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OBSERVATIONS ON THE DEVELOPMENT AND CODE OF THE PRE-ELEGIAC PARAKLAUSITHURON

A DISSERTATION SUBMITTED TO
THE FACULTY OF GRADUATE STUDIES
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DOCTOR OF PHILOSOPHY

DEPARTMENT OF CLASSICAL STUDIES

BY


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OTTAWA, ONTARIO

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ABSTRACT

This dissertation surveys and analyzes the development of the Greek and Latin paraklausithuron (paraclausithyron) from its earliest origins through to Horace, but omits detailed discussion of Tibullus, Propertius, and Ovid. It examines not only true paraklausithura, the actual songs or speeches of excluded lovers at their beloveds' doors, but also paraklausithuric situations, where reference is made to a paraklausithuron or to a situation in which a paraklausithuron can easily be presumed to have been sung or said.

The survey occupies Chapters 2 and 3 and shows that the paraklausithuron was more popular and pervasive than has been previously recognized. In Chapter 2, paraklausithuric passages are identified in early Greek lyric; it is suggested that Gnesippus was a possible major early influence on the development of the literary paraklausithuron; paraklausithuric parodies are found as early as Aristophanes. Other authors discussed in depth include Euripides and Theocritus. Chapter 3 surveys the paraklausithuron from Plautus through Lucretius, Catullus, and Horace. Throughout, the occurrence and manipulation of topoi are noted and discussed briefly. For the more important topoi, cross-listings are given for occurrences in other paraklausithura.

Chapter 1 analyses and defines what is meant by the word "paraklausithuron", supports its utility against the word "komos", states this paper's definitions of "genre" and "topoi", and discusses the connection between the paraklausithuron and the komos.

The survey of the genre before Latin elegy is followed in Chapter 4 by an analysis of several of the most prominent aspects of the relationship between paraklausithura before and in Latin elegy. The identity and status of the paraklausithuric beloved is discussed first, followed by some of the possible religious implications of Greek versus Roman paraklausithura. Finally, by using primary sources from other cultures of antiquity, it is shown that the continued popularity of the paraklausithuron is due to the paraklausithuric situation's essential grounding in reality.

Appendix 1 provides a listing, with texts, of paraklausithuric passages after Latin elegy. Appendix 2 contains a word list extracted from the texts presented in Chapters 2 and 3, and Appendix 1.

To Alison

siquid adhuc ego sum, muneris omne tui est

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INTRODUCTION

The need for further study of the paraklausithuron may not be evident at first. It does, however, exist. The prominence of the paraklausithuron in Latin elegy and its position among the central genres of classical love poetry creates room for such a study. This dissertation will provide a thorough examination of the paraklausithuron before Latin elegy as background work for future research on the paraklausithuron in Latin elegy itself. Highly popular genres at any time are best understood and appreciated when based on a solid knowledge of their previous incarnations. This study aims to provide that knowledge.

This dissertation will survey and analyse the development of the Greek and Latin paraklausithuron and its principal component topoi from its earliest identifiable origins, probably in Alcaeus, through to its final occurrences before Latin elegy in Horace.[1] It will examine not only true paraklausithura--the actual songs or speeches of excluded lovers at their beloveds' doors--but also what can be called

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[1]Abbreviations will follow the *OLD*, *LSJ*, Lewis and Short 1879 (for authors not included in *LSJ*), and Lampe 1961. Minor deviations from those works may occur for the sake of greater clarity.

paraklausithuric passages or situations. In these, reference is made to a paraklausithuron or to a situation in which a paraklausithuron can easily be presumed to have been sung or said. For example, while Ovid *Am.* 1.6 is a true paraklausithuron, *Ars* 2.521 ff. is a description of a paraklausithuric situation.[2] Such a study of both true paraklausithura and paraklausithuric situations has not been done before. Moreover, a number of passages which could be deliberately manipulating, playing with, or alluding to the paraklausithuric situation in general will also be identified and discussed. It is only through consideration of such paraklausithuric passages that a true overview of the state of the paraklausithuron before Latin elegy can be achieved. No previous survey of the paraklausithuron has cast its net as widely and with so narrow a mesh. The inclusiveness of this examination is one of its major reasons for being.[3]

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[2] *Ars* 2.521 ff.: "dicta erit isse foras, quam tu fortasse uidere est: / isse foras et te falsa uidere puta. / clausa tibi fuerit promissa ianua nocte: / perfer et inmunda ponere corpus humo. / 525 forsitan et uultu mendax ancilla superbo / dicet 'quid nostras obsidet iste fores?' / postibus et durae supplex blandire puellae / et capiti demptas in fore pone rosas."

[3] Canter 1919 is a breezy survey of some of the more important occurrences of the paraklausithuron, but has little to say. He relies much on de la Ville de Mirmont 1909, which is similar, but lacks the depth and the insight of Burck 1966, who provides an excellent discussion of the overall genre and some of its most significant examples. He focuses more on Latin elegy than earlier literature. Garte 1924 is the most complete survey of the genre through Latin elegy, but his focus is greatly narrowed by his definition

The survey will, in general, be chronological in order to gain a better idea of the actual development of the genre. Some familiarity with the basic topoi and situations of the paraklausithuron will be presumed in the reader in order to avoid extensive argumentation or documentation for the most common of topoi right at the beginning. Passages which have not previously been identified as paraklausithuric, or whose identification as such may reasonably be doubted, will have their topoi compared to those of more readily recognizable paraklausithura.

The occurrence and manipulation of topoi will be noted and discussed briefly. For the more important topoi

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of the paraklausithuron as that which is actually sung and so neglects more passages of importance than he examines. For what he does discuss, he is reliable and useful. Pasquali 1964 on Horace *Carm.* 3.10 also provides a useful overview of the genre. Copley 1942 is too speculative in parts, with some decent opinions, some less useful. Copley 1956 is an erratic survey of the genre which slights the Greek examples to focus on the Latin. It is useful as an overview, but in its details too unreliable. Cairns 1972 and his subsequent articles on the komos present a formidable and perceptive corpus of work connected with the paraklausithuron. His focus is, however, on Latin elegy and he does not deal with many earlier examples except as citations for comparison of topoi. Yardley 1978 is the best overall discussion of the religious parody aspects of the paraklausithuron. Finally, Nisbet-Hubbard 1970, 289 ff. on Hor. *Carm.* 1.25, Fedeli 1980 on Book 1 of Propertius, Murgatroyd 1980 on Book 1 of Tibullus and 1994 on Book 2, and McKeown 1987-, vol. 2, on Book 1 of the *Amores*, all contain excellent discussions of individual paraklausithura and their relationship to the genre as a whole. Together they are the most useful tool yet for the study of the paraklausithuron.

cross-listings will be given for occurrences in other paraklausithura. These listings will attempt to be thorough for paraklausithura before Latin elegy, although references to elegiac and post-elegiac paraklausithura will be representative rather than complete. At other times, when the topoi are more a matter of vocabulary than concepts, reference will be made to Appendix 2. It should be noted that this dissertation is in no way intended to be a thorough commentary or analysis of all important aspects of every passage discussed. The focus will remain on the paraklausithuron, and issues and problems tangential to it will not, as a general rule, be discussed. Similarly, much secondary scholarship on these passages will have to be by-passed in order for each of the large number of paraklausithuric situations to be discussed and their significant uses of topoi to be noted. Texts will be given in almost all cases and it is hoped that the convenience of their presence will make up for the extended length of this dissertation.

The survey will occupy Chapters 2 and 3. It will show that the paraklausithuron and the paraklausithuric situation are more popular and pervasive than has been previously recognized. In Chapter 2 paraklausithuric passages will be identified in early Greek lyric; an essentially unrecognized yet possible major early influence on the development of the literary paraklausithuron will be

suggested; paraklausithuric parodies complete with extensive manipulation of topoi will be found as early as Aristophanes. In general, extensive use of the paraklausithuric situation will be found to have thrived in Greek literature before the time of Plautus. Chapter 3 will survey the paraklausithuron from Plautus through Horace. It will include the identification of more parodies in Plautus and discussion of the generally neglected Greek paraklausithuric verse of the second century, both in fragmentary poems from papyri and in epigram. Furthermore, possible paraklausithuric references will be found in Cicero, and the great flowering of paraklausithura in the late Republic will be discussed extensively, while still following the restrictions to the scope of this dissertation which were stated above.

Before the survey can take place, terminology and definitions will have to be established. Chapter 1 will analyse and define what is meant by "paraklausithuron", support its utility against the word "komos", state this dissertation's definitions of "genre" and "topoi", and discuss the connection between the paraklausithuron and the komos.

The survey of the genre before Latin elegy will be followed in Chapter 4 by an analysis of several of the most prominent aspects of the relationship between the pre-elegiac and elegiac paraklausithuron. The identity and status of the paraklausithuric beloved will be discussed

first. Then some of the possible religious implications of paraklausithura will be analysed. Finally it will be shown that the continued popularity of the paraklausithuron is because of to the paraklausithuric situation's essential grounding in reality. To this end, some parallel passages from Egyptian, Assyrian, and Jewish sources will be cited.

Two appendices will follow. Appendix 1 will provide a listing, with texts, of paraklausithuric passages after Latin elegy in order to illustrate the extent of the continued existence of the genre. In order to help the examination of topoi and vocabulary, Appendix 2 will contain a word list extracted from the texts presented in Chapters 2 and 3, and Appendix 1. Less clearly paraklausithuric passages will not be included in these lists. Furthermore, the word lists will have been discretely edited to remove the least relevant vocabulary (mainly articles, particles, conjunctions, forms of the verb "to be", and such) and to save space greatly.

CHAPTER 1

ΠΑΡΑΚΛΑΥΣΙΘΥΡΟΝ, ΚΩΜΟΣ, AND GENRE

Παρακλαυσίθυρον or κῶμος?

There are several fundamental problems that must be faced in a study of the παρακλαυσίθυρον (paraklausithuron).[1] The first is the meaning of the word itself. While there is general agreement on the broad sense of the word, explicit definitions or implicit perceptions of its meaning vary widely. The fact that it is a relatively late *hapax legomenon* has also led to some debate on its usefulness, as opposed to other terms for what are generally called paraklausithura. The second problem is that it is more difficult to produce a definition of a genre (as the paraklausithuron will be called tentatively) than of a single word whose occurrences can be examined carefully to define the limits of the word's meaning. To examine occurrences of a genre to find out its essential elements one must already have an idea of what that genre is in order to find those occur-

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[1]Most Greek words will be transliterated as closely as possible to the original, following the general guidelines in the *Chicago Manual of Style* with the exception that long vowels will not be marked. I shall not italicize words such as paraklausithuron and komos because they seem to have been fairly well adopted into English critical terminology, like idyll, epyllion, and eclogue.

rences. The dangers of circular reasoning are very present. Finally, there is the question of whether the paraklausithuron is a genre, a motif, a topos, or even anything more than a recognizable concept. All these problems are closely connected and must be dealt with together.

Τὸ παρακλαυσίθυρον occurs only once in classical literature, in Plutarch *Mor.* 753 B (the "Dialogue on love"), and is used of an older woman being in love with a younger man:

> Ἐρᾶται γὰρ αὐτου νὴ Δία καὶ κάεται· τίς οὖν ὁ κωλύων ἐστὶ κωμάζειν ἐπὶ θύρας, ᾄδειν <u>τὸ παρακλαυσίθυρον</u>, ἀναδεῖν τὰ εἰκόνια, παγκρατιάζειν πρὸς τοὺς ἀντεραστάς; ταῦτα γὰρ ἐρωτικά. καὶ καθείσθω τὰς ὀφρῦς καὶ παυσάσθω τρυφῶσα, σχῆμα λαβοῦσα τῶν τοῦ πάθους οἰκείων. εἰ δ' αἰσχύνεται καὶ σωφρονεῖ, κοσμίως οἴκοι καθήσθω περιμένουσα τοὺς μνωμένους καὶ σπουδάζοντας.

With this to work from, *LSJ* produced the following definition: "lover's complaint sung at his mistress' door, serenade." Frisk (1973, 3:167) is similar: "Klagelied vor der (verschlossenen) Tür der Geliebten." Maas (1893-, 1202) defines it simply as "Ständchen," Lamer (1893-, 1296) suggests that ᾄδειν τὸ παρακλαυσίθυρον can mean "ein Ständchen bringen," and Headlam-Knox (1922, 83) suggests much the same: "They would beg to be admitted, singing a serenade παρακλαυσίθυρον...." Copley (1942, 96) defines it as "the lament of the shut-out lover" while Burck (1966, 244) is more detailed: "... das Motiv des vor der Tür des geliebten Mädchens oder des geliebten Knaben mit einem Liede Einlaß

heischenden, aber nicht erhörten Liebhabers, das Motiv des vergeblichen Ständchens...."[2] One side-benefit to *hapax legomena* is that any definition offered for one can fairly readily be checked.

If one presumes that τὸ *παρακλαυσίθυρον* is not something extremely specific that only a wanton woman would sing after a komos to a desired male--not an excessively adventurous presumption--one can begin to make other generalizations from the context. One immediately notices from comparing the definitions from *LSJ* and Frisk with Plutarch *Mor.* 753 B that both imagine the lover as male and the beloved as female, the reverse of the situation in the *Moralia*. Even though the example is deliberately ridiculous and one can safely presume that males could ᾄδειν τὸ *παρακλαυσίθυρον*, the "his mistress"/ "der Geliebten" are unnecessarily narrow. Burck's broader definition is preferable here. The paraklausithuron is something that someone "in love" would "sing" after having made a komos to the doors of a desired "beloved". Common sense would then seem to dictate the general contents of the paraklausithuron. It would be expected to help incline the beloved favourably towards the lover and could, therefore, contain such things as boasts about the lover's virtues, but would most likely focus on some expli-

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[2]This is simply a sampling of the more explicit definitions.

cit expression of amatory interest and praise of the beloved. It would almost certainly also contain a request for what could perhaps most conveniently, if slightly euphemistically, be called "a date".

Several of the definitions quoted view an element of complaint as being integral to the paraklausithuron. This clearly arises from the probable etymology of the word. Frisk (1973, 3.167) suggests it is an "Univerbierung von κλαῦσις (κλαίω) und θύρα mit παρα-" and most others who have touched upon the subject agree.[3] That the word implies an element of complaint is clear from κλαίω, even if ἡ κλαῦσις is almost as rare as τὸ παρακλαυσίθυρον itself (*LSJ s.v.*). It is then likely that a paraklausithuron was expected to have a certain plaintive tone. The range of definitions of κλαίω given in *LSJ* leaves open the cause of such complaint. It certainly could be because of some reluctance on the part of the addressee of the paraklausithuron to look favourably

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[3] See Otis 1958, 196: "... the etymology seems clearly to indicate a lament beside or before a door"; and Yardley 1978, 19: "It refers to the complaint of the lover made, as the word's etymology and the surviving examples of such songs indicate, at the door of the beloved...." See also Hendrickson 1925, 304. Canter 1919, 356 n. 11 suggests that the -κλαυσι- might be from κλείω, something that Luck 1957 196 simply labels "unmöglich". Nonetheless, Canter is surely right in recognizing the very unusual nature of the compound. Canter's opinion that κλείω could be the verb lead him to suggest, implausibly, that "it may be that a disdainful mistress was called ἡ παρακλαυσίθυρος, 'the-lock-the-door-in-your-face-girl,' and then a ditty sung by the locked-out lover might well be a παρακλαυσίθυρον μέλος, i.e. 'a song to a door-locking mistress.'"

upon the lover's suit, but it could also simply be a result of the lover suffering from the proverbial pains and fires of love, voiced before there was any sign of rejection by the beloved--just as the English word "serenade" and the German "Ständchen" have no implications of rejection. Furthermore, again discounting the deliberate outrageousness of the woman's behaviour, there is nothing in the context which implies that such a request would not be successful. Therefore, while the paraklausithuron clearly is intended to win the lover access to the beloved, it is not clear that it implies that such access has already been explicitly denied.

There is further evidence to be gained from the παρα-. While we lack an example of the word *παρακλαῦσις, we have two occurrences of παρακλαίω.[4] It is used in the *Scholia* on Ar. *V.* 977: κνυζόμενα: Παρακλαίοντα. ὡς ἐπὶ κυνῶν δὲ εἶπε. κνυζηθμὸς γὰρ λέγεται ποιά τις ἐπὶ κυνῶν φωνή. The comparison with a dog whining or whimpering supports there being a certain plaintiveness implicit in παρακλαυσίθυρον.

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[4] It is certainly possible that *παρακλαῦσις existed in Plutarch's time and we simply lack an example of it, or παρακλαυσίθυρον could be a Plutarchan double-coinage, combining his own *παρακλαῦσις, formed from παρακλαίω, plus θυρ-. Certainly it would be an unexceptional coinage, cf. στάσις, λύσις etc. It is, however, possible, although uncommon, to use a verb's future or aorist stem to form a new coinage and so the παρακλαυς- could be from παρακλαίω itself. There would remain the difficulty posed by having iota as a connecting vowel rather than the usual omicron, but that is not insurmountable. If *παρακλαῦσις did exist, it is unlikely its sense would be much different from παρακλαίω. Compare ἡ κροῦσις with κρούω (which will be mentioned again immediately below).

We also have one other occurrence of *παρακλαίω*, not cited in *LSJ*, from a paraklausithuric epigram by Rufinus (*A.P.* 5.103):[5]

> Μέχρι τίνος, Προδίκη, παρακλαύσομαι; ἄχρι τίνος σε
> γουνάσομαι, στερεή, μηδὲν ἀκουόμενος;
> ἤδη καὶ λευκαί σοι ἐπισκιρτῶσιν ἔθειραι,
> καὶ τάχα μοι δώσεις ὡς Ἑκάβῃ Πριάμῳ.

The tone of the epigram fits with the scholiast's gloss. One can conclude, then, that it is legitimate to see the paraklausithuron as indicating a certain element of complaint. As Luck (1957, 342) put it: "Ein echtes P. ist wohl immer ein bißchen wehleidig und schwelgt in Gefühlen."

One of the word's component parts remains: *-θυρον*. This is clearly from the Greek **θυρ* root found in *θύρα*, indicating that τὸ *παρακλαυσίθυρον* was, as Plutarch suggests, performed at or near a door of some kind. The neuter ending is puzzling but can perhaps be explained if the word is actually a substantive formed from an adjective along the lines of τὸ *ἐγκώμιον* from *ἐγκώμιος*. It does not seem necessary to understand implicitly a noun like *μέλος* or *ᾆσμα* with it, as Canter (1919, 357), Luck (1957, 342), and Garte (1924, 3) argue, although such a word was probably understood originally with τὸ *ἐγκώμιον* and could also have been with τὸ *παρακλαυσίθυρον*, if it was a much older word than

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[5] Luck 1957, 340 has also noticed both of these. The text is from Paton 1916-18. However, epigrams from the *A.P.* will usually be quoted according to Gow-Page 1965 or 1968. Paton will be used only for epigrams not in Gow-Page.

Plutarch. If Plutarch coined the word he could simply have been thinking of parallels like τὸ ἐγκώμιον or τὸ ἐπικήδειον. Other parallels would be the θυροκοπικόν and κρουσίθυρον cited as types of αὔλησις at Ath. 14.618 c (Trypho fr. 109, Velsen):

> αὐλήσεων δ' εἰσὶν ὀνομασίαι, ὥς φησι Τρύφων ἐν δευτέρῳ 'Ονομασιῶν αἵδε· κῶμος, βουκολισμός, γίγυρας, τετράκωμος, ἐπίφαλλος, χορεῖος, καλλίνικος, πολεμικόν, ἡδύκωμος, Σικιννοτύρβη, θυροκοπικόν (τὸ δ' αὐτὸ καὶ κρουσίθυρον), κνισμός, μόθων. ταῦτα δὲ πάντα μετ' ὀρχήσεως ηὐλεῖτο.[6]

Κρουσίθυρον even provides a very similar construction to παρακλαυσίθυρον, although ἡ κροῦσις is significantly more common than ἡ κλαῦσις.

There remains the problem of putting the component parts of the word together. What does *παρακλαῦσις/παρακλαίω + θύρα mean? Our only two occurrences of παρακλαίω are intransitive, but there are many Greek verbs with both transitive and intransitive uses. Παρά, whatever case it governs, has a basic sense of "by, near, alongside of" and most verbs compounded with παρα- retain that sense.[7] So παρακλαίω could be expected to have a connotation of proximity: "to complain nearby" and could be intransitive or take some form of an object. A survey of verbs compounded with

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[6] Athenaeus will be quoted from Gulick 1927-41, unless indicated otherwise.

[7] See Goodwin 1894, 259; Smyth 1956, 381; see *LSJ s.v.*, G.

παρα- listed in *LSJ* reveals an approximately even division between those governing the accusative or dative case. Normally in compounds combining a verb and a noun one expects the noun to come first--*e.g.* λιθοβολέω, νομοθετέω, λογογραφέω--but again κρουσίθυρον offers a ready parallel to τὸ παρακλαυσίθυρον. Furthermore it is possibly relevant that "compounds of which the first part is the stem of a verb are chiefly poetic" (Goodwin 1894, 192). Working from analogy with θυροκοπικόν and κρουσίθυρον, which must mean, respectively, something like a "door-knock" dance and a "door-rattle" dance, one would expect τὸ παρακλαυσίθυρον to be indeed a type of complaint by a door.[8] It is therefore in essence not just any "Ständchen" or love-song.

Before settling on a definition of τὸ παρακλαυσίθυρον, the verb that governs it in Plutarch should be considered: ἀείδειν. It is most easily translated as "sing", but encompasses a wide range of vocalizations from what we could call singing to recitation (*LSJ s.v.*). Contrary to some suggestions, it does not imply that, to Plutarch, the

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[8] It has been suggested to me by Dr. Robert Develin that the sense could be closer to "complaint directed at the door", which is certainly possible, but again παρα- is more likely to have the sense of "beside" than "at", as *LSJ* (*s.v.*) make clear: "Prep. c. gen., dat., and acc., prop. *beside*...." The former cannot be ruled out, but the latter is the safer assumption.

paraklausithuron was something exclusively lyric.[9] In the passage from Plutarch, the woman has come to the doors in a komos (κωμάζειν ἐπὶ θύρας) and, of course, the connections between komoi and drunkenness and between drunkenness and singing in turn were well-established.[10] But while ᾄδω/ἀείδω is used most commonly of actual singing, it can be used of non-lyric poetic metres (Hom. *Il.* 1.1 μῆνιν ἄειδε) and of spells and charms (*LSJ* cites *P. Mag. Lond.* 47.43 and also see *P. Mag.* 6.47), which were probably chanted.[11] The verb itself does not seem to be applicable to prosaic speech and

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[9] Garte 1924, 3 takes this stance: "Re uera omnia paraclausithyra carminibus expressa sunt." This leads him to conclude that, for example, neither Theoc. 3 nor the various paraklausithuric epigrams in the *A.P.* are real paraklausithura because their metres "ad cantandum apta non erant" (13, 23). However, elegiacs can be, and were, sung: see Edmonds 1931, 1:1.

[10] The association between komoi/komasts and drunkenness is very common, especially since symposia were regularly followed by komoi and most komoi followed eating and drinking of some kind. For Plutarch alone, see *Alc.* 4.5, 22.2, *Alex.* 17.5, 38.1 ff., *Ant.* 9.3, *Caes.* 41.3, *Dem.* 20.3, *Pyrrh.* 13.3-5, *Sull.* 13.3, and *Mor.* 128 D, 596 C-D, 710 C. Dionysus was the god of the κῶμος (as Nonnos makes clear nearly *ad nauseam*), and even had the cult title κωμαστής (see, for example, Ar. *Nu.* 605 and the *Scholia ad loc.*: ᾧ μετὰ μέθης ᾠδαὶ γίνονται: ὁ τοὺς κώμους καὶ τὰ συμπόσια ποιῶν). See also below in the general discussion of the meaning of κῶμος/κωμάζειν. That wine makes a person sing was proverbial: Hom. *Od.* 14.463-6; Ath. 2.40 a (Simon. fr. 647) Σιμωνίδης τὴν αὐτὴν ἀρχὴν τίθησιν οἴνου καὶ μουσικῆς; and Men. *Mis.* 165-8 ὦ πολυτίμητοι θεοί, / ἐπὶ πᾶσιν [ὄν]τως, τοῦτο δὴ τὸ τοῦ λόγου, / πίνων δικαίοις ἥσεν ἀνθρώπων.... Ἀείδω and its compounds are common in Greek paraklausithura and amatory komoi, cf. Plu. *Mor.* 455 B: οἷον ἐπικωμάσαι καὶ ᾆσαι καὶ στεφανῶσαι θύραν.

[11] See Betz 1992, 112, and Preisendanz 1973-4, 1:200.

makes it fairly clear that Plutarch imagined τὸ παρακλαυσίθυρον to be in some form of verse.[12] This seems to suggest that those definitions that specify an element of song as being essential to the definition of the paraklausithuron, including the German ones that gloss it with "Ständchen," usually implying an actual song, are being too narrow. Nonetheless, to avoid an increasing accumulation of alternatives such as "verse/song" and "recited/sung", "song", and "sung" can be used acceptably of the paraklausithuron while keeping in mind that they have to be used in a broad sense.

Therefore, the general sense of the definitions offered above can be confirmed, if not some of the specific details. Τὸ παρακλαυσίθυρον could be broadly, and very prosaically, defined as the plaintive entreaty of the lover to the beloved, sung or recited at or near the beloved's door. Such a definition is a useful starting place.

Clearly some people who have written on the paraklausithuron have had no such definition in mind. Copley (1942, 96), for example, offers a very broad interpretation, viewing the paraklausithuron as both the song of the lover and a depiction of the situation surrounding it:

> The ancient paraclausithyron, the lament of the shut-out lover, is based invariably on a stock dramatic scene:

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[12] It should be noted that Greek lyric poetry was not always sung--it could be recited: see Campbell 1982, xxiv and Edmonds 1945, 3:656. Hendrickson 1925, 296 suggests that something that was spoken may be called a paraklausithuron: "In a context therefore such as this ἐπὶ θύρας κωμάζειν is to sing or speak the παρακλαυσίθυρον."

> the lover, intoxicated and wearing a garland, comes to the door of his beloved, which he finds shut against him. To the girl within, or sometimes to the door itself, he sings his song, begging for pity, pleading for admission, sometimes cursing the girl for her obstinacy and himself for his folly. It does him no good; the door remains closed. He flings down his garland or hangs it on the doorway, and then himself lies down on the doorstep to await the coming of dawn....[13]

Otis (1958, 196) notices the logical inconsistency in this:

> I am not fully satisfied by Copley's rather loose use of the term, paraclausithyron. Is it, in short, a motif, story, theme, or the actual song? He says it is the song, but also insists (rightly I think) that it is essentially a 'motif, theme or story rather than a form' (p. 1), like, *e.g.*, pastoral, comedy, lyric, elegy, epigram, etc. ... Plutarch probably meant by paraclausithyron something much narrower than a motif or a general episode. There may well have been, in other words, a true 'door song' and perhaps the so-called *Alexandrian Erotic Fragment* is one. But, in this strict sense, the door scenes in comedy or in epigram are not true paraclausithyra.

Others have clearly had very broad definitions in mind: de la Ville de Mirmont (1909, 578) identifies Cat. 67 as a paraklausithuron; Shipton (1985) concludes that part of Cat. 68 is one; Hughes (1992) discovers one in Cic. *Phil.* 2.76-8; and Copley (1956, 57) says of Horace *Carm.* 3.26 that "if the paraclausithyron may be loosely defined as the song of the *exclusus amator*, then this ode is a paraclausithyron in a very real sense, for Horace wrote it because he was shut out."[14] None of these passages could, under any of the defi-

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[13] Copley at least once (1942, 101) uses "paraclausithyron" to refer to the whole paraklausithuric situation.

[14] Kenney 1958, 49 calls this "a process of reasoning which I cannot follow."

nitions offered above, be considered a paraklausithuron. Such problems perhaps arise from the author's attempting a generalization about what a paraklausithuron is from various passages commonly identified as paraklausithura. The dangers of circular reasoning are obvious. Hence it is necessary to have some definition of a paraklausithuron to begin with, and to start with the source for the word itself.

However, exclusively using a narrow definition creates problems of its own. As noted above, Garte throughout his work uses the narrowest definition and even denies anything that could not actually be sung status as a true paraklausithuron. Furthermore, studying only true paraklausithura would mean ignoring anything that seems to make a simple reference to a paraklausithuron. This would rule out passages like the one from Plutarch's *Mor.*, from which τὸ παρακλαυσίθυρον comes, or something like Ov. *Fast.* 4.107-12, which makes a very clear reference to the situation of the *exclusus amator*:

> prima feros habitus homini detraxit: ab illa
> uenerunt cultus mundaque cura sui.
> primus amans carmen uigilatum nocte negata
> dicitur ad clausas concinuisse fores,
> eloquiumque fuit duram exorare puellam,
> proque sua causa quisque disertus erat.[15]

On an even larger scale, this could lead some to decide that any of the elegies of Tibullus that are commonly identified

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[15]The text is from Frazer-Goold 1989.

as paraklausithura--1.2, 1.5, and 2.6--but whose settings have been the subject of some dispute, are not actually paraklausithura.[16] Such passages could legitimately be ignored, but it does not seem desirable to neglect such a potentially rich source of information when examining the paraklausithuron.

So, while the definition of τὸ *παρακλαυσίθυρον* offered above--the plaintive entreaty of the lover to the beloved, sung or recited at or near the beloved's door--could be useful in helping to avoid some of the looser interpretations of what a paraklausithuron is, it is perhaps nonetheless an excessively narrow definiton on which to base a study of what the paraklausithuron is usually viewed as encompassing. Therefore this study will concern itself not only with what could be called true paraklausithura, but also with what will be called the paraklausithuric situation--references to paraklausithura and to situations in which one could reasonably expect paraklausithura to be sung, as well as passages where an author seems to be deliberately playing with paraklausithura or paraklausithuric situations and topoi. The basic definition of τὸ *παρακλαυσίθυρον* will have to be kept in mind as a guide to whether such passages can be called paraklausithuric.

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[16] For the question of whether any of these are actually sung at Delia's or Nemesis' door, see Murgatroyd 1980, *ad loc.* and 1994, *ad loc.*

As one could predict from the problems some have had with defining "paraklausithuron", several authors have suggested that the word itself could be dispensed with. Despite using the word regularly, Copley (1942, 97; cf. 1956, 4) asserts of the paraklausithuric situation that

> the word used by the ancients themselves to designate it is not παρακλαυσίθυρον, for that term is used only for the song, and only by Plutarch, but rather κῶμος, together with the corresponding verbs κωμάζειν and ἐπικωμάζειν....

He prefers to call the paraklausithuron the "κῶμος-song" (1942, 97). Hendrickson (1925, 301) also favours the word κῶμος, commenting that

> in ... modern discussion ... παρακλαυσίθυρον has assumed a generic value of designation which belongs to it neither by abstract right nor by usage. It is so far as I know cited from a single source ... and can never have been in frequent use.

But the major advocate of using "komos" in place of "paraklausithuron" is Francis Cairns (1972, 6): "*komos*, often incorrectly termed *paraclausithyron* (the song and actions of a lover who is usually excluded)...." In a later article (1992, 65 n. 2) in response to Yardley (1978, 19 n. 1) he says that

> Yardley ... (apparently received favorably by Fedeli...), attempting to revive the use of 'paraclausithyron' for this song (as opposed to the overall activity, i.e. *komos*) does not establish the utility, let alone the historical validity, of this term.

Despite the suggestion that seems to be implicit in the phrase "attempting to revive"--that "paraklausithuron" had fallen out of use by 1978--this was not the case, and it has

continued to be used despite Cairns's and others' advocacy of "komos". The desire to use "komos" is easily understood when one considers that many clearly paraklausithuric situations contain κῶμος, κωμάζειν or a related term.[17] This difference of opinion may seem like a minor matter but deserves some attention.

Part of the disagreement comes from the indiscriminate use of the word "paraklausithuron" to apply not only to the paraklausithuron itself but also the whole paraklausithuric situation. In that sense much of the criticism levelled above is justified: for example, it is perfectly correct to say that the the whole situation of the excluded lover seeking admission to the beloved was not called a paraklausithuron. Indeed τὸ *παρακλαυσίθυρον* clearly was not in common use in the classical period, but the word comes from a learned classical author and a viable definition for it can be established. If one keeps in mind that paraklausithura and paraklausithuric situations are not the same thing, then the word can be used effectively. That τὸ *παρακλαυσίθυρον* occurs only the one time, in Plutarch, is no reason to reject it. The fact that *diffamatio* does not occur in any of the authors included in the *OLD* has not deterred Copley (1949, 245; 1956, 47, and *passim*) or even Nisbet-Hubbard

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[17] See later in this chapter and Appendix 2.

(1970, 291) from using it.[18] Similarly, Cairns accepts many of the terms that occur in Menander Rhetor, such as ἀπευκτικός or προσευκτικός of hymns (341.22 Russell-Wilson) or ὁ γενεθλιακός (412.2), and that are no more common than τὸ παρακλαυσίθυρον.[19] Τὸ παρακλαυσίθυρον exists and serves a useful purpose.

That usefulness can be seen when one examines κῶμος as the proposed alternative. While "paraklausithuron" suffers from its single occurrence, the commonness of komos poses problems of its own. There are close to 1200 occurrences of κῶμος/κωμάζειν and their various compounds in the authors on the *TLG* CD-ROM.[20] *LSJ* gives an idea of the range of the uses of ὁ κῶμος alone:

> *revel*, *carousal*, *merry-making*,... especially in honour of gods,... 2. concrete, *band of revellers*,... esp. of the *procession* which celebrated a victor in games...; generally, *rout*, *band*,... *band* of hunters ... of maidens ... of doves.... II. *the ode sung* at one of these festive processions....[21]

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[18] Although Kenney 1958, 49, in his review of Copley 1959, objects to the term: "The canon of ancient literary genres is enriched by two newcomers, the *diffamatio* and the *lupanar* song."

[19] Ὁ γενεθλιακός does not occur in *LSJ* and Menander Rhet. is the only author cited for both ἀπευκτικός and προσευκτικός.

[20] This is not an exact count but is based on an estimate from a search for the -κωμ- root, adjusted by an estimate of the number of results not related to κῶμος/κωμάζειν.

[21] For more detailed discussion of κῶμος, see Minyard 1976, which is flawed but useful, and Lamer 1893-. See also below in Chapter 1.

Cairns (1992, 76) himself notes the wide scope of meanings contained in κῶμος:

> the ancient *komos* was a broad institution and genre, of which the erotic *komos* was only one subclass. The word *komos* could designate first many religious and secular activities with a processional element, ranging from rituals of gods to celebrations in honour of heroes and men. Again *komos* could refer in a more specialized sense to the komastic activities of the lover (or party-goer), and of groups of such erotic or symposiastic komasts, activities which led to their admission, or exclusion, as Copley has described so well. Finally of course a group, including a choric group, participating in komastic activities, religious or secular, might itself be described as a *komos*, i.e., a group of komasts.

If one is to call the whole paraklausithuric situation a komos, much qualification is necessary. Pindar, for example, uses κῶμος of the epinician procession and κωμάζειν of participation in it, a context that is not particularly relevant to the paraklausithuron.[22] Furthermore, κῶμος itself only rarely means an actual song or ode.[23] Even using the

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[22] For an analysis of κῶμος/κωμάζειν in Pindar, see Minyard 1976, 76 ff., and also Lefkowitz 1991, and Morgan 1993, and the further citations offered therein. Κῶμος and κωμάζειν occur in Pindar at: *I.* 2.30 f., 3.7 f., 4.79 f., 6.57 f., 7.20 f., 8.1 ff., *N.* 2.24, 3.3 f., 4.9 ff., 6.28 ff., 8.50 f., 9.1 ff., 9.50, 10.31 ff., 11.24 ff., *O.* 2.47 f., 3.5 f., 4.11 f., 6.18 f., 6.98 f., 8.9 f., 9.1 ff., 10.67 f., 11.11 ff., 13.29 f., 14.13 ff., *P.* 3.72 ff., 4.1 f., 5.20 f., 8.18 f., 8.70 f., 9.89 f., 10.4 f., 10.53 f. This is not to say that epinician komoi were always respectable or orderly: Const. VII Porphyr. *de sent.* Boissevain 323.29 ff. (based on D.S. 16.87.1-2), Ὅτι λέγουσί τινες ὡς παρὰ πότον Φίλιππος πολὺν ἐμφορησάμενος ἄκρατον, καὶ μετὰ τῶν φίλων τὸν ἐπινίκιον ἄγων κῶμον, ἐβάδιζεν ὑβρίζων διὰ λόγων τὰς τῶν ἀκληρούντων δυστυχίας.

[23] See again Minyard 1976, 76 ff., Lefkowitz 1991, Morgan 1993, and *LSJ*. For more on the meaning of κῶμος and κωμάζειν, see below.

phrase komos-song does not immediately distinguish the amatory context from the epinician ode--a komos-song could be any song sung in any komos. Much other confusion can be envisioned. As the quotation from *LSJ* shows, κῶμος is used often of general riotous partying, not necessarily of the komos-procession. So any drinking song or *skolion* sung in such a revel would then be a komos-song. But even if one restricted the term komos-song to that which was sung during a drunken, non-epinician komos-procession, there is no implication that such a song is addressed to a beloved any more than today's student pub-crawlers inevitably end up singing praises of their loved ones rather than their beloved sports teams or even their university. Therefore, to keep the sense of komos absolutely clear when using it as Cairns and Copley do, one should properly refer to amatory komoi and amatory komos-songs, terms which are no more convenient than "paraklausithuron" or "paraklausithuric situation".

However, the desire to use "komos" is also easily understood when one considers that many clearly paraklausithuric situations contain κῶμος, κωμάζειν or a related term, and most can be presumed to have been preceded by something at least vaguely resembling a κῶμος. Nonetheless the fact that, in turn, most occurrences of κῶμος/κωμάζειν are not clearly connected with paraklausithuric situations indicates

that one can reasonably prefer the narrower implications of the word paraklausithuron. Therefore, it can be argued that "paraklausithuron" and its immediately recognizable connotations make it preferable to "komos" when discussing the situation of the lover seeking admission to the beloved.

Finally, it must be asked whether the paraklausithuron and the paraklausithuric situation should be called a genre, topos, motif or something else. It is probably not necessary to say that virtually all the scholars who have handled the paraklausithuron have treated it as an at least moderately coherent motif or topos. But doubts have been voiced. In response to Copley's statement that it is "a motif, theme or story rather than a form" (1956, 1), Kenney (1958, 49) comments:

> Even so, did ancient writers think of it as a theme to be consciously used and developed, as is stated and implied through the book?... That the thing existed is undeniable, but were the poets more conscious of it than they were of the many other facets of love?...

Of course, even if ancient authors did not consciously view the paraklausithuric situation as a genre or topos "to be consciously used and developed", that should not necessarily prevent study of "the thing" itself. Most finer points of morphology and syntax are not deliberately manipulated by the writers who use them, yet they can be profitably studied to show the changes in a language over time. A study of the paraklausithuric situation in classical literature, even if

there were no deliberate manipulation of the situation, could still be worthwhile as something akin to a lexicographical exercise, inquiring how the situation is depicted, when, and by whom. But it does seem reasonable to view the paraklausithuric situation as something more than that. Perhaps Kenney's views have changed in the light of Cairns's work on the paraklausithuron/komos, which can reasonably be claimed to have proven that the paraklausithuric situation can be viewed as what he calls a genre of content.[24]

Cairns (1972, 6) asserts that the komos is a genre in the sense of a "classification in terms of content." Another example of this is the *propemptikon* (the farewell to the departing traveller). He contrasts these with "genres in terms of form" such as "epic, lyric, elegy, or epistle." There can be no real objection to using genre in this sense, for even the genres of form cited by Cairns often can also be defined by their content. An epic is, for example, recognizable as much by its subject matter, such as "heroic combat, divine interventions, extended similes, and so forth"

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[24] See Cairns 1972, 1975, 1977, 1979, and 1992. It seems fair to give Cairns the credit for this since he was the first to view explicitly the paraklausithuron/komos in terms of genre. This is not to slight the many others who have in their work on the paraklausithuron or individual paraklausithura and paraklausithuric situations further proven the coherence of the paraklausithuron as a genre. For some more modern examples, see Yardley 1978 and 1979, Watson 1982, Murgatroyd 1980 on Tib. 1.2, 1.5, and 1994 on 2.6, and McKeown 1987- on Ov. *Am.* 1.6.

(Conte 1986, 13), as by its form. Although it might seem to be an absurd comparison between large and small to say that both epic and the paraklausithuron are genres, the comparison becomes more palatable if one remembers that individual lyric poems or epistles can be as short as any paraklausithuron.

Each of these genres has "a set of primary or logically necessary elements which in combination distinguish that genre from every other genre" (Cairns 1972, 6). One could call this set of elements the genre's code (Conte 1986, 11 ff.). Cairns's description of the komastic code fits well with the definition for paraklausithuron which was reached above:

> The primary elements of a komos are a lover, a beloved, and the lover's attempts to come to the beloved, plus an appropriate setting. These primary elements will be present in every example of the genre, either explicitly or implicitly (1972, 6).

Genres in turn contain "secondary elements" called *topoi*:

> These topoi are the smallest divisions of the material of any genre useful for analytic purposes. Their usefulness lies in the fact that they are the commonplaces which recur in different forms in different examples of the same genre. They help, in combination with the primary elements, to identify a generic example. But the primary elements are the only final arbiters of generic identity since any particular individual topos (secondary element) can be found in several different genres (1972, 6).

This study will accept that a paraklausithuron is essentially the plaintive entreaty of the lover to the beloved, sung, or recited at or near the beloved's door. It

also will concern itself with any reference to a paraklausithuric situation--a situation in which one could very reasonably expect a paraklausithuron to be sung, such as an explicit mention of a lover being excluded at a beloved's door--and also passages where an author seems to be deliberately playing with paraklausithuric situations and topoi. It will also, as the need arises, discuss passages, not in themselves paraklausithuric, that seem to have relevance to the paraklausithuron. It will accept that the paraklausithuron, and its general surrounding situation, is, in Cairns's sense, a genre. It will refer to the basic paraklausithuric code in determining what can and cannot be called paraklausithuric, and will call the components of that code topoi.

Κῶμος and κωμάζειν

As was noted above, κῶμος and κωμάζειν are relatively common in paraklausithuric contexts. The Greek word list of Appendix 2 has some thirty occurrences of κωμάζειν or a κωμάζειν compound and some fifty containing κῶμος or a κῶμος compound. Because of the frequency with which κῶμος/κωμάζειν will occur throughout this study it is worthwhile to examine in more depth its range of meanings.

The entry from *LSJ* for κῶμος has been quoted above. The entry for κωμάζω is similar:

> *revel, make merry,... go in festal procession ... take part in religious procession....* II. esp. *celebrate a* κῶμος in honour of the victor at at the games,... 2. c. dat. pers., *approach with a* κῶμος, *sing in* his *honour*,... 3. c. acc. pers., *honour* or *celebrate* him *in*

> or *with the* κῶμος,... III. break in upon in the manner of revellers, serenade, of lovers ... generally, burst in....

Frisk (1973, 2:62) is comparable:

> 'Umzug bezechter Jugend, dionysischer Festzug und Festgesang, Festgelage' (nachhom.)... σύγκωμος 'Genosse eines κ.' (att.; eher Rückbildung aus συγ-κωμάζω).... κωμάζω 'an einem κῶμος teilnehmen, zechen' (nachhom.) mit κωμασία 'festlicher Aufzug', κωμαστής 'Zecher, Teilnehmer eines Festzugs' (att., Pap.)....[25]

The *TLG* and Passow (1970) do not differ much. All agree that the most basic meaning of κῶμος/κωμάζειν entails a sense of "procession", no doubt connected with the probable origin of the komos in Dionysiac worship or celebration. There is also a strong element of general revelry and all include an element of song.

The ancient lexicographers and scholiasts offer a similar range of meanings. The *Etymologicum Magnum* stresses the dance and processional element and associates the komos

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[25] Κῶμος/κωμάζειν is very common in the Church Fathers, picking up, no doubt, on its biblical occurrences: *Ep. Rom.* 13:13, *Ep. Gal.* 5.21, 1 *Ep. Pet.* 4.3 in the NT and *Wi.* 14:23, 2 *Ma.* 6.4 in the LXX. But by then its definition has narrowed considerably. See Thayer 1977, 367, *s.v.* κῶμος: "a revel, carousal, i.e. in the Grk. writ. prop. a nocturnal and riotous procession of half-drunken and frolicsome fellows who after supper parade through the streets with torches and music in honor of Bacchus or some other deity, and sing and play before the houses of their male and female friends; hence used generally of *feasts and drinking-parties that are protracted till late at night and indulge in revelry....*" Arndt-Gingrich 1952, 462, *s.v.* κῶμος, have a similar definition: "orig. a festal procession in honor of Dionysus, then a joyous meal or banquet, in the *NT* ... only in a bad sense *excessive feasting,...* w. μέθαι ... *carousing, revelry....* Likew. w. πότοι...."

with sleep and departing from the symposium in order to sleep:

> Κωμάζειν, τὸ ποιῶς ὀρχεῖσθαι ... παρὰ τὸ κῶ τὸ κοιμῶμαι· ἐμφαίνει γὰρ τὸν ἀπὸ τοῦ δείπνου καὶ τῆς μέθης, ἐπὶ τοῦ κοιμηθῆναι βαδίζειν· ἔστιν οὖν κῶμος ὁ καιρὸς, ὁ ἀπὸ τῶν δείπνων πρὸς ὕπνον καλῶν. Κωμάζειν, κυρίως τὸ ἐπικοιμᾶσθαι καὶ βαδίζειν· ἔστιν οὖν κῶμος ὁ καιρός· τὸ δὲ κῶμος ἐκ τοῦ κωμάζω, τὸ ἐπὶ τοῦ κοιμᾶσθαι βαδίζειν.

Hesychius and Photius give greater prominence to the song element, but dance is also important, as are drink and the general wantonness of ὑβρίζειν. They seem to be using the same definition in part: Hesychius (*s.v.*), κωμάζει· κῶμον ἢ (δρᾶμα) ᾄδει. ὑβρίζει μετὰ μέθης.; Photius (*s.v.*), κωμάζει· κῶμον ἢ δρᾶμα ᾄδει, ὑβρίζει.... κῶμοι· ᾠδαί· ἢ ὀρχήσεις μετὰ μέθης.... κῶμος· εἶδος ὀρχήσεως. Elsewhere Hesychius glosses παιᾶνας (*s.v.*) with κώμους. εὐφημίας, ᾠδάς, ὕμνους εἰς θεόν. Song is also part of the glosses from the *Scholia in Aeschinem* 149 (on *Or.* 1.65): κώμοις] κῶμος ἡ μετ' οἴνου ᾠδή; the *Scholia Platonica*, 573 d (= *Suid.* κ.2272) κῶμοι. ᾠδαὶ ἢ ὀρχήσεις μετὰ μέθης; the *Scholia* on Ar. *Nub.* 606: κωμαστὴς Διόνυσος] ᾧ μετὰ μέθης ᾠδαὶ γίνονται; and the *Scholia in Theocritum* 3.1:

> Κωμάζω τὸ ἐρωτικῶς ἔρχομαι καὶ φοιτῶ μετὰ ἀνέσεως· κῶμος γὰρ κυρίως ὁ ὕμνος, ὡς καὶ Πίνδαρος, ἡ Θηβαία λύρα, φησὶ πολλαχοῦ. ... Ἄλλως. Κωμάσδω: Τὸ κωμάζειν λέγεται ἐπὶ τῶν κατὰ νύκτα εἰς τὰς ἐρωμένας ἀπερχομένων· ὡς Ἀριστοφάνης ἐν Πλούτῳ (1040).

The other *Suidas* (Adler) entries stress dance, music, and drink:

> 2265 Κῶμος: ἡ μέθη. καὶ ὀρχησμός. λέγεται δὲ καὶ ὁ στενὸς τόπος. σημαίνει δὲ καὶ τὸ κοίμημα. 2266 Κῶμος ἐστι μεθυστικὸς αὐλός, ἐγχρονίζοντος οἴνου ἐρεθίζων τὴν

> ἡδυπάθειαν καὶ θέατρον ἄσχημον ποιῶν τὸ συμπόσιον, κυμβάλοις τισὶ καὶ ὀργάνοις καταθέλγων τοὺς δαιτυμόνας. καὶ αὖθις· ὃς εἰς ἔρωτας ἐσχόλαζε καὶ κώμους. ἐπὶ κῶμον ἔρχεται μεθύων ἄνθρωπος οὐκ ἀγροίκως τῆς φωνῆς ἔχων.

