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Excerpt  
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ΑΡΙΣΤΟΦΑΝΟΥΣ  
ΙΠΠΗΣ.

N. A.

I

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## ΤΠΟΘΕΣΕΙΣ.

### I.

Τὸ δρᾶμα τοῦτο ποιεῖται εἰς Κλέωνα, τὸν Ἀθηναίων δημαγωγόν. ὑπόκειται<sup>1</sup> δὲ ὡς Παφλαγὸν νεώνητος, δουλεύων τῷ Δήμῳ, καὶ προαγόμενος παρ' αὐτῷ περιττότερον. ἐπιτιθεμένων δὲ αὐτῷ δυοῖν τοῖν ὁμοδούλοι, καὶ κατὰ τινα λόγια πονηρίᾳ διάσημον ἀλλαντοπώλην Ἀγοράκριτον ἐπαγόντοιν, δς ἐπιτροπεύσει τοῦ δήμου τῶν Ἀθηναίων, αὐτοὶ οἱ Ἀθηναίων Ἱππεῖς συλλαβόντες ἐν χοροῦ σχήματι παραφαίνονται· ὑφ' ὧν προπηλακιζόμενος ὁ Κλέων ἀγανακτεῖ, καὶ διενεχθεὶς ἱκανῶς περὶ τοῦ ἀνώτερος<sup>2</sup> εἶναι τῶν ἐναντιουμένων, σφὰς ὡς συνομωμοκότας κατὰ τῆς πόλεως (διαβαλῶν)<sup>3</sup> πρὸς τὴν βουλὴν ἵεται· διώξαντος δὲ καὶ τοῦ ἀλλαντοπώλου κατὰ πόδας, οἱ Ἱππεῖς περὶ τε τοῦ ποιητοῦ τινα καὶ τῶν προγόνων, ἔτι δὲ καὶ τῶν συγκινδυνεύοντων σφίσιν ἐπὶ ταῖς μάχαις ἵππων<sup>4</sup>, πρὸς τοὺς πολίτας ἀδροτέρως διαλέγονται. ὁ δὲ ἀλλαντοπώλης περιγεγενημένος ἐν βουλῇ μάλα γελοίως τοῦ Κλέωνος, καὶ λοιδορούμενος αὐθις αὐτῷ προσέρχεται· ἐκκαλεσαμένου δὲ τοῦ Κλέωνος τὸν Δήμον, προσελθὼν οὗτος διαφερομένων ἀκροᾶται. λόγων δὲ πολλῶν γενομένων κατὰ τοῦ Κλέωνος, τοῦ Ἀγορακρίτου μάλ' ἐντέχνως τοῖς ἐπινοήμασι καὶ ταῖς θωπείαις, καὶ προσέτι ταῖς ἐκ τῶν λογίων ὑπερβολαῖς κρατούντος, κατὰ μικρὸν τοῖς λόγοις ὁ Δήμος συνεφέλκεται. δείσαντος δὲ τοῦ Κλέωνος κἀπὶ τὸ ψωμίξειν τὸν Δήμον ὀρμήσαντος, ἀντιψωμίζειν ἄτερος ἐγχειρεῖ. καὶ τέλος τοῦ Δήμου τὴν ἐκατέρου κίστην συνέντος, εἶτα τῆς μὲν κενῆς, τῆς δὲ τοῦ Κλέωνος μεστῆς εὔρεθείσης, ἐλεγχθεὶς αὐτὸς ὡς

The arguments are not given in R. I follow the readings of V in the main.

<sup>1</sup> This word, so common in grammarians' Greek, correlative to *ὑπόθεσις*, may here be rendered *presented* on the stage: *ἐναρμόττον τῷ ὑποκειμένῳ προσώπῳ* Plut. *quom. adol.* 3. 18 B. So ὁ ὑποκείμενος *καίρος*, *present* time )( *παρακείμενος perfect*, as Athen. ix 409 B.

<sup>2</sup> ἀλογώτερος V.

<sup>3</sup> Supplied by Bergk.

<sup>4</sup> om. V &c.

