEG 21 (1965) 629. 19–20 = Tod # 204. 19–20); cf. 995–8 with nn.
The root sense of σπονδάς ('libations') helps explain the Acharnians' particular attention to the damage done their vines; cf. 178-9n.

184-5 κάς τούς τρίβωνας: A τρίβων is a poor man's outer garment (part of an ascetic's outfit at Aristopho frs. 9. 3; 12. 9) and is to be distinguished from the better-quality himation (1139n.) and the even more luxurious χλαῖνα (esp. V. 1131-56; Ec. 848-50; cf. V. 33, 116; Eup. fr. 280. 3; Lys. 32. 16); cf. Stone 162-3; Introduction, Section V.B. Since Athenian clothing lacked pockets (130-1n.), the idea must be that the Acharnians take hold of the front hems of their robes, producing crude pouches in which to carry stones; cf. 341 with n.

tών λίθων: '[some] of the stones', i.e. some of those that were lying about on the ground. Gen. of the whole; cf. 805, 870, 961; KG i. 345; Pouldney 80. The addition of this detail serves to establish the chorus' intention of stoning to death anyone they catch making peace with Sparta (236 with n., 280-3, 295) well in advance of their entrance at 204, but the matter is then dropped (186) until the wine-tasting scene (187-202) is over.

186-7 οἱ δ' οὖν βοώντων: Contemptuous; a common use of δ' οὖν in dramatic dialogue (e.g. Nu. 39; A. Eu. 226; S. OC 1205; E. Andr. 258) but never found in prose dialogue (GP 466-7). Note the echo of the sentiment in 200, which brings the wine-tasting scene to an end. ἀλλά marks 'a break-off in the thought' (GP 8).

σπονδάς φέρεις: Cf. 178 σ πονδάς φέρων* with n.

ἐγωγέ φημι: 'I do indeed!' Both ἐγωγε (e.g. 777; Nu. 769; V. 1176) and φημι (e.g. Ra. 1205; Pl. 395) can stand alone as a positive response to a question, and this is thus a particularly strong affirmative, like ἐγώνγα καὐτός φαμι ('I very much agree!' at 736 and φήμ' ἐγώ ('I agree!' at Av. 1446; Ec. 457, 717; Pl. 143. Nothing is gained by following Brunck in printing a comma between the words.

τρία ... ταυτὶ γεύματα: Amphith. holds up the basket containing the 'libations', finally making the pun on the two senses of σπονδαί (178-9n.) explicit. Wine-vendors routinely offered potential customers a taste (γεῦμα) of their wares (Antiph. fr. 83. 1; Ephipp. fr. 18; Diph. fr. 3. 3; E. Cyc. 149; Engelmann, ZPE 63 (1986) 107-8) and the expression γεῦμα τὴν ὠνὴν καλεῖ ('a taste provokes the sale') was most likely proverbial (E. Cyc. 150 with Seaford ad loc.). γε 'adds detail to an assent already expressed' (GP 136).

188-200 The Greeks were well aware of the virtues of old wine (e.g. Eub. fr. 122. 1-2; Alex. fr. 280. 3; Pi. O. 9. 48; Archestr. fr. 59. 1-4, 15-16; X. An. iv. 4. 9 οίνους παλαιοὺς εὐώδεις ('old wines with a fine bouquet'); Men. Dysk. 946-7), although wine that was very old by their standards was probably not so by ours, the greatest suggested age in the extensive material on the subject preserved by Athenaios being sixteen years.
(Lync. ap. Ath. 13. 584b-c). The five- and ten-year libations/peace-treaties are disposed of in three verses apiece (188–90, 191–3) and the real attention is reserved for Amphith.’s much more appealing third sample (194–200).

188–90 Amphith. hands one of the libation-bowls to Dik., who lifts it to his nose and abruptly returns it.

πεντέτεις: The standard duration for peace-accords expected to be real and lasting was in this period thirty years (194 with n.) or even ‘forever’ (IG I3 53. 15 = M–L 63. 15 (conjectural)). A five-year truce like the one agreed to by Athens and Sparta sometime in the 450s (Th. i. 112. 1), on the other hand, arguably represented little more than a chance for the two sides to re-arm and dispose of other outstanding military and political business before clashing again, as Dik.’s reaction in 189–90 (cf. 1021 with n.) makes clear.

gεύσαι λαβών: * in 191, as Amphith. offers Dik. his second sample.

αἰβοῖ: A spontaneous cry, here of disgust, as at V. 37 (cf. MacDowell ad loc.); Pax 1291; Av. 1055; cf. Eq. 891; López Eire 87–8; Labiano Ilundain 79–81.

τί ἐστιν;: For the hiatus, KB i. 196–7.

οὐκ ἀρέσκουσίν μ’: ἀρέσκω takes either the dat. (e.g. V. 818; Ec. 710; Alex. fr. 212. 4; E. Heracl. 371–2) or the acc. (e.g. V. 1339; Th. 406; Antiph. fr. 222; E. Hipp. 106), as here.

ὁζουσι πίττης: Pitch (πίττα) was produced either by boiling resin (properly ῥητίνη, but occasionally πίττα ὠμή) that had been tapped from pine-trees in particular (e.g. Thphr. HP iii. 9. 2) or by burning the wood of pines, firs, and the like in a pitch-kiln, gathering the liquid that flowed out, and then if necessary reducing it via boiling (Thphr. HP ix. 3). Pitch was routinely applied to the interior of wine-jars in order to render them waterproof (e.g. fr. 280; IG I3 422. 157; II2 1648. 27; Columella xii. 18. 5–7), and resin and pitch were sometimes added directly to wine to lend it body and improve its bouquet (Plin. Nat. 14. 124–5; Plu. Mor. 676b–c). For the importance of a wine’s bouquet to the Greeks, Olson–Sens on Archestr. fr. 59. 8–10. Pitch was also used, however, to protect wood from water-damage (e.g. IG II2 1672. 13–14, 69, 170–1) and especially to seal the hulls of ships (Ra. 364; Tod # 111. 9 (c.393 BCE); Thphr. HP v. 4. 5; Bianor AP xi. 248 = GPh 1755–60; Ath. 5. 206f). Cf. André, AC 33 (1964) 86–97, esp. 86–7; Morrison and Williams 279–80; R. Meiggs, Trees and Timber in the Ancient Mediterranean World (Oxford, 1982) 467–71. The joke is thus that Dik. at first appears to be complaining that the first libations have been too heavily resinated, but καὶ παρασκευῆς νεῶν makes it clear that what he really means is that so short a peace would serve only as an opportunity for Athens to build up her fleet in anticipation of another war.
191–3 Amphith. removes a second bowl from his basket and hands it to Dik., who smells it, reacts once again with disgust, and immediately returns it.

δ' ἂλλα: 'Well, then'; offering an alternative sugges-

tion, as at 1033; Nu. 1369 (GP 10; cf. Basset, in NAGP 88–9); cf. 194.

τασδι: As again in 194–6, the demonstrative in -ί is used to introduce a new object; cf. Martín de Lucas 167–8.

dεκέτεις: Ten years is an otherwise unattested duration for a peace-treaty and is introduced simply as the next 'round' number after five; cf. 710n.

ὀξὺσ ιχαύται κτλ.: Cf. Pax 525–6 οἶνον δὲ πνεῖς, ... / γλυκύτατον, ὥσπερ ἀστρατείας καὶ μύρου ('How you smell! Most sweet, like exemption from military service and perfumed oil'). In contrast to 190, the word order places primary emphasis on the metaphorical sense of σπονδαί as 'peace-treaties'.

πρέσβεων εἰς τὰς πόλεις: πρέσβεις and its cognates are not normally used of officials exchanged between Athens and her subject-allies except when the allies are in revolt or contemplating it (e.g. Th. iii. 3. 1), and 'the cities' here are therefore presumably those of the Greek world generally, who are going to be asked to take sides for the next round of fighting. Contrast 506 with n.

ὀξύτατον: For the combination of an adverbial acc. with a gen. of the specific odour, 852–3; Pax 525–6 (above); Th. 254; Crates Com. fr. 2. When used of wine, ὀξὺς is 'acidic, vinegary'; cf. Alex. fr. 145. 12; Apollod. Car. fr. 30. 1–2; Diph. fr. 18. 1 with 34–5n.; Chadwick 214. The ὥσπερ- clause is somewhat awkward but adds another reason why Dik. finds the smell of the ten-year truce so unpleasant: the allies will be pressed ever harder to build up Athens' financial and military resources. Normally χρόνου is to be supplied with διατριβή (e.g. Nu. 1055; E. Ph. 751), but here the word takes a different obj. and διατριβής τῶν ἐμμάχων must mean simply 'a wearing down', i.e. 'a gradual destruction of the allies' (a sense omitted by LS s.v., although cf. s. διατριβῆς). 194–6 Amphith. takes a third libation-bowl from his basket and hands it to Dik., who again puts it to his nose but this time reacts with delight. R has σοι (unmetrical) after αὐταί (for which, 191–3n.), and Elmsley (followed in whole or part by most 19th-c. editors, as well as by van Leeuwen and Starkie) expelled σπονδαί as an intrusive gloss and proposed αὐταί γάρ σοι or αὐταί δῆ σοι (better Bothe's αὐταί τοί σοι (printed by van Leeuwen and Starkie)). R's minor errors are so numerous, however, that they need not all be taken seriously as evidence for the text of its archetype (thus Elliott; cf. Introduction, Section VII), and since an
explicit use of the noun is welcome at the climax of the scene (contrast 188, 191–2), I print the text as preserved in β.

σπονδαὶ τριακοντούτιδες: Thirty years (explained at Hdt. vii. 149. 1 as sufficient time for a generation of children to grow to adulthood) appears to have been the standard duration for peace-treaties between major Greek powers in the first three-quarters of the 5th c. (cf. below; Hdt. vii. 149. 1; Th. v. 14. 4). But here (as also at Eq. 1388–9) there is probably a specific reminiscence of the thirty-year peace that was made between Sparta and Athens in 446 in the aftermath of the Athenian capture of Euboia and that broke down when the Peloponnesian War began (Th. i. 23. 4, 115. 1). The (ultimately short-lived) peace of 421 was actually for the unprecedented term of fifty years (Th. v. 18. 3).

κατὰ γῆν τε καὶ θάλατταν: Echoed in the text of the peace-treaties between Athens and Sparta in 421 (Th. v. 18. 3 καὶ κατὰ γῆν καὶ κατὰ θάλασσαν ('by both land and sea')) and between Athens, Argos, Mantinea, and Elis in 420 (IG i3 83. 3–4), as well as in numerous 4th-c. inscriptions (e.g. IG ii² 14. 5; 15. 7–8; 43A. 48–9), and thus apparently a standard formula.

ὦ Διονύσια: Διονύσια is a general term for the various Dionysiac festivals, including the Rural Dionysia (201–2n.) and the Anthesteria (960–1n.; Th. ii. 15. 4), both of which Dik. eventually celebrates (in bold defiance of the calendar); cf. Olson on Pax 530. The hero's words are thus not only an appropriate invocation for someone who has just tasted excellent wine, but serve to introduce an important theme in the play. 196 is an echo of H. Od. 9. 359, where Polyphemus describes Odysseus' wine as ἄμβροσίης καὶ νέκταρος … ἀπορρώξ (‘a distillation of nectar and ambrosia’), i.e. as fit for the gods themselves. For ambrosia and nectar as extraordinarily sweet or delicious substances, Hermipp. fr. 77. 7–10 (also of wine); H. Od. 4. 445–6; Cypr. fr. 4. 4–6; Ibyc. PMGF 325; Philox. Leuc. PMG 836(b). 43; Archestr. fr. 16. 4 with Olson–Sens ad loc.; Matro fr. 1. 71; cf. Olson on Pax 723–4.

197 καὶ μὴ (ἐ)πιτηρεῖν κτλ.: 'and not to keep an eye out for "three days' provisions" ', i.e. for a notice-board bearing those words. Despite the lack of the def. art. τοῦ, the infin. is clearly dependent on ὄζουσ' in 196, which is to say that the writing is somewhat loose, although Reiske's transposition of 197 and 198 need not be considered; for the construction, cf. KG ii. 5–6. Throughout the second half of the 5th c., individual Athenian hoplites were informed that they had been drafted for particular expeditions by notices written on whitened boards and set up by their tribe's taxiarch (569–71n.) next to the statue of the tribe's eponymous hero in the Agora; cf. Olson on Pax 1179–81. Soldiers were expected to feed themselves out of their daily pay and whatever they could steal from the enemy (cf. 761–3), and orders to have three days' rations with one when one left the city were apparently standard (Pax 312 with Olson ad loc.; Eub. fr. 19. 3; cf. V. 243; Pax 1182–4 (where
a man whose name has been arbitrarily added to the list at the last minute is thrown into a panic, since he has no food to take with him on campaign); Th. i. 48. 1). Cf. 1097–1101 with nn. War i. 30–49.

198 Dik. raises the third bowl to his mouth and drinks a bit of wine.

βαῖν’ ὅπη 'Θέλεις: Cf. Pax 341–2 (from a catalogue of possibilities opened up by the return of peace) πλεῖν ... / εἰς πανηγύρεις θεωρεῖν ('to sail, to travel as a spectator to festivals'); pace Starkie, there is no echo of any well-known manumission formula. Travel within Greece was profoundly disrupted by the war, and a guarantee of the right of free passage to common sanctuaries was accordingly the first article of the Peace of Nikias (Th. v. 18. 2). The average Athenian, however, had much more immediate concerns, for although the full-scale Peloponnesian invasions of Attika lasted for only a few weeks every summer, small bands of raiders probably made their way into and out of the country more or less constantly (cf. 1022–3, 1076–7). To travel to or pass any time at an individual farmstead in particular was thus potentially quite dangerous (esp. Pax 551–4), and once he has made his private peace, Dik. is accordingly able to celebrate the Rural Dionysia on his own land for the first time in many years (266–7). ὅπη is ‘in which [direction], by which [road]’, as opposed to ὅποι (ΑΓ, ‘to where’. ἐθέλω/θέλω is trisyllabic in Attic until the 3rd c., except in the phrase ἂν θεὸς θέλῃ and variants thereof (e.g. Pax 939; Ra. 533; Pl. 347) and in tragedy (metri gratia) and paratragedy (426; Th. 908). Cf. 318, 355; Rutherford 415–16; van Leeumen on V. 493; Gomme–Sandbach on Men. Dysk. 269; Threatte ii. 637–8.

199–200 δέχομαι: Used routinely in accepting an offer or proposal of any sort (e.g. Pl. 63; fr. 102. 3; Men. Per. 1007; cf. 832–3n.).

σπένδομαι: Dik. holds the libation-bowl out in front of him and pours (i.e. pretends to pour) a bit of wine on the ground, formally making peace with Sparta and her allies.

(ἐ)κπίομαι: Note the fut. tense; Dik. never drinks any wine beyond his initial sip (198) until the end of the play (cf. 1203), by which time the hostility between him and the chorus has subsided.

χαίρειν κελεύων πολλά: To say ‘χαίρε ... πολλά’ (lit. ’rejoice greatly!’; i.e. ‘farewell’; cf. 832) is to wish someone a very good day, and ‘to wish someone a very good day, is to want to have no more to do with them’ (Barrett on E. Hipp. 113). Colloquial (e.g. Th. 64; Pl. 1186–7; E. fr. 1025. 3; Pl. Phdr. 272e; cf. Men. Dysk. 520); cf. Stevens 26. For the sentiment, cf. 186 with n.
201–2 Echoed in Dik.'s words at 250–1, after he returns on stage with the other participants in his procession.

ἐγὼ δέ: In emphatic contrast to the Acharnians (and implicitly all other Athenians), who are still stuck with the war and the troubles that accompany it.

πολέμου καὶ κακῶν ἀπαλλαγείς: 'released from war and my troubles generally' (223–5n.); cf. 198, 250–2n., 268–70, 757; Pax 293, 303, 1128–9; Pl. 263; Theopomp. Com. fr. 8; Lys. 25. 12; D. 1. 8. β had καλών (c; καλλών A'); corrected by Triklinios (but already in RE).

ἀξω ... εἰσιών ~ εἰσέρχομαι ἄξων: cf. 828; Pax 49; Men. Pk. 295–6; contrast 91 with n. For ἀξω in the sense 'celebrate', e.g. 250; Pax 418; Hdt. i. 147. 2; West on Hes. Op. 768.

τὰ κατ' ἀγροὺς ... Διονύσια: The Rural Dionysia was a deme- rather than a city-festival and was celebrated in Poseidion (approx. December), with the exact date most likely varying from deme to deme (cf. Pl. R. 475d). Little is known of the Rural Dionysia except that there was a πομπή ('procession'), for the details of which 241–79 are our only significant source, and that the celebration in some (but not necessarily all) demes featured musical and dramatic contests (e.g. IG i 3 254). Cf. Deubner 134–8; DFA 42–54; Parke 100–3; Habash 560–1. For the time of year at which the action is set, 504n., 960–1n. Dik. exits into the door in the scaenae frons, transforming it momentarily into his own house and making it clear to the audience (as an exit into and subsequent entry from a wing would not) that the setting is no longer the Pnyx but the Attic countryside; cf. Introduction, Section V.C.

203 Cf. 177 with n.

ἐγὼ δέ echoes 201; 'But as for me, ...'.

δέ ... γε is common in Ar. in retorts and lively rejoinders (GP 153; cf. 623, 1104, 1216). R has φευξοῦμαι (a contracted, 'Doric' fut.; cf. 1129; Nu. 443; Av. 932), whereas β had φεύξομαι (e.g. V. 157; Ec. 625). Both forms are acceptable in Attic and either would do metrically, but R's reading is to be preferred as the more obscure (in Attic, primarily Euripidean) form, as at E. Hipp. 1093 (where see Barrett's n.). Amphith., having entered from one wing at 175, now runs off into the other, leaving the stage momentarily empty.

204–36 An elaborate ring-composition, which lends detail to Amphith.'s description of the Acharnians and their reaction to the smell of peace at 179–85 but does not go much beyond it: (A) We must track down this fellow (204–6) (B) who has made peace (207). (C) Unfortunately, he has escaped (208–9) (D) because I am so old (210). (E) When I was
younger, he would not have escaped (211–18), but (D) because I am so old (219–20) (C) he has escaped (221). (B) None the less, he has made peace (223–33) and (A) we must track him down (234–6).

204–18 ~ 219–33 The parodos, i.e. the chorus' entrance song. Trochaic tetrameters catalectic (204–7 ~ 219–22) and creto-paeonics (208–18 ~ 223–33), followed by some additional trochaic tetrameters catalectic (234–6, 238–40; 237 is extrametrical). Trochaic tetrameters are ‘adapted to rapid movement and … therefore frequently employed when the chorus enters in haste in the parode, sometimes on the run’ (White § 245; cf. Arist. Rh. 1409a1), as also at Eq. 242–83; Pax 299–338; Av. 268–304, 307–9 (etc.), and convey a sense of agitation and excitement (Fraenkel on A. Ag. 1649ff.; Drew-Bear, AJP 89 (1968) 385–405; Parker 35–40). The creto-paeonics are sung and are more emotional; cf. Parker 45–6. Cf. White § 449; Prato 2–5; Zimmermann i. 34–8; iii. 1; Parker 124–5.

Metrical Analysis:

(1) 204 -~-- -~--| -~-- -4tr^ ~ 219 - -
(2) 205 -~-- -~--| -~-- -4tr^ ~ 220 -

211–13 -~-- -~-- -~-- -~-- -3p 3cr- -v^\ ||
~ 226-8 -
(7) Triklinios removed the final ἄν from the strophe (ἐλαφρῶς ἀπεπλίξατο tAld), which would convert 218 into 2cr and thus match 233 precisely if πλ made position in comedy (as it does not).

204–5 The chorus of Acharnians, 24 in number and preceded by a piper, and behaving exactly as advertised (185), enter the orchestra from the eisodos opposite the wing into which Amphith. has just fled. Like Dik., they have white hair and beards, and wear τρίβωνες (184 with n.) and rough shoes or boots on their feet. Despite their haste and agitation (perhaps expressed by waving arms, shaking heads, and the like), they move painfully and slowly; cf. the entry of the old jurymen at V. 230–47 and of the old farmers at Pl. 253–60. For similar exhortations at the beginning of the parados, V. 230; Pax 301; Lys. 254; Ra. 372.

tῇδε: 'here' (Bers 95). For πᾶς with the imper., e.g. Pax 458, 512; Ra. 372.

tὸν ἄνδρα πυνθάνου τῶν ὁδοιπόρων ἁπάντων: For the strategy, cf. Apollo at h.Merc. 185–200 and Demeter at h.Cer. 62–73. For the construction ('ask someone (gen.) about something (acc.)'), e.g. Av. 1120; Ra. 1417; Alex. fr. 259. 6–7; [A.] PV 617; E. Or. 1359; Hdt. i. 122. 2. ὁδοιπόρος is a relatively rare word in the classical period (in tragedy at A. Ag. 901; S. OT 292), but pace Starkie it (1) is also found in comedy at Stratt. fr. 64. 1, and (2) does not appear in Xenophon (although συνοδοιπόρος does (Mem. ii. 2. 12)).

tῇ πόλει γὰρ ἄξιον: 6–8n. Like almost everyone in the play, the chorus argue that their point of view is (or ought to be) identical with that of the city as a whole. The article coheres so closely with its noun that γάρ is not really felt to be postponed (GP 95–6; cf. Dover, G&G 61–3).

206–7 ξυλλαβεῖν: 'to lay hands on, capture' (e.g. E. Or. 1189 ξυλλάβεθ’ ὅμηρον τήνδ’ ('seize this woman as a hostage')); cf. IG I3 40. 7–8 (although the Acharnians are interested not in a trial or imprisonment for the malefactor but in summary vigilante justice).

ἀλλὰ μοι μηνύσατε κτλ.: Addressed to the audience. For ἀλλὰ with the imper., 345, 744; cf. 239; GP 14. Β had μηνύετε (metrical), but the imperfective sense is not wanted and R's μηνύσατε is correct.

εἰ τις οἴδ’ κτλ.:
The point of the question is that the chorus have lost Amphith.'s trail, and the lack of any helpful response leads to the despair in 210–21.

ὁποί ... γῆς: KG i. 340–1; Poulney 60–1.

ὁ τὰς σπονδὰς φέρων: So long as the chorus were speaking only to themselves, they could refer simply to τὸν ἄνδρα ('the man'; 204) and τὸν ἄνδρα τοῦτον ('this man'; 206). Now that they are attempting to interrogate someone else, they are forced to be more specific about who it is they want.

208-10 ἐκπέφευγ' οἴχεται φροῦδος: Three different ways of saying the same thing, lending the point maximum emphasis. φροῦδος is late 5th-c. poetic vocabulary, absent from prose except at Antipho 5. 29 and from Aeschylus except at Supp. 863 (corrupt), but common in Sophocles (e.g. Ant. 15; Ai. 735), Euripides (e.g. Med. 492; Andr. 73), and Ar., who (pace Starkie and despite 470, where see n.) does not confine his use of the word to obviously paratragic contexts (e.g. Nu. 718–19 with Dover ad loc.; Ec. 311, 950; fr. 394; cf. Men. Dysk. 776).

οἶμοι κτλ.: 65–7n., 163–4n. For the infirmity of old men as a dramatic trope, Bond on E. HF 107–37; cf. Headlam on Herod. 2. 71.

211–13 ἐπ' ἐμῆς γε νεότητος: 'in my youth, when I was young' (65–7n.).

ὁτ' ἐγὼ κτλ.: Despite the mention at 181 of the chorus' service at Marathon (where aggressive pursuit of a fleeing enemy was also at issue; cf. 698), the great deed of the past they recall here is merely their exemplary work as charcoal-bearers. They are thus effectively stripped for the moment of their guise as patriotic defenders of Attika and presented as vaguely ridiculous figures; cf. Philokleon's recollection of his own (equally pedestrian) youthful 'great deeds' at V. 1200–7, and contrast 698–700 (where the tone is pathetic).

φέρων ἀνθράκων φορτίον: Cf. 180–1n., 347–9n., and note that at 612 a member of the chorus is called Εὐφορίδης ('Son of Good-carrier'). As a concentrated, secondary product, charcoal (34–5n.) could be profitably transported in smaller loads than wood and was therefore sometime brought into the city by human bearers using baskets (λάρκοι (333 with n.)) and perhaps carrying-yokes (cf. 860n.). The chorus say nothing about producing the charcoal they carried, and transporting charcoal for others was in fact most likely typical short-term wage-labour for peasant-farmers, who used the money they earned to buy goods they could not produce themselves. Cf. Olson (1991b) 414–19.

214–18 ἥκολούθουν: 'I followed', i.e. 'kept up with'.
Φαύλλω: Given that this anecdote is set in the chorus' youth in the time of the Persian Wars, there can be little doubt that this is a reference to Phaullos of Kroton, who won three victories at Delphi (two in the pentathlon and one in the stade-race) and is also mentioned as a famous runner of a generation or two earlier at V. 1206–7, and who commanded the only ship sent to Salamis by the Greeks of southern Italy. Cf. Hdt. viii. 47; CEG 265 (fragments of the base of a marble statue that preserve part of Phaullos' name and the words νικον τρις / Πυθοῖ ('victorious three times at Delphi'; c.480–470 BCE)); Paus. x. 9. 2; ΣREF (seemingly badly confused), citing an anonymous late epigram πέντ' ἐπὶ πεντήκοντα πόδας πήδησε Φάυλλος, / δίσκευσεν δ' ἐκατόν πέντ' ἀπολειπομένων ('Phaullos jumped 55 feet and threw the discus 95'; Anth. App. 3. 28 = FGE 1496–7; cf. Gardiner, JHS 24 (1904) 70–80, esp. 77–80); Plu. Alex. 34; H. A. Harris, Greek Athletes and Athletics (London, 1964) 113–15, with the cautions and corrections of D. C. Young, The Olympic Myth of Greek Amateur Athletics (Chicago, 1984) 12–14; Potter and Patron 56 (with references to a number of red-figure vases on which an athlete is given the name Phaullos).

φαύλως: 'easily, without a second thought' (e.g. Lys. 566; Th. 710; Ec. 666), with a pun on Φαύλλω. For the repetition of ἄν (also at the head of the colon in 211), cf. 217–18 (where Triklinios expelled ἄν), 307 (where R omits the word the second time, spoiling the metre), 709 (preserved only in EM); Beobachtungen 90; KG i. 246–8; Slings, CP 87 (1992) 102–5.

ἐλαφρῶς: 'lightly', i.e. 'easily, effortlessly', as at Anacr. PMG 390 καλλίκομοι κοῦραι Διὸς ὠρχήσαν' ἐλαφρῶς ('fair-haired daughters of Zeus danced lightly'). πλίσσομαι and its compounds and cognates are rare, exclusively poetic vocabulary (fr. 205. 3–4; Stratt. fr. 65. 2; H. Od. 6. 318; Archil. fr. 114. 1; S. fr. 596; cf. Gow on Theoc. 18. 8), and ἀπεπλίξατο ('wended off vel sim.) thus lends a bit of (utterly inappropriate) grandeur to the chorus' language. The additional words in p are intrusive fragments (apparently the left-hand side of a narrow marginal column) of something resembling Σ; another piece of the scholion is preserved in the same manuscripts at the end of 219. Cf. 157–8n.

219–20 Cf. Eq. 906–7, where one of the Sausage-seller's gifts to the aged Demos is 'medicine to anoint the sores on your shins'.

στερρόν: 'stiff' with old age.

τούμον ἀντικνήμιον: Properly, the portion of the leg between the knee and the ankle is the κνήμη (e.g. Pl. 275), the back of it the γαστροκνημία ('calf'), and the front of it the ἀντικνήμιον ('shin') (Arist. HA 494a 4–10).
Λακρατείδη: Constructed from the intensifying prefix λα- (cf. 270 with n., 664, 1071) + κράτος ('strength, power') + a patronymic ending, and thus literally 'Son of Great Strength' and so ironic (or pathetic) when applied to an old man whose physical powers are failing. Bentley’s -ειδ- rather than the paradosis -ιδ- is the proper form of the name; cf. LGPN ii s.v.

According to Philoch. FGrH 328 F 202 ap. ΣREG (cf. Phot. λ 55), a man named Lakrateides (PA 8967; PAA 600840) was eponymous archon sometime during the reign of the Persian king Darius I (d. 486, where there is a gap in our list of archon’s names, the first gap earlier than this falling in 498/7; cf. R. Develin, Athenian Officials 684–321 B.C. (Cambridge, 1989) 51-7). Given that the chorus have already been identified as Marathon veterans (181), this may be an allusion to him, particularly since Philochoros reports that his name was remembered on account of the incredible snowfall during his year. For names of other members of the chorus, 609, 612.

βαρύνεται: Lit. 'is heavy', i.e. 'slow' with old age generally (cf. S. OT 17 σὺν γήρᾳ βαρεῖς ('heavy with age'); E. HF 119–20) rather than with some momentary weakness (esp. Pl. Phd. 117e); cf. the adj. βαρυσκελής ('heavy-legged') (adesp. tr. fr. 250).

221–2 μὴ ... ἐγχάνῃ: For the independent subjunc. with μὴ used to describe something feared, KG i. 224; Goodwin § 264. Brunck’s ἐγχάνοι is unnecessary. ἐγχάσκω is to laugh in another person's face (cf. 1197), generally because one has got away with something (e.g. Eq. 1313; Nu. 1436; V. 721 with MacDowell ad loc.), and is in the classical period exclusively Aristophanic vocabulary (conjectural at S. fr. 314. 353 (satyr-play)). καταγελάσῃ at the end of 221 in p is an intrusive scholion (= Σ).

ὀντας (om. Rac) was lost from the text via haplography after γέροντας and was added as a conjecture by Triklinios.

223–5 ὅστις ... τοῖσιν ἐσπείσατο: In contrast to 207, 215, the chorus now express anger not at the man who has transported the σπονδαί ('libations/peace-treaties') but at the one who received them and has made peace for himself, a crucial (if tacit) progression of thought which allows them to fix immediately on Dik. as the object of their wrath at 239–40.

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ὦ Ζεῦ πάτερ καὶ θεοί: 'O father Zeus and the gods generally!', as at Pl. 1, 898; cf. 201, 623–4; Nicostr. Com. fr. 5. 3; A. Supp. 236–7; GP 291–2; Verdenius, Mnemosyne IV. 7 (1954) 38. The oath adds solemnity to what follows and emphasizes the magnitude of the wrong the chorus believe has been done.
226–31 Cf. Th. ii. 21. 3 'the Acharnians ... since it was their land being ravaged, were the most insistent that an expedition be mounted', and note Lamachos' similarly indiscriminate bellicose remarks at 620–2.

226–8 παρ' ἐμοῦ: i.e. 'in so far as I have anything to do about it' (Poultney 180).

ἐχθοδοπός: 'hostile'. Rare, almost exclusively poetic vocabulary (Pl. Com. fr. 220; S. Ai. 931 (lyric); Ph. 1137 (lyric); A.R. 4. 1669; Opp. H. 4. 663; 5. 365; Philod. Scarph. 99, p. 168 Powell (conjectural); cf. H. II. 1. 518 ἐχθοδοπῆσαι), in prose only at Pl. Lg. 810d (a work full of poetic words).

τῶν ἐμῶν χωρίων: 'on account of my fields', i.e. 'my farm' (e.g. 998; Nu. 1123); metri gratia for τοῦ ἐμοῦ χωρίου. Gen. of cause dependent on πόλεμος (Poultney 51).

229–33 The text of these verses as preserved (with minor variations) in d is one metron shorter than 213–18. As Parker 124–5, points out, the hiatus (indicating verse-end) between ἀντεμπαγῶ and ὀξύς in 230–1 would require a corresponding verse-end between the def. art. ὁ and the substantive σπονδοφόρος in 214–15, which is impossible. The disparity cannot therefore be dismissed as an example of Aristophanic 'free responsion' (thus A. M. Dale, The Lyric Metres of Greek Drama (Cambridge, 1948) 197, followed by Mastromarco), and something must be inserted into the text. The simplest solution is to adopt Hermann's ⟨καὶ σκόλοψ⟩ (found, albeit in a different position, in the quotation of these lines in the Suda).

κοὐκ ἀνήσω: Sc. τοῦ πολέμου.

σχοῖνος ... ⟨καὶ σκόλοψ⟩: 'like a reed and a stake'; for σχοῖνος with this sense (rather than 'rush'), Pl. Com. fr. 225 (used to spit meat); Batr. 253 (employed as a javelin by a frog). Obscure but, given what follows, most easily taken as a reference to some standard agricultural technique. (1) Poll. x. 131 reports that brambles, thorns, and the like were used to construct rough fences to protect crops from passers-by, but the chorus clearly envision themselves as offensive rather than defensive weapons, so this seems unlikely to be the point. (2) S σ 648, in a gloss on these lines, claims that sharpened sticks were buried in vineyards to injure invaders who stepped on them; this might be true but is more easily explained as a creative attempt to explain the chorus' meaning (perhaps picking up on πατῶσιν ('they trample') in 232–3), particularly since the practice is otherwise unattested. (3) The simplest explanation is that the chorus imagine themselves as vineprops (properly χάρακες (984 with n.); for vineprops made of reeds, Thphr. HP iv. 11. 1) that have been converted into weapons, a possibility that gains support from the fact that it is precisely a χάραξ that wounds Lamachos at the end of the play (1186).
ἀντεμπαγῶ: Aor. pass. subjunc. < ἀντεμπήγνυμι (only here), 'stick into in revenge'. The string of adjs. follows the course of the weapon, as it pierces the skin (ὀξύς), makes its painful way through the flesh (ὀδυνηρός), and finally stops, having gone as far as it can (ἐπίκωπος). ἐπίκωπος is literally 'up to the hilt', as if the object in question were a sword.

ίνα κτλ.: 182-3n.

μήποτε ... ἕτι: 'never again'; cf. Pax 221, 1084; Av. 628; Pl. 1000.

234–6 The chorus return to their initial point in 204–6, adding an explicit statement of the fact (implicit at 184, where see n.) that they plan to stone the villain if they catch him.

ἀλλά: GP 15. ΣΕΦες Βαλλήνας adapts the name of the deme of Pallene to produce alliteration with βλέπειν and word-play with βάλλων (236), and is thus to be preferred to ΣΕίς Παλλήνας. Pallene was located north-east of Athens near the modern village of Stavros and commanded a pass between Mt. Pentelikon and Mt. Hymettos on the way to Marathon (cf. Hdt. i. 62. 3; [Arist.] Ath. 15. 3 with Rhodes ad loc.); it made up part of the inland trittys of the tribe of Antiochis and had a bouleutic quota of six. Acharnai, Pallene, Gargettos, and Paiania all belonged to a small league of Athena Pallenis, an inscription from which has fixed the location of the deme-centre; cf. Peek, MDAI(A) 67 (1942) 24–9; Traill 54. For word-play involving deme-names, Whitehead 334–6.

γῆν πρὸ γῆς: Lit. 'to a land in place of another land' (for this use of the acc., KG i. 311–12), i.e. 'from one land to the next' (KG i. 455), as at [A.] PV 682 μάστιγι θείᾳ γῆν πρὸ γῆς ἐλαύνομαι ('I am driven from one land to the

.......................................................... next by a divine scourge'). Cf. Headlam on Herod. 5. 85; West on Hes. Th. 742.

ποτε: 'eventually, at last' (LSJ s.v. III. 2).

βάλλων ... λίθοις: Stoning is repeatedly referred to as a form of spontaneous collective punishment of an individual perceived to have wronged the community as a whole; cf. Pease, TAPA 38 (1907) 5–18; Hirzel, ASGW 27 (1909) 223–66; Sommerstein on A. Eu. 189, to whose references add Il. Pers. arg. 16–17; Hippon. fr. 128; S. OC 435; E. Heracl. 60; Tr. 1039; Ion 1240; Or. 50, 442; Ba. 356–7 with Dodds ad loc.; IA 1350; Hdt. ix. 120. 4; Th. v. 60. 6; Pl. Lg. 873b; X. An. i. 3. 1–2; vi. 6. 7; Lycurg. 71; Aeschin. 1. 163.

ἐμπλῄμην: Pace LSJ s.v. III, aor. mid. (not pass.) opt.; to be taken with βάλλων. For mid. and pass. forms of πίμπλημι + part., V. 603; Eub. fr. 38. 2; E. Hipp. 664; fr. 687. 1–2; pace Starkie, at E. Ion 925 ἐμπίμπλαμαι takes the gen. οἰκτοῦ.
237–79 For Dik.'s procession and the songs that accompany it, cf. Semos of Delos FGrH 396 F 24 ap. Ath. 14. 622a–d, who describes theatrical performances by (1) Dionysiac 
ithyphalloi, who march into the orchestra in silence, turn to the audience, and say 'Make way! Make room for the god! For the god wishes to pass through your midst upright and in full vigour' (carm. pop. PMG 851. a); and (2) phallophoroi, who march into the theatre singing a song to Bakchos (carm. pop. PMG 851. b) and preceded by a man bearing a phallus.

237 Extrametrical; spoken from within the house. Repeated at 241 (by which time Dik. is on stage).

εὐφημεῖτε: Lit. 'Use words of good omen only!', in practice 'Keep silence!' εὐφημία is routinely requested before any solemn or significant speech or activity (e.g. Nu. 263; V. 868; Pax 434 with Olson on 96–7; Th. 295; A. fr. 87 = Ra. 1273/4; E. Ba. 68–70 with Dodds ad loc.; IA 1564), here Dik.'s Dionysiac procession. For doubling of words as typical of ritual language, Norden on Verg. Aen. 6. 46; cf. 271.

238 This verse seems at first only to indicate the chorus' willingness to grant the requested silence (237 with n.), an impression quickly belied by 239–40.

σῖγα πᾶς: Sc. ἔχε or ἴσθι, 'Everyone be still!' (59–60n.). Pace Starkie, scarcely paratragic.

ἡκούσατ' ... τῆς εὐφημίας: 'Did you hear the [request for] εὐφημία?' For ἀκούω + gen. of the thing heard, e.g. 572; Pax 61 with Olson ad loc.; S. Ph. 225; E. Hec. 967; KG i. 358.

ἀρα: Here, as often, implicitly expecting a positive answer (GP 46–7). For interrogative ἀρα not in first position in its sentence, GP 48–9.

239–40 οὗτος αὐτός ἐστιν: 'this is the very man'; cf. 223–5n., 280. Were Ach. a strictly naturalistic drama, this would be a wild and unlikely surmise (hence Leo's suggestion that a lacuna be marked after 238). But since the audience already know what Dik. has done, the poet gains nothing by having the chorus work the matter out for themselves and he instead simply allows them to guess the truth. Cf. AAS 47–8.

άλλα δεῦρο πᾶς ἐκποδῶν: Cf. Lys. 848; Th. 293. δεῦρο has quasi-verbal force, as often (e.g. Pax 881; Ec. 695; Theopomp. Com. fr. 33. 6; E. Heracl. 48; cf. Fraenkel on A. Ag. 22), and ἐκποδῶν ('out of the way') tells the individuals addressed where to go (cf. Pax 1331; Ec. 695), so that (pace LS) s. ἐκποδῶν there is no reason to add a stop after πᾶς ('[come] here! [Get] out of way!' (cf. V. 1340)). For ἄλλα with imper., 234–6n. For the eavesdropping motif. Th. 36–7; Ra. 312–15; Beobachtungen 22–6; Garvie on A. Ch. 20–1.
θύσων γὰρ κτλ.: Strictly speaking, the chorus ought once again not to know this (cf. above), hence the qualification ὡς ἕοικ(ε), but their remark serves to alert the audience in advance about exactly what will happen on stage after Dik. enters; cf. Th. 38. The chorus withdraw into one of the eisodoi, leaving the orchestra open for the hero’s sacrifice and procession (241n.).

241-79 For this scene, which briefly interrupts the forward movement of the action to offer a vision of life in an ideal world of peace, Horn 63-71, esp. 67-71.

241 Dik. enters from the central door and walks down into the orchestra and up to the permanent altar located there (Introduction, Section V.C). He is followed on stage by: (1) his Daughter (242, 244-6, 253-8), who wears a white ('female') mask (Stone 22-7), an undergarment (chiton), and a robe (imation), both perhaps dyed bright colours (Lys. 1188-94; Stone 155-60, 172-5), and a gold necklace (perhaps a string of coins or the like) about her neck (257-8n.), and who carries a ritual basket or κανοῦν (242n., 244n., 253-4), probably balanced on her head; on the κανοῦν are a cake (245-6n.), a dipping- or pouring-vessel of some sort (245-6n.), and a cooking-pot (284n.) that contains bean-stew (245-6n.). (2) A pair of mute male slaves (243, 259-60), who most likely have short hair (to cut down on lice) and wear τρίβωνες (184-5n.), perhaps without chitons, and ἐμβάδες ('rough shoes') or no shoes at all; one of the slaves carries a crude wooden model of an erect penis, the other two long poles (243n.). (3) His Wife (245, 262), who is dressed like the Daughter although she may not wear a necklace. The verses that follow are accompanied by a great burst of activity on stage, as sacrifice is made and the procession arranged and set under way. For the supposed connection between such processions and the origin of comedy. DTC2 132-62.

εὐφημεῖτε εὐφημεῖτε: 237n.

242 προίτω 'ς: For the 3rd pers. imper., cf. 243. d's προϊθ' ώς is the result of mistaken word-division (ΠΡΟΙΤΩΣ taken to represent προϊτ' ώς, with τ accordingly corrected to θ).

(ἐ)ς τὸ πρόσθεν ὀλίγον: 'forward a bit' (43-4n.; ὀλίγον is adverbial), i.e. up next to the altar. 243 covers the Daughter's movement from in front of the house down into the orchestra.

ἡ κανηφόρος: 'the girl who carries the κανοῦν' (244n.). The κανηφόρος referred to most frequently in our sources is the one who took part in the Panathenaic procession (e.g. Av. 1550-1; Lys. 646 with Henderson ad loc. but cancel the reference to 'E. Hkld. 777'); Ec. 730-3; Hermipp. fr. 25. 1-2; Men. Epitr. 438-9; [Arist.] Ath. 18. 2), but many if not most processions must have included one or more
(esp. Philoch. FGrH 328 F 8; cf. IG II² 668. 32; 3457; Theoc. 2. 66; Mittelhaus, RE 10 (1919) 1862–6; Miasma 79–80).

243 Cf. 259–60.

ὁ Ξανθίας: A very common slave-name in Ar. (Nu. 1485; V. 1, etc.; Av. 656; Ra. 271, etc.; cf. Cephisid. fr. 3. 2; Ath. 8. 336e, citing [Alex.] fr. 25; CGPR 106. 118). Lit. 'Blond One', which suggests that the individual in question is to be imagined as a Thracian or Skythian (cf. 704–5n.), as many real Athenian slaves were (Skythians: 53–4n.; IG I³ 421. 42; 422. 199; 427. 7–8; Thracians; 272–5n.); cf. Ehrenberg 172–3. Slaves generally have individual names in Ar. only when they are mutes, as Xanthias is here; cf. 861; Olson (1992) 309–12.

τὸν φαλλὸν ὀρθὸν στησάτω: Oversize models of an erect penis balanced on a pair of wooden carrying-poles were a standard feature of Dionysiac processions (Hermipp. fr. 7. 2 ὥσπερ Διονυσίοισιν οὑπὶ τῶν ξύλων; Hdt. ii. 49. 1; IG I³ 46. 16–17; Arist. Po. 1449a 10–13; Philonmest. FGrH 527 F 2; Plu. Mor. 527d; Deubner pl. 22; cf. 237–79n.; Trypho fr. 109), and the point of Dik.'s order is presumably that the second slave is to place his poles on tile ground and Xanthias is to balance the phallus on them.

244 κατάθου: i.e. on the ground next to the altar (245–6n.).

τὸ κανοῦν: 'the basket', a basic ritual implement, one or more of which were used to convey the objects necessary for a sacrifice to the altar (e.g. Pax 948; Av. 850; Pl. Com. fr. 98; H. Od. 3. 441–2; E. HF 926–7). The κανοῦν is routinely depicted in vase-paintings as having a flat bottom and a vertical rim projecting up into three 'handles', which are never actually used for carrying it. Cf. Sparkes (1962) 131; J. Schelp, Das Kanoun: Der griechische Opferkorb (Beiträge zur Archäologie 8: Würzburg, 1975); van Straten 10–11, 162–4.

ὦ θύγατερ: 49–51n.

ἀπαρξώμεθα: 'we may begin the ceremony'. One would normally expect the offering to follow a procession rather than precede it (e.g. Av. 848–9), and Hamaker and Bachmann accordingly moved 244–52 to after 276 and 279, respectively. Since Dik.'s Wife (whom the Daughter asks to hand her the pouring-vessel at 245) is on the roof by then (262), this will not do, and it seems better to assume that the poet was simply more interested in the phallic procession and song than in the sacrifice that went along with it, and therefore put the latter first, albeit at the price of disrupting the logical order of events.

245-6 As one of the sacrificial implements, the ἐτνήρυσις must have been brought up to the altar in the κανοῦν (244n.), and the simplest explanation of the staging is that the Daughter (1) sets the κανοῦν on the ground
next to the altar rather than directly on the altar itself (244), and (2) removes the pot of stew from it and sets the pot on the altar. She then (3) takes the cake out of the κανοῦν and—since her hands are occupied with it (note the deictic τουτουΐ)—asks her mother to help her by fetching the pouring-vessel. Respectable maidens very rarely speak on stage in Old Comedy: cf. *Pax* 114–48 (paratragedy).

**άνάδος:** 'hand me up!' (cf. Pl. *L. 6. 39) from the basket on the ground.

**ἐτυήρσιν** (< ἐτνος + ἀρώ; cf. Antiph. fr. 243. 3 ζωμήρσιν) occurs only here and at fr. 822 (obscure) and seems less likely to be a ladle (normally κύαθος (e.g. Crates Com. fr. 16. 7)) than a simple dipping- or pouring-vessel resembling an ἄρύστιχος (Eq. 1091; fr. 450; Antiph. fr. 26. 3) or ἀρύταινα (V. 855 with MacDowell ad loc.); cf. 1067 οἰνήρσιν with n.; *AB*, pp. 39. 15-17; 55. 7-8.

**ἐτνος** is soup made (wherever ingredients are specified) of peas, beans, or other legumes (Eq. 1171 ἐτνος ... πίσινον ('pea soup'); Antiph. fr. 181. 7 ἐτνος ... πίσινον ('pea soup'); Henioch. fr. 4. 7 ἐτνος κυάμινον ('bean soup'); Hp. *Acut.* (Sp.) ii. 500. 9 φάκινον ἐτνος ('lentil soup'); S ε 3326 τὸ δόρινον ('mixed bean [soup]'); cf. Ath. 3. 111b, 114b). Simple, unsophisticated food (esp. Call. Com. fr. 26, where ἐλατῆρες (below) are also mentioned), also in Ar. at e.g. *Av.* 78; *Lys.* 1061; *Ra.* 62–3, 505–6; *Ec.* 845; fr. 419; 514.

**τοῦ (ἐ)λατῆρος:** According to ΣΕΓ and Hsch. ε 1888 (cf. Hsch. ε 1894; S ε 750), an ἐλατήρ (elsewhere only at Eq. 1182; Call. Com. fr. 26) is a broad, flat cake called after the fact that it was pounded (ἐλαύνω) into shape.

247–52 For the prayer formula (*da quia dedi*), 263–79n.; Olson on *Pax* 385–8.

247-9 καὶ μήν: 'Behold!, Indeed!' (GP 356-7; cf. 878, 908 with n.; Wakker, in *NAGP* 227-8).

καλὸν γʹ ἔστ': Sc. τὸ ἐτνος or simply τὸ πράγμα, '[the soup]' or '[the affair] is propitious' (for this sense of καλὸς, e.g. Phryn. Com. fr. 9. 1; *E. Ph.* 1202; Men. *Kol.* fr. 1. 2–3), the point being that the liquid has flowed smoothly, or covered the proper portion of the cake, or the like.

ὦ Διόνυσε δέσποτα: Dik. turns one or both palms up and looks to the sky in the standard ancient gesture for prayer (e.g. *Pax* 56–7; *Av.* 622–3 with Dunbar ad loc.; *E. Hel.* 1095–6). δέσποτα ('master') is a humble form of address (Barrett on *E. Hipp.* 88–9), appropriate for use by an eager petitioner (e.g. *V.* 389; *Pax* 389; *Lys.* 940).

κεχαρισμένως ('in an acceptable, pleasing fashion') and its cognates are standard religious vocabulary (e.g. *Pax* 386 with Olson ad loc.; *H. Od.* 16. 184; Anacr. *PMG* 357. 7; Pl. *Euthphr.*
14b; *Phdr*. 273e; *X. Eq.Mag*. 1. 1), *Pace* Starkie, the adv. appears elsewhere not only at Pl. *Phdr*. 273e but also at D.S. xvii. 47. 2; Plu. *Mor*. 6b.

τήνδε τὴν πομπὴν ... / πέμψαντα: For the importance of processions in Athenian religious life, Olson on Pax 396-9.

μετὰ τῶν οἰκετῶν: 'with the members of my household' (A. *Ag*. 733 with Fraenkel ad loc.) rather than 'with my slaves' (e.g. *Nu*. 7), but with particular attention to

the hero's wife and child, who are standing with him beside the altar and whom he specifically requested at 132 be included in his peace-treaty.

250-2 A specific wish followed by a more general one. For 250-1, 201-2 with n.

ἀγαγεῖν ... ξυνενεγκεῖν: Optatival infs., which typically appear after an invocation of a divinity (as here) and express a wish for the future (e.g. 816-17; *V*. 879-84; *Ra*. 387-8 (where Dover's edition omits discussion of the construction, despite 886-7n.), 886-7; cf. KG ii. 22-3; *Goodwin* § 785; Bers 182-3). For the sense of ἄγω, 201-2n.

τυχηρῶς = εὐτυχῶς. τυχηρός is attested before Aristotle only here and at Th. 305 (in the prayer that begins the women's mock Assembly) and A. *Ag*. 464, and is perhaps specifically religious language (thus Fraenkel ad loc.). For the man in the street's view of the role of τύχη in human affairs in this period, Th. i. 140. 1; J. D. Mikalson, *Athenian Popular Religion* (Chapel Hill and London, 1983) 59-62.

στρατιάς ἀπαλλαχθέντα: 201 with n. στρατιά is here 'military service, campaigning', with no necessary implication of 'combat' (e.g. 1143 with n.; *Eq*. 587 ἐν στρατιάις τε καὶ μάχαις ('in campaigns and battles'); *V*. 354 with van Leeuwen ad loc.); contrast 81 with n. Where forms of the 1st aor. ἀπηλλάχθην will not do metrically, Ar. uses the 2nd aor. ἀπηλλάγην (e.g. 201; *Pax* 293; *Pl*. 263; fr. 402. 3). Where either would do, the MSS routinely offer the 1st aor. (*V*. 504; *Pl*. 66; cf. Theopomp. Com. fr. 8. 1), as here, and there is no compelling reason to adopt van Leeuwen's ἀπαλλαγέντα. The adv. καλῶς simply makes the sense of ξυνενεγκεῖν ('turn out [well]') explicit; cf. *Nu*. 594; *Ec*. 475; A. *Supp*. 753; S. *Ph*. 627; X. *An*. vii. 8. 4.

253–62 With the sacrifice (244–7) and prayer (247–52) complete, Dik. sets his procession under way.

253–4 ὅπως + fut.: A colloquial equivalent of an imper., '[See to it] that you ...!'; very common in Ar. (e.g. 741, 746; *Nu*. 489 with van Leeuwen ad loc.; cf. 343; KG ii. 376-7; *Goodwin* §§ 271, 273; Stevens 29-30; López Eire 192).
τὸ κανοῦν: 244n.

καλὴ καλῶς: Also of a κανηφόρος at Ec. 730*. An Aristophanic adaptation of the far more common colloquialism κακὸς κακῶς et sim. (e.g. Eq. 189; Nu. 554; Pl. 65, 418; Eub. fr. 115. 1–2; Men. Dysk. 220–1; cf. R. Renehan, Studies in Greek Texts (Hypomnemata, Heft 43: Göttingen, 1976) 114–15; López Eire 162–3). The effect of the jingle is increased by the alliteration with κανοῦν.

βλέπουσα θυμβροφάγον: θύμβρα is 'savory' (Satureia thymbra), a sharp-flavoured herb resembling thyme (Thphr. CP iii. 1. 4; HP i. 12. 2; Andrews, Osiris 13 (1958) 152–3). A 'savory-eating' look is thus one in which the lips are pursed up as if in anger or hostility (cf. Nu. 421 (of an extremely austere way of life) θυμβρεπιδείπνου ('dining on savory')); for similar expressions, 95 with n., 566; Eq. 631; V. 455; Pax 1184; Ra. 603a; Ec. 292b; adesp. com. fr. 633 (352–6n.); cf. Taillardat § 385), so as to create a proleptic appearance of profound hostility to verbal or physical advances of any sort; contrast 990 (a lovely face makes a woman appealing). Cf. 254–6 (where Dik.'s seemingly encouraging remarks about the good fortune of the man who will marry his Daughter and get her pregnant abruptly veer off into mock-praise of her farting), 1056–7n.

254–6 ὡς μακάριος: Sc. ἔσται. Exclamatory ὡς, 'how blessed!'; cf. 333, 473, 990; KG ii. 439. μακάριος and μάκαρ ('blessed, fortunate') are routinely used as congratulatory forms of address for a bride or groom (Pax 1336; Av. 1760, cf. 1721–2; Des. fr. 211. 7; E. Med. 957 (sarcastic); Tr. 311–12; Hel. 375, cf. 1434; Phaëth. 240 with Diggle ad loc.; Men. Sik. 400).

ὅστις σ’ ὀπύσει: The indef. rel. pron. + fut. indic. is equivalent to the def. ὅς + subjunc. + ἄν, as at Eq. 1107; Pax 1267; Th. 917 (Goodwin § 530). σ’ was omitted from RP via haplography after ὅστις. ὀπύω is archaic language, attested elsewhere before the late classical period only in high poetry (e.g. H. II. 13. 379; Od. 2. 207; Des. Th. 819; Pl. I. 4. 66; cf. fr. 233. 4 (a word cited from H.); Theoc. 22. 161), in a marriage law of Solon (ap. Plu. Sol. 20. 2), and repeatedly in the Gortyn law code (IC iv. 72. col. vii. 1, 16, 20–1, etc.).

(ἐ)κποήσεται: 'shall produce, beget'; as at Pax 708 (a parodic betrothal scene).

γαλᾶς / σοῦ μηδὲν βδέειν: 253–4n.; cf. Pl. 693 ὑπὸ τοῦ δέους βδέουσα δριμύτερον γαλῆς ('out of terror farting more pungent than a weasel'). The enthusiastic mousing of the weasel made it a welcome guest (if not exactly a pet) in Greek houses (Arist. HA 609b28–30: cf. Gow on Theoc. 15. 27–8; Benton, CR NS 19 (1969) 260–3; Olson on Pax 792–5). Here the word appears para prosodokian for θυγατέρας ('daughters'), but pace MM § 427 (1) nothing else suggests that γαλῆ 'was a slang term for girls' and (2) V. 1185 is irrelevant. For ἣττους
(Elmsley’s correction of α’s ἧττον, altered to match the case of μηδέν by a copyist who failed to understand the construction) + epexegetic infin., cf. V. 232 κρείττων ... σου ... βαδίζειν; Av. 610 κρείττους ... τοῦ Διός ... βασιλεύειν. For βδεῖν, see below.

όρθρος is not ‘dawn’ but the time shortly before dawn (e.g. Av. 495–6; Ec. 740–1; Men. fr. 265. 2–5; cf. Burnet on Pl. Cri. 43a1; Gow on Theoc. 18. 14; Wallace, TAPA 119 (1989) 201–7), which Ar. elsewhere treats as a typical occasion for having sex (Lys. 966, 1089 with Henderson on 59–60; Ec. 525–7 with Ussher on 526). Henderson (MM § 427) accordingly argues that βδεῖν (‘to fart’; coarse, colloquial vocabulary, also at e.g. Eq. 898; Pax 151; Pl. 703) appears here para prosdokian for βινεῖν (‘to fuck’ (1051–3n.)), i.e. βινεῖσθαι (MM § 207).

Be that as it may, farting is mentioned in large part simply because Ar.’s audience found public discussion of it funny; cf. 30–1n.

257–8 The procession has not yet got under way, and Dik. accordingly uses the imperfective imper. πρόβαινε (‘lead the way!’), whereas at 262 he uses the aor. πρόβα (‘Forward march!’); cf. Rijksbaron 43–4.

κάν τώχλα: Cf. the charge made against Inlaw at Th. 893–4 οὔτος

πανουργῶν δεύρ’ ἀνῆλθεν … / ὡς τὰς γυναῖκας ἐπὶ κλοπῇ τοῦ χρυσίου (‘this fellow came up here to where the women are with bad intent to steal our gold’) and more generally E. Heracl. 43–4 νέας γὰρ παρθένους αἰδούμεθα / δῆλω τὸ χρυσίου (‘shame bars us from exposing young unmarried women to a crowd’); Or. 108 ἔς ὅδηγεν ἐκείνον παρθένοις οὐ καλόν (‘to enter a crowd is not good for young unmarried women’). τῷ (δ)χλω is to be taken as a reference first to the other individuals imagined standing in the street (cf. 262n.) but also to the audience in the Theatre, which can be assumed (on normal comic logic) to include a very high percentage of malefactors of all sorts (cf. Nu. 1096–1100; Ra. 274–6; Ec. 435–40). Athens lacked any effective police force (Hunter 120–53, esp. 120–4, 134–9) and street-crime was apparently common. The individual referred to here is a κλέπτης (‘thief’), who relies on guile—in this case using the ordinary jostling of the crowd (23–4n.) as a cover for his actions, much as pickpockets do today—rather than a ἄρης (‘robber’) or λωποδύτης (‘mugger’), both of whom normally work at night, use force or the threat of force, and try to catch their victims alone. Cf. 130–1n., 524–5n. Common criminals caught ἐπ’ αὐτοφώρῳ (‘red-handed’) could be brought before the Eleven and, if they confessed, summarily executed (Aeschin. 1. 91; [Arist.] Ath. 52. 1; cf. D. 24. 113; 35. 47; 54. 1, 24; Lys. 10. 10; Lipsius 320n. 15; Harrison ii. 17–18), although the victim could presumably exact some less dramatic punishment if he wished; cf. 272–5 with n. For the distinction between thievery and robbery (apparently enshrined in Athenian law), Pl. 372; Myrtil. fr. 5. 1; Antipho 5. 9; Pl. R. 575b; Isoc. 15. 90.
φυλάττεσθαι: A jussive infin., for which the imper. πρόβατε serves as a sort of condition ('Go forward, and [if you do,] be on guard!'); here probably colloquial (Bers 180–1); cf. 131 with n.

σφόδρα: 71–2n.

σου: To be taken with τὰ χρυσία.

περιτράγῃ: τρώγω is 'nibble' (801–3n.), and περιτρώγω is thus 'nibble around' the edge or outside of a thing (V. 672; Pax 415; Ra. 988; cf. V. 596) and so (assuming the process continues) 'bite off' (Pherecr. fr. 14. 5–6; the vb. is attested elsewhere before the Roman period only at Hippon. fr. 88. 3 (obscure)). Dik.'s warning is thus most naturally taken as a reference to the danger of someone snipping off ornaments or coins that dangle from a necklace resembling those illustrated by R. Higgins, Greek and Roman Jewellery² (Berkeley and Los Angeles, 1980) pll. 26–7. Cf. 6–8n.; Taillardat § 538.

tὰ χρυσία: Greek women of all ages wore fine clothes and gold jewellery at festivals (Th. 893–4 (above); Stone 244–5), but mention is most often made in such contexts of unmarried girls (Lys. 1189–94; E. El. 176–7, 190–2; cf. Av. 670; Alex. fr. 100 (obscure); H. Il. 2. 872; E. Hec. 151–2; Lycopronid. PMG 843. 1–2), who presumably used this inter alia as a means of advertising the likely size of their dowry (cf. D. 41. 27), despite the fact that elements of the costume were sometimes borrowed from others (Lys. 1189–94; Ec. 446–8; E. El. 190–2; Theoc. 2. 72–4 with Gow on 74).

259–60 σφῶν δ’ ἐστίν ... ἑκτέος / ὁ φαλλός: An Attic construction (KG i. 447; Goodwin §§ 921–2). σφῶν is the two slaves.

ἐξόπισθε: An Attic form (e.g. 868; Ra. 286; Axionic. fr. 1. 3; S. fr. 598. 1; Pl. Lg. 947d; Arist. HA 512b14) of the epic ἐξόπιθε (e.g. H. II. 17. 521; Hes. Sc. 130).

τῆς κανηφόρου: 242n.

261 Dik. takes his place behind the phallus-bearers, perhaps carrying the pot that contained the sacrificial ἔτνος ('soup'; cf. 245–6n., 284).

τὸ φαλλικόν: For other specific references to singing as part of phallic processions, carm. pop. PMG 851. a–b (237–79n.); Philomnest. FGrH 527 F 2.

262 ὦ γύναι: 'Wife'; cf. 49–51n.; Dickey 86–8, 243–5; contrast 1063 ('Woman').
θεῶ μ’ ἀπὸ τοῦ τέγους: Greek roofs were tiled (e.g. Nu. 1126–7; Th. iv. 48. 2; Herod. 3. 44; cf. fr. 363. 2; Pherecr. fr. 137. 6) and people seem not to have gone up onto them except under extraordinary circumstances. Despite most modern commentators, however, roofs are unlikely to have been entirely flat, although the incline must have been relatively gentle, so that one could if necessary sit, stand, lie down, or even dance (doubtless very cautiously) on top of them (e.g. Nu. 1502–3; V. 68; Lys. 389, 395; Men. Sam. 45–6; A. Ag. 2–3; Lys. 3. 11; Herod. 3. 40–1). Here the idea is that the imaginary crowd lining the street (cf. 257–8) is so large that Dik.’s Wife must get on the roof to have good view of the procession, as at Call. h. 6. 4–5. For use of the roof in 5th-c. drama, Mastronarde, CA 9 (1990) 254–68, esp. 258–62. The Wife exits into Dik.’s house and perhaps climbs an interior ladder and emerges on the roof a few lines later. As she plays no further part in the action, however, it seems more likely that she simply disappears and the point of the order is to get her off stage.

πρόβα: Addressed to the Daughter, who takes up the κανοῦν again (cf. 245–6n.) and begins to walk in a circle around the orchestra (cf. 257–8) followed first by the slaves carrying the phallus (259–60) and then by Dik. For the form of the vb. (colloquial), Stevens 63.

263–79 lambs, analysed by metr. ΣΕ 263 and metr. ΣΕ 274, probably drawing on Heliodoros (cf. White §§ 830–60, esp. 832; Holwerda, Mnemosyne IV. 17 (1964) 113–39; IV. 20 (1967) 247–72; Parker 95–7) and followed by all MSS except a, as: eight dimeters (263–70), the third (265) catalectic; three trimeters (271–3); two dimeters (274–5); a metron (276); and three trimeters (277–9). This places numerous divisions within words, or between prepositions and their objects, or after elision, or the like, and will not do. There are no firm indications of colon-end other than the hiatus at the end of 265 and the brevis in longo at the end of 278. I follow Parker 126–9, in attempting to preserve the natural punctuation of the song wherever possible, and thus print it as a mix of

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dimeters (263, 270), trimeters (271–3, 277–9), tetrameters (264–5 (catalectic), 266–9, 274–5), and one metron (276). Cf. White § 90; Prato 6–7; Zimmermann ii. 41–2; iii. 1–2. Dik.’s song amounts to an explicit acknowledgement that the troubles described in 32–3 have been corrected, and falls into three parts, each introduced by an invocation of the god (263, 271, 276): (1) an extended initial invocation of Φαλῆς (cf. 263n.), followed by a description of the circumstances under which the speaker is addressing him (263–70); (2) an explanation of why the speaker has concluded the peace that has made this celebration possible, cast in terms that recall the god’s own area of interest and thus equivalent to a request that he eventually allow the events described to take place in consideration of the honour being paid him now (271–5; cf. 247–52n.); (3) an explicit invitation to the god to join the celebration (276–9).
263 Φάλης: ‘Penis’ (cf. 271, 276), i.e. the personification of the large wooden phallus (φάλης or φαλῆς (the accent is disputed); Lys. 771; adesp. com. fr. 154; S. fr. 314. 151 (satyr-play); Theoc. e. 4. 3; cf. 835 with n.; Av. 565; and the title Τριφάλης) carried in the procession (243n.).

ἔταϊρε Βακχίου: The fundamental point is that wine and sex go naturally together (ΣΕΓ, citing H. Il. 9. 2 for the metaphorical use of ἔταϊρος (‘comrade’); cf. H. Il. 4. 440–1), but the adjs. that follow make it clear that the image is of a wild revelling-band wandering the streets at night in search of sexual opportunity. Βακχίου (Scaliger’s correction of ὃ’s unmetrical Βαχχείου, a very common error (e.g. Lys. 1283/4; S. Ant. 154; Tr. 219); cf. Dodds on E. Ba. 126–9) is literally ‘the Bacchic one’; also a periphrasis for ‘Dionysos’ at e.g. E. Ba. 67; cf. Lys. 1283/4; Th. 988; Ra. 1259.

264–5 ξύγκωμε: ‘fellow-reveller’, i.e. of the speaker rather than of Dionysos (263); the idea is taken up again in 277–8. The word is attested before the Hellenistic period only in dramatic lyric (A. fr. 355. 3; E. Ba. 1172; cf. Leon. AP v. 206. 6 = HE 2236; Mel. AP xii. 83. 3 = HE 4344). For the κῶμος and the associated idea of wandering about drunk at night, 980n.

νυκτοπεριπλάνητε: A hapax legomenon and probably an Aristophanic coinage.

μοιχέ: μοιχεία (‘seduction’, not just of another man's wife but of any free woman) is a constant source of fear and fantasy for Ar.’s male characters (e.g. Pax 979–85 with Olson on 978–80 (with bibliography, to which add Todd 276–9; A. C. Scafuro, The Forensic Stage (Cambridge, 1997) 474–8; C. B. Patterson, The Family in Greek History (Cambridge, Mass., and London, 1998) 107–79); Av. 793–6; fr. 191; cf. 849 with n.). If caught, a real μοιχός (‘seducer’) might be killed on the spot by the woman’s husband or father (Lys. 1. 25–7, 49; lex ap. D. 23. 53), subjected to physical abuse (Nu. 1079–84; Pl. 168; X. Mem. ii. 1. 5), or made to pay monetary compensation with the demand enforced by the threat of imprisonment (Lys. 1. 25; D. 59. 65–6); cf. Lipsius 429–34; Law 124–5; N. R. E. Fisher, Hybris (Warminster, 1992) 104–7.

παιδεραστά: Aristophanic characters treat a desire to have sex with attractive boys as no more or less normal than a desire to have sex with other people's women (i.e. to engage in μοιχεῖα; cf. above) (Eq. 1384–6; Av. 137–42; Ra. 56; cf. V. 578; Dover, GH 60–8). Real Athenian fathers, on the other hand, seem to have done their best to frustrate such relationships (Pl. Smp. 183c–d; Dover, GH 82–3; cf. Av. 137–42), which is to say that pederasty (here obviously not a purely ‘Platonic’ form of love) is another type of essentially illicit sex and thus additional good material for fantasy. Hubbard, Arion III. 6 (1998) 48–78, deals with pederasty at great length, arguing that the average Athenian disapproved of it,
but fails to explain this passage or *Eq*. 1384–6 (where one of the Sausage-seller's gifts to Demos (the Athenian people personified) is a slave-boy to bugger).

**266–70 ἐκτω ... ἔτει:** The first Spartan invasion of Attika took place in summer 431 (Th. ii. 19) and small-scale raids on the countryside probably occurred more or less constantly after that (1023n.). The last Rural Dionysia (201–2n.) celebrated freely in the countryside will thus have been in late 432, on inclusive reckoning in the seventh rather than the sixth year before *Ach.* was performed; cf. *Eq*. 793 ἕτος ήγδοον ('the eighth year'), where the count is correct. Given the existence of a similar problem in 890, this must be evidence either of a somewhat casual attitude toward chronology on the poet's part (cf. *Pax* 990 with Olson ad loc.) or of the Greeks' occasional readiness to count exclusively.

**προσείπον:** 'address in greeting', as at e.g. 882. 891; *Pax* 557; Ra. 1145; *Pl*. 786. For the 'polite' aor., Lloyd 34–5.

**τὸν δήμον:** 33n.

**ἄσμενος:** Elsewhere in Ar. only in *Pax*, where the word is used repeatedly to describe reactions to the recovery of peace (540, 557, 582, 600; cf. 1286).

**σπονδὰς ποησάμενος:** 51–2n.

**πραγμάτων ... / ... ἀπαλλαγείς:** 201–2n. πράγματα are here 'troubles' generally; cf. 310, 757, 939 with n.

**Λαμάχων:** A reference to Lamachos son of Xenophanes (*PA* 8981; *PAA* 601230), probably of the deme Oe (568n.), represented on stage at 572–622, 1072–1141, 1190–1226 by a character who serves as the principal individual villain of the play. The pl. indicates venomous contempt, as at 603, 605; *Av*. 484 (where Dunbar, however, retains the MSS's singular), 1701 Γοργίαι τε καὶ Φίλιπποι; cf. Fraenkel on *A*. *Ag*. 1439. Ar. also mentions Lam. unfavourably at *Pax* 304, 473–4, 1290–3. Plutarch (doubtless drawing on some lost comedy) reports that the historical Lam. was too poor even to buy his own boots when sent off on campaign (*Nic*. 15. 1; cf. *Alc*. 21), an obviously exaggerated picture which shows only that he was known not to be wealthy. Lam. served as a military commander during an ill-attested expedition into the Black Sea region led by Perikles sometime probably in the mid-430s (*Plu*. *Per*. 20. 1 with Stadter ad loc.) and was a general in 425 /4, when he lost ten ships while raising funds in the same area

(Th. iv. 75 with Hornblower ad loc.). That he was also a general in 426/5 is possible (569–71n., 593, 1073–5n.), and Ar. implies in any case that he held numerous official appointments during the early Peloponnesian War years (esp. 597, 613–14) and leaves
little doubt that he favoured vigorous prosecution of the war (cf. 620–2). Lamachos swore to the peace-accords with Sparta and her allies in 421 (Th. v. 19. 2, 24. 1), although that tells us nothing of his personal political sympathies (HCT on iv. 119. 2) and was one of the original commanders of the expedition to Sicily (Th. vi. 8. 2; And. 1. 11; IG I3 370. 52, 54, 56; cf. Th. vi. 49. 1), where he died fighting bravely in 414 (Th. vi. 101. 6; cf. 1178n.). After his death, Ar. speaks of him in a more appreciative way (Th. 839–41; Ra. 1039 (although cf. Halliwell, LCM 7 (1982) 154)). The name is probably constructed from the intensifying prefix λα- (219–20n.) + μάχη ('battle'; for the word-play on μαχῶν, cf. 1071), and is thus uniquely appropriate here; cf. Larsen, CP 41 (1946) 92–4.

271 πολλῷ ... ἕδιον: 'it is far more pleasant', i.e. than putting up with the troubles and obnoxious individuals referred to in 268–70. Triklinios' unmetrical ἔστω reflects his failure to realize that the ι in ήδιον is long.

ῶ Φάλης Φάλης: 263n.; cf. 276. For the doubling of the name, 237n.

272–5 What is described here is beyond any doubt a rape; contrast 264–5, where the sexual relationships alluded to are presumably consensual. The fact that the victim has been caught red-handed stealing is none the less intended to excuse the attack (cf. 257–8n.; Dover, G&G 294–5, who notes that Priapos treats anyone he catches pillaging a garden in the same way), and the crucial word κλέπτουσαν ('stealing') therefore stands at the very beginning of the description of the scene. Under normal conditions, the rape of another man's slave was an act of hybris (cf. 479n.), which could be prosecuted by means of a graphe brought before the Eliaia (lex ap. D. 21. 47; cf. Lipsius 426–8; Harrison i. 168–9; Law 129–32).

272–3 κλέπτουσαν εὑρόθ: For εὑρίσκω + part. with the sense 'catch someone doing something', e.g. V. 449; Pax 372; Cratin. fr. 53; Strat. fr. 3. 2. The obvious implication of the specification that the slave-girl is charged with collecting and carrying wood (ὑληφόρον; see below) is that this is what she is caught stealing (cf. IG II2 1362).

ὥρικήν: Like the much more common ώραίος (1148 with n.), ώρικός (also at Pl. 963; fr. 245; Crates Com. fr. 43. 1) is used to describe a thing that is caught at the perfect time (ὡρα) and is thus particularly desirable.

ὑληφόρον: Cutting and carrying wood was rough, heavy work and therefore probably a task normally assigned to slaves (Men. Her. 52; contrast Men. Dysk. 30–2); cf. Olson (1991b) 415–16.

τὴν Στρυμοδώρου Θράτταν: Θράτταν (actually an ethnic) is the most common female slave-name in Ar. (V. 828; Pax 1138; Th. 279–94; cf. Pl. Com. fr. 61), presum-
ably reflecting what seems to have been a high percentage of Thracians among real Athenian servants (one-third of those identified by ethnicity in IG I3 421–30; cf. IG I3 1037. 35; Pl. Tht. 174a, c; Eup. fr. 262; Archipp. fr. 27); cf. 243n. For ethnics used as slave-names, cf. Φρύξ (V. 33); Σύρα (Pax 1146); Str. 7. 304; Headlam on Herod. 1. 1. The name Strymodoros (also borne by Aristophanic characters at V. 233; Lys. 259; by historical individuals at D. 36. 29 (an Aiginetan) and perhaps SEG 16 (1959) 129. 1 = Agora inv. I. 3060 Στρυμ ..... (4th c.) must represent an allusion to the enormous wealth in gold, silver, and timber produced by the area drained by the River Strymon (Th. iv. 108. 1 with Hornblower ad loc.; cf. 134–5n.), which formed the border between Macedon and Thrace (whence the slave-girl in question here) in this period and on which the important Athenian colony of Amphipolis lay.

ἐκ τοῦ φελλέως: Modifying τὴν ... Ἐράττον; for the omission of the second τήν, KG i. 615–16. φελλέως is poor, rocky land, useful only for marginal purposes such as grazing goats (2\textsuperscript{ER3}; Nu. 71 ὅταν [sc. ἐλαύνῃς] ... τὰς αἴγας ἐκ τοῦ φελλέως ('whenever [you drive] the goats in from the φελλέως') with Dover ad loc.; Pl. Criti. 111c (contrasted with πεδία πλήρη γῆς πιείρας ('plains full of fertile land'); Is. 8. 42 as emended by Reiske; Harp. Φ 10, citing Cratin. fr. 297), which (if this is her master's only holding) may help explain why this slave is stealing from someone else's property, although there is in addition a pun on Φαλῆς/φαλλός ('Phales/phallus').

274–5 μέσην λαβόντ' ἄραντα καταβαλόντα: The language is drawn from the palaestra (cf. 710n.), where a standard winning move was to get in under an opponent's guard, seize him firmly about the waist, lift him off the ground (ἀείρω, Attic αἴρω; cf. 565 with n.), and throw him down (Ec. 259–61 with Ussher ad loc.; Pl. M. B. Poliakoff, Combat Sports in the Ancient Mediterranean World (New Haven and London, 1987) 23–53, esp. 23–5). To be 'held about the middle' (ἔχομαι μέσος) is thus to be trapped and in desperate need of assistance (571; Eq. 388; Nu. 1047; Ra. 469; Pl. N. 4. 36–7; cf. Lys. 437; Aristopho fr. 5. 3; Poliakoff 40–6). At the same time, a second sense of ἄραντα, 'raising [her legs]', so as to facilitate intercourse (cf. Pax 889; Av. 1253–6; Lys. 229; Thphr. Char. 28. 3; MM § 317), is also heard. Seemingly adapted at Ael. Epist. 9. γίγαρτα are 'grape-stones' (Pax 634 with Olson ad loc.) and καταγιγαρτίσαι (a hapax) is obviously used metaphorically to mean 'fuck'. It is none the less unclear whether the intended sense is (a) 'remove her seed', i.e. 'deflower her' (thus Starkie, followed by MM § 285); (b) 'press her like a grape' (thus van Leeuwen); or (c) 'stick my grape-stone/penis into her' (thus 2\textsuperscript{ER3}; cf. the use of κατα- in καταπύγων (79n.) and of ἐρέβινθος (lit. 'chick-pea') to mean 'penis' at Ra. 545). ac have καταγιγαρτίσαι ὦ (unmetrical; -ῆσαι ὦ R), and Triklinios accordingly emended to καταγιγαρτίσαι świ. As all modern editors except Hall and
Geldart and Rogers have seen, it is better to follow Elmsley in placing a full stop after the infin. and expelling ὦ (presumably added under the influence of 271).

276–8 Φάλης Φάλης: 271n.

έαν μεθ’ ἡμῶν ξυμπίῃς: 264–5n. ἐκ κραιπάλης: A κραιπάλη is either an all-night drinking-party (V. 1255 with MacDowell ad loc.; Alex. fr. 9. 8; Phryn. PS p. 78. 12–13 ἢ ἀφ’ ἐσπέρας ἀχρὶ εἰς ὥραν πόσις ('drinking that lasts from evening until just before dawn')) or, by extension, the hangover that results from such a party (e.g. Pl. 298; Nicoch. fr. 18. 2; Eub. fr. 124. 2; Alex. fr. 257, 1). Given (1) the fact that this is supposed to be an enticing invitation and (2) the specification ἐωθεν in 278, the former sense is more likely here. For ἐκ meaning 'after', 1164–5; V. 1255; Alex. fr. 9. 8 (the latter two both ἐκ κραιπάλης); Poultney 164.

eἰρήνης ῥοφήσει τρύβλιον: Cf. Eq. 905 μισθοῦ τρύβλιον ῥοφήσει ('to slurp up a bowl of wages'). ῥοφέω is the vox propria for ingesting thick liquids such as lentil porridge (V. 811–14) or gruel (fr. 208); pace Beobachtungen 27–8, there is no specific allusion to technical medical vocabulary. The deponent fut. mid. ῥοφήσομαι is metrically guaranteed at V. 814 and d's ῥοφήσεις should probably be corrected to Elmsley's ῥοφήσει, as also at Eq. 360; Pax 716. Α τρύβλιον is a flat bowl, common in kitchen-catalogues and the like (e.g. V. 937; Eub. fr. 37. 1; Axionic. fr. 7. 1) and used elsewhere for mixing and mashing (Pl. 1108), storing small fish (Eq. 649–50; Av. 77), and serving and consuming thick, semiliquid substances (Crates Com. fr. 11; Alex. fr. 146. 2–3 with Arnott ad loc.; Diph. fr. 64. 2 (where the word is misaccented in K–A); cf. above).

279 56–8n.

ἐν τῷ φεψάλῳ: 'in the spark(s)' (cf. 668; V. 227; Lys. 107); a collective sing. (KG i. 13).

κρεμάσθησα: Fut. mid. with pass. sense (KG i. 114–16; cf. V. 808); R has the pass. κρεμασθήσαται (unmetrical), a careless error by someone concentrating on the sense of the passage rather than on the text itself.

280–3 Paeano-trochaic metre; cf. White § 234; Prato 8–9; Zimmermann i. 39; iii. 2; Parker 128–9.

Metrical Analysis:

| (1) | 280 | - - - - - - - - - | 2tr |
| (2) | 281 | - - - - - - - - - | 2tr |
| (3) | 282 | - - - - - - - - - | tr p |
With Dik.'s sacrifice and procession and the temporary interruption of the action they represent (241–79n.) complete, the chorus repeat their original conclusion that this must be the man they seek (280; cf. 239) and accordingly prepare to stone him (281–3; cf. 236 with n.). As they speak these lines, they rash out of the eisodos in which they have been hiding (239–40n.) and let loose a wild volley of stones (perhaps represented by bits of leather or the like). Dik.'s Daughter and the slaves respond by fleeing into the other eisodos; if the Wife is on the roof (cf. 262n.), she too disappears.

οὗτος αὐτός ἐστιν: 239–40n.

βάλλε βάλλε βάλλε βάλλε· / παίε παίε: For similar strings of imperatives, with the repetition serving to mark the speaker's agitation, Eq. 247; Nu. 1508; V. 456; Pax 1119; A. Eu. 130; [E.] Rh. 675b; X. An. v. 7. 21, 28; cf. Arnott on Alex. fr. 207. 1. For παίω used of an attack with missiles, Av. 1187 with Dunbar ad loc.

tὸν μιαρὸν: 182–3n. οὐ βαλεῖς, for similar strings of imperatives, 165–6n.

284–302 ̃ 335–46  Trochaic tetrameters catalectic (spoken by Dik.), interspersed with paeano-cretics (spoken by the chorus). 284–302 and 335–46 are strophe and antistrophe, respectively, although metr. ΣΕΓ (corrupt or confused, and perhaps both), followed by R and (in the strophe only) β, analyses them as a pair of 'monostrophic dyads', i.e. two matching songs each containing its own pair of ten-colon strophes and antistrophes. Cf. White § 452; Prato 10–11; Zimmermann i. 39–41; iii. 2–3; Parker 128–33. The traditional numbering of the lines follows the β-tradition and in particular the Aldine, which alone prints 294–5 as two separate verses.

Metrical Analysis:

(1) 284 ̃ 302 ̃ 335 ̃ 46 ̃ 2cr
(2) Metrically *sui generis*; Parker 129, tentatively suggests that the verse might be identified as an acephalic dactylic pentameter (better hexameter?) catalectic.
(6) Elmsley’s ἀκούσωμεν (deliberative subjunc.) for Rac’s ἀκούσομεν (unmetrical) in 294 is obviously correct. Triklinios' ἀκούσομ’ ... σ’ αὖ produces tr an 2cr and will not do.

284 Ἡράκλεις: 94n.

tουτί τί ἐστι: 'What's this?' (156n.), i.e. 'What's going on here?'

τὴν χύτραν συντρίψετε: 261n. A χύτρα is a common earthenware cookpot, used elsewhere e.g. to heat water (1175), stew meat (fr. 606; Antiph. fr. 55. 6), or boil vegetables (Alc. Com. fr. 24), and here presumably to cook the beans (cf. Timocl, fr. 23. 3–4; Hippon. fr. 118; Epich. fr. 33) used to produce the stew poured out at 245–6. Cf. 463; Amyx 211-12; Sparkes (1962) 130; Olson on Pax 201–2. For χύτρα in other ritual contexts, 1076 with n.; Pax 923–4; Av. 43 with Dunbar ad loc.; Pl. 1197–1207; fr. 256. συντρίβω is used of smashing ceramic vessels also at Cratin. fr. 199. 3; Eub. fr. 62. 2.

285 σὲ μὲν οὖν καταλεύσομεν: ‘On the contrary, it's you’—rather than the pot—‘we mean to stone!’ For this use of μὲν οὖν, GP 475.

ὦ μιαρὰ κεφαλή: Used by Demosthenes as a form of abuse at 18. 153; 19. 313; 21. 117, 135, 194; for connections between comic and Demosthenic invective, Dover, GPM 30–3; Heath 232–6. Cf. Hdt. iii. 29. 2 ὦ κακά κεφαλάι (lit. ‘O evil heads!’). The κεφαλή (‘head’) stands for the person as a whole, as often (e.g. 833 with n.; Eq. 791 (‘my life’); H. ll. 8. 281; 23. 94; [E.] Rh. 226; cf. LfgrE s.v. L, B. 11); cf. Barrett on E. Hipp. 651–2.

286 ἀντὶ ποίας αἰτίας: Lit. ‘because of what accusation?’ (Poultney 144), i.e. ‘on what charge?’

γεραίτατοι: ‘most reverend’ (LfgrE s. γεραιός B. 1); a very deferential form of address, designed to demonstrate the speaker's lack of interest in offending his interlocutors, despite the seemingly provocative nature of his actions and the hostility it has provoked. For the positive form, 418–19n.

287–8 τοῦτ’ ἐρωτᾶς: ‘Are you [really] asking [me] this?’, i.e. ‘Is this a serious question?’; cf. Lys. 493; Crobyl. fr. 5. 2.

ἀναίσχυντος εἰ καὶ βδελυρός: Virtually a gloss on μιαρὰ κεφαλή in 285; for the conjunction of terms, Pax 182 ὦ μιαρὲ καὶ τολμηρὲ κάναιάχυντε σὺ (‘O foul and reckless and shameless one!’); Ra. 465–6 ὦ βδελυρὲ κάναίσχυντε καὶ τολμηρὲ σὺ / καὶ μιαρὲ (‘O loathsome and shameless and reckless and foul one!’). The adjs. complement one another: the man who is ἀναίσχυντος (‘shame-
less'; also of Dik. at 490/1) lacks the social sense that ought to restrain him from outrageous actions (cf. 289–92), and as a result he becomes βδελυρός ('loathsome, disgusting') to others. Cf. 311–12 with n.; Eq. 193 ἀμαθῆ καὶ βδελυρόν ('boorish and loathsome'; cf. Olson on Pax 1231), 304–5 ὦ μιαρὲ καὶ βδελυρὲ ... τοῦ σοῦ θράσους / πᾶσα μὲν γῆ πλέα ('O foul and loathsome one, the whole land is full of your boldness!'); Miasma 4–5.

289–92 The chorus have no intention of ever making peace with the Spartans (esp. 182–3, 226–33), whom they regard as fundamentally untrustworthy (307–8). Their point in characterizing Dik. as ἡμῶν μόνος σπεισάμενος is thus not that he has erred by making peace for himself only and failing to include them (Σ ΡΕΓ χωρὶς ἡμῶν τῶν Ἀθηναίων ('apart from us Athenians')) but that he is a villain for having broken ranks with his fellow-citizens and treated with the enemy at all.

Óστις: 56–8n.

eίτα κτλ.: 23–4n. Triklinios successfully emended the text, converting the paradosis ἐπείτα into εἴτα and expelling νόν.

dύνασαι πρὸς ἐμ' ἀποβλέπειν: 'are able to look me in the eye' (cf. 32n.), a mark of shamelessness (e.g. Eq. 1239; Ra. 1474; S. OT 1371–4; E. Med. 469–72; Hipp. 415–16; contrast Theoc. 2. 112 with Gow ad loc.).

293 Cf. 306 with n.

ἀντὶ δ' ὡν ἐσπεισάμην: Lit. '[the things] in return for which I made peace', i.e. '[the outrages] that drove me to make peace' (cf. 125–33, 599–617; Poulteny 144) not '[the goods] I got in return for making peace'. δέ is a strong adversative (GP 166–7).

οὐκ ἰστέ'; ἀλλ̓: This is Clark's rearticulation (also printed by Elliott and Henderson) of ΑPC's οὐκ ἰστε· ἀλλ'. β appears to have had either οὐκ ἰστε τε (aac) or οὐκ ἰστε τ' (fPC, emended to οὐκ ἰστε γ' by Triklinios); in origin a dittography. R has the non-form ἴσατ' (presumably a desperate attempt to make sense of a corrupt exemplar). Of the various other suggestions, (a) Elmsley's οὐκ ἰστε· ἴστ' ought to mean 'you no longer know' and will therefore not do; (b) Meineke's οὐκ ἰστε· μάλλα (printed by Hall and Geldart) is difficult, since μ(ή), ἀλλά normally falls at the beginning of a speech and contradicts something just said by the other party (GP 4–5; cf. 458–9n.); and (c) Kock's ἠκούσατ'; ἀλλ' (printed by Sommerstein) and (d) Hamaker's ἠκούσατ'! ἀλλ' (printed by van Leeuwen; cf. Starkie) are palaeographically more difficult and impossibly awkward before ἀκούσατε at the end of the line.

294–5 σοῦ γ' ἀκούσωμεν; amounts to a bitter rejection of Dik.'s request; 'We should listen to you?' Cf. Lys. 530; Ra. 1134; Cephisid. fr. 3. 4–5; KG i. 222; Anderson, TA PA 44 (1913) 43–8.
κατά σε χώσομεν: For 'tmesis' of preverb and vb. in 5th-c. poetry (typically after a pause and with the elements separated by an enclitic (as here) or semi-enclitic), Barrett on E. Hipp. 256–7; Henderson on Lys. 262; Dover on Ra. 1046–8; Dunbar on Av. 1506.

tοῖς λίθοις: i.e. the stones they already picked up (184; cf. 319, 341), hence the def. art. (contrast 236).

The chorus must make some threatening movement or gesture as they speak these words, for in the next verse Dik. begs them to restrain themselves.

296 πρὶν ἄν γ' ἀκούσητ': Thus Bentley. ἄν apparently survived in α only as a superlinear note and was omitted in R and inserted in the wrong place in β (πρὶν γ' ἄν ἀκούσητε ΑΓΕ (unmetrical)). γ' was then lost in the common ancestor of ct, and Triklinios' clumsy πρὶν ἄν ἀκούσητε γ' (designed to eliminate hiatus, but without regard for metre) simply made matters worse.

ἀνάσχεσθ': 'hold on!, contain yourselves!' (cf. Lys. 765 ἄλλ' ἀνάσχεσθ', ὦγαθαί ('but hold on, my good women!'); H. Il. 1. 586 ~ 5. 382; 23. 587), and thus in context 'wait a bit [before throwing any more stones]!' Like the sing. ὦγαθέ (943–5), ὦγαθοί ('good sirs') is frequently used in expostulations (e.g. 305; Eq. 843; Nu. 726; Pax 478; Th. 1077; Metag. fr. 2. 1; Pl. Grg. 471d) and is presumably colloquial, and has neither friendly nor unfriendly connotations (Dickey 119, 139).

297–8 The simplest explanation of the confusion in the MSS is that (1) μοι dropped out of α but was added above the line; (2) R (or R's exemplar) inserted the word in the wrong place (οὐ μοι), while (3) β (or β's exemplar) mistook it for a variant reading and left it out (οὐ tantum ac); and (4) Triklinios eventually corrected the metre by writing δὴ σύ. Hermann's correction is confirmed by Π1.

μηδὲ λέγε μοι σὺ λόγον: 'Don't try to make a speech to me!', i.e. 'Save your breath!' Cf. 303.

299–302 The chorus—who up to this point have spoken like typical radical democrats—slip momentarily 'out of character' and adopt the poet's own voice; cf. 377–82, 497–556n., 659–64. The mention of the Knights in the threat in 300–2 would most naturally be taken by the original audience as a renewed allusion to the incident referred to at 6–8 (thus ΣRΕΓ). Perhaps also a proleptic reference to the plot of Ar.'s Lenaia comedy of 424 and thus interesting evidence for how far in advance he began to plan his plays.

ὡς: 'since'.
μεμίσηκα is an intensive perf. with pres. sense, 'I am full of hatred for' + acc. (KG i. 148-9); cf. λέλακας (410 with n.), νενόμικας (993).

Κλέωνος: Cf. below; 6–8n. 300–2 is a profoundly troubled passage; the evidence of the papyrus shows that the main elements of the paradosis were in place already in the 2nd C. CE. (1) RΓΕ agree on ἵππευσιν πότ’ ἐς καττύματα (καττύματα Ε: cf. ἵππευσι κτλ. in AVp3 λΣΓ and, most likely, Π1), while the Suda has ἵππευσιν ἐς/εἰς καττύματα (more likely an instance of a seemingly unnecessary word dropped from a passage quoted in isolation than evidence of a genuine textual variant). The reading in RΓΕ would be metrical, were the υ in καττύματα short (as Triklinios thought it was, but it is not), and πότ’ ἐς/εἰς should probably be expelled from the text as an addition by someone who scanned the line incorrectly and attempted to correct it, and Dindorf's ἵππευσι καττύματα printed; cf. ΣREF 300

περιττεύει τὸ ποτὲ διὰ τὴν μετροποιίαν ('the word ποτὲ is to be deleted for the sake of the metre'). (2) Either ἐγώ or κατα- must be expelled from 300–1 (where all witnesses agree on κατατεμῶ), and since no obvious metrical difficulty (or perceived difficulty) is addressed by the paradosis (contrast above), this is most likely a pedestrian error. ἐγώ effectively marks the abrupt shift to the poet's own voice (cf. above), whereas κατατεμῶ is easily explained as reflecting the influence of καττύματα at the end of the line. I therefore follow van Leeuwen and Sommerstein in printing Elmsley's ἐγὼ τεμῶ. Triklinios emended the end of the line to ἵππευσι ποτὲ καττύματα but otherwise seems to have thrown up his hands in despair. The omission of ἔτι from p is merely a simple error in what appears to have been a very sloppy exemplar; note again (cf. 157–8n.) the inclusion of an intrusive marginal gloss at the end of 300 as part of the text.

ὅν ἐγὼ τεμῶ … καττύματα: 'whom I will cut up into soles', i.e. 'flay'. The internal acc. expresses the result of the vb.'s action; cf. Eq. 370. δερῶ σε θύλακον, 768; Nu. 440–2 τό γ’ ἐμὸν σῶμ’ … ἀσκὸν δείρειν; Av. 365; Ephipp. fr. 22. 2; Alex. fr. 192. 4; Euphro fr. 10. 7; KG i. 323. The joke turns on the fact that Kleon had inherited a tannery from his father (ΣREF Eq. 44), a fact of which Ar. never tires of reminding his audience (e.g. Eq. 136, 315–21, 892; Nu. 581; V. 38; Pax 647–8). Cf. Lind 33–85. A κάττυμα is nowhere explicitly anything more than an undifferentiated piece of shoe-leather (Eq. 315–18, 868–70; Hp. Epid. v. 234. 4; cf. fr. 297 ap. Poll. x. 166 (used to shim a tool-handle)). But καττύειν and νευρορραφεῖν ('stitch') are treated as two separate elements of the leatherworker's art at Pl. Euthd. 294b, and Nic. fr. 85. 5–6 (cf. Herod. 7. 116 with Headlam ad loc.) and adesp. com. fr. 599 ap. Phryn. PS, p. 69. 14 combine to leave little doubt that the former means 'attach soles'; cf. Eq. 314 οἶδ’ ἐγὼ τὸ πράγμα τοῦθ’ ὅθεν … καττύει (I know whence this business is being soled', i.e. 'whence comes its main support'); Pherecr. fr. 192. For leatherworking generally and shoemaking in particular, Blümner i. 273–92.
303–34 Trochaic tetrameters catalectic.

303–4 A summary restatement of the three main points the chorus made in the song: (1) I'm not going to listen to you (cf. 294–5, 297–8), (2) because you made peace with Sparta (cf. 289–92), and (3) in fact I intend to punish you (cf. 285, 294–5, 299–302).

σοῦ ... λόγους λέγοντος ... μακρούς: 297–8n. The addition of the adj. marks not so much the chorus' fear that Dik. intends to go on at excessive length as their general exasperation with him: 'I'm not going to listen to any long speeches' really means 'I'm not going to listen to any speeches at all' (since any speech he makes will be, almost by definition, '[too] long').

Λάκωσιν: Used by Dik. (in the acc.) in the same position in the line in his response in 305 and again in 309, each time to good rhetorical effect.

305–6 ὠγαθοί: 296n.

tοὺς ... Λάκωνας ἐκποδὼν ἐάσατε: 'leave the

Spartans out of it', as the chorus, with their very different view of the war and its causes, refuse to do (307–8, 311–12, 315–16), forcing Dik. to defend the enemy in 509–56. For the sentiment, cf. 514. For Λάκωνας (here, as in 309, with the anaphoric art.), 303–4n.

tῶν δ' ἐμῶν σπονδῶν κτλ.: 'pay attention to my treaty (KG i. 359), [to learn] whether [or not (KG ii. 533–4)] I did well to make it'.

307–8 Elmsley's δ' ἔτ for d's δέ γ' is almost no change at all (majuscule ΔΕΤ read ΔΕΓ; cf. 92–3n.) but alters the sense to 'How could you any longer say you've done well [to make peace], once you've made peace with people who lack any scruples?', as if Dik. might have made a convincing case for himself, were the Spartans only a bit less treacherous or had he picked a different enemy with whom to reach an understanding. As that is not the point (esp. 290–2), I retain the paradoxos. For δέ γε in lively rejoinders, GP 153. For εἴπερ ... γ', 1228 (where no note of hesitation or doubt is to be heard); Jebb on S. Tr. 27; GP 477–8. For εἰ ἀπαξ et sim. (common in comedy, Plato, and Xenophon, and thus presumably colloquial), e.g. 923; V. 898; Amphis fr. 8. 2; Alex. fr. 160. 4; Men. Dysk. 392; Pl. R. 424a; X. An. iii. 2. 25.

οἷσιν ... μένει: For μένω + dat. of the person for whom a thing remains in existence (here more precisely 'holds good', i.e 'remains unviolated'), E. Med. 440; KG i. 410; cf. E. Andr. 1000; IT 959. Solemn agreements (including peace-treaties, the matter most in question here) were routinely sealed with a sacrifice (here βωμός ('altar') via synecdoche), an oath (ὅρκος), and mutual assurances of personal good faith (πίστις) symbolized by the joining of right hands (e.g. S. Tr. 1181; OC 1632; E. Med. 21–2; cf. the modern use of a handshake
to mark final, firm commitment to a deal). Cf. Lys. 1185 ὅρκους ... καὶ πίστιν ἀλλήλοις δότε ('give oaths and mutual assurance to one another'; of an anticipated peace-treaty between Sparta and Athens); H. Il. 4. 158–9 ὅρκιον αἷμα τε ἀρνών / σπονδάι τ' ἀκρητοι καὶ δεξιαί, ἥς ἐπέπιθεν ('an oath and the blood of sheep and libations of unmixed wine and clasped right hands, in which we put our confidence'; of the truce leading to the duel between Menelaos and Paris); E. IA 58–60 ὅρκους συνάψαι δεξιαίς τε συμβαλεῖν / ... καὶ δι' ἐμπύρων / σπονδάς καθεῖναι ('to enter into oaths and join right hands and make treaties by means of burnt offerings'; of the pledge of mutual co-operation among Helen's suitors); [Arist.] Ath. 18. 6. For the clasping of right hands as a more general token of personal goodwill, e.g. Nu. 81; V. 1237; Ra. 754, 789; Diph. fr. 42. 24. The chorus' point is thus that the Spartans are utterly untrustworthy, a common Athenian charge during the Peloponnesian War years (e.g. Pax 217 with Olson ad loc.; E. Andr. 445–52; Th. iv. 22. 2). Cf. Arist. Rh. 1375b8–11, where a claim that one's opponent has abrogated 'oaths, pledges made with the right hand, and [the obligations deriving from] relationships by marriage' is characterized as a way of heaping evil upon evils in an abusive description of him.

309–10, 313–14 The first explicit articulation of Dik.'s argument in favour of peace; taken up and expanded in 513–56.

309–10 οἶδ' ἐγώ καὶ τοὺς Λάκωνας: 'I know that the Spartans ...'; καί merely adds emphasis to what follows (GP 320).

οἶς ἄγαν ἐγκείμεθα: 'whom we assault too vigorously' (cf. 471, 851; Björck 151–2; Thesleff §§ 198–9; American 'lay into'), i.e. with words (cf. Th. ii. 59. 2), as in 308. The abrupt shift to 1st pers. pl. is a rhetorical ploy, designed to suggest that the speaker and his audience are ultimately on the same side even as he disagrees with them; cf. 509–12. β had οὕς (a ac c), corrected by Triklinios to οἷς (thus already R).

