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Fragmenta Comica
Eupolis frr. 326–497
Fragmenta incertarum fabularum
Fragmenta dubia

VA



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Fragmenta Comica · Band 8.3

Fragmenta Comica (FrC)

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 frr. 326–497

S. Douglas Olson

Eupolis frr. 326–497

Translation and Commentary

VA
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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.) ἔγε δή, πότερα βούλεσθε τὴν <νῦν> διάθεσιν
ῷδῆς ἀκούειν ἢ τὸν ἀρχαῖον τρόπον;
(B.) ἀμφότερ' ἐρεῖς, ἐγὼ δ' ἀκούσας τοῖν τρόποιν
ὸν ἂν δοκῇ μοι βαστάσας αἱρήσομαι

1 τὴν <νῦν> Toup : τὴν *Suda* : καινὴν 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 Εὔπολις. ——
bastasas: in place of *dokimasas* (“considering”). Thus Eupolis: ——

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

Meter Iambic trimeter

~~~~ --| - <->~~~  
 --- -| - | - ---  
 ~~~~ | ~~~~ ---  
 ~~~ -| - ~~~ -

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<sup>1</sup> “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. frr. 17–18), to *Chrysoun Genos* by Meineke and to *Dēmoi* by Storey, and tentatively associated with *Heilōtes* 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 <νῦν> 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 ἀμφότερ(α) at the beginning of the line. Early editors made unsuccessful attempts to convert the words that follow in the *Suda* (πᾶν τὸ συμβῆσόμενον 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 ἔγώ), 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 ὄγε δή 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. frr. 46–7; Antiph. fr. 57; Anaxandr. fr. 1), but instead expects (A.) to describe the two styles and presumably the differences between them.<sup>2</sup> ἀκούσας in 3 must accordingly mean “hear about” rather than “listen to”, with ἀμφότερ 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,

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<sup>2</sup> 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 Phrynis depicted on a mid-4<sup>th</sup>-century Paestan bell krater in the company of a man named Pyronides (also the name of a character in *Dêmoi*; cf. frr. 99.56, 68; 110) is thus overly bold even if it cannot be proven false;<sup>3</sup> 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 δή, τί βούλει πρῶτα  
νυνὶ μανθάνειν; ... / πότερα περὶ μέτρων ἢ περὶ ἐπῶν ἢ ρύθμῶν; *Pl.* 56–7 ἄγε  
δὴ σὺ πότερον σαυτὸν ὅστις εἴ φράσεις, / ἢ τὰπὶ τούτοις δρῶ;

1 ἄγε δή introduces sharp questions also at Ar. *Pax* 263\*, 922\*; *Av.* 809\*, 1574\*; *Th.* 652\*; *Ra.* 277\*; Cephisod. fr. 13\*. For δή + imperative (used routinely in the singular without regard for the number of persons actually addressed), Denniston 1950, 216–17. Although ἄγε δή + 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 δή is absent from tragedy and prose in the second half of the 5<sup>th</sup> 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.

πότερα rather than πότερον appears to be the preferred form in 5<sup>th</sup>- and 4<sup>th</sup>-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 5<sup>th</sup> 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

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<sup>3</sup> 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 3<sup>rd</sup>-century comedy at Nicom. Com. fr. 1.11). It appears to be a learned technical term of a sort typical of the late 5<sup>th</sup> 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 ὡδή/ῳδά (attested nowhere else in Eupolis), a contracted form of ἀοιδή, is treated as a poeticism by both Aristophanes (*Av.* 750, 858, 1729, 1743; *Th.* 986; *Ra.* 245 (all lyric)) and the 5<sup>th</sup>-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 ίάμβους καὶ τὸν † ἄριστον τρόπον ("the iambs and the † best *tropos*"); Metag. fr. 7 ὥρχοῦνται 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 imperative force, Goodwin 1889 § 69.

ἀμφότερ(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) αἱρήσομαι ... ὅνπερ 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 ὅπλα 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<sup>b</sup>2; *Rh.* 1413<sup>b</sup>12).

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

οὐ τὰ βιβλία ὄντα  
 περιῆλθον εἰς τὰ σκόροδα καὶ τὰ κρόμμια  
 καὶ τὸν λιβανωτόν, κεύθυ τῶν ἀρωμάτων,  
 καὶ περὶ τὰ γέλγη

2 περιῆλθον Poll.  $\Sigma^{\text{RVE}}$  Ra. : περιῆλθεν  $\Sigma^{\text{Barb}}$  Ra. : παρῆλθον Phot. = Suda : om.  $\Sigma^{\Theta}$  Ra. :  
 περιῆλθομεν (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, ᾧ ὡς Εὔπολις φησιν· (v. 1). καὶ αὐτὸ ἐπὶ τοῦ αὐτοῦ  
 (scripsi : ἐφ' αὐτοῦ codd.). οὕτω γάρ τὸν τόπον “τὰ βιβλία” οἱ Ἀττικοὶ ὠνόμαζον,  
 ὥσπερ καὶ τοὺς ὄλλους τόπους ἀπὸ τῶν ἐν αὐτοῖς πιπρασκομένων, ὡς εἰ φαίεν·  
 “ἀπῆλθον ἐς τοῦψον καὶ ἐς τὸν οἶνον καὶ ἐς τοῦλαιον καὶ ἐς τὰς χύτρας”, καὶ κατὰ  
 τὸν Εὔπολιν. (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 πιπράσκεται, ὥσπερ τό· (vv. 2-3 λιβανωτόν)

*toupson*: where the groceries (*ta opsa*) are sold, like the passage: (vv. 2-3 frankincense)

$\Sigma^{\text{RVE}\Theta\text{Barb}}$  Ar. Ra. 1068

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

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

$\Sigma^V$  Ar. *Pax* 1158

(τὰρώματα) λέγουσιν δὲ ἔνιοι καὶ τὰ ἀλφίτα καὶ τὸν λιβανωτόν ἀρώματα, ὡς παρ'  
 Εὔπολιδι· (v. 3 κεύθυ – ἀρωμάτων), ἀντὶ τοῦ ἀλφίτων

(*tarōmata*) Some authorities also refer to the barley-meal (market) and the incense (market) as *arōmata*, as in Eupolis (v. 3 κεύθν – ἀρωμάτων), rather than as the market for barley-meal

**Meter** Iambic trimeter

```
<x--- x>|--- ---  
--- --- ---|--- ---  
--- --- -|-|--- ---  
--- --- -|<--- x---
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**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, ρῶπος, ἀγοράσματα, ὄνια, γέλγη, εἰ μὴ κωμικώτερον ὀνητά (“items that are sold are *phortia*, *rhōpos*, *agorasmata*, *ōnia*, *gelgē*, unless more comically put *ōnēta*”) perhaps refers to the same passage (cf. Poll. 7.8 τὰ δὲ πιπρασκόμενα ὄνια, πώλημα, ἀγώγιμα … φόρτος, ἐμπολήματα, ρῶπος, γέλγη), as Hsch. γ 292 γέλγη· ὁ ρῶπος (“*gelgē*: 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 ὄψα πιπράσκεται, 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 περιῆλθον εἰς to περιήλθομεν, which is arbitrary and unnecessary. παρῆλθον in Photius = *Suda* likely represents a misread ligature π̄. 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 περιῆλθον 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 βαλάνους καὶ τὰς ἀκύλους καὶ τὰς ἀχράδας περιόντας (“going around the dates and the acorns and the wild pears”); Ar. *Lys.* 557 κάν ταῖσι χύτραις καὶ τοῖς λαχάνοισιν (“and in the cookpots and the vegetables”); frr. 258.1 εἰς τοῦψον (“to the groceries”); 310.1 ἐξ 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 προσελθών 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 βιβλία ὄνια** For the expression, cf. Ar. *Eq.* 1247 ἐπὶ ταῖς πύλαισιν, οὗ τὸ τάριχος ὄνιον (“at the gates, where the saltfish is sold”); Is. 6.20 παρὰ τὴν πυλίδα, οὗ ὁ οἶνος ὄνιος (“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). ὄνιος 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 εἰσίν ὄνιοι 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 ὄνητός.

**2 περιῆλθον** ~ “I/they circulate, make my/their way around”, not implying any actual circular movement; cf. fr. 65 περιήει 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 ἀγορὰν περιόντες (“circulating through the Agora”); Pl. Com. fr. 211.1; Luc. *Lex.* 2 περιελθών 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 κρόμμινα (“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 κρόμμινα** 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 ρῶπος, and glossed ὁ ποικίλος καὶ λεπτὸς φόρτος (“diverse minor merchandise”) at Ael. *Dion.* ρ 14 (cf. Ael. *Dion.* ε 65), and ὁ ρῶπος καὶ βάμματα. ἄτρακτοι. καὶ κτένες (“*rōpos* and dyes. Spindles. Also combs”) at Hsch. γ 292; cf. Hsch. γ 293 γελγοπωλεῖν. ρωποπωλεῖν. παντοπωλεῖν (“to sell γέλγη: to sell *rōpos*. 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 γελγόπωλις; Hermipp. fr. 11 γελγοπωλεῖν (both preserved at Poll. 7.198); picked up by Lucian as an Atticism at *Lex.* 3 ἐπὶ τὰ γέλγη ἀπαντᾶν.

## fr. 328 K.-A. (305 K.)

τίς ούξεγείρας μ' ἔστιν; οἰμώξει μακρά,  
ότιή μ' ἀνέστησ' ὡμόυπνον

2 ἀνέστησ' Zonar. : ἀνίστης Meineke

Who is it that roused me out of sleep? You'll really be sorry  
that he got me out of bed too early!

Zonaras pp. 605.23–606.2

ἐγερθῆναι ἔξ ̄ ὑπνου· ἀναστῆναι τῷ σώματι. Εὔπολις. —. λέγουσι δὲ καὶ ἐπεγεῖραι  
καὶ ἐπεγερθῆναι· ἡ θεράπταινα ἐπεγείρασά με (Lys. 1.23)

To be roused from sleep: to physically get up. Eupolis: —. They say both “to rouse up” and “to be roused up”; “the servant-girl, after rousing me up” (Lys. 1.23)

**Meter** Iambic trimeter

—~— —~|— —~—  
~~~— —|—~— ~<—~—>

Discussion Meineke 1839 II.551; Kock 1880. 340; Kaibel ap. K.-A.; Storey 2003. 350; Telò 2007. 638

Assignment to known plays Tentatively assigned to *Dēmoi* by Edmonds, followed by Storey 2003, who suggests that “Pyronides may have had to arouse someone to effect his necromancy (Hermes?)”.

Citation Context Traced to Orus (A 35) by Alpers. The point of the note is that ἐξεγείρω means not simply to wake someone up but to cause him or her to get physically out of bed; see 1 n.

Interpretation The speaker—not necessarily a man, despite ὡμόυπνον, since as a compound the adjective likely has only two terminations—is angry because he/she has been woken up earlier than he/she wanted. If οἰμώξει is taken to be second-person singular middle, as regularly, the speaker is threatening another character (Kock suggests a wife or a slave) for allowing a third party to have him/her hauled out of bed: someone is going to pay for this mistake. (Meineke emended this complication away by printing ἀνίστης for the paradosis ἀνέστησ’.) Cf. Ar. Av. 80–4 (the Hoopoe is asleep, and the slave-bird knows his master will be upset if he is roused on account of unexpected visitors), 203–9 (the Nightingale too must be awakened to meet Peisetairus and Euelpides); adesp. com. fr. 1088 (a slave worries about what will happen if he

wakes his sleeping—and apparently irritable—master), suggesting that this is a type-scene. If οἰμώξει 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 *Dēmoi* 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' ἐξεγείρῃ τοῖσδ' ὄνειδεσιν, πάτερ;) and of “getting up” someone from the dead (*Il.* 24.551; A. *Ag.* 1361 τὸν θανόντα ἀνιστάναι πάλιν; S. fr. 557.2 καὶ τὸν θανόντα δακρύοις ἀνιστάναι; Hp. *Acut.* 11 = 2.318.5 Littré ὠσπερεὶ τεθνεῶτα ἀναστῆσαι)—although in that case ὠμόυπνον suggests that the speaker has been expecting to 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)ξεγείρως 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.).

οἰμώξει μακρά A regular line-end formula (Ar. *Av.* 1207; *Pl.* 111; Diph. fr. 42.36; Men. *Epit.* 160, 1068; cf. Antiph. fr. 217.6 οἰμώξειν μακρά /; Men. *Pk.* 370–1 οἰμώζειν φράσας ἡμῖν μακρά / καὶ μεγάλα). In the future, the verb is middle; active in the present at e.g. Ar. *Av.* 1503 οἴμωζε 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 μακρά; *Lys.* 520 ὀτοτύξεσθαι μακρὰ τὴν κεφαλήν; *Ra.* 34 σε κωκύειν ἄν ἐκέλευν μακρά; *Archestr.* fr. 39.3 κλαίειν μακρά 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 ἐξεγέιρω (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.

ώμουπνον 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. ὠμόδροπος (“plucked unripe”; *A. Th.* 333); ὠμόγραυς (“old before her time”; *Men. fr.* 573); ὠμογέρων (*Phryn. PS p.* 114.5–6 ὁ πρὸ τοῦ προσήκοντος χρόνου γηράσας; not attested in this sense in the classical period); ὠμαλθής (“scarred over too early”, i.e. before healed; *Hsch. ω* 178). The adjective is not attested again until Philostr. *VA* 8.31.3 ἀναπηδῆσαν ὠμόυπνον, 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 ὠμόυπνον σπῶν οὐκ εἰς κόρον ὑπνοῦ).

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

εῖδες χορηγὸν πώποτε ρύπαρώτερον
τοῦδε;

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

Did you ever see a filthier choregos
than this man?

Poll. 3.115

Πλάτων δ' ἐν Παρμενίδῃ (130c?) καὶ ρύπαρὸν εἴρηκεν, Εὔπολις δέ. ——

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

Meter Iambic trimeter

—— —|—— ———
——<— ×—— ×——>

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 ρυπαρώτε-
pov falls at the beginning of 2 (ἢδη χορηγὸν πώποτε / ρυπαρώτερον 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 ἀμετροί”; but *rho* makes position, as at e.g. fr. 270.3.)

(2) If Poll.^A's εἶδες is rejected in 1 in favor of Poll.^{RS}'s ἢδη (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 ἢδη, which
is not needed for the sense, even if ἢδη (...) 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
ἄν τοῦ αἵματος ἡ χρημάτων μεταδούς τινι, “sooner sharing his blood with
someone than money”) into the text in the form ὄστις θᾶττον ἄν τοῦ γ'
αἵματος / ἡ χρημάτων ἄλλω τι μεταδῷη τινι. Meineke 1839 II.551 opted instead
for θᾶττον ἄν τοῦ αἵματος / ἡ χρημάτων οὗτός γε μεταδῷη τινι, 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 ἡ τοιοῦτον ἔτερον 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 ὅντ’ ἥδη τεθέασαι;; Amphis fr. 27.4–5 ἀκήκοας σύ, δέσποτ’, ἥδη πώποτε / τὸ θυμίαμα τοῦτο;; Alex. fr. 275.1–2 ἑόρακας <ἥδη> πώποτ’ ἐσκευασμένον / ἤνυστρον ἡ σπλῆν’ ὄπτὸν ὠνθυλευμένον;. For ἥδη (...) 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 ἥδη / 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. *Héraklēs Chorégos*; 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).

ρύπαρωτερον For ρύπαρός (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 † ιξοί, ρύποκόνδυλοι † and glossing “those who are greedy and who on account of their stinginess neither bathe nor get their hair cut”; 106.15 ρύπαρός: 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 δουλοπόνητον ρύπαρὸν σκόλυθρον (“slavishly base, *rhuparos*, low”); Philetaer. fr. 17.3–4 οἱ δὲ τοὺς τρόπους / ρύπαροὺς 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 Σωκρατικὸς ... Κριτόβουλον τὸν Κρίτωνος ἐπ’ ἀμαθείᾳ καὶ ρύπαρότητι βίου κωμῳδεῖ (“Aeschines Socraticus mocks Critoboulos son of Crito for his ignorance and the *rhuparotēs* of his life”); Zeno fr. 242 (SVFI.57–8) ἔφη ως οἱ παρακούσαντες αὐτοῦ τῶν λόγων καὶ μὴ συνέντες ἔσονται ρύπαροι 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 Photon and he asked Photon for the *rhuparos* chlamys he had worn when he held the office, Photon 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
οίκουσιν ἀφθονεστάτην τε χρήμασι

1 <γε> Meineke : <γε πασῶν οἴδε> 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, ὡς καὶ τὸ αἰδοιέστερον καὶ λοιπὰ τοιαῦτα. ... Ἐπίχαρμος (fr. 181) δὲ καὶ ἀλλοιέστερον λέγει καὶ ἐπιηρεστέραν καὶ ἀναγκαιέστατον καὶ ὠραιέστατον. ... Εὔπολις δέ. —

As for the word *aniēresteron* (*Od.* 2.190), it ought to be *anieroteron*, 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*, *epiēresteran*, *anangkaiestaton* and *hōraiestaton*. ... And Eupolis: —

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

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

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 τῆσδε 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 εύτυχεστάτην 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. frr. 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 λαμπρότατην πόλεων πασῶν ὄπόσας 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 γάρ ἡμᾶς, ὡς Κλέων,
χαίρειν προσεῖπας πολλὰ λυπῶν τὴν πόλιν

πρῶτος Thom.Mag. : πρῶτως Moer. : πρῶτον Kaibel γάρ 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 Ἀθηναίοις 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, οἶον. Ἄμασις Πολυκράτει τάδε λέγει (Hdt. 3.40.1). πρῶτον δὲ Κλέωνα φησὶν Εὔπολις ὁ κωμικὸς οὕτως ἐπιστεῖλαι τοῖς Ἀθηναίοις ἀπὸ Σφακτηρίας, ἐφ' ὧ καὶ ὑπερησθῆναι· ἀγνοῶν ὅτι καὶ οἱ παλαιοὶ ἔχρωντο καὶ προσηγόρευνον οὕτως ἀλλήλους οὐ μόνον τὸ πρῶτον ἐντυγχάνοντες, ὡς ἡμεῖς, ἀλλὰ καὶ διαλυόμενοι ἀπ' ἀλλήλων

Εὔπολις Fritzsche : Εὐβούλος 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--> ---|---
---|---|---|---

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 Dionysus 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, ὡς τινες, Κλέων πρῶτος οὕτως ἐπέστειλεν Ἀθηναῖοις 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 ἐπιστείλας, ὡς 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 $\Sigma^{\text{VE}\theta\text{Barb}}$ 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 Διονυσίω 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 δῆμῳ χαίρειν. καὶ ὅμως καὶ μετ' ἐκεῖνον ὁ Νικίας ἀπὸ Σικελίας ἐπιστέλλων ἐν τῷ ἀρχαίῳ τῶν ἐπιστολῶν διέμεινεν ἀπ' αὐτῶν ἀρχάμενος 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 ἐπιστολῆς δὲ ἀρχῇ Κλέων ὁ Ἀθηναῖος δημαγωγὸς ἀπὸ Σφακτηρίᾳς πρῶτον χαίρειν προσθήκεν 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 (*προσεῖπας*). 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 *πρώτος* + aorist in the sense “be the first to x”, e. g. fr. 385.3 ὅς δὲ *πρώτος* ἔξηρον τὸ πρῷ ’πιπίνειν, 5 τίς εἴπεν “ἀμίδα παῖ” *πρώτος* μεταξὺ πίνων;; Pherecr. fr. 155.4–5 *πρῶτος* ὃς λαβὼν ἀνῆκε με / χαλαρωτέραν τ’ ἐποίησε; Ar. *Pax* 741, 743 τούς θ’ Ἡρακλέας τοὺς μάττοντας κάει 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 κᾶξενα *πρῶτος* ἐν ζυγοῖσι κνώδαλα; Th. 1.93.4 τῆς γὰρ δὴ θαλάσσης *πρῶτος* ἐτόλμησεν εἰπεῖν ώς ἀνθεκτέα ἐστί.

2 **χαίρειν προσεῖπας** *χαῖρε* and *χαίρετε* (literally “Rejoice!”) are used routinely as an initial greeting (e. g. frr. 6; 99.35; Ecpantid. 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 πόλλα(α)*; *Pax* 149; *Ra.* 164 *χαῖρε πόλλα(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* ... ύμᾶς ... προσαγορεύειν; E. *El.* 552 *χαίρειν* τοὺς ξένους προσεννέπω; Cyc. 101 *χαίρειν προσεῖπα* ... τὸν γεραίτατον; X. *Mem.* 3.13.1 προσειπών τινα *χαίρειν*; Pl. *Ion* 530a τὸν Ἱωνα *χαίρειν*; Men. *Dysc.* 401 τὸν Πάνα *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 ἐνīν δὲ ἐν τῇ ἐπιστολῇ τάδε· Κῦρος Κυαξάρῃ *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 χοίρειν at the beginning of a letter as a mark of pride); Ariston fr. 14II.25–6 Wehrli = 21h.15–16 Fortenbaugh–White (failure to put χοίρειν at the beginning of a letter as a mark of an inconsiderate person).

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

συνέτυχεν ἔξιόντι μοι
ἄνθρωπος ἀποφράς καὶ βλέπων ἀπιστίαν

1 συνέτυχεν ἔξιόντι 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' ᾧ ἀπηγόρευτό τι πράττειν. σημαίνει οὖν τὸν οἶον ἀπαίσιον καὶ ἔξεδρον καὶ ἐπάρατον ἄνθρωπον ... —
ἀπιστίαν βλέπει· Εὔπολις· 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, ᾧ ὑπελάμβανον χειρους εἶναι τῶν ἄλλων, ὃς δὴ καὶ ἐπεικάδας καλούσιν φθίνοντος τοῦ μηνός, τετράδα, τρίτην, δευτέραν. ἦ τὰς ἡμέρας ἐν αἷς τὰς φονικὰς δίκας ἐδίκαζον, 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 (*apophratesshai*) during them. They also referred adjectively to base persons as *apophrades*, for example: (v. 2)

Meter Iambic trimeter

<x—u—> uuu|— u—u—
—u— —|—u— u—u—

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. Phrynicus (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· οἶον ἀπαίσιος καὶ ἔξεδρος καὶ ἐπάρατος. κέχρηται τῷ ὀνόματι Εὔπολις. ἐν συνουσίᾳ χρηστέον τῇ συντάξει, φησίν ὁ Φρύνιχος (“an *apophras* person: as it were, someone ill-omened, weird and under a curse. Eupolis uses the word. Phrynicus 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 ἐπτὰ οὔτως ὄνομαζόμεναι, ἐν αἷς ἐναγίζουσι τοῖς νεκροῖς. μεταφέρουσι δὲ τὴν λέξιν καὶ ἐπὶ τοὺς πονηρούς (“*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 ’ξῆλθεν 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 ἔξιόντι). 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 ἔξιόντι μοι** Kassel–Austin compare Ar. *Ra.* 196 τῷ ξυνέτυχον ἔξιών; (“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 ὅτῳ ξυναντήσαιμι πρῶτον ἔξιών (“whomever I should meet first on my way out”, in this case from a temple); *Pl. Com.* fr. 28.1–2 ἔξιόντι γὰρ / ἀλιεὺς ἀπήντησεν φέρων μοι κεστρέας (“because on my way out a fisherman carrying mullets met me”). For ἔξεμι 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. *Dyse.* 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 ὡν 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 ὁπόταν ἡμέραι μὴ καθαροί τινες ὀλλὰ ἀποφράδες ὤσιν (“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).

καὶ 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 ἀστραπάς (lit. “looking lightning”); Av. 1169 πυρρίχην βλέπων (lit. “looking a war-dance”), 1671 ὁκειαν βλέπων (lit. “looking assault”); Ra. 603a βλέποντ’ ὄριγανον (lit. “looking oregano”); Timoc. 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 ὁπότ’ ἂν ἐπιφέρηται τοῖς οὐδετέροις τῶν γενῶν ἔνικὰ ρήματα, οἷον γράφει τὰ παιδία, οἵς διαφόρους πληθυντικὰς συντάξεις ἐπάγουσιν οἱ Ἀττικοί, ὡς Εὔπολις. —

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—u— x—u>|— u—u—
u—u— | u—u— | —u—

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

Assignment to known plays Assigned to *Dēmoi* 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 καὶ ... 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 (*παιδες*), on the one hand, and adult males (*ἄνδρες*), on the other (e.g. Philyll. fr. 5.2 ὀνδρῶν <καὶ> μειρακίων; Pl. Com. fr. 222 *παιδες*, γέροντες, μειράκια, παλλάκια; Men. *Dysc.* 967 μειράκια, *παιδες*, ἄνδρες; X. *Lac.* 3.1 “whenever they move from being boys to being *meirakia*”; Pl. *Ap.* 34d θεῖς ... τρεῖς, εἷς μὲν μειράκιον ἥδη, δύο δὲ *παιδία* (“three sons, one now a *meirakion*, but two *paidia*”); R. 498b μειράκια ... ὅντα καὶ *παιδας*). 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 προϊστημι 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.II.

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 *Krētikon*!

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

Meter Iambic trimeter

<x—u— x—u—> —u—u—
—u— —|u—u— u—u—

Discussion Meineke 1839 II.560; Telò 2007. 639

Assignment to known plays Assigned to *Dēmoi* 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 (“*Krētikon*: a light, short *himation*; because they called garments like these *Krētika*”). Theodoridis traces the material back to Diogenianus.

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

864 ταχύ ννν πάνν, 924 ταχέως πάνν; *Th.* 916*; *Ra.* 166 καὶ ταχέως μέντοι πάνν; *Pl.* 57*; Xenarch. fr. 8.4 ταχέως πάνν; X. *Cyr.* 5.1.4 ταχὺ πάνν. But πάνν 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 πάνν ταχύ; *Cyr.* 6.1.12 πάνν ἐν τάχει; And. 4.17 πάνν ταχέως; Hp. *Aph.* 4.74 = 4.530.2 Littré πάνν ταχύ. Photius' ἀναβάλλει in 2 is unmetrical, and Porson's ἀναβάλεῖ neatly restores the proper sense. Kassel–Austin print Meineke's ἀναβάλεῖς, but the middle rather than the active is wanted; see Interpretation below.

Interpretation A male character (note ρίψας) is being asked or ordered to do two things. Kassel–Austin print Meineke's ἀναβάλεῖς, 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 ἀναβάλεῖ, 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 (πάνν 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 πάνν (first attested at Xenoph. fr. B1.18; A. *Pers.* 926), see Thesleff 1954. 56–80 and on Text.

2 ἀναβάλεῖ 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
τοσουτοσὶ τὸ μέγεθος ἵχθυς τρώγεται;
τοσουτοσὶ scripsi : τοσοῦτος [Hdn.] : τοσοῦτος <ῶν> 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 ζῷων· ἔστι δὲ καὶ ἐπὶ τῶν ἀνθρώπων τὸ τρώγειν. Εὔπολις· —. μᾶλλον δὲ ἐπὶ τῶν τραγημάτων χρῶνται τῷ τρώγῳ

Trōgein and *esthiein* (“to eat”) are different: *trōgein* is used in reference to horses, but *trōgein* can also be used in reference to human beings. Eupolis: —. But they use *trōgō* in particular in reference to *tragēmata*

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 σεῦναν ποταμὸν πάρο 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 *trōgein* as *esthiein* (‘to eat’) but as ‘to eat *tragēmata*’”) and Phot. τ 536 τρώγειν· οὐχὶ τὸ ἐσθίειν ἀπλῶς, ἀλλὰ τὰ τραγήματα καὶ τρωκτὰ καλούμενα· οὕτως Ἀριστοφάνης (“*trōgein*: not simply *esthiein* (‘to eat’), but (to consume) what are called *tragēmata* and *trōkta*; thus Aristophanes”) are perhaps drawn from the same source.

**Text** 2 is metrically deficient. Kassel–Austin print Studemund’s <ῶν>—note that καὶ ... <οὖν> 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 τοσουτοσὶ 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) τούς τε γενομένους οὐτε τρώγουσι οὐτε ἔψοντες πατέονται ("and those that grow spontaneously they neither *trōgousi* 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 ἐντραγεῖ; Eub. frr. 14.8 παρεντέτρωκται; 120.3 ἐντραγεῖν. But τοσουτοσὶ ... 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. Archestr. frr. 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 ποία πόλει;** Forms of ποίος 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 ὁπόσον τὸ μέγεθος; Pl. *R.* 423b ὅσην ... τὸ μέγεθος; Isoc. 4.33 τοσαύτην τὸ μέγεθος; Aeschin. 3.17 τηλικαύτη τὸ μέγεθος; and in 4<sup>th</sup>-century comedy Axionic. fr. 6.4 τὸ μέγεθος τοσαύτας; Nicostr. Com. fr. 13.1 τὸ μέγεθος τηλικοῦτος. 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 *τραχεῖν*, e. g. fr. 13.2 ἀποτρώγουσαι (goats nibbling foliage); Sol. fr. 38.1–2 (*itria*-cakes and bread); Hippo. 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.)

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

*Et.Gen. AB* β 89

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

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

### Meter Iambic trimeter

<X-U- X-U- U->U-  
U-U- -|U- U-U-

**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 κράσιν τοῦ ο καὶ α εἰς ω γίνεται φῶς καὶ ὡς ὥσπερ κρείττονα κρείττονα κρείττω. Βελτίονα βελτίονα 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. *βελτίονα* and *κρείσσονα* 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 *βελτίονα/κρείσσονα*, 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 ἀπελθών εἰρηναῖος διατρίψῃ, / ... / γνώσεται οἵων 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 ... / ... δύναμιν ἡ γένοντ’ 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.

*πρόγυματα* alone can be “troubles” (e.g. Ar. V. 1426; *Th.* 651; fr. 131.2), but with the definite article and no other specification *τὰ πρόγυματα* 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,  
βολβῷ

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

They compare us to a dried fig,  
to a bulb

Coondrios, *Περὶ Τρόπων, Rhetores Graeci* VIII p. 789.18–20  
τὸ δὲ εἴκασμά ἔστι σκῶμμα καθ' ὁμοιότητα, ὡς ἔχει τὸ παρ' Εὐπόλιδι. ——.  
The *eikasma* (“likeness”) is a joke that turns on a resemblance, like the remark in Eupolis: ——

**Meter** Iambic trimeter

<x->u- --u|- -u-  
--<u- x-u- x-u->

**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 βολβῷ <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 ὃ κακοδαίμονες, τί κάθησθ’ ἀβέλτεροι, / ἡμέτερα κέρδη τῶν σοφῶν, ὄντες λίθοι, / ἀριθμός, πρόβατ’ ἀλλως, 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 *iσχάδι*, / βολβῷ, 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).

***iσχάδι*** For dried figs, see fr. 404 n.

**2 βολβῷ** The term can be used of the roots of various bulbous plants, but the parallel with *iσχάδι* 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 ράδιος φραίνεσθαι· καὶ ἐκτεταμένως δὲ καὶ κατὰ συστολὴν λέγεται παρὰ Ἀττικοῖς· Κρατίνος· (fr. 350). Εὔπολις· (v. 1). ὅτι δὲ τὸ ἄπλυτοι ἐπὶ τῶν ράφανίδων ἀκούειν δεῖ, οὐκ ἐπὶ τῶν σηπιῶν, δηλοῖ Ἀντιφάνης γράφων· (fr. 273). ιδίως δ' οὕτως ἐκαλοῦντο ἄπλυτοι ράφανίδες, ἃς καὶ Θασίας ὠνόμαζον. Φερεκράτης· (fr. 190)

Radishes (*rhabanides*): They are called this because they readily emerge (*rhadiōs 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· Εὔπολις· σηπίαι ... ἐλᾶαι

Olives: Eupolis: cuttlefish ... olives

Hsch. α 6239

ἄπλυτοι ῥαφανίδες· οὕτως ἔνιοι, ώς Εὔπολις (οὐ π° π° codd.), ἀς 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—u—> ~u—|~ —u—  
~~~~ —|<—u— x—u—>