περιφανῶς τὰ τοῦ Δήμου κλέπτων, εἵκει θατέρῳ τῆς ἐπιτροπείας. μετὰ ταῦτα δὲ τοῦ ἀλλαντοπώλου τὸν Δήμον ἀφεψήσαντος, εἴτα νεώτερον ἐξαυτῆς ἐς τοῦμφανὲς γεγονότα προάγοντος, Κλέων περι-  
 κείμενος τὴν Ἀγορακρίτου σκευὴν ἐπὶ παραδειγματισμῷ διὰ μέσης πόλεως ἀλλαντοπωλῶν ἀνὰ μέρος, καὶ τῇ τέχνῃ χρησάμενος<sup>1</sup> πέμπεται, καὶ ἡ ἐπιτροπὴ τῷ ἀλλαντοπώλῃ παραδίδοται. τὸ δὲ δρᾶμα τῶν ἄγαν καλῶς πεποιημένων.

## II.

## ΑΛΛΩΣ.

Ὁ σκοπὸς αὐτῷ πρὸς τὸ καθελεῖν Κλέωνα. οὗτος γὰρ βυρ-  
 σοπώλης ὢν ἐκράτει τῶν Ἀθηναίων ἐκ προφάσεως τοιαύτης. Ἀθηναῖοι πόλιν Πύλου<sup>1</sup>, λεγομένην Σφακτηρίαν, ἐπολιόρκουν διὰ Δημοσθένους στρατηγοῦ καὶ Νικίου. ὧν στρατηγῶν χρονισάντων ἐδυσχέραινον οἱ Ἀθηναῖοι. καὶ εἰς ἐκκλησίαν συνελθόντων αὐτῶν καὶ ἀδημονούντων, Κλέων τις βυρσοπώλης ἀναστὰς ὑπέσχετο δεσμίους φέρειν τοὺς ὑπεναντίους εἴσω εἴκοσιν ἡμερῶν, εἰ στρατη-  
 γὸς αἰρεθείη· ὅπερ καὶ γέγονε. κατὰ τὰς ὑποσχέσεις οὖν ἐστρατή-  
 γει, κυκλῶν τὴν πόλιν. ἐφ' οἷς μὴ ἐνεγκὼν Ἀριστοφάνης καθίησι τὸ τῶν Ἰππέων δρᾶμα δι' αὐτοῦ, ἐπεὶ τῶν σκευοποιῶν οὐδεὶς ἐπλάσατο τὸ τοῦ Κλέωνος πρόσωπον διὰ φόβον. καὶ τὰ μὲν πρῶτα κύπτει φοβούμενος· εἴτα προφανεῖς αὐτὸς ἀνεδίδαξε τὸ δρᾶμα.

Ἐοικεν ὁ προλογίζων εἶναι Δημοσθένης, ὃς ἐκεκμήκει περὶ τὴν Πύλου πολιορκίαν, ἀφηρέθη δὲ τὴν στρατηγίαν ὑπὸ Κλέωνος, ὑποσχομένου τότε τοῖς Ἀθηναίοις παραστήσασθαι τὴν Πύλον εἴσω εἴκοσιν ἡμερῶν· ὃ καὶ κατάρθωσε διὰ τὸ πλεῖστα τῆς ἀλώσεως προπεποιήσθαι Δημοσθένει. ἔοικε δὲ ὡς ἐπὶ οἰκίας δεσποτικῆς ποιεῖσθαι τὸν λόγον. εἴη δ' ἂν δεσπότης ὁ Δήμος, οἰκία ἡ πόλις. οἰκέται δὲ δύο τοῦ Δήμου προλογίζουσι, κακῶς πᾶσχοντες ὑπὸ Κλέωνος. ὁ δὲ χορὸς ἐκ τῶν ἰππέων ἐστίν, οἱ καὶ ἐξημίωσαν τὸν Κλέωνα πέντε ταλάντοις ἐπὶ δωροδοκίᾳ ἀλόντα. λέγουσι δὲ τῶν οἰκετῶν τὸν μὲν εἶναι Δημοσθένην, τὸν δὲ Νικίαν, ἵνα ὧσι δημηγόροι οἱ δύο.

<sup>1</sup> Sic MSS.