οὐχ ἁπάντων: Echoed first in the chorus' response in 311* and then again by Dik. in 313*. For αἰτίους + gen. of the thing produced + dat. of the person for whom produced, e.g. 641; Nu. 85, 1454; Av. 339; Poultney 105–6.

tῶν πραγμάτων: 266–70n.

311–12 Cf. 558 with 557–9n. One might more naturally have expected the Acharnians to respond by insisting that, even if the Spartans are not responsible for all their troubles, they are certainly responsible for a very large portion of them. By allowing the chorus to take an extreme position on the matter, however, the poet opens up rhetorical room for his hero to identify other guilty parties (cf. 313–14) and thus press a different view of the war.
The chorus call Dik. πανοῦργε (lit. 'someone willing to do anything', i.e. 'villain, scoundrel') precisely because he ventures (τολμάς) to say things no ordinary person would (cf. 316, 558, 563, 577a), thus proving—as they insisted already at 287–8, where see n.—that he lacks a sense of αἰσχύνη ('shame').

ταῦτα δή: Contemptuous (GP 208–9).

ἡδη simply intensifies the adv. (KG ii. 122–3); cf. 646, and note the similar use with an adj. in 315.

εἶτ' ἐγὼ σου φείσομαι;: Formally a positive question addressed by the speaker to his interlocutor, but actually a negative exhortation addressed to himself ('Let me not spare you!', i.e. 'I have no intention of sparing you!). Cf. 319–20; KG i. 177. Initial εἶτ(α) adds a note of indignation ('and after that, ...?'); cf. 24 with n.; Men. Dysk. 153.

313–14 οὐχ ἀπάντων, οὐχ ἀπάντων: Desperately emphatic; 'Not all of them! Not all of them!'

ὀδί: 'here and now' (cf. 911), i.e. 'without any need to stop and rack my brain'. If ἔσθ' ἄι is understood to be equivalent to ἔνια ('some'; KG ii. 403–4) and taken as acc. of respect with ἄδικουμένους, πολλ(ά) will not do and one must emend, e.g. to a different adj. (Hamaker, Wecklein) or an adv. (Blaydes). It seems better to assume that 314 represents an awkward amalgam of (1) πολλὰ ἔσθ' ἄι ἀποφήναιμι ἂν ἐκείνους κἀδικουμένους and (2) ἀποφήναιμι ἂν ἐκείνους κἀδικουμένους πολλά. Translate 'I could show that there are many matters in which they have actually been done wrong'.

κ(αί) intensifies ἄδικουμένους ('actually' (GP 320–1)). The sense of the pres. participle approaches that of a perf. (Goodwin § 27), as also

in 914, and Hamaker's κἠδικημένους (cf. Nu. 576; Pl. 428) is unnecessary.

315–16 'This is a truly terrible and disturbing thing you've said (in 313–14), if you [actually] intend to venture to speak ...' (Goodwin § 407).

(ἔ)πος in the sense 'word, remark' is high poetic style; cf. 328 (paratragic); Rau 28; Dunbar on Av. 174.

δεινὸν ἤδη: 'really dreadful'; cf. 311–12n.; V. 426*; Ec. 645; Men. Sam. 456.

ταραξικάρδιον: 1n., 12n. An Aristophanic coinage, found only here; for the form, Dover on Ra. 711–13. For ταράσσω ('disturb'), 621 with n.
τολμήσεις: 311–12n.

ἡμῖν is perhaps emphatic, the point being that the chorus are the last people in the world to whom Dik. should be saying this sort of thing. The pron. was apparently omitted from the common exemplar of a and was later added either above the line or in the margin, with a mark indicating where it was to be inserted. Γ restored the word to the proper place in the line; Eac put it after λέγειν; and A left it out.

317–18 An allusion to E. fr. 706 (from Tel.) Ἀγάμεμνον, οὐδ' εἰ πέλεκυν ἐν χεροῖν ἐξυμβαλείν ἐμόν, / μέλλοι τις εἰς τράχηλον ἐμβαλεῖν ἐμόν, / σιγήσομαι δίκαια γ' ἀντειπεῖν ἐχων ('Agamemnon, not even if someone holding an ax were about to drive it into my neck will I be silent when I have just things to say in response'), although Dik. takes the idea literally (cf. 94n., 178–9n.), whereas in the mouth of his tragic counterpart it is a rhetorical exaggeration; cf. Newiger 123–4; Rau 27. Decapitation was not a normal Greek means of capital punishment and was instead associated with the Persians and other barbarians; cf. A. Eu. 186–7 with Sommerstein on 186–90. For the Telephos-parody (taken up explicitly at 331), 6–8n.; Introduction, Section IV.C; Rau 26–42. Dik.’s proposal is an awkward conflation of two separate offers ('If I don't make a convincing case, [you can cut off my head]' and 'I'm willing to speak with my head over a chopping-block, [and if I don't make a convincing case, you can cut it off]'), whose convoluted structure allows him to avoid articulating what will be done if his great speech fails. Cf. 334 with n., 486–7 with n.; Eq. 790–1. ‘The effect of ye ... is to stress the addition made by και' (GP 157); '[Yes, I'll speak on behalf of our enemies,] and on top of that ...'. Cf. 560, 798. Given ἄντειπειν. δοκῶ at the end of the line, β’s λέγω ought to be printed rather than R’s λέξω.

δίκαια: Here virtually 'the truth'; cf. 560–1, where λέγει δίκαια ('he says just things') and οὐδὲν ψεύδεται ('he tells no lie') are treated as synonymous. τὸ δίκαιον ('what is just, true') is a central theme in the play; cf. 370–3n., 405–6n., 500–1 with 500n., 561, 645, 655, 661.

tῷ πλήθει: ‘the majority’ or ‘the mass’, i.e. the Athenian people generally (e.g. V. 593, 667; Pl. 570), as if Dik. were on trial before a jury (cf. 364 with n., 497–9 (Dik.’s speech in defence of his behaviour addressed to the audience rather than the chorus)).

δοκῶ: Sc. λέγειν δίκαια. For

……………… pg 161

318, cf. 355.

ὑπέρ: Not ‘on top of’ but ‘over’, so that his head can be pressed down on the block immediately and cut off, if necessary.
ἐπιξήνου: 'a butcher's block' (A. Ag. 1277 with Fraenkel ad loc.; Poll. vi. 90; x. 101 (both catalogues of kitchen equipment); Σ\textsuperscript{RET} ～ Hsch. ε 5018 ~ S ε 2497; Sparkes (1975) 132, with pl. XVI. a–b; cf. S ξ 60 ξηνός· ὁ κορμός, also known as an ἐλεόν (Eq. 152, where the object in question is part of the Sausage-seller's equipment and obviously portable) or ἐπικόπανον (Men. fr. 231. 2).

'Θελήσω: The fut. is needed to complete the fut. more vivid condition, but scarcely differs in meaning from the pres. (KG i. 172–3). For the trisyllabic form of the vb. (requiring a mark of elision here), 198n. For the dactyl in τὴν κεφαλὴν (a metrical anomaly, but not to be emended away), Handley, Dyskolos, p. 71; Gomme–Sandbach on Men. Dysk. 774.

319–20 εἰπέ μοι: Used colloquially without regard for the number of persons addressed, as at 328; V. 403; Pax 383; Av. 366; Pl. Euthd. 283b; Prt. 311d; cf. KG i. 84–5; López Eire 100–1.

tί φειδόμεσθα κτλ.: φείδομαι here takes both a gen. of the thing spared and an infin. of the action in which the subject declines to participate. Because a negation is implied (cf. 311–12n.), μή οὖ rather than μή alone is required (Goodwin § 815. 2).

ώ δημόται: Demesmen (cf. 33n.) were—at least ideally—expected to assist one another whenever possible (cf. 328–40, 665–75; Nu. 1322–3; Lys. 685/6; Pl. 253–6, 322–7; Whitehead 223–52), and this form of address thus amounts to an implicit appeal for collective action against someone who has (allegedly) wronged the entire community (cf. 234–6n.).

μή οὖ is to be scanned as a single long syllable (synizesis); cf. 860; KG i. 228–9.

καταξαίνειν: Before raw wool (ἔρια οἰσυπηρά (1177) or πόκος) was spun into yarn, it was first washed and picked clean, and then carded (πέκω or ξαίνω) to separate the fibres (Lys. 574–86, esp. 577–80; Blümner i. 106–20; Page on E. Med. 1030). The compound καταξαίνω is accordingly used metaphorically to mean both ‘tear to shreds’ (as here) and ‘reduce in bulk, waste’ (as individual clumps of wool were reduced in size as they were broken up; for the prefix with this sense, 159–60n.) (e.g. A. Ag. 197; E. HF 285); cf. Barrett on E. Hipp. 274; Taillardat § 587. For the vb. used specifically of stoning, A. fr. 132c. 2; S. Ai. 728; E. Supp. 503; cf. E. Ph. 1145; Rau 28. Here the image of wool-working is taken up by εἰς φοινικίδα, ‘into a crimson robe' of a sort worn generally by individuals concerned to make a lively visual impression and thus on occasion by military officers (Pax 303, 1172–4 with Olson ad locc.; Blum 32–4, 158–75; cf. 572–4n., 856n.; H. II. 3. 57), although the chorus' basic point is simply that Dik. will be reduced to a bloody (φοίνιος) mess; cf. 111–12n. For the use of εἰς, LSJ s.v. A. V.

321–2 οἶον: Exclamatory (‘How …!'), as also in 447, 807. β had οἶος via attraction into the case of μέλας … θυμάλωψ.
μέλας ... θυμάλωψ

ἐπέξεσεν: A complex—and strikingly mixed—bundle of images, perhaps paratragic (thus Rutherford 17). (1) θυμάλωψ is a half-burnt piece of charcoal (Th. 729; Stratt. fr. 58. 2 ap. Poll. x. 101, cf. vii. 110; Hsch. θ 862), which recalls the chorus' occasional service as charcoal-burners (thus Σ┏ER; cf. 211–13 with n.; Edmunds 7). A 'black θυμάλωψ' must then be one that is momentarily quiescent but that can easily (and perhaps unexpectedly) be made to burst into flame (cf. 1024). (2) θυμάλωψ is also a pun on θυμός ('wrath'), in which context μέλας ('black') means 'baneful' vel sim. (e.g. E. Ph. 950). (3) Anger and the like are routinely said to 'boil' or 'boil over' (e.g. Th. 468; Anaxipp. fr. 2. 1–2; [A.] PV 370; S. OC 434; E. Hec. 1055; IT 987; Pl. Ti. 70b; cf. A. Th. 708; E. Hec. 583; Hdt. vii. 13. 2; Pl. R. 440c; Taillardat § 352; Arnott on Alex. fr. 46. 3–4), as the chorus' wrath has done here. R's unmetrical ἐφ' in place of β's τις reflects the influence of ἐπέξεσεν.

ὑμῖν: 'in you'. Adverbial ἐτεόν ('really, in fact') regularly begins or ends a question in Ar. and can express bewilderment (e.g. here; Eq. 733; V. 836), indignation (e.g. 609; Nu. 1502), or a combination of the two (Nu. 35 with Dover ad loc. (where for 'Nu. 120' read 'Nu. 820')).

(Ἀ)χαρνηΐδαι: 'sons of Acharneus', an otherwise unknown figure (although cf. St. Byz. p. 151. 13–15 Ἀχαρναὶ ... μὴ ποτὲ ἄπο τοῦ Ἀχαρνεὺς ἡ παραγωγὴ ('Acharnai ... but perhaps the derivation is from "Acharneus" ') perhaps invented by Ar. to lend a tone of respectful heroic dignity to Dik.'s plea. For deme-heroes, Whitehead 208–11; Kearns 92–102.

323-5 Distichs (305–22) yield abruptly to lines divided between the chorus and Dik., probably reflecting some sudden threatening motion on the Acharnians' part (cf. below).

οὐκ ἀκουσόμεσθα δῆτα: 'That's right—we won't listen!' (GP 276).

dεινὰ τᾶρα πείσωμαι: 'I'm going to suffer outrageous things' (cf. 770n.), i.e. 'I'm going to be treated as I don't deserve'; cf. 678; Nu. 610; Av. 1225; Lys. 608; Pl. 967. I print Elmsley's τᾶρα (cf. Ra. 252 δεινὰ τᾶρα πείσωμαι; GP 35–6, 542, 555; contrast Lowe, Glotta 51 (1973) 34–64, esp. 36–48), confirmed by Π, in place of d's γ' άρα; a very simple error (92–3n.).

eἰς στίχος at the end of 323 in c is an intrusive marginal note intended to signal that, although the words are divided between two speakers, they ought to occupy a single manuscript line.

έξολοίμην: i.e. 'I'll be damned!'; cf. 151–2n. β had ἔξελοίμην, as if from ἔξαιρέω ('do away with, destroy').
ἡν ἀκούσω: For the subjunc. rather than the expected opt., Goodwin § 178; van Leeuwen on Eq. 694-5.

μηδαμώς: Less likely 'Don't [say that]!' (Rogers, Sommerstein, and Henderson), in reply to the immediately preceding words, than 'Don't [do this]!', i.e. 'No! no!', in response to the chorus' increasingly threatening posture (cf. 325), which Dik. obviously takes seriously (contrast 590-2).

ὡχαρνικοί: 180-1n.

ὡς τεθνήξων ἴσθι: ὡς 'points to the mental attitude which the subject of [the imper.] is to assume' (Jebb on S. OT 848); 'Know that you may take it for granted you'll be stone dead!' For the construction, S. Ant. 1063; Ph. 253 with Webster ad loc.; Rau 28; contrast 456, 460. τεθνήξω is an alternative fut. of θνῄσκω (normally θανοῦμαι) derived from the perfective stem. The act. (referred to as an Atticism at Luc. Sol. 7) is metrically guaranteed here and at A. Ag. 1279 (in the MSS in prose at Pl. Grg. 469d) and ought probably to be restored at 590 as well as at Nu. 1436 (where 'Luc. Pseudol. 7' in Dover's otherwise helpful n. should be corrected to 'Luc. Sol. 7' (cf. above)); V. 654.

νυνί: β had νῦν (unmetrical), emended to νῦν γε by Triklinios.

dήξομαι ἄρ' ύμα: For the crasis, cf. Ra. 509 with Dover ad loc. Peaceful entreaties (293-324) having failed, Dik. turns to threats of violence; cf. 535-40. δάκνω (lit. 'bite') is common in the poets in the sense 'cause grief to' (e.g. Eq. 1372; V. 253; H. II. 5. 493; Thgn. 910; Pi. P. 8. 87; A. Pers. 846; S. Ai. 1119; E. Med. 1370; Ba. 351; adesp. tr. fr. 110. 1; cf. 1n., 376; Archipp. fr. 37. 1; Alex. fr. 280. 4; Men. Dysk. 467-8). ἄρ(α) is 'in that case' (GP 40-1). This is Bentley's version of the text, slightly adapted by Dindorf and confirmed by Π. R reversed ἄρ and ύμας. β's δήξομαι γάρ (rearticulated as δήξομαι γ' ἄρ' by Triklinios) represents a clumsy attempt to eliminate hiatus after the vb. was written in scriptio plena.

326-7 ἀνταποκτενῶ: 'kill in return', i.e. 'in revenge' (A. Ch. 121, 274; E. Hec. 262; Or. 509, 515; Hdt. vii. 136. 2; X. HG ii. 4. 27). The threat is a bit illogical (since Dik. cannot properly take vengeance on the Acharnians unless they kill him first), but everything that follows is deliberately ridiculous in any case.

τῶν φίλων τοὺς φιλτάτους: Cf. Pax 184 ὧ μιαρῶν μιαρώτατε ('O foulest of the foul!'); KG i. 21. ὡς ('for') ... γ' 'seems to become almost a stereotyped idiom, in which γε often retains little force' (GP 143); also at 346.
ὑμῶν ὁμήρους: Larger powers frequently demanded hostages (often children; cf. 329-30) from politically unreliable smaller powers as a guarantee of their future good behaviour (e.g. Th. i. 56. 2, 108. 3, 115. 3; ii. 26. 2; iii. 90. 4; cf. Lys. 244, where the heroine’s ability to extract hostages from the Spartan women without their protesting is a tacit indication of who is in control), and executed them if the promises the hostages’ presence guaranteed were broken (e.g. Th. vi. 61. 3), just as Dik. proposes doing here.

ἀποσφάξω: Not just ‘slay’ (LSJ s.v.) but ‘execute’ (e.g. Th. 750; Hdt. iv. 62. 3, 84. 2; Th. iii. 32. 1; vii. 86. 2; Men. Perik. 281). Dik. exits into the house. ΣΕΓ (perhaps thinking of Th. 690-1 or even the original Tel. (331-2n.)) argues that the hero simply snatches a charcoal-basket from one of the Acharnians, but (1) no mention has been made of any such baskets on stage, and the chorus’ hands are otherwise occupied (cf. 341-2), and (2) 328-30 work better as puzzled discussion among the Acharnians, designed to cover Dik.’s exit and return on stage.

328-30 εἰπέ μοι: 319-20n.

τί τοῦτ’ ἀπείλει κτλ.: Dik.’s threat represents an unexpected plot-twist and the chorus’ expression of puzzlement gives voice to what the audience in the Theatre is thinking.

(ἐ)πος: 315-16n.

ἄνδρες δημόται lays the intellectual and emotional grandwork for 333-4.

μῶν marks this as a suspicious question open to a positive answer; ‘It couldn’t be the case, could it, that …?’ (cf. 418).

παιδίου: 326-7n.; setting up the Telephos-parody that follows.

(ἐ)πὶ τῷ θράσυνεται: Pace LSJ s. θρασύνω, not ‘why is he over-confident?’ but simply ‘why is he [so] confident?’ The vb. is found elsewhere in comedy only at Nu. 1349 (lyric) and Ra. 846 (‘Aeschylus’) and is probably paratragic (e.g. A. Ag. 1188; S. Ph. 1387; E. Hec. 1183); cf. Rau 28. For ἐπὶ τῷ; (lit. ‘on account of what?’), e.g. V. 1317; Av. 803.

331-2 Dik. enters from his house, holding a λάρκος (‘transport basket’ (333-4n.)) and a sword (342). What follows is a parody of the climactic scene in Euripides’ Tel., in which the hero seized the infant Orestes (cf. 329-30), fled with him to an altar, and threatened to kill him if the Achaians would not listen to him. Cf. ΣΕΓ; Th. 689-761 (where the same scene is parodied); Introduction, Section IV.C.
τούτοι: Dik. holds the basket out in front of himself so that the chorus (and the audience in the Theatre) can see it clearly.

eἴσομαι ... τάχ(α): Cf. Nu. 1144; Lys. 1114. εἴσομαι is 'I will find out' (e.g. V. 1224; Lys. 750; Antiph. fr. 57. 10).

τι is adverbial, 'at all'; cf. 842, 932, 1028 εἶ τι κήδει.

333–4 ὡς ἀπωλόμεσθ(α): 'What big trouble we're in!, We're dead!'; cf. 467 with n., 590. Perhaps paratragic (thus Dunbar on Av. 338); cf. 473; E. Cyc. 665; Andr. 71; Hel. 862. ὡς is exclamatory (254-6n.); contrast 335 with n.

ὁ λάρκος: A transport basket, used to carry charcoal (also Alex. fr. 211. 2-3 λάρκον ... / τῶν ἀνθρακηρῶν ('one of the transport baskets used for charcoal'); Poll. vii. 110; x. 111; cf. 211–13n.), wood (E. fr. 283), figs (Hsch. λ 337), and doubtless other commodities as well (Hsch. λ 337; Σ ~S λ 124; cf. D.C. 52. 25).

dημότης ... ἐμός: 180–1n., 347–9n. For the informal obligation of demesmen to assist one another, 319–20n. 334 is a desperate plea; cf. Pax 385; E. Or. 1598 ὥς ἐ μηδαμῶς δράσῃς τάδε ('Ah! ah! in no way do these things!'). The shoe is abruptly on the other foot, and 'the chorus now sing the same song that Dik. did [in 324]' (Green).

ὁ μέλλεις: A periphrasis that allows the chorus to avoid articulating precisely what they fear Dik. will do; contrast his forthrightness in 335.

335 ὡς ἀποκτενῶ: Sc. ἴσθι vel sim., '[Be assured] that I will kill him!' (e.g. Nu. 209; V. 416; Lys. 32).

κέκραχθ(ι): 'Shout [as loud as you want]!'; cf. V. 198; Th. 692; Men. Sam. 580. κράζω (here perf. with pres. sense, as routinely in Ar. (e.g. Eq. 274; V. 415; Th. 222)) can function as a vb. of speaking (e.g. Nu. 1386–7) but refers primarily to the volume of sound produced; cf. 711, 804.

336 Despite 333 ὡς ἀπωλόμεσθι, it is unclear (1) whether the Acharnians mean that it is they or the λάρκος ('transport basket') who are in danger of being ruined/destroyed, and thus (2) whether they are asserting that they are as old as Dik. or are claiming that the λάρκος is as old as they are. A plea of this sort is almost by definition dependent on an allegation of some common interest or experience between petitioner and petitioned, and it thus seems more likely that what the chorus say is that they and Dik. are (more or less) age-mates (cf. 397) and that he ought to show them mercy and spare their demesman. Dik.
accordingly rejects their plea in 337 by noting that they paid no attention to his requests earlier.

ἀρ’ ὀμήλικα is Reisig's emendation of α's unmetrical ἀρα τὸν ἥλικα, which is most easily explained as a result of (1) correction or corruption of OM to TON under the influence of τόνδε, a change that in turn required (2) the insertion of the final syllable in ἀρ’ before a consonant. Bentley's σὺ τὸν ἥλικα, Elmsley's δὲ τὸν ἥλικα, and Bergk's ἀρ’ ἀφήλικα yield no better sense and are palaeographically more difficult. ὀμήλιξ is almost exclusively high poetic vocabulary (e.g. H. II. 9. 54; Hes. Op. 444; 'Alcm.' PMGF 162 fr. l. (a). col. i. 1; Thgn. 1063; E. Hipp. 1098; Tr. 1183; adesp. tr. fr. 667. 2; in prose at Hdt. i. 99. 2); nowhere else in comedy.

φιλανθρακέα appears para prosdokian for φιλάνθρωπον ('humane').

337 ἀρτίως: 'just now', i.e. 'just a moment ago' (esp. 294–5, 322–4); cf. 1170.

338–9 Although the general sense of these verses is clear ('Go ahead and say what you want about the Spartans!'), there are numerous specific problems of meaning, syntax, and metre. The text preserved in the earliest representatives of the β-family (and, with a few minor variants—easily explained as careless pedestrian errors—in R as well) is none the less almost entirely metrical, and the obvious conclusion is that either (a) this is what Ar. wrote and the problem is that we do not understand it, or (b) the text became corrupt relatively early on and what we have is metricizing patchwork by an anonymous (Hellenistic?) editor. (a) seems unlikely, but if (b) is the case, large-scale emendation (as in the text printed by Sommerstein and taken over from him by Henderson) is likely only to take us further away from the original reading. I therefore print a very slightly emended version of the paradosis with a crux at the most troublesome point; precisely what Ar. wrote and how and where the text became corrupt is impossible to say.

ἀλλὰ νυνί is Bentley's correction of α's unmetrical ἀλλὰ νῦν. Triklinios wrote ἀλλὰ γὰρ νῦν, which mends the metre but has nothing else in its favour.

εἴ σοι δοκεῖ expresses acquiescence to a desire of the other party but not necessarily enthusiasm or even approval; cf. Th. 216; Fraenkel on A. Ag. 944; Barrett on E. Hipp. 507–8. β's τε is metrically necessary and suggests that Dik. was originally encouraged to

speak as well about someone or something else (now vanished from or garbled in the text). R's ὅτι τῷ τρόπῳ σοὐστὶ φίλος looks like a crude attempt to make the text mean 'that he is in some some way your friend'), and I print β's φίλον on the general principle that in dubious cases its readings are to be preferred (Introduction, Section VII).
340 τόδε τὸ λαρκίδιον: 'this dear little transport basket' (333–4n.). Hypocoristic diminutives in -ιον are not normally used to refer to inanimate objects (Petersen 178) and the exception 'is due altogether to the humourous personification' of the λάρκος ('transport basket') (Petersen 240). The text inherited by Triklinios had λαρνακίδιον, and he accordingly emended οὐ προδώσω ποτέ to προδώσ' οὐδέποτε to convert the verse into 2p cr p.

341-2 μοι ... σοι: 129n.

χαμάζε: Almost exclusively poetic vocabulary (e.g. H. Il. 5. 835; 8. 134; Od. 16. 191; adesp. SH 903A. 5 (conjectural)), elsewhere in the 5th c. at 344; V. 1012; E. Ba. 633. χαμαί is far more common (e.g. 869; Pax 886; Lys. 637; E. Med. 1170).

έξεράσατε: 'pour out' (V. 993; Crates Com. fr. 16. 8; Dover on Ra. 957) from their robes (184–5n.), although the chorus apparently respond simply by dropping the stones they have in their hands, prompting the suspicious reply in 343.

οὗτοι: 'Here they are!' (LSJ s. οὗτος C. I. 5).

πάλιν: 'in turn', as at e.g. Av. 1357; Pl. 248; S. El. 371; E. Ph. 1046; fr. 330. 7. Triklinios expelled the word and wrote βέλος (cf. 34) in place of ξίφος to convert 342 into 2cr 2p.


343 ὅπως μή (normally with fut.; cf. 253–4n.) appears only here with the pres. and expresses 'a suspicion and apprehension concerning a present ground of fear' (Goodwin § 282; cf. KG ii. 376–7).

έγκάθηναι: Lit. 'sit among', i.e. 'lurk' (V. 1114) or 'lie in wait' (Aeschin. 3. 206 έγκαθήμενοι καὶ ἐνεδρεύοντες ('lurking and waiting in ambush'); S ε 67; cf. Hsch. ε 2854). LSJ s.v. cites Th. 600 as a parallel, and Starkie compares Th. 184 and Ec. 98 (cf. Ec. 23), but there the vb. has its literal sense and the idea of stealthiness is imported by an adj.; Th. 688 is better.

344-6 The chorus execute a series of wild, twirling (346) dance-steps.

έκσέσεισαι χαμάζ': Sc. ὁ τρίβων; lit. '[My robe] has been shaken out to the ground', i.e. '[so hard that anything inside it has fallen] to the ground'. For χαμάζε, 341-2n.

μή μοι πρόφασιν: Sc. πάρεχε vel sim. For similar ellipses, S. Ant. 577; Alex. fr. 132. 1 with Arnott ad loc. (to whose catalogue of examples of the very similar expression 'don't [mention] X' (e.g. Nu. 84) add S. El. 369; E. Ion 1331; and Archestr. fr. 35. 4, showing that
the idiom is not restricted to comedy); KG i. 329–30. For the noun, the sense of which ranges in comedy from

'excuse' to 'pretext' to 'cause', Pearson, TAPA 82 (1952) 205–23; TAPA 103 (1972) 381–94; Arnott on Alex. fr. 132. 1 (with further bibliography).

tὸ βέλος: Properly a missile, although the word is used of a sword at E. El. 1217 (cf. S. Ai. 658) and of an ax at E. El. 1159–60.

ὡς ... γε: 108n., 326–7n.

ἀμα τῇ στροφῇ: 'together with my turning', i.e. 'as I turn about'. For twirling dance-steps, V. 1516–37 with MacDowell ad loc.; cf. Pax 864.

347-9 ἐμέλλετ' ἁρα + fut. indic. denotes 'that the predestination of an event is realised ex post facto' (GP 36), and the tone is thus triumphant: 'You really had no choice but to ...'. Cf. Nu. 1301; V. 460; Ra. 268; Pl. 102-3. d's ἀνασείεν ('shake up [and down]', as if the chorus' shouts were weapons brandished angrily; cf. Gomme–Sandbach on Men. Epitr. 458), which also requires the acc., will therefore not do, and with most modern editors I print Dobree's πάντως ἀνήσειν (τής) βοῆς ('emendatio palmaris' van Leeuwen). The paradosis reflects the influence of ἐκσέσειται, σειόμενον, σειστός in the immediately preceding lines. Cf. Dover, G&G 295 (σειστός in 346 means 'pendant' and refers to the way the chorus' robes come to hang in front of them); Borthwick, Mnemosyne IV. 20 (1967) 409–11 (an allusion to the vocabulary of dicing); Gil, MCr 18 (1983) 78–80 (ὁδε in 346 is a reference to the theatrical phallus); A. L. Boegehold, When a Gesture was Expected (Princeton, 1999) 76–7 (the shaking is equivalent to a curse). For ἀνίημι + gen. meaning 'leave off', let go of', e.g. V. 574; Pax 318 τῆς βοῆς ἀνήσετε ('leave off your shouting!'); Ra. 700; contrast the use of the vb. + acc. to mean 'send up' et sim. (e.g. Ra. 1462; fr. 676; Cratin. fr. 172). πάντως simply intensifies the vb.; 'at all events, whatever happens' (e.g. 956; Nu. 1352 with Dover ad loc.; V. 603; Ra. 262).

ὀλίγου: 'nearly'; cf. 381; KG i. 204. If a stop is placed at the end of 347 (as seems necessary), τ' (dS) will not do, and I print Elmsley's γ' (GP 127).

ἀνθράκες Παρνήθιοι: Parnes is the mountain range north of Athens that divides Attika from Boitia; Acharnai (177n.) lay among its foothills. For charcoal produced on Mt. Parnes, Euphan. fr. 2 (from Πύραυνος ('Pan of Coals')) with K–A ad loc. RGE's Παρνάσιοι reflects an early scribe's confusion with Delphi's much more famous Mt. Parnassos and requires emendation. Dover, G&G 295–6, defends Act's Παρνάσιοι (not the expected form of the adj.; cf. St. Byz. p. 506. 19) by comparing the equally unexpected Φυλάσιος from Φυλή at 1028, arguing that Ar. may have wanted to coin a comic demotic for the personified λάρκος
('transport basket'). As the humour throughout the scene (and in 349 in particular) depends on the basket being an Acharnian, this seems unlikely, and I print Bentley's regularizing Παρνήθιοι. For Παρνάσιος as a variant for Παρνάσσιος, e.g. Nu. 603; Ra. 1057 (where Bentley not implausibly suggested Παρνήθων) with Dover ad loc.; Mastronarde on E. Ph. 207. The inscriptiveal evidence is ambiguous (Threatte i. 525).

καὶ ταῦτα: 'and ... at

that!' (167–8n.).


350–1 ὑπὸ τοῦ δέους ... μοι ... / ... ἐνετίλησεν: τιλάω is not merely 'shit' but more precisely 'have a loose, diarrhoeic discharge' (Av. 1117 (of birds); Ra. 366 with Dover ad loc.; Ec. 330; Hippon. fr. 73. 3 ὠμιέζε δ' ἄμα καὶ χολήν ἐτίλησεν ('he pissed blood and ran bile from his arse'); cf. Nu. 411 τῷφαλμῷ μου προσετίλησεν ('it splattered juice into my eyes'); Av. 1054; Hippon. fr. 88. 2), lending more point to the comparison to squid-ink. Defecating from terror is a common Aristophanic motif (Nu. 293–5; V. 625–7; Pax 173–6, 241, 1175–6; Av. 65–8; Ra. 308, 479–85; Ec. 1060–2). For ὑπὸ + gen. designating an emotion felt by the agent that causes him to act in some way, 581 ὑπὸ τοῦ δέους*; Poultney 195. For the postponement of δέ after a combination of prep., art., and substantive, GP 186.

τῆς μαρίλης ... συχνήν: 'a lot of charcoal dust'; in Attic the quantitative adj. takes on the gender and number of the substantive that modifies it (KG i. 279–80). μαρίλη must here be 'charcoal dust' (ΣREF; Hippon. fr. 61. 1; Hsch. μ 284; S μ 196, citing Cratin. fr. 277; Pearson on S. fr. 1067; cf. 609 with n.; Hippon. frr. 78. 9; 184; Poll. x. 111), although the word could apparently also be used of one portion of the residue left when charcoal was burned for fuel (ΖREF; Hpt. Mul. viii. 284. 18–19, where a distinction is drawn between τῶν άνθράκων οἱ ἁδροί ('chunk charcoal'), on the one hand, and σποδιά ('ash') and μαρίλη, on the other; cf. S. fr. 314. 40 (conjectural)).

σηπία: The cuttlefish (Sepia officinalis) discharges dark ink (θόλος) when threatened in order to confuse its enemy and escape (cf. Arist. HA 621b28–622a1; Opp. H. 3. 156–65), just as the λάρκος ('transport basket') has allegedly done with its black charcoal dust here, and the Boiotians supposedly called the creature οπιστότιλα ('backward-squirter' vel sim.) (Stratt. fr. 49. 2–3). Cf. 1040–1 n.; Keller ii. 513–16; Thompson, Fish 231–2; Davidson 209–10.

352–6 A generalizing (note ὡςτε + infin. (KG ii. 501)) gnomic explanation (γάρ) of how it is that the chorus' behaviour can be described as 'perverse' (cf. 349), supported by
specific contrast with Dik.'s utterly equitable willingness to make his speech standing over a butcher's block (cf. 317-18).

ὀμφάκιαν: Lit. 'unripe' (normally of fruit, especially grapes (e.g. Epich. fr. 239)) and so by extension 'harsh, sour' (thus Hsch. o 836); cf. V. 1082 θυμόν οξίνην ('vinegary wrath'); Pl. Com. fr. 31 καὶ τὰς ὀφρῦς σχάσασθε καὶ τὰς ὀμφάκας ('Relax your brows and your sour looks!') ap. 2<sup>REG</sup>; adesp. com. fr. 633 ὀμφάκας βλέπειν ('to give a sour look' (cf. 253–4n.)).

θυμόν: Here probably 'wrath' (contrast 450 with n.), as regularly in Ar. (e.g. Nu. 1369; V. 383), the hero's point being that, although a certain amount of anger is understandable and expected in a situation such as this, utterly unreasonable anger is not.

βάλλειν καὶ βοᾶν κτλ.: A tricolon crescendo, which by its structure places particular emphasis on its third (key) element, the chorus' absolute refusal to listen to Dik.'s arguments. Note the imperfective infinitives, 'to keep on throwing stones and shouting and refusing to listen'.

μηδὲν ἴσον ἴσῳ φέρον: Lit. 'nothing bearing equal with equal', i.e. 'nothing mixed half-and-half' and so by extension 'balanced, equitable'. The image is borrowed from the symposium, where wine was routinely mixed with an equal amount of water (Pl. 1132; Cratin. frr. 196; 299. 2; Archipp. fr. 2; Stratt. frr. 23. 2; 64. 2; Philetaer. fr. 1. 1; Aristoph. fr. 13. 3; Alex. frr. 59; 232. 2; 246. 4; Sophil. fr. 4. 1; Xenarch. fr. 9; Timocl. fr. 22. 1; adesp. com. fr. 101. 12; cf. 73–5n.), although the exact proportions might vary depending on the strength of the wine and how drunk one wanted to get (e.g. Eq. 1187-8; Pherecr. fr. 76; Ephipp. fr. 11; Alc. fr. 346. 4). For φέρω used of the ability of wine to 'support' various admixtures of water, Eq. 1188; Cratin. frr. 195. 3; 196. 355 ~ 318 ὑπὲρ ἐπιξήνου θελήσω τὴν κεφαλήν ἕχων λέγειν (where see n.), although the word-order now emphasizes Dik.'s readiness to cooperate and compromise (ἐμοῦ 'θέλοντος) rather than the precise terms of his offer.

ὑπὲρ Λακεδαιμονίων is to be taken with ὀσ' ἂν λέγω. The repetition of ὑπὲρ is awkward, but Meineke's περὶ Λακεδαιμονίων will not do, for Dik. is proposing to speak not just 'about the Spartans' (cf. Eq. 1008) but on their behalf (esp. 316, 369, 482).

357 Not obviously paratragic, although the absence of any resolution or colloquial vocabulary is striking, as is the fact that the verse lacks any organic connection to what precedes it.

καίτοι ... γε: GP 150, 564; cf. 611; Slings and Jacquinod, in NAGP 122–5, 131-49, respectively.
358–65 ~ 385–92 Dochmiacs (which (1) regularly signal high emotion, in this case impatient anger (Parker 65–9); cf. 489–96; and (2) are typical of tragedy), followed by iambic trimeters. Cf. metr. Σ\textsuperscript{er}\textsuperscript{2}; White § 467; Prato 12–13; Zimmermann ii. 111–12. iii. 3–4; Parker 132–4.

Metrical Analysis:

(1) 358–63 ~ 385–90
\[\begin{array}{c}
\text{358–63} \\
\text{385–90}
\end{array}\]

(2) ~ 364 ~ 391
\[\begin{array}{c}
\text{364} \\
\text{391}
\end{array}\]

(3) 365 ~ 392
\[\begin{array}{c}
\text{365} \\
\text{392}
\end{array}\]

(1) metr. Σ\textsuperscript{er}\textsuperscript{2} analyses this as two dochmiac dimeters followed by three metra, but this divides words and must be incorrect. The traditional division into six verses reflects ds division of metr. Σ's second dimer between two manuscript lines (359–60), with the same scheme artificially imposed on 385–90. LAIds τοῦπίξηνον in 358 represents an attempt to create precise responion by Triklinios, who mistakenly scanned the first syllable in τεχνάζεις in 385 as long. (τὸν πίξηνον in p is a misguided correction by a scribe who took the reading in his exemplar for the seemingly nonsensical τοῦ πιξηνον.) So too Triklinios' εἵνεκα for Rac's ἕνεκα in 387 reflects his belief that τλ creates position in σχέτλιε in 360. The order of the words in 362 was garbled in the common ancestor of ct (πόθος γὰρ πάνυ ἐμέ γε c (unmetrical) ), and Triklinios emended to πόθος γάρ πάνυ με.

358–65 A simple ring-structure: (A) Bring your butcher's block out and make your speech (359–61), (B) for I'm eager to hear it (362–3); (A) so just as you proposed, bring your butcher's block out and make your speech (364–5). Somewhere in the course of these lines Dik. exits into the house, taking the sword and transport basket with him.

358–63 τί οὖν οὐ (or simply τί οὖ) + pres. indic. is equivalent to an imper., 'why then don't you ...?', i.e. 'please do ...!' (e.g. Eq. 1207; Av. 149; Lys. 1103; Pl. Com. fr. 71. 2; cf. 592 with n.; KG i. 165–6; Rijksbaron 32–3).

Θύραζ is Triklinios's correction of Rac's unmetrical θύραζε. A poetic form (e.g. 825, 1222; Nu. 1384; V. 117; Eup. fr. 172. 13, 15; H. ll. 18. 416; Od. 16. 276; Hes. Op. 97; Thgn. 468; E. Or. 604), first in prose in Aristotle.
ὅ τι ποτ’ … τὸ μέγα τούτ’ ἔχεις: ‘whatever this great thing [is that] you have got’, i.e. ‘this great argument you have, whatever it may be’; internal acc. with λέγεις.

wód σχέτλιε: Abusive (‘you bastard!’), as at Ra. 116, 1049, 1476.

πάνυ γὰρ κτλ.: ‘a great longing possesses me [to know] what you intend [to say]’. πάνυ does not normally modify substantives, but ἐμὲ γε πόθος ... ἔχει is equivalent to ἐγὼ ποθῶ (Thesleff § 74).

364-5 ἡπερ: ‘in which [way]’; cf. 730.

τήν δίκην: ‘your trial’; cf. 317–18n. The image is picked up in the reference to jurymen in 375–6 and the description of the poet’s clash with Kleon before the Council in 377–82.

διωρίσω: ‘fix, prescribe’.

ἐγχείρει λέγειν: LSJ s.v. implies that ἐγχειρέω + infin. (here ‘set about … -ing’) is attested first in 4th-c. prose, but this is the standard construction of the vb. in Ar. (also Nu. 476; Th. 807; Pl. 717; with dat. at Th. 777).

366–9 Cf. 481–8 with 370–480n. Dik. emerges from his house carrying a butcher's block, which he sets down before his door.

ἰδοῦ: ‘there!’ (colloquial), signalling compliance with a request or order (434, 470, 583; Stevens 35; López Eire 184–6), in this case the chorus' insistence that Dik. bring out his butcher's block before speaking (364–5). The world in this sense retains so little connection with ὁράω (‘see’) that when the point is that the person addressed should look and see what is being done, θεᾶσθε vel sim. is needed, as at Eq. 997 ἰδοὺ θέασαι*; V. 1170; S. Tr. 1079; E. HF 1131 with Wilamowitz ad loc.; Ion 190. I print the text as it was preserved in β; R's θέασαι is a careless error under the influence of ἰδο iota (originally a 2nd pers. sing. imper., ἰδο). For the right of every citizen to offer advice to the people, 45n.

οὐτοσὶ τυννουτοσί: Cf. Lys. 1087 οὐτοὶ τοιουτοί*. τυννουτοσί is ‘as small as this, so small’; exclusively Aristophanic vocabulary (also Eq. 1220; Nu. 392, 878; Th. 745; Ra. 139), although τυννός (‘small’) appears at Theoc. 24. 139; Call. fr. 471.

ἀμέλει: ‘rest assured, don’t worry’. Colloquial (López Eire 104–5); also followed by fut. indic. at e.g. Nu. 1111*; Lys. 842*, 935*; Ec. 800*; Eup. fr. 222. 1. Triklinios' ἀμέλλει is unmetrical and must represent a simple slip of the pen.
οὐκ ἐνασπιδώσομαι: 'I will not shelter myself behind a shield', i.e. 'I will not simply try to save my own skin' (for the hoplite shield and its use, 1122–3n.), although the joke also depends on the fact that Dik. will argue specifically against the war (cf. 56–8n.).

370–480 Dik.'s remarks in 366–9 leave little doubt that he is about to begin his great speech in defence of the Spartans, and his sudden hesitation (370–82) and decision to dress himself up as miserably as possible (383–4), followed by his even more abrupt announcement that he must visit Euripides (394), represent a series of narrative twists that unexpectedly interrupt the forward movement of the plot. When the hero is at last outfitted with a beggar's costume and ready to speak, therefore, his words echo what he has just finished saying here (481–7, cf. 366–9), formally marking the end of the digression.

370–6 The lack of any resolution in these lines is striking and is presumably intended to mark their particular solemnity and thoughtfulness.

370–3 καίτοι: 'Used by a speaker in pulling himself up abruptly: the sharper "but" is sometimes perhaps a better translation here than the quieter "yet" ' (GP 557); cf. 466.

πολλά is adverbial, 'greatly'.

toις τε γάρ τρόποις κτλ.: What concerns Dik. is not so much that countrymen like the chorus enjoy being flattered but what follows from that, namely, that they hate being told painful truths. At the same time, the implication is that city-men (who probably made up a majority of the external audience of the play) can be expected to be more sophisticated consumers of political rhetoric. For the contrast and conflict between urban and rural manners (generally to the direct and immediate disadvantage of representatives of the latter), e.g. Eq. 316–18; Nu. 43–55, 60–74; Pax 1185–6. τρόποι are 'manners, ways, the typical pattern of behaviour'. τε is correlative with τ' in 375; 'an exceptionally wide interval' (GP 503). For an alleged Athenian love of being flattered, 636–40, 657–8; Eq. 1115–20; cf. [X.] Ath. 1. 18.

toις τῶν ἀγροίκων οἶδα: Echoed in 375 τῶς τ' αὖ γερόντων οἶδα*.

χαίροντας modifies not τοις ... τρόποις but τῶν ἀγροίκων (hence Bothe's unnecessary χαίροντων), having been attracted into the case of αὐτούς in 372. Cf. 375–6.

έαν τις αὐτούς εὐλογῇ καὶ τὴν πόλιν: Glowing remarks about Athens and her people were doubtless a routine part of speeches by those who wished to capture the Assembly's favour; cf. 636–40.
Here, however, the point is not so much to criticize the behaviour of other individuals as to insist that Dik./'the poet' (cf. 377–82 with n.) is, by contrast, devoted only to telling the truth as a way of improving his city and will therefore offer more criticism than praise (cf. 649–51), as Kleon in particular—despite his posture of aggressively good citizenship—is allegedly unwilling to do. Cf. 656–54 with nn.; Th. ii. 65. 8–9 (praise of Perikles as someone uniquely able to criticize the people). For attacks on the city as a whole as one of the alleged features of Bab. (the play whose reception is generally taken to be in question here), 502–3, 515–16, 630–1; Introduction, Sections I, III.

ἀνήρ ἀλαζών: 167–8n.

καὶ δίκαια κάδικα: i.e. 'whether justly or not'; internal acc. with εὐλόγη, like κακὰ πολλά with εἶποι in 649. Cf. 317–18n.; Eq. 256, where Kleon/the Paphlagonian describes the city's jurymen as those οὓς ἐγὼ βόσκω κεκραγὼς καὶ δίκαια κάδικα ('whom I keep fed by screaming things just and unjust'); Nu. 99*.

374 κάνταυθα: Temporal ('and then') rather than locative ('and here'), as at e.g. Nu. 1368; S. OT 802; E. Hipp. 38; Ph. 422.

ἀπεμπολώμενοι: 'being sold off', i.e. 'betrayed; cf. Pax 633 (of the rural populace of Attika at the hands of demagogues) πωλούμενος ... οὐκ ἐμάνθανεν ('[the people] did not notice that they were being sold out'). The image is common in tragedy (e.g. A. Ch. 132; S. Ant. 1036; Ph. 978; fr. 583. 7; E. Tr. 973; Ion 1371) and gains considerable point from the fact that human beings were routinely bought and sold in the ancient Mediterranean world. For the vb., Mastronarde on E. Ph. 1228.

375–6 τῶν τ’ αὖ γερόντων οἶδα: 370–3n. The judgement of disputes was traditionally entrusted to the community's elders (e.g. H. II. 18. 503–8), and in Athens this tendency was reinforced by the practice of paying jurors three obols per day or fraction of a day (e.g. Eq. 51, 255, 800; V. 609, 690; for a full day's pay for a partial day's service, Eq. 50; V. 594–5). This was a relatively small sum for an able-bodied man but enough to attract the old, who had no military obligations to take up their time (600–1n.) and who were therefore disproportionately represented on juries (cf. Eq. 255, 977–9; V. passim).

οἶδα τὰς ψυχὰς ὅτι: 117–18n.

βλέπουσιν + infin.: 'have their eyes on', i.e. 'are intent upon', as at V. 847 τιμὰν βλέπω; Alex. fr. 102. 1–2 ὀρχεῖσθαι μόνον / βλέπουσς; Men. Epit. 398 ἄρπαξεν βλέπει; Mis. 801 Arnott ἄρπασαι βλέπων; cf. Epicr. fr. 3. 2 ὀρῶσα πίνειν κάσθειν. ξ had ψηφοδακεῖν, which is unmetrical and was emended by Triklinios to ψηφηδακεῖν. ἄσεργος ἡ δακείν ('to injure with a pebble', i.e. 'with a voting-token'; cf. MacDowell on V. 94) preserves a better version of the text, but as the idiom seems to require the pres. rather than the aor. infin.
(above), I print ψήφῳ δάκνειν. For δάκνω, 1n., 323–5n.; cf. V. 778 (also of jurors), 943; Pax 607.

377-82 Dik. slips abruptly 'out of character' and speaks as if he were him-
self the author of the play in which he is appearing, as again at 496–508; cf. 299–302 with n., 416, 442–4 with n.; Pax 173–6; Pl. Com. fr. 115; Edmunds 9–12; Introduction, Sections I, III.

ἐμαυτόν is proleptic.

ὑπὸ Κλέωνος: 'at Kleon's hands' (KG i. 522).

τὴν πέρυσι κωμῳδίαν: Most naturally taken as a reference to Aristophanes' Babylonians, performed at the City Dionysia in 426; cf. Introduction, Sections I, III.

εἰσελκύσας: For ἕλκω as a semi-technical term meaning 'bring forcibly into court', Eq. 710–11; Nu. 1004, 1218; Ec. 1056; cf. 687; V. 694; Ec. 1020, 1037. Here the procedure in question is apparently an εἰσαγγελία ('impeachment') for ἄγραφα δημόσια ἀδικήματα ('sundry crimes against the people'); cf. 502–3n.; Boule 162–71.

τὸ βουλευτήριον: The regular meeting-place for Athens' Council in this period was the Old Bouleuterion, a late 6th-c. structure located north of the Acropolis; sometime around the end of the 5th c., a New Bouleuterion was constructed near by and the old building converted into a records office and a shrine of the Mother of the Gods. The Old Bouleuterion probably featured banks of seats for the Council members around three sides; benches for the prytaneis along the fourth side; a speaker's stand or βῆμα; and a sacred hearth. A barrier known as the κιγκλίς blocked the door and kept onlookers out (Eq. 640–3). Cf. Thompson, Hesperia 6 (1937) 115–217, esp. 127–35; H. A. Thompson and R. E. Wycherley, Agora xiv (Princeton, 1972) 29–38; W. A. McDonald, The Political Meeting Places of the Greeks (Johns Hopkins University Studies in Archaeology, No. 34: Baltimore, 1943) 131–40, 159–65; J. Travlos, Pictorial Dictionary of Ancient Athens (New York, 1971) 191–5; Boule 30–5.

διέβαλλε: A quite straightforward vb. (for which, Chadwick 87–94, esp. 90–1), which sets the context and can thus be followed by a series of more extravagant images. The imperfectives stress the extended and relentless nature of Kleon's attacks: 'he made one slanderous charge after another, and kept on ... '; cf. 385–6. For Kleon as slanderer, 502; Eq. 64–5, 288, 486–7; Th. iii. 42. 2–3; cf. 630.

ψευδῆ κατεγλώττιζέ μου: 'he tongued his lies all over me.' The basic point of referring to Kleon's χλώττα is that he has engaged in shameless and deceptive rhetoric (e.g. Eq. 637–8; Nu. 424, 1058–9; Ra. 892; Denniston. CQ 21 (1927) 120), and one sense of καταγλώττιζω...
may have been 'overwhelm verbally' (cf. 160 with n., 711 κατεβόησε). But at Nu. 51 and Th. 131 καταγλωττίζω and καταγλώττισμα refer to French-kissing (cf. 1201 with n.; Eq. 352 (of Athens' treatment at Kleon's hands) ὑπὸ σοῦ ... κατεγλώττισμένη ('French-kissed by you'); MM § 369), and use of the vb. simultaneously calls up the image of an unwanted advance by a disgusting homosexual predator.

(ἐ)κυκλοβόρει: 'he matched the din of the Kykloboros', a torrent stream located somewhere near Athens, which when full produced a deafening roar; cf. Eq. 137 (of Kleon) Κυκλοβόρου φωνὴν ἐξών (with a voice like Kykloboros'); V. 1034

~ Pax 757 (of the Kleon-monster) φωνὴν δ’ εἶχεν χαράδρας δλεθρόν τετοκυίας ('and it had the voice of a torrent stream bearing destruction'); fr. 644 (probably of an orator) ἔγωγε τὸν Κυκλοβόρον κατιέναι ('I thought the Kykloboros was coming down'); Wilamowitz-Möllendorff, Hermes 17 (1882) 647–8, citing Demon FGrH 327 F 8 in an attempt to explain the name. For Kleon's loud voice—an occupational necessity for an Athenian demagogue (cf. 711)—Eq. 273–4, 286, 312 (etc.); V. 36, 596, 1228; Pax 314; O'Sullivan 115–24; cf. Halliwell 76.

(ἐ)πλυνεν: Lit. 'he gave me a washing', i.e. 'he abused me verbally' (fr. 207; Dioicl. Com. fr. 2; Men. fr. 433. 2; adesp. com. fr. 413; D. 39. 11; 58. 40; cf. Pl. 1061; Taillardat § 590).

ὥστ(ε)‎: Sc. οὕτως, '\[so much\] that ... '.

όλίγου πάνυ / ἀπωλόμην: The implication is that the poet escaped conviction by a very narrow margin of votes, although whether this is really the case or is comic exaggeration is impossible to say; cf. 630–1n. οὐκὶ ράον is 'very nearly'; cf. 2n., 347–9n.

μολυνοπραγμονούμενος: μολύνω is 'make dirty, foul' (Eq. 1286; Arist. HA 571b 18; cf. Pl. 310 ('degrade')), and μολυνοπραγμονέομαι (a hapax and probably an Aristophanic coinage) is thus 'get mixed up in filth'. For Kleon as producer or stirrer-up of muck and filth, Eq. 308–10, 864–7; Pax 753 ἀπειλὰς βορβοροθύμου ('muck-minded threats').

383–4 For the repetition of με after the πρίν-clause, Jebb on S.OC 1278–9; KG i. 660.; Handley on Men. Dysk. 805–6.

πρῶτον πρὶν λέγειν: For the construction (presumably colloquial), cf. Eq. 542, 761; Th. 380; Pl. Phd. 104c. Note the imperfective infin.; 'before I begin speaking'. 384 is identical to 436. where the verse is most likely intrusive.
ἐνσκευάσασθαί μ’ οἷον ἀθλιώτατον: Cf. Phryn. Com. fr. 39. 1 δουλικῶς ἐνσκεύασαι. οἷον ἀθλιώτατον is 'as the most wretched man possible' (in apposition to μ‘), i.e. 'so that I look as wretched as I can'. For forms of οἷος + superlative (a primarily poetic usage), e.g. Eq. 978; Pl. Ap. 23a; X. An. iv. 8. 2; cf. KG i. 27-8.

385-6 The progressive presents reflect the chorus' impatience with Dik.'s behaviour: 'Why do you go on ...?'

tsαῦτα is an internal acc. with both στρέφει and τεχνάζεις and is best translated adverbially, 'thus'; cf. Nu. 131; KG i. 309-10.

στρέφει: 'twist yourself about', i.e. 'look for a cunning way out', like a wrestler trying to escape his opponent's grasp (e.g. Pl. Ion 541e; La. 196b; Euthd. 302b; cf. Nu. 434 στρεψοδικήσαι ('twist justice'); Poliakoff 140-1). The common ancestor of ct apparently converted the word into an infìn. dependent on τεχνάζεις (c), and Triklinios, seeing that the position of τε made this impossible, emended to τί ταῦτα στρέφεις τεχνάζει τε ('why do you turn these [plans] about and devise them for yourself?'). Van Herwerden's πορίζει (cf. Ra. 880-1) for d's πορίζεις is unnecessary (V. 365, 1113; E. IA 745; Pl. Lg. 740d).

387-90 ἐμοῦ γ’ ἑνεκα: 'so far as I'm concerned, for all I care' (e.g. 958; Nu. 422; Ec. 367; Alex. fr. 115. 7; Men. Dysk. 564; S. OT 857-8; Pl. Phd).

85b; X. Cyr. iii. 2. 30).

Ἱερωνύμου: Identified by ΣREF3 and ΣREM Nu. 349 as Hieronymus son of Xenophantes (PAA 533985; TrGF 31), a dithyrambic (cf. below) and tragic poet also mocked at Nu. 348-9 for the hairiness of his body and his pederastic behaviour. The Ἱερώνυμος [Ξενοφάντου (PA 755; PAA 533980) mentioned at IG II² 1642. 16 (mid-4th c. ) is doubtless his descendant.

σκοτοδασυπυκνότριχα: A deliberately absurd compound in dithyrambic style (Pl. Cra. 409c; Arist. Rh. 1406b 1-2; Po. 1459a8-9; cf. Nu. 332-3; Pax 831; Av. 1385; Th. 324), and thus presumably intended as mockery not only of Hieronymos' appearance (above) but of his poetry.

τιν’ Ἅιδος κυνῆν: Hades' helmet (according to Apollod. i. 2. 1, given to him by the Cyclopes at the same time as they presented Zeus with thunder and lightning and Poseidon with his trident) made whoever wore it invisible, allowing him to escape his enemies (H. Il. 844–5 with Kirk ad loc.; Hes. Sc. 226–7; Pherecyd. FGrH 3 F 11; Apollod. i. 6. 2; ii. 4. 2–3; cf. Pl. R. 612b). Brunck's τιν' restores exact responsion with 363 and makes better sense than the paradoxis τιν', since the point is not that Hieronymos owns the actual helmet of Hades
but that he has something else (extraordinarily abundant facial hair or the like) that will conceal a man just as effectively; cf. Dover, EGPS 126. Ἀϊδὸς κυνήν is an echo of the epic Ἀϊδὸς κυνήν (H. II. 5. 845; cf. Hes. Sc. 227).

391-2 ἐξάνοιγε: 'lay open', i.e. 'reveal'; cf. A. Supp. 322; S. OC 515; E. Ion 1563; Men. fr. 861. 1.

μηχανὰς τὰς Σισύφου: 'your Sisyphean devices'. Sisyphos king of Ephyra is referred to already at H. II. 6. 153 as κέρδιστος … ἀνδρῶν ('most cunning of men'; cf. Hes. fr. 10. 2; Alc. fr. 38a. 5–6 Σίσυφος … / ἀνδρῶν πλείστα νοησάμενος ('Sisyphos, by far the most clever of men'), 7 πολύδιροι ('much-knowing'); Pl. O. 13. 52 πυκνότατον παλάμαις ὡς θεόν ('as shrewd in cleverness as a god')), and Thgn. 702–12 reports that he talked his way out of the Underworld and thus temporarily escaped death (cf. Alc. fr. 38a; Pherecyd. FGH 3 F 119; S. Ph. 624–5; and note the Aeschylean satyr-play title Σίσυφος … δραπέτης ('Sisyphos the Runaway')), precisely as Dik. hopes to do by means of his speech (cf. 317–18, 416–17). Sisyphos is accordingly often referred to in 5th-c. sources as the actual father of Odysseus the archliar and -deceiver (A. fr. 175; S. Ai. 189; Ph. 417; fr. 567; E. Cyc. 104; IA 524, 1362; cf. S. Ph. 625, 1311). Cf. 426–7n.; H. Od. 11. 593–600 (Sisyphos punished in the Underworld for an unspecified crime, but apparently not imagined as Laertes' rival); Aesch. 2. 42 ('Sisyphos' = 'deceiver'); LIMC vii. 1. 781–2. 392 is an adaptation of a proverb, also preserved in slightly different forms at fr. 349; Ibyc. PMGF 344; A. fr. 37; Pl. Cra. 421d; Lg. 751d; cf. E. Herac. 722–3, the general sense of which appears to be 'a crisis will not brook delay' (thus Συντ Pl. Cra. 421d, citing most of the passages listed above).

σκῆψιν: Α σκῆψις is in general a 'ground for excuse' (Cratin. fr. 253; A. Ag. 886 with................................................................. pg 176 Fraenkel ad loc.; S. El. 584; E. Med. 744; El. 29; Ion 721 with Wilamowitz ad loc.; Hel. 1064), although the technical Athenian sense 'plea of exemption' (from a legal obligation (Ec. 1027; Pl. 904; [Arist.] Ath. 56. 3; cf. Lipsius 589–90; Harrison ii. 232–6)) is perhaps to the fore, given the juridical character of the scene as a whole.

ἀγὼν οὗτος: For ἀγὼν with the specific sense 'crucial encounter' vel sim., e.g. Pax 276 with Olson ad loc.; Cratin. fr. 165; A. Pers. 405. β's ἀγών (R omits the breathing mark) is unmetrical, and the rough breathing (added by van Leeuwen, following Bentley) is needed in any case with the demonstrative pronoun. Triklinios responded to the problem with the desperate (and ungrammatical) ἂν ἀγὼν. d have εἰσ / ἐσδέξεται, but the vb. is not normally used of 'admitting' abstract objs. The Suda's προσδέξεται suggests dispute already in antiquity about the prefix and I print ἐνδέξεται (otherwise a prosaic sense of the word). Cobet's οὐχὶ δέξεται is possible but a more violent emendation.
393–4 ὥρα: More often in this sense without (ἐ)στίν (e.g. Ec. 30; E. Heracl. 288; Pl. Ap. 42a, but cf. Av. 639; Th. 1189, 1228; Ec. 285, 352; Philyll. fr. 3. 2; Herod. 6. 97–8.  R has ἄρα μοι (nonsensical and unmetrical, although ἄρα μοι would do), and Robertson (followed independently by Lloyd-Jones, CR NS 8 (1958) 14) proposed emending to ἁρμοῖ ('right now' vel sim.; cf. Pherecr. fr. 115; Pl. fr. 10; [A.] PV 615; Theoc. 4. 51; Call. frr. 274. 1; 383. 4; Lyc. 106; A.R. 1. 972 (v. l.); Persson, Eranos 20 (1921–2) 82–90), with β’s ἰδή (also the reading in the Suda) to be explained as a superlinear gloss that ousted the much less common word below it. The emendation has the virtue of raising the tone just before it is deflated with βαδιστέα (below), but R’s reading instead might be editorial patchwork after a word dropped out of the text and ἰδή is unobjectionable. Cf. Philyll. fr. 3. 2; S. Ai. 245; Pl. Prt. 361e; Beobachtungen 28–9. Handley tentatively suggests ὥρα τιν’ ἄρα καρτεράν κτλ.

καρτεράν: 'stout, valiant'; cf. 622 with n.; Homeric καρτερόθυμος (e.g. ll. 5. 277; 13. 350; Od. 21. 25).

βαδιστέα: βαδίζω is exceedingly common in comedy (e.g. 848, 1086; Pherecr. fr. 57. 2; Eub. fr. 14. 2; Alex. fr. 205. 4; Men. Epitr. 376) and is also used in related genres (Euclides fr. 1; Hermipp. iamb. fr. 4. 1; carm. pop. PMG 851 (a). 4), as well as by Plato (e.g. Prt. 310e), Xenophon (e.g. Mem. ii. 1. 11), and the orators (e.g. Is. 3. 62; D. 19. 124). The vb. is very rare in tragedy and other serious poetry (only at h.Merc. 210, 320; S. El. 1502; E.Ph. 544; Chaerem. TrGF 71 F 20; adesp. tr. fr. 177. 1), and is thus presumably colloquial.


395–403 Doorkeeper scenes are an Aristophanic stock-in-trade, with the doorkeeper routinely reflecting the character or habits of the master in some way (Olson on Pax 180; cf. ΣREG 396), in this case by making use of a 'typically Euripidean' riddling paradox (396 with n.).

395–6 παῖ παῖ. τίς οὗτος; * at Ra. 464. The door swings open and an anonymous Slave (cf. Olson (1992) 310–11; for the Slave's costume, 241n.) steps out. ΣR and the common ancestor of ct identified this character as Kephisophon (PAA 569015), who is referred to at Ra. 944, 1452–3 (cf. 1408), and fr. 596 (undated) as a poetic collaborator of Euripides and is said at anon. vita Eur. 6. 2 ~ Satyrus, Vita Eur., POxy. ix. 1176 fr. 39 cols. xii. 24–xiii. 17 to have been a household slave who seduced Euripides’ wife and to whom Euripides ultimately gave her. Euripides was apparently widely believed to have had trouble with his wife (Ra. 1045–8) and the real Kephisophon may well have contributed somehow to his later dramas (for similar phenomena among late 5th-c. comic poets, Ecphantid. test. 6; Halliwell, GRBS 30 (1989) 515–28). That Kephisophon was the source of the disruption in Euripides’ marriage is
nowhere even hinted at in the 5th-c. sources, however, and identification of a (probably free)
man first mentioned twenty years later with the anonymous character who comes on stage
15–18; Dover, Frogs, pp. 53–4; Olson (1992) 316–18. Elite Athenian households regularly had
a slave among whose duties was to watch the door (Pl. Phlb. 62c; Prt. 314c–e; X. Smp. 1.
11; D. 47. 35; Thphr. Char. 4. 9; cf. E. Tr. 492–3), and παῖ παῖ‎ ('Slave! slave!') is apparently
precisely what one shouted to get his or her attention (Nu. 132, 1145; Av. 57; Ra. 37, 464;
Men. Epitr. 1076; A. Ch. 653–4). The same phrase is used to summon one's own slave out of
the house at 1097–8, 1118–19; V. 1251; Pax 255; Av. 850: cf. V. 1307; Scott, AJP 26 (1905)
40. For questions (routinely ignored, as here, or evaded in some other way) after the visitor's
identity, Nu. 133; Pax 185–9; Av. 60; Ra. 464; Men. Epitr. 1078; A. Ch. 657. For 396, cf. Pl.
Com. fr. 182. 3 ἀτὰρ οὐ λαχὼν ὅμως ἔλαχες, ἢν νοῦν ἔχῃς‎ ('But although the lot didn't fall to
you, none the less it did, if you take my meaning').

οὐκ ἐνδοῦν ἐνδοῦν: '(simultaneously) not within and within', a typical Euripidean conundrum
(e.g. Alc. 521; Hec. 566; Tr. 1223; ITh 512; Ion 1444; Hel. 138; Ph. 272, 357; cf. Ra. 1082,
1477; E. Or. 819 with Willink ad loc.; Rau 29–30).

γνώμην: 'native wit', as at e.g. Nu. 317, 361; V. 650; Lys. 1125 οὐ κακῶς γνώμης ἔχω‎ ('I am
not lacking in wit').

397 τῶς ἐνδοῦν, εἶτ' οὐκ ἐνδοῦν;; Sc. ὄν, ... ἐστί. 'What do you mean, “Although he's
within, he's simultaneously not within”?' For πῶς used thus, with the previous speaker's
words quoted back to him in astonishment or contempt, e.g. Eq. 82; Av. 595; Lys. 496.

521, 1038, 1228; Ra. 672; Men. Asp. 387). i.e. 'That's absolutely right!'

ὦ γέρον: A more or less neutral form of address (also at Nu. 746*; V. 1417*; Pax 860; Th.
63*), neither ostentatiously respectful ('aged sir') nor necessarily abusive ('geezer'); cf.
Dickey 82–4.

398–400 For the idea that poets 'assemble' material from outside sources as a basic part
of the compositional process, Pax 827–31 (dithyramb); Ra. 841 (Euripides), 849 (Euripides),
1296–7 (Aeschylus). The νοῦς (like Engl. 'mind' or 'attention') is routinely conceived as
a thing that can wander or be sent off in various directions (e.g. V. 93; Pax 669 with Olson
ad loc.; Ec. 156; TimoCl. Com. fr. 6. 5–7; Alex. fr. 279. 4; S. Ant. 561–2; E. Ion 251; Ph. 1418;
ἐπύλλια: A disparaging comic diminutive form of ἐπος, 'little passages of verse'; cf. 656–8n.; Neil on Eq. 222–4; Leumann, Glotta 32 (1952) 214–16. Attested elsewhere in the classical period only at Pax 532; Ra. 942 (both also of Euripidean poetry); cf. 444 ῥηματίοις (of Dik.'s Telephos-speech); Denniston, CQ 21 (1927) 116.

ἄναβάδην (cf. 410 ἄναβάδην ποεῖς*) is attested elsewhere before the 1st/2nd c. CE only at Pl. 1123 νυνὶ δὲ πεινῶν ἀναβάδην ἀναπαύομαι, where it clearly means 'with my feet up'; Sommerstein's assertion that 'elsewhere (e.g. Pl. 1123) ἄναβάδην always means' this is thus somewhat misleading. ΣR 399 ~ S α 1796 appears uncertain as to whether the sense here is 'with his feet up' or 'upstairs' (as ΣSr 398 (cf. Hsch. α 4185) believes). Pace LSJ s.v., Poll. iii. 90 (cf. vi. 175) simply cites the phrase ἄναβάδην καθήμενος / καθίζειν ('sitting/to sit ἄναβάδην') without offering a gloss. καταβάδην in 411 is a hapax legomenon, which (once again, pace LSJ s.v.) does not prove that it is an Aristophanic coinage. Eur.'s words at 407–9 might conceivably be spoken from a window (i.e. an 'upper floor'; cf. V. 379–80; Ec. 962–3), in which case καταβαίνειν in 409 will have to mean 'to come downstairs' and the point of Dik.'s remark about the tragic poet's telling fondness for beggars must be that people who habitually climb ladders run a risk of falling down (cf. Lys. 1. 9) and shattering their legs (cf. 427 with n.), thus becoming χωλός ('crippled'; cf. Pax 146–8). The use of ἄναβάδην at Pl. 1123, however, combined with the parallel scene with the tragic playwright Agathon at Th. 95–265, leaves little doubt that Eur. enters at 410 reclining on a couch 'with his feet up'.

τραγῳδίαν: The earliest attestation of the word.

400-1 Addressed to the world at large.

τρισμακάρι: 'Three times' is 'utterly' (cf. 1024 τρισκακόδαιμον; Ec. 1129 τρισόλβιε), doubtless with some magical background (cf. A. Th. 745–9); here the tone is sarcastic. τρισαμακάριος (a metri gratia variant of the epic τρίσμακαρ; cf. τρισμακαρίτης at Antiph. fr. 166. 8) is common in Ar. (Nu. 166; V. 1293; Av. 1273, 1707) but attested elsewhere in the classical period only at Philem. fr. 96. 1.

ὁ(τε): Causal, 'seeing that' (e.g. 535; Eq. 1112; Nu. 7; V. 121; cf. 647; LSJ s.v. B; López Eire 198).

οὐτωσί is Triklinios' correction of α's οὕτωσι and is obviously correct. R has σοφῶς ύποκρίνεται, whereas β had σαφῶς ἀπεκρίνατο. Either would do, and the question is whether Dik. is referring to the Slave's initial reply (in which case σοφῶς ('wisely') followed by a form of ἀποκρίνομαι ('answer') is wanted) or to his glossing of that remark in 398–400 (in which case σαφῶς ('clearly') followed by a form of ύποκρίνομαι ('interpret'; cf. V. 53) is wanted). The former
possibility is to be preferred, since on the Aristophanic view of things σοφία ('wisdom') is what a poet strives after (Dover, *Frogs*, pp. 12–14; Olson on *Pax* 700–1; cf. 445 with n.) and the larger point is that the Slave is aping his master's manners—or at least his aspirations; cf. 395–403n. I therefore print σοφῶς ἀπεκρίνατο.

402–3 ἐκκάλεσον αὐτόν: Addressed to the Slave (contrast 400–1); the asyndeton marks abrupt movement to an entirely new thought (KG ii. 346). The intrusive ἀλλ' before ἐκκάλεσον in R reflects the influence of the repetition of the word in the rest of the line.

ἀλλ' ἀδύνατον. ἀλλ' ὅμως: * at 408. ἀλλ' ὅμως is 'But none the less [it must be done]'; cf. 408, 956*; *Lys.* 144; *E. Med.* 501; *Hec.* 843; *Ba.* 1027; *Pl. Prm.* 137a. The move from potential opt. (I wouldn't go away, [even if you did refuse to call him out!]) to fut. indic. (I'm going to knock on the door) marks the point at which the Slave steps inside the house and shuts the door in Dik.'s face, throwing the hero back on his own resources. Dik. steps up to the door and pounds on it with his fist.

404 Iambic dimeter. Bentley (followed by van Leeuwen, who also accepted Dobree's expulsion of 408) proposed using 407 (iambic monometer) to fill out the line, but the added words would sit oddly here and no change is called for. For a partial line in a similar context, *Nu.* 222.

Εὐριπίδιον: A wheedling diminutive, 'my dear Euripides'; cf. 475; *Eq.* 726; *Nu.* 80, 222–3; *Pax* 382; Petersen 174–6; Lópe Eire 138–9. Similar forms (but with a different tone) at 872, 1036, 1207.

405–6 ὑπάκουσον, εἴπερ πώποτ' ἀνθρώπων τινί: A parody of a typical prayer-formula, in which the speaker asks the divinity to heed (ὑπακούω) his words 'if ever' he or she has done so in the past; cf. *Eq.* 591–4; *Nu.* 356–7; *Th.* 1157–8; Kleinknecht 79–80; S. Pulleyn, *Prayer in Greek Religion* (Oxford Classical Monographs: Oxford, 1997) 31–8, 65–6. Here the joke is that Dik. intends the vb. to mean 'answer the door' (e.g. *Pl. Cri.* 43a). The common ancestor of ct apparently had ποτ' (unmetrical) in place of *Ra*'s πώποτ', and Triklinios emended to δήποτ'. Dik. (anonymous up to this point; cf. Olson (1992) 306–9) identifies himself by two of the three tokens normally used by a male Athenian: his own name, his father's name (omitted here), and his demotic; cf. *Nu.* 134; *Pax* 185–7; [Arist.] *Ath.* 21. 4 with Rhodes ad loc. The word Δικαιόπολις is attested outside this play only at *Pi. P.* 8. 22, where it is an adj. describing Aigina and seems to mean 'well-governed. Bailey 236–8, accordingly argued that the hero's name is an allusion to Ar.'s own place of residence (652–4 with n.), a brilliant if generally unappreciated suggestion undercut neither by the poet's membership in the deme Kydathenaion (Introduction. Section I; for individuals residing...
outside their deme, common phenomenon, Traill 73–4) rather than Cholleidai (below),
nor by the fact that much of the original audience may have missed the point. Bowie, JHS
unable to understand), proposed instead that the name 'Dikaiopolis' is intended to make
the audience think of the comic poet Eupolis who, he posits, may also have had trouble with
Kleon on account of a play performed at the City Dionysia in 426 (cf. 377–82). This final—
crucial—point is pure speculation, as is much of the rest of Bowie's argument (cf. Parker,
JHS 111 (1991) 203–8), which is in addition badly damaged by the fact that the intrusive 'I'
that breaks into the text for the first time at 299–302 is beyond any doubt the voice of the
author of the present play rather than of one of his rivals. Indeed, if any echo of 'Eupolis'
is intended, the name 'Dikaiopolis' must be designed to suggest 'someone like Eupolis, but
whose particular interest is in proclaiming τὸ δίκαιον' (317–18n.), i.e. once again 'Ar.' (645,
655, 661–2).

χολλήδης: The deme of Cholleidai belonged to the tribe of Leontis and—despite 32–3 and
266–7, which leave little doubt that Dik. is from the country—appears from inscriptive
evidence to have belonged to its city trittys (B. D. Meritt and J. S. Traill, Agora xv (Princeton,
100 (who dissents, but whose reading of the Aristophanic evidence is somewhat garbled)).
The name must thus be chosen for a deliberate reason and ΣΕΓ suggests that it is a pun on
χωλός, 'lame', although Eur.'s alleged fondness for crippled characters (411, 427, 429) has
not yet been explicitly referred to; perhaps an awareness of it could be taken for granted. For
the spelling (probably the correct form for this period; d's Χολλίδης is an itacism), Threatte i.
374; ii. 740.

407 Iambic monometer. Eur. speaks from backstage (as again in 408, 409).

άλλ' οὖ σχολή: Sc. μοι, 'But I'm busy' (409; Nu. 221; E. fr. 563. 1; Pl. Phdr. 227b, 229e; Prt.
314d).

408–9 ἐκκυκλήθητι ... / ... ἐκκυκλήσομαι: This passage and Th. 96, 265 (the entrance
and exit of another tragic poet, Agathon) are the strongest direct evidence for the use of an
ekkuklema ('theatrical trolley') to represent interior scenes in late 5th-c. tragedy (at e.g. S.
Ai. 344–53; E. Hipp. 808–10 with Barrett on 811; HF 1029–38; cf. Eq. 1249; Olson, Peace, pp.
xliv–xlvi). α had the scriptio plena ἐκκυκλήθητι (Rc; cf. ἐκκυκλήσει τι ΓΕ; ἐγκυκλήσει τι Α);
corrected by Triklinios.

άλλ' ἀδύνατον. άλλ' ὃμως: 402*-3n.

άλλ' at the beginning of 409 marks grudging assent; 'Well, all right ... ' (GP 16; contrast the
very different tone at 1232).
καταβαίνειν δ’ οὐ σχολῆ: 398-400n., 407n.

410-79 Throughout this scene, Eur. speaks in tragic style and uses tragic vocabulary, as (at least on the logic of comedy) befits a tragic poet. Cf. Rau 30-6.

410-15 The omission of 411 in a, with 414 inserted in its place, is most economically explained on the thesis that (1) the eye of the scribe of the exemplar leapt from ποεῖς at the end of 410 to the same word at the end of 413, so that he omitted 411-13; (2) he attempted to correct the error by adding the verses he had left out in the margin, but omitted 411 as a result of the homoioteleuton of that verse and 410, and also failed to mark effectively where 412-13 were to be inserted; (3) and subsequent copyists therefore inserted 412-13 after 414 rather than before it, so that the lines stand in the order 410, 414, 412-13, 415.

410-11 The door swings open and Eur. is pushed out on the ekkuklema (408-9n.). He is dressed in rags (412-13) and surrounded by a jumble of stage-props (438-9, 448, 453, 458-9, 462-5, 469), including several heaps of tattered, dirty clothes (418-19 with n., 431-3); cf. Macleod, ZPE 15 (1974) 221-2 (who offers the fanciful suggestion that the rags are actually rolled up in bundles resembling scrolls). A mute slave follows him on stage (432).

λέλακας: λάσκω (cf. Björgck 280-5) is common in tragedy (e.g. A. Ag. 865; S. Tr. 824; E. Andr. 671; [A.] PV 406) but occurs in Ar. only in paratragedy (as here; Ra. 97 (where the reference is to a tragic poet); Pl. 39 = adesp. tr. fr. 61a) amd lyric (1046), and in the exchange between Hermes and Trygaios at Pax 381-4 (a complicated joke, most likely with obscene undertones).

ἀναβάδην … / … καταβάδην: 398-400n.

έξόν: Sc. σοι τοῦτο ποιεῖν. For the acc. absolute, 1182-3 with 1182-5n.; KG ii. 87-8.

οὐκ ἐτὸς χωλοὺς ποεῖς: Cf. 413 οὐκ ἐτὸς πτωχοὺς ποεῖς*. οὐκ ἐτός is 'it's no wonder that ...'; elsewhere only in comedy (e.g. Av. 915; Lys. 138; Pl. 404; Philetaer. fr. 5. 2; Anaxil. fr. 29. 1) and Plato (R. 414e, 568a), and thus presumably colloquial. For Eur.'s alleged overfondness for crippled characters, 406n., 426-9; Pax 146-8; Ra. 846 χωλοποιόν ('cripple-maker'); cf. 1190n.; Th. 22-4 with Austin, Dodone 19. 2 (1990) 12. LSJ s. ποιέω A. I. 4. b ought to include a reference to this passage (no other uses of the vb. + acc. in this sense cited before Plato).

412-13 For Euripides' tendency to dress heroic characters in rags as a means of evoking pathos (cf. S. Ph. 273-4), Ra. 842 πτωχοποιέ καὶ ράκιουραρραπτάδη ('beggar-maker and rag-stitcher'), 1063-4, and cf. among the later plays E. El. 184-5; Hel. 420-4, with the parody at Th. 910. For the idea that a poet's personal style has a direct influence on what he writes,
Th. 148–70 with Sommerstein on 149–50 (arguing that the theory was popular). There is no reason to think that the historical Euripides actually dressed ‘below his station’, especially given the lack of any reference to this in Th. For ‘rags’ as the clothing of the poor, Pax 740 with Olson ad loc.; Ra. 1066; Pl. 540, 842–6.

ἀτάρ marks a break in the thought or a sudden change of topic; probably colloquial in tone (GP 51–3; Stevens 44–5; López Eire 131; cf. 44, 448, 513, 782).

tὰ ράκι: Petersen 95–6. For the use of diminutives throughout the begging scene, Petersen 163; Dover on Nu. 92. The elided tribrach in the thesis of the third-foot anapaest (i.e. in ράκι) can be defended only by reference to Pax 185, but no compelling alternative to the paradox has been proposed.

ἔχεις: ‘have [on], wear’ (cf. 427, 845; LSJ s.v. A. II. 3).

ἔσθητ’ ἐλεινήν: In apposition to τὰ ράκι ἐκ τραγῳδίας. Perhaps an allusion to a well-known tragic line; note the lack of resolution. d’s ἐλεινός (the epic form of the adj. (e.g. H. II. 23. 110) and ubiquitous in MSS) scans but ought almost certainly to be emended (with Porson) to a form of the Attic ἐλεινός (metrically guaranteed at Ra. 1063; S. Ph. 1130; cf. Eup. fr. 27), as also at e.g. S. OT 672; E. Hel. 992; Men. Sam. 371.

οὐκ έτός πτωχοὺς ποεῖς: Cf. 411 with n.

414–79 For a very similar (although considerably shorter) scene, Th. 218–20, 249–65.

414–15 ἀλλ’ ἀντιβολῶ ... σ’: Cf. 582 (line-initial). ἀντιβολῶ in the sense ‘beseech, implore' occurs only in comedy (e.g. 431; V. 571; Pl. Com. fr. 189. 3; Mnesim. fr. 3. 1; Men. Mis. 295) and late 5th- and 4th-c. prose (e.g. [X.] Ath. 1. 18; Lys. 6. 55; [Pl.] Erx. 398e; Is. 2. 2; D. 21. 206), and must be colloquial; cf. López Eire 58–9.

πρὸς τῶν γονάτων: In the traditional act of ἱκετεία, the suppliant knelt before the person from whom protection or a favour was being sought and touched his or her knees (e.g. H. Od. 7. 142; cf. E. Ph. 1622; Or. 1414–15), but Dik. merely pronounces the usual verbal formula without actually abasing himself (cf. Eq. 1298; Pax 1113). Cf. Gould, JHS 93 (1973) 74–103, esp. 75–7.

ῥάκιόν τι τοῦ παλαιοῦ δράματος: Dik. knows exactly which play he is referring to, although he is momentarily unable to recall the hero’s name (420–31), and Bergk’s τοῦ (‘from some old play of yours’) will therefore not do. Despite the repeated glancing allusions to Tel. in the preceding scene (esp. 317–18, 329–32), on the other hand, nothing said so far has made it unequivocably clear to the external audience precisely whose rags Dik. is after.
The exchange that follows thus aggressively manipulates their expectations (cf. V. 71–88), while reminding them of just how many loquacious, ragged heroes Eur. has put on stage over the last few decades. Of the plays referred to in 418–30, *Cretan Women* (432–4n.) and *Tel.* are known to have been performed in 438 BCE, *Philoktetes* (424–5n.) in 431. Neither date is particularly early in Eur.’s career (which began in 455), and παλαιός is presumably not intended to draw a distinction between the tragedian's earlier and later work, but means something like 'performed at a previous festival' (cf. *IG II²* 2318. 202, 317; 2320. 2 (where either sense of the word would do)).

416 As already at 377–82 and again at 442–4 (where see n.), the actor speaks momentarily 'out of character' and refers to the Acharnians as 'the chorus'.

δεῖ γάρ με λέξαι: Cf. 440 δεῖ γάρ με δόξαι*. The 1st aor. of λέγω (in the sense ‘say’) is primarily poetic (e.g. 1057; *Eq.* 1301; Anacr. *PMG* 402(c). 2; A. *Eu.* 310); cf. Threatte ii. 529–30.

ρῆσιν

μακράν: ‘a long speech’ (Dover on *Nu.* 1371), referring forward to 497–556; despite Σ* (followed by modern commentators), not obviously intended as an oblique reference to the allegedly consistent longwindedness of Euripidean characters.

417 A pres. general condition, which serves to clarify the situation for someone unacquainted with it rather than to express concern about what is actually likely to happen (cf. 443–4), as a fut. more vivid condition (which would require a fut. in the apodosis) would have done.

αὕτη: i.e. the ρῆσις (416).

κακῶς: i.e. unpersuasively; contrast 503.

φέρει: a have φέρῃ via assimilation to the mood of λέξω.

418–19 τὰ ποία τρύχη: 'Which tatters in particular?' (cf. 963 with n.; *Nu.* 1233 with Dover on *Ra.* 529; *Ec.* 646). τρύχος is a very rare word, attested elsewhere before Arist. *Mete.* 371ᵃ 28 only in tragedy (S. fr. 777; *E. El.* 185, 501; *Ph.* 325; cf. E. *Tr.* 496), although Hippokrates has τρύχιον (Art. iv. 206. 20; *Mul.* viii. 90. 7).

μῶν: 328–30n.
Οἰνεὺς κτλ.: Oineus was king of Kalydon and father (by Althaia) of Meleager and (by Periboia) of Tydeus. Tydeus murdered a member of the family and was driven into exile in Thebes, where he married a daughter of King Adrastos and ultimately joined Polyneikes' ill-fated expedition against Thebes. In his absence, Oineus was deposed from the kingship by the sons of his brother Agrios. Eur.'s play (frr. 558–70; undated except for the terminus ante quem provided by the reference to it here) began with the return of Tydeus' son Diomedes to Kalydon after he and the other Epigoni had destroyed Thebes (E. frr. 558–9). Diomedes first learned at second hand of the humiliations Oineus had suffered (E. fr. 562) and then met the old man himself (E. fr. 565), and ultimately contrived to drive out Agrios and either restored his grandfather to the throne or took him off into exile. Cf. Webster 113. Ar. quotes a line from the Oineus at Ra. 72 (= E. fr. 565. 2; cf. 471–2n.) and the play apparently served as the model for Pacuvius' Periboia and Accius' Diomedes. For the extensive cycle of stories associated with Oineus and his family, H. Il. 2. 641–2; 6. 216–23; 9. 533–99; 14. 113–25 with Janko on 14. 115–20; Hes. fr. 10a; Asius fr. 7; Pherecyd. FGrH 3 F 122; adesp. tr. fr. 625; Apollodor. i. 7. 10–8. 6; LIMC vii. i. 915. Philokles (TrGF 24 ante F 1), Ion (TrGF 19 F 36–41b), and perhaps Sophocles (fr. 470 = adesp. tr. fr. 327c) also wrote plays entitled Oineus. For Oineus as the archetypal unfortunate old man in tragedy, Timocl. fr. 6. 16.

όδι: Eur. makes a gesture, more likely toward one of the heaps of rags that surround him than toward a theatrical mask (Σ; cf. 427 Βελλεροφόντης ... οὕτως ('Bellerophon here').

dύσποτμος γεραιός: The use of a series of adjs. in asyndeton is a poetic mannerism (KG ii. 341–2; Hopkinson on Call. Cer. 67). δύσποτμος is elsewhere in the classical period exclusively tragic vocabulary (e.g. A. Supp. 306; S. OT 1068; E. HF 451; Tr. 290 (corrupt); [A.] PV 119; adesp. tr. fr. 325. 2). γεραιός is poetic vocabulary (e.g. H. Il. 1. 35; Od. 3. 373; Tyrt. fr. 10. 20; Pl. N. 4. 89; Timoth. PMG 791. 214), particularly common in the tragedians (e.g. A. Supp. 480; S. OT 9; E. Tr. 528; adesp. tr. fr. 653. 58). For the superlative (like the comparative, found occasionally in prose), 286 with n.

ήγωνίζετο: As if the character himself rather than the poet (cf. 140*) had competed in the festival; cf. Th. 1059–61.

420–2 ἦν: The impf. is used idiomatically (commonly with ἄρα) of a fact just now recognized as such, in this case that the rags Dik. wants are not those of Oineus. Cf. Av. 280, 507; Goodwin § 39.

τὰ τοῦ τυφλοῦ Φοίνικος: According to the version of his story preserved at H. Il. 9. 447–95, esp. 448–56, Phoinix left his homeland under a curse after he followed his jealous mother's
bidding and seduced a concubine belonging to his father, King Amyntor of Ormenion. Σ. II. 9. 453, however, reports that Eur. (frr. 804–18; the play is undated beyond the terminus ante quem established by the reference to it here) presented Phoinix as guiltless (ἀναμάρτητον), and his version of the story appears to have resembled the Hippolytos, with the son falsely accused of sexual misconduct by a woman who originally intended to seduce him (cf. E. fr. 808); disbelieved by his father (cf. E. frr. 809–12); and in this case blinded as punishment (E. fr. 815–16; cf. Men. Sam. 498–500 with (Gomme–Sandbach on 498). At the end of the play, Peleus led Phoinix—now apparently clad in rags—off to the centaur Chiron for healing (E. fr. 817) and ultimately made him king of the Dolopians and protector of his own son, Achilles. Cf. Apollod. iii. 13. 8; Webster 84–5; LIMC (viii. 1. 984–5. Ion (TrGF 19 F 36–43) and Astydamas II (TrGF 60 F 5d) also wrote plays entitled Phoinix.

οὐ ... οὔ: Vehement denial (Ra. 1308 with Dover ad loc.; KG ii. 204–5).

Φοίνικος ἀθλιώτερος simultaneously echoes 421 Φοίνικος and 420 ἀθλιωτέρου.

423 A question addressed to the world at large (contrast 424), which interrupts what might otherwise be the monotony of a series of four unsuccessful suggestions in 418–29.

λακίδας ... πέπλων: Lit. 'rents of garments', i.e. 'rent garments'; a typical poetic periphrasis (KG i. 264; e.g. E. El. 501 τρύχει τῷδ' ἐμῶν πέπλων (lit. 'in this tatter of my garments', i.e. 'in these tattered garments of mine')). λακίς is poetic vocabulary (first at Alc. fr. 208a. 8); very common in Aeschylus (Supp. 120, 131, 904; Pers. 124, 835–6 λακίδες ... / ... ἐσθημάτων (lit. 'rents of clothing'); Ch. 28–9 ὑφασμάτων / λακίδες (lit. 'rents woven things'); cf. adesp. tr. fr. 228) but not found in either Sophocles or Euripides (although cf. E. Tr. 496–7 τρυχηρά ... / πέπλων λακίσματα ('ragged tatters of robes')). β's λακείδας may represent an early attempt to mend the metre after ποτ' ἀνήρ (ποθ' ...) was written for ποθ' ἀνήρ (ποθ' ...).

πέπλος (cf. 426 πεπλώματα; elsewhere in Ar. only of the sacred robe offered to Athena at the Panathenaia festival (Eq. 566, 1180; Av. 827; cf. Stratt. fr. 31 and probably Hermipp. fr. 5. 2)) is extremely common in tragedy in

the generic sense 'garment' (e.g. A. Ag. 233 with Fraenkel ad loc.; S. Tr. 602; E. HF 1204; adesp. tr. fr. 91).

424-5 ἄλλ' ἢ: 'Well ...?' (cf. 426*; GP 27–8; Colvin 239); his first two suggestions having been rejected (418–22), Eur. ventures yet another.

Φιλοκτήτου ... τοῦ πτωχοῦ: Philoktetes son of Poias, king of the Malians, possessed the famous bow and arrows of Herakles and was one of the original commanders of the Achaian expedition to Troy. In the course of the voyage there, he was struck on the foot by a viper on the island of Tenedos and abandoned on Lemnos after his wound failed to heal (H. II. 2. 718-
24; Cypr. arg. 50–1; S. Ph. 4–11; cf. Pl. P. 1. 55; S. fr. 699). After the deaths of Achilleus and Aias, Odysseus and/or Diomedes (in Sophocles’ play of 409 BCE, Odysseus and Neoptolemos) were sent to fetch Philoktetes to Troy (Il. Parv. arg. 6–7; Pl. P. 1. 52–3; S. Ph. 54–69; Apollod. Epit. 5. 8; D.Chr. Or. 52. 14; cf. H. II. 2. 724–5; Bacch. fr. 7), and after he was healed he killed Paris (Il. Parv. arg. 7–8; S. Ph. 1329–34, 1423–7) and ultimately returned to Greece (H. Od. 3. 190; S. Ph. 1428–30). Cf. Fiehn, RE xix (1938) 2500–9; LIMC vii. 1. 376–7. Eur.’s Philoktetes was performed in 431 along with Medea, Diktys, and the satyr-play Reapers; Eur. took third place, behind Euphorion son of Aeschylus, and Sophocles (E. Med. Hyp. II. 40–3). Much of the action of Eur.’s play (frr. 787–803) can be reconstructed with the help of Orations 52 and 59 of Dio Chrysostom, who (inter alia) implies that the hero appeared on stage dressed in the skins of animals he had killed with his bow (Or. 59. 5; cf. Or. 59. 10), having seemingly been reduced to extreme poverty by his long years of exile; cf. Olson, Hesperia 60 (1991) 269–83; C. W. Müller, RhM 135 (1992) 104–34; Philoktet: Beitrag zur Wiedergewinnung einer Tragödie des Euripides aus der Geschichte ihrer Rezeption (Beiträge zur Altertumskunde, Band 100: Stuttgart and Leipzig, 1997), esp. 11–42. Tragedies on the theme of the recovery of Philoktetes from Lemnos were also written by Aeschylus (frr. 249–57 (undated)) and perhaps Philokles (TrGF 24 F 1), and Timocl. fr. 6. 15 refers to him as an archetypal tragic cripple. Comedies entitled Philoktetes were written by Epicharmos (frr. 132–4), Strattis (frr. 44–5), and Antiphanes (fr. 218), and a fragment of an unattributed satyr play (adesp. tr. fr. 10) refers to him as well.

πολὺ πολὺ: ‘much much’; cf. Av. 539 πολύ δή πολύ δή χαλεπωτάτους λόγους; E. Alc. 442; Archestr. fr. 35. 9; López Eire 160.

πτωχιστέρου: πτωχοτέρου (Timocl. fr. 6. 10; metrically unsuitable here) is the expected form. For degrees of comparison in -ιστ-, e.g. V. 923 μονοφαγίστατον; Pax 662 μισοπορπακιστάτη; Ra. 91 λαλίστερα; Ephant. fr. 6 κακηγορίστατος; Pl. Com. fr. 58 ἀρπαγιστάτου; E. Cyc. 315 λαλίστατος; X. Mem. iii. 13. 4 ψυφαγίστατος; cf. KB i. 563–4. K–A on fr. 684 (with additional examples).

426–7 ἀλλ’ ἦ: 424*–5n.

δυσπινή ... πεπλώματα: δυσπινής (‘filthy’) is attested elsewhere before the imperial period only at S. OC 1597

δυσπινεῖς στολάς (‘filthy robes’), while πέπλωμα is otherwise exclusively tragic vocabulary (A. Th. 1039; Supp. 720; S. Tr. 613; E. Supp. 97; cf. Long 18–20, 35–46), and Nauck accordingly identified these words as adesp. tr. fr. 42. As this is paratragedy, Θέλεις rather than ἰθέλεις should be printed (198n.).
Βελλεροφόντης ... ὁ χωλός: Bellerophon of Ephrye, the grandson Sisyphos (391–2n.), who with the aid of the gods and the winged horse Pegasos defeated the Chimaera and a host of other enemies (H. II. 6. 155–99; Pi. O. 13. 60–92b); cf. LIMC vii. 1. 214–15. Euripides' play (frs. 285–312; undated except for the terminus ante quem established by the reference to it here) apparently began with Bellerophon already humbled and impoverished (E. fr. 285. 15–20; cf. H. II. 6. 200–2). After what seems to have been extended debate (e.g. E. frs. 291–2; 301; cf. Ach. 429 δεινὸς λέγειν ('a clever speaker')), he decided to fly to Heaven on Pegasos' back to confront the gods with their mismanagement of the world (esp. E. fr. 286. 5–12), but was thrown and ultimately brought on stage with his legs shattered, and carried into his house to die (cf. E. fr. 310). Cf. Pi. I. 7. 43–7; Collard, in Collard, Cropp, and Lee 98–120 (with extensive bibliography); Olson, Peace, pp. xxxii–xxxiv. The beginning of Pax (esp. 75–156) includes an elaborate parody of the play. Astydamas II also wrote a Bellerophon (TrGF 60 F 1g).

οὕτοσι: Cf. 418 ὅδι with n.

428–9 οὗ Bελλεροφόντης echoes Ἀ Bελλεροφόντης* in 427. Strictly speaking, Dik. ought to say οὑΒελλεροφόντου (cf. 420, 421, 425), but the name has been attracted into the case in which it appears in the rel. clause that closes Eur.'s question; cf. Τήλεφον (properly Τηλέφου) in Dik.'s response in 430.

ἀλλὰ ... μέν marks a contrast not with what follows but with what precedes (GP 377–8).

ἔκεϊνος is 'the man I'm thinking of', as opposed to Βελλεροφόντης ... οὕτοσι (‘Bellerophon here’; 427).

προσαιτῶν: Lit. 'begging' (cf. 452 προσαιτῶν* λιπαρῶν τ').

στωμύλος: 'chattering, jabbering'; cf. Ra. 841, 1069, 1071, 1160, 1310 (all of Eur. or his poetry or those who pay attention to it); [Pl.] Erx. 397d. The cognate vb. στωμύλλω / στωμύλλομαι is not attested in the classical period outside of Ar., but is very common there (e.g. 579; Eq. 1376; Pax 994/5; Ra. 1071; Th. 1073–4; always with negative connotations) and thus presumably colloquial. Cf. O'Sullivan 131–2.

δεινὸς λέγειν: 'a clever speaker' (KG ii. 9–10).

430–79 After he discovers whose rags Dik. wants (430), Eur. is initially quite cooperative (432–4) and in fact expresses approval of his visitor's behaviour (445). As the scene progresses, his mood gradually sours and he tells Dik. to leave in increasingly pointed terms (449, 456, 458, 460), questions his motives (454), and calls him a pest (456, 460). Dik. responds by insisting repeatedly—and thus almost by necessity in increasingly wheedling
terms—that he wants 'only one more thing' (458, 462, 468, 476–7). Only at 464, 470 does Eur. reveal that what troubles him is not just Dik.'s dogged persistence in borrowing stage-props but the fact that he is being gradually stripped of his art, which turns out to consist of ragged clothes and little else.

430–1 οἶδ' ἄνδρα, Μυσόν Τήλεφον: Cf. E. Cyc. 104 (of Odysseus) οἶδ' ἄνδρα, κρόταλον δριμύ, Σισύφου γένος. Olympiodoros on Pl. Grg. 521b identified the words Μυσόν Τήλεφον as a quotation from Tel. (E. fr. 704.1), and Nu. 921–4 (of the Unjust Argument, who is richly dressed) 'and yet previously you were a beggar, saying you were "Mysian Telephos", munching on Pandeletai opinions from a little pouch' suggests that the hero himself said the words, presumably at the moment be revealed his identity. The rest of Nauck's fr. 704 is a scholarly fantasy cobbled together from the two opening words of this verse and what Olympiodoros goes on to say. Ironically, in the 4th c. Telephos seems to have been remembered primarily for his silence (i.e. in Aeschylus' play); cf. Amphis fr. 30. 6–8; Alex. fr. 183. 3–4; Arist. Po. 146032. For E. Tel. and other Telephos-plays, Introduction, Section IV.C. Blaydes proposed punctuating οἶδ' ἄνδρα Μυσόν, Τήλεφον, but the allusion to Tel. and the parallel at E. Cyc. 104 (above) count against this.

ναι, Τήλεφον: 428–9n.

tούτου is lent emphasis by its position at the head of the line; 'this man's σπάργανα'.


μοι: In poetry, postpositives are normally allowed to stand directly after sense-pause only when the preceding word(s) is/are (a) a vocative (e.g. 454; Lys. 79; Th. 508. S. OC 1272; E. Ba. 1120) or (b) a parenthetic interjection (e.g. Eq. 461; Pax 20), as here.

τὰ σπάργανα: Lit. 'the swaddling clothes', strips of cloth in which new-born infants were wrapped (e.g. Diph. fr. 73. 3; A. Ag. 1606; Ch. 755; E. Ion 31–2); here by extension the tattered garments worn by Eur.'s Tel. (pace LSJ s.v.; cf. Jebb on S. OT 1035). Poetic vocabulary (e.g. h.Merc. 237; Pl. Pae. 20. 12; A. Ch. 529; S. OT 1035; E. HF 1267; Men. Pk. 135).