If the *iota* in ῥαφανίδες is treated as short

<x—u—> ~u~u|~ —u—
~~~~ —|<—u— x—u—>

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

**Assignment to known plays** Assigned to *Poleis* by Schmidt (taking the second π° 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’ ὄπλυτος 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.

**σηπίαι** 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; Archestr. 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 ... ἐλάααι 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 Archestr. fr. 8. On olives and olive oil generally, see Dalby 2003. 237–40; Foxhall 2007. There appears to be no single fixed spelling of ἐλάααι/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 ἐδασύνοντο Ἀττικῶς αἱ ἄρκυες, οὐκ ἄδηλον, καὶ φέρεται χρῆσις Εὐπόλιδος εἰς τοῦτο, τοιαύτῃ. —, ὃ ἐστι, φύλασσε. ἐπεὶ καὶ ἀρκυώρὸς ὁ τῶν ἄρκυων φύλαξ. ἀφ' οὗ τὸ ἀρκυώρειν

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 *harkuōros*, whence the verb *harkuōrein*

Meter Iambic trimeter

<x—u— —>u~u ~u—u—  
—u— —|<—u— u—u—>

**Citation Context** From a note on *Od.* 5.273 Ἀρκτον θ', ἦν καὶ ἀμαξαν ἐπίκλησιν 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. frr. 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 καλώδια** A καλώδιον (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<sup>a</sup>34, 36, 853<sup>b</sup>7* as pulley-ropes; and in this case as a key part of a net.

2 **ἄρκυώρει** 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 περιόροι (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 λίνα, φυλάττων. ἄρκυς δὲ πάντα τὰ κυνηγετικὰ λίνα (“arkuōros: ... 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 <μὲν> 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!

$\Sigma^{\text{mgVxLS}}$  Aeschin. 2.167 (370a–b Dilts)  
(περιπόλος) ὁ περιερχόμενος τὴν πόλιν καὶ φυλάττων. (v. 1). Εὔπολις. καί. (v. 2). τοῖς  
ἐφήβοις γάρ προστέταχθαι τὴν χῶραν 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 --<~>- -|~-- ~-- or <-->~-- -|~-- ~--, depending on how the line is supplemented  
<x>--~-- ~--|~-- ~--

**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 ἀπίέναι 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 εἴν’ ἔφασκε τὸ κιθαρίζειν.

**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 4<sup>th</sup> century, although many of the same sites must have been in use already in the 5<sup>th</sup>), 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<sup>a</sup>30 ἐπικοιτάζεσθαι (of animals in their lairs or dens). For κοίτη (“bed”), fr. 86 with n.

**2 τοὺς περιπόλονς** 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 ephesbes like the young Aeschines in military training in the 4<sup>th</sup> 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 φρούριο”, 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 4<sup>th</sup>-century ephesbes); 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 II<sup>2</sup>* 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 4<sup>th</sup> 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 Θράκας ἀπιέναι, παρεῖναι δ’ εἰς ἔνην (“The Thracians are to leave, but to be present tomorrow!”); *Pax* 551–2 ἀκούετε λεῷ· 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 λεῷ· τοὺς ὄπλίτας νυμενὶ / 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.

fr. 341 K.-A. (315–16 K.)

μὴ τρηχὺς ἵσθι  
ὦ δαιμόνι’ ἀνδρῶν, μὴ φθονερὸν ἵσθ’ ἀνδρίον

Don't be difficult!  
My good sir, don't be a grudging little fellow!

Eust. p. 1680.24–9 = i.408.44–409.4

φέρεται ἐν τοῖς τοῦ γραμματικοῦ Ἀριστοφάνους, ὅτι τὸ ἵσθι ἀντὶ τοῦ γίνωσκε εἶδεν “Ομηρος. ἀντὶ δὲ τοῦ ὑπαρχε τὸ ἔσο τίθησιν ... Αἰτιοὶ δὲ ἄπαντες τὸ ἵσθι καὶ ἐπὶ τοῦ ὑπαρχε τάττουσιν. Εὐπολις; (v. 1). καί· (v. 2), ἥγουν μὴ φθονερὸς ἔσο ἄνθρωπος. καὶ ὅρα τὸ ἀνδρίον ὑποκοριστικῶς γενόμενον ἐκ τοῦ ἀνδρός ... κοινότερον δὲ τοῦ ἀνδρίον τὸ ἀνδράριον

It is reported in the treatises of the grammarian Aristophanes that Homer regarded the form *isthi* as equivalent to *ginōske* (“Know!”). Whereas he uses *eso* as equivalent to *hyparche* (“Be!”) ... But all Attic authors also use *isthi* in place of *hyparche*. Eupolis: (v. 1). And: (v. 2), that is “Don't be (*eso*) a grudging person!” Note also *andron* formed hypocoristically from *anér* (“man”) ... But *andrarion* is more common than *andron*

**Meter** Iambic trimeter, e.g.

—~— ~|<—~— ×—~—>  
—~— —|—~— —~—

**Discussion** Meineke 1839 II.496; Herwerden 1855. 34; Nauck 1894. 72

**Assignment to known plays** 1 was assigned to *Kolakes* by Meineke on the ground that (as Herwerden had already noted) *ēta* for *alpha* in *τρηχύς* suggests a Ionic-speaker; cf. frr. 170; 464 with n.; Colvin 1999. 269.

**Citation Context** From a note on *Odyssey* 11.223–4 ταῦτα δὲ πάντα / ἵσθ’, ἵνα καὶ μετόπισθε τεῇ εἴπησθα γυναικί, citing both passages of Eupolis for their use of *ἵσθι* as second-person singular imperative of εἰμί (“be”). Eustathius explicitly identifies his source as the 3<sup>rd</sup>-/2<sup>nd</sup>-century BCE Alexandrian scholar Aristophanes of Byzantium (fr. 22 A–C, where Slater 1986 observes: “These precise observations with their polemical tone (οὕτως καὶ οὐκ ἄλλως) appear directed at previous scholarship”).

**Interpretation** 1 is a protest against another character's “rough” behavior; Ionians—like the speaker (see Assignment to known plays)—by contrast, were notoriously “soft”, pampered and unwarlike (e. g. fr. 272.2; Call. Com fr. 8; Ar. *Th.* 163 with Austin–Olson 2004 *ad loc.*; Antiph. fr. 91; Goebel 1915. 105–7).

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', ὥγάθ', 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 **τρηχύς/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 **τραχὺς 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 ὁ δαιμόνιε, μὴ τοῦ λέγοντος ἵσθι; *V.* 998 μὴ φροντίσῃς, ὁ δαιμόνι'; *An.* 1436 ὁ δαιμόνιε, μὴ νουθέτει μ'; *Ra.* 835 ὁ δαιμόνι' ἀνδρῶν, μὴ μεγάλα λίαν λέγε. For the criticism, cf. Alex. fr. 52 ἐπιχαρέκακος εἴ καὶ φθονεῖς τοῖς πλησίον ("You like it when other people have trouble, and you're jealous of your neighbors").

**ὁ δαιμόνι(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 ὁ δαιμόνιε, πύρετε μηδὲν φροντίσας; Ar. *Nu.* 38, 1138; *V.* 962, 967; *Av.* 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 ὁ σχέτλι' ἀνδρῶν; *Ec.* 564 and 784 ὁ δαιμόνι' ἀνδρῶν\*; E. *Hec.* 716 ὁ κατάρατ' ἀνδρῶν\*. Although widely attested in early epic (e.g. *Il.* 6.407; *Od.* 18.15; Hes. *Th.* 655; *hHom.* 7.17 (plural)), δαιμόνιε 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 δαιμόνιε 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'. ώς φθονερὸς εἴ καὶ δυσμενῆς ("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<sup>b</sup>18–20 ("*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 ἀνδρίοισι 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 μηδὲν τῷ πατρί / μέμφεσθ' 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 ὃ φθονερὸν τὺ καὶ ἀπρεπὲς ἀνδρίον αὔτως (“You simply envious and ugly *andrion!*”), in all of which the term seems to be contemptuous; see Petersen 1910. 117, and cf. frr. 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.)

οἵον γέ πού ’στι γλῶττα κὰνθρώπου λόγος  
γλῶττα κὰνθρώπου Meineke : γλῶσσα κὰνθρώπου Σ<sup>bT</sup> : γλῶσσ’ ἀνθρώπου Eust.

What a thing somehow a tongue and human speech are!

Σ<sup>bT</sup> Il. 2.333

—, κατὰ Εὖπολιν· ὁ μὲν γὰρ λέγων “φεύγωμεν” ἀναπτεροῖ, ὁ δὲ “μίμνωμεν” πείθει.  
ἄμα δὲ καὶ τὸ παλίμβολον τῶν δήμων 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 ὅχλου παλίμβολον, ὅπως οἱ αὐτοὶ καὶ φεύγειν ἡσαν ἐτομότατοι καὶ μένειν αὐτὶς ρῆσον ἀνεπείσθησαν. ἐπιφωνοῦσι δὲ καὶ τὸ τοῦ Εύπολιδος· οἵον … ἀνθρώπου, εἶτερ ὁ μὲν λέγων “φεύγωμεν” ἀναπτεροῖ, ὁ δὲ αὐθις πείθει λέγων “μίμνωμεν”

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”

**Meter** Iambic trimeter  
 —— ~ | —— ——

**Discussion** Runkel 1829. 168; Raspe 1832. 28; Hermann 1834 V.290; Kock 1880. 342–3; Reitzenstein 1907. xix–xx; Hoffmann 1910. 10; Kaibel ap. K.-A.; Beta 2004. 58; Telò 2007. 640–1

**Assignment to known plays** Assigned to *Dêmoi* by Raspe, following a suggestion by Runkel.

**Citation Context** Two versions of the same note on *Il.* 2.333–5, where the Achaeans, having initially been persuaded by Agamemnon to give up the siege of Troy and go home (*Il.* 2.142–54; for Agamemnon’s φεύγωμεν, *Il.* 2.140), abruptly have their minds changed by Odysseus (for Odysseus’ μίμνωμεν—actually μίμνετε πάντες—*Il.* 2.331). van Thiel 2014 I.213–14 takes the material to be drawn from Aristarchus’ commentary on the *Iliad*.

**Text** Outside of lyric (Ar. *Ra.* 827, 898) and some exceptional situations (Ar. *Th.* 1192; a Scythian is speaking), comedy uses Attic γλῶττα rather than the transmitted γλῶσσα (appropriate for tragedy). If one is going to treat this as a fragment of Eupolis (see Interpretation), therefore, one may as well correct the form; cf. Pl. *Com.* fr. 51.1, where γλῶσσαν is similarly transmitted for γλῶτταν. The balance of the notes in  $\Sigma^{bt}$  and Eustathius come more or less straight from Homer, but attempts have been made to convert the words into additional iambic trimeters e.g. by Runkel ὁ μὲν γὰρ λέγων “φεύγωμεν” ἀναπτεροῖ, / ὁ δὲ “μίμνωμεν” ἀναπτείθει (sic); Raspe ὁ μὲν γὰρ οὖν λέγων “φεύγωμεν” ἀναπτεροῖ, / ὁ δ’ αὖ λέγων “μίμνωμεν” ἀναπτείθει; Hermann ὁ μὲν λέγων “φεύγωμεν”, ὁ μὲν ἀναπτεροῖ· / ὁ δ’ αὖ λέγων “μένωμεν”, ὁ δὲ πείθει; and Reitzenstein ὁ μὲν λέγων “φεύγωμεν” ὡς ἀναπτεροῖ, / ὁ δ’ αὖ “μένωμεν” εἴδεθ’ ως πείθει λέγων.

**Interpretation** An ironic remark (see below on the particles). Hoffmann noted that the line sounds strikingly tragic (e.g. S. *Ph.* 98–9 νῦν δ’ εἰς ἔλεγχον ἔξιών ὄρῳ βροτοῖς / τὴν γλῶσσαν, οὐχὶ τάργα, πάνθ’ ἥγουμένην, “But now, when I come to the test, I see that for mortals the tongue, not what one does, directs everything”; fr. 201a; E. *Med.* 582–3; *Andr.* 451–2; *Ba.* 268–9; cf. Text above), Kock took it to be parody of Euripides, and Kaibel speculated that the verse was in fact originally and properly attributed not to Eupolis but to Euripides (cf. fr. 430 n.; Nauck 1894. 75). But there is no reason why a comic character should not express alarmed astonishment at the verbal agility of another person (cf. Strepsiades at Ar. *Nu.* 1443–51), and the closest parallel to the language is in fact Ar. *Th.* 21 οἶόν γέ πού ’στιν αἱ σοφαὶ ξυνουσίαι (“What a thing clever company somehow is!”; Inlaw’s reaction to Euripides’

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 ἐν (“There’s nothing better than a good tongue”), 2–3 ἡ 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 *οἶν*, while *που* is ironic. See Denniston 1950. 494, and cf. e.g. Ar. V. 27 δεινόν γέ ποῦστ’ ἀνθρωπος ἀποβολῶν ὅπλα; *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 ἵππῳ μούπιβαλεῖς τρυσίππιον;  
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 ὁ τοῖς τετρυμμένοις καὶ ἀχρήστοις ὑποις ἐπιβάλλεται. ἢ κατὰ Αἴλιον Διονύσιον (τ 26 ~ 17), τρυσίππειον τετρασυλλάβως, ἔγκαυμα ὑπου γεγηρακότος ἐπὶ τῆς γνάθου· ὅμοιον τροχῷ. φέρει δὲ οὐτὸς καὶ χρήσιν Εύπολιδος ταύτην. —

A *trusippos* is what is put on worn-out (*tetrummenoī*), useless horses. Or, according to Aelius Dionysius (τ 26 ~ 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  
τρυσίππιον· ἔγκαυμα ὑπου γεγηρακότος ἐπὶ τῆς γνάθου· τροχῷ ὅμοιον· οὕτως Εὔπολις

*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 (2<sup>nd</sup> 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 ὕππων ἐπιβαλλόμενον σημεῖον τρυσίππειον ἐκαλεῖτο (“The mark placed on disqualified horses was called a *trusippeion*”)
- Hsch. i 863 ὕπου τροχός· τοῖς γεγηρακόσιν ὕποις ἔχάραττον ἐπὶ τὴν γνάθον σημεῖον, τροχοῦ σχῆμα ἔχον. ἐκαλεῖτο δὲ καὶ τρυσίππιον (“A horse’s wheel: for old horses, they put a mark on their jaw. It was in fact called a *trusippion*”)
- Hsch. τ 1565 τρυσίππιον· τὸν χαρακτῆρα τὸν ἀπὸ τῆς βουλῆς ἐν ταῖς δοκιμασίαις τοῖς ἀδυνάτοις καὶ τετρυμένοις <...> ἵνα μηκέτι στρατεύωνται, τὸ παλαιὸν ἐκάλουν τρυσίππιον. τροχὸς δὲ ἦν ὁ ἐπιβαλλόμενος χαρακτῆρ τῇ γνάθῳ τῶν ὕππων (“*trusippion*: the mark for those who were disabled and worn-out (*tetrummenoī*), 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. i 185 ὕπου τροχός· τὸ τρυσίππιον, διὰ τὸ τοῖς διὰ γῆρας ἐκτρυχωθεῖσιν ὕποις 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 γεγηρακώς ὕπος (“*trusippos*: a horse that has grown old”)

Note also:

- Zen. 4.41 ὕπω γηράσκοντι τὰ μείονα κύκλ’ ἐπίβαλλε· ταύτης μέμνηται Κράτης ὁ κωμικὸς ἐν Σαμίοις (fr. 33). τάττεται δὲ ἐπὶ τῶν διὰ γῆρας δεομένων ῥάστωντης τινὸς καὶ ἀναπαύλης. μετήκται δὲ ἀπὸ στρατιωτικῶν ὕπων οἵς γηράσκουσιν ἐπέβαλλον τὸ καλούμενον τρυσίππιον. ἔστι δὲ τοῦτο σιδηροῦς τροχίσκος, οίονεὶ δημόσιος χαρακτῆρ, ὃν ἐκπυροῦντες ἐπέβαλον ταῖς σιαγόσι τῶν ὕπων (“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 ἀπομαγδαλιὰς ὥσπερ κύων; (“Scraps of bread, as if I were a dog?”); V. 363–4 ὥσπερ με γαλῆν κρέα κλέψασσαν / 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 ἵππω ... (ἐ)πιβαλεῖς τρυσίππιον** According to [Arist.] *Ath.* 49.1, δοκιμάζει δὲ καὶ τοὺς ἵππους ἡ βουλή ... τοῖς δὲ μὴ δυναμι[ένοις ἀκολ]ουθεῖν ἢ μὴ θέλουσι μένειν ἀλλ’ ἀνάγουσι, τροχὸν ἐπὶ τὴν γνάθ[ο]ν [ἐπιβ]άλλει, καὶ ὁ τοῦτο παθῶν 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.

**μούπιβαλεῖς** = μοι ἐπιβαλεῖς; for the crasis, cf. fr. 7 μούγγυς = μοι ἐγγύς; Ar. *Nu.* 1205 μούγκωμιον = μοι ἐγκώμιον; Ec. 912 μούταιρος = μοι ἐταιρος; E. *IT* 637 μούγκαλης = 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<sup>T</sup> : νῆσαι Σ<sup>HPO</sup> : νῆσαι Meineke

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

Σ<sup>HPO</sup><sub>T</sub> *Od.* 7.104

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

Some authorities take *mulas* to mean “knees”, and *mēlopa 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, ὡς Εὔπολις. —

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’ ἐπὶ μήλοπα καρπόν, 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 νώμενος· ὁ νηθόμενος (both cited by Kassel–Austin)), which has struck some readers as sitting awkwardly with the singular τῇ χειρί. Σ<sup>HPO</sup> 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”).<sup>4</sup> No change is necessary; cf. the use of a singular referring to a

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<sup>4</sup> 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 δέ γ' αὐτῇι χειρὶ τόνδε θ' εἴλομεν; X. *An.* 5.4.13 χιτωνίσκους δὲ ἐνεδεδύκεσαν ὑπὲρ γονάτων..., ἐπὶ τῇι 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 μαλακᾶσι κρόκαις; adesp. com. fr. 499 οἴμοι, τί παθών ἔνης πασχεῖαν τὴν κρόκην; (“Oh no! What’s your problem, that you spun the *krokē* 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 ὡς κά[λ]λιστα νήθουσαι μν[η].

**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 ὄμοργιν 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.)

ѡσπερ ἀνέμου ἔξαίφνης 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: —

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(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

Εὕπολις δὲ καὶ ἄνεμον ἀσελγῆ εἶπε τὸν βίαιον· εἴη δ' ἀν ὄμοιον καὶ τὸ ύβριστής ἄνεμος  
(Theodorid. *AP* 7.738.2)

And Eupolis also calls a violent wind *aselgēs*; “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 ἔταττον οἱ παλαιοί, ἀλλ' ἔστιν ὅτε καὶ  
ἐπὶ τοῦ μεγάλου· καὶ γὰρ ἄνεμον ἀσελγῆ λέγουσιν, ὡς Εὕπολις (ὡς Εὕπολις om. *Suda*)

For the ancients used *aselgēs* not only in reference to what is insolent, but at times also  
for what is large; for they also refer to an *aselgēs* 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 ύβριστής ἄνεμος by reference to a passage from a “good” 5<sup>th</sup>-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 ώσπερ-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 τυφώς γὰρ ἐκβαίνειν παρασκευάζεται (“A hurricane’s getting

ready to burst”; Dionysus’ characterization of Aeschylus’ outraged comments on Euripides); Diph. fr. 68 τί ποτ’ ἐστίν; ώς ράγδαῖος ἔξελήλυθεν (“What in the world is it? How violently he’s come out!”) ap. Phot. p 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 5<sup>th</sup> century only in comedy (also frr. 172.15; 261.2 (both of bad jokes); Pherecr. fr. 191 (of a *pnygos*); subsequently at Ar. *Pl.* 560; Men. *Pk.* 383; Diod. Com. fr. 2.41) and then in the 4<sup>th</sup> century also in prose (e.g. Lys. 24.15 λέγει δ’ ώς θύριστής είμι καὶ βίαιος καὶ λίαν ἀσελγώς διακείμενος (“He says that I’m outrageous, violent and have quite *aselgēs* 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, ὡς πονήρα, προξένει  
and don’t introduce *ponēroi*, you *ponēra*!

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 ὄριζεται ὁ Δῆμος, τῆς δὲ ως ἐν λοιδορίᾳ τὴν τύχην

*ponēros*: 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 *ponēra* 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 *Philoī* 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 *Epimerismoi*, 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 ἀπόφερ', ὀπόφερε τὰ κρέα καὶ μή μοι δίδου; fr. 219 ταχύ ννυ πέτου καὶ μὴ τροπίαν οἴνον φέρε; Pl. *Com.* fr. 66 ἀπαμβρακοῦ καὶ μὴ προδῶς σαυτήγιν; 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 Pyrilampes (*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 *erômenos* of Calicles 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' ... / ἡτις με γῆμ' ἐπῆρε τὴν σὴν μητέρα (“the *promnêstria* who encouraged me to marry your mother”); X. *Mem.* 2.6.36 (of Aspasia) ἔφη γὰρ τὰς ἀγαθὰς προμνηστρίδας μετὰ μὲν ἀληθείας τὰγαθὰ διαγγελλούσας δεινάς εἶναι συνάγειν ἀνθρώπους εἰς κηδείαν, ψευδομένας δ' οὐκ ἐθέλειν ἐπαινεῖν· τοὺς γὰρ ἔξαπατηθέντας ὅμα μισεῖν ἀλλήλους τε καὶ τὴν προμνησαμένην (“for she said that good *promnêstrides* 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 προμνήστριαι εἰσι δεινόταται, ὡς πάσσοφοι οὖσαι περὶ τοῦ γνῶναι ποίαν χρὴ ποιῶ ἀνδρὶ συνοῦσαν ώς ἀρίστους παῖδας τίκτειν (“*promnêstriai* 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.

*Hipp.* 589; *Luc. DDeor.* 20.16 (as an Atticism). Wilamowitz took the woman to be a brothel-keeper, identified her with Callias' wife Rhodia, and argued that Demos was represented by Eupolis as selling his body and then complaining about the quality of customers he was sent. But *προμνηστρία* is the wrong word for that function, and unless the source is being coy, the speaker (be he Demos or “the Demos”) must be complaining instead about the substandard marriage prospects being offered e. g. to his sisters.

**πονηρούς, ὡς πονήρα** As Kassel–Austin (citing Tryphon fr. 15 with Velsen 1853 *ad loc.* and Lentz 1870 on Hdn. I.296.20) note, the supposed distinction between *πονηρός* (“worthless”) and *πόνηρος* (“bad”)—generally maintained by modern editors for convenience’s sake—was disputed already in antiquity. But the juxtaposition (calling the woman *πονήρα*, while simultaneously ordering her to stop introducing *πονηροί*) is in any case part of the verbal wit. Cf. frr. 198 *πονηρῶν* with n.; 365 *πονηρῷ*.

**προξένει** (5<sup>th</sup>-century vocabulary) appears here in the sense “furnish” and thus “introduce”, as at e.g. S. *Tr.* 726; E. *Hel.* 146; X. *Ap.* 7 (+ dat.); to be distinguished from the use of the verb + gen. to mean “protect someone’s interests” (e.g. E. *Med.* 724; Ar. *Th.* 576; X. *HG* 6.4.24; D. 15.15).

fr. 347 K.-A. (322 K.)

ἐγὼ δ' ἄδειπνος ἐσπέρας ηὐλιζόμην  
ηὐλιζόμην Meineke : αὐλιζόμην *Synag.* B : αὐλίζομαι Kaibel

but I used to make my bed outside in the evening with no dinner

*Synag.* B α 2407  
αὐλιζέται· τὸ ἐν αὐλῇ διατρίβει καὶ ἴδιως τὸ κοιμᾶται. Εὕπολίς φησιν· —. σημαίνει δὲ καὶ τὸ φυλάττει, παρεμβάλλει

*aulizetai*: meaning “he spends time in the courtyard (*aulē*)” and idiosyncratically “he sleeps”. Eupolis says: —. The verb also means “he stands guard, encamps”

Phot. α 3173  
αὐλιζέται· κοιμᾶται, φυλάττει, παρεμβάλλει. οὔτως Εὕπολις  
*aulizetai*: he sleeps, guards, encamps. Thus Eupolis

**Meter** Iambic trimeter  
 ₋₋₋ ₋|₋₋₋ ₋₋₋

**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 αὐλίζεται· κοιμᾶται· φυλάττεται; *Synag.* α 1093 αὐλίζεται· κοιμᾶται, 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 αὐλίζομαι is right, an observation—that emphatically contrasts the speaker’s situation (ἐγώ 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 ηύλιζόμην/αὐλίζομαι 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 οἵοις ἐν πέπλοις αὐλίζομαι (“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 αὐλίζομαι 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 αὐλίζόμενοι· 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” (έσπέρα) is when a person can reasonably be out and about even if the sun is down (see below), whereas “the night” (νύχ) 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 5<sup>th</sup>-/4<sup>th</sup>-century vocabulary, first attested here and at Ar. *Ach.* 1152; subsequently at e.g. X. *An.* 4.5.21 οἱ περὶ Ξενοφῶντα ηὐλίσθησαν 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.

**έσπέρας** Also dinner-time at e.g. Ar. *Nu.* 175 (none available in the Thinkery); V. 1401 (Aesop returns from dinner ἔσπέρας) with Biles–Olson 2015 *ad loc.*; X. *HG* 4.1.6 ἔσπέρας συνεδείπνουν αὐτῷ (“they had dinner with him ἔσπέρας”). This use of ἔσπέρας in the sense “in the evening” is almost entirely confined to comedy (e.g. Ar. *Ach.* 616; *Lys.* 409; Men. *Pk.* 153; also Hippo. fr. dub. 191 ἀνὴρ ὅδ’ <–x> ἔσπέρης 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 κατάξει τῆς κεφαλῆς τὰ ρήματα  
κατάξει Porson : κατάξεις [Hdn.]  
for the words won’t crack my/your/his/her head

[Hdn.] *Philet.* 52  
κατεαγώς τῆς κεφαλῆς, οὐ μὴν πᾶσαν τὴν κεφαλὴν ἀλλὰ μέρος τι αὐτῆς. Εὔπολις (Pierson: Ἀπολις [Hdn.]<sup>P</sup>: om. [Hdn.]<sup>V</sup>). —

“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 ... κατεαγώς (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 κατάξει τις αὐτοῦ μεθύων τῆς κεφαλῆς Ὁρέστης, 1180 καὶ τῆς κεφαλῆς κατέαγε περὶ λίθῳ πεσών; V. 1428 κατεάγη τῆς κεφαλῆς μέγα σφόδρα; *Pax* 71 ξυνετρίβῃ τῆς κεφαλῆς καταρρυείς; Isoc. 18.52 θεράπαιναν ἥπιῶντο τὸν Κρατῖνον συντρίψαι τῆς κεφαλῆς αὐτῆς; Pl. *Grg.* 469d κἄν τινα δόξῃ μοι τῆς κεφαλῆς αὐτῶν καταγήναι δεῖν, κατεαγώς 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 αἴθωνος ἐστεφανωμένου

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 ἥθος ἔχει καὶ εἰρωνείαν τὸ ἄγαμαί σου. καὶ Εὔπολις.

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

Phot. α 115 = *Synag.* B α 253

ἄγαμαι τούτου, ἄγαμαι κεραμείων. Εὔπολις καὶ Ἀριστοφάνης (*Ach.* 488; *Av.* 1744)

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

**Meter** Iambic trimeter; -έως in κεραμέως is in synizesis (i.e. treated as a single syllable)

~~~~~ —~|— ~~~~

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 ὄγαμαι + acc. and ὄγαμαι + gen. Moer. α 1 ὄγαμαι 'Υπερβόλου Ἀττικοί· ὄγαμαι 'Υπέρβολον "Ελληνες 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 κερα^μ that was variously expanded. Storey 1995–6. 146 proposes retaining [Herodian]'s κερόμου and taking αἰθωνος 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 ὄγαμαι is used in straightforward expressions of admiration (see below), making it unlikely that this is a sarcastic comment. Fritzsche took the potter (**κεραμεὺς**) 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 <×—×> ὄγαμαι κεραμέως 'Υπερβόλου), and note Σ^{VEROM} Ar. *Eq.* 1304 κεραμεὺς δὲ ὁ 'Υπέρβολος. 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 α λυχνοποιός). 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 ὄγαμαι + 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; Poultnay 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 αἴθων in the sense “fiery, fierce” (poetic), Hermipp. fr. 47.7 δηχθεὶς αἴθωνι Κλέωνι (“stung by *aithôn Cleon*”); A. *Th.* 448 αἴθων … λῆμα, Πολυφόντου βία (“*aithôn* in his purpose, mighty Polyphontes”); S. *Ai.* 221–3 οἵαν ἐδήλωσας ἀνδρὸς αἴθονος / ἀγγελίαν ἄτλατον οὐδὲ φευκτάν (“What tidings of an *aithôn* man, unbearable and inescapable, you unveiled!”), 1087–8 πρόσθεν οὗτος ἦν / αἴθων ύβριστής (“formerly this man was *aithôn* and over-bearing”); [E.] *Rh.* 122 αἴθων γὰρ ἀνήρ καὶ πεπύργωται θράσει (“for the man is *aithôn* and towers high with boldness”); inscription ap. Aeschin. 3.184 λιψόν τ’ αἴθωνα κρατερόν τ’ ἐπάγοντες Ἀρηα (“bringing on *aithôn* hunger and powerful Ares”, i.e. “war”); cf. Alex. fr. 2.2 αἴθων ἀνήρ (“an *aithôn* man”; corrupt) with Arnott 1996. 55–6; Archestr. fr. 16.8 αἴθωνι λογισμῷ (perhaps “with fierce calculation”; of men playing dice or the like) with Olson–Sens 2000. 82–3; Call. *hCer.* 66–7 αὐτίκα οἱ χαλεπόν τε καὶ ἄγριον ἔμβαλε λιμὸν / αἴθωνα κρατερόν (“Straightaway she cast into him harsh, savage, powerful, *aithôn* hunger”); Edgeworth 1983. 33–40, esp. 35–6; Levanouk 2000. 29–32.

ἐστεφανωμένου 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 δί’ 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 ἥξω δεῦρο πυκτικοὺς ἔχων

I'll be here wearing boxing straps

[Hdn.] *Philet.* 229
ὅτι πυξίδας οὐκ ἔλεγον ἀλλ’ ιμάντας. — 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. πυξίς—presumably cognate with πύγμη (“fist”) and πύξ (“with a fist”), rather than with πύξος, “box tree” (whence e.g. πυξίον, “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 ὡπλαῖαι πυξίδες· 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)).