## ΥΠΟΘΕΣΕΙΣ

5

Ἐδιδάχθη τὸ δράμα ἐπὶ Στρατοκλέους ἄρχοντος δημοσίᾳ εἰς  
 Λήναια, δι' αὐτοῦ τοῦ Ἀριστοφάνους. πρῶτος ἐνίκα· δεύτερος  
 Κρατῖνος Σατύροις<sup>1</sup>. τρίτος Ἀριστομένης Ὑλοφόροις<sup>1</sup>.  
 Ἰστέον ὅτι εἰς τέτταρα μέρη διήρητο ὁ δῆμος τῶν Ἀθηναίων,  
 εἰς πεντακοσιομέδιμνους, εἰς ἱππέας, εἰς ζευγίτας καὶ εἰς θῆτας<sup>2</sup>.

## III.

## ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ.

Παράγει τινὰ Κλέωνα, τὸν καλούμενον  
 Παφλαγῶνα, καὶ βυρσοπώλην, πικρότατα  
 κατεσθίουτά πως τὰ κοινὰ χρήματα·  
 καὶ παραλογισμῷ διαφέροντ' ἔρρωμένως  
 ἀλλαντοπώλην, εὐθέως τε σκατοφάγον<sup>3</sup>,  
 πεισθέντα τ' ἐπιθέσθαι σὺν ἱππευσίν τισιν,  
 ἐν τῷ χορῷ παροῦσι, τῇ τῶν πραγμάτων  
 ἀρχῇ· Κλέωνός τ' ἐν μέσῳ κατηγορεῖ.  
 ἐγένετο τοῦτ'· ἐξέπεσεν ὁ Κλέων παγκάκως·  
 ὁ δὲ σκατοφάγος ἔτυχε προεδρίας καλῆς.

Aristophanes of Byzantium set the fashion of giving an argument (*ὑπόθεσις*) as necessary in a proper edition of a play: and many of the extant arguments, especially the metrical ones, are attributed to him; though the latter were no doubt written long after his decease (Nauck's *Aristoph. Byz.* pp. 252—, Wilam. *Herakles* ed. 1, i p. 145). We naturally find these arguments most numerous in the case of the two plays read first—*Plutus* and *Nubes*: *Thesm.* has none. The historical style of the second argument suggests the same hand as in the second arguments to *Nub. Pax Av.*

<sup>1</sup> No fragments of these two plays have been preserved.

<sup>2</sup> This remark of course has little to do with the case: the cavalry was no doubt drawn from both the *πεντακοσιομέδιμοι* and the *ἱππῆς* of the Solonian division: see Martin, *Cavaliers Athéniens*, pp. 308—.

<sup>3</sup> “Simply a coarse buffoon”: cf. *κομπλάς*.

# ΤΑ ΤΟΥΤ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΟΙΚΕΤΗΣ Α' (ΔΗΜΟΣΘΕΝΗΣ).

ΟΙΚΕΤΗΣ Β' (ΝΙΚΙΑΣ).

ΑΛΛΑΝΤΟΠΩΛΗΣ

(ΑΓΟΡΑΚΡΙΤΟΣ).

ΠΑΦΛΑΓΩΝ (ΚΛΕΩΝ).

ΧΟΡΟΣ ΙΠΠΕΩΝ.

ΔΗΜΟΣ.

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

*Παφλαγών*, as slaves commonly had no individual name, merely the name of their race: *Λυδὸς Θράττα Σύρα Καρίων* Cappadox Geta and perhaps Davus are such names and throw some light on the chief sources of the slave-supply at various periods<sup>1</sup>. Paphlagonian slaves would come from the Euxine pirates and the Sinope market.

A name for a Paphlagonian slave, common in later times, was *τίβιος*, cf. Leuco in Kock's *Fragm. Com.* i p. 704, Strabo vii 304 c, Lucian *Timon* 22, *salt.* 29 *τὸ καταγέλαστον...οἷα Δάων καὶ Τιβίων καὶ μαγείρων πρόσωπα*.

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

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

<sup>1</sup> In the list of sixteen slaves belonging to Cephisodorus, an attainted Hermocopid, at least fifteen have names of this kind *Σύρος*, *Λυδὴ*, *Κάρ παῖς* &c. *Corp. Inscr. Att.* i 277. 16 (Hicks *Gr. Hist. Inscr.* p. 104). A slave's name was accordingly a shorter word than the compound which was the normal form of a free Greek's name: hence we find *δισύλλαβοι* Athen. xiv 614 E meaning *slaves*.