τῶν Θυεστείων ῥακῶν: Thyestes son of Pelops was seduced by Aerope, the wife of his brother Atreus. Aerope gave Thyestes Atreus' golden fleece (cf. Anaxandr. fr. 35. 10), which Thyestes used to seize the throne of Mycenae, although he lost power when Atreus was
able to exhibit an even greater wonder by causing the sun to reverse its course (Alcmaeonis fr. 6; Oinopides TrGF 41 F 10; S. fr. 738 with Pearson ad loc.; E. Or. 996–1006 with Willink on 1001–2; Pl. Plt. 268e–9a; cf. E. fr. 861; a different version of the myth implicit at E. El. 737–42). Atreus then banished Thyestes (reducing him to rags?), but later summoned him to a banquet and served him the flesh of his own children (A. Ag. 1217–22, 1583–1602; S. Ai. 1293–4; E. Or. 812–15, 1007–10). These events were most likely the subject of Eur.'s Cretan Women (frr. 460–70; cf. Webster 37–9), which must have ended with Thyestes fleeing Mycenaean in grief and horror. Cretan Women was performed in 438 BCE as part of the
tetralogy included Tel. (E. Alc. Hyp. II. 16–18), a fact Valckenaer suggested might explain why the two sets of rags are piled together here. As ΣΕ notes, the reference may just as well be to Euripides' Thyestes (frr. 391–7 (otherwise undated)), the plot of which is largely obscure although it may have provided the model for Ennius' Thyestes, in which the hero seems to have appeared on stage already polluted and disgraced and thus doubtless ill-dressed; cf. Webster 113–15; LIMC viii. 1. 20–1. Ar. parodies one of Eur.'s Thyestes-plays at fr. 478 (cf. fr. 477). Sophocles wrote at least two plays about Atreus and Thyestes (Pearson on Atreus or Mycenean Women); cf. Agatho TrGF 39 F 3.

μεταξὺ τῶν Ἰνοῖς: 'between those belonging to Ino [and here]', i.e. 'on this side of those belonging to Ino'. For the brachylogy, S. OC 290–1; Th. iii. 51. 3; Archestr. fr. 17. 1; cf. Av. 187 ἐν μέσῳ … γῆς ('between earth [and there]'). Ino (mentioned first at H. Od. 5. 333–5; cf. Hes. fr. 91; Pl. P. 11. 1–2b) was a daughter of Kadmos, and the wife of the Boiotian king Athamas and mother of two sons by him. In Eur.'s play (frr. 398–423 (also referred to at V. 1413–14 but otherwise undated)), the outlines of which are preserved in Hyg. Fab. 4, Ino disappeared while playing the bacchant on Mt. Parnassos. Athamas then married Themisto and had two sons by her. When Athamas discovered that Ino was still alive, he brought her home disguised as a captive and Themisto confided to the stranger her intention of murdering Ino's children. Ino arranged for Themisto to kill her own children instead; Themisto then committed suicide; Athamas went insane and killed one of Ino's sons; and Ino leapt into the sea with her other son and was transformed into a goddess. Cf. Webster 98–101; LIMC v. 1. 657–8.

ἰδοὺ, ταυτὶ λαβέ: The slave picks up one of the ragged garments lying on the ekkuklema and hands it to Dik. d mark a change of speaker before ἰδοὺ ('Here you go!'), but Beer gave the words to Eur. Since the Slave could be the same man as the character (played by the tritagonist) who speaks at 395–402, the MSS might be right, and it arguably makes slightly better sense for the individual who hands Dik. the rags to say ἰδοὺ (366–9n.). As the slave never speaks again, however, and as there is no obvious dramatic benefit in having him do so here, I follow Beer in his (non-)division of the line (thus also Ribbeck, van Leeuwen, and Starkie).
Dik. holds up the rags he has been handed for the audience's inspection, and then puts them on. Zeus is occasionally referred to as παντόπτης ('all-seeing'; A. Supp. 139; Eu. 1045; S. OC 1085–6; Achae. TrGF 20 F 53; adesp. tr. fr. 43 with Snell ad loc.) and said to 'look down' (καθοράω) on human affairs (e.g. H. ll. 11. 337; cf. Pearson on S. fr. 12; West on Hes. Op. 267). Here, however, Dik. invokes the god as διόπτα καὶ κατόπτα πανταχῇ because anyone who looks at the rags he has put on will easily be able to 'see through' the holes in them. For a similar joke, Pl. 713-15. Cf. Kleinknecht 80. 436 is identical to

384 (where it is needed). Were the line particularly striking, one might justify the repetition by arguing that the words are borrowed from a well-known tragedy (thus Ribbeck), and supply ποίησον vel sim. (ΣREF). As it is, the verse ought probably to be expelled (thus Brunck) as a clumsy addition by someone who failed to recognize that 435 could stand on its own and who therefore attempted to give the prayer some content; cf. Av. 192 = 1218; Pl. 260 = 281.

437–9 437 as it appears in RacpAld is unmetrical, and Triklinios apparently intended to correct it by writing ἐπειδὴ γ' ἐχαρίσω, with the initial ε in ἐπειδὴ to be taken in synizesis with Εὐριπίδη (Σ). Rather than striking out -περ, however, he wrote γ' over it, and p (careless as always) accordingly omit the emendation, while L has the metrical monstrosity ἐπειδῆπερ γ'. I follow Bentley and all recent editors in expelling d's μοι instead, as an intrusive superlinear gloss originally intended to provide an indirect object for the vb., and printing 'πειδήπερ.

ἐχαρίσω is virtually equivalent to a perf., as at Eq. 1368 (although here the vb. means 'give' rather than 'gratify', as there); cf. Goodwin § 58. κἀκεῖνα … τ(ὰ) ἀκόλουθα: In apposition to 439, but pl. because Dik. Intends to request a long list of items, of which the felt cap is only the first. For ἀκόλουθος + gen. meaning 'consequent upon', e.g. Pl. Lg. 728c; X. Oec. 3. 2; D. 59. 58.

τὸ πιλίδιον περὶ τὴν κεφαλὴν: Felting is a primitive fabric-making technology in which flocks of wool or other animal hair are pressed until the fibres mat together; cf. Blümner i. 222–4; Forbes iv. 90–3. πῖλος ('felt') is referred to at H. ll. 10. 265 as a helmet-liner and a Hes. Op. 542 as a means of insulating boots in winter (cf. Cratin. fr. 107; Pl. Smp. 220b). In the classical period the word is also used by extension to mean 'hat, helmet' (Lys. 562; Antiph. fr. 108. 2; IG II² 1672. 70-1; cf. Theod. AP vi. 282. 1–2 = HE 3590–1; Anderson 29–35), as in the wheedling diminutive (cf. 448, 453, 459, 463) here. Mastrocinque, SIFC III. 2 (1984) 25–34, esp. 30–4, compares the πιλίδιον Solon is supposed to have adopted when he urged the Athenians to make war against Megara over Salamis (D. 19. 255; Plu. Sol. 8. 1–2).
τὸ Μύσιον: 'Mysia' is here the coastal region of Asia Minor that lay between Phrygia to the north and Lydia to the south where the River Kaikos emptied into the sea (Str. 12. 571; 13. 615–16; cf. A. Supp. 547–55; frr. 143–4; E. fr. 476; Verg. G. 4. 370).

440-1 Identified by Triklinios (on what authority we do not know) as borrowed from Tel. (~E. fr. 698; presumably from the prologue), although the violation of Porson's Law (M. L. West, *Greek Metre* (Oxford, 1982) 84–5) at the end of 440 means that the final two words of that verse, at least, have been altered. Cf. POxy. xxvii. 2460 = E. fr. 727a fr. 6. 1 πτωχὸς ὥν οὐ πτωχο̣ς; 1188 with n. 441 is little more than an explanatory gloss on 440.

δεῖ γάρ με δόξαι: Cf. 416 δεῖ γάρ με λέξαι*.

442–4 state explicitly (and in typically crude comic fashion) a point already implicit in the tragic quotation in 440–1, namely, that the external audience has access to information about the hero's 'true identity' (see below) that the other characters lack. Once again (cf. 416 with n.) the actor speaks momentarily 'out of character', not *in propria persona* (since the real identity of the individual playing Dik. is of no particular interest), however, but as 'the poet' and probably quite specifically as 'Ar.' (cf. 377–82, 497–516), as the emphatic ἐγώ (cf. 300–1 with n.) seems designed to signal. The clear implication of 443–4 is that the individual referred to as 'I' in 442 (cf. above) has no desire to be seen as endorsing all the wild charges made in the Telephos-speech at 497–556 (esp. 524–9), although he does have a pointed and very clear message for the external audience. Cf. 497–556n.; Introduction, Section III.

tοὺς δ' αὖ χορευτὰς ἡλιθίους παρεστάναι: ΣΕ (referring specifically to Phoinissai (c.411–409 BCE)) takes this as oblique criticism of the relative lack of involvement of some of Euripides' own choruses in the action of their plays (cf. Arist. Po. 1456a25–8). As this is much more characteristic of the poet's later tragedies than of those of the mid-420s and earlier, however, the suggestion can be rejected.

ἡλιθίους: 'like simpletons, fools' (e.g. Av. 1604–5; Th. 290; Ra. 916–21).

ῥηματίοις: A pejorative diminutive. Exclusively Aristophanic vocabulary in the classical period; also of Euripidean language at 447 ῥηματίων*; Pax 534; of deceptive forensic or political oratory at Eq. 216; Nu. 943; V. 668.

σκιμαλίσω: 'give the finger to' vel sim. (Pax 549 with Olson ad loc., to whose references add Phot. p. 520. 11; Jocelyn, Arca 3 (1981) 281–2) and thus by extension 'fuck up the arse, take complete and systematic advantage of'.
445 δώσω: Eur. orders the slave to hand over Tel.'s clothing at 432–4 but does not speak to him again until 479, and one obvious explanation of this is that the tragic poet himself gives Dik. the cap, the staff (448–9), the basket (453–7), the cup (458–60), and the greens (469–70), and that these are in fact all part of the 'tragic costume' he himself is wearing (412–13) and of which the is gradually stripped (esp. 464) as the scene proceeds. The juxtaposition of πυκνή (lit. ‘thick’) and λεπτά (lit. ‘thin’) (also at Amphis fr. 33. 5) is an example of mock-Euripidean verbal subtlety. πυκνός (lit. ‘close, compact’; contrast 635 with n.) in the sense ‘shrewd’ is poetic (LSJ s.v. A. V; cf. Eq. 1132; Av. 429; Th. 438; Ec. 571) but is not found in tragedy before the very end of the 5th c. (S. Ph. 854; E. IA 67). λεπτός in the sense ‘refined, subtle’ occurs first at E. Med. 529, 1081; elsewhere in tragedy only at E. fr. 924. 1, but common in comedy (e.g. Nu. 153 and Ra. 828 with Dover ad loc.; Alex. fr. 223. 8 with Arnott ad loc.). Cf. Denniston, CQ NS 21 (1927) 119; O’Sullivan 137–8.

φρενί: Very common in tragedy, although Starkie’s claim that forms of the word appear in comedy only in parody

and parartragedy is incorrect (e.g. Nu. 153). Eur. hands the Telephos-cap to Dik., who most likely inspects it dubiously before putting it on.

446 A parody of E. fr. 707 καλῶς ἔχοι μοι (vel σοι?; cf. Ath. 5. 186c). Τηλέφῳ δ’ ἁγὼ φρονῶ ('May it go well for me—and for Telephos in accord with what I am thinking'; doubtless said by the disguised Tel. himself as a covert wish for good fortune; contrast below).

εὐδαιμονοίης: An expression of heartfelt thanks (Ra. 1417*; E. Alc. 1137*; El. 231*; Ph. 1086*; Hyps. fr. 64. 69*–70* with Bond ad loc.), here tongue-in-cheek, as again in 457b* (where the root sense of the vb. is also felt).

Τηλέφῳ δ’ ἁγὼ φρονῶ: i.e. 'and Tel. can go to hell!', although Eur. is intended to hear something very different (cf. above). For the use of the dat. (syntactically appropriate in the Euripidean line, but not obviously so here), Dover, G&G 296–7.

447–8 εὖ γ’: ‘Well [said]!’ (e.g. Eq. 470, 941; Ra. 1166; Ec. 213, 241).

οἷον κτλ.: Tel.’s clothing brings with it an automatic and immediate (ἡδη) gift of Euripidean verbal agility. For exclamatory οἷον, 321–2n. R has οἵων via assimilation to the noun that follows.

ρηματίων ἐμπίμβαμαι: For the image, 484; Taillardat § 770. For ῥημάτων, 442–4n.

ἀτάρ ... ϝ: 412–13n.; GP 119.
πτωχικοῦ βακτηρίου: Along with the πήρα ('food pouch'; cf. 453n.), the token of the itinerant beggar already in Homer (Od. 13. 437; 17. 194–9; 18. 103–9 with Russo on 108–9). Pollux attributes these words to the Γῆρας (fr. 141); cf. K–A ad loc. For the wheedling diminutive, 437–9n.

449 Eur. picks up a staff from the litter that surrounds him and hands it to Dik.

tοιτί λαβών ἀπελθὲ: Cf. 465, 468 τοιτι λαβών ἀπεμι*. λαῖνος (in comedy elsewhere only at Telecl. fr. 45. 2; adesp. com. fr. 1146. 47) is very common in Eur. (e.g. El. 1150; Tr. 1141; HF 1037) but is not found in the other tragedians except at S. OC 1596, while σταθμός in the sense 'doorpost' is poetic (e.g. H. Il. 14. 167; Od. 22. 181; S. El. 1331; E. HF 999; Chadwick 257–8). Austin accordingly identified ἀπελθὲ λαῖνων σταθμῶν (= adesp. tr. fr. 44) as a fragment of Eur. (fr. **141 Austin), which is possible but (barring the discovery of a new papyrus) incapable of proof.

450–2 ὦ θύμ: An address to one's own heart is a general poetic mannerism (Eq. 1194; Archil. fr. 128. 1; Ibyc. PMGF 317(b); Thgn. 695, 877, 1029; Neoprh. TrGF 15 F 2. 1; Philet. fr. 7. 2, p. 92 Powell; cf. H. Od. 5. 298; Rau 37–8; Dickey 187), but the repeated resort to it in this scene (also 480*, 483; cf. 485) suggests a specific allusion of some sort, if not to Tel. then presumably to E. Med. 1056 (the dramatic high point of the play and the only address to the speaker's own θυμός in tragedy except the passage from Neophron (from a seemingly very similar scene in his Medea) cited above). Cf. J. de Romilly, 'Patience, mon cœur' (Paris, 1984), esp. 98–102; H. Pelliccia, Mind, Body, and Speech in Homer and


γάρ is anticipatory, 'since' (GP 68–70).

ἀπωθοῦμαι: A common vb. in Sophocles (e.g. OT 641, 670) and Euripides (e.g. Alc. 823; Med. 1402; Heracl. 47, 431); attested elsewhere in comedy only at Pax 776 (lyric); adesp. com. fr. 208.

δόμων: Forms of δόμος are extremely common in tragedy but appear in Ar. only in lyric (e.g. Nu. 303, 1161), tragic parody (e.g. 543; Av. 1247), and paratragedy (e.g. 456*, 460 - οίς*; Av. 1708, 1710; Lys. 707; Ec. 11), as here; cf. Bers 58.

πολλῶν δεόμενος σκευάριων: The repeated resolution and the use of σκευάριον (exclusively comic vocabulary in the late 5th and early 4th c. (Ra. 172; Pl. 809, 1139; Crates Com. fr. 16. 5; Pl. Com. fr. 129; Alc. Com. fr. 27)) mark a sharp drop in stylistic level from 450. Dik.’s beggar-outfit is now seemingly complete, and his sudden insistence that he still lacks numerous crucial items, with the identification of the first of these put off until 453,
represents a deliberate attempt by the playwright to tantalize his audience. Cf. 466–9, 473–8, where the strategy is repeated at ever greater length.

γλίσχρος: 'glutinous, sticky' (Pherecr. fr. 75. 3; Arcesthr. fr. 46. 18) and thus by extension 'unrelentingly grasping, importunate' (Euphr. fr. 9. 16; Pl. Cri. 53e; cf. Pax 193, 482); to be taken with the participles that follow ('importunate in ...')

προσαιτών: 428–9n.

λιπαρῶν: Found not only in tragedy ([A.] PV 520, 1004; S. OT 1435; OC 776, 1201; not in E.) , but in prose (e.g. Hdt. iii. 51. 1; Pl. Ion 541e) and comedy (Telecl. fr. 40. 1 (corrupt); Men. Epitr. 271), and thus not obviously paratragic (pace Starkie).

Eυριπίδη: Ἡ Ἁνυριπίδην, as it the word were the object of προσαιτῶν λιπαρῶν τ', but the voc. is needed to mark the shift to a new addressee in 453.

453 σπυρίδιον: 'a little basket', to be used in place of the beggar's traditional leather pouch (cf. 469; Nu. 921–4 (430–1n.); Diph. fr. 60. 5–6; H. Od. 13. 437–8; 17. 411–12; Plu. Mor. 294α καταλαβὼν ράκια καὶ πήραν, καὶ προσαίτης ὤν ('taking up rags and a pouch, in the guise of a beggar'); Gow on Theoc. 1. 49). For the tragic Tel.'s σπυρίδιον, Antisthenes FGrH 508 F 8; that the basket has been 'burnt through by a lamp' (διακεκαυμένον λύχνῳ) presumably means that it was used as a wind-shade (cf. Σ REF ~ S s 975) and, after it was damaged and discarded, was taken up by Tel. for his own purposes.

454 Identified by Σ REF as a parody of E. Tel. fr. 717 τί δ', ὦ τάλας; σὺ τῷδε πείθεσθαι μέλεις; ('What, wretch? Are you about to heed this fellow?'). In tragedy, τί ... χρέος; means little more than τί (e.g. S. OT 156; E. HF 530), but here the words are to be taken 'what need?'; cf. Dover on Nu. 30.

σε: All manuscripts except B have γε, which is obviously wrong and perhaps a metricizing addition to the text after a short syllable was lost after τάλας, as in two of the three citations of this verse in the Suda (thus Elliott). With all modern editors, I print the reading in B, although this is certainly a conjecture.

τοῦδ' ... πλέκους: Eur.

picks up a ruined basket and hands it to to Dik. πλέκος is 'woven thing'; elsewhere only in a parody of another verse from Tel. at Pax 528 ~ E. fr. 727.

455–6 455 is a bit of typical Euripidean verbal quibbling (thus Σ REF) by the increasingly Euripidized Dik. (cf. 447 with n.).
δόμων: 450–2n. Nothing else about 456 (= E. fr. **142 Austin) except the lack of resolution is specifically paratragic, although λυπηρός (common in Thucydides and Plato) does occur occasionally in Sophocles (e.g. El. 557) and Euripides (e.g. Med. 1245; Hipp. 796; HF 1292).

457a–b φεῦ: 'Ah!, Wow!'; an inarticulate expression, here not of grief (e.g. Nu. 41a) but of surprised pleasure (e.g. Av. 162a; Ra. 141a; S. Ph. 234; Pl. Phdr. 263d; cf. López Eire 89; Labiano Ilundain 307–8) at the sight of the basket, the decrepitude of which exceeds Dik.'s expectations.

εὐδαιμονοίης: 446*n.

ώσπερ ἢ μήτηρ ποτέ: Dik. intends Eur. to hear '[when she bore you]' vel sim., and the tragedian therefore fails to react (contrast 479), although what the hero actually means is '[when she walked the streets hawking vegetables]', as 478 (where see n.) makes clear.

458–9 μ(ή,) ἀλλά: 'don't [say that], but [rather] ...' (GP 4–5; Dover on Ra. 103; cf. 1114); colloquial (López Eire 188–9). For the synizesis, cf. 769; KB i. 228–9.

ἐν μόνον: 'one thing [more]'. Athenaios (followed by Eustathios) has κοτυλίσκιον (diminutive of κοτύλη, 'cup'), whereas d and the other testimonia have κυλίσκιον or minor variants thereof. κυλίσκιον is attested elsewhere only at Poll. vi. 98 (probably a reference to this verse), while κυλίκιον is the expected form of the diminutive of κύλιξ ('drinking cup'; e.g. Thphr. HP v. 9. 8; Lyc. TrGF 100 F 2. 6) but is unmetrical. Ar. most likely wrote κοτυλίσκιον, and after ot was lost (leaving κυλίσκιον) in an early copy of the play, some of its descendants were 'corrected' to κυλίκιον et sim. In any case, now that he has the wretched little basket in which Tel. carried his food (453–6), Dik. asks for the equally wretched cup from which he drank. d and some testimonia have ἀποκεκρουσμένον, but Athenaios, one passage from the Suda, AB, and An.Bachm. agree on ἀποκεκρουμένον, which the inscriptional evidence shows must be correct (Threatte ii. 576; cf. Rutherford 99–102, esp. 101–2).

460 Eur. hands Dik. a broken cup.

φθείρου λαβὼν τόδ': 'Take this and be damned!' (Fraenkel on A. Ag. 1267; Denniston on E. El. 234; Handley on Men. Dysk. 99ff.; Stevens 17–18; cf. Eq. 892; Nu. 789; Pax 72; Pl. 598, 610; fr. 686). The use of φθείρομαι is colloquial but relatively common in Eur. (Heracl. 284; Andr. 708, 715; HF 1290; fr. 610). The idiom apparently puzzled the β-scribe, who wrote φέρου.

ἰσθ': R's ἴσθι δ' represents a deliberate correction designed to avoid hiatus after the vb. was written in scriptio plena.
ὀχληρός: Taken up by Dik. in 472 (a parody of a line perhaps from Tel.). The adj. occurs several times in Eur. (Alc. 540; Hel. 452 ὀχληρός ἱσθ’ ὤν ('know that you are troublesome!')) but nowhere else in comedy before Menander, and is thus presumably paratragic here.

461 The superficial point is that Eur. himself (note the emphatic αὐτός) is equally ὀχληρός in his grudging treatment of Dik. But what the hero really means—and the audience is expected to hear, at least as an undertone—is either that the tragedian's plays promote vicious behaviour and do incalculable damage to the city (cf. Ra. 1008–12, 1043–98 with Dover, Frogs, pp. 12–18; Olson on Pax 532–4) or (perhaps less likely) that his long-winded prologues or constant reuse of the same themes makes his work tiresome (thus Coulon, REG 50 (1937) 15–30, and Sommerstein ad loc., respectively; cf. ΣΕΡ). See also Gil, MCr 18 (1983) 81–2; Kovacs, MCr 29 (1994) 171–2.

οὐπω ('not yet') implies that Eur. will eventually realize how troublesome he and his poetry are; perhaps an anticipation of the insult at 478.

462–3 Nowhere else in this part of this scene (450–78) does Dik. point to an object that is already fully visible and ask Eur. for it, and part of the fun in fact consists of the way in which one miserable stage-prop after another is brought forth and held up for the audience's inspection (cf. 435, 457). τούτι therefore does not qualify χυτρίδιον (thus Hall and Geldart, followed by Sommerstein and Henderson), but gives notice of what is to come (cf. 477–8). One must therefore either place a half-stop or the like at the end of 462 and assume an ellipse of αἰτῶ σε vel sim. (thus Reisig, followed by van Leeuwen, Starkie, and Rogers), or put a comma after μοι. The first possibility is awkward and unlikely, and I adopt the second, which finds a close analogy in 458–9. α had the words in reverse (unmetrical) order (Ra; cf. c μόνον τοῦ); corrected by Triklinios. Only now, after Eur. has begun to express annoyance with his visitor (456, 460), does Dik. address him as γλυκύτατ' Εὐριπίδη (cf. 467, 475; contrast 437, 452). For the wheedling tone of the adj. (more often used of women, e.g. Lys. 79, 872; Ec. 124), Arnott on Alex. fr. 164. 1–3.

χυτρίδιον σπογγίῳ βεβυσμένον: 'a little pot (284n., 1174–5n.) plugged with a little sponge'. Presumably the reference is to the vessel in which the Euripidean Tel. carried salve (cf. 1176–7n.) for his wound (thus van Leeuwen; cf. Eq. 906–7), with the sponge serving both to seal the top (corks being a Roman era innovation; cf. Mayerson, ZPE 136 (2001) 217–20) and apply the medicine.

464–5 ἄνθρωπ: 95–7n. At 470, after Dik. has extracted one final item from him, Eur. complains that all his dramas are now gone.
ἐφαιρήσει μὲ τὴν τραγῳδίαν is thus most economically explained as a resentful prediction of what in fact takes place a few verses later, and τὴν τραγῳδίαν should be translated 'the art of tragedy' (cf. Ra. 95, 798) rather than 'my tragedy' (i.e. Ἐλ.). For the middle of ἀφαιρέω with a double acc., e.g. S. Ph. 376; E. Alc. 44; Andr. 613. Eur. hands

Dik. a small pot.

ἀπελθε ταυτηνὶ λαβών: Sc. τὴν χύτραν (ΣREF³). Cf. 449; Av. 948 ἀπελθὲ τοιοῦτοι λαβών*. Oddly polite, so soon after the outburst in 460; 'Said, perhaps, with great weariness?' (Dover). 466 and the first word in 467 are addressed by Dik. to himself (and the external audience in the Theatre), whereas the rest of 467–9 are spoken directly to Eur. It thus seems likely that Dik. turns away from the door as he says ἀπέρχομαι, but stops when he realizes that he has not yet got everything he wants and goes back in the second half of 467 to make another request. Cf. 471–8 with 471–2n.

466–9 450–2n. For the staging, 464–5n.

καίτοι τί δράσω;: Variants of the phrase are * at Nu. 844; Pax 1252; Th. 1128; Ec. 358. For καίτοι, 370–3n.

ἀπόλωλ': 'I'm ruined. I've had it' (e.g. 473; Nu. 1077; Pax 364; cf. 71–2n., 333 with n.; Goodwin § 51).

ὦ γλυκύτατ Ἐυριπίδη: 462–3n.

τουτὶ λαβὼν κτλ.: Much of the humour consists in the fact that Dik. breaks this promise almost immediately (475–8). For τουτὶ λαβὼν ἄπειμι, cf. 449 with n.

οὖ ... ἔτι = οὐκέτι.

πρόσειμ(ι): Sc. σοι; 'will approach [you]', i.e. to ask for additional items.

ἐις τὸ σπυρίδιον: '[to put] into my basket'; cf. KG i. 543–4. For the basket, 453n.

ἰσχνὰ ... φυλλεῖα: LSJ s. φυλλεῖον (following Gal. xix. 153. 12–13 and Hsch. φ992) takes this as a reference to the small herbs sometimes given to someone who purchased a more expensive item of food in the market place (V. 496). As ΣREF, citing Pl. 543–4 (of the life of a pauper) σιτεῖσθαι ... / ... ἀντὶ δὲ μάζης φυλλεῖ' ἰσχνῶν ραφανίδων ('to eat withered radish greens rather than barley-cake'), insists, however, these must actually be old vegetable greens, trimmings of a sort that anyone who can afford to do so discards and beggars pick up to eat.
470 ἀπολεῖς μ’: A colloquial expression of exasperation with the behaviour of another character; ‘You will be the death of me!’ i.e. ‘Damn you!’ (e.g. Th. 1073; Pherecr. fr. 113. 20; Antiph. fr. 221. 8; Alex. fr. 177. 15; Agatho TrGF 39 F 13. 1).

ιδού σοι: Cf. Pherecr. fr. 73. 3. Eur. hands Dik. a handful of withered greens and die hero puts them in his basket.

φροῦδα (208-10n.) could be but is not necessarily paratragic, especially given die colloquial tone of the rest of the line.

471–2 Dik. turns away from Eur.’s door and takes a step or two toward his own house before stopping once again; cf. 464-5n.

ἀλλ’ οὐκέ’: Sc. ἀπολῶ σε. Apparently a well-known Euripidean line-opening formula (* at Cyc. 688; El. 577; Hel. 1231; Or. 1109). hence Dik.’s paratragic use of it.


ἀγαν: ‘overly, too’; cf. 309-10n. ΣΕΤ identities 472 as a parody of a line from Euripides’ Oineus (= fr. 568, where Nauck’s apparatus requires both supplementation and correction) but notes that the commentator Symmachos (fl. c.100 CE) καὶ ἐκ Τηλέφου φησὶν αὐτό (‘says that this line is also from Tel.’). The context favours an allusion to Tel., as does the fact that what we know of the plot of the Oineus (418–19n.) does not suggest any obvious occasion when one individual could complain of the unexpected hostility of a group of leaders, whereas the disguised Tel. can easily be imagined saying this about the Achaian commanders (Introduction, Section IV.C). It is none the less possible that some version of the line appeared in both plays (which is the most natural interpretation of Symmachos’ remark) or that Symmachos leapt to conclusions on the basis of the context here.

όχληρος: 460n.

κοιράνους: Poetic vocabulary (e.g. H. Il. 2. 204; Hes. fr. 43a. 90; h.Cer. 87; Pi. N. 3. 62; A. Ag. 549; S. OC 1759; [A.] PV 958; adesp. lyr. PMG 996), particularly common in Eur. (e.g. Alc. 507; Med. 936; HF 139) but attested nowhere else in comedy. R’s trivializing and unmetrical τυράννους (similar errors at A. Ag. 549; E. Med. 875, 1299; Ph. 1643; [A.] PV 958) is probably a superlinear gloss that drove out the less familiar word below it, but might be a deliberate correction after κυ- was written for κοι- (iotacism).

στυγεῖν: 33n.

473–8 450–2n.
473–4 οἴμοι κακοδαίμων: 105n.

wód ἀπόλωλ': 333–4n., 466–9n.

έν ὡς ... τὰ πράγματα: '[the thing] upon which all my affairs'—i.e. 'all my plans'—'depend'. Perhaps paratragic (thus Dunbar on Av. 1677; cf. E. Alc. 278; Med. 228; Andr. 676; Ion 697 (corrupt)), although cf. Lys. 32; Th. i. 74. 1; Pl. Prt. 313a.

475–7 Dik. turns back toward Eur.'s door.

Εὐριπίδιον: 404n. ὡ apparently fell out of the text in α and was inserted in the wrong place (displacing καί) in β. For the position of the word, e.g. Eq. 726 (where there is a similar error); Pax 1198; Av. 1271–3. φιλτάτιον (dS) is metrical but attested nowhere else, and (with Elmsley and most modern editors) I print φιλτατον (cf. 1020 with n.; Eq. 726; Nu. 746). The paradox reflects the influence of the diminutive suffix at the end of Εὐριπίδιον.

κάκιστ' ἀπολοίμην: Lit. 'might I perish most miserably!' (151*–2n.), here 'might I rot in Hell!' vel sim. (cf. Eq. 768; Ra. 579*, 588*).

τούτι μόνον, τούτι μόνον: 462–3n. For the repetition, 313–14n.

478 σκάνδικα: A wild herb, perhaps chervil (Thphr. HP vii. 7. 1; cf. ΣREF); normally eaten only by the rural poor or in times of general desperation (And. fr. 4; Plin. Nat. 22. 80; cf. Luc. Lex. 2; Alciphr. iii. 13; T. W. Gallant, Risk and Survival in Ancient Greece (Stanford, 1991) 115–19).

μητρόθεν δεδεγμένος: Perhaps a parody of A. Ch. 750 (of Orestes) ὃν ἐξέθρεψα μητρόθεν δεδεγμένη ('whom I brought up, having got him from his mother'). Euripides was obviously well educated (which implies that his family was well-to-do) and according to Philoch. FGrH 328 F 218 his mother was in fact τῶν σφόδρα εὐγενῶν ('from one of the very best families'); cf. Thphr. fr. 576 ap. Ath. 10. 424e–f. Ar., however, routinely refers to her as a vegetable-vendor (esp. Th. 387; cf. Eq. 19;

Th. 456; Ra. 840), and although the precise origin and point of the slander are obscure (Dover on Ra. 840), the general implication is that she was (1) of a very low socio-economic status and (2) as a result of her occupation exposed (and perhaps open) to sexual advances; cf. Brock, CQ ns 44 (1994) 336–46; Borthwick, Phoenix 48 (1994) 37–41 (who suggests that a young stepmother is in question). For similar attacks on the mothers of socially prominent individuals, 614 with n., 704–5n.; Nu. 552; Eup. fr. 262; D. 18. 129–30; Hunter 111–16; cf. D. 57. 34–5. The insult is reserved for the end of the line and Eur. reacts immediately when he hears it (479).
479 Addressed to the slave.

ἂνὴρ ὑβρίζει: ὑβρίς is outrageously hostile behaviour designed not so much to injure as to humiliate its victim; cf. 631, 1117; Arist. Rh. 1378b23–6; MacDowell, G&R 23 (1976) 14–31; N. R. E. Fisher, Hybris (Warminster, 1992), esp. 86–150; Todd 270–1; Chadwick 292–7.

κλῆε πηκτά δωμάτων: Lit. 'Bar the close joinings of the house!', i.e. '[Shut] the doors of the house and bar them tight!' πηκτός is a rare poetic word (e.g. H. Od. 13. 32; adesp. lyr. PMG 1037. 2; S. Ai. 907; E. Ph. 489) and δώματα is paratragic (cf. 1072; Nu. 1159; Pax 115; Th. 871; Bers 43, 58), and Eur.'s words are thus perhaps a parody of E. fr. 1003 λῶε πηκτὰ δωμάτων (lit. 'loose the close joinings of the house!') or something similar. Cf. adesp. com. fr. 1146. 47 τεράμων κλεῖε λαίνων μοχλούς ('lock the bars of the stone chambers!'). κλῆε (van Leeuwen) rather than κλεῖε (Π 4d) is the proper spelling for this period (Barrett on E. Hipp. 498–9; Threatte i. 370). Eur. is drawn back inside the scaenae frons on the ekkuklema and the slave follows him off, closing the door behind him.

480–2 Pace Starkie, nothing suggests that 480 is a parody of a line specifically from Tel.

ὦ θύμ': 450*-2n.

σκάνδικος: 478n.

ἐμπορευτέα: For the vb. with the sense 'travel, go' (poetic but not exclusively tragic usage), e.g. 754; Epich. fr. 53. 2; Metag. fr. 10. 3; S. fr. 873. 1 ~ Zeno Stoic. SH 852A. 1. Perhaps intended as a final mocking allusion to Eur.'s mother's alleged work as an itinerant herb-cutter and vegetable-vendor (478n.).

ἄρ’ οἴσθ(α) κτλ.: ἄρ(α) marks this as a puzzled or indignant question (75–6n.; cf. Nu. 1329; V. 4; Pax 371; Av. 1246; S. Ant. 2), which suggests that Dik. already feels his θυμός ('heart') hesitating (cf. 483–4).

ὁσον τὸν ἀγών(α): 'how great', i.e. 'how serious [is] the contest [which]'; cf. 392, 483 (where the metaphor of sport is taken up again). For ἀγών with this sense, e.g. 504; Nu. 958; V. 533/4–5. In fact, no one ever offers a systematic response to Dik.'s arguments, although Lamachos does object (ineffectively) in 577a–618 to his right to make them. Cf. 557–63n. 482, 486–7 echo 366–9 and thus formally mark an end to the Euripides digression (370–480 with n.).

483–5 πρόβαινέ νυν: Perhaps an echo of language used in the stadium

..........................................................
when contestants were called to the starting-line at the beginning of a race (cf. below). A γραμμή is literally a 'scratch' in the dirt (Pl. Com. fr. 168. 1–3) used as a starting- or finish-line in a footrace (cf. 480–2n.) or, in the case of the δίαυλος ('back-and-forth') race, as both (esp. E. El. 955–6; cf. fr. 630; H. Od. 8. 121 with Hainsworth ad loc.; Pi. P. 9. 118; E. fr. 169); cf. the use of βαλβῖδες to mean both 'starting-gates' (Eq. 1159–61 with Neil ad loc.; V. 548; E. HF 867) and 'goal' (S. Ant. 131; cf. Page on E. Med. 1245). Sommerstein, 'Notes' 383, argues that γραμμή must mean 'finish-line' here, but the text makes it clear that Dik.'s heart must first be coaxed up to the 'line' (481–4) and then, once that has been accomplished (485), be convinced to make its way 'over there', where it will make a speech and finally place its head (sic) over the chopping-block (486–7). The correct translation is thus certainly 'starting-line'. Cf. Taillardat § 580.

έστηκας;: 'Are you standing about?', i.e. 'refusing to move [despite having been told to do so]?'; cf. Pax 256*.

οὐκ εἶ: The interrogative fut. (< εἶμι, ibo) with a neg. is equivalent to an urgent imper. (e.g. 564; Av. 354, 1055; Th. 689; Pl. 440; cf. KG i. 176–7).

καταπιὼν Εὐριπίδην: The vb. is consistently used of 'gulping down' both liquid and solid food (e.g. Ra. 1466; Amips. fr. 18. 2; Antiph. fr. 138. 5; Arcestr. fr. 23. 7 with Olson–Sens ad loc.). For the image, 447–8n. Pace Sommerstein, there is no obvious metonymic relationship between 'Euripides' and 'garlic, and thus no reason to detect an allusion to the practice of feeding garlic cloves to fighting cocks (165–6n.), particularly since Dik.'s heart is preparing for a race (above) rather than for combat.

ἐπήνεσ(α): 'I approve [of your behaviour]!, Well done!' (e.g. S. fr. 282. 1; E. HF 1235; IA 440); cf. Lloyd 40. Dik.'s heart has now made its way to the starting-line.

ὦ τάλαινα καρδία: 450–2n. Probably intended as parody of Euripides; cf. E. Alc. 837; Med. 1242; IT 344; Or. 466.

486–7 480–2n.

έκεισε, έκει: i.e. to the chopping-block (366 with n.).

τὴν κεφαλὴν ... / παράσχες: By lowering it onto the block after the speech is complete (εἰποῦσ'). The idea of the heart supplying its head (to be cut off, although Dik. avoids saying this, so as not to discourage his καρδία ('heart') from acting; cf. 317–18n.), is deliberately absurd.

488 τόλμησον: 'Get your courage up!, Be bold!.; cf. 311–12n., 646. The command is given more specific content in ἴθι·χώρησον. Dik. steps over to the chopping block and stands behind it.
ἄγαμαι καρδίας: 'I'm in awe of my heart!', i.e. 'Bravo, heart!'; cf. Lloyd 38. ἄγαμαι + gen. is absent from high poetry except at [E.] Rh. 243–4 and (despite LSJ s.v. I. 3) is also rare in comedy (elsewhere only at Av. 1744a; Phryn. Com. fr. 10. 1; Eup. fr. 349).

489-95/6 ~ 566-71 Dochmiacs and iambics. Although there is considerable difference between the metrical structure of the central sections of these passages (3–4), there can be little doubt that they are intended to respond. Cf. metr. ΣΕΓ 490; White § 468; Prato 14–15; Zimmermann ii. 112–13; iii. 4; Parker 132–7. Metrical Analysis:

(1) 489/90  ~ 566  2do

(2) 490/1  ~ 567  2do

(3) 492  568  3ia

(4) 493  569  1do 2ia

(5) 494/5  ~ 570  2do

(6) 495/6  ~ 571  2do

(1) A long syllable is missing before ἴσθι in 489/90, and Meineke's ⟨εὖ⟩ (e.g. Pax 373; Th. 12; Pl. 183) is almost certainly correct. d's unmetrical ἰώ for ὦ (Hermann; * in 568) in 566 reflects the influence of the word at the head of the line.

(2, 4) The portions of 491 and 493 missing in p are set off as separate cola on the right-hand side of the page in L. Most likely this is where they stood in Triklinios' version of the text and the p-scribe either failed to see them or mistook them for scholia.
(4–6) Triklinios was obviously uncomfortable with 569–71 as they appeared in his copy of the play and therefore emended them (without any reference to 493–6 and apparently assuming that the initial α in ἁνύσας was long) to 569 ia 2tr; 570 2ia ^ia; 571 3ia.

489-96 (A) What do you have to say for yourself? (489/90); (B) What you intend to do is outrageous! (490/1–3); (C) (to themselves) This doesn't bother him! (494/5); (B) Well, if that's what you intend to do (494–6), (A) say whatever you can for yourself (496). For the general sentiment, cf. 358–65, 385–92.

489-93 ἴσθι: López Eire 105–6.

ἀναίσχυντος: 287–8n.

σιδηροῦς: [hard as] iron', i.e incapable of being moved by the opinions or feelings of others (e.g. H. Il. 22. 357; Od. 5. 190-1; Hes. Th. 764–5; A. Th. 52; E. Med. 1279–80; [A.] PV 242; cf. Taillardat § 370; Sens on Theoc. 22. 47), as is shown by Dik.'s willingness to expose himself to public wrath (492) while voicing extremely unpopular opinions (493), a characterization that in turn amounts to an implicit charge of a lack of social sense (ἀναισχυντία ('shamelessness'; cf. above); cf. 497–9n.). For the use of ἀνήρ, 370–3n.

παρασχών: ‘offering’. For the rhetorical trope of the contrast between the one (εἰς) and the many

494–6 τρέμει: ‘dread, shrink before' (e.g. Eq. 265; S. OT 947; E. Andr. 808).

τὸ πρᾶγμ(α): The situation described in 492–3.

eία: ‘Come on!' (e.g. Lys. 1303; Th. 659; Ra. 394; Labiano Ilundain 143–8, esp. 143–5). Colloquial (Stevens 33). For the rough breathing, Σ A H. Il. 262a; Mastronarde on E. Ph. 970 (citing Radt on the Sophocles papyri).

έπειδήπερ αὐτὸς αἱρεῖ: Sc. λέξει. β supplied the infin. by converting λέγε (R) into λέγειν.

497-556 A parody of the great speech (cf. 416) in which the disguised Tel. argued to the Argive commanders that the Mysians and their king, by aggressively repelling invaders, had done nothing more than the Greeks themselves would have in the face of similar—or even less substantial—provocation. Cf. 514 with n., 540–3 with 541–2n.; Rau 38–40; Introduction, Section IV.C. Here the intended audience is not the assembled leaders of the Greek expedition against Troy or even the chorus of Acharnians—although some wild
comic slander is thrown in for their benefit (esp. 524–9; cf. 442–4n.)—but the audience in the Theatre (esp. 497, 504; cf. 317 with n.), and it rapidly becomes clear that Dik. is speaking with the voice of 'the poet himself' (esp. 499, 502–3; cf. 299–302 with n.). 497–8 (~ E. fr. 703) are probably adapted from Tel.'s opening words, 555–6 (~ E. fr. 710) from his summation, and the two quotations thus neatly frame the speech.

497–501 Cf. the chorus' divided reaction to the Telephos-speech at 557–63: what Dik. has said is true but outrageous, at least when coming from a beggar.

497-9 497–8 are a parody of E. Tel. fr. 703 μή μοι φθονήσητ', ἄνδρες Ἑλλήνων ἄκροι, / εἰ πτωχὸς ὡν τέτληκ' ἐν ἐσθλοῖσιν λέγειν‎ ('Bear me no ill-will, foremost men of the Greeks, if, although a beggar, I have dared to speak up in the company of nobles'), the first verse of which is also reused at Alex. fr. 63. 7 (where see Arnott's n.).

μή μοι φθονήσητ': 'bear me no ill-will', φθόνος‎ being the hostility felt toward anyone perceived to have risen (or to have attempted to rise) above his station and thus implicitly to have shown contempt for others (e.g. Lys. 649). Cf. 490/1 with n., 558, 562, 577a, 593. Starkie argued that Dik. himself and others call the hero a πτωχός so often and so pointedly in this section of the play (cf. 558, 577a, 579, 593–4) that it is tempting to think that Kleon referred to Ar. that way in some public setting; but this seems a very odd form of attack for an arch-populist.

έπειτ(α): 'none the less' (23-4n.).

έν: 'in the presence of' (630; LSJ s.v. A. I. 5. b).

περὶ τῆς πόλεως: To be taken with λέγειν.

τρυγῳδίαν: 'a comedy'; < τρυγάω,‎ 'harvest', or τρύξ,‎ 'new wine' but also 'lees' (Olson on Pax 916), with a pun on τραγῳδία‎ ('tragedy'). Almost exclusively Aristophanic vocabulary (elsewhere only at Eup. fr. 99. 29), generally used when some contrast with tragedy is intended (500 with n.; V. 650, 1537; fr. 156. 9; cf. 886; Nu. 296; Taplin (500n.); Edwards 157–63; also at fr. 347. 1 and in adjectival form at 628, 886).

ποῶν: 'composing', as at 399–400, and thus a reference to the activity of the author rather than the actor.

500 Perhaps a parody of a line from a lost tragedy, with τρυγῳδία (497-9n.) appearing para prosdokian at the end of the verse for the original πένης ἀνήρ‎ ('a pauper'; cf. E. Supp. 863*) vel sim. Taplin, CQ NS 33 (1983) 331–3, argues that Dik.'s insistence that 'comedy
too knows what is right' implies that contemporary tragedy had a serious and self-conscious ethical agenda. In fact, the hero's remark shows only that comedy likes to present tragedy—or at least 'good tragedy' (461 with n.)—as having such a purpose (cf. Ra. passim, with Dover, Frogs, pp. 14–18), which is a different matter. For a thoughtful discussion of this and related issues, Mastronarde, ICS 24–25 (1999–2000) 23–39, esp. 24–6. For the idea that comedy provides instruction (not just outrageous entertainment) to the city, 630–3 with 633–58n., 656; Introduction, Section III.

τὸ ... δίκαιον: 317–18n. Presumably intended to remind the audience of the hero's name (406), especially after περὶ τῆς πόλεως ('about the πόλις') in 499.

501 Cf. 315–17 (the chorus call Dik.'s argument δεινὸν ... καὶ ταραξικάρδιον ('terrible and heart-rending'), whereas he insists that he will say δίκαια ('just things', i.e. 'the truth')).

502-21 Kleon's charge in connection with 'last year's comedy' (cf. 377–8) seems to have been that the playwright for whom Dik. stands in (1) spoke ill of the city (2) in the presence of non-Athenians (503), thus (like Socrates or the city's generals at Arginousai) 'wronging the people'. Dik. accordingly takes pains to show that, in the case of the current play, at least, he will not be open to attack on either count (513–19 and 504–8, respectively).

502-3 γάρ marks this as an explanation of how the remarks that follow are δίκαια (501), the fundamental point being that Kleon lacks grounds for renewing his charge of defaming the city in the presence of non-Athenians (cf. 377–82 with n., 515–16, 631).

νῦν γε: Cf. 507. γε (R) fell out of β (νῦν‎ tantum ac), and Triklinios mended the metre by adding καί‎ before νῦν.

διαβαλεῖ: 380 with n.

ότι: '[with the charge] that'; cf. 630-1 διαβαλλόμενος ... ὡς.

ξένων παρόντων: Gen. abs.; a reference not to foreigners generally but to Athens' allies in particular, as 505–6 (where see n.; cf. 633–40 with nn.; Pax 644; Av. 1431, 1454, 1458) make clear. The implication is perhaps that the political significance of a comedy may escape someone who lacks intimate knowledge of Athenian ways (cf. the Ionian at Pax 43–8) and who may thus (e.g.) take biting satire as a straightforward depiction of social reality; the presence of metics (508) is therefore less of a concern, since

they should understand the local political and dramatic 'code'. The problem of misunderstanding by outsiders will naturally have been most serious when a play took up the question of relations with the allies; cf. 642 with n.
κακῶς λέγω: 'speak badly of, abuse' (e.g. 649; Th. 85, 182; Antiph. fr. 94. 3–4; Eub. fr. 115. 6–7; A. Eu. 413; E. Hec. 1178; Pl. Euthd. 294e).

504–7 A self-contained argument in ring-structure: (A) We are alone (504) (B) and no foreigners are here (505), for (C) the tribute payments have not come in (505–6) nor (B) are our allies from other cities here (506), and thus (A) we are alone (507). Cf. 507–8n.

504 Probably a parody of a line from Tel., given the echo in a very similar scene at Th. 472 αὐτὰ γὰρ ἔσμεν, κοὐδὲμι' ἐκφορὸς λόγου ('for we are alone, and nothing of our discussion leaves here') (thus Sommerstein ad loc.); cf. 509–12n., 555–6n.

αὐτοί ... ἐσμέν: 'we are alone, by ourselves' (e.g. 507; V. 255; Th. 472 (above); Pl. Lg. 836b; Theoc. 2. 89; Herod. 6. 70 with Headlam ad loc.; cf. KG i. 652–3). The absence of the allies from the Lenaia festival reflects not a formal prohibition (cf. Th. ii. 39. 1) but the difficulty of travelling by sea during the winter; cf. 505–6n.

ὁ (ἐ)πὶ Ληναίῳ τ' ἀγών: 'and [the] contest [is] the one at the Lenaion'; cf. KG i. 592. For the postponement of τε, GP 516. The Lenaia festival was celebrated in Gamelion (approx. January) under the supervision of the archon basileus and (at least in the 4th c.) the epimeletai of the Mysteries of Demeter and Kore ([Arist.] Ath. 57. 1); most likely it began on the twelfth day of the month (J. D. Mikalson, The Sacred and Civil Calendar of the Athenian Year (Princeton, 1975) 109–10). The dramatic date has thus slipped forward from Poseidonia (approx. December) in 202; cf. 960–1n. Beginning around 440 BCE, five comedies and two sets of tragedies (each set consisting of two tragedies without satyr-plays) were performed as part of the festivities (cf. IG II2 2319. 70–83; Luppe, Philologus 116 (1972) 53–75); little else is known about the Lenaia except that there was a procession (lex ap. D. 21. 10) and a sacrifice (IG II2 1672. 182), as one might have suspected in any case. The precinct of the Lenaion was sacred to Dionysos and almost certainly lay within the city's walls (despite ΣΕΓ 202 and ΣREF 504, which have confounded the Lenaia and the Rural Dionysia), although its location is uncertain; cf. Wycherley, Hesperia 34 (1965) 72–6 ('the evidence is confused and baffling, to say the least' (74)). Pace AAS 1–5 (taking up a suggestion of Anti), there is no reason to believe in the existence at this date of a separate Lenaion theatre, and the phrase ἐπὶ Ληναίῳ (also at Pl. Prt. 327d; IG II2 1496. 74, 105) is almost certainly a fossilized remnant of an earlier period when less formal dramatic competitions were held in the precinct itself (cf. Hsch. ε 4933: Phot. λ 273). Cf. Deubner 123–34; DFA 25–42; Parke 104–6; MacDowell on D. 21. 10.

505–6 κ(αί) is 'and actually, and in fact' (GP 316–17). but is almost equi-

valent to γάρ ('for'), hence what must be the intrusive superlinear gloss ni p.
οὔπω: 'not yet.'

ξένοι: 502–3n.

οὔτε γὰρ φόροι: When combined with 643–4, this passage makes it dear that Athens' subject-allies were required to pay their annual tribute at the time of the City Dionysia in late March, when the sailing season opened (Thphr. (Char. 3. 3; cf. 504n.), as Eupolis is reported to have said explicitly (fr. 254 ap. Στέρ 504; cf. adesp. com. fr. 348; Raubitschek, TAPA 72 (1941) 356–62; Goldhill, in J. J. Winkler and F. I. Zeitlin (eds.), Nothing to Do with Dionysos? (Princeton, 1990) 97–129, esp. 101–2). Isoc. 8. 82 appears to support this conclusion, although there are problems with the text there and it is unclear whether it was only the annual tribute or Athens' entire cash-surplus that was put on display in the Theatre at Dionysia-time. φόροι are the tribute payments of individual cities (cf. Eq. 313; Pax 621); contrast the collective sing. φόρος (e.g. 643; V. 657, 707). For foreigners present at the dramatic festivals at the City Dionysia, 643–4; Nu. 609; Pax 45–8; Aeschin. 3. 41, 43; D. 21. 217; Isoc. 8. 82; Thphr. Char. 9. 5; cf. Th. v. 23. 4; Pl. Lg. 953a; DFA 58–9.

τῶν πόλεων: 'the allied cities' (as also in 642; contrast 192 with n.), as the context makes clear.

οἱ ξύμμαχοι: Not 'allied troops' (cf. Sommerstein), who would scarcely have been summoned to Athens many months before the campaigning season began in early summer, but simply 'allies' (including but not necessarily limited to the individuals entrusted with their city's tribute payment), as regularly in Ar. (e.g. 193; Eq. 839; Nu. 609; V. 673; Lys. 1177–9).

507–8 A notorious crux; Valckenaer dealt with the problem by expelling 508. Pace LSJ s.v.v., πτίσσω and περιπτίσσω mean 'hull, husk' (esp. Hdt. ii. 92. 2; Arist. HA 595 b 10; Thphr. HP ix. 16. 9) rather than 'winnow'. ἄχυρα (a generic term for what is left over or removed when grain is processed; cf. Chadwick 56–9) must therefore here be not 'straw' or 'chaff' (e.g. Pherecr. fr. 172; Hdt. iv. 72. 2; X. Oec. 18. 2. 7; IG II2 1672. 73; cf. Chadwick 56–9) but 'bran' (e.g. V. 1310; Antiph. fr. 225. 1–2; Philem. fr. 158; Thphr. HP viii. 4. 1; properly κυρήβια), the rough but edible outer husks of barley-grains, which were sifted out after hulling (Olson–Sens on Archestr. fr. 5. 4). 504–7 νῦν γε is a self-contained argument (cf. n. ad loc.), and περιεπτισμένοι moves on to a new image (rather than implying that the ξένοι ('foreigners') are bran, of which the audience/barley has been sifted clean): the 'we' referred to here thus consists of a mix of two substances, both of them valuable, although one (the metros/bran) is inferior to the other (the citizens/barley grains). Cf. Taillardat § 683. For milling and sifting of grain generally, L. A. Moritz, Grain-Mills and Flour in Classical Antiquity (Oxford, 1958), esp. 159–63.

ἐσμὲν αὐτοί: 504n.
νῦν γε: Cf. 502.

tούς … μετοίκους: Aliens who had taken up permanent residence in Athens and registered themselves with the polemarch under the sponsorship of a citizen προστάτης ('patron'; thus Harp. A 218; Π 105; cf. [Arist.] Ath. 58. 2–3 with Rhodes ad loc.) and been attached to a deme (Rhodes on [Arist.] Ath. 42. 1). Athens had a substantial number of metics (Th. ii. 31. 2 (three metic hoplites for every ten citizen hoplites in 431); Duncan-Jones, Chiron 10 (1980) 101–9), and by and large they were loyal to their adopted city; cf. D. Whitehead, The Ideology of the Athenian Metic (Cambridge Philological Society, Suppl. vol. 4: Cambridge, 1977), esp. 69–108. For Ar.'s favourable attitude toward metics generally, Pax 297 with Olson ad loc.; Lys. 580–1.

509–12 Intended as a captatio benevolentiae, as 512 makes clear; cf. 513 with n.; In-law's equally outspoken denunciation of Euripides at Th. 469–70 (καὐτή γὰρ ἔγωγ' … / μισῶ τὸν ἀνδρὸν ἐκεῖνον ('for I myself detest that man')) at the beginning of a speech probably also modelled on Telephos' (cf. 504n., 555–6n.).

509 ἐγὼ δέ 'marks the transition from the introduction ... to the opening of the speech proper' (GP 170–1).

μέν: Balanced by ἀτάρ in 513.

510–11 Tainaros (modern Cape Matapan) is located at the extreme southern tip of the Mani peninsula. Poseidon was worshipped in a temple there (Th. i. 128. 1, 133; Paus. iii. 25. 4; Str. 8. 363; cf. E. Cyc. 290–2; Woodward, ABSA 13 (1906–7) 249–52; Waterhouse and Hope Simpson, ABSA 56 (1961) 123–4) as Ἀσφάλειος or 'Safeguard' (cf. 682 with n.) not only from shipwreck but from earthquakes, one of his traditional spheres of power (e.g. Nu. 566–8; H. II. 20. 57–8; H.Hom. 22. 2; Pi. l. 1. 52; 4. 21; Hdt. vii. 129. 4; S. Tr. 502; [A.] PV 924–5; X. HG iv. 7. 4). Sometime around 466 the Spartans removed a number of helot suppliants from the temple and executed them, and the massive earthquake that followed, which destroyed numerous buildings and caused great loss of life, was blamed on Poseidon's wrath (esp. Th. i. 128. 1; Paus. iv. 24. 5–6; cf. Lys. 1142 with Henderson on 1137–48; Th. i. 101. 2; D.S. xi. 63. 1–2; Plu. Cim. 16. 4–5). The period just before Ach. was performed was a time of intense. seismic activity in Greece (Th. iii. 87. 4, 89), and Dik.'s point is that Poseidon should once again feel free to treat the (implicitly treacherous and impious) Spartans as he had a generation earlier. While one might reasonably specify which local cult of Poseidon was in question by writing ὁ Ποσειδῶν οὑπὶ Ταινάρῳ, the θεός is then exceedingly awkward (since what else could Poseidon be?). With most recent editors, therefore, I adopt van Herwerden's καὐτὸ(ίσιν αὖθ)ις οὑπὶ Ταινάρῳ, with ὁ Ποσειδῶν to be expelled as a superlinear gloss.
that made its way into the text after the material in angle brackets was lost via haplography; parallel errors at Lys. 1262, 1298; Ra. 1358.

σείσας: Also used absolutely at Lys. 1142; X. HG iv. 7. 4; cf. Th. iv. 52. 1.

ἀπασιν ἐμβάλοι τὰς οἰκίας: 'bring their houses down on top of them all'; cf. Nu. 1489 αὐτοῖς ἐμβάλης τὴν οἰκίαν /.

512 'I too have vines that have been cut', although Meineke's ἐστι τάμπελια ('My vines too have been cut', with ἐστι ... κεκομμένα taken as a pass. periphrastic) is tempting.

κα(ὶ ἐ)μοί: i.e. in addition to the chorus (183) and—much more important—the audience in the Theatre, for whom damaged vineyards represent all the deprivations and destruction of the war (cf. 977–85 with n.).

ἔστιν ἀμπέλια κεκομμένα: 182–3πν. ἀμπέλια is a hypocoristic diminutive, 'beloved vines' (pace Petersen 162). R's διακεκομμένα is a majuscule dittography (ἈΜΠΕΛΙΑΔΙΑ), while the prefix in the Suda's παρακεκομμένα is most likely an intrusion from 517.

513 Cf. 504–8. For the anticipatory γάρ-clause (a second, very abbreviated captatio benevolentiae; cf. 509–12 with n.), GP 68.

οἱ παρόντες ἐν λόγῳ: 'those present at the argument' (esp. [E.] Rh. 149; cf. A. Supp. 200; Ch. 679; S. El. 891), i.e. 'all of us here', including the audience in the Theatre; cf. Av. 30; X. Oec. 3. 12 (introducing a plea for candour).

514 Cf. 305 τοὺς μὲν Λάκωνας ἐκποδὼν ἐάσατε ('Leave the Spartans out of it!'). The close resemblance to Th. 473 τί ταῦτ’ ἔχουσαί τε κέινον αἰτιώμεθα ('why do we go on blaming these things on him?'; from the beginning of Inlaw's speech in defence of Euripides) suggests that both lines are modelled on a verse from Telephos' speech.

ταύτα: i.e. all the outrages referred to obliquely in 512; an internal acc. (= ταύτας τὰς αἰτίας).

515-22 A notorious historical crux. The decree barring the Megarians from the Athenian Agora and harbours throughout the Empire (532–4n.) is referred to by Dik. only at 530–4, as a response to events that clearly post-date those mentioned here; cf. 819–21, where the Megnrian's insistence that his people's troubles began when Athenian sycophants denounced Megarian goods and traders would seem to count decisively against the possibility that Dik. has simply scrambled his history. The goods listed in 519–21 can scarcely
have been denounced and sold in accord with a law that had not yet been passed, and either Megarians were notorious evaders of market taxes and customs duties (for which, V. 658–9; fr. 472), so that Megarian goods in particular were constantly being confiscated and sold; or (more likely) another, earlier decree barred Megarians and Megarian goods from the Agora—perhaps in formal response to the Megarians’ alleged infringement on sacred land (cf. 725–6n.; Th. i. 139. 2; Plu. Per. 30. 2)—and that decree, with its essentially local implications (523), was expanded as relations between the two states continued to deteriorate. Cf. de Ste Croix 383–6 (who avoids this conclusion only by relying on what he admits are a priori arguments); Hornblower on Th. i. 67. 4; Introduction, Section II.

515-16 ἡμῶν ... ἄνδρες: ‘some of us’. αἰτιῶμεθα is expected alter αἰτιώμεθα in 514, but after the parenthetic remark that follows and the long description of these individuals in 517–18, the sentence heads off in a slightly different direction (519).

οὐχὶ τὴν πόλιν λέγω: ‘I don’t mean the city’ (LSJ s. λέγω III. 9; cf. Eq. 1375; Av. 443; Ra. 171), repeated * for emphasis in 516 (hence the omission of the verse in EH via homoioteleuton). B’s asyndetic οὐχί is better than R’s κοὐχί, which reduces the liveliness of the interjection.

μέμνησθε τοῦθ: i.e. against the possibility that Kleon might try to prosecute him again on much the same charge as before; cf. 502–3 with 502–21n.

ότι οὐχί is an allowable hiatus in comedy (e.g. Eq. 101; Lys. 611; cf. KB i. 197). Triklinios none the less emended to ὅτ’ οὐχί (P Ald; vers. om. H), despite the fact that ὅτι is never elided in Attic and ὅτε makes little sense.

517–18 ἀνδράρια: A pejorative diminutive; ‘little half-men’ (Petersen 265).

μοχθηρά: A very general adj. (165–6n.), which can mean both ‘morally bad’ and ‘of bad quality’ (e.g. Th. 781; Cratin. fr. 222. 2; Alex. fr. 133. 4). The description that follows is generally read in light of Ra. 718–35, where the comparison between bad men and bad coins (already at Thgn. 117, 965; cf. Pl. 862, 957; Taillardat § 682; L. Kurke, Coins, Bodies, Games, and Gold (Princeton, 1999), esp. 299–331) is explicit and developed at great length. Here the metaphor (if that is what it is) remains implicit; none of the language is regularly and unambiguously associated with coinage except παράσημος, which is already used in a similar sense in Aeschylus (cf. below); and the image is dropped at the end of 518. κόπτω is ‘strike’ and thus ‘mint [coins]’ (e.g. Ra. 723, 726), but elsewhere in the classical period παρακόπτω always means ‘knock aside’ and so by extension ‘infatuate, madden’ (E. Hipp. 238; cf. Th. 680; A. Ag. 223; [A.] PV 581; E. Ba. 33, 1000) or ‘swindle, cheat’ (Eq. 807, 859;
Nu. 640); LSJ s.v (following Σ) is misleading. When παρακεκομένα is first pronounced, therefore, its apparent sense is ‘crazed’, although after the metaphor of coinage has (arguably) emerged more openly in 518, the word may in retrospect be taken in the sense ‘ill-stamped’ (as if the flan were mis-centred on the die).

άτιμα: ‘deprived of civic rights’ (Av. 766; Ra. 692), e.g. because they had defaulted on a debt owed the state or run away in battle or been convicted of corruption in office (cf. And. 1. 73–5; Harrison i. 169–76; Rhodes on [Arist.] Ath. 8. 5), although the adj. might also be taken to mean ‘valueless’, like counterfeit coins (cf. below).

παράσημα: ‘falsely marked’. Properly of coins produced from flans with a copper or lead core (cf. Agora xvi. 1066. 10–11; D. 24. 214; Bywater, CR 54 (1940) 11 and stamped with something resembling an official minting-die; by extension of anything that is not what it seems (A. Ag. 780; E. Hipp. 1115), including human beings D. 18. 242 with Wankel ad loc.).

παράξενα appears nowhere else in the classical period (Palaeph. 52. 2 is a Byzantine addition to the text) and is most likely an Aristophanic coinage modelled on παράσημα and designed to be taken ‘illegitimately foreign’ (cf. LSJ s. παρά (G. IV. 1; LSJ s.v. ‘half-foreign, counterfeit’ is misleading (although see below)), i.e. ‘foreign and illegitimate’. At least by the early 4th c., Athenian coinage was widely imitated and this imitation was not regarded by the Athenians as criminal, so long as the silver was pure, as in some cases (such as those referred to obliquely here) it undoubtedly was not; cf. Stroud, Hesperia 43 (1974) 168–78. The point is that, despite appearances, the individuals in question are not real Athenians but outsiders who have made their way onto the citizen roll; cf. 704 with n. The central irony of what follows is that harmless cucumbers, heads of garlic, and the like are denounced as dangerous intruders by men who themselves have no right to remain in Athens and are a much more significant threat to the state.

519 ἐσυκοφάντει: The sycophant (lit. ‘fig-denouncer’ (cf. 541–2n., 725–6n.), although the origin of the term is obscure) is a malicious, self-interested abuser of the legal system who—despite his citizen status—is regularly presented in both comedy and oratory as a hated and polluted outsider and a virtual anti-Athenian. The vb. thus picks up on the characterization of these individuals in 517–18. Cf. 725, 818–29, 904–58. For the social and literary use of the term ‘sycophant’ (first attested at fr. 228. 1 (427 BCE), although cf. Cratin. fr. 70), Dunbar on Av. 1410–69; Olson on Pax 191 (with additional bibliography); Todd 92–4; M. R. Christ, The Litigious Athenian (Baltimore and London, 1998) 48–71. What makes these denunciations self-serving is that the sycophant took a portion (probably half) of the proceedings from the sale of the confiscated goods (cf. 522); cf. IG II² 412. 7–9; D. 58. 13;

**Μεγαρέων τὰ χλανίσκια**: χλανίσκιον is a diminutive < χλανίς, a fine woollen outer-garment worn by both sexes (e.g. Av. 1116; Lys. 1189; Ec. 848; Hermipp. fr. 48. 1; Ephipp. fr. 14. 10; Anaxil. fr. 18. 2; cf. Handley on Men. Dysk. 257; Stone 163-4). The diminutive serves to bring out both the absurdity of treating such items as a threat to state security and the pettiness of the sycophants’ behaviour; cf. λαγῴδιον and χοιρίδιον in 520–1. For Megara, Introduction, Section II. For the Megarian garment-making industry, *Pax* 1002; X. *Mem.* ii. 7. 6; *IG* ii² 1672. 102–3; 1673. 45–6; D.L. 6. 41. For pre-war trade with Megara, 729n.

520–2 Cf. 818–20. Megarian cloaks (519) could perhaps be recognized by their workmanship, but the provenance of the items listed here would have been far less obvious and the implication is that the sycophants' initial success with χλανίσκια led them to denounce other goods as well, with little regard to whether those goods were Megarian.

που: 'perchance'.

**σίκυον**: Cucumbers are also said to be produced in Megara at *Pax* 1001; Thphr. *HP* ii. 7. 5; *CP* iii. 16. 3. For buying them in the market place, fr. 581. 1; Cratin. fr. 147. 2. For eating them, Olson–Sens on Matro fr. 4.

ιδοιεν: As if the subj. were now ἄνδρες (515–16) rather than ἀνδράρια (517). *ct*’s εἶδεν (unmetrical) reflects not just a corrector's concern about the number but a mistaken conviction that the ν in σίκυον is long.

**λαγῴδιον**: The European hare (*Lepus europaeus*), nowhere else referred to as regularly imported into Attica from Megara, but included in the Boi.’s catalogue of goods at 878. A delicacy (e.g. 1110; *Eq*. 1192–3; V. 709; Pax 1196; Eup. fr. 174. 2; Archestr. fr. 57 with Olson–Sens on 57. 1–2; Diph. fr. 31. 24; Euangel. fr. 1. 6); for cooking it, 1005–6 with n.

**χοιρίδιον** serves *inter alia* to set up 731–835. Piglets were common sacrificial animals (792–3n.), whose flesh was—and is—a delicacy (704–6n.). Nothing is said elsewhere of the import of Megarian piglets into Athens, but 764 strongly suggests that farmers and traders in nearby areas attempted to meet the needs of the Attic market place, particularly in times of peak demand (and top prices).

**σκόροδον**: Garlic was not only eaten raw (164–4n.) and converted into μυττωτός ('garlic-paste'; cf. 174n.), but used as seasoning sauces (e.g. *Eq*. 1095; Cratin. fr. 150. 3–4; Diph. fr.
17. 13). For the garlic-market, Eup. fr. 327. 2. For garlic as a typical Megarian product, 761-3; Pax 246-7 with Olson ad loc., 500-2, 1000.

χονδροὺς ἅλας: Salt as purchased by the consumer in small chunks (χόνδροι; cf. Hdt. iv. 181. 2; Hsch. χ 629), which were ground in a mortar to produce λεπτοὶ ἅλες ('fine salt'; Alex. fr. 192. 5; adesp. com. fr. 1146. 24; Archestr. fr. 37. 8); cf. Arist. Mete. 359a32-3; Phoen. fr. 2. 5, p. 233 Powell; Gow-Page on HE 1175. For ancient production methods, Forbes iii. 164-81. For salt as a Megarian product, 760; Plin. Nat. 31. 87. For the culinary use of salt, 1005-6n., 1156-8n.; Olson-Sens on Archestr. fr. 14. 7.

ήν: 'were [alleged to be].'

κα(ὶ ἐ)πέπρατ(ο): i.e. at public auction, presumably under the supervision of the ἄγορανόμοι ('market officials'; cf. 723-4n.). For the plpf. used to describe an action that occurs immediately after and in close connection with another action (here the denunciation of these goods as Megarian), KG i. 152-3.

αὐθημερόν: i.e. with no time allowed for appeal or even careful inquiry into the matter. A φάσις ('denunciation') required a written declaration and a trial before a jury (Lipsius 309-16; Harrison ii. 218-21), which one would think would require at least a few days. But perhaps the point is that Megarians got less justice than other people. For the implicit charge of Athenian judicial hastiness in response to slanderous accusations, 630 with n.

523 καὶ ταῦτα μὲν δὴ κτλ.: Summing up in preparation for moving on to a new subject; cf. Pl. 8; Pl. Com. fr. 189. 11; Posidipp. fr. 2. 1; GP 258-9. Sansone, ICS 10 (1985) 6-7, suggests that μὲν δὴ represents deliberate use of a 'characteristically and recognizably Herodotean idiom' and thus clear evidence of a connection between Ach. and Book i of the Histories; cf. Introduction, Section IV.B.

σµικρά is no better metrically than the ordinary comic form μικρά and is thus perhaps paratragic (cf. Radermacher, RhM 85 (1936) 6-7; J. Diggle, Euripidea (Oxford, 1994) 145-6).

(ἐ)πιχώρια: 'local', i.e. 'confined to Attic soil', in contrast to the events described in 524-39.

524-34 Cf. Hermes' explanation of the origin of the Megarian Decree and thus the war in Perikles' fear of becoming involved in the sculptor Pheidias' legal problems at Pax 605-11.

524-9 Seemingly (1) a parody of Hdt. i. 1-5. 2, where the origin of the ancient hostility between Europe and Asia is traced to a series of rapes (cf. Introduction, Section IV.B), mixed up with (2) a typical comic claim that Perikles began the war for personal reasons (530-
4 with nn.) and (3) an echo of real Athenian charges that the Megarians were guilty of harbouring runaway slaves (Th. i. 139. 2).

524–5 πόρνην … Σιμαίθαν: ΣREF reports that Alkibiades was in love with Simaitha, and on that basis offers the wild suggestion that he organized her kidnapping. The source of Σ's (historically dubious) information seems likely to be a lost comedy via a work of Hellenistic scholarship such as Aristophanes of Byzantion's On Courtesans, but it raises the possibility that Simaitha was a real person. For Alkibiades' alleged relationships with prostitutes and other anecdotes about his sexual conduct (a literary and rhetorical topos), Ath. 13. 597d–e (citing Lys. fr. 346); Littman, TAPA 101 (1970) 263–76, esp. 265–70; D. Gribble, Alcibiades and Athens (Oxford Classical Monographs: Oxford, 1999) 73–7. The name Simaitha (< ομός ('snub-nosed') + the suffix -αίθα; cf. Gow on Theoc. 2. 101) is found elsewhere at AD 18 (1965) 35; IG II² 12603 (both 4th c.); IG II² 1611. 395; Agora i. 7316 col. III. 50 (a trireme's name); Theoc. 2. 101, 114 (probably a courtesan); cf. Σίμη at Herod. 1. 89 (a prostitute). For Megarian whores, Call. Com. fr. 28; Stratt. fr. 27.

κλέπτουσι: 'stole off with' (historical pres.), relying on guile rather than force (257–8n.), as at V. 1369 (cf. V. 1345); Pi. P. 4. 250.

μεθυσοκότταβοι: 'drunk from playing Kottabos'; a typically extravagant comic coinage.

Kottabos was a symposium-game that involved tossing small quantities of wine from one's drinking cup at a target; cf. Olson on Pax 343/4 (with detailed discussion and bibliography). Elsewhere, Kottabos is routinely used as a positive symbol of peace and sensual pleasure (e.g. Nu. 1073; Hermipp. fr. 48. 5–10), and Scaife, GRBS 33 (1992) 25–35, argues that the treatment here is unusual, in that the game is identified as a root cause of the war. In fact, the mention of kottabos is consistent with the general tendency of Dik.'s speech, which is to minimize the significance of these events—the woman was only a whore and those who carried her off were young (and thus naturally wild and incontinent) men, who had in addition just left a drinking-party—as a way of emphasizing the absurd disproportion of everything that ensued (cf.

528–9). For the trope that drinking too much leads to ill-considered and outrageous behaviour, e.g. V. 1253–4; Eub. fr. 93. 6–10 with Hunter ad loc.; D. 54. 3–4, 7–9; cf. 982–7 with nn.

526–7 For the spelling Μεγαρῆς, Threatte ii. 239–40.

πεφυσιγγωμένοι: A φὐσιγξ is part of a garlic plant, perhaps its shoot (thus Stephanus; cf. Hipp. Fist. vi. 448. 14–15; Hsch. π 2138; φ 1048; ΣREF ('the outer husk'); conjectural at Thphr. HP vii. 4. 12). There must therefore be an allusion to Megarian garlic-production
(520–2n.); that there is also a reference to the practice of feeding fighting-cocks garlic to increase their combativeness (165–6n.) is possible but (pace Bergler, followed by most modern commentators) less obvious. \( \sigma^\text{REF} \) suggests a pun on πεφυσημένοι, 'puffed up', i.e. 'emboldened'. σκῶν at the end of 526 in \( p \) is an intrusive remnant of a marginal note that included the word ἀσκῶν cf. Σ.

**Ἀσπασίας:** To be taken with ἀντεξέκλεψαν (e.g. Eq. 109–10, 435–6; V. 238; cf. Poultney 121) rather than with πόρνα δύο. Aspasia (\( \text{PAA} \) 222330; \( \text{FRA} \) 4040) was a free Milesian woman, who began to live with Perikles (530–1n.) as his παλλακή ('concubine'; cf. Cratin. fr. 259; Harrison i. 13-15) sometime in the 440s, after he and his wife divorced (Plu. Per. 24. 8; cf. Davies 458–9); Perikles II (\( \text{PA} \) 11812; \( \text{PAA} \) 772650) was probably her son. Since Aspasia was not an Athenian citizen, the willingness of Ar. and other authors (e.g. Cratin. fr. 259) to name her proves nothing about her social status (cf. 49–51n.), and that she was originally a high-class hetaira is possible but improvable (cf. Eup. fr. 110. 2 (Aspasia as a πόρνη ('whore')); Plu. Per. 32. 1 with Stadter ad loc.), as is Dik.'s claim that she kept whores even after her relationship with Perikles began. Theophrastos (fr. 627) and Duris of Samos (\( \text{FGrH} \) 76 F 65), followed by Plu. Per. 24. 2; 25. 1, report that Perikles began the war against Samos on her account, a charge that must go back to a lost comedy, and Eup. called her 'Helen', implying that a war was fought for her sake (fr. 267; cf. Cratin. \( \text{Dionysalexandros} \) test. i). The comic poets also call her 'Hera' (Cratin. fr. 259; cf. 530–1n.), as well as 'Omphale' and 'Deianeira' (Eup. fr. 294; adesp. com. fr. 704), implicitly casting Perikles (= Herakles) as her victim. She is in addition credited with great rhetorical skill and mockingly said to have trained Perikles himself (Call. Com. fr. 21; Pl. Menex. 235e–6c; cf. Aeschin. Socr. Aspasia). That she exercised any real influence over Perikles' political decisions (or that anyone else could have known about it, if she did) seems unlikely, but the historical truth about her is almost entirely impossible to recover. After Perikles' death in 429, she was (perhaps only briefly) associated with the demagogue Lysikles. Cf. Plu. Per. 24. 2–10 with Stadter ad loc.; M. M. Henry, *Prisoner of History: Aspasia of Miletus and Her Biographical Tradition* (New York and Oxford, 1995), esp. 9–56.

**πόρνα δύο:** A significant escalation of the—still essentially trivial—conflict, since the Athenians stole only one Megarian

whore (524–5). πόρνας (\( \text{R} \) and some testimonia) is a misguided correction driven by a failure either to recognize the dual or to realize that the ultima in πόρνα is long. A seemingly pleonastic use of δύο with the dual is common in Ar. (e.g. Eq. 133, 1350; Av. 320; Ra. 134).

For prostitutes and brothels (a common feature of everyday life), Ehrenberg 178–80; Olson on Pax 164–5, 848–9.
528–9 (ἐ)ντεῦθεν: Lit. ‘from there’, as a result of the events described in 524–7; in apposition to ἐκ τριῶν λαικαστριῶν. Cf. López Eire 209; contrast 530, 535 (‘thereupon’).

ἀρχὴ τοῦ πολέμου κατερράγη: A slightly awkward combination of ἁρχὴ τοῦ πολέμου ἦν and ὁ πόλεμος κατερράγη. For the image (war ‘breaking out’ like a storm), Eq. 644; Th. i. 66; Taillardat § 635. The rhetorical effect of 529 depends on the contrast between Ἑλλησπόντιον and τριῶν λαικαστριῶν.

ἐκ τριῶν λαικαστριῶν: ‘because of three female cocksuckers’ (Poulton 164–5); cf. 79n.

Fellatio was a service regularly provided by prostitutes (V. 1346 with Pherecr. fr. 159; Pax 855 with 847–9; cf. Agora graffito C 33 Lang Θειόδοσια λαικάδε[ι] εὖ (‘Theiodosia gives good head’); M. F. Kilmer, *Greek Erotica on Attic Red-Figure Vases* (London, 1993) 71–2, 114–17). Precisely who the three cocksuckers are is left unspecified. They might be Simaitha (524) and Aspasia’s two anonymous whores (527), but Dik.’s phrasing is—doubtless deliberately—ambiguous enough that the reference might be instead to Aspasia and the women who belonged to her.

530–1 ἐντεῦθεν: 528–9n.

ὀργῇ = ὀργισθείς, as at Lys. 550.

Περικλέης ὁ (Ὀ)λύμπιος is Pericles son of Xanthippos of the deme Cholargos (PA 11811; PAA 772645), the dominant political figure in Athens from the late 440s (cf. 703n.) until his death in 429. For Pericles as Zeus (a common comic image), Cratin. frs. 73. 1–2; 118; 258; Telecl. fr. 18; cf. 526–7n.; Taillardat § 698. For a systematic study of the treatment of Pericles in comedy, J. Schwarze, *Die Beurteilung des Perikles durch die attische Komödie und ihre historische und historiographische Bedeutung* (Zetemata, Heft 51: Munich. 1971). The implication here is that his power amounted to a tyranny, as Cratin. fr. 258. 3 asserts outright; cf. adesp. com. fr. 703; Th. ii. 65. 8–9 (for his unique authority in the city). For the form Περικλέης, Cratin. fr. 73. 2; Dover on Nu. 70.

531 is adapted in the anonymous passage quoted at S σ 56 (of Salmoneus) δὲ ἀσεβῆς γεγονὼς διὰ μηχανῆς ἤστραπτεν, ἐβρόντα, συνεκύκα τὰς τῶν ὑπηκόων ψυχάς (‘who, since he was impious, made lightning and thunder with a mechanical device, and disturbed the souls of those who heard him’).

ἡστραπτ(ε) ἐβρόντα: Lightning and thunder (the primary weapons of the storm-god Zeus) are also used as symbols of political and rhetorical power at Eq. 626; V. 671; adesp. com. frs. 288; 701 (of Pericles) δεινὸν δὲ κεραυνὸν ἐν γλώσσῃ φέρειν (‘he bore a terrible lightning-bolt in his tongue’ (unmetrical)); Herod. 7. 65 with Headlam ad loc.; Luc.
Dem.Enc. 20 (of Perikles); cf. V. 620–7; fr. 46 (perhaps a description of an orator); Taillardat § 698; Dover, G&G 297; O’Sullivan 107–14.

ξυνεκύκα τὴν Ἑλλάδα: For κυκάω (properly a culinary term, ‘mix, stir’; cf. 671) and its compounds and cognates used metaphorically of the production of political disturbance or disorder, 937; Eq. 363; Pax 270, 654; Lys. 489–91; Eup. fr. 192. 96; cf. 620–2n., 688, 707; Eq. 692; Taillardat §§ 702, 707; Newiger 27–33.

532–4 A reference to the decree, also mentioned at Pax 609; Th. i. 67. 4, 139. 1, 144. 2, and in effect by 432 at the latest, that barred the Megarians from Athens' Agora and from harbours throughout the Empire, and that was recognized as an important cause of the war. If Wilamowitz’s Χαρίνου for the paradosis χάριν τοῦ is right at ΣV Pax 246 (as seems likely to be the case), this decree was proposed not by Perikles—although it may have been inspired and supported by him (thus Plu. Mor. 812d)—but by the man (PA 15434) said at Plu. Per. 30. 3 to have proposed another decree around the same time that inter alia barred Megarians from Attika on pain of death and mandated an invasion of their territory twice a year. For further discussion, de Ste Croix 225–89; Dover, G&L 181–6; Legon 210–25; Stadter, GRBS 25 (1984) 351–72, and on Plu. Per. 30. 2–3; Lewis, CAH² v. 376–8; Introduction, Section II.

νόμους: The Megarian Decree is elsewhere consistently referred to as a ψήφισμα (536; Pax 609; Th. i. 139. 1, 140. 3–4; Ephor. FGrH 70 F 196 (39. 4)), but there appears to be little difference between the two terms in this period (F. Quass, Nomos und Psephisma (Zetemata, Heft 55: Munich, 1971) 2–5, 14–30; Hansen (1983) 162–3). Here the pl. refers to the multiple clauses (533–4) allegedly contained in the motion. σκόλια are songs—generally moralizing or patriotic—like the one about Harmodios referred to at 978–9 (where see n.), that were sung in turn by the guests at a symposium as they held a branch of bay or laurel (esp. V. 1222–49; cf. Eq. 529–30; Nu. 1364–5 with Dover ad loc.; Ec. 938–41 with Ussher ad loc.; fr. 444; Antiph. fr. 85. 2–5; Thphr. Char. 15. 10). For other skolia (most preserved at Ath. 15. 694c–6a), carm. conv. PMG 884–917. For the theme of the corrupted symposium, 977–85. 533–4 are a parody of Timocr. PMG 731 ὠφελέν σ’ ὢ τυφλὲ Πλοῦτε μήτε γῇ [μήτ’ ἐν γῇ MSS] μήτ’ ἐν θαλάσσῃ / μήτ’ ἐν ἠπείρῳ φανῆμεν, ἀλλὰ Τάρταρον τε ναίειν / κἈχέροντα·διὰ σὲ γὰρ πάντ’ αἰὲν ἀνθρώποις κακά (‘Blind Wealth, it would have been better had you appeared neither on land nor in the sea nor on the mainland, but had inhabited Tartaros and Acheron; for on your account men always have troubles of every sort’; cf. Eq. 609–10, probably a reference to the same passage), with μήτ’ ἐν ἄγορα added to suit the context. Ar. also alludes to Timocreon’s poetry at V. 1060–70 (= PMG 733). Cf. de Ste Croix 392; Kugelmeier 68–72.

μήτε γῇ: The preposition (provided, against the metre, in d Apostol.) is to be taken ἀπὸ κοινοῦ from what follows, as at Eq. 610
(where the MSS have the same error); Av. 740 with Dunbar ad loc.; and commonly in high poetic style. Cf. 900n.; KG i. 550; Wilamowitz on E. HF 237; G. Kiefner, Die Versparung (Wiesbaden, 1964), esp. 27–9.

535-7 ὅτε δὴ (ἐ)πείνων βάδην: Cf. the starving (734, 751, 758–9, 797–810) Megarian and his Daughters, who come on stage at 729; Introduction, Section II. βάδην is 'on foot', i.e. 'at a slow but steady pace, gradually' (A. Pers. 19; Supp. 887), although Σ_{REF}^{3} takes it to mean 'at a gradually increasing pace'.

tὸ ψήφισμ': 532–4n. The omission of τό in ct represents haplography after ἐδέοντο. For the vb. of asking with an object clause with ὅπως, Goodwin § 355.

μεταστραφείη: Lit. 'be turned about' (Ra. 539a), i.e. 'reversed. (E. Ba. 1329; Pl. Smp. 190e) or 'changed' (H. ll. 15. 203; Pl. Cra. 418c). Thucydidean usage would require καθαιρεθείη ('be taken down', i.e. 'repealed' (e.g. i. 139. 1, 140. 3)), and J. J. Hartman, in Études archéologiques, linguistiques et historiques dédiées à C. Leemans (Leiden, 1885) 205–6, suggested an allusion to a story preserved at Plu. Per. 30. 1 about a Spartan embassy that came to Athens to request repeal of the Megarian Decree. When Perikles informed the envoys that it was forbidden to take down the board on which the law was written, one of them told him to turn its face to the wall (στρέψον εἴσω τὸ πινάκιον), since nothing forbade that.

τὸ διὰ τὰς λαικαστρίας: A dismissive characterization, designed to underline the absurdity of the Athenian refusal to cooperate (538).

538-9 οὐκ ἠθέλομεν δ': For the postponement of δέ (lost in β) after a neg., GP 186–7.

δεομένων πολλάκις: Sc. τῶν Λακεδαιμονίων (Goodwin § 848; Poultney 137–9). Th. i. 139. 1–3 refers specifically to only one Spartan embassy demanding repeal of the Megarian Decree, but the use of the impf. throughout the passage suggests that there were others, as Dik. implies.

ἐντεῦθεν ἤδη: 'immediately thereafter' (311–12n., 528–9n.), as if Athenian intransigence on this point was the sole and direct cause of the war.

πάταγος … τῶν ἀσπίδων: A reference not just to the overwhelming general din of battle but to the crucial initial moment when the two lines of soldiers collided and the chaotic pushing and killing of hoplite combat began. Cf. E. Herac. 832; Tyrt. frs. 11. 31–4; 19. 14–15; War iv. 54–73, esp. 72–3; Hanson (1989) 152–9; Luginbill, Phoenix 48 (1994) 51–61. In keeping with the overall tone of the speech, the Spartans are not blamed expressly for the outbreak of hostilities, which is instead described as an abstract, impersonal event.
540 ἐρεῖ τις, "οὐ χρῆν": Identified by Σ as borrowed from Tel. (~ E. fr. 708, although Nauck treats the entire verse as Euripidean); presumably the beginning of the hero's response to what he knows will be his opponents' claim that the Mysians overreacted to the Achaians' incursion. Procatalepsis, i.e. anticipation of an objection (Arist. Rh.Al. 1432b 11–14, 1433a31–8; Eub. fr. 115. 10, 12; E. Supp. 314 with Collard on 184–5; Or. 665; Ba. 204; X. Cyr. iv. 3. 10). ἐρεῖ is equivalent to εἴποι ἄν;

cf. 702; van Leeuwen on Eq. 1183; Headlam on Herod, 4. 56. χρεῖ does not make position in Ar. (e.g. Nu. 718; Av. 1434), and R's ἐχρῆν rather than ἔποι ἄν or ἔφην (an easy error after ἐχρῆν in the first half of the line) must be correct.

541-2 A difficult passage, frequently (but never convincingly) emended. If the analogy with the auction of Megarian goods in Athens (519–22) is to be exact, the Seriphian puppy-dog ought to be confiscated and sold in Lakonia rather than abroad, as ἐκπλεύσας implies. As Wilamowitz saw, ὁ σκάφει is almost exclusively tragic (e.g. A. Ag. 661; S. Tr. 803; E. Alc. 252; Andr. 863) and paratragic (Lys. 139; Th. 877; Ra. 1382 = E. Med. 1; cf. V. 29) vocabulary, and the peculiarity of Dik.'s scenario might perhaps be explained as parody of a Euripidean line (a description of a hypothetical Mysian raid on Achaian territory from Tel.? (= E. fr. 708a Kannicht)). More likely, the analogy is simply somewhat loose: because the Athenians (a sea-power) impeded imports from a land-based ally of Sparta, Sparta (a land-power) must impede imports from a sea-based ally of Athens. At the same time, the Spartans' treatment of the Seriphian puppy-dog functions as an analogy for the rape of Simaitha, which took place in the territory of one of Sparta's allies and drew an angry and disproportionate—but wholly understandable—response (524–7).

φέρ(ε): 'Look here!, Come now!' (e.g. 898, 1058; Nu 218, 769; cf. López Eire 98). Like εἴπε (319–20n.), used colloquially without regard to the number of persons addressed (Goodwin § 251).

εἰ Λακεδαιμονίων: α's εἰ καὶ Λακεδαιμονίων (R ac) was successfully corrected by Triklinios (seemingly supported by Π1).

φήνας: For φαίνω in the technical Athenian legal sense 'denounce', e.g. 819, 912; Eq. 300; cf. 519n.; Lipsius 309–16; Harrison ii. 218–21.

Σεριφίων: 'belonging to the Seriphians'. Seriphos (one of the Cyclades and the place where Perseus and Danae came ashore after Akrisios set them adrift in a box (Str. 10. 487; Apollod. ii. 4. 1)) is a small, rocky island routinely treated (as here) as a place of no significance whatsoever (Pl. R. 329e–30a; Stratonikos ap. Plu. Mor. 602a; cf. fr. 884: IG I3 281 col. II. 49 (annual tribute of only 100 drachmas in 430/29)).
καθῆσθ(ε) ἄν: 'would you have sat [idle]?' (e.g. Nu. 1201; Lys. 1217; Ra. 1103). Σειρά identifies ἤ πολλοῦ γε δεῖ ('Far from it!'; perhaps colloquial (Stevens 19)) as from Ἀθην. 1201; and since δόμοισιν is certainly tragic or paratragic (450–2n.), the entire verse may be borrowed more or less direct from Euripides' play (= fr. 709).

κάρτα is common in Herodotos and other Ionic prose and in tragedy, but is attested elsewhere in comedy only at Av. 342; Amips. fr. 21. 5 (= carm. conv. PMG 913. 2) and in Attic prose only at Pl. Ti. 25d; here paratragic. Cf. Rutherford 8–9; Thesleff §§ 89–113; Dover, EGPS 81–2.

μέντ(οι): 161–2n.

ἀν ... καθείλκετε: 'you would have dragged down' from their sheds

(95–7n.) into the sea, i.e. 'launched' (e.g. Ec. 197; Th. ii. 94. 2; D. 3. 4; 50. 4; Isoc. 4. 118; cf. Eq. 1315).

τριακοσίας ναῦς: '300 ships' (i.e. 300 triremes; cf. 546n.) was the total size of the Athenian fleet on the eve of the war in 431 (Th. ii. 13. 8; cf. Th. iii. 17. 1–2 with HCT ad loc.), while the most ships ever launched for any individual expedition was 100 (Th. ii. 23. 2, 56. 1; vi. 31. 2) and 250 was an extraordinarily large number to have at sea at any one time even divided among a number of expeditions (Th. iii. 17. 1–2). This is thus a ridiculously large number, equivalent to 'every ship you have'.

545–54 ἦν δ' ἂν κτλ.: An extraordinarily evocative description of the launching of a war-fleet as seen through the eyes of an ordinary sailor, who makes his way through the city, already full of groups of men preparing for the expedition (545–6); gets his wages or provision-money from his trierarch (546–7); buys his rations and collects his gear (548–50); has a final party (551); and the next day goes down to the dockyards, where last-minute preparations are under way (552–3); gets into his ship and takes his seat (553); and finally puts out to sea (554). 'As Clark notes, the indiscriminate enumeration is designed to express the general confusion' (Graves). For similar catalogues (a favourite comic device), e.g. 874–80; Nu. 50–2; Pax 530–2, 535–8; Pl. 190–2.

The pace of the description gradually accelerates, from two items per line (546–8), to three (549–50), to four (551). Cf. 552–4 with n.

546 θορύβου στρατιωτῶν: In addition to the trierarch (below), petty officers (554n.), and 170 oarsmen (cf. 161–2n.), triremes normally carried 10 hoplite ἐπιβάται ('marines') and four
archers, whose job was to defend the ship and its crew during battles at sea. Triremes could also serve, albeit at a considerable sacrifice of speed, as troop transport vessels (e.g. Th. i. 116. 1; IG I3 21. 10; cf. Morrison and Williams 246–8), and since a punitive raid on Lakonia is in question, it is probably to such troops that Dik. is referring. In Ar., θόρυβος ('hubbub') and its cognates always refer to a confused noise produced by the human mouth (e.g. Eq. 666; Lys. 328/9; Ra. 757).

περὶ τριηράρχους βοῆς: 'shouting round about the trierarchs', not only by sailors eager to get the advance portion of their wages (547n.) but by other members of the crew, tending to the thousand and one details involved in outfitting and launching a warship. d's τριηράρχου is an early error under the influence of the other gens. in the line; Green's τριήραρχον would do grammatically, but since preparations by the entire fleet rather than any individual ship are in question, the pl. is better. At the beginning of every year, 400 trierarchs were appointed from Athens' wealthiest ('liturgical') class ([X.] Ath. 3. 4), although some of these men managed to obtain exemptions from service. The remaining trierarchs were assigned ships by lot and made responsible for manning, outfitting, and maintaining them. Some trierarchs clearly attempted to make a great public show by outfitting their ship as beautifully as they could (547n.) and recruiting a first-rate crew by supplementing the wages paid by the state with money out of their own pockets (cf. 161–2n.). Appointments to trierarchies of ships not on active duty remained nominal until the ship was called into service, and a decision by the Assembly to put a fleet to sea will therefore have produced a sudden flurry of improvements and repairs, precisely as 547, 552–3 imply. Cf. Eq. 912–18; Morrison and Williams 260–3; Gabrielsen 43–169.

547 μισθοῦ διδομένου: It is unclear whether this is a reference to provision-money or to the rowers' wages (161–2n.) per se, and the terms μισθός and τροφή do not seem to be sharply distinguished in this period; cf. War i. 3–6. Only a portion of the rowers' wages was paid in advance, with the rest held back until the end of the voyage to prevent desertions, and arrears were common; cf. Eq. 1366–7; Gabrielsen 122–4.

παλλαδίων χρυσουμένων: παλλάδια were small statues of Athena, which were placed in the stern of Athenian warships and served both to identify the vessel to others on the same side and, presumably, to encourage the goddess to offer it her protection; cf. E. IA 239–41, 249–52. The gilding is an example of ostentatious display designed to increase the beauty of the ship and thus the individual glory of its trierarch; cf. 546n.; Th. vi. 31. 3; D. 50. 7; Gabrielsen 48–50.

548 στοᾶς στεναχούσης: Taken by ΖΕ (obviously influenced by the words that follow) as a reference to the στοὰ ἀλφιτόπωλις ('the portico where barley groats are sold'; cf. Ec. 686),
which the scholion says was located in the Piraeus (cf. ΣRV Pax 145) and built by Perikles, and which is most likely to be identified with the μακρὰ στοὰ ('long portico') of D. 34. 37; Paus. i. 1. 3; cf. Th. viii. 90. 5; R. Garland, The Piraeus from the fifth to the first century B.C. (London, 1987) 152–3. στενάχω (lit. 'moan, groan') is almost exclusively epic and tragic vocabulary (e.g. H. II. 1. 364; Od. 4. 516; Callin. fr. 1. 17; S. El. 1076; E. Tr. 106; [A.] PV 99) and here means 'echo, resound', i.e. with the noise of the crowd doing its marketing (ΣΕΓ).

σιτίων μετρουμένων: σιτία are 'provisions' generally (e.g. 197; Pax 138; Th. i. 48. 1), but the mention of measuring suggests grain (cf. above), most likely ἄλφιτα ('barley groats'; cf. above), which were a standard part of the rations on which Greek armies lived; cf. 550n. For Athenian grain-measures, Lang, Agora x (Princeton, 1964) 39–55. Eq. 599-603, where the chorus describe how their mounts leapt into horse-transport ships and began to row πριάμενοι κώθωνας, οἱ δὲ καὶ σκόροδα καὶ κρόμμυα ('after buying soldiers' cups, and others garlic and onions'), leaves little doubt that Athenian sailors purchased their own food (probably out of an allowance provided by the state, although the trierarch must often have contributed additional funds to their upkeep); cf. Th. vi. 34. 4; D. 50. 10; Gabrielsen 110-11, 119-21.

549 ἄσκων: 'skin bags' to be filled with wine (e.g. 1002; Th. 733; Alex. fr.

88. 4; E. Cyc. 145).

τροπωτήρων: 'oar-thongs', the leather loops used to attach the oar to the hook-shaped tholepin (σκαλμός); cf. Hermipp. fr. 54; Eub. fr. 51; A. Pers. 375–6; Th. ii. 93. 2; H. Od. 8. 37, 53; Poll. i. 87; Hsch. τ 1503; Bergson, Eranos 55 (1957) 120–6; Morrison and Williams 268–9.

κάδους: 'jars' (Amyx 186–90; Sparkes (1975) 127–8), although whether for water (which rowers must have consumed at a tremendous rate), wine (cf. Archil. fr. 4. 6–8), or items such as olives (550), is left unspecified.

550 Cf. X. An. vii. 1. 37, where Koiratadas, having promised to bring provisions for the army (vii. 1. 35), returns with an immense quantity of barley groats (548n.) and wine, as well as olives, garlic, and onions. The items listed here, like hard cheese and salt, hold up well against heat and rough handling and were relatively cheap, and were therefore routinely purchased as provisions by Athenian soldiers and sailors; cf. 1099, 1101; Eup. fr. 275; Olson on Pax 368.

έλαῶν: For olives and how they were processed and eaten, Olson–Sens on Archestr. fr. 8.

κρομμύων: For onions as soldiers' provisions, 1099; Eq. 600 (548n.); Pax 1129.
δικτύοις: ‘nets’ and thus by extension ‘mesh[-bags]’, an otherwise unattested but unsurprising use of the word.

551 An allusive and highly condensed description of a final, wild party before the feet puts to sea (ΣΡΕΓ).

στεφάνων: Garlands of ivy and flowers were routinely worn at drinking parties; cf. 1006, 1091; Olson–Sens on Archestr. fr. 60. 1, 2.

τριχίδων: Small, inexpensive clupeoid fish of all sorts, including sardines, sprats, and anchovies, named after their tiny hair-like (cf. θρίξ, τριχός) bones; identified with ἀφύαι (‘small fry’) at Eq. 645, 662, 666, 672 (cf. Arist. HA 569b24–5; Mnesith. ap. Ath. 8. 357e). Also mentioned (never with approbation) at Ec. 56; fr. 426; Eup. fr. 156. 2; Alex. frs. 18. 2; 159. 3. Cf. Thompson, Fish 268–70; Davidson 41–8. p’s τριχίδωκχθύων is the result of the intrusion of a superlinear gloss ἰχθύων.

αὐλητρίδων: Descriptions of symposia, catalogues of symposium goods, and the like make frequent mention of pipe-girls (e.g. V. 1368–9; Ra. 513–14; Metag. fr. 4; Antiph. frs. 224. 1; 233. 3; Pl. Smp. 176e) and other female entertainers; cf. 751–2 with n., 980n., 1091 with n., 1093; Thphr. Char. 20. 10. For the αὐλός (‘pipe’), 862–3n.

