THE KNIGHTS
OF
ARISTOPHANES

EDITED BY

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PREFATORY NOTE.

The following edition of the *Knights*, which had been in the press for some years, was almost completed at the time of the sudden death of the Editor last June. The commentary up to page 144 had been printed off: the rest of the commentary, the appendixes and the introduction were already in type. The pages which had not received final revision have been carefully read; references have been verified; and small corrections, which seemed to be beyond question, have been made. It is difficult to say how far the introduction might have been expanded: it is certain that it was not regarded as complete. In the note to ll. 1288—9, as originally printed, reference was made to the introduction concerning the supposed collaboration of Eupolis in the authorship of the *Knights*, but the introduction contains no allusion to the subject. No doubt it was intended that this and other topics bearing on the play should be discussed, and an account of the manuscripts (of which those at Ravenna and Milan at least had been collated by the Editor) and some estimate of their relative value would certainly have been included.

In other respects the book is complete, and remains the only direct memorial of Neil's work as a classical scholar, which his scanty leisure and fastidious pen permitted him to leave. The twenty-five years since he took his degree at Cambridge were devoted to College and University teaching: and however regrettable the sacrifice may seem, it is justified by the influence he exerted on the many scholars that he taught. For if Neil wrote but little, he never had a pupil whom he did not impress by the depth of his knowledge and the breadth of his interests. Greek and Latin, as he taught them, were a means of literary education: a fine sense of the humanities informed his method, and supplied a complement to the more strictly linguistic training which the conditions of the Tripos required. His mastery of the Classics was aided by a gift of simple exposition, while a wealth of illustration from the languages and records of modern times made it easy for
CODICES HUIUSCE FABULAE.

A  Par. Bibl. Reg. 2712
B  "  "  "  2715
C  "  "  "  2717
N  "  "  "  L 41
P  Vaticano-Palatinus
R  Ravennas
V  Ven. Bibl. Marc. 474
F  Flor. Bibl. Laur. 31, 15
Δ  "  "  "  31, 16
Θ  Flor. Abbat. 2779

Dindorf's numbering is followed in the references to the Fragments of Aristophanes and Kock's numbering in the references to the Fragments of the other Comic Poets.

ADDENDA ET CORRIGENDA.

p. 9  At end of note on l. 19 add So Rousseau Confess. 9 speaks of 'la vapeur d'une bonne omelette au cerfeuil' as characteristic of the country)](town luxury.

p. 15  l. 61 add critical note et8' ô mss. except R.

p. 22  At end of note on l. 120 add In the Athenian hymn at Delphi 3 προφαίνεις λόγια is only a conjecture of Weill's: Crisius has προφαίνεις, σε καλαδήσομεν.

p. 33  Note on l. 197 (3 lines from the foot of column 1) after mythical serpents add (of real snakes in artificial poetry, e.g. Anth. Pal. vi 331. 1).

p. 43  Note on ll. 269—70 (last line of column 1) for mentioned in 255 read mentioned on 255.

p. 52  At end of note on l. 327 add Cp. fr. 514 ἡδαμήνων θείμενος.

p. 53  Note on ll. 333—4 (line 3 of column 1) for is regular read are regular.

p. 81  Note on l. 537 (line 10) for the innovation as Vahlen says, read the innovation. As Vahlen says,

p. 84  Note on l. 552 (line 6) for ὥκοπόδων read ὥκοπόδων.


p. 120  Note on l. 823 (line 12) for Ἀττικῶν read 'Ἀττικῶν.

p. 123  Note on l. 851 for ἐγγένεσθαι, ἐγγενεσθαι read ἐγγενεσθαι, ἐγγενεσθαι.

In all cases where Demus occurs in the notes the form Demos should be substituted.
INTRODUCTION.

The comedy of the Knights was produced in Athens at the Lenaea in the year when Stratocles was eponymous archon. This date\(^1\) corresponds to the early part (probably February or March) of the year 424 B.C. Aristophanes for the first time appeared frankly as an author: the three plays he had already written had all been produced as by his friend Callistratus\(^2\).

Aristophanes had two objects of attack throughout his plays produced in the period of the Old Comedy: these were the newer intellectual movements of the day and the politics, home and foreign, of the advanced democrats of Athens. The two were not really connected: Euripides and Socrates, with their coteries, seem to have held political opinions almost identical with Aristophanes' own. If Aristophanes had shared the views they held on subjects other than politics, he might have shared their fate. As it was, he suffered nothing worse than a prosecution by Cleon: we do not know whether he was attacked in this

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\(^1\) Since Böckh's treatise on the Dionysia (published in 1816) it has been generally held that the Lenaea were held in the month Gamelion (Jan.-Feb.) about a month before the Anthestheria. The old theory that the Lenaea and Anthestheria were, at least for a long time, the same festival has been revived by O. Gilbert, and is held by Dörpfeld (Griech. Theater 9) and Miss Harrison (Journ. Hell. Studies xx p. 111).

\(^2\) We know neither the reason nor the exact effect of the poet's habitual avoidance of producing plays in his own name. He may have been under legal age when the first play was produced (as he seems to imply Nub. 530): but this reason would soon disappear. It is suggested by Kaibel (in Pauly-Wissowa's Encyclop. s.v. Aristophanes) and by Murray, that he was well to do, did not care for the money prize, and merely wished to save himself the trouble of training his chorus. The Wasps was produced under the name of Philonides, but Aristophanes speaks plainly in the parabasis of that play (1015—1050).
way as a politician directly by a charge of disloyalty to the state, or indirectly by a charge of alien birth. 1

His first play, the Δαυτᾶλης B.C. 427, was directed against the first of the two movements above mentioned: the next three, Babylonians (426), Acharnians (425), Knights, against the second. The chorus in each play was typical: the Babylonians are the subject-allies of Athens, treated by her as foreigners and slaves; the Acharnians are bigoted villagers, full of a narrow Attic patriotism and hate for Sparta; the Knights are the young flower of Athenian life, ready for enterprise and proud of their city, but tired of the political notions and leaders that prevailed.

The Peloponnesian war was raised against Athens. Her imperialism deeply offended the Greek faith in the independence even of small states. Her allies pleaded that they had joined her in the belief that the confederacy, of which she was so much the absolute head, was against Persia and for no other purpose: they found themselves deluded and humiliated into tributaries 2. Her democracy set an example to the commons of every state in Greece, inciting them to take power from the noble and the rich, to harass and overtax the classes, to irritate established authority by rhetoric and public discussion and litigation. She had too much commercial prosperity and wanted more: this had ruined Aegina and might ruin Corinth and other busy ports. Her amazing intellectual brilliancy had come after the fall of Miletus and the other Ionian cities which might have been as brilliant as Athens if they had remained free. Her active and successful democracy roused the slow jealousy of the great aristocracies—Thebes, Sparta, Corinth, each with its own reasons for enmity—into a readiness for war.

The war seemed to Thucydides the most important event in human history. Probably, like Plato and Aristotle, he thought that the great political question was what might be the best form for a small Greek republic, and that the contest between

1 Gilbert, Inn. Geschichte 154. Kaibel (Aristophanes in Pauly-Wissowa Encyclopädie &c.) thinks the γραφή ἦνιαν came later than 425, if at all.
2 This is the strong point made by the Mytileneans in their speech at Olympia (Thucyd. iii 10. 3): ἐξειμαχοῖς ἐγενόμενα οὐκ ἔπι καταδουλώσει τῶν Ἑλλήνων Ἀθηναίοις, ἀλλ' ἐπὶ ἐλευθερώσει ἀπὸ τοῦ Μήδου τοῖς Ἑλλήσ.
INTRODUCTION.

democracy and oligarchy would settle the future of humanity\(^1\). When the *Knights* appeared, the war had lasted for more than six years. The blows dealt had exasperated, rather than exhausted, the combatants. Athens had recovered from the plague. The conflict between states and between classes in each state was more keen and bitter than ever: Corecyra had just shown that the People and the Few could hate each other more fiercely than members of different countries; the Spartans were using their system of espionage with the result that soon afterwards they made away with many of the best Helots. The rage of class against class is nowhere more clearly expressed than in the bitter taunt addressed by an ally of Athens to a Spartan prisoner taken at Sphacteria, “were the killed on your side gentlemen?\(^2\)” Whatever the causes of this class-hatred, it was natural for thinking men to hope that it might be reduced to a point short of bloodshed.

Victor Cousin’s brilliant theory of Nations and War teaches that every people exists in order to represent one idea, which it works out in its industry, art, government, religion and philosophy: that idea is incomplete and exclusive, but seems to its people the whole truth: this pretension brings collision with other ideas embodied in other nations: and hence “the indestructible root of war\(^3\)” History recognises that all the ideas which nations have represented have only a partial and relative truth: the nation’s great man best expresses its idea as absolute and complete\(^4\), in its finest form and at the right time. No nation has ever had its ‘idea’ so splendidly expressed as Athens had in Pericles’ funeral oration: enlightened democracy there finds a voice, probably for the first time, and in words that can

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1 It has been noted that Dionysius of Halicarnassus, from his point of view as a Greek not ill-content to be under the power of Rome, holds Thucydides profoundly unfortunate and mistaken in his subject: πόλεμον ἕνα γράφων, καὶ τούτον οὔτε καλόν, οὔτ' εὐτυχῆ δὲ μάλιστα μὲν ὄφειλε μὴ γενέσθαι· εἰ δὲ μὴ, σιωπῇ καὶ λήθῃ παραδοθεῖν, ὑπὸ τῶν ἐπιγενομένων ἡγοῦσθαι (epist. ad Pomp. de praecip. histor. 3. p. 767 Reiske).

2 Thucyd. iv 40. 2: the translation ‘brave men’ for καλοὶ κάγαθαι quite misses the mark.

3 *Intro. à l’histoire de la philosophie, neuvième leçon*.

4 *Livre dixième leçon*.
never fail to have an echo in the aspirations of freedom. In the background are the subjection of women and a great population of slaves: neither of these drawbacks could rouse much indignation then; but the assertion of Athenian Empire over other states, though not obtrusively made in the funeral speech, gave an excuse for the haters of democracy. Brasidas tells the Acanthians that Sparta will not interfere in party politics: she will not ignore the history of each state and enslave either the majority to the Few or the minority to the mass: he is protesting for independence merely. But when Alcibiades at Sparta speaks of democracy as essentially opposed to all sound reason, he is only giving lively expression to his hearers' opinions: and Cousin's theory finds no better instance of an inevitable conflict. When and how the conflict might have come had Athens not entered on a policy of imperialism, is hard to say.

There were men in Greece who could see no sufficient reason for the war, who hated it above everything, and who thought it might be brought to an end but for extremists. In Athens there may have been men in 424 B.C. (there certainly were later), who were much more Spartan and oligarchic at heart than Athenian. But there were also a very considerable number of moderates. Moderates in Athens were almost outlaws: the famous law of Solon, himself a moderate, forbade any citizen to abstain from party contests. Pericles and Cleon both, as Thucydides reports them, sneer at these ἀπράξιμοι as deserving of a harder name and as quite condemned by public

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1 Pericles may well have thought that before the Athenian democracy, set as an example for all men to emulate, teaching the equal opportunity of citizens, the self-respect of the poor, the mental culture of all free men as the work of the state, any political constitution depending on privilege or exclusiveness of birth or wealth would have sunk abashed. If so, he imagined as vain a thing as Napoleon did: but we cannot find in his speech that he had failed to foresee the war that came. Political and social ideas are hard to force on peoples that do not comprehend them: the force is more obvious than the ideas behind it.

2 The Boeotians in Thucyd. iii 62. 2 actually say that Athens attacked the Greeks 'in the same way' as Persia did.

3 Thucyd. iv 86. 4.

4 Pericles in the funeral oration Thucyd. ii 40. 2 μόνοι γὰρ τῶν μηδὲν τῶν μετέχωτα οὐκ ἀπράξιμοι, ἀλλὰ ἄχριδον νομίζομεν.
feeling: they may call themselves the 'gentlemen,' but their ἀνδραγαθία is inconsistent with Athenian Empire.

The Periclean ideal had to contend with another. This was the ideal of Panhellenism, sinking minor differences of social and political arrangements, and aiming at peace at home, war, if anywhere, abroad with the barbarian. Cimon had been the champion of this ideal: his brilliant victories on the Strymon and the Eurymedon showed that Greece might still hope for success even in aggressive war against Persia; his bringing back the bones of Theseus from Scyros to Athens had given him a hold on the peculiar religious pride of Greek cities; and his personal qualities were such as to kindle enthusiasm on his side. That enthusiasm was expressed not only in battlefield and ordinary social gathering, but by two poets of distinction—Ion of Chios and Cratinus of Athens. But Lacedaemonian jealousy baffled his ideal of Athens and Sparta as yoke-fellows in the procession of Hellenic glory, and his countrymen ostracised him as a philo-Laconian. After his recall in circumstances most honourable to himself, he still worked for peace with Sparta and war with Persia: and when he died besieging Citium in Cyprus, he may have believed that his policy would govern the affairs of Greece.

Soon after Cimon's death, Athens made peace with Persia on conditions which will probably never be made quite clear: but to make peace between Greek and Persian was the way to bring on war between Greek and Greek. We know too little of Thucydides, son of Melesias, to say whether he upheld

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2 If the head on Dexamenes' well-known gem is really a portrait of Cimon, his great inferiority in presence to Pericles must plainly be allowed.
3 We have no proof that Ion possessed the first quality of a great poet—an original view of human life—but in charm of fancy and language his few fragments stand high in Greek literature. For his praise of Cimon cf. Plut. Per. 5. In Cratinus, fr. 1, the government clerk Metrobius gives fine expression to an admiration for Cimon which must have been common at the time. It is possible that Aeschylus should be added to the list: the Eumenides is the triumphal hymn of Athens in the Cimonian period, of the brilliant πᾶς not forgetful of the rock from which she was hewn, willing to retain all that was good in the old ways, but needing to be warned against too rapid change.
Cimon’s ideal; but his ostracism removed the one Athenian capable of making any head against Pericles.

Pericles made the edifice of democracy complete. No high or constructive statesmanship was shown by any Athenian after him: it is not clear that such statesmanship was possible. The one side was forced to be violent and warlike in its imperialism: the other, when not confined to a policy of clean and folded hands, was driven to a policy against which the cries of ‘treasonable’ and ‘unpatriotic’ were ready and loud.

The spirit of Attic literature is in the main that of moderate, not extreme, democracy. Though Aristotle pointedly omits Pericles from his list of first-rate Athenian statesmen, there is no lack of admiration for him in the great writers of earlier days. He lay exposed at several points to the shafts of Comedy: in his relations with Aspasia he was a “fantastical duke of dark corners,” his generalship was of doubtful merit, and Cratinus’ frank attack was no doubt thought by many to hit the mark:

Στάσις δὲ καὶ πρεσβυγενής Κρόνος ἀλλήλουσι μεγέντε
μέγιστον τίκτητον τύραννον,
ὅν δὴ νεφεληγερέταν Θεοὶ καλοῦσιν.

1 It sometimes surprises us by its want of what we expect in democratic literature. For instance, it shows hardly any sign of a sympathetic and respectful attitude towards the lives and feelings of the independent poor. Such a sentiment was not characteristic of any epoch in literature before the French Revolution: Burns and Wordsworth of course asserted it, and it forms an essential element in the great and humane genius of Scott.

2 Pol. Ath. 28 δοκοῦσι δὲ βελτιστοί γεγονέναι τῶν Ἀθηναίων πολιτεισμένων μετὰ τοὺς ἀρχαίους Νικίας καὶ Θουκυδίδης καὶ Θηραμένης.

3 But I cannot agree with Wilamowitz (Aristot. und Athen ii 100) in his depreciation of that remarkable woman (see note on Eq. 132), or in his general judgment, finely expressed though it is, “es ist kein kleines zeichen von der würde der attischen geschichte, dass nur ein weib in ihr vorkommt, das aber beherrschet sie: die jungfrau von der burg.” The absence of female influence in Attic history is of course undeniable: Plutarch de virtute mulier. mentions no Attic women.

4 Hermippus 46

Βασιλεὺς Σατύρων, τι ποι' σεκ ἐθέλεις
δόρυ βαστάζειν, ἀλλὰ λόγους μὲν
περὶ τοῦ πολέμου δεινοῦ παρέχει
ψυχήν δὲ Τῆλησος ὑπέτατης:

5 240.
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But even that attack recognises him as the Olympian, a figure more than human. A self-contained and peaceful democracy without demagogues might have escaped censure: but a democracy of aggressive imperialism under Pericles’ successors is a fair mark. And here lies the justification of the moderate party in Athens and of the literature that embodies its feelings. It was not that grumbling aristocrats might call Pericles a τυραννος at home, but that he had made Athens’ rule a τυραννίς over other Greek cities. He makes no secret of this, though he adds a phrase of some regret or apology, ὡς τυραννίδα ἦν ἔχετε αὐτήν (τὴν ἀρχήν), ἦν λαβεῖν μὲν ἄδικον δοκεῖ εἶναι, ἄφεναι δὲ ἐπικύνδυνον (Thucyd. ii 63. 2). In Cleon’s mouth the apology disappears and the tyranny of Athens over unwilling subjects is avouched: these subjects cannot be expected to show good-will; they are to be kept obedient not by favours, but by force (iii 37. 2): and the commons are to be held guilty of the sin of revolt as well as the Few (39. 6).

Cleon has naturally found defenders who believe that he was carrying out Pericles’ policy, home and foreign, only with an inferior air. It is the great service of Pericles to have shown that a state where equality is the corner-stone and privilege is banished may be beyond all other states humane, and splendid with all mental gifts: in such a state a political leader who lacks that humanity and culture may have less weight than if he possessed them, but he is a surer mark for censure. It is unfortunate that Thucydides probably had personal grounds for being unfair to Cleon: but no reason can be drawn from ancient writers for any disbelief in Thucydides’ picture. It is true that they speak chiefly of Cleon’s defects in style and manner, of the want of τὸ πρέπον in his oratory: he was careful

1 Plutarch de Herodoti malign. 3. 855 c praises Thucydides for being too much of the dignified historian to give a full account of Cleon’s abounding misdeeds.
2 I do not mean to defend, as a fair or full statement, Thucydides’ black account of Cleon’s motives for pressing the war (γενομένης ἡσυχίας καταφανείστερος νομίζων ἀν’ εἶναι κακουργῶν καὶ ἀπιστῶτερος διαβάλλων, v 16. 1).
not to allow private friendships to influence his public conduct, and he seems to have borne himself with at least as much haughtiness as servility towards the multitude. But he has been fairly placed in history as the typical demagogue, and that in the typical democracy.

The exception to the rule that Attic literature is on the side of the moderates, in favour somewhat vaguely of a restricted franchise and clearly of a Panhellenic peace, against extreme democracy, is of course found in some of the orators: and almost the only reference to Cleon as a creditable figure occurs in Demosthenes. But men like Cleon were condemned by a continuous literary tradition, historical, dramatic, and philosophical: the Isocratean school of historical writers probably made the condemnation more definite than before: and in Plutarch and Lucian Cleon is an evil genius of his country. Aristophanes’ attacks on Socrates and Euripides may have been stupidly wrong; this may rouse, but it does not justify, a suspicion that he was wrong in attacking Cleon.

The Old Comedy handled subjects of public interest only: a passion for the πόλις is its inspiration. The plots would have no point but for what Mommsen calls the “republican agony,” the strain of patriotism, and the hate and fear of bad citizenship. Even in the enchanted land of the Birds, there is no “fleeting the time carelessly, as they did in the golden

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1 Plut. praec. ger. rep. 13. 806 F.
2 The tone of his speech in Thucydides is very masterful. Plutarch gives an anecdote (præc. ger. rep. 3. 799 D) that he once asked to have a meeting of the ecclesia postponed because he was going to entertain friends at a sacrificial banquet: the request was granted with hilarious acclamation. It was thought a somewhat insolent innovation on his part to begin a despatch with χαίρειν, Eupolis fr. 308, πρῶτος γὰρ ἡμᾶς, ὦ Κλέων, χαίρειν προσεῖτας πολλά λυπῶν τὴν πόλιν.

Cf. Lucian pro lapsu inter salut. 3.
3 Wilamowitz Arist. und Athen i 182 calls Hermippus a radical and thinks Eupolis was clearly more democratic than Aristophanes.
4 Boeot. de dote § 25.
5 Most, if not all, the Socrates agree here: for the Cynics, ὁ πολιτικὸς αὐτοῦ (Ἀντισθένης) διάλογος ἀπάντων καταθρομὴν περιέχει τῶν Ἀθικῶν δημαγωγῶν Athen. v 220 D.
6 Theopompus περὶ δημαγωγῶν &c.
world": the quest of a τόπος ἀπράγμασιν only lands the adventurers in a new sphere of civic activity.

The two essential elements of the Old Comedy are the Agon or altercation and the Chorus\(^1\). There can be little doubt that the former developed out of that form of entertainment, so natural, and still apparently so common, among southern nations, which consists in watching two persons improvising abuse and insults against each other.

This form of entertainment developed in Italy, as Horace's\(^2\) admirable sketch makes so clear, into libels which the police prevented from going further: in Attica the state encouraged it in due time and the result was the Old Comedy. Dionysus was no patron of privilege or aristocratic priesthhoods: freedom of speech was in his province a form of religion\(^3\), and under his name it was raised from a coarse personal encounter\(^4\) to a splendid picture of the contest between great principles embodied in striking, though grotesque, figures\(^5\). Tragedy was practically debarred from handling contemporary events; Comedy had a certain underlying seriousness naturally connected with its wide sweep of subject. Herein lies the distinctive character of the Old Comedy. The struggle depicted in it is between great tendencies or parties in a state. In later Comedy, this has been displaced by the "duel of sex": and the conclusion is not the

\(^1\) Lucian non lev. and. calumn. 6 τριών ὄντων προσώπων, καθάπερ ἐν ταῖς κωμῳ-
δίαις, τοῦ διαβάλλοντος καὶ τοῦ διαβάλλοντος καὶ τοῦ πρώδο ἡ διαβολὴ γίνεται.

The word 'Agon' was used in this technical sense by Bergk in Philologus xiv (1859) p. 182: it is now the recognised term, mainly owing to Zieliński's Gliederung der Attisch. Komodie.

\(^2\) Epist. i 2. 139.

\(^3\) Hence Cleon was shown in the Babylonians as harassing the god, Aristoph. fr. 48 Kock.

\(^4\) The various forms of this entertainment in other literatures, Arabic, Celtic, Italian, Provencal, Scottish, do not seem to have risen above personality. It apparently died away with the Renaissance, after appearing in great men's hands with amazing vigour and coarse humour of imagination and language in such pieces as the Flying of Dunbar and Kennedy, and How a great scholar of England would have argued against Pantagruel and was overcome by Panurge.

\(^5\) This was probably due mainly to the genius of Cratinus: if we had some plays of his (and I would rather have the next great papyrus-find bring back him than anyone else but Sappho), we might recognise in him the Aeschylus of Comedy, the first and greatest of his kind; many of the ancients regarded him in that light.
triumph of the public weal in the victory of one side, but the happiness of two individuals by union of the two sides in marriage. It is interesting to observe that this manner of comedy owes its existence above all men to Menander—the friend and follower of Epicurus—and that the Epicurean school, bound up as it was with so much abandonment of high ideals, should be credited with this enormous contribution, through comedy and its descendant the novel, to the general feeling and conduct of society.

Yet in Menander's hands the individualising of female character and the freeing of the female will¹ have gone but a little way: women were emerging from a state hardly above slavery, and his women are mentally without distinction. His art has taken but the first step towards the charm of Rosalind or Beatrice. In a further development of that character lies the possibility of advance in comedy, as well as in other respects, in happier times to come.

In Aristophanes the very few maiden figures that appear are dumb. His women are generally types of the whole sex, banded together to use all their powers for patriotic or public ends. Where public spirit gave the law for literature, its conditions would make a single love-plot appear as trivial as to us it seems essential².

¹ The importance of this for the best comedy need hardly be insisted on after Mr George Meredith's Essay on Comedy.

² In one passage of the Lysistrata (588—597) we are for a few lines in the grip of a powerful appeal to human sympathy for mother and maiden: the σύγα, μη μησικάκησας, one of the very rare touches of pathos in Aristophanes, is almost worthy of Dante; yet even there the phrase used was mainly one of public life.

³ Marcus Aurelius (xii 6) gives what was no doubt the accepted view, that the Old Comedy was for public edification (παιδαγωγικὴν παρρησίαν ἔχουσα, καὶ τῆς ἀτυφίας οὐκ ἄχρισες δὲ αὐτῆς τῆς εὐθυρρημοσύνης ὑπομιμήσκουσα· πρὸς οὖν τι καὶ Διογένης ταῦτα παρελάμβανε), while the New tended to art for art's sake (κατ' ὀλίγον ἐπὶ τὴν ἐκ μιμήσεως φιλαστρικάν ὑπερρόη).
ἈΡΙΣΤΟΦΑΝΟΥΣ

ἊΠΝΗΣ.
ΤΙΠΟΘΕΣΕΙΣ.

I.

Τὸ δράμα τοῦτο ποιεῖται εἰς Κλέωνα, τὸν Ἀθηναίων δημα-
γογοῦ. ὑπόκειται δὲ ὡς Παφλαγῶν νεώνητος, δουλεύων τῷ
Δήμῳ, καὶ προαγόμενος παρ’ αὐτῷ περιττότερον. ἐπιτιθεμένων
δὲ αὐτῷ δυνών τῶν ὁμοδούλων, καὶ κατὰ τίνα λόγια πονηρία
dιάσημον ἀλλαντοπώλην Ἀγοράκριτον ἐπαγόντοι, ὃς ἐπιτροπεύει
tοῦ δήμου τῶν Ἀθηναίων, αὐτοὶ οἱ Ἀθηναίων Ἰππεῖς συλλαβόντες
ἐν χορῷ σχήματι παραφαινοῦσιν ὑφ’ ὧν προπήλακιζομένος ὁ
Κλέων ἀγανακτεῖ, καὶ διενεχθεῖς ἱκανὸς περὶ τοῦ ἀνώτερος οὗ
τῶν ἐναίτιουμένων, σφάς ὡς συνομομοκότας κατὰ τῆς τόλεως
(διαβαλῶν) πρὸς τὴν Βουλήν ἕταιρι διώκαντος δὲ καὶ τὸν ἀλλαν-
tοπώλῳ κατὰ τόδας, οἱ Ἰππεῖς περὶ τε τοῦ ποιητοῦ τινα καὶ τῶν
προγόνων, ἔτι δὲ καὶ τῶν συγκινδυνεύοντων σφίσιν ἐπὶ ταῖς μάχαις
ὕπτων, πρὸς τοὺς πολίτας ἀδροτέρους διαλέγονται. ὁ δὲ ἀλλαν-
tοπώλης περιριγεγενημένος εἰς Βουλή μάλα γελοίος τοῦ Κλέωνος,
καὶ λοιπορομένοις αὐθίς αὐτῷ προσέρχεται ἐκκαλεσαμένου δὲ
τοῦ Κλέωνος τὸν Δήμου, προσελθὼν αὐτὸς διαφερομένου ἀκροταῖ.
λόγον δὲ πολλὸν γενομένον κατὰ τοῦ Κλέωνος, τοῦ Ἀγοράκριτο-
μαλ’ ἐντέχνως τοὺς ἐπινοήμας καὶ ταῖς θωπείαις, καὶ προσέτι
ταῖς ἐκ τῶν λογίων ὑπερβολαῖς κρατοῦντος, κατὰ μικρὸν τοῖς
λόγοις ὁ Δήμος συνεφέλεται. δεῖαιστος δὲ τοῦ Κλέωνος κατ’
τὸ ψωμίζειν τὸν Δήμου ὀρμήσατος, ἀντιψωμίζειν ἄτερος ἐγχειρεῖ.
καὶ τέλος τοῦ Δήμου τὴν ἐκατέρω κίστην συνέντευ, ἔτα τῆς μὲν
κενῆς, τῆς δὲ τοῦ Κλέωνος μεστῆς εὐρεθείας, ἐλεγχθεῖς αὐτός ὡς

The arguments are not given in R. I follow the readings of V in the main.
1 This word, so common in grammarians' Greek, correlative to ὑπόθεσις, may here be rendered presented on the stage: ἐναρμότον τῷ ὑποκείμενῳ προσώπῳ Plut. quom. adol. 3. 18 B. So ὁ ὑποκείμενος καρπός, present time παρακείμενος perfect, as Athen. ix 409 B.
2 ἀλογώτερος V.
3 Supplied by Bergk.
4 om. V &c.
περιφανῶς τὰ τοῦ Δήμου κλέπτων, εἴκει θατέρῳ τῆς ἐπιτροπείας, μετὰ ταῦτα δὲ τοῦ ἄλλαντοπόλου τὸν Δήμου ἀφεψῆσαντος, εἰτὰ νεώτερον ἐξαυτῆς ἐς τοῦμφανὲς γεγονότα προάγοντος, Κλέων περι-
κείμενος τὴν Ἀγοράκριτον σκεκύν ἐπὶ παραδεγματισμὸ διὰ μέσης πόλεως ἄλλαντοπολῶν ἀνὰ μέρος, καὶ τῇ τέχνῃ χρησάμενος τέμπεται, καὶ ἡ ἐπιτροπὴ τῷ ἄλλαντοπόλῃ παραδίδοται. τὸ δὲ δράμα τῶν ἀγαν καλῶς πεποιημένων.

II.

ἈΛΛΩΣ.

Ὁ σκόπος αὐτῶ πρὸς τὸ καθελεῖν Κλέωνα. οὗτος ἡμᾶς βυρ-
σοπῶλης ὅν ἐκράτηε τῶν Ἀθηναίων ἐκ προφάσεως τοιαύτης, Ἀθηναίοι πόλιν Πύλον, λεγομένην Σφακηρίαν, ἐπολιόρκουν διὰ Δημοσθένους στρατηγοῦ καὶ Νικίου. ὃν στρατηγὸν χρυσισάντων ἔδυσχέραιν οἵ Αθηναίοι. καὶ εἰς ἐκκλησίαν συνελθόντων αὐτῶν καὶ ἀδημονόντων, Κλέων τις βυσσοπώλης ἀναστάς ὑπέσχετο δεσμίως φέρειν τοὺς ὑπεναντίον αὐτῶν εἰςοι ἐκκοσιν ἡμερῶν, εἰ στρατη-
γὸς αἵρεθείς ὅπερ καὶ γέγονε. κατὰ τὰς ὑποσχέσεις ὅν ἐστρατή-
γει, κυκῶν τὴν πόλιν. ἐφ’ ὃς μὴ ἐνεγκών Ἀριστοφάνης καθίησι τὸ τῶν Ἰππέων δράμα δέ αὐτοῦ, ἐπεὶ τῶν σκευοποιῶν οὐδεὶς ἐπιλάστο τὸ τοῦ Κλέωνος πρόσωπον διὰ φόβου. καὶ τὰ μὲν πρῶτα κυπτεῖ φοβούμενος εἰτὰ προφανεῖς αὐτῶ ἀνεδίδαξα τὸ δράμα.

"Ἐοικεν ὁ προλογίζων εἶναι Δημοσθένης, ὃς ἐκεκήκει περὶ τὴν 
Πύλον πολιορκίαν, ἀφηρέθη δὲ τὴν στρατηγίαν ὑπὸ Κλέωνος, ὑποσχομένου τότε τῶς Ἀθηναίοις παραστήσασθαι τὴν Πύλον εἰςοι ἐκκοσιν ἡμερῶν. ὃ καὶ κατυρθόσε διὰ τὸ πλείστα τῆς ἀλώσεως προπεποηθῆσαι Δημοσθένει. ἔοικε δὲ ὡς ἐπὶ οἰκίας δεσποτικῆς ποιεῖσθαι τὸν λόγον. εἰς δ’ ἂν δεσποτῆς ὁ Δήμος, οἰκία ἡ πόλις. οἰκεῖαι δὲ δυὸ τοῦ Δήμου προλογίζουσι, κακῶς πιάσχοντες ὑπὸ Κλέωνος. ὃ δὲ χρῆσο ἐκ τῶν ὑπέοι ἔστιν, οὔ καὶ ἔρμηθαι τῶν Κλέωνα πέντε ταλάντοις ἐπὶ δωροδοκίας ἄλωπτα. λέγουσι δὲ τῶν οἰκετῶν τῶν μὲν εἶναι Δημοσθένης, τῶν δὲ Νικίαν, ἔνα ὡς δημητήροι οἱ δύο.

1 Sic mss.
'Εδιδάχθη τὸ δράμα ἑπὶ Στρατοκλέους ἀρχοντος δημοσίᾳ εἰς Λήναια, δι' αὐτοῦ τοῦ 'Αριστοφάνου. πρώτος ἐνίκα. δεύτερος Κρατίνος Σατύροις. τρίτος 'Αριστομένης 'Τλοφόροις

'Ιστέων ὅτι εἰς τέταρτα μέρη διήρητο ὁ δῆμος τῶν 'Αθηναίων, εἰς πεντακοσιομεδίμνους, εἰς ἱππέας, εἰς ἥερίτας καὶ εἰς θήτας.

III.

ΑΡΙΣΤΟΦΑΝΟΤΣ ΓΡΑΜΜΑΤΙΚΟΤ.

Παράγει τινὰ Κλέωνα, τὸν καλούμενον
Παφλαγόνα, κατὶ βυρσοπώλην, πικρότατα
κατεσθίοντά πως τὰ κοινὰ χρήματα· καὶ παραλογισμῷ διαφέροντ᾽ ἐρρομένους
ἀλλαντοπώλην, εὐθέως τε σκατοφάγον,
πεισθέντα τ᾽ ἐπιθέσατι σὺν ἐπιτεύχθην τιςν,
ἐν τῷ χορῷ παροῦσι, τῇ τῶν πραγμάτων
ἀρχῇ. Κλέωνος τ᾽ ἐν μέσῳ κατηγορεῖ.
ἐγένετο τοῦτ᾽ ἐξέπεσεν ὁ Κλέων παγκάκως.
ὁ δὲ σκατοφάγος ἔτυχε προεδρίας καλῆς.

Aristophanes of Byzantium set the fashion of giving an argument (ὑπόθεσις) as necessary in a proper edition of a play: and many of the extant arguments, especially the metrical ones, are attributed to him; though the latter were no doubt written long after his decease (Nanck’s Aristoph. Byz. pp. 252—, Wilam. Herviktes ed. 1, i p. 145).

We naturally find these arguments most numerous in the case of the two plays read first—Plutus and Nubes: Thesm. has none. The historical style of the second argument suggests the same hand as in the second arguments to Nub. Pax Av.

1 No fragments of these two plays have been preserved.
2 This remark of course has little to do with the case: the cavalry was no doubt drawn from both the πεντακοσιομεδίμνων and the ἵππης of the Solonian division: see Martin, Cavaliers Athéniens, pp. 308—.
3 "Simply a coarse buffoon": cf. κοπρίας.
ΤΑ ΤΟΤ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΟΙΚΕΤΗΣ Α’ (ΔΗΜΟΣΘΕΝΗΣ).
ΟΙΚΕΤΗΣ Β’ (ΝΙΚΙΑΣ).
ΑΛΑΝΤΟΠΟΙΛΗΣ
(ΑΓΟΡΑΚΡΙΤΟΣ).
ΠΑΦΛΑΓΩΝ (ΚΛΕΩΝ).
ΧΟΡΟΣ ΗΠΠΕΩΝ.
ΔΗΜΟΣ.

The mss. which contain this list (R omits it) give Δημοσθένης, Νικίας, Κλέων, not οικέτης α’, οικέτης β’, Παφλαγών. It is plain however from the second argument that these characters’ names, which never occur in the play, were not given in the early copies: probably the names would have been felt as inconsistent with their stage-character as slaves, though their identity would be unmistakeable. So in the Acharnians, Euripides’ slave was no doubt meant for Cephisophon, but he is never called by that name.

Παφλαγών, as slaves commonly had no individual name, merely the name of their race: Αυδός Θράρτα Σόρα Καρλών Cappadox Geta and perhaps Davus are such names and throw some light on the chief sources of the slave-supply at various periods¹. Paphlagonian slaves would come from the Euxine pirates and the Sinope market.

A name for a Paphlagonian slave, common in later times, was Τιβιός, cf. Leuco in Kock’s Fragm. Conv. i p. 704, Strabo vii 304 C, Lucian Timon 22, salt. 29 τὸ καταγέλαστον...οὶ Δάων καὶ Τιβιῶν καὶ μαγείρων πρόσωπα.

Hyperbolus was presented on the stage as Άυδός by Plato, fr. 170.

Παφλαγών is of course intended to suggest παφλάζω, as expressly said in 919, Pax 314: that word is used of Hyperides’ oratory by Timocrates fr. 15, of barbarous speech by Eubulus fr. 109, of spluttering talk by Hippocrates epidem. ii 5. 2. p. 1040 Foës.

¹ In the list of sixteen slaves belonging to Cephisodorus, an attained Hermocopid, at least fifteen have names of this kind Σώρος, Άυδή, Κάρ παῖς &c. Corp. Inscr. Att. i 277. 16 (Hicks Gr. Hist. Inscr. p. 104). A slave’s name was accordingly a shorter word than the compound which was the normal form of a free Greek’s name: hence we find δαυλαβων Athen. xiv 614 Ε meaning slaves.
ΑΡΙΣΤΟΦΑΝΟΥΣ ΙΠΠΗΣ.

Οἱ Α. ἰατταταιαῖ τῶν κακῶν, ἰατταταί.
κακῶν Παφλαγόνα τὸν νεῶντον κακόν αὐταῖσι βουλαίσι ἀπολέσειαν οἱ θεοὶ.

1. ἰατταταῖ miss. ἰατταταῖ edd. since Dindorf, following the grammarians' rule that τὰ σχετικὰ περιστάται (see Chandler Greek Accents, § 897). But the rule was not always kept, τὰ σχετικὰ οὐ περιφέρεται τῆς ἀκρίβειας Herodian i 207, § Lentz. From Arcadius 183. 18 ἡ συνήθεια δεῖνε τὸ παταί καὶ ἀπράτι οὐκ οTÜRK it might be inferred that -ται would appear in Tragedy (so Soph. Phil. 790 &c.), -ται in Comedy, and miss. always give -ται in Aristoph., except that R gives ἰατταταί in parody as Ἀθ. 1190. Νυμ. 707.

1. The -ε is comic, βαδαίε, παπαίε, εὐδαίε Plaut. Bacch. 247; so βομβαίε, πουπαίε, εὐφαίε παταίε, παί Diphilus 96, Herodas 7. 114, Plant. Trin. 889: more serious ποταί Aesch. Eum. 143, and perhaps ὅμηρας (Lobeck Agistroph. 780). No doubt the Greeks felt the ε sound to be clumsy as the Romans did (Cic. orator 153). ἰατταταί seems to be used not only in pain, but also in remonstrance, τιτ-τιτ, cf. Ran. 57.

τῶν κακῶν 'confound it all,' as ὅμοι τῶν κακῶν (Plut. 389, Luc. fīx. 3), an exclamation recommended to a vulgar orator by Lucian rhet. proc. 19: φρον τῶν κακῶν Epicarmus (p. 251 Lox.) ap. Athen. vii 277 F. [Such phrases hardly occur in tragedy: Eurip. Her. 224 is probably spurious; Soph. OC 982 has ὅμοι μακ κακῶν (the passage has been suspected): Eurip. Hel. 1223 of ὅμοι τῶν ἔμων τλήμων κακῶν is different: and Lucian fīgūl. 33 calls φρον τῶν κακῶν, ὅτσοι, παπαίε ὁμοί a quotation from tragedy only in ridicule.] In colloquial Greek and Latin, κακῶν and malum were constantly used with a meaning, that would in modern times be expressed by an imprecation. 'Bad' is a poor rendering in hundreds of such cases: τι κακόν; Theoc. 1980 is quiud, malum? κακῶν is 'swear at'; and the κακοδακ- μουσταί mentioned by Lysias were an Athenian 'Hell-fire Club.' The use is more common in Latin; malum was the common imprecation of a Roman, and the adjective has a similar meaning in many such cases as Horace's mali culicis, Catullus' mali liber (44. 21) and mali tenebras: mali muleatus (as Cicero Brutus 88, Phaecus i 3. 9) is a weaker form of Lord Wharton's 'damnably mad.' The words ἅγαθος κακῶν bonus malus, so obscure in origin, may all have had a religious meaning once; this would suit their social and political usage, as nobility were δογματεῖς, and also such cases as mala lingua, malum carmen.

2. The combination κακῶς κακῶς is of course constant: here the order of words is uncommon, as the κακῶς rarely comes first (see Elmsley on Eurip. Mod. 787) and the κακῶς after another adjective is awkward. Possibly there is a quotation or parody of something in tragedy; the rhythm of 2—5 suggests this. νεῶντον not so much because his importance was recent (four years in Attic politics gave a good standing) as because he was a ἄνω ἡμοῖο, no oikogeneia or oikōtroph, as the regular stage-slave was (Plut. comp. Ar. et Men. 2, 853 E).
8

ΑΡΙΣΤΟΦΑΝΟΥΣ

ἐξ οὐ γὰρ εἰσήρθησεν εἰς τὴν οἰκίαν, πληγᾶς αἰὲ προσπρίβεται τοῖς οἰκέταις. 5
Οἰ. Β. κάκιστα δὴ οὔτος γε πρῶτος Παφλαγόνων αὐταῖς διαβόλαίς. Οἰ. Α. ὥς κακοδαμον, πῶς ἑχεις;
Οἰ. Β. κακῶς καθάπερ σὺ. Οἰ. Α. δεῦρο δὴ πρόσελθ', ἵνα
ἐξουκαίων κλαυσώμεν Οὐλύμπου νόμον. Οἰ. Α καὶ Β. μὐ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ. Οἰ. Α. τὶ κινυρομέθ' ἄλλως; οὐκ ἔχριν ζητεῖν τινα 11 ἱστηρίαν νῦν, ἀλλὰ μὴ κλάειν ἔτι;
Οἰ. Β. τίς οὖν γένοιτ' ἄν; λέγει σὺ. Οἰ. Α. σὺ μὲν οὖν μοι λέγει,

5. τὸνι οἰκέτας Ρ. 8. δὴ Ρ. νῦν the other mss. 13—18. I keep the ΜS. ar-

5. In Attic ἔρρω has always a sense of contemplation or misfortune: The Laconic ἔρρω τὰ κάλλα in the famous despatch given by Xen. Hell. i 1. 23 might be Athenian as far as the verb is concerned. It is by no means confined to comedy: ἔρρω πάντα Ἀφροδίτα. Aesch. Αγαμ. &c.

5. πληγᾶς προσπρίβεται γεῖτας them beaten. the nearest parallel is given by πληγᾶς or κακοδαμον, ἐπιτρίβειν Κοβετ VI. p. 233, προσπρίβεται δέεσαν, δοσίαν Demosth. Ανδρ. 75 (repeated Timocr. 183). cf. i. Aristog. 52, Antipho Tetr. γ 2. 8. Cf. also the use of the compounds of ὁμογενέας and σιμω.

6. δῆτα is common in responses as Pax 978. Καιν. 552: δῆτα. γε Soph. O.C 537, οὐ δῆτα. γε Ο.C 1010 O.T. 1377. μὴ δῆτα. γε Λ. 111 &c. ἀπόδοτο is easily supplied from ἀπὸδοτο. For πρῶτος Παφλ. cf. οὐμεῖεν μακρὰ πρῶτος μαγειρῶν Diphilus 43: 37.

7. κακοδαμον 'poor devil' was barely a serious word. It occurs only once in tragedy, in Hippolytus' cries, τὸν κακο-

δαμονα καὶ κατάρατον Eurip. Ηηρ. 1361, once in the Orators Antiph. Ανδρ. 43, where it is almost colloquial (confounded fool, cf. κακοδαμων), as it is in Plato Ἐρ. iv 440 α, Συμφ. 173 c, and perhaps Meno 78 α (the only cases in Plato). Aristotle, who has εἰδαμων so often, avoids it altogether: so do Thucydides and Xenophon.

9. Οὐλύμπος because the rhythm and tone are tragic. To this famous Phrygian or Mycian master were attributed the development of flute music, the first composition of music without words (μουσική κραματική), and the invention of the Phrygian and Lydian modes. The points here are their whining tone, like Lydian music, and the want of words, μῦ μῦ being only κραματα or τερτοματα (Aristot. Προβλ. xix 10). Ξυναλίαν in apposition apparently to νόμον, implied that no articulate words were sung to the notes Semus ap. Athen. xiv 618 α. Cf. Theopompos com. 64 Τελεμώνος οἰμώ-

7. ‘Why this silly whimpering?' κυνήρας may be from the same root as νόμον, or, less probably, from the Phoe-

netian κιννόρ, the κυνήρα: this seems the only case of its use outside serious poetry. 'The rhythm changes markedly from comic to tragic as he passes from one course to another. ἀλλὰ μὴ 'and not'; the Greeks emphasize the contrast, and say ἀλλὰ ὅπως ὅπως ἀλλὰ μὴ, rarely καὶ ὅπως, καὶ μὴ.
14. ἢν μὴ μάχωμαι. Οἰ. Β. μὰ τὸν Ἀπόλλων ἵω μὲν οὐ—
ἀλλ’ εἰπὲ θαρρῶν, εἰτα κάγω σοι φράσω. 15
Οἰ. Α. πῶς ἂν σὺ μοι λέξεις ἀμὲ χρή λέγειν;
Οἰ. Β. ἀλλ’ οὐκ ἐνι μοι τὸ θρέττε. πῶς ἂν οὖν ποτε ἐέποιμ’ ἂν αὐτὸ δήτα κομψευρισκός;
Οἰ. Α. μὴ μοῦ γε, μὴ μοι, μὴ διασκανδικίσης.
ἀλλ’ εὑρέ τιν’ ἀπόκινων ἀπὸ τοῦ δεσπότου. 20

ΝΙΚ. τὶς οὖν γέφυρ’ ἂν; ΔΗΜ. λέγε σο. ΝΙΚ. σὺ μὲν οὖν μοι λέγε

besides this, sauppe’s proposal (ep. crit. ad Herm. p. 111) to transpose 15 and 16
has found support from mein. dind. vels. ribb. bergk.

14. ἢν μὴ μάχωμαι has been thought more suitable to Nicias’ timid spirit, as such phrases may have been current about him even before Hermocrates’ jest γελοῖοι εἰσίν ὁ Νίκιας, διότι οὐ μακενται στρατηγῶν Plut. Nic. 16. But in argument such phrases were used to mean ‘don’t let us quarrel about it’ as Plato Crat. 430 D, βέρ. i 332 B, and here the speaker probably means only that he will not insist on the first word, as the Sausage-man does in 339 ἀλλ’ αὐτὸ περὶ τοῦ πρῶτος εἰπὼν πρῶτα διαμαχίσαι.

16. The line is Eurip. HIPP. 345, where Phaedra shrinks from speaking out to the nurse. The Hippolytus has appeared in its second form four years before the Knights, but the scandal the play caused was not forgotten: and the φρον ἀνώμοιρον itself was hardly more notorious than Phaedra’s fencing in the scene quoted from here (Plato i Alcib. 113 C).

17-18. θρέτε: βαρβαρστὶ ἀντὶ τοῦ θρεῖν schol.; and there is no other case of it in literature: but it may be originally the imper. of a verb surviving in this one form [θρέσο-] θρέσω, from the root of θρασός.

πῶς ἀν υἱῶ τινα, as in 16. πῶς...δῆτα as Nieb. 1196, lys. 913, Thesm. 211: δῆτα giving a certain emphasis to αὐτὸ the right thing’, ‘the point’.

κομψευρισκός syncopated for κομψευρισκός (cf. βδελυκτρόσ, idolatrie &c.). Adjectives in -κός were an affectation of the day (137-8), and no doubt adverbs in -κῶς came with them. It is noticeable that Euripides first used κομψός in serious
literature.

19. μὴ μοῖ γε, ‘Ο prince don’t’: μὴ μοὶ γε, μὴ σοὶ γε are both appeals, the former more colloquial (does it occur in tragedy?), the latter more serious: the pronouns may be combined in strong appeal as Eurip. Med. 964 μη μοι σο. διασκανδικίσεω is given as a fair retort to such an invention as κομψευρισκός. The use of -έω was elastic and lent itself to such formations. The public was already familiar with the tale that Euripides’ mother, Chito, had pried the trade of a greengrocer and sold bad herbs (Arch. 478, Thesm. 456). The σκάδως, translated cherel, cerfei (from χαρφολου), was not a garden-herb, οἱ holus quidem legitimum Flin. N. H. xxii 89, not always reckoned even among άγρα λάχανα Theophr. Hist. Plant. vii 7, 1, and eaten only by the poor (Alciphri iii 49, 1, Diog. Laert. ii 8, 17) or in famine: Andocides fr. 4 referring to the Archidamian war μηδὲ άγρα λάχανα καὶ σκάδως ἐπὶ φάγομεν: so it was familiar to the audience. Teleclides 38 διασκανδικέω seems to mean eat coarse country food. “Dioscorides saith it is eaten both raw and boiled, and that it is an wholesome pot-herbe among the Greeks: but in these days it is of small estimation or value, and taken but for a mildew wort, as appeareth by Aristophanes taunting of Euripides, as aforesaid” Gerard’s Herbal (Of shepherds needle or wilde chervil).
O1. B. λέγε δή μολώμεν ἐννεχὲς ὠδὶ ἐξιλλαβών.

O1. B. πάνυ καλῶς.

ώστερ δεφόμενος νῦν ἀτρέμα πρῶτον λέγε τὸ μολῶμεν, εἶτα δ' αὐτὸ, κἂν ἐπάγων πυκνὸν 25
O1. A. μολῶμεν αὐτὸ μολῶμεν αὐτομολῶμεν. O1. B. ἢν, οὐχ ἰδὼ; O1. A. νὴ Δία· πλὴν γε περὶ τῷ
δέρματι δέδοικα τουτοῦ τὸν οἰωνὸν. O1. B. τί δαί;

O1. A. ὅτι τὸ δέρμα δεφομένων ἀπέρχεται.

O1. B. κράτιστα τοῖνυ τῶν παρόντων ἔστὶ νῦν, 30
θεὼν ἱόντε προσπεσεῖν τοῦ πρὸς βρέτας.

21. μολῶμεν vulg. and so till 26: μολῶμεν M, τινες τὸ μολῶμεν προπερσπασών schol. 25. Most mss. κατεξέγων, standing to ἐπάγω as κατεξέγω τὸ ἐπέγγον: but Enger’s κάτ ἐπάγων is better, cf. εἰ τε ἐπίγει Athen. xi 752 D. κατεξέγων V Bergk. 26. ἢν R and most mss.: see Wilam. on Eur. HP 867. 29. τῶν δεφ. mss.

ὁς μνημονεύει: Κρατίνος ἐν Νεμέας καὶ Κηφισόδωρος ἐν Ἀμαζώνῃ Ἀριστοφάνης ἐν Κένταυρω καὶ ἄλλα πλείονες, Íστερον μακρύσων ὄφυσαν: 629 Γ. γελοῖα εἰς ἄρχητες ἡγέοι καὶ μακρύσων ἀπόκειον τε καὶ σαβάς: Pollux ἐν 101 ἀπόκειοι καὶ ἀπόκειαι καὶ ἡγέοι ἀπελεύ δὴ ἄρχητεν. Such dances were probably a resource of the φορτικό among comedians, whom Aristophanes contends and sometimes imitates: the Ecclestasisae ends apparently with such a dance off (ἐπαποκειόμενως is a probable conjecture of Cobet’s in 1165).

21. μολῶμεν was tragic: it could only be allowed in parody, and a parody of the Hippolytus is still intended: see Rutherford New Phryn. 41, Bakhuyzen Parad. 105 (the rhythm of the three fragments quoted there shows that their tone is tragic). ὠδὶ ἐξιλλαβών: the parallel of the Latin concipere suggests that συλλαμβάνω had the same meaning ‘take part’ in a form of words, and specially repeat from dictation: but I can find no instance of this use, though certain forms of incantation in which words were divided between those taking part in the spell are probably alluded to. The words mean ‘taking it as I do’, i.e. pronouncing, not μολῶμεν, but μολῶμεν in anticipation of 26. (I owe this explanation to Dr Verrall.)

23. The article, as often, means the mark of quotation.
25. For ἐπάγω ‘hurry’, ‘quicken’ cf. Λυχ. 390, Plato Crat. 420 D.
27. Here γα might be taken as the ‘yes’ answering to οὐχ ἰδὼ: but πλὴν γε without any preceding question expressed, marking a reservation ‘well—except...’ occurs from Homer Od. viii 207 downwards, and in later Greek is common even at the beginning of a sentence.

30—31. Nicias’ helplessness takes the form of a wish to prostrate himself before some holy image. βρέτας is a poetical word, used only of old images or ἔσωμα, chiefly venerated by a city: such as the old Athena of the Erechtheum (Aesch. Eum. 80 &c., Lys. 262), the Tanaric Artemis, the Hera of Samos (Athen. xv 672 b). Pollux 1 7 disallows βρέτας and ἱερόν, in Attic prose presumably: it is excused here by Nicias’ semi-tragic tone. The distinction drawn by Hermann on Soph. Ajay 998 between θέδα τις (a god, not a man) and θεῶν τίς (some one god), though sometimes hard
to apply, suits most of the cases collected by Elmsley and Lobeck on that passage: take as an illustration Hom. Od. ix. 142, x. 144 kai tis theos ygenyne compared with Aristides 27. 352 sapei yν τον Ome6ou, daimon tis theon ygenyn kai daimon yν τη theos: it suits the rule well that Plato uses theos tis: “To what God shall I pray?” must have been a common question with the religious, as Theophrastus’ δευταζομόνων and several of the Dodona inscriptions tell us: so Aesch. Sept. 93 πότερα δειρ’ εγώ πάταρ προσπέρα βρέτα δαιμόνων; It would seem that kneeling or prostration was not common in Greek worship, being thought womanish or superstitious. Plut. de superst. 3. 166 Α.

32. The best remedy for the metre of this line, which in R is plain prose, is to read βρέτας, Denosthenes thus ridiculing Nicias’ nervousness and chattering of teeth. It comes near the scholiast’s βρέτας: which he explains by the words εν παροδία παιων ‘the redundant syllable is in joke’: and there is a point in the extremely un-tragic rhythm. For such stammering repetition of syllables in fear, see Av. 310, 315, in drunkenness Plant. Myst. 310, 316, in cold Kud. 528—(Sonnenschein), in babyspeech Truc. 506 (Scholl).

ποίης in this emphatic retort of the verbal word in the last sentence is common in Comedy and Plato: Soph. Trach. 427 and Eurip. Hec. 507 seem to be the only cases in Tragedy.

ἔτεον is in Attic confined to Aristophanes, who uses it only in appeals for information as here.

33—34. The rhythm becomes tragic to suit the topic. Nicias’ answer is ‘Because I’m god-forsaken’, theod’ ἐχθρός being a very familiar phrase of contemptuous dislike, so common that it was pronounced in one word and formed the noun θεωσμός. The argument was obviously good in retort either by or to one charged with atheism: Theodorus the Cyrenaic and Diogenes the Cynic both replied to such an accuser πώς ἀγροῦ ὄνομα καὶ σὲ θεοῦ ἔχθρον εἶναι νομίζω; (Diog. Laert. ii. 102, vi. 42): so did Pomponius Laetus (Creighton Papacy iii 42): and Cicero in Pis. 59 “your Epicurean view of the gods will not do for Caesar; tibi enim et esse etuisse videbit iratus.” Of course there is a certain pathos in the lines, and the rhythm is meant to help this; so is also the form θεοῦν ἔχθρος, as in the dying Alexander’s retort to the flatterer who spoke of ‘gods like you’, ποιον θεον; φαβοῦμαι μὴ τι θεοῦν ἔχθροι (Phylarchus ap. Athen. vi. 251 c): but the main thing is the jest, and there is little of the poignancy of Job’s ‘As God liveth, who hath taken away my judgement’.

We need not of course look for any distinction between ἐχθρῶν and ἐκδός such as we should expect to find in Aristotle.

35. προσβιβάζεις ‘make me come over to your view’ as Av. 436, where Schol. explains κατ’ ἄλγον πείτες: so of argument or instruction μεταβιβάζω, συμβιβάζω (the regular causal of συμβαίνει in Aristotle).

36. πράγμα of the action, story, of a play: this special meaning appears in 39, Ραξ 44 τῶν θεάτων τις ἀν λέγω, τὸ δὲ πράγμα τι; Ran. 1122 and the Euripidean ending τὸν ἄρση τὸν πρᾶγμα, From Aristot. poët. 3. 144b 23—39 it would seem an accident that a play was called δράμα and not πράγμα. So πράκτικος ‘suited to the drama’ ib. 24. 146b 1.

37. οὗ χειρόν was a common phrase in giving a justification for going into a
ΑΡΙΣΤΟΦΑΝΟΥΣ

ἐπίθελον ἡμῖν τοῖς προσώποισιν ποεῖν,
ἡν τοῖς ἔστει χαίρωσι καὶ τοῖς πράγμασι.

Ο. Α. λέγομι ἄν ἡδ. μῶν γὰρ ἐστὶ δεσπότης
ἀγροῖκος ὅργην, κυναμοτράξ, ἀκράχολος,
Δήμος πυκνῖτης, δύσκολον γερόντιον
ὑπόκωφον. οὗτος τῇ προτέρᾳ νομιμία

38. ποεῖν RV &c.: such seems from inscriptions to have been the common spelling of the parts of this verb where ο is followed by ε or η (Meisterhans § 16 a).
39. Aρίστοφανος Ῥ.: the distinction ἀγρόικος a ruult, ἀγρός ῥυς was drawn by some, but was reversed by others and is denied by Thomas Magister for Attic (Chandler Greek Art. § 388, Wheeler Grec. Nominaliacens p. 114).
The market for slaves and cattle was held at the new moon, *Vesp.* 170, Lucian de merc. cond. 23 τῆς νομηματικῆς ἐπιστάσεως... ἡ πράσις ἔστω, Alciphro iii 61. 2: hence the name Νομηματικά when applied to slaves, id. iii 38. 1 ὡς τῇ ἐνη καὶ νά τῶν ἐπιστάσεων. Νομηματικοί εὐθὺς ἔθιμον καλεσάν. There is no serious reference to the date of elections or of the Sphæcianer operations. 44. Tanners in Athens might be either free workmen as in *Plut.* 167, or slaves in a large household as in Aeschin. *Tim.* 97. Cleon's father had a factory of tanner-slaves according to a scholiast here: Anytus, Socrates' accuser, had made a fortune by these (schol. on Plato *apol.* 18 b). The business was not in high repute: tanners were generally forbidden inside a town (see on 82a); and Pollux vi 128 mentions, among the livelihoods ἐφ’ οἷς ἄν τις ὀνειδισθῇ, ποινοφόροι κάπηλοι τελευτᾶς βυρσοδέψῃ ἀλλαττώτως. σκολαδέψῃ καὶ σκυταλόνθες are more common synonyms. 46. καταγεινόμενον ‘see a weak point’, the kata—having the meaning ‘to the disadvantage of’: so Thucyd. vi 34. 8 διάκαιος καταγεινόμενος ὥστε αὐτοὶ ὁμοί ἐφθαίρομεν, Xen. *Cyrop.* viii 4. 9, Plato *Men.* 76 C, and the noun καταγώμενος in Thucyd. iii 16. 1 διὰ καταγώμων αὐθεντεῖς φῶς. 47. ὑποτιθέμενο ‘fawn on,’ like ὑποτέχνει ὑποτέχνει ὑποτεκτόνωσις. De-mosthenes' indignation makes him heap up the words in the next line, but the idea of flattery is often emphasized in Greek by the use of more than one word to denote the art: Plato *rep.* iv 426 B ὡς ὡς ἄνθρωπος ὑποτέχνει καὶ χαρίζεται ὑποτέχνει, Dem. *Aristot.* 8 ὡς ὑπερχεσάθων καὶ θεραπεύων and Weber's note there. The words here may be arranged as a climax: ἐγγίζω coming last, as being a very common word in public life, hood-wink, hunting a jury or meeting. 49. κοσκυλιάτα 'leather-parings,' a reduplicated form from σκυλόν, σκύλω: quiquilae is from the same root. 50. ‘Settle one law-case first (as exercise), then your bath and your dinner.’ ἐκδικάζω has the meaning of ‘clearing off,’ ‘getting through,’ a case as [Xen.] *Rep.* Atl. 3. 2 δικαία καὶ γραφαὶ καὶ εὐθύναι διὰ αὐθ’ οἱ σύμπαντες ἄθρωτοι ἐκδικάζοντων, Lucian *thec.* 16 ὡς ἐκδικάσασα τὴν δίκην. For the ellipse of δίκην, cf. *Vesp.* 595, Lucian bιs. ace. 7 ὡς καὶ ὄλγαι τῆμερον ἐκδικαίωσαν, nescio, 13 τῷ Μινώῳ μὰ τις καὶ πρὸς χάρων ἑδικάζεσθαι. Apparently it was a question whether the dicasts should be paid except for a full day's attendance in court: popular leaders carried the principle that one case should be held as a day's work, *Vesp.* 594. 51. ἐντίθημος is used of a nurse feeding an infant, *inf.* 717, Plato *Rep.* i 345 D. *Plut.* *Romulus* x ψυχόμενα ἐντίθημα τοῖς βρέφεσιν, *fort.* *Rom.* 8. 320 F: probably ἐντίθημος was a nurse's word. θέσεις implies either that the eater is helped to the morsel or that it is daintily eaten, as Pherecrates 108. 6, Athen. iv 161 D, Lucian *dial.* meretr. 6. 3; so τιθεισόνοις ψωμοδότους Hexych. ροβίω (for σφοδροὶ σαλακίοι σλαβοί) is used of thick or hot liquids, such as soup (inf. 360, *Pax* 716), or the lentil-porridge called χαφη (Vesp. 812, 906), or gruel (*fr.* 10 σχονδρὸν έφων...δίδου ροβίων, Strabo xv 11. 53 δρόμα βορφυί), or thick milk (Athen. xiii 585 C γάλα παρεκάλει ροβίων).
βούλει παραθω σοι δόρπον; εἰτ' ἀναρπάσας
ὁ τι ἄν τις ἰμῶν σκευάσῃ, τῷ δεσπότῃ
Παφλαγῶν κεχάρισται τούτο. καὶ πρῶν γ' ἐμοῦ
μαζὸν μεμαχότος ἐν Πύλῳ Λακωνικῆν,
πανοργότατά πως περιδραμῶν ὑφαρπάσας
αὐτὸς παρέθηκε τὴν ὑπ' ἐμοῦ μεμαγμένην.
ἡμᾶς δ' ἀπελαύνει, κούκ ἐὰ τὸν δεσπότην
ἐλλὰθεραπεύειν, ἀλλὰ βυρσίνην ἔχων

ὁ δ' "οὐθέλω" ἐπ'ευν. ἥν γάρ ἐφετηκυιὰ
γραφής ἀπεργεῖται, or soft eggs (Athen. ii 584a, Galen de alim. facult. iii 22), or blood
(Æsch. Eum. 264, and perhaps Soph. Trach. 1053). So sorbæο is always distin-
guished from ὑῷο. Πlant. Mil. 834 ἄπειρον στάμαντα, ἀπορροφώ
of a Persian cup-bearer Xen. Cyrop. 3 10 (this is the Latin sorbōli); or of
iced drinks cf. ψυχροροφῆ Plato. Theopompus com.
76 ἄγαθον δαίμονος ὑπερροφῶν, ἀπορροφῶ
and perhaps the French sorbet. βάννα and sorbīlio in medicine meant a thick
or hot draught (as Perissus 4, 3), or a 'slop-
diet' (as Plut. de tuend. san. 3, 123 D, Senec. odict. 78, 25). See more on 700.

ουτραγεῖν is the regular aorist of τρα-
γεῖν: though the rule as stated by Kock
on Menander 146, in correction of Cobet
VL 73, that the comedians never use
the simple τραγεῖν is too sweeping (The-
ecrates 67, 5 ἧν γάρ τράγειν τιν). The
word is of course used only of eating τραγῆματα;
the φαυκὶ in Pherecrates are lentils au
naturel, not made into the φακῆς, and
the οὐτραγεῖν tōrτί in Vest. 612 refers to dessert
of some kind after the μαζα.

This is the earliest mention of the
famous τριώδηδον. Pay for jurymen was
introduced by Pericles, but the amount in
his time is never stated, and Νυμ. 863 is
reasonably held to imply that it was
originally one obol. Köhler first pointed
out that the fee was probably raised to
three obols when the allies' tribute was
raised in 425, and this theory has been
generally accepted. Arist. Πal. Αθ. has
not helped to settle the question.

52. δόρπον (probably connected with
dρέπα, cf. snack, snatch) is almost con-
fined to Homer and later epic (Lehrs Arist.
stud. p. 129). This is the only instance
in Attic (except Aesch. fr. 181 of the
heroic age), though we have δόρπητος
Veis. 103 of the evening meal, and ἐπί-
δορπίζωμαι ἐπίδορπισμα not uncommonly
of a supper after the regular δείπνων and
αμπελίσιον (τριήμα τοῖσι Athen. xiv
664. c). δορπία was an Ionic word for
the eve of a feast-day, kept in Attic
for the first evening of the Apaturia.
In Homer, δόρπον is always an afternoon
or evening meal, later than δείπνων (Robert
Hermes xix 469, — Ridgeway Journ. Phil.
xxvii 159, —) when δείπνων was put late,
δόρπον became extinct, except as an extra
meal.

Cleon waits on Demus, helping him to
the φακῆ and dessert of an ordinary δεί-
πνων, and then asks if he may set the ex-
ceptional δόρπων as well.

54. The progress of the new-comer's
influence is indicated by the tenses, im-
perfects 48, perfect 54, aorist 57, present
48. The passage is applied to literary
55. τῆς ἔνθελος, generally a bath-tub, was
suggested here by the actor's pronunciation
of Πῆλω, as a comic substitute for
μάκτορα: so Pollux vii 168 says
Eupolis (fr. 136) used μάκτορα for τῆς
έθελος. The rare perfect of μάτω suggest
μάχο
μαι. The distinction μαζὸν μάχεται
of barley, ἐνθελοντι οἱ ὑπόταν of wheaten,
bread is absolute: there is additional
point here as the Spartans never used
wheaten bread.

57. It would be interesting to know
whether Aristophanes had reasons for
writing ἰπ' ἐμοὶ and not ἰπτ' ἐμοὶ: it may be
that ἰπ' ἐμοὶ gives more emphasis (see
Marchant Class. Rev. v 165).

58. θεραπεύω of more honest service
(κολακέεω and the other words in 58.
It is the regular word of *courting* politically, Thuc. iii. 11. 5 ἀπὸ ἄμφοτέρων τοὺς ῥήτορας. 

59—60. *βιοϊκὴ* for *μυρῳδύν* (cf. 59) a myrtle-twig used as a fly-flap or μυρῳδύν: ὡς ἦν ἡ αὐτὴν ἥκετρα διὰ χείρας ἤκει καὶ τὰς μιᾶς ἁιματινίων. cf. Menander τοι 563 ἡ ἐκεῖνος μυρῳδύν- βαι ἐστήσειν, Mart. iii 82. 12 μιασμὸς 

There is no need to see a reference to the wreath, possibly of myrtle, which Cleon wears in the play (cf. on 1272).

61. Parts of this play are a good commentary on the passages of Thucydides (ii 8. 2, 21. 2) which inform us of the extraordinary demand for oracles at the beginning of the war. The demand was still strong; and Cleon may have helped in the supply. The story that he prosecuted Anaxagoras for impiety has the respectable authority of the Alexandrian Sotion (Diog. Laert. ii 12). These oracles were no doubt sometimes forged. Ameipias 10 ποιεῖται χρησμοὶ αὐτοι ἀδύνατον ἐκεῖνον Διοπτῆρ τοῦ παραμυθοὐν. χρησμοὶ are regularly spoken of as sung or chanted metrically, ἐν ἑτεροῖς καὶ μέτροις ἀλλοι (Plut. Pyth. orac. 17. 402 b). Plutarch’s tract says that even in old times the metre was sometimes the work of ποιητικοὶ ἀνδρεῖς outside (15. 407 b); it was often bad (5. 396 c), and ultimately the priestess spoke plain prose (7. 397 d). On the distinction between χρησμὸς and λόγος see on 120.

In the scholia and Suidas the two explanations χρησμοὶ ἐργατον (ποιητικῶν μελημάτων ὑστασίμων ἢ) or a desire, generally morbid (φονικῶν μαθησιών σοφαίστας θεωτακῶν ἢ). Rutherford *New Phryn.* 153 translates ‘play the old woman’: and the phrase is said to have become proverbial ἐπὶ τῶν παραγεγραφῶν (Macr. 7. 60).

The Sibyl is first mentioned by Heraclitus, fr. 12 Byw.; in Attic first here, then *Pax* 1095, 1116. The word is probably foreign: the old etymology σιβο- δουλία (= σεβοσολία), still held by Baunack *Stud.* i 64, is nonsense; and though the Romans may have connected it with Italian cognates of σφόν (Max Müller *Lectures* i 109, Postgate *Aem. Journ.* Phili. iii 333), there is as little to be said for that explanation as for the belief that the Sibyl was indigenous at Cumae, or for the derivation of Sylla from Sibylla (Macrob. i 17. 37). Ramsay’s identification with Sipylos (*Journ.* Hell. Stud. iii 59) suits the certain origin of Sibyls on the west coast of Asia Minor. Heracl. Pont. first speaks of more than one Sibyl.

Probably the Sibyl found scant honour in Athens: the misgogny of Attic feeling would dislike a female rival to poets and seers (*Pax* 1094—5, Plut. *mul. viril.* 243 b), and the termination -ολα was barely respectable, see on 224.

62. As σιβολλιάν from Σίβολλα, so μακκδόν from Μακκᾶ, a figure of stupidity like the Maccus of Italian farces. The perfect seems to be unique in such verbs (Rutherford *New Phryn.* 154).

63. τέχνη ποιεῖσθαι might simply be a variation for τεχνέεις, by the use of *ποιεῖ* with a noun so familiar in Thucydides; but the occurrence of the phrase with τὸ πράγμα and the like (as in Demost. *Palaes.* 53, Hippioc. de arte i εἰς τινος οἱ τέχνην ποιεῖσθαι τὸ τάς τέχνας αἰσθορεσίας, Lucian *Perg.* 18 τέχνην τὸ λαοδρεῖσθαι ποιεῖσθαι) shows that it meant “make a system,” “reduce to rules,” like συστησοῦσα τέχνην Plato *Rep.* vi 493 b. Probably τέχνη had already got the meaning of ‘set of rules,’ ‘manual’: Ben Jonson’s ‘the grammar of cheating I had made,’ γάρ is the idiomatic use ‘that is,’ to explain the τέχνην. As ἕναν means οἷς, οἱ ἑνῶν means οἷς ἑνών, and was probably a common phrase among slaves, though it seems to be rare in literature. ἀντικρίς may be used as an adjective, ἀντικρίς δουλεία ‘downright slavery,’ *Thucyd.* i 122—4: so there is often a slight difficulty as to whether it should go with the verb or the noun, as in two cases in *Thucyd.* viii 92. 11.
64. κάτα has the tone of indignation that εϊνα and ἐνετα very often indicate: this is heightened by the emphatic ἥμεις in 65; cf. the emphatic pronouns in 57, 58, 69.

66. ταπάρτε 'makes mischief,' a word often used by Arist. of Cleon's conduct. On δωροδοκεῖ a scholiast has the note δωρα ἐλαχίστας: the latter usage is of course late, see Cobet PL 347.

67. Hylas, the Mysian Adonis, was probably a name for a specially favourite slave: Alcibiades may be meant here.

68. ἀνατείλω generally in a bad sense, implying either hoodwinking (as Λεόν. 77; Aeschin. Cleisiph. 256), or bribery (as here, inf. 473, Vesp. 101, Plat. Rep. ii 365 E). Innocent words were no doubt often used with sinister meanings in such transactions: so appello in such cases as Cic. Clin. 71, Liv. xxvi 38. 7.


72. It is well known that verbs in -τειν can take acc. of the personal agent, as if τρεπτεῖν were δειτρετεῖθα. No rule can be laid down apparently as to when this usage is preferred: sometimes two datives are avoided by means of it as Αττ. 1237 διὰ τινῶν αὐτῶν, Xen. Mem. iii 11. 2, Isocr. Evag. 7: but two datives are allowed (see cases in Blaydes' note on Αττ. περ. i.), and sometimes we have two accusatives owing to it, as here, Plato Gorg. 507 D, Demost. 2 Olynth. 13, Plato Rep. iii 413 D—Ε, Aristot. Oecon. i 6. 1344 a 5. The tragic rhythm here suggests that the usage was felt as something more serious than the dative: but other instances hardly bear this out.
75—76. Eupolus 290 ὁ καλλιστὴς πάλι πασῶν ὡς Κλέων ἐφιδρᾷ, from the Χρυσοῦν γένος, produced probably in 423 or 422. Ἦσαν δεδεμένοι τὸν ἀντίον βῆμα διαβεβηκότος ὁ πρωτός ἐστιν αὐτόχρημα ἐν Χαόσι, τῳ χείρ ἐν Αἰτωλοῖς, ὃ νοῦς ὃ ἐν Κλωτπίδων. OI. B. κράτιστον οὖν νὸν ἀποθανεῖν. OI. A. ἄλλα σκόπει, 80 ὅποις ἄν ἀποθανόμενοι ἀνδρικότατα. OI. B. πῶς δήτα πῶς γένοιτ' ἓν ἀνδρικότατα; βέλτιστον ἥμιν αἶμα ταύρειον πιεῖν. ὁ Θεμιστοκλέους γὰρ θάνατος αἱρετῶτερος.

78. αὐτόχρημα, originally αὐτὸ χῆμα in acc. of respect, a rare word: used specially to mark that there is a pun, as here on Χάσι, Aleipho i. 25. 2 on μεσοπλαίας, Lucian Dom. επι. 13. ἐν Χάσι (this seems the right accent, Theognost, Canon. 167, Choroeb. 289. 12); cf. Ach. 604, Vesp. 1493. This Epirote people had joined the great mixed force that the Ambraciots led against Acarnania in 429. Demosthenes had campaigned and schemed in those parts with varying fortune: Chaonians and Aeolians were familiar enough to him. The Athenian public probably knew of the Chaonians chiefly in puns: but they had to be reckoned with in the western policy; their land was opposite Corcyra and the Corcyrean oligarchs got aid from them against Attic interests.

79. For the pun on αἴτω cf. Anth. Pal. vi 63 Ἀ γυγύς, Σικέλη πάρος φθόνο μοι, ὅ τ' ἐγενήθης Αἰτωλή, κάκω Μῆδος (μὴ δοῦ) ἵδο γέγονα. Eupolus 494 made a joke against Cleon out of Αἰγύπτων (πεταύεται ἀπ' του λαβεί). Κλωτπίδαι is said by a scholiast to be a comic perversion, suggesting κλωφ, of the deme Κρωτπίδα. The identification of this deme near Acharnæ with Κρωτπίδειa mentioned by Thucyd. ii 19 is doubtful (Koss Att. Demen, Milschhüfer Text zu Karten v. Att. ii 39) and a deme called Κλωτπίδαι seems to be mentioned in C.I.A ii 788, iii 1111, 6, 1112. 65.

80—1. Zielinski (Gliederung p. 97) sees a parody of Eurip. Helena 835—; but there is no sufficient reason for altering the traditional date of the Helena (v. c. 412), and Ἡρ. 401 is almost as near to our passage.

ὅπως ἄν with subj. in such clauses occurs again 917, 925, Ach. 1059, Nibb. 738: see Goodwin Syntax § 348, Ph. Weber Abischitsitz 123, Rutherford on Babrius 16. 2. ἀνδρικὸς is a less serious word than ἄνδρειος. It is never used in Epic, Tragedy, Thucydides or the Orators (exc. by Lyssias in the phrase ἄνδρικος χιρός). Comedy and Plato used it often: Pollux ii 20 ἀνδρικός, καὶ ἀνδρικός ὡς Παῦλον: in Polût. 306 E, Charm. 160 δ—E it is used beside ἄνδρειος, and no doubt a contrast is intended. The relation of γεννικὸς to γενναῖος is the same, see on 457.

83—4. For the belief in the poisonous

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nature of bull’s blood see Herod. iii 15, Plin. NH xi 90 taurorunm sanguis celerrime coit atque duriscit (so far from Aristot. part. anim. ii 4. 651a2, hist. anim. iii 19. 520b56), ideo pestifer potui maxime, Nicand. Alexiph. 312—. An article by Roscher in Neue Jahrb. cxvii 158— gives a full list of authorities: Prof. Ludwig of Leipzig suggested to him that the belief took its origin from cases of animals dying of splenic fever, where the blood would be poisonous. See also Adams on Paulus Aegineta ii p. 230, Bussemaker and Daremberg on Oribas i p. 645. Aelian Nat. Anim. xi 35 gives a case where it was prescribed by the god Serapis to cure haematemesis; and it was used as an ordeal for certain priestesses Pausan. vii 25. 8, Plin. NH xxviii 147: so the belief may have come from religious usage, “the danger lay in its sacred nature” (Robertson Smith Rel. of Semites i 361). Thucyrides i 138 ignores the tale as regards Themistocles; and Symmachus on this passage denied it.

The line imitates Soph. fr. 185 έρημοι δέ λωτον αλμα παιρεον πτιυν, λωτον being apparently avoided, though the tone here would excuse that tragic word, which in ordinary style was almost confined to the humorous ὁ λωτος; it is doubtfully in Av. 823, and we can feel the point it gives in Eurip. Cycl. 186 ἀνθρώπων λωτόν, and Plato Phaedo 116 b. αἰρετώτερον is suggested by such a line as Aesch. fr. 395 ἔτοι ποιησάς Ἱάνους αἰρετῶτερον. It has been altered to αἰρετῶτας by some; but the comparative is quoted by Athenaeus i 122 a.

85. A little unmixed wine was tasted, with the words ἄγαθον δαιμόνοις, immediately after dinner, like liqueurs now, Athen. ii 38 D. The phrase was made an excuse for drinking neat wine at other times, Theopompus com. 40–41, Xenarchus 2, though ἄγαθοδαιμόνοταί Aristot. Eth. Eud. iii 6. 1233b3 are those who do not go on with the symposium. The genitive is possessive, of the deity or hero honoured, so Pind. Isthm. 3. 87 αἰνομεν ἐμπρα χαλκοραφον ἐκτω βανθων, Lucian synr. 16 ποσίνων σοι Ἱακελευν ἀρχηγόν and Athenaeus xv ch. 47: hence came the gen. of the person whose health is drunk. Antiphanes δι τῆς σεφρίς θεάς καὶ τοῦ γλυκυτάτου βασιλέως δαιμόνιον. Callim. ephr. 29. Theocr. 2. 151. 14. 19. Anth. Pal. v 176. 1. 137. f. Athen. x. 434 D. Cic. 2. 248 b 22, Hor. od. iii 8. 13. 19. 9.

87. ιδον γενεᾶς as inf. 344. 793. Nub. 872. Παξ 198. ιδον γέ Νυβ. 149. 818 ιδον γ’ ιδον Δ’ Ὁλυμπιών. 1469. Lys. 441. Theim. 206. Ecol. 93. 137. "It's a question of drink with you, then! 'τερσιον ἐστι τινι as Thucyd. iv 63. 2 or 'τερσιον τοῦ τιμωρησάσθαι τινα (εκ. εσται ὡμ), where Shilleto quoted Lysias 12. 74 오 'τερσιον τοι επετεια ωμ ἐσται ἀλλα 'τερσιον σωτρησα, Demost. Timocr. 5. Androt. 46: Madvig's ms. note here adds Plut. adul. et amic. 35. 73 ου εστι σοι περι παρονυχιας ὁ λωτος. 'τερσιον τι may also be used, as Isocr. antid. 2. ου εστι περι δικαιορισαι, Euthym. 13 ὡστε μη 'τερσιον τινι εναι Νικιων ου προς τι Demost. Cor. 278 προς τοι εναντιον τινι του διμωγος. γονις has its original meaning 'oh them,' here ironically as Theim. 845. Ecol. 794: there is no reason a priori why it should not be used interrogatively, as γαρ is so often, but that use of γονις is rare and doubtful, as in Eurip. Hei. 1227. Lucian dial. miracr. 5. 4.

Nicias' private life was simple and temperate, and he avoided banquets Plut. Nic. 5.

88. The ironical interrogative ἄλλης seems to be confined to poets, as Thomas Magister said: the cases outside Aristophanes are Soph. OT 350, Antig. 728, Eurip. Cycl. 2. 41. fr. 878. It is useless to alter this Rabelaisian
invention for a 'teetotal twaddler' as given by mss. It may have been suggested by grotesque heads at the Enneacrounos, cf. Thompson in Ἰαυρ. Phil. v. 183, Harrison and Verrall, Myth. and Mon. qv. For κρόνος used of a copious style cf. Rau. 1005, Cratinus 186 δυσεκάρυον τὸ στῦμα, Dion. Hal. de adm. τι 28, Philostr. vii, soph. i 24. 4.

90. After verbs of praise or blame eis τι is regular: Plato in Alcib. 111 οὐκ αἰσθάνεται' as eis διαδεκαίαν, Athen. viii 343 ἐπισκυπρίν εἰς ἀδελφευς και δύνασθαι λαοδεήν, Plut. Nicias 2: πρὸς is found as a variation, Plato Theaet. 148 Σ πρὸς δρόμον ἐπισωπήν, Lucian dial. mort. 13: εἰς ἑπειρῶν ἀρτι μν πρὸς τὸ κάλλος, ἀρτι δὲ ἐς τὰς πράξεις και τὸν πλαύοντον. Syllburg's proposal of ἀπώνων implies a misunderstanding of that word: he thought ἐπίνοα impossible as λαοδεήν eis is always followed by a word expressing a bad quality. This is probably true when the word expresses a quality: but ἐπίνοα does not mean 'inventiveness' in the abstract: it means 'invention,' 'a practical hit' (as also in Theophr. de odor. § 7 κατὰ τέχνην καὶ ἐπισωπή) so that the phrase is parallel to εἰς τὴν φιλίαν διαβάλλω Theocyd. viii 88, cf. Xen. Anab. ii 6. 30, Eurip. Andr. 978. ἐπίνοα has always a practical bearing (ἐννοια: in Lucian's ζευκίς ἐπίνοα is the painter's conception of the subject as he is going to paint it (so πρὸς ἑμάς). ἐννοια (ἐπίνοα ἐννοιαν § 2) his reflections on the comparative value of conception and technical technique.

In literature Eubulus (Athen. ii 43 F) and Demosthenes are among the few who took Nicias' view: cf. on 349.

91–4. The rhythm is mock-serious, διαπράττω does not occur: πρακτικός was used as the adjective of διαπράττω 'effective,' 'successful!' The middle διαπράττων is the regular form, probably owing to the well-known tendency of dia-verbs to that voice: the active is rare (Plut. 217, 378, Aesch. Eum. 953, [Xen.] Pol. Ath. 3. 3, Symp. 5. 9), never occurring in Thucyd., Plato, Aristotle, or the Orators. Amphix 33 says the wine-drinker ὑπη τι καὶ νεανίκοι καὶ τριμοῦ because he is not timid from too much thinking, but here the success throughout is apparently the imaginary triumph of vinous exaltation (the passage is so explained by Athenaeus xi 782 c, cf. Plato's etymology of ὄνος Crat. 406 c, and Athenaeus' quotations in ii 2), as in the fine fragment (27) of Bacchylides ap. Athen. ii 39 E. "Thus became Tom Toss-pot rich: thus went in the tailor's stitch. Thus did Bacchus conquer Inde; thus Philosoph, Melnde."

95. In liquid measure χόρος was the conus of about six pints, but in common usage it does not seem to mean any exact amount (Dar. and Saglio s. v.): a σκύφη χαοί is emptied by one man. Athen. iv 119 E, cf. x 412 E, 326 C, 437 B: Dionysus Χυτήτης was honoured by Themistocles.

96. ἀμφος of benign and genial moisture: so Xen. Symp. 2. 24 ὁ ὄνος ἀμφος τὰς ψυχὰς, Plut. soph. 63. 156 ὁ ὁμοί ἐρωτ ἐτι κίλως, ἀλλ' αἱ Μαρσαί... ἐγειροναι καὶ κατάρδοναι. No doubt some held a physiological theory opposite to Heraclitus' αὐθ ψυχή σοφωτάτη fr. 72–4.
98. áγαθα, or the like, was a colloquial retort in such cases: it is implied in Pae 363, cf. Herod. iv 95.

= μέτα ταύτα, and i. 24. πᾶντα ταύτα ‘the whole place’ on the stage, Pae 319: Cratinus 186 ἀπαντα ταύτα κατακλῦσαν παίδρας (from the Πάνθη). Plato com. 24: πάντα ἐκείνα ‘the whole place’ off the stage, Aνv. 1158, fr. 460, Pherocrates 108. 1.

πάσως and its compounds might naturally take a partitive genitive of the thing sprinkled as πάσως β’ ἀλὸς θέλω Νομ. Hl. ix 214: the construction here is a combination of that gen. with the acc. of the thing besprinkled: elsewhere the instrumental dat. is found instead. Words like νοῦδον lack the diacresis entirely and are always trisyllabic, at least in Attic, as βάδων Ανο. 1036: see Lobbeck Phryn. p. 87. νοῦς is to νοῦδα as δᾶς to δᾶκα, cf. on 921. The want of caesura is probably intentional, to be emphasized by the delivery of the line, cf. inf. 165, Ανο. 31, Pae 291, so in enumeration as Ψερ. 659.

100-103. Xen. Hll. iii 2. 28 tells of a demagogue at Elis drunk and asleep in time of revolution. εἰπάσατα were small salt relishes with wine Pherocrates 130, cf. Plut. quaest. conv. iv 3. 669 β: such relishes were often a mixture of salt and sweet flavours Athen. ix 366 β ἄλος ὄμομεν εὐρω, Varr. ap. Charisius 106. 18 Keil, Plin. ΝΗ xxxi 41. πάσως is the natural word of sprinkling salt, and λείχω is idiomatic of eating it λείχω Diog. Laert. vi 2. 57, Arist. Hist. anim. vi 37. 560.31: so saliens lingo, delingo.

Confiscation of goods followed conviction on several charges in Attic law: exile, except in case of ostracism, was regularly attended by confiscation. A tithe of the estate was due to Athena; but the bulk fell to the people and to the accuser, who got a third as his share generally. The δημόστρατα appear with some comic emphasis in the list of state-income Ψερ. 659. The sales were managed by the πωληται, who rendered accounts of them, published in permanent form (CIA i 274—281 are parts of such an account of about 414 B.C.): these documents were collected in the book called Δημοστατα, so much used by Pollux in book x. Conservatives attacked the system as encouraging συνοικώτα and unjust condemnations (see on 1539): Aristot. Pol. vii (vi) 5. 1320.4 puts it first among the dangers of democracy.

Among the Greeks, so constantly afraid of the evil eye, βάσκανοι easily became a common word of abuse: it was especially associated with the malignity of the συνοικώτα, Dem. Cor. 242 πωληρὸν δε συνοικώτα ἀει και παναρχέας βάσκανοι και φιλάτινοι, cf. 317, 189 δε (συσφαντής)... τούτο βασκάνει, Strabo xiv 22 Τύμων συνοικώτα δια και συσφαντή, schol. on
Ol. A. ἰθὶ νῦν, ἀκρατον ἐγκανάξεν μοι πολὺν σπονδῆν. Ol. B. λαβὲ δὴ καὶ σπείσον ἀγαθόν δαίμονος.

Ol. A. ἐλχ’ ἐλκε τῶν τοῦ δαίμονος τοῦ Πραμίου, ὁ δαίμων ἀγαθέ, σὸν τὸ βουλευμ’, οὐκ ἐμόν. Ol. B. εἴπ’, ἀντιβολῶ, τί ἐστι; Ol. A. τῶν χρησ- 

κλέψας ἐνεγκε τοῦ Παφλαγόνος ἐνδοθεν, ἕσω καθεῦδε. Ol. B. ταῦτ’ ἀτάρ τοῦ δαίμονος δέδοιχ’, ὡς μὴ τεῦξομαι κακοδαίμονος.

Plato ii Alcl. 147 c ὁ βάσανος υπὸ φόδου συκοφάντε καὶ κατῃρεῖ. In acting, the word would probably be pointed by a gesture of aversion. 105-6. ἐγκανάξον: οἱ δὲ ἐπὶ θυρὶν τάπτουν τάπτε ἐκ παρὰ τὴν κανάχην σχολ.: it seems to be confined to the aorist, where the ξ sound suits the sense: so ἀρφασς is almost confined to the more onomatopoeic parts with σς, cf. Ion ap. Athen. xi 495 b. σπανὸν again a jocular excuse as 82: libations were generally of unmixed wine, except to Hermes apparently, and of course always so in the case of the ἄγαθος δαῖμων.

107. Demosthenes' reply to Nicias' hope for due piety and temperance in the libation is a call to himself to drink the cup. ἔλαχιστος στάσις, δυνατῷ, ἀποκρίθη, is used of drinking at great draughts, especially of unmixed wine, as Eur. Cyclo. 417 ἐ- 

πάσης ἀμώτως ἐλκύσας, Parmeno ap. Athen. v 211 A, Alexis 5 μετὰ ἄκρατον θρήκειον ἐσάρεη, Athen. xi 483 ἐ- 


Πραμίου is para prosochion: the rhythm marks this. Pramnian is the only variety of wine mentioned in Homer except Ἰσ- 

marian; the former is used only to mix in a κυκεῖα II. xi 639. Od. x 235. It was strong and astringent (fr. 304, Hippocrates γυναικ. i. ii p. 670 Kühn ἐπι- 

τίον αἰνίον αἰώνα Ἐρυθρόν) of γλυξις, ὡς ὑπόκυτος, ἀλλὰ Πράμμον. The 

name was a puzzle: the wine was assigned to various places along the Asiatic coasts from Lesbos to Caria, and several expla- 

nations of the word as a common noun were proposed (asfrom παραμύω, παράμυχον μένος ἐπὶ οἱ πάστερ προσχεῖς ἡκ.) Athenaeus 130 b—. Apostolus xiv 74. Iheh 

Culturphilanzen 1466 thinks it may be akin to the Thracian word παραβάς for a drink made from millet, Athen. x 447 D.

A daemon Acratus was worshipped in Attica Pans. i. 2. 5. Harrison and Verrall Myth. and Mon. 12.

111—12. ταῦτα of undertaking to carry out an order or request, ἰδοῦ of carrying it out on the spot: so ταῦτ’ ὁ 

δέστορα Ἰορ. 142, Flæx 275, ταῦτα δὴ Ἀρχ. 815, sometimes in full ἄρα ταῦτα Λυς. 1030, ταῦτα ποιήσω Καπ. 1515. 

δράσας τίς Ἀρ. 864, Eur. Mol. 184. is rather more independent, 'I'll do my part.' ἦτα marks a strong contrast, like 

the German sondern, which is its etymological equivalent (sptár). ὡς μὴ after verbs of fearing is probably due to a 

confusion between cautio and purpose: see Goodwin Syntax § 370. Ph. Weber Absichtsätte 114.