ἰμάντας ... 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 ιμάντας ἐϋτμήτους βοδὸς ἀγραύλοιο. / τὼ δὲ ζωσαμένω βήτην ἔς 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); *Pi. N.* 6.35 χεῖρας ιμάντι δεθεὶς (“after binding his hands with a thong”; of a boxer); *Pl. Prt.* 342c ιμάντας περιειλίττονται (“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. frr. 385.6; 426, and see in general Peppler 1910; Chantraine 1933. 384–94, esp. 386–90; Willi 2003. 139–45; Labiano Ilundain 2004.

ἥξω δεῦρο is ~ “I’ll be back”.

For **ἔχω** in the sense “wear” (very common in comedy, but less so elsewhere), e.g. frr. 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) μή, — Εὔπολις
 And how μή 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 μή 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.

79–84, 145–6, 161–2. Although Nicias opposed the plan for an expedition to Sicily in 415 BCE, he was chosen as one of its leaders (*Th.* 6.8.2–4); he was captured in the final battle at the river Assinaros in 413 BCE and executed by the Syracusans (*Th.* 7.85.1, 86.2–5). Nicias is also mentioned in comedy at fr. 193; *Cratin.* fr. 171.73; *Telecl.* fr. 44.3 (paying a substantial bribe for what the speaker implies are “sensible reasons”, i.e. to keep an ugly fact out of public sight); *Phryn.* *Com.* frr. 23 (“but he’s far outdone Nicias in the number of generalships and † in strategems”); 62.2 (“he didn’t just go when ordered, like Nicias”); *Ar.* *Eq.* 358; *Av.* 363 (“You now outdo Nicias in devices”), 639 μελλονικιᾶν (“to hesitate Nicias-style”).

μῶν μή μῶν (a combination of μή and οὖν) expects a negative answer; Attic vocabulary (e.g. *A.* *Ag.* 1203; *S. Ai.* 791; *Cratin.* fr. 271.1; *E. Med.* 567; *Ar.* *Av.* 109; *Th.* 33; dubious at *Hippon.* fr. 55), attested in classical prose only in Plato (see below), although Lucian later picks it up (e.g. *Scyth.* 4). The combination μῶν μή—showing that the presence of μή in μῶν had been forgotten—is otherwise restricted to Plato (*Phd.* 84c; *Sph.* 263a; *Phlb.* 21b; *Lys.* 208c, e; *R.* 351e, 505c; *Hp.Ma.* 283d), but cf. μῶν οὐ at e.g. *A. Supp.* 417; *E. Tr.* 714; *Ar. Pl.* 372 (and in Plato at e.g. *Plt.* 291d). See in general Kühner–Gerth 1898 ii.525.

ἀναπαύεται The verb in the middle is properly “rest” (e.g. *Pi.* *N.* 6.11; *Th.* 4.11.3), i.e. “sleep” (e.g. *Hdt.* 1.12.2; *X. Mem.* 3.13.5). Just as in English, however, the sense of “sleeping with” or “beside” a person is easily extended to mean “having sex with” him or her; cf. *E. Cyc.* 582 Γανυμῆδη τόνδ' ἔχων ἀναπαύσομαι (“I’ll sleep holding Ganymede here”; cited by Kassel–Austin); the use of κοιμάω at e.g. *Ar. Ec.* 723 παρὰ τοῖς δούλοισι κοιμᾶσθαι (“to sleep beside the slaves”); *Timocl.* fr. 24.1–2 μετὰ κορίσκης ... / ... κοιμᾶσθαι (“to sleep with a girl”); and the similarly extended sense of σύνειμι (lit. “be with”) at fr. 192.100.

fr. 352 K.-A. (CGFP 100)

ρίψασπιδόν τε χεῖρα τὴν Κλεωνύμου
and a shield-throwing hand, that of Cleonymus

Σ *Il.* 7.76 in *POxy.* 1087.46–7
τὸ ρίψασπιδος, ἀφ' οὖ φη(σιν) Εὔπολις. —

The word “shield-throwing”, from which Eupolis says: —

Meter Iambic trimeter
—|— —|— —|—

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

Citation Context A scholion on *Il.* 7.76 Ζεὺς δ' ὄμμι' 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' ὁρθῶς ἤνιξατο τὴν Διοπείθους, “For with ‘Cyllene’ Phoebus actually alluded to the hand of Diopethes”) 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 *IGI*³ 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 ρίψασπιν; *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 *rhapsaspia* (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 ἡ † παρὰ τὰ χείλη τῆς νεώς

ἀνωροθεῖα ἡ Poll.^{FS} : ἀνωροθεῖα ἡ Poll.^A : ἀνω ροθίαζε Runkel : ἀνω ροθιάζει vel ἀνωροθιάζει vel ἀνερροθιάζε Meineke : fort. ἀνωρθίαζε παρὰ Poll.^{FSA} : περὶ Aldine

† *anōrotheia hē* † to/against the lips of the ship

Poll. 2.90

Εὕπολις δὲ καὶ νεώς χείλη εἱρηκεν. —

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. p 143 ~ *Suda* p 216; of a ship being driven along at Ar. fr. 86; see also fr. 192.84–6 with nn.), with ἀνω converted into an adverb or a prefix; thus “he rowed out to sea to the lips of the ship” *vel sim.* If the paradosis παρά represents an expansion of the ligature π̄, what was intended might instead have been the Aldine’s περί, and the first part of the verse might represent a form of ἀνωρθιάζω (“he/they raised a cry around/regarding the lips of the ship”; for the compound, cf. And. 1.29).

Interpretation One would expect the “lip” of any vessel to be the point up to which one might potentially fill it, in the case of a ship its gunwale and with human beings or water; see Text. πρός would do just as well metrically as the paradosis παρά, and—assuming the text is sound—use of the latter suggests that if motion is in question, it is not simply “in the direction of” the gunwales but leads to actual contact with them.

χεῖλος is used to refer to the rim of a basket, bowl or the like at e.g. Ar. Ach. 459; Od. 4.132; 15.116; Hes. Op. 97; Hdt. 1.70.1; Pl. R. 616d–e (cf. the use of οὖς, literally “ear”, to mean “handle”, and of στόμα, literally “mouth”, to refer to the opening at the top of a pouring vessel; Taillardat 1965 § 273–4); of the edge of Ocean at Mimnerm. fr. 11a.3; of the edge of a river at e.g. Hdt. 1.185.3; 2.94.1; and of the edge of a ditch at e.g. Hdt. 1.179.2; Th. 3.23.2, 4. For the word applied to a part of a ship, cf. Anyte HE 710 = AP 7.215.3 νεώς ... χείλη (cited by Kassel–Austin) with Gow–Page 1965 *ad loc.*, who take the reference to be to the foremost part of the keel (not an obvious interpretation of the image).

νεώς An Attic form (e.g. A. Pers. 305; Th. 2.92.3; E. Cyc. 144; Ar. Ra. 52; X. HG 1.6.1; Diph. fr. 42.11), via quantitative metathesis; contrast νηός (epic), νεός (Ionic), ναός (Doric) and νᾶος (Aeolic).

fr. 354 K.-A. (325 K.)

όταν δὲ δὴ πίνωσι τὴν ἐπιδέξια
but whenever in fact they drink the *epidexia* cup

Poll. 2.159

χειρῶν δὲ ἡ μὲν δεξιὰ κατὰ τὴν θέσιν, ἡ δὲ ἀριστερά, λαιά, σκαιά, εὐώνυμος. καὶ δεξιός, ἐπιδέξιος, δεξιῶς, ἐπιδεξίως, ἐπιδέξια· δηλοῖ δὲ τοῦτο παρὰ μὲν Πλάτωνι (*Tht.* 175e) τὸ δεξιῶς· “ἀναβάλλεσθαι δὲ οὐκ ἐπισταμένου ἐπιδέξια”, παρὰ δὲ Λυσίᾳ (fr. 431 Carey) τὸ ἐκ δεξιᾶς χειρός· “εἰσιόντων πρὸς τῇ Νεμέᾳ ἔστηκεν ἐπιδέξια”. παρὰ δὲ Εύπολιδι προπόσεως σχῆμα· —

One hand is the *dexia* (“right”) hand, referring to where it is located, while the other is the *aristera* (“better”), *laia*, *skaiia*, *euōnumos* (“auspicious”) hand. Also *dexios*, *epidexios*, *dexiōs*, *epidexiōs*, *epidexia*. The latter means *dexiōs* (“cleverly”) in Plato (*Tht.* 175e): “not knowing how to drape his robe *epidexia*”, and in Lysias (fr. 431 Carey) what is on the right-hand side: “It is located *epidexia* of those entering Nemea”. But in Eupolis it is a style of toasting: —

Meter Iambic trimeter

˘-˘- - -˘| - ˘-˘-

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. $\delta\epsilon\ \delta\eta$ does not necessarily imply a preceding $\mu\epsilon\nu$ -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 $\tau\alpha\ \pi\acute{a}\rho\epsilon\rho\gamma\alpha\ \mu\mu\tau\alpha\ \tau\alpha\acute{u}\tau'$ $\xi\sigma\tau\iota\tau\cdot\eta\tau\ \delta\epsilon\ \delta\eta\ \lambda\acute{a}\beta\omega\ / \ \tau\alpha\ \delta\epsilon\o\tau\alpha\ \kappa\alpha\ \tau\o\pi\tau\alpha\iota\o\ \acute{a}\rho\mu\o\sigma\omega\mu'$ $\acute{a}\pi\alpha\xi$ (“Those are my secondary offerings. But if I get the ingredients I need, and the kitchen’s finally set up right ...”; a braggart cook).

$\tau\grave{\eta}\nu\ \grave{\epsilon}\pi\delta\acute{e}\xi\alpha$ $\grave{\epsilon}\pi\delta\acute{e}\xi\alpha$ (adverbial) is “from left to right” (esp. Hdt. 2.36.4 (the Egyptians write $\grave{\alpha}\pi\grave{\theta}\ \tau\alpha\ \delta\epsilon\iota\omega\ \grave{\epsilon}\pi\grave{\theta}\ \tau\alpha\ \grave{\alpha}\rho\iota\sigma\tau\epsilon\alpha$, i.e. $\grave{\epsilon}\pi\alpha\grave{\rho}\iota\sigma\tau\epsilon\alpha$, whereas the Greeks write $\grave{\alpha}\pi\grave{\theta}\ \tau\alpha\ \grave{\alpha}\rho\iota\sigma\tau\omega\ \grave{\epsilon}\pi\grave{\theta}\ \tau\alpha\ \delta\epsilon\i\alpha$, i.e. $\grave{\epsilon}\pi\delta\acute{e}\xi\alpha$)) 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 $\kappa\acute{u}\lambda\kappa\alpha$, and the reference is to a cup—sometimes called the $\varphi\iota\lambda\o\tau\eta\sigma\iota\alpha$ (“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 $\kappa\alpha\ \pi\pi\o\sigma\epsilon\i\ \grave{\theta}\pi\grave{\rho}\epsilon\gamma\i\ \grave{\epsilon}\pi\delta\acute{e}\xi\alpha$, $\kappa\alpha\ \pi\pi\o\lambda\epsilon\i\sigma\theta\alpha\ / \ \grave{\epsilon}\xi\o\mu\o\kappa\lambda\hbar\delta\eta\ \grave{\omega}\ \pi\pi\o\pi\i\ \grave{\epsilon}\theta\hbar\lambda\epsilon\i$ (“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 $\grave{\epsilon}\pi\delta\acute{e}\xi\alpha$ out of small vessels as Attic style, whereas drinking $\grave{\epsilon}\pi\delta\acute{e}\xi\alpha$ out of large vessels is supposedly Chian and Thasian style.

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

οῖνου παρόντος ὥξος ήράσθη πιεῖν
although wine was available, he/she desired to drink *oxos*

Poll. 6.65
 $\tau\alpha\ \delta'$ $\grave{\eta}\delta\acute{u}\sigma\mu\alpha\tau\alpha\ \grave{\xi}\lambda\alpha\i\omega\$, $\grave{\xi}\xho\omega\ \grave{\omega}\zeta\ \mathbf{E}\acute{e}\pi\o\lambda\i\zeta\cdot\text{——}\cdot\tau\o\ \delta'$ $\grave{\xi}\xho\omega\ \kappa\alpha\ \grave{\xi}\delta\o\zeta\ \grave{\epsilon}\kappa\acute{a}\lambda\o\zeta\omega\zeta\cdot$

But the seasonings were olive oil and vinegar, as Eupolis (says): —. They also referred to vinegar as *ēdos*

Meter Iambic trimeter
—~— ~|—~|— —~—

Discussion Grotius 1626. 502–3; Meineke 1839 II.560

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

Citation Context From the very beginning of a discussion of words for spices, seasonings and the like. The claim that *oxos* was also called *êdos* (repeated at Ath. 2.67c) was made by Aelius Dionysius (η 3); cf. Antiph. fr. 132.3–6.

Interpretation A description of the past behavior of someone with perverse—or merely unsophisticated?—tastes. For the sentiment, cf. Amphis frr. 22 ὅστις κορακίνον ἔσθιει θαλάττιον / γλαύκου παρόντος, οὗτος οὐκ ἔχει φρένας (“Whoever eats sea-*korakinos* when a *glaukos* is available, he has no sense”); 26 ὅστις ἀγοράζων ὄψον < ... > / ἔξὸν ἀπολαύειν ιχθύων ἀληθιῶν, / ράφανιδας ἐπιθυμεῖ πριάσθαι, μαίνεται (“Whoever when he’s shopping for seafood, ... although it’s possible to enjoy real fish, wants to buy cabbages, is crazy”); adesp. com. fr. 733 πρὸς κάππαριν ζῆς δυνάμενος πρὸς ἀνθίαν (“You live on capers when you could be living on *anthias*”) (all cited by Kassel–Austin); also Axionic. fr. 4.16–18 σὺ μὲν ἀμφὶ τέ σῦκα καὶ ἀμφὶ τάριχ’ ἀγάλη, / τοῦ δ’ ἐν ἄλμῃ παρεόντος / οὐ γεύῃ χαρίεντος ὄψου (“You exult about figs and about saltfish, but you don’t taste the lovely fish in brine that’s there”); Eub. fr. 35.2–3 ἀμύλων παρόντων ἔσθιουσ’ ἐκάστοτε / ἄνηθα καὶ σέλινα καὶ φλυαρίας (“although wheat-paste cakes are available, they routinely eat anise and celery and various nonsense”); Antiph. fr. 225.7 οὐδεὶς κρέως παρόντος ἔσθιει θύμον (“no one eats *thumon* when meat is available”).

παρόντος For the verb in the sense “be available” (LSJ s. v. II) in a concessive genitive absolute, cf. fr. 384.1 πολλῶν παρόντων with n.; Ar. fr. 47 ὄφρου παρόντος τὴν ἀτραπὸν κατερρύην; Amphis fr. 22.2 (quoted above); Eub. fr. 35.2–3 (quoted above).

οἶξος is properly “vinegar” (e. g. Ar. *Av.* 534; fr. 158.2; Philonid. fr. 9.2; Anaxandr. fr. 42.58), but the word is occasionally used colloquially to refer to bad (“sour”) wine, as also at e. g. Theopomp. *Com.* fr. 66.2; Eub. fr. 136.3; Alex. fr. 286 with Arnott 1996 *ad loc.*; cf. Hermipp. fr. 88; Diph. fr. 83 οἵστινην οἴνον.

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

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

ἐγώ δὲ χαίρω † πρὸς † τοῖς σοῖς παιδικοῖς
πρὸς τοῖς σοῖς *Suda Synag.* : πρός 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 γυναικας Εὔπολις· φησὶ γὰρ ώς 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

— — — — † — — —

Citation Context From a richly informed note (drawn from the common source used by Photius, the *Suda* and the *Synagogue* commonly designated Σ', here apparently relying on some lost Atticist author) that also quotes Cratin. frr. 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 ώς πρός as equivalent in sense to simple πρός, LSJ s. v. ώς C.II.a.

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

Interpretation The emphatic use of ἐγώ (cf. frr. 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 δέ πως / 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· ἴματιον παχὺ ἢ δέρμα ἢ παραπέτασμα ἐπὶ ταῖς θύραις ταῖς αὐλείαις
βαλλόμενον. ἔστι καὶ ρῆτορική, sc. λέξις. Εὔπολις· —, ἐπὶ τοῦ ἴματίου. 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
—|—|—

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

Assignment to known plays Assigned to *Philoī* (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 ὄφασμα, ὃ εἰς παραπέτασμα ἐχρῶντο. ἵσως δὲ καὶ δερματίνοις ἐχρήσαντο † περὶ τῶν αὐλῶν (“*derreis* [better *derris*]: the thick woven garment they used for a curtain. But perhaps they also used pieces of leather † 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 ιμάτιον ἡμφιεσμένη ..., ώς εἰκός ἦν ἐπὶ τῷ ἀνδρὶ αὐτῆς τοιαύτῃ συμφορῇ 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. Myrtil. fr. 1, where the source claims that *derreis* were used as curtains (in the production of) comedy; adesp. *com.* fr. 307 δερριδόγομφοι· πύλαι δέρρεις ἔχουσαι, 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 σκίρον ἡμφιεσμένην; Ar. *Th.* 92 στολὴν γυναικὸς ἡμφιεσμένον; Ec. 879 κροκωτὸν ἡμφιεσμένην; Hippo. fr. 4 Κοραξικὸν μὲν ἡμφιεσμένη λῶπος; Lys. 13.40 (quoted above).

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

ἐκ τῶν ἀγρῶν ἥκουσιν 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

eblastēkotes: ——. Attic: *beblastēkotes*, 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 ἔχοντων τὸ γ καὶ τὸ ν”. ταῦτα γὰρ οὐκ ἀναδιπλασιάζονται κατὰ τὸν παρακείμενον, ἔγνωκα καὶ οὐ γέγνωκα, ἔγνώρικα καὶ οὐ γεγνώρικα. ... τὸ

έγλυμμένοι (fr. 361) καὶ ἐβλαστηκότες παρ' Εύπόλιδι παράλογά εἰσι, γεγλυμμένοι γὰρ δεῖ λέγειν καὶ βεβλαστηκότες· οὐ γὰρ ἀρχονται 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: *egnōka* and not *gegnōka*, *egnōrika* and not *gegnōrika*. ... *eglummenoi* (fr. 361) and *eblastēkotes* in Eupolis are irregular, for one ought to say *geglummenoi* and *beblastēkotes*, since these words do not begin with *gn*; in order to avoid doubling the initial vowel

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

Meter Iambic trimeter

—~— —~|— —~—

Discussion Hoffmann 1910. 10; Edmonds 1959. 425

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

Citation Context Originally from Herodian (II p. 187.2–6; thus the *Et.Gen. ~ EM*) and variously preserved and expanded in the grammatical tradition. In his long commentary on the *Canones* of Theodosius of Alexandria (4th/5th century), Choeroboscus (8th/9th century) corrects and supplements many aspects of Theodosius’ discussion, noting here in regard to perfects that verbs whose first principal parts begin with *vv* do not reduplicate in the expected fashion, and then mentioning the forms in Eupolis as a curiosity. *Et.Gen. AB ~ EM* p. 311.54–5 (citing fr. 361) must be from the same source, of which Phot. ε 23 ἐβλαστηκός, ἔγλυμμένον καὶ ἔγλοιωμένον· οὕτως προφέρουσιν Αττικοί is likely another echo.

Text For ἐβλάστηκα rather than the expected βεβλάστηκα as the perfect of βλαστάνω, cf. E. IA 594 ώς ἐκ μεγάλων ἐβλαστήκασ'. As Choeroboscus notes, these forms are odd exceptions to normal practice, and they may represent nothing more than pedestrian scribal errors: ἥκουσι βεβλαστηκότες would do just as well here as ἥκουσιν ἐβλαστηκότες, and βεβλαστήκασ' and ἐβλαστήκασ' are metrically indifferent at E. IA 594, just as ἐκγεγλυμμένος and ἐξεγλυμμένος are in fr. 361 (n.).

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, / θῆρές τ’ οἰωνοί τε καὶ ύδατοθρέμμονες ιχθῦς (“trees *eblastēse* 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 ἥκουσιν Cf. the description of the immediate response to Cylon’s seizure of the Acropolis at *Th.* 1.126.7 οἱ δὲ Ἀθηναῖοι αἰσθόμενοι ἔβοήθησάν τε πανδημεὶ ἐκ τῶν ἀγρῶν (“and the Athenians, when they realized the situation, came to assist as a group *ek tōn agrōn*”); *Strepsiades*’ account of his rustic origins at *Ar. Nu.* 138 τηλοῦ γὰρ οἰκώ τῶν ἀγρῶν (“for I live far off in *tōn agrōn*”); *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 tōn agrōn*”); and *Praxagora*’s expectations for the upcoming (sexually topsy-turvy) Assembly at *Ar. Ec.* 280–2 ἐτέρας οἴομαι / ἐκ τῶν ἀγρῶν εἰς τὴν Πύκν’ ἥξειν ἄντικρυς / γυναῖκας (“I think that other women will have come straight to the Pnyx *ek tōn agrōn*”).

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

οὐκ ἐς κόρακας, ἀνθρωπάριον, ἀποφθερῆ;
 ἐς Reitzenstein : εἰς Phot. ἀποφθερῆ Herwerden : ἀποφθείρῃ vel ἀποφθείρει Phot.
 Go to hell, you nasty little person!

Phot. α 1984
 ἀνθρωπάριον· Εὔπολις εἰρηκεν· ——
anthrōparion: Eupolis says: ——

Meter Iambic trimeter
 ——~ | ——~ | ~—~

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

Text The paradoxis 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 ἀποφθερῆ 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 … ἀποφθερῆ; (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 ἀπεχε, 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 ἀποφθερῆ, 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 ἀνθρώπε (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 ἀνδρίον with n.; ἀνθρώπιον at e.g. Ar. *Pax* 263; Anaxandr. fr. 35.3; Petersen 1910. 119–20, 265–6.

fr. 360 K.-A. (330 K.)

οὐ γὰρ λέλειπται τῶν ἐμῶν οὐδὲν ἔγκαφος
οὐ γὰρ Eust. : οὐτ' ἄρα Et.Gen. Zonar.
for not even an *enkaphos* of my property remains

Eust. p. 1817.46–9 = ii.141.37–42

ἄκολος, μικρὸς ψωμὸς μηκέτι κολούεσθαι δυνάμενος καὶ εἰς μικρὰ τέμνεσθαι. τοιαῦτα δέ τινα καὶ τὰ παρὰ τῷ Παυσανίᾳ (ψ 6*) ψώθια, ἀπερ ὑπερόπτων ἄρτων εἰσὶ θραύσματα ἢ τὰ ὑποκάτω τοῦ ἄρτου. ... τούτων δὲ ἀδρότερον ὁ βλωμός. ἵσως δὲ ἀκολέῳ ἔοικε καὶ ὁ ἔγκαφος, ὃν ψωμὸν ἦγουν ἄρτουν κόμματα οἱ παλαιοὶ ἐρμηνεύουσιν ἀπὸ τοῦ ἔγκαψαι, ως Εὔπολις: —

An *akolos* (is) a tiny morsel no longer capable of being diminished or cut into tini(er) pieces. Similar are also what Pausanias (ψ 6*) calls *psôthia*, which are fragments of loaves that have been baked too long or the bottom crust of a loaf of bread. ... A *blômos* is more substantial than these. But similar to an *akoleos* is perhaps also an *enkaphos*, a morsel or snippet of bread that the ancients explain as derived from *enkapsai* ("to swallow"), as Eupolis (says): —

Eust. p. 1481.31 = i.144.42–3
ἔγκαφος ὁ ψωμὸς ἦτοι βλωμός. ως Εὔπολις: —

An *enkaphos* is a morsel or in fact a *blômos*. As Eupolis (says): —

Et.Gen. AB (= EM p. 310.22–4 = *Zonar.* p. 603)
ἔγκαφος· τὸ ἐλάχιστον. Εὔπολις: — . παρὰ τὸ ἔγκαπτω, τὸ μηδὲ ἔγκάψαι ἀρκοῦν
enkaphos: the tiniest bit. Eupolis: — . From *enkaptô* ("swallow"), that which is not even large enough to swallow

Meter Iambic trimeter

—~— —|—~— —~—

Discussion Meineke 1839 II.565–6

Assignment to known plays Assigned to *Kolakes* (with Callias as speaker) by Meineke.

Citation Context Eustathius p. 1817 expressly attributes some of this material to Pausanias Atticus, and on that basis Erbse traces almost all of it (including the quotation from Eupolis) to the same source (ε 4, ψ 6*). Hsch. ε 205 ἔγκαφος· <ὅσον> ἔγκαψαι, ἐλάχιστον is another echo of the same original material.

Text οὐτ' ἄρα in the *Et.Gen.* and Zonaras is a majuscule error (OYTAP read OYTAP).

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 πατρών οὐδ' ἀκαρῆ 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. frr. 27.11; 236.1; Alex. fr. 110; Anaxipp. fr. 1.32; Diph. fr. 42.27; Men. fr. 247.3–4.

οὐ γάρ * at frr. 106.1; 238; 348.

οὐδ' ἔγκαφος The noun is not attested elsewhere, but for similar metaphorical expressions of exiguity, cf. frr. 4 μηδὲ τάγυρι (~ “not even a bit”; obscure); 99.20 οὐδ' ... τριχός (“not even for a hair”) with n.; Ar. *Ach.* 1035 οὐδ' ... στριβιλικίγξ (“not even a drop”?); *Nu.* 1396 οὐδ' ἐρεβίνθου (“not even for a chickpea”); V. 91 οὐδὲ πασπάλην (“not even a grain”), 92 ὥχνη (“a smidgen”), 213 στίλη (“a drop”), 541 οὐδὲ ἀκαρῆ (“not even a stub of hair”); *Pax* 121 μηδὲ ψακάς (“not even a bit of mist”); *Av.* 1649 (quoted above); *Lys.* 107 οὐδὲ ... φεψάλυξ (“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 ἔγκαπτω (“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.)

ώς οἴχεται μὲν τυρὸς ἔξεγλυμμένος

μὲν *Et.Gen. EM*: μού (i. e. μοι ὁ) Blaydes : mel. μὲν <ὅ> ἔξεγλυμμένος *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

δεὶ προσθεῖναι· “χωρὶς τῶν ἔχοντων τὸ γ καὶ τὸ ν”· ταῦτα γὰρ οὐκ ἀναδιπλασιάζονται κατὰ τὸν παρακείμενον, ἔγνωκα καὶ οὐ γέγνωκα, ἔγνώρικα καὶ οὐ γεγνώρικα. ... τὸ ἐγλυμμένοι καὶ ἐβλαστηκότες (fr. 358) παρ’ Εὔπόλιδι 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 *beblastikotes*, since these words do not begin with *gn*; in order to avoid reduplication

Exc. gramm. *An.Ox.* IV p. 184.19–20
 ἔγνυμένον καὶ βλαστικότες (fr. 358) παρ’ Εύπόλιδι
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 ἐξεγλυμμένος 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 **ώς**-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. frr. 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 (*τροφαλίς*) of cheese is in question.

Taillardat, comparing Ar. fr. 290.1 οἴμοι 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 familiale”, 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 τυρὸς ἐξεγλυψμένος, as in the absurd τὸ τρύβλιον / τὸ περυσινὸν τέθνηκε μοι (literally “my bowl from last year has died”; supposedly spoken by a man influenced by Euripidean style) at Ar. *Ra.* 985–6.

τυρὸς ἐξεγλυψμένος 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 σφρονδύλῳ κοίλῳ καὶ ἐξεγλυψμένῳ (“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 ἥθεος
unless an *ēitheos* girl should moisten the spelt-dough

Et.gen. AB (= *EM* p. 422.40–3)

ἥθεος· ὁ ἀπειρος γάμου νέος. σπανίως δὲ ἐπὶ παρθένου, ὡς παρ' Εὔπολι· —

ēitheos: 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

ἥθεος, τουτέστιν ἀπειρος γάμου. ὅπερ δὲ ἐν ἀνδράσιν ᾗθεος, τοῦτο παρθένος ἐν γυναιξὶ. ... παρασημειοῦνται δὲ οἱ παλαιοὶ σπανίως ἐπὶ παρθένου τὴν λέξιν κεισθαι φέροντες καὶ χρῆσιν Εὐπόλιδος τό. —

ēitheos, that is one who has never had sex. What an *ēitheos* 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: —

Eust. p. 1166.35–6 = IV.268.24–6
 ὡς δὲ καὶ τρισυλλάβως ἥθεος λέγεται οὐ ηἵθεος προσγραφέντος τοῦ ι, Διονύσιος Αἴλιός φησι, καὶ ἔστι, φασίν, Ἀττικόν. λέγεται δὲ καὶ ἐπὶ παρθένου τὸ ηἵθεος. καὶ χρῆσις φέρεται εἰς τοῦτο αὕτη: —

Aelius Dionysius (η 6) says that *ēitheos* is also pronounced trisyllabically, with the *iota* as an adscript; and they say that this is an Attic form. *ēitheos* is also used in reference to a *parthenos* ("young woman, virgin"). And the following passage is transmitted in connection with this point: —

Hdn. exc. *An.Ox.* III p. 238.21–2
 τὸ μέντοι σταῖς εὑρηται παρὰ Εὐπόλιδι καὶ Ἡροδότῳ (2.36.3)

The word *stais*, however, is found in Eupolis and Herodotus (2.36.3)

Meter Iambic trimeter
 —— ——|— ——

Discussion Edmonds 1959. 427 n.a; Kaibel ap. K.-A.

Citation Context Eustathius p. 1166 cites Aelius Dionysius (η 6) for some of this information, and Erbse traced the quotation from Eupolis to him as well. Cf. also Poll. 2.8–9, 17 (citing fr. 30 and drawing on Aristophanes of Byzantium, one of Ael.Dion.'s major sources).

Interpretation As Kaibel noted, this sounds like a ritual prescription—actually a threat: something significant will (or more likely will not) happen, unless a virgin girl's hands prepare the dough, ensuring its purity; cf. Parker 1983. 79–80. Edmonds, by contrast, thought of a violation of proper practice ("it ought apparently to have been a married woman"). For the involvement of Athenian girls in what we would call religious activity, see Dillon 2002. 37–63; Parker 2007. 218–48; and note in particular the annual weaving of Athena's *peplos* by *parthenoi* (*IG II²* 1060 + *IG II²* 1036 with Aleshire-Lambert 2003; Barber 1992. 113). The closest comparison to the specific activity imagined here would seem to be that of the pre-pubescent ἀλετρίδες ("grinders of grain") who prepared meal or flour, sc. for sacred bread or cakes, mentioned at Ar. *Lys.* 643, for which see also Brulé 1987. 114–15; von den Hoff 2008. 131–3.

κόρη can be used of ordinary unmarried girls (Ar. *Lys.* 473, 593; *Th.* 405–6, 733), but appears with striking frequency in high-style contexts in Aristophanes (*Ach.* 883 (elevated style); *Nu.* 599 (lyric); *Pax* 119 (paratragic); *Lys.* 1307 (lyric); *Th.* 115 (lyric), 317 and 325 (hymn)), suggesting that the word could have a formal or dignified resonance, as presumably here.