ὑπωπίων: ‘black eyes’, dispensed among the company as the symposium descends into a brawl or obtained in fights with others after the party moves into the street; cf. 524–5 with n., 980n.; V. 1322–3; Ec. 663–4; Eub. fr. 93. 8; Alex. fr. 160. 6; E. Cyc. 534. An unexpected and deliberately funny word, which brings this section of the catalogue (546–51) to a close.

552–4 The pace of the description (like the chorus of sounds it represents) accelerates rapidly, from one item in 552, to two in 553, to four in 554. Cf. 546–51 with n.

552 τὸ νεώριον: Sc. ἂν ἦν πλέων. For the dockyards and their function as symbol and source of Athens’ military and political power, 95–7n., 918–24 with 918–19n.; Av. 1540; adesp. com. fr. 155. 2; Lys. 12. 99; D. 22. 76; 23. 207.

κωπέων: ‘spars’, ideally of silver fir (Thphr. HP v. 1. 7) and generally imported from Macedon or the Thracian coast (IG l3 89. 31; 117. 30 = M–L 91. 30; 182. 6–9; And. 2. 11; cf. 602n.; Lys. 421–2; R. Meiggs, Trees and Timber in the Ancient Mediterranean World (Oxford, 1982) 116–30). Oars—170 of which (one per rower), plus spares, were needed for each trireme—were manufactured by planing down spars (Thphr. HP v. 1. 7) and fitting them with blades (πλάται; e.g. Th. 770–5), which seems likely to be the sense of πλατουμένων (omitted by LSJ).
553 τύλων ψοφούντων: τύλοι are 'tree nails', wooden pins or spikes which were pounded into holes bored in ships' timbers (making the ψόφος ('noise') referred to here) and which expanded when wet to produce an even tighter joint; cf. H. Od. 5. 247-8, where the term used is γόμφος (LSJ's 'bolt' is misleading). Given the context, these are most likely intended to be understood as last-minute repairs, as a large group of ships (some of which may not have sailed for months) are abruptly readied for service. ψοφέω refers to making an inarticulate noise of any sort; cf. 776-7n., 932-4; Mooney 29-30. If d's τροπουμένων is right, κωπῶν must be supplied with θαλαμιῶν (for which 95–7n., 161–2n.) and the participle must mean 'being attached to the tholepins with oar-thongs' (cf. 549n.). Sommerstein argues that attaching oar-thongs—unlike the other activities described in 552–4—is not a noisy business, and therefore follows Mastromarco in printing Morrison's τρυπωμένων ('being augured out'), which requires that ὀπῶν ('oarholes'; cf. Pax 1232 with Olson ad loc.) be supplied with θαλαμιῶν. Nothing in the text, however, requires that every item in the list be noisy; cf. the even more eccentric mix of activities and objects in 546-51. Instead, the images combine to depict the hustle and bustle that accompanies the final stage of launching a fleet: missing equipment is assembled and last-minute repairs made; the crew comes on board and settles itself; and finally the rowing begins in time to the pipe and the boatswain's commands, and the ship puts out to sea.

554 αὐλῶν κελευστῶν: A trireme's petty officers included a κελευστής ('boatswain'), who shouted orders to the crew (e.g. IG II² 1951. 96; E. Hel. 1575-6, 1595-6; Th. ii. 84. 3; vii. 70. 6-7; X. Oec. 21. 3; Arr. An. vi. 3. 3; cf. [X.] Ath. 1. 2), while the αὐλητής ('piper') played music to which they rowed and thus helped set and maintain their pace (IG II² 1951. 100; D. 18. 129; Plu. Alc. 32. 2; Nic. 21. 1; cf. E. El. 435-7). Cf. Ra. 207-13, where Charon plays the boatswain and the chorus (accompanied by a pipe) supply the music as Dionysos rows; Morrison and Williams 196, 266-8.

ψιγλάρων: A term for musical sounds of an unknown sort (ΣΕΓ; Eup. fr. 121 with K-A ad loc.; Pherecr. fr. 155).

27, although whether the reference is to tunes produced by the pipe or some part of the departure ceremonies (cf. below) is unclear.

συριγμάτων: There is no other evidence for the use of the σῦριγξ ('Pan-pipe') on board ship except at E. IT 1123–7, which is part of an elaborate fantasy of divine assistance and proves little about actual seafaring practices. This is thus most likely a reference to music played on the dock as the voyage begins (cf. above; Th. vi. 32. 2) or perhaps to whistled signals used by the boatswain or other officers.
555–6 A closing allusion to _Tel._ (= E. fr. 710), although how much of these lines comes direct from Euripides and how much is Aristophanic paraphrase or invention is difficult to tell; Σ^E_ says cryptically καὶ ταῦτα ἐκ Τηλέφου Εὐριπίδου ('these things also are from Euripides' _Telephos_') and Aristid. 2. 59 τὸν δὲ Τήλεφον οὐκ οἶει τὰ αὐτὰ ταῦτα ('do you not think that Telephos [will say] these same things?') is at least as likely to be a reference to the text of _Ach._ as to its tragic exemplar. Presumably borrowed from the very end of _Telephos_’ great self-defence speech; cf. _Th._ 517–19 (Inlaw sums up his case) ταῦτ’ οὐ ποιοῦμεν τὰ κακά; νὴ τὴν Ἀρτέμιν / ἡμεῖς γε. κἂν Εὐριπίδη θυμούμεθα, / οὐδὲν παθοῦσαι μεῖζον ἢ δεδράκαμεν; ('Do we not commit these awful deeds? By Artemis, we do! And are we then angry at Euripides, when we suffer nothing more than we have done?'), which Σ^R_ identifies as an adaptation of E. fr. 711 εἶτα δὴ θυμούμεθα, / παθόντες οὐδὲν μεῖζον ἢ δεδρακότες; ('Are we then angry, having suffered nothing more than we have done?').

**νοῦς ... ἡμῖν οὐκ ἔνι:** ‘We have no sense’ (_Lys._ 572, 1124; _Ec._ 856; cf. 398–400n.).

557–77 Σ^REF_ (followed by modern editors) argues that the chorus divides abruptly in half, with one hemichorus actively hostile to Dik. (557–9, 562–3, 566–71, 576–7), the other ready to defend him (560–1, 564–5). The text offers positive support only for a somewhat less elaborate staging, in which (1) one member of the chorus (probably the coryphaeus, who thus seems at first to speak for the group as a whole) denounces Dik.; (2) another member of the chorus defends him; and (3) the two men grapple briefly, leading the first to summon Lamachos. Cf. the parodos in _Lys._, where there are two hostile hemichoruses but (despite Henderson's nn.) the climactic confrontation at 362–86 appears to take place between only two individuals.

557–63 In a neat rhetorical trick by the playwright, the first speaker ignores the question of the truth of Dik.’s (actually quite wild and misleading) charges and disputes only his right to say such things, a matter which is much easier to address and is taken up in detail in 575–619, esp. 594–6.

557–9 ἄληθες;: ‘Is that so?’ An ironic colloquial expression of indignation and surprise, also followed by a voc. at e.g. _Av._ 174 (cf. Dunbar ad loc.); _Lys._ 433; _Ra._ 840; _Pl._ 123; cf. Stevens 23.

(_ἐ)πίτριπτε:_ Lit. ‘one who deserves to be crushed’ (_EM_, p. 367. 1–2; cf. _Av._ 1530; _Th._ 557; _Ec._

776) and thus bitterly abusive, as also at e.g. _Pl._ 619; Sannyr. fr. 11; _S. Ai._ 103; And. 1. 99. 558 echoes 311–12, with the crucial addition that the speaker now protests not so
much about what Dik. has said as about the fact that a beggar has said it; cf. 497–9n., 577a (verbally very similar to this verse), 593.

ταυτί: Since the problem of sycophancy (515–22) is treated as a separate matter in 559, this must be a reference to the charge of political folly and general pigheadedness implicit in 535–56, esp. 555–6.

συκοφάντης ... ἢ νυ is the obj. of ὤνειδίσας; 'Do you make it a matter of reproach that some people may have been sycophants?' For sycophants, 515–22 with 519n. For the aor., Lloyd 41–2. The β-scribe was confused by the 2nd pers. vb. and emended to the participle ὀνειδίσας (AEACcL; cf. Goodwin § 830).

560–1 amount to an acknowledgement that Dik. has accomplished his goal of saying 'things that are terrible but true' (501).

νη τὸν Ποσειδῶ is the standard Aristophanic oath when the space to be filled extends from the head of the line to the penthemimeral caesura (e.g. Eq. 1035; Nu. 665; Av. 1614; Lys. 403; Ra. 183; cf. 798; Eup. fr. 286; Epich. fr. 81), and there is accordingly no reason to believe that it reflects the speaker's conservative politics (pace Starkie, following Neil on Eq. 144, 551). For Poseidon-cult in Attica, 681–2n.

γ(ε) stresses the addition made by καί; '[this is indeed what he says,] and what is more, he tells the truth' (GP 157; cf. 317–18n.). Although λέγει ... ἀπερ λέγει / δίκαια πάντα is somewhat awkward, therefore, Dik. is retained as subj. of the vb. (cf. below) so as to make this a direct and emphatic response to 558–9.

ψεύδεται: Probably mid. with Dik. as subj. (cf. above; Pl. 571), rather than pass. with οὐδέν as subj.

562–3 Technically, every adult male citizen had the right to offer the Athenian people advice, but official ideology aside, this verse (cf. 577a, 593) suggests that at least one strand of public opinion held that the voices of the rich and powerful deserved more respect than those of the poor and socially insignificant. Cf. 37–9n.

εἴτ(α) indicates logical consequence and is to be taken with the apodosis; '[Even] if [what he says is] true, was it therefore necessary ...?'

τοῦτον is in emphatic position; 'this man', i.e. 'this beggar' (cf. 558).

οὔ τι χαίρων ... τολμήσει: i.e. οὔ τι χαιρήσει ... τολμῆσαι; cf. Barrett on E. Hipp. 1416–22. For οὔ τι χαίρων (Bentley's emendation of α's οὐδὲ χαίρων (οὐδὲν χαίρων α)), 'not with impunity', Ra. 843*; S. OT 363*; Ph. 1299*; E. Med. 395–8 (parodied at Eup. fr. 106); Or.
1593*; Pl. Grg. 510d; cf. V. 186; Moorhouse 255. The speaker advances toward Dik. in a threatening fashion.

564–5 οὕτος σύ, ποί θείς; Cf. V. 854*; Lys. 728 αὕτη κτλ.*; Th. 224*. οὕτος σύ 'You there!' (also at e.g. 577a; E. Hec. 1280; Or. 1567; cf. 587; V. 1); a brusque, colloquial way of calling attention to an indignant question (Stevens 37–8; Moorhouse 31; López Eire 112).

οὐ

..............................................................

μενεῖς; Cf. Eq. 240*.

εἴ κτλ.: A fut. emotional condition, here articulating a threat, as at e.g. Eq. 68; Nu. 1277–8; V. 190; cf. 828; Goodwin § 447.

θενεῖς: Poetic vocabulary (e.g. V. 1384; Av. 54; H. II. 1. 588; Od. 9. 459; Pi. O. 7. 28; A. Pers. 418; E. HF 949; cf. Rutherford 10; Dover on Ra. 855).

ἀρθήσει: 'you will be raised', i.e. after being seized about the waist (571), like a wrestler about to be thrown to the ground; cf. 274–5n.; H. II. 23. 725; Pi. fr. 111. 3; Poliakoff 168. The second speaker steps over to the first speaker and takes hold of him (571), arresting his progress toward Dik. (cf. 562–3n.) and forcing him to call for an ally (566–71).

566–7 Probably to be taken as a parody of an appeal for divine assistance (thus Graves; cf. Kleinknecht 77–9; Rau 40–1; Horn 23); cf. below.

ιὼ Λάμαχ' ὦ: Cf. 568*. The exclamation ἰὼ (in the classical period confined to drama) is used at moments of high emotion (Fraenkel on A. Ag. 503), generally in reference to something terrible or heartwrenching (e.g. 1071, 1078) or as part of a call for attention and assistance (often from a god), as here (cf. 1212; Lys. 716; Ra. 1341–2; Labiano Ilundain 231–41, esp. 234–5). For Lamachos, 266–70n., 568n., 569–71n.

βλέπων ἀστραπάς: 'whose eyes flash lightning' (for the idiom, 95–7n., 253–4n.) and thus metonymically 'irresistible fury' (Taillardat §§ 348–52; cf. 321–2 with n.), although there is an echo of the image of demagogue as thunder-god in 530–1.

γοργολόφα, used as an epithet of Athena at Eq. 1181, is properly 'terribly crested', i.e. 'whose crest inspires terror' (cf. 575n.; Olson on Pax 564–5), but also a proleptic allusion to the elaborate crest and the shield with gorgon device that Lamachos brings on stage at 572. Cf. 1124 γοργόνωτον ('gorgon-backed'), as well as the use of γοργωπός to mean both 'fierce-eyed' (of Athena at S. Ai. 450; fr. 844. 2) and 'with a gorgon on its face' (of Athena's shield at E. El. 1257; Ion 210; cf. Björck 157, 274–5).
φανείς: Forms of the aor. pass. of φαίνω are used in requests for divine epiphanies at e.g. Eq. 591; Th. 1143; S. Ai. 697; E. Alc. 92; Ba. 1017, although the sense of the vb. is not always so specific (E. Hipp. 675–7). Cf. Kleinknecht 23.

568 ἰὼ Λάμαχ’ ὦ: 566*-7n.

φυλέτα: Lamachos is a relatively rare name (8 other exx. in LGPN ii, all classical or early Hellenistic), and Ar.'s Lamachos is most likely the great-grandfather of the Tydeus son of Lamachos of the deme Oe (PA 13885) mentioned at IG II² 1556. 30. In that case, he was in fact a fellow-tribesman of the Acharnians and almost certainly father of the Tydeus (PA 13884) who was general in 405/4 (X. HG ii. 1. 16, 26; Paus. x. 9. 11) and perhaps served as a commander at a lower rank in Sicily in 413 (Lys. 20. 26).

569–71 It is impossible to be certain whether the historical Lamachos was a general or a taxarch in 426/5, although he was certainly general in 425/4 and perhaps earlier as well (266–70n.). The mention of λόχων in

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575 (cf. 1074) proves nothing, and van Leeuwen's insistence that Lam.'s triple crest (cf. 572-4n.) shows that he was a taxarch (cf. Pax 1172–3) represents a misunderstanding of the informal character of Athenian military costume. As the character Lam. identifies himself as a general at 593 (cf. 620–2n.), however, the most natural interpretation is that the real Lam. also held that office in 426/5. In that case, εἴτε τις must have the sense 'and whoever [else]' (thus van Leeuwen; cf. 207), and οἱ στρατηγοὶ in 1073 (where see n.) must mean 'the [other] generals'.

tαξιάρχος ἢ στρατηγός: Beginning in 501/0, the Athenian Assembly every year elected ten στρατηγοὶ ('general military commanders'), originally one per Kleisthenic tribe ([Arist.] Ath. 22. 2; 44. 4; 61. 1; cf. [X.] Ath. 1. 3; C. W. Fornara, The Athenian Board of Generals from 501 to 404 (Historia Einzelschriften, Heft 16: Wiesbaden, 1971) 1–39). Ten taxarchs ('tribal hoplite commanders') were also elected, and they in turn appointed λοχαγοὶ ('company-commanders'; cf. 575n.) for their tribes ([Arist.] Ath. 61. 3). Taxarchs and generals are routinely mentioned together (e.g. Th. 833; Th. vii. 60. 2; IG II² 334. 13-14).

τειχομάχας ἀνήρ: Assaults on walls were extremely dangerous and required tremendous courage from the individual soldiers involved (Ober, in Hanson (1991) 180–6; cf. Th. iv. 116. 2; Anderson 138–40). As the other individuals the chorus summon are commanders, however, they must be calling in their perplexity (571) for a siege-engineer, an individual who specialized in developing novel machinery and strategies for capturing fortified towns (Nu. 479–81, where Dover compares Th. ii. 58. 1; cf. 850n.; X. HG ii. 4. 27; P. B. Kern, Ancient
Siege Warfare (Bloomington and Indianapolis, 1999) 89-134). For the form τειχομάχας (Dobree's correction of d's unmetrical -μάχος), 180-1n.

tις ἄνυσας: d's τις is somewhat awkward after τις in 569, and Elmsley suggested τι ἄνυσας. Elsewhere in Ar., however, τι always follows participial forms of ἄνυω rather than preceding them (e.g. Eq. 119; Nu. 506) and the paradoxis ought probably to be retained. For ἄνυσας without τι, e.g. Nu. 181; V. 398; Th. 255.

ἐγὼ γὰρ ἔχομαι μέσος: 274–5n.

572–4 Lamachos (identified proleptically at 566, 568, and again after he is on stage at 575, 576; cf. Olson (1992) 316–18) enters from one of the wings. He carries a shield with a prominent gorgon device (574, 582, 964–5, 1181) and wears an elaborately decorated helmet (cf. below) and most likely a brilliant purple-red robe of a type affected by stylish officers (319–20n.). Lam.'s helmet is clearly decorated in an ostentatious fashion. The repeated references to it can most easily be reconciled on the thesis that it features both a triple crest of horsehair (esp. 965, 1109; cf. 575n., 586) and a pair of feathers, one of which is exceptionally large and glamorous (esp. 1103, 1105, 1182; cf. 584), although this scene actually requires only a single large plume. Dik.'s mention of Lam.'s λόχοι in 575 was taken by Muller (followed by Sommerstein and Henderson) as evidence that he is accompanied on stage by a number of soldiers, like the Proboulos with his slaves and archers at Lys. 387. As these extras are never put to dramatic use or even mentioned again, this seems unlikely (hence the emendation of λόχων to πτίλων by Thiersch). These verses consist of four bombastic questions, the first and the last of which, like the second and the third, are roughly equivalent in sense (chiasmus). For Lam.'s bellicosity (which ultimately brings him to a bad end), cf. 620–2, 964–5.

πόθεν βοῆς ἤκουσα: i.e. πόθεν ἐστι ἡ βοὴ ἧς ἤκουσα, via inverse attraction of the nom. into the case of the rel. pron. (KG ii. 413–14).

πολεμιστηρίας: Forms of the word * at 1132; Nu. 28; Pax 235; otherwise prosaic. With the exception of this word, Lam.'s speeches are entirely lacking in resolution until 598, 607 (also 618, 620, 622), and on this level as well he plays a straight man victimized by the comic clown Dik. (whose words are repeatedly resolved, e.g. in 581–6).

ποῖ κυδοιμόν ἐμβαλεῖν: Sc. χρή; 'where must I [go and] ... ' (Dodds on E. Ba. 184). κυδοιμός is the 'confusion' or 'tumult' of battle (e.g. H. ll. 11. 52, 164, 538; 18. 218; cf. Hanson (1989) 185–93; Lazenby, in Hanson (1991) 94–5; Sens on Theoc. 22. 72), and thus the name of War's servant at Pax 255–88 (cf. H. ll. 5. 593; 18. 535; Hes. Sc. 156; Emped. 31 B 128. 1). For ἐμβάλλω used of 'injecting' an emotion or intellectual state into a person or
place (as here), e.g. H. II. 10. 366; A. Th. 315–16; E. Tr. 635; Or. 1355. For 574, cf. 1181; both lines are perhaps based on a common tragic exemplar.

γοργόν’: Given the repeated references in Ach. (964–5, 1124; cf. 582 with n.) and at Pax 473–4, there can be little doubt that the historical Lam. used a gorgon as his shield-device (cf. Pax 561; Lys. 560; H. II. 11. 36–7; Chase, HSCP 13 (1902) 106–8), presumably as a means of advertising his ferocity and intimidating his enemies (cf. 580–2).

έκ τοῦ σάγματος: Like other expensive military equipment (1109, 1120–1), shields were kept in storage cases (σάγματα) when not in use (cf. V. 1142 (obscure); E. Andr. 617; Sparkes (1975) 129–30 with pl. XIIIIf), and Xenophon considers it worth noting when soldiers on parade carry theirs 'uncovered' (ἐκκεκαλυμμένας; An. i. 2. 16).

575 ὦ Λάμαχ’ ἥρως: 'Dik. is not so much addressing Lam. (contrast 578) as uttering a reverent exclamation at the sudden appearance of an almost supernatural being' (Dover on Nu. 219), the resemblance to a hero being suggested not only by Lam.'s armour but by his readiness to take angry revenge on wrongdoers (esp. fr. 322; cf. Dunbar on Av. 1490–3); cf. 566–7 with n. The tone is none the less intensely sarcastic and the remark is ignored by everyone else on stage. For Lam. as hero, Ra. 1039. For saviour-heroes, Kearns 44–63.

tῶν λόφων καὶ τῶν λόχων: Cf. 1074 τοὺς λόχους καὶ τοὺς λόφους*; Whitman 72–3; similar jingles at e.g. 688; Ra. 463. λόφοι are 'helmet-crests', probably intended in the first instance to intimidate the enemy (cf. 581–4, 964–5, 1128–9n.;

A. Th. 384–6, 397–9; Tyrt. fr. 11. 26) but (in Ar., at least) also worn as a form of competitive personal display (Pax 1172–4). Crests were separate pieces attached to the helmet by a strap (1109; Ra. 1038; cf. Hdt. i. 171. 4) and seem generally to have been made of horsehair (e.g. H. II. 6. 469; Alc. fr. 140. 5; A. Th. 384–5); feathers could be added for additional effect and were more easily lost or removed (584–5, 1182–3). Cf. 572–4n. Each of Athens' hoplite τάξεις ('tribal units') was divided into a number of λόχοι ('companies'), about which almost nothing is known except that the tribe's taxiaarch assigned their commanders (λοχαγοί); cf. 569–71n.; Anderson 97.

576–7 577 is identified by ΣΕΓ as borrowed from Tel. (= E. fr. 712), and van Leeuwen suggested that 576 might be adapted from that play as well.

οὐ γὰρ κτλ.: The question 'gives, in rhetorically interrogative fashion, the answer to the preceding question', i.e. 572–4, 'and γάρ denotes that the question need never have been put, had not the questioner overlooked an answer rhetorically presented as obvious' (GP 79; cf. 827). For πάλαι ('for a very long time now') + forms of the pres. used of actions that began in the past but have continued into the present, 885, 1088; KG i. 134–5.
ǹàpàsàv ... tǹ̄ v pólivn: 502–21n., 515-16 with n.

kakorropthei: 'abuse verbally'; elsewhere only at Th. 896 (paratragic); E. Alc. 707; Hipp. 340.

577a Valckenaeer (followed by most early editors) expelled this verse (hence its lack of a proper line-number) because of (1) its close resemblance to 558 and 593, and (2) the fact that Dik. has not yet addressed Lam., allegedly depriving tåde of any referent. The verbal repetition, however, is clearly deliberate, while 'these things' are the abuse of the city mentioned in 576–7 (thus Mueller), and the line (= E. fr. 712a Kannicht) should be printed.

578-9 ò Ῥάmâx' ëpòw: Dik. addresses Lam. directly for the first time; cf. 575* n.

̀llài sùgyynômîn èxe: '[Do not punish me,] but instead forgive me' (GP 13); * at Nu. 1479; Pax 668. For the postponement of the particle (normally in first position) after the apostrophe, GP 22-3.


(e)stômûlâmîn: 'chattered, prattled on'; cf. 428-9n.

580-1 ôûk èpèîs;: An impatient interjection, indicating Lam.'s annoyance with Dik.'s slowness to respond; cf. Pax 185*; Av. 67; Pl. Com. fr. 204. 1.

ôûk oîdâ pw: Lit. 'I don't know yet', i.e. 'I'm momentarily unable to remember'; emendation is unnecessary.

ùpò tóû dêôu: 350*-1n. For the postponement of yáp, GP 97; cf. 1076, 1087.

eîlíngiô: For the spelling (preserved here in the lexicographers only), R at 1218; Pl. Phd. 79c; Tht. 175d (etc.). Verbs in -áô frequently denote bodily states (e.g. skotodináô (1219), ouîrîtîâô (V. 807), melagcholáô (Av. 14), boulîmîâô (Pl. 873), spîlînîâô (fr. 322. 8); cf. Rutherford 152–6.

582-6 A series of four requests, with the first three of which (all seemingly innocent) Lam. complies (582-5) before belatedly realizing that he has been taken in (585–7).

582-4 ̀llài', ântiôbôlîw sô': Cf. 414–15n., 1031 ́îô', ântiôbôlîw s* with n.; Av. 207*.

tǹ̀v mórmônà: Mormo was a female shape-changing monster who was said to hate children and was invoked to terrify them (e.g. X. HG iv. 4. 17; Erinna SH 401. 25; cf. Eq. 693), just
as Lam.'s weapons supposedly terrify Dik. The word appears para prosdokian for γοργόνα ('gorgon'; cf. 572–4n.), as at Pax 474 (cf. Olson ad loc.).

ιδοῦ: Lam. lowers his shield, removes his arm from the strap (Olson on Pax 662), and rests the rim on the ground.

ὑπτίαν: As if to conceal the gorgon on its face (but cf. 585–6).

κεῖται: i.e. ‘I have done as you requested’; Lam. sets his shield down on its back between himself and Dik.  Pace Starkie, there is no discernible difference between φέρε and οἶσε (allegedly ‘hand me’ and ‘fetch me’, respectively) except that the words have different metrical values; cf. 1099–1100n.

ἀπὸ τοῦ κράνους: For helmets, Snodgrass 50–2; Hanson (1989) 71–5.

τὸ πτερόν: ‘that feather’, i.e. the more ostentatious of the two that decorate Lam.'s helmet. Bachmann suggested that the def. art. might instead be a metricizing addition to the text after δὸς was lost before μοι (in which case φέρε must be 'come on!' (541–2n.)).

585–6 τουτὶ πτίλον σοι: Lam. removes a feather from his helmet (cf. 572–4n., 575n.) and Dik. takes it from him. Although πτερόν (cf. 584) would do just as well metrically as πτίλον (as also in 587–8, 1182), Hsch. π 4226 defines πτίλα as πτερὰ ἁπαλὰ ('soft feathers'; cf. Alcm. PMGF 3. 68 (conjectural)) and elsewhere in the classical period the word is used of the type of feathers with which pillows were stuffed (Pl. Com. fr. 104; Eub. fr. 4; note that adesp. tr. fr. 619. 3 (= S. fr. 1026. 3N^2), where the word is simply a poetic equivalent of πτερόν, is probably post-classical), hence Dik.'s supposed puzzlement (586–7). At least one of Lam.'s feathers is from an ostrich (1105) and thus not only large but very soft and downy, and his ostentatious readiness to point this out is probably the reason for his choice of vocabulary. Cf. 1082 with n.

μου is dependent on τῆς κεφαλῆς ('take hold of my head') rather than the vb. ('take hold of me by the head'); cf. 1214, 1216; Poulterney 84. For a visual representation of a second party holding the head of someone who is vomiting (apparently common behaviour), e.g. Brygos, ARV 372. 32.

ἵν’ ἐξεμέσω: For vomiting (normally into a basin or λεκάνη, for which Lam.'s inverted shield stands in (cf. Lys. 185–9, with an allusion to A. Th. 42–3)) induced by irritating the throat with a feather, Cratin. fr. 271; Pl. Com. fr. 201; Nic. Alex. 361–2; cf. Nu. 907; Theopomp. Com. fr. 41. 1.
βδελύττομαι ... τοὺς λόφους: 'your crest-feathers turn my stomach' (Pax 395; Av. 1501; Cratin. fr. 271; X. Mem. iii. 11. 13; cf. 599). Dik. leans over the shield and begins to shove the feather into his mouth.

587 οὕτως: 564–5n. For the use of the fut. δράσεις and the periphrasis μέλλεις ἐμεῖν to describe a present intention, Goodwin §§ 71, 73. Lam. does not realize that he is being mocked by Dik. until 590, and his indignant questions not only gloss the stage action for the audience but cast him for the first time as the hero's befuddled victim.

τῷ πτίλῳ: 585–6n.

588–9 γάρ: ['You mustn't,'] for ...' (GP 62).

ποτε intensifies the question, as if Dik.—who must have removed the feather from his mouth and begun examining it with feigned interest—were suddenly struck for the first time by its size and beauty, and genuinely puzzled as to its origin; 'whatever bird ...?'

ἄρα: Ostensibly leaving the question open; 'perhaps ...?' (GP 46).

κομπολακύθου: A κόμπος is 'a boast, big talk', while λήκυθιζω means 'speak loudly' or 'bombastically' (Call. fr. 215; Poll. iv. 114; ΣΕ; cf. LSJ s. λήκυθος I. 2), and Choiroboscos (in Hephaste., p. 230. 18–21) reports that tragic actors or poets were sometimes called κομπολήκυθοι. -λακ- (also 1182) rather than -ληκ- suggests an allusion to κομπολακέω, 'burst out into extravagant language' (Ra. 961; cf. Hsch. κ 3474) as well. Cf. Björck 280–4; O'Sullivan 109–10, 125, 138–9. In any case, this is 'a big-mouthed boaster-bird' vel sim.; cf. 1182 with n.; Taillardat § 488n. 7.

590 Lam. snatches the feather back.

οἴμ' ὡς τεθνήξεις: 323–5n., 333–4n.; doubtless accompanied by an angry gesture (placing his hand on his sword?) that justifies Dik.'s response. οἴμ(οι) is here an inarticulate cry of angry exasperation, as at e.g. 1081, 1117 οἴμ' ὡς ὑβρίζεις*; Eq. 340; Nu. 1238 οἴμ' ὡς καταγελᾷς; V. 1449; Pherecr. fr. 113. 20; cf. Labiano Ilundain 265–6; contrast e.g. 67, 163. Colloquial (Stevens 17).

μηδαμῶς: 'Don't [do that]!'; cf. 324 with n.

591-2 οὐ ... κατ' ἰσχύν ἐστιν: Lit. 'it is not in accord with force' (cf. Chadwick 165–9), i.e. 'this is not a matter to be decided by force [but by argument]'. For κατ' ἰσχύν, [A.] PV 212*. With τί ... οὖκ, the aor. ἀπεψώλησας is used like a fut. 'expressing surprise that something is not already done, and implying an exhortation to do it' (Goodwin § 62; cf. V.
213; Lys. 181–2; fr. 482; KG i. 166). The joke turns on the double sense of both ἀποψωλέω and εὔοπλος, Dik.'s point being that Lam. is sufficiently 'well-equipped' either to circumcise him (with his sword) or excite him sexually (with his penis). For ἀποψωλέω, 161–2n. For the pun on ὅπλα ('equipment'), cf. V. 27.

593 Cf. 558, 577a.

τὸν στρατηγὸν: 569–71n.

594 γάρ marks this as an incredulous question that echoes the previous speaker's words with indignation or contempt; 'What! Am I a beggar?' (GP 77). It is unclear whether Dik. now suddenly throws off his rags (van Leeuwen) or keeps them on for the rest of the scene (Segal, AJP 86 (1965) 308), but as no mention is made of his stripping and as the continuing contrast with Lam.'s gorgeous clothing is dramatically quite effective (cf. Introduction, Section V.B; Olson (1991a) 201–2), the latter seems more likely.

άλλα τίς γάρ εἶ;: 'Well, who are you?' (GP 108). Lam., very much on the physical and verbal offensive up to this point, is abruptly thrown back on the defensive and manages only five more words before 618.

595–619 Formally an argument between Dik. and Lam., but the hero's words are also intended for the ears of the chorus, who ultimately declare themselves convinced (626–7) and take up very similar complaints in 676–718.

595–7 πολίτης χρηστός: 'a decent citizen'. χρηστός is a very general term of commendation ('good'); cf. Pax 909–10 χρηστός ἀνήρ πολίτης ('a decent citizen') with Olson ad loc.; Pl. 900 χρηστός ὁ πόλεως φιλόπολις ('decent and devoted to my city'); D. 21. 83; Dover, GPM 296–9; G&L 10–11; and on Ra. 178–9; Casevitz, in Thiery and Menu 445–55. σπουδαρχίδης occurs also at Eup. fr. 248 (422 BCE) and is probably colloquial; subsequently at Lib. Ep. 391. 14. The adj. is of a sort used to characterize individuals (cf. 596–7, 603; Ra. 841–2 with Dover on 841; adesp. com. frr. 437; 930 ἀρχογλυπτάδης ('office-hunter')) and provides the model for the coinages that follow. Most Athenian public offices were filled by lot (cf. 723–4), but the generalship and a few other key positions for which individual ability was of overriding importance were elective (esp. [X.] Ath. 1. 2–3; [Arist.] Ath. 61) and some men aggressively sought office (cf. 685 σπουδάσας ξυνηγορεῖν ('making vigorous efforts to serve as advocate') with 685–8n.; Lys. 490; X. Smp. 1. 4), often with the aid of associations known as ἑταιρεῖαι (esp. Pl. Tht. 173d; cf. Lys. 577–8; Eup. fr. 99. 28; HCT on viii. 54. 4; Jones 223–7).

έξ ὅτου περ ὁ πόλεμος: Echoed * to good rhetorical effect in 597.
στρατωνιδῆς: 'the type of man who serves as a foot-soldier', although the personal name Stratonides is attested for Athens in the classical and Hellenistic periods (10 exx. in LGPN ii). For the implicit contrast with the (allegedly) quiet time before the war, which also provides a model for Dik.'s ideal new world of peace, e.g. 32–6, 977–85, 1071–1149.

μισθαρχίδης: 'the sort of man who holds paid public office'. Like common foot-soldiers and rowers in the fleet (65–7n., 161–2n.), taxiarchs and generals were probably paid for every day spent in the field (Larsen, CP 41 (1946) 91–8). They did not, however, receive a continuing salary otherwise (cf. [X.] Ath. 1. 3), and 601–8 suggest that the charge that Lam. has drawn public money since the war began (repeated in 619) is intended primarily as a reference to his receipt of ἐφόδια ('travel-funds') for occasional service as an ambassador. Cf. 65–7n.

598 ἐχειροτόνησάν ... με: Voting by show of hands was the rule in the Assembly, as opposed to the lawcourts, where tokens (ψῆφοι) were used; cf. Hansen (1983) 103–21. ψηφίζομαι is none the less used of casting votes in the Assembly (714; Lys. 951) and a decree enacted there could be called a ψήφισμα (cf. 532–4n.).

gάρ: '[Yes,] because ...' (GP 75); cf. 918.

κόκκυγες γε τρεῖς: Probably to be taken to mean 'three fools' (ΣREF; cf. Pl. Com. fr. 65. 3 ἄξιος κόκκυγες ἓλθος ('a silly brainless cuckoo'); Phryn. PS, p. 48. 11–12; Dunbar on Av. 819; modern Engl. 'cuckoo'), the point being that the Assemblymen in attendance that day were not only dimwitted but few in number, no prescribed quorum being in effect in this period. D. 18. 149 (of the election of Aeschines as ambassador to the Amphiktyonians) offers a similar complaint: τριῶν ἢ τεττάρων χειροτονησάντων αὐτὸν ἀνερρήθη ('although only three or four people held up their hands, he was said to be elected'). For the cuckoo (Cuculus canorus), which spends the winter elsewhere and whose song heralds the beginning of spring, Av. 504–6; Hes. Op. 486–7; Thompson, Birds 151–3. γε marks this as a malicious interruption by Dik. (GP 137).


599 ταύτ(α) stands in apposition to everything that follows in 600–6 (KG i. 658).

βδελυττόμενος: 'disgusted by' + acc. (cf. 586; Pax 395; Pl. 700).

600-1 Men of hoplite status became liable for military service at age 18 and ceased to be liable (except in dire emergencies) at age 60 (cf. [Arist.] Ath. 53. 4). In the late 5th c. hoplites
were called up for service not by age-class (as in much of the 4th) but on a rotating basis out of their tribe's hoplite-register (1065n.). Even under normal circumstances and taking into account the cumulative effect of casualties, therefore, a solid majority will usually have been over 30, and a general absence of the youngest men due to diplomatic missions (as allegedly here) would increase the percentage of grey heads even more. Cf. And. 4. 22 (where a very similar complaint is registered); Hanson (1989) 89–95.

πολιούς: Poetic vocabulary (e.g. 610, 693; Lys. 595; H. Od. 24. 499; Alc. fr. 359. 1; Pl. P. 4. 98; A. Supp. 673; E. Supp. 166).

ταῖς τάξεσιν: 'the battle-ranks', as at Pax 303; Ra. 1036. The additional material in p represents an intrusive scholion (~ ΣΕΡΕ 3).

νεανίας δ' οἵους σύ: If the historical Lam. served as general in the mid-430s (266–70n.), he was almost certainly at least 40 in 425 (cf. Plu. Alc. 18. 1). He would none the less still have been quite young in comparison to the chorus and Dik., and the character who bears his name on stage simultaneously represents the generation of 'younger' politicians who had by now almost entirely replaced men of the 'older generation' such as Thucydides son of Melesias (703–12 with nn.; cf. 679–80). For the failure of σύ to be attracted into the acc. along with οἵους (properly οἷος), KG ii. 413; emendation to produce a superficially easier text is unwarranted.

dιαδεδρακότας: 'running off', i.e. to avoid more dangerous service; cf. Lys. 719; Ra. 1014 (where Aeschylus describes the men he passed on to Euripides as μὴ διαδρασιπολίτας ('not duty-shirking-citizens')).

602 ἐπὶ Θρᾴκης: 'Thraceward', i.e. to not only the Odrysians (134–5n.) but the Greek cities scattered throughout the northern Aegean, where the Athenians had numerous allies and vital trade connections (552n.). For diplomatic traffic to the north, 134–5n.

μισθοφοροῦντας τρεῖς δραχμάς: A grossly inflated figure, designed to fuel outrage; cf. 65–7n., 595–7 with n.

603 A pair of invented compound names intended to suggest 'a combination of noble birth and little worth' (Rogers), at least in part via reference to well-known figures in Athenian history. For the contemptuous pls., 266–70n. For the -ιππος element in both names, 1206–7n.

Τεισαμενοφαινιππος: The Teisamenos referred to here cannot be identified, although ΣΕΡΕ claims that he was mocked in comedy ώς ξένος και μαστιγίας ('as a foreigner and a rogue'). One man who bore the name (PA 13447) was ταμίας of Athena Polias in 414/13, and another
(PA 13443) was among those entrusted with restoring the city's laws at the end of the century. For Hall and Geldart's Τεισ- (Τισ- Π₃ d), Threatte ii. 536-8. Phainippos (PA 13975) was the name of the great-grandfather of the Kallias who served as ambassador to Persia in mid-century (61n.), and since the family was prominent and the name may have been common in it (cf. Davies 269), a reference to him or one of his name-sakes is possible. ΣREF claims that a man named Phainippos was attacked in comedy ώς συώδης και ἥταιρηκώς ('as swinlish and buggered'), and Sommerstein suggests a reference to Phainippos son of Phrynichos (PA 13979), who was Secretary of the Council during one prytany in 424/3.

Πανουργιπαρχίδας: A combination of (1) πανοῦργος (311-12n.); (2) a form of the name Ἰπαρχος, presumably a reference either to an otherwise unknown contemporary or to the son of the tyrant Peisistratos murdered by Harmodos and Aristogeiton in 514 (978-9n.) or his cousin Hipparchos II (PA 7600; PAA 537705), who led the pro-tyrant faction in the city after a democracy was instituted, and was ostracized in 488/7 ([Arist.] Ath. 22. 4; cf. Davies 451); and (3) the ending -ιδης (595-7n.).

604 Χάρητι: Unidentified, although ΣREF 603 claims that ἐπὶ ἀμαθίᾳ διεβάλετο ('he was attacked for boorishness'). ΣVERF 3M Eq. 834 reports that the general who put down the Mytilenean Revolt in 428 was named Chares, and Handley speculates that he stayed on as a cleruch. More likely, the Chares referred to here was a minor king with whom the Athenians were negotiating. In any case, the name is introduced primarily for the sake of assonance with Χάοσιν.

Χάοσις: A barbarian people (also referred to in 613) who inhabited the Pindos mountains and were regarded as the fiercest of the Epirote tribes (Th. ii. 81. 4; cf. Theopomp. Hist. FGrH 115 F 382). The Chaonians were involved in hostilities with the Athenians and their allies, the Akarnanians, in 429 (Th. ii. 80-2) and Ar. refers obliquely to diplomatic contacts with them again at Eq. 78*. For Athenian interest in Epiros in this period, 145-6n.; Th. iii.


605 Γερητοθεοδώρους: Geres (PAA 273680; the name is otherwise attested for Attica only at Ec. 932 (probably not a real person)) and Theodoros (an exceedingly common name; 308 other examples in LGPN ii) are unidentified, although ΣREF 603 (cf. Σ Ec. 932) calls Geres 'the baldhend'; ΣREF reports that both men were attacked as descended from slaves and εἰς μαλακίαν ('for effeminacy'), which suggests that they were prominent politicians; and
Hesychios preserves several comic references to an otherwise unidentified Theodoros whom the comic poets called πρωκτός (‘arsehole’) (adesp. com. frs. 283; 351).

Διομειαλαζόνας: ‘bullshit artists from Diomeia’; cf. 109 (one of the Ambassadors to Persia) σὺ μὲν ἀλαζὼν εἶ μέγας (‘you are a great bullshit artist’). Sommerstein suggests a reference to Philoxenos of Diomeia (PA 14707; cf. Storey, JHS 115 (1995) 182–4), the only politically active member of the deme attested for this period, although little is known of him except that his masculinity could be publicly assailed (Nu. 686–7 with Dover on 686; V. 81–4).

606 Athens had been involved in a war in Sicily since summer 427 (Th. iii. 86), when Gorgias is said to have led an embassy from Leontini in search of aid (D.S. xii. 53; [Pl.] Hp.Ma. 282b; cf. 634–5n.), and diplomatic exchanges with her allies there probably went on constantly (cf. Th. iii. 115. 3).

Καμαρίνη: Located on the southern coast of Sicily, about 20 miles east of Gela; a Dorian city which none the less sided with Leontini and her Ionian allies against Syracuse (Th. iii. 86. 2).

Γέλᾳ: One of the most important Greek cities in Sicily, located on the southern coast between Kamarina and Agrigento, and allied with Syracuse; the name is introduced primarily to set up the joke that follows.

Καταγέλᾳ: Cf. fr. 629 ὑπὸ γέλωτος εἰς Γέλαν ἀφίξομαι (‘I will come to Gela on gales of laughter’). Mueller suggests an allusion to Katane, another Sicilian city, although this adds little to the humour and distracts from the pun on καταγελάω (for which, 75–6n.).

607 ἐχειροτονήθησαν γάρ: Cf. 598 ἐχειροτόνησαν γάρ με* with nn.

608-9 β apparently omitted άεί in 608 and left what could be taken as a space indicating a change of speaker before έτεόν in 609 (thus E). Since έτεόν κτλ. are obviously spoken by Dik., the common ancestor of ct responded by (1) adding his name to indicate change of speaker there (Ct: lac. Vp3); (2) assigning 608–9 μηδένι to Lam. via a marginal indication of change of speaker (ct); and (3) filling the gap in 608 with ήδη (Ct: lac. Vp3). Triklinios further ‘improved’ the text by converting (α's υμᾶς to ήμᾶς to better suit Lam. as speaker.

ἀμηγέπῃ: ‘somehow’, i.e. ‘in one way or another’ (S α 1575); attested elsewhere in the classical period only in Plato (e.g. Sph. 259d; Plt. 278d), although Luc. Rh.pr. 16 and Moer. α 103 identify the word as an Atticism.

τωνδί: With a
gesture toward the chorus.
ἐτεὸν κτλ.: Addressed to an individual member of the chorus (most likely the coryphaeus), who at the end of the question signals 'No' (611 with n.). For adverbial ἐτεὸν (here indignant), 321–2n.

Μαριλάδη: 'Charcoal-dusty' vel sim. (350–1n., 595–7n.), a name (like those of at least two other chorus members in 612) that suits the Acharnians' occupation (211–13 with n.).

610–11 The fact that ambassadors (like generals and taxiarchs) were elected rather than chosen by lot shows that the job was not conceived of as one that the average citizen could carry out successfully (cf. [X.] Ath. 1. 2–3). Instead, ambassadors were chosen because of their personal connections in a place or (failing that) their social prominence, which must have been taken as evidence that they would be able to interact effectively with political elites elsewhere (evidence collected at Mosley 43–9, 55–62; cf. Miller 113–14); what was known of their views on the business the Assembly wished to see accomplished was doubtless taken into account as well. Although this policy favoured the wealthy and well-educated over average labourers, therefore, it must have been seen as serving the people's interests in the long run, and Dik.'s argument amounts to using democratic pretensions to attack democracy.

ήδη πεπρέσβευκας:: 'Sollemnis in hoc interrogations genere est usus perfecti' (van Leeuwen on Nu. 766, citing Nu, 730; Th.; 32–3; Hermipp. fr. 37; Amphis fr. 27. 4; Alex. fr. 275. 1).

πολιὸς ὤν: i.e. 'old as you are', the point being that Marilades ought to have been an ambassador sometime in all these years, were there not something rotten in the system. For πολιὸς, 600–1n.

ΣΕΥ (~ S ε 1297) argues that the MSS's ἕνη (sic; variously articulated in d) is equivalent to ἐκ πολλοῦ (sc. χρόνου) and is to be taken with πολιὸς ὤν ('grey for a long time'), but notes that some commentators thought that there was an ellipse of δύο ('once or [twice]' vel sim.). Neither explanation is likely to be anything other than a wild guess and the text has never been convincingly emended. If ἕνη is intrusive, it is impossible to know what has been driven out and conjecture is called for. I print Rennie's μίαν (sc. πρεσβείαν; cf. Din. 1. 16), with the paradosis to be explained as a metricized superlinear query (ἡ ἕν;) written by someone confused as to what the 'one thing' referred to was.

ἀνένευσε: 113n. ὅς καίτοι γ' (with γε lending emphasis to the adjs. that follow) is a rare combination of particles securely attested nowhere else in Ar. (Dover on Nu. 876 (although his claim that καίτοι γ' is 'certain' here is overstated); Lys. 1035 (the universal reading of the MSS, but unmetrical)), and might be explained as an early editor's attempt to mend the metre and eliminate hiatus after καίτοι ἐστίν γ' was written in scriptio plena for Elmsley's κατοῦστίν γ'. As καίτοι γε appears elsewhere in Attic (although never metrically
guaranteed) (GP 564; cf. Neil, Knights, p. 194) and as emendation does not improve the sense, I retain the paradosis.

σώφρων καὶ ἑργάτης:

'sensible and a hard worker', the intended contrast being with the extravagance and systematic avoidance of unpleasant duties practised by Lam. and his peers (601, 615-17). For σωφροσύνη, a very positive term for which the standard antonym is ἄκολασία ('licentiousness'; e.g. Arist. Rh. 1366b 13-15) and which (unlike Engl. 'prudence' et sim.) lacks any implication of passivity, H. North, Sophrosyne: Self-Knowledge and Self-Restraint in Greek Literature (Cornell Studies in Classical Philology, vol. XXXV: Ithaca, 1966), esp. 98-100.

612-13 The other names assigned individual members of the chorus contain punning references to their work as charcoal-bearers (cf. 609 with n.), and Reiske accordingly proposed τί δ' Ἀνθράκυλος (< ἄνθραξ ('charcoal')) in place of α'ς τί δαὶ Δράκυλος. As one member of the chorus is called Δράκης at Lys. 254; Ec. 293b, and as colloquial τί δαί effectively marks the transition to a new point (GP 263), I retain the paradosis. For the form of the name, Leumann, Glotta 32 (1952) 216-19. d have καὶ ... ἤ, and ἤ ... ἤ (Elmsley) might be right (for the synizesis, 319-20n.; Nu. 1084; Ra. 169 with Dover ad loc.). Πν, however, offers Ἰλλος κ̄[, which might mean only that the error preserved in the MSS is an old one (cf. 615 with n.) but none the less tips the scales in favour of Brunck's κ(αὶ) ... καί.

Εὐφορίδης: Cf. 211–12 (the chorus' description of their youth) φέρων ἀνθράκων φορτίον ('carrying a load of charcoal'). For the lack of an interrogative in the second question, Dover on Nu. 249.

Πρινίδης: Cf. 180 (of the chorus) πρίνινοι ('of holm oak') with n.

τὰ (Ἐ)κβάταν' ἢ τοὺς Χάονας: 64n., 604n. As both destinations are already under discussion (the Chaonians explicitly (604), Ekbatana implicitly as the archetypal spot to which feather-bedding diplomatic missions are sent (cf. 61–125)), they take the def. art. (KG i. 598–9); cf. 651 with n. In response to the question, three additional members of the chorus nod back their heads (cf. 611).

614 οὔ φασιν: 'They deny it'.

ὁ Κοισύρας: ΣREF identifies this as a reference to a certain Megakles, while ΣΕΘ Nu. 46 claims that the first Megakles mentioned there was the son of a woman named Koisyr (cf. Nu. 48 (of Megakles' niece) ἐγκεκοισυρωμένην ('Koisyracized'), 800) and ΣΝ Nu. 46 identifies
the same Megakles as an Alkmeonid. Nothing else is known of Koisyra herself, except that

Σ ila Nu. 46 says that she was from Eretria (cf. Σ RMM atr Nu. 48) and Σ RMMatr Nu. 48 claims that she was married to Peisistratos. But the fact that her connection with the Alkmeonids is not simply a late scholarly fantasy is shown by several ostraka (including SEG 46 (1996) 83; discussed and illustrated by Brenne, in AAAD 15–16) that refer to Megakles son of Hippokrates (PA 9695; PAA 636455; ostracized 486 BCE) as 'the son of Koisyra'. It is none the less unclear whether the allusion here is to Megakles son of Megakles (PA 9697; PAA 636465), who won a victory with a four-horse chariot at Olympia in 436 (Σ. Pi. P. 7; Moretti # 320), served as secre-

tary to the Treasurers of Athena in 428/7 (IG I3 297. 15; 298. 27; 299. 42–3), and is perhaps mentioned in fr. 108, or to some other member of the family (presumably Alkibiades (716 with n.)). Cf. Shear, Phoenix 17 (1963) 99–112; Dover on Nu. 48; Davies 380–1; Lavalle, GRBS 30 (1989) 503–13. What is clear is that reference to the individual in question as the son of his mother rather than his father is intended as an insult; cf. 478–9 with 478n., 741.

The name Koisyra is attested elsewhere in Athens on a 4th-c. funerary monument (IG II2 11885).

615 ὑπ’ ἐράνων τε καὶ χρεῶν: An ἐρανος is a cash loan put together for a man by his friends on the expectation that he will eventually pay them back and return the favour if necessary (e.g. Lys. 651; Antiph. fr. 122. 8–10; Alex. fr. 145. 5; Thphr. Char. 15. 7; 17. 9; cf. MacDowell on D. 21. 101), whereas a χρέος is an ordinary debt owed to a professional moneylender or (perhaps more often) a friend or acquaintance (cf. 617 with n.; Nu. 1214–19) and which required repayment of both principal and interest. For ὑπό + gen. used to designate a cause that helps bring about an action but is external to the agent, Poultney 196–7. Π's ὑπέρ is a dittography (ὙΠΕΡΕΡΑΝΩΝ).

616–17: ἰόπερ ἀπόνιπτρον ἐκχέοντες: ἀπόνιπτρον is 'washing water', normally that used to clean banqueters' hands before the drinking-party that followed dinner (e.g. V. 1217; Dromo fr. 2. 3; Alex. fr. 252. 2; cf. Ar. Byz. fr. 368 with Slater ad. loc.; Poll. vi. 92), hence the fact that the action is set in the evening (ἐσπέρας). Not surprisingly, the word and its cognates are occasionally used to refer to washing hands and feet before dinner instead (V. 608; Pl. Smp. 175a; cf. Eq. 357). Cf. Ginouvès 151–4. Dirty water of all sorts was routinely dumped before one's house (cf. fr. 319), and Athens' streets (filthy in any case; cf. 986–7n., 1168–70n.) were accordingly full of mud even when it had not been raining (V. 256–7, 260–1).
ἐξίστω: 'Keep your distance!' (Ra. 354), the point being that their friends, having already lent them money and expecting to be asked for more (615 with n.), wanted nothing further to do with them. ΣREF suggests an allusion to the technical term ἐκστῆναι τῶν ὄντων ('surrender one's property [to satisfy one's debts]'; e.g. D. 37. 49), but this is difficult without the gen. and unnecessary to make sense of the passage.

618–19 ὡ δημοκρατία: * at Av. 1570 (Poseidon's disgusted complaint about the election of the Triballian as ambassador and—indirectly—Laispodias as general).

ταῦτα δῆτ’ ἀνασχετά;: * at S. Ph. 987, but not obviously paratragic. For the note of injured indignation, 124–6n. β lacked an indication of change of speaker in the left margin and the common ancestor of a, taking these words as an assertion of fact rather than a question, added οὐκ before ἀνασχετά in a (metrically impossible) attempt to improve the sense. Γ3Ε4 added the change of speaker from the manuscript against which they were checking the text, and simultaneously removed the now superfluous οὐκ. Lam.'s question requires a neg. answer, and Dik. accordingly responds οὐ δῆτ(α) (GP 274–5) but immediately turns the tables on his opponent with the ἐάν- clause.

ἐάν ... γε: GP 141–2.

μισθοφορῇ ... Λάμαχος: 505–7n.

620–2 A Very emphatic promise (πᾶσι, ἀεί, πανταχῇ, καὶ ναυσὶ καὶ πεζοῖσι ('to all, always, everywhere, with ships and foot-soldiers')), fulfilled—ironically to Lam.'s great discomfort—at 1073–5, 1178–88.

ἀλλ’ οὖν: Dismissing the taunt (619); 'Well, anyway, however that may be ...' (GP 443).

ἐγὼ μέν: i.e. 'regardless of what others do'; cf. 706, ἐγὼ often serves to mark a new initiative (e.g. 748) and therefore occurs frequently in exit-lines (e.g. 623, 727, 969; Eq. 154; Nu. 1245; Pl. 318).

πᾶσι Πελοποννησίοις: i.e. 'the Spartans and all their allies'. Echoed in Dik.'s response in 623–4 Πελοποννησίοις / ἅπασι and again in 720*. For ταράξω ('disturb', i.e. 'cause trouble for'), cf. 688; Eq. 692; Taillardat § 597; Newiger 27–30; L. Edmunds, Cleon, Knights, and Aristophanes' Politics (Lanham, New York, and London. 1987) 1–16; Heath 234–6. Triklinios emended (unnecessarily) to κατάρξω, 'lead the way'.
καὶ ναυσὶ καὶ πεζοῖσι: i.e. 'with every sort of force at my disposal'. More appropriately said by a general than a taxiarch (cf. 569–71n.), since generals routinely commanded both naval and hoplite forces, although raiding parties (which will have included taxiarchs) were sometimes transported by ship (546n.). The adj. πεζός is used sub-stantivally ('foot-soldier') already in Homer (e.g. Il. 4. 298).

κατὰ τὸ καρτερόν: 'in open battle', i.e. with no resort to ambushes or cowardly treachery (cf. Hdt. i. 212. 2; iii. 65. 6; [A.] PV 212–13; Pl. Smp. 217c with Dover ad loc.). Lam. exits into a wing.

623-5 Echoed in 720-2, where see n.

έγω δέ: In pointed response to Lam.'s έγώ μέν (620).

κηρύττω: 'make a public proclamation', as if Dik. were a state herald announcing a newly adopted policy (1000-2 with n.; Ec. 821–2). Π has γε, which is right; α's unmetrical γε καί (corrected in B) reflects the influence of καὶ Μεγαρεῦσι καὶ Βοιωτίοις in 624. For δέ ... γε, 203n.

Πελοποννησίοις / ἅπασι: Cf. 620 with n.

καὶ Μεγαρεῦσι καὶ Βοιωτίοις: 'and to the Megarians and Boiotians in particular' (cf. 223–5n.). The Boiotian cities, whose territory bordered Attika to the north, were organized in a league dominated in this period by Thebes; cf. 1023 with n.; Olson on Pax 464–6.

πωλεῖν ἀγοράζειν: For the asyndeton (natural when two opposed ideas are set side by side), Ra. 857 with Dover ad loc.; KG ii. 346. πωλέω is properly 'offer for sale' (cf. 897) rather than 'sell' (ἀποδίδομαι (817)); cf. Neil on Eq. 160–1. Pace Starkie (cf. Rutherford 214), ἀγοράζω routinely means 'buy' (rather than simply 'spend time in the Agora') in the 5th and 4th c. (e.g. 750; V, 557; Pl. 984; fr. 2. 1; Anaxandr. fr. 29. 2; Nicostr. Com. fr. 4. 1; Amphis fr. 26. 1); cf. Chadwick 34–9.

πρὸς ἐμέ, Λαμάχῳ δὲ μή: Cf. 722*. The variation in construction is metri gratia and emendation (e.g. to Graves's, Λάμαχον, a lectio facilior) need not be considered; cf. E. IT 525 εἰς Ἕλληνας, οὐκ ἐμοὶ μόνῃ ('unto all the Greeks, not to me alone'); Theoc. 5. 136–7. Dik. enters the house, leaving the stage empty; either he takes the chopping-block off with him or prop-men remove it during the parabasis.

626-718 The parabasis (< παραβαίνω; cf. 629), consisting of (1) a κομμάτιον, which serves as a bridge between the preceding scene and the parabasis proper (626–7); (2) the
μακρόν or 'anapaests' (628–58); (3) the πνῖγος (lit. 'strangling', since it was supposed to be pronounced with a single breath) (659–64); (4) the ode (665–75); (5) the epirrhema (676–91); (6) the antode (692–702); (7) the antepirrhema (703–18). For the form and its history, Sifakis 33–70; Hubbard 16–33. metr. Σ 626 counts 32 verses in (2), but the paradoxos contains only 31, hence Triklinios' correction of the number (Σ'). Although numerals are notoriously subject to corruption, it is quite possible that a line has fallen out, perhaps between 634 and 635 (with the missing verse also beginning μηδέ and omitted as a result of the homoioarchon) or before or after 642 (where the argument is so condensed that it is tempting to think that something is missing), particularly since epirrhetic structures routinely consist of lines in multiples of four. For the complex connections between Dik. and the poet as he presents himself in the parabasis, Bowie, esp. 29–35; Hubbard 47–56.

626–7 Anapaestic tetrameters. At the end of the Telephos-speech the chorus' opinions were divided (557–71); now they not only declare themselves unanimously won over by Dik.'s arguments (599–619) but assert that in this regard they speak for the Athenian people as a whole.


υικά τοίσι λόγοισιν καὶ τὸν δήμον μεταπείθει: 'prevails with his arguments and changes the people's mind'; the language is drawn from the Assembly (Nu. 432; V. 594; cf. Plu. Per. 8. 5; LSJ s. νικάω I. 3; Headlam on Herod. 1. 51). For the idea that popular opinion can easily be swayed by a convincing speaker, 632. α's unmetrical λόγοισι was corrected by Triklinios.

άποδύντες: If the chorus actually 'strip', what they take off is presumably their τρίβωνες (184 with n.); cf. Pax 729–30, where at the beginning of the parabasis the chorus put down the tools they used to rescue Peace. ΣREF offers two explanations for this stripping, one of which is that by removing part of their costume, the chorus are able to dance vigorously; as they have already done so while fully clothed (e.g. at 344–6), this can be dismissed. Nor does removing their robes abruptly convert the chorus from ancient Acharnian charcoal-bearers into generic Athenian citizens (pace van Leeuwen), since they speak as Acharnians at 665–75 and as old men at 676–718 (esp. 676). Either the stripping is an atavistic practice which recalls the historical origin of the parabasis as the epilogue to a comedy (thus T. Zielinski,

Die Gliederung der altattischen Komödie (Leipzig, 1885)), therefore, or (less likely) the chorus are using a metaphor drawn from the palaestra or the stadium (ΣREF), the sense of which is equivalent to 'rolling up our sleeves'. Cf. Dale 289–90; Sifakis 103–8; Ketterer, GRBS 21 (1980) 217–21.
τοῖς ἀναπαίστοις = 628–58; also used by Ar. as a technical term for the parabasis proper at Eq. 504; Pax 735; Av. 684; cf. Hsch. α 4475. Triklinios emended (unnecessarily) to the acc.

628–58 Anapaestic tetrameters. The poet's defence against the charges brought by his enemies (left anonymous until 659, where the bantering tone yields abruptly to bitter invective).

628–9 ἐξ οὖ: 'from [the time] when' (e.g. Eq. 4*, 644*; Lys. 108*). ye introduces a statement forecast in the preceding words; cf. 916; GP 145.

ἐφέστηκεν: 'took charge of, assumed authority over' (e.g. V. 955; Pax 429 with Olson ad loc.; E. Andr. 547 with Stevens ad loc.; Pl. Lg. 713c).

ὁ διδάσκαλος ἡμῶν: Properly the trainer of the chorus but here the poet himself, as 633 (cf. 644, 649, 654) makes clear; cf. Eq. 507–9; Pax 734–8; Av. 912; Th. 88. The noun is echoed twice in the vbs. in the promise with which this section of the parabasis concludes (656, 658).

οὐπώ παρέβη κτλ.: Aristophanic parabases frequently contain self-serving claims whose patent falsity is part of the humour (cf. 646–54), and this verse cannot be taken as straightforward evidence that Daitales and Bab. lacked material of the sort described here. Cf. the (patently tongue-in-cheek) remarks about the tastelessness of poetic self-praise at Eq. 507-11; Pax 734–5. For the trope of the speaker who is reluctant to come forward but, under the current circumstances, feels he has no choice but to do so, Th. 383–8; Ec. 151–5; Beobachtungen 138–40.

πρὸς τὸ θέατρον: 'to the audience' (e.g. Eq. 233, 508; Pax 735 with Olson ad loc.; Amphis fr. 14. 3; Pl. Criti. 108b); to be taken with both παρέβη and λέξων (cf. Eq. 508; Pax 735).

δεξιός: Not just 'intelligent' (e.g. Eq. 233) but 'clever, creative, brilliant'; cf. Dover, Frogs, pp. 13–14.

630–1 Cf. 377–82, 502–5, and 515–16 with 502–21n.; Introduction, Section III.

ἐν Αθηναίοις ταχυβούλοις: Cf. 632 πρὸς Αθηναίους μεταβούλους*. For the use of ἐν, 497–9n. The volatility of Athenian political opinion is a literary and rhetorical trope (e.g. Eq. 624–82; Ec. 193–6, 797–8, 812–29; Th. ii. 65. 3–4; iii. 38. 5; Isoc. 15. 19; cf. V. 919–21). The specific reference is probably not just to the Assembly's recent mishandling of the Mytilenian affair (Th. iii. 36. 2–5, 49 (thus commentators)) but to the poet's own experience before the Council (which, Dik. implies at 381–2, nearly indicted him) and, even more important, in the court of public opinion generally (cf. 632). ταχύβουλος and μετάβουλος (632) are hapax legomena, although not necessarily Aristophanic coinages.
ὡς: 502–3n.

κωμῳδεῖ κτλ.: 'he mocks our city and insults the people (479n.).' πόλιν ('city') and δῆμον ('people') are similarly distinguished at Eq. 273, 810–12 with van Leeuwen on 812; Pl. 568. But the charges are in fact identical (hendiadys, for which cf. 913; Sansone, Glotta 62 (1984) 16–25). For the use of κωμῳδέω, V. 1026; Pax 751; Ra. 368.

632 ἀποκρίνασθαι: 'to offer a response', i.e. 'a defence' (Eup. fr. 228 ap. Harp. A 189; cf. V. 951; Th. 186; LSJ s.v. IV. 2).

δεῖται: A very polite formulation ('begs permission' vel sim.), perhaps tinged with (nominal) desperation; cf. 1057.

πρὸς Αθηναίους μεταβούλους: Cf. 630 ἐν Αθηναίοις ταχυβούλοις* with n.; if the Athenians made up their minds too quickly before, the possibility remains that they will change them after having heard the speech to come.

633–58 The point of the poet's defence is not that he did not say the outrageous things his opponents claim, but that everything he said was intended to educate the people, so that his abuse was actually a benefit conferred upon them; cf. Introduction, Section III.

633 πολλῶν ἀγαθῶν αἴτιος ὑμῖν:* in 641, marking the transition to a new section of the argument, d's ἄξιος makes this not an introduction to an extended catalogue of benefits bestowed on the Athenian people (cf. 634–40), in pointed response to the claim by the poet's enemies that he has done the city harm (630–1), but a cheeky insistence on being rewarded for his services similar to Socrates' request for free meals in the Prytaneion at the end of Plato's version of his Apology (36d–e). As the request for a reward is not taken up again (although cf. 676–8; contrast Eq. 509–50; V. 1016–22, 1051–9: Pax 738, 765–74) and the point of what follows is instead that the poet has been and will continue to be the source of so much good for Athens (esp. 656), I print Bentley's αἴτιος. Triklinios, misled by β΄s ἡμῖν, converted ὑμᾶς in 634 to ἡμᾶς. His φασίν (L: φασί pAld) for α΄s φησίν, on the other hand, is explicable only as a slip of the pen.

634–5 A general statement of the first point in the argument, explained in more detail in 636–40. For the idea, Eq. 1115–19 (of Demos): 'You are easily led astray; you enjoy being flattered and deceived, always looking vacantly at whoever is speaking'.

παύσας … ἐξαπατᾶσθαι: 'by putting a stop to your being so much deceived by alien words', i.e. in the future (KG ii. 75; Goodwin § 903. 5), as so often in the past (636–40). Identified by Bergk as a reference to the 'novel language' used by Gorgias when he allegedly
led the Leontinian embassy to Athens in 427 (τῷ ξενίξοντι τῆς λέξεως ('by the novelty of his speech'); D.S. xii. 53. 3; cf. 606n., 1130-1n.; Arist. Po. 1458b22 with Lucas ad loc.; O'Sullivan 126-9). For ἔξαπατάσθαι, cf. 636 ἔξαπατώντες*, 657 ἔξαπατύλλον*.

ὑμᾶς: 633n. The audience in the Theatre is taken to be identical to the people in Assembly (cf. 714) and indeed to the Athenian δήμος as a whole (e.g. 652). Juries are often addressed in a similar fashion (e.g. D. 21. 171, 174).

λόγοις is Musurus' correction of α's unmetriearl

λόγοις.

λίαν: Cf. Thesleff § 197 ('commonly used with words of bad sense, to which it adds a shade of subjective disapproval'). ξενικοῖσι λόγοι ἐξαπατᾶσθαι, ἥδεσθαι θωπευομένους, and ἐίναι χαυνοπολίται are three ways of saying the same thing, and I therefore print Meineke's μηδ'...μηδ' rather than ΑΓ'..μήθ'..μήθ' REcp).

ἡδεσθαι θωπευομένους: Cf. 657 with n.; Eq. 1116-17.

χαυνοπολίτας: A hapax legomenon and probably an Aristophanic coinage; for the formation, cf. μικροπολίτης (Eq. 817); διαδρασιπολίτης (Ra. 1014). The man who is χαῦνος ('loose[-minded] vel sim.; contrast 445n.) fails to see things as they are and prefers fine words and self-serving illusions (esp. Sol. frr. 11. 6-8; 34. 1-4; Arist. EN 1123b8-9).

636-8 ἀπὸ τῶν πόλεων οἱ πρέσβεις: 191-3n. Thus Bentley (followed by all modern editors), whose conjecture (confirmed by both the letters preserved in Π and their position relative to the lines above and below) in place of d's οἱ πρέσβεις ἀπὸ τῶν πόλεων eliminates both diaeresis between prep. and art. and the dactyl in the fourth foot; cf. White §§ 308, 316. For the omission of the def. art. οἱ before ἀπὸ τῶν πόλεων, KG i. 615-16; cf. Nu. 1055 ἐν ἀγορᾷ πρὸς τὴν διατριβήν.

ἰσοτεφάνους: Like λιπαράς in 639, a reference to Pi. fr. 76 ὦ ταὶ λιπαρὰς καὶ ἰοστέφανοι καὶ ἰοστέφανοι, / Ἑλλάδος ἐρείσμα, κλειναὶ Αθήναι, δαιμόνιον πτολέμεθρον ('O sleek and violet-crowned and celebrated in song, bulwark of Greece, famous Athens, divine city'), from a poem, apparently celebrating Athens' role in the Persian Wars (cf. 180-1n., 676-8n.; Pi. fr. 77), for which the Athenians rewarded the poet by making him their πρόξενος and giving him 10,000 drachmas (Isoc. 15. 166). The point of the epithet is not that Attika was uniquely rich in violets but that the flower is sweet-smelling and was used in garlands of a sort befitting a happy and victorious personified city. Cf. Cook, JHS 20 (1900) 1-10; Kugelmeier 102-7, esp. 102-4. Triklinios' εἴπῃ for α's εἴποι is inexplicable as a deliberate emendation and must represent a careless error.
διὰ τοὺς στεφάνους: For the anaphoric article marking the word as a quotation, 102–3n., 640, 804.

ἐπ’ ἄκρων τῶν πυγιδίων: 'on the tips of your buttocks' (MM § 450; not particularly vulgar; cf. S. Ai. 1230 with Jebb ad loc.), i.e. 'on the edge of your seats' in anticipation and excitement.

639-40 ύμᾶς ὑποθωπεύσας: 'flattering you discreetly' (V. 610).

λιπαρὰς ... Ἀθήνας: In apposition to ύμᾶς, which is the obj. of both ὑποθωπεύσας and καλέσειεν. Another reference to Pi. fr. 76 (636–8n.), although λιπαρός ('sleek, rich'; applied by Pindar not only to Athens (also N. 4. 18–19; l. 2. 20) but to many other places (e.g. O. 13. 110; 14. 3–4; P. 2. 3; 4. 88)) was—or became—a standard epithet of the city (Nu. 299/300; fr. 112. 2; oracle ap. Hdt. viii. 77. 1; E. Alc. 452; Tr. 803; IT 1130–1), Cf. 670–2n.; Magnelli on Alex. Aet. fr. 25. 3. For the augmentation of ἰὕρετο, Threatte ii. 482–3.

ἀφύων τιμὴν περιάψας: ἀφύω are 'small-fry', tiny fish of a variety of species, which were caught in seine-nets (Opp. H. 4. 491–506) and are frequently included in banquet catalogues and the like (e.g. Anaxandr. fr. 42. 41; Nicostr. Com. fr. 11; Archestr. fr. 11 with Olson–Sens ad loc.; Matro fr. 1. 22); cf. 551n., 901–2n. The point of the adj. (also applied to ἀφύω at fr. 520. 3) is more likely that small-fry were flash-fried in oil (Archestr. fr. dub. 61 = Clearch, fr. 81) and served dripping with it (thus Hsch. α 8804) than that they have an oily sheen when fresh, a fact that does not distinguish them from any other fish. Cf. Taillardat § 567.

641 πολλῶν ἀγαθῶν αἴτιος ὑμῖν: Cf. 633* (where d have ἄξιος, hence Blaydes's emendation here) with n.

642 τοὺς δήμους ... ὡς δημοκρατοῦνται: Prolepsis (KG ii. 577–9); cf. 649. The citizens of the allied states are supposed to take the poet's words as an obvious expression of the truth and be delighted by them (643–5). This is therefore far more likely a reference to how badly the allies are allegedly treated by the Athenian Assembly than to how corrupt their local democracies are (since abuse of this sort, no matter how 'improving', could only be expected to spark a hostile reception (cf. 630–1)). The abruptness of the observation perhaps reflects the loss of a line from the text; cf. 626–718n.

ἐν ταῖς πόλεσιν: 505–6n. It is unclear whether πόλεσιν (L) is Triklinios' correction of α's unmetrical πόλεσι or a fortuitous slip of the pen by the L-scribe (and therefore omitted in pAId).
643–5 A reference to events at the City Dionysia, when tribute payments were due and comedies were performed (cf. 505–6n.), and a direct response to Kleon's claim that the poet's previous comedy had damaged the city's reputation in the eyes of her subject-allies (502–3, 630–1): if anything, talk of his work could he expected to increase the allies' willingness to pay their assessments, since attending the festival—naturally cash in hand—would offer them an opportunity to see him (and his plays).

τοιγάρτοι: Marking this as a very emphatic assertion (GP 566–7; López Eire 133).

τὸν φόρον ὑμῖν ἀπάγοντες: Cf. V. 707 τὸν φόρον ἡμῖν ἀπάγουσιν ('they bring their tribute to us'). The vb. and its cognates are used of the payment of tribute and similar obligations at Hdt. i. 6. 2; ii. 182. 2; Th. v. 53. 1: X. Cyr. ii. 4. 12; iii. 1. 10; IG III 282, col. II. 52. For the importance of the tribute to Athens' financial affairs and thus the conduct of the war, Th. ii. 13. 2. For a broad overview of Athens' finances in this period, L. J. Samons II, Empire of the Owl: Athenian Imperial Finance (Historia Einzelschriften 142: Stuttgart, 2000), esp. 173–211. For the term φόρος ('tribute') and its implications, Whitehead, Hermes 126 (1998) 173–81.

τὸν ποιητὴν τὸν ἄριστον: Implicitly a demand to be awarded first place in the contest; cf. 1224–34 with 1224–5n.

παρεκινδύνευσο εἰπεῖν ἐν Ἀθηναῖοι τὰ δίκαια: Cf. Eq. 510 (also of the poet) τολμᾷ τε λέγειν τὰ δίκαια ('and dares to speak the truth'). παρακινδύνευω denotes not just bravery but recklessness

.. conditional...

verging on folly (Eq. 1054; V. 6; Ra. 99; Th. iv. 26. 6; Pl. Tht. 204b; cf. 646 with n.; LSJ s. παρά G. IV. 1). Diaeresis after the second metron, a regular feature in Ar.'s anapaestic tetrameters, is lacking in d's παρεκινδύνευσεν Ἀθηναίοις εἴπειν, and although correction is not absolutely necessary (White § 316), the ease with which the line can be normalized via a simple transposition and redivision of words strongly suggests that the poet would not have written it as it stands in the MSS. With all 20th-c. editors except Elliott, therefore, I print the text as emended by Hermann.

646–7 The fact that news of the poet has reached the allies (643–5) scarcely justifies the breathless tone of 646, and the only question is whether οὐτώ δ' is to be taken (a) by itself ('and so' (referring back generally to 633–42)), with the ὅτε-clause a further explanation of the remark ('seeing that ...'; cf. 400–1n.); or (b) with πόρρω and as correlative with ὅτε ('so far has word of his daring spread, that even the Persian king ...'; cf. 736–7). Either solution involves linguistic abnormality but the former seems more likely, given that the rumour the king has heard is simply that the poet dispenses improving abuse (649–51), a characterization more appropriate as a summary of 633–40 than of 642–5.
αὐτοῦ περὶ τῆς τόλμης: 'about his daring'; cf. 311-12n., 488, 643-5n.

ήδη πόρρω: 311-12n.

κλέος: 'verbal report, talk'; poetic and especially epic vocabulary (e.g. Nu. 460/1; Ra. 1035; H. ll. 7. 91; Hes. fr. 70. 7; Tyrt. fr. 12. 31; A. fr. 315. 2) designed to suggest the heroic character of the poet's accomplishments (for which, cf. Pax 751-60 with Olson ad loc.).

Λακεδαιμονίων τὴν πρεσβείαν: Perhaps a reference to a specific recent Spartan embassy known to have returned empty-handed from Persia (cf. 61n.), although the claim that the work of an individual Attic comic playwright was an important topic of conversation with the King is (despite anon, de Com. XXVIII. 44-6 = Ar. test. 1. 40-2) a patent fantasy.

βασανίζων: i.e. as a way of determining whether the request for support that had been put to him was worth considering. For the vb., 110n.

648-9 The Persian King is presented as fundamentally ignorant of Greek affairs, so that he must ask whether Sparta or Athens is the more significant naval power and—to compare great things to small—which people it is that this famous Athenian poet abuses. The mere content of the King's question, however, leaves little doubt that the advantage in the war lies entirely with Athens and explains why he grants the Spartans nothing. For πρῶτα μέν...

ταῖς ναυσὶ κρατοῦσι: Not 'prevail with their ships' in naval battle (LSJ s. κρατέω II. 1. a), but 'have the advantage in ships' in terms of number, quality, etc. (cf. LSJ s. κρατέω II. 1. b).

tοῦτον τὸν ποιητὴν κτλ.: For the prolepsis, 642n.

eἰποι κακὰ πολλά: 370-3n., 502-3n.

650-4 An explicit statement of the idea developed at length but obliquely in 630-45: the poet's abuse of the city is an aggressive form of political counsel. Cf. 655-8.

650-1 πολὺ βελτίους γεγενήσθαι: i.e. by having been taught not to be such fools (cf. 634-40). Cf. the Aristophanic Euripides' characterization of good poets at Ra. 1009-10: βελτίους ... ποιοῦμεν / τοὺς ἀνθρώπους ἐν ταῖς πόλεσιν ('we make the people in our cities better').

τῷ πολέμῳ: 'the war [under discussion]' (612-13n.).
πολὺ νικήσειν: 'they would prevail greatly', i.e. 'unambiguously' (Nu. 1335; Th. vii. 34. 7), as had so far not been the case (Introduction, Section II).

ξύμβουλον: 'as an adviser'; cf. 661-2.

652-4 διὰ τοῦ(το) Referring back specifically to 649–51, as 654 makes clear, rather than to 633–51 generally (in which case R's ταῦθ' would be better).

ὑμᾶς ... τὴν εἰρήνην προκαλοῦνται: For the construction, X. Cyr. i. 4. 4; D. 48. 4; cf. 982; Eq. 796.

τὴν Αἴγιναν ἀπαίτοῦσιν: Sometime around 459 the Athenians entered into hostilities with Aigina, at that point a flourishing independent state, and a few years later forced the Aiginetans to surrender their fleet, tear down their walls, and pay an annual tribute of 30 talents (Th. i. 105. 2–3, 108. 4; D.S. xi. 78. 4; Plu. Per. 8. 7; IG i3 270 col. V. 37; 1147. 3; cf. IG i3 38). But at some point the Aiginetans were (or had been) also promised 'autonomy', and on the eve of the Peloponnesian War they secretly complained to the Spartans of being deprived of it (Th. i. 67. 2; Plu. Per. 29. 5) and the Spartans told Athens to restore the Aiginetans' proper status if she wanted to avoid a complete breakdown of the peace (Th. i. 139. 1, 140. 3). The Athenians rejected the demand and in summer 431 emptied the island of its inhabitants (Th. ii. 27. 1; cf. Hdt. vi. 91. 1), replacing them with their own citizens, whom Thucydides calls ἔποικοι or οἰκήτορες ('settlers' or 'colonists') (ii. 27. 1; viii. 69. 3) but later authors identify as cleruchs (D.S. xii. 44. 2; Theogenes FGrH 300 F 2; D.L. 3. 3; ΣΕΓ; cf. Plu. Per. 34. 2; T. J. Figueira, Athens and Aigina in the Age of Imperial Colonization (Baltimore and London, 1991), esp. 7–73). The Aiginetans were settled in Thyrea (a fertile plain on the east coast of the Peloponnese) by the Spartans (Th. ii. 27. 2; iv. 56. 2) and restored to their homeland by Lysander in 405 (X. HG ii. 2. 9). The reference here is perhaps to the demands Sparta issued Athens on the eve of the war; if not, we know nothing more of the embassy or embassies to which these verses refer. Cf. Introduction, Section II.

ἀλλ(ά): Sc. τοῦτο τοιοῦσιν.

ἵνα τοῦτον τὸν ποιητὴν ἀφέλωνται: i.e. not only to prevent him from benefiting the Athenians any more but in order that he might abuse (and there-by improve) the Spartans instead. That the poet will go along with the island is a flight of comic fantasy, but it is unclear whether the point is that (a) one branch of Ar.'s family was of Aiginetan origin, perhaps being descended from the rebels settled in Sounion sometime around
480 (Hdt. vi. 90); (b) his father got land on Aigina in 431, although he must not have given up his Athenian citizenship if he did so (Σѣ; Theogenes FGrH 300 F 2); or (c) Ar. himself resided there for some other reason. Cf. 405-6n., 703n.; Figueira (above) 79-93.

655 τοι: GP 545. α had ἀφήσετε (R, cf. ὑπ. Vp3 φήσετε) or perhaps ἀφήσετ’ (aατ: ἀφήσεθ’ aπ) (both unmetrical), which is most economically explained as a misguided correction of Bergk’s ἀφήσθ’ (prohibitive aor. mid. subjunc.) to fut. act. indic. under the influence of κωμῳδήσει.

ώς: 'since'.

tὰ δίκαια is internal acc. with κωμῳδήσει.

656-8 φησίν: 'he affirms', i.e. 'he promises'.

διδάξειν: Cf. 628-9n., 658.

εὐδαίμονας: Not just 'happy' but 'fortunate', i.e. wealthy, powerful, and the like; cf. 643-4, 836-8, 957-8; Dover, GPM 174.

οὐ κτλ.: i.e. in contrast to the behaviour of other political figures and Kleon in particular, as 659-64 make clear.

θωπεύων: Cf. 370-3, 634-40; Eq. 48, 788-9, 1116-17 (634-5n.). d's οὐθ' for οὐδ’-

( preserved only in S) in 657 reflects an original misreading of majuscule ΟΥΘΩΠΕΥΩΝ as οὐθ’ ωπεύων and must have been the reading in α. β corrected to οὐ … οὐθ’ … οὐτ’.

ὑποτείνων μισθοὺς: 'dangling the hope of wages before you'. Most naturally taken as a reference to jurors' pay, raised from the traditional two obols a day to three obols by sometime before Lenaia 424 (e.g. Eq. 51, 255), according to ΣV. 88 (cf. Eq. 800; ΣV. 300) on the motion of Kleon at a time when he was serving as general, i.e. in summer 425, during the Pylos campaign, although this passage implies that he had been arguing for the increase since at least the beginning of the year. For the use of offers of wages to influence public debate, Eq. 1350-7.

ἐξαπατύλλων: A contemptuous colloquial form of ἐξαπατάω attested elsewhere only at Eq. 1144 (also of the Athenian people being taken in by demagogues); cf. 398-400n.; Cerc. POxy. viii. 1082 fr. 39. 7 ἀπάτα[τ]υλλα.

πανουργῶν: πανοῦργος (lit. 'willing to do anything', i.e. 'wretch') and its cognates are favourite Aristophanic terms for describing Kleon and his behaviour (e.g. Eq. 45, 247-50, 450; V. 1227; Pax 652).
κατάρδων: 'sprinkling [you]' with praise, an image borrowed from lyric poetry (e.g. Pi. P. 8. 57; l. 6. 21, 63–4; cf. Taillardat § 748).

tὰ βέλτιστα διδάσκων: Cf. 628–9n., 656.

659–64 The pnigos, consisting of six anapaestic dimeters, the last catalectic. The entire passage is a parody of E. fr. 918 (unattributed but assigned to Tel. by Bergk), the most significant changes being the substitution of (1) ταῦτα Κλέων (659) for E.'s ταῦθ' ὅτι χρή, and (2) περὶ τὴν πόλιν κτλ. (663–4) for E.'s κακὰ πράσσων.

πρὸς ταῦτα: 'therefore'; frequently with an imper. (e.g. Nu. 990; V. 927; Pax 765 (also at the beginning of the pnigos); S. Ai. 971 with Jebb ad loc.; E. Med. 1358), as here.

καὶ παλαμάσθω / καὶ … τεκταινέσθω: Taillardat §§ 417–18; Dover on Nu. 176.

tὸ … εὖ: Cf. Fraenkel on A. Ag. 121. ἔσται is

to be supplied from 662.

μετ’ ἐμοῦ: 'on my side' (e.g. Pax 765; Av. 1672; cf. Poultney 177).

τὸ δίκαιον / ξύμμαχον ἔσται: Cf. Lys. 2. 10 (of the Athenians who fought to force the burial of the Seven against Thebes) τὸ δὲ δίκαιον ἔχοντες σύμμαχον ἐνίκων ('they were victorious, since they had what is right as an ally').

κοὐ μή ποθ' ἁλῶ: A very emphatic denial; 'there is no way I will even ...' (e.g. Pax 1304; cf. KG ii. 221–2; Goodwin §§ 294–5).

περὶ τὴν πόλιν ὤν: An echo of official language (normally of commendation rather than criticism); cf. 697 with n.; Pl. 568.

ὡσπερ ἐκείνος κτλ.: The tone, consistently defensive since 630, shifts abruptly to bitter invective culminating in a climactic obscenity followed by a change of subject (cf. 1066 with n.; K. J. Dover, Aristophanic Comedy (London, 1972) 38–41).

δειλός: i.e. the sort of man who avoids military service if possible (picking up on the theme of 595–606) and then, if forced to participate, runs away from battle (Nu. 353–4; Ec. 679); cf. 1129 with n. Perhaps an allusion to the fact that Kleon, despite his political prominence, had at this point never served as general.
λακαταπύγων: 79n., 219-20n.; cf. λακατάρατος (Phot. λ 42). The text against which ΓΕ were corrected confounded the word with λακκόπρωκτος (Nu. 1330; Agora graffito C 23 Lang), the sense of which is similar.

665-75 Ode ~ 692-702 Antode; creto-paeonic. Cf. White § 453; Prato 16-17; Zimmermann ii. 206-7; iii. 4-5; Parke 136-9.

(1) 665-6 ~ 692-3
665-6 ~ 692-3
-\|-- -\|-- -\|-- -\|-- -\|-- -\|--
-\|--
| cr 4p cr

(2) 667-9 ~ 694-6
667-9 ~ 694-6
-\|-- -\|-- -\|-- -\|-- -\|-- -\|--
-\|--
| -\|-- || 3cr 3p 2cr

(3) 670 ~ 697
670 ~ 697
-\|-- -\|-- -\|-- -\|-- -\|--
| 3p-dr

(4) 671 ~ 698
671 ~ 698
-\|-- -\|-- -\|-- -\|-- -\|--
| -\|-- || 3pl|cr

(5) 672-5 ~ 699-702
672-5 ~ 699-702
-\|-- -\|-- -\|-- -\|-- -\|-- -\|--
-\|--
| -\|-- | -\|-- | -\|-- | -\|-- | -\|-- | 2cr|sp 2cr

665-75 Ring-composition: (A) 'Hither (B) come (ἐλθέ), Muse, (C) like an intense (ἔντονος) fire' (665-6). (D) An extended description of a lively cooking fire and the preparations for a meal (667-72). (C) 'With an intense (ἔντονον) song like that, (B) come (ἐλθέ) (A) to me' (672-5). For the ode as an invocation of the iambic tradition of abuse poetry, Rosen and Marks 906.

665-6 δεῦρο, Μοῦσ', ἐλθέ: Appeals to divinities to join the chorus' dance or to offer poetic inspiration (as here) appear routinely at the beginning of lyric sections of Ar.'s parabases (Eq. 551-64; Nu. 563-74, 595-606; Pax 775-81 with Olson on 775-7; Av. 737-51; Ra. 674-85; cf. Cratin. fr. 237); cf. Barrett on E. Hipp. 528-9; Horn 14-19, esp. 15-16; Kugelmeier 111. Here the song has a unique twist befitting the general comic fascination with food and feasting: the goddess is to bring a song that will match the sparks that rise from a charcoal cooking fire.

φλεγυρά: A very rare word, first attested here and at Cratin. fr. 62. 2 (lyric). Glossed first with the poetic πυρὸς ἔχουσα μένος; then with the less elevated but more abstract ἔντονος;
and finally with the extended concrete image of the cooking fire in 667–9. For poetry as fire, e.g. Pi. O. 9. 21–2; Bacch. fr. 4. 80; cf. Taillardat § 736; Whitman 70–1.

μένος: Poetic and especially epic vocabulary (e.g. V. 424 ('anger'); H. Il. 16. 529; 17. 565 πυρὸς αἰνὼν ἔχει μένος ('he has the terrible might of fire'); Hes. Th. 688; Simon. PMG 581. 4; A. Supp. 560; E. Heracle. 428; cf. Chadwick 189–95, esp. 194).

ἐντονος: 'intense, high-strung' (S. fr. 842; 966. 2 with Pearson ad loc.; E. Hipp. 118; fr. 291. 1; Th. v. 70), and thus 'vehement, (cf. 668–9 ἐρεθιζόμενος, 676), as at 674 (where see n.). For the image, Pratin. TrGF 4 F 6. 1–3 μήτε σύντονον δίωκε / μήτε τὰν ἀνειμέναν / μούσαν ('pursue neither the high-strung nor the relaxed muse').

Ἀχαρνική: 177n., 347–9n.

667–9 οἶον: 'just as'; correlative with οὕτω in 672–3. α had οἵων (Rα (unmetrical)) via attraction to the case of the words that follow; corrected in the common ancestor of ct. Asyndeton is normal when a detailed explanation is offered of a preceding general statement (KG ii. 345).

ἐξ ἀνθράκων πρινίνων: 180–1n. For φέψαλος, 279n. σπινθήρ in p is an intrusive gloss (~ Σ) on the word.

ἀνήλατ(ο): Gnomic aor. (Goodwin § 155). For the image, V. 227; Taillardat § 791.

ἐρεθιζόμενος: 'provoked' (cf. V. 1104); imperfective because the fire leaps up only so long as the fanning continues.

ῥιπίδι: A fan of wickerwork or feathers used to raise a flame in a fire (888; Eub. fr. 75. 7; Aristo AP vi. 306. 3 = HE 778; Hsch. p 360; cf. Ra. 360; Ec. 842; Stratt. fr. 59; Sparkes (1962) 129; (1975) 134 with pl. XVIIIb), hence the primarily poetic (e.g. Eq. 433; Archil. fr. 106. 3; A. Ch 814; S. Ph. 780; E. Hel. 406) adj. οὐρίᾳ (lit. 'accompanied by a favourable wind', in context 'producing winds that favour cooking').

670–2 ἐπανθρακίδες: Small fish roasted directly on the coals (ΣREF; cf. V. 1127; Philyll.fr. 12. 3 (corrupt); S α 2523) and dipped in a brine sauce (671).

ὦσι παρακείμεναι: Since the charcoal is just now being coaxed into flame (667–9) and the dipping sauce and μᾶζαι ('barley-cakes') are being prepared (671–2), the fish cannot already have been cooked and served (for παράκειμαι as the functional passive of παράτημα, e.g. Pherecr. fr. 113. 17; Telecl. fr. 1. 7; Eub. fr. 111. 3) but must simply be 'lying near by', reads to be roasted once the coals are hot and everything else is in order.

Θασίαν: Sc. ἁλμην. A sauce into which individual bits of foot were dipped (ΣΕΙΤ); Ath. 7. 329b, citing Ar. fr. 426; Olson-Sens on Archestr. fr. 23. 5–6; cf. 1156–8n.; V. 328–31, 1515 (below); Cratin. frr. 6. 1; 150; Hsch. θ 119); it apparently included oil as well as salt (below).

ἀνακυκώσι: Cf. V. 1515 (of preparations for cooking crabs) ἁλμην κύκα τούτοις ('Mix up some brine for these!').

λιπαράμπυκα: A high-style adj., the immediate point of which is that the sauce contains oil and can thus be called λιπαρός ('sleek, rich'; cf. 639–40 with n.). Attested elsewhere only at Pi. N. 7. 15 (of Mnemosyne); similar epithets (always of goddesses) at e.g. Pi. P. 3. 89; Bacch. 17. 9.

μάττωσιν: Sc. μάζας ('barley-cakes'); cf. 732 with n.; Pax 1–28; Eup. fr. 370 μάττει γάρ ἥδη καὶ τὸ πῦρ ἐκκάεται ('for he's kneading cakes already and the fire is lit'); Men. Dysk. 549.

672–5 οὕτω σοβαρόν: 667–9n. σοβαρός and its cognates are used by Ar. of anything full of brisk vigour (Nu. 406; Pax 83, 943/4; Pl. 872; cf. Aristopho fr. 11. 5; Phot. p. 527. 24–5), here with reference not just to the fire itself (667–9) but to all the hustle and bustle that accompanies preparation of the meal (670–2).

μέλος is to be taken with λαβοῦσα, ὡς ἐμὲ … τὸν δημότην (for which, 319–20n.) with ἐλθέ (chiasmus). ἔντονος and εὔτονος ('active, vigorous') are routinely confused in MSS (e.g. at S. fr. 842; E. Hipp. 118), but A's ἔντονον (which echoes 666) is a better summary of the description in 667–72 (esp. 667–9) and is probably correct.

ἀγροικότερον: Modelled on the Homeric ἀγρότερος ('of the countryside [rather than the town]'). For the implicit anti-urban sentiment, 32–3. ἀγροικότονον (all MSS except AE) reflects the influence of ἔντονον.

676–91 EpirrHEMA; 16 trochaic tetrameters catalectic. The chorus turn to their own concerns, which none the less echo those of the poet (377–82 with n., 630–2).
676–8 οὐ γὰρ ἀξίως κτλ.: For the idea, cf. 692–702 (where the focus is on Marathon); Eq. 1334; V. 711.

έκείνων ὄν ( = ἂ (6–8n.))

έναυμαχήσαμεν: A reference to the battles of Artemision—where the Athenians were in fact rather roughly handled—and especially Salamis (cf. Eq. 785; V. 684–5; Ra. 1026–7) in 480; cf. 180–1n.; Hdt. viii. 9–18, 78–95; Th. i. 73. 4–5.

γηροβοσκούμενα: An allusion to the traditional obligation (enforced by law in Athens) for sons to support their aged parents (E. Alc. 662–4; Med 1032–4; [Arist.] Ath. 56. 6 with Rhodes ad loc.; cf. Lipsius 505; Harrison i. 77–8; Dunbar on Av. 1353–7), on analogy with which the state as a whole is allegedly obliged to

honour and care for those who helped establish its power and passed it on to the next generation (cf. Eq. 565–8). For the theme, cf. Eq. 518–40.

δεινὰ πάσχομεν: 323–5n.

679–80 οἵτινες: Dependent on ὑμῶν in 678.

έμβαλόντες εἰς γραφάς: For similar expressions, e.g. Nu. 1460; Antipho 3. 4. 10; Pl. R. 487e, 615b; cf. Taillardat § 558. ‘Cf. Hdt. iv. 72. [4] etc.’ in LSJ s. ἐμβάλλω I. 1 (seemingly cited as a parallel for this phrase) belongs under I. 2. γραφαί are ‘bills of indictment’ (e.g. V. 894; Eub. fr. 74. 6) and by extension the prosecutions that result from them (cf. 714; LSJ s.v. III misleadingly cites no use of the word in this sense earlier than Lysias and Antipho).

ὑπὸ νεανίσκων ... ῥητόρων: 37–9n., 600–1n.; cf. V. 687–91.

καταγελᾶσθαι: 75–6n.

681–91 An extraordinarily pathetic view of the old, who are barely able to talk (683, 689; cf. 711), half-blind (684), crippled (682; cf. 703, 708–10), easily baffled (687–8; cf. 707), and merely waiting to die (691). They are thus defenceless against the well-organized (685), rapid, and brutal (686–7) attack of their young adversaries, who assault them and lead them into snares (687–8) and leave them for as good as dead (689–91). According to Pl. Phdr. 267c, the evocation of pity for old age and poverty was a speciality of the orator Thrasymachos of Chalcedon, to whom Ar. had alluded already in Daitales (fr. 205. 8–9).

681–2 οὐδὲν ὄντας: ‘useless’ (V. 1504; Ec. 144; Eup. fr. 237; E. HF 314; Moorhouse, CQ ns 15 (1965) 31–4 (but without reference to this passage)); cf. 698n., 1185.
κωφούς: Probably 'mute' (contrast Eq. 312; Cratin. fr. 6. 3), given (1) the image that follows and (2) the fact that the one disability from which the chorus do not claim to suffer is deafness.

παρεξηυλημένους: Lit. 'having been played like a pipe (αὐλέω; cf. 862–3n.) to its natural end (cf. LSJ s. ἐκ C. 2) and beyond (cf. LSJ s. παρά G. III)'; attested elsewhere only in the lexicographers and Leo Diakonos (10th c.). For the image (which Zenob. v. 65 asserts became proverbial), cf. Eq. 532–3 (of the aged Kratinos) ἐκπιπτούσων τῶν ἠλέκτρων καὶ τοῦ τόνου οὐκέτ’ ἐνόντος τῶν θ’ ἁρμονιῶν διαχασκουσῶν ('although his pegs are falling out and he no longer maintains his pitch and his joints gape').

ἀσφάλειος is said by Pausanias to be a standard epithet of Poseidon (vii. 27. 7; cf. 510–11n.; IG IV 1063. 4–5; V (2) 454. 1; Plu. Thes. 36. 4; Opp. H. 5. 679–80; Heliod. 6. 7) but is attested for Attika only in the Decree of Themistokles (SEG 22 (1967) 274. 39–40 = M–L 23. 39–40), which outlines Athenian military strategy on the eve of the Battle of Artemision (cf. 677 with n.). The joke is that the only security (ἀσφαλεία) the old men have any longer against stumbling (ἀ-privative + σφάλλομαι) is their walking-sticks; ΣREΓ suggests that Ποσειδῶν contains a further pun on ποσί ('feet'). α's unmetrical ὁ Ποσειδῶν was corrected by Triklinios.

ἡ βακτηρία: For the walking-stick as part of an old man's costume, Nu. 541; V. 1296; Pl. 272; A. Ag. 74–5; E. Andr. 588; HF 108–9; Ion 743; Call. e. 1. 7; Herod. 8. 60; cf. Stone 246–7.

683–9 A simple ring-structure: (A) the muttering helplessness to which the defendant has been reduced by old age (683–4); (B) the prosecutor's behaviour (685–8); (A) the muttering helplessness to which the defendant has been reduced by old age and the prosecutor's cleverness (689). For the idea, cf. V. 946–8, where Thucydides son of Melesias is said to have been unable to speak when put on trial after his return from exile probably sometime in his 70s (703n.).

683–4 For the ease with which old men can be confused by clever rhetoric, Eq. 269–70.

tοὺνθορύζοντες: 'mumbling, muttering' (V. 614; Ra. 747; Herod. 7. 77); onomatopoeic.

τῷ λίθῳ προσέσταμεν: Wachsmuth (followed by Sommerstein) identified this as a reference to the stone on which jurors' voting-pebbles were counted (V. 332–3), in which case the detail is a proleptic reminder of the judgement to come (cf. 689–91). More likely 'the stone' is the speaker's stand or βῆμα (e.g. Ec. 677; Pl. 382; thus ΣREF3), onto which the defendant will be called in a moment to answer the prosecutor's questions (687–8 with 687n.), and the usage is borrowed from the Assembly (thus Lipsius 173 A. 31; cf. Olson on
Pax 679–80). Ar. generally qualifies negations with ἀλλ' ἢ (e.g. Eq. 1397; V. 984; Pax 476; cf. GP 24–7) rather than d's έι μή, hence Dobree's (unnecessary) emendation.

τῆς δίκης τῆν ἠλύγην: Probably a play on the tragic image of 'the light of justice' (A. Ag. 773; E. Supp. 564; adesp. tr. fr. 500), but with δίκη to be taken in the sense 'lawsuit'; the word that reverses the image is reserved for final position in the line. ἠλύγη ('shadow, obscurity') is attested only here and in the lexicographers (cf. cit. app.), but cf. ἐπήλυνξ (E. Cyc. 680) and ἐπηλυγάζω (e.g. Th. vi. 36. 2).

