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Eupolis frr. 326–497

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Kommentierung der Fragmente der griechischen Komödie

Projektleitung Bernhard Zimmermann

Im Auftrag der Heidelberger Akademie der Wissenschaften
herausgegeben von Glenn W. Most, Heinz-Günther Nesselrath,
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und Bernhard Zimmermann

Band 8.3 · Eupolis fr. 326–497

S. Douglas Olson

Eupolis fr. 326–497

Translation and Commentary



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For Rachel

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Preface

As the earliest readers of this volume will already be aware, I have begun my work on Eupolis with the smallest and in some ways most difficult fragments, those without play-title. I have done this for various practical and intellectual reasons, but above all else to familiarize myself with some of the complexities of the material itself before beginning to wrestle with larger issues having to do with plot and the like. Volumes I and II, including a general introduction to the poet, should follow within a year or two.

Most of my text and commentary was read and discussed in Komfrag sessions in Freiburg during the 2013–2014 academic year. Above all others, I would like to thank Stelios Chronopoulos and Christian Orth for their careful, critical engagement with my work, and Bernhard Zimmermann for his leadership of the project as a whole. The assistance of Benjamin Millis was invaluable with the smallest fragments in particular. The entire commentary was also read at different stages by Theresa Chresand, Benjamin Millis, Pura Nieto and Fabian Zogg, all of whom saved me from numerous errors and offered helpful suggestions. David Sansone commented on several shorter sections at a critical early stage in the project. Anneliese Kossatz-Deißmann was of enormous assistance in matters touching on visual evidence. Finally, the Heidelberg Academy and the College of Liberal Arts at the University of Minnesota provided financial support that made my work possible.

This book is dedicated to my lovely wife Rachel, who has the good fortune to be sitting in the sun on a balcony in Germany with two cats and a book, looking out at the Black Forest, as I type these words on a cold and foggy Minnesota morning.

Minneapolis, 18 October 2014

frr. 326–489 K.-A.
Fragments without play-title¹

frr. 326–97 K.-A.
Fragments consisting of full lines or partial lines
(frr. 326–83 iambic trimeter, ordered by length;
frr. 384–97 other meters)

fr. 326 K.-A. (303 K.)

(A.) ἄγε δὴ, πότερά βούλεσθε τὴν <νῦν> διάθεσιν
ὥδῃς ἀκούειν ἢ τὸν ἀρχαῖον τρόπον;
(B.) ἀμφοτέρ’ ἐρεῖς, ἐγὼ δ’ ἀκούσας τοῖν τρόποιν
ὃν ἂν δοκῇ μοι βαστάσας αἰρήσομαι

1 τὴν <νῦν> Tourp : τὴν *Suda* : καὶνὴν Hemsterhuis 3 τοῖν τρόποιν (vel τῶν
τρόπων) Gaisford : τὸν τρόπον *Suda*

(A.) Come on! Do you want hear about the modern
disposition of song or the old style?
(B.) You’ll describe both, and after I hear about them, I’ll consider
which of the two styles appeals to me and I’ll choose

Suda β 173
βαστάσας· ἀντὶ τοῦ δοκιμάσας· οὕτως Εὐπολῖς· —
bastasas: in place of *dokimasas* (“considering”). Thus Eupolis: —

Phot. β 88
βαστάσας· ἀντὶ τοῦ δοκιμάσας· οὕτως Εὐπολῖς· (v. 4)
bastasas: in place of *dokimasas* (“considering”). Thus Eupolis: (v. 4)

Meter Iambic trimeter
 ~~~~~ ~~~~|~ <~>~~~~~  
 ~~~~ ~~~~|~ ~~~~  
 ~~~~~ | ~~~~~ ~~~~  
 ~~~~ ~~~~|~ ~~~~

¹ “For the most part these fragments languish in obscurity” (Storey 1995–6. 137).

Discussion Bergk 1838. 334–5; Meineke 1839 II.548–9; Kock 1880. 339; Edmonds 1957. 417 n. g; Storey 1995–6. 137–41; Storey 2003. 140, 174, 333, 347, 365; Telò 2007. 637–8; Storey 2011. 237

Assignment to known plays Assigned to *Aiges* by Bergk (cf. fr. 17–18), to *Chrysoun Genos* by Meineke and to *Dēmoi* by Storey, and tentatively associated with *Heilôtes* by Telò.

Citation Context An Atticist gloss preserved in the common source of Photius and the *Suda* commonly designated Σ’.

Text The text of 1 is defective, and Toup’s <vũv> effectively brings out the contrast with ἀρχαῖον in 2.

In 3, the *Suda*’s τὸν τρόπον is flat but not impossible; of the proposed emendations, dual τοῖν τρόποιν rather than plural τῶν τρόπων more effectively picks up ἀμφοτέρ(α) at the beginning of the line. Early editors made unsuccessful attempts to convert the words that follow in the *Suda* (πᾶν τὸ συμβησόμενον ἐπὶ λόγον ἄγων καὶ βαστάζων) into additional verses of Eupolis.

Interpretation At least two characters are addressed (note pl. βούλεσθε in 1) by (A.), who offers them a choice between two alternatives: they can learn about either modern music or the ancient style. (B.) proposes making the decision himself on the basis of his own preferences (note emphatic ἐγώ), and tells (A.) that in order to do so he will need to hear about both. Whether this is his right as leader of the group or hints at a conflict to come is unclear; but ἄγε δὴ in 1 (n.) perhaps suggests that (A.) is growing weary of (B.)’s trouble-making or the like. In addition, (B.) rejects the choice (A.) has offered and says that he will need to learn about both the old and the new music before he decides between them. ἐρεῖς (“say” not “sing”) in 3 makes it clear that (B.) does not imagine (A.) performing music (i. e. as part of a symposium-education or -preparation scene, as at Ar. V. 1174–1264, esp. 1224–49; Pl. Com. fr. 46–7; Antiph. fr. 57; Anaxandr. fr. 1), but instead expects (A.) to describe the two styles and presumably the differences between them.² ἀκούσας in 3 must accordingly mean “hear about” rather than “listen to”, with ἀμφοτέρ’ from the beginning of the line supplied as its object. (The genitive τοῖν τρόποιν depends on what follows). Since 3 echoes 2, the easiest interpretation is that the same sense should be given to ἀκούειν there: it is not that (A.) proposes a performance and is rebuffed, but that he is from the first planning to offer instruction on a topic to be determined. For (A.)’s intellectual pretensions,

² Edmonds advocates instead for recitation, i. e. of epic poetry or the like.

see 1 n. The suggestion of Storey 1995–6. 139–40 that (A.) is the lyre-player Phrynus depicted on a mid-4th-century Paestan bell krater in the company of a man named Pyronides (also the name of a character in *Dêmoi*; cf. fr. 99.56, 68; 110) is thus overly bold even if it cannot be proven false;³ see in general the introductory discussion to *Dêmoi*. Kock identified Ar. *Nu.* 935–1104, where Strepsiades and Pheidippides listen to the rival claims of the Just and the Unjust Arguments, as a parallel. Ar. *Nu.* 636–8 (quoted below), where Socrates asks Strepsiades what he would like to study in the Phrontisterion, is perhaps closer (and cf. 1 n. and 2 n. below on (A.)’s intellectual pretensions). Contrary to what (A.) expects, (B.) seems utterly ignorant of musical styles both old and new. It is thus a reasonable expectation that he will either be appalled by modern depravity when he learns more about it (cf. fr. 398 with n.; Strepsiades at Ar. *Nu.* 1369–74) or, if he is a different sort of character, unaccountably attracted to it (cf. Ar. *Ra.* 96–106).

1–2 Cf. Ar. *Nu.* 636–8 (Socrates to Strepsiades) ἄγε δὴ, τί βούλει πρῶτα νυνὶ μανθάνειν; ... / πότερον περὶ μέτρων ἢ περὶ ἐπῶν ἢ ῥυθμῶν;; Pl. 56–7 ἄγε δὴ σὺ πότερον σαυτὸν ὅστις εἶ φράσεις, / ἢ τὰπὶ τούτοις δρῶ.

1 ἄγε δὴ introduces sharp questions also at Ar. *Pax* 263*, 922*; *Av.* 809*, 1574*; *Th.* 652*; *Ra.* 277*; Cephisod. fr. 13*. For δὴ + imperative (used routinely in the singular without regard for the number of persons actually addressed), Denniston 1950. 216–17. Although ἄγε δὴ + hortatory subjunctive or imperative is common in epic and other early poetry (e.g. *Il.* 24.356; *Od.* 2.349; Alc. fr. 122.3; Thgn. 829; A. Ag. 783), ἄγε δὴ is absent from tragedy and prose in the second half of the 5th century (in satyr play at E. *Cyc.* 590). The implication is that the expression had by then taken on a colloquial tone, hence its popularity in comedy (also e.g. Cratin. fr. 250.1; Ar. *Ach.* 98*; *Eq.* 634*) and its presence later on in Xenophon (e.g. *Oec.* 18.10) and Plato (e.g. *Phd.* 116d); cf. Friis Johansen–Whittle 1980 on A. *Supp.* 625.

πότερον rather than πότερον appears to be the preferred form in 5th- and 4th-century drama, the latter generally being used only when needed to avoid hiatus or the like (e.g. E. *Med.* 378; Ar. *Ach.* 1116; Ephipp. fr. 22.1). The adverbial usage with ἢ is first attested in the middle of the 5th century (e.g. A. *Pers.* 351–2; Pi. fr. 213; Cratin. fr. 75.4–5).

A διάθεσις (< διατίθημι) is a “disposition” or “arrangement”. The word is first attested here and at Phryn. Com. fr. 58 τῇ διαθέσει τῶν ἐπῶν (“the

³ Storey, comparing the reference to entertainment at fr. 99.41–3, further suggests that the group represented by (B.) may be the four returned Athenian leaders in *Dêmoi*.

diathesis of the words”) and is otherwise almost entirely restricted to prose (in 3rd-century comedy at Nicom. Com. fr. 1.11). It appears to be a learned technical term of a sort typical of the late 5th century (Handley 1953, esp. 129–33; Willi 2003. 134–6): the speaker has intellectual pretensions, creating the suspicion that his sympathies are with the new music rather than the old.

2 **ῥοδή/ῥοδά** (attested nowhere else in Eupolis), a contracted form of *ῥοιδή*, is treated as a poeticism by both Aristophanes (*Av.* 750, 858, 1729, 1743; *Th.* 986; *Ra.* 245 (all lyric)) and the 5th-century tragic poets (e.g. *S. Ai.* 631 (lyric; pl.); *El.* 88 (anapaests; pl.); *E. Med.* 197 (anapaests; pl.)). This may thus be another mark of (A.)’s intellectual (over-)refinement.

τρόπον LSJ s.v. IV treats this as a special use of the word (“in Music ... a particular *mode*”). It is better categorized under the more general s.v. II (“*way, manner, fashion*”); cf. Epich. fr. 77.1 τοὺς ἰάμβους καὶ τὸν † ἄριστον τρόπον (“the iambs and the † best *tropos*”); Metag. fr. 7 ὀρχοῦνται τὸν βαρβαρικὸν τρόπον (“they dance the barbarian *tropos*”); Ar. *Ra.* 1330 τὸν τῶν μονωδιῶν ... τρόπον (“the *tropos* of the monodies”).

3 **ἐρεῖς** For the future with imperatival force, Goodwin 1889 § 69.

ἀμφοτέρω(α) is to be supplied from the first half of the verse as the object of **ἀκούσας**, and **τοῖν τρόποιν** is dependent on 4 ὃν ἂν δοκῇ μοι.

ἀκούσας picks up 2 ἀκούειν, while **τοῖν τρόποιν** picks up 2 τὸν ... τρόπον. For the dual (conjectural; the plural would do just as well) as typical of colloquial Attic, Bers 1984. 59.

4 Cf. Ar. *Ra.* 1468 (Dionysus prepares to choose between Aeschylus and Euripides) αἰρήσομαι ... ὃνπερ ἡ ψυχὴ θέλει (“I’ll pick the one my soul wants”).

βαστάζω is literally “hold, balance, weigh [in one’s hand]” (e.g. Hermipp. fr. 47.2 δόρυ βαστάζειν; Men. *Epit.* 324 ὄπλα βαστάζειν; *Od.* 11.594; Pi. *P.* 4.296) and thus, by a natural extension of meaning, “weigh [in one’s mind], consider” (e.g. fr. 76 προβούλευμα βαστάζουσι τῆς πόλεως μέγα; Ar. *Th.* 438 πάντα δ’ ἐβάστασε φρενί; [A.] *PV* 888). Cf. Fraenkel 1950 on A. Ag. 35; Dale 1954 on E. *Alc.* 19; and note fr. 259.143]βαστασε[, which may or may not be from the text of Eupolis. Poetic vocabulary, first attested in Attic prose in Aristotle (e.g. *Mu.* 400^b2; *Rh.* 1413^b12).

fr. 327 K.-A. (304 K.)

οὗ τὰ βιβλί' ὄνια

περιῆλθον εἰς τὰ σκόροδα καὶ τὰ κρόμμυα
καὶ τὸν λιβανωτόν, κεῦθ' ὅ τῶν ἀρωμάτων,
καὶ περὶ τὰ γέλγη

2 περιῆλθον Poll. Σ^{RVE} Ra. : περιῆλθεν Σ^{Barb} Ra. : παρηλθον Phot. = Suda : om. Σ^Θ Ra. :
περιήλθομεν (del. εἰς) Bergk εἰς Poll. Phot. = Suda : ἐς Σ Ra. v. 1 post γέλγη
inserto καὶ (χοῦ) agglutinavit Bergk

where the books are sold

I/they went around to the garlic and the onions
and the frankincense, and straight to the spices,
and around the trinkets

Poll. 9.47

ἐν δὲ τῶν κοινῶν καὶ βιβλιοθήκαι, ἥ ὡς Εὐπολὶς φησιν· (v. 1). καὶ αὐτὸ ἐπὶ τοῦ αὐτοῦ
(scripsi : ἐφ' αὐτοῦ codd.)· οὕτω γὰρ τὸν τόπον “τὰ βιβλία” οἱ Ἀττικοὶ ὠνόμαζον,
ὥσπερ καὶ τοὺς ἄλλους τόπους ἀπὸ τῶν ἐν αὐτοῖς πιπρασκομένων, ὡς εἰ φαῖεν·
“ἀπῆλθον ἐς τοῦψον καὶ ἐς τὸν οἶνον καὶ ἐς τοῦλαιον καὶ ἐς τὰς χύτρας”, καὶ κατὰ
τὸν Εὐπολιν· (vv. 2–4)

And one of the common areas are also the *bibliothēkai*, or as Eupolis says: (fr. 327.1).
Also the word itself in the same sense; because Attic-speakers used to refer thus to
the spot as “the books”, just as they referred to other spots by the commodities sold in
them, as if they were to say: “I/they went off to the groceries and to the wine and to
the olive oil and to the cookpots”, and to quote Eupolis: (vv. 2–4)

Phot. τ 300 = Suda τ 845

τοῦψον· ὅπου τὰ ὄψα πιπράσκειται, ὥσπερ τό· (vv. 2–3 λιβανωτόν)

toupson: where the groceries (*ta opsa*) are sold, like the passage: (vv. 2–3 frankincense)Σ^{RVEΘBarb} Ar. Ra. 1068

παρὰ τοὺς ἰχθύς ἀνέκυψεν· παρὰ τὰ ἰχθυοπώλια. τὸ δὲ τοιοῦτον Ἀττικόν. Εὐπολὶς·
(v. 2)

“he pops up at the fish”: at the fish stalls. A typically Attic expression. Eupolis: (v. 2)

Σ^V Ar. Pax 1158

(τάρωματα) λέγουσιν δὲ ἔνιοι καὶ τὰ ἄλφιστα καὶ τὸν λιβανωτόν ἀρώματα, ὡς παρ'
Εὐπόλιδι· (v. 3 κεῦθ' — ἀρωμάτων), ἀντὶ τοῦ ἀλφίτων

(*tarômata*) Some authorities also refer to the barley-meal (market) and the incense (market) as *arômata*, as in Eupolis (v. 3 κεῦθῦ – ἄρωμάτων), rather than as the market for barley-meal

Meter Iambic trimeter

<x-υ- υ- x>| -υ- υ-υ-
 υ-υ-υ- υ-υυ| - υ-υ-
 --υ-υ- -| -υ-υ- υ-υ-
 -υ-υ-υ- -|<-υ-υ- x-υ-υ->

Discussion Bergk 1838. 355; Meineke 1839 II.550; Edmonds 1957. 419 n.a; Olson 2007. 358–9

Assignment to known plays Assigned to *Marikas* by Bergk, comparing fr. 200 (quoted under Text).

Citation Context In Pollux, this is part of a long discussion of terms for different parts of cities, various structures within them and the like; βιβλιοθήκαι would normally be “libraries” (LSJ s.v. 2). Poll. 3.127 τὰ δὲ πιπρασκόμενα φορτία, ῥῶπος, ἀγοράσματα, ὦνια, γέλγη, εἰ μὴ κωμικώτερον ὦνητά (“items that are sold are *phortia*, *rhôpos*, *agorasmata*, *ônia*, *gelgê*, unless more comically put *ônêta*”) perhaps refers to the same passage (cf. Poll. 7.8 τὰ δὲ πιπρασκόμενα ὦνια, πώλημα, ἀγώγιμα ... φόρτος, ἐμπολήματα, ῥῶπος, γέλγη), as Hsch. γ 292 γέλγη· ὁ ῥῶπος (“*gelgê*: trinkets”) may do as well. Theodoridis traces the entry in Photius = *Suda* to the original version of *Lex.Rhet.* i.307.30 Bekker τοῦψον· ὅπου τὰ ὅψα πιπράσκειται, where the quotation of Eupolis is missing from the text preserved for us. Σ *Ra.* also appears to be drawing on an Atticist source. At Ar. *Pax* 1158, τάρωματα actually means “the plow-lands, fields” (LSJ ἄρωμα (B)), and the note is garbled in any case.

Text Bergk proposed combining 1 and 4 to produce a single complete iambic trimeter. He also compared fr. 200 περιήλθομεν καὶ φῦλον ἀμφορεαφόρων and emended 2 περιήλθον εἰς το περιήλθομεν, which is arbitrary and unnecessary. παρήλθον in Photius = *Suda* likely represents a misread ligature π^ε. Kassel–Austin print poetic ἐς (Σ *Ra.*) rather than εἰς (Pollux and Photius = *Suda*) in 2. But the latter is to be preferred as the standard Attic form in a generally colloquial passage; cf. Willi 2003. 234–5.

Interpretation A description of the peregrinations of someone—the speaker, if περιήλθον is taken to be first-person singular, a group if it is taken to be third-person plural—around and through various areas in the Agora (“probably looking for somebody” Edmonds). We have no idea how the market was laid out, making it impossible to say whether the onion and garlic vendors

were in fact located directly next to the incense and spice vendors. But the plain, earthy commodities in 2 contrast amusingly in any case with the expensive aromatic goods in 3. That 1 and 2–4 are from the same speech is only a conjecture. If 1 is not to be combined with 4 (making trinkets and books another matching pair, to the discredit of the latter?), however, it might instead be either the journey's beginning or its destination.

As this passage and the glosses on it make clear, dealers in particular commodities tended to group together in and around the Agora, and individual areas were called after what was sold there; see also e.g. Pherecr. fr. 13 καὶ τὰς βολάνους καὶ τὰς ἀκύλους καὶ τὰς ἀχράδας περιόντας (“going around the dates and the acorns and the wild pears”); Ar. *Lys.* 557 κὰν ταῖσι χύτραις καὶ τοῖς λαχάνοισιν (“and in the cookpots and the vegetables”); fr. 258.1 εἰς τοῦψον (“to the groceries”); 310.1 ἐς τὸν οἶνον (“to the wine”); Alex. fr. 47.8 ἐν τοῖς λαχάνοις (“in the vegetables”) with Arnott 1996 *ad loc.*; Antiph. fr. 123.1 ἐν τοῖς ἰχθύσι (“in the fish”); Thphr. *Char.* 11.4 προσελθὼν πρὸς τὰ κάρυα ἢ τὰ μύρτα ἢ τὰ ἀκρόδρυα (“going up to the nuts or the myrtle berries or the tree-fruit”) with Diggle 2004 on *Char.* 2.7; Wycherley 1957. 193–201 (test. 632–68).

1 οὗ τὰ βιβλί' ὦνια For the expression, cf. Ar. *Eq.* 1247 ἐπὶ ταῖς πύλαισιν, οὗ τὸ τάριχος ὦνιον (“at the gates, where the saltfish is sold”); Is. 6.20 παρὰ τὴν πυλίδα, οὗ ὁ οἶνος ὦνιος (“beside the little gate, where the wine is sold”). For other references to the book-market, book-sellers and the like, Ar. *Av.* 1288 τὰ βιβλία (along with this passage, seemingly the two earliest references to the trade); Aristomen. fr. 9 with Orth 2014 *ad loc.*; Nicopho fr. 10.4 with Pellegrino 2013 *ad loc.*; Theopomp. *Com.* fr. 79; Cratin. *Jun.* fr. 11; Kleberg 1969. 5–9; Hartwig 2014. 216–18; and perhaps Pl. *Ap.* 26d–e (the teachings of Anaxagoras for sale “for a drachma, if the price is high, from the orchestra”, although whether the reference is in fact to the sale of books containing Anaxagoras' writings is unclear). ὦνιος is first attested at Epich. fr. 88.1 (although the line is corrupt); subsequently here and at Ar. *Ach.* 758; *Eq.* 480, 1247 (above). Colloquial vocabulary, confined to comedy (also e.g. Euthycl. 1.1; Alex. fr. 76.7 with Arnott 1996 *ad loc.* (on εἰσὶν ὦνιοι used as the passive of πωλοῦσι); Anaxandr. fr. 34.11) and prose (e.g. X. *An.* 1.2.18; Pl. *Lg.* 849a; D. 10.49). Epic (*Od.* 14.202), tragedy (e.g. S. *OT* 1123; E. *Hec.* 365; fr. 978.1) and Thucydides (1.121.3; 3.40.1) use the seemingly more dignified ὠνητός.

2 περιῆλθον ~ “I/they circulate, make my/their way around”, not implying any actual circular movement; cf. fr. 65 περιῆει with n.; Ar. *Lys.* 558 περιέρχονται κατὰ τὴν ἀγοράν (“they circulate through the Agora”); Pherecr. fr. 13 (above); Phryn. *Com.* fr. 3.4 κατὰ τὴν ἀγοράν περιόντες (“circulating through the Agora”); Pl. *Com.* fr. 211.1; Luc. *Lex.* 2 περιελθὼν τὰ ἀρώματα

σκόροδά τε (“making my way around the spices and the garlic”; an echo of this fragment?); Revuelta Puigdollers 2014. 297–307, esp. 299–301.

τὰ σκόροδα For garlic, e.g. Ar. *Ach.* 521 (in a catalogue of common market commodities); *Eq.* 600 οἱ δὲ καὶ σκόροδα καὶ κρόμμυα (“others (buy) garlic and onions”; the knights’ horses acquire provisions for combat duty); *Lys.* 458 (female market-vendors selling *inter alia* garlic); Antiph. fr. 63.1; Thphr. *HP* 7.4.11–12; Zohary and Hopf 2000. 195–7.

τὰ κρόμμυα For onions, another simple, basic crop, e.g. fr. 275.1; Ar. *Pl.* 167 (onion-seller as a normal occupation); Antiph. fr. 63.1; Zohary and Hopf 2000. 197–8.

3 τὸν λιβανωτόν Frankincense, the aromatic gum produced by an Arabian tree, was imported into Greece through Syria (e.g. Hermipp. fr. 63.13; E. *Ba.* 144–5; Anaxandr. fr. 42.36–7; Archestr. fr. 60.3–4 with Olson–Sens 2000 *ad loc.*) and was burned at symposia (e.g. Alex. fr. 252.3 with Arnott 1996 *ad loc.*) and in various religious contexts (e.g. Ar. *V.* 96 (New-Moon Day offerings), 860–2 (accompanying prayer) with Biles–Olson 2015 *ad locc.*); Pl. *Com.* fr. 71.9; Antiph. fr. 204.2 (part of a wedding celebration); see in general *ThesCRA* II 255–68, esp. 257–60). For frankincense vendors and the like, Ar. fr. 845 λιβανωτοπωλεῖν (“to sell frankincense”); Cratin. *Jun.* fr. 1.4 λιβανωτοπώλης (“a frankincense vendor”).

For εὐθύ + gen. meaning “straight toward” (not attested in elevated poetry and thus apparently colloquial), cf. *frr.* 54; 99.84; 196.1; e.g. Ar. *Eq.* 254; *Nu.* 162; Th. 8.88; X. *HG* 1.2.11; Pl. *Lys.* 203a.

4 τὰ γέλγη Identified by Moer. γ 19 as an Atticism equivalent to common ὁ ῥῶπος, and glossed ὁ ποικίλος καὶ λεπτὸς φόρτος (“diverse minor merchandise”) at Ael.Dion. ρ 14 (cf. Ael.Dion. ε 65), and ὁ ῥῶπος καὶ βάμματα. ἄτρακτοι. καὶ κτένες (“*rôpos* and dyes. Spindles. Also combs”) at Hsch. γ 292; cf. Hsch. γ 293 γεργοπωλεῖν· ῥωποπωλεῖν. παντοπωλεῖν (“to sell γέλγη: to sell *rôpos*. To sell goods of all sorts”; Latte traces both entries in Hesychius to Diogenianus). γέλγη (etymology uncertain) is attested elsewhere in the classical period only in compounds at Cratin. fr. 51 γεργόπωλις; Hermipp. fr. 11 γεργοπωλεῖν (both preserved at Poll. 7.198); picked up by Lucian as an Atticism at *Lex.* 3 ἐπὶ τὰ γέλγη ἀπαντᾶν.

wakes his sleeping—and apparently irritable—master), suggesting that this is a type-scene. If οἰμῶξει is exceptionally taken to be third-person singular active (as in Storey 2011. 237), the speaker must e.g. be answering the door at what he/she takes to be an unreasonable hour; cf. the annoyed slave door-keepers at *Ar. Nu.* 133–7, *Pax* 180–92 and *Pl.* 1100–1 (although in all three cases the objection is not to the hour of the visit but to the simple fact of the intrusion).

Kaibel suggested that the lines might be from the beginning of a play; cf. *Ar. Nu.* 1–7, where Strepsiades has been tossing and turning all night long and is similarly prepared to strike out at any available target. But the speaker could instead have been napping, like the Scythian at *Ar. Th.* 1008–82. Or perhaps he was dead, since we know that at least one of the dead men called back from the Underworld in *Dêmoi* bitterly resents the intrusion (fr. 99.102 “Why don’t you allow the dead to be dead?”) and threatens the man he holds responsible (esp. fr. 99.110), and one can speak of “waking” from death (*A. Ch.* 495 ἄρ’ ἐξεγείρη τοῖσδ’ ὀνειδέσιν, πάτερ;) and of “getting up” someone from the dead (*Il.* 24.551; *A. Ag.* 1361 τὸν θανόντ’ ἀνιστάναι πάλιν; *S. fr.* 557.2 καὶ τὸν θανόντα δακρύοις ἀνιστάναι; *Hp. Acut.* 11 = 2.318.5 Littré ὥσπερ εἰ τεθνεῶτα ἀναστῆσαι)—although in that case ὠμόυπνον suggests that the speaker has been expecting to be brought back, although not so soon, which requires a considerable further stretch of the imagination. For other characters asleep offstage or unhappily awoken, *Ar. Eq.* 103–4 (the Paphlagonian asleep in the house, and bursting angrily onstage at 235–9); *Ar. V.* opening scene (Xanthias, Sosias and Bdelycleon all asleep onstage as the action begins; Bdelycleon awakes angrily at 136–7); *Nu.* opening scene (Strepsiades and Pheidippides asleep onstage as the action begins; Pheidippides awakes unhappily at 80).

1 ὁ (ἐ)ξεγείρας Despite Zonaras (or Orus), the verb is used to mean simply “wake” rather than specifically “get out of bed” at e.g. *Ar. Nu.* 78–9; *V.* 101; *Ra.* 51; [E.] *Rh.* 787; contrast ἀνίστημι (2 n.).

οἰμῶξει μακρά A regular line-end formula (*Ar. Av.* 1207; *Pl.* 111; *Diph.* fr. 42.36; *Men. Epit.* 160, 1068; cf. *Antiph.* fr. 217.6 οἰμῶζειν μακρά /; *Men. Pk.* 370–1 οἰμῶζειν φράσας ἡμῖν μακρά / καὶ μεγάλα). In the future, the verb is middle; active in the present at e.g. *Ar. Av.* 1503 οἰμῶξε μεγάλ’; *Th.* 1081/2; *Ra.* 257; *Men. Epitr.* 376. For adverbial μακρά in similar expressions (confined to comedy and related genres, and patently colloquial), cf. *Ar. Eq.* 433 κλάειν σε μακρὰ κελεύων; *V.* 584 κλαίειν ἡμεῖς μακρὰ τὴν κεφαλὴν εἰπόντες τῇ διαθήκῃ; *Pax* 255 κλαύσει μακρὰ; *Lys.* 520 ὁτοτύξεσθαι μακρὰ τὴν κεφαλὴν; *Ra.* 34 σε κωκύειν ἂν ἐκέλευον μακρὰ; *Archestr.* fr. 39.3 κλαίειν μακρὰ with Olson–Sens 2000 *ad loc.*

2 ἀνέστησ(ε) The verb means simply “cause to stand up” and thus “get up out of bed” (*Ar. Ec.* 740; cf. the use of the middle in the sense “get oneself

up out of bed” at e.g. *Od.* 20.124; Hes. *Op.* 577; A. *Eu.* 124; Cratin. fr. 55; Ar. *V.* 137; X. *Cyr.* 5.3.44), although the idea that one gets up because one has woken up is often implicit in it; contrast ἐξεγείρω (1 n.).

ότιή is attested only in late 5th-/early 4th-century comedy (e.g. Hermipp. fr. 63.11; Ar. *Eq.* 34; *V.* 786; Alc. Com. fr. 10.1) and satyr play (A. fr. 281a.9; E. *Cyc.* 643; restored at Pl. *Phlb.* 58a, but otherwise absent from prose) and is presumably a short-lived colloquialism. Cf. τιή; Willi 2003. 245.

ώμούπνον As Meineke saw, the idea is apparently that the individual in question has been snatched from sleep (or from a sleep-like state such as death) before he or she is ready, like a piece of meat pulled off the fire too soon (“raw”); cf. ώμόδροπος (“plucked unripe”; A. *Th.* 333); ώμόγρavs (“old before her time”; Men. fr. 573); ώμογέρων (Phryn. *PS* p. 114.5–6 ό πρὸ τοῦ προσήκοντος χρόνου γηράσας; not attested in this sense in the classical period); ώμαλθής (“scarred over too early”, i.e. before healed; Hsch. ω 178). The adjective is not attested again until Philostr. *VA* 8.31.3 ἀναπηδῆσαν ώμούπνον, where it is presumably used as a learned Atticism, and is then found a number of times in the Byzantine period (e.g. Constantin.Man. *Brev.Chron.* 5222 καὶ βλέφαρον ώμούπνον σπῶν οὐκ εἰς κόρον ὕπνου).

fr. 329 K.-A. (306 K.)

εἶδες χορηγὸν πῶποτε ρυπαρώτερον
τοῦδε;

1 εἶδες Poll.^A: ἤδη Poll.^{FS} 2 τοῦδε Poll.^A: τοῦτο δέ Poll.^S: τούτω δέ Poll.^F: τοῦδ’
<εἶδες> Aldine

Did you ever see a filthier choregos
than this man?

Poll. 3.115

Πλάτων δ’ ἐν Παρμενίδῃ (130c?) καὶ ρυπαρὸν εἶρηκεν, Εὐπολὶς δέ· —

And Plato in *Parmenides* (130c?) also uses the term *rhuparos*, and Eupolis (says): —

Meter Iambic trimeter

— — — — — | — — — — —
— — < — — — — — x — — — — — >

Discussion Runkel 1829. 175; Cobet 1858. 31

Citation Context From a collection of terms (many of them both colorful and hostile) for individuals who keep close watch on their money.

Text Three textual points are at issue.

(1) Cobet (followed by Kassel–Austin) divided the words so that *ῥυπαρώτερον* falls at the beginning of 2 (*ἤδη χορηγὸν πώποτε / ῥυπαρώτερον τοῦδ' κτλ*). This requires either medial caesura or a relatively uncommon fifth-foot caesura, and it is easier to keep the word in 1 (as in all previous editions). (Cobet justifies the change with the assertion “*numeri non tantum pessimi sunt sed omnino ἄμετροι*”; but *rho* makes position, as at e.g. fr. 270.3.)

(2) If Poll.^{As} *εἶδες* is rejected in 1 in favor of Poll.^{FS} *ἤδη* (as in Kassel–Austin), the verb (or some equivalent) must be supplied to complete the thought, hence τοῦδ' <*εἶδες*> in the 1502 Aldine. The variants in 2 offer only limited support for the supplement, and it seems better to sacrifice *ἤδη*, which is not needed for the sense, even if *ἤδη (...)* *πώποτε* is entirely colloquial (see Interpretation below). Kassel–Austin were perhaps concerned to avoid enjambment of τοῦδε; but the line may well have continued after this even if the version of it quoted in Pollux does not.

(3) Hermann attempted to work the words that follow in Pollux (*θᾶττον ἂν † τοῦ αἵματος ἢ χρημάτων μεταδούς τινι*, “sooner sharing his blood with someone than money”) into the text in the form *ὅστις θᾶττον ἂν τοῦ γ' αἵματος / ἢ χρημάτων ἄλλω τι μεταδῶη τινί*. Meineke 1839 II.551 opted instead for *θᾶττον ἂν τοῦ αἵματος / ἢ χρημάτων οὕτως γε μεταδῶη τινί*, leaving the inelegant <—> between the two supposed portions of the fragment.

Interpretation A rhetorical question addressed by one character to another.

A choregos organizing a dramatic or dithyrambic performance was responsible not just for recruiting, training, costuming and paying the chorus, but for all the incidental expenses associated with the production (salaries for extras; masks, props and stage-sets; meals during training; a post-performance celebration; an appropriate monument in the event of victory); see in general 1 n. He was also expected to make a generally grand appearance at public events associated with the play, including at the festival procession (*pompē*), and much of the social benefit to be got from performing the office came from such opportunities to make a favorable visual impression on spectators (Wilson 2000. 97–8, 120–3, 136–43). At Ar. *Ach.* 1149–55, the chorus complain about a Lenaea choregos who allegedly cheated them out of a meal, presumably a feast after a performance at the previous year's festival; for the luxurious life supposedly enjoyed by choreuts, see adesp. com. fr. 549; Plu. *Mor.* 349a; and perhaps Ar. fr. 264; cf. Wilson 2000. 124–8. A similar metatheatrical point might be at issue here as well, although (1) the fact that this is iambic trimeter rather than a song makes it more likely that a character is speaking; (2) the

complaint might just as well be about the choregos' failure to make himself look good as about his failure to support his cast properly; and (3) choregoi also underwrote tribal dithyrambic competitions, and nothing in this fragment requires that a specifically dramatic choregia be in question.

1 For εἶδες ... πώποτε, cf. Ar. *Ach.* 86–7 καὶ τίς εἶδε πώποτε / βοῦς κριβανίτας;; Nu. 1051 ποῦ ψυχρὰ δῆτα πώποτ' εἶδες Ἡράκλεια λουτρά;; Nausicr. fr. 2.1–2 ἐν τῇ γὰρ Ἀττικῇ τίς εἶδε πώποτε / λέοντας ἢ τοιοῦτον ἕτερον θηρίον; (all exclamations or the like, and none referring to something the addressee might actually have been expected to see). Cf. with the perfect (anticipating a follow-up question or a logical conclusion based on the force of the observation) Ar. Nu. 370 φέρε, ποῦ γὰρ πώποτ' ἄνευ νεφελῶν ὕοντ' ἤδη τεθέασαι;; Amphis fr. 27.4–5 ἀκήκοας σύ, δέσποτ', ἤδη πώποτε / τὸ θυμίαμα τοῦτο;; Alex. fr. 275.1–2 ἐόρακας <ἤδη> πώποτ' ἐσκευασμένον / ἤνυστρον ἢ σπλῆν' ὅπτον ὠνθυλευμένον;. For ἤδη (...) πώποτε *vel sim.* + aorist (as in the Aldine version of the text, however divided), cf. fr. 226.1; Ar. Nu. 1061–2 διὰ τὸ σωφρονεῖν τῷ πώποτ' εἶδες ἤδη / ἀγαθόν τι γενόμενον;; Pl. Com. fr. 102.1–2; Men. fr. 69.1; the combination of adverbs is otherwise confined to prose and there seemingly to dialogue (e.g. X. *Mem.* 2.2.7; 4.2.24; Pl. *Phd.* 65d; *Euthd.* 300e; Aeschin. *Socr.* SSR VI A 50.6–7).

χορηγόν For the history of the term, Wilson 2000. 113–16. For the administration of the office and the formal duties attached to it, [Arist.] *Ath.* 56.3 with Rhodes 1981 *ad loc.* For other references to choregoi and the choregia in comedy, Ar. *Pax* 1022; Antiph. fr. 202.5–6; Nicoch. *Hēraklēs Chorēgos*; Men. *Sam.* 13; Paramonus *Chorēgōn*; and the early 4th-century Apulian vase probably illustrating a late 5th-century Athenian comedy that features a pair of choregoi (discussed by Taplin 1993. 55–66 with pl. 9.1).

ῥυπαρώτερον For ῥυπαρός (literally “filthy”) in the extended sense “stingy” as—at least according to Pollux—here, cf. Phryn. *PS* pp. 76.17–19, citing Ar. fr. 736 † ἰξοί, ῥυποκόνδυλοι † and glossing “those who are greedy and who on account of their stinginess neither bathe nor get their hair cut”; 106.15 ῥυπαρός· ἐπὶ τῶν γλίσχρων καὶ φειδωλῶν (“*rhuparos*: applied to those who are grasping and cheap”). The word also has extended abusive senses at Telecl. fr. 3 δουλοπόνηρον ῥυπαρὸν σκόλυθρον (“slavishly base, *rhuparos*, low”); Philetaer. fr. 17.3–4 οἱ δὲ τοὺς τρόπους / ῥυπαροὺς ἔχοντες μουσικῆς ἀπειρίᾳ (“But those who have *rhuparos* manners because of a lack of familiarity with *mousikē*”); Aeschin. *Socr.* SSR VI A 84.2–4 Αἰσχίνης ὁ Σωκρατικός ... Κριτόβουλον τὸν Κρίτωνος ἐπ’ ἀμαθείᾳ καὶ ῥυπαρότητι βίου κωμῶδει (“Aeschines Socraticus mocks Critoboulos son of Crito for his ignorance and the *rhuparotēs* of his life”); Zeno fr. 242 (SVF I.57–8) ἔφη ὥς οἱ παρακούσαντες αὐτοῦ τῶν λόγων καὶ μὴ συνέντες ἔσονται ῥυπαροὶ καὶ ἀνελεύθεροι (“he used

to say that those who misunderstood his words and failed to make sense of them would be *rhuparos* and slavish”); Ael. *VH* 14.10 (when Demades was chosen as general rather than Photion and he asked Photion for the *rhuparos* chlamys he had worn when he held the office, Photion responded: “You’ll never have want of anything *rhuparos*, so long as that’s what you are”).

fr. 330 K.-A. (307 K.)

πόλιν < > θεοφιλεστάτην
οἰκοῦσιν ἀφθονεστάτην τε χρήμασι

1 <γε> Meineke : <γε πασῶν οἶδε> Blaydes : <γε πασῶν τήνδε> Herwerden

They inhabit a city that’s exceedingly favored
by the gods and exceedingly rich in money

Eust. p. 1441.11–17 = i.91.35–44

τὸ δὲ ἀνιηρέστερον (*Od.* 2.190), ὥφειλε μὲν εἶναι ἀνιηρότερον, μέτρου δὲ χάριν οὕτω λαλεῖται, ὥς καὶ τὸ αἰδοιέστερον καὶ λοιπὰ τοιαῦτα. ... Ἐπίχαρμος (fr. 181) δὲ καὶ ἀλλοιέστερον λέγει καὶ ἐπιηρεστέραν καὶ ἀναγκαιέστατον καὶ ὠραιέστατον. ... Εὐπολις δέ· —

As for the word *aniêresteron* (*Od.* 2.190), it ought to be *aniêroteron*, but it is used in this form for metrical reasons, like *aidoiesteron* and other words of this type. ... And Epicharmus (fr. 181) uses the words *alloiesteron*, *epiêresteran*, *anangkaiestaton* and *hōraiestaton*. ... And Eupolis: —

Meter Iambic trimeter, e. g. with Meineke’s supplement

<x-υ-υ> υ-υ-υ>|ω υ-υ-υ
-υ-υ-υ | υ-υ-υ υ-υ-υ

Discussion Raspe 1832. 88; Meineke 1839 II.554; Meineke 1857. 39

Assignment to known plays Assigned to *Poleis* by Raspe.

Citation Context An extended catalogue, drawn from both prose and poetry, of comparatives and superlatives that (like Eupolis’ ἀφθονεστάτην) end irregularly in -έστερος/-έστατος (as if from an -ης/-ες adjective) when -ότερος/-ότατος is expected; cf. Interpretation. Parallel material in the *Et.Gen.* shows that Eustathius’ source is the 1st-century BCE grammarian Philoxenus (fr. 339b).

Text The length of the lacuna between πόλιν and θεοφιλεστάτην (which must stand at the end of the line, allowing for hepthemimeral caesura) cannot be determined. Attempts at supplementation are therefore merely guesses.

Interpretation The city in question is unidentified; Raspe thought it might be the island of Chios. Meineke 1839 objected that the Athenians never called any city other than their own θεοφιλεστάτη, and in 1857 cited A. *Eu.* 869 χώρας μετασχεῖν τῇσδε θεοφιλεστάτης (“to have a share of this land that’s exceedingly favored by the gods”) and [D.] *Epist.* 4.3 ἐγὼ τὴν πόλιν τὴν ὑμετέραν εὐτυχιστάτην πασῶν πόλεων ὑπολαμβάνω καὶ θεοφιλεστάτην (“I take your city to be the most fortunate of all cities and the most favored by the gods”) as evidence that the reference must be to Athens. Even if Meineke is right—and with only two parallels, the argument approaches circularity—this would not necessarily make the passage unambiguous praise of the Athenians, for Eupolis might easily have written e.g. “Although they ..., nonetheless they are miserable and poor” (cf. fr. 219.2–3; 316.4–5; 331). For similar praise of Athens, cf. fr. 316.1–2 (ironic); Ar. *Nu.* 300–13 (seemingly non-ironic, and emphasizing the city’s piety rather than the divine favor it receives) with Dover 1968 on 310; adesp. com. fr. 100 τὴν λαμπροτάτην πόλεων πασῶν ὀπόσας ὁ Ζεὺς ἀναφαίνει (“the most brilliant of all the cities Zeus reveals”). For Athens’ enormous wealth, cf. Ar. *V.* 656–60.

1 θεοφιλεστάτην Forms of the adjective are applied to Aegina at Pi. *I.* 6.66; to Argos at Bacch. 11.60; to a Thessalian spring at S. fr. 911.2 (superl.); and to Brauron at Diph. fr. 29.2 (superl.), leaving little doubt that this is a relatively generic praise-term for places.

2 ἀφθονεστάτην The irregular comparative and superlative are attested also at Pi. *O.* 2.94 (comp.); A. fr. 72 (comp.); X. *Mem.* 4.3.6 (superl.); Pl. *R.* 460b (comp.). For similar forms, e.g. ἀκρατέστερος (Hyp. p. 24 Jensen), ἀσμενέστερος (Pl. *R.* 329c), ῥαδιέστερος (Hyp. fr. 86 Jensen), and see in general Wackernagel 1953 i.773–4. “Ungrudging”, i.e. “bountiful, plenteous”, is the most common sense of the adjective (LSJ s.v. II.1, cf. I.2), but (as Kassel–Austin note) it seems to occur nowhere else with the dative (contrast Thgn. 770 σοφίης μὴ φθονερὸν τελέθειν).

fr. 331 K.-A. (308 K.)

πρῶτος γὰρ ἡμᾶς, ὦ Κλέων,
χαίρειν προσεῖπας πολλὰ λυπῶν τὴν πόλιν

πρῶτος Thom.Mag. : πρῶτος Moer. : πρῶτον Kaibel γὰρ Moer. : γ' Thom.Mag.

Because you were the first, Cleon, who told us
chairein while causing our city much grief

Moer. χ 37

χαίρειν ἐν ἐπιστολῇ πρῶτος λέγεται γράψαι Κλέων Ἀθηναίους μετὰ τὸ λαβεῖν τὴν Πύλον. ἔνθεν καὶ τὸν κωμικὸν ἐπισκώπτοντα εἰπεῖν. —

Cleon is reported to have been the first to write *chairein* to the Athenians after he captured Pylos. And (it is reported that) the comic poet accordingly made fun of him and said: —

Phot. (z) ined. = *Suda* χ 162

χαίρειν. ... ὁψὲ ταῖς ἐπιστολαῖς προστεθῆναι τινες νομίζουσιν, ἀπλῶς δ' οὕτως ἀλλήλοις ἐπιστέλλειν, οἷον· Ἄμασις Πολυκράτει τάδε λέγει (Hdt. 3.40.1). πρῶτον δὲ Κλέωνα φησὶν Εὐπολὶς ὁ κωμικὸς οὕτως ἐπιστεῖλαι τοῖς Ἀθηναίοις ἀπὸ Σφακτηρίας, ἐφ' ᾧ καὶ ὑπερησθῆναι· ἀγνοῶν ὅτι καὶ οἱ παλαιοὶ ἐχρῶντο καὶ προσηγόρευον οὕτως ἀλλήλους οὐ μόνον τὸ πρῶτον ἐντυγχάνοντες, ὥς ἡμεῖς, ἀλλὰ καὶ διαλυόμενοι ἀπ' ἀλλήλων

Εὐπολὶς Fritzsche : Εὐβουλος Phot. et *Suda*

chairein: ... Some authorities maintain that (this word) was added to letters at a late date, and that they wrote to one another simply as follows: "Amasis says the following to Polycrates" (Hdt. 3.40.1). But the comic poet Eupolis says that Cleon was the first to send a letter in this form, to the Athenians from Sphacteria, about which event he was extremely pleased; (he says this) in ignorance of the fact that the ancients actually used (the term) and addressed one another in this way not only when they first encountered one another, as we do, but also when they departed from one another

Meter Iambic trimeter

<x-υ-υ> --υ|— --υ—
--υ— —|—υ|— --υ—

Discussion Fritzsche ap. Bergk 1838; Bergk 1838. 361–3; Meineke 1839 I.115; Kaibel 1895. 437–9; Gerhard 1905. 41–51, esp. 48–51; Storey 1995–6. 141–3; Telò 2007. 639

Assignment to known plays Assigned to *Chrysoun Genos* by Bergk (cf. fr. 316). Storey 1995–6. 143 suggests that the fragment comes instead from the

opening scene of *Dêmoi*, where the city's ancient leaders are summoned from the Underworld: "we might imagine a discussion of who should be raised, in which Kleon could be dismissed with these words". It is easier to believe that Cleon is still alive, and since he died in 422 BCE, the fragment likely belongs to one of Eupolis' early plays.

Citation Context The common source used by Photius and the *Suda* (commonly designated Σ'') may be drawing on—and supplementing and correcting—Moeris, or Σ'' and Moeris may both be dependent on the monograph treating the various uses of *chairein* by an otherwise unidentified Dionysius cited by Σ^{VEΘBarb} Ar. Pl. 322 (quoted and discussed below under Interpretation). Σ^E Ar. Nu. 609 ἀρχαῖον ἦν ἔθος προτάσσειν ἐν ταῖς ἐπιστολαῖς τὸ χαίρειν. οὐ γάρ, ὥς τινες, Κλέων πρῶτος οὕτως ἐπέστειλεν Ἀθηναίοις ἐκ Σφακτηρίας ("It was an ancient practice to put *chairein* ("Good day!") at the beginning of letters. For Cleon did not, as some authorities maintain, first write thus to the Athenians from Sphacteria") ~ Σ^{RV} Ar. Nu. 609 ἀρχαῖον ἔθος τὸ ταῖς ἐπιστολαῖς προτιθέναι τὸ χαίρειν, καὶ οὐκ ἔστι Κλέων ὁ πρῶτος οὕτως ἐπιστεῖλας, ὥς τινες ("It was an ancient practice to place *chairein* ("Good day!") at the beginning of letters, and Cleon is not the first who wrote thus, as some authorities maintain") represent other versions of the same material, now explicitly correcting the standard interpretation and noting that Cleon was supposed to have used *chairein* at the *beginning* of his letter. Entry χ 398 in the 13th-century Byzantine scholar Thomas Magister's *Selection of Attic Nouns and Verbs* is largely drawn from Moeris and fortuitously preserves a correct reading in 1.

The claim in Photius = *Suda* that Eupolis was in error (ἀγνοῶν) regarding the history of the use of *chairein* is peculiar both because he ought properly to be one of "the ancients" and because the question of whether the verb was used as a farewell as well as a greeting is irrelevant to what is said about Cleon in the fragment. It is thus tempting to think that something has dropped out or been removed from the text, and that the criticism was originally directed at another scholar (Dionysius?; the τινες mentioned disparagingly at the beginning of the note?) who had failed to grasp important fine points of ancient usage.

Text Kaibel 1895. 438 proposed altering Thomas Magister's πρῶτος to πρῶτον, making the sentiment genuine even if critical: the announcement of events at Sphacteria is the first good news that Cleon, a generally disastrous leader, has ever offered Athens. Kassel–Austin add a comma between χαίρειν προσεῖπας and πολλὰ λυπῶν τὴν πόλιν, but the two ideas are to be taken closely together (see Interpretation below) even if the caesura divides them.

Interpretation According to Σ^{VEΘBarb} Ar. Pl. 322, the opening salutation of the letter sent by the Athenian demagogue and general Cleon (PA 8674; PAA 579130; also mentioned in fr. 316.1; cf. fr. 497 (only tentatively assigned to Eupolis)) to Athens after his victory over the Spartans at Sphacteria in 425 BCE (Th. 4.28–39) and referred to by Moeris and Photius = *Suda* (above) contained a significant innovation in the use of the verb *chairein*: *περὶ τοῦ ἐν τῇ συνηθείᾳ χαίρειν τοῦ τε ἐν ταῖς ἐπιστολαῖς, γέγραπται Διονυσίῳ μονόβιβλον περὶ αὐτοῦ. καὶ λέγειν μὲν ὑπὸ Κλέωνος πρῶτον τετάχθαι, γράφοντος αὐτοῦ πρὸς Ἀθηναίους ἐλόντος τοὺς ἐν Σφακτηρίᾳ. ὁ Κλέων Ἀθηναίων τῇ βουλῇ καὶ τῷ δήμῳ χαίρειν. καὶ ὅμως καὶ μετ’ ἐκείνων ὁ Νικίας ἀπὸ Σικελίας ἐπιστέλλων ἐν τῷ ἀρχαίῳ τῶν ἐπιστολῶν διέμεινεν ἀπ’ αὐτῶν ἀρξάμενος τῶν πραγμάτων* (Th. 7.11.1) (“Regarding the word *chairein* in ordinary use and in letters, a monograph has been written by Dionysius on the topic. And he says that the phrase was first prescribed by Cleon when he wrote to the Athenians after he captured the men on Sphacteria: ‘Cleon to the Athenian Council and the people, *chairein*’”).

Compare in addition:

- Luc. *Laps.* 3 ἐν ἐπιστολῇ δὲ ἀρχῇ Κλέων ὁ Ἀθηναῖος δημαγωγὸς ἀπὸ Σφακτηρίας πρῶτον χαίρειν προῦθηκεν εὐαγγελιζόμενος τὴν νίκην τὴν ἐκεῖθεν καὶ τὴν τῶν Σπαρτιατῶν ἄλωσιν (“The Athenian demagogue Cleon at the beginning of his letter from Sphacteria was the first to prefix ‘*chairein*’ when he announced the good news of the victory there and the capture of the Spartiates”)
- D.L. 3.61 ἐπιστολαὶ ... ἐν αἷς ἔγραφεν εὖ πράττειν, Ἐπίκουρος δὲ εὖ διάγειν, Κλέων χαίρειν (“letters ... in which (Plato) wrote ‘Do well!’, whereas Epicurus (wrote) ‘Live well!’ and Cleon (wrote) ‘*chairein*’”)

As Fritzsche noted, the use of *χαῖρε* and *χαίρετε* as a salutation is attested well before this date (esp. Pi. P. 4.61 σε χαίρειν ... αὐδάσαισα, for a victory in 462 BCE), and if Cleon was responsible for a major innovation, it was presumably to use a common colloquial expression in a formal public communication. The more substantial problem is that Eupolis says nothing about a letter or writing, and instead presents this as a verbal address (*προσεΐπας*). The quotation from Cleon’s letter in Σ Ar. Pl. 322 may or may not be authentic, although caution is called for in assessing it. But the connection with the fragment of Eupolis is dubious in any case and is probably to be traced to the creative scholarly activity of Dionysius, who in his treatment of *chairein* combined (1) the comic poet’s reference to Cleon’s “first” in connection with his use of the verb and (2) the opening portion of the letter (authentic or not) to argue that the language in the letter was innovative—a position that appears to have inspired skepticism among other ancient scholars. What the fragment itself stresses, as Storey

1995–6. 142 observes, is simply the stark contrast between what Cleon in some presumably public context told the Athenians to do (literally “Rejoice!”) and what he did to their city (making it suffer): no one else, the speaker insists, had ever had the nerve to stoop to such hypocrisy before.

γάρ marks this as an explanation of what has just been said, presumably reversing the preceding remark (e.g. “We’ll now say *chairein*”—in this case “Farewell”—“to you, even if it causes you grief; for ...”) to Cleon’s discomfiture. That Cleon was a character in the play is possible. But he received the honor of προεδρία (“front-row seating” in the Theater) in the aftermath of his victory at Sphacteria (Ar. *Eq.* 702–4, cf. 575–6), and this is just as likely a bit of supposed interaction between an actor and a prominent individual member of the audience, as at Ar. *V.* 73–84 (esp. 83). For overt hostility to Cleon in Eupolis’ plays, cf. fr. 316 with nn.

1 For **πρῶτος** + aorist in the sense “be the first to x”, e.g. fr. 385.3 ὃς δὲ πρῶτος ἐξηῦρον τὸ πρῶ ὑπινύειν, 5 τίς εἶπεν “ἀμίδα παῖ” πρῶτος μεταξὺ πίνων; Pherecr. fr. 155.4–5 πρῶτος ὃς λαβὼν ἀνήκε με / χαλαρωτέραν τ’ ἐποίησε; Ar. *Pax* 741, 743 τοὺς θ’ Ἡρακλέας τοὺς μάττοντας καὶ πεινῶντας ἐκείνους ... / ἐξήλασ’ ἀτιμώσας πρῶτος; *Lys.* 273–4 Κλεομένης, ὃς αὐτὴν κατέσχε πρῶτος; Antiph. fr. 121.1 ὅστις τέχνην κατέδειξε πρῶτος τῶν θεῶν; [A.] *PV* 462 κᾶζευξα πρῶτος ἐν ζυγοῖσι κνώδαλα; Th. 1.93.4 τῆς γὰρ δὴ θαλάσσης πρῶτος ἐτόλμησεν εἰπεῖν ὡς ἀνθεκτέα ἐστί.

2 **χαίρειν προσεῖπας** χαῖρε and χαίρετε (literally “Rejoice!”) are used routinely as an initial greeting (e.g. fr. 6; 99.35; Ecphantid. fr. 4; Cratin. fr. 225; Hermipp. fr. 57.1; Ar. *Ach.* 176, 729; Pl. *Com.* fr. 96) or, less often, a farewell (e.g. Ar. *Ach.* 832 χαῖρε πόλλ(α); *Pax* 149; *Ra.* 164 χαῖρε πόλλ(α); E. *IA* 1450). With a verb of speaking either explicit (as in Eupolis) or implied, the person addressed almost always appears in the accusative as the subject of the infinitive χαίρειν (S. *Tr.* 227 χαίρειν δὲ τὸν κήρυκα προυννέπω; Ar. *Av.* 1581 τὸν ἄνδρα χαίρειν ... κελεύομεν; Pl. 322–3 χαίρειν ... ὑμᾶς ... προσαγορεύειν; E. *El.* 552 χαίρειν τοὺς ξένους προσεννέπω; *Cyc.* 101 χαίρειν προσεῖπα ... τὸν γεραίτατον; X. *Mem.* 3.13.1 προσειπὼν τινα χαίρειν; Pl. *Ion* 530a τὸν Ἴωνα χαίρειν; Men. *Dysc.* 401 τὸν Πᾶνα χαίρειν; Theoc. 14.1 χαίρειν πολλὰ τὸν ἄνδρα Θυώνιχον with Gow 1950 *ad loc.*; a metrically guaranteed exception at Ar. *Nu.* 609). In epistles, as in Cleon’s supposed letter to the Athenians, on the other hand, the person addressed is consistently in the dative (also X. *Cyr.* 4.5.26–7 ἐνῆν δὲ ἐν τῇ ἐπιστολῇ τάδε· Κῦρος Κυαξάρη χαίρειν and numerous late classical and Hellenistic documents, many of them of dubious authenticity, e.g. [Pl.] *Epist.* 315a Πλάτων Διονυσίῳ χαίρειν; Alexarchus ap. Ath. 3.98e Ἀλέξαρχος ... πρόμοις γαθεῖν; Parmeniscus ap. Ath. 4.156d = Molpis *FGrH* 590 T 1 Παρμενίσκος Μόλπιδι χαίρειν, the implied verb being γράφει; cf. Duris

FGrH 76 F 51 (failure to put χαίρειν at the beginning of a letter as a mark of pride); Ariston fr. 14Π.25–6 Wehrli = 21h.15–16 Fortenbaugh–White (failure to put χαίρειν at the beginning of a letter as a mark of an inconsiderate person).

fr. 332 K.-A. (309 K.)

συνέτυχεν ἐξιόντι μοι
ἄνθρωπος ἀποφράς καὶ βλέπων ἀπιστίαν

1 συνέτυχεν ἐξιόντι μοι <τῆς οἰκίας> Nauck

As I was going out, an *apophras* person
met me with unreliability written all over his face

Phryn. *PS* p. 5.11–16

ἄνθρωπος ἀποφράς· ἀποφράδες ἡμέραι, καθ' ἃς ἀπηγόρευτο τι πράττειν. σημαίνει οὖν τὸν οἶον ἀπαίσιον καὶ ἔξεδρον καὶ ἐπάρατον ἄνθρωπον ...· —
ἀπιστίαν βλέπει· Εὐπολις· σημαίνει τὸν ἀπιστότατον

An *apophras* person: *Apophrades* days (were those) on which it was forbidden to do any business. (The phrase) therefore refers to someone, as it were, ill-omened, weird and under a curse. ... —

He has unreliability written all over his face: Eupolis; it refers to someone deeply unreliable

Et.Gen. α 1037 (= *EM* p. 131.13–21, etc.)

ἀποφράδες· ἀποφράδας ἔλεγον οἱ Ἀττικοὶ τὰς ἀπηγορευμένας ἡμέρας, ἃς ὑπελάμβανον χεῖρους εἶναι τῶν ἄλλων, ἃς δὴ καὶ ἐπεικάδας καλοῦσιν φθίνοντος τοῦ μηνός, τετράδα, τρίτην, δευτέραν. ἢ τὰς ἡμέρας ἐν αἷς τὰς φονικὰς δίκας ἐδίκάζον, διὰ τὸ οἶον ἀποφράττεσθαι τὸ τῆς σελήνης φῶς ἐν αὐταῖς. καὶ τοὺς πονηροὺς δὲ ἀποφράδας ἐπιθετικῶς ἐκάλουν, οἶον· (v. 2)

apophrades: Attic-speakers used the term *apophrades* for the forbidden days, which they regarded as inferior to the others, which they in fact refer to as the *epeikades* (“after 20”) days of the second half of the month, the fourth, third and second. Or else the days on which they held trials for murder, on account of the fact that the light of the moon was, as it were, limited (*apophrattesthai*) during them. They also referred adjectivally to base persons as *apophrades*, for example: (v. 2)

Meter Iambic trimeter

<x—v—> vvv|— v—v—
—vv— —|—v— v—v—

Discussion Nauck 1848. 72; Edmonds 1957. 419 n. f; Baldwin 1962. 3–4

Citation Context Two separate Atticist glosses on the rare word ἀποφράς/ἀποφράδες. Phrynichus (late 2nd century CE) is quoted/paraphrased and a bit more of the original text of the *Praeparatio Sophistica* given at Phot. α 1977 ἄνθρωπος ἀποφράς· οἷον ἀπαίσιος καὶ ἔξεδρος καὶ ἐπάρατος· κέχρηται τῷ ὀνόματι Εὐπολῖς· ἐν συνουσίᾳ χρηστέον τῇ συντάξει, φησὶν ὁ Φρύνιχος (“an *apophras* person: as it were, someone ill-omened, weird and under a curse. Eupolis uses the word. Phrynichus says that the combination should be used in conversation”). Orion p. 25.9–12 partially overlaps with the entry in the *Et.Gen.*, and as the method of deriving words from monosyllabic bases used in Orion appears to be that of the 1st-century BC grammarian Philoxenus, Theodoridis treats all this material as Philox. fr. *45. Given the infrequency with which the word is used of persons, Hsch. α 6792 ἀποφράδες· ἡμέραι ἑπτὰ οὕτως ὀνομαζόμεναι, ἐν αἷς ἐναγίζουσι τοῖς νεκροῖς· μεταφέρουσι δὲ τὴν λέξιν καὶ ἐπὶ τοὺς πονηροὺς (“*apophrades*: seven days referred to thus, on which they carry out rites for the dead. But they extend the word to refer to base individuals”) is probably a reference to Eupolis as well.

Text Nauck’s supplement (for which cf. e. g. fr. 162.1*; Ar. *Nu.* 123*; *Lys.* 866 ἔξηλθεν ἐκ τῆς οἰκίας*; Anaxil. fr. 22.11 ὥχετ’ ἐκ τῆς οἰκίας /; Men. fr. 296.3*) is unnecessary; see Interpretation below.

Interpretation A retrospective account of something that happened to the speaker (who is male, hence ἐξιόντι). The parallels suggest an ominous encounter and thus a token of the likely fate of the enterprise the speaker has embarked upon; cf. Ar. *Ra.* 196 (quoted in 1 n.) with Dover 1993 *ad loc.*; Pl. 40–3; Pl. Com. fr. 28; Thphr. *Char.* 16.3 with Diggle 2004. 354. But perhaps the speaker was instead gathering allies (sc. “and I said to him—‘You’re exactly who I’m looking for!’”; cf. the recruitment of the debased Sausage-seller at Ar. *Eq.* 140–94, esp. 146–7).

1 **συνέτυχεν ἐξιόντι μοι** Kassel–Austin compare Ar. *Ra.* 196 τῷ ξυνέτυχον ἐξιόν; (“Who/what did I meet as I was leaving (the house)?”) to show that no supplement is needed at the end of the line, as Nauck thought; note also Ar. *Pl.* 41 ὅτω ξυναντήσαιμι πρῶτον ἐξιόν (“whomever I should meet first on my way out”, in this case from a temple); Pl. Com. fr. 28.1–2 ἐξιόντι γὰρ / ἄλιεὺς ἀπήντησεν φέρων μοι κεστρέας (“because on my way out a fisherman carrying mullets met me”). For ἔξιμι used alone in the sense “to leave (the house, the temple, *vel sim.*)”, also e. g. Ar. *Nu.* 613; *Pax* 232, 1182; *Ec.* 739; Men. *Dysc.* 53.

2 **ἀποφράς** Literally “unmentionable” (< φράζω) and thus “ill-omened, unlucky, to be avoided if possible”; used of a person also at Ael. *Ep.* 15.1–2

σὺ μὲν τῶν ἀποφράδων διαφέρεις οὐδὲν οὕτως ἄγριος ὢν καὶ μονήρης τὸν τρόπον (“You’re no different from the *apophrades*, being so savage and peculiar in your ways”); fr. 323.7–9 ἀποτρόπαιος καὶ οἷον ἀποφράς ..., ὃς ἀνάρσια δικάζων ἀδίκως πολλοὺς κατεδίκαζεν, ὅπιν οὐ δεδοικώς, οὐκ ἀλέγων Ἀδράστειαν, οὐδὲ Νέμεσιν ἐμπαζόμενος (“ill-omened and as it were *apophras*, who by making odd judgments condemned many people unjustly, unafraid of divine revenge, paying no attention to Adrasteia and taking no heed of Nemesis”). For ἀποφράδες days, cf. Pl. *Lg.* 800d ὁπότεν ἡμέραι μὴ καθαραί τινες ἀλλὰ ἀποφράδες ᾧσιν (“whenever the days should be not clean but *apophrades*”); Lys. fr. 195.2 μίαν ἡμέραν ταξάμενοι τῶν ἀποφράδων (“designating one of the *apophrades* days”); Luc. *Pseudol.* (who at 11 identifies the word as an unambiguous Atticism).

καί is most easily taken to suggest that βλέπων ἀπιστίαν is essentially a gloss on ἀποφράς or, looked at in a different way, that it represents the physical evidence on the basis of which the judgment announced in the first half of the verse is reached: one look at the man’s face made it clear that he was a bad person. LSJ includes this passage under s. v. ἀπιστία II “faithlessness, treachery” rather than under the far more common I.1 “unbelief, distrust”. But the idiom (frequently expanded by Aristophanes in extravagant ways) means “emitting a look that makes the other person feel x” or “feel that x is coming” (e.g. A. *Th.* 498 φόβον βλέπων (lit. “looking fear”); Ar. *Ach.* 566 βλέπων ἀστραπᾶς (lit. “looking lightning”); Av. 1169 πυρρίχην βλέπων (lit. “looking a war-dance”), 1671 ἄκειαν βλέπων (lit. “looking assault”); Ra. 603a βλέποντ’ ὀρίγανον (lit. “looking oregano”); Timocl. fr. 12.7 Ἄρη βλέπων (lit. “looking Ares”); cf. Taillardat 1965 § 385), in this case a lack of confidence in the stranger’s intentions.

fr. 333 K.-A. (310 K.)

καὶ λέγουσί γε
τὰ μειράκια προϊστάμενα τοῖς ἀνδράσι
And moreover the youngsters
take a leadership position and *speak* to the adult men

[Hdn.] *De Fig., Rhetores Graeci* VIII p. 583.8–14

ἢ ὅπότ’ ἂν ἐπιφέρηται τοῖς οὐδετέροις τῶν γενῶν ἐνικὰ ῥήματα, οἷον γράφει τὰ παιδιά, οἷς διαφόρους πληθυντικὰς συντάξεις ἐπάγουσιν οἱ Ἀττικοί, ὥς Εὐπολῖς. —

Or whenever words in the singular follow the neuter gender, e.g. “the children (neut. pl.) write (sing.)”, to which Attic speakers apply various plural constructions, as Eupolis (does): —

Meter Iambic trimeter

<x-υ-υ- x-υ>|— υ-υ-υ-
υ-υ-υ-υ- | υ-υ-υ-υ- | —υ-υ-

Discussion Meineke 1839 II.465–6; Kock 1880. 341–2; Herwerden 1903. 29; Kaibel ap. K.-A.

Assignment to known plays Assigned to *Dêmoi* by Meineke, comparing fr. 104.1–2 (“And no longer allow *meirakia* to hold public office!”).

Citation Context Cited near the beginning of the pseudo-Herodianic *On Figures* for the unusual combination of neuter plural noun with plural verb in Attic (where singular λέγει is expected).

Text The tetremimeral or octahemimeral caesura in line 2 as [Herodian] gives it cannot be eliminated by rearranging the words unless one is willing to place the caesura between definite article and noun.

Interpretation καί ... γε marks λέγουσι as an emphatic addition to what has just been said (Denniston 1950. 157): not only does (something or other) happen, but the young men actually *speak*. On the most economical interpretation of the fragment, the action already referred to is presupposed by προϊστάμενα τοῖς ἀνδράσι, and what the speaker has just finished saying is that *meirakia* join a group of adult men—presumably an Athenian state institution, in which only their elders ought to be involved—to which he adds that, even more incredible, they also “take a leading position” and speak.

1 λέγουσι For use of the plural verb with a neuter plural subject representing a group of persons, Kühner–Gerth 1898 i.65.

2 μειράκια (colloquial Attic vocabulary, absent from serious poetry) are consistently distinguished from boys (παῖδες), on the one hand, and adult males (ἄνδρες), on the other (e.g. Philyll. fr. 5.2 ἀνδρῶν <καί> μειρακίων; Pl. Com. fr. 222 παῖδες, γέροντες, μειράκια, παλλάκια; Men. Dysc. 967 μειράκια, παῖδες, ἄνδρες; X. Lac. 3.1 “whenever they move from being boys to being *meirakia*”; Pl. Ap. 34d ὕεις ... τρεῖς, εἷς μὲν μειράκιον ἤδη, δύο δὲ παιδία (“three sons, one now a *meirakion*, but two *paidia*”); R. 498b μειράκια ... ὄντα καὶ παῖδας). μειράκια are young enough to still belong in school (e.g. Ar. Nu. 916–17; Epicr. fr. 10.9–11), but old enough to be having sexual adventures (e.g. Ar. Pl. 975–91). What they are emphatically *not* old enough to do is to assume public office, prosecute cases in court, address the Assembly or the like, and

the word is accordingly used in a disparaging fashion to refer to public figures who are “younger than they ought to be” at fr. 104.2; Ar. V. 687. Cf. the similarly hostile use of νεανίσκοι (“young men”; see fr. 367 n.) of speakers in the Assembly at Ar. *Ach.* 680 with Olson 2002 *ad loc.*

τοῖς ἀνδράσι is dependent on λέγουσι rather than προϊστάμενα (which takes the genitive, hence Kaibel’s “manifesto corruptum”). For προΐστημι in the sense “stand at the front (of a political body), assume a leading (political) position”, cf. Ar. *Eq.* 1128; V. 419; *Pax* 684; LSJ s.v. B.Π.

fr. 334 K.-A. (311 K.)

οὐ πάνυ ταχὺ
ρίψας ἐμοὶ τοῦτ’ ἀναβαλεῖ τὸ Κρητικόν;

1 πάνυ ταχὺ Phot. : ταχὺ πάνυ Herwerden 2 ἀναβαλεῖ Porson : ἀναβάλλει Phot.
: ἀναβαλεῖς Meineke

Very rapidly
throw this to me, and then put on the *Krêtikon*!

Phot. κ 1090
Κρητικόν· βραχὺ ἱμάτιον. οὕτως Εὐπολῖς. —
Krêtikon: a short *himation*. Thus Eupolis: —

Meter Iambic trimeter

<x—υ— x—υ—> —υ—υ—
—υ—υ— —|υ—υ— υ—υ—

Discussion Meineke 1839 II.560; Telò 2007. 639

Assignment to known plays Assigned to *Dêmoi* by Edmonds 1957. 350–1, who took the speaker to be Peisistratus.

Citation Context An abbreviated version of the same note, without reference to Eupolis, is preserved at Hsch. κ 4087 Κρητικόν· ἱματίδιον λεπτὸν καὶ βραχύ· τὰ γὰρ τοιαῦτα Κρητικὰ ἔλεγον (“*Krêtikon*: a light, short *himation*; because they called garments like these *Krêtika*”). Theodoridis traces the material back to Diogenianus.

Text For Herwerden’s ταχὺ πάνυ in place of Photius’ πάνυ ταχὺ in 1, cf. Ar. *Pax* 261* (conjectural; πάνυ ταχὺ would do just as well); *Lys.* 164 ταχέως πάνυ,

864 ταχύ νυν πάνυ, 924 ταχέως πάνυ; *Th.* 916*; *Ra.* 166 καὶ ταχέως μέντοι πάνυ; *Pl.* 57*; Xenarch. fr. 8.4 ταχέως πάνυ; *X. Cyr.* 5.1.4 ταχὺ πάνυ. But πάνυ has no fixed, obligatory position vis-à-vis the word it intensifies (Dover 1987. 53–7), and for the reading in Photius, cf. *X. Mem.* 2.3.16 πάνυ ταχύ; *Cyr.* 6.1.12 πάνυ ἐν τάχει; *And.* 4.17 πάνυ ταχέως; *Hp. Aph.* 4.74 = 4.530.2 Littré πάνυ ταχύ. Photius' ἀναβάλλει in 2 is unmetrical, and Porson's ἀναβαλεῖ neatly restores the proper sense. Kassel–Austin print Meineke's ἀναβαλεῖς, but the middle rather than the active is wanted; see Interpretation below.

Interpretation A male character (note ῥίψας) is being asked or ordered to do two things. Kassel–Austin print Meineke's ἀναβαλεῖς, which would mean that the addressee is told to throw the speaker the *Krētikon* and then help him into it. This allows τοῦτ' and τὸ Κρητικόν to be taken together, but produces clumsy stage-action—why throw the garment, if the addressee will be handling it again in a moment and is close enough to do so?—and I print instead Porson's ἀναβαλεῖ, which is also closer to the paradosis ἀναβάλλει. The speaker and the addressee must thus be exchanging clothing, like Dionysus and Xanthias at *Ar. Ra.* 494–8, 524–8. The request for haste (πάνυ ταχύ) suggests that the speaker has already encountered some resistance or that some deadline or danger is looming.

1 For οὐ + second-person future indicative in a question as equivalent to an imperative, Kühner–Gerth 1898 i.176–7; cf. fr. 359.

For the Attic intensifier πάνυ (first attested at Xenoph. fr. B1.18; *A. Pers.* 926), see Thesleff 1954. 56–80 and on Text.

2 ἀναβαλεῖ For the verb used in this sense—referring to tossing a robe up over the left shoulder, around the right hip, and then back across the front of the body to the left, where it was held in place by the left arm or hand—*Ar. V.* 1132; *Lys.* 1096; *Ec.* 97; *Pl. Tht.* 175e; *Thphr. Char.* 4.4 with Diggle 2004 *ad loc.*; Stone 1984. 155–6; Geddes 1987. 312–13; Pekridou-Gorecki 1989. 87–9.

A Κρητικόν is worn by a young girl—actually a disguised wineskin—at the Thesmophoria festival at *Ar. Th.* 730, and *Poll.* 7.77 reports that the archon basileus in Athens also wore one. Perhaps the garment (about which nothing further is known) had some ritual significance, or the latter is the role that one of the characters is playing. For the form of the adjective, cf. fr. 22 n.

fr. 335 K.-A. (23 Dem.)

κάν ποία πόλει
 τοσουτοσί τὸ μέγεθος ἰχθὺς τρώγεται;

τοσουτοσί scripsi : τοσοῦτος [Hdn.] : τοσοῦτος <ὦν> Studemund

And in what sort of city
 is a fish as big as *this* consumed as a snack?

[Hdn.] *Philet.* 231

τρώγειν καὶ ἐσθίειν διαφέρει· τὸ μὲν τρώγειν ἐπὶ τῶν ἀλόγων ζώων· ἔστι δὲ καὶ ἐπὶ τῶν ἀνθρώπων τὸ τρώγειν. Εὐπολῖς· —. μᾶλλον δὲ ἐπὶ τῶν τραγημάτων χρώνται τῷ τρώγῳ

Trôgein and *esthiein* (“to eat”) are different: *trôgein* is used in reference to horses, but *trôgein* can also be used in reference to human beings. Eupolis: —. But they use *trôgô* in particular in reference to *tragêmata*

Meter Iambic trimeter

<x— — x— —>| — — — —
 — — — — — — — —| — — — —

Discussion Cohn 1888. 417; Edmonds 1959. 421

Assignment to known plays Tentatively assigned to *Poleis* by Edmonds.

Citation Context The first gloss on τρώγειν appears to be a reference to *Od.* 6.89–90 (of Nausicaa’s horses after she lets them out of their harnesses to graze) τὰς μὲν σεῦαν ποταμὸν πάρα δινήεντα / τρώγειν ἄγρωστιν μελιηδέα (“they shooed them off along the side of the eddying river to eat honey-sweet wild grass”). Antiatt. p. 114.15–16 τρώγειν οὐ φασι δεῖν λέγειν τὸ ἐσθίειν, ἀλλὰ τὸ τραγήματα ἐσθίειν (“They say that one should not gloss *trôgein* as *esthiein* (‘to eat’) but as ‘to eat *tragêmata*’”) and Phot. τ 536 τρώγειν· οὐχὶ τὸ ἐσθίειν ἀπλῶς, ἀλλὰ τὰ τραγήματα καὶ τρωκτὰ καλούμενα· οὕτως Ἀριστοφάνης (“*trôgein*: not simply *esthiein* (‘to eat’), but (to consume) what are called *tragêmata* and *trôkta*; thus Aristophanes”) are perhaps drawn from the same source.

Text 2 is metrically deficient. Kassel–Austin print Studemund’s <ὦν>—note that καὶ ... <οῦν> is far too rare to be a good alternative (Denniston 1950. 445)—but there is no participle in the parallels (see Interpretation below) and demonstrative τοσουτοσί is easier in any case.

Interpretation A skeptical response to the previous speaker’s claim about the use to which an enormous fish will be put; cf. Dicaeopolis’ incredulous

reply to the Ambassador's description of the Persian hospitality to which he was treated at Ar. *Ach.* 86–7 καὶ τίς εἶδε πώποτε / βοῦς κριβανίτας; τῶν ἀλαζονευμάτων (“And who ever saw oxen baked in an oven? What bullshit!”). If τοσουτοσί is right, however, the item in question is visible onstage.

ἐσθίω is from an Indo-European root, whereas τρώγω (aorist ἔτραγον) is most likely substrate vocabulary, i.e. a bit of pre-Greek. In practice, the distinction between the two verbs—awkwardly brought out by [Hdn.]’s note—involves not who does the eating but what is eaten: τρώγω refers in the first instance to the consumption of raw or crunchy foods (hence τρωγάλια/τραγήματα as a generic term for the symposium snacks offered on the “second tables”) and is thus properly “gnaw on, browse on, nibble on” rather than simply “eat”; cf. below, and note the contrast at Hdt. 2.37.5 (on the Egyptians’ lack of interest in beans) τοὺς τε γενομένους οὔτε τρώγουσι οὔτε ἔψοντες πατέονται (“and those that grow spontaneously they neither *trôgousi* nor do they stew and eat them”).

The fish in question is presumably not too large to eat—no fish in Greek comedy is—so if the point is that it is too small to be appropriate for human consumption, Eupolis has used τρώγεται as the equivalent of ἐσθίεται, like the various compounds at Cratin. fr. 150.5 κατατρώξομαι; Theopomp. Com. fr. 6.1 ἔντραγε; Eub. fr. 14.8 παρεντέτρωκται; 120.3 ἐντραγεῖν. But τοσουτοσί ... τὸ μέγεθος (see note below) seems to hint that the fish is instead enormous, in which case the meaning of τρώγεται has likely been extended in a different way, to mean “eaten as a symposium snack” and not as a main course, as expected. At fancy parties, everything from sausages to roasted goslings to stewed sow’s womb could be served on the second tables, in place of the more typical nuts, fruit and cakes (cf. Ar. *Archestr.* fr. 57–8; 60 with Olson–Sens 2000 *ad loc.*). That a large fish was served at this point in the evening suggests that something even larger and more magnificent preceded it, along the lines of the Persian oxen and the *phenax*-bird “three times as big as Cleonymus” offered at the Great King’s dinner at Ar. *Ach.* 85–9.

The remark is configured as a genuine even if hostile and sarcastic question, and is not merely an expression of contempt for local manners: a remarkable claim has been advanced, and the speaker asks where his interlocutor thinks this might be possible and thus indirectly how he expects anyone to believe him.

1 The initial κ(αί) indicates surprise or—more likely here—contempt or indignation (Denniston 1950. 309–10).

κάν ποῖα πόλει; Forms of ποῖος ask nominally real questions in comedy and are not equivalent to colloquial English “What kind of an x ...?” in the sense “How can you call this an x if ...?”; cf. the similarly sarcastic use of the

word echoing something the previous speaker has said in disgusted astonishment (“What do mean, x?”; e.g. Ar. *Lys.* 971, 1178; *Th.* 874).

2 τοσουτοσι ... τὸ μέγεθος Prosaic; cf. X. *HG* 3.3.10 ὅποσον τὸ μέγεθος; Pl. *R.* 423b ὅσην ... τὸ μέγεθος; Isoc. 4.33 τοσαύτην τὸ μέγεθος; Aeschin. 3.17 τηλικαύτη τὸ μέγεθος; and in 4th-century comedy Axionic. fr. 6.4 τὸ μέγεθος τοσαύτας; Nicostr. Com. fr. 13.1 τὸ μέγεθος τηλικούτος. τὸ μέγεθος seems to be used to push the demonstrative adjective in the direction of “how big” rather than “how little”.

τρώγεται For the verb or its cognate τραγεῖν, e.g. fr. 13.2 ἀποτρώγουσαι (goats nibbling foliage); Sol. fr. 38.1–2 (*itria*-cakes and bread); Hippon. fr. 36.5 (fresh figs); Hdt. 2.92.5 (papyrus, both raw and baked); 4.143.6 (pomegranates); Pherecr. fr. 73.5 (lentils); 170 (toasted chickpeas); Phryn. Com. fr. 26 (a cucumber); Ar. *Ach.* 809 (dried figs); *Ra.* 988 (olives); Anaxil. fr. 18.3 (purse-tassel hyacinth bulbs); and see in general Taillardat 1965 § 132.

fr. 336 K.-A. (20 Dem.)