κακοδαίμονος conveys a plaintive rebuke 

to Demosthenes for his rather daring variation in 107 of the usual phrase ἀγαθοῦ δαίμονος. κακοδαίμονον 

suggests a κακοδαίμον, a profane counterpart to the 'Ἀγαθοδαῖμονας as he was called later: the 

club, mentioned by Lysias (see on 2), may well have been in existence at this time. Of course Nicias erit here, returning 

almost immediately. Meanwhile
Demosthenes drinks from the pitcher, though he more decently uses a cup when Nicias returns.

115. ἰδεῖται: οὐκοικιατάτητον ἐπε'ού γὰρ ἐστι δόκιμον οὕτω λέγει σχολ. The middle occurs again Anth. Pal. xi 343. 4 in the non-Attic form βεγγᾷμενον, but here it is merely a comic Datismus like χαίρομαι Plux 291, and probably ἀπ' ἥν παύσωμεν' ὡς διψώμεθα Hermippus 25. No doubt the future was ἰδεῖται by Rutherford's rule, but it is not quoted.

117. ὁ σοφώτατος, a half-burlesque compliment, not used in Tragedy, but common in Comedy as Ἀνθ. 302, 1271, ὁ σοφώτατος Νικ. 575, Menander 11, Athen. viii 337 b, ix 366 b. σοφός might be used of skill in any craft: καὶ τοὺς κλέπτας σοφὸς Ἐχέων σχολ.

120. Distinctions have been drawn between λόγια and χρησμοὶ which do not hold: Suidas and the scholiast on Thucyd, ii 8. 2 say λόγια are in prose, χρησμοὶ in verse, but this play ignores that distinction, and Porphyry's collection of λόγια was mainly metrical; Eustathius' opinion that λόγια was Attic, answering to the Ionic πρόφαστα, is adopted by Bouchar-Leclercq (Hist. de Divination ii 230), but λόγια occurs often in Herodotus, Wilamowitz (Hermes xiii 351) ought not to reject Eurip. Herac. 405 on the ground that λόγια is not tragic. The distinction seems to be that λόγια applies to oracular utterances of gods or seers preserved and circulated orally, or more commonly in writing, while χρησμοὶ is the general word. In Plut. Theseus 26 the λόγον πυθόμεστὸν had been given some time previously; Fabius 4 and Marcellus 3 λόγια are the Sibylline books at Rome; Lysander 22 Diopithes brings up the λόγον about a lame King of Sparta; λόγια are expressly contrasted with χρησμὸς (a response just given) in Polyb. 10, Nicias 13: and in defect, orae. E. 412 ἐὰν a χρησμὸς becomes a λόγον after a time. So Herod. viii 141 ὁ δὲ ἀκαδημεύων ἀναμυνθέντες τῶν λόγων, iv 178, v 90, viii 60, Thucyd. ii 8. 2. Sometimes the words are used as synonyms, inf. 194—5 &c.; but I know of no case where λόγον means an oracle just delivered, except perhaps Lucian Τρ. τρ. 31.

121. ἰδοῖ, the common phrase of immediate compliance, never takes ye as the other usage (61) does. ἐτέραν sc. κόλακα or φιλίαν, ἄτ' ἐτέρα τὰν ἐτέραν κυλίς ὧδ' ἕτοι Alcaeus 41: ellipse of these nouns is found with other adjectives, as παῖ, τὴν μεγάλην δός Alexis 111. 1, ἀκατω ἔβαλεν τὴν μεγάλην Menander 510, πολλὰς πίνουν Theognis 492, φιλοτησία &c.

122. ἔστιν to introduce a quotation from an oracle as Ἀνθ. 974, 975, or an official document as Thucyd. viii 43. 3, Demosth. Timocr. 131.

123. Bacis is often mentioned along
with the Sibyl, as Plato *Theages* 124 D: and as with Sibyls we so hear in later times of more than one Bacis Aristot. *probol. xxx i. 954a36, schol. on Pax 1071 Bâkios de tríes, ὡν πρεσβύτατος ἐξ Ἐλεύθου τῆς Βοιωνίας, ὁ δὲ δεύτερος Ἀττικός, τρίτος de ὁ Ἀρχαῖ ἐκ πόλεως Καρφύς ὦ καὶ Κόης ἐκαλείτο καὶ Ἀλήσης; the word being probably not a proper name. Plutarch Dyth. orac. 10. 398 F— says Sibyls and Bacides gave, not oracles in view of special consultations, but general pro-
phesies ὥς πλανώματα ἀπαντῶσι πολλάκις ἡ τύχῃ καὶ ενέπεσον αὐτῶματος: Cicero *Divin. i* 34 duo genera divinationum esse diuerunt,...animi quod participes esse artis, alterum quod arte carereat, and of the second kind prophesying concitizatione quadam animi aut soluto liberisque motu the instances he gives are Bacis Boeotius *Epimenides Cres Sibylla Erythraea.* He is set up as a male rival to the Sibyl seriously by Plutarch, *mil. virt. 243 B ἐκά τὰ Ἐπιφόρο μέλη τῶν Ἀκαρκώτων ἡ τὰ Σύβαλλη λόγῳ τῶν Βάκικων ἀντιπαρα-
βαλλόμενοι, and comically by Lucian, *Peri-
tinna* 30. He was νομοθέτης *Pax*
1070, Pausan. xii. 12. 11, like Merlin and Thomas of Ercildonne, whom he resembles also in his importance during great na-
tional struggles. [Goethe's curious ex-
periments, the *Weisssagungen des Bâbis*, are very general: but some have been interpreted as political.] His oracles 
tained great repute during the Persian Wars, and Herodotus quotes them with special respect vii 20, 77, ix 43. *Pis-
istratus* was nicknamed Bacis schol. on *Pax* 1071: and very possibly a collection of Bacis-oracles was made by Onoma-
critus at *Pisistratus' command, with a view to counterpart the aristocratic and Spartan tendency of Delphi: Pausa-
nias iv 277 4 quotes two such oracles of
his which encouraged Epaminondas against Sparta. Whether for this reason or not, he was evidently popular in Athens 
during the Peloponnesian War *inf. 1003*, *Pax* 1070, *Ath. 961.*

224. The article is again for quotation-
marks. There is probably no more 
ground for the connexion of Bâcis with *Bâkios* (Bergk *Griech. Lit.* i 342) than for the oft-repeated derivation from *bâw*.

225. ‘This is why you were so cau-
tious’, so Herod. vii 130 Xerxes said so to *Diōne* of *Thea- nais*: οὐ τά γὰρ πρὸ πολλοῦ ἐφιλάξαντο, φιλάπτομαι being absolute (Shilleto on Dem. *FL* 287). Parts of *philâsow* were very common in 
oracles, see on 1039. This ‘Aristoph.
onic’ use of τῶν ἀρα *Ach. 90*, *Nub. 319*, *335*, *394*, *Pax* 414, 617, *Theb. 168* is found also in Xenoph. *Cyrop. i* 4 27, 
*Sympr. 4. 28* the less idiomatic διά τῶν ἀρα *Ath. 486*, Plato *Protag.* 341 c, διὰ 
τῶν ἀρα *Theb. 166.*

227. The tone is tragic: for the vivid 
present in predictions of downfall cf. *Eu-
opolis 181* (from the *Maricas* ἰδὼν τὸν 
Πεισανόρο ὡς ἀπόλλυτα, *Aesch. Prom. 171*, 707, 948 ἀδῶν πρὸς ὃν ἔκτισεν ἐκ-
πιπετείς κράτους. There is some aye in the 
ἀνόητος, cf. *inf. 151*, as in the *ὄντος ἀνῷ* of *II. viii 257*, the *ille of* *Plant. Psid. 921*, repeated with ridicule 924—5, and the *ille (Clodius) so common in Cic. *ad Att. ii—iv.*

228. καὶ πῶς with the shade of objection 
or incredulity which is never absent 
from καί with an interrogative word 
following, except sometimes when there 
is no change of speakers.

229. πρῶτα μὲν: the new era dates 
from Pericles' death, after which the 
political leaders came from a lower social 
stratum: the well-known fragment (117)
ος πρωτος έξει τήν πόλεως τα πράγματα. 130
Ol. B. είς ούτοι πόλης. τι τούντεύθεν; λέγε.
Ol. A. μετα τούτων αύθη προβατοπόλης δεύτερος.

of Eupolis' Δήμως laments this falling off. Eucrates is the συντειτισμός, for which στονπας in fr. 430 is a contemptuous variation: other nicknames for him were θυστόπας (Hesychius), Μαλτίς καπος, δικτος, αεξ fr. 193. The name was a common one, and we cannot be sure that our Eucrates is the same as the Eucrates who was strategos in B.C. 432/1 (CIA iv 179a—d, Beloch Ath. Pol. 329): nor can he be identified with the father of Diodotus (Thucyd. iii 41), or the brother of Nicias (Andoc. Myst. 47), or the general of dubious loyalty in Lys. 102, Lysias 18. 4. Gilbert Imm. Geschichte 126 thinks that our Eucrates was strategos in the plague-year 430/29, and fell into obscurity when Pericles regained popularity: but this is without proof: we know practically nothing of his short-lived influence (inf. 254) τα συντεχνεσα τουτεστα καναθμο απο λινα (schol.), must have been an important article of commerce, used not only in ship-building, but for clothes, as we see from χιων στόπινων, χιων ων στοπίνων, in the inventories CIA ii 675 &c.; Diocletian's edict (26. 1 Mommsen) fixes the price of λινόν τό καλοσομον στοπίων at 24, 20 or 16 denarii per pound according to quality.

130. Aristophanes always keeps the distinction between έξω and χήσω, the continuous and momentary futures of έξω, the one verb where the Greeks developed the distinct futures (Kühner-Blass Griech. Gramm. § 229-3). He uses χήσω only three times, in the sense of check, Lys. 284, 380 or ροτίν (check a ship voyage) Kan. 188, χήσωμαι only once Lys. 1335 οδ τα μα τα κερνύδες έτι οδ χήσωμα οδ χήσωμα would mean exactly the opposite. The distinction is kept in good Greek. Apparent exceptions, as far as I have noticed, are as follows: Homer has έξω for keep in check II. xiii 51 (where Aristoph. Byz. read χήσομαι) and xx 27. using χήσομαι in the same sense xi 820, xiii 151, xiv 100: Pindar has χήσων in the proper sense fr. 256 ὁ ὑπόκθε χήσει τό πετρωμονον ου πιπ, but again where έξω might be expected Pyth. 9. 116 διακραναι αιτινα χήσιον οι ἤρων: Sophocles has εν χήσιοι. Aj. 684: Eurip.

Hel. 30 ὃς ἐμοι χήσων λόγος, Cyc. 697 τυφλόν δφαν χήσασα, Buce. 1337 νόστον ἄλλων χήσασα, and perhaps Med. 862 (but there ἄλλων μοιραν χήσασα ως ϕων seems right, οί τοι happy life by murder): Thucydides has τὴν ἀπασιν δύναμις τῆς Σικελίας χήσασα ει 6, 2, and πλέων χήσασα in 59. 2, vii 36. 2, viii 99, so οἰκειον χήσειν vii 36. 4. πλειστον χήσειν vii 36. 5. But in all these cases the writer felt a difference between χήσω shall get, and ἔξω shall have, though the most idiomatic sense of χήσων is to check. The distinction is well seen in Xen. Anab. iii 5. 11 τε άσκου δο άνδρα χησεῖ (will hold) τό μή καταδεικνύστε δε μή διαθεράνει ή έλη κα ή η χήσει (will prevent). E. R. Scholze in Neue Jahrb. xxvii 163— thinks the Orators made no distinction: he has been answered by Blass in Rhein. Mus. xviii 285. χήσειν Dem. FL 272 means check: ήσσον χήσει οι Ολυνθ. 14 refers to Philip inactive even for a day, ήσσον χησεῖ ένεργει 29 is of continued inaction: χήσην καλός οι Ολυνθ. 9 ωχ. αύσιλιν Cor. 45. mean get into a good, safe, state, for έξω καλός can be used as well as εξέχε καλός. The distinction between έξωςαι and χήσωμαι is very clear in all cases I have noticed. έξωςαι and χήσωμαι were always recognised in medicine and philosophy as permanent and transitory states respectively. It is probable that a similar distinction was felt in the compounds also: we can see it in νουσας αυτον καθέτης αυτον Thucyd. viii 100. 2, contrasted with ροκλιντες καταχεις ραδισι τα πράγματα id. iv. 2. 3. Cf. Aristot. Pol. Ath. 24. καταχεις την γημενιαν will gain (καθέτης would mean retain); see on καθέτης 838 and εφέξεις 915.

131. πόλης was not used separately except as comic, so moner in English (Shilleto on Thucyd. ii 60): the type of noun is really not Greek (Lobeck Para-

132. The προβατοπόλης is Lysicles (a scholiast and Suidas give Callias as an alternative): he was strategos in 438/7, and perished that year in the Maeander valley, on a money-raising expedition, Thucyd. iii 19. Plutarch Pericles 24 quotes
from Aeschines Socrat. the tale that after Pericles' death Aspasia lived with Lysicles and made him εἰς ἄγνωστον καὶ ταπεινῦν τὴν φῶνα Ἀθηναίων πρωτῶν. I can see no reason to disbelieve this (see infra 765), or to believe the conjectures on the subject made or adopted by E. Curtius, Müller-Strübing (Aristoph. 580—), Petersen (de hist. gent. Att. 111), Duncker (Gesch. d. Att. n. f. ii 14), Beloch (Att. Pol. 29, Griech. Gesch. i 532).

133. It is very hard to say what difference an Athenian would feel between the χρώματι of 131 and the dual of ὁδε in 133. That ὁδε was more closely connected with the first person, χρώματι with the second, seems certain as a general rule, yet we find instances, such as Art. 637—8, where the case is reversed: and no doubt Latin lost ultimately by confusing ἦστε too closely to its connexion with the second person. Besides χρώματι is a step nearer ὁδε than χρώματι is, as Blass shows from the Orators in Rhin. Mus. xlv 2—.

134—5. The coarse word ὑδελφός was used freely by Aeschines and Demosthenes: Plato has it once, in the mouth of Thrasymachus Rep. i 338 D. It was no doubt specially used by conservatives of the demagogies (so βδέλυγμα, Βδέλυγμα), as 193, 304 &c.; so Plutarch allows himself to use it of Cleon (Nic. 2, Dem. 11) and of Clodius (Pomp. 46, Casar 9).

The optative γένοστο is excused by the fact that the oracle has fixed the man’s fate in the past: so the optative is used in such clauses in citing laws Ran. 766 νόμος τι εἶστι κείμενον…ἀυτοὶ σιγής λαυ-βάνειν…ἐως ἀδικεῖ τὴν τέχνην σοφώ-τερος, Demost. Androt. 11, Timoc. 145: cf. Goodwin Syntax § 323.

137. κραδίς in Attic was so much confined to the reduplicated forms that even in derivative nouns we find only κεκραδίς κεκραδίς and the like. The words are specially applied to Clean as an orator inf. 256 &c., Vesp. 596 κεκραδί- δάμας, Pax 314 παφάνων και κεκραδίς: Aristot. Pol. Ath. 28 (Κλέων) πρωτός ἐπὶ τοῦ βήματος ἀνέκραγε και ἔλοιπόθησαν, Plut. Nicias 8.

Κυκλοβορός: schol. ποταμός τῆς Ἀττικῆς χειμάρρων, ὑπὸ Ἀθηναίων χωστελεί, τὴν κακοφωνίαν ὅπω τοῦ Κλέωνος ἐκκολήθη τῇ ἱχώ τοῦ ποταμοῦ, καὶ ἄλλακεν φῶνα ὃ τεταγμέναι τὸν Κυκλοβόρον κατείχα (fr. 359).

κυκλοβορεῖν is invented as a verb for Clean’s speaking Ach. 381, cf. Vesp. 1034. There seems to be no clue to the position of this stream except Pollux x 185, where Aristoph. fr. 275 is quoted showing that it was near the brick-works: it has been identified with the upper course of a stream flowing from Lycombettus to join the Cephissus under the name of Scirus (E. Curtius Stadtgesch. von Athen 18, 183, Milchhöfer Text zu Karten v. Att. ii 15): the identification is rejected by Wachsmuth Stadt Athen ii 274, but seems more likely than the opinion of Bursian (Geoq. Griech. i 257) and Wilamowitz (Hermes xvii 647) that the stream was near Marathon. Cf. Cratinus Πισός ἐν τῇ φάργῃ (fr. 186) and Pherecrates fr. 51 χαράδρα κατελήθησθεν.

138. ‘It’s fated then...’ This seems to be the only case in Comedy where χρώμα means fated. Aristoph. does not use the substantive verb with χρώμα in its other sense of right, except perhaps in Pax 1029. It is not of course meant that Lysicles owed his death directly to Clean.
Erastosth. 8 and 16 has els ēγοράω and els τὴν ēγοράω in the same phrase.

151. Schol. ία, φασίν, εκ τῆς παρόδου ἔπι τὸ λογεῖον ἀνάξαρι. διὰ τί οὐκ εκ τῆς παρόδου: τοῦτο γὰρ οὐκ ἀνασφαῖον. λέξεως οὐκ ὅτι ἀναβαίνει εὐλεγῶ τὸ ἐπὶ τὸ λογεῖον οἰσείναι. δ καὶ πρόσκειται. λέγως γὰρ καταβαίνει τὸ ἀπαλλάττεσθαι ἔστειλεν ἀπὸ τοῦ παλαιοῦ ἔοις...ὡς ἐν τύμμαλο δὲ τὸ ἀναβαίνει. These interesting scholia are discussed by Haigh Ath. Theatre 144, White Harvard Studies ii 165, Pickard Amer. Journ. Phil. xiv 289, Capps Trans. Amer. Phil. Ass. xxii 65, Christ in New Jahrh. cxlix 161: the American scholars hold that ἀναβαίνω had lost the sense come up and that therefore no argument for a raised stage can be based on the word. But it requires much faith to believe that ἀναβαίνω does not mean come up here, Ach. 733, Vest. 1340, and that καταβαίνω does not mean come down in Vest. 1514, Ecll. 1152. Surely the scene represents Demos's house either as on the Acropolis or on the Pyx: the agora is supposed to be in view as Ach. 211: and the sausage-man is seen with his dresser and wares there below. I cannot think that there was no means of indicating this, that all was left to the imagination of the audience. Dürpfeld has shaken the old belief in a stone stage for the actors: but I do not understand that even he denies the existence of a wooden one if required, Dürpfeld and Reisch Griech. Theater 180, 344. See on 160.

faction originally of deities, then of divine messengers or agents. In this sense ēπιφαῖνω, ēπιφανεῖα, ēπιφανῆ seem to be Ionic and late, Timaeus Taur. ap. Athen. ii 37 ε Σωτῆρας οὐκ ēπιφαίνει εἰδοφορεῖα ὡς αἰῶν ἡμῖν ēπιφανεῖας, Nymphodorus ap. Athen. vi 265—Ε οἶς ἃν ēπιφανῆ ὰκτω θάνατον αὐτῷ, Chamaeleon ap. Athen. xi 461 b.

The new-comer is addressed in the high style. μεγάλος is comic in rhythm, but would be felt as a word of heroic tone, cf. inf. 172, 781, 1162, Nub. 600. It never occurs in good Attic prose. It is found twice in Homer, Ι. iv 733. Οd. xi 432, once in Hesiod, Thog. 129 φ' ἔθελε (Σφώ) μεγάλως παραγίνεται ἡ δημην, often in Herodotus, thrice in Tragic chorus (Aesch. Pers. 906, Eur. Med. 183, Tro. 843). Xenophon uses it of injuries and benefits, Cyrop. viii 2. 10, Anab. iii 2. 22, Δηλ. 11. 10, Hpro. 4. 5, Rep. Liv. 4. 6 (Cobet NL. 759). Lucian quom. hist. scrib. 22 gives as a specimen of poetic diction ἐλάχις μὲν ἡ μηχανή, τὸ πεῖχος δὲ πεσὼ μεγάλως ἐδώτησε, where the adverb as well as the verb is meant to be inconsistent with ordinary prose style.

152—4. Nicias now shows some awe before the new-comer: this is implied by the αἰτοῦ...αἰτῶν, cf. on 177: he confines the λόγος of Bacis with a Delphian χρησμός. The word ἐλέων for a cook's table or rough dinner seems to have died out by the time of the New Comedy, Polux vi 90: another form was ἐλέος, and there was a doubt about the breathing. ἀναδίδουμι implies a conversion from a former opinion to a new one (though possibly a wrong one, as Herod. iv 98, Thucyd. iii 97. 1): the meaning 'expose oracles' seems confined to this play (inf. 203, 104), but here too the idea of conversion to a new view is suggested. MSS. give 234 to Nicias, but editors are now mainly agreed that he does not reappear after this exit.

155 = Pax 886. Demosthenes is more cavalier in tone than Nicias. The active of καταφύγιον is rare in Attic, except when it means πάροι, or when the agent
gives up connexion with what is laid down (hence καταδεικνύει εἴς μοῦν and the like are common), or had no close connexion with it before, as Lys. 202.

156. προσκυνέων adorante means the raising of the hand to the lips, a gesture very common in Greek and Roman religion and in Eastern etiquette: it was distinct from, though often followed in the East by, kneeling or prostration. This form of salutation, still common among Turks and Arabs, was held by the Greeks to be inconsistent with freedom, διότατον μαρτύρου ὑ ἔλευθρα τῶν πόλεων εἰς αὐτὸς ἦγενθεν οὐδένα γὰρ ἄνθρωπον δεσμότητον ἅλλα τῶν θεῶν προσκυνεῖεν Xen. Anab. iii 2. 13: it was the mark of allegiance to a king (Plut. Aristides 6, Themist. 27, frat. amic. 18. 488 f) of the Eastern kind, and Alexander's introduction of it at his court was bitterly opposed (Arrian Anab. iv 10—11); an Athenian envoy to him was executed on his return for having stooped to it, Athen. vi 251 ι). In Greek literature the salutation is mentioned (ι) when paid to men, as a habit of Orientals and Egyptians (Herod. ii 83), which might spread to Greece in burlesque (Plato Rep. iii 398 Α), or in cases of the most earnest supplication Soph. OT 327 πάντες σε προσκύνουν ὑμᾶς ἵππωρος: (ι) when paid to divine beings, generally Earth as here (Soph. Phil. 1408), Earth and Sky (Aesch. Pers. 490, Soph. ΟΤ 1654), Sun (Plut. 771, Soph. fr. 771, Menander 609, Plato Legg. x 887 Ε, Lucian salt. 17 'Ἰδοὺ προσεύχονται τὸν Ἰππόν, οὐχ ὡσερ ὑμῖς τὸν Χείρα κύριας ῥοώμεնτας ἐκεῖλα ὑμῶν εἰς τὴν φυσῆν, Plut. Marcell. 6, Pompe. 14, τὸν ἓπον ἀνατέλλοντα πελαγεὶς ὑ δύναμιν προσκυνοῦν, cf. ιδού 31. 27), Nemesis or Adrasteia (Aesch. Prom. 936, Plato Rep. v 451 Α, Demosth. i Aristos. 37: so Soph. Phil. 776 τὸν φόβον ἄνθρωπον ἔθεσεν, καὶ πλήθος προσκυνοῦν: rarely to other deities, as the Agathos Daemon (Theoophr. fr. 123 ap. Athen. xv 693 δ), Hermes (Hippoxas 32, Lucian Timo 24), Apollo (Pythagoras at Delos refused the salutation to other gods, Diog. Laert. viii 1. 13), Pisistratus' pseudo-Athena (Aristot. Pol. Ath. 14), Zeus Basileus (Xen. Cyrop. ii 4. 19). [The epigraphic records called προσκύνημα are Egyptian, Reinach 385.] Polybius xv 1. 6 implies some distinction between the salutes offered to Earth and to the other gods ὑμῖν τῶν θεῶν ἀνατάξατο καὶ τὴν ἑαυτὸς προσκύνημα, καθάτω ἐντὸς ἔθους τῶν ἄνθρωπων. προσκύνημα was used also to things held sacred, such as relics, Lucian Demosan 67 τῶν ἑαυτός ἐντὸς ἔθους ἀνατάξατο προσκύνημα, Heracles' bow Soph. Phil. 657, tombs of heroes Plato Rep. v 469 Α, marks of divine footsteps Lucian τῆς ἱστ. ii 7, the Tholos (sarcastically of Aeschines, Demosth. Cor. 314) &c. It was often the mark of stupid superstitious merely, Theophr. char. 16, Lucian Alex. 39, Plut. quom. addo. 8. 26 ι: and it was usual on hearing a sneeze, Xen. Anab. iii 2. 9, Aristot. problem. 33. 9, Athen. ii 66 ι. Here it marks recognition of good fortune as often (Soph. Elect. 1374 παρὰ προσκυνήματι ἑδύνεται Orestes restored, Phil. 533, Lucian journ. 9, pisco. 39).

157. ἴδον see on 121. The distinction between μακάριος and εὐδαίμων implied in Aristot. Eth. Nic. i 10. 14—16 is not very clear, but, as Grant there says, μακάριος is the more enthusiastic and stronger word, and we do not find ὑ eὐδαίμων, while ὑ μακάριος, μακάριος ὑμῖν and the like are common. The wealth of men in power is a constant feature to the ancients, sometimes to our minds strangely emphasized ὑ πλοῦτες καὶ τυμπανοῖ (Soph. OT 380), ὁμοί πατέρες Άνεσις, ὁμοί διότι Ταῦτα ἐν Άνεσις, Plato Rep. i 355 Α.

158—9. The rhythm and language are of course tragic. ὑπερμεγαλείπω would in good Greek seem almost grotesque for ὑπερμεγαλείπα (cf. Rutherford on Babrius 47. 1): genitures like ἄθρωποι come in with great effect in parodies or quotations, as Σούνιον ἄκρον ἄθρωπος Νεμ. 401 (cf.
the accumulation of non-Attic genitives plural in ἐνθ. 335—9): and ταγὸ, known in ordinary style only as a Thessalian title, was a favourite Aeschylean word to express the haughty ruler, Προμ. 96, Περ. 374 &c.

160—1. The democratic spirit of Athens levelled distinctions of class in address, and ὀγάθε was not specially respectful: Socrates uses it to a eunuch porter, Plato Protag. 314 D. ποιῶν ἐνδιότο, ἀποδίδουσα τενδο, is a very clear and constant distinction: it is of course best seen when both words occur in the same sentence, as Χελ. Μεμ. ii 5, 5 ὃς τοῦ ἀκέτοτον ποιῆς πολύ καὶ ἀποδίδοντο τοῦ ἐρθάντος: and so Συμφ. 8, 21, Demosth. i Αρισθ. 32, Alexis 125. 3—4, 128. 8 ἐνίθ᾽ ἀπτῆσον σίκα ποιῶν ὀμνισέων, Aristot. Oecon. ii 1. 136b9—20, Λυσ. fr. 7, Athen. viii 348 b. Rutherford ΝΡ 48 seems to think strangely that the distinction does not hold for the future, ποιῆσαι being Ionic: but though ποιῆσαι is not often required, it was good Attic and had always its proper meaning (fr. 460. 3, Αὐ. 1039, Xen. Ηell. vi 2, 38, Aristot. Pol. Ath. 51).

162—3. βάλειν may take acc. of direct object in Tragedy, New Comedy and late prose, but not in Attic prose or Old Comedy except in parody, as Πλατ. 128 (Ruth. Babrius 22, 7): here the change to ὀμός is natural, though the tone of 163 at least is tragic. στίχες and its parts are epic and tragic, generally of servile array: distinguish it from στίχοι τακτικ of a chorus, as fr. 45 ὃ παύς κατὰ στίχους κεκράζοντας τι βαρβάρως. 164—5. The word ἀφσείας was to be poetical (Aesch. Περ. 297 is a doubtful case of it): and ἀφσείας was a non-Attic contraction. Names like Λάκρατος occur in dialects and later in Attic: Findler seems to have used Ἀγγίλας, and Eupides Μενέλας. The tragic tone breaks down in 165 into a rapid colloquial appeal: 'trade, home and foreign, and politics will be at your mercy.'

166—7. The omission of the article is probably intentional: 'Council! you'll kick it. Ministers! you'll dock them!' πατώ as 69 κλασάτω is the regularly formed frequentative of κλάκαω, which is also used in this farmer's sense ἀμπρίνα, δέων, φιλάττειν probably are synonymous: imprisonment was rare at Athens, and a clause in the Council-oath was ὁδ' ἀφδον Ἀθηναίων οὐθέν (Demosth. Τιμ. 1. 147): the new-comer is to have in his own hands the powers of the heliastic juries. The future of λακάω was used, in the southern style of coarseness, to end an altercation, Θεσμ. 57, Cephisodorus 3, Στρατ. 1. 36, cf. Petron. 42: it is here of course a vulgar surprise for εἰσήτην.

169—70. If ἀνάβαλων in 149 implies
a real ascent, ἐπανάβαςις here means 'go up further' and the καὶ favors this: that meaning of ἐπανάβαςις is not common, but seems to occur Xen. Cyrop. ii. 1. 23, possibly Hell. vii. 2. 8, and certainly in the causā ἐπαναβαθμὸς after ἀνεβάθηκεν θαυμ. Thucyd. iii. 23. 1. On the statement of Pollux iv 123 that before Thespis the actor stood on an ἔσος above the chorus see A. Müller Eichhorn. 2, A. B. Cook Class. Rev. ix 271. αἱ νῆσοι often means our allies, our empire: inf. 1310, Pax 760 ὕπερ ἑμῶν καὶ τῶν ἄλλων νῆσον Αθηνας and its empire too': so Aristophanes' comedy Νῆσοι meant 'Our Empire,' as Eupolis' Πῆλες did. ἕν κόσμῳ may suggest the Cyclades (schol.).

171. ὀλίγαδες are of course the merchant ships in the ports; Aristophanes' Ολίγαδες was another of his appeals for peace in the interests of civilisation. ἔπιρον may be a whole town or island (Hesod. i 163 δειμαντος μη αἱ μὲν νῆσον ἔπιρον γένονται), or a part of a town marked off, as in the Thracian (Wachsmuth Stadt Athen. ii 96—), Chalcis &c. (Böckh Staath. iii 75). Most of the great trading ports were Athenian allies, Corinth being the most notable exception.

173–4. On the question between Καρχηδόνα and Καλχηδώνα here and inf. 1303, the only ancient authority for Καλχηδώνα is a confused scholiun on the latter passage. Casaubon preferred Καρχηδόνα there, and the romantic Huguenot scholar Palmerius may have based his conjecture here on recollection of hearing his master's note. The map at the end of the Corp. Inscr. Ath. i shows how well the extent of Athenian rule is defined by 'from Byzantium or Chalcodon to Caria,' where the Greek cities, though Dorian, followed Athens (Thucyd. ii 9. 4): the Bosporus was of course extremely important for Attic trade and supplies: and a line of Eupolis 279 Α. ἱερό. Β. θεό νῦν τήρει Μιλανίδοις (from the Θρησκον γένος, which probably appeared soon after the Καταβαλλον) might possibly be quoted as an imitation of this scene and in defence of Καρχηδώνα. But in both cases, especially in 1303, the ms. reading is more likely to be right. ἔστιν 700 ἀπὸ τοῦ Πόλου μέχρι Ζαρδουσ measures the Athenian empire from East to West: Chalcodon was not so very familiar, and Thucyd. iv 75. 2 does not find it superfluous to tell his readers where it lay: owing to its inferior position 'the city of the blind' had gone down before Byzantium, and its decay may have been the reason for the remarkable change in the tribute of the two cities (Byzantium is raised from 15 talents to 18 in B.C. 438 and to 21½ in 428, while Chalcodon is lowered from 9 talents to 6). Carthage was within the circle of Athenian commerce: Herimippos puts its carpets and cushions with emphasis at the end of his trade-list (63. 25): and any spirited survey of Attic power would take account of the dreams men had of conquests in that direction (Athribides in Thucyd. vi 90. 2, Plut. Pericles 20, where the range of Attic ambition is described as reaching from Sizone beyond Sicily to Etruria and Carthage). Chalcodon would hardly lie beyond the limits of the νῆσος of 170, whereas εἰς implies a new field. Though τῶν δεξιῶν at first seems to support Καλχηδώνα, the acting would gain in farcical absurdity, and the Sausage-man's remonstrance in point, with the ms. reading.
175. \textit{Av.} 177 ἀπελαύσομαι τι δ', εἰ διαστραφήσομαι; so in some lost play Στρεφάλιος ὁ Ἐρμής παρὰ τῷ Άριστοφάνει παρὰ τὸ διαστραφθαῖ ταῖς ὁφεις, Cramer \textit{Anecd. Oeum. II} 53. 14.

176. δῶν εἰτέω διακειται, ὃ δ' εἰπε πέρναται πικρῶς schol.; so the Orators of corrupt politicians, as Demosth. Ι \textit{Aristag.} ὃι καπηλεῖται πονηρὰς καὶ παλαι-κάπηλος καὶ μεταβολέα, καὶ μόνον οὐ ἔχω καὶ σταθμά ἐχω πάντων ὑπάτων ἐστατοὺ ἐπέφελε. The presents are in the oracular style, as 177. There is probably a point in the πέρναται; the word was extremely rare in Attic, the only other case extant seeming to be Eurip. \textit{Cycl.} 271: it was chiefly used of over-sea trade, Herondas 2. 18 περνᾶς ἐκ Τέρων το τῷ δῆμῳ.


180–1. After αὐτὸ τοῦτο and the like the emphasizing καί is especially common, \textit{Lyd.} 1499, fr. 445 ο διὰ ταῦτα γάρ τοι καὶ καὶ παρατεῖται μακάρια, \textit{Lys.} 48, and Blaydes there.

175. R is alone in reading δ' here and in the similar line \textit{Av.} 177: the rest have γ'. 177. γίγνε γάρ ὡστοι ὡς R: ὡστοι is adopted by Dindorf and Kock: if this were right, it would be the earliest case of the word, see Wilam. on Eurip. \textit{HE} 610, Tycho Mommsen \textit{Propos.} 662—.
of οὐδὲν ἄλλα, τί ἄλλα, τί δὲ or the like, after which we find ei μὴ—γε often: Xen. Cypri. i. 1. 13 τι δὲ, ἐφι, el μὴ μακαρικός γε...ἐξ ἄρχας χρήσκωμαι; Oecom. e. 1. 13 οδομα-ως ei μὴ πέρ γε οὐκεκλάμαν χρήστας εἰναι ρήσουμεν, ib. 3. 12, 7, 17, 9, 1, Plato Pro- tag. 310 b οδομα γε ei μὴ ἀγάθα γη, Lysias 3. 33. Later we find ei μὴ—γε and πλὴν ei μὴ—γε introducing sentences, as Lucian philops. 26, vii. aret. 7, almost like the Latin nisi forte. Possibly the curious nisi quia in Plautus (Pseud. 107, 567, Rud. 1024, Trin. 936 &c.) is a translation of ei μὴ—γε in the New Comedy.


188—9. 'μονικήν τὴν ἐγκύκλου παι-δείαν' γραμμάτων δὲ τὰ πρῶτα στοιχεῖα schol. Education had two obvious branches, mental and physical, μονική and γνωματική: the former might be subdivided into elementary and more advanced, γραμμάτων and μονική proper: Plato Protag. 325 D, Legg. vii 809 ετὰ περὶ τὰ γραμμάτων καὶ δέσμων λογα τέρα καὶ λογισμός, Xen. Pol. Lac. 2, 1 περίσσου εἰς διδακτικὸν μαθησιμόνου καὶ γραμμάτων καὶ μονικήν καὶ τὰ εν πα- λαστρῇ, Isocr. Antid. 267 οἱ περὶ τὴν γραμματικὴν καὶ τὴν μονικήν καὶ τὴν ἀλλήν παιδείαν διασφαλίζουσαν. Comedy no doubt often showed an illiterate de- magogue, Cratinus 112 ἄλλα μὲ Δι᾽ οὐκ οἴδα ἐγώ γράμματ' οἴδα ἐπίστασιμα, Vesp. 959. Quintil. i. 10, 17 transeamus igitur id quoque, quod grammatico quondam ac musice junctae fuerunt: siquidem Ar-

chytas atque Aristoxenus etiam subiectam grammaticen musicae putaverunt: et eodem utriusque rei praceptores suisse cum Sophron ostendit, tum Eupolis apud quem Prodamus et musicen et litteras docebat, et Maricas qui est Hyperbolus nihil se ex musicarum scire nisi litteris conferretur. Suidas s.v. γραμματική quotes Procopius Bell. Pers. 70 C, who refers to our passage in his account of John the Cappadocian, ob γαρ ἄλλο οδον τις γραμματιστὸν φαυλὸν ἔχασεν ὅτι μὴ γράμματα, καὶ τῶν κακῶν, γράφει: καὶ μένῳ of an emphatic reservation, as Plato Theat. 143 b, Protag. 330 C, Xen. Anab. i. 8, 20 (L and S), Riddell Digest § 14 b.

190. 'That's the only drawback in your case,' βλάπτω having its old meaning, common in Homer, ἄναπτο, obstructor. 191—3. 'μονικής is of course the opposite of ἀμαθῆς and ἀμαθῖς, which is used in its social sense, of βέβαιος (cf. on 134). Eurip. HIPP. 989 οἱ γὰρ ἐν σοφοῖς φάινοι παρὰ δύνα μοισκότερον λέγω (on which Arist. Rhet. ii. 22, 3 comments may be an allusion to the new kind of popular leader after Pericles (to whom the Ĕ τε here points). ἀμαθία is defiantly championed by Cleon in Thucyd. iii 37. 3. To explain εἰς ἀμαθή most editors have supposed an ellipse of ἐπίθετο or some such word: but the parallels quoted are not much more in point than εἰς κόρακας. It is hardly credible that the text is right, but I know of no good correction. 194. διδάσκων, offer: ἔδωκα often has this inceptive or conative sense in the present as well as in the imperfect.
καὶ ποικίλως πως καὶ σοφῶς ἤμυγμένος.

Ἀλλ’ ὅποταν μάρφῃ βουρσάετος ἄγκυλοχήνης
gαμφηλήσι δράκουτα κοαλέμων αἰματοπώτιν,
ὅτε τότε Παφλαγόνων μὲν ἀπόλλυται ἡ σκορο-
dόλαιμον,
κοιλιωπώλησιν δὲ θεοὶ μέγα κύδος ὅπαξε, 200
αἶ καὶ μὴ πτελεών ἄλλαντας μάλλον ἔληνται.

196. σοφώς R. σαφῶς the other MSS. 197. ἄγκυλοχήλης MSS., χήλη
schol. δ’ ἐπικαιρεῖται τάτ χήλαι ἔκως, confirmed by 205.
201. αἳ καὶ R, other MSS. have αἳ κε or αἳ κε.

196. ποικίλος and σοφὸς are both natural words for what would be expected
in the oracle. ποικίλος is the opposite of ἀπλοῦς (Plato Theaet. 146 D).
Arist. Khet. iii 16, 2, applied to oracles
Herod. vii 111, cf. ἡ ποικιλεῖσιΣ Ἐφίγε
Soph. ΟΤ 130. The σοφία or artistry of
an oracle would lie in its ποικίλα αἰν
ματα: Eurip. Med. 675 of a ποικίλος σοφὸτερ ή kat ἄνδρα
εὐμαθείν ἔτη, ep. on Lycophron in Didot's Auth. Pal.
vol. iii, p 36 εὐθυμοσωμός παρθένον φοβηστρίας
αἰνεματωδός καὶ σοφὸς εἰρημένος.

197. The oracular style is well paro
died. Many λόγια began with ἄλλ’ ὅταν
and the like, the ἄλλα being of course
not adverative but inquisitive, as with
imperatives: instances are the λόγια given
by Herod. i 55, iii 57, vi 77, viii 777
Plut. Pyth. opusc. 11, 396 C, Ammian.
Marcell. xxi 1, Pausan. ix 17, 5 (attributed
to Bacis), Suidas s.v. Ισολίκων: so the
parodies Av. 697, Lucian Peregr. 29—
30. Rival bests often appeared in oracles
and parables as in portents: for the eagle
and snake see II. xii 200, Vesp. 16,
Lucian Μυθ. θρ. 118, 31 ἄλλ’ ὅταν αἰγότον
γαμφήλιον ἀκράκη μάρφῃ, ὅτ’ ὅτε λοιπόν
ὁμφορὸντος κλάζοντι κορωνά, Aristot.
Hist. Anim. x 1. 669 b 4 ἔστι δ’ ἀετός καὶ
δράκων πολέματρ μορφήν γὰρ πατεῖ τοὺς
ὅφεις ὁ ἄετος, Thomson Greek Birds 7,
γαμφηλαί always of ravenous animals (of
Harries Apoll. Rhod. ii 188), except in
II. xix 394 of Xanthus and Baltius. The
real δράκων was apparently a water-snake
Aristot. Hist. Anim. ix 20. 669 b 75; but
the word is generally used of mythical
serpents, and the contrast of supernatural
dracones and everyday angelus gives point
to Nero's disclaimer in Tac. Ann. xi 11,
cf. Sueton. Nero 6, κοαλέμων, a quaint
word, occurring again in 221 for a
figure of Stupidity: it was a nick-name
for Cimon, father of Miltiades (Plut. Cimon 4), for Hippionicus son of Callias
(Athen. v 220 8), and probably for the
Euthyporo of Plato's dialogue (Nu
menius fr. 2 12 Mullach). The ancient
derivation from κόκεως ἕλεa seems to me
unlikely: Πεσχίας has κόκαλος βάρβαρον,
which connects well with the Sanskrit
वार and भार, a non-Ind. savage: possibly
κόκαλος is akin. Several gram-
marians hold that -πάτης was more regular
than -πάτη (see Lobeck Phryn. 456, Pa
ralip. 443); but the evidence is on the
other side (Athen. xi 460 c): αἰματοπώτης
would be felt as bárbesque, so οὐδαπατη
cratinus 288.

σκοροδάλμη, a brine and garlic sauce,
may have been specially common on the
Euxine: Lucian Alex. 39 speaks con
temptuously of Παφλαγόνων καρδανίας
ὑποδεμείνων, πολλόν τὴν σκοροδάλμην
ἐφυγάωντες: and the cook in Diphilus
17. 13 would please Byzantine guests
κάθαλα ποίησαι πάντα κάκοροδιόμενα.
It is mentioned by Cratinus 143 appa-
rently as a favourite sauce of the Cyclops,
and inf. 1095, Ecd. 292, where the point
is that its δραμάς is like that of the
typical dicast (so δέκαλ ἔκεπ. 331 and
δέκαλα fr. 396). ὅπαξ, the causal of
ἐπωμα, has a very restricted use in Attic:
Tragedians have it about 10 times, mostly
in lyrics, Aristoph. here and Θησ. 973
in tragicose lyric. In 201 the pathos of
the imagined situation is implied by the
spoudai rhythm and the unusual Dorism
αἴ κα (Kock).

N. A.
The text is not legible due to the quality of the image. It appears to be a page from a Greek text, possibly a scholarly work, but the content cannot be accurately transcribed from the image provided.
35

tāραττε καὶ χόρδευ' ὠμοῦ τὰ πράγματα ἀπαντα, καὶ τὸν δὴνον ἀεὶ προσποιοῦ

215

ύπογλυκαίνων ῥηματίους μαγειρικοῖς.

tὰ δ' ἀλλα οἱ πρόσεστι δημαγωγικά, φωνῇ μιαρά, γέγονας κακῶς, ἀγόρασο εἰ,

ἐχει ἀπαντα πρὸς πολιτείαν δ' ἀεὶ

χρησμοὶ τε συμβαίνουσι καὶ τὸ Πυθικόν. 220

ἀλλα στεφανοῦ, καὶ σπείδε τῷ Κοαλέμω

χώπως ἀμνέι τὸν ἀνδρα. ἈΛΛ. καὶ τίς ἐγμ-

μαχος

gενιστετάι μοι; καὶ γὰρ οὐ τε πλοῦσιοι
dεδίασιν αὐτοῖν ὁ τε πένης βδολεὶ λέως.

215. ομ. R (at end of a page).

218. ἄγοραίοις Mss. except R. The grammarians’ distinction between ἄγοραῖος ἄγελαῖος in the primary sense of the words, and ἄγοραῖος ἄγελαῖος ἄγοραῖος in the secondary, is denied by Chandler § 380, but accepted and explained by Wheeler Greek. Nominalisaccent 118: cf. Valkenaer on Ammon. animadw. 8.

a cook’s word, like κουπᾶ: χορδέω, (whence χορδέωμα ‘sausage-stuffs’ 315, cf. χορεῦω χορεύμα), was of course a sausage-man’s: Herodotus’ καταχορδεῖων τὴν γαστέρα vii 75 and κατεργοφηγήθη ἀπασ vii 181 are excused by Longinus 31. 2 as too expressive to be called mere vulgarisms (οὐκ ἱσχύειτε τῶν σχετικών), ὀμοὶ implies want of order, ὀμοὶ πάσα χρηστα. The scholiast on 214 παράβρασεν τὸν ἄριστον εἰς Ἰσραήλ Ἰμνίπλου can be right only on the supposition that the Herodicae is now mutilated: Wilamowitz Herm. xvii 349 thinks the original line occurred in an altercation scene now lost.

μαγειρικός ‘of the trade,’ used of professional dexterity, as Ἀθ. 1015, Par 1017: probably the μαγεῖος, butcher as well as cook, had got the name of an impostor which he has throughout the New Comedy, ἀλαζοκόν τῶ τῶν μαγεῖοι φιλὸν Athen. vii 290 b, and specially Pseud. Diphoup 26. 3 τῶν ἀνάμομμασ πάντων κράτι-

στον ἐστίν ἐν μαγειρικῇ ἀλαζοκείᾳ. μαγι-

πιον only of telling catch-phrases in popular oratory, as Veit. 668 τούτωσ τὸ βιβλι-

αίον περιπεθεῖε, or of the schools, Lucian Herm. 81, bis acc. 16.

217—18. ‘You have all that has given Cleon success, as the acting had already made clear to the audience. The rule that γέγονα καλὸς, κακῶς, is of looks or character, γέγονα καλῶς, κακῶς, of social position, is generally borne out by some ms. authority: Cohet V.Z. 157 gives cases, correcting however γεγονότας ἐπιεἰ-

κεῖσιν in Lysias 19. 12 to ἐπιεἰκεί. Other in-

stances of the rule are Plato Thesm. 173 ἐ

ἐ ἢ κακῶς τι γέγονεν ἐν πόλει, Isoc. Paneg. 24, Plut. Ages 2, C. Græch. 8. 3.

219—20. πολίτεια ‘statesmanship,’ as Xen. Mem. iii 9. 15 where πολίτεια is parallel to γεγοργία and λατρεία: in Eupolis 117. 2 οὕτω σφόδρ’ ἀλλaversal πολιτείαν ὧν παρ’ ἀδύνητά τι means the personnel of politics. συμβαίνω, of oracles ‘tallying’ with the case in hand Soph. Trach. 173 καὶ των δὲ παράστη συμβαίνει χρόνων τοῦ πάντοτε, ὡς τελεσθήσῃ χρόνων, 1164 φανῶ δ' ἐγὼ τούτοσι συμβαίνων ἡ τα μαντεία κατὰ τὸ Πυθικὸν as all oracles were vaguely referred to Apollo, cf. on 229.

221—2. Κόλκησα (see on 197) like Μίθον and the other demons in 634—5. ὁ ἀνήρ, a spirited way of speaking of an enemy: so Hesiodas in Thucyd. v 10. 5 οἱ ἄροισι ἡμᾶς ὡς μένωσιν.

222—4. καὶ τίς implies an objection, see on 178. The feelings of rich and poor

3—2
are expressed by a good and a coarse word respectively. δέδα and φανθόμαι are distinguished by Ammonius' rule δέδα μέν ἐστιν πολυχρώνοι κακού υπόσωσι, φανθός δέ ἡ παρατηκτικά πῦρ: see Shillett on Thucyd. i 36. 1. βδόλλον 'funk' was used with accus., as Lys. 334 τῷ βδόλλῳ ἦμα; the word is formed from βδῦς by the plebeian suffix -όλλος: cf. βασανόλλοι 1144. στω-μύλλαρ, ἧγκυλλάμας Ραχ 465 &c. There was always a coarse or comic meaning in words ending in -όλλος and the like, καθα-ρρολλος, θηβολλος, μεσοκρόλλος: and I think this can often be seen in proper names of that formation. Whether the Αράστυλλος of Ecd. 647, Plut. 314, be meant for Plato or not, the name is intentionally contemptuous; Βάθυλλος is not usually a reputable person, Κράτυλλα Thea. 898 is the opposite of a heroine, Δράσκυλλος Αει. 612 goes well with the comic patronymics Ευφορίδης and Πρανήθης: Ξύλλα Thea. 633, Herondas' Γιλλίς, Lucian's Μικλόλας are meant to carry something of their character in their names. Of course we find respectable men called Διόλλας Θρα-στυλλος aράστυλλος in the Corp. Inscr. Att. ii, and many more cases in later times; but I have no doubt that the formation was originally contemptuous; and a comedian would use it in inventing names for a situation. There is probably a kindly touch in the ὁ πέντε λεώς for οἱ πέντες, as in ὁ θραυστής λέως Αει. 162, οὐραγάτης λέως Ραχ 632, τὸν γεωργικόν λέων Ραχ 921. 225—9. Demosthenes' reply is mostly in tragic rhythm delivered κατὰ τόν ἄριστον. The number of ἵππης was 1000: Thucyd. ii 13. 7, Aristot. Pol. Ath. 24, give 1000, but that includes 200 ἵπποτοξότας. δεξίος is often used of the capable critic, as σοφός is regularly of the original artist; Ἑρ. 65 ἦμοι μὲν αὐτῶν οὐδεὶς δεξιότερον, κιμώματι δὲ φορτικηθεὶς σοφότερον, so 1315, Ran. 1370, Νεμ. 521 ὥς ἦν εὑρίσκει τις τὸν ἐπιτηδευμένον τοὺς σκευοποιούς εἰκάσατε. πάντως γε μὴν γνωσθήσεται: τὸ γὰρ θεατρὸν δεξίον.
of types carefully avoided resemblance to real people. An actor without a mask, as in this case, was called αὐστροπόσωτος (Lucian Timon 27, pro imag. 3), and in later times and styles this was more common: Athen. x 453 F Κλέων ὁ μιματος ἑπικαλομένος, δέπερ καὶ τῶν Ἰταλικῶν μιμῶν ἀρίστος γέγονεν αὐστροπόσωτος ύποκρέτη. The story that Aristophanes himself played the part of Cleon in the play is given in a scholium here, in the second argument, and in the verses Aristoph.; but it is not accepted by Kock p. iv. A. Müller Buehnhall. 281, Denis Comédie gréque i 380. Pollux iv 115 explains σκευοποίοι by προσωποτάτοι, and ιι 47 says ἡ νὰ κυμαίνει καὶ προσωποτάτων ἐρήκην ἢ ἡ ἀρχαία σκευοποία; but σκευοποίοι was the regular word even in late times, Aristot. Poet. 6, Plut. comp. Ar. et Men. 2. 853 e, adv. Colot. 28. 1123 c, so σκευοποιεῖται μασκηνοικις id. crim. adid. 17. 59 b, γε μιρ, 'however,' see Appendix i. θεάτρων, 'the house,' the only meaning the word has in literature till well on in the fourth century B.C. (Wilmowsitz Hermes xxxi 502). 234. ὁμοιο κακοδαιμόνων, a comic explanation of distress; see on 7 and 1243. 235—6. Is there a reason for the oath by the Twelve Gods? Their altar was set up, as a point from which distances were to be measured, by the younger Pisistratus, son of Hippia, Herod. ii 7, Thuc. vi 54. 7. It was thus a central point of Attic interests, and the Twelve Deities may have been appealed to when the heart of Attic feeling was to be touched. The only other case of the oath I know is Alciphron ii 3. 8, where Menander swears μά τοὺς δώδεκα θεοὺς that he will not think of leaving Athens for all Ptolemy’s tempting offers in Egypt. As the Ptoleismic arrangements were so often in a democratic spirit, this too may have had a political meaning as against aristocratic particularism in religion and government. The altar was an asylum, Herod. vi 107; it was circled in Dionysiac festivals by the chorus, Xen. Hipparch. 3. 2 (and perhaps Pindar, fr. 53 Böckh, means it by the ὀμβαλον ὑδατα) and it was the scene of some striking appeals to popular sentiment, Plut. Nicias 13. ἐξομνώναι εἰπει may take dat. of the enemy or of the object to be gained, as ἐξωμονεῖται εἰπεί δίκαια καὶ ἄρχαια θυγυδ. viii 54. 4, Lys. 577. The word was mostly used of oligarchic combinations in έταιρεία, and that is no doubt the meaning here, cf. on 475. 237—8. Χαλκίδος and Χαλκιδικός were used both of Chalcis and of Chalcidice. It is probable that here Χαλκιδικός means ‘of Chalcis’ and Χαλκιδός ‘the people of Chalcidice’: the audience would understand the absurd ignorance implied in this piece of συκοφαντία on Cleon’s part. Chalcis’ commercial and political league with Samos, Corinth and Croton against Eretria, Miletus, Athens and Sybaris had a most important influence on Greek history (see Curtius Gesamm. Abhandl. i 185, Holm in Aufsätze gewidmet eu E. Curtius 21—). Its aristocracy had made it revolt against Athens, and the decree of settlement passed on its reduction in B.C. 445 is extant (CIA iv i p. 10, Hicks, Greek Hist. Incr. no. 28), the clause of the Chalcidian oath being ἓν ἄριστῃ τίς, κατερῶ Ἀθηναῖοι. τοπήρα Χαλκιδικαί occur several times in the Parthenon inventories (one in a list for the year 475—4 CIA i 174): they were probably from Chalcis (Böckh Staatsd. ii 168—), though Athenaeus xi 592 b and Eustathius on II. ii 537 thought they
Oi. A. οὗτος, τί φεύγεις, οὐ μενεῖς; ὡς γεννάδα 240 ἀλλαντοπώλα, μὴ προδόσ τὰ πράγματα. ἀνδρὲς ἵππης, παραγένεσθε νῦν ὁ καιρός. ὡς Σίμων, ὡς Παναίτι, οὐκ ἔλατε πρὸς τὸ δεξίον κέρας; ἀνδρὲς ἐγγύς· ἀλλ' ἀμύνου, καπαναστρέφου πᾶλιν.

ὁ κοινοτὸς δῖλος αὐτῶν ὡς ὁμοί προσκειμένων.

245 ἀλλ' ἀμύνου καὶ δίσκε καὶ τροπὴν αὐτοῦ ποιοῦ.

240—1. A scholiast says that some copies omitted these two lines: also that some gave ἀνδρὲς ἵππης to ΛΛΑ, and some ἀνδρὲς ἐγγύς to Θεράπων (meaning Demosthenes).

244. ἀνδρὲς Dindorf for ἀνδρὲς.

The name, however, was not originally an honoured one: it was no doubt connected in the popular mind with ἁμός, though the quantity makes the connexion doubtful: Lucian’s cobbler, Simon, Callus 14, changes his name to Simonides when he becomes rich: Phaedo’s dialogue Σίμων ὁ σκυνητής is in point: Simon in CIA i 321 is a mason, in CIA iv 1 p. 42 a fuller: the Simon of Nub. 351 is a swindler.

The order given to the hipparchs might be familiar on the battle-field as the cavalry were regularly posted on the wings.

They would naturally enter on the west side, as they would be supposed to come from the town: δεξίων probably means to the other side of the stage, the actor’s right, though ‘right’ and ‘left’ are ambiguous in stage-language (Haigh Attic Theatre 177).

244—6. ἐγγύς and ὁμοί form a climax, ὁμοί suggesting ὁμοίως χαρέων: Xen. Hell. iv 5. 15 ἀναχωρεῖν ἐκλείπει πρὶν τοῖς ὀπλῖτας ὁμοίοι γίγνεσθαι: so ὁμοί is more than ἐγγύς in Pox 513 (where καὶ μὲν implies that Peace is just coming on to the stage), Thesm. 572: see Cobet NL 99. προσκειμένα was specially used of cavalry charges, Herod. ix 40, 57, 60, Thucyd. vii 30. 2, 78. 3.

τροπὴν ποιεῖται by the common periphrasis: Cobet NL 261 denies τροπὴν ποιεῖν and corrects Xen. Hell. vii 2. 10,
Eurip. Hesal. 743 (reading θίανθος for θίανον); but in Herod. i 30 τροπὴ ποιησας τῶν πολεμίων ἀπέθανε κάλλιστα and Plat. Phileb. 14 the active is used of the general or prominent individual; in Thuc. vi 69. 2 τροπὰς ἄλληλων ἐπιοῦν the ἄλληλων excuses the active.

247. The chorus divides at once into two squadrons: 245—250 come from one and 251—4 from the other, probably at the two ends of the orchestra. The first words of the chorus often fall into four lines, either trochaic as Ach. 204, Pox 301, or iambic tet, as Eccl. 252, Plat. 257. παῖε is specially common in Aristophanic style, Rutherford VP 261. The coined word ταξιαπτῶτατρατοί is suggested by the Ταξιαπτῶτατρατος, the begoy of horses on race-courses. Pausanias vi 20. 15—19 gives an account of various beliefs as to the origin of this daemon or form of Poseidon at Olympia and the Isthmians: something of the same kind caused ill-luck at the Pythia too (id. x 37. 4). In any case, the name stood for a δαιμόνιον ζάκανος τοῦ ἵππους (Paus. vi 20. 17) and is so applied here. One of Pausanias' explanations (vi 20. 18), that the terror was something which Pelops buried in the earth at the spot, reminds us of the curious devotions of horses found on race-courses at Carthage, Dém. 30..trado tibi as omnes ut detenam illes et inplenicentur.

The τάξην in Athens formed the various state-revenues. Some politicians, like Agyrius, tried to make money in this way (Böckh Staatsth. ii 452); An. 133 'Αντράσιος, ο δε καλὸς κάγαθος (of course ironical here), ἄρχων ἔγινεν τῆς πεντηκοσίας. The abusive application was natural and became common: Philonides 3 ποροτελῶν, Μιγαρδίσεων (the poróikos τῆς τοῦς της being farmed like the rest), Theophr. char. 6 (16 Jebb) δεῖδος πανδοκείσαι και τελωνήσει και ποροβοσκήσει, Apollod.com. 13. 12 ζεύξεντες ἤποριοί κυριοτερε}
wealth won as a miller (K. Hermann, Ribbeck, Müller-Stüring Arist. 583), (2) that he escaped a conviction by largesse of corn (Neinke Fragn. Con. ii 1003, Holden), (3) that he hid in his mills, or among his chaff (like the lover in Xenarchus 4. 12), till he could escape from a prosecution (Ranke Arist. vita 336, Mitchell). The proverb 'εις είκοσι for unexpected good fortune (Apostol. 12. 78) may be in point (cf. Jr. 76), as in Βιμ. 1310 κληρον 'τα εις αχύρως αποδεδρακόντα. Nicknames, such as Κυρίβιον for a brother of Aeschines (Demosth. FL 339, Athen. vi 242 D, 244 A), Κυρῆσα for a rich baker (Xen. Memor. ii 7. 6), may have been given to Euctuates: Donaldson New Crat. § 331 thought κυρῆσα took its sense 'bran' from him. Aristot. problem. xi 25 and Plut. non posse sanct. 13. 1096 B say that he was sometimes strewed with chaff and the like; so the reference may be to some scene in comedy. εδώθ with gen. 'straight to' is a common Attic construction. Phrynichus' rule that εδώθ is of place, εδώθ of time, is accepted as holding for Attic prose and comedy by Rutherford: Lobeck gives instances to show that it was disregarded in Ionic and late Greek: Ammonius plainly was not convinced of its correctness. Shilleto thought that both forms might be used of place, the distinction being only in grammatical usage, εδώθ 'Ἀθηνῶν, εδώθ ἐστι or ἔργον or ἐπὶ Ἀθηνᾶς: but he had to correct εὖθ ἔργον in Soph. OT 124. 2 into εὔθ ἔργον, and to allow Eurip. Hesp. 1197 τὴν εὔθος Ἀργαίς καταδύσασθαι ὅτι as an exception. The latter passage stands alone in Attic, with the possible exception of Pherecrates 110: but in Epic and Ionic ἔδοθ with gen. was common. Cases of εὔθως with prep. meaning 'straight to' are Thucyd. iv 118. 3 (in a treaty), vii 96. 3 (not certain), Xen. Cyrop. ii 4. 24, vii 2. 1—2, Ages. 1. 29.

255. φάταρες mss., but the grammarians' note that φάταρες was the Attic form (Aelius Dionys. ap. Eustath. 239. 30 &c.) is fully borne out by Inscriptions (Meisthans § 50): it is also etymologically better, -ταρε being the inflexion for nouns of relationship, -ταρο for nouns of the agent.

always old: his young man tends to oligarchy. The old φάταρη, a tie of blood and worship (πολις δὲ χείριφ φάταρη προσδέκεται; Aesch. Elect. 653), has now given place to one of interest and pay, a creation of Cleon's. Βόσκων πυρώ ως θρήμασιν αὐτοῖς κήρυται ἀδύναμος school. Cleon's use of the word shows his arrogant mastery over his supporters: Βόσκω is properly used of beasts, and is transferred to men only with a sense of irksomeness or contempt. Note its contrast with the unobjectionable τρέφω in Av. 1356—9, the change in Βιμ. from βόσκειν ἔθελεν 720 to καὶ μὴν θρήσης γ' ἁρμόνων 737 where Ædilecyan and his father understand each other, Eubulus 88 τρέφει με from the Πορφυροσκόλος, Lucian dial. necr. 6. 1—2 ἐβόσκοι δὲ δέ... θρήσεις ἐμε. Serious prose writers sometimes use it, Herod. vi 39 of mercenary troops, and so Thucyd. vii 48. 5 where ἐξουσίοτα ἀναλάσκοντας βόσκουται are felt as a climax, Plato Rep. ix 586 A. In Tragedy the use is more refined, and the food implied generally metaphorical: the person described may be despised, as in Soph. fr. 144 μα τὴν ἐκείνην δειλίαν ἢ βόσκεται, Aesch. Elect. 392, but the contempt is generally pitying or kindly, as in such reflections on life generally as ἐπιτ γάρ ἡ βόσκουσα τοῦ πολιοῦ βρασαν Soph. fr. 687, cf. Jr. 518, or on the helplessness of children as Soph. Trach. 144. Αἰ. 528 where the contrast between ἐπίρασθαι and βόσκειν is of course intentional, or on one's own humble lot as Aesch. Cho. 26, Soph. Ant. 1246, Elect. 263, Eurip. Phoen. 405, Ion 125, 183. καὶ δικαια κάδικα by a well-known idiom, where we should say right or wrong: cf. Aesch. Sept. 415—5 θεῶς τε γὰρ θέλουσιν ἐκπεφεύγῃς πόλιν καὶ μὴ θέλουσιν φησιν, 16. 1028 δρατα τι πόλις καὶ μὴ δρατα, Eurip. Supp. 895, ΙΑ 643 οὐκ οὖν θέων φῶτο τούτο καὶ μὴ φῶνη τούτον, Plut. quaest. conv. iv 2. 655 C τάτα έξεται πιστεύει καὶ μή.
παραβοηθεῖν, ὡς ὑπ’ ἄνδρῶν τύπτομαι ἐξωμοτῶν.

ΧΩΡ. ἐν ὄικη γ’, ἐπει τὰ κοινὰ πρὶν λαχεῖν κατεσθίεις, καποσκαζέις πιέζων τοὺς ὑπευθύνους, σκοπῶν ὅστις αὐτῶν ὦμός ἐστιν ἢ πέπων ἢ μὴ πέπων, 260 κάν τιν αὐτῶν γρῶς ἀπράγμον' ὁντα καὶ κεχινότα,

ἄνδρῶν must not be neglected as otiose, ἀνήρ, especially in the plural, is very commonly used in apposition: the effect generally is complimentary; a pleader would hardly venture to say δικασταί, or a general στρατιώτα, without the ἄνδρος, if he wished for a favourable hearing (in Cratinus 143. 3 ὡ στρατιώτα is contemptuous, as it is probably in Lucian Zeuxis 11); and so in comic speeches ὃ ἄνδρες θεός Lucian Ἰμφ. ἱραγ. 12, ἄνδρες κίνες Αθην. iv 160 b; but with a word of unfavourable meaning ἄνηρ deepens the dislike implied; we get cases of both applications, good and bad, in Ach. 707 ἄνθρωπον ἐπιβεβηκέν ὁ ἄνδρος ταὐτών κυρίων, and in Plato Εὐχιλήρων 12 ὃ ὑπέρ ἄνδρος θυσία ἄνθρωπος παρεβεβηκέν πατέρα δυσκόλευσθαι φῶνο; so with ἔνωσιν here the ἄνδρος emphasizes their villainy: cf. ὃ ὃ ἄνδρων μαρτάλων ὑπερ. 439 ε. The same word may of course in different mouths have different connotations: Medea says ἄνδρος Ἑλληνος λόγος πεισθέα (Εὐριπ. Μελ. 801) with hatred, cf. Aesch. Ἑρσ. 362, but Isocrates Φίλιππ. 139 says ὃ ὃ ἄνδρος Ἑλληνος with pride: ἄνθρωπον ὑπερμείνει to 'a mere commoner' Soph. Ἀντ. 690, but in Νυμ. 1119 'my worthy townsmen,' ἄνθρωπος βασιλεύς is depreciatory in a defence of democracy Eurip. Συφρ. 444 (see on ἄνθρωπος νῦν νῦν 1114); so is ὁ μάντες ἄνηρ Λ. 926. The enemy have become ὁ ἄνθρωπος, a recognised factor in politics, by 432. τύπτομαι may be used in both senses of τύπτω, i.e. as τύπτω or as ναυτήν: it is actually found, as might be expected, more commonly in the former sense (Cohet IV. 330).

256—60. ἐν δίκῃ γε, as Nub. 1379 ΣΤ. ἀλλ’ ἀδικεῖ αὐτοὺς τυπτομαι. ΦΕΙ. νῦν τον Δι’ ἐν δίκῃ γε, ὑπερ. 508 νῦν Δι’ ἐν δίκῃ γε. τά κοινά ἐς τοῦ οἴκου τῆς τοῦ λεγομενοῦ, Πλουτ. 14 κλῆσεσκέ τά κοινά, Aristot. Pol. vii. 6, 9 of ruined oligarchs ὥστε μὲν ἐπισχειροῦσι τι κινεῖν, ὥστε δὲ κλέπτουσι τὰ κοινά.

The charges are the natural ones, 'you steal state-moneys yourself, you persecute and black-mail other functionaries.' The audience probably cared little whether τὰ κοινά referred chiefly to the cemch-lands, which were a special feature of Periclean policy and were fresh in mind in the case of Mitylene (Thucyd. iii 50. 2), or the other spoils of war, over which a general had great control: and we need not suppose that the poet was precise. The thought of συνοφανία starts him on an elaborate metaphor of the trade: Cleon picks the fruit from the fig-tree of state, the ὑπευθύνοι being the figs. ἀποφυκάσω, on the analogy of ἀποθραμάζω, ἀποκαταστίζω &c. ought to mean 'pick off figs.' ὦμός and πέπων suggest also the two types of character: μὴ πέπων must mean 'ripe.'

261. Prof. Mahaffy's explanation of these lines in Hermathena i 237—is ingenious and probably right: he supposes that the metaphor of fig-gathering is carried on: more point is then given to κεχνότα (gaping like a ripe fig): ησοῦ διαβαλῶν stands, 'having hooked him by caution,' and ἔγκυληβάς has its proper meaning acc. to Hesychius and the scholia, 'gulp down.' The only change from the ms. reading is ὦμός for ὦμός. The other explanation, that 262—3 give a picture of a wrestling-match, is as old as least as the scholia: but, as Prof. Mahaffy says, they have an inkling of his rendering. ἔγκυληβάς was a wrestling term, but it would seem that a meaning 'throw heavily' or the like had to be forced on ἔγκυληβάς. The ordinary Athenian was apt to understand ἄπραγμα in a sense suggested by Solon's law, 'useless to the state': but the moderates assumed it as a title to praise, 'a hater of ἄπραγμα' in the Aristophanic sense of war abroad and συνοφανία
καταγαγών ἐκ Χερρονήσου, διαβαλών, ἀγκυρίσας,
eἰτ' ἀποστρέψας τὸν ὁμὸν αὐτοῦν ἑνεκολήβασας·
καὶ σκοπεῖς γε τῶν πολιτῶν ὅστις ἑστὶν ἁμνο-
κῶν,
πλούσιος καὶ μὴ πονηρός καὶ τρέμων τὰ πράγ-
ματα.

ΠΑ. Ἑυνεῖκεισθ' ὑμεῖς; ἐγὼ δ', ἀνδρες, δι' ὑμᾶς
τύπτομαι,
ὅτι λέγειν γνώμην ἐμελλὼν ως δίκαιον ἐν πόλει
ἰστάναι μνημείον ὑμῶν ἑστὶν ἀνδρείας χάριν.

262. διαβαλῶν MSS. διαλαβῶν Casaubon and most editors, in the wrestling sense.
263. ὃ μῶν MSS. ὧν Mahaffy. ἑνεκολάβησας MSS.
264—5. Transposed to after 260 by Brunck.
268. ἐστάναι MSS. ἑστάναι Elmsley on Eurip. Hes. 937 and most editors
since.

at home; in Plato Κερ. viii 65 A the
αὐτοψαί τε καὶ ἀπράγμονες are the best
class in a democracy; Νυμ. 1007 ἀπραγ-
μοσίνι ν is a feature of the ideal youth, but
in the speeches of Pericles (Thucyd. ii 40.
2, 63.2) and Aischilides (vi 18. 6—7) it is a
contemptible feebleness (see Appendix ii).
The ἐκ Χερρονήσου probably is intended
to remind people of some actual case, now
beyond guessing, of someone, either an
Athenian officer on duty in the north, like
Thucydides, or a man of position in an
allied city of Chersonesus. For ἀπο-
στρέψας cf. Ἀνθ. Παλ. v 227. 2.
αὐτῶν 'the one you want') τὸν ὁμὸν,
cf. αὐτῷ in Plato Κερ. iv 432 E.
284—5. ἐσῶμεθ' ἀλλήλαισιν ἄμοις τοῖς
τρόποις Ραξ 935. κοῦς was no doubt
common in some dialects, as it is a com-
mon element in proper names (of Trojans
and Spartans chiefly), like Λαικών.
We are reminded of Χεν. Μεμ. ii 9, where
Crito is the sheep at the mercy of wolffish
συνοφάρτα.
286—8. He warns the knights that
they are in danger if a new demagogue
should arise to outbid him: they are un-
popular already, and he has suffered on
suspicion that he meant to propose an
honour to them. ἐμελλὼν (which never
takes ἡ- augment in Aristoph. except in
anaepasts, see Rutherford on Babrius 7)
has probably its very idiomastic sense 'I
was going to, as they know,' 'they know
I was going to.' This usage is not very
uncommon in Homer (see instances col-
lected by A. Platt in Τομης, Φιλ. xxi
39—) , nor in Attic, as Thucyd. i 107.
3 κατὰ θάλασσαν ΑΘήναιον ἐμελλον κωλύ-
σεως, διὰ δὲ τῆς Γεραιαίας ὧν ἄσφαλες
ἐραίετο πορεύεται, cf. Αιχ. 347, Βεσρ.
460, Θεμι. 1177, Plato i Αἰκ. ii Β' ἀλλά
to ἐμελλὼν τοῖς, ὃ Σώφρατες, ὅποτε
τίς μὲ αὐτόκιν, 'what did you expect me to
do?' ἄρρητον λεγεῖν 'to propose a motion'
either in βουλή or ἐκκλησία was the
formal phrase, cf. ἴνθ. 654, 931, Lysias
20. 7 ὥσις τὰς κατηγορίας ποιοῦτα τῶν
tε εἰσότων γνώμην πᾶν ἐν τῇ βουλῇ καὶ
tῶν ποι., Thucyd. vii 67. 1, 68. 1 &c.: so
gνώριη νκὰπ 'carry a motion' Νυμ. 432,
Βεσρ. 594 μὴ τυχεῖν γνώρισιν Θυκευδ. iii
42. 5. In state-records, the mover's name
is given with εἶπεν alone (very rarely
gνώριη τοῦ δεῖν is found instead, Swo-
boda Grieck. Volkbuchheisse 34).
ἐν πόλει 'on the acropolis': so τόλς
without the article = ἡ ἀκρόπολις Thucyd.
ii 14. 6 καλεῖται ἡ ἀκρόπολις μέχρι τοῦ
τίν, τίν'. 'ΑΘήνης τόλς, Ισαίας 5. 44 οὐδὲ
tά ἀναθήματα εἰς τόλς κεκακωμας, Ρα-
σιανις i 26. 7 ἐν τῇ νῦν ἀκρόπολει, τότε δὲ
the word γέροντας ‘old drivellers’ with special indignation.

κάβαλος, an apish imp (possibly akin to κοβάλλος, see on 221), was familiarly used of grotesque trickery. καβαλέια ή προσωπημή; απάτης παράδον Harmon.; inf. 332, 417, 635, Aristot. Hist. Anim. i 12. 597.23 ἔστι δε [ὁ υπόδει] κόβαλος και μινότης, καὶ ἀνταρχούμενος ἁλικεταί. Hence came the Low-Latin caballines, French gobelin, our goblin. On verbs and tovomai, see on Rutherford on Fabwio 104. 5. I fancy that from a few rather pretentious and officially serious words—μαντευομαι, πολτευομαι, προστευομαι, ἔπικρευομαι—there arose in a kind of parody a large class of colloquial words applied to calling or manner. Like ὄτενομαι, δημοτευομαι, ἀλαζονευομαι: φαλανθρευομαι for instance is not a word of the highest seriousness, any more than Strepsiades’ εἰσαρκευομαι, and Aristotle’s ἀνθροπευομαι. Eth. Nic. x 8, 6, would enliven his lecture room: the habits implied are usually not respectable: βουδοχευομαι, βδελευομαι, φορτευωμαι show the type (see also on 270).

271—2. Only the performance could make these lines quite clear. The scholia show that some took ταύτη as for τονῆς, some as for χειρ. No doubt the chorus is divided, and the pronouns take definite meaning from the speakers and the action. Herwerden (Hermes xxiv 607) suggests that ταύτη answers to δευρί, and ταύτη (sc. τῇ χείρι) to τὸ σχέδος. It is pretty certain that ταύτη and ταύτη cannot have the same reference: so perhaps Them. 1128—Blass shows in Rhein. Mus. xlv 1—that οὕτως is often nearer δδη than οὕτως. νική has been objected to (Zielinski Gliederung 268—9): but Cleon’s partial victory is not regarded as unlikely. The phrases are military: πενιάζωσαι seems to be foricet, not ναυπιαβει (Cobet VL 338), and the only other instance quoted of
PA. ὁ πόλις καὶ δήμι, ύψι οἰών θηρίων γαστρίζομαι.  
XOR. καὶ κέκραγας, ὡσπερ ἄει τὴν πόλιν καταστρέφει;  
ΑΛΛ. ἄλλ' ἐγὼ σε τῇ βοη θαυτη γε πρῶτα τρέψο- 
μαι.

XOR. ἄλλ' εάν μὲν τόνδε νικᾶς τῇ βοη, τίνελλος εἰ- 
ν' ὀ' ἀναιδεία παρέλθη σ', ἱμέτερος ὦ πυραμοῦ.

274. Most editors, following Sauppe, mark a lacuna of one verse between 273 and 274, thinking that the chorus should have two lines here corresponding to 276—7. ọ́σ̣π̣ε̣ρ χ̣ ṃ ṣ ṣ and old editions: φ̣ π̣έ̣ρ Kock Mein. καταστρέφει K. -στρέφει the other MSS. 275. Α. Μ. MSS., ΠΑ. editors, surely without sufficient reason.  
276. μέντοι γε Μ. MSS. μὲν τόνδε Porson and editors since. τίνελλος eî MSS. τίνελλαν ο̣υ̣ Porson Vels. τίνελλαν ο̣υ̣ ΚοKK Ribb.  
277. παρέλθη γε MSS., except M which has παρέλθη σ'.

ὁπεκκλω (Plut. Camillus 18 το δείξων ὀπεκκλαίων τὴν ἐπιφοράν ἐκ τοῦ πείλου πρὸς τοὺς λάφοις) shows its use in tactics: κυρήβαξ was probably a 'sporting' word of the wrestling ground; can it be connected with κυρήβαξ; (see on 254), 'bring him to the sawdust?'

273. πόλις is the common vocative in Attic tragedy and comedy alike: ὁ πόλις πόλει Ἀθ. 27, Soph. OT 639, Eupolis 204, and so Anth. 842, Eurip. Hipp. 884, Phoc. 1113, Ar. Thesm. 839: πόλις seems to be confined to comedy and there to crettes, Ἀθ. 971, fr. 162. ἰ ὁ πόλις φιλή Κέκρος, ἀστοφιῆς 'Ἀττική (quoted by Marcus Aurelius iv 23), and 'epionics,' Eupolis 200 ὡ καλλιστή πόλι πᾶσον δας Κέλων ἐφορν. πόλις and δήμοι are associated even in Homer, as Od. viii 555 εἰτέ δὲ μοι γαίαν τε τὴν δήμων τε πόλις τε: here Cleon means his demesmen, often invoked for protection (Lys. 682), though he extends it to the spirit of democracy.

γαστρίζω with the usual elasticity of verbs in -ίζω may have various meanings: it is found in two: (1) as here, punch in the stomach, so inf. 454, ἑσπ. 1529, Diog. Laert. vii 172, which illustrates the case with which such words might be formed, εἰ δὲ εἰς τὴν γαστέρα τίπτων γαστρίζει, καὶ (then) ὃ τοῖς μυρίδις τίπτων μαραθᾶ: (2) eat a bellyful, as Lucian rhet. pract. 24, Athen. iii 96 ff &c. Alecphro iii 42. 3, 46. 4: Athen. x 421 A plays on both meanings: the former sense became rare, and Phrynichus 76 strangely denies it (see Rutherford there on this class of words).
PA. τοιν τον άνδρ’ ἔγω 'υδείκνυμι, καὶ φήμ’ ἕξ-άγεως ταῖς Πελοποννησίων τριήρεσι ζωμεύματα.
ALL. ναὶ μά Δία κάγωγε τούτων, ὅτι κενὴ τῇ κοιλίᾳ 280 ἐσδραμών ἐς τὸ πρυτανεῖον, ἐίτα πάλιν ἐκθεὶ πλέα.
Οἴ. Α. νῆ Δί', ἕξαγων γε ταπόρρηθ’, ἀμ’ ἄρτον καὶ κρέας καὶ τέμαχος, οὐ Περικλέους οὐκ ἐξωθή πώποτε.

278. δείκνυμ MSS. ἕξαγαγὼν schol. Dobree. 282. ἕξαγαγὼν MSS.
ΠΑ. ἀποθανεύςον αὐτίκα μᾶλα.

ΑΛΛ. τριτλάδοιυν κεκραξοιμαί σου.

ΠΑ. καταβοιξομαι βωϊν σε.

ΑΛΛ. κατακεκραξοϊμαι σε κράζων.

ΠΑ. διαβαλω σ', ἐὰν στρατηγῆς.

285. "I have long suspected that Aristoph. gave the vastly more sonorous κατακεκραξοιμαι κεκραγος," Shilleto on Thucyd. ii. 4. 2. No doubt κράζω is hardly an Attic form (here and thrice in Aristotel), but it is excused as closer to βωϊν, and σε is necessary.
289. ισοτων 'Αττικων, ύπος 'Ελλη

291. άλαζονειας. 290. διαφορισμων εις το(ν) νότον.

292. άλαζονειαις. 291. περιελώ σ' αλαζονειας. 290. κυνοκοπήσω σου τὸ νῦτον.

293. άλαζονειας. 292. ύποτεμοιμα τὰς ὄδους σου.

294. τον R and most MSS. 293. βλέψον εἰς μ' ἀσκαρδάμυκτος.

295. τον R and most MSS. 294. άν γορά καγω τέθραμαι. 293. ἐν α'γορά καγω τέθραμαι.

296. καπίορικω γε βλεπόντων. 295. διαφορισω σ', εϊ τι γρύζει.

297. αλαζονειας Elmsley on Soph. OC 1454

298. αλαζονειας Mein. from Ellyn. Λαξ.

299. γρύζει Elmsley on Aesch. 278 for γρύζει or γρύζεις of MSS.

300. γ' έμπλεκτόντων Pors. on Aesch. 739, Cohet Memes. n. s. ii 416: RV &c.

301. give 298 and 300 to ΠΑ., 299 to ΑΛΛ.; so Piccolomini.

302. τὸν R and most MSS. 291. κυνοκοπήσω σου τὸ νῦτον.

303. τὸν R and most MSS. 292. αλαζονειας. 291. περιελώ σ' αλαζονειας.

304. τον R and most MSS. 293. βλέψον εἰς μ' ἀσκαρδάμυκτος.

305. τον R and most MSS. 294. άν γορά καγω τέθραμαι. 293. ἐν α'γορά καγω τέθραμαι.

306. καπίορικω γε βλεπόντων. 295. διαφορισω σ', εϊ τι γρύζει.

307. αλαζονειας Elmsley on Soph. OC 1454

308. αλαζονειας Mein. from Ellyn. Λαξ.

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310. γ' έμπλεκτόντων Pors. on Aesch. 739, Cohet Memes. n. s. ii 416: RV &c.

311. give 298 and 300 to ΠΑ., 299 to ΑΛΛ.; so Piccolomini.

312. τὸν R and most MSS. 291. κυνοκοπήσω σου τὸ νῦτον.

313. τὸν R and most MSS. 292. αλαζονειας. 291. περιελώ σ' αλαζονειας.

314. τον R and most MSS. 293. βλέψον εἰς μ' ἀσκαρδάμυκτος.

315. τον R and most MSS. 294. άν γορά καγω τέθραμαι. 293. ἐν α'γορά καγω τέθραμαι.

316. καπίορικω γε βλεπόντων. 295. διαφορισω σ', εϊ τι γρύζει.

317. αλαζονειας Elmsley on Soph. OC 1454

318. αλαζονειας Mein. from Ellyn. Λαξ.

319. γρύζει Elmsley on Aesch. 278 for γρύζει or γρύζεις of MSS.

320. γ' έμπλεκτόντων Pors. on Aesch. 739, Cohet Memes. n. s. ii 416: RV &c.

321. give 298 and 300 to ΠΑ., 299 to ΑΛΛ.; so Piccolomini.

322. τὸν R and most MSS. 291. κυνοκοπήσω σου τὸ νῦτον.

323. τὸν R and most MSS. 292. αλαζονειας. 291. περιελώ σ' αλαζονειας.

324. τον R and most MSS. 293. βλέψον εἰς μ' ἀσκαρδάμυκτος.

325. τον R and most MSS. 294. άν γορά καγω τέθραμαι. 293. ἐν α'γορά καγω τέθραμαι.

326. καπίορικω γε βλεπόντων. 295. διαφορισω σ', εϊ τι γρύζει.

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334. τον R and most MSS. 293. βλέψον εἰς μ' ἀσκαρδάμυκτος.

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336. καπίορικω γε βλεπόντων. 295. διαφορισω σ', εϊ τι γρύζει.

337. αλαζονειας Elmsley on Soph. OC 1454

338. αλαζονειας Mein. from Ellyn. Λαξ.

339. γρύζει Elmsley on Aesch. 278 for γρύζει or γρύζεις of MSS.

340. γ' έμπλεκτόντων Pors. on Aesch. 739, Cohet Memes. n. s. ii 416: RV &c.

341. give 298 and 300 to ΠΑ., 299 to ΑΛΛ.; so Piccolomini.
ΠΑ. ἀλλότρια τοῖνν σοφίζει, καὶ σε φαίνω τοῖς πρυτάνεσιν, 300 ἀδεκατεύτους τῶν θεῶν ἑ- ῥάς ἑξοντα κοιλιάς.
ΧΩΡ. ὡ μιαρὲ καὶ βδελυρὲ καὶ κεκράκτα, τοῦ σοῦ θράσους

300. φανῷ MSS.: so Ach. 819 MSS. have φανῷ, edd. mostly φαίνω: Athen. iii 94 c quotes φάνοι σε ἀδεκατεύτους κοιλιάς πωλεῖν: φανῷ σε Pors. Dobr. Vels.: φανῷ for φανῶ, like ἀρὰ, is possible a priori, but is quite unsupported (φανῶ Ach. 914 &c.). 301. ἱερᾷ MSS.

303. The MSS. reading καὶ κεκράκτα is excellent, except for the metre: there ought to be a correspondence with 381. To suit this, Herm. proposed κατακεκράκτα, adopted by Dind. Hold. Kock Blydes; then a lacuna is assumed in 386: παγκατακε- κράκτα E. S. Thompson. βδελυρὲ κράκτα Dobree (entered in Madvig's copy), κράκτα Mein. Ribb. Vels.: this suits the metre, but κράκτης is a late word: καὶ κράκτης in Plut. præc. ger. resp. 9. 804 c and Pollux v 90 is a mere mistake for κεκράκτης. The scholiasts had the MSS. reading, which they scan carefully, 304 being a cretic and a dochmius: such a combination is very rare but it occurs in Asch. Suppl. 429—437.

&c. I keep βελπύνων: γε is allowable in Comedy before βλ, and my feeling is that a Greek would say ἔπισκοπων but ἐπισκόπων ἐμβέλτων: Aeschin. Cels. 94 τὰ δέκα τάλαντα δραχμῶν διαθέσαι ἐλαθέν τις ὑπὲρδόμενοι, cf. Epictet. iii 22. 52, but Demosth. adv. Ρομ. 19 εἶν τὰ υμετέρα πρόσωπα ἐμβέλ- πυντα τὰ ψευδὰ μαρτυρεῖν.

299. ἀλλότρια σοφίζεσθαι was a common charge among comedians, repelled by implication on Aristophanes' part Νυξ. 447 ἄει κακῶς ἱδέας ἐλεφθέρων σοφίζωμαι: the word reflects the artistic sense of σοφός and was helped to an unfavourable meaning in that way. It may be however that the phrase means here 'your arts are out of place here': this would give a better meaning to καὶ. The process called φάνοι was applicable to various offences (Pollux viii 47), one class of which was defrauding the customs. The tithe would be payable to the gods: but it is well known that the Athenian state regarded the funds of Athena and the other gods as reserves to be borrowed from, if not appropriated at need. It is not clear whether τῶν θεῶν means 'the other gods' whose funds were separately managed from those of Athena, Athena having the right chamber of the Opis- thodromos as treasury, the other gods the left (I do not know of any certain case of oi ἄλλα θεοὶ in this sense): nor is it quite clear that a φανῶ would come before the πρυτάνεσιν (Isocr. Callim. 6, Ταφρε. 42 do not prove it, see Meier and Schumann Alt. Præc. 2 300), though the βουλὴ had so much financial power. The scholium ἔθες γὰρ ἐξ ὑμῶν διεκάστη τῶν θυμάμεων τοῖς πρυτάνεσιν οἱ μάγειραι διδόναι is defended by Stengel from ClA ii 163. 11. But the charge is probably made in a confused manner intentionally: Cleon is nervous and alarmed. 'Athena's tithe' was very well known in Attic finance: it was levied on confiscated estates; even pillusters observed the custom Lysias 20. 24: Demosth. Timocr. 120 contrasts it with 'the fiftieth of the other gods.'

303—. The 'enthusiastic' paeanic rhythm, though no doubt common in hymns, was in the drama almost confined to Comedy: only two cases are quoted from Tragedy, Asch. Suppl. 417—437 an ode of the Egyptian maidens in chorus, and Eurip. Orest. 1415 in parts of the comnos of the Phrygian slave. The 'first paean' is the common resolved form in Aristophanes, the 'fourth paean' being allowed, though quite rare. The distinction between βάρας a virtue and βράζω a fault (βράζως ἡ ἄλογος ὁρμή, βάρας ἄλογος ὁρμή Ammonius), so far as it existed at all, was apparently an Attic refinement, taking advantage of the
optional ορ or ρα for vocalic r. For the tragic use see Verrall on Eurip. Med. 469. θάρσος seems foreign to Comedy, and θάρσος, though generally a fault as here, is a virtue in Lys. 546. Our texts of Thucydidles bear out Ammonius' distinction well. Plato and the Orators avoid both words, using ἀφεδεία for the virtue, and ἀφαντής for the fault (yet θάρσος does occur Plato Legg. iii 701 b, Demosth. Med. ii, 20, 194). Aristotle keeps the distinction: θάρσος is the opposite of φόβος (Khed. i 5. 138a 16), θάρσος of αἴδως (de caelo ii 12. 291b 26), Eth. Eud. iii 7, 1323b 12 οἴνον πέντετε θάρσος πρὸς τὸ θάρσος καὶ ἀστικὰ πρὸς ἐλευθερίας: so Lucian pseis. encom. 5 ὡς γὰρ θάρσος ἀλλὰ θάρσος φθάνει αὐτῇ προσεύμεναι.

305-9. All the earth, all our politics, finances, and business of law, public and private, have been muddled; cf. inf. 566, Par. 753 ἀπελάσα λαδοροθύμων. Βορμαροτάραξις is a word of a very rare type, a compound abstract noun of this form used as a concrete: almost the only other instance is ὄποκατάζει 'ear-smasher' of a boxer fr. 72, Lucian Lexiph. 9.

310. τυρπάζω and its cognates are colloquial, if not coarse: τυρπάζω is found in a Satyrical fragment (321) of Aeschylus, quoted by Athenaeus ix 375 ἐ, δυνατὰ καὶ πρέπουσα τοῦ ἀνώ κάτω ἀπὸ τοῦ: τυρπάζω is confined to Comedy and Satyrical fragments of Sophocles (720, 927): Xenophon. Cyrop. i 2, 3, 2. τυρπής take up and illustrate the απεροκαίαων of the market, Polybius i 67, 3 makes some apology for using the word, Plut. non posse nusiv. 2, 1056 ἐ gives Ἐπαμεινοῦ τυρπῆς as a specimen of the rudeness of Epicurean phrase, Lucian has it in Charon's mouth (Contempl. 15) and again Perg. 32: we are surprised to find in Isocr. Antid. 130 τὰς ταραχὰς καὶ τὴν τρίσβην ἐν ὑπομονής of life's turmoil. The words were applied to Bacchus-worship Paus. ii 24. 6, and so in the Ionic forms with καταστάμαντες Cratinus 84 &c. We can see from Plautine phrases that the Latin turba, turbā, had a narrow escape from a similar brand.

312-3. The paeanic system ends with trochaics, as in Ach. 233—5, 987 — 999, Vesp. 1283—1291, P. 356. All analogy supports ἐκκέκωφωσας. Verbs in -ων are always causals, except ἐρρυδώ and ἰδρών whose forms show a different vocalism; verbs in -ων, -ων are denominatives. The distinction is no doubt connected with the Sanskrit rule that causals are formed by -άω-, denominatives by -άω, -άω. Although κωφῶ is the right form for δαιφήν, later Greek for whatever reason evidently used κωφῶ or more likely κωψῶ in that sense (L and S give κωψάω, Stephanus with more reason κωψάω): Porson on Eurip. Orest. 1288 leaves the question as to the better form open: several MSS. give κωψάω fuller (the perfect is almost the only form extant) in Lucian bis accus. i, Timon 2, pseis, 10 &c. κωψῶ seems to have been also old Ionic, cf. ἄτιμαω.