685–8 The term ξυνήγορος ('advocate'; cf. 705, 715) was used of anyone who spoke in court on behalf of another person or the state; cf. MacDowell on V. 482–3; Todd 94–5; L. Rubinstein, Litigation and Cooperation: Supporting Speakers in the Courts of Classical Athens (Historia Einzelschriften 147; Stuttgart, 2000). MacDowell argues that this passage refers to one of the ten ξυνήγοροι who according to [Arist.] Ath. 54. 2 were chosen by lot to oversee the examination of magistrates' accounts (937–9n.). The individual in question, however, canvassed for his appointment and must be one of the state advocates elected or chosen by some extraordinary means on an occasional basis to prosecute grave crimes against the state (Andron's decree (411 BCE) ap. Plu. Mor. 833e–f; Din. 1. 51; 2. 6; Hyp. 5. 38; Plu. Per. 10. 6); cf. 705, 715; Eq. 1358–61; Nu. 1089; V. 482–3, 687–91 (none of which, pace MacDowell, need refer to a different type of ξυνήγορος)); Carawan, GRBS 28 (1987) 167–208, esp. 179–81.

685 A troubled verse. α's ἑαυτῷ … ξυνηγορεῖν ('that he might be his own

.................

ξυνήγορος') might be taken to mean that the young man not only brought the original complaint but was eager to prosecute it as well. This is difficult sense, and Elmsley proposed printing νεανίαν as acc. subj. of ξυνηγορεῖν ('that a youngster be his advocate'), although 686–7 would then describe the behaviour not of the young advocate but of the man who urged his election, which garbles the thrust of the passage as a whole (esp. 680, 714–18). I follow Starkie, Sommerstein, and Henderson in printing Kock's ἐπ' αὐτῷ ('to serve as a ξυνήγορος against him'). Abrupt shifts from pl. to sing. in descriptions of a particular example of a recurrent behaviour are typical of Ar.'s style; cf. KG i. 87; Olson on Pax 639–40. The pl. resumes at 698.

σπουδάσας: For the vb. and its cognates used of attempts to achieve political ends by underhanded means, 595 with n.; Eq. 925–6, 1369–70 with Neil on 896–8; E. IA 337–42 (a detailed catalogue of ways a candidate can curry favour with voters).

686 εἰς τάχος = ταχέως (e.g. Χ. Eq.Mag. 3. 2, 4). The term τάχος ('speed') was used commonly to characterize vigorous, fluent speech in the Imperial period (e.g. D.H. Th. 48,
53; Plu. *Dem. 2. 3*) and occasionally earlier (e.g. Eup. fr. 102. 4 (of Perikles)); cf. O’Sullivan 113–14.

**παίει ... στρογγύλοις τοῖς ῥήμασιν:** As if with slingballs or stones, as in a battle (*War* v. 1–67; cf. 1218–19) or a street-fight (1168–70n.); the close combat begins in 687. Cf. Taillardat § 502. στρογγύλος ('round', and thus by extension 'neatly conceived, terse') appears to be a semitechnical rhetorical term already in this period (fr. 488. 1; Pl. *Phdr.* 234e; cf. Arist. *Rh.* 1394b33; O’Sullivan 139); here the point is that the prosecutor has polished the individual phrases (ῥήματα; not simply 'words') in his speech carefully in advance (cf. *Eq.* 347–9) and is thus prepared to set verbal traps for his opponent (687). For words as mockheroic weapons, *Ra.* 902–4.

**ξυνάπτων:** Sc. μάχην vel sim. (LSJ s. συνάπτω II. b), 'as they come to blows'.

**687 ἀνελκύσας:** 'after dragging him up', i.e. on to the βῆμα ('speaker's stand') to answer questions; cf. 379, 683–4n.; *V.* 568 (of a defendant trying to capture the jury’s sympathy) τὰ παιδάριʼ ... ἀνέλκει ('he drags his children up'), 963; *Lys.* 20. 29; *Is.* 11. 4 with Wyse ad loc.; Aeschin. 2. 143; D. 19. 120; Lipsius 876–7; Boegehold 201–5.

**σκανδάληθρ’ ἱστὰς ἐπῶν:** Attributed to Kratinos (= fr. 457 K.; rejected by K–A) by Photios, almost certainly in error. A σκανδάλη or σκανδάληθρον is the trigger-piece to which the bait is attached in a dead-fall trap; when touched, it collapses and allows a heavy log or the like (ῥόπτρον) to fall and crush the animal. Cf. E. *Hipp.* 1172 with Barrett ad loc.; Alciphr. ii. 19 (iii. 22); Σ*REF*; *Poll.* vii. 114; x. 156. The old man is thus led on by his interrogator's questions and blunders repeatedly (note pl. σκανδάληθρα, and cf. on 688) into sudden ruin. For ἵστημι used of setting animal-traps, *Av.* 526–8 with Dunbar on 527–8.

**688 ἄνδρα Τιθωνόν:** 'a Tithonos' (KG i. 272), i.e. 'a man as old as Tithonos'; cf. Call. fr. 194. 53 and the very similar use of 'Kronos' and 'Iapetos' (*Nu.* 998, 1070 with Dover on 398; *Av.* 469; Nicopho fr. 23 = Philonid. fr. dub. 17; adesp. com. fr. 751 with K-A ad loc.; Pl. *Euthd.* 287b). Tithonos, a son of King Laomedon of Troy, was carried off by Dawn on account of his extraordinary beauty (H. *Il.* 20. 236–8; h. *Ven.* 218–19; Ibyc. *PMGF* 289(a); *Tyrt.* fr. 12. 5; E. *Tr.* 853–7; cf. H. *Il.* 11. 1 = *Od.* 5. 1; Hes. *Th.* 984–5). When he began to age, the goddess asked Zeus to grant her lover eternal life; unfortunately, she failed to ask for eternal youth as well and Tithonos grew ever older and weaker (h. *Ven.* 220–40; Mimn. fr. 4. 1; Hellanic. *FGH* 4 F 140). Cf. *LIMC* viii. 1. 34.

**σπαράττων καὶ ταράττων καὶ κυκῶν:** A description not of destruction via a single, sudden rhetorical or legal blow (cf. on 687) but of relentless hostile worrying, as the
interrogation drags on and on. For σπαράττω, Pl. R. 539b; Headlam on Herod. 5. 57; Taillardat § 618; of hostile jurors at Pax 641. For the jingle σπαράττων καὶ ταράττων (which led to the omission of καὶ ταράττων in aac via haplography), cf. 575n. For ταράττω, 620–2n. For κυκάω (here 'throwing into confusion', as also at 707), 530–1n. For κυκάω and ταράττω and their cognates together in comedy, Olson on Pax 319–20, to whose examples add Eq. 692; Pax 654.

**689 όπο γήρως:** 'because he is so old' (Poultney 195–6) and thus unable to defend himself effectively.

**μασταρύζει:** 'purses up his lips' (thus ΣREF, cf. Hsch. μ 351; LSJ s.v. 'mumble' reflects the influence of 683 and requires correction), i.e. in terror and chagrin. Elsewhere only in late grammarians and lexicographers.

**κάτ’ όφλων ἀπέρχεται:** i.e. having lost his suit and been fined. Cf. 691 τοῦτ’ ὄφλων ἀπέρχομαι* (whence the error in Γ). 690–1 λύζει: Lit. 'he hiccoughs' (< λύγξ (onomatopoeic)) and thus perhaps by extension 'he sobbs gaspingly', but in any case a sign of intense emotion ([Arist.] Pr. 962b32–3; Antip. Sid. AP vii. 218. 12 = HE 331; Luc. Peregr. 6); ΣREF’s εἶτ’ ἀλύει (accepted by Elmsley; for the vb. ('be beside oneself' vel sim.), Arnott on Alex. fr. 121. 13) is unnecessary.

**τοὺς φίλους:** i.e. the presumed community of other (potentially equally vulnerable) old men.

**οὐ ... πρίασθαι:** In apposition to τοῦτ(ο). For the gen. of price, 812, 898, 1055; Poultney 103–4.

**σορόν:** A box or coffin, normally of wood (note Nu. 846 σοροπηγοῖς ('coffin-joiners'), and cf. the λάρνακες κυπαρίσσιναι ('cypress-wood coffers') in which the bones of Athens' war-casualties are buried at Th. ii. 34. 3), in which the dead were buried. The speaker may mean nothing more than that his estate was only large enough to pay for his funeral, but Nu. 846 (cf. Lys. 600) implies that the σορός was sometimes ordered in advance. The pathetic image of the man too poor even to be buried (cf. Ec. 592; Pl. 556) marks the emotional climax of the epirrhema narrative (an effect reinforced by the move to direct quotation of his words) and sets

the stage for the indignant denunciation in 692–702.

**τοῦτ’ ὄφλων ἀπέρχομαι:** 689n.
692–702 Antode ~ 665–75 Ode. The chorus resume the complaint begun in the epirrhema, now with attention to their past accomplishments (cf. 677–8) rather than their current weakness.

692–3 ταῦτα πῶς εἰκότα: Cf. 703 τῷ γὰρ εἰκός:. ταῦτα both sums up the ugly situation described in 676–91 and stands in apposition to the expansion of the complaint that follows (KG i. 646). The eye of the A-scribe leapt from ἀπο-λέσαι to ἀπο-μορξάμενον in 695 and he omitted everything in between.

περὶ κλεψύδραν: i.e. 'in court'. The κλεψύδρα was an open bowl pierced just below the rim with a drain-hole (to limit its capacity) and at the base with a small, stoppable bronze tube. Speakers in the lawcourts were given a fixed amount of water, depending on the size and type of case; when the water ran out, their time was up ([Arist.] Ath. 67. 2 with Rhodes ad loc.; Lipsius 915–16; Boegehold 226–30). As the object of most immediate interest to prosecutor and defendant, the water-clock stands via synecdoche for the court as a whole, as at V. 93; Av. 1694–5. Also mentioned in comedy at V. 857–8; Eub. fr. 74. 6; cf. Epinic. fr. 2. 2. For a late 5th-c. κλεψύδρα from the Agora, Young, Hesperia 8 (1939) 274–84; Lang, in Boegehold 77–8.

694–6 An initially vague recommendation, given a specific point only in 697.

πολλὰ δὴ ξυμπονήσαντα: Sc. ὑμῖν. Cf. V. 684–5, where Philokleon (= the Athenian people) is said to have acquired the Empire and thus the tribute it produces πολλὰ πονήσας ('by accomplishing many labours'). For the use of δή with an adj. expressing indefinite quantity or number, GP 205; cf. 986.

ἀπομορξάμενον: Poetic and especially epic vocabulary (e.g. H. Il. 23. 739; Od. 18. 200; cf. below; A.R. 2. 86; Mosch. 2. 96); attested elsewhere before the 4th c. (Arist. Phgn. 810b3) outside of epic only at 706; V. 560; E. fr. 694. 1. Cf. 843n.

ἀνδρικόν: A colloquial alternative (here metri gratia) for the more elevated ἀνδρεῖος; cf. Neil on Eq. 80–1. For ἀνδρεία ('manliness', i.e. 'courage') as a fundamental social value, Dover, GPM 164–7; cf. V. 1077 (of Athenian character as revealed by the Persian Wars) ἀνδρικώτατον γένος ('a most manly race').

ἱδρῶτα: A natural image of hard work, already at Hes. Op. 289; cf. Ec. 750; Simon. PMG 579. 5 (evidence of ἀνδρεία); Taillardat § 528. ἀπομόργνυμι is most often used of wiping away tears (706 with n.; H. Il. 2. 269; Od. 17. 304; E. fr. 694), and after the ambiguous θερμόν (e.g. H. Il. 7. 426; Od. 4. 523; 19. 362 (all 'hot tears')), δὴ adds stress to the fact that the obj. of the vb. is instead 'manly sweat'. καί adds emphasis to πολύν, 'and a lot of it!'; cf. 906; GP 290.
697 ἄνδρ' ἀγαθὸν ὄντα ... περὶ τὴν πόλιν: An echo of official language of public commendation (e.g. IG I\(^2\) 17. 7-9; 65. 10-11; 73. 6-7; 92. 7-9 ἄν | ἦρ ἀγαθὸς περὶ τὴν πόλιν τὴν Ἀθ | ἤναιων ('a good man in regard to the city of Athens'); II\(^2\) 7. 6-8); cf. 663 with n. For the locative dat. Μαραθῶνι, 698; Eq. 781. The absence of ἐν with this and similar place-names is normal Attic usage (Threatte ii. 379–83) and (as Elmsley, following Bentley, argued) the prep. ought probably to be expelled at Eq. 1334; V. 711; fr. 429. For the Battle of Marathon and the likely age of Marathon-veterans in 425, 180-1n., 698n.

698 The chorus return to the general 1st-person complaint with which they began at 676–84 (contrast 685-97 with 685n.).

eἴτα: Connective, 'So ...'; cf. V. 1291; Pax 625; Av. 503. Sommerstein punctuates 698-701 as a question ('Is this how things stand, that ...?'), but 702 requires a preceding assertion.

ὁτ' ἦμεν is arguably pleonastic with the locative Μαραθῶνι (697n.) and Brunck, Elmsley, and Starkie set the words off with commas and take them to mean 'when we were [young and vigorous]' (esp. E. fr. 311. 1; cf. 681–2n.; Lys. 669 (with ἔτι, which makes the sense much clearer)). But 'when we were at Marathon' effectively brings out the contrast with νῦν δ' in 699 and I retain the traditional punctuation. c's ἐβάλλομεν is so peculiar that it most likely represents a scribe's attempt to generate a word parallel to ἐδιώκομεν to fill a gap in the text produced by a blot on the page or the like.

ἐδιώκομεν: 699-701n.

699–701 πονηρῶν: An antonym of ἀγαθός (697); cf. Neil, Knights, pp. 206-8; Dover, GPM 64-5. For the accent, 731n.

σφόδρα: To be taken with πονηρῶν; also following the adj. it modifies at e.g. fr. 110. 3; Antiph. frr. 58. 1; 157. 1; Philisc. Com. fr. 3.

διωκόμεθα: A pun on two senses of the vb., 'pursue' (698) and 'prosecute', hence the pass. διωκόμεθα in place of the expected φεύγομεν; cf. Eq. 967–9; V. 1202–7; and perhaps V. 952. The Battle of Marathon did in fact end with the Athenians chasing the Persians down to the sea (Hdt. vi. 113. 2; cf. V. 1087-8 (from a composite description of Persian War battles)).

πρός: Adverbial, 'in addition, on top of that' (e.g. Eq. 578; Pax 19; Pl. 1001).

ἀλισκόμεθα: Both 'we are caught' and 'we are convicted' (LSJ s.v. II. 2); cf. 698n. on διώκω.
702 πρὸς τάδε: 'in response to these [arguments]' (contrast 659); for emphatic ὅδε, KG i. 644. For τίς (‘what man like X?’), cf. 839-41n.

ἀντερεῖ: As if this were a debate in the Assembly or a case in the lawcourts (e.g. Nu. 1079; Ec. 249). For the use of the fut. rather than the subjunc. in a dubious question, 933; Goodwin § 68; van Leeuwen on Eq. 1183.

Μαρψίας (PAA 635505) is also mentioned at Eup. fr. 179 (421 BCE), where he and Orestes (cf. 1166-8n.) are said to be among the hangers-on of Kallias (46n., 61n.). The name (lit. 'Snatcher') is otherwise attested only at Alciph. ii. 5 (i. 25) (a fictional moneylender) and CIG 4. 8185a (a dog; cf. 1159-61n.). Perhaps this is the nickname of some minor political figure known (at least in comedy) for his eagerness to accept bribes; Müller-Strübing 326, suggests that the man in

question is the (metrically equivalent but equally obscure) Κτησίας (839 with n.).

703–18 Antepirrhema; 16 trochaic tetrameters catalectic. A specific example of the problem described in general terms in 676-702.

703 τῷ γὰρ εἰκός;: Sc. τεκμηρίῳ and ἐστί, ‘by what [token]', i.e. 'how [is it] reasonable?', as at Th. 839; cf. 692; Nu. 385; Av. 704 with Dunbar ad loc.; Pl. 48.

κυφόν: Also of old men at Pl. 266; H. Od. 2. 16; D.I. 6. 92; cf. Crates Theb. SH 366. 1.

ηλίκον Θουκυδίδην: 'as old as Thucydiides' (KG ii. 410-12), to the details of whose story the narrative that follows hews closely. Thucydiides son of Melesias of the deme Alopeke (PA 7268; PAA 515450) emerged as an important political opponent of Perikles after the death of Kimon (to whom he was somehow related by marriage) in the late 450s. Little is known about his career except that he was ostracized probably in the late 440s or early 430s; cf. Krentz, Historia 33 (1984) 499-504. 64 ostraka bearing his name have been recovered (M. Lang, Agora xxv (Princeton, 1990) 132-3, Cat. # 1050-1 (with further bibliography)). This passage and V. 946-8 make it clear that he eventually returned to Athens, was prosecuted (on what charge we do not know), failed to defend himself effectively, and (assuming 689-91 are a proleptic reference to his case) was assessed a heavy fine, which must have had the—doubtless intended—effect of removing him permanently from Athenian public life. In a brilliant piece of literary and historical detective work, Wade-Gery, JHS 52 (1932) 208-10, explained the wrestling metaphors at 704, 710, and Plu. Per. 8. 5; 11. 1, by arguing that Thucydiides' father must be the Melesias mentioned at Pl. O. 8. 54–9 as a pankratiast and Nemean victor in boys' wrestling, and at O. 8. 59–66 (cf. N. 4. 93-4; 6. 64–6) as an immensely successful trainer; cf. Pl. Men. 94c, where Thucydiides' sons are said to have been the best wrestlers in Athens. All Melesias' students whose nationalities are known are
Aiginetan and Thucydides himself is said to have withdrawn to the island when ostracized (anon. *vit. Th.* 7 (where Thucydides son of Melesias and Thucydides the historian are confused)), and given the chorus' sympathy for him, it is tempting to see some connection with their implication at 652–4 that their poet is from Aigina as well. Cf. Raubitschek, *Phoenix* 14 (1960) 81–95 = *The School of Hellas* (New York and Oxford, 1991) 306–19; Davies 230–3; Andrewes, *JHS* 98 (1978) 1–8; Rhodes on [Arist.] *Ath.* 28. 2 (pp. 349–51); Stadter on Plu. *Per.* 11. 1.

**704-5 συμπλακέντα:** 'come to grips with'; a technical term borrowed from wrestling, as also at Men. *Epitr.* 236; S. fr. 618. 2; E. *Ba.* 800; Aeschin. 2. 153; Plu. *Per.* 11. 1 (all but S. fr. 618 of rhetorical rather than physical combat); cf. Eub. fr. 8. 1; Pi. *N.* 4. 94 ῥήματα πλέκων ('entwining words'); Poliakoff 75–87.

**τῇ Σκυθῶν ἐρημίᾳ:** Skythia had no cities (Hdt. iv. 46. 3) and is routinely presented as a cold, barren, empty wasteland (Antiph. fr. 58; [A.] *PV* 1–2; Hp. *Aër.* ii. 68. 6–7; Hsch. σ 1161; cf. Macar. vii. 66; *App.Prov.* iv. 75), while its nomadic inhabitants (e.g. Av. 941) serve as a convenient cultural 'other' (e.g. Antiph. fr. 157. 1–6; cf. F. Hartog, *The Mirror of Herodotus* (Berkeley, Los Angeles, and London, 1988) 12–206). Here the place stands for the man whose ancestry is to be traced there, i.e. (if Hamaker's conjecture in 705 is right) Euathlos (710 with n.) son of Kephisodemos; cf. Taillardat § 428. The implication of these verses and 712 is then that Kephisodemos' mother was a Skythian, which is, strictly speaking, possible, since before Perikles' law of 451/0 a boy needed only to be the product of an Athenian father and his lawfully wedded wife to be entitled to Athenian citizenship, and a number of prominent early 5th-c. statesmen (including Themistokles and Kimon) were in fact μητρόξενοι ('born of a non-Athenian mother') (Rhodes on [Arist.] *Ath.* 26. 4). Much more likely, Kephisodemos' mother was merely from somewhere in the north or had blond hair and was thus, on the slanderous logic of Old Comic invective, necessarily 'a Skythian'; cf. Aeschin. 3. 172, where a similar charge is laid against Demosthenes' grandmother. Kратinos called Hipponikos son of Kallias (PA 7658; PAA 538910) Σκυθικός ('Skythian'), apparently because he was blond (fr. 492; cf. Eup. fr. 20). For other comic charges of foreign birth lodged against socially or politically prominent individuals, 517–18, 852–3n.; *V.* 1221 with MacDowell ad loc.; Av. 10–11, 31–2, 1293 with Dunbar ad loc.; *Ra.* 416–18, 678–82, 730–3; Pl. *Com.* fr. 185; Polyzel. fr. 5. For attacks on a man's mother, 478n. The demonstrative τόδε shows only that this individual has been brought up in the discussion previously, i.e. in the oblique reference in 704 (KG i. 647), not that he is necessarily conspicuous in the audience (thus Sommerstein), which would require a deictic. If α's Κηφισοδήμῳ is correct, not only was Thucydides prosecuted by two different men but both men are accused of being of Skythian ancestry (cf. 710–12). The latter in particular seems so unlikely that it is better to emend to Hamaker's
Κηφισοδήμου and assume that Euathlos was Kephisodemos' son; an easy error in a line otherwise consisting entirely of datives. Nothing else is known of Kephisodemos (PA 8306; PAA 567455); the name is rare but is borne by three Athenians in the 4th and 3rd c. (LGPN ii. 258–9, where entries 1 and 5 both refer to this passage).

λάλω: Along with its cognate vb. λαλέω, a favourite Aristophanic term for someone overfull of words (e.g. 716 (Alkibiades), 933 (a sycophant); Pax 653 (Kleon); Ra. 1069 (Euripides)); cf. 21–2n.; O'Sullivan 132–4.


706-7 For the collocation of ideas in 706, cf. H. Od. 11. 55 (etc.) τὸν μὲν ἐγὼ δάκρυσα ἰδὼν ἐλέησά τε θυμῷ ('I wept for him and pitied him in my heart when I saw him').

ὡστ(ε): Lit. 'and so', i.e. 'given that the situation just described (703–5) is manifestly unreasonable'.

ηλέησα: Despite LSJ s.v., also used absolutely at e.g. H. Il. 24. 357; S. Ph. 967.

ἀπεμορξάμην: Sc. δάκρυ; cf. 694–6n.

ὑπ’ ἀνδρὸς τοξότου: 'cum contemtu dictum' (Mueller). The Skythians fought with bows rather than with spears and shields (e.g. Hdt. iv. 46. 3; Pl. Lg. 795a; X. Mem. iii. 9. 2; cf. Vos 48–50 and pll. ix, xv–xvii), another mark of their (largely unattractive) 'otherness' (704–5n.; cf. 711–12; V. 1081–4 (the Persian Wars remembered as Greek hoplites facing barbarian archers); Av. 1185–7 (bows as slaves' weapons; cf. Dunbar ad loc.); Ra. 1356a–b (Euripidean Cretan archers); S. Ai. 1120–2 with Jebb ad loc.; E. HF 160–4 (archers as cowards) with Bond on 161). The mention of Skythian archers also calls to mind Athens' domestic security force (53–4n.), obliquely suggesting that Euathlos is not just a foreigner but a slave. Cf. fr. 424 (of Euathlos) ἔστι τις πονηρὸς ἡμῖν τοξότης συνήγορος / ὥσπερ Εὔαθλος παρ’ ὑμῖν τοῖς νέοις ('among us there is a certain wretched Bowman prosecutor just like Euathlos among you young men').

708 μὰ τὴν Δήμητρ(α): Only men swear simply by Demeter in comedy (e.g. Eq. 833; Nu. 455; Ra. 42; cf. K–A on adesp. com. fr. 128. 1); women add the adj. φίλην (Antiph. fr. 26. 2; Men. Epitr. 955; Philippid. fr. 5. 4–5).

ἐκεῖνος ἡνίκ’ ἦν Θουκυδίδης: 'when he was the Thucydides we knew', i.e. 'in his prime'. For ἐκεῖνος used to mean 'the well-known', Nu. 534; Th. 161; KG i. 460.
A troubled verse. The MSS and testimonia offer αὐτὴν τὴν Ἀχαίαν or Ἀχαιάν, and numerous scattered references survive to Demeter's cult-title Ἀχαια, etymologized already in antiquity as (among other, less likely alternatives) an allusion to the goddess's ἄχος (‘grief’) after the abduction of her daughter Persephone/Kore (Hdt. v. 61. 2; IG II² 5117; 5153 (a cult in Athens, according to Hdt. restricted to the Gephyrai); cf. 978–9n.); Nic. Th. 484–5 with Σ 485 and Gow–Schofield on 483ff.; Plu. Mor. 378e; Hsch. α 8806; Stamatakis, MDAI(A) 4 (1879) 191–2; cf. [Arist.] Mir. 840b1–4 (a cult of Athena Ἀχαία in Daunia); ΣREF 3 ~ S α 4679; Orion p. 18. 21–2 ~ EM, p. 180. 34–41). This is obscure and it is difficult to see what quality Demeter Achaia could have had that Thucydides would not have put up with when he was younger and stronger. Borthwick, BICS 17 (1970) 107–10 (followed by Mastromarco and Henderson), accordingly conjectured αὐτὸν Ἀρταχαίαν, in reference to the giant, stentorian-voiced (cf. 711) Persian who accompanied Xerxes in 480 and died at Akanthos, where he had a hero-cult (Hdt. vii. 117; cf. Ael. NA 13. 20), with the paradosis to be explained as a misguided correction after -ρτα- dropped out, leaving the unmetrical and seemingly confused αὐτὸν Ἀχαιαν. But ἡνέσχετ(ο) makes it clear that the behaviour of the person in question was offensive and nothing suggests that Artachaias was remembered for having treated the Athenians (or anyone else) badly. In addition, the name of a specifically Skythian boor seems called for (cf. 706–7), and N. Wilson very tentatively suggests αὐτὸν τὸν Ἀνάχαρσιν (a Skythian king who criticized all Greeks except the Spartans (Hdt. iv. 77. 1)). This is palaeographically more difficult than Borthwick's conjecture, and it seems more likely that the text originally contained an allusion to someone well known to Ar.'s original audience but obscure to us today.

οὐδ’ … ραδίως: ‘scarcely’ (e.g. V. 461; Antiph. fr. 118. 2).

ἄν² is colloquial (214–18n.) but grammatically unnecessary and was therefore more likely lost from α than added in the version of the text cited in EM; cf. Fraenkel on A. Ag. 1375.

κατεπάλαισε: ‘thrown for a fall’, i.e. ‘defeated’ (cf. 274–5n., 703n.; E. IA 1013; Taillardat § 579), with a pun on the accuser’s name (below). The line is metrically deficient and the absence of ἄν in RAΓcEac leaves no doubt that μὲν ἄν in the common ancestor of ct is a scribal conjecture; that the same reading appeared in the non-α MS against which ΓΕ were checked does not count decisively against this thesis (cf. Introduction, Section VII). The particle is none the less needed for the sense (cf. 711–12), and I print Reiske's κατεπάλαισε μενταν (for ἄλλα ... μέντοι, GP 410–11) rather than Kuster's κατεπάλαισεν ἂν μέν on the grounds that (1) no contrast is wanted between 710 and the δέ-clauses that follow (cf. 544; GP 410–11) and (2) the combination ἄν μέν is not attested in Ar.

πρῶτον: Adverbial; ‘for starters’.
Εὐάθλους δέκα: Euathlos (lit. 'Successful in Contests'; PA 5238; PAA 425665) is also mentioned at V. 592 (a demagogue); fr. 424 (706–7n.; from Merchant-Ships (Lenaia 423?)); Cratin. fr. 82 (c.430); Pl. Com. fr. 109. Arist. fr. 67 ap. D.L. ix. 54 claims that he prosecuted Protagoras, whom later sources identify as his teacher (Gell. NA 5. 10; Quint. iii. 1. 10). Nothing else is known of him except what can be deduced from this verse and 704–5 (where see n.); the name is borne by only two other known Athenians, Euathlos of the tribe Aigeis, who fought at Phyle (PAA 425670), and Euathlos of the deme Kerameis (PA 5239; PAA 425675), one of the treasurers of Athena in 397/6 (IG II² 1388. 10–11; 1392. 11). 'Ten' is a nominal ('round') number, like the English 'dozen'; cf. 191–3n.; Pl. 737; Eup. fr. 102. 3; Aristopho fr. 9. 10; Headlam on Herod. 3. 23.

711–12 κατεβόησε δ’ ἂν κεκραγώς: Cf. 377–82n.; Eq. 286–7 Πα. καταβοήσομαι βοῶν σε. / Λα. κατακεκράξομαι σε κράζων (Paph. 'I will shout you into submission with my shouting'. Sausage-seller 'I will shriek you into submission with my shrieking'), 1020; Dodds on E. Ba. 286. For κράζω, 335n.

τοξότας: 706–7n.

τρισχιλίους: An impressively large and—even more important—metrically tractable number, as at Philetaer. fr. 9. 1; cf. Pl. 1083; Philem. fr. 93. 7; Men. Dysk. 564.

περιετόξευσεν: Perhaps ‘outshoot’, like περιβάλλω at H. ll. 23. 276; Od. 15. 17 (both metaphorical), but more naturally taken 'shoot at from all sides [and kill]'; attested nowhere else before the 2nd c. CE. For the image, Taillardat § 582.

αὐτοῦ τοὺς πατρὸς τοὺς ξυγγενεῖς: 'his (i.e. Euathlos') father's relatives', the Skythians (704–5n.).

713–18 A quick summary of the chorus' complaint (713), followed by an—utterly impractical—final demand (714–18).


ψηφίσασθε: 598n., 634–5n.


τῶ γέροντι μὲν γέρων: Cf. 718 / τὸν γέροντα τῷ γέροντι.
νωδός: First attested here; subsequently at e.g. Pl. 266; Eub. fr. 144; Phryn. Com. fr. 85; Phoen. fr. 5. 3, p. 235 Powell; Arist. Cat. 12a31–4. For toothlessness as a mark of old age, V. 165; Pl. 266, 1057–9; Pherecr. frs. 79 ~ 87. 3; adesp. com. fr. 751; cf. Alex. fr. 172. 4–5; Anacr. PMG 395. 4. Having all one's teeth as an adult was probably exceptional; cf. Pl. Euthd. 294c.

eὐρύπρωκτος: Lit. 'wide-arsed', i.e. as a result of having been buggered so frequently (e.g. Nu. 1083–98; Th. 200; Eub. fr. 118. 4–8); cf. 104 with n.; MM § 460. Also of politically active young men at V. 1070; cf. 843 with n.

λάλος: 704–5n.

χὠ Κλεινίου: Alkibiades son of Kleinias of the deme Skambonidai (PA 600; PAA 121630), 'vir in re publica Atheniensium gerenda celeberrimus' (Kirchner); born probably in 451/0 and referred to already in 427 as a pathic (fr. 244) and a wordsmith (fr. 205. 5–6), despite his lisp (V. 44–5). Cf. Davies 9–22, esp. 18. Ar. otherwise ignores Alkibiades (although cf. 614n.; the fantasies of M. Vickers, Pericles on Stage (Austin, 1997), e.g. 24–6, 110–13, 139–70, require neither serious consideration nor refutation) except at Ra. 1422–34, where Aeschylus and Euripides are asked what to do about him. He is mentioned elsewhere in comedy at Eup. Bapta test. iii–iv, vi; fr. 171; Pherecr. fr. 164. The name is reserved for the end of the line as a climactic joke; cf. 717–18n.

717–18 Little more than a restatement of the demand in 714–16 (note especially the echo of 715 in 718), hence Blaydes's misguided suggestion that the verses be expelled; but the joke at the end of 716 disrupts the argument and emphatic repetition of the main point is rhetorically effective. The interwoven word-order makes the passage difficult, but ἄν φύγη τις is presumably to be taken with both infins.; cf. Conway, CR 14 (1900) 359.

(ἐ)ξελαύνειν ... τὸν γέροντα κτλ.: An allusion to a proverb according to which like can only be driven out by like (esp. Antiph. fr. 293; Plu. Mor. 127f; cf. Arist. Pol. 1314a4–5; Luc. Laps. 7; Poll. ix. 120; Diogen. v. 16; Engl. 'fight fire with fire'). For a similar device at the end of the parabasis, Ra. 736 with Dover's n. For personal agents as instrumental dats., Antiph. fr. 293. 2 τῷ κήρυκι τὸν βοῶντα ('[to drive out] him who shouts with a herald'), 6 γυναικὶ τὴν γυναῖκα ('[to drive out] the woman with a woman'). Note the imperfective infins. ('try to ...').

τὸ λοιπὸν: Adverbial, 'in the future' (e.g. Nu. 677; V. 299).

719 Dik. emerges from the house, holding several objects (small wine-
jugs?) that serve to represent boundary-markers in one hand, and a whip (723–4 with n.) in the other. He is no longer dressed in his Telephos-disguise (cf. 594n.) and, given that he puts on a himation at 1139, is probably wearing only a chiton. As he speaks 719–22, he sets the boundary-markers, whatever they may be, to the left and right of his door to mark the limits of his new market place.

ὅροι ... ἀγορᾶς εἰσίν οἶδε: Boundary-markers inscribed ἥρος εἶμι τῆς ἀγορᾶς (IG I3 1087-90) 'stood at key points, at corners and where streets entered [the Agora]; here they would say clearly to any disqualified person (cf. 725–6 with n.) "Thus far and no farther" ' (H. A. Thompson and R. E. Wycherley, Agora xiv (Princeton, 1972) 117–19).

τῆς ἐμῆς: In emphatic position at the end of the line.

720–2 are a slightly adapted version of 623–5 (623–4 Πελοποννησίοις / ἅπασι ~ 720 πᾶσι Πελοποννησίων /; 624 καὶ Μεγαρεῦσι καὶ Βοιωτίοις = 721*; 625 ἀγοράζειν = 720*; 625 πρὸς ἐμέ, Λαμάχῳ δὲ μή = 722*), marking the resumption of the action precisely where it broke off before the parabasis.

ἐνταῦθα: i.e. within the boundaries established by the stones (719). β omitted πᾶσι (α; an easy error before another word containing a series of πs); c's εἶπε (metrical but nonsensical) is an early editor's supplement, for which Triklinios instead wrote τοῖσι.

καὶ Μεγαρεῦσι κτλ.: A foreshadowing of what is to come: a Megarian (729–835) and a Boiotian (860–958) appear in Dik.'s market and trade with him, but Lam.'s servant is turned out on his ear (959–68).

ἐφ' τε + infin.: 'on the condition that'; cf. Th. 1162; Pl. 1000, 1141; Cratin. fr. 311; Men. fr. 602. 2; GP 528.

πρὸς ἐμέ, Λαμάχῳ δὲ μή: 623-5* n.

723-4 ἀγορανόμους: Athens' ἀγορανόμοι ('market officials') were charged (inter alia) with maintaining order in the market place (968; V. 1406–7; Alex. fr. 249), keeping excluded persons out (725–6n.; Pl. Lg. 936c (824–5n.), collecting market-taxes (cf. 896n.), and ensuring that the goods sold were of decent quality (e.g. Lys. 22. 16; Thphr. fr. 651); by Aristotle's time, there were five in the Agora and five in the Piraeus. Cf. [Arist.] Ath. 51. 1 with Rhodes ad loc.; Lipsius 93–5; MacDowell on V. 1407.

τῆς ἀγορᾶς: 'of this market place'.

καθίσταμαι: For the mid. ('with an eye to my own interests'), cf. V. 502.
τρεῖς ... τούσδ' ἱμάντας: A ἱμάς is a leather thong, but what Dik. wants is a single weapon to beat intruders with (cf. 827–8 with n., 968) and he must have a total of three thongs because they have been braided into a whip. For whips used to maintain public order in Athens, Th. 933–4; Ec. 863; cf. Poll. x. 177 (citing Cratin. fr. 123).


ἐκ Λεπρῶν: Obscure but best taken as a form of the adj. λεπρός ('rough') treated as if Λεπρῶν were an Attic place-name ('Roughville' vel sim., i.e. the kind of place one would expect a particularly nasty whip to hail from); ΣREF notes that some commentators argued for a pun on λέπω, 'beat, flay' (cf. Pl. Com. fr. 12). ΣREF's preferred explanation, that Leproi was 'a place outside the city ... where the tanneries were', is unsupported by other evidence and most likely a guess; an allusion to the city of Λέπρειον in Elis (e.g. Av. 149; Hdt. iv. 148. 4; Th. v. 31. 1–4; Str. 8. 344–5; said by ΣREF to be an explanation put forward by some commentators) seems unlikely.

725–6 Addressed to the world at large but for the specific consideration of the ἀγορανόμοι ('market officials'), whose duty it is to enforce market regulations (723–4n.). Dik.'s regulations are on analogy with those of the real Agora, from which anyone accused of homicide or convicted (inter alia) of abusing his parents, evading military service, or deserting the ranks was excluded (e.g. D. 23. 80; 24. 60; Aeschin. 3. 175–6; [Arist.] Ath. 57. 4). Cf. 515–22n., 719n.; de Ste Croix 397–8.

ἐνταῦθα μήτε συκοφάντης εἰσίτω: Another foreshadowing of what is to come (cf. 720–2n.): scarcely has Dik.'s market been established than it is repeatedly invaded by sycophants, whom Dik. and his ἀγορανόμοι aggressively drive out (823–8, 926–58). After συκοφάντης, in 725, Φασιανός is easily taken as a pun on φάσις ('denunciation'); cf. Av. 1694–9; fr. 443; Hsch. φ 201 = adesp. com. fr. 436. Phasis was the easternmost city on the southern coast of the Black Sea (Str. 11. 498; cf. E. Andr. 650–1 with Stevens ad loc.) and the source of the brilliantly coloured Φασιανοί ('pheasants') apparently introduced in Athens around this time (Nu. 109) with Dover ad loc.; cf. Av. 68; Thompson, Birds 298–300). For the exclusion of whole peoples from the Agora, 532–4 with n.

727–8 Since no further mention is made of the mission Dik. announces here, it may be nothing more than a convenient excuse to clear the stage for the arrival of the Megarian; cf. 750n.
ἐγὼ δὲ: In implicit antithesis to the ἀγορανόμοι (‘market officials’), who (in the form of the whip) are left behind on guard in the market place (cf. 723–4n., 725–6n., 824–5n.) when Dik. exits.

tὴν στήλην καθ’ ἥν: ‘the stele in accord with [the terms inscribed upon] which’. Copies (or summaries) of important public documents were routinely inscribed on stone and set up for public view (for treaties, e.g. IG I 3 11. 11–12; 12. 4–6; cf. Av. 1049–50; Lys. 513; Th. v. 23. 5, 47. 11; J. P. Sickinger, Public Records and Archives in Classical Athens (Chapel Hill, 1999) 64–72), although normally on the Acropolis rather than in the Agora.

μέτειμ(ι): ‘I will go after’, i.e. ‘fetch’; cf. Eq. 605; Nu. 801; Pax 274; Alex. fr. 168. 4; Men. Sam. 159.

φανεράν: ‘for everyone to see’. Dik. exits into the house.

729–835, 860–958 Parallel scenes: (1) a man from a nearby city allied with Sparta appears before Dik.'s house, speaking his own local dialect of Greek and eager to trade in the new market place; (2) after extended examination of the merchandise and some haggling, a deal (seemingly very much to Dik.'s advantage) is struck; (3) an Athenian sycophant enters and attempts to denounce the visitor and his goods; (4) Dik. intervenes, argues with the sycophant, and physically abuses him; (5) the visitor departs, leaving what he brought behind and taking something else in exchange.

729 A man carrying a large, rough sack (745; cf. 740n., 744n.) enters the orchestra from a wing, identifies himself as a Megarian (cf. Olson (1992) 312–13), and makes his way over to and up on to the stage. The Megarian's costume probably resembles Dik.'s (initial n.), although it may be much more ragged, given the stress on his impoverishment (e.g. 731, 751, 755–9). Two girls, quickly identified as the Megarian's Daughters (731), follow him on. They wear chitons and white (‘female’) masks (cf. 241n.); if their father's clothes are tattered (above), theirs doubtless are as well. For the Megarian dialect, Introduction, Section VI.A.

ἀγορὰ 'ν Ἀθάναις, χαῖρε: Similar greetings to beloved places (generally the speaker's ancestral homeland) at fr. 112; Men. fr. 1; A. Ag. 503–8 with Fraenkel on 503; S. fr. 911 with Pearson's nn.; E. fr. 558. 1–2; 696. 1–2 (the prologue of Tel.); cf. Pl. 771–3. The distinction between the old Agora (from which Peloponnesian allies are excluded) and his own is of vital importance to Dik. (719–22), but to the Megarian any place to trade in the city is simply 'the agora in Athens'.

Μεγαρεῦσιν φίλα: Megara is only about 20 miles away by land from Athens as the crow flies and a very short sail, and pre-war trade between the two cities must have been
substantial enough that Perikles thought it worth restricting (532–4n., 535–7n.; cf. Legon 217–22; Introduction, Section II). For Megarian commodities, 519n., 520–2n.; Pax 999–1002 with Olson ad loc. The ν-ephelkustikon is apparently not a feature of true Megarian; cf. Bechtel ii. 180–1; Colvin 221.

730 ἐπόθουν: 33n.

τὐ = Attic σε; cf. 779; Eq. 1225 (where R again has τοι); Colvin 193.

ναὶ τὸν φίλιον: Sc. Δία (Diod. Com. fr. 2. 5; Men. fr. 53; Pl. Phdr. 234e; Min. 321c; cf. Pherecr. fr. 102. 4; Pl. Grg. 500b); the choice of divinity reflects the speaker's warm feelings for the place he is seeing again after so long. Megarian ναὶ (also 742, 767, etc.) is equivalent to Attic ναὶ μά (e.g. 88; cf. Colvin 230), hence the error in Πσ ac at 767 and in Γ3 ct at 779.

ἄπερ ματέρα: Pathos; contrast 816–17, where the Meg., having sold his Daughters to Dik., expresses his eagerness to sell his wife and mother as well. For ἄπερ, 364 with n.

731 Further pathos (cf. 730); van Leeuwen, comparing E. Ph. 1701 ὦ φίλα πεσήματ' ἄθλι' ἀθλίου πατρός ('O hapless fallen sons of a hapless father!'), suggested that the tone is paratragic.

πόνηρα: For the accent, distinguishing πόνηρος ('pitiable'; cf. 1030) from πονηρός ('bad'; cf. 699–700), Dover on Ra. 852; a useful orthographic convention if nothing else. R's κόρι' and β's κόρι' (ac) are metrically deficient and Ald's κόρια γ' is a crude Triklinian conjecture. A short o is expected (Colvin 177), which counts against Elmsley's κώρι', Starkie's κούρι' (accepted by Mastromarco), and Robertson's κουρίρι' (accepted by Sommerstein and Henderson; cf. Palumbo Stracca, Helikon 29–30 (19891–90) 385–6), and I print κορίχι'.

ἀθλίου: For the form (probably but not necessarily correct), cf. 743, 790, 817; Colvin 151–2.

732 ἀμβατε = Attic ἀνάβητε (Colvin 134–5, 182, 206), 'come up', i.e. on to the stage; cf. 729n. For similar directions to characters in the orchestra, Eq. 149; V. 1341 with MacDowell ad loc.; cf. V. 1514; Ec. 1152 (where Ussher's attempt to argue away the evidence founders on his failure to cite this passage).

ποττὰν μᾶδδαν = Attic πρὸς τὴν μᾶζαν; cf. 733, 751, 783, 835; Colvin 133–4, 206. μᾶδδα/μᾶζα (cognate with μᾶσσω and Lat. massa) is unbaked barley-cake, a staple food often (but not invariably) presented as the simple, coarse food of the poor; cf. 672; Olson on Pax 1; Olson–Sens on Matro fr. 1. 91–2. Here perhaps para prosdokian for θύραν vel sim.
αἶ χ' (i.e. αὶ κα') = Attic ἑἀν (Colvin 232, 242), 'to see if, in the hope that' (KG ii. 534-5; cf. 1031).

πα = Attic πη, 'anywhere'; cf. 785, 895. The girls step up on to the stage next to their father.

733 Cf. Eq. 1014 (the Paphlagonian preparing to read an oracle to Demos) ἄκουε δὴ νυν καὶ πρόσεχε τὸν νοῦν ἐμοί ('Listen up now and give me your attention!').

ἄκοιετε δή: 'Listen up!'; as if the speaker were addressing a large public audience (cf. 1000 with n.). α's ἄκοιετον is unmetrical, and since the Meg. elsewhere always uses the pl. to address his Daughters (e.g. 734, 740-3), the reading in c (a fortunate error) should be printed.

ποτέχετ(ε) = Attic προσέχετε; cf. 732 with n. ἐμίν = Attic ἡμῖν (Colvin 189).

tὰν γαστέρα ('your stomach') is para prosdokian for τὸν νοῦν ('your attention'; e.g. Eq. 1014 (above); Nu. 575; V. 1015; Pax 174).

734 χρῆδδετ(ε) = Attic χρῆζετ(ε); cf. 732, 823; Colvin 164-5.

πεινᾶν κακῶς: d's πεινήν is the Attic form of the infin. (e.g. Nu. 441; Antiph. fr. 226. 7; Philem. fr. 88. 2); cf. Colvin 141. κακῶς merely intensifies the neg. sense of the vb. ('be terribly hungry', i.e. 'starve to death'), as often (e.g. 743, 860; Eq. 1273; Epicr. fr. 3. 8 πεινώντες κακῶς; cf. 1047 with n.).

735 Extrametrical. The repetition reflects the girls' excitement.

736-7 ἐγώνγα καῦτος φαμι: 186-7n. ἐγώνγα = Attic ἔγωγε (Colvin 182, 188, 235).

ἀνους: Attested elsewhere before Plato only at H. ll. 21. 441 and in tragedy (S. Ant. 99, 281; fr. 1015; [A.] PV 987); Ar. generally uses ἀνόητος (e.g. Eq. 1349; Nu. 898). For ὡς + opt. + ἄν (here κα; cf. 732 with n.) in place of the expected ὅστε + infin. after οὕτως, cf. Th. 592-3 οὕτως ... ὅστις; adesp. com. fr. 142. 1-2 with K–A ad loc.; E. Alc. 194-5; KG ii. 430-1, 441; Jebb on S. Ant. 220ff.

ὑμέ κα πρίαιτο: α had πρίατο (Ra), a very simple error. The editor of the common ancestor of ct added an augment to the vb., removed the seemingly superfluous κα, and replaced West Greek ύμε (Colvin 195) with Attic ύμᾶς (in origin probably a superlinear dialect gloss); Triklinios
emended to ὑμέων ἐπρίατο (metrical but nonsensical); and Musurus finally restored the proper reading.

φανερὰν ζημίαν: ‘a patent loss’. Although this scene is fantasy, there can be little doubt that female children were often valued less than males; cf. Th. 564–5; Ec. 549; M. Golden, *Children and Childhood in Classical Athens* (Baltimore and London, 1990) 94–5. For the colloquial appositive use of ζημία (which serves routinely as an antonym of κέρδος (‘profit’; e.g. Pl. *Hipparch. 226e; Lg. 835b; Isoc. 3. 50; Arist. EE 1221a4; cf. Pax 1226; Pl. 1124)), Antiph. fr. 265. 2; Alex. fr. 57. 6; X. Mem. ii. 3. 2; Oec. 1. 7. For the sense of φανερός, cf. Lys. 261 ἐμφανὲς κακόν; Archil. fr. 195; Pl. N. 9. 21.

738–47 Preparation for 764–81: the Meg. will claim to have piglets for sale (739, cf. 764); his Daughters will be inspected for their physical resemblance to the creatures (740 and 744, cf. 765–9); to prove their identity they will need to make the same sound as piglets (746–7, cf. 776–81); and they will be reluctant to do what they are supposed to and will have to be motivated by a threat of being taken home again (741–3, cf. 778–9 (also accompanied by an oath by Hermes)).

738–9 ἀλλ(ὰ) … γάρ: Breaking off; 'But [never mind about that], for …' (GP 102–3). Σ戎3 claims that the Megarians were known as clever deceivers (διεβάλλοντο … ἐπὶ πονηρίᾳ) who said one thing and did another (cf. 822n.), and what the Meg. means by calling his plan Μεγαρικά τις μαχανά is probably that it will be a typically clever local trick. At the same time, the Megarians claimed to have invented comedy (Arist. Po. 1448a31–4; cf. DTC2 178–83), while Athenian authors routinely dismiss their humour as coarse and tasteless (V. 57 with Mac-Dowell ad loc.; Ecphantid. fr. 3; Eup. fr. 261; cf. Arist. EN 1123a24), so that by putting these words in his character’s mouth the poet implicitly concedes that the Meg.’s plan is crude and ridiculous (cf. 768)—a concession that does not deter him from building an entire scene around it.

χοίρους (Colvin 153) both stands in apposition to ὑμέ (for which, 736–7n.) as the obj. of σκευάσας and is the obj. of φέρειν. χοῖρος (lit. ‘piglet’; cf. 786–7n.) is used routinely in Ar. as a slang term for the female genitalia (V. 573, 1353, 1364; Th. 289, 538; Ec. 724; cf. Epich. fr. 238; Varro, RR ii. 4. 10; Gow on Macho 332; MM § 110–11 (but exclude fr. 589 and probably Pl. 308, and note that the primary evidence offers no explicit support for the claim that the word refers specifically to ‘the pink, hairless cunt of young girls’)); here the obscene sense of the word remains implicit until 770–3 (where it is still only hinted at) and 782–3 (where ambiguity is abandoned and the vulgar κύσθος (‘cunt’) is used).

σκευάσας: 120–1n.
φασῶ = Attic φήσω; for the Doric fut. in -σε- (hence the contraction marked by a circumflex on the ultima), e.g. 741–2; cf. Colvin 216–17.

φέρειν: For the vb. with the sense ‘bring for sale’, e.g. 760, 764, 870; Pax 1003; Antiph. frr. 69. 7; 188. 18; 274. 1; contrast ἂγω (‘take for sale, export’ (899)).

peρίθεσθε: The choice of vb. suggests that the item of costume the girls are given is either to be tied on with a strap (cf. 744 ἄμφιθεσθε ... ταδὶ τὰ ρυγχία (‘put these snouts about [your faces]’)) or, more likely, resembles a pair of gloves to be slipped ‘around’ their hands (or feet?).

tὰς ὀπλάς: A generic term for the hooves of horses (e.g. Eq. 605; H. ll. 11. 536), oxen (Hes. Op. 489; Pi. P. 4. 226), sheep and goats (Arist. fr. 253. 14), and pigs (also Semon. fr. 28; Dionys. Trag. TrGF 76 F 1. 3).

741–3 cover the time it takes the Meg.’s Daughters to put on their ‘pigs’ feet’ (740n.).

όπως κτλ.: i.e. ‘Be brave!’ (cf. 697), although ύός is bathetic. For ὀπως + fut. indic. for imper., 253–4n. For the Doric fut. δοξεῖτ(ε), 738–9n. Inscriptional evidence shows that εἶμεν (c; a fortunate error) rather than hyper-Doric ἥμεν (RatS) is correct; cf. 771, 775; Colvin 144–5.

ναι τὸν Ἑρμᾶν: 730n. It is unclear whether the Meg. invokes Hermes as god of trickery (cf. Th. 1202; Pl. 1157; Olson on Pax 402) or trade (esp. Pl. 1155–6; D. S. v. 75. 2; cf. 816 with n.), but the two concepts do not appear to be much different in his mind in any case; cf. 779. Elmsley’s αἴπερ = d’s Attic εἴπερ (e.g. 732, 766; cf. Colvin 232).

iłεῖτ(ε) = Attic ἥξετε (cf. 750; Colvin 240–1). οἶκαδίς (also 779) = Attic οἶκαδε; cf. Colvin 176–7, 202–3. πειράω takes the gen., and adverbial τὰ πρᾶτα (= Attic τὰ πρῶτα) makes no sense, and with most editors since Blaydes I print Ahrens’s palmary ἀπρατο; the paradosis presumably represents a misguided correction by a scribe or editor confused by an unfamiliar word. RA have τὰ πρῶτα, ΓΕ τὰ πρᾶτα, and α (followed by β) thus most likely preserved one of the two as an alternative reading in the margin or above the line.

τᾶς λιμοῦ: Commonly fem. (as here) in dialects other than Attic. λμός is not just ‘hunger’ but something closer to ‘ravening hunger, starvation’ (e.g. 1044; Pax 483; Pl. 562, 1174).

κακῶς: 734n.
744 The Meg. removes a pair of pig-snouts, equipped with leather straps that allow them to be tied in place (note ἀμφίθεσθε) over a mask (cf. 740n.), from his sack and hands them to his Daughters.

ἀλλ(ά): 206–7n.

tὰ ῥυγχία: Occasionally included in banquet catalogues and the like (Anaxil. fr. 19. 4; Alex. fr. 115. 15; Theophil. fr. 8. 2; Axionic. fr. 8. 5; Philox. Leuc. PMG 836(b). 31; cf. Pherecr. fr. 107).

745-7 cover the time it takes the Meg.'s Daughters to put on their snouts and get in the sack. Γ³ct's (ἔ)πειτεν is probably correct (cf. Colvin 238), although it is unclear whether this is an editor's conjecture in place of α's (ἔ)πειτ' είς/εἰς (Raac, with -εν probably having been mistaken for εν and expelled) or a variant reading preserved above the line and returned to the text in only one branch of the tradition (as in 743). For the contraction of καί + ἐ- to produce η, cf. 787, 790; Colvin 135.

eἰς ... εἰσβάινετε: Cf. 762 εἰσβάλητε; Colvin 207-8.

tὸν σάκκον:

σάκκος (= Attic σάκος (822; cf. Poll. vii. 191; Colvin 249); cognate with Hebrew sq) is properly rough, dark (Isa. 50. 3; Rev. 6. 12) cloth produced from goat hair or the like; by extension, anything made of such material, most often clothing or bags (Lys. 1211; Hdt. ix. 80. 2; IG II2 1672. 73, 108; cf. Gen. 42. 25; Josh. 9. 4), whence Engl. 'sack' and 'sack-cloth'. Cf. E. Masson, Recherches sur les plus anciens emprunts sémitiques en grec (Études et Commentaires LXVII: Paris, 1967) 24–5.

ὧδ(ε): 'hither', as at Av. 229 (where Dunbar, seemingly misled by LSJ, wrongly claims that the word appears with this sense nowhere else in Ar.); fr. 362. 2; cf. 1063 ὧδε δεῦρο ('over this way').

γρυλιξεῖτε: 'grunt' (also of piglets at Pl. 307); onomatopoeic. For the spelling, Phryn. Ecl. 72; AB, p. 33. 1–2.

κοίξετε: 'oink' (cf. 780, 800–3); onomatopoeic. A non-Doric fut. (contrast γρυλιξεῖτε and ἥσεῖτε) but metrically guaranteed.

ἡσεῖτε = Attic ἥσετε (fut. act. indic. of ἵημι).

φωνάν: 776–7n.
χοιρίων μυστηρικῶν: Cf. 764 χοίρους ... μυστικάς. An allusion to events on the second day of the Greater Mysteries of Demeter and Kore, when initiands took a piglet down to the sea, washed it and themselves there, and most likely sacrificed it upon their return to the city. Cf. 47-8n.; Ra. 338; G. E. Mylonas, Eleusis and the Eleusinian Mysteries (Princeton, 1961) 249–50; Olson on Pax 374–5 (with primary references). For piglets as sacrificial animals, 792–3 with n.

748-9 καρυξῇ Δικαίοπολιν ὅπῃ: Lit. 'I will proclaim Dik., where [he is]', i.e. 'I will call out Dik.'s name (= 749; cf. Fraenkel on A. Ag. 48ff.) and find out where he is'. For the use of ὅπῃ (sc. ἔστι), cf. Ec. 1125–6; S. Ai. 103 with Jebb ad loc. For the form, Colvin 201-2. β's γε (γα Brunk) after the vb. is not wanted. 749 is addressed to the house; most likely the Meg. pounds on the door with his fist as he shouts (Mooney 19).

λῆς: West Greek vocab. (~ Attic ἐθέλεις); cf. 766, 772, etc.; Lys. 95, etc.; Crates Com. fr. 46; Brause, Glotta 2 (1910) 214–18; Colvin 244.

πρίασθαι χοιρία: An explicit statement of the purpose of the Meg.'s visit but ignored by Dik., who quizzes the stranger about the trade-goods he has brought (760–4). 764 could easily follow 750, and 751–63 are thus a digression, which once again (cf. 729–43) takes up the—apparently highly amusing—question of how miserable the Megarians must be without access to Athens' markets and as a result of the damage done their land in the war (761–3n.).

750 Dik. emerges from the house in response to the Meg.'s summons. No mention is made of the stele he went off to fetch (727–8 with n.), but if the errand was not simply an excuse to clear the stage for the Megarian's arrival, the stele is perhaps represented by a sign Dik. hangs up on the doorposts during his preliminary chat with his visitor.

τί; ἀνὴρ Μεγαρικός;: 'What's this? A Megarian?' Thus Brunck, followed by most modern editors; the MSS have τί ἀνὴρ Μεγαρικός; ('What's a Megarian [doing here]?'). The visitor's accent is sufficiently distinctive that Dik.

knows his nationality immediately.

ἄγορασοῦντες: 623-5n. ἰκομες = Attic ήκομεν (cf. 742 with n.; Colvin 210-11).

751-63 748–9n.

751-2 πῶς ἔχετε: 'How are you doing [in Megara]?' Colloquial; cf. Eq. 7; Lys. 1002; Anaxil. fr. 16. 1; Men. Dysk. 893; Stevens 57. Drinking by a fire is a regular image of felicity (982–4; Pax 1131–7; Alc. fr. 338; Xenoph. 21 B 22. 1–3; Pl. R. 372b–d, 420e; X. Oec. 5. 9; Theoc. 7.
63–70; cf. 136–41, 984 with n.), and Dik. therefore pretends to hear διαπίνομεν ἀεί ('spend all our time drinking' vel sim. (e.g. Anaxandr. fr. 58. 2)) rather than διαπεινᾶμες ἀεί ('spend all our time being hungry'). The vb. is a hapax legomenon and doubtless a coinage; for the form, Colvin 149, 210. tÅld's ἀεί reflects Triklinios' failure to realize that the variable first syllable in ἀεί is long here (short at e.g. 28, 761). 760–3 combine to make it clear that the Megarians are starving not just because of their exclusion from Athens' market place (cf. 729–30) but because of the effects of the loss of their harbour and Athenian ravaging of their territory.


ἀλλ(ά) ... τοι: GP 548–9.

αὐλός: i.e. by extension an αὐλητρίς ('pipe-girl'; cf. 551n.).

753 τί δ' ἄλλο πράττεθ' οἱ Μεγαρῆς: 'How are you Megarians doing otherwise?', i.e. 'in general?' Colloquial; cf. Pax 695; Pl. 341; Hermipp. fr. 57. 2; E. Or. 732; E. Fraenkel, Zu den Phoenissen des Euripides (Bayerische Akademie der Wissenschaften, Philosophisch-historische Klasse, Sitzungsberichte 1963, Heft 1: Munich, 1963) 22–3; Stevens 41. Echoed in 758.

οἷα δή: Obscure, but πράττομεν is probably to be supplied and '[We're doing] just as [we're doing]' taken as a euphemism for 'We're doing very badly'; cf. E. Med. 889; Heracl. 632; Tr. 630; P. Monteil, La Phrase relative en Grec ancien (Études et Commentaires XLVII: Paris, 1963) 194.

754–6 β had τηνῶθεν; the common ancestor of ct omitted ἐγὼν; and Triklinios restored the metre by adding ἀλλὰ γάρ at the head of the line and inserting γα after μέν.

 öde = Attic ὅτε (Colvin 203). τηνῶθεν = Attic ἐκεῖθεν (Colvin 197).

ένεπορευόμαν: 480–2n.

τῶνδρες πρόβουλοι: According to Arist. Pol. 1323a6–9 (cf. 1298b28–34, 1299b30–8), probouloi played the same role in an oligarchic form of government as a city council did in a democracy, and the appointment of a board of ten probouloi in Athens in summer 413 (Th. viii. 1. 3 with HCT ad loc.; [Arist.] Ath. 29. 2; cf. Lys. 421, 467; Th. 808–9) was thus a distinctly conservative political move. For the institution of probouleusis generally, P. J. Rhodes with D. M. Lewis, The Decrees of the Greek States (Oxford, 1997) 475–81, 484–91. Attic ἄνδρες (properly ἅνδρες) has ousted its Megarian equivalent in the MSS, just as Attic ἔπρατον and τῇ have ousted Megarian ἔπρασσον and τῇ. I print R's ταῦτ(α) (sc. τά πράγματα; internal obj. of ἔπρασσον) rather than β's less idiomatic τοῦτ(ο).
ἔπρασσον: Echoing πράττεθ’ in 753 but with the sense 'acting' (LSJ s.v. III. 6); for the construction with ὅπως (in apposition to ταῦτ’), KG ii. 372-4. The root is picked up again in πραγμάτων in 757.

tάχιστα καὶ κάκιστ’ ἀπολοίμεθα: A cynical para prosdokian in place of the expected τάχιστα καὶ ἄριστα σωθείημεν ('we might be saved in the best and most rapid fashion possible') vel sim.; despite superficial differences (above), Megara's system of government resembles Athens' in the only respect that matters (e.g. 51-9).

757 A nominally encouraging but in fact utterly unsympathetic response.

ἀπαλλάξεσθε πραγμάτων: 201-2n., 266-70n., 754-6n.; also of the release from troubles that comes with death at Pl. Ap. 41d; R. 406e; cf. E. Tr. 271. ἀπαλλάξεσθε is fut. mid. with pass. sense.

σά μάν (also 784*) = Attic τί μήν; (Colvin 198, 229-30), 'What else?', i.e. 'Of course!' (GP 333).

758 τί δ’ ἄλλο Μεγαροῖ;: Sc. πράττετε vel sim. For locative Μεγαροῖ, IG i 1147. 3; Threatte ii. 367-8.

πῶς ὁ σῖτος ὤνιος;: πῶς; is 'at what price?', as at Eq. 480 πῶς οὖν ὁ τυρός ἐν Βοιωτοῖς ὤνιος; ('What's the price of cheese in Boiotia?'); Stratt. fr. 14. 1; Men. Phasm. 26; Macho 307; cf. 817 οὔτω. σῖτος is a generic term for wheat and barley (e.g. Th. vi. 22; Agora i 7557. 8-10 (etc.) with R. Stroud, The Athenian Grain Tax Law of 374/3 B.C. (Hesperia suppl. 29: Princeton, 1998) 16; cf. Moritz, CQ NS 5 (1955) 135-41); for Megarian grain, Antiph. fr. 36. 1-2; Legon 23-4. ὤνιός ἐστι frequently serves in Attic as the passive of πωλέω; cf. Alex. fr. 76. 7; Rutherford 213; Neil on Eq. 1246-7.

759 παρ(ά) + acc. is normal with vbs. of motion to express movement toward a person or place, but is also found in Attic and other dialects in the local sense familiarly expressed by the dat., as at fr. 466. 5; Alex. fr. 250 with Arnott ad loc.

ἀμέ = Attic ἡμᾶς (Colvin 190-1).

πολυτίματος ἀπερ τοι θεοί: τιμή commonly means 'price', and πολυτίμητος is occasionally 'very expensive' (cf. fr. 402. 9; Epich. fr. 71. 1) but also a common epithet of gods and heroes in the sense 'much-honoured' (e.g. 807; Eq. 1390; V. 1001; Antiph. fr. 143. 2; Eub. fr. 115. 6; Men. Dysk. 202; adesp. tr. fr. 328d), whence the word-play.
760 ἅλας οὖν φέρεις: The participle marks this as an inference from 759, i.e. 'If you don't have any grain to trade, then ...?' For Megarian salt, 520-2n. For φέρω meaning 'bring to sell', 738-9n.

οὐχ ὑμὲς αὐτᾶν ἄρχετε: A pun on ἅλς ('seawater, sea') and an allusion not just to the power of Athens' fleet (ΣREF) but to Nikias' capture in summer 427 of the island of Minoa, which lies just off of Megara's harbour at Nisaia and which Nikias fortified with an eye to cutting the city off from trade by sea (Th. iii. 51). ΣREF suggests that the point is instead that the Athenians got control of Megara's salt-pans when they seized Nisaia, which not only ruins the word-play but will not work historically, since Nisaia was taken only in summer 424 (Th. iv. 69). ὑμὲς = Attic ὑμεῖς (cf. 761; Colvin 194).

761-3 οὐδὲ σκόροδα: 520-2n.

τῶν must = Attic αὐτῶν (cf. Colvin 227).

ὄκκ(α) εἰσβάλητε: The Athenians invaded and ravaged Megarian territory twice a year until 424 (Th. ii. 31. 3; iv. 66. 1; Plu. Per. 30. 3) and must have done considerable short-term —although not necessarily much long-term—damage (cf. Hanson (1998)). ὅκκα = Attic ὅταν (Colvin 203; cf. 754).

τῶς ἀρουραῖοι μύες: μῦς is a generic term for small rodents, but the adj. makes it clear that field-mice are in question; cf. Keller i. 193–203. A neat analogy: Aristotle describes how just before the harvest vast numbers of ἀρουραῖοι μύες sometimes appear in grain-fields (just as the Athenian forces appeared in the Megarian countryside at crucial moments) and ruined the harvest (just as the Athenians did), and goes on to tell how farmers attempt to dig or smoke them out, or put pigs in the field to root up their holes (HA 580b14–29). τῶς = Attic ὤς (Moorhouse 305; Colvin 196). ἀρουραῖοι (Π RS An.Par.) is correct (Colvin 151); β's ἀρωραῖοι is a hyperdoricism introduced by an over-industrious scribe or editor.

πάσσακι: Attested elsewhere only at Greg.Cor. p. 239 (almost certainly a reference to this passage) but most likely the Megarian equivalent of Attic πάτταλος, 'pin, peg' (thus Greg.Cor.; ΣREF; cf. Hsch. π 1066 with Schmidt ad loc.; Phot. p. 401. 11); for the suffix, 'quod dictioni familiari rusticae doricae proprium ... est', van Leeuwen on Eq. 361. Real raiders will normally not have wasted their time digging up individual heads of garlic. ΣREF argues that the point is the painstaking care with which the Athenians ravaged Megara's crops, but it is unclear why one would use a peg or pin to do this and the reference is more likely to individual soldiers foraging for their dinner (cf. 550n.) with the butt-ends of their spears.
(properly στύραξ; cf. Taillardat, in Recueil Plassart (Paris, 1976) 169-71) or perhaps simply their tent-pegs.

tάς ἀγλίθας: 'the heads', although an ἀγλίς is properly an individual clove, as apparently at V. 680.

764 δαί: 105n.

χοίρους ἐγώνγα μυστικάς: 739 with 738-47n., 745-7n.

765-6 καλῶς λέγεις: Normally an expression of emphatic agreement with another character's suggestion (cf. Lys. 184; Ra. 169; Pl. 481), but used in response to good news ('I'm happy to hear that' vel sim.) also at Lys. 1182.

ἐπίδειξον: 'Put [them] on display!' (cf. Nu. 748), i.e. 'Let's have a look!'

άλλα μὰν καλαί: 'Yes indeed, they're lovely!' (GP 343). Although the Meg. uses the pl. in general praise of his merchandise, 766-83 are all a discussion of a single 'piglet', and the second Daughter presumably remains in the sack until 784. Triklinios, disturbed by the abrupt shift from pl. to sing., emended 766 to παχεῖα καὶ καλαί.

ἀντεινον: Sc. τὴν χεῖρα, 'Stretch out [your hand]', i.e. to touch the girl and see how 'nice and fat' she is. In fact, she ought to be desperately thin and her father's wildly exaggerated ως παχεῖα καὶ καλά is part of the humour. For the need for a piglet to be as fat as possible,

791; A. fr. 309; cf. Call. fr. 1. 23–4. For growing fat as a positive development in a world where calories were perpetually short for all but the very wealthy, cf. Pax 1170-1. For καλός ('fair, lovely') used merely to supplement the force of another adj., e.g. 1105 ('nice and white'), 1106 ('nice and brown'); cf. 734n., 1047.

λῆς: 748-9n.

767-8 τοιτι τι ἢν τὸ πράγμα: 156n., 157–8n.; fr. 129. 1*. Dik. reacts to his first sight of the 'piglet'.

ναὶ Δία: 730n. R's νὴ Δία (cf. 774) and Π5 β's ναὶ μὰ Δία (corrected by Triklinios) are both Atticizing errors.

ποδαπὴ χοῖρος ἢδε: Asking where an animal is from (the most common sense of the adj. in Attic; cf. 818 with n.) is not any different from asking what variety of that animal it is (e.g. Arist. HA 605b22-43; cf. 808) and thus whether it is an example of the animal in question at all; Arnott's attempt (on Alex. fr. 94. 1; following Rutherford 128-30) to draw a
sharp distinction between the two senses of ποδαπός ('from what place?' and 'of what sort?') is misguided; cf. Pearson on S. fr. 453 (whose conclusions do not coincide with Arnott's as neatly as the latter implies). Dik. intends the latter question, but the Meg. initially responds as if he had been asked what local variety of pig this was, and only faces up to the real question in 769. Cf. 808. β omitted ἥδε (ac) and Triklinios attempted to mend the text by conjecturing either ποδαπη (δ' ἐστι) (p) or ποδαπή (δή 'στι) (cf. LAld).

Μεγαρικά: 738–9n.

769 Echoed in 781, where the Meg. asks a very similar question and Dik. withdraws his objection. 770–80 are a sort of parenthetic interjection, which does not advance the dialogue but offers Ar. an opportunity to play with the obscene sense of χοῖρος (esp. 773) before acknowledging it explicitly in 782.

770–98 The girl's identity is confused on two counts: she is both a piglet and the Meg.'s Daughter, and she is both a 'piglet' and a 'pussy'. Both ambiguities are crucial to the scene and Ar. alternates between them (774–5, 782–3, 789–90, 797–8, and 773, 781–2, 784–7, 791–6, respectively).

770–1 A frustrated remark, addressed to the world at large and thus (because this is a play) to the audience; cf. Bain 94–6.

οὐ δεινά: [Is this] not outrageous, incredible?'; cf. 1079 with n.; V. 417; Av. 1033*. For the adj., Willink on E. Or. 1–3; for the pl., KG i. 66–7. Ar. shows no fondness for non-colloquial, 'poetic' pls. outside of tragic quotation and paratragedy (Bers 57–9), and d's τὰς ἀπιστίας is thus suspect. Elmsley printed θᾶσθε τόνδε (sc. τὸν χοῖρον)·τᾶς ἀπιστίας (exclamatory gen.), but χοῖρος has so far been treated exclusively as fem. (764–6, 768; cf. 771, where β's τόνδε has been attracted into the gender of the word that follows it; contrast 782 with n., 792). Starkie suggested supplying τὸν ἄνδρα instead, but θεάομαι can be used absolutely in the imper. (e.g. 366) and van Leeuwen's θᾶσθε·τοῦδε τᾶς ἀπιστίας (printed by all recent editors) is easier. For the form of the vb., Colvin 239. Triklinios'

οὐ δεινὰ θᾶσθαι τοῦδε τὰς ἀπιστίας; would mean that what is condemned is not Dik.'s distrustfulness but any consideration of it.

φατί = Attic φησί (Colvin 211), hence R's φασί.

εἶμεν: 741–3n.

ἀλλὰ μάν: Adversative, 'But come now!' (GP 341–2).
772–3 περίδου μοι: 'make a bet with me'. The αι μή-clause represents a thesis the speaker favours, whereas an αι- (Attic ει-)clause would represent a thesis he rejects; περί + gen. (in Homer a bare gen.) defines the proposed stakes. Cf. 25 with n., 1115-16 (with πότερον ... ἢ); Eq. 790-1; Nu. 644-5; H. II. 23. 485; Od. 23. 78; Phot. p. 416. 9-10, citing Diph. fr. 131. That the Meg. has no salt to lose (760) but offers no other stake of his own (thus Rennie) is beside the point, for he is certain he is right and will win the bet.

θυμιτιδᾶν ἁλῶν: Cf. 1099 ἅλας θυμίτας. For salt ground together with herbs (here probably Thymbra capitata, Cretan thyme or headed savory; cf. Andrews, Osiris 13 (1958) 150-1; Olson on Pax 1169-71) to increase its flavour, Archestr. fr. 14. 7 ἁλοὶ κυμνοτρίβοις ('salt ground together with thyme'); Ath. 9. 366b; Plin. Nat. 31. 87. Ironically, salt is one of the few commodities Megara ought to be able to produce in quantity for itself; cf. 760, 813-14n. The jumble in the MSS is best explained on the thesis that (1) Ar. wrote θυμιτιδᾶν (Musurus' reading in the Aldine; for the ending, Colvin 149-50); (2) Π5 substituted Attic θυμιταν (cf. 1099; 'corrected' above the line to θυμιτιναν); (3) the textual tradition represented by the Suda Atticized to θυμιτίδων (thus MS A at θ 566; θυμίτων rell. via a simple error) and one entry was further corrupted via an etacism to θυμητίδων; (4) the tradition represented by α and the lost MS against which Γ and E were checked had θυμητιδᾶν via the same etacism (RP3 E4 λΣ); (5) β Doricized to θυματιδᾶν; (6) Triklinios added νῦν after μοι to mend the metre. Cf. Taillardat, in Actes du colloque international 'Les phytonymes grecs et latins' tenu à Nice les 14, 15 et 16 mai 1992 (Centre de Recherches Comparatives sur les Langues de la Mediterranée Ancienne, Université de Nice-Sophia Antipolis: Nice, 1993) 285-9. The Meg.'s use of the masc. οὗτος (contrast 771 with n.) is the first—still tacit—acknowledgement of the fact that χοῖρος in this scene means not just 'female piglet' but 'pussy'; cf. 782 with n.

Ἐλλάνων νόμων: 'by the common custom of the Greeks', i.e. 'in the eyes of anyone who speaks Greek'. Cf. A. Supp. 220 Ἑρμῆς ὅδ' Ἑλλήνων νόμοις ('This other is Hermes according to Greek standards').

774-5 ἀλλ' ἔστιν ἀνθρώπου γε: 'But it's [the offspring] of a human being' (GP 119); Dik. remains puzzled.

ναὶ τὸν Διοκλέα: Diokles was a legendary king of Eleusis, who was driven out by either Theseus (Plu. Thes. 10) or Eumolpos (Σ Theoc. 12. 27–33) to Megara. He died in battle there defending his lover (Σ Theoc. 12. 27–33) and was worshipped as a hero (LSCG suppl. no. 10. 71) with a kissing-contest for boys in early spring (Theoc. 12. 27–33) and apparently athletic contests (Σ Pi. O. 13).

τύ (Π₅, Brunck) = Attic σύ (d); cf. 777 (where all witnesses are in error); Colvin 192–3. At 741 and 771 the Meg. uses εἶμεν as the infin. of εἰμί, and the paradosis εἴμεναι (a non-form; cf. Dover, G&G 299; Colvin 213) here is most easily explained as the result of the intrusion into the text of a superlinear Attic dialect gloss ναι. αὖ comes too late in the line in Ahrens's impatient εἴμεν αὖ τίνος (e.g. [A.] PV 67); Hamaker's εἴμεν οὔτινος would do but seems a weak response to Dik.'s objection in 774; and I print εἴμεν ἐκ τίνος (cf. 49-51n., 741). Presumably εἴμεναι ἐκ was first converted into εἴμεν ʹκ and the metrically unnecessary ʹκ was then lost.

776–7 φθεγγομένας: φθέγγομαι and its cognates refer not just to human speech but to any potentially significant sound, including those produced by animals (e.g. E. IT 293; Hel. 747; Alcm. PMGF 1. 100–1; adesp. lyr. fr. PMG 965. 3), musical instruments (e.g. Av. 223 (a pipe representing bird-song); Stesich. PMGF 278. 2), or even a door when the sound of knocking signals the presence of a visitor (Pl. 1099). φωνέω and its cognates (below) are similar; contrast ψόφος, which is merely empty noise even when produced by a human mouth (932 with 553n., 942).

νη τοὺς θεούς: A bland oath, routinely * (e.g. Eq. 195; Av. 1026; Pl. 234). νη τὸν Δία (e.g. Nu. 483*; Pax 331*; Av. 81*) would fit the line as well, but the Meg. has sworn by Zeus in 767 and variation is presumably desirable.

ἔγωγε: 186–7n.

φώνει ... ταχέως: 'hurry up and make a sound!'; cf. 1005–6, 1029 ταχύ, 1073–4. For φωνέω and its cognates used of sounds produced by animals, e.g. 747; V. 36, 572; Pax 800.

τύ: 774–5n. Mueller reports συ in superscript in Π₅, but I can make out nothing more than what might (or might not) be a σ followed by traces of another letter. Π₅ ac's δη ται is a corruption of δῆτα (metrical and easily explained as a misguided correction of ΔΗΤΥ by someone who failed to recognize the Doric form). Π₅ β's χοιρίδιον involves an impermissible sixth-foot anapaest (White § 113n. 1) and Ar. must have written R's χοιρίον, which is in any case the Meg.'s preferred diminutive of χοῖρος (also 740, 747, 749; contrast 834 (metri gratia)), whereas Attic-speakers tend to use χοιρίδιον (521, 806, 812, 819; Pax 374, 387a; χοιρίον at 808 (if the MSS are right), 830 (conjectural), and V. 1353* (where metrical considerations are again to the fore)). The def. art. was added in R by someone who mistook χοιρίον for the dir. obj. of φώνει.

778–9 Cf. 742–3 with 738-47n.

χρῆσθα: Apparently to be taken as the Megarian 2nd-person sing. of the obscure vb. χρῆν (elsewhere only at Cratin. fr. 134. 2; S. Ai. 1373; El. 606; Ant. 887; perhaps E. fr. 918. 1) and
thus as roughly equivalent to Attic χρῄζεις (e.g. Nu. 359); cf. Rutherford 133–4; Colvin 211, 252–3.

ὡ κάκιστ’ ἀπολουμένα: Lit. 'doomed to be destroyed most miserably' but really equivalent to a vague general curse ('Damn you!'); cf. Stevens 15. Variants of the phrase appear routinely* in Ar. (865, 924; Av. 1467; Ec. 1076; Pl. 713) and other comic poets (Pherecr. fr. 22. 1; Antiph. frs. 159. 5; 190. 2; Amphis fr. 20. 1; Alex. fr. 16. 5; Men. Dysk. 208).

τυ: 730n. Concern about the hiatus (also after Doric τυ at Eq. 1225) motivated the emendations τ' in R and τύ γ' in β (and probably Π5).

ναι τὸν Ἑρμᾶν: 741–3n. For ct's ναι μά, 730n.

780 Extrametrical.

κοί κοί: 'Oink! oink!' (onomatopoeic); cf. 800–3. Π5 has added a number of additional 'oinks' in an unnecessary attempt to fill out the line; cf. Dover, ICS 2 (1977) 148 = G&L 209. The threat in 779 proves effective.

781–3 For 781, cf. 769 with n.

νῦν γε: 'for the moment'; contrast 782.

ἀτὰρ ἐκτραφείς γε κύσθος ἔσται: The first explicit acknowledgement (although cf. 773 with n.) of the pun on which the entire scene depends; note the use of the masc. part. to modify the implied χοῖρος. The joke is developed further in 784–7, 791–6. κύσθος ('cunt') is a primary obscenity; cf. MM § 107.

πέντε ἐτῶν: 'within five years'; cf. V. 490; Lys. 280; Poultney 108.

σάφ(α) ἴσθι: 'know clearly!', i.e. 'I assure you'; a common Aristophanic interjection (Pax 875*; Av. 604; Ra. 296*, 918; Pl. 889).

784–5 The question of sacrifice enters the dialogue rather abruptly and someone therefore added a verse seemingly identical to 792 between 783 and 784 in an early copy of the play (Π5). A sacrificial animal had to be without blemish (e.g. Arist. fr. 101; Plu. Mor. 437a–b) and the presence or absence of the tail was particularly important, since it was burned as part of the god's portion of the sacrifice; cf. Pax 1054–5 with Olson ad loc.; Eub. fr. 127; van Straten 119–30. Only one girl is discussed and examined in 766–83, but the two are compared in
789–90 (cf. the plurals in 795, 797); ἀλλ' οὐδὲ ought to mark movement 'to a new item in a series' (GP 22); and αὕτηγί ('this one here') must therefore be the second Daughter, who has at last emerged from the sack and becomes the centre of attention in 785–92.

σά μάν: 'Of course [she is]!' (757n.). The common ancestor of ct probably had ναι (c) in place of Π5 α's σά, and Triklinios emended to Attic τί.

πά;: 'In which way?, How?' (Colvin 201–2; cf. 732, 895).

οὐχὶ θύσιμός ἐστι: An aggrieved echo 784 οὐδὲ θύσιμός ἐστι*.

κέρκον: Both 'tail' (above) and a colloquial term for a penis (Th. 239; Eub. fr. 127; Herod. 5. 45; Hsch. κ 2333; cf. S. fr. 1078; Hesperia Suppl. 7 (1943) 159 # 114 (a small vase with a penis in relief on one side and κέρκον written next to it); MM § 92, but note that κέρκον in Hippon. fr. 20. 3 is merely Hoffmann's conjecture for the paradosis ἄρτον and that Stratt. fr. 71. 4 is not necessarily obscene), whence the joke in 786–7.

786–7 Cf. 784–5n. ΣΕΓ 739’s νεαρά (printed by Hall and Geldart and Henderson) is high poetic vocabulary (e.g. H. ll. 2. 289; Hes. fr.)

357. 2; Pi. l. 8. 52; A. Ag. 76; S. Ant. 157; E. Hipp. 1343; Tr. 835) and appears elsewhere in comedy only at fr. 483 (paratragic). As nothing else about the passage is elevated and as Athenaios and the Suda agree with d, I assume that the variant is a casual error and print νέα.

δελφακομένα: A hapax legomenon modelled on ἀνδρόομαι (e.g. Eq. 1241). According to Ar. Byz. frs. 170–1, a δέλφαξ is a mature pig, a χοῖρος a piglet; cf. H. Od. 14. 80–1; Ath. 9. 374d–5e (citing numerous poetic fragments including Cratin. fr. 4 ἡδή δέλφακες, χοῖροι δε τοίσιν ἄλλοις ('already full-grown pigs, but "piglets" in others' eyes'; most likely sexual humour)); Schaps, JHS 116 (1996) 169–71. Despite MM § 113, there is little evidence that δέλφαξ had the colloquial sense 'cunt': Lys. 1061/2 is irrelevant; the primary significance of Th. 237 must be that pigs were 'singed' before being cooked to remove the bristles (e.g. A. fr. 310); and Hsch. δ 599 cites only the diminutive δελφάκιον, which is much more easily explained as equivalent to χοῖρος.

ἑξεῖ: An echo of ἔχει in 785, but here (as part of the double-entendre) with the sense 'hold, accommodate'.

μεγάλαν τε καὶ παχεῖαν κ(αὶ ἐ)ρυθράν: The standard Aristophanic description of a penis (cf. Nu. 539; Pax 1359; Lys. 23–4; Ec. 1048), although the adjs. could also be applied to a pig (cf. 766; Pax 927) and thus by extension its tail.
788 Another attempt at salesmanship; cf. 765-6, 792-1, 795-6.

τράφειν: 'to keep' (e.g. Nu. 109), i.e. for 'slaughter' once it is big enough (791-2). Athenaios' nonsensical ἔτραφεν is merely a further corruption of R's εἰ τράφεν (pace Colvin 145) and does not help explain how -εν (d Ath.) replaced -ειν (Mueller). For the position of τοι relatively late in the sentence, GP 547-8.

789-90 The Meg.'s recommendation (788) leads Dik. to bend over and inspect the crucial portion of the girl's anatomy more closely. Dik. intends ξυγγενής in the sense 'similar', but the Meg. explains the situation by resort to the root-meaning 'related by birth'. Similar word-play at Eq. 1280; Pax 618 with Olson on 615-16; cf. 988-9 with n.

ὁ κύσθος: 781-3n.

θατέρᾳ: i.e. τῷ κύσθῳ θατέρας, via attraction to the gender of αὐτής (corrupted to αὐτή in the common ancestor of ct and inexplicably retained by Triklinios). For 790, cf. S. Ant. 513 ὁμαίως ἐκ μιᾶς τε καὶ ταύτῳ πατρός ('Of kindred blood from a single mother and the same father'); E. IT 800 ὑσυγκασιγνήτη τε κάκ ταύτῳ πατρός ('O my own sister and from the same father!'). β's τωῦτοι (a Greg.Cor.: τωῦτω R; cf. Colvin 137, 152) was altered in the common ancestor of ct to τοῦτο (c), which Triklinios corrected to Attic ταῦτοι.

791 A troubled verse. (1) Π5 and R have ἀλλ' ἄν, whereas β had αἰ δ' ἄν (in origin a majuscule error (ΑΛΛΑΝ written ΑΛΔΑΝ and then corrected—or further corrupted—to ΑΙΔΑΝ)). (2) Π5 α's κἀναχνωανθῇ τριχί is metrically deficient, hence Triklinios' κἂν χνοανθῇ γ' ἐν τριχί. The simplex of the vb. is elsewhere χνοάω or χνοάζω, which counts against Elmsley's κἀναχνωανθῇ and Bothe's κἀναχνωανθῇ (printed by all recent editors). Brunck suggested instead adding τὰ before τριχί, but the def. art. is not wanted, and I print κἂν ἀναχνωανθῇ τριχί. In real Megarian, apocope of ἀνα- would be expected (cf. 732, 766, 796; Colvin 206). For χνόη ('down') used of pubic hair, Nu. 978 (despite Dover's n.); Metag. fr. 4. 3. Were a real pig in question, the reference would be to its bristles (Pl. Com. fr. 27. 3-4). For the Meg.'s continuing effort to tout his wares, 788n.

792-3 Piglets were common minor sacrificial victims (cf. 745-7n.; Olson on Pax 374-5 (with primary references)) but were not normally offered to Aphrodite (Antiph. fr. 124. 1-2; Call. fr. 200a ap. Str. 9. 437-8; IG XII (2) 73. 4-7 = LSCG no. 126. 4-7 (instructions on an altar of Aphrodite and Hermes from Mytilene) θεότω | [vacat] | ὄττι κε θέλη καὶ | ἔρσεν καὶ θῆλυ πλ[ὰ]γ χοϊρω ("let him sacrifice whatever he wishes, male or female, except a piglet"); cf. Paus. ii. 10. 5), according to ΣΕΦ because a boar killed her lover Adonis. The Meg., however, is using the goddess's name metonymically for the realm of human behaviour over which she presides, as 795-6 make clear.
θύειν: The υ is normally long in imperfective forms of the vb. in Attic (e.g. 793; an exception at Strato Com. fr. 1. 19-20 (corrupt?)) but often short elsewhere (e.g. Thgn. 1146; Pl. fr. 78. 2; Bacch. fr. 16. 18; Timoth. PMG 791. 29; Theoc. 4. 21).

794-6 μόνα γα: 'to her in particular' (Barrett on E. Hipp. 1280-2). γίνεται = Attic γίγνεται; cf. Colvin 237.

tὸ κρῆς (= Attic τὸ κρέας (Colvin 243-4)), 'the flesh', is deliberately ambiguous. Pork is common in banquet catalogues and the like (e.g. Archipp. fr. 10. 1-2; Eub. fr. 6. 9-10; Epicr. fr. 6. 4-5; Mnesim. fr. 4. 47; Alex. fr. 194. 1-3; Euang. fr. 1. 6), and Pl. Com. fr. 27. 2-3 (cf. Ra. 338) observes of pigs that τὰ ... κρέα / ἣδιστ’ ἔχουσιν ('they have the tastiest flesh').

ἀν τὸν ὀδελὸν ἀμπερὲμένον = Attic ἀνὰ τὸν ὀβελὸν ἀναπεραμένον (Tod, NC vi. 7 (1947) 4-5; Colvin 206, 245). Meat is cut into pieces and roasted on a spit already in Homer (e.g. Il. 1. 465 = 2. 428; cf. Olson—Sens on Archestr. fr. 34. 4) and there are occasional references later to preparing birds (1007), fish (Sotad. fr. 1. 10; Archestr. fr. 34. 4), hare (1005-6 with n.), sausage (Euphro fr. 1. 32; adesp. com. fr. 1073. 7), and even bread (fr. 105; Pherecr. fr. 61; Nicopho fr. 6. 2) in the same way. Π' ας ἐμπερὶμένον is a correction by someone puzzled by the apocope of the prefix (791n.); the MS against which ΓΕ were corrected retained the prefix but assimilated the word to the case of τὰν χοίρων.

797-8 Dik. means 'Can they really be taken and raised (cf. 788) or are they still sucklings?', but the Meg. takes ἄνευ τῆς μητρός in the more general sense 'without their mother's involvement, assistance' (cf. Nu. 370; Av. 847; Ra. 79; Poultney 198) and observes that the girls can eat without help from either of their parents. Cf. 834-5.

ναι τὸν

Ποτειδᾶ: Cf. 560 ναὶ τὸν Ποσειδῶ* with n. For the Megarian form of the god's name (preserved in a, with various accents; cf. c and seemingly Πs), Colvin 144, 173, 255; R has the Attic form. The MSS readings are most easily explained on the thesis that Ar. wrote καὶ κ΄ ἄνες (Blaydes, following Bentley; cf. 834; Colvin 207) but that (1) the dialect gloss ἄν άνευ was added above the line; (2) a subsequent copyist wrote καὶ κάνευ and retained ἄν as a superlinear gloss (as in the MS against which GE were checked); and (3) someone who mistook κάνευ for κ(αὶ) ἄνευ removed the seemingly superfluous καὶ (thus α and seemingly Πs); (4) Triklinios corrected to καὶ ἄνευ.

γα: 317-18n.

799-800 τί ... μάλιστα; 'what exactly?'; cf. Pl. 966; Antiph. fr. 200. 3; Alex. fr. 140. 8.
ἐσθίει: In 801–2 Dik. is clearly speaking to only one girl (presumably the one discussed in 784–92), to whom his attention implicitly turns now. The common ancestor of ct assigned αὐτός δ’ ἐρώτη to Dik. and χοίρε χοίρε (along with the first speaker’s part in 801–3) to the Meg.; the intrusive με in H represents an indication of change of speaker mistaken by the copyist for part of the text, as again in p at 815 and 818. ἐρώτη (β) = Attic ἐρώτα (cf. R); cf. Colvin 135.

κοὶ κοὶ: 780n.

801–3 Cf. Arist. HA 603b27–8: ‘Chickpeas and figs are the best foods for fattening and nourishing [swine].

τρώγοις: In contrast to the general vb. ἐσθίω, τρώγω is most often used of human beings and refers to consuming dainties such as grapes, beans, olives, and cakes (e.g. Eq. 1077; Lys. 537; Antiph. fr. 138. 4; Anaxil. fr. 18. 3; Anaxandr. fr. 20; cf. Taillardat § 132; Chadwick 287–90).

ἐρέβινθους: Boiled or roasted chickpeas (Cicer arietinum) are repeatedly referred to as symposium snacks (τραγήματα; cf. 1091n.) but are sometimes treated instead as coarse, common food (esp. Alex. fr. 167. 13; Crobyl. fr. 9); cf. Pl. R. 372c–d, where Glaukos characterizes Socrates' simple city, in which men will dine inter alia on roasted chickpeas, as a 'city of pigs'; Flint—Hamilton, Hesperia 68 (1999) 371–85, esp. 377–8. ἐρέβινθος is also a slang term for a penis (Ra. 545; cf. Sophil. fr. 9; MM § 42 (but exclude Pax 1136 and Ec. 45)), which is probably part of the humour.

κοὶ κοὶ κοὶ: Accompanied by vigorous gestures of enthusiasm, as again in 802–3. The MSS are in disarray over how many times κοὶ is said in all these lines, which is to be expected with repeated exclamations (e.g. Pax 518–19) but complicates the textual problem in 803 (below).

τί δαί;: ‘What about [this]?'; moving on to the next point. Cf. 105n.; Eq. 171; Nu. 1091; Pax 700.

φιβάλεως ἰσχάδας: Sc. τρώγοις ἄν. Dried figs, like chickpeas (above), appear occasionally in catalogues of symposium snacks (Olson–Sens on Archestr. fr. 60. 15) but are here in the first instance another simple, common food (cf. 996 with n.; Pax 634; Lys. 564; Pl. 191; Alex. frs. 167. 15; 201. 1; Timocl. fr. 38. 1; Diph. fr. 89. 4). MM § 34 argues that ἰσχάδας cannot have a second sense,

‘penises', because ἰσχάς always indicates the female member'. In fact, it does so only in one very obscure passage (Hippon. fr. 123); the word-play in 801 is sufficiently obscure that
it arguably requires a similar joke in the verse that follows to be effective; and a relatively small, limp penis could be compared to a dried fig at least as easily as to a chickpea (above). Henderson tacitly withdraws the argument in his Loeb (n. 99). Cf. the use of σῦκον ('fig') to refer to the genitals of both sexes at Pax 1359–60. The Attic 2nd declension is often used for variety-names of figs and vines (Olson on Pax 628–9). Hermipp. fr. 53 also refers to Phibalian figs and Apollophon. fr. 5. 4 (corrupt) mentions Phibalian myrtle, but the name is otherwise obscure; ΣΕ's claim that it refers to a place in Megara or Athens is scholarly guesswork. 803 poses serious problems. α's τί δαί; σῦκα τρώγοις ἄν αὐτός; κοί κοί κοί (Ra) is unmetrical and missing from the Suda's citation of the passage, and Bentley expelled the verse, apparently regarding it as a clumsy patchwork made up out of shattered bits and pieces of 801 and 802 and the scholia thereon (thus Bothe). The omission, however, is easily explained as resulting from the homoioteleuton with 802 (cf. p., in which the verse was initially left out and then added to the text in the wrong place, between 805 and 806), and an address to and response by someone other than the first girl is needed to explain the shift to pl. κεκράγατε in 804. Dik.'s renewed reference to ισχάδας in 804 (cf. 802), on the other hand, shows that σῦκα will not do, and the fact that α had κοί three times proves little about what Ar. wrote (above). αὐτός is difficult to explain as an intrusion (which counts against Elliott's τί δέ; σῦκα τρώγοις ἄν; κοί κοί κοί), and Dover, ICS 2 (1977) 149–50 = G&L 209–10 (following Douglass Parker), argues that Dik. is addressing the Meg. rather than one of his Daughters, and suggests τί δαί σύ; τρώγοις αὐτός ἄν; Με. κοί κοί, a combination of emendations by Triklinios and Elmsley that sets up 809–10. This leaves the second half of σῦκα unexplained, and I print instead τί δαί σύ; τρώγοις καύτος ἄν; Με. κοί κοί, and assume that κ fell out of the text and that κ (or κα) was written above the line and eventually inserted in the wrong place. To add to the confusion, Π appears either to have contained an extra verse ending in κοί between 803 and 804 or to have offered four κοί rather than α's two in 803, with the third and fourth awkwardly—and unnecessarily—written beneath the line. Lauciani, QUC 55 (1987) 49–53, suggests that Dik. addresses his phallus (for which he then speaks), and proposes τί δέ; σῦκα τρώγοις ἄν. κοί κοί.


πρὸς τὰς ισχάδας: 'in response to the word "figs"' (102-3n.).

805-6 For τις + 3rd-person imper. used to give orders to household slaves, e.g. 1096; Nu. 1490; V. 529; Cratin. fr. 271. 2.

τῶν ισχάδων: '[some] of our figs' (e.g. V. 239; Pax 960; Ra. 1263; cf. 184-5n.).
A mute slave emerges from the house holding a basket of figs, a few of which he throws to the girls and perhaps their father (809–10 with n.; cf. 801–3n. on 803) before tossing the rest to the audience (cf. V. 58–9; Pax 961–2 with Olson on 960; Pl. 797–9).

βαβαί: 'Damn!' vel sim.; a colloquial expression of shock or astonishment (e.g. Av. 272; Lys. 1078; fr. 415. 1; Timocl. fr. 24. 2; E. Cyc. 156; Pl. Sph. 249d; Lys. 218c; cf. 64n.; Petron. Satyr. 35. 9).

807–8 Addressed to the world at large and thus the audience.

ῥοθιάζουσι‎: 'What a clamour they're making!' as they gobble down the figs (and perhaps fight over them); the point is not that the girls actually make any noise but that vigorous eating is conventionally very loud (esp. Epich. fr. 21). The vb. and its cognates are used of any (generally chaotic) movement accompanied by (generally incoherent) noise, most often of the 'chop' or 'roar' of water (e.g. fr. 85–6; Cratin. fr. 332; Hermipp. fr. 54. 2; A. Pers. 396; S. Ph. 688; E. Cyc. 17; Hipp. 1205; [A.] PV 1048; Th. iv. 10. 5); of sounds produced by the human mouth at e.g. Pl. Pae. 6. 128–9; 12. 16; A. Pers. 406. Cf. Diggle on E. Phaëth. 80 (without reference to the Aristophanic evidence).

ὦ πολυτίμηθ' Ἡράκλεις: 94n., 759n.; the larger point of the oath is that Herakles was the archetypal glutton (e.g. Av. 567; Ra. 549–60; Epich. fr. 21; cf. Arnott on Alex. fr. 88. 3–5; Olson on Pax 741).

ποδαπὰ τὰ θηρί(α);: 767–8n. α‎'s χοιρία‎ (corrected to χοιρί‎' by Triklinios metri causa) is more easily explained as a pedestrian superlinear gloss (cf. Π‎ 5, where the word appears to have been elevated to the status of a variant) that has driven out the poet's θηρί(α)‎ (cf. Nu. 184; Av. 93) than vice versa.

ὥς Τραγασαία φαίνεται: Tragasai was a place in the Troad with a famous salt-pan (Hellanic. FGrH 4 F 34; Phylarch. FGrH 81 F 65; Str. 13. 605; Plin. Nat. 31. 85; Poll. vi. 63), but Dik. is punning on τραγεῖν, 'nibble' vel sim. (used as aor. of τρώγω; cf. 801–3n., 809). Contrast 853, where 'Tragaesan' is a pun on τράγος, 'he-goat'.

809–10 Addressed to the audience and accordingly ignored by Dik.

κατέτραγον: Cf. 807–8n.

τάνδε μίαν: The Meg. holds up a fig he was tossed (or grabbed from his Daughters?) at 805–6.

ἀνειλόμαν: The vb. is also used of covert 'snatching' of food intended for others at Nu. 981.

811–12 νὴ τὸν Δί': Routinely * (e.g. V. 146; Pax 19; Av. 954; Lys. 609; Th. 20).
ἀστείω: 'lovely, charming' (e.g. Nu. 204 with Dover ad loc., 1064; Antiph. fr. 6; Alex. fr. 60. 3; Sotad. Com. fr. 1. 15; Pl. Grg. 447a). For ye following the oath, GP 128; cf. 860, 867.

βοσκήματε: Lit. 'fed things' (e.g. E. Hipp. 1356; Ba. 677), i.e. 'animals suitable for fattening' (cf. 788, 791). The 'piglets' behaviour in 801–8 has convinced Dik. that they are indeed past the suckling stage (cf. 797–8 with n.) and he is now finally ready to make a deal to purchase them (812–15).

πόσου: 'for what price?' (690–1n., 898).

πρίωμαί

σοι: For the dat. used of the person from whom one purchases a thing, 815; Pax 1261; Ra. 1229; Phryn. Com. fr. 53; S. Ant. 1171; Anacreont. 11. 4–5. LSJ treat *πρίαμαι as a presumed pres. tense, although the vb. has no pres. indic., impf., or fut. forms, all of which are supplied by ὠνέομαι (815; properly 'make an offer'); cf. Rutherford 210–13.