ὅσον
γένοιτ' ἂν αὐτῇ βελτίω τὰ πράγματα
how much
better the situation would be for her/it

Et.Gen. AB β 89

βελτίω· βελτίονα, βελτία καὶ κατὰ κρᾶσιν βελτίω, ὡς κρείσσονα, κρείσσοα, κρείσσω. Ἡρωδιανὸς Περὶ Παθῶν. Εὐπολῖς. —. ἡ τι συλλαβὴ βραχεῖα, ὅθεν καὶ διὰ τοῦ ι

beltiō: *beltiona*, *beltioa* and via crasis *beltiō*, like *kreissona*, *kreissoa*, *kreissō*. Herodian *On Modifications*. Eupolis: —. *ti* is a short syllable, which is why the word is written with *iota*

Meter Iambic trimeter

<x—υ— x—υ— υ—>υ—
υ—υ— —|—υ— υ—υ—

Citation Context The first half of the note is expressly assigned to Herodian (not included, however, in Lentz' edition of the fragments of *On Modifications*). Very similar material is found at Choeroboscus *Grammatici Graeci* IV.1 p. 360.19–20 καὶ λοιπὸν κατὰ κρᾶσιν τοῦ ο καὶ α εἰς ω γίνεται φῶς καὶ ὦς ὥσπερ κρείττονα κρείττοα κρείττω, βελτίονα βελτία βελτίω (“and further-

more via crasis of *omicron* and *alpha* into *omega* one gets *phôs* and *hôs*, just like *kreittona*, *kreittoa*, *kreittô*, *beltiona*, *beltioa*, *beltiô*”), which Lentz assigned to Herodian (II.2 p. 776.19–20)—in this case seemingly correctly. *βελτία* and *κρείσσοα* are not real dialect forms or the like but an inventive attempt to explain the origin of the two comparatives: *βελτίονα/κρείσσονα* drops the *nu* and becomes *βελτία/κρείσσοα*, which in turn yields *βελτίω/κρείσσω*. For the modern explanation (two distinct formations), see Sihler 1995 § 354.

Interpretation A single colon, perhaps originally preceded by something like “She/it has no idea” or “She/it finally understands”, and followed by something like “if she/it were to ...”. For the general structure, cf. e.g. Ar. *Ach.* 481–2 ἄρ’ οἶσθ’ ὅσον τὸν ἀγῶν’ ἀγωνιεῖ τάχα, / μέλλων ὑπὲρ Λακεδαιμονίων ἀνδρῶν λέγειν (“So you realize what a great contest you’ll soon be engaged in, if you’re planning to speak on behalf of Lacedaimonians?”); *Eq.* 805–7 (of Demos) εἰ δέ ποτ’ εἰς ἀγρὸν οὗτος ἀπελθὼν εἰρηναῖος διατρίψῃ, / ... / γνώσεται οἶων ἀγαθῶν αὐτὸν τῇ μισθοφορᾷ παρεκόπτου (“But if this fellow ever goes off into the countryside and lives in peace, ... he’ll recognize the sort of goods you were cheating him out of with your pay”); *Av.* 162–3 ἐνορῶ ... / ... δύνανται ἢ γένοιτ’ ἄν, εἰ πίθοισθέ μοι (“I see ... the power there could be, if you would listen to me”). αὐτῇ might refer to a person (unidentifiable) or to e.g. “the city” (ἡ πόλις), which has got itself into a bad situation that could nonetheless—at least theoretically—be straightened out.

1 For ὅσον in the sense “how much”, LSJ s.v. ὅσος IV.1.b.

2 *βελτίω* for the expected *βελτίονα* is attested elsewhere first at Ar. V. 986, in Euripides (e.g. *Alc.* 1157; *Hipp.* 292) and in Thucydides (e.g. 2.85.1; 7.17.3); Lucian always uses it (e.g. *JTr.* 23), suggesting that he regarded the form as an Atticism. *κρείσσω*/Attic *κρείττω* (first attested at A. *Th.* 266) for the expected *κρείσσονα/κρείττονα* has a similar distribution (but is absent from Lucian). In *βελτίονα* and other forms in *-ιον-*, the *iota* is regularly long (e.g. Ar. *Ach.* 1078; *Eq.* 861; *Pax* 448; *Pl.* 105, 558; E. *Ion* 412; fr. 525.3, 5), whereas in *βελτίω* it is short, hence its utility for a poet, which seems to be the point of the final portion of *Et.Gen.*’s note.

πράγματα alone can be “troubles” (e.g. Ar. V. 1426; *Th.* 651; fr. 131.2), but with the definite article and no other specification *τὰ πράγματα* here ought to mean “the situation” (e.g. Pherecr. fr. 156.7; Ar. *Nu.* 741; fr. 415.2; Isoc. 17.45) or, if the city or some similar entity is in question, “state affairs” (e.g. Ar. *Eq.* 265; *Pax* 691 with Olson 1998 *ad loc.*; *Th.* 2.40.2; cf. fr. 384.7 n.).

fr. 337 K.-A. (345 K.)

κατεικάζουσιν ἡμᾶς ἰσχάδι,
βολβῶ

1 βολβῶ ante κατεικάζουσιν transpos. Walz ἰσχάδι Walz : σχάδι codd. : ἰσχάσιν
Finckh 2 βολβῶ <τε> Meineke

They compare us to a dried fig,
to a bulb

Cocondrios, *Περὶ Τρόπων, Rhetores Graeci* VIII p. 789.18–20

τὸ δὲ εἰκασμὰ ἐστὶ σκῶμμα καθ' ὁμοιότητα, ὥς ἔχει τὸ παρ' Εὐπόλιδι. —.

The *eikasma* (“likeness”) is a joke that turns on a resemblance, like the remark in Eupolis: —

Meter Iambic trimeter

<x->υ- ---υ| - ---υ-
---<υ- x-υ- x-υ->

Discussion Meineke 1839 II.560; Kock 1880 i.349

Citation Context An isolated note—doubtless taken over from some older source, now lost—in an undated (probably Byzantine) treatise on rhetorical figures, from the section on εἰρωνεία. The vast majority of the other quotations in the work are from Homer.

Text Kassel–Austin print † σχάδι in 1, but Walz’s ἰσχάδι is easy and obviously right. Meineke proposed βολβῶ <τε> in 2, but there is no way of knowing what came next in the text, and these may just as well have been the first two in a long list of unflattering asyndetic comparisons; cf. e.g. Ar. *Nu.* 1201–3 ὦ κακοδαίμονες, τί κάθησθ’ ἀβέλτεροι, / ἡμέτερα κέρδη τῶν σοφῶν, ὄντες λίθοι, / ἀριθμός, πρόβατ’ ἄλλως, ἀμφορῆς νενημένοι; (“Miserable creatures, why do you sit there like fools, the prey of us who are wise, being stones, a cipher, empty-headed sheep, stacked amphorae?”).

Interpretation Dried figs and *bolboi* are simple, inexpensive items of food, produced or gathered locally, of an unremarkable appearance, and capable of being swallowed at a single gulp; any of these might be the point of the comparison. Meineke thought that the mention of dried figs suggested a mocking reference to wrinkles. The competitive creation of mocking “likenesses” (“You remind me of a ... that’s ...!”) was a basic style of Greek humor (cf. Ar. *V.* 1308–13 with Biles–Olson 2015 *ad loc.*), and the remark reported here is

unlikely to have been intended as praise; cf. the chorus' complaint about the lack of respect they receive now that they have grown old at Ar. V. 542–4 σκωπτόμενοι δ' ἐν ταῖς ὁδοῖς θαλλοφόροι καλούμεθ', ἀντωμοσιῶν κελύφη ("We're made fun of in the streets and called *thallophoroi*, affidavit husks"); Phryn. Com. fr. 3. But the contrast here between plural ἡμᾶς, on the one hand, and singular ἰσχάδι, / βολβῶ, on the other, suggests that the group is mocked individually rather than collectively. The absence of particles makes it clear that this is only a fragment of a clause.

1 κατεικάζουσιν The compound is first securely attested here; subsequently in the same sense at S. OC 338, and conjectural at A. fr. dub. 451f.12. The prefix probably has a disparaging sense (LSJ s.v. κατά E.VII).

ἰσχάδι For dried figs, see fr. 404 n.

2 βολβῶ The term can be used of the roots of various bulbous plants, but the parallel with ἰσχάδι in 1 suggests that what is meant is the purse-tassel hyacinth bulb, eaten as simple, inexpensive food at Antiph. fr. 225.3; Alex. fr. 167.13; described as an unremarkable παροψίς ("side-dish") at Archestr. fr. 9.1 with Olson–Sens 2000 *ad loc.*; and included in less openly judgmental catalogues of foodstuffs at e.g. Ar. fr. 164; Anaxandr. fr. 42.58; Anaxil. fr. 18.3; Pl. R. 372c. See also Dalby 2003. 63–4.

fr. 338 K.-A. (312 K.)

ράφανίδες ἄπλυτοι, σηπίαι,
δρυπεπεῖς τ' ἐλᾶαι
unwashed radishes, cuttlefish,
and *drupepeis* olives

Ath. 2.56d–e

ράφανίδες αὗται κέκληνται διὰ τὸ ῥαδίως φαίνεσθαι. καὶ ἐκτεταμένως δὲ καὶ κατὰ συστολήν λέγεται παρὰ Ἀττικοῖς. Κρατῖνος· (fr. 350). Εὐπολῖς· (v. 1). ὅτι δὲ τὸ ἄπλυτοι ἐπὶ τῶν ῥαφανίδων ἀκούειν δεῖ, οὐκ ἐπὶ τῶν σηπιῶν, δηλοῖ Ἀντιφάνης γράφων· (fr. 273). ἰδίως δ' οὕτως ἐκαλοῦντο ἄπλυτοι ῥαφανίδες, ἃς καὶ Θασίας ὠνόμαζον. Φερεκράτης· (fr. 190)

Radishes (*rhaphanides*): They are called this because they readily emerge (*rhadiôs phainesthai*). In Attic authors, the word is pronounced with both a long and a short vowel. Cratinus: (fr. 350). Eupolis: (v. 1). Antiphanes makes it clear that "unwashed" is to be taken with "radishes" rather than with "cuttlefish" when he writes: (fr. 273). The term "unwashed radishes" was properly applied to the variety they referred to as "Thasian". Pherecrates: (fr. 190)

Ath. 2.56a

ἐλᾶαι· Εὐπολὶς· σηπία ... ἐλᾶαι

Olives: Eupolis: cuttlefish ... olives

Hsch. α 6239

ἄπλυτοι ῥαφανίδες· οὕτως ἔνιοι, ὥς Εὐπολὶς (οὐ π^ο π^ο codd.), ἅς καὶ Θασίας τινὲς ἔλεγον

Unwashed radishes: thus some authorities, such as Eupolis; certain authorities also refer to them as Thasians

Meter Iambic trimeter

If the *iota* in ῥαφανίδες is treated as long

<x-υ-υ> υ-υ|υ -υ-υ

υ-υ-υ -|<-υ-υ x-υ-υ>

If the *iota* in ῥαφανίδες is treated as short

<x-υ-υ> υυυυ|υ -υ-υ

υ-υ-υ -|<-υ-υ x-υ-υ>

Discussion Runkel 1829. 166–7; Meineke 1839 II.563–4

Assignment to known plays Assigned to *Poleis* by Schmidt (taking the second π^ο in the Hesychius manuscript to be in origin an abbreviated Πόλεσι).

Citation Context From a long catalogue of appetizers, including fruits, berries, nuts and the like, in Athenaeus Book 2 (preserved only in an epitomized version). Although Athenaeus claims that ῥαφανίς can have either a long or a short *iota*, it is always long (or ambiguous) in the other metrical texts preserved for us; here the length cannot be determined. The entry in Hesychius is either drawn direct from Athenaeus or goes back to the same source.

Text The fragment was constructed by Runkel out of the two overlapping quotations in Athenaeus.

Interpretation A list of simple but tasty foods. τ(ε) (n.) suggests that olives are the last item in the list.

1 ῥαφανίδες ἄπλυτοι Radishes also appear in catalogues of food and the like at e.g. Metag. fr. 18.1; Ar. *Nu.* 981; Amphis fr. 26.3 (much less desirable than first-rate fish); Diod. Com. fr. 2.36; Thphr. *Char.* 30.16. But specifically “unwashed radishes” are referred to elsewhere only at Pherecr. fr. 190 ῥαφανίς τ’ ἄπλυτος ὑπάρχει, / καὶ θερμὰ λουτρὰ καὶ ταρίχη πνικτὰ καὶ † κάρυα (“and there’s an unwashed radish, and warm baths and smothered saltfish and † nuts”); Antiph. fr. 273.2 (both quoted in the same section of Athenaeus). Nothing else is known of “Thasian radishes”; for radish varieties

called by similar local names, Thphr. *HP* 7.4.2. If Athenaeus is right, however, that “Thasian radishes” are identical with “unwashed radishes”, the adjective must refer to their distinctive appearance and does not mean “fresh from the garden with dirt still clinging to them”, and Pherecr. fr. 190 (above) seems to imply that they could be regarded as a rustic luxury. See also Dalby 2003. 277.

σηπία Cuttlefish are included in banquet catalogues and the like at e.g. Ar. *Ach.* 1041; fr. 333.1 (diminutive); Theopomp. Com. fr. 6.2; Anaxandr. fr. 42.47; Arcestr. fr. 56 with Olson–Sens 2000 *ad loc.*, and seem to be treated as relatively simple food at Alex. fr. 159.3 (diminutive); Eub. fr. 109.2; Ephipp. fr. 15.4. See in general Thompson 1957. 231–2; Davidson 1981. 209–10.

2 δρυπεπεῖς ... ἐλάαι i.e. olives that have been allowed to grow ripe (πέπων) on the tree (δρῦς) (Thphr. *CP* 2.8.2; cf. *CP* 6.8.4; *HP* 4.14.10); repeatedly associated with a simple, traditional diet (Chionid. fr. 7 ap. Ath. 4.137e; Cratin. fr. 176.3; Call. Com. fr. 26 ap. Ath. 2.57a). See further Olson–Sens 2000 on Arcestr. fr. 8. On olives and olive oil generally, see Dalby 2003. 237–40; Foxhall 2007. There appears to be no single fixed spelling of ἐλάα/ἐλαία in this period; see Threatte 1980. 278–9.

For τ(ε) “coupl[ing] the last two items of an otherwise asyndetic series”, see Denniston 1950. 501.

fr. 339 K.-A. (313 K.)

σὺ δὲ τὰ καλώδια
ταῦθ' ἀρκυώρει
But you keep a close eye
on these cords!

Eust. p. 1535.18–19 = i.215.45–216.1

ὅτι δὲ καὶ ἑδασύνοντο Ἀττικῶς αἱ ἄρκυες, οὐκ ἄδηλον, καὶ φέρεται χρήσις Εὐπόλιδος εἰς τοῦτο, τοιαύτη. —, ὃ ἐστὶ, φύλασσε. ἐπεὶ καὶ ἀρκυωρὸς ὁ τῶν ἀρκύων φύλαξ. ἀφ' οὗ τὸ ἀρκυωρεῖν

That *harkues* in fact used to have a rough breathing in Attic is well-known, and a usage of Eupolis is cited regarding this, of the following sort: —, that is, “guard!”, since the man who keeps guard on the *harkues* is a *harkuôros*, whence the verb *harkuôrein*

Meter Iambic trimeter

<x— —>— — — — —
— — — — — |<— — — — —>

Citation Context From a note on *Od.* 5.273 Ἄρκτον θ', ἣν καὶ ἄμαξαν ἐπὶ κλησὶν καλέουσιν. The Attic lexicographer Pausanias is cited in Eustathius immediately before this, and Erbse accordingly identified the entire section as Paus. Gr. α 154 (rewritten to reflect Erbse's sense of what must have stood in the text Eustathius was consulting).

Interpretation The use of the personal pronoun to introduce the order suggests either that another addressee has already been sent off elsewhere or told what to do (cf. *Ar.* V. 138–42; a master speaking to two slaves) or that the speaker is preparing to turn his own attention in a different direction (cf. *Ar.* V. 1514–15; a master to a slave). In either case, referring to the addressee as an ἄρκυωρός makes it clear that a separate party will have the task of driving “the quarry” (a human being?) “into the net”. The cords have already been discussed (hence ταῦθ'; not deictic); whether a machine, trap or other contraption is in question, or this language too is figurative, is impossible to say. For hunting generally, see Biles–Olson 2015 on *Ar.* V. 1202–4.

1 σὺ δέ with the imperative marks an emphatic shift of attention to the person being given the order, either within a speech (“But *you* ...!”; e.g. *Pherecr.* fr. 73.1; 183; *Ar.* *Pax* 960; *Av.* 437; *Lys.* 506; *Th.* 1199; *Eub.* fr. 104.3; *Men. Dysc.* 144; cf. without context but patently with the same sense e.g. fr. 3; 87; *Hermipp.* fr. 70; *Xenarch.* fr. 10.1; *Anaxipp.* fr. 8.1) or with change of speaker as a response to something the other character has just said (e.g. *Ar.* *Pax* 1109; *Av.* 55–6, 845).

τὰ καλῶδια A καλῶδιον (diminutive of κάλως) is a piece of light rope or line, used at *Ar.* V. 379 by Philocleon to lower himself from the window of his house; at *Th.* 4.26.8 by divers dragging bags full of emergency rations to the Spartan troops trapped on Sphacteria; at *Men. Dysc.* 580 to lower a mattock into a well; at [Arist.] *Mech.* 853^a34, 36, 853^b7 as pulley-ropes; and in this case as a key part of a net.

2 ἄρκυῳρει An ἄρκυς is a “purse net”, into which the quarry was ultimately driven (cf. *Ar.* *Lys.* 789–90 ἐλαγοθήρει / πλεξάμενος ἄρκυς (“he wove purse nets and used to hunt rabbits”; of the misanthrope Timon)), and which could then be drawn closed around it by means of a set of lines called περίδρομοι (*X. Cyn.* 2.4–8, esp. 2.4; 10.7, 10); contrast δίκτυα (a more general term used e.g. for fishing nets as well as less specialized game nets) and ἐνόδια (“in the way”, i.e. blocking nets, used to direct the quarry but not to capture it). See Harp. p. 58.13–15 = A 237 Keaney (citing *Lycurg.* fr. 6 Conomis and *Cratin.* fr. 84) ἄρκυωρός ... ὁ τὰς ἄρκυς, τουτέστι τὰ λῖνα, φυλάττων. ἄρκυς δὲ πάντα τὰ κυνηγετικὰ λῖνα (“*arkuôros*: ... the man who guards the *arkus*, that is to say the lines. And all lines used for hunting are *arkus*”; the last point is not technically correct but presumably represents a common extended use of

the word); Garvie on A. *Ch.* 998–1000. A creature that is trapped is accordingly said to have come “into the ἄρκυς” (e.g. A. *Pers.* 99; E. *El.* 965; *IT* 77; *Cyc.* 196; cf. Dicaeogen. *TrGF* 52 F 1b.1 ἔρωτος ... ἄρκυσιν (“in the purse nets of love”)), whereas one that escapes leaps over them (A. *Eu.* 112, 147). An ἄρκυωρός is a “purse net-watcher”, the man who set the ἄρκυς up, kept an eye on them and on any animals that might get around or over them in the course of the hunt, and was the first to deal with any quarry that entered the ἄρκυς; the other hunter or hunters were on the opposite end of the drive, with the dogs. See in general X. *Cyn.* 2.3 (an ἄρκυωρός as the first item in a catalogue of what one needs to go hunting, discussed even before the nets themselves); 6.5–10, 18, 24 (the duties of the ἄρκυωρός in hare hunts); 10.19–20 (the duties of the ἄρκυωρός in boar hunts). The verb is attested nowhere else before Aelian (*VH* 1.2; fr. 18).

fr. 340 K.-A. (341 K.)

οὗτος † ἐν τοῖς φρουρίοις κοιτάζεται
τοὺς περιπόλους ἀπιέν' εἰς τὰ φρούρια

1 οὗτος <γάρ> Sauppe : fort. οὗτος <μέν> vel <ἀλλ'> οὗτος 2 ἀπιέν' εἰς Meineke :
ἀπιέναι εἰς codd. : ἀπιέναι 'ς Nauck

This guy beds down in the forts
Let the patrols go off to the forts!

Σ^{mgVxLS} Aeschin. 2.167 (370a–b Dilts)
(περίπολος) ὁ περιερχόμενος τὴν πόλιν καὶ φυλάττων. (v. 1). Εὐπολις. καί· (v. 2). τοῖς
ἐφήβοις γὰρ προστέταχθαι τὴν χώραν μετὰ τῶν ὅπλων περιέρχεσθαι
(*peripolos*) The man who goes around the city and guards it. (v. 1). Eupolis. And: (v. 2).
Because the ephebes were assigned to go around the countryside under arms

Meter Iambic trimeter

Perhaps --<v>-- -|v- -v- or <->-v- -|v- -v-,
depending on how the line is supplemented
<x>-vv- -vv|- v-v-

Discussion Sauppe 1850. 38 n. 37; Kock 1880 i.348; Wilamowitz 1893 I.199 n. 25; Nauck 1894. 72–3; Edmonds 1957. 356–9; Telò 2007. 639–40

Assignment to known plays 1 was assigned to *Dêmoi* by Edmonds, who compared fr. 128 and commented: “a sample of the New Laws made by the resurrected GREAT MEN?”

Text 1 is not a complete iambic trimeter, and the obvious supplement is a particle; <μέν> seems preferable on palaeographic grounds to Sauppe’s <γάρ>, although a word might just as easily have been lost at the beginning of the line. But see below on the dubious authenticity of the verse. In 2, the manuscripts offer the unmetrical *scriptio plena* reading ἀπιέναι εἰς. Kassel-Austin print Nauck’s ἀπιέναι ’ς, which requires tetremimeral or octahemimeral caesura, and it is better to accept Meineke’s ἀπιέν’ εἰς; for the elision, e.g. Ar. Eq. 751 χρή παρεῖν’ εἰς τὴν Πύκνα; Nu. 1357 ἀρχαῖον εἶν’ ἔφασκε τὸ καθαρίζειν.

Citation Context A gloss—or pair of glosses—on Aeschines 2.167 (“I was a *peripolos* of this land for two years, and I will offer you my fellow ephebes and our commanders as witnesses of the fact”), presumably drawn from an Atticist source.

Interpretation That both lines are to be assigned to Eupolis (thus Schultz 1865. 311 in his edition of the scholia to Aeschines) is the most natural interpretation of καί, but has been doubted since Wilamowitz; that both can easily be made to scan supports but scarcely proves the thesis. Kock and Meineke printed only 2 (which Sauppe for his part rejected). The subject of 1 is not necessarily a soldier and might be someone else who passes his time in the countryside but makes it a point to sleep in a safe spot; whoever he is, he is imagined as on the move and thus as sleeping not in one specific local fort but in “the forts”. 2 is a public announcement by an Assembly herald or the like, in the standard structure (see note on 2 below) accusative subject, followed by infinitive for imperative (also ἀπιέναι in the other examples), followed by specification of where the subject is to go, with other information inserted where needed. For an Assembly scene including such imperatives, cf. the opening action in Aristophanes’ *Acharnians* (esp. 172, quoted below).

1–2 ἐν τοῖς φρουρίοις, εἰς τὰ φρούρια φρούρια were “forts, guard-posts”, which were scattered about the Attic countryside to watch strategic passes, guard against raiders and bandits, and the like, as well as overseas. Th. 2.13.6 shows that men were posted in or around them on a long-term (“garrison”) basis, apparently in substantial numbers. For a catalogue of known forts in Attica, Ober 1985. 130–80 (with particular attention to the 4th century, although many of the same sites must have been in use already in the 5th), with further bibliography; see also McCredie 1966; Gomme 1956 II.33–9; Munn 1993. 5–11.

1 κοιτάζεται The verb (“make one’s bed” and thus by extension “sleep”) is rare, but is attested earlier at Pi. *O.* 13.76 κοιτάξατο νύκτ(α); of soldiers also at Aen. Tact. 10.26; Plb. 10.15.9. Cf. Arist. *PA* 599^a30 ἐπικοιτάζεσθαι (of animals in their lairs or dens). For κοίτη (“bed”), fr. 86 with n.

2 τοὺς περιπόλους οἱ περιπόλοι (literally “those who go around”; urban watchman who “make the rounds” at night at Epich. fr. 32.10) are patrols that moved from fort to fort in the Attic countryside, and that in their function at least seem to have played the part taken by groups of ephebes like the young Aeschines in military training in the 4th century. They are mentioned also at Ar. *Av.* 1177–8 (“Shouldn’t οἱ περιπόλοι have been sent after him immediately?”; emergency measures to deal with an unidentified intruder into the bird’s new city); Th. 4.67.2 (“light-armed troops and other *peripoloi*”; distinguished from hoplites); 8.92.2, 5; X. *Vect.* 4.47 (a small invading force aiming at the mines is likely to be destroyed “by the *peripoloi* and the knights”), 52 (reference to “those who are on guard-duty in the φρούρια”, on the one hand, and “those who go around the entire countryside” (περιπολεῖν τὴν χώραν πάντα), on the other); [Arist.] *Ath.* 42.4–5 “after receiving a shield and spear from the city they patrol the countryside (περιπολοῦσι τὴν χώραν) and spend time in the guard-posts, and they do watch-duty for the two years” (of 4th-century ephebes); cf. Th. 7.48.5 (the Syracusans forced to employ *peripoloi* to cope with the Athenian invasion); X. *Mem.* 3.5.25–7 (Socrates proposes a force of light-armed young Athenians to help keep Attica safe from invaders), 3.6.10–11 (the forts); *IG II²* 204.20–1 (*peripolarchoi*; 352/1 BCE); and the use of περιπόλιον to refer to a rural “guard-post” at Th. 3.99; 6.45 (on the eve of the Athenian invasion, the Syracusans send watch-men out “to the *peripolia* in the countryside”). The evidence for *peripoloi* and other, seemingly similar groups is collected and reviewed by Pélékidis 1962. 35–47; Ober 1985. 90–6 (with particular attention to the transition to the more defensively minded Athenian military strategy of the 4th century that Xenophon’s Socrates anachronistically discusses).

ἀπιέν(αι) is most easily understood as a jussive infinitive of a sort used in heralds’ announcements of official decisions by city authorities at Ar. *Ach.* 172 τοὺς Θρᾷκας ἀπιέναι, παρεῖναι δ’ εἰς ἔννην (“The Thracians are to leave, but to be present tomorrow!”); *Pax* 551–2 ἀκούετε λεῶ· τοὺς γεωργοὺς ἀπιέναι / τὰ γεωργικὰ σκεύη λαβόντας εἰς ἀγρόν (“Attention please! The farmers are to get their agricultural tools and go off to the fields!”); *Av.* 448–50 ἀκούετε λεῶ· τοὺς ὀπλίτας νυνμενὶ / ἀνελομένους θῶπλ’ ἀπιέναι πάλιν οἴκαδε, / σκοπεῖν δ’ ὅ τι ἂν προγράφωμεν ἐν τοῖς πινακίοις (“Attention please! The hoplites are to take up their equipment now and go off home, but are to pay to attention to whatever we post on the message-boards!”). Cf. Goodwin 1889 § 784.2; Bers 1984. 181–2.

2 is a response to someone who is refusing to make a reasonable concession to another party; cf. Lysistrata's remarks to the Spartan and Athenian ambassadors when they have trouble splitting up the personified Peace Treaty at Ar. *Lys.* 1166 ἄφετ', ὦγάθ', αὐτοῖς ("Let them have it, my good sir!"), 1172 ἔα αὐτά ("Let them go!"). There is no reason to think that both quotations are drawn from the same play.

1 For the extended use of **τρηχός/τραχύς** (lit. "jagged, rough") to refer to a person with a rough, savage, imperious or stubborn temper (the opposite of one that is **μαλακός**, literally "soft"), e.g. Pi. *P.* 8.10; A. *Th.* 1044; [A.] *PV* 35; Philippid. fr. 30.1; Men. *Sam.* 550 τραχύς ἄνθρωπος, σκατόφαγος, αὐθέκαστος τῷ τρόπῳ ("the guy is tough, unfeeling, with a blunt style"); LSJ s.v. I.4; Taillardat 1965 § 366 with nn. 2–3.

2 For similar pleas, cf. Ar. *Eq.* 860 ὦ δαμόνιε, μὴ τοῦ λέγοντος ἴσθι; V. 998 μὴ φροντίσης, ὦ δαμόνι; An. 1436 ὦ δαμόνιε, μὴ νουθέτει μ'; Ra. 835 ὦ δαμόνι' ἀνδρῶν, μὴ μεγάλα λίαν λέγε. For the criticism, cf. Alex. fr. 52 ἐπιχαιρέκακος εἶ καὶ φθονεῖς τοῖς πλησίον ("You like it when other people have trouble, and you're jealous of your neighbors").

ὦ δαμόνι(ε) An ostensibly friendly form of address—thus in mocking contrast here with the criticism that follows—used in emotional appeals and urgent requests, often with an imperative or the equivalent and with a tone of astonishment bordering on exasperation (e.g. Pherecr. fr. 85.1 ὦ δαμόνιε, πύρεττε μὴδὲν φροντίσας; Ar. *Nu.* 38, 1138; V. 962, 967; An. 961; *Th.* 64 with Austin–Olson 2004 *ad loc.*; Ra. 44). **ἀνδρῶν** with the positive form of the adjective seemingly adds emphasis; cf. Ar. *Ra.* 1049 ὦ σχέτλι' ἀνδρῶν; Ec. 564 and 784 ὦ δαμόνι' ἀνδρῶν*; E. *Hec.* 716 ὦ κατάρατ' ἀνδρῶν*. Although widely attested in early epic (e.g. *Il.* 6.407; *Od.* 18.15; Hes. *Th.* 655; *hHom.* 7.17 (plural)), δαμόνιε is absent from lyric and tragic poetry and is seemingly treated in the classical period as colloquial, being confined to prose (e.g. Hdt. 7.48 δαμόνιε ἀνδρῶν; Pl. *Crat.* 415a; absent from the more dignified Thucydides) and comedy. See in general Dickey 1996. 141–2.

φθονερόν To be φθονερός is not just to resent the fact that someone else has something or is doing something he should not (sc. because he "doesn't deserve it"), but also to be unwilling to give another person something he can reasonably be said to have a right to; cf. Ar. *Th.* 757 κακῶς ἀπόλοι'· ὥς φθονερός εἶ καὶ δυσμενής ("Damn you! You're *phthoneros* and hostile!"); Mika to Inlaw when he fails to share enough of the wine with her) and the use of μὴ φθόνει *et sim.* to mean "Don't refuse to ...!" (e.g. E. *Med.* 63; Pl. *Prt.* 320c; LSJ s.v. φθονέω II). See Arist. *Rh.* 1386^b18–20 ("*phthonos* is a disturbing pain directed at good fortune, not that of a man who does not deserve it, however, but of someone who is equal to and like ourselves"); Konstan 2006. 111–28,

esp. 118–23, who notes (p. 121) that “It was never a compliment to characterize someone as *phthoneros*”. For charges of φθόνος as a way of delegitimizing opponents’ objections in rhetorical situations, see fr. 392.8 n.

ἀνδρίον is attested elsewhere only at Ar. *Pax* 50–3 τοῖσι παιδίοις / καὶ τοῖσιν ἀνδρίοις καὶ τοῖς ἀνδράσι / καὶ τοῖς ὑπερτάτοισιν ἔτι τούτοις (“to the boys and the *andrioisi* and the men and the really superior men here”); E. fr. 282a μὴδὲν τῷ πατρί / μέμψεσθ’ ἄωρον ἀποκαλοῦντες ἀνδρίον (“Don’t find fault with your father by calling him an outdated *andrion*!”; cited at Phot. α 1760, which merely identifies ἀνδρίον as a hypocoristic form); Theoc. 5.40 ὦ φθονερὸν τὸ καὶ ἀπρεπὲς ἀνδρίον αὐτῶς (“You simply envious and ugly *andrion*!”), in all of which the term seems to be contemptuous; see Petersen 1910. 117, and cf. fr. 359 ἀνθρωπάριον with n.; 470 μισθάριον. Despite Ar. Byz., ἀνδράριον is in fact attested only once, at Ar. *Ach.* 517 (“little half-men”).

fr. 342 K.-A. (314 K.)

οἶόν γε πού 'στι γλῶττα κἀνθρώπου λόγος

γλῶττα κἀνθρώπου Meineke : γλῶσσα κἀνθρώπου Σ^{BT} : γλῶσσ' ἀνθρώπου Eust.

What a thing somehow a tongue and human speech are!

Σ^{BT} Il. 2.333

—, κατὰ Εὐπολιν· ὁ μὲν γὰρ λέγων “φεύγωμεν” ἀναπτεροῖ, ὁ δὲ “μῖμνωμεν” πείθει. ἅμα δὲ καὶ τὸ παλίμβολον τῶν δῆμων ἐσήμαινεν

—, to quote Eupolis. For the man who says “Let’s run away” excites them, whereas the man who says “Let’s stay” persuades them. But he was simultaneously indicating the volatility of large groups of people

Eust. p. 231.17–20 = I.351.12–16

ἐνταῦθα δὲ οἱ παλαιοὶ παρασημειοῦνται τὸ τοῦ ὄχλου παλίμβολον, ὅπως οἱ αὐτοὶ καὶ φεύγειν ἦσαν ἐτοιμότεροι καὶ μένειν αὐτίς ῥᾶρον ἀνεπίσθησαν. ἐπιφωνοῦσι δὲ καὶ τὸ τοῦ Εὐπόλιδος· οἶόν ... ἀνθρώπου, εἴπερ ὁ μὲν λέγων “φεύγωμεν” ἀναπτεροῖ, ὁ δὲ αὖθις πείθει λέγων “μῖμνωμεν”

But here the ancients indicate the volatility of the mob, how the same men were fully prepared to run away and on the other hand were easily convinced to stay. They also quote the line of Eupolis: —, if the man who says “Let’s run away” excites them, whereas the other man persuades them by saying “Let’s stay”

incomprehensible jabbering). For the role of “the tongue” in comedy, see Beta 2004. 51–9. For a more appreciative evaluation of its function, cf. Pl. Com. fr. 52.1 γλώττης ἀγαθῆς οὐκ ἔστ’ ἄμεινον οὐδὲ ἔν (“There’s nothing better than a good tongue”), 2–3 ἢ γλῶττα δύναμιν τοὺς λόγους ἐκτήσατο, / ἐκ τῶν λόγων δ’ ἄττ’ αὐτὸς ἐπιθυμεῖς ἔχεις (“The tongue has words as its power, and from its words you yourself have what you want”) with Pirrotta 2009 *ad loc.*

The particles have separate force: **γε** emphasizes **οἶον**, while **που** is ironic. See Denniston 1950. 494, and cf. e.g. Ar. V. 27 δεινόν γε ποῦστ’ ἄνθρωπος ἀποβαλὼν ὄπλα; *Th.* 21 (quoted above); Pl. *Euthphr.* 13b οἱ κύνες γέ που ὑπὸ τῆς κυνηγετικῆς, καὶ οἱ βόες ὑπὸ τῆς βοηλατικῆς.

The straightforward **ἀνθρώπου λόγος** glosses the metaphorical **γλῶττα**.

fr. 343 K.-A. (318 K.)

ἀλλ’ ὥσπερ ἵπῳ μούπιβαλεῖς τρυσίππειον;

μοι ἐπιβαλεῖς τρυσίππειον Eust. : corr. Runkel

But you’ll put a *trusippion* on me, as if I were a horse?

Eust. p. 1517.8–11 = i.191.41–4

τρύσιππον ὃ τοῖς τετρυμμένοις καὶ ἀχρήστοις ἵπποις ἐπιβάλλεται. ἢ κατὰ Αἴλιον Διονύσιον (τ 26 ~ ι 17), τρυσίππειον τετρασυλλάβως, ἔγκαυμα ἵππου γεγηρακότος ἐπὶ τῆς γνάθου· ὅμοιον τροχῷ. φέρει δὲ αὐτὸς καὶ χρήσιν Εὐπόλιδος ταύτην. —

A *trusippos* is what is put on worn-out (*tetrummenoi*), useless horses. Or, according to Aelius Dionysius (τ 26 ~ ι 17), a *trysippeion* in four syllables, a brand for an old horse on its jaw, resembling a wheel. He himself in fact offers the following use by Eupolis: —

Phot. τ 526 = *Et.Gen.* AB s.v. τρυσίππειον

τρυσίππειον· ἔγκαυμα ἵππου γεγηρακότος ἐπὶ τῆς γνάθου· τροχῷ ὅμοιον· οὕτως Εὐπολῖς

trusippion: a brand for an old horse on its jaw, resembling a wheel; thus Eupolis

Meter Iambic trimeter

— — — — — | — — — — —

Discussion Wilamowitz 1880. 66

Assignment to known plays Attributed to *Taxiarchoi* by Wilamowitz.

Citation Context Eustathius explicitly traces most of this information (preserved in abbreviated form in Phot. = *Et.Gen.*) to Aelius Dionysius (2nd century BCE), who seems to have got it from [Arist.] *Ath.* 49.1 (quoted in Interpretation) or some intermediary commentator. The following appear to be further echoes of the same original entry in Aelius Dionysius or of his source:

- Poll. 7.186 τὸ μέντοι τοῖς ἀπηγορευκόσι τῶν ἵππων ἐπιβαλλόμενον σημεῖον τρυσίππειον ἐκαλεῖτο (“The mark placed on disqualified horses was called a *trusippeion*”)
- Hsch. ι 863 ἵππου τροχός· τοῖς γεγηρακόσιν ἵπποις ἐχάραττον ἐπὶ τὴν γνάθον σημεῖον, τροχοῦ σχῆμα ἔχον. ἐκαλεῖτο δὲ καὶ τρυσίππειον (“A horse’s wheel: for old horses, they put a mark on their jaw. It was in fact called a *trusippion*”)
- Hsch. τ 1565 τρυσίππειον· τὸν χαρακτῆρα τὸν ἀπὸ τῆς βουλῆς ἐν ταῖς δοκιμασίαις τοῖς ἀδυνάτοις καὶ τετρυμένοις <...> ἵνα μηκέτι στρατεύωνται, τὸ παλαιὸν ἐκάλουν τρυσίππειον. τροχός δὲ ἦν ὁ ἐπιβαλλόμενος χαρακτήρ τῇ γνάθῳ τῶν ἵππων (“*trusippion*: the mark for those who were disabled and worn-out (*tetrummenoi*), which came from the Council in the official examinations <...> to keep them from further military service, they called in ancient times a *trusippion*. The mark placed on the horses’ jaw was a wheel”)
- Phot. ι 185 ἵππου τροχός· τὸ τρυσίππειον, διὰ τὸ τοῖς διὰ γῆρας ἐκτρυχωθεῖσιν ἵπποις ἐντυποῦσθαι (scripsi : ἐκτυποῦσθαι codd.) τροχὸν ἀπολεγόντων αὐτοὺς τῶν στρατηγῶν (“A horse’s wheel: the *trusippion*, on account of the fact that a wheel was impressed on horses that were worn out by old age, when the generals refused them”)
- Theognost § 134 τρύσιππος· ὁ γεγηρακῶς ἵππος (“*trusippos*: a horse that has grown old”)

Note also:

- Zen. 4.41 ἵππῳ γηράσκοντι τὰ μείονα κύκλ’ ἐπίβαλλε· ταύτης μέμνηται Κράτης ὁ κωμικός ἐν Σαμίῳις (fr. 33). τάττεται δὲ ἐπὶ τῶν διὰ γῆρας δεομένων ῥαστώνης τινὸς καὶ ἀναπαύλης. μετῆκται δὲ ἀπὸ στρατιωτικῶν ἵππων οἷς γηράσκουσιν ἐπέβαλλον τὸ καλούμενον τρυσίππειον· ἔστι δὲ τοῦτο σιδηροῦς τροχίσκος, οἷονεὶ δημόσιος χαρακτήρ, ὃν ἐκπυροῦντες ἐπέβαλον ταῖς σιαγόσι τῶν ἵππων (“Put the smaller circles on an old horse: The comic poet Crates in *Samioi* (fr. 33) mentions this (saying). It refers to those who need some relaxation and rest because of old age. It has been transferred from military horses, on which they placed the so-called *trusippion* when they were old. This is a small iron wheel, like a state die-stamp, which they heated up and imposed on the horses’ jaws”)

Interpretation Kassel–Austin (following Kock) punctuate this as a question, in which case **ἀλλά** may mark the remark as “a shocked, indignant, or surprised” objection in continuous speech to a proposal supposedly offered by someone else (e.g. [“You’re not going to ...,] but (instead) you’ll ...?”; Denniston 1950. 7–8) or an alternative suggestion, here patently ironic (e.g. [(B.) You’re permanently banned from the juror’s pool.] “Maybe you’ll ...?”). But it might instead be a statement and thus only part of a sentence. In any case, **τρυσίππιον** is saved for the end, as if it were a punch line that serves to make sense of the comparison to a horse introduced by **ὥσπερ**: the speaker is not actually going to be branded on the jaw, but something else is being planned for him that will mark him as unfit for the service or support to which he has been accustomed. Unsurprisingly, he objects. That the speaker is too old to serve is an obvious possibility, but he might simply have proven skittish (cf. below) or been a general failure at what was asked of him. For the implicitly insulting comparison to an animal, e.g. *Ar. Eq.* 415 ἀπομαγδαλιάς ὥσπερ κύων; (“Scraps of bread, as if I were a dog?”); *V.* 363–4 ὥσπερ με γαλήν κρέα κλέψασαν / τηροῦσιν (“They’re guarding me like a ferret that steals meat”); *Pax* 482 γλισχρότατα σαρκάζοντες ὥσπερ κυνίδια (“greedily tearing the flesh like puppy dogs”); *Av.* 1328 πάνυ γὰρ βραδύς ἐστί τις ὥσπερ ὄνος (“Because he’s someone incredibly slow, like a donkey”).

ὥσπερ ἵππῳ ... (ἐ)πιβαλεῖς τρυσίππιον According to [Arist.] *Ath.* 49.1, δοκιμάζει δὲ καὶ τοὺς ἵππους ἢ βουλή ... τοῖς δὲ μὴ δυναμ[ένοις ἀκολ]ουθεῖν ἢ μὴ θέλουσι μένειν ἀλλ’ ἀνάγουσι, τροχὸν ἐπὶ τὴν γνάθ[ο]ν [ἐπιβ]άλλει, καὶ ὁ τοῦτο παθὼν ἀδόκιμός ἐστι (“The Council inspects the horses ...; and if any are unable to keep up, or refuse to stay in line but run away, [the Council] puts a wheel on its jaw, and a horse to which this happens is disqualified”, sc. from eligibility for the state fodder grant). For these inspections, cf. *Lys.* 16.13; *X. Eq. Mag.* 1.8, 13–15; *Oec.* 9.15; Rhodes 1972. 174–5; Shear 1973. 176–8 (lead tablets containing a brief description and valuation of individual cavalry horses); Cahn 1973 and 1986 (possible vase-painting depictions of the inspection procedure); Bugh 1988. 15–19, 56–62; Buchholz 2010. 38–49, esp. 46–8. The brand was presumably placed on the horse’s jaw to ensure that it drew the immediate attention of any prospective buyer, who would begin his inspection of the animal by looking at its teeth—and would thus realize what he was purchasing.

μοῦπιβαλεῖς = μοι ἐπιβαλεῖς; for the crasis, cf. *fr.* 7 μοῦγγός = μοι ἐγγός; *Ar. Nu.* 1205 μοῦγκώμιον = μοι ἐγκώμιον; *Ec.* 912 μοῦταῖρος = μοι ἐταῖρος; *E. IT* 637 μοῦγκαλῆς = μοι ἐγκαλῆς.

τρυσίππιον The word (the first element is < τρύω, “wear out”) is attested only here and in the lexicographers quoted in Citation Context.

fr. 344 K.-A. (319 K.)

τῇ χειρὶ νῶσαι μαλθακωτάτην κρόκην

νῶσαι Σ^T: νῆθε Σ^{HPQ}: νῆσαι Meineke

(women) spinning an exceedingly soft woof-thread by hand

Σ^{HPQT} *Od.* 7.104

μύλας τινὲς τὰ γόνατα ἀκούουσι, μήλοπα δὲ καρπὸν τὸ ἔριον. καρπὸς δ' ἐστὶ τῶν προβάτων, ἵνα ὁ λόγος ᾗ ἐπὶ τῶν τὰς κρόκας τριβουσῶν ἐπὶ τῆς ἐπιγουνίδος ... τὴν κρόκην τῇ χειρὶ ἔνηθον αἱ παλαιαὶ γυναῖκες, ὥς που καὶ Εὐπολὶς φησι. —

Some authorities take *mulas* to mean “knees”, and *mélopa karpon* to mean “wool”. (Wool) is the “fruit” of sheep, so that the reference would be to women working the woof-threads on the carding-tray. ... The ancient women used to spin the woof-thread by hand, as Eupolis in fact says somewhere: —

Eust. p. 1571.36 = i.264.33–4

γυναῖκας αἱ τῇ χειρὶ τὴν κρόκην ἔνηθον, ὥς Εὐπολὶς. —

women who used to spin the woof-thread by hand, as Eupolis (says): —

Meter Iambic trimeter

— — — — — | — — — — —

Discussion Meineke 1839 II.556

Citation Context From a gloss on *Od.* 7.104 αἱ μὲν ἀλετρεύουσι μύλησ' ἔπι μήλοπα καρπὸν, in support of the opinion of some ancient commentators that the reference was to working wool rather than (what it patently is) to grinding grain.

Text νῶσαι (see lemma below) is a feminine nominative plural present active participle < LSJ s. v. νέω (B) (for the form, cf. Hsch. v 792 νῶντα· νήθοντα; Phot. v 311 νῶμενος· ὁ νηθόμενος (both cited by Kassel–Austin)), which has struck some readers as sitting awkwardly with the singular τῇ χειρὶ. Σ^{HPQ} accordingly substituted a present active imperative from the cognate verb νήθω (“Spin an exceedingly soft woof-thread with your hand!”), while Meineke proposed the aorist active infinitive νῆσαι (“to spin an exceedingly soft woof-thread with the hand”).⁴ No change is necessary; cf. the use of a singular referring to a

⁴ LSJ identifies νῆσαι in S. fr. 439 πέπλους τε νῆσαι λινογενεῖς τ' ἐπενδύτας (from *Nausikaa or Washing-Women*) as a form of νέω (B). But one does not “spin” clothing

body part with a plural subject at e.g. E. *Ba.* 1209 ἡμεῖς δὲ γ' αὐτῇ χειρὶ τόνδε θ' εἴλομεν; X. *An.* 5.4.13 χιτωνίσκους δὲ ἐνεδεδύκεσαν ὑπὲρ γονάτων..., ἐπὶ τῇ κεφαλῇ δὲ κράνη σκύτινα.

Interpretation According to the Stranger at Pl. *Plt.* 282e–3a (systematically analyzing the vocabulary of wool-working), after wool has been carded and spread out, it can be converted into a στήμων νῆμα (“warp-thread”; cf. Ar. *Lys.* 519 τὸν στήμονα νήσω) if it is turned and twisted hard, whereas if it is spun more loosely, it becomes a κρόκη (“woof-thread”; cf. fr. 270.1 with n.), which is softer (τὴν μαλακότητα ἴσχει; cf. Pi. *N.* 10.44 μαλακαῖσι κρόκαις; adesp. com. fr. 499 οἶμοι, τί παθὼν ἔνης παχεῖαν τὴν κρόκην; (“Oh no! What’s your problem, that you spun the *krokê* so thick?")) and more manipulable. For the distinction, cf. Men. fr. 664 κρόκην δὲ νήσεις, στήμονα; Pl. *Crat.* 388b; and see in general Blümner 1912. 120; Forbes 1963–1966 iv. 196–211, esp. 203–5; Pekridou-Gorecki 1989. 13–32; Barber 1991. 39–78; Austin–Olson 2004 on Ar. *Th.* 738; Olson 2012 on *hAphr.* 14–15. What is being produced is thus the best woof-thread possible, and since wool-working is the female domestic occupation *par excellence*, these are likely idealized women. Cf. Call. fr. 202.9 ὦ κά[λ]λιστα νήθουσαι μυ[.].

νῶσαι Poll. 7.32 identifies νῆν (codd. νεῖν) as an Attic alternative to νήθειν, but we are also told that νήθω is formed from νῶ (Philox. Gramm. fr. *86), and early epic already has νέω (Hes. *Op.* 777). Since both Cratinus (fr. 103 ἄμοργιν ἔνδον βρυτίνην νήθειν τινά (“someone inside spins drunken mallow”) and Plato (*Plt.* 289c νήθειν τε καὶ ξαίνειν) use νήθω, therefore, this appears to be a false distinction, as the Antiatticist observes (p. 109.23 νήθειν· οὐ μόνον νεῖν).

fr. 345 K.-A. (320 K.)

ὥσπερ ἀνέμου ἔξαιφνης ἀσελγοῦς γενομένου
just as when a wind suddenly turns foul

Phot. α 2949 = *Synag.* B α 2216

ἀσελγές· πᾶν τὸ σφοδρὸν καὶ βίαιον. ... καὶ ὁ κωμικός· —

aselges: everything that is excessive and violent. ... And the comic poet: —

(hence “to weave” in the translation of Lloyd-Jones 1996. 226, which merely substitutes one impossibility for another), and this must instead be a form of νέω (C) “heap, pile up” (presumably referring to some stage of the handling of the laundry the princess and her slave-girls take with them to the river-mouth where they meet Odysseus; cf. *Od.* 6.38, 90–5, 110–11).

Poll. 1.111

Εὐπολὺς δὲ καὶ ἄνεμον ἀσελγῇ εἶπε τὸν βίαιον· εἶη δ' ἂν ὅμοιον καὶ τὸ ὑβριστῆς ἄνεμος (Theodorid. *AP* 7.738.2)

And Eupolis also calls a violent wind *aselgês*; “an outrageous wind” (Theodorid. *AP* 7.738.2) would be a similar combination

Hsch. κ 4141 = *Suda* α 4140

τὸ γὰρ ἀσελγὲς οὐ μόνον ἐπὶ τοῦ ἀκολάστου ἔταπτον οἱ παλαιοί, ἀλλ' ἔστιν ὅτε καὶ ἐπὶ τοῦ μεγάλου· καὶ γὰρ ἄνεμον ἀσελγῇ λέγουσιν, ὡς Εὐπολὺς (ὡς Εὐπολὺς om. *Suda*)

For the ancients used *aselgês* not only in reference to what is insolent, but at times also for what is large; for they also refer to an *aselgês* wind, as Eupolis does

Meter Iambic trimeter

— ∪ ∪ — | — ∪ ∪ — ∪ ∪ ∪ —

Citation Context Probably in origin a note on the Hellenistic epigrammatic poet Theodoridas, attempting to justify his use of the bold phrase ὑβριστῆς ἄνεμος by reference to a passage from a “good” 5th-century Attic author. Photius and the *Synagoge* B (which also cite D. 21.1 before Eupolis, and Pherecr. fr. 191 and Pl. Com. fr. 232 after him) are drawing on an Atticist source preserved in what is commonly designated Σ'''. That Hesychius cites both Eupolis and the same passage of Plato Comicus may suggest that all this material ultimately goes back to the work of a single scholar. But Hesychius' more significant affiliation here is with Pollux, who drops the same two words from Eupolis into the middle of a long catalogue of adjectives and participles used of powerful winds that otherwise contains almost no references to specific authors.

Interpretation ἀνέμου ... γενομένου is presumably a genitive absolute that sets the circumstances for the action described in the ὥσπερ-clause, which is itself merely an image that helps make sense of another situation (“just as [X does Y] when a wind suddenly turns foul, [so in this circumstance ...]”). An abrupt, ugly change in the wind is most obviously of significance for sailors, who must spring into action to save themselves—just as some other party must have done here in response to another, equally ominous shift in circumstances. If the adjective is an odd one for a wind, that may be because it has been transferred to the tenor from the vehicle, giving some sense of what the ominous circumstances in question were: someone or something turned ἀσελγής, and immediate action was required. Cf. fr. 406 with n.; Ar. *Eq.* 430–3 (the Paphlagonian threatens to turn into a gale to punish the Sausage-seller, who mockingly proposes nautical counter-measures) with Taillardat 1965 § 339; Ra. 848 τυφῶς γὰρ ἐκβαίνειν παρασκευάζεται (“A hurricane’s getting

ready to burst”; Dionysus’ characterization of Aeschylus’ outraged comments on Euripides); Diph. fr. 68 τί ποτ’ ἐστίν; ὥς ῥαγδαῖος ἐξελήλυθεν (“What in the world is it? How violently he’s come out!”) ap. Phot. ρ 16 (“metaphorical from storms: those who have been stirred up and are excessive and violent”; also citing Telecl. fr. 32 and Ar. fr. 254).

ἀσελγής (etymology unclear) and its cognates normally refer to crude, offensive and insolent words in particular. Colloquial Athenian vocabulary, attested in the 5th century only in comedy (also fr. 172.15; 261.2 (both of bad jokes); Pherecr. fr. 191 (of a *pnigos*); subsequently at Ar. *Pl.* 560; Men. *Pk.* 383; Diod. Com. fr. 2.41) and then in the 4th century also in prose (e.g. Lys. 24.15 λέγει δ’ ὥς ὑβριστής εἰμι καὶ βίαιος καὶ λίαν ἀσελγῶς διακείμενος (“He says that I’m outrageous, violent and have quite *aselgês* tendencies”; called a charge deliberately intended to frighten the audience); Isoc. 20.16; Pl. *Smp.* 190c; D. 2.19; 21.1).

fr. 346 K.-A. (321 K.)

καὶ μὴ πονηρούς, ὧ πονήρα, προξένει
and don’t introduce *ponêroi*, you *ponêra*!

Epimer. Hom. alphab. π 166 Dyck

πονηρός· ὁ κατὰ ψυχὴν ὀξυτόνως, ὁ δὲ κατὰ σῶμα προπαροξυτόνως· καὶ παρ’ Εὐπόλιδι τὸ θηλυκὸν πονήρα· —. τὸ μὲν πρότερον ὀξύνεται, τὸ δὲ ἐπὶ τῆς προμνηστρίας τὸ δεύτερον βαρύνεται· τῶν μὲν γὰρ τοὺς τρόπους ὀρίζεται ὁ Δῆμος, τῆς δὲ ὡς ἐν λαιδορίᾳ τὴν τύχην

ponêros: The individual who is psychologically so takes an acute accent on the ultima, whereas the individual who is physically so takes an acute on the antepenult; so too in the feminine form *ponêra* in Eupolis: —. The first example has an acute accent on the ultima, whereas the second example, referring to the matchmaker, has a recessive accent; for Demos is defining the behavior of the men but the situation of the woman, as if rebuking her

Meter Iambic trimeter

— — — — — | — — — — —

Discussion Wilamowitz 1870. 49–50; Edmonds 1957. 423 n. e; Storey 1995–6. 143–4

Assignment to known plays Assigned to *Philo* by Wilamowitz, drawing a connection with fr. 286 (partially corrupt), which refers to the failure of an

unidentified door to hold someone back as an example of a proverb “referring to those who receive large numbers of guests”. Assigned to *Marikas* by Storey, with Demos being the character referred to by the commentator at fr. 192.150 as “the master”, and the woman addressed being Marikas’ mother.

Citation Context Traced by Dyck 1981. 229 to the pseudo-Herodianic *Epimerismoι*, which were not restricted to glosses on Homeric material.

Interpretation Probably an additional specification appended to another order, as at e.g. Ar. *Ach.* 1054 ἀπόφερε, ἀπόφερε τὰ κρέα καὶ μὴ μοι δίδου; fr. 219 ταχύ νυν πέτου καὶ μὴ τροπίαν οἶνον φέρε; Pl. Com. fr. 66 ἀπαμβρακοῦ καὶ μὴ προδῶς σαυτήν; and presumably Cratin. fr. 317 καὶ μὴ πρόσισχε βαρβάροισι βουκόλοις.

The source of the quotation reports that the speaker is ὁ Δῆμος, which might mean either the personified Athenian people (as in Aristophanes’ *Knights*; see in general Reinders 2001, esp. 28–71) or Demos son of Pylilampes (PA 3573; PAA 317910; also mentioned in fr. 227, where see n.; thus Wilamowitz), who is called καλός at Ar. V. 98 (see Biles–Olson 2015 *ad loc.*) and is said at Pl. *Grg.* 481d, 513b to have been the *erōmenos* of Callicles of Acharnae (PA 7927; PAA 556065). The personal name—which represents an aggressive political claim on the father’s part—is not otherwise attested in this period. The reference in *Wasps* suggests that Demos was a teenager in the late 420s BCE, and he lived until at least 390 BCE, when he served as trierarch in a failed expedition to Cyprus (Lys. 19.25–6; cf. X. *HG* iv.8.24). If he was in fact a character here, the play might belong to any point in Eupolis’ career. See in general Davies 1971. 329–30.

The individual addressed is said to be a **προμνήστρια**, a female matchmaker; cf. Ar. *Nu.* 41–2 ἡ προμνήστρι’ ... / ἥτις με γῆμ’ ἐπῆρε τὴν σὴν μητέρα (“the *promnēstria* who encouraged me to marry your mother”); X. *Mem.* 2.6.36 (of Aspasia) ἔφη γὰρ τὰς ἀγαθὰς προμνηστρίδας μετὰ μὲν ἀληθείας τάγαθὰ διαγγελλούσας δεινὰς εἶναι συνάγειν ἀνθρώπους εἰς κηδείαν, ψευδομένας δ’ οὐκ ἐθέλειν ἐπαινεῖν· τοὺς γὰρ ἐξαπατηθέντας ἅμα μισεῖν ἀλλήλους τε καὶ τὴν προμνησαμένην (“for she said that good *promnēstrides* are clever at bringing people together in marriage by truthfully communicating positive information, but that she was unwilling to praise those who tell lies; because the individuals who are deceived hate both one another and the woman who made the match”); Pl. *Tht.* 149d προμνήστριαί εἰσι δεινόταται, ὥς πάσσοφοι οὔσαι περὶ τοῦ γινῶναι ποῖαν χρὴ ποίῳ ἀνδρὶ συνοῦσαν ὥς ἀρίστους παῖδας τίκτειν (“*promnēstriae* are very clever, since they are extremely knowledgeable about how to recognize what sort of woman needs to be with what sort of man to produce the best children”); the word is otherwise attested only at E.

Discussion Edmonds 1957. 423

Assignment to known plays Tentatively assigned to *Taxiarchoi* (with Dionysus as speaker) by Edmonds.

Citation Context The entry in *Synagoge* B (cf. Photius) represents a note from Cyril also preserved at Hsch. α 8298 ἀυλίζεται· κοιμάται. φυλάττεται; *Synag.* α 1093 ἀυλίζεται· κοιμάται, φυλάττει, παρεμβάλλει = *Suda* α 4441, but supplemented by additional material traced by Cunningham to an Atticist source via what is commonly designated Σ'''.

Text Either Meineke's or Kaibel's correction of the manuscript reading might be correct.

Interpretation A reminiscence—or, if Kaibel's ἀυλίζομαι is right, an observation—that emphatically contrasts the speaker's situation (ἐγὼ δ', "but I") with that of another person or group of persons, who presumably *did/do* have dinner. Cf. Dicaeopolis' complaint at Ar. *Ach.* 71–2 (sleeping in the garbage by the city's fortification wall, while the Ambassadors were making an allegedly grueling journey in Persian luxury carts), on the one hand, and Lamachus' anticipation of a miserable night in the field while Dicaeopolis is at a party at Ar. *Ach.* 1140–1, on the other.

If by *ἡυλίζομην*/ἀυλίζομαι the speaker means "I slept/sleep in the courtyard", as in Homer (*Od.* 12.265; 14.412), sc. "rather than within the house", his complaint is that in addition to being excluded from the meal, he was kept outside the house and treated like a domestic animal; cf. E. *El.* 304 οἷς ἐν πέπλοις ἀυλίζομαι ("in what sort of robes I am stalled") with Denniston 1939. 86, although his description of the use of the verb ("seems elsewhere always to be used of beasts, never of human beings, except at Hdt. 8.9 ('bivouac') and Eup.") is mistaken. But the normal sense of ἀυλίζομαι in this period is "make camp" (e.g. Hdt. 8.9; Th. 3.112.1; 4.45.1; X. *An.* 4.5.21 (quoted below); *HG* 1.6.35) and thus by extension "sleep" (cf. Antipho 87 B 68 D–K ἀυλιζόμενοι· ἀντὶ τοῦ κοιμώμενοι), as the gloss in *Synagoge* B suggests (while nonetheless treating this as an exceptional usage). If that is the meaning here, the speaker had/has no dinner and no proper place to sleep, presumably because he was/is a soldier and not because someone treated him badly. For the soldier's life, see *Taxiarchoi* Introductory Note.

In colloquial usage, "the evening" (ἐσπέρα) is when a person can reasonably be out and about even if the sun is down (see below), whereas "the night" (νύξ) is when one is or ought to be asleep (in comedy e.g. Ar. *V.* 91; *Ra.* 931; *Ec.* 321–2). What the speaker means is thus not that he slept on an empty stomach, but that he went to bed on an empty stomach—and then of course tried to get to sleep.

ἄδειπνος Colloquial 5th–/4th-century vocabulary, first attested here and at Ar. *Ach.* 1152; subsequently at e.g. X. *An.* 4.5.21 οἱ περὶ Ξενοφῶντα ἡγύλισθησαν αὐτοῦ ἄνευ πυρὸς καὶ ἄδειπνοι (“Xenophon’s men camped right there without a fire or dinner”); Anaxandr. fr. 35.8; Antiph. fr. 197.4; Men. *Asp.* 232.

ἑσπέρας Also dinner-time at e.g. Ar. *Nu.* 175 (none available in the Thinkery); V. 1401 (Aesop returns from dinner ἑσπέρας) with Biles–Olson 2015 *ad loc.*; X. *HG* 4.1.6 ἑσπέρας συνεδείπνουν αὐτῷ (“they had dinner with him ἑσπέρας”). This use of ἑσπέρας in the sense “in the evening” is almost entirely confined to comedy (e.g. Ar. *Ach.* 616; *Lys.* 409; Men. *Pk.* 153; also Hippon. fr. dub. 191 ἀνὴρ ὃδ’ <–x> ἑσπέρης καθεύδοντα, although note the lacuna) and prose (e.g. Hp. *Epid.* VII 1 = 5.366.1 Littré; X. *Cyr.* 5.1.1; Pl. *Phd.* 59e; D. 54.7), marking it as colloquial; in the tragic poets only at E. fr. 1006.1, which must then be satyr play.

fr. 348 K.-A. (323 K.)

οὐ γὰρ κατάρχει τῆς κεφαλῆς τὰ ῥήματα

κατάρχει Porson : κατάρχεις [Hdn.]

for the words won’t crack my/your/his/her head

[Hdn.] *Philet.* 52

κατεαγὼς τῆς κεφαλῆς, οὐ μὴν πᾶσαν τὴν κεφαλὴν ἀλλὰ μέρος τι αὐτῆς. Εὐπολις (Pierson: Ἀπολις [Hdn.]^p: om. [Hdn.]^v). —

“having cracked his head”, not in fact the entire head but a certain part of it. Eupolis:

Meter Iambic trimeter

— — — — — | — — — — —

Discussion Meineke 1839 II.559; Herwerden 1882. 73; Kaibel ap. K.-A.

Citation Context An entry in an Atticist lexicon, perhaps originally from a note on Pl. *Grg.* 469d τῆς κεφαλῆς ... κατεαγὼς (quoted in full below).

Interpretation An explanation (hence γάρ) of why someone—perhaps the speaker, perhaps another person—feels no concern about the verbal abuse likely to be directed at him or her (sc. as the result of something he or she will

do): others can say what they want, for these are merely words, and words cannot hurt one. For words as weapons (here perhaps specifically missiles, which are “flung” at one), cf. *Ar. Ach.* 685–6; *Ra.* 854–5; Taillardat 1965 § 502.

οὐ γάρ Cf. fr. 360* with n.

κατάξει τῆς κεφαλῆς For the idiomatic use of the genitive, cf. Ar. *Ach.* 1166–7 *κατάξειέ τις αὐτοῦ μεθῶν τῆς κεφαλῆς Ὀρέστης*, 1180 καὶ τῆς κεφαλῆς κατέαγε περὶ λίθῳ πεσών; V. 1428 *κατέαγη τῆς κεφαλῆς μέγα σφόδρα*; Pax 71 *ξυεντρίβη τῆς κεφαλῆς καταρρυεῖς*; Isoc. 18.52 *θεράπαιναν ῥιτῶντο τὸν Κρατῖνον συντρίψαι τῆς κεφαλῆς αὐτῆς*; Pl. *Grg.* 469d *κἄν τινα δόξη μοι τῆς κεφαλῆς αὐτῶν καταγῆναι δεῖν, κατεαγῶς ἔσται αὐτίκα μάλα*; Poultney 1936. 77–8. The prefix intensifies the sense of the simple verb (“into pieces” *vel sim.*; see LSJ s.v. *κατά* E.V).

fr. 349 K.-A. (21 Dem., 364 K.)

ἄγαμαι κεραμέως αἶθωνος ἑστεφανωμένου

κεραμέως Cohn : κεραμείων Phot. : κεραμεῖ *Synag.* B : κεράμου [Hdn.]

I admire a fiery, garlanded potter

[Hdn.] *Philet.* 137

ἄγαμαί σε καὶ ἄγαμαί σου. τὸ μὲν ἦθος ἔχει καὶ εἰρωνείαν τὸ ἄγαμαί σου. καὶ Εὐπολῖς.

I admire you (acc.) and I admire you (gen.). “I admire you (gen.)” has attitude and sarcasm. Also Eupolis: —

$$\text{Phot. } \alpha \text{ 115} = \text{Synag. B } \alpha \text{ 253}$$

ἄγαμαι τούτου, ἄγαμαι κεραμείων· Εὐπολὶς καὶ Ἀριστοφάνης (*Ach.* 488; *An.* 1744)

I admire this/him (gen.), I admire pottery (gen.): Eupolis and Aristophanes (*Ach.* 488; *Av.* 1744)

Meter Iambic trimeter; -έωc in κραμέωc is in synizesis (i. e. treated as a single syllable)

u-u- -u|- u-u-

Discussion Fritzsche 1838. 567; Meineke 1839 II.573; Kock 1880. 356; Cohn 1888. 415; Storey 1995–6. 144–6

Assignment to known plays Attributed to *Marikas* by Fritzsche, on the basis of what he took to be a hostile reference to Hyperbolus (cf. Citation Context and Interpretation).

Citation Context [Herodian] is contrasting the use of ἄγαμαι + acc. and ἄγαμαι + gen. Moer. α 1 ἄγαμαι Ὑπερβόλου Ἀττικοί· ἄγαμαι Ὑπέρβολον Ἕλληνες identifies the latter as distinctly Athenian usage, and [Herodian]’s implication would seem to be that using it automatically furnishes a bit of “Attic salt”. The material in Phot. = *Synag.* B is from another Atticist source and is traced by Cunningham to Σ^{'''}. Meineke and Kock knew only Photius = *Synagoge* B and Moeris; Demianczuk noted the entry in [Herodian] and associated it with that material.

Text The confusion in the manuscripts probably originated in an abbreviated κεράⁿ that was variously expanded. Storey 1995–6. 146 proposes retaining [Herodian]’s κέραμου and taking αἶθωνος to mean “shining”: “Such a sense would suit well the gleaming red background of a bl(ack-)f(igure) Panathenaic amphora, garlanded as a prize” (ἐστεφανωμένου); but were prize amphorae garlanded? One might do better to compare e.g. *Il.* 1.470 κοῦροι μὲν κρητῆρας ἐπεστέψαντο ποτοῖο (“young men ‘garlanded’ the mixing bowls with drink”) or the handling of Choes pitchers dedicated in the sanctuary of Dionysus Limnaios (Phanodem. *FGrH* 325 F 11).

Interpretation ἄγαμαι is used in straightforward expressions of admiration (see below), making it unlikely that this is a sarcastic comment. Fritzsche took the potter (κεραμέυς) in question to be the prominent Athenian politician Hyperbolus son of Antiphanes of the deme Perithoidai (*PA* 13910; *PAA* 902050), whose money came from making lamps (Cratin. fr. 209; *Ar. Nu.* 1065–6; *Pax* 690; *And.* fr. 5 Blass) and who was the principal target of Eupolis’ *Marikas* (where see introductory nn.); cf. Moer. α 1 (quoted in Citation Context), which Meineke proposed combining with the words preserved by Phot. = *Synag.* B to produce a fragmentary line <X—> ἄγαμαι κεραμέως Ὑπερβόλου, and note Σ^{VEROM} *Ar. Eq.* 1304 κεραμεὺς δὲ ὁ Ὑπέρβολος. But this is further than the evidence can be pressed, and if the fragment is a disparaging reference to some contemporary politician, it might just as well—or better—be taken to be to someone else, who had got rich in the pottery industry (for hostile characterizations of this sort, cf. *Ar. Eq.* 128–44) rather than as a lampmaker (properly a λυχνιοποιός). Cf. Storey 1995–6. 145–6. For vase-painting depictions of actual potters being garlanded in their workshops, e.g. the Attic red-figure hydria from ca. 470/60 BCE illustrated at *CVA Milano* Coll. HA Band 2 Taf. 1.

For ἄγαμαι + genitive (colloquial Attic), cf. LSJ s. v. I.3–4; *Ar. Ach.* 488; *Av.* 1743; *Phryn.* Com. fr. 10.1; *X. Mem.* 4.2.9; Poultney 1936. 124; Lloyd 1999. 38;

Liapis 2012 on [E.] *Rh.* 244–5. Unlike θαυμάζω (which can mean “I’m astonished at”, i. e. “appalled by” something; e. g. *Ar. Eq.* 985–7), ἄγαμαι seems regularly to express a positive evaluation of the object (“I’m in awe of, admire”).

For αἶθων in the sense “fiery, fierce” (poetic), Hermipp. fr. 47.7 δηχθεὶς αἶθωνι Κλέωνι (“stung by *aithôn* Cleon”); *A. Th.* 448 αἶθων ... λῆμα, Πολυφόντου βία (“*aithôn* in his purpose, mighty Polyphontes”); *S. Ai.* 221–3 οἶαν ἐδήλωσας ἀνδρὸς αἶθονος / ἀγγελίαν ἄτλατον οὐδὲ φευκτάν (“What tidings of an *aithôn* man, unbearable and inescapable, you unveiled!”), 1087–8 πρόσθεν οὔτος ἦν / αἶθων ὑβριστής (“formerly this man was *aithôn* and over-bearing”); [E.] *Rh.* 122 αἶθων γὰρ ἀνὴρ καὶ πεπύργωται θράσει (“for the man is *aithôn* and towers high with boldness”); inscription ap. Aeschin. 3.184 λιμὸν τ’ αἶθωνα κρατερόν τ’ ἐπάγοντες Ἄρηα (“bringing on *aithôn* hunger and powerful Ares”, i. e. “war”); cf. *Alex. fr.* 2.2 αἶθων ἀνὴρ (“an *aithôn* man”; corrupt) with Arnott 1996. 55–6; *Archestr. fr.* 16.8 αἶθωνι λογισμῷ (perhaps “with fierce calculation”; of men playing dice or the like) with Olson–Sens 2000. 82–3; *Call. hCer.* 66–7 αὐτίκα οἱ χαλεπὸν τε καὶ ἄγριον ἔμβαλε λιμὸν / αἶθωνα κρατερόν (“Straightaway she cast into him harsh, savage, powerful, *aithôn* hunger”); Edgeworth 1983. 33–40, esp. 35–6; Levaniouk 2000. 29–32.

ἐστεφανωμένον If the fragment refers to Hyperbolus or someone like him, the crown he is wearing may be a civic honor (e. g. *Ar. Eq.* 647; *Av.* 1274–5 with Dunbar 1995 *ad loc.*; *Isoc.* 15.144 τοὺς δὲ δι’ ἀρετὴν ὑπὸ τῆς πόλεως ἐστεφανωμένους (“those garlanded by the city for their merits”); Blech 1982. 109–77) or might designate him as having the floor in the Assembly (*Ar. Ec.* 131–2, 148–9) or as entrusted with some official ritual duty (e. g. *Ar. Nu.* 624–5). Or perhaps the individual in question is simply off to a party (e. g. *Ar. Ach.* 1145 τῷ μὲν πίνειν στεφανωσαμένῳ (“to drink while wearing a garland”); *Pl. Com. fr.* 71.7–8; Blech 1982. 63–74; cf. fr. 77 with n.) or a sacrifice (e. g. *Ar. Pl.* 819–20). See also above on Text.

fr. 350 K.-A. (22 Dem.)

ἰμάντας ἦξω δεῦρο πυκτικοὺς ἔχων

I’ll be here wearing boxing straps

[Hdn.] *Philet.* 229

ὅτι πυξίδας οὐκ ἔλεγον ἀλλ’ ἰμάντας· — παρὰ τῷ Εὐπόλιδι

They said not *puxides* but *himantes*: — in Eupolis

Meter Iambic trimeter

— — — — — | — — — — —

Discussion Cohn 1888. 417; Demianczuk 1912. 51–2

Assignment to known plays Assigned to *Prospaltioi* by Demianczuk (“ratione incertissima” Kassel–Austin).

Citation Context A note from an Atticist source, although the term in question is in fact merely archaic (as opposed to Roman-period) usage. *πύξις*—presumably cognate with *πύγμα* (“fist”) and *πύξ* (“with a fist”), rather than with *πύξος*, “box tree” (whence e.g. *πύξιον*, “miniature writing tablet” (Ar. fr. 879) and *πύξινοσ* “made of box wood” (e.g. Archipp. fr. 13)), and thus to be distinguished from *πύξις*, “box”—is not attested in the classical period. But Cohn points to Hsch. o 1030 ~ Phot. o 404 = *Synag.* o 188 = *Suda* o 463 ὀπλαῖαι *πύξιδες*: τῶν ἵππων οἱ ὄνυχες (“hooves: *puxides*, horses’ claws/nails”; traced to Cyril by Cunningham), which seems to show that the word was used of heavy, reinforced fighting gloves (Latin *caestus*), which must be the point of the note in [Herodian].

Interpretation Perhaps an agreement to participate in an actual boxing match, but more likely a metaphorical response to a challenge issued by another character, ~ “I’ll be back—and ready for a fight.” Cf. Pl. Com. fr. 167 “Come now, and bravely, like a boxer (*πύκτης*), work up a sweat and let your whole speech fly and shake up the theater!”, and the material collected at Taillardat 1965 § 579 (“Toute compétition, tout concours, toute joute oratoire est l’occasion de métaphores sportives ou militaires” (p. 335)).

ἱμάντας ... πυκτικούς In the 5th century and earlier, Greek boxers wrapped their hands and wrists in thongs, seemingly not for offensive purposes (since in vase paintings the thongs often do not cover the knuckles) but to prevent the fingers from being broken or the wrist sprained; cf. *Il.* 23.684–5 δῶκεν ἱμάντας ἑυτήτους βοῶς ἀγραύλοιο. / τὼ δὲ ζῶσαμένω βήτην ἐς μέσσον ἀγῶνα (“[Achilleus] gave them carefully cut leather straps from a field-dwelling bull. And the two of them wrapped themselves and stepped into the middle of the ring”; the funeral games of Patroclus); Pl. *N.* 6.35 χεῖρας ἱμάντι δεθείς (“after binding his hands with a thong”; of a boxer); Pl. *Prt.* 342c ἱμάντας περιελίττονται (“they bind themselves with thongs”; of individuals who try to look like Spartan athletes); *Lg.* 830b (fighting thongs distinguished from σφαῖραι, the padded gloves worn for sparring; cf. Aristomen. fr. 13; Dionys. *Eleg.* fr. 3.1–4); Theoc. 22.3, 81, 108; Scanlon 1982/3; Poliakoff 1986. 88–95; Poliakoff 1987. 68–73, esp. 70 (with illustrations); Laser 1987. T41 fig. 9, T49 fig. 13. The adjective is first attested here; subsequently prosaic (e.g. Pl. *Grg.* 460d; Arist. *EN* 1180^b10). For adjectives in -ικός (exploding in popularity

in this period), cf. fr. 385.6; 426, and see in general Peppler 1910; Chantraine 1933. 384–94, esp. 386–90; Willi 2003. 139–45; Labiano Ilundain 2004.

ἦξω δεῦρο is ~ “I’ll be back”.

For ἔχω in the sense “wear” (very common in comedy, but less so elsewhere), e.g. fr. 77.2; 172.16; 298.6; Cratin. fr. 107; Ar. *Ach.* 97, 120, 845; Archipp. fr. 42.2; LSJ s.v. II.3.

fr. 351 K.-A.

μῶν μὴ παρ’ αὐτῇ Νικίας ἀναπαύεται;

Certainly Nicias isn’t sleeping with her?

Σ Dionysius Thrax 20, *Grammatici Graeci* III p. 440.34–5

καὶ πῶς ἐπάγεται τῷ <μῶν τὸ> (add. Schneider) μὴ, — Εὐπολῖς

And how μὴ is appended to μῶν, — Eupolis

Meter Iambic trimeter

— — — — — | — — — — — — — — —

Discussion Kassel 1969. 97

Assignment to known plays Kassel (comparing fr. 193, where Nicias’ uncertain whereabouts are also in question) tentatively associated the fragment with *Marikas*.

Citation Context From the later explanatory material (scholia) on the discussion of the conjunction μῶν in the Τέχνη γραμματική attributed to Dionysius Thrax (2nd/1st century BCE); attributed to Heliodorus by Hilgard, but see Dickey 2007. 80 n. 8 on how little this attribution tells us.

Interpretation μῶν μὴ makes it clear that the speaker anticipates a negative answer to his question, although it is impossible to tell whether he cannot believe that *Nicias* is sleeping with the woman/object in question, or that *Nicias* is *sleeping* with her/it. (Since παρὰ ταύτῃ would have done just as well metrically, the speaker is not expressing doubt that *Nicias* is sleeping with *this particular woman/object* rather than another.)

After Pericles’ death in 429 BCE, Nicias son of Niceratus of the deme Cydantidae (PA 10808; PAA 712520), a “moderate democrat”, emerged as the chief political rival of the “radical democrat” Cleon and then, after Cleon’s death in 422 BCE, of Hyperbolus and Alcibiades; see in general Connor 1971.

Discussion Kurz 1937. 121–2; Theodoridis 1977. 54

Citation Context A scholion on *Il.* 7.76 Ζεὺς δ' ἄμμ' ἐπιμάρτυρος ἔστω preserved in a 6th-century CE papyrus, in a long list of examples of what the commentator argues are words formed as if the genitive (here taken to be -ασπιδος < nominative -ασπις; anticipated accusative -ασπιδα) were treated as the nominative (yielding accusative -ασπιδον).

Interpretation This might be one item in a list, e.g. of puzzling terms in an oracle (cf. *Ar. Eq.* 1084–5 τὴν Κυλλήνην γὰρ ὁ Φοῖβος / εἰς τὴν χεῖρ' ὀρθῶς ᾔνιξτο τὴν Διοπείθους, “For with ‘Cyllene’ Phoebus actually alluded to the hand of Diopieithes”) or the various disreputable parts out of which a person or beast is assembled (like the Cleon-monster at *Ar. V.* 1032–5, which is made up out of *inter alia* “flashes from the eyes of Cynna” (a prostitute) and “the unwashed balls of Lamia” (a shape-changing bogey)). Or perhaps χεῖρα was simply modified by more than one adjective. In any case, τὴν Κλεωνύμου (“that of Cleonymus”) is saved for the end, seemingly as a punchline.

Cleonymus (*PA* i.580, where for “8880” read “8680”; *PAA* 579410) is mentioned first at *Ar. Ach.* 88, 844 (an enormous glutton, as also at *Eq.* 956–8, 1290–9) and at *IG* I³ 61.34; 68.5; 69.3–4 as the proposer of three decrees dating to 426/5 BCE; Meiggs–Lewis 1988. 188 suggest on this basis that he may have been a member of the Boule that year. In *Knights* and subsequently, Aristophanes attacks Cleonymus repeatedly for his general reluctance to engage in military service and supposed abandonment of his hoplite equipment in battle (*Eq.* 1369–72; *Nu.* 353–4 Κλεώνυμον ... τὸν ῥίψασπιν; *V.* 15–27, 592, 821–3; *Av.* 289–90, 1473–81; cf. *Ael. NA* 4.1), the charge also leveled here, as well as for his political duplicity (*Nu.* 399–400; *V.* 592–3) and apparently his sexual failings (*Nu.* 672–6 with Dover 1968 on 675–6). The charge of *rhipspasia* (see below) is first mentioned at *Nu.* 353–4 and has plausibly been associated with a deliberately hostile representation of Cleonymus’ actions during the chaotic Athenian retreat from Delion in 424 BCE. At any rate, as Storey 1989. 259 notes, no one else is ever attacked in comedy as a “shield-thrower”, so this is not a generic charge made against all politicians but a specific one directed at Cleonymus, who must have done something that could be represented this way in public by his detractors. Nothing is heard of Cleonymus himself after 415 BCE, when he moved a decree offering 1000 drachmas as a reward for information regarding the profanation of the Mysteries (*And.* 1.27), although his wife (widow?) is mentioned at *Ar. Th.* 605; perhaps he died in Sicily.

ῥιψάσπιδον The shield was the heaviest piece of equipment a hoplite soldier carried and also the most easily discarded, if it proved necessary to run away after a defeat; see in general Hansen 1989. 55–65, esp. 63–5. To be a

ρίψασπις was a crime punishable by a loss of civic rights (And. 1.74; Lys. 10.1; Aeschin. 1.29), and to call a man this falsely was slander (Lys. 11.5), although in real life it must often have been extremely difficult to distinguish between individuals who had dropped or lost their equipment in the course of battle for legitimate reasons and true cowards who deserved to be prosecuted; cf. the discussion at Pl. *Lg.* 943e–4e, and see fr. 394 with n.

fr. 353 K.-A. (324 K.)

† ἀνωροθεῖα ἢ † παρὰ τὰ χεῖλη τῆς νεώς

ἀνωροθεῖα ἢ Poll.^{FS} : ἀνωροθία ἢ Poll.^A : ἄνω ροθιάζε Runkel : ἄνω ροθιάζει vel ἀναρροθιάζει vel ἀνερροθιάζε Meineke : fort. ἀνωρθιάζε παρὰ Poll.^{FSA} : περὶ Aldine

† *anôrotheia hê* † to/against the lips of the ship

Poll. 2.90

Εὐπολις δὲ καὶ νεὼς χεῖλη εἵρηκεν· —

And Eupolis also mentions a ship's lips: —

Meter Iambic trimeter

† ◡—◡— ◡—†◡◡— —◡—

Discussion Meineke 1839 II.559; Gow–Page 1965. 97; Luppe 1980. 40

Assignment to known plays Assigned to *Taxiarchoi* by Luppe (“Es könnte von Dionysos die Rede sein, der die Ruder nicht richtig eintaucht”).

Citation Context From a discussion of the word χεῖλος (properly “lip” of one’s mouth), part of a much larger collection of vocabulary associated with different parts of the head.