## ΑΡΙΣΤΟΦΑΝΟΥΣ ΙΠΠΗΣ.

ΟΙ. Α. Ἰατταταιᾶξ τῶν κακῶν, ἰατταταί.  
 κακῶς Παφλαγὸνα τὸν νεώνητον κακὸν  
 αὐταῖσι βουλαῖς ἀπολέσειαν οἱ θεοί.

1. *ιατταταί* MSS. *ιατταταί* edd. since Dindorf, following the grammarians' rule that τὰ σχετλιαστικά περισπᾶται (see Chandler *Greek Accent.* § 897). But the rule was not always kept, τὰ σχετλιαστικά οὐ πεφρόντικε τῆς ἀκριβοῦς ἐξετάσεως Herodian i 507. 5 Lentz. From Arcadius 183. 18 ἡ συνήθεια δξύνει τὸ παπαὶ καὶ ἀταταί it might be inferred that -ταί would appear in Tragedy (so Soph. *Phil.* 790 &c.), -ταί in Comedy, and MSS. always give -ταί in Aristoph., except that R gives ἀτταταί in parody as *Ach.* 1190, *Nub.* 707.

1. The -ᾶξ is comic, βαβαιᾶξ, παπαιᾶξ, εὐᾶξ Plaut. *Bacch.* 247; so βομβᾶξ, πυππᾶξ, εὐράξ πατᾶξ, πᾶξ Diphilus 96, Herondas 7. 114, Plaut. *Trin.* 889: more serious πόπαξ Aesch. *Eum.* 143, and perhaps ὄμπαξ (Lobeck *Aglaoph.* 780). No doubt the Greeks felt the ξ sound to be clumsy as the Romans did (Cic. *orator* 153). ἀτταταί seems to be used not only in pain, but also in remonstrance, tut-tut, cf. *Ran.* 57.

τῶν κακῶν 'confound it all,' as οἱμοὶ τῶν κακῶν (Plut. 389, Luc. *pisc.* 3), an exclamation recommended to a vulgar orator by Lucian *rhet. praec.* 19: φοῦ τῶν κακῶν Epicharmus (p. 251 Lor.) ap. Athen. vii 277 f. [Such phrases hardly occur in tragedy: Eurip. *Her.* 224 is probably spurious; Soph. *OC* 982 has ὦμοι μοι κακῶν (the passage has been suspected): Eurip. *Hel.* 1223 οἱ 'γὼ τῶν ἐμῶν τλήμων κακῶν is different: and Lucian *fugit.* 33 calls φοῦ τῶν κακῶν, ὁτοτοῖ, παπαιπαιᾶξ a quotation from tragedy only in ridicule.] In colloquial Greek and Latin, κακός and *malus* were constantly used with a meaning that would in modern times be expressed by an imprecation. 'Bad' is a poor rendering in hundreds of such cases: τί κακόν; *Thesm.* 1080 is *quid, malum?*:

κακίζω is 'swear at': and the κακοδαίμονισται mentioned by Lysias were an Athenian 'Hell-fire Club.' The use is more common in Latin: *malum* was the common imprecation of a Roman, and the adjective has a similar meaning in many such cases as Horace's *malī culices*, Catullus' *malus liber* (44. 21) and *malae tenebrae*: *male mulcatus* (as Cicero *Brutus* 88, Phaedrus i 3. 9) is a weaker form of Lord Wharton's 'damnable mauled.' The words ἀγαθός κακός *bonus malus*, so obscure in origin, may all have had a religious meaning once: this would suit their social and political usage, as nobility were *διογενεῖς*, and also such cases as *mala lingua, malum carmen*.

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

- ἐξ οὗ γὰρ εἰσήρρησεν εἰς τὴν οἰκίαν,  
 πληγὰς αἰὲ προστρίβεται τοῖς οἰκέταις. 5  
*Ol. B.* κάκιστα δὴθ' οὗτός γε πρῶτος Παφλαγόνων  
 αὐταῖς διαβολαῖς. *Ol. A.* ὦ κακόδαιμον, πῶς  
 ἔχεις;  
*Ol. B.* κακῶς καθάπερ σύ. *Ol. A.* δεῦρο δὴ πρόσελθ',  
 ἵνα  
 ξυनावλίαν κλαύσωμεν Οὐλύμπου νόμον.  
*Ol. A* καὶ *B.* μὴ μὴ μὴ μὴ μὴ μὴ μὴ μὴ μὴ μὴ μὴ.  
*Ol. A.* τί κινυρόμεθ' ἄλλως; οὐκ ἐχρῆν ζητεῖν τινα 11  
 σωτηρίαν νῶν, ἀλλὰ μὴ κλάειν ἔτι;  
*Ol. B.* τίς οὖν γένοιτ' ἄν; λέγε σύ. *Ol. A.* σὺ μὲν  
 οὖν μοι λέγε,