λέγε: After impatient questions also at e.g. Eq. 131*; Nu. 786*; Pl. 222*; Pl. Com. fr. 204. 1; Strato Com. fr. 1. 6*; cf. 897*.

813–14 Ironically, the Meg. offers to trade his Daughters for the very commodities his city once produced in abundance (520–2n., 760–1), demonstrating again the depth of Megara's impoverishment (thus ΣΣΕΓ; cf. 772 with n.). Despite the occasional talk of 'buying' and 'selling' in this section of the play (812, 815, 895, 897–8, 901), Dik. and his visitors engage exclusively in barter (cf. 899–905), so that the hero's new market place includes an implicit rejection of the cash-economy denounced so pointedly in 34–6. Cf. Olson (1991a) 202–3.

άτερον (Brunck) = Attic ἕτερον (dS), as again in 814; cf. Colvin 233.

tούτο: Partitive τούτων (dS) is impossibly awkward before σκορόδων, and the pron. has clearly been attracted into the case of the word that follows, perhaps with τούτων as an intermediary corruption. Phot. p. 606. 13 = EM, p. 769. 1–2 (cf. ΣΣΕΓ; Hsch. τ 1407, 1449) defines a τροπηλίς (nowhere else in classical literature) as a bunch of garlic (cognate with τρέψω, 'twist', in reference to how the stems are braided together; cf. Alex. fr. 122. 2, where—despite Arnott ad loc.—there can be little doubt that θύμου δέσμαι are braids of a garlic-like bulb), hence Elmsley's τροπαλίδος (which seems to match the length of the lacuna in Πς; omitted by Colvin) for Racl's τροπαλλίδος (a metricizing correction by someone who failed to recognize that the α is long; p Zon. have spelled the word right, but only by accident).

αἰ λῇς marks what follows as a hesitant suggestion which the speaker recognizes may well be rejected, hence his addition of the adj. μόνας ('only a choinix of salt'); cf. 816–17n.
χοίνικος: A choinix is a standard measure equivalent to four dry κοτύλαι or 1.094 litres (cf. Broneer, *Hesperia* 7 (1938) 222–4; Lang, in M. Lang and M. Crosby, *Agora* x (Princeton, 1964) 39–48). RC's χοίνικας is the product of a confused conviction that μόνας is acc.

815 ὑψήσομαι σοι: 811–12n.

ταύτα δή: Sc. δράσω. Probably colloquial (*Beobachtungen* 80–9; Stevens 30; López Eire 182–4); cf. *Eq*. 111; V. 142, 851, 1008; *Pax* 275. For p's μεταώτα, 799–800n.

816-17 The point of giving this remark to the Meg. is not to bring out his desperation by showing him ready to abandon even the most basic social relations if that will help him buy food (Sommerstein), a matter that requires no further belabouring, but to illustrate his ludicrous delight in what he takes to be the brilliant bargain he has driven for worthless merchandise (cf. 736–7). For spontaneous personal prayers, Horn 60–1.

Ἑρμᾶ (ἐ)μπολαῖε: 741–3n.; an appropriate oath to introduce a dis-

cussion of terms of sale. Hermes claims the epithet ἐμπολαῖος (‘god of trade, traffic’) at *Pl*. 1155 (cf. Hsch. ε 2491 ἐμπολαῖος·ὁ κερδῷος Ἑρμῆς (‘empolaios: Hermes as god of profit’)) and a bronze statue of ἀγοραῖος Ἑρμῆς (‘Market place Hermes’) stood in the Agora in Athens (*Eq*. 297 with Σ VềGM; Philoch. *FG* Η 328 F 31; Plu. *Mor*. 844b; Paus. i. 15. 1; Luc. *JTr*. 33; *AB*, p. 339. 1–2; S α 308; Wycherley 102–3) and other cities as well (Paus. iii. 11. 11; vii. 22. 2; ix. 17. 2).

οὕτω: 'at this price'; cf. 758n.

μ(ε) ἀποδόσθαι: For the optatival infin. after an invocation of a deity, 250–2n.


ποδαπός: 'from what country?', as commonly in Attic (e.g. V. 185; Lys. 85; Th. 136; Amphis fr. 36. 1; Alex. fr. 232. 3 (where Arnott rightly notes that Dindorf’s correction of A's ποταπός should be printed)); cf. 767–8n., 808.

τοίνυν: 'well then' (cf. 904, 911; *GP* 569–70). Triklinios' τοίνυν γ is a misguided metricizing correction driven by a failure to recognize that the ν is long; cf. 911.

φανῶ: 541–2n. Blaydes's φαίνω (printed by van Leeuwen, Starkie, Coulon, Mastromarco, and Sommerstein) is an exceedingly small change, but the paradox is the *lectio difficilior*; the fut. is metrically guaranteed in very similar contexts at 914 and (most likely) *Eq*. 300,
and probably reflects the need to have the proper officials in attendance at the actual denunciation, as at Eq. 300–2; the imperfectives in 823–6 prove only that the entire process initiated by the Syc. here can be termed a φάσις ('denunciation'); and if the text is to be emended anywhere, it ought to be at 912 (where see n.).

820-1 τοῦτο τὴν: 'Here we go again!' (40–2n.). Elsewhere the Meg. generally speaks his own local dialect and Πς α's Attic τοῦτ' ἐκεῖν' is particularly awkward before 822, which draws attention to his non-Athenian status. The paradosis is presumably to be explained as an intrusive superlinear gloss of a sort common in this section of the text (e.g. 775, 798).

ἵκει πάλιν κτλ.: Cf. 517–22, as well as the Spartan Melesippos' words as he left Attika in 431 after his last-minute bid to avoid war had failed: ἥδε ἡ ἡμέρα τοῖς Ἕλλησι μεγάλων κακῶν ἀρξει ('This day will be the beginning of great troubles for the Greeks'; Th. ii. 12. 3).

822 κλαίων: Equivalent to κλαύσει, ἐάν (cf. Nu. 933), 'you'll be sorry, if ...' + fut. Colloquial; cf. 827, 841 (οἰμώζων used in the same way); Fraenkel on A. Ag. 1148; Stevens 15–16; Wilkins on E. Heracl. 270

(arguing that the designation 'colloquial' perhaps oversimplifies the situation). As the remark that follows makes clear, what the Syc. objects to is not the Meg.'s accent (and thus the simple fact that he is a Megarian in Athens) but his failure to cooperate immediately when told that he is about to be denounced (819–21). μεγαριεῖς (cf. ἀττικίζω, λακωνίζω, λυδίζω, μηδίζω; Dover on Ra. 1308) must therefore be 'play the Megarian', i.e. 'try to pull a fast one' by talking his way out of the situation (cf. 738-9n.; ΣREF).

823 Δικαίοπολι Δικαίοπολι: The repetition reflects the urgency of the appeal. The Meg. uses φαντάδομαι (lit. 'I am being revealed' (e.g. E. Ion 1444; Pl. Sph. 265a)) as the equivalent of φαίνομαι in the technical sense 'I am being denounced' (pass. at D. 58. 13), which sets up the pun in 826, although whether this is supposed to be legitimate Megarian usage or a comic solecism is unclear. In any case, given μᾶδδαν in 732 and 835, and χρῆδδετ’ in 734, Valckenaer's -δδ- for the Atticizing paradosis -ζ- is certainly correct. Cf. Colvin 164–5.
824–5 Dik. emerges from the house and picks up his whip (below, 827–8n.), which suggests that he has his hands free. The scene is thus most easily staged on the assumption that the garlic and salt the hero offers the Meg. at 831 are brought on by a mute slave (cf. 805–6 with n.), who follows his master out. β‎ (1) took the first two words in 824 to be ὑπό τοῦ‎ (‘by someone’; thus Brunck) and gave them to the Meg. as a continuation of 823 (acp; thus also R); (2) assigned τίς ... ἐστίν to Dik. (acp); (3) placed an additional change of speaker before ἀγορανόμοι (Me. ct: spat. AE: cf. R), converting this (absurdly) into a denunciation of the market officials rather than the Syc. The common ancestor of ct attempted to improve the sense by giving 825 to Dik. (cHL: om. P), and Triklinios moved the first indication of change of speaker in 824 to the left margin (LAld, cf. H) but retained the second and therefore the change in 825 as well.

ἀγορανόμοι κτλ.: Addressed to the whip, which was left on stage at 728 and charged specifically with keeping sycophants out of Dik.’s market place (725–6 with n.). Triklinios’ οἱ δ’ ἀγορανόμοι represents a clumsy attempt to correct α’s metrically deficient ἀγορανόμοι, and Elmsley’s ἁγορανόμοι (cf. 54 οἱ τοξόται with n.) is certain.

θύραζ(ε): 358–63n.; here ‘away from my house’ (cf. 1222 with n.) and thus by extension ‘my market place’.

ἐξείρξετε: Drawn from the language of civic administration (esp. Pl. Lg. 936c ἐκ μὲν ἀγορᾶς ἀγορανόμοι ἐξειργόντωσιν αὐτόν‎ (‘let the market officials bar him from the market place’); cf. E. Heracl. 20; Andr. 176; Th. iii. 70. 6; Pl. Lg. 935e; Aeschin. 3. 176; D. 21. 178-9).

826 To the Syc.

τί ... μαθών;; ‘What has put it into your head?’ (Dover on Nu. 402) and thus equivalent to a reproachful ‘Why?’ Colloquial; cf. V. 251; Pl. 908; Pherecr. fr. 70. 1; Eup. fr. 193. 4; 392. 3; Nicol. Com. fr. 1. 17; Men. Dysk. 110; Burnett on Pl. Ap. 36b5. To

be distinguished from τί παθών (to which Scaliger wished to emend), ‘What has come over you, that ...’ (cf. 912 with n.).

φαίνεις ἄνευ θρυαλλίδος: A pun on two senses of φαίνω, ‘bring to light’ (e.g. with a lamp, which would require a wick) and ‘denounce' (ΣREF3); cf. 917 (where the joke is turned on its head), 937–8. θρυαλλίς is properly a flowering plant of some sort (Thphr. HP vii. 11. 2; Nic. Th. 899) and thus by extension the lampwicks produced from it (874, 916–24; Nu. 59; V. 251; Philyll. fr. 25; cf. Nu. 585).

827-8 οὐ γὰρ φανῶ τοὺς πολεμίους: Implying ‘Doing this is my responsibility!’ (576–7n.; cf. Pl. 907–12, esp. 911–12 (another anonymous sycophant’s attempt at self-justification)).
κλαίων γε σύ: Sc. φανείς; cf. 822n.; Ec. 1027*. For γε used to denote 'that the main clause is only valid in so far as the participial clause is valid', GP 143. Dik. brandishes his whip at the Syc., who retreats hastily into the wing from which he came; cf. the very similar treatment of an anonymous sycophant by Peisetairos at Av. 1462–8. R's μήτ' ἐτέρωσε is the result of a dittography of TE.

συκοφαντήσεις τρέχων: 201–2n.; cf. Av. 991, 1260–1; Dover on Nu. 780 ('Logic might be thought to demand the aor. δραμών, but usage does not'). B's ἵων probably represents τρέχ with ων written above the χ, with 'ων then misunderstood as a superlinear variant ἵων. In any case, ἵων spoils the point, which is that the Syc. should exit on the run.

829 'What a [bad] thing, this problem you have in Athens!'

830-1 θάρρει: i.e. because, whatever problems there may be in Athens generally (829), this particular deal is not in any jeopardy, as what follows makes clear.

Μεγαρίκ(ε): 180–1n.

άλλ' ἢς κτλ.: Cf. 813–14 with n. α's τὰ χοιρίδι' ἀπέδου would be metrically anomalous (White §§ 103, 106), and most recent editors print Elmsley's ἀπέδου τὰ χοιρία. The aor. seems odd (cf. E. Cyc. 257) and I print instead τὰ χοιρί' ἀπεδίδου and assume that δι dropped out and was added above the line, and was later inserted in the wrong place (thus Page 121–2, although he inexplicably suggests act. ἀπεδίδους). For χοιρίον vs. χοιρίδιον, 776–7n. τιμῆς (properly acc., in apposition to ταυτὶ τὰ σκόροδα καὶ τοὺς ἅλας) has been drawn into the case of the rel. pron. τιμή is 'compensation' (LSJ s.v. III) rather than 'price' (LSJ s.v. II), as again in 895.

832–3 χαῖρε πόλ(α): Dik. means 'farewell!' (199-200n.), to which the proper response would be either καὶ σύ γε ('And you!'; e.g. Ra. 164–5; Ec. 477) or δέχομαι (lit. 'I accept!'; e.g. Av. 645–6; Eup. fr. 131. 2; cf. 199-200n.). The Meg., however, takes the words in the literal sense 'be very happy!' and objects that this is not the 'local manner' (cf. Nu. 1173; Pl. 47, 342; Alex. fr. 224. 2) where he comes from. Cf. 176n., 751–63. 833 is superficially a gracious attempt by Dik. to spare the Meg. from having to live up to his thoughtless order in 832 but really a way of appropriating the remark for himself in the sense his interlocutor gave it; cf. Dover, G&G 299–300.

πολυπραγμοσύνη: 'meddlesomeness'; cf. Ra. 749 with Dover on 228 (where for 'Pax 1028' read '1058'); Pl. 913; Dover, GPM 188–9; Dunbar on Av. 44.

υν: 'in that case', as again in 1019; cf. Dover, G&G 299.
εἰς κεφαλὴν τράποιτ’ ἐμοί: Cf. Lys. 915 (Kinesias accepts the guilt attached to Myrrhine's potential violation of her vow of temporary chastity) εἰς ἐμὲ τράποιτο ('Might it be averted to me!'). Curses, debts, and troubles of all sorts are routinely said to settle on the head (e.g. Nu. 39–40; Pax 1063; Pl. 526), presumably as representative of the person as a whole; cf. 285n.; Chadwick 178–80. The Meg.'s Daughters, the slave, and Dik. (carrying his whip; cf. 864n.) go into the house; 834–5 cover their exit.

834-5 R’s πειράσθε and α's τῶ are hyperdoricisms introduced by overly energetic scribes or editors.

κάνις τοῦ πατρός: Cf. 798 with n.

παίειν ἐφ' ἁλὶ τῶν μᾶδδαν: Lit. 'to keep striking your barley-cake on salt'; a crux. (1) Vbs. with the basic sense 'pound', 'grind', and the like are sometimes used to describe aggressive eating (esp. Pax 1306/7 with Olson ad loc., 1309/10; cf. Hsch. π 83), although here παίειν might just as well refer to the vigorous kneading (elsewhere μάσσω or τρίβω (Pax 8, 12; Eub. fr. 111. 3–4)) used to produce barley-cake (732 with n.). (2) 'Salt' is normally pl. ἅλες (e.g. 760, 831) in Attic (although cf. 1158 with n.; K–A on Crates Com. fr. 16. 10), while ἐπὶ + dat. is used not of a sauce, seasoning, or side-dish (δψον; cf. Olson–Sens on Archestr. fr. 9. 2) such as brine or salt (670–2n., 1156–8n.) but of the staple food (normally a cereal product) to which it was intended to add a bit of interest (esp. X. Mem. iii. 14. 2–3; cf. 966-7n.; V. 495; Pax 123). Henderson, CP 68 (1973) 289–90 (cf. MM § 12), explains the remark as sexual humour: violent vbs. like παίω are often used colloquially to mean 'fuck' (esp. Pax 874, 898; cf. MM §§ 298–316) and ἐφ' ἁλί is a pun on φαλλός / φάλης ('phallus'), so that the Meg.'s parting words to his Daughters can be taken as an order to make themselves sexually available to Dik. (or anyone else who might be interested).

αἵ κά τις διδῷ: Cf. 732 with n.; Colvin 229. The Meg. takes his salt, garlic, and sack, and exits into the wing from which he came.

836-41 ~ 842-7 ~ 848-53 ~ 854-9 Ostensibly a discussion of the delights of Dik.'s new market place but really an iambic abuse-song (cf. Ra. 416–30; Eup. frr. 99. 1–22; 386) which describes the sort of people the man who controls the place will be able to avoid. For other Aristophanic abuse-songs, 1150–73 (iambo-choriambic); Eq. 1264–1315; V. 1265–83; Av. 1470–93, 1553–64, 1694–1705. Variously articulated by editors and commentators (metr. ΣΕΓ3; White § 582; Prato 18–19; Zimmermann ii. 153–4; iii. 5; Parke 138–41); there are only three certain divisions:

(1) 836 ~ 842 ~ 848 ~ 854 3ia ia^ 
(2) 837 ~ 843 ~ 849 ~ 855 3ia ia^
836–7 εὐδαιμονεῖ γ’ ἂνθρωπος: What follows is praise not so much of the hero as of his good fortune; contrast 1008–17, 1037–46.

οὐκ ἤκουσας: As with ἤκουσας in 1015 and 1042, and εἶδες in 971–2 (cf. 842 with n.), the addressee is not precisely defined and might just as well be the individual members of the audience as the other members of the chorus. Cf. M. Kaimio, The Chorus of Greek Drama within the Light of the Person and Number Used (Commentationes Humanarum Litterarum 46: Helsinki, 1970) 141–3. The neg. adds urgency to the question, as in 1003–4.

tὸ πρᾶγμα τοῦ βουλεύματος: Scarcely to be distinguished from τὸ βούλευμα. τὸ χρῆμα + defining gen. is expected in colloquial Attic (148–50n.), but cf. Alex. fr. 184. 2–3 πράγμα ... μέγα / φρέατος (where Arnott misses the parallel here and concludes that the passage may be corrupt).

837–59 The chorus begin their catalogue of the delights of Dik.'s new market place with an imaginary scene modelled on what has just gone on on stage in 818–28 (a business-deal involving the hero is interrupted by the arrival of a sycophant, who is promptly driven out), and buying or selling disrupted by someone who wants to keep the addressee from getting what he wants is again in question in 842 (where see n.). 843–59, on the other hand, refer only to strolling about or through the market place and consist of a long list of individuals whose disgusting personal eccentricities (none of them specifically economic) Dik. (or whoever is being addressed) need no longer tolerate.

837–8 καρπώσεται: 'he will reap the fruit [of his plan]'. A banal metaphor (e.g. V. 520; Antiph. fr. 226. 4; Pl. fr. 209; A. Eu. 831; E. Hipp. 432; Andr. 935; Th. ii. 38. 2; Pl. Smp. 183a) taken up again in 947 with n., 949. Cf. Taillardat § 716.

καθήμενος: The standard posture of a market-vendor (Pherecr. fr. 70. 1; Alex. fr. 131. 5–6; Men. Pk. 284; Pl. R. 371c–d); contrast 841.

839–41 τις Κτησίας: For τις in the sense 'someone like', 1166–7; Anaxandr. fr. 33. 3; LSJ s.v. A. II. 6. b; cf. 702. Ktesias (PAA 586600) is otherwise unknown (but cf. 702n.); the name is common in Athens (44 other examples in LGPN ii) and must have been chosen in part because it suggests 'Acquirer' (< κτάομαι), which is appropriate for a generic informer.

οἰμώζων καθεδεῖται: 'he'll be sorry if he sits down' (cf. 822n.; Ec. 942; fr. 17. 2), i.e. 'if he tries to linger'. Athenian shops, especially those near the Agora, attracted idlers who
sat about in them killing time and gossiping (Eq. 1375–6; Pl. 337–9; Lys. 24. 19–20), as the anonymous sycophant is imagined attempting (unsuccessfully) to do in the vicinity of Dik.'s stand.

842 ὑποψωνών: A hapax legomenon. Dik. seems to be described as vendor rather than buyer in 837–8 (cf. 973; contrast 749, 812–17, etc.), but ὑψωνέω is normally ‘buy ὄψον’ (e.g. Pax 1007; Stratt. fr. 45. 2; Antiph. fr. 190. 1; Amphis fr. 30. 14; cf. 834–5n.) and the prefix presumably suggests stealthy action (LSJ s. ὑπό F. III), i.e. buying up everything good before other people have a chance, as the Sausage-seller does with coriander at Eq. 676–9 (cf. Pax 1009–15). Although Dik. is off stage and referred to in the 3rd person at 836–8, σε is most naturally taken as direct address of him, as throughout the song. If this is not the case, the 'you' in question is presumably the same as in 836, i.e. the individual members of the chorus or the audience, who are addressed (1) as if Dik.'s new market place were to be theirs rather than his to enjoy and (2) in the sing., since the fantasy depends on the notion that no one else will be allowed in.

d's πημανεῖται is metrical, but the medio-passive of the vb. nowhere else stands for the act. and Dindorf's πημανεῖ τι (cf. S, where the text unfortunately is garbled) is clearly correct. For the construction, Av. 1253; Lys. 656; Pl. 22 (all with λυπέω); S. Ai. 1314; OC 837; Pl. Lg. 862a. πημαίνω is primarily poetic vocabulary; elsewhere at IG I3 38. 8; Hdt. ix. 13. 1; Pl. R. 364c; and several times in the Laws (which is full of poetic words).

843 ἐξομόρξεταί ... σοι: As if the foulness of Prepis' personal behaviour could infect anyone who came into physical contact with him; cf. 846–7 with n., 1019 with n.; Eq. 1288-9; Nu. 1022–3 τῆς Ἀντιμάχου / καταπυγοσύνης ἀναπλήσει ('you will be infected with Antimachos' faggotry'); E. Ba. 344 μηδ' ἐξομόρξη μωρίαν τὴν σὴν ἐμοί ('and do not smear your folly on me'; scarcely 'parodied' here, despite LSJ s.v.); Miasma 98–100, 219. Unlike ἀπομόργνυμι (694–6n.), ἐξομόργνυμι (first attested here) is used not only of wiping a person or object (normally in the gen., hence RA's impossible σου) clean (E. Hipp. 653; El. 502; Or. 219; Phaeth. 219) but of transmitting a stain, with no implication that anything is purified thereby, as here (cf. E. HF 1399; Ba. 344; Pl. Grg. 525a). Kirchner suggested that Πρέπις (a very rare name) was to be identified with Prepis son of Euphros (PA 12184; PAA 788085), Secretary of the Council during the first prytany of 422/1 (IG I3 79. 1; 391. 7). Prepis of the deme Xypete (PAA 788090), whose wife made a dedication on the acropolis c.430–420 (IG I3 894 = DAA 194 +), is probably the same man, in which case his wealth helps explain is political prominence (below) and thus the mention of him here. The Prepis included in the mid-century casualty-list at IG I3 1150. 23 (PAA 788080) must be a relative from the previous generation.
τὴν εὐρυπρωκτίαν: Best taken as evidence only that Prepis (like the other men referred to in 844–7) was active in Athenian politics; cf. 713–16n.

844 οὐδ' ὠστιεί: 23–4n.

Κλεωνύμῳ: 88–9n.; mentioned on account of both his alleged gluttony (which makes it likely one will encounter him pushing and shoving around the market stalls) and his girth (which makes it more difficult to avoid physical contact with him).

845 χλαῖναν: A warm (V. 1151–6) woollen (V. 1146–9; Av. 493; Lys. 584–6) outer garment of a type worn by men in winter (Av. 712, 714–15).


φανήν: ‘shining’, i.e. ‘fresh from the fuller's shop,' as at Ec. 347 (Ussher's claim at Ec. 415–17 that fullers must have manufactured or at least dealt in clothes misses the point, which is that their shops would generally have contained a large number of garments, which were there for cleaning). For fulling (which involved treading on the garment in a basin containing water and an alkaline agent such as carbonate of soda (λίτρον; cf. Pritchett 311–12; Arnott on Alex. fr. 1. 2) or urine (Ath. 11. 484a) (cf. 17–18n.); beating it with rods (Cratin. fr. 303); rinsing it clean; drying it; brushing it to raise the nap; bleaching it with sulphur; and pressing), Poll. vii. 37–41; Blümner i. 170–90; Forbes iv. 82–90, 93–5, esp. 84–6. The point is not just that the addressee's garment will be clean when he begins his promenade across the Agora but that it will remain so, since he will not be forced into contact with the likes of Prepis, Kleonymos, and Hyperbolos.

846–7 σ(ε) is governed by ἀναπλήσει.

Ὑπέρβολος: This is the first datable reference to Hyperbolos son of Antiphanes of the deme Perithoidai (PA 13910), a wealthy lampmaker active in the late 420s in the lawcourts (also Nu. 874–6; V. 1007; cf. Eq. 1358–63), the Assembly (Eq. 1303–4; Cratin. fr. 283; IG i3 82. 5; 85. 6), and Athenian politics generally (Eq. 736–40; Nu. 623–5; Pl. Com. fr. 182. 7). After Kleon's death in 422, Hyperbolos became the city's leading demagogue (Pax 679–84) and the comic poets attacked him (and his mother; cf. 478n., 704–5n.) relentlessly (esp. Nu. 551–9; Eup. Μαρικᾶς). Sometime around 416 (Lewis on IG i3 85) he was ostracized through the combined efforts of Nikias and Alkibiades (Th. viii. 73. 3; Plu. Nic. 11; Alc. 13. 3–5; cf. M. Lang, Agora xxv (Princeton, 1990) # 307–9) and retired to Samos, where he was murdered.
by oligarchs in 411 (Th. viii. 73. 3). Cf. Olson on *Pax* 681 (with further primary and secondary references).

ἀναπλήσει: ‘infect with’ + gen. (e.g. *Nu.* 1023 with Dover on 995; *Theognet.* fr. 1. 1-2; Pl. *Phd.* 67a; Aeschin. 2. 88; *X. Cyr.* ii. 2. 27); cf. 843n.

848 πρόσεισι σοι βαδίζων: ‘will make his way up close to you’ (i.e. rather than simply passing you by) and by this unwanted invasion subject you to his stench (852–3; cf. 1150 with n. for the problem of having one’s personal space invaded by others). σοι is to be taken with both πρόσεισι and ἐντυχών (pace LSJ s. ἐντυγχάνω I. 3). For βαδίζω, 393–4n.

849 Note the alliteration, first of κ / kp and then even more emphatically of μ and χ.

Κρατίνος: Despite Σ'REF (‘a melic poet’ (otherwise unknown)), certainly a reference to Kratinos son of Kallimedes (*PA* 8755; *PAA* 584355), the greatest comic poet of the previous generation and one of the other competitors at the Lenaia in 425 (*Hyp.* I. 33 with n.), and thus an inviting target for abuse on several counts. Ar. mocks

Kratinos again at 1173; *Eq.* 400, 526–36; *Pax* 700–3; contrast the post-humous praise at *Ra.* 357.

κεκαρμένος μοιχὸν μιᾷ μαχαίρᾳ: μοιχὸν is an adverbial internal acc. (‘in adulterer style’; cf. *Av.* 806; *Th.* 838; Hermipp. fr. 13; S. fr. 473), but it is unclear whether the point is that Kratinos' haircut (a) is supposed to represent a pathetic attempt to resemble a stylish young man (cf. Ephipp. fr. 14. 6 (of a dandy) εὐ γάμος μαχαίρᾳ ξύστ’ ἐξωστρωτήρας ἐκτετιλμένος (‘with hair neatly trimmed with a razor’)), in which case there may be some point to the fact that he is imagined wandering about the city's streets late at night (1173); or (b) is simply so bad that it makes him look like someone whose head has been shaved by way of insult after he was caught in bed with another man's wife (cf. *Nu.* 1083 with Dover ad loc.; *Pl.* 168) and is thus another example of his general carelessness about the personal image he presents to the world (cf. 851–3). Cf. Anacr. *PMG* 388. 8–9, where the poet says of ὁ πονηρὸς Αρτέμων (‘wretched Artemon’; cf. 850n.) before he became rich that he was inter alia κόμην / πώγωνα γ' ἐκτετιλμένος (‘plucked as to his hair and beard’). Pollux (followed by Photios) glosses μία μάχαιρα (‘scissors, shears’ (Cratin. fr. 39)). Cf. Nicolson, *HSCP* 2 (1891) 53-6, who argues that a type of shears made of a single piece of metal is in question. For haircuts and their names, Poll. ii. 29-30; Nicolson (above) 45-51.

850 ὁ περιπόνηρος Αρτέμων: οὖδ’ (expelled by Bentley) was added to the head of the line by someone who failed to see that these words are to be taken in apposition to Κρατίνος (849). Anacr. *PMG* 372 refers to ὁ περιφόρητος Αρτέμων (‘notorious Artemon’; see below)
as an object of (sexual) concern to 'blonde Eurypyle', while Anacr. PMG 388 (from a different poem) insists that, before he grew rich, ὁ πονηρὸς Ἀρτέμων‎ ('wretched Artemon') dressed in rough, dirty clothing; passed his time in the company of street-vendors and male prostitutes; and was repeatedly scourged and tortured like a slave. Either image might be in question here (849n.). PMG 372 is alluded to at Diph. fr. 35 and must have been well known in late 5th-c. Athens, since Ephoros FGrH 70 F 194 (ap. Plu. Per. 27. 3, where see Stadter's n.) reports that the nickname περιφόρητος‎ was given to another Artemon, the same military engineer from Klazomenai who worked for Perikles (cf. D.S. xii. 28. 3) and who had to be 'carried about' on a litter. This explanation of the epithet was projected back onto the text of Anacreon (Heraclid. Pont. fr. 60; Chamael. fr. 36), where it more likely means something like 'bruited about', i.e. 'notorious'. Cf. Kugelmeier 100-2.

851 ὁ ταχὺς κτλ. is not necessarily anything more than generic slander of a rival (namely, for putting hastily written, ill-conceived rubbish on stage), although Platon. de Com. II. 1-8 reports that a fundamental difference between the poetry of Ar. and Kratinos was that the latter's plots were more loosely constructed and his invective less nuanced. Cf. Neil on Eq. 527.

τὴν μουσικήν: Not just 'his music' but 'his poetry' (the pre-eminent art presided over by the Muses) generally, as at Ra. 797; Eup. fr. 392. 8; Antiph. fr. 207. 6; cf. Eq. 188-93.

852-3 ὄζων κτλ.: For the double gen. (denoting the odour and its source), cf. V. 1058-9; Pax 529; Ec. 524. For the adverbial acc. κακόν (attracted in β into the case of the words that follow), 191-3n.; Pherecr. fr. 73. 5.

πατρὸς Τραγασαίου: A pun on τράγος,‎ 'he-goat' (thus ΣREF3). For human beings infected with the nasty smell of goals, e.g. Pax 812 τραγομάσχαλοι; Theoc. 5. 51-2; Plaut. Pseud. 738-9; Catull. 69. 5-6; Hor. Epist. i. 5. 29; Ath. 9. 402c-d; cf. Pl. 294; Pherecr. fr. 30. That Kratinos' father is allegedly from Tragasai (for which, 807-8n.) also amounts to an oblique claim that he is not a real Athenian; cf. 704-5n.

854 αὖθις αὖ: A common pleonasm in Attic poetry (e.g. Nu. 1379; Av. 59; Cratin. fr. 357; S. Ph. 952; E. Ion 1513; Hel. 932; cf. D. 19. 17, 121).

σκώψεται: 'make hostile jokes, jeer', as always with an obj. (e.g. Pax 740; Cephisod. fr. 1; Antiph. fr. 142. 9; Eub. fr. 25. 2–3). Cf. Halliwell, CQ NS 41 (1991) 279-96, esp. 284-7; Edwards 168-78.

Παύσων (PAA 770370) was a painter who relied on baffling visual effects and a strong sense of humour (Henioch. fr. 4. 2-9; Arist. Metaph. 1050a19-21; Plu. Mor. 396e – Luc. Dem.Enc.)
24 ~ Ael. VH 14. 15) and is said by Aristotle to have made men appear worse than they really are (Po. 1448\(^{a5}\)-6; cf. Pol. 1340\(^{a35}\)-8), all of which lends some point to σκώψεται (above). More important, the comic poets repeatedly characterize Pauson as hungry (Th. 948-52; Pl. 602; Eup. fr. 99. 5-8; cf. Henioch. fr. 4. 9-10; Apostol. xiv. 2)—which doubtless means only that he made a conspicuously poorer living than e.g. Polygnotos (cf. Halliwell, LCM 7 (1982) 153)—so that the more substantial advantage of the new market place will be that he (like Lysistratos (855-9)) will still be miserable but ’you’ will have the best of him, for ’you’ will not. The pejorative adj. παμπόνηρος ’was specially used with contempt of the social or intellectual upstart’ (Neil on Eq. 415-16, to whose references add Eq. 1283; Ra. 921); cf. above.

855 Λυσίστρατος ..., Χολαργέων ὄνειδος (PA 9630; PAA 618290) is certainly the same man as Lysistratos ὁ σκωπτόλης ’the joker’; V. 787-8; cf. V. 1308-10), a prominent orator (fr. 205. 2 (427 BCE)) and politician (V. 1302), who the chorus at Eq. 1267-73 imply was mocked routinely in comedy and whom they associate with the ’starving’ Thoumantis (for whom, Hermipp. fr. 36). The name is very common in Athens (95 other examples in LGPN ii) and whether this Lysistratos is also to be identified with (a) the man referred to in passing at Lys. 1105; (b) the friend of the orator Andocides (And. 1. 122; = PA 9595; PAA 617770); (c) the Hermocopid (And. 1. 52-3, 67-8; = PA 9596; PAA 617775); (d) the individual charged with homicide by Philinos (Antipho 6. 36; = PAA 617720), is (despite MacDowell on V. 787) impossible to say. Cf. P. Totaro, Le seconde parabasi di Aristofane (Beiträge zum antiken Drama und seiner Rezeption, Beiheft 9: Stuttgart, 1999) 38 (on Eq. 1267). Cholargos was a city-deme of the tribe Akamantis and lay to the north-west of the city on the road to Phyle probably somewhere near the modern Kato Loria; its bouleutic quota was four (Men. Dysk. 33 with Handley ad loc.; Traill 47).

τ’ ἐν τ(ῇ) ἀγορᾷ: τ(ε) appears in place of the expected οὐδέ. It is unclear whether the copyists of R and the MS against which Γ and E were checked (a) interpreted the paradosis as τ(ε) ἐν τ(ε) ἀγορᾷ and deliberately emended to ἐν τἀγορᾷ and τ’ ἐν ἀγορᾷ, respectively; or (b) simply muddled the text in slightly different ways. That Pauson and Lysistratos are found in the Agora is perhaps intended to suggest that they hang about there hoping to latch on to someone doing his marketing so as to cadge a dinner, like the typical Middle Comic parasite (esp. Eup. fr. 172. 6-12; cf. Anaxandr. fr. 35. 7; Olson–Sens on Matro fr. 1. 8 (with further references and bibliography)). For the use of ὄνειδος, cf. Aeschin. 3. 241 ἀνθρωπος αἰσχύνη τῆς πόλεως γεγονώς (’an individual who has become the city’s shame’).

856 περιαλουργός: Lit. ’exceedingly sea-wrought’ (cf. LSJ s. περί F. IV; a hapax legomenon), in reference to the colouring of cloth with dye produced from purple shellfish (Blümner i. 233-48, esp. 234n. 2; Olson–Sens Archestratos, on Enn. SH 193. 11; Blum 25–8; cf. 319-
857-9 ῥιγῶν: ‘shivering’ (< ῥιγέω), i.e. because his clothing is inadequate (cf. Av. 712) and thus another image appropriate to Lenaia-time (cf. 845n, 875-7n.).

πλείν ἢ κτλ.: ‘a full thirty days a month’ (thus U. von Wilamowitz-Moellendorff, Kleine Schriften III (Berlin, 1969) 208-9; cf. Dover on Ra. 18).

860 An anonymous man, accompanied by a mute slave and at least two pipers, enters from a wing and sets down the load he is carrying (below). A visit by a Boiotian is expected after the appearance of the Meg. (720-2n.) and the stranger’s identity is quickly confirmed by his accent, the oath he offers (860), the fact that he has brought pennyroyal (861 with n.), the name of his slave (861 with n.), and—last and most obviously, for the benefit of anyone in the audience who has not yet grasped the point—his repeated observation that the pipers have followed him all the way from Thebes (862, 868); cf. Olson (1992) 312–13; Unlike the Meg., who appears to be a simple man interested only in getting something for his Daughters and himself to eat, the Boi. is a professional trader in search of a profit (esp. 895-900, 906). For connections between this scene and the story of Herakles and the Kerkopes, Introduction, Section IV.D. At 874-6, 878–80, the Boi. offers an extended catalogue of the goods he has brought to trade. The pennyroyal and

lampwicks (cf. 916–22 with nn.)—and thus most likely all the plants and plant-products mentioned in 874, none of which would have been particularly difficult or expensive to obtain—are certainly visible. Of all the other things the Boi. claims to have, however, only the eel is explicitly put on display and then only after it has been extracted from a container (cf. 880n., 884 with n.). The obvious conclusion is that the rest of the Boi.’s merchandise remains out of sight in his bag(s) or basket(s), which is to say that the choregos is spared the expense of buying so many exotic birds and animals. The Boi. and his slave seem to work together carrying his merchandise (also 953–4), and although they might simply have one large sack apiece or each man might have his own carrying-yoke (ἀνάφορον (Ra. 8; Ec. 833; fr. 571; Phryn. PS, p 15. 9-10) or ἄσιλλα (‘Simon.’ FGE 853; Alciphr. i. 1. 4 (Hemsterhuys))), the need to carry Nikarchos off at the end of the scene makes it much more likely that each supports one end of a single carrying-pole from which all their trade-goods are suspended. For Ar.’s use of the Boiotian dialect, Introduction, section VI.B.

ἵττω Ἡρακλῆς: ‘May Herakle know!’, i.e. ‘As Herakles is my witness!’. ἵττω (in the form ἴττω; cf. Colvin 168) is used in a similar fashion in Homer (e.g. Il. 7. 411; Od. 5. 184) and tragedy (e.g. S. Ant. 184; E. Ion 1478; Ph. 1677) but not in colloquial Attic, where using ἵττω in an oath is treated as a marker of Boiotian dialect; cf. 911 with n. For the synizesis, 319–20n. Although Herakles is closely associated with the Argolid and his cult may have
originated there, his birthplace is Thebes already in Homer (Il. 14. 323–4; 19. 98–9) and Hesiod (Th. 530) and, his cult was important in Boiotia (Schachter ii. 1–36), hence the oath by him.

ἔκαμον ... κακῶς: 167–8n., 734n.

tάν τύλαν: A τύλη is a 'pillow, cushion' (e.g. Eup. fr. 170; Sapph. fr. 46. 2; S. fr. 468 with Pearson ad loc.) and so, by a simple extension of the idea, a 'callus' (cf. X. Eq. 6. 9; Theoc. 16. 32; Hsch. τ 1625), here on the Boi.'s shoulder. Cf. 954; Rutherford 256–7.


ἀτρέμας: 'without shaking', i.e. 'gently', the plant being allegedly quite delicate (869). Cf. Sandbach on Men. Dysk. 534.

Ἰσμηνία: Cf. 243n., 954 with n. For the rough breathing, Mastronarde on E. Ph. 101. The Boi.'s slave—like e.g. the previously anonymous Theban wife at Lys. 697; Antigone's sister; a 4th-c. Theban factional leader (Koumanoudes # 1006; e.g. Pl. Men. 90a); and a famous 4th-c. pipe-player (Koumanoudes # 1008; Plu. Per. 1. 5 with Stadter ad loc.)—is called after the Hismenos, one of Thebes' two rivers (really torrent-streams), the other being the Dirke (e.g. A. Th. 273; E. Ba. 5; Paus. ix. 10. 2). Over the course of the next few lines Hismenias unties the Boi.'s trade-goods from the carrying-pole, which is accordingly free to take Nikarchos back to Thebes at 953–4 (cf. 929–51n.).

862–3 ύμες = Attic ύμεῖς (Colvin 194).

Θείβαθεν = Attic Θήβαθεν (Rt.; cf. Colvin 141). Ar. appears to use Boiotian ει in this scene only (1) in forms of the proper name 'Thebes' (also 868, 911; an obvious point at which to imitate the dialect spoken in the place); (2) in the word νεί (867, 905) = Attic νή (probably connected with the repeated use of 'local' oaths to mark nationality (cf. 860, 905)); and (3) at points where Boiotian ει is not equivalent to Attic η (863 φυσεῖτε, 914 ἀδικείμενος); cf. Colvin 142–3. For the Theban pipers, 15–16n.; Plu. Alc. 2. 5; Pel. 19. 1; Polyæn. 1. 10: Juba FGrH 275 F 82: Max. Tyr. xvii. Ila/b.

τοῖς ὀστίνοις (sc. αὐλοῖς) φυσεῖτε: For the vb., see above and below. The αὐλός ('pipe') had a cylindrical bore (like the modern clarinet) and most likely a double reed (like the modern oboe; for pipe-reeds, Thphr. HP iv. 11. 2–9; Str. 9. 411); two were generally played...
at once with the assistance of a halter or φορβειά‎ (e.g. V. 582), hence the pl. The main pipe could be made not only of bone (cf. Hdt. iv. 2. 1; Juba FGrH 275 F 82) but of reed, ivory, wood, or metal. Cf. West, AGM 81–107, esp. 86, 97–8. Bergler (followed by van Leeuwen) thought the reference was to inflating a bagpipe-sack by blowing air in through the aperture provided by the anus of the animal—in this case, supposedly, a dog (cf. below)—whose skin it was made of, but the earliest firm evidence for the bagpipe is late Hellenistic. (The nature of the pipes in question at Lys. 1242–5 is unclear, but Hdt. iv. 2 (cited by Henderson in support of the translation 'bagpipe') is irrelevant.) Cf. West, AGM 107–9, pl. 28.

τὸν πρωκτὸν κυνός is most naturally taken as the title of a song the Boi. is requesting (cf. 978; perhaps a parody of a well-known first line or title), but 867–9 leaves little doubt that he dislikes the pipers' music (van Leeuwen's thesis, that this is a false front put on by the Boi. only after he realizes that Dik. is offended by the noise, requires a depth of characterization not otherwise apparent in the scene) and elsewhere in Ar. the simplex φυσάω ('blow') is never used in a complimentary way of pipe-playing (cf. 868; Pax 954; Av. 859). The Boi.'s nominal request for a tune must therefore really be an insult intended to quiet the pipers, who have been following him for miles and damaging his wares (868–9). At Ec. 255, Praxagora announces that, if the bleary-eyed Neokleides provokes her, she will tell him 'to look up the arsehole of a dog', which Σ explains as an allusion to a thing children said to people with bad vision, 'Look up the arseholes of a dog and three foxes!' (i.e. 'and you'll see just as much as you do now'? (thus Sommerstein ad loc.), while at the end of Lucian's Ass the narrator declares that he has got away safely 'not from the proverbial arsehole of a dog but from the curiosity of an ass' (Asin. 56). 'The dog's arse' is thus a dark place where an unwanted or inconvenient individual or object can be made to disappear and the

Boi. must mean something like 'For your next number, how about "Stick It Where Sun Never Shines"?'

864 Dik. emerges from his house, probably still armed with his whip (832–3n.), and scatters the pipers, who flee into the wing from which they came. For a similarly hostile reaction to an intrusive piper, Av. 859–61.

παῦ(e): The act. form of the pres. imper. is regular in the sense 'Stop [that]! Cut [it] out!' (e.g. Eq. 821; V. 1194; Pax 648; Ra. 843); pl. παῦετε seems never to occur in this sense.

ἐς κόρακας: Lit. 'to the ravens!' (92–3n.), i.e. 'Goddamn it!' (e.g. Nu. 646; V. 852, 982; Av. 889 παῦ' ἐς κόρακας*).

οἱ σφῆκες: 'wasps' or 'hornets'; notoriously nasty—and from an ecologically unenlightened point of view utterly worthless—creatures (e.g. V. 223–7, 1102–5; Lys. 475; H. II. 16. 259–65;
[Pl.] Eryx. 392b–c), whose occasional attempts to transfer their nest to a new place (Thphr. Sign. 47; Arat. 1064–7; Liv. xxxv. 9. 4) require vigorous resistance (V. 457–9, 1078–80; E. Cyc. 475; Lyc. 181–2). Cf. Davies and Kithirithambey 75–9; Beavis 187–95. For the comparison of the noise produced by the pipers to the drone of wasps, cf. Th. 1176 (βόμβος used of the sound produced by pipes); βόμβυξ (a type of pipe at A. fr. 57. 3; Arist. Aud. 800b25; the lowest note produced by a pipe at Arist. Metaph. 1093b3); σφηκισμός (a style of piping at Hsch. σ 2886).

οὐκ ἀπὸ τῶν θυρῶν;: Sc. ἄπιτε (cf. Eq. 728); for the ellipse, e.g. Nu. 871; Ra. 1279; S. OT 430: Pl. Phdr. 227a.

865-6 προσέπτονθ'.: Tragedy (generally without dissent among the MSS) uses ἐπτάμην as the aor. of πέτομαι (e.g. S. Ai. 693; E. Med. 1; Hipp. 760; [A.] PV 115; πτέσθαι (πτάσθαι Elmsley) at S. OT 17 has a Homeric precedent (Jebb on S. Ai. 282–3)), whereas the MSS of Ar. and Plato occasionally offer forms of ἐπτόμην instead (e.g. Av. 35; Pl. Phdr. 249d). Dawes accordingly proposed προσέπτονθ' here as most likely the colloquial form of the vb. As we have no way of knowing exactly when the forms in -ο- came into use (the MSS are of no assistance on this point) and as the two forms may have coexisted for many years, it is impossible to say what Ar. wrote and I retain the paradosis. Cf. Beobachtungen 98n. 1; Dunbar on Av. 48.

οἱ κακῶς ἀπολούμενοι: 'these god-damned ...' (778–9n.).

Χαιριδῆς: 'offspring of Chairis' (for whom, 15–16n.); for the ending, 526 with n. For the formation, cf. ἀλωπεκιδεύς (Pax 1067), γαλιδεύς (Cratin. fr. 291), κορωνιδεύς (Cratin. fr. 190), πελαργιδεύς (Av. 1356); Ar. Byz. frr. 210–19.

βομβαύλιοι: A pun on βομβύλιος ('bumblebee vel sim.; cf. V. 107–8 (confounded with the honeybee); Arist. HA 629b29–31; Gil Fernandez 132–3; Davies and Kithirithambey 73; Beavis 197–8) and αὐλός ('pipe').

867-8 νεί (also 905) = Attic νῇ (Colvin 141).

τὸν Ἰόλαον: Herakles' nephew and charioteer (e.g. Hes. Sc. 323–4; fr. 230; Pl. i. i. 16–17; for the Thebans' reputation for chariotry, Bond on E. HF 467), famous especially for his assistance in the fight against the Hydra (e.g. Hes. Th).
ἐπεχαρίττω: Aor. mid. indic. 2nd-person sing. < = ἐπιχαρίζομαι, 'you did me a favour'; cf. 884. α must have had ἐπιχαρίττω (R), an easy corruption of a puzzling form, which the β-scribe attempted to convert into an adv. (ἐπιχαρίττως; cf. B at 884); the addition of ἄν in τAld represents a clumsy Triklinian attempt to mend the metre.

ὦ ξένε: Unlike the Meg. (748–9), the Boi. seems not to know Dik.'s name. For Elmsley's Θείβαθε (in place of α's Θείβαθι; 'corrected' by Triklinios to Attic Θήβαθι), Dover, G&G 300.

φυσάντες: 862–3n.

869 B's τάνθεια (τάνθεα Rac) is a conjecture designed to mend the metre but seems likely to be right, although the form is difficult to explain (Colvin 158). Triklinios ventured καὶ τάνθεα.

τάς γλάχωνος: 861n.

ἀπέκιξαν: Glossed ἀπετίναξαν ('they shook off') by ΣR and ἀποπεσεῖν ἐποίησαν ('they caused to fall off') by Hsch. α 5925 (both clearly guesses, although not unreasonable ones), and apparently a compound of κίκω, which seems to mean 'take' vel sim. at Simias AP xv. 27. 4 (cf. Hsch. κ 2760 κίξατο· εὗρεν. ἔλαβεν. ἤνεγκεν).

χαμαί: 341–2n.

870-1 πρίασο = Attic πρίω (cf. 34–5; Colvin 218).

τών: Equivalent to Attic ᾠν (Colvin 225–7) and thus (via attraction of the rel. pron.) to [τούτων] ἂ. Given ἰώγα (= Attic ἔγωγε; cf. Colvin 163, 188) in 898, Elmsley's ἰώ is clearly preferable to d's ἐγώ (a superlinear dialect gloss that ousted the unfamiliar word below it).

τών ὀρταλίχων: ὀρτάλιχος (dimin. of ὀρταλίς ('bird'); cf. 954n.) usually means 'nestling' (A. Ag. 54 with Fraenkel ad loc.; Theoc. 13. 12; Ar. Byz. fr. 207; Arch. AP ix. 346. 3; Agath. AP v. 292. 4; ix. 766. 2; cf. Eq. 1344 with Σver20M. S. fr. 793. 3 ('kid')) but is identified at Stratf. fr. 49. 4 (corrupt and not necessarily a reliable guide to the exact local sense of the word in any case) as Boiotian for 'chicken' (άλεκτρυών; cf. Nic. Al. 165, 294; Hsch. o 1335 (where κρεμάστραι must be literally 'roosters'); Poll. x. 156; ΣR Nu. 226). Here the word seems to function as a generic term for 'bird' (cf. 875–7). If the first thing the Boi. claims to have brought is 'birds' (above), the second thing ought to be 'beasts' (cf. 878–9), but rather than τετραπόδων ('four-footed creatures' (e.g. Nu. 659)) he says τετραπτερυλλίδων (a hapax legomenon but certainly 'four-winged creatures'; cf. 1082 (also obscure)). If the Boi. talked like anyone else, this would have to be a reference to locusts or the like, which is technically possible (1115–16n.) but out of place as part of a summary description of a collection of imported delicacies. Instead, the word must be intended as another bit of
comically odd Boiotian vocabulary (cf. 912–14n.; Stratt. fr. 49; perhaps an Aristophanic coinage), the meaning of which is none the less obvious from context.

872–96 do not advance the action but are an amusing digression, in the course of which the Boi. offers an over-the-top catalogue of the goods he has brought (873–6, 878–80) and he and Dik. wax paratragic about the eel (881–94 with nn.). At 897, therefore, Dik. asks a question that essentially requires the visitor to repeat the offer made in 870–1.

872–3 Dik. (who has been busy driving the pipers away (864n.)) notices the Boi. for the first time.

κολλικοφάγε Βοιωτίδιον: A κόλλιξ is a baked barley-loaf of some sort; associated with Thessaly at Ephipp. fr. 1; Archestr. fr. 5. 11–13 (cf. Olson–Sens ad loc.), and also mentioned at Nicopho fr. 6. 2; Hippon. fr. 36. 6. Boiotians are routinely characterized in comedy as gluttons (e.g. Eub. frr. 11; 33; 38; 52. 1–4; 66; Alex. fr. 239 with Arnott ad loc.; Demonic. fr. 1. 1–2; Diph. fr. 22), which may be part of the point (cf. 878n.). The antepenult of Βοιωτίδιον is long, as in e.g. οἰκίδιον (Nu. 92) and δικαστηρίδιον (V. 803).

ὁσ’ ἐστὶν κτλ.: Boiotia (unlike Attika) was exceedingly well watered (cf. Str. 9. 406–8), as the items listed in 874–5, 878–80 make clear. For a similar (if briefer) catalogue of Boiotian goods also culminating in Kopaic eels, Pax 1003–5. For the Boi.'s trading strategy, 897–903 with 900n.

ὁσ(α) … ἁπλῶς: 'absolutely everything that ...', as at V. 538 (cf. Hermipp. fr. 63. 3; Diph. fr. 87. 5). Fraenkel, RFIC 97 (1969) 272, suggests instead placing a half-stop after Βοιωτοῖς and translating ἁπλῶς 'simplicemente, summariamente', the joke being that the catalogue that follows is anything but simple or summary.

874 Plants and simple products manufactured directly from plants, a category of goods not mentioned by the Boi. in his offer in 870–1 but implicit in his repeated reference to his pennyroyal (861, 869).

ὁρίγανον: Probably common marjoram (Origanum vulgare), which appears routinely in catalogues of kitchen supplies and the like (e.g. fr. 128. 2; Antiph. fr. 140. 2). Cf. Andrews, CP 56 (1961) 73–82; Arnott on Alex. fr. 132. 7; Olson–Sens on Archestr. fr. 36. 6.

ψιάθως: (Mats woven of rushes or reeds (both of which must have been abundant in Boiotia’s lakes, marshes, and streams) or the like (cf. Thphr. HP iv. 8. 4 (papyrus stalks); ix. 4. 4 (palm fronds)) and most often used to lie down on to drink (Ra. 567; Arist. HA 559b2–4) or...
sleep (cf. Lys. 921–5; Philem. fr. 26. 1). Given the survival of ἕχων ἀειλούρως in d at 879,
there can be little doubt that Bentley was right to restore -ως as the masc. acc. pl. ending
throughout 874–6 in place of the Atticizing paradosis -ους; cf. Elliott on 880.

θρυαλλίδας: 'lampwicks' (826n.; cf. 916–22), as the use of the pl. (contrast ὄργανον
γλάχω) makes clear.

875–7 Six birds (cf. 871), all but the second associated with fresh water (cf. 872–3n.).

νάσσας: 'ducks' (also in catalogues of food and the like at Anaxandr. fr. 42. 64; Antiph. frs.
273. 1; 295. 2; Nicostr. Com. fr. 4. 3; Mnesim. fr. 4. 48; Matro fr. 1. 95; in a list of Boiotian
imports into Attika at Pax 1004). The term is used of any of a number of species seasonally
indigenous to Greece; cf. Thompson, Birds 205–6; Dunbar

κολοιώς: 'jackdaws' (Corvus monedula; cf. Thompson, Birds 155–8; Crows 73–6), which
were sometimes kept as pets (V. 129–30; Thphr. Char. 21. 6; cf. Av. 1–18) but are nowhere
else mentioned as food and are not normally thought of as water-birds (although cf.
Thompson, Birds 158).

ἀταγᾶς: 'black francolins' (Francolinus francolinus), whose 'favourite habitats are marshy
places, river-banks and partly dry river-beds' (Dunbar on Av. 249; cf. V. 257; Thompson,
Birds 59–61). For the bird's status as a delicacy, fr. 448 with K–A ad loc.; Phoenicid. fr. 2. 4–5;
Hippon. fr. 37. 1. For the ending in -ᾶς, Björck 63, 272.

φαλαρίδας: 'coots' (Fulica atra; cf. Thompson, Birds 298; Dunbar on Av. 565–6), which
Aristotle notes are found 'around rivers and marshes' (HA 593b15–17). For eating coots,
Kleomenes of Naukratis ap. Ath. 9. 393c.

τροχίλως: Obscure but probably a plover or the like; cf. Pax 1004 (in a list of Boiotian
delicacies imported into Athens); Thompson, Birds 287–9, esp. 289; Dunbar on Av. 79.

κολύμβως: Perhaps the Little Grebe or Dabchick; cf. Arist. HA 593b15–17; Alex. Mynd. ap.
Ath. 9. 395d; Thompson, Birds 158; Dunbar on Av. 304.

ὡσπερεὶ χειμών … / ὀρνιθίας: A punning reference to the 'bird-winds' (ὄρνιθια), which
began to blow around the middle of March, apparently from the north (Arist. Meteor. 362a22–
31; cf. [Arist.] Mu. 395a3–5), although the name suggests a south wind that brings migratory
birds back from North Africa. In either case, another detail appropriate to Lenaia-time,
as a sign of the anticipated end of winter; cf. 845n., 857–9n. For the image of the storm (uncharacteristically positive), Arnott on Alex. fr. 47. 4. Names of winds frequently end in -ίας (e.g. ἀπαρκτίας, Ἑλλησποντίας, ἔτησιας, Θρασκίας, καικίας, Ολυμπίας, Στρυμονίας, Φοινικίας; cf. Eq. 437 συκοφαντίας).

ἄρα denotes 'surprise occasioned by enlightenment' (GP 35); cf. 901.

878 καὶ μάν: 247–9n.

χάνας: 'geese' (Thompson, Birds 325–30; Dunbar on Av. 704–7); a final item in the Boi.'s long list of birds (cf. 875–7), after which he moves on to other—mostly four-footed (cf. 871 with n.)—creatures. Geese appear in banquet catalogues and the like at Antiph. fr. 295. 2; Anaxandr. fr. 42. 64; Mnesim. fr. 4. 47; cf. Archestr. fr. 58; and in a list of delicacies imported into Athens from Boiotia at Pax 1004.

λαγώς: 'hares', whose meat is frequently included in banquet catalogues and the like and characterized as a delicacy (520–2n., 1105–6), but whose pelts were doubtless also valued (cf. below).

ἀλώπεκας: Diphilos of Siphnos ap. Ath. 8. 356c refers to the taste of fox-meat, but nothing else suggests that foxes—or any of the other animals listed in 879–80 except eels—were commonly eaten or regarded as a delicacy. Either the joke is that (a) despite the Boi.'s apparent enthusiasm, some of the creatures he has brought are revoltingly inedible, demonstrating the incurable gluttony of the Thebans (cf. 872–3n.), in which case there may be considerable stage-business, as Dik. reacts with exaggerated delight or disgust to each item in the list; or (b) what the Boi. has brought are instead simply pelts from which hats, gloves, collars, and the like might be manufactured.

879 σκάλοπας: Apparently 'mole rats' (Talpa cacca), more commonly known as σπάλακες (e.g. Arist. de An. 425a10–11), but in any case common in Boiotia (Arist. HA 605b31–6a1); cf. Cratin. fr. 100; Keller i. 20–4; Alpers, ZPE 44 (1981) 167–8; Colvin 250. For moleskin as a luxury item, Plin. Nat. 8. 226.

ἐχίνως: 'hedgehogs' (Keller i. 17–20). For hunting hedgehogs for their spines (and thus their pelts), Plin. Nat. 8. 133–4.

πικτίδας: Obscure but presumably another animal with an attractive or exotic coat; the traditional translation 'badgers' is only a guess. LSJ Supplement s. πυκτίς implicitly endorses adopting the reading in EB and offers the unlikely suggestion that the word be taken as an 'example of πυκτίς (A)—I. 'picture'; II. 'parchment codex'—'inserted for word-play with following ἴκτιδας', although πυκτίς (A) is not attested before the 1st c. CE and makes no sense (even as comic relief) in the Boi.'s catalogue, and although the jingle πικτίδας / ἴκτιδας exists in any case. For further discussion, Morenilla-Talens, Glotta 64 (1986) 216–21; Hansen, Philologus 134 (1990) 158–9.

880 d's ἴκτιδας / ἴκτιδας ἐνύδρους ('aquatic martens') is metrically deficient, and although Brunck's ἴκτιδας ἐνύδρως scans and the ending seems to be correct (874n.), the second in ἴκτις is nowhere certainly long in any dialect and is guaranteed short at Nic. Th. 196. With all recent editors, I print Elmsley's ἴκτιδας ἐνύδριας ('martens [and] otters'), which for consistency's sake would seem in turn to require Blaydes's ἐγχέλιας (cf. ΣΕ 889 Ἀττικῶς τὴν ἐγχέλιν, Βοιωτοὶ ἐγχέλιν, implying familiarity with the Boiotian form of the word and thus arguably—although far from necessarily—its presence in the text here) for d's ἐγχέλεις. Cf. Colvin 186–7. Neither ἐνύδρους nor ἐγχέλεις is easy to explain on straightforward palaeographic grounds and these must instead be superlinear glosses (the first confused) that have driven out the obscure word or form below them.


ἐνύδριας: Similar to but different from beavers (cf. Hdt. iv. 109. 2, where they are hunted for their testicles as well as their skins) and thus perhaps 'otters'; cf. Arist. HA 594b28–5a4; Keller i. 172–3.

ἐγχέλιας Κωπαΐδας: Eels from Lake Kopais are routinely referred to as a delicacy by 5th- and 4th-c. authors (e.g. Pax 1005 (the culmination of a list of Boiotian dainties imported into Athens); Lys. 35–6; Stratt. fr.

45. 3–4; Antiph. frr. 191. 1; 216. 2; Eub. fr. 36. 3; Ephipp. fr. 15. 6–7; Archestr. fr. 10. 5–7 with Olson–Sens on vv. 1–2, 6 (with additional primary references)). At Pax 1005 Kopaic eels are brought to market in σπυρίδες ('transport-baskets'), as presumably here; cf. 860n.

881–94 are full of tragic parody (883, 893–4) and paratragic language (Rau 144–7) and contain relatively few resolutions (only 881, 884, 887 (a proper name), 890). For the confusion of sexual and gastronomic desire, cf. Pax 885–93; Ra. 55–65.
For similarly extravagant praise of eels, Antiph. fr. 145; Anaxandr. fr. 40. 5–6; Philetaer. fr. 13; Archestr. fr. 10.

τέμαχος ('slice, slab'; cognate with τέμνω) is properly used only of fish (e.g. Nu. 339; Axionic. fr. 6. 14; Antiph. fr. 221. 6; Amphis fr. 35. 2–3; Archestr. fr. 38. 5 with Olson–Sens ad loc.), whereas τόμος ('piece, cut') is correct for meat, cakes, vegetables, and the like (e.g. Eq. 1179, 1190; Pherecr. fr. 113. 8; Telecl. fr. 1. 14; Alex. fr. 92; cf. 1040–1n.); cf. 1100; Pl. 894; Phryn. Ecl. 12. For τεμάχη of eels, Stratt. fr. 45. 3; Pherecr. fr. 50. 2–3.

For δός μοι + infin. ('grant that I may ...'), cf. Pax 709; Lys. 923; Ra. 755; S. Ai. 538 δός μοι προσειπεῖν αὐτόν ἐμφανῇ τ' ἰδεῖν ('grant that I may address him and see him face-to-face'); E. Med. 1402–3; Hec. 540–1; IA 471.

προσειπεῖν: 266–70n.

Identified by ΣΕΓ as a parody of A. fr. 174 (from The Judgment of the Arms) δέσποινα πεντήκοντα Νηρῆων κορᾶν (vel κορῶν? (cf. Colvin 150); 'Mistress of fifty daughters of Nereus'; addressed to Thetis, who is called forth from the sea to help decide who will receive the dead Achilleus' armour). For the eel as a beautiful young woman, cf. Pax 1009–14; Lys. 701–2; Eub. fr. 34; 36. 2–4; 64; Matro fr. 1. 38–9. For Kopaic eels, 880n. Unlike at Lys. 86, where πρέσβειρα (used by a Spartan of a Boiotian) appears to function as the fem. equivalent of πρεσβευτής (although with word-play on νεᾶνις in 85), the point is simply that the eldest of fifty eels is likely also to be the biggest, and the bigger the eel, the better (e.g. Antiph. fr. 104. 3; Archestr. fr. 10. 6–7; Matro fr. 1. 40–5). Poetic vocabulary; elsewhere at h.Ven. 32; E. IT 963 (where the sense is ambiguous); anon. SH 953. 9; Opp. H. 2. 665; cf. Colvin 146.

Cf. Av. 666 (to Prokne, and also sexually highly charged, as the lines that follow make clear) ἔκβαινε καὶ σαυτὴν ἐπιδείκνυ τοῖς ξένοις ('Come out and show yourself to our guests!'). ας τῶδε is best taken 'hence', i.e. 'from this [basket]' (KG ii. 306). What is really wanted is a word that means 'hither' and Bergk's τὐίδε (Bechtel i. 292; West on Hes. Op. 635) ought perhaps to be considered, with the paradosis to be explained as a scribe's clumsy attempt to eliminate an obscure Boiotian form by converting it into something that could be taken with τῷ ξένῳ. (ἐ)πιχάριτται (R; β had (ἐ)πιχαρίττα vel sim., which ΣΕΓ takes as adverbial) = Attic ἐπιχάρισαι (aor. mid. imper.; for -ττ-, cf. Sapph. fr. 27. 7

χάρισσαι; Colvin 168), 'make yourself pleasant', i.e. 'grant your favours to', with strong sexual overtones (cf. Eq. 517; Ec. 629; Theopomp. Com. fr. 30; Alex. fr. 170; Pl. Phdr. 227c; MM §§ 250–1), as if the Boi. were a pimp rather than an itinerant trader in exotic flora and fauna. The Boi. reaches into (one of?) the transport-basket(s?) he and his slave brought
on stage (860n.; cf. 880n.) and extracts a large eel, which he holds up for Dik’s (and the audience’s) inspection and which (if real) is doubtless put to use after the performance as part of the meal provided the actors and the chorus by the choregos (cf. 886, 1154–5n.).

885-94 A parody of a tragic recognition/reunion-scene (e.g. A. Ch. 235–45; S. El. 1221–35; E. Hel. 625–35); cf. Pax 582–600. Somewhere in the course of these lines (most likely either at 885 or between 888 and 889, where the hero probably stops talking for a moment, as his slaves emerge from the house and set up the cooking equipment), Dik. takes the eel from the Boi.

885–7 Addressed to the eel.

φιλτάτη and ποθουμένη are picked up, in chiastic order, in ποθεινή and φίλη. For πόθος as a longing for that which is absent, 33n.

πάλαι: 576–7n.

ποθεινή ... τρυγῳδικοῖς χοροῖς: 497–9n., 884n., 1154–5n.

φίλη δὲ Μορύχῳ: Morychos (PA 10421; PAA 658855; TrGF 30) is referred to as a glutton—and in particular a partisan of Boiotian eels—at Pax 1008–9 (cf. Telecl. fr. 12 (obscure)) and as someone accustomed to a life of tremendous luxury at V. 506; Pl. Com. fr. 114 (cf. ΣΕΡ, 61; V. 1142 (obscure)); the speech by Lysias reported at the beginning of Plato's Phaedrus took place in his house near the Olympieion (Phdr. 227b). He must have been wealthy and well known, but nothing else can he said of him except that ΣΕΡ 61 (drawing on what sources, we do not know) implies that he went at some point as an ambassador to Persia, while ΣΕΡετ claims that he was a tragic poet but is probably confused (cf. ΣΕΡ Pax 1008 (where the reference is actually to Melanthios); Halliwell, CQ NS 34 (1984) 85).

887–8 δμῶες κτλ.: Addressed to the house, from which several mute slaves rapidly emerge, carrying the articles Dik. requests. δμῶς is high poetic vocabulary (e.g. H. Il. 19. 333; Od. 1. 348; Hes. fr. 272. 4; Thgn. 302; Critias fr. B 6. 12; S. Ant. 578; E. Med. 1139; Hipp. 1084; Philox. Leuc. PMG 836(b). 40); elsewhere in comedy only at 1174 (also paratragic).

τὴν ἐσχάραν ... καὶ τὴν ῥιπίδα: ‘my brazier and my fan’. An ἐσχάρα is a shallow, portable coal-pan or brazier, generally made of terracotta and used for broiling or grilling; cf. V. 938; fr. 7 (both catalogues of kitchen equipment); Stratt. fr. 58. 2; Phryn. PS, p. 70. 24–5 = AB, p. 40. 15; Amyx 229–31 and pl. 49c; Sparkes (1962) 129; Chadwick 112–13. For the ῥιπίς, 667–9n. Although Dik. calls here for his cooking equipment to be brought outside and his slaves immediately appear (cf. 889), doubtless bearing the items requested, at 893–4 he orders that the eel be taken into the house. Van Leeuwen offers a
psychologizing explanation, arguing that the hero initially plans to cook his purchase in full public view but changes his mind when he realizes that other people may try to get hold of some of it (cf. Pax 950–5). There is no hint of this in the text and more likely the poet has his hero order that the brazier be brought out now in order that a fire can be kindled in it for the cooking scene that begins at 1003 (esp. 1040–1, 1047). The eel will presumably serve other, extradramatic purposes (884n.) and is therefore taken off at 894; if a naturalistic explanation for this need be sought, one can simply assume that it must be gutted and cleaned before cooking. One slave exits with the eel at 894 and (depending on how many enter here) at least one remains on stage to assist in packing up Nikarchos (926 with n.);

889–92 παίδες ... τέκν(α): παῖς (primarily an age term) is used routinely to mean 'slave' (e.g. 395, 1003), but τέκνον (primarily a kinship term) never is; cf. Dickey 65–72, esp. 70–1 (without reference to this passage). 889–95 must therefore be addressed to several children (presumably played by the same supernumerary actors who play the Meg.'s Daughters at 729–835), who appear on stage along with the slaves who bring out the cooking equipment and exit with the eel at 894. These verses are perhaps a parody of a specific tragic scene, in which a group of children gather joyfully about a beloved friend who has appeared at their house after a long absence.

ἐγχελυν: Para prosdokian for παρθένον ('unmarried girl') vel sim. and therefore reserved for the end of the line; cf. 894, 909, 950, 985.

έκτω ... ἔτει: 266–70n.

μόλις: 'barely', i.e. 'with considerable difficulty', as regularly in Ar. (e.g. 952; Nu. 1363; V. 718; Lys. 328; Pl. 492); to be taken with ἥκουσαν (cf. Arnott on Alex. fr. 125. 1–2).

ποθουμένην: Concessive; 'although longed for'.

ἄνθρακας κτλ.: Superficially the idea is that Dik.'s children will be given a gift to celebrate the stranger's arrival ('for her sake'), but the real point is that they will need charcoal for a tire (cf. 888) over which their father can cook her and the rest of his dinner.

893–4 ἀλλ' ἔκφερ' αὐτήν: Cf. 887–8n. Borthwick, Mnemosyne iv. 20 (1967) 411–12, convincingly defends R's ἔκφερ' (the lectio difficilior; ἔσφερ' act) as funerary language (cf. what follows) and perhaps as a specific reference to E. Alc. 609–10 ὑμεῖς δὲ τὴν θανούσαν, ὡς νομίζεται, / προσεύπατ' ἐξιοῦσαν ὁδόν ('and you, as is considered proper, address the dead woman as she goes off on this final journey!').

μηδὲ γὰρ κτλ.: is a parody of E. Alc. 367–8 μηδὲ γὰρ θανών ποτε / σοῦ χωρίς εἰν τῆς μόνης πιστῆς ἐμοί ('Not even when I am dead may I be apart from you, who have alone
proved worthy of my trust!). Ar. also quotes or echoes Alc. at Eq. 1251–2 ~ Alc. 181–2; Nu. 1415 ~ Alc. 691; Av. 1244 ~ Alc. 675; Th. 194 = Alc. 691.

**Εὔτετευτλανωμένης:** Like ἔγχελυν in 889, a surprise and therefore reserved for the end of the line. Eel was regularly served wrapped in beet-greens (or perhaps shaved beet-root); cf. Pax 1014; Phercr. fr. 113. 12; Eub. fr. 34. 1; 36. 3–4. έντετευτλανώ (a hapax legomenon) seems an impossible formation from τεῦτλον or τεύτλιον, hence Blaydes’s έντετευτλωμένης (not attested elsewhere), but Taillardat, in Recueil Plassart (Paris, 1976) 171–4, plausibly defends the word as constructed on analogy with στεγανόω or σπαργανόω (of a culinary wrapping at Sotad. Com. fr. 1. 28). Dik. hands the eel to the children (889–92n.), who carry it into the house; cf. 887–8n.

895 **τιμά:** 830–1n.

**πᾶ:** 784–5n.

896 A bit of very sharp dealing, although the Boi. registers no objection.

**άγοράς τέλος:** A reference to the special tax (τέλος) paid by vendors in the Agora, apparently at a higher rate for non-Athenians (D. 57. 34). Athens had a sales tax (ἐπώνιον) assessed in the case of public sales, at least, at the rate of one obol on sales of 1 to 29 obols; three obols on sales of 5 to 50 drachmas; one drachma on sales of 50 to 100 drachmas; and so forth (Pritchett, Hesperia 22 (1953) 226–30), but (1) it is impossible to believe that every one-obol transaction in the Agora was taxed at 100% (or that if it was, many people would have paid it); and (2) were this tax in question, Dik. rather than the Boi. would have to pay it. For other (mostly passing and obscure) references to market and sales taxes, V. 659; X. Vect. 4. 49; Arist. Oec. 1345⁵b 28–31, 1346⁴a 1–2, 7–8. δι’ before άγοράς in p is a marginal indication of change of speaker mistaken for part of the text.

**που** (’I suppose’) is used ’ironically, with assumed diffidence, by a speaker who is quite sure of his ground’ (GP 491).

897 872–96n.

**πωλεῖς:** 623–5n.

**τῶν δὲ τῶν ἄλλων:** i.e. everything else listed in 873–5, 878–80.

**λέγει:** 811–12+ n.

898–9 **ιώγα:** 870–1n.; sc. πωλῶ.
ταύτα is an Attic form; Boiotian would have οὕτα (metrically impossible). Cf. Colvin 198.

φέρε: 541–2n. Either R's ἐντεῦθεν or β's ἐνθένδ' would do metrically, but in Ar. the former either marks logical or temporal consequence (e.g. 528, 530, 535) or means 'from this point' (e.g. Pax 504; Av. 11; Lys. 429), whereas the latter often has the more general sense 'from this place, from here' (e.g. Pax 626; Lys. 1011; Pl. 434), which is wanted in this verse.

ἐκεῖσ': To Boiotia.

ἀξεῖς: 738–9n. Although ἰὼν is commonly used with other verbal forms to mean 'go and ...' (e.g. Eq. 154; Ec. 671; cf. 828, 954; LSJ s.v. VII), that sense is exceedingly awkward here and the participle is better understood as loosely connected with ἐνθένδ'. ἰὼ (~ ἐγώ) preceded by a change of speaker (reported as a variant reading by ΣΕΓ, adopted thence by B, and printed by Elmsley, Mueller, Rennie, Rogers, and—in modified form—Blaydes and van Leeuwen) is unnecessary.

900 Cf. 903 (a restatement of the Boi.'s position after he rejects Dik.'s initial suggestion for things he might export from Attika). Sc. ἄξω; γ' adds 'something to the bare affirmation, which is not expressed but implied' (GP 133–4). R's ἐν Αθήνας is not classical usage (Threatte ii. 376), while β's Αθάνας requires that the prep. be supplied from what follows, which would be high style (532–4n.) and is thus problematic on an additional count. Elmsley conjectured Αθάνασι (cf. ΓΑΕΓΣΑΕ), the Boiotian equivalent of the 5th-c. Attic locative (Threatte ii. 374–5), but the elision is impossible. I print instead Αθάνασιν (for the medial caesura, e.g. 861, 899) and assume that (1) Βοιωτοῖσιν is to be taken as dat. of possession; (2) the paradosis ἐν is a corruption of -ιν under the influence of the word that follows; (3) that corruption in turn led a scribe or corrector to write Αθάνας (on the model of Βοιωτόισιν) for the now incomprehensible Αθάνας in β or its exemplar; and (4) R's ἐν Αθήνας represents an intrusive superlinear gloss that provided the standard Roman-period equivalent of the locative (Threatte ii. 376). v-ephelkustikon (like the bisyllabic ending; cf. 912–14n.) is probably not a feature of real Boiotian (Colvin 220) and appears here metri gratia. The goods the Boi. has brought are all common (and thus inexpensive) in his own country but rare in Athens, and were he behaving in an economically rational manner, he would sell or trade them to Dik. for an appropriately high price; acquire things that are common in Athens but rare (and expensive) in Boiotia to carry home, as he says in this verse (cf. 903); and take a profit at both ends. Instead, he gives up all his exotic commodities for something that is worthless in Athens (and will prove equally worthless in Boiotia; cf. 957–8) and all the profit from the transaction flows—not surprisingly—to Dik. Cf. 906–7n. For the elision of any mention of the cash-economy in favour of an exclusive focus on barter, 813–14n.
901–2 ἀφύας ... Φαληρικάς: 639–40n. ἀφύαι ('small fry') caught in the Bay of Phaleron were regarded as a local delicacy (Archestr. fr. 11. 1–4; Lynk. ap. Ath. 7. 285e; Poll. vi. 63; cf. Av. 76; fr. 521; Eub. fr. 75. 4; Sotad. Com. fr. 1. 30; Matro fr. 1. 22; Macho 36).

ἀρ(α): 'in that case' (875–7n.).

ἀξεὶς is virtually equivalent to an imper. (Goodwin § 69), 'you will no doubt be taking ...'.

κέραμον: 'pottery'; a collective sing., as at Alex. fr. 259. 3 (cf. Arnott ad loc.); Men. Sam. 290. Attic black-glaze and painted pottery (the latter much less significant in economic terms than the former) dominated the Mediterranean market in this period (Camp 135–8; for a detailed treatment of the black-glaze material, B. A. Sparkes and L. Talcott, Agora xii (2 vols.: Princeton, 1970)), but the mention of pottery also serves to set up the joke introduced in 904–5 and developed at great length in 927–45, cf. 953.

ἀλλ' ἐντ' ἐκεῖ: Thebes had a substantial pottery industry, although the material remains largely unpublished. As for Boiotian small fry, we can only guess. ἐντ(ι) = Attic εἰσι; apparently a West/North-west Greek rather than a Boiotian form (Colvin 211–12, 223).

903 Cf. 900 with n.

ἀμίν: Colvin 182–3, 192.

δ' αὖ: 'on the other hand'.

904–5 τοίνυν: 818–20n.

وحدة κέραμον ἐνδησάμενος: A seemingly odd suggestion, intended to set up 926–53. 5th-c. Athenian pots were not designed to 'nest' neatly in one another to reduce breakage during shipping (an innovation of the 2nd c. BCE), and this passage and 927–8 make it clear that export pottery was instead wrapped in straw or the like, like the Spanish pottery from the 1970s in the photographs by Vossen in S. E. van der Leeuw and A. C. Pritchard (eds.), The Many Dimensions of Pottery (Amsterdam, 1984) 381, 386, 388–9.

τῷ σιώ (= Attic τῷ θεώ): In a Theban context, Amphion and Zethos, mythical founders of Thebes (H. Od. 11. 262–5; E. Ph. 114–16; Pherecyd. FGrH 3 F 124; F. Vian, Les Origines de Thèbes: Cadmos et les Sparteis (Études et commentaires 48: Paris, 1963) 69–75); cf. E. HF 29–30 with Wilamowitz and Bond ad loc.; Ph. 606 with Mastronarde ad loc.; Antiope fr. 223. 98 Kannicht; LIMC i. 1. 718–19. For their cult in Boiotia, A. Th. 528; E. Ph. 145; Paus. ix. 16. 7; x. 32. 10–11; Schachter i. 28–9.
906–7 μέντ(οι) marks the Boi.'s response to Dik.'s latest proposal (904–5) as ironic rather than overtly enthusiastic (cf. 161–2n.). This might be part of the bargaining process (cf. 909), although he ends up taking what is offered with no attempt at further negotiation; cf. 900n.

ἄν is Atticizing; real Boiotian used κα (Colvin 241–2).

καὶ πολύ: 694–6n.

πίθακον ἀλιτρίας πολλὰς πλέων: Monkeys are used routinely as symbols of treachery and deceit (120–1; Eq. 887; V. 1290-1; Pax 1064–5 with Olson ad loc.; Th. 1133; Ra. 708, 1085–6; Eub. fr. 114. 4; cf. fr. 409; Apollod. fr. 1. 3–4; Pi. P. 2. 72–5; Keller i. 3–11; Taillardat § 406; Demont, in Thiery and Menu 457–79). ἀλιτρία ('evil, wickedness'; attested elsewhere only at S. fr. 48) and its cognates are very strong words which belong to the vocabulary of religious pollution and thus describe behaviour that poses a danger to the community as a whole; cf. Neil on Eq. 445–6; Hatch, HSCP 19 (1908) 157–65.

908–9 A man immediately identified as Nikarchos (cf. Olson (1992) 316–18, esp. n. 43) enters from a wing and walks over to where the other characters are standing; these verses cover his passage across the stage. 908 not only tells the audience who the new character is (above) but provides advance information about what will go on in the scene to come (ἔρχεται φανῶν). For καὶ μήν used to mark the entrance of a character, 1069; GP 356.

Νίκαρχος (PA 10718; PAA 709870) is otherwise unknown. The name is not particularly common (18 other examples in LGPN ii) and there must have been no doubt about who was being represented on stage, especially after the specification in 909 that the individual in question is short (cf. 929–51n.).

μικκός = Attic μικρός (Colvin 244). For exclamatory γα, 115–16n.

μάκος: 'as regards length', i.e. 'height', generally treated as a positive characteristic in a person (e.g. H. Od. 6. 229–30). For shortness bringing mockery on a man, Pax 790–1 with Olson on 782–4; Ra. 709 with Dover ad loc.; Anaxandr. fr. 35. 3; cf. Alex. fr. 248. 2 with Arnott ad loc.

ἀπαν κακόν: 'entirely bad, all bad', via assimilation of the adj. (properly ἅπας) to the gender of the substantive; cf. S. Ph. 927 with Jebb ad loc.; Theoc. 15. 148. Pace van Leeuwen, Th. 787 πᾶ τόμεν κακόν is not comparable. For the sentiment, cf. 956. A reversal of the normal claim that a thine is small (vel sim.) but good (καλόν), with the para prosdokian word reserved for the end of the line; cf. 889 with n.

910–12 ταυτὶ κτλ.: Addressed to everyone on stage.
τῶδ’ ἐμά: 'They belong to me here'; cf. 92–3n.

ίττω Δεύς: Apparently thought of as the archetypal Boiotian oath (Pl. Phd. 62a; Ep. 7 345a); cf. 860n. For the cult of Zeus in Boiotia, Schachter iii. 93–155.

ἐγώ τοίνυν κτλ.: Cf. 819–20. ἐγὼ ... ὀδি ('I here') is a pointed response to τῶδ’ ἐμά ('mine here') in 910. I print B’s φανῶ (a conjecture probably modelled on 819) in place of α’s φαίνω; cf. 818–20n., 914.

912–14 The Meg. (whose people have run afoul of Athenian informers repeatedly in the past (517–22)) recognizes immediately what is going on when the Syc. says he intends to denounce him (819–21), whereas the Boi. at least plays dumb.

tί ... κακὸν παθών: 'What's the matter with you, that ...?'; cf. 826n., 1022. Colloquial; cf. Nu. 340 with Dover on 402; V. 1; Pax 322; Av. 1044; Stevens 41.

ὁρναπετίοις: A hapax legomenon loosely constructed from ὄρνις / ὄρνεον ('bird') + πετεινός ('winged') + diminutive ending, and most likely intended as another bit of 'colourful'—if perhaps fanciful—'Boiotian vocabulary' (cf. 871 with n.; Colvin 246). For the disyllabic ending (probably literary licence rather than a dialect marker), Colvin 184–5.

πόλεμον ἤρα καὶ μάχαν: As if what Nik. said in 911–12 was not 'I intend to denounce these goods as contraband' but 'I intend to make it clear that these goods are our enemies in war'. For the expression πόλεμον αἴρομαι (lit. 'raise war'), Av. 1188–9 with Dunbar ad loc., to whose references add Pl. Com. fr. 115; E. fr. 50. 2. α (and most likely Π as well) had ἥρα (the Attic 2nd-person sing. aor. mid. indic. < αἴρω) vel sim.; whether this represents an intrusive superlinear gloss or (less likely) carelessness on the poet's part is impossible to say. ἥρα may not be the correct Boiotian form (Colvin 218) and is in any case confined to ΑΓηεας; with most editors except Sommerstein, I none the less print it faute de mieux. The high-poetic hendiadys (630-1n.) πόλεμον ... καὶ μάχαν ('war and battle') stands in direct stylistic contrast with the (supposed) dialect word with which the line begins.

ἀδικείμενος: An athematic conjugation equivalent to Attic ἀδικεύμενος; cf. 862–3n.; Colvin 219–20. τί ἡδικημένος would produce an unparalleled split anapaest (White § 121. ii) and the pres. has a sense approaching the pf. in any case (313–14n.).

915–16 ἐγὼ φράσω σοι: * at Eq. 1211; Th. 189.

tῶν περιεστώτων: i.e.
Dik. and the other characters on stage, along with the chorus, but also and more importantly the audience in the Theatre. The mention of 'those standing about' is appropriate to the lawcourts, as if the Boi. were already on trial; for references to courtroom spectators in the orators, e.g. And. 1. 105; Lys. 12. 35; Antipho 6. 14; Hyp. 5. 22; Aeschin. 1. 77; D. 18. 196; Din. 1. 30: cf. Lanni, *JHS* 117 (1997) 183–9. For 916, cf. 874 with 860n. S has θρυαλλίδα in 916, whereas α most likely had θρυαλλίδας in both 916 and 917 (which led to the omission of 917 in R and L ac, as the scribe's eye leapt from the end of one line to the next). The final letter in both verses Π might just as well be σ as α, although the original editor reports θρυαλλιδα twice. αυτη in 918 (cf. θρυαλλις in 919) makes it clear that θρυαλλίδα is wanted in 917, and the various errors are most easily explained on the thesis that Ar. wrote pl. θρυαλλίδας (cf. 874*) here and sing. θρυαλλίδα there, and that one form tended to drive out the other.

**917** Cf. 826 with n.

**ἐπειτα ...;** KG ii. 528.

**δῆτα**: 124–6n. The combination of this verse and the (otherwise not very funny) remarks at *Nu*. 58–9 and *V*. 251–8 suggests that διὰ θρυαλλίδα (lit. 'on account of a lampwick') was a colloquial way of saying 'on account of nothing at all'. For similar images of valuelessness, Olson on *Pax* 1221–3. The absence of διά from *Ac* is most naturally taken to suggest that the word was omitted from β (a simple mechanical error after δῆτα) but was present in the MS against which ΓΕ were checked and restored independently by Triklinios.

**918–19 γάρ**: 598n.

**τὸ νεώριον**: i.e. the shipsheds and thus the triremes on which Athens' military power depended; cf. 95–7n., 552n. Memories will still have been fresh of the abortive raid mounted on the Piraeus in winter 429/8 by the Spartan commanders Knemon and Brasidas, which Thucydides reports caused greater consternation in the city than anything else that happened in the (Archidamian) war and which caused a much better watch to be kept over the harbour (ii. 93–4). For other references to attempts to burn the dockyards, Pl. *Grg*. 469e; D. 18. 132; Alciph. iv. 5. 3 (i. 32).

**νεώριον θρυαλλίς**: Sc. ἐμπρήσειεν ἄν; an appropriately flabbergasted response. Elmsley proposed emending to an indignant οἴμοι (cf. 590n.) and assigning all of 919 to Dik., but d's οἴμαι ('I believe [it could]!' (e.g. *Pax* 863)) fits Nik.'s tone of smug self-confidence precisely.

**τίνι τρόπῳ**: A very dubious 'How [could this happen]?' cf. *Pax* 689; *Pl*. 335.

**920–2** A parody of the wild charges of political conspiracy put forward from time to time during the Peloponnesian War years (e.g. *Eq*. 475–9 (including alleged Boiotian plotting);
Pax 403–15 with Olson ad loc.). The humour depends on Nik.'s deliberate confusion of two meanings of

τίφην: (1) 'cockroach' (also σίλφη; cf. Ael. NA 8. 13; Poll. vii. 19; ΣREF; Phryn. Ecl. 267; S τ 698; Beavis 80–5, esp. 81–2; Gil Fernandez 239),

the sort of creature one would expect to see disappear into a drain (922) although not something into which fire could be inserted (920); (2) 'a small boat' (a meaning attested for σίλφη and κάνθαρος (lit. 'beetle') by Σ P 143 ~ S σ 421, although not explicitly for τίφη of the type that might be loaded with combustible material, set fire to, and—provided the wind was right—used to destroy enemy ships (920–1; cf. Th. vii. 53. 4), although not by sending it down a drain (922). (The plant called τίφη was not a reed or the like, in which the hypothetical Boiotian might conceal fire as Prometheus did in a narthex stem (thus Elmsley, followed by van Leeuwen), but resembled wheat (e.g. Thphr. HP viii. 4. 1) and is irrelevant to this passage. τύφη (associated with Boiotia at Thphr. HP iv. 10. 1) is a 'bulrush' (cf. Thphr. HP iv. 10. 5–7) and will also not do.)

ἐνθείς … εἰς: KG i. 543–4; cf. 1034, 1051–3, 1068.

ὑδρορρόας: 'a drain-hole' of the sort that ran under or through walls (V. 126 with ΣV; Plb. iv. 57. 8; Polyaen. i. 37; cf. Eub. fr. 97. 4 with Hunter ad loc.; Alciphr. iii. 11. 3 (iii. 47); Poll. ix. 46), in this case the defensive perimeter wall that restricted access to the shipsheds (95–7n.). Contrast 1186, where the word means 'irrigation ditch'. Moer. v 14 claims that the proper Attic spelling and accentuation is ὑδρορροή, but the cognate nouns διαρροή, ἐκροή, and ἐπιρροή all have the accent on the ultima and Elmsley conjectured ὐδρορροῆς.

βορέαν ἐπιτηρήσας μέγαν: i.e. in order that the wind might fan the flames, although it is unclear whether the point of waiting specifically for a north wind is (a) that in the main harbour the naval zone lay along the southern shore, so that the wind will drive the cockroach/boat in the right direction (thus Mueller), or (more likely) (b) that the north wind was simply notoriously powerful and dangerous (esp. Arist. Meteor. 364b3–6; Thphr. Vent. 50; cf. Hes. Th. 379; Tyrt. fr. 12. 3–4; A. fr. 195; Critias TrGF 43 F 5. 17–18) and thus likely to produce a large fire.

923–5 εἴπερ … ἅπαξ: 307–8n.

σελαγοίντ' ἄν: σελαγέω is a very rare vb. first attested here; otherwise confined to lyric (Nu. 285/6, 604; E. El. 714) and poetry of the Roman period (e.g. [Opp.] C. 3. 352). Because ships were not only made of wood but had their timbers caulked and probably coated with pitch (188–90n.), they were extremely flammable and burning is the preferred mode of destroying them on shore already in Homer (e.g. Il. 16. 122–3). Neither Rp's Attic αἱ νῆες nor ALAld's epic αἱ νῆυς will scan, while αἱ νῆς (ΓΕc) is metrical but an otherwise unattested
form of ναῦς; any use of the word is awkward after τῶν νεῶν in 923; and ΣΕ (below) makes it clear that the phrase 'the ships' was absent from the text the commentator had before him. No convincing emendation of the transmitted letters has been proposed—Bothe's αἴφνης gives the right sense (as αἰνῶς, the most obvious conjecture, does not) but is not 5th-c. vocabulary—and the words are better treated as an intrusive superlinear gloss intended to serve the same purpose as ΣΕ 924

σελαγοίντ’ ἀν·αὶ ναῦς δηλονότι. With all recent editors, I print Pierson's adverbial εὐθύς, which finds support in ΣΕΓ 923 ἐὰν ἄψηταί, φησί, μόνον, εὐθύς καῖονται; cf. Alex. fr. 160. 4–5 ἀν δ’ εἴψης ἀπαξ, / εὐθύς ἀντήκουσας.

ὦ κάκιστ’ ἀπολούμενε κτλ.: Nik.'s reaction in 926 leaves little doubt that Dik. assaults him physically as he makes this remark, although it seems more likely that the hero simply seizes hold of his unwelcome visitor so as to begin the packing process (cf. 926–7) than that he strikes him with his hand or even the whip, as ΣΕΓ 926 suggests. Either action would qualify as battery (αἰκεία) and be actionable (esp. D. 47. 7, 40; cf. D. 23. 50; Lipsius 643–5; Law 123–4).

926 μαρτύρομαι: 'I call on [anyone standing about] to be a witness', i.e. to the violence being done, in anticipation of a lawsuit; cf. Nu. 1297; Av. 1031; Pl. 932; Todd 96–7. Addressed to the chorus (or the world at large), since slaves (the only characters on stage besides Dik. and the Boi.; cf. 887–8n.) could not bear witness in Athenian courts except in exceptional circumstances (Lipsius 872–5), although they might be tortured to produce evidence.

ξυλλάμβαν’ αὐτοῦ τὸ στόμα: 'Close up his mouth!' (Pl. Phd. 118a; Arist. HA 623 b2), i.e. 'Get a hand over his mouth!' Probably addressed to one of the slaves, since the Boi. and Hism. otherwise appear to take no part in wrapping up their 'purchase', except for handing Dik. packing material (927–8 with n.).

927–8 Probably addressed to the Boi. The series of two ἵνα-clauses is arguably somewhat awkward, but there seems little reason to follow Bothe in expelling 928.

φέρω is 'bring [and turn over to another], give' (LSJ s.v. IV; cf. 738–9n.), i.e. to the Boi., who will actually carry the 'merchandise' off stage; the vb. is used at least in part for the sake of word-play on φορυτόν. For 2α 3α in 928 (a combination of trisyllabic feet condemned by Dawes; cf. White § 125), e.g. Nu. 663.

φορυτόν: 71–2n.
ἐνδήσας … / ὥσπερ κέραμον echoes 905 ὥσπερ κέραμον ἐνδησάμενος.

ἵνα μὴ καταγῇ φερόμενος: Cf. 904–5n., 930. α's φορούμενος is a metricizing correction by someone who failed to realize that the second α in καταγῇ is long, as again in 944 (where emendation is unnecessary) and perhaps V. 1428; cf. KB ii. 345–6.

929–37 ~ 938–50 Iambs. Cf. metr. Σugas 929; metr. Σugas 946; metr. Σugas 948; White § 86; Prato 20-1; Zimmermann i. 214–17; iii. 5–6; Parker 140–3.

(1) 929–31 ~ 940–2 6ia ia^ 
(2) 932–4 ~ 943–5 6ia ia^ 
(3) 935 ~ 946 ia ia^ 
(4) 936 ~ 947 ia ia^ 
(5) 937–9 ~ 948–51 6ia ia^ 

(5) 937–9 is one iambic metron shorter than 948–51 and the alternatives are (a) to follow Bergk in expelling τοῦτον λαβῶν from 949 (in which case an obj. for πρόσβαλλ' must be supplied—somewhat awkwardly—from the context); or (b) to mark a lacuna, e.g. after λυχνοῦχος (thus Handley, who suggests < οὐκ ἄχρεῖος >) or after κύλιξ in 938 (thus Meineke). The def. art. is not wanted in β's καὶ κύλιξ τὰ πράγματ' ἐγκυκάσθαι, which looks like an attempt to mend the syntax of R's καὶ κύλιξ καὶ πράγματ' ἐγκυκάσθαι, and R must thus preserve the reading in α, where another infin. or a word or two describing something to be mixed with πράγματα must have fallen out of the text.

929–51 The text does not make clear how Nik. is tied up, but the scene is most naturally taken as an allusion to the story of the capture of the Kerkopes (mentioned by Kratinos (fr. 13) and probably Archilochus (fr. 178) and Pindar (fr. 161), and the subject of plays by Hermippus and Eubulus), a pair of dwarfish troublemakers (cf. 909), by Herakles (cf. 860 n.), who carried them off, tied up and suspended head-down from a carrying-pole (cf. 943-5n.); cf. Fraenkel on A. Ag. 115; LIMC vi. 1. 32, 2. 16–18; Introduction, Section IV.D. Dik. and his slave thus most likely throw Nik. to the ground; wrap him up with straps and packing material furnished by the Boi.; throw in a few kicks and punches for good measure (cf. 932–4 with n., 943–5n.); and suspend him by his feet from the visitors' carrying-pole (cf. 861n., 953–4). Meanwhile Nik. struggles and shouts (932–4, 942) ineffectually, while the Boi. and Hism. untie the trade-goods they have brought and set them down in front of Dik.'s door (cf. 969–70 with n.). For aggressive physical abuse of a sycophant, 827–8 with n.; Pl. 926–57. The conversation proceeds in a well-organized if not particularly logical fashion: (A) Dik.
(addressed as ὦ βέλτιστε) is encouraged to wrap up the sycophant/pot for the Boi. (τῷ ξένῳ) carefully (929–30), given (B) the danger of breaking him/it (931–2), as suggested by (C) the noise he/it produces (932–4); this raises (D) the problem of the use to which he/it can be put (935), to which (E) Dik. responds with a wide range of suggestions (936–9), although the chorus then ask (D) what use the sycophant/pot could be put to (940–1), given (C) the noise he/it makes (942), although (B) Dik. presents this as evidence of the impossibly of breaking him/it (943–5), which leads the chorus to (A) offer encouragement to the Boi. (addressed as ὦ ξένων βέλτιστε) to take his goods and go (946–51). The chorus' remarks throughout are bland and serve primarily to set up Dik.'s witticisms. Van Leeuwen on 929ff. argues that the actor playing Nik. must get off stage in the course of this scene without the audience noticing, allowing him to return as Lam.'s Slave at 959–68, but offers no explanation of how this extraordinary illusion is to be accomplished. Russo, AAS 74–6, suggests that Dik. drags Nik. into the house at some point and returns with a wrapped package which is supposed to contain him but in fact does not. Nothing in the text supports this staging: Dik. maintains a constant banter with the chorus; the repeated references to the nasty noise the 'merchandise' produces (931–2, 940) strongly suggest that it is alive; and it seems more likely that Nikarchos is played by a fourth actor. Cf. Introduction, Section V.A.

929–31 merely urge Dik. to do what he is already doing.

βέλτιστε: A respectful form of address, used here with approval; cf. 948; Eq. 622; V. 387; Pl. 631 (ironic), 1172; Handley on Men. Dysk. 144; Dickey 119.

τὴν ἐμπολήν: 'his purchase, merchandise'. Attic usage, according to Moer. ε 51 (citing this passage); to the references in LSJ s.v., add E. Cyc. 254; fr. 932.

932–4 ἐμοὶ μελήσει ταῦτ: 'I'll take care of that'; a standard Aristophanic response to an unsolicited or unnecessary order or suggestion (Pax 149, 1041, 1313; Th. 240, 1064, 1207; Pl. 229).

ἐπεὶ τοι καὶ: 'since in fact'; marking what follows as an explanation of why Dik. will wrap up Nik. so carefully (e.g. Ra. 509; E. Med. 677; Andr. 89; cf. GP 545–6).

ψοφεῖ κτλ.: As if Nik. were actually a pot and his shouts and screams as he is roughed up the sound produced when it is tested by tapping with a finger to see whether it 'rings true' or has cracked during firing; cf. Pl. Tht. 179d; Phlb. 55c; Plu. Mor. 64e; Luc. Par. 4; Pers. Sat. 3. 21–3. For the vb., 553n., 776–7n. The first and third adjs. in 933–4 (all internal to the vb.) are appropriate to a human being, the second to a pot.

κάλλως: 'and on top of that ...', as at V. 1357; Ra. 80, 1060; cf. S. OT 1114; E. Alc. 333.

θεοίσιν ἐχθρόν: 'a very familiar phrase of contemptuous dislike' (Neil on Eq. 33–4); cf. Pax 1172 with Olson ad loc., and add Nu. 581; Lys. 283, 371, 635; Men. Pk. 268, 294; cf. V. 418; Archipp. fr. 37. 3; D. 22. 59.

935–6 τί χρήσεται ... αὐτῷ;; 'What use could he be?' (702n.; cf. Eq. 1183–4; Pax 230, 1257; Pl. 941).

πάγχρηστον (first attested here) picks up χρήσεται in the chorus' question.

ἄγγος ('vessel') is confined to poetry in Attic (e.g. fr. 525; S. El. 1118; Tr. 622; E. El. 55; IT 960; note that [Arist.] Mu. 398b27–8 need not be taken into account); cf. Rutherford 23. The colloquial Attic equivalent is ἄγγεῖον (e.g. 939; Th. iv. 4. 2; Pl. R. 404c).

937–9 A striking line, rich in assonance, alliteration, and internal rhyme.