These entries indicate that the ancient lexicographers and scholiasts considered κῶμος/κωμάζειν to have a primary element of movement--dance or procession, with which would go music--and also a strong element of song, usually accompanied by drunkenness and sometimes by offensive or boorish behaviour.[26]

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[26] Although we are not concerned here with various κωμάζειν compounds like ἐπικωμάζειν and εἰσκωμάζειν, the directional sense of κωμάζειν comes across even more in these compounds. See Hsch. epsilon.1108 ‹εἰσεκώμασεν›: εἰσῆλθεν; 3683 ‹ἐξεκώμασεν›: ἐξεπόρνευσεν; and 4379 ‹ἐπεκώμασεν›: ἐπεδήμησεν, ἐπῆλθεν, ἐκ μεταφορᾶς τοῦ ‹κώμου›, ὅ ἐστι ἐνθουσιῶντος πλήθους. Ἐπικωμάζειν and εἰσκωμάζειν often seem to have negative connotations. This is evident in Ar. *Ach.* 982 (ὅστις ἐπὶ πάντ' ἀγάθ' ἔχοντας ἐπικωμάσας) but becomes particularly apparent in later writers, again especially Christian ones, probably from its connection with κῶμος. See Lyc. *Alex.* 1351-2, 1355 Αὖθις δὲ κίρκοι, Τμῶλον ἐκλελοιπότες / Κίμφον τε .../..../ 1355 Ἄγυλλαν Αὐσονῖτιν εἰσεκώμασαν; Ign. *Tars.* [Sp.] 4.2.2.1 τοσούτων κακῶν ἐσμὸς εἰσεκώμασεν; Aristid. 27.353 (Dindorf, = "The Sacred Tales" 5) Αἰγυπτίου δέ τινος ἀνθρωπίσκου περὶ τὸν χρόνον τοῦτον εἰσκωμάσαντος εἰς τὴν πόλιν καὶ τῶν τε βουλευτῶν ἔστιν οὓς διαφθείραντος...; Clem. *paed.* 2.12.118.4 Ὁ δὲ πολυτίμητος μαργαρίτης ὑπερφυῶς τῇ γυναικωνίτιδι εἰσεκώμασεν; Ath. 6.231 d - e συληθέντος δ' οὖν τοῦ Πυθικοῦ ἱεροῦ ὑπὸ τῶν Φωκικῶν τυράννων ἐπέλαμψε παρὰ τοῖς Ἕλλησιν ὁ χρυσός, εἰσεκώμασε δὲ καὶ ὁ ἄργυρος; Lib. *Or.* 13.12 καὶ τῆς ἀχλύος ἀπαλλαγεὶς ἀλήθειαν μὲν ἀντέλαβες ἀγνοίας, τὸ δὲ γνήσιον τοῦ νόθου, τοὺς δὲ παλαιοὺς ἄρχοντας ἀντὶ τοῦ νεωστὶ κακῶς εἰσκωμάσαντος; Bas. *Spir.* 30.77 (216A) Ἀναρχία δέ τις δεινὴ ἀπὸ τῆς φιλαρχίας ταύτης τοῖς λαοῖς ἐπεκώμασεν; Thdt. *ep.* 147.26 f. ἣ πειρᾶται κρατύνειν τὴν νῦν εἰσκωμάσασαν αἵρεσιν; Gr. Nyss. *mort.* 9 διὰ τοῦτο ἥ τε πλεονεξία πλατείαις ταῖς πύλαις τῇ ἀνθρωπίνῃ ζωῇ εἰσεκώμασεν, καὶ ἡ μαλακία καὶ ὁ τῦφος καὶ ἡ χαυνότης καὶ ἡ πολυειδὴς ἀσωτία καὶ τὰ τοιαῦτα; Chrys. *oppugn.* 1 (*MPG* 47.328.54, 56-7) ἀλλά τις πονηρὸς δαίμων ... εἰς τὰς τῶν ἀνθρώπων εἰσεκώμασε ψυχάς. John Chrysostom is particularly fond of εἰσκωμάζειν.

Yet, despite this, there seems good reason to believe that an element of song is not necessarily part of the basic meaning of the word except in so far as the komos procession/dance/revel would usually be accompanied by song of some kind or the komos band would sing songs or odes or hymns. For example, the *Scholia in Theocritum* gloss the κωμάσδω in Theocritus 3.1 first with ἔρχομαι before saying that it is properly a ὕμνος, for which Pindar is cited. And Hesychius' gloss on παιᾶνας belongs to a similar ritual context. But it is possible that κῶμος/κωμάζειν in Pindar never means anything so clearly simple as "song/sing". For example, Huntingford (1821, *s.v.*) in his lexicon to Pindar gives the basic sense of κώμαζειν as "epulas solennes cum hymnis et tripudiis agito" and κῶμος as "epulum solenne et hilare".

Lamer (1893-, 1286 ff.), in the most thorough discussion of κῶμος/κωμάζειν before Minyard (1976), argues the same while stressing the processional/dance element. He defines κῶμος as "Umzug nach dem Symposion" or "die beim und durch das Trinken enstehende Fröhlichkeit und den fröhlichen Umzug der Trunkenen." He goes on to reject the suggestion that κῶμος can be simply a symposium or banquet. It sometimes seems to mean a general carouse--"Gelage"--but for the main *loci* offered for such a definition the sense of "procession" is equally acceptable, rendering a firm definition there impossible: "Umzug nach dem Gelage liegt ... in einer

ganzen Reihe von Stellen ganz unmißverständlich vor" (1287). Lamer notes how often κῶμος/κωμάζειν occurs in conjunction with, usually after, words denoting drinking and concludes that it is advisable to take these *loci* as indicating two separate activities, that in such examples κωμάζειν "vielmehr heißen...: zu zechen und trinkend von einer Gruppe zur andern zu ziehen" (1288). Finally, κῶμος is often transferred to a crowd of companions, but these are primarily in a procession, not symposium. Lamer calls κωμαστής "völlig klar" (1289). He offers the tentative conclusion (1289):

> b) κ. = συμπόσιον scheint nur an zwei Stellen unzweifelhaft zu sein; diese können jedoch auch anders erklärt werden.... c) κ. = συμπόσιον oder = Umzug findet sich öfter; d) κ. = Umzug, besonders als 'fröhlicher lärmender Umzug Betrunkener' ist an vielen Stellen sicher. Daraus folgt doch wohl, daß man als Hauptbedeutung 'Umzug' nehmen und also auch die unter c) fallenden Stellen so deuten muß.

He then notes (1289) that κῶμος can signify

> Musik, Gesang, Tanz usw. ... aber diese Einzelbedeutungen sind von κ. = Umzug abzuleiten, bei dem ja dies alles auch eine Rolle spielt, nich von κ. = Gelage. Wo aber κ. dies letztere zu bedeuten scheint, da überwiegt doch über den Begriff des Trinkens der dionysischer Fröhlichkeit, das Kennzeichen des Umzugs.

In its more religious or ceremonial *loci* the processional element remains dominant and something like "Festfeier" is its most likely sense. He draws a comparison (1292) with the Egyptian use of κωμαστής "als offizieller Terminus für einem Teilnehmer an religiösen Prozessionen" and, of course, the encomium : "Von dem. κ., in dem man siegreiche Wettkämpfer

unter Lobgesängen heimgeleitete, leitet man ἐγ-κώμιον 'Lob (beim κ.)'."

Minyard (1976, 76-128, and ff.) concerns herself more with the formal religious/ritual uses of κῶμος/κωμάζειν, particularly in Pindar. She conclusively demonstrates (esp. 86 ff.) that the closest semantic match for κῶμος/κωμάζειν is χορός/χορεύειν, indicating the pre-eminence of the procession/dance element. As one might expect, κῶμος/κωμάζειν is concentrated in the clearly epinician/encomiastic odes (120 f.). She asserts (127) that "the *komos*, then, is a species of *choros*.... these texts ... are texts of *komoi*, but are not themselves *komoi*...." This conclusion seems applicable to most occurrences of κῶμος/ κωμάζειν in religious/ritual contexts.

Minyard makes a distinction between two main uses of κῶμος/κωμάζειν. The Pindaric occurrences fit what she calls "Group 1", while those from a sympotic context belong to "Group 2". This second category of κῶμος/κωμάζειν is what could broadly be translated by "revel". In this second category as a rule "the word κῶμος cannot act grammatically as the subject of its verb form ... or as the internal object of that verb.... Instead it is found in expressions of the type κωμασταὶ κωμάζουσι ἐν κώμῳ" (189). This category (189-90)

> includes (1) the phrase ἐπὶ κῶμον, in all cases but one, with a verb either overtly denoting or implicitly ex-

> pressing the idea of motion reinforced sometimes by a localizing prepositional phrase; (2) the use of κωμάζειν as the main verb in which the idea of purpose is expressed in the verb form and the idea of motion in a localizing prepositional phrase adjoined to the verb; (3) the use of κωμάζειν as the second term in a two-part predicate entailing the notion of going somewhere for some purpose; (4) the use of the derivative κωμαστής in which purpose is implied by the expression of function or purpose in the derived form and the idea of motion by the expression in a predicate of the subject identified by the term of agency (κωμαστής)....

Minyard disagrees (208-10) with Lamer over his firm assertion that even in these contexts κῶμος/κωμάζειν has the basic sense of a processional revel, even if there may be some sense of movement implied throughout the four categories quoted above. She asserts that (223): "while it is clear that the *komos* revel was not confined to an interior location, it is equally clear that an exterior location is not essential to the *komos* situation...." Such revelling could include both singing and dancing (210-11, 286). However, although she does note (305 f.) that in the later Roman and Byzantine occurrences there is an increasing tendency to view the components of dance and song separately, Minyard firmly concludes (286) that κωμάζειν "by no stretch of the imagination ... can ... refer specifically to ... a 'serenade'."

Therefore the presence of κῶμος/κωμάζειν in a passage can indicate a number of things. A religious or ceremonial procession, or the band performing such a procession,

could be meant. It could refer to a post-sympotic procession, revel, or dance, which could be accompanied by song. Moreover, a more static sympotic or post-prandial revel or party, usually involving dance and song, could also be meant. Certainly the post-sympotic procession could end up before the house of someone's beloved, but it is not guaranteed. Κῶμος/κωμάζειν cannot by itself indicate a paraklausithuric vigil or serenade, and, unless there are some other clues, the presence of κῶμος/κωμάζειν does not provide enough evidence to label a passage as paraklausithuric.

CHAPTER 2

THE PARAKLAUSITHURON BEFORE PLAUTUS

Alcaeus to Gnesippus

Greek lyric is the obvious place in which to look for the earliest traces of paraklausithura. It is, unfortunately, not very obliging. Alcaeus provides our earliest possible quotation from a paraklausithuron and scattered references to the paraklausithuric situation follow, but no developed, true paraklausithura have survived from before Aristophanes. Gnesippus, however, is possibly a major figure in the development of the literary paraklausithuron.

Alcaeus and earliest lyric

Alcaeus fr. 374 is widely cited as being our earliest fragment from a paraklausithuron:

δέξαι με κωμάσδοντα, δέξαι, λίσσομαί σε, λίσσομαι.[1]

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[1]All citations from Greek lyric will be from Campbell 1982-93 unless stated otherwise. Alc. fr. 374 is cited by Hephaestion *Ench.* 5.2 and the *Scholia* on Ar. *Pl.* 302 as an example of the iambic tetrameter acatalectic. See: Garte 1924, 6; Copley 1956, 14; Bowra 1958, 377; Burck 1966, 246; Gow 1965, 2:65; Headlam-Knox 1922, 83; Nisbet-Hubbard 1970, 289; Yardley 1978, 19-20; McKeown 1987-, 2:121; and Cairns 1992, 71, and 1993, 107. Smyth 1963, 226 calls it "a serenade," as does Edmonds 1945, 3:656: "It is significant that Alcaeus begs his beloved to 'receive your serenader...' that is κῶμος-singer. When the symposium broke up, the guests went merrily through the streets and lovers sought their loves. This rout was called κῶμος. Whether the Love-

The reasons are easy to understand. Someone who is making a κῶμος is earnestly requesting to be received by someone else.[2] The request to be received is easy to see as being directed by a lover to his beloved: δέχεσθαι is used often in Greek paraklausithura and accipio/recipio is similarly common in Latin (see Appendix 2). The conjunction of δέχεσθαι and κῶμος/κωμάζειν even occurs in two other clearly paraklausithuric passages (Mel. *AP* 12.85 [lines 1 and 7; G.-P. LXV] and 12.167 [lines 2 and 4; G.-P. CIX]) and one possibly paraklausithuric passage (Thgn. 1045-6). At Plato *Smp.* 212 c, Alcibiades and his fellow komasts ask to be admitted into the symposium:

> ... καὶ ἐξαίφνης τὴν αὔλειον θύραν κρουομένην πολὺν ψόφον παρασχεῖν ὡς κωμαστῶν,... καὶ ἐπιστῆναι ἐπὶ τὰς θύρας ἐστεφανωμένον αὐτὸν κιττοῦ τέ τινι στεφάνῳ δασεῖ καὶ ἴων, καὶ ταινίας ἔχοντα ἐπὶ τῆς κεφαλῆς πάνυ πολλάς, καὶ εἰπεῖν· "ἄνδρες, χαίρετε· μεθύοντα ἄνδρα πάνυ σφόδρα δέξεσθε συμπότην, ἢ ἀπίωμεν...."[3]

Song was sung at the table like other Eulogies, or at the door of the beloved, depended on circumstances."

[2]This brings up again the definition of κωμάζειν, for which, see Chapter 1. Contrary to *LSJ*, *s.v.* III, who favour the sense "serenade" here, it does seem likely that it refers to the komos revel/procession. It is not necessary to presume, as Garte 1924, 7 does, that if κωμάζω had a processional sense it would require an aorist participle in this context. The present tense can be explained as indicating that Alcaeus is speaking as he arrives at the beloved's house (calling out to announce his imminent arrival), or even by the understandable idea that the komos can continue in one place, as the procession stops but the singing, dancing and general revelling carry on.

[3]The text is from Dover 1980.

Moreover, repetition of λίτομαι (λίσσομαι) occurs in a paraklausithuric epigram by Meleager (*AP* 5.165, G.-P. LI), although in a hymnic address to Night: Ἕν τόδε, παμμήτειρα θεῶν, λίτομαί σε, φίλη Νύξ, / ναὶ λίτομαι κώμων σύμπλανε πότνια Νύξ.

There are nonetheless some obstacles to a conclusive attribution of Alcaeus fr. 374 to a paraklausithuric situation.[4] First, the conjunction of κῶμος/κωμάζειν and δέχεσθαι is more common in religious or ritual komastic situations: e.g. Pi. *O.* 4.8, 6.98-9, 8.1-2, 13.29, *P.* 5.22, 6.18 - 20; and Eur. *Ba.* 1172. Similarly λίσσομαι occurs with δέξαι in Pindar *Pae.* 6.3 ff.[5] What is more, λίσσομαι is itself elevated, particularly in early Greek where it is almost always

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[4] Cairns 1992, 71 n. 15 briefly discusses the problem and concludes that "however the repeated δέξαι and λίσσομαι suggest strong emotion, and the overall tone makes anything but an erotic context most improbable...." But it seems hard to prove an "overall" tone for seven words completely out of context. Minyard 1976, 71 f. n. 15 discusses the fragment briefly and argues that it is "possible to assign the utterance to a discourse context quite different from the one to which it is usually assigned...."

[5] Πρὸς Ὀλυμπίου Διός σε χρυ[σέ]α κλυτόμαντι Πυθοῖ / λίσσομαι Χαρίτεσ- / σί<ν> τε καὶ σὺν Ἀφροδίτᾳ / 5 ἐν ζαθέῳ με δέξαι χρόνῳ / ἀοίδιμον Πιερίδων προφάταν. Λίσσομαι (the first-person s.) is also the first word of *O.* 12, and occurs in the first line of *N.* 3. Cf. also *P.* 1.71 and *I.* 6.42 ff. (in a prayer to Zeus). Cairns 1993, 107 also notes the connection between the komos, δέχεσθαι and λίσσεσθαι. Another occurrence of κῶμος/κωμάζειν in an Epinician or Paean is at Simonides fr. 519.2. For more on the connection between the epinician and amatory komos, see Chapter 4.

used in contexts of prayer or supplication.[6] And while, as Smyth (1963, 226) suggests, "the anaphora recalls folk-song," it could also be religious.[7]

However, we know that Alcaeus' verse can be divided into hymns, and stasiotic, erotic, and convivial poems (Campbell 1982-93, 1:219 n. 2). It is perhaps easier to imagine fr. 374 fitting in among the erotic or convivial

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[6]The following is only a small sampling: Hom. *Il.* 1.14-15, 1.373-4, 1.500-04, 2.14-15, 5.357-9, *Od.* 2.68 ff., 4.328 ff., 6.141 ff.; Sappho fr. 1.2; Alcm. 5 fr. 2 col. ii; B. 5.100; S. *Ant.* 1230, *El.* 1376 ff.; Tim. fr. 791.127; E. *Andr.* 529, *Ba.* 1344; A.R. 4.1053, and 4.1422.

[7]While anaphora of names or pronouns in hymns or prayers is more common than that of verbs, the latter does occur. Some examples are: Archil. fr. 119.2 ff. (Edmonds) χαῖρ' ἄναξ Ἡράκλεες, / ... / ... / χαῖρ' ἄναξ Ἡράκλεες; Pratin. fr. 708.16 θριαμβοδιθύραμβε κισσόχαιτ' ἄναξ, / ‹ἄκου'› ἄκουε τὰν ἐμὰν Δώριον χορείαν; *Carm. Pop.* 882.1-2 (Campbell 1982-93, 5:268; a religious context): δέξαι τὰν ἀγαθὰν τύχαν, / δέξαι τὰν ὑγίειαν; S. *O.C.* 242 ff.: ... ὦ ξένοι, οἰκτίραθ', ἃ / πατρὸς ὑπὲρ †του μονοῦ† ἄντομαι, / ἄντομαι οὐκ ἀλαοῖς προσορωμένα / 245 ὄμμα σὸν ὄμμασιν; E. *Hipp.* 61 ff.: ΧΟΡ. πότνια πότνια σεμνοτάτα, / Ζηνὸς γένεθλον, / χαῖρε χαῖρέ μοι, ὦ κόρα; *Or.* 176 ff.: πότνια, πότνια νύξ, / ... / ἐρεβόθεν ἴθι, μόλε μόλε κατάπτερος; Ar. *Lys.* 1269 f. (in a prayer to Artemis): ὦ δεῦρ' ἴθι δεῦρ' ὦ / κυναγὲ παρσένε; Verg. *A.* 3.84 f. "Templa dei saxo uenerabar structa uetusto: / 85 'da propriam, Thymbraee, domum; da moenia fessis..."; *Corp. Tib.* 3.10.1 ff. "huc ades, et tenerae morbos expelle puellae, / huc ades, intonsa Phoebe superbe comas"; Ov. *Fast.* 5.680 "et peragit solita fallere uoce preces: / 'ablue praeteriti periuria temporis', inquit / 'ablue praeteritae perfida uerba die....'"; *Pont.* 2.8.23 ff. "parce, uir inmenso maior uirtutibus orbe, / iustaque uindictae supprime frena tuae. / parce, precor, saecli decus indelebile nostri...."

verse than among the stasiotic verse or even the hymns.[8] Furthermore, it seems that much of Alcaeus' verse was written for convivial performance and that drinking, and even love, played a large part in it.[9] Although the love poetry was less important than his convivial verse, the heightened emotion of the fragment fits better with it being addressed to some beloved than a participant in a party to which he wanted admission.[10] Perhaps one further relevant piece of evidence comes from Hermesianax, who in his *Leont.* 3.48-50 (Powell 7) wrote:

> Λέσβιος Ἀλκαῖος δέ, πόσους ἀνεδέξατο κώμους
> Σαπφοῦς φορμίζων ἱμερόεντα πόθον,
> γινώσκεις.

Smyth (1963, 226) suggests that fr. 374 might have been the inspiration for this flight of fancy. No doubt he was helped

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[8] According to Campbell 1982, 286 f. the hymns were "short poems composed in the spirit of the Homeric hymns rather for the pleasure of his friends than the greater glory of the gods...." That seems to rule out the first-person involvement in a ritual Dionysiac komos that the fragment would seem to point to. We know of no epinicians by Alcaeus, which would be the other natural source for the δέχεσθαι/κωμάζειν conjunction. Furthermore, Alcaeus "used the same metres for his hymns as for secular poetry" (*ibid.*), which excludes the use of metre as a guideline for helping categorize the fragment.

[9] See Campbell 1982, 287 and the references cited there.

[10] Edmonds 1945, 3:630: "Among the remains of Alcaeus, besides the songs mentioned above, we find Hymns and War-Songs. All his forms, except the Hymns, were probably developments of the songs sung either at feasts or after the company had broken up and lovers sought their mistresses. Many were doubtless sung at table, some outside the loved one's door,--and some ... were sent as letters."

by the mention of Sappho in Alc. fr. 384, in which "he speaks of her in terms of a divinity" (Campbell 1982, 287): *λόπλοκ' ἄγνα μελιχόμειδε Σάπφοι.*

If Alcaeus fr. 374 is paraklausithuric, several important things can be learned from it. First, that the paraklausithuric situation was known by the end of the seventh century, and a poet of even Alcaeus' social status would not shrink from casting himself as a komast seeking admission to his beloved. We can also make an educated guess about the gender of the beloved. We know that Alcaeus wrote paederastic verse and it was this that was best remembered.[11] Finally, the elevated tone of the passage might be a deliberate attempt to use religious-sounding language to flatter or praise the beloved. This will, in various forms, become more common in later paraklausithura, particularly in Latin elegy.[12]

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[11]Fr. 368 mentions a *χαρίεντα Μένωνα*. For his later reputation, see Hor. *Carm.* 1.32.10 ff. "canebat / ... Lycum nigris oculis nigroque / crine decorum," and Cicero *N.D.* 1.79, "fortis uir in sua re publica cognitus quae de iuuenum amore scribit Alcaeus!" That both Horace and Cicero use only a boy to exemplify Alcaeus' love poetry is particularly suggestive. See also Garte 1924, 6, who cites Crusius' article in *RE* 1.1502.

[12]See, among others, Weinreich 1929, 371 ff. on Pl. *Curc.* 1 ff.; Yardley 1978 and Watson 1982 on elegy in general; and McKeown 1987- on Ov. *Am.* 1.6. Possibly relevant for the tone of the line is the suggestion by A. Corlu in *Recherches sur les mots relatifs à l'idée de prière d' Homère aux tragiques* (Paris 1966), 304, cited in Verdenius 1987, 1:89 on Pi. *O.* 12.1 that: "εὔχομαι exprime ce à quoi l'on s'engage par un voeu ce qu'on demande par un voeu, en parlant de soi.... En revanche, λίσσομαι c'est exhorter quelqu'un à faire quelque chose par grâce." Admission, if it

Alcaeus was not the first important love poet. Alcman may have been considered the εὑρετής of love poetry, but even his older contemporary Archilochus seems to have written some, and his approximate contemporaries included Sappho, Solon, and Mimnermus, who was particularly noted for his love poetry.[13] Most of the lyric poets also wrote convivial verse, and the classical Greek symposium seems to have been a fully-established custom by Alcaeus' time.[14]

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is granted, will be completely the favour of the beloved.

[13] On Alcman as the inventor of love poetry, see *Suidas* A.1289 (test. 1 in Campbell 1982-93, 2:336) and also Ath. 13.600 f., which also stresses his general licentiousness: Ἀλκμᾶνα γεγονέναι τῶν ἐρωτικῶν μελῶν ἡγεμόνα καὶ ἐκδοῦναι πρῶτον μέλος ἀκόλαστον †ὄντα καὶ περὶ τὰς γυναῖκας καὶ τὴν τοιαύτην Μοῦσαν εἰς τὰς διατριβάς†· ... λέγει δὲ καὶ ὡς τῆς Μεγαλοστράτης οὐ μετρίως ἐρασθεὶς ποιητριάς μὲν οὔσης δυναμένης δὲ καὶ διὰ τὴν ὁμιλίαν τοὺς ἐραστὰς προσελκύσασθαι. For love, or at least sex, in Archilochus, see Campbell 1983, 4 ff. Stesichorus was considered in antiquity to have been a love poet (see Ath. 14.638 e = test. 33 Campbell; and Ath. 13.601 a = fr. 276 Campbell), but that seems not to have been the case. Campbell 1982, 255 suggests that it was probably the attribution to him of the spurius *Rhadine* that caused the confusion. I shall follow Campbell's dating for all the lyric poets (1982-93; 1982; 1983). Hence Theognis (dated by West to c. 640-600) will be discussed after Anacreon.

[14] This includes all the usual accoutrements of garlands, perfume, etc. They would usually take place at night. See Campbell 1983, 28 ff., and Murray 1993, 207 ff.: "it is clear that the aristocratic *symposion* was ... the centre of social and cultural life." Alcm. fr. 19 seems to be our earliest reference to a symposium. However, it seems that the ancients thought Solon had a more moderate view of how a symposium should be: at Alexis fr. 9.8 ff. (K.-A.) Solon says τοῦτ' ἔσθ', ὁρᾷς, Ἑλληνικὸς / πότος, μετρίοισι χρωμένους ποτηρίοις / 10 λαλεῖν τι καὶ ληρεῖν πρὸς αὑτοὺς ἡδέως. Solon fr. 26 (Edmonds) is less restrained: ἔργα δὲ Κυπρογενοῦς νῦν μοι φίλα καὶ Διονύσου / καὶ Μουσέων, ἃ τίθησ' ἀνδράσιν εὐφροσύνας.

With symposia can be expected to come komoi.[15] If post-sympotic komos-processions were an established custom by this time, and if Alc. fr. 374 is paraklausithuric, then it seems likely that the paraklausithuric situation would have arisen in at least some other poetry before Alcaeus.[16] Certainly there is abundant evidence for a sophisticated, involved, and strongly personal approach in the very ear-

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[15] The first lyric poet, however, with whom komoi become strongly associated is Anacreon. Our earliest occurence of κῶμος is in the *h.Merc.* (480-2 εὔκηλος μὲν ἔπειτα φέρειν εἰς δαῖτα θάλειαν / καὶ χορὸν ἱμερόεντα καὶ ἐς φιλοκυδέα κῶμον, / εὐφροσύνην νυκτός τε καὶ ἤματος). Alcm. fr. 174 may refer to one: ἄγ' αὖτ' ἐς οἶκον τὸν Κλεησίππω. Hermesian. *Leont.* 3.35-9 (Powell 7) imagines Mimnermus participating in a komos: Μίμνερμος δὲ, τὸν ἡδὺν ὃς εὕρετο πολλὸν ἀνατλὰς / ἦχον καὶ μαλακοῦ πνεῦμ' ἀπὸ πενταμέτρου, / καίετο μὲν Ναννοῦς, πολιῷ δ' ἐπὶ πολλάκι λωτῷ / κημωθεὶς κώμους εἶχε σὺν Ἐξαμύῃ. The secular komos, coming usually after a symposium, was, of course, nocturnal. References to night, darkness, and torches are common in later mentions of komoi. Lamer 1893-, 1293 ff. surveys a number of depictions of komoi in Greek art, which usually show torches and lamps. Archil. fr. 124 b criticizes a certain Pericles for crashing symposia.

[16] Edmonds 1945, 3:630 (quoted above) certainly suggests that komasts regularly ended up before their beloveds' houses even at this early time. See also Edmonds 1931, 1:3, where he says that iambic and elegiac poetry before the sixth century was generally convivial and sympotic: "drinking songs, lampoons, songs of war and politics, songs of welcome or consolation, accounts of travel, moralisings, eulogies, love-songs,--sung or recited by the guests over the wine or else after the company had broken up and went revelling through the streets and lovers sought their mistresses."

liest love poetry.[17] It seems unlikely that none of the lyric poets before Alcaeus would never have sought admission to a beloved in a komastic situation, would never have been refused access to a beloved in any situation whatsoever, would never have even imagined such a situation, and then would never have once put such a situation into verse.[18]

Before moving on to Anacreon one puzzling fragment of Archilochus should be noted. Although Archilochus was older than Alcaeus, the probability that paraclausithuric situations were portrayed in poetry by Alcaeus' time raises the possibility that fr. 127 (Edmonds) may belong to such a context: *θυρέων ἀπεστύπαζον*. This could belong to some of his war poetry, but *ἀποστύπαζω* ("I drive off with blows", *LSJ*) for which this is the sole citation in *LSJ*, seems a strange word for actual warfare when one considers that στύπος, from which it must be derived, means "stem, stump, block" (*LSJ s.v.*). The "stump" root could possibly be applied to a spear, which we know Archilochus used (2), but one would still expect a more traditional, epic word, for a description of actual fighting. Campbell (1982, 139) notes

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[17] Campbell 1983, 4 ff. provides a valuable appreciation of the sophistication of early love lyrics. Cairns 1979, 214 ff. discusses this in connection with precedents for Latin elegy, and see also Day 1972 and Luck 1969, among others.

[18] The social customs of the time would not rule out paraklausithuric situations, either homosexual or heterosexual (probably involving *hetairai*): see, for example, Dover 1989; Pomeroy 1975, 33 ff.; and Murray 1993, 214 ff.

that "much of the language of Archilochus' poetry belongs to the epic tradition." Furthermore, we have no other first-person descriptions of fighting from Archilochus. We do, however, have military or Homeric imagery used by Archilochus of love and sex at 191, 193, and 196 (Campbell 1983, 5-6). It seems remotely possible that this fragment could refer to a fight with a rival before the doors of a beloved, where a walking-stick or staff would better fit the verb.[19] Such fights are common in paraklausithuric contexts and fighting is also associated with komoi in general.[20] Once

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[19]A chous (New York 3711.19) shows a nearly naked reveller, lyre over one shoulder, banging with his staff on a door that a woman is hurrying to answer (cited Keuls 1985, 67). Komasts carry sticks or staves on a cup by the Brygos Painter (Würzburg 479; *ARV* 372,32), a skyphos by the Brygos Painter (Louvre G 156; *ARV* 380,172), and a column krater (Harvard 60.346; *ARV* 563,8). Lamer 1893-, 1294 notes the presence of knotty sticks in hands of komasts on a number of vases. The phylax vase (fig. 83) shown in Pickard-Cambridge 1952, 213 depicts "some kind of reveller" with a staff in his right arm, and oinochoe hanging from his left, and on whose head there seems to be a garland. At *Anacreont.* 47 a reveller dances using a flask as a staff since his fennel-stick is useless. People knock on doors with staves at Pl. *Prt.* 310 A, and Plu. *Arat.* 17.4. At Stat. *Silv.* 1.2.48, the threshold is struck. At Leon. *AP* 7.67 (G.-P. LIX), Diogenes' only possessions are a flask, staff, cloak and wallet, and at Ar. *Ec.* 544-6 part of Praxagora's manly disguise is a staff that she bangs heavily on the ground as she walks.

[20]For the fights of rivals, see Pratin. fr. 708.8; Ar. *Eq.* 727 ff., *Plut.* 1072 ff.; Lys. 3.6, 4.5 ff.; Is. 3.13 ("Pyrrhus"); Aristopho fr. 5.7 (K.-A., Ath. 6.238 b-c); Mel. *AP* 5.151 and 152 (G.-P. XXXIII and XXXIV); Hor. *Serm.* 1.2.66 f., *Carm.* 3.14.26; Tib. 1.1.73-4; Prop. 1.16.5, 2.9.51-2, 2.19.5; Ov. *Ars* 3.71, *Rem.* 31 f., *Met.* 13.864 ff.; Plut. *Mor.* 753 B; Rufin. *AP* 5.41; Philostr. *Ep.* 29; Nemes. *Ecl.* 4.34 (a variation); Chrys. *hom. in I Cor.* 37 (*MPG* 61.318.43 ff); and Niceph. Greg. *Byz. Hist.* 8.1.3 (Schopen-Bekker 1.285). Also compare Prop. 4.8.47 ff.

again, the metre of fr. 127 offers no help.[21]

Among the younger lyric poets, Ibycus, Anacreon, Theognis, Hipponax, and Bacchylides all wrote love poetry. Convivial verse also continued to thrive, as did the symposium and komos.[22] Anacreon was, of course, particularly concerned with love, but he also became strongly associated with the komos.[23] In fr. 442 he compares Dionysus with himself: κωμάζει †δὲ ὡς ἂν δεῖ† Διόνυσος; and Dioscorides (*AP* 7.31.2; G.-P. XIX) calls Anacreon lord of the komos: κώμου καὶ πάσης κοίρανε παννυχίδος.[24]

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[21] Campbell 1982, 138 notes on Archilochus' poems in general that "An important feature of the poems is that their metres are 'neutral in respect of ethos' (Maas, *Greek Metre...*)."

[22] Although there are no obvious traces of paraklausithuric situations in Hipponax, it is worth at least mentioning him simply as a plausible source for them. Campbell 1982, 373 f. succinctly says of his verse: "Almost all his poetry, so far as we can say, dealt with affairs of his private life ... [and] his amatory adventures.... He seems deliberately to have lowered the tone of poetry.... his avoidance of epic and political themes in favour of everyday affairs, often sleazy or disreputable, all point to a new conception of the poet's function."

[23] For Anacreon's focus on love, and the importance of wine in his verse, see the summary in Campbell 1982, 314 f., and 1982-93, 2:4. Ancient testimonia on the matter include Simon. *AP* 7.24.5 f. (G.-P. III): ὡς ὁ φιλάκρητός τε καὶ οἰνοβαρὴς φιλόκωμος / παννύχιος κρούων τὴν φιλόπαιδα χέλυν (note the characterization of the lyre as "boy-loving"); Antip. Sid. *AP* 7.26.5 and 7.27.2 (G.-P. XIV and XV); and Eugenes *AP* 16.308.3-4.

[24] The interpretation of fr. 442 is that of the scholiast who quotes it. Ath. 13.600 d cites the fifth century poet Critias, who presents a picture of Anacreon as an enthusiastic symposiast: τὸν δὲ γυναικείων μελέων πλέξαντά ποτ' ᾠδὰς / ἡδὺν Ἀνακρείοντα Τέως εἰς Ἑλλάδ' ἀνῆγεν, / συμποσίων ἐρέθισμα, γυναικῶν ἠπερόπευμα, / αὐλῶν

Anacreon to Pratinas

Anacreon fr. 373 provides our next possible paraklausithuric reference:

> ἠρίστησα μὲν ἰτρίου λεπτοῦ μικρὸν ἀποκλάς,
> οἴνου δ' ἐξέπιον κάδον· νῦν δ' ἁβρῶς ἐρόεσσαν
> ψάλλω πηκτίδα τῇ φίλῃ κωμάζων †παιδὶ ἁβρῇι†.[25]

Unfortunately, κωμάζων here is not by itself indication enough of the setting.[26] However, if Lamer's conclusions about the meaning of κῶμος cited in Chapter 1 are correct, then this is probably paraklausithuric, even though it is possible that the παιδὶ ἁβρῇι could be a *hetaira* accompanying Anacreon on a revel.[27] The πηκτίς is the standard instrument for lyric and is regularly associated with the

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ἀντίπαλον, φιλοβάρβιτον, ἡδύν, ἄλυπον. / οὔ ποτέ σου φιλότης γηράσεται οὐδὲ θανεῖται, / ἔσ' τ' ἂν ὕδωρ οἴνῳ συμμειγνύμενον κυλίκεσσι / παῖς διαπομπεύῃ προπόσεις ἐπὶ δέξια νωμῶν, / παννυχίδας θ' ἱερὰς θήλεις χοροὶ ἀμφιέπωσιν....

[25]Campbell 1982-93, 2:67 notes that the text of the last words is uncertain and suggests it might be a proper name.

[26]It could be processional, in which case the passage is likely paraklausithuric, or it could simply refer to participation in a static komos-revel. Campbell 1982-93, 2:67 translates the last line "I tenderly strike my lovely lyre in a serenade..." Hendrickson 1925, 296 is similar: "I strum my lute in serenade." Copley 1956, 14 suggests this might be paraklausithuric.

[27]For some komoi with *hetairai* and music-girls in tow, see a cup by the Brygos Painter (Würzburg 479; *ARV* 372,32), a skyphos by the Brygos Painter (Louvre G 156; *ARV* 380,172), and a column krater (Harvard 60.346; *ARV* 563,8). See also many of the references below on the *aulos* and komos under Pratinas. The music girls usually play the *aulos* or such.

κῶμος.[28] In addition, we know that he is drunk, that he would probably be garlanded, and that it is probably night, the standard time for post-sympotic komoi. These three elements can be presumed for most komoi unless there is evidence to the contrary.[29] Furthermore, the beloved here is

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[28] Sappho was reportedly the first to use the πηκτίς (Ath. 14.635 e). See Campbell 1982-93, 1:ix: "... lyric in the strict sense ... was composed to be sung to the accompaniment of the lyre.... Alcaeus says the lyre plays a merry part in the symposium (70.3 f.), and the symposium must have provided the occasion for the performance of most of his poetry. The κίθαρις, 'lyre', is mentioned in his fragments in the context of wine and love. Anacreon twice has the verb ψάλλω, 'I pluck the lyre strings', each time in the context of revelry (373, 374)." He also provides a number of both literary and visual references. Gulick 1927-41, 6:237 says that the lyre is mentioned by Anacreon more frequently than is the flute. For occurrences of πηκτίς in conjunction with κῶμος/κωμάζειν, see: Mel. *AP* 5.175.7-8 (G.-P. LXX) καλεῖ σε γὰρ ἡ φιλόκωμος / πηκτὶς καὶ κροτάλων χειροτυπὴς πάταγος; Nicarch. *AP* 6.285.7 (G.-P. II) εἵλετο δὲ στεφάνους καὶ πηκτίδα καὶ μετὰ κώμων; Marc. Arg. *AP* 9.270.1-4 (G.-P. XXVI): κωμάζω ... / ... / 4 πηκτίδα ...; *Anacreont.* 43.10-16; and Lucian *DMar.* 1.4 ὅπότε ἐκώμασε πρῴην ἐπὶ σέ· ... ἡ πηκτὶς οἵα; ... ἐπὶ τῷ ἐρωτικῷ ἐκείνῳ ᾄσματι (paraklausithuric). The πηκτίς later became associated with the λύρα. The λύρα is also frequently associated with komos and paraklausithuron, but the κιθάρα is much less frequent, and the βάρβιτος does not occur at all (see Appendix 2).

[29] They will be seen regularly throughout the rest of this dissertation, but also see Appendix 2. They are three of the most common topoi and an explicit listing of them seems unecessary. For μέθη/μεθύειν in conjunction with κῶμος/ κωμάζειν, see below on E. *Cycl.* For the garland, a listing of places where the garland is hung on or offered to the beloved's door is given in Chapter 4. For garlands in paraklausithura before Latin elegy, see Ar. *Ec.* 691 (inversion/parody), 1034 ff. (inversion), *Eq.* 729, *Plut.* 1041, 1088, *V.* 398-99; Pl. *Smp.* 212 c; Alex. fr. 119 (K.-A.); Asclep. *AP* 5.145 (G.-P. XII); Theoc. 2.121, 3.20 ff.; Pl. *Am.* 999, 1007; *Frag. Gren.* 25; Anon. *AP* 12.116.2 (G.-P. XXXIV); Mel. *AP* 5.191.7-8 (G.-P. LXXXIII); and Hor. *Carm.* 3.14.17. Flowers are offered at Theoc. 11.56 f. and Lucr. 4.1178. See also Prop. 3.3.46, Ov. *Am.* 1.6.38, and *Fast.* 5.340. For more, see Murgatroyd 1980, 77; McKeown 1987-,

most likely female. It should be noted, however, that Anacreon seems to have divided his attentions between boys and women, and was known in later times as much for his paederastic love interests as for his heterosexual ones.[30]

One final Anacreontic passage of interest is fr. 498, from the *Scholia* on A.R. 1.788-9b:

> καλῆς διὰ παστάδος· ... καλῆς δὲ ἤτοι ὅτι βασίλεια τὰ οἰκήματα ἢ ὅτι ἐρωτικά. τοιαῦτα γὰρ τὰ τῶν ἐρώντων, ὡς καὶ Ἀνακρέων ἐπὶ ἐρωμένης φησίν.

2:158; and Fedeli 1980, 374. The two centaurs at Ael. *V.H.* 13.14 f. improvise wreaths by using pine-branches: κλάδους δὲ πιτύων νεοδρεπεῖς ἀποκλάσαντες, 15 εἶτα τούτους ἑαυτοῖς διαπλέξαντες εἰργάζοντο στεφάνους. Garlands are very common in conjunction with κῶμος vocabulary: Pi. *I.* 8.5-8, *N.* 9.50-53, *O.* 3.4-8, 11.12-16, *P.* 6.19-20; B. *Ep.* 11.11-18; E. *Alc.* 343-4, 812-5, fr. 453.8 (Nauck = Plb. 12.26.5) φιλοστεφάνους τε κώμους, *Cycl.* 492 ff., 534 ff., *Ph.* 784 ff.; Ar. *Ec.* 689 ff., *Plut.* 1040-1, *Th.* 985 ff.; Pl. *Smp.* 212 c ff.; Antiph. fr. 197 (K.-A., = Ath. 6.243 c); Apollod. Car. fr. 5 (K.-A., = Ath. 7.280 d); Antip. *AP* 7.27 (G.-P. XV = Anacr. test. 12); Nicarch. *AP* 6.285 (G.-P. II); Anon. *AP* 12.116 (G.-P. XXXIV); Mel. *AP* 5.175 and 5.191 (G.-P. LXX and LXXIII); Philod. *AP* 11.34 (G.-P. XXI); Thyill. *AP* 7.223; D.S. 16.87.1-2; D. H. *Esc.* 8.1 (17.3); Plu. *Alex.* 17.5, 38.1 ff., 57.1 ff., 67.1 ff., *Arat.* 17.4-5, *Mor.* 455 B, 596 C-D, 596 F, 654 E ff., 710 C, 753 A-B, *Pyrr.* 13.3-5; Marc. Arg. *AP* 9.270 (G.-P. XXVI); Ph. *Emb.* 12; Antiph. *AP* 9.409 (G.-P. VI); D.Chr. 4.109, 4.114; Arr. *An.* 6.28.1; Aristid. 8.54, 40.505, 46.287 (Dindorf); Lucian *Bis. Acc.* 16, 17, *Trag.* 73 ff.; *Anacreont.* 42, 43; Clem. *paed.* 2.8.70.1-2; D.C. 9.39.10; Ath. 10.438 d-e, 13.68-74; Ael. *V.H.* 13.1; Charito 1.3.1 ff.; Philostr. *Im.* 1.2.3, 5, 1.12.4, 1.25.2, *V.A.* 6.3; Lib. *Decl.* 12.16, 12.27, 12.35, 12.46; Gr. Naz. *or.* 5 (*MPG* 35.708.41-42), *or.* 38 (*MPG* 36.316.20 ff.); Synes. *Ep.* 32.16 ff.; Non. *D.* 5.88 ff., 13.349 ff., 20.266 ff.; Paul. Sil. *AP* 5.281 and 6.71; and Const. VII Porphyr. *de sent.* Boissevain 432.6 ff. Of uncertain date are: Anon. *AP* 9.524 and Anon. *AP* 16.202.

[30]See the various testimonia in Campbell 1982-93, 2:41 ff. Anacreon's verse itself shows a similar division.

The quotation is lost, but if it referred to a female beloved's παστάς, door, or house in affectionate or flattering terms, it too could have been from a paraklausithuric context. The transference of affection from a beloved to the beloved's door, porch, vestibule, or house is common in Greek and Roman paraklausithuric situations.[31]

Apollodorus fr. 701 is tantalizing.[32] It asks τίς τοιῇδ' ἐν ὥρῃ / ἦλθεν ἐπὶ τέρθον θυράων, and could be referring to a late-night komast arriving at someone's home. The fragment is cited by Erotian, who describes Apollodorus as ὁ

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[31] Of course the door of the beloved receives much attention in the paraklausithuron. Many examples will follow. For houses, cf. Pl. *Merc.* 901-3 "CH. dic igitur, ubi illa est? EV. in nostris aedibus. CH. aedis probas, / si tu uera dicis; pulchre aedificatas arbitro," and Aristaenet. 2.14.7 ff.: ὅθεν, ὦ φίλτατε, μὰ τὸν φίλιον Ἔρωτα τὸν ἐμόν τε καὶ σόν, χθὲς ἐπὶ τὸ σὸν δωμάτιον εἰσιοῦσα θᾶττον ἢ βάδην ἔκλαον ὑφ' ἡδονῆς, κατησπαζόμην τε ἁπλήστως 10 τὸν ἀφροδίσιον οἶκον, καὶ τῶν τοίχων ἐφαπτομένη τοὺς δακτύλους ἐφίλουν ὑπερχαίρουσα καὶ μειδιῶσα γλυκύ. Hor. *Carm.* 1.30.3-4 mentions a "decoram / ... aedem" (and see Nisbet-Hubbard 1970, 346). For other examples of lovers being sentimental about their beloveds' possesions, see: Pl. *Phd.* 73 d ... ὅτι οἱ ἐρασταὶ, ὅταν ἴδωσιν λύραν ἢ ἱμάτιον ἢ ἄλλο τι οἷς τὰ παιδικὰ αὐτῶν εἴωθε χρῆσθαι, πάσχουσι τοῦτο· ἔγνωσάν τε τὴν λύραν καὶ ἐν τῇ διανοίᾳ ἔλαβον τὸ εἶδος τοῦ παιδός, οὗ ἦν ἡ λύρα; *Dirae* [*Lydia*] 104 ff. "Inuideo uobis, agri formosaque prata, / 105 hoc formosa magis, mea quod formosa puella"; Ov. *Ep.* 19.31 f. (Hero kisses Leander's clothing) "quid referam, quotiens dem uestibus oscula, quas tu / Hellespontiaca ponis iturus aqua?"; Ov. *Met.* 8.35 ff. (Scylla) "uix sua, uix sanae uirgo Niseia compos / mentis erat: felix iaculum, quod tangeret ille, / quaeque manu premeret, felicia frena uocabat"; Sen. *On marriage*, cited in Hier. *Adu. Iouin.* 1.49 = 318 D-319 A, mentions a man who so loved his wife that he wore her breast-band; and at Alciphr. 4.8.3 f. a man cherishes a garland a woman has thrown at him.

[32] Apollodorus was in charge of dithyrambic circular choruses when Pindar was a boy--see Campbell 1982-93, 3:295.

τοὺς ὕμνους γράψας, which does not necessarily imply that the fragment was from a hymn, merely that Apollodorus was best-known for his hymns.

Theognis provides an interesting couplet of some relevance to the paraklausithuron (1045-6): ναὶ μὰ Δί', εἴ τις τῶνδε καὶ ἐγκεκαλυμμένος εὕδει, / ἡμέτερον κῶμον δέξεται ἁρπαλέως. A sleeping male, probably a youth, will gladly receive a komos in which Theognis is participating.[33] Unfortunately the τῶνδε and ἡμέτερον raise several questions: to what group does the τις belong, and who are Theognis' companions: slaves, music-girls, or *hetairoi*? Or is ἡμέτερον a poetic plural, as it is at 1333 (cited below)? It is, however, possible that the komast is confiding his plans to a slave attendant or music-girl, or that he is going on the komos with friends. The δέξεται, however, indicates that the komos is processional, and the fact that the person repre-

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[33] The prominence of paederasty in his poetry makes the identification of the τις with a boy likely. Theognis himself was no stranger to komoi: Εἰρήνη καὶ Πλοῦτος ἔχοι πόλιν, ὅφρα μετ' ἄλλων / κωμάζοιμι· κακοῦ δ' οὐκ ἔραμαι πολέμου (885-6); Οὐ δύναμαι φωνῇ λίγ' ἀειδέμεν ὥσπερ ἀηδών· / καὶ γὰρ τὴν προτέρην νύκτ' ἐπὶ κῶμον ἔβην. / οὐδὲ τὸν αὐλητὴν προφασίζομαι· ἀλλά με γῆρυς / ἐκλείπει σοφίης οὐ ἐπιδευόμενον (939-42); Ἐν δ' ἤβῃ πάρα μὲν ξὺν ὁμήλικι πάννυχον εὕδειν / ἱμερτῶν ἔργων ἐξ ἔρον ἱέμενον, / 1065 ἔστι δὲ κωμάζοντα μετ' αὐλητῆρος ἀείδειν. / οὐδέν τοι τούτων ἄλλ' ἔπι τερπνότερον / ἀνδράσιν οὐδὲ γυναιξί. τί μοι πλοῦτός τε καὶ αἰδώς; / τερπωλὴ νικᾷ πάντα σὺν εὐφροσύνῃ (1063-8); οὔτε σε κωμάζειν ἀπερύκομεν οὔτε καλοῦμεν, / ἀργαλέος παρεών, καὶ φίλος εὖτ' ἂν ἀπῇς (1207-8); Ὦ παῖ, μὴ κώμαζε, γέροντι δὲ πείθεο μύθῳ· / οὗτοι κωμάζειν σύμφορον ἀνδρὶ νέῳ. (1351-2); and cf. 533-4 Χαίρω δ' ἐμπίνων καὶ ὑπ' αὐλητῆρος ἀείδων, / χαίρω δ' εὔφθογγον χερσὶ λύρην ὀχέων.

sented by τις is asleep indicates that this komos occurs at night and so is a post-sympotic komos procession. There is no indication that the komast is seeking admission to some other party, symposium, or static revel, and the fact that the person who is the object of the komos is imagined as sleeping would indicate that there would be no reason, such as obvious noise and music, for the komasts to presume that such a party was under way. If the person making the komos is to be received, he must make some request for admission. This couplet can therefore be called paraklausithuric and since admission will be achieved (unless it is merely an example of wishful thinking by the komast) it can be considered a reference to a successful paraklausithuron.