Clean looking out from the Ínnyx over the Aegean as an Attic lake with clusters of tributary islands is compared to a watcher for tunny-shoals from a high rock (θυννοσκοπῶν). Literature made much use of metaphors from tunny-fishing: as was natural from its picturesqueueness, the fish being trapped and speared in enormous nets, the migrations of the huge tunny-shoals and the wide-spread

N. A.
ΠΑ. οἱ ἐγὼ τὸ πράγμα τοῦθ' ὅθεν πάλαι καττύεται.
ΑΛΛ. εἰ δὲ µὴ σὺ γ' οἴσθα κάττυµ', οὐδ' ἐγὼ χρο-
δεύµατα,

315 ὁστὶς ύποτέµνων ἐπώλεις δέρµα µοχθηροῦ βοὸς
τοῖς ἀγροίκοισιν πανούργως, ὡστε φαίνεσθαι
παχύ,
καὶ πρὶν ἡµέραν φορῆσαι, µεῖζον ἦν δυὸν δοχµάιν.

ΟΙ. Α. νη Δία καµὲ τούτ' ἐдрασε ταῦτον, ὡστε κατα-
γελῶν

318. δεῦρ R: this form does not occur in Inscriptions till 334 B.C. (Meisterhans
p. 70—1).

commerce in ‘tunnies steeped in brine’ (P. Rhode Θησεύμοι Captura in Neue
Jahrb. supp. xviii); some instances are
Herod. 1 62, Aesch. Pers. 424, fr. 297,
Soph. fr. 446, Theoc. 3, 26, Hor. Sat.
i 5. 44. The stupid helplessness of
the fish is often implied: θυµωδός τὸ ἐνδύ-
µηµα καὶ παχύ Lucian Ἰµπ. trag. 25.
The full zoological and gastronomical
givens about the tunny by Aristotle
and Athenaeus (vii 301 E—) are not in
point here; but something may be
quoted from the descriptions of tunny-fishing
given by Aelian and Philostratus; Aelian
Nat. Anim. xi 5 σκοτᾶ ἐπὶ τινος αἰγαι-
λοῦ παγεία ἀνέστηκεν ἐν περισσῇ σφόδρᾳ
αἰεθᾶς... ὁ σκοτὸς ἱδο φίλοι τὸν ἀκρο-
ρῆτο καὶ φύοι δέκτες δέκτηστατΓ... ἐδιο-
ων ἀκρα στρατηγὸς τὸ σφόδρα καὶ
χρηστεύτης τὸ ἐνδύµα... καὶ µάλα ἄδι
ἐκδίδοσας λέγει διάκειν... φυσικῶς δὲ ὄντες
ὁ θύμον πετεσσεμένα µένουσι, οἱ δὲ ἐρτά
αἰοµάτων ἵχθων, ποιήτη ἐπει, δήµων:
Philostr. Ιµικ. i 13 σκοτειρεῖται τις ἄφ-
ψηλον ἐξου ἀνέστηκεν τὸν ἄδραµίζαν, ἡν δὲ
δύν ἰκανόν... ἑαυτὶ τὸ ἄµηστος δει αὐτῶ
πρὸς τοὺς ἐν τοῖς ἀκατίοι... οἱ δὲ ἀποφρά-
ζοντες αὐτῶν βαθεῖ καὶ κλείστῳ δικτῷ
dεχοντας λαµπρὰ ἄγραν ύφ᾽ ἃς καὶ πλού-
τειν ἐτύμον τῷ τῆς θάρσος ἔχοντο.
The fishing is still very important in the
Mediterranean, but chiefly in the French,
Italian and Dalmatian waters.

314. ‘I know all about the cobbling
up of this job.’ The verb κασώσω be-
came καττῶ in Attic: this is probably
due to false analogy, as is the perfect
κεκάττωµα Alexis 98. 8, the word being
for κατα(σώσω): no other derivative of
σῶσαµ=Latin siccus is known. The καττῶ-
µατα were the thick soles of the plebeian
shoe or coarse sandal, ὑπόδήµατα ἀκάτ-
tουν being the elegant wear (ηφ. 869,
Antig. Caryst. ap. Athen. xiii 365 E,
Teles 30. 4 Hense ἡ αὐτής ἐθέῃ ὑπό-
δήµα ἔχω καὶ τοῦτο ἀκάττουν ἦσουν οὐκ
ἔχων, C.I. iv 834 b iι ἐποδηµάτων
κάττου τοῖς ἐµοισίοις): in Ἀθ. 300, Ἰσρ.
1160 καττύµατα are meant as a surprise.

315—8. χρῆσµα (here only) is a
comic formation like γάµεµµα 279. ὑπο-
τέµων was no doubt a word of the shoe-
making trade, as συντέµων Xen. Cyrop.
viii 2. 5: it may mean merely cutting for
a sole, though editors follow the scholar
on 291 in taking ἁπάλλω to imply a dis-
honest trick. µαχαῖς in the common
trade-sense of bad wares; here, as in all
its meanings, synonymous with πωρόξ.
For the ellipse πρὸν (τινα) φορῆσα, Ennep.
Med. 182 σηµείωσί µὲν πρὶν τι κακώσει τὸ
εὗρο, Plut. 597 ἀστάτει πρὶν καταβίσθη, Aeschin.
Cles. 116 ἀστάτει ἀνέστηκεν πρὸς
τὸν νέον πρὶν ἐξαρασσαθαί αὐτον.
δῶ µοιχα, no doubt a phrase in collo-
quial style, as fr. 721. δοµῆµα was a
popular, not an official, style of reckoning
(it is not quoted except from Aristoc-
phanes): hence the different accounts of
its exact meaning: etymology bears out
the older authorities in the statement that
it means hand-breath, not span. δῶν
apparently was never used with plural,
except of abstract nouns, Rutherf. New
Phryn. 290.

319. The dactyl in trochæas is con-
fidently defended by Wilamowitz *Istv. 8*: he quotes *Ach. 318, Av. 396,Them. 436, Eccl. 1155*, four cases from Epicharmus, and an express permission by rule from *Hephaestus*: the license was confined to Comedy.

320. The feeling that one's dramatis are one's chief critics as well as audience and allies is very Attic, *Lys. 685, Susarion 3.*, and it is introduced with an almost comic effect into Eurip. *Auc. 1057 ἐπιλήν foedosei μένων, ἐκ το δημοστ, μή τίς μ' ἐλέγχω...* The fiction of slavery is of course dropped here. The general opinion is that *θεάες* and such forms are presents; *Brugmann *Morph. Unters.* 17—collects similar cases; *Arcadius de accent. 155—6 classes *θεάες* with *θω* *φαθώ* &c.; but *Jebb on Soph. OT* 651 is no doubt right in saying that the forms were sometimes felt as *αριστος* (so *Kühner-Blass* *Gr. Gramm.* § 272).

321. *Περιγραφή is Attic locative pl., like ὶθέρων Ἀθηναίων &c.* (Gust. *Meyer* *Gr. Gramm.* § 379): the form given is however *Περιγραφή*: I am not aware that it has been identified. *Elmsley inferred from Heracl. Pont. ap. Athen. xii 537 c that Nicias' *deme* was *Pergase*: but inscriptions show that it was *Cydanitidae*, and the *Νικις ο Περιγραφῆς* of *Athen. and Aelian* *Var. Hist.* iv 23 must be a different person.

The *ἐμβάσας*, as the name implies, was a shoe, not a sandal merely: it was worn by men only, and those of humbler station, *ἐνελέκτω* ἡ *ὑπόθεσι*, τῷ δὲ ἱδίῳ καθὼς ταπεινὸς ἐκεῖνον *Pollux* vii 85; *Usch. 8*8 *Theophides* is scornful of his father's *ἐμβάδας*, as *Bdeleycon is νυσρ. 1157 ἀποθνοῦ τὰς καταράτους ἐμβαδᾶς: so Eccl. 633 ἐμβαδ' ἔχων is the poor

man, *Isaues 5. 10 ὃι ἔμβαδας καὶ τρίβωνα* *φορέ* marks the poor; cf. *Phut. 867, 941*, *Nemander* 109. 3, *Anh. Pal. vi 21. 4*. Anytus' nickname *Ἐμβαδᾶς* (Theopomp. *com. 57* is more pointed than if it came from *ὑπόθεσι*, which was the elegant wear, *Athen. viii 351 A &c., see on 314*.

For the incoherence of wide shoes, editors quote *Theophr. char. 4* (ὁ ἄγροικος) μείζω τοῦ ποδός τὰ ὑπόθεματα φορεῖ, *Hor. Sat.* i 3. 30, *Lucian Gall.* 26; for this way of expressing it, *Ovid amst. i 516 nec vagus in lata pei tibi pelle natet.*

322—5. ἀν' ἀρχῆς, even in your trade before you became a politician. *Ἀναδείκνυσι, 'the sole patron-deity of public men,' is more than Impudence: it is the tyrant's quality as well as the demagogue's: the personification was helped by the stones on the *Agora*, called τοῦς and *Ἀναδείκνυς, whatever their original significance may have been have been: they were held apparently to be abodes of these two beings (Ister ap. *Suidas s.v. *θεός, *Cic. Legg. ii 28*). *Xenoph. Symp.* 8. 35, praising *Sparta*, at the expense of *Athens* no doubt, says *θεόν γάρ ὣ τὴν Ἀναδειαν ἄλλα τὴν Ἀδη γνωζοι*: the proverb *θεός ἡ Ἀναδείκνυς* is given in all the collections: and *Menander fr. 257* has ὡς μεγίστη τῶν θεῶν νῦν οὖσα ἀναδείκνυς *ἐν θεῶ καλεῖ κεί*: *δει* *δει* *δει.* The metaphor is rather from the protecting deity (Eurip. *Herc. 349* τῶν μὲν γάρ Ἡρα προστάτη, ἡμῶν δ' Ἀθῆνα) than from the legal relation of *προστάτης* to *μέτοχοι*.

Lycian *τις acc. 39 makes Rhetoric say ἐπιγράφοντα μὲ ἄνωτες προστάτες ἑαυτῶν: but in later times Law and the like were more the source of phrases than Religion.
ΑΡΙΣΤΟΦΑΝΟΥΣ

η συ πιστεύων ἀμέργει τῶν ξένων τοὺς καρπίμους,
πρῶτος ὦν ο δ’ Ἰπποδάμου λείβεται θεώ-

μενος.

ἀλλ’ ἐφάνη γὰρ ἀνὴρ ἔτερος πολὺ
σοῦ μιμωτέρος, ὡστε με χαίρειν,
ος σε παύσει καὶ πάρεισι, δῆλος ἐστίν, αὐτόθεν,
πανουργία τε καὶ βράσει
καὶ κοβαλικεύμασιν.

ἀλλ’ ὁ τραφεῖς ὀθεντέρ εἰσιν ἁνδρες οὔπερ εἰσίν,

326. ἀμέλγης R. ἀμέλγις the other MSS. ἀμέργεις Bothe Vels. ἀμέργει Mein. Dind. Kock Blaydes.

327. Many conjectures have been made to avoid the irregular quantity in the penult of Ἰπποδάμου. Erdmann in Philol. xlii 199—thinks Archiptolomus was son, not of the famous Hippodamus, but of an Athenian Hippodamus: so Zacher.

326. The scholium ἀμέλγης δὲ ἀπο-

δρέτη, ἀπανθίεις, τριγάς καὶ καρπίγη

points to ἀμέργει. The word is mostly

lyric and late Epic, but a comic frag-

ment (Mein. v p. 122, Kock adaep. 437)

implies its use among Attic farmers for

the olive-harvest ὥμεν τις ἀμέλεις τρι-

γων, ὁ δ’ ἀμέργων τὰς ὕλας. It was

naturally confused with ἀμέλγω in all

parts and derivatives, as ἀμοργὸι πόλεως

διήθησα Κρατίνου 214, but ἀμολγαί in same

meaning fr. adaep. 1341 (Eustath. 838.

54). The reference is the usual one, to

the harassing of the rich, not only in

Athens, but in the allied cities, cf. Pax

639 τῶν δὲ συμμάχων ἑαυτῶν τῶν πατέω

καὶ πλούσιως: or possibly to the recent

raising of tribute (so Gilbert Ins. Gesch.

186).

327. The remarkable personality of

Hippodamus is commented on by Aristot.

Pol. ii 8. 1 as a natural introduction to

his political theories. His physics and

architecture had made him welcome from

Miletus to Athens, and his son Archipt-

olomus had gained the full franchise in the

deme Agryle. Bred a political idealist,

the son was sure to look with hatred on

the war and with friendliness on Sparta.

His fortunes are pathetic: his vain efforts

for peace (see on 794) led to dealings

with Sparta that were deemed traitorous:

he was executed along with Antiphon,

his house destroyed and his very name

and race blotted out, at the instance of

the moderate party (Plut. vita Antiphr.

24—27); and a modern editor of Thucyd-

dies thinks he was a Spartan. Antiphon's

lost speeches on the tribute of Lindus and

Samothrace were expressions of the aristos-

cratic feelings on such questions implied

here (Jebb Att. Or. i 5), and may have

been written about this time (Gilbert Ins.

Gesch. 187, Beloch Att. Pol. 41: Blass

Att. Bereds. 190 thinks 418 the prob-

able date). Λείβεται θεώμενος may imply

some reproach of his inactivity (Kock).

Ἰπποδάμου must be taken with the

other cases of lengthening a short vowel

before a liquid, such as Ἀλαχιώδους Pax

234, Ἰπποδάμους Aesch. Sept. 483, Πα-

θένταιος ib. 542. This lengthening is

well-known and recognised in Homer:

it is only a rare survival in Attic.

328. ἀλλὰ... γὰρ: the old clumsy

hypothesis of a long ellipse in such cases

seems to me quite unnecessary: the nearest

English is 'Ah, but': see Appendix i.

330. αὐτόθεν answers the αὖ ἀρχῆς

of 324: the new champion too shows at

once and on the spot his supremacy:

Kock quotes Eccl. 246 καὶ σε στρατηγῶν

αἱ γυναῖκες αὐτόθεν αἰρομένα, where αὐ-

τόθεν refers to a successful speech of

Praxagora's: cf. Thucyd. i 141. i Shilleto.

333—4. Two lines, spoken by the
νῦν δείξον ως οὐδὲν λέγει το σωφρόνως τραφήναι.

ΑΛΛ. καὶ μὴν ἀκούσαθ' οἶς ἐστὶν οὕτως πολίτης. 335
ΠΑ. οὖκ αὖ μ' ἐάσεις; ΑΛΛ. μὰ Δί', ἑπεὶ κἀγὼ πονηρός είμι.
ΧΩΡ. ἐὰν δὲ μὴ ταῦτῃ γ' ύπείκη, λέγ' ὦτι κὰκ πονηρῶν.
ΠΑ. οὖκ αὖ μ' ἐάσεις; ΑΛΛ. μὰ Δία. ΠΑ. ναὶ μὰ Δία. ΑΛΛ. μὰ τὸν Ποσείδον, ἀλλ' αὐτὸ περὶ τοῦ πρότερος εἶπεῖν πρῶτα διαμαχοῦμαι.

339. αὐτὸ Ῥ. αὐτὸ τοῦτο most MSS.: V and others place the line after 336.

Coryphaeus, beginning with ἀλλὰ, inviting discussion on the subject and written in the metre of the following debate, is regular at the beginning of portions of the Agon. The metre may be iambic, trochaic, or anapaestic, but always tetrameter catalectic. Such lines are called κατακελευσμοὶ by Zieliński, who gives all the instances, Gliederung 120: see also M. W. Humphreys in Amer. Journ. Phil. viii 169.

The ἄνδρες would remind the house of 179. εἶταν ὁπερείν εἰόν is a sarcastic application of the oracular, mostly depreciatory, repetition, well-known in such phrases as βλαστοῦ οὕς ἔβλαστε Soph. OT 1376, ἐσμέν οὖν ἔσμεν Eurip. Med. 889 &c., μέλει θείαν ὄψερ ἄν μελόν πέρι Aesch. Cha. 776.

'Show us now what nonsense a decent breeding is,' οὐδὲν λέγειν Νυβ. 781 &c., the correlative being οὐδένα λόγων πνεύματος: cf. on 204 sup. σώφρων of good up-bringing as Νυβ. 1066 &c.: the main idea being a proper restraint ἥ license or insolence: so σώφρων ἡ Plato. 1119 'you're learning your place': hence the political and social meaning it sometimes has, see Appendix ii.

335. καὶ μὴ opens the discussion or exposition as Αὐ. 402, Εἰκ. 283, καὶ μὴ... γε ἱν. 624, Νυβ. 1036, Ῥου. 907.
336. αὖ emphasizes the other side 'allow me, please': Ὁμ. 28 ἀτάρ σὺ τὸ σὺν αὖ λέγων, 942 οὖκ αὖ σὺ παύσις; so αὖδ' αὖ is common. Xen. Hell. ii 3. 28 αὖ seems to emphasize the first of two sides αὐτὸς μὲν αὖ... ἤμείς δὲ...

337. The common reference to ancestry, giving the emphasis of heredity to a quality, even when already in the superlative, Soph. Phil. 384 κακιστὸν κὰκ κακῶν Ὑδοράκων, Eurip. Androm. 590.

338–9. The oath by Poseidon seems to be more powerful than one by other gods, so Plat. 395 BΑ. πρὸς τῆς Ἑστίας; ἘΡ. νὴ τῶν Ποσείδων. Zieliński and Humphreys lay down a curious rule, which they say Ar. keeps, that the first speaker in a comic Agon is always beaten in the end: here the struggle for the first word means that this part of the Agon is not to be decisive.

αὐτὸ τοῦτο is not uncommon as acc. of respect in such cases, and αὐτό μόνων occurs, as Lucian vita Luc. 9 αὐτὸ μόνων ἐργάσης καὶ τῶν ἐκ τοῦ πολλοῦ δήμου εἰς, Athen. v 192 ε, v 270 οἱ λόγοι αὐτὸ μόνων καταδροχίσας (other cases in Schmid Atticismus i 249): but I do not know of any other case of αὐτὸ alone. Cf. Plato Soph. 241 D φαίνεται τὸ τοσοῦτον διαμαχητῶν ἐν τοῖς λόγοις, Alexis 34 ὁταῦτ' ἐς πιστοῦν (οἱ κόσμοι), and the Latin use of acc. neuter pronouns in such cases, where acc. of a noun would not be allowed.
340. ἑγὼ σ’ ὁδικαὶ ὁδικάς. σ’ ἑγὼ σ’ ὁδικαὶ ὁδικάς. σ’ ἑγὼ σ’ ὁδικαὶ ὁδικάς. σ’ ἑγὼ σ’ ὁδικαὶ ὁδικάς. σ’ ἑγὼ σ’ ὁδικαὶ ὁδικάς. σ’ ἑγὼ σ’ ὁδικαὶ ὁδικάς.

342. ἔνατα ὁδικαὶ ὁδικάς. ἔνατα ὁδικαὶ ὁδικάς. ἔνατα ὁδικαὶ ὁδικάς. ἔνατα ὁδικαὶ ὁδικάς. ἔνατα ὁδικαὶ ὁδικάς. ἔνατα ὁδικαὶ ὁδικάς. ἔνατα ὁδικαὶ ὁδικάς.

344. ἐν Χερμ. ὁδικαὶ ὁδικάς. ἐν Χερμ. ὁδικαὶ ὁδικάς. ἐν Χερμ. ὁδικαὶ ὁδικάς. ἐν Χερμ. ὁδικαὶ ὁδικάς. ἐν Χερμ. ὁδικαὶ ὁδικάς. ἐν Χερμ. ὁδικαὶ ὁδικάς.

340—1. καὶ μὴν without γε following is commonly used to bring a new person on the stage or a new feature into the action: sometimes however it serves to introduce a counterpart to what has just been said by another speaker; that counterpart may be an acquiescence as Soph. Eelect. 556 ΠΑ. ὅν ἔφη μοι... ΚΑ. καὶ μὴν ἔφη μοι... or a direct contradiction and challenge as here, Lys. 353, Thesm. 568, Soph. Ant. 1054. The comic curse διαφορείσης is of course in the mind of the chorus: cf. Lucian Peregr. 31 ἐγὼ δέ ἄφεις αὐτῶν διαφορείσης ἅμα τῶν ἀδικοῦντων.

342. The rule that καὶ before an interrogative word must raise an objection to the last thing said, whatever its reason, was quite distinct in Attic (see sup. 125): hence the numerous cases where καὶ follows the interrogative may be partly owing to it, and are sometimes clearly contrasted with it, as Eurip. Phoen. 1367 and 1373, Alc. 1049 and 1053. Porson's classic note on Eurip. Phoen. 1373 lays down that καὶ simply means præterea. Faley there re-states the rule in this way: "καὶ πῶς asks an ironical question, ἀνὴρ καὶ a serious one." Hermann's note 310 on Viger proposes a curious refinement: "qui τί κρίνει ἱερὰν ἵνα ἵναν εἰσεῖν, quid dixit, non an aliud dicere dicat, quaerit. Sed qui τί κρίνει καὶ ἵναν, is non solum quid, sed etiam an aliud dicere sit, dubitat. Cujus interrogationem plane sic proferemus: quid dicendum est, si omnia aliquid dicendum est? Εἰ τί πρόβλεψες θεῖος est, si quid vis suscipere, quibus verbis incertum relinquitur, utrum quis id velit, an non. Εἰ τί καὶ πρόβλεψες θεῖος significat, vis suscipies aliudiam, sed si aliudiam tamen suscipiere vis." The safest way of expressing the meaning of the καὶ is merely that the question is emphasized by it; the nearest parallel is the Irish use of at all in questions.

343. The ellipse of the copula is common with οἷς τε, δόνατος and the like; though few instances are quoted with the first person, Lys. 716 ἐγὼ αὐτὸς ἀποστείλειν οὐκετίσαντο, ταύτῃ ἀπ' αὐτὸς τῶν ἄνδρων. Soph. 'ΟΤ 92 ἐτούμενος (ἐλεί) εἰτεῖν. καρποκῆν was a rich kind of soup, mentioned along with ὄσθελσιν a rich way of preparing meat, in contrast with simple food, Alexis 163, 6, Menander 453, 7, 418, 7, Timon ap. Athen. iv 160 A. Plat. quidest. conv. iv 1. 664 a: the parallel passage to ours is Plut. quaes. aul. 11. 55 L τῶν κάλλων τοῦτο ἐγὼ ἐστὶν ἀδικία τῶν ἄνδρων ἢ τάνημα ἢ πράξιν ἢ λόγον ἐφ' ἵδρυμι καὶ πρὸς ἀδικίαν ὅπως καὶ καρποκῆνειν.

344—5. ἰδού as in 87. The meaning of ἱερὰν becomes more precise each time
it is used. Cleon's furious scorn 'you'd be more of a butcher than a cook in your oratory' is marked by the repeated pronoun and by the two adverbs καλὸς and χρηστὸς in the places of emphasis: καλὸς is vague, 'a pretty mess,' χρηστὸς more definite in its trade or business sense, not uncommon in cookery, as Archestratus ap. Athen. vii 311 c οὐ γάρ ἐπιστάται χρηστῶς σκευάζειν ἵθελον, Alexis 149, ὅ τινὶ ψυχῷ καλεῖσθαι χρηστὸς μόνον δεῖ τοῦτων. χωματόρακτος, like the ὑμωβδεία and ὑμωβδήρασιν of tanner's trade, is of course as far removed from καρδίκη as possible. Gorgias' phrase ἐναιμα πράγματα, quoted without approval by Aristot. Rhet. iii 3. 4, does not seem to be parallel.

346. 'Look here—shall I tell you what I think of your case?' οὔσια as in οὐδὲν δὲ δράσθων &c. is an example of the Greek use of active verbs for passive meanings.

347. εἰ τὸν—if perhaps, not the same as εἰ ποτε (Verrall on Aesch. Agam. 524). δίκην λέγων is not a common phrase: its meaning is not certain in the well-known Homeric scene II. xviii 508; in Attic it may be used of a man conducting his own case (νεκρ. 776 ὧν δίκην λέγει μακρὸν τι, Xen. Mem. iv 8, 1, Plut. Demost. 12), or of advocates by profession (Isocr. antid. 40. 47 καλῶν ὑφελέων διάνυσον τῶν δίκαι ἐν λεγόντων, Dinarch. Demost. 111 λογογράφοι καὶ μαθηταὶ τὰς δίκας λέγον). ξένοι μέτοικοι is strange: though ξένοι μέτοικος was possibly the original full phrase for a μέτοικος, yet ξένοι and μέτοικοι are usually opposed, Aesch. 205–8, Paus 297, Lys. 580, Isocr. de pace 21, Aristot. Pol. iii 5, 1277 γ, 39, Pol. Ath. 57: in Soph. OT 452 ξένοι λόγῳ μέτοικος, the terms are not technical, and in Aristot. Pol. iii 2. 1275 γ, 37 σκόπους ἐδραλέων ξένοι καὶ δοῦλοι μέτοικοι the meaning is doubtful. But ξένοι may be used for a μέτοικος: Clerc Méthodes Athén. 327 quotes Demost. Lept. 21, 29, Androt. 21, Lycurg. Leocr. 41: and Cleon here probably is showing a contemptuous indifference to legal accuracy, 'some poor rustic stranger.' Such strangers were easy to attack; Xen. Mem. ii 1. 15 Socrates says to Aristippus, who proposes to go from city to city, οὐ τοιοῦτο οὐς μᾶλλον ἐπιστήμην οἱ διαφόροι καὶ ὑμοὶ διὰ τὸ ξένοι εἶναι οὐκ ἄλλῳ ἀδικηθήναι; cf. Aristotle's complaint in a letter to Antipater, quoted in the lives of Aristotle (fr. 667 Rose), 'τὸ ἀθροισμένο διατρείμεν ὁρώσκεις ὁγγυχον γάρ ἐτ' ὁγγυχον γεραστῆς, σῶκον δ' ἐπὶ σκότῳ τὴν διαδοχὴν τῶν συκοφαντῶν αὐτοῦ μένους, Aesch. Supp. 994 πᾶς δ' ἐν μετόικον γλασάν εὐθυκον φερεῖ καθ' ἰδίον, Demost. Callipp. 9 τοῦ μέτοικον ἀνθρώπου καὶ ἐν Σκυθᾷ κατακόπταναι καὶ ἄδικων ἄξον.

348. θρησκεία of tiresome repetition: when a speaker uses it of himself, he has an apologetic tone, serious or humorous, as Eurip. Elet. 909, Plato Phaedo 76 d, Demost. FL 156. λαλῶ λέγων as λογοργός ὅ dicō: λαλεῖ δραματο, ἀδικωτός λέγειν was said of Phaeon about this time, see on 1377. In later Rhetoric λαλέω, catascribo, were admitted as an irregular kind of λόγοι ἐπιδικτικοί. Part of Cleon's charge against his adversaries in Thucyd. iii 38. 2 is to ἐγκαταστάτοι τοῦ λόγου ἐκτόφισεν. Lucian Sclithēδ 6 αἰτίος πρόθεσις, ὃ ἐπὶ συνναταί, ὃ λαλῶν εὐτύῃ.
349. Water-drinking during training for a speech was practised by some, quoted by others: Demosthenes 2 Phil. 30 admits that he had done harm to his reputation, λέγοντες δὴ ἐγὼ μὲν ὑδρὸς πίνων εἰκότως δύσκολοι καὶ δύσ- τροποι εἰμι τις ἀνθρώποι: Lucian rhet. προε. 9 πόνον καὶ ἄγρινον καὶ ὑδατο- ποιαν καὶ τὸ λαπάρος ἀναγκαία τάση καὶ ἀπαραίτητα φόβος. See on 89 sup.

"Ανίω in Epic and Tragedy, ἄνιω in Comedy" is the rule, broken only in this case: the exception due to a re- miniscence of Soph. Αἴας 266 φίλους ἀνίων αὐτὸς ὑδατος ἐξεῖ; 351—2. τί διὰ marks some surprise, as usual. τὴν πόλιν is ‘accusative of anticipation,’ here followed by a ὥστε clause: cf. Αὐ. 652 where a ὥστε clause follows, Αὐ. 1369 an ἐς clause: in Thucyd. v 36. 2 τὸ Πάρακτον ἐδεόντο Βοιωτός ὅπως παραδόσουσι Λακεδαιμόνιοι, Shilleto held Boiowôs to be such an accus., quoting Eurip. Bacch. 236. Xen. Cyrop. ii 1. 5. Demosth. i Αφι. 40, Plato Rep. iii 415 c, Aristot. Rhet. ii 9. 3 as other cases.

μονώτατος is quoted not only from Plut. 182, Theocr. 15. 137, but from Lycurg. Loc. 88 μονώτατοι ἐπίκωνοι τῆς χώρας εἶχον: so that it is not one of the purely comic comparatives and superlatives spoken of by the grammarians, as Apollon. Dyse. ἰσχυρότερον. 81 A (ἀντίστερος and Δαναώτατος).

For καταγλωττίζω see on 286 sup.

353—5. The γάρ ‘Oh then’ is a confident reply to the invidiousness of the μονώτατος, θύανεα is the μεν word, as in so many similar cases ἐγκλεία, βρεία &c.; this is emphasized by the θεράμα ‘dressed,’ ‘cooked.’ His food and drink are Gargantuan: θύανεα are large pieces of the huge tunny, and the χοῖρος ἀκράτους (see on 95) a gigantic draught, like that of Polyphemus in Eurip. Cyci. 327, κα- σαλβάδων λαυρόφων: πρὸς δὲ τὸ ῥηθέν ἐπὶ τοῦ ἐτέρου ‘κασαλβάδων τὸς στρατηγοῦς’ ἀντέθηκεν ‘καὶ Νίκικαν ταράξα’ schoi (as it should surely be written). It occurs again in Hermippus 71 (probably almost contemporary), but the meaning of this coarse word is not quite clear in either passage.

356—8. δὲ γε, to cap the previous statement. Shilleto’s remark on Dem. FL 102, ‘This use of δὲ γε or δὲ...γε in continuation or retort is so frequent that it is remarkable how frequently it has been misunderstood’ is still in point.

His fare is stronger or coarser, and his words, arranged with some skill for the purpose, are harsh and alarming in sound. ἰστρον, omissim, the fourth of the cow’s stomachs (κούλα, κεκρύφαλος, ἀχυρός, ἰστρον, Aristot. part. anim. iii 14. 7), was a plebeian food: Dioxippos ap. Athen. iii 100. He ἐπίθεται βρω- μάτων, ὥσ μονικῶν ἰστρον, μίττρας, χόλικας, Hor. Sat. ii 5. 40, Epist. i 15. 34.
καταβροχθίσας, κατ’ ἐπιτιθ Granted, τοὺς ἰπτορας καὶ Νυκίαν ταραξεῖω.

OL. A. τὰ μὲν ἄλλα μ’ ἱρεσας ἑγατον. ἐν δὲ οὐ προσιταί με,

τῶν πραγμάτων ὁτιή μόνος τὸν ζωμὸν ἐκροφήσει.

360 ΠΛ. ἀλλ’ οὐ λάβρακας καταβαγών Μηλσίους κλονήσεις.

359—60. ΧΟ. Mss. Dind., Ο1. A. Enger and now most editors.

360. ἐκροφήσεις Mss. —see Elmsley, see Rutherford New Phryn., 392—3.

361. Mss. and schol. continue the line to the Chorus, ΠΩ. Casaubon and vulg.
ΑΛΛ. ἀλλὰ σχελίδας ἑδηδοκὼς ὑψόσομαι μέταλλα.
ΠΑ. ἐγὼ δὲ ἐπειστηδῶν γε τὴν βουλὴν βία κυκῆσω.
ΑΛΛ. ἐγὼ δὲ κινήσω γε σου τὸν πρωκτὸν ἀντί φύσκις.
ΠΑ. ἐγὼ δὲ γ’ ἔξελξω σε τίς πυγῆς θύραξ κύβδα. 365
ΟΙ. Α. νῦ τὸν Ποσειδῶ καμέ τάρ’, ἤμπερ γε τοῦτον ἐλκης.
ΠΑ. οἶον σε δόσω ’ν τῷ ἔξυλω.
ΑΛΛ. διώξοιμαι σε δελλάς.

365. ἔξελξω Pors. for εξ’ ἔλαξω R ἔξελω other mss. κύβδα Mein. (as from κύψις).
366. γάρ mss. γ’ ἁρ’ Brunnck; τάρα Bothe and vulg.; τάρα is generally ironical but γ’ ἁρά is very rare and doubtful. The line is given to ΘΕ. (θεράπων) by R, to ΧΩ. by most mss.: the scholium record the difference.
367. ’ν is not in any ms. Elmsley on Arch. 343 proposed to introduce it, as it seems to be necessary in the phrase.

used only of physiological effects of wind, Nub. 387, Plut. quaest. conv. v 7, 681 A.
362. He again caps his adversary’s fish with meat: σχελίδας, sides of beef, were used naturally in large entertainments, as to choruses, fr. 249, Plut. glor. Ath. 6. 349 A.
The silver mines of Laurium were sold in lots to private persons who paid, besides purchase-price, a rent of a twenty-fourth of the produce: the words used of these transactions are ὑπώαμας Demost. FL 293 παρὰ τῶν ἐσωμενῶν τὰ μέταλλα, ἑωτῆς CI A ii 750, πωλῶ Aristot. Pol. Ath. 47. Nicias hired a thousand slaves to Sosias, one of these contractors, for an obol a day per head, Xen. victig. 4. 14. There may be some allusion here to a financial rivalry with Nicias.
363. The Council superintended the letting of taxes, mines &c. by the πωληταῖ: and this line is suggested by the Sausage-man’s financial pretensions. Some control of the Council was necessary for a demagogue, cf. 166.
365. κύβδα gives the sense of comic awkwardness that κύπτω and its compounds were evidently so often used in Attic conversation to bring out.
For ἔλαξι after ἔξελξω see on 98.
367—. A system of iambic dimeters till 381, in some respects parallel to an anaepastic system. “Originating in the cult of Dionysus and Demeter, this rhythmic form passed into Comedy, where it appears mostly in close connexion with a group of Iambic tetrameters, especially in Agon-scenes, Εγ. 367—, 441—56, 911—46, Nub. 1089—1104, 1385—90, 1446—52, Ly. 382—6, Ran. 971—91.” Gleditsch Melrr (§ 62) in Iwan Müller’s Handbuch ii.
For ὅς in exclamation cf. inf. 703: it is tempting to take it in both passages as masc. “what a figure you’ll be!” but this is forbidden by Vesp. 1329 ὅς τις σκευάσω, Thesm. 704. τὸ ἔδον means stocks or pillory of various forms: such punishments were inflicted sometimes on freemen for theft (Ly. 16. Demost. Timecr. 105) or failure to fulfill state-contracts (Andoc. myst. 92), but more commonly on slaves: here Cleon turns on Demosthenes with this threat.
368. After Sphacuria, a charge of δελλὰ would confound Cleon above everything. The offences of ἀστατεῖα, λιπατίαν, and δελλὰ were tried before the Strategi with taxiarche or phylarchs as assessors, and the culprit’s fellow-soldiers as jurymen: the nearest approach to martial law allowed by the Athenian spirit. A false charge of δελλὰ was a libel, punishable by a fine of 500 drachmas (Ly. 10. 12).
373. παρατιλὼ R and vulg. περιτιλὼ the other MSS.: para- is the common compound.
374. πρηγυρεώνα MSS. πρηγυρεώμα most edd. after Bentley: so Av. 1113 MSS. give πρηγυρεώμα against the metre.

369. βύρα would not be seriously used of the human skin any more than corium. βρανέων is from θράνω, a tanning-bench: the passage is of course full of terms of trade.
370. would suit Cleon better. The preposis 'I'll flay you into a thieving-wallet' is derived from the common phrase ἀσκὸν δέρμαν Nib. 441, ἀσκὸς δεδάρβαι Solon 33: 7: the construction seems to have been specially common in such comic threats derived from the leather trade, ins. 768, Ael. 300, Plato com. 10.4 σὲ παλαπόριν παλασι καταβάσων.
371. In a description of flaying a man alive, Plut. Antex. 17 has τὸ μὲν σώμα προστάταξέν αὐτῷ τὸ δὲ δέρμα χωρίς διαπατάλευσαι.
372. is a rhythmical equivalent to 371, and all the better a retort. περικυματα, loose scraps, trimmed off meat, are mentioned along with sausages and tripe, Metagenes 6. 7, Alexis 132 χωρίδαν τῶν ἤκεν καὶ περικυματικάν: they are poor material made tolerable only by good cookery, Dionysins com. 3. 14, and hence Aristophanes fr. 180 applies the word, with others like it, to Euripides' poetry. For εἰ σοι cf. Nib. 455 εἰ μον χωρίδαν παραθέντων, and for the threat, Plaut. Mil. 8 gestit furtum facere ex hostibus, Truc. 613 ego ted ofitian offigram.
374. πρηγυρεώμα is probably a noun of the class called by grammarians περικυτικά (see Uhlig's index to Dion. Thrax), implying the place where things are collected, like ροδῶν, ἄνθρωπον &c.: if Furtwangler's theory as to the Parthenon (Masterpieces Eng. tr. 424) is correct, Παρθένων has its proper meaning. The affix for such nouns was εὼν (Brugmann Grundrisi ii § 216): and the original type would be παρθένων, becoming παρθένων in Ionic, παρθένων in Attic. Phrynichus: rule 144, ἰστῶν λέγε, ἄλλα μὴ ἰστῶν, suits most cases: the exceptions are given by Lobeck and Rutherford, see also for place-names Grasberger Griech. Ortsnamen 221—. The word seems to contain the same root as ζίγερα, whence our gizzard: this root may be that of ἰζείρω as the ancients supposed. Pollux ii 104.
375. —. Demosthenes comes in as in 366. 'We'll treat him like a pig, and see if he's measly.' πάτταλος is a gag, as Theist. 222 ἐμβαλώ σοι πάτταλον, ὡς μὴ σιωπής, μαγειρικός, 'in butcher's style, as Phil. 101 ὡς μαγειρευκὼς σφαζίτικον ὑπό, see 216 sup. εἰ κάνδρικω, comical, 'so bold and gay,' as Vesp. 153, 450: εἰ κάνδρικων
more serious style, Them. 656, Plato com. 190 (see on 81): all these passages, and several in Plato (Crat. 404 D skopei-σθαι χρὴ ἀνδρείας τε καὶ εἰ) favour the connexion with σκεφθῆσα ῥα rather than with κεφρύτουν.

χαλαζών (cf. λεβάω, ποδαγράω &c.), to have mastacles, of pigs: Aristotle, hist. anim. viii 21 gives βραχώς, κραφώς, χαλαζών, as the three diseases of swine: of the last he says χαλαζώδες δ' είαι τῶν ὄντων αἱ ἐγκύκλιαι...διό θ' εἶναι αἱ χαλαζώται· ἐπὶ τὰ γάρ τὴν γλώσσα τῇ κάτω ἔχουσα μᾶλθα τὰς χαλάζες...ἐτί δὲ τὰ χαλαζώντα τοὺς ὁπίσθιοι πόδας οὐ δύνανται ἑγχύκλαι...χαλαζίδες δὲ μόνον τῶν ὄντων ὀφειμέν ἐν τῷ ἐπίδρασιν. 34. 4 η γλώσσα ση-μαντικῷ...ἐὰν χαλάζει ἑνώσαι. In Athen. iii 93 C the disease is compared in appearance to pearls in oysters: it is called by the Germans Perlsucht for this reason.

The tongue is always mentioned as the chief seat of such morbid appearances: Hippocr. epiden. iv 10 γλώσσα ἐγκύκλιο-ντο ποτὲ χαλαζῶτα δυπότᾱ, Areteus p. 181. i Κύθη γλώσσα χαλαζώζει ιωθοφυτείρια...καὶ γάρ καὶ τοῖς κακοχωσίωσι ierélos τὰ κρέας χαλαρίς ἐστὶ εἰμπέα, Oribas coll. med. in 2 χαλαζών ἐν τοῖς κρέασι γνωμένας ὡς ἐν τοῖς ὅταν τὰς μὲν χλευαῖς ἡδὸν τὴν σάρκα ποιεῖ τὰς θε-πλείους ἀγροτείναι· δια-γραφὴ δὲ ἔτι γίνετο τῶν ἀγροτεῖν εἰ ἔκειν χωλαζών παρὰ τὰ την γλώσσαν σκεφτὴνεὶν καὶ ἐν τοῖς πριόνι τοῖς ἀπόθονοιν, οὐ γάρ δύ-νανται ἄρτεμες (see Bussemaker and Daremberg on Oribas i 616). In Philo-λογισμί η 377 Dr Hirschberg describes a process like that in the text as still used in Germany to detect the cysticercom cel- lulare in live pigs.

382. In the common idiom ἦν ἀρα, it seems there is, the verb is rarely so emphatic as to come first in the sentence: Anthol. Pal. ix 359. 9 ἦν ἀρα τούθεν διδόν ἐνὸς αἵρεσις: with ἀρα, Cratinius 24 ἦν ἄρα ἄλοθρο ὁ λάγος ὃς δὲ πᾶς γέρων. I have no other case of ἦν ἀρα...γε at hand, except perhaps Hom. Η, iii 71, but ὧν ἢ ἀρα...γε and the like occur, as Η 1 93, 330, Plato Laches 192 d.

Plut. Demetrius 13 ἦν ἄρα καὶ πιθές ἐπεράθτερα κατὰ τὸν Ἀριστοφάνην: but such phrases were probably well-known and popular. Pausan. vii 12. 1 βεβαια δὴ ἠτέλειον ὃς ἢ ἦν καὶ πιθέτερα ἡ πιθέτερα καὶ λόγος ἄγρυπνετός λόγων ἄλλων καὶ οὐκότερος Ίέραξ Ἰέρακος πέτευθε εἰγε καὶ Καλλικράτην ἀνοσώσατο τῶν τότε Μεναιλίδας ἀπερείποτα αὕτως, Eurip. fr. 432 (from the first Ηηρώδη) ἄντι πιθές γὰρ ἄλλο πῦρ μείζον ἐβλαστόμεν γυναῖκες.

386—πράγμα is meant in the dramatic sense of action, or plot, see on 36. For ἦν absolute, like ὀτ flds with a word of de-preciation, cf. Cratinius 54 τῶν ἦν μῶν γαρ στασαζάντας καὶ βουλημένους τωmajor εἰναι.

στράβος is apparently intranasal. In Περ. 1539, τοβίρ in the dance called στραβίλος: but it is best taken here as trans., λατας the enemy: a scholium sees an allusion also to a fuller's instrument called στρα-βίον. ὧνδὲ ὄλγον ποιεῖν, πράσσειν, ἐπινειεῖ are regularly used of high hopes and schemes, political or military, Thucyd. ii 8. 1, vii 59, 2, 87, 6, vii 15. 2. ἔχωντα μὲν, the well-known verb for phrase, almost confined to Comedy. A later use of μείωσιν ἔχων or λαμβάνειν is put in the place of honour, pay honour to, as Plut. Cato 57, praec. rep. ger. 21. 6, 817 b.
μαλακης may refer to tanning, but it was a phrase of the games as well. Find. "νεμ. 3. 16 ἐν περαιτεὶ μαλακης παγραπτικός στόμφ. The emphatic εἵω must imply a reference, caught by the audience, to some collision, as we hear of, between Cleon and the Knights.

κάτα is a stronger form of κατα indignantis, as ἔρν. 360, Demosth. i. Olynth. 21. ἄγρα. as 179. For the metaphor of reaping without sowing cf. Eurip. fr. 423 ἔπειτ' ἀμάσθε τῶν δόσηνθεν ναύον δρόμος, Hes. Θέσ. 599 δρόμος ἀλλοτριον κάματον σφετέρων ἐκ γαστὶ μάσθαι, Callim. hymn. Dem. 139 φηβει καὶ εἶπαναίν ἵππο ροπε κείνος ἀμάσθη.

στάχει to keep up the metaphor of ναύον. The Sphakterian captives are of course meant: their 'parched' appearance was a by-word, ἱερ. 186, and Cleon would be open to charges of using them to bargain with. Thucyd. iv. 41. Plat. Nicia 9 speaks of Nicia's kindness to them.

άφαιρε seems unique; Suidas quotes Θεότιμον, 216 τά κάτω β' ἀφαίρεω, but the right reading there and Paus 1144, Eccl. 133 would the Attics use both ἀφαίρεω and ἀρείω in the same meaning? The only certain compound of αἴο, ἄρεια, is ἀφαίρεω: in the others ἐξαίρω, καταμαθαω, προσαρα, ἂνω may as well or better mean take. On the derivation see Osthoff Perse 484. ἀφείνω διανειλται Schol. points to some other word: for Ribbeck's ἀφαίρει see on 963.

395—6. 'I don't think you Knights and your champion dangerous, as long as the Council goes on, and the booby-face of the People is helpless before me in the Ecclesia'. I control both powers of State. On the question whether Cleon was a member of Council this year or not, see on 623. For ἐγ' cf. ἔρν. 696 on γάρ ἐμοί φροντίσαι μ' ἄν ἔμοι ἐγνήμονον, 115. The timidity of Attic speech made expressions like τὸ βουλευτήριον for ἤ βολή rare; but τὸ θεάτρων was regular for the audience (see on 233). Cicero recommends such phrases to the Roman orator, gratis modus in ornatum orationis et sacre sumenda...curiam pro senatu &c. de orat. iii. 167. The look on the mask of Demos is foretold; and there may be a flout, pointed by a gesture, at the spectators present, as καθήμενος was used of a theatrical audience, and Cleon uses it pointedly of the Athenian public in Thucyd. iii 38. 5 πορευόμενος ἑκατ' ἑκάστην καθημένον μαλάκον ἡ περὶ πάλης βουλευτήριον.

397. Answering to 322. For ἐγ in exclamation and ἀναίδευομαι see on 209—70. μεθείτωσι is transitive, χρώματος being partitive genitive; Eurip. Alc. 173 οὔθε τοῦτων κακῶν μεθέτα χρώμα τὰ εύθεσι φύμα. The comedian Nicolaus says of a parasite (the butt of the New Comedy, as the demagogue is of the Old) πλεῖστα ἔχων πρωτοτόκον ἐν τοῖς δεί, πρῶτοτοκίον ἵππων, χρώμα διαμένον, γάδον ἀκάματον.
el se µi mws, γενοίμην εν Κρατίνου κώδιον, 400 και διδασκοίμην προσάδειν Μορσίμου πραγματικαν. ὁ περὶ πάντ᾽ ἐπὶ πάσι τε πράγμασι δωροδοκοῦσιν ἔπ᾽ ἄνθεσιν ᾿δῶν, εἰθὲ φαύλης, ὥσπερ ἰρύς, ἐκβάλοις τὴν ἐνθεσιν. ἦσαμι γὰρ τὸν ἀν μόνον. 405 πίνε πίν᾽ ἐπὶ συμφοράς τὸν Ἰουλίου τ᾽ ἄν οἴομαι, γέρωντα πυροπίτην, ἴσητεν ἵταπαώνιας καὶ Βακχέβακχον ἄσαι.

400—1. Τ.Ε. most ms. ἐν ms. (except B), Suidas s.v. κώδιον: εν vulg. and probably rightly (Cobet NL 154—5); but one fleece was the mark of poverty or asceticism Thesm. 1180, Philemon 26, Plut. x ovat. Lycurg. 19. M. Aurel. x 28, Athen. x 420 A, Diog. Laert. ii 139 (κώδια of luxury Plato Protag. 315 D, Plut. Ages. 12.

401. πραγματικαν Dind. &c., ὑπάθειν πραγματικαν Cobet NL 155.


400. The scholiasts' explanation (ὡς εἰσνορητὴν καὶ μέθορν διαβάλλει τὸν Κρατίνου, cf. the Summanus of Plaut. Curc. 416) has been accepted by all editors except Bergk, who sees an ellipse of κωμῳδία and a reference to the luxurious bedding of Dionysus in Cratinus' play Dionysiacandros. Ar. never attacks Cratinus' art; his work is of the inner circle of poetry Ran. 357. The imprecation is a professional one 'may we sink to minister to the drunken life of our poet's chief rival in Comedy or to the bad tragedy of Morsimus.'

401. προσάδειν would naturally take the dative, but such words tend to take acc., like προσῆμαι -καθέσομαι, -κειμαι, -πιττο, -πολο, -γέλα, and especially προσκυνων: προσπαιδων takes both cases: and this would naturally happen first in the mouth of a chorus. Cobet's ὑπάθειν seems to be used not of a chorus, but of the musicians who perform to dancers Hom. Λ. xviii 570, Ran. 366, Callim. Hymn. Dian. 242, Lucian salt. 33 πάλιν μὲν οἱ αὐτοὶ καὶ ἦδον καὶ ψυχωντα' ει' ἄμεινον ἐδοθεν ἄλλους αὐτοῖς ὑπάθειν: προσάδειν of a chorus Plato Legg. ii 679 τὸ δεῖ προσάδειν καὶ βαίνειν ἐν ῥυθμω γέγοναι διαγνακασομιου, cf. Soph. Philoct. 405, Eurip. Phoen. 1499.

Of Morsimus, whose personal supervision of rehearsals is part of the curse, we hear from scholiasts that he was a grand-nephew of Aeschylus, and we know from Aristophanes (Pax 301, Ran. 151) that he was a tragedian of no merit or success, attacked along with his brother Melanthis for bad poetry and good living. Plato com. 128 seems to present him with an admirer.

402—3. The lines may be slightly altered from some lyric poem. ἐν in ordinary Attic is not used of persons: Ran. 197 Dionysus says ἐν πι κώπην, but is corrected by the καθεῖν of next line; Plato Legg. ix 855 ἐκ ἀνθρωπίνες ἦσαν is plainly antique in phrase.

404. φαύλως, 'easily' and also 'sans façons' as 1292, Pax 25: for ἔνθες see on 51. 'Cleon disgorging' was an idea and phrase familiar to the audience Ach. 6. The ease with which he had won the στίχος (see on 282) is implied by ἄνερ τῆς: ήπειρο would imply more effort or desert.

405—6. 'Our one song then would be Simonides' (fr. 14) Drink, drink for this good luck,' συμφορά was originally a neutral word, and cases of a good meaning occurred in Aesch. Agam. 24 and Soph. Elect. 1230: but the bad sense was by this time fixed in common speech, except when an adjective like δύσθος is added as 655, Lys. 1276, Eurip. Alc. 1155.

407—8. Metrically these lines answer
to 333—4 and might be expected to contain a fresh κατακλευσώ, but there is no fresh aspect of the Agon, and there is no public delight over Cleon's fall starts the altercation again. We know nothing of 'Iulus' son' who embodies this delight in hymns of triumph. 'Iulus is not otherwise known except as =Julius in Roman times. τὸν Ιούλιον would be Simonides, born at Iulus in Cees, died 467; Βουλιας was the proverbial dilatory judge, Ὀδύσσεα a name of Apollo at Miletus, Ιουλίος a song of woolworkers or to Demeter Athen. xiv 618 D, 619 B: but no conjecture or explanation has been of service. Interpreters from the scholiasts downward hesitate between πυρο- and πυρο-πτής. The curious Homeric word παρδενοπτής was followed by παιοπτής κε. (αιουπτης Theun. 393 is doubtful). I am not clear either that Curtius' etymology as a reduplication of στ (adopted by Brugmann) is possible, or that πυρο- could =παίδος. The gods thanked are Apollo and Dionysus, invoked together as helpers against evil in Soph. OT 204. Ἡ Παύς or the like was regular in hymns to Apollo: cf: ἑπταπόδων ἄλευθεν Ἑμ. hymn. Αφωλ. 500, the opening of Isylus' hymn at Epidaurus, the end of each stanza in the Delphic paeon. For the form Βιακαβαχσος cf. Ιόβακχος. Dithyrambic poetry, represented by this unknown old man, as well as the drama, represented by the young knights, would be joyful.

409—10. He accepts their charge of ἀμαθεία, and uses the oath by Poseidon (see on 551). Ar. keeps the general attic rule that, when used of persons, ὑπερβάλλων = an acc., ὑπερβάλλω is absolute (Plut. 109) except in the phrase ὑπερβάλλω πάντας ἄνθρωπον Demosth. Cor. 275, Xen. Hell. vii 3. 6. The σπάλλαγγα ἄγοραιος Διός may mean the περιστα or καθάρσια sacrificed at the beginning of an Ecclesia-meeting; anyhow the phrase is equivalent to 'public life.' Ζεύς ἄγοραιος was the spirit of state-business in the different cities where he had altars (not statues apparently except at Thebes, Paus. ix 25. 4): in Athens inf. 500, Aesch. Eum. 973, Eur. Hecat. 70: other deities near at hand sometimes defined that spirit more clearly as Themis at Thebes, Ge and Poseidon Asphalios at Sparta, Paus. iii 11. 9. For similar phrases cf. Vesp. 654, κάν χρῆ σπάλλαγγος μ απέξηςα ἄριστο 'though I were excommunicated'; Plut. an seni vesp. 17. 792 ομολογία σεντών οινόν διε, τῶν πολιτικῶν ἵππων ἐξαρχον ὡσα καὶ προφήτην, ἀφείατο ταυ τοῦ Πολεύτου καὶ ἄγοραίου τιμᾶς Διός, ἐκτίλατο κατωργασμένοις αὐτῶι, παραγγελώμαι imples taking an active or prominent part more than πάρεια would.

411—4. 'My training has been very different from yours, but it has made me hard and stout enough to beat you in your own walk' (τάφοι), πάντι ἐπί πολλοῖς 'many on many a time' Vesp. 1046, Δελιαν Ἰάρ. Hist. iv 18 (Blaydes). μαχαπλίσ (1) a small cook's or carver's knife, as here, Plut. Artax. 19. Pollux x 104, (2) a razor, as Lulpolis 278, Lucian adv. indoct. 29, Alcephro iii 66. 1: cutellus has the same meanings in Latin. For ἣ...γε 'else'
ΠΑ. ἀπομαγδαλίας ύσπερ κυών; ὁ παμπόνηρε, πῶς ὤν
κυνὸς βορὰν σιτούμενος μάχει σὺ Κυνοκέ-
φάλλῳ;
ΑΛΛ. καὶ νὴ Δί' ἀλλὰ γ' ἐστὶ μον κόβαλα παιδὸς ὁ
τούτος.
ἐξηπάτων γὰρ τοὺς μαγείρους ἀν λέγων τοιαύτι-
σκέψασθε, παίδες· οὐχ ὁρᾶθ; ὁρὰ νέα, χε-
λιδῶν.

416. μάχει mss. μαχεῖ Dind. and most editors: ἑκφάλλῳ mss. ἑκφάλλῳ Dind. after Photius 188, 11: ἑκφάλλῳ μαχεὶ σὺ; Cobet Mismas. n.s. ii, 417.

418. μαγείρους Μγῶν most mss. N. ἀν Μγῶν Cobet N. 411, ἐπιλέγων ΒΔ (these mss. similarly patch the metre in Av. 505).

cf. Plato Theaet. 178 e, Dem. i Aristog. 71, Naucim. 18, Bœot. de num. 33, Lydas 3-42, Iosocr. Phil. 103. The use of ἐκτρα-
φείν ὄν at first seems like the Homeric use of ὄν with the optative of a defi-
nite point in past time (instances best
given in Monroe's Hom. Grammar § 300 c): but the action here is only
just finished, and the opt. is hardly
more strange than in Eurip. Hered. 282
μάθην γὰρ ἢ τὸν ὅδε γ' ἀν κεκτήμεθα πολ-
λήν ἐν Ἀργεί, μὴ σε τιμοφῶνειν, οὐ
Herod. vii 161 μάθην ἢ τὸν στρατόν ἢ τὸν
κεκτήμενον, εἰ συγχωρήσαμεν τὴν
ὑγείων. ἀπομαγδαλία were lumps of dough or
soft bread used as napkins at meals, after
meals used sometimes by Spartans as
ballots (Plut. Lycurg. 12), but generally
thrown to the dogs or the like Athein. iv
149 c, Philost. vii. Apoll. vii 23 συκο-
φάντα, ὅσον ἐδο μελιτευσα σὺ τὸ
ἀπο-
μαγδαλία ταύτη. στείγεται implies regular
food, and generally inferior position, as
of pensioners or animals Λυδ. 491 κυνῆδον
τὴν σοφάν σετιγομα, Poseidon ap. Athein.
iv 152 Ε ἐποκαθήμενος τῷ βασιλεῖ τὸ
παραβληθείν ὑπ' αὐτῶν κυνατι στείγει,
Aesch. Agam. 1668 contemptuously of
exiles, Plut. transp. anim. 3, 366 d of a
man reduced to a spare diet, and so
quaeat. conv. iv 660 f, Epictet. iii 3, 26,
Philemon 155 to a soldier atrophime, ὡσπερ
ἰερεῖν ὑπ', ὡς χαῖρες, τιθή

415—6. παμπόνηρε was specially
used with contempt of the social or intell-
lectual upstart, as of the caricaturist Pan-
son Aich. 554, of Euripides by Heracles
Ran. 106, of some philosophers by society
Plato Rep. vi 487 D, 489 D. βορᾶ in
Comedy and Prose is very rare and
used only of animals' food. κυνοκέφαλος
was (1) a baboon, thought a specially
savage kind of ape, Plin. NH ii 316,
(2) one of a fabled half-human race in
Africa, Herod. iv 191, credited to Aeschy-
lus along with Στερπφόβαλαι by Strabo
i 2, 35, vii 3, 4, or an Anabais-like deity,
Lucian deor. conc. 11. As Kock says,
the nickname σχυνοκέφαλος for Pericles
may have suggested this counterpart for
Cleon. The grammarians' statement that
the ΛΛ was specially Attic is unlikely: the
forms with Α or ΛΛ were Epic (see Rzach
on Hes. Thag. 287) and grotesque, used
mainly in epithets of monsters, as here.

416. Cobet, after Porson on Phoen.
412, shows that the use of ὄν with past
tenses to denote frequency was not under-
stood by copyists, who often drop ὄν in
such cases. But he condemns ἐπιλέγων too
summarily: that compound means after
a spell or the like, ἐπιτοῖς ἐπισθῶν Lucian
Νευτών. 3, philos. 35, Athen. xi 496 B,
and also quae as in point Aristot. ἕθ.
Νικ. ii 9, 6, Lucian somn. 3 ἐπιτοῖς τὸ
κοῦντο "ἀρχῇ θ' τοι ἄνα παντὸς," Athen.
v 186 D, Alciphron iii 56, 2, Aelian Var.
Hist. iv 18 and very often in late Greek:
either meaning would be fairly in point
here.

419. The connexion of the swallow
with early spring was very familiar in
usages and language (the song χελώνια, the
wind χελώνια, the celandine χελ-
όνιον &c.): Thesm. 1 χελώνια ἄρα ποτὲ
φανίζεται; An amphora of Vulci shows a
iπΗς

οί δ' ἐβλεπον, κἀγὼ ἐν τοσοῦτω τῶν κρεῶν ἐκλεπτον. 420

ΧΟΡ. ὁ δεξιῶτατον κρέας, σοφῶς γε προνοήσων, ἀστερ ακαλάφας ἐσθίων πρὸ χελιδώνων ἐκλεπτες.

ΑΛΛ. καὶ ταῦτα δρῶν ἐλάνθανον γ᾽: εἰ δ’ οὖν ἰδοι τις αὐτῶν,
ἀποκρυπτόμενοι εἰς τῶ κοχώνα τοῦ θεοῦ ἀπωμίνν-

ἀστ’ εἰπ’ ἄνηρ τῶν ῥητῶν ἰδῶν με τοῦτο δρῶντα:

οὐκ ἐσθ’ ὡπως ὁ παις ὅδ’ οὐ τὸν δῆμον ἐπιτρο-

πεύσει.

421—2. Zieliński (Gliederung 118) would give these lines, and 427—8 to Ο. I. A., holding that in the Agon the chorus is judge merely; so Vahlen in Hermes xxvi 169, ὡς σοφός MSS. προνοήσων Cobet Memos. n. s. ii 417, “barbarum est, opinor, προνοήσων” in Attica pro προνοήσων”; but Veitch quotes it from Antiphon caed. Herod. 43, as well as from Eurip. Hipp. 399, 685, and the tone may be mock-tragic.

423—4. γ’ om. MSS. except Δ sec. m.: ἐλάνθανον ἄν Λenting, Cobet ib., scutting γ’, which seems to me exactly in point. MSS. vary between τὰ κόχωνα (R V N schol.) and τὰ κοχώνα; but Cobet’s rule (VL 70) that τῶ is the only Attic dual nom. form is fully borne out by inscriptions (Meisterhans § 46, 17). ἀπωμίννων MSS. as -νυμε forms disappeared in use, see Rutherf. Babrius p. 55.

420. ἐν τοσοῦτῳ, of a brief opportunity seized, as Thucyd. vi 64, 1, Lucian dial. marin. 5, 1, dial. meretr. 9, 1; so ἐν ψ Thucyd. ii 11, 71, iii 39, 3, ἐν τῷ τοσοῦτῳ Plato Rep. v 465 ά.

421. Schol. on Ῥαμ. 191 (ῥεγα-
μάχικα την περὶ τῶν κρεὼν) gives Aristarchus as authority that τὰ κρέα was often used for τὰ σώματα: but in the few other extant cases (here, inf. 457, Soph. fr. 650, which is probably satyrice), κρέας is a humorous equivalent for λήμα.

422. The young nettle is eatable (it is much used in Scotland); it was thought very wholesome (Athen. iii 90 λ, Catull. 44, 15 Ellis, Plin. NH xxii 93), and especially good with Athenian ἀφέα (Athen. vii 185 b); but the gatherers had to come early in the year ‘before the swallow dares.’

423—4. εἰ δ’ αὐν, ἥν δ’ αὖν, introduce a case emphatically marked as exceptional or secondary: in English the meaning is brought out by emphasis laid on the auxiliary verb, ‘if one of them should, did, see me’: Paley on Aesch. Agam. 1043 gives cases, Verg. 92. Soph. ΟΤ 851 &c.; add Lysias 9, 11. Plut. amator. 4. 750 F.

425—6. ἄνηρ is an example of the use of this word for τίς: Thucydictes is fond of ἀνήρ for τίς: there is a burlesque shade of emphasis or compliment, as we should expect, more than τίς would have, a political gentleman. ἐπιτροπεῦσει, cf. on 212.

N. A.
ΧΟΡ. εὐ γε ἐξεύβαλεν αὐτ’ ἀτὰρ δὴλὸν γ’ ἀφ’ οὐ ἐξεύγνω·
οτι’ πιώρκεις θ’ ἵρπακὼς καὶ κρέας ὁ πρωκτὸς ἐίχεν.
ΠΛ. ἐγὼ σε παύσω τοῦ θράσους, οἶμαι δὲ μᾶλλον ἀμφώ.
ἐξείμι γὰρ σοι λαμπρὸς ὦδη καὶ μέγας καθεῖς,
όμοι ταράττων τὴν τε γῆν καὶ τὴν θάλατταν εἰκή.
ΑΛΛ. ἐγὼ δὲ συστέιλας γε τοὺς ἀλλάντας εἰτ’ ἀφίσω
κατὰ κύμ’ ἐμαυτὸν οὖριον, κλάει σε μακρὰ κελεύων.

428. Rm omit θ’ and give τὸ κρέας.
431. θάλασσαν R alone, perhaps rightly: the tone is tragic.
433. πολλὰ κελεύας R.

427—8. ἐξεύγνω does not here imply either agreement or concession or concession, as the word usually does; L and S quote only Dion. Hal. Antig. Kom. iv 4 for the sense conclude from promises.

For the reasons given in 428 cf. inf. 878, Nub. 1093, Eccl. 112, Plato com. 186, 5, and Aristophanes’ speech in Pl. Symp. 192 as telêthetens ménoi apôstalhous
eis tâ politikâ ανδρες οἱ οὐσοῦν.

429. ἀμφῶ, the Sausages-man and Demosthenes. I am not aware that any principle has been found regulating the use of οὗτος and οἷμαι, except that οὗτος is never used parenthetically.

430—1. The comparison of Cleon to a storm-wind is taken in 511 as a commonplace of the day. The words are all regular ones of wind: for ἐξείμη cf. 760, K. 848, Diphilus 67 ὡς σαραγίας ἐξελημέθην (Kock); for λαμπρὸς 1 Herod. ii 96 ὡς μαλακάς ἀνέκουσε, and the Latin clarus; for καθεῖς the use of καθεῖμ to οἷμαι elabíllow of rivers. The new start, marked by ἐξείμη, promises a new vigour, fresh and formidable charges against his rival, but also a clearer recognition of the rival’s position and power.

432—3. ‘Oh, but your wind will only blow me fairly on with my sausage-
sails shortened.’ δὲ...γε marks opposition here as καὶ...γε in 434 support.

To shorten (συστέλλειν) or lower (ὑφίσταται) sail was a common metaphor of dealing with adversity or strong opposition in words or deeds, K. 999—1220, Eurip. Med. 512— Soph. Elect. 335.

κατὰ κύμα, of gay and confident speed, as Hom. Il. i 483 and Od. ii 480 ἦ δ’ ἔθεν κατὰ κύμα διαπρῆσον κέλευθος,
λυττ. 5. 4 ζεφέρων μένος ὑφερέν ἄνυτῃ ἄνεικεν κατὰ κύμα πολυφόλασσων βαλάσσῃ ἀφρό ἐνι μαλακῷ: there of course, as to a less extent here, the phrase exactly suits the metre. The tragic κατ’ οὖρον on the other hand is generally of carelessness and despair, as Aesch. Sept. 650, 854, Pers. 481, Soph. Trach. 468. οὖρο goes with ἐμαυτοῦ, cf. Eurip., Helen. 147 νέως στείλαμ’ ὅς οὖρον πετρόν.

μακρὰ κλάει, μακρὰ οἰλαίες, a stronger form of πολλὰ χαίρειν, which is not used of friendly farewell. A scholiast remarks on the εἴδος ἀρχαίον καὶ Ἀττικῶν τῆς συνθέσεως, and it seems to have died out: the index to Lucian gives no case: later Greek used μακρὰ χαίρειν of a ‘long farewell’; τὸ μακρὰ χαίρειν φράσι τὸ μείκτη φροντίστε διὸ Λυκ. lupe, inter salut. 2.
67

ΠΑ. οὗ τοι μᾶ τῆν Δήμητρα καταπροῖξε τάλαντα πολλά ΚΛΕΩΣ ΆΘναιών. ΟΙ. Α. ἁθρεί, καὶ τοῦ ποδὸς παρίει: ὦς οὕτος ἡ ἡ κακίας ἡ συκοφαντίας πνεί. ΠΑ. σὲ ὁ ἐκ Ποιείδαιας ἔχοντ' εὖ οἶδα δέκα τάλαντα.


434. παραχάλα (here only), 'there is a leak' | στόχης ἡ νάβας, στεγάζω &c.
For ἀντίλαω phalæow editors quote Soph. Phil. 481, Cic. Epist. Fam. ix 15. 3 (of his own position) nunc vias in sententia locus est.

435—6. L. and S give the known cases (Archil. Herod. Afrist. and late) of this curious word. The form was probably -προθύρων Ionic, -προθύρων Attic (Ruth. ΝΠ 160).
In Attic law κλοτή was peculation as well as theft, in the former case δημοσιῶν or ἱερῶν χρημάτων being generally added for definition as 'Ἄθηνας is here. Meier and Schomann Att. Proc. 17, both times of historical survey. It has been connected with wonder (Kluge), but may be taken with ἅθροος. τοῦ ποδὸς παρίει 'slacken the sheet' to suit the gale; cf. Plut. præc. ger. reip. 2, 818 A ὁ πέρ ἐπὶ πάντα λιαν ἄκρυβης καὶ σφοδρῆς, οἷαν ὑποχώρων οἷῇ ἵπτειν, ἀντισυνεκκείν τῶν δημοῦ αὐτῆς καὶ προφητευόμενοί εἴθε ζῶπδυσκολαῖονες ἐξίζει, μικρὸν δὲν ποδὸς χαλάσαι μεγάλη κύματος ἀλέγη.

438. Aristot. Meteor. ii 6. 364 12—) and Theophrastus de vent. 37, de sign. temp. 36 say that the κακίας or N.E. wind gathers clouds, instead of dispelling them, and that ἦλθον ἐφ' αὐτῶν (κακία) ὡστε κακίας νέφους was proverbial, cf. Plut. de cap. util. 4. 88 E, præc. ger. reip. 31. 818 B, A. Gell. ii 22, Plin. N.H. ii 126. The figure of Κακίας in the Athenian Tower of the Winds is the most savage of the eight. The name is probably Phocean, meaning 'the wind from the Caicus mouth' to the N.E. The wind was disliked in Lesbos, the harbour of Mytilene being exposed to it, Aristot. áν. θεο. 973 b 8. As names of winds so often ended in -ας (Φώκιας, ἀπαρτίας, Ὀλυμπίας &c.), we have the invented wind συκοφαντίας, like ὄρνιθας Aeh. 877, and perhaps γωνίας Aesch. Cho. 1665.
In Plutarch's comp. Aristoph. et Men. 1. 853 B this line is quoted with 45 a as a specimen of our author's untimely and pointless puns: the pun is not explained, but Plutarch probably saw one on κακίας or αἰκίας.

438. The frank meeting of this charge as a blackmailing one is a new feature in the Sausage-man's dexterity.
Potidaea was taken by the Athenians in 430—29 (Gilbert, Int. Gesch. 122, see here a reference to the prosecution of the successful generals for making terms without authority, Thucyd. ii 70): the inhabitants dispersed and were replaced by Attic colonists, and the town was a centre of the Attic interest against Brasidas.
ti δήτα; βούλει τῶν παλαντών ἐν λαβῶν σωπᾶν;

ΧΩ. ἀνήρ ἄν Ἧδεως λάβοι. τοὺς περθρίους παρεῖ, 440
tὸ πνεῦμα ἐλαττὼν γίγνεται.

ΠΑ. φεύξει γραφάς ἐκατονταλάντους τέτταρας.

ἈΛΛ. σὺ δ', ἄστρατείας γ' εἰκοσιν, κλοπῆς δὲ πλείν ἡ χιλιάς.

ΠΑ. ἐκ τῶν ἀλιτηρίων σε φη-μι γεγονέναι τῶν τῆς θεοῦ.

ἈΛΛ. τὸν πάππον εἶναι φιμή σου

440. ἀνήρ MSS.
442. φεύξει γραφάς σφι δελίας ἐκατονταλάντους τ. Meineke, who supposes that
the passage was corrupted by a scribe who made one iambic trimeter of it; but
the scholiast notes the trimeter and Zielinski p. 121 allows it; besides, the only
punishment under a γραφή δελίας seems to have been ἄτιμα, Meier and Scholm ann Att.
Proc. 465. 443–50. K arranges the persons wrongly, continuing 443–4 to
Cleon, and omitting the γ' after ἄστρατειας.

The expense of reducing it had been
enormous (2000 talents Thucyd. iii 17),
and it may have become a commonplace
in Athenian finance to refer to it.

439. Demosth. Cor. 82 ὃ βλασφήμων
περὶ ἔμου καὶ δέχαν ὡς σωπῶν μὲν λαβῶν
βοῶ δ' ἀναλώσας, Aeschin. Cleo 218 λαβῶν μὲν σειτήσας, ἀναλώσας δὲ κέκραγας.

440. τοὺς περθρίους παρεῖ | τὸ ποδός παρεῖ. Dind. sees an allusion to the
curious grammarians' usage of περθρεια for oratorical claptap: cf. περθρεῦται
Bergk's conjecture in fr. i for τηρεῖται.

442. The tenfold restitution (see on
3 35) of the ten talents speculated is
threatened in each of four actions.
The sun would seem monstrous and the sound of
the word ἐκατονταλάντουs fearful: Pol-
lux ix 52 reminds that such compounds
should be restricted to cases ὅποι μὲ τὸ
δύσφηκαν καὶ τὸ τραχὺ πρὸς τὸν ἀκοῦν
ἐκποδίζει.

443–4. A charge of ἄστρατεία is
more outrageous even than the δελία
of 368 against the incorruptible hero. κλοπή
is given, Nub. 591, as an offence of which
Cleon ought to have been convicted.

445–6. After the murder of Cylon's
friends in sanctuary the murderers and
their descendants were called ἐκανταὶ καὶ
ἀλιτηρίᾳ τῆς θεοῦ, Thucyd. i 126. 7: and
none of their race, alive or dead (Aristot.

Pol. Ath. 1), were secure from molestation
on this score: it is notorious how the
charge was used against Cleisthenes and
Pericles, and it may have been revived
now against Alcibiades. The guilt and
pollution fell mainly on the Alcmaeonidae,
and here the implication is that the Sau-
sage-man is a member of that ancient
house. I have little doubt that the murder
of the suppliants was an intentional insult
to Athena-worship as the democratic cult:
the Alcmaeonidae traced their descent to
Poseidon through Neleus, see on 521.

ἀλιτηρίος is always a grave word, im-
plying pollution and danger to the com-

munity, τῶν τῆς Σμύρνης ἀλιτηρίων Aeschin.
Cles. 157, ζυγόν ἀλιτήριον ἄλιτηριον; Lucian ἧπερ. trag. 36. A Megacles, son
of Megacles, doubtless an Alcmaeonid, appears as γραμματεῖον ταμών τῆς θεοῦ,
Cla i 122, 149, so that the goddess had
forgiven.

It is known that ἡ θεός is the only prose
form for goddess: ἢ θεᾶ occurs on Inscrip-
tions, but only for Persephone when coupled with Pluto (Meisterhans § 47a, 4).

447–9. ἄρηρφορος meant a τυρανν's
life-guard of foreign mercenaries: ὁ ἐφίσι-
strateus Athenian guard are expressly dis-
tinguished as κορυφαύροι, Herod. i 59.
The word, related to τύπανος as satelles
to rex, retained an invidious and sinister meaning, Aesch. Chor. 769 (where it suggests the δεσπότης στόγει of the next line), Thucyd. i. 130 of Pausanias' oriental habits, vi 56. 2 of Hippias as here, Demosth. Aristocr. 133, several times in Plato Rep. ix where sinister conditions of the mental policy are implied, Lucian dial. mort. 30. 2 δήμος ἰδίον ψυχας, ὁ μὲν δικαστὴς πιστεύει, ὁ δὲ τυφώνω, turgapnoc. 4: a rare exception is Isoc. Helena 37 ἀπὸ τῶν πολιτῶν εὐνοι δοσφοριστῶν.

Hippias married Myrsine, daughter of a Callias: she is mentioned only by Thucydides vi 55 with some emphasis on her pedigree. The obscurity of women in Greek politics is not always the rule under tyrants. The play in Βυρσίνη is as in 59. The name was not uncommon among Greek women, but by this time was always Μυρσίνη, cf. Meisterhans § 34. 11, § 35.

451—2. For ἀνδρικὸς see on 82: and for ἀνδρικὴν see on 257.

455—6. Confusion between κόλαν and κόλων is constant in mss.: κόλων is regular in this sense in later medical writers and κόλως seems the only extant form of the adjective: Latin has cōlum or cōlūs always. Pollux i 209 makes a serious etymology out of the pun here: κόλων...ἀφ' οὖ τὸ κόλασσαθα, διὰ τὸ φέρει τὸ ἐν αὐτῷ πᾶσιν τῶν σωμάτων ὑπερτάσ συνᾶς ἀλγηδόνας. κόλα: there is no fixed rule for the Attic future of verbs in-α-ω: κολαμένους Vesp. 244, but κολάσσασι σ' εἰδὼ Θεοπομπ. com. 27. Veitch on διακάζω and κολάζω uses them as a reproach and challenge to uniformists. The syncopation is confined to a few verbs βιβάζω, κολάζω, πελάζω, σκέπαζω, γιαζω, and perhaps βιάζω and ἱεράζω, with δῶ, κυμώ, κεφώ, σκέδω. Except δῶ, the only -ω future for -ασω found in Inscriptions is σπευδή in the second century B.C. (Meisterhans § 64. 2). Grammarians disagree: Moeris says διαβαίζω 'Αττικῶς, διαβιβάζω Ελληνικῶς (cf. Cobet IVL 28), Choeberobocius i 156 Hilgard ignorantly denies the syncopation of -ασω from -ασω altogether.

457—8. γεννίκος is to γενναίοις as ἀνδρικός to ἀνδρείοις, see on 81 (ἀνδρείατα in 453 spoils the parallelism here, cf. Luc. vit. auct. 7). The word is comic and Platonic (Theatet. 144 D, Phaedr. 279 A). The absurdity of γεννικώτατο in the literal meaning here is softened by the ψυχήν τ' ἀριστεί: but the more serious γενναίοι is used of him later (511, 787 &c.), as he wins still greater admiration from the knights, who claim special patriotism in the ἤμων τοῖς πολιτῆσι. For κρέας see on 421: γεννίκος was used, like γεννάκος, of cattles Eubulus 7. 8 κρέας βοίων ἐφέθη ἀνθελακόν μέγα, ἀκροφόλων το γεννικόν, Antiphanes 192. 3.
460. ΠΑ. ταυτί μὰ τὴν Δήμητρά μ’ οὐκ ἐλάνθανεν
tεκτανώμενα τὰ πράγματ’, ἀλλ’ ἤπιστάμην
γομφούμεν’ αὐτὰ πάντα καὶ κολλώμενα.
ΑΛΛ. οὐκοῦν μ’ ἐν "Ἀργεί γ’ οίᾳ πράττεις λανθάνει.
πρόφασιν μὲν Ἀργείους φίλους ἡμῖν ποιεῖ." 465

459. θ’ ἔπιθες all mss. except R: in Eurip. Hipp. 1089 mss. vary between ἕπιθεται and ἐπιθέται.
464. mss. except R omit γ’ (οὐκοῦν: γε is very common, Eurip. Hel. 124. οὖκον
ἐν "Ἀργεί γ’ οὐδ’ ἐπ’ Ἐφούτα βοᾶς &c.); ἐν Ἀργείας & Porson. Cobet. πράττεις mss.
pράττει Bentley and most edd., but Lenting quoted for the change of person Lys. 486, Rom. 1007.

459. Though ποικίλως suits ἔπιθες in the sense of cajole, ἔπιθες is much better here, ‘you have taken the offensive with skill’: in Thucydides ἐπιρχόμαι constantly has this meaning (εἰ ἐμόνοια, though it takes the dative after it, except perhaps ii 39. 2. The ποικίλαι of the rivals is compared in 686, and the passage similar to this 758.
460. ‘Oh that we could thank you in a way worthy of the pleasure you give us!’ ἐπανῶ often means thank, give vote of thanks, cf. 505, Thucyd. ii 25 ἐπανή (was thanked officially) ἐν Σπάρτῃ, ἐπανῶ καὶ εἰς τὸ πρωτανόν καλεῖ Demosth. FL. 31. 234, Polycl. 13 and often in Inscriptions; though it is characteristic of Greek politics that the same word means official thanks and popular acclam (Plato. Rep. vi 402 C).

461—3. Cleon’s one speech in Thucydides (iii 37—40) contains no such metaphors as those, but rather protests against the Athenian liking for them, for the καυχήσεως λόγου and the ἐννέας ἄγων of their orators. The chorus here behave as Cleon reproaches his hearers with doing, ὥσπερ κακός ἀφοφθονείτων ὀφθαλέ εἰσίσται ξειπαί μὲν τῶν λόγων γίνεσθαι... caring for style more than for matter: schol. on 480 says τὸ δὲν πρὸς τοὺς ῥῆτορας ἡττοὶ τὸ πλῆθος κατασκευή-
σομένως ταῖς ἀρίσταις ἀναρχολογίαις. It is a commonplace that ancient oratory is our minds sparing and timid in metaphors, but the power of using them was a main point, πολὺ μέγαστον τὸ μετάφοραν εἶναι Arist. Prol. 22, Rhet. iii 2. 8.
The three metaphors here form a climax in art: τεκτανώμεαi is not unfamiliar, but metaphors with γόμφος and κάλλη are very rare (Aeschylus’ γαγάμωματα ἀκάφος), except in criticism of literary style and the like (συγκολληθὲς γομφός, Noh. 465, Aristot. Rhet. iii 2. 12 in an analogia or extreme case of metaphor, Hermogenes quoted by L and S, Longinus de sublim. 41 ἠστεία γόμφως παῖν ἐπισυνεδεμένα and of personal attachment. So there is a climax in Plaut. Bache. 693 comparar fabrica finge quod lubes congitia.

465—7. The power and ancient prestige of Argos, its rivalry with Sparta, its non-Ionic democracy made it always an important factor in Greek politics. At this time its thirty years’ truce with Sparta was running out, Thucyd. v 14. 4: the dispute about Cynuria was likely to be revived, and Athenian statesmen like Cleon and Alcibiades naturally were working for Argive support. Changes in Athenian feeling are reflected in Aeschylus’ Eumenides (418 B.C.) and Euripides’ Supplices (probably 450), which urge an Argive alliance, and the Heraclidae, whatever its date, which gives as its keynote on this question φθείρων τὸ σῶ το ἄργος ὑπὲ δέδωκ’ ἐγὼ, 284. The feeling in Comedy is generally one of irritation
71

XOR. οὗμοι, σὺ δ' οὐδέν ἐξ ἀμαξουργοῦ λέγεις;

ALΛ. καὶ ταῦτ' ἐφ' οἴς' ἐστὶ συμφυσώμενα ἐγὼδ'· ὑπὲ γὰρ τοῖς δεδεμένοις χαλκεύται.

XOR. εὖ γ' εὔ γε, χάλκευ ἀντὶ τῶν κολλωμένων. 470

ALΛ. καὶ ἔξυγροτοσφῶν ἄνδρες αὐτ' ἔκείθεν αὐ, καὶ ταῦτα μ' οὗτ' ἀργυρίον οὔτε χρυσίον διόδισ ἀναπέσεις, οὔτε προσπέριμπων φίλους, ὅπως ἐγὼ ταῦτ' οὐκ Ἀθηναῖοι φράσω.

ΠΑ. ἐγὼ μὲν ὦν αὐτίκα μᾶλ' εἰς θυελὴν ἱὼν 475 ὑμῶν ἀπάντων τὰς ἐξυμοσίαις ἔρω,

467 is 464 in all mss. Hermann made it 467 and so most editors: the scholiast pretty certainly read it as 467.
kai tās ἐυνόδους tās νυκτερινὰς ἕπι τῇ πόλει, kai pánθ' ὁ Μίδοις kai βασιλεῖ ἐξωμυνυτε, kai ták Βοωτῶν ταῦτα συντυσμενα.

ΑΛΛ. πῶς οὖν ὁ τυρός ἐν Βοωτῶι ὁνιος;  
ΠΑ. ἐγὼ σε νη τὸν Ἡρακλέα παραστορώ.  
ΧΩΡ. ἄγε δὴ τίνα νοῦν ἢ τίνα γνώμην ἕχεις; νυνὶ διδάξεις, εἴπερ ἀτεκτрывον τότε εἰς τῷ κοχώνα τὸ κρέας, ὡς αὐτὸς λέγεις.  
θεύσει γάρ ἄξιας εἰς τὸ βουλευτήριον,  

477. εν τῇ π. R, ετὶ τῇ π. most mss. schol.: the latter gives the meaning reasonable, which is wanted: τὰς ἐν πόλει Cobet (Muenus. n.s. ii 418), but why should they meet on the acropolis?  
482. Zielinski, Gist. 294, would give these lines to Demosthenes, as the metre is not tragic enough for the chorus by his rule; cf. crit. note on 490.  
483. νῦν γε δεῖξεις Meine; after Cobet Muenus. i 416: Elsmes on Ach. 198 pointed out that γε after -ι is very rare, yet νῦν γε is read Nub. 295, Pux 326, 337, Rau. 276.  
484. τὰ κόχωνα R, τὰς κοχώνας other mss.; see on 474.

47. Plato Theet. 173 ε, Isocr. Nicoces 54 ἐταρεῖαι μὴ ποιεῖτε μηδὲ σωφόδους (the verb is συνειμι as Demosth. Timarch. 144). νυκτερινὸς by night, νυκτερίσιοι like night, Kutherf. NP 125. Medism was a form of treason ever kept before the Athenian mind by the curse invoked at the ecclesia-meetings against it, Them. 337, Isocr. Paneg. 157 εν τοις συλλογοῖς ἐτι καὶ νῦν ἁρὰς ποιοῦταν, πρὸν ἄλλο τι χρηματίζειν, εἰ τι εὑρισκόμεθα Πέρσαις τῶν πολιτῶν, Plat. Aristides 10 : in Pux 108 as here, it is a comic ground of charge. Sparta had recently been intriguing with Persia, and Athens had shown some willingness to make a counter-bid, Thucyd. iv 50, Ach. 61:- Artaxerxes Longimanus was dying, and a new policy might be expected from his successor.  

συντυρή, a phrase of common life, which became a literary metaphor, like ἥνω misschief, Lucian asin. 31 καὶ ὑμᾶς μέγα τυρείοις: Demosth. says ὡς ἐν θεῷ εὐτρεπες FL 295, but Pollux vi 130 says he cannot admit such a phrase among the many allowable forms of abuse πῶς τὸν ὅρουβονα τὸ σκόλων. The rich pastoral country of Boeotia was famous for its cheese: Hesiods μάζα ἀμωλαγη is probably a kind of cheese: the Athenian market for χλωρὸς τυρός was a rendezvous for Platacans, Lysias 23, 6.  

About this time, Demosthenes began to intrigue actively with the Boeotian democrats for Athenian supremacy there, Thucyd. iv. 76:- but no evidence exists to show that the attempt had any success and the battle of Delium crushed it. For Βοωτῶι cf. on δελαίοις 139.  
480. πῶς, not πόσοι, ὁνίω is the Attic phrase, Cobet IVL 110. Diocletian's edict gives 12 denarii per pound for τυρός θηρός, and 10 denarii per sextarius for cases receiv (5. 11, 6. 96). Whatever may be doing in Boeotia, you know how to make money there: and Cleon has no answer except the bully's. The scholar says παραστροφημι (a very rare word) is a tanner's phrase, and νη τὸν Ἡρακλά is a form of oath suited to Boeotia.  
483—4. The sentence is a simple conditional one, 'if you are the man you say you are, now you'll teach us (what policy you have)._γετε = ὠς εἴπερ, giving a reference backwards, as often in Thucydides.  
486—7. θεύσει and ἄξιας to beat Cleon's ἱλιακ in 475, εἰσπίπτω is rarely passive in meaning, (ἐκπίπτω nearly always), yet Thucyd. i 131. 2 ὡς τὴν ἐερκήν ἐειπτή 
τυρῶν ἔδωροι. Here it strengthens the notion of violence or awkwardness in Cleon's conduct: cf. Soph. Aj. 55, Rau. 945 ὡς ἐκριθαν ὅτι τυχεὶόν οὐδὲ ἐμπεσὼν ἕφεραν, Vesp. 120, Hippopax 32,
καὶ σπεῦδε ταχέως. ἌΛΛ. ταύτα δρῶ. ΟΙ. Α. μέμνησό νυν
δάκνειν, διαβάλλειν, τοὺς λόφους κατεσθίειν, χῶσις τὰ κάλλαι ἀποφαγών ὦξεις πάλιν.
ΧΟΡ. ἂλλ᾽ ἰδί πχαίρων, καὶ πραξείας
cατὰ νοῦν τὸν ἐμὸν, καὶ σε φυλάττοι
ζεὺς ἄγοραιος· καὶ νικήσας
ἀθις έκείθεν πάλιν ὡς ἦμας
ἐθάνοντες κατάπαστος,
ὑμεῖς δ᾽ ἦμιν προσέχετε τὸν νοῦν
τοῖς ἀναπαύστοις,
ὡ παντοίας ὑδη μούσης
πειραθέντες καθ᾽ ἐαυτοῖς.

496. καταβάλλειν ΔΘ, Reifferscheid meletem. Aristoph.
503. πρόσχετε Bentm. and most editors, προσέχετε Dindorf. The proceulematic
προσέχετε is given by all MSS., and occurs in the parabasis of Αv. 698 προσέχετε τὸν
νοῦν τοῖς ἀθανάτοις ἦμιν, and of Βεσ. 1013: cf. Νυβ. 575 in the trochaic epirhema
ὁ σωφράτων θειαία, δεῖρο τῶν νοῶν προσέχετε. It was plainly allowable and seems to
me just the rhythm suited to a lively appeal. Another proceulem in anaepaests is
Νυβ. 916 διὰ σὲ δὲ φοιῖν.
505—6. om. Herm. Mein. Vels.: a scholiast had only eight lines in the whole
κομμάτων. καθ᾽ ἑορτᾶς Deventer in Mmmt. i. 416.

498—7. διαβάλλειν does not occur
among the quail- and cock-fighting
phrases given by Pollux and scattered
through literature; but it need not be
altered. λόφοι are the comb, κάλλαι the
vattles; so ερίτα and παλεά are given
separately in Varro’s points of a good bird
(Kes Rist, iii 9. 5).

498. The parabasis is complete ac-
cording to the scheme given by Pollux iv
111: the parts are κομμάτων 498—506,
παράβασις 507—546, μακρὸν or πριγὼ
547—550, ψῆφο 551—564, ἐπιρρήμα 565—
580, ἀντιρρήμ 581—594, ἀντεπίρρημα 595—
610. One scholiast seems to begin the
parabasis proper at 503, the κομμάτων
then would be 503—506.
498—9 come from Sophocles,
according to the scholiast, the play being
the Oecles (Dindorf), or Iocles (Nauck):
but similar phrases recur Νυβ. 510, Βεσ. 1009,
Παξ 729 at the beginning of the
parabasis and were very natural in the cir-
cumstances. For Ζευτ ἀγοραῖος cf. on 410.

501—2. The victor in such an ἄγο
might expect the compliment of wreaths
and ribbons paid to popular statesmen
and athletes, Thucyd. iv 121. 1, Xen.
Hell. v 1. 3, Plut. Pericles 28 (Kock),
πάτω and its compounds mean (1)
spinkle, (2) bespangle: cf. 99, 968, Νυβ.
1330: καταπάττω of plenteousness, Phere-
crates 168 μηδὲν κοινίζειν ἂλλα κατα-
pάττειν χύσῃ.

504. ἀνάπαυστοι in Aristoph. are
always the long anaepaestics of the
parabasis, Αθ. 617, Παξ 735, Αv. 684.
505—6. For μούση cf. Plut. Cicero 2
ἀπόκειναι ποικιλάτερον τῆς περὶ ταῦτα
μονής. An appeal for attention in the
name of Attic taste and art is natural here,
cf. Νυβ. 521, Βεσ. 1012: ἕ: but it is oddly
expressed, and καθ᾽ ἐαυτοῖς, though plainly
emphatic, is not clear. As καθ᾽ ἐαυτόν
was a phrase used in criticism of Aristo-
planes for using other men’s names as a
dramatist (inf. 513, Βεσ. 1021), καθ᾽
ἐαυτοῖς may be a comic retort to such
'I have had experience of all kinds of art and artists in your own names, and had to bear all the brunt as critics.'