κρατῆρ κακῶν: Cf. A. Ag. 1397. The image perhaps harks back to H. Il. 24. 527–33. The κρατῆρ ('mixing-bowl') was the focus of the Greek symposium from Homeric times until the end of the classical period (Olson–Sens on Matro fr. 1. 109–10), and the point is not that the sycophant dilutes troubles (as a mixing-bowl does with wine) but that he concocts them for everyone.

τριπτήρ: Lit. 'a mortar', as at Thphr.

Lap. 56 (pace LSJ s.v., following Stephanus), but with an allusion to the use of cognates of τρίβω ('wear smooth') to mean 'practised, experienced [in]' (e.g. Nu. 260, 447 περίτριμμα δικών with Dover ad loc.; Av. 430; adesp. com. fr. 652; cf. Taillardat § 410; Stevens 50–1).

φαίνειν ... λυχνοῦχος: 826n. A λυχνοῦχος was a lantern made of horn into which one placed a lamp (λύχνος) when going outside (frr. 8. 1–2; 290; Pherecr. fr. 44; Alex. fr. 107. 1 with Arnott ad loc.; Lys. fr. 83; Ath. 15. 699f; Phryn. PS, p. 87. 1–3; Phot. λ 494).

ὑπευθύνους: 'individuals undergoing εὐθυναί', a process under which Athenian magistrates, at the end of their term of service, were held to public account not only for their handling of state funds but for their official conduct generally; cf. [Arist.] Ath. 48. 3–5;
54. 2 with Rhodes ad loc.; MacDowell on V. 102; Olson on Pax 1187. For bribes allegedly extracted from individuals undergoing εὔθυναι, Eq. 259; V. 102.

κύλιξ: A common term for a drinking-bowl (e.g. Lys. 195; Pherecr. fr. 73. 2–3; Pl. Com. fr. 205. 2; Ephipp. fr. 3. 11; Alex. fr. 88. 2; Pr. fr. 124a. 4; Ath. 11. 480b–1d).

πράγματ’ ἐγκυκάσθαι: 530–1n.; Taillardat §§ 707, 898. πράγματα are here specifically 'political troubles, legal entanglements', as at Pax 191 (cf. Olson ad loc.); Hdt. v. 124. 1 ἐλκερασάμενοι πρήγματα μεγάλα ('after stirring up great troubles'); contrast 269–70 with n.

940-2 ἀγγείω τοιούτῳ is to be taken with both πεποιθοίη and χρώμενος. For ἀγγεῖον, 935-6n. χρώμενος was omitted in the common exemplar of a and added in the right margin by a corrector. The A- and Γ-scribes failed to note the correction; the E-scribe added the word at the end of the line after οἰκίαν; and Γ3 and E4 made the necessary corrections.

943-5 ἰσχυρὸν ἐστιν ... ὥστ(ε) κτλ.: 'he is [so] ἰσχυρός, that ...'; probably accompanied by a solid blow to Nik., designed to demonstrate the impossibility of damaging him. For ἰσχυρός meaning 'resistant to breakage', Chadwick 168. ἐστιν is Triklinios' correction (seemingly confirmed by Π5) of α’s unmetrical ἐστ (Rac).

ὦγαθ(έ): 296n.

καταγείη: 927–8n.

εἴπερ κτλ.: i.e. as pots and other fragile items were hung from wall-pegs (e.g. V. 807–8; Hermipp. fr. 55; cf. Olson–Sens on Matro fr. 6. 1), although the real point is that this will be how Nik. is carried off stage (929–51n).

ἐκ ποδῶν: Cf. KG i. 544; Poultney 168.

κατωκάρα: 'head down'; cf. Pax 153; Pr. fr. 161 (probably of the Kerkopos) οἱ μὲν κατωκάρα δεσμοῖσι δέδενται ('they were bound head-down'); Hsch. κ 1878; Greg.Cor. pp. 124–6; ΣREF3; S κ 1109. Triklinios' κρέμαιτο γε represents a misguided attempt to convert catalectic υ–x into υ–ω–x.

946 'Now everything is ready for you'; addressed to the Boi. The addition of γε after ἔχει in B is intended to convert the line into 2ia.

947 γά τοι: 'Giving a reason, valid so far as it goes, for accepting a proposal; a colloquial idiom' (GP 550).

θερίδδειν: 837–8n. Given that Nik. has been wrapped in straw (927), part of the point may be that he
resembles a sheaf of wheat (Merry, following ΣREF). A hybrid form; Boiotian would actually have θερίδθεμεν (Colvin 165, 213-14).

948-51 βέλτιστε: 929-31n.

συνθέριζε: A hapax legomenon probably to be taken as an emphatic form of the simplex (cf. LSJ s. συν D. I. 2). For the image, 837-8n.

πρόσβαλλ’ κτλ.: 'take him and throw him where you wish, for every purpose—a sycophant!', with χρήσιμον (cf. 936) vel sim. expected in place of συκοφάντην and the crucial word reserved (as often; cf. 889 with n.) for the end of the line. For πρός πάντα, e.g. X. Mem. iv. 6. 9.

952-3 announce the completion of the project defined in 929-31 and could just as easily have been spoken immediately after 926-8 after a bit of silent wrestling on stage (instead covered by the song in 929-51).

μόλις: 889-42n.

αἱροῦ: 'lift up [and carry away]'; cf. 1142.

954 ὑπόκυπτε τὰν τύλαν: 'bend your callus'—i.e. 'your shoulder'—'beneath [your end of the carrying-stick]'; cf. 860 with n. ὑποκύπτω is elsewhere intransitive (e.g. V. 555).

ιὼν: 'get over here and ...' (898-9n.). β had ὀ (unmetrical, with the corruption to be traced to the influence of ὀ Βοιώτε in 953), and the editor of B expelled the word and added ἵθε δή at the head of the line in an attempt to mend the metre.

Ἱσμήνιχε: A diminutive form of Ἱσμήνιος (861 with n.; cf. 871; Headlam on Herod. 1. 6 (p. 14)) of a type common in Boiotian names (Bechtel i. 264). The Boi. and Hism. lift Nik. up and carry him off into the wing from which they entered. 955-8 cover their exit.

955-6 κατοίσεις: 'take back home': cf. LSJ s. κατά E. IV.

εὐλαβούμενος: Attic vocabulary (in Ar. at e.g. Eq. 253; V. 1013; Lys. 1215), although the cognate noun εὐλάβεια / εὐλαβίη appears at Thgn. 118; adesp. el. fr. 23. 2. (Pace LSJ s.v. l. 1, εὐλαβείσθαι is not part of the text at Cydias PMG 714.)

πάντως: 347-9n.
οὐδὲν ὑγιές: 'nothing sound', i.e. 'nothing good'. Colloquial (e.g. Th. 394; Ec. 325; Pl. 50; Men. Sik. 152–3; S. Ph. 1006; E. Andr. 448 with Stevens ad loc.; Th. iii. 75. 4; Pl. Phd. 90c); cf. Stevens 25–6.

ἀλλ' ὅμως: 402*-3n.

957–8 κερδάνης ἄγων: Cf. 906 λάβοιμι ... κέρδος ἀγαγὼν καὶ πολὺ.

eὐδαιμονήσεις κτλ.: 'you'll be a lucky man—as far as sycophants are concerned' (cf. 387–90n.), a thoroughly ambiguous promise; cf. the even more obviously self-serving remark with which Dik. says goodbye to the Meg. at 833. Perhaps the point is simply that there is an endless supply of this wonderful new commodity available in Athens.

959–68 Cf. 722 with n.

959 An initially anonymous Slave emerges from a wing holding a coin (960). His mention of his master's name in 960 identifies him as belonging to Lam.; perhaps his costume includes a bit of military gear as well.

τί ἐστι; τί με βωστρεῖς;: Cf. 1085; Eq. 150 τί ἐστι; τί με καλεῖτε; Thus Elmsley; d's τίς ἐστι; is presumably the result of a misguided desire to remove an allowable hiatus, and the first question is accordingly ignored

in the Slave's response in 960–2. βωστρέω (an intensified form of βοάω, like ἔλαστρέω from ἐλάω) is a rare poetic word; also at Pax 1146; Av. 274; Lys. 685/6.

960–1 Ar. routinely uses the impf. rather than the aor. of κελεύω to describe an order that was issued in the past but remains valid (e.g. 962, 1051, 1073; Eq. 514 with Neil ad loc.; Ra. 199; Ec. 1137; Pl. 42; cf. KG i. 143–4; Rijksbaron 18–19). The only exceptions are Eq. 903 and Pax 693, both of which are open to emendation; the orders referred to at Ec. 335 and fr. 482 were never given. With all modern editors except Elliott, therefore, I print Elmsley's ἐκέλευε in place of d's ἐκέλευσε (a common variant (e.g. p in 962; Ra. 199; Pl. 42)).

ταυτησὶ δραχμῆς: We know very little about how much game-birds cost: at Av. 1079 seven chaffinches are sold for an obol; at Phryn. Com. fr. 53 a pigeon costs 3 obols; and at AP xi. 96. 1–3 (1st c. CE?) ten thrushes cost a drachma.

εἰς τοὺς Χοᾶς: 'for the Choes festival', celebrated in honour of Dionysos on Anthesterion 12 (around the end of February or beginning of March), most likely on the same day as Chutroi ('the Festival of Cooking Pots'; cf. 284n., 1076 with n.) and perhaps Pithoigia ('the Festival of Opening the Wine-Jars') as well; by the 2nd c. BCE (and quite possibly earlier), the Choes, Chutroi, and Pithoigia festivals were known collectively as the Anthesteria. The
dramatic date has thus slipped forward again from January (504 with n.). Ach. is our best source for the Choes festival, which seems to have involved private feasting throughout the city and drinking wine from jugs that gave the celebration its name (1000–2 with n., 1085–6n., 1211n.); cf. E. IT 947–60; DFA 10–12; Deubner 93–122; Hamilton 10–33; Habash 567–74. For the *chous* (the vessel after which the festival was named), 1000–2n.

τῶν κιχλῶν: κίχλαι are 'thrushes' of all sorts (*Turdus* spp.; cf. Thompson, *Birds* 148–50; Arnott on Alex. fr. 168. 5), which appear frequently in banquet catalogues and the like (e.g. Nu. 339; Pax 531; fr. 402. 7; Telecr. fr. 1. 12; Pherecr. fr. 113. 23; Eub. fr. dub. 148. 5; cf. Matro fr. 1. 78 with Olson–Sens ad loc.) but are not mentioned among the birds the Boi. brings Dik. (875–6, 878).

962 τριῶν δραχμῶν: Eels were proverbially expensive (Antiph. fr. 145. 5–6 (12 drachmas for just a sniff); Timocl. fr. 11. 5–9), but whether this is a reasonable price or insultingly low is impossible to say.

έκέλευε: Sc. δοῦνα. For the colloquial use of the impf., 960–1n.

Κωπᾷδ' ἐγχελυν: 880n.

963 ὁ ποῖος οὗτος Λάμαχος;: ‘which Lamachos is this, [who ...]?’ (418–19n.; cf. Th. 30; Pherecr. fr. 155. 20–1; Timocl. fr. 12. 4; Aeschin. 1. 130; Headlam on Herod. 6. 48), as if Dik. needed to be reminded of the petitioner's identity (ΣΕΡΕ3) and thus of the fact that he is forbidden from trading here (625, 722; cf. 966–8).

τὴν ἐγχελυν: Sc. ἐκέλευε δοῦνα; a colloquial omission of words easily supplied from context.


τὴν γοργόνα: 572–4n.

πάλλει: Primarily poetic (and especially Homeric) vocabulary, although the object wielded is more often a weapon (e.g. H. *Il*. 3. 18–19; 5. 302–4; Pi. *N*. 3. 45; E. *Andr*. 697; IT 823–4) than a shield (E. *Ba*. 783; cf. Lys. 563). The vb. appears elsewhere in comedy only in the mock-heroic description of the victorious Peisetairos at *Av*. 1714 πάλλων κεραυνόν ('brandishing
a lightning-bolt') and (in a different sense) in lyric (Lys. 1304; Th. 985; Ra. 345, 1317 (all of dancing)).

κραδαίνων τρεῖς κατασκίους λόφους: A parody of A. Th. 384–5 τρεῖς κατασκίους λόφους / σείει ('he shakes three o'ershadowing crests'), perhaps inspired in part by the fact that the historical Lam.'s son was named Tydeus (thus 'Notes' 383; cf. 568n.). This is Triklinios' correction of α's impossible τρεῖς κατασκίοις λόφοις (cf. Π; τρίσι in ΠΕ merely compounds the error) and finds support in 967, the text of Aeschylus, and the use of the acc. in ΣΕΓ δυναμένους σκιάν τινι ποιῆσαι, ἀντὶ τοῦ ἐπιμήκεις, μεγάλους. κραδαίνω (also 967) is a rare word, exclusively poetic before the 4th c. (H. II. 13. 504; 17. 524; Xenoph. 21 B 25; [A.] PV 1047; E. HF 1003). For crests generally, 575n. For triple crests in particular, 1109; Pax 1173 with Olson ad loc.; Plu. Arat. 32.

966–7 οὐκ ἄν: For the ellipse of the vb., cf. 1035; KG i. 243.

eἛ ... γε is 'even if' (GP 126), as at Nu. 108; V. 298; Pl. 924.

tὴν ἀσπίδα: i.e. as something approaching his personal symbol (cf. 1095 with n.) and thus as that which is most valuable to him. Nothing is known about the price of shields except that at IG xii. 5 647. 31 (= ΣΙΓ3 958. 31; Keos, early 3rd c.) a shield used as a victory prize is valued at 20 drachmas; doubtless they were quite expensive, particularly when lavishly decorated, as Lam.'s shield is.

ἐπὶ ταρίχει τοὺς λόφους κραδαινέτω: 'let him shake his crests with an eye to getting salt-fish!' (LSJ s. ἐπί B. III. 2), i.e. 'the most he'll get from me is salt-fish, no matter how elaborate his costume'; an anticipation of the action at 1097–1142, esp. 1101. Holden argued that ἐπί is to be taken 'as a sauce for' and that κραδαινέτω is para prosdokian for φαγέτω ('let him eat!'), but this garbles the idiom (834–5n.) and is too obscure to be funny. The second objection also applies to Sommerstein's suggestion that what Dik. means is that Lam. should use his plumes to frighten a salt-fish-vendor in the Agora into abandoning his goods in the same way that a Thracian peltast terrifies a fig-vendor at Lys. 563–4. τάριχος is fish that has been preserved by salting, smoking, or the like; cf. Olson–Sens on Archestr. fr. 39, esp. 39. 1–2. It was proverbially cheap (V. 491; cf. Chion. fr. 5; Pl. Com. fr. 211) but appears often enough in banquet catalogues and the like (e.g. Crates Com. fr. 19. 2; Pherecr. fr. 190. 2; Antiph. fr. 140.

4; Anaxandr. fr. 51. 2) to show that it was regarded as cibus vilissimus (thus Mueller, followed by most commentators) only in contrast to the sort of delicacies Dik. intends to enjoy. For κραδαίνω, 964–5n.
968 ἀπολιγαίνῃ: An otherwise unattested compound of epic λιγαίνω, 'sound shrill' (H. ll. 11. 685; also at A. Th. 874 (a suspect passage) and in the Hellenistic poets as a Homeric rarity (e.g. Arat. 1007; A.R. 1. 740; Mosch. 3. 81; Mel. AP ix. 363. 7)); perhaps 'refuses in an outspoken fashion' (cf. LSJ s. ἀπό D. 6).

tοὺς ἄγορανόμους: 723-4 with n.

969-70 ἐγὼ δ': 'but as for me, I'll ...'.

ἐμαυτῷ: 'for myself', i.e. and no one else (cf. 1017, 1037-9, 1054-5).

tόδε ... τὸ φορτίον: i.e. the trade-goods the Boi. brought, which remain piled before Dik.'s door (929-51n.). The presence of Doric κιχλᾶν (cf. 960-1n.) and the exclusively poetic (e.g. H. ll. 2. 824; 10. 376; A. Ag. 892; S. Ant. 1035; Pratin. PMG 708. 13) ύπαι (=ὑπό, here 'accompanied by' (LSJ s.v. A. ll. 5; cf. KG i. 523)) leaves little doubt that this is an allusion to a well-known song (cf. ΣΕΓ 3) seemingly echoed again at Av. 1426 ύπαὶ πτερύγων ('accompanied by wings').

κοψίχων: 'blackbirds' (Turdus merula), called κόσσυφοι outside of Attika and included in catalogues of food and the like at Av. 1081; Antiph. fr. 295. 3; Nicostr. Com. fr. 4. 4; cf. Rhian. fr. 73, P. 20 Powell. Cf. Thompson, Birds 174-6. Dik. and his slave or slaves gather up his property (above) and exit into the house.

971-85 ~ 986-99 Creto-paeonic, with one final trochaic tetrameter catalectic; correspondence is almost exact. Cf. metr. ΣΕΓ 971; White § 456; Prato 22-3; Zimmermann ii. 154; iii. 7; Parker 142-7. The chorus' recognition that Dik.'s decision to make peace has given him access to pleasures of all sorts (971-6, 986-7) provides the intellectual motivation for their decision to refuse to associate any longer with War (977-9), who brings only trouble (980-5), as well as for their longing for peace (988-99).

(1) 971-2 ~ 986

(2) 973 ~ 987

(3) 974-5 ~ 988-9

(4) 976 ~ 990

(5) 977 ~ 991
(6) 978 ~ 992
(7) 979 ~ 993
(8) 980 ~ 994
(9) 981 ~ 995
(10) 982 ~ 996
(11) 983 ~ 997
(12) 984 ~ 998
(13) 985 ~ 999

(1–2) The first metron in all these verses was apparently written on a separate line and indented (as εἴδες ὦ‎ (971) and probably οἷ' ἔχει (973) were in Π₅, and as εἴδες ὦ εἴδες ὦ (971) is in R, and as metr. ΣₓEG₃ assumes) in α or its exemplar, and the text of 971–3 and 986 has been garbled in the MSS as a result. οἷ' ἔχει in 973 was lost in β; became attached to the end of 972 (perhaps from the right margin, where it was placed by a copyist who took it for a textual variant or correction (below)) in the lost MS against which ΓΕ were checked; and was added after σπεισάμενος in R, a scribe having mistaken the indented line for a superlinear note supplying material to be inserted into the text. So too in 986, ἐπτέρω- was lost in all descendants of α (and thus almost certainly in α itself), although the letters were added by a second hand in R (presumably from λΣ) and are preserved in λΣₓE and a marginal note by r₃ as well. The repetition of εἴδες ὦ in 971 in α (cf. below) is doubtless to be traced to a combination of similar errors.

(1) 971–2 as preserved in RacL is one metron longer than 986 even after ἐπτέρω- has been added to the text, and the two obvious options are to print εἴδες ὦ only once in the strophe or to assume that something else has been lost in the antistrophe. The shift from War as subj. of the vb. in 985 to Dik. as subj. in 986 is less awkward if something like Meineke's ⟨οὗτοι δ'⟩ is added before ἐπτέρωται. But as the repetition of εἴδες ὦ adds nothing to the sense and as metr. ΣₓEG₃ clearly knew a version of the text in which these lines consisted of...
five rather than six metra, I follow the *Suda* and van Leeuwen and assume that the repetition in 971 is to be traced to a mechanical error of some sort (cf. above on cola 1–2).

971–3 εἴδες: For the sing., cf. 836–7 with 842n.; the juxtaposition with ὡ πᾶσα πόλι (which in context must mean 'every one of you citizens') is striking.

τὸν ... ἄνδρα ... / οἷ' ἔχει: Prolepsis (KG ii. 577–9). φρόνιμον: 5th-c. vocabulary (first attested here and at S. Ai. 259; the use of the word at Heraclit. 22 B 64 ought almost certainly to be regarded as paraphrase), elsewhere in comedy at e.g. Av. 427; Lys. 42; Telecl. fr. 39. 1; rare in tragedy (also S. El. 1058; OT 691; E. fr. 52. 9) but common in Plato (e.g. *Phdr.* 235e; *Plt.* 309e) and Xenophon (e.g. *Cyr.* i. 6. 15, 21), and thus presumably colloquial Attic.


973–6 Ironically (cf. 33–6 with nn.), Dik. has now become a Golden Age figure to whom all good things come 'of their own accord' (976 with 36n.), as well as the most well-connected retail dealer in the market place (973–5; cf. 837–8).

973–5 ἐμπορικὰ χρήματα: 'trade-goods'; 'imported goods' (LSJ s. ἐμπορικός l. 2) is overprecise.

διεμπολᾶν: 'to sell in various directions' (LSJ s. διά D. II), i.e. 'to sell to other people'. First attested here; subsequently at S. Ph. 579; fr. 583. 7 with Pearson ad loc.; E. Ba. 512. τὰ μέν are the herbs, rush-mats, wicks (874), and (probably) animal-pelts (878–80 with 878n.), while τὰ δ' αὖ are the birds (875–6, 878), hares (878), and eels (880).

ἐν οἰκίᾳ: 'in one's house' (not 'in his house', which would require the def. art.).

χλιαρά: i.e. 'straight from the fire' (e.g. fr. 520. 7–8; Cratin. fr. 150. 4). For the importance of serving roast meat hot, Olson–Sens on *Archestr.* fr. 34. 3.

κατεσθίειν: 'to gulp down'. An undignified vb., common in comedy (e.g. 78, 1111; *Eq.* 496; V. 956; Pl. 1024; Ecphantid. fr. 1; Hegemon fr. 1. 2; cf. *carm.* conv. *PMG* 913. 2); used elsewhere only of the greedy 'gobbling' of animals, monsters, and depraved human beings (H. ll. 2. 314; 3. 25; 21. 24; *Od.* 1. 8–9; 12. 256; Semon. fr. 7. 56; Hippon. fr. 36. 4; E. *Cyc.* 341).
976 αὐτὸματα πάντ' ἀγαθὰ ... πορίζεται: A standard image of the Golden Age (36 with n.; Pl. 1190; Cratin. frr. 172; 363; Crates Com. fr. 17. 7; Pherecr. fr. 137. 3–5; Telecl. fr. 1. 3; Metag. fr. 6. 1–2, 9–10; Hes. Op. 117–18; cf. Cratin. fr. 182 with K–A ad loc.; Eup. fr. 315; Diph. fr. 14. 1; Baldry, G&R 22 (1953) 49–60; Introduction, Section IV.A). For πάντ' ἀγαθά ('all good things') used specifically of banquet goods, e.g. 980; Pherecr. fr. 113. 2; Amphis fr. 28. 2; Mnesim. fr. 4. 65; Anacr. PMG 435; cf. 1025–6n.

977–85 The rejection of the company of War, who has proven himself an impossible guest above all else by disrupting viticulture and winemaking (984–5), is balanced in 991–9 by the expression of a desire to settle down with Reconciliation, whose charms have inexplicably been overlooked (990), to plant vines and fruit trees (995–8).

977 οὐδέποτ' ... ὑποδέξομαι: i.e. willingly, War having allegedly entered the house/country uninvited on his previous visit (982n.), which amounts to a quite self-serving view of recent political history (contrast 535–56).

Πόλεμον: Already personified at Heraclit. 22 B 53; Pl. fr. 78. 1; and perhaps in the remark attributed to Perikles at Plu. Per. 8. 7 ('he said he saw War approaching from the Peloponnese'), and put on stage at Pax 236–88 as the brutal destroyer of Greece. For what follows, cf. the image of Ares as destructive reveller at E. Ph. 784–5.

978–9 παρ' ἐμοὶ ... ξυγκατακλινείς: i.e. on the same couch at a symposium (cf. 983), like a pair of particularly good friends (e.g. Pl. Smp. 213b–c).

τὸν Ἁρμόδιον ᾄσεται: A reference to a well-known skolion (cf. 532–4n.), mentioned again at 1093 (where see n.), sung in honour of

Harmodios of Aphidnai (PA 2232; PAA 203425), who along with Aristogeiton son of Theotimos of Aphidnai (PA 1777; PAA 168195) assassinated Hipparchos son of Peisistratos (PA 7598; PAA 537615) in 514 BCE. Harmodios and Aristogeiton (both members of the wealthy and politically important genos of the Gephyraioi; cf. Davies 473–4; Athenian Religion 288–9) were honoured with statues in the Agora (D. 20. 70; Paus. i. 8. 5; the inscription is partially preserved at SEG 10 (1949) 320 – 'Simon.' FGE 684–7) and with a grant for their descendants of perpetual maintenance in the Prytaneion, front-row seats in the Theatre, and exemption from certain taxes and duties (Is. 5. 47; Din. 1. 101; D. 20. 29), and were recalled in the popular imagination as having freed Athens from the tyrants and established a democracy (esp. Eq. 786–7; carm. conv. PMG 893; 896; cf. SEG 10 (1949) 320. 2). Thucydides aggressively attacks this version of events (i. 20. 2; vi. 53. 3–59), arguing that the plotters were driven by personal rather than political motives and had intended to assassinate Hippias, who was Peisistratos' eldest son and the actual tyrant, but killed Hipparchos in a panic when their plan appeared to be unravelling. He also suggests that
the net effect of the deed was to render a lenient and accessible ruler more brutal and suspicious (thus also Hdt. v. 55; cf. [Pl.] Hipparch. 229b; [Arist.] Ath. 16. 7 with Rhodes ad loc.; Idomeneus FGrH 338 F 3) and suppresses the story (preserved at [Arist.] Ath. 18. 4–5) of how Aristogeiton, when tortured, falsely accused supporters of the tyranny of involvement in the plot. Th.'s interpretation (which makes the expulsion of Hippias in 510 the crucial event in the fall of the tyranny) smacks of pro-Alkmeonid bias, and his own account of the assassination leaves no doubt that the conspiracy was broader than Harmodios and Aristogeiton alone; was intended to spark a popular uprising against the Peisistratids; and was perceived by them as a serious blow to their dynasty and a sign of widespread political dissent, as the erection of statues of the tyrannicides in the Agora (in place by 480 shortly after the democracy was established also suggests. Cf. [Arist.] Ath. 18–19. 1 with Rhodes's nn.; D.S. x. 17. 1–2; Wycherley 93–8; Davies 446–8; Henderson on Lys. 1149–58; Worthington on Din. 1. 101 (with further references and bibliography, to which add Shapiro, in AAAD 123–9; Raafbaub, in P. Flensten—Jensen, T. Nielsen, and L. Rubinstein (eds.), Polis and Politics (Festschrift M, H. Hansen: Copenhagen, 2000) 261–5). For other comic references to Harmodios skolia, V. 1225; Alex. fr. 160. 6), which can scarcely be the point in a song celebrating Harmodios as heroic banqueter (cf. 1093n.). With Hall and Geldart, Sommerstein, and Henderson, therefore, I print Elmsley's παροινικός (cf. V. 1300).

980 The antecedent of ὅστις is not παροινικὸς ἀνήρ (979) but Πόλεμον (977), and 979 is better punctuated with a half-stop (Sommerstein) than a comma at the end of the line.

πάντ' ἀγάθ': 976n.; contrasted with πάντα κακά (981). The larger reference is to the good things that the Attic countryside (32–6, esp. 36) and trade with other cities near by furnished before the war.

ἐπικωμάσας: After everyone at an Athenian dinner-party was drunk, the guests sometimes left the house as a revelling-band (κῶμος); wandered the streets, wearing garlands, carrying torches, and accompanied by a pipe-girl (551n.), and occasionally getting in fights with other, similar groups or with passers-by (cf. 551n., 1164–7 with nn.); and eventually made their way either home or to the house of a friend or lover of one of the group, where they pounded on the door, demanded to be let in, and (if admitted) continued their celebration (e.g. V. 1253–4, 1322–3; Antiph. fr. 197. 1–3; Eub. fr. 93. 8–10; Alex. fr 112; 246; Men. Dysk.
230–2 ~ Epitr. 169–71; E. Cyc. 445–6, 507–9, 537; Pl. Smp. 212c–13a; cf. E. Ion 1196–7; Ph. 352–3; Pl. Tht. 184a; Headlam on Herod. 2. 34–7), just as War (who proves to be a raucous and ungovernable guest) is imagined doing in the speaker's house (~ Attika).

981 ἠργάσατο: d's εἰργ- would do only for the pf. (Threatte ii. 472).

πάντα κακά: 980n.

κάνέτρεπε κάξεχει: 'and he kept turning over [the tables']—on which the τραγήματα (801–3n.) were set—'and pouring out [the wine from the mixing bowl]', as at Luc. D.Meretr. 15. 1. The image is expanded in 984–5. κάνετραπε is Elmsley's correction of d's κάνέτρατε, which is aor. where an impf. is wanted (cf. ἐξέχει, ἐμάχετο) and is not an Attic form in any case. For ἔχει as impf. of χέω, Rutherford 298–301.

982 (ἐ)μάχετο: 'he kept starting fights', i.e. battles.

καὶ πρόσετι κτλ.: Probably an oblique (and somewhat self-serving) reference to the rejected Athenian overtures to Sparta in summer 430 (Th. ii. 59. 2). πολλά is adverbial; 'repeatedly'.

προκαλουμένου: Sc. ἐμοῦ (KG ii. 81).

983 is a tricolon crescendo. d's imperfective πῖνε ('Spend time drinking with us!') rather than Hamaker's aor. πῖθι ('Drink up!' (e.g. V. 1489; Cratin. fr. 145; Alex. fr. 234. 5; Diph. fr. 20. 2)) is exactly right; cf. Rijksbaron 42–5.

λαβὲ τήνδε φιλοτησίαν: Sc. κύλικα (Alex. fr. 293 with Arnott on frr. 59. 1; 116. 1). The 'cup of friendship' was used in one common style of symposium drinking, in which a single wine-bowl was passed from left to right about the circle of guests and each man praised the next, drank his health, and passed him the cup (Theo-

984–5 An expansion of ἀνέτρεπε κάξεχει in 981, with concrete images of ruined vineyards mixed in.

τὰς χάρακας: 'my vine-props' (1178; Olson on Pax 1262–3), in reference to the ravaging of the Attic countryside and especially its vineyards by the Peloponnesians during their annual incursions (177n., 183 with n., 512), although what one would really expect to be destroyed at a symposium gone wrong is the host's furniture. With all recent editors, I print
Hermann's ἔτι τῷ πυρί (cf. Eq. 617 πολὺ δ΄ ἀμείνον' ἔτι), which restores exact responson, in place of d's ἐν τῷ πυρί. The def. art. is used because the reference is to a specific fire, namely, that about which the company is imagined as gathered (751–2n.) and which War uses perversely to destroy his host's possessions.

ἀμπέλων is para prosdokian for ἀμφορέων ('amphorae'; thus Elmsley) or perhaps κρατήρων or κυλίκων ('mixing bowls' or 'drinking vessels'; thus van Leeuwen) or the like, and is accordingly reserved for final position (cf. 889–92n.).

986–7 Dik. emerges from the house, dumps a load of feathers and other trimmings from the birds he is preparing for his dinner (cf. 970, 1007, 1011–12; Av. 1309–11 (where the wings Manes is ordered to bring out of the house must belong to the rebellious birds Peisetairos roasts at 1583–5)) beside the door, and goes back in. For dumping household waste in the street, 616–17n.

ἐπτέρωται … ἐπὶ τὸ δεῖπνον: Both 'He has flown'—i.e. 'raced'—'off to his dinner' and 'He is in a flutter about his dinner' (Taillardat § 228; Dunbar on Av. 432–3), anticipating the reference to πτερά ('wings') in 987. The variant readings in the descendants of β represent a series of desperate attempts to make sense of a lacunose text.

ἄμα: 'simultaneously'; linking the two clauses.

μεγάλα ... φρονεῖ: In tragedy, to 'think' or 'talk big' (i.e. 'be proud') is generally presented as a miscalculation (e.g. S. OT 1078; Ant. 478–9; E. Hipp. 6; Andr. 1008; fr. 140. 2; cf. Ra. 835; LSJ s. φρονέω II. 2. b), but comic heroes are subject to different rules and this remark does not amount to censure; cf. the hero's unabashed response to the chorus' praise at 1008–10. For the pl. μεγάλα in place of the more common sing., cf. Ra. 835; E. Heracl. 258, 933; Hipp. 641.

δή: 694–6n. Omitted in the common ancestor of ct; Triklinios' γε implies a mistaken conviction that φρ makes position. The additional material between 986 and 987 in H represents a fragment of a scholion (~ ΣREF) mistaken for part of the text. For Dik.'s behaviour in 987, cf. Thphr. Char. 21. 7, where the man of petty dignity nails up the head and horns of a sacrificial victim before his door 'so that those who come in can see that he sacrificed an ox'.

τοῦ βίου ... δεῖγμα: 'as evidence for his luxurious way of life'; LSJ's 'immaterial example' (Suppl. s. δείγμα) is wrong. For βίος with this sense, e.g. Eq. 1101; V. 706; Av. 586 (wrongly emended by Dunbar).
987 is metrically deficient and Brunck’s \( \tau\alpha(\delta\varepsilon\ \tau\alpha) \) πτερά is clearly correct; a simple haplography, as the scribe’s eye leapt from τά- to τά.

**988-9 Κύπριδι:** Common in serious poetry as a name of Aphrodite (e.g. H. II. 5. 422; Stesich. *PMGF* 223. 3; Ibyc. *PMGF* 288. 2; A. Eu. 215) and apparently regarded as high style by Ar., who uses it in this sense only in lyric (also Lys. 1290; Ec. 966, 973a; contrast Anaxandri. fr. 58. 4; Eub. fr. 13. 4; Xenarch. fr. 4. 22 (paratragic)). Contrast the widespread poetic use of the word as a euphemism for (generally illicit) sex (e.g. Th. 205; Ec. 722; Eub. fr. 67. 8; [A.] *PV* 650; E. Hipp. 465). For ‘beautiful Aphrodite’, Barrett on E. Hipp. 72.

**Χάρισι:** The Graces are attendants and servants of Aphrodite from Homer on; cf. Olson on Pax 41-2.

**ξύντροφε** + dat.: ‘brought up together with’ and thus likely to be related to or at least to share many characteristics with; cf. 789 with n.

**Διαλλαγή:** Brought on stage as a beautiful young woman at Lys. 1114; cf. Eq. 1388-91 (a thirty-year peace represented by sexually available young women); Pax 523-6 (Harvest and Holiday, the attendants of the goddess Peace, represented by attractive women, one of whom the hero marries); Newiger 106-8. For the connection between joyous heterosexual sex and peace, 263-76, 1198-1221; Lys. passim; MM, pp. 57-62.

**990** Cf. 254 with n.; Pax 524 οἶον δ’ ἔχεις τὸ πρόσωπον, ὦ Θεωρία (‘What a face you have, Holiday!’).

**ὡς ... ἄρ(α)** + impf.: 90n.; cf. Eq. 1170; Nu. 1476; Pax 819.

**ἐλάνθανες:** Sc. με.

**991 πῶς ἄν** + opt. expresses a hopeless wish (KG i. 235). α's unmetrical ἐμέ τε (Rac) was corrected to ἐμέ by Triklinios.

“Ερως is an attendant of Aphrodite already at Hes. Th. 201 (cf. Tim. Com. fr. 2. 1-2; Alcm. *PMGF* 59. 1; Ibyc. *PMGF* 6. 1-4; etc.). He is regularly referred to as winged (e.g. Av. 574, 696-7, 1757-8; Eub. fr. 40. 1-2; Alex. fr. 20 with Arnott ad loc.; Alcm. *PMGF* 58; Pl. Phdr. 252b-c); the first mention of his bow (presumably an extension of the traditional idea of the ‘bolts of desire’ (e.g. A. Supp. 1004-5; [A.] *PV* 649; E. Tr. 255)) in literature is at E. Hipp. 1274-5; IA 548-9, although it is represented already on an Attic lekythos by Brygos dated about 490 (*LIMC* iii. 2. s. Eros pl. 332). Cf. F. Lasserre, *La Figure d’Éros dans la poésie Grecque* (Lausanne, 1946), esp. 63-129; *LIMC* iii. 1. 850-2.

**ξυναγάγοι:** i.e. in marriage, as at Pl. R. 459e.
992 ὥσπερ ὁ γεγραμμένος: Identified by ΣREF as a reference to a wallpainting in a temple of Aphrodite in Athens by Zeuxis (PAA 460190), whose artistic floruit more or less matches Ar.’s (Pl. Prt. 318b (called 'Zeuxippos'); Grg. 453c; X. Mem. i. 4. 3; Quint. xii. 10. 4; Ael. VH 14. 17). For other literary references to wall-paintings, Lys. 678–9; Pl. 384–5; cf. Eub. fr. 40. 1–3; Alex. fr. 20. 4–5; 247. 3–5 (all paintings of Eros); A. Eu. 50–1. For the sense of γράφω, Chadwick 80–2.

στέφανον ἀνθέμων: ‘a garland made of flowers' (Poultney 82–3; cf. 996; Ra. 430 with Dover ad loc.). ἀνθέμων is poetic vocabulary (e.g. Cratin. fr. 105. 1; Sapph. fr. 132. 1; Pi. N. 7. 79). ἀνθών / ἀνθ' ὧν at the end of the line in p is an intrusive gloss.

993 ἦ πάνω γερόντιον: ‘a thoroughly contemptible old man' (Petersen 120–1, 123–4; cf. Eq. 42; Nu. 790), i.e. one unable either to do hard physical work in the fields or to get enough of a hard-on to satisfy a young woman (994–9 with nn.; cf. Av. 1255–6). Unlike English 'perhaps', ἴσως is not normally used in interrogative sentences, hence Kuster's affirmative ἦ (GP 280) for d's ἦ ...:

νενόμικας: 299–302n.

994 τρία ... προσβαλεῖν is to be taken both (1) 'strike against'—i.e. 'fuck'—'you three times' (thus ΣREF 993; cf. MM § 301 (where this verse is mischaracterized as a description of a 'predicted gang-rape'); Poliakoff 126n. 6; for the number, Av. 1256; MM § 49), with τρία taken as an internal acc.; and (2) 'add three things [to my farm]', with τρία taken as dir. obj. of the infin.

δοκῶ + άν + aor. infin.: 'I think I could', i.e. 'I would be willing to' (Eq. 620–1; Av. 671; Lys. 115–16).

ἔτι: 'still', i.e. 'despite my advanced age' (993, cf. 997). άν ἔτι fell out of the text in the common ancestor of a or its exemplar and was added above the line and then inserted in the wrong place. The Γ–scribe retained the exemplar's γ' προσβαλεῖν; the E-scribe corrected to γε προσβαλεῖν; and the A-scribe dropped the particle.

995–8 are adapted at Ael. Ep. 4 ἐγὼ γὰρ ἀμπελίδος ὄρχον ἐλάσας, εἶτα μοσχίδα συκιδίων παραφυτεύσας ἁπαλά, καὶ ἐν κύκλῳ περὶ τὸ αὔλιον κατέπηξα ἐλαίας ('For I, after putting in a row of vines and then planting tender fig-slips alongside them, set in olive trees in a circle about my cottage'). A description not just of general domestic improvements designed to please a new bride (the plantings symbolizing the establishment of a household and provision for its future) but of all the labour required to repair Attika's farms after the damage done by invaders over the previous six years (Th. ii. 19. 2, 47. 2; iii. 1. 2, 26. 3; iv. 2.
1). For the combination of crops, cf. *Nu*. 1124 (olives and vines); *H. Od*. 7. 112–21 (fruit-trees including figs, olives, and vines, all seemingly part of a border around a threshing-floor); *D*. 53. 15 (fruit-trees and vines, with olive-shoots planted about the perimeter); *IG I³* 422. 82–4, 87–9 (figs, grapes, and olives); *II²* 1241. 19–25 (fruit-trees and vines); 2493. 26–8 (figs and vines); Ehrenberg 73–4.

995-6 πρώτα μὲν ..., / εἴτε: 648–9n.

ἀμπελίδος: Elsewhere only at Ael. Ep. 4 (995–8n.). The primary sense of ἐλάσαι here is 'plough a furrow [so as to plant]' (Hes, *Op*. 443; Pl. P. 4. 227–8), but after 994 ‘fuck’ (*Ec*. 39; Pl. Com. fr. 3. 4; *MM* §§ 260–1) is also heard. Henderson accordingly suggests that ὄρχον ('row') is intended as a pun on ὄρχις ('testicle') (*MM* § 75). For the propagation of vines and figs (both normally from cuttings), X. Oec. 19. 1–12; Thphr. *HP* ii. 1. 2–3, 5. 3–6, 6. 12.

νέα μοσχίδια συκίδων: 'fresh shoots consisting of fig-slips' (fr. 390 ap. Poll. vii. 152; Hsch. μ 1712; S μ 1276); for the use of the gen., 992n. For the importance of figs to the Athenian rural economy, 182–3n.; cf. 995–6n. Triklinios' ἅπαν ἐλαΐδας (clumsy after 995* in any case) is therefore less likely than Bergk's ὄζον (cf. *V*. 1377) or Brunck's ὄζον (better ὄζον; cf. LSJ s.v. with Supplement; *EM*, p. 619. 32 οἰσχός·κλῆμα βότρυος φέρον ὀργῶντας καὶ γενναίους).

997 ἡμερίδος: A grapevine of some sort at *H. Od*. 5. 69 (cf. Hsch. η 464), whence Ar.—like Apollonios Rhodios (3. 220), the epigrammatists (e.g. 'Simon.' *AP* vii. 24. 1 = *FGE* 956; Macedon. *AP* xi. 58. 6 (cf. Hsch. η 465), 63. 2; Cometas *AP* ix. 586. 2), and pseudo-Oppian (C. 3. 458)—has got the word. a's κλάδον is unmetrical and presumably represents a superlinear gloss that has ousted the more obscure synonym below it. Triklinios' ὄρχον (clumsy after 995* in any case) is therefore less likely than Bergk's ὄζον (cf. *V*. 1377) or Brunck's ὄζον (better ὄζον; cf. LSJ s.v. with Supplement; *EM*, p. 619. 32 οἰσχός·κλῆμα βότρυος φέρον ὀργῶντας καὶ γενναίους).

ὁ γέρων ὁδί: i.e. 'old man though I be'. An echo of γερόντιον (993) which marks the end of the catalogue of 'three additions' (994); the olive trees described in 998–9 are a sort of bonus.

998 τὸ χωρίον: 226–8n. Bentley's ἐλαδάς (ἐλαδάς dS (unmetrical)) is an otherwise unattested form of the word for 'olive tree' (cf. Threatte i. 278; LSJ s. ἐλαδάς cites *IG* II 836ab. 29 = *II²* 1534. 169, where the reading is in fact ἐλαί ΔΔ); cf. 995–6n. Triklinios' ἄπαν ἐλαδάς might be the product of (1) a conviction that the ultima in ἄπαν is long, combined with (2) a failed intention to expel ἐν (cf. Bentley's ἄπαν ἐλαδάς κύκλω, but is more likely a careless...

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transposition. For olive trees and olive oil, 34–5n., 182–3n. Many olive trees must have been
damaged—although not necessarily destroyed (Hanson (1998) 55–68, 143–7, 221–3)—during
the war.

999 ὥστ' ἀλείφεσθαι: i.e. after bathing (Pl. 615–16; Crates Com. fr. 17. 6), the proper
preparation for a feast (e.g. Av. 131–2; Ec. 652; Pl. Smp. 174a; cf. below).

ἀπ’ αὐτῶν: i.e. 'with the oil they produce' (Poultney 150). As in 33–6, the emphasis is on
rural autarky; cf. 1017 with n.

ταῖς νουμηνίαις: The first day of the month (lit. 'new moon day') was a holiday (esp. Plu.
Mor. 270a; 828a; cf. Hdt. vi. 57. 2; Antipho fr. 57) and thus a market day (Eq. 43–4; V. 169–
71) and an occasion for public rites on the Acropolis (Hdt. viii. 41. 2; D. 25. 99) and private
Mikalson, HTR 65 (1972) 291–6. For the use of the dat., KG i. 445.

1000–2 The Herald enters from a wing. Official state heralds were attached not only to the
Council and the Assembly (43–5n.) but to courts (V. 754; [Arist.] Ath. 64. 3), the Board of
Generals (1071–7; cf.

Pax 311–12; Ec. 711–13), and (at least in the 4th c.) the archons ([Arist.] Ath. 62. 2). Their
main duty was to make public announcements, especially in the Agora (Ec. 684–6, 821–2;
Antiph. fr. 247. 3), and the primary qualification for the job was accordingly a strong voice
(D. 19. 338; cf. Antiph. fr. 293. 2; Poll. iv. 94). This passage (with ΣΕΓ ~ S α 4177, which
appears to be derived directly from the text of Ar. and whose interpretations and arguments
thus command no credence) and Phanodem. FGrH 325 F 11 are our only evidence for a
public drinking contest at the Choes festival (for which, 960–1n.): the other testimonia
speak of private dinners and contests (Timae. FGrH 566 F 158; Call. fr. 178. 3–5; D.L. 4. 8;
cf. 1211n., and note that the foundation myth at E. IT 947–60 also focuses on individual
households); Lam. and Dik. appear to be planning private celebrations in their own houses
(960–2, 1003–7 with n., 1067–8 with n.); and Dik. ultimately takes his χοῦς and goes off not
to a public arena but to the house of the Priest of Dionysos (1085–7). As Hamilton 12–13,
notes, therefore, the drinking contest was probably only a small (if significant) part of the
festival, most of which involved private celebrations.

1000 ἀκούετε λεῶ: 'oyez! oyez!' Apparently a traditional formula used to introduce public
proclamations; also attested at Pax 551*; Av. 448* (both followed by jussive infins.); Sus. fr.
1. 1*; cf. 773 with n.; Björck 322.
κατὰ τὰ πάτρια: Sc. ἔθη, 'in accord with our ancestral [customs]'; an official set phrase (Th. ii. 2. 4; IG I2 78. 4, 11, 25–6; II2 659. 12; 682. 55; etc.). R's κατὰ πάτρια represents a haplography of τα.

τοὺς χοᾶς: A chous (cognate with χέω ('pour')) is (1) a liquid measure containing 12 κοτύλαι or 72 κύαθοι and equivalent to approximately 3.2 litres (Young, Hesperia 8 (1939) 278–80) and (2) a squat, flat-bottomed, trefoil-lipped pitcher, most often presumably of about this same capacity. Hall and Geldart print τοὺς Χοᾶς (for the construction, KG i. 306), but cf. 1203 τὸν … χοᾶ πρῶτος ἐκπέπωκα ('I am the first to have drained my chous'). The common ancestor of ct had τάς, an easy error (undetected by Triklinios) before χοᾶς; cf. a at 1045.

1001 πίνειν: Inchoative; ‘begin drinking’. For the jussive infin., 172–3n.

ὑπὸ τῆς σάλπιγγος: 'in response to the trumpet' (cf. Poultney 196–7), which will signal the moment the contest is to begin; scarcely 'to the accompaniment of the trumpet', which was not, strictly speaking, a musical instrument but only a way of producing a very loud sound. The σάλπιγξ ('trumpet') consisted of a long, straight tube ending in a tulip-shaped bell; it was used in particular for military signals (e.g. Ra. 1041–2; Men. Asp, 104 with Gomme-Sandbach ad loc.; A. Pers. 395; Achae. TrGF 20 F 37. 3; Th. vi. 69. 2; X. Eq.Mag. 3. 11–12) but sounds the beginning of a contest also at S. El. 710–11; cf. IG II2 1635. 69. Cf. Krentz, in Hanson (1991) 110–20; West, AGM 118–21; Olson on Pax 1240–1.

έκπιη: Sc. τὸν χοᾶ; cf. 1203.

1002 πρώτιστος: 28n.

ἀσκὸν Κτησιφῶντος: ‘a wine-sack (549 n.) full of Ktesiphon’. The name appears para prosdokian for that of some good regional wine, such as Chian, Lesbian, or Thasian (Olson-Sens on Archestr. fr. 59. 4, 15, 17); for the figure, cf. 484. For Dik.’s receipt of the prize, 1225. According to Phanodem. FGrH 325 F 11, the prize—at least in the time of the legendary King Demophon—was actually a cake. Ktesiphon (PAA 587550) is otherwise unknown but must have been famous for his thirst and perhaps his discriminating taste; the name is relatively uncommon (20 examples in LGPN ii (without reference to this passage)). Heavy drinkers were themselves sometimes called 'wine-skins', particularly if they had pot-bellies (Antiph. fr. 20; Alex. fr. 88. 3–5 (the image cited as a proverb); cf. ΣREF; Nu. 1237–8).
1003–7 Dik.'s orders are most naturally interpreted as reflecting his intention of holding a feast in his own house (cf. 1000–2n.), although his plans change when an invitation arrives from the Priest of Dionysos (1085–94).

1003. The Herald exits into the wing from which he came. It is unclear whether Dik. emerges from the house only now or has already come out during 1000–2. In any case, a number of mute slaves now follow him on stage, bringing spits, fish, meat, birds, and seasonings (1005–7, 1040–1), and busy themselves about the brazier (887–8n.). Much of the food prepared in this scene is put to use again at 1097–1142, as Dik. prepares for the party at the house of the Priest of Dionysos (1104, 1108 thrushes; 1110, cf. 1112 hare; 1119 sausage). Since παῖδες can serve as a generic term for slaves of both sexes (889–92n.), γυναῖκες is most naturally taken as a reference to Dik.'s Wife and Daughter (cf. 241–79 with 241n.).

1004 τί δράτε;: An expression of exasperation; cf. Pax 164; Pl. 439.

οὐκ ἀκούετε; + gen.: 'Aren't you paying attention to?'; contrast 1003 ('Didn't you hear [the announcement]?').

1005–6 ἀναβράττετ(ε): 'boil!' (e.g. Pherecr. fr. 197. 1) and thus 'stew!' (more often ἔψω); a standard way of cooking birds and other meat (Pax 1197; Ra. 509–10, 553; Pherecr. frr. 113. 23; 137. 10), although less common than roasting, frying, or broiling (ὀπτάω). For the contrast between wet and dry cooking (a fundamental Greek culinary opposition), Olson–Sens, Archestratos, pp. lii-liii, and on fr. 11. 8–9.

ἐξοπτᾶτε: 'roast to perfection' (cf. Eq. 954; Pherecr. fr. 113. 10; Telecl. fr. 1. 7; Eub. fr. 14. 8); LSJ's gastronomically unappealing 'bake thoroughly' misses the point.

τρέπετ(ε) could mean either 'rotate!' (cf. Lys. 839 ὀπτάω καὶ στρέφειν ('to roast and turn')) or 'flip!' (cf. Crates Com. fr. 16. 9–10; Antiph. fr. 216. 10), although the repeated references to spitting and spits in what follows make the former more likely.

ἀφέλκετε: Sc. τῶν ὀβελῶν. For roasting hare on a spit, Ec. 843; Archestr. fr. 57. 4 (where the addressee is urged to serve it sprinkled with salt and slightly on the rare side, while juice is still running from the meat).

τά λαγῷα: Sc. κρέα, as at V. 709; Pax 1150; cf. 1043, 1110. For hare, 520–2n.

ταχέως: 776–7n.
τοὺς στεφάνους ἀνείρετε: Lit. ‘string the garlands’ (for the vb., e.g. Pl. Com. fr. 225), which are more often described as woven (e.g. Th. 458; Ec. 844; Alex. fr. 54). For symposium garlands, 551n.; according to Phanod. FGrH 325 F 11, garlands worn at Choes feasts were dedicated in the sanctuary of Dionysos ἐν Λίμναις ('in the Marshes'; cf. Dover on Ra. 216–17).

1007 φέρε: Addressed to one slave in particular, hence the sing. (contrast 1003–6).

tοὺς ὀβελίσκους: 794–6n.

ἃναπείρω: τείρω and its compounds are rare, primarily poetic vocabulary (e.g. H. ll. 1. 465; 2. 426; H. Ap. 92; E. Ph. 26; [E.] Rh. 514; Hdt. iv. 103. 3), hence Bentley’s ἀναπήξω (adapted from Photios; cf. Ec. 843 λαγῷ’ ἀναπηγνύασι), but emendation is unwarranted; cf. 796; Mastronarde on E. Ph. 26. p’s ἅναπείρω represents haplography of να.

1008–17 ~ 1037–46 Iambs; cf. metr, Σερεῖ 1008, 1037 (whose division of the lines matches that preserved in the MSS); White § 83; Prato 24–5; Zimmermann i. 175–7; iii. 7–8; Parker 146–9. The song picks up on themes established in 971–6, 986–7, although Dik.’s good fortune is now even more directly before the chorus’ eyes than it was earlier (esp. 1009–10 τῆς εὐωχίας … τῆς παρούσης ('your present feasting')). For the encomium of the hero, cf. Eq. 836–40; V. 1450–73; Pax 856–67, 909–21 (very similar in content, tone, and structure); fr. 505. 2–3 with K–A ad loc.

(1) 1008–10 ~ 1037–9 5ia ia~

(2) 1011–12 3ia ia^ ~ 1040–1 3ia ia^ 

(3) 1013 2 ia 

(4) 1014  ia ia^ ~ 1043 

(5) 1015–17 5ia ia~ 

1008–10 ζηλῶ σε + gen.: A favourite Aristophanic construction (Eq. 837 with Neil ad loc.; V. 1450; Th. 175; cf. S. El. 1027; fr. 584; E. IA 677; Poultney 124).
τῆς εὐβουλίας is echoed in τῆς εὐωχίας, and the jingle lends verbal point to the contrast. P’s τῆοςεβουλίας represents the intrusion of σου from a superlinear gloss closely resembling 2^{\text{Rer}} 3. ἄνθρωπε: 95–7n.

1011–12 Cf. Pax 859 τί δῆτ’, ἐπειδὰν νυμφίον μ’ ὁρᾶτε λαμπρὸν ὄντα; ('What [will you say] when you see me as a brilliant bridegroom?'), 863 (Trygaios' response to very similar praise from the chorus).

τί

δῆτ(α): Sc. ἐρεῖτε (Nu. 1087, 1101; cf. Pherecr. fr. 113. 22). A common Aristophanic ellipse (e.g. Nu. 154; Pax 916; Lys. 399).

τὰς κίχλας ὀπτωμένας ἴδητε: Cf. 1007; doubtless Dik. is busy spitting thrushes and putting them on the fire (cf. 1014) as he and the chorus sing this song.

1013 'I think you're right about this as well'; a brief return to the theme of εὐβουλία (1008), although only as preface to further praise of Dik.’s cooking and its likely happy consequences (1015–17).

1014 τὸ πῦρ ὑποσκάλευε: 'Stir up the fire!'; addressed to one of the slaves. Cf. Pax 440 with Olson ad loc.; Av. 1580 (a very similar scene); Men. Dysk. 547; fr. 71. The compound is attested nowhere else but is not obviously an Aristophanic coinage; pace MM § 293, there is no hint of an obscene pun.

1015–17 ἣκουσας;: 836–7n.

μαγειρικῶς: Exclusively Aristophanic vocabulary (also Eq. 376; Pax 1017–18) until the Roman period. A μάγειρος is a professional handler of meat, be he a butcher (Eq. 418; cf. Pax 1017) or a cook hired to prepare a private dinner (Av. 1637; Ra. 517–18); cf. H. Dohm, Mageiros (Zetemata, Heft 32: Munich, 1964), esp. 1–10, 67–84; Arnott on Alex. fr. 24; Olson–Sens on Matro fr. 1. 11 (both with further references and bibliography).

κομψῶς τε καὶ δειπνητικῶς is best taken as an expansion of μαγειρικῶς (thus GP 501) and set off with commas. Verbal elegance is a hallmark of Middle Comic cooks in particular (e.g. Antiph. fr. 55; Strato Com. fr. 1). δειπνητικῶς is a hapax legomenon (the adj. is attested at Anaxipp. fr. 1. 36; cf. Eup. fr. 99. 13–14 ἀ[ρ][ιστητικώτερο] and most likely a deliberately ridiculous coinage of a typically late 5th-c. Athenian sort (cf. 9n.).

αὐτῷ διακονεῖται: The point is not just that Dik. (like Trygaios at Pax 1032) is self-sufficient (cf. 973–6n., 976n., 999n.; Crates Com. fr. 16. 1–2 (a sceptical objection to a most likely very...
similar proposal)) but that he will not share the good things he has got with anyone, a point
made repeatedly in 1018–55.

1018–36, 1048–68 A pair of scenes that draw a stark contrast between Dik.'s blessedness
and the misery of other Athenians, for whom the war continues. The hero shows sympathy
only for the bride, who amuses him and who, as a woman, bears no responsibility for the
state of public affairs (1058–62); everyone else can go to hell, for all he cares (cf. 133). Cf.
Introduction, Section III.

1018 An anonymous man eventually identified as Derketes of Phyle (1028 with n.) enters
from a wing. He is dressed in white (1024) and carries a bit of reed in one hand (1034 with
n.). Since he is supposed to be blind, he may hold out a stick with the other hand (cf. S. OT
454–6) or be led by a slave (cf. S. OT 444). Dik. is deeply involved with his cooking (1008–17)
and refuses to pay him much attention, especially at first (1018–19).

1019 = Nu. 1263, where Strepsiades offers an equally hardhearted

response to the groans of an injured creditor. Cf. Av. 12 with Dunbar ad loc.; Ra. 301 with
Dover ad loc. The idea appears to be that bad luck is catching; cf. 843n.; Dover, GPM 201,
citing E. Supp. 223–8; Miasma 219.

κακοδαίμων: Cf. Barrett on E. Hipp. 1362–3 (‘a term of pity shading over through contempt
to abuse’). Triklinios' κακοδαίμων γε represents a feeble attempt to mend the metre after
σαυτόν (Rct) was written for σεαυτόν in either α (in which case a's σεαυτόν must be an
independent—probably accidental—correction) or the common ancestor of ct (in which case
the R-scribe has made the same error).

νυν: 832–3n.

1020–1 The first of three requests for ever smaller quantities of peace; cf. 1029 (enough to
anoint Derk.'s eyes), 1033–4 (a single drop).

ὦ φίλτατε: A wheedling use of what is normally in Ar. a genuinely affectionate form of
address (e.g. 885; Eq. 1335; Pax 1198; Th. 210; Ra. 503; cf. Dickey 119), as at 475; Pl. 967,
1034.

σπονδαί ... εἰσι σοὶ μόνῳ: An echo of 130–1, which serves to revive the image of peace as
libations (left dormant since 178–202 but central to this scene and the next). Anticipatory
γάρ gives a reason both for addressing the person in question and for the request that
follows (GP 69).
μέτρησον: Lit. 'measure out', i.e. in expectation of being given back at least as much at some later date; cf. Av. 580; Theopomp. Com. fr. 27; Hes. Op. 349 with West ad loc.

κἂν πέντ’ ἔτη: 'even if [you lend me only enough peace] to last five years'; ἔτη ('years') is para prosdokian for κοτύλας ('measures') vel sim. For the ellipse of the vb., Goodwin § 228. For a five-year peace (the least desirable variety, but peace none the less), 188-90n.

1022-7 Although Derk. originally appears pitiable (1018-23), his complaints rapidly descend into bathetic absurdity, as he weeps for his oxen as if they were kidnapped children and expresses regret for all the cowdung he has lost.

1022 τί δ’ ἔπαθες;: 'What happened to you?'; cf. 912; Pax 825*.

ἐπετρίβην: A regular Aristophanic metaphor for complete ruin (e.g. Nu. 1407; Ra. 571; Pl. 1119; cf. Taillardat § 64).

τῷ βόε: Bathetic (cf. 1022-7n.). Derk. had a pair of oxen (cf. 1025, 1027*, 1031*, 1036) because two are needed to plough efficiently (e.g. Av. 582-5; H. ll. 13. 703-4; Od. 13. 31-2; 18. 371-4; Hes. Op. 436-40; X. Oec. 16. 11; cf. Alc. Com. fr. 14), and this becomes a standard item in the Aristophanic vision of the ideal life of peace in the countryside (fr. 111. 1; 402. 4). For the dual as a feature of colloquial Attic (therefore avoided in tragedy), Bers 59.

1023 Small-scale border raids of the sort referred to here are ignored in Thucydides' account of the war but must have been a constant source of worry (cf. 1073-7) and (despite Th. vii. 27. 4) of damage and instability in the Attic countryside; cf. 266-70n.

πόθεν;: The division of

the tribrach between two speakers is very awkward (cf. White §§ 105-6). Neither Triklinios' πόθεν γ’ nor Elmsley's πόθεν δ’ is anything more than a crude stopgap, and although Christ's suggestion that the change of speaker allows πόθεν to be scanned is arguably special pleading, I have with some hesitation printed the paradosis.

ἀπὸ φυλῆς: The deme of Phyle was part of the coastal trittys of the tribe of Oineis and had a bouleutic quota of two (Traill 50, 68). It was located beyond Acharnai (177n.) in extreme north-west Attika and commanded a pass over Mt. Parnes on the most direct road from Athens to Thebes (cf. 1073-5n.); its territory was therefore particularly accessible to Boiotian raiders. It also provides the setting for Menander's Dyskolos. Phyle was seized by Thrasyboulos and the democratic insurgents in 404 and served as their base in the war against the Thirty Tyrants (X. HG ii. 4. 2-7, 10; [Arist.] Ath. 37. 1; 38. 1; cf. Pl. 1146),
although the limited archaeological evidence suggests that the fortress there was only constructed in the first third of the 4th c. Cf. Chandler, *JHS* 46 (1926) 4–7; Ober 145–7, 185–6; Whitehead 403; J. Travlos, *Bildlexicon zur Topographie des antiken Attika* (Tübingen, 1988) 319–24.

1024 A bomolochic interjection, ignored by Derk. (cf. 61–125, etc. n.). For the hostile question about the visitor's appearance, cf. Av. 911.

τρισκακόδαιμον: 400–1n.

εἶτα: 23–4n.

λευκὸν ἀμπέχει: 'are you wearing white?', i.e. rather than black, the colour of mourning (e.g. A. Ch. 10–12; E. Alc. 215–17, 426–7; Hel. 1088; Ph. 371–3; Lys. 13. 40; X. *HG* i. 7. 8; Plu. *Per.* 38. 4; cf. A. *Pers.* 115 with Broadhead ad loc.); van Leeuwen suggests that the joke is instead that Derk. is not dressed in white at all but is extraordinarily dirty (cf. 1025–6). ἀμπέχομαι in this sense is common in Ar. (e.g. *Av.* 1567; *Pl.* 897) and is also found in Euripides (e.g. *IA* 1438) and Plato (e.g. *Phd.* 87b), and is presumably colloquial.

1025–6 μέντοι νὴ Δί’: A common combination of asseveratives in Ar. (e.g. *Pax* 1290; *Av.* 661) and Plato (e.g. *Phd.* 65d); cf. *GP* 401–2.

ἐν πᾶσι βολίτοις is a bathetic surprise for ἐν πᾶσιν ἀγαθοῖς ('in all good things'; Pherecr. fr. 113. 2); cf. 976n.; *V.* 709 ἐν πᾶσι λαγῴοις ('in all hare-meat'; also para prosdokian). Dung was in fact valuable as fertilizer (esp. *Thphr.* *CP* iii. 9; cf. Olson on *Pax* 4, 9–10).

εἶτα νυνὶ τοῦ δέει; Cf. *Pl.* 827 (also addressed to a visitor to the hero's house) ἐπείτα τοῦ δέει;

1027 ἀπόλωλα τὠφθαλμώ: i.e. 'I am suffering from ὀφθαλμία', a catch-all term for various infections of the eyes and the resulting blindness; to be distinguished from other types of blindness in that *ophthalmia* is a disease that comes upon a person, often abruptly (e.g. Ra. 192 (Xanthias' excuse for not fighting at Arginusai) ἐτυχὸν ὀφθαλμίων ('I had eye-trouble'); *Hp.* *Epid.* ii. 616. 8–11; *Pl.* *Phdr.* 255d; D.Chr. *Or.* 36. 11), and that can—at least in principle—be cured (esp. *Pl.* 114–16; fr. 132; *Pl.*

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Grg. 496a; *X. HG* ii. 1. 3; cf. 1029 with n.; Antiph. fr. 246; Timocl. fr. 6. 13 (contrasted with a permanent condition)).

δακρύων τὼ βόε: Transitive δακρύω is attested elsewhere in the 5th c. only in tragedy (e.g. A. *Ag.* 1490; fr. 78c. 41; S. *Ph.* 360; *OC* 1254–5; E. *HF* 528; *Ba.* 1373).
1028 ἀλλ’ ἐὰν τι κήδει + gen.: Cf. Nu. 106*; S. OT 1060-1; Pl. Grg. 462a.

Δερκέτου φυλασίου: 'Derketes' is literally 'he who sees' and is thus ironic, given the visitor's problem (1027). Derketes/Derketos is a very rare name (4 other examples in LGPN ii) and there can be little doubt that this is intended as a reference to the Derketes (or Derketos) of Phyle (PA 3245; PAA 303905) whose name is preserved at IG I3 109. 7 = II2 75. 7; II2 1698. 5-6, and who must have been an outspoken supporter of the war. Release of the name is none the less reserved for the middle of the scene (contrary to normal Aristophanic practice with historical individuals represented on stage (45n.)) for the sake of the play on its meaning. For the form Φυλάσιος, 347–9n. The additional material at the end of the line in p is a fragment of an intrusive scholion.

1029 ὑπάλειψον εἰρήνῃ με τὠφθαλμῷ: 1020–1n. For anointing with medicinal substances as a means of curing ὀφθαλμία (1027n.), Ec. 398–407; Pl. 716–22 (both ironic prescriptions actually intended to cause greater misery); fr. 132; cf. Eq. 909. For the acc. of the whole and the part, KG i. 289–90.

1030 πόνηρ': 731n.

οὐ δημοσιεύων τυγχάνω: 'I happen not to be a public employee' (below), but also a reference to Dik.'s status as an emphatically private individual with no obligations to or concern for anyone else (cf. 1037–47). Already by the late 6th c., Athens (along with some other Greek states) employed public physicians (Hdt. iii. 131. 2), although the stipend provided by the state may have been intended only to guarantee their presence in the city and they may still have charged for their services. By Ar.'s time the position was filled by the Assembly and applicants were required to make a speech in which they described their training and experience (X. Mem. iv. 2. 5); cf. 1032 with n., 1222–3; Pl. Plt. 259a; Grg. 455b, 514d-e; IG I3 164; II2 373–4; 483; 772; Dunbar on Av. 584; L. Cohn-Haft, The Public Physicians of Ancient Greece (Smith College Studies in History, vol. 42: Northampton, 1956), esp. 32–61.

1031 ἵθ’, ἀντιβολῶ σ’: A regular line-opening formula (Nu. 110; V. 162, 975; Pax 400; cf. 582), elsewhere followed by an imper., which in this case must be supplied from 1029.

حوا: 732n.

κομίσωμαι: 'get back, recover', as at e.g. Nu. 1111; Av. 549; Th. 1166.

1032 Cf. 1035, another blunt refusal constructed out of the same three elements: '(1) I won't do it, so (2) go away and (3) do your crying elsewhere'.

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οὐκ ἔστιν: Sc. ὅπως τοῦτο ποιήσω, 'There is no [way that I will do this]'. Triklinios' κλαῖε probably reflects only a failure to recognize that the α in Rac's κλᾶε is long, but none the less seems to be the proper 5th-c. form (cf. Rutherford 112; Threatte ii. 503).

tοὺς Πιττάλου: 'to Pittalos' people', i.e. his students and assistants (cf. Pl. 701-3, 730-2; X. Mem. iv. 2. 5); Pittalos (PAA 774420; also mentioned at 1222; V. 1432) was apparently a state physician (cf. 1030n.). τοῦ Πιττάλου (sc. τὸν οἶκον) in RΓpcE is impossible (πρός never suffers ellipse of the acc. obj.) but an easy error via assimilation of the art. to the case of the word that follows. ιατροῦ at the end of the line in p is an intrusive gloss.

1033-4 A final desperate suggestion (191-3n., 1020-1n.). Derk. holds out his reed (note deictic τουτοί).

σταλαγμόν: 'drop', as at Anaxandr. fr. 35. 3; Men. Mon. 333 = Diog. Sinop. TrGF 88 F 2. 1.

eἰς τὸν καλαμίσκον ἐνστάλαξον: For the use of a reed to transport medicine, X. HG ii. 1. 3 (also for a patient suffering from ophthalmia).

1035 Cf. 1032n.

οὐδ' ἂν στριβιλικίγξ: Sc. ἐνσταλάξαιμι; cf. 966–7n. ΣREG3 glosses στριβιλικίγξ (a hapax legomenon) as ρανίδα ('a drop') but explains the word as derived from στρίβος ('a thin, shrill cry'; also a hapax) and λικίγξ ('a very faint sound produced by a bird'; another hapax), i.e. 'a peep' (more often γρῦ; cf. Olson on Pax 96–7 (where the word is misaccented)).

ποι (the lectio difficilior) is to be taken with ἀπιών; cf. Av. 1020.

1036 οἴμοι κακοδαίμων: An echo of Derk.'s opening words (1018–19) and thus an index of how little he has accomplished.

βοιδίοιν: A hypocoristic diminutive ('my dear pair of oxen'). Derk. exits into the wing from which he entered.

1037-46 Throughout the song, Dik. bustles about supervising the cooking and perhaps doing some of it himself.

1037-9 Both a comment on 1018–36 (cf. 959–68) and somewhat misleading preparation for 1048–68.
ἀνηύρηκεν: Dobree conjectured ἐνεύρηκεν on the ground that d's ἀνεύρηκεν cannot stand with the bare dat. ταῖς σπονδαῖσιν to mean 'discovered in his peace-treaties'. But ἐνευρίσκω is not attested elsewhere before the Roman period (conjectural at S. Ai. 1144) and the dat. is better taken as instrumental. -εύ- (d) is a common variant (e.g. Nu. 137, 764; Pax 129) for -ήυ- (IG II² 11169. 1 (mid-4th c.)); cf. Threatte ii. 482-3.

1040-1 Addressed to a slave. The items mentioned in this verse are not among those specifically said to have been brought by the Boi.; contrast 1043.

κατάχει ... τὸ μέλι: i.e. as a roasting sauce, since the sausage is finally removed from the fire only at 1119. For honey and its culinary uses, 1130 (poured over a cake most likely hot from the fire) with n.; Pl. Com. fr. 188. 8-9 (thurshes served with honey); Olson–Sens on Archestr. fr. 60. 16-18. For the distinction between different sorts of sauces, Dunbar on Av. 535; Olson–Sens on Archestr. fr. 14. 5-8. t's κατάχεε (κατάχεε) represents Triklinios' attempt to mend the metre after σὺ was lost in the common ancestor of ct.

τῆς χορδῆς: Sausages

(Also ἀλλᾶντες (145-6n.), φύσκαι (e.g. Pherecr. fr. 50. 4; Anaxandr. fr. 42. 40), and χόλικες (Olson on Pax 715–17)) appear frequently in banquet catalogues and the like (e.g. fr. 702; Eub. fr. 63. 3; Pherecr. fr. 137. 9; Mnesim. fr. 4. 15; Axionic. fr. 8. 4) and are frequently served in slices (τόμοι; cf. 881n.). This one is cooked on a spit (cf. 1121 with n.), like the hero's thrushes (1007 with n.).

τὰς σηπίας: Cuttlefish (350-1n.) appear frequently in catalogues of seafood and the like (e.g. frr. 258. 2; 333. 1; Ephipp. fr. 12. 7; Alex. fr. 159. 3) and are fried or broiled also at Ec. 126–7; Nicostr. Com. fr. 6. 2; Alex. fr. 192. 4-6; Sotad. Com. fr. 1. 16. Cf. Olson–Sens on Archestr. fr. 56.

στάθευε: 'broil', i.e. 'cook directly on the grill' without a pan; cf. [A.] PV 22–3. β's τάθευε, the result of haplography of σ after σηπίας, is metrical if nonsensical and was left uncorrected by Triklinios.

1042 ἤκουσας;: 836–7n. ὀρθιασμάτων (a hapax legomenon) is thus 'his loud cries'.

1043 Addressed to a group of slaves (contrast 1040-1).

ὀπτάτε: 1005-6n.
τὰ (ἐ)γχέλεια: Sc. κρέα; cf. 1005–6n.

1044–6 A prefiguration of the action in 1096–1142. Cf. adesp. com. fr. 866 τὸ κνῖσος ὀπτῶν ὀλλύεις τοὺς γείτονας ('You are killing your neighbours by roasting fat'). Antiph. fr. 216. 5–7; Ephipp. fr. 3. 3–4; and Hegesipp. Com. fr. 1. 22–7 allude to the same theme.

λιμῷ … κνίσῃ τε καὶ φωνῇ: i.e. 'by the pangs of hunger, sharpened by the smell of dinner and by the lordly commands which Dik. keeps on issuing' (Rogers). Elmsley added a comma after 'μέ' and argued that the speaker alone is tortured by hunger, whereas Dik.'s neighbours are tortured by the smell of his cooking and his shouts; as subsequent editors have seen, this adds nothing to the passage and can be rejected. For λιμός, 741–3n. For κνίση ('the smell of roasting fat'; primarily poetic vocabulary), Olson on Pax 1050–1; Olson–Sens on Matro fr. 1. 82.

λάσκων: 410–11n.

1047 A final summarizing command (accompanied by a gesture), as the hero steps away from the brazier and turns the rest of the cooking over to his assistants; addressed to the whole group of slaves.


1048 An anonymous Slave (alternatively identified in β—for no good reason except to make his identity balance that of the bridesmaid—as a παράνυμφος, the man (also called the πάροχος who rode with the bride and groom from her father's house to his (Poll. iii. 40; x. 33; Oakley and Sinos 27; Dunbar on Av. 1738–40)) enters from a wing. He carries a trencher of meat in his hands (1049–50). A mute female character, identified at 1056 as a νυμφεύτρια or bridesmaid and carrying an oil-flask (1053), follows him on. The repetition of τίς οὑτοσί; ought to signal heightened emotion (e.g. 281–3, 313, 334), perhaps Dik.'s annoyance at being interrupted as he is about to go into the house (cf. 1047 with n.) or his surprise at the appearance of yet another unexpected and unknown visitor. Dobree suggested expelling the first τίς οὑτοσί; and printing Δικαιόπολ twice, transferring the excitement to the visitor.

1049–50 For sending portions of a sacrificial animal to friends or others one wishes to honour or influence, Ephipp. fr. 15. 11; Men. Sam. 403–4; Thphr. Char. 15. 5; 17. 2; cf. Pax 192; Th. 558; Pl. 995–1000.
ἐκ τῶν γάμων: 'from the wedding celebration' (145–6n.; Bers 29–32). For wedding feasts, e.g. Pax 1192–6; Anaxandr. fr. 42; Antiph. fr. 204; Alex. fr. 233; Diph. fr. 17; Oakley and Sinos 22–4.

καλῶς γε ποιῶν: 'Very kind of him to do so!' (e.g. Pax 271; Pl. 863; Pl. Cra. 431a; R. 351d); probably colloquial. Cf. Page on E. Med. 472; Quincey, JHS 86 (1966) 143–4; Stevens 54. Contrast the hero's reaction in 1054–5, when he realizes that the gift comes with a string attached (1051–3). For the use of γε, GP 136–7. Triklinios' ὅστισπερ for α‎'s ὅστις (Rac) represents an attempt to fill out the line after γε was lost in the common ancestor of ct.

1051–3 Cf. the request made by Lam.'s Slave at 960–2.

ἰνα μὴ στρατεύωιτ': i.e. 'in order that he not be drafted'; cf. 1065 with n.

βινοίη: 'might fuck'; an unambiguously crude vb. (cf. 1221; MM § 205 (but note that this passage disproves the claim that the 'connotation is always of violent and/or illicit intercourse'), 207–9; Bain, CQ ns 41 (1991) 54–62; Chadwick 73–5) which introduces a comic note. R's κυνοίη (a simple minuscule error) is less vulgar (MM § 206; Bain (above) 63–7; Chadwick 187) and thus less funny.

μένων: For the vb. with the sense 'stay [home from war]', V. 1115; Pax 341 (a collocation of ideas similar to this passage); Cratin. Jun. fr. 4; H. ii. 9. 318; 16. 838; E. Heracle. 701.

τὸν ἀλάβαστον: A slender, cylindrical vessel normally used to store and dispense perfumed oil (Lys. 947; Crates Com. fr. 17. 6; Eub. fr. 98; Alex. fr. 63. 1; Hdt. iii. 20. 1; cf. 1091 with n.) and frequently associated with sex (e.g. Ec. 522–6) and thus with marriage (Pax 860–2 with Olson ad loc.). ἀλάβαστρον (ΓΕ4p) is a slightly later form of the word (Tischler, Glotta 56 (1978) 54–8; Thetatte i. 482; Arnott on Alex. fr. 63. 1). Cf. Amyx 213–17.


1054–5 The extraordinary run of short syllables in 1054 marks Dik.'s agitation when he realizes what he is being asked to give up in return for the meat; cf. 1191–3; Pax 1221 / ἀπόφερ' ἀπόφερ' ἀπόφερ'; Av. 1244. Triklinios' ἀπόφερ' for α‎'s ἀπόφερε (RAc, cf. ΓΕ4ΓC) was also preserved in the MS against which Γ and E were checked.

μὴ μοι δίδου: 'don't try to give it to me!, don't offer it to me!' (cf. 54, 159).

χιλίων
δραχμῶν (gen. of price; * at Pax 1237, in a similar verse) = one-sixth of a talent, a considerable amount of money. The accent on χιλίων is disputed; perhaps χιλιῶν.

1056–7 αὐτὴ: Accompanied by a gesture.

ἡ νυμφεύτρια: A woman sent along with the bride by her parents to the groom's house (Paus. ix. 3. 7; Hsch. v 715 = S v 592 = Phot. p. 304. 9–10) and charged with preparing her for the wedding night (Plu. Lyc. 15; Poll. iii. 41; Oakley and Sinos 16, 32–6).

dεῖται: 632n.

σοὶ λέξαι μόνῳ: i.e. out of concern for the bride's reputation, since the request betrays a sexual forwardness that a respectable Athenian woman ought not to exhibit in public; cf. 253–4 with n. The insistence on secrecy is merely an attempt by the playwright to tantalize his audience, since Dik. quickly reveals what has been said to him (1060) after a few additional teasing preliminary remarks (1058–9).

1058–60 1056–7n. The Bridesmaid steps over to Dik. and whispers something in his ear; for similar scenes, Nu. 1478–85; Pax 660–3.

ὡς γέλοιον κτλ.: Addressed to the world at large. γέλοιον is 'funny' (not 'ridiculous'). For the accentuation (disputed since antiquity), Arnott on Alex. fr. 188. 2.

ὦ θεοί: A bland oath, * at Ec. 1122; cf. Eq. 1309.

dέημα: Attested elsewhere only at Hsch. δ 421 (perhaps a gloss on this passage); ΣΜ A. Eu. 92–3. For ὅπως ἄν + subjunc. in an object clause, Goodwin § 348.

οἰκουρῇ: 'might stay at home', i.e. rather than going off to war (cf. V. 970; Hermipp. fr. 46. 3; Fraenkel on A. Ag. 809).

tὸ πέος τοῦ νυμφίου: An obscene surprise (cf. 157–8n., 1066*; MM § 1 (of πέος) 'Evidently its usefulness lay in its shock value') for ὁ νυμφίος ('the bridegroom'). The tremendous pleasure women take in being fucked is an Aristophanic trope (esp. Lys. 122–35; cf. Th. 203–5; Ec. 228).

1061–2 φέρε δεῦρο τὰς σπονδάς: Addressed to one of the slaves, who exits into the house and returns a moment later carrying a small jug. ὀτι is attested only in Old Comedy (e.g. Eq. 29; Nu. 755; Hermipp. fr. 63. 11; Eup. fr. 328. 2; Aristomen. fr. 3) and satyr play (A. fr. 281a. 9; E. Cyc. 643) and is presumably a short-lived colloquialism. Cf. epic τίη (otherwise similarly restricted to comedy).
τοῦ πολέμου τ' οὐκ ἄξια: 'and undeserving of the war' (LSJ s. ἄξιος II. 2), because she had no say in public policy decisions and thus no opportunity to argue in favour of peace (esp. Lys. 507–16); cf. Dover, G&G 301–2. Blaydes's αἰτία ('responsible for') is no improvement. For the postponement of τε, GP 516.

1063-6 To the Bridesmaid.

1063 ὑπέχ(ε): 'hold beneath!', i.e. so as to catch something dropped or poured from above; cf. Pax 431; Th. 756; Ec. 820; Men. Leucad. fr. 2 (= fr. 255 Kö.).

ώδε δεῦρο: Cf. 745-7n.

(ἐ)ξάλειπτρον: Another name for an ἀλάβαστος (1053 with n.); cf. Antiph. fr. 206. 3; Poll. vi. 106;

x. 121; Hsch. e 3542; Σ<sup>REF</sup> ~ S e 1524; AB, p. 97. 17-18.

yć γύναι: 262n.

1064 The Bridesmaid holds out the vessel and Dik. pours a bit of wine into it.

οἶσθ' ως ποεῖται τοῦτο;: 'Do you know how this is done?' (cf. Aristomen. fr. 11; Antiph. fr. 75. 11). R<sup>ac</sup>B's ποεῖτε will not do, since the instructions are to be carried out by the bride alone, while Reisig's ποεῖτω (better with punctuation after τοῦτο (as in α and here) than after the vb. (as in B)) assumes that -ται is a metrical stopgap added after -τω was lost (for the error, cf. α'ς ἄλειφε for ἀλειφέτω in 1066); a possible (cf. οἶσθ' ὄ δρᾶσον (Pax 1061 with Olson ad loc.)) but complicated construction.

1065 ὅταν στρατιώτας καταλέγωσι: On the simplest reading of the text, the activity in question occurs at frequent but unpredictable intervals, and the reference is thus more likely to levies of hoplites for individual military expeditions via lists of names posted in the Agora (cf. 600–1n., 1128–9n.; Pax 1179–84 with Olson on 1179–81) than to the permanent tribal hoplite-registers, which contained the names of everyone subject to call-up and were presumably revised on an annual basis (cf. Eq. 1369–71 with Neil ad loc.; A. H. M. Jones, Athenian Democracy (Baltimore, 1957) 163; M. H. Hansen, Demography and Democracy: The Number of Athenian Citizens in the Fourth Century B.C. (Herming, 1985) 83–5; Christ, CQ NS 51 (2001) 398–422).

τοιτώι: i.e. the wine he is in the process of pouring out.
νύκτωρ: A good time for stealthy action of all sorts (e.g. Eq. 856, 1034; Nu. 750; V. 1039; Av. 1491; cf. 1162–8), as well as for sex; cf. below.

ἀλειφέτω τὸ πέος τοῦ νυμφίου: If the point of the bride's action is to remove the groom from the list of men chosen for service (1065n.), one would expect her to sneak down to the Agora by night; pour the wine Dik. has given her over the roster-board; and rub out (ἐξαλείφω) her husband's name. (For a similar scheme, Nu. 766–72.) Instead, she is to use the cover of darkness to smear the magic liquid over ... his dick (a climactic obscenity (659–64n.)). For women's use of love charms and spells, C. A. Faraone, Ancient Greek Love Magic (Cambridge, Mass., and London, 1999) 96–131. -τω was lost before τό in α (RAF ac E ac c), and Triklinios wrote ἄλειφε γε in an attempt to mend the metre. The Slave and the Bridesmaid exit into the wing from which they entered.

1067-8 Addressed to a single slave, who takes the wineskin, exits into the house, and returns carrying a wine-dipper (below).

οἶνήρυσιν: A dipping vessel of some sort, although not necessarily a ladle (245–6n.; Ζ\textsuperscript{RΕΓ} 3; Poll. vi. 19; x. 75; Hsch. o 319; Phot. p. 320. 19; S oι 117; AB, pp. 39. 15–17; 55. 7–8).

צעירים: Since the peace-libations are taken into the house as the first stage of the errand that concludes with the dipper being brought out, the dipper must be intended for transferring wine not from the wineskin into Dik.'s chous (a silly way of doing this in any case) but from some larger vessel such as a pithos (one of the individual festivals incorporated into the Anthesteria, after all, being Pithoigia (960–1n.)) into the vessels (εἰς τοὺς χοᾶς) to be used for the hero's private Choes celebration (1000–2n.). Whatever plans Dik. may have are interrupted by the arrival of an invitation from the Priest of Dionysos (1085–94), and wine is conspicuously absent from the list of goods his host is supplying (1089–93). I therefore assume that the dipper is brought on stage at this point, full of wine, and (regardless of the hero's intentions when he asks for it) used to fill the χοῦς brought out at 1133 and carried off to the party by Dik. (or his slave) at 1142.

1069–83, 1084–95 Parallel scenes (the arrival of a messenger is announced; he issues a summons; Lam. complains and is mocked by Dik.), which set up the elaborate contrast between the fates of Lam. and Dik. in 1096–1142, 1190–1227.

1069–72 Paratragic (Rau 137–8); note the lack of resolution in 1069–71.
1069–70 The Herald enters from a wing. For the tragic trope of the entrance of a grim-faced messenger bearing disturbing news, e.g. E. Med. 1118–20; Hipp. 1151–2; Tr. 707–8; Ph. 1332–4. For heralds at the disposal of the Board of Generals, 1000–2n.

καὶ μήν: 908–9n.

όδι τις: 'this man here, whoever he may be'; for the combination of a deictic and an indef. pron., e.g. Eq. 1196; Lys. 65; cf. Moorhouse 159–60.

τὰς ὀφρύς ἀνεσπακώς: A sign of arrogant self-importance (Eq. 631; Cratin. fr. 348; Alex. fr. 16 with Arnott on 16. 1–2; 121. 5–7; Amphis fr. 13; Men. Sik. 160 with Gomme–Sandbach ad loc.; frr. 37; 349. 1–2; Bato fr. 5. 13; X. Smp. 3. 10; Hegesand. ap. Ath. 4. 162a; cf. Pearson on S. fr. 902).

1071 ίὼ πόνοι: 566–7n.; cf. A. Supp. 125; Ag. 1167; S. Ai. 1197; Rau 138; Labiano Ilundain 236–40.

μάχαι καὶ Λάμαχοι: For the word-play (very much to the point, since Lam. is being called off to battle), cf. 219–20n., 268–70.

1072 Cf. E. IT 1307 (in response to a messenger who announces himself as a bearer of bad news) τίς ἀμφὶ δῶμα θεᾶς τόδ' ἵστησι βοήν; ('Who raises a cry about this house of the goddess?'). Lam. enters from a wing, this time (contrast 572–5) without any military equipment except his helmet (still lacking crests or feathers; cf. 584–5) and perhaps his greaves or ankle-guards (Snodgrass 52–3, 92–3; Anderson 24; Hanson (1989) 75–6), which he otherwise does not put on.

ἀμφὶ is exceedingly common in tragedy (e.g. A. Th. 151; S. Ai. 1064; E. Alc. 90; HF 688) but attested elsewhere in comedy only in lyric (Nu. 595; Lys. 1257; Th. 995; Ra. 215; Axionic. fr. 4. 16), and marks this as elevated style.

χαλκοφάλαρα δῶματα: Lit. 'bronze cheek-pieced house' vel sim. (for φάλαρα used of metal trimmings attached to a horse-bridle, Ra. 963; S. OC 1069 (corrupt); E. Supp. 586 (corrupt); Tr. 520

χρυσεοφάλαρον ('with gold φάλαρα'); Hdt. i. 215. 2; X. HG iv. 1. 39; S F 42); a bit of paratragic bombast which—if it has any larger significance at all—presumably refers to the arms and armour that cover the interior walls of the warlike Lam.'s house, be this his own gear (56–8n.) or spoils captured from the enemy (War iii. 240–95). Cf. Introduction, Section V.C. For δῶματα as paratragic, 479n.
κτυπεῖ: Poetic vocabulary (e.g. H. Il. 7. 479; h. Merc. 149; S. Tr. 787; E. El. 802; Hel. 859); first attested in prose at Pl. R. 396b.

1073–5 At 593 Lam. claims to be a general (cf. 569–71n.), and Dunbar, CR NS 20 (1970) 269–70, points out that οἱ στρατηγοί can be translated 'the [other] generals' (cf. the Proboulos at Lys. 609–10 τοῖς προβούλοις ... / ἐμαυτὸν ἐπιδείξω ('I will show myself to the [other] probouloi')) and that ἐκέλευον properly means something more like 'urge' (cf. 960, 1051) than 'order'. Lam. none the less feels that he has no choice about what he does, and implies that he is a victim of the tyranny of the majority (1078–9). Generals were normally appointed to the command of particular expeditions by the Assembly (cf. Hamel 14–23), but this passage suggests that in emergencies (1076–7) the Board had the authority to meet and choose one of its members to deal with the situation. (For the substantial independent authority of the generals in the second half of the 5th c., Boule 43–6.) In any case, the happy irony—from Dik.'s point of view—is that the archetypal shirker of unpleasant tasks and combat service in particular (600–17) has finally had the tables turned on him.

tοὺς λόχους καὶ τοὺς λόφους: Cf. 575 (where the crests are of more immediate interest and thus take first position) τῶν λόφων καὶ τῶν λόχων with n.

νειφόμενον: Cf. 1141. Snow was a real possibility at Anthesteria time (960–1n.), especially in the mountains. For a sudden snowstorm in Phyle, X. HG ii. 4. 3.

tὰς εἰσβολάς: Of the numerous passes into Attika from the north, the most important were the roads by Dekeleia (Hdt. ix. 15. 1; Th. vii. 28. 1) and past Phyle (1023n.); cf. Ober 111–21.

1076–7 1022–3 suggests that this information has come (or at least been acted on) too late, although Lam. does eventually meet up with a band of raiders in the mountains (1188).

ὑπὸ τοὺς Χοᾶς ... καὶ Χύτρους: Choes and Chutroi (which involved offerings of boiled seeds to Chthonic Hermes and public performances of some sort; cf. Hamilton 33–42) were most likely originally independent festivals celebrated on the same day (12 Anthesterion (960–1n.)); cf. Hamilton 42–50. In any case, the general relaxation associated with a festival—especially one involving a considerable amount of drinking—makes it a good time to mount a surprise attack; cf. Th. vii. 73. 2 (the Syracusan rank and file take to drinking during a festival of Herakles and cannot be counted on to follow orders to move into the field); Aen. Tact. 22. 17. For the use of ὑπὸ + acc., 138–40n.

αὐτοῖς: i.e. in the στρατήγιον ('Generals'

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Building' (e.g. IG I 3 131. 19)), which may have stood just south-west of the Tholos (Wycherley 174–7; Camp 117–18). For ληστάς, Olson on Pax 449.
ἐμβαλεῖν: Also used in the sense 'invade' (contrast 573 with n.) at e.g. Pax 701; X. Eq.Mag. 7. 2; Lycurg. 85. The Herald exits into the wing from which he entered.

1078-81 R gives 1078 and 1080 to one speaker (presumably Dik.), and 1079 and 1081 to another (presumably Lam.), which is at least plausible, whereas β gave 1078 to Lam., 1079-80 to Dik. (impossible), and 1081 to Lam. I follow all recent editors in adopting Elmsley's assignment of the lines.

1078-9 πλείονες ἢ βελτίονες: i.e. 'greater in number than in courage'; cf. 1073-5n. For the use of two comparatives linked by ἤ, Th. i. 21. 1; iii. 42. 3; Lys. 19. 15; Pl. Tht. 144a; R. 409d; Isoc. 6. 24; Aeschin. 3. 69; KG ii. 312-13; Moorhouse 173. Elmsley suggested that 1078 might be borrowed or adapted from Tel., but nothing beyond the generally paratragic tone of this section of the text (1069-72 with nn.) supports the hypothesis, and Bentley's πλέονες (which eliminates the divided 4th-foot anapaest) is accordingly unnecessary.

οὐ δεινὰ κτλ.: '[Is this] not outrageous, that ...?'; cf. 770-1n.; V. 1368; Ec. 400; Eup. frs. 111. 1; 287. 1; Antiph. fr. 217. 1. For Lam.'s desire to celebrate the festival, 960–2.

με μηδ' εορτάσαι: For the seemingly pleonastic use of forms of μή with the infin. after vbs. of hindering and the like, KG ii. 207.

1080 ἰὼ στράτευμα: A mocking echo of 1078 ἰὼ στρατηγοί*, hence Lam.'s interpretation of the remark as an insult (1081).

πολεμολαμαχαϊκόν: An extravagant comic coinage, constructed out of πόλεμος ('war') and Λάμαχος ('Lamachos', which in turn suggests μάχη ('battle')).

1081 οἴμοι κακοδαίμων: 590n.

καταγελάς ἢδη σύ μου: 'Are you now mocking me?', i.e. on top of refusing to sell him any dainties (959–68). Cf. 1107, 1126.

1082 A puzzling verse. Geryon was a triple-bodied monster whom Herakles killed in the course of stealing his cattle (Hes. Th. 287-94, 979–83; Stesich. PMGF 184; Ibyc. PMGF S 176. 18-19; S 8–87; Pi. fr. 169a. 6–8; A. Ag. 870; fr. 74; E. HF 423–4; cf. LIMC iv. 1. 186-7; LIMC v. 1. 81–5). According to Stesichoros, Geryon had six hands, six feet, and wings (fr. S 87), but a winged Geryon appears elsewhere only on two late 6th-c. Chalcidian vases (LIMC v. 2 s. Herakles pll. 2464 (~ iv. 2 s. Geryoneus pl. 16), 2479). That idea is thus unlikely to be in the background, and Weyland's suggestion, that Dik. picks up four of the wings lying before his door (986–7 with n.) and holds them to his own shoulders, can safely be set aside, as can Bergk's proposal, that Dik. holds up a locust (cf. 1115–16 with n.)—particularly since there is no reason to think that there are any locusts on stage and since the audience would be hard pressed to identify so small an object in any case. The
feathers in question must therefore be helmet decorations (572–4n., 585–6n.), and Σερ suggests that the point is that Geryon had three bodies (and thus three helmets and presumably three crest-feathers (cf. A. fr. 74. 9)) and gave Herakles considerable trouble, so that anyone with four feathers (and thus four helmets and four bodies) would be invincible. This would seem to be on the right track, except that Lam. ought to be cast not as the man who steals cows (~ Herakles) but as the man who defends them from raiders (cf. 1022–3 with 1073–7). I therefore print van Leeuwen’s voc. Πηρυόνη in place of the usual dat. Πηρυόνη, but retain τετραπτίλω and assume that the line is a threat by Herakles against Geryon borrowed or adapted from some lost tragedy (note the lack of resolution except in the personal name, as well as the generally paratragic atmosphere (1069–72n., 1069–70n., 1083a–b n.), the basic sense of which is 'Do you propose to fight with someone even more powerful than yourself?' Gibert compares A. Ag. 870–2 and suggests instead Πηρυόνης, 'a [mere] Geryon'. In either case, Lam. is placed in the role of the heavily-armed, cattle-guarding Geryon—who is, of course, ruined in the end. Ephippos' Geryoneus also appears to have included the theme of the interrupted festival (fr. 3), which may be part of a standard late 5th-c. version of the story. For the theme of the triumph of Herakles, 929–51n., 1227n.; Introduction, Section IV.D.

1083a–b Addressed to the world at large. 1083a is extrametrical. α had 1083a–b on the same line, and the verse fell out of the text in the common ancestor of α or its exemplar as a result of the homoioarchon with 1084 (cf. 1097–8n., 1107, 1119) and was put back in the wrong place. αἰαῖ is common in tragic lamentation (e.g. A. Pers. 257; S. Ant. 1306; E. Med. 1008; Hipp. 208; cf. Labiano Ilundain 71–6) and is here paratragic, as at Th. 885, 1042, 1128.

1084 An anonymous Slave enters on the run from a wing.

αἰαῖ ... ἴμοι ... ἀγγελῶν: Echoes ot 1083a–b.

τίνα: Sc. ἀγγελίαν.

1085–94 For similar invitations accompanied by catalogues of the good things that will be available at the meal, Ra. 503–18; Ec. 834–52; Mnesim. fr. 4.

1085–6 Δικαιόπολι. τί έστιν: Cf. 959.

ἐπὶ δεῖπνου κτλ.: Cf. Pherecr. fr. 57 συσκευασάμενος δεῖπνον ἐς τὸ σπυρίδιον / ἐβαδίζειν ὡς † πρὸς ωφελήν † (‘after packing up his dinner in a basket, he went off (corrupt’)). Some banquets were paid for by the host alone, while for others the guests agreed in advance to bear a fixed share of the cost (cf. 1211n.). What follows is a description of a third type (which may often have been combined with one of the other two; cf. X. Mem. iii. 14. 1): the
host supplies the room and everything needed for the symposium, but the guests bring their dinners. Cf. Ath. 8. 365a, citing Pher. fr. 57 (above).

**ταχύς:** For the need for haste (a central theme in this speech), 1088, 1094.

**βάδιζε:** 848n.

**τὴν κίστην:** A covered basket used to store or transport supplies, especially food (1098, 1138; *Eq.* 1211–20; *Pax* 666 with Olson ad loc.; *Lys.* 1184; *Th.* 284–5; H. *Od.* 6. 76; cf. V. 529; fr. 28; Theopomp. *Com.* fr. 3; Stone 250–1; Brümmer, *JDAI* 100 (1985) 16–22).

**1087 ὁ τοῦ Διονύσου ... ἱερεύς:** The real priest of Dionysos Eleuthereus sat in a place of honour in the centre of the front row of seats in the Theatre and probably entertained the victorious actors and playwright at the end of the festival; cf. *Eq.* 536; *Ra.* 297 with Συμεός and Dover ad loc. For what is known of the priesthood, Garland, *ABSA* 79 (1984) 104–5.

**1088 ἐγκόνει:** 1085–6n. Poetic vocabulary (e.g. V. 240; *Pl.* 255; H. *Il.* 24. 648; S. *Tr.* 1255; E. *Pir.* 17; Crit. *TrGF* 43 F 1. 2; cf. Pi. *N.* 3. 36).

**δειπνεῖν κατακωλύεις πάλαι:** i.e., presumably, because—as a peacemaker and thus the saviour of vines and vineyards (cf. 182–3n.), and as an advocate of the Dionysiac generally (esp. 201–2, 247–79)—he is the guest of honour. κατακωλύω is late 5th- and 4th-c. vocabulary; first attested here and at Pher. fr. 162. 10.

**1089 τὰ δ’ ἄλλα:** i.e. everything except the dinner and the wine (1086 with 1067–8n.).

**ἐστίν** is Triklinios’ correction of α’s unmetrical ἐστι (thus also S).

**1090–3** The catalogue falls into three parts: (1) furniture and related goods (1090); (2) symposium incidentals, including prostitutes (1091) and cakes (1092); and (3) dancing girls (1093).

**1090** At dinner-parties and symposia, Athenians reclined on wooden couches (*κλίναι*), which were covered with bedclothes (*στρῶματα*) and carpets (*δάπιδες*) and provided with cushions and pillows (*προσκεφάλαι* or *κνέφαλλα*), and ate off light, low tables (*τράπεζαι*; e.g. Ec. 838–40; *Pl.* *Com.* fr. 230; Eub. fr. 119; Diod. *Com.* fr. 2. 9–11, 14–15; cf. 1158; Olson on *Pax* 769–70). For symposium furniture generally, G. M. A. Richter, *The Furniture of the Greeks, Etruscans and Romans* (London, 1966) 52–72, 117–19; Boardman, in O. Murray (ed.), *Sympotica* (Oxford and New York, 1990) 122–31. For couches, bed-clothes, and pillows, C.

1091 στέφανοι μύρον: For garlands (551n.) and scented oil (1051–3n.) mentioned together as symposium paraphernalia, e.g. *Ec.* 841–4; Alex. fr. 252. 3; further references and discussion at Olson–Sens on Archestr. fr. 60. 1, 3.