This is contrary to Copley (1956, 16-17) who seems to indicate that the lover in non-dramatic paraklausithuric situations is never admitted. He comments after examining several paraklausithuric epigrams from the *AP* that:

> Two facts stand out in these examples. First, they are laments, songs of sorrow and disappointment; second ... they are placed at the end of the paraclausithyron incident.... [W]e are to assume that the lover has come, knocked, and been refused admission. In point of fact, it is to the non-dramatic tradition of the paraclausithyron that we owe the familiar figure of the *exclusus amator*.... In the non-dramatic tradition, he is never admitted. If in some examples it is not actually stated that he has been rejected, this is because the story is not carried through to that point.

Various scholars have noted passages that seem to contradict Copley.[34] Cairns (1977, 325 ff.) lists what he considers to be several successful komoi, including Prop. 1.3 and 2.29, Lucian *Bis Acc.* 31, Alciphr. 1.6, Aristaenet. 2.19, Herod. 2, Tib. 1.1.73, Ov. *Am.* 1.9.20, *Ars* 3.71, 567, and Hld. 4.17.3 f., where the komast achieves admission by violently breaking into the beloved's house. He notes that admission also seems a clear alternative at Posid. *AP* 5.213 (G.-P. IV), Mel. *AP* 5.166 (G.-P. LII), and 5.191 (G.-P. LXXIII). His comments (*ibid.*) on Copley's observation are worth closer consideration:

> The genre *komos*, often termed inaccurately *paraclausithyron* ... Copley's title reveals his conviction that exclusion is an essential component of the genre. He does not attempt to deny that komastic admission sometimes occurs. But he tries to restrict it to drama and real life.... Since both the Propertian poems discussed in this dissertation [1.3 and 2.29] ... involve scenes inside the house of the beloved, it would seem, by Copley's criterion, that they cannot be *komoi*.

Things are not as clear as they might seem at first glance. The first problem arises from Copley's uncertainty about what he means by "paraclausithyron" (see Chapter 1). He explicitly states (1956, 1) that "the paraclausithyron is the song sung by the lover at his mistress' door, after he has been refused admission to her house." The paraklausithuron therefore, to Copley, cannot contain the initial request

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[34] *E.g.*, Yardley 1979, 158 on Prop. 1.16, and Shipton 1985, 519-20 on Cat. 68 (which Shipton sees, wrongly, as having paraklausithuric elements). Aristaenet. 2.19 also depicts a successful komos and paraklausithuron.

for admission; the lover must already be an *exclusus amator* if he is to sing a paraklausithuron. If one accepts this reasoning, it should not be surprising that there are few examples where an *exclusus amator* is admitted--it would entail a major change of mind on the part of the beloved, something the static "snapshot" nature of most non-dramatic poetry could not depict. Drama, be it comedy or mime, is the natural medium in which to depict an ongoing, developing situation. Similarly, komasts who gain admission to their beloveds by violent means are not, therefore, really *exclusi amatores*.

Cairns in turn is misled by Copley's occasional use of "komos" to refer to paraklausithura and paraklausithuric situations, and by his own assertion that the paraklausithuron is, in general, simply a form of komos. He seems to think that Copley means post-sympotic amatory processional komoi, komoi as Cairns, in essence, defines them. However, if one is simply referring to such komoi in general, with, quite correctly, no implications of exclusion being present in the definition of komos, then there is nothing surpising about the occasional admission. If komasts were never admitted, the amatory komos would have faded away after several centuries of failure. The identification, then, of Theognis 1045-6 as referring to a successful paraklausithuron is less problematic than it might seem at first.

Two passages in particular that are of some relevance to the social background of Theognis' time are worth noting here. In lines 457-60 (also cited at Theophil. fr. 6 [K.-A.]) he imagines young wives married to old husbands "slipping their moorings" at night to make for another man's "harbour":

> Οὕτοι σύμφορον ἐστι γυνὴ νέα ἀνδρὶ γέροντι·
> οὐ γὰρ πηδαλίῳ πείθεται ὡς ἄκατος,
> οὐδ' ἄγκυραι ἔχουσιν, ἀπορρήξασα δὲ δεσμὰ
> πολλάκις ἐκ νυκτῶν ἄλλον ἔχει λιμένα.

Furthermore lines 579-82 clearly envisage sexual promiscuity and adultery:

> <A.> Ἐχθαίρω κακὸν ἄνδρα, καλυψαμένη δὲ πάρειμι
> σμικρῆς ὄρνιθος κοῦφον ἔχουσα νόον.
> <B.> Ἐχθαίρω δὲ γυναῖκα περίδρομον, ἄνδρα τε μάργον
> ὃς τὴν ἀλλοτρίην βούλετ' ἄρουραν ἀροῦν.

These are worth noting in passing for reassurance that it is not fanciful to imagine paraklausithuric situations arising in the Megara of Theognis' time. Lines 1329-34 are also very interesting:

> Σοί τε διδόντι τι καλὸν ἐμοί τ' οὐκ αἰσχρὸν ἐρῶντι
> αἰτεῖν. ἀλλὰ γονέων λίσσομαι ἡμετέρων,
> αἴδεό μ', ὦ παῖ <καλὲ>, δίδοὺς χάριν ἢ εἴ ποτε καὶ σὺ
> ἥξεις Κυπρογενοῦς δῶρον ἐπ' ἀστεφάνου
> χρῃζων, καὶ ἐπ' ἄλλον ἐλεύσεαι, ἀλλά σε δαίμων
> δοίη τῶν αὐτῶν ἀντιτυχεῖν ἐπέων.

Theognis is entreating a boy to grant him χάρις, a sexual favour. Noteworthy is the value terminology in καλός and αἰσχρός; the elevation and formality of λίσσομαι, which occurs in Alcaeus fr. 374, and seems to re-inforce the

flavour of χάρις (see above on Alcaeus fr. 374); the invocation of Aphrodite in Κυπρογενοῦς ... ἰοστεφάνου, which is also elevated; and finally the topos of the "threat-prophecy", where the lover prophesies or wishes that the beloved will one day be in the lover's present position.[35] These last two items will occur again regularly in later paraklausithuric situations.[36]

Pratinas provides the next passage of note. Athenaeus 14.617 b-f mentions his anger at the increasing prominence of the *auletes* who accompanied choruses. It was becoming a matter of the choruses singing in accompaniment to the *auletes* instead of the *auletes* accompanying the choruses. As evidence, he cites the following *huporkhema* (Pratinas fr. 708.1-9), in which a chorus, representing song, seems to rage against the intrusive αὐλός:

> τίς ὁ θόρυβος ὅδε; τί τάδε τὰ χορεύματα;
> τίς ὕβρις ἔμολεν ἐπὶ Διονυσιάδα πολυπάταγα θυμέλαν;
> ἐμὸς ἐμὸς ὁ Βρόμιος, ἐμὲ δεῖ κελαδεῖν, ἐμὲ δεῖ παταγεῖν
> ἀν' ὄρεα σύμενον μετὰ Ναϊάδων
> οἷά τε κύκνον ἄγοντα ποικιλόπτερον μέλος. 5
> τὰν ἀοιδὰν κατέστασε Πιερὶς βασίλειαν· ὁ δ' αὐλὸς

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[35] For the term, see Cairns 1972, 88. The beloved hoping or threatening that the beloved will one day be excluded in turn appears at Asclep. *AP* 5.164 (G.-P. XIII); Call. *AP* 5.23 (G.-P. LXIII); Tib. 1.2.87 (directed at mocking bystander), 1.8.67 ff. (on behalf of Marathus to Pholoe, seems implicit--see Murgatroyd 1980, 254); Prop. 3.25.11 ff.; Ov. *Ars* 3.69 ff.; Strato *AP* 12.193; Philostr. *Ep.* 14; and Agath. *AP* 5.280 (seems implicit). Diosc. *AP* 12.14 (G.-P. IX) contains an inversion of this topos.

[36] For Venus/Aphrodite, see Appendix 2 (also *s.v.* Κυπρ- and Cypr-). She is regularly prayed to, or invoked, in paraklausithura.

ὕστερον χορευέτω· καὶ γάρ ἐσθ' ὑπηρέτας·
κώμῳ μόνον θυραμάχοις τε πυγμαχίαισι νέων θέλοι παροίνων
ἔμμεναι στρατηλάτας.[37]

For the purpose of the paraklausithuron, lines 8-9 are most important. Here the chorus wishes that the *aulos* would be content to be commander only of the komos and "door-war fist-fights" of drunken youths. That the komasts are drunk is to be expected, and that they are youths is also not surprising.[38] *LSJ* (*s.v.*) suggest that θυραμάχος

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[37] The text is from Campbell 1982-93, 3:320 f. The introductory material from Athenaeus is: Πρατίνας δὲ ὁ Φλειάσιος αὐλητῶν καὶ χορευτῶν μισθοφόρων κατεχόντων τὰς ὀρχήστρας ἀγανακτήσας (Wilamowitz: ἀγανακτεῖν τινας cod. A) ἐπὶ τῷ τοὺς αὐλητὰς μὴ συναυλεῖν τοῖς χοροῖς καθάπερ ἦν πάτριον ἀλλὰ τοὺς χοροὺς συνάδειν τοῖς αὐληταῖς· ὃν οὖν εἶχεν κατὰ τῶν ταῦτα ποιούντων θυμὸν ὁ Πρατίνας ἐμφανίζει διὰ τοῦδε τοῦ ὑπορχρήματος. Campbell 1982-93, 3:321 n. 1 suggests a ὑπόρχρημα was "perhaps a 'dance-song' for the chorus of a satyr-play." See also his discussion and references (1982, 403-4). Whether or not it was for a satyr-play, it seems to have accompanied dramatic or pantomimic action of some kind (*LSJ s.v.*). Campbell 1982, 403 suggests that it "was probably directed against Lasus of Hermione, who increased the importance of *auloi* in his dithyrambs...; in this case it will have been written not long after 500 B.C." Garrod 1920, however, dates it to c. 468 B.C. On the *hupor-khrema*, see also Edmonds 1945, 3:659 f.

[38] Such is the case with Alcibiades in Pl. *Symp.* The komast is typically young. Examples are numerous, but for a range of genres and dates, see: Ar. *Ec.* 689 ff., *V.* 1352 ff.; Men. *Epit.* 169 ff.; Theoc. 2.106 ff.; Mel. *AP* 12.23 (G.-P. XCIX); Liv. 3.13.1-2 "in iuuentutem grassantem in Subura incidisse," and 40.7.1 ff.; Ael. *V.H.* 13.1 ἦν δὲ ἄρα ὁ κῶμος αὐτῶν οὔτε αὐλητρίδες οὔτε αὐτὰ δήπου τὰ τῶν μειρακίων τῶν κατὰ πόλιν,...; Philostr. *Im.* 1.2; Lib. *Decl.* 25.2.16, 50.16, *Prog.* 10.7; Ast. Am. *hom.* 2.7.4 Τοῦτο δὲ τὸ φρόνημα οὐκ ἔστι δούλων ἀναμενόντων τὸν κύριον, ἀλλὰ νέων ἀσώτων, κωμαστῶν, ἀκολάστων; and Aristaenet. 1.27 and 2.19. Frisk 1973, 2:62 even makes the komasts' youth part of his definition of κῶμος: "Umzug bezechter Jugend, dionysischer Festzug und Festgesang, Festgelage." Komasts in art are also typically youthful-see the examples cited above for staves and walking-sticks.

means "assaulting doors" but when one considers that the πυγμαχία usually means "boxing" or such, that bare fists are not the best thing with which to assault a door, and that the plurals πυγμαχίαισι and νέων seems more likely to refer to a group of youths than a series of individual youths, it seems more probable that in this instance θυραμάχος would mean something like "fighting at the door". This could only be a reference to the topos of the fight between rivals before the doors of the beloved (already noted in connection with Archil. fr. 127). It is interesting that Pollux (4.99-100) mentions a type of komastic *orkhesis* having fighting and blows in association with the *tetrakomos*, "a triumphal song and dance sacred to Heracles" (*LSJ*): ἦν δὲ καὶ κῶμος εἶδος ὀρχήσεως καὶ τετράκωμος, Ἡρακλέους ἱερὰ καὶ πολεμική. ἦν δὲ [καὶ] κωμαστικὴ μάχην καὶ πληγὰς ἔχουσα.[39] It seems highly unlikely, however, that this was a mimetic performance of the fighting of excluded komasts rather than some military dance associated with the κώμη.

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[39] Of possible relevance to this is Lucian *Salt.* 10 f., which mentions a form of dance using mimetic fighting: ... εἰς ὄρχησιν αὐτοῖς ἡ ἀγωνία τελευτᾷ, καὶ αὐλητὴς μὲν ἐν τῷ μέσῳ κάθηται ἐπαυλῶν καὶ κτυπῶν τῷ ποδί, οἱ δὲ κατὰ στοῖχον ἀλλήλοις ἑπόμενοι σχήματα παντοῖα ἐπιδείκνυνται πρὸς ῥυθμὸν ἐμβαίνοντες, ἄρτι μὲν πολεμικά, μετ' ὀλίγον δὲ χορευτικά, ἃ Διονύσῳ καὶ Ἀφροδίτῃ φίλα. 11 τοιγαροῦν καὶ τὸ ᾆσμα ὃ μεταξὺ ὀρχούμενοι ᾄδουσιν Ἀφροδίτης ἐπίκλησίς ἐστιν καὶ Ἐρώτων, ὡς συγκωμάζοιεν αὐτοῖς καὶ συνορχοῖντο.

We know from Athenaeus 14.618 c (Trypho fr. 109 Velsen) that this type of komos, mentioned alongside the *tetrakomos* and the *hedukomos*, was danced to the *aulos*:

> αὐλήσεων δ' εἰσὶν ὀνομασίαι, ὥς φησι Τρύφων ἐν δευτέρῳ 'Ονομασιῶν αἵδε· κῶμος, βουκολισμός, γίγγρας, τετράκωμος, ἐπίφαλλος, χορεῖος, καλλίνικος, πολεμικόν, ἡδύκωμος, Σικιννοτύρβη, θυροκοπικόν (τὸ δ' αὐτὸ καὶ κρουσίθυρον), κνισμός, μόθων. ταῦτα δὲ πάντα μετ' ὀρχήσεως ηὐλεῖτο.

The association between the *aulos* and komoi was very strong, and komasts clearly would often be accompanied on their revels by flute-girls.[40] The komasts, of course, would probably not have played the *aulos* themselves, considering both the low regard in which it was held when compared with the lyre/kithara, and also the difficulty of singing while play-

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[40] For the *aulos*, flute-players, and flute-playing in direct association with κῶμος/κωμάζειν, see: Hes. *Sc.* 270 ff.; Thgn. 939-42, 1063-8; Pi. *O.* 3.4-8; *Schol.* on Pi. *O.* 9.1 g-h (Drachmann 1:267-8) ἔθος δὲ ἦν κωμάζειν τὴν νίκην ἑσπέρας τοῖς νικηφόροις μετ' αὐλητοῦ; B. fr. 4.68 αὐλῶν τε καὶ κώμων μέλειν; Eur. *Alc.* 343 f.; X. *Smp.* 2.1 ff.; Pl. *Smp.* 212 c-213 b, *Tht.* 173 c-d (σὺν αὐλητρίσι κῶμοι); Theopomp. Hist. *F.H.G.* 1.323 (Ath. 10.435 c); Duris of Samos 70 (Jacoby *FGH* 2.A = Plu. *Alc.* 32.2); Leon. *AP* 5.206 (G.-P. XLIII); D.S. 17.72.1-6; D.H. *Esc.* 8.1 (17.3); Plu. *Alex.* 57.1 ff., 67.1 ff., *Ant.* 26.1-3, *Arat.* 17.4-5, *Mor.* 654 E ff., 145.157.101, *Pyrrh.* 13.3-5; Philo *Leg.* 12, *Spec. Leg.* 2.193.32; Myrin. *AP* 6.254.7 (G.-P. II); D. Chr. 4.109, 33.14 f.; Lucian *Bis Acc* 17, *Salt.* 10, *Vit. Auct.* 12; S.E. *M.* 6.8; Clem. Al. *Paed.* 2.4.40; D.C. 9.39. 10; Ael. *N.A.* 1.50 καὶ οἷον εἰ κωμαστὴς σὺν τῷ αὐλῷ θυροκοπεῖ, *V.H.* 13.1; Alciphr. 1.15, 4.16.1-3; Philostr. *Im.* 1.12.4, *V.S.* 20 (512-13); Or. *Cels.* 3.67; D.L. 7.13 (Zeno); Iamb. *V.P.* 25. 112; Eus. *p.e.* 3.1.6; Epiph. *haer.* 2.286.2 ff.; Lib. *Decl.* 12.40-1, *Prog.* 29.10; Themist. *Ep.* 303 c-d; Chrys. *hom. in I Cor.* 12 (*MPG* 61.103.30-2), *de Babyla* 43.6-9, 104.12-14 (Schatkin); Synes. *ep.* 132.31-2; Nonn. *D.* 20.266 ff., 45.36-48; *Anon. Pap.* fr. 140 (Page 1941); Suid. κ.2266 Κῶμός ἐστι μεθυστικὸς αὐλός; Const. VII Porphyr. *de sent.* Boissevain 432.6; and Niceph. Greg. *Byz. Hist.* 9.11.1 (Schopen-Bekker 1.447.6 ff.)

ing a wind instrument. Even epinician komoi, such as Pindar's, would sometimes be accompanied by the *aulos*.[41]

Some of the vocabulary in Pratinas fr. 708 should be noted briefly. Θόρυβος (1) reminds us that komoi were, of course, often noisy.[42] Komastic activity could easily get out of hand and was not necessarily totally harmless, as is indicated by ὕβρις (2), which is often linked with komoi.[43]

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[41] See the references from Pindar in the previous note, and Verdenius 1987, 1:15.

[42] For θόρυβος of symposia and the like, cf. also X. *Cyr.* 4.5.8; Pl. *Smp.* 223 b; D. *Conon* 5; Menander, *Dysc.* 901-2; Plu. *Alex.* 38.3, *Pel.* 11.2; Lucian *D. Meretr.* 2.3, *V.H.* 2.4 f.; and Ath. 14.613 a. Θόρυβος and θορυβώδης are often used to refer to the noise of symposia and parties and are at least twice clearly linked with παροινία (line 8): Men. "Maxims" 242 θορύβος ὀχλώδεις φεῦγε καὶ παροινίας and Lucian *Symp.* 22 ἐπὶ τοῖς συμποσίοις θορύβους καὶ παροινίας.

[43] This is most blatantly stated by Hesychius: κωμάζει· κῶμον ἢ (δρᾶμα) ᾄδει. ὑβρίζει μετὰ μέθης. See also Lysias 3.22 ff.; Arist. *Const. Nax.* fr. 510 (Rose = Ath. 8.348 c); Eub. 93 (K.-A.); Plb. 10.26.3-5; D.S. 16.87.1-2; D.H. 10.7.3; Plu. *Alex.* 57.2, 67.3, *Dem.* 20.3, *Mor.* 552 B; Ph. *Cherub.* 92; Ael. *V.H.* 13.1; Lucian *Bis. Acc.* 17, *Abd.* 21; D.C. 9.39.7, *Epit.* 61.9.2-3; Lib. *Prog. Frag.* 50.4; Sopat. Rh. *Diair. Zetem.* 366; Paul. Sil. *AP* 6.71; and Const. VII Porphyr. *de uirt. et uit.* Büttner-Wobst-Roos 1.183.24 ff., 2.124.5 ff, *de sent.* Boissevain 323.29 ff. Compare also Suid. κ.2268: Κωμῳδίαι: ὕβρεις, διασυρμοί, ἐμπαίγματα. For some other references to fighting among komasts (not at people's doors etc.) or attacks on people by komasts, see Ar. *Ach.* 978 ff., *V.* 1322; Aeschin. *Timarchus* 65; Alex. fr. 107 (Ath. 8.362 c-d); Liv. 3.13.1-2; Lucian *Abd.* 21; *Scholia* on Oppian 1. 501; and Lib. *Prog.* 10.5. The verbs ἐπικωμάζειν, ἐπεισκώμαζειν and εἰσκωμάζειν all regularly have connotations of violence or aggression. The general association of drunkenness and violence is too common to need citations. Παροινεῖν itself regularly has connotations of violence arising from excess drink and πάροινος occurs in a similar context to Pratin. fr. 708 at *Anacreont.* 42.13: στυγέω μάχας παροίνους.

Finally, the παροιν- stem (παροίνων, 8) also regularly occurs in komastic contexts.[44]

Gnesippus

Although no actual fragments from Gnesippus survive, he is of importance to the development of the paraklausithuron. Fragment 148 (K.-A., cited at Ath. 14.638 e) from Eupolis' *Helots* provides the relevant information:

> τὰ Στησιχόρου τε καὶ Ἀλκμᾶνος Σιμωνίδου τε
> ἀρχαῖον ἀείδειν, ὁ δὲ Γνήσιππος ἔστ' ἀκούειν,
> κεῖνος νυκτερίν' ηὗρε μοιχοῖς ἀείσματ' ἐκκαλεῖσθαι
> γυναῖκας ἔχοντας ἰαμβύκην τε καὶ τρίγωνον.[45]

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[44] Plu. *Pyrrh.* 13.5 οἱ δὲ τοὺς Ῥωμαίους δεδιότες, ... τόν τε δῆμον ἐλοιδόρουν εἰ φέρει πράως ἐπικωμαζόμενος οὕτως ἀσελγῶς καὶ παροινούμενος, τόν τε Μέτωνα συστραφέντες ἐξέβαλον; Ph. *Ebriet.* 95 ... κατασκευή, περὶ ὃν χοροὺς ἱστάντες οἱ φρενοβλαβεῖς ᾄδουσι καὶ ἐξάρχουσιν, οὐ παροίνιον καὶ κωμαστικὸν οἷα ἐν ἑορταῖς καὶ θαλίαις ἥδιστον μέλος, *Cherub.* 92 ᾄδεια ἄνεσις ἐκχεῖρια μέθη παροινιὰ κῶμοι χλιδὴ θρύψις θυραυλίαι παννυχίδες, ἀπρεπεῖς ἡδοναί; Clem. *paed.* 2.4.40 Ἀπέστω δὲ ἡμῖν τῆς λογικῆς εὐωχίας ὁ κῶμος, ἀλλὰ καὶ αἱ παννυχίδες αἱ μάταιοι ἐπὶ παροινίᾳ κομῶσαι, 2.8.70 Τοιαύτη δὲ καὶ τῶν στεφάνων ἡ χρῆσις, κωμαστικὴ καὶ πάροινος; Lib. *Prog. Frag.* 50.3 Ἀλλ' ἐπειδὴ κωμάζων καὶ παροινῶν εἰς τὴν πόλιν; Gr. Nyss. *res.* 1 (Gebhardt 9.249.1-3) μὴ μέθαις καὶ κώμοις, μὴ χοροῖς καὶ παροινίαις, ἀλλὰ ταῖς θεοειδέσιν ἐννοίαις; Chrys. *Jud.* 8 (*MPG* 48.927.17 f.) Ἔστι γὰρ καὶ χωρὶς οἴνου μεθύειν, ἔστι καὶ νήφοντα παροινεῖν καὶ ἐν ἀσωτίᾳ κωμάζειν, *hom. in Rom.* 24 (*MPG* 60.623.53-6), *hom. in I Cor.* 28 (*MPG* 61.231.8-10) καὶ τοῦ αἵματος μεταλαβὼν, ὅτε νηστείας σοι καιρὸς καὶ νήψεως, παροινεῖς καὶ κωμάζεις, *de stud. praes.* 5 (*MPG* 63.487.52-4) Ἂν δὲ μέθῃ καὶ κραιπάλῃ προσέχῃ, καὶ τὴν ἡμέραν δαπανᾷ καὶ ἀναλίσκῃ εἰς κώμους καὶ παροινίας, κηροῦ παντὸς μαλακώτερος ὑπὸ τοῦ πάθους γινόμενος; and Ast. Am. *hom.* 10.9.2.1 ff. ἄνδρα γεωργὸν ἀμπέλων καὶ φίλοινον, κωμαστὴν πάροινον.

[45] This is also Alcm. fr. 24 and Stesich. fr. 33.

The passage seems fairly clear at first glance. Gnesippus wrote songs to be sung at night with which adulterers, using the *iambuke* or *trigonon*, would call out women. It seems reasonable to conclude that such songs were some form of paraklausithuron.[46]

Unless one is to believe that no one before Gnesippus had ever sung a serenade to a married woman (or any other woman with whom a relationship would be classified as μοιχεία) at night, or composed such a serenade in verse, ηὗρε probably does not have the sense of "invent for the first time", but is more likely to mean simply "compose", or, at most, have some connotation that he was the first to write a number of such ἀείσματα having a certain generic coherence, containing new subject matter, or perhaps a new combination of subject matter and metre.[47] Perhaps the songs

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[46] Headlam-Knox 1922, 83 and Yardley 1978, 19, n. 1 seem to be the only two writers on the paraklausithuron to have noticed this passage.

[47] Ηὗρε could, possibly, indicate that Gnesippus was the first person known to Eupolis to have composed nocturnal songs for adulterers. This would, however, not necessarily rule out the actual existence of such songs before Gnesippus. See Nisbet-Hubbard 1970, 308 on claims of invention in literature. Objections might be raised that social conditions in Greece would have prevented any adulterous nocturnal serenades. However, laws are enacted to restrict possible or conceivable behaviour, not impossible or inconceivable behaviour. The existence in any society of laws against adultery means that adultery must, at least sometimes, occur. There is no more reason to suppose that ancient adultery laws completely prevented adultery than there is to believe that capital punishment for convicted murderers means states such as Texas, California, and Florida are free from homicides.

were a collection exploring the many possibilities of the situation of the adulterous serenade, gathered together under one title, much like the amatory letters of the later epistolographers.

There is much else of interest in these few lines. The adulterers actually sing songs, in accordance with the ᾄδειν τὸ παρακλαυσίθυρον in Plu. *Mor.* 753 A--ἀείσμα is only used of actual songs or odes. Ἀείσμα (including its alternative forms) is not common in paraklausithuric situations, occurring only at Lucian *DMar.* 1.4 (in conjunction with πηκτίς: ὅπότε ἐκώμασε πρῴην ἐπὶ σέ· ... ἡ πηκτὶς οἵα; ... ἐπὶ τῷ ἐρωτικῷ ἐκείνῳ ᾄσματι) and in the title of Aristaenetus 1.14 (πορνίδιον πρὸς νέους ᾄσμασιν, οὐκ αργυρίῳ προτρεπομένους αὐτήν), but other words for song and singing occur more frequently (Appendix 2). It might be relevant that Athenaeus, 14.639 a, citing Clearchus's *On Love Poetry*, specifically mentions τὰ ἐρωτικά ... ᾄσματα.[48] The songs are

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[48] Κλέαρχος δὲ ἐν δευτέρῳ Ἐρωτικῶν τὰ ἐρωτικά φησιν ᾄσματα καὶ τὰ Λοκρικὰ καλούμενα οὐδὲν τῶν Σαπφοῦς καὶ Ἀνακρέοντος διαφέρειν. Ath. 15.697 b-c (*Carm. pop.* 853, 1982-93, 4:240) cites an example of a Locrian song that is clearly adulterous: οὗτος γὰρ (sc. Οὐλπιανὸς) τὰς καπυρωτέρας ᾠδὰς ἀσπάζεται μᾶλλον τῶν ἐσπουδασμένων, οἷαί εἰσιν αἱ Λοκρικαὶ καλούμεναι, μοιχικαί τινες τὴν φύσιν ὑπάρχουσαι, ὡς καὶ ἥδε· "ὦ τί πάσχεις; μὴ προδῷς ἄμμ', ἱκετεύω· / πρὶν καὶ μολεῖν κεῖνον ἀνίστω, / μὴ κακόν ‹σε› μέγα ποιήσῃ / κἀμὲ τὰν δειλάκραν. / 5 ἀμέρα καὶ δή· τὸ φῶς / διὰ τᾶς θυρίδος οὐκ εἰσορῇς;" τοιούτων γὰρ ᾀσμάτων αὐτοῦ πᾶσα πλήρης ὁ Φοινίκη....

nocturnal, which reflects the usual time of day of the paraklausithuron and post-sympotic amatory komos.[49]

The singers also accompany themselves on two different types of lyre--stringed instruments like the πηκτίς mentioned in Anacr. fr. 373.[50] That the men are actually adulterers is clear from μοιχός, which almost never means anything else (for μοιχός and its cognates in paraklausithu-

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[49] See Chapter 1 on the komos in general, and Appendix 2 for night and the paraklausithuron. For νυκτερινός in amatory contexts, see Duris, *FHG* 2.475 (Ath. 12.542 d) ἦσαν δὲ καὶ πρὸς γυναῖκας ὁμιλίαι σιωπώμεναι καὶ νεανίσκων ἔρωτες νυκτερινοί; Hermesian. *Leont.* 3.63-69 (Powell 7) (of Euripides) ... ὑπὸ σκολιοῖο τυπέντα / 65 τόξου νυκτερινὰς οὐκ ἀποθέσθ' ὀδύνας· / ἀλλ' Μακηδονίης πάσας κατενίσατο λαύρας / †αιγειων; Phld. *AP* 5.123 (G.-P. IX) νυκτερινή, δίκερως, φιλοπάννυχε, φαῖνε, Σελήνη, / φαῖνε, δι' εὐτρήτων βαλλομένη θυρίδων; Strat. *AP* 12.250, of a komos: Νυκτερινὴν ἐπίκωμος ἰὼν μεταδόρπιον ὥρην; and Lucian *Icar.* 21 ἀλλὰ κἂν τινα ἴδω αὐτῶν μοιχεύοντα ἢ κλέπτοντα ἢ ἄλλο τι τολμῶντα νυκτερινώτατον....

[50] The ἰαμβύκη is very rare--Ath. 14.636 b: φοινικες, πηκτίδες, μαγάδιδες, σαμβῦκαι, ἰαμβῦκαι; τρίγωνα, κλεψίαμβοι, σκινδαψοί, ἐννεάχορδα. ἐν οἷς γάρ, φησί, τοὺς ἰάμβους ᾖδον ἰαμβύκας ἐκάλουν. The τρίγωνον seems to be associated mainly with sympotic and lowly contexts: S. fr. 241 (*TGF*[2]) calls it Phrygian and mentions it along with the *pektis*: πολὺς δὲ Φρὺξ τρίγωνος ἀντίσπαστά τε / Λυδῆς ἐφυμνεῖ πηκτίδος συγχορδία; Eup. fr. 88 (K.-A.) ὃς καλῶς μὲν τυμπανίζεις / καὶ διαψάλλεις τριγώνοις / κἀπικινεῖ ταῖς κοχώναις / καὶ †πείθεις† ἄνω σκέλη; Pl. fr. 71.11 ff. (K.-A.) (a sympotic context) ..., κότταβος δ' ἐξοίχεται θύραζε. / αὐλοὺς δ' ἔχουσά τις κορίσκη Καρικὸν μέλος ‹τι› / μελίζεται τοῖς συμπόταις, κἄλλην τρίγωνον εἶδον / ἔχουσαν, εἶτ' ᾖσεν πρὸς αὐτὸ μέλος Ἰώνικόν τι; and Lucian *Lex.* 8-9 ἐπίνομεν δὲ ἀμυστὶ καὶ ἤδη ἀκροθώρακες ἦμεν· εἶτ' ἐχριόμεθα βακχάριδι καὶ εἰσεκύκλησέ τις ἡμῖν τὴν ποδοκτύπην καὶ τριγωνίστριαν. It is also mentioned with the *pektis* (they will both be forbidden) at Pl. *R.* 3, 399 c-d: Οὐκ ἄρα, ἦν δ' ἐγώ, πολυχορδίας γε οὐδὲ παναρμονίου ἡμῖν δεήσει ἐν ταῖς ᾠδαῖς τε καὶ μέλεσιν.... Τριγώνων ἄρα καὶ πηκτίδων καὶ πάντων ὀργάνων, [d] ὅσα πολύχορδα καὶ πολυαρμόνια, δημιουργοὺς οὐ θρέψομεν.

ra, see Appendix 2).[51] As has been seen above, adultery was present in early Greek lyric, but most women of identifiable status in Greek paraklausithura seem to be *hetairai* of some kind (see below, Chapter 4). Moreover, paederasty plays an important role in Greek paraklausithura (see below, Chapter 4), but these songs seem to be exclusively heterosexual. Ἐκκαλεῖσθαι must mean the women are inside, so the lovers are not seeking admission.[52] Instead, their beloveds will come out to them.[53]

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[51] For the Greeks, adultery covered a wider range of activities than are usually encompassed in the word today. See Dover 1974, 209: "It was *moikheia*, 'adultery', to seduce the wife, widowed mother, unmarried daughter, sister or niece of a citizen; that much is clear from the law cited by D. xxiii 53-5."

[52] For ἐκκαλέω in paraklausithura, see Appendix 2. For four possibly paraklausithuric contexts (not in Appendix 2), see: Ar. *Ach.* 402 ἐκκάλεσον αὐτόν; *Lys.* 850 KI. πρὸς τῶν θεῶν νυν ἐκκάλεσόν μοι Μυρρίνην. / ΛΥ. ἰδού καλέσω 'γὼ Μυρρίνην σοι; σὺ δὲ τίς εἶ; *V.* 217 ff. ΒΔ. νὴ τὸν Δί' ὀψέ γοῦν ἀνεστήκασι νῦν. / ὡς ἀπὸ μέσων νυκτῶν παρακαλοῦσ' ἀεί, / λύχνους ἔχοντες καὶ μινυρίζοντες μέλη / ἀρχαιομελισιδωνοφρυνιχήρατα, / οἷς ἐκκαλοῦνται τοῦτον; 270 ff. ἀλλά μοι δοκεῖ στάντας ἐνθαδ', ὦνδρες, / ᾄδοντας αὐτὸν ἐκκαλεῖν, ἤν τί πως ἀκούσας / τοὐμοῦ μέλους ὑφ' ἡδονῆς ἑρπύσῃ θύραζε. Καλέω is also used of amatory invitations: Ar. *Lys.* 310 κἂν μὴ καλούστων τοὺς μοχλοὺς χαλῶσιν αἱ γυναῖκες, / ἐμπιπράναι χρὴ τὰς θύρας καὶ τῷ καπνῷ πιέζειν; Plu. *Mor.* 759 F ἐκδεχομένη καὶ καλοῦσα παροδεύεται πολλάκις.

[53] Compare Thgn. 457-60 above. The request for the beloved to come out is relatively uncommon: Ar. *Ec.* 960 ff., Theoc. 11.63 f., Pl. *Curc.* 60 ff., *Mil.* 1248, Ov. *Met.* 13.838 ff., Ael. *N.A.* 9.66. Also compare Ar. *Av.* 201 ff., Pl. *Stich.* 733 ff. and *Truc.* 657 ff. The beloved coming out to the beloved is not common in paraklausithuric situations since it fits badly with the situation of the excluded lover, and the lover would naturally seek admission as a first choice. However, see Diosc. *AP* 12.14 (G.-P. IX) (possibly not applicable); Cic. *Catil.* 1.26; Tib. 1.2.15 ff.; Lucian *Bis Acc.* 31; and Babr. 116. In Ar. *V.* 211 ff. and 398

It is worthwhile to examine Gnesippus' reputation. Although an ancient author's reputed character or personality was often completely derived from his writing, thereby providing no real evidence, there are enough contemporary references to Gnesippus to begin to develop a picture. He was known for his love songs, pleasant verse, and lasciviousness: Chionid. fr. 4 (K.-A. = Ath. 14.638 d); and Cleomenes test. 1: ταῦτ' οὐ μὰ Δία Γνήσιππος οὐδ' ὁ Κλεομένης / ἐν ἐννέ' ἂν χορδαῖς κατεγλυκάνατο. Cratin. fr. 104 (K.-A.) seems to indicate that he had a somewhat jaded view of love: τίς ἄρ' ἔρωτα † μοιδεν ὦ Γνήσιππε ἐγὼ πολλῇ χολῃ; / οἴομαι <=> μηδὲν οὕτως ὠρὸν εἶναι καὶ κενόν. Athenaeus (14.638 d), introducing Chionid. fr. 4, calls him a παιγνιαγράφου τῆς λαρᾶς μούσης and says (639 a) that Teleclides (fr. 36, K.-A.) said that Gnesippus was often involved in adultery: Τηλεκλείδης δὲ ἐν τοῖς Στερροῖς καὶ περὶ μοιχείας ἀναστρέφεσθαί φησιν αὐτόν. Gnesippus seems to be the same person as ὁ Κλεομάχου mentioned as a contemporary of Sophocles and a

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ff. Philocleon is trying to sneak out. Also see Ov. *Ep.* 18.53 ff., 93 ff., and *Met.* 4.85 ff., 93 ff., both of which have many paraklausithuric topoi. At Lucian *DMeretr.* 12 a lover sneaks out from the guard of his parents in order to visit a beloved meretrix. Also compare Phld. *AP* 5.120 (G.-P. VII), Tib. 1.8.65, 2.1.67 ff., Ov. *Am.* 2.12.1 ff., and 3.1.49 ff. Note the love spells designed to bring the woman to the man's house: *PGM* 4.2485 ff., 2735 ff., 2783-4 (Preisendanz 1973-4, 1:150). *PDM* 14.1063-69, 1070-77, 1090-6 are also for bringing girls out of houses (Betz 1992, 246 f.). *PGM* 36.70 says it καὶ παρθένους ἐκπηδᾶν οἴκοθεν ποιεῖ.

producer of tragedies--see Cratin. fr. 17 (K.-A. = Ath. 14.638 f):

> ὃς οὐκ ἔδωκ' αἰτοῦντι Σοφοκλέει χορόν,
> τῷ Κλεομάχου δ', ὃν οὐκ ἂν ἠξίουν ἐγὼ
> ἐμοὶ διδάσκειν οὐδ' ἂν εἰς Ἀδώνια;

and Cratin. fr. 276 (K.-A. = Ath. 14.638 e-f):

> ἴτω δὲ καὶ τραγῳδίας
> ὁ Κλεομάχου διδάσκαλος
> †μετὰ τῶν† παρατιλτριῶν
> ἔχων χορὸν Λυδιστὶ τιλ-
> λουσῶν μέλη πονηρά.[54]

All this seems to support Campbell's (1982-93, 1:39) suggested *floruit* of c. 450. This puts Gnesippus at a major turning point in Greek literature.

Comedies were first performed at Athens at the City Dionysia in 486 and then at the Lenaea, c. 440. Cratinus, the traditional inventor of comedy (Ar. *Po.* 1449b), was born c. 530. The 450s saw Cratinus' first comedies, and the early 420s Aristophanes' and Eupolis' earliest plays. As Eup. fr. 148 indicates, among certain parts of Athenian society literary tastes were changing: Alcman, Stesichorus, and Simonides, poets of roughly the three immediately preceding generations, are considered old-fashioned. On the other hand, Gnesippus "hier ... als weichlicher Neuerer den klassischen Lyriken entgegengestellt wird" (Maas 1893-, 1479). A similar attitude is shown at Ar. *Nu.* 1355 ff. Of course more

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[54] Maas 1893-, 1479 f. supports this identification and suggests that he might also be the same as Νόθιππος, a tragic poet c. 430.

elevated literary fare, such as Aeschylus and Sophocles, remained popular, but alongside it could be found the vulgar, riotous, bitingly satirical, and often highly obscene humour (especially in Cratinus, next to whom Aristophanes seems repressed) of Old Comedy. Satyr plays were already well-established by the start of the fifth century. Certainly it appears that literature was accorded a new moral license. Among the surviving fragments of Greek lyric there is little to compare with the more outrageous sexual explicitness of comedy and satyr plays. Furthermore, clear references to adulterous behaviour are rare in earlier lyric, but become more common in Old Comedy. All this indicates a new market, as it were, for exactly Gnesippus' type of poetry. Certainly adulterous paraklausithuric serenades, at least in literature, would probably not have aroused much negative response.

Gnesippus' chronological position also raises one further possibility. When one considers the relative scarcity of clear paraklausithuric references before Gnesippus, again with the fragmentary nature of Greek lyric providing a major cautionary note, and what will be seen to be an increasing density of paraklausithuric situations after him, it is tempting to suggest that Gnesippus' nocturnal songs might have had some influence on the popularity or commonness of the topos in later literature. Of course, there is every possibility that this pattern is simply because of the

seemingly greater moral leniency allowed literature by fifth-century audiences and that Gnesippus and his subject matter are also a result of that leniency. Nonetheless, the possibility remains that Gnesippus is the "missing link" for the development of the paraklausithuron as an identifiable literary genre.

Euripides and Lysias

Euripides' *Cyclops* provides a possible paraklausithuric reference that has aroused some dispute.[55] It comes in the context of a prolonged scene full of komastic elements and that context is worth examining. At 382 ff. Odysseus describes to the Chorus how Polyphemus made a large fire in his cave, laid out a couch of fir branches on the

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[55] Although the *Cyclops* probably was written after 411 (Seaford 1984, 48 f.), it is being discussed before any of Aristophanes' plays simply to stay within the chronological structure of this dissertation, which, as was noted earlier, will discuss works in the order of their authors' dates rather than attempt to date individually every work mentioned. In the case of Euripides' *Cyclops*, this is at best merely a useful convenience, and the reader should keep in mind that it was written after all Aristophanes' extant plays except for *Plutus, Ranae,* and *Ecclesiazusae.* It does not appear that there is enough to be gained from discussing the *Cyclops* in its correct chronological position within the plays of Aristophanes to outweigh the convenience of keeping all of Aristophanes' plays together, particularly since there does not appear to be any specific borrowing from the *Cyclops* in Aristophanes, or borrowing from Aristophanic komoi or paraklausithuric parodies in the *Cyclops.* Furthermore, as will be argued at the end of the discussion of the *Cyclops,* it is readily conceivable that there were komoi in earlier satyr-plays, and so the *Cyclops* can be discussed before Aristophanes as a symbol of, if not as being representative of, earlier satyr-plays.

ground (387-8), milked his heifers to fill a ninety gallon κρατήρ (388), then, having brutally killed (388 ff.) and cooked (402 ff.) two of Odysseus' men, dined on them. Odysseus then recounts how ἐμπλήσας σκύφος / Μάρωνος αὐτῷ τοῦδε προσφέρω πιεῖν (411-12). Polyphemus downs it, likes what he tastes, and Odysseus offers him ἄλλην ... κύλικα (421). With two cups of neat wine in him, he begins to sing (423 ff.):

> καὶ δὴ πρὸς ᾠδὰς εἶρπ'· ἐγὼ δ' ἐπεγχέων
> ἄλλην ἐπ' ἄλλῃ σπλάγχν' ἐθέρμαινον ποτῷ.
> ᾄδει δὲ παρὰ κλαίουσι συνναύταις ἐμοῖς 425
> ἄμουσ', ἐπηχεῖ δ' ἄντρον.[56]

It then should come as no surprise that at lines 445 f. Odysseus announces ἐπὶ κῶμον ἕρπειν πρὸς κασιγνήτους θέλει / Κύκλωπας ἡσθεὶς τῷδε Βακχίου ποτῷ. Here Polyphemus is in accord with the tendency of rural komoi and serenades to take place during the daytime.[57] This would not fit with

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[56] The text is Diggle's, reprinted in Seaford 1984. Seaford (185) notes that these verses "represent a τόπος of satyric drama; cf. fr. 907; *Trag. adesp.* 418.5-6; Anon. on Heracles in E. *Syl.* (p. 575 Nauck) ἥσθιε καὶ ἔπινεν ἄιδων. In the prosatyric *Alc.* the drunken singing of Herakles, warmed by wine (758 ...), contrasts with the laments of the servants for Alkestis (759-63...)." It is interesting that Thgn. 1041-2 (δεῦρο σὺν αὐλητῆρι· παρὰ κλαίοντι γελῶντες / πίνωμεν, κείνου κήδεσι τερπόμενοι) and E. *Alc.* 542 (αἰσχρὸν παρὰ κλαίουσι θοινᾶσθαι ξένους) both have παρά followed by a form of κλαίω.

[57] Minyard 1976, 219-20 points out that, in fact, komoi can follow the drinking after any main meal, be it during the day or night. She cites this passage, the references to Hercules' komoi in the *Alc.*, and Ar. *Pl.* 744 ff. There are many examples of daytime rural komoi and serenades in pastoral. See, for example, Theoc. 3, 5, 7, 11; Verg. *Ecl.* 2; Ov. *Met.* 13.740 ff.; Calp. *Ecl.* 3; and Nemes. 3.

Odysseus' plans for blinding him, so he tells the cyclops[58] that he should keep the wine to himself and not share it with the others, knowing that Polyphemus will soon fall asleep from its effects (451 ff.):

> κώμου μὲν αὐτὸν τοῦδ' ἀπαλλάξαι, λέγων
> ὡς οὐ Κύκλωψι πῶμα χρὴ δοῦναι τόδε,
> μόνον δ' ἔχοντα βίοτον ἡδέως ἄγειν.
> ὅταν δ' ὕπνώσσῃ Βακχίου νικώμενος.

After further conversation between Odysseus and the chorus of satyrs, in which the plan for the blinding is discussed, the chorus announces Polyphemus' entrance (488), and it is not a pretty sight:

> σίγα σίγα. καὶ δὴ μεθύων
> ἄχαριν κέλαδον μουσιζόμενος
> σκαιὸς ἀπῳδὸς καὶ κλαυσόμενος 490
> χωρεῖ περτίνων ἔξω μελάθρων.
> φέρε νιν κώμοις παιδεύσωμεν
> τὸν ἀπαίδευτον·
> πάντως μέλλει τυφλὸς εἶναι.
> μάκαρ ὅστις εὐιάζει [στρ. α
> βοτρύων φίλαισι πηγαῖς 496
> ἐπὶ κῶμον ἐκπετασθείς
> φίλον ἄνδρ' ὑπαγκαλίζων,
> ἐπὶ δεμνίοις τε †ξανθὸν†
> χλιδανᾶς ἔχων ἑταίρας 500
> μυρόχριστος λιπαρὸν βό-
> στρυχον, αὐδᾷ δέ· Θύραν τίς οἴξει μοι;
> ΚΥ. παπαπαῖ· πλέως μὲν οἴνου, [στρ. β
> γάνυμαι ⟨δὲ⟩ δαιτὸς ἥβᾳ,
> σκάφος ὁλκὰς ὣς γεμισθείς 505
> ποτὶ σέλμα γαστρὸς ἄκρας.
> ὑπάγει μ' ὁ φόρτος εὔφρων
> ἐπὶ κῶμον ἦρος ὥραις,
> ἐπὶ Κύκλωπας ἀδελφούς.
> φέρε μοι, ξεῖνε, φέρ', ἀσκὸν ἔνδος μοι. 510
> ΧΟ. καλὸν ὄμμασιν δεδορκὼς [στρ. γ
> καλὸς ἐκπερᾷ μελάθρων.
> ⟨ ⟩ φιλεῖ τίς ἡμᾶς;

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[58] "Satyr" and "cyclops" will not be capitalized because they are species, not nationalities.

λύχνα δ' †ἀμμένει δαῖα σὸν
χρόα χώς† τέρεινα νύμφα
δροσερῶν ἔσωθεν ἄντρων.
στεφάνων δ' οὐ μία χροιὰ
περὶ σὸν κρᾶτα τάχ' ἐξομιλήσει.