Text The first portion of the verse is corrupt and hypermetrical, and attempts to restore it have generally involved emending to forms of ροθιάζω (“row vigorously”; cf. Cratin. fr. 332; Hermipp. fr. 54.2; Ar. fr. 85; Phot. ρ 143 ~ *Suda* ρ 216; of a ship being driven along at Ar. fr. 86; see also fr. 192.84–6 with nn.), with ἄνω converted into an adverb or a prefix; thus “he rowed out to sea to the lips of the ship” *vel sim.* If the paradosis παρὰ represents an expansion of the ligature π^ε, what was intended might instead have been the Aldine’s περί, and the first part of the verse might represent a form of ἀνορθιάζω (“he/they raised a cry around/regarding the lips of the ship”; for the compound, cf. And. 1.29).

Citation Context From a catalogue of words having to do with the left and right hands, which comes at the end of a section on words having to do with hands generally.

Interpretation A description of typical collective behavior at a drinking party or the like. δὲ δὴ does not necessarily imply a preceding μέν-clause (Denniston 1950. 259), and “In Euripides and Aristophanes” the combination often appears “in surprised, or emphatic and crucial questions” (e.g. E. *Supp.* 147, 457; *El.* 237; Ar. V. 858; Av. 67, 415; *Lys.* 599; cf. Cratin. fr. 40.1). Punctuated that way, the sense might be “(And what do they do) whenever ...?” *vel sim.* More likely a contrast is intended, “(They don’t do x when they ...), but whenever ..., (then they ...)” *vel sim.*; cf. Hegesipp. Com. fr. 1.18–19 τὰ πάρεργά μου ταῦτ’ ἔστιν· ἦν δὲ δὴ λάβω / τὰ δέοντα καὶ τοῦπτάνιον ἀρμόσωμ’ ἅπαξ (“Those are my secondary offerings. But if I get the ingredients I need, and the kitchen’s finally set up right ...”; a braggart cook).

τὴν ἐπιδέξια ἐπιδέξια (adverbial) is “from left to right” (esp. Hdt. 2.36.4 (the Egyptians write ἀπὸ τῶν δεξιῶν ἐπὶ τὰ ἀριστερά, i.e. ἐπαρίστερα, whereas the Greeks write ἀπὸ τῶν ἀριστερῶν ἐπὶ τὰ δεξιά, i.e. ἐπιδέξια)) and thus “counter-clockwise” (e.g. *Od.* 21.141; Dionys. *Eleg.* fr. 4.1; Ar. *Pax* 957; Anaxandr. fr. 1.4–5; Pl. *Smp.* 177d with Dover 1980. 11; Matro fr. 1.107); cf. fr. 395 n., and see Braunlich 1936. The noun to be supplied is κύλικα, and the reference is to a cup—sometimes called the φιλοτησία (“friendship”) cup (e.g. Ar. *Ach.* 983; *Lys.* 203; Theopomp. Com. fr. 33.9; Alex. fr. 59)—that was passed around the circle of drinkers and accompanied by toasts (esp. Crit. fr. 6.6–7 καὶ προπόσεις ὀρέγειν ἐπιδέξια, καὶ προκαλεῖσθαι / ἐξονομακλήδην ᾧ προπιεῖν ἐθέλει (“and to rouse up toasts from left to right, and to call on the man one wishes to toast by name”); and cf. the Attic red-figure drinking cup from ca. 480 BCE, illustrated at Schäfer 1997 plate 15.1, in which symposiasts pass a series of cups from left to right). Athenaeus 11.463e identifies drinking ἐπιδέξια out of small vessels as Attic style, whereas drinking ἐπιδέξια out of large vessels is supposedly Chian and Thasian style.

fr. 355 K.-A. (326 K.)

οἶνου παρόντος ὄξος ἡράσθη πιεῖν

although wine was available, he/she desired to drink oxos

Poll. 6.65

τὰ δ’ ἡδύσματα ἔλαιον, ὄξος ὡς Εὐπολῖς. —. τὸ δ’ ὄξος καὶ ἡδος ἐκάλουν

ἡράσθη πιεῖν For the expression, cf. e.g. Ar. *Ra.* 1022 ἡράσθη δάϊος εἶναι; S. *Ai.* 967 ἡράσθη τυχεῖν; E. *Hec.* 775 ἡράσθη λαβεῖν; Timocl. fr. 10.2 ἡράσθη φαγεῖν*. For ἐράω and its cognates, Weiss 1998. 35–47.

fr. 356 K.-A. (327 K.)

ἐγὼ δὲ χαίρω † πρὸς † τοῖς σοῖς παιδικοῖς

πρὸς τοῖς σοῖς *Suda Synag.* : πρὸς γε τοῖς σοῖς Phot.

But I rejoice † also † in your *paidika*

Phot. π 23 = *Suda* π 858 = *Synag.* π 9

(παιδικά) ὅτι δὲ ἐκάλουν οὕτως καὶ τὰ πρὸς τὰς γυναῖκας Εὐπολῖς· φησὶ γὰρ ὡς πρὸς αὐλητρίδα τις· —

(*paidika*) Eupolis (makes clear) that they also used this term to refer to relations with women; for someone says to a pipe-girl: —

Meter Iambic trimeter

υ—υ— —†—†— ——υ—

Citation Context From a richly informed note (drawn from the common source used by Photius, the *Suda* and the *Synagoge* commonly designated Σ', here apparently relying on some lost Atticist author) that also quotes Cratin. fr. 163; 278 and S. fr. 153, the latter two fragments similarly accompanied by information regarding who speaks and under what circumstances that could not be deduced from the text of the fragment itself. For ὡς πρὸς as equivalent in sense to simple πρὸς, LSJ s.v. ὡς C.II.a.

Text The line as preserved in *Suda* = *Synagoge* is unmetrical. Photius' γε solves the problem, but would make sense only if χαίρω took πρὸς + dat., as it does not, or if πρὸς + dat. meant "in addition to" (cf. fr. 13.2; 102.4), which leaves χαίρω without an object and is thus no improvement.

Interpretation The emphatic use of ἐγὼ (cf. fr. 99.118; 124; 347 with n.) suggests that the speaker is contrasting his own tastes with those of another party. For what might be similar scenes, see fr. 50 with n., and cf. Dicaeopolis' interactions with the two prostitutes he brings onstage at Ar. *Ach.* 1198–1201, 1216–17 and Philocleon's attempt at Ar. V. 1341–53 to sweet-talk the αὐλητρίς Dardanis he has stolen from a symposium. In both cases the women are played by mutes. For αὐλητρίδες (slave-women rented to provide entertainment at symposia, and sometimes—usually?—sexual services as well), e.g. Ar. *Ach.* 551; V. 1345–6, 1368–9; *Ra.* 513–14; Metag. fr. 4.3–4; Pl. Com. fr. 71. 5–6; Antiph. fr. 224.1–2; X. *Smp.* 2.1–2; Davidson 1997. 80–2, 92–3; Olson–Sens 1999 on Matro fr. 6. 2; and the essays collected in Glazebrook and Henry 2011.

τοῖς σοῖς παιδικοῖς On the most obvious reading of the fragment, this must mean “in you as my lover”. But the term does not appear to be used elsewhere in reference to a woman (note esp. Cratin. fr. 163, explicitly contrasting a taste for women with an interest in παιδικά; E. Cyc. 583–4 ἥδομαι δὲ πῶς / τοῖς παιδικοῖσι μᾶλλον ἢ τοῖς θήλεσιν (“somehow I take more pleasure in a boyfriend than in females”)), and the fact that the line is corrupt raises the possibility that—despite the lexicographers—Eupolis intended something different. For τὰ παιδικά referring to an *erômenos* (the younger partner in a pederastic relationship), also e.g. Ar. V. 1026; Th. 1.132.5; X. HG 6.4.37; Pl. *Phd.* 73d.

fr. 357 K.-A. (328 K.)

γυνὴ μέλαιναν δέρριν ἡμφιεσμένη

a woman wearing a black *derris*

Et.Gen. AB (*Et.Gud.* p. 347.21–3, cf. p. 341.19–20; *EM* p. 257.12–17)

δέρρις· ἱμάτιον παχὺ ἢ δέρμα ἢ παραπέτασμα ἐπὶ ταῖς θύραις ταῖς αὐλείαις βαλλόμενον. ἔστι καὶ ῥη(τορική, sc. λέξις). Εὐπολῖς· —, ἐπὶ τοῦ ἱματίου. ἐπὶ δὲ τοῦ παραπετάσματος Πλάτων (fr. 267)

derris: a thick robe or a skin or a curtain thrown over courtyard doors. It is also a rhetorical (term). Eupolis: —, in reference to the robe. In reference to the curtain Plato (fr. 267)

Meter Iambic trimeter

υ-υ-υ- —|—υ|— υ-υ-υ-

Discussion Wilamowitz 1870. 50 n. 36; Storey 1995–6. 146–7

Assignment to known plays Assigned to *Philo*i (along with fr. 373) by Wilamowitz, who took the reference to be to Callias' wife Rhodia acting as a brothel-keeper.

Citation Context The first portion of the note is closely related to Hsch. δ 688 δέρρεις· τὸ παχὺ ὕφασμα, ᾧ εἰς παραπέτασμα ἐχρῶντο. ἴσως δὲ καὶ δερματίνους ἐχρήσαντο ἢ περὶ τῶν αὐλῶν (“*derreis* [better *derris*]: the thick woven garment they used for a curtain. But perhaps they also used pieces of leather ἢ around their courtyards”) and, in a more abbreviated form, Phot. δ 204 = *Suda* δ 256 = *Synag.* δ 105 δέρρις· δέρμα. ἢ τρίχινον παραπέτασμα (“*derris*: a skin, or a curtain covered with hair”; from Cyril). Note also Hsch.

δ 690 δέρρις· δέρμα. βύρσα (“*derris*: a skin, a hide”), 693 δέρριον· τρίχινον σακίον (“*derrion*: a coarse garment covered with hair”).

Interpretation Black clothing signifies mourning, especially for women (e.g. *A. Ch.* 11; *E. Alc.* 427; *Lys.* 13.40 ἐκείνη ἀφικνεῖται, μέλαν τε ἱμάτιον ἡμφιεσμένη ..., ὡς εἰκὸς ἦν ἐπὶ τῷ ἀνδρὶ αὐτῆς τοιαύτη συμφορὰ κεχρημένῳ (“she came, wearing a black robe ..., as was reasonable, given that something so awful had happened to her husband”)); cf. Pekridou-Gorecki 1989. 123–5, and the 4th-c. vase-paintings of the Aeschylean Electra at Agamemnon’s grave and dressed in black illustrated at Kossatz-Deissmann 1978 plate 14; and in general Shapiro 1991 (black clothing worn by mourners in e.g. figs. 18, 24). But see below.

μέλαιναν δέρριν The noun (cognate with δείρω, “flay”) is attested in the classical period only here and at *Pl. Com.* fr. 267, although cf. *Myrt.* fr. 1, where the source claims that *derreis* were used as curtains (in the production of) comedy; *adesp. com.* fr. 307 δερριδόγομοι· πύλαι δέρρεις ἔχουσai, παραπετάσματα (“*derridogomphoi*: gates fitted with *derreis*, curtains”). It is impossible to tell whether the item in question is a cowhide (black because that was the color of the animal and the hair has been left on) or a garment that is thick and shaggy enough to resemble a cowhide (and that must then have been dyed).

ἡμφιεσμένη Forms of the participle + acc. in the sense “dressed in, wearing” also at e.g. fr. 299.2 σκῖρον ἡμφιεσμένη; *Ar. Th.* 92 στολὴν γυναικὸς ἡμφιεσμένον; *Ec.* 879 κροκωτὸν ἡμφιεσμένη; *Hipp.* fr. 4 Κοραξικὸν μὲν ἡμφιεσμένη λῶπος; *Lys.* 13.40 (quoted above).

fr. 358 K.-A. (329 K.)

ἐκ τῶν ἀγρῶν ἤκουσιν ἐβλαστηκότες
they have come from the fields full-grown

Et.Gen. AB (~ *EM* p. 308.30–5)

ἐβλαστηκότες. —. Ἀττικῶς· βεβλαστηκότες, ἀποβολῇ τοῦ β ... οἱ γὰρ Ἀττικοὶ ἀποβάλλουσι σύμφωνα ... οὕτως Ἡρωδιανός

eblastêkotes. —. Attic: *beblastêkotes*, with the *beta* dropped ... For Attic authors drop consonants ... Thus Herodian

Choerob. *Grammatici Graeci* IV.2 pp. 75.34–76.4

δεῖ προσθεῖναι· “χωρὶς τῶν ἐχόντων τὸ γ καὶ τὸ ν”. ταῦτα γὰρ οὐκ ἀναδιπλασιάζονται κατὰ τὸν παρακείμενον, ἔγνωκα καὶ οὐ γέγνωκα, ἐγνώρικα καὶ οὐ γεγνώρικα. ... τὸ

Exc. gramm. *An.Ox.* IV p. 184.19–20
ἐγνυμένον (fr. 361) καὶ βλαστικότες παρ' Εὐπόλιδι
egnumenon (fr. 361) and *blastikotes* in Eupolis

— ∪ — — ∪ | — — ∪ —

Interpretation The subjects are masculine or a mix of masculine and feminine (hence ἐβλαστηκότες), and the statement is made in the city (hence “they have come from the fields”). βλαστάνω is properly used of plants (e.g. Ar.

Nu. 1124; *Th.* 3.26.3) and by extension of human beings (e.g. *E. Heracl.* 468) and entities of other sorts (e.g. βουλεύματα at *A. Th.* 594 and *Ar. Lys.* 406); the verb is not normally applied to animals—Emped. 31 B 21.10–11 D–K δένδρεά τ' ἐβλάστησε καὶ ἀνέρες ἡδὲ γυναῖκες, / θῆρες τ' οἰωνοὶ τε καὶ ὕδατοθρέμμοιες ἰχθῦς (“trees *eblastêse* and men and women, and wild beasts and birds and fish that grow in the water”) is perhaps deliberately eccentric, and even there the first three subjects are the expected ones—or to crops that plants produce. The reference is thus most likely to human beings, who are marked by the participle as autochthonous. Edmonds compares the Theban warriors (*Spartoi*) sprung from the dragon's teeth sown by Cadmus; or perhaps these are average Athenians from the countryside attending the Assembly or fleeing Spartan raids on their farms.

ἐκ τῶν ἀγρῶν ἤκουσιν Cf. the description of the immediate response to Cylon's seizure of the Acropolis at *Th.* 1.126.7 οἱ δὲ Ἀθηναῖοι αἰσθόμενοι ἐβοήθησάν τε πανδημεὶ ἐκ τῶν ἀγρῶν (“and the Athenians, when they realized the situation, came to assist as a group *ek tôn agrôn*”); Strepsiades' account of his rustic origins at *Ar. Nu.* 138 τηλοῦ γὰρ οἰκῶ τῶν ἀγρῶν (“for I live far off in *tôn agrôn*”); Hermes' description of average citizens driven into the city by the war at *Ar. Pax* 632 ἐκ τῶν ἀγρῶν ξυνῆλθεν οὐργάτης λεώς (“the working people came together *ek tôn agrôn*”); and Praxagora's expectations for the upcoming (sexually topsy-turvy) Assembly at *Ar. Ec.* 280–2 ἑτέρας οἶομαι / ἐκ τῶν ἀγρῶν εἰς τὴν Πύκν' ἦξιν ἀντικρυς / γυναῖκας (“I think that other women will have come straight to the Pnyx *ek tôn agrôn*”).

fr. 359 K.-A. (26 Dem.)

οὐκ ἐς κόρακας, ἀνθρωπάριον, ἀποφθερῆ;

ἐς Reitzenstein : εἰς Phot. ἀποφθερῆ Herwerden : ἀποφθείρη vel ἀποφθείρει Phot.

Go to hell, you nasty little person!

Phot. α 1984

ἀνθρωπάριον· Εὐπολὶς εἶρηκεν· —

anthrôparion: Eupolis says: —

Meter Iambic trimeter

— — — — | — — — — | — — — —

Citation Context Tentatively traced by Borries to the Atticist author Phrynichus (*PS* fr. *197).

Text The paradosis εἰς is expected in everyday Attic, but ἐς in the curse is an old fossilized form; cf. the cognate verb σκορακίζω at D. 11.11. The idiom (see Interpretation below) requires a future, hence Herwerden's easy ἀποφθερῇ for Photius' present tense—although “Certain evidence for the second person singular middle termination is lacking before Roman times” (Threatte 1996. 451), meaning that ἀποφθερεῖ might be right instead.

Interpretation For οὐκ ἐς κόρακας ... ἀποφθερῇ; (literally “Won't you perish to the ravens?”; for οὐ + future in a question as equivalent to an imperative, see fr. 334.1 n.), cf. *Ar. Eq.* 892; *Nu.* 789. A common colloquial curse, which combines the ideas (1) “Die!”, (2) “Be left unburied!” and as a capping insult (3) “Be eaten by scavenger birds as a consequence!” For ravens and their readiness to feed *inter alia* on dead bodies, Thompson 1936. 159–64; Olson 2002 on *Ar. Ach.* 92–3; Arnott 2007. 109–12; and see in general Schmidt 2002, esp. 8–10. ἐς κόρακας (already attested at Archil. fr. S478a.31 [ἐς] κόρακας ἄπεχε, but otherwise confined to Attic authors) appears sometimes with a positive verb (ἔρρ' ἐς κόρακας at e.g. *Pherecr.* fr. 76.5; *Ar. Pl.* 604; *Amips.* fr. 23; βάλλ' ἐς κόρακας at e.g. *Ar. Nu.* 133; *Th.* 1079); sometimes in the abbreviated form ἐς κόρακας with the positive verb understood (e.g. *Ar. Nu.* 646; *V.* 852; *Euphanes* fr. 2; *Men. Dysc.* 112); sometimes with οὐ + future as a question = imperative, as here (also *Nicopho* fr. 2.1); and sometimes as a question in the abbreviated form οὐκ ἐς κόρακας; with the verb again to be supplied (*Ar. Nu.* 871; *V.* 458; *Ra.* 607; fr. 601; *Men. Epitr.* 160). For ἀποφθερῇ, cf. fr. 372 with n.; Gomme–Sandbach 1973. 152 (on *Men. Dysc.* 101); López Eire 1996. 157.

ἀνθρωπάριον is a deteriorative diminutive (“little” in the sense “nasty little, contemptible, a poor excuse for”) in place of the more common vocative ἄνθρωπε (not necessarily hostile in and of itself; cf. fr. 260.26 with n.; *Ar. Eq.* 786; *Ra.* 172); used in a similar fashion in the dual at *Ar. Pl.* 416 ἀνθρωπαρίω κακοδαίμονε (the only other secure attestation in the classical period). Cf. fr. 341.2 ἀνδρίων with n.; ἀνθρώπιον at e.g. *Ar. Pax* 263; *Anaxandr.* fr. 35.3; Petersen 1910. 119–20, 265–6.

Interpretation Most naturally taken as an explanation (hence γάρ) of something said earlier, as at e.g. fr. 348; Pherecr. fr. 73.4; Ar. *Ach.* 502; fr. 110.3; Anaxil. fr. 23.1. But this might instead be a rhetorical question that “gives ... the answer to the preceding question, and ... denotes that the question need never have been put, had not the questioner overlooked an answer rhetorically presented as obvious”, a “highly colloquial idiom” (Denniston 1950. 79; cf. e.g. Ar. *Ach.* 576): ~ “Why? As if not even an *enkaphos* of my property remains?” For the syntax, cf. Ar. *Av.* 1649 τῶν γὰρ πατρῶων οὐδ’ ἀκαρῇ μέτεστί σοι (“for not even a fragment of the inheritance belongs to you”; Peisetaerus attempts to disabuse Heracles of the notion that he owes any loyalty to his father Zeus). For property (especially an inheritance) as something that can be eaten or consumed, cf. Anaxil. fr. 32; Anaxandr. fr. 46.2; Antiph. fr. 27.11; 236.1; Alex. fr. 110; Anaxipp. fr. 1.32; Diph. fr. 42.27; Men. fr. 247.3–4.

οὐ γάρ * at fr. 106.1; 238; 348.

οὐδ’ ἔγκαφος The noun is not attested elsewhere, but for similar metaphorical expressions of exiguity, cf. fr. 4 μηδὲ τάγυρι (~ “not even a bit”; obscure); 99.20 οὐδ’ ... τριχός (“not even for a hair”) with n.; Ar. *Ach.* 1035 οὐδ’ ... στριβλικίγξ (“not even a drop”?); Nu. 1396 οὐδ’ ἐρεβίνθου (“not even for a chickpea”); V. 91 οὐδὲ πασπάλην (“not even a grain”), 92 ἄχνη (“a smidgen”), 213 στίλη (“a drop”), 541 οὐδ’ ἀκαρῇ (“not even a stub of hair”); Pax 121 μηδὲ ψακάς (“not even a bit of mist”); *Av.* 1649 (quoted above); *Lys.* 107 οὐδὲ ... φειψάλυξ (“not even an ember”), 474 μηδὲ κάρφος (“not even a chip”); *Pl.* 17 οὐδὲ γρῦ (“not even a peep”); Archipp. fr. 8.2; Taillardat 1965 § 248–54. For the verb ἐγκάπτω (“snatch up into one’s mouth”), from which Eustathius—i.e. Pausanias—reasonably suggests ἔγκαφος is derived, Ar. *V.* 791; Pax 7; Hermipp. fr. 25.3; Alex. fr. 133.7.

fr. 361 K.-A. (331 K.)

ὥς οἴχεται μὲν τυρὸς ἐξεγλυμμένος

μὲν *Et.Gen.* EM: μοῦ (i.e. μοι ὁ) Blaydes: mel. μὲν <ὁ> ἐξεγλυμμένος *Et.Gen.* EM:
οὐξεγλυμμένος Kock

as cheese is gone, on the one hand, when it’s been hollowed out

Et.Gen. AB ~ EM p. 311.54–5

ἐγλυμμένος· ἐκ τοῦ γεγλυμμένος· οἶον· —

ἐκ τοῦ γεγλυμμένος om. *Et.Gen.*

eglummenos: from *geglummenos*; for example: —

Choerob. *Grammatici Graeci* IV.2 pp. 75.34–76.4

δεῖ προσθεῖναι· “χωρίς τῶν ἐχόντων τὸ γ καὶ τὸ ν”· ταῦτα γὰρ οὐκ ἀναδιπλασιάζονται κατὰ τὸν παρακείμενον, ἔγνωκα καὶ οὐ γέγνωκα, ἐγνώρικα καὶ οὐ γεγνώρικα. ... τὸ ἐγλυμμένοι καὶ ἐβλαστηκότες (fr. 358) παρ’ Εὐπόλιδι παράλογά εἰσι, γεγλυμμένοι γὰρ δεῖ λέγειν καὶ βεβλαστηκότες· οὐ γὰρ ἄρχονται ταῦτα ἀπὸ τοῦ γν, ἵνα μὴ ἀναδιπλασιασθῶσιν

It is necessary to add: “except for those that have *gamma-nu*”, because these (verbs) do not repeat the initial vowel in accord with the rule: *egnôka* and not *gegnôka*, *egnôrika* and not *gegnôrika*. ... *eglummenoi* and *eblastêkotes* (fr. 358) in Eupolis are irregular, for one ought to say *geglummenoi* and *beblastêkotes*, since these words do not begin with *gn*; in order to avoid reduplication

Exc. gramm. *An.Ox.* IV p. 184.19–20

ἐγνυμένον καὶ βλαστικότες (fr. 358) παρ’ Εὐπόλιδι

egnumenon and *blastikotes* (fr. 358) in Eupolis

Meter Iambic trimeter

— — — — — | — — — — —

Discussion Meineke 1839 II.538–9; Taillardat 1950 § 59; Edmonds 1959. 427; Kaibel ap. K.-A.

Assignment to known plays Tentatively assigned to *Chrysoun Genos* by Edmonds.

Citation Context Probably from Herodian, like the material from the same set of sources that preserves fr. 358.

Text Choeroboscus calls ἔξεγλυμμένος an exceptional form (cf. ὁ γεγλυμμένος σιληνός at Pl. *Smp.* 216d) and—like ἐβλαστηκότες in fr. 358—it is not guaranteed in any case, since ἐκγεγλυμμένος would do just as well metrically. The sense would be easier with a definite article, hence the various emendations that have been proposed, although where it should be inserted in the line is unclear. The word is garbled in Exc. gramm.

Interpretation The first of at least two balanced clauses (hence μέν) that make up the ὥς-clause, which might itself be a comparison (someone or something else engages in two counterposed actions, one of which is vanishing, just as cheese does), dependent on a verb of thinking, seeing, saying, showing or the like (“how cheese ..., that cheese ...”; e.g. fr. 172.2; 195.1; Ar. *Ach.* 450; *Eq.* 334) or explanatory (“since cheese ...”; e.g. fr. 228.1; Ar. *Ach.* 300; *Eq.* 257). In any case, in the text as it has been transmitted to us, this is a generic observation: no particular wheel (τροφαλῖς) of cheese is in question.

Taillardat, comparing Ar. fr. 290.1 οἶμοι κακοδαίμων, ὁ λύχνος ἡμῖν οἴχεται (“Woe is me! Our lamp has vanished!”), takes οἴχεται in the sense “to have vanished” *vel sim.* to be “la langue familière”, i. e. colloquial. But while comedy often uses the verb to refer concretely to the movement of individual persons, it applies it to vanished objects elsewhere only at Ar. V. 1065 (lyric), seemingly treating this as a high-style mannerism (e. g. *Il.* 5.472; *A. Pers.* 60; *Pi. N.* 10.78; *E. Hec.* 1231). The humor thus probably consists in part in the contrast between the elevated οἴχεται and the prosaic τυρός ἐξεγλυμμένος, as in the absurd τὸ τρύβλιον / τὸ περυσινὸν τέθνηκέ μοι (literally “my bowl from last year has died”; supposedly spoken by a man influenced by Euripidean style) at Ar. *Ra.* 985–6.

τυρός ἐξεγλυμμένος Kaibel took “scooped-out cheese” to be cheese that was old and desiccated (“*caseus paullatim exesus*”), the idea apparently being that the center of the wheel eventually collapses of its own weight, producing a bowl-like shape, like the σφονδύλῳ κοίλῳ καὶ ἐξεγλυμμένῳ (“hollow, scooped-out whorl”) at Pl. *R.* 616d. Or perhaps the idea is that someone cuts out the tender center of the wheel, leaving behind the rind—which no one wants. Meineke compared fr. 299 (n.) and Ar. V. 838–40 (stolen cheese = stolen money). For cheese, which was simple, basic food (although imported varieties existed as well), Olson 1998 on Ar. *Pax* 368; Dalby 2003. 80–1.

fr. 362 K.-A. (332 K.)

εἰ μὴ κόρη δεύσειε τὸ σταῖς ἧθεος

unless an *êitheos* girl should moisten the spelt-dough

Et. gen. AB (= *EM* p. 422.40–3)

ἡῖθεος· ὁ ἄπειρος γάμου νέος. σπανίως δὲ ἐπὶ παρθένου, ὡς παρ’ Εὐπολι· —

êitheos: a young man who has never had a sexual relationship. Rarely in reference to a *parthenos* (“young woman, virgin”), as in Eupolis: —

Eust. p. 500.33–5 = I.792.22–6

ἧθεος, τουτέστιν ἄπειρος γάμου. ὅπερ δὲ ἐν ἀνδράσιν ἡῖθεος, τοῦτο παρθένος ἐν γυναιξί. ... παρασημειοῦνται δὲ οἱ παλαιοὶ σπανίως ἐπὶ παρθένου τὴν λέξιν κείσθαι φέροντες καὶ χρῆσιν Εὐπόλιδος τό· —

êitheos, that is one who has never had sex. What an *êitheos* is among men is what a *parthenos* is among women. ... But the ancient (commentators) note that the word is used occasionally of a *parthenos* (“young woman, virgin”), citing in fact a use of the word in Eupolis, specifically: —

LSJ s. v. to complicate the issue (“flour of spelt” — an old wheat variety — “mixed and made into dough”); cf. [Arist.] *Prob.* 927^b21–929^a16, which distinguishes throughout between wheat flour and the dough made from it (σταῖς), on the one hand, and barley and barley-cake production, on the other, but shows no interest in what type of wheat is in question. The noun must be used in a pregnant sense with δεύσειε: the dough itself is not moistened but is produced by the process of moistening, sc. as flour, yeast and usually salt are combined with water.

Tetrasyllabic ῥῖθος is found at e. g. *Il.* 4.474; Hes. fr. 1.12; “Simon.” *AP* 7.25.7 = *FGE* 972; Bacch. 17.128, and as a metrically convenient poeticism at S. fr. 730c.15; E. *Ph.* 945. For the trisyllabic Attic form ῥῖθος, by contrast, e. g. S. *OT* 18; Pl. *Smp.* 209b; [D.] 59.22; [Arist.] *Ath.* 56.3; to be restored at e. g. Pl. *Lg.* 840d, 877e.

fr. 363 K.-A. (333 K.)

βάπτειν τὰ κάλλη τὰ περίσμενα τῇ θεῷ

βάπτειν *Et.Gen.* *EM An.Ox.* : βάπττε *Et.Gud.* : om. Poll. : βάπττετε Fritzsche : Βάπτταις Hemsterhuis

to dye the very sacred *kallê* for the goddess

Et.Gen. AB (~ *EM* p. 486.45–9)

κάλλαια· καλοῦνται τὰ κάτωθεν τῶν ἀλεκτρυόνων ὥσπερ γένεια, διὰ τὸ ἀνθηρὰ καὶ πορφυρώδη· οὕτως γὰρ ἐκάλουν τὰ πορφυρᾶ κάλλη. Εὐπολῖς· —. καὶ Αἰσχύλος (*Ag.* 923)· —

kallaia: the lower portions of roosters, their beards as it were, are called this, because they are splendid and purple-ish; for in this way they called purple items *kallê*. Eupolis: —. And Aeschylus (*Ag.* 923): —

Ἐκλ. διαφ. λέξ. *An.Ox.* II p. 455.4–6

κάλλη· τὰ πορφυρᾶ ἱμάτια. Εὐπολῖς· —. Αἰσχύλος (*Ag.* 923)· —

kallê: purple robes. Eupolis: —. Aeschylus (*Ag.* 923): —

Poll. 7.63

ταύτας δὲ τὰς πορφυροβαφεῖς ἐσθῆτας καὶ κάλλη φίλον τοῖς κωμικοῖς καλεῖν, ὥς Εὐπολῖς που λέγει· —

The comic poets also liked to call these purple-dyed garments *kallê*, as Eupolis says somewhere: —

Meter Iambic trimeter

— — — — — | — — — — — — — — —

Discussion Fritzsche 1835. 201–2, 207–8; Storey 1995–6. 147–8

Assignment to known plays Assigned to *Baptai* by Hemsterhuis.

Citation Context All this material is probably to be traced to the fragmentarily preserved lexicon attributed to a certain Ptolemy (often identified with Ptolemy of Ascalon), two surviving portions of which overlap with the lexicographic passages cited above, although without mention of Eupolis:

- p. 400.33–4 κάλλαια μὲν οἱ τῶν ἀλεκτρυόνων πώγωνες· κάλλη δὲ τὰ ἄνθη τῶν βαμμάτων (“*kallaia* are rooster’s beards, whereas *kallê* are the most brilliant flowers/dyes”)
- κ 79 κάλλαια καὶ κάλλη διαφέρει (“*kallaia* and *kallê* are different”)

But the passages might come instead direct from Herennius Philo, Ptolemy’s source, or from even further back in the lexicographic tradition. Paus.Gr. κ 7 κάλλαια· οἱ πώγωνες τῶν ἀλεκτρυόνων (“*kallaia*: the beards of roosters”), 8 κάλλη· ἄνθη, βάμματα (“*kallê*: flowers, dyes”); Hsch. κ 465 κάλλη· ἄνθη πορφύρα (“*kallê*: purple flowers/dyes”), 466 κάλλη· εἶδος ἄνθους ποιὸν πρὸς βαφὴν ἁρμόζον (“*kallê*: a type of flower/dye such as is appropriate for dying”), and *EM* pp. 485.22–3 κάλαθος· κυρίως εἰς ὃν τὰ κάλλη ἀποτίθεται· κάλλη δὲ εἰσι τὰ βεβαμμένα ἔρια (“*kalathos*: properly that into which *kallê* are placed; *kallê* are dyed wool”), 486.43–4 κάλλη· τὰ ἄνθη ἢ τὰ πορφύρα ἱμάτια ἢ τὰ βαπτὰ ἔρια (“*kallê*: blooms or purple garments or dyed wool”) are additional echoes of the same tradition. In Pollux, Crates fr. 35 ἱμάτια περιπόρφυρα precedes the quotation from Eupolis, while Archipp. fr. 41 πλατυπόρφυρα ... ἱμάτια follows; the additional material is not necessarily from Ptolemy/Herennius Philo.

Roosters’ “beards” are presumably their wattles; cf. Ath. 9.398f καὶ ἀπὸ τῶν ὠτῶν ἐκατέρωθεν εἶχε κρεμάμενα ὥσπερ οἱ ἀλεκτρυόνες τὰ κάλλαια (“and (the tetra) had things hanging from its ears on either side like roosters have *kallaia*”). Aelius Dionysius (κ 7), by contrast, claims that roosters’ κάλλαια are their tail-feathers.

Text Fritzsche’s βάπτετε is based on the unmetrical βάπτε in the *Et.Gud.*, but the latter is an isolated error in the lexicographic tradition, which otherwise preserves the correct βάπτειν. Hemsterhuis’ emendation converts this into a fragment of *Baptai*, but at the price of replacing a complete iambic trimeter with a fragment of one.

Interpretation In the absence of any further specification, the obvious conclusion is that τῇ θεῷ is Athena, in which case the reference is likely to the

annual production of a new *peplos* for the goddess' statue in the Parthenon; E. *Hec.* 468 ἐν κροκέῳ πέπλῳ with Σ^M 467 κρόκινός ἐστι καὶ ὑακίνθινος, citing Strattis fr. 73, shows that the *peplos* was in fact dyed yellow (i. e. with saffron) with figures worked in blue (i. e. sea-purple). See in general Barber 1992, esp. 112–17; Pekridou-Gorecki 1989. 34–7, 102–6; Ridgway 1992; Reuthner 2006. 294–320; Orth 2009 on Strattis fr. 73. But similar rites for other deities were widespread—see the evidence collected at Aleshire–Lambert 2003. 71–2 and *ThesCRA* II 427–37—and Fritzsche, followed by Storey 1995–6. 148, observed that if the fragment is from *Baptai* (regardless of how the first word is handled), the goddess in question is probably the Thracian deity Kotyto.

βάπτειν The implication is that the garment is woven first, then dyed (i. e. rather than being produced from pre-dyed wool), which would be unusual. Perhaps this is a brachylogy, the intended sense being “to dye (the wool that will ultimately be used to weave) the goddess' robes”; or the speaker is confused about how the process works; or this was part of some specific cult procedure.

τὰ κάλλη is the plural of τὸ κάλλος, “beautiful object”. For the word used of beautiful fabrics in particular, A. *Ag.* 923 (the purple robes on which Agamemnon treads); Call. *Aet.* fr. 7.11 ἐν δὲ Πάρῳ κάλλη τε καὶ αἰόλα βεῦδε' ἔχουσιν (“and in Paros wearing *kallê* and glistening chitons”; of female deities).

περίσεμνα The compound form of the adjective is attested elsewhere in the classical period only at Ar. V. 604, where it has a sarcastic tone. The prefix is intensifying (“very, extremely”).

fr. 364 K.-A. (334 K.)

αὐτοῦ δ' ὅπισθεν κατέλαβεν τὸν κοντίλον

but behind him/it he/she seized the *kontilos*

Et.Gen. AB (= *EM* p. 529.8–9)

κοντίλος· Εὐπολὺς, εἰ μὴ παίζει· —. ἔστι κοντὸς κοντίλος

kontilos: Eupolis, unless he is punning: —. A *kontilos* is a *kontos* (“pole”)

Meter Iambic trimeter

— — — — — | — — — — —

Discussion Meineke 1839 II.562

Citation Context Other echoes of the same material, but without reference to Eupolis, appear at Hsch. α 2481 ἄκοντίαι· ὄφεις τινές· λέγουσιν καὶ ἄκοντίλοι (“*akontiai*: certain snakes. They also say ‘*akontiloi*’”); κ 3539 κοντίλος· εἶδος ὀρνέου, ἢ ὄρνυξ· ἔστι δὲ καὶ ὄφις (“*kontilos*: a type of bird, or a partridge. But it is also a snake”) (both entries traced to Diogenianus by Latte); Phot. κ 940 κόντιλοι· ὄφεις τινές· οἱ δὲ ὀρνεα (“*kontiloi*: certain snakes; others (say) birds”; tentatively assigned to Diogenianus by Cunningham). Eust. p. 1817.52–3 = ii.141.44–5 cites the Atticist lexicographer Pausanias and then, seemingly still drawing on the same source, reports κόντυλος ... εἶδος ὀρνέου; Erbse on that basis took this material to be from Pausanias (κ 39*).

Text For the accent on κοντίλον, see Interpretation below.

Interpretation A κοντός is a “pole”, especially a ship’s pole (e.g. *Od.* 9.487; *Th.* 2.84.3; *E. Alc.* 254), and a “pole” might easily be figuratively an “erect penis” (seemingly the point of Epicrates fr. 9.4; cf. Meineke “fortasse penem significare voluit poeta”), or the reference might be to one of the poles on which a Dionysiac processional phallus was balanced (cf. *Ar. Ach.* 243 with Olson 2002 *ad loc.*; *LIMC* VIII s.v. Silenoi #120 (a black-figure vase from around 540 BCE)). But as the ancient lexicographers—who patently had no more hard evidence to work with than we do—recognize, the word Eupolis used is most easily taken as the name of a bird (cf. ὀρχίλος, τροχίλος, φρυγίλος) or of some other creature (cf. ναυτίλος, πεπρίλος, πομπίλος; all fish) and given a paroxytone accent. This does not rule out the possibility that an elaborate joke is being made—is a “pole-bird” a “phallus-bird”? (for which, see Boardman 1992)—but we are ultimately no better equipped to resolve the question than the *EM* or its source appears to have been.

κατέλαβεν A very strong verb, routinely used in this period of “capturing” or “seizing” places (in comedy at e.g. *Ar. Eq.* 857; *Lys.* 179, 481; *Pl.* 1146) or “catching” people (in comedy at e.g. *Lys.* 721, 753; *Th.* 1221; *Eub.* fr. 88.3); of “seizing” money at *Ar. Lys.* 623–4, “grabbing” Assembly seats at *Ar. Ec.* 86, and “getting one’s hands on” good seafood at *Anaxandr.* fr. 34.11.

fr. 365 K.-A. (335 K.)

ὄψω πονηρῷ πολυτελῶς ἡρτυμένῳ
bad food expensively prepared

Ath. 2.67f–8a

(ἀρτύματα) τὸ δὲ ῥῆμα κεῖται παρὰ Σοφοκλεῖ· (fr. dub. 1122) —. Κρατῖνος· (fr. 336) —. Εὐπολῖς· —

(*artumata*) And the verb is found in Sophocles: (fr. dub. 1122) —. Cratinus: (fr. 336) —. Eupolis: —

Meter Iambic trimeter

— — — — — | — — — — —

Citation Context From a section on the word ἀρτύματα (“seasonings”) and cognates (Ath. 2.67f–8a) embedded near the end of a longer discussion of culinary items such as pepper, oil, vinegar and fish-sauce.

Interpretation For the literal sense, cf. Philem. fr. 113: “Consider, if you please, how much expense the hyacinth bulb goes to in order to win a good reputation: cheese, honey, sesame seed, oil, onion, vinegar, silphium juice. But on its own it’s nasty and bitter”. But the line is more easily understood as an image that describes something or someone fundamentally nasty but made to look or sound appealing, perhaps but not necessarily via the expenditure of large sums of money; cf. Ar. *Eq.* 213–16 (advice to the Sausage-seller as aspiring demagogue): “Do exactly what you do anyway: Stir all our affairs around and make mincemeat of them, and constantly win the people over by sugaring them up with culinary rhetoric”.

ὄψω A generic term for something eaten along with the main dish (ordinarily barley-cake or the like) and intended to add a bit of interest to it (esp. Pl. *R.* 372c; Ar. *Pax* 122–3 with Olson 1998 *ad loc.*). The term and its cognates are used in particular of fish and purchasing fish, as perhaps here (Plu. *Mor.* 667f–8a; cf. Ar. *V.* 493–5; Strattis fr. 45; Arcestr. fr. 20.2; Davidson 1995. 204–7), but only because fish was a particularly prized and expensive “extra”. Cf. fr. 156.2, where ὀψωνέω is simply “do one’s dinner-shopping” or the like, and for the word used of other sorts of food, e.g. Ar. fr. 23 φακὴν ἡδιστον ὄψων (“lentil soup, the most delicious *opson*”); Amphis fr. 26; Anaxandr. fr. 40.5–6.

πονηρῶ See fr. 346 n.

πολυτελῶς Late 5th-century prosaic vocabulary, first attested elsewhere in Herodotus (e.g. 2.87.1) and Thucydides (e.g. 1.10.2); absent from elevated poetry, but found in comedy at e.g. Dionys. Com. 2.37 πολυτελῶν / πολλῶν τε δειπνῶν; Anaxandr. fr. 41.2; Antiph. fr. 80.5.

ἡρτυμένω The verb (properly “prepare, organize”; cognate with ἀρραρίσκω) is attested already at *hDem.* 128 of fixing a meal, and is similarly used to mean “cook” at e.g. Cratin. fr. 336; Pherecr. fr. 113.23; Anaxipp. fr. 1.41. Cf. ἀρτύματα as a generic term for spices and seasonings such as cumin, vinegar, silphium, cheese and coriander (Anaxipp. fr. 1.7–9), the more common term being ἡδύσματα (e.g. Pherecr. fr. 157.2; Pl. *R.* 332d).

The words that follow in Athenaeus anticipate Anaxil. fr. 27.2–3 ἀεί τι καινὸν κατ’ ἐνιαυτὸν θηρίον / τίκτει, but Dindorf nonetheless inventively converted them into a second verse ἀεί τι καινὸν τοῖς ἐπινοεῖν δυναμένοις (perhaps better καί τι καινὸν τοῖς ἐπινοεῖν δυναμένοις / εὐρίσκον).

Interpretation Assuming that καί is right (see Text), the real topic is not performance art (*mousikê*; see below) but something else—politics?—that allegedly resembles it in being βαθύς and καμπύλος. The former term might be complimentary (e.g. Thgn. 1051–2 βαθείη / ... φρενί; Pi. N. 4.8 φρενὸς ... βαθείας; fr. 52h.20 βαθείαν ... σοφίας ὁδόν; A. Supp. 956 βαθεία μηχανή); cf. Zucker 1947. 54–6. But Athenaeus’ anodyne use of the fragment tells us nothing about Eupolis’ intent, particularly since κάμπτω and its cognates are normally hostile when used of *mousikê* (~ “complicated”; see below), and most likely the second adjective serves to color the more neutral one that precedes it: a deep and perverse art is in question.

μουσική is not just “music” but any performative art practiced under the aegis of the Muses; cf. fr. 4; 17 with n.; 392.8, where the reference is to poetry (perhaps specifically dramatic poetry); Ar. Eq. 188–9 οὐδὲ μουσικὴν ἐπίσταμαι / πλὴν γραμμάτων (“I’m ignorant of *mousikê* except for being literate”); Ra. 797 ταλάντῳ μουσικὴ σταθμῆσεται (“the *mousikê* will be weighed with a scale”), 873 (both of the poetry contest between Aeschylus and Euripides); Pl. Phd. 60d–1b.

καμπύλον For similar language used of music (not just *mousikê*), cf. Pherecr. fr. 155.9 ἐξαρμονίους καμπὰς ποιῶν ἐν ταῖς στροφαῖς (“putting dissonant modulations into his strophes”; of Cinesias), 15 κάμπτων με καὶ στρέφων ὅλην διέφθορεν (“he’s completely destroyed me by bending and twisting me”; of Phrynis) with Olson 2007. 182; Ar. Nu. 969–70 εἰ δέ τις αὐτῶν βωμολοχεύσαιτ’ ἢ κάμψειέν τινα καμπήν, / οἷας οἱ νῦν, τὰς κατὰ Φρυῆνιν ταύτας τὰς δυσκολοκάμπτους (“if any of them were to play the buffoon or twist a line, like people do now, these difficult-twisting verses à la Phrynis”; of behavior forbidden to boys in “the good old days”); Th. 53 with Austin–Olson 2004 *ad loc.*; fr. 753 † καὶ φωνάριον ᾠδικὸν καὶ καμπτικὸν καὶ ᾠσματοκάμπτας † (“† and a musical, twisted, song-bending little voice †”); Taillardat 1965 § 784; and see in general Csapo 1999–2000 and Csapo 2004 on the “New Music”.

fr. 367 K.-A. (337 K.)

ὅς τὸν νεανίσκον συνὼν διέφθορε

who has corrupted the young man by spending time with him

Zonaras p. 548.3–9

διέφθορεν. οὐ τὸ διέφθαρται δηλοῖ παρὰ Ἀττικοῖς ἀλλὰ τὸ διέφθαρκεν. Εὐπολις· —, καὶ ἐν Αὐτολύκῳ (fr. 50)· —. ὁμοιον γάρ ἐστι τὸ διέφθορε τῷ κατέσπορε καὶ ἀπέκτονεν

diephthoren. This means not *diephthartai* (“has been corrupted”) but *diephtharken* (“has corrupted”) in Attic authors. Eupolis: —. And in *Autolykos* (fr. 50): —. Because *diephthore* is like *katespore* and *apektonen*

Meter Iambic trimeter

— — — — — | — — — — —

Discussion Fritzsche 1835. 217 n. 37; Meineke 1839 II.565; Storey 1995–6. 148–50; Telò 2007. 641

Assignment to known plays Tentatively assigned to *Baptai* by Fritzsche. Tentatively attributed to *Kolakes* (the young man being Callias), *Aiges* (the young man being an otherwise unknown son of the *agroikos*) or *Dêmoi* (the young man being the bastard son of Pericles mentioned in fr. 110) by Storey 1995–6. 149–50.

Citation Context The comparison to κατέσπορε and ἀπέκτονεν has to do not with the sense of the verbs but with the way the perfect actives are formed (from κατασπείρω and ἀποκτείνω, respectively; cf. Choerob. *Grammatici Graeci* IV.2 p. 105.19–20 σπείρω σπερῶ ἔσπορα, φθείρω φθερῶ ἔφθορα, κτείνω κτενῶ ἔκτονα). Alpers traces the note to Orus (A 29). Related material is preserved at e.g. Phryn. *PS* p. 63.4–7 διέφθορεν· οὐ <τὸ> διέφθαρται τοῦτο σημαίνει. διὸ καὶ ἀμαρτάνουσιν οἱ λέγοντες “διέφθορεν ὁ παῖς”, δέον “διέφθαρται”. τὸ δὲ διέφθορε τὸ διέφθαρκε σημαίνει (“*diephthoren*: This does not mean *diephthartai*; so those who say ‘The boy *diphthoren*’ are wrong, ‘*diephthartai*’ being wanted. *diephthore* means *diephtharke*”); [Ammon.] 134 διέφθαρται καὶ διέφθορε διαφέρει· διέφθαρται μὲν γὰρ ὑφ’ ἐτέρου, διέφθορε δ’ ἑτέρου. Ἀριστοφάνης † Κόραις † (fr. 579)· —. Μένανδρος Ἀδελφοῖς (fr. 5 Koerte)· — (“*diephthartai* and *diephthore* are different; for *diephthartai* is done by another, whereas *diephthore* is done to another. Aristophanes in † *Korai* † (fr. 579): —. Menander in *Adelphoi* (fr. 5 Koerte): —”; hence *Et.Gud.* p. 363.1–2); Moer. δ 31 διέφθορεν Ἀττικοί· διέφθαρκεν Ἑλληνες (“*diephthoren*

Attic speakers; *diephtharken* Greeks generally”); Hsch. δ 1707 διέφθορε· διέφθορκεν (“*diephthore: diephtharken*”; taken by Latte to be in origin a note on E. *Hipp.* 1014).

Interpretation A relative clause offering more information about someone referred to in the immediately preceding section of text, presumably an older man who has passed his supposed vices on to a younger one. Cf. the father’s complaint at Bato fr. 5 to a *paedagogus* who has “destroyed” (ἀπολώλεκας) his son—whom he refers to as τὸ μαιράκιόν μου—by introducing him to all of Epicurus’ pleasures. One of the charges against Socrates (fr. 386 n.) was precisely that he did wrong “by corrupting the young” (τοὺς ... νέους διαφθείροντα Pl. *Ap.* 24b), not by teaching them anything but simply by his bad example (cf. Pl. *Ap.* 23c, 33b–c)—which does not prove that Socrates is the malefactor in question here, although he might be.

νεανίσκον Used routinely of men in their twenties or so, e.g. of the Knights at Ar. *Eq.* 731 (cf. 8.69.4) and of Agathon when he celebrated his first victory at Pl. *Smp.* 198a. Colloquial 5th–/4th-century Athenian vocabulary, absent from elevated poetry but widespread in comedy (also e.g. Ar. *Nu.* 1053; Theophil. fr. 4.1; Alex. fr. 116.5; cf. fr. 32 νεανισκεύεται with n.) and prose (also e.g. Th. 8.92.6; Lys. 3.10; X. *Mem.* 2.2.1).

συνών I.e. by mere personal association, and thus via the corrupting effect of his ideas, style, taste or the like.

διέφθορεν For διαφθείρω used similarly to mean “ruin” a person morally, spiritually or the like, cf. Ar. V. 1358; fr. 506 (the effect of pseudo-intellectual books or teachers); Storey 1995–6. 148–9. For the form, e.g. fr. 50; *Il.* 15.128; Cratin. fr. 323*; Pherecr. fr. 155.15* (quoted in fr. 366 n.); Ar. fr. 579; Henioch. fr. 5.12*; S. *El.* 306; E. *Med.* 349; *Hipp.* 1014; *IT* 719. Choeroboscus (e.g. *Grammatici Graeci* IV.2 p. 105.19–20, quoted in Citation Context) seems to be the only authority to cite ἔσπορα < σπείρω. For ἀπέκτονα (a form absent from elevated poetry), e.g. Hdt. 5.67.3; Lys. 10.6; Antiph. fr. 189.10; X. *An.* 2.1.8; *HG* 7.4.24; Pl. *Ap.* 38c.

fr. 368 K.-A. (338 K.)

τὸ σῶμ’ ἔχουσι λεῖον ὥσπερ ἔγχελυς

ἔγχελυς vel ἐγγέλυς Zonar. : ἐγγέλεις Meineke

they keep their body smooth, like an eel

gular, it does not (e. g. fr. 246.3 πειθαρχεῖ καλῶς, ἄπληκτος ὥσπερ ἵππος; Ar. Av. 1328 βραδύς ἐστί τις ὥσπερ ὄνος; Th. 1180 ὡς ἐλαπρός, ὥσπερ ψύλλο).

If the singular is right, the text was already corrupt when it made its way to Orus (or whatever author was Zonaras' source) and was accordingly misclassified.

Interpretation The parallel at Ar. fr. 229 καὶ λεῖος ὥσπερ ἔγγελυς, χρυσοῦς ἔχων κικίννους (“and smooth like an eel, with golden ringlets”) suggests that this too is a reference to pretty—i. e. overly pretty—young men, who if not still naturally lacking in body-hair have contrived to make themselves seem to be so. Cf. fr. 457 with n., as well as Cratin. fr. 11 Ἐρασμονίδη Βάθιππε τῶν ἄωρολείων (“Erasmonides Bathippus, one of the untimely smooth”); Ar. Th. 33–5, 191–2 (the effeminate young Agathon’s beardlessness); Pl. Com. fr. 60 ἐψάθαλλε λεῖος ὦν (“he was smooth and used to rub his dick”) with Pirrotta 2009 *ad loc.*; Bato fr. 7.8–9 (young men are λεῖος, whereas older ones are δασύς); Thgn. 1327; Theoc. 5.90–1. The adjective does not seem to be used of women.

λεῖον For the adjective applied to eels, Arist. HA 505^a27, 567^a20.

ἔγγελυς For eels (a delicacy), Thompson 1957. 58–61; Olson–Sens 2000 on Archestr. fr. 10.1–2 (with primary references and further bibliography).

fr. 369 K.-A. (339 K.)

λυγίζεται καὶ συστρέφει τὸν ἀχχένα

he/she writhes and contracts his/her neck

Σ^{GEAT} Theoc. 1.95–8c (p. 62.18–20 Wendel)
(97 λυγίζειν, 98 ἐλυγίχθης) οἶον Εὐπολῖς. —
(97 *lugizein*, 98 *elugichthēs*) Like Eupolis: —

Meter Iambic trimeter

— — — | — — — | — — —

Discussion Meineke 1839 II.566

Citation Context A gloss on Theoc. 1.97–8, where Aphrodite tells the love-sick Daphnis that he boasted that he would “bend” Eros, but that precisely the opposite has happened.

Interpretation The scholiast's implication is that Eupolis used λυγίζω as Theocritus does, to mean “bend”, as if the subject were a wrestler forcing an opponent into submission—or, with the middle-passive (as in the fragment), as if he (or she) was trying to twist his (or her) way out of another's hold. Cf. the metaphorical use of λυγίζω and στρέφω and/or cognates together to refer to “shifty”, evasive language at Ar. *Ra.* 775 τῶν ἀντιλογιῶν καὶ λυγισμῶν καὶ στροφῶν (“antilogisms and twists and turns”; of Euripidean rhetoric); S. fr. 314.371 στρέφου λυγίζου τε μύθοις (“turn and twist yourself with words!”); Pl. *R.* 405c ἱκανὸς πάσας μὲν στροφὰς στρέφεσθαι, πάσας δὲ διεξόδους διεξελθὼν ἀποστραφῆναι λυγιζόμενος, ὥστε μὴ παρασχεῖν δίκην (“capable of twisting in every direction, and of using every way out and twisting to get away so as to defeat justice”); Campagner 2001. 215–16. Meineke, by contrast, compared Ar. *V.* 1487 πλευρὰν λυγίσαντος ὑπὸ ῥύμης (“as someone vigorously twists his torso”; referring to Philocleon in his wild dance-number at the end of the play) and suggested that a dancer was being described; cf. also Anaxandr. fr. 38.2 αὕτη δὲ καριδοῖ τὸ σῶμα καμπύλη (“but twisted she makes her body resemble a shrimp”; precise significance obscure); Poll. 4.101 “the *igdis* is a crude variety of dance in which one turns one's rear end in circles”.

συστρέφει τὸν ἀνχένα Cf. the grease or the like Demos rubs on the Sausage-seller's neck at Ar. *Eq.* 490–1 to help him slip out of the Paphlagonian's ... slanders; the references to a wrestler's neck at Pi. *N.* 7.73; and the material collected by Poliakoff 1987. 34 with pl. 21; Campagner 2001. 215–16, 297–9.

fr. 370 K.-A. (340 K.)

μάττει γὰρ ἤδη καὶ τὸ πῦρ ἐκκαίεται

ἐκκαίεται scripsi : ἐκκάεται Σ

for he/she is already kneading and the fire is kindled

Σ Dionysius Thrax *Grammatici Graeci* III p. 97.2–3, 7–10

τὰ γενικὴν παράτασιν χρόνου δηλοῦντα ἐπιρρήματα συμπαραλαμβάνεται κατὰ πάντα χρόνον, ὡς τὸ νῦν ... καὶ τὸ ἤδη ὁμοίως· φαμέν γὰρ ἤδη γράφω, ἤδη ἔγραψα, ἤδη γράψω, καὶ μαρτυρεῖ ἡ χρῆσις ... οἷον· — παρ' Εὐπόλιδι

Adverbs that designate a non-specific duration of time are included in connection with any tense, for example *nun* And *édê* similarly; for we say “*édê* I'm writing”, and “*édê* I wrote” and “*édê* I will write”, and usage attests to this ... for example: — in Eupolis

Meter Iambic trimeter

— — — — — | — — — — —

Discussion Edmonds 1959. 429; Kaibel ap. K.-A.

Assignment to known plays Tentatively assigned to *Marikas* by Kaibel, who suggested that the subject of the first verb might be Hyperbolus' mother (although she was presented in that play as a bread-vendor rather than a domestic slave). Tentatively assigned to *Kolakes* by Edmonds.

Citation Context From a commentary on Dionysius Thrax attributed to a certain Heliodorus, glossing the observation in Dionysius' treatment of adverbs τὰ δὲ χρόνου δηλωτικά, οἷον νῦν τότε αὖθις.

Text ἐκκαίεται (rather than the paradosis ἐκκάεται) appears to be the proper 5th-century form of the verb (Threatte 1996. 503); cf. fr. 268.40 with n.

Interpretation An explanation of a preceding remark (hence γάρ), in which the identity of the subject of the first verb was clear. μᾶττω is the *vox propria* for the preparation of barley-cakes (μᾶζαι), and the fire (τὸ πῦρ) in question is thus almost certainly the cooking fire on which the rest of the meal will be prepared, and which the subject of the first verb lit before moving on to his or her next task. This is all servile labor (see individual notes below), and what has just been said may thus have been something like “The slave says that the preparations for dinner are well underway”; a catalogue of further preparatory steps likely followed. Cf. in general Alex. fr. 153.15–17 ἐστήκαθ' ὑμεῖς, κάεται δέ μοι τὸ πῦρ, / ἤδη πυκνοὶ δ' ἄττουσιν Ἡφαίστου κύνες / κούφως πρὸς αἴθρα (“You people stand around—and meanwhile my fire is burning, and Hephaestus' hounds are already racing one after another lightly into the air”; a cook complains about tardy dinner guests); Men. *Dysc.* 547–9 (the overburdened Getas complains that *inter alia* he has to light the charcoal, i.e. “the fire”, and knead, sc. barley-cakes); and for catalogues of preparations (but all for symposia rather than dinner) e.g. Pl. Com. fr. 71; Nicostr. fr. 27; Alex. fr. 252.

μᾶττει Used of the preparation of barley-cakes (normally a job for a slave) at e.g. Crates fr. 16.6; Ar. *Ach.* 672; Nu. 788.

τὸ πῦρ For references to “the fire” in cooking scenes and the like, e.g. Axionic. fr. 4.11; Epicr. fr. 6.5; Anaxipp. fr. 1.12; Philem. fr. 82.8; Posidipp. Com. fr. 1.8. Lighting the fire is a job for a slave or other menial (*Od.* 15.321–4; Ar. *Av.* 1580; Men. *Dysc.* 547; adesp. com. fr. 1211.2 K. = adesp. tr. fr. 90.2); the cook himself only tends it afterward, or supervises others tending it (Ar. *Ach.* 1014–17; Archedic. fr. 2.4–5; Dionys. Com. fr. 2.16; Damox. fr. 2.49–51; Philem. Jun. fr. 1).

It does. (A) That's bad if it's smoky", i.e. "It's bad if it's smoky", although here κακόν might simply agree in number and gender with the object under discussion, an ὀπτάνιον).

Editions of the comic fragments before Demianczuk did not know the Photius passage and therefore included this fragment among the *adespota*.

Interpretation γ' is exclamatory (Denniston 1950. 126–7) and marks this as a hostile response to an order (τοῦτ') that has just been issued by someone who recently arrived onstage. ἐμοί is emphatic: the order might perhaps reasonably have been issued to someone else, but not to the speaker.

ἀνόητα “senseless, foolish, silly”; first attested in this sense (contrast *hHerm.* 80) in the second half of the 5th century (e.g. *S. Ai.* 162; *Hdt.* 1.4.2; *Ar. Eq.* 1349; *Th.* 6.11.1).

ἐπαιξίων is likewise late 5th-century vocabulary, but is in this case largely prosaic (e.g. Hdt. 3.159.2; Th. 1.140.2; Pl. *Tht.* 146a; in comedy at e.g. Pherecr. fr. 154; Ar. *V.* 686; in satyr play at E. fr. 690.3; in elevated poetry only at Bacch. fr. 13.2). Cobet wrongly identifies the word as tragic.

fr. 372 K.-A. (342 K.)

ἀποφθαρεῖς δὲ δύο κύβω καὶ τέτταρα

but after getting the hell out with two ones and a four

 $\Sigma^{\text{RVE}\theta}$ Ar. Ra. 1400

(βέβληκ' Ἀχιλλεύς δύο κύβω καὶ τέτταρα) Ἀρίσταρχος φησιν ἀδεσπότης τοῦτο προφέρεσθαι, ὡς Εὐριπίδου πεποιηκότος κυβεύοντας ἐν τῷ Τηλέφῳ (fr. 888), οὗς καὶ περιεῖλε^{RVBΘ} ... τινὲς δὲ ὅτι ἐν τῷ Φιλοκτήτῃ ἦν ὁ τόπος, οἱ δὲ ἐν Ἰφιγενείᾳ τῇ ἐν Αὐλίδι. ἐμφαίνει δὲ καὶ Εὐπολις τοῦτο εἰδώς· —^{VBΘ}

(Achilleus has thrown two ones and a four) Aristarchus says that this line is cited without play-title because Euripides represented the characters playing dice in his *Telephus* (fr. 888) but removed them^{RVB} ... But some authorities claim that the spot was in his *Philoctetes*, while others put it in *Iphigenia in Aulis*. Eupolis as well apparently knows this passage: ———^{VE}

Meter Iambic trimeter

u-u- u|uu- --u-

Citation Context A gloss on Dionysus' response near the end of the verse-weighing contest to the baffled Euripides' question, "Where do I have a

verse like this, where?” (i.e. one “big and heavy enough” to outweigh whatever Aeschylus may come up with); Dover 1993 *ad loc.* suggests that the joke is that the heroic first part of the line suggests that some massive object will be mentioned in the second half, but that all Achilles throws in the end is ... dice. How much of the note goes back to Aristarchus (2nd century BCE) is impossible to say, but he certainly had access to the plays of Eupolis in the Library in Alexandria. Parallel material (citing Aristoxenus rather than Aristarchus) is preserved at Zen. vulg. 2.85 (vol. I p. 54.1–4 Leutsch–Schneidewin); see discussion in Bühler 1999. 130–7.

Discussion Kock 1875. 417–18; Kock 1880 i.342

Assignment to known plays Assigned to *Heilôtes* by Kock 1875, taking the scholion’s εἰδώς to represent ΕΙΔΩΣ ~ ΕΙΛΩΣΙ.

Interpretation If the two halves of the verse are to be taken together—which is to say, if ἀποφθαρείς governs δύο κύβω καὶ τέτταρα—δύο κύβω καὶ τέτταρα must be adverbial (“with two ones and a four, in ‘two ones and four’-style”), and this is likely a fixed phrase (picked up by Aristophanes as well) referring to a wretched throw in dice and thus to bad luck generally.

ἀποφθαρείς For forms of ἀποφθείρω used in curses and the like (an Attic colloquialism), cf. fr. 359 with n.; E. *HF* 1290 οὐ γῆς τῆσδ’ ἀποφθαρήσεται; (“Get the hell out of this land!”); Men. *Sam.* 627–8 ἀποφθαρείς / ἐκ τῆς πόλεως (“after getting the hell out of the city”); Moer. α 110.

δύο κύβω καὶ τέτταρα Dover 1993. 368 cites A. *Ag.* 33; Pherecr. fr. 129 ἢ τρεῖς ἕξ ἢ τρεῖς κύβους (“either three sixes or three *kuboi*”); and Pl. *Lg.* 968e to show both that three dice were normally thrown and that κύβος (normally “cube” and thus “gambling die”) was also used to mean “one” (the lowest possible score); other words for a “one” were οἶνη, κενός and Χίος (Hsch. o 318). A four and two ones is thus a miserable throw. (There was later a combination of dice values called a “Euripides” (Ath. 6.247a–b, citing Diph. fr. 74), but we do not know what it was.) For other references to dice and dicing in comedy, e.g. fr. 99.85 with n.; 462 (loaves of bread that resemble dice); Cratin. fr. 208.2; Hermipp. fr. 27; Ar. *V.* 74–6; *Ec.* 672; *Pl.* 243; Theopomp. Com. fr. 63.1; Alexis, Amphis, Antiphanes and Eubulus *Kubeutai*; Alex. fr. 35; Philem. fr. 175; and see in general fr. 47 n.; Bühler 1982. 228–30; Laser 1987. T122–3; Fittà 1998. 110–19; Olson–Sens 2000 on Archestr. fr. 16.6–9; Campagner 2005.

fr. 373 K.-A. (344 K.)

παρὰ τῆδε \leftrightarrow σὺ τῇ σοβάδι κατηγάγου

τῆδε Σ : τηδεῖ Fritzsche : τῆδε <δῆ> Bothe : τῆδε <γὰρ> Blaydes

you landed beside this *sobas*

 Σ^{RVT} Ar. Pax 812

(γρασοόβαι) ... ἢ γράϊσι συγκοιμώμενοι· σοβάδας γὰρ τὰς πόρνas λέγουσιν. Εὐπολις·

(*graosobai*) ... or “who sleep with old women”; for they call prostitutes *sobades*. Eupolis:

Meter Iambic trimeter

$$w-v \leftrightarrow v| - w \quad v-v-$$

Discussion Fritzsche 1836. 136; Wilamowitz 1870. 50 n. 36

Assignment to known plays Assigned to *Marikas* by Fritzsche, to *Philo* (along with fr. 357) by Wilamowitz.

Citation Context From a gloss on Ar. *Pax* 811/12/13 γρασσόβαι μισροί, τραγομάσχαλοι ιχθυολύμαι (“foul shoosers-away of old women, whose armpits smell of goat, fish-destroyers”; of the tragic poets Morsimus and Melanthius).

Text The verse as the scholium preserves it is metrically defective. The supplements proposed by Fritzsche and Bothe have the merit of being palaeographically simple, as Blaydes' is not; Fritzsche's $\tau\eta\delta\epsilon\delta\iota$ would mean that the woman was actually visible onstage, although not necessarily as a speaking character, or perhaps in the audience. (Placing the lacuna or lacunae at other points in the verse, e.g. $\pi\alpha\rho\alpha\ \tau\eta\delta\epsilon\ \sigma\upsilon\ <-> \tau\eta\ <-> \sigma\omicron\beta\acute{\alpha}\delta\iota\ \kappa\alpha\tau\eta\gamma\acute{\alpha}\gamma\omicron\upsilon$, both fails to improve the sense or meter and makes it more difficult to place the caesura at a standard point.) Meineke and Kock treat this as a question, which is merely a guess.

Interpretation A rebuke of another character. The absence of a particle (perhaps originally located in the lacuna) makes it impossible to specify the relationship between the thought and what preceded it, but use of the personal pronoun *σύ* suggests a contrast with someone else; cf. fr. 339 with n. *σοβάς* (cognate with *σοβέω*) is a feminine form of the masculine adjective *σοβαρός* (“blowing violently”, often of winds and the like; by extension “haughty, proud”; cf. Olson 2002. 245 on *Ar. Ach.* 672; *Ar. Pl.* 872). The word is used by

Philo (τριοδίτις σοβάς, “a crossroads *sobas*”) and various Church Fathers to mean “prostitute”, and is glossed that way by the scholium that preserves this fragment, as well as at Phot. σ 413 = *Suda* σ 754 σοβάδες· διώκουσαι πόρνοι (“*sobades*: prostitutes who chase (*sc.* after customers)”). But in Eupolis—the only attestation before the Roman period—the word does not obviously mean anything more than “overbearing, overly aggressive” (perhaps with sexual overtones; cf. English “fast woman”), precisely as Hsch. σ 1304 σοβάδες· ὑπερήφανοι. ἄστατοι. μαινόμενοι (“*sobades*: haughty, restless, crazy”; the feminine form of the final gloss makes it clear that the reference throughout is to women) would have it. In that case, the woman in question is likely not a prostitute but someone of what are taken to be dubious morals, and the addressee is being criticized for having chosen a bad wife. (Wilamowitz took this to be another reference to Callias’ wife Rhodia, as supposedly in fr. 346 and 357.)

κατηγάγου κατάγομαι is normally “put into port” (e.g. Ar. fr. 85; *Od.* 3.178; Hdt. 4.156.3), but here the verb has the extended sense “come to dwell with” (LSJ s.v. 4.b, comparing X. *Smp.* 8.39 προξενεῖς δὲ καὶ κατάγονται ἀεὶ παρὰ σοὶ οἱ κράτιστοι αὐτῶν (“The most powerful of them always stay with you”). For marriage as a harbor (and thus properly the polar opposite of exposure to personal “high winds”), cf. Thgn. 457–60, adapted at Theophil. fr. 6.

fr. 374 K.-A. (346 K.)

τῶν περὶ τάγηνον καὶ μετ’ ἄριστον φίλων

μετ’ Plu. : κατ’ Schaefer : παρ’ Herwerden : μεγ’ Bothe

of the around-the-skillet and after-lunch friends

Plu. *Mor.* 54b

οὕτως ἄπειρος ἦν κόλακος ὁ νομίζων τὰ ἱαμβεῖα ταυτὶ τῷ κόλακι μᾶλλον ἢ τῷ καρκίνῳ προσήκειν·

γαστήρ ὅλον τὸ σῶμα, πανταχῇ βλέπων

ὀφθαλμός, ἔρπον τοῖς ὁδοῦσι θηρίον·

παρασίτου γὰρ ὁ τοιοῦτος εἰκονισμός ἐστι, —, ὡς Εὐπολὶς φησιν

So lacking experience of a flatterer was the man who thought the following iambs apply more to a flatterer than to a crab:

His whole body is a stomach, an eye that looks

in every direction, a beast that creeps along with its teeth;

for a description like this is of a parasite, one —, as Eupolis says

Meter Iambic trimeter

— u — — | — u — — u —

Discussion Meineke 1839 I.136

Assignment to known plays Assigned to *Kolakes* by Meineke.

Citation Context From Plutarch's essay *How one can recognize a flatterer*, in reference to a man who claimed to have divorced his wife because a "friend" also did so, but who visited her secretly nonetheless, thus demonstrating his own insincerity. The other quotation has been variously treated as an adespota comic fragment (fr. 497 Meineke ed. min.), a fragment of Diphilus (thus Fritzsche; = fr. dub. 133 K.), and a snatch of riddling popular doggerel (carm. pop. 15 Diehl); cf. the "symposium riddle" dactylic hexameter description of a snail preserved at Ath. 2.63b ὕλογενής, ἀνάκανθος, ἀναίματος, ὑγροκέλευθος ("born in the woods, spineless, bloodless, leaving a moist trail"). Both are likely drawn from a pre-existing collection of thematically-linked material; cf. fr. 175 (also from the *Moralia*).

Text The various attempts recorded in the apparatus to emend the text are driven by a conviction that the phrase ought to form a hendiadys with περὶ τάγηνον (aiming at the sense "around-the-skillet and at-lunch friends").

Interpretation Assuming that the text is sound, the point must be that the fun—or at least the friendship—continues even after the meal prepared in the pan is over. Plutarch read the fragment cynically: friends like these are no true friends at all. Whether Eupolis intended it that way is impossible to say, although cf. *Kolakes* introductory n., and note Timocl. fr. 13.2–4 φύλαξ / φιλίας ... / τράπεζα ("a table, guardian of friendship").

περὶ τάγηνον A τάγηνον or τήγανον (for the variation in the spelling, cf. fr. 155 with n.; Beekes 2010 s.v. calls this "a technical word without etymology") is a lidless skillet—not a pan (contrast fr. 5 τῆς λοπάδος with n.)—placed direct on the fire and used to cook seafood in particular; e.g. frr. 190 ταγηνοκνισοθήρας with n.; 385.1 ταγηνίζειν; Telecl. fr. 11; Ar. *Eq.* 929 and the title *Tagênistai*; Pherecr. fr. 109; Philonid. fr. 2; Pl. Com. fr. 189.12; Anaxandr. fr. 34.4; Diph. fr. 43 (also ἄριστον); Archestr. fr. 11.8 with Olson–Sens 2000. 59–60.

For ἄριστον ("morning meal", but in the classical period "brunch" or "lunch"), also e.g. frr. 99.13–14 ἀ[ρ]ιστητικώτεροι; 269.2 ἀριστήσομεν; Ar. *Pax* 1281; Av. 1602; Ec. 469; Antiph. frr. 183.3; 271.1; Diph. fr. 43.1; Men. *Dysc.* 555; and see the discussion of the gradually evolving meaning of the term at Ath. 1.11b–f.

fr. 375 K.-A. (347 K.)

ὅσος < ... > ὁ βρυγμός καὶ κοπετός ἐν τῇ στέγῃ

<δ'> add. Meineke : fort. <ἔσθ'> vel <ῆν>, vel <ἄλλ'> ὅσος

how great ... the *brugmos* and din in the house

Et.Gud. p. 290.18–20

βρυγμός· ἡ σύντομος ἐδωδή. Εὐπολὶς· —. παρὰ τὸ βρύκω, ὃ σημαίνει τὸ ἐσθίω·
ὡς νόσσω οὖν νυγμός, <οὔτω> βρύκω βρυγμός

brugmos: the rapid consumption of food. Eupolis: —. From the verb *brukô*, which means “eat”; as therefore *nussô* (“prick, stab”) *nugmos*, <so> *brukô brugmos*

Meter Iambic trimeter, with Meineke’s supplement

— — — — — | — — — — — — — — —

with e. g. <ἔσθ'> or <ῆν> instead

— — — — — | — — — — — — — — —

with e. g. <ἄλλ'> at the head of the line instead

— — — — — | — — — — — — — — —

Discussion Blaydes 1890. 35; Edmonds 1959. 431

Assignment to known plays Assigned to *Kolakes* by Blaydes (comparing fr. 166). Tentatively assigned to either *Kolakes* or *Dêmoi* by Edmonds.

Citation Context Drawn from Phrynichus’ *Praeparatio Sophistica*, the surviving, epitomized version of which (p. 54.11–12 ~ *EM* p. 215.49–50) omits the reference to Eupolis: βρυγμός· ἡ σύντομος ἐδωδή, ἐπὶ τῶν τραχέως ἐσθιόντων, παρὰ τὸ βρύκειν, ὅπερ ἐστὶν ἐσθίειν (“*brugmos*: rapid eating, used of those who eat quickly, cognate with *brukein*, which means ‘to eat’”). Phot. β 291 = *Suda* β 568 = *Synag.* β 108 (traced by Cunningham to Cyril) offers a different definition of the word: βρυγμός· τρισμὸς ὀδόντων ἢ μύλων ἀκόνησις (“*brugmos*: a grinding of the teeth or sharpening of millstones”). *Et.Gen.* β 279, *EM* p. 216.12–14 and *Et.Sym.* I.510.24–6 combine both notes, but again without reference to Eupolis. Note also Hsch. β 1229 βρυγμός· κατανάλωσις· καὶ νόσος, ἀπὸ τοῦ βρύχειν, ὃ ἐστὶ τοῖς ὁδοῦσι πιέζοντα ψόφον ἀποτελεῖν, ὡς ἐν ῥίγῃ συμβαίνει (“*brugmos*: a using-up. Also a sickness, from *bruchein*, which is to produce a noise by pressing hard with one’s teeth, as happens when one shivers”; similar material at *EM* p. 215.46–7).

Text The fragment as transmitted is metrically defective, and Meineke's <δ'> efficiently fills the gap. As the combination ὅσος δέ seems to occur nowhere else, however, and as the thought is incomplete no matter how the line is supplemented, one might do just as well to think of e. g. a form of εἰμί instead (cf. Ar. fr. 673 / πόσος ἔσθ' ὁ καῦνος;) or to locate the lacuna at the head of the line (e. g. <ἀλλ'> ὅσος ὁ κτλ).

Interpretation A relative clause dependent on some other (now lost) construction that preceded it, e. g. "It would be impossible to describe ..." or (depending on how βρυγμός καὶ κοπετός is interpreted) "The sound of the cooks in the courtyard was as great (τόσος) as" or "The joy outside was as great (τόσος) as ..." The *Et.Gud.* (apparently drawing on Phrynichus) claims that Eupolis used βρυγμός to mean "vigorous chewing" *vel sim.*, in which case κοπετός must have a sense compatible with that; LSJ s. v. suggests "noise" (supposed etymology unclear), but E. Cyc. 372 κόπτων βρύκων (of Polyphemos' bestial eating; cited by Blaydes) makes another word describing mastication more likely (cf. Chionid. fr. 6 "κόπτετον on this saltfish!"). Elsewhere, however, κοπετός (very rare until the Hellenistic period; cf. LSJ s. v.) regularly means "blows" (thus cognate with κόπτω), including the blows one delivers to one's own body in lamentation (LSJ s. v. κόπτω II). Since βρυγμός elsewhere outside of the lexicographers always means "grinding (of teeth)", we must either assume *hapax* (because colloquial?) uses of two different nouns in the same line or conclude that Phrynichus/the *Et.Gen.* got Eupolis' meaning wrong and that the reference is to bitter lamentation, expressed via the gnashing of teeth and beating of breasts. The latter explanation would accord with the high-style tone of στέγη (below).

βρυγμός For the meaning of the word (also attested at Ephipp. fr. 13.4, but there apparently corrupt), see Citation Context.

ἐν τῇ στέγῃ Despite LSJ s. v. (which restricts this meaning to the plural), singular στέγη ("roof, shelter") is a common poeticism for "house" (e. g. Anacr. PMG 425.2; A. Ag. 1087; fr. 58 (parallel to δῶμα); S. OT 1164; E. Med. 1293; high-style parody at Antiph. fr. 55.3). The word (cognate with German *Dach* and English *thatch*) is very rare in comedy and prose (generally "room" in Herodotus and Xenophon, and absent from Thucydides, Plato and the orators; cf. cognate στέγος, which is likewise attested only in elevated poetry and Xenophon), and is thus distinctly elevated vocabulary.

fr. 376 K.-A. (34 K.)

ἄνδρες, δοκῶ μοι ναῦν ὀρᾶν ἀφαδίαν

ναῦν Salmasius ex Hsch. α 8531 : νῦν *Et.Gen.*

Gentlemen, I think I see a hostile ship

Et.Gen. AB α 1439 (~ *EM* p. 174.50–2)

ἀφαδία· ἢ ἀπαρέσκουσα, ἐχθρά. Εὐπολις. —

aphadia: the one (fem.) one is unhappy to see, an enemy. Eupolis: —

Meter Iambic trimeter

— — — — — | — — — — —

Discussion Kaibel ap. K.-A.

Assignment to known plays Tentatively assigned to *Taxiarchoi* by Kaibel (“Phormio Bacchum navi adventum adnuntiat”); for the assignment of the fragment to *Androgunai* by Meineke and Kock, see on Text below.

Citation Context Related material—all patently drawn from one Hellenistic lexicographic source or another (cf. Ael.Dion. α 197*–8*; Paus.Gr. α 173), but without the reference to Eupolis—is preserved at Hsch. α 8530 ἀφάδιος· ἐχθρός, ἀπὸ τοῦ ἀφανδάνειν. λέγεται δὲ καὶ ἀνφάδιος (“*aphadios*: hostile, from *aphandanein* (‘to be displeasing’). It is also used in the form *anfadios*”), 8531 ἀφαδίαν· τὴν πολεμικὴν ναῦν, διὰ τὸ ἀφανδάνειν (“*aphadian*: an enemy ship, because it *aphandanei* (‘is displeasing’)”); cf. *EM* p. 174.50–2, 54–6); Phot. α 3285 = *Synag.* B α 2495 (quoted under Text below).

Text In place of the *Et.Gen.*’s ἄνδρες, the *EM*^R has ἐν δραπετῇ (cf. Cratinus’ *Drapetides*), while the *EM*^D has ἀνδ, which Gaisford took to stand for Ἀνδρογύνους, hence the inclusion of this fragment with the remains of that play in the editions of Meineke and Kock. Kassel–Austin print the paradosis νῦν, but Hsch. α 8531 (quoted in Citation Context) is most easily understood as a specific reference to this passage, requiring Salmasius’ ναῦν. Photius = *Synagoge* B ἀφαδία· ἢ ἐχθρά (followed by LSJ Supp. s. v.) might thus be taken to be a “ghost word” invented by the ancient lexicographers to explain a corrupt passage. But it is easier to alter the accent on ἐχθρά and print ἀφαδία· ἢ ἐχθρά to match the *EM*’s ἀφαδία· ἢ ἀπαρέσκουσα, ἐχθρά.

Interpretation The speaker is addressing a group of men, easily understood as the crew of his own ship, and Kaibel accordingly connected the fragment

with the rowing-scene in *Taxiarchoi*, hypothesizing that Phormio was announcing the arrival of the ship to Dionysus. For the content and structure of the line, cf. in general Ar. *Lys.* 319 λιγνὺν δοκῶ μοι καθορᾶν καὶ καπνόν, ὧ γυναικες (“for I think I see fire and smoke, ladies”); Men. *Dysc.* 47–8 [καὶ γὰρ] προσιόνθ’ ὁρᾶν δοκῶ μοι τουτονὶ / τὸν ἐρῶντα (“for in fact I think I see the lover here approaching”); and in an imaginary scene Men. *DisEx.* 91–3 [καὶ] μ[ὴν] δοκῶ μοι τὴν καλὴν τε κἀγαθὴν / ἰδεῖν ἐρωμένην ἅν ἡδ[έ]ως ... / πιθανευομένην (“and indeed I think I’d be glad to see my nice, pretty girlfriend making specious arguments”).

Kassel–Austin cite without comment E. *Or.* 279 ἐκ κυμάτων γὰρ αὖθις αὖ γαλήν’ ὁρῶ (“for out of the waves once more I see a calm”), a line famously mangled by the tragic actor Hegelochus, who said instead ἐκ κυμάτων γὰρ αὖθις αὖ γαλῆν’ ὁρῶ (“for out of the waves once more I see a weasel”; Ar. *Ra.* 302–4 and Sannyrion fr. 8 with Orth 2009. 252–3 on Strattis fr. 63). Whether this is their point or not, it is at least worth considering the possibility that both the *EM* (vũv) and Hesychius (ναῦν) are right, and that Eupolis is making a joke about another similarly embarrassing public mispronunciation: “Gentlemen, I think I see a hostile vũv, (as X once notoriously observed).”

δοκῶ μοι An Attic colloquialism (also e.g. Ar. *Pax* 306; X. *Mem.* 1.3.10; Pl. *Smp.* 172a; Thphr. *Char.* 8.3; in elevated poetry only at E. *IT* 1029); more often in the reverse order μοι δοκῶ (e.g. Chionid. fr. 2.1; Ar. *Eq.* 1311; X. *Mem.* 2.7.11; Pl. *Euthphr.* 10a; Men. *Asp.* 94).