5. τοὺς οἰκέτας *R.* 8. δὴ *R.* νῦν the other MSS. 13—16. I keep the MS. arrangement, though with hesitation. Editors generally adopt the proposals of K. F. Hermann (*Progygmn.* 3, p. 21) and Beer (*Zahl d. Schausp. bei Aristoph.* p. 149), giving:—

4. In Attic ἔρρω has always a sense of contempt or misfortune: the Laconic ἔρρει τὰ κἄλα in the famous despatch given by Xen. *Hell.* i 1. 23 might be Athenian as far as the verb is concerned. It is by no means confined to comedy: ἔρρει πᾶσ' Ἀφροδίτα Aesch. *Agam.* &c.

5. πληγὰς προστρίβεται gets them beaten: the nearest parallel is given by πληγὰς or κονδύλους ἐντρίβειν, ἐντρίβεσθαι Cobet *VL* p. 223: προστρίβεσθαι δόξαν, ἀδοξίαν Demosth. *Androt.* 75 (repeated *Timocr.* 183), cf. i *Aristog.* 52, Antipho *Tetral.* γ 2. 8. Cf. also the use of the compounds of ὁμῶρηνμι and σμάω.

6. δῆτα is common in responses as *Pax* 978, *Ran.* 552: δῆτα .γε *Soph.* *OC* 537, οὐ δῆτα .γε *OC* 810 *OT* 1377, μὴ δῆτα .γε *Aj.* 111 &c. ἀπόλοιτο is easily supplied from ἀπολέσειαν. For πρῶτος Παφλ. cf. οἰμῶξει μακρὰ πρῶτος μαγείρων Diphilus 43. 37.

7. κακοδαίμων 'poor devil' was barely a serious word. It occurs only once in tragedy, in Hippolytus' cries, τὸν κακοδαίμονα καὶ κατάρτατον Eurip. *Hipp.* 1362, once in the Orators Antiph. *Herod.* 43, where it is almost colloquial (*confounded fool*, cf. κακοδαιμονῶ), as it is in Plato *Rep.* iv 440 A, *Symp.* 173 C, and perhaps

*Meno* 78 A (the only cases in Plato). Aristotle, who has εὐδαίμων so often, avoids it altogether: so do Thucydides and Xenophon.

9. Οὐλύμπου because the rhythm and tone are tragic. To this famous Phrygian or Mysian master were attributed the development of flute music, the first composition of music without words (μουσική κρουματική), and the invention of the Phrygian and Lydian modes. The points here are their whining tone, like Lydian music, and the want of words, μὴ μὴ being only κρούματα or τερετίσματα (Aristot. *Problem.* xix 10). ξυनावλίαν, in apposition apparently to νόμον, implied that no articulate words were sung to the notes Semus ap. Athen. xiv 618 A. Cf. Theopompus com. 64 Τελαμῶνος οἰμῶζοντες ἀλλήλοις μέλη.

11—12. 'Why this silly whimpering?' κινύρομαι may be from the same root as *whine*, or, less probably, from the Phoenician kinnōr, the κινύρα: this seems the only case of its use outside serious poetry. The rhythm changes markedly from comic to tragic as he passes from one course to another. ἀλλὰ μὴ 'and not': the Greeks emphasize the contrast, and say ἀλλ' οὐ, ἀλλὰ μὴ, rarely καὶ οὐ, καὶ μὴ.