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Polyphemus has had his meal, become drunk as if he were at a symposium, and started to sing. He has then, quite reasonably, developed the urge to go on a komos to his fellow cyclopes (ἐπὶ κῶμον ἕρπειν πρὸς κασιγνήτους θέλει / Κύκλωπας, 445 f.), from which urge Odysseus has had to dissuade him (κώμου μὲν αὐτὸν τοῦδ' ἀπαλλάξαι, 451).[59] He does, however, eventually leave his "rocky house" (πετρίνων ... μελάθρων, 491), drunk (μεθύων, 488) and singing (μουσιζόμενος, 489).[60] The satyrs, not impressed by his singing

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[59] In this context κῶμος followed by the πρός ... Κύκλωπας must mean a komos-procession (as at 508-9 ἐπὶ κῶμον ... / ἐπὶ Κύκλωπας). From λινε 556 it seems he is carrying a σκύφος. This urge of Polyphemus' has been foreshadowed at 167 ff., where Silenus says the man that is not happy after drinking is a total fool and then recounts the amorous visions and desires wine gives him.

[60] Μεθύω/μέθη (also at line 538) and other words from the -μεθ- stem are exceptionally frequently linked with κῶμος/κωμάζειν. A fairly complete listing (excluding the *scholia* and lexicographical entries cited in Chapter 1) is: Ar. *Ec.* 689 ff.; *Scholia* on Ar. *R.* 218; Lys. frag. 17.2. (= D.H. "Demos." 11); Pl. *Lg.* 637 a, *Smp.* 212 c f.; Theopomp. *FHG* 1.308 (Ath. 6.260 b-c), *FHG* 1.323 (Ath. 10.435 c); Duris 70 (*FGH*) = (Plu. *Alc.* 32.2) ἐκ μέθης ἐπικωμάζοντος; Timae. *FHG* i.224 (Ath. 6.250 a); Anon. *AP* 12.115 (G.-P. VI), 12.116 (G.-P. XXXIV); *Orac. Sib.* 8.118; Powell *Lyr. Alex. Adesp.* 3; D.S. 17.106.1, 20.92.4; D.H. 10.7.3-4; Plu. *Alc.* 4.5, 22.2, *Alex.* 17.5, 38.1 f., *Ant.* 9.3, *Caes.* 41.3, *Dem.* 20.3, *Mor.* 128 D, 596 C-D, 622 D ff., 710 C, *Pyrr.* 13.3; Ph. *Moses* 2.162, *Husb.* 37, *Cherub.* 92; J. *B.J.* 2.29; D.Chr. 4.109, 33.14 f.; S.E. *M.* 6.8; Lucian *Bacch.* 5, *Luct.* 13, *Bis Acc.* 16 (cf. 31) depicts Methe personified as a komast; *Anacreont.* 43; Polyaen. 2.2.7; Galen *Ther. Meth.* 1.1.2; *Scholia* on Hermog. *Stat.* 259; *Scholia* on Opp. *Hal.* 1.501; Clem. *paed.* 2.4.40; D.C. 9.39.10, 45.26.2, *Epit.* 61.4.3,

(this is, after all, his first komos), will teach him just how to revel (νιν κώμοις παιδεύσωμεν, 492).[61]

64.3.1; Alciphr. 4.10.1; Ath. 10.427 e-f; 10.438 d-e; 10.445 b; 14.621 c ὁ δὲ μαγῳδὸς καλούμενος ... ποτὲ δὲ ἄνδρα μεθύοντα καὶ ἐπὶ κῶμον παραγινόμενον πρὸς τὴν ἐρωμένην; Philostr. *Im.* 1.2, 1.25.2, *V.A.* 4.39, *V.S.* 20; *Peirazomene* 22 (Page 1970 fr. 79.); Tryph. *Il.* 559-61; Iamb. *VP* 25, 112; Eus. *v.C.* 1.7.1.4 ff.; Lib. *Decl.* 12.6, 12.16, 12.40, 28.1.24, *Orat.* 18.209, *Prog.* 4.6, 7.5, 10.5; Epiph. *haer.* 2.120.17 ff., 2.157.17 ff.; Them. 303 c-d; Sopat. Rh. *Diair. Zetem.* 320, 442; Gr. Naz. *or.* 5 (*MPG* 35.708.41 f.), *or.* 38 (*MPG* 36.316.20 ff., 29-30), *or.* 35 (*MPG* 36.260.1 f.), *or.* 40 (*MPG* 36.412.46 ff.); Gr. Nyss. *or. dom.* 3 (Oehler 252.17 ff.), 5 (Oehler 304.21-24); Chrys. *Jud.* 4 (*MPG* 48.874.61-64), 5 (*MPG* 48.883.10-14), 8 (*MPG* 48.915.40-42; 927.16-20), *hom. in Mt.* 77 (78) (*MPG* 58.704.8-11), *hom. in Ac.* 36 (*MPG* 60.258.61-64), *hom. in Rom.* 24 (*MPG* 60.623.44-45, 53-56; 626.12), *hom. in I Cor.* 12 (*MPG* 61.103. 30-32), 27 (*MPG* 61.231.23), *hom. in I Tim.* 13 (*MPG* 62 569. 48-50), *salt. Herodiad.* (*MPG* 59.524.20-21), *nat. Chr.* 2 (*ascend. dom. in templo, MPG* 61.739.62-67), *de Babyla* 44.6, 74.13 f., 104.12-14 (Schatkin), *synax. incorp.* 3.27-28, *in sanct. Paul. apost. Hom.* 4.18.19-23; Synes. *Ep.* 32.16 f.; Thdt. *Is.* 2.5.12; Nonn. *D.* 12.383-386, 19.57-58 οὐδὲ Μέθης ἀπάνευθε δυνήσομαι εἰλαπινάζειν, / οὐδὲ Μέθης ἀπανευθεν ἐγὼ ποτε κῶμον ἐγείρω; Paul. Sil. *AP* 6.71; Jo. D. *hom. in sabbat.* 38 (*MPG* 96.641. 21-24), *Artem.* [Sp.] 10 (*MPG* 96.1261.11-14); Phot. *Bibl.* 333 b; and Const. VII Porphyr. *de uirt. et uit.* Büttner-Wobst-Roos 2.343.21 ff. and 2.357.13 f., *de sent.* Boissevain 432.6 ff. Part of the reason for the frequency of this combination is its occurrence *Ep. Rom.* 13:13 ὡς ἐν ἡμέρᾳ εὐσχημόνως περιπατήσωμεν, μὴ κώμοις καὶ μέθαις, μὴ κοίταις καὶ ἀσελγείαις, μὴ ἔριδι καὶ ζήλῳ; and *Ep. Gal.* 5:21 φθόνοι, μέθαι, κῶμοι καὶ τὰ ὅμοια τούτοις, ἃ προλέγω ὑμῖν καθὼς προεῖπον ὅτι οἱ τὰ τοιαῦτα πράσσοντες βασιλείαν θεοῦ οὐ κληρονομήσουσιν.

[61] Seaford 1984, 196 suggests that here κώμοις "seems to mean 'revelling songs',..." and compares Ar. *Th.* 988-9 ἐγὼ δὲ κώμοις σὲ [sc. Dionysus] φιλοχόροισι μέλψω. However, Lamer's and Minyard's belief (see Chapter 1) that komos almost never means simply "song" means there is no reason to reject a sense of "revellings"--i.e. the satyrs' dancing and singing as a whole will instruct Polyphemus how to revel. Ussher 1978, 132 suggests that the chorus' song "may well have been accompanied by dancing and pantomimic action (i.e. a *hyporchema*...)." Polyphemus must be trying to dance for the first time, too: lines 123-4 explain how, being without wine, the cyclopes τοιγὰρ ἄχορον οἰκοῦσι χθόνα.

The satyrs then sing a strophe, presumably the type of thing they think is appropriate to a komos--indeed it seems to have every right to be called a komos-song.[62] It culminates in the question: Θύραν τίς οἴξει μοι; (502).[63] However the passage is highly problematical and has not been truly satisfactorily explained.[64] The first problem is offered by line 497, where the precise meaning of κῶμον is

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[62] Seaford 1984, 195 notes the "simple monostrophic anacreontics κατὰ στίχον (cf. Anacr. 356, 395, 396...) with which the satyrs accompany the emergence (491) of Pol., and which are taken up (503-10) by Pol. himself." On the ends of the strophes at lines 501-2, 509-10, and 517-18 he quotes A.M. Dale as saying "The pure ionic dimeter as the penultimate phrase in anacreontics is characteristic of Anacreon himself" and cites line 395 for comparison. The simplicity of the metre and structure gives added realism and vigour to the song.

[63] There is some dispute as to whether this is an actual request to open a door, or whether it is an explicit sexual double-entendre (although it could be both). Copley 1956, 6 n. 13 quotes, and rejects, Paley's 1880 commentary as suggesting that the question is "Apparently a cant phrase for τίς χαριεῖται μοι;" Ussher 1978, 134 says the question refers to both "admission to a mistress' house" and "admission to her favours" citing Ar. *Ec.* 990. Seaford 1984, 199 also allows both. For door imagery and sexual metaphor, add the very elaborate Eratosth. *AP* 5.242, and also see Trumbull 1906, 252 ff. Such a sense might be present, but it will be argued below that the actual request for admission is primary.

[64] See Seaford 1984, 197 f. (who offers many options but commits himself to few of them), Ussher 1978, 129 f., and Rossi 1971 for an idea of the problems and textual difficulties.

indeterminable.[65] Ἐκπεταθείς is also troublesome.[66] The major problem here is if ἐπὶ κῶμον ἐκπεταθείς indicates that the subject is participating in a static revel. It is

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[65] Κῶμος here could be either a procession or a more static revel. When ἐπὶ κῶμον is followed by another preposition indicating direction κῶμος will usually have the sense of "procession", but by itself it could mean either. For ἐπὶ κῶμον followed by another preposition, see 445 above, see Apollod. Car. fr. 5.21 (K.-A. = Ath. 7.280 d) ἐπὶ κῶμον εἰς Κόρινθον, and Ath. 14.621 c ποτὲ δὲ ἄνδρα μεθύοντα καὶ ἐπὶ κῶμον παραγινόμενον πρὸς τὴν ἐρωμένην. Even Plu. *Alex.* 38.1 ff. seems to require this sense: ἔτυχε μὲν εἰς μέθην τινὰ καὶ παιδιὰν τοῖς ἑταίροις ἑαυτὸν δεδωκώς, ὥστε καὶ γύναια συμπίνειν ἐπὶ κῶμον ἥκοντα πρὸς τοὺς ἐραστάς. Some occurrences of ἐπὶ κῶμον by itself seem to favour a processional sense--see: Ar. *Pl.* 1040, Antiph. fr. 197 (K.-A. = Ath. 6.243 c), D.S. 17.72.1-6, and Ath. 14.621 c. Some that appear to require a more general meaning of "revelry" are: Lys. fr. 17.2. (= D.H. "Demosthenes" 11); X. *Smp.* 2.1 ff.; Alex. fr. 112 (K.-A. = Ath. 8.362 c-d); Plu. *Mor.* 357 F, 624 C; Aristid. 8.54; and D.L. 2.138. Passages where the meaning of ἐπὶ κῶμον is not clear are more common: Thgn. 939-42; D. *Neaera* 33; Axionic. fr. 2 (K.-A. = Ath. 6.244 f); Powell *Lyr. Alex. Adesp.* 3.7; D.S. 17.117.1-2; Ath. 8.348 f-349 a; D.L. 2.128, 7.13; Philostr. *Im.* 1.25.3, *V.A.* 4.39; Greg. Naz. *or.* 40 (*MPG* 36.393.4 f.); Const. VII Porphyr. *de uirt. et uit.* Büttner-Wobst-Roos 1.275.29 ff.; and Suid. κ.2266. While Minyard 1976, 189 believes that ἐπὶ κῶμον usually refers to a stationary revel (cf. also 212, 220 f., and 275), Lamer 1893-, 1288 favours the processional sense.

[66] *LSJ, s.v.* ἐκπετάννυμι, cites the line and suggests that it means "wholly given up to the revel". The suggestion would allow either a komos procession or general revelry. Seaford 1984, 197 proposes an explicit sailing metaphor to match that in the corresponding line of strophe b (although such a metaphor would probably be suggested by the verb even as *LSJ* translates it): "he proceeds to the κῶμος with the wind in his sails as a result of the wine." Kovacs 1994, 115 is similar to Seaford: "... off to the revel, the well-beloved juice of the vine putting wind in his sails." The major problem with both these translations is that they have to give ἐκπετάννυμι a sense of movement that it otherwise does not seem to have by itself. There are other interpretations, none particularly convincing: see Seaford *ad loc.*, and Ussher 1978, 133.

possible that he has actually arrived at, and is now part of, a revel (taking the aorist aspect as clearly preceding the αὐδᾷ in line 502). Or he could have arrived at a place where there was such a revel or where he will want to participate in such a revel. Finally, similar options could be offered except with κῶμος being a komos-procession. Other problems are the identity of the φίλον ἄνδρ' (498),[67] how the couch (499) fits in, what should be read for ξανθὸν (499) and μυρόχριστος λιπαρὸν (501), and finally the actual sense of Θύραν τίς οἴξει μοι. However it is possible to produce a coherent reading, even if it remains speculative at best. A laboured translation could be:

> He is fortunate who shouts the Dionysiac cry of εὐοῖ, having been wholly given up to the komos-procession, supporting himself by embracing a dear friend, and having waiting for him on a bed a right flower of a

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[67] See Seaford 1984, 197-9; Ussher 1978, 133; and Rossi 1971, 18-19. They all suggest the possibility that the ἄνδρ' is a potential lover. Ussher: "'clasping in his arms ... as an ὑπαγκάλισμα ('sleeping-partner', S. *Tr.* 540)." Rossi seems to think that part of the reason the man is μάκαρ (495) is that he has a choice of lovers and so twice the chance of being sexually gratified--which reminds one of Woody Allen's comment about being envious of bi-sexuals because they have double the odds of getting a date for Saturday night. As has been seen, companions of various kinds are common in komoi but less so in paraklausithuric situations--see, among others: Pl. *Smp.* 212c; Men. *Mis.* A15 ff.; Theoc. 2.118; Pl. *Cur.* 2 ff.; Anon. 12.116.1 (G.-P. XXXIV); Val. Aed. 2.1; Hor. *Carm.* 3.7.30, 3.26.6 ff.; and Leon. *AP* 5.206 (G.-P. XLIII).

voluptuous hetaira, his anointed hair shining, he calls out: "Who will open the door for me?"[68]

This then gives a clear reference to an amatory komos-procession of a drunken man, probably after a symposium in analogy with Polyphemus' present situation. Since he is drunk, he leans on a friend for support. Like any good komast, the lover's hair is anointed.[69] He has an arrangement with a hetaira in the bloom of her beauty--she is waiting on her bed for him to return from his symposium. While it is, of course, more the norm for the beloved to fail to keep a date or appointment, there are occasional references to the beloved dutifully waiting for the lover to

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[68] I have used *LSJ*'s suggestion for ἐκπεταθείς, but interpreted κῶμος as a procession rather than static revel; taken the ἄνδρ' as a friend, mainly because of the usual sense of the word as an adult male, which would not easily fit with it being a possible lover (see Seaford *ad loc.* and Rossi 1971, 18-19); reasoned that if the ἄνδρ' is a friend, then the embrace is likely for support of the drunken man--this also helps support the processional sense of κῶμος; accepted Dindorf's and Meineke's δεμνίοισί τ' ἄνθος for 499 and Musgrave's μυρόχριστον λιπαρὸς (see Seaford 1984, 199) in 501; and taken ἔχων not as actually "holding" but rather something like "having as a lover" (*LSJ s.v.*, A.I.4). Kovacs 1994, 114 also prefers these last two readings.

[69] See Nisbet-Hubbard 1978, 112 on Hor. *Carm.* 1.4.9, where they offer λιπαρόν as the equivalent of *nitidum*: "The word suggests unguents for the hair, which, together with garlands, were regular concomitants of a festivity." They offer for comparison *Carm.* 2.7.7 f. "coronatus nitentis / malobathro Syrio capillos", *Ep.* 1.14.32; Tib. 1.7.51 "illius et nitido stillent unguenta capillo"; Ov. *Ep.* 21.166 "spissaque de nitidis tergit amoma comis"; and Strato *AP* 11.19.3 f. To which add Ov. *Ars* 1.73 (paraclausithyric) and Antip. Sid. *AP* 7.27 (G.-P. XV; on Anacreon). See also Appendix 2.

arrive.[70] Since he has a woman waiting inside for him, all he has to do is call out for admission.[71] This is no small part of why the man is μάκαρ (495).[72] The picture is clearly meant to be a happy one, and so of course there must be easy admission. Nonetheless, as the question is imagined as coming from a drunken komast at his beloved's door, it can fairly be called paraklausithuric, even if the satyrs' song is not an actual paraklausithuron.[73]

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[70] For the latter, see Men. *Pk.* 305, Prop. 1.3 and 2.29.11, Ov. *Ep.* 19. For appointments broken by the beloved, see Asclep. *AP* 5.150 (G.-P. X); Mel. *AP* 5.152 (G.-P. XXXIV); Tib. 1.8.63-4 and 2.6.49-50 (and Murgatroyd *ad loc.*); Prop. 2.17.1 ff.; Ov. *Rem.* 517 ff.; Aristaenet. 1.28.20 ff.; and Paul. Sil. *AP* 5.279.

[71] Seaford 1984, 199 thinks it is more complicated.

[72] Seaford 1984, 196 f. notes the religious/hymnic associations of this μακαρισμός--see his references. Rossi 1971, 21 suggests there is religous parody here, but Seaford rightly observes that "intermediate between man and god, and separated from their god only by accident, the satyrs can on the whole take a far more crudely hedonistic view of bliss than the mystic initiate. For the earthly pleasures of the κῶμος are essentially religious...." He also notes that εὐιάζειν (495) is also religious, citing S. *Ichn.* 227, *Ant.* 1135, and E. *Ba.* 67, 1034.

[73] Seaford 1984, 199 comes to the tentative conclusion that what the satyrs are really saying, in a subtle attempt to discourage Polyphemus from going on a komos, is "The question 'who will open the door for me?' is most pleasantly asked by someone who has a girl [and a man?...] on the couch with him, not by somebody actually standing in the street outside the door." This would mean that the picture just described would have to refer to a static revel. However, the satyrs are not the most intelligent creatures, and it seems possible to take their song at face value. Copley 1956, 6 says that "the song of the Satyrs, however, is a paraclausithyron", that "499-502 are not meant to be taken literally, but are intended as a picture of love's delights." He avoids the interpretative difficulties that the passage offers by saying that if the singer "pictures

After the satyrs have sung their song, Polyphemus enters singing his, declaring that he is full of wine, and that his "load" of wine leads him out for a revel to his brother cyclopes, much as Odysseus reported him wanting to do at lines 445-56. He asks for the ἀσκόν (510), probably planning to take it with him, again as at 451 ff.[74] Then the satyrs sing again. Although the text of lines 511-15 is again problematic, the general sense seems moderately clear.[75] The satyrs announce or comment on Polyphemus' arrival from his cave and describe him in terms suitable to a contemporary komast: he comes out, fair to see, eyes flashing (the plural ὄμμασιν [511] applied to a cyclops adds

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himself as actually having what he only hopes to have, he may be excused either on the grounds that he is drunk, or that he is allowing himself a degree of inconsistency ('poetic license') natural enough in a rude street ballad. If Euripides was indeed attempting here to reproduce such a ballad ... this very inconsistency, evidence of crude and careless composition, would serve to heighten the desired impression."

[74]Quite understandably, komasts seem to have carried wine regularly with them on their revels. See Tib. 1.2 and Murgatroyd 1980, 70 *ad loc.*, who cites the *Scholia* on Ar. *Pl.* 179 (τὰ πρόθυρα αὐτῆς οἴνῳ ἔρραινεν) and the opening scene of Pl. *Cur.*. To these add also Curt. 9.10.26 and Alciphr. 4.14.7. Komasts on vases often carry cups or such: "The symposion drinking party receives its classic expression in Archaic red figure. The setting may be outdoor, moving from house to house with cups, pipes and girls" (Boardman 1975, 218). Cf. also Keuls 1985, 174.

[75]See again Ussher 1978, 135 f. and Seaford 1984, 201 f., with his *apparatus criticus ad loc.* Rossi 1971, 21 and Seaford 1984, 201 suggest that there is developed wedding imagery here.

to the humour), and proclaims, under the influence of the wine (taking Diggle's suggested κελαδῶν or understanding some similar verb in the lacuna), that someone loves him. This is surely to be understood as again referring to the type of thing a komast setting out on a revel would say--someone loves him and is waiting for him, or at least might very well receive him. Lamps are mentioned, and the satyrs are probably telling the cylops that, since it is daytime, he does not need any form of lighting for his komos.[76] Finally a soft nymph is mentioned as being within a cave--surely the waiting beloved in a suitably pastoral setting--and a joke is made turning on the komast's garlands.[77]

That the satyrs' song did nothing to deter Polyphemus from his revel is clear in the following lines, where Odysseus tries to persuade him to stay home. The cyclops at 531 once again suggests that he go share the wine with his kin, but Odysseus once more suggests that he should keep the drink to himself. This does not work and so at line 534 Odysseus argues that πυγμὰς ὁ κῶμος λοίδορόν τ' ἔριν

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[76] For lamps, torches, and the like in paraklausithura, see Appendix 2. They were, of course, essentially a necessity for any night-time travel and are often mentioned in komastic contexts. Plu. *Mor.* 237 A says that the Spartans after drinking in moderation at public meals went away without torches and that they were not permitted to walk with a light on any route but had to go bravely about in the darkness.

[77] For garlands, see Appendix 2, esp. *s.v.* στεφ-, *corolla*, and *corona*.

φιλεῖ.[78] Polyphemus, confident in his strength and emboldened by the wine, replies (535) μεθύω μέν, ἔμπας δ' οὔτις ἂν ψαύσειέ μου, and then declares in good Greek fashion that (537) ἠλίθιος ὅστις μὴ πιὼν κῶμον φιλεῖ.[79]

The *Cyclops* has been worth examining in such detail for several reasons. It makes Euripides the earliest author we know of to have composed an extended komastic dramatic scene, although it must be kept in mind that most of Aristophanes' plays were written before the *Cyclops*. Nonetheless, satyr-plays, with their choruses of drunken satyrs, seem to be well-suited to komoi, and it is easily conceivable that elaborate komastic scenes existed in earlier satyr-plays. Whereas Aristophanes' earliest play, the *Banqueters*, was

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[78] See notes 20 and 43 above for the general violence of komasts and the fight before the door of the beloved. Ath. 2.36 b cites this line. For πυγμάς compare Pratin. fr. 708.8. For ἔρις linked with komoi, see Chrys. *catech. ad ill.* 1.32.13-16 πάντα τὰ ἔργα τῆς σαρκὸς ἄτινα ἐστί φησιν μοιχεία, πορνεία, ἀκαθαρσία, ἀσέλγεια, εἰδωλολατρία, φαρμακεία, ἔχθρα, ἔρις, φθόνοι, μέθαι, κῶμοι. This is clearly modelled on *Ep. Gal.* 5:19-21 but ἔρις is Chrysostom's addition. Pl. *R.* 500 b and Lib. *Prog.* 10.5 connect λοιδορία with komoi.

[79] The bravery of the lover in the face of the dangers of the night is a common paraklausithuric topos: Asclep. *AP* 5.64 (G.-P. XI); Anon. *AP* 12.115 (G.-P. VI); Tib. 1.2.15 ff.; Ov. *Am.* 1.6.7 ff., 57 ff., 1.9.1 ff., *Met.* 4.96, 13.770 ff., and cf. *Ep.* 18.93 ff., 157 ff., 19.71 ff.; and [Quint.] *Decl. Mai.* 15.7. Also compare Tib. 1.1.75 ff., 2.6.11 ff.; Prop. 1.9.17 ff., 3.16.5 ff.; and Ov. *Ars* 2.233 ff. It was a commonplace that wine makes a person brave. For some non-paraklausithuric examples see B. fr. 20 B; Pl. *Lg.* 1, 645 D-E; Arist. *Pr.* 27.4; Hor. *Ep.* 1.5 12 ff.; *Carm.* 3.21.18 f.; Ov. *Ars* 1.229 ff.; Plut. *Mor.* 715 E-716 A; *Anacreont.* 56; and Ach. Tat. 2.10. See also Murgatroyd 1980, 78 and McKeown 1987-, 2:127, 130, and 153.

probably produced in 427, satyric drama seems to have originated in the late sixth century. Pratinas is said to have been the originator of satyric drama (Suid., *s.v.* Πρατίνας), and while "the statement is not above suspicion" (Seaford 1984, 13) the evidence does seem to suggest "that satyric drama evolved at this time" (*ibid.*). Furthermore, the fact that the komos and the paraklausithuron are associated here further confirms the close connection between the two. This connection has already been seen in earlier authors and is even more visible in Aristophanes.

There are, however, three passages of note that should be mentioned before moving on to Aristophanes. Lysias 3 ("Against Sinon") deals with an amatory rivalry over a boy. One of the rivals, Sinon, believing the boy is with the other, breaks into his house (6 ff.):

> πυθόμενος γὰρ ὅτι τὸ μειράκιον ἦν παρ' ἐμοί, ἐλθὼν ἐπὶ τὴν οἰκίαν τὴν ἐμὴν νύκτωρ μεθύων, ἐκκόψας τὰς θύρας εἰσῆλθεν εἰς τὴν γυναικωνῖτιν, ἔνδον οὐσῶν τῆς τε ἀδελφῆς τῆς ἐμῆς καὶ τῶν ἀδελφιδῶν, αἳ οὕτω κοσμίως βεβιώκασιν ὥστε καὶ ὑπὸ τῶν οἰκείων ὁρώμεναι αἰσχύνεσθαι. 7 οὗτος τοίνυν εἰς τοῦτο ἦλθεν ὕβρεως ὥστ' οὐ πρότερον ἠθέλησεν ἀπελθεῖν, πρὶν αὐτὸν ἡγούμενοι δεινὰ ποιεῖν οἱ παραγενόμενοι καὶ οἱ μετ' αὐτοῦ ἐλθόντες, ἐπὶ παῖδας κόρας καὶ ὀρφανὰς εἰσιόντα, ἐξήλασαν βίᾳ. καὶ τοσούτου ἐδέησεν αὐτῷ μεταμελῆσαι τῶν ὑβρισμένων, ὥστε ἐξευρὼν οὓς ἐδειπνοῦμεν.... 8 ἐκκαλέσας γάρ με ἔνδοθεν, ἐπειδὴ τάχιστα ἐξῆλθον, εὐθύς με τύπτειν ἐπεχείρησεν· ἐπειδὴ δὲ αὐτὸν ἠμυνάμην, ἑκατὰς ἔβαλλέ με λίθοις.

Compare also references to the same event at 23, 27, 29, and 46. Also notable in this context is Lysias 4.5 ff.("On a

wound"), another instance of forced entry motivated by drink and lust:

> οὐκοῦν ἦλθον αὐτὸς αὐτὸν ἀποκτενῶν ... καὶ βίᾳ εἰς τὴν οἰκίαν εἰσῆλθον. διὰ τί οὖν οὐκ ἀπέκτεινα, ὑποχείριον λαβὼν τὸ σῶμα ... [6] ἀλλ' ὀστράκῳ φησὶ πληγῆναι. καίτοι φανερὸν ἤδη ἐξ ὧν εἴρηκεν, ὅτι οὐ πρόνοια γεγένηται. 7 οὐ γὰρ ἂν οὕτως ἤλθομεν ... ἀλλ' οἴκοθεν ἔχοντες ἂν ἐβαδίζομεν. νῦν δὲ ὁμολογούμεθα πρὸς παῖδας καὶ αὐλητρίδας καὶ μετ' οἴνου ἐλθόντες. ὥστε πῶς ταῦτ' ἐστὶ πρόνοια; 8 ἐγὼ μὲν γὰρ οἶμαι οὐδαμῶς. ἀλλ' οὗτος ἐναντίως τοῖς ἄλλοις δύσερώς ἐστι, καὶ ἀμφότερα βούλεται, τό τε ἀργύριον μὴ ἀποδοῦναι καὶ τὴν ἄνθρωπον ἔχειν. εἶτα ὑπὸ τῆς ἀνθρώπου παρωξυμμένος ὀξύχειρ λίαν καὶ πάροινός ἐστιν, ἀνάγκη δὲ ἀμύνασθαι. ἡ δὲ τοτὲ μὲν ἐμὲ περὶ πολλοῦ τοτὲ δὲ τοῦτόν φησι ποιεῖσθαι, βουλομένη ὑπ' 9 ἀμφοτέρων ἐρᾶσθαι. καὶ ἐγὼ μὲν καὶ ἐξ ἀρχῆς εὐκόλως εἶχον καὶ νῦν ἔτι ἔχω· ὁ δ' εἰς τοῦτο βαρυδαιμονίας ἥκει ... ἕνεκα πόρνης ἀνθρώπου, ἣν ἔξεστιν αὐτῷ ἀναμφισβητήτως ἔχειν ἐμοὶ ἀποδόντι τἀργύριον.

Finally, Lysias fr. XVII.2 (Gernet-Bizos = D.H. *Dem.* 11) is worth mentioning:

> τῶν μὲν γεγενημένων οὐθὲν εἶπεν, ἔλεγε δ' ὡς αὐτὸς μὲν δειπνῶν τύχοι, οὗτος δὲ μεθύων ἔλθοι, ἐκκόψας δὲ τὴν θύραν καὶ εἰσελθὼν κακῶς λέγοι αὐτὸν καὶ τὸν Ἀντίμαχον καὶ τὰς γυναῖκας αὐτῶν.

These passages are instructive for the rather surprising frequency with which it appears that an Athenian citizen, under the right circumstances, was willing to force entry into another's house. That two of the occasions were motivated by love or lust gives more weight to the references, which will be seen later, to such violent assaults on brothels or houses of *hetairai*.[80]

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[80] For most of the references from before Latin elegy, and some select later ones, see: Ar. *Lys.* 249 ff., 310 ff., 428, *V.* 1254 f.; Is. *Pyrrh.* 13 f.; Antiph. fr. 193.6, 236.3 (K.-A.); Aristopho fr. 5.5 (K.-A.); Men. *Dysc.* 60; Theoc. 2.128; Herod. 2.25 ff., 63; Pl. *Am.* 1048, *Bac.* 1119, *Mil.* 1250, *Per.* 569, *Truc.* 638 f.; Ter. *Ad.* 84 ff.,

Aristophanes

Aristophanes produced the first prolonged dramatic paraklausithuric scene we have and seems to have handled the situation several times throughout his career. In particular, lines 960 ff. of the *Ecclesiazusae* have been widely recognized as paraklausithuric.[81] Although the *Ecclesiazusae* is among his later plays,[82] there seems to be no particular benefit to be gained from a strict chronological survey of Aristophanes' plays, and the prominence of the *Ecclesiazusae*'s paraklausithuric scene makes it a logical place to start.

The main paraklausithuric passage does not begin until line 947, but it is important first to put the scene

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Eun. 771 ff.; Sex. Turp. 2.199 f.; Lucil. 795, 941 ff.; Cic. *Consil.* fr. 10.3.1; Hor. *Carm.* 3.15.9, 3.26.6 ff.; Iamb. *VP* 25.112; and Aristodem. *FHG* 3.310. See also McKeown 1987-, 2:152.

[81] See de la Ville de Mirmont 1909, 576, who calls it the oldest paraclausithyron he knows of; Headlam-Knox 1922, 83; Garte 1924, 8; Haight 1950, 64: "perhaps the loveliest serenade in all ancient poetry. It is clearly a παρακλαυσίθυρον, a song outside a closed door"; Copley 1956, 7-8: "The earliest extant example of the dramatic paraclausithyron"; Bowra 1958, 377, in an article devoted to the passage: "In its contents and its setting the song has some resemblance to the παρακλαυσίθυρα,..."; Burck 1966, 246; and Henderson 1973, 52: "... the earliest surviving example of reasonable length of the motif in Greek literature." In addition, Leo 1900, 607; Nisbet-Hubbard 1970, 289; Murgatroyd 1980, 70; McKeown 1987-, 2:121; and Yardley 1978, 20, all consider it paraklausithuric. Canter 1919, 358 has his doubts, and Pasquali 1964, 420 is even more sure that it is not a paraklausithuron. Also see Ussher 1973. The text for all Aristophanes quoted is Hall-Geldart 1906-07.

[82] Ussher 1973, xxv dates it to 393.

in its context. Praxagora at 673 describes the women's intended changes to Athenian dining habits. Public meals for the men will be laid out in the courts and porticos and where people dine will be determined by lot. After the dinners and symposia (678 ff.), the men will leave and, like typical komasts, drunk, garlanded, and carrying torches, they will wander through the streets.[83] As they go on their way, the free women[84] of the new state will waylay the men (προσπίπτουσι, 694)[85] and solicit them (δεῦρο παρ' ἡμᾶς, 695),[86] both in the street and from the upper windows of the women's quarters (ἐξ ὑπερῴου, 698). This is our first reference in a komastic scene to upper story windows, which will be mentioned in many later paraklausithuric situations.[87]

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[83] For μεθύω and its cognates in connection with komoi, see above, notes 44 and 60.

[84] Ussher 1973, 175: "The women here (cf. 877) are free-born women standing on their rights: they are neither prostitutes (718) nor the bawds that (out of mischief) they pretend."

[85] Perhaps προσπίπτω also has supplicatory overtones here--although it is usually connected in such circumstances with an explicit mention of the knees of the *supplicandus*, it need not always be so: S. *O.C.* 1754 AN. ὦ τέκνον Αἰγέως, προσπίτνομέν σοι. Cf. also *O.C.* 1157, *El.* 1380, *Tr.* 904; Ar. *Eq.* 30 f.; Plu. *Mor.* 257 D, and *Agis and Cleom.* 20.2.

[86] For more on δεῦρο, see below on 947 ff.

[87] Windows are either explicit or implied at Ar. *Ec.* 698, 949 ff.; Praxilla 754; Asclep. *AP* 5.153 (G.-P. III); Ter. *Eun.* 782 ff. (Thais must be at window or on roof); Lucil. 943; Dec. Lab. 141 ff., Hor. *Carm.* 1.25.1 f., 3.7.30 (possibly); Prop. 2.19.5, 3.20.29; Apul. *Apol.* 75; Lucian *Bis Acc.* 31; Babrius 116; and Aristaenet. 2.14 (possibly). See also Appendix 2.

The women, older or less attractive, will praise the young beauties they have with them in order to attract a man who will have to service the former first:

> ἀλλ' οὐκ ἔσται τοῦτο παρ' ἡμῖν·
> πᾶσι γὰρ ἄφθονα πάντα παρέξομεν,
> ὥστε μεθυσθεὶς αὐτῷ στεφάνῳ
> πᾶς τις ἄπεισιν τὴν δᾷδα λαβών.
> αἱ δὲ γυναῖκες κατὰ τὰς διόδους
> προσπίπτουσαι τοῖς ἀπὸ δείπνου
> τάδε λέξουσιν· "δεῦρο παρ' ἡμᾶς·
> ἐνθάδε μεῖράξ ἐσθ' ὡραία."
> "παρ' ἐμοὶ δ', ἑτέρα"
> φήσει τις ἄνωθ' ἐξ ὑπερῴου,
> "καὶ καλλίστη καὶ λευκοτάτη·
> πρότερον μέντοι δεῖ σε καθεύδειν
> αὐτῆς παὰ ἐμοί."

This passage itself seems to parody the paraklausithuric situation. The scene imagined is a topsy-turvy version of reality. The komasts will not arrive and seek admission at the doors of various *hetairai*, but rather will be solicited by citizen women. If there is an inversion of the roles of the komasts and the women, then what the women are imagined as saying should be applicable to the men in reality. The older and less attractive women's praise of the virtues of the young women and their attempts to persuade the men to go inside with them can be seen as reflecting the komasts' praise of their beloveds and attempts to persuade the *hetairai* to receive them. Furthermore, the passage describes the general type of situation from which the specific paraklausithuric scene of lines 960 ff. will arise, and if these

lines are to be interpreted as a paraklausithuric parody, the correspondence will be all the greater.[88]

A more obvious paraklausithuric reference follows almost immediately. A parallel is provided to the previous lines as Praxagora imagines the youths (μειρακίοις, 702) being intercepted by less attractive older men (φαυλότεροι, 702), who will take precedence over them when it comes to the young beauties. The youths will have to slake their lusts by masturbating in vestibules while the women are inside with the rivals:

> τοῖς εὐπρεπέσιν δ' ἀκολουθοῦντες
> καὶ μειρακίοις οἱ φαυλότεροι
> τοιάδ' ἐροῦσιν· "ποῖ θεῖς οὗτος;
> πάντως οὐδὲν δράσεις ἐλθών·
> τοῖς γὰρ σιμοῖς καὶ τοῖς αἰσχροῖς 705
> ἐψήφισται προτέροις βινεῖν,
> ὑμᾶς δὲ τέως θρῖα λαβόντας
> διφόρου συκῆς
> ἐν τοῖς προθύροισι δέφεσθαι."

Again, the paraklausithuric allusion seems clear. It is common in paraklausithuric situations that a lover will be excluded because his beloved already has someone with her.[89]

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[88] No one writing specifically on the paraklausithuron seems to have noticed this passage.

[89] Rivals in general play an important role in paraklausithura: Ar. *Ec.* 705 (rival inside), 1049 ff. (rival for lover), *Eq.* 725 ff. (competing rivals), 735 ff. (denigrate rivals), *Plut.* 1038 ff. (rich rival, Wealth); *Schol.* on *Plut.* 179 (crowd of rivals outside); Theoc. 7.125 ff.; Ant. Lib. 39/Hermes. 2.3 (a crowd of rivals); Pl. *Am.* 1016, 1045 (rival inside), *Truc.* 711 ff. (rival within), *Truc.* 718 ff. (rich rival); *Frag. Grenf.* 46; Ter. *Eun.* 794 ff.; Mel. *AP* 5.160.1 ff. (G.-P. XXVI, rival inside), 5.165.3 ff. (G.-P. LI, wish harm to rival); Cic. *Consil.* fr. 10.3.1; Hor. *Ep.* 11.11 f. (rich rival), *Carm.* 3.7.9 ff., 3.10.15, *Serm.* 1.2.64 ff. (rival inside). Rivals play a role in Tib. 1.2

But while the usual cause of such an occurrence is the wealth of the rival, which triumphs over the lover's youth and good looks, here the rivals owe their success to their age (older) and appearance (less handsome). The *προθύρον* in particular is very common in Greek paraklausithura (see Appendix 2), and even masturbation occurs in one other place, at Hor. *Epod.* 11.20 ff. (see the references *ad loc.* in Chapter 3).

The plan is put into effect, and at line 834 a herald calls the men to the public banquets. At line 877 the scene changes and an old woman and a girl are waiting for the men to return from dinner and drinking. The old woman is impatient--she has taken her stand at her door (*ἕστηκα*, 879, much like a prostitute), but is not quite free enough from social convention to appear fully outside (*παρακύψασα*, 884).[90] She has done her best to make herself attractive by

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(the *coniunx*), 1.5.47 ff. (rich rival--see Murgatroyd 1980, 159 f.), and 2.6 (45 f., 51 f.--see Murgatroyd 1994, 236). Of course rivals occur wherever adultery is present, and most places where *furtiuus amor* occurs.

[90]See Ussher 1973, 196: "... other passages--as well as the whole tenor of 877-83--suggest that she is speaking from the door. So, in particular, *Pax* 981 *καὶ γὰρ ἐκεῖναι παρακλίνασαι / τῆς αὐλείας παρακύπτουσιν*, cf. Theoc. 3.6. To appear there was immodest (992), thus *Pax* 979 ff., Lycurg. 40.... See also *Th.* 792, men's anger at finding wives *θύρασιν...."* Compare Thphr. 28.3 "Slander", *καὶ "αὐταὶ τὴν θύραν τὴν αὔλειον ὑπακούουσι."* For *παρακύπτω* in a paraklausithuric context, see Lucian *Bis Acc.* 31 *καὶ τὰ μὲν ἄλλα ἐῶ· καθ' ἑκάστην δὲ τὴν νύκτα ὁ μὲν στενωπὸς ἡμῶν ἐνεπίμπλατε μεθυόντων ἐραστῶν κωμαζόντων ἐπ' αὐτὴν καὶ κοπτόντων τὴν θύραν, ἐνίων δὲ καὶ εἰσβιάζεσθαι σὺν οὐδενὶ κόσμῳ τολμώντων. αὐτὴ δὲ ἐγέλα καὶ ἥδετο τοῖς δρωμένοις καὶ τὰ πολλὰ ἢ παρέκυπτεν ἀπὸ τοῦ τέγους ᾀδόντων ἀκούουσα τραχείᾳ τῇ φωνῇ*

putting on white make-up and a saffron dress (879-80, cf. κοσμουμένας, 721).[91] She is singing to herself, and trying to act sexy in order to capture a passer-by (880-2).[92] She even summons a Muse to bring song to her lips (882-3).[93] The girl, also peering out from a building (ᾇδ' ὁπόσα βούλει καὶ παράκυφθ' ὥσπερ γαλῆ, 924), but from an upper floor window (961, as at 698), is not going to tolerate her rival. She will sing in rivalry with the old woman: ... καὶ προσάξεσθαί τινα / ᾄδουσ'· ἐγὼ δ' ἢν τοῦτο δρᾷς ἀντάσομαι (886-7). They then sing (to the *aulos*: σὺ δὲ / φιλοττάριον αὐλητὰ τοὺς αὐλοὺς λαβὼν, 890-1) competing songs, praising their own age groups and insulting each other.

ᾠδάς τινας ἐρωτικὰς ἢ καὶ παρανοίγουσα τὰς θυρίδας ἐμὲ οἰομένη λανθάνειν ἠσέλγαινε καὶ ἐμοιχεύετο πρὸς αὐτῶν. See also *P.Teb.* 1.2d.9 [.... π]αρακυψον ικετω Κλευπατ[ρα. It seems to imply bending over: Lucian *DMeretr.* 12.

[91] Compare also *Nu.* 51 f. (ἡ δ' αὖ μύρου κρόκου καταγλωττισμάτων, / δαπάνης, λαφυγμοῦ, Κωλιάδος, Γενετυλλίδος) and see Sommerstein 1982, *ad loc.*: "the reference being to the saffron-dyed dress ... which Athenian women wore on festive occasions or when they wished to make themselves particularly attractive (cf. *Lys.* 44 ff., 2199, 645; *Th.* 253; *Ec.* 879)...."

[92] Παίζω can mean sport amorously--cf. X. *Smp.* 9.2 (with πρὸς ἀλλήλους), and see *LSJ s.v.*, I.5. Here it probably also has overtones of hunting: see Ussher 1973, 196.

[93] Ussher 1973, 196 calls it a "parodied prologue to a ὕμνος κλητικός."

The girl's song at lines 911 ff. is may be quoted in full because it helps prepare for the paraklausithuric scene that follows:

αἰαῖ τί ποτε πείσομαι;
οὐχ ἥκει μούταῖρος·
μόνη δ' αὐτοῦ λείπομ'· ἡ
γάρ μοι μήτηρ ἄλλῃ
βέβηκε· †καὶ τἄλλ' οὐδὲν μετὰ ταῦτα δεῖ λέγειν†.
ἀλλ' ὦ μαῖ' ἱκετεύομαι, κά-
λει τὸν 'Ορθαγόραν, ὅπως
σαυτῆς κατόναι', ἀντιβολῶ σε.

It is a strange scene: the girl laments that her mother has gone out and her lover is not around.[94] She then addresses the old woman as if she were her nurse, and entreats her in supplicatory language to fetch her lover.[95] The nurse as go-

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[94] Dover 1974, 209 observes that such a situation might not be that unusual among the lower classes, where the women would have to leave their houses on errands etc., "but the varying practicability of continuous and effective segregation and supervision implies a difference between social classes and between town and country.... In poorer families there was more opportunity for boys and girls to carry on love-affairs; the song sung by the girl in Ar. *Ec.*, while she awaits a lover, says provocatively (912), 'I'm left all alone here; my mother's away'." See also Bowra 1958, 376 f.

[95] It seems likely that the old woman is the object of the address: see Ussher 1973, 202. However, it is possible that the girl is singing the type of song that a girl in her position might sing, and so the old woman is not addressed.

The combination of ἱκετεύω and ἀντιβολέω seems very strong: D. *Aphobus* 1.68 δέομαι οὖν ὑμῶν, ὦ ἄνδρες δικασταί, καὶ ἱκετεύω καὶ ἀντιβολῶ; *Neaera* 81 ἱκετεύων καὶ ἀντιβολῶν; Lys. 1.25 κἀκεῖνος ἀδικεῖν μὲν ὡμολόγει, ἠντεβόλει δὲ καὶ ἱκέτευε μὴ ἀποκτεῖναι ἀλλ' ἀργύριον πράξασθαι; 4.20 πρὸς οὖν παίδων καὶ γυναικῶν καὶ θεῶν τῶν τόδε τὸ χωρίον ἐχόντων ἱκετεύω ὑμᾶς καὶ ἀντιβολῶ, ἐλεήσατέ με, καὶ μὴ περιίδητε ἐπὶ τούτῳ γενόνενον. Cf. also Ar. *V.* 556 and 560. Their cognate nouns occur together in a paraklausithuric context at Pl. *Smp.* 183 a ἱκετείας τε καὶ ἀντιβολήσεις ἐν ταῖς δεήσεσιν ποιούμενοι, καὶ ὅρκους ὀμνύντες, καὶ κοιμήσεις ἐπὶ θύραις,

between is, of course, a common literary figure.[96] She is, anyway, expecting her lover. The old woman is not impressed: ἤδη τὸν ἀπ' Ἰωνίας / τρόπον τάλαινα κνησιᾷς (918-9). After some more badinage between the two females, the girl's lover finally appears (938), and the reciprocal serenade with its paraklausithuron begins:

ΝΕΑΝΙΑΣ. εἶθ' ἐξῆν παρὰ τῇ νέᾳ καθεύδειν,
καὶ μὴ 'δει πρότερον διασποδῆσαι
ἀνάσιμον ἢ πρεσβυτέραν·
οὐ γὰρ ἀνασχετὸν τοῦτό γ' ἐλευθέρῳ.
. . . . . .
εἶθ' ὦ θεοὶ λάβοιμι τὴν καλὴν μόνην,
ἐφ' ἣν πεπωκὼς ἔρχομαι πάλαι ποθῶν.
ΝΕΑΝΙΣ. ἐξηπάτησα τὸ κατάρατον γράδιον·
φρούδη γάρ ἐστιν οἰομένη μ' ἔνδον μένειν.
ἀλλ' οὐτοσὶ γὰρ αὐτὸς οὗ μεμνήμεθα.
δεῦρο δὴ δεῦρο δή,
φίλον ἐμόν, δεῦρό μοι
πρόσελθε καὶ ξύνευνος
τὴν εὐφρόνην ὅπως ἔσει.
πάνυ γάρ τις ἔρως με δονεῖ
τῶνδε τῶν σῶν βοστρύχων.
ἄτοπος δ' ἔγκειταί μοί τις
πόθος, ὅς με διακναίσας ἔχει.
μέθες, ἱκνοῦμαί σ', Ἔρως,
καὶ ποίησον τόνδ' ἐς εὐνὴν
τὴν ἐμὴν ἱκέσθαι.
ΝΕΑΝΙΑΣ. δεῦρο δὴ δεῦρο δή,

καὶ ἐθέλοντες δουλείας δουλεύειν οἵας οὐδ' ἂν δοῦλος οὐδείς. Ar. *Th.* 1158 f. uses ἱκετεύω of prayer, but it can sometimes be weaker (*Nu.* 696).

[96]Perhaps the most famous example is Phaedra's nurse in E. *Hipp.* and Sen. *Phaed.* See also Ov. *Rem.* 637-8 "et soror et mater ualeant et conscia nutrix, / et quisquis dominae pars erit ulla tuae"; *Met.* 14.702-3 "supplex ad limina uenit / et modo nutrici miserum confessus amorem"; and *Fast.* 3.675 ff. (Anna, newly-made nurse god--684 "comis anus"--acts, supposedly, as go-between for Mars and Minerva). Compare *Met.* 10.402 ff. on Myrrha, and Plutarch *Mor.* 310 F - 311 A on Smyrna. Also compare the bribed nurse in Ant. Lib. 39.3 / Hermes. *Leont.* 2.