507—9. The true paraphrases begin, the chorus turn round, facing the houseful; paraphrases πρὸς τὸ θεάτρον παραθηκαῖοι, οὐκ ἂν φαύλως ἐτυχεὶ τούτῳ νῦν δ' ἀξίως ἐσθ' ὁ ποιητής, ὥστε τοὺς αὐτούς ἡμῖν μισεῖς, τολμᾶ τε λέγειν τὰ δίκαια,

Two cases in Homer, II. xxiii 490. Od. xxiv 50, may be explained as falling under this last head: and so perhaps the case in or. 3β., Thucyd. iv. 27. Δ καὶ αὐτὸς γ' ἂν, ἢ ἄρχοι, πολλαί τοῦτο, ἡμᾶς is emphasised by its position, a chorus of knights. Ἀρχαῖοι here of the generation before the author, cf. Terence's νεωτικὸς poeta: the opposite of ἀρχαῖος is generally κανόνα, the word Αρ. uses so often of his originalities in art: so ἄρχοι, means rather old-fashioned than ancient. For ἐπὶ cf. on 39.

Is any contrast intended between κωμῳδιδασκάλος and ποιητής? Aristot., Poet. i. 1449b 2 εἰ λεγόμενοι αὐτὰ τὰ ποιηταὶ would imply some slowness to grant the name ποιητής to comedians: yet ib. 4. 1449b 4 he contrasts κωμῳδισταῖοι and τραγῳδιδασκάλοι: Pox 734 and 757, Theain. 30 and 88, Ran. 1101 and 1126 show an indifferent use of both words: so ἐπὶ 510 κωμῳδιδασκάλα is used as an honourable word in a serious and vigorous defence of the art. ἄρχοι is complimentary, see on 257. φαύλως as 404.

510—11. κωμῳδιδασκαλέος τὰ δίκαια Ἀθ. 655. γενεαί 'like a knight.' χαρίν, like vado, stronger than ἁγας, Thucyd. iii 64. 4, 66. 1—2.

Typhos, Typhon, or Typhoeus, an earth-born monster described by Iles. Theog. 820— as having a hundred snaky heads growing from his shoulders, all with hideous beast-voices of bull, lion, &c., and as cause or parent of irrational tempestuous winds. Zeus quelled his revolt against heaven (Aesch. Prom. 355) and confined him under Aetna (Hes. Pindar &c.) or among the Arimai (Hind ii 753). This monstrous figure for Cleon is implied again Virg. 1033 by the ἑκάτων κέφαλαι κολάκων οἰμοδοξων. Poetry found the snaky heads most suitable, painting
preferred a figure "huge ending in snaky twine" below, as in the vase painting given in Baum. Denkmalen, fig. 2393, and the giant-figures generally and Aesch. Sept. 493, where the πελάται are probably the snaky legs. The 'Typhon-pediment' on the Acropolis shows a figure with three blue-bearded heads (figured in Amer. Journ. Archæol. viii). Mythology gave sometimes Zeus, sometimes Heracles, as the victorious opponent of Typhon, see Wilam. on Eurip. HF 1772.

epiβλη here and Vesp. 1148 (for a pun on ἐφισσον), as on καὶ σάκη with καίσι, and again in Apoll. Rhod.
The schol. thinks επιβλή should have come first as the weaker word.


προσίδνησις implies Aristophanes' importance, as βασανιζειν does a certain re-

sentiment of interference. For πρόσβημι to a superior cf. Vesp. 553 where προσίων τις is surely right, Thucyd. 1. 350, Lysias 9. 4 προσελθὼν τῷ στρατηγῷ, Aeschin. FL 22 ὅταν προσίωμεν τῷ Φίλιππῳ, Aristot. Pol.

Ath. 11. 1, Lucian Nigr. 22 ol προσίδνησε καὶ θεραπεύετο τοῖς (Latin accedò, as Hor. Ep. i 17. 12); ἐπιδέχόμαι is to an equal, id. dial. deor. 9. 1. Poseidon asks ἐστιν, ὡς Ἐρμή, νῦν εἰσυχαῖς τῷ Δᾶι; Both words occur together in Strabo i. 2. 2.

χορὸν aitirin, technical for try to produce a play: καὶ ἐκάθισον, sec on 506.

514. ἐκέλευε: the imperfect is regular in this word though the aorist seems more natural: Sauppe's Lexil. Xenoph. s.Τ. Imperfecti gives many cases from Xenophon. Blass in Rhein. Mus. xlv comments on instances in the Orators, concluding that the impf. is used especially when the answer to the request is doubtful, or when some difficulty in complying with it is implied.

γάρ of explanation, 'well then.'

515—6. In τοῦτο πᾶσχειν and such phrases, πᾶσχω often is intransitive 'he in such a state,' not the passive of πᾶνω; no compulsion or external force is implied: cf. Nub. 234.

νομίζω believing, of conscientious ground of action: as νομίζω θεός &c. Fr. 250 of older poets ὅπως αὐτοῖς ἀταλαίπω-

ρως ἡ πολιτεία δικεῖτο.
77

πάλαι διαγιγνώσκων ἐπετειόν τὴν φύσιν ὅντας,
καὶ τοὺς προτέρους τῶν ποιητῶν ἀμα τῷ γῆρᾳ
προδιδόντας·
τούτῳ μὲν εἰδὼς ἀπαθεῖ Μάγνης ἀμα ταῖς πο-
λιαίας κατιούσαις,


520


δὲς πλείστα χορῶν τῶν ἀντιπαλῶν νίκης ἔστησε

τροπαία·

πάσας δ' ὑμῖν φωνὰς ιεῖς καὶ ψάλλων καὶ

πτερνύξιον

καὶ λυδίζων καὶ ψηνίζων καὶ βαπτόμενον

βατραχείοις

518. Cobet Mnesos. n.s. ii 418 takes offence at δαγιγνώσκων and conj. δή γεγονός.
521. τρόπαία Mss.: τροπαία 'old Attic,' schol. on Thuc. i 30, and on Thesm. 697: see similar cases in Chandler and in Wheeler Griech. Nominalaccent 113—.

517. τείρω with acc. has only this meaning in Attic: this restriction was noted by the grammarians Moeris s.v., Kustathius on Il. 338. 31 &c. In Thucyd. ii 19. 1 πάσιν ἱθαὶ is acc. of respect. For the metaphor cf. Shelley Peter Bell the Third ii 11—13.
518. ἐπίτευχος of anything that varies year by year, revenue, plants &c. (cf. ἐφύμερος, ἐπιτυμνος). The scholar, takes the metaphor to be from birds of passage, Kock from annual flowers. Cratinus 23 expressed the same complaint ἐπίτευχος γὰρ πρόστις' dei πρὸς τὴν τέχνην: he applies it a still more slighting epithet to rival poets in their relation to the audience 306 ἀφυμέρωσαν χρὴ πάντα θεατὴν, ἀπὸ μὲν βλεφάρων ἀνθιμερών ποιητῶν λήρων ἄφεντα.
520. τὸ τοῦτο μὲν is answered by εἴτε 526, as if it were πρῶτον μὲν: Kock quotes Soph. Phil. 1346—7, cf. Antig. 61.
Aristotle Poet. 2 marks the beginning of Attic comedy by the names of Chionides and Magnes. The inscription CIL 971 A mentions him as victor, along with Aeschylus in tragedy. Anonym. de Com. iii 24 (Dübner) says that he won eleven times, and that the nine plays attributed to him were not genuine. Athen. ix 367 F &c. quotes "Magnes or the author of the plays attributed to him." Hesych. and P'bot. (s.v. λυδίζων) say that these plays had been "edited," διεσκευασμένα. The names of the plays mentioned here imply that they were of the old beast-fable or folk-lore kind.
Ziebiński Clig. 341 thinks the names of his plays mean, not the disguise of the chorus, but the character of the music: Magnes was a writer of 'Märchenkomödie' and an Ionic musician.

πολιαίς sc. θρηῖ: the same ellipse inf. 908, fr. 360, Pind. Ol. 4. 40, Aeschines Ti-

519. march. 49, at πολιαῖ ἄδρακες Anth. Pal. ix 359. 8, ἠθεῖν δ' ἐλεον xii 176. 4 and τὰς φθονερᾶς ἱδ. 21. 6: can is common in Latin poets.
521. τροπαίον νίκης occurs, and τρο-

παίων with gen. of the enemy is common:

3. but the combination seems unique.
522—3. The allusion is to the plays Βαρκιστατι, Ὀρυνθᾶ, Λάρδος, Ψήφες, Βατρα-

χια. His other plays seem to have been of Attic country life (Ποδαρτία, Τρα-

κιδαί). Ψήφ is the animal instrumental in 'carpification.'

Schol. says βατραχεῖον, a green dye, was smeared on actors' faces before the invention of masks: cf. the stories of wine-lees, white-lead, and vermilion used in the same way, also fíg leaves,
οὐκ ἐξήρκεσεν, ἀλλὰ τελευτῶν ἐπὶ γῆρως, οὗ γὰρ ἐφ’ ἥβην,
ἐξεβλύθη πρεσβύτης ὁ, ὅτι τοῦ σκόπου τε
ἀπελείφθη·

525 εἰτὰ Κρατίνου μεμνημένος, ὃς πολλῷ βρέχας
ποτ᾿ ἐπάινῳ
dιὰ τῶν ἀφελῶν πεδίων ἐρρεῖ, καὶ τῆς στάσεως
παρασύρων

524—5. Herm. would omit ἀλλὰ...ἐξεβλύθη. 526. βρέχας Bergk, ἠφας
Fritzsche, πρέπας Kock, βρέχας (among other proposals) Blaydes, πεδίως Piccolomini,
lάβρος Hultsch in Neue Jahrb. cli 669.

A. Müller Griech. Bühnenatt. p. 270: but the plural is strange. It became the painter's word for green, Philostr. vita Apollon. ii 21 1 ἐγκεφαλίσσω τὰ κώμα
τοὺς δαραχεῖον. Eupolis' Ἀριστ. does not seem to be in point.

524. ἐξῆρκε, cf. ἀνατρέψει 540. The
dactyl in this foot is a rare rhythm (Blaydes
quotes five other cases from Ar.), and probably intentional here. 7α5, pathetic
‘ah never.’

Topffer Att. Genzal. p. 202 sees here a reference to the pathetic line in Cratinus’
Εννεάδες 65 ἤβης ἐκλύει τοῦ δὲ τοῦτο καὶ
φρενῶν: and indeed the following lines are probably full of such parodies or
references.

525. We expect ἐξῆρκε as in the famous Demosth. Cor. 265 ἐξήρκετο, ἐγὼ δ’
ἐκφράστο, Arist. Rhet. iii 11 13, Poet. 18,
Plato Gorg. 517 a &c. But passes direct from βάλλω do occur, fr. 185δ, Antiphon
Tētral. Γ 1, 1, and of actors hissed off,
Lucian Nōr. 8; of dead bodies, Soph.

526. βρέχας is very doubtful Attic, as well as awkward with ἐρρεῖ following:
Eurip. Dan. 32 quoted carelessly by editors from
Lobeck Phryn. 759 (where see collected cases) is of course from the
forged prologue, fr. 1117 Dind.: Lycurg.
Lecr. 96 περιτρέφεται is suspected: it
occurs in Hippocrates and in late Greek.
Blaydes' βρέχας is perhaps the best of
many conjectures, but the use of βρῶ
for a well or spring (common in Modern
Greek) is not old seemingly, and the μέγας
ἐπρεάν said of Cratinus Antik. Pol. xii 29.
5 is suggested by ἐπὶ στεφάνος before.
The boldness and power of Cratinus
in attack and in language were univer-
sally acknowledged: but this is the finest
tribute to his genius. No fragments
remain of his Νευμαχημένοι (second to the
Ἀκαρνανίων) or the Σάτυροι (second to the
Knights): but his renewed vigour and
success next year in the Πυρίνη (which
beat the Clouds) brilliantly showed that
his day was not yet past. The Lucianic
(Μακρόβιοι 25) story that he was now 95
is not well authenticated. The plot of
the Πυρίνη (Cratinus' desertion of his wife
Κωμοφίλα for Μίθη) may have been
suggested by 517: and the simile of our line
was taken up by Cratinus in the play ἄνα
'Ἀπόλλων, ὃν ἐνῶν τῶν ἐκμαύτων κανα-
χαῦνη πηγαί, δυσδικάρον τὸ στῶμα,' Ἡμᾶς ἐν
τῇ φάρυγι, 86.

527. ἀφέλης seems unexamined in
this (presumably the original) sense of
ὄριον: it is used of ὀρέω, honest, characters,
and of platin style, so the schol. here
cannot rid his mind of this use. Ar.
may well be imitating or quoting a phrase of Cratinus' or of
some non-Attic poet, which would
be the only defence for βρέχας.

Hor. Od. iv 2. 5 on Πινδαρ is a well-
known case of the same metaphor.

παρασύρω was later a word of literary
criticism: Longinus Stilb. 32. 4 τὸ ῥοῦτο
τῆς φορᾶς ταῦτα (τὰ σφοδρὰ πάθη) περεύκο
ἀπαντά τάλλα παρασύρων καὶ προσδοκεῖ, 33.
5 is Eratosthenes in his faultless Eristone
μείγων ποιήσει Αριστίλαχου πολλὰ καὶ ἀνω-
κοιμήτηρα παρασύρων, κάκειν τῇ ἐμβολῇ
tῶν διαμορφων πνεύματος. In both cases
the word implies a certain want of care
and self-control on the poet's part: and
Cratinus was criticised for rashness in
attack and for a want of unity in plot,
Platonius de com. 2. 1 εἴστοχος ὤν ἐν τοῖς ἐπιμολαις τῶν δραμάτων καὶ διακεκαί, εἶνα προϊόν καὶ διαπίπται τὰς ὑπόθεσεις ὦκ ἀκολουθοῦσι πληροῖ τὰ δράματα, στάσις the schol. thought meant enbankment.

528. Here and Pax 1120 Ar. certainly used προδελμύνων = πρόρρυτος: and so did the later writers, whatever it may mean in L. xiii 130: cf. πτερδελμύνον.

ἐξέρισθα τοῖς περὶ τὸν Καλλίαν αὐτητα, Schol. meaning the comic poet of the name: it may be either political or dramatic enemies.

529. The songs quoted were from Cratinus' Eunidae, a play named after that Dionysiac family (Töpffer Att. General. 181) and full of parodies (Ath. xv 698). Its date is unknown; it was popular at the time and a chief favourite with Alexander the Great according to the story (in Photios) that it was found under his pillow at his death.

The Δωρόι συκοπήδια would be a parody of such patriotic songs to deities as are given among the scolia in Bergk 40. 2 (Poet. Lyr. Græc. iii 643—): χρυσοπεΐδεια occurs as an epithet of Hera and of Eos, and sandsals with gilt straps were used by Phidias for his Athena, Pollux vii 92.

Hesychius gives Δέξω and Ἕμβλω as other new Heroines of corruption invented by Cratinus. Such fem. names in -ω (whether ampliative like ἡμώ, Ἀκεπώ, Ιασώ, especially bogies like Γεργώ, Ἀκκώ, Ἀλφώ, Γέλω, Μερώ, of which class Cratinus was probably thinking. It is curious that both Δέξω and Δωρό occur on monuments, Δέξω on a tombstone at Copae in Boeotia (Röhl Inscr. Gr. Ant. 304) and Δωρό as a Bacchant in a disreputable scene on a black-figured Chalcidian vase CIG 7460, Roulet. Vases peints de Leyde p. 18.

530. The Téktov ones are probably the Eunidae, whose special cult was of Dionysus Melipomono (Töpffer Att. General. 203): the phrase is in Pindar's style (Pyth. 3. 113, Nem. 3. 4: and παλάμω of poetic skill, OI. 9. 26).

ἀνθέων, as Nub. 897, 962, species semper florcutis Homer. I. 174. The aorist emphasises the short life of his vogue, as the εἴκον does the change in the man.

531. παρανάρω, drive, of bad acting as Ran. 594 or of dotage. Cratinus 30 may be addressed to his Muse in her days of ill-success οὗτοι καὶ τοῖς ὑπάρξασιν ἀνάρτουσα ἄρηκασθαν. The rare fem. form ἡ ἡλέκτρος (does it occur elsewhere?) is generally taken to mean amber used for ornament (after Lepsius). Blümmer Technologie ii 384— supports this explanation, quoting Lucian adv. indoct. 9 of an unsuccessful citharist συλλέγων χαμόδιον τῆς κιβάρας τας σφαγίδας· ἐξεπτόκεισαν γάρ κάκελησιν κυναιστιγμένησι αὐτῷ.

Hellebig has laid stress on the marked rarity of amber in Greek art except in Homeric and late times: but the sense of amber is the most likely one; the scholiast's explanation of ἡλέκτρον, τῶν and ἄρωμαν from bedding is unnatural and pointless.
Lexicons show how common τῶν was in later Greek for high-strung, well-braced, spirit and energy. 533. Editors quote Epictetus 2. 18 of Laís ἐπεὶ δὲ δίδυκν τοῖς ἑσύν τῆς ἑτέρας τὰς ἀρμονίας τε διαχαλάς τοῦ σώματος, and Lucian his acess. 21 of lax Stoics χαλῶντος τοῦ τῶνου.

The opposite is expressed by Lucian ret. prae. 10 πεπληρωμενά τὴν ἀρμονίαν. Ar. was fond of the pathetic assonance in γέρων ὁν κτλ. κτλ. διούτας, Ach. 222 &c., Blaydes on Phit. p. 394.

Connus, the great musician, teacher of Socrates (Plato Euthyd. 272 C, Menex. 235 E), had fallen in his old age into poverty and neglect: the proverb Κωνάς ψήφος, Vesp. 675, is said to reflect the insignificance of his later years. Cratinus had taken him as an example of decay in the lines (fr. 317, probably from the Ennidae) ἐπικότε καὶ σφαντρί διδούν χάριν, ὅρα σε λυμόν ἐκβαλείς, Κωνάς δὲ ποιοτεφανόν σε φιλιστεῖ, parading Hes. Op. 299: Ar. here fulfills Cratinus' flout on himself. Connus' στέφανος, the mark of his bygone success, was proverbial, Eupolis οδ ἀναρίζετος ὑπὸ κοινὸν βεβρακων, ἂν γὰρ οἱ στέφανοι ἐξων, and the line on him Δελφὸς ἀνήρ στέφανον μὲν ἐξων, διήθ δ᾽ ἀποκλωσών. The perverseness of his name into Κωνάς is an insult: the rare termination -άς was used (1) in names of birds like ἄσταγας, πελεκάς, ἐλασάς, (2) in plebeian words of abuse like τρέσας, χεσάς, and (3) in men's names: I believe such names were originally contemptuous, and in early times they hardly occur except in perversions like Κωνᾶς, or nicknames like Εμφαδᾶς for Anytus (Theopomp. comp. 57), Αψάς for Demosthenes (Aeschines FL 90), the Delphian Τραξάς (Collitz no. 1683, Roberts no. 220), Σταμάς, Κεφαλᾶς: 'Αλκάς seems to be the only case in Cl.H i (43.3): later they are more common, but still I think are apt to retain something of their original meaning: the Επαφρᾶς, Δημᾶς, Σάλας and others so common in the New Testament (Blass Gram. neutest. Graec. 71) would probably be understood to be in humble life.

533. Suidas says Cratinus gained nine victories in all: the inscription Cia ii 977 d gives him three, but the list refers only to the Great Dionysia. πίνευς of course a surprise for διαπίνειν: cf. Phit. 972 where διαπίνεις is for δίδακτες.

536. 'not drivel (on the stage) but have a coy seat by Dionysus' highpriest in the theatre.' Θέαμα, 'be in the theatre' as often: θεά, a seat in the theatre, Lucian Hermot. 39. Dionysus' priest had of course the seat of honour, the centre chair in the front row: it is marked with his name in the Dionysiac theatre of Athens (of Hadrian's time).

Λιπαρὸς, ἔνεκτος, gay and sleek ἐκ αὐχμορός Xen. Mem. i 1. 31. It was specially applied to old men, see L and S: Λιπαρῶς γῆρος in the patriotic prayer which Cratinus (fr. 4) puts into the mouth of Metrobion, Connus' father; of Xenophon in Plutarch de exit. 603 B.
οίας δὲ Κράτης ὁργάς υμὸν ἦμενχετο καὶ στυφελισμοὺς. 
ός ᾧ πο σμικρᾶς δαπάνης υμᾶς ἀριστίζων ἀπε-
πεμπεν,
ἀπὸ κραμβοτάτου στόματος μάττων ἀστειοτά-
tας ἔπνοιας.
χούτος μέντοι μόνος ἀντήρκει, τοτὲ μὲν πίπτων,
tοτὲ δ’ ὑπίει.
540 ταῦτ’ ὀρρωδῶν διέτριβεν ἄει, καὶ πρὸς τούτοις ἐφασκεν 
ἐρέθην χρήμα πρῶτα γενέσθαι, πρὶν πηδαλίους 
ἐπιχειρεῖν,
that line as well as in 542. The plural implies the difficulty of managing the two rudders in a Greek ship.

The steps of promotion in naval service were κελευτής, πρωφράτης or πρωφρύς, κυβερνήτης. πρωφρύς is called διάκος του κυβερνήτου, Xen. Oecum. 8. 14, cf. Aristot. Pol. i. 4. 2, 1253b 29, Plut. Ages. 1; while the κυβερνήτης takes orders from the τρημάρχος only, Demosth. Polyb. 50: κυβερνήτης and πρωφρύς are first and second officer in Plut. Theseus 17, Moschion ap. Athen. v 209 A, cf. Lucian Yps. trag. 49: Xen. Hell. i 5. 11 the κυβερνήτης on the flagship is next to the Admiral: πρωφράτης ἀνάς Αεσχ. Enn. 16 &c., is poetic for κυβερνήτης: Plaut. Rud. 1014 si tu prœsiliaisti isti nati es, ego gubernator ero. Pollux i 95 gives οἱ εὐτέλειες κυβερνήτης, πρωφράτης, κυβερνήτης, ἑφρύς, presumably in order of rank: [Xen.] rep. Ath. i. 2 has οἱ κυβερνήται καὶ οἱ κελευταί καὶ οἱ πεντάκταρχοι καὶ οἱ πρωφράται not so arranged.

545. ἐστιν ὅσας on the stage, almost like ἔμπειρον, cf. on 486.

546. 'Raise the surge of his applause on high, speed it on with eleven oars a side, our good knights' festal shout.' βόθων is regularly used of waves dashed up by oars, ταχεῖα κώτα βοθοὺα ματίρει Eurip. Hel. 1454, κώτη βοθαὶ Αεσχ. Pers. 396: but Plut. prac. rep. ger. 27. 819 F has it of the shout of a multitude, like βόθοις and μοθῶ.

The phrase ἐφ' ἐνδικα κώτας has not been understood. Kock has abandoned his idea (suggested also by Walsh) that it might refer to the divisions (κερκίδες, κώτες) of seats in the theatre; there is no case of κώτη in this sense, and the Athenian theatre had thirteen κερκίδες. Diels (Rhein. Misc. xxx 138) takes κώτα as fingers, and wishes to read παραπέμψατε δέκα κώτας uncritically: Merry's refinement ἐνδεικα κώτας, 'with all your fingers and more,' is merely ingenious. I think it must refer to the number of the chorus: the twenty-four members of it would at this moment be dividing into two halves, and it is likely that the two leaders, considered as κελευταί, are excepted, the eleven others on each side being compared to rowers. (The scholium on 589 says that ἡμαχία were not 12 and 12, but 13 and 11 (13 male to 11 female, 13 women to 11 boys, or 13 senior to 11 junior); but the statement has not been accepted, A. Müller Bühl. 220.) It was not out of the way of Athenian metaphor to call a man an oar in such circumstances. Such nautical phrases were almost limitless in their application: Kock quotes φίλον εἰρήνη γλῶσσης ἀποπέμψομεν εἰς μέγαν αὐνόν from Dionysius Chalcus ap. Athen. xv 669 A: and the fragments of that curious poet-aster, who was alive when the Knights appeared, contain similar phrases. (The explanations quoted from Suidas and Fastathius look like mere inventions.) παραπέμπω may mean (1) convey a person, (2) pass on a phrase or sound, as Soph. Phil. 1459 π. στόνον, and here. The ἐφ' is unusual: in the military meaning the case must be gen. or accus. The chorus is now included in the appeal: this is unusual, but there is no other instance of such a passing from the parabasis proper to the πνεύμα without a break.
547. χρηστός defines the neutral θόρυβον (cf. ευνωτός επιθυμεῖν Xen. Iell. ii 3. 50), also a knight's word, see Appendix ii.

ληστήν: the Lenae retained its pre-eminence as the chief occasion for comedy, though the Great Dionysia attracted the best tragedies.

Suidas gives ληστής χορός: but otherwise the word seems unexamined, and the form is odd: cf. πνεύμης 42.

548. κατά νοῦν, de animi sententia: τὰς 767, 940.

550. The gaiety on the poet's brow would be enhanced by his baldness, which came on him young, and which he likes to speak of (Vulg. 140. Patr. 767). Enpolis 78 κάκεινον τοῖς ἵππισι συν- ποίησα τῷ φαλακρῷ τοῦτον κάδημοσαμίνη.

551. The life and grace of this ode make it almost worthy to be the literary counterpart of the young knights' procession in the Parthenon frieze.

The strophe and antistrophe are invocations of Poseidon and Athena, 'our country and its chief deities': the pride of Athens was that its religion and patriotism were unqualified in their combination (Lyurg. Λεοντ. 15). Poseidon is invoked specially as ἰππος, and is put before Athena by the knights. In the famous chorus of Soph. OC 604—719 this order is reversed and Athena comes first. Whatever the original meaning of the struggle between those two deities for the soil of Attica, there is no doubt that the worship of Athena was carefully fostered by democratic leaders, and there are indications that conservatives resented and opposed her supremacy, showing a preference for Poseidon as the champion of aristocracy. His antiquity was recognised Plut. 1020 ὥν Ποντοσαίοι Κατὰ καὶ τῶν πρεσβυτῶν, Isocr. Panath. 193. Eumolphus, son of Poseidon, ἡμοφθαλῆς Ἀρεία τὴν πόλεως, θανάτῳ Ποσείδῳ πρότερον Ἀθηναίων καταλαβὲν ἀν- τίθ. In the Bird, his political feeling is strongly marked, 1570 ὥθησαματικά, ποί πρὸς ἡμᾶς τοῖς; in the new order of things Athena is expressly deposed from her place (828—), and in the prayer to the chief deities of state the line ὁ Ναυμάχος, γαῖαν ἀνακάλυψε 869 is put in with great emphasis to show Peisetaerus' feeling that the bird-god answering to Poseidon is of main importance, whereas no deity answering to Athena is mentioned at all. In this play inf. 839 the new ruler is to have Poseidon's attribute of the trident. Pausanias vii 21. 7 says Poseidon had three universal names over Greece, βαθέσιος, ἰππός and ἄσφαλος: the latter two were felt naturally as having a close connexion with aristocratic politics (see Appendix ii on ἄσφαλε). It was no accident that under the oligarchic rule in 411 B.C. the ecclesia was held in the shrine of Poseidon Hippios at Colonus, Thucyd. vii 67. 2. It seems likely that the Erechtheum was built in opposition to the Parthenon; Poseidon-Erechtheus was placed on something like equality with Athena within its walls: Eurip. Erechth. fr. 362. 46—9 may be a contemporary protest or explanation. Many if not most of the great houses of Athens traced descent from Poseidon.

A combination of Poseidon worship with Athena's was effected in other Greek states: in Sparta (where it would appear from Plut. Agis 16 ὥ νῦν Ἀθηναῖα τῇ ἐν τῷ Ἑλλήστηρι ἀπόφθεγμε, ὅ ἔσται ἐν τῷ τῷ Ποσείδωνος ἑρέμῳ (ὧν ἑκείνη τῆς τὴν ταυταίας ἐτῶν ἡμῶν ἐξετάζει that the two royal families represented the two religions), Troeezen, Rhodes &c. (see Wide Lokon. Kulte 37); for Corinth see on 608: but I do not maintain that in those states the deities were taken as champions of political parties. Poseidon often yielded with good grace to other deities, Plut. quaest. conv. ix 6. 741 A.

The oath by Poseidon is the most common one in Aristophanes, and I have said on 144 that there is, sometimes at least, a political significance in it: Kan. 1430 Dionysus probably means that the sentiment applauded is a good conservative one: see on 842.

A god is often appealed to by his delight in something that the worshippers
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χαλκοκρότων ἵππων κτύπος καὶ χρεμεσιφός ἀνδάνει, καὶ κνανέμβολοι θοιαὶ μισθοφόροι τρωῆρεις, μειρακίων θ᾽ ἀμύλλα λαμπρονυμέων ἐν ἀρμασιν καὶ βαρυδαμονύτων, δεῦρ᾽ ἐλθ᾽ ἐς χορόν, ὦ χρυσοτρίαιω, ὦ δελφῖνων μεδεὼν, Σουνιάρατε, 560

themselves represent or can offer: here it is natural that the horse comes before the ship.

552. The ring of the hoofs is to Poseidon's ear like the clash of cymbals to Demeter (Pind. Isthm. 6. 3): κτύπος would be used of cymbals (as Lucian dial. deor. 12. 1), and of horse-hoofs as in the splendid line II. x 535 ἵππων ὑπόπτων ἀμφὶ κτύπος οὖτα βαλλει: this allusion is well borne out by Simon's test of a good horse ap. Xen. de τε εὐρ. 1. 3 ὡσπερ κύμβαλοι φορεῖ ἡ καλὴ ὤπλη. ἱππόκρατο γυμνάσα (Eurip. HIPP. 229, Hel. 207), χαλκόκροτοι, χαλέπτων imply only the ring of the hoof, probably hardened artificially, but not shod: horse-shoes in our sense being unknown till after our era.

554—5. The ἐμβολον, an iron-tipped construction of beams, rising generally into three projections, was the trireme's weapon of attack in ramming (ἐμβολὴ). Why μισθοφόροι? Of course the crews of triremes were paid, and many of them were hired foreigners (Thucyd. i 121. 3, 143. 1 Athenian power was in danger if other states offered seamen higher pay): but that does not seem to give any point here. Mitchell and Kock hold that it means winning prizes at the regattas held at Sunium (Lysias 21. 5 πενήθηκα τρεῖς ἄμφιεροι ἀμφελάωμεν εἰπὶ Σούνιον ἀνάλογας πολεμικαί ὅλκεις, Herod. vi 87), and also at Piraens during the Panathenaea (Plato com. 1834 Plut. Themist. 32 of Themistocles' tomb ὤσταν ἀμύλλα ἓ τῶν νεὼν θεὸσταί): at the latter contest the prize was 300 drachmae Cia ii 965 a. For such races see P. Gardner in Journ. Hell. Stud. ii 91—: there may be allusion to them in Pind. Isthm. 4. 5—6 ἐρίδομενα νάες ἐν τῶιτι καὶ υφ᾽ ἀρμασιν ἤπτοι ὑπόπτωτον ἐν ἀμύλλαιοι θαναμασταί πέλοσαί.

556. At the Panathenaea, the chariot races for ἱέραμα and ἀρματα πολεμιστήρα seem to have been open only to men, not to the classes of ἱέραμας and boys; yet μειρακίων is plainly emphatic here: throughout this passage there must be several points bearing on arrangement of games which escape us. For the part played by the knights in the Panathenica and other games, see Martin Cavaliers Athén. Kock follows the scholiast in taking βαρυδαμονύτων of men ruined by outlay on horses, which was great, hence the epithet ἄδραγος CIA ii 965 b: I prefer to take λαμπρ. ἀρματ. of winners and losers in the ἀμύλλα: Poseidon Taraxippus (see on 247) would have a hand in the loser's bad luck. There may be special allusion to Alcibiades, whose use of λαμπρὸν in Thucyd. vi 167 (cf. § 5) is marked. λαμπρὸν was applied to horses, πολιμέρῳ καὶ μετεφάδοι καὶ λαμπρῶν ἤπτοι χρησάται Xen. de τε εὐρ. 11. 1. βαρυδαμονύτων was not excluded from serious literature as κακοδαιμῶν was (see on 7), Eurip. Alc. 686, Tro. 112, in hexameters Diotimeus ap. Suidas s.v. ἐλθρώος, Timon's epitaph ap. Plut. Anlon. 70: so it is given as a stronger word than κακοδαιμῶν Eicl. 1102.

559—. The god is invoked in the form familiar from works of art, where the trident (originally a fish-spear or harpoon) and dolphin (sometimes tunny, sometimes hippocamp) are Poseidon's regular attributes.

The headlands of Sunium and Geraeus, along with Calauria and Tenos, formed a famous group of Poseidonic
worship: for some influences of this connection on myths and rites, see Wide Lakon. Kilde 43. At Sunium (probably a Phoenician name) political reasons had exalted Athena over Poseidon: the famous temple there is hers: I do not know if Bursian's idea that there are remains of a temple of Poseidon there (Georg. Grisch. i 356) has been confirmed. Ael. 809 Souv. apes in travesty. The promontory of Geraeus was in the territory of Carystus, whose coins sometimes bear Poseidon with dolphin and trident (Head Hist. Num. 302). Eurip. Cycl. 293—couples Sunium and Geraeus as holy to Poseidon: cf. Strabo x 1. 7, Lucasian Sup. trag. 25. Carystians had served with the Athenian force in the recent campaign on the Isthmus, Thucyd. iv 42. 1.

562. Phormio is the type of the Athenian naval hero. He served with distinction at Samos in 440 B.C. (Thuc. i 117), in Chalidece in 432 (i 64—2), in Acrainia in 430 (ii 68—69) and especially in the Corinthian Gulf in 429 (ii 83—4, 88—93). He was a favourite of Comedy: Ar. takes him as model of a captain Pax 348 (where δαγη gives the idea that he is the Hero of Bivouacs), Lys. 804 (with Myronides): and he was the hero of Eupolis' Taxisarchi. There has been much debate over the circumstances of his disgrace (Pausan. i 23. 10) and the date of his death, probably before 438 Thuc. iii 7, 1: see Bock Staeth. i 242, Müller-Struibing Aristoph. 671—689, Gilbert Ion. Gesch. 105, Wilam. Kyd. 65—67.

There seems no evidence to connect Phormio with Poseidon-worship: his father's name—Asopius (Thuc.) or Asopichus (Pausan.)—looks Boeotian or Sicyonian.

563—4. This emphatic justification of the pre-eminence given to Poseidon may refer (as Kock says) to recent Athenian successes with ships and cavalry (595). So το παρετάω would refer more to the interests of the state than ἄπειρ ποι NI κατ νόω in the answering line 594, which thinks only of the chorus' victory.

565—580. Chivalrous patriotism was the spirit of our fathers, and we knights still keep this, though others have a selfish spirit.

565. εὐλογῶ and εὐλογία generally imply some formal or set panegyric, 'eulogy,' Ach. 372, Eec. 454, Eurip. Hf 356.

566. το πέπλο means no doubt the Panatheniac procession. At the Great Panathenaea (and perhaps at the lesser as well) a new peplos was carried as a ship's sail on a mast through the city and offered to Athena Polias on the Acropolis. The peplos, wrought by girls and women of noble family (ἀρρηφαρι and ἐπαγαστίναι), bore an embroidered picture of the Gigantomachia on a saffron ground Eurip. Iec. 466—2: probably the picture was confined to a border in front as in the Dresden torso (Roscher's Lex. d. Myth. i 694, Baumeister's Denkm. fig. 370). At first sight our passage seems to mean that Athenian warlike exploits were represented (so schol. Ribbeck, A. Mommsen Hestologie 186): but, as was pointed out by Heyne on Verg. Giss 29, it seems understood that contemporary figures or events were not introduced till Demetrius Poliorcetes ventured against the will of heaven to do so (Plut. Demetr. 12): so
that our phrase means only the ceremony of presenting the peplus: 'worthy of Attica and of the knights' place in its great religious ceremony.' Though I believe the knights are careful to put Poseidon first, they fully recognise Athena's greatness. The knights were prominent figures in the procession, as is plain from the Parthenon frieze: and Xenophon (Hipparch. 2. 1) puts appearance in processions first among the objects of knights' training.

569—8. The colour here is tragic or serious; omission the preposition in the first member of 567 is illustrated by Monk on Eurip. Alc. 114 from tragedy only, cf. inf. 610, Blaydes n. cr. on Ach. 533; so τρέξει πόλων πόλει την πόλιν, though common enough in tragedy (Porson on Eurip. Orest. 659, Blaydes n. cr. on Ach. 454) is not found in comedy except in quotation or parody (Lys. 706, Av. 921) or ode; ναυφράκτωσ είναι Aeschylean.

In older times at least, knights served in the fleet.

569—70. There may be special allusion to such cases as that in Thucyd. ii 88. 2, where Phormio is said to have always impressed on his men that Peloponnesian superiority in numbers at sea was not to be regarded as of any moment.

An Amyntas is mentioned, not flatteringly, Nub. 686, Vesp. 74, 466, 1267. Cratinus 212, Lypopol 209: another, a moneylender, Nub. 31, 1259: but there is no clue to the exact reference here, κομηταμωνία Vesp. 467 is a democrats' scoff at Bydelyceion. The meaning and form of the word, combined with some personal allusion, suggested antique manliness. The Αμνιστονία was an Athenian trerime.

571. As the riders had neither saddle nor stirrups, falls were not unusual. The phrase here is taken more particularly from the wrestling-ring: cf. the remark of Thucydides, son of Melias, about Pericles, in Plut. Per. 8. The vague τοις' is the English it in 'wiped it off': Greek idiom often uses the plural in such cases, as Ran. 1466.

572. For aorist with αὖ of frequency in past time cf. Lys. 511 ἤκοιδαμεν ἀν, Plut. 982—6, Nub. 977 and Kock there: with εἰ in protasis, Thucyd. vii 71. 3 εἰ πεσεν οὖν τοις σφετέροις επισταθεῖται, ἀνεθράψατο τε αὖ καὶ πρὸς ἀνάκλισιν τεων ἐτρέπωτα, where the moods and tenses are parallel to our passage.

573. διαπαλλαίωσιν wrestle out, Plut. Eumen. 7 ἐν λαβαίς ἵππων καὶ διεπάλλασσαν: have a wrestling-match would be διαπαλλαίωσα.
574. The σίτης and προεδρία, the recognised rewards for distinguished services, were conferred by decree, so that political influence might be needed to secure them. They were not conferred on Pericles (see on 283). Cleaenetus was Cleon's father; 'our fathers did not apply to Cleaenetus to procure them rewards, as we now do to Cleon.'

σίτια is contemptuous for σίτης, 'that victual,' so 709: Lucian has it with some contempt of a sick-diet, de merc. cond. 3.

577. προῖκα (connected with Homeric προϊκτης), 'as a gift,' 'for the asking,' 'for nothing': ἐρήτῳ ἀντ. προῖκα ταῖς φιλοις ὑπηρετεῖν, Antiphanes 210.

προῖκα here probably means only 'without special reward.' In Xenophon's time (Hipparch. i. 19) the state spent about 40 talents yearly on the cavalry: and besides the κατάστασις, we hear of allowances given them, e.g. Thucyd. v. 47. 6. For a discussion of the subject see Martin Carg. Athen. 346; he thinks there must be some special foundation for the claim to γενεάδις made here.

578. πρὸς adverbially = beside, is used from Homer downwards, always with καί, ἄν, or τέ. 580. 'Don't grudge us our little ostentations and luxuries.'

Long hair in grown men was a mark of aristocratic or Laconizing sympathies, and was looked on with suspicion: Aristot. Pol. ii 8. i of Hippodamus περιτότερος διὰ τὴν φιλοτιμίαν ὡσε δοκεῖν ἐνῶ ἡμῖν περιεργότερον τριχῶν τε πλήθει καὶ κόσμῳ πλυντεῖ, Lydias 16. 18 ὥρι...οὐκ εἰ τις κομή διὰ τοῦτο μακεῖν, in the defence of the young knight Mantitheus: cf. inf. 1121, Νικ. 1101, Γερ. 466, 1317. Lyd. 361 ἀνδρα κομήν φυλαρχοῦντ' εἶδον ἐφίππων, and the proverb οὐδείς κομή οὕτως οὐ βιωντι. Long hair was traditional among Pythagoreans (Lucian vit. auct. 2), whose aristocratic leanings were well-known. Monuments do not seem to show it as a feature in Athenian knights.

The bronze σταλεγγίς (stringo, strigil) was employed in the bath as a rough towel to remove the ungguents used in exercise: hence λήκυνθος καὶ σταλλογιός, Plato Hipp. min. 368 c, Charm. 161 E, Ar. fr. 14. ἔστρα was the common word later (non-Attic acc. to Phrynichus, p. 299 Lob., p. 338 Rutherford, who strangely says neither word occurs in Attic): hence it is the scholiast's gloss here; Lucian Lexíb. 2 has σταλλεγγία καὶ βύρσαν καὶ φωσάττων, and rh. por. 17 recommends ἀποσταλλεγγιαθάναι as an affection for ἀποσταλλαθάναι. So Herodian, ap. Lobeck Phryn. p. 460, does not understand our word (ἢ ἄνει ἀλεμώματος λοίμασθαι). Lysippus' famous statue was known as the ἀποσταλλέματος (Pliny alone seems to give the name). Nothing is known of the summptuary law against the luxury and long hair of youth, mentioned here by the scholiast as proposed by Κυής καὶ Φύσωρ: I think we should read Κυήσιας ὡς καὶ Φύσωρ, a well-known butt of comedy (called χοροκτόνος by Strattis 15), cf. Αρ. 1377.
There is less spirit in the antistrophus than in the call to Poseidon. The appeals to Athena in Ar. are Cleon’s ins, 763, the chorus in Βικ. 601—2, where she comes third in the antistrophus; the popular one quoted sarcastically Pax 218, and the bitter one over Cleon’s death, Pax 217: to Pallas here, in quotation Βικ. 1265, Eccl. 476, and Thesm. 1136, where she is expressly called to by a δῆμος (1145). The fragments show no case of either before Alexis.

This confirms what was said above, that the worship of Athena, though of course national, was largely democratic, and was supported and organised with this view by Pisistratus, Themistocles and Pericles. The combination 'Αθηνᾶ Δημοκρατία is an archaistic phrase of Herodes Atticus’ time (Cl.A iii 165), but embodies the historic fact.

μεδένουσα was used in old formulae of Athena-worship, Plut. Them. 16, ins, 763, and an inscription at Samos (H. W. Smyth Ionic Dialect § 74): an attempt has actually been made to make Αθηνᾶ τῶν Αθηνῶν μεδένουσα a separate object of worship from Αθηνᾶ Πολιάς.

Athena was πολιοχος in many cities besides Athens—Trozen, Sparta &c., Preller Grisch. Myth. i 219.

Athena’s claim to special sanctity was strengthened by its very numerous festivals, [Xen.] Kyp. Agh. 3, 8 ἀγονων ἑορτὰς διπλασίους ὑ ὀ ἄ λλοις, Paus. i 24. 3.

Recent campaigns and the present Dionysia confirm Athens’ pre-eminence in war and poetry: Athena and the knights have a share in both. Athena’s intellectual aspect was encouraged by Pericles: his building of the Odeum, and the prominence he gave to musical and poetic contests at the Panathenaea, were probably somewhat resented by the upholiders of the ἵππικος ἄγων and the more athletic events: it became more marked later, when she was associated with the Muses and became patroness of libraries, Preller Grisch. Myth. i 225. Plato Crat. 407 A takes her name from Θεόφα: Aristot. Pol. v 6, 14 τῇ 'Αθηνᾶ τῇ ἐπιστήμῃ περιστεθείσῃ καὶ τῷ τέχνῃ. The panathes of the Acharnians shows how Ar. thinks poets had helped the power of Athens.

Athena εὐφήρος was a very early conception, Hes. sent. Herc. 339 νοείν ἅθανατῆς χεριν καὶ κόσιν ἔχονσα: it was embodied in her statues, especially in the Phidias’ Parthenos, which held in the hand a Nike carrying a gold crown. Athena was actually called Νίκη, Soph. Phil. 134, Eurip. Ion 1528, Menand. 218: and the famous temple of Νίκη ἄττρος is now recognised as Athena’s, who is invoked (under the temple) by the chorus in Lysist. 297 as Δήσωνα Νίκη. This temple is explained as a work of the conservative party, by Cimon after Eurymedon (Bemendorf), or more probably, by Nicias in 425 or 424 (Furtwängler Masters, Eng. tr. p. 443).

There is no case of στρατεία in the extant lines of Ar., who has στρατιά for both στρατός and στρατεία (Ath. 251, Lys. 592): the scholiast on Thesm. 828 says Εὐπόλις made the same confusion: cf. Shilleto on Thucyd. i 9. 3.

For ἔνεργος used by mortals of deities cf. Eurip. Med. 395, Hipp. 523, Ion 48. χορικῶν ἔταιρα, if right, expresses the
feeling of the Euripidean ending (Orest., Phoen., IT.), ὑμῶν, etc. Nine a new ημῶν τῶν ἱμών βίοτον κατέχων καὶ μὴ λήγοις στεφάνοις: but the use of the adj. is not easily paralleled.

Wilamowitz's Χάριτων is tempting. At. often speaks of the Χάριτες as comrades of Love, Peace &c. Adh. 989, Pux 346, A. 1320, and fr. 314 from the second Themis. υἱὸς Μυσίας ἀνακάλεως μέτε Χάριτας βαζό χρων. Ολυμπίας is exactly in point.

εἰτάρα in the good sense seems almost confined to deities or abstractions.

590. Victory sides with us against the foe, and also against rival choruses, [Eurip.] Rhes. 995 τάχα δ' ἀν νίκην δοθή δαιμόν ὁ μεθ' ἦμων.

591—. 'Now is the time, if ever, for you to win victory, and we are the men.'

πάση τέχνη, quoniam pacto: it would appear that both phrases were phrases of contract, business or law, coming to be used colloquially as anyhow (Vulg. 885, 1342, Lat. 1235): a fuller phrase was πάση τέχνη ἣν μακάρων as Thucyd. v. 18. 4, Lysias 13. 95, Demosth. Noct. 16 (in a law), Timoc. 130 (in a heliastic oath).

595—. The antepirrhema is a eulogy of the horses who had served in the recent campaign of Nicias on the Isthmus, ThUCyD. iv. 42—44. The cavalry had distinguished themselves in the battle (Solygeia), and the praise of the horses implies the services of their riders. The Corinthians had no cavalry in the campaign, which gives more point to 608—.

ἐνοπλα with a neut. acc. pron. and dat. of person = 'know about one'; Herod. ix. 58 επαινεστών τούτων, τοσοὶ τί καὶ συνήθεις, Lysias 5. 3 ὑπέρ ἥν ἔγει αἰσχυ-νόμον εἰ μελλον παλαι μοι συνέλευσα, Plato Protag. 348 μ. υπὸ τούτων ταύτα συνεδόμοι, Lucian Soph. 15 α ἐνοπλα τῷ βίῳ ἔκαστον.

ἐπανω, πράξαι and thank, see on 460: both this word and εὐλογεῖσθαι imply a set form of praise.

597. εὐνόω: Herod. i. 18 el Ἐνόησι τοῖς Χιῳιῶν τῶν πολεμῶν συνδιήφθαικαν, εἰσβολάς into the Megarid (ThUCyD. ii. 31. 3), Isthmus &c.

598. as if εἴτις αὑτοῦ ἀγαν.

599. ὅπερ ἴππαγογοι were peculiarly Persian (Herod. vi. 48. 95. vii. 97), until the Athenians converted some old triremes into such transports in 430, ThUCyD. ii. 56. 2. They are specially mentioned in this Corinthian campaign, ThUCyD. iv. 42. 1. The word in literature is νῆς ἴππαγωγος or ἴππαγωγὸς alone, as here and Demosth. i. Phit. 21: but the official word was ἴππαγωγος, see the documents quoted by Martin Cav. Athén. 364. ἰππάγωγος: see on 451.
600. The κώπων is treated by Athenaeus xi ch. 66. Critias quoted there and Plut. Lycurg. c explain its advantages as a soldier's cup: the woman-soldier in Theopomp. com. 54 shrinks from it. It was used also at sea, Archiloch. fr. 4 (ap. Ath. l.c.). So it would be a requisite for campaigning, not kept in the house (Alexis 176 is comic). Perhaps from military habits κώπωνίζω came to mean 'drink hard,' and κώπων was used later to mean 'tipping.'

The suppression of οί μὲν is common enough: a good case is Eurip. Hf 636 ἔξωναι, οἱ δ' οἱ, see Wilam. there.

A decree of the people called out a certain number of troops, horse and foot, as required: the troops then had to provide three days' rations before marching, Ach. 197, Pax 1181-2: these would generally be found and carried by servants to the cavalry and hoplites (Thucyd. vii 75-5). Barley-meal, wine, oil, and onions or garlic were the regular military food (Xen. Anab. vii 1. 37): serious history naturally insists on the meal, Thucyd. viii 100. 2 (ἀλφά τε καὶ τάλα ἐπιτήδεια), comedy on the garlic, Ach. 1990, Pax 1129, Epolis 255.

601. βροτός came from Aecolic (where ᾧρ, ῥο for ἦρ was regular) by epic to Ionic and to Attic tragedy. There seem to be three cases of the word in Attic prose, Plato Rep. viii 566 8 (where βροτός is mock-tragic), Arist. Top. v 4, 133 a 31 in a logical form (cf. Plut. de virt. mor. 2. 440 E) ἵνα 11. 140 8 βροτός ἄρρητος as an oddity for ἂνθρωπος λεικός. In comedy it is fairly common, but always I think either in mock-tragedy or, as we use 'mortals,' colloquially. The Attics never said οἱ βροτοὶ except with adj. or pron. as here.

602. ἐμβαλλὼν for ῥωσ was a sailors’ word, Rm. 106, Xen. Hell. v 1. 13, where he gives the actual phrase used. βραϊζω, 'teem' (cf. βρῶ), and φρύσσομαι, 'snort,' 'neigh,' both came to mean 'wax wanton.' Neither word is known to have had a compound with ἀρα- apart from this passage. Suidas and schol. give ἀνεβραίζον - ἀνεβροφρύσ, ἀνεκχρησον. If βρα- were for φρ- in βρόβω βλαστάνω &c., as some have supposed, βραίζω and φρύσσω might be connected; but Brugmann Grund. I § 495 denies β for φ absolutely.

ἐπιπαί: Houyhnhnm (Merry) for the sailors’ ἐπιπαί, Rm. 1073.

603. Λαμβάνω in this sense (κενὴν παρέλκω, 'don't miss your stroke.' In τί δρῶμεν; ὅρις is indic., and the meaning is almost 'this won't do.' Cf. τί πράττομεν; Hermippus 68. 2. High-bred horses were branded on the hind-quarters (Anacreont. 26 π). The brands we hear of were the Doric letters San and Koppa in the forms σαμφόρας Nub. 123, 123 8 (our phrase), κοππατιας Nub. 23, 438 fr. 135 or κοππαφόρος Lucian adv. induct. 5, figures of a wolf &c. (Becker's Charicle). The letter Koppa Φ and San Μ occur in the writing of Argos, Corinth and Sicily, all of which countries bred horses, down to the end of the fifth century.
ἐξεπετίθων τ’ ἐσεὶ Κόρινθον. εἶτα δ’ οἱ νεώτατοι ταῖς ὁπλαῖς ὀρυττον εὐνάς καὶ μετῆσαν στρωματα.

605 ἦσθον δὲ τοὺς παγούρους ἀντὶ ποίας Μηδικῆς, εἰ τις ἐξέρποι θύραξε, κακὴ βυθὸς θηρῶμεν. ὥστ’ ἐφὶ Θέωρος ἐπείναυς κορινθιον Κορινθιον. δεινὰ γ’, ὡ Πόσειδον, εἰ μήδ’ ἐν βυθῷ δυνησομαι, μήτε γῇ μήτ’ ἐν θαλάσσῃ διαφυγεῖν τοὺς ἱππεῖς.

610 ΧΩΡ. ὡ φίλτατ’ ἀνδρῶν καὶ νεανικώτατε,

604. εἶτα δ’ ᾦ, εἶτα γ’ the other MSS. as 377. νεώτατοι KM edd., νεώτεροι the other MSS. Blaydes Zacher. ἱβωματα R.

609. μήτ’ MSS. μήτ’ Brünck vulg.

610. μήτ’ ἐν γῇ MSS.: so in Arch. 533: there and here the phrase comes from the scolion of Timocean, ὧφελὲς γ’, ὡ τύφλε Πλοῦτε, μήτε γῇ μήτ’ ἐν θαλάσσῃ μήτ’ ἐν ἄτερῳ φαινήσει.

604. Κόρινθος for the territory of the city.

605. ἐνθ is hardly used in prose except for bivouac or camp beds, Thucyd. iii 112. 3, iv 32. 1, vi 67. 1, Plato Ῥεπ. iii 415 E, Polit. 272 E: Xen. Cyrop. viii 8. 14 seems an exception.

606. μετῆσαν, the only Attic form according to Cobet VI. 32—, Rutherf. Babrius p. 82. Xen. Cyrop. viii 8. 10 στρωματα πλαϊν ἔχουσιν ἐπὶ τῶν ἱππων ἢ ἐπὶ τῶν εὐνών. Cavalry used horse-cloths for bedding, Antiphanes 109 τὸ μὲν ἐφαίπτον στρῶμα ἐστι θημῶν.

606. πάγουρος (Athen. vii 319 A, πάγουρος ἀμοδιττάρ Author. Pol. vii 176. t) is said to be still a Greek word for a crab: Arist. Hist. Anv. ii 2. 52 sq it was a species of the καρκίνος, and another species found in Phoenicia was called ἵππεως from its swiftness.

ποῖα Μηδικής. Hehn Cult. und Haus. 397 gives the high repute of this clover (medicago, lucerne) in Persia, Greece and Italy: it was introduced into Greece after the Persian wars (Plin. NH xviii 144), into Italy between Cato’s time and Varro’s.

611. 5. By Zielinski’s rule these lines are in tragic iambic, as being spoken by the Coryphaeus: 612, however, breaks Porson’s rule of the eltic.

νεανικός, γαύς, dashing, was used by young Athens of what they approved as
614. ηγώνασι ei Bergk and Cobet Mnemos. i 416.
615. δ' α' άλλο γ' ει μ' Νικόθουλοσ ἐγενόμην; 615
616. α' άξιον γε πάσιν ἐστιν ἐπολολύζαι.
617. ἀμείνον' Bergler and vulg. for άμεινον. vi
618. ἐργασάμεν' Bentl. for εἰργάσαμεν'.

'good style,' cf. Vesp. 124—5, hmoun-ously in 1307 and 1362, Plato Lysis 204 ε ὡς γνωσιν και νεων τοιον τὸν ἐρωτα ἄνπερ. σῶς, incolnus, not condemned or even arrested. ἢγώνασι, with reference to the comic ἄγων, inf. 688, Aeh. 481.
615. τι δ' ἄλλο γ' ει μ' in off-hand style, making a matter of course of it, 'merely made myself Sir Council-master': for τι δ' ἄλλο γ' ει μ' cf. Aeschy. Sept. 831, 492, 923, Aeh. 25, Rau.
616. Nicobulus was a natural enough name, and is found in Demosth. Pantaen. 22, Plantus Bacch. and inscriptions. Bergk thought CIG 174 (CAL 1995) Νικόθουλοσ Μυρήσων Εἰσείσων - Σόδας ἀρτής ἐστηκεν ἐν Ἑλλάδα πλείστα τροπαία might be the epiti-
617. οψίν of the man alluded to, but it is more likely to be here an invented name like Λυσιάχει, Far 901, and those in Themis. 806—8. The Sausage-man has not yet disclosed his real name.
618. Probably this call of the Cory-
phaen is answered in the next lines, given as an ἄδειαμοι. ἀξίων with gen. and dat. means 'deserving something at someone's hands': for instances see Porson on Eurip. Ἀθ. 393; closely akin is the usage of ἀξίων personally with dat. and infin., see Monk on Eurip. Aθ. 433. ἀξίων imper.
with dat. and infin. means 'it is the proper thing for so and so to...': cases are Aeh. 205, Plato Theaet. 143 E, 142 ἅ, Lysias 7. 60, Hercul. fr. 114 Byw., Xen. Memor. ii 1, 34, Demosth. PL 354 &c., negatively. Aeh. 458, Xen. Anab. 1 25 &c. ἀξίων ἂν or ἄξιον alone, with dative of person and later absolutely like est tanti, became common in this sense, 'it is proper' or 'worth doing,' inf. 624, Aeh. 8 from Eurip. τὸν fr. 718, Xen. Anab. vi 13 and often in Plutarch.
619. ἐδελμασο, properly the cry of women in triumph or hopeful address to a god: Herod. iv 189, Aeschy. Sept. 267 (to chorus of women) ἐπείτο ἐν ἐδελμασο...παίσων, Ἑλληνικὸν νόμωμα υπόστασι βοής, Lys. 240 το ἐδελμασα; of women in the Acro-
polis, Xen. Anab. iv. 3, 19 ἐπαινόμενον πάντες οἱ στρατιώται καὶ ἀνάλαλον, ἐνωλόκλο-
νοι δὲ καὶ αἱ γυναίκες ἀπασα. Thucyd. ii 4. 2 has it of the cry of women and slaves in a street-fight: cf. Aeschy. Agam. 133 ἐπολολύζατο ὅπερ ἐν μάχης τροπ.' It is rarely used of men as here and 1327 (Aeth. Pol. vi 34, 2 of a eunuch. The cases quoted to show that it may be of a sorrowful cry in good authors do not hold (e.g. Aeschy. Cho. 389): that use is late as Aeth. Pol. vii 182. 5
617. The hero transcends the usual contrast of νέος and ἀργα: ἐργασχαι implies more effort and care than ἄρα. ἐπέρχομαι, 'run over,' 'run through': Plato Legg. xii 567 E, Polit. 279 C δι' ἄρα ἡρακλεῖ τάχυ πάντες ἐπελθόντες, Arist. Pol. vii (vi) 1, 1317τό, πῶς δέν κατακεκατοδ
ως ἐγὼ μοι δοκῶ κἂν μακρὰν ὄδὸν διελθεῖν ὡστὶ ἀκούσαί. πρὸς ταῦ, ω βελτιστε, θαρρήσας λέγ', ὡς ἀπαντες ἦδομεσθά σοι. 

καὶ μὴν ἀκούσαι γ' ἄξιον τῶν πραγμάτων. εὐθὺς γὰρ αὐτοῦ κατόπιν ἐνθέντ' ἵμην. ο ὅ ἀρ ἐνδόν ἐλασιβροτ' ἀναρρηγήνυ ἐπὶ

622. Cobet NL 271— showed that πρὸς ταῦτα and πρὸς τάδε imply that the speaker's mind is made up: the position is definite and must be carefully considered in action by the person addressed. So πρὸς τάδε or πρὸς ταῦτα βουλεύειν and the like, Aesch. Prom. 1030, Soph. Elect. 383, Thucyd. i 71. 7, iv 87. 6, Xen. Cyrop. ii 1. 4. Hence πρὸς ταῦτα is well known in a definite sense, Aesch. Prom. 992, 1043, Soph. Ajax 971, 1063, 1113, 1313, Arist. 628, OT 426, OC 425, 926, Elect. 320, Eurip. Med. 1358, Phoen. 321, Herod. 978, Ar. Ach. 650, Vesp. 1386: πρὸς τάδε is used rather in friendly appeal as here, Nub. 1030, Pax 305, Aesch. Sept. 312, Pers. 170, Eurip. 445, Eurip. Elect. 692, Hipp. 301, Herodas 7, 92; Soph. OT 343 is less definite than 426. Both phrases seem to be used in Attic at least only with the imperative Ruther. Babrius, p. 23: see inf. 760.

624—682. In this brilliant comic narrative, the style of a tragic ἀγγελικὴ βῆςιν would of course be parodied. Observe how the rhythm of 624 at once suggests this, and how tragic lines are brought in at appropriate instants. But observe also that the symmetry of the report preserves the symmetry of an acted agōn: the whole is arranged thus—(1) one pair of eight lines each, (2) three pairs of six lines each, (3) the finale of seven lines. I do not find καὶ καὶ πρὸς καὶ καὶ πρὸς...γε introducing a βῆςιν in any tragedy: though Ar. has it several times to open the ἐπίσκεψις, see on 335: ἀκούω rarely takes gen. of thing in Attic, except when the word in gen. is practically a synonym for the speaker, as inf. 561.

625. γὰρ, see on 40. The proceedings parodied are those of the Council, when an ἐναγγελία on a treason-case came before it.

626. ἐνδόν, in the βουλεύτρων (485), which was in or near the agora (Thucyd. viii 92. 2). The βουλή held its regular meetings here: they were generally public, as this one is supposed to be: the βουλευταὶ were separated from the public by ὄρφακτα, and ἐνδῶν may mean inside the bar, here and Andoc. myst. 43 βουλευταὶ οὕτας καὶ καθήμενας εἴναον. Is εἴναος in the doubtful speech Lysias 9. 10 the word for one of the public in the συνέδρων? The question whether Cleon was one of the Council at this time has been a good deal debated: Müller-Strüb (Aristoph. 136) and Beloch (Att. Pol. 335—6) think he was not, Gilbert (Inn. Gesch. 91) holds that he was, having been elected for several years running. I think it most likely that he is a member and takes regular part in their business: so γνώσων διέξει 654 is formally moved, and he says ἀδρῆς, not ὥδε: the Sausage-man's proceedings and victory are more remarkable if he begins with the disadvantage of being only a member of the public.

The scholiast says ἐλασιβροτ' comes from an exordium of Pindar's (fr. 108 Böckh = 144 Bergk) ἐλασιβροτεί παῖ Péas. ἀναρρηγησάνθων like thunder or volcano. Pericles was often likened to Zeus: Cleon rather to a giant as in 511, and the rock-hurling here seems a carrying out of that idea, cf. Aeschylus in Ἐκ. 933— ἢς ῥήματα γυροφοσαγι, πυρακῆν ἀποστών γνενεί φωνήματι: 'with eruptions of
terateuómenos ἣρειδε κατὰ τῶν ἰπτέων, κρημνοὺς ἐρείδων καὶ ξυνωμότας λέγων πιθανώτατ' ἣ Βουλή δ' ἀπασ' ἀκρωμένη ἐγένθη ὑπ' αὐτοῦ ψευδατραφάξων πλέα, 630 κάβλευε νάπτω, καὶ τὰ μέτωπ' ἀνέσπασεν. κάγων ὅτε δὴ ἴγνων εὐδεχομένην τοὺς λόγους καὶ τοῖς φειδίκισμοίσιν ἐξαπατώμενην, ἄγε δὴ Σκίταλοι καὶ Φένακες, ἢν δ' ἐγώ,

631. νάπτω mss.: the word had passed out of use, so Crates ap. Athen. ix 366 ὕ quotes καρκήτερ ἀνάσα καὶ, and the mason is puzzled by the word in the Apelles inscription at Epidaurus, Wilam. ἰσyll. 132.

thunder-rolling phrases, he hurled his monstrous bombard at the knights.

627. τέρας of Typhoeus Aesch. Prom. 353. τερατεύομαι καὶ came to be used of strained or bombastic phrase or oratory, Nub. 318, Lys. 767, Rham. 834: Aeschines is fond of the word, ἐρείδω of violent hurling or thrusting in combat, then of violent debate, Nub. 1375 ἔποι πρὸς ἔτος ἠρειδομέναν.

628. κρημνὸς was used of phrases that were thought too 'steep': κρημνωσίας of Aeschylus Nub. 1367. L and S quote κρημνωγράφος, κρημνωγράφος &c. εὔνωμος, cf. on 236.

630. The plant ἀτράφαξες (also written ἀτράβαξος, ἀτράβαξος, ἀνατράβαξος) is the Latin atriplex, French arrache (both names from the Greek), our orach. The point here is explained by the scholiast from the plant's rapid growth, ὡς τῆς βουλῆς τοῖς ψευδομένοι καὶ διαβάλλουσι πειραμένης εὐχέρως καὶ ῥαδίως, ὡσπερ καὶ τὸ λάχανον ἀνισταμ. Pliny N.H. 22 supplies another point atriplēxes...accusātum Λιθαγορας θαγμαν σακέτρη ἵππορίοις ἐν τηρέτῳ,...concupiscitur difficilimente, ac ne in hortis quidem juxta id nasci quæquam nisi longánum culpáret: Cleon's claptrap at once prejudices the Council against any other view. So Kock: but Merry thinks the allusion is to seasoning of sausages with the herb.

It is curious that the ἀτράβαξος, which is constantly mentioned along with coriander, occurs in a fragment of Pherecrates' Κοριάνδῳ (75 Kock): and if Merry is right, there may be a contrast intended between the ψευδατραφάξως and the κοριάνδῳ which crown the hero's success (676, 682).

Theophr. Hist. Plant. vii 1. 2—3 says the plant was sown, with parsley and leeks, in Gamelion, and came up in a week: so that it would be springing in the gardens at the Lenaes.

631. βλέπων νάπτω and such phrases grew in great variety in Greek: Blaydes on Aeh. 95 gives a very large collection of cases: βλ. κάρδαμα of a jury, Keph. 455. met. ἀντρ.: ἀνασά̄ σφό̄ς is more common, see Blaydes on Aeh. 1069, and Ellis on Catullus 67. 46.

632. εὐδέχομαι λόγον or λόγου is regular of one enticed to accept a view, Herod. v 92, Thucyd. iii 82. 7.

634. Pericles, on his way to the bema, always prayed, silently, no doubt (Plut. Per. 8). Some extant speeches of the orators begin with a prayer, as Demosth. Cor., Lycurg. Lexor., Cic. Mil. and post Red. ad Quir.: but these exordia, like Cleon's enim 763, are really protestations of patriotism more than prayers. Here we have a silent (φρουτίζων 638) invocation of strange goblins who inspire the speaker's impudence and the hearers' dulness: "fends...of lust, as Obidict, Hobbidity, prince of dummness...Flibberiti-gibbet, of moping and mewing." We know about as much of the Sausage-man's goblins as of Edgar's: a scholiast says Σκεραλος and Βερεάκεθος are names invented by Ar. and never explained, though another says Σκεραλος is formed
from a certain Σκιτων. For similar

Very likely the appeal here, like the
homage to Κόσμως ήπ. 221, is meant
to be the comic counterpart to such
invocations as Aeschin. Cles. 220 ὣ γῆ καί
γῆ είναι άρετή καί άκοντα καί τίμη, ἡ
diaengwôskomen tâ kala kai tâ tôsôgâ ..

άγε δι of course is common with plurals,
but I do not suppose it would be used
in devout prayer.

We find in Greek mythology and art in-
stances of Απάρτη, Γλως, Εὐθώς &c., see
Persönlichkeiten in Baumeister's Denk-
maler. The Βουλευτήριον was adorned in
Panassias' time with statues of Zeus,
Apollo and Demos, and probably also
with paintings; there may be allusion
here to certain divine or heroic figures in
the hall. The beings invoked would be
personifications of rhetorical πάθη in
the most extreme form: these effects and
the styles of oratory corresponding are often
mentioned as allowed in democracy,
forbidden in aristocratic, states, Arist. Rhet.
1 i 1, 4, Plut. de virt. mor. 7. 447 F διδ
τῶν ἁρμονίων εί τάς ἀριστοποιάς οί
ἀρχαῖοι ούς είσαι παθεώσειαν.

535. Κόρ. See on 270. Μόθων is
said to be a Spartan word: we hear of
Μόθακες and Μόθαωες as foster-brothers
of Spartiates, perhaps children of Spartan
fathers and Helot mothers; some distin-
guish μόθων νηπία, μόθαξ libertini, see
Hermann-Thumser Griech. Staatsalt. 175,
Cantarelli Rev. Filol. xviii 465 —, μόθων
in Attic means (1) impudent (vulnulis)
Plut. 379, Ion of Chios called Pericles'
social bearing μοθυκες (Plut. Per. 5),
(2) a kind of dance inf. 607.

536. The άγορά was just outside and
perhaps in view: note the emphatic con-
fidence of έγώ. Observe the rhythm of
634—639: the first three lines attempt
tragic style, which is fully reached in
637—8, with the sentence-ending in the
third foot so marked in tragic ρῆσες, then
the comic rhythm breaks in exactly at the
comic word in 639. The seriousness of
637 would be heightened by reading
γλῶσσαν.

539. Thunder and sneezing were both
favourable when heard on the right, Hom.
II. ii 353, Plut. Themist. 13, see Ellis
and Bachelmann in Catull. 45. 8.

540. προσκήνια at a good omen,
especially a sneeze, Xen. Anaib. iii 2, 9
πάρα πάντων τις ἀκοντατε εί σα απεκλαυται
πάντες μεί δραμή προσκήνιαν τὸν τάου
(apparently Zeus Soter), Aristot. probl.
32, 9, 662º 37 διά το ιεροτατιτον ούν εί
τον τότον (head) καί το νεόδια τό ἐντεδεν
ὡς ιερόν προσκήνιον, Athen. ii 666 C.

For θέλω in Attic see Ruth. NP 10.

541. In the Council-hall and law-
courts the council and the juries sat
within a partition called δρήφακτας, δρή-
φάκτος (= Lat. curnellii, Plut. Marius 5)
schol. here explains εί το δακόλον
the public stood outside ἐπὶ το δρήφακ-
tος, 1esu. 453, Xen. Hell. ii 3. 40. A
similar partition is mentioned in lists of
temple-furniture at Delos and Oropus
(Inser. Grac. Septent. 3498. 5) under the
name τρύφακτος. The lattice-door through
this bar was called κυκλίς; no one, except
councillors and jurymen, passed this door, 

Vesp. 775, Demosth. i Aristocr. 23. 28. So 

Lucian de merc. cond. 21 εν τὸς κύκλο 

ός of one in the inner circle of a patron's 

friendship. Plutarch uses κυκλίς for the 

bar as a profession. For εξήρας cf. 

Lysias 3. 6 εκκύκλος τὰς ψυχὰς εἰσήλθην. 

642. ὁ βουλή seems to have been 

regular, not ὁ ἄνδρες βουλευταί. See such 

speeches as Lysias 8 and 24 passim: but 

a βουλευτή might say ἄνδρες as 624: see 

on 626.

643. εὐαγγελίζομαι took acc. of person 

in late Greek (Phrynichus no. 235 

Ruth.), in Attic dat. of person and sometimes 

acc. of thing.

Kock supports πρῶτος by Soph. 

Trach. 180, 190, Aeschin. Fr. 171: add Phryn. 

com. 44 acc. to Cobet's restoration ἵνα 

εὐαγγελισθήσωμεν πρῶτος υἱῶν τάγαθα: but 

there may be a reference to Clean's de-

spatch from Sphactera, Lucian ἰπὸ λαπτ. 

inter salut. 3 εἰ ἐπιστολὴν ἄρχῃ Κλέος 

ἀπὸ Σφακτηρίας, πρῶτον χαίρειν προεύθικα 

ἐυαγγελιζόμενος τὴν μνήμην τῆς ἑκείθεν.

644. ἂν is not 'for,' but epexegetic 

of λόγους ἀγαθούς. κατεργάζῃ: this meta-

phor of the storm of war was common, 

Aeh. 528, Thucyd. i 66 οὐ μέστος δὲ τῶν 

πόλεως πώς ἐνεργοῖτο.

645. The αὐθίνη (εὐαρχ. indefinitly used for several kinds of small fish) was 

the favourite relish of the Athenian poor: it is discussed by Athen. vii 22—24, 

where Chrysippus the Stoic says it was 

called πωθοκινῶν δόμος at Athens.

ἀξίω, 'cheap' as 672, 892—6, Vesp. 

491 ταράχους ἀξιωτέρα, Pherecr. 16 ὀδ' 

ἐστ' ἐφ' οὐ ποτ' ἦν ὁ πυρὸς ἄξιως, Eubul. 10. 2 ἀξιωτέρων πωθούν τοὺς ἄρτοις ἔκει, 

Lysias 22. 8, 22, where τίμεσ is the oppo-

site of ἄξιος, Xen. Vect. 4, 6, Lucian 

dial. mort. 4. 1 ἄξια τεῦρα ὄνθος. See 

Cobet in Mnem. ix 345, showing that 
later writers went back to the Homeric 

use of ἄξιος = dear.

For prices of fish in Athens see Böckh 

Staatsth. 5 i 128—9.

646. διεισδ. ἡ συνεφθές ἔξις (τοῦ 

μετὰθουν) αὐθαίρεται ἐμφαίνει, ἢ τῇ γαλήνῃ 

κολακείαν Aristot. phygos. 812 1, Plut. 

de cond. 45 ἡ βουλεύσεως προήθη καὶ γαλή-

νὴν προώρωσιν καὶ διάβλεσ εἰμενὴ εἰμπαρα-

σχέα.

647. εὐαγγελία (always plur. in Attic 

as gen. of feasts, sacrifices &c.), an offer-

ing for good news, generally a sacrifice to 
gods as 636, Xen. Hell. i 6, 37, iv 3, 14, 

Isocr. Aror. 10, but also a reward to 

men, Plut. 764.

The offering was voted by the council 
in either case, Aeschin. Ctes. 160 εἰς 

αἰείνα εὐαγγελίων θυσίας τὴν βουλὴν κατε-

τετοῦσα.

The reward to the bringer of good 

news was in Athens a garland or crown, 
as here, Plut. 764 ἀναδήμῃ βοῦλομαι 

eὐαγγελία σε, in Sparta meat from the 
mess, Plut. de glor. Ath. 347 b, the 
sacrifice and crowning together, Plut. 

Demosth. 22 ἐθνὸν εὐαγγελία καὶ στε-

φανον ἐφήσαντο Παυσανίαν, reg. et imp. 

agrobil. 184 ἐ αὐθελία τοῦ θεοῦ ἐποίη 

καὶ τὰς πόλεις τὰς ψῆ ἐαυτοῦ στεφανοφορεῖ 

ἐποίησαν.

For double acc. cf. Plut. 764, Aesch. 

Agam. 165 ἔκει ἐπικεικὰ κλάξων, Plato 

Phaedr. 162 οὐκ ἐποίησαν ἐμπράξαι. 

648. αὐτοῦ emphatically with ἄτ.

ποιη, 'making it a state-secret for them 

(the βελῆ).' For ἀνθίμησαν, 'a state-
secret,' cf. Herod. ix 45, 94, Xen. Anab. vii 6, 43: especially a secret for the Council, not to be divulged in the Ecclesia, Ecol. 443, Demosth. i Aristoc. 23 τὸ τὴν βουλὴν τοὺς πεντακοσίους ἀπὸ τὸ τὴν αἰσθανομα τους κεχελίδω τῶν ἀπορρητῶν κυρίας εῖναι. Andoc. de red. 3 εἰσαγγελιστικός μον ἀπόρρητα εἰς τὴν βουλὴν: so ἐν ἀπορρήτω is used of the boule acting on its responsibility and secrecy, Andoc. Myst. 45, de red. 21, Lyphas. 13, 21 εἰσαγγελιστικός εἰς τάφτων τὴν βουλὴν ἐν ἀπορρήτῳ μνησί, Plut. garrul. 11, 507 B, quast. symp. vii 9, 714 B: of the senate at Rome, Adrian Var. Hist. xii 33. geometria is probably to be taken with ξυλωμένων. 469—50. This stroke of finance is a comic counterpart of the 'forestalling or engrossing' operations which were generally forbidden, but sometimes undertaken by states, Bockh Staatsb. i 66. Seizure of all the pots in the country-shops would paralyze the market in sprats. ξυλωμένων is a serious word, gen. used of arresting persons: the line (in tragic rhythm) may be a parody.

Cleon's recent financial strokes—the raising of the φόροι and of the dicast's fee—would be in the minds of all. 

δημουργοί, for a potter, Antiphanes 163 πολλὰ κάγαθρ' οἱ θεῖο τὴν δημουργοί δωκ' ἐσπορεῖ σε (eile). τρίβλια, for holding φόροι, as Ath. 77 δκ.

463—5. ἤθελ' for ἤθελαι. γνώμην ἐλ', cf. on 627, 626. Procedure in the boule, as far as we know, was like that in the ecclesia, Gilbert Gr. Staats. i 305—.

464—6. ἀνδρες, see on 642. ἤθελ marks a crisis, as often. συμφ. cf. on 406. The boule had control of state sacrifices and festivals (cf. Aeischin. Cles. 160). Cleon is an Athenian, see on 581 and 763. ἐκατόρωμ' seems not to occur in Attic literature except four times in Middle and New Comedy, in Inscr. CLA i 188, 7 where 5114 drachmae is the sum paid for the hecatomb at the Panathenaica, and ii 741, 36. Whatever the original meaning of the word (see Platt in Journ. Phil. xxxi 46), the hecatomb was often less than a hundred animals; see L and S, and Athen. i 3 5 of Conon after Cnidus έκατόρωμ' τῷ οὖν θάσας καὶ οὗ φευκανόμων πάντας Αθηναίους εἰσίατεν (so it would be popular cf. Xen. Pol. Ath. 2, 9).

467. The asyndeton is echoed in 663, 468. bol. as Ath. 1025. The schol. quotes βολίτου δίκα for a trifling law-suit, and says that the later form was βολίτης, and so in M. Aurel. 3, 3 βολίτων κατεχρηματίσες, see Lobeck Phryn. 357.
659. ἐνθοσίασι βουσών ὑπερηφάντισσα·
τῇ δ' Ἀγροτέρᾳ κατὰ χιλίων παρῆνεσα 660
εὔχιν ποιήσασθαι χιμάρων εἰσαύριον,
αἱ τριθύδεις εἰ γενοίαθ' ἐκατὸν τούβολον.
ἐκαραδόκησεν εἰς ἐμὴν βουλὴν πάλιν.
ὁ δὲ ταῦτ' ἀκούσας ἐκπλαγεὶς ἐφλυάφα.
καθ' ἐκλκον αὐτῶν οἱ προτάνεις χοι τοξόται. 665
οἱ δ' ἐθνοῦβουν περὶ τῶν ἀφών ἐστηκότες·
ὁ δ' ἄντεβολείς γ' αὐτοῦς ὄλιγον μεῖναι χρόνον·

660. Probably ταρνίθεσα· γυνώμων
έλεγον of 654, as γυνώμων λέγον would be
used only of a Councillor or Strategus.

The Persian loss at Marathon was so
great (over 6000) that the Athenians
were unable to pay their vow to Artemis
Agrotera of a goat for every enemy killed,
and committed it for an annual sacrifice
of 500 yearling (and therefore eatable)
goats on the sixth of Boedromion
(Sandys gives the references on Aristot.
Pol. Ath. 58). Artemis was the chief
deity on the east coast of Attica, and
goats were a common offering to her, as
by the Spartans before a battle (Peller-
Robert Γρεκ. Μυθ. 1, 301, 312), hence
dικὸν χωμαῖας of Iphigenia, Aesch. Ag.
232. The shrine of Artemis Agrotera,
Agraia, or Agræ (Plato Phædr. 239 c)
at Athens was at Agraæ across the Ilissus.

κατὰ is idiomatic of the person or thing
vowed: as in the phrase κατὰ τέκνων or
παῖδων δικᾶς in the orators, δικᾶς καθ'
ιερῶν Ran. 101, Thucyd. v. 47, 8. κατει-
χωνας τῶν ιερῶν inser. at Oropus in
Bechtel Inschr. Ion. Dial. 18, 25: then
by confusion δικᾶς κατ' ἐξωκλίας κ.ο.
ἐγ' is not, like the Latin votum, al-
ways a promise to pay, but it often has
that meaning.

The cheapness of small fish would be
worth two Marathons.

662. τραχίς is said by Aristot. Hα vi

15. 663b 25 to be descended from a kind
of ἀφώη. For instances of forms in -ατοτο
§ 470—1, Meisterhans § 61. 4.

663. καραδόκος occurs in Herod., often
in Eurip. (some of whose γφραίς Ar. prob-
ably is thinking of), once in Xen. Mem.
iii 6. άηγων καραδόκουτες τα προσταχ-
θήκημα, άστερ οἱ χερευτα, then often
in Polyb. and Plutarch.

In Eurip. Orest. 703 it is used of a
politician watching his opportunity.

665. The προτάνεις would preside over
the Council-meeting, and the police were
under their orders. Thesm. 523 ἀρσένε-
ται γὰρ ὁ προτάνας χῶ τοξότης. For ἐλκω
ec. Cl. 259 ἴη σ' οἱ τοξόται ἔκκωσιν,

666. The accent of ἀφώς (cf. χρή-
στος) was intended to prevent confusion
with ἀφώς from ἀφώς (cf. the pun in
Lucian piso. 48). ἐστηκότες, to mark
enthusiasm, stantes plaudebant, Cic. Lac.
24 and Reid's note.

667. For double augment of ἀντι-
βάλω see Ruth. Np 81.

Blaydes rightly says δὲ...γ' has a very
marked force (see on 356): but he fails to
see this force here and reads τ' for ετ' af-
after Lentig. I believe the δὲ...γ' is quite
right: the words are really a quotation;
Cleon said ἐγώ δ' ἀντιβάλω γ' ἔμας.

If Shilleto on Thucyd. i 76. 4 was right
in his explanation of Xen. *Mem.* i. 2, 12, γε is similarly taken there out of the speaker's words. ἀλλ' ἔφη γε ὁ καθήγορος Ἀλκράτει... standing for ἀλλ' Ἀλκράτει γε..., ἔφη ὁ καθήγορος: but the more obvious meaning is probably right there, as it certainly is in Demosth. *Mid.* 91 mentioned by Shilleto. I believe that ἀλλ' in *Nub.* 1364 is explicable from the or. recta ἀλλ' μιμρήνα λαγών τῶν Ἀλκίδου λέγον τι μοι. So γε in *Aesch. *Agam.* 1240. *Vesp.* 1150. Plato *Charm.* 172 c in quotation of the actual words used: and cf. the two cases quoted from Plato by Riddell *Digest* § 295.

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671. The γε is of ironical assent. ὡ μελε of remonstrance, as often: the word is given once in Plato, once in Menander, eleven times in Ar.

672. It is an inference from this line and *Lys.* 139 that ὁ πόλεμος ἐρήτως was a current phrase with the old and poetical ἐρώτα, *Ruth.* *NP.* 50.

673. *Ekkraia* is of course imperfect in meaning; Xen. *Cyrop.* i 3. 10 has it among a number of imperfects. As the Council meeting was called by the πρωτάρεις, they also broke it up, as they are made to do here by the enthusiasm of the members. "Meminerint tirones λύσαθαι μὲν τὴν ἐκλογὴν, ἀφίσατε δὲ τῷ βουλῆι καὶ τὰ δικαστήρια," Elms. on *Ach.* 173, quoting *Vesp.* 595, *Eccl.* 377: Demosth. *Timoc.* 26 ἀφιμένης τῆς βουλῆς. The distinction was forgotten later: Plutarch has ἀφίσαν τὴν ἐκλογήν *Aemil.* 30, *Ti. Grach.* 16, as well as διάβους. 675. A comparison of this line with 641 seems to support the distinction given on that line between κυρίλις and διορίσκων, though the words are not distinguished by some, Gilbert *Statuts.* i. 307.

676. It is not easy to choose between ὑποδραμὼν and ὑπεκδραμὼν on the merits of the words themselves. The instances of ὑποτρέχω (so ὑποθέω), in a sense suitable here, imply cutting off, retreat, as Xen. *Cyrop.* i 2, 12: ὑπεκδράω generally implies outstripping an enemy or pursuer, *Soph. *Antig.* 1086, *Europ.* *Phoen.* 887 &c. But ὑποδραμὼν needs no change in the rest of the line, and is probably right = cutting in before: Plut. *frat. am.* 10. 48 E has it of unfair rivalry.

677. γῆςε, γῆςων, γῆςθαν, γηθαλλ. see Hehn *Cultura.* 104. The words became obsolete (Lucian *Lex.* 3. 2), πᾶςον being used instead. κορίαννων, γῆςε, γῆςον, γηθαλλ. occurs in the lists of ἱδίωματα, quoted from Alexi by Athen. in 170 a–b. γῆςε, as seasoning for sprats, *Vesp.* 496. ὀφίςα—
ἔπειτα ταῖς ἀφύαις εἴδουν ἠδύσματα ἀποροῦσιν αὐτοίς προῖκα, καχαριζόμεν. οἰ δ' ὑπερεπῆνουν ὑπερεπτυπαξὼν τέ με ἀπαντες οὕτως ὡστε τὴν βουλήν ὅλην ὀβολοῦ κοριάννοις ἀναλαβὼν ἐλήλυθα. ΧΟΡ. πάντα τοι πέπραγας οία χρή τὸν εὐτυχοῦντα· ἕμερε δ' ὁ πανοῦργος ἐτερον πολὺ πανουργίας μεῖοςι κεκασμένον, καὶ δόλοις ποικίλοις, ῥήμασιν θ' αἰμώλου. ἀλλ' ὅπως ἀγωνιεί φρόν-τίζε τάπιλοι' ἀριστα: συμμάχους δ' ἡμᾶς ἐχών εὐ-νους ἐπιστασαι πάλαι. 685 ἈΛΛ. καὶ μὴν ὁ Παφλαγών οὕτοσι προσέρχεται, 690


νον, δὲ δὴ σεμνοῦν τὸ τάραχον ὅμως μικρές κοράννοις Αναξανθρίδης 50; ...τίρων, κορ-πλανον, οἷς ὁ Κρόνος ἀπτώμασιν ἐχράστο Αναξιππας 1. 8.

678. ἔδοθεν, the proper Attic form, Ruth. NP 316: inscriptions, so far as they go, bear the rule out, Meisterhans § 742. 680. Plato Ethyd. 303 A—B ὃ δὲ Κτήσππος ποῇ Ἡράκλεις, ἐφι, καλὸι λόγοι καὶ δ' Διονυσίας, πότερον οὖν, ἐφι, ὁ Ἡρακλῆς ποῇ ἑστὶν ὃ ποῇ Ἡρακλῆς ποῇ; ...ἐναίθα μόνοις οὐδὲ οὐ τῶν παροῦντων ὑπερεπῆσε τὸν λόγον, ποῇ παξω, Cratin. 25.

681—2. 'I've come with the whole Council in my pocket for a pennyworth of coriander-seed.' Kock quotes a similar use of λαβὼν from Demosth. Cor. 40, FL 19, ἀναλαμβάνον ἐπαίρον ἐπικριτικόν κριτικόν κριτικόν ἐπικριτικόν κριτικόν for winning over an audience, Arist. Rhet. 1. 1. and in politics for winning supporters, Dinarchus adv. Dem. 28, Athen. vi 260 D, and often in Plutarch; of winning a lover Aeschin. Tim. 3. 4.

683. 'Your fortune has been all that marks the successful man.' δ' εὐτυχῶν seems commoner than ὁ εὐτυχῆς, success being of the time: οἱ εὐτυχιάρτε ἀνείλλουσιν Eurip. Hf 103. The word generally implies a contest and victory as in Pindar of athletes, in history of armies.

684—6. The colouring is poetic. κεκασμένος is Epic = excelling, II. iv 339 κακόσι δόλοις κεκασμένος, Od. xix 392 ἀνθρώπως ἐκέκαστο κλέπτουσιν 2 θ' ὅριζε ιε: the tragedians took it as κεκασμένος and so perhaps did Ar. here. δὸλος is barely an Attic prose word; indices quote it from Isocr. Εὐαγ. 36 and Plato Legg. x 906 D, xii 941 B, all passages of legend and poetry: ἀμφόλος in the fable Plato Phaedr. 237 B and in quotation Legg. vii 823 D. In Comedy δόλος seems confined to Epic (Pax 1099), lyric and tragic styles: ἀμφόλος here and in the Spartan ode Lyg. 1769.

687—90. ἀγωνιοῦμαι of the coming part as of the past (614.): fut. cf. on 474—91. καὶ μὴ introducing a new figure on the stage is never followed by τε: in Soph. OC 1349—50 the ἀνδρῶν γε μοῦνος is an afterthought; see Appendix i.
97. -κόκκαςα R. -κόκκαςα other mss. schol. and Suid. -κόκκαςα Phot. and eed. vulg.

692. κολόκυμα was taken by one scholar as κόλων κύμα, by another more sensibly as κόλων or κολοβοί κύμα, a hollow or crestless wave. Such a swell, pre-saging storm, was also called τυφών or κώφων (II. xiv 16), or σκώλης (ή κώφω των κυμάτων ἐπικατάσσει Bekk. Anecd. 62, 20, Plato com. 25).

693. οὐ δὴ, sarcastic, the δὴ marking it as Cleon's thought: Ἐσπ. 1315 and Aesch. Ag. 1633 (Paley). καταπίπτων of swallowing solids, as often: of the sea swallowing a ship, Theognis 660 δειμώνιον μὴ πώς ναῦν κατα κύμα πίη: of a Charybdis-like ἐταιρα, τῶν τε ναυκλήρων λαξούσα καταπίπτωσι' αὖτι καθένα Anaxilas 22.

694. μορφώ του θράσους, 'Bo, what a swagger!' Μορφώ a bygoe-name, cf. on 519: used as an interjection here and Theocr. 12. 40 μορφώ, ἀκριβείᾳ ἄστις, ἄστις, cf. on 294.

694—5. When the apodosis of a conditional sentence is the true optative of wish, the protasis is put in the future, when a present or actual state is meant (κακώστ' ἀπόλοιπον Σαμίλιαν εἰ μὴ φιλῶ Ραμ. 1759), but in the opt. when a future condition is expressed, as in threats (so here, Od. xvi 102, Theocr. 5. 149): see examples collected by Blaydes on Aesch. 476. It seems that the secondary conditional clause, εἰ τι...ἐνείη, is attracted by the opt. ἀπόλοιποι: the simple sentence would be εἰ τι...ἐνείη ('if my old lies have not deserted me'), ἀπόλοι πε. The confusion is. I think, intended to show Cleon's alarm: cf. on 287. 299, 689. διαπέσομεν like διαφημίζω: the word was used of the bursting of bubbles.

696—7. 'Aorists of instantaneous action' are almost confined to dramatists. Ar. is fond of ἔσθην in this sense (Nub. 174, 1240, Pox 1066, Av. 570, 880). I am amused at η ἔσθην. I feel happy. ψυλοκομία is intended to mean harmless thunder, bruitus fulmen.

ψολ., 'smoke and noise!': φολος is sooty ashes, Aesch. fr. 22. 2 (perhaps akin to ἀσφαλος). In Epict. ψολος κερανος occurs Od. xiii 330, xviii 559, Hymn. Aρήν. 280, Hes. Theog. 514, Stat. 312, fr. 19. 2 Göttl. The poets use ψολος κερανος for one kind of thunderbolt, ἀργή κ. for another, as we are told by schol. here (των κερανων οι μὲν καταβάτα, οι δὲ ψολοτένες καλουται, ως ὁμπρος ρωμαστης, Aristot. Meteor. iii 1. 371a 21 (where see Ideler's note) ὁ δὲ βραδότερος (ψολος) ἐκρύεν μὲν, ἐκανεν δ' οὖ, de tambo 4. 395α 26 τῶν κερανών οι μὲν αἰθαλάδεις φολοτένες λεγονται, οι δὲ ταχέως διάπτωτες ἀργήτες, Plut. de fac. lun. 922 a τυφώς εν οί καὶ περικαυτον, ὥσπερ τῶν κερανών τοὺς θάλαμες καὶ φολοτευτά ὑπὸ τῶν τυφων τοῦ κυμάτων, Plin. NH ii 137. But the distinction does not seem to hold for Homer, cf. Od. v 131, vii 249 with xiii 30. Cf. αἰθάλαδες, which is used of a thunderbolt and of a smoky hall.