τραγήμα(τα): A generic term for symposium dainties such as eggs, cakes, roasted birds, and nuts, which were served along with the wine on the 'second tables' (e.g. *Ra.* 510–11; *Ec.* 844; Nicostr. Com. fr. 27; Alex. fr. 190; cf. Olson on *Pax* 771–2). For individual τραγήματα, e.g. 801–3n.; Philox. Leuc. *PMG* 836(e). 4–23; Ephipp. fr.

13; Archestr. fr. 60. 6–10, 14–16; Matro fr. 1. 111–18.

αἱ πόρναι πάρα: Prostitutes (cf. 1198–1201), who in addition often provided entertainment by dancing (cf. 1093 with n.; *Ra.* 514–15; *Th.* 1177–8; Metag. fr. 4. 1–2), playing instruments (551n.), and doing tumbling tricks and the like, were a standard feature of the symposium; cf. Olson–Sens on Matro fr. 1. 121; 6. 2 (with detailed discussion and primary references). Van Leeuwen—who, despite his suspicions, printed the verses in their traditional order—may have been right to assume that either 1091 or 1092 fell out of the text (an easy error in a catalogue of this sort) and was inserted in the wrong place.

1092 ἄμυλοι: Cakes made of wheat paste, cheese, milk, and honey (Philox. Leuc. *PMG* 836(e). 18; Hsch. α 3843; Σ Theo. 9. 20/21), occasionally included in banquet catalogues (e.g. fr. 405; Pherecr. fr. 113. 17; Telecl. fr. 34. 2) and generally treated as a delicacy; cf. Olson on *Pax* 1195–6; Olson–Sens on Matro fr. 1. 4–5.

πλακοῦντες: A generic term for unleavened baked cakes; included in catalogues of food at e.g. Theopomp. Com. fr. 12; Nicopho fr. 6. 3; 21. 4; Antiph. fr. 181. 2; Diph. fr. 80. 1; Philippid. fr. 20. 1). Cf. Olson on *Pax* 868–70; Olson–Sens on Archestr. fr. 60. 15 and Matro fr. 1. 116–17.

σησαμοῦντες: Cakes made of sesame seeds (also *Th.* 570), according to S σ 341 to be distinguished from σησαμαῖ and σησαμίδες; cf. Olson on *Pax* 868–70 (where the accent ought to be corrected).

ἴτρια: A crisp wafer-bread (Anacr. *PMG* 373. 1; Headlam on Herod. 3. 44; also mentioned at Ephipp. fr. 8. 3 (a symposium dainty); Archipp. fr. 11; Sol. fr. 38. 1 (eaten while drinking); S. fr. 199; cf. Hsch. ἴ 1095), according to Ath. 14. 646d made of honey and sesame seeds.
1093 ὀρχηστρίδες: Not all dancing-girls were necessarily prostitutes, but the two categories clearly overlapped to some extent (1091n.).

tὰ φίλταθ’ Ἀρμοδίου ('what Harmodios loved best') plays on the opening line of one of the Harmodios skolia (978–9n.), φίλταθ’ Ἀρμώδι’, οὔ τι πω τέθνηκας ('Dearest Harmodius, you are not dead at all') (carm. conv. PMG 894. 1; thus first Rogers). Sommerstein argues that the fact that Harmodios was known to have been Aristogeiton's lover and the object of Hipparchos' lust (Th. vi. 54. 1–4) means that he is unlikely 'to have been remembered as having been fond of dancing-girls', and suggests that these words are to be taken as a mocking reference to someone else, perhaps Harmodios' descendant Harmodios II (PAA 203430). But nothing beyond his name is known of Harmodios II, so that this hypothesis offers no assistance in making sense of the text, and in fact (1) Nu. 996–7 makes it clear that boys of the right age to be regarded as attractive by older men (cf. Nu. 973–80) were also regarded as potentially interested in sexual adventures with dancing-girls (not much of a surprise); and (2) Ath. 13. 596f mentions a prostitute named Leaina who was loved by Harmodios and—in a tale obviously modelled on the story of Aristogeiton's death ([Arist.] Ath. 18. 4–6; cf. Th. vi. 57. 4)—kept silent under torture by Hippias' henchmen, all of which suggests a deliberate, ideologically driven attempt (visible also in this passage and in the treatment of Harmodios as arch-symposiast at 978–9) to transform the younger tyrannicide from an aristocratic late-Archaic ἔρωμενος ('male love-object') into someone more closely resembling the average late 5th-c. Athenian man in the street.


1094 ὡς τάχιστα σπεῦδε: 1085–6n.

κακοδαίμων ἐγώ: Best taken not as a simple continuation of the complaints in 1083a–b (cf. 1078–9, 1081) but as an anguished response to the good news Dik. has received, which serves to bring out by contrast the wretchedness of Lam.'s situation (esp. 1079), a theme developed in detail in 1095–1142, 1190–1227. The Slave exits into the wing from which he entered.

1095 Robertson posited a lacuna before this verse, but the passage is perfectly comprehensible without it (pace 'Notes' 383–5).

καὶ γάρ: 'In fact, [you are κακοδαίμων,] for ...' (GP 108–9).

μεγάλην ἐπεγράφου τὴν γοργόνα: A pun on two senses of ἐπεγράφομαι: (1) 'you drew the gorgon large upon your shield', i.e. 'you made an ill-advised public claim to be a mighty
warrior' (cf. 574 with n.) and so brought this trouble on your own head; and (2) 'you chose the Gorgon'—from whom any reasonable person would expect only trouble—as your great protector', in the same way that metics were required to 'enlist' an Athenian προστάτης to watch out for their interests (Olson on Pax 296–8, 683–4).

1096 To an individual slave (presumably the one who took the wineskin off and returned with the dipper at 1067–8), who exits into the house in response to the order and returns at 1098. Dik.'s orders are hysteron-proteron, since his dinner must be got ready and brought outside before the doors of the house can be locked. This logical disjuncture is a symptom of a larger structural question in this section of the text, for the playwright could easily have had Dik. (who has repeatedly been urged to hurry (1085–6, 1088, 1094)) simply get his dinner-basket and juglet and go (cf. 1085–6), while Lam. could have come on stage fully armed at 1072. Whereas the hero's first command is a suitably abrupt response to the peremptory summons in 1085–94, therefore, the second serves to introduce the elaborate contrast between the preparations of Lam. and Dik. that follows in 1097–1142 and which has been somewhat artificially tacked on to what would otherwise be the end of the scene. The action in 719ff. is most economically understood as taking place before Dik.'s house rather than inside it, and pace Starkie (followed by Rogers and Sommerstein, 'Notes' 385–90), nothing other than the vague echo of 479 κλῇε πηκτά δωμάτων (Eur. as he is pushed back into his house) suggests that ξύγκληε is a reference to the ekkulema. For Meineke's -κληε (adapted by van Leeuwen) in place of d's -κλειε, 479n.

1097–1142 As Lam. assembles his military supplies and equipment, everything he says is mocked and ridiculed by Dik., who is getting his dinner together. Cf. Harriott, BICS 26 (1979) 95–8; Pellegrino, Aufidus 19 (1993) 43–61. Meanwhile slaves run in and out of the house, bringing whatever has been called for; cf. Introduction, Section V.C. The scene is constructed out of four regularly recurring elements: (1) calls for items to be brought out of the house (1097–1104 (an initial flurry of vigorous action), 1109–10, 1118–19, 1122–5, 1132–3); (2) remarks addressed to the world at large, all but one meditations on the objects that have been fetched (1105–6, 1111–12, 1126–7, 1134–5); (3) (in the first half of the scene only) hostile exchanges between Lam. and Dik. (1107–8, 1113–17); (4) (in the second half of the scene only) additional orders for assistance with the items that have been brought on stage (1120–1, 1128–31, 1136–42). Dik.'s remarks all respond in one way or another to Lam.'s, although the nature of the parody ranges from precise echoes in which only one
crucial word is changed (1097–8, 1134–5); to less precise echoes in which most of the line remains intact but two or three words are altered (1105–6, 1126–7, 1136 ~ 1138); to the reuse of only a word or two, generally * and at the beginning or end of the line (1107–8, 1111–12, 1118–19, 1128–31, 1132–3, 1137 and 1139, 1140–2); to 'capping' remarks, which echo or reuse one important word (not necessarily in the same case, tense, or position in the line) or theme and which sometimes require that the vb. be supplied from what precedes (1099–1100, 1101–2, 1103–4, 1120–1, 1122–3, 1124–5). Cf. Palumbo Stracca, *SIFC* III. 14 (1996) 35–48, esp. 37–9.

**1097–1135** Lam. prepares for battle by (1) loading his backpack (1097–1101); (2) attaching the feathers and crests (or what is left of them) to his helmet (1103–11); (3) unpacking his spear and shining his shield (1118–29); and (4) putting on his breastplate (1132–4). In the meantime, Dik. loads more and more food into his dinner-basket.

**1097–8** 1097 is preserved only by the third hand in Γ‎ (from which the B-editor has got it) and in the Aldine (from which the L-corrector has got it). Most likely the non-α‎ text originally glossed by Σ‎ ΕΓ‎ 3 included it and E 4 mistook the verse for a variant for 1098 and failed to include it (just as he failed to add 1107 and 1119, presumably for similar reasons). 1098 would be awkward immediately after 1096, and 1097 was presumably omitted in α‎ as a result of the homoioarchon and homoioteleuton with 1098, just as 1107 and 1119 were omitted in the common ancestor of *a* as a result of the homoioarchon with 1108 and 1118, respectively.

**1099–1100** ἀλας θυμίτας: 772–3n. The imper. οἴσε ('bring!'; also 1101*, 1122*) is found in epic (e.g. H. II. 3. 103 (pl.); Od. 22. 106) and thus in Hellenistic poetry (e.g. Call. *Lav.Pal.* 17 with Bulloch ad loc.), as well as in comedy (also *Ra.* 482; Alex. fr. 125. 3; Anaxipp. fr. 6. 1), but is absent from tragedy and prose. Cf. 582–4n.; Arnott on Alex. fr. 125. 3 (who suggests that the form is colloquial).

**κρόμμυα:** 550n.

**τεμάχη:** 881n.
κρομμύοις ... ἄχθομαι: 62–3n. For peace conceived as freedom from onions (i.e. from having to eat soldiers' rations), *Pax* 1127–9.

1101-2 ἑρῖον παρίχους: Cf. 966–7n. Fig-leaves were sometimes wrapped around food that was to be baked in coals in order to keep it from drying out or burning (Sotad. Com. fr. 1. 26–9; Anan. fr. 5. 2; Archestr. fr. 36. 6–9), and the word ἑρῖον can stand via synecdoche for a pastry prepared this way (e.g. fr. 128. 2; Nicostr. Com. fr. 16. 2; Dionys. Com. fr. 2. 39; Men. fr. 409. 11; cf. below). But Lam. may want his salt-fish wrapped up simply to keep it from being damaged as he carries it about.

σῖσε: 1099–1100n.

δεῦρο fell out of the text in the common ancestor of *ct*; was added in the right margin by a corrector; and from there became attached to the end of the verse (*c*). Triklinios removed παῖ from the text and added μοι after δεῦρο in an unsuccessful attempt to mend the metre. ἀπρός (cognate with ἁπόμαι) sometimes means 'old' rather than 'rotten', as properly (Olson on *Pax* 554), but the joke in either case is that Lam. asks for the most unappealing food possible (cf. 1114–17), and σαπροῦ is accordingly reserved for the end of the line.

δῆμος ἑρῖον: Cf. *Eq*. 954 δῆμος βοείου ἑρῖον ἐξωπτημένον (the inspiration for Elmsley's palmary emendation of α's δῆ παῖ ἑρῖον (*R*); the error is probably to be traced to a deliberate conjecture by someone puzzled by the majuscule letters he mistook for δή μου). Beef-fat is not regularly referred to as a dainty in and of itself (although cf. *V*. 39–40 (sold in the market place); Anaxandr. fr. 42. 39 (in a banquet catalogue); Alex. fr. 84. 1 (where Schweighauser's δήμος for A's δῆμος is almost certainly correct); Hes. *Th*. 538–41 (treated as extremely appealing)), but must (like cheese; cf. Olson–Sens on Archestr. fr. 37. 3) have been used on occasion in baked dishes to add richness (cf. Alex. fr. 84. 3–4; Chrysippus of Tyana ap. Ath. 14. 647e), which may be the point here ('a fig-leaf pastry full of beef-fat [and other simple ingredients]'). The common ancestor of *ct* transposed two words and thus had δῆ σὺ παῖ (*c*) for α's σὺ δῆ παῖ, and Triklinios wrote δὲ δῆ σὺ παῖ in an attempt to correct the metre.

ἐκεῖ: i.e. at the party.

1103-4 τῶ πτερῶ τῶ ἄκ τοῦ κράνους: Lit. 'the two feathers from my helmet' (cf. 572–4n.), i.e. 'that belong on my helmet but are not at the moment attached to it' (Poulton 162). If 1104 is not intended simply to set up the contrast in 1105–6, the point must be that ring doves and thrushes also have feathers, at least before they have been prepared for cooking.
τὰς φάττας: ‘my ring doves’ (*Columba palumbus*), also referred to as a delicacy at *Pax* 1004; Eub. fr. dub. 148. 5. Cf. Thompson, *Birds* 300–2; Dunbar on *Av*. 303.

1105–6 Lam. inspects one of the feathers his slave has brought him, while Dik. admires a trencher of roast birds.

tὸ τῆς στρουθοῦ πτερόν: *Av*. 874 and Hdt. iv. 175. 1, 192. 2 refer to the ostrich (*Struthio camelus*) in a sufficiently offhand way to suggest that the average Athenian was familiar with the bird, whose anatomy Aristotle describes in some detail at *PA* 697\(^b\) 13–26 (cf. Thphr. *HP* iv. 4. 5). Ostrich feathers must have been a luxury import from North Africa; for ways of catching the creature, D. S. ii. 50. 5–6 (where the idea that it hides its head when in danger is already treated as a commonplace); Ael. *NA* 14. 7; [Opp.] C. 3. 482–9. Cf. Thompson, *Birds* 270–3. The word στρουθός was originally and properly used of the sparrow (e.g. V. 207; H. II. 2. 311) but was transferred to the ostrich via the same style of understated Ionian humour that called a huge Egyptian reptile a ‘wall lizard’ (κροκόδειλος; cf. Hdt. ii. 69. 3; Olson–Sens on Archestr. fr. 47. 2–3), the massive stone tombs of the Pharaohs ‘buns’ (πυραμίδες), and their huge stone stelae ‘skewers’ (ὀβελίσκοι). For καλὸν ... καί in the sense ‘nice and ...’, 765–6n.

gε: Exclamatory (*GP* 126–7).

ξανθόν: 1047n.

τῆς φάττης: 1103–4n.

1107, 1119 The common ancestor of *a* omitted these lines as the result of a pair of simple mechanical errors (1097–8n.), although *t*\(^3\) eventually added them (along with 1097) from the MS against which it was checked.

1107–8 ὦνθρωπε: 95–7n.

καταγελῶν: Cf. 1081, 1126.

βούλει μὴ βλέπειν: ‘do you mind not looking?’ (cf. 1113), the point being that Lam. is (at least allegedly) gazing longingly at the delicious food he cannot have (cf. 960–8) and that Dik. finds his behaviour annoying.

1109–10 τὸ λοφεῖον: Cf. 572–4n.; Nu. 751, where a crest-case is said to be ‘round’ (στρογγύλον), which would make one a neat visual match for Dik.’s basin of hare-pudding (below); Hsch. λ 1288. Lam.’s slave carries the crest-case off the next time he exits. A λεκάνιον is a ‘basin’ of a sort normally used for liquids or semi-liquids (e.g. *Nu*. 907; fr. 402. 6; Pherecr. fr. 113. 19; Alex. fr. 129. 5). ΛΕΚΑΝΙΟΥ seems less likely to be a
true diminutive ('bowl') than to mean 'a basin-like vessel' (cf. 1175 with n.; Polyzel. fr. 4. 1 (corrupt but the only other secure appearance of the word in the classical period)), and the point must be that Dik. has got an enormous quantity of hare-pudding (1111-12n.) to eat. Cf. fr. 843

(there are comments on λεκάνη‎ and its cognates); Theopomp. Com. fr. 83. 9 όρνιθεὶων λεκάνην‎ ('a basin full of bird-meat'); Poultney 81-2.

λαγώνυ: c's λαγψ represents a misreading of the standard ligature for -ων as a circumflex accent.

1111-12 d's ἀλλ' ἦ is generally printed ἀλλ' ἤ ...; ('Why, ...?') and made to introduce a question that appeals for a negative answer (cf. 424, 726-7; Eq. 953 with Neil ad loc.; Lys. 928; GP 27-8), but is perhaps only a stunned (and essential untranslatable) call for attention ('Hey!'; cf. Chadwick 129).

τριχοβρῶτες: Clothes-moths, more often called σῆτες‎ (Lys. 730; Men. fr. 761. 5; adesp. com. fr. 1084. 25; Arist. HA 557b1-6); cf. Gil Fernandez 104–5; Beavis 136–40. The word is attested only here and in lexicographical notes (all of which probably originated as glosses on this passage), and the accentuation is disputed.

κατέφαγον: 973-5n.

τὴν μίμαρκυν: Defined by Σ REF and the lexicographers as a dish made from the blood and entrails of a hare (Poll. vi. 56; Hsch. μ 1371; S μ 1073; Phot. μ 457; cf. Pherecr. fr. 255; Diph. fr. 1. 2).

1113 Boissonade argued that 1112 appears to be addressed to the world at large rather than to Lam. in particular, and therefore moved 1107-8 to between 1112 and 1113 (an easy displacement, if the scribe's eye leapt from ὦνθρωπε in 1107 to the same word in 1113, and the two omitted verses were added at the head of the page above 1109 and later copied into the text at the wrong point). If this is right, ὦνθρωπε, βούλει μή + infin. is a pointed response to the same words in 1108. Sommerstein, MCr 25-28 (1990-93) 139–44 (followed by Henderson), is attracted to the argument that 1106–7, 1113 belong together, and notes in addition that Dik. refers to his ring doves and thrushes in 1104, 1106, 1108; moves on to his hare in 1110, 1112; but returns to his thrushes in 1116. This peculiarity could be eliminated, Sommerstein argues, by moving either 1109-12 to between 1102 and 1103, or 1113–17 to between 1108 and 1109, and the second alternative is to be preferred, since (1) hare normally comes near the end of Aristophanic catalogues of foodstuffs and represents 'something of a climax' (e.g. Eq. 1199; Pax 1150–3; Ec. 1174), and (2) the first displacement
would be difficult to explain on palaeographic grounds, whereas the second might have occurred if a copyist's eye leapt from κίχλας at the end of 1108 to κίχλαι at the end of 1116; the omitted verses were added at the bottom of the page after 1112 and eventually copied into the text there; and an alert corrector saw that 1117 was out of place between 1108 and 1109 and moved it to after 1116. This is a very complicated (and thus inherently unlikely) thesis, and in addition (1) as van Leeuwen saw, 1112 can easily be addressed to Lam., and even if it is not, the remark is intended for him to hear and it makes perfect sense that in the next verse he tells Dik. to leave him alone; (2) thrushes receive just as prominent treatment in Aristophanic catalogues as hare (cf. the passages cited in 960–1n., and note that at 1006–7 thrushes are the climactic element); and (3) placing 1113 immediately after 1108 allows the elsewhere verbally flat-footed Lam. to cap Dik.'s witty response to him in 1107 and is thus to be avoided. Probably the text is sound and Dik.'s renewed reference to his thrushes is a reflection of the stage-business: after determining that his birds are done (1106), the hero spends 1109–12 pulling them off their spits (cf. 1007 and the action at 1119, 1121 with nn., and note the lack of any mention of Dik. handling the hare) and is only putting them into his basket at 1114–17.

1114 οὐκ (sc. προσαγορεύω σε), ἀλλ(ά): '[I'm] not [talking to you], but [rather] …'; cf. 458–9n.

1115–16 Nominally addressed to Dik.'s slave.

περιδόσθαι … / πότερον … ἢ: 772–3n.

(ἐ)πιτρέψαι: For turning over a dispute to a third party to arbitrate, V. 521; Ra. 810–11; Men. Epitr. 219–23; D. 27. 1; 59. 45–7; A. C. Scafuro, The Forensic Stage (Cambridge, 1997) 117–41; cf. 51–2; Hdt. i. 96. 3. β must have had κἀπιστρέψαι (Vp3p), which was corrupted to κἀπιστέψαι in C and to κἀποστρέψαι in the common ancestor of a, and was eventually corrected by Triklinios. ἀκρίδες is a generic term for a number of members of the order Orthoptera, including grasshoppers, crickets, and locusts; cf. Gow, CQ 29 (1935) 67; Gil Fernandez 123–4; Davies and Kithirithamby 134–42, esp. 135–8; Beavis 62–78. Cicadas were eaten occasionally and may even have been regarded as a delicacy (fr. 53. 1; Alex. fr. 167. 13 with Arnott ad loc.; Arist. HA 556b7–14; Beavis 102). But similar references to ἀκρίδες are few and far between (Beavis 76), and Dik.'s point is that only someone in dire straits (such as a hungry soldier in the field) would resort to them as food.

heimer: ‘a tastier thing’ (KG i. 58–9), with the vb. attracted into the sing. by the predicate adj.

1117 οἴμ’ ως υβρίζεις: 479n., 590n.
τὰς ἀκρίδας κτλ.: To the slave. Lam. has said nothing of the sort, but Dik.'s mocking point is that this must be the reason he is (allegedly) so eager to be off to war: he prefers the nasty food he can get on campaign (esp. 1101) to the dainties available at a symposium.

κρίνει: Sc. ἥδιον εἶναι; παλύ is adverbial and is to be taken with the adj., as at Diph. fr. 103. 1.

1118-19 καθελών: i.e. from the wall-peggs (cf. 943–5n.) by which it is hanging in its case (1120).

tὸ δόρυ: The Athenian hoplite spear was six to eight feet long and intended for thrusting rather than throwing; cf. Snodgrass 57–8, 96–7; Anderson 37; Hanson (1989) 83–8; Anderson, in Hanson (1991) 22–4.

ἀφελών: 'after taking it off [the fire]', as at Ra. 518; Alex. fr. 191. 10.

τὴν χορδήν: 1040–1n.

1120-1 For φέρε (541–2n.) + 1st-person subjunc., e.g. Eq. 113; Nu. 731; V. 54; cf. Goodwin § 257.

δόρατος: A prosaic form; tragedy would have δορός (e.g. A. Ag. 1618; S. Ant. 670; E. Andr. 14; cf. 1192/3 (paratragic)).

(ἔ)λυτρον: A generic word for a case or covering (Hsch. ε‎ 2237; S ε‎ 924; Pearson on S. fr. 1043); cf. 572–4n.

ἐχ(ε): 'Here!'; used to attract attention when the speaker is handing something to another character (e.g. V. 1135, 1149; Lys. 533).

ἀντέχου: Sc. τοῦ δόρατος. The slave removes the spear from the case (which Lam. is holding), sets it aside, and carries the case off the next time he exits.

τοῦδ(ε): i.e. the spit (1040–1n.), which Dik.'s slave pulls out of the sausage in the same way that Lam.'s slave pulls the spear out of its case.

1122-3 τοὺς κιλλίβαντας … τῆς ἀσπίδος: κιλλίβαντες are defined by ΣREG3 ~ S κ 1604 as a 3-legged stand on which a shield could be set (cf. Moschio Par. ap. Ath. 5. 208c (a heavy brace within a ship's hull); Poll. x. 148 (a painter's easel); Hsch. κ 2686 (a table-base or a 3-legged table)); five illustrations are preserved on mid-5th-c. vases (Sparkes (1975) 129 with...
The Greek hoplite shield was about three feet in diameter and made of wood with a bronze facing (cf. V. 17–18 with MacDowell ad loc.)—which is what Lam. polishes at 1128–9—and (at least by literary convention) a central boss (ὀμφαλός; cf. below; Pax 1274). Shields were heavy (about 16 lbs.?), and soldiers therefore rested them on their shoulder during battle; threw them away during forced retreats; had slaves to carry them on the march (cf. 1136 with 1140–1n.); and used a stand to support them for polishing and the like (as here). Cf. Snodgrass 53–5, 95–6; Anderson 14–17; Hanson (1989) 65–71, and in Hanson (1991) 67–71.

οἶσε: 1099–1100n.

tῆς ἐμῆς: Sc. γαστρός (ς⁴_r), the point of the comparison being that a comic character's belly too is round and protrudent (cf. Introduction, Section V.B); has a central 'button' (above); and is 'supported' by the object in question. κριβανίτας are loaves of bread baked in a κρίβανος (84–7n.); cf. Pl. 765; fr. 129; Epich. fr. 52; Sophr. fr. 27. 1; Amips. fr. 5. For the pun on κιλλίβαντας, cf. Nu. 394 with Dover ad loc.

1124–5 γοργόνωτον: 566–7n.; like τυρόνωτον (below), coined on analogy with Euripidean compounds such as χαλκόνωτος (Tr. 1136, 1193), σιδηρόνωτος (Ph. 1130), and χρυσεόνωτος (fr. 159).

άσπιδος κύκλον: A poetic trope; cf. Aristopho fr. 13. 2; A. Th. 489; E. El. 455; Archestr. fr. 14. 3; Rau 138; Mastronarde on E. Ph. 1130. Lam.'s slave brings out an oil flask along with the shield (1128).

πλακούντος: 1092n.

τυρόνωτον: Cheese (for which generally, Olson on Pax 368) is a regular ingredient in cakes (e.g. Hegemon ap. Ath. 15. 698f; Philox. Leuc. PMG 836(e). 18–20; Theodorid. AP vi. 155. 3–4 = HE 3508–9; Chrysippos of Tyana ap. Ath. 14. 647c–f; Ath. 14. 645d, 646b–c). Plutarch's flat γυρόνωτον ('round-backed') is a majuscle error (T read Γ).

1126–7 Addressed to the world at large (although 1127 is really intended primarily for Lam.'s ears).

ταῦτ' οὐ κατάγελώς ἐστιν;: Cf. E. Ion 528 ταῦτ' οὖν οὐ γέλως κλύειν ἐμοί;

ἀνθρώποις: Dat. of interest; 'as far as human beings are concerned', i.e. 'by any normal standard'.

πλατύς: Lit. 'broad', i.e. 'patent, open'; cf. Pax 815 with Olson ad loc. R's πολύς (the lectio facilior; cf. Eq. 319–20; Ec. 378–9) represents an
uninspired attempt to emend a difficult text; cf. Arnould, in Thiery and Menu 103-5. Dik. has only one cake and pl. ταυτ(α) in 1127 is justified only as a mocking echo of 1126.

1128-9 For polishing armour before battle (another way of making oneself appear more fearsome; cf. 575n.), Achae. TrGF 20 F 4. 4-5, where Capps's κασπιδών (ignored by Snell) for the corrupt και πόδων is certainly correct; H. ll. 13. 342; X. HG vii. 5. 20; Lac. 11. 3; 13. 8; Plb. x. 20. 2. For a polished shield serving as a mirror, Pherecr. fr. 155. 11-12; Apollod. ii. 4. 2 (Perseus beheading Medusa).

τῳ χαλκίῳ: 'the thing made of bronze' (Petersen 65-6), i.e. the bronze facing of Lam.'s shield (1122-3n.). ΣREF (followed by Ribbeck and Starkie) fancifully suggests a reference to divination by means of a mirror.

γέροντα is used like the menacing τις ('someone [whose name I need not mention for my point to be clear]') of e.g. Ra. 552, 554; Pl. 382; S. Ai. 1138; Ant. 751; E. Andr. 577.

δειλίας φευξόμενον: 'likely to be prosecuted for cowardice'. For the 'Doric' fut., 203n. A law attributed to Solon at Aeschin. 3. 175-6 lists δειλία ('cowardice') along with λιποταξία ('desertion of one's post') and ἀστρατεία ('failure to report for service when summoned' (cf. 1065n.)) as crimes punishable by a loss of civic rights (ἀτιμία). Precisely what δειλία is is nowhere said, and it probably functioned as an umbrella term under which dubious behaviour of a wide variety of sorts could be prosecuted. Cf. Eq. 368; Lys. 14. 5. 7 (a good example of the potential flexibility of the charge); And. 1. 74 with MacDowell ad loc.; Lipsius 452-4, esp. 453-4n. 6.

1130-1 κατάχει ... τὸ μέλι: Cf. 1040-1 with n. Honey is also poured over a cake hot from the fire at Magnes fr. 2.

κάνθαδ' κτλ.: 'Here as well (i.e. in the honey now covering his cake) an old man is plainly visible—telling Lam. to go to hell!'; addressed to the world at large. R's ἐνδήλος was an ancient variant for εὐδήλος, and a misplaced superlinear εν or ν preserving the reading in β (cf. Γ3) was the source of κάνθανδ' (Γε) and κάνθενδ' (AE). εὐδήλος is found in comedy also at Alex. fr. 140. 11; Men. Dysk. 94; Her. 3; Mis. 282. ἐνδήλος appears in comedy only at Eq. 1277, in the sense 'well known'.

κλαίειν κελεύων: Colloquial; cf. Eq. 433; V. 584; Av. 692; Pl. 62; Eup. fr. 397 (corrupt); Pl. Com. fr. 189. 19; Archil. fr. 86. 18; Archestr. fr. 39. 3; Stevens 15-16. For κλαίω, 1032n. β's κελεύω is a correction by someone who believed that a stop was to be placed at the end of 1130.
Λάμαχον τὸν Γοργάσου: The historical Lam. was the son of Xenophanes (Th. vi. 8. 2; cf. 266–70n.), and 'son of Gorgasos' is a joke (cf. 117–18n.) that plays on 'Gorgon' and γοργός (cf. 1124 with 566–7n., 572–4n.) via a rare personal name (a Messenian hero at Paus. iv. 3. 10, 30. 3). Mueller suggested an oblique reference to the sophist Gorgias (cf. 606n.; Pl. Smp. 198c), although it is hard to see what the point would be, especially given the Aristophanic Lam.'s lack of any particular verbal agility.

1132-3 δεῦρο, παῖ: Transposed in α (Rac) and successfully emended by Triklinios.

θώρακα πολεμιστήριον: Corslets were made of bronze or of leather or linen with bronze plates or scales attached, and were heavy (30–40 lbs.) and cumbersome enough that a hoplite needed help putting one on (which must be what goes on on stage at 1134); cf. Snodgrass 90–2; Anderson 20–8; Hanson (1989) 76–83. For the adj., 572*–4n. Now that Lam.'s shield has been polished, he no longer needs his shield-stand, and the slave probably takes it off stage when he exits to get his master's corslet.

έξαιρε = ἔκφερε, 'bring forth [from the house]' (pace LSJ s.v. I. 1. a 'take out [of its case]'); cf. Pherecr. fr. 145 πρόσαιρε τὸ κανοῦν, εἰ δὲ βαύλει, πρόσφερε ('bring the basket here; or if you prefer, fetch it here!').

θώρακα κἀμοὶ τὸν χοᾶ: 'a corslet for me as well—by which I mean my juglet'; setting up the pun in 1135.

1134–5 Lam. says 'I will arm myself in this [breastplate] against my enemies', but Dik. uses both ἐν and πρός in a different way and says 'I will get drunk by means of this [juglet] (KG i. 464–5) in the presence of my fellow-revellers (cf. LSJ s. πρός C. I. 7)'. For θωρήξομαι meaning 'get drunk', e.g. Pax 1286 (a similar joke); Thgn. 413, 470; Pi. fr. 72. 1; Matro fr. 1. 66; cf. Diph. fr. 45. 2 with K–A ad loc. Dik.'s slave fills his chous from the dipping vessel brought on stage at 1067–8 (where see n.).

1135 was omitted by the common ancestor of a as a result of the homoioarchon and homoioateleuton with 1134.

1136 τὰ στρώματ(α): For bedding (intended to make the rough field-beds in which men on campaign slept (Olson on Pax 346–7b) modestly more comfortable) as a basic part of a soldier's equipment, Alex. fr. 120. 2–3; Apollod. Gel. fr. 5; Men. Kol. 29–31; X. Cyr. vi. 2. 30; cf. Diph. fr. 55. 2.

ἐκ τῆς ἀσπίδος: 'on my shield, to my shield' (LSJ s. ἐκ l. 6; Poultney 168).
1138, 1137 Thus R; β had 1137 before 1138 (ct; the common ancestor of a omitted both verses when the scribe's eye jumped from the beginning of 1137 to the beginning of 1139). Either R or β has got a verse out of place, and omission of either 1137 after 1136, or 1138 after 1137 is difficult to explain, whereas 1138 could easily have fallen out after 1136, or 1137 before 1139. I therefore assume that the order of the verses in R is correct.

1138 Although Dik.'s dinner-basket must perhaps be tied shut to keep his dinner from falling out, the dinner is scarcely to be tied to the basket (cf. 1136n.), hence the emendations of van Herwerden and Schütz. But logical precision is less important to the hero (and the poet) than mimicking Lam.'s words as closely as possible.

κιστίδος < κιστίς (1085–6n.), diminutive of κίστη ('basket'), used for the sake of word-play on ἀσπίδος*.

1137 Lam. is now pointedly ignoring Dik. (contrast 1128–9), and ἐγὼ δ' draws a contrast not between the speaker's own behaviour and that of

his rival but between the speaker's behaviour and his slave's (1136). ἐμαυτῷ was assimilated to the case of τὸν γυλιόν in the common ancestor of ct.

τὸν γυλιόν: 1097–8n. γυλι in c represents a misreading of the standard ligature for -ov as a grave accent.

1139 amounts to an oblique order to Dik.'s slave to fetch his master's robe once the dinner-basket is tied shut (1138).

δέ must have been omitted in β and added above the line or in the margin by a corrector. c take account of the correction; a do not; and Triklinios apparently treated the particle as a variant (despite the fact that the text is unmetrical without it), since HAld include it but PLac do not.

(τ)ὸ ἱμάτιον: A woollen outer robe of better quality than a τρίβων (184–5n.), worn by both men and women outside the house (e.g. Ec. 314–18), at least during the winter (V. 1056–9 with MacDowell on 1058; cf. Philem. fr. 134; Stone 155–60).

1140–1 νείφει: 138–40n., 1075 with n.

βαβαίες: 64n.

χειμέρια τὰ πράγματα: ‘this is wintry’—i.e. not only ‘cold and snowy’ but ‘thoroughly unpleasant’—‘business'. For the adj., fr. 46; Rutherford 125. Lam.'s slave picks up the
shield and bedding (cf. 1136 with 1122–3n.) and exits into a wing. Lam. puts on his backpack (1137) and follows him off; as 1146 is addressed to him, he must linger on stage at least that long. For hoplites' regular use of slave attendants to carry weapons and the like, X. HG iv. 8. 39; War i. 49–51.

1142 Omitted by the common ancestor of a as a result of the homoioteleuton with 1141. Dik.'s remarks are generally modelled more or less precisely on what Lam. has just said (1097–1142n.), and Holden accordingly marked a lacuna equivalent to one full verse between δειπνον and συμποτικά. But the sense is complete; a quick parting shot by Dik. is dramatically more effective than having him linger on stage for two full lines; and cf. 1120–1. Dik.'s slave picks up the dinner-basket and exits into the wing opposite that into which Lam.'s slave exited. Dik. follows him off, wearing his (doubtless very showy) himation (1139 with n.); the chorus' repeated references to him in the anapaests that follow as 'this man' suggest that he is not fully off stage until 1147 or perhaps 1149.

1143–9 Anapaests, conventionally set out as dimeters (the last catalectic, = a paroemiac) and one monometer (1147), but cf. West, BICS 24 (1977) 89–94. Non-antistrophic. Cf. metr. ΣΕ 1143; White § 299; Prato 26–7.

1143 ἴτε ... χαίροντες: ‘farewell’, but with considerable irony, since Lam. at least is utterly unhappy about the journey he is undertaking; cf. 176n. Used elsewhere in Ar. at the very beginning of the parabasis, as the actors are exiting the stage (Eq. 498; Nu. 510; V. 1009; Pax 729). ἐπὶ στρατιάν continues the style of mockery employed by Dik. throughout 1097–1142 (cf. above) by pretending that he too is leaving on a military expedition (cf. 250–2n.), when in fact he is going off to drink and have sex. Although 1143–4 are nominally addressed to both men, therefore, σοί in 1146 makes it clear that everything the chorus say is really intended for Lam., and the pleasures Dik. will be enjoying are accordingly described in detail in 1145, 1147–9.

1144 'But how dissimilar the paths you two are taking!' A banal metaphor (e.g. Eq. 72; Pl. 506), lent some point by the fact that Dik. and Lam. exit in opposite directions. This remark is most naturally interpreted as drawing a contrast with 1143: although both characters are (allegedly) going off 'on an expedition', they are really heading for very different fates. Following Meineke's lead, therefore, I have inserted δ' after exclamatory ως; a majuscule error (Δ omitted before A).

1145 τῷ μὲν πίνειν: Sc. ἐστι or πάρα (cf. ΣΕΓ), as again in 1146 and 1147.

1146 1145n.
σοί: 1143n.

ῥιγῶν: 'to be cold' (< ῥιγόω); an irregular 'Doric' infin. (e.g. Nu. 416; V. 446). ϒ apparently offered the expected ending -οὖν as a superlinear gloss (Vp3, cf. AC). Triklinios dropped καί and wrote ῥιγῶντι (LAld, cf. ῥυγῶντι p).

προφυλάττειν: 'to stand guard', in this case before the entire land of Attika (1075) rather than an army in the field (e.g. Th. iii. 112. 4; X. An. ii. 4. 15). The average foot-soldier's dislike of picket-duty, which meant staying awake in an advance position while other men (and especially officers) were sleeping (cf. 1147) in relative safety, is none the less in the background, and the idea that someone as important as Lam. might be forced to stand watch all night in the snow once again represents a delightful turning of the social and political tables (cf. 1073–5n.).

1147-9 1145n.

A prefiguration of Dik.'s final appearance on stage (esp. 1216–17).

καθεύδειν: 'to lie down in bed' (e.g. 1220; H. ll. 1. 611) or 'spend the night' (e.g. Ec. 700, 894), since going to sleep is not in question.

μετὰ παιδίσκης ὡραιοτάτης: 1091n. The adj. ὡραῖος can be applied to anything that is at its prime, including perfectly ripe fruit (Praxill. PMG 747. 3), fish caught at peak season (Alex. fr. 191. 5 with Arnott ad loc.), and lovely boys (e.g. Av. 138; Anaxandr. fr. 34. 12), as well as attractive young women (e.g. Ra. 290-1; Ec. 696; Metag. fr. 4. 2 with Pellegrino ad loc.; cf. 272 with n.); cf. Olson–Sens on Matro fr. 1. 105-6.

ἀνατριβομένῳ γε τὸ δεῖνα: 'getting his you-know-what rubbed up'; cf. 1216-17; V. 739 πόρνην, ἥτις τὸ πέος τρίψει ('a whore, who will massage his dick'), 1341-4. The use of a euphemism (colloquial (e.g. Pax 268; Lys. 921; Th. 620-2; Ra. 918 with Dover ad loc.)) as a sort of closing riddle reflects the mocking tone of the anapaests as a whole (1143n.).

1150-61 ~ 1162-73 lambo-choriambic; cf. metr. ΣΕ 1150; White § 565; Prato 28-9; Zimmermann ii. 172-4; iii. 8-9; Parker 148-51. For abuse-songs, 836-41 ~ 842-7 (etc.) n.

........................................................................................................................... pg 348

(1) 1150-1 ~ 1162-3 -~____-~____-~____|-____-|-3cho arist+I

~ 1162-3 -~____-~____-~____-

(2) 1152-3 ~ 1164-5 -~____-~____-~____-~cho ia arist
(1) For the aristophanean (= cho ia^), Parker 82–4. 1150–1 is corrupt (perhaps via intrusion of a superlinear gloss; cf. n. ad loc.), although iambs and choriambics do occasionally correspond in Athenian drama (Parker 78).

1150–1 Αντίμαχος: A common Athenian name (73 other examples in LGPN ii), but the individual referred to here must have been relatively well known (since Ar. expects his audience to recognize who is being discussed, at least after some description has been offered in 1151), wealthy (since he served as choregos (1154–5 with n.) and owned a horse (1164–5 with n.)), and no friend of the poet’s. The Antimachos of Ach. (PA 1106; PAA 134060) ought therefore probably to be identified with the man abused at Nu. 1022–3 (PAA 134065; not necessarily an orator) and perhaps with the banker (PA 1107; PAA 134070) mentioned in Eupolis’ Demes (fr. 134 (412 BCE) ap. ΣΕΓNu. 1022, which seems unlikely to have had a substantial basis for discriminating among its various Antimachoi). ΣΡ makes Antimachos responsible for a decree forbidding chorus members from receiving anything from a choregos, while ΣΕΓ ~ S α 2683; ψ 39 reports that he outlawed τὸ κωμῳδεῖν ἐξ ὀνόματος (‘mocking individuals by name’); both claims are most likely inventive attempts to make sense of 1154–5. Ψακάς is properly a particle of fine rain (Olson on Pax 119–21), and ψακάδος (nowhere else attested as a personal name in Athens) is probably not a true patronymic but a joke (cf. 117–18n.), the point of which is that Antimachos stands too close to his interlocutors and sprays them with saliva (ΣΕΓ).

τὸν ξυγγραφῆ, τὸν μελέων ποιητήν: A ξυγγραφεύς is a ‘prose author’ (Pl. Phdr. 272b is no exception, despite LSJ s. σγγραφεύς l), often a member of a board appointed to draft specialized legislation (Th. viii. 67. 1; IG I3 21. 3; 78. 3–4; 135. 3). τὸν ξυγγραφῆ (ia) does not correspond to κᾆθ’ ἕτερον (cho) in 1163; Ar. nowhere else uses -ῆ as the acc. sing. form of a noun in -εύς; and the repeated specification of who this Antimachos is seems like overkill. Elmsley accordingly expelled ξυγγραφῆ as an intrusive gloss; replaced it with μέλεον; and emended τὸν³ to τῶν (thus already P, in error); producing ‘the miserable poet of melic
verses', with word-play on μέλεος and μέλος, as at Antiph. fr. 207. 8–9. Something has gone wrong with the text, but I lack Elmsley's confidence that it can be restored, and I therefore follow van Leeuwen in obelizing all of 1151.

1152-3 ως μὲν ἀπλῶ λόγῳ: Sc. εἰπεῖν, 'to put it simply', i.e. 'to mince no words'. Cf. [A.] PV 46 with Griffith ad loc.

κακῶς ἐξολέσειεν ὁ Ζεύς: 'might Zeus ruin him miserably', i.e. 'so that he is miserable'; cf. 778–9n.; Ec. 776; Pl. 592. The β-scribe added δ' (removed by Triklinios) after κακῶς in a misguided effort to balance the μέν-clause; in fact, 1156–73 offer a complete version of the curse of which this is a brief summary account (above). The common ancestor of οτι had ὀλέσειεν in place of α's ἐξολέσειεν, and Triklinios responded by emending to ἄν γ' ὀλέσειεν (L; cf. ἄν χ' ὀλέσειεν p).

1154-5 ὅς γ' ἐμὲ κτλ.: It is unclear whether this complaint is to be understood as issued by (a) Aristophanes himself (cf. 659–64), who might then be referring to events associated with Daitales (427; festival unknown) or—less likely—an otherwise unattested Lenaia play of 427 or 426 (since Bab. was a City Dionysia play); or (b) the chorus, whether speaking for their poet's choruses collectively or temporarily identified with every comic chorus at every festival (thus Dover, G&G 303), Antimachos having proved so cheap when he served as choregos (cf. below) for another comic poet (Kratinos (cf. 1171–3n.) or Eupolis (victorious at the Lenaia in 426; cf. Hyp. I. 33–4n.)) that his behaviour seemed to Ar. to call for public comment on behalf of everyone working in the genre (but cf. 1171–3n.). For a similar complaint, Eup. fr. 329 (conceivably (cf. above) a reference to the same person). For ὅς γε ('a man who …'), GP 141–2.

tόν τλήμονα: A touch of deliberately absurd paratragic pathos (cf. Pax 723; Th. 1072; Ra. 85, 1355; Pl. 603).

Λήναια χορηγῶν: Cf. D. 21. 64 χορηγοῦντα ... Διονύσια; KG i. 305–6. One of the first duties of the archon basileus every year was to select a number of extremely wealthy men to serve as choregoi (lit. 'chorus-leaders') for the Lenaia festival; cf. 1224–5n.; [Arist.] Ath. 56. 3; DFA 86–90; Wilson 51–7. A choregoi's most important duty was to pay for the training and costuming of a chorus, but he was apparently also expected to furnish a celebratory meal for the chorus and perhaps everyone involved in the production; cf. Nu. 338–9 with Dover ad loc. (although the reference there might be to feasting during training (cf. Plu. Mor. 349a) rather than after the festival); fr. 448; Pl. Smp. 173a, 174a (where it is unclear who has paid for the meal); Potter and Patron 46–8, 71–3, 90–7; Wilson 102–3. R's ἀποκλῄω is a common Aristophanic vb. (e.g. V. 334, 601; Av. 1262; Lys. 487; for the spelling, 479n.), but the jumble in the MSS at the end of 1155 is most economically explained on the thesis that
Aristophanes wrote ἀπέλυσ’ ἄδειπνον ('he dismissed me [from my service in the chorus] without offering me a dinner'); that α‎ had the unmetrical ἀπέλυσεν ἄδειπνον (ac, cf. S) via scriptio plena; that Triklinios corrected the reading; and that the R-copyist mistook a superlinear gloss ἀπέκλεισε δείπνων (metrical; cf. ΣΕΓ ἀπέλυσεν ἄδειπνον· ἀπέκλεισε δείπνων) for a variant reading and accepted it into the text.

1156–61 Cf. Eq. 929–40. The curse neatly matches the crime it is intended to avenge: just as the speaker had a delicious, much-anticipated meal snatched out from under his nose by a shameless creature (1154–5), so too shall Antimachos. Rosen 72–3 (following E. Fraenkel), suggests an allusion to Hippon. fr. 194. 11-15.

1156–8 For ἔτ(ι) in a threat, e.g. Pax 1187; Eup. fr. 99. 108; A. Ag. 1429; S. El. 66; Tr. 257; E. El. 485; [A.] PV 167; Hdt. ix. 58. 3.

ἐπίδοιμι: Cf. S. Tr. 1038–40 τὰν ὤδ’ ἐπίδοιμι πεσοῦσαν / αὖτις ... ὡς μ’ ἐλεσεν (' Might I see her fall in the same way that she destroyed me!'); Men. Mis. fr. 7. 1 Sandbach εἴ γὰρ ἐπίδοιμι τοῦτο ('if only I could behold this!).

τευθίδος: Squid (Loligo spp.; cf. Thompson, Fish 260-1; Davidson 211-12) appear frequently in banquet catalogues and the like (e.g. Epich. fr. 61. 1; Pherecr. fr. 50. 3; Ephipp. fr. 3. 9; Philox. Leuc. PMG 836(b). 12, 16; Matro fr. 1. 50 with Olson–Sens ad loc.) and are fried (ὡπτημένη) also at Eq. 929–30; fr. 333. 3; Metag. fr. 6. 6; Eub. fr. 14. 8; 75. 4–8; Antiph. fr. 216. 20-1; Anaxand. fr. 42. 46.

δεόμενον: 'longing for', a common sense of the vb. in the mid. (e.g. Av. 27, 47; Lys. 875-6, 1164) but omitted by LSJ.

σίζουσα: 'sizzling' (onomatopoeic), i.e. fresh from the fire in the pan in which it was cooked (cf. Eq. 929–30; Alex. fr. 192. 6; Olson–Sens on Matro fr. 1. 82). πάραλος, properly 'beside the sea' (< ἅλς (B)), where the freshest seafood is to be found, is an elaborate pun, first on ἅλς (A) (cf. 834-5n.), in reference to the salt or brine in which the fried squid is to be dipped (cf. 670-2n.; fr. 158. 2; Cratin. fr. 150. 3-4; Arched. fr. 2. 9-10; Archestr. fr. 38. 5), and then (after ὀκέλλοι in 1159) on the name of one of the Athenian state triremes (cf. Av. 1204; Ra. 1071; Th. iii. 33. 1-2; viii. 73. 5 with HCT ad loc.; D. 21. 171-4 with MacDowell on 171; Rhodes on [Arist.] Ath. 61. 7). Av. 144–7, where the words παρὰ θάλασσαν remind Eueplides of Πάραλος and thus of the Salaminia, is similar.

έπι τραπέζη: 1090n.
1159–61 ὀκέλλοι: 'might it be beached' (cf. 1156–8n.), i.e. brought to the place that marks the end of the journey that ought to culminate in being eaten by Antimachos. For the image of the fish as a ship, cf. Eub. frs. 36. 1; 76; Arcestr. fr. 40. 1; Taillardat § 217. For beaching ships, Morrison and Williams 311; L. Casson, *Ships and Seamanship in the Ancient World* (Baltimore and London, 1971) 89–90; Harrison, *JHS* 119 (1999) 168–71, esp. 170.

μέλλοντος λαβεῖν αὐτοῦ: Gen. abs. In Attic, μέλλω normally takes a pres. or fut. infin. (e.g. 482, 493, 498–9, 587), but the aor. appears also in Ar. at Av. 366–7 (Lys. 118 is Laconian) and commonly in Euripides (e.g. *Heracl.* 709–10; *Ion* 80, 760; fr. 706. 2 (317–18n.)). Cf. Rutherford 420–5; Jebb on S. *OT* 967.

κύων ἁρπάσασα φεύγοι: For dogs stealing food (a comic trope), *Eq.* 1033–4; *V.* 835–8; Anaxandr. fr. 40. 8–9; cf. 702n. For ἁρπάζω used of the greedy 'snatching' of food belonging to others, e.g. *Pax* 1118; Av. 892; Ec. 866; Olson–Sens on Arcestr. fr. 22. 1–2.

1162–3 τοῦτο μὲν κτλ.: For a possible connection between the second curse and the misbehaviour that occasioned and is echoed in the first (1156–61n.), 1171–3n.

ἔτερον νυκτερινόν: 'a second one, this time by night'; cf. Hes. *Op.* 102 with West ad loc.; Wilamowitz on E. *HF* 635. The adj. (first attested here and at *Eq.* 477; for the form, Rutherford 125) adds an air of menace to what follows, and the trouble described in 1164–8 is in fact far worse than that in 1156–61.

1164–5 ἠπιαλῶν: An ἠπάλος is the shivering fit that precedes a fever (πυρέτος); cf. *V.* 1038; fr. 346. ἡγάρ marks this as an explanation (*GP* 59) of how Antimachos' second trouble will be specifically νυκτερινόν (1163).

ἐξ ἱππασίας: 'after taking a ride on his horse' (for the use of ἕκ, 276–8n.), a detail that both reminds the audience again of Antimachos' wealth (cf. 1154–5 with 1150–1n.; Spence 183, 191–3, 272–86, esp. 274–7; Pomeroy on X. *Oec.* 1. 8) and (because horses are exercised in the countryside, requiring a long walk home afterward) explains why he does something so reckless as to wander about Athens' streets alone at night (cf. 980n.; Av. 494–8 (Euelpides tells how he was mugged when he misjudged the time and set out on a journey into the countryside just after dark)). The anacolouthon between 1165 and 1166 is striking but scarcely unparalleled (e.g. *Pax* 1242–4; *Ra.* 1437–8 with Dover on 1438), and emendation of d's βαδίζων to Bentley's βαδίζοι is unnecessary.
1166–8 κατάξειε … αὐτοῦ ... τῆς κεφαλῆς: For the construction, 1180; V. 1428; Eup. fr. 348; Pl. Grg. 469d; cf. Pax 71. The use of the partitive gen. signals that only one part of Antimachos’ anatomy is affected by the assault (Poulton 77–8).

τις ... μεθύων ... Ὀρέστης / μαινόμενος: ‘some drunk resembling the mad Orestes’ (839–41n.), i.e. ‘some drunk lunatic Orestes’, the archetypal madman (e.g. E. IT 281–91; Or. 83–7; Hyp. Lyc. 7); no specific individual named (or nicknamed) Orestes is in question. For assaults on passers-by by drunken komasts, 980n.; V. 1322–31, 1389–91; Ec. 663–4; Pratin. TrGF 4 F 3. 7–9; D. 54. 7–9; cf. E. Cyc. 534; Men. Dysk. 230–2 with Handley ad loc. For drunks as madmen, e.g. V. 1476–86, 1496; Eub. fr. 93. 10; adesp. com. fr. 101. 12; H. Od. 21. 293–8. For the name Orestes used for an anonymous mugger, Av. 712 (where Dunbar’s attempt to determine which historical Orestes is in question only confuses the issue), 1490–3; cf. Is. 8. 3. For the name as an indication of the bearer’s wild and savage nature, Pl. Cra. 394e. For other nicknames drawn from myth, Anaxandr. fr. 35. 10–11; cf. Aristoph. fr. 5. 3–7.

1168–70 ὁ δὲ: i.e. Antimachos, the literal meaning of whose name (‘the one who fights back’) is quietly played on in what follows.

λίθον λαβεῖν βουλόμενος: For the use of stones in streetfights, V. 228–9, 1253–4, 1422; Eub. fr. 93. 10; Alex. fr. 112. 3–5; Lys. 3. 8, 18; D. 54. 18; cf. Ra. 572–3; D. 23. 76. That the action is set at night has already been specified in 1163, but ἐν σκότῳ is added at the crucial moment in the narrative to remind the audience of how a fresh lump of shit could be in the middle of the street (below) and how Antimachos could mistake it for a stone.

πέλεθον ἀρτίως κεχεσμένον: πέλεθος (also Ec. 595–6; cf. app. crit. at S. fr. 314. 452; Poll. v. 91) is apparently a specific term for human shit; Moer. π identifies α’s σπέλθος (also S and Σ Ec.; unmetrical and corrected by Triklinios) as the common (non-Attic) form of the word. For χέζω, 81–2n. Shitting in the street under cover of darkness seems to have been common practice (cf. Ec. 313–26; Thphr. Char. 14. 5).

1171–3 A parody of a standard Homeric scene, in which a fighter misses the man he is aiming for but hits another (e.g. ll. 4. 491–2; 15. 430–4 τοῦ μὲν ἀμαρθ’ ..., τὸν ἰ’ ἔβαλεν (‘he missed him, but struck another’)) (thus Borthwick, Mnemosyne iv. 20 (1967) 412–13; cf. B. Fenik, Typical Battle Scenes in the Iliad (Hermes Einzelschriften, Heft 21: Wiesbaden, 1968) 136–9; Janko on Il. 13. 183–4).

ἐπάξειεν: Homeric (esp. Iliadic) vocabulary (e.g. ll. 3. 369; 5. 98, 235; 10. 345, 369).

τὸν μάρμαρον: Homeric vocabulary and usage (ll. 12. 380; 16. 735; Od. 9. 499; cf. Alcm. PMGF 1. 31; E. Ph. 663 (lyric), 1401; Sens on Theoc. 22. 211).
Κρατῖνον: Hyp. I. 33n.; 849n. If the chorus Antimachos cheated out of a meal belonged
to Kratinos (cf. 1154–5n.), hitting him with a lump of shit recapitulates the insult, while the
presence of the detail as the culminating element in the curse frees Ar. of the charge of
showing any kindness to a poetic rival.

1174–89 A parody of a regular type of Euripidean messenger-speech, in which a servant
offers a detailed account of a disaster that has befallen his master before the master himself
is brought on stage, dead or badly injured (e.g. Hipp. 1153–1264; Ba. 1043–1152). Cf. Rau
139–42.

1174–5 An anonymous Slave enters on the run from the wing into which Lam. exited at the
end of the previous scene, and bangs on the door of the house.

dημῶς: 887–8n.

κατ’ οἶκον: ‘within the house’ (e.g. S. El. 929; E. Ba. 1290).

ὑδώρ ὑδώρ ... θερμαίνετε: Cf. Hp. Fract. iii. 452. 5–6: ‘in the case of all joint injuries’—
cf. 1179—‘anoint with a great deal of [warm] water’. The repetition indicates the speaker's
agitation. Fraenkel (Beobachtungen 31–2) argues that the Slave at first appears to be calling
for water ... to put out a fire (cf. Th. 241); this is possible but adds little to the humour.

χυτριδίῳ: ‘a vessel of the χυτρίς type’ (Petersen 91–3; cf. 1110 λεκάνιον with n.), i.e. ‘a
cooking-pot or something'; scarcely to be distinguished from a χύτρα (284n.; contrast 463
(probably a true diminutive)).

1176–7 Cf. Hp. Fract. iii. 440. 4–8, 452. 18–20, 486. 9–10: κηρωτήν is 'salve', to be applied
to the wound (Pritchett 311); ἔρι(α) οἰσυπηρά is 'unwashed wool' (cf. 319–20n.), which will
serve as a pad or compress over it; and ὀθόνια are 'bandages', with which the injured bone
or joint (once dressed) will be wrapped to keep it stable.

λαμπάδιον περὶ τὸ σφυρόν: In apposition to what precedes: 'to serve as a wrapping about
his ankle'. For the meaning of λαμπάδιον, Hsch. λ 255; ΣΕΓ (where κειρίαν ('bandage') has
been corrupted to the nonsensical χειρίδιον ('glove') in Γ and χοιρίδιον ('piglet') in E); D.C.
68. 8 'when bandages ran out, he is said not even to have spared his own clothing but to
have cut it up for λαμπάδια'. LSJ s.v. ('lint') is in error.

1178–88 (A) Lam. falls into a ditch (1178–9), (B) cracks his head on a rock (1180), and (C)
drops his shield (1181). (B) As the feather from his helmet falls to the rocks (1182–3 with n.),
he makes a speech about leaving the light (1184–5 with n.) and (A) leaps out of the ditch (1186–8).

1178-81 trace the disaster that befalls Lam. in a precise, step-by-step fashion: he leaps across a ditch and is wounded by a stake when he lands on the other side (1178); as a result of his wound, he stumbles and twists his ankle (1179); as he collapses to the ground, his head strikes a stone (1180) and he drops his shield (1181 with n.). At least ideally, generals in this period fought beside their men and were expected to make a conspicuous display of personal bravery on the battlefield, and casualties among them were accordingly quite high; cf. Hanson (1989) 107–8; Wheeler, in Hanson (1991) 136–54; Hamel 204–9.

1178 χάραξι and τάφρον might be taken at first as a reference to a fortification trench filled with sharpened stakes of the sort Homer’s Achaians build around their camp (e.g. II. 7. 141–2; 12. 49–57; cf. LSJ s. χάραξ II. 1, citing D. 21. 167 (where the meaning of the word is in fact obscure)). But 1186 makes it clear that the ‘ditch’ in question is actually an irrigation channel, and the χάραξ is almost certainly a vine-prop (984–5n.). At 1192/3, 1226, Lam. claims to have been wounded by an enemy spear, and the image combines with that of the vine-prop to mark the triumph of the forces of Dionysos over those of War and the revenge of the countryside on those who damaged and ignored it; cf. Whitman 73. The detail finds an ironic echo in Thucydides’ account of the death of the historical Lam. in the fighting around Syracuse in summer 413: ‘after crossing a ditch and being cut off with a few of those who accompanied him, he died along with five or six of his companions’ (vi. 101. 6).

1179 παλίνορρον: ‘backward’, i.e. in a direction an ankle ought not to go. A Homeric hapax legomenon (in the form παλιορφοσ) at Il. 3. 33 and thus of interest to Hellenistic poets (e.g. A.R. 2. 576; Arat. 54 with Kidd ad loc.; Call. fr. 344; cf. Opp. H. 3. 351; Q.S. 1. 188); attested elsewhere in the classical period only at Emp. 31 B 35. 1; 100. 23 (although cf. Philetaer. fr. 11. 2 ἀμπαλίνωρος; A. Ag 154 παλινορτος).

έξεκόκκισεν: κόκκοι are ‘hard berries’ or ‘seeds’ (e.g. Eub. fr. 125. 1; Ephipp. fr. 13. 1; Euphro fr. 10. 10–11), and (ἐκ)κοκκίζω is properly ‘remove seeds from a husk’ and thus by extension ‘empty out’ (Pax 63; Nicom. Com. fr. 3. 2–3) or ‘dislocate’, as here (cf. Lys. 364). For Lam.’s injured leg, cf. 1214–15.

1180 τῆς κεφαλῆς κατέαγε: 1166–8n.

περί λίθω: ‘on top of a stone’ (Pax 904; Hermipp. fr. 55. 2; S. Aii. 828; Ant. 1240; E. Ph. 881; cf. Hdt. ix. 101. 3). β’s περὶ λίθον (‘around about’ or ‘near a stone’) yields bad sense and represents a copyist’s attempt to eliminate a rare construction. For Lam.’s head-wound, cf. 1218–19.
1181–8 A difficult passage, large portions of which have been expelled or obelized by editors. Much of the obscurity (and most of the comic effect) is a result of the resort to paratragic language, and nothing suggests that the passage as it has come down to us is not more or less exactly what Ar. wrote. Cf. U. von Wilamowitz-Moellendorff, *Kleine Schriften* IV (Berlin, 1962) 295–7; *Beobachtungen* 31–42; Page 125–7; Dale 170–2; Dover, *G&G* 303–4, and *ICS* 2 (1977) 156–8 = *G&L* 216–18 ‘the reasonable inference ... is that the messenger’s speech ... parodies something specific. We need not be abashed if we are not in a position to identify the original and compare the parody with it’; ‘Notes' 390–5 (with further bibliography at 391 n. 34).

1181 Cf. 574 with n.

ἐξήγειρεν ἐκ τῆς ἀσπίδος: 'roused her up off the shield' (pace Rau 140 and 'Notes' 391n. 35, where Sommerstein rejects this interpretation—which his own parallels (H. *Od*. 4. 730; E. *HF* 1050; [E.] Rh. 532) support—apparently on the ground that a real shield-emblem could not be detached in this way); Lam.’s equipment hits the ground so hard that the gorgon is jarred awake (Dover, *G&G* 304) and set in flight (cf. 1182–3n.).

1182–5 The masc. participles in 1184 and 1186 leave little doubt that 1184–5 are spoken by Lam. rather than the feather. πτίλον ... πέτραισι must therefore be either (a) acc. abs. with a personal vb. (thus Elmsley, citing *Pl.* 277–8; fr. 664; cf. Σ*ΕΡΓ* (which also moots the possibility that the feather is the subj. of ἐξηύδα)—in which case it may not be the feather that is addressed in 1184–5; or (b) a second acc. (of the person or thing addressed) dependent on ἐξηύδα (cf. E. *Hipp*. 590). Fraenkel (*Beobachtungen* 37) rejects Elmsley’s parallels on the ground that in the first the vb. is impersonal, while in the second the second sentence is incomplete; in fact, λαχόν in *Pl.* 277 is certainly personal and the colon in fr. 664 is complete and the nature of the construction clear (cf. ‘Notes' 392n. 39). Sommerstein (‘Notes' 392) argues that the use of a non-impersonal vb. in an acc. abs. is exclusively comic, and thus presumably colloquial and inappropriate for paratragedy. But much of the humour of Aristophanic paratragedy consists in the absurd mix of stylistic registers and sentiments (e.g. *Lys.* 706–15; cf. 1–42n.), and this objection too can be set aside.

1182–3 πτίλον ... πεσὸν / πρὸς ταῖς πέτραισι: The point is perhaps that Lam.’s feather has again become detached from his helmet (cf. 584–5, 1103), just as the gorgon device escaped his shield (1181 with n.), so that he quite appropriately bids it farewell (1184–5). Alternatively, this may be only an elaborate way of saying ‘after his head’—still inside his helmet—‘hit the rocks’, in which case the echo of 1180 (cf. 1178–88n.) is more precise but
1184–5 must be interpreted in a different way (below). \( \pi\varepsilon\sigma\omega\nu \) (\( R^a \text{cp} \)) reflects the influence of 1180.

κομπολακύθου: 588–9n. Strictly speaking, the word is inappropriate in the mouth of Lam.'s Slave, who ought not to be mocking his master, but the poet's interest in making the general appear ridiculous outweighs such concerns and there is no reason to suspect the text (pace 'Notes' 393).

ἐξηύδα: Elevated vocabulary (e.g. H. Il. 18. 74; h.Cer. 394; Pi. N. 10. 80; A. Ch. 151; S. Ph. 1244; E. Hipp. 1239 δεινά δ' ἐξουθῶν κλύειν ('saying things terrible to hear'; the Messenger's report of Hippolytos' words as he is dragged across the ground by his horses); Hec. 183); attested nowhere else in comedy.

μέλος: 1184–5 are not really a 'song', but tragic heroes and heroines often sing laments (cf. Ra. 1309–22) and the word lends additional paratragic pomposity to the Slave's speech.

1184–5 = adesp. tr. fr. 45; note the absence of resolution. It is unclear whether this speech is intended as a farewell to (a) the sun (cf. A. Ag. 1323–5; S. Ai. 856–8; E. Hec. 411–12; Praxill. PMG 747. 1; Thgn. 569), addressed as the 'eye' of the sky (cf. Nu. 285 with Dover ad loc.; Th. 17; Ec. 1 with Ussher ad loc.; E. IT 194 (corrupt); Mastronarde on E. Ph. 543)—in which case part of the point must be that Lam. has begun to 'see black' (cf. 1180, 1218–19); (b) the feather (1182–3); or even (c) the gorgon (1181), with ὄμμα (lit. 'eye') used (as commonly in tragedy) of that which is dearest to the speaker (A. Ch. 238 with Garvie ad loc.; S. Ai. 977; Tr. 203; E. Ph. 801–2, 1702 with Mastronarde ad loc.; Or. 1082; cf. Jebb on S. OT 987); cf. Taillardat § 642. But clarity is not the point. ὄμμα is primarily poetic vocabulary (e.g. H. Il. 1. 225; Ibyc. PMGF 287. 2; Archil. fr. 191. 2; A. Ag. 271); attested in Ar. only in lyric (e.g. Nu. 290; Lys. 1284; Ra. 817) and paratragedy (Th. 126; Ec. 1).

κλεινόν: Poetic vocabulary (e.g. Eq. 1328; Epich. fr. 185; Stesich. PMGF 184. 1; adesp. el. fr. 1; A. Pers. 474; S. OT 8), particularly common in Euripides (e.g. Med. 827; Hipp. 760; HF 1303).

πανύστατον: Homerian (Il. 23. 532, 547; Od. 9. 452) and tragic (e.g. S. Ai. 858; E. Alc. 164; Hec. 411; HF 513 (all adverbial in final farewells to life, as here)) vocabulary; common in Euripides but attested nowhere else in comedy. For the note of pathos introduced by παν-, Richardson on H. Il. 22. 490.

φάος γε τοὐμόν: 'my light', i.e. 'the light that shines on me'; in apposition to σ(ε) (GP 138–9). φάος ('light'; an exclusively
poetic form) can also mean 'source of joy' or 'salvation' (e.g. H. Od. 16. 23; A. Pers. 300; S. El. 1224; E. Med. 482; HF 531; cf. Tarrant, CQ NS 10 (1960) 181–7, esp. 183–4), so that the same ambiguity exists here as with κλεινὸν ὄμμα ('famous eye') in 1184.

οὐκέτ’ εἴμ’ ἐγὼ: Cf. Eq. 1243 οὐκέτ’ οὐδέν εἴμ’ ἐγὼ; V. 997 (both paratragic); S. El. 677; E. Alc. 387; Andr. 1077; Hel. 1194.

1186–7 τοσαῦτα λέξας εἰς ύδρορρόαν πεσών: 'After saying such things [and] after falling into a ditch'; hystereron-proteron, as the narrative works its way back (1178–88n.) to the beginning of the incident, described in more detail in 1178–80. The 'ditch' (1178 with n.) into which Lam. stumbled is now described specifically as an inglorious ύδρορρόαν, i.e. an irrigation canal (contrast 922 with n.). For agricultural irrigation and irrigation technology, H. Il. 21. 257–62; Forbes ii. 43–6. For Elmsley's ύδρορροήν, 920–2n.

ἀνίσταται: That a man who has just been wounded by a stake, twisted his ankle, hit his head on a stone, and made a farewell speech to the world (1179–85) cannot reasonably be expected to leap up and fight off a band of enemy soldiers (thus most outspokenly Merry) is true but no basis for excising these verses, particularly since Lam. must be got on his feet somehow to prepare for his entrance at 1190.

ξυναντᾷ (first at H. Il. 17. 134; Od. 16. 333; cf. A.R. 4. 1486; Call. fr. 193. 26) appears metri gratia (as also at Av. 137; Pl. 41, 44; E. IT 1210; Ion 534, 787) for the regular Attic ἀπαντάω. Pace Starkie, the vb. is attested several times in 4th-c. prose (e.g. X. An. i. 8. 15; vii. 2. 5; epist. ap. D. 18. 157).

δραπέταις: 'the runaways', i.e. Lam.'s own troops, who have moved ahead of their fallen commander and been driven back in defeat, forcing him to confront the advancing enemy alone (1188).

1188 (like 440–1) is identified by Σ (= Triklinios), drawing on an unknown source, as a line from Tel. (= E. fr. 705a Kannicht; a similar note appears in c, which are otherwise almost entirely free of scholia). Whatever incoherence is detected in 1186–8 ought therefore to be traced at least in part to Ar.'s desire to use a (presumably well-known) line from the most important tragic exemplar for his comedy to cap the Slave's paratragic description of his master's ruin.

λῃστάς: In the original context probably the Achaians; here the Boiotians (cf. 1077). R has λῃσταῖς (accepted by Elmsley) via assimilation to δραπέταις in 1187.

κατασπέρχων: First attested here and at Th. iv. 126. 6; subsequently at e.g. A.R. 2. 930; Nic. Th. 107, 496; Opp. H. 1. 632.
1189 ὁδὶ δὲ καὐτός: ‘Here he is, in person!’; cf. V. 1360*; Av. 1718* with Dunbar ad loc. ('the tone drops momentarily to colloquial'); Ec. 934; Alc. Com. fr. 22. 1.

άλλ’ ἄνοιγε τὴν θύραν: * at Nu. 183. This line makes it clear that the Slave expects Lam. to be carried into the house to have his wounds treated. But since Lam. is needed on stage for the sake of the elaborate contrast drawn in 1198–1226 with the much happier fate of Dik., what must actually happen is that another slave emerges from the house with medical supplies (cf. 1174–7), which Lam.'s companions use to bandage him up very crudely (esp. 1214–15) before carrying him off to Pittalos' house (1222–3) for more professional treatment. Most likely the Slave now exits into the house, although he might perhaps stay on stage to help treat his master's wounds and carry him off.

1190–1234 Iambic, with a few cretics (1190 = 1198, 1215 ~ 1217) and dochmiacs (1219, 1221) mixed in; for the combination of metres, Parker 41–3. If (11) and (14) are added to the text, Lam.'s lines respond to Dik.'s (1–6 ~ 7–12, 13 ~ 14, 15 ~ 16, 17 ~ 18, 23–4 ~ 25–6, 27–8 ~ 29–30, 31–2 ~ 33–4, 35 ~ 36) except at (19–22), where Dik. lapses into normal iambic trimeters and Lam.'s lament is most likely extrametrical; after Lam.'s exit, the chorus and Dik. close the song (37–42). Cf. metr. ΣΓ 1190; metr. ΣΕΓ 1214; White §§ 597–9; Prato 30–5; Zimmermann ii. 50–1; iii. 9–10; Parker 152–9.

(1) 1190 2cr
(2) 1191/2 3ia
(3) 1192/3 3ia
(4) 1194–5 ia ^ia ia^ 
(5) 1196 ia ^ia ia
(6) 1197 ia ^ia ia^ 
(7) 1198 2cr
(8) 1199 3ia
(9) 1200 3ia
(10) 1201 ia ^ia ia^ 
(11) (1202) (ia ^ia ia)
(12) 1203 ia ^ia ia^ 
(13) 1204 3ia
(1) Most of the confusion in the descendants of β can be traced to problems with a majuscule exemplar (TT or Τι read as Π (1190); A read as Λ (1198)).

1190 The wounded Lam. enters from the wing into which he exited around 1149, without any equipment except his breastplate and greaves, and perhaps his helmet (stripped of its feather?; cf. 1182–3n.); his fine clothes (572–4n.) are reduced to muddy tatters. A pair of mute soldiers (counterparts to Dik.’s two whores; cf. 1198 with n.) help hold him upright. In an extraordinary reversal, Lam. rather than Dik.
(esp. 414–556) now takes on the role of the ragged, limping Euripidean hero (412–13n.), who is typically carried on stage dead or wounded at the end of the play (1174–89n.). Ketterer, *GRBS* 32 (1991) 51–60, suggests instead a specific (if oblique) allusion to the end of A. *Pers*. Although a few doctors may have accompanied some armies, initial treatment of the wounded was a haphazard and largely private business on the Greek battlefield (e.g. Thphr. *Char.* 25. 5–6) and only those who could walk (or limp) away more or less under their own power—as Lam. does here—and who had not suffered deep penetration wounds to the chest or lower body cavity had a realistic hope of survival. Cf. Hanson (1989) 210–18; C. F. Salazar, *The Treatment of War Wounds in Graeco-Roman Antiquity* (Studies in Ancient Medicine, vol. 21: Leiden, 2000), esp. 68–74.

**ἀτταταί ἀτταταί**: An inarticulate cry of grief also at *Nu.* 707; *Th.* 223, 1005; *S. Ph.* 743, 790; cf. 1198 with n.; *Eq.* 1; *Ra.* 649; Labiano Ilundain 97–103. Pace N. Wilson, *λΣΓ* (like all the β-MSS) has ἀτταπαττατά, not R's ἀτταταί ἀτταταί.

**1191/2** For the long run of shorts as indicative of Lam.'s agitation, 1054–5n.

**στυγερά**: like στυγέω; cf. 33n.) belongs to the language of serious poetry (e.g. H. *Il.* 23. 48; Hes. fr. 132; Tyrt. fr. 10. 8; A. *Ch.* 1008; S. *Ai.* 1195; E. *Med.* 994); attested elsewhere in comedy only at 1208 (also paratragic).

**γε**: 108n.

**κρυερά**: High poetic vocabulary (e.g. H. *Il.* 24. 524; Alcm. *PMGF* 3. 34; E. fr. 916. 6 (anapaest); Phryn. Trag. *TrGF* 3 F 6. 1 (lyric); *[Emp.*] 31 B 156. 3); attested elsewhere in comedy only at *Av.* 951, 955 (dithyrambic parody). For the image, cf. Jebb on S. *Ant.* 88.

**τάλας ἐγώ**: Cf. 1210.

**1192/3 διόλλυμαι**: Common in tragedy (e.g. A. *Pers.* 483; S. *Ai.* 838; *Tr.* 1052; E. *Hipp.* 909; *Supp.* 613; *Tr.* 629); attested nowhere else in comedy.

**δορός ὑπὸ πολεμίου**: 1120–1n., 1178n. δορός (lit. 'length of wood') is arguably still ambiguous as to exactly how Lam. was wounded (cf. 1218 with n.), but cf. 1226 λόγχη ('spear'). The anastrophe is a mark of elevated style; cf. *Nu.* 278 (lyric); V. 1160 (paratragic); *Av.* 1232 (paratragic); *Th.* 1098 (paratragic); *Ra.* 1438 (paratragic); KG i. 554. For the (ultimately unanswerable) question of whether ὑπό or ὕπο ought to be written, Sens on Theoc. 22. 94 (with bibliography).
τυπεῖς: Elevated diction (e.g. H. II. 12. 250; Pi. fr. 34; S. Ai. 255; E. Andr. 1120; [A.] PV 361; Ion PMG 746. 1); the form is attested nowhere else in comedy and is not colloquial in Attic (where πληγεῖς is used).

1194–5 α’s exemplar apparently had ἐκεῖνο δ’ αἰακτόν ἄν γένοιτο, with οἴμωκτόν written above αἰακτόν as a gloss (thus Porson) and μοι in the right margin (thus Dindorf). α added both words to the text, producing ἐκεῖνο δ’ αἰακτόν οἰμωκτόν μοι (Rac). Triklinios (in the course of converting the lines to 2ia 2ia; cf. 1197n., 1200–1n., 1202–3n.) replaced δ’ with δ’ οὖν, and although his conjecture has no authority (δ* in RAC almost certainly represents a careless scriptio plena δέ), it is

printed by most modern editors. I have instead adopted a suggestion of Handley’s and emended 1201.

αἰακτόν: Aeschylean vocabulary (Pers. 931, 1069; Th. 846–7). οἰμωκτόν (the intrusive gloss) is attested nowhere else.

1196 εἴ μ’ ἴδοι: Thus B. α must have had ἄν with εἰ in superscript; R (ignoring both the supplement and the ordinary constraints of Greek grammar) wrote ἄν μ’ ἴδοι; β incorporated the additional word to produce ἄν εἰ μ’ ἴδοι (ac); and Triklinios (taking 1196–7 as an explanation of why the situation described in 1192/3 and—as he thought—referred to as ἐκεῖνο in 1194–5 was lamentable) corrected to γὰρ εἴ μ’ ἴδοι.

1197 Triklinios' κατεγχάνοι γε ταῖς ἐμαῖσιν ἄν τύχαις is designed to convert the line into 3ia.

ἐγχάνοι ταῖς ἐμαῖσιν τύχαισιν: ‘should laugh in the face of my misfortunes'; cf. 221–2n. To be ruined while carrying out an unpleasant duty is bad enough; to be ruined and mocked for it is intolerable.

1198 Dik. enters from the wing into which he exited around 1149, supported by a pair of naked prostitutes (most likely played by elaborately costumed men; cf. Henderson on Lys. 1106–27); cf. 1147–9 with n., 1190n. His stage-phallus is in an erect position (1220; cf. 157–61n.; Stone 72–102, esp. 98) and he carries an empty chous in one hand (1227 with n.). Cf. Philokleon's entrance with the pipe-girl at V. 1326–63. ἀτταται is not used elsewhere as a cry of joy (cf. 1190n.), but the fact that Dik. hails Lam. only at 1207 shows that he cannot simply be making fun of him (i.e. as he discovers—allegedly to his great regret—how firm his companions' breasts are), and this must be an all-purpose exclamation like παπαῖ (1214 with n.). Cf. López Eire 89, and in Thiery and Menu 203–4.

1199 Cf. Th. 1185 (of a dancing-girl/prostitute) ‘Man, 'er tit's so firm! Just like a turnip!'
τῶν τιτθίων: Exclamatory gen. The diminutive τιτθίον ('titty') is the vulgar *vox propria* for the female breast (e.g. *Ra* 412b; *Pl*. 1067; *Antiph*. fr. 105. 4); cf. *MM* § 200; Olson on *Pax* 863.

κυδώνια: 'like Kydonian [apples]', i.e. quinces (cf. Alcm. *PMGF* 99; Stesich. *PMGF* 187. 1; Ibyc. *PMGF* 286. 1–2; Ath. 3. 81a–2a), which are even harder than apples; for the comparison, cf. Canthar. fr. 6; Leon. *API* xvi. 182. 7 μαζός ... κυδώνια ('her breast is as firm as a quince'). For breasts compared to other fruit *et sim.*, *Lys*. 155 (apples); *Th*. 1185 (turnips (above)); *Ec*. 903 (apples); frr. 599. 1 (beans (of very small, emergent breasts)); 664. 2 (nuts); Crates Com. fr. 43 (apples and arbutus fruit); *Theoc.* 27. 50 (apples) with Gow ad loc.; cf. fr. 148 (olives).

1200–1 To the whores.

μαλθακῶς: Not 'softly, gently' (which will not do with 1201) but 'luxuriously, wantonly'; cf. 68–70n.

ὡ χρυσίω: Cf. *V*. 1341 (Philokleon to the pipe-girl) χρυσομηλολόνθιον; *Lys*. 930 (Kinesias to Myrrhine) ὡ χρυσίον*.

τὸ περιπεταστὸν ἐπι-

..........................................................  pg 360 ..........................................................

μανδαλωτόν: Sc. φίλημα (cognate internal acc. with φιλήσατον), '[the kind of kiss] with your lips wide open [and] your tongue stuck out'. περιπεταστόν is a hapax legomenon. For ἐπιμανδαλωτόν (< μάνδαλος, 'door-bolt'), cf. *Th*. 131–2 (of Agathon's sexually arousing song) κατεγλωττισμένον / καὶ μανδαλωτόν ('full of French-kisses and out-thrust tongues'). For French-kisses, 377–82n.; *Nu*. 51; Telecl. fr. 14 with K–A's apparatus; *MM* §§ 368–72. For the text, 1194–5n. *Triklinios*’ κἀναπιμανδαλωτὸν ἄν represents an attempt to convert the corrupt text he inherited (c) into 3ia.

1202–3 The echo of 1001–2 suggests that 1203 ought to be an explanation (γάρ) not of why the two whores should kiss Dik. in one way in particular but of why he deserves the wineskin offered as a prize at the drinking contest (cf. 1225, 1230, 1233–4). I therefore follow Bergk in assuming that 1190–7 and 1198–1203 originally responded exactly but that a line has fallen out between 1201 and 1203, as again between 1204 and 1206. *Triklinios*’ χοᾶ νῦν ... ἐκπέπωκα γε represents an attempt to convert α’s χοᾶ ... ἐκπέπωκα into 3ia.

1204–5 συμφορά: Very common in (but scarcely confined to) tragedy (e.g. *A. Pers*. 1044; *S. Ph*. 885; *E. Alc*. 673).

τάλαινα τῶν ἐμῶν κακῶν: 163–4n. For 1205, 1202–3n.
1206–7 Triklinios added ὦ after ἰὼ ἰὼ in 1206 and ἰηῦ ἰηῦ (ἱ ἱ ἱ) in 1207 in order to convert the lines into 3ia.

ἐπωδύνων: Hippocratic vocabulary (e.g. Progn. ii. 128. 9; Epid. ii. 608. 13; v. 248. 5; Fract. iii. 424. 4); attested subsequently in poetry at Nic. Th. 326 (of a wound); Al. 196 (of poison).

ἱηῦ ἰηῦ represents derisive laughter (cf. V. 1335; Pax 195; Labiano Illundain 212–14), as Dik. notices Lam. for the first time. For the spelling, West, ZPE 60 (1985) 10.

Λαμαχίππιον (‘my dear noble Lam.’) is constructed out of (1) Lam.’s name + (2) the suffix -ιππος (lit. ‘horse’; treated at Nu. 63–4 as aristocratic—or at least a sign of aristocratic pretensions—as if Lam. were not from a relatively undistinguished family (266–70n.); cf. 603; Dubois, in S. Hornblower and E. Matthews, Greek Personal Names: Their Value as Evidence (Proceedings of the British Academy 104: Oxford, 2000) 41–52, esp. 42–8) + (3) the hypocoristic diminutive suffix -ιον (which signals only Dik.’s contempt for his interlocutor).

1208–9 The assignment and significance of these lines puzzled readers and commentators already in antiquity, due in part to confusion over whether κυνεῖς or κινεῖς (‘you move’; unmetrical) ought to be printed in 1209 (ΣREF). Bergk (followed by most editors since Meineke) split each verse into two halves (thus already δ, with various assignments of speakers) and rearranged them in the pattern Λα. A Δι. C / Λα. B Δι. D. This adds to the liveliness but is otherwise unnecessary, and (with Sommerstein) I have retained the traditional order of the words while removing the superfluous changes of speaker.

στυγερός: 1191/2n.

For the adj. in the sense ‘suffering misery’, e.g. S. Ant. 144; E. Med. 113.

μογερός: Tragic vocabulary (e.g. A. Th. 827; S. El. 93; E. Med. 206; [A.] PV 565; adesp. tr. fr. 701. 12); attested nowhere else in comedy.

1209 is a mock reproof addressed to the whores, who are not only kissing Dik. (cf. 1200–1) but nibbling (δάκνεις) playfully at his lips (cf. Archil. fr. 86. 11 ἐδάκνομέν τε κἀφιλέομεν (‘we were biting and kissing’; of an erotic encounter); Plaut. Pseud. 67 teneris labellis molles morsiuclae (‘gentle nibblings of tender lips’); Catullus 8. 18 cui labella mordebis? (‘whose lips will you bite?’)) and perhaps his ears. Cf. Dover, G&G 305.

1210 α had τάλας ἐγὼ τῆς ἐν μάχῃ ξυμβολῆς βαρείας (Rac), which is hypermetrical, and Triklinios added νῦν after μάχη in order to convert the line into 2ia / ia ia*. ἐν μάχη looks like an intrusive gloss; the def. art. renders βαρείας predicative, which will not do;
and with all recent editors I follow Bergk in printing τάλας ἐγὼ ξυμβολῆς βαρείας. This eliminates responsion between 1210 and 1211 (like 1213 an ordinary trimeter), but the same phenomenon occurs in 1212–13, with responsion resuming in 1214–25, and the effect is presumably deliberate: Lam. (who never acknowledges Dik.'s presence on stage) continues his paratragic lament, but Dik. lapses into conversational style to address his wounded rival (to whom he speaks directly otherwise only in the greeting in 1207).

ξυμβολῆς appears in the sense 'conflict, battle' also at A. Pers. 350; otherwise a prosaic use of the word (e.g. Hdt. i. 66. 4; v. 118. 3; X. HG iv. 2. 21), which is introduced here for the sake of the word-play in 1211.

1211 τοῖς Χουσί ... τις ξυμβολὰς ἐπράττετο;: 'Was someone trying to assess contributions at the Choes festival?', where the custom was apparently instead for guests to furnish their dinner and for the host to pay for the symposium goods and the entertainment (1089–93 with 1085–6n.; thus Brunck). For πράττομαι in the sense 'assess a charge', e.g. Ra. 561; Eub. fr. 72. 4 συμβολὰς ἐπράξατο; Alex. fr. 265. 3; Diph. fr. 67. 12; Macho 338.

This is the earliest specific reference to δεῖπνα ἀπὸ συμβολῶν, dinner-parties organized by a single individual on behalf of a group, either using money contributed in advance or on the understanding that the others would pay their shares afterward (e.g. Phryn. Com. fr. 60; Alex. fr. 102. 1; Diph. fr. 42. 28–31; cf. Alex. fr. 15 with Arnott ad loc.; Eub. fr. 72. 3–5; Diod. Com. fr. 2. 10–11); cf. Gow on Macho 44–5.

γάρ marks this as an incredulous question; 'What?' (GP 77–8).

1212 ἰὼ Παιὰν Παιάν: 566–7n. Triklinios added a second ἰὼ (cf. 1206; S. Tr. 221 ἰὼ ἰὼ Παιάν), which allows the line to be taken as 2ia (assuming that Παιάν suffers internal correction); more likely the words are extrametrical, like ἰήιε Παιάν at V. 874, and no emendation is required. Παιήων is an independent god of healing in early epic (H. Il. 5. 401–2, 899–901; Hes. fr. 307; cf. H. Od. 4. 231–2) and apparently the Linear B tablets (KN V 52; cf. W. Burkert, Greek Religion (Cambridge, Mass., 1985) 43–4). By the 5th c., the name is sometimes used as an epithet of Apollo (e.g. A. Ag. 146; E. fr. 477) but is also applied to other divinities and powers associated with healing or release from pain (e.g. A. fr. 255. 1 (Death); S. Ph. 832 (Sleep); cf. Crates Com. fr. 17. 3, where the Paionion is perhaps a sanctuary of Asklepios), and nothing suggests that Lam. has a particular god in mind. Παιάν is the normal tragic form of the word (cf. Wackernagel, Glotta 14 (1925) 61–4; Barrett on E. Hipp. 1371–3; Cromey, Glotta 56 (1978) 62–5); comedy generally has Παιών (e.g. Pax 453; Th. 311; cf. 1213, 1223).

1213 τήμερον gives a more specific sense to νυνί; 'now, [i.e.] today' (cf. H. Il. 7. 29–30 ~ 290–1; 20. 210–11). Nothing else is known of an Athenian Παιώνια (2REF 'an Athenian
festival’, to which Σ‎ adds 'perhaps dedicated to Apollo', is scholarly guesswork; cf. Deubner 202), and what Dik. means is not 'today is not the Festival of Paion' (note the lack of a def. art.) but 'today is not a festival of Paion'.

1214–15 Like 1218–19, 1222–3, addressed to whoever is doing the bandaging (1189n.).

λάβεσθε ... λάβεσθε ... / προσλάβεσθ(ε): More often the compound precedes the simplex, which retains the compound's force; cf. KG i. 552; Watkins, HSCP 71 (1966) 115–19; Arnott on [Alex.] fr. 25. 4. For the text, 1216–17n.

μου: 585–6n.

παπαί: An expression of surprise and here of grief, as at e.g. Lys. 215; Pl. 220; A. Pers. 1031; S. Ph. 745; fr. 828f; E. Alc. 226; H F 1120; cf. López Eire 89; Labiano Ilundain 275–86, esp. 276–8.

φίλοι: R’s φίλαι reflects the influence of 1217.

1216–17 Addressed to the prostitutes.

tοῦ πέους ... / προσλάβεσθ: For hand-jobs, 1147–9n. Triklinios' προσλάβεσθε μ’ (tAld) represents an attempt to create responsion with 1215, where Β had scriptio plena προσλάβεσθε (ΑΓ, cf. Eac) and the common ancestor of ct added μ’ to eliminate hiatus before ω.

1218–19 εἰλιγγιῶ: 580–1n.

κάρα λίθω πεπληγμένος: As if Lam. had not simply fallen down and struck his head (1180) but been hit by a stone-thrower or slinger (a common form of light-armed troop (e.g. Th. vi. 22, 25. 2; X. HG ii. 4. 12; Oec. 8. 6); cf. 686 with n.; War v. 1–43, 53–67); cf. 1192/3 with n. κάρα is poetic vocabulary (e.g. Th. 1102 = E. fr. 123. 2 (the only other appearance of the word in Ar.); Cratin. fr. 105. 7 (eupolideans); H. II. 5. 7; Pi. P. 10. 46; A. Ch. 428).

σκοτοδινιῶ: 'I'm blacking out'; first attested here.

1220–1 were omitted in the common ancestor of a when the scribe's eye leapt from σκοτοδινιῶ (1219) to σκοτοβινιῶ (1221).

κάγι: 'And I for my part ...'.

καθεύδειν: 1147–9n.

στύομαι: 'I have a hard-on'; a primary obscenity (MM § 7).
σκοτοβινιῶ: 'I'm eager to get in the dark and fuck' vel sim. (cf. 1051-3n.); a comic coinage modelled on σκοτοδινιῶ (1219*).

1222-3 εἰς τὰ Πιττάλου: 1032n. β’s ἐς τὸν Πιττάλου is not Attic usage; R’s ἐς τοῦ Πιττάλου could perhaps be defended by reference to Ec. 420 εἰς τῶν σκυλοδεψῶν, but the def. art. is abnormal with the personal name (e.g. V. 1250; Lys. 621; cf. the examples collected at Poulteny 6); and c’s ἐς τὸν Πιττάλου (sic) and Elmsley's ('erunt qui malint') εἰς τοὺς Πιττάλου are ruled out by the fact that εἰς does not normally take an acc. of a person in Attic. Blaydes suggested ὡς τοὺς Πιττάλου, which assumes that ἐς was written for ὡς (despite 1224); that τοῦ was written for τοὺς via assimilation to the case of Πιττάλου (as in some MSS at 1032) in α or its exemplar; and that τὸν was written in β for τοῦ by a scribe puzzled by ἐς + gen. It is more economical to assume with van Leeuwen (who assigns the conjecture to Elmsley) that Ar. wrote εἰς τὰ Πιττάλου ('to Pittalos' place'), as at V. 1432* (where see MacDowell’s n.), and that τοῦ replaced τά in α or its exemplar and τόν replaced τοῦ in β, as above.

παιωνίαισι χερσίν: παιώνιος is tragic vocabulary (e.g. A. Supp. 1066 χειρὶ παιωνίᾳ; Ag. 848; S. Ph. 1345–6 παιωνίας / εἰς χεῖρας); attested nowhere else in comedy.

1224–5 τοὺς κριτάς are the judges of the dramatic contest (DFA 95–9), also mentioned at Av. 445 and addressed directly at Nu. 1115–30; Av. 1102–17; Ec. 1154–62, while ὁ βασιλεύς is the archon basileus, who had charge (inter alia) of most aspects of the Lenaia festival ([Arist.] Ath. 57. 1 with Rhodes ad loc.; cf. 1154–5n.) and most likely crowned the victor in the tragic and comic competitions at the end (thus DFA 98; cf. M. Blech, Studien zum Kranz bei den Griechen (Religionsgeschichtliche Versuche und Vorarbeiten, Band XXXVIII: Berlin and New York, 1982) 312–13; Wilson 102). Dik.’s victory in the Choes drinking contest (1203) has merged with Ar.'s anticipated victory in the contest of comic poets.

φέρετε and the question that follows in the second half of 1224 are addressed to the world in general and the chorus in particular, but it is unclear whether ἀπόδοτε is as well or Dik. is now speaking directly to the judges and the archon (probably seated in the front row of seats in the Theatre) and demanding his prize.

ἀπόδοτέ μοι τὸν ἀσκόν: ‘Give me the wine-sack I am owed’ (LSJ s. ἀποδίδωμι I. 1), i.e. as the reward promised for winning the drinking contest (1001–2; cf. above; 1202–3n.). Someone (perhaps a confederate of the poet in the front row of seats) hands Dik. a full wineskin (cf. 1230).

1226 Cf. H. Il. 4. 460–1 ἐν δὲ μετώπῳ πῆξε, πέρησε δ’ ἀρ’ όστέον εἰσώ / αἰχμή χαλκεία ('the bronze spearpoint stuck in his forehead and passed into the bone'); 5. 66–7; 11. 95–7 (etc.)
(all of deep and deadly wounds). Lam.'s observation that he has been struck δι’ ὀστέων amounts to a final emphatic insistence on the seriousness of his condition.

λόγχη ('spear') is poetic vocabulary (in Hdt. in the sense 'spearhead' (e.g. i. 52; iv. 94. 2)); first attested in Pindar (e.g. N. 10. 60) and common in the tragedians (e.g. A. Pers. 51; S. Ant. 119; E. Hec. 102; Tr. 1301). For

spears, 1118-19n.

όδυρτά: Adverbial neut. acc., 'painfully' (pace ΣREF, which mistakes the word for a nom. adj. (cf. S οδυρτή) and treats it as equivalent to Ὄδρύσα, 'Thracian' (St. Byz. p. 484. 2-6)); the adj. is first attested here, but cf. A. Supp. 69 φιλόδυρτος. οδυρμόν at the end of the line in p is an intrusive fragment of a marginal scholion ~ ΣREF. Lam.'s slave or slaves and the soldiers who brought him on at 1190 carry him off into a wing.

1227 Like 1229, addressed in the first instance to the judges and the archon (cf. 1224), who must bear witness to Dik.'s victory, but also to the chorus and the audience generally.

τουτοι: i.e. the hero's chous (pace ΣR3, which identifies the object in question as the wineskin, which ought to be full), which he holds up (note deictic -ί), doubtless inverted to show that it is empty, for public inspection. ΣREF Av. 1764 (cf. Σ Pi. O. 9. 1) identifies τήνελλα καλλίνικος as an echo of a song attributed to Archilochos (fr. spur. 324) in praise of Herakles' victory at Olympia: τήνελλα καλλίνικε / χαῖρε ἄναξ Ἡράκλεις, / αὐτός τε καὶ Ὠλαος, ἀεχμητὰ δυο (‘tenella! Hail victorious lord Herakles, you and Iolaos, twin spearmen!’); cf. Av. 1764 (in praise of the triumphant Peisetairos) with Dunbar ad loc.; Wilamowitz-Moellendorf on E. HF 180; Hsch. κ. 480 ('a type of dance [performed] upon the bringing up of Kerberos [from Hades by Herakles]'). καλλίνικος is also used of victors of various sorts at e.g. Eq. 1254 (of the Sausage-seller after the Paphlagonian has surrendered); Pi. P. 11. 46; I. 1. 12; E. EI. 880; Ph. 1253; Ba. 1161. ΣREF Av. 1764, ΣABCDEQ Pi. O. 9. 1, and Phot. p. 586. 2-3 claim that τήνελλα is an onomatopoeic imitation of the sound of a pipe or a lyre; cf. Ra. 1286 (etc.) φλαττοθραττοφλαττοθρατ; Pl. 290 (etc.) θρεττανελο (both imitations of the sound of a lyre).

1228 The repetition of τήνελλα ... καλλίνικος (1227n.) accompanied by δητα (a) marks this as an emphatic assent (GP 276).

eἴπερ καλεῖς γ': 'if, in fact, you are calling [on us to do this]'; an expression not of doubt but of a confident eagerness to cooperate (307-8n.).
πρέσβυ: Cf. Dickey 82–4, esp. 84 (an inconclusive discussion); here the term is clearly respectful. ΣΕ glosses the word with the observation that Dik. had already presented himself as an old man 'in his conversation with his wife at the beginning of the play', although the text as we have it contains nothing of the sort.

1229 1227n.

καὶ πρός γ': πρός is adverbial; 'and on top of that ...'. Cf. 560–1n.; Stevens 57; Mastronarde on E. Ph. 610. What follows offers two additional grounds for admiring Dik.'s achievement: the wine he drank was unmixed and he emptied his jug at a single draught.

ἀκρατον: Sc. οἶνον; cf. 73–5n.

ἀμυστιν ἐξέλαψα: 'I lapped it up without a breath, I chugged it'. ἀμυστιν is predicative of ἀκρατον (οἶνον) (pace LSJ s.v. II); cf. Epich. fr. 34. 4 ἀμυστιν ὡσερ κύλικα πίνει τὸν βίον ('he drinks up his livelihood without a breath, as if it were a winecup');

Pl. Com. fr. 205. 3–4; Anacr. PMG 356(a). 2–3; E. Cyc. 417. ἐκλάπτω is attested first here and at Pax 885.

1230 γεννάδα: Extremely deferential, here in praise of Dik.'s 'resolute achievement of victory' (Dover, Frogs, p. 46; cf. Björck 51–4).

χώρει λαβὼν τὸν ἀσκόν: According to S α 4177 (probably referring specifically to the great parade associated with the City Dionysia), Athenian citizens in Dionysiac processions carried ἀσκοί ('wine-sacks') on their shoulders and were therefore called ἀσκοφόροι ('wine-sack-bearers').

1231 Addressed in the first instance to the chorus (cf. 1232–4) but also to the judges and the audience, who are thus invited to proclaim Ar. the victor in the comic competition.

ἕπεσθε ... ᾄδοντες: Cf. Av. 1755–8; Pl. 1209; E. Hipp. 58. Dik. (accompanied by the prostitutes) steps into the orchestra and exits down one of the eisodoi, carrying his wineskin and chous; probably several members of the chorus lift him onto their shoulders and carry him off (cf. Pax 1344–6). The rest of the chorus follow him out.

1232–4 ἀλλ': 408–9n.

σὴν χάριν: 'for your sake' (e.g. A. Pers. 1046; S. Tr. 485; E. HF 1238; Hel. 806; Pl. Phdr. 234e), i.e. 'if that is what you want' (cf. 1228 with n.).
τήνελλα κτλ.: 'singing "τήνελλα καλλίνικος" in honour of you and the wineskin'. For the construction, cf. A. Ag. 173-4; E. Med. 663-4. The second τήνελλα καλλίνικος (restored by Elmsley) was lost via haplography, and the remaining καλλίνικος (ΑΓ, cf. Eac) was then attracted into the case of σε (RΓ3Ε4ct).