καὶ σύ μοι καταδραμοῦ-
σα τὴν θύραν ἄνοιξον
τήνδ'· εἰ δὲ μή, καταπεσὼν κείσομαι.
φίλον, ἀλλ' ἐν τῷ σῷ
βούλομαι κόλπῳ πληκτίζεσθαι
μετὰ τῆς σῆς πυγῆς.
Κύπρι, τί μ' ἐκμαίνεις ἐπὶ ταύτῃ;
μέθες, ἱκνοῦμαί σ', Ἔρως,
καὶ ποίησον τήνδ' ἐς εὐνὴν
τὴν ἐμὴν ἱκέσθαι.
καὶ ταῦτα μέντοι μετρίως πρὸς τὴν ἐμὴν ἀνάγκην
εἰρημέν' ἐστίν. σὺ δέ μοι, φίλτατον, ὦ ἱκετεύω,
ἄνοιξον ἀσπάζου με·
διά τοι σὲ πόνους ἔχω.
ὦ χρυσοδαίδαλτον ἐμὸν μέλημα, Κύπριδος ἔρνος,
μέλιττα Μούσης, Χαρίτων θρέμμα, Τρυφῆς πρόσωπον,
ἄνοιξον, ἀσπάζου με·
διά τοι σὲ πόνους ἔχω.
ΓΡ. οὗτος, τί κόπτεις; μῶν ἐμὲ ζητεῖς; ΝΕΑΝΙΑΣ. πόθεν;
ΓΡ. καὶ τὴν θύραν γ' ἤραττες. ΝΕΑΝΙΑΣ. ἀποθάνοιμ' ἄρα.
ΓΡ. τοῦ δαὶ δεόμενος δᾷδ' ἔχων ἐλήλυθας;
ΝΕΑΝΙΑΣ. Ἀναφλύστιον ζητῶν τιν' ἄνθρωπον. ΓΡ. τίνα;
ΝΕΑΝΙΑΣ. οὐ τὸν Σεβῖνον, ὃν σὺ προσδοκᾷς ἴσως.[97]

The youth first hopes that he will be able to sleep with his beloved without having to do the same with an old hag first. Then he wishes that he will find his girl alone (947).[98] He is drunk (948) and so we may presume that he is one of the komasts envisaged at 678 ff.[99] He is speaking as

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[97]The text is from Hall-Geldart 1906-7, but the attribution of speakers at 969 ff. follows Ussher 1973, 210-11. While the attribution of 969-72 to the girl keeps the form of the duet, the ἄνοιξον that would then be said by the girl is a serious obstacle to this, *pace* Bowra 1958, 381. Its illogicality outweighs the tidiness of keeping the formal duet. See Ussher 1973, 210-11, *ad loc.*

[98]Cf. Mel. *AP* 5.165.3 f., 5.191.5 (G.-P. LI and LXXII); and Posidipp. 5.213 (G.-P. IV).

[99]Ussher 1973, 207 thinks--too subtly--that the lover has drunk because he thinks wine is an aphrodisiac. It seems more probable that he is drunk simply because that is the natural result of being at a symposium.

he approaches (ἔρχομαι, 948, like the speaker of Alcaeus 373). Perhaps the most interesting aspect of the whole passage is that the beloved is an active participant in it. The girl speaks from above--she is probably at a window in the women's quarters.[100] She declares that she has tricked the old woman who thinks she is safe inside and so has left. She notices her lover and calls out to him much as the woman was imagined doing at 695 (δεῦρο), but with the threefold repetition giving her song extra urgency.[101] She flatters him, proclaims how strongly she loves him, and describes her pas-

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[100]Bowra 1958, 376 disagrees: "The Young Woman is either on the roof of a house or, less probably, looking through the window of an upstairs room."

[101]The tone of the repeated δεῦρο is hard to determine. At *Eq.* 147 f. it occurs in a mock-religious context: ὦ μακάριε / ἀλλαντοπῶλα, δεῦρο δεῦρ', ὦ φίλτατε, / ἀνάβαινε, σωτὴρ τῇ πόλει καὶ νῷν φανείς. At *Lys.* 1262 ff. it is found in a prayer to Artemis: ἀγρότερ' σηροκτόνε / μόλε δεῦρο, παρσένε σιὰ / ποττὰς σπονδάς, / 1265 ὡς συνέχῃς πολὺν ἁμὲ χρόνον. / ... / 1269 ὦ δεῦρ' ἴθι δεῦρ', ὦ / κυναγὲ παρσένε. In *Nu.* 1485 it merely conveys urgency: δεῦρο δεῦρ' ὦ Ξανθία. Earlier, at *Ec.* 730 ff., Chremes is bringing out various household objects and marshalling them in the manner of a religious procession: χώρει σὺ δεῦρο κιναχύρα καλὴ καλῶς / τῶν χρημάτων θύραζε πρώτη τῶν ἐμῶν, / ὅπως ἂν ἐντετριμμένη κανηφορῇς, / πολλοὺς κάτω δὴ θυλάκους στρέψασ' ἐμούς. / ... / 737 ... δεῦρ' ἴθι ἡ κομμώτρια. / φέρε δεῦρο ταύτην τὴν ὑδρίαν, ὑδριαφόρε / .... Two hymns to Apollo from magical papyri (Preisendanz 1973-4, 2:244) offer similar repetition: Hymn 9.1 ff. Φοῖβε, μαντοσύναισιν ἐπίρροθος ἔρχεο χαίρων, / Λητοΐδη ἑκάεργε, ἀπότροπε, δεῦρ' ἄγε, δεῦρο· / δεῦρ ' ἄγε θεσπίζων...; Hymn 10.3 ff. <'Ελθέ, μάκαρ Παιάν,>... / <δεῦρ ' ἐλθών μοι,... / αὐτὸς ἄναξ μολπῆς μόλε μοι]... / Φοῖβε ... Φοῖβε Ἄπολλον, / 5 Λητοΐδη ἑκάεργε, θεόπροπε, δεῦρ ' ἄγε, δεῦρο· / δεῦρ' ἄγε,... / κλῦθί μευ....

sion, which, in its strength, is something new to her.[102] She addresses Eros, praying that he will send her lover to her bed, a wish that does not have to imply some form of forced separation of the lovers.[103] All these topoi can be found in other paraklausithuric situations, and are repeated in the lover's song to her.

He calls her down to him, again with repetition of δεῦρο, asking her to run down and open the door (961). If she does not, he will throw himself down on the ground and lie there.[104] He proclaims the strength of his desire,

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[102]For praise of a beloved's hair in a paraklausithuric context, see Philostr. *Ep.* 29. Compare E. *Hipp.* 82-3 f., Tib. 1.5.43 f., and Ov. *Am.* 1.1.20. Of course praise of the beloved's beauty is standard in most developed paraklausithura. Βόστρυχος occurs only once in other paraklausithura: Paul. Sil. *AP* 6.71.3.

[103]For ἱκνέομαι in paraklausithura, see Theoc. 3.13, and Anon. *AP* 12.116.3 (G.-P. XXXIV). The εὐνή is mentioned at *P.Mag.* 4.2740 ff. (which will be discussed below) (Preisendanz 1973-4, 1:160) as part of a spell, but it is a woman who is imagined as longing for her lover's bed: 2740 εἰ δέ τιν' ἄλλον ἔχουσ' ἐν κόλποις κατάκειται, / κεῖνον ἀπωσάσθω, ἐμὲ δ' ἐν φρεσὶν ἐν / - καταθέσθω καὶ προλιποῦσα τάχιστα / ἐπ' ἐμοῖς προθύροισι παρέστω, δαμνο / -μένη ψυχῇ ἐπ' ἐμῇ φιλότητι καὶ εὐνῇ. Eros is not actually addressed in any other paraklausthuric passage, but Aphrodite/Venus is: Ar. *Lys.* 832-3; Theoc. 7.115 ff.; Posidipp. *AP* 12.131 (G.-P. VIII); *Frag. Grenf.* 12; Mel. *AP* 5.191.7 (G.-P. LXXIII, in writing); Horace *Carm.* 3.26.9; and Tib. 1.2.97.

[104]The goatherd at Theoc. 3.52-4 does this: Ἀλγέω τὰν κεφαλάν, τὶν δ' οὐ μέλει. οὐκέτ' ἀείδω, / κειτεῦμαι δὲ πεσών, καὶ τοὶ λύκοι ὧδέ μ' ἔδονται. / ὡς μέλι τοι γλυκὺ τοῦτο κατὰ βρόχθοιο γένοιτο. The topos of the lover lying at his beloved's door is exceptionally common--see Chapter 4. There are often supplicatory implications in the action--Fedeli 1980, 383 sees it here. The "threat" bothers Copley 1956, 7-8 and he suggests it might be present because it is "a mere convention of the song, since the girl has already openly invited him to enter." However, the fickleness of the

praises her beauty, and addresses Aphrodite (966), asking her to be merciful, to have pity on him, and to send her to his bed.[105] He then declares that he has had enough of his serenade, supplicates her again, asks her to open up and embrace him, mentions his love-pangs,[106] and heaps extravagant praise on her, finally repeating (974-5) his request that she open up and receive him into her arms. The youth must knock on the girl's door, for the old woman emerges from her house (976) claiming that he banged (ἤραττες, 977) on her door.[107] She takes the torch the youth is carrying to mean that he is a komast seeking a woman.

A number of other features should be noted. The participation of the girl in the scene was mentioned above.

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beloved can never be underestimated, and the youth could also be seen as simply indicating the strength of his love. Bowra 1958, 384-5 suggests that it is a wrestling image.

[105]He wants to hold her in his bosom. Interestingly, κόλπος occurs only twice in other paraklausithuric passages, where the lover imagines the beloved with someone else: Mel. *AP* 5.165.5 (G.-P. LI), and *P.Mag.* 4.2740 (Preisendanz 1973-4, 1:160).

[106]Πόνος for the toil of love occurs in or near paraklausithuric contexts at *AP* 5.280.1 (Agath.); 12.117.5 (Mel.); Charito 1.2; Men. *Mis.* A87; Pl. *Phdr.* 32 (252 a); and Plu. *Mor.* 759 D. Since some are only near paraklausithuric passages, they are not all in Appendix 2.

[107]Ἀράσσω can, but need not necessarily, imply great vigour. It is used at Lucian *DMeretr.* 15 of a door being broken down and at Charito 1.3.4 of a man in great panic. At Theoc. 2.4-6 it is used of a lover knocking at his beloved's door: ὅς μοι δωδεκαταῖος ἀφ' ὧ τάλας οὐδὲ ποθίκει, / 5 οὐδ' ἔγνω πότερον τεθνάκαμες ἢ ζοοὶ εἰμές, / οὐδὲ θύρας ἄραξεν ἀνάρσιος. See also Gow 1965, 2:38, *ad loc.*

Such a "duet" exists nowhere else in identifiable paraklausithuric passages. In later paraklausithura, however, the unwilling beloved is sometimes given a voice.[108] Of course, that the girl is willing has led some to deny that the passage can be called paraklausithuric.[109] An element of *furtiuus amor*, common in the paraklausithuron, is provided by the illegal nature of the two lovers' actions, since the girl thinks the old woman has left the scene and the youth knows of no potential obstacle to his success except for the girl. Finally the possibility that the two songs are based to some extent on popular song of the time should be noted.[110] In

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[108]It is common in the Aristophanic parodies: Ar. *Eq.* 728 ff., *Lys.* 370 ff., *V.* 316 ff.. See also *Lyr. Alex. Adesp.* (P) 5.1 ff.; Lucian *DMeretr.* 15 *et al.*; Alciphr. 4.10.1 ff.; and Aristaenet. 2.19 and 2.20.

[109]Garte 1924, 11 argues this. A willing beloved does not, however, contradict the definition established in Chapter 1. Bowra 1958, 378-9 comments: "Though our song recalls the structure of the formal love-duet and the matter and situation of παρακλαυσίθυρα, there is no reason to think that it is derived from either.... The song in the *Ecclesiazusae* ... comes from a much lower order of things and breathes a different air. It is not nearly so dignified or so stylish or so graceful."

[110]Copley 1956, 7-8 suggests this. Bowra 1958, 378 says that there is no reason to think the passage is derived from a paraklausithuron or formal love-duet. Garte 1924, 11 finds a number of topoi not actually required by the context that therefore indicate the songs had a source in popular paraklausithura. However, I cannot see the threats that he implies are present (except for the pathetic κείσομαι in 962), nor do the proclamations of the lover's pains and strength of his desires necessarily imply exclusion. One would not presume that a person who, while waiting for dinner to be served, announced how hungry he was, expressed his hope that the meal would be excellent, praised its smell and said how eager he was to eat it, was actually therefore going to be unable to physically get to the food. The words

particular, the refrain is characteristic of folk-song, and the loose metrical correspondence between the girl's and youth's songs might also indicate some popular influence on the passage.[111] It does seem, however, too speculative to deduce that Aristophanes partly modelled the songs on popular non-literary paraklausithura of the time.

Before leaving the *Ecclesiazusae*, the aftermath of this scene should be examined briefly. The return of the old woman at 976 introduces fleetingly what can conveniently be called an *exclusor*, a person blocking the lover's access to his beloved.[112] But the old woman is more than just an *exclusor*. It is possible to view her attempts to drag the unwilling youth into her home, with much argument and per-

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of the lovers seem clearly to indicate their excitement at immiment sex.

[111]See Bowra 1958, 378 ff. and Ussher 1973, 208 ff. For the refrain in paraklausithura, see McKeown 1987-, 2:136.

[112]For an old woman or nurse as *custos*, see: Pl. *Curc.* 76 (Leaena is "anus ... custos ianitrix"); Ter. *Ph.* 103 ff.; Tib. 1.3.83-4 "At tu casta precor maneas, sanctique pudoris / adsideat custos sedula semper anus." (Murgatroyd 1980, 126 says she may be Delia's mother [1.6.67] or nurse [Prop. 4.3.41], and see also Fedeli 1980, 276); Sen. Rhet. *Contr.* 2.7.3 "Matrona, quae tuta esse aduersus sollicitatoris lasciuiam uolet, prodeat in tantum ornata quantum ne inmunda sit; habeat comites eius aetatis quae inpudicum, si nihil aliud, in uerecundiam annorum mouere possit"; V. Fl. 5.356 ff.; Diotim. *AP* 5.106 (G.-P. I), Paul. Sil. *AP* 5.262 Φεῦ φεῦ, καὶ τὸ λάληµα τὸ µείλιχον ὁ φθόνος εἴργει, / βλέµµα τε λαθριδίως φθεγγοµένων βλεφάρων· / ἱσταµένης δ' ἄγχιστα τεθήπαµεν ὄµµα γεραιῆς, 5.289; and Agath. *AP* 5.294.

suasion, as another deliberate inversion of the paraklausithuric situation. At lines 992-3 the *inclusa amata* is brought to mind by the old woman suggesting that the youth is surprised to find her outside: *νῦν δὲ θαυμάζεις ὅτι / θύρασί μ' ηὗρες*. The youth finally seems to give up and at line 1030 starts describing what seem at first to be preparations for a romantic evening or even a wedding (Ussher 1973, 219), but turn out to be funeral arrangements. The old woman, however, misses the joke and asks for the garland that he has neglected to mention (*στεφάνην* 1034), hinting at another paraklausithuric topos--the attempts of the lover to get the beloved to accept his garland as a present (and, by implication, accept his advances). Furthermore, instead of the topos of the lover's garland fading or falling apart, it is the old woman (*διαπεσεῖσθαι* 1036) who will crumble into pieces.[113] The girl comes to the youth's help at 1037, and thus the beloved becomes an ally to the lover in the attempt to overcome or circumvent the *exclusor*. Finally Aristophanes offers a further twist on the paraklausithuric situation by having, at 1049, a second old woman arrive and then at 1065 a third--each trying to get the youth for herself. Instead of rival lovers vying and fighting between themselves for

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[113] For comparisons of the beloved's beauty to a fading garland or flowers, see Theoc. 7.120 ff., [Theoc.] 23.28 ff.; Hor. *Carm.* 1.25.17 ff.; Ov. *Ars* 3.68 ff.; Marc. Arg. *AP* 5.118 (G.-P. XI); and Nemes. *Ecl.* 4.20 ff. Compare also Ov. *Fast.* 5.351 ff.

admission to a single beloved, there are now three old women each trying to drag off to their homes a single youth, until the third finally succeeds (οἶμοι κακοδαίμων ἐγγὺς ἤδη τῆς θύρας / ἑλκόμενός εἰμ', 1093-4).

The play has been worth discussing in detail because it offers the first full paraklausithuron we have, even if only the youth's song can actually be called a paraklausithuron as opposed to paraklausithuric. Lines 947 ff. offer many topoi that will become standard in future paraklausithura: the lover coming drunk from a symposium, garlanded with torch in hand, his expression of hope that he will find his beloved alone, the repeated mention of the gods, especially the gods of love, the calling out of the beloved (less common--see above on Gnesippus), the explicit request for the door to be opened, the "threat" to lie at the door if not admitted, explicit proclamations of the lover's passion and desire, praise of the beloved's attractions (usually in an attempt at *captatio beneuolentiae* but here simply typical lover's enthusiasm), the request to various gods for mercy or success, general flattery of the beloved, and, finally, knocking and banging on the door. Furthermore, there is the subdued element of *furtiuus amor*, and the late introduction of the old woman *exclusor*. The play also offers two other passages that can be seen as parodying the paraklausithuric situation: 659 ff., with its explicit mention

of the excluded lover at 707 ff. and the inverted paraklausithuric situation of 976 ff.

The *Acharnenses* contains a brief scene that could refer to the paraklausithuric situation. At 395 ff. Dicaeopolis goes to Euripides' house and calls out for a slave. The slave answers and Dicaeopolis asks him to call Euripides out (ἐκκάλεσον 402--see note 52 above), but he refuses. Undeterred, Dicaeopolis bangs on the door (κόψω τὴν θύραν) and tries to call out Euripides. He uses an affectionate diminutive and asks Euripides to listen to him (ὑπάκουσον᾽) now, if he ever listened before. In later paraklausithura the lover regularly reminds the beloved of past occasions on which she obliged him.[114] Furthermore, he identifies himself by his deme and also by his name, again fitting in with the paraklausithuric lover's regular praise or defence of his ancestry or parentage.[115] He praises Euripides, calling him thrice-blessed, and requests that he come out (albeit by using the *ekkuklema*), a request that Euripides at first

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[114]See: Ar. *Eq.* 734 ff., 739 f., 741, *Plut.* 975 ff.; Men. *Mis.* A37 ff.; Theoc. 11.27; Pl. *As.* 127 ff., 177 ff., 204 ff., *Men.* 392 f. (inversion), *Truc.* 51 ff, 633 ff., 702 ff., 764 ff.; Hor. *Carm.* 3.10.13; Tib. 1.2.13 ff.; Prop. 1.16.37 ff. (to door); Ov. *Am.* 1.6.19 ff. (to "ianitor"), 3.11(A).17 ff. (not really paraklausithuric but some similarities), *Ep.* 10.141 (rich with paraklausithuric topoi); and Calp. Sic. *Ecl.* 3.76 ff. See also Murgatroyd 1980, 77 and McKeown 1987-, 2:134. This is also a typical prayer-formula.

[115]For the lover mentioning his ancestry, see Pl. *Men.* 407 ff., *Miles* 1265 (the lover mentions the ancestry of the beloved); and Hor. *Carm.* 3.10.11 f.

denies. Finally he consents to appear but makes it clear that he will not actually come down (καταβαίνειν).

ΔΙ. παῖ παῖ. ΚΗΦ. τίς οὗτος; ΔΙ. ἔνδον ἔστ' Εὐριπίδης;
. . . . . .
... ΔΙ. ὦ τρισμακάρι' Εὐριπίδη,
ὅθ' ὁ δοῦλος οὑτωσὶ σαφῶς ἀπεκρίνατο.
ἐκκάλεσον αὐτόν. ΚΗ. ἀλλ' ἀδύνατον. ΔΙ. ἀλλ' ὅμως·
οὐ γὰρ ἂν ἀπέλθοιμ', ἀλλὰ κόψω τὴν θύραν.
Εὐριπίδη, Εὐριπίδιον,
ὑπάκουσον, εἴπερ πώποτ' ἀνθρώπων τινί·
Δικαιόπολις καλεῖ σε Χολλείδης, ἐγώ.
ΕΥΡ. ἀλλ' οὐ σχολή.
ΔΙ. ἀλλ' ἐκκυκλήθητ'. ΕΥΡ. ἀλλ' ἀδύνατον. ΔΙ. ἀλλ' ὅμως.
ΕΥΡ. ἀλλ' ἐκκυκλήσομαι· καταβαίνειν δ' οὐ σχολή.

At *Equites* 725 ff. Paphlagon/Cleon and the Sausage-Seller, his rival for control over Demos, arrive at Demos' house and try to lure him out.

ΚΛ. ὦ Δῆμε δεῦρ' ἔξελθε. ΑΛ. νὴ Δί', ὦ πάτερ
ἔξελθε δῆτ'. ΚΛ. ὦ Δημίδιον <ὦ> φίλτατον,
ἔξελθ', ἵν' εἰδῇς οἷα περιυβρίζομαι.
ΔΗΜΟΣ. τίνες οἱ βοῶντες; οὐκ ἄπιτ' ἀπὸ τῆς θύρας;
τὴν εἰρεσιώνην μου κατεσπαράξατε.
τίς ὦ Παφλαγὼν ἀδικεῖ σε; ΚΛ. διὰ σὲ τύπτομαι
ὑπὸ τουτουὶ καὶ τῶν νεανίσκων. ΔΗ. τιή;
ΚΛ. ὁτιὴ φιλῶ σ' ὦ Δῆμ' ἐραστής τ' εἰμὶ σός.
ΔΗ. σὺ δ' εἶ τίς ἑτέον; ΑΛ. ἀντεραστὴς τουτουί,
ἐρῶν πάλαι σου βουλόμενός τέ σ' εὖ ποιεῖν,
ἄλλοι τε πολλοὶ καὶ καλοί τε κἀγαθοί.
ἀλλ' οὐχ οἷοί τ' ἐσμὲν διὰ τουτονί. σὺ γὰρ
ὅμοιος εἶ τοῖς παισὶ τοῖς ἐρωμένοις·
τοὺς μὲν καλούς τε κἀγαθοὺς οὐ προσδέχει,
σαυτὸν δὲ λυχνοπώλαισι καὶ νευρορράφοις
καὶ σκυτοτόμοις καὶ βυρσοπώλαισιν δίδως.
ΚΛ. εὖ γὰρ ποιῶ τὸν δῆμον. ΑΛ. εἰπέ νυν τί δρῶν.

The rivals then mention past favours or services they have performed for Demos, and Paphlagon/Cleon calls on Demos to hold an assembly to discover which one he will love:

καὶ μὴν ποιήσας αὐτίκα μάλ' ἐκκλησίαν

ὦ Δῆμ' ἵν' εἰδῇς ὁπότερος νῷν ἐστί σοι
εὐνοούστερος, διάκρινον, ἵνα τοῦτον φιλῇς.

The situation is clearly paraklausithuric, with Paphlagon/Cleon and the Sausage-Seller being the rival lovers for Demos' affection. They try to call him out using various terms of affection. Paphlagon's suggestion that Demos come out so he can see how the Sausage-Seller is treating him brings to mind similar ploys in later paraklausithura.[116] There is clearly fighting between them, and shouting. The fact that the *eiresione* is damaged indicates that they have been banging on the door and this also brings in a mention of a wreath/garland. The rivals remind Demos of their past services.[117] The Sausage-Seller praises his ancestry and appearance, and denigrates the status of his rival. The scene ends when Demos decides to choose between the lovers.

The *Vespae* provides a particularly prolonged development of the paraklausithuric motif. Xanthias at line 65 points out his master Bdelycleon sleeping on the roof and explains that he must do so in order to keep his own father, who has a strange disease, from going out:

ἔστιν γὰρ ἡμῖν δεσπότης ἐκεινοσὶ
ἄνω καθεύδων, ὁ μέγας, οὑπὶ τοῦ τέγους.
οὗτος φυλάττειν τὸν πατέρ' ἐπέταξε νῷν,

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[116] Cf. Theoc. 3.12, and Ov. *Am.* 1.6.17 f., *Met.* 13.842. Also see McKeown 1987-, 2:132 f.

[117] For εὖ ποιεῖν (734 and 741) in an amatory context, see also Lucian *Merc. Cond.* 7 προσμειδιῶσιν οὖν καὶ ὑπισχνοῦνται καὶ ἀεὶ εὖ ποιήσουσι καὶ χαριοῦνται καὶ ἐπιμελήσονται πολυτελῶς....

ἔνδον καθείρξας, ἵνα θύραζε μὴ 'ξίῃ.

At lines 87 ff. he explains why:

φράσω γὰρ ἤδη τὴν νόσον τοῦ δεσπότου.
φιληλιαστής ἐστιν ὡς οὐδεὶς ἀνήρ,
ἐρᾷ τε τούτου, τοῦ δικάζειν, καὶ στένει
ἢν μὴ 'πὶ τοῦ πρώτου καθίζηται ξύλου.
ὕπνου δ' ὁρᾷ τῆς νυκτὸς οὐδὲ πασπάλην
ἢν δ' οὖν καταμύσῃ κἂν ἄχνην, ὅμως ἐκεῖ
ὁ νοῦς πέτεται τὴν νύκτα περὶ τὴν κλεψύδραν.
ὑπὸ τοῦ δὲ τὴν ψῆφόν γ' ἔχειν εἰωθέναι
τοὺς τρεῖς ξυνέχων τῶν δακτύλων ἀνίσταται,
ὥσπερ λιβανωτὸν ἐπιτιθεὶς νουμηνίᾳ.
καὶ νὴ Δί' ἦν ἴδῃ γέ που γεγραμμένον
υἱὸν Πυριλάμπους ἐν θύρᾳ Δῆμον καλόν,
ἰὼν παρέγραψε πλησίον "κημὸς καλός."
τὸν ἀλεκτρυόνα δ', ὃς ἦδ' ἀφ' ἑσπέρας, ἔφη
ὄψ' ἐξεγείρειν αὐτὸν ἀναπεπεισμένον,
παρὰ τῶν ὑπευθύνων ἔχοντα χρήματα.
εὐθὺς δ' ἀπὸ δορπηστοῦ κέκραγεν ἐμβάδας,
κἄπειτ' ἐκεῖσ' ἐλθὼν προκαθεύδει πρὼ πάνυ,
ὥσπερ λεπὰς προσεχόμενος τῷ κίονι.
. . . . . .
... τοῦτοὖν οὖν φυλάττομεν
μοχλοῖσιν ἐγκλήσαντες, ὡς ἂν μὴ 'ξίῃ.
ὁ γὰρ υἱὸς αὐτοῦ τὴν νόσον βαρέως φέρει.
καὶ πρῶτα μὲν λόγοισι παραμυθούμενος
ἀνέπειθεν αὐτὸν μὴ φορεῖν τριβώνιον
μηδ' ἐξιέναι θύραζ', ὁ δ' οὐκ ἐπείθετο.

In other words, Philocleon (whose name even proclaims his amatory character) acts like a love-struck youth, who is either sleepless because of his love or, when asleep, dreams of his beloved.[118] Like many another lover he writes praises

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[118]Of course the *senex amator* was viewed with disgust by both the Greeks and Romans. The figure is particularly common in Plautus. To the references given by Murgatroyd 1980, 96 and McKeown 1987-, 2:262, add Sen. Rhet. *Contr.* 2.6.4 "Senex amans, senex ebrius, circumdatus sertis et delibutus unguentis et in praeteritos annos se retro agens et ualidius in uoluptatibus iam iuuenis exultans, nonne portentum est? Luxuriosus adulescens peccat; at senex luxuriosus insanit." Hence the ridiculousness of Philocleon's actions here, the chorus of old men later in the *V.* being Philocleon's suitors, and Nicobulus and Philoxenus in Pl. *Bacch.* (1163 "{Nic.} Tun, homo putide,

of his beloved on doors.[119] He also arrives at the entrance of the law-courts long before dawn and sleeps there before the doors--clearly a paraklausithuric reference.[120] He is

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amator istac fieri aetate audes?"). Old age is to be understood as the reason for Horace not pursuing *militium amoris* in *Carm.* 3.26 and 3.14. Tib. 2.1.73-4 mentions an old man acting as an excluded lover: "hic dicere iussit / limen ad iratae uerba pudenda senem." Such attitudes also strongly bear on the threat-prophecy where the beloved is threatened with becoming in the future an excluded lover. When that happens, when they will no longer be young enough to attract lovers of their own, they will be of an inappropriate age for such actions.

[119]For another Aristophanic reference to amatory graffiti compare *Ach.* 144. Door-writing occurs in paraklausithuric contexts at [Theoc.] 23.45, Mel. *AP* 5.191.7 (G.-P. LXXIII); and Pl. *Mer.* 409. Mel. *AP* 12.23 (G.-P. XCIX) mentions what could be considered a form of door-writing. Ov. *Am.* 3.1.53 ff. has Elegy talk about being hung on doors: "a quotiens foribus duris infixa pependi, / non uerita a populo praetereunte legi!" Compare also Courtney 1995, no 92 (*CLE* 950 = *CIL* 4.5296), which is a paraklausithuric poem written near the door of a house; and *CIL* 4.1894 (quoting Prop. 4.5.47-8), 1893 (Ov. *Am.* 1.8.77 f.) and 1895 (*Ars* 1.475 ff.), all written near the same door.

[120]MacDowell 1971, 146 comments: "τῷ κίονι: 'The pillar' was evidently a feature of the law-courts. Perhaps each court had beside its entrance a pillar to which notices of the next day's cases were attached." The jury system of Athens has some claim to be one of the defining characteristics of the Athenian democracy. The jury was certainly considered to represent the Athenian citizen body, and so by sleeping at the door of the law-courts, Philocleon is effectively sleeping at the door of Demos. Cf. also 124: ὁ δ' ἀνεφάνη κνεφαῖος ἐπὶ τῇ κιγκλίδι. The lover lying at his beloved's door is too common to be worth citing, however for possible or definite references to actual sleeping, see Ar. *Lys.* 281 f.; Plato *Symp.* 183a (cf. Aristaenet. 2.20.24 ἀστρώτους καὶ χαμαιπετεῖς κοιμήσεις ἐπὶ θύραις ποιεῖσθε), 203b; Call. *AP* 5.23 (G.-P. LXIII); Anon. *AP* 12.90.5 (G.-P. I); Prop. 1.16.22 (actual sleep); Ov. *Rem.* 508 (lying at threshold), *Met.* 14.709 f.; Philostr. *Ep.* 29 (actual sleep). At Philostr. *Imag.* 1.2 "Komos" is sleepy. For perceived etymological connections between κῶμος κωμάζειν and κῶμα, see *Etym. Magn.*, *s.v.* Κωμάζειν, τὸ ποιῶς ὀρχεῖσθαι· ἐξ οὗ καὶ κῶμα εἶδος ὀρχήσεως, οἱ δὲ μέλους, παρὰ τὸ κῶ τὸ

therefore kept under guard at home, like some other young lovers who are kept under guard to prevent them from visiting their beloveds.[121] Despite his house arrest, Philocleon keeps managing to get out by escaping along the gutters. Many attempts are made to cure Philocleon of his love, reminiscent of similar mentions made in paraklausithura of the lover's various attempts to renounce his love or get over his passion (see below).

In lines 143 ff., Philocleon appears, trying to escape by the chimney. But then at line 152 he is at the door, banging on it, trying to escape:

ΞΑ. <ὅδε> τὴν θύραν ὠθεῖ· ΒΔ. πίεζέ νυν σφόδρα,
εὖ κἀνδρικῶς· κἀγὼ γὰρ ἐνταῦθ' ἔρχομαι.
καὶ τῆς κατάκλῃδος ἐπιμελοῦ, καὶ τοῦ μοχλοῦ
φύλατθ' ὅπως μὴ τὴν βάλανον ἐκτρώξεται. 155
ΦΙ. τί δράσετ'; οὐκ ἐκφρήσετ' ὦ μιαρώτατοι
. . . . . .

κοιμῶμαι· ἐμφαίνει γὰρ τὸν ἀπὸ τοῦ δείπνου καὶ τῆς μέθης, ἐπὶ τοῦ κοιμηθῆναι βαδίζειν· ἔστιν οὖν κῶμος ὁ καιρὸς, ὁ ἀπὸ τῶν δείπνων πρὸς ὕπνον καλῶν; Hdn. *Schem. Hom.* 111.1-5 Κωμᾶσθαι, κυρίως τὸ ἐπὶ τοῖς κοιμωμένοις βαδίζειν. ἔστιν οὖν κῶμος ὁ καιρὸς ὁ ἀπὸ δείπνων πρὸς ὕπνον καλῶν. ἐκ τούτου καὶ τὸ κωμάζειν τὸ ἐπὶ ὕπνον βαδίζειν. τὸ δὲ κῶμος ἀπὸ τοῦ κοιμῶμαι, ἐξ οὗ καὶ κώμη τὸ χωρίον, ἡ κοιμητηρία καὶ ἀνάπαυσις τῶν ζώων. For prostration at the beloved's door, see Chapter 4.

[121]Of course, any time there is a guard on a beloved, it is to prevent the beloved from going out to the lover as much as it is to prevent the lover coming in. But sometimes the lover is specifically kept at home to stop him from going to his beloved. Cf. esp. Ter. *An.* 385 ff., and Lucian *DMeretr.* 12. Leander in Ov. *Ep.* 18 is under the watch of his parents, as are both Pyramus and Thisbe in Ov. *Met.* 4.55 ff., and also see Apul. *Met.* 6.11 for Cupid himself as an *inclusus amator.*

ἰθ' ἀντιβολῶ σ' ἔκφρες με, μὴ διαρραγῶ. 162
. . . . . .
διατρώξομαι τοίνυν ὀδὰξ τὸ δίκτυον. 164

While this passage, despite the clear paraklausithuric reference at 105, cannot be called paraklausithuric, it does seem to play deliberately with the amatory topos of what could be called the *inclusus amator.* Philocleon's outrageous attempts to escape continue (ὅπως ἂν ὁ γέρων μηδὲ παρακύψῃ πάλιν, 178). He calls for help from his fellow jurymen and Cleon (ὦ ξυνδικασταὶ καὶ Κλέων ἀμύνατε, 197), prompting his son to order Xanthias to pile stones up in front of the door, shoot the bolt, and generally lock the door in any way possible:

ἔνδον κέκραχθι τῆς θύρας κεκλημένης.
ὥθει σὺ πολλοὺς τῶν λίθων πρὸς τὴν θύραν,
καὶ τὴν βάλανον ἔμβαλλε πάλιν ἐς τὸν μοχλόν, 200
καὶ τῇ δοκῷ προσθεὶς τὸν ὄλμον τὸν μέγαν
ἀνύσας τι προσκύλισον.[122]

The accumulation of various door parts is repeated in later paraklausithura.[123]

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[122]The βάλανος is mentioned only in one other paraklausithuric passage: Eratosth. *AP* 5.242.4.

[123]See Ar. *V.* 154-5 (parody), 199 f.; Pl. *Am.* 1026 ff., *Bac.* 1119, *Cur.* 148 ff., *Per.* 570 ff.; Lucret. 4.1177 ff.; Catul. 63.6; Hor. *Epod.* 11.21 f., *Carm.* 1.25.3-6; Prop. 1.16.42-3; Ov. *Am.* 1.6.73-4 (and McKeown 1987-, 2:160); Petron. 97; and Eratosth. *AP* 5.242. Note August. *C.D.* "tres deos isti posuerunt, Forculum foribus, Cardeam cardini, Limentinum limini," and Tertul. *Ad Nat.* 2.15. Also see Frazer 1973, 2:90 and Papyrus Chester Beatty No. 1 (McCoy 1972, 61), cited in Chapter 4. For an excellent example of how important door parts could be to the Greeks, see Parm. fr. 1.24-39 (= S.E. *M.* 1.111-116): ἵπποι ταί με φέρουσιν ὅσον τ' ἐπὶ θυμὸς ἱκάνοι / 25 πέμπον, ἐπεί μ' ἐς ὁδὸν βῆσαν πολύφημον ἄγουσαι / δαίμονος, .../ τῇ φερόμην· .../... κοῦραι δ' ὁδὸν ἡγεμόνευον. /..../ 31... ὅτε σπερχοίατο

But then at lines 211 ff. Philocleon is talked about as something of a shut-in beloved:

> ΣΩ. ἄγε νυν, ἐπειδὴ τουτονὶ σεσοβήκαμεν,
> κοὐκ ἔσθ' ὅπως διαδὺς ἂν ἡμᾶς ἔτι λάθοι,
> τί οὐκ ἀπεκοιμήθημεν ὅσον ὅσον στίλην;
> ΒΔ. ἀλλ' ὦ πόνηρ' ἥξουσιν ὀλίγον ὕστερον
> οἱ ξυνδικασταὶ παρακαλοῦντες τουτονὶ 215
> τὸν πατέρα....
> νὴ τὸν Δί', ὀφέ γοῦν ἀνεστήκασι νῦν.
> ὡς ἀπὸ μέσων νυκτῶν παρακαλοῦσ' ἀεί,
> λύχνους ἔχοντες καὶ μινυρίζοντες μέλη
> ἀρχαῖα μελισιδωνοφρυνιχήρατα, 220
> οἷς ἐκκαλοῦνται τοῦτον....

His fellow jurors are in the habit of coming by in the middle of the night carrying lamps, singing honey-sweet songs with which they call Philocleon out (note παρακαλεῖν 215 and 218 and ἐκκαλεῖν 221).[124] Not much later the chorus arrives. At this point we find out that the weather is bad: it has

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πέμπειν / Ἡλιάδες κοῦραι, προλιποῦσαι δώματα Νυκτός, / εἰς φάος, ὠσάμεναι κρατῶν ἄπο χερσὶ καλύπτρας, / ἔνθα πύλαι νυκτός τε καὶ ἤματός εἰσι κελεύθων, / 35 καί σφας ὑπέρθυρον ἀμφὶς ἔχει καὶ λάινος οὐδός. / αὐταὶ δ' αἰθέριαι πλῆνται μεγάλοισι θυρέτροις· / τῶν δὲ Δίκη πολύποινος ἔχει κληῖδας ἀμοιβούς. / τὴν δὴ παρφάμεναι κοῦραι μαλακοῖσι λόγοισιν / πεῖσαν ἐπιφραδέως ὥς σφιν βαλανωτὸν ὀχῆα / 40 ἀπτερέως ὥσειε πυλέων ἄπο· ταὶ δὲ θυρέτρων / χάσμ' ἀχανὲς ποίησαν ἀναπτάμεναι, πολυχάλκους / ἄξονας ἐν σύριγξιν ἀμοιβαδὸν εἱλίξασαι / γόμφοις καὶ περόνῃσιν ἀρηρότε· τῇ ῥα δι' αὐτέων / ἰθὺς ἔχον κοῦραι κατ' ἀμαξιτὸν ἅρμα καὶ ἵππους.

[124] For παρακαλεῖν of calling a beloved out in a paraklausithuric reference, see Ael. *N.A.* 1.50. Sommerstein 1983, 169 on 220 notes: "Phrynichus, son of Polyphrasmon (PA 15008, TrGF 3; to be distinguished from other men of the same name mentioned in 1302 and elsewhere) was a tragic dramatist, an older contemporary of Aeschylus.... Thus he would be the favourite tragedian of old men who are represented as having fought in the Persian wars (1077-1101). He was especially remembered for the sweetness of his lyrics (cf. *Birds* 748-751)."

been raining, the ground is very muddy (248 ff., 260 ff.), and more rain will probably come soon along with a cold north wind (265).[125] The past good times they have had with Philocleon are mentioned (266 ff.). The leader of the chorus, puzzled by Philocleon's absence, suggests they sing to call him outside (270 ff.):

> ... ἀλλά μοι δοκεῖ στάντας ἐνθάδ' ὦνδρες
> ᾄδοντας αὐτὸν ἐκκαλεῖν, ἤν τί πως ἀκούσας
> τοὐμοῦ μέλους ὑφ' ἡδονῆς ἐρπύσῃ θύραζε.
> τί ποτ' οὐ πρὸ θυρῶν φαίνετ' ἄρ' ἡμῖν ὁ γέρων
> οὐδ' ὑπακούει;

Philocleon hears the chorus and emerges (probably from a window or the roof) to reply. Here we find applied to Philocleon in his new role of the shut-in beloved the topoi of the lover wasting away (τήκομαι) and the lover's voice being heard through a crack or chink in the door (ὀπῆς / ... ὑπακούων).[126] *Furtiuus amor* is present because Philocleon must be quiet since he is under guard. Then, as many excluded lovers do in other paraklausithura, Philocleon invokes Zeus and expresses his desire to experience a

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[125] For wind in paraklausithuric situations, see Ar. *V.* 265 ff.; Asclep. *AP* 5.167 (G.-P. XIV); Mel. 12.167.1 (G.-P. CIX); Hor. *Ep.* 11.16 f., *Carm.* 1.25.19-20, 3.7.2 and 5, 3.10.4 and 7; Tib. 1.2.7 f.; Prop. 1.16.24 and 34; and Ov. *Am.* 1.6.51 ff., *Ep.* 18.39 ff. See also McKeown 1987-, 2:149 f. For bad weather in general, see below.

[126] Cf. Prop. 1.16.27-8 "o utinam traiecta caua mea uocula rima / percussas dominae uertat in auriculas!", 2.17.15-6 "nec licet in triuiis sicca requiescere luna, / aut per rimosas mittere uerba fores," and Ov. *Met.* 4.65-6 "fissus erat tenui rima, quam duxerat olim, / cum fieret, paries domui communis utrique."

metamorphosis, but not so that he might reach his beloved but rather in order to reach those serenading him outside (316 ff.; see below on Theocritus 3):

> φίλοι, τήκομαι μὲν
> πάλαι διὰ τῆς ὀπῆς
> ὑμῶν ὑπακούων.
> ἀλλὰ γὰρ οὐχ οἷός τ' εἶμ'
> ᾄδειν. τί ποιήσω;
> τηροῦμαι δ' ὑπὸ τῶνδ', ἐπεὶ
> βούλομαί γε πάλαι μεθ' ὑ-
> μῶν ἐλθὼν ἐπὶ τοὺς καδί-
> σκους κακόν τι ποιῆσαι.
> ἀλλ' ὦ Ζεῦ <Ζεῦ> μέγα βροντήσας
> ἤ με ποίησον καπνὸν ἐξαίφνης
> ....

The chorus replies by asking: τίς γάρ ἐσθ' ὁ ταῦτά σ' εἴργων / κἀποκλήων τῇ θύρᾳ (333-4)--ἀποκλείειν will become common in future paraklausithura (see Appendix 2). Philocleon explains what has happened and tells the chorus to be quiet since his son/*custos* is sleeping (335-6). He and the chorus then discuss various means of escape, during which it is made clear that every crack in the house is shutup (352, ὀπή again). Past times when Philocleon achieved similar deeds are remembered (354 f.), the mention of which brings up the topos of the excluded lover reminding the beloved of previous occasions when she admitted him, helped him sneak past her *custodes*, or even snuck out to him.[127] Similarly, Philocleon recounts (356 ff.) how he once was free and happy and

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[127]For the lover reminding the beloved of past good times together, compare Theoc. 3.7 (form of); Pl. *Asin.* 169 ff.; Prop. 4.7.13 ff.; Ov. *Ep.* 5.17 ff., 10.51 ff., 15.135 ff.; Calp. *Ecl.* 3.51 ff.; and Nemes. 4.1 ff. The topos also occurs at Ar. *V.* 266 ff. and *Plut.* 975 ff.

could go wherever he wanted. But now there are guards on the door: τὼ δὲ δύ' αὐτῶν ἐπὶ ταῖσι θύραις (362).

Finally, Philocleon manages to chew through the nets and prepares to climb down by a rope.[128] Before he does, however, he utters a prayer to Lycus reminiscent of prayers of various excluded lovers (389 ff.):

> ὦ Λύκε δέσποτα, γείτων ἥρως· σὺ γὰρ οἷσπερ ἐγὼ
> κεχάρησαι,
> τοῖς δακρύοισιν τῶν φευγόντων ἀεὶ καὶ τοῖς ὀλοφυρμοῖς·
> ᾤκησας γοῦν ἐπίτηδες ἰὼν ἐνταῦθ' ἵνα ταῦτ' ἀκροῷο,
> κἀβουλήθης μόνος ἡρώων παρὰ τὸν κλάοντα καθῆσθαι.
> ἐλέησον καὶ σῶσον νυνὶ τὸν σαυτοῦ πλησιόχωρον·
> κοὐ μή ποτέ σου παρὰ τὰς κάννας οὐρήσω μηδ' ἀποπάρδω.

The lover regularly attempts to enlist support of some deity by appealing to the deity's experience as a lover.[129] The prayer also mentions suppliants' tears, bringing to mind the tears of the supplicatory lover. However Philocleon's escape attempt is detected and while he is climbing down Bdelycleon orders Xanthias to climb up and beat Philocleon back with the *eiresione* from the door (398-9): ΒΔ. ἀνάβαιν' ἀνύσας κατὰ τὴν ἑτέραν καὶ ταῖσιν φυλλάσι παῖε, / ἵν πως πρύμνην

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[128] See Apollod. Gel. fr. 1 (K.-A. = Ath. 3.125 a) from the Ἀπολείπουσα: ἀγνωνιῶσα τόν τε τοῦ λάκκου κάδον / λύσασα καὶ τὸν τοῦ φρέατος εὐτρεπεῖς / τὰς ἰμονιὰς πεποίηκα, and Prop. 4.7.15 ff. Trenkner 1958, 129 f. and Spargo 1934, 138 f. make interesting comments on the topos.

[129] For example, Ov. *Am.* 1.6.53-4 (Boreas), 3.6.23 ff. (in a paraklausithuric address to a river), and *Ep.* 19.129 ff. (to Neptune, in a loosely paraklausithuric situation). Zeus is similarly invoked at Asclep. *AP* 5.167.6 (G.-P. XIV). For other examples, see below and McKeown 1987-, 2:149 f.

ἀνακρούσηται πληγεὶς ταῖς εἰρεσιώναις. This effectively brings the paraklausithuric parody to a close by having the *custos* hit the enclosed beloved with the wreath/ garland.[130]

Before leaving the *Vespae* one brief passage deserves mention. Bdelycleon invites his father to someone's house for a drinking-bout (ἵνα καὶ μεθυσθῶμεν διὰ χρόνου, 1252), to which Philocleon replies:

> κακὸν τὸ πίνειν· ἀπὸ γὰρ οἴνου γίγνεται
> καὶ θυροκοπῆσαι καὶ πατάξαι καὶ βαλεῖν,
> κἄπειτ' ἀποτίνειν ἀργύριον ἐκ κραιπάλης.[131] 1255

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[130]For the *eiresione*, see Lycurgus fr. 14.2a.2 - 17 ‹εἰρεσιώνη·› κλάδοι ἐλαίας καὶ δάφνης πρὸ τῶν οἰκιῶν τιθέμενοι, πλήρεις πολλῶν ὡραίων ἀναδεδεμένων. τοῦτο δὲ λοιμοῦ γενομένου καὶ χρήσαντος τοῦ θεοῦ ἐποίουν·... ‹... ἀνατιθέναι τῷ Ἀπόλλωνι ἔμπροσθεν τῶν θυρῶν, εἰρεσιώνην ὀνομάσαντας, ἀπαρχὰς ποιησαμένους... ὅτι τὴν ἀφορίαν ἡμῶν τῆς χώρας ἱκετηρία ἡ παρὰ τῷ Ἀπόλλωνι τεθεῖσα ἔπαυσεν.› ... ‹καὶ οὕτως οἱ πρόγονοι ἡμῶν λέγονται ἕκαστος κατὰ τὴν ἰδίαν θύραν θεῖναι τὴν ἱκετηρίαν τῷ Ἀπόλλωνι›, τὴν νῦν εἰρεσιώνην; 14.2b.9 πύανα γὰρ ἔφουσιν ἐν αὐτοῖς καὶ ἡ εἰρεσιώνη ἄγεται; Plu. *Thes.* 22.5 τὴν δὲ εἰρεσιώνην ἐκφέρουσι κλάδον ἐλαίας ἐρίῳ μὲν ἀνεστεμμένον, ὥσπερ τότε τὴν ἱκετηρίαν, παντοδαπῶν δὲ ἀνάπλεων καταγμάτων διὰ τὸ λῆξαι τὴν ἀφορίαν, ἐπᾴδοντες· "Εἰρεσιώνη σῦκα φέρει καὶ πίονας ἄρτους / καὶ μέλι ἐν κοτύλῃ καὶ ἔλαιον ἀποψήσασθαι / καὶ κύλικ' εὔζωρον, ὡς ἂν μεθύουσα καθεύδῃ." It could take the form of a wreath and contain flowers: Alciphr. 2.35.1 Εἰρεσιώνην ἐξ ἀνθῶν πλέξασα ᾔειν ἐς ἕρμα Φαιδρίου τοῦ Ἀλωπεκῆθεν ταύτην ἀναθήσουσα.