σταῖς is simply "dough", i.e. wheat flour kneaded together with (at a minimum) water and yeast, and then baked into bread, despite the attempt of

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 *τῆθεος* 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 *ὕθεος*, 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 περίσεμνα τῇ θεῷ

βάπτειν *Et.Gen. EM An.Ox.* : βάπτε *Et.Gud.* : om. Poll. : βάπτετε Fritzsche : Βάπταις Hemsterhuis

to dye the very sacred *kallē* for the goddess

Et.Gen. AB (~ *EM* p. 486.45–9)

κάλλαι· καλοῦνται τὰ κάτωθεν τῶν ἀλεκτρυόνων ὥσπερ γένεια, διὰ τὸ ἀνθηρὰ καὶ πορφυρώδη· οὕτως γάρ ἐκάλουν τὰ πορφυρᾶ κάλλη. Εὔπολις· —. 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 *kallē*. Eupolis: —. And Aeschylus (*Ag.* 923): —

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

κάλλη· τὰ πορφυρᾶ ιμάτια. Εὔπολις· —. Αἰσχύλος (*Ag.* 923). —

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

Poll. 7.63

ταύτας δὲ τὰς πορφυροβαφεῖς ἐσθῆτας καὶ κάλλη φίλον τοῖς κωμῳδοῖς καλεῖν, ὡς Εὔπολις που λέγει. —

The comic poets also liked to call these purple-dyed garments *kallē*, 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 *kallē* are the most brilliant flowers/dyes”)
- κ 79 κάλλαια καὶ κάλλη διαφέρει (“*kallaia* and *kallē* 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 (“*kallē*: flowers, dyes”); Hsch. κ 465 κάλλη· ἄνθη πορφυρᾶ (“*kallē*: purple flowers/dyes”), 466 κάλλη· εἶδος ἄνθους ποιὸν πρὸς βαφὴν ἀρμόζον (“*kallē*: a type of flower/dye such as is appropriate for dyeing”), and EM pp. 485.22–3 κάλαθος· κυρίως εἰς ὃν τὰ κάλλη ἀποτίθεται· κάλλη δέ εἰσι τὰ βεβαμένα ἔρια (“*kalathos*: properly that into which *kallē* are placed; *kallē* are dyed wool”), 486.43–4 κάλλη· τὰ ἄνθη ἢ τὰ πορφυρᾶ ιμάτια ἢ τὰ βαπτὰ ἔρια (“*kallē*: blooms or purple garments or dyed wool”) are additional echoes of the same tradition. In Pollux, Crates fr. 35 ιμάτια περιπόρφυρα precedes the quotation from Eupolis, while Archipp. fr. 41 πλατυπόρφυρα ... ιμάτια follows; the additional material is not necessarily from Ptolemy/Herennius Philo.

Roosters’ “beards” are presumably their wattles; cf. Ath. 9.398f καὶ ἀπὸ τῶν ὥτων ἐκατέρωθεν εῖχε κρεμάμενα ὕσπερ οἱ ἀλεκτρυόνες τὰ κάλλαια (“and (the tetrax) 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 πένλῳ with Σ^M 467 κρόκινός ἔστι καὶ ὄσκινθινος, citing Stratton 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 Stratton 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 Kotyo.

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 brachiology, 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 βεύδε’ ἔχουσαι (“and in Paros wearing *kallé* 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: Εὔπολις, εἰ μὴ παίζῃ: ——. 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 ἀκοντίαι· ὄφεις τινές· λέγουσιν καὶ ἀκοντίλοι ("akontiai: certain snakes. They also say 'akontiloī'"); κ 3539 κοντίλος· εἶδος ὄρνεον, ἥ ὅρτυξ· 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 ὄρνεα ("kontiloī: 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 κόντιλος ... εἶδος ὄρνεον; 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 Epicharites 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. *Silenoī* #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. ὄρχιλος, τροχιλος, φρυγιλος) 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 πολυτελῷς ἡρτυμένῳ
bad food expensively prepared

Ath. 2.67f–8a
(ἀρτύμιατα) τὸ δὲ ρῆμα κεῖται παρὰ Σοφοκλεῖ· (fr. dub. 1122) ——. Κρατῖνος· (fr. 336)
——. Εὐπόλις· ——

(*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; Archestr. fr. 20.2; Davidson 1995. 204–7), but only because fish was a particularly prized and expensive “extra”. Cf. fr. 156.2, where ὄψωνέω 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 φακῆν ἥδιστον ὄψων (“lentil soup, the most delicious *opson*”); Amphis fr. 26; Anaxandr. fr. 40.5–6.

πονηρῷ 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 δείπνων; Anaxandr. fr. 41.2; Antiph. fr. 80.5.

ἥρτυμένῳ The verb (properly “prepare, organize”; cognate with ἀραρίσκω) 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 ἥδυσματα (e.g. Pherecr. fr. 157.2; Pl. *R.* 332d).

fr. 366 K.-A. (336 K.)

καὶ μουσικὴ πρᾶγμ’ ἔστι βαθὺ καὶ καμπύλον

καὶ Ath.^A : ἡ Ath.^{CE} Eust. : χὶ Meineke καμπύλον Grotius : τι καὶ καμπύλον
Ath.^{ACE} : τι κάγκύλον Hanow : τι καὶ πυκνόν Kock

Mousikē too is a profound and twisted business

Ath. 14.623e

οἱ μὲν κωμῳδιοποιὸς Εὔπολις, ἄνδρες φύλοι, φησί· —, αἰεί τε καινὸν ἐξευρίσκει τι τοῖς ἐπινοεῖν δυναμένοις

The comic poet Eupolis, my friends, says: —, and it always comes up with something new for those capable of understanding it

Meter Iambic trimeter

—— ——| — ——

Discussion Meineke 1839 II.564–5; Kock 1880 i.347; Zucker 1938. 55–6

Citation Context From the beginning of a long speech by Masurius on the topic of music, which makes up much of the first half of Athenaeus Book 14. Anaxil. fr. 27 (“*Mousikē*, like Libya, by the gods, constantly produces some new monster every year”) and Theophil. fr. 5 (“*Mousikē* is a vast, secure storeroom for anyone who studied it and got an education”) follow.

Text ἡ in Ath.^{CE} and Eustathius (i.e. the Epitome manuscripts) is more easily understood as a banal error for καὶ in Ath.^A (the full text) than the other way around; Anaxil. fr. 27 has the definite article with the noun, but Theophil. fr. 5 does not.

In the second half of the line, Kassel–Austin print the hypermetrical paradosis τι καὶ καμπύλον with an obel. But although τι sometimes accompanies πρᾶγμα when the word appears in apposition to another substantive (e.g. Ar. *Nu.* 823, 1308; *Pax* 403), it is not obligatory and can here easily be removed; cf. e.g. Ar. *Ec.* 441–2 γυναῖκα δ’ εἶναι πρᾶγμ’ ἔφη νουβοτικὸν / καὶ χρηματοποιόν; Amphis fr. 17.1 εἴτ’ οὐχὶ χρυσοῦν ἔστι πρᾶγμ’ ἐρημία;

καμπύλος is normally used of concrete objects that are “bent, twisted, crooked” (e.g. *Il.* 3.17 (a bow); 5.231 (a chariot); *hDem.* 308 (plows); Ar. *Av.* 1002 (a bar used as a compass); Arar. fr. 8.2 (shrimp)), hence presumably the attempts by Hanow and Kock to rewrite the line more aggressively; but see Interpretation below.

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 κάει τι καινὸν τοῖς ἐπινοεῖν δυναμένοις / εύρισκον).

Interpretation Assuming that καί is right (see Text), the real topic is not performance art (*mousikē*; 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 βαθείῃ / ... φρενί; Pi. N. 4.8 φρενὸς ... βαθείας; fr. 52h.20 βαθεῖαν ... σοφίας ὁδόν; A. *Supp.* 956 βαθείᾳ μηχανῇ); 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 *mousikē* (~ “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. frr. 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 *mousikē* except for being literate”); *Ra.* 797 ταλάντῳ μουσικὴ σταθμήσεται (“the *mousikē* 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 *mousikē*), cf. Pherecr. fr. 155.9 ἔξαρμονίους καμπάς 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 βωμολογεύσαιτ’ ἡ κάμψειέν τινα καμπήν, / οἴας οἱ νῦν, τὰς κατὰ Φρῦνιν 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 ὥδικὸν καὶ καμπτικὸν καὶ ἀσματοκάμπτας † (“† 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. Εὔπολις: —. καὶ ἐν Αὐτολύκῳ (fr. 50): —. ὅμοιον γάρ ἔστι 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 *Dēmoi* (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 γάρ ὑφ' ἐτέρου, διέφθορε δ' ἐτερον. Ἀριστοφάνης † Κόραις † (fr. 579): —. Μένανδρος Ἄδελφοῖς (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 “Ἐλλῆνες (“*diephthoren*

Attic speakers; *diephtharken* Greeks generally"); Hsch. δ 1707 διέφθορε· διέφθαρκεν ("diephthore: diephtharker"; 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 μειράκιόν 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; IT719. Choeroboscus (e.g. *Grammatici Graeci* IV.2 p. 105.19–20, quoted in Citation Context) seems to be the only authority to cite ἔσπορα < σπέίρω. 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 ἔγχέλυς Zonar. : ἔγχέλεις Meineke

they keep their body smooth, like an eel

Zonaras p. 601.9–10, 17–18

ἐγχελυς τὸ ἐνικόν, τὸ δὲ πληθυντικὸν ἐγχέλυες, παρὰ γοῦν τοῖς Ἀττικοῖς <οὐκ
ἐγχέλυες> (supplevi) ἀλλ’ ἐγχέλεις καὶ αἱ πτώσεις ἐγχέλεων, ἐγχέλεσιν. Εὕπολις. —

enkelus is the singular, and the plural is *enkelues*. In Attic authors at any rate <it is not *enkelues*> (my supplement) but *encheleis*, and the cases are *encheleōn*, *enchelesin*.
Eupolis: —

Meter Iambic trimeter

— — — ∑ | — ∑ | — — —

Discussion Fritzsche 1835. 217 n. 37; Meineke 1839 II.565; Edmonds 1959. 427

Assignment to known plays Assigned to *Baptai* by Fritzsche, to *Dēmoi* by Edmonds.

Citation Context The entry in Zonaras (seemingly lacunose) is traced by Alpers to Orus (A 37); Ar. *Eq.* 864 (ἐγχέλεις) and V. 510 (ἐγχέλεσιν) follow. Related material is preserved at Ael.Dion. ε 7 ἐγχελυς τὸ ἐνικόν, ἐγχέλεις δὲ τὸ πληθυντικὸν καὶ ἐγχέλεων καὶ ἐγχέλεσιν (“*enkelus* is the singular, and the plural is *encheleis* and *encheleōn* and *enchelesin*”; preserved by Eustathius); [Hdn.] *Philet.* 302 ἡ ἐγχελυς διὰ τοῦ υ, ὅταν ἐνικῶς λέγεται· καὶ ἐγχέλεις δὲ διὰ τῆς ει διφθόγγου πληθυντικῶς (“*enkelus* is spelled with *upsilon* whenever it is used in the singular; and also *encheleis* with the diphthong *ei* in the plural”); and cf. the more extended discussion of the various forms of the word at Ath. 7.299a–d, citing Tryphon fr. 21 Velsen as a source.

Text Thus the manuscripts. Meineke’s ἐγχέλεις (adopted by Kassel–Austin) is an easy correction and is designed to bring tenor and vehicle into accord in terms of number, while making the word fit the context in Zonaras (where a plural is expected). But

(1) such agreement is neither necessary nor universal (e. g. fr. 102.2 ὁπότε παρέλθοι δ’, ὥσπερ ἀγαθοὶ δρομῆς; Ar. *Lys.* 754–5 τέκουψ’ εἰς τὴν κυνῆν / εἰσβᾶσσα ταύτην, ὥσπερ αἱ περιστεραί, 973 αὐτὴν ὥσπερ τοὺς θωμούς; Hermipp. fr. 25.1–2 ὥσπερ αἱ κανθηφόροι / λευκοῦσιν ἀλφίτοισιν ἐντετριμένος; Antiph. fr. 242.2–3 ὥσπερ οἱ πτωχοὶ χαμαὶ / ἐνθάδ’ ἔδομαι); and

(2) when the vehicle is plural in comedy, it has a pronounced tendency to take a definite article (in addition to the passages cited above, e. g. Pherecr. frr. 28.5 νέμεθ’ ὥσπερ καὶ τοῖς κυσὶν ἡμῖν; 157.1–2 ὥσπερ αἱ παροψίδες / τὴν αἰτίαν ἔχουσα; Ar. *Eq.* 716 ὥσπερ αἱ τίτθαι γε στιζεις κακῶς; Av. 1681 εἰ μὴ βαβάζει γ’ ὥσπερ αἱ χελιδόνες; Philon. fr. 3 ὥσπερ οἱ δίμυξοι τῶν λύχνων; Strattis fr. 67 ὥσπερ οἱ σταδιοδόμοι προανίστασαι), whereas when it is sin-

gular, it does not (e.g. fr. 246.3 πειθαρχεῖ καλῶς, ἀπληκτος ὥσπερ ἵππος; Ar. Av. 1328 βραδύς ἔστι τις ὥσπερ ὄνος; Th. 1180 ὡς ἐλατρός, 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 ἔγχελνς, 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 Βάθυππε τῶν ἀωρολείων ("Erasmides Bathippus, one of the untimely smooth"); Ar. *Th.* 33–5, 191–2 (the effeminate young Agathon's beardlessness); Pl. Com. fr. 60 ἐψάθαλλε λεῖος ὅν ("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.

ἔγχελνς 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 αὐχένα
he/she writhes and contracts his/her neck

Σ^{GEAT} Theoc. 1.95–8c (p. 62.18–20 Wendel)
(97 λυγίζειν, 98 ἐλυγίχθης) οἶον Εὔπολις: —
(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 ίκανὸς πάσας μὲν στροφὰς στρέφεσθαι, πάσας δὲ διεξόδους διεξελθῶν ἀποστραφῆναι λυγίζόμενος, 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 ρύμης ("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 καριδοῦ 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".

συστρέψει τὸν αὐχένα 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 ἥδη 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 γενικήν παράτασιν χρόνου δηλοῦντα ἐπιφρήματα συμπαραλαμβάνεται κατὰ πάντα χρόνον, ὡς τὸ νῦν ... καὶ τὸ ἥδη ὄμοιώς φαμὲν γὰρ ἥδη γράψω, ἥδη ἔγραψα,
ἥδη γράψω, καὶ μαρτυρεῖ ἡ χρῆσις ... οἶον. — παρ' Εὐπόλιδι

Adverbs that designate a non-specific duration of time are included in connection with any tense, for example *nun* And *ēdē* similarly; for we say "*ēdē* I'm writing", and "*ēdē* I wrote" and "*ēdē* 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 αὐθίς.

Text ἐκκαέται (rather than the paradigm 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. μάττω 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 ἔστικαθ’ ὑμεῖς, κάεται δέ μοι τὸ πῦρ, / ἥδη πυκνοὶ δ’ ἔττουσιν Ἡφαίστου κύνες / κούφως πρὸς αἴθρων (“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.

μάττει 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).

fr. 371 K.-A. (27 Dem., adesp. com. fr. 577 K.)

ἀνόητά γ', εἰ τοῦτ' ἥλθες ἐπιτάξων ἐμοί
 εἰ τοῦτ' Phryn. : om. Phot.
 It's foolish, if you came to give this order to *me*

Phryn. *PS* p. 3.8–10
 ——· ἀντὶ τοῦ ἀνόητος εἴ ἐπιτάττων (Bekker : ἐπιτάττον codd.) τοῦτο. Ἀττικὸν γὰρ
 τὸ λέγειν ἀνόητα, εἰ τοῦτ' ἐπιτάξεις
 ——: in place of “You’re foolish if you’re giving this order”. For saying “It’s foolish, if
 you’re going to give this order” is Attic

Phot. α 2019
 ἀνόητα, εἰ τοῦτο ἐπιτάξεις· οἱ μὲν ἀγοραῖοι καὶ πολλοὶ οὗτως, Ἀττικῶς δὲ καὶ
 ἐσχηματισμένως Εὔπολις· ——
 It’s foolish, if you’re going to give this order: the unsophisticated majority says it this
 way, whereas Eupolis (says it) in an elaborate Attic fashion: ——

Meter Iambic trimeter
 ~—~— ——| ~— ~—~—

Discussion Cobet 1858. 47; Kassel–Austin 1986. 504

Citation Context A note on Attic usage from Phrynicus’ *Praeparatio Sophistica*, which survives only in an epitome from which the reference to Eupolis (preserved by Photius, drawing on a more complete version of the *PS*) is missing. The text has been badly battered in the course of transmission, and it is unclear whether what is identified as an Atticism is the use of a neuter plural form of the adjective in apposition to an *εἰ*-clause in which the adjective could be just as well be applied to the subject of the main verb (“it’s foolish if you” ~ “you’re a fool if you”)—thus seemingly Phrynicus—or the “elaborate” use of a form of *ἔρχομαι* + future participle specifying the goal of the movement in place of a simple future (“I come to X” ~ “I will X”)—thus seemingly Photius. The latter construction is not in fact confined to Attic (LSJ s. v. *ἔρχομαι* IV.1). For the former, cf. with the singular e.g. fr. 377 καὶ γὰρ αἰσχρὸν ἀλογίου στ' ὄφλεῖν; A. *Supp.* 730 ἄμεινον, εἰ βραδύνομεν (“it’s better if we go slow”, i. e. “we would be better off to go slow”); S. *Ai.* 1159 αἰσχρόν, εἰ πύθοιτό τις (“it would be disgraceful, if anyone were to hear”, i. e. “I would be disgraced, if anyone were to hear”); Alex. fr. 177.14–15 (A.) ἀλλ' ἔχει κάπνην; / (B.) ἔχει. (A.) κακόν, εἰ τύφουσαν (“(A.) But does it have a smoke vent? (B.)

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 ὄπτάνιον).

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).

ἐπιτάξων is likewise late 5th-century vocabulary, but is in this case largely prosaic (e.g. Hdt. 3.159.2; Th. 1.140.2; Pl. *Iht.* 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.)

ἀποφθαρεὶς δὲ δύο κύβω καὶ τέτταρα
but after getting the hell out with two ones and a four

Σ^{RVEθ} Ar. *Ra.* 1400

(βέβληκ' Ἀχιλλεὺς δύο κύβω καὶ τέτταρα) Ἀρίσταρχός φησιν ἀδεσπότως τοῦτο προφέρεσθαι, ὡς Εὐριπίδου πεποιηκότος κυβεύοντας ἐν τῷ Τηλέφῳ (fr. 888), οὓς καὶ περιεῖλε^{RVEθ} ... τινὲς δὲ ὅτι ἐν τῷ Φιλοκτήτῃ ἢν ὁ τόπος, οἱ δὲ ἐν Ιφιγενείᾳ τῇ ἐν Αὐλίδι. ἐμφαίνει δὲ καὶ Εὔπολις τοῦτο εἰδώς. ———^{VΕθ}

(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^{RVEθ} ... 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: ———^{VΕθ}

Meter Iambic trimeter

— — — | — — — — — —

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 Achilleus 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 Bühl 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 τρις ἔξ 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 οῖνη, 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.; Bühl 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 <→ σὺ τῇ σοβάδι κατηγάγου
 τῆδε Σ : τῆδε Fritzsche : τῆδε <δὴ> Bothe : τῆδε <γὰρ> Blaydes
 you landed beside this *sobas*

^{RVT} Σ Ar. *Pax* 812
 (γραοσόβαι) ... ἡ γραῖσι συγκοιμώμενοι σοβάδας γὰρ τὰς πόρνας λέγουσιν. Εὔπολις.

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

Meter Iambic trimeter

˘-˘<-> ˘|˘˘ ˘-˘-

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

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

Citation Context From a gloss on Ar. *Pax* 811/12/13 γραοσόβαι μιαροί, τραγομάσχαλοι ιχθυολῦμαι (“foul shooers-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 τῆδε δί 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. παρὰ τῆδε σὺ <→ τῇ <→ σοβάδι κατηγάγου, 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 (τριοδῖτις 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 πόρναι (“*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. ἀστατοι. μαινόμεναι (“*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 frr. 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

οὗτως ἀπειρος ἦν κόλακος ὁ νομίζων τὰ ιαμβεῖα ταυτὶ τῷ κόλακι μᾶλλον ἢ τῷ καρκίνῳ προσήκειν.

γαστήρ ὅλον τὸ σῶμα, πανταχῆ βλέπων
 ὀφθαλμός, ἔρπον τοῖς ὀδοῦσι θηρίον.
 παρασίτου γάρ ὁ τοιοῦτος εἰκονισμός ἐστι, —, ως Εὔπολις 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
 —~— —|—~— ——

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 adespoton 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 ύλογενής, 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 ταγηνοκνισθήρας with n.; 385.1 ταγηνίζειν; Telecl. fr. 11; Ar. *Eq.* 929 and the title *Tagēnistai*; 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 ἄριστήσομεν; 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 βρυγμὸς καὶ κοπετὸς ἐν τῇ στέγῃ
 <δ’> add. Meineke : fort. <εσθ’> vel <ῆν>, vel <ἀλλ’> ὅσος
 how great ... the *brugmos* and din in the house

Et.Gud. p. 290.18–20
 βρυγμός· ἡ σύντομος ἐδωδή. Εὔπολις: —. παρὰ τὸ βρύκω, ὃ σημαίνει τὸ ἐσθίω·
 ως νύσσω οὖν νυγμός, <οὕτω> βρύκω βρυγμός

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

Meter Iambic trimeter, with Meineke’s supplement

—|—~— —|—~— —|—~—
 with e.g. <εσθ’> or <ῆν> instead
 —|—~— —|—~— —|—~—
 with e.g. <ἀλλ’> 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 *Dēmoi* by Edmonds.

Citation Context Drawn from Phrynicus’ *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 ἔστιν 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 ἡ 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, ὁ ἔστι τοῖς ὀδοῦσι πιέζοντα ψόφον ἀποτελεῖν, ως ἐν ῥίγει 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 ὥσος 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' οὐ καῦνος;) or to locate the lacuna at the head of the line (e.g. <ἄλλ'> ὥσος οὐ 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 Phrynicus) 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 Polyphemus’ 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 Phrynicus/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 ὄρᾶν ἀφαδίαν

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

Gentlemen, I think I see a hostile ship

Et.Gen. AB α 1439 (~ EM p. 174.50–2)
ἀφαδία· ἡ ἀπαρέσκουσα, ἐχθρά. Εὔπολις: —

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 δραπετῷ (cf. Cratinus’ *Drapetides*), while the EM^D has αὐ^δ, which Gaisford took to stand for Ἀνδρογύνοις, hence the inclusion of this fragment with the remains of that play in the editions of Meineke and Kock. Kassel–Austin print the paradosis vñv, but Hsch. α 8531 (quoted in Citation Context) is most easily understood as a specific reference to this passage, requiring Salmasius’ ναῦν. Photius = *Synagogue* B ἀφαδία· ἡ 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· ἡ ἐχθρά to match the EM’s ἀφαδία· ἡ 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, ὡ γυναικες (“for I think I see fire and smoke, ladies”); Men. *Dysc.* 47–8 [καὶ γὰρ προσιόνθ’ ὄρᾶν 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 καλήν τε κάγαθήν / ιδεῖν ἐρωμένην ἂν ήδ[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’ ὄρῶ (“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’ ὄρῶ (“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*(vūv) and Hesychius (voūv) are right, and that Eupolis is making a joke about another similarly embarrassing public mispronunciation: “Gentlemen, I think I see a hostile vūv, (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, ὅνδρες (the pragmatic function of which is to call attention to the pronunciationary 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 frs. 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’ ὄφλεῖν
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. Εὔπολις: —

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

Meter Either iambic trimeter

<x—u>— u|—u| u— u—

or trochaic tetrameter, e.g.

<—u—x> —u—u | u—u—u —<u—>

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 Phrynicus' *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 paradoxis 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 (εὕθυναι) 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 (*ό 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 ὄφλισκάνω with a genitive of the crime but without δίκην, 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 ἡμαρτάνουσιν οἱ λέγοντες φακῆν πρίασθαι ἢ φακῆν σπείρειν, δέον λέγειν φάκους· οὕτω γὰρ καλεῖται ὡμὸν τὸ ὄσπριον, ὡς Εὔπολις. —. τὸ δὲ ἐφθὸν μόνως ῥητέον φακῆν

Those who say “to buy *phakē*” or “to sow *phakē*” 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 *phakē*

Meter Iambic trimeter
 <x—u>— —| u—u— u—u—

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 ἡρῶον 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 φακῆ is “lentil soup” (e.g. Pherecr. fr. 26.1 λέκιθον ἔψουσ’ ἢ φακῆν (“boiling gruel or *phakē*”); Men. *Karch.* fr. 4 ἔψήσω φακῆν (“I’ll boil *phakē*”); Strattis fr. 47.2 (“whenever you boil *phakē*”) 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.

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

ῶσπερ ἀπὸ χοὸς πεσών

ἀπὸ χοὸς Zen. : † ἀπόχθου † Hsch. : ἀπ’ ὅχθου Tammaro

as if after falling from a *chous*

Zen. vulg. II 57 (Vol. I p. 47.5–8 Leutsch–Schneidewin)
 ἀπ’ ὄνου καταπεσών· ἡ παροιμία τέτακται ἐπὶ τῶν μειζόνων καὶ ἀδυνάτων· ὡς
 Ἀριστοφάνης (V. 1370)· ἀπὸ τύμβου πεσών. καὶ Εὔπολις· ——

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 Εὔπολις· ——. οἴον 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—u— x>|—u~~ u—u—

or trochaic tetrameter e.g.

<—u—x —u—x> —u~~u —u—

Discussion Tammaro 1970–2

Citation Context In origin a gloss on Ar. *Nu.* 1273 τί δῆτα ληρεῖς ὡσπερ ἀπ' 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 ἀπ' ὄνου καταπεσών. παροψία ἀπὸ τῶν ῥιπικῆς 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 (ΑΠΟΧΟΟ- 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 ἀπ' 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> ὡσπερ ἀπὸ χοδὸς πεσών;

A **χοῦς** is a squat, flat-bottomed, trefoil-lipped pitcher (a type of οἰνοχόν; 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. *Hérōs* 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 πασταὶ δ' εἰσίν, ως Εὐπολίς φησι. —
But *pastai* as well are, as Eupolis says: —

Meter Iambic trimeter, e.g.

<x—~— ~>|—~— ~—~—

Discussion Meineke 1839 II.574

Citation Context From a brief catalogue of words for broths, soups, sauces and the like. Ar. fr. 702 χορδαί, φύσκαι, 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· βρῶμα ἐκ τυροῦ ἀνάλου μετὰ σεμιδάλεως καὶ σησαμίου σκευαζόμενον. οἱ δὲ ἔτνος ἀλφίτοις μεμιγμένον (“*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 ἀλφιτα (“barley-meal, barley groats”), e.g. Hermipp. fr. 25.2 λευκοῖσιν ἀλφίτοισιν ἐντετριμένος (“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 μετά is attested elsewhere in comedy only at Men. fr. 684 πᾶν τοῦργον ὄρθῶς ἐκμαθεῖν χρόνου 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 τῆδε

Pay attention here!

Phot. π 1331 = *Suda* π 2702

προσίσχε· τὸ πρόσεχε· Κρατῖνος (fr. 317)· ——. καὶ Εὔπολις· ——

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

Meter Iambic trimeter

~—~ —|~<— x—~> or <x—~> ~—~|— —~<—>

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 πρόσεχε 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 πρόσισχε 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 προπεπωκώς

φθοῖσι Ath.^{CE} : φθοῖσὶ Kock ex Ath. προπεπωκώς Casaubon : προπεπτωκώς Ath.^{CE}

having made a toast together with *phthoides*

Ath. 11.502b

φθοῖς. πλατεῖαι φιάλαι ὄμφαλωτοι. Εὔπολις. —. ἔδει δὲ ὀξύνεσθαι
ώς Καρσί, πασί, 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—u—> ——| u— —<u—> or ——u—u— —<u— x—u—>

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 προπεπτωκώς (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· πέμπατα, ἢ τοῖς θεοῖς μετὰ τῶν σπλάγχνων ἔθυον (“*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 προπίνων; cf. e.g. Alex. fr. 21.2 κυάθους προπίνων εἴκοσιν; Men. fr. 235 προπίνων Θηρίκλειον τρικότυλον; X. *An.* 7.2.23 κέρατα οἴνου προύπινον; D. 19.139 ἐκπάματ' ἀργυρᾶ καὶ χρυσᾶ προϋπίνεν. 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 Ἀτραγα νύκτωρ
to Atrax by night

St.Byz. α 523

Ἀτραξ καὶ Ἀτρακία· πόλις Θεσσαλίας, τῆς Πελασγιώτιδος μοίρας ... τινὲς δὲ διὰ τοῦ γ ἐκλινων Ἀτραγος, ὡς Εὔπολις. —

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.

—~—~— —|<—~— ×—~—>

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 Ατράκιον δῆπειτα λυκοσπάδα πῶλον ἐλαύνει and Lyc. 1309 καὶ δευτέρους ἔπεμψαν Ἀτρακας 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·
οὕτω σφόδρ’ ἀλγῶ τὴν πολιτείαν ὄρῶν παρ’ ἡμῖν.
ἡμεῖς γάρ οὐχ οὕτω τέως ϕοινμεν, ὃ γέροντες,
ἀλλ’ ἥσαν ἡμῶν τῇ πόλει πρῶτον μὲν οἱ στρατηγοὶ
5 ἐκ τῶν μεγίστων οἰκιῶν, πλούτῳ γένει τε πρῶτοι,
οἵς ωσπερεὶ θεοῖσιν ηὐχόμεσθα· καὶ γὰρ ἥσαν·
ώστ’ ἀσφαλῶς ἐπράττομεν. νῦν δ’ ὅπῃ † τύχοιμεν
στρατευόμεσθ’ αἰρούμενοι καθάρματα στρατηγούς

2 ἡμῖν Stob. : ὑμῖν Herwerden, Bothe 3 ὁ Stob. : οἱ Brunck 4 ἡμῶν scripsi :
ἡμῖν Stob. 7 ὅπῃ τύχοιμεν Stob. : ὅπῃ 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 cam-
 paign
 any † which way, since we choose trash as generals

Stob. 4.1.9
 Εὐπόλιδος: ——
 Of Eupolis: ——

Meter Iambic tetrameter catalectic

—|— |—|— |—|— |—
 —|— |—|— |—|— |—
 —|— |—|— |—|— |—
 —|— |—|— |—|— |—
 5 —|— |—|— |—|— |—
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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 *Dēmoi* 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 οὕτω 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 *Dēmoi*) and 392), in contrast to the hundreds of quotations from Euripides, Sophocles and Menander, and the scores from

Philemon. Cratinus fares no better (only frr. 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. frr. 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 ὡ 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 paradoxis ἡμῖν τῇ πόλει in 4 is difficult to construe—“for us, the city” (apposition) is pointless, and taking the first dative with ἡσαν, 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 ὅπῃ τύχωμεν) but would require ὥν, as at Pl. *Tht.* 168c ὅπῃ ἀν 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 paradoxis, but an obel is called for.

Interpretation These appear to be tetrameters like those in frr. 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 μήν (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 μέν* in 4 marks *οι στρατηγοί* rather than ἀλλ’ ἡσαν 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 ἔπειτα δέ (e. g. Ar. *V.* 1177–8; Alex. fr. 173.1–2), εἶτα (e. g. Ar. *Nu.* 963–4) or the like. But *πρῶτον μέν* 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 frr. 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 σπλάγχν’ 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 μήν** 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 / εἴπω; E. *Supp.* 686–7 οὐκ ἔχω / τί πρῶτον εἴπω; *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. frr. 51; 261.2; 264; Thesleff 1954 §§ 119–29; Dover 1987. 57–9.