Where context is either preserved (in complete plays) or easily inferred, **ἄνδρες** (the pragmatic function of which is to call attention to the pronunciatory character of what follows) with no further specification is used in comedy primarily to address the audience (e.g. fr. 42.1 (from a parabasis?) and perhaps fr. 201 and 239 as well; Pherecr. fr. 84.1; Ar. *Ach.* 496; *Pax* 244; Pl. *Com.* fr. 182.7) or—less often—by the coryphaeus or a character to address the chorus (e.g. Ar. *Eq.* 266; *Lys.* 615, 630) or by a character to address a political body not actually present onstage (Ar. *Ach.* 53; *Eq.* 654). By contrast, one character does not appear to use the term to address a group of other characters.

fr. 377 K.-A. (349 K.)

καὶ γὰρ αἰσχρὸν ἀλογίου ’στ’ ὀφλεῖν

ἀλογίου ’στ’ Bergk : ἀλογίους τι Synag. B

Yes, for it’s disgraceful to lose a suit for not filing one’s accounts

Synag. B α 1976

ἀποστάσιον καὶ λιποστράτιον (Bekker: λιπόστρατον codd.) καὶ πάντα τὰ τοιαῦτα οὐδετέρως σχηματίζουσιν. Εὐπολῖς. —

They form *apostasion* and *lipostration* and all similar words as neuters. Eupolis: —

Meter Either iambic trimeter

<x-υ>- υ| -υ| υ υ-υ-

or trochaic tetrameter, e. g.

<-υ-x> -υ-υ | υυ-υ -<υ->

Discussion Edmonds 1959. 431

Assignment to known plays Tentatively assigned to *Taxiarchoi* by Edmonds (detecting a possible reference to Phormio).

Citation Context Traced by Borries to Phrynichus' *Praeparatio Sophistica* (fr. *252), both ἀποστάσιον and λιποστράτιον being technical Athenian legal terms. Phot. α 2664 offers an identical gloss, but omits the fragment of Eupolis.

Text The paradosis is not impossible ("for in fact it's disgraceful that those who fail to file a λόγος be liable to a fine"). But the sentiment is sufficiently perverse, and Bergk's correction sufficiently easy, that it is better to emend.

Interpretation If καὶ γάρ is translated as above, this is a response to a preceding remark, with ellipse of "that's correct" *vel sim.* (Denniston 1950. 109–10). Alternatively, the particles might mean "for in fact" (Denniston 1950. 108–9; cf. fr. 384.6). In either case, whether the speaker means that it is disgraceful to *lose* such a suit (i. e. to be shown unable to defend oneself in public) or to lose *this kind* of suit is unclear.

At the end of their term in office, Athenian officials were required to produce a written account (λόγος) of their service, with particular attention to the handling of state funds; cf. e. g. Ar. V. 960–1 "I would have preferred that he didn't even know his letters, to keep him from writing out a dishonest λόγος for us" (the eternally angry old juror Philocleon responding to a plea that the lack of sophistication of the defendant Labes/Laches argues for showing him mercy); IG I³ 52A.24–7; Lys. 30.5; [Arist.] *Ath.* 54.2 with Rhodes 1981 *ad loc.*). The λόγος then served as one of the bases for the formal state scrutiny (εὐθυναί) of the official's conduct. See in general Harrison 1971. 208–11; Davies 1994. 202–4. According to Hsch. α 3215 = Phot. α 1025 = *Suda* α 1313 = *EM* p. 70.34–5 (drawing on some lost Atticist source), an ἀλογίου δίκη ("charge of *alogion*") was ἦν φεύγουσιν οἱ ἄρχοντες λόγον οὐ δόντες τῶν τῆς ἀρχῆς διοικημάτων ("the one officials face when they fail to supply a λόγος for their administration of their office"); cf. Poll. 6.153; 8.54 (very similar

information); Lipsius 1908. 398. As in other parts of the process, any citizen who wished (ὁ βουλόμενος) must have been free to prosecute such cases even if—i. e. because—the individual or individuals officially charged with handling the matter failed to do so.

ἀλογίου ... ὀφλεῖν For forms of ὀφλίσκάνω with a genitive of the crime but without δίκη, LSJ s. v. 4.

αἰσχρόν ... (ἐ)στ(ι) “it’s disgraceful, embarrassing, ugly”; similar claims elsewhere in comedy at e. g. Ar. V. 1048; *Lys.* 713, 779–80; *Ra.* 693–4; Dromo fr. 1.1–3; Nicol. Com. fr. 1.32; Men. fr. 290. For the construction, cf. fr. 371 n.

fr. 378 K.-A. (350 K.)

τῇ νῦν καταδέχεσθε τοὺς φακούς

Here now—take back your lentils!

Cornelianus *Περὶ ἡμαρτημένων λέξεων* 24, p. 309 Hermann = *An.Ox.* III p. 253.11–16
ἔτι ἁμαρτάνουσιν οἱ λέγοντες φακὴν πρίασθαι ἢ φακὴν σπεῖρειν, δεόν λέγειν φάκους· οὕτω γὰρ καλεῖται ὠμόν τὸ ὄσπριον, ὡς Εὐπολῖς. —. τὸ δὲ ἐφθὸν μόνως ῥητέον φακὴν

Those who say “to buy *phakê*” or “to sow *phakê*” are in error, since one ought to say *phakous*; for this is how one refers to the legume when it is uncooked, as Eupolis (says): —. But only the cooked item is to be called *phakê*

Meter Iambic trimeter

<x-υ>- -|υυ- υ-υ-

Citation Context One of a series of attempts in the text—transmitted as a work of the grammarian Herodian—to identify false words or false uses of words, many of these claims being of dubious value, e. g. that ἡρώων is the wrong term for a hero’s tomb and that ἡρίον ought to be used instead, or that a φιλοπότης “loves drunks” and φιλοπώτης is actually the correct term for someone who “loves to drink”. Fr. 495 is cited immediately before this. For Cornelianus as the author of *Περὶ ἡμαρτημένων λέξεων*, see Argyle 1989.

Interpretation Cornelianus is right to say that φακὴ is “lentil soup” (e. g. Pherecr. fr. 26.1 λέκιθον ἔψουσ’ ἢ φακὴν (“boiling gruel or *phakê*”); Men. *Karch.* fr. 4 ἐψήσω φακὴν (“I’ll boil *phakê*”); Strattis fr. 47.2 (“whenever you boil *phakê*”) with Orth 2009 *ad loc.*) not “lentils” as one buys them in the market dry or plants them. But he is wrong to claim that the term φάκοι cannot be used of lentils that have been cooked, i. e. to render them edible,

as the references to them as a symposium snack at Sol. fr. 38.3 and Pherecr. fr. 73.3–5 make clear. LSJ s.v. 1 glosses **καταδέχομαι** “receive, admit ... esp. of foods”, and cites this passage. But in the other parallels the word means “absorb, allow in” *vel sim.* rather than “ingest”, and it is easier to take it here as in LSJ s.v. 2 “receive back, take home again” (normally used of exiles, as at e.g. And. 3.11; X. *HG* 5.2.10) and to assume that the addressees have had their lentils (plundered agricultural goods? or the land they represent?) taken away and are being offered them back.

τῇ νῦν is a Homericism (*Il.* 14.219; 23.618) and is picked up as such at Cratin. fr. 145 (τῇ νῦν τόδε πῖθι λαβών; probably Odysseus addressing the Cyclops), as presumably also here. For νῦν (or νυν) + imper., see fr. 10 n.

τοὺς φακούς For lentils, “a founder crop of Old World Neolithic agriculture”, see Zohary and Hopf 2000. 94–101 (quote at 94); also mentioned in comedy at Amphis fr. 40.1 (a specialty crop in Gela).

fr. 379 K.-A. (371 K.)

ὥσπερ ἀπὸ χοῶς πεσών

ἀπὸ χοῶς Zen. : † ἀπόχθου † Hsch. : ἀπ’ ὄχθου Tammaro

as if after falling from a *chous*

Zen. vulg. II 57 (Vol. I p. 47.5–8 Leutsch–Schneidewin)

ἀπ’ ὄνου καταπεσών· ἢ παροιμία τέτακται ἐπὶ τῶν μειζόνων καὶ ἀδυνάτων· ὡς Ἀριστοφάνης (V. 1370)· ἀπὸ τύμβου πεσών. καὶ Εὐπολῖς. —

after falling from a donkey (*ap’ onou*): the proverb is applied to matters that are particularly large and impossible. For example Aristophanes (V. 1370): after falling from a tomb. And Eupolis: —

Hsch. α 6518

ἀπ’ ὄνου καταπεσών· ἀπὸ τύμβου πεσών (Ar. V. 1370). καὶ Εὐπολῖς. —. οἶον ἀπὸ νοῦ

after falling from a donkey (*ap’ onou*): after falling from a tomb (Ar. V. 1370). Also Eupolis: —. From good sense (*apo nou*), as it were

Meter Probably iambic trimeter

<x—υ— x>|—υυ υ—υ—

or trochaic tetrameter e.g.

<—υ—x —υ—x> —υυυ —υ—

Discussion Tammaro 1970–2

Citation Context In origin a gloss on Ar. *Nu.* 1273 τί δῆτα ληρεῖς ὥσπερ ἅπ’ ὄνου καταπεσών;. A somewhat fuller and clearer version of the first half of Zenobius’ note, but without mention of Eupolis, is preserved at Phot. α 2590 ~ *Suda* α 3459 ἅπ’ ὄνου καταπεσών. παροιμία ἀπὸ τῶν ἱππικῇ ἐπιχειρούντων, μὴ δυναμένων δὲ μηδὲ ὄνοις χρῆσθαι (“after falling from a donkey: a proverb drawn from those who attempt horsemanship but are unable even to ride donkeys”).

Text † ἀπόχθου † in Hesychius must have originated as a majuscule error (ΑΠΟΧΘΟ- read ΑΠΟΧΘΟ-). Tammaro argues that ὄχθος here might mean “tumulus, funerary mound”, making Eupolis’ joke like Aristophanes’ ἀπὸ τύμβου at V. 1370, although the word is rare in this sense (in comedy only in the quotation of Aeschylus at Ar. *Ra.* 1172).

Interpretation ἅπ’ ὄνου at Ar. *Nu.* 1273 is a word-play on ἀπὸ νοῦ (~ “out of your mind”), as Hesychius points out. The joke (also attested a generation or two later at Pl. *Lg.* 701c–d) must have been well-enough established that Aristophanes could take it in a new direction at V. 1370, where an old man talking nonsense is compared to someone who has fallen “from a tomb” (since he himself is “ready for the grave”; cf. the abusive τυμβογέρων at Ar. fr. 907). That whoever is described here resembles a man who has fallen “from a *chous*” (see below) thus suggests that he is drunk and probably also talking nonsense; and the line might be venturesomely restored on the Aristophanic model <τί δῆτα ληρεῖς> or <τί ταῦτα ληρεῖς> ὥσπερ ἀπὸ χοῦς πεσών;

A χοῦς is a squat, flat-bottomed, trefoil-lipped pitcher (a type of οἶνοχόη; cf. fr. 395.2 n.) expressly used for wine at e. g. Cratin. fr. 199.3; Ar. *Eq.* 95, 354–5; *Ec.* 44–5; Anaxandr. fr. 73; Alex. fr. 15.18–19; Eub. fr. 80.4; Men. *Hērōs* fr. 4; illustrations and discussion at Young 1939. 279–80; Knauer 1986; *ThesCRA* V 351–4.

fr. 380 K.-A. (365 K.)

ζωμὸς ἀλφίτων μέτα
broth with barley-meal

Poll. 6.56

καὶ παστὰι δ’ εἰσίν, ὡς Εὐπολὶς φησι· —

But *pastai* as well are, as Eupolis says: —

Meter Iambic trimeter, e. g.

<x-υ- υ>| -υ- υ-υ-

Discussion Meineke 1839 II.574

Citation Context From a brief catalogue of words for broths, soups, sauces and the like. Ar. fr. 702 χορδαί, φύσκαί, πασταί, ζωμός, χόλικες follows.

Interpretation Much like Eupolis (at least as Pollux would have it), Ael.Dion. π 26 (= Phot. π 473) defines παστά as ἔτνος ἀλφίτοις μεμειγμένον (“soup mixed with barley-meal”, i. e. “with barley-meal mixed in” to thicken it); cf. Hsch. π 1082 πάστα· βρώμα ἐκ τυροῦ ἀνάλου μετὰ σεμιδάλεως καὶ σησαμίου σκευαζόμενον. οἱ δὲ ἔτνος ἀλφίτοις μεμειγμένον (“*pasta*: food prepared from unsalted cheese with wheat and small sesame seed. But some say it is soup mixed with barley-meal”). For ζωμός (“broth”), mentioned routinely in catalogues of food and the like, e. g. Metag. fr. 18.2; Pherecr. fr. 137.4; Teleclid. fr. 1.8; Ar. *Eq.* 357; *Pax* 716; Anaxandr. fr. 42.40; Axionic. fr. 8.1. For ἄλφιτα (“barley-meal, barley groats”), e. g. Hermipp. fr. 25.2 λευκοῖσιν ἀλφίτοισιν ἐντετριμμένον (“sprinkled with barley-meal”; obscure and elusive, but the reference seems to be culinary); Ar. *V.* 301 (a basic household necessity); Nicopho fr. 6.1; 10.3 (barley-meal-vendors); 21.1; Moritz 1949; and for barley generally, Zohary and Hopf 2000. 59–69.

Anastrophe of μετὰ is attested elsewhere in comedy only at Men. fr. 684 πᾶν τοῦργον ὀρθῶς ἐκμαθεῖν χρόνον μέτα (also verse end) and may be a practical metrical matter rather than a high-style gesture; cf. Ramsden 1971. 166–7.

fr. 381 K.-A. (386 K.)

πρόσισχε τὸν νοῦν τῇδε

Pay attention here!

Phot. π 1331 = *Suda* π 2702

πρόσισχε· τὸ πρόσσεχε· Κρατῖνος (fr. 317)· —. καὶ Εὐπολῖς· —

prosische: it means *proseche*. Cratinus (fr. 317): —. And Eupolis: —

Meter Iambic trimeter

υ-υ-υ -| -υ<- x-υ-> or <x-υ-> υ-υ| - --υ<->

Citation Context Attributed to Aelius Dionysius (π 67) by Wenzel 1895. 378–81, on the ground that the observation is followed by a citation from

Thucydides—quoted only once by Pausanias, the other obvious candidate as a source, and then only in connection with Herodotus.

Interpretation A command issued to a single individual.

πρόσισχε τὸν νοῦν πρόσσεχε τὸν νοῦν is expected (e.g. Cratin. fr. 315; Pherecr. fr. 163.3; Ar. *Eq.* 503; *Nu.* 635; Antiph. fr. 57.2; And. 1.37; Isoc. 17.24; Pl. *Euthphr.* 14d), but cf. fr. 42.1 δεῦρο δὴ τὴν γνώμην προσίσχετε; Cratin. fr. 317 καὶ μὴ πρόσσισχε βαρβάροισι βουκόλοις (also cited by Photius = *Suda*, i.e. Aelius Dionysius). In all these cases, the variation appears to be simply a matter of metrical convenience. An Attic colloquialism, absent from elevated poetry and Thucydides.

τῇδε Most likely a dative functioning as a local adverb, as also at e.g. *Od.* 6.173; [Simon.] *AP* 7.249.1 = *FGE* 776; Metag. fr. 6.8; Ar. *Ach.* 204 (lyric); *Pax* 968 (religious formula); *Th.* 665 (lyric); *S. Ai.* 950; *OT* 1128; E. fr. 779.10; Hdt. 5.19.1; cf. Bers 1984. 95. But the word might also mean “to her”.

fr. 382 K.-A. (372 K.)

σὺν φθοῖσι προπετωκῶς

φθοῖσι Ath.^{CE}: φθοισὶ Kock ex Ath. προπετωκῶς Casaubon: προπεπτωκῶς Ath.^{CE}

having made a toast together with *phthoides*

Ath. 11.502b

φθοῖς. πλατεῖαι φιάλαι ὀμφαλωτοί. Εὐπολῖς. —. ἔδει δὲ ὀξύνεσθαι
ὥς Καρσί, παισί, φθειρσί

phthois. Flat libation bowls with a central boss. Eupolis: —. It ought to have an acute on the final syllable, like *Karsí*, *paisí*, *phtheirsí*

Meter Iambic trimeter?

<x-υ-υ> --υ|υ --<υ-υ> or --υυ --<υ-υ x-υ-υ>

Discussion Bachmann 1878. 111; Kaibel 1890. 108

Citation Context From the long alphabetic catalogue of drinking vessel types that makes up much of Book 11 of Athenaeus. As a result of the loss of a page in the exemplar of Ath.^A (the only manuscript of the complete text of the work), this portion of the text is preserved only in the Epitome.

Text Ath.^{CE}'s προπετωκῶς (as if from προπίπτω) is metrically impossible if this is a fragment of an iambic trimeter. But the lack of any apparent syntactic

connection between the two halves of the verse (see Interpretation below) makes it impossible to be sure that any particular correction is right.

Interpretation This is the only reference to libation vessels called φθοῖς. At e.g. Ar. *Pl.* 677; Callisth. *FGrH* 124 F 49; Thphr. fr. 584a.50 ἀλεύρων πυρίνων καὶ κριθίνων φθοῖς; Poll. 6.77; and Erot. φ 20, on the other hand, φθοῖς are cakes of some sort; Paus. Gr. φ 7 φθοῖς· πέμματα, ἃ τοῖς θεοῖς μετὰ τῶν σπλάγχχνων ἔθουον (“*phthois*: cakes, which they used to sacrifice to the gods along with the entrails”) agrees; and Chrysippus of Tyana ap. Ath. 14.647d–e even offers a recipe involving cheese, honey and fine flour. In addition, although σύν + dative can occasionally be used for the instrument by means of which something is accomplished (LSJ s.v. A.7; cf. Bachmann), an accusative is expected with προπίνω; cf. e.g. Alex. fr. 21.2 κυάθους προπίνων εἵκοσιν; Men. fr. 235 προπίνων Θηρίκλειον τρικότυλον; X. *An.* 7.2.23 κέρατα οἴνου προύπινον; D. 19.139 ἐκπώματ’ ἀργυρᾶ καὶ χρυσᾶ προὔπινεν. Kaibel blamed the former problem on confusion introduced by the Epitomator (“*turbavit epitomator*”). But the alphabetical organization of this section of Athenaeus leaves little doubt that the φθοῖς was treated as a drinking vessel in the main text as well, and probably in the source from which Athenaeus was drawing. There must thus be some fundamental problem in the text, σύν φθοῖσι having lost its verb and προπεπωκώς having lost the accusative it originally governed.

fr. 383 K.-A. (372 K.)

εἰς Ἄτραγα νύκτωρ
to Atrax by night

St.Byz. α 523

Ἄτραξ καὶ Ἀτρακία· πόλις Θεσσαλίας, τῆς Πελασγιώτιδος μοίρας ... τινὲς δὲ διὰ τοῦ γ ἔκλιναν Ἄτραγος, ὡς Εὐπολῖς. —

Atrax and Atrakia: a Thessalian city, of the Pelasgiote region ... But some declined the word Atragos with *gamma*, for example Eupolis: —

Meter Iambic trimeter, e.g.

— ∪ ∪ — — | < — ∪ — x — ∪ — >

Citation Context Related material on the proper declension of the city’s name, but without reference to Eupolis, is preserved at Choerob. *Grammatici Graeci* IV.1 p. 287.21–6 (citing Call. fr. 488, quoted below).

Interpretation The reference to travel by night suggests treacherous dealings with an enemy faction within Atrax, or at least charges of such; cf. fr. 193 (Marikas(?)) bullies someone for his alleged association with Nicias); Ar. *Eq.* 237–8 (the presence of a Chalcidian cup onstage leads the Paphlagonian to claim that efforts are underway to bring Chalcis into revolt). For Atrax (*IACP* #395), located in the Thessalian *tetras* Pelasgiotis, see also Str. 9.441 and the mythological and literary material collected at Pfeiffer 1949. 364 on Call. fr. 488. Athens is not known to have had any direct involvement with the city during the Peloponnesian War years, which may attest only to the poverty of our sources. On coins and in inscriptions, oblique forms of the name and its cognates regularly have *gamma* (as in Eupolis) rather than *kappa*.

Ἄτραγα The initial syllable scans long at Call. fr. 488 Ἀτράκιον δῆπειτα λυκοσπάδα πῶλον ἐλαύνει and Lyc. 1309 καὶ δευτέρους ἔπεμψαν Ἄτρακας λύκους, but here is presumably short via Attic correption.

νύκτωρ First attested at Hes. *Op.* 177, and common in comedy (e.g. Pherecr. fr. 14.5; Ar. *Eq.* 1034; Nu. 750), but absent from lyric poetry, Aeschylus and Thucydides, and rare in the other tragic poets (S. *Ai.* 47, 1056; E. *Ba.* 469, 485, 486), so apparently marked as undignified vocabulary. For the *rho*, cf. Latin *nocturnus*.

fr. 384 K.-A. (117 K.)

καὶ μὴν ἐγὼ πολλῶν παρόντων οὐκ ἔχω τί λέξω·
οὔτω σφόδρ' ἀλγῶ τὴν πολιτείαν ὁρῶν παρ' ἡμῖν.
ἡμεῖς γὰρ οὐχ οὔτω τέως ᾤκοῦμεν, ᾧ γέροντες,
ἀλλ' ἦσαν ἡμῶν τῇ πόλει πρῶτον μὲν οἱ στρατηγοὶ
5 ἐκ τῶν μεγίστων οἰκιῶν, πλούτῳ γένει τε πρῶτοι,
οἷς ὥσπερ εἰ θεοῖσιν ἡνυχόμεσθα· καὶ γὰρ ἦσαν·
ὥστ' ἀσφαλῶς ἐπράττομεν. νυνὶ δ' ὅπη † τύχομεν
στρατευόμεσθ' αἰρούμενοι καθάρματα στρατηγούς

2 ἡμῖν Stob. : ὑμῖν Herwerden, Bothe 3 ᾧ Stob. : οἱ Brunck 4 ἡμῶν scripsi :
ἡμῖν Stob. 7 ὅπη τύχομεν Stob. : ὅπη τύχωμεν Kaibel : ὅποι 'ν τύχωμεν Herwerden
: ὅταν τύχωμεν Kock

Well, although many possibilities present themselves, I don't know
what to say—
that's how terribly upset I am when I see our state—
because we didn't manage it this way previously, aged sirs.
Instead, our city's generals, first of all, were

- 5 from the most important families, men pre-eminent for wealth and ancestry;
 we prayed to them like gods—for that’s what they were—
 as a consequence of which we had a stable polity. But now we campaign
 any † which way, since we choose trash as generals

Stob. 4.1.9

Εὐπόλιδος: —

Of Eupolis: —

Meter Iambic tetrameter catalectic

---υ- | ---υ- -|---υ- υ---
 ---υ- -|---υ- ---υ- υ---
 ---υ- ---υ- | ---υ- υ---
 ---υ- ---υ- | ---υ- υ---
 5 ---υ- ---υ- | ---υ- υ---
 ---υ- υ-υ-|--- υ-υ-|--- υ---
 ---υ- υ-υ- | ---υ- υ---
 υ-υ- ---υ- | υ-υ- υ---

Discussion Brunck 1783 I.183–4; Walpole 1835. 84; Meineke 1839 II.466; Zielinski 1885. 399; Gelzer 1960. 280; Perusino 1968. 109; Gelzer 1969. 126 n. 8; Kassel–Austin 1986 *ad loc.*; Storey 1995–6. 150–4; Storey 2003. 346; Olson 2007. 198–9; Telò 2007. 641–2

Assignment to known plays Assigned to *Dêmoi* by Walpole, and (despite Stobaeus) to Cratinus’ *Ploutoi* by Gelzer. Kassel–Austin assert that Austin 1973. 90 (on fr. 192.30) assigns the fragment to *Marikas*, although all he does is note that]ω τέως there recalls οὔτω τέως in 3 here. Storey 1995–6. 153–4 adds *Poleis* and *Chrysoun Genos* to the list of possibilities.

Citation Context From Stobaeus’ section περὶ πολιτείας (“On the Commonwealth”); doubtless drawn from some earlier florilegium. The theme of the immediately surrounding material is political responsibility, particularly that of the “decent elements” of a city’s population, supporting the notion that that is at issue in the Eupolis fragment as well; see on Text and Interpretation below. This is one of only three fragments of Eupolis preserved by Stobaeus (the others being fr. 108 (from *Dêmoi*) and 392), in contrast to the hundreds of quotations from Euripides, Sophocles and Menander, and the scores from

Philemon. Cratinus fares no better (only fr. 71 and 172), nor do most other 5th- or early to mid-4th-century comic poets.⁵

Text Caesurae fall at what are in Aristophanes (from whose hand we have far more iambic tetrameters) normal positions and, in the case of caesura after the first dimeter (“diaeresis”), in roughly the same proportion (here 5/8 = 62.5%; in Aristophanes ~ 75%). Lines without caesura after the first dimeter generally fall into three parts. See in general White 1912 § 179–82; Perusino 1968. 83–8; and cf. fr. 385; 387–90.

Herwerden’s ὑμῖν in 2 distorts the argument by converting the fragment into part of a discussion or confrontation between a group of old men, on the one hand, and a group of younger ones, on the other, despite 7–8, which then fail to draw the expected conclusion; see Interpretation below. Brunck’s οἱ for ὧ in 3 subscribes to the same basic logic, and Kassel–Austin—who adopt the latter change, but not the former—tellingly cite Ar. *Ach.* 676 οἱ γέροντες οἱ παλαιοὶ μεμφόμεσθα τῇ πόλει (“We ancient old men find fault with the city”; from the parabasis) as a parallel. But the text as transmitted consistently presents this as a discussion *within* a single group of old men about how, despite having once managed affairs well, they have recently allowed the state to fall apart.

The paradosis ἡμῖν τῇ πόλει in 4 is difficult to construe—“for us, the city” (apposition) is pointless, and taking the first dative with ἦσαν, the second with οἱ στρατηγοί (“we had the city’s generals”), is not much better. I print instead ἡμῶν τῇ πόλει, for which cf. e.g. Isoc. 12.89.

The subjunctive is expected in 7 (hence Kaibel’s ὅπη τύχωμεν) but would require ἄν, as at Pl. *Th.* 168c ὅπη ἄν τύχωσιν (cited somewhat misleadingly as a parallel by Kassel–Austin). Herwerden’s ὅποι ’ν τύχωμεν finds no parallels elsewhere, while Kock’s ὅταν τύχωμεν (“at random times”) yields strange sense. Kassel–Austin print the paradosis, but an obel is called for.

Interpretation These appear to be tetrameters like those in fr. 192.2–151 with n.; 385 with n., used by Aristophanes in debates “in which feeling runs high and the language is violent” (White 1921 § 173). Assuming that the Aristophanic model holds, καὶ μὲν (see below) marks this as the beginning of a speech by one of the characters (thus Zielinski). The speaker is an old man, who presents himself as representing old men generally (3). Herwerden’s ὑμῖν in 2 would introduce an opposed group of “you” younger men into the argument, as e.g. in the parabases at Ar. *Ach.* 676–718; V. 1060–1121 (both

⁵ Stobaeus offers about a dozen citations of Aristophanes, half of them from the preserved plays.

choruses of old Athenians who fought in the Persian wars; Brunck in fact took the fragment to be part of a parabasis). But there is no other trace of that dynamic in the text, and in 7–8 the first-person plural is used in a different way, to refer to contemporary Athenians generally and “what we do”: not only is everyone trapped in the same situation, it seems, but everyone is equally responsible for it.

The speaker begins (1) by explaining that he finds himself in a difficult place rhetorically: despite a plethora of potential topics, he does not know where to begin. Everything that follows expands on this initial expression of *aporia*, which is explained as a consequence of (2) the speaker’s grief at seeing the state in such sorry condition. The obvious comparison is to Ar. *Ra.* 718–37 (405 BCE), where the chorus similarly complain about Athens’ debased contemporary leadership and call for a return to reliance on “decent” people (i. e. the traditional upper class) “brought up in wrestling schools and choruses and literature” (729). This interpretation assumes that with γάρ in 3 the speaker returns to the thought expressed in 1, which must then be taken as a rhetorical gesture that means not “I don’t know where to start” but “I barely know where to start (sc. but will have no problem doing so)”. If that is not the case, and 3 is instead an explanation of why the speaker feels the grief described in 2, he never gets around to his main topic, which might then be almost anything touching on politics. Everything that follows turns in any case on the notion (3) that Athens was governed very differently in the past, the difference between “then” and “now” being illustrated (4–8) by discussion of the generals, who (4–5) once upon a time were chosen for their pre-eminent social status. This meant (6) that they were awarded automatic, unquestioning respect by other citizens, and (7) the state prospered as a consequence. Now (7–8), by contrast, there is a random selection of “garbage” personnel, with predictably unhappy consequences.

The position of *πρῶτον μὲν* in 4 marks οἱ στρατηγοί rather than ἀλλ’ ἦσαν ἡμῶν τῇ πόλει as the beginning of the catalogue to follow: “our city’s generals, first of all” (suggesting other examples of officials and whence they were recruited to come), not “first of all, our city’s generals” (suggesting other examples of quondam wise choices of all sorts to come). If additional examples followed, they were likely introduced by ἐπειτα δέ (e. g. Ar. *V.* 1177–8; Alex. fr. 173.1–2), εἶτα (e. g. Ar. *Nu.* 963–4) or the like. But *πρῶτον μὲν* can easily appear *solitarium* (Denniston 1950. 382) as a rhetorical gesture designed to show that the speaker *could* offer more instances of the phenomenon under discussion, should he choose to do so, although he ultimately takes the argument in a different direction.

Athenian military operations were directed by generals, ten of whom (one per Cleisthenic tribe) were elected in the spring of every year (cf. [Arist.] *Ath.* 44.4). For a history of the office, the institution of which was a major democratic reform of 502 BCE, and a list of individuals known to have held it, see Fornara 1998. Although generals exercised a considerable amount of day-to-day power in the field, during the Peloponnesian War years they were also bound by policies set by the Assembly with regard e.g. to settlement terms to be offered captured cities, and were closely watched and judged when they returned to Athens (e.g. Th. 2.70.4). In addition, troops appear to have been at least occasionally difficult to control (e.g. Th. 7.14.2; X. *Mem.* 3.5.19) and generals reluctant to confront them, both because their office was only temporary and because disgruntled subordinates could easily bring legal action against a field-commander for one alleged act of official misconduct or another after the campaign was over (cf. Antiph. fr. 202.5). See in general Hamel 1998. 5–75, 115–60, esp. 115–21. Whether matters had actually been any different during the Persian War years or the Pentekontaetia is impossible to say, but this is in the first instance nostalgia for the “good old days”, when everything was always better than it is now.

For other, mostly disparaging references to generals and the generalship, see fr. 49; 99.29, 32; 104; 130; 219 with nn.; and in other comic poets e.g. Ar. *Ach.* 598 (Lamachus the general: “They elected me!” Dicaeopolis: “Three cuckoos did!”), 1078; *Eq.* 573–6; *Nu.* 581–94; *Pax* 450; Pl. *Com.* fr. 201.1–2; *Amphis* fr. 30.1–4; *Alex.* fr. 16.1–4.

1–2 Kassel–Austin compare Aeschylus’ angry, disgusted response to the need to debate Euripides about the virtues of his poetry at Ar. *Ra.* 1006–7 θυμοῦμαι μὲν τῇ ξυντυχίᾳ, καί μου τὰ σπλάγχχν’ ἀγανακτεῖ, / εἰ πρὸς τοῦτον δεῖ μ’ ἀντιλέγειν (“I’m incensed at the situation, and it grieves me to the bone, if I have to debate with this man”).

1 καὶ μὴν routinely indicates that “A person who has been invited to speak expresses ... his acceptance of the invitation: ‘Well’, ‘Very well’, ‘All right’” (Denniston 1950. 355–6; cf. Gelzer 1960. 85 n. 4; Mastronarde 1994 on E. *Ph.* 700: “the particles mark agreement and reciprocation of intention”). In Aristophanes, the combination frequently introduces a speech—usually the first—in an *agôn* (*Eq.* 335; *Nu.* 1036, 1353; *V.* 548; *Av.* 462; *Lys.* 486; *Ra.* 907; *Ec.* 583 (all cited by K.-A.)), as presumably here. The addition of ἐγώ is typical of conversational Attic (e.g. Ar. *Eq.* 340, 1261; *Lys.* 842; E. *Alc.* 369; X. *Smp.* 2.14; Pl. *Phd.* 58e; beginning *agôn* speeches at *Nu.* 1036, 1353–4; in Lucian at *Icar.* 2; *DMar.* 1.3) and seems to serve to mark a distinction between the speaker’s agenda and that of another individual (here the other party in the debate, who has far too many glib proposals to offer?).

πολλῶν παρόντων A genitive absolute (concessive), put to further service in what follows as a genitive of the whole with **τί**; cf. A. *Pers.* 330 πολλῶν παρόντων δ' ὀλίγ' ἀπαγγέλλω κακά; E. *Hec.* 585–6 οὐκ οἶδ' εἰς ὅτι βλέψω κακῶν, / πολλῶν παρόντων.

οὐκ ἔχω τί λέξω For the idiom (including examples of indicative rather than subjunctive in the second clause), e.g. Alex. fr. 174.1–2 οὐκ ἔχω γὰρ ἄλλ' ὅ τι / εἶπω; E. *Supp.* 686–7 οὐκ ἔχω / τί πρῶτον εἶπω; *Hel.* 496 οὐκ ἔχω τί χρὴ λέγειν; X. *HG* 1.6.5 οὐκ ἔχω τί ἄλλο ποιῶ; Pl. *Tht.* 158a οὐκ ἔχω τί λέγω; D. 9.4 οὐκ ἔχω τί λέγω; 20.143 οὐκ ἔχω πῶς ἐπαινέσω; LSJ s.v. A.III.2.

2 For **σφόδρ(α)** (very rare in elevated poetry, but common in the comic poets and prose, and thus presumably colloquial), cf. fr. 51; 261.2; 264; Thesleff 1954 §§ 119–29; Dover 1987. 57–9.

In comedy, **ἀλγῶ** frequently takes an internal accusative, usually of the body part affected (e.g. Ar. V. 482; *Pax* 237; *Lys.* 254; Clearch. Com. fr. 3.2; cf. fr. 106.2 with n.), but not an external object of that in regard to which one feels pain. **τὴν πολιτείαν** is thus most likely the object of the participle alone and is not to be taken *apo koinou* with the main verb.

τὴν πολιτείαν The noun is first securely attested here, at Ar. *Eq.* 219 ἔχεις ἅπαντα πρὸς πολιτείαν ἃ δεῖ (“You have everything that’s needed for politics”) and in Thucydides, where it means variously “constitutional arrangement” (e.g. 1.18.1, 115.2), “citizenship” (e.g. 1.132.4) and “commonwealth” (e.g. 1.127.3), as apparently here. Prosaic vocabulary, absent from elevated poetry.

παρ' ἡμῖν ~ German “bei uns” (e.g. fr. 99.24; Pherecr. fr. 162.11, quoting Thgn. 467; Ar. *Eq.* 672; *Av.* 326; E. *Alc.* 1151; Th. 2.71.2; And. 3.38); to be taken closely together with **τὴν πολιτείαν**, ~ “our commonwealth”.

3 **οὕτω** refers vaguely backward to the state of affairs implied in 2.

τέως is here “previously, in the past”, as at e.g. A. *Ch.* 993 (opposed to νῦν, “now”); S. fr. 1101; Ar. *Th.* 449–50 (opposed to νῦν, “now”); *Ra.* 989; Th. 7.63.3. Contrast the senses “in the meanwhile” (e.g. *Od.* 18.190; S. *Ai.* 558; Ar. V. 1010; Amips. fr. 21.2) and “for a while” (e.g. Ar. *Nu.* 66; Hdt. 1.86.4 (v.l.); Antiph fr. 19.2), and cf. fr. 192.30 with n.

ὠκοῦμεν For the verb in the sense “manage” (contrast the more common sense “inhabit” at fr. 330.2), e.g. Ar. *Ra.* 976–7 τὰς οἰκίας / οἰκεῖν; Th. 3.37.4 οἰκοῦσι τὰς πόλεις; 5.18.6 οἰκεῖν τὰς πόλεις τὰς ἑαυτῶν (~ “to manage their own political affairs”); E. *Hipp.* 486 εὖ πόλεις οἰκουμένας; fr. 21.1; 200.1 γνώμαις γὰρ ἀνδρὸς εὖ μὲν οἰκοῦνται πόλεις; X. *Mem.* 4.1.2; Isoc. 7.21; LSJ s.v. A.II.

4–5 Cf. fr. 219.1–2 (“Men you previously wouldn’t have selected as wine-inspectors you now pick for generals”) with n.; Ar. *Eq.* 128–44 (on the city’s demagogues as contemptible “sellers” of this and that); *Ra.* 718–37 (an

extended denunciation of the alleged contemporary tendency to reject “citizens we know are well-born and ... *kaloi kagathoi* and brought up in wrestling schools and choruses and music” as political leaders in favor of “foreigners ... and wretches descended from wretches ... whom the city before this wouldn’t have found it easy to use even as scape-goats”); [Arist.] *Ath.* 28 (on the gradually evolving demographics of the city’s leadership class) with Rhodes 1981 on 28.1 (all but *Ar. Eq.* 128–44 cited by Kassel–Austin).

4–8 Ring-structure, with the second half considerably compressed (at least in the text as we have it): (a) For generals we once chose outstanding men, (b) and we were organized and successful in war as a result, whereas (b’) now we fight in a random—and by implication unsuccessful—fashion because (a’) we choose worthless individuals as generals.

5 ἐκ τῶν μεγίστων οἰκιῶν For οἰκία (“house”) in the extended sense “family, clan” (prosaic), e.g. *Hdt.* 1.25.2; *Th.* 8.6.3; *And.* 1.146–7 (where, as MacDowell 1962 *ad loc.* notes, the speaker seems to use the word in both senses simultaneously); *X. Mem.* 2.7.6; *Isoc.* 19.36; *Pl. Chrm.* 157e; *Is.* 2.11; *LSJ* s. v. IV.

πλούτῳ γένει τε πρῶτοι serves as a transition between what precedes and what follows, defining what it means to be from one of Athens’ “greatest houses”, on the one hand, but making it clear how the individuals in question can be said to have resembled gods (6), on the other. πλούτῳ and γένει are dative of standard of judgment, “foremost on the basis of wealth and descent” (not “foremost in respect to wealth and descent”). For πρῶτος in this sense, *LSJ* s. v. πρότερος B.I.4.

6 οἷς ... ἡυχόμεσθα “to whom we prayed” or perhaps “to whom we offered vows” (*LSJ* s. v. II). The verb—for which see in general Pulleyn 1997. 59–63, 71–6, with further bibliography, who settles on the basic definition “say solemnly”—is not used in a casual fashion of begging another person for a favor, offering him something or the like, but belongs emphatically to the religious sphere, as the inclusion of ὥσπερὶ θεοῖσιν makes clear. At least as the speaker remembers the situation, therefore, in the past Athens’ citizens adopted an emphatically subordinate position vis-à-vis their generals—and with excellent results (7). Cf. *Ar. Ach.* 566–7 with Olson 2002 *ad loc.*; *V.* 571 ὥσπερ θεὸν ἀντιβόλει με τρέμων τῆς εὐθύνης ἀπολῦσαι (“trembling, he begs me, as if I were a god, to release him from the scrutiny of his accounts”; a desperate plaintiff appealing to a juror); *S. Ph.* 656–7 (Neoptolemus’ first encounter with Philoctetes’ bow). The comic poets, like their tragic counterparts (e.g. *A. Pers.* 215; *S. Ai.* 269; *E. Med.* 78), routinely use the first-person plural middle-passive ending -όμεσθα in place of the more common -όμεθα for metrical convenience; cf. 8 στρατευόμεσθ’; *frr.* 131.2; 172.11; 260.19; and

e.g. Crates fr. 19.3; Ar. *Ach.* 68; Pl. Com. fr. 117; Speck 1878. 39–41 (a catalogue of additional examples from Aristophanes); Sachtschal 1901. 21 (additional examples from other comic poets).

“γάρ is the connective, and καί means ... ‘in fact’” (Denniston 1950. 108–9, quote from 108; cf. fr. 377 n.).

7 ἀσφαλῶς ἐπράττομεν “we managed (our affairs) with no risk of falling”, i.e. in a competent, careful and consistently successful manner. For the verb in this sense, see LSJ s.v. πράσσω III.5; and cf. Ar. *Nu.* 419; Av. 800; *Ec.* 104; E. *Ph.* 117 θάρσει· τά γ’ ἔνδον ἀσφαλῶς ἔχει πόλις (“Take courage; for internally, at least, the city is secure”). The πράγματα in question might be “state affairs, our political business” generally (LSJ s.v. πρᾶγμα III.2; e.g. Ar. *Eq.* 130; Archipp. fr. 14.1). But the fact that the generals are in question, and that it is specifically military leadership (or the lack thereof) that gets the attention in what follows, suggests instead something like “we never lost a battle”. ἀσφαλῶς is used metaphorically already at *Od.* 8.171 ὁ δ’ ἀσφαλέως ἀγορεύει; Hes. *Th.* 86 ὁ δ’ ἀσφαλέως ἀγορεύων; cf. A. *Ag.* 1347 ἀσφαλῆ βουλευμάτων.

νυνί A colloquial Atticism, like other words with the deictic suffix -ί (e.g. οὔτοσί, ἐκεινοσί, δευρί, ἐντευθενί), common in comedy (e.g. fr. 219.2; Pherecr. fr. 45.1; Ar. *Eq.* 389; Strattis fr. 27.2) and prose (e.g. Th. 4.92.2; And. 1.103; Isoc. 21.19; Is. 2.22), but absent from elevated poetry; in Atticizing “Second Sophistic” authors at e.g. Philostr. *VA* 4.37.1; Luc. *Prom.* 14; Alciph. 3.11.4. Cf. fr. 3 ἐνθαδί with n.; 107.1 ταδί.

ὅπη † τύχομεν “in whichever way we happen to”, i.e. “in a disorganized manner, at random, without proper preparation” (LSJ s.v. τυγχάνω A.4); an almost exclusively prose idiom (e.g. Th. 4.26.6; 8.48.5, 95.4; Isoc. 15.247, 292; X. *Oec.* 20.28; *Smp.* 9.7; *An.* 5.4.34; Pl. *Phd.* 89b, 113b; *Tht.* 168c; *R.* 503c; D. 23.127), attested elsewhere in comedy in various forms at Ar. *Ra.* 945; *Pl.* 904, and picked up as an Atticism by Lucian at e.g. *Musc. Enc.* 9.

8 καθάρματα Literally “what is cleaned (off of something else)” (< καθαίρω), i.e. “garbage, trash”. First attested in this sense at A. *Ch.* 96 [98] (contrast the active sense “cleansing” at e.g. E. *HF* 225; *IT* 1316; Hp. *Epid.* V 2 = 5.204.9 Littré; “cleansed area” at Ar. *Ach.* 44), and used abusively (a patent colloquialism) also at e.g. Ar. *Pl.* 454; fr. 686; Men. *Sam.* 481; D. 19.198; 21.185; Aeschin. 3.211; Dinarch. 1.16. Wankel 1976. 683–4 compares σύρφαξ (literally “sweepings”) at Ar. *V.* 673 and κονιορτός (literally “dirt-pile”) at Anaxandr. fr. 35.6, although in the latter this is a mocking nickname rather than a simple term of abuse.

fr. 385 K.-A. (351 K.)

- (A.) μισῶ λακωνίζειν, ταγηνίζειν δὲ κἄν πριαίμην.
πολλὰς δ' † οἶμαι νῦν βεβινῆσθαι
<x-υ> ὃς δὲ πρῶτος ἐξηῦρον τὸ πρῶ 'πιτίνειν
(B.) πολλήν γε λακκοπρωκτίαν ἡμῖν ἐπίστασ' εὐρών.
5 (A.) εἶεν· τίς εἶπεν "ἀμίδα παῖ" πρῶτος μεταξὺ πίνων;
(B.) Παλαμηδικόν γε τοῦτο τοῦξέρημα καὶ σοφόν σου
- 2 πολλὰς Ath.^{CE} : πολλοὺς Schweighäuser δ' Ath.^{CE} : γὰρ Meineke : ἄρ' Kaibel :
δ<έ γ'> Headlam 3 ἐξηῦρον Elmsley : ἐξεῦρον Ath.^E : ἐξηῦρεν Ath.^C πρῶ
'πιτίνειν Elmsley : πρῶτ' ἐπιτίνειν Ath.^{CE} : fort. πρῶ προπίνειν 4 ἡμῖν ἐπίστασ'
Elmsley : ἐπίσταθ' ἡμῖν Ath.^E : ἐπίσταθ' ἡμῶν Ath.^C 5 παῖ πρῶτος Porson :
πάμπρωτος Ath.^{CE}

- (A.) I hate living like a Spartan, but I'd buy (something) to cook in a
skillet.
Many women † I think now have been fucked
<x-υ> I, however, who invented drinking early in the day
(B.) Know for sure that you invented a lot of faggotry for us!
5 (A.) Alright—who was the first to say "A piss-pot, slave!" while drinking?
(B.) This discovery of yours is Palamedes-like and wise

Ath. 1.17d-e

Εὐπολις δὲ τὸν πρῶτον εἰσηγησάμενον τὸ τῆς ἀμίδος ὄνομα ἐπιπλήττει λέγων· —

And Eupolis rebukes the man who first introduced the word *hamis*, saying: —**Meter** Iambic tetrameter catalectic

- υ— —|υ— —υ|— υ—
—†—υ— (e.g. —<υ>— —|—υ— —<—υ— υ—>—)
<x-υ>— υ—υ|— —|υ— υ—
—υ— υ—υ— | —υ— υ—
5 —υ— υ—υ— | —υ— υ—
—υ— υ—υ|— —υ|— υ—

Discussion Elmsley 1826. 473–4 n. 1; Fritzsche 1838. 231; Meineke 1839
II.547–8 et III.368; Meineke 1847 I.xxiv, 210–11; Wilamowitz 1876. 296–7;
Kock 1880. 350–1; Herwerden 1903. 30; Goebbel 1915. 50–1; Gelzer 1960. 279;
Perusino 1968. 110; Kaibel ap. K.-A.; Storey 1995–6. 154–7; Tribble 1999. 79;
Beta 2000

Assignment to known plays Assigned to *Autolykos* by Fritzsche, to *Baptai* by Wilamowitz (comparing fr. 76), and to *Kolakes* by Gelzer (comparing fr. 171).

Citation Context From a discussion of piss-pots (*hamides*) at banquets, the larger point apparently being that reference to them is undignified in poetry, at least when heroic times are in question. But this portion of Athenaeus is preserved only in the Epitome, and the nuances of the argument are impossible to recover. Aeschylus fr. 180 and Sophocles fr. 565 (both from satyr play, and the latter seemingly quoting the former) are cited immediately before this. Phryn. *PS* p. 99.22–3 Παλαμηδικὸν τοῦξεύρεμα· οἷον σοφὸν καὶ εὐμήχανον (“A Palamedes-like discovery: as it were, wise and ingeniously contrived”) is a reference to v. 6, but in the epitomized version now extant makes no specific mention of Eupolis.

Text For the assignment of speakers, see Interpretation.

Schweighäuser’s πολλούς (“many men”) for the paradosis πολλάς in 2 would make the remark a better match for the reference to λακκοπωκτία in 4 (n.) (and see 1 n. on λακωνίζειν), but the context is too uncertain and the line too lacunose for emendation to be considered. The same is true of Meineke’s γάρ, which would have to be understood as implying “(Yes!)”, “(No!)” or “(Right,)” (Denniston 1950. 73–6), and Kaibel’s ἄρ’ (indicating interest or more likely surprise (Denniston 1950. 33–6), neither obviously to the point here), for the paradosis δ’ in the same line. Headlam’s δ<έ γ’> would strongly suggest a change of speaker, with (B.) offering a lively retort to what (A.) has said in 1 (Denniston 1950. 153–4). Kock suggested that there might be a lacuna between 1 and 2, a solution of last resort.

In 3, E’s first-person singular ἐξεῦρον (corrected by Elmsley to ἐξηῦρον) rather than C’s third-person singular ἐξηῦρεν is needed, if 4 is to be a pointed response to the remark. Elmsley’s πρῶ ’πιπίνειν for the paradosis πρῶτ’ ἐπιπίνειν at the end of the line is palaeographically easy (*scriptio plena*, with the *tau* subsequently added either to avoid hiatus or because πρῶ was a rare word, whereas πρῶτα was easy and obvious). Although the sense is difficult (see n.), the only obvious alternatives are προπίνειν (“drinking toasts”) and (ἄ)ποπίνειν (“drinking off, drinking up”; not attested in comedy); e.g. πρῶα πίνειν (“drinking early morning (drafts)”) strays too far from the paradosis to deserve much consideration.

Elmsley’s transposition in 4 is a matter of metrical necessity. His conversion of the paradosis ἐπίστα(ται) (“he knows”; similarly elided at Men. *Dysc.* 700) to ἐπίστασ(αι) (“know!”), on the other hand, is in the first instance an interpretative move, which converts this from a three-person to a two-person scene.

The paradosis *πάμπρωτος* in 5 is rare, epic vocabulary (e.g. *Il.* 7.324; *Od.* 4.577; *Certamen* 76; A.R. 4.1424; Opp. *Hal.* 3.633), attested in the 5th century only at Pi. *P.* 4.111; *I.* 6.48, and thus out of place here, hence Porson's *παῖ πρῶτος*, which also allows for a normal caesura.

Interpretation The meter suggests an *agôn*, as in fr. 384 (n.). Elmsley gave 4 and 6 to a second speaker (B.), and Meineke (followed by all recent editors) assigned him 2 as well. The latter point is problematic and is discussed further below. Regardless of whether 2 is given to (A.) or (B.), however, (A.) is on the argumentative offensive and is listing his own interests and inventions, all of which involve having a good time at dinner parties or symposia. If one accepts Elmsley's emendation in 4 (which eliminates a third character, to whom that line is then addressed), (B.)—speaking for Greek society generally (4 *ἡμῖν* with n.), whose benefactor (A.) is claiming to be—responds in a hostile, disparaging and in at least one case obscene fashion: everything (A.) has done or invented is debased or valueless “for us”. (Tribble 1999. 79 takes (B.) to be instead “an admiring interlocutor”. 6 might be read as absurdly over-the-top praise rather than sarcasm, if (B.) were a *kolax*; but *λακκοπωκτία* in 4 is more difficult to understand as positive.)

As Kock recognized, if 1 is read in a straightforward fashion (as referring to the adoption of an ostensibly Spartan personal style, on the one hand, and cooking on the other), 2—even if corrupt and obscure—seems an odd response. On that interpretation, 1–3 are best all given to (A.), whose catalogue of dubious accomplishments is finally interrupted by the disgusted (B.) in 4. Alternatively, if *λακωνίζειν* in 1 is taken to have a sexual sense (see 1 n.), *ταγηνίζειν* might as well, as Meineke 1847 I.210 suggested. (A.) would then mean ~ “I don't care for boys, but I'd pay for sex with a woman”, with his allusive style of speaking converted into an overt obscenity by (B.) in the next verse.⁶ I assign 1–3 to (A.) on the ground that *τάγηνον/τήγανον* and *ταγηνίζειν* are nowhere else obviously used obscenely, although the fact is that the badly battered state of the first three verses makes it impossible to know exactly what is going on in them.

⁶ Cf. Beta 2000. 36–41. The argument requires over-reading other passages where the basic culinary sense is satisfactory and no metaphorical supplement is needed. As Beta himself notes (43), “questo non vuol dire ... che tutte le volte che noi troviamo un termine che indica un cibo caldo e fragrante si debba pensare all'organo femminile, né tantomeno che ogni verbo contenente l'indicazione di un'alta temperatura sia ipso facto un sinonimo di ‘fare l'amore’”. Nor does the word appear so frequently in an alleged double sense that even the seemingly most innocent use inevitably brings with it a leering undertone (despite Beta 2000. 43–4).

Meineke 1839 III.368 suggested that (A.) was Alcibiades, and then in 1847 Lxxiv put forward Plin. *Nat.* 14.143 *Tiberio Claudio principe ... institutum, ut ieiuni biberent potiusque vini antecederet cibos ... gloriam hac virtute Parthi quaerunt, famam apud Graecos Alcibiades meruit* (“during the reign of Tiberius Claudius ... it became fashionable for people to drink on an empty stomach and for a glass of wine to precede the food ... The Parthians seek fame by means of such valor, and Alcibiades won a reputation (for this) among the Greeks”) as evidence for his interpretation. Kock and Kassel–Austin adopt Meineke’s thesis in their texts. But the fact that Alcibiades had a reputation for extravagant living—certainly true (see in general Tribble 1999. 69–83)—by no means shows that a character by that name, or even a character somehow standing in for the historical Alcibiades, like Marikas for Hyperbolus in *Marikas*, is speaking here, particularly since Alcibiades (unlike (A.)) is supposed to have been a notorious Laconizer (Plu. *Alc.* 23.3).⁷

1 A wittily symmetrical line, with **μισῶ** on one end balancing **ἄν πριαίμην** on the other, and the jingle **λακωνίζειν, ταγηνίζειν** in the middle bringing out the contrast between the two activities; for the general structure, cf. Telecl. fr. 34.1.

λακωνίζειν Glossed παιδικοῖς χρῆσθαι (“to have sex with boys”) at Phot. λ 48 = *Suda* λ 62 (cf. Hsch. λ 224), citing Ar. fr. 358; cf. Ar. *Lys.* 1162–4, 1174 (on the alleged Spartan fondness for anal intercourse generally); Dover 1978. 185–9. But “Laconizing” elsewhere routinely refers to dressing in short, thin robes, eating limited amounts of very simple food, exercising vigorously and systematically, bathing in cold water (or not at all) and the like (e.g. Ar. *Av.* 1281–3 with Dunbar 1995 *ad loc.*; Pl. *Prt.* 342b–c; D. 54.34; Plu. *Per.* 22.3), i.e. to a fundamentally ascetic lifestyle that might reasonably be taken to stand in sharp contrast to what follows here.

μισῶ almost always takes an accusative object (cf. fr. 386.1); for the construction with the infinitive, LSJ s.v. compares only [E.] *Rh.* 333 μισῶ ... βοηδρομεῖν (“I hate to run late”).

ταγηνίζειν For the τᾱγηνον/τήγανον (“skillet”), fr. 374 n. The verb and its compounds and cognates are attested before the Hellenistic period only in comedy (Pherecr. fr. 128; Ar. *Tagênistai*; Phryn. Com. fr. 60; Sotad. Com. fr. 1.1; Alex. fr. 178.11; Posidipp. Com. fr. 5; Men. fr. 195 τηγανισμοί) and at Hippon. fr. 37.2 τηγανίτας—although doubtless only because other genres have little to say about the details of food preparation.

⁷ If one is going to insist on identifying (A.) with a historical figure named in one of Eupolis’ plays, why not make him Cimon (said at fr. 221 to be a “careless drinker” with a taste for sexual adventures and an interest in Sparta)?

πριαίμην *πρίαμαι is treated by LSJ s.v. as a presumed present tense, although the verb has no present indicative, imperfect or future forms, all of which are supplied by ὠνέομαι; see fr. 1.2 πρίω with citation context; Rutherford 1881. 210–13. *πρίαμαι cannot be used with an infinitive to mean “pay to do x”,⁸ and an object must be supplied.

2 πολλὰς δ’ ἥ οἶμαι νῦν βεβινῆσθαι sc. “by me”, if (A.) is still boasting? or “as a consequence of the sort of behavior you’re describing”, if (B.) is offering a hostile comment? νῦν would seem to argue for the latter interpretation.

βεβινῆσθαι An unambiguously crude, colloquial verb; cf. fr. 104.2 (where Meineke conjectured βινούμενα for the less offensive paradosis κινούμενα) with n.; Henderson 1991 § 205; Bain 1991. 54–62; Chadwick 1996. 73–5.

3, 5 Perhaps a new topic: not what (A.) likes to do (1), but the larger significance of his behavior.

3 δέ marks what follows as somehow in contrast to what went before (and is now lost from the text).

πρῶτος ἐξηῦρον For the theme of the πρῶτος εὐρετής (“inventor”), e.g. Anaxandr. fr. 31.1 with Millis 2015 *ad loc.*; Eub. fr. 72 with Hunter 1983. 162; Alex. fr. 152; 190; Men. fr. 18; Kleingünther 1933; and cf. 5 τοῦτο τοῦξεύρημα. As Arnott 1996. 122 (on Alex. fr. 27.1–2) observes, ancient “Historians and philosophers seriously investigated and catalogued inventions”, and the comic poets for their part “made abundant humorous capital out of these studies”, as in (A.)’s self-important claim here.

τὸ πρῶ ’πιπίνειν For drinking in the morning—no more reputable behavior in the ancient world than it is in the modern—cf. Pherecr. fr. 34; Bato fr. 5.3–4. The verb ought to mean “drink afterward” or “drink in addition”; here the intended sense is presumably “drinking early in the day as well as (late)” and thus virtually “around the clock”. The *iota* in present forms of πίνω is long, whereas in aorist forms it is short, and the two infinitives seem to be used in comedy with an eye primarily to metrical convenience (πίνειν and compounds at e.g. fr. 271.2; Telecl. fr. 1.5, 10; Ar. fr. 334.1; but note πιεῖν at the end of an iambic trimeter in fr. 355, with a sense not obviously different from what seems to be intended here).

πρῶ is simply “early” as opposed to “late” (ὀψέ; e.g. X. *Oec.* 13.2); if a specific time of day or year is meant, it must be specified (e.g. Ar. *Ec.* 291 πρῶ πάνυ τοῦ κνέφους, “very early, before the sun is up”; Th. 4.6.1 πρῶ ἐσβαλόντες καὶ τοῦ σίτου ἔτι χλωροῦ ὄντος, “invading early, while the grain was still

⁸ At And. 3.38, πριάμενοι δὲ παρὰ Λακεδαιμονίων μὴ δοῦναι τούτων δίκην means “by paying money, (they got permission) from the Spartans not to pay the penalty for these actions”, with κατηγοράσαντο to be supplied from above.

immature”; And. 1.38 ἀναστὰς ... πρὶ ψευσθεὶς τῆς ὥρας, “getting up early but being mistaken about the exact hour”). An Attic form (also e.g. fr. 85; Ar. V. 104; *Lys.* 1063; S. *Tr.* 631; [A.] *PV* 696; Th. 4.6.1; X. *Cyn.* 6.4; Pl. *Cri.* 43c) for common πρῶι (e.g. *Il.* 8.530; Hdt. 9.101.2; Epich. fr. 122.1); cf. Paus. Gr. π 34; Moer. π 19; Orus B 140.

4 γε is exclamatory and sarcastic (Denniston 1950. 126–8), as again in 6; colloquial spoken English would put the emphasis on the noun rather than the associated adjective (“a lot of *faggotry*!”).

λακκοπρωκτίαν A λάκκος is a “cistern” or “storage pit” (e.g. Hdt. 4.195.3; 7.119.2; Alex. fr. 179.9; D. 29.3; [Arist.] *Pr.* 899^b25–31), and a λακκόπρωκτος is a man who has been fucked so often and so hard by other men that his asshole (πρωκτός) resembles one. Cf. εὐρύπρωκτος (e.g. Ar. *Nu.* 1085; Eub. fr. 118.7; [Archil.] fr. 328.16) and χαυνόπρωκτος (Ar. *Ach.* 104, 106; Henderson 1991 § 460–1, 464. The abstract cognate noun is not attested elsewhere (cf. εὐρυπρωκτία at Ar. *Ach.* 843; V. 1070 in a similar sense), but the adjective is used as an insult at Ar. *Nu.* 1330 (the Right Argument characterizing the Wrong Argument); Cephisod. fr. 3.4, as well as in a late 5th-century graffito from the Athenian Agora (Lang 1976 # C 23.1), which allows for little doubt that the word was a well-established colloquialism. An anecdote preserved at Ath. 10.453a–b, according to which the 4th-century tragic poet Sosiphanes (*TrGF* 92 T 3) insulted the actor Cephisocles by saying “I would have thrown a stone at your rear end, if I wasn’t at risk of splattering the bystanders”, depends on the same image. Hsch. λ 209 ~ Phot. λ 51 claims that λακκοσκαπέρδας (= adesp. com. fr. *514) was an equivalent term; the second element refers to a sort of tug-of-war game (Poll. 9.116), but the exact point of the image is obscure. Note the echo of 1 λακωνίζειν and 3 πρῶι in λακκοπρωκτίαν.

ἡμῖν is presumably “(Greek) society in general”, since an invention rather than simple fashion is in question.

ἐπίστασ(ο) Other examples of the form (ill-documented in LSJ s.v.) at e.g. S. *Ai.* 979; *OT* 848; E. *Andr.* 430; *Ion* 650; Archestr. fr. 5.10; Diph. fr. 4.1. Moer. ε 65 calls this the common form (used here and elsewhere in the poets *metri gratia*) for Attic ἐπίστω (e.g. S. *El.* 616; X. *HG* 4.1.38), but neither form is widely attested in any case.

εὐρών is an ironic echo of ἐξηϋρον in 3.

5 For scenes similar to the one imagined here, cf. Ar. *Ra.* 542a–4a (Dionysus imagines a ridiculous situation in which his slave, reclining at a party and kissing a dancing girl, would ask him for a *hamis*); fr. 280 (a different vessel used in an emergency); Epicr. fr. 5.1–4 (a put-upon slave complains: “For what’s more unpleasant than to be summoned ‘παῖ παῖ’ at a drinking party, and by some beardless little boy at that, and to bring the *hamis* ...?”); Diph.

fr. 42.34–5 (a disgruntled cook claims that when he asks for his pay, he is told “Bring me a *hamis* first!”); adesp. com. fr. 1088.3 (“except last year he asked for a *hamis*”; a slave is speaking in reference to his master, but the rest of the context is obscure); Pamphilus Siculus *SH* 597.2 (“Someone give me a *hamis*!”).

εἶεν A colloquial Attic interjection (first attested at *A. Ch.* 657, 719; *Eu.* 244), here marking the speaker’s intention of moving on to another point; cf. e.g. *Ar. Eq.* 1078; *Henioch.* fr. 5.9; *S. Ai.* 101; *E. Med.* 386; *Supp.* 1094; [*A.*] *PV* 36; *X. Smp.* 4.52; *Pl. Ap.* 19b; *D.* 19.6; and see Stevens 1976. 34; López Eire 1996. 92–3; Labiano Ilundain 1998.

τίς εἶπεν ... πρῶτος; picks up the *πρῶτος* εὐρετής theme in 3 again. Although what the speaker says is that he coined the phrase “A piss-pot, slave!” or at least was the first to use it at a symposium, what he presumably means is that he invented piss-pots (an innovation attributed to the Sybarites at *Ath.* 12.519e, as one of the numerous manifestations of their profound commitment to luxury).

“ἀμίδα παῖ” sc. φέρε μοι, “(Bring me) ...!” A *ἀμής* is a piss-pot (in addition to the fragments of Aeschylus and Sophocles cited under Citation Context, where the otherwise unattested term οὐράνη is used, e.g. fr. 52 with n.; *Ar. V.* 807, 935 (a *hamis* readily available as one of the furnishings for Philocleon’s domestic lawcourt); *S.* fr. 485 (called an ἐνουρήθρα; satyr play); *D.* 54.4 (abusive drunks strike slaves, dump the contents of the *hamides* over them, and then urinate directly on them)). Phot. ο 685 claims that Xenophon—probably the wrong name—used the term οὐροδόκη (“urine-receptacle”) for the same vessel, and that Antisthenes (fr. 121 Decleva Caizzi) called it an οὔριος (better οὔρειος) βίκος (“urine-jar”). For the rough breathing, Phot. α 1030. For actual examples of vessels inscribed AMIS (perhaps better “a pot to piss in” than “a piss-pot”, with the inscription serving to prevent unhappy confusion when a non-specialized shape was employed for this purpose in an emergency situation), Sparkes 1975. 128; Knauer 1986. 95 n. 13; Cohen and Shapiro 2002. 87–8 with plates 21–2.

For **παῖ** (often repeated) used to summon a slave and/or give him orders, e.g. *Anacr. PMG* 356a.1; *Ar. Ach.* 1097–9; *Nu.* 18; *V.* 1251; *Alex.* fr. 116.1; *Diph.* fr. 57.2; here the order is extremely abbreviated.

The use of **μεταξύ** + participle to mean “while x-ing, as one does x” is rare and prosaic (also in comedy at *Ar. Ra.* 1242 μεταξύ θύων; in addition to the examples collected at *LSJ* s.v. I.2.a, cf. *And.* 1.125; *Isoc.* 9.58; 15.159; *Pl. Phdr.* 234d; *D.* 24.122).

6 Cf. *Ar. Ra.* 1451 εὖ γ’, ὦ Παλάμηδες, ὦ σοφωτάτη φύσις (“Nicely done, Palamedes, you brilliant creature!”; Dionysus to Euripides).

Παλαμηδικόν Palamedes son of Nauplios was one of the original Greek commanders at Troy and was known for his cleverness and his inventions, in particular of writing (esp. E. fr. 578; X. *Cyn.* 1.11 “While he was alive, Palamedes outdid all his contemporaries for *sophia*”; further references at Austin–Olson 2004 on Ar. *Th.* 770–1, which introduces an extended parody of Euripides’ *Palamedes*); cf. Anaxandr. fr. 10.2 (Rhadamanthys and Palamedes credited with inventing telling jokes as a way to share a dinner without contributing money); Philem. *Palamêdês*. Odysseus eventually contrived to have him killed. See in general Kleingünther 1933. 78–84; Gantz 1993. 603–8; *LIMC* VII.1.145. The adjective (attested nowhere else, and seemingly a nonce-formation) is of a typically late 5th-century sort; see fr. 350 n.

γε See 4 n.

ἐξεύρημα again picks up ἐξηῦρον in 3 (cf. 4 n.) and the echo of the same idea in 5 (n.).

σοφόν seems like little more than a prosaic gloss on Παλαμηδικόν for anyone in the audience who may have missed the mythological allusion. But perhaps the word served to set up whatever followed (e.g. “Wise indeed, for ...!”)

fr. 386 K.-A. (352 K.)

μισῶ δὲ καὶ † Σωκράτη
τὸν πτωχὸν ἀδολέσχην,
ὃς τᾶλλα μὲν πεφρόντικεν,
ὀπόθεν δὲ καταφαγεῖν † ἔχοι,
τούτου κατημέληκεν

1 μισῶ δὲ καὶ † Σωκράτην Asclep. et Procl. : † λέγω δ’ ὦρον † καὶ Σωκράτην ἔφη *Et.Gen.* : τί δῆτ’ ἐκείνον Olympiod. : μισῶ δὲ καὶ <τὸν> Σωκράτην Dindorf : μισῶ δ’ ἐ<γὼ> καὶ Σωκράτην Hermann : μισῶ δὲ δῆτ’ ἐκείνον Meineke Σωκράτη Herwerden : Σωκράτην codd. 2 τὸν πτωχὸν ἀδολέσχην Asclep. et Procl. : τὸν om. *Et.Gen.* : τὸν ἀδολέσχην καὶ πτωχὸν Olympiod. 3 τᾶλλα Olympiod. : τῶν ἄλλων Asclep. 4 ὀπόθεν Olympiod. : πόθεν Asclep. δὲ om. Olympiod. καταφαγεῖν ἔχοι Olympiod. : φάγη Asclep. : καὶ φαγεῖν ἔχη Herwerden

And I also hate † Socrates
the impoverished chatterer,
who has considered other matters,
but whence he † could eat,
this he has utterly ignored

Asclepius in Arist. *Metaph.* CAG VI.2 p. 135.21–5 Hayduck

καὶ πάλιν ὃ φησιν ὁ Ἀριστοφάνης διαβάλλων τοὺς φιλοσοφοῦντας, ὅτι σπεύδουσιν ἵχνη ψυλλῶν μετρεῖν (*Nu.* 144–52, 831), τῶν δὲ ἄλλων καταφρονοῦσι. —, ὡς τῶν ἐν τῷ βίῳ μειζόνων

And again what Aristophanes says when he attacks the philosophers, that they are eager to measure the tracks of fleas (*Nu.* 144–52, 831), but feel contempt for other matters, —, i. e. the things that are more important in life

Olympiodorus in Pl. *Phd.* 70b (9.9.4–7)

ὁ γὰρ Εὐπολὶς φησι περὶ τοῦ Σωκράτους. —

For Eupolis says regarding Socrates: —

Proclus in Pl. *Prm.*, III p. 656.16–25 Cousin

ὅτι δὲ καὶ τῆς ἀδολεσχίας τὸ ὄνομα φέρειν ἐπὶ τὴν διαλεκτικὴν εἰώθεσαν οἱ πολλοὶ καὶ τούτους ἀδολέσχους ὀνομάζειν, τί ἂν εἴποιμεν, αὐτὸν μὲν τὸν Σωκράτη πτωχὸν ἀδολέσχην καλούντων τῶν κωμωδοποιῶν, καὶ τοὺς ἄλλους δὲ ἀπαξάπαντας καὶ τοὺς ὑποδουμένους εἶναι διαλεκτικοὺς ὡσαύτως ὀνομαζόντων; (vv. 1–2) —

As for the fact that general practice was to use the word *adoleschia* for dialectic and to refer to these individuals as *adoleschoi*, what could we say, given that the comic poets call Socrates a *ptôchos adoleschês* and similarly refer to all the others and those who pretend to be dialecticians in the same way?

Et.Gen. B (~ *EM* p. 18.8–11, etc.)