[131]For θυροκοπεῖν, see Antiph. fr. 236 (K.-A.) οὐδεὶς τὰ πατρῶιά πω γέρων κατεδήδοκεν, / ἀλλ' οὐδὲ κατεμώρανεν, οὐδ' ἐλύσατο / πορνίδιον, οὐδὲ θυροκοπῶν ὤφλεν δίκην· / οὕτω τὸ γῆρας σωφρονοῦν οὐκ εὐτυχεῖ; and Trypho fr. 109 (Velsen = Ath. 14.618 c; for the full text, see below in Chapter 3): αὐλήσεων δ' εἰσὶν ὀνομασίαι ... θυροκοπικόν (τὸ δ' αὐτὸ καὶ κρουσίθυρον).... Ael. *N.A.* 1.50 uses it in a clearly paraklausithuric reference (see Appendix 1 for the text). It occurs in another comic writer--Diph. fr. 129 (K.-A.). Βάλλειν is common in paraklausithuric situations--see Appendix 2. For κραιπάλη, see Lucian *Bis Acc.* 16 and 17, and Alciphro 4.10.2.

Sommerstein (1983, 230) suggests that "the picture conjured up is of drunken revellers trying to force their way into a party uninvited (cf. Pl. *Smp.* 212c)." It seems more likely, however, that this is another reference to the violent assault on the beloved's doors. θυροκοπεῖν here must be an act worthy of a fine, and so must be stronger than mere knocking.[132] While we have references to forced entry by lovers, there are very few references to people breaking down doors to get into a party--the passage from the *Symposium* cited by Sommerstein is not relevant: Alcibiades and his companions arrive with great noise, but they do not actually force their way inside.

In the *Lysistrata* the old women of Athens have seized the Acropolis. At line 245 Lysistrata tells Lampito that she and the other Athenian women will join the old women and help them close the gates against the men, who, even though they may resort to arms, will not have enough threats or fire to win over the women until they have agreed on terms. One must keep in mind that the women have also declared their sex-strike, adding a sexual motivation to the men's desire to regain control of the Acropolis:

> ἡμεῖς δὲ ταῖς ἄλλαισι ταῖσιν ἐν πόλει
> ξυνεμβάλωμεν εἰσιοῦσαι τοὺς μοχλούς.
> ΚΑ. οὔκουν ἐφ' ἡμᾶς ξυμβοηθήσειν οἴει
> τοὺς ἄνδρας εὐθύς; ΛΥ. ὀλίγον αὐτῶν μοι μέλει.

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[132] MacDowell 1971, 294 concurs. However, θυροκοπεῖν does not always have that implication. See below on Trypho fr. 109 (Velsen) and the references in the previous note.

οὐ γὰρ τοσαύτας οὔτ' ἀπειλὰς οὔτε πῦρ
ἥξουσ' ἔχοντες ὥστ' ἀνοῖξαι τὰς πύλας
ταύτας, ἐὰν μὴ 'φ' οἷσιν ἡμεῖς εἴπομεν.
ΚΑ. μὰ τὴν 'Αφροδίτην οὐδέποτέ γ'· ἄλλως γὰρ ἂν
ἄμαχοι γυναῖκες καὶ μιαραὶ κεκλήμεθ' ἄν.[133]

A chorus of men arrives, bearing logs of olive and some source of fire. They plan to pile them up before the gates to burn down the doors, and perhaps a few women, too:

χώρει Δράκης, ἡγοῦ βάδην, εἰ καὶ τὸν ὦμον ἀλγεῖς
κορμοῦ τοσουτονὶ βάρος χλωρᾶς φέρων ἐλάας.
. . . . . .
ἐπεὶ τίς ἄν ποτ' ἦλπισ' ὦ Στρυμόδωρ' ἀκοῦσαι
γυναῖκας, ἃς ἐβόσκομεν
κατ' οἶκον ἐμφανὲς κακόν,
κατὰ μὲν ἅγιον ἔχειν βρέτας,
κατά δ' ἀκρόπολιν ἐμὰν λαβεῖν,
μοχλοῖς δὲ καὶ κλήθροισι
τὰ προπύλαια πακτοῦν;
ἀλλ' ὡς τάχιστα πρὸς πόλιν σπεύσωμεν ὦ Φιλοῦργε,
ὅπως ἂν, αὐταῖς ἐν κύκλῳ θέντες τὰ πρέμνα ταυτί,
. . . . . .
ὡς ἐμοῦ γε τῷ ξύλῳ τὸν ὦμον ἐξιπώκατον·
ἀλλ' ὅμως βαδιστέον,
καὶ τὸ πῦρ φυσητέον....

Some of the chorus remember a previous siege of the Acropolis, when Cleomenes of Sparta had seized it. That time, in maintenance of the siege, they had to sleep before its gates: οὕτως ἐπολιόρκησ' ἐγὼ τὸν ἄνδρ' ἐκεῖνον ὠμῶς / ἐφ' ἑπτακαίδεκ' ἀσπίδων πρὸς ταῖς πύλαις καθεύδων (281-2). Next, they prepare to attack the gates, blowing on the fire-pots, lighting their torches of vine-wood (ἀμπέλου, 308) and

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[133] Πύλη can be used of house-doors. For it in a paraklausithuric context, see Iamb. *V.P.* 25.112. For amatory contexts, see Philostr. *Ep.* 56 (although siege imagery seems to be present) and Eratosth. *AP* 5.242.3. For μοχλ- in paraklausithuric situations, see Antiph. fr. 193.6 (K.-A. = Ath. 6.238 e) and Theoc. 2.127. Compare also Ar. *V.* 113 and 154. For ἀνοιγ-, see Strat. *AP* 12.252.4 and Lucian *Bis Acc.* 29.

preparing to batter the gates. If the women resist the summons out (καλούντων, 310) they will fire the doors:

φῦ φῦ.
ἰοὺ ἰοὺ τοῦ καπνοῦ.
ὡς δεινὸν ὦναξ Ἡράκλεις
προσπεσόν μ' ἐκ τῆς χύτρας
. . . . . .
τουτὶ τὸ πῦρ ἐγρήγορεν θεῶν ἕκατι καὶ ζῇ.
οὔκουν ἄν, εἰ τὼ μὲν ξύλω θείμεσθα πρῶτον αὐτοῦ,
τῆς ἀμπέλου δ' ἐς τὴν χύτραν τὸν φανὸν ἐγκαθέντες
ἅψαντες εἶτ' ἐς τὴν θύραν κριηδὸν ἐμπέσοιμεν;
κἂν μὴ καλούντων τοὺς μοχλοὺς χαλῶσιν αἱ γυναῖκες,
ἐμπιμπράναι χρὴ τὰς θύρας καὶ τῷ καπνῷ πιέζειν.
θώμεσθα δὴ τὸ φορτίον. φεῦ τοῦ καπνοῦ βαβαιάξ.
. . . . . .
σὸν δ' ἔργον ἐστὶν ὦ χύτρα τὸν ἄνθρακ' ἐξεγείρειν,
τὴν λαμπάδ' ἡμμένην ὅπως πρώτιστ' ἐμοὶ προσοίσεις.
δέσποινα Νίκη ξυγγενοῦ, τῶν τ' ἐν πόλει γυναικῶν
τοῦ νῦν παρεστῶτος θράσους θέσθαι τροπαῖον ἡμᾶς.

The women are prepared, however, with a good supply of water (334).[134] At 370 ff. the two choruses argue back and forth, the men with their torches and the women with their jars of water at the ready:

ΧΟ. ΓΥ. αἱρώμεθ' ἡμεῖς θοὔδατος τὴν κάλπιν ὦ Ῥοδίππη.
ΧΟ. ΓΕ. τί δ' ὦ θεοῖς ἐχθρά σὺ δεῦρ' ὕδωρ ἔχουσ' ἀφίκου;
ΧΟ. ΓΥ. τί δαὶ σὺ πῦρ ὦ τύμβ' ἔχων; ὡς σαυτὸν ἐμπυρεύσων;
ΧΟ. ΓΕ. ἐγὼ μὲν ἵνα νήσας πυρὰν τὰς σὰς φίλας ὑφάψω.
ΧΟ. ΓΥ. ἐγὼ δέ γ' ἵνα τὴν σὴν πυρὰν τούτῳ κατασβέσαιμι.
ΧΟ. ΓΕ. τοὐμὸν σὺ πῦρ κατασβέσεις; ΧΟ. ΓΥ. τοὔργον τάχ' αὐτὸ δείξει.
ΧΟ. ΓΕ. οὐκ οἶδά σ' εἰ τῇδ' ὡς ἔχω τῇ λαμπάδι σταθεύσω.
ΧΟ. ΓΥ. εἰ ῥύμμα τυγχάνεις ἔχων, λουτρόν ‹γ'› ἐγὼ παρέξω.

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[134] See Hor. *S.* 2.7.89 ff., possibly Lucil. 943-4 (Marx 841-2), and possibly Pers. 5.166. Fiske 1916, 337 f. argues that in Persius 5 the doors are wet because of water poured down from above. Yardley 1979, 156 believes, more plausibly, that the reference is to the lover's tears.

ΧΟ. ΓΕ. ἐμοὶ σὺ λουτρόν ὦ σαπρά; ΧΟ. ΓΥ. καὶ ταῦτα
νυμφικόν γε.

Then at 387 a Magistrate appears, complaining about the general wantonness of women (ἆρ' ἐξέλαμψε τῶν γυναικῶν ἡ τρυφὴ). He attacks the men's complicity in their wives' immoral behaviour, thereby keeping sexual matters, and even adultery, in the reader's mind. Indignant at being locked-out when he has come to get money to purchase oars, he orders some soldiers to bring up crowbars to force open the gates, eventually bringing out Lysistrata (421 ff.):

ὅτε γ' ὢν ἐγὼ πρόβουλος, ἐκπορίσας ὅπως
κωπῆς ἔσονται, τἀργυρίου νυνὶ δέον,
ὑπὸ τῶν γυναικῶν ἀποκέκλημαι ταῖς πυλαῖς.
ἀλλ' οὐδὲν ἔργον ἑστάναι. φέρε τοὺς μοχλούς,
ὅπως ἂν αὐτὰς τῆς ὑβρεως ἐγὼ σχέθω. 425
. . . . . .
οὐχ ὑποβαλόντες τοὺς μοχλοὺς ὑπὸ τὰς πύλας 428
ἐντεῦθεν ἐκμοχλεύσετ'; ἐνθενδὶ δ' ἐγὼ
ξυνεκμοχλεύσω. ΛΥ. μηδὲν ἐκμοχλεύετε· 430
ἐξέρχομαι γὰρ αὐτομάτη. τί δεῖ μοχλῶν;[135]

However, before moving on to more of the *Lysistrata*, it is useful to compare another attack on a house, this one from the *Nubes*. Strepsiades is talking to his slave Xanthias, and the *phrontisterion* is the object of the attack (1483). The almost excessive combination of fire and physical demolition is particularly interesting:

ὀρθῶς παραινεῖς οὐκ ἐῶν δικορραφεῖν,
ἀλλ' ὡς τάχιστ' ἐμπιμπράναι τὴν οἰκίαν
τῶν ἀδολεσχῶν. δεῦρο δεῦρ' ὦ Ξανθία,
κλίμακα λαβὼν ἔξελθε καὶ σμινύην φέρων, 1485

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[135] Ἀποκλείειν occurs again at 487, and again the Magistrate is speaking: ὅ τι βουλόμεναι τὴν πόλιν ἡμῶν ἀπεκλήσατε τοῖσι μοχλοῖσιν.

κἄπειτ' ἐπαναβὰς ἐπὶ τὸ φροντιστήριον
τὸ τέγος κατάσκαπτ', εἰ φιλεῖς τὸν δεσπότην,
ἕως ἂν αὐτοῖς ἐμβάλῃς τὴν οἰκίαν·
ἐμοὶ δὲ δᾷδ' ἐνεγκάτω τις ἡμμένην,
κἀγώ τιν' αὐτῶν τήμερον δοῦναι δίκην
ἐμοὶ ποιήσω, κεἰ σφόδρ' εἴσ' ἀλαζόνες.
. . . . . .
σὸν ἔργον ὦ δᾳὰς ἰέναι πολλὴν φλόγα.

Later in the *Lysistrata*, with the women still in possession of the Acropolis and the men of Athens becoming less able to control their lusts, Myrrhine's husband Cinesias shows up at the gates, seeking his wife (831 ff.):[136]

ΛΥ. ἄνδρ' ‹ἄνδρ'› ὁρῶ προσιόντα παραπεπληγμένον,
τοῖς τῆς Ἀφροδίτης ὀργίοις εἰλημμένον.
ὦ πότνια Κύπρου καὶ Κυθήρων καὶ Πάφου
μεδέουσ', ἴθ' ὀρθὴν ἥνπερ ἔρχει τὴν ὁδόν.
ΓΥ. ποῦ δ' ἐστὶν ὅστις ἐστί; ΛΥ. παρὰ τὸ τῆς Χλόης.
. . . . . .
... ΜΥ. νὴ Δία
ἔγωγε· κἀστὶν οὑμὸς ἀνὴρ Κινησίας.
ΛΥ. σὸν ἔργον ἤδη τοῦτον ὀπτᾶν καὶ στρέφειν,
κἀξηπεροπεύειν, καὶ φιλεῖν καὶ μὴ φιλεῖν,
. . . . . .
... ΛΥ. καὶ μὴν ἐγὼ
ξυνηπεροπεύσω ‹σοι› παραμένους' ἐνθαδί,
καὶ ξυσταθεύσω τοῦτον. ἀλλ' ἀπέλθετε.
ΚΙ. οἴμοι κακοδαίμων, οἷος ὁ σπασμός μ' ἔχει
χὠ τέτανος ὥσπερ ἐπὶ τροχοῦ στρεβλούμενον.
ΛΥ. τίς οὗτος οὑντὸς τῶν φυλάκων ἐστώς; ΚΙ. ἐγώ.
ΛΥ. ἀνήρ; ΚΙ. ἀνὴρ δῆτ'. ΛΥ. οὐκ ἄπει δῆτ' ἐκποδών;
ΚΙ. σὺ δ' εἶ τις ἡκβάλλουσά μ'; ΛΥ. ἡμεροσκόπος.
ΚΙ. πρὸς τῶν θεῶν νυν ἐκκάλεσόν μοι Μυρρίνην.
ΛΥ. ἰδοὺ καλέσω 'γὼ Μυρρίνην σοι; σὺ δὲ τίς εἶ;
ΚΙ. ἀνὴρ ἐκείνης, Παιονίδης Κινησίας.
ΛΥ. ὦ χαῖρε φίλτατ'· οὐ γὰρ ἀκλεὲς τοὔνομα
τὸ σὸν παρ' ἡμῖν ἐστιν οὐδ' ἀνώνυμον.
ἀεὶ γὰρ ἡ γυνή σ' ἔχει διὰ στόμα.
κἂν ᾠὸν ἢ μῆλον λάβῃ, "Κινησίᾳ
τουτὶ γένοιτο," φησίν. ΚΙ. ὦ πρὸς τῶν θεῶν.
ΛΥ. νὴ τὴν Ἀφροδίτην· κἂν περὶ ἀνδρῶν γ' ἐμπέσῃ

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[136] Copley 1956, 11 n. 11 has also suggested that this scene might be a paraklausithuric parody.

λόγος τις, εἴρηκ' εὐθέως ἡ σὴ γυνὴ
ὅτι λῆρός ἐστι τἄλλα πρὸς Κινησίαν. 860
ΚΙ. ἴθι νυν κάλεσον αὐτήν. ΛΥ. τί οὖν; δώσεις τί μοι;
ΚΙ. ἔγωγέ <σοι> νὴ τὸν Δί', ἢν βούλῃ γε σύ·
ἔχω δὲ τοῦθ'· ὅπερ οὖν ἔχω, δίδωμί σοι.
ΛΥ. φέρε νυν καλέσω καταβᾶσά σοι.

Cinesias is seen arriving, mad with lust. The women will try to inflame that desire even more. He complains of his tortuous love-pains, but he finds his beloved is under guard (847). Lysistrata either comes down or speaks from the wall and hints at the joys of future sex (855 f.). Cinesias repeatedly asks her to call out Myrrhine. Lysistrata, acting as a go-between, asks for a bribe, and Cinesias says he will give her everything he has. This is enough for her.[137] Then, while Lysistrata has presumably gone inside, or down from the wall, to fetch Myrrhine, Cinesias laments how he has no joy or happiness since he has been without his wife, how he cries when he goes home (which brings to mind the tears of the excluded lover), and how life and former pleasures hold no allure--all topoi found in later paraklausithura.[138]

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[137]For explicit bribery in order to get to the beloved, see Timocl. 25 (K.-A.), Ant. Lib. 39/Hermesian. 2.3, and Hor. *Carm.* 3.16.8 (of Danae). In later paraklausithura, money is regularly mentioned as the only way to win access to one's beloved. This is connected with the extremely common topos of the mercenary mistress.

[138]For the tears of the lover, see: Ar. *V.* 390; Asclep. *AP* 5.145 (G.-P. XII, on a garland); Pl. *Cur.* 138; Anon. *AP* 12.116.2 (G.-P. XXXIV); Mel. *AP* 5.191.6 (G.-P. LXXIII, on a garland), 12.72.6 (G.-P. XCII, and bystander); Lucr. 4.1177; Hor. *Carm.* 3.7.1 and 8; Tib. 1.2.76 (but not really pertinent to the paraklausithuron); Prop. 1.16.4; Ov. *Am.* 1.4.61, 1.6.18, *Rem.* 37, *Met.* 14.708 (garlands wet), 734; Pers. 5.165 f. (possibly not tears); Martial 10.14.8; and Rufin. *AP* 5.43, 5.103. Cf. Alciphr. 4.9.1 (and ff.):

Myrrhine, however, refuses to come out, and a brief conversation ensues between the man outside and his beloved within:

> ΜΥ. φιλῶ φιλῶ 'γὼ τοῦτον· ἀλλ' οὐ βούλεται
> ὑπ' ἐμοῦ φιλεῖσθαι. σὺ δ' ἐμὲ τούτῳ μὴ κάλει.
> ΚΙ. ὦ γλυκύτατον Μυρρινίδιον, τί ταῦτα δρᾷς;
> κατάβηθι δεῦρο. ΜΥ. μὰ Δί' ἐγὼ μὲν αὐτόσ' οὔ.
> ΚΙ. ἐμοῦ καλοῦντος οὐ καταβήσει Μυρρίνη;
> ΜΥ. οὐ γὰρ δεόμενος οὐδὲν ἐκκαλεῖς ἐμέ.
> ΚΙ. ἐγὼ οὐ δεόμενος; ἐπιτετριμμένος μὲν οὖν.

But Myrrhine's resistance has only inflamed her husband's passion. At 885 ff. he reflects that she looks more youthful and appealing than before, and that: χὠ δυσκολαίνει πρὸς ἐμὲ καὶ βρενθύεται, / ταῦτ' αὐτὰ δή 'σθ' ἃ κἄμ' ἐπιτρίβει τῷ πόθῳ (887-8). That exclusion inflames a lover's desire is a particularly common paraklausithuric topos.[139]

'Εβουλόμην μὲν ὑπὸ δακρύων οἰκίαν ἑταίρας τρέφεσθαι. Mel. *AP* 12.167.2 (G.-P. CIX) calls Eros ὁ γλυκύδακρυς. See also McKeown 1987-, 2:132.

[139]For explicit connection of exclusion to increasing desire, see: Theoc. 6.32-3; Plu. *Galba* 19.5 καὶ γὰρ ἀποκλεῖσαι τὸν Νέρωνα λέγεται μὴ παρόντος τοῦ Ὄθωνος, εἴτε τῆς ἡδονῆς ἀφαιροῦσα τὸ πλήσμιον, εἴτε ὥς φασιν ἔνιοι, βαρυνομένη τὸν Καίσαρος γάμον, ἐραστῇ δὲ μὴ φεύγουσα χρῆσθαι διὰ τὸ φιλακόλαστον; Ov. *Am.* 1.8.73 ff. "capitis modo finge dolorem, / et modo, quae causas praebeat, Isis erit. / 75 mox recipe, ut nullum patiendi colligat usum, / neue relentescat saepe repulsus amor. / surda sit oranti tua ianua, laxa ferenti"; 2.19.19 - 36 "tu quoque, quae nostros rapuisti nuper ocellos, / 20 saepe time insidians, saepe rogata nega, / et sine me ante tuos proiectum in limine postis / longa pruinosa frigora nocte pati. / sic mihi durat amor longosque adolescit in annos: / hoc iuuat, haec animi sunt alimenta mei"; *Ars* 3.577 - 594 "omnia tradantur (portas reserauimus hosti) / et sit in infida proditione fides. / quod datur ex facili, longum male nutrit amorem: / 580 miscenda est laetis rara repulsa iocis. / ante fores iaceat, 'crudelis ianua' dicat / multaque summisse, multa minanter agat"; Mart. 4.29.5-6 "sic spoliatricem commendat fastus amicam, / ianua nec iuuenem semper aperta tenet"; Alciphr.

The scene between Myrrhine and Cinesias continues, but without any particularly original further development of the paraklausithuric situation. Of course, Cinesias never does have his burning lust quenched, and is left at 951 ff. turning his attention to another woman.[140]

Although not actually paraklausithuric, one passage from the *Thesmophoriazusae* can be noted briefly for some of the paraklausithuric topoi it contains. At 414 ff. a woman

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4.10.3; Aristaenet. 2.16.4 ff. θρύπτῃ, Πάμφιλε, πρὸς ἐμέ, καὶ καλῶς, ὅτι 5 μὴ ἀπέκλεισα ἐλθόντα "ἔνδον ἕτεροσ" εἰποῦσα, ἀλλ' εἰσεδεχόμην ἀπροφασίστως. Ovid offers reverse advice to lovers at *Rem.* 519 "ianua forte patet: quamuis reuocabere, transi." Compare Pl. *Smp.* 184 a (οὕτω δὴ ὑπὸ ταύτης τῆς αἰτίας πρῶτον μὲν τὸ ἁλίσκεσθαι ταχὺ αἰσχρὸν νενόμισται, ἵνα χρόνος ἐγγένηται, ὃς δὴ δοκεῖ τὰ πολλὰ καλῶς βασανίζειν, ἔπειτα τὸ ὑπὸ χρημάτων καὶ ὑπὸ πολιτικῶν δυνάμεων ἁλῶναι αἰσχρόν) and see Dover 1974, 215. On the idea of that which is hard to obtain being more attractive, see Nisbet-Hubbard 1970, 369-70; Day 1972, 90; Hollis 1977, 142; and McKeown 1987-, 2:239 f.

[140]One final scene from the *Lysistrata* deserves brief mention. At 1189 ff. the chorus announces a feast. They declare there is plenty of food to share and urge the poor to come to their houses, only to warn such people not to come too close to their doors and to beware of the guard-dog. ᾨᾦ Ἀγοραῖοι show up, with torches, as if coming from a revel, and the θυρῶρος (following the attribution of speakers in Rogers 1926-27) is forced to keep them off: 1213 πρός γε μέντοι τὴν θύραν / προαγορεύω μὴ βαδίζειν / τὴν ἐμήν, ἀλλ' / 1215 εὐλαβεῖσθαι τὴν κύνα. / ΑΓΟΡΑΙΟΣ Α. ἄνοιγε τὴν θύραν. ΘΥΡΩΡΟΣ. παραχωρεῖν οὐ θέλεις; / ΑΓ Α. ὑμεῖς τί κάθησθε; μῶν ἐγὼ τῇ λαμπάδι / ὑμᾶς κατακαύσω; φορτικὸν τὸ χωρίον. / ... / 1221 ΑΓ. Β. χἠμεῖς γε μετὰ σοῦ ξυνταλαιπωρήσομεν. / ΘΥ. οὐκ ἄπιτε; κωκύσεσθε τὰς τρίχας μακρά. This is worth noting for its clearly different tone when compared with the various paraklausithuric parodies cited above.

complains about how women in Athens are secluded and kept inside:

> εἶτα διὰ τοῦτον ταῖς γυναικωνίτισιν
> σφραγῖδας ἐπιβάλλουσιν ἤδη καὶ μοχλούς
> τηροῦντες ἡμᾶς, καὶ προσέτι Μολοττικοὺς
> τρέφουσι, μορμολυκεῖα τοῖς μοιχοῖς, κύνας.

Mnesilochus, disguised as a woman, rises to relate a trick "she" has played on "her husband" (476 ff.):

> ἐγὼ γὰρ αὐτὴ πρῶτον, ἵνα μᾶλλην λέγω,
> ξύνοιδ' ἐμαυτῇ πολλὰ <δεῖν'·> ἐκεῖνο δ' οὖν
> δεινότατον, ὅτε νύμφη μὲν ἦν τρεῖς ἡμέρας,
> ὁ δ' ἀνὴρ παρ' ἐμοὶ 'καθηῦδεν· ἦν δέ μοι φίλος,
> ὅσπερ με διεκόρησεν οὖσαν ἑπτέτιν.
> οὗτος πόθῳ μου 'κνυεν ἐλθὼν τὴν θύραν·
> κᾆτ' εὐθὺς ἔγνων· εἶτα καταβαίνω λάθρᾳ.
> ὁ δ' ἀνὴρ ἐρωτᾷ "ποῖ σὺ καταβαίνεις";...
> . . . . . .
> ἐγὼ δὲ καταχέασα τοῦ στροφέως ὕδωρ
> ἐξῆλθον ὡς τὸν μοιχόν· εἶτ' ἠρεισόμην
> παρὰ τὸν Ἀγυιᾶ, κύβδ' ἐχομένη τῆς δάφνης.
> ταῦτ' οὐδεπώποτ' εἶφ', ὁρᾶτ', Εὐριπίδης·
> οὐδ' ὡς ὑπὸ τῶν δούλων τε κὠρεωκόμων
> σποδούμεθ', ἢν μὴ 'χωμεν ἕτερον, οὐ λέγει·
> οὐδ' ὡς ὅταν μάλισθ' ὑπό του ληκώμεθα
> τὴν νύχθ', ἕωθεν σκόροδα διαμασώμεθα,
> ἵν' ὀσφρόμενος ἀνὴρ ἀπὸ τείχους εἰσιὼν
> μηδὲν κακὸν δρᾶν ὑποτοπῆται. ταῦθ', ὁρᾷς,
> οὐπώποτ' εἶπεν. εἰ δὲ Φαίδραν λοιδορεῖ,
> ἡμῖν τί τοῦτ' ἔστ'; οὐδ' ἐκεῖν' εἴρηκέ πω,
> ὡς ἡ γυνὴ δεικνῦσα τἀνδρὶ τοὔγκυκλον
> †ὑπ' αὐγὰς† οἷόν ἐστιν, ἐγκεκαλυμμένον
> τὸν μοιχὸν ἐξέπεμψεν, οὐκ εἴρηκέ πω.

Although clearly ridiculous, it brings up several points of interest. First, there is the parody of Athenian men's suspiciousness with regard to their wives' fidelity that brought about the strict separation of women that was the norm among at least better-off Athenians. Mnesilochus is recounting the Athenian male's nightmare-wife. She has been married only three days when she sneaks out to her long-time

lover when he comes scratching at the door (for the woman sneaking out to her lover, see above on Gnesippus, note 54). She easily dupes her husband by claiming to be sick. She pours water on the hinges to reduce the noise the door will make when opened--door noise and similar actions to silence the door being recurrent topoi in later paraklausithura.[141] She then goes out and meets her lover by a tree. Next she claims that all women are virtual nymphomaniacs who will have sex with any low-class labourer if there is no other lover available. Finally, she recounts how another woman smuggled out her lover, whom she had received into her husband's house.[142] All this strongly re-inforces the need for

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[141] For door noise, see Diosc. *AP* 12.14.3-4 (G.-P. IX, possible); Pl. *Cur.* 20 ff., 94 f., 156 ff. (including pouring water into the sockets); Hor. *Carm.* 1.25.5, 3.10.4; Tib. 1.6.12 (with Murgatroyd 1980, 190) and 1.8.57; Prop. 1.16.27, 1.18.24; and Ov. *Am.* 1.6.49 ff. (and McKeown 1987-, 2:148). Compare Prop. 4.8.49 (Cynthia's arrival) and Lysias 1.9-10, and 17.

[142] One wonders if Aristophanes knew of Lysias 1 ("Against Eratosthenes"), which depicts a very similar situation (Lysias was born c. 458 and the *Thes.* was written c. 411). A young wife deceives her husband by sneaking down at night to her lover. She uses various excuses, such as the baby needing attention, to hide her behaviour. The noise of the door almost gives the affair away: 14 ἐπειδὴ δὲ ἦν πρὸς ἡμέραν, ἦκεν ἐκείνη καὶ τὴν θύραν ἀνέῳξεν. ἐρομένου δέ μου τί αἱ θύραι νύκτωρ ψοφοῖεν.... [17] ἀναμιμνῃσκόμενος δὲ ὅτι ἐν ἐκείνῃ τῇ νυκτὶ ἐψόφει ἡ μέταυλος θύρα καὶ ἡ αὔλειος, ὃ οὐδέποτε ἐγένετο. She is eventually caught with her lover in her husband's house--an act of hubris on the lover's part (4): ἡγοῦμαι δέ, ὦ ἄνδρες, τοῦτό με δεῖν ἐπιδεῖξαι, ὡς ἐμοίχευεν Ἐρατοσθένης τὴν γυναῖκα τὴν ἐμὴν καὶ ἐκείνην τε διέφθειρε καὶ τοὺς παῖδας τοὺς ἐμοὺς ᾔσχυνε καὶ ἐμὲ αὐτὸν ὕβρισεν εἰς τὴν οἰκίαν τὴν ἐμὴν εἰσιών. The husband kills the lover, thus causing the prosecution. Cf. also Suid. eta.655.1-7 <Ἡ Φάνου θύρα:> τὸν Φάνον φησὶ Δήμων ὀβολοστάτην εἶναι, ἄλλως δὲ τυφλόν. ὑπανοιγομένης δὲ αὐτῷ

segregation of Athens' women.

One more incident of interest from Aristophanes occurs in the *Plutus*. At line 959 a wealthy old woman appears who has lost her mercenary young lover since he no longer needs her presents: ... ἦν μοί τι μειράκιον φίλον, / πενιχρὸν μέν, ἄλλως δ' εὐπρόσωπον καὶ καλὸν / καὶ χρηστόν (975-7). She tells her story to Chremylus, recounting how she would give her lover money for food and clothing (981 ff.) for himself and also for his sisters or mother.[143] The youth in return showed signs of affection such as wearing the old woman's robe by which to remember her all the more (991 f.) and he would come daily to her door (1006-7): καὶ μὴν πρὸ τοῦ γ' ὁσημέραι νὴ τὼ θεὼ / ἐπὶ τὴν θύραν ἐβάδιζεν ἀεὶ τὴν ἐμήν. The old woman goes on to relate how he would call her all sorts of endearments and was so jealous that he would beat her if another man so much as looked at her (1013 ff.: οὕτω σφόδρα ζηλότυπος ὁ νεανίσκος ἦν, 1016). Then she tells how he used to praise her beauty and appearance, and

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τῆς τοῦ ταμιείου θύρας κατασκευάσαι τοιαύτην, ἣν οὐκ ἄν τις ἤνοιξε μὴ φόφον ποιήσας. ἐνίους δὲ λέγειν, ὡς μοιχευομένης αὐτῷ τῆς γυναικός, τὴν αὔλειον θύραν εἰργάσατο ὡς μὴ ἄνευ ψόφου ἀνοίγεσθαι. τῆς δὲ κατὰ τοῦ στέγους δεχομένης τὸν μοιχόν, χλευάζοντας τοὺς γείτονας ἐπὶ τῶν μηδὲν ἀνυόντων ἐν τῷ φυλάττειν, τὴν Φάνου θύραν εἶναι λέγειν.

[143] The situation is the reverse of the usual found in comedy and the later amatory epistolographers, where the youth is constantly giving money and presents for his beloved hetaira and her family. See Lucian *DMeretr.* 14.2. Cf. Ov. *Am.* 1.8.91 "et soror et mater, nutrix quoque carpat amantem," and see McKeown 1987-, 2:247 f.

even smell. He vowed he would never leave her (1032: *ἀλλ' οὐδέποτέ με ζῶσαν ἀπολείψειν ἔφη.*). Yet he has abandoned her. All these sentiments can, of course, be paralleled in later paraklausithuric situations. As if on cue, the youth appears going on or to a komos, garlanded and carrying a torch. It is probable that the reader is supposed to understand that he has a new object for his attentions:

> *καὶ μὴν τὸ μειράκιον τοδὶ προσέρχεται,*
> *οὗπερ πάλαι κατηγοροῦσα τυγχάνω·*
> *ἔοικε δ' ἐπὶ κῶμον βαδίζειν. ΧΡ. φαίνεται.* 1040
> *στέφανόν γέ τοι καὶ δᾷδ' ἔχων πορεύεται.*

The youth comments on how the old woman has very suddenly got grey hair (1043) and is now wrinkled (1051). He moves his torch closer to her face to examine her (1052). The old woman complains and Chremylus comments that one spark could set her burning like a dried-up *eiresione*: *ἐὰν γὰρ αὐτὴν εἷς μόνος σπινθὴρ λάβῃ / ὥσπερ παλαιὰν εἰρεσιώνην καύσεται* (1053-4). The old woman is depicted here almost as a personification of the paraklausithuric topos of the fading garland being used to remind the reluctant beloved of the transitory nature of beauty. She makes a final attempt to retain the youth's attentions, but he now rejects her because of her age. Her money will not help--bringing to mind the typical lover's attacks on mercenary mistresses and rich rivals. Although the young lover has effectively come to her on a komos, she is not his actual destination. At

1088 the identity of the youth's new beloved is made known--he wants to offer his garlands to Wealth, who is inside Chremylus' house: ἀλλ' εἴσιθ' εἴσω· τῷ θεῷ γὰρ βούλομαι / ἐλθὼν ἀναθεῖναι τοὺς στεφάνους τούσδ' οὓς ἔχω. The passage is better called komastic than paraklausithuric, but it does use several prominent paraklausithuric topoi in an ingenious way.

If the passages that have been cited can indeed be viewed as deliberate manipulation of the paraklausithuric situation by Aristophanes, then we suddenly have a new mass of evidence for a hitherto unimagined popularity--or at least familiarity--of the genre in Athenian old comedy and classical Greek literature in general. Unfortunately we lack the evidence from other contemporary comic playwrights to help provide any confirmation of this--but surely Aristophanes would not have been the only author playing with the situation. There is, of course, some chance that the similarity of these examples to the paraklausithuric situation is, with the exception of the much less ambiguous scenes from the *Ecclesiazusae*, coincidental. Greek theatre's use of the houses or the facades of buildings for a backdrop makes scenes of inclusion or exclusion readily explicable. But there seems to be an extra dimension in these passages that makes the possibility of calling them paraklausithuric conceivable. Particularly important is the apparent depth of the manipulation of later popular paraklausithuric topoi in

scenes like that from the *Vespae*. No similar density of topoi is found until Latin elegy. This is partly explicable by the fact that epigram, which, of course, cannot accommodate more than a few topoi, becomes the most common genre for Greek paraklausithuric scenes. But it does raise the possibility that paraklausithuric literature with depth and complexity in its use of topoi comparable to the Latin elegists was known to Aristophanes. And if this was the case, it is tempting to suggest once again that Gnesippus might have been the source for that literature.

Although not contemporary with Aristophanes, the *Scholia* on *Plutus* 179 (39-50) are just as well discussed in Aristophanes' wake. They comment on a mention of the famous prostitute Lais:

> ἡ δὲ Λαΐς ἐπισημοτέρα γέγονε τῆς μητρὸς ἐν Κορίνθῳ. ὕστερον δὲ καὶ αὐτὴ ἀπεδήμησεν εἰς Θεσσαλίαν, ἔνθα Εὐρολόχου τινὸς ἢ Ἀριστονίκου ἠράσθη, παρ' ᾧ καὶ ἐβίωσε τὸν λοιπὸν χρόνον. αὐτῆς δὲ πολλοὶ τῶν Θετταλῶν ἠράσθησαν, καὶ τῷ ἔρωτι τὰ πρόθυρα αὐτῆς οἴνῳ ἔρραινον. καὶ φασιν, ὅτι ζηλοτυποῦσαι αἱ Θετταλαὶ γυναῖκες ἐφόνευσαν αὐτὴν ξυλίναις χελώναις τύπτουσαι ἐν τῷ ἱερῷ τῆς Ἀφροδίτης.

The mention of the many Thessalians sprinkling her doorway with wine is surely a paraklausithuric reference.[144] The topos is common and its other contexts make clear that the only reason a person would sprinkle wine around a *hetaira*'s door would be because he was excluded.

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[144]Murgatroyd 1980, 71 agrees. For a rather less pleasant offering at a person's door see Str. 14.5.14 (C 674-5): τις τοῦ ἐπιεικοῦς, εὔλυτον τὸ κοιλίδιον ἔχων, προσέρρανε πολὺ τῇ θύρᾳ καὶ τῷ τοίχῳ, νύκτωρ παριὼν τὴν

Plato

AP 6.1, which again refers to Lais, can be cited conveniently at this point. It is attributed to Plato, but is almost certainly the work of a Hellenistic poet. In it Lais dedicates a mirror to Aphrodite:

> Ἡ σοβαρὸν γελάσασα καθ' Ἑλλάδος, ἥ ποτ' ἐραστῶν
> ἔσμον ἐπὶ προθύροις Λαΐς ἔχουσα νέων,
> τῇ Παφίῃ τὸ κάτοπτρον· ἐπεὶ τοίη μὲν ὁρᾶσθαι
> οὐκ ἐθέλω, οἵη δ' ἦν πάρος οὐ δύναμαι.

It is worth noting how already *prothuron* is becoming an important word in Greek paraklausithuric situations. Moreover, the whole epigram brings to mind the "threat-prophecy" or *carpe diem* warning, where the excluded lover advises the beloved to admit him, since she will not always be able to attract lovers to her door.

The paraklausithuric situation, however, was known to the real Plato, who mentions it several times. Pausanias at *Smp.* 182 d ff. is explaining how the Athenians have a somewhat ambivalent attitude towards *eros.* Open *eros* that does not seek concealment is considered more dignified than furtive love, and the love of those of noble birth or character, regardless of their appearance, is highly esteemed. Lovers receive encouragement from all. Success in love brings glory, and failure shame. Therefore every sort of behaviour is tolerated in the lover, behaviour that would be greatly scorned in any other circumstance: for example, begging, praying, swearing oaths, sleeping at doorways and sub-

mitting to slavery unlike that of any slave. In a lover such actions are condoned because the pursuit of love is noble in itself:

> ἐνθυμηθέντι γὰρ ὅτι λέγεται κάλλιον τὸ φανερῶς ἐρᾶν τοῦ λάθρᾳ, καὶ μάλιστα τῶν γενναιοτάτων καὶ ἀρίστων, κἂν αἰσχίους ἄλλων ὦσι, καὶ ὅτι αὖ ἡ παρακέλευσις τῷ ἐρῶντι παρὰ πάντων θαυμαστή, οὐχ ὥς τι αἰσχρὸν ποιοῦντι, καὶ ἑλόντι τε καλὸν δοκεῖ εἶναι [e] καὶ μὴ ἑλόντι αἰσχρόν, καὶ πρὸς τὸ ἐπιχειρεῖν ἐλεῖν ἐξουσίαν ὁ νόμος δέδωκε τῷ ἐραστῇ θαυμαστὰ ἔργα ἐργαζομένῳ ἐπαινεῖσθαι, ἃ εἴ τις τολμῴη ποιεῖν ἄλλ' ὁτιοῦν διώκων καὶ [183 a] βουλόμενος διαπράξασθαι πλὴν τοῦτο, [φιλοσοφίας] τὰ μέγιστα καρποῖτ' ἂν ὀνείδη -- εἰ γὰρ ἢ χρήματα βουλόμενος παρὰ του λαβεῖν ἢ ἀρχὴν ἄρξαι ἢ τινα ἄλλην δύναμιν ἐθέλοι ποιεῖν οἷάπερ οἱ ἐρασταὶ πρὸς τὰ παιδικά, ἱκετείας τε καὶ ἀντιβολήσεις ἐν ταῖς δεήσεσιν ποιούμενοι, καὶ ὅρκους ὀμνύντες, καὶ κοιμήσεις ἐπὶ θύραις, καὶ ἐθέλοντες δουλείας δουλεύειν οἵας οὐδ' ἂν δοῦλος οὐδείς, ἐμποδίζοιτο ἂν μὴ πράττειν οὕτω τὴν πρᾶξιν καὶ φίλων καὶ ὑπὸ ἐχθρῶν, [b] τῶν μὲν ὀνειδιζόντων κολακείας καὶ ἀνελευθερίας, τῶν δὲ νουθετούντων καὶ αἰσχυνομένων ὑπὲρ αὐτῶν. τῷ δ' ἐρῶντι πάντα ταῦτα ποιοῦντι χάρις ἔπεστι, καὶ δέδοται ὑπὸ τοῦ νόμου ἄνευ ὀνείδους πράττειν, ὡς πάγκαλόν τι πρᾶγμα διαπραττομένου.[145]

It is obvious that κοιμήσεις ἐπὶ θύραις (183 a) refers to the lover sleeping at his beloved's door.[146] In connection with this, supplication (ἱκετεία), prayers (ἀντιβολήσεις), swearing oaths (ὅρκους ὀμνύντες) and *seruitium amoris* (δουλείας δουλεύειν--cf. 219 e)--all common paraklausithuric

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[145]All quotations from Pl. *Smp.* use the text of Dover 1980.

[146]See Dover 1980, 101: "lit. 'lyings-down-to-sleep at the doors' (sc. ποιούμενοι or κοιμώμενοι; ...), i.e. in the doorway of the paidika." The passage has been noted for its use of *seruitium amoris* by Lyne 1979, 119 f. and Murgatroyd 1981, 590, and mentioned as paraklausithuric by the following: Copley 1942, 101; Cairns 1972, 146; Murgatroyd 1980, 145; McKeown 1987-, 2:122; Garte 1924, 6; Pasquali 1964, 420; and Headlam-Knox 1922, 83.

topoi--are mentioned. It is particularly interesting that this type of behaviour on the part of an Athenian citizen and directed at a citizen youth (as the preceding context makes totally clear) is not considered shameful and does not need hiding. *Furtiuus amor* is expressly condemned. Moreover, the almost matter-of-fact way in which the whole situation is introduced implies that it was by no means an extraordinary event. It seems that *exclusi amatores* were by no means unusual sights in Greece--before either prostitutes' or youths' doors.

At *Smp.* 203 b Socrates recounts Diotima's explanation of the origins of Eros. The gods were feasting on the day of Aphrodite's birth and among them was Resource (Πόρος), the son of Metis. Poverty (Πενία) came to beg, standing at the door. Resource got drunk and went into the garden to sleep, where Poverty, hoping to help improve her condition by conceiving a child by Resource, had intercourse with him and conceived Eros.[147] The story continues (203 c):

> διὸ δὴ καὶ τῆς Ἀφροδίτης ἀκόλουθος καὶ θεράπων γέγονεν ὁ Ἔρως, γεννηθεὶς ἐν τοῖς ἐκείνης γενεθλίοις, καὶ ἅμα φύσει ἐραστὴς ὢν περὶ τὸ καλὸν καὶ τῆς Ἀφροδίτης καλῆς οὔσης. ἅτε οὖν Πόρου καὶ Πενίας ὑὸς ὢν ὁ Ἔρως ἐν τοιαύτῃ τύχῃ καθέστηκεν. πρῶτον μὲν πένης ἀεί ἐστι, καὶ πολλοῦ δεῖ ἁπαλός τε καὶ καλός, οἷον οἱ πολλοὶ οἴονται, ἀλλὰ σκληρὸς [d] καὶ αὐχμηρὸς καὶ ἀνυπόδητος καὶ ἄοικος, χαμαιπετὴς ἀεὶ ὢν καὶ ἄστρωτος, ἐπὶ θύραις καὶ ἐν ὁδοῖς ὑπαίθριος κοιμώμενος, τὴν τῆς μητρὸς φύσιν ἔχων, ἀεὶ ἐνδείᾳ σύνοικος. κατὰ δὲ αὖ τὸν πατέρα ἐπίβουλός ἐστι

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[147] The story is popular with later writers: Origen *Cels.* 4.39, Eus. *p.e.* 12.11.2, and Themistius *Erot.* 162.c.7 ff.

> τοῖς καλοῖς καὶ τοῖς ἀγαθοῖς, ἀνδρεῖος ὢν καὶ ἴτης καὶ σύντονος, θηρευτὴς δεινός, ἀεί τινας πλέκων μηχανάς, καὶ φρονήσεως ἐπιθυμητὴς καὶ πόριμος, φιλοσοφῶν διὰ παντὸς τοῦ βίου, δεινὸς γόης καὶ φαρμακεὺς καὶ σοφιστής·

The characterization of Eros is particularly interesting, for it fits the stereotypical excluded lover: poor, pained by exposure to the elements, and ἐπὶ θύραις καὶ ἐν ὁδοῖς ὑπαίθριος κοιμώμενος....[148] This appears to be another unmistakable paraklausithuric reference.[149] However Eros is also desirous of the beautiful and energetic, and is bold and clever in pursuing it--again like the typical paraklausithuric lover.

Even the arrival of Alcibiades later in the *Symposium* has a paraklausithuric flavour to it (212 c-213 b):

> ... καὶ ἐξαίφνης τὴν αὐλειον θύραν κρουομένην πολὺν φόφον παρασχεῖν ὡς κωμαστῶν, καὶ αὐλητρίδος φωνὴν ἀκούειν. τὸν οὖν Ἀγάθωνα, "παῖδες," φάναι, [d] "οὐ σκέψεσθε; καὶ ἐὰν μέν τις τῶν ἐπιτηδείων ᾖ, καλεῖτε· εἰ δὲ μή, λέγετε ὅτι οὐ πίνομεν ἀλλ' ἀναπαυόμεθα ἤδη."

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[148] The "poverty" of the lover and his inability to pay for his beloved becomes a common paraklausithuric topos: Timoc. fr. 25 (K.-A.); Men. *Mis.* A92; Pl. *As.* 135 ff., *Cur.* 63 ff.; Hor. *Epod.* 11.11 f., *S.* 2.7.89 ff. *Carm.* 3.7.3 f.; and Aristodem. *FHG* 3.310. The attack on the mercenary mistress goes along with this: Pl. *As.* 153 ff., 204 ff. (esp. 241 f.), *Truc.* 711 ff., 730 ff.; Hor. *Carm.* 3.16.8 (of Danae); Tib. 1.5.67 ff., 2.4.31 ff.; Prop. 2.16.1 ff., 4.5.47; and Ov. *Rem.* 299 ff., *et al.* Closely connected with this is the topos of the rich, and successful, rival: Ar. *Pl.* 1038 ff. (Wealth itself is the rival); Pl. *As.* 629 ff., *Truc.* 22 ff., 76 ff., 718 ff.; Hor. *Epod.* 11.11 f.; Tib. 1.5.59 ff., 2.4.21 ff.; Prop. 2.14.19 ff., 4.5.47 ff.; Ovid *Am.* 3.8.9 ff.; Lucian *DMeretr.* 14, 15; and Alciphr. 4.9.3 ff., 4.11.1 ff. At [Quint.] *Decl. Mai.* 15.13 the lover is actually a poor man.

[149] It seems, however, to have escaped the notice of most major writers on the paraklausithuron.