In comedy, **ἄλγω** 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 ἀπαντα πρὸς πολιτείαν ἢ 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.

ῳκοῦμεν 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; frr. 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 *oikia* (“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 *πρώτος* in this sense, LSJ s. v. *πρότερος* B.I.4.

6 οῖς ... ηὐχόμεσθα “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 *ώσπερεὶ 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 ἀντιβολεῖ 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 κοί 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 θόρσει 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 ὄγορεύει; Hes. *Th.* 86 ὁ δ' ἀσφαλέως ὄγορεύων; cf. A. *Ag.* 1347 ἀσφαλῆ βουλεύματ(α).

νυνί A colloquial Atticism, like other words with the deictic suffix -ί (e.g. ούτοσί, 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. frr. 3 ἐνθαδί with n.; 107.1 ταδί.

ὅπῃ † 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; *Thet.* 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)” (< καθάριω), 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.

πολλάς δ' † οἴμαι νῦν βεβινῆσθαι

<x—u> ὅς δὲ πρῶτος ἔξηυρον τὸ πρῶ ’πιπίνειν

(B.) πολλήν γε λακκοπρωκτίαν ἡμῖν ἐπίστασ’ εύρών.

- 5 (A.) εἶεν· τίς εἴπεν “ἀμίδα παῖ” πρῶτος μεταξὺ πίνων;
 (B.) Παλαμηδικόν γε τοῦτο τούξεύρημα καὶ σοφόν σου

2 πολλάς Ath.^{CE} : πολλοὺς Schweighäuser δ' Ath.^{CF} : γὰρ Meineke : ἄρ' Kaibel :
 δέ εἰ γ' > Headlam 3 ἔξηυρον Elmsley : ἔξευρον Ath.^E : ἔξηυρεν Ath.^C πρῶ
 ’πιπίνειν Elmsley : πρῶτ' ἐπιπίνειν Ath.^{CF} : 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—u> 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

Εὕπολις 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

—u— —|—u— —u—|— u—
 —+————— (e.g. —<u>— —|—u— —<u— u—>)
 <x—u>— u—|— —|—u— u—
 —u— u—|— —u— u—
 5 —u— u—|— —|—u— u—
 u—u— u—|— —|— u—

Discussion Elmsley 1826. 473–4 n. 1; Fritzsche 1838. 231; Meineke 1839 II.547–8 et III.368; Meineke 1847 Lxxiv, 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 τούξεύρεμα· οἶον 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 λακκοπτρωκτία 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 ἄπ' (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 ἔξεῦρον (corrected by Elmsley to ἔξηῦρον) rather than C's third-person singular ἔξηῦρεν is needed, if 4 is to be a pointed response to the remark. Elmsley's πρῷ ’πιπίνειν for the paradosis πρῶτ' ἔπιπίνειν at the end of the line is palaeographically easy (*scriptio plena*, with the *tau* subsequently added either to avoid hiatus or because πρῷ 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 (ἀ)ποπίνειν (“drinking off, drinking up”; not attested in comedy); e.g. πρῶτα 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 πρώτος, 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 λακκοπρωκτία 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 Ixxiv put forward Plin. *Nat.* 14.143 *Tiberio Claudio principe ... institutum, ut ieuni 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 **ἀντριαύμην** 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 **τάγηνον/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. *Tagēnistai*; Phryn. Com. fr. 60; Sotad. Com. fr. 1.1; Alex. fr. 178.11; Posidipp. Com. fr. 5; Men. fr. 195 **τηγανισμοί**) and at Hippo. 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' τοῦμαι 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 βινόμενα 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 ἐξηύρον For the theme of the πρῶτος εὑρετής (“inventor”), e.g. Anaxandr. fr. 31.1 with Millis 2015 *ad loc.*; Eub. fr. 72 with Hunter 1983. 162; Alex. frr. 152; 190; Men. fr. 18; Kleingünther 1933; and cf. 5 τοῦτο τούχεύρημα. 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 πρώτον 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).

πρώτον is simply “early” as opposed to “late” (όψε; 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 πρώτον πάνυ τοῦ κνέφους, “very early, before the sun is up”; Th. 4.6.1 πρώτον 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 κατηργάσαντο to be supplied from above.

immature”; And. 1.38 ἀναστὰς ... πρῷ 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 *πρωί* (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. εύρυπρωκτος (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. εύρυπρωκτία 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.

ἐπίστωσ(o) 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.

εύρών is an ironic echo of ἔξηνπον 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!*”).

εἰεν 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 εἴπεν ... πρῶτος; picks up the *πρῶτος* εύρετής 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 ποῖ**” sc. φέρε μοι, “(Bring me) ... !” A ἀμίδα 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. o* 685 claims that Xenophon—probably the wrong name—used the term ούροδόκη (“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 ΑΜΙΣ (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 **ποῖ** (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’, ὡς Παλάμηδες, ὡς 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. *Palamēdēs*. 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,
ὅς τāλλα μὲν πεφρόντικεν,
όπόθεν δὲ καταφαγεῖν † ἔχοι,
τούτου κατημέληκεν

1 μισῶ δὲ καὶ † Σωκράτην Asclep. et Procl. : † λέγω δ' ὥρον † καὶ Σωκράτην ἔφη Et.Gen. : τί δῆτ' ἐκεῖνον Olympiod. : μισῶ δὲ καὶ <τὸν> Σωκράτην Dindorf : μισῶ δ' ἐ<γὰ> καὶ Σωκράτην Hermann : μισῶ δὲ δῆτ' ἐκείνονι Meineke Σωκράτη Herwerden : Σωκράτην codd. 2 τὸν πτωχὸν ἀδολέσχην Asclep. et Procl. : τὸν om. Et.Gen. : τὸν ἀδολέσχην καὶ πτωχὸν Olympiod. 3 τāλλα Olympiod. : τῶν ἄλλων Asclep. 4 όπόθεν Olympiod. : πόθεν Asclep. δὲ om. Olympiod. καταφαγεῖν ἔχοι Olympiod. : φάγη Asclep. : καὶ φαγεῖν ἔχῃ 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 ὁ φησιν ὁ Αριστοφάνης διαβάλλων τοὺς φιλοσοφοῦντας, ὅτι σπεύδουσιν
 ἵχνη ψυλλῶν μετρεῖν (*Nu.* 144–52, 831), τῶν δὲ ἄλλων καταφροῦσι. —, ώς 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 Εὔπολίς 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 πολλοὶ¹
 καὶ τούτους ἀδολέσχους ὄνομάζειν, τί ἂν εἴποιμεν, αὐτὸν μὲν τὸν Σωκράτη πτωχὸν
 ἀδολέσχην καλούντων τῶν κωμῳδοποιῶν, καὶ τοὺς ἄλλους δὲ ἀπαξάπαντας καὶ τοὺς
 ὑποδυομένους εἶναι διαλεκτικοὺς ὡσαύτως ὄνομαζόντων; (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 *ptōchos adoleschēs* 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)

—— † ——
 —— —
 —— ——
——— — † —
 —— —

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 *kōmōidoumenoi*. 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 ἡ Πρόδικος ἡ τῶν ἀδολεσχῶν εἰς 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. <—~—> 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’ ἐκεινονί, 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 Εύκράτη.

In 4, the direct question ought to have been πόθεν καταφαγεῖν ἔχοιμι ὅν; (“Whence could I eat?”). The omission of ὅν 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’ φάγῃ) 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 κοί in 1, “Socrates as well”, i.e. “in addition to the individual just discussed”). 3–5 expand on 2 πτωχόν without direct reference to ἀδολέσχην: Socrates has nothing to eat not because he is always talking but because he spends all his time *thinking* (3 τὰλλα … 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 *sophistēs* 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 *adoleschēs*); 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, frr. 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 ικετεύοντα καὶ δεόμενον προσδοῦναι (“to ask for something as *ptōchoi* 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). *Ptōchoi* are fundamentally loathsome and obnoxious characters (e.g. Thgn. 278 καὶ στυγέουσ’ ὥσπερ πτωχὸν ἐσερχόμενον (“they loathe him like a *ptōchos* when he approaches”); E. fr. 412.1–2 πτωχός, εἰ δὲ βούλεται / πτωχοῦ κακίων (“a *ptōchos*, and if he likes, even worse than a *ptōchos*”); 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 ὃν εἴπόν τι (“Forgive me if I said something despite being a *ptōchos*!”)). A loquacious (see below) *ptōchos* is thus particularly toxic. Substrate vocabulary, probably cognate with πτώξ (“ducker, shy one” and thus “hare”).

ἀδολέσχην 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 ἔγκλημα, 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 οὐκουν γ’ ἄν οἴμαι … εἰπεῖν τινα νῦν ἀκούσαντα, οὐδ’ εἰ κωμῳδοποιός εἴη, ως ἀδολεσχῶ καὶ οὐ περὶ προστκόντων τοὺς λόγους ποιοῦμαι (“I wouldn’t expect anyone who heard me now, even if he was a comic poet, to say that I *adoleschô* 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 διαλεσχάνοντα (“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”. ἀδολέσχης 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 μετεωρολόγου); *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 φροντιστά); Ar. *Nu.* 101 μεριμνοφροντιστά (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 **ὄπόθεν δὲ καταφαγεῖν ἔχοι** 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. *Echphantid.* 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 *καταφαγῆς*), 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 ἀποτέλται,
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 *zētreion*

Et.Gen. A (= EM p. 411.33–5)
ζήτρειον· σημαίνει τὸ τῶν δούλων δεσμωτήριον, ἥγουν τὸν μύλωνα, παρὰ Χίοις καὶ
Ἀχαιοῖς· ἐκεī γὰρ ἐδεσμεύοντο οἱ δοῦλοι. Εὔπολις. —

zētreion: 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. Εὔπολις
zētreion: a place of punishment for slaves. Eupolis

Meter Iambic tetrameter catalectic

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

Alternatively analyzed as iambic dimeter (1 and 3 catalectic)

<x>--- ---
--- --- --- ---
--- --- <->

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 *zētreia* and *zōnteia* 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, *zōtion*, *zētreion*, 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 paradox 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 *zētreion* (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* frr. 244–7; cf. S. *El.* 701–8; OC 1313–25.

1 ἀποτέιλται 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 θᾶττον; ἀποτιλῶ σε τῆμερον (“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 ἄφευσεν αὐτὸν κάπετιλ’ Εύριπίδης; *Ec.* 724 κατωνάκην τὸν χοῖρον ἀποτειλμένας; 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 ἐμπεσεῖν (“to be whipped and thrown into a mill”); D. 45.33; Men. *Hérōs* 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 ζειά (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 *zētreion* as a place not just of enforced labor but of physical abuse, Theopomp. Com. fr. 64 ὡς σοι δοκεῖν / εἶναι τὸ πρόθυρον τοῦτο βασανιστήριον, / τὴν δ' οικίαν ζητρεῖον ἡ κακὸν μέγα (“in your eyes this forecourt is a place of torture, and the house is a *zētreion* or a great evil”); Herod. 5.32–4 ὅγ' αὐτὸν εἰς τὸ ζήτρειον πρὸς Ἐρμωνα / καὶ χιλίας μὲν ἐς τὸ νῶτον ἐγκόψαι / αὐτῷ κέλευσον, χιλίας δὲ τῇ γαστρί (“take him into the *zētreion* 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.

ἐμπεσών For ἐμπίπτω (lit. “fall into”) as equivalent in sense to ἐμβάλλομαι (“be thrown into”), cf. LSJ s.v. 8, and add e.g. Lys. 1.18 (quoted above); Pl. *R.* 553b εἰς δικαστήριον ἐμπεσόντα; adesp. com. fr. 1111.1 ἐς τὸ β[άραθρ]ον ἐμπέσοις.

fr. 388 K.-A. (353 K.)

ἀλλ’ ἀδολεσχεῖν αὐτὸν ἐκδίδαξον, ὃ σοφιστά

But teach him *adoleschein*, sophist!

Et.Gen. B α 81 (= *EM* p. 18.8–11, etc.)

καὶ ἀδολέσχας τοὺς φυσικοὺς ἐκάλουν· (fr. 386.1–2). καὶ Εὔπολις· —

They also called the natural philosophers *adolescheis*: (fr. 386.1–2). And Eupolis: —

Meter Iambic tetrameter catalectic

—— ——|— ——|— —

Discussion Fritzsche 1835. 222–3; Bergk 1838. 334; Gelzer 1960. 280; Perusino 1968. 110–11; Kaibel ap. K.-A.

Assignment to known plays Assigned to *Aiges* by Bergk, to *Kolakes* by Kaibel.

Citation Context Apparently drawn from a collection of hostile early literary sources on Socrates, Plato and other 5th-/4th-century philosophers closely related to the one that preserved the various versions of fr. 386 (where see Citation Context).

Interpretation Identified by Gelzer as the beginning of an iambic *kataleusmos*. If so, the coryphaeus must be speaking; the “sophist” must be one of the two participants in the *agôn*; and **αὐτόν** is another character, presumably the one who must choose between the “sophist” and his opponent, not unlike Pheidippides in Ar. *Nu.* as he considers the programs of the two Logoi. If Eupolis followed Aristophanes’ practice, the fact that the “sophist” is urged to speak suggests that the chorus were at least neutral toward him, or even on his side, at this point in the drama (Gelzer 1960. 83). It is nonetheless difficult not to detect some venom—intended by the poet but not the speaker?—in the choice of vocabulary.

For **ἀλλ(ά)** in commands and exhortations, marking the articulation of the action sought, Denniston 1950. 13–15.

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

ἐκδίδαξον Cf. Av. 548 ἀλλ’ ὅ τι χρὴ δρᾶν, σὺ δίδασκε παρών (“but as to what must be done, play your part and instruct us!”; the beginning of the *antikatakeleusmos*); [A.] PV 698 λέγ’, ἐκδίδασκε (the chorus urge Prometheus to describe everything that will happen to Io). For similar orders to *agôn*-speakers in *katakeleusmoi* and *antikatakeleusmoi*, e.g. Ar. *Eq.* 334 δεῖξον ὡς; 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 ἄπαντα
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. Εὔπολις. —. καὶ Θουκυδίδης ἐν τρίτῃ (3.83.1) καὶ Δημοσθένης ἐν τῷ κατὰ Τιμοκράτους (24.52): οὐκ φέτο δεῖν τῆς ἡμετέρας εὐήθειας 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——> ——|— ——
—— —|<— x——>

or iambic dimeter (2 catalectic)

—— ——
—— —

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 Antianticist p. 91.23–8 εὐήθης· ὁ ἀγαθός. Δημοσθένης κατὰ Τιμοκράτους (24.52). ἐγνωσμένος οὐκ ἴνείχετο δεῖν τῆς εὐήθείας τῆς ὑμετέρας.⁹

χρηστοῦ δίδαγμ' εὐήθιας

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

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

proof of wholesome *euēthia*

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) εὐήθες· ἐπὶ τοῦ βελτίονος. καὶ Θουκυδίδης ἐν τρίτῃ (3.83.1) καὶ ὁ φιλόσοφος (Pl. R. 348c)¹⁰ (“euēthēs: 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 εὐήθες τὸ χρηστόν, <ώς> Θουκυδίδης (3.83.1), Άττικοι· εὐήθες τὸ ἀνόητον Ἑλληνες (“Attic-speakers, for example Thucydides (3.83.1), use *euēthes* to mean what is wholesome; the Greeks use *euēthes* 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 δρῦν.

⁹ Demosthenes 24.52 as otherwise transmitted reads ἐγνωσμένους οὐκ ὤφετο δεῖν τῆς ερτῷ. ὑηθείας τῆς ὑμετέρας ἀπολαύειν (“he did not think it necessary that those who had been convicted get the benefit of your *euētheia*”).

¹⁰ Kassel – Austin, apparently following the reference in the Antianticist to Book 4 = Δ of the *Republic*, identify this as a reference to R. 425b. But εὐήθες there means “silly”, as normally, and Book-number references in the Antianticist 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 *euētheia*”; the cynical Thrasyllus’ 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 + ἡθος) 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 ὄστις 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 Πασιφίλῃ (“Pasiphile, *euēthēs* 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) ἀνθρωπος <ὤν> ὑδατοπότης, μινυρὸς ὑπερσοφιστῆς (“being a person who drinks only water, a shrill super-sophist”).

καὶ πρᾶον εἰς ἄπαντα gives more specific content to **εὐηθέστατον**; note the *variatio* (superlative ~ simple adjective + prepositional phrase).

εἰς ἄπαντα “in all respects” and thus “utterly”, as at e.g. Ar. *Th.* 532 οὐδὲν κάκιον εἰς ἄπαντα; *Ra.* 731 καὶ πονηροῖς κάκ πονηρῶν εἰς ἄπαντα χρώμεθα; E. *Ph.* 1642 ἀλλ’ εἰς ἄπαντα δυστυχῆς ἔφυς; Pl. *Plt.* 271d αὐτάρκης εἰς πάντα.

¹¹ Th. 3.83.1 τὸ εὐηθεῖ, οὐ τὸ γενναῖον πλεῖστον μετέχει (“guilelessness, from which nobility draws its largest share”).

fr. 390 K.-A. (355 K.)

ταύτὸν ποιεῖ τό τ' Ἀττικὸν τῷ ζῆλᾳ συγκεραννύς

ποιεῖ τό τ' Ἀττικὸν Choerob.^{NC} : ποιεῖ θ' ὁ τάττικὸν Kock : fort. ποιεῖται τάττικὸν ζῆλα Iacobi : ζελὰ Choerob.^{NC} : ζειλὰ Nauck συγκεραννύς Dindorf : σὺν γάρ κεραννοῖς Choerob.^C : σὺν γάρ κεραυνοῖς 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

δεὶ προσθεῖναι ἐν τῷ κανόνι τοῦ τεχνικοῦ ... “χωρὶς τῶν διὰ τὸ μέτρον”. ἔστι γάρ ὁ ζῆλας τοῦ ζῆλα, οὗτος δὲ λέγεται κατὰ Θράκας ὁ οἶνος, καὶ τούτου ἡ δοτικὴ εὐρίσκεται παρὰ τῷ Εὔπολιδι (παρ' Εὔπολιδι et in marg. Εὔπολιδη N¹, παρ' Εὐριπίδη C) χωρὶς τοῦ ι· συστεῖλαι γάρ 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 material (but without the reference to Eupolis) is preserved at Hsch. ζ 161 ζίλαι· ὁ οἶνος παρὰ Θραιξί (“zilai: wine in the Thracian language”); Phot. ζ 15 ζειλα· τὸν οἶνον οἱ Θράκες (“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 τάττικὸν (“he who blends the Attic with the *zēla* both does the same ...”) does not make 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 ταύτὸν ποεῖται τάττικὸν 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 (ταύτὸν 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.

ταύτον 5th-century tragedy and comedy use the old form τ(ὸ) αὐτόν and the newer form τ(ὸ) αὐτό interchangeably according to metrical convenience (ταύτὸν at e. g. A. *Ch.* 760; E. *Med.* 477; Ar. *Nu.* 674; ταύτο at e. g. A. *Ch.* 210; E. *Med.* 564; Ar. *Nu.* 663; inscriptive evidence collected at Threatte 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 Hippo. 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 ἐπειδὰν δειπνῶμέν που, τότε πλεῖστα λαλοῦμεν ἀπαντεῖς; Ar. *Eq.* 92–3 ὅταν πίνωσιν ἄνθρωποι, τότε / πλούτοῦσι. Kaibel proposed ποιεῖτε τάττικόν, 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), ζειρά (a garment; Hdt. 7.75.1; Poll. 7.60; Detschew 1957. 179–80), ζετραίος (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.)

ώς πολλά γ' ἐν μακρῷ χρόνῳ γίγνεται μεταλλαγῆ
<τῶν> πραγμάτων· μένει δὲ χρῆμ' οὐδὲν ἐν ταύτῃ ρυθμῷ

1 ὡς Orion : ᾧ Julian μεταλλαγῆ Meineke : μεταλλαγέται Orion : μεταλλαγαὶ 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

Εὔπολιδος: —

Of Eupolis: —

Julian, *Or.* 7.1 p. 204a

(v. 1) ᾧ ... χρόνῳ τοῦτο ἐκ τῆς κωμῳδίας ἀκηκοότι μοι πρώην ἐπῆλθεν ἐκβοήσαι, ὀπηνίκα παρακληθέντες ἡκροώμεθα κυνὸς οὕτι τορὸν οὐδὲ γενναῖον ύλακτοῦντος, ἀλλ' ὥσπερ αἱ τίτθαι μύθους ἔδοντος 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 organizing 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 Δήμητρος 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 ἑαυτόν 1–2 ἡ 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 ἡ at the beginning of 1, Orion ὡς. Either would do metricaly, but editors generally prefer affirmative ἡ (Denniston 1950. 280), presumably because of the many examples of the particle before forms of πολύς, e. g. Ar. *Lys.* 256–7 (quoted in Interpretation); S. *Ai.* 1418–19 ἡ πολλὰ βροτοῖς ἔστιν ιδοῦσιν / γνῶναι; *El.* 1456 ἡ πολλὰ χαίρειν μ' εἴπας οὐκ εἰωθότως; E. *Med.* 579 ἡ πολλὰ πολλοῖς εἰμι διάφορος βροτῶν; *Hel.* 765 ἡ πόλλ' ἀνήρου μ' ἐνὶ λόγῳ μιᾷ θ' ὁδῷ. None of these includes a γε, however, and ἡ ... γε seems an odd combination. I accordingly print Orion's exclamatory ὡς, for which cf. E. *Supp.* 294 ὡς πολλά γ' ἔστι κάπτο θηλειῶν σοφά.

The paradoxis μεταλλαγέται at the end of 1 is nonsense, and the question is simply which number and case of μεταλλαγή (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 paradoxis μεταλλαγέται 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 (ἡ πολλά γ' ἐν μακρῷ χρόνῳ <x> γίγνεται and <x—> μεταλλαγαί <τε> πραγμάτων; note the absence of a normal caesura in either line) and that μένει δὲ χρῆμ' οὐδέν <ποτ> ἐν ταύτῳ ὥνθιμῷ (“displacet 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. μεταλλαγῇ / <τῶν> πραγμάτων is perhaps pleonastic, reflecting the

absence of any true profundity of thought: things are different because circumstances change (a tautology). If more is being said than this, the definite article—assuming the conjecture is correct—perhaps adds an additional bit of information: “a change in *the circumstances*”, i.e. “our circumstances” or the like. In any case, what is offered is not necessarily a complaint, as often, but simply a reflection on the mutability of fortune; nothing, be it good or bad, stays the same over the long run. For variations on the sentiment, e.g. Ar. *Lys.* 256–7 ἡ πόλλα’ ἀελπτ’ ἔνεστιν ἐν τῷ μακρῷ βίῳ, φεῦ (“There are certainly many surprises in the long course of life, alas”); *Th.* 527 ἀλλὰ πᾶν γένοιτ’ ἄν (“But anything could happen”) with Austin–Olson 2004. 209 (with additional parallels); *Ec.* 943 with Ussher 1973. 207; *Pl.* 1002; Hdt. 1.32.2 ἐν γάρ τῷ μακρῷ χρόνῳ πολλὰ μὲν ἔστι ιδεῖν τὰ μή τις ἐθέλει, πολλὰ δὲ καὶ παθεῖν (“for over the long course of life one must see and suffer much one does not want to”); Archil. fr. 13.7–9; E. *Hipp.* 1108–10 ἀλλα γάρ ἀλλοθεν ἀμείβεται, μετὰ δ’ ἵσταται ἀνδράσιν αἰών / πολυπλάνητος αἰεί (“For various (troubles) strike from various directions, and men’s lives change, always on the move”); *Or.* 979–81 ἔτερα δ’ ἔτερον ἀμείβεται / πήματ’ ἐν χρόνῳ μακρῷ· / βροτῶν δ’ ὁ πᾶς ἀστάθμητος αἰών (“Different troubles strike different people over a long time; all of human existence is unstable”); X. *An.* 7.6.11 ἀλλὰ πάντα μὲν ἄρα ἀνθρωπον ὄντα προσδοκᾶν δεῖ (“As a human being, then, one must anticipate anything”).

Attributed to a parabasis by Schneidewin 1839. 91, on account of the long lines in an unusual meter. In that case, the reflection is presumably on the situation (eventually to improve? or deteriorate?) of the poet or his rivals, or of the figures represented by the chorus or the city or the like.

1 γ(ε) is exclamatory (Denniston 1950. 126–7).

2 μένει δὲ χρῆμ’ οὐδὲν ἐν ταύτῳ ρύθμῳ Kassel–Austin compare Archil. fr. 128.6–7 ἀλλὰ χαρτοῖσίν τε χαῖρε καὶ κακοῖσιν ἀσχάλα / μή λίην, γίνωσκε δ’ οἶος ρύσμὸς ἀνθρώπους ἔχει (“But both rejoice in what makes you happy and do not be overly distressed at troubles, and recognize the sort of *rusmos* that human beings are in”).

fr. 392 K.-A. (357 K.)

ἀλλ’ ἀκούετ’, ὃ θεαταί, τάμα καὶ ξυνίετε
ρίματ· εὐθὺ γάρ πρὸς ὑμᾶς πρῶτον ἀπολογήσομαι
* * *

ὅ τι μαθόντες τοὺς ξένους μὲν λέγετε ποιητὰς σοφούς,
ἢν δέ τις τῶν ἐνθάδ’ αὐτοῦ, μηδὲ ἐν χείρον φρονῶν,

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 χαίρῃ νέων

1 τὰμὸς Bergler : πολλὰ Stob. 2 ρήματ' 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 :
ἡμῶν Stob. νέων Stob. : νέος Herwerden : συνών 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

Εὔπολίδος: —

Of Eupolis: —

Meter Trochaic tetrameter catalectic

—~— ~— | —~— ~—
—~— ~— | —~— ~—
~~— ~— | ~~— ~—
—~— ~— | —~— ~—
5 ~~— ~— | ~~— ~—
—~— ~— | —~— ~—
—~— ~— | ~~— ~—
—~— ~— | —~— ~—

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 τάμα 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 -ΛΑΑ for -ΜΑ). Stobaeus' χρήματ'/χρῆματ' for the Archilochean ρήματ' 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 ήμῶν ... 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 ήμεῖς (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 σῷ 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 ἀπολογήσομαι 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* ὢ 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 ὢ θεώμενοι, κατερῶ πρὸς ὑμᾶς ἐλευθέρως / τὰληθῆ; V. 1015 νῦν αὖτε, λεῷ, προσέχετε τὸν νοῦν, εἴπερ καθαρόν τι φιλεῖτε; *Pax* 732–3 ἡμεῖς δ' αὖ τοῖσι θεαταῖς / ἦν ἔχομεν ὄδὸν 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 **τὰμὰ καὶ ξυνίετε / ρήματ'** is a quotation of Archil. fr. 109 <ὦ> λιπερνήτες πολῖται, τὰμὰ δὴ συνίετε / ρήματα, as also at Cratin. fr. 211 ὢ λιπερνήτες πολῖται, τὰμὰ δὴ ξυνίετε and Ar. *Pax* 603–4 ὢ σοφώτατοι γεωργοί, τὰμὰ δὴ ξυνίετε / ρήματ'.

2 Eupolis (like Aristophanes) uses adverbial **εὐθύ** (also fr. 54), **εὐθύς** (fr. 172.8) and **εὐθέως** (fr. 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 **ποιητός** in 3 is to be taken with **τοὺς ξένους** rather than with **σοφούς** (“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 *kakōs phronein*”.

5 **ἐπιτίθηται τῇ ποιήσει** For the expression, cf. Alex. fr. 37.2–3 **φιλοσοφεῖν / ἐπέθετο**; X. *Mem.* 2.8.3 **τοῖς τοιούτοις 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 χεῖρον φρονῶν, is glossed and expanded in more evocative terms in 6.

6 See 5 n. The straightforward **μοίνεται** 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 σῷ λόγῳ**. Handley compares Hdt. 3.155.3 ἔξεπλωσας 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 κεκομένος (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 σῷ 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, ὄντοι, 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’ ἵσως 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 ἑτέρων / 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.) μὴ 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 epirrhemma). 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 : ώραϊζομένη Phryn.

(a woman) acting haughty and coy

Phryn. *PS* p. 75.16–17

Θρύπτεσθαι· ώραΐζεσθαι. ὄμφω. Εὔπολις. —

thruptesthai: horaízesthai. 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 ώραΐζεσθαι· Κρατίνος Ὡραις (fr. 298) must originally have been intended to make the same point—ώραζομαι/ώραΐζομαι is legitimate Attic usage—although the relationship of the Antiatticist and Phrynicus is obscure and one would normally expect the latter to be stricter about such matters than the former.

Text The manuscripts of Phrynicus offer ώραϊζομένη, 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 ώραϊζομένη (of a sexually attractive slave-girl), which is perhaps modeled on this verse and may thus suggest its original context.

ώραϊζομένη 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 ως ώραϊζεθ’ ή Τύχη πρὸς τοὺς βίους (“How haughtily Fortune behaves in regard to our lives!”); adesp. com. fr. 1110.17]ελθεῖν ώραζομενο[(“to come haughtily”);¹⁶ in later Atticizing authors at Ath. 4.162c; Ael. *Ep.* 1 (quoted above); 8; 9; Luc. *Am.* 38 γυναικὸς ώραϊζομένης (“a haughty woman”).

θρυπτομένη Literally “making herself enfeebled”, i. e. “effeminate” (cf. X. *Mem.* 1.2.5 ἀλλ’ οὐ μὴν θρυπτικός γε οὐδὲ ἀλαζονικός ἢν οὔτ’ ἀμπεχόνη οὐθ’ ὑποδέσει οὔτε τῇ ἄλλῃ διαίτῃ (“but he was not *thruptrikos* or posturing in his clothing or his shoes or any other aspect of his lifestyle”; of Socrates)) and thus “cooly attractive”; cf. Ar. *Eq.* 1163 νὴ ΔΙ’ ἦ ’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 ως 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 ως 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 ιδὼν 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 ώράζεται at Ar. *Ec.* 202, where the manuscripts have ορειζεται (R) or ὄριζεται (cett.), is unnecessarily omitted from the critical apparatuses of Ussher 1973 and Wilson 2007, both of whom print Hermann’s superficially easier but flat ὄργιζεται.

Phot. λ 1

λάβδα (Dindorf : λάμβδα codd.) ἐπὶ ταῖς ἀσπίσιν οἱ Λακεδαιμόνιοι ἐπέγραφον, ὡσπερ οἱ Μεσσήνιοι Μ. Εὐπολις: —. 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

ἰστορεῖται δὲ ὅτι Λακεδαιμόνιοι λάμβδα ἐπὶ ταῖς ἀσπίσιν αὐτῶν εἰς παράσημον ἔγραφον ἐκ τοῦ κατάρχοντος στοιχείου χαρακτηρίζοντες ἑαυτούς, ὡσπερ οἱ Μεσσήνιοι, πλησιόχωροι ὅντες αὐτοῖς καὶ πολέμιοι, τὸ μῦ. Εὐπολις: —, ἥγουν 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.