- ἵνα μὴ μάχωμαι. ΟΙ. Β. μὰ τὸν Ἀπόλλω ἄγω  
 μὲν οὐ·  
 ἀλλ' εἶπὲ θαρρῶν, εἶτα κάγω σοὶ φράσω. 15  
 ΟΙ. Α. πῶς ἂν σύ μοι λέξεις ἀμέ χρη λέγειν;  
 ΟΙ. Β. ἀλλ' οὐκ ἔνι μοι τὸ θρέττε. πῶς ἂν οὖν ποτε  
 εἴποιμ' ἂν αὐτὸ δῆτα κομψευρικῶς;  
 ΟΙ. Α. μή μοί γε, μή μοι, μὴ διασκανδικίσης·  
 ἀλλ' εὐρέ τιν' ἀπόκινον ἀπὸ τοῦ δεσπότη. 20

ΝΙΚ. τίς οὖν γένοιτ' ἄν; ΔΗΜ. λέγε σύ. ΝΙΚ. σὺ μὲν οὖν μοι λέγε  
 ἵνα μὴ μάχωμαι. ΔΗΜ. μὰ τὸν Ἀπόλλω ἄγω μὲν οὐ.

Besides this, Sauppe's proposal (*ep. crit. ad Herm.* p. 111) to transpose 15 and 16 has found support from Mein. Dind. Vels. Ribb. Bergk.

14. ἵνα μὴ μάχωμαι has been thought more suitable to Nicias' timid spirit, as such phrases may have been current about him even before Hermocrates' jest γελοῖός ἐστιν ὁ Νικίας, ὅπως οὐ μαχεῖται στρατηγῶν Plut. *Nic.* 16. But in argument such phrases were used to mean 'don't let us quarrel about it' as Plato *Crat.* 430 D, *Rep.* i 352 B, and here the speaker probably means only that he will not insist on the first word, as the Sausage-man does in 339 ἀλλ' αὐτὸ περὶ τοῦ πρότερος εἰπεῖν πρῶτα διαμαχοῦμαι.

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

17–18. θρέττε· βαρβαριστὶ ἀντὶ τοῦ θαρρεῖν schol.; and there is no other case of it in literature: but it may be originally the imper. of a verb surviving in this one form [θρεσ-ιω] θρέσσω, from the root of θρασύς.

πῶς ἂν ὑπὸν, as in 16. πῶς...δῆτα as *Nub.* 1196, *Lys.* 912, *Thesm.* 211: δῆτα giving a certain emphasis to αὐτὸ 'the right thing', 'the point'.

κομψευρικῶς syncope for κομψευρι-πιδικῶς (cf. βδελύκτροπος, *idolatry* &c.). Adjectives in -κός were an affectation of the day (1378–), and no doubt adverbs in -κῶς came with them. It is noticeable that Euripides first used κομψός in serious

literature.

19. μή μοί γε, 'O pray don't': μή μοί γε, μή σύ γε are both appeals, the former more colloquial (does it occur in tragedy?), the latter more serious: the pronouns may be combined in strong appeal as Eurip. *Med.* 964 μή μοι σύ.

διασκανδικίζω is given as a fair retort to such an invention as κομψευρικῶς. The use of -ίζω was elastic and lent itself to such formations. The public was already familiar with the tale that Euripides' mother, Clito, had plied the trade of a greengrocer and sold bad herbs (*Ach.* 478, *Thesm.* 456). The σκάνδιξ, translated *chervil*, *cerfeuil* (from χαϊρέφυλλον), was not a garden-herb, *ne holus quidem legitimum* Plin. *N. H.* xxii 80, not always reckoned even among ἄγρια λάχανα Theophr. *Hist. Plant.* vii 7. 1, and eaten only by the poor (Alciphro iii 49. 1, Diog. Laert. ii 8. 17) or in famine: Andocides *fr.* 4 referring to the Archidamian war μηδὲ ἄγρια λάχανα καὶ σκάνδικας ἐτι φάγομεν: so it was familiar to the audience. Teleclides 38 διασκανδικίσαι seems to mean *eat coarse country food*. "Dioscorides saith it is eaten both raw and boyled, and that it is an wholesome pot-herbe among the Greekes: but in these dayes it is of small estimation or value, and taken but for a wilde wort, as appeareth by Aristophanes taunting of Euripides, as aforesaid" Gerard's *Herbal* (*Of shepheard's needle or wilde chervill*).