697. Scholia give three explanations of the words in this line; modern editors are agreed to adopt one. τυφώς ὡς probably meant 'to leap,' τριπνιαῖε; and μορφός acc. to scholia here and Plut. 279, also Polux iv 101, sometimes meant a coarse kind of dance (cf. Athen. xiv 618c); in Eurip. Bacch. 1060 it is, by the conjectural reading, Pentheus' word for the Bacchans' dance. In this sense it may be connected with μορφό. Why the rare word -κόκκας is preferred by editors is not clear; -κόκκας means to cry echoing, or to εὐκαταλείπων Aristoph. Byz. fr. 37 Nauck; either suits the passage well.
ΠΑ. ού τοι μᾶ τῆν Δημητρά γ', ει μ' σ' ἐκφάγω ἐκ τῆς δῆμητράς, οὐδέποτε βιώσομαι.

ΑΛΛ. ει μ’ ἐκφάγης; ἐγὼ δὲ γ', εἰ μ' σ' ἐκπίω, 700 κακεπροφήσας αὐτὸς ἐπιδιαρραγὼ.

ΠΑ. ἀπολῶ σε νῇ τῖν προεδρίαν τῆν ἐκ Πύλου.

ΑΛΛ. ἵδιον προεδρίαν, οἶον ὄψομαι σ' ἐγὼ ἐκ τῆς προεδρίας ἐσχατὸν θεώμενον.

ΠΑ. ἐν τῷ ξύλῳ δῆσω σε νῇ τὸν οὐρανόν. 705 ΑΛΛ. ὃς ὃς ἐξύθυμος. φέρε τί σοι δῶ καταφαγεῖν; ἐπί τῷ φάγοις ᾦδοςτ' ἀν; ἐπὶ βαλλαντίων;


700. So K. ἰτ' μ' all other MSS. both times: but their readings in other respects are unmetrical.


707. φαγών ἤδον' ἄν Enger Vels. φαγών ἠδον' ἄν Kock. βαλλαντίω R vulg., βαλλαντίφ V and most MSS.; see Schanz Plato vii p. vii.

698. R alone gives the two 'solecisms,' γ' immediately after a deity's name (Pors. Adv. 23) and ει with subj. But in the former case MSS. give ye inf. 1350, Άν. 11, Thesm. 225, Ecl. 748. In the latter Cobet's short way of altering either the verb termination or the particle is no doubt usually right in comedy and prose. Yet Sophocles found an elegance in using ει' with subj. O.C. 1143 &c.; and probably so did Cratinus (18) and Crates (7). Ar. in Thesm. 870 puts Sophocles' extraordinary μὴν ἐμφάνιον into the mouth of the terrified Mneseleschus; and here he may have done something similar with the alarmed and angry Cleon. The retort seems to mock at something special in Cleon's words.

The same threat in the well-known case of Cinadon's conspiracy at Sparta Xen. Hell. iii 3. 6 ἡδεῖς ἀν καὶ δωμάτων ἐσθεῖν αὐτῶν.

700—1. 'Drink you up and gulp you up too, though I burst myself for it': the sentence being constructed like those mentioned by Shilleto on Thucyd. i 20. 3. For ἐκφοβάω see on 519; add Plato com. 149 τὸ ὑψόμα αἰροφοβάω: also Posidon. ap. Athen. iv 132 c ἀσποροφοβός (mead), Clearchus com. 1 (ap. Athen. x 426 δ) ἐπιρροφέω, Artemid.

Oneirocr. i 31 ἄνω δόδων οὐκ ἔστι γράφει σαφεῖ σαφεῖ τροφή ἀλλὰ βοσκέαται καταβοσκέαται καὶ ἀλβασία, and the cases of ὑπερφυς ὑπερφυς in Hippocrates: I do not see any point here except that he beats Cleon in the game of brag by using two to one of the three verbs applied to taking food and drink. Lucian his acc. 15 πολλοὶ οἱ καὶ ἐπὶ παλαιὸν διαρραγοὶ εἰσαγαγοί τίμησιν. 703—4. ἰδιοί, see on 87; ἄν, see on 357. ἐσχάτοις ἰδιοῖς, 'in the back seats'; the price forunreserved seats was probably the same in all parts of the Attic theatre; but the audience may have been to some extent classified, Alex. 41 ἐνταῦθα περὶ τὴν ἐσχάτην δι' ἐκείνης οὖν καθίζουσας θεωρεῖν ὡς ἔνοχας: in Rome the back seats were like our gallery, Seneca tranq. an. 11. 8 mimicas inceptas et verba ad summam eam et superbam spectantia, Plut. Titus 19 'ἐσχατοίς του καθήμενος ἀτιμίως.

706—7. ὃς ὃς ἐξύθυμος is probably said to the chorus, cf. ὃς ἀδελφῶν 269, ὃς δριμὺς Pax 257.

Attics always said ἐσθεῖν ὅψιν ἐπὶ στίχῳ, ἀλφίςτοι &c. (Blaydes on Ach. 835): the exceptions are non-Attic, as the Megarian παίει ἐφί ἀλ τῶν μαθημάτων Ach. 835, and late, as Plut. vthl. et vthl. 101 D.
ΠΑ. ἐξαρπάσομαι σοι τοῖς ὄννει τάντερα.

ἈΛΛ. ἀπονυχώ σοι τάν πρυτανεῖω σιτία.

ΠΑ. ἐλξὼ σε πρός τόν δήμον, ἣια δῶς μοι δίκην. 710

ἈΛΛ. κάγω δὲ σ' ἐλξὼ καὶ διαβαλῶ πλείονα.

ΠΑ. ἀλλ', ὁ πόνηρε, σοι μὲν οὐδὲν πείθεται. ἐγὼ δ' ἐκείνον καταγελῶ γ' ὅσον θέλω.

ἈΛΛ. ὡς σφόδρα σὺ τὸν δήμον σεαυτὸν νεομικὰς.

ΠΑ. ἐπίσταμαι γὰρ αὐτὸν ὅσ ψωμίζεται. 715

ἈΛΛ. καθ' ὀσπερ αἱ τίταθαι γι σιτίους κακῶς.

μασώμενος γὰρ τῷ μὲν ὀλιγον ἐντίθης, αὐτὸς δ' ἐκείνον τριπλάσιον κατέσπακας.

711. διαβαλῶ γε V and seven other mss., δ' γε being natural.
712. πόνηρε RV and most mss. rightly. πόνηρε vulg.
714. καθωσπερ R. καθωσπερ and καθὼς περ most mss., Suidas &c. καθ' ὀσπερ V and vulg., τίταθαι γε R &c. τίταθαι γε A. τίταθαι γε Bergk (on accent, see Chandler Greek Acc. § 87).
717. μασώμενος RV: the οὐ is probably etymological (Beenzhen, in Beez. Beitr. vii 67), but unartic.

ἀγεν ἐπὶ τῆς ἐνθνος, tranq. an. 3. 466 ἐπὶ αὐτότυπου ἐπὶ ἐκλαίας σητίας; except the comic absurdity fr. 538 ἐπὶ τῷ ταρίχῳ τῶν γελώνα κατιδομά. 'What brand would you like best?' Cf. on 1140.
708-9. Cf. 295: ἀπονυχίω, claw out, for the retort: elsewhere ἀπονυχίω, ἀπονυχίω, ἐσονυχίω, ἐσονυχίω mean either rare nails or test closely: στιία, cf. on 575.
712-3. ὁ πόνηρε was the commonest vocative of contempt: ὁ κακό never occurs: see on 181. καταγελῶ, 'make a fool of.' The Ionic θέλω is hardly used by Ar. except in quotation or parody (H. W. Smyth Ionic Dialect § 388): Lys. 1216 and this passage seem to be exceptions: Van Leeuwen on Vesp. 493 would alter them.
714-5. ὁς σφόδρα as Ran. 41. fr. 198. 11. νωμίζω, hold, believe, as ground for action; answered by the strong word ἐντίθαι. Editors quote Ter. Adelphi 898 πλέθον facio meum, Ovid ars am. ii 255 fac plebem, mithi crede, tuam.

ψωμίζω (akin to spino, spuma probably), explained in 717: cf. Lys. 19, Them. 692. Aristot. Rhet. iii 4. 3 quotes from Pericles a metaphor comparing the Samians to infants at nurse, and from certainDemocrats the metaphor in our passage slightly coarsened. Democrats was a contemporary of Demosthenes, and one would think must have stolen the idea from Aristophanes, whose credit Aristotle does not much care to uphold. Sextus Emp. adv. math. ii 42 also gives the metaphor of demagogues.
716. κάτα (indiagnosti) . . . γε is just what is required.

στιία, a rare word, used of feeding children (Herod. vii 52 ὁκέτερῳ τών παιδῶν πρότερον λοιπε καὶ στιίεις, cocks (Xen. Symp. 4. 9), dogs (Isocr. Demos. 29), young ravens (Aristot. H.A vi 6. 563b 12): the military provison is always ἐπιστίιας. Cf. Theophr. Char. 20 τῳ παιδί τῆς τίθῃς ἀμφότερους μασώμενοι στηίες αὐτῆς. The word seems to have died out: Dion. Hal. de Isar 4 (392. 5 Reiske) only quotes it from an ἄρχαιος ψῆφων attacking Demosthenes, and Athenaeus xii 330 C has αὐτίστιθαι where an Attic would have used the more pointed στιίζονται (yet ix 376 B λαμανεῖται ὅπερ ἐστὶ στιίζεσθαι).

717-8. ἐντίθης, see on 51.

κατέσπακας, gnomic perfect, rare compared to the aorist: Vesp. 561, Ran. 970, Kock on Antiphanes 204. 3.
Antiphanes 204. 12 ὅταν τὴν ἔνθεσιν

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καὶ νὴ Δί' ὑπὸ γε δεξιότητος τῆς ἐμῆς δύναμαι ποιεῖν τὸν δήμον εὑρῆν καὶ στενόν. 720

χω̣ πρωκτὸς οὐμὸς τοντογι σοφίζεται.

οὐκ, ὡγαθ', ἐν βουλῇ με δόξεις καθυβρίσαι. ιῶμεν ἐς τὸν δήμον. ἈΛΛ. οὐδὲν κωλύει· ἰδοὺ, βαδίζε, μηδὲν ἡμᾶς ἵσχετώ.

ᾧ Δημε, δευρ' ἔξελθε. ἈΛΛ. νὴ Δί', ὡ πάτερ,

ἔξελθε δῆτ'. ΠΑ. ὧ Δημίδιον ὧ φίλτατον, ἔξελθθ', ἵν εἰδῆς ὧλα περινβρίζομαι.

ῆνε ὁι βωντες; οὐκ ᾧπτ' ἀπὸ τῆς θύρας; τὴν εἰρεσιῶν μου κατεσπαράζατε.

726. ὧ Δημίδιον. ΠΑ. ὧ φίλτατο Cobet Ἁ. 53 Vels.: Kock gives the whole line to ἈΛ. Wilam. omits it. μ.ς. omit the second ὧ.
727. Elm. and vulg. for ἄλτερ ὧρ.: the line comes after 729 in μ.ς. except Ῥ. and two others: so Kock Wilam.
728. ἐκ τῆς Ῥ.
729. κατεσπαράζατε Cobet Mnemos. n.s. ii 421.

ἐντὸς ἵντ τῶν ὅδοντων τυγχάνης κατεσπακῶν.

719—20. ἐφής is curiously rare in Attic: it is almost confined to passages of epic reference, as Soph. Τrach. 115, Ἀυ. 693, Aesch. Κλε. 135, and of express contrast to στενός as here, Plato Phaedo 111 B, Τίμ. 66 D, Λέγ. v 737 A, Aristot. Meteor. iii 1. 370 b 18.
732. 'You won't get the credit of bullying me in the council.' καθυβρίζω may take gen. or acc., and it is difficult to see any distinction in meaning, such as would hold in the case of κατα- compounds of intransitive verbs (see on 286): ψάρφω is sometimes transitive.
723. Ar. has κωλῶ in iambics (972, fr. 126: so Antiphanes 125. 4, Anaxilas 25. 2, Menander 397. 2 in trochaeos), κωλῶ in anaepasts, Pax 499, Ἀυ. 493, Λυσ. 607.
724. ἰδοῦ, as 121.

725—6. πάτερ, to mark στοργή (769) and kinship: Cleon's tone is insolently familiar. Other arrangements of the speakers (as old as the scholiast) spoil this contrast of tone. Cobet Ἁ. 52—3 denies ὧ δέσποτ' ὥνας and the like, but Blaydes on Ἁρ. 475 quotes Pax 1198 ὧ φίλτατ ὧ Τραγαί, Ἐσπ. 1512, θεάμ. 210, Ἐκλ. 1129, Ἀσφ. Φιλ. 799, Εὐρύπ. Υψ. 266.
729. At the Pyanopsis and the Targelina the ἐπρεσάων, an olive-twig decked with wool and various harvest-produce, was offered to Apollo, after a procession and song, given by schol. here and Plut. Theocr. 22: similar twigs were placed at the doors of private houses (cf. Ἐσπ. 399). It seems to have also been offered to the dead as an honour, Eupolis 119, Alciphro iii 37. 1, ΚΠΑ iii 1337. 10. Mannhardt Antike Wald- und Feldkultur ch. iv first described the usage fully, and showed its connexion with similar usages (Erdtemai &c.). If, as Mannhardt thinks (p. 221), the symbol was set only at the doors of farmers or landowners, Demos would be
marked at once by this exclamation as more of a countryman than a cockney.

730—1. Cleon thinks to damage the Sausage-man by clasping him with the young bloods, and his rival makes no objection, but adopts their tone. The young knights were specially called νεανίσκοι, a colloquial equivalent to ἔφρηκοι. Thucydides uses the word in this application only, viii 92. 6 τῶν ἐπίσων νεανίσκοι, and viii 69. 4 where of ἐκοίμη καὶ ἐκατον νεανίσκοι are no doubt knights (is Εὔλογος their name as a Panhellenic ἔταιρεῖα?): on both occasions they are strongly anti-democratic: so the oligarchic νεανίσκοι in Xen. Hell. ii 3. 23 are knights. In Sparta κόροι was the regular name for ἵππης, Inscr. in Robert's no. 245: and chthonics often means young knights in Livy (ii 12. 15 &c.). Droysen suggests Ἰουνιαί as an equivalent: cf. Walpole's 'the Boys.'

732. Pericles had used ἔρασθε τῆς τῶλου of the true Athenian patriot, Thucyd. ii 43. 1: see on 1341 inf.

733. ἀντεραστῆς, like πέλεξ, takes gen. of the rival: ἀντεράσω takes dat. of the rival, gen. of the person loved.

735. The forms allowed were καλός καγαθός and (much more rare) καλός το καγάθως, as Nub. 101, Rhet. 728: crasis was necessary (Schanz Plato Theat. proleg. v).

737—8. The lover's tone of 732—5 gives at once an opportunity for expostulation. προσδέχομαι implies the special sense as in Plut. quæst. conv. ix 1. 737 ii, soll. anim. 35. 983 λ, Aristot. Ha vi 23. 577 b 15 (Latin admitto): cf. Aeschines FL. 166 o o προσδέχεται δίκαιος ἐρωτ' ὑποκαθιστάτοι.

739—40. The common complaint of καλοὶ καγαθοὶ in a democracy, echoed by Comedy, as Eupolis 117. There was some surprise at Sophocles' election as ορταγησίς with Pericles, Gilbert Inn. Gesch. 4. ἄνθρωπος means Hyperbolus, the other three words are probably variations of contempt for Cleon (schol. adds ὑπερθέατος for καθήμενος Plut. 162) seemed specially 'unsportsmanlike.' For discussion of the leather-trade and its branches see Blümner Gewerbe und Künste i 368.
ΠΑ. εὖ γὰρ ποιῶ τὸν δῆμον. ΑΛΛ. εἰπὲ μοι, τί δρῶν;
ΠΑ. ὅτι τῶν στρατηγῶν ύποδραμῶν τῶν ἐκ Πύλου, πλεύσας ἐκείσε, τοὺς Λάκωνας ἤγαγον.
ΑΛΛ. ἐγὼ δὲ περιπατῶν γ’ ἀπ’ ἐργαστηρίου ἐνοῦτος ἐτέρου τὴν χύτραν ύφειλόμην. 745
ΠΑ. καὶ μὴν ποῆσας αὐτίκα μᾶλλ’ ἐκκλησίαν, ὦ Δῆμ’, ἵνα εἰδῆς ὁπότερος μὴν ἐστὶ σοι εὐνοοῦστερος, διάκρινον, ἵνα τούτων φιλής.
ΑΛΛ. ναι ναι διάκρινον δῆτα, πλὴν μὴ ἵν τῇ πυκνί.

741. εἰπὲ μοι τῶν ΡΜ. εἰπὲ νῦν καὶ εἰπὲ νῦν ῥετ: εἰπὲ νῦν never occurs in Comedy exc. Vesp. 996 (Kock). εἰπὲ μοι vulg.
742. This is practically the reading of all good mss. Editors have wished to introduce more point. δ, τι: Elm. Bayldes Kock. ἀποδεικνύσαντον K. F. Hermann. τοὺς στρατηγῶν ύποδραμῶν τοὺς Brunck. τῶν στρατηγῶν ύποδραμῶν τοὺς Bentl. ύποδραμῶν Mein. (withdrawn in Vind. Aristoph. 61). ὑποτεκμίσαντον Kock Merry. τῶν στρατηγῶν ύποδραμῶν τὸν B Vels. except that he has ὑποτεκμίσαντος from six MSS.
747—8. ὦ Δημίου, εἰπὲ ὁπότερος Herw.: the slight awkwardness of the double οὐα may be intentional, cf. on 694. Μα τοὐτῶν RM vulg. οὐ ἐκεῖνον other MSS. Brunck.

741. Cleon puts on the cap and claims that he can beat the καλός κόγαθος on their own ground of military affairs.
742. Kock's ὑποτεκμίσαντον expresses what Cleon and many others did say of Nicias, and would be a very pointed answer to the καλός τε κόγαθος of 738. A scholium κατοθράμων τοὺς ἐν Πυλῶ στρατηγοῦν' ἄμεν δὲ ὁτι καὶ συνεχῶς μέτωνται τοὺς ἐν Πυλῶ κατοθράμωτος seems to imply a different reading from any in the MSS. ὑποτέκαμα could not take gen.: ἐν σχήματι εἶπεν ἀντὶ τοῦ στρατηγῶν schol. wrongly: στρατηγῶν must depend on Δάκρως as the MS. reading, which is satisfactory enough: the idea of running in before the generals is required, and is taken as a characteristic of Cleon in 1161. 743 looks tragic.
744—5. ‘That’s no better than to loaf and steal other men’s pots and porridge at home as I’ve done.’ ἐνοῦσαν ἐποὺς is regular, Kau. 505, Eccl. 845. ἐργαστήριον, ‘work-shop,’ perhaps of slaves, or ‘barber’s shop,’ as Athen. xii 518 a. The ἐργαστήριον are spoken of as meeting places for lounging and gossip, Isocr. Arasp. 15, Callim. 9, Antiphanes 240. Plut. Nicias 12: the incident is trivial and easy in every way.
746. καὶ μὴ (without γε) to introduce a new proposal or detail, cf. inf. 970, 1232, see App. i.
ποῖειν ἐκκλησία generally implies that the ἐκκλησία is συνεκλησία or specially summoned: the nominative may be the name of an important magistrate or of Ἀθηναίων. Cases are Thucyd. 1 390. 3, ii 22. 1, iv 118. 14, vi 8. 2, viii 76. 2, Aeschin. Ctes. 66—7, Demosth. FL 185, Mod. 9, C. I. A. 40. 53—4 συνεκλησίᾳ ποιεῖν τὰς ἐκκλησίας ἐως ἄν διαπραξθη, Ach. 169, Them. 301, Xen. Hell. 1. 7. 9, ii 2. 4. 19, vi 5. 33. ἐκκλησίαι ποιεῖσθαι seems rare: I have noticed it of Athenians only in the doubtful Demosth. Syntax. 1, and in Cor. 212 of Boeotians.
748. εἴθως τῷ δήμῳ was synonymous with ‘orthodox Athenian patriot,’ cf. inf. 779, 788, 874.
δικρίνειν, not technical, decide: said of events, battles, persons etc.: especially as here of deciding between two rivals, Plato Legg. ii 659 B, Xen. Sympl. 4. 20.
749. It is singular that so much discussion should have been required to
ΔΗ. οὐκ ἂν καθίζοιμην ἐν ἀλλῷ χωρίῳ. 750 ἀλλ’ ὡς τὸ πρόσθε χρῆ παρεῖν ἐς τὴν πύκνα.

ΑΛΛ. οὕμων κακόδαιμον, ὡς ἀπόλολαί. ὃ γὰρ γέρων οἶκοι μὲν ἀνδρῶν ἐστὶ δεξιότατος, ὅταν δ’ ἐπὶ ταυτησί καθηταὶ τῆς πέτρας, κέχινεν ὕσσπερ ἐμποδίζων ἵσχαδας. 755

ΧΟΡ. νῦν δὴ σε πάντα δέι κάλων ἐξεῖναι σεαυτοῦ, καὶ λῆμα θούριν φορεῖν καὶ λύγους ἀφόκτους,


identify the Phnyx: see Milchhofer in Baumeister’s Denkm., i 152 — Lolling in Iwan Müller’s Handbuch iii 331 —, Harris- son and Verrall Myth. and Mon. 107 —, Crow in Papers of Amer. School at Athens, iv, Frazer on Pausan. i 29. 1. Before 400, meetings not on the Phnyx either were held during the rule of the 400 as those at Colonus (Thucyd. viii 67. 2), at Munychia (93. 1), the Dionysiac theatre (93. 3), or were called to decide questions of Ostracism, and perhaps other personal questions (Gilbert Staatsalt. ii 321).

750. Proposals to sit anywhere but in the Phnyx looked suspicious. The question of καθίζωμαι and καθίζωμαι may be settled by epigraphy some day. Meisterhans mentions only καθίζω, but that does not affect the middle forms. καθίζωμαι and καθίζωμαι are of course both found frequently, and both are inceptives (take seat) of κάθασις (sit) in meaning. Demosth. Mid. 161 πῦρ καὶ πρόθεμοι καθίζοβαι.

751. πάρτε’ ἐς τὸ πρόσθεν was an order at meetings (Ach. 43, Eccl. 129; hence παρεκθένων of speakers?): this may have led to the reading of most MSS.

752. οἶμω κακόδαιμον, comic exclamation, see on 1243 ins.

753. δεξίος, as often, of critics, cf. on 228: add Epicharmus 99. 2 Kaibel.

754. πέτρας: the Phnyx has still three rows of seats cut in the rock.

755. The simile is unexplained: and the inconsistent scholia show that the phrase was obscure even to the Alexandrians. It has been taken to mean (1) stringing figs for packing, πῶς or πῶδος being part of the fig: cf. Varro Res Rust. i 41 reticulas per figus procession et eas cum inarvisurum complacient ac quos volunt mittunt (Casaubon, Bruneck, Bergk, Ribbeck). (2) playing bob-fig (Bergler, Mitchell, Merry, Piccolomini), (3) trampling figs into cases (Sir C. Newton after Hesychius), (4) chewing figs, like bee-keepers for bees in winter (Aristarchus, Symmachus). The last has the highest ancient authority and seems the least possible.

756. The main Agon, before Demus as judge, has two parts, the first in anapaests, 763—822, the second in iambic tetrameters, 843—910, as in the Clouds and Frogs, Ziel. Gliederung 19. The chorus introduces both parts in seven lines, 756—762 = 836—842: the asyndetic metre of 757—8 = 837—8 is used by the chorus in Vesp. 249—, Lys. 256—8, as here in advice and in alternation with tetram., catalectic.

‘Now spread all the sail you have’: cf. Eurip. Med. 278 ἐφεξῆς γὰρ ἐξειλάτο πᾶντα δὴ κάλων, HIF 837 φῶνοι ἐξεικάλων, where see Wilam.: Plato Protag. 338A πᾶντα κάλων ἑκτέσεων of argument, Lucian Alex. 57.

757. λῆμα, a favourite word of lyric and tragic poetry (not found in Epic and no doubt closely connected with the verb λάω so much used by the Dorianists). Aristoph. has it in criticisms by the chorus of the dramatis personae, as Λυκ.,
οτουσι τόνδ' ύπερβαλεί. ποικίλος γὰρ ἀνήρ κακὸς τῶν ἀμηχάνων πόρους εὑμῆχανος πορίζειν. πρὸς ταύθ' ὅπως ἐξεὶ πολὺς καὶ λαμπρὸς ἐς τὸν ἄνδρα.

760 ἀλλὰ φυλάττων, καὶ πρὶν ἐκείνον προσκείσθαι σοι, πρότερον σὺ τοὺς δελφίνας μετεωρίζου καὶ τὴν ἄκατον παραβάλλου.


The common military προσκείμαι as in 235 might be used of naval ship-to-ship encounters.

762. δελφίνες were fish-shaped masses of iron or lead hung from yards and thence dropped on the enemies' ship. The schol. here quotes from Pherecrates' "Ἀγρίοι (12): δὸς δὲ δελφίς ἐστὶ μολυβδὸς δελφινοφόρος τε κεροῦς, ὡς διακρύψῃ ποδάρους αὐτῶν ἐμπιπτον καὶ καταθών. They are not mentioned in naval history except in Thucyd. vii 41. 2, where the Syracusan triremes are stopped from pursuit by αἱ κεραῖα αἱ ἀπὸ τῶν δικαίων δελφινωφόρων ἑμεῖαι. Pollux i 86 says the δελφής was hung over the ἐμβολός (as masts were lowered for action), and Assmann (art. 'Skeleten' in Baumeister's Denkmäler, p. 1613) gives a representation from a coin of Sámos. So the Rhodians dropped fire on the enemy's deck, Polyb. xxi 5, Liv. xxxvii 30. 3, and Hiero's ship dropped stones, Athen. v 208 B. 

τὴν ἄκ. παρ., 'get the boat ready for lowering,' 'lay it alongside.' The boat of a ship is generally λήμβος οἱ ἐφόλλοιοι, Plut. Rom. 73 ἔκλειψε τοὺς καταστὰ τὸ ἐφόλλον παραβάλεια; but ἄκατος, which is generally an independent vessel of small size, was also used in this sense, Heliod. Athiop. v 27, Agathias Hist. iii 21 (Dar. and Saglio). Breusing's explanation (Namitk 79) 'lay yourself alongside the enemy,' would imply, I suppose, that ἄκατος here is a pirate craft.
The elaborate periphrastic exordium is interrupted before the first 

as it sometimes is; but the laying the

as a sail.

of the goddess' name

and so P lex

shows that though

to ordinary Attic

Athena is unknown to ordinary Attic

unknown ordinary Attic

and no doubt marks an old

međéousα occurs generally when very

međéousα occurs generally when very

As the Epic ἀντιβέβηκώς means 'standing

and of the famous case Plat.
ΑΡΙΣΤΟΦΑΝΟΥΣ

άπολοίμην καὶ διαπρισθείην κατατμηθείην τε λέπαδαν.

ΑΛΛ. κάγωγ', ὁ Δῆμ', εἰ μὴ σε φιλῶ καὶ μὴ στέργω, κατατμηθεὶς ἐφοίμην ἐν περικομματίοις· κεῖ μὴ τούτουσι πέποιθας, 770 ἐπὶ ταυτῃσι κατακυνηθείην ἐν μυττωτῷ μετὰ τυροῦ καὶ τῇ κρεὰγρᾳ τῶν ὀρχιπέδων ἐλκοίμην ἐς Κεραμεικὸν.

ΠΑ. καὶ πῶς ἄν ἔμοι μᾶλλον σε φιλῶν, ὁ Δῆμε, γένοιτο πολίτης; ὄς πρώτα μὲν, ἤνικ' ἐβούλευον σοι, χρήματα πλεῖστ' ἀπέδειξα


768. A wish taken from his trade, as the Sausage-man’s (771) from his.

λέπαδαν, the breast-bands fastening the yoke: hence ἀνάγκας λέπαδον, Aesch. Agam. 217. The phrase looks like a reminiscence of Ἀχ. 300 ὁ (Κλέων) καταστείῳ τοῖς ἰππεῖν καττήματα. The second accus. (without εἰς, which the schol. supplies) after καταστείῳ and other verbs of the kind seems regular in Attic: cf. 370 ἔρε ὑπὲρ δίδακον κλοπῆς, and similar cases quoted by Elmsley and Blaydes on Ἀχ. 300; add Herod. i 180 τὸ ἀπὸ κατατήματα τὰς ὀδοὺς θείας.

769—. στέργῳ, cf. ὁ πάτερ 725. περικομμ. cf. on 372: they are mentioned with ἄρκοκωλία, which were boiled, Athen. iii ch. 48—9, 95 λ—96 ε. ταυτησι. Mitchell thinks means the rock: but editors are agreed to understand the table or dresser which the Sausage-man brought with him (152): then τῇ κρεὰγρᾳ means his own flesh-hook. If this is right, it is an argument against suppose a change of scene. μυττωτῶς κατασκευάζεται ἀπὸ τυροῦ (grated) καὶ σκόρδου καὶ ὕλο καὶ ὀλιγοῦ καὶ πράσου schol.: the grating of cheese (at least as old as II. xi 639) was thought to bring it into artistic cookery.

772. κρεὰγρα is a cook’s flesh-hook, Vesp. 1155, Anaxippus 6 κρεὰγραν θέιεων τυρόκυνητον, Anth. Pal. vi 101. 6, 305. 5: then a hook for buckets Eccl. 1002, Pollux x 31.

It is natural to see a reference to the dragging of executed criminals to exposure or burial; κρεὰγρα ἐλκομαί would answer exactly to the Roman in loco iuvati (Mayor on Juv. 10. 66), and Casaubon quotes from the Apostolocynosis Seneca’s joke on Claudius “unco tractus est in caelum” (this is given, not in the Apostol., but by Dio Cass. lx 35. 3 as Gallio’s jest: and the Greek for in loco there is ἄγκυστρον). I can find no mention of such dragging in Greek usage; but the line is a comic combination of wishes for the utmost ignominy (Plut. 955) and a patriot’s burial in the Ceramicus. ἀπάτησις τοῦ δήμου was a recognised offence (Meier and Schöm. Att. Processa 424), punishable by the bartharum (as in Miltiades’ case, Herod. vi 136, Plato Gorg. 516 δ).

773. καὶ πῶς ἄν, cf. on 118. πολίτης in a place of emphasis.

774. ‘When I was only a Councillor, not Strategus.’ The Council controlled finance in the way of letting the customs &c., exacting payment of state-debts, and
In the tribute payable by the allies: and
their strictness in business varied, Lysias
30. 22 elwos oti e boule e aie bouleioina,
ogin metatwn, ou frountizwn twon idwton oudeono, eis soi xar-
rioimyn.

ALL. touto men, w Dhm', oudev semvon: kagw gar
touto se drasow.

arpaizwn gar tois artonc soi tois allostrious
parabhsow.

ow de ouchi filei so oude 'est' evnous, tout' auto
se prwta didaxw,
all' o diac tout' auth' otiy sou tois anvrakias
apolaiei.

Fixing the tribute payable by the allies: and
their strictness in business varied, Lysias
30. 22 declares that the allies were
severe in business: and
their practice varied, Lysias
30. 22 says that the allies were
severe in business.

780

The defence of the property, cf.
Plut. 907—919.

'xaouroimyn, lat. opt. as quasi-oblique, cf.
Xen. Anab. i 4. 7 'chtevoun ei alwstomo.

oudev semvon, 'nothing to brag
about,' correlative to semivnoi, Arist.
Eth. Nic. iv. 8. 1124b 20 twon men gar
uperechxen xalivnoi kai semvon, twon de
xalivnoi, kai en ekeinos men semvnoi seba
agmevnoi, ev de tois taspous foroikon: often
colloquial or mock-serious, Plato Crat.
392a ouv oiei touto semvon ti einai, ge
wovai ou ti poti othos ouchi eke
en tos olongos Xalivn kalivn mallo
x Skamaron;
Arist. Eth. Euth. iii. 1. 1228b 11 ei men de
ta etevo phobera, ouvthen semvon phai
ti tis
Einai, Pol. iv. (vi) 3. 1324b 26 ouvthen gar

ti ge doulo, ti doulo, xhronoi semvon,
Plut. frat. am. 479 e, de seip. l. 17.
545 F.

778. gar, of explanation as 644 &c.

779—80. didaskw, often of proving
one's contention in the Agon, Vesp. 519.
Plut. 581. ouc (mu) al' y, as Pox 475 ou

dde y' elkon ouvthen argyioi palaia al' y

categelwv twon talaporon, Plato
Crat. 438 b ei per mu esti tis pragmata

Hellenistic S. Matth. 18. 28). metatw, a rare
compound, generally means 'blackmail,'
'claim a share' as an accomplice or part-
ner in some dubious transaction, Herod. iv
146, vii 150, Vesp. 972, Demosth. PL 222:
later it means 'beg' (metatysis beggar),
Lucian Neocym. 17, Plut. Stoic. abs. dur.
5. 1058 c: does it mean more than 'dun-
nig' here?
μαθεῖν ἀλλ' ἢ ἐκ τῶν ὄνομάτων: σοι αὖθις ἐντελῶς ἀλλ' ἢ Διὸς Ὅραμος ἐν τοῖς στρώμασιν:
The all' in such phrases may have developed out of all' ἢ with oöden preceding, as in Ἰολ. 427 oöden ποιών ἀλλ' ἢ κατηφεῖαν σκοτῶν, then with ἀλλ' ἢ as Plato 
Phæd. 97 οδοῖν ἀλλ' ἢ σκοτετέον προσφέρει· ἀλλ' ἢ τὸ ἄρατων. Anyhow the phrase came to mean simply, merely, but only after a negative or its equivalent, ins. 1397, Thucyd. viii 50. 3 oöde ὦ Νικίας ἐν ὑμῖν ἡναντιότο, ἀλλ' ἡ 
ἡ φανερῶς γε αἰών ἰδιοτεῖσθαι, cf. ν 60. 1, Xen. Hell. i 7. 15 ὄντως δ' οὐκ ἔφη ἀλλ' 
κατὰ νόμον πάντα ποιήσων and cases in Aristotle (see Bonitz's index).
Except merely for the one reason of enjoying your fire! ἀνθρώπος is the heap of charcoal on the hearth or an anthrakos.

781. διαζόφισσαι, middle by the rule illustrated in Cobet's NL 625—6 that compounds with dia- implying context are put in the middle. ἐφίσσω, ἐφισσομαι, ἐφισσ 
σαι, ἐφίσσασα all mean a dance or game with swords: and possibly diazōphissai, which is not quoted except from this passage, means 'played the sword-game with' the Persian. Plutarch de genio Sec. 597 F has ἄγων δ' ἐν τῷ Πειλοτία πρὸς τὸν 
Δευτέραν καὶ διαζώφισσαι.
ἐν Μαραθῶν, all mss. of course wrongly.
Such a strong case of interpolation goes far to justify Cobet VI 30, 201, NL 95, 321 in condemning ἐν in all such cases, Μαραθῶν being exactly parallel to ὅκα: so ἐν has had to be omitted in Eupolis fr. 216 δι τῶν Μαραθῶν κατέλη 
ἣν οὖσαν. Meisterhans § 82, 23 quotes no case of ἐν before 315 b.c., but the Index to vol. i of C.L.A shows that ἐν 
Καλλιτρ., ἐν Μελίτρ., ἐν Ἐλαιων were not uncommon in the fifth century. See on 
781 and 1334. The Athenian Demos is always in his ideal condition the Demos of τὰ Μηδίκα (τὰ Πειρακά not before Plato 
Leggs. i 642 D).

782. ἐγγύστοτευέω: the ἐν- is idiomatic, cf. Cobet NL 476, 775. Any 
38 παίδων ἐναποσταίσαν χρήματα, and Blaydes there: Eurip. Supp. 335 ἐνο 
κήσαν, Plato Phæd. 213 E ἐμαυτὸν ὑμῶν ἐμεμελετών παρέχειν: Cope on Arist. Rhet. 
i 4, 12. The metaphor is from 'minting' or 'moulding' phrases: cf. γευμ 
τοτευέω: μεγάλος, see on 151.

783. πέτρας, of the Πυνχ, as elsewhere in this play, 313, 754, 326. ἐ 
φωτιζων μετα ταῦτα, ἀλλ' οοδέν b.c. is well known: but no other case of an 
ordinary acc. construction is quoted. Kühner-Gerth Griech. Gram. § 417. 6 shows that such verbs as κάθω, ἐπικαλου-
μαι, φωτιζων tended to take accus.: cf. τὰ μετὰ φωτιστὴν Plato Apol. 18 C.

784. The Greek idiom is different here from the English, 'unlike me, who 
bring,' or 'but I on the other hand': cf. Plato Gorg. 522 A τοὺς νεωτάτους ὦμα 
διαφθείρει τέμνων τε και κῶς...οὐχ ὡσπερ ἐγὼ τολά καὶ θέα καὶ παντοπαῖ πᾶσχον 
ὕμάς, Sympr. 179 E, 189 C, Rep. iii 410 B, where metatephorontai is right, epist. 7, 333 A, Eurip. Bacch. 728—9, Eubulus 
42, Demosth. Phil. 34, Mid. 218, cases from Aristotle in Bonitz Index s.v. ὀπιτε, 
Hyperides Euxen. 20. 15, Lucian Hermot. 60 (references chiefly from Heindorf): 
Shilleto on Thucyd. ii 42. 2. 
τούτι κε. προσκέφαλαι, which like σπάκρανον (Theocr. 15. 2) was sometimes 
placed on the seat: so in the theatre
κάτα καθισμὸν μαλακῶς, ἵνα μὴ τρίβης τὴν εἰς Σαλαμίν.

ΔΗ. ἀνδρωπτ., τίς εἰ; μῶν ἐγγυόνοις εἰ τῶν Ἀρμοδίων
tis ἐκείνων;

τούτο γέ τοι σου τούργον ἀληθῶς γενναίον καὶ
φιλόδομον.

ΠΑ. ὡς ἀπὸ μικρῶν εὐνοὺς αὐτῷ ἑθεματιῶν γε-
γένησαι.

786. ἐγγυονον RV and mss. vulg. ἐγγυονος PM edd. vulg.

787. γέ τοι R. γε rest of mss.

Theophrast, char. 2. As bearing on the next line, cf. Pollux x 40 ὁ μηνος φαλόν
τετράκις ὁ τῶν ἀποκτήσεως ἱδίω
Κρατίσσων ἐν ταῖς Ὑραίοις (269) προσκεφά-
λιοι, and so Hermippus 54 τῖν κυριῆτα
καθότα καὶ προσκεφαλίων. ἕβαλόμενος,
'get sewn': the cushion is of leather
(Pollux), and Cleon the more confounded.

785. ‘her of Salamis,’ ‘your Sala-
minian,’ sc. τὴν πυγήν. For the voice of
τρίβης see on 490 and 910. ‘The heroes of
Marathon,’ ‘the heroes of Salamis,’
were phrases so common as to invite
caricature. The difference of Μαραθῶν,
οἱ ἐν Σαλαμίνι is curious, but seems cer-
tain: ἐκείνη τὴν Μαραθῶν Θεσσ. 806,
Thucyd. i 73. 4 φαίνει γὰρ Μαραθὼν
tο μόνον προκεφαλίας καὶ ἐν Σαλαμίνι
ἀνακαλεῖται, Demosth. Cor. 208 μά
τοις Μαραθῶν προκεφαλίστατας καὶ τοὺς
ἐν Σαλαμίνι καρακάναντας, Syntax. 21,
147 ἐκ τῆς Μαραθῶν μάχης καὶ τῆς ἐν Σαλ-
αμίνι καρακάνει, Plato Xenex. 24. B—C:
it has confirmation from inscriptions,
Meisterhans § 82, 23, but was often neg-
lected, as Plato Xenex. 145 ἀ τὰ τρόπαια
tα τε...Μαραθῶν καὶ Σαλαμίνι καὶ Πα-
να eius, so Arist.
Rhet. ii 22. 61 see on 1334: Athen. ix
380 c misquotes Demosth. Cor. 208 ἐν
Μαραθῶν, and so does Dion.
N. A.

786. Attempts to distinguish between
ἐγγυονος, son or near descendant, and ἐγ-
γυονος, more distant descendant (Shilleto
n. cr. on Demosth. FL. 53), or to insist on
the definition of ἐγγυονος as grandson, lack
support from the one source of certain
evidence, epigraphy: inscriptions of fifth
and fourth centuries B.C. give both words
in same meaning: then ἐγγυονος disappears
from 300 B.C. to the second century A.D.
(Meisterhans § 40 A 4). Herwerden (lep.
test. 20) suspects that ἐγγυονος is merely a
mispelling of ἐγγυονος, and so G. Meyer,
Gr. Gram. § 275. In this case it is not
likely that the youthful Harmodius had
any descendants: but his kin and those of
Aristogeiton had the σήμερον CIA i 8.
They were both of the family Gephyraei
(Töpffer). It is rare to find them men-
tioned separately (Shilleto on Demosth.
FL. 321).

787. γέ τοι is necessary, meaning, as
it regularly does, ‘at all events,’ ‘all I
can say is,’ Plut. 474.
‘Your service is worthy of a true gentle-
man and patriot.’

788—9. ὡς ἀπὸ μικρῶν = ἀφ᾽ ὡς μι-
κρῶν: the particle comes before the prep.
in such cases regularly. ἀφ at expense
of, as decr. ἀφ. Demosth. Cor. 92, Plut.
prac. ger. refl. 4 800 F.

ἐυνούς γεγ., have gained the position
of εὐνούς, cf. on 767.

Plut. prac. ger. refl. 31 823 C, ‘the
ture patriot’ προσάκτιον τοῦ πολλοῦ,
νῦθε καὶ κίβοια τὰ τῶν ἄλλων θωτερι-
στα καὶ διελαβότα πρὸ τιν τοῖτο κρημνῶν
καὶ φράγμων ὁρῶν. Liv. xli 23 8 nos
cavi specie parvi beneficii inesceamur.
ΑΛΛ. καὶ σὺ γὰρ αὐτῶν πολὺ μικρότεροι τοῦτον δελέασμασιν ἔλεε.

ΠΑ. καὶ μὴν εἰ ποῦ τις ἄνηρ ἐφανῇ τῷ δήμῳ μᾶλ-λον ἀμύνων 790 ἢ μᾶλλον ἐμοῦ σε φιλῶν, ἑθέλω περὶ τῆς κεφαλῆς περιδόσθαι.

ΑΛΛ. καὶ πῶς σὺ φιλεῖς, ὅς τοῦτον ὀρῶν οἰκοῦντ' ἐν ταῖς πιθαναῖαι καὶ γυναιρίους καὶ πυργίδους ἐτος ὁγδοον οὐκ ἐλεάεις,

789. εὐεῖλα MSS.; see crit. note on 867.
790. εἰ πτωτοῖς ἀνήρ Cobet Memos. n.s. ii 421, cf. Vesp. 1226.
792. πιθαναίαι MSS. and so Plut. 546. φιδακαίας Brunck Vels.

μικρότερος and μικρότατος, which are rare compared with μελὸν θλάσαω &c., seem nearly always to imply contempt; cases are Vesp. 1511, Plato Soph. 248 C, Rep. iii 395 B, iv 428 B, ν 465 C, 475 B, Legg. x 904 C, Xen. Cyrop. ii 2, 3, Rep. Ath. 2, 7, Mem. iii 11, 12, Demosth. Mid. 138, Critias ap. Athen. x1483 B, Plut. praec. ger. viii. 17, 813 D, curios. 5, 517 E, fort. Alex. 2, 1, 334 C, Pyth. orac. 15. 401 C, Lucian calumn. 3, quom. hist. scrib. 27, apolog. 9, adv. indoct. 8, Dion. Hal. ars rhet. 10. 374. 16 Reiske: but cases where contempt or disarrayment is not implied do occur, as Plato Protag. 386 C, Phaedo 93 E, Plut. quaest. conv. vii 3, 702 A, Athen. ii 50 A, ix 390 B, 391 B, 398 C, Stobaeus phys. etc. 17, and several cases in script. physiogn. (see Forster's index).

790—1. This rare use of περίδοσθαι (always fut. or 2. cor. mid.) takes εἰ of the thing bet. against, Ach. 773. Nub. 645: in Il. xxiii 485, Ach. 115 it takes πτωτοῖς: in Odyssey. xxiii 78 at κεν σ' ἐξεπάφω may depend on περίδοσθαι. The gen. may be one of price, but the usage is unexplained; cf. περδὸ?

ἐθέλω, 'I don't mind,' weaker than βού-λομαι, see Shilleto on Demosth. FL 26.

792. The crowding of the country people in Athens during the Spartan invasions was a main cause of the plague, Thucyd. ii 52. 2 οἰκῶν οὐκ ἐπέρεχοσων, ἀλλ' ἐν καλόβαιν πυγηραῖς διαιτομινών, ἐβ.

17 οἱ πολλοὶ τὰ τε ἐρήμα τῆς πάλαις ὑγείαν καὶ τὰ ἐρά καὶ τὰ ἄνθρω...κατεσκευάζοντα μὴ καὶ ἐν τοῖς πύργοις τῶν τεχνικῶν πολλοὶ καὶ ὃς ἕκαστον τοῦ ἔβασε (on the long walls down to the Piraeus). To Ar. the Demos is always the country-people mainly.

Moeris’ rule φιδακαίη Ἀττικῶν, πιθαναίη Ἑλληνεσ is so far confirmed by πιθαναῖον on an Attic inscription of B.C. 330 (Meisterhans § 38, 3): the variation is an instance of ‘Grassmann’s law,’ and probably dialectic; Eubulus 132 speaks of Μεγαρικὰ πιθαναία. Suidas &c. call it a diminutive of πῶθος (the term. seems unexamined): but Lucian quom. hist. scrib. 4 uses πιθαναῖαν for dimin., and Aelian Nat. Anim. xii 41 speaks of a πιθανή holding twenty amphorai. Diogenes’ abode is always spoken of as a πόθος. The πῶθος (answering to fidela in etymology and delilum in meaning) was the huge earthen cask in which wine was first put.

793. γυνῶν, dimin. of γυνῆ, which Hesychius explains by καλόδη (cf. Thucyd. above), βαλάμι, or κατα γυνή αἰκαρία, for which cf. Hehn Cult. und Handb. 517. The connexion with γυνη is uncertain.

πυργίδαι comic for πύργων in Thucyd. sup.; later the word meant little more than farm-houses as in CLA iii 61.

The last half of the line is a quotation or parody, as ἑσθαίω is found only in Epic, here, and Lucian Troum. 305: he says εὐστήτης of the war in Ach. 127, 890.
794. Shilleto held that, in Thucyd., at least, καθείρζας is literal, κατείρζα meta-
phorical: so Thucyd. v. 147. 3 (i) v. 98. 6, vi 6. 2: epigraphy, I believe, gives no light. For καθείρζας here Kock quotes Demosth. 3 Olynth. 31 οἱ πολεμουμένοι εἰνάντι τῇ πόλει καθείρζαντες οὐάς τιθαι-
εινοί. Βλέπτω for μ(ε)νίτω = take honey from bees: it is used by Plato in his well-known elaboration of the bee-metaphor, Rep. viii. 604 E πλάστων ὑπὸ τῶν κηρότων, καὶ καλά καὶ εἰσποράτων ἐντείνων (from the rich) βλέ-
πτεις: Philost. vita Aropol. vi 36 τοὺς ταυταίους (rich) ἀποβιβάσοντας οἱ συνοφρά-
ται κέντρα ἐπὶ αὐτοῖς ἡμέραις τὴν γλυτίαν.
On Archepoltemus see on 327 s.vr. The allusion is of course to the rejection of the Spartan proposals after a keen debate before Sphacteria (Thucyd. iv 21 —
22, Philochorus Frgm. Hist. Gr. i 401), and the ill-success of pacific attempts just after (iv 41): cf. Paus 665. We have no other information that Archepoltemus was prominent in the negotiations, but he would of course be anxious for peace; his name is put forward here partly for the pun (Deitwarr brought peace in his hands).

795—6. ἐκκενδάννυμι is not quoted elsewhere.

ῥαπτ. (ῥαφός). Suídas is defined by Pollux ix. 126 as the game ἐν τῷ πολύν τῶν γλυκτῶν παιεῖν (Nauck on Aristoph. Byz. p. 214).

προκαλεῖναι, make an offer in the course of a dispute, is not confined to legal phrase: Thucyd. has it several times of these same negotiations, iv 19. 1 Λα-
κεδαμώνιοι οὐάς προκαλοῦνται εἰς στρατόπεδα, 20. 1 ἀνάγκη...ομαί στερηθήναι ὄν νῦν προκαλομέθεα, cf. 22. 3, v. 37. 5. The word may take two accusatives, Ache.
652 οὐάς Λακεδαμώνιοι τὴν εἰρήνην προκα-
λοῦνται.

797—8. The undisputed empire of Athens is his object: the jury-courts would still be supreme (cf. 1089), and the end of all would be another two obols to the diest's fee. This is the condition of Clean's Panhellensism. The form of the pretended oracle parodies no doubt some of the many Delphic responses to emigrants in search of a settlement: and Athens is to be more successful than Sparta, which had for answer 'Ἀρκαδίς μ' αἰτεῖς μὲγα μ' αἰτεῖς' οὐ τοῖ δώσω Herod. i. 66. Clean's negotiations with Argos would lead to relations with demo-
cratic Mantinea and schemes of policy in North Arcadia, Thucyd. v. 29, 47. Five obols seems to have been common daily wages for labour (Böckh Staats. book i ch. 21), and four is spoken of as a competence by a diest or soldier in a fragment of Theopompos comm. 55.: but the main point probably is that this pro-
spect raises the diest's pay to that of the bouleutés, which was five obols, Aristot. Ath. Pol. 62.

ධියස්මාය seems hardly to have been a serious word: it occurs in a law ap. Demosth. Timocr. 39, and Harpocration quotes it from Lysias c. Philonides with reserve as to the gomenesness of the speech.
Τήν ἀναμείνῃ πάντως δ' αὐτὸν θρέψε γ' γω καὶ θεράπευσω,
ἐξευρίσκων εἴ καὶ μιαρῶς ὁπόθεν τὸ τριαβόλον ἐξει.

ἈΛΛ. οὐχ ἰνα γ' ἁρχῆ μα Δι' Ἀρκαδίας προνοούμενος,
ἀλλ' ἰνα μᾶλλον σὺ μὲν ἀρπαξῆς καὶ δωροδοκῆς παρὰ τῶν πό-
λεων· ὅ δὲ δήμος ὑπὸ τοῦ πολέμου καὶ τῆς ὀμίχλης ἀ πανουργεῖς
μὴ καθορᾷ σοῦ,
ἀλλ' ὑπ' ἀνάγκης ἄμα καὶ χρείας καὶ μισθοῦ
πρὸς σε κεχήνη τε οὗτος ἀπελθὼν εἰρήναιος
dιατρίψην,

804. χρείας τοῦ μισθοῦ Cobet Mnemos. n.s. ii 421.
805. εἰ mss. ἦν Dobree. Sobolewski sentent. condic. Ar. 18 defends subj. in
anapaests from Eccl. 687.

Kock sees a reference here to the ἀλασταί of Tegea, mentioned on inscriptions,
though not early: this is unlikely (Wilam. Αριστ. und Athen i 159).

799. θρέψε, see on 245. θεράπεως of courting political support, see on 59.

800. εἴ καὶ μιαρᾶς, see on 250.

εἴ ei Shall keep'; σχῆσαι could not be
used here, see on 130.

801. 'Yes, though your thought was not...': οὐ...γε sometimes allows the
previous statement, bringing in at once a
reservation, so Soph. Α nfl. 570, Eurip. ΗΕ 857, Iou 1200. See App. i.

προνοεῖν, προνοεῖται take inf. Eurip. ΗΗΠ. 399, inf. with μὴ Νικ. 975, τοῦ with
inf. Alexis 9. 6, δειος with fut. Diocles
com. Meineke ii p. 841=Kock i p. 769,
Lysias 3. 41, μη with subj. Xen. Ὀινευ.

Notice from here to 835 the great freedom and variety of metaphor and phrase on the Sausage-man's part: his εὐγλωττία is meant to be marvellous (837).

802. αἱ πόλεις, the Athenian allies,
as often: but there also may be a con-
trast implied to Arcadia, which was rather
an ἐθνος than a πόλις.

803. ὡμίχλη is ἀγρόθη ἀναθεματισθη
ἀγορός ἱθατος, ἀρός μὲν παντοτέρα, νέ-
φοι δὲ ἀριστοτέρα, Aristot. de mundo 4:
the phrase would be comic for Homer's
νέφος πολέμου.

ά πανουργεῖς with σοῦ as=tα πανουργή-
ματα σοῦ: cf. Plato Gorg. 517 c ἄγοροιντες
ἀλλόν ὁ τ' ἑλέον.

804. The μισθός, as the μαθησόρα
in 807, is best taken of the dicast's pay.
Cleon's claim in 800 is being replied to.
Cf. μαθήσεις in 903, 1109 &c.

805. 'The country,' as opposed to
'the town,' is in Attic comedy and prose
ἀγρός or οἱ ἁγροὶ. οἱ ἁγρός always means
a particular farm or part of the country:
in Aisch. 32 this meaning gives point to ἀποβλεπτων οἱ τῶν ἑλῶν δήμον:
so Ραξ 1318, Philemon 98 l, Demosth.
3 Αρχ. 3, Xen. Απα. ν 3. 9, Οινευ.
20. 4, Lucian philop. 111, Epictetus
iii 3. 1 1 ὁ ἁγρός γεωργῆς ἐλαὶ &c. So
ἀγρός and ὁ ἁγρός are expressly contrast-
ed as general and particular, Alciphro
20. 4 μη γένοιτο κατ' ἁγρόν τουούτο ἰθηνῶν,
pάντα γὰρ ὑφαινούμενοι φροφάδα και τα κατά τῶν ἁγρῶν ἀπεργάσαται, cf. Αρ. ορ. 344. 2
οικεῖον ἐν ἁγρῷ ἐν τῷ γῆδι: so oi ἁγροί and
καὶ χιδρά φαγών ἀναθαρρήσῃ καὶ στεμφύλῳ ἐς λόγον ἐλθῇ,
γυνώσται όιων ἀγαθῶν αὐτῶν τῇ μισθοφόρᾳ
παρεκόπτουν,
ei' i'ξει σοι δρµύς ἄγροικος, κατὰ σοῦ τὴν
ψυφὸν ἤχευσιν.
α' συ γυνώσκων τόνδ' ἔξαπατᾶς, καὶ ὀνειροπο-
λεῖς περί σαυτό.
ΠΑ.
οὐκὼν δεινῷ ταύτῃ σὲ λέγειν δῆτ' ἐστ' ἐμὲ καὶ
dιαβάλλειν 810
πρὸς Ἀθηναίους καὶ τῶν δῆμων, πεποικότα
πλευνά χριστά

806. χιδρά ms. here and Pax 593: but the ε is long. ἐλθὼν Hirschig, Cobet
&c.; then ει would stand with διαρίδει and -ρήσει: this seems the best solution.

808. τε for τὴν (Palmer in) Quart. Rev. cviii 365.

811. πρὸς τὸν δήμον τῶν 'Αθηναίων Cobet Mnemos. n.s. ii 421: that would be the
form in an official document, but not necessarily here: the ms. reading gives more
point, 'before citizens of Athens and Mr Demos.'
ἈΡΙΣΤΟΦΑΝΟΥΣ

νή τιν Δήμητρα Θεμιστοκλέους πολλῶ περὶ τὴν πόλιν ἤδη;

ἈΛΛ. ὁ πόλις 'Αργοὺς, κλύνθ' οία λέγει. σὺ Θεμιστοκλεῖ ἀντιφερέσις;

ὁς ἐποίησεν τὴν πόλιν ἤμων μεστὴν εὐρών ἐπι-χειλῆ,

καὶ πρὸς τούτοις ἀριστώση τὸν Πειραιᾶ προσέ-μαξεν,

ἀφελῶν τ' οὐδὲν τῶν ἀρχαίων ἱχθῶν καίνους παρέθηκεν.

σὺ δ' Ἐθναίους ἐξήτησας μικροπολίτας ἀπο-φήναι

may be followed by dat., eis, or πρῶς: πρῶς probably implying a present audience, eis an absent one, as Thucyd. iii 109. 2, iv 22. 3, Plato Rep. vii 539 C.

812. For περὶ see on 764. Both πολλῷ and ἤδη are brought in late to mark the climax in Cleon's pretensions. Pericles is not to be mentioned with him, and he has beaten Themistocles easily already. We hear from Aelian, Var. hist. x 17, that the oligarch Critias in his writings coupled Themistocles and Cleon as men who began public life poor and made themselves rich by politics.

818. ὁ πόλις 'Αργοὺς. The exact point of this scoffing appeal, given again in Plut. 601, is not clear, any more than the reason of Aristophanes' constant quotation from Euripides' Telephus, from which it comes. It may be in the speaker's mind that Cleon was working for an Argive alliance (cf. on 465), or that Themistocles was exiled to Argos first: for the curious parallel between the stories of Telephus and of Themistocles at Admetus' court (Thucyd. i 136) see Robert, Bild und Lied 146. σὺ Θεμ. ἀντ. is probably parody, ἀντιφε-ρέτη being an Epic word.

814. The attempts to emend this line arise from ignorance of the meaning of ἐπιχειλῆ. Pollux v 133 πλήρες, ἔσοχελῆς, μεστῶν..., τὸ δὲ μικρὰ ἐνδείκτερον ἀπλη-ρωτὸν καὶ ἐπιχειλῆς: cf. ii 89, iv 170, Suidas s.n.: the χειλῆ being the lip in the proper sense, the saucer-like part above the neck of the vessel, the width of which is regulated in the case of certain vessels by CIA ii 476. 20: so ὑπερχαλῆς means quite full, not running over. Anc. Pal. xii 168. 7 μεσῶν ὑπὲρ χέλους πίσω, a full bumper.

προσεμαξέ looks as if he thought, as the scholars do, that Themistocles built the Long Walls. Plutarch, Themist. 19, from the conservative standpoint of the later historical criticism, would reverse the statement: Θεμιστοκλῆς δ' ὁ Ἰ. ὁ Ἀραστόφανος λέγει, τῇ πόλει τῶν Πει-ραίων προσεμαξέ, ἀλλὰ τὴν πόλιν ἐξῆφε τοῦ Πειραιῶς καὶ τῇ γῆς τῆς βαλάττη. He plainly took προσμάτω in its ordinary sense, make to adhere. Shilleto thought πρὸς τούτοις προσεμαξέ here meant merely πρὸς τούτοις ἐμαξε, quoting for the redundant prep, in the compound verb Thucyd. v 103. 1 and Eurip. El. 609 ἐλέπει ἐν = μέλει ἐν, Plato Rep. vii 521 ἐν προσεμαξὲν πρῶς, Soph. El. 136: this is probably right, as πρὸς ἀρστώτατη gives no point. Taking a set lunch implied comfortable or luxurious circumstances, Lüb. 416, Antipho ap. Athen. x 423 A πράγματα τὰ ἐναυτὸν ἡ τὰ τῶν φίλων καταλαμβάνει, Hippocr. acr. 1 φιλοσοφᾶται καὶ ἀρστήται καὶ ἀταλατύρων.

816. καῦνις and ἀρχαῖως are generally opposed, as ἐν χρόνον and πάλαις, πᾶλιν χρόνῳ τάραχα καῦνις γίγνεται Nicostratus 30. Themistocles gave Athens both new bread and new fish, a new harbour and new trade.
diateichíζων καὶ χρησμοθών, ο Θεμιστοκλει ἀντιφερίζων.
kάκεινος μὲν φεύγει τὴν γῆν, σὺ δ’ Ἀχιλλείων ἀπομάττει.

ΠΑ. οὐκοῦν ταῦτι δεινὸν ἀκοῦειν, ὁ Δήμι, ἐστίν μ’ ὑπὸ τοῦτον,

820 ὡς τῇ σε φιλῶ; ΔΗ. παῦ ὀυτωσι, καὶ μ’ σκέβοττε πονηρά.

πολλοῦ δὲ πολὺν μὲ χρόνον καὶ νῦν ἐλελήθης ἐγκρυφαίζων.


822. ἐλελθέθης ΜΣ. See Rutherf. NP 237.

817–8. Pollux ix 25 quotes τὸ μερο-πολιτικὸν from Aristophanes (fr. 649): it would be interesting to know the context. Xen. Hell. ii 2, 10 says the Athenians after Aegospotami feared the famine they had wantonly brought on ἀνθρώπων μεροπολιτῶν: Aeschines FL 120 quotes it from a Chalcidian speaking of his townsmen: so Athen. viii 354 ὑ, Dion. Hal. de Thucyd. 41 (919. 3 R.), Dio Chrys. or. 34. 46 all in the most obvious sense. We might expect a further meaning answering to our ‘Little-England’ party; but there is no need to look for this. The words πολὺν παῦμαι μεγάλων ἐπισταμαί were connected with Themistocles’ name in the story given by Plt. Cimon 9. The point here is partly Clean’s ‘setting class against class,’ looking to a single ἔθνος than merely to the whole πόλις, as Plato puts it Rep. iv 420 B ὥς, and partly some building operation, now unknown. Wachsmuth thinks (Statt Athen i 342. 5, 572, 203) that Clean built a wall across the Pnyx, which would make that side of Athens defensible, even though the Long Walls fell: this wall, partly traced by Pervanoglu, might be the διατείχωμα of the inscription ÆIA ii 167. 53, and alluded to here. This measure would seem a falling off from the confidence in Athens’ strength displayed by her older leaders Curtius Stadtgesch. 195.

A similar charge is implied against Clean by the διστάναι of Vesp. 41, and made against Pericles by Teleclides 42 λάινα τίχθα τὰ μὲν ὁλοθρεῖν, τὰ δὲ αὐτὰ πάλιν καταβάλλειν.

818. ‘And there he is—an exile from the country, and you—in the pyreneum.’ The tomb of Themistocles at the Piraeus (Plut. Themist. 32) was probably later: Aristot. Hist. Anim. vi 15. 569b 12 is the earliest mention of that ἡμιστόκλεως as he calls it: Plut. ib. says that Andocides in his oligarchic days used the fate of Themistocles as a charge against Athenian democracy.

The ἄχιλλειος was a variety of barley (ἴετεκρίθος, Theophr. caus. plant. iii 22. 2, dry and easily blighted, ib. iii 21. 3, hist. plant. viii 10. 2: Ἀχιλλεῖον is the fine bread made of this grain (Athen.iii i 114 F), regular in the pyreneum (schol.), as in Pherecrates’ land of cokayne fr. 130. 4. It is not too good for Clean to wipe his hands on (414). The gen. Ἀχιλλεῖων is odd and may imply a parody.

821. The history of παῦ in such cases is given by Rutherford on Babrius 28. σκέβομαι, perhaps from σκύφ βάλλον (Corssen), occurs only here and in dictionaries: κερβάλλω Bacchyl. 1 d 6 (Blass). The schol. quotes from Callimachus the unique σκέβολα μυθήσατο.

πονηρά is meant as an answer to Clean’s χρηστά in 811.

822. πολλοῦ πολὺς, as Ran. 1046 πολλοῦ πολὺς: without another part of πολὺς, Nub. 915 ὃρασες εἰ πολλοῦ, Eupoli.
 Snape mentions the use πολλον παντον.

έγκυρωφάσω seems to mean ‘hoodwink.’

The rare έγκυροτω and its derivatives seem to be used mostly of fire: the δόρος έγκυρον ὑπάνθρωπος (for references see Blümmer Technologie i 75) was baked in hot ashes: it was indigestible (Athen. i 115 ε) and apt to contain ashes (Lucian dial. mort. 20. 4), and it is possible that the verb here is a word of the baker’s trade, palmum off inferior bread. Athenaeus iii 110 ε says the Alexandrians used this bread in the bread of Cronus.

623. The Δημακίδιον is a comic combination of a magnicative Δημάκιον and a diminutive, in contrast to the familiar Δημάκιον ἐντός. -ας is not common in literary Greek, but πλυστας, σφραφας, φλας ἐκ. show I think that its use was the reverse of diminutive (βούνας, Eriph. com. 3), is most likely ampliative, and cases like θαλώμας, φλας ἐκ. show that it could be used colloquially with freedom.

A similar combination is the Laconian Ἀττικὰν in Paus 214, which is also the name of Lexiphanes’ slave in Lucian Lexiph. 3: there the ampliative -ων follows the diminutive; cf. μαλακῶν, Ecl. 1058.

624—6. χασμαγω is not used in act. καλός was used specially of the silphium stalk (see on 894), so I suppose it means here ‘delicate titbits.’ ἐκκαυλίζω is invented, as so many verbs of this termination are.

825. καταβροχθεῖται, κάμφροιν χειρῶν μυστιλάται τῶν δημοσίων.

626. χειρῶν mss.: inscriptions give only χειρῶν, χειρῶν, Meisterhans § 56. 17, and the forms with short penult seem not to be used in Comedy, except in paratragedy as Ran. 1348, Vesp. 1195, Thesm. 912.

826—9. Cleon becomes more helpless in the face of the vigour and variety of his adversary’s language: he is no more forward than at 435 q.v. 830. θαλακτοκοπεῖν and πλατυγίζειν are either invented, or rowers’ words for useless beating and splashing with the oar. 832—5. ἐπιδέξαμεν, not technical like ἐπιδέξαμεν, but merely show: Antipho said. Her. 61 ἐπιδέξατο ἄδικως ἐκνευρίσα, sc. τὸν ἑαυτόν μητέρα φοβεῖν ὑπὲρ τοῦ ἡμετέρου πατρὸς. Very little seems to be known of Lesbian history after the revolt of 328 and the settlement described by Thucydides iii 50, which began with the execution on Cleon’s motion of over a thousand men: the movements of the exiles on the Asiatic coast mentioned in iv 52 are later than our play. The sum of 40 minae seems small: but the Sausage-man is almost pitying now.
Κοκκ κοινοτάτως τον Λιοντόννο διά την εποίηση των δικαιωμάτων του.

834. Μητοδίς MSS. Μητόδις είναι κατά τον Τίμων. Ο Τίμων είχε 10 τέχνες δίπολοι με την Ελληνικήν πλεύρη της στη Πελοπόννησο.

835. Μητοδίς MSS. Μητόδις είναι κατά τον Τίμων. Ο Τίμων είχε 10 τέχνες δίπολοι με την Ελληνικήν πλεύρη της στη Πελοπόννησο.

836. Αριστοτέλης είναι κατά τον Τίμων. Ο Τίμων είχε 10 τέχνες δίπολοι με την Ελληνικήν πλεύρη της στη Πελοπόννησο.

837. Αριστοτέλης είναι κατά τον Τίμων. Ο Τίμων είχε 10 τέχνες δίπολοι με την Ελληνικήν πλεύρη της στη Πελοπόννησο.

838. Αριστοτέλης είναι κατά τον Τίμων. Ο Τίμων είχε 10 τέχνες δίπολοι με την Ελληνικήν πλεύρη της στη Πελοπόννησο.

839. Αριστοτέλης είναι κατά τον Τίμων. Ο Τίμων είχε 10 τέχνες δίπολοι με την Ελληνικήν πλεύρη της στη Πελοπόννησο.

840. Αριστοτέλης είναι κατά τον Τίμων. Ο Τίμων είχε 10 τέχνες δίπολοι με την Ελληνικήν πλεύρη της στη Πελοπόννησο.

841. Αριστοτέλης είναι κατά τον Τίμων. Ο Τίμων είχε 10 τέχνες δίπολοι με την Ελληνικήν πλεύρη της στη Πελοπόννησο.

842. Αριστοτέλης είναι κατά τον Τίμων. Ο Τίμων είχε 10 τέχνες δίπολοι με την Ελληνικήν πλεύρη της στη Πελοπόννησο.

843. Αριστοτέλης είναι κατά τον Τίμων. Ο Τίμων είχε 10 τέχνες δίπολοι με την Ελληνικήν πλεύρη της στη Πελοπόννησο.

844. Αριστοτέλης είναι κατά τον Τίμων. Ο Τίμων είχε 10 τέχνες δίπολοι με την Ελληνικήν πλεύρη της στη Πελοπόννησο.

845. Αριστοτέλης είναι κατά τον Τίμων. Ο Τίμων είχε 10 τέχνες δίπολοι με την Ελληνικήν πλεύρη της στη Πελοπόννησο.

846. Αριστοτέλης είναι κατά τον Τίμων. Ο Τίμων είχε 10 τέχνες δίπολοι με την Ελληνικήν πλεύρη της στη Πελοπόννησο.

847. Αριστοτέλης είναι κατά τον Τίμων. Ο Τίμων είχε 10 τέχνες δίπολοι με την Ελληνικήν πλεύρη της στη Πελοπόννησο.

848. Αριστοτέλης είναι κατά τον Τίμων. Ο Τίμων είχε 10 τέχνες δίπολοι με την Ελληνικήν πλεύρη της στη Πελοπόννησο.

849. Αριστοτέλης είναι κατά τον Τίμων. Ο Τίμων είχε 10 τέχνες δίπολοι με την Ελληνικήν πλεύρη της στη Πελοπόννησο.

850. Αριστοτέλης είναι κατά τον Τίμων. Ο Τίμων είχε 10 τέχνες δίπολοι με την Ελληνικήν πλεύρη της στη Πελοπόννησο.
κατεργάσει γάρ ῥάδις, πλευράς ἐχών τοιαύτας.

ΠΑ. οὐκ, ὠγαθοί, ταῦτ' ἔστι πῶ ταύτη μὰ τὸν Ποσείδῶ.

ἐμοὶ γάρ ἐστ' εἰργασμένον τοιοῦτον ἔργον ὡστε ἀπαξάπαντας τοὺς ἐμοὺς ἔχροις ἐπιστομί-ζεων,

845 ἐς ἃν ἢ τῶν ἄσπιδων τῶν ἐκ Πύλου τι λοιπόν.

ΑΛΛ. ἐπίσχες ἐν ταῖς ἄσπισιν· λαβὴν γάρ ἐνδεδωξικα. οὐ γάρ σ' ἔχρην, εἶπερ φιλεῖ τὸν δήμον, εἴκ προνοίας ταύτας ἐὰν αὐτοῖς τοῖς πόρπαξιν ἀνατεθήναι.

ἐπὶ τὸ ἄρρην...δεῖ ὡς τῶν πλευρῶν περιγογαί ἐστιν, ὀνόν πεφυσμέναι, λάλοι καὶ μαροφάλοις ἀναφέρεται ἐπὶ τῶν βοῦν ἢ ἐπὶ τῶν βατράχων.

to thesauristic, i.e., such as yours, to such as mine or ours (as Soph. OC 391); so with τοιούτοις, ἐπισχείς, cf. Herod. vii 160, Pind. Ol. i. 115—6 ὧν τοῖς, τοιούτῳ, ἀλλ' ἐνικῶ τόδε πράγμα ἐστιν, 'Such is my way of working out this plot.'

843. The ἄγαθος is sarcastic to the knights, and the μὰ τὸν Ποσείδῶ a defiant reference to their metaphor in 839 and their Tory religion, ταῦτα ταύτη, 'your ideas in your way.' (the emphatic ἐστι of 844 in its usual style, and the ἔργον following their phrases in 840 and 842.) Eurip. Medea 365 αὐθεντήτας τόδε τᾶτα, μὴ δοκεῖτε, ἐμι Αἰσχ. Prom. 511 ὡς ταύτα ταύτη Μαρίας πως τελεσφόρας κράπη ἐπιφω-ρεί, both in answer to the chorus.


846. These shields from Sphaeteria were painted with paint and preserved in the Stoa Poecile, where Pausanias (i 15. 4) saw them along with others from Scione, captured in 423 and also of course connected with Cleon: so Persian shields were dedicated at Delphi after Platea, Aeschin. Cleom. 116. Votive shields were hung round the Parthenon architrave by bronze pins, the stumps of which still remain.

847. Generally ἐπισχεῖς αὐτοῦ, Soph. OC 856, Crit. 66. 849. Whatever was the exact difference between the πόρπαξ and the ἄχανι or ὅχανος, the former was characteristic of the Spartan shield till the time of Cleomenes (Plut. Cleomenes 11). The word is very rare in literature: Tragedians use it of heroic armour (probably taking that to be like the Spartan); Arist. has it here of Spartan shields, and in Lys. 160 πορπακίων in the Spartan woman's mouth: Critias quoted by Libanius or. 24. ii 80 Reiske ἤπαιξεν Σταρίστρατον ὅκου ἠδικήσα τὸν πόρπακα. Xen. has it as the name of a dog, Cyne. 7. 5. It seems to have become extinct; Pollux has ὅχανος only in 133. There seems no sufficient evidence for the idea of scholiasts and editors that handles were usually taken off votive shields, though such offerings when made for the purpose of dedication (Paus. vi 23. 7, x 19. 4) might well have no handles: the bronze shields at Olympia showed remains of handles (Furtwängler, Bronzefunde aus Olympia. p. 86), and the Parthenon inventory CTA ii 720 mentions πόρπακες on certain shields presumably Spartan: Plut. Tim. 41 tells of Carthaginian shields dedicated with all their ornaments.
αλλ᾽ ἐστὶ τοῦτ, ὦ Δῆμε, μηχάνμ, ἵν, ἴν σὺ Βοῦλη 850
tὸν ἀνδρα κολάσαι τούτοι, σοὶ τοῦτο μὴ γνιήσῃ.

ὅρᾶς γὰρ αὐτῶ στίφος οἶον ἐστι βυρσοπωλῶν
νεανίῶν· τοῦτοι δὲ περιοικοῦσι μελιτοπῶλαι
καὶ τυροπωλῶ: τοῦτο δ᾽ εἰς ἐν ἐστὶ συγκε-κυφός.

ὠστ᾽ εἰ σὺ βρωμήσαι καὶ βλέψεις ὀστρα-κίνδα,

νῦκτωρ κατασπάσαςτε ἀν τὰς ἀσπίδας θέντες
τὰς εἰσβολὰς τῶν ἀλφίτων ἀν καταλάβοιεν ἰμῶν.

851. ἐγένεται R, ἐκείνῃ ται rest.
856. κατασπάσαςτε R, καθαρισάςαςτε V and most mss, Zacher.

851. Blaydes says "ἐγένεσθαι τι των valet licere aliqui aliquid, ἐγένεσθαι contingere ut in Plut. 346. Cf. Ran. 690": but can a distinction be drawn between ἐστι, ἐγένεται and ἑστι, ἐγγένεται?
852—4. The trades in the agora were congregated in κόλπῳ of the same craft, see Wachsmuth Stadt Athen ii 361—, and no doubt the sellers of leather, honey and cheese were near together. Tanneries were generally outside city walls, as malodorous, Blümmer Technologie i 262: but μπυροπωλαί are the retail-dealers in the agora. στίφος implies a packed body, usually of soldiers massed together, globus. συγκεῖτω, 'make common cause,' 'put their heads together': in Attic a comic word, like κόπτω generally, though Herodotus uses it seriously in two well-known passages, ii 82 οἱ κακοῦντες τὰ κοινὰ συγκεῖαστε ποιεῖται in Darius' criticism of democracy, and vii 145.
855—7. ἑβραῶμα, ἑβραῶμα seeming-
ly 'short' or 'bellow' originally: then 'be angry,' as here and Xen. Cyrop. iv ε. 9: ἑβραῶμα &c. are not uncommon in Christian Greek.

Like other words in -ινδα, ὀστρακίνδα is an adverb of a game; Pollux ix 110 gives a list and description of a dozen or so. In this game, two sides of boys threw up a pot-sherd, blackened on one side, with the cry 'νίος ἢ ἔμφρα' (black or white): according to the fall of the pot-sherd, the sides had to run and pursue. The game is alluded to in Plato Phaedr. 241 b, ὀστρακὸν μεταπεσόντος, 'the pursuer runs now,' and described in Plato com. 153 probably with the reference to ostracism which is so plain here. Pot-shards used in the ostracism of Xanthippus, Megacles and Themistocles have been found, Class. Rev. v 277, Mitt. arch. Inst. xxii 345. Cratinus 418 coined a word of the kind, ἐφετίνδα, 'the appeal-game,' ἐπιστρακισμὸς was 'ducks and drakes,' Pollux ix 119.

These trades, being in the agora, were naturally near the Stoa Poecile, where the shields were hanging ready, handles and all, for use. Near this was the στοὰ ἄλφαστρα, the only regular meal-market of Athens: 'they would occupy the passes into the meal-market,' and starve the state. The idiom by which τὰ ἄλφαστρα means the meal-market is well known: it is called by the grammarians a specially Attic elegance.
ΔΗ. οίμοι τάλας· ἔχουσι γὰρ πόρτακας; ὃ πόνηρε, οὐσον με παρεκόπτουν χρόνου τοιαύτα κρονιστιδημᾶν.

ΠΑ. ὃ δαμώνε, μὴ τοῦ λέγοντος ἵσθι, μὴ δ' οἴνθης ἐμοῦ ποθε εὐρήσειν φίλον βελτίων· ὅστις εἰς ὥν ἐπανα τοὺς ἔνεφιαματας, καὶ μὲν οὐ λέληθεν οὐδὲν ἐν τῇ πόλει ἔνεφιστάμενον, ἀλλ' εὐθέως κέκραγα.

ἈΛΛ. ὅπερ γὰρ οἱ τᾶς ἐγχέλεις θηρώμενοι πέτονθα, ὅταν μὲν ἡ λίμνη καταστη, λαμβάνουσιν οὐδὲν.

685 εάν δ' ἀνω τε καὶ κάτω τὸν βόρβορον κυκώσιν,
ιππης 125

αἰροῦσι· καὶ σὺ λαμβάνεις, ἣν τὴν πόλιν τα-
ράττης.

ἐν δὲ εἰπὲ μοι τοσοῦτον· σκύτη τοσοῦτα
πωλῶν,

ἔδωκας ἵδι τοντι κάττυμα παρὰ σεαυτοῦ
taῖς ἐμβάσιν, φάσκων φιλεῖν; ΔΗ. οὐ δὴ
μᾶ τὸν Ἀπόλλω.

ςοι

ζεύγος πριάμων ἐμβάδων τοτε φορεῖν δίδωμι.

ΔΗ. κρίνω σ’ ὅσων ἐγώδα περὶ τοῦ δήμου ἀνδρ'
ἀριστον

εὐνοῦστατον τε τῇ πόλει καὶ τοῦσι δακτύλιοσιν.

887. om. Cobet Meusner. n.s. ii 472, saying that the line is a versified scholium, and that αἰροῦσι in this sense is not Attic. Against this Kock quotes Ephippus 5. 2 ὑποτάσιν ἵππων τῷ ἐλεο: that passage however contains several tragic expressions.


872. ἐμβάδων mss. ἐμβάδων Dind. and most editors: Meineke Vind. Arist. 62 says "sic constanter Attici ζεύγος cum duali coniungiunt:" this is entirely wrong: ζεύγος ἐμβάδων is as unnatural as 'a pair of two shoes': the gen. pl. is regular, though editors perversely give the dual sometimes: fr. 52 βωλορίων ζεύγως, Alcaeus com. 14 ζεύγως βουών, Antiphanes 205 τῶν ζεύγων, Andoc. Alcib. 26 ζεύγως ἔπαυ, and so Isocr. bις. 25, κολίσων ζεύγως Ister ap. Athen. xi 478 b (Fr. Hist. Gr. 1 423), ζεύγως σπουδῶν Anth. Pal. vi 28. 5, ζεύγως χρυσῶν ib. 231. 4, ζεύγως δημαγωγῶν Plut. Ages 2, ζεύγως 


βρακέων T. Crat. 1, στροφιγών ζεύγως CIL ii 834 b, ζεύγως σκύφων ib. iii 60, ἀρισθίων ζεύγως &c. Diocletian's Tariff 4. 23—31. The only case I know of the dual is Ar. fr. 344. 4 ζυγώματος οἰκείων βουών, where there is special emphasis on the ordinary farmer's two oxen and no more. In Aesch. Agam. 44 there is more to be said for Dindorf's ζεύγος' Ἀτρείδας than for most of such duals: but mss. have Ἀτρείδας.

873. ὅσων R and most mss. ὅσων γ' B, ὅσον γ' X. ἀνδρ' R, ὄντ' the rest.

868. 'With so many hides in your stock': τοσάτα of the second person as properly, see on 841: σκύτος, like βόρα, βόμβα, διφόβα, may mean tanned or untanned hide, but it was usually 'leather,' cf. σκυτωτόμοι &c. For κάτ τυμα, 'a piece to patch his old shoes,' and ἐμβάδας, see on 314—. παρὰ σεαυτοῦ (cf. Xen. Mem. iii 11. 13 χαρίζοι 8' ἄν μάλιστα, εἰ δε
μενοι δωροὶ τῷ παρὰ σεαυτής), to point the contrast in πριάμων 872. For prices of shoes at Athens see Böckh Staatsb. i 134 and Fränkel's note 188, and later Diocletian's Tariff 9.

871—2. γιγνώσκω 'see through,' as

Thucyd. vi 89. 6 δημοκρατίαιν καὶ ἐγγυθω


σκομένηιν οἱ φοροντινεῖ τι, Νικ. 918 γρασθη


σε. φορεῖν ready for wear τῇ κάττυμα.


τοτε of course deictic, else the article would be necessary.

873—4. These lines parody the for-


mulae regularly used in decrees of thanks, προσεργία, εὐεργεσία, or the like: ἀνὴρ ἀγα


θεί περὶ τῆν πόλιν, ἀριθὸ καὶ εὐσάο &c. constantly occur. A document beginning in this way would lead up to a decree of special honour and reward.

τοῖς δακτύλισιν, 'toes': Alexis 148, the


inventor of lamps ἤν τις κηδεμών τῶν
dακτύλων.
Π. οὐ δεινόν ὅν ὃτι ἐμβάδας τοσούτου ὑώνασθαι, ἐμοῦ δὲ μὴ μνείαν ἔχειν ὅσων πέπουθας; ὡς τίς ἐπαυσά τοὺς βιουμένους, τὸν Γρίπτον ἐξα- λείψας.

ΑΛΛ. οὐκοῦν σε ταῦτα δῆτα δεινόν ἐστὶ πρωκτοτηρεῖν, παῦσαι τε τοὺς βιουμένους; κούκ ἓσθ' ὅπως ἐκεῖνος

 persuade, etc., etc., and especially intended to prevent such men speaking. Γρίπτον is probably a nickname, if anything; but we know no more than the scholiast, one of which says γρίπτον means γρί, τὸ τευχόν. Τρῆλον is possible: Xenophon's father and son bore the name; and the father was no doubt a conservative. The καλὸς κάγαθος were certainly very open to such a charge (Eu- polis 100); and the political effect of such connexions on their side was quite recognized in some states, Athenaeus xi. 601 ε παρὰ τὰς ἄλλας ταῖς εὐσυμμονίδας (conservative) πάλαισι ἐτὶ τῆς Ἑλλάδος σπουδα- εύρησις τάδε τὸ ἔθος: he goes on to give instances of such connexions being instruments against tyranny.

ΔΗ. τοιουτοῦ Θεομετοκληθεὶς οὐπώτερον ἐπενόησεν.

καίτοι σοφὸν κάκεϊν ὁ Πειρακεύς: ἐμοιγε μέντοι οὐ μεῖζον εἶναι φαίνετ' ἐξεύρημα τοῦ χιτῶνος. 836

877. Suidas says Γρίπτον was read, and under μεθίω he quotes Γρίπτον. γρυπῶν

876. So M: other MSS. omit δῆτα: edd. δῆτα ταῦτα from Aldine.

881. τριλίκοιτοι MSS.

875–7. He rises to the tone of the moral reformer. οὐν δῆτα ἆνδρον, ἁννει μην ὅτι καὶ ἐν Μειν. Τρῆλον: of Demosthenes, which suggested the dicast or the loafer. Socrates went ἀνυπόθητος καὶ ἡξίωσαν (Ksen. Mem. i 6. 2), and this style was affected by Stoics like Cleanthes, and especially by the Cynics. Portrait-statues often have the ιμάτιον alone, as the Lateran Sophocles; but probably this is owing to artistic effect, not to actual truth. The (χιτῶν) ἀμφιμάχαλος covered the whole body below the neck) (the ἀμφιμάχαλος or ἱμάτιον, which left the right shoulder bare, and was worn by slaves and artisans as convenient for manual labour. The names ἐθῶς, ἴματιον, εἶσα show that the upper garment was more essentially the dress than the χιτῶν, and so γυμνός means "without the dress," wearing the χιτῶν only. χαλέμων of course at the Lenaes.

878. ‘Scandalous! it is scandalous that your vigilance takes such a form! ’ For the common remark about ὅτι in 880 cf. Excl. 112—4, Νυμ. 1093, Plato com. 186, and especially Aristophanes in Plato Symp. 192 A.

881–3. Spartans usually wore the χλαδι- va alone (doubled), and so did humbler Athenians (not artisans), calling the garment τρῆβων: Demosthenes wears this dress, which suggested the dicast or the loafer. Socrates went ἀνυπόθητος καὶ ἡξίωσαν (Ksen. Mem. i 6. 2), and this style was affected by Stoics like Cleanthes, and especially by the Cynics. Portrait-statues often have the ιμάτιον alone, as the Lateran Sophocles; but probably this is owing to artistic effect, not to actual truth. The (χιτῶν) ἀμφιμάχαλος covered the whole body below the neck) (the ἀμφιμάχαλος or ἱμάτιον, which left the right shoulder bare, and was worn by slaves and artisans as convenient for manual labour. The names ἐθῦνη, ἴματιον, εἶμα show that the upper garment was more essentially the dress than the χιτῶν, and so γυμνός means "without the dress," wearing the χιτῶν only. χαλέμων of course at the Lenaes.

884–6. ἐνυπώσει of a practical notion, cf. on 90. In λύς. 1150— the advance from smock-frocks (κατωμάκαι) to χλαδια is spoken of as a great thing in Athenian history. ἐξεύρημα implies more thought and invention than ἐνυπώσει, which often means "piece of luck."
887. His boast in 290 parelō s' αὐλοφειεας is changed to complaint and fear.

πνήκαριμος: Suidas says the word was taken by some to mean ἄστας, by others μυμμαισι, the pet-name for a monkey being μωμω.

The retort implies that it is taken in the latter sense by the adversary.

888—9. 'I only take your conveyance as a man at a wine-party might take another’s slippers for the convenience of the moment.'

πίνω, as the verb of συμφάσιας, Nub. 1358, Ἕσπ. 1198, Eupolis 351. 5, Plato com. 51. 2, Athenaeus xv 675π πινώντων ὑδρος τὸ συμφάσιον διέλυσεν. Cleon was not unknown as a guest at such parties (Ἑσπ. 1220): and now the Sausage-man takes a tone of society.

βαίασαι were light slippers worn by guests on the way to and from banquets, though in the host’s house they were laid aside for the time. They are the mark of luxurious ease, Hermippus 47. 4, Plato Symp. 174A Ἀικράτη Ἀλωμηθ οἱ καὶ τὰς βαίασας ὑποδημίων, ἢ ἑκεῖνω ὅλογα σπολι (and was blamed for by Diogenes, Aelian Var. Hist. iv 11), Lysippus 2, Anaxilas 18. 2, Phlt. Marcellus 22 πετα ἐν βαίασαι...ὡς ἀπόλειος καὶ ὡς, Athen. viii 338 Α, xii 543 Β (Aelian Var. Hist. ix 11), Philost. epit. 18, Pollux vii 87. It was an affectation in Cynics to wear them, Auth. Pal. vi 293. 1.

890—1. ὅπει' he thinks a more creditable word than πνήκαριμος.

The χιτῶν and χαλίαν οἱ ἰμάτιοι were so different in material and wear that we should expect different verbs to be attached to each: and so ἔδωκ is used of putting on the χιτῶν, and ἀμπεκχαίαι, ἀμφάλλομαι, ἀμφαλάλωμαι of the χαλία or ἰμάτιον, which is the tobi here.

Heraclides Pont. ap. Athen. xii 512 άλωμηθ ἡμιφαίοντο ἰμάτια, πούκλων δ' ὑπέθυνον χιτῶνας. The scholiast pros-

amφιμα' πρὸς οἵς ἔχει ἐκδίδα τ' ἀπεργηγήθη δε' διδων γὰρ αὕτη ὁ Κλέως χιτώνα shows the loss of feeling for the distinction common in later times and the consequent mistake as to the action: so Thomas Magister s.n. ἀνεβαλλόμενον χιτώνα ἕκαν ἔδωκαν.

In Eccl. 332 Blepyrus has put on his wife’s shift instead of a ἰμάτιον (315): hence the point in the verbs τὸ κροκωτίδιον ἀμπελχαίμους οἴνδεται, cf. 374 τὸ τῆς γυναικὸς ἀμπέξα χιτωλον; Xen. Cynoph. i 3. 17 could not have written ἐκδίδαις αὐτῶν τὸν μὲν ἐαυτῷ ἑκεῖνων ἡμίφας, τὸν δ' ἑκεῖνων αὐτῶν ἔδωκαν without meaning that the big boy threw his own tunic over the small boy and put the small boy’s tunic properly on himself. έδώκ is used of the upper garment worn in a particular way (probably without a χιτῶν) at religious services: Aesch. Eleus. 1028 φανεροβάτων ἐνυφοῦσα ἐκδίδατο, Soph. Trach. 674 and Jebb’s note, 759, Theophr. ap. Athen. x 423 f.: so ἐκδίδων of religious attire Eurip. Bacch. 111, 138, Anth. Pal. vi 237. 1.

Philetaerus ap. Athen. i 21 c does not use ἀμπεεκχαίαι of the tunic (as L. and S. say) but of the φάρος, though there again Eustathius comments ἀμβέξει ἄγων ἔδω-

We expect two different words also for taking off the ἰμάτιον and the χιτῶν: ἀπο-

δοραί τὸ ἰμάτιον, ἐκδοραί τὸν χιτῶνα is the proper distinction, clearly marked in Lylias
οὐκ ἐσ κόρακας ἀποφθερεὶ, βύρσης κάκιστον ὄζων;

ἈΛΛ. καὶ τοῦτο γ' ἐπίτηδες σε περιήμπεσχεν, ἵν ἀπο-

πνίξῃ:

καὶ πρότερον ἐπεβούλευσε σοι. τὸν καυλὸν ὀιδὴ ἐκεῖνον

τὸν σιλφίου τὸν ἄξιον γενόμενον; ΔΗ. ὀίδα μεντοί.
ἈΛΛ. ἐπίτηδες οὗτος αὐτὸν ἔσπευσ᾽ αὖξιον γενέσθαι, ὦ ἐσθίοντι ὦνομενοι, κἀπεῖ' ἐν Ἱλιὰ κβδεόττες ἀλλήλους ἀποκτείνειν οἱ δικασταί.

ΔΗ. νὶ τὸν Ποσείδῶ καὶ πρὸς ἐμὲ τούτ' εἰπ' ἀνὴρ Κόπρειος.

ἈΛΛ. οὐ γὰρ τόδε ὑμεῖς βδεόμενοι δῆπον 'γένεσθε πυρροὶ;

900

ΔΗ. καὶ νὶ Δι' ἵν γε τούτῳ Πυρρανδρόν τὸ μηχάνημα.