—˘˘ —˘˘ —|— —˘˘ —˘˘ >

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· ὥπλον (“*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 paradoxis 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 ἀσπιδῶν (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 AOE, 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' <ἄδων>
Στησιχόρου πρὸς τὴν λύραν οίνοχόην ἔκλεψεν

1 ἐπιδέξι' <ἄδων> Meineke, Fritzscheo ducente (ἐπιδέξια) : ἐπιδειξιν Σ^{Ald} : fort. ἐπιδέξι'
<ῳδήν> 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)
Εὔπολις, εἰ καὶ δι’ ὀλίγων ἐμνήσθη Σωκράτους, μᾶλλον ἡ Ἀριστοφάνης ἐν ὅλαις ταῖς
Νεφέλαις αὐτοῦ καθῆψατο. οὐδὲν δὲ χειρὸν ὑπομνησθῆναι τῶν Εὐπόλιδος· —, οἷον
ἢν ὄραν τὸν φιλόσοφον τὸ ἐν φανερῷ μάλιστα σκεύος 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)
ὅμοιον τοῦτο τῷ ὑπὸ Εὐπόλιδος ρήθεντι περὶ Σωκράτους· (v. 2)
This is similar to what Eupolis says about Socrates: (v. 2)

Meter Like frr. 41.3; 172, an idiosyncratic mix of choriambs and iambs (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; frr. 42.1–2; 89 (corrupt and lacunose); 132; 316; 396.

—~— ~—~— ~—~— ~<-->
—~— —~— —~— ~—

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 ως ἔστιν πνιγεύς, / κάστιν περὶ ήμᾶς οῦτος, ήμεις δὲ 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 (ἐχθρα), 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 ὄβελίσκον, εἴτα διαβήτην λαβὼν / ἐκ τῆς παλαιστρᾶς θοιμάτιον 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 *komoidoumenoi*.

Text 1 is metrically defective at the end, and Στησιχόρου in 2 must depend on something in the preceding verse. Meineke’s ἐπιδέξι’, <ἄδων> for the paradoxis ἐπίδειξιν is supported by the parallels cited in Interpretation. Alternatively, one might supply e. g. <ῳδήν> (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 ἐπιδέξιάν· περιέφερον ἐν τοῖς συμποσίοις ἐπὶ δεξιὰ τὸ πάλαι κιθάραν, εἴτα μυρρίνην, πρὸς ἦν ἥδον (“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 ἥδεν 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 ἀοιδάς 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 ἄδων Φρυνίχου (“singing a snatch of Phrynicus”); *Lys.* 1236–7 εἰ μέν γέ τις / ἄδοι Τελαμῶνος, Κλειταγόρας ἄδειν δέον (“if someone were to sing (a bit) of Telamon, when some Cleitagon 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 / ἄσαι 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 θεοὺς[ς ὡ]δαῖσιν (“I told Amphion outfitted with a lyre in his hands to hymn the gods with songs”). For lyre-playing and elite culture

in Athens, Wilson 2003; Wilson 2004, esp. 299–303. For an illustration of a symposiast singing (in this case a line from Theognis), Kaltsas 2006 catalogue #84.

οίνοχόην A rare, seemingly generic term for a wine-pouring vessel (i.e. the cup, pitcher or ladle used to transfer wine from the mixing bowl to individual cups); a *chous* (fr. 379 n.) is a specific type of *oinochoē*. The noun is attested securely before this only at Hes. *Op.* 744; also in the late 5th century at E. *Tr.* 820 χρυσέαις ἐν οινοχόαις (“among gold *oinochoai*”; vessels available for Ganymedes when he pours wine for Zeus); Th. 6.46.3 φιάλας τε καὶ οινοχόας καὶ θυμιατήρια καὶ ἄλλῃν κατασκευὴν οὐκ ὀλίγην (“libation bowls and *oinochoai* and incense braziers and a large amount of other gear”; temple dedications in Egesta, all made of silver).

fr. 396 K.-A. (362 K.)

εἰωθός τὸ κομμάτιον τοῦτο

This *kommation* (is) customary

Hephaestion, *περὶ Ποιημάτων* 8.2, p. 72.17–20 Consbruch
τὰ δὲ εἰδη τῆς παραβάσεώς ἔστι ταῦτα· κομμάτιον, ὃ καὶ παρὰ τοῖς παλαιοῖς ποιηταῖς
ώνομάσθη· φησὶ γὰρ ὁ Εὔπολις: —

The sections of the parabasis are the following: a *kommation*, which was also named by the ancient poets; for Eupolis says: —

Meter Taken by Porson to be part of a Eupolidean (for which, see test. 45 with n.):

— — — √ — √ — — — √ < — × — √ — >

Alternatively understood as part of two polyschematists (thus Fritzsche):

— — — √ — √ —

— √ < — × — √ — >

Discussion Porson 1814. 286 (253); Fritzsche 1855/56. 7

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 κομπάτιον (< 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 κομπάτιον 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 πυρωνὶ^δ †
 τί Σ : τίς Meineke πυρωνὶ^δ Σ^{pc} : πυρωνὶ^δ Σ^{ac}
 † why this chorus we should say to wail *puranid()* †

Σ^B E. Med. 520

ἡ διστρίχια τοῦ χοροῦ ἐστι. κατὰ δὲ τούτους <τοὺς χρόνους> (add. Hermann) ἥδη τὰ τῶν χορῶν ήμαύρωτο· τὰ μὲν γάρ ἀρχαία διὰ τῶν χορῶν ἐπετελεῖτο, ὅθεν καὶ Εὐπολίς φησι· —, ἵνα καὶ αὐτὰ ίκμβεῖα 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 *Dēmoi* by Kassel, who took πυρανίδι (πυρωνίδ before correction) to be a reference to the character in that play called Pyronides.

Citation Context A scholion on E. *Med.* 520–1 δεινή τις ὄργη 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 εἴπωμεν 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 εἴπωμεν To tell someone to wail is a colloquial way of telling him to “go to hell” *vel sim.* (e.g. Hippo. fr. 86.18]κλαίειν κελεύ[ων Βού] παλο[ν]; 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 ἐφθῆ κλαίειν ἀγορέύω; Archestr. fr. 39.3 σαπέρδη δ’ ἐνέπω κλαίειν; Stevens 1976. 15–16). Cf. fr. 268.40.

frr. 398–403 K.-A.
Paraphrases, summaries and the like

fr. 398 K.-A. (366 K.)

Ath. 1.2c–3a

πάντα δὲ ταῦτα μόνον ἔξευρεῖν ἐκ παλαιῶν ψηφισμάτων καὶ δογμάτων τηρήσεως,
ἔτι δὲ νόμων συναγωγῆς οὓς οὐκέτι διδάσκουσιν, ὡς τὰ Πινδάρου <ό> κωμῳδιοποιὸς
Εὔπολίς φησιν, ἦδη κατασειγασμένα ὑπὸ τῆς τῶν πολλῶν ἀφιλοκαλίας

οὐκέτι Kaibel : ἔτι Ath.^{BCE} ó add. Ath.^B : om. Ath.^{CE} κατασειγασμένα
Schweighäuser : κατασειγασμένων 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 *Heilotes* 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 κατασειγασμένων (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 κατασειγασ^{τιν} 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 (χόσμ' 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 *mousikē* (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 ἀς ὑπὸ τοῦ μὴ γνῶναι καθαρῶς νύμεις 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 θνάσκει δὲ σιγαθὲν καλὸν ψύον (“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) χόσμ' 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.

ἢδη 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 ιερὰν 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 ἔθλον προσκειτο τῷ εὗ προεμένῳ τὸν κότταβον προείρηκε μὲν καὶ ὁ Ἀντιφάνης (fr. 57.2–3). φὰ γάρ ἐστι καὶ πεμπάτια καὶ τραγήματα. ὄμοίως δὲ διεξέρχονται Κηφισόδωρος ἐν Τροφωνίῳ (fr. 5) καὶ Καλλίας (fr. 12) ἡ Διοκλῆς ἐν Κύκλωψι καὶ Εὔπολις Ἐρμιππός τε ἐν τοῖς ιάμβοις (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 *Trophōnios* (fr. 5), Callias (fr. 12) or Diocles in *Kuklops*, 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 ράκια· ώς τοιαῦτα εἰσαγόντων τῶν ἄλλων κωμικῶν. ράκοφοροῦντας· αἰνίττεται
 δὲ καὶ εἰς Εὔπολιν

ράκοφοροῦντας et καὶ om. Σ^R Εὔπολιν] mel. Εύριπίδην

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 ράκια σκώπτοντας ἀεὶ καὶ τοῖς φθειροῦντας (“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. ράκοφοροῦντας is not drawn from the text of Aristophanes as the manuscripts preserve it, and is not a metrical equivalent of ράκια 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^{VR} 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 $\rho\acute{\alpha}\kappa\sigma$ (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 $\tau\circ\tau\text{ E}\ddot{\text{u}}\text{p}\text{o}\text{l}\text{i}\text{v}$ $\alpha\iota\text{n}\iota\tau\tau\text{et}\omega\text{i}$ ωc $\varepsilon\iota\sigma\acute{\alpha}\text{g}\text{o}\text{n}\text{t}\omega\text{a}$ $\rho\acute{\alpha}\kappa\text{o}\text{f}\text{o}\text{r}\text{o}\text{u}\text{n}\text{t}\omega\text{a}$ (“he makes an oblique reference to Eupolis, as bringing characters wearing rags onstage”).

Interpretation Kassel–Austin print $\rho\acute{\alpha}\kappa\text{o}\text{f}\text{o}\text{r}\text{o}\text{u}\text{n}\text{t}\omega\text{a}$ 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^{VEROM} Ar. *Eq.* 941
 $\dot{\epsilon}\pi\iota\tau\eta\delta\epsilon\delta$ δὲ διαλελυμένως μιμούμενος τὸν πεζὸν λόγον. ἔστι δὲ πολλὰ καὶ παρ'
 Εὔπολιδι σεσημειωμένα

μιμούμενος Σ^M : om. Σ^{VERO} 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 νὴ τὸν
 Δία καὶ τὸν Ἀπόλλωνα 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.

ἢστι 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 Εὔπολις πολλάκις· στρατιά μὲν γὰρ τὸ πλῆθος, στρατεία δὲ ἡ στράτευσις

(*stratiā*) This author too confused matters, as Eupolis often did; because a *stratiā* 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' ἔτεροις ἀπὸ τῶν ὄμων / ἐν ταῖς στρατιᾶς / 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 *Thesmophoriazusae* 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. frr. 35.2; 260.15.

fr. 403 K.-A.

Choricius 1.4 (p. 3.13–19 Foerster-Richtsteig)

πρώην ἐγὼ βραχέα περὶ τῶν σῶν πλεονεκτημάτων διαλεχθεὶς καιροῦ δευτέρου καλοῦντος δευτέρων ἐπηγγειλάμην εὐφημίαν ἐκτίνειν. καὶ ταῦτα συνεθέμην οὐ δυοῖν ἦ τριῶν ἀνδρῶν ἐναντίον οὐδὲ κατὰ τὸν Εὔπολιν ἐξ ὁ δοῦ τινας ἀγείρας εἰς θέατρον, ἀλλὰ τῶν ἀστῶν τὰ πρώτα συλλέξας

κατὰ τὸν Εὔπολιν M : κατά τιν' Εὔπολιν 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 Choricius of Gaza (*fl. ca. 525–550 CE*) in praise of Bishop Marcianus of Gaza. In his speeches, Choricius 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.).

frr. 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
 ἀγέλης λασίας ισχάδας εικαίας Εύπολις ἔφη καὶ ἄλλοι κωμικοί, ὡς φησι
 Παυσανίας (α 12), καὶ λίθους δὲ ἀγελαίους τοὺς εικαίους 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.

$\langle x-\rangle \sim - \quad -|-\sim \quad \langle x-\sim-\rangle$

Citation context From a note on *Il.* 18.573 ἐν δ' ἀγέλην ποίησε βοῶν
 ὄρθοκρατιράων (part of the description of Hephaestus' ornamentation of
 Achilleus' 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· ἀντὶ¹
 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 μικροὶ²
 καὶ ὥμοι 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; Nicoph. 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. frr. 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 adespoton comic fragment, particularly since it can easily be integrated into an iambic trimeter, e.g.

~—~— —|<—~— ×—~—>

fr. 405 K.-A. (375 K.)

Phot. α 810 = *Synag.* B α 806
 ἀκούοντα ἄριστα *Synag.* : ἀκούων τὰ ἄριστα Phot. εὐφημούμενος. Ἡρόδοτος (6.86.α.2; 8.93.1) καὶ Εὔπολις

ἀκούοντα ἄριστα *Synag.* : ἀκούων τὰ ἄριστα Phot. εὐφημούμενος Phot. *Synag.*
 : εὐφημούμενον Fix

he a r i n g b e s t : 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 *Synagogue* B commonly designated Σ'', and presumably to be traced to some unidentified Atticist work. Borries took the ultimate source to be Phrynicus (*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 ἥκουσαν … 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’ ἥκουσάτην (cited by Kassel–Austin); S. *Ph.* 1313 ἥκου’ 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

ἀκούστητ'; Antiph. fr. 209.2 κακῶς ἀκούσομαι; E. *Hel.* 968 κακῶς ἀκοῦσαι; 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 ἀνθρωπος πάνυ καινῶς εἴρηται καὶ ἐναργῶς. ἔστι δὲ Εὔπολιδος· τὸ μὲν γὰρ ἄνεμος δῆλοι τὸ πανταχοῦ φερόμενον ἀνέμου δίκην καὶ ἀλώμενον καὶ ἀβέβαιον, τὸ δὲ ὄλεθρος ὄλέθρου ἄξιον καὶ ἀπωλείας, χρήση δὲ τῷ λόγῳ, ὃς φησι Φρύνιχος (*PS* fr. 186), ἐν συνουσίαις

ἄνθρωπος Phot. = *Synag.* B : ἀνθρωπος 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 Phrynicus (*PS* fr. 186), in conversation

Phryn. *PS* p. 21.12

ἄνεμος καὶ ὄλεθρος ἀνθρωπος Εὔπολις

“a person (is) wind and ruin”: Eupolis

Discussion Meineke 1839 II.570–1; Bothe 1855. 206

Citation context An Atticist note drawn from Phrynicus.

Text Bothe identified ἄνεμος κῶλεθρος ἀνθρωπος as a fragment of two iambic trimeters:

<x—u— x—u>| u— —u—
—u<— x—u— x—u—>

But ἀνθρωπος 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 Phrynicus’ admiration; but cf. frr. 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
 ἀνεπτερῶσθαι τὴν ψυχήν οἷον ἀνασεσοβῆσθαι. Κρατῖνος (fr. 379) καὶ
 Εὔπολις

Κρατῖνος καὶ Εὔπολις 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.

~ ~ ~ - | - ~ ~ < x - ~ ~ >

Citation context Traced by Cunningham to the source commonly designated Σ' and presumably drawn from some unidentified Atticist work. The *Epitome* of Phrynicus (PS p. 15.6–7 Borries) has ἀνεπτερῶσθαι τὴν ψυχήν· 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 τραγῳδίᾳ / ἀνεπτερῶσθαι καὶ πεποτήσθαι τὰς φρένας (“Another man says his own son’s gotten excited about tragedy and gone mentally a-flutter”); Men. *Epitr.* 958; Taillardat 1965 § 826. Cf. fr. 406 (the wandering wind); LSJ s. v. ἀναπτερώω (lit. “raise one’s feathers”). τὴν ψυχήν 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 Εὔπολις

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 Phrynicus (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. τινας in fr. 403) is unclear; cf. frr. 406; 409. But this is in any case a ghost fragment.

fr. 409 K.-A. (377 K.)

Phryn. PS p. 4.11–13

ἀνωφέλητος πρόσωπος· Εὔπολις μὲν ιδίως ἐπὶ τοῦ μὴ δυναμένου ἢ μὴ βουλομένου ὡφεληθῆναι, οἱ δὲ πολλοὶ ἐπὶ τοῦ μὴ ὡφελεῖν θέλοντος ἢ δυναμένου

a n a n ô p h e l ê t o s p e r s o n : 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.

<->˘--˘ -˘-- -^c<˘--˘ ×˘->

or (if ἄνθρωπος is rejected) iambic trimeter, e.g.

˘--˘- ≈|<-˘- ×˘->

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 Phrynicus.

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. frr. 406; [408]).

fr. 410 K.-A. (378 K.)

Σ^M [A.] PV 451

(προσείλους) πρὸς ἥλιον ὁρῶντας. καὶ Εὔπο(λις)· αὐλὴ πρόσειλος· ἡ πρὸς τὸν ἥλιον τετραμμένη

πρόσειλος] πρόσηλος Σ^M , sed ει^s

(*proseilos*) 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.

— — — ≈ | < — — × — — >

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 *proseilos* 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 αὐλὴ πρόσειλος· ἡ 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 ἥλιον αύγῃν 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 εἴλη (“warmth of the sun”; cf. Epich. fr. 113.243, 246 (in the form ἔλα); Ar. V. 772; frr. 636; 823 εὔειλος; A. fr. 334 ἄειλα; Homeric εἰλόπεδον (*Od.* 7.123, assuming that is the right reading); and prosaic εἰληθερής and εἰληθερώ). 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, Phrynicus' unattributed τέχος 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 ὁ ρυθμός νηπαροῦμία παρ’ Ἀριστοφάνει (V. 508; Av. 734, 1673) καὶ Εύπολιδι.
 ἐπὶ τῶν σπανίων καὶ βιαζομένων ἐκ κενῶν ἔχειν τι καὶ ἐξ ἐνδῶν αἴρειν

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 ὁρνίθων (˘˘—˘˘) 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 (ὁρνίθων ... γάλα /) and Mnesim. fr. 9.2 (ὁρνίθων 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 πτερὸν 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 ὄρνιθων 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 σμήκτριας καὶ Κηφισόδωρος ἐν Τροφωνίῳ (fr. 6) εἰρηκεν

σμηκτρίδα Poll.^C : σμικρίδα Poll.^A : μυκτρίδα Poll.^{FSA} Εϋπολις 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
 ε ḥ ἔ χειν τὸ σῶμα νέφημεῖν. οὔτως Εὐπόλις

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—u— x>|—u— uu<u—>

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 κλήειν (“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. οὔτως Δημοσθένης (61.22) καὶ Ξενοφῶν (*Mem.* 1.5.5) καὶ Εὐπόλις· εὐκτότατον γάμον

One says *euktos* (“prayed-for”), not *euktaios*. Thus Demosthenes (61.22) and Xenophon (*Mem.* 1.5.5) and Eupolis: a n e u k t o t a t o n (“most prayed-for”) m a r r i a g e

Citation context Taken by Alpers to be drawn from Orus' 5th-c. CE *Collection of Attic Words*.

Meter Perhaps iambic trimeter, e.g.

<x—u— x—u>|— u—u—

Interpretation Despite Zonaras (or Orus), εύκταῖος and εύκτος are both legitimate Attic forms (< εὔχομαι). 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 ἀρσίος, “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 ώς μακάριος / ὅστις σ' ὁπόσει (“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 ίμερόεντα; 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 Εὔπολις ὠνόμασεν

Eupolis called the jug for olive oil, in fact, a large bronze vessel

Poll. 10.92

τὴν ἐλαιηρὰν ἐπίχυσιν, τὴν Εὔπολις 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—u— x—u>|— u—u—

Citation context Poll. 10.92–3 discusses terms for “vessels for seasonings” (*ήδυσμάτων 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 *μακρὸν 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 frr. 99.41 with n.; 272.1.

fr. 416 K.-A. (434 K.)

Hsch. o 925

ὅνον γνάθος· Εὔπολις παῖς εἰς πολυφαγίαν. ἔστι δὲ καὶ τόπος οὗτος 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 (“*coiectura 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^η 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 *παιίζει*, cf. fr. 439.

Interpretation γνάθοι (“jaws”; normally plural) are routinely specified as that with which men, monsters, abstract ravening 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) ως γνάθος ιπτείη 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 Echinos.”

fr. 417 K.-A. (387 K.)

Poll. 2.233

(αἱ σάρκες)· ἀφ' ὃν ὄνομάζεται εὐσαρκός εὐσαρκία, πολύσαρκος πολυσαρκία.
Ἀριστοφάνης (fr. 728) δ' εἰρηκεν· {ώς οὐχ ἔτερον} ἄνδρα σάρκινον, Εὔπολις δέ· σαρκίνη γυνή, Ἡρόδοτος (4.64.2) δὲ σαρκίσαι τὸ τοῦ δέρματος τὴν σάρκα ἀφελεῖν

ώς οὐχ ἔτερον 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 *sarkinē* 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—u— x—u>|— u—u—

Citation context An item in an extended collection of words having to do with body-parts (preceded by bones, followed by fat and sinews). εὐσαρκός, εὐσαρκία, πολύσαρκος and πολυσαρκία, for which no authorities are cited, are all prosaic and first attested in the 4th c. For the exclusion of ώς οὐχ ἔτερον 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 “corporal, made of flesh (and therefore doomed to die)”, as in Hipparch. ap. Stob. 4.44.81 ἀνθρωποι θνατοὶ καὶ σάρκινοι, making Aristophanes’ ἄνδρα σάρκινον a low-style equivalent of the elevated poetic θνητὸς ἀνήρ (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' ἡς καὶ τὰ σμιλεύματα ἐν Βατράχοις (819) Αριστοφάνους, καὶ περιτομεὺς, ἀφ' οὗ τὸ περιτέμνειν. ὅπήτια δὲ καὶ ὄπητίδια, ἢ καὶ χηλεύματα ἐκάλουν οἱ ποιηταί. μάλιστα δὲ οὕτως ὠνόμαζον τὰ τῶν σχοίνους πλεκόντων, ώς καὶ κράνη (κράνεα Hdt.) χηλευτὰ τὰ πλεκτὰ Ἡρόδοτον (7.89.3) λέγειν· καὶ Εὔπολις· σκύτινα χηλεύειν

(Leatherworkers') tools include a *smilē* ("cutting tool"), whence the *smileumata* ("carvings") in Aristophanes' *Frogs* (819), and a *peritomeus* ("trimming knife"), whence *peritemnein* ("to trim"). In addition, *opētia* and miniature *opētia*, which the poets also called *chēleumata* ("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 σκύτινα 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' ἀν ρήθείν καὶ χηλεύματα καὶ ὄπεαρ καὶ ὄπήτιον, εἴρηται ἐν Νικοχάρους Κρησί (fr. 12).

τοῖς τρυπάνοις ἀντίταλον † ὥπερ ἀρχίλιον †

Leatherworkers' tools: a *tomeus* ("knife") is mentioned in Plato's *Alcibiades* (129c), a *smilē* ("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 *chēleumata* ("plaiting devices") and *opear* and *opētion*, mentioned in Nicochares' *Cretans* (fr. 12):

as a match for augers [obscure]

- Hsch. κ 2417 κεχήλωμαι πόδας· δέδεμαι συνερραμμένος τοὺς πόδας· χηλεύειν γάρ τὸ ράπτειν, καὶ χήλινον τὸ πλεκτόν, ώς Ανακρέων (PMG 462), καὶ χήλευμα τὸ ὄπήτιον. Σοφοκλῆς Πανδώρα φη Σφυροκόποις (fr. 486) I've had my feet plaited: I'm bound, my feet having been stitched together; because *chēleuein* ("to plait") means "to stitch", and *chēlinon* ("plaited work") is "woven work", as in Anacreon (PMG 462), and a *chēleuma* ("plaiting tool") is an *opētion*. Sophocles in *Pandora or Hammerers* (fr. 486)
- Poll. 7.172 χήλινον δὲ ἄγγος, ἔχον πυθμένας † ἀγγεοσελίνων, ὅταν εἴπῃ Ανακρέων (PMG 462), τὸ ἐκ σχοινίων πλέγμα δηλοῖ
Also when Anacreon (PMG 462) refers to a *chēlinon 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/όπητιον/ὕπεαρ (the Ionic form?) is is obscure; LSJ s.v. ὄπεας suggests an awl. Hdt. 4.70 τύψαντες ύπέατι (“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). Hippo. fr. 78.6 ν]πέατι καί μν[(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 pl. 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 οἴάπερ 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 σειρῆσι πεπλεγμένησι ἐξ ιμάντων (“cords woven from leather straps”; of the battle-lassos used by the barbarian Sargatio)). 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; Strat. 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).

frr. 419–88 K.-A.
Fragments consisting of a single word (arranged alphabetically)

[fr. 419 K.-A. (389 K.)]

Synag. B α 146
 ἀγλαῖσσαι· οὐτως Εὔπολις
 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 ἀγηλαι· τιμῆσαι θέον, ἀγλαῖσσαι. Εὔπολις Δήμοις κτλ (from what is commonly designated Σ'''; traced to Phrynicus' *Praeparatio Sophistica* by Borries (fr. *6^a)). This is accordingly a reference to fr. 131.2 προσαγήλωμεν—and so a “ghost fragment”.

fr. 420 K.-A. (390 K.)

Harp. p. 7.8–12 Dindorf = A 22 Keaney
 ἀγυιᾶς· Δημοσθένης ἐν τῷ κατὰ Μειδίου (21.51)· χοροὺς ιστάναι κατὰ τὰ πάτρια καὶ κνισᾶν ἀγυιᾶς. ἔνιοι μὲν ὁξύνουσι θηλυκῶς χρώμενοι, οἷον τὰς ὁδούς· βέλτιον δὲ περισπᾶν ὡς ἀπὸ τοῦ ἀγυιεύς, ἀγυιεὺς δέ ἐστι κίων εἰς ὁξὺ λήγων, ὃν ιστᾶσι πρὸ τῶν θυρῶν, ὡς σαφὲς ποιοῦσιν Ἀριστοφάνης τε ἐν Σφηξὶ (875) καὶ Εὔπολις ἐν * * *

λήγων Harp.^{ABCCHKN} : ἀπολήγων Harp.^{MPQ} ὡς σαφὲς ... καὶ Εὔπολις om.
 Harp.^{BCFHJKLMNP} : post ὡς ἀπὸ τοῦ ἀγυιεύς praeb. Harp.^A et Ald. : post ὃν ιστᾶσι praeb.
 Harp.^Q : huc transtul. Dobree Εὔπολις ἐν Harp.^Q : ev 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
 ἀγυιά, τόπος δηλῶν τὴν ἐν τῇ πόλει πορευτὴν ὁδόν. ... ὁ τοπίτης ἀγυιεύς, λέγονται καὶ ὀβελίσκοι θεοῖς ἀνειμένοι, ὡς Εὔπολις. καὶ κατὰ συναίρεσιν ἀγυιέας ἀγυιᾶς. λέγεται δὲ κίων ἀγυιεὺς εἰς ὁξὺ ἀπολήγων, ὃ πρὸ τῶν θυρῶν ιστάμενος, Ἀριστοφάνης Θεσμοφοριαζούσαις (489)

ag u ia: 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 ώς σαφὲς ... καὶ Εὔπολις 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 Εὔπολις ἐν, as if a title had dropped out of the text. Dindorf suggested that this was instead an error by a scribe misled by Αριστοφάνης τε ἐν Σφηξί 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)

”Ωρου· Ἀδραμύττειον Εὔπολις, Ατραμύττειον Θουκυδίδης (5.1; 8.108.4)

From Orus: Eupolis (writes) *A d r a m y t t e i o n*, 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—u— x>|—u— —^c<u—>

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-/Ἄτρα- 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 Ἄτρομύττιον, 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 Ἄτρα-, which Threatte 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
 ἀ μ α ρ τ ω λ ὡ ζ · ἐ πιρρηματικῶς ε ἔ πεν Ε ὄ πολις
 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 ὄμαρτωλία· Ἀριστοφάνης (*Pax* 415) and α 1142 ὄμαρτωλή· Φρύνιχος (*TrGF* 3 F 16c) εἴπε καὶ Σοφοκλῆς (fr. 999)), which all perhaps represent fragments of a single, older, more comprehensive discussion of a full set of ὄμαρτωλ- terms. Antiatt. p. 79.10, which preserves fr. 213 (n.), overlaps with Phot. α 1141.

Interpretation For ὁμαρτωλός 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 Ἀμυρεύς ... Εὔπολις 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 Amyrioi, 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 Ὄλιάρος ... Ὄλιάριος 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 Ἀμυρος, Ἀμυρεύς does not. For the formation of such ethnics, see Risch 1957.

πλησιόχωρος is prosaic 5th-c. vocabulary (e.g. Hellanic. *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 ἡ σύνθετις ἐκ δύο λέξεων, γίνεται δὲ καὶ ἐκ τριῶν, ὡς δυσαριστοτόκεια (*Il.* 18.54), παρὰ δὲ τοῖς κωμικοῖς καὶ ἐκ πλειόνων, ὡς παρὰ Ἀριστοφάνει σφραγιδονυχαργοκομῆται (*Nu.* 332) οἱ φιλόσοφοι διὰ τὸ ἀργοὶ διατελεῖν καὶ κομῆται εἶναι, ἔτι καὶ σφραγίδας ἐν τοῖς δακτυλίοις φορεῖν. καὶ παρ' Εὐπόλιδι Ἀμφιπολεμοπέδηστρατος

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-argokomētai* (“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 *A m p h i p o l e m o p ê d ê s i s t r a t o s* (“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—u>— —~u— —~—

Citation context From near the end of a long treatise on prosody by a certain Porphyron 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, Πανουργιπταρχίδας / ... / Γερητοθεοδώρους, Διομειαλαζόνας at Ar. Ach. 603, 605; Δημολογοκλέων at Ar. V. 342a–b; Κομητοφυνία at Ar. V. 466; and Κωλακώνυμος at Ar. V. 592 (cited by Storey). Telò takes the individual in question to be Demostratus (PAA 319245); see fr. 103 with nn. The second and fourth elements (“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 *pyrrichē* (“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 ταραξιππόστρατον; V. 220 ἀρχαιομελισδωνοφρυνιχήρατα, 505 ὄρθροφοιτοσυκοφαντοδικοταλαιπώρων, 1357 κυμινοπριστοκαρδαμογλύφον; Av. 491 τορνευτολυρασπιδοπηγοί; Lys. 457–8 ὡ σπερμαγοραιολεκιθολαχανοπώλιδες, / ὡ 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 Nuncaesxpalponides / Quodsemelarripides Numquamericripides.*

fr. 425 K.-A. (395 K.)

Phot. α 1649 = Suda α 2058
 ἀντὶ τοῦ θύει καὶ σφάττει. Εὔπολις. 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—u— x—u—> u—u—

Citation context Eustathius p. 250.17 = I.381.17–18 τὸ δὲ ἀναρύειν ἀπλῶς
 ἀντὶ τοῦ θύειν εἴληπται κατὰ Παυσανίαν, 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 ἀνάρρυστιν· τὴν τελετήν
- Hsch. ε 4176 ἐπαναρύεται· μετὰ κρίσιν θύει, κρέα δίδωσιν
- Phot. ε 1347 ἐπαναρύεσθαι· ἐπαναθύεσθαι
- Σ^{BC} Pi. O. 13.114c ἀναρύῃ δὲ σφάζῃ, θύῃ, 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 ἀνδραποδώδεις ἐπιθυμίαι, καὶ ἀνδραποδώδεις ἐπόλιδι
and “slavish desires” and “most slaver-trader-like” in Eupolis

Meter Iambic trimeter, e.g.