καὶ οὐ πολὺ ὕστερον Ἀλκιβιάδου τὴν φωνὴν ἀκούειν ἐν τῇ αὐλῇ σφόδρα μεθύοντος καὶ μέγα βοῶντος, ἐρωτῶντος ὅπου Ἀγάθων καὶ κελεύοντος ἄγειν παρ' Ἀγάθωνα. ἄγειν οὖν αὐτὸν παρὰ σφᾶς τήν τε αὐλητρίδα ὑπολαβοῦσαν καὶ ἄλλους τινὰς τῶν ἀκολούθων, καὶ ἐπιστῆναι ἐπὶ τὰς θύρας [e] ἐστεφανωμένον αὐτὸν κιττοῦ τέ τινι στεφάνῳ δασεῖ καὶ ἴωνι, καὶ ταινίας ἔχοντα ἐπὶ τῆς κεφαλῆς πάνυ πολλάς, καὶ εἰπεῖν· "ἄνδρες, χαίρετε· μεθύοντα ἄνδρα πάνυ σφόδρα δέξεσθε συμπότην, ἢ ἀπίωμεν ἀναδήσαντες μόνον Ἀγάθωνα, ἐφ' ᾧπερ ἤλθομεν; ἐγὼ γάρ τοι," φάναι, "χθὲς μὲν οὐχ οἷός τ' ἐγενόμην ἀφικέσθαι, νῦν δὲ ἥκω ἐπὶ τῇ κεφαλῇ ἔχων τὰς ταινίας, ἵνα ἀπὸ τῆς ἐμῆς κεφαλῆς τὴν τοῦ σοφωτάτου καὶ καλλίστου κεφαλήν, ἀνειπὼν οὕτωσί, ἀναδήσω. ἆρα καταγελάσεσθέ μου ὡς μεθύοντος; ἐγὼ δέ, κἂν ὑμεῖς [213a] γελᾶτε, ὅμως εὖ οἶδ' ὅτι ἀληθῆ λέγω. ἀλλά μοι λέγετε αὐτόθεν, ἐπὶ ῥητοῖς εἰσίω ἢ μή; συμπίεσθε ἢ οὔ;"

πάντας οὖν ἀναθορυβῆσαι καὶ κελεύειν εἰσιέναι καὶ κατακλίνεσθαι, καὶ τὸν Ἀγάθωνα καλεῖν αὐτόν. καὶ τὸν ἰέναι ἀγόμενον ὑπὸ τῶν ἀνθρώπων, καὶ περιαιρούμενον ἅμα τὰς ταινίας ὡς ἀναδήσοντα, ἐπιπροσθε τῶν ὀφθαλμῶν ἔχοντα οὐ κατιδεῖν τὸν Σωκράτη, ἀλλὰ καθίζεσθαι παρὰ τὸν Ἀγάθωνα [b] ἐν μέσῳ Σωκράτους τε καὶ ἐκείνου· παραχωρῆσαι γὰρ τὸν Σωκράτη ὡς ἐκεῖνον κατιδεῖν. παρακαθεζόμενον δὲ αὐτὸν ἀσπάζεσθαί τε τὸν Ἀγάθωνα καὶ ἀναδεῖν.

A group of drunken komasts arrives (flute-girl in tow) and bangs loudly on the door, seeking admission. It turns out that Alcibiades is among them, very drunk, and wanting to be let in so he can offer his ivy garland, which is wound with ribbons, to Agathon in honour of the latter's victory as a tragic poet at the Lenaea.[150] This komos is in essence a victory komos, arriving at the house of the victor with the

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[150]Aside from Alcibiades' statement that he is very drunk (μεθύοντα ἄνδρα πάνυ σφόδρα 212 e), there is also the slipping garland, which was considered a sign of drunkenness--see Asclep. *AP* 12.135.3-4 (G.-P. XVIII) καὶ γὰρ ἐδάκρυσεν καὶ ἐνύστασε, καὶ τι κατηφὲς / ἔβλεπε, χὠ σφιγχθεὶς οὐκ ἔμενε στέφανος. Compare: Prop. 2.33b.36 ff.; Ov. *Am.* 1.6.37 f. (and McKeown 1987-, 2:144); Verg. *Ecl.* 6.16; and see Hollis 1977, 127 and Yardley 1978, 30.

intention of honouring him. Alcibiades briefly praises Agathon, as could be expected (τοῦ σοφωτάτου καὶ καλλίστου). There could be a subtle erotic element in the καλλίστου, since Agathon was famous for his good looks and yet was also considered somewhat effeminate. Alcibiades is helped in, sits down next to Agathon, and crowns him. Later, when he notices Socrates, he requests some of the ribbons from Agathon, twists them into a garland, and also crowns Socrates (213 d-e). According to traditional Athenian usage, Socrates was Alcibiades' *erastes*, but intellectually and spiritually Socrates was also Alcibiades' *eromenos*. Both the epinician and amatory offerings of a garland are found here in close proximity to each other. This passage makes particularly clear the close connection between the komos and the paraklausithuric situation.[151]

Isaeus and Theophrastus

Isaeus provides further evidence for the reality of the paraklausithuric situation in Athens.[152] His *Pyrrhus* (3) 13-15 uses the fact that a woman was the object of komoi to argue that she must, therefore, be a *hetaira*:

> Ὡς μὲν ἑταίρα ἦν τῷ βουλομένῳ οὐ γυνὴ τοῦ ἡμετέρου θείου, ἣν οὗτος ἐγγυῆσαι ἐκείνῳ μεμαρτύρηκεν, ὑπὸ τῶν ἄλλων οἰκείων καὶ ὑπὸ τῶν γειτόνων τῶν ἐκείνου

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[151] The relationship between epinician and amatory komoi will be discussed in greater depth in Chapter 4.

[152] Headlam-Knox 1922, 82 has also noticed the passage.

μεμαρτύρηται πρὸς ὑμᾶς· οἳ μάχας καὶ κώμους καὶ ἀσέλγειαν πολλήν, ὁπότε ἡ τούτου ἀδελφὴ εἴη παρ' αὐτῷ, μεμαρτυρήκασι γίγνεσθαι περὶ αὐτῆς. [14] καίτοι οὐ δή πού γε ἐπὶ γαμετὰς γυναῖκας οὐδεὶς ἂν κωμάζειν τολμήσειεν· οὐδὲ αἱ γαμεταὶ γυναῖκες ἔρχονται μετὰ τῶν ἀνδρῶν ἐπὶ τὰ δεῖπνα, οὐδὲ συνδειπνεῖν ἀξιοῦσι μετὰ τῶν ἀλλοτρίων, καὶ ταῦτα μετὰ τῶν ἐπιτυχόντων. ἀλλὰ μὴν τῶν γε μεμαρτυρηκότων οὐδενὶ ἐπισκήψασθαι οὗτοι ἠξίωσαν.... [15] Ἀνάγνωθι δὴ καὶ τὰς περὶ τῶν πλησιασάντων αὐτῇ μαρτυρίας, ἵνα εἰδῶσιν ὅτι ἑταίρα τε ἦν τοῦ βουλομένου, καὶ ὅτι οὐδ' ἐξ ἑνὸς ἄλλου φαίνεται τεκοῦσα....Ὡς μὲν τοίνυν ἦν κοινὴ τῷ βουλομένῳ, ἣν οὗτος ἐγγυῆσαι τῷ ἡμετέρῳ θείῳ μεμαρτύρηκε, μνημονεύειν χρὴ ὑφ' ὅσων ὑμῖν μεμαρτύρηται, καὶ ὅτι οὐδενὶ ἄλλῳ ἐγγυηθεῖσα οὐδὲ συνοικήσασα φαίνεται.

The woman was not only the object of komoi, but there were even fights (μάχας) in the street between her admirers, and other general ἀσέλγεια. This naturally drew the attention of neighbours. All this is strong proof of the woman's status as a *hetaira*, for availability to all comers (15) is the mark of a *hetaira*. The context seems to imply that men would only make komoi to women from whom they had some chance of gaining sexual satisfaction. It is particulary noteworthy to contrast this passage with Plato's indication above of the toleration of paraklausithuric actions directed at a citizen youth. Moreover, Isaeus makes a point of noting that the defence has not denied these events. For these arguments to have had rhetorical effect, the audience must, to some extent, have shared the assumption that such actions indeed have the implication that Isaeus has given them.

Theophrastus 27 ("Rejuvenation") makes a brief mention of a violent assault on a prostitute's door (9): καὶ

ἐρῶν ἑταίρας καὶ κριοὺς προσβάλλων ταῖς θύραις πληγὰς εἰληφὼς ὑπ' ἀντεραστοῦ δικάζεσθαι. If a lover has to resort to breaking down a door, he must be excluded and it seems safe to presume that no one would take such extreme action until an attempt at persuasion had failed. The mention of an ἀντεραστής explains such measures--a rival has the current favour of the beloved. Such references to violent assaults by lovers on someone's house can be considered to be para-klausithuric allusions. The fact that these actions are cited as examples of a rejuvenated old man indicates that they would usually have been performed by younger men.

Middle Comedy

Antiphanes brings us to Middle Comedy. Fr. 193 (193 K.-A. = Ath. 6.238 e, from the Πρόγονοι) depicts a parasite boasting of his abilities:

> τὸν τρόπον μὲν οἶσθά μου
> ὅτι τῦφος οὐκ ἔνεστιν, ἀλλὰ τοῖς φίλοις
> τοιοῦτός εἰμ' δῆτα· τύπτεσθαι μύδρος,
> τύπτειν κεραυνός, ἐκτυφλοῦν τιν' ἀστραπή,
> φέρειν τιν' ἄρας ἄνεμος, ἀποπνῖξαι βρόχος, 5
> θύρας μοχλεύειν σεισμός, εἰσπηδᾶν ἀρκίς,
> . . . . . .
> ἄγχειν, φονεύειν, μαρτυρεῖν, ὅσ' ἂν μόνον 8
> τύχῃ τις εἰπών, ταῦτ' ἀπροσκέπτως ποιεῖν
> ἅπαντα. 10

He is something of a thug for hire. One of his strengths is that he is a veritable earthquake when it comes to breaking down doors. This probably refers to the same situation as mentioned in Theophrastus 27--that is, in order to get to a reluctant *hetaira* beloved. He would no doubt be helping some

well-off young lover. And while the other examples of violence could be for any number of reasons, in this context they could easily refer to fighting with rivals or pimps or others who might get in between a man and his beloved.[153] Fr. 236 (K.-A.) also makes mention of breaking down doors:

> οὐδεὶς τὰ πατρῷά πω γέρων κατεδήδοκεν,
> ἀλλ' οὐδὲ κατεμώρανεν, οὐδ' ἐλύσατο
> πορνίδιον, οὐδὲ θυροκοπῶν ᾤφλεν δίκην.
> οὕτω τὸ γῆρας σωφρονοῦν οὐκ εὐτυχεῖ.[154]

A similar fragment from Timocles (25 K.-A. = Ath. 13.567 e) contains a poor man's complaints about his lot:

> ἀλλ' ἔγωγ' ὁ δυστυχὴς
> Φρύνης ἐρασθείς, ἡνίκ' ἔτι τὴν κάππαριν
> συνέλεγεν οὔπω τ' εἶχεν ὅσαπερ νῦν ἔχει,
> πάμπολλ' ἀναλίσκων ἐφ' ἑκάστῳ τῆς θύρας
> ἀπεκλειόμην.

The man knew the rich prostitute Phryne before she became wealthy. But now, although spending great amounts of money on people in her employ in order to buy access to her, he is shut out before her doors. Here are the topoi of the poor lover spending all he has in order to get access to his beloved, and bribery of the beloved's doorkeeper or maid or slave. Furthermore, we have the first occurrence of ἀποκλεί-

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[153] Εἰσπηδᾶν is used of breaking into houses at Aeschin. *Tim.* 59 and J. *BJ* 6.3.

[154] This was mentioned in connection with θυροκοπεῖν in Ar. *V.* 1253 ff. Fr. 197 (K.-A. = Ath. 6.243 c) also provides a good komos reference: ἐπὶ κῶμον δοκεῖ / ἰωμεν ὥσπερ ἔχομεν. (B.) οὔκουν δᾶιδα καὶ / στέφανους λαβόντες. Χαιρεφῶν οὕτως ⏑ ⏓ / μεμάθηκε κωμάζειν ἄδειπνος. Note that it is clearly unusual to go on, or to, a komos without garlands or torches and the implication that one would normally revel after dinner (hence the garlands from the symposium and the torches for the darkness).

ειν (found in Ar. *V.* 335; see Appendix 2) in a clearly paraklausithuric context.

Aristophon fr. 5 (K.-A. = Ath. 6.238 b), is similar to Antiphanes fr. 193 above. Another parasite is praising his abilities:

> ἄν τις ἑστιᾷ, πάρειμι πρῶτος, ὥστ' ἤδη πάλαι
> - ⏑ - ζωμὸς καλοῦμαι. δεῖ τιν' ἄρασθαι μέσον
> τῶν παροινούντων, παλαιστὴν νόμισον Ἀργεῖόν μ' ὁρᾶν.
> προσβαλεῖν πρὸς οἰκίαν δεῖ, κριός· ἀναβῆναί τι πρὸς
> κλιμάκιον - ⏑ Καπανεύς· ὑπομένειν πληγὰς ἄκμων·
> κονδύλους πλάττειν δὲ Τελαμών· τοὺς καλοὺς πειρᾶν
> καπνός.

Again, he is skilled in assaulting houses, which must also be a reference to amatory exclusion, especially when one considers the mentions of a ladder, more fighting, and acting as a go-between (7 τοὺς καλοὺς πειρᾶν καπνός), which follow.[155] For support of this interpretation it is worthwhile to consider Xenarchus fr. 4 (K.-A. = Ath. 13.569 a-b). A character condemns those who are fond of μεγαλομίσθους ἑταίρας καὶ τὰς ἐλευθέρας τῶν γυναικῶν, and praises common prostitutes. They are accessible, a customer can see what he is going to get, and there is no need for antics such as

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[155]The ladder would be for either the lover to climb in to his beloved via a window, or for his beloved to climb out. The comparison with smoke emphasizes the parasite's ability to penetrate even the most secure of houses--cf. Ar. *V.* 324. For using a ladder to get to one's beloved, see the vase paintings in Trenkner 1958, 129-30. One shows Zeus with a ladder, accompanied by Hermes carrying a torch, heading towards a woman looking out a window (Museo Gregoriano in Rome, Radermacher *Zur Gesch. d. Kom.* p. 20, Wüst Φλύακ. no. 1).

furtively climbing up a ladder, crawling in through the smoke-hole in the roof, or being carried inside hidden in straw (10-15):

> μὴ κλίμακα στησάμενον εἰσβῆναι λάθραι
> μηδὲ δί ὀπῆς κάτωθεν εἰσδῦναι στέγης
> μηδ' ἐν ἀχύροισιν εἰσενεχθῆναι τέχνῃ.
> αὗται βιάζονται γὰρ εἰσέλκουσί τε
> τοὺς μὲν γέροντας ὄντας ἐπικαλούμεναι
> πατρίδια....

The final probable paraklausithuric reference from Middle Comedy is Alexis fr. 114 (K.-A. = Ath. 15.678 c): στεφάνους τε πολλοὺς κρεμαμένους μελιλωτίνους. This is possibly a reference to the lover hanging his garland on the beloved's door when refused admission.[156] Three other definitely paraklausithuric passages have κρεμάννυναι and στεφάνος: Asclep. *AP* 5.145.1 f. (G.-P. XII), Αὐτοῦ μοι στέφανοι παρὰ δικλίσι ταῖσδε κρεμαστοὶ / μίμνετε; Mel. *AP* 5.191.5 f. (G.-P. LXXIII):

> ἐπὶ προθύροισι μαρανθείς
> δάκρυσιν ἐκδήσω τοὺς ἱκέτας στεφάνους
> ἔν τόδ' ἐπιγράψας· "Κύπρι, σοὶ Μελέαγρος ὁ μύστης
> σῶν κώμων στοργᾶς σκῦλα τάδ' ἐκρέμασε";

and Rufin. *AP* 5.92.3, ἦν ποτε καὶ στεφάνους προθύρων ὕπερ ἐκκρεμάσωμαι.

Menander

The works of Menander do not contain any developed or unambiguous paraklausithuric scenes. However, the *Dysko-*

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[156] Edmonds 1957-61, 2.427 n. b, also suggests the possibility. Of course, it could refer to any dedication or offering of a garland.

Ios provides a brief reference similar to those from Middle Comedy cited above. The parasite Chaireas is speaking to Sostratos (58 ff.):

παραλαμβάνει τις τῶν φίλων
ἐρῶν ἑταίρας· εὐθὺς ἁρπάσας φέρω,
μεθύω, κατακάω, λόγον ὅλως οὐκ ἀνέχομαι·
πρὶν ἐξετάσαι γὰρ ἥτις ἐστί, δεῖ τυχεῖν.
τὸ μὲν βραδύνειν γὰρ τὸν ἔρωτ' αὔξει πολύ,
ἐν τῷ ταχέως δ' ἔνεστι παύσασθαι ταχύ·
γάμον λέγει τις καὶ κόρην ἐλευθέραν·
ἕτερος τίς εἰμ' ἐνταῦθα· πυνθάνομαι γένος,
βίον, τρόπους.[157]

This helps to clarify further the ambiguity of the references above to attacking houses. In this case such actions are carried out in order to capture a patron's beloved *hetaira*.[158] Fire is the preferred weapon.[159] Of course such actions are best facilitated by the artificial courage that being drunk provides.

There is a brief exclusion scene in the *Samia* when Chrysis is thrown out of Demeas' house. Nikeratos comes across her crying in front of the house (405 ff.):

ΝΙ. ἀλλ', Ἡράκλεις, τί τοῦτο; πρόσθε τῶν θυρῶν
ἔστηκε Χρυσὶς ἥδε κλάουσ'· οὐ μὲν οὖν
ἄλλη. τί ποτε τὸ γεγονός; ΧΡ. ἐκβέβληκέ με
ὁ φίλος ὁ χρηστός σου. τί γὰρ ἄλλο;

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[157]All quotations from Menander will follow the text of Sandbach 1990.

[158]Gomme and Sandbach 1973, 145 "ἁρπάσας suggests carrying off a slave-*hetaira* from her owner, cf. *Kol.* 131, Ter. *Ad.* 90...."

[159]For κατακαλειν of love cf. *Lyr. Alex. Adesp.* 8(c) (Powell): ὁ ἔρως ἐμέ ... κατακέκαυκεν, ... -καίομαι καταλελειμμένη, and *Frag. Grenf.* 24.

. . . . . .
... δς καὶ φράσας 413
εἰς τοὺς γάμους μοι τἄνδον εὐτρεπῆ ποιεῖν
μεταξύ μ' ὥσπερ ἐμμανὴς ἐπεισπεσὼν 415
ἔξωθεν ἐκκέκλεικε.

Note that Chrysis is lamenting (κλάω = κλαίω) before the doors (πρόσθε τῶν θυρῶν), having been ejected from the house (ἐκβέβληκε) and locked out (ἐκκέκλεικε).[160] It is reasonable to presume that Chrysis protested her exclusion and sought re-admission.

But the opening scene of the *Misoumenos* is the most intriguing.[161] At A1 ff. Thrasonides enters from his house and addresses the night:

ὦ Νύξ -- σὺ γάρ δὴ πλεῖστον Ἀφροδίτης μέρος
μετέχεις θεῶν, ἐν σοί τε περὶ τούτων λόγοι
πλεῖστοι λέγονται φροντίδες τ' ἐρωτικαί--
ἆρ' ἄλλον ἀνθρώπων τιν' ἀθλιώτερον
ἑόρακας; ἆρ' ἐρῶντα δυσποτμώτερον; A5
πρὸς ταῖς ἐμαυτοῦ νῦν θύραις ἕστηκ' ἐγώ,
ἐν τῷ στενωπῷ περιπατῶ τ' ἄνω κάτω
<ἐπ'> ἀμφοτέρας μέχρι νῦν μεσούσης σοῦ σχεδόν,
ἐξὸν καθεύδειν, τήν τ' ἐρωμένην ἔχειν.
παρ' ἐμοὶ γάρ ἐστιν ἔνδον, ἔξεστίν δέ μοι A10
καὶ βούλομαι τοῦθ' ὥς ἂν ἐμμανέστατα
ἐρῶν τις, οὐ ποῶ δ'· ὑπαιθρίῳ δέ μοι
χειμῶνος ὄντος ἐστὶν αἱρετώτερον
ἑστηκέναι τρέμοντι καὶ λαλοῦντί σοι.
(Γε.) τὸ δ[ὴ λεγόμ]ενον οὐδὲ κυνί, μὰ τοὺς θεούς, A15

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[160] Κλαίειν is common in paraklausithuric situations: see Appendix 2. Ἐκβάλλειν is used at Rufin. *AP* 5.41.1 and 5.43.1 of a *hetaira* thrown out by a jealous lover who found her with someone else. Ἐκκλείειν occurs only here in a paraklausithuric context, but other compounds of κλείειν (esp. ἀποκλείειν) are common. Κλείειν itself occurs only once, at Theoc. 6.32.

[161] McKeown 1987-, 2:121 and 123 has also noted this scene as possibly paraklausithuric. The text for the *Misoumenos* is presented in an appendix to Sandbach 1990, 351 ff., whose version supersedes that of Turner 1977.

νῦν ἐξιτητόν ἐστιν. ὁ δ' ἐμὸς δεσπότης
ὥσπερ θέρους μέσου περιπατεῖ φιλοσοφῶν
τοσοῦτ'· ἀπολεῖ μ'. οὐ δρύινός; [
] διατριβων γ' ἐγκα[...]πεσ[
]ει τὴν θύραν· ὦ δυστύχης, A20
τί οὐ καθεύδεις; σύ μ' ἀποκναίεις περιπατῶν·
ἢ καὶ καθεύδεις; περίμεν' εἴ μ' ἐγρηγορὼς
ὁρᾷς. (Θρ.) Γετα,] σὺ δ' αὐτὸς ἐξελήλυθας;
τί βουλό]μενος; πότερα κελευσθείς; <ο>ὔποτε
ὑπ' ἐμοῦ γάρ], ἢ τὸ τοιοῦτον ἀπὸ σαυτοῦ ποῶν; A25
(Γε.) μὰ Δί' οὐκ] ἐκέλευον οἱ καθεύδοντες. (Θρ.) Γέτα,
παρῆσθας, ὡς ἔοικε, κηδεμὼν ἐμός.
(Γε.) εἴσελθε κἂν νῦν, ὦ μακάρι'· ἐν παντὶ γὰρ
ἦσθας μακ]άριός τις.

Here is a man, in front of a house, pacing back and forth alone at night. He addresses Night--as some excluded lovers do--pointing out her connection to love and lovers.[162] Attempting to obtain the sympathy of the god, he then asks if she has ever seen a lover more wretched than himself.[163] The emphatic ἐμαυτοῦ in line 6 surely reflects his surprise at being an excluded lover in front of his own doors.[164] Then comes the surprise--he could actually be inside with

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[162] For more addresses to Night in paraklausithura see: Asclep. *AP* 5.164.1 ff. (G.-P. XIII); *Frag. Gren.* 11 ff. (stars and night); Bion *Aposp.* 11 (Hesper); and Mel. *AP* 5.165., 5.166, and 5.191 (stars and moon and Night; G.-P. LI, LII, and LXXIII). Some other addresses to Night can be found at E. *Or.* 174, 1495, *El.* 54, and 867; Ar. *Th.* 1065; [Men.] Pap. Antinoopolis 15.4 (Sandbach 1990, 327); and Pl. *Am.* 277 and 546. Gomme and Sandbach 1973, 442 cite the *Scholia* on Ar. *Th.* 1065 for Euripides' *Andromeda* beginning with an address to Night.

[163] Δυστυχής occurs of lovers in broadly paraklausithuric passages at Timocl. fr. 25.1 (K.-A.) and Alciphro 4.9.1.

[164] Gomme and Sandbach 1973, 443 note that "Apollonius quotes the line and explains that ἐμαυτοῦ is emphatic. A rejected lover outside someone else's door is a familiar figure; Thrasonides stands outside his own."

his beloved, over whom he has the rights of an owner (which is an inversion of the topos of the lover as the beloved's slave). He proclaims the strength of his love and mentions the madness of love, but instead of going inside he stays out in the cold, shivering--the bad weather the lover is forced to endure being a common paraklausithuric topos.[165] His slave Getas enters, also mentions the bad weather, and says that he's not made of solid oak--possibly a twist on the stereotypical hardness of the beloved or door.[166] He tries to convince Thrasonides to go inside.

In the following lines we learn that Thrasonides has returned from a campaign and has brought back a female cap-

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[165]See Ar. *V.* 240 ff., 260 ff.; Men. *Mis.* A13, A53 ff.; Asclep. *AP* 5.64 (snow and hail), 167, 189 (G.-P. XI, XIV, and XLII); Anon. *AP* 12.115.1 ff. (G.-P. VI); Mel. *AP* 5.190.1 ff. (address waves, winds, sea), 12.167.1 ff. (G.-P. LXIV and CIX); Phld. *AP* 5.4 (address weather, including snow and hail), 5.120 (G.-P. I and VII); Val. Aed. 2.3 f.; Hor. *Carm.* 1.25.11 ff. (with Nisbet-Hubbard 1970, 296-7, 299-8), 3.7.6, 3.10.3, 10, 19-20, 3.26.10; Tib. 1.2.29 ff. (see Murgatroyd 1980, 81-2); Prop. 1.16.34 (seemingly negated by "at mea nocturno uerba cadunt Zephyro"), 2.17.15 f. (see Cairns 1975, 15-7); Ov. *Am.* 1.6.43 f., 51 ff., 1.9.15 (see McKeown 1987-, 2:145-6, 149 f., and 266), *Ars* 2.235 ff., *Ep.* 10.49, 133 ff., 18.1 ff., 37 ff. (address wind), *et passim*, 19.71 ff., *et passim*; *Anacreont.* 33; Mart. 10.82 (of clientage, but paraklausithuric); Nemes. *Ecl.* 4.38 ff. (heat); and Philostr. 29. For the weather being good, see Theoc. 11.37 ff. and 45 ff.

[166]For the hardness of the beloved in paraklausithuric situations (usually expressed by comparisons with stone, iron, or wood) see: Theoc. 3.18 and 39, 23.19 ff.; Ant. Lib. 39.6/Hermesian. *Leont.* 3; Prop. 1.9.31, 1.16.29 f.; Ov. *Met.* 14.711 ff.; Philostr. *Ep.* 14; and Maced. Cons. *AP* 5.229. Also see Nisbet-Hubbard 1970, 48-9; Murgatroyd 1980, 66-7, 138 f.; and McKeown 1987-, 2:313; and.

tive, who treats him with ὕβρις--she is a hard, unyielding mistress. He in turn treats her with every kindness, regarding her almost as his wife, allowing her the run of the house, and giving her servants, jewellery and dresses. But she hates him:

> (Γε.) τί δὲ τὸ λ]υποῦν σ'; (Θρ.) ἐλεῖν' ὑβρίζομαι. A36
> (Γε.) ὑπὸ τίνος; (Θρ.) ὑπὸ τῆς αἰχμαλώτου· πριάμενος
> αὐτήν, πε]ριθεὶς ἐλευθερίαν, τῆς οἰκίας
> δέσποιν]αν ἀποδείξας, θεραπαίνας, χρυσία
> ἱμάτια δούς, γυναῖκα νομίσας-- (Γε.) εἶτα τί A40
> αὕτη] σ' ὑβρίζει; (Θρ.) καὶ λέγειν αἰσχύνομαι
>]ναν,
> (Γε.) ἀλλ' ὅμως ἐμοὶ φράσον
> (Θρ.) μισεῖ νέον] με μῖσος.[167]

He goes on to recount the various ways in which he has attempted to elicit some sign of affection from her. For example, late on some rainy night he will say he has to go out to see someone, hoping in vain that she will show concern for him (raising the topoi of the beloved who has no concern for the lover's suffering in the cold and rain):

> (Θρ.) κέκραγα "παιδίσκη, βαδίσαι γάρ", φημί, "δεῖ
> ἤδη με πρὸς τὸν δεῖν', ἐπείπας ὄνομά τι.
> πᾶσ' ἂν γυνὴ δὴ τοῦτό γ' εἴποι, "τοῦ Διὸς A55
> ὄντος, ὦ τάλαν; τρ]όπον τινά....

Thrasonides next recounts the type of things he says to her to win her over, such as asking for her heart, saying that if she neglects him he will become jealous, distressed, or insane: these implicitly represent the threats of the

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[167] Λυπεῖν (A36) occurs in only one other clearly paraklausithuric passage: Theoc. 23.22. It can also be found at Ar. *Pl.* 1010.

excluded lover. Like the excluded lover who makes vows to the gods for his success, if she would call him φίλτατος he himself would offer up sacrifices. Getas expresses his disbelief at this, pointing out that Thrasonides is reasonably good-looking, although he does not earn much as a soldier, thereby bringing up the appearance of the lover and his typical poverty. He then comments on the general wretchedness of women:

αὕτη 'στι· πρόσεχ' ὦ φιλτάτ
παρορωμένῳ δὲ[
φιλονικίαν πόνον μανίαν[
τί ὦ κακόδαιμον;[
ἀλλ' ἔγωγ' ἂν φι[
κληθεὶς μόνον θύσαιμι πᾶσι τοῖς θεοῖς.
τί τοῦτ' ἂν εἴη τὸ κακόν; οὐδὲ γὰρ σφόδρ' εἶ
ἄκρως ἀήδης ὥστε γ' εἰπεῖν· ἀλλὰ σοὶ
τὸ μικρὸν ἀμέλει τοῦ στρατιωτικοῦ[
ἀλλ' ὄψιν ὑπεράστεοις· ἀλλὰ μὴν αγ[
τῆς ἡλικίας[
κακῶς ἀπόλοιο· δεῖ τὸ πρᾶγμ' εὑρεῖν [ὅ τι
ἐστίν ποτ', αἰτίαν ἀναγκαίαν τινα
δεῖξαι. (Γε.) μιαρὸν τὸ φῦλόν ἐστι, δέσποτα.

Finally Getas says he is going inside (A103) for fear that Thrasonides' pacing up and down might attract muggers, which is a variation of the common topos of the dangers of the night:

] ασαι νῦν, ὁρᾷς, εἰσέρχομαι
] λωποδύτας μοι περιπατῶν[
τ]ούτους τε φ[ε]ύγων ἐκλύτως[.

The passage as a whole seems to be paraklausithuric, and, like several of the examples from Aristophanes, shows a remarkably full range of common paraklausithuric topoi. Of course, any of the topoi could be explained simply by the

fact that they are the type of things that one would expect to be mentioned given the exact circumstances of the scene. But the sheer accumulation of them seems to argue for deliberate manipulation of the paraklausithuric situation by Menander. The most effective touch is Thrasonides' self-exclusion, which is a clever way to elicit greater pity for Thrasonides. He is a thoroughly decent man, who will not force himself on his captive beloved because he wishes to have her genuine affection.

Finally, it seems possible to deduce the existence of one other paraklausithuric scene in Menander.[168] Terence's *Eunuch* (46 ff.) contains a scene in which Phaedria complains about being shut out by his beloved and then called back. The scene will be examined in more detail later. However, the *Scholia* on Persius 5.161, which resembles this scene, say that Terence took the passage from Menander's *Eunuch*, which then would probably have had some similar paraklausithuric situation.[169]

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[168]While this dissertation will generally avoid the highly complicated and frequently very controversial question of the sources for the plays of Plautus and Terence, the correspondence here is too strong to pass by.

[169]The scene from the *Eunuch* is also quoted at Cic. *N.D.* 3.72. The reference to the *Scholia* is from Pease 1955-58, 1157. Before leaving Greek comedy, it is worth noting the excellent reference to a komos in Apollod. Car. fr. 5.19 ff. (K.-A. = Ath. 7.281 a) πίνειν Ἀθηναίους ἅπαντας τοὺς μέχρι / ἐτῶν τριάκοντ', ἐξιέναι τοὺς ἱππέας / ἐπὶ κῶμον εἰς Κόρινθον ἡμέρας δέκα / στεφάνους ἔχοντας καὶ μύρον πρὸ ἡμέρας. Note the drinking that preceeds the komos, the garlands and myrrh as its accoutrements, and the destination of Corinth, a city famed for its prostitutes.

Between Menander and Theocritus

There is a small chronological gap between Menander and the next paraklausithuric passages from a group of roughly contemporary authors overlapping the fourth and third centuries B.C.: Asclepiades, Callimachus, Poseidippus, and Hermesianax. The first three of these provide the earliest paraklausithuric epigrams from the *Anthologia Palatina* and will be taken together.

Six paraklausithuric epigrams are attributed in the *AP* to Asclepiades. 5.64 (G.-P. XI) is more komastic than paraklausithuric, but there are many similar topoi:

> Νεῖφε, χαλαζοβόλει, πολει σκότος, αἶθε, κεραύνου,
> πάντα τὰ πορφύροντ' ἐν χθονὶ σεῖε νέφη·
> ἢν γάρ με κτείνῃς, τότε παύσομαι, ἢν δέ μ' ἀφῇς ζῆν
> καὶ διαθῇς τούτων χείρονα κωμάσομαι·
> ἕλκει γάρ μ' ὁ κρατῶν καὶ σοῦ θεός, ᾧ ποτε πεισθείς, 5
> Ζεῦ, διὰ χαλκείων χρυσὸς ἔδυς θαλάμων.[170]

The epigram brings up in an elaborate (and unrealistic) manner the topoi of the bad weather faced by the lover/komast. The snow, hail, darkness etc. are addressed as obstacles that the lover must overcome to reach his beloved and their power over the lover is clearly indicated--they have the potential to kill him. This also indicates the bravery of the lover. At line 4 we find out that the lover will make a komos to his beloved (the epigram's inclusion in book five

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[170]Unless indicated otherwise, epigrams from the *AP* follow the text of Gow-Page 1965, or 1968. This epigram is quoted at *Suidas* kappa.2255: Κωμάσομαι: ἀσελγῶς διατεθήσομαι. ἐν Ἐπιγράμμασι· ἢν γάρ με κτείνῃς, τότε παύσομαι·

indicates that it is probably heterosexual), and we can presume that he is therefore drunk. The extreme weather might possibly indicate that he does not have a lit torch. Like many other komasts and excluded lovers, he is under the irresistable compulsion of love. Then Zeus is addressed, presumably in his role as sky-god, to try to win his favour or support.[171] The lover reminds the god that he too has been the victim of love and cites Danae as an example.[172] This also introduces the topos of the primacy of love/Aphrodite/Eros over all the gods. The mention of Danae indicates to the reader that the beloved who is the object of the komos is probably under some form of guard and the lover's quest will most likely be futile. For the density of its topoi, this is an excellent introduction to the epigrammatic paraklausithuron.

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[171]For addresses to ,or oaths by, Zeus/Jupiter, see Thgn. 1045; Ar. *Ec.* 1011, *Eq.* 725, *V.* 323; Asclep. *AP* 5.167 (G.-P. XIV); Pl. *Am.* 1021 ff., 1050 f.; Anon. *AP* 12.115.3 f. (G.-P. VI); Mel. *AP* 12.117.6 (G.-P. XIX); Phld. *AP* 5.4 (G.-P. I); Hor. *Carm.* 3.10.8; and Ov. *Am.* 1.6.15 ff. (assimilation of doorkeeper to Jupiter, see McKeown 1987-, 2:132), 2.1.17, and *Met.* 13.842 ff. He is also regularly mentioned as a lover or adulterer: Asclep. *AP* 5.64 (G.-P. XI); Prop. 1.13.29 ff.; Philostr. *Im.* 1.14.2; Prud. *Symm. I* 59 ff.; and Paul. Sil. *AP* 5.217. See also next note.

[172]The idea of Zeus as a precedent for lovers goes back at least to Thgn. 1345. For the appeal to a god for help based on his experience as a lover (and variations on it), see Ar. *V.* 389 ff.; Men. *Mis.* A1 f.; *AP* 5.167 (Asclep.); *Frag. Grenf.* 11; Phld. *AP* 5.4 (G.-P. I); Mel. 5.191.1 (G.-P. LXXIII); Bion *Aposp.* 11.1 f.; and Ov. *Am.* 1.6.53-4. See McKeown 1987-, 2:149-50 and his examples, particulary *Am.* 3.6.19 ff., and *Ep.* 18.37 ff., 53 ff., *et passim.*

Asclepiades in *AP* 5.145 (G.-P. XII) introduces several new topoi:

> Αὐτοῦ μοι στέφανοι παρὰ δικλίσι ταῖσδε κρεμαστοὶ
> μίμνετε μὴ προπετῶς φύλλα τινασσόμενοι
> οὕς δακρύοις, κατέβρεξα--κάτομβρα γὰρ ὄμματ' ἐρώντων--
> ἀλλ' ὅταν οἰγομένης αὐτὸν ἴδητε θύρης
> στάξαθ' ὑπὲρ κεφαλῆς ἐμὸν ὑετόν ὡς ἄν †ἄμεινον 5
> ἡ ξανθή γε κόμη τἀμὰ πίῃ δάκρυα.

Here for the first time is the address to the garland, the garland watered with the lover's tears, and the garland passing on those tears to the beloved (by dripping on him in the morning). Furthermore, we have the first occurrence in a definite paraklausithuric context of the lover hanging his garland on the beloved's door. The beloved in this case is a youth (αὐτόν 4), his beauty implied by ἡ ξανθή (6). This is, therefore, also our first clearly homosexual epigrammatic paraklausithuron. Finally, the fact that the lover has a garland indicates that he has come from a symposium (McKeown 1987-, 2:121).

In *AP* 5.153 (G.-P. III), a different moment from the lover's entreaty at his beloved's door is depicted:

> Νικαρέτης τὸ πόθοισι βεβαμμένον ἡδὺ πρόσωπον
> πυκνὰ δι' ὑψηλῶν φαινόμενον θυρίδων
> αἱ χαροπαὶ Κλεοφῶντος ἐπὶ προθύροισι μάραναν
> Κύπρι φίλη, γλυκεροῦ βλέμματος ἀστεροπαί.

Cleophon is standing before Nicarete's door and has persuaded her to actually look out and see him, something many excluded lovers attempt. She peers out from an upper-storey window and she is struck by the fire from his eyes. She is

probably a *hetaira*.[173] The fact that eye contact has been made and that it is described in this manner makes it very probable that in fact Cleophon will be admitted--his paraklausithuron has been successful.[174]

The lover in *AP* 5.164 (G.-P. XIII) is less successful. He has been summoned by his beloved only to be refused entrance when he arrives:

> Νύξ, σὲ γὰρ, οὐκ ἄλλην, μαρτύρομαι, οἷά μ' ὑβρίζει
> Πυθιὰς ἡ Νικοῦς οὖσα φιλεξαπάτις.
> κληθεὶς, οὐκ ἄκλητος, ἐλήλυθα· ταῦτα παθοῦσα
> σοὶ μέμφαιτ' ἔτ' ἐμοῖς στᾶσα παρὰ προθύροις.

Here is another address to Night, who is called to witness the outrage (ὑβρίζει) the lover has suffered. His beloved is

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[173] Gow-Page 1965, 2:119: "the fact that Nicarete is often to be seen at her window probably indicates that she is a hetaera, or at least not unduly modest." They also cite on ἀστεροπαί S. fr. 474 τοίαν Πέλοψ ἴυγγα θηρατηρίαν / ἔρωτος, ἀστραπήν τιν' ὀμμάτων ἔχει, / ᾗ θάλπεται μὲν αὐτὸς ἐξοπτᾷ δ' ἐμέ. Also see Praxill. fr. 754 (Heph. 7.8): ὦ διὰ τᾶς θυρίδος καλὸν ἐμβλέποισα / παρθένε τὰν κεφαλὰν τὰ δ' ἔνερθε νύμφα--it is tempting to take this as paraklausithuric.

[174] The request for the beloved to look out is common: Ar. *Eq.* 727; Asclep. *AP* 5.153 (G.-P. III; beloved does look out); Ant. Lib. 39/Hermesian. 2.5 (does look out at end); Theoc. 3.12 (at 3.39 the goatherd hopes she will); *P.Teb.* 1.1.2d.9; Hor. *Carm.* 3.7.30 (negated); Ov. *Am.* 1.6.17 f., *Ep.* 10.150, *Met.* 13.824 f., 838 f., 14.751 ff.; and Nemes. *Ecl.* 4.20. It is worth noting here that in erotic vase painting eye-contact seems usually to indicate an agreement between lover and beloved. Eye contact has remained important through modern times, cf. "That old black magic" ("... that same old witchcraft when your eyes meet mine...") or Modern Lovers' "Eyes" ("I'm in love with your eyes").

a *hetaira* (Niko is probably her procurer).[175] It is worth paying particular attention to the fact that a prostitute has summoned someone who must be a regular customer, only to refuse him entry. The reason probably has to do with keeping his interest in her keen. Moreover, she regularly acts this way (φιλεξαπάτις). This makes clear that *hetairai* could be willful and act in ways that make them appear at first like respectable women. Treated in this way, the lover expresses his hope that one day she will be shut out in turn by him--what Cairns (1972, 88, *et al.*) calls a threat-prophecy. This is a common wish/threat of excluded lovers.[176]

Asclepiades *AP* 5.167 (G.-P. XIV) is problematic:

> Ὑετὸς ἦν καὶ νύξ καὶ †τρίτον ἄλγος ἔρωτι
> οἶνος† καὶ βορέης ψυχρός, ἐγὼ δὲ μόνος.

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[175] Gow-Page 1965, 2:125 suggest the same.

[176] McKeown 1987-, 2:121 cites this epigram among a list of others--including Call. *AP* 5.23 (G.-P. LXIII); Asclep. *AP* 5.145, 167, 189 (G.-P. XII, XIV, XLII); Posidipp. *AP* 5.213 (G.-P. IV); and Call. *AP* 12.118 (G.-P. VIII)--as having a symposium for its starting point. This does not seem, however, clear here. While many paraklausithura do occur against a sympotic background, the lover in this epigram could as easily have been called (3) from home as from a symposium. For such threat-prophecies, see Ar. *Plut.* 1043 f., 1053-4; Theoc. 7.121, [Theoc.] 23.28 ff.; Hor. *Carm.* 1.25.1 ff., 17 ff.; Ov. *Ars* 3.58 ff.; Nemes. *Ecl.* 4.20 ff., 32 ff.; Rufin. *AP* 5.92 and 103; and Marc. Arg. *AP* 5.118. Cf. Hor. *Carm.* 31.14.25 ff. and 3.26, where Horace is an aging lover. Also see Nisbet-Hubbard 1970, 289 ff. There are several spells of attraction in the *PGM* that are supposed to bring the beloved to the lover's door: 4.2490 ff. (Preisendanz 1973-4, 1.150): καὶ ἐκδιώξασα αὐτὴν ἀπὸ παντὸς / τόπου καὶ πάσης οἰκίας ἄξον αὐτὴν ὧδε, / πρὸς ἐμέ, τὸν δεῖνα; and 4.2742 ff. (Preisendanz 1973-4, 1.160) καὶ προλιποῦσα τάχιστα / ἐπ' ἐμοῖς προθύροισι παρέστω,... 2782 σπεῦδε τάχιστα, / ἤδη ἐπ' ἐμαῖσι θύραισι παρέστω.

ἀλλ' ὁ καλὸς Μόσχος πλέον ἴσχυεν. Αἰ σὺ γὰρ οὕτως
ἦλυθες οὐδὲ θύρην πρὸς μίαν ἡσυχάσας
τῇδε τοσοῦτ' ἐβόησα βεβρεγμένος· ἄχρι τίνος, Ζεῦ;
Ζεῦ φίλε, σιγήσω· καὐτὸς ἐρᾶν ἔμαθες.[177]

But even if one cannot solve the textual problems, several things are clear.[178] The mention of rain, the night, love, wine, and the north wind seem to support a komastic/paraklausithuric context. Someone has been compelled by love of Moskhos to go out into the foul weather. There is either a wish that someone would have come somewhere or that someone would experience the same thing the speaker is--the latter would be some form of threat-prophecy. There is a reference to lying at doors and a complaint to Zeus, probably about the weather, in which an appeal is made to the god's own experience of love.

The final epigram from Asclepiades, *AP* 5.189 (G.-P. XLII), is similar in setting to 5.167. It is night, in stormy or wintry weather, and a lover wet from the rain passes back and forth by his beloved's door. The beloved is δολίης, implying that the lover has been deceived somehow--there is probably a rival inside with the beloved, and the lover might even have originally been summoned by his

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[177] I have adopted Paton's (1916-18, 1.206 f.) ἴσχυεν. Αἰ σὺ for line 3 in preference to Gow-Page's (1965, 1:48) ἴσχυεν † καὶ σὺ ..., and changed the punctuation after βεβρεγμένος from "." to ":". Paton 1916-18, 1.208 calls the epigram "very obscure and probably corrupt" and Gow-Page 1965, 2:126 call it "corrupt and extremely obscure."

[178] For various possible solutions, see Gow-Page 1965, 2:126.

beloved. There is a final mention of Aphrodite and the fires of love:

> Νὺξ μακρὴ καὶ χεῖμα, †μέσην δ' ἐπὶ Πλειάδα δύνει,
> κἀγὼ πὰρ προθύροις νίσσομαι ὑόμενος,
> τρωθεὶς τῆς δολίης †κείνης† πόθῳ· οὐ γὰρ Ἔρωτα
> Κύπρις ἀνιηρὸν δ' ἐκ πυρὸς ἧκε βέλος.[179]

It is interesting to note that 5.167 is the only one of Asclepiades' epigrams in which the beloved even possibly addressed: 5.64 addresses the weather and Zeus; 5.145 the garland; 5.153 simply depicts a moment in time as the lover and beloved make eye contact; 5.167 addresses Zeus and, probably, the beloved; and 5.189 contains no address at all. Short poems have room for a few topoi only, and a poem that is narrated rather than composed solely of direct quotation has significantly more flexibility for the introduction of what topoi can be made to fit the brief space. The two epigrams from Callimachus discussed immediately below are both purely direct quotation, but they are in a significant minority. A four line epigram that contained a lover's address to a beloved would have to be extremely artificially condensed and constructed in order to give the reader as much information as a poem of similar length in which the poet speaks in the third person. Moreover, epigrams composed

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[179] Gow-Page 1965, 2:146 say χεῖμα is "more likely to mean *stormy weather* than *winter*." They interpret the reference to the Pleiades as meaning "about the time when the middle of the constellation is setting, midway in the setting of the Pleiads."

completely of direct quotation could soon become repetitive--there are only so many ways a lover can request admission to a beloved--whereas there is much greater artistic flexibility in the narrative epigram. The varying degrees of explicitness with which the paraklausithuric situation is spelled out in these poems seem also to indicate that readers would have been aware enough of the conventions of the genre to fill in the situation mentally. Even if the epigrams are not real examples of amatory persuasion, the paraklausithuric situations contained in them are unmistakeable. Similar characteristics, with certain exceptions, can be seen in the epigrams of Callimachus and Poseidippus.

Callimachus *AP* 5.23 (G.-P. LXXIII, Pfeiffer 63) is completely addressed to the beloved and is essentially one long threat-prophecy:

> Οὕτως ὑπνώσαις, Κωνώπιον, ὡς ἐμὲ ποιεῖς
> κοιμᾶσθαι ψυχροῖς τοῖσδε παρὰ προθύροις·
> οὕτως ὑπνώσαις, ἀδικωτάτη, ὡς τὸν ἐραστήν
> κοιμίζεις, ἐλέου δ' οὐδ' ὄναρ ἠντίασα.
> γείτονες οἰκτείρουσι, σὺ δ' οὐδ' ὄναρ· ἡ πολιὴ δὲ
> αὐτίκ' ἀναμνήσει ταῦτά σε πάντα κόμη.[180]

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[180] The text is Gow-Page's, not Pfeiffer's. Gow-Page 1965, 2:214 comment: "The theme, which would not cause surprise in Asclepiades ... or Posidippus ... is highly unexpected in C. ... and we retain them here though with no confidence that they are C's. They are defended as his by F. Zucker in *Philol.* 98.94." Pfeiffer 1949-53, 2:99 is inclined to ascribe it to Rufinus: "Hoc de amatore excluso epigramma, quod in Blomfieldi editione propter cod. Pal. testimonium ceteris Callimachi carminibus additum est, pro spurio reiciendum esse suspicor: non tam ipsius argumenti causa (a Callimacho certe alieni) quam totius dicendi coloris.... Deiudicare non audeo, an recte Rufino adsignatum sit hoc epigr. in collectione Planudea; conferas tamen, quaeso, ad rem ipsam Rufini epp. A.P. 5.92 (et 103), ad lusum uocabu-

The lover, sleeping at Conopion's doors, and therefore excluded, prays that she will one day be forced to do the same before her beloved's door. Found here for the first time is the transference of attributes from the beloved to the door--the doors are ψυχροῖς because Conopion is. This is also a form of semi-personification. There is a further explicit mention of the beloved's pitilessness, reinforced by the new topos of the pity felt for the lover by neighbours or witnesses to the lover's vigil.[181] The lover also regularly wonders if the beloved is asleep.[182] The final line contains another threat-prophecy: the beloved will age and become unattractive and then, unable to find a willing lover, will think of times like this.