ΠΑ. οἴοισι μ', ὁ πανούργε, βωμολοχεύμασιν ταράττεις.

ἈΛΛ. ἦ γὰρ θεός μ' ἐκέλευσε νικήσαι σ' ἀλαζονείας.

ΠΑ. ἀλλ' οὐχὶ νικήσεις. ἐγὼ γὰρ φημὶ σου παρέξεοιν, ὁ Δήμε, μηδὲν δρῶντι μισθοῦ πρύξων ῥοφήσαι.

905

899. Κόπρος mss. except R which has Κόπρειος. 900. πυρροὶ and Πυρρανδρόν Müller-Struwing Arist. p. 70.

903. Dind. for ἀλαζονείας R, read rest.

Possibly he had something to do with the recent establishment of democracy in Cyrene (Head Hist. Num. p. 729), or with Cleon's interest in hides, the other article from Cyrene mentioned in Hermippus' well-known list of Athenian imports (fr. 63. 4 Kock); that list is nearly contemporary with the Knights, and Cyrene comes first, no doubt owing to some temporary importance. The comic charge here depends on the flatulent and purgative qualities of the plant, which are given in detail by Theophrastus and Pliny. For ἡφαῖνον see on 645. The Attic μὲνοι 'of eager assent' generally goes with the emphatic word of the question repeated as here.


The second plur. here and 900 seems to mean an appeal to the general audience.

899. Κόπρος was a deme: the adjective Κόπρειος occurs in C.I.A. i 185 A 38 &c.

900. οὗ δῆτον is nonne, οὔ τινος num. For πυρροὶ cf. Ecl. 1061.

901. There is practically no ground for the ingenious guesses that Πυρρανδρός means Cleon, that he was red-haired, and that the epitaph αἰθω ἴδει the well-known fragment of Hermippus 46, δηξῆς αἰθωνι Κλέων, means 'red-haired.' Πυρρανδρός was a fairly common name Aechein. Ctes. 139, C.I.A. i 1447, 19. The proverb Πυρρανδρόν μηχάνημα (Suidas and Apostol. 15. 16) was probably invented by grammarians.

902-3. Cleon has failed to do what he threatened in 990, τερελω σ' ἀλαζονείας. Βωμολοχεύος combines the ideas of buffer and parasite; Plutarch uses it of Cleon, Nicias 3. It is the goddess of democracy who gives the advice against her own champion, cf. 1203.

904-5. παρέξεοι as it is to be permanent, see on 130, 838, 912. 'Payment for nothing' is a dish of ψακκί or some common food, the verb with which was ῥοφώ as in 51, cf. Ach. 278, Τεσπ. 1118. It appears from Aristot. Pol. Ath. 41 that ecclesiasts were not paid till Agyrrhus' time: but a scheme for such payment may have been broached
as early as Cleon's day; or more probably the reference is to state-support of the poor, who had an allowance of one obol in Lysias' time (24. 13), afterwards raised to two Aristot. Pol. Ath. 49.

906-7. Free medicine is the next bid, and it is given, not merely promised. कुलिय० is a box of medicine, called also कुलिय०, as by Antiphanes 208, Athen. xi 480 C, and τιτίδον. Free medical attendance was an old idea in Greek states, older than free education, Diodor. Sic. xii 13. 4.

Ulcers on the shins, arising from varicose veins, are common in medical practice, especially among the old and poor: cf. Theophrastus char. 19. Pollux iv 156, 206. κυλίσκων, κυλίζων, δραθάλμηδον in 906 are all quoted from this passage only: the terminations have different meanings, 'a nice little pipkin for your nasty little sores,' 'your dear little pair of eyes.'

908. Fr. 360 ἐκλέγω τ' αἰε ἐκ τοῦ γεγενοῦ τάς πολλάς (cf. supra 426); and so Theophrast. char. 2 of the flatterer. I cannot agree with Rutherford that ἐκλέγω can mean 'speak out,' even in Thucyd. iv 50.

909. The modern use is the hare's foot for cosmetics.

910. The rule for the voice of verbs in such cases is given supra 490. 785: for the active in this verb cf. οὗ διαναὶ τῇ χείρι Πρόςκλος τὴν ἀνὴρ ἀποκλιτεί, Anth. Pal. xi 568. 1. ἀποκλεῖ = ἀποψὶ τῆρα χείρα.

912-8. Iambic dimeters, as usual in close connexion with tetrameters catal. in the Agon: synaphes holds and the system ends with a catalectic (Gleditsch, Metrik § 62, and cf. supra 367-—441—). Cleon takes his adversary as a man of wealth and position now, to be annoyed as such by trierarchies and income-taxes. Cleon, as strategus would appoint the trierarchs. Till b.c. 412 a trierarchy fell on each individual on the roll: the burden was in later times shared between two or more people. The state provided the hull and the main part of the tackle, which were made under contracts arranged for by the Council (Aristot. Pol. Ath. 46), the trierarch having only to keep the ship in good repair. The cost was 40 to 60 minœ a year (Böckh). The grumble about the hardships of the rich man's life at Athens (Antiphanes 204) says ἡ γάρ εἰσοφορά τις ἡπακεν τάνθων παντ' ἢ χαρίστας αἱρετικεῖς ἱματία χρυσά παρασχόν τῷ χρυσὶ ράκος φορεῖ ἢ τρυπηραχθὺν ἀνήγγειν.

ἀνάλογον 913 and ἀνάλογον 915 seem inconsistent. The only other case of ἀνάλογον in Arist. is in a tragic speech by Euripides Thesm. 1131. ἀνάλογον seems to have prevailed in the end, but both were certainly used in 5th century prose (Meisterhans gives both from inscriptions). Fr. 15 εἰς τὰ τριήμερα δεινὸν ἀναλόγον παυτὰ καὶ τὸ τεληχ智力.

σαντού, παλαιάν ναύν ἐχοντ’, εἰς ἣν ἀναλῶν οὐκ ἐφε–
ξεις οὐδὲ ναυτηγούμενος·
διαμηχανόμοια β’ ὅπως ἀν ἰστιον σαπρὸν λάβης.

ἈΛΛ. ἀνήρ παφλάξει, παῦε παῦν ὑπέρξέων· υφελκτέων
tῶν δαίων, ἀπαρυστέον
tε τῶν ἀτελῶν ταυτή.

ΠΑ. δῶσεις ἐμοί καλὴν δίκην,
ἰπύομενος ταῖς εἰσφοραῖς.

918. τὸν ἰστὸν ἐν conj. Kock (ed. 1); cf. CIA iv 834 ii 94 τούτων (ἰστῶν) εἰς μὲν ἐτοὶ τροπίζετοι.
919. ΣΧ. mss. vulg. ἈΛΛ. Bergk Ribb. Blaydes Ziebiński p. 117 (as the chorus must here be judicial merely).
920. δαίων or δαδὼν mss., δάδων Pors. δάλων Bentley Dind. &c.: but δάλως, restored from Suidas in Fax 959, is a ritual word for the brand dipped in the χρυσίν.

cases of εἶπω and -εχθρῶς from other compounds of ἐξω see Blass in Rhein. Mus. xlvii 385–7.] The derived nouns were distinguished: the rare ἐφες meant ex-
cuse, reason, as Vesp. 338, ἐπισχέεσις meant a check, ἐποχή came in later and was
specially used in the philosophical sense of suspense of judgment. Plato i Aleib. 107 C illustrates the difference between
ναυπηγεῖν (be a ship-carpenter) and ναυπη-
γεῖσα (have ships built); the active is
naturally much the less common.

δῶσε ἐν, see on 80 supra., and Shilleto
on Thucyd. ii 60. 1.

919. παφλάξει, 'bubbles,' fr. 423 τὸ δ’ ἐτός τῶν ταῖς κυλήμασι τούτῳ βερᾶν καὶ τούτῳ παφλάξον. The senses of bubble and
dabble may be combined, as here, Eu-
hulis 109 προσεγελώσα το ἄκατα παφλάξει
βαφθῶν καλῆματι, Timocles 15 of Hype-
rides (Kock), and in Ηϕάδαγ’ων, 'Pull the
firewood from below, and skim the froth
from above.' For ἀπαρέω 'skim' cf.
Herod. iv. 2 (of cream), Alexis 45 man is
like wine, οἶνον τὸς νέων πολλῆς ἵπτη
ἀνάγκῃ καὶ τὸν ἀνόρ ἀποθέσαι. ἀπαρέω-
thέσα τὸν ἄντι τοῦτον ἄραν ἐπισχέσιν
ταῖς τούτων ναυπηγεῖν καὶ 
ναυπηγεῖσαι ταῖς τούτων παφλάξεις
ταῖς τούτων πιέζων ἕπετο παράδειγμα.

References to ancient authors of the
metaphor of firewood Tele-
cides 40 (Εὐφυτίδης) ψ καὶ 
Σωκράτης τὰ 
φόρεμα ὑποτίθει.

tautg. sc. τῇ ἀρνήτῃ, cf. Antiphanes
25 ἀρνήταιν ἐκ μέσον βαίνας τοῦ μέθης
ἐνοτοι ἑδάτοι; οὗ ἐνημέρεται ἐκ Αἰθ. 245;
καταμερίσα τῇ ἐνοτότητα καταμερίσα
τῶν ἀντί 
ἀντί 
ἀνθρώπου πρὸ τοῦ μηδὲν ὑπερξέω, Ἀθη.
Phil. vi 101. 5 καταμερίσει τῇ τῆν λίκων ἀφρέθνων.

Observe the regular usage of plur. in
the diminutive, δος δηδία, cf. λαγός λατφία
&c. Cf. on 100.

923–6. Triarchy gave exemption from
the προεσφορά, which was a kind of
litruty, but not from the ἑωφορά, which
was levied on all citizens and metics
worth over 15 minae, as a progressive
income-tax on property. Under the
system of Nausincus 378 B.C. the richest
class consisted of 300 men. Lysias 28. 3
of Athenians generally, πιεζόμενοι ταῖς
eἰσφοραῖς. Though the ἑωφορά was not
a liturgy strictly, yet it fell so much on
the rich, that it is spoken of as a special
burden which it was creditable to have
undertaken honourably, Lysias 2. 31
προεσφοράς καὶ ἑωφοράς εἰσφοράσκει καὶ
θρήνοι καὶ τάλλα ληστοῦ ὁδοὺς ἐπιτελεῖ
πολυτελῶς τῶν πολιτῶν. As a war-tax,
falling on the richer classes, and fixed as to amount by vote of the ecclesia, it would be just the field for Cleon's σπουδή. 
Istos istów were originally either of fulling or of a mousetrap (Pollux vii. 41): yet they were used seriously by Findar and Aeschylus.

927—. The comic curse is the proper answer to the serious threats of Cleon. For similar short comic curses in lyric metres cf. Aesch. 1126. The construction is the acc. and inf. idiomatic in prayers, even without εὐχομαί expressed (as Aesch. 248—εκ.), changing later to the more common and direct optative.

The τεῦθος, smaller and more delicate than the τεῦθος and σπείρα, was broiled as a rule Antiphanes 217. 21. Metagenes 6. 6, Anaxandr. 41. 46 (τεῦθοι ὑπάρ, σπείραι ἐφθαί). Athen. iii 108 a—c (Sotades 1. 15 ἀστεῖον ἐφθή τεῦθος is exceptional and condemned by Athen. vii. 326 E): it does not seem to have been thought a dainty dish except when served very hot in the frying pan as here, Alexis 187 εἰτὶ τὸ τάγηµα ἅνων ἐπειδῶν φέρω: and so with ἀφήσας Pherecrates 104: the Sausage-man is now on a higher level than Cleon in luxury.

The variation between τάγηµα and τίγανον is curious and unexplained: τίγανον is illustrated as the exceptional form by Athenaeus vi 218 c and Pollux x 98; it is opposed to λοπὰς as frying-pan to boiling-pot. Eubulus 109.

930—. Miletus is assessed on the tribute-lists to pay ten talents B.C. 449—446, five B.C. 445—439, and ten B.C. 424. Gilbert (Jurr. Gesch. p. 187) supposes that the tribute was raised to ten talents in 424, that Cleon opposed this rise and was thought to be bribed to do so.

935—. φθαῖναι, 'be in time,' as Thucyd. iv 96. 1 τοιαῦτα τῷ ἵπποφράτους παρακλητοῦν καὶ μέχρι μὲν μέσου τοῦ στρατηγῶν ἐπελθότος, τὸ δὲ πλέον οὐκ ἐτί φθαῖναι: 'have time,' Lucian Dial. Mort. 13, 2 οὐ γὰρ ἔφθασε ἐπικήθησα τι περὶ αὐτῆς, which seems to support ἐπείξας of MSS.: but ἐφάνω with inf. is not unusual in late Greek (Cobet VI. 316), and the inf. in Lüb. 1384 and Thucyd. iii 82. 7 has been corrected. On the tendency of ἐφάνω to take a participle of the same tense after it (ἔφθασε κελεύων, ἔφθασε κελεύοντα), see Gildersleeve, Amer. Journ. Phil. xii 76.

Archesilus cf. Athen. vii. 327 Α ἐπέλεγον οὖν ὡς πνίγεσθαι ύπὸ σπουδῆς καταπίνων.
καὶ, καὶ σὺ τὸ τάλαντον λαβεῖν
βουλόμενος ἑς-
σθιόν ἀποσπυγεῖσι.

ΧΩΡ. εὖ γε νὴ τὸν Δία καὶ τὸν Ἀπόλλω καὶ τὴν
Δῆμιτρα.

ΔΗ. καυμὶ δοκεῖ καὶ τάλλα γ’ εἶναι καταφανῶς
ἀγαθὸς πολῖτις, οἷός οὐδές πω χρόνου
ἀνὴρ γεγένηται τοῦτι πολλοῖς τοῦβολοῦ. 945
σὺ δ’, ὧν Παφλαγών, φάσκων φιλεῖν μ’ ἐσκορο-

dias.

καὶ νῦν ἀπόδος τὸν δακτύλιον, ὡς οὐκ ἔτι.

940. ἀποσπυγεῖσι MSS., ἑπασπυγεῖσι Elmsley, ἤμ ἀποσπυγεῖσι Mein., ἑπασπυ-
γεῖσι Bergk; ὅπως is of course impossible in ordinary comic iambic trimeter: but such
things are allowed in lyric metres, and I cannot think there is sufficient reason to
introduce any conjecture: tragic scansion would give burlesque emphasis to the curse.

941. Aristophanes very seldom uses
prose: a scholiast here says Eupolis often
did. The cases in Αγ. are chiefly formal
oaths, as here, Αγ. 865, Theom, 295.
The formula here is the ancient and
solemn one prescribed for the heliastic
oath, Pollux viii 122 ὄμνησαν εἰς Ἀρδίττι
δικαστηρίῳ Ἀπόλλων πατροῦ καὶ Δῆμιτρα
cαι Διὰ Βασιλε’α ὁ δ’ Ἀρδίττις... φω-
λοῦσαν αὐτὸ τοὺς ἡρώους, δι’ στασαίται τὸ
δῆμον ὑπὲρ ἄμοιος ἀρίσεσ (the com-
nbination of deities probably is the
reconciling of tribes): it occurs also in
the oath imposed on the βοῶπι of Erythrai
CIA i 9 (Hicks no. 23), in the treaty
between Athens and Corecyra Κε. 375
CIA ii add. 49, and a magistrate’s
oath CIA ii 578. After the ‘great oath’
of Homer by Zeus, Apollo and Athene
the omission of Athena seems strange: it
may be due to a desire that no deities of
party should be mentioned (see supr. on
251). A suspected copy of the oath in
Demosth. Timocr. 141 gives Poseidon for
Demeter. Draco ordered the invocation
of Zeus, Poseidon and Athena (Schol.
Ven. on Η. xv 30). Zeus, Athena, Po-
seidon, Demeter are the powers sworn
by in the treaty with Ceos (Dittenberger
no. 79). Demosth. Cal. 98, 9 uses the
appeal in the text as witness to his
truth: in Mid. 198 he uses νὴ τῶν Δἰα
καὶ τῶν Ἀπόλλω καὶ τῆς Ἀθηνᾶς in an
appeal to democratic feeling against
Midas’ insolence. Plato Legg. xi 9366
prescribes to a witness an oath by τῶν
tρεῖς θεῶν Δια καὶ Ἀπόλλων καὶ Θησίων.
For collections and theories on the heli-
astic oath, see Fränkel in Hermes xiii
452—, E. Curtius Gesamm. Abhandl. i
384, Wilam. Ausk. 95, Ott Griech. Eid.,

943. Genitives of ‘time since when’
are common with a numeral or vague
adjective, πέντε ἔτους, πολλοὶ χρόνοι κ.κ. χρόνο
alone is partly excused by the πω
(see Rutherf. NP'345), but no parallel is
quoted except the curiosity χρόνον ἢ
ἀνάφαστον in Lucian Lexiph. 19 by Kock:
ib. Demosth. ene. 36 ἢ δὲ χρόνον does
not seem suitable, and ἢ δὲ χρόνον may
be right. χρόνον is not uncommon ‘for some
time’ in affirmative clauses and χρόνο
with a negative is of course very parallel.

945. ‘The great three-halfpence
worth’: τὸν χόδην διακείμενον ἄδρας,
Eust. on Odys. p. 1382. 18, cf. τής
δὲ πλείονος τοῦβολοῦ μάζης Antiphanes
135. τὰ δέκα τοῦ ἔδραν ἐπὶ τῶν μηδενὸς
ἀξίων Prov. in Gaisford’s Parcen. p. 130.

946. ἀποσπυγεῖσι, ‘anger’ up to fighting
point: cf. 494.
948—9. The words ταμίας and ἐπίτροπος with their derivatives are used of honourable positions of trust, generally of freemen, but also sometimes, of slaves: so they exactly suit the case in the play as a representation of history. It is hardly possible to mark a distinction in meaning between the two words: ταμίας is the older, less specially Attic, less legal word, and there were state-functionaries called ταμίαι of departments, while ἐπίτροπος is more of private wardship: but the two are often used together, as Ecl. 212 ταμίαι ἐπίτροποι καὶ ταμίαις χρώμεθα, and the fr. from the second Peace, πιστὴ τροφᾶς, ταμία, σύνεργος, ἐπίτροπος. Later ταμίας was used for quaestor, and ἐπίτροπος for praefectus, in Roman imperial business.

The idea that there is special reference to the ταμίας τῆς κοινῆς προσόδου here was held by Yalesius (on Harpocr. s.v. ταμίας), approved by Böckh Staatsb. ii p. 204, and insisted on by Müller-Strubing Aristoph. p. 136, but it has not been confirmed by recent discovery or accepted by scholars generally. ταμίαι of other departments certainly existed before 400, but of the common Revenue apparently not.

A ταμίας or ἐπίτροπος was a necessary part of an ideal Greek household, Aristot. Pol. i 7. 125b 35 ὅποιος ἐξοικεῖ μὴ αὐτοῖς καλοπαθεῖ, ἐπίτροπος λαμβάνει ταυτὴν τῆς ταμίας, αὐτὸ δὲ πολιτικῶτας ἡ φιλοσοφοῖν.

A seal-ring would be held by the ταμίαι in both meanings, public and private: the imitation of a seal was a danger to all business, and Solon commanded that seal-makers should destroy the casts of seals supplied to individuals, Diog. Laert. i 57.

The δημοσία ὀφραγίς or δημόσιον σήματρον was kept by the ἐπίστατος for the time. Aristot. Pol. Ath. 44: it might be used by him (CL. in Tryp. 30) or by the Strategi (CL. ii 443). Its device was no doubt the owl, or the gorgoneion (E. Curtius in Gest. Akh. t. ii 86).

δακτύλιος is the whole ring, ὀφραγίς or ψῆφος the engraved gem in it, σῆμα or σημεῖον the device engraved.

949. εἰ μὴ with fut. in a threat. Plato com. 186 ἦν γὰρ ἀποθάνῃ εἰς τις πυρηνή, δόν ἀνέφενα μῆτρος. ἀναφανήσει looks colloquial, like inventure.

951—3. ὀφραγίς ἦ δὲ ἐμὸς, γοῦν giving an instance or proof, as often.

ἀλλ' ἦ common as an interrogative in tragedy, see Emsley on Eurip. Herod. 425 and Blaydes' crit. note here. It generally means 'Perhaps?', 'I hope not,' asking a question in hope of a negative answer ἦ μὲν ἑγόρρω: such cases outside tragedy are Them. 97 ἀλλ' ἦ τυφλὸς μὲν εἶναι; Vesp. 3 and fr. 179 ἀλλ' ἦ παραφορέας; Xenoph. Symph. 1 15 ἀλλ' ἦ ὁδόν εἰς ἐλπίδε. Analog. vii 6. 4 ἀλλ' ἦ δημαποιεῖ ὁ ἄνδρι κεῖσαν ἄνδρας; Plato Gorg. 444 ἀλλ' ἦ κατάπεν ἐφηγή ήκομεν; Lucian Necronom. 1 ὀφραγίς, ἀλλ' ἦ παραφορέας; and perhaps inf. 1161, Lys. 928. The ms. generally seem to give ἄλλα ἀλλ' ἦ, as here: and Suidas and Bekk. Aused. 376, 8 attest the use of ἄλλα ἦ for εἰ μὲν, ἦ, ἄλλα ἄρα or ἄρα. Yet ἄλλα ἦ seems to suit the meaning and usage better: and the usage must in any case be carefully distinguished from the ἀλλ' ἦ after negatives, as in 780.

954. This is an early instance of 'canting heraldry.' Ar. repeats the joke Vesp. 40, the whale (Cleon) ἵστη βοιῶν ὅμων.
In the accounts of the curious omelette, called θήρα, given by Suidas, Pollex vi 57, and Hesychius, hog's lend is mentioned specially: the scholiasts here say ἄσκος implies the stupidity of Demos: 'he is a great eater of beef, and it does harm to his wits.' The tragic rhythm of course heightens the absurdity of the device.

955. ἑστη is technical for the device on the gem: σφαγίς ὑπὸ ταῦρος, and the like, occur often in the inventories.

956. λάρος is the cormorant in metaphor, if not in strict fact, καθάπερ ὁ λάρος δῶν περισάρων τὸ δέλαρ Lucian merc. cond. 3. It is the greedy Heracles of the bird-world, Av. 367; and the greedy demagogue, Cleon here and Ναβ. 391, Hypereides in a fragment of Timocles. 

957-8. αἰθωτά τάλας, Γοξ 544.

Cleonymus, the Falstaff of Attic comedy, glutton and coward, liar and parasite: as to his politics, Τερ. 593 represents him as a professed democrat: cf. Andoc. Myst. 27; his recent motion in favor of Melthon Κ.Α. 410 (second decree) might come from either party.

960-1. For the eager double γε cf. Εἰκ. 396 and the conjunctural reading μᾶς υε, πρῶν γ' ἄν στώ τέχων, Ἀθ. 176. 

962. A well-known oracle had promised Theseus that Athens should always keep above water like a skin-bottle: Plutarch Thes. 24 ἄσκος γὰρ ἐν αἰθματοστορισίασ, and (from the Sibyl) ἄσκος ματίας· δοκεῖ δὲ τοῖς θείας ἔστιν. This was repeated from Delphi to reassure Athens when threatened by Sulla, Pausan. i 20. 7 ἔχον ή Ηθολία τά ἐκ τῶν ἄσκων ἔχοντα. Synesius was probably thinking of this when he wrote of Athens in decay (cf. Περ. 135 Μigne) καθάπερ ιερίου διαπερασμένου τὸ δέρμα λείπεται γνώρισμα τοῦ πᾶλα ποτζ ἔσον. 

Scholia show complete helplessness before μολγός. Symmachus alone shows sense in connecting the phrase with the fragment (157 Dind.) from the Νεωροι, probably not much later than the Knights, which contains the word μολγός seemingly in a current phrase applied to Athens, Pollex x 187 alone gives the right meaning of the word, viz. ἄσκος ἄσκος; he quotes Aristophanes for another comic oracle, μη μοι ἄθροισιν αἴνειν, οἷς μολγοί έρονται. μολγός then seems to be a contemptuous synonym for ἄσκος in the oracle of Theseus. In both fragments Bergk is probably right in proposing to read αἴνειν, the curious word (found in τριαὶ according to Brugmann in Indog.; Forsch. iii 259) which Cobet Αινειασ. x 61 says has been lost in our mss. without leaving voa aut vestigium.

963-4. μέχρι τοῦ μυρρίνου, ὁδίν τεκιν, ἡ ἔσκος ἀμφότεροι and the like coming probably from such representa-
tions as early Cyprian terracottas: the line is quoted in Paroemiogr. Bodl. 953. ψαλός no doubt was often used in comic contempt, Plut. 267, Aυ. 507. Herod, ii 104 mentions circumcision as practised among 'Syrians' on the Parthenium; these would be in Paphlagonia, and this might be referred to here.

968—6. Notice the difference between ἄλλα γε and βέγ γε 967. The rose-wreath marks of course the feaster, not the victor: but Demos' sway will be like the great king's.

967—9. The promise here is of greater and more outlandish pomp. Democracy had only recently lent the dress of Athenians to the μετρία εὐθῆς mentioned by Thucydides i 6. 3, as the French Revolution did in Europe. Heracleides of Pontus, who was a pupil of Plato, held that a luxurious dress lent a high spirit to the upper classes of Athens in the Persian wars, ἀλλοργὴ μὲ γὰρ ἡπίστασθαι ἐμάτια πονδὴν 8' ὁπεδίων χρώματα (Athen. xii 312 B). But a purple dress was now held to be un-Hellenic, except as uniform or on festive occasions, and even then it was exceptional, Athen. xii 334 C of Alcibiades. It is coupled with δαίμων and the like Xen. Cyrop. viii 3. 13, Plut. Demetr. 41 &c.

For κατάπαστος, 'spangled,' cf. Democritus. Ephe. ap. Athen. xii 325 D of a Persian robe, κατατέσσαρα χρυσὸν κέντρα, μίτρα χρυσόπαστος ib. 350 A; and χρυσόπαστος of theatrical tinsel (Lukian Iconom. 29) or offensive display (Demosth. Polycl. 34), Plut. quaest. conv. iv 6. 672 λ μεταφόρας καὶ νεβρίας χρυσόπαστον ἐνυμένως of a high-priest at a Dionysiac orgie, Strabo iv 4. 5 of Celtic chiefs, cf. chlamys aurata Tac. Ann. xii 56, chlamys distincta stellis aureis Suet. Nero 25.

The gold leaf was fastened or sewn on: a different art, now lost, was to weave gold thread into silk or fine cloth, χειτώρει χρυσοφόρας Athen. v 196 v, chlamys auro intertecia Verg. Aen. viii 167. He is to have not the man's στέφανον, but the woman's στέφανον, a metal ornament, sometimes of gold and elaborate diadem-form, Baumeister Denkm. p. 792. The στέφανον was familiar on the head of Hera and Nike, CIA ii 622; in the Delphian inventory CIG 1698 it seems to be exceptionally a soldier's ornament. στέφανον-φορώ as a common change of stem in compounds is to wear the στέφανον.

968—9. ἀρμα a four-horse car for racing and processions only. Verg. 1.427 ἄρμα Συνθάτης ἔξεπεν ἐκ ἄρματος.

Instead of διάδεια πολεμίων he turns off to the legal sense of δίδωμι (Scotch pindar) and 'Smicythe and consort' would be the legal phrase in an action against a woman, who could be represented only by her κύριος. Συμβαθὺς appears to be for Συμβαθος, and the action would be one of the kind implied in 177. For such apropos feminine forms of men's names cf. Σειστράτης and Κυκλορήμη in Lüb. 678—80, τῆς Ἀμερικῆς 560, Themist. 373—4, Cie. de orat. ii 277, 11or. Sat. i 8. 39; and for a similar phrase in an actual case see Aeschines Tim. 128.

A Smicythe was secretary to the ταιμα τῶν ἤρων χρηματῶν, under the presidency of Thucydidies of Acherdus, in this or the following year (CIA i 139). A Smicythe, perhaps the same, is among the women in Eccl. 293. The name looks at first barely serious: all names beginning with Συμ- or Μία seem to be 'Kosenamen.' But the indices to inscriptions show that it was not very rare at Athens, one man of the name being son of a Cretanus, and another father of an Aristophanes; and Συμβαθὺς, an Athenian washerwoman, has also been found (Roberts Greek Epigr. p. 83). A Smicythe occurs twice on vases of Euthymides, perhaps a favourite of his (Brunn Gesch. d. Künstler ii 459).
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ΔΗ. καὶ μὴν ἐνεγκ’ αὐτοὺς ἰῶν, ἵν’ ὑποστῇ 970 αὐτῶν ἀκούσῃ. ἉΛΛ. πάνυ γε. ΔΗ. καὶ σύ νῦν φέρε.

ΠΑ. ἰδοὺ. ἉΛΛ. ἰδοὺ νὴ τὸν Δί’. οὐδὲν κωλύει.

ΧΩΡ. ἥδιστον φάος ἡμέρας ἔσται τοῖς παροῦσι καὶ τοῖς εἰσαφικουμένοις, ἥν Κλέων ἀπολύται. καὶ τοῖς προσβυτέρων τινῶν ὁδὸν ἀργαλεωτάτων ἐν τῷ δεύματι τῶν δικῶν 975

970. ΔΗ. most mss. ΚΛ. V. ΧΟ. Ενγερ, Zacher.

973. — The metre of these six stanzas, each of three Glyconics and a Pherecric, is very song-like in effect: this may be felt in fragments of Anacreon of the same metre, cf. ιν. ι111 — Ρεμ. 420. — The same form of stanza occurs in Tragic choruses of serious import, Soph. ΈΤι 1189—1203, Φιλ. 687—690, Ευρ. ΕΤ 668—672 (a scholiast here says παρά τὰ ἑρμήνευτα), and in the Delphian Pæan by Aristonous.

εἰσαφικουμένως is the best correction. The word in Attic means ‘arrive at a place, not one’s original home, where one is to be allowed to settle for a time’: Plato Μενο 92 β ai πόλεις εἰσάγαγοι εἰσαφικούσι καὶ οὐκ ἐξανάγοντο, Λεγ. viii 8,48. hence it is used of his visits to Athens by its trades, art and hospitality, Xenoph. v.ecty. 3,12,15,1, Isocr. Πανεγ. 45. Demost. adv. Φιλωμ. 1: it may mean here ‘those who come for the festival’ as CIA iv 574, e 17 ἐν παραθυρίᾳ των εἰσαφικουμένων Εὐλήνης Ἐλευθήρας.

977. — Even his old partisans of the Phileoleon type defend him only as a necessary evil. οἴων by regular attraction, Plato Συμπ. 220 b δίκαιον πάγων οἴων δεσποτάτου.

ἀργαλεόν, specially of the litigious temper Χων. 450, Aleiphron iii 22,2, and perhaps in Demosthenes’ nickname Ἀργάς (cf. on 534) given him on his first litigation Aeschin. FL 99, Plut. Demosth. 4. It was natural to connect it with πονηρός in meaning, so we have Aeschin. Τιμ. 61 οὔδέπω ἀσπερ οὖν ἀργαλεόν την δόξαν, ἀλλ’ ἐντ’ ἄρσενοισ (almost = ἄρσενοισ), Plut. glor. Ath. 5. 348 b Κυρίαισις ἀργαλεόν πονηρή.

979. δειγμα (1) a simple, (2) sample-shop, or mercantile Exchange in the Piraeus and other ports (Demosth. Polyb. 24, Xen. Hell. v 21: see Rhodes Polyb. v 88,8: generally Plut. curios. 8 519 a, εἰς τὸ δείγμα καὶ τὴν ἀργολίαν καὶ τοὺς λιμένας ἀδιάφοροι), so here come for the old dicasts’ business-resort, the law-courts. It may be more definitely the place where plaints at law were advertised before the statues of the eponymous heroes, Wachsmuth Stadt Athen ii 389. διάλεγον ‘argue’ as against any other view, always apparently with ὄς, Plut. 593, Thucyd. viii 24 5. Herod. viii 17. ἡφάσθων, often of serviceable citizens, almost like χηστός, cf. Eupolis 118,
Alexis 247. Dionysius the elder went too far with the word in his tragic line οἷα γυναίκα χρησάμεν ἀπόλεσα, Lucian adv. inodot. 15. 

dούδοις τοις ποιήμασι καὶ τάρακτρον Pax 654, and the famous figure of the two pestles, Clean and Brasidas, in Pax 259—: Lucian Char. 7 of Poseidon ἐτάραξε τῶν πόντων ὡσπέρ τοῦ ποιήματος τιμῶν ἐμπλαύω τὴν τρίμαναν...κικώαν τὴνθῆλαταν. 

Athen. IV 157 A speaks of a hetaira nicknamed θεατροφοφόνη. Cf. the συκοφάντης as a household utensil in Lyc. 934.

986— pointed as a retort to Clean’s contempt of culture expressed in such speeches as Thucyd. iii 27: there (38. 2) he says the main dangers to Athens come from cultured eloquence selling itself for gain. He is answered apologetically by Diocletus in Thucyd. iii 42. 3, and here by turning the tables on himself. The mistzodes had never learned to play or sing, Plut. Cimon 9. υμοσια, 'sou ادية de cochin': the oxymoron is suggested by such phrases as ὅσ πρὸ τὸ γυμνά, ὅσ εκώμασε: it is the comic equivalent for ἀπαθενία in Diocletus’ speech.

988. As φωτά means ‘go to school,’ so συμφοτώ ‘be schoolfellow’: Plato Euthyd. 272 c. Socrates going to Connus to learn music speaks of οἴποις οἱ συμφοτήται μοι, Lucian adv. inodot. 3.

It is well known that the Greeks, like the Chinese, gave great weight to music in education (Iesp. 959), and attributed ethical effects to the various ἀρμοσία, which were classified in this view by Damon, if not before him: theorists on education agreed, as probably did parents and masters, that the Dorian scale, ἡ Dorys (ἀρμοσία), a minor mode, was most manly and moral Plato Rep. iii 399, Arist. Pol. v (vii) 5, 7, 8: it was practically the only mode used in Tragic choral music. [Xen.] Pol. Ath. 1. 13 says democracy disliked music in education.

ἀρμόσια takes acc. of instrument and cognate acc. of the time or mode as well, Plato Laches 188 ὧ ἀρμοσία καλλίτατα ἀρμοσίμενος ἔραν.

990. The λύρα was the simpler form, the κιθάρα the more elaborate: the former was naturally the more used in schools. The derivatives of κιθάρα are commoner: λυριστῆς is not classical, κιθάριστῆς being the master who taught the lyre, the cithara if required, and singing. ταῖα is very rare in Comedy and Attic Prose: the cases quoted are Adv. 234 (lyric), Plut. 1166, fr. 198. 4, Plato Phaedo 72 f, Isocr. Panath. 101, Xen. Memor. ii 1. 22: it is never used by Thucydides, the orators (except the case in Isocrates), Aristotle; it is not given in the index to Plutarch, and Lucian has it only in the Lexiphanes.
κατὰ τὸν κιθαριστὴν ὀργισθέντ’ ἀπαγεῖν κελεύ-ειν, ὡς ἀρμονίαν ὁ παῖς οὖτος οὐ δύναται μαθεῖν ἴν μὴ διαροδοκιστὶ.

ΠΑ. ἰδοὺ, θέασαι, κοίχ ἀπαντας ἐκφέρω.

ἈΛΛ. οὐ μὴ χεσείω, κοίχ ἀπαντας ἐκφέρω.

ΔΗ. ταυτὶ τὶ ἔστι; ΠΑ. λόγῳ. ΔΗ. πάντ᾽; ΠΑ. ἐθαίμασας, καὶ νὴ Δ᾽ ἐτι γε μοῦστι κίβωτος πλέα. 1000

ἈΛΛ. ἐμοὶ δ᾽ ύπερφον καὶ ξυνοικία δύο.

ΔΗ. φερ᾽ Ἧδω, τίνος γάρ εἰσιν οἱ χρησιμοὶ ποτὲ;

998. οἱ ῥου ρ. 1001. διὸ RV and most mss. as usual: but διὸ is the only good form, Meisterhans § 60. 1.

993. The master's ἀπαγεῖ might be transitive, addressed to the παιδαγωγὸς in attendance on Cleon, or intrans., addressed to Cleon himself, see on 1151: it is here transitive, as is plain from the ὁ παῖς οὖτος. The transition from ἀπαγεῖ to the or. recta is quite common in Greek.

994 – 6. All his knowledge was tips, Quart. Review clxiii 14.

997 – 9. Oracles were so much run after in the early part of the Peloponnesian war that such a scene as this was a natural part of the Agon. The state appointed three ἐξηγηταῖς of sacred law and the like, but men like Lampon, Hierocles of Oeuros, and Stilbidae, reached great fame and influence by undertaking on their own account to work on men's minds by such means. There may be a good deal of allusion to current methods of interpretation, quite lost to us, throughout the scene. Demos is intentionally made siller here than elsewhere.


ἀπαντᾷ sc. χρησίμως, here used as synonymous with λόγῳ, which would be more precise, see on 61.

998. Καν. 1 – 20 is one of several protests made by Aristophanes against comic 'effects' (σωφρίσματα) of this kind in other poets.

999. τῷ οἴνον δὴ ἔστω ἄρτα εἰπέν ὁ ἀνήρ; Plato Phaedo 57 A and Stallbaum's note there.

1000. A collection of oracles bearing on the history of Athens was made by the Ἰσιστρατάδες, and after their expulsion fell into the hands of Cleomenes, King of Sparta, Herod. v 90. Such an oracle as Demosth. FL 297 reads and makes much of was no doubt taken from a collection apparently in possession of the state, cf. the λόγῳ of Bacis &c. κιβωτὸς is a chest for clothes and valuables generally Ἱερο. 1056 &c., κίστα a box, usually for etables, as 1211: Ἱερο. 529 is a rare exception.

1001. The Sausage-man has acted the capitalist for some time: he is making public life pay already: he has not only a two-storied house but two lodging-houses to let. For a case where sudden prosperity is seen by owning συνοικία see Athen. xii 342 F. The συνοικία (inns) was a common form of investment for money, and would naturally be larger than the οἰκία.

1002 – 3. γάρ, see Appendix i: Bacis, see on 123.
ΠΑ. ὁνύμοι μὲν εἰσὶ Βάκιδος. ΔΗ. οἱ δὲ σοὶ τίνος;
ΑΛΛ. Γλάνιδος, αἴδελφοὺ τοῦ Βάκιδος γεραυτέρου.
ΔΗ. εἰσὶν δὲ περὶ τοῦ; ΠΑ. περὶ Ἀθηνῶν, περὶ Πύλου,

1005 περὶ σοῦ, περὶ ἐμοῦ, περὶ ἀπάντων πραγμάτων.
ΔΗ. οἰ σοὶ δὲ περὶ τοῦ; ΑΛΛ. περὶ Ἀθηνῶν, περὶ φακῆς,

περὶ Λακεδαιμονίων, περὶ σκόμβρων νέων,
περὶ τῶν μετρούντων τᾶλφιτ ἐν ἀγορᾷ κακῶς,
περὶ σοῦ, περὶ ἐμοῦ· τὸ πέος οὕτως δάκοι.
ΔΗ. ἀγε νῦν ὅπως αὐτῶς ἀναγνώσσεσθε μοι, 1011 καὶ τὸν περὶ ἐμοῦ κείμον ὕπερ ἱδομαι,

ως ἐν νεφελαίσιν αἰετὸς γενήσομαι.
ΠΑ. ἄκουε ὅν νῦν καὶ πρόσεχε τὸν νοῦν ἐμοὶ.

Φράζειν, Ἐρεχθείδη, Λογίων ὁδὸν, ἢν σοὶ Ἀπόλ- λων

1010. So R and five mss. περὶ ἀπάντων πραγμάτων V and the rest.
1013. νεφέλαισιν mss. except R. αἰετὸς R and vulg.: αἰετὸς is not found on inscriptions before 300 B.C., Meisterhans § 141.

1004. The fish γλάνις, a kind of shad, is known from Aristotle and comic fragments: but nothing is understood that throws light on the name here.
1005—10. 'Athens and Pylus, you and me &c,' is all his table of contents: his rival again has a finer range, bringing in the material comfort of the masses as well as high politics, 'Athens and Sparta, lentil-porridge and fresh mackerel, the corn-question, and you and me': and Cleon is coarsely cast aside. φακή is fem. adj. from φακός. The mackerel is said to be still the commonest fish in the Black Sea and Hellespont, where the σκόμβρος was caught and exported in large quantities pickled or salted, ἐκ δ' Ἑλλησπόντου σκόμβρων καὶ πάντα ταρίχη Hermippus 63. ε. So σκόμβρος was a nickname for a fish-curer, Alexis 77, 168. νέων· νεωτὲρ τεταρειχευμένων σχολ.

The corn-trade in Athens was under the strictest state-control, exercised through officials called αὐτοφάλαικες and μετρωνόμοι, and underlings called προμετρηταί: these regulated the amount of corn each dealer could buy or hold at a time, the profit he might make, and the measures he dealt to customers: their functions are defined in Aristot. Pol. Ath. 51.
1011—3. The scholiast quotes the oracle, mentioned he says by Aristophanes also in the Banqueters and the Birds (979),

εὔδαιμον πτολειθρού Ἀθηναὶς ἀγελείπας,
πολλὰ ἱδόν καὶ πολλὰ παθόν καὶ πολλὰ μογήσαν,

αἰετὸς ἐν νεφέλαισι γενήσει ἡματα πάντα.
1015. He gives a Delphian oracle, though one of Baccis was expected. This is no doubt meant to be a mistake in policy on his part, as is the bearing of the oracle on himself without the expected compliment to Demos. The oracular style is well imitated, at least at first.
Part of the effect of the whole scene depends on the occasional breaking off from oracular into ordinary Attic language, even in the hexameters, a metre so ill-fitted to Attic as a rule. ἰδέας was common in oracles: the god ἰδέας, and bids the mortal ἰδέασθαι, as often ἰδέας. ὁδὸς is almost technical of the oracular form and purport, Aesch. Agam. 1154, Soph. ΟΤ 311, Eurip. Phoen. 911. ἱάξω is not used in Homer of divine voices: here probably it means the shriek of the Pythia coming from the holy place through the collection of triads dedicated to the god. Hom. hymn. Αρέαλ. 443 ἐς δ’ ἱάξων κατέθεν διὰ τριπτῶν ἐρτίμων, Ἀγαθοίς Ἀριστοκράτους ἀπὸ τριπτῶν θεωτή- των ὁμοτοίχων ἔπωσεῖς.

1017. Dogs attached to deities and temples were well known in parts of the ancient world: Aelian gives some curious tales of their habits in Sicily, Nat. Anim. xi 3. 70. καρχαρόδος was both the poetical and the scientific name for beasts of the cat-and dog-kinds. In literature it is almost confined to dogs. Possibly enough Cleon called himself the κώνων καρχαρόδος of the state: anyhow Aristophanes calls him ὁ καρχαρόδος in the passage Vesp. 1031, repeated Phæ. 734. Athenaeus vi 231 εί speaks of one Thraso, a court parasite, who was nicknamed ὁ κάρχαρος. Lucian de merc. cond. 32 ῥήτωρ τῶν καρχαρίων, salt. 3 ὦς κάρχαρος ἔλευσα ἐρήμησα τόν εὐτύχιον κύινα.

For demagogues claiming the title of κώνων τῶν δήμων see Vesp. 895, Demosth. i Aristot. 40, Theophr. char. 29 (30 Jebb), where the φολοδόνωρ uses the phrase of a ἀνυφάντης, Plut. Demosth. 23 δημ. αίτησι, μὲν ἐκάστικα καὶ τοὺς σὲν αἴτησι καὶ τοὺς ἰδιὸν μαχαίρων. Ἀβύσσης was used for the ἀνυφάντης of the Terror in the French Revolution (Zielinski Cicero 53). 1018. κάρχαρων gives more variety than the other readings. Applied to a savage animal, the word is more Epic than Attic, but this is in its favour: τὸ χάσμα τοῦ Μαντός Μ. Aurel. vi 36, Ovid’s Cerberci richitus, though κάρχαρω is rather his than ἰάξων, ἱερὰ κεραγών: Cleon thinks this will identify him. 1020. σφή κατακρ., ‘croak him down,’ see on 287. σφή in sing. is post-homeric. Pandar Nem. 3. 82 has κραταγωτας καλεινος of detractors, cf. Plut. brutia rat. 5, 989 λ.

1021. By the distinction given σφῆ φοίνικες should have reference to the words, λέγω to their meaning: and so I think in 1025, 1060 and 1070 φοίνικες should be translated σφῆ, and the correction in each case is one of accurate quotation.

1022. Herod. ν 33 ού δὲ καὶ τῶν τοίοι πρήματα τί εὐτύχη; καὶ τὰ πράγαμα τὸν τιτανίδα τῶν Ἡλλάδος κάρακες περικοστόν.
ΑΡΙΣΤΟΦΑΝΟΥΣ

ΠΑ. εγὼ μέν εἰμὶ ὁ κύων. πρὸ σοῦ γαρ ἀπόω·

σοὶ δὲ εἰπὲ σωκεσθαι μὲ ὁ Φοίβος τὸν κύνα.

ἈΛΛ. οὐ τοιτὸ φησὶ ὁ χρησμὸς, ἀλλὰ ὁ κύων ὁδὶ 1025

ἀσπερ θύρας σου τῶν λογίων παρεσθείει.

ἐμοὶ γὰρ ἐστι ὡρθῶς περὶ τούτου τοῦ κυνός.

ΔΗ. λέγε νῦν: εγὼ δὲ πρῶτα λήψομαι λίθον,

ίνα μὴ μέ ὁ χρησμὸς ὁ περὶ τοῦ κυνός δάκη.

ἈΛΛ. Φράξεν, Ἕρεχθείδη, κύων Κέρβερον ἀνθραποδι-

στήν, 1030

ὁς κέρκω σαίνων σ', ὅπόταν δειπνῆς, ἐπιτηρῶν,

ἐξέδεται σου τοῦ ποιητοῦ, ὅταν σὺ ποι ἀλλοσε

χάσκης:

ἐσφοίτων τ' ἐσ τοὔπατων λήσει σε κυνηδὸν

νῦκ τωρ τὰς λοπάδας καὶ τὰς νήσους διαλείχων.

ΔΗ. νη τὸν Ποσειδῶν πολυ γ' ἀμείων, ὃ Γλαύν. 1035

1026. θύρας ms., ἀδάρπῃ Hermann; I have thought of λάθυρος as a possible word and one likely to be corrupted: but the only form given is λάθυρος, which was a synonym for ἀδάρπῃ.

1029. τὸ πέος οὐτοσι δάκη V. 1032. ποι ms. τοι Cobet Mnemos. i 417.

1023. ἐπίσ φως is fairly common in Homer, ἀπόω in Pindar and tragic chorus (once in dialogue Ech. 776; in an iambic dedication CIGS 1818): this is unique in Attic.

1024. The Greek idiom in such sentences gives the double emphasis better than English: the fourfold repetition of parts of αὐ in the oracle justifies soι coming first.

1025—6 seem to mean that Cleon suppresses parts of oracles unfavourable to himself. But the reading is uncertain and the full meaning obscure. θύρας is explained by the scholium: the watch-
dog (usually chained up in the πρόθεσιν by day) tries to gnaw his way out.

ὁρῶς, the critic's word for a correct reading or rendering.

1030—2. If Cleon called himself κύων τοῦ θύρου, his enemies perverted the figure to Κέρβερος, cf. P.αξ 313 and schol. there. ἀνθραποδίστης, like its cognate words, may mean (1) kidnapper, as Plut. 521, (2) stealer of slaves from their owners, as Lycurg. ap. Harpoc. s.v., or (3) one who condemns free persons to slavery, as Cleon had done at Mitylene (Thucyd. iii 36, 2). ἀνθραποδιστήν καλῶν καὶ θύραν Plut. quaest. conv. ii 1. 632 F, cf. Xen. Syn. 4. 36. The notion of making money by traffic in human flesh was implied, and the law gave its sanction to the hatred expressed in the word by punishing the offences implied in meanings (1) and (2) with death.

τοι ἀλλοσε = πρὸς ἄλλο τι.

1033—4. ὑπάνους κυλιν, μαγευεῖν forum copiam, is the Attic distinction as far as we have evidence. λοσάς was of earthenware (πιναξ, a wooden platter, cf. Athen. iv 137 F. Vesp. 904 (again of Clean) διαλείχειν τὰς χίτας. νήσοι the allies as usual. Lysias fr. 58 ἐμαυ-

νοῦτο μοι τὸν καρπὸν ἐλαφοῦσαν ἀι κόρες. The καὶ τὰς νῆσους, artistically obscure to previous hearers of the λόγον, would now be clear in its reference.
PA. ὥ τάν, ἀκουσον, ἐπά διάκρινον τότε. 'Εστι γυνή, τέξει δ' ἔλεονθ' ιεράς ἐν 'Αθήναις, ὅσ περὶ τοῦ δήμου πολλοῖς κώμῳ μαχεῖται, ὡστε περὶ σκύμνουσι βεβικός· τὸν σὺ φιλαξαί, τείχος ποιήσας ξύλινον πύργους τε σιδηροῦ. ταῦτ' ὀσθ' ὁ τι λέγει; ΔΗ. μά τὸν 'Απόλλων γ' μὲν οὖ, ὁ.

1041 PA. ἐφραζέν ὁ θεὸς σοι σαφῶς σώζειν ἐμὲ· ἐγὼ γὰρ ἀντί τοῦ λέοντος εἰμὶ σοι.

ΔΗ. καὶ πῶς μ' ἐλελύθεις 'Αντιλέων γεγενημένος;

ΑΛΛ. ἐν οὐκ ἀναδιάσκειε σε τῶν λογίων ἐκὼ 1045 ὁ μόνον σιδηροῦ ἐστὶ τείχος καὶ ξύλων, ἐν υ' σε σώζεϊν τόνδ' ἐκέλευς' ὁ Λοξίας.

1036. τάδε Μεινεκε, πατρέ? εἰτα τάτε would correspond to δὴ νῦν.


1044. 'Ἀντιλέων Reiferscheid.

1045—6. ἐν δέ όυκ, and δ' τὸ σιδηροῦ Cobet Mmemos. n.s. ii 423.

1046. ξύλων K and most mss. ξύλων Π Dindorf Blyades.

1037. Cleon is claiming the honour of being referred to in oracular prophecy, like the oracles and dreams of lion-births that foreshadowed the births of Cypselus (Herod. v 92. 2) and Pericles (Herod. vi 131, Plut. Pericl. 3).

1038—9. κώμῳ, of enemies beneath notice, as Apostol, προφ. x 37 κώμῳ ἐλέφαν Πλάτων ὁ οὐκ ἀλέξει (given also by pseudo-Phalaris epist. 29): Martial xii 61. 5 in lauros Libici ruinat leones, non sunt paphitonicus molesti: cf. ἀποσβεί τοὺς βίτωρας, sup. 60.

περὶ with dat. as II. xvii 133 ὡς τίς τε λέων τεριοῦσιν, and especially βαίνω περὶ, as ib. 137: Od. xx 14 ὃς δὲ κὼς ἀμαλπεῖ περὶ σκολάκεας λείψειω.

1039. In strict Attic φιλάσω is ‘guard,’ φιλάσωμαι ‘guard against.’ But there are cases of the middle used to mean ‘guard’: Shilleto on Dem. F1. 287, where Solon’s poem has ὀσδε φιλάσασθαι σεσυμεία δικὴ γῇθύσια, quotes Aesch. Supp. 1012 μόνος φιλάξει τάδ' ἐπιστάμενος πατρός, and Herod. v 172 δε φιλάσεσθαι τῷ ἁρπαξθ', though that may be passive. The use would cause just the ambiguity that the oracular style loved, cf. the oracle in Herod. vii 148 ἔλω τῶν προβοδολῶν ἔχων περιφάγμενοι ἤς, καὶ κεφαλήν πεφάλαιον.

1040. Suggested by the famous Delphian advice to Athens to trust to a wooden wall, Herod. vii 141 τείχος Τρισυγενεῖ ξύλων διδώ εὐρύπα. ἔνδε μούνον ἀπόρρητον τελέσθαι τὸ σε τέκνα τ' ὀψής.

1043. ’I am as good as a lion for you,’ or ‘I am all you have for a lion’: this use of αὐτί is epic and Ionic, as Hom. Od. viii 546 ἀντί κατηγρηνίαν ξεινός θ' ἱκέτη τε τέκτονα, Herod. iv 75 τοῦτο σφ' αὐτί λοιποῦ ἐστι: οὐ γὰρ δὴ λοιπὰν ἔδει. The τὸν is, as the article so often is, for reference or quotation-marks.

1044. καὶ πᾶς, see on 128 sup.


‘The only thing that is sort of iron and timber’: for ξύλων gen. of material Shilleto in ms. note quotes Herod. ii 63, schol. on Soph. OC 57.
144 ΑΡΙΣΤΟΦΑΝΟΥΣ

ΔΗ. πώς δήτα τούτ' ἐφραξέν ο θεός; ΑΛΛ. τουτοὶ δήσαι σ' ἐκέλευσ' ἐν πεντεσεβρίγῳ ἔξλω.

ΠΑ. μὴ πείθου φθονεραί γὰρ ἐπικράζουσι κορώναι. ἀλλὰ ἕρακα φίληι, μεμημένοι ἐν φρεστίν, ὅσ σοι ἴμαγε συνόροσι λακεδαιμονίων κοράκινως.

ΑΛΛ. τούτο γέ τοι Παφλαγῶν παρεκκληνύευσε μεθυσθεῖς.

Κεκροπίδη κακόβουλε, τί τοῦθ' ἤγει μέγα τούργον;

καὶ κε γυνὴ φέροι ἄχθος, ἐτεί κεν ἀνήρ ἀναθεῖν.

1048—9. 'The stocks' is what the god must mean. As σύρμες meant almost any kind of hole, πεντεσεβρίγον ἔξλω meant pieces of wood made with holes for head, arms and legs, used in prison, Pollux viii 72. A cruel jest is quoted by Aristotle, Rhet. iii 10. 7, by which a paralytic is called πεντεσεβρίγονος δεδημένος.

1050. ἢδη with fut. denoting immediate result, cf. 104 n., 'from this time on.' ταυτί emphatic 'in that sense I fancy the oracle will be fulfilled very soon.'

1051—8. The raven was tabooed on the Acropolis (see on 1022), and was thought to be an enemy of the owl, Aristotle, Hist. Anim. xi 608a 8, Plut. de inv. et odio 4. 537B μαμφεὶς θ' ἄλεγα καὶ πολεμοῦσιν ὠπερ ἀπεγενέσθαι τιάς πολίμων ἀετοί καὶ δράκοντες, κορώναι καὶ γλαύκες, αἰγιθαλλαί καὶ ἀκανθολίδες, Thompson Greek Birds 98—9. The hawk was sacred to Apollo. The allusion to hawking is probably only apparent, as that sport is not mentioned before Aristotle and then as a Thracian peculiarity (Hehn Cult. und Haust. 363). It does not seem to be clear for what reason Antiochus Hierax was so called.

κοράκιος was a small fish Lys. 560, Athen. ii 63 Α, vii ch. 81: it does not occur as the diminutive of κόρας except here, and possibly fr. 452 ap. Athen. vii 308 F: and no doubt this mistake in the meaning is intentionally absurd.

1054. This might mean either 'the Pylus business was a drunken adventure of Cleon's,' and such language was no doubt used of it: or 'that last oracle is a last desperate venture in the alteration, and the man's drunk.' In either case, γέ τοι 'anyhow,' 'all I can say is,' suits well enough to depreciate the last speaker.

παρασκευασθείν is known in both senses: (1) of a bold deed, as the Helots running the blockade of Sparta, Thucyd. iv 26. 6, cf. Arch. 613, (2) of a bold phrase, as Ran. 99 and Dion, Hal. ep. ad Pomp. 2. p. 765. 18 R: in Lucian Alex. 32 it means riusque, compromising to the writer.

1055. The equivalent tropes for Athenians are varied each time. Κεκροπίδαι occurs in a serious narrative, but as a comic touch, in Posidionius ap. Athen. v 212 B (Fragm. Hist. Gr. iii p. 267).

ταξιδούλων μετάβολον δυσβολία are all used frankly to Athenians by Aristophanes, especially in parabasis. The scholion on Λουβ. 587 gives the explanation, probably current among aristocrats, that Poseidon, when defeated by Athena, imposed the curse of δυσβολία on the country.

1056. The scholiast explains that this line is quoted from the Little Naxad:—a Trojan maiden was overheard using this argument against Ajax's carrying off
Achilles' body and this was taken as proving his superiority to Ulysses. 'Any one can carry a load if another puts it on,' Demosthenes here being the ἄνθρωπος. The phrase was probably often used in historical estimates of character, Plut. de Alexandri fort. 5. 337 E.

1057. The form χέσατο is a comic 'datismus' (cf. 115), and is meant, with the omission of ἄν, to mark a complete breakdown into vulgar burlesque, cf. Esch. 808, K. 574.

1059. ἔστι Πύλος πρὸ Πύλου, Πύλος γε μὲν ἔστι καὶ ἄλλη was a well-known line bearing on the three cities named Pylus in western Peloponnesus (Strabo viii 3. 7), Pylus Oenoe in North Elis, Pylus Lepreaticus in South Elis, and Pylus, opposite Sparta, in Messenia. It was parodied in the line about usury ἐστι τόκον πρὸ τόκου, τόκος γε μὲν ἐστὶ καὶ ἄλλος, Plut. de vid. aere al. 2. 819 B.

The πρὸ is not clear in meaning, cf. the proverb δῖδως πρὸ δῶλου, δεσποτής πρὸ βασιλέως in Aristot. Pol. i 7. 3. Cleon's anxiety to bring home this old verse to his own case is cut short by the question of Demus, and the enemy's absurd interpretation in 1060.

1060. Puns on πέλος and Πύλος, as in 55, were no doubt common enough at the time, and used to cheapen Cleon's campaign down to the triviality given here. 'He speaks of going to seize the tubs at a public bath,' the last place for heroic adventure in Athenian street wit. I suppose (φανεῖ) καταληφθέντα may be oblique for καταλήφθαι, or καταλήφθαι, but not for καταλαβθεῖν or καταλήψει.
λαίθαργον, ταχύπουν, δολίαν κερδώ, πολύδρυν. οἶσθ' ὁ τί ἐστιν τούτο; ΔΗ. Φιλόστρατος ἐν κυναλώτης.

ἈΛΛ. οὐ τούτῳ φησίν, ἀλλὰ ναὶς ἐκάστοτε 1070 αἰτεὶ ταχείας ἀργυρολόγους οὔτοσί· ταύτας ἀπαυδὰ μὴ διδόναι σ᾽ ὁ λοξίας.

ΔΗ. πῶς δὴ τρυφής ἐστὶ κυναλώτης; Ὁλλ. ὅπως; ὅτι ἡ τρυφής ἐστὶ χώ κών ταχύ.

ΔΗ. πῶς οὖν ἀλώπηξ προσετέθη πρὸς τά κυνὶ; 1075 ἈΛΛ. ἀλωπεκιόσαι τοὺς στρατιώτατα ἤκασεν, ὅτι βότρυς τρώγγουσιν ἐν τοῖς χωρίοις.

s.v.). κυναλώτης occurs only as a nickname and in two sham-oracles, here and Lucian's Bacis-oracle against the Cynics, Perigr. 30; there it is masc.

λαίθαργος, a quaint word natural in this good imitation of (Hesiodic) oracular style. It is defined as a fawning, biting cur, and then a secret mischief-maker: the scholiast quotes as a proverb the line σαίνουσα δάκνεσι καὶ κών λαίθαργος εἰ, which is attributed to Sophocles fr. 901 (fr. 800 Nauck, who gives all the references to the word). Another form, probably a mere confusion with a better-known word, is λήθαργος, Rutherford. Babrius p. xlii. The word was popularly supposed to be from λάθεων, cf. Plaut. Bact. 1146 clam noris alitis, Lucian bis aces. 35 τὸ δήμα λαθραῖος. Babrius 87 is a short tale to illustrate the phrase. The word is a dog's name in the epigram Anth. Pal. vii 501, quoted by Pollux v 46. As λάθαργος occurs for a leather paring there is probably a special application to Clean intended here.

κερδάω, the 'Reynard' or 'Brer Fox' of Greek story: it is the fem. hypocoristic of κερδάλεω.

Ἅρια and its compounds died out in Attic: they are words of the quaint kind proper in folk-lore: Ἅρια is the ant in Hes. Op. 728: cf. Arist. Hist. Anim. x 14. 615β 23 ἡ σίτη λέγεται φαρμάκεα εἶναι διὰ τὸ πολύδρας εἶναι, where he is quoting a folk-tale.

1069. λέγει αὐτῶν καὶ (ὡς?) παροβοσκῶν καὶ καλλωπιστῶν σχολ.: he is no doubt the Κυναλώτης of Lys. 957.

1070. Measures of sending out ἄργυρον to collect arrears of tribute, or levy forced contributions from allies, were sometimes adopted, no doubt usually by the war party. We hear of them mostly when unsuccessful, Thucyd. ii 69, iii 19 (Lysicles killed on such an expedition). They must always have been invidious: Callicratidas refused ἄργυρον τῶν πόλεων (Plut. Lycurg. 6), and Aeschines attacks Demosthenes because τῶν Ἑλλήνων ἄργυρον θέσεις (Chrem. 159).

1072. The Sausage-man uses λοξίας of his own oracles: his interpretation is certainly very forced and poor: as at 207, the principles are not much above Fluellen's. ἀπαυδάω is in tragic style: it is not used in prose except = fail, give up in later writers as Theophr. Hist. Plant. v 6. i, Plut. cat. num. vind. 13. 558 C, Lucian merc. cond. 39.

1076—7. He means soldiers on board triremes, who often made descents and ravages on the coasts as recently, Thucyd. iv 45, cf. Paus 626—7. τὰ χωρία, in one of its regular senses, small farms.

"The little foxes that spoil the vines, for our vines have tender grapes," were themselves eaten by Greeks, Keller Thière des class. Alt. p. 180. Mnesimachus 4—49 gives in a list of meats at a banquet (κρέα) κίττης πέρδικος ἀλωπεκίον.
1078. οὐκ ὀρθῶς φράζεις τὴν Κυλλῆνιν γὰρ ὁ Φοῖβος

1079. εἰς τοὺς οἱ μισθὸς τοῖς ἀλωτεκίουσι ποῦ;

1080. χρησμὸν Ἀητοῖδης Κυλλῆνιν μὴ σε δολώσῃ.

1081. οὐκ ὀρθῶς φράζεις τὴν Κυλλῆνιν γὰρ ὁ Φοῖβος

1082. τοῖς in such cases means generally scornful rejection, 'Cyllene indeed!'

1083. κυλλῆ is bent, deformed, mainly a surgical word: Hephaestus is Κυλλα-ποδίως in Homer, Cinesias has κυλλῶν πόδα, Ἀν. 1379. ἔμπαιε κυλλῆ is a beggar's phrase, 'alms for a useless hand' with a play on κυλῆ, as in κολὴν προτεῖνεις Thesm. 397 ἔμπαιει μοι τὴν χείρ ἀταλῆν Νείρ. 553: for ἔμπαιε cf. the female demon of bribery Ἕμβαλω, Cratinus 69.

1084. Óρης, the regular critic's phrase. Diopithes had a deformed hand, apparently. He was a leader of the conservatives in religious usage against the philosophers, prosecuted Anaxagoras, and had much influence with Nicias. Forgers of oracles circulated them by means of him, Annípsiás 10. He moved one part of the decree, in favour of Methone (about 427 B.C.), which has been pre-
1087. βασιλεύσεις mss. except R. 1089. Dind. and Cobet Mnemos. n.s. ii 411 would omit γ', but it marks the speaker's eagerness.

served (CIA i 40, Hicks no. 44), as Cleonymus did also the other.

1086. Now he gives up his own personal glorification for the flattery of Demos demanded in 1012.

For γίγνεσθαι and βασιλεύειν in prophecy cf. on 117. The eagle, the attendant and armour-bearer of Zeus, was a natural symbol of sovereignty: but the regular use of an eagle-figure for this purpose does not seem to have been common in Greece; it was the bearings rather of Persian kings, whose power it symbolises in Aesch, Pers. 144: from them it was adopted by the Ptolemies, and from them by Augustus.

1088—9. These aspirations carry him eastwards instead of the westward movement already talked of. Av. 144 implies dreams of a Happy Land by the Indian Ocean (always the meaning of ἑπιβάλλει διάλαλος), which is the open way to India, Lucian dial. mariv. 15. 1.

Ecbatana, the Athenian Eldorado, Vesp. 1143: for διάκαις see on 798, and for ἐπιταστὰ on 103.

1090—1. τὰ τῶν βαλανείων ἀγγεία ἀρβαλλος ἀρτίσται διαφω 3' ἀριστοφάνης λέγει, Pollux vii 166 and x 63. The shape of the arballes is probably implied in the second half of the word = βαλανέων. Water was poured over the bathers with these vessels by the βαλανείς, Theophr. char. 9: this douche is called καταβάττεις by Athen. i 24 b.

πλούσιον εἰς up a list of blessings, Vesp. 677, Av. 731: the word seems to have been invented by Aristophanes, and does not occur except in him.

1092—5. The tone is studied to surpass Cleon's dream in picturesqueness and fullness of meaning: Athena coming from the Acropolis (see on 267) has an owl perched on her head or shoulder. This seems hardly to occur in art. "It has been often noted that on the Parthenon image, as we know of it, no place was found for the sacred bird of Athens, the owl: on the medallion (of the Hermitage) she is most happily introduced, perched on the right-hand cheek-piece," Harrison and Verrall Myth. and Mon. p. 452.

1095. ἀμβροσία is often spoken of as liquid, and the ambrosia of ritual was
1108. So mss. Editors have altered the reading on a canon given by Elmsley, and explained by Hermann (de part. áv 191), that áv is not repeated in subjunctive clauses. For the second áv Reisig and Dind. give áv, Hermann áv. Vulg. eü me μ. and νυν or νυν me μ. eν.

water, oil and παγκαρπία, Athen. x1 473 c.

σκορδάλια, as 199.

1097. The article implies that Glanis is now well-known and respected: cf. Τραγαίον Ἀθηναίοι, Ix. 190, but Ἀθηναίοι 910 (Shilleto).

1098. ἐγώ οὔσοι: such phrases are used when the favour or regard of the person addressed is asked, Ach. 367 ὁ δὲ ἀνήρ ὁ Μέξιον οὔσοι τυννυστοι, Λυκ. 141 ἐγὼ γάρ οὔσοι δικαίων μαθητῆς.

1099. This line was taken from Sophocles' Pelasus (fr. 434), Πελάσος τοῦ Λικέους οὐκοῦν μόνον γερονταγωνῷ καναπαζεῖν πάλι. Plutarch twice (Nicias 2, and prince, ger. rep. 13, 807 A) says that Cleon gained power over the common geronta-
gowôn kánaspázeîn didous.

1100—1. Observe the climax in offers, κραδία, ἄλφα, μάζί, κραδία is either the barley grain (as Aristot. Pol. Ath., 113 ὅτι ὁι χωλιθοι προτισ τιμᾶς τῶν κραθῶν τὰ άλφα, τιμήσατο, or an inferior barley meal: this is the point of the bitter κραδίων at the end of the grievance about state-largesses of corn in Vesp. 718, cf. έσθιοι κραδίων μόνας Rxi 449, κρα-
thom κόλλια, δώλιαν χόρτων Ηπροναξ 35. 6.

1100. For state-largesses of corn at Athens, see Böckh Staatsk, 3 i p. 112: a distribution was made of corn from Egypt in 445 B.C., and an insufficient largess is grumbled at in Vesp. 715—, probably the result of such promises as Cleon makes here.

1102—3. κραθῶν may depend either on ἀνέχομαι or on ἀκούω.

The scholiast call Thphanes a κόλαξ and ὑπογραμμετείς of Cleon's, this last post perhaps being that of the ἐπιγραφεῖς mentioned by Pollex viii 103 as employed in state-largesses. Οὐσιβάτης is not merely metri γρ. for θοφανής: both names occur on the inscription CI 24 i 447.

1104. ἐπεκαραμένα, ready for baking.

1110-6. μαζική, a dairy cake of barley, here and inff. 1166, δασμάτων here and Ait. 463, 'baked to a turn.' The article in τούφων, as if this further gift (whatever it was) was only natural, is meant as a reproach to his enemy.

1109. The metaphor of 'reins of state' occurs again, Eccel. 466, Plato Polit. 266 E, Phat. Pherecles 11 τῆς δήμω
tás ἡμίας ἄνεις ἐπολεμεῖτο πρὸς χάριν, 
Nimia 16, an semi sit gen. 12. 790 ὔ, 
Alciphro iii 61. 3 Δοσιάδος τὴν Ποίκα 
cataλαμβάνει δημηγορῶν...καὶ τὰς ἡμίας 
ἐχει τοῦ δήμου.

1110. In these brilliant little political 
songs (cf. on 973) are embodied the 
patrionic conservative's dislike of dema-
gogues, and democracy's cynical self-
defence.

The metrical arrangement of 3 Gly-
conics and a Pherocratic, then 5 Gly-
conics and a Pherocratic, is found again 
in the parados of Eccl. 398—. Similar, 
though shorter stanzas, occur Par 856, 
909, 1333, Att. 17.31, Kau. 450. The 
métrical form was sometimes called προ-
οσδιάκων, and is found, though rarely, in 
tragedy, Soph. OT 466, OŒ 1044 (Gled-
ditsch Mētrik § 96).

1112. ὅτε for quandoquidem is not 
unfrequent, though almost confined to 
present tenses: there is no etymological 
reason why this should not be the nor-
mal meaning of the word, but its corre-
lative ὅτε seems to be confined to the 
temporal sense. There is some natural 
malice in pointing out the tyranny of 
Demus: the imperium and libertas, which 
Pericles' great speech insists on as the 
fate to which Athens is called, do not 
mean liberty for everybody. ἀνὴρ τύρα-
νος is an intensification of τύραννος, good 
or evil as may be (see on 257): in Eurip.

Med. 308, 700 ἄνδρες τύραννοι is bitterly 
ironical, in Menander 538, 4 serious, in 
Lucian callap. 13 and dial. mort. 10. 4 
boastful in the tyrant's own mouth. That 
Athen's power was a τυραννίς was frankly 
proclaimed by Thucyd. II 63. 2, and by Cleon ii 37. 2: τὸ δήμος εἶναι δο
cleis Aristot. Pol. viii (v) 11. 
1115. In later writers it is 
a commonplace to bring together 
these extreme forms of government and 
their instruments, δήμοι ἢ δοιφόροι Lu-
cian dial. mort. 30. 2, δικασταὶ καὶ τύ-
ραννοι Chauv 17.

1119—7. ὁ κόλαξ παρ' ἀμφιθέρους 
(tyranny and democracy) ἐντύμος, παρὰ 
μὲν τοῦ δήμου ὁ δημαγωγὸς (ἐστὶ γὰρ ὁ 
δημαγωγὸς τοῦ δήμου κόλαξ), παρὰ δὲ τοὺς 
tύραννος οἱ ταπεινῶς ὁμιλοῦτες, ὑπὲρ ἑτὸν 
ἐργον κολακεῖας, Aristot. Pol. viii (v) 11. 
12. 1313b 40. ἐξαπατώμενοι forms the 
climax as in 48. The chorus' criticism 
here is almost exactly the same as Cleon's 
in Thucyd. ii 38. 5 μετὰ καυστότητος μὲν 
λόγου ἄπαστάθαι ἀριστοὶ κ.τ.λ.

1120. ἀποδόμει νοὺς as peregrinatar, 
peregrine est, animus in Latin, as Hor. 
epist. i 12. 13. Cic. Tuse. v 114 of phi-
losophers: cf. S. Paul 2 Corinth. v. 8 
eidoμενοι ἕκ τοῦ σῶματος. A similar 
metaphor is taken from the house, as in 
ἐνδον γεγονο Aesch. Cho. 232, ἐντός and 
ἐκτὸς ἐαυτοῦ.
ΔΗ. νοῦς οὐκ ἔνι ταῖς κόμαις
ὑμῶν, ὅτε μ' οὐ φρονεῖν
νομίζετς· ἡγοῦ δ' ἐκὼν
tαιτή ηλιθιάζω.

αὐτός τε γὰρ ἢδομαί
βρύλλων τὸ καθ' ἡμέραν,
κλέπτοντα τε βουλομαι
τρέφειν ἐνα προστάτην·
τοῦτον δ', ὅταν ἡ πλέως,
ἀρα ἐπέτάξα. 1125

ΧΩΡ. χούτω μὲν ἂν εὗ ποιοῖς,

1131. ἀπτός most MSS. χ'ότων RV (from χο. ὁτω Blaydes). ἄρ' εὗ ποιεῖ καὶ
σοι Mein. Vels. καὶ τοῦτο μὲν Wecklein.
through irregularly in indicatives. After their charge of weakness, the chorus accept Demos' cunning with ironical iteration.

παχύς stands alone in Aristophanes for ποιησίς Ruth. NP 144, La Roche Betr. zur griech. Gram. 1 141: in iambics it would be inadmissible.

παχύς in the sense of cunning, skrewed is in Attic rare and used to convey some irony: cf. Critias Sisyphus 12, Plato Rep. viii 568 A, Amphis 33. 5.

1135—. 'If you fatten them on public life as victims for sacrifice.' The two human victims sacrificed annually at the Attic Thargelia show how this method of propitiation, so often implied in legends, lasted in civilised times. Writers give very little information on this subject, and we know nothing of how the victims were selected and treated before the sacrifice. Other countries had the habit of human sacrifices and fattened the victims systematically (Frazer Golden Bough ii 212).

τρέφων is the word used in such cases, Lucian Timon 17, piso. 3+4. A good Latin parallel is Liv. vi 17. 2 saginare plebem populiare snos ut ingulentur.

1139. παχύς, 'bloated,' was the retort-phrase used by the lower orders to Herodotus, colloquially in Xest. 287, Pox 639: it is intended here to imply your demagogue can become as bloated as the man he attacks.'


1141—. 'My σοφία is greater than their φρόνησις': they are mere men of the world, I have the artist's temperament. This use of περιέρχομαι, 'circumvent,' 'trick,' is natural, but very rare, and seemingly avoided in serious Attic; Herod. iii 4, Plut. Nicias 10 'Αλκιβιάδῆς περιέρχοντος αὐτοῦ δὲ ἀπάτης.

ἐπίσαλων, as Ach. 657 οὐ ϊπετέων οὖν 'ὑπετέων μεθον οὗτος οὖν ἐπίσαλων. The word like others in Ῥυον is almost coarsely colloquial, see on 124, 1125 eph.
1150. κημὼς Blaydes Zacher.

1154. γε ομ. Ρ.

1145—50. οἱ δοκῶν—pretend not to... Plut. 837 &c., also in Euripides, as Hippol. 462: so δοκῶν, pretend to, Epulis 159. 10 δοκῶν τοὺς λόγους χαίρειν.

ἐξειμεῖν, 'disgorge' as Ach. 6 τοῖς πέντε ταλάντοις, οἷς Κλέων εξήμεει: 'Clean disgorging' was a familiar phrase and is assumed here, see sup. 404.

La Roche Dicti. zur griech. Gram. i 164 gives a list of perfect subjunctives, showing that the periphrastic forms (κεκλωφός ὡς) are more common, at least in prose.

κημὼς is the wicker-work funnel at the mouth of the ballot-jars as used in voting at this time: it seems to have been afterwards replaced by a lead top (Hager in Smith's Dict. Antiq. s.v. Psephites): both arrangements being intended to guarantee secrecy.

μήλη was a probe, such as those found among the surgical instruments of Pompeii (Smith's Dict. s.v. Chirurgia): the verbs μηλάω, καταμηλάω, apparently could take accusative of the part treated (τὴν ψάρων μηλὰν fr. 313), or of the thing used as instrument, so here, use the ballot-box as an emetic. I do not know of any other instance of this construction: Hippocrates more naturally has the dative of the instrument, προμηλώσας μηλή iii 333 Kühn. Phrynichus 62 uses it absolutely, ἔμει καταμηλάων φλέγματος γὰρ εἰ πλάω.

1151. ἄπαγε and βάλλε were common in Greek imprecations as intransitives: βάλλ' ἐν κόρας &c.: Epicharmus ap. Athen. ii 63 c (p. 281 Lorenz) ἄπαγ' ἐς τὸν φθόραν: cf. also σῶζε οἱ Ἀργος Lucian dial. deor. 24. 2. βάλλω intransitive in various parts gave a meaning like the Latin illicit, as in the well-known phrase of Aleman 8 βάλε δὴ βάλε κυρίδος εἶη, Epictet. ii 20. 10 βαλῶν κάθευδε καὶ τὰ τοῦ σκῦληκος τοῖς, in 10. 29 τὸ οὖν οὐ ρέγκυ τοὺς βαλῶν; Macaria, the place of the blessed dead, occurs in eulogistic phrases as here, βάλλ' ἐς μακαρίαν, Plato Hipp. ma. 293 a and Alciphron (Ruhnken on Timaeus under this phrase), ἐς μακαρίαν το λαυτρόν Antiphanes 245.

Timaeus, Xenobius (Proz. Cent. ii 61), and the scholiast here all give the story that the phrase arose from Macaria's self-sacrifice, and was once complimentary.

φθόρας and διέθρας of men, like ρήτορ. The distinction drawn by Cobet 114. 245 —6 "veteribus καθάρμα odiurn, διέθρας contentum significant" seems over-refined: in Coll. Crit. 110 he appears not to insist on it... φθόρας noun, φθάρωs adj., would be a natural distinction, and the analogy of διέθρας decides the accentuation to be φθόρας.

1152—4. μέντι is not adversative, but has the original meaning, as in Homer. The stage-arrangement and acting would show the full point of καθήμενοι: it is probably meant to imply Clean's presumption and haughtiness. The -ταλα forms are found also to some extent in comic fragments and Lucian's Lexiphanes: the one serious instance of such a form is τετρα-παλαί in the famous Heraclitus epigram of Callimachus Anth. Pal. vii 80.
καὶ χιλιόπαλαι καὶ πρόπαλαι πάλαι πάλαι. 1155

ΔΗ. ἐγὼ δὲ προσδοκῶν γε τρισμυριόπαλαι
βδελύττομαι σφω, καὶ πρόπαλαι πάλαι πάλαι.

ΑΛΛ. οἶσθ' οὖν ὦ δράσον; ΔΗ. εἰ δὲ μὴ, φράσεις
γε σὺ.

ΑΛΛ. ἀφες ἀπὸ βαλβίδων ἐμὲ τε καὶ τούτοι, ῾ϊνα σ', εὖ ποιοῦμεν ἐξ ἵσον. ΔΗ. δρᾶν ταῦτα
χρῆ. 1160

ἀπιτοῦν. ΠΑ. ἰδοῦ. ΔΗ. θεοί τ' ἄν. ΑΛΛ. ὑπο-
θεῖν οὐκ ἔω.

1158. So R. εἶ γε μὴ, φράσεις and φράσεις other MSS. ἐδοῦν ἤν φράσεις
Porson.

1157. βδελύττομαι, 'am sick of,' in
impatience as Ἄν. 1501.

1158. This common phrase used to
occasion much unnecessary and mistaken
explanation. The Greek imperative was
used in a subordinate clause with perfect
case: if this is understood, there is no
difficulty. The usage is clearly deter-
menced by Jebb in Soph. ὈΤ 543;
Postgate in Trans. Camb. Phil. Soc. iii
50—, Rutherford on Babrius 32, and
First Greek Syntax p. 23—4. A good
instance is Lysias fra. 52. 3 ἔθεξεν ἥκειν αὐτῶν ἐπὶ κώμων, λέγων ὅτι μηδ' άυτόν καὶ τῶν οἰκετῶν πίεω. On Demos'
reply Porson and Dobree (Porson Ari-
istoph. p. 101) collect instances to show that
the proper answer in such cases is of the
type ἐδοῦν ἦν λέγει. But their quotations
illustrate the form for a courteous
answer: here the answer is sulky.

1159—60. ᾧθημ, 'start a race,' so
ἀφες and ἀφετηρία are synonyms for
βαλβίς or ὑπηλίας: ἐξ ἱσον was the phrase
for starting far.

The article in Hesychius shows the
difference in details of the meanings of
βαλβίς: this arises partly from the different
starts for different contests. So here,
one scholium, almost identical with the articles
in Suidas and ΠΑροροπερία, says the βαλ-
βίς was a line, γραμμή, and so Aelius
Dionysius p. 127. 6 Schwabe: another
says it was a stick put across before the
runners: the article in Εἰσύμ. Μαγ. = Bekk. Anecd. 220. 31, says it was a rope
stretched across between two sticks, and
so Λυχρόπον ἑγὼ δ' ἄραν βαλβίδα
μηρίδου σχάσας: Philost. Ιμν. 1 24,
describing a picture of Ὑγαίνθους' death
by Apollo's taunt, makes it a raised bank
of earth, βαλβίς διακότου μικρο...: and
Hippocrates has βαλβίδωνς meaning with
projecting edges. The stadium at Ὀλυμπία
still shows a raised stone starting-line,
divided by posts into places for twenty
runners, Κύριος and Ἀδηρ Ὀλυμπία ἦ
64—5.

1161. The want of stage directions
and the uncertainty of marks for the
speakers make this line a matter of guess-
work.

In the compound ὑποθεῖν, the ὑπο-
has the meaning 'before' as in ὑποτρέχω (see
6—7), ὑποτείνω, ὑποταλίτειν, &c.: so the
word means 'cross the path,' as Find.
Πυθ. 2. 155, and is used of eclipses when
the moon crosses the sun's path, στηθη
ὑποθεῖν ὑποτρέχων Dio Chrysost. orat. 40.
38 (Cobet Coll. Crit. 92). Here some trick
in running must be meant.

ὁκ εἴ, 'I bar,' 'you mustn't': at the
beginning of a contest, as Plato com. 46. 6
ἄγενος ὡκ εἴ παθέσαι.

1162—3. It is not easy to say
whether these lines form an ordinary
disjunctive sentence, or two interrogative
ones. I prefer the latter, taking ἀλλ' ᾧ
almost as in 953; Demos is sulky and
suspicious, and he does not expect much
as yet.

'Ἰδων ὅτι I'm going to get some
wondrous bliss at my lovers' hands. Shall I play the coquette with them? and so he does till 1188 when he frankly allows he is pleased with the wine. The emphatic ἐγώ is needed—shall I, an elderly farmer, play the young beauty?" megálos, see on 151.

θρυπτομαι means (1) to get spoil by luxury or petting: the rare active θρύπτω = to spoil slaves by treating them as free-men, Plato Legg. vi 778 a: (2) to coquet, refuse what one likes, like ἁλείῳμαι, Plato Phædrus 228 c, especially of lovers' offers, Xen. Symp. 8. 8, Aleipho i ii 8, 2. Plut. Gryllus 7. 990 c, Arist. ii 16. From the same root comes τριφά, which is used of a difficult lover, as Xen. Lemor. iii 11, 10. of Demos in Demosth. Chor. 34 δημαγογοῦτε μάς ὠτός διαστελλόμενον ὅστις ἐν ταῖς ἐκκλησίαις τριφάν καὶ κολακεῖαν.

Plutarch describes Pericles (Pericl. 15) as ἐκ τῆς ἀνεμίσεως καὶ ὑποστραπτησίας ἐνία δημαγογίας ὀσπερ ἀνθρώπων καὶ μαλακῆς ἀρμονίας ἀριστοκρατικῆς καὶ βασιλικῆς ἐντεινόμενος πολιτείας.

1164. The διφόρος had no hack or arms, and, though it was sometimes highly ornamented, was the common, undis-tinguished, seat. Athenaeus v 102 ε, speaking of the Homeric age, ὁ θρύσος: Δεαθέρας ἐστίν καθηδρὰ, ἣ δὲ κλεισθῷ περίπτετον κεκλήμενον ἀνταλαλά: τούτων ὡς εὐπτεστέρος ὁ διφόρος: τῷ γὰρ ὄνομα ἐπαίτη εἶναι δοκοῦσθε 'διφόρον ἀείκλους, ἄρση τακτάς ὄλγης τὰ τραπέζων." (Od. xx 259): id. i 428 b of Greeks growing luxurious ἐπεὶ δὲ τριφάν ἢξαν ὁλὸν καὶ χλιδῶσα, κατερρύσασαν ἀπὸ τῶν διφών ἐπὶ τὰς κλῖνας. Still the διφορόφος on the Panathenaic frieze imply that the διφόροι had a place in ceremony (Furtwängler Masterp. 428—30): in the Parthenon Inventories are mentioned 12 θρύσοι, 4 διφόροι, 3 ὁλόδαι, 1165. πρωτεραῖτεροι, no doubt a comic formation for the passage, but such forms are not confined to comedy, πρώτοτος, ἐσχατωτέρος, μετατωτέρος, Aesch. frav. 351 &c.

1166—7. μαζία, see on 1105. They set out food in something like the natural order of a dinner: this determines the order also in Pherocrates 198, and Ran. 504—511. Alexis 163 and similar passages. Observe that Cleon's dishes and phrases suggest war more than his rival's, and also that Demos receives them in silence.

The ὀλαι (ὀλαι or ὀλοχύται in Homer &c.) meant barley used in sacrifice to place on the victim's head. It is not certain whether the barley was used in grains, or bruised or ground: but there seems to be no other mention of ὀλαι made into bread (see on next line). A pedantic cook speaks of ὀλοχύται for κραδί in Strabo ap. Athen. ix 383 A, but sacrifice is in hand there: and Herod. i 160 seems to make an opposition between ὀλαι and anything baked (πέμα). 1168—9. μυστάλαι, cf. on 837. μυστιλάμια as pass, seems to be unique. The crusts here are to be used as spoons for the thick soup, which begins the feast.

In chryselephantine work (the scholar here is said to be the earliest or only authority for χρυσελεφαντῖς in Greek), the flesh was represented by ivory. The
ARISTOFANUS

ΔΗ. ὁς μεγαν ἀρ' εἰχες, ὦ πότις, τὸν δάκτυλον. 1170
ΠΑ. ἐγὼ δ' ἐτυνο γε πίσινον εὐχρων καὶ καλον. ἐτόρυνε δ' αὐθ' ἦ Παλλας ἡ Πυλαμάχος.
ΑΛΛ. ὁ Δήμ', ἐναργος ἦ θεός σ' ἐπισκοπεῖ, καὶ νῦν ὑπερέχει σου χύτραν ἵσμοι πλέαν.

1171. γε ομ. R.
1172. αὐθ' RV: Πυλαμάχος V, Πυλαμάχος R and vulg.: see Chandler Greek Accent. § 491.

idea that a feast and a sacrifice are one runs through the passage: but here the goddess almost waits upon Demos with offerings, and gets little thanks or respect. Probably the scene is suggested by the banquet given to the citizens of Athens at the Panathenaea after the hecatomb offered to Athena on the Acropolis, CIA ii 357.

The various epithets given to her do not include the old ritual names, πολιάς, ἐργάνη &c. One epithet after another, especially Cleon's, merely gives her warlike attributes: at this time her other features were not so prominent; in the Panathenaic procession more emphasis was given as time went on to array of war. Ari-tot. Pol. Ath. 18 αὐτ άπεμπον τότε μεθ ὑπέλυνεν ἄλλως εἰσέρχων τῇστό κατεσκείσεν ὁ δήμος. But Τραγογένησ is at the end is not warlike, and it is her influence which first makes Demos content.

1170. A kind of exclamation usual at a revelation of divine presence or power, cf. θεος 221, but here not very respectful. The Parthenos was 36 cubits high, Plin. NH xxxvi 18.

πότις has become strictly confined to voc.

1171-2. ἅθαρχ was made with meal, ἐτυνο with pease or pulse, ἰγὼ with fat meat; so the Sansage-man's dish caps Cleon's. For the manner of serving ἐτυνο, cf. ἐτυνο ἐπιπυξεν; ἐτυνο τὸ χύτραν καὶ χέρας Αν. 78, Plato Hippi. ma. 290 D. In this contest there is probably a parody of invocations of Athena by demagogues: Cleon takes her warlike aspects as most germane to his military exploits. Πυλαμάχος is his own invention, to give the play on Πλοα (suggesting Πυλαμάχος on the analogy of Πυλαγείρη): it occurs again in Callim. fr. 103 Παλαί μοι φαβλησι τῇστόν χέρας. Πυλαμάχος is quoted from Stesichorus (fr. 48 Berkk) by Athenaeus iv 154 F, meaning apparently Ares.

The colossal bronze Athena by Phidias, known as Athena Promachus, stood on the Acropolis west from the Parthenon, and probably in such a position that she might be said to guard the Propylaea, as appears on a type of coin quoted by Miss Harrison, Myth. and Mon., p. 523. The name we find for this statue in early times is Χαλκής μηδαλή Άθηνα, Demosth. FL 272. Άθηνα Πρώμπαχωσ seems to occur first in Aleiprho iii 51 4, and even then it is not certain that the statue is meant. For what is known of this statue and its copies, see Basolt Gr. Gesch. iii 499, and Furtwangler Masterpieces 31 —36, who thinks the artist was the elder Praxiteles, not Phidias; but the strong tradition in favour of Phidias should not be set aside. Farnell Cults i 357 —9, 377 and Dimmer in Pauly-Wissowa Encycl. ii 2016, I think it probable that the two Phidian statues are intentionally alluded to successively.

1173-4. Solon's lines, quoted by Demosth. FL 255, would occur to the audience: ἤνετρα δι τὸ πολισ κατὰ μὲν Διός ὡς οὐ στρέει δανάων τοῖς γὰρ μεγαθώμας ἐπισκόποσ ἀβραμπτήρι Παλλάς ἰδαφίας χεῖρας ὑπερέχει ἔχει.

The Sansage-man's rhythm is tragic, Demos' is comic in his sulky reply, ὑπερέχει χεῖρα of divine protection often. Theogon. 722 Ζεῦς μὲν τὸν τὸν θόλον ὑπερέχει χεῖρα, and so of Pericles' protection of Anaxagoras, Lucian Timon 10 ὑπερέχει χεῖρα γὰρ αὐτοῦ τὴν χεῖρα Ἱεράλης, cf. Anth. Pal. vi 153 6. Schol. on Tib. 386 says the poorer citizens got only some bread and ἱερά of the Panathenaic feast.
ΔΗ. οἴει γὰρ οἰκεῖσθαι ἂν ἐτί τιμῇ τίν πόλιν, 1175 εἰ μὴ φανερῶς Ἰμίων ὑπερείχῃ τίν χύτραν; ΠΑ. τοῦτο τέμαχος σοῦδικεν ἡ Φοβεισσοτράτη. ἈΛΛ. ἦ δ’ 'Οβρυμοπάταρα γ’ ἐφθόν ἐκ ξυμοῦ κρέας καὶ χόλικος ἠμύστρου τε καὶ γαστρὸς τόμου. ΔΗ. καλῶς γ’ ἐποίησε τοῦ πέπλου μεμιμήνη. 1180 ΠΑ. ἦ Γοργολόφα τ’ ἐκέλευε τον τοῦ φαγείν ἐλατήρος, ἴνα τάς νάς ἐλαύνωμεν καλῶς. ἈΛΛ. λαβὲ καὶ ταῦτα νῦν. ΔΗ. καὶ τί τοῦτοι χρησιμοὶ τοῖς ἐντέροις; ἈΛΛ. ἐπιτήδες αὐτ’ ἐπεμψε σοι εἰς τὰς τρυφεῖς ἐντέρονειαν ἢ θεός. 1185 ἐπισκοπεῖ γὰρ περιφαινό τὸ ναυτικόν. ἔχε καὶ πιεῖν κεκραμένον τρία καὶ δύο.