<x—~— x>|—~— ~—~—

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 ἀνδραποδώδεις ἐπιθυμίαι is assigned to Eupolis, vocabulary counts against the idea. ἀνδραποδώδης (“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). ἀνδραποδάδεις ἐπιθυμίαι ought thus probably to be regarded as drawn from some lost prose text; cf. καὶ τὸ ἀνδραποδίσασθαι καὶ ἀνδραποδισάμενος καὶ ἀνδραποδίσαντες παρὰ Θουκυδίδῃ 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 ... ἀνδραποδάδεις, 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' ἀνδραποδάδεις 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 ἐκνομώτατα at Ar. *Pl.* 992.

fr. 427 K.-A. (397 K.)

Phot. α 1860 = *Suda* α 2296 = *Synag.* B α 1306
 ἀνεπίπλητοι· φούδεις ἐπιπλήττει ἀμαρτάνοντι. Εὔπολις

Εὔπολις 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—u>u u—u|<— x—u—>

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 ἡσκηκώς βίον (408 BCE); Pl. *Lg.* 695b τροφῆ ἀνεπίπλήκτῳ τραφέντας; and Men. *Epirr.* 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 δὲ Εὐπόλιδι καὶ ἀντερός μενος

anterôs (“love returned”), from which are derived *anterôn* (“loving in return”) and *anterastês* (“rival in love”), and also *a n t e r ô m e n o s* (“rival for love”) in Eupolis

Meter Probably iambic trimeter, e.g.

<x—u— x—u>|— u—u—

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 ἀντί- 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 ἀντεράω (“love in return”) is attested already at A. *Ag.* 544 (subsequently at X. *Smp.* 8.3 ἐρῶν τῆς γυναικὸς ἀντεράται; [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 ὁξυτόνως. σημαίνει δὲ τὸ ἀπηρτισμένον. Εὔπολις καὶ Ἡρόδοτος (5.53)¹⁸. ἀπηρτισμένως, ἀκριβῶς

a part 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). παρά δὲ τοῖς κωμικοῖς τὸ ἐκ τοῦ ἐναντίου. Φερεκράτης Κραπατάλλοις· (fr. 98). Κοριαννοῖ· (fr. 77). Πλάτων Κλεοφῶντι· (fr. 59). τάχα δὲ ὁ Τηλεκλείδης ὄμοιώς τῷ Ἡροδότῳ κέχρηται· (fr. 39). μήποτ’ οὖν τὸ μὲν πλῆρες καὶ ἀπηρτισμένον ὅταν σημαίνῃ, ὁξυτονεῖται, 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 *Krapatalloï*: (fr. 98). In *Koriannô*: (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· ἀντὶ τοῦ ἄρτι, ἀπὸ νῦν. Πλάτων Σοφισταῖς (fr. 155)
- Erot. α 12 ἀπαρτί· ἀντὶ τοῦ ἀπηρτισμένως καὶ παντελείως καὶ ὀλοκλήρως
- Ioann.Alex. p. 37.10 Dindorf τὸ δὲ ἀπαρτὶ παρ' Ἀθηναίοις ὀξύνεται
- Gal. XV.593.3–4 τὸ ἀπαρτὶ καὶ παρὰ τοῖς Ἀττικοῖς συγγραφεῦσιν ἐπὶ τοῦ ἀπηρτισμένως εἴρηται καὶ παρ' αὐτῷ τῷ Ἰποκράτει
- Hsch. α 5815 ἀπαρτί· ἀπηρτισμένως ἀκριβώς. Αἰσχύλος Ἀθάμαντι (fr. 4) (traced by Latte to Diogenianus)
- Suda α 2928 ἀπαρτί· ἐπίρρημά ἔστιν, ως 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· ὀξυτόνως, ἀντὶ τοῦ ἀπηρτισμένως. ἐπίρρημα δέ ἔστιν, ως 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 ὁπ' ἄρτι where sense (3) is wanted.

fr. 430 K.-A.

Phot. α 2283
ἀπάρτιος· Εὔπολις

a patōr (“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 ὄφιλος (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. frr. 342 n.; 496).

fr. 431 K.-A. (399 K.)

Phot. (z) α 2504 = *Suda* α 3332 = *Synag.* B α 1850
 ἀπόκαθεύδονται· ἀνδρὸς καὶ ἀφίστασθαι post Εὔπολις

τουτέστι γυναικα χωρίζεσθαι ἀνδρὸς καὶ ἀφίστασθαι 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—u— x>| u—u— —c<—>

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 Ὑπερείδης (fr. 230 Jensen), καὶ ἀποκαρτέον, ὡς Εὔπολις

keirein (“to shear”), *keiresthai* (“to be shorn”), *koura* (“shearing”). Also *apokekarmenos* (“having been shorn”), as Hyperides (fr. 230 Jensen) says, and *apokartēon* (“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 (ἐστι) 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 *Perikeiromenê*), 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
 ἀπονυχίζειν· Εὕπολις ἔφη
 I'll get my nails trimmed: thus Eupolis

Meter Probably iambic trimeter, e.g.

~ ~ ~ - | < - ~ - x - ~ - >

Citation context A small fragment of an Atticist note, other versions and portions of which are preserved at:

- Phryn. *PS* p. 20.6–10 ἀπονυχίζεσθαι τοῦ ὄνυχίζεσθαι Ἀττικῶς διαφέρει. τὸ μὲν γὰρ σημαίνει τὸ τοὺς ὄνυχας ἀφαιρεῖσθαι, τὸ δὲ ὄνυχίζειν καὶ ἔξονυχίζειν ἐπὶ τοῦ ἐρευνᾶν ἀκριβῶς καὶ ἔξετάζειν τὸ ὑποκεύμενον πρᾶγμα (τίθεται). Κρατῖνος (fr. 503) μέντοι τὸ ὄνυχισμένον 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 *onuchismenos* to refer to someone who has had his nails cut")
- Phryn. *PS* p. 95.9–10 ὄνυχίζειν καὶ ἔξονυχίζειν· τὸ περὶ τοῦ ἀκριβολογεῖσθαι. λέγουσι δὲ καὶ ἀπονυχίζειν 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 ὄνυχισμένος· ἐπὶ τοῦ τετμημένου ὑπὸ λύπης ("*onuchismenos*: referring to someone who has been cut by pain")
- Phryn. *Ecl.* 253 ὄνυχίζειν καὶ ἔξονυχίζειν· ταῦτὸ σημαίνει ἐκάτερα καὶ τίθεται ἐπὶ τοῦ ἀκριβολογεῖσθαι. τὸ δ' ἀπονυχίζειν τὸ τὰς ὑπεραυξήσεις τῶν ὄνύχων ἀφαιρεῖν σημαίνει. ἐπειδὴ δὲ ὁ πολὺς συρφετὸς λέγουσιν "ὄνυχισόν με" καὶ "ώνυχισάμην", σημαινόμεθα τὰ ὄνόματα καὶ φαμεν ὅτι, εἰ μὲν ἐπὶ τοῦ τοὺς ὄνυχας ἀφαιρεῖν τίθησι τις, χρήσαιτο ἂν τῷ ἀπονυχίζειν, εἰ δ' ἐπὶ τοῦ ἀκριβολογεῖσθαι καὶ ἔξετάζειν ἀκριβῶς, τῷ ὄνυχίζειν 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 ὄνυχων ὄνυχίσασθαι καὶ ἀπονυχίσασθαι, ὃ καὶ μᾶλλον χρηστέον, εἴρηται δὲ τὸ ἔξονυχίσασθαι, 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 ή ὄνυχίσαι (“they say *aponuchisai* rather than *onuchisa*”)
- Harp. ap. Keaney, *TAPA* 98 (1967) 209 #13 ἀπονυχίζειν τὸ ἀφαιρεῖν τὰς ὑπεραυξήσεις τῶν ὄνυχων 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 ὄνυχας τῶν δακτύλων· ἔξονυχίζειν δὲ τὸ λεπτολογεῖσθαι, ὅπερ καὶ τερθρείαν 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 ὄνυχίζειν καὶ ἔξονυχίζειν διαφέρουσι· τὸ μὲν οὖν ἀπονυχίζειν μετὰ τῆς ἀπὸ προθέσεως σημαίνει τὸ τοὺς ὄνυχας ἀφαιρεῖν. τὸ δὲ ὄνυχίζειν καὶ ἔξονυχίζειν τιθέασιν ἐπὶ τοῦ ἐρευνᾶν ἀκριβῶς καὶ ἔξετάξειν τὸ ὑποκείμενον πρᾶγμα. Ἀριστοφάνης Όλκάσιν (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 Phrynicus”)
- Phot. ο 367 = *Suda* ο 411 ~ *Synag.* ο 177 ὄνυχίζεται· 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” (“ὄνύχισόν με” καὶ “ώνυχισάμην”) cited at Phryn. *Ecl.* 253 (in Citation Context).

LSJ s.v. I.2 takes the verb at Ar. *Eq.* 709 ἀπονυχιῶ σου τὰν πρυτανείω 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, ... Εὔπολις δὲ καὶ βάπτριαν εἰρηκεν, καὶ Ἀντιφῶν (fr. 40 Pendrick) βάψιν χαλκοῦ καὶ σιδήρου

baphē (“dye”), ... *baptōn* (“dyeing”) and *katabaptōn* (“deep-dyeing”), ... and Eupolis also used the word *baptria* (“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. frr. 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 Peppler 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; Schwyzer 1953 i.475.

fr. 435 K.-A.

Phot. β 60

Βαρυγέτας· σεμνὸς μὲν καὶ βάρος ἔχων, δοῦλος δὲ καὶ Γέτας. οὔτως Εύπολις

Barugetas: someone proud and important, but also a slave and a Geta. 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· ... ἦ παρὰ τὸ βάρος ἔχοντα καὶ αὐχηματίαν· περὶ ἀλαζόνος γὰρ λέγεται, ὃν καὶ βαρυγέταν εἰρήκαστι, 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 Heschyius 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*, *Hérôs*, *Misoumenos*, *Perinthia*); cf. Aristophanes' regular use of the feminine Θρῆττα ("Thracian"; e.g. V. 828; *Pax* 1137).

Hesychius and Photius seem to take the term Βαρυγέτας to suggest a humorous contrast (μέν ... 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. frr. 424 with n. (on extravagant comic coinages); 435 with n. (on mocking comic nicknames). Men. fr. *901 Γέτα καὶ Παρμέγω[ν ... / ...]ος ἐστι 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. frr. 77 συοβοιωτός ("pig-Boeotian"); 460 Ἰωνόκυσος ("Ionian-cunt"); adesp. com. frr. 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 μεγάλως βαρύς· εἴρηται παρὰ τὸ βου έπιτατικὸν καὶ τὴν βᾶριν, ἢτις ἐστὶν εἶδος πλοίου. ἢ παρὰ τὸ βάρος ἔχοντα καὶ αὐχηματίαν· περὶ ἀλαζόνος γάρ 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 διὸ βάρος προσρηθεὶς βουγάιος ρήθειν ἀν καὶ βουβάρας, ὁ ἐστι μέγας καὶ ἀναίσθητος, ὡς παρὰ Ἡρωδιανῷ 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 *bou-*, see fr. 437 n.

fr. 437 K.-A. (402 K.)

Poll. 2.9–10

μειράκιον, μειρακίσκος, μειρακύλλιον. καὶ βούπαῖς παρ' Εύπόλιδι
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 “Ελληνες (“*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 ιέναι, τὴν δὲ ἐχομένην ταύτης ἥλικιαν οἱ μὲν πάληκα, οἱ δὲ βούπαιδα, οἱ δὲ ἀντίπαιδα, οἱ δὲ μελλέφηβον. ὁ δὲ μετὰ ταῦτα ἔφηβος … ὁ δὲ μετὰ ταῦτα μειράκιον, εἴτα μειραξ (“a *pais* is a boy who is able to complete his general education, whereas some call the age connected with this *palēx*, others *boupais*, others *antipais*, others *mellephēbos*. After this comes *ephēbos* … 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, *aphēlix*, a big child. Or a fish”; traced to Cyril by Latte) and Phot. β 237 = *Synag.* β 79 βούπαις· ὁ νέος, ἀφῆλιξ, βουκόλος (“*boupais*: a young man, *ephēlix*, cowherd”)

Related lexicographic material at

- Apollon.Soph. p. 52.11–17 βουγάε … βέλτιον δὲ ἀποδιδόναι τὸν ἐφ' ἐαυτὸν μεγάλως γαυριῶντα· τὸ μὲν γὰρ βουγάς ἡτοι ἐπὶ τοῦ μεγάλου, ὡς 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 βοὸς τὸ μέγεθος τοῦ ὑποκειμένου δηλοῦν. ἀπὸ μὲν τοῦ βοὸς 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· εῖδος ἰχθύος. σύνθετον δέ ἐστι μεταπεπλασμένου τοῦ διπλοῦ, ὥστε ἐγκεῖσθαι τὸ βου ἐπιτατικὸν καὶ τὸ † ὄψ· τοιούτος 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 οὕπω πολλός (“a βούπαις not yet full-grown”; of Apollo). For the prefix βου- as a colloquial intensifier meaning “big (sc. as a bull)”, cf. frr. [436]; 438 n.; βουβακαλόσαυλος (Anaxandr. fr. 42.5), βουγάις (“big-mouth”; *Il.* 13.824), βουλιμάω (“be ravenously hungry”; e.g. Ar. *Pl.* 873), βουμελία (a large variety of ash-tree), βουπρήνοες (great precipices), βούρυτος (a large river), βούσυκον (apparently a large variety of fig); Plu. *Mor.* 299b τῷ μεγάλῳ ποδὶ “βοέω” λέγοντιν; 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 ω πις· μεγαλόφθαλμος, εὐόφθαλμος, μεγαλόφωνος. Εὔπολις δὲ τὴν Ἡραν

δὲ τὴν Ἡραν Hsch. : Δηιάνειραν 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 *Philoī*.

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

Γαληψος: παίζει μὲν Εὔπολις παρὰ τὸ λαμβάνειν. ἔστι δὲ καὶ πόλις καὶ βοτάνης εἶδος

Galepsos: 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 λαζβάνειν· 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. Ἐκαταῖος Εύρωπῃ (*FGrH* 1 F 152). Θουκυδίδης τετάρτῃ (4.107.3)· καὶ Γαληψός οὐ πολλῷ ὕστερον καὶ Οἰσύμη. ὀνόμασται 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 γαληψίς.

fr. 440 K.-A. (405 K.)

Phot. γ 92 = *Suda* γ 205 = *Et.Gen. AB* (*EM* p. 228.52–4)
 γέρροιν ἀποσταυροῦ φησιν Εὔπολις. καὶ Δημοσθένης (18.169). τὰ γέρρα
 ἐνεπίμπρασαν. καὶ οἱ τόποι οἱ περιπεφραγμένοι

ἀποσταυροῦ scripsi : ἀπὸ σταυροῦ codd. : ἀποσταυροῦν Kock ex *Suda* : fort. ἀπεσταύ-
 ρου 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.

—— —— ×——

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 ἀποσταυρώ, but other forms of the verb might be restored instead. Sylburg's γέρρον· ἐπὶ σταυροῦ φησιν Εὔπολις (“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 Alcm. *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*. ἀποσταυρώ 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 περιέρκτος 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

δακτυλιογλύφος· δακτυλιουργὸν αὐτὸν εἴρηκε Φερεκράτης (fr. 234). τὸ δὲ γλύφειν
Κρατῖνος (fr. 431), καὶ τὸ γλύφειν μακροῖς

daktulio gluphos (“gem-engraver”): Pherecrates (fr. 234) referred to him as a *daktulourgos* (“gem-worker”). Cratinus (fr. 431) uses the word *gluphein* (“to engrave”), while Eupolis uses *glu mma* (“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 ἡ 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 χερός (“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 ὁ τ τ α ζ· τὰς τῶν αὐλῶν γλωττίδας. οὔτως Εύπολις. † γλῶσσα εἰ οὐκ ἐμπήξεται,
ἀδηλον εἰ ἡσυχάσεται †

γλῶσσα ... ἡσυχάσεται 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 αὐλῶν καὶ γλῶτται ὑποδημάτων· ἀγλωτίδας λέγουσιν οἱ ἀμαθεῖς (slightly garbled at Phryn. *Ecl.* 201 γλωττίδας αὐλῶν καὶ ὑποδημάτων, οὐ γλωσσίδας)
- Hsch. γ 689 γλῶσσας τὰς γλωσσίδας τῶν αὐλῶν 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 Phrynicus and Hesychius probably goes back to a single source; Theodoridis took it to be Diogenianus.

Text Theodoridis assigns γλῶσσα 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 Εύπολις 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 γλῶσσας οὐκ ἐμπήξεται· οὐκ ἀν καταφάγοιτε, οὐκ ἀν 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 ἥχον ἀποτελέσει … διὰ τῆς γλωσσίδος καὶ τοῦ κώδωνος ἐκθλίβεσθαι; Luc. *Harm.* 1 (part of an aulete’s training) ἐμπνεῖν ἐς τὴν γλωσσίδα; Ael.Dion. π 21 ἀπὸ τῶν γλωσσίδων τῶν αὐλῶν 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

δ α μ α ρ i π π ε ως· εῖδος ισχάδων. Εὕπολις

d a m a r i p p e ô s: a type of dried figs. Eupolis**Discussion** Meineke 1839 II.572; Kock 1880. 362**Meter** Probably iambic trimeter, e.g.

<x—~— x—~—> ~—~—

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, δαμαρίπτεως, χελιδώνεως. Hesychius seems to have had at least indirect access to Herodian, and as no other mention of δαμαρίπτεως 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 ισχάδες; Hermipp. fr. 53 κοράκεως ισχάδες; Hermipp. fr. eleg. 2 λευκερίνεως ... ισχάδας. 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.

δαμαρίπτεως would appear to be “wife-horse” figs, whatever that might mean (but cf. fr. 437 n. on compounds in ιππο-). Perhaps the text is corrupt; but the meaning of φιβάλεως is equally obscure.

fr. 444 K.-A. (408 K.)

Hsch. δ 181

Δα μ α σ i κ ó ν δ u λ o ν· Εὕπολις, ώς ἀν τὸν Δαμασίστρατον, ὅντα Χῖον παλαιστήν, οὔτως λέγει

D a m a s i k o n d u l o s: 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—~— ——>|— ~—~—

Citation context Traced by Latte to Diogenianus, but perhaps originally from a catalogue of *kōmōidoumenoi* 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· ώς ήμεις τὸ ἀναπλήρωμα· καὶ διακόλλημα τὸ αὐτὸ τοῦτο Εὔπολις

padding: as we say “filling”. Eupolis uses *diakollēma* for the same thing

Citation context Seemingly in origin a gloss on Ar. *Ra.* 1178 κἄν που δίς εἴπω ταύτον, ἢ στοιβὴν ἔδησ.

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 ὕμινων; Ar. *Th.* 52–7 with Austin–Olson 2004 *ad loc.*; *Ra.* 1004 πυργώσας ρήματα 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, Εὔπολις δὲ λέγει καὶ δυσάλγητον, δυσάνεκτον, δύσχετον, οὐκ ἀνεκτόν

δυσάλγητον Poll. : δυσάντητον Bothe : δύστλητον Blaydes

unbearable, difficult to bear, and Eupolis also uses *dusalgēton*, 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 δυσάλγητος 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 ΑΛΓ; the word is first attested elsewhere in Lucian), while Blaydes proposed δύστλητον (“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 δυσάλγητος 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. ὀνάλγητος (S. *Ai.* 946 (lyric), 1333; *Tr.* 126 (lyric); E. *Hipp.* 1386 (lyric); in a speech at Th. 3.40.5); βαρυάλγητος (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.] PV690 (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 ούρανίαν ἐκλακτίζων) καὶ παρ' Εὐπόλιδι ἐκλακτίζειν

Εὐπόλιδι Dindorf : εμπολίδι V

(lashing a leg out heaven-ward) *eklakti z ein* is also in Eupolis

Σ^{VI³} Ar. V. 1523–5
(τὸ Φρυνίχειον / ἐκλακτισάτω τις) δῆλον ως σημειῶδές τι ἢν τὸ Φρυνίχειον, τὸ εἰς ὕψος ἐν τῇ ὄρχήσει ἐκλακτίζειν· καὶ οὐκ ἄλλως αὐτὸ Εὔπολις εἴπεν

αὐτὸ Dindorf : αὐτὸς Σ^{VI³} : ὥα αὐτὸς Koster Εὔπολις Σ^{I³} : 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 Phrynichean (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 Phrynicus 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 Phrynicus 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 ἔξαναγκάσω / π[η] δήμασιν κραιπνοῖσι καὶ λακτίσμασιν / ϕ[σ]τόντες εἰσακοῦσαι κεῖ λίσαν κωφός τις ḥ (“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 ḥν ὄρχήματα. ἔδει δ’ ὑπὲρ τὸν ὕμον ἐκλακτίσαι (“eklaktismata were dance-steps performed by women; (the dancer) had to lash (her foot) out above her shoulder”; Hsch. ε 1470 ἐκλακτίσμος· σχῆμα χορικὸν ὄρχήσεως 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. frr. 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 κοχλίαι. Εὕπολις δέ, φησιν, ἐπὶ τοῦ κακοφώνου τὸν ἐμίαν τίθησιν

ἐμετικοὶ Nauck : ἐμετοι Eust.

And people who habitually vomit are *emiae*, (formed) like *kochliai*. But Eupolis, he reports, uses *e m i a s* 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"), μωωπίας ("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"), ωχρίας ("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· ἐμεγαλαύχει 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 ἔχεμεῖν ("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· μνηστευόμενος· καὶ ἐμνήσατο. Εὕπολις

sic Porson : μνώμενος· ἐμνηστεύσατο· καὶ μνηστευόμενος· καὶ ἐμνήσατο γ 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· μνηστευόμενος; μ 1526 μνώνται· μνηστεύονται; Poll. 3.34 ὁ μὲν οὖν ἀνὴρ τῇ γυναικὶ πρὸ τοῦ γῆμαι μνηστὴρ καὶ μνώμενος, καὶ τὸ ἔργον μνηστεία καὶ μνηστεύσασθαι, καὶ μνηστὴ ἡ 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

ἐξ αὐσαῖ· ἐξελεῖν. Εὕπολις. καὶ ὁ ἐξαυστὴρ ἀπὸ τούτου. Ἀρίσταρχος ἐπὶ τοῦ ἐγκεκρυμμένου πυρός

Εὕπολις praeb. in marg. Phot.^z

ex a u s a i: to remove. Eupolis. *exhaustêr* 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 ἔγκρυπτ' ἀει; 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, ἦν καὶ ἀρπάγην ἐκάλουν καὶ λύκον καὶ ἔξαυστήρα, καὶ τὸ ἔξελεῖν ἔξαυσαι (“Cook’s equipment ... a meat-hook, which they also referred to as a *harpagē*, a wolf and an *exhaustēr*; and *exausai* is to remove”; cf. 10.98)
- Hsch. ε 3617 ἔξαυσαι· ἔξελεῖν (“*exausai*: to remove”; traced by Latte to Diogenianus)
- Phot. ε 1126 ἔξαυστήρ· κρεάγρα· καὶ ἔξαυσαι· τὸ ἔξελεῖν (“*exhaustēr*: a meat-hook. And *exausai*: to remove”)
- *Et.Gen.* AB ~ EM p. 346.56–7 ἔξαυστήρ· σημαίνει δὲ σκεῦός τι. παρὰ τὸ αὐώ, αὔσω, αὔστηρ, καὶ ἔξαυστήρ. Αἰσχύλος Ἀθάμαντι (fr. 2) (“*exhaustēr*: it refers to a piece of equipment. Compare *auō*, *ausō*, *austēr*, *exhaustēr*. 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 / ἔξαύσας 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 ἔξαυστήρ/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 ἔξαιρέταρ· ἀρπάγη, ἦ 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

γυναῖκας δὲ ἐραστριας Εὔπολις εἴρηκεν, καὶ ἀνδρεράστριαν Ἀριστοφάνης
(*Th.* 392)

Eupolis mentions *erastria i* ("lover") w o m e n, 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 ἀνδρεράστριας.

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) φιλογύνης at *Antiph.* fr. 101.1 and Pl. *Smp.* 191d; γυναικεράστης at Poll. 3.70.

fr. 452 K.-A. (382 K.)

Phryn. *ecl.* 114

ζωρότερον ὁ ποιητής (*Il.* 9.203), σὺ δὲ λέγε “εὔζωρον κέρασον” καὶ “εὐζωρότερον”, ώς Ἀριστοφάνης (*Ec.* 137, 227) καὶ Κρατίνος (fr. 453) καὶ Εὔπολις

The poet uses *zōroteron* (*Il.* 9.203), but you should say "Mix *euzōron!*" and "*euzōroteron*", like Aristophanes (*Ec.* 137, 227) and Cratinus (fr. 453) and Eupolis

Meter Kassel-Austin take the word used by Cratinus and Eupolis to be εὕζωρον, 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 (◡◡◡ at Ar. *Pax* 998; *Ec.* 1123; *Antiph.* fr. 137 κέρασον εὐζωρέστερον /; cf. κεράσῃ ◡◡— 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—u— x—u|— —u—>), as can εὐζωρότερον (e.g. —u— <x—u— x—u—>).

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 ζωρὸν πόμο with Sens 2011 *ad loc.*, and the “quotation” of Homer at Ephipp. fr. 10.2 κεράσας ζωρότερον Ὄμηρικῶς). 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). εὐζωρος, on the other hand, is an Atticism (E. *Alc.* 757 πίνει μελαίνης μητρὸς εὐζωρον μέθυ; Antiph. fr. 137 (quoted in Meter above); Ephipp. fr. 3.11 = Eub. fr. dub. 148.8 πίνειν τε πολλὰς κύλικας εὐζωρεστέρας; Diph. fr. 57.2 (contrasted with ύδαρές); and the *eiresionē* hymn quoted at Plu. *Thes.* 22.7 καὶ κύλικ’ εὐζωρον, ὡς ἀν μεθύουσα καθεύδῃ; in prose at Hp. *Morb.* III 14 = 7.136.8 Littré οἶνον αὐτίτην πινέτω εὐζωρον), hence Phrynicus’ 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 εἴδος μεγαλοστόμου καὶ μεγάλης. μέμνηται τῆς λέξεως καὶ Εὔπολις καὶ Μένανδρος ἐν Ἐπιτρέποντι (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 ὅγγος 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 *Epitrepones* in particular.

fr. 454 K.-A. (416 K.)

Et.Gen. AB (~ EM p. 420.9–15)

ἢδεισθα ἀπὸ τοῦ εἴδειν γίνεται κατὰ ἔκτασιν ἢδειν ... καὶ ἐπὶ τρίτου προσώπου <ἢδει>. καὶ τὸ κατ’ ἔκτασιν ἢδεισθα Ἀριστοφάνης (Ec. 551). καὶ τὸ μὲν κοινότερον διὰ τοῦ ει, τὸ δὲ Ἀττικὸν διὰ τοῦ η, ἢ δη σ θ α. Εὔπολις. οὔτως Ὠρος (B 77)

εἴδειν Alpers : ἢδειν sed εἴ^s B : ἢδειν A <ἢδει> add. Reitzenstein ει Nauck : ε codd.

ēideistha (“you knew”): *ēidein* (infin.) is formed from *eidein* via lengthening (*sc.* of *ei* to *ēi*) ... and in the third person <*ēidei*>. Aristophanes (Ec. 551) also uses the lengthened form *ēideistha*. And the more widespread form is in *ei*, whereas the Attic form is in *ēi*, *ē i d ē 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 ἢδησθα 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 ἢδεισθα. Cf. Kühner-Blass 1892. 242; Jebb 1888 on S. *Ant.* 447; Dover 1968 on Ar. Nu. 329 (reluctantly retaining the paradosis ἢδεις 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 Εὔπολις
τιτθὴν θηλὰστραν

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 θηλάστεται τις ιδίως. 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 neces-
sity); 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 Εὔπολις

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, πλοκαμίς ... βόστρυχος ... κικίννος δὲ Ἀριστοφάνης (V. 1069; fr. 229) τε εἴρηκε καὶ Εὔπολις· τούτους δὲ καὶ παρωτίδας ὠνόμαζον. Κρατῖνος (fr. 399) δὲ στημονίας κικίννους εἶπε τοὺς στήμονι ὁμοίους ὑπ’ ισχύοτητος

Portions of hair are a *plokamos*, *plokamis* ... *bostruchos* ... And Aristophanes (V. 1069; fr. 229) uses the term *kikinnous*, as does Eupolis; they also referred to these as *parōtidas* (“beside-the-ear (locks)”). And Cratinus (fr. 399) referred to locks that are so thin that they resemble a warp-thread (*stêmôn*) 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

κεύρυπρωκτίαν (“the ringlets of young men and their posture and their fag-gotry”) 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 ἔγχελυς, 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, πλοκαμίς 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 εἴποις ἂν καὶ κλεπτίσκον τὸν ὡς Εὔπολις· Φερεκράτης (fr. 252) δ’ εἴρηκε καὶ κλεπτίδης

κλεπτίσκον Poll.^{FS} : κλεπτίστατον Poll.^{ABC} : κλωπίσκον Kaibel

You could also refer to a *kleptēs* (“thief”) as a *kleptiskos*, as Eupolis does; and Pherecrates (fr. 252) used the term *kleptidēs* (“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 Mycenean *ti-ri-po-di-ko¹* (“little tripod”; MYC 234 = Ue611 reverse); cf. in early Greek poetry Alcm. *PMG* 36 μελίσκον (“little song”); Hippo. 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.; Magne fr. 7 ἀμφορίσκον; Cratin. fr. 195.2 οινίσκον; Metag. fr. 5 and Ar. fr. 446 οικίσκον; Ar. *Ach.* 1034 καλαμίσκον; *Nu.* 31 διφρίσκον, 178 ὀβελίσκον; *Ra.* 405 σανδαλίσκον; fr. 249 θυλακίσκον; 498 μοχλίσκω; 547 πινακίσκον), but are absent from tragedy

(in satyr play at E. Cyc. 267 δεσποτίσκε, 316 ἀνθρωπίσκε 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
 κομμοῦ σθατι· καλλωπίζεσθαι περιέργως καὶ γυναικωδῶς. οὔτως Εὐπόλις
kommoустhai: 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· ὠραῖζειν τὸ σῶμα (traced to Diogenianus by Latte), 3467 κομμωθεῖσα· κοσμηθεῖσα, 3470 κομμῶσαι· κοσμῆσαι.

Interpretation κομμώ (“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 δεήσειν παῖδαγωγῶν, τιτθῶν, τροφῶν, κομμωτριῶν, κουρέων, καὶ αὖ ὄψοποιῶν τε καὶ μαγείρων; (“Doesn’t it seem that we’ll need caretakers for the children, wetnurses, mentors, *kommōtriai*, 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 (“*kommōtria*: 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

κ ο ρ ώ ν ε ω ζ· συκῆς εῖδος. οὔτως Εύπολις

korōneôs: 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 frr. 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 (“*korōneôs* like *phibaleôs*. It is a type of fig-tree”), which adds ταύτην δὲ καί 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

κ ρ ἐ ξ· ἀντὶ τοῦ ἀλαζών. οὔτως Εύπολις

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 ὄρτυγομάννα), whose mating call is a loud, constantly emitted *krek krek*. 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 relentless 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 Κρατίνος (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 ύ β ο i. πλάσεις τινὲς ἄρτων. οὕτως Εὔπολις

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 ... τετράγονοι, ἡδυσμένοι ἀννήθω καὶ τυρῷ καὶ ἐλαιίῳ (“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

φάρυγγα· ἀρρενικῶς λέγουσιν. οὔτως Εὔπολις

φάρυγγα scripsi : λάρυγγα Phot.

pharungia (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. ἀρρενικῶς λέγουσιν. οὔτως Εὔπολις).