καὶ ἀδολέσχας τοὺς φυσικοὺς ἐκάλουν. (vv. 1–2) —

They also called the natural philosophers *adolescheis*: (vv. 1–2) —

Meter Iambic dimeter (2 and 5 catalectic)

```

--υ-- † --υ--
--υ-- υ--
--υ-- υ--υ--
υ--υ-- υ--†υ--
--υ-- υ--

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Discussion Meineke 1814. 60–1; Fritzsche 1835. 223–5; Bergk 1838. 353; Meineke 1839 II.553; Kaibel 1895. 434–7; Herwerden 1903. 31; Kaibel ap. K.-A.; Storey 1985; Olson 2007. 234–5

Assignment to known plays Assigned to *Baptai* by Fritzsche, to *Kolakes* by Bergk.

Citation Context Proclus dates to the 5th century CE, Olympiodorus and Asclepius to the 6th, and all are working in the Neoplatonic commentary tradition. That this fragment is cited by all three of these authors leaves little doubt

that it is drawn from a collection of hostile early literary sources on Socrates, Plato and other 5th–4th-century philosophers, presumably culled from some Hellenistic catalogue of *kômôidoumenoi*. Asclepius in fact also cites *Nu.* 831 (offering both as examples of triviality), while in Proclus 1–2 are followed directly by *Ar. fr.* 506.2 ἢ Πρόδικος ἢ τῶν ἀδολεσχῶν εἷς γέ τις (“or Prodicus or someone, at any rate, of the *adolescheis*”), and in the *Et.Gen.* = *EM* etc. (drawing on some similar, lost source) by *fr.* 388.

Text 1 is preserved in three different forms, all of them corrupt and/or metrically deficient. What ought to be printed is unclear, and for lack of a better alternative I offer the verse as it appears in Kassel–Austin. The version of the text preserved in Proclus and Asclepius is easily supplemented; see apparatus, and note that λέγω in *Et.Gen.* might have originated as ΔΕΓΩ, as in Hermann’s conjecture. But Σωκράτην could instead be an intrusive superlinear gloss and the direct connection to Socrates a spurious product of the biographical tradition (thus e.g. <—υ—> μισῶ δὲ καί), a possibility that gains some support from the fact that 1 as Olympiodorus preserves it offers only the vague ἐκείνον in place of the crucial personal name. Meineke attempted to combine the two versions of the text by conjecturing μισῶ δὲ δῆτ’ ἐκείνονι, although the deictic suffix introduces an unwanted complication.

Accusatives of names like Σωκράτης with the innovative ending -την rather than the expected -τη are normal in inscriptions already by the end of the 5th century (Threatte 1996. 138, 173–6), and Kassel–Austin follow the manuscripts in printing Σωκράτην. Given that there is no metrical reason here to prefer the longer form, however, I follow Herwerden in printing Σωκράτη, as with editors at *Ar. Nu.* 182, 1465, 1477 (all line-final); cf. e.g. *Ar. Av.* 513 Λυσικράτη, 1077 Φιλοκράτη; *Lys.* 103 Εὐκράτη.

In 4, the direct question ought to have been πόθεν καταφαγεῖν ἔχομι ἄν; (“Whence could I eat?”). The omission of ἄν in the indirect question can only be justified as an anomaly (thus Goodwin 1889 § 242; but cf. Dunbar 1995 on *Ar. Av.* 180). The subjunctive (conjectured by Herwerden, comparing Asclepius’ φάγη) will not do, since Socrates is supposed to be asking himself how he *might* eat, not how he *does* eat, and the future ἔξει is impossible without completely rewriting the verse.

Interpretation Part of an iambic abuse song, like *fr.* 99.1–22; *Ar. Ach.* 836–59; *Ra.* 416–30, all of which attack a series of targets in passing, as likely originally here as well (hence καί in 1, “Socrates as well”, i.e. “in addition to the individual just discussed”). 3–5 expand on 2 πτωχόν without direct reference to ἀδολεσχην: Socrates has nothing to eat not because he is always talking but because he spends all his time *thinking* (3 τᾶλλα ... πεφρόντικεν; cf. 5 κατημέληκεν). But the implication is that one vice goes along with the other,

i. e. that *adoleschia* (for which, see below) is an almost inevitable consequence of dwelling too much on impractical matters. For the general sentiment, cf. E. fr. 905 μισῶ σοφιστήν, ὅστις οὐχ αὐτῷ σοφός (“I hate a *sophistês* who is not *sophos* on his own behalf”).

For Socrates son of Sophroniscus of the deme Alopeke (PA 13101; PAA 856500; 469–400/399 BCE) in the comic poets, see also fr. 395 with n.; Telecl. fr. 41.2 (a contributor to Euripides’ tragedies); Call. Com. fr. 15.2; Ar. *Nu. passim* (esp. 175 for his inability to put food on the table and 1485 on his status as *adoleschês*); Av. 1282 (impoverished and dirty), 1553–5 (unwashed); Ra. 1491–9 (a lunatic who talks nonsense); fr. 392 (the actual composer of Euripides’ “wise tragedies”); Amips. fr. 9 (ill-clothed and hungry); adesp. com. fr. 940; Dover 1967. xxxii–lvii; Patzer 1994; Imperio in Belardinelli *et al.* 1998. 99–114, esp. 114. For Socrates’ associate Chaerephon, fr. 180 with n.; 253. For intellectuals characterized via description of their alleged eating habits, fr. 157.2–3.

2 πτωχόν The word (here adjectival) is sometimes used as simply a more colorful alternative for πένης (“poor person, pauper”; e.g. Alex. fr. 78.1), and the distinction drawn at Ar. *Pl.* 552–3 is that the former has absolutely nothing, whereas the latter lives sparingly off of his day-to-day labor. But a πτωχός is properly a “beggar, panhandler”, someone who actively approaches others to ask for food in particular (e.g. *Od.* 17.18–19, 365–6; Hdt. 3.14.7; X. *Mem.* 1.2.29 προσαιτεῖν ὥσπερ τοὺς πτωχοὺς ἱκετεύοντα καὶ δεόμενον προσδοῦναι (“to ask for something as *ptôchoi* do, pleading and asking (the other party) to give”); *Smp.* 8.23; *Pl. Lg.* 936c). Contrast also ἀλήμων/ἀλήτης (“vagrant”), although the two terms can naturally be used of the same person (e.g. *Od.* 19.74; cf. S. *OT* 1506; *OC* 444 (both of Oedipus); Isoc. 14.46). *Ptôchoi* are fundamentally loathsome and obnoxious characters (e.g. Thgn. 278 καὶ στυγέουσ’ ὥσπερ πτωχὸν ἐσερχόμενον (“they loathe him like a *ptôchos* when he approaches”); E. fr. 412.1–2 πτωχός, εἰ δὲ βούλεται / πτωχοῦ κακίων (“a *ptôchos*, and if he likes, even worse than a *ptôchos*”); a colloquial term of abuse at D. 21.185, 198, 211) with a limited “right” to address their “betters” (e.g. *Od.* 17.453–63, 477–80; 18.387–98; Ar. *Ach.* 578–9 συγγνώμην ἔχε, / εἰ πτωχὸς ὦν εἶπόν τι (“Forgive me if I said something despite being a *ptôchos*!”)). A loquacious (see below) *ptôchos* is thus particularly toxic. Substrate vocabulary, probably cognate with πτώξ (“ducker, shy one” and thus “hare”).

ἄδολέσχην This verse and fr. 388, along with Ar. *Nu.* 1480, 1485 (of Socrates and his associates in the Phrontisterion); fr. 506.2 (quoted in Citation Context), are the earliest attestations of the noun or any of its cognates, which the literary figure “Socrates” offers as an ironic summary of his own public image at X. *Oec.* 11.3 ὃς ἀδολεσχεῖν τε δοκῶ καὶ ἀερομετρεῖν καί, τὸ πάντων δὴ ἀνοητότατον δοκοῦν εἶναι ἐγκλημα, πένης καλοῦμαι (“I who am thought

adoleschein and to try to measure the heavens, and—what is regarded as the craziest charge of all—am referred to as impoverished”) and Pl. *Phd.* 70b–c οὐκ οὐκ γ’ ἂν οἶμαι ... εἰπεῖν τινα νῦν ἀκούσαντα, οὐδ’ εἰ κωμωδοποιὸς εἴη, ὥς ἀδολεσχῶ καὶ οὐ περὶ προσηκόντων τοὺς λόγους ποιοῦμαι (“I wouldn’t expect anyone who heard me now, even if he was a comic poet, to say that I *adoleschō* and discuss irrelevant matters”). Astydam. *TrGF* 60 F 7 defines the word as “loquacity” (γλώσσης περίπατός ἐστιν ἀδολεσχία, “*adoleschia* is exercise of the tongue”), and Phryn. *PS* p. 36.5–6 says that σημαίνει μὲν τὸ φιλοσοφεῖν περὶ τε φύσεως καὶ <τοῦ> παντὸς διαλεσχαίνοντα (“it means to philosophize by chattering on about nature and the whole”). The etymology is uncertain, but the second half is perhaps <λέσχη (“talk, gossip”), in which case the first half may be cognate with ἀνδάνω, with the basic sense “one who takes pleasure in idle talk, a chatterer”. ἀδολέσχη and its cognates are in any case used in a consistently negative manner, on the one hand, and routinely in connection with sophistic teachers and the like, on the other: elsewhere in comedy at Cephisod. fr. 9 (“and not a glutton or an *adoleschēs*”) and Alex. fr. 185 (“or *adoleschein* privately with Plato”); in Plato at e.g. *Crat.* 401b (parallel to μετεωρολόγοι); *Plt.* 299b μετεωρολόγον, ἀδολέσχην τινὰ σοφιστήν; *R.* 489a ἀδολέσχην καὶ ἄχρηστον; and as the abstract noun ἀδολεσχία parallel to μικρολογία (“triviality”; cf. Asclepius in Arist. *Metaph.*) at Isoc. 13.8 (a hostile characterization of those “who teach ‘wisdom’ and present themselves as ‘happy’ and are deeply impoverished and do not charge their students much, and who keep an eye out for inconsistencies of speech but not of action, and who are furthermore unable to offer any necessary comment or advice regarding the actual situation”); 15.262 (a hostile characterization of teachers of eristic, astronomy, geometry and the like, as “useless in private and public affairs”, easily forgotten and irrelevant to real life).

3 πεφρόντικεν A very general word (cognate with φρήν) for intellectual activity; see in general Snell 1977, but note that, contrary to the claim on p. 63 that φροντίς and φροντίζω are first attested in Aeschylus, the words are already found at e.g. Thgn. 729, 912; Sapph. fr. 130.4, and note the Homeric “speaking name” Φρόντις. For φροντίζω and its cognates used of “thinkers” such as Socrates, e.g. Phryn. Com. fr. 22.1 (of Meton, seemingly in a catalogue of φροντισταί); Ar. *Nu.* 101 μεριμνοφροντισταί (of the inhabitants of the Phrontisterion; cf. 456 τοῖς φροντισταῖς), 154–5 Σωκράτους / φρόντισμα; Pl. *Ap.* 18b (of Socrates himself, quoting the “first accusers”).

4 ὁπόθεν δὲ καταφαγεῖν ἔχει i.e. “what sort of economically productive work he could engage in”. The source or sources of the income of the historical Socrates—who had a wife and several children (Pl. *Phd.* 116b) and is represented by Plato as a member of the hoplite class (*Ap.* 28e; *Smp.* 221a–b;

Chrm. 153a–c)—are obscure. He is supposed to have been a sculptor, at least in his youth (D.L. 2.19, citing Timo *SH* 799; Paus. 1.22.8; 9.35.7; cf. Duris *FGrH* 76 F 78 “He was a slave who worked stones”), and Aristophanes implies that he extracted support from his students (*Nu.* 1146–7). Plato (*Ap.* 19d–e) and Xenophon (*Mem.* 1.2.60, 1.6.3) maintain that he never asked for money, which is not the same as saying that he was never given it or the equivalent.

καταφαγεῖν ἔχοι For ἔχω + infinitive in the sense “be able to”, LSJ s. v. A.III.1.a. κατεσθίω (already in Homer) is an undignified word (“gobble, gulp down” *vel sim.*; better of animals or monsters, like German “fressen”) used routinely in comedy (e.g. *Ecphantid.* fr. 1; *Pherecr.* fr. 1.1; *Ar. Pax* 6; *Ra.* 551; *Pl. Com.* fr. 76.3; *Antiph.* fr. 87.3), in iambos at *Hippon.* fr. 36.4, in satyr play at *E. Cyc.* 341, 440 (corrupt; cf. *A.* fr. 428 καταφαγᾶς), and in Hippocrates (e.g. *Acut.* 9 = 2.290.2 Littré; *Morb. II* 15 = 7.28.11 Littré), but absent from tragedy and Thucydides.

5 τούτου κατημέληκεν A slight variation on the construction expected on the basis of 3 (not “he has not thought of this” but “he has utterly neglected this”). The compound (with intensifying force) is first attested here, at *S. Ai.* 45, 912 and *E.* fr. 928b.4, and in Hippocrates (e.g. *Art.* 14 = 4.120.7 Littré), and is thereafter generally prosaic.

fr. 387 K.-A. (19 Dem., 348 K.)

εἴ τις ἀποτέτιλται,
αὐτῶν ὁ πέμπτος ὥσπερ εἰς ζήτρειον ἐμπεσών

2 αὐτῶν ὁ πέμπτος corrupta iud. Nauck ζήτρειον codd. : fort. ζώντειον

if someone's had his hair pulled out,
the fifth of them, as if being thrown into a *zêtreion*

Et.Gen. A (= *EM* p. 411.33–5)

ζήτρειον· σημαίνει τὸ τῶν δούλων δεσμοτήριον, ἡγουν τὸν μύλωνα, παρὰ Χίοις καὶ Ἀχαιοῖς· ἐκεῖ γὰρ ἐδεσμεύοντο οἱ δοῦλοι. Εὐπολις· —

zêtreion: it means a place of imprisonment for slaves, i. e. a mill, in the Chian and Achaean dialects; because the slaves were kept in fetters there. Eupolis: —

Phot. ζ 45 = *Suda* ζ 94

ζητρεῖον· τὸ τῶν δούλων κολαστήριον. Εὐπολις

zêtreion: a place of punishment for slaves. Eupolis

Meter Iambic tetrameter catalectic

<x-υ- x-υ- x>| -υυ υ--
 --υ υ| -υ- --υ| - υ-<->

Alternatively analyzed as iambic dimeter (1 and 3 catalectic)

<x>-υυ υ--
 --υ υ-υ-
 --υ υ-<->

Discussion Nauck 1894. 74

Citation Context All this material appears to be closely related to a similar lexicographic cluster (including *Et.gen.* AB ~ *EM* p. 414.40–5 (attributed to Orus)) in which Aristophanes' *Babylonians* (fr. 95) is cited for the word ζώντειον, said to be “a mill ... but others say the name of a place where slaves were punished”, and which Alpers traced to Didymus' *Comic Vocabulary*. Poll. 3.78 καὶ ἵνα μὲν κολάζονται οἱ δοῦλοι, μυλῶνες καὶ ζητρεῖα καὶ ζώντεια καὶ ἀλφιτεῖα καὶ χονδροκοπεῖα (“and where slaves are punished, mills and *zêtreia* and *zônteia* and groat-mills and meal-mills”) and 7.19 τὸ δ' ἐργαστήριον ἀλφιτεῖον, μύλων, ζώτιον, ζητρεῖον, χόνδριον, χονδροκοπεῖον (“the shop (for working grain) is a groat-mill, mill, *zôtion*, *zêtreion*, mealery, meal-mill”) seem to be condensed versions of the same passage. Theopomp. Com. fr. 64 (quoted below), the only other classical attestation of the word ζητρεῖον, and the first portion of Herod. 5.32 follow in *Et.Gen.* A (= *EM*). Some of the explanatory material there, although not the fragment of Eupolis, is also preserved at *Et.Gen.* B = Choer. *An.Ox.* II p. 215.27–9. The note in Phot. = *Suda* is also preserved at Hsch. ζ 150 = AB p. 261.12, but without the reference to Eupolis.

Text The text scans, but the sense is obscure; 2 αὐτῶν ὁ πέμπτος (which Nauck took to be corrupt) is particularly difficult. ζώντειον (cf. Citation Context) would do just as well as the paradosis ζητρεῖον both here and in Theopomp. Com. fr. 64.3, and the *Et.Gen.* implies that the latter is a non-Attic form, although *EM* p. 408.12–13 identifies it as Ionian.

Interpretation The most basic problem in the fragment is the relationship between 1 and 2. If this is all a single εἰ-clause, the physical abuse suffered by an anonymous man in 1 is presented as somehow comparable to being punished like a slave in a mill. If 2 is taken instead to be the first part of the apodosis (i. e. with a comma at the end of 1, as in the text as printed here), the gender of the person referred to in the first verse is uncertain, and the “plucking” to which he or she is subject leads to a reaction (main verb missing) by “the fifth of them” somehow reminiscent of what a man would do after being thrown into a *zêtreion* (e. g. “get to work”? “fall into despair”? “curse the man responsible?”);

that “the fifth of them” is a member of the group to which the subject of the εἰ-clause belongs is a reasonable but scarcely necessary hypothesis. However the lines are punctuated and divided, ὁ πέμπτος suggests a catalogue, like e.g. *Poleis* fr. 244–7; cf. *S. El.* 701–8; *OC* 1313–25.

1 ἀποτέτιλται might be either middle (“has plucked him/herself” (cf. *Ar. Pax* 545–6) or “has got him/herself plucked”) or passive (“has been plucked”; cf. *Ar. Av.* 285 ὑπὸ ... συκοφαντῶν τίλλεται, and note the threats at *Cratin.* fr. 129 οὐκ ἀπερρήσεις σὺ θᾶπτον; ἀποτιλῶ σε τήμερον (“Get out of here fast! I’ll pluck you today!”) and *Ar. Eq.* 373 τὰς βλεφαρίδας σου παρατιλῶ (“I’ll pluck out your eyelashes!”)). The hair in question, meanwhile, might have been pulled from the individual’s head, jaw (in the case of a man) or genital region (esp. *Ar. Th.* 590 ἄφενυσεν αὐτὸν κάπτειλ’ Εὐριπίδης; *Ec.* 724 κατωνάκην τὸν χοῖρον ἀποτετιλμένας; cf. *Ar. Lys.* 89; *Ra.* 516). Whether what is being described is an assault or an aspect of personal grooming is thus unclear, but a simple haircut is not in question.

1–2 Regardless of whether the lines are divided into one clause or two, αὐτῶν is most naturally taken with ὁ πέμπτος, but might instead go with τις.

2 εἰς ζήτρειον The gloss in *Et.Gen.* A (= *EM*) and the notices in Pollux leave no doubt that ζήτρειον/ζώντειον was a name for some type of grain-mill, into which a slave who displeased a master might be put to do endless, mindless, grueling labor in chains and under the constant threat of physical punishment (e.g. *E. Cyc.* 239–40; *Lys.* 1.18 μαστιγωθεῖσαν εἰς μυλῶνα ἐμπσεῖν (“to be whipped and thrown into a mill”); *D.* 45.33; *Men. Hērōs* 1–3 μυλῶνα ... καὶ πέδας; *Pk.* 277–8; *Plaut. Asin.* 31–6; *Ter. Andr.* 199; Ramsey 1869. 256, with further references to evidence from Roman comedy), and the lexicographic sources that cite *Ar.* fr. 95 (see Citation Context) derive the word from ζεῖά (an old variety of wheat). The significant point in any case is that this is a brutal environment, from which one has no hope of escaping and where punishment is in the normal course of things. For the *zêtreion* as a place not just of enforced labor but of physical abuse, Theopomp. *Com.* fr. 64 ὥς σοι δοκεῖν / εἶναι τὸ πρόθυρον τοῦτο βασανιστήριον, / τὴν δ’ οἰκίαν ζήτρειον ἢ κακὸν μέγα (“in your eyes this forecourt is a place of torture, and the house is a *zêtreion* or a great evil”); Herod. 5.32–4 ἄγ’ αὐτὸν εἰς τὸ ζήτρειον πρὸς Ἑρμῶνα / καὶ χιλίας μὲν ἐς τὸ νῶτον ἐγκόψαι / αὐτῷ κέλευσον, χιλίας δὲ τῇ γαστρὶ (“take him into the *zêtreion* to Hermon, and order (Hermon) to beat a thousand whip-strokes into his back, and a thousand for his belly”) (both cited immediately after this fragment in *Et.Gen.* A (= *EM*), the latter in abbreviated form). For the physical punishment of slaves, Hunter 1994. 162–73; Klees 1998. 176–217, esp. 189–92, 199–201. For the profoundly circumscribed social position of chattel slaves generally, Kamen 2013. 8–18.

For ἀδολεσχεῖν (a generally unfriendly term for the “chattering” of contemporary intellectuals), see fr. 386.2 n.

ἐκδίδασξον Cf. *Av.* 548 ἀλλ’ ὅ τι χρή δρᾶν, σὺ δίδασκε παρῶν (“but as to what must be done, play your part and instruct us!”; the beginning of the *antikatakeusmos*); [A.] *PV* 698 λέγ’, ἐκδίδασκε (the chorus urge Prometheus to describe everything that will happen to Io). For similar orders to *agôn*-speakers in *katakeusmoi* and *antikatakeusmoi*, e.g. *Ar. Eq.* 334 δεῖξον ὥς; *Av.* 461 λέγε θαρρήσας; further examples at Gelzer 1960. 83. The prefix is intensifying (“entirely, fully”).

σοφιστά The word is first secure in the sense “purveyor of dubious wisdom” at *Ar. Nu.* 331; cf. fr. 483 n. (on the more traditional, essentially laudatory use in reference to poets, singers and the like); *E. Hipp.* 921; fr. 905; [A.] *PV* 62, 944; and in general Pirrotta 2009. 284 on Pl. *Com. Sophistai*. But the student of a σοφιστής is thereby transformed into a σοφιστής himself (e.g. *Ar. Nu.* 1111), so the individual addressed might simply be someone who has had a bit of “sophistic” training and is being asked to show what he has learned.

fr. 389 K.-A.

ἄνθρωπον εὐηθέστατον καὶ πρᾶον εἰς ἅπαντα

ἄνθρωπον εὐηθέστατον Guida : εὐηθέστατον ἄνθρωπον *Lex. Vind.*

someone utterly *euêthês* and mild in all respects

Lex. Vind. cod. Neap. II D 29

εὐήθης καὶ εὐήθεια ἐπὶ ἐπαίνου λαμβάνεται. Εὐπολις: —. καὶ Θουκυδίδης ἐν τρίτῃ (3.83.1) καὶ Δημοσθένης ἐν τῷ κατὰ Τιμοκράτους (24.52): οὐκ ᾔετο δεῖν τῆς ἡμετέρας εὐηθείας ἀπολαύειν

euêthês and *euêtheia* are used in commendation. Eupolis: —. Also Thucydides in Book 3 (3.83.1) and Demosthenes in his *Against Timocrates* (24.52): “He did not think it necessary to get the benefit of our *euêtheia*”

Meter Iambic tetrameter catalectic (thus Cassio and Luppe, followed by K.-A.)

— — — — — | — — — — —

Alternatively understood as iambic trimeter (thus Guida)

< x — — — — — > — — — — — | — — — — —

— — — — — — — — — — | < — — — — — >

or iambic dimeter (2 catalectic)

---υ--- υ---
 ---υ--- υ---

Discussion Guida 1979. 200–2, 215; Cassio 1980; Luppe 1980–1982

Citation Context The entry in this version of the *Lexicon Vindobonense* (early 14th century) is closely related to material preserved at Antiatticist p. 91.23–8 εὐήθης· ὁ ἀγαθός. Δημοσθένης κατὰ Τιμοκράτους (24.52)· ἐγνωσμένος οὐκ ἠνείχετο δεῖν τῆς εὐηθείας τῆς ὑμετέρας.⁹

χρηστοῦ δίδαγμ' εὐηθείας

καὶ φιλανθρώπου λογισμοῦ. (adesp. com. fr. 88)

Θουκυδίδης τρίτῳ (3.83.1), Πλάτων Πολιτείας τετάρτῳ. (“*euêthês*: the good man. Demosthenes *Against Timocrates* (24.52): although convicted, he did not suffer to ask for your *euêtheia*.

proof of wholesome *euêthia*

and of humane calculation. (adesp. com. fr. 88)

Thucydides in Book 3 (3.83.1), Plato in Book 4 of the *Republic*). A more condensed version of the same note is preserved at Phot. ε 2164 = *Suda* ε 3460 (~ *Et. Gud.* p. 555.4–6 ~ *EM* p. 390.47–9) εὐηθες· ἐπὶ τοῦ βελτίονος. καὶ Θουκυδίδης ἐν τρίτῳ (3.83.1) καὶ ὁ φιλόσοφος (Pl. *R.* 348c)¹⁰ (“*euêthes*: in reference to the better. Also Thucydides in Book 3 (3.83.1) and the philosopher (Pl. *R.* 348c”), which Erbse traced to Aelius Dionysius (ε 70). Cf. also Moeris ε 15 εὐηθες τὸ χρηστόν, <ὡς> Θουκυδίδης (3.83.1), Ἀττικοί· εὐηθες τὸ ἀνόητον “Ἕλληνες (“Attic-speakers, for example Thucydides (3.83.1), use *euêthes* to mean what is wholesome; the Greeks use *euêthes* to mean what is foolish”). The source of the addition is uncertain but is certainly some Atticist author; the same manuscript preserves *inter alia* the otherwise unattested Telecl. fr. 43 τὸν ὑπερβόρεόν τε δρῶν.

⁹ Demosthenes 24.52 as otherwise transmitted reads ἐγνωσμένους οὐκ ᾔετο δεῖν τῆς ερτω.ὑηθείας τῆς ὑμετέρας ἀπολαύειν (“he did not think it necessary that those who had been convicted get the benefit of your *euêtheia*”).

¹⁰ Kassel–Austin, apparently following the reference in the Antiatticist to Book 4 = Δ of the *Republic*, identify this as a reference to *R.* 425b. But εὐηθες there means “silly”, as normally, and Book-number references in the Antiatticist are both frequently corrupt and badly disturbed by the process of epitomization, so that it is better to take the reference as being to *R.* 348c πάνυ γενναίαν εὐήθειαν (“a very noble *euêtheia*”; the cynical Thrasymachus’ characterization of δικαιοσύνη, “just behavior”, from Book 1 = A). Even this is a complicated case; see Interpretation below.

Text The text as transmitted is unmetrical but can be corrected via a simple transposition.

Interpretation A description of someone in the accusative; perhaps from an *agōn*. **εὐήθεια** (< εὖ + ἦθος) is “guilelessness”, the sort of simple decency that makes human society liveable and thus arguably deserves automatic, profound respect (as in the passage of Thucydides cited by the lexicographers¹¹), but that also makes it easy for someone to be exploited by others (esp. Pl. *R.* 349b–c). Cf. the description at Ar. *Eq.* 264–5 of the citizen ὅστις ἐστὶν ἀμνοκῶν, / πλούσιος καὶ μὴ πονηρὸς καὶ τρέμων τὰ πράγματα (“who is as trusting as a lamb, wealthy and decent and afraid of political matters”)—and who is accordingly easy prey for the unscrupulous Paphlagonian. The word is therefore generally used ironically in the sense “silly, simple-minded” (e.g. Ar. *Nu.* 1258 εὐηθικῶς; Hdt. 1.60.3; 2.45.1; E. *Hipp.* 639; fr. 904.1; X. *Ap.* 28; Pl. *Phd.* 87c). [Archil.] fr. 331.2 εὐήθης ξείνων δέκτρια Πασιφίλη (“Pasiphile, *euêthês* host of strangers”, of a courtesan) appears to be an exception to the tendency, as do adesp. com. fr. 88 and D. 24.52 (both cited by the Antiatticist), although in the case of the comic fragment the context is unknown, and in Demosthenes the sense “your (overly generous) simplicity” is not far from the surface. That Eupolis (or his character) intended the word in a positive sense seems likely, given that **πρᾶος** does not appear to suffer from the same systematic ambiguity. But it is better in any case to refer to this as “seeming praise”. Cassio compares Phryn. Com. fr. 74.2 (also iambic tetrameter catalectic) ἄνθρωπος <ὦν> ὕδατοπότης, μινυρὸς ὑπερσοφιστής (“being a person who drinks only water, a shrill super-sophist”).

καὶ πρᾶον εἰς ἅπαντα gives more specific content to **εὐηθέστατον**; note the *variatio* (superlative ~ simple adjective + prepositional phrase).

εἰς ἅπαντα “in all respects” and thus “utterly”, as at e.g. Ar. *Th.* 532 οὐδὲν κάκιον εἰς ἅπαντα; *Ra.* 731 καὶ πονηροῖς κακὰ πονηρῶν εἰς ἅπαντα χρώμεθα; E. *Ph.* 1642 ἀλλ’ εἰς ἅπαντα δυστυχῆς ἔφυς; Pl. *Plt.* 271d αὐτάρκης εἰς πάντα.

¹¹ Th. 3.83.1 τὸ εὐηθες, οὗ τὸ γενναῖον πλεῖστον μετέχει (“guilelessness, from which nobility draws its largest share”).

fr. 390 K.-A. (355 K.)

ταὐτὸν ποιεῖ τό τ' Ἀττικὸν τῷ ζῆλα συγκεραννύς

ποιεῖ τό τ' Ἀττικὸν Choerob.^{NC} : ποιεῖ θ' ὁ τὰττικὸν Kock : fort. ποιεῖται
τὰττικὸν ζῆλα Iacobi : ζελά Choerob.^{NC} : ζειλά Nauck συγκεραννύς Dindorf
: σὺν γὰρ κεραννοῖς Choerob.^C : σὺν γὰρ κεραννοῖς Choerob.^N

he does the same by blending both the Attic with the *zēla*

Choerob. *Grammatici Graeci* IV.1 pp. 145.25, 145.34–146.1

δεῖ προσθεῖναι ἐν τῷ κανόνι τοῦ τεχνικοῦ ... “χωρὶς τῶν διὰ τὸ μέτρον”. ἔστι γὰρ ὁ
ζήλας τοῦ ζῆλα, οὕτω δὲ λέγεται κατὰ Θρᾷκας ὁ οἶνος, καὶ τούτου ἡ δοτικὴ εὐρίσκεται
παρὰ τῷ Εὐπόλιδι (παρ' Εὐπόλιδι et in marg. Εὐπολίδη N¹, παρ' Εὐριπίδῃ C) χωρὶς τοῦ
ι· συστεῖλαι γὰρ βουλόμενος τὸ α οὐ προσέγραψε τὸ ι (deficit V), οἶον· —

In the *Canon* of the grammarian one should add ... “except where meter makes this
necessary”; because there is the word *zēlas*, genitive *zēla*—this is the Thracian term
for wine—and the dative of it is found in Eupolis (“in Eupolis” and in the margin
“Eupolides” N¹: “in Euripides” C) without the *iota*; for he wanted to shorten the *alpha*
and therefore did not write the *iota* after it, as: —

Meter Iambic tetrameter catalectic

— — — — — | — — — — —

Discussion Iacobi 1857. lxxxvii; Kock 1880 i.352; Platnauer 1921. 150; Kaibel
ap. K.-A.

Citation Context Like fr. 358 (n.), from Choeroboscus' commentary on
Theodosius, describing exceptions to various rules Theodosius put forward,
here the expectation that the dative singular of any noun ending in -ας whose
genitive singular has the same number of syllables as its accusative singular
will include an *iota* in the dative singular (*Grammatici Graeci* IV.1 pp. 4.24–5.3).
The word was in fact probably ζῆλα and treated as indeclinable. Similar mate-
rial (but without the reference to Eupolis) is preserved at Hsch. ζ 161 ζίλαι· ὁ
οἶνος παρὰ Θραιζί (“*zilai*: wine in the Thracian language”); Phot. ζ 15 ζεῖλα·
τὸν οἶνον οἱ Θρᾷκες (“*zeila*: the Thracians (use this word for) wine”).

Text If the text and word-division are sound, another clause beginning with
καί (or τε in second position) corresponding to τ' likely followed. Kock's ποιεῖ
θ' ὁ τὰττικόν (“he who blends the Attic with the *zēla* both does the same ...”) does not
makes the thought much clearer, the position of the connective particle now being if
anything more awkward and an additional clause still being

needed.¹² Perhaps read ταὐτὸν ποεῖται τὰττικὸν τῷ ζῆλα συγκεραννύς (“he accomplishes the same by blending the Attic with the *zēla*”).

Interpretation Perhaps from an *agôn*. Whatever “the Attic” is, it must be neuter, and Kaibel suggested Attic honey (μέλι), which was famous (e.g. Ar. Pax 252; Th. 1192 with Austin–Olson 2004 *ad loc.*; Antiph. fr. 177.1–3).¹³ Honey was sometimes added to wine to improve the flavor (Plin. Nat. 14. 80; cf. Ar. V. 877–8 with Biles–Olson 2015 *ad loc.*), and the basic point here is perhaps that nothing can make Thracian *zēla* sweet, so the honey is wasted; cf. Strattis fr. 47.2 “Whenever you boil lentil-soup, don’t pour perfume on top”¹⁴. But since what is being offered is a comparison (ταὐτὸν ποιεῖ), and the wasted commodity is specifically *Attic*, the larger idea may be that some excellent Athenian item—the autochthonous portion of the local population? the city’s noblest families? tragic or comic poetry (for poetry as honey, Taillardat 1965 §§ 739–43)? Athenian coinage?—is being ruined by an infusion of crude foreign elements. Cf. fr. 392 with nn.; and on Thracians as “other”, Tsiafakis 2000.

ταὐτόν 5th-century tragedy and comedy use the old form τ(ὸ) αὐτόν and the newer form τ(ὸ) αὐτό interchangeably according to metrical convenience (ταὐτόν at e.g. A. Ch. 760; E. Med. 477; Ar. Nu. 674; ταὐτό at e.g. A. Ch. 210; E. Med. 564; Ar. Nu. 663; inscriptional evidence collected at Thraette 1996. 330–1).

ζῆλα A Thracian word (spelling in Greek problematic *inter alia* because this is a transliteration of a lexical item from another language), glossed “wine” by the lexicographers, although Platnauer suggests “beer” instead, and perhaps to be connected with χάλις (an alcoholic drink of some sort at Hippon. fr. 119) and/or Macedonian κάλιθος (thus Detschew 1957. 180). For Thracian wine, Valtchinova 1997. For beer in the ancient world, Archil. fr. 42; Forbes 1951, esp. 283–4 (on northern peoples drinking beer rather than wine); Homan 2004.

Thracian is an Indo-European language whose precise affiliations remain unclear. The vast majority of the Thracian vocabulary items preserved in Greek sources are toponyms, ethnics, personal names and the like, but cf. βρίζα (“rye”; Detschew 1957. 87), βρῦτος/βρῦτον (“barley-wine”, i.e. “beer”; Archil.

¹² τότ’ (correlated with a preceding ἐπειδάν-clause) for τό τ’ is unlikely, because in such situations the adverb is placed at the beginning of the clause, as at Metag. fr. 3 ἐπειδάν δειπνῶμέν που, τότε πλείστα λαλοῦμεν ἅπαντες; Ar. Eq. 92–3 ὅταν πίνωσιν ἄνθρωποι, τότε / πλουτοῦσι. Kaibel proposed ποιεῖτε τὰττικόν, but the participle at the end of the line is singular.

¹³ Water is another possibility (Antiph. fr. 174.4–5 with Kassel–Austin *ad loc.*).

¹⁴ Iacobi compares Aristias TrGF 9 F 4 ἀπώλεσας τὸν οἶνον ἐπιχέας ὕδωρ (“You ruined the wine by pouring water over it”), where the idea is slightly different.

fr. 42.1; A. fr. 124.1; Detschew 1957. 93), γάνος/γλάνος (“hyena”; Arist. *HA* 594^a31; Detschew 1957. 99), χειρά (a garment; Hdt. 7.75.1; Poll. 7.60; Detschew 1957. 179–80), ζετραία (a pot; Poll. 10.95; Detschew 1957. 183), σκάλμη (“knife, dagger, sword”; S. fr. 620, Detschew 1957. 454), and πάπραξ and τίλων (indigenous species of fish; Hdt. 5.16.4; Detschew 1957. 505).

fr. 391 K.-A. (356 K.)

ὥς πολλά γ' ἐν μακρῷ χρόνῳ γίγνεται μεταλλαγῇ
<τῶν> παραγμάτων· μένει δὲ χρῆμ' οὐδὲν ἐν ταύτῳ ῥυθμῷ

1 ὥς Orion : ἡ Julian μεταλλαγῇ Meineke : μεταλλαγέται Orion : μεταλλαγαί
Schneidewin 2 <τῶν> add. Schneidewin

How many things happen over a long stretch of time due to change
of circumstances! Nothing stays in the same condition

Orion, *Anthologion* 8.10

Εὐπολίδος· —

Of Eupolis: —

Julian, *Or.* 7.1 p. 204a

(v. 1) ἡ ... χρόνῳ· τοῦτο ἐκ τῆς κωμωδίας ἀκηκοότι μοι πρόην ἐπῆλθεν
ἐκβοῆσαι, ὅπηνίκα παρακληθέντες ἠκροώμεθα κυνὸς οὔτι τορὸν οὐδὲ γενναῖον
ὕλακτοῦντος, ἀλλ' ὥσπερ αἱ τίτθαι μύθους ἄδοντος καὶ οὐδὲ τούτους ὑγιῶς
διατιθεμένου

(v. 1) Certainly ... time: It entered my head to shout out this comic verse I had heard
the other day, when we accepted an invitation and heard a “dog” barking something
neither clear nor noble, but singing fairy-tales as wet-nurses do, and not even orga-
nizing them in a sane manner

Meter Iambic dimeter + syncopated trochaic dimeter

— — — — — | — — — — —
— — — — — | — — — — —

Heph. *Enchiridion* XV.16 (pp. 52.24–53.4) calls this “an unassimilated union
of an acatalectic iambic dimeter and a trochaic hepthemimeris, the so-called
Euripidean”, and cites as a parallel [Archil.] fr. 322, which West prints as two
separate lines Δῆμητρος ἀγνῆς καὶ Κόρης / τὴν πανήγυριν σέβων. The meter
appears to be otherwise unattested, but cf. Pherecr. fr. 195 with K.-A. *ad loc.*

Discussion Schneidewin 1839. 91–2; Kaibel ap. K.-A.

Citation Context From the section entitled *Περὶ τοῦ ἀνθρωπίνου βίου* (“On Human Life”) in a florilegium attributed to the 5th-century CE grammarian Orion, although it doubtless draws on older collections of the same sort. The other material cited in the section comes from a variety of 5th- and 4th-century BCE authors, primarily tragic and comic poets.

The citation of the first half of 1 in an oration of Julian (i.e. Julian the Apostate; Roman emperor 361–363 CE) and what may be an allusion to it in Gregory of Nazianzus (4th century CE) *Εἰς ἑαυτὸν* 1–2 ἢ πολλὰ, πολλὰ γίνεται / μακρῷ βίῳ βροτοῖς support the notion that the fragment of Eupolis was circulating by this period as a rhetorical commonplace, having long before been stripped out of its original context; cf. fr. 403 with n.

Text Julian offers ἢ at the beginning of 1, Orion ὥς. Either would do metricaly, but editors generally prefer affirmative ἢ (Denniston 1950. 280), presumably because of the many examples of the particle before forms of πολλύς, e.g. *Ar. Lys.* 256–7 (quoted in Interpretation); *S. Ai.* 1418–19 ἢ πολλὰ βροτοῖς ἔστιν ἰδοῦσιν / γνῶναι; *El.* 1456 ἢ πολλὰ χαίρειν μ’ εἵπας οὐκ εἰωθότως; *E. Med.* 579 ἢ πολλὰ πολλοῖς εἰμι διάφορος βροτῶν; *Hel.* 765 ἢ πόλλ’ ἀνήρου μ’ ἐνὶ λόγῳ μιᾷ θ’ ὁδῷ. None of these includes a γε, however, and ἢ ... γε seems an odd combination. I accordingly print Orion’s exclamatory ὥς, for which cf. *E. Supp.* 294 ὥς πολλὰ γ’ ἐστὶ κάπῳ θηλειῶν σοφά.

The paradosis μεταλλάγεται at the end of 1 is nonsense, and the question is simply which number and case of μεταλλαγῆ (first proposed by Schneidewin in the form μεταλλαγ[έτ]αι, although this requires that a plural subject be taken with a singular verb) ought to be substituted for it.

2 is lacunose, and <τῶν> is an obvious supplement. A trace of the missing word (written as a *tau* plus ligature) is perhaps to be seen in the extra syllable at the end of the paradosis μεταλλάγεται in 1.

Kaibel was dubious that these verses ought to be attributed to Eupolis, and suggested that 1 and the beginning of 2 represented portions of iambic trimeter lines to be assigned to e.g. Euripides or Menander (ἢ πολλὰ γ’ ἐν μακρῷ χρόνῳ <X> γίνεται and <X—υ—> μεταλλαγαί <τε> πραγμάτων; note the absence of a normal caesura in either line) and that μένει δὲ χρήμ’ οὐδὲν <ποτ’> ἐν ταύτῳ ῥυθμῷ (“displicet ποτ’” Kassel–Austin) might be a third. None of this is elegant or easy, and the history of the text then becomes exceedingly complicated, meaning that it is probably better to accept it as it has been handed down to us.

Interpretation A commonplace, expressed first in a positive, then a negative form. μεταλλαγῆ / <τῶν> πραγμάτων is perhaps pleonastic, reflecting the

5 ἐπιτιθῆται τῇ ποιήσει, πάνυ δοκεῖ κακῶς φρονεῖν,
μαίνεται τε καὶ παραρρεῖ τῶν φρενῶν τῷ σῷ λόγῳ.
ἀλλ' ἐμοὶ πείθεσθε, πάντως μεταβαλόντες τοὺς τρόπους
μὴ φθονεῖθ' ὅταν τις ἡμῶν μουσικῇ χαίρη νέων

1 τὰμὰ Bergler : πολλὰ Stob. 2 ῥήματ' Bergler : χρήματ' vel χρῆματ' Stob. intra
2 et 3 lac. stat. Kock 3 μαθόντες Stob. : παθόντες Wakefield, Valckenaer
5 ἐπιτιθῆται Porson : ἐπιθῆται Stob. 6 τε Gesner : τι Stob. 8 ἡμῶν Morelius :
ὕμῶν Stob. νέων Stob. : νέος Herwerden : συνῶν Kock

Pay attention, spectators, “and hark unto
my words”; for right away at the beginning I’ll offer you a defense

* *

what you’re thinking, that you say foreign poets are *sophoi*,
whereas if someone local, who’s no less thoughtful,
5 applies himself to poetry, he appears to be utterly thoughtless,
and is crazy and slips away from his senses, according to you.
Take my advice: thoroughly change your ways
and don’t begrudge it when one of us young men enjoys the arts

Stob. 3.4.32

Εὐπολίδος: —

Of Eupolis: —

Meter Trochaic tetrameter catalectic

—υ—υ —υ— | —υ—υ —υ—
—υ—υ —υ— | —υ—υ —υ—
—υ—υ —υ— | —υ—υ —υ—
—υ—υ —υ— | —υ—υ —υ—
5 —υ—υ —υ— | —υ—υ —υ—
—υ—υ —υ— | —υ—υ —υ—
—υ—υ —υ— | —υ—υ —υ—

Discussion Meineke 1826 I.40; Meineke 1839 I.111; Kock 1880 i.353–4; Luebke 1883. 35–6; Bergk 1890. 364–5; Srebrny 1952–3; Handley 1956. 209 n. 3; Kaibel ap. K.-A.; Sommerstein 1992. 28; Kugelmeier 1996. 297–302; Storey 2003. 300–3; Imperio 2004. 50, 85, 61–2 n. 145

Assignment to known plays Tentatively assigned to *Autolykos* by Storey.

Citation Context From Stobaeus' section *περὶ ἀφροσύνης* ("On Folly"); doubtless drawn from some earlier florilegium. For Stobaeus' citations of Eupolis, see fr. 384 Citation Context Hsch. π 646 *παραρεῖν· φληναφᾶν* (traced by Hansen to Diogenianus) seems to be a reference to 6.

Text The *paradosis* πολλά in 1 is metrical but clumsy, and Bergler's τάμά brings the text into agreement with the other quotations of Archil. fr. 109 (see Interpretation below); in origin a pair of majuscule errors (Π- for T- and -ΛΛΑ for -ΜΑ). Stobaeus' χρήματ'/χρηματ' for the Archilochean ῥήματ' in 2, by contrast, is an example of a more common word driving out a rarer one.

As Kock noted, ὃ τι μαθόντες κτλ in 3 cannot be the object of ἀπολογήσομαι in 2, and a lacuna must accordingly be marked between the verses. Kock thought that the final words in the lacuna must have been θαυμάζω δ' ἐγώ. But this is merely a guess, and if the omission was accidental, it is easier to believe that the final word ended in -ομαι and that a *saut de même au même* occurred.

Kassel–Austin place a half-stop between 3 and 4, but the μέν- and the δέ-clauses are closely connected (see Interpretation below) and only a comma is wanted.

For the proposal (misguided) to emend μαθόντες in 3 to παθόντες, see Interpretation 3 n.

Porson's ἐπιτιθῆται for the *paradosis* ἐπιθῆται in 5 is a matter of metrical necessity and is easily interpreted as a majuscule haplography (-ΠΙ- for -ΠΙΤΙ-).

In 6, the *paradosis* τι softens μαίνεται ("is a bit crazy") in a way that sits awkwardly with what follows, and Meineke, Kock and Kassel–Austin all adopt Gesner's τε.

In 8, the *paradosis* τις ὑμῶν ... νέων, which implies that the audience consists entirely of young men, must be changed to either (1) τις ἡμῶν ... νέων ("one of us young men") or (2) τις ὑμῶν ... νέος ("some young man among you") *vel sim.* The former is marginally easier; forms of ὑμεῖς and ἡμεῖς (which sounded alike by the Byzantine period) are so constantly confused in manuscripts that altering one to the other is almost better thought of as an orthographic correction than an emendation.

Interpretation The Aristophanic parallels (see 1 n. below) have led most commentators to conclude that this is part of a parabasis epirrhema or antepirrhema (routinely in trochaic tetrameter catalectic), and εὐθὺ ... πρῶτον in 2 suggests an epirrhema in particular (thus Kock). The direct address and request for attention from the audience and the announcement of the speaker's intentions in 1–2 show that these two verses come from the beginning of the section. In early Aristophanic parabases (which are structurally more stable than later ones), when advice is offered or policy changes demanded in

an epirrhema or antepirrhema, this comes regularly—for obvious rhetorical reasons—at the end of the section: *Ar. Ach.* 713–18 (end of the antepirrhema; the chorus “in character”); *Eq.* 578–80 (end of the epirrhema; the chorus “in character”); *Nu.* 590–4 (end of the epirrhema; the chorus “in character”); *V.* 1120–1 (end of the antepirrhema; the chorus “in character”); cf. *Th.* 830–45 (the epirrhema; the chorus “in character”); *Ra.* 700–5, 734–7 (both epirrhema and antepirrhema). 3–8 must accordingly belong there, probably followed by an additional verse or two in which a positive suggestion corresponding to the negative injunction in 8 was offered. Aristophanic epirrhemas and antepirrhemas are regularly either 16 or 20 verses long, and while it is impossible to know whether Eupolis’ practice was identical, it is a reasonable hypothesis that we have about half of this section and that the gap between 2 and 3 is around 6–10 verses. Storey, by contrast, suggests that this may be part of an *agôn*, and compares Hermes’ speech to the audience at *Ar. Pax* 603ff, which begins with an allusion to the same passage of Archilochus (see 1–2 n. below); on this thesis, τῷ σῶ λόγῳ in 6 is addressed to the other participant in the debate.

When “Aristophanes” complains to the audience in a parabasis, he does so in the parabasis proper (*Ach.* 628ff.; *Eq.* 507ff.; *Nu.* 518ff.; *V.* 1015ff.; *Pax* 732ff.; the opening verses of the last three passages are quoted in 1 n. below); generally the complaint is registered in the third person (the chorus speaks for “the poet”), but the first person appears at *Nu.* 518–62; *Pax* 761–74. In the epirrhema and antepirrhema, by contrast, the chorus speaks for itself (see passages cited above), generally in the first person plural, although the first person singular is used at *Ach.* 706; *V.* 1071–4. Perhaps Eupolis’ practice was different, and the “I” who speaks in 2, 7 is “the poet” and ἀπολογίσομαι means “I will defend myself”. But the easier assumption is that this is something more like a generic complaint about life in the contemporary city than a set of observations placed specifically in the mouth of “our poet”, and that the person or activity to be defended was named in the lacuna.

Meineke took the reference to the “foreign poets” mentioned in 3 to be a shot at Aristophanes, who seems to have had family connections with the island of Aegina (*Ar. Ach.* 652–4 with Olson 2002 *ad loc.*) and could thus be maliciously represented as a non-Athenian,¹⁵ while Kaibel argued that the distinction intended was between the crude rustic Muse of Attic comedy and more elevated work by lyric poets from elsewhere such as Pindar and

¹⁵ Indeed, according to the anonymous *Life* (test. 1.27–8) and Σ^{REF} *Ach.* 378, Cleon actually charged Aristophanes with *xenia* (unsuccessfully), although it is difficult to put much confidence in this claim.

Simonides. The distinction actually articulated in the text is between foreign poets (genre unspecified), on the one hand, whose efforts the audience is willing to applaud, and Athenians (specifically young men in 8), on the other, who are treated as lunatics if they engage in the same activity. To the extent that there is a generic background to the complaint, it might be between dramatic poetry (overwhelmingly composed by native Athenians at this time, as far as we can tell; see Nervegna 2013. 32–6) and lyric poetry, especially dithyramb (much more open to outsiders, to the extent that Cinesias appears to be the only Athenian known to have composed for the festivals in this period); or perhaps this is a reference to a controversial recent festival victory by e.g. Ion of Chios (*TrGF* 19), who was active in Athens by 450 BCE or so (test. 1). But regardless of who is meant, the chorus are not defending Eupolis (or “Eupolis”) against his rivals, but defending Athenian poets generally and young Athenian poets in particular from the censure of the rest of the local population and implicitly of older individuals above all else. Put another way, even if Eupolis and Aristophanes were the bitterest of rivals, the chorus are speaking in favor of the latter as well as the former, and the quotation in 1–2 (n.) lends the remark its point: everyone in the Theater recognizes a line by Archilochus of Paros and takes its call for attention seriously, whereas a local poet must beg to be heard. For the hostility of older men to the idea of younger ones devoting themselves to poetry, cf. *Ar. Av.* 1444–5 (quoted in fr. 407 n.).

For the identity of the chorus (not necessarily on full display in this passage), see Text.

1 For ἀλλ(ά) in commands and exhortations, cf. 8; Denniston 1950. 13–15.

θεαταί Used similarly in direct address to the audience at *Ar. Nu.* 575* ὦ σοφώτατοι θεαταί, δεῦρο τὸν νοῦν προσέχετε; *V.* 1071*; *Av.* 753 (in all three cases at the beginning of the epirrhema); cf. *Ar. Nu.* 518–19 ὦ θεώμενοι, κατερῶ πρὸς ὑμᾶς ἐλευθέρως / τάληθῃ; *V.* 1015 νῦν αὖτε, λεῶ, προσέχετε τὸν νοῦν, εἴπερ καθαρὸν τι φιλεῖτε; *Pax* 732–3 ἡμεῖς δ’ αὖ τοῖσι θεαταῖς / ἦν ἔχομεν ὁδὸν λόγων εἴπωμεν ὅσα τε νοῦς ἔχει (all from beginning of the parabasis proper and introducing extended complaints by “the poet”).

ἀκούετ(ε) presents this as something resembling a formal public announcement (e.g. *Ar. Ach.* 1000; *V.* 894; *Av.* 448), with what follows adding a crucial additional demand: the audience is not just to hear but to appreciate what the speaker has to say.

1–2 τάμα καὶ ξυνίετε / ῥήματ’ is a quotation of Archil. fr. 109 <ὦ> λιπερνῆτες πολῖται, τάμα δὴ συνίετε / ῥήματα, as also at Cratin. fr. 211 ὦ λιπερνῆτες πολῖται, τάμα δὴ ξυνίετε and *Ar. Pax* 603–4 ὦ σοφώτατοι γεωργοί, τάμα δὴ ξυνίετε / ῥήματ’.

2 Eupolis (like Aristophanes) uses adverbial εὐθύ (also fr. 54), εὐθύς (fr. 172.8) and εὐθέως (frr. 1.1; 172.13) as *metri gratia* variants. εὐθέως is by far the later form, being first attested in the second half of the 5th century (Crates fr. 17.6; S. *Ai.* 31).

ἀπολογήσομαι Colloquial vocabulary, very common in prose (e.g. Hdt. 7.161.2; Th. 5.44.3; 6.61.5; And. 1.6; Isoc. 18.22) and found occasionally in comedy (also e.g. Ar. *V.* 816; fr. 101.4; Alex. fr. 12), but attested in tragedy only at E. *Ba.* 41.

3 **ὅ τι μαθόντες κτλ** An indirect question dependent on a preceding verb (now lost) meaning “I/We can’t imagine” *vel sim.* τί μαθών/μαθόντες is colloquial, “What put it into your head, that ...?, What are/were you thinking, that ...?”; (e.g. fr. 193.4; Ar. *Ach.* 826; *Nu.* 402; Nicol. Com. fr. 1.17). To be distinguished from τί παθών/παθόντες, “What’s the matter with you, that ...?, What’s come over you, that ...?” (e.g. Ar. *Ach.* 912; *Nu.* 340). Cf. Burnet 1924. 152.

3–6 **ποιητάς** in 3 is to be taken with τοὺς ξένους rather than with σοφοὺς (“foreign poets are *sophoi*”, not “foreigners are *sophoi* poets”), as the contrast with the δέ-clause in 4–6 makes clear.

3 **σοφούς** For the adjective and its cognates applied specifically to poets, see Dover 1993. 12–13, who notes that the sense wanted is generally not “wise” but “talented, brilliant, great” or the like. Here the ambiguity of the term is exploited in 4–5 (n.).

4 For the combination ἐνθάδ’ αὐτοῦ (“here on the spot”, i.e. “right here”), cf. Sol. fr. 36.13; S. *OC* 78; Ar. *V.* 765–6; *Pl.* 1187; *Pl. R.* 621c.

μηδὲ ἔν is adverbial (“not at all”). The uncontracted form (vs. contracted μηδέν) is also metrically guaranteed at e.g. Ar. *Pl.* 37; Aristopho fr. 10.1; Eub. fr. 8.4; Polioch. fr. 1.1 μηδὲ εἰς; cf. οὐδὲ εἰς/οὐδὲ ἔν at e.g. Crates fr. 16.1; Ar. *Pl.* 1182; Phryn. Com. fr. 54; Amphis fr. 20.4. The forms are also widely transmitted in the manuscripts of prose authors (e.g. Hdt. 3.125.2; X. *Mem.* 2.1.11; *Pl. Smp.* 177a; in Thucydides only at 2.51.2, which may be a different idiom in any case) but are absent from tragedy, suggesting that they were felt to be colloquial.

4–5 **κακῶς φρονεῖν** (also e.g. A. *Ag.* 927; E. *Med.* 250; Isoc. 9.7; D. 1.23 (comparative χεῖρον φρονεῖν)) and its opposite καλῶς φρονεῖν (fr. 219.3 with n.) appear to be distinctly Athenian variants of the far more common (οὐκ) εὖ φρονεῖν (which can also, however, mean “to be well-disposed”). Here the phrase is used as the polar opposite of σοφός in 3: “You say they’re *sophoi*, but if a local person does this, he appears *kakôs phronein*”.

5 **ἐπιτιθῆται τῇ ποιήσει** For the expression, cf. Alex. fr. 37.2–3 φιλοσοφεῖν / ἐπέθετο; X. *Mem.* 2.8.3 τοῖς τοιοῦτοις τῶν ἔργων ἐπιτίθεσθαι; Isoc. 5.39 ἀδυνάτοις ἐπιτίθεσθαι πράγμασιν.

For **πάνυ**, see fr. 334.1 n.

πάνυ δοκεῖ κακῶς φρονεῖν, ironically reversing 4 μηδὲ ἐν χειρὸν φρονῶν, is glossed and expanded in more evocative terms in 6.

6 See 5 n. The straightforward **μαίνεται** is given more colorful expression in **παραρρεῖ τῶν φρενῶν**. The figurative use of **παραρρέω** (properly “flow away from, slip out of”) has no parallels in the classical period; see below on τῷ σῶ λόγῳ. Handley compares Hdt. 3.155.3 ἐξέπλωσας τῶν φρενῶν (literally “you sailed out of your senses”); Lys. fr. 427 παραλλάττει τῶν φρενῶν (literally “he deviates from his senses”); note also A. Ag. 479 φρενῶν κεκομμένος (literally “knocked from (his) senses”); E. Hipp. 935 ἔξεδροι φρενῶν (literally “displaced from (their) senses”); Ba. 33 παράκοποι φρενῶν (literally “knocked aside from (his) senses”); Sansone 1975. 74–6 (with further examples of related metaphors).

τῶν φρενῶν picks up 4 φρονῶν, 5 φρονεῖν.

τῷ σῶ λόγῳ Also at X. Mem. 3.10.12; Pl. Ap. 28c; Lg. 680d, always responding to something the interlocutor has actually said, and thus here seemingly assigning the slightly over-the-top language in the rest of the verse (contrast 5) to the individual(s) addressed, i.e. the audience. Bergk thought the reference was to another poet in the audience, to whom the speaker pointed at this point. But singular is often used for plural (contrast 3 μαθόντες ... λέγετε, 7–8 πείθεσθε ... μεταβαλόντες ... / μὴ φθονεῖθ') in a description of an individual example of a larger or recurrent general phenomenon, adding immediacy and emotional depth; see Kühner–Gerth 1898 i.87; e.g. fr. 172.5–10; Ar. Ach. 685–91; Pax 640 with Olson 1998 *ad loc.*; Av. 692; adesp. com. fr. 1109.5 (also trochaic tetrameters catalectic from a parabasis).

7–8 Cf. Ar. Ra. 734–5 ἀλλὰ καὶ νῦν, ὧνόητοι, μεταβαλόντες τοὺς τρόπους / χρῆσθε τοῖς χρηστοῖσιν αὖθις (“But even now, you fools, change your ways and use the good people again!”; the climax of the chorus’ advice to the audience in the antepirrhema), and for the combination of yielding to persuasion and altering one’s τρόποι (“manners, ways, style”)—which are at least theoretically mutable, as one’s φύσις is not—Ar. V. 747–9 νῦν δ’ ἴσως τοῖσι σοῖς λόγοις πείθεται, / καὶ σωφρονεῖ μέντοι μεθιστὰς εἰς τὸ λοιπὸν τὸν τρόπον / πειθόμενός τέ σοι (“But now perhaps he is persuaded by your words, and he indeed sees sense and has changed his style for the future, convinced by you”), 1460–1 ξυνόντες γνώμαις ἐτέρων / μετεβάλοντο τοὺς τρόπους (“by keeping company with the opinions of other people they changed their ways”).

7 ἀλλ(ά) 1 n.

πάντως might go with either **πείθεσθε** (thus Kock) or **μεταβαλόντες** (thus Meineke, followed by K.-A.). But the latter is more easily understood as

an action that might be done only halfway, and the adverb should therefore be assigned to it.

For the expression **μεταβαλόντες τοὺς τρόπους**, also Ar. *Pl.* 36; E. *IA* 343; Isoc. 8.23; cf. adesp. com. fr. 1109.3–4.

8 Cf. Ar. *Eq.* 580 (cited by K.-A.) *μη̐ φθονεῖθ' ἡμῖν κομῶσι μηδ' ἀπεστλεγγισμένοις* (“Don’t resent us wearing our hair long and being scraped clean”; the climax of the chorus’ advice to the audience in the epirrhema). For other attempts to avoid *φθόνος* when arguing a controversial case in public or the like, Ar. *Ach.* 497–500 (497–8 ~ E. fr. 703, also reused at Alex. fr. 63.7); *Lys.* 649–51; Men. *Dysc.* 802. For attempts to characterize one’s opponent’s arguments as mere *φθόνος* or an attempt to stir up *φθόνος*, e.g. Ar. *Ec.* 900, 1043–4; Anaxandr. fr. 55.5; *Lys.* 24.1; Isoc. 10.30; Is. 11.38; D. 29.2; and cf. fr. 341.2 with n.

fr. 393 K.-A. (358 K.)

ώραζομένη καὶ θρυπτομένη

ώραζομένη Blomfield : ώραῖζομένη Phryn.

(a woman) acting haughty and coy

Phryn. *PS* p. 75.16–17

θρύπτεσθαι· ώραῖζεσθαι. ἄμφω. Εὐπολῖς· —

thruptesthai: *horaízeesthai*. Both (are acceptable). Eupolis: —

Meter Probably anapaestic e.g. dimeter

— — — — | — — — —

But perhaps iambic trimeter, e.g.

— — — — — — — — <x— — —>

Citation Context An Atticist note. The badly abbreviated Antiatticist p. 116.20 ώραῖζεσθαι· Κρατῖνος Ὀραις (fr. 298) must originally have been intended to make the same point—ώραῖζομαι/ώραῖζομαι is legitimate Attic usage—although the relationship of the Antiatticist and Phrynichus is obscure and one would normally expect the latter to be stricter about such matters than the former.

Text The manuscripts of Phrynichus offer *ώραῖζομένη*, although Choer. *An.Ox.* ii p. 281.7–8 reports that -αι- is to be treated as a diphthong (as certainly in *adesp. com. fr.* 1110.17).

Interpretation Cf. *Ael. Ep.* 1 *ἐθρύπτετο καὶ ώραῖζομένη* (of a sexually attractive slave-girl), which is perhaps modeled on this verse and may thus suggest its original context.

ώραζομένη Literally “making herself seasonable (*ώραῖος*)”, i. e. “playing attractive” and thus by extension “haughty, hard to get”. Attic vocabulary, attested elsewhere in the classical period at *Men. fr.* 672 *ὥς ώραῖζεθ’ ἡ Τύχη πρὸς τοὺς βίους* (“How haughtily Fortune behaves in regard to our lives!”); *adesp. com. fr.* 1110.17 *ἔλθεῖν ώραζομένο* (“to come haughtily”);¹⁶ in later Atticizing authors at *Ath.* 4.162c; *Ael. Ep.* 1 (quoted above); 8; 9; *Luc. Am.* 38 *γυναικὸς ώραῖζομένης* (“a haughty woman”).

θρυπτομένη Literally “making herself enfeebled”, i. e. “effeminate” (cf. *X. Mem.* 1.2.5 *ἀλλ’ οὐ μὴν θρυπτικός γε οὐδὲ ἀλαζονικός ἦν οὔτ’ ἀμπεχόνῃ οὔθ’ ὑποδέσει οὔτε τῇ ἄλλῃ διαίτῃ* (“but he was not *thruptikos* or posturing in his clothing or his shoes or any other aspect of his lifestyle”; of Socrates)) and thus “coyly attractive”; cf. *Ar. Eq.* 1163 *νῆ Δί’ ἢ γὼ θρύψομαι* (“By Zeus, I’m going to play coy!”); *Demos*, after realizing that he has several “lovers” competing for his favors); *X. Smp.* 8.4 *ὥς δὴ θρυπτόμενος* (“as if in fact playing hard to get”; Socrates pretends to reject Antisthenes’ declaration of love); *Pl. Phdr.* 228c *δεομένου δὲ λέγειν ..., ἐθρύπτετο ὥς δὴ οὐκ ἐπιθυμῶν λέγειν* (“when asked to speak ..., he acted coy, as if not wishing to do so”).

fr. 394 K.-A. (359 K.)

ἐξεπλάγη γὰρ ἰδὼν στίλβοντα τὰ λάβδα

ἐξεπλάγη Phot. : ἐξεπλάγην Eust. λάβδα Dindorf : λάμβδα Phot. Eust.

for he was panic-struck when he saw the *labdas* shining

¹⁶ Meineke’s conjecture *ώραίζεται* at *Ar. Ec.* 202, where the manuscripts have *ορειζεται* (R) or *ορίζεται* (cett.), is unnecessarily omitted from the critical apparatuses of Ussher 1973 and Wilson 2007, both of whom print Hermann’s superficially easier but flat *οργίζεται*.

Phot. λ 1

λάβδα (Dindorf: λάμβδα codd.)· ἐπὶ ταῖς ἀσπίσιν οἱ Λακεδαιμόνιοι ἐπέγραφον, ὥσπερ οἱ Μεσσηνιοὶ Μ. Εὐπολὶς· —. οὕτως καὶ Θεόπομπος (*FGrH* 115 F 402 = Theopomp. Com. fr. dub. 107)

labda: The Lacedaimonians wrote this on their shields, in the same way that the Messenians wrote an M. Eupolis: —. Thus also Theopompus (*FGrH* 115 F 402 = Theopomp. Com. fr. dub. 107)

Eust. p. 293.39–41 = I.453.14–18

ιστορεῖται δὲ ὅτι Λακεδαιμόνιοι λάμβδα ἐπὶ ταῖς ἀσπίσιν αὐτῶν εἰς παράσημον ἔγραφον ἐκ τοῦ κατάρχοντος στοιχείου χαρακτηρίζοντες ἑαυτοὺς, ὥσπερ οἱ Μεσσηνιοὶ, πλησιόχωροι ὄντες αὐτοῖς καὶ πολέμοι, τὸ μῦ. Εὐπολὶς· —, ἤγουν τὰς Λακωνικὰς ἀσπίδας

But it is reported that the Lacedaimonians wrote a *lambda* on their shields as an identifying sign, marking themselves with the initial letter (*sc.* of their people's name), in the same way that the Messenians, who were their neighbors and enemies, (used) a *mu*. Eupolis: —, that is to say, the Laconian shields

Meter Dactylic hexameter, e.g.

—υυ —υυ —|— —υυ —υ<υ —x>

Discussion Kock 1880 i.354; Gomme 1956 III.653; Kaibel ap. K.-A.; Janko 2000. 211

Assignment to known plays Tentatively assigned to *Lakônes* by Janko, although it is unclear that Eupolis actually wrote a play by that title.

Citation Context An isolated bit of historical arcana from a source with good access to early texts. The material cited by Photius and Eustathius is almost the only evidence that Spartan hoplites had a *labda* painted on their shields. The only other information from a literary source is an anecdote preserved at Paus. 4.28.5–6 that tells how in the late 340s BCE Messenian allies of Philip II of Macedon placed an unspecified but distinctly Spartan mark on their shields, rushed to Elis before the Spartans could get there, and thus disguised were admitted to the city and seized control of it. The historian Theopompus wrote at length about Philip, and the reference to the Messenian shield device in Photius and Eustathius is unmotivated except in reference to this story, as is Eustathius' observation that the Messenians were the Spartans' neighbors and enemies. Pausanias' source is thus almost certainly Theopompus *ca.* Book XLIII, to which section of the *History of Philip* F 402 can be assigned; perhaps Theopompus reported that the Messenians, who were in a hurry, painted over the first and last strokes of the Messenian M and turned their shields upside

down, yielding a Spartan Λ. Hsch. λ 8 λάβδα· ὄπλον (*labda*: a shield”) is likely another, much abbreviated echo of the tradition found in Photius and Eustathius.

Text Either Photius’ ἐξεπλάγη or Eustathius’ ἐξεπλάγην might be right; with the latter reading, the speaker is confessing his own lack of courage rather than attacking someone else. Dindorf’s λάβδα (thus also Hesychius) rather than the *paradosis* λάμβδα is the proper form in this period (evidence collected at Crönert 1903. 73), and only with this spelling can the entry stand where it does in Photius.

Interpretation Most easily taken as an explanation of something said in the preceding line or lines, e.g. why the individual in question threw away his own shield and ran (thus Kaibel (taking the reference to be to Cleonymus) and Gomme (taking it to be to Cleon); Kock suggested that Xerxes was in question); cf. fr. 352 with n. But the line might instead be an emphatic response to something another speaker has just said: “(Yes!) For ...” or “(No!) For ...” (Denniston 1950. 73–5).

If the reference is in fact to a shield device, as Photius and Eustathius—i. e. the common source behind them—believe, this is the earliest evidence for the use of the Spartan λάβδα. What relationship, if any, there is between this passage and the claim at Philodem. *On Poems* I.21.8–14 that “*lambda* is the most resplendent (letter), for it is first in splendor and chief among what gleams, as it is the cause of the flamboyant in language”, is uncertain.

στίλβοντα Poetic vocabulary (e.g. *Il.* 3.392; Bacch. 18.55; E. *Hipp.* 194; Achae. *TrGF* 20 F 4*.3; Ar. *Av.* 697); first in prose in Plato (e.g. *Phdr.* 250d).

τὰ λάβδα λάβδα is indeclinable, like other names for letters; cf. X. *HG* 4.4.10 τὰ σίγμα τὰ ἐπὶ τῶν ἀσπίδων (of Sicyonian shield-devices); Arist. *Metaph.* 1087^a8 τὰ ἄλφα καὶ τὰ βῆτα. In addition to the Spartan *labda* and the Messenian *mu*, the Sicyonians used a *sigma* as their city’s shield device (X. *HG* 4.4.10, quoted above), the Mantineans a trident of Poseidon (Bacch. fr. 21) and the Thebans a club (X. *HG* 7.5.20), sc. of Heracles.¹⁷ The visual evidence is otherwise strikingly uninformative, the vast majority of shield devices shown on vases being generic symbols or representations of one sort or another. See Chase 1902, esp. 77, 87 (on letter-devices); Anderson 1970. 18–20.

¹⁷ There are also a half-dozen vase-painting examples of A or AΘE, perhaps standing for “Athens” (Chase 1902. 87) and representing standard shields carried in the armored race.

fr. 395 K.-A. (361 K.)

δεξάμενος δὲ Σωκράτης τὴν ἐπιδέξι' <ᾗδων>
 Στησιχόρου πρὸς τὴν λύραν οἰνοχόην ἔκλεψεν

1 ἐπιδέξι' <ᾗδων> Meineke, Fritzscheo ducente (ἐπιδέξια) : ἐπίδειξιν Σ^{Ald} : fort. ἐπιδέξι'
 <ᾗδῃν> 2 πρὸς τὴν λύραν Σ^V : om. Σ^{Ald}

And Socrates received the branch of bay (?) being passed from left to
 right, <and as he sang>
 a bit of Stesichorus to the lyre—he stole the wine-pitcher

Σ^{Ald} Ar. Nu. 96 (vol. I.3.1 pp. 31.22–3 + 259.12–15 Holwerda–Koster)

Εὐπολῖς, εἰ καὶ δι' ὀλίγων ἐμνήσθη Σωκράτους, μᾶλλον ἢ Ἀριστοφάνης ἐν ὅλαις ταῖς
 Νεφέλαις αὐτοῦ καθήψατο. οὐδὲν δὲ χεῖρον ὑπομνησθῆναι τῶν Εὐπόλιδος· —, οἶον
 ἦν ὁρᾶν τὸν φιλόσοφον τὸ ἐν φανερώ μάλιστα σκεῦος κατακείμενον κλέπτοντα καὶ
 ὑφαιρούμενον

Even if Eupolis rarely mentioned Socrates, he attacked him more than Aristophanes
 did in his entire *Clouds*. But there is no disadvantage in recalling Eupolis' words: —,
 about how one could see the philosopher stealing a vessel that was laying there very
 much in open sight and making off with it

Σ^V Ar. Nu. 179 (vol. I.3.1 p. 49.4–5 Holwerda–Koster)

ὁμοιον τοῦτο τῷ ὑπὸ Εὐπόλιδος ῥηθέντι περὶ Σωκράτους· (v. 2)

This is similar to what Eupolis says about Socrates: (v. 2)

Meter Like fr. 41.3; 172, an idiosyncratic mix of choriamb and iamb (ch
 ia ch ia.), one example of what West 1982. 95–8 refers to as a general class
 of “comic dicola” consisting of 15 syllables divided into two halves of eight
 and seven syllables, respectively; cf. also test. 45; fr. 42.1–2; 89 (corrupt and
 lacunose); 132; 316; 396.

—υ— υ—υ— —υ— υ<—>
 —υ— —υ— —υ— υ—

Discussion Fritzsche 1835. 218–22; Bergk 1838. 352–3; Kock 1880 i.355

Assignment to known plays Assigned to *Kolakes* by Bergk on account of the
 use of the same meter as in fr. 172. As the topic there is dinner parties and how
 flatterers behave at them, it is not difficult to imagine that these verses were
 part of a similar discussion elsewhere in the *Kolakes* parabasis of symposia
 and other forms of bad behavior at them.

Citation Context The sole source of verse 1 is an addition by Marcus Musurus, the editor of the 1498 Aldine edition of Aristophanes, to a long note preserved in manuscript V (12th c. CE) of *Clouds*, the general force of which is to argue that the poet felt no true hostility toward Socrates despite remarks such as *Nu.* 95–7 τὸν οὐρανὸν / λέγοντες ἀναπείθουσιν ὥς ἔστιν πνιγεύς, / κᾷστιν περὶ ἡμᾶς οὗτος, ἡμεῖς δ' ἄνθρακες (“they argue convincingly that the sky is a brazier, and that it surrounds us, and that we are the charcoal”; of the residents of the Phrontisterion). Musurus—seemingly drawing on a longer, now-lost version of the scholium—adds a response to unidentified individuals who claim that the fact that Aristophanes devoted an entire play to Socrates is *prima facie* evidence of personal dislike (ἔχθρα), citing Eupolis to show that Aristophanes was in fact relatively uncritical of the philosopher. Why Holwerda–Koster break the note (continuous text in the Aldine) into two parts is unclear, although the implication is that the second part (beginning with οὐδὲν δὲ χεῖρον) is drawn from a separate source, presumably the same as the one relied on by Σ^V *Ar. Nu.* 178–9 κάμψας ὀβελίσκον, εἴτα διαβήτην λαβὼν / ἐκ τῆς παλαίστρας θοίμάτιον ὑφείλετο (“he bent a spit, then took a compass and stole the robe from the wrestling school”), which cites verse 2. All this material likely goes back to a collection similar to the one that preserved fr. 386 (n.), and thus ultimately to some Hellenistic list of *komôidoumenoi*.

Text 1 is metrically defective at the end, and Στησιχόρου in 2 must depend on something in the preceding verse. Meineke’s ἐπιδέξι, <ᾗδων> for the paradoxis ἐπίδειξιν is supported by the parallels cited in Interpretation. Alternatively, one might supply e.g. <ᾗδῃν> (the Stesichorean song itself is passed around the circle, with each guest expected to take it up where the last left off), in which case πρὸς τὴν λύραν must be taken with what follows (“to the accompaniment of the lyre he—stole the wine-pitcher”).

Interpretation A description of the initially seemingly normal, friendly behavior of Socrates (for whom, see in general fr. 386 nn.) at a symposium, with the account of his theft of the pouring vessel—effectively putting an end to the festivities—saved for the end as a punchline. The noun to be supplied with τὴν ἐπιδέξι(α) cannot be κύλικα (cf. fr. 354 n.), since Socrates can scarcely hold the cup and play the lyre (2 πρὸς τὴν λύραν) at the same time, hence presumably Walsh’s desire to expel τὴν ἐπίδειξιν/ἐπιδέξι(α) from the text, allowing δεξάμενος to be understood “taking up (the song)” (cf. *Ar. V.* 1222, 1225). Kassel–Austin cite Hsch. τ 796 τὴν ἐπιδεξίαν· περιέφερον ἐν τοῖς συμποσίοις ἐπὶ δεξιὰ τὸ πάλαι κιθάραν, εἴτα μυρρίνην, πρὸς ἣν ᾗδον (“the *epidexia*: at their symposia in the old days they used to pass around from left to right a *kithara*, then a branch of bay, which they sang along to”),

implicitly suggesting μυρρίνην; cf. Ar. *Nu.* 1364–5 ἔπειτα δ' ἐκέλευσ' αὐτὸν ἀλλὰ μυρρίνην λαβόντα / τῶν Αἰσχύλου λέξαι τί μοι (“and then I urged him to take a branch of bay and recite a bit of Aeschylus for me”); fr. 444.1 ὁ μὲν ἦδεν Ἀδμήτου λόγον πρὸς μυρρίνην (“one man sang a tale of Admetus to a branch of bay”). Another possibility is ποίησιν, as at Dionys. Chalc. fr. 1.1–4 δέχου τήνδε προπινομένην / τὴν ἀπ' ἐμοῦ ποίησιν· ἐγὼ δ' ἐπιδέξια πέμπω / σοὶ πρώτῳ ... / καὶ σὺ λαβὼν τόδε δῶρον ἀοιδὰς ἀντιπρόπιθι (“Accept this poetry I offer you as a toast; I am sending it to you first, from left to right. ... And as for you, after you get this gift, offer me a toast of song in return”). (κιθάραν/λύραν will not do, since the use of the latter word in 2 would then be intolerably awkward.)

That Socrates is named near the beginning of v. 1 suggests that the behavior of someone else (the man who offered him the cup?) was the focus of the preceding verse or verses. There may thus have been many guests at the imaginary party, with the eccentricities of each taken up for only a line or two. Fr. 172 is certainly from a parabasis, and given the rarity of the meter, these verses likely are as well. For the theft by one guest of symposium goods all the others are expecting to enjoy, Hermipp. fr. 38; Ar. *V.* 1345–6, 1368–9 (Philocleon runs off with the pipe-girl before she can service the guests); Strattis fr. 62.1–2; and cf. Timocl. fr. 19.3–6. For Socrates as a sneak-thief, cf. Ar. *Nu.* 178–9 (quoted in Citation Context). For his supposed attempt as an old man to learn to play the *kithara*, Pl. *Euthyd.* 272c, 295d.

2 Στησιχόρου For the lyric poet Stesichorus (early 6th c.), see fr. 148.1 with n.; portions of his *Oresteia* are adapted at Ar. *Pax* 775–81, 796–801 (discussion in Zogg 2014. 196–212). For the use of the genitive, cf. Ar. *V.* 269 ᾄδων Φρυνίχου (“singing a snatch of Phrynichus”); *Lys.* 1236–7 εἰ μὲν γέ τις / ᾄδοι Τελαμῶνος, Κλειταγόρας ᾄδειν δέον (“if someone were to sing (a bit) of Telamon, when some Cleitagoras was wanted”); Poultney 1936. 31–2.

πρὸς τὴν λύραν For the preposition used + acc. in the sense “to the accompaniment of”, e.g. Archil. fr. 121; X. *An.* 6.1.5; [Arist.] *Prob.* 918^a22–3; Theoc. *ep.* 21.6; LSJ s.v. C.III.6. λύρα (first attested at Sapph. fr. 103.9; Stesich. *PMG* 278.2; substrate vocabulary) appears to be a generic term for lyres of all sorts; more specific terms are φόρμιγξ, κίθαρις/κιθάρα, and βάρβιτος (all likewise pre-Greek; αὐλός (“pipe”), by contrast, is Indo-European). See Maas and Snyder 1989. 79–80; West 1992. 50–1; Bundrick 2005. 14–33. Also used to accompany sung poetry at e.g. Ar. *Nu.* 1355–6 τὴν λύραν λαβόντ' ἐγὼ 'κέλευσα / ᾄσαι Σιμωνίδου μέλος (“I told him to take the lyre and sing one of Simonides' songs”); E. fr. 223.119–21 Ἀμφίονα / λύραν ἄ[νωγ]α διὰ χερῶν ὠπλισμένον / μέλπειν θεοῦ[ς] δαΐσιν (“I told Amphion outfitted with a lyre in his hands to hymn the gods with songs”). For lyre-playing and elite culture

Citation Context From a discussion of the terms for the various parts of the standard parabasis (as known today from Aristophanes in particular) at the end of Hephaestion's *On Poems*; no other original sources for the terms are cited. E.g. Σ^{VT} Ar. *Pax* 734 ~ *Suda* π 282 (citing Pl. Com. fr. 99) and Σ^{RV} Ar. *Nu.* 510 are fragments of cognate discussions, all of which presumably go back to the Roman-era scholar Heliodorus' metrical commentary on Aristophanes.

Interpretation Most likely from a parabasis, if these are Eupolideans, although not necessarily from the *kommation* itself, since the remark might be retrospective.

A κομμάτιον (< κόπτω in the sense “chop off”) is simply “a little segment, little chunk, little piece”. Modern scholars, relying on Hephaestion, use the term for the brief section (sometimes including lyric) at the beginning of the parabasis preceding the “parabasis proper” (e. g. Ar. *Nu.* 510–17; V. 1009–14). But there is no other evidence that κομμάτιον had this technical sense in 5th-century Athens or (more important) that even if it did, it was restricted to this sense, regardless of how Hephaestion—or Heliodorus—understood the word in this passage of Eupolis.

fr. 397 K.-A. (363 K.)

† τί χορὸς οὗτος κλαίειν εἴπωμεν πυρᾶνι^δ †

τί Σ : τίς Meineke πυρᾶνι^δ Σ^{pc} : πυρωνι^δ Σ^{ac}

† why this chorus we should say to wail *puranid*() †

Σ^b E. *Med.* 520

ἡ διστιχία τοῦ χοροῦ ἐστὶ κατὰ δὲ τούτους <τοὺς χρόνους> (add. Hermann) ἤδη τὰ τῶν χορῶν ἡμάρυγτο· τὰ μὲν γὰρ ἀρχαία διὰ τῶν χορῶν ἐπετελεῖτο, ὅθεν καὶ Εὐπολὶς φησι· —, ἵν' ἢ κατ' αὐτὰ ἱαμβεῖα δύο

The two-line section belongs to the chorus. In this <period> (add. Hermann) the choral sections had already diminished; for the ancient (dramas?) were brought to a conclusion by the choruses, wherefore Eupolis too says: —, so as to produce two iambic lines in the same way

Meter Perhaps originally anapests (thus Hermann) or iambs (thus Fritzsche)

† ∪ ∪ ∪ — — — — — ∪ ∪ ∪ (∪?) †

Discussion Kock 1880. 355–6

Assignment to known plays Tentatively assigned to *Dêmoi* by Kassel, who took πυρᾶνι^δ (πυρωνι^δ before correction) to be a reference to the character in that play called Pyronides.

Citation Context A scholion on E. *Med.* 520–1 δεινὴ τις ὀργὴ καὶ δυσίατος πέλει, / ὅταν φίλοι φίλοισι συμβάλωσ' ἔριν (“There’s quite a terrible wrath, hard to heal, when those who love one another quarrel”; the chorus react

briefly to a speech by Medea before Jason responds) which must originally have been part of a canned history of the Greek theater (cf. fr. 396 Citation Context).

Text Hopelessly corrupt. The final clause in the scholion is obscure, but seems to suggest that the passage from Eupolis originally consisted of two lines (as in the passage from Euripides being glossed); τί χορὸς οὗτος will then have been part of one clause, κλαίειν εἰπόμεν of another.

Interpretation Depending on what the scholion is taken to be saying, this might be from the end of a play, or simply a coda after a speech by a character, as in Euripides.