20. ἀπόκινος, a comic dance, Athen. xiv 629 C τὴν ἀπόκινον καλουμένην ὀρχήσαν,

- ΟΙ. Β. λέγε δὴ μολῶμεν ξυνεχὲς ὡδὶ ξυλλαβών.  
 ΟΙ. Α. καὶ δὴ λέγω· μολῶμεν. ΟΙ. Β. ἐξόπισθε νῦν  
 αὐτὸ φαθὶ τοῦ μολῶμεν. ΟΙ. Α. αὐτό.  
 ΟΙ. Β. πάνν καλῶς.  
 ὥσπερ δεφόμενος νῦν ἀτρέμα πρῶτον λέγε  
 τὸ μολῶμεν, εἴτα δ' αὐτό, κᾶτ' ἐπάγων πυκνόν 25  
 ΟΙ. Α. μολῶμεν αὐτὸ μολῶμεν αὐτομολῶμεν. ΟΙ. Β. ἦν,  
 οὐχ ἡδύ; ΟΙ. Α. νὴ Δία· πλήν γε περὶ τῷ  
 δέρματι  
 δέδοικα τουτονὶ τὸν οἰωνόν. ΟΙ. Β. τί δαί;  
 ΟΙ. Α. ὅτιν τὸ δέρμα δεφομένων ἀπέρχεται.  
 ΟΙ. Β. κράτιστα τοίνυν τῶν παρόντων ἐστὶ νῶν, 30  
 θεῶν ἰόντε προσπείν του πρὸς βρέτας.

21. μολῶμεν vulg. and so till 26: μολῶμεν M, τινες τὸ μολῶμεν προπερισπῶσιν schol. 25. Most MSS. κατεπάγων, standing to ἐπάγω as κατεπέλω to ἐπέλω: but Enger's κᾶτ' ἐπάγων is better, cf. εἴτ' ἐπάγει Athen. xi 782 D. κατεπάδων V Bergk. 26. ἦν R and most MSS.: see Wilam. on Eur. *HF* 867. 29. τῶν δεφ. MSS.

ἥς μνημονεύει Κρατῖνος ἐν Νεμέσει καὶ Κηφισόδωρος ἐν Ἀμαζόσιν Ἀριστοφάνους τ' ἐν Κενταύρῳ καὶ ἄλλοι πλείονες, ὕστερον μακτρισμὸν ὠνόμασαν: 629 F γελοῖαι εἰσὶν ὀρχήσεις ἰγδῖς καὶ μακτρισμὸς ἀπόκινός τε καὶ σοβάς: Pollux iv 101 ἀπόκινος καὶ ἀπόσεισις καὶ ἰγδῖς ἀσελγῇ εἶδη ὀρχήσεων. Such dances were probably a resource of the φορτικοὶ among comedians, whom Aristophanes contemns and sometimes imitates: the *Ecclesiazusae* ends apparently with such a dance off (*ὑπαποκινεῖν* is a probable conjecture of Cobet's in 1165).

21. μολεῖν was tragic: it could only be allowed in parody, and a parody of the *Hippolytus* is still intended: see Rutherford *New Phryn.* 41, Bakhuyzen *Parod.* 105 (the rhythm of the three fragments quoted there shows that their tone is tragic). ὡδὶ ξυλλαβών: the parallel of the Latin *conspicere* suggests that *συλλαμβάνω* had the same meaning 'take part' in a form of words, and specially *repeat from dictation*: but I can find no instance of this use, though certain forms of incantation in which words were divided between those taking part in the spell are probably alluded to. The words mean 'taking it as I do', i.e. pronouncing,

not μολῶμεν, but μολῶμεν in anticipation of 26. (I owe this explanation to Dr Verrall.)

23. The article, as often, means the mark of quotation.

25. For ἐπάγω 'hurry', 'quicken' cf. *Nub.* 390, Plato *Crat.* 420 D.

27. Here γε might be taken as the 'yes' answering to οὐχ ἡδύ: but πλήν γε without any preceding question expressed, marking a reservation 'well—except...' occurs from Homer *Od.* viii 207 downwards, and in later Greek is common even at the beginning of a sentence.

30—31. Nicias' helplessness takes the form of a wish to prostrate himself before some holy image. βρέτας is a poetical word, used only of old images or ξάνα, chiefly venerated by a city: such as the old Athena of the Erechtheum (Aesch. *Eum.* 80 &c., *Lys.* 262), the Tauric Artemis, the Hera of Samos (Athen. xv 672 B). Pollux i 7 disallows βρέτας and δέικηλον, in Attic prose presumably: it is excused here by Nicias' semi-tragic tone. The distinction drawn by Hermann on Soph. *Ajax* 998 between θεός τις (a god, not a man) and θεῶν τις (some one god), though sometimes hard