Text As Kassel–Austin note, λάρυγξ (properly the upper portion of the windpipe, 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. frr. 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 μέλλων τοῦ λαβῶ λαβήσω· καὶ παρ' Εύπολιδι λ ε λ ἄ β η κ α, ὡς μαθῶ μαθήσω, οὖ ὁ παρακείμενος μεμάθηκα

labō: *labō* is a primary form with a circumflex accent, in compound form *mesolabō*, and the future of *labō* is *labēsō*; also in Eupolis *le labēka*, like *mathō* *mathēsō*, the perfect of which is *memathēka*

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 εῖληφα (perhaps better εῖληφα). Speakers of what appears to be Ionic Greek are present in frr. 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 IV²* 121.59 (Epidaurus, 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 εῖληφα/εῖληφα being exceptional; see in general Slings 1986. 9–14.

fr. 465 K.-A. (427 K.)

Phot. λ 198

† λέπτει †· κατεσθίει. οὕτως Εὔπολις

λέπτει Phot. : λέπτει Meineke : λάπτει Schleusner : fort. λείχει

† *leptei* †: consumes. Thus Eupolis

Discussion Arnott 1996. 170 n. 1

Citation context An isolated lexicographic entry.

Text Kassel–Austin print Meineke’s λέπτει, 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
 $\lambda\ i\beta\eta\theta\rho\alpha\ \tau\grave{a}\ \ddot{\epsilon}\varphi\nu\delta\rho\alpha\ \chi\omega\rho\iota\alpha\ k\alpha\ i\ \delta\iota\alpha\rho\rho\iota\sigma\epsilon\iota\varsigma\ t\bar{\omega}\nu\ \dot{\nu}\delta\dot{\alpha}\tau\omega\bar{\nu}\ o\ddot{\nu}\tau\omega\varsigma\ E\ddot{\nu}\pi\omega\iota\varsigma$

λίβηθρα Phot. : λίβηδρα *Synag.*

libethra: marshy spots and water channels. Thus Eupolis

Discussion Blaydes 1896. 50

Citation context From the common source of Photius and the *Synagogue* 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 λειβηθρον· ρεῖθρον. ὄχετόν 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 Schwyzer 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
 $\tau\bar{o}\ \delta\dot{e}\ \delta\epsilon\iota\sigma\theta\alpha\ \mu\alpha\sigma\tau\iota\gamma\iota\bar{\alpha}\nu\ E\ddot{\nu}\pi\omega\iota\varsigma\ e\ddot{\nu}\rho\eta\kappa\epsilon\nu$
 Eupolis uses *mastigian* 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), καρπίαράω (Ar. fr. 832), ὄρθοπηγίάω (adesp. com. fr. *400), σοφιστιάω (Eubulid. fr. 1.2), στρατηγίάω (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' μαστιγῖαν 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

(μελαγχροίς) τοῦτο δὲ κατὰ συγκοπὴν Ἀττικοὶ μελαγχροίς φασιν, ὡς Εὔπολις. καὶ τὸ οὐδέτερον Μένανδρος (fr. 667) εἴρηκε, μελαγχρές μειράκιον

μελαγχρής Buttmann : μέλαγχρις Σ

(*melagchroīēs*) Attic-speakers say this in the syncopated form *m el a g c h r ē s*, as Eupolis does. And Menander (fr. 667) uses the neuter, a *melagches* young man

Citation context An isolated comment on *Od.* 16.175 ἄψ δὲ μελαγχροίς ἐγένετο, γναθοὶ 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 εὔχρως καὶ λευκόχρως· μελαγχρής διὰ τοῦ η (“*euchrōs* and *leukochrōs*; (but) *melanchrēs* with an *êta*”)
- *EMp.* 576.14–15 μελαγχρής· τοῦ μελαγχροίης συνεκόπη (“*melanchrēs*: he lost his tan”)

See also (expressing different opinions as to whether μελαγχρής is distinctly Attic)

- Moer. μ 18 μελάγχρως Ἀττικοί· μελαγχρής Ἐλληνες (“*melanchrōs* Attic-speakers; *melanchrēs* Greeks generally”)

- Phot. μ 223 (= Orus B 98; tentatively traced to Ael.Dion. by Theodoridis) μελάγχρως καὶ μελαγχρής· ἀμφότερα Ἀττικά· μᾶλλον δὲ διὰ τοῦ η. Κρατῖνος (fr. 471) (“*melanchrōs* and *melanchrēs*: both Attic forms, but with the *ēta* 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 μικρὸν μελαγχρῆ μᾶζαν (“a small, swarthy barley cake”); Antiph. fr. 133.3 μάζης μελαγχρῆ μερίδα (‘a swarthy bit of barley cake’). Similar, more inventive compounds are generally formed in comedy from -χρώς and seem to represent elevated (or mock-elevated) style (e.g. Ar. fr. 553 ἀλφιτόχρωτος; Phillyll. 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

μικρολογεῖσθαι δὲ εἰρηκεν Εὔπολις, καὶ μικρολογήσωμεν Κρατῖνος (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 *mikrologeisthai* (“to quibble”), and Cratinus uses *mikrologēsōmen* (“let us quibble”) (fr. 476)

Meter Probably iambic trimeter, e.g.

<x—u— x>| u—u— —<—u—>

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.)

ώς μικρολόγος εῖ. (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 <ἢ> οὐ θέλων / καὶνὰς πρίσθαι. (“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
μισθάριον· τὸν μισθόν. Εὔπολις
mistrion: a wage. Eupolis

Citation context Most likely in origin a gloss on one of the passages cited under Interpretation, like *Suda* φ 235 (< Σ^{RVEMOBarb} Ar. Ra. 140).

Interpretation μισθός (already in Mycenean *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). ὄψώνιον 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 οὐρὰ νέλεγον, ὡς Εὔπολις

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. o 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 σαν<ν>ιόπληκτος· αἰδοιόπληκτος (“*sannion*-struck: dazzled by a penis”? or “struck by shame”?); seemingly related abusive vocabulary at Cratin. fr. 489 (Theozotides called σάννιναν or Σαννᾶν, supposedly meaning “fool/Fool”); Rhinth. fr. 20 (σάννορος glossed “fool”); Latin *sannio* (“buffoon”). For τῇ κέρκῳ σαίνειν, cf. the description of Cerberus ~ the Paphlagonian at Ar. *Eq.* 1031 δὲς κέρκῳ σαίνων σ’.

fr. 472 K.-A. (435 K.)

Σ^Α II. 14.241

ἐπίσχοιες· τῷ ἐπίσχοιμι ἀκόλουθόν ἔστι τὸ ἐπίσχοις, τῷ δὲ ἐπισχοίην τὸ ἐπισχοίης, καὶ ἵσως ἔδει οὕτως ἔχειν, παρεφθάρη δὲ ὑπὸ τῶν μεταχαρακτηρισάντων. τῷ δὲ χαρακτῆρι γενόμενον ὅμοιον τῷ ιοίην καὶ ἀγαγοίην παρὰ Σαπφοῖ (frr. 182; 169) καὶ τῷ π ε π α γ ο ί η ν παρ’ Εύπολιδι εἰκότως ἐβαρυτονήθη τὸ ἐπισχοίης, γενόμενον ἐπίσχοιες ὡς Αἰολικόν. οὕτω καὶ Ἀλέξανδρος ὁ Κοτιανεὺς ἐν τῷ ί τῶν Παντοδαπῶν

epischoies: *epischois* follows *epischoimi*, whereas *epischoiēs* follows *epischoiēn*. Perhaps it should read thus, but it was changed by those who alter the way the text is presented. Since it resembles *ioiēn* and *agagoiēn* in Sappho (frr. 182; 169) and *p e p a g o i ē n* in Eupolis in form, *epischoiēs* 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 (ἐπίσχουας 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 *epischoiēs*”. The author begins in a negative fashion: if the form were from ἐπίσχοιμι, ἐπίσχοις would be expected, whereas if it were from ἐπίσχοιν, ἐπίσχοιης 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 ἐπίσχοιν 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 ἐπίσχοιης.

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 πεπαγοίν (“I might have stuck, solidified”) is apparently 1st-person singular perfect active optative (a rare form, but cf. Cratin. fr. 358 ἔδηδοκοι; Ar. *Ach.* 940 πεποιθοί; Kühner–Blass 1892. 273) of πήγνυμι, but with Doric *alpha* (cf. Epich. fr. 108.2 γεγάθει) in place of Attic-Ionic *êta* (e.g. Ar. *Ach.* 1226 ἐμπέπηγε; *Il.* 13.442 ἐπεπήγει; Sol. fr. 36.6 πεπηγότας; Hippo. 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 δοίδυκος ἐν τῇ θυίᾳ περιαγωγὰς περιαμφιέννεις φέρειας κέκληκεν

And Eupolis refers to the rotations the pestle makes through the mortar as *per i a m - p h i d e s*

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-around”, 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 περιημφιέννεις (“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 ionische 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

περιζυξιαὶ καὶ αὐξητικαὶ Εὔπολις καὶ Ἀριστοφάνης

peri zuxi and *a u x e t i k a*: 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 περιζυξ· ὄμοζυγος, σύζυγος is traced by Hansen to Diogenianus, and thus to Pamphilus, and may represent the claim Phrynicus 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; inscriptive 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 Phrynicus (or Phrynicus’ 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 παρθένω ἀδμήτῃ 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· ἀρσενικῶς, πόλις Μακεδονίας, ὁ καὶ διὰ τοῦ π γράφεται κατὰ τὴν πρώτην συλλαβῆν Π ρ ἀ σ τ ι λ λ ο ζ, ὡς Εϋπολις

Grastilos: masculine, a Macedonian city, which is also written Prastillo斯 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 Prastilos, and *IG I³* 285 col. iii.10 lists Prassilos (*IACP* #599) among the Thracian cities expected to pay tribute in 421/0 BCE, whereas Grastilos 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 Prassilos/Prastilos, 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 Kalindoia 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 paradox 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 οἴνῳ σακκιζομένῳ; cf. Hippo. 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 τρύγοιτος, ἐν φῷ διηθοῦσι τὴν τρύγα (“a *trugoipos*, with which they strain new wine”); 6.19 (of wine) ὅτῳ δὲ διηθεῖται, ὑλιστήρ καὶ σάκκος καὶ τρύγοιπος (“the instrument with which it is strained is a *hulister*, *sakkos* or *trugoipos*”); 10.108 ἐν ... τοῖς Δημιοπράτοις καὶ ἡθμός τις ἐπικρητήριδος 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 ἥδη 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 πολύς, where for πολύς 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

σάξας· ἀντὶ <τοῦ> νάξας· οὕτως Εὔπολις

<τοῦ> add. Porson νάξας Meineke : ἀμάξας Phot.^{gz}

saxas (“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

σαπρόν τούτο μιχθηρὸν καὶ φαῦλον ἀλλὰ τὸ παλαιόν. Εὔπολις

sapron: 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^{VT} Ar. *Pax* 554 κυρίως μὲν σαπρὸν οἱ παλαιοὶ ἔλεγον τὸ σεσηπτὸς 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 σαπρὸν οἱ πολλοὶ ἐπὶ τοῦ αἰσχράν. Θέων φησὶ ὁ γραμματικὸς (fr. 39 Guhl) εὑρηκέναι παρὰ Φερεκράτει (fr. 263), πταιών· ἄπαντα γὰρ ἡ φέρει μαρτύρια ἐπὶ τοῦ παλαιοῦ καὶ σεσηπτότος εὑρηται 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; Hippo. 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’ οἵα 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 οὐδέν ἐσμεν 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

σιληνοί οἱ σάτυροι. Εὔπολις

silenoi: 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 (frr. 10a.18 = 123.2 “the race of worthless, impossible satyrs”; subsequently at e.g. Ephantid. *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

σιοκόλος νεωκόρος. Εϋπολις

σιοκόλος Osann : † σιωκολλος † Phot.^g : σιώκολλος 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 *Heilōtes*.

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 < πέλομαι), θηηκόλος 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. Alcm. *PMG* 56.2; Ar. *Lys.* 81, 86, 1298; X. *HG* 4.4.10; *Lac.* 13.2; see Colvin 1999. 156, 169), and Ossan was thus probably right to see an early, dialectal version of the former word preserved here, although the expected form is σιόπολος (like αἴπολος, 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 *Heilōtes* (e.g. fr. 147 with n.), it is a reasonable if unproveable 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

σ κιὰς καὶ σκιάδειον· ἐν ᾧ οἱ Διόνυσος κάθηται. οὕτως Εὔπολις

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, ϕὸντὶ σκιαδίου ἔχρωντο αἱ γυναικες. καὶ τὸ σκιάδιον δ' ἐστὶν ἐν χρήσει, καὶ σκιαδοφόροι καὶ ἐσκιαδοφόρει, καὶ σκιάς, ύψῳ 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 ἀν 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 ϕῷ 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 skiaideion in which Dionysus sits. Also the Prytaneion. Long branches are also called skiaides")
- 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, *thyrsoi*, 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 ἔστιῶνται 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 ὁς· σχῆμα ὄρχηστικόν. οὔτως Εὔπολις
skopos: a dance step. Thus Eupolis

Citation context Hsch. v 739 ὑπόσκοπον χέρα· Αἰσχύλος (fr. 339). ὥσπερ οἱ ἀπόσκοποῦντες, οὕτω κελεύει σχηματίσαι τὴν χεῖρα, καθάπερ τοὺς Πᾶνας πιοιόσι. σχῆμα δέ ἐστιν ὄρχηστικὸν 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 A 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 *skōps* (“little owl”) dance in which the dancers “cupped their hand over their brow and looked off into the distance” (*τῶν ἀπόσκοπούντων τι σχῆμα ἄκραν τὴν χεῖρα ὑπὲρ τοῦ μετώπου κεκυρτωκότων*), as if the name were not *skōps* 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 τῶνδέ 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^T} Il. 15.412
 (σοφίης) ἀντὶ τοῦ τέχνης ... πᾶσαν δὲ τέχνην οὕτω καλοῦσι, σοφοὺς τοὺς τεχνίτας· καὶ τὸν κιθαρῳδὸν σοφιστὴν Σοφοκλῆς (fr. 906) καὶ τὸν ράψῳδὸν Εὔπολις
(sophiēs) 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 *sophistēs*, 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 *technē* (i.e. music) as a *sophistēs*" and citing A. fr. 314 εἴτ' οὖν σοφιστής τκαλάτ παραπαίων χέλυν
- Hsch. σ 1371 σοφιστήν· πᾶσαν τέχνην σοφίαν ἔλεγον, καὶ σοφιστὰς τοὺς περὶ μουσικὴν διατρίβοντας καὶ τοὺς μετὰ κιθάρας ὅδοντας ("sophistēs: They referred to every *technē* as *sophia*, and as *sophistai* to those who spend their time on *mousikē* and sing along to the lyre")
- *Suda* σ 814 ~ Σ^E Ar. Nu. 331 σοφιστής ... οἱ δὲ παλαιοὶ ... ἔλεγον ... σοφιστὰς τοὺς περὶ μουσικὴν. ... Ἀριστοφόνης Νεφέλαις (331). ... Πλάτων γοῦν ὁ κωμῳδιοποιὸς ἐν δράματι Σοφισταῖς (fr. 149) καὶ τὸν Ὁπούντιον ποιητὴν Βακχυλίδην εἰς τούνομα κατέταξε τῶν σοφιστῶν. ... καταχρηστικῶς δὲ Ἀριστοφάνης ἐπὶ πάσης τέχνης ἔλαβε τὸ τῶν σοφιστῶν ὄνομα ("sophistēs: the ancients referred to those involved in *mousikē* 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 *technē*")
- Σ^{BD} Pi. I. 5.28 σοφιστὰς μὲν καὶ σοφοὺς ἔλεγον τοὺς ποιητάς. Σοφοκλῆς (fr. 906). † μέν' εἰς † σοφιστὴν ἐμόν ("They called the poets *sophistai* and *sophoi*. Sophocles (fr. 906): wait to † my *sophistēs*")

Interpretation Almost all the earliest attestations of σοφιστής 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 σμῆνος ("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.

ράψῳδός 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 Sicyon); S. OT 391 (the Sphinx as

ή ράψιφδός ... κύων); the parodist Hegemon of Thasos ap. Ath. 15.698e; Ar. *Ec.* 678–9 ῥάψιφδεῖν ἔσται τοῖς παδαρίοισιν / τοὺς ἀνδρέους 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 pl. 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

Εὕπολις δὲ συμβάροικοι (fr. 189), καὶ συνήλικες δ' ὁ αὐτὸς (fr. 193.5) εἴπε

Eupolis (used) *sumbariotoi* (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 συμβίοτος (“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 βίοτος 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

συνέχως· οὐ πυκνῶς, ἀλλ' ἀδιαλείπτως. οὔτως Εὕπολις

sunexôs: 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· συνέχως, συχνῶς (“frequently: *sunechôs*, at length”); σ 2577 συνεχῶς· ἐνδελεχῶς. πυκνῶς. ἀεί, ἀδιαλείπτως (“*sunechôs*: continually; frequently; always, uninterrupted”; 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. συνεχῆς B.Ia; 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' ἥρειδεν ὄρμαθοὺς ἄν / μελῶν ἐφεξῆς τέτταρας ξυνεχῶς 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^{VETIM} Ar. Av. 78
 το ρύνη δέ λέγεται τὸ κινητήριον τῆς χύτρας. σημειωτέον δὲ ὅτι τορύνη πανταχοῦ ἐκτέταται εἰ μὴ παρ' Εὐπόλιδι

torunē is the term for the implement used to stir a pot. Note that *torunē* 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 *torunē* and a pot—I run to fetch a *torune*”. 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. *AP6.305.6 = HE 2318*; cf. Ar. *Eq.* 984 (paired with a pestle); Poll. 6.88 τορύνην, ἥ καὶ εὐέργην ὠνόμαζον καὶ ἔόργην, καὶ ἔօργησαι τὸ τορυνῆσαι (“a *torunē*, which they also called an *euergē* and an *eorgē*, and *eorgēsai* is to work with a *torunē*”); 10.97–8, citing Eub. fr. 84 for the cognate verb τορυνάω; *Hp. Int.* 44 = 7.276.17 *Litré*; 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, νήσος πρὸς ταῖς Κυκλάσιν, ὅθεν ἦν Θεογείτων ὁ περιπατητικός, Ἀριστοτέλους γνώριμος. ἔστι ⟨καὶ⟩ πόλις ἐν Νάξῳ, ἐν ᾧ Τράγιος Ἀπόλλων τιμᾶται. Εὔπολις διὰ τοῦ ε γράφει καὶ πληθυντικῶς Τραγία

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, *Tr a g e a i*

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 Τραγιάς νησία), 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 wordplay of some sort, as in frr. 439 and (on his interpretation) 475. The city on Naxos is otherwise unknown.

fr. 488 K.-A. (451 K.)

Phot. τ 419

τρασίᾳ· οὗ τὰ σῦκα ψύχεται. οὕτως Εὔπολις

trasia: where figs are dried. Thus Eupolis

Citation Context Virtually identical material, but without reference to Eupolis, is preserved at Σ^{RVEONMMatr} Ar. *Nu.* 50 ~ *Suda* τ 913 τρασιά· ὁ τόπος ἐν ᾧ ψύχεται τὰ σῦκα (“*trasia*: the place where figs are dried”; ἦ οἱ τυροί (“or

cheeses") add. *Suda*) and Eust. p. 1625.15 = i.336.20 (τέρσαι) ὥθεν 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 τρασιὰ 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 ὄπώραν, τρασιά ("also the vessels that hold the fruit, a *trasia*")
- Hsch. τ 1272 τρασιά· ἡ τῶν σύκων ψύκτρα, παρὰ τὸ τερσαίνειν. ἔχουν τόπος, ἐνθα ξηραίνουσιν αὐτά ("*trasia*: the drying device for figs, from *tersainein*. Rather, the place where they dry them")

Interpretation A τρασιά/τρασιά (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 Εὔπολις 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-.

frr. 490–4
Fragments probably not from Eupolis (*dubia*)

fr. 490 K.-A. (136 K.)

εἰς βαλανεῖον εἰσιών
μὴ ζηλοτυπήσῃς τὸν συνεμβαίνοντά σοι
εἰς τὴν μάκραν

1 εἰσιών Sauppe : εἰσελθών Poll.^{FSA} 3 μάκραν 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 Εὔπολις καὶ τὴν πύελον τὴν ἐν τῷ βαλανείῳ μάκτραν
ώνομασεν, ὡς οἱ νῦν λέγει γοῦν ἐν Διαιτώντι. —

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

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 unmetered *εἰσελθών* has driven out its less common synonym
εἰσιών. 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 συνεμβάνω is not attested elsewhere before Polybius.
- (5) μάκρα 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 εἰσιών 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 κοιναὶ μάκτραι (*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.

ζηλοτυπήσης 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.)

χήτει τοι πρίνης ἀρίας ποιούμεθα γόμφους

Out of a lack of *prinē*, in fact, we make our wedges from *aria*

Et.Gen. AB α 1150 (~ *EM* p. 139.39–40, *Et.Sym.*)

ἀρεψή ... ἐπὶ δὲ τοῦ φυτοῦ διὰ τοῦ ι γράφεται καὶ παροξύνεται οἶον ἀρία, ὡς παρ' Εύπολιδι (fr. 13.4). ——. ἔστι δὲ δακτυλικὸν τὸ μέτρον. σημαίνει δὲ τὸ μὲν χήτει τῇ στερήσει καὶ ἔστιν ἀπὸ τοῦ χῆτος, τὸ δὲ γόμφους τὰ σφηνάρια. ὅπτως ὁ Χοιροβοσκός *areiē* ... 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 *chētos* ("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 ἀρεψή/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 (*FGrH3 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 **ἀρία** as the female form of the **πρῖνος** (for which, see fr. 13.1 n.): ὁ δὲ καλοῦσιν οἱ Ἀρκάδες φελλόδρυν τοιάνδε ἔχει τὴν φύσιν· ... καὶ ἔνιοι γε ὑπολαμβάνουσιν εἶναι θῆλυν πρῖνον· δλ' ὁ καὶ ὅπου μὴ φύεται πρῖνος, τούτῳ χρῶνται πρὸς τὰς ἀμάξας καὶ τὰ τοιαῦτα, καθάπερ οἱ περὶ Λακεδαίμονα καὶ Ἡλείαν. καλοῦσι δὲ οἵ γε Δωριεῖς καὶ ἀρίαν τὸ δένδρον· ἔστι δὲ μαλακώτερον μὲν καὶ μανότερον τοῦ πρίνου, σκληρότερον δὲ καὶ πικνότερον 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 **ἀρία** and **πρῖνη** 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 **ἀρία** 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. frr. 205.4; 218.1; Men. fr. 311).

γόμφους 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 γομφοδέτῳ τε δόρει ("a ship held together with pegs"); Hdt. 2.96.2; Ar. *Eq.* 462–3 ἡπιστάμην / γομφούμεν' αὐτὰ πάντα καὶ κολλώμενα ("I knew it was all being pegged and glued together"); *Ra.* 824 ρήματα γομφοπαγῆ ("pegged-together words"); cf. A. *Supp.* 944–5; Arist. *Metaph.* 1052^a23–4 ὥσπερ ὅσα κόλλῃ ἢ γόμφῳ ἢ συνδέσμῳ ("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 Εὔπολις ἐν τῇ Διάδι ἔμπολιν εἴρηκεν, οὗν ἐγχώριον

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 ἐμπόλει 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.

ἐμπολις 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 ἐμπολις 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, ώς ἐν Ποαστρίαις Φρύνιχος (fr. 45).
τὸ δ’ αὐτὸ καὶ χοιροκομεῖον ἐν Ἀριστοφάνους Λυσιστράτῃ (1073)

Εὔπολις καὶ πρὸ ἐν Ποαστρίαις Manutius

And a *choirotrropheion* is what pigs are raised in, as in *Poastriai Phrynicus* (fr. 45); the same item is also referred to as a *choirokomeion* 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 ὑφεός συφός, χοιροκομεῖον· χοιροτροφεῖον δὲ ὅ τε συφός καὶ πλέγμα τι ἐν φῷ χοῖροι τρέφονται (“*supheos, hupheos, suphos, xoirokomeion*; and a *choirotrropheion* 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 ὃν (“*supheoi* and *suphoi* and *choirokomeia*, an enclosure for pigs”). Related material is preserved at Hsch. χ 597 χοιροκομεῖον· λεπτόν τι πλεκτὸν ὡς ὄρνιθοτροφεῖον (“*choirokomeion*: a light woven object like a bird-cage”; traced by Hansen/Cunningham to Diogenianus); *Suda* χ 600 χοιροκομεῖον· πλεκτὸν ἀγγεῖον, ἐν φῷ 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 Αριστοφάνης; 9.64 ὡς ἐν τοῖς Βατράχοις Αριστοφάνης), and numerous other sources attest that Phrynicus wrote a *Poastriai* (also frr. 39–44). Manutius in the 1502 Aldine (the *editio princeps*) nonetheless replaced the word with Εὕπολις καὶ, i.e. ΕΥΠΟΛΙΣΚΑΙ for ΕΝΠΙΟΑΣΤΡΙΑΙΣ.

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.

fr. 495–7

Additional fragments or potential fragments not printed by K.-A.

fr. 495 (457 K.)

Θήρων εἴ πως μοι κομίσαι 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 ἡμαρτάνουσιν οἱ λέγοντες ἐπὶ τῶν τάφων ἡρῶν, δέον λέγειν ἡρίον, ως ὁ Καλλίμαχος (fr. 262 Pfeiffer = 79 Hollis). † παρὰ † τίνος ἡρίον † τὰ γάρ τούτων †; ἡρῶν δὲ λέγεται ἡ τοῦ ἡρως εἰκὼν ἢ τὸ τέμενος, ως Εὔπολις. —. Λύκος γάρ ἡρως Ἀθηναῖς

Those who use *hérōon* to refer to tombs are mistaken, since one ought to say *érion*, as Callimachus (does) (fr. 262 Pfeiffer = 79 Hollis): † from † whose *érion* † for those of these †. *Hérōon* 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 Θήρων εἴ πως ἐκκομίσαις 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)

κρίμνῃ σεαυτὴν ἐκ μέσης ἀντηρίδος

κρίμνῃ Naber : κρήμνῃ *vel sim.* codd.

Hang yourself from the center of the beam!

Et.Gen. AB α 932 (~ *EM* p. 112.25–7 ~ *Et.Gud.* p. 345.47 etc.)
 ὥσπερ γὰρ ἀσπὶς ἀσπίδος, καὶ σανὶς σανίδος, ... οὕτω οὖν καὶ ἀντηρὶς ἀντηρίδος, ὡς
 παρ' Εὐριπίδῃ (Εὐπόλιδι Nauck) (fr. dub. 1111). —

For just like *aspis* (nom.) *aspidos* (gen.), and *sanis* (nom.) *sanidos* (gen.), ... so too then
antēris (nom.) *antēridos* (gen.), as in Euripides (Eupolis Nauck) (fr. dub. 1111): —

Meter Iambic trimeter
 —— —|— ——

Discussion Nauck 1889. 709; Nauck 1894. 75; Kannicht 2004. 1022

Citation Context From an anonymous grammarian's note on the word
 ἀντηρὶς, with the line from Euripides (or Eupolis) cited as evidence for the
 genitive form. Kannicht notes a number of additional citations of the line from
 Eustathius and the lexica.

Text The paradosis κρήμνη is an aural error, *iota* and *eta* having come to be
 pronounced alike by the early Byzantine period at the very latest (Horrocks
 2010. 167–70).

Interpretation A curse addressed to a woman (hence feminine σεαυτήν).
 Nauck took the sentiment to be more suited to a comic than a tragic poet and
 accordingly proposed emending Εὐριπίδῃ to Εὐπόλιδι. For the confusion of
 the names, cf. fr. 430 n. For a woman urged to hang herself in tragedy, cf. E.
Or. 953–4, 1035–6 (cited by Kannicht).

ἐκ μέσης ἀντηρίδος For μέσος used to mean “the middle of” (as opposed
 to “central”, i. e. located between two other objects of the same sort), e. g. Ar.
Ach. 1216 τοῦ πέονς ... μέσου; V. 218 ἀπὸ μέσων νυκτῶν; *Th.* 1099 διὰ μέσου ...
 αἰθέρος; Antiph. fr. 26.3 ἐκ μέσου ... τοῦ λέβητος; LSJ s. v. I.a. An ἀντηρὶς is a
 “prop”; otherwise prosaic (*Th.* 7.36.2 (timbers used to shore up ships' hulls); X.
Cyn. 10.7 (sticks holding up the central portion of a hunting net)).

fr. 497 (456 K. = adesp. com. fr. 461 K.-A.)

Κλέων Προμηθεύς ἔστι μετὰ τὰ πράγματα

Cleon's a Prometheus after the events

Luc. *Prom.* 2
 ὥστε μοι ἐνθυμεῖσθαι ἔπεισι μὴ ἄρα οὕτω με Προμηθέα λέγεις εἶναι ὡς ὁ κωμικὸς τὸν
 Κλέωνα· φησὶν δέ, οἴσθα, περὶ αὐτοῦ. —

So that it occurs to me to wonder whether you might not call me Prometheus in the same way the comic poet did Cleon; and he says, you know, about him: ——

Meter Iambic trimeter

˘˘˘ —˘|˘˘ ˘˘˘

Discussion Bergk 1838. 361; Gargiulo 1992

Assignment to known plays Assigned to *Chrysoun Genos* by Bergk.

Citation Context From the introduction to one of Lucian's essays, in which the author/narrator mockingly offers a number of possible explanations for why his addressee might have referred to him as "a Prometheus in words". οῖσθα suggests that the comic quotation is supposed to be well known.

Interpretation ὁ κωμικός is occasionally used by ancient authorities to refer to Eupolis (test. 50 with n.), including by Lucian when he cites fr. 102.7, and Bergk suggested that the same might be true here as well. To be "a Prometheus after the events" is perhaps to look like a prophet or genius when matters unexpectedly turn out as one predicted; cf. Thucydides' grudging comment in the aftermath of the Spartan defeat at Sphacteria in 425 BCE "Cleon's promise, insane though it was, was fulfilled; for within twenty days he brought the men, just as he promised" (4.39.3). In that case, however, praise is expressed—Cleon looked like a fool but was not—and this verse might be better taken as a cynical comment about Cleon's misleading *ex eventu* self-presentation in general: "In retrospect, Cleon styles himself a genius", i.e. "Cleon always claims to have known what would happen—after it happens". Put another way, Cleon presents himself as Prometheus, but is actually Epimetheus. Cf. the sneering Ar. Av. 1009 ἀνθρωπος Θαλῆς ("The guy's a Thales", i.e. an intellectual prodigy; of Meton).

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 εὶ μὴ Προμηθεύς εἰμι, τἄλλα ψεύδομαι ("Unless I'm Prometheus, I'm lying about the rest"); Philem. fr. 93.1–2 Προμηθεύς, ὃν λέγουσ' ήμας πλάσαι / καὶ τἄλλα πάντα ζῷα ("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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