κλαίειν εἰπόμεν To tell someone to wail is a colloquial way of telling him to “go to hell” *vel sim.* (e.g. Hippon. fr. 86.18]κλαίειν κελεύ[ων Βού] παλο[v]; Hdt. 4.127.4 κλαίειν λέγω; Ar. V. 584 κλαίειν ... εἰπόντες τῇ διαθήκῃ; Th. 211–12 τοῦτον ... / κλαίειν κέλευ'; E. Cyc. 340 κλαίειν ἄνωγα; Pl. Com. fr. 189.19 ἐφθῇ κλαίειν ἀγορεύω; Archestr. fr. 39.3 σαπέρδῃ δ' ἐνέπω κλαίειν; Stevens 1976. 15–16). Cf. fr. 268.40.

fr. 398–403 K.-A.
Paraphrases, summaries and the like

fr. 398 K.-A. (366 K.)

Ath. 1.2c–3a

πάντα δὲ ταῦτα μόνον ἐξευρεῖν ἐκ παλαιῶν ψηφισμάτων καὶ δογμάτων τηρήσεως, ἔτι δὲ νόμων συναγωγῆς οὓς οὐκέτι διδάσκουσιν, ὥς τὰ Πινδάρου <ὁ> κωμωδιοποιὸς Εὐπολὶς φησιν, ἤδη κατασεσιγασμένα ὑπὸ τῆς τῶν πολλῶν ἀφιλοκαλίας

οὐκέτι Kaibel : ἔτι Ath.^{BCE} ὁ add. Ath.^B : om. Ath.^{CE} κατασεσιγασμένα
 Schweighäuser : κατασεσιγασμένων Ath.^{BCE}

(Athenaeus says that Larensius) recovered all this information personally by examining ancient decrees and ordinances, as well as by collecting laws they no longer teach, as the comic poet Eupolis says in reference to the works of Pindar, which have now been condemned to silence by the popular lack of good aesthetic judgment

Discussion Meineke 1839 II.482

Assignment to known plays Associated by Meineke with *Heilôtes* fr. 148 (also preserved by Athenaeus), which discusses the contemporary preference for Gnesippus over Stesichorus, Alcman and Simonides.

Citation context From the Epitomator's version of the internal narrator's opening description of Larensius, the host of the dinner party (or dinner parties) at which the conversations described in the *Deipnosophistae* took place. Larensius has just been said to have excellent control of both Latin and Greek, and to be deeply knowledgeable about religious and political affairs; what is described here is the source of the latter sort of learning. A description of the vast holdings of Larensius' personal library follows.

Text That all three Epitome manuscripts read κατασεσιγασμένων (retained by K.-A.) leaves little doubt that the word was fully written out—or at least unambiguously abbreviated—in their common ancestor. But an abbreviated κατασεσιγασ^{μν} may nonetheless lurk in the background, and it seems odd to describe a lack of interest in obscure legal documents as reflecting a failure of popular taste, hence Schweighäuser's emendation, which makes the participle agree with τὰ Πινδάρου rather than with νόμων.

Interpretation At the very least, Eupolis must have said either that Pindar's poems were no longer taught or that this neglect was due to a lack of popular taste; probably he said both. Pindar was still active in the mid-440s BCE, but

his work belongs fundamentally to the first half of the 5th century. By Eupolis' time he was thus a classic, the sort of poetry that upper-class boys were made to memorize in school (cf. Ar. *Nu.* 966–8 “(The music-master) used to teach them songs (ῥῆσιν ἐδίδασκεν) to learn by heart ..., either ‘Pallas terrible sacker-of-cities’ (PMG 735b) or ‘A cry that travels afar’ (PMG 948), straining tight the harmony their fathers passed down”) and that later on, as adults, they sang in symposia (cf. Ar. *V.* 1225–48). See in general Kugelmeier 1996. 37–72.

If the emphasis in Eupolis' original was on the fate of Pindar's poetry, one of his characters may have denounced depraved modern taste in music, and Meineke accordingly associated the passage with fr. 148; cf. Strepsiades' description at Ar. *Nu.* 1355–79 of the hostility expressed by the Socratically mis-educated Pheidippides toward the poetry of Simonides and Aeschylus (which he refuses to sing) and his preference for Euripides; and on larger changes in Athenian education in this period, as *mousikê* (see fr. 366 n.) began to yield to *grammata*, Morgan 1999, esp. 47–9; Ford 2001. 103–8. If Eupolis' emphasis was instead on the reason for the supposed reverse of Pindar's fortune, the point might have been metatheatrical and thus appropriate e.g. to a parabasis: the majority of the local population no longer likes good poetry (perhaps explaining a loss by the playwright at a recent festival). Cf. fr. 392 and Aristophanes' complaints about the hostile reception of *Clouds* the previous year at *V.* 1044–50, esp. 1045 ἄς ὑπὸ τοῦ μὴ γνῶναι καθαρῶς ὑμεῖς ἐποιήσατ' ἀναλδεῖς (“(novel ideas) that you rendered stunted, because you didn't understand them correctly”). Kassel-Austin compare Pindar's own *O.* 9.103–4 ἄνευ δὲ θεοῦ, σισιγαμένον / οὐ σκαιότερον χρῆμ' ἔκαστον (“but without a god's help, no action is worse for being left unadvertised”) and fr. 121.4 θνήσκει δὲ σιγαθὲν καλὸν ἔργον (“but a fine action dies when left unadvertised”), although both passages refer to the public reception of an athlete's accomplishments (or lack thereof) rather than to that of the songs that tell of them.

νόμων In reference to Larensius' research, the word certainly means “laws”. But already in early lyric poetry νόμοι are “melodies, tunes” (LSJ s.v. II; in comedy at e.g. Cratin. fr. 308; Ar. *Eq.* 1279; *Pax* 1160; Epicrat. fr. 2), so perhaps Eupolis used the word of Pindar's poetry, and Athenaeus cleverly brought the two ideas together.

διδάσκουσιν refers in the first instance to academic instruction, in this case in Rome; cf. Ar. *Nu.* 966 (cited and translated above) ῥῆσιν ἐδίδασκεν. For “teaching” laws in Athens, cf. Luc. *Anach.* 22. But in an Athenian dramatic context, the word and its cognates are also used of staging tragedies, comedies and dithyrambs (sc. by “teaching” the chorus; LSJ s.v. III; in comedy at e.g. Cratin. fr. 17.3; Ar. *V.* 1029; fr. 348.3). The speaker might thus have meant not

just that Pindar's poems were no longer taught in schools, but that they were no longer danced in revivals at local festivals and the like.

ἤδη κατασεσιγασμένα ὑπὸ τῆς τῶν πολλῶν ἀφιλοκαλίας How much of the language here can be thought to go back direct to Eupolis is unclear. The compound κατασιγάζω (the prefix is intensifying, “silence completely”) is first securely attested at Arist. *HA* 614^a20 and is otherwise confined to the Roman era (in Posidon. *FGrH* 87 F 36 = fr. 253 Edelstein–Kidd ap Ath. 5.213d τὴν ἱερὰν τοῦ Ἰάκχου φωνὴν κατασεσιγασμένην, from a speech supposedly delivered in Athens in the early 1st century BCE). ἀφιλόκαλος is first found elsewhere at Plu. *Mor.* 672e ψεύδους τὸ ἀφιλόκαλον τοῦ δόγματος, while ἀφιλο- compounds generally are first attested in the 4th century and are exclusively prosaic (e.g. Lycurg. *Leocr.* 69 ἀφιλότιμος; Pl. *Sph.* 259e ἀμούσου τινὸς καὶ ἀφιλοσόφου). The cognate verb φιλοκαλέω, on the other hand, is used by Pericles at Th. 2.40.1 to describe the aesthetic and social tendencies of the Athenians themselves.

fr. 399 K.-A. (85 K.)

Ath. 15.667d

ὅτι δὲ ἄθλον προῦκειτο τῷ εὖ προεμένῳ τὸν κότταβον προεῖρηκε μὲν καὶ ὁ Ἀντιφάνης (fr. 57.2–3)· ὥα γάρ ἐστι καὶ περμάρια καὶ τραγήματα. ὁμοίως δὲ διεξέρχονται Κηφισόδωρος ἐν Τροφωνίῳ (fr. 5) καὶ Καλλίας (fr. 12) ἢ Διοκλῆς ἐν Κύκλωψι καὶ Εὐπόλις Ἑρμιππὸς τε ἐν τοῖς ἰάμβοις (fr. 7 West²)

That a prize was offered to the man who threw his *kottabos* well was noted earlier by Antiphanes (fr. 57.2–3); specifically, it consists of eggs, pastries and after-dinner snacks. Similar remarks are offered by Cephisodorus in *Trophônios* (fr. 5), Callias (fr. 12) or Diocles in *Kyklôps*, Eupolis and Hermippus in his iambic poems (fr. 7 West²)

Citation context Ath. 15.665d–8f is an extended, disjointed treatment of the history and varieties of the drinking-party game *kottabos*, supported by extensive quotation from lyric poetry and comedy. The passage containing the reference to Eupolis comes immediately after a discussion of the proper technique for throwing wine-lees (explicating Antiph. fr. 57, quoted at 15.666f) and just before an explanation of *kottabos kataktos* (“sinking *kottabos*”, a variety of the game in which the targets were small vessels floating in a basin). Related material specifically on prizes appears at 15.668c–d. Athenaeus’ source—in all likelihood a Peripatetic scholarly text, perhaps Dicaearchus of Messana’s *On Alcaeus*, which is cited repeatedly in this section, including at 15.667b in connection with Antiphanes—probably quoted all the passages referred to

here. With the exception of Antiphanes, the other poets mentioned all belong to the 5th century, suggesting a particular interest in “early” material. Since all the other poets cited here are assigned titles, it seems likely that the text of Athenaeus originally offered one but that it dropped out.

Assignment to known plays Associated by Runkel 1829. 167 with *Baptai* fr. 95, which also refers to *kottabos*.

Interpretation For the *kottabos* game, see fr. 95 n. For *kottabos* prizes, see Schäfer 1997. 48–9; Pütz 2003. 231–2 (who, however, simply summarizes the information given by Athenaeus here and at 15.668c–d); Orth 2014 on Cephisod. fr. 5.

[fr. 400 K.-A. (367 K.)]

Σ^{RVT} Ar. *Pax* 740

ἐς τὰ ῥάκια· ὥς τοιαῦτα εἰσαγόντων τῶν ἄλλων κωμικῶν· ῥακοφοροῦντας· αἰνίττεται δὲ καὶ εἰς Εὐπολιν

ῥακοφοροῦντας et καὶ om. Σ^R Εὐπολιν] mel. Εὐριπίδην

Against the rags: since the other comic poets brought such things onstage.
Wearing rags: this is an oblique reference to Eupolis in particular

Citation context Generally understood as two separate glosses on Ar. *Pax* 739–40 (City Dionysia 421 BCE) πρῶτον μὲν γὰρ τοὺς ἀντιπάλους μόνος ἀνθρώπων κατέπαυσεν / εἰς τὰ ῥάκια σκώπτοντας ἀεὶ καὶ τοῖς φθειρσὶν πολεμοῦντας (“first of all because he alone of human beings put a stop to his rivals constantly making mocking attacks on rags and waging war on fleas”; from the parabasis), in which the chorus proclaim their poet’s virtues; they go on in the verses that follow to identify Aristophanes as the first to refuse to bring a ravenous Heracles onstage and to liberate the pairs of slaves who regularly traded “witty” remarks about the beatings they had just been given for trying to cheat their master or run away. ῥακοφοροῦντας is not drawn from the text of Aristophanes as the manuscripts preserve it, and is not a metrical equivalent of ῥάκια σκώπτοντας, meaning that it cannot easily be understood as a variant reading from another, lost branch of the tradition. Perhaps the word represents a gloss on τοιαῦτα, the intended sense being “as if the other comic poets constantly brought onstage such things—that is people wearing rags—; an oblique reference to Eupolis in particular.” In any case, the implicit

interpretation of the Aristophanic passage is that the individuals referred to who “constantly make mocking attacks on rags” wear rags themselves.

Euripides’ characters were also notoriously ragged (cf. *Ar. Ach.* 412–13, 432–64; *Ra.* 842, 1063–4), and Σ^{VT} *Ar. Pax* 741 (= Eup. test. *19 with n.) as the manuscripts preserve it refers to him rather than to Eupolis; for similar mistakes, see on fr. 427. If the opposite error is involved here, what was intended may have been: “as if the other comic poets constantly brought such things—i. e. people wearing rags—onstage; he is also alluding to Euripides”. For $\rho\acute{\alpha}\kappa\omicron\varsigma$ (seemingly sometimes “piece of raw cloth” rather than “rag”), Weber 2010. 41.

As often, the version of the material preserved in Σ^{R} is slightly abridged. Σ^{Lh} (i. e. Triklinios) offers the note in the revised and condensed form τὸν Εὐπόλιν αἰνίττεται ὡς εἰσάγοντα ῥακοφοροῦντας (“he makes an oblique reference to Eupolis, as bringing characters wearing rags onstage”).

Interpretation Kassel–Austin print $\rho\acute{\alpha}\kappa\omicron\phi\omicron\rho\omicron\upsilon\omicron\nu\tau\alpha\varsigma$ with extended spacing, as if the word were a quotation of Eupolis. The *scholion* gives no hint of this, and the reference—even if legitimately assigned to Eupolis (cf. above)—is simply to his general dramatic practice (= test. 18). For Eupolis as one of Aristophanes’ rivals at the City Dionysia of 421 BCE, which presumably motivated the identification of a series of references to him in *Peace* (also test. 17 and *19) by ancient scholars, see *Kolakes* test. i.

[fr. 401 K.-A. (368 K.)]

Σ^{VEFOM} *Ar. Eq.* 941

ἐπίτηδες δὲ διαλελυμένως μιμούμενος τὸν πεζὸν λόγον. ἔστι δὲ πολλὰ καὶ παρ’ Εὐπόλιδι σεσημειωμένα

μιμούμενος Σ^{M} : om. Σ^{VEF} πολλὰ καὶ Σ^{VEM} : καὶ πολλὰ Σ^{FO} : πολλὰ <τοιαῦτα> καὶ Meineke

(The poet wrote this) deliberately imitating prose in a conversational style. Many examples have been noted in Eupolis as well

Discussion Meineke 1839 II.567

Citation context A learned if unspecific gloss on *Ar. Eq.* 941 εὖ γε νῆ τὸν Δία καὶ τὸν Ἀπόλλω καὶ τὴν Δήμητρα (“Excellent, by Zeus and Apollo and Demeter!”; prose, and adapted from the Heliastic oath).

Text μιμούμενος may have been supplied by Σ^M rather than omitted by all the others, but some verbal element is needed to account for accusative λόγον.

Interpretation Although the *scholion* shows that Eupolis occasionally used prose in his plays, none of his words have been preserved, and the passage would have been better categorized as a testimonium rather than a fragment.

Prose, always adapting or parodying official public speech of one type or another, appears in comedy also at *Ach.* 43 (an Assembly-formula), 61 (announcement by the Assembly herald), 123 (remark by the Assembly herald), 237 = 241 (requests for ritual silence); *Pax* 433–4 (ritual cries); *Av.* 864–88 (parody of prayer), 1035–6, 1040–2 (mock decrees), 1046–7 (an indictment), 1661–6 (a law of Solon); *Th.* 295–311 (parody of prayer); Archipp. fr. 27 (parody of a peace treaty). Given the consistency of this pattern, the obvious conclusion is that Eupolis used it in such settings as well.

ἔστι δὲ πολλὰ καὶ παρ’ Εὐπόλιδι σεσημειωμένα refers to the commentary tradition on the poet, for which see test. 48 with n.

fr. 402 K.-A. (369 K.)

Σ^R Ar. *Th.* 828

(στρατιά) συνέχεεν καὶ οὗτος, ὡς Εὐπολὶς πολλάκις· σ τ ρ α τ ι ᾶ μὲν γάρ τὸ πλῆθος, στρατεία δὲ ἡ στράτευσις

(*stratiá*) This author too confused matters, as Eupolis often did; because a *stratiá* is a group of men, whereas a *strateía* is an expedition

Discussion Fritzsche 1838. 322; Meineke 1839 II.568; Kock 1880 i.356

Assignment to known plays Taken by Fritzsche to be a scholiast’s remark on τῆς στρατιᾶς at fr. 35.2, from *Astrateutoi*, although (as Meineke noted) στρατιά there patently refers to the body of men who took part in the expedition.

Citation context A lexicographic gloss on Ar. *Th.* 827–9 πολλοῖς δ’ ἑτέροις ἀπὸ τῶν ὤμων / ἐν ταῖς στρατιαῖς / ἔρριπται τὸ σκιάδειον (“from the shoulders of many other (husbands) during their campaigns the parasol has been thrown”), a riddling reference to hoplites discarding their shields and running away from battle.

Interpretation As LSJ s.v. στρατεία 5, citing this fragment (but not *Thesmorphoriazusae* itself) and inscriptional evidence, observes, στρατιά “is sometimes undoubtedly used = στρατεία (*campaign*) ... but στρατεία = *army, expeditionary force* is very rare”. At least in the case of *Th.* 828—and likely in the case

of Eupolis as well—therefore, the ancient commentator is wrong; στρατιά standing *pars pro toto* for στρατεία is unexceptional usage (also in comedy at e.g. Ar. *Ach.* 251, 1144; *Eq.* 587 ἐν στρατιαῖς τε καὶ μάχαις; V. 354, 557; *Lys.* 100, 592; in prose texts, the issue is complicated by the fact that στρατιά is often a variant reading for στρατεία, but cf. e.g. Hdt. 3.67.3; 6.56; 7.38.3; Th. 1.10.3; 4.70.1). Perhaps Eupolis misused στρατεία instead, although the word is very rare in comedy (attested before Menander only at Eub. fr. 118.6). For στρατιά in the proper sense “army”, cf. fr. 35.2; 260.15.

fr. 403 K.-A.

Choricus 1.4 (p. 3.13–19 Foerster-Richtsteig)

πρώην ἐγὼ βραχεία περὶ τῶν σῶν πλεονεκτημάτων διαλεχθεὶς καιροῦ δευτέρου καλοῦντος δευτέραν ἐπηγγεilaμένη εὐφημίαν ἐκτίνειν. καὶ ταῦτα συνθεμένη οὐ δυοῖν ἢ τριῶν ἀνδρῶν ἐναντίον οὐδὲ κατὰ τὸν Εὐπολιν ἐξ ὁδοῦ τινος ἀγείρας εἰς θέατρον, ἀλλὰ τῶν ἀστῶν τὰ πρῶτα συλλέξας

κατὰ τὸν Εὐπολιν M : κατὰ τιν' Εὐπολιν Boissonade : κατὰ τὴν πόλιν Jacobi

I recently made some brief remarks about your virtues, so when a second occasion called, I offered to produce a second eulogy. And I agreed to do this not in the presence of two or three men or, as Eupolis puts it, after gathering some people out of the street into the Theater, but after bringing together the most important citizens

Citation context From a speech by Choricus of Gaza (*fl.* ca. 525–550 CE) in praise of Bishop Marcianus of Gaza. In his speeches, Choricus makes it a point to display his broad acquaintance with classical Greek literature, but he does not cite or refer to Eupolis elsewhere. Nor does he seem to know the other comic poets, beyond Menander and a handful of references to the preserved plays of Aristophanes (*Frogs* chief among them). This is thus most likely a commonplace borrowed from an intermediary source, probably the same as the one drawn on by Photius for fr. [408] (n.).

Text This appears to be paraphrase rather than quotation, but Eupolis might have written e.g.

<x-u- x> | -u- u-u- (iambic trimeter)

or

<-u-x -u>-u -u-u -<u-> (trochaic tetrameter)

Interpretation Given Photius' explanation of the phrase ἄνθρωπος ἐξ ὁδοῦ in fr. [408] (n.), with which this fragment is almost certainly to be associated, Eupolis must have meant "an average group of spectators" (sc. for a comedy or a tragedy?)—in contrast to an intellectually refined audience "like you" that would appreciate something good? (cf. fr. 398 with n.).

fr. 404–18 K.-A.
Fragments of two or three words (arranged alphabetically)

fr. 404 K.-A. (374 K.)

Eust. p. 1165.13–15 = IV.263.20–1

ἀγελίας ἰσχαδὰς τὰς εἰκαίας Εὐπολὶς ἔφη καὶ ἄλλοι κωμικοί, ὥς φησι Πανσανίας (α 12), καὶ λίθους δὲ ἀγελαίους τοὺς εἰκαίους καὶ ἀκαταξέστους

Eupolis and other comic poets referred to ordinary dried figs as *herd figs*, according to Pausanias (α 12), and to ordinary, unworked stones as *herd stones*

Discussion Kock 1880 i.357; Blaydes 1896. 50

Meter Probably iambic trimeter, e.g.

<x>~ - | ~ - <x>~ -

Citation context From a note on *Il.* 18.573 ἐν δ' ἀγέλην ποίησε βοῶν ὀρθοκραϊράων (part of the description of Hephaestus' ornamentation of Achilles' shield), explicitly drawing on the Atticist lexicon of Pausanias, one of Eustathius' basic sources for such matters. The implication is that this is a distinctly Athenian, colloquial use of the adj. ἀγελαῖος, as the other evidence (see Interpretation) also suggests. Phot. α 141 = *Synag.* B α 99 ἀγελαῖος· ἀντὶ τοῦ ... εὐτελής. ... καὶ ἀγελαῖον ἄρτον τὸν χυδαῖον ("herd: used to mean ... 'cheap'. ... Also, coarse bread is 'herd bread'") may well be drawn from the same source.

Interpretation "Herd figs" are figs that do not stand out from the group, just as "herd stones" are stones that look like most other stones; "herd bread" is coarse, ordinary bread (Pl. *Com.* fr. 78); "herd people" are ordinary people (Pl. *Plt.* 268a); "herd sophists" are run-of-the-mill sophists (Isoc. 12.18); and κεραμίδες ἀγελαῖαι are common tiles, i.e. pan tiles (*IG* II² 1672.209 = Clinton #177.271 (Eleusis, 329/8 BCE); further inscriptional material collected at *DGE* s.v. III). Kassel–Austin compare Hsch. α 423 ἀγελαῖοι ἰχθύες· πολλοὶ μικροὶ καὶ ὁμοῦ λίθοι εὐτελεῖς ("herd fish: numerous, small and as inexpensive as stones"; a confused gloss on Hdt. 2.93.1); Sen. *Ben.* 1.12.4 *gregalia poma* ("herd apples"); to which add Plin. *Nat.* 18.86 *siligo gregalis* ("herd wheat"). For dried figs, a simple, basic foodstuff, e.g. Pherecr. fr. 74; Ar. *V.* 297; *Lys.* 564 (a dried-fig-vendor in the Agora); fr. 681; Nicopho fr. 10.2 (dried-fig-vendors); Alex. fr. 122 with Arnott 1996 *ad loc.*; see in general Olson 2002 on Ar. *Ach.* 801–3; Orth 2009 on Strattis fr. 4.1; Zohary and Hopf 2000. 159–64; Dalby 2003. 143–4; and cf. fr. 337.1; 443; 460.

λίθους ἀγελαίους (“herd stones”) is a sufficiently odd and potentially amusing expression that the phrase should probably be treated as an adespota comic fragment, particularly since it can easily be integrated into an iambic trimeter, e. g.

υ-υ-υ- -|<-υ- υ-υ->

fr. 405 K.-A. (375 K.)

Phot. α 810 = *Synag.* B α 806

ἀκούοντα ἄριστα· ἀντὶ τοῦ εὐφημούμενος. Ἡρόδοτος (6.86.α.2; 8.93.1) καὶ Εὐπολὶς

ἀκούοντα ἄριστα *Synag.* : ἀκούων τὰ ἄριστα Phot. εὐφημούμενος Phot. *Synag.*
: εὐφημούμενον Fix

hearing best: in place of “being spoken well of”. Herodotus (6.86.α.2; 8.93.1) and Eupolis

Citation context Drawn from the source shared by Photius and the *Synagoge* B commonly designated Σ'', and presumably to be traced to some unidentified Atticist work. Borries took the ultimate source to be Phrynichus (*PS* fr. 130*), but very similar material is preserved at Antiatt. p. 77.21 ἀκούει καλῶς· ἀντὶ τοῦ εὐφημεῖται. Ἡρόδοτος τρίτῳ. εὐφημούμενος must be the alternative, non-Attic (“*koinē*”) form of the expression and should properly agree with ἀκούοντα, which would seem to support Photius’ ἀκούων τὰ ἄριστα. As the definite article is nowhere used in the idiom (including in Herodotus), however, ἀκούων τὰ is better understood as a corruption of ἀκούοντα than as the original reading, and Fix accordingly proposed εὐφημούμενον as a different way of dealing with the problem. But there is little point in requiring consistency of this sort in a lexicographic source, particularly since the sense is unaffected.

Text Herodotus has ἀκούειν ἄριστα (6.86.α.2) and ἤκουσαν ... ἄριστα (8.93.1), so all that can be said of Eupolis is that he must have used some variation of the Attic form of the expression, e. g. ἀκούοντα ... ἄριστα or ἄριστ' ἀκούοντα.

Interpretation ἄριστα is adverbial; for the idiom (first attested with the superlative in the second half of the 5th century), cf. Ar. *Nu.* 529 ἄριστ' ἤκουσάτην (cited by Kassel–Austin); S. *Ph.* 1313 ἤκου' ἄριστα. For the simpler εὖ ἀκούειν, e. g. Pi. *P.* 1.99; Antipho 87 B 49 (p. 359.7–8) D-K; X. *An.* 7.7.23; the contrasting expression is ἀκούω κακῶς, “be abused, spoken ill of” (e. g. Ar. *Th.* 1167 κακῶς

ἀκούσητ'; Antiph. fr. 209.2 κακῶς ἀκούσομαι; E. *Hel.* 968 κακῶς ἀκούσαι; Hdt. 7.16.α.2 ἀκούσαντα ... κακῶς; [X.] *Ath.* 2.18 ἀκούωσι κακῶς). For the far more common λέγω κακῶς, e.g. Thgn. 1130; A. *Eu.* 413; E. *Med.* 457–8; Ar. *Ach.* 503; [X.] *Ath.* 2.18.

fr. 406 K.-A. (376 K.)

Phot. α 1801 = *Synag.* B α 1351

ἄνεμος καὶ ὄλεθρος ἄνθρωπος· πάνυ καινῶς εἴρηται καὶ ἐναργῶς. ἔστι δὲ Εὐπόλιδος· τὸ μὲν γὰρ ἄνεμος δηλοῖ τὸ πανταχοῦ φερόμενον ἀνέμου δίκην καὶ ἀλώμενον καὶ ἀβέβαιον, τὸ δὲ ὄλεθρος ὀλέθρου ἄξιον καὶ ἀπωλείας. χρῆσι δὲ τῷ λόγῳ, ὥς φησι Φρύνιχος (*PS* fr. 186), ἐν συνουσίαις

ἄνθρωπος Phot. = *Synag.* B : ἄνθρωπος Reitzenstein

a person (is) wind and ruin: said in a quite novel and vivid manner. (The expression) belongs to Eupolis; for the word “wind” indicates something that goes in every direction, as the wind does, and that wanders about and is unfixed, while the word “ruin” (indicates something) worthy of ruin and destruction. You should use the phrase, says Phrynichus (*PS* fr. 186), in conversation

Phryn. *PS* p. 21.12

ἄνεμος καὶ ὄλεθρος ἄνθρωπος· Εὐπολῖς

“a person (is) wind and ruin”: Eupolis

Discussion Meineke 1839 II.570–1; Bothe 1855. 206

Citation context An Atticist note drawn from Phrynichus.

Text Bothe identified ἄνεμος κῶλεθρος ἄνθρωπος as a fragment of two iambic trimeters:

<x-υ-υ- x-υ>|υ -υ-υ-
-υ-υ<- x-υ-υ x-υ-υ>

But ἄνθρωπος has perhaps been used merely to show that the referent of the metaphorical image is a human being, as may also be the case in frr. 408–9; cf. Cratin. frr. 381–2.

Interpretation The two images are a hendiadys, referring to someone who wanders around erratically, bringing ruin with him—and thus deserving it himself—wherever he goes. The figurative use of ὄλεθρος to mean “(a person who brings) ruin” (cf. English “pest”) is a well-attested form of colloquial abuse (Ar. *Lys.* 325 with Henderson 1987 *ad loc.*; *Th.* 860; *Ec.* 934; Men. *Dysc.* 366; *Sam.*

348; D. 21.209 with MacDowell 1990 *ad loc.*); cf. the similar use of φθόρος (lit. “death”; e.g. Ar. *Eq.* 1151; *Th.* 535), νόσος (lit. “sickness”; Pl. Com. fr. 201.4), λιμός (literally “famine”; Posidipp. Com. fr. 28.12) and λοιμός (“plague”; D. 25.80). The abusive use of ἄνεμος, on the other hand, appears to be unique to Eupolis, hence Phrynichus’ admiration; but cf. fr. 345 with nn.; 407 with nn. (volatility as a negative characteristic of a person); and the various odd figurative terms of abuse in the list of insults Strepsiades hopes to hear if he manages to avoid his debts at Ar. *Nu.* 448–50 (“a law-code, a rattle, a drill, a leather thong, a goad (etc.)”).

fr. 407 K.-A.

Phot. α 1617 = *Suda* α 2305 = *Synag.* B α 1305

ἀνεπετρώσθαι τὴν ψυχὴν· οἷον ἀνασεσοβῆσθαι. Κρατῖνος (fr. 379) καὶ Εὐπολῖς

Κρατῖνος καὶ Εὐπολῖς om. *Suda*: add. in marg. Phot.^z

to have had one’s soul lent wings: that is to say, to have been shaken up. Cratinus (fr. 379) and Eupolis

Meter Iambic trimeter, e.g.

υ-υ-υ —|—υ-υ <x-υ-υ>

Citation context Traced by Cunningham to the source commonly designated Σ’ and presumably drawn from some unidentified Atticist work. The *Epitome* of Phrynichus (*PS* p. 15.6–7 Borries) has ἀνεπετρώσθαι τὴν ψυχὴν· οἷον ἀνασεσοβῆσθαι, ἔκπτοιον εἶναι, and all the information in both versions of the note probably goes back to the unabbreviated form of the *Praeparatio Sophistica*.

Interpretation A common late 5th- and 4th-century image for restless (“bird-like”) agitation, first attested at A. *Ch.* 227 (act.); also in comedy at Av. 433 with Dunbar 1995 *ad loc.*, 1439–45, esp. 1444–5 ὁ δέ τις τὸν αὐτοῦ φησιν ἐπὶ τραγωδίᾳ / ἀνεπετρώσθαι καὶ πεποτήσθαι τὰς φρένας (“Another man says his own son’s gotten excited about tragedy and gone mentally a-flutter”); Men. *Epir.* 958; Taillardat 1965 § 826. Cf. fr. 406 (the wandering wind); LSJ s. v. ἀναπετρώω (lit. “raise one’s feathers”). τὴν ψυχὴν is certainly an accusative of respect rather than the subject of the infinitive, as in Storey 2011. 263.

[fr. 408 K.-A. (25 Dem.)]

Phot. α 1978

ἄνθρωπος ἐξ ὁδοῦ· ἀντὶ τοῦ ἄνθρωπος ἐπιτυχῶν καὶ τῶν πολλῶν τῶν ἐν ταῖς ὁδοῖς καλινδουμένων. λέγει δὲ τοῦτο Εὐπολῖς

A person from the street: in place of “a chance person and one of the many wandering about on the streets”. Eupolis uses the phrase

Citation context A lexicographic entry found in the abbreviated form ἄνθρωπος ἐξ ὁδοῦ· ἀντὶ τοῦ ἄνθρωπος τῶν ἐν ὁδοῖς καλινδουμένων in the *Epitome* of Phrynichus (p. 6.4–5 Borries), and thus presumably drawn from the original version of the *Praeparatio Sophistica*.

Interpretation The expression ἐξ ὁδοῦ is otherwise attested only at fr. 403 (n.), which must refer to the same passage in Eupolis. Whether he wrote ἄνθρωπος or the word is merely used as a place-holder (cf. τινὰς in fr. 403) is unclear; cf. frs. 406; 409. But this is in any case a ghost fragment.

fr. 409 K.-A. (377 K.)

Phryn. PS p. 4.11–13

ἀνωφέλητος· Εὐπολῖς μὲν ἰδίως ἐπὶ τοῦ μὴ δυναμένου ἢ μὴ βουλομένου ὠφελῆθῃναι, οἱ δὲ πολλοὶ ἐπὶ τοῦ μὴ ὠφελεῖν θέλοντος ἢ δυναμένου

an *anôphelêtos* person: Eupolis (uses the phrase/word) idiosyncratically, to refer to someone unable or unwilling to receive a benefit, whereas most authors (use it) to refer to someone unwilling or unable to bestow a benefit

Discussion Orth 2009. 262

Meter Perhaps trochaic tetrameter, e.g.

<->υ-υ- υ-υ-υ- -^c<υ-υ- υ-υ->

or (if ἄνθρωπος is rejected) iambic trimeter, e.g.

υ-υ-υ- ≡|<-υ-υ- υ-υ->

Citation context Phot. α 2169 ἀνωφέλητος ἄνθρωπος· Στράττις (fr. 68)· ἀνωφέλητος καὶ θεοῖς ἐχθρός (“an *anôphelêtos* person: Strattis (fr. 68): someone who brings no benefits and is an enemy of the gods”) must originally have been part of the same entry in Phrynichus.

Interpretation ἀνωφέλητος is 5th- and early 4th-century Athenian poetic vocabulary (also A. *Ch.* 752; S. *El.* 1144; *Ant.* 645; Strattis fr. 68 (quoted above); in prose at X. *Cyr.* 1.6.11), used *metri gratia* for the more common and more widely dispersed ἀνωφελής. Eupolis' use of the word is sufficiently bold to suggest that it was intended to be humorous, paradoxical, ironic or the like. Perhaps ἄνθρωπος (or ἄνθρωπος) is his as well, but the word might just as well have been inserted as a place-holder (cf. fr. 406; [408]).

fr. 410 K.-A. (378 K.)

Σ^M [A.] PV 451

(προσείλους) πρὸς ἥλιον ὀρώντας· καὶ Εὐπο(λιν)· ἀὐτὴ πρὸς εἰλος· ἢ πρὸς τὸν ἥλιον τετραμμένη

πρόσειλος] πρόσηλος Σ^M, sed ei^s

(*proseilous*) looking toward the sun. Also Eupolis: a *proseilos* courtyard, one turned toward the sun

Discussion Meineke 1839 II.569

Meter Probably iambic trimeter, e. g.

— — — — ∽ | < — — — — x — — — — >

Citation context A *scholion* on [A.] PV 450–2 (on the life of human beings before Prometheus taught them crafts of all sorts) “they knew neither *proseilous* houses built of bricks nor wood-working, but dwelt beneath the earth ... in the sunless recesses of caves”. A different version of the note is preserved at Phryn. *PS* p. 23.11–12 ἀὐτὴ πρόσειλος· ἢ πρὸς τὸν ἥλιον τετραμμένη· καὶ τέγος πρόσειλον (“a *proseilos* courtyard, one turned toward the sun. Also: a *proseilos* chamber”); presumably all this material was found in the complete original version of the *Praeparatio Sophistica*.

Similar material is preserved at Phot. π 1306 πρόσειλος· πρὸς τὴν τοῦ ἡλίου αὐγὴν ἐστραμμένος, where Aelius Dionysius (π 65) is cited as a source, suggesting that all these notes go back to a lost Hellenistic source.

Interpretation πρόσειλος is formed not from ἥλιος (“sun”), which would yield προσήλιος, but from εἶλη (“warmth of the sun”; cf. Epich. fr. 113.243, 246 (in the form ἔλα); Ar. V. 772; fr. 636; 823 εὔειλος; A. fr. 334 ἄειλα; Homeric εἰλόπεδον (*Od.* 7.123, assuming that is the right reading); and pro-saic εἰληθερής and εἰληθερέω). The easy false etymology, combined with the

obscurity of the second element in the word, has produced variant readings not only in the quotation from Eupolis but in the text of the *Prometheus* itself (where most manuscripts have προσήλους, with προσείλους written in above, others the opposite; cf. Dawe 1964. 217). The word is not attested after this until Theophrastus, who uses it repeatedly to describe areas that receive considerable sunlight and thus foster the growth of plants (e.g. *HP* 4.1.1–3).

For αὐλή, see fr. 167 with n.

The pseudo-Aeschylean *Prometheus Bound* probably dates to the mid-420s BCE (see Olson 1998 on *Ar. Pax* 319–20; Olson 2002 on *Ach.* 10–11), around the time Eupolis and Aristophanes burst together onto the dramatic scene in Athens. Given that πρόσειλος is attested nowhere before that, and that Eupolis also uses the adjective to describe a residence, paratragedy is possible. In that case, Phrynichus' unattributed τέγος πρόσειλον (which also scans as the beginning of an iambic trimeter with penthemimeral caesura) might be Eupolis' as well, the poet having doubled down on the joke. Alternatively, this might be another example of the ancient sources confusing Eupolis and Euripides; cf. fr. 427 n.

fr. 411 K.-A. (379 K.)

Diogenian. II.15 (vol. II p. 20 Leutsch–Schneidewin)

γάλα ὀρνίθων · ἡ παροιμία παρ' Ἀριστοφάνει (V. 508; *Av.* 734, 1673) καὶ Εὐπόλιδι.
ἐπὶ τῶν σπανίων καὶ βιαζομένων ἐκ κενῶν ἔχειν τι καὶ ἐξ ἐνδῶν αἰρεῖν

βιαζομένων Leutsch : βιαζόντων Diogenian.

birds' milk: The proverb (is found) in Aristophanes (V. 508; *Av.* 734, 1673) and Eupolis. Used for (things) that are scarce and for (people) who are compelled to get something from empty (vessels) and to take it from impoverished (individuals)

Discussion Leutsch–Schneidewin 1839. 231; Leutsch–Schneidewin 1851. 20

Meter The words γάλα ὀρνίθων (— — — —) are used in a trochaic tetrameter line at V. 508; in anapests at *Av.* 734; and in inverted form in iambic trimeter at *Av.* 1673 (ὀρνίθων ... γάλα /) and Mnesim. fr. 9.2 (ὀρνίθων γάλα /).

Citation context Preserved in an abridged version of a 2nd-century collection of proverbs arranged alphabetically, as in many similar collections (references in Leutsch–Schneidewin) but without reference to Eupolis.

Interpretation A riddling *adunaton* (cf. ὠὸν τίλλεις, “You’re plucking an egg”; λύκου πτερόν ζητεῖς, “You’re looking for a wolf’s wing”; English “blood from a stone” and “hens’ teeth”). Like Diogenianus, Mnesim. fr. 9.1–2 explicitly interprets the term as referring to something extraordinarily rare (καὶ τὸ λεγόμενον / σπανιώτατον πάρεστιν ὀρνίθων γάλα, “and what’s said to be the rarest item there is, birds’ milk, is available”); cf. Str. 14.637; Taillardat 1965 § 551. But he does so in what appears to be a list of delicacies (“nicely plucked pheasant” follows), and in its three occurrences in Aristophanes (listed above) the image is also applied to food, as perhaps in Eupolis as well. Cf. Alex. fr. 128.2 γάλα λάγου (“hare’s milk”); Petron. *Sat.* 38 *lacte gallinaceum* (“chicken milk”); Biles–Olson 2015 on Ar. V. 508.

fr. 412 K.-A. (380 K.)

Poll. 7.40

γῆν δὲ σμηκτρίδα Εὐπολὶς καὶ Κηφισόδωρος ἐν Τροφωνίῳ (fr. 6) εἶρηκεν

σμηκτρίδα Poll.^C : σμηκρίδα Poll.^A : μυκτρίδα Poll.^{FS} Εὐπολὶς Poll.^C : om. Poll.^{FSA}

Eupolis and Cephisodorus in *Trophônios* (fr. 6) mention detergent earth

Discussion Blaydes 1890. 43, 213

Citation context Preserved in an extended discussion of words having to do with washing, detergents and the like, supported by references to comedy (also Nicoch. fr. 7), tragedy and oratory. Poll. 10.135 contains a more concise version of some of the same material, without reference to Eupolis.

Interpretation γῆ σμηκτρίς or γῆ Κιμωλία is calcium montmorillonite (dug for on the island of Kimolos, hence its alternative name), which was used as a detergent to wash both persons (cf. Ar. *Ra.* 710–13; *Ra.* 712–13 are quoted immediately before this fragment in Pollux) and clothes (Thphr. *Char.* 10.14). See in general Caley and Richards 1956. 208–13; Robertson 1986. 26–36, esp. 35–6; Diggle 2004. 313; Orth 2014 on Cephisod. fr. 6.

For the use of γῆ, see Millis 2015 on Anaxandr. fr. 6.3.

σμηκτρίς (cognate with σμάω, “rub, cleanse with soap”) is attested outside of the comic fragments cited by Pollux only in Hippocrates (*Fist.* 3 = 6.450.6 Littré; *Mul.* 2.189 = 8.370.2 Littré).

fr. 413 K.-A. (381 K.)

Phot. ε 2149 = *Suda* ε 3449

εὖ ἔχειν <τὸ> στόμα · τὸ εὐφημεῖν. οὕτως Εὐπολῖς

<τὸ> add. Kaibel

to be good as regards one's mouth: to keep quiet. Thus Eupolis

Meter Perhaps iambic trimeter, e. g. (accepting Kaibel's supplement)

<x-υ- x>| -υ- υυ<υ->

Discussion Kaibel ap. K.-A.

Citation context Traced by Cunningham to the common source of Photius and the *Suda* commonly designated Σ'', presumably drawing on some lost Atticist work.

Text The normal expression is εὖ ἔχειν τὸ σῶμα *vel sim.* (cf. fr. 99.117 with n.). As Kaibel saw, therefore, if this is a more or less direct and accurate quotation of Eupolis—and regardless of whether the lexicographer's infinitive stands in for a finite form of the verb in the original—the definite article is wanted.

Interpretation To “speak well” (εὐφημεῖν) is properly “to speak words of good omen” (cf. *A. Ch.* 997), but often means “to keep quiet” in a ritual context; cf. *Ar. Eq.* 1316 εὐφημεῖν χρὴ καὶ στόμα κλῆιν (“It is necessary to ‘speak well’ and close your mouth”); *Th.* 39–40 εὐφημος πᾶς ἔστω λαὸς / στόμα συγκλήσας (“Let all the people shut their mouths and be ‘well-spoken’”) with Austin–Olson 2004 *ad loc.*; and see in general Gödde 2011. For the less typical expression εὖ ἔχειν στόμα (or εὖ ἔχειν <τὸ> στόμα), cf. *S. Ph.* 201 εὖστομ’ ἔχε (“Hush!”, cited by Kaibel as an alternative parallel for what Eupolis may have written); *Hdt.* 2.171.2 εὖστομα κείσθω (“Let no more be said!”, identified as an Ionicism at *Suda* ε 3753); *Ar. Nu.* 833 εὖστόμει (“Keep still!”).

fr. 414 K.-A. (383 K.)

Zonaras p. 917 (Orus fr. A 49)

εὐκτὸν λέγεται, οὐχὶ εὐκταῖον. οὕτως Δημοσθένης (61.22) καὶ Ξενοφῶν (*Mem.* 1.5.5) καὶ Εὐπολῖς· εὐκτότατον γάμον

One says *euktos* (“prayed-for”), not *euktaios*. Thus Demosthenes (61.22) and Xenophon (*Mem.* 1.5.5) and Eupolis: a n *euktotaton* (“most prayed-for”) marriage

Citation context Taken by Alpers to be drawn from Orus' 5th-c. CE *Collection of Attic Words*.

Meter Perhaps iambic trimeter, e.g.

<x-υ- x-υ>| - υ-υ-

Interpretation Despite Zonaras (or Orus), εὐκταῖος and εὐκτός are both legitimate Attic forms (< εὐχομαι). But the former is tragic vocabulary (e.g. A. *Supp.* 631; Ag. 1387; S. *Tr.* 239; E. *Med.* 169; in comedy only at Ar. *Av.* 1060 (lyric); LSJ s.v. compares ἀραῖος, “accursed” *et sim.*, which is similarly restricted), while the latter is more broadly dispersed and seemingly more colloquial (in addition to the passages cited by Zonaras, e.g. S. fr. 843.2; E. *Ion* 642; Lys. 2.69; Men. *Georg.* 82; Euphro fr. 9.12)—and thus unsurprisingly more at home in comedy and prose.

Singular γάμος is “marriage”, vs. plural γάμοι “wedding”. For marriage as a blessing (although using different adjectives), e.g. Ar. *Ach.* 254–5 ὥς μακάριος / ὅστις σ’ ὀπύσει (“How blessed the man who will marry you!”; Dicaeopolis to his daughter); Ar. *Av.* 1724 μακαριστὸν ... γάμον (lyric); *Od.* 15.126 πολυηράτου ... γάμου; *hAphr.* 141 γάμον ἱμερόεντα; Philox. *Cyth. PMG* 828. But this might just as well be lamentation (i.e. of that which is lost or threatened) as celebration; and cf. [Men.] *Mon.* 159 Jaekel γάμος γὰρ ἀνθρώποισιν εὐκταῖον κακόν (“for marriage is an evil people pray for”); Plu. *Mor.* 289b ζηλωτὸς γὰρ ὁ πρῶτος γάμος, ὁ δὲ δεύτερος ἀπευκταῖος (“for the first marriage is enviable, the second one abominable”).

fr. 415 K.-A. (384 K.)

Poll. 6.103

τὴν μέντοι ἐλαιηρὰν ἐπίχυσιν μακρὸν χαλκίον Εὐπολὶς ὠνόμασεν

Eupolis called the jug for olive oil, in fact, a large bronze vessel

Poll. 10.92

τὴν ἐλαιηρὰν ἐπίχυσιν, ἣν Εὐπολὶς μακρὸν χαλκίον ὠνόμασεν

The jug for olive oil, which Eupolis called a large bronze vessel

Hsch. χ 93

χαλκίον μακρόν· τὴν ἐλαιηρὰν ἐπίχυσιν

a large bronze vessel: the jug for olive oil

Discussion Meineke 1839 II.497; Kock 1880 i.359

Assignment to known plays Tentatively assigned to *Kolakes* by Meineke (“coniectura incerta” Kock).

Meter Accepting the order of the words in Hesychius, probably iambic trimeter, e. g.

<x-υ- x-υ>| - υ-υ-

Citation context Poll. 10.92–3 discusses terms for “vessels for seasonings” (ἡδυσμάτων ἀγγεῖα); Ar. *Ach.* 1128 and fr. 220 are cited (the former misleadingly) as further evidence for the use of χαλκίον to refer to an oil cruet. At Poll. 6.103—patently drawn from the same source—the notice appears near the end of a discussion of terms for lamps, the connection apparently being that lamps burn oil, hence the quotation of Pl. Com. fr. 206 (“Be very sparing with the oil; I’ll buy a lamp that doesn’t use much from the marketplace”) that follows. Hsch. χ 93 is a condensed version of the same material but seemingly presents Eupolis’ words in their proper order, and I have accordingly cited it as a witness to the text rather than as a parallel here.

Text Hesychius’ χαλκίον μακρόν scans as the end of an iambic trimeter line with hepthemimeral caesura and is thus more likely to be correct than Pollux’ metrically less tractable μακρόν χαλκίον.

Interpretation One would expect an oil cruet to be a small vessel. That this one is described instead as “tall” or “long” suggests wealth or excess, hence presumably Meineke’s association of this fragment and fr. 453 with *Flatterers*, as references to some of the looted and divided household goods of Callias.

For olives and olive oil, see fr. 338.2 n.

For the vessel, Varro 5.124; *ThesCRA* V 348; Radice Colace and Mondio 2005. 150–2.

For the term χαλκίον (absent from elevated poetry), see fr. 99.41 with n.; 272.1.

fr. 416 K.-A. (434 K.)

Hsch. ο 925

ὁ νοῦ γνᾶθος· Εὐπολὶς παίζει εἰς πολυφαγίαν. ἔστι δὲ καὶ τόπος οὕτω καλούμενος

πολυφαγίαν Hsch. : πολυφάγον Prov. Bodl. = Diogenian. (etc.)

D o n k e y ’ s j a w : Eupolis plays with the term in reference to gluttony. There is also a place by this name

Discussion Wilamowitz 1870. 51 n. 38; Kock 1880. 365; Edmonds 1959. 441 n. f

Assignment to known plays Assigned to *Astrateutoi* by Wilamowitz (“coniectura incerta” Kock). Tentatively assigned to *Hybristodikai* by Edmonds.

Citation context Very similar material, but with no mention of Eupolis, is preserved at Prov. Bodl. 707 = Diogenian. 6.100 (etc.) ὄνου γνάθος· εἰς πολυφάγον. ἔστι δὲ καὶ τόπος οὕτω καλούμενος, and at Phot. o 359 ὄνου γνάθος· τόπος τῆς Λακωνικῆς· ἅμα δὲ εἰς πολυφάγον, and Latte took all these texts to be drawing on Diogenianus. Kassel–Austin print Hesychius’ πολυφαγίαν (“gluttony”). But the variant in the other sources suggests an ambiguous exemplar (πολυ^{φγ} *vel. sim.*), and Eupolis is just as likely to have called someone a “donkey’s jaw”, i.e. gluttonous (πολυφάγος) because he ground systematically through any food put before him. For the use of παίζειι, cf. fr. 439.

Interpretation γνάθοι (“jaws”; normally plural) are routinely specified as that with which men, monsters, abstract ravaging entities and the like grind and destroy their food or victims (e.g. Epich. fr. 18.2; Telecl. fr. 1.13; Ar. V. 370; Pax 1309–10; Phryn. Trag. *TrGF* 3 F 5.4; A. Ch. 280, 325; E. Cyc. 92, 303; Med. 1201; fr. 282.5; [A.] PV 368). For the specific image, cf. [Hes.] fr. 302.13 (the Potter’s Prayer) ὡς γνάθος ἰππεῖν βρύκει (“as a horse’s jaw chews”; LSJ s.v. βρύκω, “champs (the bit)”, goes well beyond the text). For donkeys as gluttons, cf. Il. 11.558–62; Epich. fr. 60; Ar. V. 1310; Philem. fr. 158; and see in general fr. 279 n.

Donkey’s Jaw was a promontory just west of Cape Malea, opposite Cythera on the Peloponnesian coast (Paus. 3.23.1; Str. 8.363). In summer 413 BCE, Athenian forces on their way to Sicily under Demosthenes’ command stopped there, plundered the region, and established a small fort intended to attract refugee helots (Th. 7.26.2); the place was abandoned the following winter (Th. 8.4). Bölte 1939. 528 not unreasonably suggests that Donkey’s Jaw first came to Athenian attention on account of Demosthenes’ visit. If so, Eupolis may well have played on the name much as he did with Galepsos and λαμβάνω in fr. 439 (n.), perhaps referring to the voracity of Demosthenes’ soldiers (cf. Ar. Eq. 1076–7) or that of their commander (cf. Ar. V. 836–8, 922–5). It might nonetheless also be the case that these are simply two bits of random information set side-by-side by ancient scholars, as at e.g. Ath. 14.644a–b (near the end of a discussion of the word πλακοῦς, “cake”) “Nor have I forgotten the village that Demetrius of Scepsis ... claims was known as Plakous”; Harp. p. 143.11–14 = E 177 Keaney “An *echinos* is a vessel into which documents pertaining to trials were placed ... There was also a city called Echinus.”

fr. 417 K.-A. (387 K.)

Poll. 2.233

(αἱ σάρκες)· ἄφ' ὧν ὀνομάζεται εὖσαρκος εὖσαρκία, πολύσαρκος πολυσαρκία. Ἀριστοφάνης (fr. 728) δ' εἶρηκεν· {ὥς οὐχ ἕτερον} ἄνδρα σάρκινον, Εὐπολὶς δέ· σαρκί νη γυνή, Ἡρόδοτος (4.64.2) δὲ σαρκίσαι τὸ τοῦ δέρματος τὴν σάρκα ἀφελεῖν

ὥς οὐχ ἕτερον om. Poll.^A, del. Dindorf

sarkes: from which come the terms *eusarkos* ("full-fleshed") and *eusarkia* ("fullness of flesh"), *polysarkos* ("rich in flesh") and *polysarkia* ("richness of flesh"). Aristophanes (fr. 728) says "a *sarkinos* man"; Eupolis (says) "a *sarkinê* woman"; and Herodotus (4.64.2) uses the term *sarkisai* ("to flesh") to mean "to strip the flesh from the hide"

Discussion Blaydes 1896. 50

Meter Probably iambic trimeter, e. g.

<x-υ-υ- x-υ>|— υ-υ-υ-

Citation context An item in an extended collection of words having to do with body-parts (preceded by bones, followed by fat and sinews). εὖσαρκος, εὖσαρκία, πολύσαρκος and πολυσαρκία, for which no authorities are cited, are all prosaic and first attested in the 4th c. For the exclusion of ὥς οὐχ ἕτερον from the text of Pollux, see K.-A. *ad loc.*; if the words are included, Ar. fr. 728 is to be translated "fleshy like no other man", i. e. "more fleshy than anyone, fleshy to the highest degree".

Interpretation σάρκινος normally means "made of flesh" (LSJ s. v. I), including at Pl. *Lg.* 906c, which LSJ s. v. II wrongly treats as a third exception to the rule, along with the fragments of Aristophanes and Eupolis cited by Pollux. The comic poets may have used the adjective exceptionally to mean "corpulent", i. e. "fat" (thus LSJ, followed by Storey 2011. 265). It is simpler in both cases to take the meaning to be "corporeal, made of flesh (and therefore doomed to die)", as in Hipparch. ap. Stob. 4.44.81 ἄνθρωποι θνατοὶ καὶ σάρκινοι, making Aristophanes' ἄνδρα σάρκινον a low-style equivalent of the elevated poetic θνητὸς ἀνὴρ (e. g. *Il.* 20.266; S. fr. 845.1; E. *Alc.* 7), which is then capped by Eupolis' σαρκίνη γυνή.

σάρκινος is first attested at Emped. 31 B 99 D.-K. (the ear is "a fleshy knot"; the passage is partially corrupt), but is absent from lyric and tragic poetry; first in prose in Plato. See in general Renehan 1982. 124–5.

fr. 418 K.-A. (388 K.)

Poll. 7.83

τὰ δὲ ἐργαλεῖα αὐτῶν σμίλη, ἀφ' ἧς καὶ τὰ σμιλεύματα ἐν Βατράχοις (819) Ἀριστοφάνους, καὶ περιτομεύς, ἀφ' οὗ τὸ περιτέμνειν. ὀπήτια δὲ καὶ ὀπητίδια, ἃ καὶ χηλεύματα ἐκάλουν οἱ ποιηταί. μάλιστα δὲ οὕτως ὠνόμαζον τὰ τῶν σχοίνους πλεκόντων, ὥς καὶ κράνη (κράνεα Hdt.) χηλευτὰ τὰ πλεκτὰ Ἡρόδοτον (7.89.3) λέγειν· καὶ Εὐπολὶς· σκύντινα χηλεύειν

(Leatherworkers') tools include a *smilê* ("cutting tool"), whence the *smileumata* ("carvings") in Aristophanes' *Frogs* (819), and a *peritomeus* ("trimming knife"), whence *peritemnein* ("to trim"). In addition, *opêtia* and miniature *opêtia*, which the poets also called *chêleumata* ("plaiting devices"). But they used the latter term in particular for the tools used by those who braid ropes, just as Herodotus (7.89.3) refers to plaited helmets as braided helmets. Also Eupolis: to plait leather items

Meter σκύντινα χηλεύειν is ◡◡◡— —; perhaps anapaestic.

Citation context From a discussion of shoes and related terminology. Other fragments of what appears to be the same original source are preserved at:

- Poll. 10.141 τὰ δὲ σκυτοτόμου σκεύη· τομεὺς ἐν Πλάτωνος Ἀλκιβιάδῃ (129c) εἰρημένος, καὶ σμίλη ἐν τῇ Πολιτείᾳ (333a), καὶ καλάπους ἐν τῷ Συμποσίῳ (191a). καὶ περιτομεὺς δ' ἂν ῥηθείη καὶ χηλεύματα καὶ ὄπεαρ καὶ ὀπήτιον, εἴρηται ἐν Νικοχάρους Κρησί (fr. 12)·

τοῖς τρυπάνοις ἀντίπαλον † ὅπερ ἀρχίλιον †

Leatherworkers' tools: a *tomeus* ("knife") is mentioned in Plato's *Alcibiades* (129c), a *smilê* ("cutting-tool") in the *Republic* (333a), and a *kalapous* ("shoe-form") in the *Symposium* (191a). One could also use the words *peritomeus* ("trimming knife") and *chêleumata* ("plaiting devices") and *opear* and *opêtion*, mentioned in Nicochares' *Cretans* (fr. 12):

as a match for augers [obscure]

- Hsch. κ 2417 κεχήλωμαι πόδας· δέδεμαι συνερραμμένος τοὺς πόδας· χηλεύειν γὰρ τὸ ῥάπτειν, καὶ χήλινον τὸ πλεκτόν, ὥς Ἀνακρέων (PMG 462), καὶ χήλευμα τὸ ὀπήτιον. Σοφοκλῆς Πανδώρα ἢ Σφυροκόποις (fr. 486) Ἰ've had my feet plaited: I'm bound, my feet having been stitched together; because *chêleuein* ("to plait") means "to stitch", and *chêlinon* ("plaited work") is "woven work", as in Anacreon (PMG 462), and a *chêleuma* ("plaiting tool") is an *opêtion*. Sophocles in *Pandora or Hammerers* (fr. 486)
- Poll. 7.172 χήλινον δὲ ἄγγος, ἔχον πυθμένας † ἀγγεοσελίνων, ὅταν εἴπῃ Ἀνακρέων (PMG 462), τὸ ἐκ σχοινίων πλέγμα δηλοῖ
Also when Anacreon (PMG 462) refers to a *chêlinon angos* ("braided vessel"), which has bases † he means an object woven from rushes

Latte traced the material in Hesychius to Diogenianus. See also fr. 192.170 with n.

Interpretation Precisely what the leatherworkers' tool known as an ὄπεας/ὀπήτιον/ὕπεαρ (the Ionic form?) is is obscure; LSJ s. v. ὄπεας suggests an awl. Hdt. 4.70 τύψαντες ὑπέατι ("striking with a *hupear*"; parallel to cutting with a knife as a means of drawing blood from one's face) shows that it had a sharp edge or a point, as perhaps also in Nicoch. fr. 12 (corrupt). Hippon. fr. 78.6 ὕ]πέατι καὶ μιν[(love-magic?) is too fragmentary to be of any help. If LSJ is right, and if the use of χήλευμα as an equivalent term is not simply a bit of poetic imprecision, the tool may have been used in rope-making and similar industries to manipulate the individual strands of linen, hemp or leather being woven together when they became too tight for fingers to do the job. For leather-working generally, see Blümner 1875 i.260–92; Forbes 1966. 46–53; Lau 1967, esp. 76. For vase-painting representations of cobblers' shops, see Haug 2011. 19 with pll. 25–6.

A χηλή is a cloven hoof or split foot, like a cow's foot, on the one hand, or a bird's claw, on the other. χηλεύειν ("to plait") is thus to produce a split pattern of this sort via weaving, as for example when making rope or braiding thongs. The κράνεα χηλευτά worn on the heads of heavily-armed Egyptian marines at Hdt. 7.89.3 are generally taken to be braided leather caps similar to the κράνεα πλεκτά and κράνεα πεπλεγμένα worn by other Eastern allies of the Persians at Hdt. 7.63, 72.1, 79. Cf. X. *An.* 5.4.13 κράνη σκύτινα οἷάπερ τὰ Παφλαγονικά ("leather helmets like those worn by Paphlagonians").

Eupolis himself is most naturally taken to be referring to whips (Anacr. *PMG* 388.8 σκυτίνη μάστιγι; Olson 2002 on Ar. *Ach.* 723–4; cf. fr. 467 with n.; Hdt. 7.85.1 σειρήσι πεπλεγμένῃσι ἐξ ἱμάντων ("cords woven from leather straps"; of the battle-lassos used by the barbarian Sargatioi)). Any mention of leather in Athenian comedy of the 420s BCE raises the possibility of an abusive allusion to Cleon "the leather-tanner" (e.g. Ar. *V.* 38 with Biles–Olson 2015 *ad loc.*). But the Corcyreans, who fought a nasty civil war in the same period, were also famous for their whips (e.g. Diogenian. 5.50).

σκύτινος is first attested in Anacreon, but is otherwise absent from elevated poetry. In the 5th and 4th centuries, the adjective is found only in comedy (also Crates fr. 32.1; Ar. *Nu.* 538; *Lys.* 110; Strattis fr. 57) and prose (e.g. Hdt. 1.194.1; Hp. *Epid.* 2.2.17 = 5.90.7 Littré; Heraclid. Pont. fr. 154.9 Wehrli = 142a.11 Schütrumpf).

fr. 419–88 K.-A.

Fragments consisting of a single word (arranged alphabetically)

[fr. 419 K.-A. (389 K.)]

Synag. B α 146

ἀ γ λ α ῖ σ α ι · οὕτως Εὐπολις

to glorify: thus Eupolis

Discussion Kock 1880 i.359

Citation context The entry in the *Synag. B* is a misleadingly condensed version of a note more fully preserved *inter alia* at Phot. α 163 ἀγῆλαι· τιμῆσαι θεόν, ἀγλαΐσαι. Εὐπολις Δήμοις κτλ (from what is commonly designated Σ'''; traced to Phrynichus' *Praeparatio Sophistica* by Borries (fr. *6^a)). This is accordingly a reference to fr. 131.2 προσαγῆλωμεν—and so a “ghost fragment”.

fr. 420 K.-A. (390 K.)

Harp. p. 7.8–12 Dindorf = A 22 Keaney

ἀ γ υ ῖ ᾱ ς · Δημοσθένης ἐν τῷ κατὰ Μειδίου (21.51)· χοροὺς ἱστάναι κατὰ τὰ πάτρια καὶ κνισᾶν ἀγνιᾶς. ἔνιοι μὲν ὀξύνουσι θηλυκῶς χρώμενοι, οἷον τὰς ὁδοὺς· βέλτιον δὲ περισπᾶν ὡς ἀπὸ τοῦ ἀγνιεύς. ἀγνιεύς δέ ἐστι κίων εἰς ὃξὺ λήγων, ὃν ἱστᾶσι πρὸ τῶν θυρῶν, ὡς σαφὲς ποιοῦσιν Ἀριστοφάνης τε ἐν Σφηξί (875) καὶ Εὐπολις ἐν * * *

λήγων Harp.^{ABCFHKN} : ἀπολήγων Harp.^{MPQ} ὡς σαφὲς ... καὶ Εὐπολις om.
Harp.^{BCFHKMNP} : post ὡς ἀπὸ τοῦ ἀγνιεύς praeb. Harp.^A et Ald. : post ὃν ἱστᾶσι praeb.
Harp.^Q : huc transtul. Dobree Εὐπολις ἐν Harp.^Q : ἐν om. Harp.^A et Ald.

aguias: Demosthenes in his *Against Meidias* (21.51): “to set up choruses according to the ancestral customs and to fill the streets (*aguias*) with the smell of sacrifice”. Some authorities give the word an acute accent and treat it as feminine, as if to say “the roads”; but it is better to give it a circumflex on the theory that it is derived from *aguieus*. An *aguieus* is a column with a pointed end, which they set up in front of their doors, as is made clear by Aristophanes in *Wasps* (875) and Eupolis in * * *

St.Byz. α 50

ἀ γ υ ῖ ᾱ, τόπος δηλῶν τὴν ἐν τῇ πόλει πορευτὴν ὁδόν. ... ὁ τοπίτης ἀγνιεύς. λέγονται καὶ ὀβελίσκοι θεοῖς ἀνειμένοι, ὡς Εὐπολις. καὶ κατὰ συναίρεσιν ἀγνιέας ἀγνιᾶς. λέγεται δὲ κίων ἀγνιεύς εἰς ὃξὺ ἀπολήγων, ὁ πρὸ τῶν θυρῶν ἱστάμενος, Ἀριστοφάνης Θεσμοφοριαζούσαις (489)

aguias: a place denoting the road one travels along in a city. ... The place-name is *aguieus*. This is also a term for the obelisks dedicated to gods, as Eupolis (says). And by contraction *aguieas* (becomes) *aguias*. There is also mention of an *aguieus* column with a pointed end, the one set up before their doors; Aristophanes in *Thesmophoriazusae* (489)

Discussion Kock 1880 i.359

Citation context Two versions of a Hellenistic scholarly note, other portions of which may survive at *AB* p. 268.6–10 (citing Cratin. fr. 403); Σ^{VT} Ar. V. 875; Phot. α 277 = *Suda* α 383 (citing Pherecr. fr. 92) (all quoted in full by K.-A.).

Text The clause $\acute{\omega}\varsigma\ \sigma\alpha\phi\acute{\epsilon}\varsigma\ \dots\ \kappa\alpha\iota\ \text{Εὐπολῖς}$ apparently fell out of the text of Harpocration and was added in the margin by a corrector. Only the A and Q scribes saw it there, and both inserted it at the wrong place. Q alone reads $\text{Εὐπολῖς}\ \acute{\epsilon}\nu$, as if a title had dropped out of the text. Dindorf suggested that this was instead an error by a scribe misled by $\text{Ἀριστοφάνης}\ \tau\epsilon\ \acute{\epsilon}\nu\ \Sigma\phi\eta\acute{\xi}\iota$ into expecting a word his exemplar did not in fact offer.

Interpretation For Apollo “of the Highways”, whose altars and images—often in the aniconic form described by Harpocration and Stephanus—seem to have been a common feature of Athenian streets, see the comic fragments listed under Citation Context, and cf. Fraenkel 1950 on A. *Ag.* 1081; Handley 1965 on Men. *Dysc.* 659; E. *Ph.* 631 with Mastronarde 1994 *ad loc.*; Austin–Olson 2004 on Ar. *Th.* 489; Balestrazzi, *LIMC* II.i.327–32; *ThesCRA* IV 396–7, 401–2; Finglass 2007 on S. *El.* 635 (all with further bibliography).

fr. 421 K.-A. (391 K.)

Σ^{ABFGMc2} Th. 5.1 (p. 288.4 Hude)

Ὡρον· Ἀδραμύττειον Εὐπολῖς, Ἀτραμύττειον Θουκυδίδης (5.1; 8.108.4)

From Orus: Eupolis (writes) *Adramytteion*, whereas Thucydides (5.1; 8.108.4) (writes) *Atramytteion*

Discussion Meineke 1839 II.576; Kock 1880 i.360; Blaydes 1890. 43; Blaydes 1896. 50

Meter Probably iambic trimeter, e. g.

<x-υ- x>| -υ- --^c<υ->

Citation context Likely from the *Ethnika* of the 5th-c. CE grammarian and lexicographer Orus (preserved only in fragments). St.Byz. α 60, which notes both the Ἀδρα-/Ἀτρα- spelling variation and others as well, and which cites Cratin. fr. 508, probably comes from the same section of Orus.

Interpretation Adramyttion (*IACP* #800)—supposedly called after its founder Adramys or Adramyttes (thus Xanth. *FGrH* 765 F 4a), a brother of the Lydian king Croesus—was a Mysian coastal city opposite Lesbos; cf. Hdt. 7.42.1; X. *An.* 7.8.8; Str. 13.612–14; Stauber 1996 i.127–47, esp. 127–33. It was never part of the Athenian empire. When the Athenians expelled the Delians from their island in summer 422 BCE, the local Persian satrap Pharnakes allowed some of them to settle in Adramyttion (Th. 5.1, where the manuscripts in fact offer Ἀτραμύττιον, as again at 8.108.4), an event that supplies a reasonable *terminus post quem* for the mention of the place by Eupolis. The Delian refugees became caught up in local conflicts, and a number of them were massacred by the Persian Arsakes either before the Athenians allowed them to return to Delos in summer 421 BCE (Th. 5.32.1) or in 411 BCE, at the point in his *History* where Thucydides refers to the incident (8.108.4); the latter date would imply that some Delians chose to remain in the place rather than take their chances with Athens again. In any case, Aristotle discussed the constitution of Adramyttion (fr. 473), so it must have been a recognizably Greek city by the late 4th century.

The manuscripts of the Greek authors who refer to the place offer both Ἀδρα- and Ἀτρα-, which Thraette 1980. 557 notes is likely nothing more than a “characteristic fluctuation in Hellenizing the non-Greek word”. Local coins consistently spell the name Ἀδρα- (Stauber 1996 ii.183–241).

fr. 422 K.-A. (24 Dem.)

Phot. α 1140

ἀμαρτωλῶς · ἐπιρρηματικῶς εἶπεν Εὐπολις

w r o n g f u l l y : Eupolis used the adverbial form

Citation context The first in a series of three brief, similarly organized notes on cognate words (the others being Phot. α 1141 ἀμαρτωλία· Ἀριστοφάνης (*Pax* 415) and α 1142 ἀμαρτωλή· Φρόνιχος (*TrGF* 3 F 16c) εἶπε καὶ Σοφοκλῆς (fr. 999)), which all perhaps represent fragments of a single, older, more comprehensive discussion of a full set of ἀμαρτωλ- terms. Antiatt. p. 79.10, which preserves fr. 213 (n.), overlaps with Phot. α 1141.

Interpretation For ἀμαρτωλός and its cognates (poetic vocabulary), see fr. 213 n. The adverb is attested nowhere else, which does not mean that Eupolis coined it, although whoever originally cited the word thought it was unusual.

fr. 423 K.-A. (392 K.)

St.Byz. α 287

Ἄμυρος, πόλις Θεσσαλίας. ... τὸ ἐθνικὸν Ἀμυρεὺς ... Εὐπολὶς δὲ Ἀμυρίους αὐτοὺς λέγει, πλησιοχώρους τῆς Μολοττίας

Ἀμυρίους Meineke 1849 : Ἀμύρους St.Byz.

Amyrus: a Thessalian city. ... The ethnic is Amyreus ... but Eupolis calls them Ἀμύριοι, bordering on Molottia

Discussion Meineke 1847. 224; Meineke 1849. 88; Blaydes 1896. 50

Assignment to known plays Assigned to *Cities* by Meineke 1847.

Citation context Lentz 1870 vol. 2 p. 891.20–2 traced the material in St.Byz. to Herodian's *περὶ παρωνύμων* (*On By-names*), with various later additions, including the problematic clause *πλησιοχώρους τῆς Μολοττίας* (see Interpretation), which on Lentz' understanding of the evidence does not belong to Eupolis.

Text Ἄμυρος cannot be an ethnic, and Meineke 1849 compared St.Byz. p. 708.9, 12 Ὠλιάρος ... Ὠλιάριος ὡς Ἄμυρος Ἀμύριος and emended the *paradosis* Ἀμύρους to Ἀμυρίους. But the problems in St.Byz. go deeper than this; see Interpretation.

Interpretation Amyrus, in Magnesia in Western Thessaly, was located on a river by the same name that emptied into Lake Boebe. Hesiod mentioned the place in the *Catalogue of Women* (fr. 59.2–4 ap. Str. 9.442; v. 3 is also quoted by St.Byz.), calling it “rich in grape-clusters” and associating it with Coronis the mother of Asclepius. Cf. Leake 1835 vol. 4 p. 447; Walbank 1957 on Plb. 5.99.5. The Molottians/Molossians, on the other hand, were a tribal people in Epirus, on the opposite side of the Greek peninsula; for Athenian involvement in the area during the Peloponnesian War years, see Hammond 1967. 498–508.

If Eupolis actually described the inhabitants of Amyrus as living close to Molottia, he was either confused or making a joke; Lentz instead rejected *πλησιοχώρους τῆς Μολοττίας* as a late and incoherent intrusion. The St.Byz. passage has in any case patently been assembled out of various bits and pieces

of text, as is clear from the fact that although Ἀμύριος appears to be a legitimate ethnic for Ἄμυρος, Ἀμυρεύς does not. For the formation of such ethnics, see Risch 1957.

πλησιόχωρος is prosaic 5th-c. vocabulary (e.g. Hellenic. *FGrH* 4 F 25b; *Hdt.* 3.89.1; *Th.* 2.68.9); attested in comedy also at *Ar.* V. 393, but absent from elevated poetry.

fr. 424 K.-A. (393 K.)

Σ Dionysius Thrax, *Grammatici Graeci* III p. 149.27–32

καὶ ἔστιν ὡς τὸ πλεῖστον ἢ σύνθεσις ἐκ δύο λέξεων, γίνεται δὲ καὶ ἐκ τριῶν, ὡς δυσαριστοτόκεια (*Il.* 18.54), παρὰ δὲ τοῖς κωμικοῖς καὶ ἐκ πλειόνων, ὡς παρὰ Ἀριστοφάνει σφραγιδονυχαραγοκομήται (*Nu.* 332) οἱ φιλόσοφοι διὰ τὸ ἄργοι διατελεῖν καὶ κομήται εἶναι, ἔτι καὶ σφραγίδας ἐν τοῖς δακτυλίοις φορεῖν. καὶ παρ' Εὐπόλιδι Ἀμφιπτολεμοπηδησίστρατος

Compounding generally is from two lexical items, but can also be from three, like *dysaristotokeia* (“unhappy mother of the noblest son”; *Il.* 18.54), and in the comedians from even more, as in Aristophanes (*Nu.* 332) the philosophers are *sphragidonux-argokomêtai* (“seal-ring-fingernail-lazy-longhairs”) because they spend their lives in idleness and have long hair, and also wear seal-rings on their fingers. And in Eupolis *Amphiptolemopedêsistratos* (“About-war-leaping-istratos”)

Discussion Meineke 1839 II.569–70; Blaydes 1890. 43; Blaydes 1896. 50; Edmonds 1957. 364–5; Storey 2003. 375–6; Telò 2007. 642–3

Assignment to known plays Edmonds took About-war-leaping-istratos to be a name by which Alcibiades was called in *Demes*, “contrasting him with Peisistratus”.

Meter Iambic trimeter, with the element -πτολεμο- falling neatly between the points where the penthemimeral and hepthemimeral caesurae would normally be located:

<x-υ>- -υυ- --υ-

Citation context From near the end of a long treatise on prosody by a certain Porphyryion intended to supplement the work of Herodian; most of the other references to original texts in the document are to Homer.

Interpretation The two other words cited by Σ Dionysius Thrax are adjectives, but the ending on the one attributed to Eupolis makes it sound like a mock personal name (cf. Peisistratos, Callistratus, Lysistratus, Hegesistratus and many others), like fr. 435 Βαρυγέτας (n.); 444 Δαμασικόνδυλον (n.);

Ἀνδροκολωνοκλῆς at Cratin. fr. 281; Τεισαμενοφαινίππους, Πανου-
ργιππαρχίδας / ... / Γερητοθεοδώρους, Διομειαλαζόνας at Ar. *Ach.* 603, 605;
Δημολογοκλέων at Ar. V. 342a–b; Κομηταμυνία at Ar. V. 466; and Κωλακώνυμος
at Ar. V. 592 (cited by Storey). Telò takes the individual in question to be
Demonstratus (PAA 319245); see fr. 103 with nn. The second and fourth ele-
ments (“war” and “army”) lend the word an unmistakably martial tone, and
Marx 1928 on Plaut. *Rudens* 98–9 argues that the use of epic πτολεμ- (nowhere
else in comedy except in the divine name Τριπτόλεμος; the only other example
of πτ- for π- in comedy is Anaxandr. fr. 45 πτόλιν) rather than common πόλεμ-
adds an air of gravity. Metrical considerations obviously also play a role. But
why the individual or object in question is “leaping about” is in any case
obscure; perhaps in joy (a warmonger/general?), or in the course of executing
a *pyrrichê* (“war-dance”; see fr. 18 n.), or from one conflict to another, or as
way of avoiding service (as one of the *Astrateutoi*?). For similarly extravagant
comic coinages, e. g. fr. 190 ταγηνοκνισοθήρας (noted by Storey); Ar. *Eq.* 247
ταραξιπτόστρατον; V. 220 ἀρχαιομελισιδωνοφρυνιχήρατα, 505 ὀρθροφοιτο-
συκοφαντοδικοταλαιπώρων, 1357 κυμινοπριστοκαρδαμογλύφον; Av. 491 τορ-
νευτολυρασπιδοπηγοί; *Lys.* 457–8 ὃ σπερμαγοραιολεκιθολαχανοπώλιδες, /
ὃ σκοροδοπανδοκευτριαρτοπώλιδες; *Ec.* 1169–75 (perhaps the longest word
in Greek literature); Ephipp. fr. 14.3 Βρυσωνοθρασυμαχειοληψικερμάτων;
additional examples in van Leeuwen 1902 on Ar. Av. 491; Plaut. *Per.* 702–5
Vaniloquidorus Virginesvendonides / *Nugiepiloquides Argentumexterebronides* /
Tedigniloquides Nuncaesexpalponides / *Quodsemelarrripides Numquameripides*.

fr. 425 K.-A. (395 K.)

Phot. α 1649 = *Suda* α 2058

ἀναρρύει· ἀντὶ τοῦ θύει καὶ σφάττει. Εὐπολις. καὶ ἡ θυσία δὲ ἐπανάρρυσις
ὀνομάζεται

he draws back: in place of “he sacrifices” and “he slaughters”. Eupolis. The term
“drawing backward” is also used to refer to a sacrifice

Meter Most easily understood as iambic trimeter, e. g.

<x—υ— x—υ—> υ—υ—

Citation context Eustathius p. 250.17 = I.381.17–18 τὸ δὲ ἀναρρύειν ἀπλῶς
ἀντὶ τοῦ θύειν εἴληπται κατὰ Πausanίαν, ὅθεν φησὶ καὶ ἡ θυσία ἀνάρρυσις
(largely repeated at p. 1159.56 = IV.241.1–2, but with the spellings ἀναρρύειν
and ἀνάρρυσις) explicitly assigns very similar material to Pausanias (= α

115), who is thus most likely also the source of the reference to Eupolis in Photius = the *Suda* (drawn from what is commonly designated Σ''). Related material is preserved at:

- Hsch. α 4558 ἀναρρύει· σφάζει· θύει
- Hsch. α 4559 ἀνάρρυσιν· τὴν τελετήν
- Hsch. ε 4176 ἐπαναρύεται· μετὰ κρίσιν θύει, κρέα δίδωσιν
- Phot. ε 1347 ἐπαναρύεσθαι· ἐπαναθύεσθαι
- Σ^{BC} Pi. O. 13.114c ἀναρύη δὲ σφάζη, θύη, ἀπὸ τοῦ παρακολουθοῦντος and cf. Σ^V Ar. Pax 890 ἀντὶ τοῦ “θυσίαν ἐπιτελεῖν”.

Interpretation For use of ἀναρρύω *pars pro toto* to mean “draw back (an animal’s head in order to slit its throat)” (a poeticism), cf. Pi. O. 13.81, as well as the name of the Anarrhusis festival (Ar. Pax 890 with Olson 1998 *ad loc.*). For illustrations of this moment in the sacrifice, Gebauer 2002. 731 plates 144–5. For sacrificial procedure generally, van Straten 1995; *ThesCRA* I 166–82; V 308–13.

fr. 426 K.-A. (396 K.)

Poll. 3.77

καὶ ἀνδραποδῶδεις ἐπιθυμίαι, καὶ ἀνδραποδικώτατα παρ’ Εὐπόλιδι
and “slavish desires” and “most slaver-trader-like” in Eupolis

Meter Iambic trimeter, e. g.

<x-υ- x>|—υ- υ-υ-

Citation context From a section on vocabulary having to do with slaves; the other sources offered by Pollux for words formed on ἀνδραποδ- are all prosaic and date to the 5th or 4th century BCE.

Interpretation Although the compact presentation of material in the epitomized version of Pollux makes it difficult to tell whether ἀνδραποδῶδεις ἐπιθυμίαι is assigned to Eupolis, vocabulary counts against the idea. ἀνδραποδῶδης (“slavish”) is otherwise prosaic and is first attested in Xenophon (e.g. *Mem.* 4.2.22, where Socrates defines a man of this sort as lacking the ability to recognize “what is fair and good and just”, and his interlocutor Euthydemus says that it would best be applied to bronze-smiths, carpenters and leatherworkers). So too, although Ibyc. *PMG* 282.11 has the adj. ἐπιθύμιος in the sense “desired”, the noun ἐπιθυμία is first attested in Thucydides (e.g. 2.52.2) and is entirely prosaic until Menander’s time (e.g. fr.

508.7). ἀνδραποδῶδεις ἐπιθυμίαι ought thus probably to be regarded as drawn from some lost prose text; cf. καὶ τὸ ἀνδραποδίσασθαι καὶ ἀνδραποδισάμενος καὶ ἀνδραποδίσαντες παρὰ Θουκυδίδη a few lines above in Pollux, where of the three forms cited only the last appears in Thucydides (6.62.3). Pl. *Phdr.* 258e speaks of ἡδοναὶ ... ἀνδραποδῶδεις, as does the 4th-century BCE philosopher Crates of Thebes (*SH* 352.4 (singular); cited at Phryn. *PS* p. 51.18–19, whence the phrase might have made its way into the lexicographic tradition; note also *Kolakes* test. iv), and it is tempting to think that one of these passages or something like them lies behind Pollux' ἀνδραποδῶδεις ἐπιθυμίαι.

An ἀνδραποδίστης is a kidnapper, in particular one who takes people in order to sell them into slavery elsewhere (Ar. *Pl.* 518–24), and anyone who engaged in such activity became thereby a member of the small class of κακοῦργοι (“evil-doers”) subject in Athens to arrest and summary execution by the Eleven ([Arist.] *Ath.* 52.1; cf. Hyper. *Athen.* 12 with Whitehead 2000 *ad loc.*; Lycurg. *Or.* 10–11 fr. 1 ap. Harp. p. 34.13–15 = A 129 Keaney; D. 4.47; and in general Gomme–Sandbach 1973 on Men. *Sic.* 272ff (pp. 659–60); Hansen 1976. 36–48). ἀνδραποδίσται are therefore routinely included in catalogues of villains (Isoc. 15.90; Pl. *R.* 344b; Timae. *FGrH* 566 F 156; cf. Poll. 6.151), and to call a man this without evidence was to risk being charged with slander (Lys. 10.10). This fragment of Eupolis and Ar. *Eq.* 1030 (part of a mock-oracle) are the two earliest attestations of the word, which is absent from elevated poetry. Cf. ἀνδραποδοκάπηλοι (“slave-merchants”; Is. fr. 53 Sauppe) and ἀνδραποδώνης (“slave-dealer”; Ar. fr. 326) ap. Poll. 7.16. The omission of these words at Poll. 3.77 is surprising, so perhaps the two sections go back to a single source that has been divided between them. The adjective (of a typical late 5th-century type; cf. fr. 350 n.) is attested elsewhere only at Pl. *Sph.* 222c ληστικὴν καὶ ἀνδραποδιστικὴν καὶ τυραννικὴν; the extravagant superlative of the neuter plural was probably used adverbially—and thus in a deeply disapproving fashion—like e.g. πανουργότατα at Ar. *Eq.* 56 and ἐκνομιώτατα at Ar. *Pl.* 992.

fr. 427 K.-A. (397 K.)

Phot. α 1860 = *Suda* α 2296 = *Synag.* B α 1306

ἀνεπίπληκτος · ὃ οὐδεὶς ἐπιπλήττει ἀμαρτάνοντι. Εὐπολῖς

Εὐπολῖς om. Phot.

irreproachable: someone no one reproaches for making a mistake. Eupolis

Discussion Nauck 1894. 75; Blaydes 1896. 50; Herwerden 1903. 32

Meter Probably iambic trimeter, e.g.

<x-υ>ω υ-υ|<- x-υ->

Citation context From the source commonly designated Σ', presumably drawing on some lost Atticist source.

Interpretation ἀνεπίπληκτος is otherwise attested only at E. *Or.* 922 ἀκέραιον ἀνεπίπληκτον ἡσκηκῶς βίον (408 BCE); Pl. *Lg.* 695b τροφῇ ἀνεπιπλήκτω τραφέντας; and Men. *Epitr.* 910 ἀκέραιος, ἀνεπίπληκτος αὐτὸς τῷ βίῳ (an echo of Euripides). Although the word might have been used before this by Eupolis, it is tempting to think that “Eupolis” is a mistake for “Euripides” (thus Nauck). This is thus better regarded as a *fragmentum dubium*, like fr. 430 (n.). Cf. also fr. 492.

fr. 428 K.-A. (398 K.)

Poll. 3.72

ἀντέρως, ἀφ' οὗ ἀντερῶν καὶ ἀντεραστής, παρὰ δ' Εὐπόλιδι καὶ ἀντερῶμενος *anterôs* (“love returned”), from which are derived *anterôn* (“loving in return”) and *anterastês* (“rival in love”), and also *anterômenos* (“rival for love”) in Eupolis

Meter Probably iambic trimeter, e.g.

<x-υ- x-υ>|- υ-υ-

Citation context From a collection of words having to do with beauty, love and desire; fr. 451 is cited a few lines earlier.

Interpretation Although the four words Pollux cites are all superficially similar, they use the prefix ἀντι- in two different ways, to refer to reciprocity or mutuality (*LSJ*s.v. C.3–4), on the one hand, and to rivalry (*LSJ*s.v. C.2), on the other. The word with which Pollux begins, ἀντέρως, is probably drawn from Pl. *Phdr.* 255d, but was also the title of a play by Anaxandrides. For the cult of the personified *Anterôs* in Athens, see Culasso Gastaldi 2007. 128–9 (with older bibliography). The related verb ἀντερᾶω (“love in return”) is attested already at A. *Ag.* 544 (subsequently at X. *Smp.* 8.3 ἐρῶν τῆς γυναικὸς ἀντερᾶται; [E.] *Rh.* 184) and occurs in the form Ἀντερῶσα (“The Woman Who Loved (Her Man) in Return”) as the title of plays by Antiphanes and Nicostratus. See in general Dover 1978. 52–4.