1185. ἐντερονειαν most MSS. –ονεια Herodian ap. schol.
158

ΑΡΙΣΤΟΦΑΝΟΥΣ

ΔΗ. ὁς ὡς, ὃς Ζεῦ, καὶ τὰ τρία φέρων καλῶς.

ΑΛΑ. ἕ Τριτογενῆς γὰρ αὐτὸν ἐνετριτώσεν.

ΠΑ. λαβέ νυν πλακοῦντος πίνους παρ' ἐμοὶ τόμον.

ΑΛΛ. παρ' ἐμοὶ δ' ὄλον γε τὸν πλακοῦντα τουτοῦ. 1191

ΠΑ. ἀλλ' οὐ λαγω' ἑξεις ὁπόθεν δῶς· ἀλλ' ἑγώ.

1189. Τριτογενῆι ἀρ' Κοβῆθε, Μηνερ. i 417.

πολυφόρος: ἀρ' οὐσεὶ τρία; Κρατίνος 183, τὸν ἑωθινὸν ἱπποῦς 184, Ρολύκος v 16 ἐπιμονὴν ὄλου τῶν τριών φέρουσαν τοῦτον ἑδατὸς τὸ τριγόνον (surely his explanation is wrong).

1189. Τριτογενῆς, a variant for the common Τριτογενής, occurring Homer, Ἱμην. 27. 4. Herod. vii 141 in the famous oracle quoted on 1040, and in the Anthology: Τριτῶνις (Attic hymn at Delphi 2. 11) and Τριτό also occur. This curious epithet of Athena was usually explained to mean, "born at the stream or lake Triton" (Farnell Cults i 266—9), which was often identified with the lake of Gabes in Libya, by a myth connected with the wanderings of Jason in that region, and the high hopes once entertained of great Greek colonies there (Herod. iv 179): Delphi had spoken of a hundred Greek cities round the lake, and in Aesch. Eum. 293 Athena is supposed to be watching over the expansion of Attic empire in Africa, Τριτῶνος ἀμφὶ χείμα. There were several other explanations current: these are given by Suidas in his article on the word. Bruchmann's Epitheta Deorum shows how much the word was used, especially in later poetry: and so in the inscription in the Appian Way by Herodes Atticus CIG 6250, and at Pergamum CIG 52538. Comparative philologers favour a derivation from an Aryan word meaning "water," which appears as Τριτών Αμφιτρίτη in Greek, trian triath in Irish; this connects it with the Vedic deity Trita and the Zend Thrito, Thraētānō Aćhwaįānō (Osthoff Morph. Unters. iv 195): this passage and Lys. 347 make it probable that the Athenians gave the word some such meaning. So schol. on 886 gives the oracle on Athens' sea-power τέχνος Τριτογενεῖ ξύλων διδοὺ εὐρώπα Ζεύς. The word was very widely connected with the number three: at Athens the third day of the month was said to be Athena's birth-

day (Harpocr. s.v. τριτώχως): and philosophers used it in mystical and symbolic applications, Democritus of the three bonds of human society (Diog. Laert. ix 46), Pythagoras of the equilateral triangle (Plut. Is. et Ori. 75. 381 b), Zeno of the three-fold division of philosophy, fr. 1 Pearson.

Athena's services are finished off with this pun: in Alexis 226, Knobel's conjecture ἀγχός Τριτῶνος πολύν; is ingenious and in point.

The elasticity in meaning of verbs in -ἰος and the case with which new and comic formations naturally took it have been mentioned several times above. For the ἐν- cf. Lucian Menipp. 20 ἐνενυκράσατο ἢ Βριανω, and so Eudocia πιδαριτον 216 ἢ ἢ (Περσεφώνη) ἐνενυκράσατο... καὶ ἐνενυκράσατο ἢρμη προσφοραθηθή.

1190. πλακοῦς was the generic name for a rich cake, generally baked with honey: lists of species are given by Athenaeus xiv 643— and Pollux vi 77—79. The Athenian πλακοῦντες were the best, Archestratus ap. Athen. iii 101 ἀ δ' ἀλλ' πλακοῦντα αὐτεὶ Ἀθηνῶν γεγενημένον. The appearance of the πλακοῦς marked a point in a liberal entertainment, Lucian Gallus 11 ἐν τοῦ πλακοῦντος ἐκο- μισθωμένον, cf. Plut. insane. cont. vii 6. 707 b: it was a mark of a good host to give special attention to the game and other dishes sent in with the wine, Archestratus loc. cit. The word became placentia in Latin: and Cato Res Rust. 76 gives directions for making a cake of the kind with cheese and honey. τόμος is specially used of sausages and cheese.

1192. λαγὺς, the menu word for hare, cf. ὀμβισία, ἐγχέλεα &c. (see on 353). Pieces of hare and of wild birds came with the wine as τραγήματα, not in the first part of dinner, Athen. xiv 641 ο ἐδίδοσα & καὶ ἔφεν ἐν τῇ δευτέρᾳ τρατείᾳ, ὄρη καὶ λαγυῖα καὶ κῆποι καρυὶ καὶ τῶν μελιτήκτων εἰσεφέρετο, Alexis 357
τραγῳδία τούτη ἁμαρταί καὶ λαγῳδα καὶ κύκλας, Τελεκλίδης 32 χάριος λαγῳδὸς ἐπ' ἁμύλως καθημένως. Χατί που ἢπαταί τις. 

1193—4. The lines are in part a parody of something in tragedy, or at least of tragic style: the νυί βωμολόχων becomes comic in phrase and rhythm. From here to the end of the scene the rhythm often plainly implies parody: some whole scene of Euripides may be in view; see on 1229.

1195. The scholiast explains: τὰ δὲ are pieces of hare that Cleon has got, the Sausage-man pretends that foreign envoys are coming with purses of money for him, and steals the hare, while Cleon is intent on the purses. For κακόδαιμον confused feel, see on 7. ἄνους is of course respectful, as often.

1200. A parody, or quotation with the comic idea and rhythm δὲ κλέμι substituted for τὸδρογον δ' or the like. The parody is continued in the next line, where the division between the speakers, as in the mss., is clearly right: the meaning is Cleon. 'Mine was the daring deed (at Pyla).’ Σεαν. 'Yes, but mine was the roasting (here).'

1205. οὐ γὰρ ἄλλα. Blaydes on Λυθ. 232 gives cases of this idiom, which was common colloquially: in literature it seems almost confined to Euripides, Old Comedy and Plato. The οὐ γὰρ answers to 'Oh, no, no,' 'Nay' of an English sentence.
ΠΑ. οίμοι κακοδαίμων, ύπεραναίδευθήσομαι.
ΑΛΛ. τί οὖ διακρίνεις, Δῆμ', ὅποτέρος ἐστὶ νῦν ἀιτή ἀμείβον περὶ σὲ καὶ τὴν γαστέρα;
ΔΗ. τῷ δὲτ' ἄν ύμας χρησάμενος τεκμηρίω δόξαμι κρίνειν τοῖς θεταίσιν σοφῶς; 1210
ΑΛΛ. ἐγὼ φράσω σοι. τὴν ἐμὴν κίστην ἰδὼν ξύλλαβε σωπῆ, καὶ βασάνισον ἀττ' ἐνι, καὶ τὴν Παφλαγόνος· κάμελε κρίνεις καλῶς.
ΔΗ. φέρ' ἵδω, τί οὖν ἐνεστὼ; ΑΛΛ. οὐχ ὀρᾶς κεῖναν ὁ παππίδιον; ἀπαιντά γάρ σοι παρεφόρουν. 1215
ΔΗ. αὐτὴ μὲν ἡ κίστη τὰ τοῦ δήμου φρονεῖ.

1207. ῥῶκοιν κράτεις ὁ Δῆμ' Zacher.

1206. οἴμοι κακοδαίμων, see on 1243.
1207. The aorist was the proper ition in interrogative sentences beginning with τί ὅπ. The present is sometimes found when another interrogative, clause without ὅπ precedes, as Lys. 1159—60 τί... μάκεσθε καὶ παίσετε τῆς μαχησίας (but next line τί ὅπ διήλαγγετε), and sometimes independently as here, Lys. 1193, Eurip. Hippol. 1060, Plato com. 69. 2, Lucian dial. marin. 12. 2.
1208. Cf. 874.
1209—10. κρίνειν may be for ὄρκειν by the usage mentioned on 98 s. r., or it may = test, as often with acc. case. Eur. I.A 71 ὅ τὰς κρίνει στους of Paris.
σοφῶς, ‘wisely,’ with the idea, common in the word, of ‘effective artistically’: he feels he has seemed stupid and vulgar.
1211. κίστη, see on 1000 s. r.
1212. ξύλλαβε, cf. on 650.
1215. Though πάππας means only grandfather, its diminutive forms are used only of father: παππᾶς (Homér.), παππίας, παππίδων; so παππάζω and παπ-

πίνειν ’to coax one’s father.’ Russians use ‘Little Father’ in respectful address: Turkish ‘baba.’

Athenaeus ix 380D thinks it worth while to give some quotations to illustrate παραφέρω. Generally παρατίθημι is used of the first course, παραφέρω of
dessert and wine; as is natural from the way of serving them, παρατίθεμαι being of course set on the table, παραφερόμενα carried along and handed by servants. So of hors-d’œuvre before dinner παρα-

φέρω is used Athen. iii 101 b, but of τραγύματα served by some with the first course παρατίθημι id. ii 53A; iii 120 b εἴθησαν προταρατίθεσθαι περιφόροι is an innovation. In Plato Rep. ii 372 c τραγύματα παραθήκαις αὕτις is intentionally odd: there are to be no servants: I think Plut. quaest. conv. iv 1. 664 A misses this point when he refers to the passage. παρατίθημι may be used of wine in large vessels set on the table as Crates ap. Athen. xi 493 b. So παρατίθημι 1213 is of his boot in general. For παραφέρουν see on 104 s. r.: Herod. i 133 has παραφόρων and παραφέρων in successive clauses: in the same inscription CI.A iv 834 B ii 76 and ii 80 we find τούς ἐκφέροντο τὸν στίχον and τὰ τὰ λαθοδογύ-

ματα ἀνέλλοντα καὶ ἐκφόρονται. The imperfect of course denotes habit.
1216. A good instance of the force, sometimes modest, sometimes minatory as here, of μὲν with no ὅς clause expressed, τὰ τοῦ δῆμου φρονεῖ as an orthodox Athen-

ian who passes his δοκιμαί, ‘genuine democrat,’ as Plut. Alcib. 27. The rhythm is intentionally pompous.
1217. τοιαύτα μέντοι καὶ πρότερον στηριγμένοι μικρόν ὁν ἐλαμβάνειν, αὐτὸς δ’ ἐστιν παρετέθει τὰ μείζονα.
ΔΗ. ὥς μιαρέ, κλέπτων δὴ με ταύτῃ ἐξητάτας;
ἔγω δὲ τι ἐστεφάνιζα καθαρίσαμαι. 1225

1218. σῶσον τὸ χρῆμα τοῦ πλακόντος ἀπέθετο· ἐμοὶ δ’ ἐδωκεν ἀποτελεί ὑπονοοῦν.

1219. χρῆμα ‘thing’ as used in Scotch, ‘what a thing of cake!’ χρῆμα in this
sense was rather colloquial; it is not
found in Aeschylus; in Sophocles only
in fr. 357 (probably satyrlic) σωσις μέγας
τῶν χρημά μετέρχεται ; several times in Eurip.,
generally depreciatory and in the mouths
of women or of a παιδαγγελός as Phem. 198
φιλάφοιγον ἐν χρήμα θηληών ἐφι: often in
Comedy and once or twice in Plato, as
Th. 209 c δύο τὸ χρήμα τοῦ λόγου.
See Starkie on Vesp. 933.

1220. ἀποτεθεμένοι is naturally used of birds,
bees &c. storing up food; Plato Legg.
x 887 c of men bringing out all their
powers of argument, μηδὲν ἀποτεθεμένον
διεξέδωκεν.

1221. προσεδίδωμι is meant offensively,
being used of superiors giving to inferiors
as in charity. This (and not give in
addition) seems to be its usage in good
Greek; it is correlative to προσεδίδοισιν:
700, Cyc. 531, Xen. Mem. i 2 29, Anab.
i 9, 19, Isocr. de pace 23, Menand. 926 (v.1.
προσεδίδοισιν). It was used also of priests
handling part of the victim to worshippers
or bystanders, Pax 955, 1111, Plut.
Crassus 19: in this sense προσεδίδοισιν
was the correlative, see Harpocratian s.v.
βωμολοχευέσθαι. In later Greek it is used
more vaguely, Plut. Cat. 24, Brutus 5,
ΠΑ. ἐγὼ δ’ ἐκλεπτον ἐπ’ ἁγαθῷ γε τῇ πόλει.

ΔΗ. κατάθου ταχέως τὸν στέφανον, ἵν’ ἐγὼ τούτωι αὐτῶν περιθώ. ἈΛΛ. κατάθου ταχέως, μα-

στιγία.

ΠΑ. οὐ δὴτ’, ἐπεὶ μοι χρησμός ἐστὶ Πυθικὸς

φράζων, ὥφ’ οὐ ἔδησε μ’ ἔττασθαι μόνου. 1230

ἈΛΛ. τοῦμον γε φράζων ὄνομα καὶ Χιαν σαφῶς.

ΠΑ. καὶ μήν σ’ ἐλέγξαι βούλομαι τεκμηρίῳ,

εἰ τι ἔννοιες τοῦ θεοῦ τοῖς θεσφάτοις.

καὶ σοι τοσοῦτο πρῶτον ἐκπειράσομαι:

παῖς ὥν ἐφοίτας ἐς τίνος διδασκάλου; 1235

ἈΛΛ. ἐν ταῖσιν εὐστραίσιν κονδύλοις ἰμοττόμην.

1230. φράζων ὥφ’ οὐ δέησε (οὐ δεήσεω) μ’ MSS. unmetrichally. ἔδηςε μ’ Bentl. ἀικθ’ςτι μ’ Κοκκ. ὥφ’ οὐ δέησε μ’ ἀνδρός Herm. 1236. εὐστραὶ V1.

Porphyry. de adm. imper. 50). Gibbon
gives ‘Neptune and Venus’ without
quoting authority. The gifts found near
the shrine are mostly figures of bulls or
horses, both likely gifts to Poseidon (bulls
were his favourite offering, Athen. vi
761 D &c.).

1226. Both the ἐγὼ and the δὲ... γε
show that this line is a retort to 1225
more than a self-defence.

ἐπ’ ἁγαθῷ with dat. as Ran. 1487—8,
Phit. 888 οὐκ ἐπ’ ἁγαθῷ γὰρ ἐνθάδ’ ἐστον
οὐδὲν.

1227—8. The rhythm is much re-
solved to imply haste and to contrast
with the tragic parody of 1229—.

For κατάθον cf. on 155.

The στέφανος was official as well as
social in its meaning: in Λυδ. 625 it
marks a holy office: Aeschin. Timarch. 19
στεφανηφόρος ἡ ἁρχὴ of the archonship as
religious: cf. Demosth. 2 Aristog. 5 σέ-
pαντες ἄρχωτε καὶ τοὺς στέφανους περι-
γρωτα, Theor. 27, Milt. 32—3, Lysias
Eunadr. 8, Lycurg. Leocr. 122.

The στέφανος is a more obvious mark
of office even than the δακτύλιος,
which was taken from Cleon 947.

περιθύμω στέφανον, non επετύμω, is
the idiom in good Greek, Cobet PL 190:
the corresponding word for take off a
wreath is περαμῳ, Demosth. 2 Aristog. 5
and Lycurg. Leocr. 122 quoted above:
cf. περιστάσας τὸ δάκτυλον Plut. garrul.
12. 508 D: Lucian Anach. 23 has κράφ
ἐπικείμενον, but 32 κράφ περιθύνεσθε.
μαστιγίας, cf. στεγματίας, ἀλωπεκίας:
the termination was used of winds (see
sup. 437), of animals as ἐφιας, κνακιάς,
of plants as ὁμακίας, of wines as ἀνθο-
μιάς, and of men contemptuously as τοµίας,
ἐξωμίας, λασσοδίας, φροινηματίας, or hyp-
coristically, as Νικίας &c.

1229. The parody of a tragic ἀναγκώ-
ρας from here to 1253 is heightened by
the rhythm, which is comic only in a few
lines, and those probably with intent.

1232—, καὶ μὴν of a fresh start as
970. The language is carefully tragic, as
tεκμηρίῳ, ἐλέγξει εἰ (cf. a similar crisis,
Aesch. Cho. 821), and ἐκπειράσομαι is
in the tragic style of compounds. In 1235—7
the words are common, and the tragic
rhythm is all the more marked.

1235. ἐς τίνος διδασκάλου, cf. frang. 5b
σοι γὰρ σοφισματ’ εἰ τιν’ εὐγγεγάγασι,
οὐκ εὕθεν ἀπεδειδόκες εἰ διδασκάλου;

1236. εὐστραὶ δὲ οἱ βρόθροι ἐκαλοῦντο,
ἐν οἷς εἰσέχεται τὰ χοιρίατ’ τὰ τὸ ἐγκαύματα
ἐνεάρα, Pollux vi 91.

‘Keeping in order’ was not much in
favour in Attic politics or education:
Soph. Oe 908 Theseus retorts on Creon’s
harshness νὸν δ’ οὐσπερ αὐτὸς τοὺς νό-
πας είπας; ως μοι χρησμος ἀπτεται φρενῶν.
εἰν.
ἐν παιδοτρίβου δὲ τινα πάλην ἐμάνθαις;

κλέπτων ἐπιορκεῖν καὶ βλέπειν ἐναντία.

ὡ Φοιβ’ ἁ’ Ἀπολλον Λύκιε, τι ποτὲ μ’ ἐργά-

σεῖ; 1240
tέχνην δὲ τίνα ποτ’ εἰχές εξανδρούμενος;

ηλαντοπώλουν καὶ τι καὶ βινεσκόμην.

οἴμοι κακοδαίμων’ οὐκέτ’ οὐδὲν εἰμ’ ἐγώ.

λεπτ’ τις ἐλπίς ἐστ’ ἐφ’ ἦς ὁχούμεθα.

καὶ μοι τοσοῦτον εἰπέ: πότερον ἐν ἀγορᾷ 1245

1238. εἰν, so R: see on 1078 sup.
1239 ηναντίον mss. except R.

ποντός εἰσῆλθ’ ἔχων, τοῦτοις κακὸς Ἀλλοιων
ἀρμοσθεται: among Dori ans it was more approved and familiar, hence ἀρμο-
στῆς &c.

1237. μοι αὐτὸς Περίπ., 1287.
ἀπτεται φρενῶν, quotation or parody, see Routh. Ν.Ρ. γ ον φρήν: so the Cyclops
becomes tragic in the line αἱαὶ, παλαῖς χρησμοὶ ἐκτίτθησιν Eurip. Cycl. 626.

1238—9. Cleon’s line has comic
rhythm, for whatever reason, and it is an
elegance in the game for the response
to follow in similar rhythm.

πάλη must suggest ‘trick’ as well as
‘wrestling’; from similarity to παλάμη
Παλαιότης, παπάλη παπάλμη, παλεω:
Plut. quaest. com. 4 τεχνικότατον καὶ
πανοργότατον τῶν άθλημάτων ἡ πάλη...

ἡ γὰρ πάλη μοι δοκεὶ τῷ παλεώτει, ὅπερ
ἐστι δι’ ἀπάτης καὶ δόλων καταβάλλειν, κεκληθοῦσα.

1240. From Euripides’ Τέλεφυ
(schol.): Apollo appeared in that story
as giving the oracle ὁ πρώτας λάστα
Apollo Lycus in Athens was the patron
of the Lyceum and the gymnasia there,
ἐργάτης, cf. on 145. The future in such
cases was specially Euripidean, see Monk
on Hippod. 353.

1241. ἐξανδρόμενος is Ionic and
tragic: in both the extant cases in Eur-
pides the weight of the word is relieved
by a trisyllabic foot earlier in the line, Πην. 32 ἦν ὁ περαις γέννας ἐξανδρο-

μενος, Sapph. 7ος λόχος δ’ ὀδύνων ὄφεος
ἐξανδρομένων.

1242. Mock-tragic of course in rhythm
and expression. καὶ τι καὶ was ‘precious,’
and imperf ects of the -σκο- form seem
confined in Attic writers to three instances
in chorus, one in a mock-oracle, Pind. 1070,
this case, and Aesch. frag. 298.

Curtius Griech. Verb. cap. xxii says these
forms are always more or less experiments
in language by the author.

1243. οἶμοι κακοδαίμων (as if ‘I’m
dammed’ came in a tragic passage on our
stage) was probably a favourite comic
effect in parodies of tragic lines, cf. fr.
308, Antiphanes 282.

οὔδὲν εἰμ’, ‘I am brought to nought,’
is tragic, Eurip. Hel. 1194 &c.

1244. Porson on Eurip. Orest. 68
says ‘δρομέων σιβέχεσθαι ἐπὶ ἄγκυρας
dicunt Graeci...et cum spes aptissime per
ancomam significent, facilîma translatione
dicunt ἐπ’ ἕλπιος ὀχεῖαθα, unde in proverbio
abitu’ (cf. fragm. 198. 11, Blaydes
on Lys. 31); and Eurip. Hel. 277 has ἄγ-
κυρα τὰ τέχνα ὄχει: but it is more likely
that, as Casaubon said, the metaphor
came from a man who has had to re-
linquish his ship for a raft: so evidently
in Plato Phaedo 83 D ἐπὶ τοῦτο ὄχομενος
ὥσπερ ἐπὶ ὀχείας, and Plut. non posse
sauv. 23. 6, 1103 D νῦν μὲν ἐκπεσαν ἐπ’
ἵνα ὄχεισα τίνος. The rhythm breaks
down next line into a comic triviality.

11—2
1246—7. ἠτέων of appealing questions as always. The gates are between the outer and inner Ceramicus: the population here was disgraceful, Hesych. Κεραμεῖος ἦναι οἱ πόροι προστήκησαν, and Δημάρκης πῦλαι...πρὸς αὐτὰς φανε ἔσται τὰ πόρνα: cf. Ιουσ. 6. 20 την 'Αλκήν κάθισσαν ἐπιμελείοντο τῇ ἐν Κεραμεῖῳ συνοικίᾳ, τῆς παρὰ τὴν πυλίδα οὗ ὁ ὅων ὅων, Λασ. 1095 οἱ Κεραμίς ἐν ταῖς πυλαῖς πάλαις αὐτὸν γαστέρα, Αλέπρω θ. 25. 2. 49. 2. πυλείουσα in passive is very rare, and ὅως ἐστὶ was probably used instead in Attic (Rutherford NT 213): cf. τοὺς ὅων; supra. 480, Plato Legg. viii 848 ἂ πάντων τῶν ἄναγκαιων ἀποκειμένων τρίτων μέρος ὅων ἔστω μόνον, τῶν δὲ δύο μερῶν μηδὲν ἐπάναγκες ἐστὶν πυλεῖς; so οὗ τὰ βόββλα ἄνω Ευρόπις 304. Aristot. Pol. Ath. 51 ὅταν ὁ ἐν ἀγορᾷ σῖτος ὅων ἐστι δικαίως, ἐπεὶ οὗ ὅων ὁ μιλώρος πρὸς τὰς τίμια τὰ ἀληθα πωλήσασθαι, Alexis 76 τῆς οἰκίας γὰρ εἰσὶν ἤμων ὅων; but the participle occurs Xen. Oecon. 11. 1 μὴ πωλώμενου ὁ χρηματὰ εἰσὶν οἱ αὐτοῖ. Antiphanes 100. 4 πλεῖς τὴν δαλαπτὸν σχοινίων πωλοῦμεν, Menander 192, Plutt. tranq. an. 4. 466 Διογένης πωλοῦμενος ἢκαπτε τῶν κηρικών, Epictet. iii. 3. 4 προκεῖται αὐτῶν δὲ τὸ ἀντι νομίσματος πωλοῦμενον; and other parts, Xen. Hiero 1. 13 τοιαῦτα πωλεῖται τοῖς τυράννοις, Enneid 74. 1 εἰ τὸ γὰρ αὐτῷ παρὰ ὁμός πωληστὶ, Plutt. Solon 23 ὅσα περαφεῖοι πωλοῦνται, Anth. Pal. v 177. 1 πωλείουσα but fut. πωλείσθαι.

The ταραχούμενα was among the lowest of tradesmen, Plato Charm. 163 B ὀνείδων εἶναι σκυτόσωμον ἡ ταραχούμενα ἢ ἐπὶ αἰχμαῖοι καθήχων. Lucian, Nescius. 17. προχείνωται καὶ ἢτω ταραχοῦμενα ἢτα ἀπορίας ἢ τὰ πρῶτα διδάσκονται γράμ-

ματα. Plutt. quaest. conv. ii. 1. 631 D ὁ εἰτὼν ταραχούμενον αὐτὸν ἐλοδόρησεν, ὥστε φασί "μεμνημένα στὶς τῷ βραχίονί αὐτοῦ, θαῦμα τὸν ἐσόκεις." It is to be distinguished from ἢθυπολή, as τάραχος from ἢθυς, cf. Plutt. an ταῖς. doc. 2. 440 A ἐν δακτύλῳ τῷ τάραχος ἠρασθία, δυσὶ τῶν ἢθυων, ὀπτών, κραίας.

1246—9. Both lines are obviously tragic: the second, according to the scholiast, is from Euripides' Bellerophon (fr. 312) with κοὔμενον altered to κούληθεν; probably the Sthenoboea is meant, from which the lines are quoted (fr. 673) κούληθε ἐστι τῶν πτερυγίων ἐδραίαν ἐκρη γυναικεῖς μεθέραν, δαίσι ἐν φρονεὶ μοίρας. For such words in colloquial usage cf. metakulēisi Rem. 5. 16, παλαθάνον αὐτοί πολύκειος ἐν ποιων ὀκον in the Rhodian Swallow-song.

There is no special reference to the machinery of the ἐκκεφάλια, of which οἰκοκεφάλους and ἐκκεφάλους are used, Adh. 408, Theoc. 96. 265: though Pollux iv 128 mentions Bellerophon specially in connexion with the μυχαῖς.

1250—2. Parody of Alcestis' farewell to her marriage-bed, Eurip. Alc. 177—σὲ δ' ἄλλα τὴς γυνης κηκέσθαι, σωφρόνοις μὲν οὖν αὖ μᾶλλον, εὐτυχῆς δ' ἰῶσι.

He speaks no more, like Iago.

1253. Whatever was the origin of this Aeginetan surname of Zeus, it had become by the Persian wars a symbol of Greek unity and a Panhellenic call, as in the Athenian protest, Herod. ix 7, ἡμεῖς Δια τ' Ἑλληνω τοίχοις τὴν Ἐλλαδα δεινοῖς ποιεῖμεν προσδοκοῦμεν. So this line is the keynote of the play: Cleon's fall will be the victory of Panhellenism. The Dorian form was the original, and here enhances the Panhellenic effect. It is found also in the Ionic island of Tenos.
1254. ΔΗΜ. RA Bekk. Ziežński Gied. p. 204. ΧΟ, vulg.

1256. γενώσαι MSS. except RM. Φανός MSS. Φανός Mein. &c. by the rule that such proper names are distinguished from adjectives by throwing back the accent: for cases see Lehrs Arist. stud. Hom. 3 p. 276 — and Chandler.

(Preller-Robert, Griech. Mythol. i 126). It is significant that we hardly hear of the idea except in the Persian wars, here, and (as implied) in Isocrates Εὐαγγέλα 15. Hadrian personified in Ζεύς Πανελλήνιος his ideal of a Panhellenism centred in Athens. Euripides uses Ελλάδα for Ελλάς several times in lyrics (Περιπλ. 1111. Ιον 796 &c.): but otherwise the adjective Ελλήνας is rare and confined to religious phrases (θεός Ελλήνα Ηρωδ. ν 49, Lucian Her. 2, Aelian Var. Hist. xii 1. πάρ βωμάν πατέρος Ελλανικά Πινδ. Nem. 5. 10, τὸ τέμενος τὸ Ελλήνων at Naucratis Ηρωδ. ii 178, Athena Ελληνικά Aristot. mīnūb. ans. 108. 840 28.

1254 — Ziežński’s rule, that the Chorus speaks in tragic iambics, seems right generally, and certainly these lines are more in place if Demosthenes is the speaker. Yet if Demosthenes is still in that scene, who acted the part? Ziežński says a ‘parachoregum.’

1255 — 6. ἀνὴρ 179: ‘let me be to you what Phanus is to Cleon’: Phanus is mentioned with Cleon, but as a silent guest, at the comic party in Βέρ. 1220. Nothing else is known of him.

ὑπογραφῆς has nothing to do with ὑπογραμματεύς, but comes straight from ὑπογραφή, ὑπογραφή (cf. αὐτογραφίς, αὐτογραφός): it would not mean under-secretary any more than συγγραφῆς would mean joint-secretary (except perhaps where γραφές was used for συγγραφές as in some Dorian states). ὑπογραφῆς was an office at Acrae in Sicily. The office of ὑπογραμματεύς was by no means admired, Ren. 1083. Lysias Nicom. 27. ὑπογραφη is in Plutarch and later Greek seems to mean amanuensis or short-hand writer, notarius. ὑπογραφή δίκην does not seem to occur: but the ὑπογραφή of Plato Theaet. 172 ε and the ὑπογραφή of Demosth. Pantale. 23 imply the drawing up of a brief regulating the further proceedings in a law-case.

Symmachus’ scholion is sensible (φανεραί τις γραμματεύς οίτος τῶν πάνω σπανίων δεσμών κυρίων), and we know little more than he did. The other scholia are foolish, and their distinction ὑπογραφῆς ἐπί τοῦ δήμου, ὁ δὲ τοῦ βουλευτήριου αὐτογραφῆς, is unsupported. Phaeus took φανός as an adjective, and probably puns on Phanus and φανός were common: cf. Φαναί, Αρμ. 1694.

1257. Both έμι and δὲ γε contrast Demus’ request with the previous one, and imply his claims to be answered first.

1257 — 8. The κερτός in names really means ‘approved by,’ as in Δημόκριτος, Δάκριτος (for Δεόκριτος), Θεόκριτος: the derivation given is of course comic, from κρίνωμαι, ‘μαστόν, ‘μαστός.’ Euripides sometimes refined in a like manner, fr. 521 Μελέστηρε, μελέα νά χάρ πάτ’ αὐτάριες ἄγραν. Names beginning with Αγορά- are quite rare: Pāmē gives only Ἀγοράσωμα, Ἀγοράκλησι, Ἀγοράκριτος, Ἀγοράναξ, Ἀγοράσδωρος, Ἀγοράκριτος, Ἀγόρακτος, none of them occurring often. For Ἴβο- σκιμυρ see on 256 την.

The sculptor Agoracritus of Paros, Phidias’ favourite pupil, must have been well-known at Athens during this time.
καὶ τὸν Παφλαγόνα παραδέδωμι τουτοῦ. 1260
ΑΛΛ. καὶ μὴν ἐγὼ σ', ὁ Δήμε, θεραπεύσω καλῶς,
ὦσθ' ὁμολογεῖν σε μηδὲν ἀνθρώπων ἕμοι
ἰδεῖν ἀμείω τῇ Κεχιναϊῶν πόλει.
ΧΩΡ. τί κάλλιον ἄρχομένουσιν
ἡ καταπαυμένουσιν 1265
ἡ θοᾶν ἵππων ἐλατήρας αἰείδειν μηδὲν ἐσ λυσί-
στρατον,
μηδὲ Θεοῦμαντι τὸν ἀνέστιον αὐ λυπεῖν ἐκούσῃ
καρδία;
καὶ γὰρ οὔτος, ὁ φίλ 'Ἀπόλλων, αἰεὶ πεινῷ,
θαλεροῖς δακρύοις 1270
σᾶς ἀπτόμενοι φαρέτρας Πυθῶν δίᾳ μὴ κακῶς
πένεσθαι.
1270. οὖτος ἀν. mss.; ἀεὶ om. mss. added by Dindorf.
1271. Πεθών ἐν διά mss.; μὴ om. mss. except P.

1259—60 repeats and confirms 1098
—9 in a more official style.
παραδέδωμι, 'hand over,' 'give up,'
usually with a dative of the magistrate or
power to whom the surrender is made.
Here the τουτοῦ practically implies σοὶ.
1261—3. καὶ μὴν, see on 746.
κέχρησα, of the gullible Athenian popu-
lace, 746 &c.: Κεχρήσασι was near enough
to 'Ἀθηναῖος for this mock-tragic exit in
procession.
1264—. The first six extant plays of
Aristophanes have a second parabasis,
consisting generally of a συνέγγυ ἐπιρρη-
ματικῇ as here (ode, epirrhema, antode,
anteipirrhema), Zieliński Glied. 176—180.
A close parallel to the second parabasis
here is given by that in the Wasp 1264—,
though there the antode is lost. The
dramatic situation generally is that the
final festal scene of display is being pre-
pared and an interlude is convenient.
The metre (daictyo-eplitrte) is a fa-
vourite one of Pindar's; it is seldom used in
Tragedy, and by Aristophanes only in
parody, Nub. 457; Frsp. 273, Pax 775,
Ecd. 571 (Gleditsch).
The ode, being religious in origin and
theory, begins with the first words of a
προσόδιον of Pindar's, quoted by the
schollast here (fr. 59 Bergk): τί κάλλιον
ἄρχομένουσιν ἡ καταπαυμένουσιν ἡ μαθε-
ζων τῇ λατῇ καὶ θοᾶν ἵππων ἐλατήραν
ἀείσα; Boeckh thought this προσόδιον was
that written by Pindar for the Aeginaen
worship of Artemis Arphia, whose shrine
was on the way to that of Zeus Panhel-
leniūs (Pansan. ii 30. 3). It was a likely
phrase to become common, and so it ends
the extant work of Athenaeus (Deipn. xn
702 c).

The ἐλατήρας, changed from ἐλάτεραν
with a slight profanity, may be subject or
object to ἀείδειν, better I think the former.
In Pindar θοᾶν ἱππῶν means 'of swift
chariots,' but the Knights would not per-
haps be critical on this point. An
explanation or excuse is needed for leaving
former butts, the unsuccessful buffoon
Lysistratus (fr. 1 from the Δαιμολήσι, Ἀκρ.
855—, Frsp. 788, 152) and the super-
stitious starveling Thumantis (Hermippus
35), for men like Aripopides.
1270—3. Of course θαλεροῖς δακρύοις
and Πεθών δίᾳ are in lyric style:
Aripopides is treated in ordinary Attic
λυθριά. ἀπτόμενοι φαρέτρας is construed
with inf. as if it were εὐχόμαι: so προσ-

λοιδορήσαι τούς πονηρούς ουδέν ἔστε ἐπίφθονον, ἀλλὰ τιμή τοῖς χρηστοῖς, ὅστις εὐ λογί-
ζεται.

1275 εἰ μὲν οὖν ἀνθρώπος, ὃν δὲι πόλλα ἀκούσαί καὶ κακά,
αὐτὸς ἢν ἐνδηλος, οὐκ ἄν ἀνδρὸς ἐμνήσθην
φίλο.

νῦν δ' Ἀρίγνωτον γὰρ οὐδεὶς ὁστίς οὐκ ἐπί-
σταται,
ὅστις ἦ τὸ λευκὸν οὐδὲν ἦ τὸν ὤρθιον νόμον.
ἔστιν οὖν ἀδελφὸς αὐτῶς τοὺς τρόπους οὐ
συγγενεῖς,

1280 Ἀριφράδης πονηρός. ἀλλὰ τοῦτο μὲν καὶ βού-
λεται·
ἔστι δ' οὐ μόνον πονηρός, οὐ γὰρ οὐδ' ἄν
ἡθόμιν,
οὐείς παμπόνηρος, ἀλλὰ καὶ προσεξύρηκε τι.
τὴν γὰρ αὐτοῦ γλώτταν αἰσχραὶ ἡδοναῖς
λυμαίνεται,
ἐν κασαυρίοις λείχων τὴν ἀπόπτυστον δρό-
σον,
καὶ μολύνων τὴν ύπ’ ὑπ’ ἡμῶν, καὶ ὑπὶ τὰς ἐσχάρας,
καὶ Πολυνήστεια ποιών, καὶ ἅμων Ὀινήχω. ὁστὶς οὖν τοιοῦτον ἄνδρα μὴ σφόδρα βδελύ-
tεται,
οὗ ποτ’ ἐκ ταύτου μεθ’ ἡμῶν πίεται ποτηρίου.
ἂ πολλάκις ἐννυχίαση
φροντίζει συγγεγένημαι,
καὶ διεξήσθη ὅποθεν ποτὲ φαύλως ἐσθίει Κλεώ-
νυμος.

φασί μὲν γάρ αὐτὸν ἐρεπτόμενον τὰ τῶν ἐχόν-
tων ἀνέρων
οὐκ ἄν ἐξελθεῖν ἀπὸ τῆς σιτίνης· τοὺς δ’ ἀντι-
βολεῖν ἄν ὡμος·

1285. κασαυρίοις Cobet Alciat. i. 418.
1290. So Zacher for ὡμος. ὡμος Bergk.
1293. Bentl. for φασι γάρ.

1287. From Cratinus 305, καὶ Πο-
λυνήστει ἀείδες μουσικής τε μαθαίνει,
Πολυνήστεια would appear to be a kind of
songs with music. Polymnestus of
Colophon is mentioned by Findar, Alc-
man, and by Plutarch music. 5—12 as
having developed flute-music in important
ways and applied it to the ὅρθιος νόμος
invented by Terpander for the lyre. His
songs and music were probably erotic.
Crusius in Philol. xlvi 40. Oeonicus is
mentioned again by Hesychius, Ὀινήχων
μουσίτης: but we have no further clue.
The name is Boeotian in form: not the
only case of proverbial blackguards being
Boeotian, cf. Φρυνόποις Them. 861.
1288. A form of excommunication,
such offences not being a matter for
civil law. For similar phrases in curses,
see CIA Defixiones p. x, Inser. at Cnidus
Collitz 3536—, πίεται Plato com. 9, where
Kock gives the cases of both πι’- and πι’-
in the word. Here begins the part said
to be by Eapous; schol. ἐκ τοῦ "ὅστις
οὖν τοιοῦτον ἄνδρα" φασὶ τινες Ἐσπέτλων
ἐλεῖς τὴν παράβασιν, ἐν γε φοιν Ἐσπέλε
"ἐξωπολήσῃ τῷ φαλακρῷ."
1290. — Εὔφρατεία ἡ παρθένα ἐξ Ἰπ-
τολίτου schol. in V: the reference being
no doubt to Phaedra’s lines 374—5, but
the parody is not obvious in form and, as
in the ode, the reference is probably to
some lost lyric. In the ode Thumantis
prays to Apollo to save him from the curse
of starvation: here Cleonymus’ (cf. on
928) hosts pray to him not to eat them
out.

φαύλως sans facons, as Pax 25, Aga-
thoeles ap. Athen. xiv 630 A.
οἱ ἔχοντες became very common for
‘the rich,’ especially in passages of reflec-
tions on the relations of class and class,
patron and parasite: the addition of ἄνθρωπον
is a point both in metre and in dialect.
ἐρεπτόμενον ἄνθρωπος μόνος ἀκείνον Εὔστα-
θιος: here in burlesque of a man. The
word occurs only in the participle. As
ἄνθρωπος is of course Epic or Lyric, and so
is ὡ ἢ πρὸς γονόν, there is no doubt a
parody running through the lines, possibly
of a beast-fable about a mouse, as σιτία is
a meal-tub or chest. There was also some
tale about Cleonymus’ household meat
matters, Nub. 675.
169 ἱδ' ὦ ἄνα, πρὸς γονατῶν, ἐξελθε καὶ σύγγνωθι 
τῇ τραπέζῃ.

φασίν ἀλλήλαις ξυνελθείν τὰς τρήρεις εἰς λό
gουν, 1300 καὶ μίαν λέξιν τιν αὐτῶν, ὡς ἡ γερατέρα: 
οὐδὲ πυνθάνεσθε ταῦτ', ὦ παρθένοι, τὰν τῇ 
πόλει;

φασίν αὐτεἰς ἑαυτῷ τιν' ἡμῶν ἐκατὸν ὡς Καρχηδόνα 
ἀνδρα μοχθηρὸν πολίτην, ὃς ἢν ἤθελλον. 
ταῖς δὲ δοξής δεινῶν εἶναι τοῦτο κοῦ ἀνα-
σχέτον, 1305 καὶ τιν' εἰπείν, ὡς ἀνδρῶν ἁσσον οὐκ ἐλη-
λύθεί·

ἀποτρόπαι', οὐ δὴ ἐμοῦ γ' ἀρξει ποτ', ἀλ' 
έαν με χρή,

1303. Καλχηδόνα Casaub. &c. following a scholium: but see on 174 sup.

σύγγνωθι τῇ τραπέζῃ, probably 'don't 
eat the table too.' Mneseimachus 8. 2 τῶν 
φαραγέων ἢ καὶ τὰς τραπέζις καταφάγη; 1300. The antipirrhema is a spirited 
personification of the fleet as protesting in 
conference against demagogues and the 
war-policy. Here the political ἑνορία of 
Hyperbolus is attacked, as the moral 
ἑνορία of Ariphrades in the epirrhema. 
Names of Greek ships seem to have always 
been feminine; the lists in CIA ii 789— 
offer no exception: names of interest are 
Δημοκρατία, Ἀνδραγαθία, Τριτογένης, Κω-
μῶδα, Τραγωδία. 
A conference is λόγος, not σύλλογος, as 
σύλλογων comes from λέγω to gather, not to 
speak.

1301. γερατέρα because considered 
as human, else παλαστέρα, cf. 914. Tri-
remes soon decayed, but were of course 
repaired as long as possible.

1302. From the Alcaeon (fr. 67), 
the earlier of the two plays by Euripides 
under this name.

1303-4. For Athenian operations 
in Sicily b.c. 417-414 see Freeman's 
Sicily iii pp. 27-65. When the Knights 
appeared, the question would lie between 
a recall and a reinforcement of the fleet 
that had been sent out in 427. The con-
fERENCE at Gela in the summer of 424 de-
termined the commanders to return to 
Athens, where popular feeling punished 
them, Thuc. iv 65. The more daring 
advocates of a Western Policy no doubt 
had an eye to a conquest of Carthage.

Hyperbolus has had few defenders in 
history: Thucydides allows himself to use 
the words μοχθηρὸς ἅθωρος of him viii 
73. 3, and he is coupled with Cleon as a 
by-word in later times, Lucian Timon 30, 
Aristides or. 46, p. 176.

 ödeις, wine turned sour (so τραπίας fr. 
13), neither wine nor vinegar Plut. stoe. 
Hist. xiv 125 of new wine re-fermenting 
deper sapor, vappaeque accepta nomen, 
probrosum etiam homum cum degene-
ravit animus, Hor. Sat. i 1 104 vappam 
ac nebulo
e. 1305. The wording of their resolution 
is a little feminine.

1307. Apollo was ἀποτρόπαιος as god 
of healing and plague. An altar at Athens 
bears the inscription Ἄγαθη τόχη 'Ἀπόλ-
ΑΡΙΣΤΟΦΑΝΟΥΣ

υπὸ τερηδόνων σαπείον ἐνταύθα καταγηράσομαι.

οὐδὲ Ναυφάνθης γε τῆς Ναύσωνος, οὐ δήτ’,

ωθεί,'

εἵπερ ἐκ πεύκης γε καγὼ καὶ ξύλων ἐπηγγύμην.

Ἰζίο ἦν δ’ ἀρέσκης ταῦτ’ Ἀθηναῖος, καθίσθαι μοι
dοκεῖ
eἰς τὸ Ῥησεῖον πλεούσας ἢ π’ τῶν σεμὼν

θεών,

οὐ γὰρ ἡμῶν γε στρατηγῶν ἐγχανεῖται τῇ

πόλει

1311. δοκεὶ...πλεούσας miss.: δοκεὶ...πλεούσας Reiske, Cobet ΝL 436—7.

λουν Προστατηρός Ἀποτροπαῖος Ἀγείνει Corp. Inscr. Gr. i 404. So these three attributes are all mentioned in the oracles

ap. Demosth. Mid. 52—53. But the epithet is comparatively rare in serious

books (not at all in Pausanias) and was no doubt more common in colloquial than in

ritual style.

1308. κατα- adds to γηράσκω a sense of failure or uselessness: contrast Solon’s γηράσκω δ’ ἀεὶ πολλὰ διδακτάκημον and

Plato Rep. vii 536 D γηράσκαι τι πολλὰ διανοὶς μαθηθέντων with Theocrit. 102 D πολλοὶ τῶν σοφῶν ὑποτεύχει πλὴν εἰρέων

cαταγηράσαν: Legg. xii 948 D ἀνήρ ἐν μορίῳ γηράσαντι of a well-spent life, but

Menander 281.10 απόρω συγκαταγηράσει βίῳ, Eurip. Med. 124, Duris ap. Athen. iv 167 D, Athen. xi 509 A ἐπέμενε καταγηράσα-

κώς, ἀτίμως καὶ ἀδύνω διαζύξ, Plut. Herod. malign. 13. 857 D, brut. rat. i 986 E.

1309—10. She quotes the support of a friend, or else that friend speaks herself (κἀγαριναρεῖ) this.

Ναυσίων is given as invented by Cratinus (fr. 349 Kock) in Hesychius and Suidas: but it would have been a common contraction

for names like Ναυσικάρτης or Ναυσίκως: this is the origin of names like Παῦσος, which look like future participles.

Fine was the chief material in shipbuilding: Eurip. Med. 4, Plato Legg. iv 705 c, Theophrastus Hist. Plant. v 7. 1,

where the Æλη, πεῦκη and πίτυς are distinguished as good or convenient for various kinds of ships, Blümner Technologie il 272.

1311—2. 'I vote we take sanctuary sailing to the shrines of Theseus or the Eumenides,' both being of course asylia.

For the Theseum as a sanctuary cf. fr. 477 of runaway slaves κραστῶν ἑστῶν ἢ τὸ Ῥησεῖον δραμέων (hence Θησειώτριφς),

Plut. Theseus 36: if the ships refused to serve they would be in the position of run-


The right of asylum has probably a bearing on the political arrangements connected with certain deities, Theseus and the Eumenides being good cases in Athens; see on 445 and 551 sup. It seems likely that the precint of the deity of a subdued race were allowed to be asyla, as a concession to that race; so precintcs of Poseidon are especially often heard of as asyla, sup. 1235.

For the controversy as to whether the great temple known as the Theseum is rightly so called, see Miss Harrison Myth. and Mon. 113 ff., Curtius Stadtgeschichte 122, Frazer on Pausan. i 17. 2.

1313. He shan’t make a fool of his country with us behind him.
Αλλὰ πλεῖστο χωρίς αὐτὸς ἐς κόρακας, εἰ βούλεται,
τὰς σκάφας, ἐν αἷς ἐπώλει τοὺς Λύχνους, καθ-ελκύσας.

ΑΓΟΡ. εὐφημεῖν χρή καὶ στόμα κλήειν, καὶ μαρτυριῶν ἀπέχεσθαι,
καὶ τὰ δικαστήρια συγκλήειν, οἷς ἡ πόλις ἤδε γέγονεν,
ἐπὶ καυνάσιν ὁ εὐτυχίασμεν παωνίζειν τὸ θέατρον.

ΧΟΡ. ὡ ταῖς ιεραίς φέγγος Ἀθηνάις καὶ ταῖς νήσοις ἑπίκουρε,
τίν' ἐχων φήμην ἀγαθὴν ἠκεῖ, ἐφ' ὅτω κυισῶμεν ἀγωνίας;

1315

1316—7. κλείειν and συγκλείειν mss.; but see Meisterhans.
1319. So R: the other mss. have ὡ ταῖς ιεραῖς νήσοις ἑπίκουρε καὶ φέγγος Ἀθηνάις.
tation of some well-known command to sacrifice.

The phrase κυσάν ἁγνάσ occurs again Av. 1233, Demosth. Mid. 51, an oracle ap. Demosth. Macart. 66, Lucian Prom. 19. The article in Harpocrates, Suidas and Bekker's Aeneidota, recommends ἁγνάς, acc. pl. of ἁγνέως, the sacred stone called Apollo, and set up by the doors of houses; but Lucian certainly understood ἁγνάς, ἀνίσασθαί ἁγναὶ ἄγνωστοι, 2, 3, and moderns generally agree with him (Cobet 17724). Neither κυσάν nor ἁγνά was used in ordinary Attic; the phrase is oracular in style and always implies a divine command that a whole city should join in religious festivity: the command generally came from Delphi, Ἡ Πνευμα κυσάν ἁγνάς ἀφεῖς Pollex i 28. ἁγνά nearly always implies festive dance or procession through the street, hence ἐφεταρεῖ ἁγνάς Pind. Pyth. 8. 55, Eurip. Bacch. 87, orac. ap. Demosth. Mid. 52; this suggestion gives point to Pindar's ἐνεστάθαι ἁγνᾶς Pyth. 2. 58 and λευκότται Καθεύδων ἁγνάις 9. 83, and to such passages as Bacchyl. 3. 16, Soph. Antig. 1125, Eurip. HE. 782 ἐκεῖσται ὁ ἐπαύηκων πόλεως ἀναμικρούσα ἁγναίοι, Hom. Iliad. 4. 104, Xen. Cyrop. 2. 4. 3. As Ἀπολλων ἁγνεῖς would naturally be intimately connected with festive public dances and songs, Horace appeals to him in Od. iv 28 to favour his Carmen Saeculare.

The meaning of ἀφέως is derived from metallurgy or magic. The story of Medea gathering the 'enchanted herbs, that did renew old Aeson' is as old as the Νόστοι and was well-known in Art. The ῥήμα implies the Chorus' pleasure in τὸ καλὸν, physical or social, expressed by themselves in 1324.

1322. Of course some incredulity is implied in καὶ ποῦ (see on 128).

1323. The epithets ἱστεφάνως and λαπαφίς, which so flattered the Athenian taste (Arch. 627—), were first bestowed on Athens by Pindar in a dithyramb; the two lines that are in point are preserved by scholiasts ὁ τεῖ λαπαφίς καὶ ἱστεφάνως καὶ άδικαί, Ἐλλάδος ἀγίωσα, 'κλεινα λαθανάς, δαμάνυν πτολεμιν. Every word seems to have been trespassed and quoted in Athens for centuries: see references in Bergk's Poet. Lyric. Græci i p. 396. The brightness of the air and the plenty of flowers were glories of Attica: the ίω (whether violet or iris) is dwelt on as a material for festal wreaths in the Athenian festival so splendidly celebrated by Pindar in another (or is it the same?) dithyramb, (fr. 72 Bergk) ἠδεται λάχετε στεφάνων... τότε βάλλεις, τότε ἐπ' ἀμφοῖτα σχέσιν ἔραται ἐων φόδαι: and the 'violet-herd beside the well' of Pind. 577 is also specially Attic, so fr. 476 of the Attic winter ὁ βοῦς ἱεροῦ σακίνων, θύσιν, ὀπωράν, στεφάνων ἀναμενεῖν. The σκέυη generally implies dress of a special kind, such as stage or official attire, or some 'fashion' of apparel: so Thucyd. i 6. 3, speaking of the same dress as is worn by Demos here, 'Τῶν τοις προσβριμένοις κατὰ τὸ διηγημένη ἐπὶ πολὺ αὔτη ἡ σκέυη κατέσχεν.
1325. The military, not the political, heroes of the Persian War period. "These two names summed up in themselves the ideals of the conservative peace party," Furtwängler Masterpieces 445 (Engl. trans.). ξυνείτε to mark that the dress is for peaceful festal occasions.

1326. I cannot think προπύλαια could be used of anything but the great buildings at the top of the ascent to the Acropolis. In Ψεφ. 875, quoted by Dörpfeld and Reisch Greek. Theater 208 as of a private house the readings are conjectural and prove nothing for the usage of προ-
πύλαια. Whatever anachronism there was in supposing the Propylea in those ἀρχαῖα Ἀθηναί could be excused by Attic pride in their splendour (see Miss Harrison Myth. and Mon. 371); and there were of course propylaia to the Acropolis long before the Periclean building. It had five gateways, each closed by massive gates. ψόφος corresponding to ψαφάδων at θῦρα, of gates opened from within: Plato Συμπ. 212 ε’ τιν ἀκαίρων θύραν κρυο-
μένην ψόφον παραχέτων, of a door being opened from without.

1327–8. διαλύζεται, see on 616. 

1328. κλους would not be used except in the high style, cf. Αφ. 1184. Θεσμ. 29. Πλιτ. 772. Europolis 104 ἀπείτσα γάρ παθοῦμεν ἢ κλέινη πόλις, Eubulus 10 κλέινα Ἀθηναί ἐκπέμφη Ἀμφιλοχία: it never occurs in Thucydides or the orators, and only twice in Plato.

1329. ὁ ταῖς λιπαραῖς, the famous words of Pindar's dithyramb; in serious literature of this time λιπαρός is rarely used except of Athens: Νυμ. 300, fr. 161, Eurip. Αἰγ. 452. Π. 1130, Τρ. 803 in ἑλλάς ἐδείξε κλάδον Ἀθηνά, αἰφάνων στέφανον λιπα-
ραίος τῆς κόσμου Ἀθηναί, which confirms the traditional view that the allusion is specially to the olive: in a few cases it is a complimentary epithet of other cities, but generally is quite a colloquial word, as in Eurip. Κυκλ. 501 and often in Comedies.

1330. Δῆμος μιναρχός is an idea found as an ideal also in Eurip. Συγρ. 352 in the mouth of Theseus, the citizen-king, καὶ γὰρ κατιστήματι αὐτῶν (δῆμοι) εἰς μο-
ναρχίαν ἑλεονερόως τίποτος ἑσφαγήν πόλις; in Arist. Πολ. vi (iv) 4. 27. 1292 a 11—17 the phrase has a bad sense ὅ ταὐτός δῆμος ἄτε μιναρχός ὦν, ζητεῖ μιναρχιῶν διὰ τὸ μὴ ἀρχεθαι ὑπὸ τοῦ δῆμος καὶ γίνεται διοπτικός, ὥστε οἱ κόλακες εκτιμώ. The word is the neutral one for absolute power, inclining to a good or bad sense with the context: Ψεφ. 474 μιασθήμεν καὶ μιναρχίας ἐραστὰ in the mouth of ordinary Athenian democrats, Thucyd. i 122. 3 (the only case in him of the word) Corinthians say τόραινοι ἵππους ἐγκαθιστάναι πόλις, τοὺς δ’ ἐν μιᾷ μιναρχίᾳ ἀξιόμενου καταλένου, in order to mark their feeling that the tyranny of Athens is worse than that of any individual: it must have been well remembered that Pericles had compared Athens' position to a τυραννίς (Thucyd. ii
ΑΡΙΣΤΟΦΑΝΟΥΣ

ΑΓΩΡ. ὃ δ' ἐκεῖνος ὅραν τεττυγοφόρας, ἀρχαῖῳ σχήματι λαμπρός,
οὐ χοιρινῶν ὃξων, ἀλλὰ σπονδῶν, σμύρνη κατά-λειπτος.

ΧΩΡ. χαῖρ', ὦ βασιλεύ τῶν Ὤλλήνων καὶ σοι ἐγν-χαίρομεν ἰμεῖς.

ἀγωγά τὸ πόλεως ἀξιὰ πράττει καὶ τοῦ Μαραθῶν τροπαίον.

1331. τεττυγοφόρας Porson from Hesychius for τεττυγοφόρας.
1334. τοῦ Μαραθῶν ms. τοῦ bently and most editors; see on 781, 285.
The mss. give ἐν M. in Thucyd. i 18. 1, ii 34. 5, Ar. fr. 363, Plato Gorg. 516 b, Lycurg. Leocr. 104.

63. 2), and that Cleon had repeated the words (iii 37. 2): the position here is comparable to Peisetaerus’ marriage with Basilea at the end of the Birds.

1331. Demus wears the old Ionian dress which Thucydides speaks of in the famous passage i 6. 3 οἱ προσήλυτες τῶν εὐδαιμόνων οὐ πάνω χρῶν ἐπεδίδη χίτωνάς τε λυγῷ ἐπάσαντο φοροῦσιν καὶ χρυσῶν τεττυγών ἐνέρας κρομφίλοις ἀνάδεικνύσαι τῶν ἐν τῇ κεφαλῇ τριχῶν: the description is repeated with verbal variations by Heraclides Pont. ap. Athen. xii 513 e ή Ἀθηναίων πόλις, ἐν αἰώνα μεγίστη τῇ ἡμέρᾳ καὶ μεγαλοφυγοχατός οὗτος ἄρα ἀνέπρεπε. ἀλουργή μὲν γάρ ἡμῖσυντοι ιμάτια, ποικίλου δ’ ὑπεύθυνοι χιτῶνας, κορώμων δ’ ἀνάδεικνύσαι τῶν τριχῶν χρυσῶν τεττυγών ὑπερὶ τό με-τωτον καὶ τάς κόμας (κόρας Birt Kailbe) ἐφηροῦσαν. ἀκλαματίδα οὐκ αὐτοῖς διόρθου ἐφέρον οἱ παιδεῖς, ἕνα μὴ καθήκον ἥπατι ἔτυχεν. καὶ οὔτως ἴσαι οἱ τὴν ἐν Μαραθών κυκλούσαντας μάχην καὶ μόνοι τῆς τῷ Ἴορας ἀπάσας δίνομα χειρισόμενοι, where the writer is plainly thinking of our passage and reflects its spirit: cf. Xenophon 3, Lucian Navig. 3, Aelian Var. Hist. iv 22. At Sybaris, with its reflection of Ionic luxury, ἐθεῖ καὶ τῶν παῖδας ἐν μέρι τῆς τῶν εὐ-βρῶν ἡλικίας αλουργίαις τὰ φορέαν καὶ πλακο-μίδας ἀνάδεικνυόμενον χρυσοφορεῖν. Athen. xii 518 e: at Samos χιτωσὶν χατοὺς πέδων χθονοῖς εὐρέος εἶχον χρυσεῖα δὲ κόρνμως ἐπ’ αὐτῶν τεττυγῶν ἔνα ψαλτῆς δ’ ἱματίας ἀνέμως χρυσός οὐ καθόμεν. Athen. xii 535 F. Tettichus is found as a name in the Attic epigraph (sixth century, probably of an aristocrat) CIA i 463, Roberts no. 36. ΤΕΤΤΥΓΟΦΟΡΑΣ shows the termination of heroic import like γυρυγοφόρας Αἰθ. 267, λεικοφόρας Eurip. Φοίν. 119, Εἰδ. 645, ἐκαστογέφαλας Νικ. 336. The golden τεττύγων bound the hair gathered into the form called κρομβίδας or κρομβύος: the latter word implies a horn-shape (κρομβύς = corn(glu)), cf. the possible meaning of κρεας applied to Paris’ hair. II. xi 285. Archaeologists disagree as to the exact meaning of κρομβύος. Early sculpture shows hair gathered in a roll or knot at the neck behind (as in the Apollo on the pediment of the Zeus-temple at Olympia, where a hole is left for a pin of some kind), rather than in a top-knot, such as is common in later works, as in a simple form in the Boy with a Goose, and in a more elaborate shape in the Pourtalès Apollo, the Apollo Belvedere, and the Venus of the Capitol. See Studniczka in Classen’s Thucyd. 2 p. 330. The change in treatment of hair in art which came in in Phidias’ time does not seem to correspond to the change in actual wear (Furtwangler Masterpieces, Eng. tr., 8, 19).

λαμπρός suits the linen material and also the bright colour of his dress.

1332. The χοίρα was a mussel-shell, used as a voting-counter in the Attic jury-courts: it seems to be mentioned only here and Verg. 333, 349, and its use may have been only for a short period, as the scholia, Pollux, &c. would imply. There is of course the common play on both meanings of στομαί: peace and festal libation, the second meaning leading on to the mention of festal array.

1333—4. βασιλεύ, see on 1330: the
emphatic ἤμειρι implies their general dislike of one-man power, as the reason given in the next line implies their pride in what they think the great days of their country.

1335. ὁ φιλτατ' ἀνδρῶν, a mode of address found in Tragedy, as Aesch. Agam. 1624, Soph. Elect. 23, Trach. 232, Eurip. Hec. 935, and in Comedy where the rhythm and tone are serious, su. 611, Phil. 788, Phrynichus 80 ὁ φιλτατ' ἀνδρῶν, μή μη ἀτιμάσατε γάρ.

1338—9. ὁ μὲν ἐν friendly remonstrance and the like, as su. 671. πᾶρος is not used in prose, and in Comedy occurs only here and Vesp. 1356. νομίζεις ἑως implies action taken in consequence of the belief, cf. on 515.

1339. καταστει as usual of disclosing information that may be harmful to someone.

1340. πρῶτον μὲν is carried on by καὶ ἡ διὰ γ' 1350, the form being changed to suit the turn of the dialogue.

1341—2. Tragic in rhythm and no doubt pronounced in suitable style.

ἐραστῆς, see on 732. I do not know if Pericles was the first political orator who ventured to put this passionate expression of patriotism, but it was taken up as a form of flattery to Demos: Ach. 142 Sitalces φιλαθήσαι ἦν ὑπερφήσων, ὑμῶν τ' ἐραστῆς ἦν ἀληθῆς, cf. Av. 1270. Plato says with warning and some ridicule, i. Alcib. 132 λιτω μάλιστ᾽ ἑγὼ φρονήσωμαι, μή δημοσίᾳς ἤμι τεύχων διαλαμβάνει τοιλοὶ γὰρ τὸ κάθασαν αὐτὸ πεσόντων ἀσθυναίτη. εἰπομένως γὰρ ὅ τοι μεγελότωρ δόμος Ἐρέχθεως: ἀλλ' ἀπόθεντα χρὴ αὐτὸν βασισθαι. Otherwise prose writers used ἐρωτ in politics only of the ambition of tyrants and the like: Herod. i. 96 ἐρασθείς τυραννίδος, iī 33 πολλοὶ τυραννίδος ἐρασται εἰς, Isocr. de pace 65 δυναστεια ὧν πάντων ἐρωμένη καὶ περιμαχητή γεγενημένης κατηγορεῖ, 113 οἱ πρωτεύοντες τοσούτων κακῶν ἐρωτ.

Most of the cases of κῆδωμα used in prose of political feeling imply some such protestation as we have here: Thucyd. vi 14, Plato Apol. 24 c, Demost. 3 Phil. 73, Timocr. 173, 192, Isocr. de pace 51 τοῖς τοῖς τύλεμαν ἄγαπωσκέτοι ως τῆς δημοκρατίας κηδομένους εἴσος εἶναι νομίζουμεν, Dinarch. Demost. 100 ἐμείς οἱ φάσκοντες τοῦ δήμου κηδοθεία, Aesch. FL 8 μόνος ἐν τῷ λόγῳ φαίηται κηδομένως τῆς τύλεως Δημοκρατίαν.

προβολεύων μόνος might be said in the technical sense by an arrogant member of the council, but of course προβολεύω in the original meaning of think for gives sufficient point.
1346. ἤδειν for ἤδονμεν mss.
1347. γ' ἀν K. γ'αρ the other mss., ὡτ' ἀγαν Kock, ὡτά σου ἐν τὸν Δ' Cobet Mнем. n.s. ι. 423.
1352. τοῦτο A edd. vulg. τούτων R, τούτων most mss. τούτων Elmsley, τῶν' Kock.

1344. ἀνωτάταις and κερωτιώ do not occur elsewhere in literature, whether they are invented on the spot or words in common use for the childish delight of chickens flapping their wings and calves trying and tossing their horns. The de-nominative and desiderative terminations lend themselves easily to comic formations. κερωτιῶ is apparently a desiderative from the stem of κεράω.

1345. Eccl. 195 τῶν δὲ ῥητόρων ὁ τοῦτο ἀναπείθαι εὔθως ἀπόδοτο ψχετο, Demosth. Cor. 40 ἐκ τούτων ψχετ' ἐκείνους λαβὼν (σωμάτως) εἰς τὸ μήθ' ὠτίν' προσώπον δὴν ἔκατο πάντα ἔκειον νῦν ἐκείνῳ ποιήσασθαι, FL 19 εἰπε τοιούτους λέγονας ως ἀπάντα ὑμᾶς λαβὼν ψχετο.

1347—8. 'Your ears used to open like a parasol and flap to again,' according as you wished to hear or not.

1349. Soph. Αἰτ. 281 μὴ 'θερεθης άνως τε καὶ γέρων αύμα.

1350—3. An accusative is needed after καταμαθηθορῆσα, and τοῦτο is quite intelligible, to spend it (i.e. the same sum) on feet, cf. on 571. 'The verb καταμαθηθορῆσα is of a type not uncommon in Greek: Demosth. pro Pharn. 39 δεκα πέντε χρόνων πολλὰ καταλεκτηριγραφεῖ, Isaeus Dictos, 43 ἄλλα μὴ οὖν οὕτω καθηυποτρώθηκες...οὕτω κατεξεγερτώθηκες: Blaydes here gives many other verbs of the same kind. κατα-
οὕτος, τι κύπτεις; οὐχὶ κατὰ χώραν μενείς;

ΔΗ. αἰσχύνομαι τοι ταῖς πρότερον ἀμαρτίαις. 1355

ΑΓΟΡ. ἀλλ’ οὐ σὺ τούτων αἰτίως, μὴ φροντίσῃς,

ἀλλ’ οὐ σε ταῦτ’ ἐξημάτων. νυνὶ δὲ φράσον:

εάν τις εἶπῃ βωμολόχος ἦν γήγορος:

οὐκ ἔστιν οὐκ τοῖς δικασταῖς ἀλφίτα,

εἰ μὴ καταγνώσθησθε ταῦτῃ τῆν δίκην' 1360

tούτων τί δράσεις, εἰπέ, τὸν ἦν γήγορον;

ΔΗ. ἀρας μετέωρον ἐστὶ βαραθρὸν ἐμμαθῶ,

ἐκ τοῦ λάρυγγος ἐκκρεμάσας ὑπέρβολον.
declivity of the Pnyx: it lay outside the city, in the angle formed by the town-wall and the northern long wall: hence Plato Rep. i in 439 e ανών εκ Πειρατών ὑπὸ τὸ βόρειον τέιχος ἑκτὼ, αἰσθάνεσθαι νεκρῶς παρὰ τῷ ὅμοιῳ κείμενοι. The threat is precise, for this was the punishment assigned ἵνα τις τῶν Ἀθηναίων ἔμην ἀδίκη, Xen. Hell. i 7. 20, cf. Plato Gorg. 516 D. But generally the word βάραθρον is not used except in vague threats and imprecations: Nub. 1450, Rhet. 574, Plut. 1109, Alexis 155 καὶ τῶν ἄδας ἐς τὸ βάραθρον ἐμβάλω, Lucian Ieronom. 33 ες τὸ βάραθρον, ἐς τὸν Τάρατον, Plut. Aristides 3 ἐπὶ ὁπο ὁπο ἡ συντρίβει τῶν Ἀθηναίων πράγματα, Ἑλληνίδα καὶ Θεσσαλία καὶ Αἰγίλον ἐς τὸ βάραθρον ἐμβάλων. It is altogether avoided by Thucydides and the Orators (Demosth. has it twice in metaphor, Chers. 45, 1 Aristog. 76): ὄργιμα is used in describing the executioner’s function by Lycurg. Locr. 121, Dinarch. Demosth. 53. Hyperbolus is used to refer to the criminal, cf. Pax 687.

1866—7. The oarsmen in the triremes were paid by the State, though the trierarchs on special occasions gave something additional to the βραται (Thucyd. vi 31, 3). These oarsmen were in the main Athenian citizens and might have to serve as soldiers: they had done so at Sphacteria (Thucyd. iv 32, 2). Their pay varied seemingly from 2 obols to a drachma, the latter rate being given only exceptionally: there might be competition between the Greek states in the pay offered (see on 554). Artisans were probably common enough; they were to be paid the instant the ships come into port (καταγομένους). ἐνελπιεῖ is the regular and official word, for pay, supplies, forces, provided in full: Thucyd. vii 29, 1, 43, 6, 78, 1, 83. 3 3 ὁπον μεθύς ἐνελπιεῖ πώγονε ἐνέλεην τὸ τοι διδόμενον βραχί καὶ ὅδε τοῦτο ἐννεής, Demosth. Polycl. 35 τρυφώνεται ἐπιβάται καὶ ὑπηρέταιν ὑπὸ τοῦ μεθύον πολλοῦ καὶ ἐνελπιεῖ, Isocr. Philipp. 91 τοις αρστάτωις ἐνελπιεῖ τῶν μεθύον ἀπόδοσ, CIA ii 787 τραγήδον ὁδίκαν καὶ ἐνελπιεῖ, 805—9 μαρτίουν αὐτῆς ἐνελπιεῖ καὶ of ships’ fittings.

1868. οἱ ἐνδείξεις πικρῶν ἐκείνους λόποι καὶ ὑπολόποι καλοῦσαι καὶ λαπόσπονοι, εφ’ ὃ μάλιστα Ἀθηναίοι κωμόβοιταν, Pollux ii 184. The κώς καὶ ὑπηρέταιν mentioned by Thucyd. ii 93, 2 along with the oar as necessary for the rowers and carried by them as such: we find jests at the habit, Hermippus 54, Isocr. de pace 48.

ἐχαρίσω is the dramatic aorist of ‘instant action,’ like ἔθακε in 1372.

1869—71. ‘A man once entered on the muster-roll for infantry service shall never be transferred by using private influence.’ A κατάλογος is any official list, of the Knights (Aristot. Pol. Ath. 49, 2, Lysias 16, 13), of those who were to have civic rights under the Thirty (Pol. Ath. 36), of those liable for naval service (Dem. Polycl. 6), but especially of those liable for service as hoplites: so that
phrases like στρατιώται εκ καταλόγου were opposed to volunteers or mercenaries. Aristotle Pol. vii. 3. 1303a 9, Pol. Ath. 26, says that this method of compulsory service caused great loss of life among the upper classes of Athens. But we hear complaints on the other side that influence might be used to have a man’s name removed or transferred from one to another. In 1180, and Thucyd. vi 31. 3 speaks of the hand-force for the Sicilian expedition as καταλόγοι χρηστών ἐκκρεβοῦν, implying it would seem that this was exceptional. So καταλόγων and κατάλογοι were used when an emphasis is laid on doing or shirking the patriotic duty of military service, as Xen. Mem. iii. 4. 1 εκ καταλόγου στρατευόμενοι, Lysias 14. 7 καταλογείς ὑπέλεγεν οὐκ ἐξῆλθε μεθ’ ὦμῶν. For στρατιώτης see sup. 896. The difference in meaning between the fut. and the fut. perfect in the continued sense is well seen: εὐφεξαίρεται is fut. of εὐφέξαρσαι ‘shall have been entered,’ ‘shall stand enrolled,’ see Jebb on Soph. O. 7. 411: cf. τιμωρθήσατας...τετιμήσατας ‘shall be punished,’ ‘shall remain honoured,’ Lysias 31. 24, οἷον ἀχελεθήσομαι δὲλ εὐρέγετην παρ’ ἐμοί ἀναγενέατε Plato Gorg. 506c (see Blass in Rhein. Mus. xviii). The rare μετεγγράφων occurs again in Lucian γνωμ. hist. scrb. 5 μετεγγράφον τε τῶν ἀπαξ κεκυρωμένων, of historians.

1372. ‘That’s a hit at Cleonmyus’ shield-handle’: for him see on 925; there may be a special point in πάρτα, see on 849.

1373. ἀγοράς is the verb of ἀγοράω losser Cratinus 239, Lys. 526. It was a new word for youth to frequent the agora, and conservatives disapproved of it. Nic. 991 ἐπιστέψας μας ἄγοραν, Isocr. Aeerop. 48 οὗτος ἔφησεν τὴν ἄγοραν (οἱ νεώτεροι), ὅτι εἰ καὶ ποτὲ διελθεῖν ἄγανκαθεῖν, μετὰ τολῆς αἰδοὺς καὶ σωφροσύνης ἐφαινοντο τοὺτο ποιεῖτον. 

1374. γύναικες ὑστὸν καὶ πιτταίμονικα τὰ γένεα σχολ. Cleisthenes is constantly the effeminate Aech. 118, Nic. 335, An. 821, Lyso. 1093, Thesm. 635, Pherecrates 135 ὁ περιστέρως δομοῦ Κλεισθένης: Straton makes a pair with him in Aech. 132. Apparently they broke the custom, almost universal at Athens till Macedonian times, and shaved or used pitch to remove the hair: this was considered disgraceful Thesm. 218, Theopomp. ap. Athen. vi 260 E ἐς τῶν ἀειχρῶν καὶ δεινῶν αὐτόις οὐ προσέχ; οἱ ἐξορφεύμενοι καὶ λειώνομεν δεστέλους ἀνδρές ὄντες: The earliest portrait statue with shaved face is said to be one of Aristotle.

1375. He means the true ἄγένεας, who lounge in the perfumers’ quarter of the agora, Pherecrates 2 λοισίμων πρὸ λαμπρῶν ἡμερῶν ἐν τοῖς στεφανωμένων, οἱ δ’ ἐν τῷ μῦρῳ λαλοῦντες περὶ συμβριθρής κοσμοκαθάρσεως τας, δε κάτα μυροτείνοντες τι παύσωντο ἀνδρὲς ἐξίρησαν καθημενοὺς ὑψὶκα ὑπὸ σκειρίθων κατεκεφασκόμενος συνδέον τούς μετεραίους ἐλλαξάντες δε’ ἡμερῶς. Europs 209 κλαίσαντες ὅτι ἐν ἀγρυκῶς ἐστατάτο τρὶς τῷ μῦρῳ, Lysias 24. 20 ἐκατόσ τοῦ ὑγίου εἰσέπεσεν προσκοπῆς οἱ μὲν πρὸς μυρωτεῖν, οἱ δὲ πρὸς κορικεῖν, οἱ δὲ πρὸς σκυτοτείον, οἱ δ’ ἐποίησαν τῷ τῶν πιθήκων παράλλον πάντως. Meiraç was fem. in good Greek, Rutherford NV 291, for the masculine the word was μειράκους, μειρακίσκοι, or μειρακόλων (the last deprecatory as Kan. 89, Demosth. Mid. 78, Articor. 163, Epitr. 5. 3, Eubulus 272. 31). In the Hippocratic division of man’s life into seven periods (Pollux ii 4), meirakious comes third between πάσιν and πεσάκοιν, being the age from 14 to 21: meirakion αὐτὸ ἐκαὶ μῆτας γενεῶν Plut. Circ. 28.
1376. στομύλλωμα (rare in active, as Lüb. 1003) seems almost confined to Comedy: στομυλέωμαι is late, as Aleiphenon ii 2. 3. The future seems out of place, and no στομύλλωμαι is quoted. Hesychius gives στομύλλων (so MSS.) λαλών, which editors have altered to στομύιλλων. 1377. Phaecus, son of Erasistratus, a young man of good family, may have derived his curious name from Phaecus, son of Poseidon, the father of Alcinous (see on 551). He was sent on an important mission to Sicily in 422, but had little success there (Thucyd. v 4): and we have no other information as to the reasons for his being mentioned as a rival to Nicias and Alcibiades, except that he had control of a club or ἐταιρεία Plut. Nicias 11, Alcib. 13. He was plainly much discussed and admired at this time by the Athenian youth, though Plutarch says ἐνυπερήκοις (a pleasing taller) ἔδρα καὶ πυθανὸς ἠδύνατο μάλλον ἢ φέρειν ἄγνωσ τὸ χάριν, ἦς ἔδειξεν φησίν, ἀλλὰ ἀφρότοις, ἀλατοτρέμοντας λέγειν. The theory that he is the author of the speech against Alcibiades attributed to Andocides has found considerable support, but is generally rejected now, see Blass Att. Beredsamkeit i 336, Jebb Att. Orators i 34, Pauly-Wissowa Real-Encycl. s.v. Andocides. The poetaster Dionysius Chalcus, a man of some political importance at this time, compliments him in fr. 4 Bergk δεξιότητι τὰ λόγων Φαίακος Μονοῦν ἔρετα ἐπὶ σίματα πέρατα. The only explanation of the ὄνω ἀπέδευσα is the scholiast's obvious remark δεώς ῥήτωρ ὁ Φαίας ἦς καὶ ἀποφνεύεται ἐπὶ θανάτῳ τῷ ἀφοφάσων κρινόμενον. The phrase is odd, but it may be one of the current phrases of the day (cf. Eccl. 202), and cf. Lucian Perigr. 19 ἐπὶ τῶν Δα καταφυγὼν ὁ γενναῖος εἰρή τῷ μὴ ἀπόσαλεν.
ιππής 181

καὶ γνωμοτυπικός καὶ σαφῆς καὶ κρουστικός, καταληπτικός τ' ἀριστα τοῦ θορυβητικοῦ. 1380
ΑΓΟΡ. οὐκον καταδακτυλικὸς σὺ τοῦ λαλητικοῦ; 1381
ΔΗ. μὰ Δ', ἀλλὰ ἀναγκάσω κυνηγητεῖν ἐγὼ τούτους ἀπαντας, πανσαμένους ψηφισμάτων.
ΑΓΟΡ. ἔχε μν ἐπὶ τούτων τούτων ὁ ὀκλαδιαν, καὶ παῖδ' ἐνόρχην, ὅσπερ οἴσει τόνδε σοι. 1385
κἂν ποὺ δοκή σοι, τούτον ὁκλαδιάν ποίει.
ΔΗ. μακάριος ἐς τάρχαια δή καθίσταμαι.
ΑΓΟΡ. φήσεις γ', ἐπειδὰν τάς πριακοντοῦτιδας σπονδάς παραδώ σοι. δεῦρ ἵθ' αἱ σπονδαί ταχύ.

1380. mss. give the line to the chorus, except R which has no mark of new speaker.

literature see Plut. quaest. conv. vii 8.
712 B, in political oratory praec. ger. repr. 6. 803. gnomotypos implies originality in striving out such maxims: Ar. has it always of sophistic or rhetorical display, Nub. 920, Ran. 877, Thesm. 55 where it occurs in a string of phrases, something like our lines, coarsely interrupted as here, and, as here, probably inspired by the rhetorical teaching and example of Gorgias (Blass Att. Birets. s 87).
1381. A ms. note of Madvig's (at end of volume) is "καταληπτικός est qui cum admiratione digito demonstrat. V. a. 1374. ad 1381 omnes sunt Agoracriti, cui Δημος respondet v. 1382": but I fear few will agree with him in either view.
1382—3. Editors quote Isocr. Aγορ. 45 the men of old τοὺν βιον ἱκανον κεκεκτήμονες περὶ τὴν ἔπικὴν καὶ τὰ γνωμάτα καὶ τὰ κυνηγητα καὶ τὴν φιλοσοφίαν ἡγάγασαν διατριβέων, Xen. Cyneq. 12. 6 εἰδότες οἱ πρόγονοι ἡμῶν ὅτι ἐντεύθεν (ἐκ τοῦ κυνηγητείν) εἰστίνα τῶν τοῖς πολέμοις στ. λ. Plato Legg. vii 823 B—holds the legislator must recognise that hunting may have both good and evil effects, and make rules accordingly.
ψηφισμάτων is used for the worse aspects of political interests and activity Λύς. 704 ὁτὲ μὴ παράστηθε τῶν ψηφισμάτων τοίσων: the contrast between the stable ρόμος and the shifting and temporary ψηφισματα is well known, as expressed by Aristot. Pol. vi (iv) 4. 25. 1292b 5 ἔτερον (the extreme)
eidos δημοκρατίας τάλλα μὲν εἶναι ταῦτα, κύριον δ' εἶναι τὸ πλήθος, καὶ μὴ τὸ νόμον, τούτο δὲ γίνεται διὰ τὰ ψηφισματα κύρια ἡ ἀλλὰ μὴ ὁ νόμος: συμβαίνει δὲ τοῦτο διὰ τοὺς δημαρχους: ἐν μὲν γὰρ τais κατὰ νόμον δημοκρατοειμαινείσι οὐ γίνεται δημαρχών &c. This contrast may have gained a more definite meaning in the fourth century B.C.
1384. ἐπὶ τούτων 'on this understanding' marks that the position is settled henceforward. Heraclides Pont. in his curious defence of luxury as a condition of high spirit ap. Athen. xii 512 A gives, as the points of luxury among the Athenians of the Persian wars, the wearing of purple and coloured garments, long hair wound up and the use of the golden tettix (see on 1331), and the use of camp-stools, ὀκλαδιας τε αὐτοῖς διέφωνοι ἐφερον οἱ παίδες, ὡς μὴ καθίσασιν ὡς ἔτεχεν. Another point of connexion with old Athens was the δίφως ὀκλαδίας, said to be the work of Daedalus, kept in the Erechtheum, Pausan. i 27. 1. For the shape of the ὀκλαδίας, see Baumeister's Denkwürter 1650—1.
1385. Schol. ἐπείδη παρὰ τοῖς βορ-βάρασις σταδίων, οὕτως ἐνόρχην δίδωσι.
1387. ἄρχας see on 507, a word of time-honoured customs, here much strengthened by δή, καθίσαμαι, the incentive of a settled state.
1388—9. φήσεις γ' as Pax 916 &c. The σπονδαί appear in bodily shape as
ΔΗ. ὁ Zeus ἄνωτιμος, ὡς καλαί. πρὸς τῶν θεῶν, ἐξεστὶν αὐτῶν κατατριακοντοτύπισαι; ἂν ἔλαβες αὐτὰς ἐτέον; ΑΓΟΡ. οὗ γὰρ ὁ Παφλαγών ἀπέκρυπτε ταῦτας ἕνδον, ἵνα σὺ μὴ λάβης; νῦν οὖν ἐγὼ σοι παραδιδώμει ἐις τοὺς ἀγροὺς αὐτὰς ἱεναι λαβόντα. ΔΗ. τὸν δὲ Παφλαγώνα, ὃς ταῦτ’ ἐδράσεν, εἴφ’ ὁ τι ποιόςεις κακόν.

ΑΓΟΡ. οὐδὲν μέγ’ ἀλλ’ ἢ τὴν ἐμὶν ἐξεὶ τέχνην. ἐπὶ ταῖς πύλαις ἀλλαντοποιῆσει μόνος, τὰ κύνεια μιγνὺς τοῖς ὅνειδοις πράγμασιν,

1392. ταῦτα μss.: R has ἔλαβε.

1393. λάβος Brunck Dind. Ribbeck.

females, like so many other symbolic figures in Aristophanes. Here again there is only a return to the old state of things when the thirty years’ truce, concluded in 445 B.C., was still in force. As in Aeh. 104, this is regarded as ideal.

1390. The distinction between πολύτιμος high-priced and πολυτίμητος venerated was clear: Cobet NL. 56 gives it from Ammonius and illustrates it: in Aeh. 759 πολυτίμητος ἀνθρώπων τοι τούτων of corn during famine at Megara is of course intentional, as πολύτιμος would not be strong enough, so Epicharmus 71. 1, Kaibel. The word is sometimes ironical as Kan. 851, Plato Euthyd. 266 D, ὁ πολυτίμητος ἐγκυστις Plut. quaest. conv. vii. 1. 699 C.

1391. κατατριακοντοτύπισαι τοιόταταν εἰς συνοφλαν λαβέων schol.; the genitive is probably in imitation of κατελαῖνον.

1394. εἰς τοὺς ἀγροὺς see on 805 s. e. r.: Demos is essentially a countryman see on 41 and 729.

1397. οὐδὲν μεγ’ ἀλ’ ἦ σε on 779. ἔμπι is implies a settled state, see on 130.

1398. εἰπ’ ταῖς πύλαις ἢ ἐν τῇ ἀγρα. see on 1247. μόνος gives the idea of ‘solitary,’ ‘unheeded,’ ‘unsuccessful.’

1399. τὰ κύνεια, τὰ δέεσιν, would be menu-words for dog-flesh and donkey-flesh: πράγμασιν is something of a surprise and would be more in place if politics were still to occupy Cleon with the material and audience on a lower level than before: cf. χρόνει τὰ πράγματα 214. Of course the bad quality of his sausages is meant: but ass’s flesh was sold and eaten, Pollux ix 48 μεγνών δὲ ἐκάλων ὁ τὰ τῶν ὄνων κρέα ἐπιπράσκετο, Lucian aiunus 33 ἀποφαβάτει αὐτόν, καὶ τὰ μέν ἐγκατά τοῖς κυῖς δότε, τὰ δὲ κρέα τοῖς ἑρώταις φυλακάτω, Ἑσυχίνους μιμαρικτον’ ὁ Φερεκράτης παίζει καὶ ἐπὶ ὄνου φαβ. Sophilus 4 τὰς ὅνειας ματτύσας: and for Roman usage Plin. NH viii 170 says the fashion of eating young ass’s flesh was confined to Macenas’ time; the Corinthius assellus in promulsdari of Petronius 31 refers of course to a Corinthian bronze.

For the use of dogs’ flesh as food, see Darenberg and Saglio at end of art. Canis, Bussemaker and Darenberg on Oribas i p. 586. From Plin. NH xxix 58 it appears that in Rome this use was a religious survival, as it is said to be to some extent in China. Hippocrates de diaeta ii 46 gives the qualities of ὕποιεα and κύνεια in successive sentences: he recommends κύνεια or κυκλάκατα on several occasions for a sick-diet. Jerome Cardan treated Hamilton, Archbishop of St Andrews, with the flesh of whelps (about 1553).
183 κακ τῶν βαλανείων πείται τὸ λούτρον.

ΔΗ. εὖ γ’ ἐπενόησας ὑπὲρ ἐστιν ἄξιος,

πόρναις καὶ βαλανείσι διακεκραγέναι,

καὶ σ’ αὐτ’ τούτων ἐς τὸ πρωτανείον καλῶ

ἐς τὴν ἔδραν θ’, ἵν’ ἐκεῖνος ἦν ὁ φαρμακός.

ἐπον δὲ ταυτηὶ λαβὼν τὴν βατραχίδα·

1406 κάκειν οἰκερέτω τις ὡς ἐπὶ τὴν τέχνην,

ἵν’ ἰδώσων αὐτὸν, οἷς ἐλωβᾶθ’, οἱ ξένοι.

1401. Elmsley for λούτρον of MSS. 1408. ois R. ois V and most MSS.

1400. λοιδορεῖν takes acc., λιοδορεῖ·

σθαν dat. It is not easy to define any difference in meaning; but the middle generally implies wrangling, speaking back, bad language on both sides: Demosth. ii Aristog. 19 πρὸς ἀπανταί αἰὲ προσαφεῖται λοιδορεῖθαι καὶ διαβοθαῖθαί, Pherecrates 113. 8 εἰπ’ ὅταν αἰτιωμεθα, λοιδοροῦσαι, Alexs. 150. 4 ἤν δ’ εἶπῃ ἀπαξ, ἀντήκουσαι; ἤν γε λοιδορεῖθαι λειτεῖται; εἰτα τῦπτεσθαι δεδεικατα καὶ παροικεῖ. In such cases as Ar. fr. 87 ὅσις φακῆ καὶ τοῦτον ὑπὸν λοιδορεῖς, the middle would not be used. But the distinction is certainly not always very clear, and it was neglected in later writers.

1401. Dependence on the public baths for warmth was a mark of the poorest classes (Plut. 535 &c.): this is probably a slang phrase.

1402. ἐπικεφαλείς as always with the idea of a practical hit, see on 90.

1403. βαλανεῖς and παρῆς were the lowest of callings for the respective sexes: so βαλανεῖς may be used merely as a term of abuse or insult, as ᾿Ακαν. 710.

diafραγμα is a rare instance of the active in verbs compounded with δια- and signifying rivalry; see Cobet NL. 625.

1404—5. The στηρίζει and προεδρία combined as usual to mark the men whom the state delights to honour. φαρμακὸς was the name for the human victims offered at the Thargelia, see on 1136: so the word, like κάθωρα, became an expression of hate and contempt, ᾧ φαρμακὸς fr. 532. It is quoted twice from the orators, but both cases are in speeches of doubtful authenticity: Demosth. i Aristog. 80, Lysias 6. 53 of Andocides.

1406. βατραχίς was a green dress, Pollux vii 55, who adds that the φωνίκας and βατραχίς were for men, the κροκίτων and άμέρακοι for women, though Alexander liked to wear the last-mentioned, and two βατραχίδες are among the treasures presented to Artemis Brauronia by women CL. i 754. 16, 48. The colour was the same as that which became so well-known in the Roman circus as prasinus, Dio Cass. lix. Wilamowitz Eurip. Her. ii p. 5 says that Lycus in that play appeared in a green dress.

1407—8. λωβάδομαι, like λυράσομαι, may take either acc. or dat., and it is not clear that there is any difference in meaning.

The play ends with this appeal to a wider Greek feeling than Cleon cared for.

Editors mostly assume that the finale was choral, as in all other extant plays of the author; but there is no trace of anything being lost and we are not forced to suppose that Aristophanes confined himself to a single form of ending for his comedies.

The leading off of Cleon to his fate is the dramatic conclusion. How the musical and spectacular effects may have modified or added to this we cannot tell. Cic. Cael. 65 implies that mimes had a stock farcical ending, regular plays had not.
APPENDIX I.

THE PARTICLE ΓΕ.

The particle γε is not now regarded by scholars as a word to be inserted or omitted at pleasure in any part of a Greek sentence: but I hope it may be of some service if I bring together certain principles that regulate its use.

Its origin is from an enclitic particle of the Aryan tongue, from which are descended the Sanskrit particles ग्हा and हा, and the Gothic k in mi-k. The aspirates in the Sanskrit forms stand in the same relation to the unaspirated media of γε, as in ahām ēγ, hånus γώνς, mahā μέγας, and possibly a few other cases. The relation is of course exceptional, and it is not yet fully explained. The double form in Sanskrit is also strange, but its existence, probably caused by some obscure accential conditions, is not a sufficient reason to cause serious doubt as to the connexion between हा and ग्हा on the one side and γε on the other (though Wackernagel Altind. Grammatik i § 216b and Delbrück Vergleich. Syntax ii §§ 165–7 do not regard the connexion as certain).

ग्हा is hardly found except in Veda: it is used with the negative na, with demonstrative and personal pronouns, and in combination with other particles: eight cases also occur of its use after prepositions, two after adjectives, and one after a verb. Its place is nearly always immediately after the first word in a line or half-line: the exceptions are mostly when another particle precedes it. Its meaning is to introduce a sentence or clause, marking a connexion of thought with what goes before. In one case it introduces the apodosis to a conditional clause (Ṛg Veda i 166. 8).

हा in Veda is used with pronouns, interrogative, relative, personal and demonstrative: there are also 36 cases of it with nouns, 9 with verbs, 10 with prepositions connected with verbs, and 10 with adverbs. Here again there are only quite a few cases of हा except after the first word of a line or half-line, and those cases are nearly all हा—forming a bacchius at the end of a line.