ἀντεραστής in the sense “rival in love” is widely attested in the late 5th and 4th centuries (e.g. Ar. *Eq.* 733; X. *Cyn.* 1.7; Pl. *R.* 521b; Thphr. *Char.* 27.9; Men. *Sam.* 26; cf. Dover 1978. 54–7), whereas Eupolis’ ἀντερώμενος (“rival for love, rival love-object”) appears only here. Given the constant use, however, of ἐρώμενος to refer to the younger partner in a pederastic couple (e.g. X. *Mem.* 1.2.29; Pl. *Smp.* 178e; Theopomp. *FGrH* 115 F 247), the reference is likely to a boy who is engaged in a rivalry with another for the affections of an older man; cf. Ath. 12.542f–3a (from Carystius of Pergamum fr. 10, *FHG* iv.358) on the Athenian boys who tried to displace Demetrius of Phaleron’s boyfriend Diognis by putting themselves on display in spots he was known to frequent. This was generally regarded as unacceptable behavior—a boy’s proper role was to be pursued, not to pursue (Dover 1978. 81–5)—and it seems less likely that Eupolis coined ἀντερώμενος than that other authors declined to use it. For Eupolis and pederasty, see test. 17 with nn.

fr. 429 K.-A.

Phot. α 2267–8

ἀπαρτί· τοῦτο παρὰ τοῖς Ἀττικοῖς ὀξύτόνως. σημαίνει δὲ τὸ ἀπηρτισμένον. Εὐπολὶς καὶ Ἡρόδοτος (5.53)¹⁸. ἀπηρτισμένως, ἀκριβῶς

a p a r t i: Attic authors place the accent on the final syllable. It indicates what has been brought to an end. Eupolis and Herodotus (5.53). Precisely, exactly

Discussion Tsantsanoglou 1984. 122–3

Citation context The note in Photius is a tiny fragment of a bundle of Hellenistic scholarship more fully preserved—but without the reference to Eupolis—at *Synag.* B α 1637 ἀπαρτί· παρ’ Ἡροδότῳ σημαίνει τὸ ἀπηρτισμένως καὶ ἀκριβῶς (2.158.4). παρὰ δὲ τοῖς κωμικοῖς τὸ ἐκ τοῦ ἐναντίου. Φερεκράτης Κραπατάλλοις (fr. 98). Κοριαννοῖ (fr. 77). Πλάτων Κλεοφῶντι (fr. 59). τάχα δὲ ὁ Τηλεκλείδης ὁμοίως τῷ Ἡροδότῳ κέχρηται (fr. 39). μήποτ’ οὖν τὸ μὲν πλήρες καὶ ἀπηρτισμένον ὅταν σημαίνῃ, ὀξύτονεῖται, τὸ δὲ ἐναντίον βαρύνεται. (“*aparti*: In Herodotus the word means ‘precisely, exactly’ (2.158.4), whereas in the comic poets it means ‘by contrast’. Pherecrates in *Krapatalloi*: (fr. 98). In *Koriannō*: (fr. 77). Plato in *Kleophôn*: (fr. 59). But Telecleides may use the word in the same way Herodotus does: (fr. 39). Perhaps, then, it has

¹⁸ ἀπαρτί does not appear in the manuscripts of Herodotus at 2.158.4, but has been added there from the lexicographers cited below.

the accent on the final syllable when it refers to what is complete and precise, but the accent earlier when it indicates opposition”).

Other fragments or versions of related material in the ancient lexicographical and scholastic tradition include:

- Antiatt. p. 79.30 ἀπαρτί· ἀντί τοῦ ἄρτι, ἀπὸ νῦν. Πλάτων Σοφισταῖς (fr. 155)
- Erot. α 12 ἀπαρτί· ἀντί τοῦ ἀπηρτισμένως καὶ παντελείως καὶ ὁλοκλήρως
- Ioann.Alex. p. 37.10 Dindorf τὸ δὲ ἀπαρτί παρ’ Ἀθηναίοις ὀξύνεται
- Gal. XV.593.3–4 τὸ ἀπαρτί καὶ παρὰ τοῖς Ἀττικοῖς συγγραφεῦσιν ἐπὶ τοῦ ἀπηρτισμένως εἴρηται καὶ παρ’ αὐτῷ τῷ Ἱπποκράτει
- Hsch. α 5815 ἀπαρτί· ἀπηρτισμένως ἀκριβῶς. Αἰσχύλος Ἀθάμαντι (fr. 4) (traced by Latte to Diogenianus)
- *Suda* α 2928 ἀπαρτί· ἐπίρρημά ἐστιν, ὡς ἀμογητί, παρὰ τὸ ἀπηρτισμένον καὶ πλήρες. Ἡρόδοτος· (2.158.4). καὶ Φερεκράτης ἐν Κραπατάλλοις· (fr. 98.1–2). καὶ Ἀριστοφάνης Πλούτῳ· (387–8)
- Σ^{RVMEΘBarb} Ar. Pl. 388 ἀπαρτί· ὀξύτόνως, ἀντί τοῦ ἀπηρτισμένως. ἐπίρρημα δέ ἐστιν, ὡς ἀμογητί, παρὰ τὸ ἀπηρτισμένον καὶ πλήρες. κέχρηται δὲ αὐτῷ Ἡρόδοτος λέγων· (2.158.4). καὶ Φερεκράτης ἐν· (fr. 98.1–2)

Interpretation The ancient scholarship quoted above distinguishes between what it takes to be three senses of the adverb ἀπαρτί: (1) “precisely, exactly” (as in Herodotus); (2) “by contrast” (as allegedly in most of the comic examples cited by *Synag.* B α 1637); and (3) “hereafter, henceforth” (as in Pl. Com. fr. 155, where the manuscript in fact reads ἀπάρτι). For the heated ancient discussion of the proper use and meaning of ἀπαρτί and ἄρτι, see in general Lobeck 1820. 18–21, esp. 20–1.

How Aeschylus (the earliest attestation; no context) and Eupolis used ἀπαρτί is unclear, although the sources that preserve the references seem to assert that it was in sense (1). Of the other 5th-century Athenian attestations of the word, “by contrast” seems to be required at Pherecr. fr. 98.2 and is better at Pl. Com. fr. 59; “hereafter, henceforth” makes better sense at Pherecr. fr. 77.1; and either would do at Telecl. fr. 39.2 and Ar. Pl. 388. Perhaps one ought simply to write ἀπ’ ἄρτι where sense (3) is wanted.

fr. 430 K.-A.

Phot. α 2283

ἀ π ἄ τ ω ρ · Εὐπολις

a p a t ô r (“fatherless/unfatherly”): Eupolis

Discussion Tsantsanoglou 1984. 123

Citation context A bare lexicographic notice, which Tsantsanoglou traces to an unidentified Atticist source. Perhaps the next entry in Photius (ἀπάτριοι· οἱ πατέρα μὴ ἔχοντες; the adjective is otherwise unattested) comes from the same source.

Interpretation ἀπάτωρ is elsewhere elevated tragic vocabulary, first securely attested in the mid-410s BCE at E. *HF* 115 (lyric); *IT* 863 (lyric); *Ion* 109 ἀμήτωρ ἀπάτωρ τε (sung anapaests); *Or.* 310 ἀνάδελφος ἀπάτωρ ἄφιλος (a high-style asyndetic tricolon); also S. *Tr.* 300 (undated); subsequently at Pl. *Euthyd.* 298b; *Lg.* 929a. While Eupolis might have used the word, it is thus more likely that his name has been written by mistake for “Euripides”, as also in Photius in fr. 427 (and cf. fr. 342 n.; 496).

fr. 431 K.-A. (399 K.)

Phot. (z) α 2504 = *Suda* α 3332 = *Synag.* B α 1850

ἀ π ο κ α θ ε ύ δ ο υ σ ι ν · ἀντὶ τοῦ ἀποκοιτοῦσιν. Εὐπολις

τουτέστι γυναῖκα χωρίζεσθαι ἀνδρὸς καὶ ἀφίστασθαι post Εὐπολις add. *Suda*

they lie down to sleep elsewhere: in place of “they go to bed elsewhere”.
Eupolis

Discussion Theodoridis 1977. 51–2

Meter Probably iambic trimeter, e. g.

<x-υ- x>|υυ- --^c<υ->

Citation context Drawn from the source commonly designated Σ', and presumably to be traced to some lost Atticist author as the form of the note itself (cf. fr. 405) makes clear.

Interpretation The source of the additional material in the *Suda*, which forms the basis for *LSJ*'s gloss s. v. ἀποκαθεύδω, is obscure. As Theodoridis points out, we thus do not know that Eupolis was referring in particular to women sleeping away from their husbands, and the *Suda*'s shift to the singular makes it more difficult to believe that these are simply the next few words in the common source (dropped, on that thesis, by Photius and the *Synagoge*). Poll. 3.122 offers ἀποκαθεύδων, suggesting that the verb could be used of men as well as women. Theodoridis' conclusion, that *LSJ*'s meaning “ist für dieses Fragment

unzutreffend”, nonetheless goes one step too far, for Eupolis *might* have been talking about fugitive women (as in Aristophanes’ *Lysistrata*) or attendees at a festival such as the Thesmophoria (as in Aristophanes’ *Thesmophoriazusae*), even if we do not know that he was.

ἀποκοιτέω is not attested elsewhere except in the decree supplied by the scholarly tradition at D. 18.37, but cf. fr. 221.2 ἀπεκοιμᾶτ’ with n. For the cognate adjective ἀπόκοιτος meaning “sleeping somewhere other than where one should”, cf. Men. *Epitr.* 136 (of a husband absent from his wife’s bed); adesp. com. fr. 1084.6; Aeschin. 2.127 (of a man spending the night separately from his fellow ambassadors, allegedly for nefarious purposes); picked up by Lucian as an Atticism at e.g. *D.Deor.* 14.2 (of a husband absent from his wife’s bed), and by Aristaenetus at *Epist.* II.3.11 (of a woman whose husband refuses to sleep with her).

fr. 432 K.-A. (400 K.)

Poll. 2.33

κείρειν, κείρεσθαι, κουρά. καὶ ἀποκεκαρμένος, ὡς Ὑπερίδης (fr. 230 Jensen), καὶ ἀποκαρτέον, ὡς Εὐπόλις

keirein (“to shear”), *keiresthai* (“to be shorn”), *koura* (“shearing”). Also *apokekarmenos* (“having been shorn”), as Hyperides (fr. 230 Jensen) says, and *apokarteon* (“it must be shorn”), as Eupolis (says)

Citation context From a long collection of words having to do with hair and haircuts at 2.22–33. Cf. Orus B 33 ἀποκείρασθαι καὶ κείρασθαι, ἐκατέρως λέγουσιν; Poll. 10.140.

Interpretation The verbal adjective < κείρω assigned to Eupolis is based on the aorist ἐκάρην. For other verbal adjectives indicating necessity in comedy, cf. fr. 114 φυλακτέον with n. The compound ἀποκείρω is used routinely in the middle-passive—for which ἀποκαρτέον (ἐστὶ) would here stand in—in 5th- and 4th-century Athenian texts to mean “get one’s hair cut” (e.g. Ar. *Nu.* 836; Thphr. *Char.* 4.13; 5.6; 21.3; cf. the use of the simplex at Hermipp. fr. 13 and Ar. *Ach.* 849); cf. fr. 433 with Thphr. *Char.* 26.4 (having a fresh haircut and neatly trimmed nails as key to making a good public appearance). But the compound can also refer to cutting one’s hair in mourning (e.g. Hdt. 6.21; Is. 4.7) or in the active to cutting off another person’s hair to shame him or her (Anacr. *PMG* 414 with Ath. 12.540e and Ael. *VH* 9.4; S. fr. 659; cf. Menander’s *Perikeiromenē*), and can be applied to cutting or shearing the hair of animals

as well (X. *Eq.* 5.8; Arist. *HA* 572^b8 (both of shortening a horse's tail or mane); cf. the use of the simplex in Cratin. fr. 39: "in there are the shearing tools, with which we shear (κείρομεν) the sheep—and the shepherds").

fr. 433 K.-A.

Phot. α 2596

ἀπονουχιόυμαι· Εὐπολὶς ἔφη

I'll get my nails trimmed: thus Eupolis

Meter Probably iambic trimeter, e. g.

υ υ υ υ — — | < — υ — x — υ — >

Citation context A small fragment of an Atticist note, other versions and portions of which are preserved at:

- Phryn. *PS* p. 20.6–10 ἀπονουχίζεσθαι τοῦ ὀνουχίζεσθαι Ἀττικῶς διαφέρει. τὸ μὲν γὰρ σημαίνει τὸ τοὺς ὄνυχας ἀφαιρεῖσθαι, τὸ δὲ ὀνουχίζειν καὶ ἐξονυχίζειν ἐπὶ τοῦ ἐρευνᾶν ἀκριβῶς καὶ ἐξετάζειν τὸ ὑποκείμενον πράγμα (τίθεται). Κρατῖνος (fr. 503) μέντοι τὸ ὀνουχισμένον ἐπὶ τοῦ τετμημένου τοὺς ὄνυχας τέθεικεν ("aponuchizesthai is different from onuchizesthai in Attic. For the former means to trim someone's nails, whereas onuchizein and exonuchizein are used for inquiring carefully and searching out the matter at hand. Cratinus (fr. 503) nevertheless uses ὀνουχισμένος to refer to someone who has had his nails cut")
- Phryn. *PS* p. 95.9–10 ὀνουχίζειν καὶ ἐξονυχίζειν· τὸ περὶ τι ἀκριβολογεῖσθαι. λέγουσι δὲ καὶ ἀπονουχίζειν τὸ τοὺς ὄνυχας ἀφαιρεῖν ("onuchizein and exonuchizein: to be precise about something. But they also use aponuchizein to refer to trimming someone's nails")
- Phryn. *PS* p. 128.19–20 ὀνουχισμένος· ἐπὶ τοῦ τετμημένου ὑπὸ λύπης ("ōnuchismenos: referring to someone who has been cut by pain")
- Phryn. *Ecl.* 253 ὀνουχίζειν καὶ ἐξονυχίζειν· ταῦτὸ σημαίνει ἐκάτερα καὶ τίθεται ἐπὶ τοῦ ἀκριβολογεῖσθαι. τὸ δ' ἀπονουχίζειν τὸ τὰς ὑπεραυξήσεις τῶν ὀνύχων ἀφαιρεῖν σημαίνει. ἐπειδὴ δὲ ὁ πολὺς συρφετὸς λέγουσιν "ὀνούχισόν με" καὶ "ὀνουχισάμην", σημαίνόμεθα τὰ ὀνόματα καὶ φαμεν ὅτι, εἰ μὲν ἐπὶ τοῦ τοὺς ὄνυχας ἀφαιρεῖν τίθησί τις, χρήσαιτο ἂν τῷ ἀπονουχίζειν, εἰ δ' ἐπὶ τοῦ ἀκριβολογεῖσθαι καὶ ἐξετάζειν ἀκριβῶς, τῷ ὀνουχίζειν χρήσαιτ' ἂν ("onuchizein and exonuchizein: both mean the same thing and are used to refer to being precise, whereas aponuchizein means to remove the excess growth from one's nails. But since the unsophisticated

majority say ‘*Onuchison me!*’ and ‘*ônuchisamên*’, we provide the meaning of the words, and we say that if someone uses (one of them) in reference to trimming someone’s nails, he should use *aponuchizein*, whereas in reference to being precise and searching out something carefully, he should use *onuchizein*”)

- Poll. 2.146 ἀπὸ δὲ τῶν ὀνύχων ὀνυχίσασθαι καὶ ἀπονυχίσασθαι, ὃ καὶ μᾶλλον χρηστέον, εἴρηται δὲ τὸ ἐξονυχίσασθαι, φαύλως δέ (“*onuchisasthai* and *aponuchisasthai* are derived from *onuches* (‘nails’), which are to be preferred, although *exonuchisasthai* is used, but is bad style”)
- Orus B 38 = *Synag.* B α 1919 = *Suda* α 3461.3 ἀπονυχίσαι μᾶλλον λέγουσιν ἢ ὀνυχίσαι (“they say *aponuchisai* rather than *onuchisai*”)
- Harp. ap. Keaney, *TAPA* 98 (1967) 209 #13 ἀπονυχίζειν τὸ ἀφαιρεῖν τὰς ὑπεραυξήσεις τῶν ὀνύχων παρὰ Μενάνδρῳ (fr. 487) (“*aponuchizein* means to remove the excess growth from one’s nails in Menander (fr. 487)”)
- [Hdn.] *Philet.* 38 ἀπονυχίζεσθαι λέγουσι τὸ ἀφαιρεῖσθαι τοὺς ὀνυχας τῶν δακτύλων· ἐξονυχίζειν δὲ τὸ λεπτολογεῖσθαι, ὅπερ καὶ τερθρεῖαν λέγουσιν (“they use *aponuchizesthai* to mean to remove one’s fingernails, whereas *exonuchizesthai* is to talk subtly, for which they also use the term *terthreia*”)
- Phot. α 2595 ἀπονυχίζεσθαι καὶ ὀνυχίζειν καὶ ἐξονυχίζειν διαφέρουσι· τὸ μὲν οὖν ἀπονυχίζειν μετὰ τῆς ἀπὸ προθέσεως σημαίνει τὸ τοὺς ὀνυχας ἀφαιρεῖν· τὸ δὲ ὀνυχίζειν καὶ ἐξονυχίζειν τιθέασιν ἐπὶ τοῦ ἐρευνᾶν ἀκριβῶς καὶ ἐξετάζειν τὸ ὑποκείμενον πρᾶγμα· Ἀριστοφάνης Ὀλκάσιν· (fr. 421) (“*aponuchizesthai* and *onuchizein* and *exonuchizein* are different. *aponuchizein* with the prefix *apo* mean to trim someone’s nails, whereas they use *onuchizein* and *exonuchizein* in reference to inquiring carefully and searching out the matter at hand. Aristophanes in *Holkades*: (fr. 421)”; taken by Theodoridis to be drawn from Phrynichus)
- Phot. ο 367 = *Suda* ο 411 ~ *Synag.* ο 177 ὀνυχίζεται· ἀκριβολογεῖται· οὕτως Ἀριστοφάνης (fr. 866) (“*onuchizetai*: he is precise. Thus Aristophanes (fr. 866)”)

Interpretation For trimmed nails as part of a decent public appearance, cf. Thphr. *Char.* 26.4 (the Oligarchic Man goes out dressed in his cloak, with his hair cut and ἀκριβῶς ἀπωνυχισμένος (“with carefully trimmed fingernails”)), and see fr. 432 n. The subject of *Philet.* *AP* 6.307 = *HE* 3010–17 is a barber who also trims nails, the implication being that this is not something one normally did for oneself; cf. the common expressions “Trim my nails!” and “I had my nails trimmed” (“ὀνυχισόν με” καὶ “ὠνυχισάμην”) cited at Phryn. *Ecl.* 253 (in Citation Context).

LSJ s. v. I.2 takes the verb at Ar. *Eq.* 709 ἀπονυχιῶ σου τὰν πρυτανείῳ σιτία to mean metaphorically “I’ll scratch out your meals in the Prytaneion” (sc. from a list with a fingernail); but the sense might just as well be “I’ll trim”, i. e. “eliminate”, responding wittily to the Paphlagon’s coarse threat to “rip out your entrails with my talons” in 708. Also attested in comedy at Men. fr. 487 ἀπονυχίζειν.

fr. 434 K.-A. (401 K.)

Poll. 7.169

βαφή, ... βάπτων καταβάπτων, ... Εὐπολὶς δὲ καὶ β ἄ π τ ρ ι α ν εἴρηκεν, καὶ Ἀντιφῶν (fr. 40 Pendrick) βάψιν χαλκοῦ καὶ σιδήρου

baphê (“dye”), ... *baptôn* (“dyeing”) and *katabaptôn* (“deep-dyeing”), ... and Eupolis also used the word *b a p t r i a* (“dyer-woman”), and Antiphon (fr. 40 Pendrick) referred to the *bapsis* (“dipping”, i. e. tempering in water) of bronze and iron

Assignment to known plays Perhaps from *Baptai* (where see Introductory n.).

Citation context From a brief section (Poll. 7.169–70) on words associated with dyeing, in which Antiph. fr. 70 (“eight *kukloi* of purple dye”) is also cited.

Interpretation For feminine -τρια in place of masculine -της in words for occupations and the like, e. g. ἀγύρτρια (< ἀγύρτης) A. *Ag.* 1273; ἀλείπτρια (< ἀλείπτης), the title of plays by Amphis and Antiphanes; βασανίστρια (< βασανίστης) Ar. *Ra.* 826; δέκτρια (< δέκτης; wrongly derived < δεκτήρ by LSJ s. v.) [Archil.] fr. 331.2; ἐράστρια (< ἐραστής) fr. 451; κλέπτρια (< κλέπτης) Sotad. Com. fr. 2 (cited by the Antiatticist); μεθύστρια (< μεθύστης) Theopomp. Com. fr. 94; νυμφεύτρια (< νυμφεύτης) Ar. *Ach.* 1056; συβώτρια (< συβώτης) Pl. Com. fr. 209.1; συκοφάντρια (< συκοφάντης) Ar. *Pl.* 970; φαιδρύντρια (< φαιδρυντής) A. *Ch.* 759; ψάλτρια (< ψάλτης), the title of plays by Eubulus and Dromo; and cf. fr. 455 θηλάστριαν with n.; 459 n. (on κομμώτρια); Ar. *Th.* 624 συσκηνήτρια. The forms are Attic and almost entirely confined to drama, and some of the terms from comedy (esp. βασανίστρια and συκοφάντρια) look like amusing nonce-formations; see Pepler 1918. 178–80. But there is no reason why real women should not have been involved in the cloth-dyeing industry; cf. fr. 363 n. See in general Chantraine 1933. 106–7; Schwyzler 1953 i.475.

fr. 435 K.-A.

Phot. β 60

Βαρυγέτας· σεμνὸς μὲν καὶ βάρος ἔχων, δοῦλος δὲ καὶ Γέτας. οὕτως Εὐπολὶς

Barugetas: someone proud and important, but also a slave and a Getas. Thus Eupolis

Discussion Theodoridis 1978. 29–30

Citation context A slightly longer and more substantial version of a note also preserved at Hsch. β 244 (with no mention of Eupolis) Βαρυγέτας· βάρος μὲν ἔχοντας, Γέτας δὲ ὄντας. *Et.Gen.* AB β 194 ~ *EM* p. 206.21–3 Βουβάρας· ... ἢ παρὰ τὸ βάρος ἔχοντα καὶ αὐχηματίαν· περὶ ἀλαζόνοιο γὰρ λέγεται, ὃν καὶ βαρυγέταν εἰρήκασιν, which preserves [fr. *436] (n.), goes back to the same source (perhaps Orion).

The version of the note in Photius (tentatively traced by Theodoridis to Paus. Gr.) makes sense of the word by glossing and then repeating its two constituent parts: Βαρυ- means σεμνός and thus βάρος ἔχων, while -γέτας means δοῦλος and thus Γέτας. The epitomator of Hesychius chose to omit the less obvious—and so more helpful—parts of the gloss.

Interpretation The Getae were a Thracian tribe (Hdt. 4.93; Th. 2.96.1); for Thrace as a major source of Athenian slaves, see fr. 262 n. The ethnic Γέτας is used routinely as a slave-name in Menander (in *Dyskolos*, *Hērōs*, *Misoumenos*, *Perinthia*); cf. Aristophanes' regular use of the feminine Θράττα ("Thracian"; e.g. V. 828; *Pax* 1137).

Hesychius and Photius seem to take the term Βαρυγέτας to suggest a humorous contrast (μὲν ... δέ) between the haughtiness and social "weight" of the individual in question, on the one hand, and his true slavishness, on the other. But βάρος in the sense "heft, influence" appears to be Hellenistic usage (LSJ s.v. VII), and in the classical period βαρύς routinely means "overbearing, oppressive, troublesome" (LSJ s.v. II.1; note esp. Eub. fr. 87.1–2 "a βαρύς Thessalian, rich, but a money-grubber and a sinner"). Βαρυγέτας is thus probably a mock-name for someone who is both aggravating and a slave (or slavish); cf. fr. 424 with n. (on extravagant comic coinages); 435 with n. (on mocking comic nicknames). Men. fr. *901 Γέ]τα καὶ Παρμένω[ν ... / ...]ος ἐστὶ καὶ βαρύς is so badly damaged as to be incapable of interpretation, but is an intriguing parallel nonetheless.

For similarly abusive terms with one element being a national or ethnic term or the like, cf. Cratin. fr. 77 σοβοιωτός ("pig-Boeotian"); 460 Ἰωνόκυσος ("Ionian-cunt"); adesp. com. fr. 498 δρυαχαρνεύς ("oak-Acharnian", i.e.

“Acharnian blockhead”); 511 κυσολάκων (“cunt-Spartan”); 960 βαγορδιταλός (“ignorant/arrogant Italian”).

[fr. *436 K.-A.]

Et.Gen. AB β 194 ~ *EM* p. 206.21–3

Βουβάρας· ὁ μεγαλοναύτης, ἢ ὁ μέγας βαρύς· εἴρηται παρὰ τὸ βου ἐπιτατικὸν καὶ τὴν βᾶριν, ἣτις ἐστὶν εἶδος πλοίου. ἢ παρὰ τὸ βάρος ἔχοντα καὶ αὐχηματίαν· περὶ ἀλαζόνοιο γὰρ λέγεται, ὃν καὶ Βαρυγέταν (fr. 435) εἰρήκασι

λέγεται ... εἰρήκασι *EM* : λε() ... εἴρη() (compendiose) *Et.Gen.* B : λέγει ... εἴρηκεν *Et.Gen.* A

Boubaras: a big sailor, or someone very weighty; the word is formed from the prefix *bou* plus *baris*, which is a type of ship. Or else from someone who displays weight and squalidness; because it is said about a bullshitter, whom they also call Barugetas (fr. 435)

Discussion Theodoridis 1978. 29–30

Citation context Hsch. β 874 βουβάρας· μεγαλοναύτης, παρὰ τὴν βᾶριν. καὶ μέγα βάρος ἔχων καὶ αὐχηματίας ἢ ὁ μέγας καὶ ἀναίσθητος ἄνθρωπος is drawing on the same source as the *Et.Gen.* ~ *EM*, and the further overlap between Hesychius and Eust. p. 962.14–15 = III.560.7–9 ὅτι ὁ διὰ βάρος προσρηθεὶς βουγάιος ῥηθείη ἂν καὶ βουβάρας, ὃ ἐστὶ μέγας καὶ ἀναίσθητος, ὡς παρὰ Ἡρωδιανῶ ἐν τῇ μεγάλῃ Προσῳδίᾳ (I p. 57.23–4) κεῖται, καθὰ καὶ βουκόρυζα ἢ μεγάλη κόρυζα raises the possibility that the source in question is Herodian.

If the text in the *Etymologicum Magnum* (printed here) is accepted, no claim is advanced about Eupolis. Kassel–Austin implicitly—if cautiously (hence their *)—accept Theodoridis’ claim that because the *EM* seems to have taken this note from the *Etymologicum Genuinum*, the *Et.Gen.*’s λέγει ... εἴρηκεν, which in some earlier, more complete instantiation of the note referred to Eupolis (fr. 435 with n.), must be right and the *EM*’s λέγεται ... εἰρήκασι must be wrong. But λέγει ... εἴρηκεν appears only in manuscript A of the *Et.Gen.*, whereas manuscript B has the crucial words in the abbreviated form λε() ... εἴρη(), and it is just as likely that *Et.Gen.* A incorrectly expanded a similarly ambiguous exemplar, whereas the *EM* got the text right. This is particularly the case because no subject is easily supplied for the 3rd-person singular verbs in *Et.Gen.* A, which on Theodoridis’ understanding of the passage must be a clumsy vestige of the original version.

Interpretation Not a fragment of Eupolis (see Citation Context) but perhaps to be treated as a comic *adespoton*. For the intensifying prefix βου-, see fr. 437 n.

fr. 437 K.-A. (402 K.)

Poll. 2.9–10

μειράκιον, μειρακίσκος, μειρακύλλιον. καὶ βούπαις παρ' Εὐπόλιδι

meirakion ("boy"), *meirakiskos* ("young boy"), *meirakullion* ("little boy"). Also *boupais* in Eupolis

Citation context From a catalogue of terms for different ages; the other examples cited are drawn from Homer or from other 5th- and 4th-century authors, including Plato Comicus (fr. 222) and Cratinus (fr. 485). Cf.

- Moer. β 18 βούπαις Ἀττικοί· ἔξακμος Ἑλληνες (*boupais* (is used by) Attic-speakers, *exakmos* by Greeks generally")
- [Ammon.] 117 (citing Alexion (1st century CE) fr. 1 Berndt) παῖς δὲ ὁ διὰ τῶν ἐγκυκλίων μαθημάτων δυνάμενος ἰέναι, τὴν δὲ ἐχομένην ταύτης ἡλικίαν οἱ μὲν πάληκα, οἱ δὲ βούπαιδα, οἱ δὲ ἀντίπαιδα, οἱ δὲ μελλέφηβον. ὁ δὲ μετὰ ταῦτα ἔφηβος ... ὁ δὲ μετὰ ταῦτα μειράκιον, εἴτα μεῖραξ ("a *pais* is a boy who is able to complete his general education, whereas some call the age connected with this *palêx*, others *boupais*, others *antipais*, others *mellephêbos*. After this comes *ephêbos* ... and after this *meirakion*, and then *meirax*") = [Ar.Byz.] fr. 42–5 Slater ("This may be from an Atticist source but is unlikely to be from Aristophanes": Slater 1986 *ad loc.*; the attribution to Aristophanes is found at Eustathius p. 962.8 = III.559.25)
- Hsch. β 947 βούπαις· νέος, μέγας, ἀφῆλιξ, μέγας παῖς. ἢ ἰχθύς (*boupais*: a young man, big, *aphêlix*, a big child. Or a fish"; traced to Cyril by Latte) and Phot. β 237 = *Synag.* β 79 βούπαις· ὁ νέος, ἐφῆλιξ, βουκόλος (*boupais*: a young man, *ephêlix*, cowherd")

Related lexicographic material at

- Apollon.Soph. p. 52.11–17 βουγάϊε ... βέλτιον δὲ ἀποδιδόναι τὸν ἐφ' ἑαυτὸν μεγάλως γαυριῶντα· τὸ μὲν γὰρ βου ἥτοι ἐπὶ τοῦ μεγάλου, ὥς ἐπὶ τοῦ βούπαιδος καὶ βουσύκου ("It is better to explain *bougaie* as referring to someone who is extremely proud of himself; for *bou-* in fact designates what is large, as with *boupais* or *bousukon*")

- *Et.Gen.* β 223 βούσυκον· εἰώθασι γὰρ τῇ προσθήκῃ τοῦ ἵππου ἢ τοῦ βοῶς τὸ μέγεθος τοῦ ὑποκειμένου δηλοῦν. ἀπὸ μὲν τοῦ βοῶς βούσυκον βούπαις βούλιμος, ἀπὸ δὲ τοῦ ἵππου ἵπποσέλινον καὶ (*A. fr.* 243.3).
 θυμὸν ἵππογνώμονα,
 τὸν μεγαλογνώμονα (“*bousukon*: for they tend to use the prefix *hippos* or *boos* to indicate size of the thing in question. From *boos* come *bousukon*, *boupais*, *boulimos*, while from *hippos* come *hipposelinon* and (*A. fr.* 243.3):
 a *hippognômôs* heart/temper,
 meaning one with a large *gnômôn*”)
- *Et.Gen.* β 305 βῶξ· εἶδος ἰχθύος. σύνθετον δὲ ἐστὶ μεταπεπλασμένου τοῦ διπλοῦ, ὥστε ἐγκεῖσθαι τὸ βου ἐπιτατικὸν καὶ τὸ † ὄψ· τοιοῦτος γὰρ καὶ ὁ ἰχθύς, καθάπερ καὶ ὁ μέγας παῖς βούπαις (“*bôx*: a type of fish. (The name) is a compound of two metaplasms, so that the affix *bou-* and † *ops* are involved; for this is what the fish is like, just as a big boy is a *boupais*”)

Interpretation Outside the lexicographers, βούπαις is attested elsewhere before the Roman period only at *Ar. V.* 1207; *A.R.* 1.760 βούπαις οὐπω πολλός (“a βούπαις not yet full-grown”; of Apollo). For the prefix βου- as a colloquial intensifier meaning “big (sc. as a bull)”, cf. *fr.* [436]; 438 n.; βουβαυκαλόςσαυλος (*Anaxandr. fr.* 42.5), βουγᾶιε (“big-mouth”; *Il.* 13.824), βουλιμιάω (“be ravenously hungry”; e.g. *Ar. Pl.* 873), βουμελία (a large variety of ash-tree), βουπρήνες (great precipices), βούρυτος (a large river), βούσυκον (apparently a large variety of fig); *Plu. Mor.* 299b τῷ μεγάλῳ ποδί “βοέφ” λέγουσιν; Richardson 1961. 53–63; Arnott 1996 on *Alex. fr.* 140.17. As *Et.Gen.* β 223 (quoted under Citation Context) notes, a number of words similarly use ἵππο- (“horse”) as the intensifying prefix, including ἵπποκάνθαρος (*Ar. Pax* 181), ἵππόκρημνος (*Ar. Ra.* 929) and ἵππόπορνος (*Men. Theoph.* 19); cf. *fr.* 443 n.; English “horse-chestnut”, “horse-fly”, “horse-radish”. For the role of cattle in the Greek cultural imagination generally, McInerney 2010.

fr. 438 K.-A. (403 K.)

Hsch. β 1016

β ο ὦ π ι ς· μεγαλόφθαλμος, εὐόφθαλμος, μεγαλόφωνος. Εὐπολις δὲ τὴν Ἥραν

δὲ τὴν Ἥραν Hsch. : Δηάνειραν Dindorf

c o w - e y e d: big-eyed, with nice eyes, with a big voice. And Eupolis (uses the term for) Hera

Discussion Runkel 1829. 180; Meineke 1839 II.571; Meineke 1847. 224; Bothe 1855. 206; Kock 1880. 361

Assignment to known plays Identified by Meineke as a garbled reference to *Philoï*.

Citation context A composite note, traced by Latte to Cyril combined with Diogenianus. The basic Homeric gloss βοῶπις· μεγαλόφθαλμος (implicitly treating βο- as the intensifying prefix βου-; see fr. 437 n.) is also preserved at Apollon.Soph. p. 52.8 (cf. Plu. *Mor.* 299b βοῶπιν ὁ ποιητὴς τὴν μεγαλόφθαλμον), while *EM* p. 203.55 offers βοῶπις· εὐόφθαλμος. Hesychius' μεγαλόφωνος appears to be an attempt to explain the epic word in a different way, as derived from ὄψ ("voice"); cf. Interpretation.

Interpretation βοῶπις is a common epic epithet of Hera (e.g. *Il.* 1.551; *hAp.* 332), while other early poets use it of a wide range of female goddesses and heroines (e.g. Hes. *Th.* 355; fr. 23a.5; Pi. *P.* 3.91; Bacch. 11.99). After the mid-5th century, however, the word disappears until Roman times, when it surfaces occasionally as a learned epicism, except in this fragment and in the deliberately recondite Lycophron (1292). Perhaps Eupolis called Aspasia "cow-eyed" in a straightforward fashion as part of the process of assimilating her to the queen of the gods (cf. fr. 294 with n.; Cratin. fr. 259; thus Runkel and Meineke) or used the term mockingly to mean "cow-voiced" (as Hesychius seems to hint); or perhaps the process of epitomization has garbled the text even worse than this, and Hesychius or his source wrote "Deianeira" (thus Dindorf) or the word Eupolis used was εὐόφθαλμος (cf. Men. *Sik.* 399), in which case he was again playing with rather than simply quoting Homer.

fr. 439 K.-A. (404 K.)

Hsch. γ 95

Γ α λ η ψ ὁ ς· παίζει μὲν Εὐπολις παρὰ τὸ λαμβάνειν. ἔστι δὲ καὶ πόλις καὶ βοτάνης εἶδος

Galopsos: Eupolis plays on *lambanein* ("to take"). But it is also a city and a type of plant

Discussion Fritzsche 1835. 146; Meineke 1839 II.571; Wilamowitz 1870. 53; Kock 1880. 361–2

Assignment to known plays Assigned to *Marikas* by Fritzsche, to *Chrysoun Genos* by Wilamowitz.

Citation context Parallel material (but with no reference to Eupolis) appears at AB p. 230.1–2 Γαληψός· πέπαικται ἀπὸ τὸ λαμβάνειν· ἔστιν δὲ καὶ βοτάνη τις οὕτω καλουμένη καὶ πόλις Μακεδονίας. Latte took the note to be drawn from Diogenianus. For the use of παίζω, cf. fr. 416.

Interpretation Galepsos (*IACP* #631; see also Isaac 1986. 63–4; Papazoglou 1988. 399; Hatzopoulos 1996. 187–8 n. 3) was a Thasian colony located on the Aegean coast east of where the River Strymon enters the Strymonic Gulf; it was supposedly named after a son of the mythical Thasos. Galepsos was a member of the Delian League, but was won over to the Spartan side by Brasidas in Winter 424/3 BCE after the fall of Amphipolis (Th. 4.107.3) and then recovered by Cleon in 422 BCE (Th. 5.6.1). Eupolis might easily have referred to either Brasidas or Cleon “taking” the place, so Winter 424/3 BCE represents a likely *terminus post quem* for the fragment. (Fritzsche thought the joke was about bribery or peculation instead—Kock compared Ar. *Eq.* 78–9, where in Sommerstein’s translation Cleon’s “hands are in Extortia, and his mind in Larcenadae”—which is considerably less obvious.)

The most substantial set of ancient scholarly notes on Galepsos goes back to Hdn. I p. 227.6–8 Γαληψός πόλις Θράκης καὶ Παιόνων. Ἑκαταῖος Εὐρώπῃ (*FGrH* 1 F 152). Θουκυδίδης τετάρτῃ (4.107.3)· καὶ Γαληψός οὐ πολλῶ ὕστερον καὶ Οἰσύμῃ. ὠνόμασται δὲ ἀπὸ Γαληψοῦ τοῦ ἐκ Θάσου καὶ Τηλέφης (“Galepsos (is) a Thracian and Paeonian city. Hecataeus in *Europe* (*FGrH* 1 F 152). Thucydides in Book 4 (4.107.3); and Galepsos not much later, and Oisyme. It gets its name from Galepsos son of Thasos and Telephe”); cf. St.Byz. γ 24; Harp. p. 77.1–4 = Γ 1 Keaney (citing Marsyas *FGrH* 135/6 F 5 for the final point); Phot. γ 15 ~ *Suda* γ 38; *EM* p. 219.45–50. Hsch. γ 95 appears to be entirely separate material, focused on Eupolis, although with a stray lexicographic note thrown in at the end. There is no further evidence for a plant called γαληψός; perhaps the reference is to what Dioscorides calls γαληόψις.

fr. 440 K.-A. (405 K.)

Phot. γ 92 = *Suda* γ 205 = *Et.Gen.* AB (*EM* p. 228.52–4)

γέρροιν ἀποσταυροῦ φησιν Εὐπολις. καὶ Δημοσθένης (18.169)· τὰ γέρρα ἐνεπίμπρασαν. καὶ οἱ τόποι οἱ περιπεφραγμένοι

ἀποσταυροῦ scripsi : ἀπὸ σταυροῦ codd. : ἀποσταυροῦν Kock ex *Suda* : fort. ἀπεσταύρου vel ἀπεσταύρουν : ἐπὶ σταυροῦ Sylburg

Fence it off with two pieces of wicker!, says Eupolis. Also Demosthenes (18.169): they burnt the wicker-work. Also places that have been surrounded with fencing

Meter Probably iambic trimeter, e.g.

— ∪ — — < ∪ — x — ∪ — >

Discussion Kock 1880. 362

Citation context Drawn from the common source for Photius, the *Suda* and the *EM* commonly designated Σ', and thus presumably from some unidentified Atticist author. Σ Luc. p. 170.11–26 (cf. Phot. γ 91), also likely drawing on Σ', offers a much more richly informed note on γέρρον, citing e.g. Epich. fr. 226; Ar. fr. 803; Pherecr. fr. 18 † γέρροις ἀποσταυροῦνται † (“† they are fenced off with wicker-work †”), and once again D. 18.169. If Phot. = *Suda* = *Et.Gen.* is in fact a condensation of that note, the overlap between what Pherecrates and Eupolis are supposed to have written raises the question of who the verse ought actually to be assigned to.

Text The manuscripts' ἀπὸ σταυροῦ is difficult to construe. The simplest solution is to take the letters as representing an imperative form of the compound ἀποσταυρόω, but other forms of the verb might be restored instead. Sylburg's γέρροι· ἐπὶ σταυροῦ φησιν Εὐπολὺς (“‘with/by two pieces of wicker’: Eupolis uses the term to refer to a post”; thus LSJ s.v. V “stake”) is less plausible, since it leaves the use of the singular to gloss a dual unexplained.

Interpretation Alcman. *PMG* 131 supposedly refers to an arrow as a γέρρον, but the word is normally used by extension in the plural for anything made of wicker; cf. Latin *gerra*. ἀποσταυρόω is “fence off”, properly with stakes/poles (Th. 4.69.2; 6.101.2; X. *HG* 7.4.32; cf. *Il.* 24.452–3; *Od.* 14.11–12) but here with less durable material; cf. the reed-fencing (κάνναι; see in general fr. 218.4 n.) set up around sanctuaries (Ar. *V.* 394) and marketplace stands (Pherecr. fr. 69 σκηνὴ περίερκτος περιβόλοις κάνναισι (“a roofed stall surrounded by reed fencing”); D. 18.169, where in response to the seizure of Elateia by Philip II of Macedon the marketplace stalls are cleared and τὰ γέρρα are burned, seemingly as a fire-signal to call citizens in from the countryside).

fr. 441 K.-A. (406 K.)

Poll. 7.179

δακτυλιολύφος· δακτυλιουργὸν αὐτὸν εἶρηκε Φερεκράτης (fr. 234). τὸ δὲ γλύφειν Κρατῖνος (fr. 431), καὶ τὸ γ λ ὕ μ α Εὐπολὺς

daktuliogluphos (“gem-engraver”): Pherecrates (fr. 234) referred to him as a *daktuliourgos* (“gem-worker”). Cratinus (fr. 431) uses the word *gluphein* (“to engrave”), while Eupolis uses *glumma* (“engraving”)

Discussion Blaydes 1896. 50

Citation context From a brief section on words having to do with jewelry and jewelry-making. Poll. 7.108 contains very similar material, including a reference to Philyll. fr. 14 for δακτυλιουργός.

Interpretation A γλύμμα (< γλύφω) is an image cut into a stone, allowing it to function as a sealstone, especially when incorporated into a ring (rendering it safely portable); cf. Men. *Epitr.* 388 (of a gold-plated iron ring with the carver’s name also engraved) γλύμμα τ[αῦ]ρος ἢ τράγος (“the engraving’s a bull or a goat”) with Furley 2009 *ad loc.*; Asclep. *AP* 9.752.1 = *ep.* 44.1 εἰμὶ Μέθη, τὸ γλύμμα σοφῆς χερὸς (“I am Drunkenness, the carving of a clever hand”; the image engraved on an amethyst—a stone that supposedly provided protection against drunkenness—set in a ring); Posidipp. 11.3, 6; 12.6 Austin–Bastianini. The word is first attested here and is not found in prose before the Hellenistic period. For other references to rings incorporating seal-stones, e.g. Ar. *Eq.* 947–58; Pl. *Tht.* 191d; *Hipp.Min.* 368b–c; Barrett 1964 on E. *Hipp.* 862–3; and the common 4th-century comedy title Δακτύλιον (*The Signet-Ring*; e.g. Amphis, Alexis, Philemon). For γλύφω and cognates, see Blümner 1875–86 II.167–9. For gem-carving techniques, see Blümner 1875–86 III.280–301; Boardman 2001. 379–82.

fr. 442 K.-A.

Phot. γ 154

γ λ ὡ τ τ α ς · τ ᾶς τ ὧν αὐλῶν γλωττίδας. οὕτως Εὐπολῖς. † γλώσσα εἰ οὐκ ἐμπήζεται, ἄδηλον εἰ ἡσυχάζεται †

γλώσσα ... ἡσυχάζεται add. Suppl.^z

t o n g u e s: the reeds of pipes. Thus Eupolis. † Unless a reed’s stuck in, it’s unclear if he/she/it will quiet down †

Discussion Tsantsanoglou 1984. 124–6

Citation context Very similar material is preserved at

- Phryn. *PS* p. 58.13–14 γλῶτται ἀλῶν καὶ γλῶτται ὑποδημάτων· ἃ γλωττίδας λέγουσιν οἱ ἀμαθεῖς (slightly garbled at Phryn. *Ecl.* 201 γλωττίδας ἀλῶν καὶ ὑποδημάτων, οὐ γλωσσίδας)
- Hsch. γ 689 γλώσσας· τὰς γλωσσίδας τῶν ἀλῶν καὶ τῶν ὑποδημάτων· καὶ τὰς λαλιάς

In both cases, the second reference appears to be to Pl. Com. fr. 51.1 φορεῖτε γλῶτταν ἐν ὑποδήμασι (“you wear a tongue in your shoes”; preserved at Ath. 15.677a), and the first section of Photius’ gloss and most of the material in Phrynichus and Hesychius probably goes back to a single source; Theodoridis took it to be Diogenianus.

Text Theodoridis assigns γλώσσα εἰ κτλ to Eupolis, despite the fact that the words pose what Tsantsanoglou 1984. 124 aptly describes as “insuperable problems of metre, prosody, and sense”. The final portion of Photius’ note is preserved only in a supplement to Zavordensis 95 (the “new” manuscript of the *Lexicon*), meaning that there is no reason to believe that οὕτως Εὐπολις refers to it rather than to what precedes (as οὕτως normally does in Photius). The initial clause also bears a close resemblance to the first three words in Hsch. γ 699 γλώσσας οὐκ ἐμπήξεται· οὐκ ἂν καταφάγοιτε, οὐκ ἂν γεύοισθε (thus the manuscripts; traced by Latte to Diogenianus), which was treated in slightly revised form by Kock as his adesp. com. fr. 1312. Tsantsanoglou 1984. 125 tentatively suggests that the phrase, however restored, comes from a comic scene “where a troublesome piper is threatened that if he does not stop playing, he will not be allowed to share in the festive meal.”¹⁹ Whether this is true or not, it is best treated an adespoton comic fragment rather than being assigned specifically to Eupolis.

Interpretation For γλῶττα in the sense “reed (of a musical instrument), mouthpiece”, e.g. Aeschin. 3.229; Arist. *Aud.* 802^b19; cf. Lysipp. fr. 5 γλωττοκομείω (“reed-case”); and see in general Becker 1966. 63–7; West 1992. 82–5; Mathiesen 1999. 198–204. γλωττίς (“mouthpiece”) is not attested before the Roman period (e.g. Hero Mech. *Spir.* 1.17.20–2 τὸν τῆς σάλπιγγος ἦχον ἀποτελέσει ... διὰ τῆς γλωσσίδος καὶ τοῦ κώδωνος ἐκθλίβεσθαι; Luc. *Harm.* 1 (part of an aulete’s training) ἐμπνέειν ἐς τὴν γλωσσίδα; Ael.Dion. π 21 ἀπὸ τῶν γλωσσίδων τῶν ἀλῶν τῶν κατατετριμμένων).

¹⁹ But the tongue (γλῶττα) of a sacrificial animal was a delicacy (e.g. Ar. *Pax* 1060 with Olson 1998 *ad loc.*, 1109; Pl. Com. 51.3 with Pirrotta 2009 *ad loc.*), so there may be no need to think of a piper at all.

fr. 443 K.-A. (407 K.)

Hsch. δ 174

δαμαρίππεως· εἶδος ἰσχάδων. Εὐπολῖς

damarippeōs: a type of dried figs. Eupolis**Discussion** Meineke 1839 II.572; Kock 1880. 362**Meter** Probably iambic trimeter, e. g.

<x—u— x—u—> u—u—

Citation context Choer. *Grammatici Graeci* IV.1 pp. 253.34–254.1, drawing on Herodian, offers as examples of the Attic 2nd declension κορώνεως, φιβάλεως, δαμαρίππεως, χελιδόνεως. Hesychius seems to have had at least indirect access to Herodian, and as no other mention of δαμαρίππεως figs survives, it is a reasonable conclusion that he drew this note from the full text of *De prosodia catholica*. Latte traces the note to Diogenianus. Fr. 460 (preserved by Photius) is very similar and probably goes back to the same source.

Interpretation The Attic 2nd declension (with a long final vowel throughout) is often used for variety-names of figs and vines; cf. fr. 460 κορώνεως with n.; Pherecr. fr. 85.2, Ar. *Ach.* 802 and Hermipp. fr. 53 φιβάλεως ἰσχάδες; Hermipp. fr. 53 κοράκεως ἰσχάδες; Hermipp. fr. eleg. 2 λευκερίνεως ... ἰσχάδας. For fig-varieties and their names, see in general Ath. 3.75b–8a, esp. 3.75d, 76f–7a, 78a; Olson 1998 on Ar. *Pax* 628–9. For dried figs, see fr. 404 n. Here the reference to them by variety-name may suggest the evocation of a picturesque detail from rural life, as at Ar. *Pax* 628–9.

δαμαρίππεως would appear to be “wife-horse” figs, whatever that might mean (but cf. fr. 437 n. on compounds in ἵππο-). Perhaps the text is corrupt; but the meaning of φιβάλεως is equally obscure.

fr. 444 K.-A. (408 K.)

Hsch. δ 181

Δαμασικόνδυλον· Εὐπολῖς, ὡς ἂν τὸν Δαμασίστρατον, ὄντα Χίον παλαιστήν, οὕτως λέγει

Damasikondulos: Eupolis uses this term, as if referring to Damasistratos, who was a Chian wrestler

Discussion Meineke 1839 II.572; Blaydes 1896. 50; Herwerden 1903. 32; Edmonds 1957. 441; Kaibel ap. K.-A.; Storey 2003. 375–6

Assignment to known plays Assigned by Edmonds to *Hybristodikai*.

Meter Probably iambic trimeter, e. g.

<x-υ- ---υ>| - υ-υ-

Citation context Traced by Latte to Diogenianus, but perhaps originally from a catalogue of *kômôidoumenoi* like those compiled by Aristarchus' student Ammonius in Alexandria and Crates' student Herodicus in Pergamon; cf. Steinhausen 1910. 40.

Interpretation *Damasikondulos* is an invented word most naturally taken as a personal name, "He who subdues with his knuckles", i. e. "with his fists, with the punches he throws" (for κόνδυλος in this sense, e. g. Ar. *Eq.* 411–12; V. 254 with Biles–Olson 2015 *ad loc.*; Pax 123, 256; *Lys.* 366; Aristopho fr. 5.7; Hyp. fr. 97), and is thus better suited to a boxer (thus Edmonds) or pancratiast than to a wrestler. Assuming that the reference is actually to Damasistratos of Chios, *Damasikondulos* must thus be "someone who defeats his opponents as soundly as Damasistratos did, but using his fists rather than wrestling moves". There is no way of knowing whether this is an extravagant "speaking name" for one of the poet's characters (cf. fr. 424 with n.; Kanavou 2011. 7–10), perhaps a hero (cf. e. g. Aristophanes' Dikaiopolis, Bdelykleon, Philokleon and Trygaios), or merely a passing jab at an inviting contemporary target, like the mocking references to "Antimachos son of Spittle" at Ar. *Ach.* 1150 and "Aeschines son of Blather" at Ar. V. 1243; cf. fr. 435 with n.; Cratin. fr. 223.3 (corrupt, but a compound name of some sort); Ar. V. 592 Κολακώνυμος (referring to Cleonymus); Hermipp. fr. 39 Κολακοφοροκλείδης (referring to Hierocleides).

Meineke suggested that the reference might be to Damasistratos the father of the historian Theopompus of Chios (*FGrH* 115 T 1; 10). Kaibel rejected this on the ground that we know that Theopompus was born in 378/7 BCE, when his father Damasistratos must have been about 30 years old, given that Damasistratos died in the mid-330s BCE (Theopomp. *FGrH* 115 T 2), whereas a man who had achieved fame as a wrestler early enough to be alluded to by Eupolis would have to have been born a generation or so earlier, in the late 440s or early 430s BCE at the latest. Theopompus' dates are less secure than Kaibel believed (see Flower 1994. 14–17), so perhaps the Damasistratos in question is in fact his father. If he is not—which is to say if the traditional dating of the various events in Theopompus' life is right—the coincidence of name and place of origin is nonetheless striking enough that this is likely a homonymous member of the family, perhaps one of Theopompus' great-uncles. One other (5th-century?) example of the name is known from Chios in the classical period (Damasistratos son of Leôsebês, *SGDI* 5657.3) and may be the same man.

fr. 445 K.-A. (409 K.)

Phot. σ 572

στοιβήν· ὥς ἡμεῖς τὸ ἀναπλήρωμα· καὶ διακόλλημα τὸ αὐτὸ τοῦτο Εὐπολῖς

padding: as we say “filling”. Eupolis uses *diakollêma* for the same thing

Citation context Seemingly in origin a gloss on Ar. *Ra.* 1178 κᾶν που δις εἶπω ταῦτόν, ἢ στοιβήν ἴδης.

Interpretation κολλάω is “glue, join, weld” (cf. Austin–Olson 2004 on Ar. *Th.* 54), and a διακόλλημα (a *hapax*, although the cognate verb is attested a handful of times in the Roman period) ought to be a “conglomerate mass”. Aristophanes’ Euripides is referring at *Ra.* 1178 to unnecessary material added to poetic lines to “fill them out”, and the original meaning of this note must thus have been not that Eupolis used διακόλλημα as another term for an “expletive” (LSJ’s unfortunate alternative, Latinate translation s.v. στοιβή 3), but that he described the clumsy mass that resulted by means of a different metaphor: not as a container jammed full of worthless dross but as an object cobbled together crudely and artificially out of this and that. Given the context in the parallel passage in *Frogs*, as well as the regular use of metaphors of craftsmanship and building to refer to the production of poetry (e.g. Pi. *P.* 3.113; Cratin. fr. 70.2 τέκτονες εὐπαλάμων ὕμνων; Ar. *Th.* 52–7 with Austin–Olson 2004 *ad loc.*; *Ra.* 1004 πυργώσας ῥήματα σεμνά (of Aeschylus); cf. fr. 483 with n.; Taillardat 1965 § 749–50), that Eupolis was describing the work of other playwrights—tragedians?—is a reasonable if unproveable hypothesis.

fr. 446 K.-A. (410 K.)

Poll. 3.130

ἀνύποιστον, δύσοιστον, Εὐπολῖς δὲ λέγει καὶ δυσάλητον, δυσάνεκτον, δυσανάσχετον, οὐκ ἀνεκτόν

δυσάλητον Poll. : δυσάντητον Bothe : δύσκλητον Blaydes

unbearable, difficult to bear, and Eupolis also uses *dusalgeton*, difficult to endure, difficult to tolerate, intolerable

Discussion Bothe 1855. 207; Blaydes 1896. 50

Citation context From a list of adjectives meaning “difficult to endure” or the like. Bethe 1900–37 sets the reference to Eupolis off with long dashes to

suggest that it is extraneous to the context; see Text. A collection of cognate adverbs follows.

Text δυσάλητος is an odd match for the other words in this section of Pollux, and Bothe accordingly suggested emending to δυσάντητον (“difficult to meet with”, < ἀντάω, with ANT misread AΛΓ; the word is first attested elsewhere in Lucian), while Blaydes proposed δύσκλητον (“difficult to endure”, < τλάω; e.g. A. Ag. 1571; Emped. 31 B 116 D-K). It may be better to assume that the problem lies in the heterogeneous nature of Pollux’ list; see Interpretation.

Interpretation δυσάλητος is attested elsewhere only in Sophocles, who twice uses it to mean “difficult to hurt”, i.e. “hard-hearted” (OT 12; fr. 952.2; LSJ s.v. II); cf. ἀνάλητος (S. Ai. 946 (lyric), 1333; Tr. 126 (lyric); E. Hipp. 1386 (lyric); in a speech at Th. 3.40.5); βαρύαλητος (S. Ai. 199 (lyric)). LSJ s.v. I takes the context in Pollux into account and translates this fragment “hard to be borne, most painful”. More likely, Pollux has swept the word up indiscriminately because of its superficial resemblance to δύσοιστος, which immediately precedes it in his list, and δυσάνεκτος and δυσανάσχετος, which follow, and the meaning is the same as in Sophocles. This is in any case elevated poetic vocabulary that hints at paratragedy—or at the possibility that “Eupolis” has again been carelessly written for “Euripides” (cf. fr. 430 n.). δύσοιστος is also elevated poetic vocabulary (A. Ch. 745; Eu. 789 = 819 (lyric); [A.] PV 690 (lyric); S. Ph. 508 (lyric); OC 1688 (lyric)); the other adjectives Pollux mentions are attested only late and/or in prosaic contexts.

fr. 447 K.-A. (411 K.)

Σ^V Ar. V. 1492

(σκέλος οὐρανίαν ἐκλακτίζων) καὶ παρ’ Εὐπόλιδι ἐκλακτίζειν

Εὐπόλιδι Dindorf: εμπολίδι V

(lashing a leg out heaven-ward) *eklaktizein* is also in Eupolis

Σ^{VT3} Ar. V. 1523–5

(τὸ Φρυνίχειον / ἐκλακτισάτω τις) δῆλον ὡς σημειώδης τι ἦν τὸ Φρυνίχειον, τὸ εἰς ὕψος ἐν τῇ ὀρχήσει ἐκλακτίζειν· καὶ οὐκ ἄλλως αὐτὸ Εὐπολὶς εἶπεν

αὐτὸ Dindorf: αὐτὸς Σ^{VT3}: <ὁ> αὐτὸς Koster Εὐπολὶς Σ^{Γ3}: εὐπὸ Σ^V

(Let someone lash out the Phrynichean (kick)!) It is obvious that “the Phrynichean” was a distinctive move, lashing (a leg) out high while dancing. Eupolis used it the same way

Discussion Blaydes 1896. 50

Citation context A pair of *scholia* on the *exodos* of Aristophanes' *Wasps*, in which the old Philocleon engages in a wild dance-number; challenges contemporary tragic dancers to a contest; and ultimately leads the sons of the playwright Carcinus (who emerge from the audience to compete with him) and the chorus out of the Theater.

Interpretation The *scholia* identify several other supposed references in *Wasps* to Eupolis (test. 17; *19 with n.), and Σ^{VT3} 1523–5 can perhaps be taken to suggest that one poet also echoed or mocked the other in his use of “the Phrynichian (kick)” and the verb used to describe it (attested elsewhere in the classical period only in medical writers, e.g. Hp. *Morb.Sacr.* 1 = 6.362.3 Littré). The Phrynichus in question is the late 6th–/early 5th-century tragic poet (PA 15008; PAA 965290; TrGF 3). Plu. *Mor.* 732f quotes an epigram attributed to him (= test. 13), “Dance provided me as many figures (σχήματα) as a destructive night creates waves on a stormy sea”; cf. his test. 15 (Paus. Gr. σ 36), according to which Phrynichus paid three obols for any new σχῆμα he was shown. For the step referred to here, which Philocleon reports makes his “asshole gape” (V. 1493), sc. because he lifts his foot so high, cf. S. *Ichneutai* fr. 314.217–20 ἀλλ’ ἐγὼ τάχα / φ[έρ]ων κτύ[π]ον πέδορτον ἐξαναγκάσω / π[ρ]ὶ δῆμασιν κραιπνοῖσι καὶ λακτίσμασιν / ὥ[σ]τ’ εἰσακοῦσαι κεί λῖαν κωφός τις ἦ (“But I’ll soon make the ground ring and force him with fast leaps and kicks to pay attention, even if he’s awfully deaf”); Poll. 4.102 τὰ δ’ ἐκλακτίσματα γυναικῶν ἦν ὀρχήματα· ἔδει δ’ ὑπὲρ τὸν ὤμον ἐκλακτίσαι (“*eklaktismata* were dance-steps performed by women; (the dancer) had to lash (her foot) out above her shoulder”; Hsch. ε 1470 ἐκλακτισμός· σχῆμα χορικὸν ὀρχήσεως σύντονον (“*eklaktismos*: a vigorous choral dance-step”). On dance in general, although with no particular insights into this fragment, see e.g. Lawler 1964, esp. 121; Fitton 1973; Naerebout 1997; Mathiesen 1999. 23–157; and cf. fr. 18 (the *pyrrhichē*); 482 (another obscure dance step) with n.

fr. 448 K.-A. (412 K.)

Ar.Byz. fr. 30 Slater ap. Eust. p. 1761.39 = ii.74.12–13

καὶ οἱ ἐμετικοὶ ἐμίαι, ὡς κοχλῖαι. Εὐπολὶς δέ, φησιν, ἐπὶ τοῦ κακοφώνου τὸν ἐμῖαν τίθησιν

ἐμετικοὶ Nauck : ἔμετοι Eust.

And people who habitually vomit are *emiai*, (formed) like *kochliai*. But Eupolis, he reports, uses *emias* for someone with an unpleasant voice

Discussion Nauck ap. Meineke 1847 I.x; Nauck 1848. 211; Kock 1880. 363

Citation context A fragment of Aristophanes of Byzantium's *On Words Thought Not to be Used by Ancient Authors*, cited by Eustathius in the context of a discussion of irregularly formed words.

Interpretation ἐμίας is otherwise attested only in Galen (XIX.97.12), who similarly cites it in the plural and with the same corruption in the definition as in Eustathius, calling it an Atticism. This is one of a large set of similarly formed nouns from all periods and places used to characterize individuals, often unfavorably; see in general Chantraine 1933. 93. Nauck compares ὠμίας ("man with broad shoulders"), σκοτίας ("runaway"), τερατίας ("wonder-worker"), ἐρυθρίας ("person with a ruddy complexion") and πωγωνίας ("man with a beard"). Add e.g. ἀλαζονίας ("braggart"), γοητίας (presumably "wizard"; attested in Herodian, but omitted by LSJ), γυναικίας ("effeminate man"), διφθερίας ("person who wears a skin robe"), δογματίας ("sententious person"), ἐκτομίας ("eunuch"), ζωγρίας ("captive"), καυχηματίας ("boaster"), κουρίας ("person with short hair"), μαστιγίας ("person who has been whipped"; Ar. *Eq.* 1228), μονίας ("person who keeps to himself"), μυωπίας ("shortsighted person"), παιανίας ("paean-singer"), πατραλοίας ("father-beater"; e.g. Ar. *Nu.* 911), πλασματίας ("fabricator"), πραγματίας ("tiresome person/thing"; adesp. com. fr. *642), στιγματίας ("person who is tattooed"; e.g. Ar. *Lys.* 331), τραυματίας ("wounded person"), φρονηματίας ("confident person"), φυματίας ("person with tumors"), ὠχρίας ("person with a pale complexion"); and note fr. 476 σακκίας with n.

For the image, Nauck compares Diph. fr. 42.21 (of a merchant-captain flush with cash) λαλῶν τὰ ναῦλα καὶ δάνει' ἐρυγγάνων ("yapping about fares and belching up loans"), where *Suda* η 561 ἡρύγγανεν· ἐμεγαλάνχει suggests that the latter verb is to be taken "boasting about", although it might just as easily mean "giving out freely" or even "paying back", i.e. "disgorging"; cf. Ar. *Ach.* 6 "the five talents Cleon vomited forth"; *Eq.* 1147–50; Taillardat 1965 § 711. But Eupolis' point is in any case the horrible quality of the man's voice—when he talks, it sounds like retching—and the obvious parallel is Aristophanes' constant reference to Cleon's allegedly loathesome bawling (e.g. *Ach.* 381 with Olson 2002 *ad loc.*; *V.* 36 "with the voice of a pig on fire", 1034 "it had the voice of a torrent stream begetting destruction"). Cf. the tragic fragment mocked at Longin. *Subl.* 3.1 πρὸς οὐρανὸν ἐξεμεῖν ("to vomit forth toward heaven", apparently of the North Wind as a pipe-player; = A. fr. dub. 281(a)).

fr. 449 K.-A. (413 K.)

Phot. μ 492

μνώμενος· μνηστεύόμενος· καὶ ἐμνήσατο· ἐμνηστεύσατο. Εὐπολῖς

sic Porson : μνώμενος· ἐμνηστεύσατο· καὶ μνηστεύόμενος· καὶ ἐμνήσατο g z

mnômenos: *mnêsteuomenos* ("seeking in marriage"). Also *e m n ê s a t o*: *emnêsteusato* ("he sought in marriage"). Eupolis**Discussion** Nauck 1894. 75

Citation context Cf. Hsch. μ 1525 μνώμενος· μνηστεύόμενος; μ 1526 μνώνονται· μνηστεύονται; Poll. 3.34 ὁ μὲν οὖν ἀνὴρ τῇ γυναικὶ πρὸ τοῦ γῆμαι μνηστήρ καὶ μνώμενος, καὶ τὸ ἔργον μνηστεία καὶ μνηστεύασθαι, καὶ μνηστή ἢ νύμφη ("Before they marry, the man is the woman's *mnêstêr* and *mnômenos*, and the action is *mnêsteia* and *mnêsteusasthai*, and the bride is the *mnêstê*"). The order in which the words appear is garbled in the manuscripts of Photius; Porson's restoration is supported by the entries in Hesychius, which likely go back to the same source. Nauck argued that μνώμενος should also be assigned to Eupolis, but unlike ἐμνήσατο (see Interpretation), this is a normal form of the word (e.g. *Od.* 11.117; *Hdt.* 1.96.2) and does not require a specific citation for the usage.

Interpretation μνάομαι and μνηστεύομαι are cognates, and both can mean "to court a woman", the root sense in this case being "think of, be mindful of"; see Benveniste 1954. μνηστεύομαι is the poetic form (e.g. *Od.* 4.684; Hes. fr. 22.6; E. *Alc.* 720; in classical prose only in Isocrates (e.g. 10.20; active) and once in Plato (*Lg.* 773b; active)), μνάομαι the common form. But the aorist ἐμνήσατο < μνάομαι is not attested elsewhere, and the verb in fact otherwise seems to appear only in the present or imperfect, all of which must be the point of the reference to Eupolis' use of it.

fr. 450 K.-A.

Phot. ε 1125

ἐξασαῖ· ἐξελεῖν. Εὐπολῖς. καὶ ὁ ἐξαστήρ ἀπὸ τούτου. Ἀρίσταρχος ἐπὶ τοῦ ἐγκεκρυμμένου πυρός

Εὐπολῖς praeb. in marg. Phot.^z*exasa i*: to remove. Eupolis. *exastêr* is also derived from this. Aristarchus takes the reference to be to a banked fire

Discussion Tsantsanoglou 1984. 126

Citation context A brief lexicographic entry, citing the Alexandrian scholar Aristarchus of Samothrace and tentatively traced by Theodoridis to Diogenianus. For Aristarchus' ἐγκεκρυμμένος πῦρ, cf. Ar. Av. 841 τὸ πῦρ ἐγκρυπτ' αἰεί; Tsantsanoglou suggests that he may have been commenting on *Od.* 5.488–90, where the way Odysseus buries himself in the fallen leaves of the Scherian olive trees is compared to how a firebrand is hidden deep in ashes to keep it alive. Related material is preserved at

- Poll. 6.88 τὰ δὲ μαγείρου σκεύη ... κρεάγραν, ἣν καὶ ἀρπάγην ἐκάλουν καὶ λύκον καὶ ἐξαστήρα, καὶ τὸ ἐξελεῖν ἐξαῦσαι (“Cook’s equipment ... a meat-hook, which they also referred to as a *harpagê*, a wolf and an *exaustêr*; and *exausai* is to remove”; cf. 10.98)
- Hsch. ε 3617 ἐξαῦσαι· ἐξελεῖν (“*exausai*: to remove”; traced by Latte to Diogenianus)
- Phot. ε 1126 ἐξαστήρ· κρεάγρα· καὶ ἐξαῦσαι· τὸ ἐξελεῖν (“*exaustêr*: a meat-hook. And *exausai*: to remove”)
- *Et.Gen.* AB ~ EM p. 346.56–7 ἐξαστήρ· σημαίνει δὲ σκευὸς τι. παρὰ τὸ αὔω, αὔσω, αὔστηρ, καὶ ἐξαστήρ. Αἰσχύλος Ἀθάμαντι (fr. 2) (“*exaustêr*: it refers to a piece of equipment. Compare *auô*, *ausô*, *austêr*, *exaustêr*. Aeschylus in *Athamas* (fr. 2)”)

Eupolis’ name is preserved only in the margin of z, the “new” manuscript of Photius.

Interpretation The basic sense of the simplex αὔω appears to be “scoop” (cognate with Latin *haurio*), with “get a fire, light a fire” (LSJ s.v.) being a secondary meaning; see Borthwick 1969. For the compound, cf. Pl. Com. fr. 37 ὁ δὲ τὸν ἐγκέφαλόν τις / ἐξαύσας καταπίνει (“and someone else scoops the brain out of the fire and gulps it down”) with Pirrotta 2009 *ad loc.*; conjectural at Bacch. 5.142. For the ἐξαστήρ/κρεάγρα (literally “meat-grabber”), used to pull meat or the like from the coals, where it was being cooked, but also to lift pots out of wells or cisterns, Ar. *Eq.* 772; V. 1155; *Ec.* 1002; Anaxipp. fr. 6.2; A. fr. 2; *IG II²* 1416.4 (early 4th century); Hsch. ε 3514 ἐξαίρεταρ· ἀρπάγη, ἣ ἄρπαξ ὁ πρὸς τὰ ἀντλήματα (traced by Latte to Diogenianus); Pritchett 1956. 295; Sparkes 1962. 132; Sparkes 1975. 131; *ThesCRA* V 339–40.

fr. 451 K.-A. (414 K.)

Poll. 3.71

γυναικας δ' ἐραστρίας Εὐπολις εἶρηκεν, καὶ ἀνδρεράστριαν Ἀριστοφάνης (Th. 392)

Eupolis mentions *erastriai* (“lover”) women, and Aristophanes (mentions) an *andrerastria* (“man-loving woman”) (Th. 392)

Citation context From a collection of words having to do with lust, love and desire; fr. 428 is cited a few lines later. Ar. Th. 392 in fact offers plural ἀνδρεραστρίας.

Interpretation For ἐράστρια as a feminine form of the common masculine ἐραστής (cf. fr. 455 n.), taking up the comic trope that women routinely seek out romantic company with men who are not their husbands (e.g. Ar. Pax 979–85; Lys. 212–16; Th. 339–46), see fr. 434 n. The word is attested elsewhere only at Ael. NA 3.40, but is presupposed by adesp. com. fr. *503 ἐραστριᾶν (“to behave like an ἐράστρια”). Aristophanes’ ἀνδρεράστρια—used at Th. 392 as part of a catalogue of ugly terms allegedly applied to women onstage—is attested nowhere else outside the lexicographers and is most likely also a comic coinage; cf. (of men) φιλογόνης at Antiph. fr. 101.1 and Pl. Smp. 191d; γυναικερασστής at Poll. 3.70.

fr. 452 K.-A. (382 K.)

Phryn. ecl. 114

ζωρότερον ὁ ποιητής (Il. 9.203), σὺ δὲ λέγε “εὐζωρον κέρασον” καὶ “εὐζωρότερον”, ὥς Ἀριστοφάνης (Ec. 137, 227) καὶ Κρατῖνος (fr. 453) καὶ Εὐπολις

The poet uses *zôroteron* (Il. 9.203), but you should say “Mix *euzôron!*” and “*euzôroteron*”, like Aristophanes (Ec. 137, 227) and Cratinus (fr. 453) and Eupolis

Meter Kassel-Austin take the word used by Cratinus and Eupolis to be εὐζωρον, presumably because that is what Aristophanes has at Ec. 137, 227, and they accordingly move this fragment back from the set of those containing two or more words (where Kock placed it) to those consisting of a single word. But *rho* makes position neither in κέρασον (υυυ at Ar. Pax 998; Ec. 1123; Antiph. fr. 137 κέρασον εὐζωρόστερον /; cf. κέραση υυ— at Antiph. fr. 85.2) nor in comparative adjectives ending in -ότερος, and εὐζωρον κέρασον can thus easily be accommodated in iambic trimeter (e.g. <x—υ— x—υ|— —υ—), as can εὐζωρότερον (e.g. —υ— <x—υ— x—υ—>).

Citation context 2nd-c. CE advice on how to talk (or write) “proper”—i. e. 5th-century BCE—Attic Greek, on the basis of good 5th-century exemplars and via contrast with what might otherwise be taken to be properly sophisticated vocabulary.

Interpretation ζωρός is a Homeric *hapax* at *Il.* 9.203 (Achilleus orders Patroclus to mix wine for Agamemnon’s ambassadors; comparative). The etymology and thus the meaning of the adjective was—and remains—obscure (ancient discussion at e. g. [Arist.] *Po.* 1461^a14–16; Thphr. fr. 574; Plu. *Mor.* 677c–8b; Ath. 10.423c–4a; note the learned allusions to the question at A.R. 1.477 and Asclep. *AP* 12.50.5 = *ep.* XVI.5 πίνωμεν Βάκχου ζωρόν πόμα with Sens 2011 *ad loc.*, and the “quotation” of Homer at Ephipp. fr. 10.2 κεράσας ζωρότερον Ὀμηρικῶς). By the classical period, however, the word seems to have generally been taken to mean “unmixed, undiluted” (Hdt. 6.84.3; Thphr. *Char.* 4.6 with Diggle 2004 *ad loc.*; cf. in general Olson 2002 on Ar. *Ach.* 73–5). εὔζωρος, on the other hand, is an Atticism (E. *Alc.* 757 πίνει μελαίνης μητρὸς εὔζωρον μέθυ; Antiph. fr. 137 (quoted in Meter above); Ephipp. fr. 3.11 = Eub. fr. dub. 148.8 πίνειν τε πολλὰς κύλικας εὔζωρεστέρας; Diph. fr. 57.2 (contrasted with ὕδαρες); and the *eiresionê* hymn quoted at Plu. *Thes.* 22.7 καὶ κύλικ’ εὔζωρον, ὥς ἂν μεθύουσα καθεύδῃ; in prose at Hp. *Morb.* III 14 = 7.136.8 Littré οἶνον ἀντίτην πινέτω εὔζωρον), hence Phrynichus’ advice to adopt it, as well as the use of it by the over-the-top Second Sophistic Atticist Eudemos at Luc. *Lex.* 14.

fr. 453 K.-A. (415 K.)

Erot. ε 79 (pp. 41.18–42.2 Nachmanson) = Σ^{VH} Hp. *Steril.* 230 (Erot. fr. 92 p. 121.8–11 Nachmanson)

ἐχῖνον καινόν· χύτραν καινήν. ἔστιν ἐχῖνος χύτρας εἶδος μεγαλοστόμου καὶ μεγάλης. μένηται τῇ λέξεως καὶ Εὐπολὶς καὶ Μένανδρος ἐν Ἐπιτρέπουσι (fr. 4 Koerte) καὶ Φιλήμων ἐν Μυρμιδόσι (fr. 46)

a new *echinos*: a new pot. An *echinos* is a type of large pot with a wide mouth. Eupolis, Menander in *Epitrepontes* (fr. 4 Koerte) and Philemon in *Myrmidones* (fr. 46) also mention the word

Discussion Meineke 1839 II.497; Kock 1880. 363

Assignment to known plays Tentatively assigned to *Kolakes* by Meineke (“sine idonea causa” Kock), along with fr. 415 (n.).

Citation context A gloss on the phrase ἐχῖνον καινόν at *Mul.* II 172 = 8.352.21 Littré ~ 206 = 8.400.13 Littré, where the reference is to a ceramic vessel, but

quoted also at Hp. *Mul.* III 230 = 8.438.18 Littré, where the ἐχῖνος in question is a real sea urchin shell.

Interpretation An ἐχῖνος—literally “hedgehog” (e.g. Ar. *Pax* 1086) or “sea urchin” (e.g. Epich. fr. 47.1)—is defined by Harp. p. 143.11–14 = E 177 Keaney (citing *inter alia* Ar. fr. 274) as ἄγγος τι εἰς ὃ τὰ γραμματεῖα τὰ πρὸς τὰς δίκας ἐτίθεντο (“a vessel into which documents pertaining to trials were placed”), sc. to ensure that they were not tampered with, should they need to be consulted in the future (e.g. Thphr. *Char.* 6.8 with Diggle 2004 *ad loc.*; D. 39.17; 45.17; 49.65; [Arist.] *Ath.* 53.2 with Rhodes 1981 *ad loc.*; cf. Ar. V. 1436 with Biles–Olson 2015 *ad loc.*; Lipsius 1905. 230; Boegehold 1982. 1–6 (the lid of a 4th-century *echinos* inscribed with a description of its contents)). *Echinoi* are used in the passages from Hippocrates *Mul. II* cited above to steam their contents, but do not appear to be ordinary cookpots (*chutrai*; e.g. Ar. V. 828). Eupolis, Menander and Philemon thus all likely referred to the vessel in connection with its use as a storage container for documents, as makes good sense in the juridically oriented *Epitrepontes* in particular.

fr. 454 K.-A. (416 K.)

Et.Gen. AB (~ EM p. 420.9–15)

ἦδειςθα· ἀπὸ τοῦ εἶδεν γίνεται κατὰ ἑκτασιν ἦδεν ... καὶ ἐπὶ τρίτου προσώπου <ἦδει>. καὶ τό κατ' ἑκτασιν ἦδειςθα Ἀριστοφάνης (*Ec.* 551). καὶ τὸ μὲν κοινότερον διὰ τοῦ εἰ, τὸ δὲ Ἀττικὸν διὰ τοῦ η, ἦ δ η σ θ α. Εὐπολῖς. οὕτως Ὀρος (B 77)

εἶδεν Alpers : ἦδεν sed εἶ B : ἦδεν A <ἦδει> add. Reitzenstein εἰ Nauck : ε codd.

êideistha (“you knew”): *êidein* (infin.) is formed from *eidein* via lengthening (sc. of *ei* to *êi*) ... and in the third person <*êidei*>. Aristophanes (*Ec.* 551) also uses the lengthened form *êideistha*. And the more widespread form is in *ei*, whereas the Attic form is in *ê*, *ê i d ê s t h a*. Eupolis. Thus Orus (B 77)

Citation context From Orus’ *Collection of Attic Words*, although Lentz attributed it instead to Herodian (II p. 517.1–3).

Interpretation Orus’ testimony would seem to show that ἦδειςθα is the proper late 5th-century form of the verb, and Wilson follows Brunck in printing it also at Ar. *Ec.* 551, where the manuscripts agree with Orus in reading ἦδειςθα. Cf. Kühner–Blass 1892. 242; Jebb 1888 on S. *Ant.* 447; Dover 1968 on Ar. *Nu.* 329 (reluctantly retaining the paradosis ἦδεις there, while noting that that form is nowhere metrically guaranteed).

fr. 455 K.-A. (417 K.)

Poll. 3.50

μαστὸν ἐπέχειν, θηλὴν ἐπισχεῖν²⁰, θηλάζειν, θηλάζεσθαι· τὴν δὲ θηλάζουσαν Εὐπολὶς
τιτθὴν θηλάστριαν ὠνόμασεν

τιτθὴν fort. delendum

to offer (pres.) a breast, to offer (aor.) a teat, to suckle (act.), to suckle (mid.). Eupolis
called the wetnurse who suckles a child a *thēlastria*

Citation context From a collection of words having to do with nursing and nourishing children; cognate material having to do with breasts and nursing appears at Poll. 2.163, but without reference to Eupolis. μαστὸν ἐπέχειν is Homeric (*Od.* 22.82), and μαστὸν ἐπισχεῖν is attested at e.g. *A. Ch.* 896–7; *S.* fr. 1036a; *Paus.* 1.33.7. θηλὴν ἐπισχεῖν, on the other hand, is post-classical (e.g. *Plu. Mor.* 265a σπαργανῶσαι καὶ θηλὴν ἐπισχεῖν). Related material, perhaps all going back to the same source, is preserved at

- Moer. θ 21 θηλάστριαν· τῶν παίδων τὴν τροφὸν διὰ τὴν θηλὴν (“*thēlastria*: the woman who nurses children, from *thēlē* ‘teat’”)
- Hsch. θ 484 θηλάστρια· τροφός, ἔστι δὲ Ἰακόν. Σοφοκλῆς Ἀλεξάνδρῳ (fr. 98) (“*thēlastria*: a nurse. This is Ionian vocabulary. Sophocles in *Alexandros* (fr. 98)”; traced by Latte to Diogenianus)
- Phot. θ 157 θηλάστριαν· ἦν θηλάσεται τις ἰδίως, οὕτως Κρατῖνος (fr. 459) (“*thēlastria*: idiosyncratically, a female child someone will suckle. Thus Cratinus (fr. 459)”)

τιτθὴν seems out of place in Pollux and ought perhaps to be expelled as intrusive.

Interpretation For words for female occupations and the like in -τρια, see fr. 434 n. For wetnurses, normally referred to as τιτθαί (the title of a comedy by Eubulus, perhaps in the singular), e.g. *Ar. Eq.* 716–18; *Lys.* 958; *Th.* 608–9 with Austin–Olson 2004 *ad loc.*; *Pl. R.* 373c (quoted in fr. 459 n.); *D.* 57.35 (an occupation into which a free woman is driven only by harsh economic necessity); Schulze 1998 (with particular attention to visual evidence); Kosmopoulou 2001. 285–92, 304–5.

²⁰ Thus (rightly) the accent in Bethe 1900–37 at 2.163, vs. ἐπίσχειν (as if from ἐπίσχω) at 3.50.

fr. 456 K.-A. (418 K.)

Poll. 2.120

κενολογήσω δὲ Εὐπολῖς

And Eupolis (says) I'll engage in empty talk

Citation context From a long collection of words derived from λόγος, including fr. 469 μικρολογεῖσθαι (at Poll. 2.124).

Interpretation A pledge to engage in duplicitous behavior? The verb is attested elsewhere in the classical period only in Aristotle (*Metaph.* 991^a21–2, 1079^b26 (in both cases parallel to μεταφορὰς λέγειν ποιητικάς, “to use poetic metaphors”); *Rh.* 1393^a17); cf. Plu. *Mor.* 1069d μεγαλαυχίας ταύτης καὶ κενολογίας (“this boasting and *kenologia*”), 1088b (parallel to ἀλαζονεύομαι, “talk bullshit”). For κενός (“empty”) in the sense “idle, void” (already in Homer; LSJ s.v. I.2) in comedy, e.g. Cratin. fr. 104.2 μωρὸν ... καὶ κενόν (“stupid and *kenos*”); Ar. *V.* 929 ἵνα μὴ κεκλάγγω διὰ κενῆς ἄλλως ἐγώ (“so that I don’t bark”—i.e. “cry out”—“in vain to no purpose”); *Ra.* 530 ἀνόητον καὶ κενόν (“thoughtless and *kenos*”); Dionys. Com. fr. 1.29 (corrupt).

fr. 457 K.-A. (419 K.)

Poll. 2.27–8

μέρη δὲ τῶν τριχῶν πλόκαμος, πλοκαμῖς ... βόστρυχος ... κικίννους δὲ Ἀριστοφάνης (*V.* 1069; fr. 229) τε εἶρηκε καὶ Εὐπολῖς· τούτους δὲ καὶ παρωτίδας ὠνόμαζον. Κρατῖνος (fr. 399) δὲ στημονίας κικίννους εἶπε τοὺς στήμονι ὁμοίους ὑπ’ ἰσχνότητος

Portions of hair are a *plokamos*, *plokamis* ... *bostruchos* ... And Aristophanes (*V.* 1069; fr. 229) uses the term *k i k i n n o u s*, as does Eupolis; they also referred to these as *parôtidás* (“beside-the-ear (locks)”). And Cratinus (fr. 399) referred to locks that are so thin that they resemble a warp-thread (*stêmon*) as *stêmoniai kikinnoi*

Citation context From a large collection of words having to do with hair, in a section on words meaning “locks” and the like; a discussion of terms for different types of haircuts follows.

Interpretation κικίννοι (always plural before the Hellenistic period; adopted into Latin as *cincinnus*) are “ringlets” of hair; a substrate (pre-Greek) vocabulary item (Beekes 2009 s.v.). κικίννοι are mentioned in—generally sneering—descriptions of pretty young men at *V.* 1069–70 κικίννους νεανιῶν / καὶ σχῆμα

κεῦρυπρωκτίαν (“the ringlets of young men and their posture and their faggotry”) with Biles–Olson 2015 *ad loc.*; Theoc. 11.10; 14.4; Alciph. 3.19.3 (tacitly treating this as an Atticism), and probably also at Ar. fr. 229 καὶ λεῖος ὥσπερ ἔγγελυς, χρυσοῦς ἔχων κικίννους (“and smooth as an eel, with golden ringlets”; cf. fr. 368 n. on the significance of smooth skin for a man); Diph. fr. 72.2; Plaut. *Mil.* 923–4 *magnidicum, cincinnatum, / moechum unguentatum* (“the boastful, curly-haired, perfumed adulterer”). It is thus a reasonable if unproveable hypothesis that Eupolis and Cratinus used the word in a similar context.

Of the other words given by Pollux, *πλοκαμῖς* is a Hellenistic poetic alternative (first at Men. fr. 568) for *πλόκαμος* (common in elevated poetry, but attested in comedy only at Ar. *Nu.* 336 (parody of dithyramb); in classical prose only at Hdt. 4.34.1). *βόστρυχος* is also poetic (in comedy only at Ar. *Nu.* 536 (a tragic allusion); *Ec.* 955 (parody of lyric); first in prose in Aristotle). *παρωτίς* is not attested in the classical period and is found nowhere in the sense Pollux mentions. The subject of *ὠνόμαζον* is thus most likely “the ancients generally” rather than “Eupolis and Aristophanes” in particular.

fr. 458 K.-A. (420 K.)

Poll. 8.34

τὸν δὲ κλέπτην εἵποις ἄν καὶ κλεπίσκον ὡς Εὐπολῖς· Φερεκράτης (fr. 252) δ' εἶρηκε καὶ κλεπτίδης

κλεπίσκον Poll.^{FS} : κλεπτίστατον Poll.^{ABC} : κλωπίσκον Kaibel

You could also refer to a *kleptês* (“thief”) as a *kleptiskos*, as Eupolis does; and Pherecrates (fr. 252) used the term *kleptidês* (“thief-son”, i.e. “hereditary thief, thief by extraction”) as well

Citation context From a small section of words having to do with theft, within a much larger collection of legal vocabulary.

Interpretation The diminutive suffix *-iskos* is attested already in Mycenaean *ti-ri-po-di-ko*¹ (“little tripod”; MYC 234 = Ue611 reverse); cf. in early Greek poetry Alc. *PMG* 36 μελίσκον (“little song”); Hippon. fr. 42b.1 κυπασσίσκον (“little frock”). Such forms are extremely common in Attic comedy (e.g. fr. 268.54–5 τὸν σ[κελί]σκον· ἀντὶ τοῦ τὸ σ[κέλος] with n.; Magnes fr. 7 ἀμφορίσκον; Cratin. fr. 195.2 οἰνίσκον; Metag. fr. 5 and Ar. fr. 446 οἰκίσκον; Ar. *Ach.* 1034 καλαμίσκον; *Nu.* 31 διφρίσκου, 178 ὀβελίσκον; *Ra.* 405 σανδαλίσκον; fr. 249 θυλακίσκον; 498 μοχλίσκω; 547 πινακίσκον), but are absent from tragedy

(in satyr play at E. Cys. 267 δεσποτίσκει, 316 ἀνθρωπίσκει and most likely S. fr. 768.1), making it clear that they were regarded as colloquial. See in general Petersen 1913; Chantraine 1933. 405–13, esp. 408–9. Here the sense of the diminutive is probably deteriorative (“nasty little thief”), like Plato’s ἀνθρωπίσκος (“nasty little person”; R. 495c) and Lucian’s δραπετίσκος (“nasty little runaway”; *Fug.* 33), but it might be a true diminutive (~ “child thief” or perhaps “petty thief”) instead; cf. Latin *furunculus*. For theft and its legal and social implications and consequences, see Cohen 1983, esp. 34–92.

fr. 459 K.-A. (421 K.)

Phot. κ 921 = *Suda* κ 2010

κομμώσθαι· καλλωπίζεσθαι περιέργως καὶ γυναικωδῶς. οὕτως Εὐπολῖς

kom mousthai: to be beautified in a careful, feminine fashion. Thus Eupolis

Citation context A lexicographic entry drawn from the common source of Photius and the *Suda* commonly designated Σ'', and thus presumably to be traced to some lost Atticist work. Related material is preserved at Hsch. κ 3465 κομμοῦν· ὠραΐζειν τὸ σῶμα (traced to Diogenianus by Latte), 3467 κομμωθεῖσα· κοσμηθεῖσα, 3470 κομμῶσαι· κοσμήσαι.