It seems impossible to draw any distinction of meaning between ग्हा and हा: except that हा has acquired the meaning of quippe with relative pronouns, and once at least with a participle (Ṛg Veda i 151. 7).
The use of *ha* in early prose is discussed by Delbrück *Altind. Syntax* § 251, and summed up as “emphasizing the first word of clauses attached to the preceding sentence.” Some distinction is drawn between explanatory and narrative styles, and the curious remark made that the particle is used in the latter chiefly with the perfect tense (which is restricted to the narration of facts not witnessed by the speaker. Pāṇini expressly allows *ha* with imperfect iii 2. 116). In later Sanskrit it is used more freely and with less rule: at the end of a heroic verse it is extremely convenient and common, especially after a verb in the perfect of the metrical value $\omega - \omega$: the meaning is so vague that native grammarians give the note *padapūrane* ‘to fill up the line.’ The subtle Pāṇini gives certain rules on the accent of verbs in a *ha*-clause, implying that such a clause is more or less subordinate, and gives a special case (viii 1. 60) where *ha* quotes a breach of good manners. Its connexion with story-telling style is implied in the word *itiḥāsa* (*iti ha āsa, so said he*) for an epic poem.\footnote{I am indebted to Mr E. H. Minns of Pembroke College for a careful statement of the uses of the cognate Russian particle *zhe*: they shew a remarkable similarity to those of *ha* and *γε*.}

The Greek *γε* inherits that remarkable peculiarity of enclitics, fully dealt with by Wackernagel in his article über ein Gesetz der indogermanischen Wortstellung (*Indogerm. Forschungen* i 332—), the tendency to come as near the beginning of their clause as possible, i.e. generally as the second word. Wackernagel says (p. 371) that *γε* escapes any sweeping rule, because it is confined to the word which bears the chief weight of the affirmation. But the tendency is as clear in *γε* as in any other enclitic in the Greek language: early position in the clause is really more stringently required than a place after an emphatic word, and when *γε* comes later than the second or third place in the clause, there is nearly always another particle, or a combination of particles, preceding.

As regards meaning, *γε* answers more nearly to *well* than perhaps to any other English word: but of course its enclitic nature makes an important difference in its use. Being an enclitic, it is felt as intimately associated with the preceding word, to which it often gives an emphasis: but this association with a single word is not by any means the whole matter.

In Homer, *γε* occurs after pronouns much oftener than in other combinations. It is not very often second in the Homeric sentence or line: for here the favourite use is to have *γε* with the second of two pronouns, as

\begin{verbatim}
H. ii 55 τοὺς ᾧ γε συγκαλέσας πικαίνην ἀρτύνετο βουλήν,
iii 391 κείμενο  ᾧ γ’ ἐν βαλάμῳ καὶ διηγομένως λέγεσαι,
 v 301 τὸν κτάμειν μεριῶς, ὃς τίς τοῦ γ’ αἰτῶς ἔλθοι,
 v 554 ὁς τὼ γε λέοντε δὼ δρες κορυφήσων,
Od. i 47 ὅς ἀπόλοιοτο καὶ ἄλλος, ὃτις τοιαύτα γε ἰέξοι,
\end{verbatim}

\footnote{I am indebted to Mr E. H. Minns of Pembroke College for a careful statement of the uses of the cognate Russian particle *zhe*: they shew a remarkable similarity to those of *ha* and *γε*.}
or with a pronoun preceded by a particle, as

II. i 116  εἰ τὸ γ' ἁμεῖνον,
 i 320 (and often) ἀλλ' ὁ γε...
 ii 314 (and often) ἐνθ' ὁ γε...
 v 812 οὗ σὺ γ' ἔπειτα,
 i 190 ᾧ γε φάσαγαν δὲν ἐρύσυσάμενος παρὰ μηροῦ,

or by particles, as

II. i 342 ᾧ γὰρ ὁ γ' ὀλοιχείοι φρεσὶ θύει,
 i 295 μὴ γὰρ ἐμοίγε
 σήμαιν' ἤν γὰρ ἐγὼ γ' ἔτι σοι πέισεσθαι ὅτα,
 χερσὲ μὲν ὅτι τοῖ ἐγὼ γε μαχηταίμει εἶνεκα κούρης,
 i 286 ναὶ δὴ τοῦτα γε πάντα γέρων κατὰ μαύραν ἔειπες,

Od. vi 120 ᾧ ρ' ὁ γ' ὑβρισταὶ τε καὶ ἀγριοὶ οὐδὲ δίκαιοι,
 x 350 γίγνονται δ' ἀρα ταῖ γ' ἐκ τε κριθεῖν ἀπὸ τ' ἀλήσεων,
 II. ix 425 ἐπεὶ οὐ σφίσιν ἦδε γ' ἐτοίμη.

These are types of hundreds of other instances.
When γε follows a word which is not a pronoun, we find nearly always before it, not as a rule immediately, a particle or combination of particles, as

II. iii 453 οὗ μὲν γὰρ φιλότητι γ' ἐκεῦθανον, εἰ τέσ ιδοῦτο,
 iv 372 οὗ μὲν Τυδεί γ' ὡδε φίλον πτωσκαζέμεν ἦν,
 iii 223 οὐκ ἄν ἐπεὶ Ἱ.Οδυσῆ γ' ἐρύσεσίς βροτὸς άλλος,
 Od. xi 430 ᾧ τοι ἐφιν γε,
 xi 447 ᾧ μὲν μιν νύμφην γε νέρν κατελείπομεν ἠμεῖς,
 II. i 60 εἰ κεν θάνατον γε φύγομεν,
 vi 128 εἰ δὲ τες ἀθανάτων γε κατ' οὐρανοῦ εὐλυκώμας,
 xvi 573 ἀτάρ τότε γ' ἔσθολον ἄνεψιν ἔξεναρίες,
 v 380 ἀλλ' ἦδεν Δαναοὶ γε καὶ ἀθανάτως μάχονται,
 xi 107 δὴ τότε γ' Ἀτρείδης εὗρε κρείον 'Αγαμέμνων.

πρὶν γε is common, though some hold that in nearly all cases γε was inserted later, and πρὶν alone is right (Leaf on II. v 288). Combinations where γε comes first are very rare in Homer: I am not sure that any occur except γε μὲν = Αττικ γε μὲν, as II. ii 703 ποθέον γε μὲν ἀρχόν, v 516 μετάλλησαν γε μὲν οὐ τι, and the formula πάρο γε μὲν οὐ τι θυμίζεις. γ' οὖν occurs II. v 258, xvi 30, but with other particles.

There are a few cases where γε comes after a preposition in a short clause which is really an afterthought, as II. xii 332 ὡν γ' αὐτοσταθεί, Od. viii 207 πλὴν γ' αὐτὸν Λαοδάμαντος, xvi 447 ἐκ γε μηστήρων.

In Pindar γε generally has the support of other particles: instances are γε μὲν Pyth. 7. 20 &c., γε μὲν Or. 12. 5 &c., καὶ μὲν ἢ Σαλαμίς γε Ἁμε. 2. 13, ἀτάρ λευκωλείῳ γε Pyth. 3. 98, ἐπεὶ το γε λευκοτήσει θεών Or. 9. 37. Two cases occur of κεῖνον γε unsupported in the middle of a
sentence: Pyth. 4. 125, Nem. 8. 10. In one or two passages an unsupported γε has been introduced by mere conjecture: Nem. 6. 58 γ’ is in no ms.; Ol. 9. 76 the readings γ’ οὐλει, γ’ íνει, have no authority. Certain classes of the mss. of Pindar seem to introduce γ’ to make an end-syllable long, others introduce γε even where it makes a syllable too much, and it is likely that in some passages a γε has been wrongly adopted in our texts from these sources. I had expected that Pindar would sometimes use γε responsive (see below) at the beginning of an antistrophe, but there is no certain case of this (Ol. 1. 99 and Nem. 2. 11 are possible cases).

In Attic the conditions are slightly different, and I may be allowed to put down under headings the uses recognised and allowed. The gain may be small, but I believe that there is a certain vagueness in the prevalent ideas on the matter, and that the rules are more definite than is often imagined.

(1) With personal pronouns, I am not sure that restrictions can be proved in all cases. No doubt ἔγωγε and σ’ γε are usually near the beginning of a sentence or clause, or are closely connected with other particles: but ἔγωγε at all events occurs independently and late in a clause, as if it were regarded as a single word and the γε were no longer subject to its ordinary conditions. This would be helped by the curious change of accent from ἔγω γε to ἔγωγε, which was specially Attic. σ’ γε is specially used in second alternative clauses (as το, ille are sometimes in Latin), Soph. OT 1101 Jebb, Eurip. Orest. 1528 ούτ’ γαρ γεν ψήφικας ού’ ἐν αὐθαίρεσιν σ’ γ’ ε’.

With demonstrative pronouns, I have not found any certain case of γε merely emphasizing. There are few possible cases in votive inscriptions, e.g. no. 1369 Collitz (from Dodona) Πολυενά τά γεν ιέριθη if γεν is for γε, and no. 229 Roberts (742 Kaibel, 314 Röhl) τάσθε γ’ Ἀθαναία... έθηκε. Soph. Phil. 231 may be a case.

(2) After the first word in a sentence, γε emphasizes the word and gives an emotional or ‘pathetic’ colour to the whole phrase. The English equivalent is Oh or Ah: but in γε the logical significance to mark connexion is the original and main thing: it is little used in lyrics and never I think at the beginning of a first sentence. The first word may be

(a) a noun, rarely, as Eurip. HF 1403 έικός γε φίλιον, Phoen. 608 αὔκιά γ’, ὅθε αί: in Cyc. 283 αἰσχρόν στράτευμα γε, if right, is unique in the position of γε:

(b) an adjective, as Aesch. Prom. 953 σεμνόστομος γε καὶ φρονήματος πλέος, Soph. OT 1035 δεινόν γ’ οἰκίων σπαργάζων αἰτελάμφη, Eurip. Andr. 909 κακόν γ’ ἐλέξας, ἀνδρά δίσε’ ἐξαν’ λέχη, Thucyd. iii 63. 2 ἵκαν’ γε νῦ, Plato Charm. 172 ε ἀποτα γ’ ἐφ’ μοι προβαίνεσθαι (wrongly altered by Badham), Demosth. Timocr. 181 ὁμοί γε, οὐ γὰρ; τοῦτο τοὺς προτέρους. In apodosis Eurip. Bacch. 445 ὅς γ’ αὖ ὁμί βάκχοις εἰρήσας... φιλόδαι γ’ ἐκείναι:

(c) an adverb, as Soph. Ant. 739 καλῶς γ’ ἐρήμης ἀν ὁμ ὡς ἄρχους μόνος, εὖ γε very common, Eurip. Orest. 99 ὡς’ γε φρονεῖς ε’, τότε
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λύπεισ' αἰσχρῶς δόμοις, Aesch. Prom. 696 πρῶ γε στενάζεισ καὶ φόβοιν πέλα τις εἰ, Soph. Aj. 589 ἠγαν γε λυπεῖσ, καλῶς γε ποιῶν Αρ. Ach. 1050, Plato Symp. 174 ε.: (d) a verb, rare, in imperative as Soph. Elect. 411 ὁ θεὸς πατρὸς, συνέγεισθέ γ' ἄλλα vir, Eurip. Andr. 589 φαίνον γ' ἐν εἰδής, καὶ πέλαι πρόσετε μοι, Alc. 1127, Supp. 842, Plato Rep. i 336 εἰσεῖναι γ' ἀνθρώπους: (e) a participle, Eurip. Supp. 458 κλαίων γ' ἄν ἥλθες, Plato Rep. iii 399 εἰ συνφορονυτές γε ἤμεισ. (3) γε means yes: the use is extremely common in drama and in prose dialogue. The emphatic word of the reply is generally put first, and γε second: but γε may come later, especially if another particle begins the reply, as Aesch. Prom. 378 κάν τις εἰ καὶ αὐτὸ γε μαθάσῃ κέα. Sometimes a question is answered in this way, even though it is not directly put: so Soph. OT 680 μαθοῦσαν γ' ἂν γε τί δέχῃ answers τι μέλλεις κομίσειν; as if it were κομίσειν; cf. Eurip. Cyc. 107. The affirmative character of the reply is often emphasized by πάντα γε, κομίδη γε, and the like: ταῖς γε Plato Rep. v 450. Clauses with εἰ μη γε meaning yes, unless &c. sometimes form a snare as Eurip. Alc. 493, Andr. 254, Herad. 272. Closely connected with this meaning is the use of γε in responses. There are cases when the first speaker gives a clause containing a nominative without a verb to complete the sentence: the sentence is completed by the second speaker in response with γε. These cases have the optative in the final clause, and are mainly parodies of prayers: it seems likely that religious services sometimes took this form, the priest beginning the sentence and giving the subject of the prayer, and the congregation finishing it with the appropriate verb and wish. Plain cases are Aristoph. Plut. 180 ΚΑΡ, ὁ Τιμοθεόν δὲ πύργος ΧΡΕ. ἐμπέσοις γε σοι, Plato com. 173, 21 γ. σκόρπιος αὐτ. Β. ποιεῖσαι γε σοι τῶν πρωτῶν ἐπελθών. Another case, which has been curiously mistaken, is Aristoph. Plut. 441–452. The scholiast plainly tells us the proper arrangement of these lines: δῦν πρώστοτα ταῦτα φησίν, ὅν δὲ μὲν εὐχεταί, ὅ δὲ ἐτέρος ἰκόλουθα τῇ εἰκῇ καταρáficoνες λέγει: but Richter seems to be the only editor, following Dobree, who has taken the scholiast's view. Trygaenus speaks two lines, the chorus responds and finishes the prayer with the third: this is repeated four times. The two prayers that concern us there are

| TP. | κεῖ τις ἐπιθυμοῦν ταξιαρχεῖν σοι φθονεῖ 444 | εἰς φῶς αἰνελθεῖν, ὁ πότις, ἐν ταῖς μάχαις | XO. | πάσοι γε τοιαῦτ' ὀδύπερ Κλεόνυμος. |
| TP. | κεῖ τις στρατηγεῖν βουλομένος μὴ ξυλλάβῃ 450 | ἡ δοῦλος αὐτομαλεῖν παρεκπεσάμενος | XO. | ἐπὶ τοῦ τροχοῦ γ' ἐλκοῦτο μαστεγούμενος. |

(In 450 all mss. have ξυλλάβη, and the imitation of ritual style may very well intend the archaic εἰ with subj.)
In the other two response-lines 443 and 449 the mss. give no γε: but it is tempting to read έκ των γ' ἀλεξιάνων ακίας ἐξαιρούμενον (taking this line alone as the response for symmetry), and λυθεὶς γ' ύπο ληστῶν ἐσθίων κραδιὰ μόνας.

Again in a religious service, though there is here no prayer, Παξ 1074 IEP. ἀλλὰ τόδε πρότερον ΤΡΥ. τοὺς ἀλλ' γε παστέα ταύτ.

It seems to me not unlikely that γε implies some response or change of speakers in several cases. This is clear in Eurip. Supp. 805 Δ. τω των γ' ἐμοί κακών ἐγώ: in Phoen. 1740–2 Paley and others rightly follow the scholiast in reading ΟΙ. φεῦ το χρύσιμον φρενών. AN. εἰς πατρός γε συμφορᾶς | εὐκλεᾶ με θύσει, otherwise γε is absurd. In Aristoph. Αν. γε in 1327 probably means that the speaker is Peisetaerus, as in the corresponding line 1315, where the mss. give ΠΕ. It is possible that in Aesch. Cho. 94–5 Electra is parodying a prayer in response-form at her father's grave: and in 490, 492, 494 γε would certainly be more in place than δε and τε.

(4) With relative pronouns and adverbs, γε, like quippe in Latin, implies a reason given. ος γε is too common need illustration, but a few cases of the usage with other relatives may be given: Eurip. Cyc. 195 έσω πέτρας γης δ' οὗτος ἄν λαθωτε γε, Orest. 544 ἐγὼ τοι πρός σε δειμαίνω λέγεις, ὅπου γε μέλλω σήν τι λυπήσει σφενά, Soph. Τραχ. 444 χατάρας οίας γ' ἐμοί, Plato Laches 199 δ' τούτο δε ού παντός δή εἶναι ανδρός γνώναι, ἵππεν γε μὴν ιατρός μὴν μαντίς αὐτό γνώσεται, Demosth. Phæmipp. 1 and Timoth. 57. ὃπου γε, Plato Phædo 84 ε χαλεπῶς άν τοὺς ἄλλους πείσαμε, ὅτε γε μηδ' ομοί δύναμαι πάθει, Soph. Αι. 715 κοινὸν αναιτίαν φατίσαμι αν, εὔτε γ' εξ αέλπτων Άιας μεταγεννωσθή.

In other cases, however, γε with certain relatives has a restrictive force, as with οίος and οίος: quidem is exactly parallel.

Under this head (of γε = quippe) come instances of ος...γε, as Aesch. Prom. 77, Eurip. Med. 1278 (more than twenty cases in Euripides), Ar. Αχ. 346, Thucyd. ii 102. 7 ος τῆς γε ἄλλης αυτῷ μεμισμενῆς, Xen. Συμφ. 4. 8, Lysias 12. 13 &c.; but ος γ' may also be restrictive: both senses occur together in Eurip. Αλε. 800—ος τοις γε σεμνοῖς καὶ συνω-φρωνεόνισκοι ἀπαίσι ἐστίν ος γ' ἐμοί χρυσάται κρήτη, ου βίος ἀλλὰς ο βίος, ἀλλὰ συμφορά. It seems to be a rule that ος γε is restrictive (as Herod. ii 10, Thucyd. vi 11. 2, 92. 1: I have not observed this in Tragedy), ος...γε explanatory. So οὗτος γε as Xen. Χιρο. 1. 24, Herod. ii 70 (explanatory): ὥστε...γε Plato Rep. ix. 582 c, Phædo 67 c, Soph. ΟC 565. A reason is also implied by γε with a participle, ὅν γε = quippe qui sit: Aesch. Εἰμι. 435 σέβοναι γ' ἀξίων, Eurip. Supp. 756 δίδοις γε τῶν δεδραμένων δικηρ., Thucyd. iii 63. 2 υπάρχων γε ἡμῖν, Ar. Πλατ. 21 οὐ γαρ με τυπτότες στέφανον ἐχώντα γε, Antiph. Καδ. Ηεροδ. 95 τί ἐσται πλέον το γε ἀποδινώτι; γε comes second in the participial clause; the participle may precede, as it usually does, or follow, as Epicharmus 87 Kaibel where Πέλοπι γ' ἔρανων ἵστοιν is allowable even without the pun on γέφανον which is the chief intention, Soph. ΟΤ 930 εκείνων γ' οὖσα παντελῆς ὀμαρ, Plato Charm. 154 Ε τρέπει δε τον τούτον αυτόν εἶναι, τῆς γε ὑμετέρας ὑπά οἰκίας, HIPP. μα. 289 Ε καλὸν φαινόται, χρυσίῳ γε
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kοσμοφηνι, Demosth. Puncta. 25 ουτε γαρ καθιστην εγω, δι γε δεν ει κε τω Ποιντο.
In a few cases γε comes later than the second place, where the preceding
words are very closely connected, as Aristot. Eth. Nicon. iii 1.13. 1110b
21 εκων μεν οι πετραχαιν, δι γε μη γειει, ουδε αν ακων, μη λυποιμενον γε.
In a few cases, the participle δεν seems to be omitted and γε with
noun or adj. gives the reason. Eurip. IA 84 καμε στρατηγειν δεντα
Μενελοι χαριν ειλοντο, συγγειον γε.
(5) γε is used in connexion with other particles.
The variety of combinations observed is very great, and the delicate
shades of meaning often difficult to appreciate, and still more difficult to
express in English.
I give most of these combinations, noting some points of interest.
καί. γε is very common: it answers in meaning to yes, and, but is
much more often used than the English phrase, and of course the γε
generally comes after some word which is meant to be emphasized.
Eurip. Cyc. 684 καί σε διαφενυομεν γε; i Soph. OC 65 καί καρτα, τωδε
του θανου γε η ηπονμου. καί γε is apparently not used in Classical Greek,
though it appears later, as Acts 2. 18 = Septuag. Joel 2. 29 (where the
best mss. omit γε).
δε γε or δε. γε is common in retort, where the second speaker,
accepting the statement of the first, wishes to cap it or to bring in a
consideration on the other side.
Aesch. Agam. 938 ΑΓ. φησιν γε μεντο δημοδρους μεγα σθενε.
ΚΑ. ο δι αυθθυντος γε ουκ ηπιξηλος πελει.
ἈΓ. ουτοι γυναικος οστιν λεωμαν ραχη.
ΚΑ. τους δι οδησια γε και το νικασαι πρεπει.
Eurip. Andr. 238 ΑΝ. νεα πεφυκας και λεγεις αληχρον περι.
ΕΠ. συ δι ου λεγεις γε, δρας δε μ εις ουν δινη.
It is commonest in the alteration of στιχομεθα of tragedy and of
comedy (as in this play, see on 356), but it may also introduce a long
retort to a set speech, as Aesch. Sept. 1026, Soph. Aj. 1150. It appears
in the answers of a part-chorus in lyrics Aesch. Sept. 1057, or iambics
Agam. 1350: in Eum. 257 a part-chorus replies with the extraordinary
combination δι αυτε γε ουν αλλακ ηξων.
In Plato's dialogue, it often introduces in question-form what is really a minor premiss in a
sylogism, the major having been admitted, as Phaedo 65 c, 93 d, Rep.
i 335 d &c.
In the Orators, it often implies an imaginary conversation
or debate, as Demosth. FL 279 "και ηλεγαθησαι τως αυτων εν τη βοηθη
ου ταληθη απαγγελλοντες." ουτοι δε γε και ειν τω δημω, Leochar. 55 &c., so
Thucyd. iii 63. 3 λεγετε ονς αληχρον ην προδοουην τως ευεργετας. τολυ δε
γε αληχρον τους παιτας "Ελληνας καταπροδουηναι.
The combination may also be used in all styles, without change of
speaker, to continue an argument or ordered statement, especially to
mark that the thought is now concerned with a different person or
persons, Soph. Elect. 558 φαιν δι ην η θανωσα γε η φωνη λαβωι,
Eurip. Hec. 1247 ταχ ουν παρ ιμαν ραδων ένων οτανοντεων. ημιν δε γε η αληχρον
τους "Ελληνον τοις, Thucyd. ii. 54. 3, Antiph. Caed. Herod. 67, Plato
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Or, to change the address to a new person who is specially important, Soph. Aj. 1409 παί, σὺ δὲ πατρός γὰρ οὗτοι ἡγήσαι φιλοτήτι θεόν... , Elect. 1367.

Of course a μὲν-clause often precedes, and the δὲ γε may mark simply that the δὲ-clause is more important, asSoph. Phil. 559, Plato Parm. 128 c.

The corresponding negatives also occur (no, nor):

οὐδὲ γε Soph. OT 1378,
Eurip. IT 569 1. Ψευδείς ονειροί, χαίρετ.' οὐδὲν ἑτ' ἀρα.
OP. οὐδὲ οἱ σοφοί γε δαιμόνες κεκλημένοι πτηνῶν ονείρων εἰσὶν ἀψευδάστεροι.

Xen. Symp. 8. 21, 27 &c.
οὐδὲ γε Eurip. IA 307 ΠΡ. οὐ χρῆν σε λύσαι δελτον, ἵν ἐγὼν ἱερον.
ME. οὐδὲ γε φέρων σε πάσιν ἀλλήλων κακά.

Soph. Elect. 1347 OP. οὐδὲ ἔνιπος; ἩΛ. οὐδὲ γ' εἰς θυμὸν φέρον.
Plato Charm. 163 b, 165 e, Rep. i 341 b, Demosth. Pantaen. 59.
μηδὲ γε Soph. OC 1743; Ar. Pax 457, Plato Laches 197 d.

μηδὲ γε Soph. Trach. 305.

In μὲν γε, the γε is not connected with the μὲν-clause as contrasted with the δὲ-clause, but introduces the whole statement consisting of the two clauses. γε in this combination is just like the γάρ of introduction.


In a few cases μὲν γε, with τοῦτο or τὸν, has no δὲ-clause to follow, and means well, anyhow, as Ar. Arch. 154 τοῦτο μὲν γ' ἤδη σαφές, Nub. 1172, Lys. 1165: so πρῶτο μὲν γε Epicharmus 124 Kaibel.

μὲν γε Eurip. Herad. 648, 692, in both cases the γε going with a pronoun.

μὲν γε... δέ γε in Lucian Demosth. encom. 23 is probably unique: in Plato Phaedo 75 d—e, Rep. viii 549 b a change of speakers excuses it?

In the rare τέ γε, there is again no close connexion between the particles: γε introduces the whole statement, as Plato Phaedo 59 c ταῖς, Συμμίας τέ γε καὶ Κέβθς... , i Alcib. 107 b, Xen. Memor. i 2. 54. [τέ γε Ar. Av. 823 seems to be wrong.] So with οὖτε γε, as Plato Rep. viii 556 a.

ἀλλὰ γε ought to mean yes, but, and this is its usual meaning, Aesch. Supp. 342, Soph. OT 1440, 1518, Ant. 556, Eurip. Hec. 264, IA 674, 1013, Lysias 6. 40, Plato Charm. 174 c. We should in some cases rather use Well, but or Nay, but, as Eurip. Andr. 762 (which should begin a sentence), Med. 1247, Soph. Aj. 291, OC 590, Ant. 217, Elect. 1023, Ar. Nub. 401, Eq. 965, Antiph. Caed. Herod. 71, Demosth.
Timoct. 129: or Oh, but Ἀρ. Ἁμβ. 33. The strong adversative sense of ἀλλά naturally gives sometimes the meaning ἀλλ' ὥσπερ, as Soph. Aj. 469, Eurip. Andr. 762, Plato Phaedo 58 d, Rep. i 340 E (?).

Sometimes we find it not at the beginning of a sentence, when ἀλλά answers μὲν as Xen. Hiero 6. 9, or when ἀλλά has its meaning of entreaty with imperatives, as Soph. OC 1276 περάσατ' ἀλλ' ἡμεῖς γε κνυτήσαι πατρός στόρμα, or in the combination ἀλλά νῦν γε (generally in entreaty), Andoc. de red. 26, Demosth. 3 Olynth. 33, Phlt. Timoleon 4 καθικέ- τευον ἀλλά νῦν γε μεταβαλέσθαι.

For ἀλλά, γε in apodosis, see infra p. 200.

ἀλλά γε is very doubtful. It may be possible in Epic, but has been corrected, e.g., Hom. II. i 82 is now read ἀλλά τε καὶ μετόπωσθεν: Archestratus ap. Athen. vii 319 ἀλλά γε χρη μίνις λόγον ἢ πλατυνώτων (ἀλλά τι χρῆ Wilam.), in Epicharmus (87 Kaibel) ap. Athen. viii 438 ὁ Porson read ἀλλά οὕτι γέρανον ἀλλά γ' ἑρανόν τοι λέγω, but MSS. have ἀλλ' ἑρανόν γά τοι λέγω: in Anth. Pal. iii 6. 3 ἀλλά γε τόξου. But in Attic authority is against it: supposed cases can be read ἀλλ' ἀγε, as Plato Rep. viii 543 c with the second best MS., so Phaedo 86 e, or otherwise altered with authority, as Rep. i 331 b, where Stobaus quotes ἀλλ' ἐν γε ἀνθ' ἐνός, though all MSS. have ἀλλά γ' ἐν: Phaedr. 262 A the Bodl. MS. has ἀλλά γε δή, but the Venetian ἀλλά δή: Aristot. Eth. Eudem. i 6. 1216 b 20 οὐ μὴν ἀλλά γε περὶ ἀρέτης is read without remark. The restriction was certainly removed in later Greek, Polyblins, Pausanias, &c.: S. Luke 24. 21 ἀλλά γε καὶ σὺν πάσι κατοικεῖ, 1 Corinth. 9. 2 εἰ ἄλλοις οὖς εἰμὶ ἀπόστολος, ἀλλά γε ἢ ἤμων εἰμὶ. The fact that ἀλλά γάρ is common would seem to be an argument in favour of the view that ἀλλά γε was at one time altered.


μὴν is very often followed by γε, if another particle precedes μὴν and some word or words intervene before γε. μὴν γε was forbidden: Valckenar in ignorance of this gave οὐ μὴν γ' against the MSS. in Eurip. Phoen. 1622. καὶ μὴν never takes γε when it introduces a new character on the stage (see on 691): or when it marks a new sight or the like, Eq. 349, 746, 970, 1232, Eurip. Bacch. 918, Cyc. 151, Aesch. Sept. 456. In other cases, γε follows more often than not: it is difficult to see whether it then does more than emphasise a particular word (Jebb on Soph. Aj. 531).

Soph. OT 1004 Ο. καὶ μὴν χάριν γ' ἄν ἄξιαν λάβως ἔμοι.

ἈΓ. καὶ μὴν μαλλιστά τοῦτ' ἀφικομεν, ὅπως σοῦ πρὸς δόμους ἐδήλωτος εἰ πρεξεῖσαι τί.

But when the καὶ μὴν clause takes up and repeats a word from the previous speaker, γε does not seem to be generally used:

Soph. Elect. 554 ΗΑ. ἀλλ' ἢν ἐφής μοι...

556 ΚΛ. καὶ μὴν ἐφήμ'...

Plato Theaet. 143 ΣΩ. οὐ δι' ὑπ' των ἐνέπειθεν ἂξιόν λόγον, ἥδεως ἄν πνεύμων. ΘΕΟ. καὶ μὴν, αὐτὶ Σωκρατες, ἔμοι τε εἰπέν καὶ σοί ἀκούσαι πάντων ἂξιον οὖν μειρακίω ἐντετήρηκα.

N. A.
Yet Soph. Elect. 1044 XP. ἀλλ' εἰ ποιήσεις ταῦτ', ἐπανέσεις ἐμέ.

ΗΛ. καὶ μήν ποιήσω γ' οὖσθεν ἐκπλαγεῖσά σε.

See on Eqg. 335, 340.

The γε may have as many as five or six words between μήν and itself, Ar. Av. 639 καὶ μήν μὰ τὸν Δ' οἷς ἰγνοσίζων γ' ἐτε (γ' restored by Porson from Plut. Nicias 8), Ran. 1198 καὶ μήν μὰ τὸν Δ' οὐ κατ' ἔτος γ' σοι κινῶ.


οὐ μὴν ἀλλὰ, γε Demosth. 2 Aristog. 20, Isocr. Niccol. 8, Eurip. IT 630—1 οὐ μὴν, ἐπειδὴ τυχάντες Ἀργείοις ὦν, ἀλλ' ὡν γε δυνάτων οὖθ' ἐγὼ ἀλείψω χάριν.


η μὴν γε Eurip. Alc. 692: without γε very common in solemn oaths. 

ἀλλὰ μὴν γε Aesch. Pers. 226, Eurip. IA 1568, Plato Charm. 160 a, Phaedo 58 b, 74 c, Demosth. 2 Aphon. 8, 3 Aphon. 28, adv. Phorm. 49, pro Phorm. 32, Xen. Memor. i 2, 63: without γε Ar. Av. 385: cases from Aristotle with and without γε are collected by Eucken de Aristot. dicendi ratione i pp. 8—9: the combination often introduces the second horn of a dilemma and nearly always the second half of a conjoint argument.

Thucydides seems never to have μήν with γε following, except perhaps in 86. 1 η μὴν οὖ πάντως προσαγαγόμαι.

The use of γε with μέντοι is very parallel to its use with μήν: μέντοι. γε, however, is very rare in poetry. Soph. Phil. 524 ἀλλ' αἰσχρὰ μέντοι σοῦ γε μ' ἐκδικητέρον is the only case I can quote from tragedy. Ar. Nub. 126 ἀλλ' οἶδ' ἐγὼ μέντοι πιστῶν γε κείσαμι, Xen. Cyrop. iii 1, 16 ἀλλὰ σὺν μέντοι μεγάλα γ' ἀν ἐγιμόω, Plato Charm. 162 a, Rep. i 331 e, ν 473 c &c. σὺν μέντοι . γε is common in Thucydides, Xenophon, the Orators and Plato: it is indeed the regular way of answering a μή-clause where the answer begins with οὖ (οὐ δὲ being felt as awkward), as Thucyd. i 142. 4, ii 13, 1, 47. 3.

Porson on Eurip. Med. 675 held that the Attics did not allow γε after τού, except with a word intervening. This restriction has been denied by Lobeck on Phrynichus, p. 342, Hermann on Eurip. IT 720, Heindorf on Plato Phaedo 108 b, Meineke Vindiciae Aristoph. 197, Stallbaum on Plato Rep. i 329 e, and more recently by Kock in Rhein. Museum for 1591, p. 304. It seems to have been accepted by Dobree, Observ. Aristoph. on Thesm. 716, and is taken as a principle by Cobet VL 60, NL 684, and by Wilamowitz Herakles 1 i 247 ("all that was gained in the Porson-Hermann period is at stake if καῖτοιγε is allowed for the fifth century &c."). Blaydes on Thesm. 709 would allow μέντοι γε if another particle precedes (so Holden on Xen. Oecon. 14, 3), but not καῖτοι γε. Cases of τού γε are collected by Blaydes and Kock: Eurip. IT 729 καῖτοι γ' ἐγὼς ἐστικας φών., Tr. 1015 καῖτοι γ' ἐστικας φωνε, Ar. Achi. 611, Thesm. 709 καῖτοι μέντοι γε πεπαναμαται, and a number from the Orators, Plato and Xenophon.
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As with ἀλλὰ γάρ so τοῖς φαρ might be used in support of τοῦ γε. 

γε μὲν, γε μέντοι are strong adversatives: γε μέντοι is a favourite phrase in στιχομοθθα, as Aesch. Sept. 716, Soph. Elect. 398, Eurip. Orest. 196 &c.: not common apparently in prose, Plato Charm. 164 a.

γε μὲν, all the same, for all that, Aesch. Agam. 1378 σὺν χρῶν γε μὲν, Eurip. Elect. 754, Herod. vi 129. 4: rare in στιχομοθθα as Soph. Elect. 887, Eurip. Alc. 516: it may also be used like γον’ to introduce a case in proof of a general statement, as Plato Symp. 197 a. Xenophon often has γε μὲν simply to introduce a new paragraph: so Plato Rep. i 332 ε, Phaedr. 267 c. Plato has it sometimes like μέντοι of assent, Theaet. 208 ε. We find it also answering to μὲν and practically = δὲ, as Plato Legg. iv 705 ἐ πρῶτοις γάρ θάλαττα χώρα τῷ μὲν παρ’ ἑκάστην ἑκάστην ἥμαιν ἥμα, μάλα γε μὲν ὄντως ἄλλως καὶ πιον’ γείτοναι, Xen. Cyrop. iii 3. 63 &c. Epicharmus 170. 13 Kaibel has δ’ γε μὲν γαρ αὐξεῖθ’ δ’ δέ γα μὲν φήμε.

γε τοῦ has definitely the meaning so often attributed to γε alone, at least: Soph. OC 1323 εγώ δὲ σός, κεὶ μηδό σός, ἀλλὰ τοῦ κακοῦ ποτέν πονηθεῖς, σός γε τοῦ καλοῦντου introduces a fact which goes some way to prove a previous statement: at any rate, all I can say is, as Eurip. Cyc. 224, Ar. Eq. 787, Plut. 424, Soph. Phil. 823.

Sophocles has it in its original meaning, as Antig. 1064 ἀλλ’ εῦ γέ τοι κατάθει, Trach. 1107 ἀλλ’ εῦ γ’ γέ τού τόδ’ ὅστε, OT 1171 κεῖνον γέ τοι δὴ παίς ἐκλήξετο.


οὐκ οὖν οὖν. γε Plato Rep. i 333 ε.

μὲν οὖν. γε Eurip. Heli. 1022, Plato Phaedr. 277 c &c.: μὲν οὖν γε became common in later Greek (often written μενουνγε), as epist. Rom. 9. 29, 10. 18.

δ’ οὖν. γε Eurip. Elect. 508.

μη οὖν. γε Demosth. Timocr. 48.

μήτ’ οὖν γε Eurip. I.A 1438 is now read, after Elmsley, μήτ’ οὖν σο’.

ν’ οὖν. γε Ar. Thesm. 755. 

γ’ οὖν of course was so common as to become a single word, see on Eq. 87.

So γε δῆτα was allowed in answers, Eurip. Supp. 1098, Phoen. 1717; but δῆτα. γε had to be separated, see cases on Eq. 6. γε δῆ was not uncommon and γε μὲν δῆ was used, as Aesch. Supp. 241, 273, Agam. 661, 1213, Eum. 419, but δῆ. γε nearly always, e.g.

13—2
Eurip. *Herac.* 269 πειρόμενος δή τοῦτο γ' αὐτίκ' εἰσομαι.  
*Elect.* 36 οὗ δή τοῦτο γ' ἑξελέγχομαι.  
*Elect.* 424 ἐστιν δὲ δὴ τοσαῦτα γ' ἐν δόμοις ἐτο.

Soph. *Ant.* 659 εἰ γὰρ δὴ τά γ' ἐγγευτὶ φύσει.  
*OT* 294 ἀλλ' εἰ τι μὲν δὴ δειματός γ' ἄχει μέρος.  
*Phil.* 246 οὖς γάρ δὴ σὺ γ' ἱσθα ναυβάτης.

Thucyd. i 81. 6 μὴ γὰρ δὴ ἐκείνη γε τῇ ἐπιτίῳ ἐπαιρώμεθα.  
Demosth. i *Aristog.* 19 ὑβρις γὰρ δὴ τοῦτο γε.  
Plato *Symp.* 197 καὶ μὲν δὴ τή τεν γε τῶν ζώων ποίησιν.  
*Phaedr.* 268 καί ἐώμεν δὴ τά γε σμικρά.


Later it is certain, as Moschus 4. 71.  

γε may follow γὰρ either singly or with another particle preceding, but here again a word must intervene:

Eurip. *Ion* 1069 οὐ γὰρ δόμων γ' ἑτέρως.  
*Hipp.* 640 μὴ γὰρ ἐν γ' ἐμοῖς δόμωι.  
*Elect.* 243 οἷος, τί γὰρ μοι τόνδε γ' ἐστὶ φιλτεροῦ;  
*Cycl.* 694 κακῶς γὰρ ἂν Τροιάν γε διεπτυσμένεν.  
*Hel.* 1056 παλαιότητος γὰρ τῷ λόγῳ γ' ἐνστι τίς.  
*Tro.* 1247 ἐχεῖ γὰρ οἷα δεὶ γε νερτέρων στεφήν.  

Soph. *OT* 80 ὅπας Ἀπολλόνι, εἰ γὰρ ἐν τύχῃ γἐ τῳ.  
Thucyd. ii 43. 6 ἀλγεινότερα γὰρ ἀνδρὶ γε φρούνημα ἔχοντι.  
Demosth. i *Aristog.* 79 πῶς γὰρ τῷ γε μην ἐλευθέρω.
Plato Phileb. 12 D πῶς γὰρ ἡδονῆ γε ἡδονῆ μὴ οἷς ὁμοίατατον ἄν εἰη; Rep. i 339 B.

As γοῦν is parallel to γὰρ in formation, we find sometimes γοῦν γε, as Plato Aristotle. 21 D ἔσται γοῦν τοῦτο γε σοφώτερος εἶναι.

There does not seem to be any instance of γε in an ἄν-clause, unless some other particle also occurs in the clause. It is said to be a rule that ἄν γε never came together. This is certainly true for the most part:

Soph. OC 977 πῶς ἄν τὸ γ’ ἀκον πράγμι ἄν εἰκότως ψέγοις;
Eurip. JA 324 οὖ, πρὶν ἄν δείξω γε Δαναῖς πάντες ταγγεγραμμένα.
Soph. Aj. 1342 ὡστ’ οἴκ ἄν ἐνδίκως γ’ ἀτιμάζοιτο σοι. Thucyd. iii 60. 3 εἰλόμεθα γὰρ ἄν πρὸ γε τοῦτο λαμβ τελευτήσει.
Demosth. 1 Onetor 10 ὡστ’ οἴκ ἄν διὰ τοῦτο γ’ εἰν οἴκ εἰδίν διδωκότες.

But γ’ ἄν is allowed Aristotle. 358 μή, πρὶν γ’ ἄν ἐγὼ τὸ βοιδαρίῳ τῶμῳ προτίστο ἀποδώμας, Thucyd. i 77. 6 ὑμεῖς γ’ ἄν οὖν... Plato Rep. i 345 B &c., and there are a few cases of ἄν γε (see Elmsley on Eurip. Med. 836), such as:

Eurip. Heract. 966 οῖς οἶτιν ἂν γε ἵσωβ’ ἔλωσιν ἐν μάχῃ.
So Orest. 784, Phoen. 1215.


In conditional clauses εἰ γε is not unusual: Soph. Aj. 583 εἰ δίκης γε νυχτίνως, Eurip. Lys 654 εἰ σὲ γ’ εὐφρανώ, Med. 512, Phoen. 1562.

εἰ γε is also allowed Eurip. Orest. 1106 εἰ γ’ ἔσται καλῶς, Thucyd. vi 18. 2, Demosth. 2 Onetor 6, 12 &c., Plato Laches 192 B—C ΛΑ. εἰ τὸ γε διὰ πάντων πεθυμὸς δεῖ εἰπεῖν. ΣΩ. ἀλλὰ μὴν δεῖ, εἰ γε τὸ ἔρωτωμένον ἀποκρυφομέθα ἤμιν αὐτοῖς.

It tends, like si quidem, to mean since; so Soph. Aj. 1268, OT 383, OC 260: or almost for example as Eurip. Med. 88.

So εἴπερ γε with or without an intervening word:


Soph. Aj. 84 πῶς, εἴπερ ὁφθαιμοὶ γε τοὺς αὐτοῖς ὁρᾶ; ἐὰν γε, ἢν γε, ἐὰν γε. Eurip. Orest. 1593 ἀλλ’ οὔτε χαϊρών, ἢν γε μὴ φύγησ πτεροτις, Plato Phaedr. 253 c ἐὰν γε διαπράξωμαι.

ἐὰν τῷ αὐτῷ γ’ ᾗ Plato Phaedo 68 B.

ἡπερ γε Ar. Eq. 366, ἐαντερ γε Plato Phaedo 89 B.

For a peculiar use of εἰ μή... γε see on Eq. 186.

In disjunctive clauses ἢ γε is found, no doubt where emphasis is put on a point in one of the alternatives:

Eurip. Hel. 973 ἢ νῦν ἐκεῖνος ἀπόδος ἐμψύχοις πάλιν, ἢ τῷδ’ ἀναγκαστον γε.
Rhes. 622 Δώμηδες, ἧ σὺ κτείνε Θρήκων λεόν, ἤ μοι πάρες γε, σοί δὲ χρῆ πάλλοις μέλεν. 

Cobet VL 571 would read παράσχες for πάρες γε.

Thucyd. iii 45. 4 ἢ δευτερων τι τούτου δόσε εἰρητέων ἐστίν ἢ τόδε γε οὐδὲν ἐπίσχει.

Plato Hippi. ma. 301 Α γεναιάοι ἤ σοφοὶ ἢ τίμιοι ἢ γέροντες γε ἢ νέοι, Phaedo 65 b, Phaedr. 272 d and cases given on Eq. 413.

When only one ἦ-clause is given, i.e. when ἦ means otherwise, Demosth. Naum. 48, Bost. de nom. 33, Aeschin. Ctesiph. 203 ἢ πάντων γ’ ἢν εἶναι ἀπορώστατος.

With ἦνοι:

Eurip. Ion 431 ἦνοι φιλοναγ’ γ’ ἡς ἅπερμαντεύεται, ἢ καὶ τι σιγωθ’ ὅλω σωφρασθαι χρεών.

Cf. Plato Phaedo 76 Α.

In interrogative or exclamatory sentences, the ‘pathetic’ meaning of γε is natural, and we find it in combination with ἄρα and ἦ.

Eurip. Hec. 745 ἄρ’ ἐκλεπίζοραι γε πρὸς τὸ δυσμενὲς.

Soph. Phil. 186 οὐκ ἄρ’ ἐκεῖνο γ’ οὔδε προσμιχεῖ θυμαί;

Theocr. 3. 36 ἀλλεῖαν ὀφθαλμός μεν ὁ δεξιῶς ἄρα γ’ ἵδροσ αὐτὰν;

Ar. Eq. 616?

So ἄρα γε Ar. Plut. 546, Andoc. Myst. 41, Plato Charm. 174 b, Demosth. Timocr. 94 &c.

ἄρα . γε occurs very rarely: Ar. Eq. 382, Plato Rep. v 468 d, Phaedo 87 c οὐκ ἄρα . γε Rep. i 342 c, e, Phaedo 76 c : γ’ ἄρα Plato Charm. 159 b (ms. Bodl., τάρα Cobet). I do not know of ἄρα γε in Attic: later, as in New Testament (S. Matth. 7. 20 &c.), it was common.

Ἦ . γε: Aesch. Agam. 1064 ἥ μαίνεται γε καὶ κακῶν κλίνει φρενῶν.

τίς γε is doubtful if alone, though καὶ τίς . γε occurs Eurip. Ion 558, Orest. 784, Aeschin. PL 163. Elmsley’s note on Eurip. Med. 1334 (1367) disposed of many supposed cases of τίς . γε, cf. Plato Phaedr. 268 b. It is certain in the curious combination μὴ τί γε δὴ, nēdum (Demosth. 2 Olynth. 23, Plut. de fac. in orbe lunae 5. 922 c), or μὴ τί γε (Demosth. Androt. 45, 1 Corinthians. 6. 3), whatever its origin.

ἰδοὺ γε Eq. 87 q.v.

Akin to these sentences are the cases where γε is used when an oath by some deity is taken. Here the γε very seldom follows immediately after the god’s name: the obvious reason being that it is needed to emphasise the first word in the main sentence, as Plato Phaedr. 230 ά νῦ τὴν ’Ήρω, καθ’ γε ἢ καταγογῆ, so Xen. Memor. iii 11. 5, Symp. 4. 54 &c.: yet see on Eq. 698, and add Demosth. Syntax. 16 καὶ νῦ Δία γ’, Plato Theodet. 155 c καὶ νῦ τοις θεοῖς γε, Xen. Apol. 20.

In merely negative clauses, οὐ or μὴ may be strengthened by a γε following, not immediately. The common μὴ σὺ γε in earnest appeal is a case of this (Soph OC 14.41, Eurip. Ion 439 &c.: μὴ ὅμεις γε Antiph.
APPENDIX I.

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Cวด. Herod. 86): so is μή μοι γε Eq. 19, μήπω γε Λεσχ. Prom. 631, 
Ar. Ach. 176 μηδαμῶς ταύτας γ’ ἔλη μου, Soph. OT 1522, μή μοῦν γε 
Plato Meno 71 c.

οὐ. γε in reply: οὐ σῶ γε Eurip. IA 1441.

Νῦ, not... Soph. OT 300 TE. οὐχι εὐγῆκας πρόσθεν; ἥ κπειρᾷ λέγων;
ΟΙ. οὐχ ἀστε γ’ επέω γνωστῶν· ἄλλ’ αὐθις φράσων.
Ant. 770 XO. ἀμφὶ γὰρ αὐτῷ καὶ κατακτεῖναι νοεῖς;
ΚΡ. οὐ τὴν γε μή διεύρουσαν· εὐ γὰρ οὖν λέγεις.

So Λεσχ. Prom. 258, Soph. OT 1131, Eurip. Hec. 399, Hel. 818, 
Herod. 966, Plato Charm. 163 B &c.

For οὐ... γε meaning Ìyes, but not, see on Eq. 801: add οὐ μοῦν γε 
as Plato Legg. vi 752 a.

οὐδεὶς γε Eurip. Ion 404, IT 564, Plato Rep. i 337 c.

οὐ. γε not in reply is very rare, but it occurs in a parenthesis in 
Soph. OT 711.

So ἕκαστά γε Soph. OT 1386, Eurip. Hipp. 1014, Plato Rep. i 
340 c &c.

οὐ μή. γε Soph. OT 771.

πῶς οὐ. γε Xen. Hipparch. 5. 10.

τί (δε) ἄλλο γε... as Plato Phaedo 63 d, Meno 73 c, is a common 
form of sentence.

(6) There is still left a certain number of cases, which do not 
strictly fall under any of the heads given. The meaning in these cases 
develops out of the original meaning Oh, Well: such a meaning would 
easily become clearly restrictive and approach to the definite sense of 
at least, which is so often used to translate γε. But this use of γε 
standing alone without other particles is confined to the following cases:

(a) where γε comes immediately after prepositions and similar 
words, and a short independent clause, restricting the main sentence, is 
formed. Clauses of this kind are not uncommon in Attic Greek of all 
periods.

Solon 1. 4 ἀντὶ γ’ Ἀθρανίου, Λεσχ. Prom. 162 δέχα γε Διόσ, περί γε 
tῶν τοιοῦτων Plato Euthyrho 7 β &c.

πλὴν γε often occurs (see on Eq. 27) and πλὴν. γε as πλὴν ἐτι γε 
καὶ τίνι in Philip's letter to Larissa, and a short restrictive clause begin-
ning with πλὴν γε is not unusual: so οὕς γ’ ἐμοὶ δοκεῖ and the like: in 
ἄνεκα-clauses that word is generally put later as τὸν δέ γ’ οὖνεκα Soph. 
Elect. 387 &c.

(b) where γε follows the article in cases like Soph. OT 90 τῷ 
γε τίνι λόγῳ, Eurip. Elect. 101, ὁ γε ὄντως φιλομαθής Plato Rep. vi 490 a, 
Demosth. 1 Olynth. 27 τοῖς γε σφραστοῖ.

A last class of cases is (c) where γε marks the apodosis of a sentence. 
After a conditional clause or the like, 'well' introduces the main clause 
naturally enough, and the usage is to be expected. Instances are 

Soph. Ant. 655 ἔτει γὰρ αὐτὴν ἔλον ἔμφανος ἐγὼ 
πόλεως ἀστυπῆσαν ἐκ πάσης μοῦν, 
ψευδη γ’ ἐμαυτὸν οὐ καταστήσω πόλει.
Eurip. Ion 673 καθαρῶς γὰρ ἤν τις εἰς τόλμην πέσην έένοι, κἂν τῶν νόμοις ἀστός ἦ, τό γε στόμα δολον πέτατα κοιν δέησιναι.

Thucyd. i 32. 1 ἀναδιδάσκα μᾶλλον μὲν ὡς καὶ εἰμὶ φορά δεότα, εἰ δὲ μή, ὅτι γε ούκ ἐπιζήμια, Demosth. Phænipp. 1 εἰ μὴ τὸν ἵβουλετο, τῷ γ’ ἐκή δοῦναι τοῦ Βυσσηρωμίου, Plato Laches 190 a εἰ γὰρ μήδ’ αὐτὸ εἰδεῖμεν, σχολὴ ἀν συμβουλοί γ’ ἔσοι λόγον γενομένη, Xen. Cyrop. v 5. 20 ἀλλ’ εἰ πρὸς τὸ τοῦτο σωπάν ὁμον σαι ἡ ἀποκρίνασθαι, τόδε γ’ ἐφη, ἐπι... Ἀρεσχί. Timarch. 48 &c. ἀλλ’ γε may be used when appropriate in apodosis, as Aeschin. Cles. 155, Isocr. 20. 11 &c. γε τοι in such a case Xen. Hiero 1. 14. The word before γε is generally the article or a pronoun. So where the protasis is a relative, not a conditional, clause, as Eurip. Bacch. 443—5 ὅς δ’ αὐ τὸ Ἡάκης εἴρετα..., φροῦδαι γ’ ἐκεῖνα.

Similar is the use after a suspense, well, as Soph. Ajax 476 τί γάρ παρ ἡμαρ ἡμέρα τέρτων ἔχει προσθεινα κάθαρεια τοῦ γε καθαρεῖν; Demosth. i Aristog. 93 (the long sentence is worth reading as an instance of this use).

We now and then find γε used in meanings where γάρ is much more clear and more common, though all rise without any difficulty out of the original sense, and all may be rendered by our well.

To explain, when we should say i.e. and expect γάρ:

Eurip. Orest. 531 ἄδειον λόγον τοῖς ἐμίων ὁμορροθέτει: μισεῖ γε πρὸς θεὸν καί τίνες μητρὸς δίκαι.

Cf. the use of γε after a neuter pronoun, as Plato Legg. vi 752 b δήλον τὸ τοσοῦτον...το μὴ ράδιω γε αὐτῶν προσδεξάσθαι &c.

To open a statement of a case, where γάρ is so common: Aesch. Prom. 700, Eurip. Heræd. 987, Ar. Achi. 628 (opening of the parabasis proper).

Sometimes it is used, like γοῦν, to give an example of a rule, as Ar. Av. 720.

The limits within which γε may be used have been given: though wide, they are real limits, and cases beyond them must be regarded as suspicious. In older books, like Hartung's Partikeln, we find a good many cases where these limits are disregarded: but on reference to modern texts, the γε will generally be found to have disappeared, and on ms. authority. A good case of the way in which γε has often crept into texts is Ar. Av. 1078: the ms. have ἦν δε ζοῦτ’ or ζοῦτα αὐγάγγι unmetrically: Burges proposed ζοῦτα γ’ αὐγάγγι, which Dindorf and Blaydes adopt, and the particle could fairly be defended and explained: but the fragment of papyrus published by Weil in Revue de Philol. vi 179 has ζοῦτ’ ἀπαγάγγ, of course rightly. A good case of another kind is Eurip. Cycl. 401, where scribes not knowing the word στόμαξ wrote οξίν γ’ ὀφθαλμος for οξίν στόμαξ.

But ms. on the other hand often give γε wrongly. Eurip. HF 1228 φήσει τὰ τῶν θεῶν γε πτωματ’ οὐδ’ αναίνεσθαι ms.: editors omit τῶν, but the γε should be omitted and τῶν kept. Hundreds of cases could be quoted where ms. insert it or omit it wrongly (Soph. Phil. 594, Eurip. Cycl. 202 &c.): often the scribes inserted it for mistaken metrical
reasons, e.g. in Ar. Plut. 481 a dozen inferior mss. have ἓαν γ’ ἀλως, because the writers did not know that a in ἓαν was long. [Insertion of γε for metrical reasons merely has been a device of many modern editors also: even Elmsley’s fine sense for Greek idiom sometimes failed him here, cf. his notes on Ar. Ach. 48, 570.] Cobet in VL p. 570 and NL pp. 58, 210 makes short work of more than thirty cases of γε wrongly put in: in NL p. 435 he points out that in Aristophanes both R and V often omit γε against the metre, as Eq. 1150, 1167. In a few cases I venture to think Cobet misses a point in the use of the particle: in Eq. 423 γ’ occurs in none of Velsen’s mss. except in Δ as a correction: something is necessary for the metre: Cobet reads ἐλιάβανον ἦν. Zacher says γ is a conjecture of Triclinius’: well, it is a restoration by a good Greek scholar in the thirteenth century of a particle which was dropped by careless scribes centuries earlier, and it seems to me a conjecture of the best kind. γ and ν were very much alike at one period of Greek writing: in Athen. xiii 579 ν a line of Machon is given in the form εἶς αὐτό γ’ αἰεί δραμάτων ἐμβαλλομεν; in 580 a the same line is written εἶς αὐτόν αἰεί.

Collitz reads γε in several Cypriote inscriptions as nos. 56, 60, 29, 69: but other editors rightly give κε or other readings.

The refinements and real uses of γε became forgotten, along with so much of what was definitely regulated in good Greek. In the New Testament it is used about thirty times: nearly half the cases (καὶ γε, ἀλλὰ γε, μεταίγε, &c.) break the rules observed in earlier times. Wilamowitz on Eurip. HF 631 points out that in the Scautoparene inscription of Gordian’s time (Mettheil. archäol. Inst. xvi 275) it is used like τοιεύς as a connecting particle merely. In the Christus Patiens it is never used rightly except in the quotations from ancient writers. It has long been extinct, like all postpositives, in modern Greek, Janmaris, Hist. Greek Grammar § 1700. I believe its loss came along with the change of accent from pitch to stress: the meaning could then be given by emphasis of pronunciation.

γὰρ is γ’ ἀρ, γ’ ἀρα: it meant originally oh, then, or well, then: and this original sense remained in full use after the meaning for had become common. Recognition of this frees us from having to assume the strange ellipses in meaning so often supposed by editors (cf. on Eq. 328). It also explains at once why γὰρ is so often used to open the statement of a case, legal or otherwise, why it is regular after τεκμηρίων δε and the like, and why it can be used naturally in such cases as Soph. Phil. 433, Eq. 1002, Xen. Symp. 3. 4 &c.

So it might obviously be used, when for is so awkward, in interrogative clauses. And it would be a natural particle to introduce a new point as Pind. Ol. 13. 20, in transition as Xen. Symp. 3. 7, 8, 9 or even to begin a new paragraph as Aristot. Pol. ii 7 (Bekker p. 37. 6, and p. 46. 21).

1 I am indebted to Mr J. C. Lawson of Pembroke College for the information that it is retained as a part of the interrogative δραγε.
APPENDIX II.

POLITICAL USE OF MORAL TERMS.

It is known that certain words, which usually bear a moral meaning, were used by the Greeks in a political or social sense as well. This usage of ἀγαθός, ἐθιλός, ἁγιότις and some other words was treated by Welcker in his Prolegomena to Theognis and by Grote Hist. of Greece ch. ix (near the end). Both these scholars seem to have thought that the usual sense of these words grew up after the social sense. However that may be, the political and social use was certainly common at one period: it was no doubt more common in the conversation of political circles than in literature. I subjoin a number of cases, chiefly from Athenian writers of the late fifth and early fourth centuries B.C. It will be noticed that in the case of the more question-begging and offensive terms, serious writers (as Grote noticed in some instances) are careful to give the words as quotations or in speeches.

The political use of καλός κάγαθος is found only twice in Thucydides, who in both cases is particular to mark that he is quoting; viii 48. 6 τοῖς καλοῖς κάγαθοις ὁπομαξομένους is a quotation within a quotation and in iv 40. 2 a democratic ally of Athens puts to a Spartan who had not been killed at Sphacteria the bitter question εἰ οἱ τεθνεῖτες αὐτῶν καλοὶ κάγαθοι?

The corresponding verb in use was ἀνδραγαθίζομαι. Notice how Pericles and Cleon bring in the word when they wish to sneer at their opponents who would claim its honourable colour for their peace policy. Thucyd. ii 63. 2 Pericles says "Athens cannot now resign her empire, εἰ τις καὶ τὸν ἐν τῷ παρώντι δεδομένῳ ἀπραγμοσύνη ἀνδραγαθίζεται": and Cleon echoes his words in iii 40. 4 "We must punish Mytilene, or else we shall have to give up our empire καὶ ἐκ τοῦ ἀκινδύνου ἀνδραγαθίζεσθαι."

1 It is interesting to find that the strange ethical speculations of Nietzsche took rise from this observation: "all pointed to the same shifting of concepts, 'superior,' 'noble' in its caste sense was in every case the fundamental concept for which 'good' in the sense 'superior in sentiment,' 'noble' in the sense 'privileged in sentiment,' necessarily developed: while 'mean,' 'moblike,' 'common' turn at last to the concept 'bad'." (Genealogy of Morals i 4.)

The noun ἀνδραγαθία generally means high personal merit in war or otherwise: but it seems to bear something of a political or social reference in Thucydides iii 57. 1, 64. 4, v 101, where the point is the special Dorian claim to an aristocratic strain of feeling and conduct. From other sources we can see that it was a test-word among Dorian aristocratic ideals: Aristot. Pol. ii 9. 25. 1270b 38 (of the Spartan γεροντία) ἐπιεικῶν ὠντων καὶ παπαθανέμων ἱκανῶν πρὸς ἀνδραγαθίαν τάχα ἃν εἴπει τις συμβέβην τῇ πόλει, Xen. Pol. Lac. 4. 2 Lycurgus ἐνόμιζεν οὗτος ἂν καὶ τούτως ἐπὶ πλείστων ἀρκενόησις ἀνδραγαθίας, Isyllus 1. 1

δῶμος εἰς ἀριστοκρατίαν ἄνδρας αἱ πρωάγοι καλῶς
ἀῖτος ἴσχυρότερος ἄρθηται γὰρ ἐξ ἀνδραγαθίας,
αἱ δὲ τοῦ καλῶς πρωάγοις θεργάνων πονηρίασ
παλν ἐπαγκροιν, κολαξιών δῶμος ἀσφαλέστερος.

The last passage, where δῶμος means the republic, is a praxis of political terms.

Hippocrates is thinking of the social respect due to his profession when he says de art. iii p. 262 Kühn ἀνδραγάθωτερον τούτῳ καὶ τεχνικότερον, ὡς τοῦ ἐπιθυμεῖ δημοσίως κιβδηλός.

In the fourth century b.c. ἀνδραγαθία was generally used in honorific decrees in the vague sense of ἀρετή, cf. Demosth. Androt. 72, Læschines Cles. 42, 49, 189 ἐφικόμενοι τῆς ἀνδραγαθίας, οὕτω τὰς χάριτας τὸν δήμον ἀπαίτη.

It was natural that ἀσφαλεία should be a watchword of conservatism in Greece, as elsewhere. A hold of this political reference gives a fuller appreciation of many cases where a Greek writer is thinking of the opposite tendencies of parties and ideals of his day. Pind. Ol. 13. 6, praising Corinth as a home of Dorian aristocratic politics,

ἐν τῇ γάρ Εὐνομίᾳ παίει, κατηγησάτα τε, βαθρὸν πολιῶν, ἀσφαλῆς Δίκαιοι, καὶ ἠμορφός Εἰρήνη, τάμη ἀνδρασί πλούτων,
χρύσαι πάθεις εἰβαλὼν Θέρμοις.

In Thucydides, a rhetorical point in a speech is often made by this meaning of the word. The Corinthians say to Spartans (i 69. 5) καὶ τοῦτο ἐλέγατο ἀσφαλεῖς εἶναι. The Mytileneans (iii 13. 1) say their reasons for forsaking Athens ηκαίων (εὐθαλῆς ἴμμασ εὑροβησαι καὶ πρὸς ἀσφαλείαν τοῦ τρίφαι. In the Melian debate the Athenians open proceedings by a sarcastic reference to the Dorian fear of public discussion, ήμεις οἱ καθήμενοι ἐτί ἀσφαλέστερον ποιήσατε (v 85), and in ch. 97, 98 there is some echo of the same meaning, as there probably is also in viii 24. 4, 66. 5. Archidamus uses the word three times in his short speech to his allies' officers (ii 11). In ii 63. 3 Pericles is retorting this conservative catch-word on his Athenian opponents, whom he reminds that "it is a subject, not an imperial, state that should adopt the 'security,' which really means slavery" (οὗτος ἐν ἀρχών πόλει ξυμφέρει, ἀλλ' ἐν ὑπηκόοισι, ἀσφαλός δουλεῖαν).

There is no certain case in Tragedy, though Eurip. Ἡνρ, 785 τὰ πολλὰ πρῶτον οὐκ ἐν ἀσφαλεῖ βίοι may have a political reference (Hadley), and Soph. fr. 606 might be a conservative's protest against demagogues.
In Comedy, Aristophanes has Poseidon Ασφαλείως Aich. 682, and there may be an intended contrast in κοινων. άσφαλή Ατ. 316, 'the plan is both liberal and conservative.' Eupolis 117 of the better times gone by wot άσφαλειος ετραπομει.

Though the original meaning of Ασφαλείως or 'Ασφαλείως applied to Poseidon was no doubt 'protector from earthquakes' or 'giver of safe voyages.' I believe that in the fifth century at least, the political signification of Poseidon as conservative was often in people's minds when they heard the phrase. See on 551.

σώφρων and σωφροσύνη were naturally used of constitutions which resisted extreme democracy: Shilleto on Thucyd. i 84. 3 gives the other cases in Thucydides iii 62. 4 where Boeotians say that a very narrow oligarchy is τῷ σωφροσύνται ἐνατιωσαν ἐγχατά τε τυράννου, iii 82. 8 where the 'specious phrases' on either side are πλήθος ισονομία πολιτική and άριστοκρατία σώφρων, viii 24. 4 Χίοι μόνοι μετά Λακεδαιμονίων ηλικαιοικοθεία τε ἀνα και ἐσωφρονησαν, viii 55. 3. 64. 5. Cf. σωφρονισταί of an aristocratic party in the difficult passage iii 65. 3: though in viii 48. 6 we have the paradoxical phrase τον δήμον ἐκείνον (καλών κάγαθων) σωφρονιστήν.

In Ar. Ατ. 1540—1 τὴν εὐνομίαν, τὴν σωφροσύνην, τὰ νεώρια, τὴν λοιπογραία, τὸν κωλακρήπτην, τὰ τριώβδολα.

the first line gives conservative points, the second democratic.


So with κόσμος, which Pythagoras applied to politics as well as to other things, if his letter to Anaximenes in Diog. Laert. viii 49 is genuine. κόσμος and άσφαλεια occur together of Dorian discipline Thucyd. i 33. 2. ii 11. 8. Clear cases of its political sense are Thucyd. iv 76. 2 μεταστήσας τὸν κόσμον καὶ ἐς δημοκρατίαν τρέψας, viii 24. 4; but it might be used of any settled constitution, even a democratic one Thucyd. viii 48. 4. 67. 3. It is not merely fanciful to suppose that the arrangements connected with the Attic ἐθηβαι were more or less of an aristocratic nature and came from the organisation of the Knights. Hence σωφρονισταί and κοπρυθηταί were their superintendents (Aristot. Pol. Ath. 42 &c.).

εὐνομία and its cognates were always used of a conservative 'order.' The use was specially associated with the 'good order' imposed on Sparta, with the divine sanction of Delphi, by Lycurgus (Herod. i 65, Plut. Lycurg. 5).

Pind. Ol. 9. 15 of Opus,

ἀν θέμεσ διηγάτη τε οἱ Σώτειρα λέογχεν μεγαλόδοξος Εὐνομία.

Ol. 13. 6 of Corinth, Isth. 4. 20 of Aegina. Nem. 9. 29 is a conservative's prayer for Aetna

μοίρας δ' εὐνομον
αἰτεώ σε ταύτιν δαρόν Αἰτιαίοιν ὑπάξειν:

cf. Pyth. 1. 60 for the Dorian principles on which the constitution of Hiero's new state was laid.

'Tyrtaeus' poems were headed Εὔνομία, the watchword of Spartan patriotism: Aristotle implies that the title was a protest against a redistribution of land, v (viii) 7. 4. 1307a 1. Solon's praise of Εὔνομία 2. 33 would be thought conservative by Athenians of later times. Thucyd. i 18. 1 η Λακεδαίμον ἐκ παλαιότατον καὶ πυνθομήθη καὶ ἀεὶ άτεράνετος ἦν. Plato Crit. 52 E Sparta and Crete ἅδ ἐκατότοπο φης εὐνομεῖσθαι, ib. 53 B Θήβα βασις Μέγαρως, εὐνομούτα γὰρ ἁμφότεραi (all four states contrasted with Athens), Hirc. ma. 283 E εὐνομος η Λακεδαίμων, [Xen.] Pol. Ath. i. 8 ο γὰρ δῆμος οὐ βασίλευται εὐνομομείης τῆς πόλεως αυτοῦ δουλεύειν ἀλλ' ἐλεύθερος εἶναι καὶ ἄρρητος, τῆς δὲ κακονομίας αὕτω ἄλλον μέλει. ο γὰρ σι νομίζεις οὐ εὐνομεῖσθαι, αὐτὸς ἀπὸ τούτων ἵσχει ο δῆμος καὶ ἐλευθερός ἐστιν (the frank expression of what is implicit in many cases where Εὔνομία is the emphatic word). Xen. Hell. iv 4. 6 εὐνομία χρωμάτιν (remaining an aristocracy), Oecum. 9. 14 where the εὐνομοῦμενα πόλεις with their γομοθφάλακες are in Sparta and states like it. So in Aristot. Rhet. i 1. 4 the practice in εὐνομοῦμενα πόλεις is opposed to that usual in Athens except in the conservative Areopagus court: the Athenian practice is dangerous (iii 1. 4) διὰ τὸν τοῦ ἀκρωτοῦ μοχχηράν. Other passages in Aristotle are instructive: Pol. iv (vi 8. 5) 1294 a 2 quoted on ποιησις, ib. vii (iv 6. 1) 1327 a 11 where the question is πόσον φώειμοσ ἡ πρὸς τὴν βαλατταν κανονία ταῖς εὐνομομείαις πόλεων ἡ βλαβερα, ib. ii 1 where the πόλεις εὐνομεῖσθαι λεγομέναι are Sparta, Crete, and Carthage. Even the orators usually confine this particular word of praise to conservative states: Demosth. Timoc. 139 points his audience to Locri, οὔδεν γὰρ χειρὰν ἔσσεθε παραδείγμα τι ἀκροστιατ. ἀλλος τε καὶ ὡς πόλεις εὐνομομείη γρηγῆται, 1 Aristog. 11 he appeals to εὐνομία in a passage of warning against the dangers of democracy. Lycurg. adv. Leocr. 128 defends himself for quoting Sparta as a precedent, καλὸν γὰρ ἔστι πόλεις εὐνομομείης παραδείγματα λαμβάνειν. In Aeschin. Tim. 5; Cles. 154; however, the word does not seem to have such associations.

In the fine lyric fragment (fr. adesp. 140 Bergk, So Hiller-Crusius), discussed by Wilamowitz Isyllus p. 16, the prayer for Εὔνομία to come along with her sister Horae Δίκαια and Εὐφώβα probably marks the poem as an expression of aristocratic feeling (cf. Pind. Ol. 13. 6—8 for the same combination at Corinth). A good instance from a late writer is Athen. xiii 601 e quoted on Eq. 875. The priest of Eunomia at Athens does not appear till Roman times, C.I.A iii 623. 24, 738.

For χριστός, we find ὄνημιστος in Ionic politics: Heraclitus 114 Bywater 'Εμαθείαν ἀνδρὰ ἔστων ὀνήμιστον ἐξίβαλον, φῶτες  ἡμέρων μῆλα εἰς ὄνημιστος ἔστω, Pythagoras in the letter to Anaximenes in Diog. Laer. viii 39 εἰ ἔμεισε οἱ ὄνημιστοι τὰς πόλεις ἐκείνες. δεξίς may sometimes have borne the same sense. See on Eq. 228. ἐπιτήθειος was also an aristocratic term, see Shilleto on Thucyd. i 19. 1, Whibley Greek Oligarchies p. 56 note 8. Ἐπίσταδας was a Spartan man's name Thucyd. iv 8. 31, Plut. Ages. 5.
**APPENDIX II.**

πονηρός, μοχθηρός.

These words are as nearly synonymous as any two words in the Greek language. I do not know of any attempt to distinguish them, unless Aristotle’s definition *Eth. Nicom. v. 9, 1. 1150b 32 ἡ μὲν (μοχθηρά) συνεχῆς, ἡ δ’ (ἀκαρδία) οὐ συνεχῆς πονηρία be taken to imply that πονηρία was the vaguer, as it probably was rather the more common, word.

Neither word is found in Homer. πονηρός occurs first in a fragment of Hesiod (95 Göttling, 159 Rzach), where Alcmena applies to Heracles a combination of adjectives which Athenians would think impossible:

ὁ τέκνος, ἡ μάλα δὴ σε πονηρότατον καὶ ἀρατόν
Zeus looks at the πονηρός occurring in Homer.

πονηρός, toiling, full of labours, is the first meaning: and Heracles is the typical πονηρός: so Epicharmus (fr. 78 Kaibel, 56 Ahrens) makes him say

αλλὰ μᾶν ἔγων ἀνέγκα χαίτα πάιτα ποιεώ.

Next πονηρός is used of things, involving toil or hardship or pain; Theognis 274 πασάεν νοῦν ἐστὶν πονηρότερον, Aesch. fr. 86 βίον πονηρόν θάνατος εὐκλεέστερος. μοχθηρός from its first appearance has this sense, Aesch. Sept. 257, Cho. 752.

By the latter half of the fifth century both words had come to mean bad in all the senses of the English word, bad wares, bad coin, bad symptoms in disease (often in Hippocrates), bad character, bad man.

The social and political use of πονηρός and μοχθηρός as opposed to καλὸς καγθὸς or χρηστός appears chiefly from 430 to 350 B.C. It may be connected with πόνος, πόνῳ as working-class (Whibley Parties in Athens p. 48, cf. Heracleides Pont. ap. Athen. xii 512 b): and πόνῳ πονηρός was a kind of superlative (Ar. Vesp. 466, Lys. 350). It seems to have been specially Attic; and a reason can be assigned for this restriction. The words πόνος and μοχθῆς often mean athletic training and military drill; Findar regularly uses them for the careful training of his heroes, Ol. 5. 15, Isthm. 1. 38, Ol. 10. 22 ἀπονον ὤν Ἐλαβεν χάρμα παύροι τινες, Nem. 10. 30 ὤν ἄμοχθων καρδία προσφέρον τολμᾶν παρατίθεται χάρα, his heart's prayer for Olympian victory has his daring and his training to back it. Training and drill seemed honourable to the disciplined Dorian, but repulsive to the Ionian and the Attic: Herod. vi 12 οἱ ἱωνεῖς ἀθάνατες ὀνεῖς πόνον τοιοῦτω, Thucyd. ii 39. 4 Pericles contrasts the Attic μαλαιμία with the πόνων ὁλίγηθη of the Spartans τῶν δὲ μοχθήσαντων, Aristot. Pol. v (viii) 4. 1 οἱ Ἀκανθεῖς θρωμάδες ἀπεργάζονται (τοῖς παιδίς) τοῖς πόνοις: the Corinthians' complaint of the Athenians in Thucyd. i 70. 8 καὶ ταύτα μετὰ πόνων δὲ ἀλων τοῦ αἰῶνος μοχθῆσι is a Dorian way of putting their enemies' formidable energy: Eurip. Herac. 932 Eurystheus marches against Athens ἐκ Μυκηνῶν πολυπόνῳ σὺν στιπτία: So the adjectives to a Dorian would not naturally be used of a man in any contemptuous sense.

Clear cases in Aristophanes are: of πονηρός *Eg. 181, 186, 336, 415 (παιδάνηροι), Nub. 102, Pax 684, Ren. 731, Plut. 920: of μοχθηρός Ach. 517, *Eg. 1304: the best instance of all is Lys. 576 where the μοχθηροί are the extreme democrats, as the συνιστάμενοι in the next line are the oligarchs.
APPENDIX II.

The certain cases of πονηρός in Thucydides are all in the mouth of Alcibiades when he is speaking of his exile and attempting to please Spartans (vi 89. 5, 92. 3), or Athenian oligarchs (viii 47. 2 ἐπ᾽ ἀλγαρχία βούλεται καί οὐ πονηρὰ ὕπο ὁμοκρατία κατέλθων αἰτίως ἑμπολεμεῖν), by bitter references to democracy. μοιχὴρος occurs only once in Thucydides: he describes the demagogue Hyperbolus (viii 93. 3) as μοιχὴρος ἀθροπος (so Plato com. 166 refers to him as πονήρω καὶ ἔξις). In vi 53. 2 and viii 97. 2 πονηρός may have a political as well as a moral reference.

The use is nowhere so clear as in the “Old Oligarch’s” Ἀθηναῖων πολιτεία included in Xenophon’s minor works. He uses the contemptuous words of his party without reserve, and makes no attempt to see in his radical opponents anything but what is ‘low.’

In the real Xenophon the cases are quotations from extreme oligarchs speaking to Spartan sympathisers (Hell. ii 3. 13, 14) or to each other (ib. § 27). The Socratic circle spoke much of καλοκαγαθία as an ideal, but they do not seem to have used the rather offensive πονηρία. In Memor. ii 9. 8 the word is applied to σκυκφάνται by Archedamus, Crito’s “wolfhound”: he is φιλόχρυστος and adopts the tone of a χρυστός. In iii 5, 18 πονηρία is used of the discipline of the Athenian ὄμιος.

Euripides gives a few interesting cases. In that most political play, the Supplices, extreme democracy is criticised from the Dorian point of view by the Argive herald, and from the Athenian “moderate” point of view by Theseus: πονηρός in our sense occurs in both criticisms, 243 γλώσσαις πονηρῶν προστατῶν θηλοῦμεν, and in 423—5 ἡ δὴ νοσῶντο τοῦτο τῶν ἀμένων, ὅταν πονηρός ἀείων ἀνήρ ἔχει γλώσσῃ κατασχῶν ὄμιον, οὐδὲν ὀν τῷ πρῶ.

In the Ion 634—7, Ion tells Xuthus that in Delphi ‘low’ persons always give him the wall,

οὐδὲ μ᾽ ἐξέπληξ᾽ οὖν πονηρός οὐδεὶς: κεῖνο οὐκ ἀναχεῖτον, εἰκεν οὖν ἀλώτα τοῖς κακῶσιν.

Euripides must have heard the καλοὶ κάγαθοι grumbling, as the Old Oligarch does (Pol. Ath. 1. 10), πλείστη ἐστὶν Ἀθήνας ἀκολογία, καὶ οὔτε πατάζαι ἐξευτελίν αἰτίθει οὔτε ὑπεκινησίστηεν σοι ὁ δοῦλος.

In all these writers however, the usage we are discussing is not the common one or is plainly a matter mainly of quotation from the language of a coterie. The meaning bad is the normal one and so the word could be easily retorted on the party which claimed for itself the words χρηστός and καλὸς κάγαθος. This retort-use we find in such cases as At. Γεσ. 466 where the chorus call Bdeleycon ὁ πονηρὸς καὶ κομψαμνία, Andoc. Myst. 95 where Epichares a supporter of the Thirty is called πατῶν πονηρότατος καὶ βουλόμενος εἶναι τοιοῦτος, and Lysias 12. 5 where the phrase used of the Thirty, πονηροὶ καὶ σκυκφάνται όντες (cf. ib. 76), would be felt as an experiment1. The moderating influence

1 So Lysias 30. 14 uses καλοὶ κάγαθοι of democrats executed by the Thirty.
of Theramenes is described as πονηρία by both parties, by Critias Xen. Hell. ii 3. 27, and by Lysias 12. 78.

Plato is very sparing in his use of πονηρός and μοχθηρός except in a moral sense. The vocative ὁ πονηρε, ὁ μοχθηρε, so common in Attic conversation, when some anger or contempt was implied (Ar. Ath. 165, Av. 3, Ran. 1175, Polit. 265), is a mark of rude ill-temper in Phaedr. 826 e. He is careful to mark that πονηροὶ and καλοὶ κἀκεῖθεν are phrases of certain parties, Rep. viii 519 Λ τῶν λεγομένων πονηρῶν, viii 569 Λ ἀπὸ τῶν πλονωτῶν τε καὶ καλῶν κἀκεῖθεν λεγομένων, Legg. iii 701 Α. So he is quoting, with a humorous appreciation of its bigotry, the phrases of average “Athenian society” in Rep. vi 488 d, where παμπόνηροι means quite unpresentable, social outcasts, brutes (Dr Jackson).

The orators naturally shew hardly any instance of the use: they and their audiences were themselves too near being “πονηροί.” A case is given by Isocrates Antid. 316—7 in an attack on συνοφάνται.

Aristotle seldom has this usage. In the passage Pol. iv 8. 1293 b 38—
he is giving the view of the Greek aristocrats in their own question- 
posing phrases, and he marks by the repeated δοκοῦσι, φασι, δοκεῖ that 
he is quoting: δοκοῦσιν ἔχειν οἱ εὐπροφ. ὑπό ἐνεκεν οἱ ἀδικοῦτες ἀδικοῦνσιν 
οθέα καὶ καλὼς κἀγαθοὶ καὶ γνωμάτους τούτους προσαγορεύονσιν . . καὶ τὰς 
ἀληθείας εἶναι φασιν ἐκ τῶν καλῶν κἀγαθῶν μᾶλλον. 
δοκεῖ δ’ εἶναι τῶν ἀδικῶν τὸ μὴ εὐπροφέσθαι τὴν ἀριστοκρατούμενην πόλιν, ἀλλὰ πονηροκρατο 
μένην. It is the opinion and the language of the Old Oligarch, which 
Aristotle proceeds to pick to pieces. In the only other instance I can 
quote with confidence from Aristotle (Pol. Ath. 35) τοῖς συνοφάνταις 
καὶ τοῖς τῷ δήμῳ πρὸς χάριν διαλοῦσι παρά τὸ βελτιστόν καὶ κακοπράγμανας 
όντας καὶ πονηροῖς ἄγριον he is thinking naturally of the phrases used by the Thirly: though ib. 37. 2 he uses πονηρία of the Thirty themselves.

By Theophrastus’ time such usages were nearly worn out: his 
Oligarch has hardly any of such phrases as we are considering, though 
his φιλοπόνηρος shews that πονηρός still had some political associations 
(see on Ev. 1017).

Aristocrats, weary of the bustle and harassing interference of Athenian 
politics, used πολλὰ πράττεν, πράματα and the like in impatience. The 
Argive herald (an interesting figure) in Eurip. Siph. 576 says to Theseus 
πράσσεν σὺ πολλὰ ἐίσθαι ή τε σῆ πόλις. The Athenian speaker in 
Thucyd. vi 87. 3 allows that πολυπραγμοσύνη is a character of his 
country.

Conservatives accordingly took ἀπράγμων as a word of praise: Ar. 
Av. 44 πλανώμεθα ἠτούντες τῶν ἄπραγμων. Pericles regards the 
ἀπράγμων as a hostile critic Thucyd. ii 64. 4, whose “playing the Greek 
gentleman” is ineffectual ib. 63. 2, and who is summarily regarded in 
Athens as ἄχριστος ib. 40. 2: so Plato repeats average opinion as calling 
the best of the ‘intellectuals’ ἄχριστος, Rep. vi 487 d, 490 e.

In Doric ἁσυχία had the same significance as the Attic ἀπραγμοσύνη, 
and is even more definite as an ideal of Dorian politics. Epicharmus 
72 Ahrens, 101 Kaibel

ἀ δ’ ἁσυχία χαρίσσα γυνα, 
καὶ Σωφροσύνας πλατύν ὁικεί. 
Pindar *Ol.* 4. 16 aίνεω νυ...καὶ πρὸς ἄνυχίαν φιλόσολον καθαρὰ γνώμα
tετραμμένον, *Pyth.* 1. 70 (Hiero) δάμων γεραίρων τράποι σύμφωνον ἐς
ἀστυχίαν, *Pyth.* 8. 1, fr. 109 Bergk. The Corinthians in Thucyd. i 70. 8
well express the Dorian feeling towards Athenians who ἔμφοβοιν ὑπὲρ
'ὁστον ἦγοινται ἐνυχίαν ἀπράχμων ἢ ἁπχολιαν ἐπίτουν. The Happy Land
in the *Birds* 1320—2 combines the culture and charm of Athenian
life with the restfulness of a Dorian state, Σοφία, Πόθος, ἀμβροσίαι
χάριτες, τό τε τῆς ἀγανύφρονος Ἱσιχίας εὐάμερον πρόσωπον. In ordinary
Attic, however, this connotation of ἦσιχία is very rare: Dem. *Aristog.*
24 ἴταμον γὰρ ἡ πονηρία καὶ τολμηρόν καὶ πλονεκτικόν, καὶ τούνατον ἡ
καλοκαγαθία ἦσιχιόν κ.τ.λ. is not specially political: *Eurip. Supp.* 321—
325 contrasts the headstrong fiery spirit of Athens with other states:

*αι δ’ ἦσιχιο σκοτεινα πράσατονα πόλεις
σκοτεινα καὶ βλέποναν εὐθαναμενα.*

*ἐπιεικής* is commonly applied to the reasonable and moderate mind
of the educated man: but it may have a political tinge of meaning in
such cases as Thucyd. viii 93. 2, *Xen. Hell.* i 1. 39. In some well-
known passages of Aristotle, *ἐπιεικής*, like *γνώμων*, refers to social
position more than to political opinion, *Pol.* viii (v) 10. 3 p. 1310b 10
ἡ βασιλεία πρὸς βοήθειαν τὴν ἀπὸ τοῦ δήμου τοὺς ἐπιεικεῖς γέγονεν...δὲ
τίμανος ἐκ τοῦ δήμου καὶ τοῦ πλήθους ἐπὶ τοὺς γνωρίμους, *ib.* 8. 14
p. 1308b 27 λέγω δ’ ἀντικείσθαι τοῖς ἐπιεικεῖς τῷ πλήθει.

All the words discussed, whether of praise or of blame, are used
from the aristocratic point of view. Hardly any phrase can be quoted
from the other side, except *παχὺσ* 'bloated,' which was used of aristo-
crats in several states, and possibly all over the Greek world. It is used
quite seriously by Herodotus (v 30, 77, vi 91, vii 156), but in Attic
occurs only in comedy (*Vesp.* 288, *Pax* 639).

There were no doubt many words and phrases used locally with a
social sense, as *κατωνακόφορος* in Sicyon, *κονιποδός* in Epidaurus, *Γέργιθες*
in Miletus of the labouring or humbler farming class: cf. on *Ep.* 361
for references to such nicknames prevalent in Miletus.
APPENDIX III.

TRAGIC RHYTHM IN COMEDY.

The ἰδῖος of metre was a matter ever present to Greek theorists on education and poetry: and we may be sure that poets did not neglect it. We may never quite understand, without music or even with it, why the dramatists chose the particular rhythm they did for each choral ode: but we may make reasonable guesses on this subject. In dialogue it is usually plain why trochaics are chosen instead of iambics; the effect of hurry or trepidation is heightened unmistakably. Each of the three Attic tragedians has his own way of managing the iambic trimeter, and no one with an ear can fail to feel how the character of the poet’s thought or style is reflected in his rhythm.

The comic iambic trimeter has an entirely different effect from the tragic line of Æschylus and of Sophocles: the line of Euripides, especially in the plays written after about 421 B.C., is, as is well known, lighter and more colloquial in style, but is still separated by a great gulf from Aristophanes’. The comic iambic uses the anapaest in any foot except the sixth. That certain delicate restrictions were imposed on this license was made probable by Reisig (Conject. ad Aristophanem): and the question has been treated elaborately by C. Bernhardi de incisionibus anapastis in trimetro comico Graecorum: the results are given by Starkie in the introduction to his edition of the Wasps. I do not find it easy to believe that the rules given by these scholars were present in such definite forms to the ancient comic poets: these rules forbid rhythms which are no doubt exceptional, but might be used by the poets in exceptional cases for sufficient reasons of their own.

I believe that Aristophanes seldom if ever uses a purely tragic iambic line without an intention. By “purely tragic” I mean a line (not divided between speakers) containing only iambi and spondees, and containing a spondee in the fifth foot only under the well-known restrictions laid down by Porson. This definition of course excludes a large number of lines, containing trisyllabic feet, that may be looked on as either comic or tragic in rhythm. The restrictions which comedy and tragedy respectively imposed on the use of dactyls in the first and third feet, and of trichords throughout the first five feet are so far discoverable. Cobet (Nov. Lect. p. 207— ) lays down the ‘certa lex metrica’
that a dactyl in the third foot of a tragic iambic must have all its three syllables in the same word (a rare occurrence), or must have its first syllable a final one and its two short syllables either two monosyllables or in one word. He quotes as very rare exceptions Eurip. Ἡλ. 263, 826, Ἱερ. 345. (Add three from a single scene of the Bacchae, 868, 816, 844 and Phoen. 509.) He holds that comedy kept the same rule (he corrects two exceptions, Plut. 174, 176, and expunges Av. 182 as a gloss). As to trichrams, Tragedy, he continues, has practically the same rule as for dactyls: Comedy only avoids the second syllable being the final of a hyperdisyllabic word: 

Nub. 884 ὅσ τάδικα λέγων ἀνατρέπει τὸν κρέατον a he thinks spurious. See also Starkie, Introd. to Wasps p. xi, who gives O. Bachmann’s results. Here again I confess to some scepticism. 

Tragic rhythm in comedy is sometimes a point in religious ceremony and phrase, serious or parodied, as Ach. 259—60, Vesp. 862, 868, Pax 868 (cf. Phrynichus 9 ἀνὴρ χωρεῖ καὶ τὰ τῶν θεῶν καλά), Lys. 205—7, Thesm. 331, &c. 

It is plainly used intentionally in formal statement of a case or in serious narrative or argument, though in such instances it is the habit to break off into comic rhythm, generally at appropriate words or places, cf. on Eg. 637. Instances are Ach. 136, 513— , Eg. 49— , 164, 179—189, Nub. 94 — , Vesp. 18 (where Starkie’s explanation is probably right), 907— , Pax 50 — , 1212—3, Av. 13— , 30—35, 639 — , 995—6, Lys. 42— , 405 — , 866— , 1112— , Thesm. 372— , Excl. 1— , Plut. 6— . In these and other passages it seems to me clear that the tragic style is begun and purposely altered suddenly to a comic rhythm where the idea is suitable. 

Tragic rhythm is naturally used in solemn exhortation or appeal, as Eg. 156, Nub. 88—9, 824, Vesp. 988, Pax 292—8, &c.: to give weight, serious or burlesque, to an important pithy statement, as Eg. 141, 143, Nub. 94, 831, 1153, Vesp. 994, Lys. 466, Ran. 533, or to the line that clinches and ends a speech, as Eg. 72, 96, Nub. 99, Vesp. 135, 939, 1261, 1356, Av. 1509, Ran. 82, 622, Excl. 240, 407, Plut. 92, 831. 

It has been noticed that Aristophanes often uses this rhythm for the last line before the exit of the speaker or the last line before a choral ode, as Eg. 1262, Vesp. 1325, Pax 288, Av. 1957, Lys. 780, Ran. 518, 578, 671, Excl. 936, Plut. 228, 769, 950, 954. 

In a reply, when the first speaker has used a line of tragic rhythm, it is often plainly a point that the answer should imitate it: Ach. 797—8, Eg. 18—9, 36—7, 72—3, 715—6, 997—8, 1235—6, Nub. 36—7, 486—7, 691—2, Vesp. 13—4, 23—4, 197—8, 855—6, 1367—8, 1433—4, Pax 401—2, Av. 157—8, 160—1, 264—5, 911—2, Excl. 156—7, Plut. 1128—9, &c.: Cobet failed to see this in Ep. 1168. 

It is remarkable how often tragic lines occur in pairs, even when otherwise it is not easy to see any special reason for tragic rhythm. I have counted quite 220 lines in Aristophanes of this kind, not including the large number explicable by the principle of like rhythm in reply. 

I allow that a certain number of lines remain, where no particular reason for the tragic rhythm appears to me: but the number is not great. 

It may be merely accidental, but about 50 of such lines contain the
non-tragic forms in -ί, ὰδί, οὔτωσι or the like, and a few others have τίμηρον (see on Eg. 1061) or ὀτυγ, as Eg. 1077, or are otherwise marked as colloquial by their vocabulary. Sometimes the inconsistency is intentionally burlesque.

The other comedians seem to have followed the same principle in the main. Cratinus’ wish for the blessings of youth and age together

ηβης τ’ ἐκεῖνης νοῦ τε τοι̇δε καὶ φρενῶν

gains pathos and seriousness from the rhythm; and many similar cases might be quoted from the fragments. I fancy that even in Plautus and Terence we may notice the tendency to use a less resolved rhythm when dignity or pathos is a desired effect.
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