Interpretation κομμώω (“embellish”; cf. esp. Pl. *Grg.* 465b) is cognate with κομμώτρια (a female servant, presumably one whose main job was to do her mistress’ hair and the like; cf. fr. 434 n. (on the formation); Ar. *Ec.* 737; Pl. *R.* 373c ἢ οὐ δοκεῖ δεῖσιν παιδαγωγῶν, τιτθῶν, τροφῶν, κομμωτριῶν, κουρέων, καὶ αὖ ὀψοποιῶν τε καὶ μαγείρων; (“Doesn’t it seem that we’ll need caretakers for the children, wetnurses, mentors, *kommôtriai*, barbers, and chefs and cooks as well?”; among the requirements for a city of luxury); masc. κομμωτής is not attested until much later); *Synag.* κ 398 κομμώτρια· ἐμπλέκτρια, ἡ κοσμοῦσα τὰς γυναῖκας (“*kommôtria*: a plaiter, she who makes women look good”); κομμώτριον (included in a long list of women’s ornamental accessories at Ar. fr. 332.8; perhaps a curling device); and κομμώ (the term for the priestess charged with taking care of Athena’s temple; *AB* p. 273.6); and on female slave attendants generally, Oakley 2000. Solmsen 1901. 501–5 argues that the verb (first attested here and at Arist. *SE* 164^b20; subsequently at Luc. *Merc. Cond.* 36) and the related adjectives are cognate with e. g. γηροκόμος (“someone to tend one’s old age”), νυμφοκόμος (“bridesmaid”); but “it seems best to assume that we are dealing with a substrate word” (Beekes 2009 s. v.).

fr. 460 K.-A.

Phot. κ 998

κορώνεως· συκῆς εἶδος. οὕτως Εὐπολῖς

korôneôs: a type of fig-tree. Thus Eupolis**Discussion** Tsantsanoglou 1984. 126

Citation context Traced by Theodoridis to Diogenianus but probably drawn ultimately from Herodian; see fr. 404 n. (on figs generally); 443 n. (on Attic second-declension names for fig and vine varieties). Parallel material is preserved at Σ^{RVT} Ar. *Pax* 628 κορώνεως ὡς φιβάλεως. ἔστι δὲ εἶδος συκῆς (“*korôneôs* like *phibaleôs*. It is a type of fig-tree”), which adds ταύτην δὲ καὶ κορακίωνα λέγουσιν· ὁ γὰρ καρπὸς αὐτῆς κόρακι ἔοικε κατὰ τὸ χρῶμα (“they also refer to this as a *korakiôn*, for its fruit resembles a *korax* (‘raven’) in color”).

Interpretation See in general fr. 443 n. This fragment and Ar. *Pax* 628 appear to be the only references to κορώνεως (“crow”) figs; but for black figs, see also Pherecr. fr. 74.2–4.

fr. 461 K.-A. (423 K.)

Phot. κ 1073

κρέξ· ἀντί τοῦ ἀλαζών. οὕτως Εὐπολῖς

krex: in place of *alazôn* (“bullshitter”). Thus Eupolis**Citation context** An isolated lexicographic note.

Interpretation The κρέξ is an unidentified bird, said by Aristotle *PA* 695^a19–22 to have long legs and a short hind-toe, and often taken to be the corncrake (*Crex crex*; also called ὀρτυγομάννα), whose mating call is a loud, constantly emitted *kek kek*. Arnott 2007. 120, by contrast, argues for the Black-winged Stilt (*Himantopus himantopus*), among the most common cries of which are *krex* and *kik-kik-kik*. See also Thompson 1936. 177; Dunbar 1995 on Ar. *Av.* 1138. Eupolis’ point must in any case have been that the bird “talked” too much, too loudly or too constantly—like certain people. Cf. fr. 220 with n. (Syracosius on the speaker’s stand is like a barking dog); the use of the cicada’s summertime singing as a point of comparison for the Athenians’ equally relentness and annoying chirping in the lawcourts at Ar. *Av.* 39–41; Alex. fr. 96

(“I’ve never seen a greater chatterbox than you, woman—not a *kerkôpê* nor a jay nor a nightingale nor a swallow nor a turtledove nor a cicada”) with Arnott 1996 *ad loc.*, esp. pp. 252–3; and the use of σπερμολόγος (lit. “seed-picker”, a generic name rather than a specific variety of bird) to mean “gossip” in Alex. test. 12 (also D. 18.127; LSJ s. v. II). Similarly figurative language in fr. 406.

An ἀλαζών (colloquial Attic vocabulary) is someone who talks shameless, deceptive nonsense; cf. fr. 157.2 ἀλαζονεύεται (of Protagoras) with n.; Phot. α 889 (cf. *Synag.* α 286) ἀλαζών· ὑπερήφανος, κυρίως δὲ ὁ ἀπατεών (“an *alazôn*: an arrogant person. Chiefly a deceiver”); Phot. α 890 ~ *Synag.* B α 832 ἀλαζών καὶ κομπός· ψεύστης καὶ κομπαστής. οὕτως Κρατῖνος (fr. 375) (“an *alazôn* and a boast; a liar and a boaster. Thus Cratinus (fr. 375)”; Ar. *Ach.* 109 (the earliest secure attestation of the word or any of its cognates); *Eq.* 269–70 “What an *alazôn*! What a slippery guy! Did you see how he tries to fawn on and trick us, as if we were senile?”; *Ra.* 909 “an *alazôn* and a cheat”; Anaxandr. fr. 50; Ribbeck 1882, esp. 1–51; MacDowell 1990a. 287–94.

fr. 462 K.-A. (424 K.)

Phot. κ 1154

κ ὕ β ο ι · πλάσεις τινὲς ἄρτων. οὕτως Εὐπολις

k u b o i: loaves of bread with a distinctive shape. Thus Eupolis

Citation context Eupolis’ name stands only in the margin of manuscript g (corrected from “Epicharmus”) and in abbreviated form, but both names appear in manuscript z.

Interpretation According to Heracleides of Syracuse in *The Art of Cooking* (ap. Ath. 3.114a), κύβοι (literally “cubes” but generally “dice”; see fr. 372 n.) were ἄρτοι ... τετράγωνοι, ἡδυσμένοι ἀννήθῳ καὶ τυρῷ καὶ ἐλαίῳ (“square loaves of bread seasoned with anise, cheese and oil”). Heracleides ap. Ath. 3.105c comments on the κολύβδαινα in Epich. fr. 50.1 (cf. Ath. 14.661d–e, where comic cooks may have been the subject of his claim that the profession was inappropriate for slaves, and where Dindorf detected a poetic fragment), and as “cube-bread” is nowhere else referred to in the ancient sources, he was perhaps glossing Eupolis. For bread, see in general Dalby 2003. 58–61, with further bibliography.

fr. 463 K.-A. (425 K.)

Phot. λ 104

φ ά ρ υ γ γ α · άρρενικῶς λέγουσιν. οὕτως Εὐπολις

φάρυγγα scripsi : λάρυγγα Phot.

pharunga (gullet): they use the masculine form. Thus Eupolis

Citation context An isolated lexicographic note, presumably from an Atticist source; misalphabetized after the text was already corrupt or so brutally excerpted as to obscure the original meaning (in which case it perhaps originally read <φάρυγγα> λάρυγγα. άρρενικῶς λέγουσιν. οὕτως Εὐπολις).

Text As Kassel–Austin note, λάρυγξ (properly the upper portion of the wind-pipe, but routinely confused with the gullet) is always masculine (in comedy at e.g. Pherecr. fr. 113.7; Ar. *Eq.* 1363; Crobyl. fr. 8.3; Eub. fr. 137.2). The word Eupolis used must thus have been φάρυγξ (“gullet”, the passageway by means of which food proceeds to the stomach), which appears as both feminine (in comedy at Cratin. fr. 198.3; 277; Pherecr. fr. 75.2; Ar. fr. 625) and masculine (in comedy at Telecl. fr. 1.12; cf. Epich. fr. 18.2; E. *Cyc.* 215, and generally in Aristotle, e.g. *de An.* 420^b23).

fr. 464 K.-A. (426 K.)

Epimer. Hom. alphab. λ 46 (*An.Ox.* I p. 268.18–21)

λαβῶ· ἔστι λαβῶ περισπώμενον θέμα, ὅπερ ἐν συνθέσει μεσολαβῶ, καὶ ὁ μέλλον τοῦ λαβῶ λαβήσω· καὶ παρ’ Εὐπόλιδι λ ε λ ά β η κ α, ὡς μαθῶ μαθήσω, οὗ ὁ παρακείμενος μεμάθηκα

labô: *labô* is a primary form with a circumflex accent, in compound form *mesolabô*, and the future of *labô* is *labêsô*; also in Eupolis *le l a b ê k a*, like *mathô mathêsô*, the perfect of which is *memathêka*

Discussion Meineke 1839 I.113; Colvin 1999. 269

Assignment to known plays The Antiatticist (p. 105.30–1) cites Herodotus and Euripides *Bacchae* for the perfect middle-passive λελάβημαι in place of Attic εἴλημμαι. But Herodotus actually uses the word in the active (below); it does not appear in *Bacchae*; and Kassel–Austin record an anonymous note

in the copy of the *AB* in the Berlin seminar library suggesting that what was intended in the text was “Eupolis in *Baptai*”.

Citation context From a note on λάβωμεν at *Il.* 8.191 in a collection of glosses on Homeric vocabulary.

Interpretation Whoever the speaker is, he is unlikely to be Athenian, since the Attic perfect active of λαμβάνω is εἴληφα (perhaps better εἴληφα). Speakers of what appears to be Ionic Greek are present in fr. 170 (from *Kolakes*) and 341, Herodotus uses forms of λελάβηκα repeatedly (3.42.4, 65.1; 4.79.4; 8.122; 9.60.3), and Meineke not unreasonably conjectured that here as well the speaker was Ionian. But the connection cannot be pressed, since λελάβηκα is attested epigraphically in a number of Doric-speaking areas (e.g. *IG IV*² 121.59 (Epidauros, second half of 4th century BCE); *IG V 2* 6.14 (Tegea, 4th century BCE); *IG V 2* 443.48 (Megalopolis, 2nd century BCE) and in fact appears to be the normal form, Attic εἴληφα/εἴληφα being exceptional; see in general Slings 1986. 9–14.

fr. 465 K.-A. (427 K.)

Phot. λ 198

† λ έ π τ ε ι †· κατεσθίει. οὕτως Εὐπολις

λέπτει Phot. : λέπει Meineke : λάπτει Schleusner : fort. λείχει

† *l e p t e i* †: consumes. Thus Eupolis

Discussion Arnott 1996. 170 n. 1

Citation context An isolated lexicographic entry.

Text Kassel–Austin print Meineke’s λέπει, apparently relying on the parallels for the sense “eat” (LSJ s.v. II.2) at fr. 275.2 (n.) and Antiph. fr. 133.3, although in both cases the verb is perhaps better understood as having its normal sense “peel” (thus Arnott; cf. fr. 99.8 with n.). Schleusner’s λάπτει might be right, although the verb is generally used for the consumption of liquids (e.g. Ar. *Ach.* 1229 (wine); *Pax* 885 (broth); fr. 615 (blood)), making κατεσθίει (“eats up, gobbles down”) a less than ideal gloss. λείχει (literally “lick”; e.g. Ar. *Eq.* 1089 λείχων ἐπίπαστα (“licking up cakes”, i.e. “gobbling them down”)) is also possible. Whatever the word in question was, Eupolis may have used it in a figurative sense in any case.

fr. 466 K.-A. (428 K.)

Phot. λ 294 = *Synag.* λ 118

λ ἰ β ῆ θ ρ α· τὰ ἔφυδρα χωρία καὶ αἱ διαρρύσεις τῶν ὑδάτων. οὕτως Εὐπολις

λίβηθρα Phot. : λίβηδρα *Synag.*

libêthra: marshy spots and water channels. Thus Eupolis

Discussion Blaydes 1896. 50

Citation context From the common source of Photius and the *Synagoge* commonly designated Σ'''; Eustathius p. 1235.59–60 = IV.498.5–7 assigns the same material (with the crucial word again spelled λίβηθρα, as in Photius, although without reference to Eupolis) specifically to Aelius Dionysius (λ 13). Hsch. λ 512 λείβηθρον· ρεῖθρον. ὀχετόν κτλ perhaps goes back to the same source.

Interpretation λίβηθρον (< λείβω, “pour”) is otherwise unattested, but the suffix is used to produce names of places also in βέρεθρον/βάραθρον (“gulf, pit”, < βιβρώσκω; e.g. Ar. *Nu.* 1449/50) and ρέεθρον/ρεῖθρον (“stream-bed”, < ρέω; e.g. fr. 260.23 ~ S. *Ant.* 712). Cf. also e.g. ἔλκηθρον < ἔλκω; θέλγηθρον < θέλγω; κύκηθρον (Ar. *Pax* 654) < κυκάω; ἐνούρηθρον < ἐνουρέω; κόρηθρον < κορέω; κήληθρον < κηλέω; μίσηθρον < μισέω; στέργηθρον < στέργω; ψίλωθρον < ψιλόω. See in general Chantraine 1933. 372–5; and more briefly Schwyzler 1953 i.533 (both without reference to Eupolis’ λίβηθρον). For water-channels, see Tölle-Kastenbein 1990. 50–3 and *passim*.

fr. 467 K.-A. (429 K.)

Poll. 3.79

τὸ δὲ δεῖσθαι μαστίγων μ α σ τ ι γ ι ᾶ ν Εὐπολις εἴρηκεν

Eupolis uses *mashtiγian* to mean “to need whips”

Citation context From a brief section on terms for whipping within a longer collection of words having to do with slaves.

Interpretation μαστιγιάω is not attested elsewhere and is most likely a comic nonce-word modeled on other desiderative verbs in -άω or -ιάω that refer to bodily or mental states; cf. esp. κλαυσιάω (“desire to weep”, i.e. “deserve to be made to weep”) at Ar. *Pl.* 1099. See Rutherford 1881. 153–4, to whose

list of examples of such verbs add from comedy alone e. g. ἐλλεβοριάω (Call. Com. fr. 35), θανατάω (Alex. fr. 214.2), καρηβαράω (Ar. fr. 832), ὀρθοπηγιάω (adesp. com. fr. *400), σοφιστιάω (Eubulid. fr. 1.2), στρατηγιάω (Pherecr. fr. dub. 288), σωκρατάω (R at Ar. Av. 1282) and χεζητιάω (e. g. Ar. Av. 790); further discussion at Peppler 1921. 154–6; Willi 2003. 84–5. Whips (μάστιγες) were occasionally used to maintain public order in Athens (cf. Ar. *Th.* 933–4 with Austin–Olson 2004 *ad loc.*; Weiler 2013. 617–18, with further bibliography at 611 n. 1), but Eupolis’ μαστιγιᾶν is more likely something approaching a curse, singling out another person for the sort of systematic beating normally reserved for slaves (e. g. Ar. *Eq.* 1–5, 26–9, 64–8; *Pax* 742–7); cf. the regular use of the imprecation μαστιγίας (e. g. Ar. *Lys.* 1240; *Ra.* 501; Philippid. fr. 9.3; Diph. fr. 97.2; outside of comedy at e. g. S. fr. 329; D. 20.131; cf. στιγματίας at fr. 172.14 with n.) to refer to someone who has allegedly been whipped this way in the past and in any case deserves to be thus treated again.

fr. 468 K.-A. (430 K.)

Σ^{LH} *Od.* 16.175

(μελαγχροῖς) τοῦτο δὲ κατὰ συγκοπὴν Ἀττικοὶ μελαγχρήσ φασιν, ὡς Εὐπόλις. καὶ τὸ οὐδέτερον Μένανδρος (fr. 667) εἶρηκε, μελαγχρὲς μειράκιον

μελαγχρῆς Buttmann : μέλαγχρις Σ

(*melagchroîs*) Attic-speakers say this in the syncopated form *melagchrê s*, as Eupolis does. And Menander (fr. 667) uses the neuter, a *melagchres* young man

Citation context An isolated comment on *Od.* 16.175 ἃψ δὲ μελαγχροῖς ἐγένετο, γναθμοὶ δὲ τάνυσθεν, where Athena restores the proper heroic appearance of Odysseus (disguised at this point as an old beggar) before his recognition-scene with Telemachus. Parallel material perhaps going back to the same Atticist source is preserved at

- [Hdn.] *Philet.* 234 εὐχρως καὶ λευκόχρως· μελαγχρῆς διὰ τοῦ η (“*euchrôs* and *leukochrôs*; (but) *melanchrês* with an *êta*”)
- *EM* p. 576.14–15 μελαγχρῆς· τοῦ μελαγχροῖς συνεκόπη (“*melanchrês*: he lost his tan”)

See also (expressing different opinions as to whether μελαγχρῆς is distinctly Attic)

- Moer. μ 18 μελάγχρως Ἀττικοί· μελαγχρῆς Ἕλληνες (“*melanchrôs* Attic-speakers; *melanchrês* Greeks generally”)

- Phot. μ 223 (= Orus B 98; tentatively traced to Ael.Dion. by Theodoridis) μελάγχρως καὶ μελαγχρής· ἀμφοτέρω Ἀττικά· μᾶλλον δὲ διὰ τοῦ η. Κρατίνος (fr. 471) (“*melanchrôs* and *melanchrês*: both Attic forms, but with the *êta* by preference. Cratinus (fr. 471)”)

Interpretation For μελαγχρής (“dark-skinned, swarthy”; formed on analogy with adjectives such as δυστυχής, the normal form being μελάγχροος), cf. Cratin. fr. 471 (no context; see Citation Context); Polioch. fr. 2.2 μικρὰν μελαγχρή μᾶζαν (“a small, swarthy barley cake”); Antiph. fr. 133.3 μάζης μελαγχρή μερίδα (“a swarthy bit of barley cake”). Similar, more inventive compounds are generally formed in comedy from -χρῶς and seem to represent elevated (or mock-elevated) style (e.g. Ar. fr. 553 ἀλφιτόχρωτος; Philyll. fr. 4.2 γαλακτόχρωτας; Anaxandr. fr. 42.37 τερενόχρωτες; Nausicr. fr. 1.7 ξανθόχρωτες, 12 γαλακτόχρωτα; cf. E. *Ph.* 138 ἀλλόχρως with Mastronarde 1994 *ad loc.*, 308 κυανόχρωτι; Chaeremon *TrGF* 71 F 1.5 κηρόχρωτος). See in general Lobeck 1837. 255–7; Sommer 1948. 21–9.

fr. 469 K.-A. (431 K.)

Poll. 2.124

μικρολογεῖσθαί δὲ εἴρηκεν Εὐπολὶς, καὶ μικρολογήσωμεν Κρατίνος (fr. 476)

-ωμεν Poll.^S : -ομεν Poll.^F : -ομαι Poll.^A

“let us quibble” Poll.^S : “we will quibble” Poll.^F : “I will quibble” Poll.^A

But Eupolis uses *mikrologēisthai* (“to quibble”), and Cratinus uses *mikrologēsōmen* (“let us quibble”) (fr. 476)

Meter Probably iambic trimeter, e.g.

<x-υ- x>|υ-υ- -<-υ->

Citation context From a long collection of words derived from λόγος, including fr. 456 κενολογήσω (at Poll. 2.120).

Interpretation μικρολογία is an ugly preoccupation with details, especially financial details, that a decent, ordinary person willingly overlooks: “The Μικρολόγος is mean and petty. His motive is not greed, and he does not wish to profit at the expense of others. ... He is afraid that others will take advantage of him, and is obsessed with keeping what is his own; and others pay the price for his petty economies and his jealous insistence on his rights” (Diggle 2004 Introductory note to Thphr. *Char.* 10). Cf. Ephipp. fr. 15.10 (B.)

ὥς μικρολόγος εἶ. (A.) σὺ δέ γε λίαν πολυτελής ((B.) “How stingy you are!” (A.) “But *you’re* too extravagant”); Men. fr. 106.5–6 (in response to a man whose sandal-strap has broken, and who identifies this as an omen) σαπρὸς γὰρ ἦν, σὺ δὲ μικρολόγος <Ϛ> οὐ θέλων / καινὰς πρίασθαι. (“Yes—because it was rotten; and you’re μικρολόγος, ... since you refuse to buy new ones”). The verb—normally deponent, although Kassel–Austin follow Bethe in taking the divided manuscript witnesses to indicate that Cratinus was thought to have used the active—is found sporadically from the late 5th century onward; the fragments of Eupolis and Cratinus cited by Pollux are the earliest attestations of it or any of its cognates. Colloquial Attic vocabulary, absent from elevated poetry.

fr. 470 K.-A. (432 K.)

Phot. μ 469

μ ι σ θ ᾶ ρ ι ο ν · τὸν μισθόν. Εὐπολῖς

mistharon: a wage. Eupolis

Citation context Most likely in origin a gloss on one of the passages cited under Interpretation, like *Suda* φ 235 (< Σ^{RVEMΘBarb} Ar. Ra. 140).

Interpretation μισθός (already in Mycenaean *e-mi-to/em-misthōn*, “wage-labor” at KN 29 = Am 821; in Homer at e.g. *Il.* 10.304; *Od.* 4.525; cognate with German *Miete*, “rent”) is old Indo-European vocabulary; in Eupolis also at fr. 11. The diminutive, on the other hand, is attested elsewhere before the Roman period only in comedy (Ar. V. 300 (jury-pay; 422 BCE); Diph. 42.34 (a cook’s pay); Men. fr. 220.2 (probably another cook)); at Macho 415 (a fuller’s fee); and at Hp. *Praec.* 4, 7 = 9.254.15, 262.3 Littré (a physician’s fee). ὀψώνιον came to be used in the same sense in the Hellenistic period (e.g. Men. fr. 588; Thugenid. fr. 3). See Chantraine 1956. 25–6. Petersen 1910. 268 identifies this as a simple diminutive, like fr. 217 σταμνάριον, but it is more likely hypocoristic (thus already Eust. p. 1851.2 = ii.184.46), like e.g. δειπνάριον (< δεῖπνον, “dinner”) at Diph. fr. 64.1.

fr. 471 K.-A. (440 K.)

Hsch. σ 172

σάννιον· τὸ αἰδοῖον, ἀντὶ τοῦ κέρκιον· παρὰ τὸ τῇ κέρκῳ σαίνειν. τὸ γὰρ αἰδοῖον ἔσθ' ὅτε οὐράν ἔλεγον, ὡς Εὐπολὺς

sannion: a penis, in place of “a little tail”; from “to fawn (*sainein*) with its tail”. Because they sometimes called a penis a “tail” (*oura*), as Eupolis (does)

Citation context Traced by Hansen to Diogenianus. The first half of the note (to σαίνειν) is also preserved at Phot. σ 67 = *Synag.* σ 21 (from the source commonly designated Σ''). Hsch. ο 1820 οὐρά· ἡ κέρκος· καὶ τὸ αἰδοῖον (similarly traced by Latte to Diogenianus) appears to be an abbreviated version of the same material. Kock thought that the word attributed to Eupolis was instead σάννιον.

Interpretation For οὐρά in the sense “penis”—presumably a common euphemism—cf. S. fr. 1078 (presumably satyr play); Henderson 1991 § 94; Latin *cauda*; German *Schwanz*. For κέρκος in the same sense, cf. Ar. *Ach.* 785–7; *Th.* 239 with Austin–Olson 2004 *ad loc.*; Herod. 5.45 with Headlam 1922 *ad loc.*; Henderson 1991 § 92. For σάννιον (obscure), cf. Hsch. σ 173 σάννιον<v>ιόπληκτος· αἰδοῖοιόπληκτος (“*sannion*-struck: dazzled by a penis”? or “struck by shame”?); seemingly related abusive vocabulary at Cratin. fr. 489 (Theozotides called σάννιον or Σαννῖον, supposedly meaning “fool/Fool”); Rhinth. fr. 20 (σάννιον glossed “fool”); Latin *sannio* (“buffoon”). For τῇ κέρκῳ σαίνειν, cf. the description of Cerberus ~ the Paphlagonian at Ar. *Eq.* 1031 ὃς κέρκῳ σαίνων σ'.

fr. 472 K.-A. (435 K.)

Σ^A Il. 14.241

ἐπίσχοιες· τῷ ἐπίσχοιμι ἀκόλουθόν ἐστι τὸ ἐπίσχοις, τῷ δὲ ἐπισχοίην τὸ ἐπισχοίης. καὶ ἴσως ἔδει οὕτως ἔχειν, παρεφθάρη δὲ ὑπὸ τῶν μεταχαρακτηρισάντων. τῷ δὲ χαρακτῆρι γενόμενον ὅμοιον τῷ ἰοίην καὶ ἀγαγοίην παρὰ Σαπφοῖ (fr. 182; 169) καὶ τῷ πεπαγοίην παρ' Εὐπόλιδι εἰκότως ἐβαρυντήθη τὸ ἐπισχοίης, γενόμενον ἐπίσχοιες ὡς Αἰολικόν. οὕτω καὶ Ἀλέξανδρος ὁ Κοτιανεύς ἐν τῷ ἰ' τῶν Παντοδαπῶν

epischoies: *epischois* follows *epischoimi*, whereas *epischoiês* follows *epischoiên*. Perhaps it should read thus, but it was changed by those who alter the way the text is presented. Since it resembles *ioiên* and *agagoiên* in Sappho (fr. 182; 169) and *pepagoiên* in Eupolis in form, *epischoiês* was reasonably given a recessive accent, becoming *epíschoies*, as if it were Aeolic. Thus also Alexander Cotyaeus in Book 9 of the *Miscellanea*

Discussion Meineke 1839 I.113; Ahrens 1843. 330

Assignment to known plays Assigned by Ahrens to *Heilôtes*.

Citation context A dense and difficult note in support of what is today generally taken to be a false reading at *Il.* 14.241 τῷ κεν ἐπισχοίης (ἐπίσχοιας West) λιπαροὺς πόδας εἰλαπινάζων (Hera promises Sleep *inter alia* a footstool “upon which you might set your sleek feet while dining”, if he will help her deceive Zeus), but that according to the two preceding notes in A was accepted by Herodian (I p. 469.14–15) and defended by him as “a pleonastic *epsilon* or a syncopation of *epischoiês*”. The author begins in a negative fashion: if the form were from ἐπίσχοιμι, ἐπίσχοις would be expected, whereas if it were from ἐπισχοίην, ἐπισχοίης would be expected. Neither is the case, and while conceding that the form may be false, the author of the note makes no effort to correct it and merely works to reconstruct the logic of “those who alter the text”.²¹ ἐπισχοίην recalls other unexpected optative forms in Sappho and Eupolis, and it rather than ἐπίσχοιμι must accordingly lie behind the reading in the *Iliad*. But the word was accented on the antepenult, in “Aeolic” fashion—why such an accent should have been preferred is left unclear, although this is the crucial point in the argument—and that decision in turn required a short final syllable and so ἐπίσχοιες rather than ἐπισχοίης.

Alexander Cotyaeus (*RE* Alexandros 95) was a famous Greek grammarian of the 2nd century CE, the teacher of Aelius Aristides and the tutor of the future emperor Marcus Aurelius. The explanation of ἐπίσχοιες offered here is sufficiently convoluted to suggest that he and the author of this note were drawing on the same source, presumably one that collected and treated odd optatives (perhaps Herodian, given that the preceding note in Σ^A cites him for the variant reading discussed here).

Interpretation πεπαγοίην (“I might have stuck, solidified”) is apparently 1st-person singular perfect active optative (a rare form, but cf. Cratin. fr. 358 ἐδηδοκοίη; Ar. *Ach.* 940 πεποιθοίη; Kühner–Blass 1892. 273) of πήγνυμι, but with Doric *alpha* (cf. Epich. fr. 108.2 γεγόθει) in place of Attic-Ionic *êta* (e.g. Ar. *Ach.* 1226 ἐμπέπηγε; *Il.* 13.442 ἐπεπήγει; Sol. fr. 36.6 πεπηγότας; Hippon. fr. dub. 194.9 πεπηγότ’; A. *Ch.* 67 πέπηγεν; Th. 3.23.5 ἐπεπήγει). Ahrens accordingly identified this as a bit of Peloponnesian Greek from a dialect-speaker in *Heilôtes*, as in frr. 147 (n.); 149; cf. fr. 480 with n., although Aeolic too has

²¹ Janko (1992) *ad loc.* takes the reference to be to conversion from the old Attic alphabet, which used E to represent both *epsilon* and *êta*, although the author seems to be referring to a more insidious process.

the *alpha* (Alc. fr. 338.2 πεπάγαισιν), as does Ibyc. *PMG* 283 πεπαγώς (Doric coloring?).

fr. 473 K.-A. (436 K.)

Poll. 6.90

τὰς δὲ τοῦ δοῖδου ἐν τῇ θύῃ περιαγωγὰς περιαμφίδας Εὐπολὶς κέκληκεν

And Eupolis refers to the rotations the pestle makes through the mortar as *periamphides*

Discussion Wackernagel 1928. 319

Citation context From a collection of words having to do with cooking utensils, pots and the like.

Interpretation περιαμφίδες are “both-sides-and-arounds”, referring to the systematic movement of a pestle through whatever is being crushed in a mortar. The word is not attested elsewhere, but whether it is Eupolis’ coinage is impossible to say. Cf. Pl. *Ti.* 76a περιημφιέννυε (“wrapped it round about on all sides”; of skin enfolding the head); Paus.Gr. δ 11* ap. Hsch. δ 1114 διάλαυρος οἰκία· περιάμφοδος (“a house with alleys on all sides: *periamphodos* (with roads on both sides and around)”; traced to Diogenianus by Latte, and thus ultimately to Pamphilus); Wackernagel 1928. 231–2, who seems to regard such formations as typical of “die lebendige jonische Rede” (p. 231).

For mortars and pestles, see Sparkes 1962. 125; Neils 2004; Villing 2009; Villing and Pemberton 2010.

fr. 474 K.-A. (385 K.)

Phryn. *PS* p. 100.3–4

περίζυξ καὶ ἄζυξ· Εὐπολὶς καὶ Ἀριστοφάνης

peridzux and *adzux*: Eupolis and Aristophanes

Citation context A laconic (because epitomized) lexicographic note, the original point of which must have been that both words were acceptable Attic usage. Hsch. π 1686 περίζυξ· ὁμόζυγος, σύζυγος is traced by Hansen to Diogenianus, and thus to Pamphilus, and may represent the claim Phrynichus rejected; cf. Interpretation below.

Interpretation Ar. *Th.* 1138–9 (lyric) has ἄζυγα κούρην (referring to Athena), and Kassel–Austin therefore assign περίζυξ to Eupolis. In fact, either word might be assigned to either poet, or to both.

ἄζυξ is poetic and especially Euripidean vocabulary, and always means “unyoked” (*alpha sterêtikon*), i. e. “unmarried” (e. g. Bacch. 11.105; E. *Hipp.* 546 (lyric), 1425), although it might just as easily mean “yoked together with” (*alpha athroistikon*), i. e. “married” (for which Euripides occasionally uses σύζυξ, e. g. *Alc.* 384). περίζυξ, on the other hand, is prosaic (X. *Cyr.* 6.2.32; inscriptional attestations cited in LSJ s. v.) and seems normally to mean “more than a pair”, i. e. “in excess”, except that Hesychius (quoted above) claims that it should be taken “yoked with” and thus by extension “married”. If that is how Phrynichus (or Phrynichus’ source) understood the word in Eupolis and/or Aristophanes, he may also have believed that one or both of them used ἄζυξ in a similarly unusual fashion, to mean “married” rather than “unmarried”, and he may well have condemned both uses. For language properly applied to the “mastering” of animals used metaphorically in connection to sexuality, cf. *hAphr.* 82 παρθένῳ ἄδμήτῃ with Olson 2013 *ad loc.* For the metaphorical use of “yoking” generally, see L. P. E. Parker 2007 on E. *Alc.* 482.

fr. 475 K.-A. (438 K.)

St.Byz. γ 109

Γράστιλλος· ἄρσενικῶς, πόλις Μακεδονίας, ὃ καὶ διὰ τοῦ π γράφεται κατὰ τὴν πρῶτην συλλαβὴν Π ρ ἄ σ τ ι λ λ ο ς, ὥς Εὐπολις

Grastillos: masculine, a Macedonian city, which is also written P r a s t i l l o s with a *pi* at the beginning of the initial syllable, as Eupolis (does)

Discussion Kock 1880 i.366; Böckh–Fränkel 1886. 475–6

Citation context Lentz believed that the note went back to Herodian (*Grammatici Graeci* I. p.158.29–159.1; II. p.488.27–8).

Interpretation Kock (comparing Ar. *Eq.* 78–9) suggested that Eupolis’ Πράστιλλος was not the real name of the city but a pun on πιπράσκειν (“to sell”), like the word-play involving Galepsos and λαμβάνειν in fr. 439 (n.). A topical reference to recent fighting in the north seems likely; cf. also fr. 416 n. on Donkey’s Jaw. But both Hsch. π 3217 Πράστιλλος· πόλις Θράκης and Phot. π 447 Πράστιλλος· πόλις Μακεδονική know the place as Prastillos, and *IG* I³ 285 col. iii.10 lists Prastillos (*IACP* #599) among the Thracian cities expected to pay tribute in 421/0 BCE, whereas Grastillos is unknown outside

of Stephanus, in one of whose sources that version of the name probably originated as a majuscule error (Γ for Π). Nothing else is known of Prassillos/Prastillos, although the city ethnic [Πρα]σσίλιος has been restored at *SEG* XL 542.28, where Hatzopoulos and Loukopoulou 1992 are cited as locating it “near Kalindioia in Mygdonia”.

fr. 476 K.-A. (439 K.)

Poll. 6.18

σακκίας δ' ὁ διυλισμένος (sc. οἶνος) καὶ σακτὸς παρ' Εὐπόλιδι

And filtered (wine) is called *sakkias* and *saktos* in Eupolis

Discussion Blaydes 1896. 50; Headlam 1899. 5; Kaibel ap. K.-A.

Citation context From the end of a long collection of words for different types and varieties of wine.

Text At Antiph. fr. 130.3, σακτός is < σάττω (cf. fr. 477 with n.) and means “stuffed”, and Blaydes suggested that Eupolis here wrote σακκωτός, while Headlam proposed σακιστόν (< σακίζω). But the paradosis is supported by Hsch. σ 84 and Phot. σ 40 (quoted under Interpretation).

Interpretation σάκκος or σάκος (a Semitic loan-word; see Masson 1967. 24–5) is rough cloth made of animal hair, especially goat-hair, which was used *inter alia* to strain (σακκίζω/σακκέω/σακκεύω) wine and other liquids (Hdt. 4.23.3; Thphr. *CP* 6.7.4 οἶνω σακκιζομένω; cf. Hippon. fr. 59 (corrupt and obscure) with Hawkins 2013. 145) to remove lees and the like. For straining wine and other precursor products, cf. also Ar. *Pax* 535; *Pl.* 1087; Epil. fr. 7; Plu. *Mor.* 692d (from an essay on “Whether one ought to strain wine”); Ath. 10.420d καθυλίσαι τὸν οἶνον (“to strain the wine”); Poll. 1.245 τρύγοιπος, ἐν ᾧ διηθοῦσι τὴν τρύγα (“a *trugoipos*, with which they strain new wine”); 6.19 (of wine) ὅτω δὲ διηθεῖται, ὑλιστήρ καὶ σάκκος καὶ τρύγοιπος (“the instrument with which it is strained is a *hulistēr*, *sakkos* or *trugoipos*”); 10.108 ἐν ... τοῖς Δημοπρατοῖς καὶ ἡθμός τις ἐπικρητηρίδιος πέπραται (“In ... the list of publicly auctioned goods a strainer meant to set on a mixing bowl has also been sold”); Artemid. 4.48 διυλίσαι ... τὸν οἶνον (“to strain ... the wine”); Juv. 13.44 *saccato nectare*; Plin. *Nat.* 14.138; Nisbet–Hubbard 1975 on Hor. c. 1.11.6. On a skyphos by the Brygos Painter illustrated at Boardman 1975 fig. 248 and Simon 1982 pl. 146 (Vienna, Kunsthistorisches Museum inv. 3710; 480s BCE), the slave at the right holds a strainer in one hand and a dipper in the other.

A slave on an Attic red-figure kylix from 490–480 BCE illustrated at Beazley 1918. 93 fig. 61 similarly holds a strainer and dipper, in this case specifically in a symposium context. A real strainer, made of silver and perhaps produced in Athens in the 4th century, is published by Crosby 1943, esp. 214–16, with figs. 4–5.

σακκίας wine is not mentioned elsewhere, but cf. σαπρίας at Hermipp. fr. 77.6. For the formation of the noun, see fr. 448 n. σακτός (an adjective used substantively, “strained (wine)”) is referred to again at Hsch. σ 84, which offers the gloss ὁ τεθησαυρισμένος, ὁ πολυχρόνιος, καὶ ἤδη ἀποκείμενος (“that which has been stored up, which is very old, and is now set aside” (traced by Latte to Diogenianus); cf. Phot. σ 40 σακτός· ὁ τεθησαυρισμένος καὶ πολὺς, where for πολὺς perhaps read παλαιός; similarly traced by Theodoridis to Diogenianus). Given the extreme rarity of the word, this is probably another allusion to this fragment of Eupolis, as Kaibel believed.

fr. 477 K.-A. (441 K.)

Phot. σ 70

σ ἄ ξ α ς· ἀντὶ <τοῦ> νάξας· οὕτως Εὐπολῖς

<τοῦ> add. Porson νάξας Meineke : ἀμάξας Phot.^{gz}

s a x a s (“stuffing full”): in place of *naxas* (“cramming”). Thus Eupolis

Discussion Meineke 1857. 40; Dindorf, *TLG* VII p. 97D

Citation context Hsch. σ 177 σάξαι καὶ σάττειν· νάξαι. ν<ά>σσειν may be from the same source and supports Meineke’s emendation (also offered by Dindorf).

Interpretation σάττω—whence *inter alia* σάκτας (“sack”; e.g. Ar. *Pl.* 681), σακίον (“little sack”; Ar. fr. 343) and σάγμα (“shield-case”; Ar. *Ach.* 574)—is coarse colloquial vocabulary and is accordingly absent from elevated poetry but common in comedy (e.g. Pherecr. fr. 83; Theopomp. Com. fr. 46.3; Eub. fr. 41.3; Alex. fr. 138.6; Philem. fr. 71.1 ἀποσάττεσθαι) and prose (e.g. Hdt. 3.7.1; X. *Oec.* 19.11; Arist. *Meteor.* 365^b18).

fr. 478 K.-A. (442 K.)

Phot. σ 72 = *Suda* σ 104

σ α π ρ ό ν· οὐ τὸ μοχθηρὸν καὶ φαῦλον ἀλλὰ τὸ παλαιόν. Εὐπολῖς

s a p r o n: not what is wretched and bad but what is old. Eupolis

Citation context Drawn from the source shared by Photius and the *Suda* commonly designated Σ', and thus ultimately to be traced to some lost Hellenistic or Roman-era work laying down rules for proper Attic usage. Σ^{VI} Ar. Pax 554 κυρίως μὲν σαπρὸν οἱ παλαιοὶ ἔλεγον τὸ σεσηπὸς διὰ τὸν χρόνον· χρῶνται δὲ αὐτῷ καὶ ἀντὶ τοῦ ἀρχαίου καὶ παλαιοῦ ("The ancients used *sapron* properly to refer to what has grown rotten with the passage of time. But they also use it to mean 'ancient and old'") is similar, as is Phryn. Ecl. 355 σαπρὰν οἱ πολλοὶ ἐπὶ τοῦ αἰσχροῦ. Θέων φησὶ ὁ γραμματικὸς (fr. 39 Guhl) εὐρηκέναι παρὰ Φερεκράτει (fr. 263), πταίων· ἅπαντα γὰρ ἃ φέρει μαρτύρια ἐπὶ τοῦ παλαιοῦ καὶ σεσηπότητος εὔρηται κείμενα ("Most authorities take *sapra* (fem.) to mean 'shameful'. The grammarian Theon (fr. 39 Guhl) claims to have found it (sc. in this sense) in Pherecrates (fr. 263) but is wrong; for all the passages he cites would be found to refer to what is old and rotten").

Interpretation σαπρός (< σήπομαι, "rot"; first attested at Thgn. 1362; Hippon. fr. 9.2) appears occasionally in comedy in the neutral sense "old" (Ar. Pax 554 μεστὰ ... εἰρήνης σαπρᾶς ("full ... of old peace", playing on "old wine"); Theopomp. Com. fr. 51 αὐλεῖ γὰρ σαπρὰ / αὕτη γε κρούμαθ' οἷα τὰπὶ Χαριξένης ("for she plays old notes, like those in Charixenes' time"); Alex. fr. 172.4 (of wine); cf. σαπρίας (old and particularly delicious wine) at Hermipp. fr. 77.6), but is more often pejorative, especially when applied to persons ("decrepit"; e.g. Hermipp. fr. 9; Ar. V. 1380; Lys. 378; Ec. 884; Pl. Com. fr. 57.1). At fr. 237 (from *Poleis*), however, the speaker says οὐδὲν ἔσμεν οἱ σαπροί ("We *saproi* are nothing", i.e. "powerless"), which is tautologous unless he means "We old men". Although the adjective is given in the neuter singular in Photius = *Suda*, therefore, this may be another reference to fr. 237 and thus a "ghost fragment". Cf. fr. 189 with n.

fr. 479 K.-A. (443 K.)

Phot. σ 210

σ ι λ η ν ο ί· οἱ σάτυροι. Εὐπολῖς

s i l ê n o i: satyrs. Eupolis

Citation context Traced by Theodoridis to Diogenianus. Hsch. σ 639 σιληνοί-σάτυροι (likewise attributed to Diogenianus by Hansen) appears to be an abbreviated version of the same material.

Interpretation The collective term σάτυροι for the semi-human, semi-equine creatures regularly depicted in the company of Dionysus and the nymphs is attested already in Hesiod (fr. 10a.18 = 123.2 “the race of worthless, impossible satyrs”; subsequently at e.g. Ecphantid. *Saturoi*; Hermipp. fr. 47.1 (Pericles as “King of the satyrs”); Cratin. *Dionusalexandros* (a chorus of satyrs) and *Saturoi*; Phryn. Com. *Saturoi*; Ar. *Th.* 157 (alluding to the genre “satyr play”); E. *Cyc.* 100; *Ba.* 130); the word is nowhere obviously treated as a personal name. Plural σιληνοί are mentioned at *hAphr.* 262 and are labelled as such on the François Vase. But they are not mentioned in 5th-century literature, where ὁ Σιληνός is always an individual creature (first at Pi. fr. 156 “the ecstatic dancer whose feet beat the ground, whom Malea’s mountain raised, husband of a Naiad, Silenos” and Hdt. 7.26.3 (the skin of Marysas the son of Silenos, which the Phrygians report Apollo flayed off of him); 8.138.3 (Silenos caught in Midas’ gardens in Macedonia)). Thus in Euripides’ *Cyclops* the old Silenos (named only at 539) is the father of the satyrs who make up the chorus (*Cyc.* 13, 16, 36, 82, 84), as seemingly routinely in the genre (cf. A. fr. 47a.805 (*Diktuoulkoi*); S. fr. 314.53, 75, 169, 203 (*Ichneutai*), although in neither case is Silenos named in the preserved fragments of the play). “Silens” is attested again as a group-name in the 4th century (e.g. X. *Smp.* 4.19; Pl. *Smp.* 215a, 221d; *Lg.* 815c). But the implication of Photius’ note is that Eupolis used the word in a way unusual for his own time, i.e. as a generic term for a group of what other authors would have called “satyrs”.

The etymology of both names is unclear, and they may be separate regional terms for the same creature. See in general Hartman 1927, esp. 39–40, 48–50; Kossatz-Deissmann 1991; Hedreen 1992; Hedreen 1994. 47–69; Simon, *LIMC* VIII.1.1108–10 (with extensive bibliography).

fr. 480 K.-A. (444 K.)

Phot. σ 259

σ ι ο κ ὀ λ ο ς· νεωκόρος. Εὐπόλις

σιοκόλος Osann : † σιωκόλλος † Phot.[§] : σιώκόλλος Phot.^z : σιοκόρος Hsch., Kaibel : σιοκόμος Meineke : mel. σιόπολος

s i o k o l o s: temple-attendant. Eupolis

Discussion Runkel 1829. 182

Assignment to known plays Assigned by Runkel to *Heilôtes*.

Citation context Traced by Theodoridis to Diogenianus. Hsch. σ 702 σιοκόρος· νεωκόρος. θεοκόρος, θεραπευτής θεῶν may be a fuller version of the same material (but corrupt in a different manner) (likewise traced to Diogenianus by Hansen).

Text θεοκόλος (“caretaker of a god” *vel sim.*; cf. βουκόλος, “cowherd”, the second element being < πέλωμαι), θεηκόλος and cognates are well attested in inscriptions as early as the late 7th/early 6th century (*IvO* 1.6; further citations in LSJ s.vv.); θεοκόρος is unknown outside of Hesychius (whence Kaibel’s σιοκόρος) and would seem to suggest “god-sweeper” (< κορέω; cf. νεωκόρος). σιός is the Laconian form of θεός (e.g. Alc. *PMG* 56.2; Ar. *Lys.* 81, 86, 1298; X. *HG* 4.4.10; *Lac.* 13.2; see Colvin 1999. 156, 169), and Ossen was thus probably right to see an early, dialectal version of the former word preserved here, although the expected form is σιόπολος (like αἵπολος, ἀμφίπολος, πρόπολος, etc.). For further discussion of both the office and the title, Burrell 2004. 3–5 (with further bibliography).

Interpretation A νεωκόρος is a temple attendant, subordinate to the priest or priestess, if there is one, and generally charged with menial, practical duties, like those handled by the title character in Euripides’ *Ion*; cf. Ar. *Pl.* 668–71 (called πρόπολος); Pl. *Lg.* 759a–b, 953a; Herod. 4.41 with Headlam 1922 *ad loc.*; *ThesCRA* V 57–8. Given the presence of Doric-speaking characters in *Heilôtes* (e.g. fr. 147 with n.), it is a reasonable if unprovable assumption that this fragment belongs to that play. Whether the character was discussing matters at home (using appropriate Spartan terminology) or in Athens (using a Spartan term for something Athenians would call by a different name) is impossible to say.

fr. 481 K.-A. (445 K.)

Phot. σ 327

σκιὰς καὶ σκιάδειον· ἐν ᾧ ὁ Διόνυσος κάθηται. οὕτως Εὐπολὶς

skias and *skiadeion*: what Dionysus sits in. Thus Eupolis

Discussion Wilamowitz 1880. 66; Kaibel ap. K.-A.

Assignment to known plays Attributed to *Taxiarchoi* by Wilamowitz. Kaibel objected that Dionysus seems to have been presented in a different way in

that play. But the contrast between the god's habitual manners and the new lifestyle he was forced to adopt under Phormio's direction appears to have been an important element in the plot (esp. fr. 272 with n.).

Citation context Additional scattered fragments of the original source sketchily preserved in Photius are found in other lexicographers. Hesychius' entry—which Hansen identifies as drawn from Diogenianus—is close to but fuller than Photius'. But the entry in Pollux suggests that σκιάδειον is supposed to be a gloss on σκιάς and that it was in a σκιάς that Dionysus sat.

- Poll. 7.174 θολία δ' ἐκαλεῖτο πλέγμα τι θολοειδές, ᾧ ἀντὶ σκιαδίου ἐχρῶντο αἱ γυναῖκες. καὶ τὸ σκιάδιον δ' ἐστὶν ἐν χρήσει, καὶ σκιαδοφόροι καὶ ἐσκιαδοφόρει, καὶ σκιάς, ὑφ' ἧς ὁ Διόνυσος κάθηται (*tholia* is the term for a *tholos*-like, woven object, which women used in place of a parasol. *skiadion* is also used, as are *skiadophoroi* ("parasol-bearers") and *eskiadophorei* ("he/she was carrying a parasol"), and a *skias*, under which Dionysus sits")
- Poll. 10.127 καὶ σκιάδιον, ὃ καὶ σκιάδα ἂν εἴποις· οὕτω γὰρ τὸ Διονύσου σκιάδιον καλεῖται ("and a *skiadion*, which you could call a *skias*; because this is the term for the *skiadion* of Dionysus")
- Hsch. σ 977 σκιάς· ἡ ἀναδενδράς. καὶ σκηνὴ ὠροφωμένη. καὶ τὸ θολῶδες σκιάδιον, ἐν ᾧ ὁ Διόνυσος κάθηται. καὶ τὸ πρυτανεῖον. καὶ κλάδοι εὐμεγέθεις σκιάδες λέγονται (*skias*: a tree-climbing vine. Also a tent with a roof. Also the *tholos*-like *skiadeion* in which Dionysus sits. Also the Prytaneion. Long branches are also called *skiades*")
- Phot. σ 327 = *Suda* σ 602 σκιάς· ἀναδενδράς. σημαίνει δὲ καὶ τὴν παρὰ Ἀθηναίοις λεγομένην θόλον (*skias*: a tree-climbing vine. It also refers to the Athenian structure called the *Tholos*")

Interpretation A σκιάς (< σκιά, "shade, shadow") is a "bower", i. e. a shady spot beneath trees or other greenery, or produced by an appropriately decorated canopy. The statue of Dionysus carried in Ptolemy the Great's procession in Alexandria as described at Callix. *FGrH* 627 F 2 (ap. Ath. 5.198d) was provided with one "decorated with ivy, grapevines and other types of fruit; and garlands, ribbons, *thyrsos*, drums, headbands and satyric, comic and tragic masks were attached to it", and it was probably a standard part of the god's imagery; cf. the artificial Dionysiac "caves" covered with brushwood and full of drums, fawnskins and the like in which Marcus Antonius passed his time in Athens (Socrates of Rhodes *FGrH* 192 F 2 ap. Ath. 4.148b–c); Gow 1952 on Theoc. 15.119. A σκιάδειον, by contrast, is normally a parasol (e. g. Ar. Av. 1508; Th. 823 with Austin–Olson 2004 *ad loc.*; Miller 1992), although at Pherecr. fr. 70.2 it seems to be a larger shade-casting device under which several people can gather and business can be conducted, i. e. a "canopy".

For the administrative building in the Athenian Agora known as both the Tholos and Skias, cf. Harpocration p. 156.12–13, citing Ammonius ὁ δὲ τόπος ὅπου ἐστιῶνται οἱ πρυτάνεις καλεῖται Θόλος, ὑπ’ ἐνίων δὲ Σκιάς (“the place where the prytaneis eat is called the Tholos, but by some the Skias”); Wycherley 1957. 179–84.

fr. 482 K.-A. (446 K.)

Phot. σ 368

σ κ ο π ὁ ς· σχῆμα ὀρχηστικόν. οὕτως Εὐπολις

skopos: a dance step. Thus Eupolis

Citation context Hsch. υ 739 ὑπόσκοπον χέρα· Αἰσχύλος (fr. 339). ὥσπερ οἱ ἀποσκοποῦντες, οὕτω κελεύει σχηματίσαι τὴν χεῖρα, καθάπερ τοὺς Πᾶνας ποιοῦσι. σχῆμα δὲ ἐστὶν ὀρχηστικόν ὁ σκοπός (“a *hyposkopon* hand: Aeschylus (fr. 339). He urges them to hold their hand as people do who look off into the distance, in the same way that they make Pans. But the *skopos* is a dance step”) appears to preserve additional portions of the same original material, which Cunningham traces to Diogenianus.

Interpretation Α σκοπός is a “watcher, look out”, so presumably the dance in question mimicked the behavior of such a person. Ath. 14.629f (cf. 9.391a) describes a *skôps* (“little owl”) dance in which the dancers “cupped their hand over their brow and looked off into the distance” (τῶν ἀποσκοπούντων τι σχῆμα ἄκραν τὴν χεῖρα ὑπὲρ τοῦ μετώπου κεκυρτωκότων), as if the name were not *skôps* but *skopos*. This may thus be another garbled reference to Eupolis’ dance or to the source that mentioned it, particularly since Athenaeus too cites Aeschylus (fr. 79 καὶ μὴν παλαιῶν τῶνδὲ σοι σκωπευμάτων) in a somewhat inapposite fashion. For the gesture, Jucker 1956. On dance in general, see fr. 447 (another obscure dance step) with n.

fr. 483 K.-A. (447 K.)

Σ^τ Il. 15.412

(σοφίης) ἀντὶ τοῦ τέχνης ... πᾶσαν δὲ τέχνην οὕτω καλοῦσι, σοφοὺς τοὺς τεχνίτας· καὶ τὸν κιθαρῳδὸν σ ο φ ι σ τ ῆ ν Σοφοκλῆς (fr. 906) καὶ τὸν ῥαψῳδὸν Εὐπολις

(*sophiês*) In place of “craft” ... They refer in this way to every craft, and to craftsmen as *sophoi*. Sophocles (fr. 906) even calls a citharode a *sophhistês*, and Eupolis uses the term for a rhapsode

Citation context A gloss on a reference to a man straightening a piece of ship's timber with a carpenter's line as knowing "wisdom". Similar material, probably all drawn from Aristarchus (thus van Thiel 2014 *ad loc.*), is preserved at

- Ath. 14.632c, insisting that "(the ancients) referred to everyone who practiced this *technê* (i.e. music) as a *sophistês*" and citing A. fr. 314 εἴτ' οὖν σοφιστῆς †καλὰ† παραπαίων χέλυν
- Hsch. σ 1371 σοφιστήν· πᾶσαν τέχνην σοφίαν ἔλεγον, καὶ σοφιστὰς τοὺς περὶ μουσικὴν διατρίβοντας καὶ τοὺς μετὰ κιθάρας ᾄδοντας ("sophistês: They referred to every *technê* as *sophia*, and as *sophistai* to those who spend their time on *mousikê* and sing along to the lyre")
- Suda σ 814 ~ Σ^E Ar. Nu. 331 σοφιστῆς ... οἱ δὲ παλαιοὶ ... ἔλεγον ... σοφιστὰς τοὺς περὶ μουσικὴν. ... Ἀριστοφάνης Νεφέλαις (331)· ... Πλάτων γοῦν ὁ κωμωδιοποιὸς ἐν δράματι Σοφισταῖς (fr. 149) καὶ τὸν Ὀπούντιον ποιητὴν Βακχυλίδην εἰς τοῦνομα κατέταξε τῶν σοφιστῶν. ... καταχρηστικῶς δὲ Ἀριστοφάνης ἐπὶ πάσης τέχνης ἔλαβε τὸ τῶν σοφιστῶν ὄνομα ("sophistês: the ancients referred to those involved in *mousikê* as *sophistai*. ... Aristophanes in *Clouds* (331): ... The comic poet Plato in his *Sophistai* (fr. 149), for example, also listed the Opuntian poet Bacchylides as one of the *sophistai*. ... And Aristophanes misapplied the term *sophistai* to every *technê*")
- Σ^{BD} Pi. I. 5.28 σοφιστὰς μὲν καὶ σοφοὺς ἔλεγον τοὺς ποιητάς. Σοφοκλῆς (fr. 906)· † μὲν' εἰς † σοφιστὴν ἐμόν ("They called the poets *sophistai* and *sophoi*. Sophocles (fr. 906): wait to † my *sophistês*")

Interpretation Almost all the earliest attestations of σοφιστῆς in fact refer to musicians, poets, rhapsodes and the like (A. fr. 314; S. fr. 906 (both quoted under Citation Context); Cratin. fr. 2 σοφιστῶν σμήνος ("a swarm of *sophistai*", said "of those concerned with Homer and Hesiod"); Pi. I. 5.28; Ar. Nu. 331; used specifically of rhapsodes also at Iophon *TrGF* 22 F 1; of a pipe-player at Pl. Com. fr. 149). In fr. 388 (n.), the word seems to have the negative sense "overly clever talker, sophist" that becomes common in the late 5th century. It is nonetheless possible that this fragment is a reference to that line, in which case it identifies the addressee there as a rhapsode.

ῥαψωδός Literally "song-stitcher". Although in the classical period rhapsodes are most often associated with performances of epic poetry, Ford 1988 argues that their fundamental distinguishing feature was that they performed without musical accompaniment. See further Patzer 1952; Boyd 1994; Burgess 2004, all with further bibliography; original references at e.g. fr. 309; *GDI* 5786 (a dedication by the rhapsode Terpsicles at Dodona; mid-5th c.); Hdt. 5.67.1 (supposed 6th-c. rhapsodic performances in Sicily); S. *OT* 391 (the Sphinx as

ἡ ῥαψωδὸς ... κύων); the parodist Hegemon of Thasos ap. Ath. 15.698e; Ar. *Ec.* 678–9 ῥαψωδεῖν ἔσται τοῖς παιδαρίοισιν / τοὺς ἀνδρείους ἐν τῷ πολέμῳ (“the boys will be able to *rhapsôidein* those who are brave in war”, with performances delivered from a βῆμα, “speaker’s stand”, for which see the illustrations at Bundrick 2005 pll. 95–8); X. *Mem.* 4.2.10; *Smp.* 3.5–6; Pl. *Ion passim*; R. 373b; Lg. 658d; Ath. 14.620a–d (citing numerous other sources).

fr. 484 K.-A. (448 K.)

Poll. 6.159

Εὐπολις δὲ σὺμβίοτοι, συμπάροικοι (fr. 189), καὶ συνήλικες δ’ ὁ αὐτὸς (fr. 193.5) εἶπε

Eupolis (used) *sumbiotoi* (and) *sumparoikoi* (fr. 189), and the same author also used *sunêlikes* (fr. 193.5)

Citation Context From a collection of συν-compounds. Material similar to but more extensive than the first half of the note, and assigning the word συμπάροικοι specifically to *Kolakes*, is preserved at Poll. 9.37.

Interpretation συμβίωτος (“sharing a life” or perhaps “a livelihood”; omitted by LSJ, which opts instead for the substantive συμβιωτής, ὁ), like συμπάροικος (fr. 189), is attested nowhere else. But βίωτος and βιοτή are primarily poetic alternatives for common βίος, so this is likely a deliberately elevated coinage.

fr. 485 K.-A. (449 K.)

Phot. σ 754

συνεχῶς· οὐ πυκνῶς, ἀλλ’ ἀδιαλείπτως. οὕτως Εὐπολις

sunechôs: not frequently, but constantly. Thus Eupolis

Citation Context A note on proper usage, seemingly correcting the less discriminating point of view represented by e.g. Hsch. π 4335 πυκνῶς· συνεχῶς, συχνῶς (“frequently: *sunechôs*, at length”); σ 2577 συνεχῶς· ἐνδελεχῶς. πυκνῶς. ἀεί, ἀδιαλείπτως (“*sunechôs*: continually; frequently; always, uninterruptedly”; traced by Hansen to Diogenianus). Theodoridis tentatively traces the note to Diogenianus.

Interpretation “Constantly, incessantly, unrelentingly” appears to be the normal meaning of συνεχῶς in the classical period (LSJ s. v. συνεχής B.I.a; e. g. Hes. *Th.* 636; Bacch. 5.113 (both in the form συνεχέως and with long *upsilon*; Th. 4.43.5; Ar. *Ra.* 914–15 ὁ δὲ χορός γ’ ἤρειδεν ὀρμαθοὺς ἄν / μελῶν ἐφεξῆς τέτταρας συνεχῶς ἄν, “and the chorus would push four strings of songs without a break, one after the other”; Lys. 19.29; Antiph. fr. 268 “when someone always (συνεχῶς) has a full belly, he grows negligent”; Nicostr. Com. fr. 28 “If talking constantly (συνεχῶς) and a lot and rapidly were a sign of intelligence, swallows would be said to be wiser than us”). For the sense “repeatedly, again and again” (disowned here), e. g. Hdt. 7.16.γ.2. The adverb is treated as prosaic in the late 5th century; attested in elevated poetry only at E. *IA* 1008.

fr. 486 K.-A. (370 K.)

Σ^{VEFM} Ar. *Av.* 78

τ ο ρ ὺ ν η δὲ λέγεται τὸ κινήτριον τῆς χύτρας. σημειώτεον δὲ ὅτι τορύνη πανταχοῦ ἐκτέταται εἰ μὴ παρ’ Εὐπόλιδι

t o r u n ê is the term for the implement used to stir a pot. Note that *torunê* has a long syllable everywhere except in Eupolis

Citation Context A note on the servant-bird’s description of one of his duties: “(The Hoopoe) desires pea-soup, there’s need of a *torunê* and a pot—I run to fetch a *torunê*”. But the real concern of the material preserved in the *scholion* is not in explicating Aristophanes but in the word τορύνη; presumably drawn from some Hellenistic or Roman era glossographer.

Interpretation A τορύνη is a “stirring tool” and as such is repeatedly connected with the production of ἔτνος (“pea-soup”; also Ar. *Eq.* 1171–2; Pl. *Hp.Ma.* 290d; Leon. *AP* 6.305.6 = *HE* 2318; cf. Ar. *Eq.* 984 (paired with a pestle); Poll. 6.88 τορύνην, ἣ καὶ εὐέργην ὠνόμαζον καὶ ἐόργην, καὶ ἐοργῆσαι τὸ τορυνῆσαι (“a *torunê*, which they also called an *euergê* and an *eorgê*, and *eorgêsai* is to work with a *torunê*”); 10.97–8, citing Eub. fr. 84 for the cognate verb τορυνάω; Hp. *Int.* 44 = 7.276.17 Littré; Sophr. fr. 105); see also *ThesCRA* V 328–9 #1136–8, 340. The long *upsilon* is metrically guaranteed at Ar. *Eq.* 984; *Av.* 78–9, but is short in Leonidas’ epigram. Either the pronunciation of the word was more varied than the source quoted here seems to assert, or the text of Eupolis was corrupt, or the poet took metrical license for reasons we can no longer recover.

fr. 487 K.-A. (450 K.)

St.Byz. p. 630.6–10

Τραγία, νῆσος πρὸς ταῖς Κυκλάσιν, ὅθεν ἦν Θεογεΐτων ὁ περιπατητικός, Ἀριστοτέλους γνώριμος. ἔστι <καὶ> πόλις ἐν Νάξῳ, ἐν ἣ Τράγιος Ἀπόλλων τιμᾶται. Εὐπολὶς διὰ τοῦ ε γράφει καὶ πληθυντικῶς Τ ρ α γ έ ι

Tragia, an island near the Cyclades; the Peripatetic scholar Theogeiton, Aristotle's pupil, was from there. It is also a city on Naxos, where Apollo Tragios is worshipped. Eupolis writes it with *epsilon* and in the plural, Τ ρ α γ ε ι

Discussion Kock 1880 i.368

Citation Context ἔστι ... τιμᾶται appears to be drawn from a different source than what precedes and follows it, meaning that Eupolis referred to the island (or island group) rather than the city. Theogeiton is otherwise unknown and thus of no help in dating the material.

Interpretation Thucydides (1.116.1) refers to a naval battle won by Pericles off Tragia (modern Agathonisi, actually the northernmost of the inhabited Dodecanese islands and the largest of a small local group) during the Samian Revolt in 440 BCE, to which Eupolis was probably referring, given that nothing else significant seems to have happened in the place; cf. the passing references to Pericles' role in subduing Euboea in 446 BCE at Ar. *Nu.* 211–13, 859. Plutarch in his parallel account of the battle (*Per.* 25.5) calls the island Tragias, and Str. 14.635 explicitly treats the name as plural (περὶ τὰς Τραγαίας νησιά), presumably because he—like Eupolis—is referring not just to the central island but to the whole cluster. Kock, by contrast, took Eupolis' plural to be word-play of some sort, as in fr. 439 and (on his interpretation) 475. The city on Naxos is otherwise unknown.

fr. 488 K.-A. (451 K.)

Phot. τ 419

τ ρ α σ ι ά· οὗ τὰ σῦκα ψύχεται. οὕτως Εὐπολὶς

trasia: where figs are dried. Thus Eupolis

Citation Context Virtually identical material, but without reference to Eupolis, is preserved at Σ^{RVEΘNMMatr} Ar. *Nu.* 50 ~ *Suda* τ 913 τρασιά· ὁ τόπος ἐν ᾧ ψύγεται τὰ σῦκα (“*trasia*: the place where figs are dried”; ἢ οἱ τυροί (“or

cheeses”) add. *Suda*) and Eust. p. 1625.15 = i.336.20 (τέρσαι) ὅθεν καὶ τρασιά, οὗ τὰ σῦκα ψύχεται (“(tersai (to dry)): whence also *trasia*, where figs are dried”), and is attributed on that basis to the Atticist author Pausanias (τ 44). Cf.

- Poll. 7.144 τρασιά δὲ οὐ μόνον τὸ ἄθροισμα τῶν σύκων, ἀλλὰ καὶ τὸ ἐκ καλάμου πλέγμα, ἐφ’ οὗ ψύχεται (“a *trasia* is not only a collection of figs, but also the object woven of cane upon which they are dried”)
- Poll. 7.173 τὸ δ’ ἐπὶ τῇ ψύξει τῶν σύκων πλέγμα τρασιά (“the woven object used to dry figs is a *trasia*”)
- Poll. 10.129 καὶ τὰ ἀγγεῖα τὰ ὑποδεχόμενα τὴν ὀπώραν, τρασιά (“also the vessels that hold the fruit, a *trasia*”)
- Hsch. τ 1272 τρασιά· ἡ τῶν σύκων ψύκτρα, παρὰ τὸ τερσαίνειν. ἤγουν τόπος, ἔνθα ξηραίνουσιν αὐτά (“*trasia*: the drying device for figs, from *tersainein*. Rather, the place where they dry them”)

Interpretation A τρασιά/ταρσιά (cognate with τέρσομαι, “dry”) is a drying rack, made of wicker according to Poll. 7.144, 173 (quoted in Citation Context) and used also to dry grain (S. fr. 118) and cheese (*Od.* 9.219, whence Theoc. 11.37; called ταρσός); catalogued as one of the “smells” of an easy rural life at Ar. *Nu.* 50, along with “new wine, wool and plenty of everything”. Additional references at Semon. fr. 39; Call. fr. 750; Ael. *NA* 3.10; and in the fragmentary *Weasel and Mouse War* 22 published by Schibli 1983. For figs, see fr. 404 n.

fr. 489 K.-A. (CGFP 343.15)

POxy. 1801.15

] καὶ Εὐπολῖς ἐν [

] also Eupolis in [

Citation Context From a badly damaged 1st-century CE list of glosses (the vast majority of them from comedy, esp. 5th-century comedy) beginning in *beta*; the location of the word in question in the list suggests that it began with either βα- or βδ-.

fr. 490–4
Fragments probably not from Eupolis (*dubia*)

fr. 490 K.-A. (136 K.)

εἰς βαλανεῖον εἰσιῶν
 μὴ ζηλοτυπήσης τὸν συνεμβαίνοντά σοι
 εἰς τὴν μάκτραν

1 εἰσιῶν Sauppe : εἰσελθὼν Poll.^{FSA} 3 μάκτραν Poll.^{FS} : μάκτραν Poll.^A et cf. supra
 τὴν ἐν τῷ βαλανείῳ μάκτραν

When you enter a bathhouse,
 don't be resentful of the man who joins you
 in the tub

Poll. 7.168

τῶν δὲ ἔτι νεωτέρων τις Εὐπολις καὶ τὴν πύελον τὴν ἐν τῷ βαλανείῳ μάκτραν
 ὠνόμασεν, ὡς οἱ νῦν· λέγει γοῦν ἐν Διαιτῶντι· —

Eupolis, one of the even more recent poets, also referred to the tub found in a bathhouse
 as a *maktra*, as people do today. He says at any rate in *Diaitôn*: —

Meter Iambic trimeter

<x-υ- x>|—υ— υ—υ—
 ——υ— —|—υ— ——υ—
 ——υ— <x-υ— x-υ—>

Citation Context From a discussion of words having to do with bathhouses
 and bathing that also includes fr. 280; Anaxil. fr. 17 is cited just before this.

Text In 1, the unmetrical εἰσελθὼν has driven out its less common synonym
 εἰσιῶν. In 3, μάκτραν is the proper form in the classical period, but is metri-
 cally impossible here.

Interpretation Seemingly a piece of traditional advice, or at least presented
 as such. Since bathing with others is in the nature of visiting a bathhouse, it is
 unreasonable to go to one and complain of having to share a tub with another
 man; so too (*mutatis mutandis*) if someone decides to participate in any other
 activity open to the world at large (e.g. politics), he has no choice but to put
 up with others who choose to do the same.

There are at least five reasons to doubt the authenticity of the fragment:

- (1) Immediately after the citation of Anaxilas (undated, but the contents of some of his fragments and his titles suggest the first half of the 4th c.), Eupolis is described as “one of the even more recent poets”.
- (2) Διαιτῶν (“The Arbitrator”) is not attested among the titles of Eupolis’ plays—all seemingly known—and does not resemble any of them formally (but cf. fr. 492).
- (3) ζηλοτυπέω is not attested elsewhere before the beginning of the 4th century and normally has a different sense (see below).
- (4) The compound συνεμβαίνω is not attested elsewhere before Polybius.
- (5) μάκτρα is not a classical form (μάκτρα being used in the 5th century), and the word is used in the sense “bath tub” elsewhere only in the Hellenistic period and later (see LSJ s.v., and note especially Ar. *Ra.* 1159, where the point is that μάκτρα and κάρδοπος are synonyms, both meaning “kneading tray”; X. *Oec.* 9.7, where “equipment having to do with washing” is specifically distinguished from “equipment having to do with a μάκτρα”). “Eupolis” is thus probably an error for the name of some less well-known—for us most likely entirely unknown—comic poet of the Hellenistic period.

εἰς βαλανεῖον εἰσιῶν For other references to bathhouses in comedy, Pherecr. fr. 75.1; Ar. *Eq.* 1060, 1401; *Nu.* 837, 991, 1053–4; *Ra.* 1279; *Pl.* 535, 615–16, 952–3; Strattis fr. 37.1; cf. e.g. Hermipp. fr. 68 (“By Zeus, a good man shouldn’t get drunk or take hot baths, as you do”); Amphis fr. 7 (“he shouts (for someone) to bring hot water, another man (calls for) lukewarm”; from a play entitled Βαλανεῖον); Antiph. fr. 239; Alex. fr. 106; carm. conv. *PMG* 905 (“A whore and a bathman behave in precisely the same way: they wash the good man and the bad in the same tub”; one of the Attic skolia); [X.] *Ath.* 2.10 (numerous public λουτρῶνες (“bathing facilities”) as characteristic of late 5th-century democratic Athens); Plb. 30.29.3 (a Hellenistic bathhouse that contains both κοινὰ μάκτρα (*sic*) and πύελοι next to them, “into which the more genteel people used to go individually”); and see in general Ginouvès 1962. 183–224; Hoffmann 1999. Timocles also wrote a Βαλανεῖον. For other examples of bad behavior in the bathhouse, cf. Thphr. *Char.* 4.12 (singing) with Diggle 2004 *ad loc.*; 9.8 (pouring water over oneself and then refusing to pay the bathman); 19.5 (using rancid oil to anoint oneself); 30.8 (using oil belonging to someone else); Ariston fr. 14I.17–19 Wehrli = fr. 21g.35–8 Fortenbaugh–White “in the *makra* to request warm or cold water without asking one’s fellow-bather ahead of time whether he agrees” (an example of inconsiderate behavior; cited by Kassel–Austin). Some people bathed at home instead (e.g. Ar. *Pax* 843), although that meant paying for the fuel to heat the water, so the savings may have been minimal.

ζηλοτυπίας The verb and its cognates are otherwise first secure in the early 4th century (Ar. *Pl.* 1016; Lys. fr. 263; Isoc. 15.245; Pl. *Smp.* 213d;²² absent from elevated poetry) and in this period, at least, regularly refer to jealousy (mostly erotic) rather than to simple resentment of another person's presence or to envy (φθόνος; cf. fr. 341.2 n.). The second element is < τυπέω, "strike". See in general Konstan 2003, esp. 11–21 (but missing the use of the word here).

fr. 491 K.-A. (360 K.)

χίται τοι πρίνης ἀρίας ποιούμεθα γόμφους

Out of a lack of *prinê*, in fact, we make our wedges from *aria*

Et.Gen. AB α 1150 (~ *EM* p. 139.39–40, *Et.Sym.*)

ἀρειή ... ἐπὶ δὲ τοῦ φυτοῦ διὰ τοῦ ι γράφεται καὶ παροξύνεται οἷον ἀρία, ὥς παρ' Εὐπόλιδι (fr. 13.4). —. ἔστι δὲ δακτυλικὸν τὸ μέτρον. σημαίνει δὲ τὸ μὲν χίται τῇ στερήσει καὶ ἔστιν ἀπὸ τοῦ χήτος, τὸ δὲ γόμφους τὰ σφηνάρια. οὕτως ὁ Χοιροβοσκός

areîê ... in reference to the plant it is written with an *iota* and has an acute on the penult, so *aría*, as in Eupolis (fr. 13.4). —. The meter is dactylic. The word *chêtei* means "lack" and is derived from *chêtos* ("want, lack"), while *gomphoi* are little wedges. Thus Choeroboscus

Meter Dactylic hexameter

— — — —| — — — — —

Discussion Iacobi 1857. xc; Kock 1880. 354; Kaibel ap. K.-A.

Citation Context Part of a long note drawing on Choeroboscus (cf. *An.Ox.* II p. 177.4–7, although both the reference to Eupolis and the hexameter are missing there), and through Choeroboscus on Herodian, on the Homeric word ἀρειή/ἀρειά ("menaces, threats") and other words that resemble it.

Interpretation As Kaibel noted, the reference to Eupolis must be to the use of the word ἀρία at fr. 13.4 (n.). The dactylic hexameter is thus an *adespoton* and was not intended to be assigned to Eupolis, although the passage from

²² Pherecydes of Athens (second half of 5th century BCE?) is said to have used both the verb and the cognate noun (*FGrH* 3 F 55; 120). But the fragments are summaries of his discussion by late scholarly sources, and there is no reason to assume that they faithfully report Pherecydes' exact choice of vocabulary.

the *Et. Gen.* can be punctuated to make it appear that it is (i. e. with a half-stop rather than a full stop after the poet's name).

Iacobi compared Thphr. *HP* 3.16.3, which tentatively identifies the ἄρία as the female form of the πρίνος (for which, see fr. 13.1 n.): ὁ δὲ καλοῦσιν οἱ Ἀρκάδες φελλόδρυν τοιάνδε ἔχει τὴν φύσιν· ... καὶ ἔνιοί γε ὑπολαμβάνουσιν εἶναι θῆλυν πρίνον· δι' ὃ καὶ ὅπου μὴ φύεται πρίνος, τούτῳ χρῶνται πρὸς τὰς ἀμάξας καὶ τὰ τοιαῦτα, καθάπερ οἱ περὶ Λακεδαίμονα καὶ Ἡλείαν. καλοῦσι δὲ οἱ γε Δωριεῖς καὶ ἄριαν τὸ δένδρον· ἔστι δὲ μαλακώτερον μὲν καὶ μανότερον τοῦ πρίνου, σκληρότερον δὲ καὶ πυκνότερον τῆς δρυός ("What the Arcadians call *phellodrus* has the following character ... And some suggest that it is the female *prinos*, as a consequence of which in places where the *prinos* does not grow, they use (*phellodrus*) for wagons and the like, as the inhabitants of Lacedaimon and Elis do. The Dorians also call the tree *aria*; it is softer and less close-grained than the *prinos*, but harder and more close-grained than the *drus*"). Kock took the sense of the line to be "When the best is unavailable, one turns to the second-best", although if Theophrastus' explanation of the terms ἄρία and πρίνη is correct, what it really means is "When the best is unavailable, one looks for it under a different name". More likely this is a snippet of didactic Hellenistic poetry—Nicander's *Georgica* is an obvious candidate—treating different varieties of wood and what they are good for, and reminiscent of Hes. *Op.* 420–36 (on pegging a plow together at 430–1); cf. Verg. *G.* 2.440–53. For the wood of the ἄρία as exceptionally hard, see also Thphr. *HP* 5.3.3, 5.1, 9.1.

τοι Used here, as often, "with a proverb or general reflection" (Denniston 1950. 542–3; in comedy at e.g. Ar. *Lys.* 16; *Th.* 1130; *Ec.* 321; Antiph. fr. 205.4; 218.1; Men. fr. 311).

γόμεφους For pegging as a basic construction technique, especially but far from exclusively for naval construction, e.g. *Od.* 5.248; Hes. *Op.* 431; A. *Supp.* 846 γομφοδέτω τε δόρει ("a ship held together with pegs"); Hdt. 2.96.2; Ar. *Eq.* 462–3 ἠπιστάμην / γομφοῦμεν' αὐτὰ πάντα καὶ κολλώμενα ("I knew it was all being pegged and glued together"); *Ra.* 824 ῥήματα γομοπαγῇ ("pegged-together words"); cf. A. *Supp.* 944–5; Arist. *Metaph.* 1052^a23–4 ὥσπερ ὅσα κόλλη ἢ γόμεφω ἢ συνδέσμω ("just like whatever is (held together) by glue, a peg or a band"); X. *Cyn.* 9.12 (referred to as "wooden nails").

fr. 492 K.-A. (137 K.)

Poll. 9.27

τὸν δὲ ἀστὸν Εὐπολὶς ἐν τῇ Διάδι ἔμπολιν εἶρηκεν, οἷον ἐγγώριον

Eupolis in his *Dias* refers to an *astos* as an *empolis*, like *enchôrios* (“resident of a place (*chôros*)”)

Discussion Kock 1880. 293–4; Kaibel ap. K.-A.

Citation Context From a discussion of πόλις (“city”) and cognates; related material is preserved at Poll. 3.51; 9.8, 17 (citing adesp. com. fr. 810 “Comedy calls an olive produced ἐμ πόλει an ἀστὴ ἐλαία”).

Interpretation The fragment is treated as dubious because no *Dias* or any title similar to it is assigned to Eupolis, although the poet’s own name seems to be sound. Euripides is the obvious alternative (cf. fr. 427 n.), but once again none of his titles are obviously concealed in τῇ Διάδι.

ἐμπολὶς is legitimate late 5th-century Athenian vocabulary: Sophocles uses it at least once and almost certainly twice to describe the status of Oedipus, who is a resident of Athens but not himself an Athenian (*OC* 637, 1156), matching what has conventionally been taken to be the proper sense of ἀστός (“person resident in the local ἄστυ”) as opposed to πολίτης (“citizen”, < πόλις); cf. LSJ s.v. ἀστός, citing Arist. *Pol.* 1278^a34. But Aristophanes repeatedly uses ἀστός in the sense “(Athenian) citizen” (esp. *Av.* 32–4; *Ec.* 458–60) and Thucydides uses ἐμπολιτεύω at least once to mean “be a citizen” of a place (4.106.1); so whether Eupolis—or whoever is referred to here—used ἐμπολὶς to mean “resident of the city” (sc. whether a citizen or not; cf. Sophocles) or “citizen” (and thus under normal circumstances a resident of the city) is unclear. LSJ Supplement withdraws the distinction.

fr. 493 K.-A. (453 K.)

Poll. 10.159

χοιροτροφεῖον δὲ ἐν ᾧ χοῖροι τρέφονται, ὡς ἐν Ποαστρίαις Φρύνιχος (fr. 45)· τὸ δ’ αὐτὸ καὶ χοιροκομεῖον ἐν Ἀριστοφάνους Λυσιστράτῃ (1073)

Εὐπολὶς καὶ pro ἐν Ποαστρίαις Manutius

And a *choirotropheion* is what pigs are raised in, as in *Poastriai* Phrynichus (fr. 45); the same item is also referred to as a *choirokeion* in Aristophanes’ *Lysistrata* (1073)

Citation Context From a diverse collection of words having to do mostly with storage vessels of various sorts (here specifically animal cages and the like) and apparently intended to improve on Poll. 7.187 συφεός ύφεός συφός, χοιροκομεῖον· χοιροτροφεῖον δὲ ὃ τε συφός καὶ πλέγμα τι ἐν ᾧ χοῖροι τρέφονται (“*supheos*, *hupheos*, *suphos*, *choirokomeion*; and a *choirotropheion* is both a *suphos* (hog-sty) and a wicker object in which piglets are raised”). Cf. also Poll. 1.251 συφεοὶ καὶ σύφοι καὶ χοιροκομεῖα, ἐργμός ὧν (“*supheoi* and *suphoi* and *choirokomeia*, an enclosure for pigs”). Related material is preserved at Hsch. χ 597 χοιροκομεῖον· λεπτόν τι πλεκτόν ὡς ὀρνιθοτροφεῖον (“*choirokomeion*: a light woven object like a bird-cage”; traced by Hansen/Cunningham to Diogenianus); *Suda* χ 600 χοιροκομεῖον· πλεκτόν ἀγγεῖον, ἐν ᾧ τοὺς νέους ἔτρεφον χοίρους περιδήσαντες (“*choirokomeion*: a woven container in which they tied up young pigs and raised them”).

Text There is nothing particularly unusual about the word order of the citation (e.g. Poll. 7.115 ὡς ἐν Πλούτῳ Ἀριστοφάνης; 9.64 ὡς ἐν τοῖς Βατράχοις Ἀριστοφάνης), and numerous other sources attest that Phrynichus wrote a *Poastriai* (also fr. 39–44). Manutius in the 1502 Aldine (the *editio princeps*) nonetheless replaced the word with Εὐπολις καὶ, i.e. ΕΥΠΟΛΙΣΚΑΙ for ΕΝΠΟΑΣΤΡΙΑΙΣ.

Interpretation For pig-pens, see also Ar. V. 844. For pigs (common domestic animals), Olson 1998. 71–2 on Ar. *Pax* 24–5; Kitchell 2013. 150–3.

fr. 494 K.-A.

Vitruvius VI praef. 3

non minus poetae, qui antiquas comoedias graece scripserunt, easdem sententias versibus in scaena pronuntiaverunt, ut † Eucrates †, Chionides (fr. 8), Aristophanes (fr. 924), maxime etiam cum his Alexis (fr. 305)

No less did the poets who wrote ancient comedies in Greek express these same sentiments in verse on stage, for example † Eucrates †, Chionides (fr. 8), Aristophanes (fr. 924), and most of all in addition to them Alexis (fr. 305)

Citation Context From a moralizing discussion of the value of education (which cannot be lost) as opposed to wealth (which can vanish in a moment), which serves to explain both the author’s motivation in producing his book—to teach others—and his disinclination to actively seek out architectural commissions. Bondam emended *Eucrates* to *Crates* (= fr. dub. 60), while Krohn suggested *Eu<polis>*, *Crates*. Even if the latter emendation is accepted, this would be better treated as a testimonium than a fragment.

frr. 495–7

Additional fragments or potential fragments not printed by K.-A.

fr. 495 (457 K.)

θήρῳον εἴ πως μοι κομίσαιο τοῦ Λύκου

If somehow you would fetch me the hero-shrine of Lycus

Cornelianus *Περὶ ἡμαρτημένων λέξεων* 24, p. 309 Hermann = *An.Ox.* III p. 253.5–10 ἀμαρτάνουσιν οἱ λέγοντες ἐπὶ τῶν τάφων ἡρώον, δέον λέγειν ἡρίον, ὡς ὁ Καλλίμαχος (fr. 262 Pfeiffer = 79 Hollis): † παρὰ † τίνος ἡρίον † τὰ γὰρ τούτων †; ἡρῳον δὲ λέγεται ἢ τοῦ ἥρωος εἰκὼν ἢ τὸ τέμενος, ὡς Εὐπολὶς. —. Λύκος γὰρ ἥρως Ἀθηναῖος

Those who use *hērōon* to refer to tombs are mistaken, since one ought to say *ērion*, as Callimachus (does) (fr. 262 Pfeiffer = 79 Hollis): † from † whose *ērion* † for those of these †. *Hērōon* is instead the term for a representation of a hero or his precinct, as Eupolis (says): —. For Lykos is an Athenian hero

Meter Iambic trimeter

— — — — — | — — — — —

Citation Context The fragment of Callimachus (from *Hecale*) is cited in more complete and comprehensible form in *Et.Gen.* AB τίνος ἡρίον ἵστατε τοῦτο; (“Whose tomb is this you are erecting?”), which must go back to the same source. See in general Hollis 2009. 263–4. The section of Cornelianus including fr. 378 follows immediately after this. For Cornelianus as author of the *Περὶ ἡμαρτημένων λέξεων*, Argyle 1989.

Interpretation The line is almost identical to Ar. V. 819 θήρῳον εἴ πως ἐκομίσαις τὸ τοῦ Λύκου (Philocleon accumulating the furnishings for his private lawcourt; see in general Biles–Olson 2015 *ad loc.*), and the simplest explanation of the situation is that either the passage has been attributed to Eupolis in error or—more likely—a line by Eupolis and the notice “also Aristophanes” *vel sim.* have dropped out of the text.

fr. 496 (455 K. = E. fr. dub. 1111)

κρίμνη σεαυτὴν ἐκ μέσης ἀντηρίδος

κρίμνη Naber : κρήμνη *vel sim.* codd.

Hang yourself from the center of the beam!

For Cleon, see fr. 331 with n. For Prometheus as prophet, [A.] *PV* 101–3, 265, 484–92, 622–30, 998, etc. (probably staged in the 420s BCE). For Prometheus as inventive genius, [A.] *PV* 442–506. For Prometheus in comedy, Epicharmus’ *Pyrrha kai Promatheus*; Ar. *Av.* 1494–1552; fr. 654 εἰ μὴ Προμηθεύς εἰμι, τᾶλλα ψεύδομαι (“Unless I’m Prometheus, I’m lying about the rest”); Philem. fr. 93.1–2 Προμηθεύς, ὃν λέγουσ’ ἡμᾶς πλάσαι / καὶ τᾶλλα πάντα ζῶα (“Prometheus, who they say fashioned us and all living creatures”); Pirrotta 2009. 288–90 on Pl. Com. fr. 145; and more generally Gantz 1993. 152–64.

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