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lorum iteratorum e.g. ... Totum carmen ceteris Rufini epp. in A.P. seruatis paulum praestare mihi uidetur;..." Luck 1956, 225 ff., however, makes a convincing case for keeping the attribution to Callimachus.

[181]For pitying or sympathetic witnesses, see Ant. Lib. 39.5/Hermesian. 2.5; Theoc. 3.31 ff., 11.61 f.; Mel. *AP* 12.72.5 (G.-P. XCII); and Hor. *Carm.* 3.7.1 ff. (Horace himself is the witness). Tib. 1.2.33 f. addresses a witness and asks him to be quiet. At Ov. *Ep.* 18.131 f., Leander speaks of the dolphins as witnesses. For the mocking bystander see: Theoc. 11.77; Mel. *AP* 12.23 (G.-P. XCIX); Hor. *Carm.* 1.25.1 ff. (Horace); Tib. 1.2.87 ff.; and Prop. 3.25.15 f. (Propertius addresses the mocker).

[182]See: Thgn. 1045 (sleeping beloved); Men. *Mis.* A9 (people sleeping inside); Mel. *AP* 5.191.4 (LXXIII); *P.Teb.* 1.1.2d.18; Hor. *Carm.* 1.25.7 f. (wonders if beloved sleeps); Prop. 1.16.33; and Ov. *Am.* 1.6.45-6 (and see McKeown 1987-, 2:146). Compare also Mel. *AP* 5.152 (G.-P. XXXIV).

Callimachus *AP* 12.118 (G.-P. VIII, Pfeiffer 42) is surprisingly complex:

> Εἰ μὲν ἐκών, 'Αρχῖν', ἐπεκώμασα, μυρία μέμφου,
> εἰ δ' ἄκων ἥκω τὴν προπέτειαν ἔα.
> ἄκρητος καὶ ἔρως μ' ἠνάγκασαν, ὧν ὁ μὲν αὐτῶν
> εἷλκεν, ὁ δ' οὐκ εἶα τὴν προπέτειαν ἐᾶν·
> ἐλθὼν δ' οὐκ ἐβόησα τίς ἢ τίνος ἀλλ' ἐφίλησα
> τὴν φλιήν· εἰ τοῦτ' ἔστ' ἀδίκημ' ἀδικέω.[183]

The lover is addressing the beloved after his exclusion. The topos of the lover arriving on a komos is mentioned only to be denied: this lover did not come with music and revelry, but instead the irresistable compulsion of love (cf. 5.64 and 167) and wine dragged him.[184] The element of unwillingness implies that his was a quiet, subdued arrival, deserving of the beloved's forgiveness. The picture is slightly pathetic. Having arrived, he did not identify himself or shout out the name of his beloved but merely kissed the doorpost.[185] The beloved is a youth, probably a citizen as

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[183] The text of Gow-Page 1965 is significantly different from Paton 1916-18. See Gow-Page 1965, 2:162 f.

[184] It seems more natural to take the εἰ plus aorist indicative in line 1 as meaning that he did not ἐπικωμάζειν. See Appendix 2 for ἐπικωμάζειν. For the compulsion of love and wine, see McKeown 1987-, 2:153, to which add Asclep. *AP* 5.64 (G.-P. XI). Gow-Page 1965, 2:163 note, among others, E. fr. 265 (Nauck) νοῦ δ' οἶνος ἐξέστησέ μ'· ὁμολογῶ δέ σε / ἀδικεῖν, τὸ δ' ἀδίκημ' ἐγένετ' οὐχ ἑκούσιον. For the compulsion of love, also compare Mel. *AP* 12.85 (G.-P. CXV) and Prop. 2.29A, where the poet is abducted by a gang of Cupids.

[185] Cf. Theoc. 23.18 for a komast kissing the φλιά, and see Chapter 4 for kissing other parts of the door or the beloved's house. The gesture could be either simple affection for that which is connected with the beloved, or have overtones of actual worship. Fedeli 1981, 232 suggests that veneration and love are combined here.

in Plato *Smp.* 182 d ff., which helps explain why the lover could expect the restrained nature of his actions to be considered a good thing.[186] The beloved's gender in this epigram is also interesting in the way it neatly illustrates the comfortable accomodation in the paraklausithuron of both heterosexual and homosexual love. One or, possibly, two (5.167) of Asclepiades' six epigrams were homosexual, and Callimachus wrote one of each. However, the two clearly homosexual epigrams are more pathetic in tone and emotionally involving than the heterosexual ones. This could reflect the relative importance in homosexual relationships of the lover being accepted for his own sake, rather than the more purely commercial relationship between male lover and *hetaira* beloved.[187]

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[186] Boy prostitutes were by no means uncommon, but seem out of place here: cf. Aeschin. *Timarchus* 13 f., 39 f.; Mart. 11.45; Gel. 2.18.3; and Philostr. *Ep.* 19. See Dover 1974, 216 f.; and 1989, 13, 88, 107-9, 145-8.

[187] Dover 1989, 88 sums up the difference well: "So long as there were female slaves who had no say in how they were used and female prostitutes who needed to earn money for themselves or for their owners, a young Athenian male, especially if he was well-off, was not short of sexual outlets. Purchased sex, however, could never give him what he needed emotionally, the experience of being valued and welcomed for his own sake. Since girls of citizen family were protected by their families against contact with men, the seducer was necessarily directed towards his own sex." Williams 1968, 304 f., on Verg. *Ecl.* 2, notes that homosexual poetry is often more introspective and "less concerned with the charms of the object than with the emotions of speaker."

One brief fragment from the *Aetia* (fr. 23.2 ff. Pfeiffer) is also worth mentioning as a possible paraklausithuric allusion

> Ω]ς ὁ μὲν ἔνθ' ἠρᾶτο, σὺ δ' ὡς ἁλὸς ἦχον ἀκούει
> Σ]ελλὸς ἐνὶ Τμαρίοις οὔρεσιν Ἰκαρίης,
> ἠι]θέων ὡς μάχλα φιλήτορος ὦτα πενιχροῦ....

The reference to the insolent ears of youths not hearing a poor lover seems more likely to refer to a paraklausithuric situation, where the idea of hearing the voice of a lover has more impact, than to be a broad equivalent to "pay no attention to" or the like.

Posidippus provides a single paraklausithuric epigram (*AP* 12.131; G.-P. VIII), but one that praises a *hetaira* for not excluding lovers:

> Ἃ Κύπρον, ἅ τε Κύθηρα καὶ ἃ Μίλητον ἐποιχνεῖς
> καὶ καλὸν Συρίης Ἱπποκρότου δάπεδον,
> ἔλθοις ἵλαος Καλλιστίῳ ἢ τὸν ἐραστήν
> οὐδέποτ' οἰκείων ὦσεν ἀπὸ προθύρων.

Instead of the frequent prayers of excluded lovers to various of the gods of love, someone, perhaps Callistion, offers a kletic prayer that Aphrodite might come favourably to her because she has never locked out a lover. The simple reference to such a paragon of amatory virtue has all the more impact because of the paraklausithuric allusion.

Hermesianax provides one brief possibly paraklausithuric reference and one of the longest Greek paraklausithuric episodes we have. *Leontion* 3.48-50 (Powell 1925, 99) refers to Alcaeus singing, to the phorminx, of his desire

for Sappho: Λέσβιος 'Αλκαῖος δὲ, πόσους ἀνεδέξατο κώμους / Σαπφοῦς φορμίζων ἱμερόεντα πόθον, / γιγνώσκεις. Whether the passage is to be considered at least remotely paraklausithuric depends on what form the komoi are imagined to be. If they are komos-processions then there is likely the implication that Alcaeus went on komoi to Sappho, singing of his love for her, and, presumably, sought to be with her. If, however, the komoi are static, then there can be no paraklausithuric implication. The fact that the reference seems to have been adapted from Alcaeus fr. 374 argues for the former interpretation.

Antoninus Liberalis 39, from the second century A.D., recounts the story of a youth named Arceophon who was in love with a girl named Arsinoe. A marginal *scholion* attributes the story to the second book of Hermesianax' *Leontion*.[188] Although the wording is Antoninus Liberalis', the story is Hermesianax' and will therefore be given here, 3-4 being most relevant to the paraklausithuron:

> 'Αρκεοφῶν ὁ Μιννυρίδου πόλεως μὲν ἦν Σαλαμῖνος τῆς ἐν Κύπρῳ, γονέων δὲ οὐκ ἐπιφανῶν (ἦσαν γὰρ ἐκ Φοινίκης), χρήμασι δὲ καὶ τῇ ἄλλῃ εὐδαιμονίᾳ πλεῖστον ὑπερήνεγκεν. οὗτος ἰδὼν τὴν θυγατέρα τὴν Νικοκρέοντος τοῦ Σαλαμινίων βασιλέως ἠράσθη. [2] γένος δ' ἦν τὸ Νικοκρέοντος ἀπὸ Τεύκρου τοῦ ξυνελόντος Ἴλιον 'Αγαμέμνονι, παρ' ὃ καὶ μᾶλλον ὁ 'Αρκεοφῶν ἐφίετο τοῦ γάμου τῆς παιδός, καὶ ὑπέσχετο πλεῖστα παρὰ τοὺς ἄλλους μνηστῆρας ἀποίσειν ἕδνα. Νικοκρέων δ' οὐχ ὑποδέχεται τὸν γάμον κατ' αἰσχύνην γένους τοῦ 'Αρκεοφῶντος, ὅτι αὐτῷ πατέρες ἦσαν

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[188] Powell 1925, 96: "'Ιστορεῖ 'Ερμησιάναξ Λεοντίου β'. Schol. Marg...." See also Papathomopoulos 1968, 159, n. 3. Celoria 1992 has virtually nothing to say on the matter.

Φοίνικες. [3] Ἀρκεοφῶντι δ' ἀποτυγχανομένῳ πρὸς τὸν γάμον πολὺ χαλεπώτερος ἦν ὁ ἔρως καὶ νυκτὸς ἐπὶ τὰ οἰκία τῆς Ἀρσινόης ἐφοίτα καὶ διενυκτέρευε μετὰ τῶν ἡλικιωτῶν. ἐπεὶ δὲ αὐτῷ πρὸς τὸ ἔργον οὐδὲν ἐτυγχάνετο, πείθει τροφὸν αὐτῆς καὶ πλεῖστα δῶρα πέμψας ἐπειράθη τῆς παιδός, εἴ πως αὐτῇ δύναιτο κρύφα μιχθῆναι τῶν γονέων. [4] ἡ δὲ παῖς, ἐπεὶ τὸν λόγον ἡ τροφὸς αὐτῇ προσήνεγκε, κατεμήνυσε πρὸς τοὺς γονέας· οἱ δὲ γλῶσσαν ἄκραν καὶ ῥῖνα καὶ δακτύλους ἀποτεμόντες τῆς τροφοῦ καὶ λωβησάμενοι ἀνοίκτως ἐξήλασαν ἐκ τῶν οἰκείων. καὶ πρὸς τὸ ἔργον ἐνεμέσησεν ἡ θεός. [5] Ἀρκεοφῶν μὲν οὖν καθ' ὑπερβολὴν πάθους καὶ ἀπορίαν τὴν πρὸς τὸν γάμον ἑκὼν ἀποθνήσκει κατὰ τροφῆς ἔνδειαν· οἱ δὲ πολῖται τὸν θάνατον οἰκτείραντες ἐπένθησαν, ἡμέρᾳ δὲ τρίτῃ τὸ σῶμα προήνεγκαν εἰς ἐμφανὲς οἱ προσήκοντες. [6] καὶ οἱ μὲν ἔμελλον κηδεύσειν, Ἀρσινόη δὲ πρὸς ὕβριν ἐπεθύμησεν ἐκ τῶν οἴκων ἐκκύψασα τὸ σῶμα τὸ τοῦ Ἀρκεοφῶντος κατακαιόμενον ἰδεῖν. καὶ ἡ μὲν ἐθεᾶτο, μισήσασα δὲ τὸ ἦθος Ἀφροδίτη μετέβαλεν αὐτὴν καὶ ἐποίησεν ἐξ ἀνθρώπου λίθον καὶ τοὺς πόδας ἐρρίζωσεν ἐπὶ τὴν γῆν.

Arceophon sees and falls in love with Arsinoe and seeks her hand in marriage. However, while Arceophon is not poor, the distinction of his ancestry does not come close to Arsinoe's noble blood. Having been rejected (*οὐχ ὑποδέχεται* 2) by her parents, he resorts to joining other youths (perhaps some of the *μνηστῆρες* mentioned in 2) of the same age in vigils before Arsinoe's palace/house (3): *πολὺ χαλεπώτερος ἦν ὁ ἔρως καὶ νυκτὸς ἐπὶ τὰ οἰκία τῆς Ἀρσινόης ἐφοίτα καὶ διενυκτέρευε μετὰ τῶν ἡλικιωτῶν.*[189] Very strangely, we have an

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[189] Δέχεσθαι is very common in Greek paraklausithura--see Appendix 2. Χαλεπός occurs in similar paraklausithuric contexts at Charito 1.2.2 and Hld. 4.17.14. Φοιτᾶν is more common and can be found in Appendix 2. Διανυκτερεύειν can be found at Alciphr. 4.11.6. Copley 1956, 136, ignoring the vigils of 3, makes the puzzling observation that: "since Arceophon's eventual suicide was accomplished by starvation rather than by hanging, it is unlikely that Hermesianax' version ended in a paraclausithyron." Indeed--if Arceophon had already been keeping vigil at Arsinoe's door, and had then starved himself to death, which is a pre-condition for the metamorphosis of Arsinoe, Hermesianax' version could

upper-class youth keeping nocturnal vigils before the οἰκία of the daughter of the king of a Greek city, presumably hoping that some good will come from such behaviour. This is clearly a fantasy scene, but nonetheless a strange one in its social unreality, unless it genuinely does represent particular Cypriot social customs of the time.[190] Like many other excluded lovers, he tries bribing some of his beloved's domestic servants, in this case the girl's nurse (again as in Ov. *Met.* 14). She takes to Arsinoe his proposal of a rendez-vous without the knowledge of her parents, an example of *furtiuus amor*. But the girl dutifully tells her parents--her actions indicating that she herself is not particularly receptive to Arceophon's suit--and the nurse is mutilated and thrown out of the house. This arouses the anger of Aphrodite--bringing to mind the lover's appeals to her or Eros/Amor for help or mercy. Arceophon actually carries out the locked-out lover's occasional suicide threat and starves himself to death, which also carries to an

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hardly have ended in a paraklausithuron.

[190]The extensive Phoenician influence on Cyprus means this could just be possible. The story of Iphis and Anaxarete at Ov. *Met.* 14.698 ff. is similar and probably either based on this story, or there is a common ancestor of the two. Copley 1956, 137 correctly notes the strangeness of the scene.

extreme the topos of the lover's thinness.[191] This rouses from neighbours and townsmen the pity that Arsinoe and her family did not show. It is only as he is being cremated (κατακαιόμενον--suggesting indirectly the fires of love often mentioned in paraklausithura) that Arsinoe finally looks out (ἐκκύψασα), although moved by ὕβρις not by the lover's pleas.[192] It is interesting that this seems to be the action that finally arouses Aphrodite to action--she

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[191]For suicide threats, see Theoc. 3.25 ff., 53 ff., [Theoc.] 23.22 ff., 48 ff. (real); Pl. *As.* 606 ff., *Miles* 1241 f. (parody), *Truc.* 742; Livy *Per.* 89 (real); Prop. 2.14.27 (in oath), 2.17.12 ff.; Ov. *Met.* 14.716 ff.; Sen. *Ep.* 4.4 ("'Difficile est' inquis 'animum perducere ad contemptionem animae.' Non uides quam ex friuolis causis contemnatur? Alius ante amicae fores laqueo pependit, alius se praecipitauit e tecto ne dominum stomachantem diutius audiret,..."); and Calp. *Ecl.* 3.86 ff. Some general thoughts of suicide because of love can be found at: Tib. 2.6.19 f.; Ps.- Lucian *Erotes* 13; Longus 4.16; and [Quint.] *Decl. Mai.* 15.10. Ovid *Met.* 4.65 ff. ends with both the lovers' suicides. For the thinness of the lover, see McKeown 1987-, 2:126. The topos occurs twice in Ar., at *Lys.* 876 and *V.* 316.

[192]For ἐκκύπτειν cf. Ar. *Th.* 789 ff. of women peering out the house: εἰ κακόν ἐσμεν, τί γαμεῖθ' ἡμᾶς, εἴπερ ἀληθῶς κακόν ἐσμεν, / 790 κἀπαγορεύετε μήτ' ἐξελθεῖν μήτ' ἐκκύψασαν ἀλῶναι, / ἀλλ' οὕτωσὶ πολλῇ σπουδῇ τὸ κακὸν βούλεσθε φυλάττειν; and Ael. *N.A.* 15.12 of clams: καὶ τότε ἀνοίξασαι τὰς ἑαυτῶν στέγας ἐκκύπτουσιν, ὡς ἐκ τῶν ἰδίων θαλάμων αἱ νύμφαι ἢ τὰ ῥόδα πρὸς τὴν εἴλην. Note the comparison--like brides looking out of their *thalamoi*. For παρακύπτειν, see Appendix 2 and cf. Ar. *Pax* 978 ff.: δέξαι δῆτ', ὦ πολυτιμήτη, / νὴ Δία, καὶ μὴ ποίει γ' ἅπερ αἱ / 980 μοιχευόμεναι δρῶσι γυναῖκες. / καὶ γὰρ ἐκεῖναι παρακλίνασαι / τῆς αὐλείας παρακύπτουσιν, / κἄν τις προσέχῃ τὸν νοῦν αὐταῖς, / ἀναχωροῦσιν.

turns Arsinoe to stone, making real the beloved's metaphorical hardness.[193]

Leonidas of Tarentum brings us back to the epigram. *AP* 5.206 (G.-P. XLIII) is a dedicatory poem with a clear paraklausithuric reference:

> Μηλὼ καὶ Σατύρη τανυήλικες, Ἀντιγενείδεω
> παῖδες, ταὶ Μουσέων εὔκολοι ἐργάτιδες,
> Μηλὼ μὲν Μούσαις Πιμπληίσι τοὺς ταχυχειλεῖς
> αὐλοὺς καὶ ταύτην πύξινον αὐλοδόκην,
> ἡ φίλερως Σατύρη δὲ τὸν ἔσπερον οἰνοποτήρων
> σύγκωμον κηρῷ τευξαμένη δόνακα,
> ἡδὺν συριστῆρα, σὺν ᾧ πανεπόρφνιος ἠὼ
> ηὔγασεν αὐλείοις ἐγκροτέουσα θύραις.

Two music-girls, upon retirement, dedicate their instruments, αὐλοί and δόναξ (both types of pipes). Satyre is accustomed to playing at komoi, for her δόναξ is σύγκωμος.

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[193] The beloved is often called hard or unyielding, with frequent comparisons to rock or iron--see note 167 above. For the worship of Aphrodite Parakuptousa and its connection with Cyprus, see Farnell 1896-1909, 2:652-3: "Other indirect but interesting evidence of a similar worship can be extracted from the legends given by Ovid, Plutarch, and Antoninus Liberalis, of the hard-hearted maiden in Cyprus, whom Plutarch calls by the impossible name 'Parakuptousa,' and whom divine retribution turned to stone because she looked unfeelingly on the corpse of her lover. But Ovid and Plutarch were both aware that the goddess herself was called by the same name in Cyprus, and the poet tells us that there was a statue in Cyprus representing the frozen petrified form. And when Plutarch goes on to say that a similar story was told in Crete about a maiden named Gorgo, who came to a like end, we have an easy clue to these romantic legends about callous young women with remarkable names;... Moreover, this worship must in some way have been combined or confused with another in which Aphrodite was known by the very different name of Παρακύπτουσα, 'the goddess who looks out of the corners of her eyes,' an epithet alluding to the sidelong glances of the lover. As usual, the epithets become detached and the stories about the maidens arise from them." See also Bömer 1969-86, 6:214 and his references.

In lines 7-8 we find out what type of komoi they were, for she has been waiting outside doors until dawn, playing her pipe and beating time. This is quite clearly a reference to a paraklausithuric situation, and she must be in the pay of an excluded lover whose songs and possibly dances she accompanies.[194] This is one of the few explicit references to the excluded lover being accompanied by a music-girl.[195]

Athenaeus 13.565 e quotes the third century author Antigonus of Carystus, who in turn is citing Zeno of Citium:

> βουλόμενοι γὰρ ἐνδύεσθαι τὴν αὐτάρκειαν καὶ τὴν εὐτέλειαν εὑρίσκεσθε ἐπὶ ταῖς τῆς φιλαργυρίας θύραις ῥυπαρῶς ζῶντες καὶ τριβωνάρια περιβαλλόμενοι ... καὶ κιναίδους καλοῦντες τοὺς ἢ μύρου προσβάλλοντας ἢ μικρῷ μαλακωτέραν ἠμφιεσμένους ἐσθῆτα.

Although the criticism of "living sordidly at the doors of greed" could be a reference to beggars at the doors or gates of rich men, the following accusations of degeneracy could make the reference equally applicable to the paraklausithu-

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[194] Gow-Page 1965, 2:354 interpret this correctly: "the sense required seems reasonably plain. In the κῶμος ... the party, sometimes as here, accompanied by the flute-girls from the symposium, go to the house of a girl or youth, serenade her or him, and demand admission. Satyre had attended such parties to accompany the serenade even when they lasted until daybreak.... ἐγκροτέουσα αὐλ. θύρ. means that she is accompanying a θυροκοπικόν." Contrast Paton 1916-18, 1:231.

[195] For music and the komos, see Chapter 1 and notes 40 and 50 above. References to wind music accompanying serenades or komoi can probably be taken to indicate the presence of music-girls.

ric situation.[196] And while beggars had little choice but to seek handouts from others, the self-imposed abasement and degradation of the excluded lover would make the insult all the more pointed.

Theocritus

Theocritus' third *Idyll* contains one of the best-known parklausithuric komoi in classical literature, but the paraklausithuric situation occurs a surprising number of times elsewhere in the Theocritean corpus.

Theocritus 2, the "Pharmakeutriai," depicts the attempts of Simaetha, seemingly a free woman of modest means, to win back by magic her beloved Delphis. The poem contains several clear paraklausithuric references, but also contains prominent, recurring door-imagery that helps re-inforce their importance. Right at the beginning, Simaetha explains why she has concerns about Delphis' affection:

> ὅς μοι δωδεκατᾶος ἀφ' ὧ τάλας οὐδὲ ποθίκει,
> οὐδ' ἔγνω πότερον τεθνάκαμες ἢ ζοοὶ εἰμές,
> οὐδὲ θύρας ἄραξεν ἀνάρσιος.[197]

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[196] Beggars at doors were common. Perhaps the best-known example comes from *Eu.Luc.* 16:19-21: Ἄνθρωπος δέ τις ἦν πλούσιος, καὶ ἐνεδιδύσκετο πορφύραν καὶ βύσσον εὐφραινόμενος καθ' ἡμέραν λαμπρῶς. 20 πτωχὸς δέ τις ὀνόματι Λάζαρος ἐβέβλητο πρὸς τὸν πυλῶνα αὐτοῦ εἰλκωμένος 21 καὶ ἐπιθυμῶν χορτασθῆναι ἀπὸ τῶν πιπτόντων ἀπὸ τῆς τραπέζης τοῦ πλουσίου· ἀλλὰ καὶ οἱ κύνες ἐρχόμενοι ἐπέλειχον τὰ ἕλκη αὐτοῦ.

[197] Theocritus will be quoted from Gow 1952b.

Knocking on the door seems here to mean not much more than "visit" or such.[198] She will, however, compel him by magic: *νῦν δέ νιν ἐκ θυέων καταδήσομαι* (10). She addresses the moon as part of her rites: *ἀλλά, Σελάνα, / φαῖνε καλόν*. Of course, in its connection with Hekate (invoked in line 12) the moon is a natural presence in such a magical context. But this also helps to set the scene--she is working her magic at night, which fits with the time of day she would expect Delphis to come to her. The night, the invocation to the moon, and the mention of door-knocking at line 6 might also bring to mind the paraklausithuron, helping prepare readers for the development of the paraklausithuric topos later in the poem.

Her spell continues (28-31):

> *ὡς τοῦτον τὸν κηρὸν ἐγὼ σὺν δαίμονι τάκω,*
> *ὡς τάκοιθ' ὑπ' ἔρωτος ὁ Μύνδιος αὐτίκα Δέλφις.*
> *χὡς δινεῖθ' ὅδε ῥόμβος ὁ χάλκεος ἐξ 'Αφροδίτας,* 30
> *ὡς τῆνος δινοῖτο ποθ' ἁμετέραισι θύραισιν.*

The topos of the thinness and wasting of the lover are mentioned immediately before what seems to be a paraklausithuric reference. While Simaetha wants Delphis to return to her, she also wishes him to be, at least transiently,

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[198] Gow 1952b, 2:37-8 notes that "T. however uses singular and plural indifferently of Simaetha's door.... Herodas does the same of Battarus's (2.35, 63) and Apollonius has the plural of the door of Medea's room (3.645, 822)." On *ἄραξεν* he notes that it is usually used of "violent knocking (Eur. *I.T.* 308, Ar. *Eccl.* 977;... Hdas 2.63)," but that it is "here and at 160 plainly a mere synonym of *κόπτειν, κρούειν*, the common words."

excluded from her house as she thinks she has been excluded from his affections.

Doors are alluded to again at 33-34: τὺ δ', Ἄρτεμι, καὶ τὸν ἐν Ἅιδα / κινήσαις ἀδάμαντα καὶ εἴ τι περ ἀσφαλὲς ἄλλο...." This is clearly a reference to the proverbially unmoveable, often adamant, gates of the underworld. Since Hekate has the power to move those doors, she can move anything else (see Gow 1952b, 2:42). This is followed less than twenty lines later by another wish that Simaetha might see Delphis coming to her house, mad with love: Ὡς καὶ Δέλφιν ἴδοιμι, καὶ ἐς τόδε δῶμα περάσαι / μαινομένῳ ἴκελος λιπαρᾶς ἔκτοσθε παλαίστρας (50-1).

Then at lines 59 ff. doorways return, but this time for magical purposes:

> Θεστυλί, νῦν δὲ λαβοῖσα τὺ τὰ θρόνα ταῦθ' ὑπόμαξον
> τᾶς τήνω φλιᾶς καθ' ὑπέρτερον ἃς ἔτι καὶ νύξ, 60
> [ἐκ θυμῶ δέδεμαι· ὃ δέ μευ λόγον οὐδένα ποιεῖ]
> καὶ λέγ' ἐπιτρύζοισα "τὰ Δέλφιδος ὀστία μάσσω". 62

Note that this is to be done at night. Although magic was often associated with doors in antiquity, there are few examples similar to this--most such magic involves charms at a person's own doorway.[199] The use of Delphis' doorway must

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[199] For example, *PGM* 36.134 ff. is a love spell of attraction, which is executed at the spell-caster's door (including anointing its sockets with a special mixture of myrrh and frankincense) in order to attract the beloved to it: Ἀγωγὴ θαυμαστή, ἧς μεῖζον οὐδέν. λαβὼν ζμύρναν / 136 καὶ λίβανον ἀρσενικὸν βάλε εἰς ποτήριον καὶ ἀρχὴν ὄξους, / καὶ τρίτῃ ὥρᾳ τῆς νυκτὸς βαλὼν εἰς τὸν στροφέαν σου τῆς / θύρας λέγε τὸν λόγον ζ'.... / 147 καὶ ποιήσατε τὴν δεῖνα, ἣν ἔτεκεν ἡ δεῖνα, ἀγρυπνεῖν, ἀεροπε / -τεῖσθαι, πεινῶσαν, διψῶσαν, ὕπνου μὴ τυγχάνουσαν, ἐρᾶσθαι / ἐμοῦ τοῦ δεῖνα ...

be because it is the closest Simaetha can get to him at the moment.[200] There is also surely some sympathetic magic involved--she uses Delphis' door to bring him to Simaetha's. Thestylis, her maid, leaves and Simaetha is alone.

She then goes on to recount to the moon the story of her love, like the paraklausithuric lover confiding in the stars and moon that look down on him: *φράζεό μευ τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα* (69, repeated at 75, 81, 87, 93, 99, 105, 111, 117, 123, 129, and 135). From the moment she saw Delphis she fell sick with love, and was kept in bed with fever. Magic and charms failed to cure her (89-91). Finally she sent Thestylis to fetch Delphis:

> κἠπεί κά νιν ἐόντα μάθῃς μόνον, ἄσυχα νεῦσον,
> κεἴφ' ὅτι 'Σιμαίθα τυ καλεῖ', καὶ ὐφαγέο τεῖδε".
> Ὡς ἐφάμαν· ἃ δ' ἦνθε καὶ ἄγαγε τὸν λιπαρόχρων
> εἰς ἐμὰ δώματα Δέλφιν· ἐγὼ δέ νιν ὡς ἐνόησα
> ἄρτι θύρας ὑπὲρ οὐδὸν ἀμειβόμενον ποδὶ κούφῳ --
> φράζεό μευ τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα --
> πᾶσα μὲν ἐψύχθην χιόνος πλέον, ἐκ δὲ μετώπω
> ἱδρώς μευ κοχύδεσκεν ἴσον νοτίαισιν ἐέρσαις,

ἔρωτι σπλαγχνικῷ, ἕως ἂν ἔλθῃ / 150 καὶ τὴν θηλυκὴν ἑαυτῆς φύσιν τῇ ἀρεσνικῇ κολλήσῃ. / ἐὰν δὲ θέλῃ κοιμᾶσθαι, ὑποστρώσατε αὐτῇ σιττύβας ἀκαν / -θίνας, ἐπὶ δὲ τῶν κοτράφων σκόλοπας, ἵνα μοι ἐπινεύσῃ / ἐπὶ ἑταιρωτικῇ φιλίᾳ.

[200]Gow 1952b, 2:47: "φλιά is commonly the door-post, παραστάς. At Ap. Rh. 3.278 and in the LXX at *Ex.* 12.7, 22, 23, however, it means *lintel*; it is used at *Il.* 23.202 ... and in *Et. M.* to gloss βηλός, and by Suidas to gloss οὐδός, and that must be its meaning at Artem. *On.* 4.42; and at Pallad. *Hist. Laus.* 12.3 αἱ φλιαὶ τῆς θύρας καὶ αἱ παρστάδες are respectively the horizontal and the vertical members of the door-frame. Seemingly therefore any of its four components may be called φλιά. Doors are a favourite place for magic of various kinds ... and all parts of them are used." For more on door-magic, see below.

οὐδὲ τι φωνῆσαι δυνάμαν.

Note the moment of pregnant expectation interrupted by the refrain, as Delphis steps on her threshold (104).[201]

He enters, sits down on Simaetha's bed and tells her that she barely beat him to making the first overture, for he was imminently going to come to her in full komastic revel:

"ἦ ῥά με, Σιμαίθα, τόσον ἔφθασας, ὅσσον ἐγώ θην
πρᾶν ποκα τὸν χαρίεντα τράχων ἔφθασσα Φιλῖνον,
ἐς τὸ τεὸν καλέσασα τόδε στέγος ἦ 'μὲ παρῆμεν.
. . . . . .
ἦνθον γάρ κεν ἐγώ, ναὶ τὸν γλυκὺν ἦνθον Ἔρωτα,
ἢ τρίτος ἠὲ τέταρτος ἐὼν φίλος αὐτίκα νυκτός,
μᾶλα μὲν ἐν κόλποισι Διωνύσοιο φυλάσσων,
κρατὶ δ' ἔχων λεύκαν, Ἡρακλέος ἱερὸν ἔρνος,
πάντοθι πορφυρέαισι περὶ ζώστραισιν ἑλικτάν.
. . . . . .
καί κ', εἰ μέν μ' ἐδέχεσθε, τάδ' ἦς φίλα (καὶ γὰρ ἐλαφρός
καὶ καλὸς πάντεσσι μετ' ἠιθέοισι καλεῦμαι),
εὖδόν τ', εἴ κε μόνον τὸ καλὸν στόμα τεῦς ἐφίλησα· εἰ δ'
ἄλλᾳ μ' ὠθεῖτε καὶ ἁ θύρα εἴχετο μοχλῷ,
πάντως κα πελέκεις καὶ λαμπάδες ἦνθον ἐφ' ὑμέας."

Here is a finely developed picture of the lover going on a komos to a woman who has caught his interest.[202] He would have come at first night and so one may presume he would not

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[201] There is some similarity to Catul. 68.70 ff.: "quo mea se molli candida diua pede / intulit et trito fulgentem in limine plantam / innixa arguta constituit solea, / coniugis ut quondam flagrans aduenit amore / Protesilaeam Laudamia domum."

[202] See the *Scholia* on 2.118: ἦνθον: Ἦλθον ἂν ἐγὼ πρότερον νυκτὸς, ἢ τρίτος, ἢ τέταρτος ὑπάρχων σοι προσφιλής· τουτέστιν, ἐπεκώμασα ἄν σοι μετὰ τῶν τριῶν ἢ τεττάρων. -- Ἦλθον γὰρ ἂν ἐγὼ, νὴ τὸν γλυκὺν ἔρωτα, ἦλθον φίλος ὤν, ἢ μετὰ δύο ἄλλους ἢ μετὰ τρεῖς, αὐτίκα ἐπὶ τῆς νυκτὸς, ἤγουν κατὰ τὴν παροῦσαν νύκτα. -- Ἦνθον, εἰ μὴ ἀπεστάλη ἡ δούλη πρὸς μὲ δηλονότι.

have been drinking for too long. Moreover, he would have had companions with him and would also have brought apples as a gift--probably *apophoreta* from a dinner--and been garlanded with poplar and ribbons.[203] If she had received him, all would have been well. He praises his appearance and physical prowess, like many other komasts seeking admission, intimating that any sensible woman would receive him into her house (Cairns 1972, 210 notices this). There is a brief picture of the hoped-for joys of physical love, that is the kiss, but the topos of the wakefullness of the lover is also brought in at the same time. Then he relates how, if Simaetha had thought otherwise and rejected him and barred her door, he was prepared to attack it physically with torches and axes.[204] It is worth noting that Simaetha seems to be a

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[203]For another komast bearing apples, see Prop. 1.3.24 ff. ("nunc furtiua cauis poma dabam manibus: / 25 omniaque ingrato largibar munera somno, / munera de prono saepe uoluta sinu") and Cairns 1977 *ad loc.*, esp. 326 and note 3. Apples were, of course, a common love-gift. Gow 1952b, 2:57 notes that "the wreath described is of the type in which a spray of foliage has bands of wool or other material wound spirally about it in such a manner that wool and foliage altenate in transverse strips round the head." Garlands themselves were another form of *apophoreta*.

[204]See also Gow 1952b, 2:57: "The torches, after lighting the κῶμος to the house, will be used for burning away the lintel in which the pivot (στρόφιγξ) of the door is set: Hdas 2.63 ..., *A.P.* 12.252 ἐμπρήσω σε, θύρη, ... Ov. *A.A.* 3.567...." The possibility of violence as a last resort for Delphis contrasts strongly with Simaetha's helplessness and need to send a go-between to Delphis' house rather than go herself. Cairns 1977, 326 f. includes this among komoi where "success by admission is ... positively envisaged by the komast."

free woman who was previously sexually inexperienced, while Delphis' athletic lifestyle indicates that he is not poor (51, 124-5).[205] This seems to allow the possibility of such komoi and violent assaults being directed against women other than *hetairai*. Moreover, by including the alternatives of acceptance or rejection the plea for admission is clearly implied. The passage as a whole is a masterly summary of the full range of the amatory komos.

However, Delphis seems to have another love:

> ... ἀλλ' ἦνθέ μοι ἅ τε Φιλίστας
> μάτηρ τᾶς ἁμᾶς αὐλητρίδος ἅ τε Μελιξοῦς
> σάμερον, ἀνίκα πέρ τε ποτ' ὠρανὸν ἔτραχον ἵπποι
> 'Αὼ τὰν ῥοδόεσσαν ἀπ' ὠκεανοῖο φέροισαι,
> κεἶπέ μοι ἄλλα τε πολλὰ καὶ ὡς ἄρα Δέλφις ἔραται.
> κεἴτε νιν αὖτε γυναικὸς ἔχει πόθος εἴτε καὶ ἀνδρός,
> οὐκ ἔφατ' ἀτρεκὲς ἴδμεν, ἀτὰρ τόσον· αἰὲν Ἔρωτος
> ἀκράτῳ ἐπεχεῖτο καὶ ἐς τέλος ᾤχετο φεύγων,
> καὶ φάτο οἱ στεφάνοισι τὰ δώματα τῆνα πυκαξεῖν.

Philista is a flute-girl and therefore probably saw Delphis at a symposium. He was pouring out neat wine to Eros, and

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[205]On the social status of Simaetha, Gow 1952b, 2:33 observes: "for festal occasions she must borrow finery from a friend (74). She is poor therefore, perhaps an orphan, presumably bourgeoise; she is not a ἑταίρα (41). Her position appears to be that of several young women in New Comedy. Her lover seems somewhat higher on the social scale...." Note that at line 41 she says Delphis did not make her his wife but left her ἀπάρθενον, which would seem to indicate that she certainly was not any form of prostitute. Gomme-Sandbach 1973, 145 suggest that she is "a free *hetaira*." For the lover mentioning his appearance, see Men. *Mis.* A93 f.; Theoc. 3.8 f., 11.30 ff.; Hor. *Carm.* 3.7.25 ff.; and Ov. *Met.* 13.846 ff.

presumably also drinking some.[206] Perhaps most interesting is his expressed intent to go and to cover a house with garlands, clearly as a gesture of love in itself, for no indication is given that Delphis believes he will be excluded. This is almost immediately followed by one further door image right near the poem's end. Simaetha threatens the absent Delphis with death if her spell does not work: τὰν Ἀΐδαο πύλαν, ναὶ Μοῖρας, ἀραξεῖ (160). If Delphis does not return and knock on her door, as at line 4, he will knock on death's door instead.

Theocritus 2 not only contains a developed paraklausithuric situation, it also contains one possible other paraklausithuric reference and a number of other door images that reinforce these two passages. The door references have the effect of representing the relationship between Simaetha and Delphis by means of images of access and exclusion.

Theocritus 3 is obviously paraklausithuric and provides the first extended non-dramatic paraklausithuron proper we have (from line 6 on).[207] The first words indicate

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[206] Gow 1952b, 2:60: "for unmixed wine in lover's toasts, see 14.18, Call. *Ep.* 31, 43, *A.P.* 5.136, 137."

[207] Gow 1952b, 2:64 f.: "In the present poem the goatherd sings a παρακλαυσίθυρον that extends, with asides, from 6 to 51, and, failing to obtain any response, announces a θυραυλία (53)." There is, however, a strong mimic character to the poem, which is especially visible in the transition from lines 5 to 6. The idyll has been discussed and analysed well elsewhere and here needs only brief examination to note its salient topoi. See Gow 1952b *ad loc.*; Burck 1966, 247; Cairns 1972, 143 ff.; and Garte 1924, 12.

that the goatherd is going on a komos to his beloved:[208]

> Κωμάσδω ποτὶ τὰν Ἀμαρυλλίδα,...
> . . . . . .
> Ὦ χαρίεσσ' Ἀμαρυλλί, τί μ' οὐκέτι τοῦτο κατ' ἄντρον 6
> παρκύπτοισα καλεῖς, τὸν ἐρωτύλον; ἦ ῥά με μισεῖς;
> ἦ ῥά γέ τοι σιμὸς καταφαίνομαι ἐγγύθεν ἢμεν,
> νύμφα, καὶ προγένειος; ἀπάγξασθαί με ποησεῖς.
> ἠνίδε τοι δέκα μᾶλα φέρω· τηνῶθε καθεῖλον 10
> ὤ μ' ἐκέλευ καθελεῖν τύ· καὶ αὔριον ἄλλα τοι οἰσῶ.

It is daytime, for his goats need feeding and watering (1 ff.). As will be seen, rural komoi and serenades usually take place in the daytime.[209] To follow his heart, he is

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[208] Κωμάζω plus a preposition indicating direction virtually never indicates anything else, as Gow 1952b, 2:64 realizes: "The word has various shades of meaning in Greek ... but here means the sequel to a symposium, when the drinkers, garlanded from the feast, sallied forth into the streets with torches (and sometimes music) to visit friends.... The common objective of such expeditions was the house of a mistress." The author of the hypothesis from the *Scholia* has understood the situation, as indicated by his repeated use of ἐπικωμ-: Ἐπιγράφεται τὸ μὲν εἰδύλλιον τοῦτο Αἰπόλος ἀπὸ τοῦ ἐρῶντος, ἢ Ἀμαρυλλίς, ἀπὸ τῆς κόρης τῆς ἐρωμένης, ἢ Κωμαστής, ἀπ' αὐτοῦ τοῦ πράγματος. ἐπικωμάζει γάρ τις τῇ Ἀμαρυλλίδι, τοῦ ὀνόματος μὴ δηλουμένου· εἰκάσειε δ' ἄν τις τὸν ἐπικωμάζοντα Βάττον εἶναι·... πλανᾶται δὲ καὶ περὶ τοὺς χρόνους. φέρει δὲ ὁ ἐπικωμάζων μῆλα καὶ στεφάνους τῇ Ἀμαρυλλίδι χάριν τοῦ προσδεχθῆναι· ἡ δὲ οὐδὲ λόγου αὐτὸν ἀξιοῖ· διὸ καὶ δυσθυμίᾳ τὸν βίον καταλῦσαι προῄρηται. τὸ δὲ εἶδος ἐπικωμαστικόν. The *Scholia* continue: Κωμάζω τὸ ἐρωτικῶς ἔρχομαι καὶ φοιτῶ μετὰ ἀνέσεως· ... Ἄλλως. Κωμάσδω: Τὸ κωμάζειν λέγεται ἐπὶ τῶν κατὰ νύκτα εἰς τὰς ἐρωμένας ἀπερχομένων. Gow 1952b, 2:65 is wrong, however, to interpret κωμάσδω as "will go to serenade" rather than "will go in revel." See also Minyard 1976, 6 and 286-7.

[209] See Theoc. 11, Verg. *Ecl.* 2, Ov. *Met.* 13.740 ff., and Nemes. *Ecl.* 4. Gow 1952b, 2:64 f. observes: "It should be noted that the κῶμος ... belongs essentially to town life, that urban sparks in their cups may assail their mistress' doors by methods ridiculously inapposite when applied by goatherds to Amaryllises who live in caves ... The essence of the Idyll is ... the transference of the custom to a rustic setting." The fact that the typical lover of the classical world was at least middle or upper-class also adds to the humour or at least incongruity of the pic-

neglecting his duties, a topos that will be seen in Theoc. 11, and re-occurs at Ov. *Met.* 13.779 ff.[210] Some minor lapse of time must be presumed to occur before line 6 when the goatherd actually begins his paraklausithuron to Amaryllis.[211] His first words flatter her (6). He wonders why she no longer peeks out of her cave/home at him and calls him in (6-7). He wonders if she hates him, and mentions his appearance, but to criticize (8-9) rather than praise it. He is dying from love (ἀπάγξασθαί με ποησεῖς, 9)--this is also a suicide threat. He is bringing her presents--apples that she requested (10) and he promises her more tomorrow.

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ture. The sympotic lifestyle which is the background to many komoi and paraklausithura was restricted to those with both the leisure time and money for such pursuits. The youths in Greek and Roman comedy come from families that enable them to indulge to some degree their love affairs, and are never tainted by work. The Latin elegiac poets were no exception. It is, of course, not certain that Propertius and Tibullus were of equestrian rank, but it seems very likely from what little information their poetry provides--see also White 1993, 212, 218, and 219. Ovid was clearly an *eques:* "si quid id est, usque a proauis uectus ordinis heres / non modo fortunae munere factus eques" (*Tr.* 4.10.7-8).

[210] This is later greatly developed in the elegiac lover's life of leisure and *otium.* Cf. also Verg. *Ecl.* 2.

[211] McKeown 1979, 77, n. 30 notes the influence of mime: "Such a debt ... can be seen most clearly in Theocritus' ... *Idyll* 3, which admits a change of scene between lines 5 and 6." See also Gow 1952b, 2:66: "The scene changes to the outside of Amaryllis' cave. The bucolic idylls require elsewhere rather movements of the interlocutors about the stage than changes of scene...; here the opening lines indicate an intended absence of some time and distance." See also Williams 1968, 206, and Copley 1956: 15-16.

The poem's next section begins at line 12:

θᾶσαι μάν. θυμαλγὲς ἐμὶν ἄχος. αἴθε γενοίμαν
ἁ βομβεῦσα μέλισσα καὶ ἐς τεὸν ἄντρον ἰκοίμαν,
τὸν κισσὸν διαδὺς καὶ τὰν πτέριν ἅ τυ πυκάσδει.
νῦν ἔγνων τὸν Ἔρωτα· βαρὺς θεός· ἦ ῥα λεαίνας
μαζὸν ἐθήλαζεν, ὀρυμῷ τέ νιν ἔτραφε μάτηρ,
ὅς με κατασμύχων καὶ ἐς ὀστέον ἄχρις ἰάπτει.
ὦ τὸ καλὸν ποθορεῦσα, τὸ πᾶν λίθος, ὦ κυάνοφρυ
νύμφα, πρόσπτυξαί με τὸν αἰπόλον, ὥς τυ φιλήσω.
ἔστι καὶ ἐν κενεοῖσι φιλήμασιν ἁδέα τέρψις.
τὸν στέφανον τῖλαί με κατ' αὐτίκα λεπτὰ ποήσεῖς,
τόν τοι ἐγών, Ἀμαρυλλὶ φίλα, κισσοῖο φυλάσσω,
ἁμπλέξας καλύκεσσι καὶ εὐόδμοισι σελίνοις.

He tries to get her look out (θᾶσαι, 12), moved by pity for the misery he is in. Next, he wishes he could undergo a metamorphosis in order to reach her (12 ff.).[212] But this is not in order to overcome the hardness of the door, since Amaryllis' cave is closed with highly permeable ivy and ferns. It is at this point that we realize that the goatherd is as much self-excluded as shut-out by Amaryllis, but his willingness not to force himself on her creates some sympathy for him.[213] Lines 15 ff. combine the typical complaint

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[212] For the lover wishing for a metamorphosis in order to get to the beloved, see Ar. *V.* 323 ff. (smoke), Theoc. 11.54 f., and Ov. *Ep.* 18.49 ff. Zeus was a good model for the lover gaining success by changing his form--also see below on Ter. *Eun.*

[213] Garte 1924, 18 also notes the nature of the cave's "door." This detail seems humorous rather than pathetic.

of love's cruelty and the topos of the fires of love.[214] But the nature of the criticism of love is more similar to the type of accusation levelled against the beloved (ἦ ῥα λεαίνας, 15). The goatherd truly knows love for the first time: νῦν ἔγνων τὸν Ἔρωτα (15).[215] Lines 18 f. combine further praise of the beloved with the topos of the beloved's hardness, usually achieved by some comparison with iron or, as here, stone. This is immediately followed by another request for her to come out or for him to be admitted (19). The joys of physical love are mentioned (19 f.). Line 20 mentions his garland for the first time. This also relates to the traditional offering of the garland to the beloved with the presumption that acceptance of the gift implies acceptance of the lover--by threatening to destroy it, the goatherd shows that he thinks he will not be received by Amaryllis.[216]

At line 24 the tone changes somewhat:

ὤμοι ἐγών, τί πάθω, τί ὁ δύσσοος; οὐχ ὑπακούεις.
τὰν βαίταν ἀποδὺς ἐς κύματα τηνῶ ἀλεῦμαι, 25
. . . . . .

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[214] For comparing the beloved to a wild animal cf. [Theoc.] 23.19, Pl. *Ba.* 1121 ff., and Hor. *Carm.* 3.10.18. At Pl. *As.* 145 f. the *custos* is the object of such a comparison. The fires of love are, of course, an extremely common topos in amatory writing. Some paraklausithuric examples are: Asclep. *AP* 5.189 (G.-P. XLII); Ant. Lib. 39/Hermesian. 2.5; Theoc. 3.15 ff., 11.15 and 52 ff., [Theoc.] 23.16; Pl. *Cur.* 53 ff.; Ter. *Eun.* 72 and 85; *Frag. Grenf.* 15 f., 24 f.; Mel. *AP* 5.160.3 f., 12.85.7 (G.-P. XXVI, CXV); Val. Aed. 2.2; and Hor. *Carm.* 1.25.13, 3.7.11 f.

[215] Cf. "nunc scio quid sit amor," Verg. *Ecl.* 8.43.

[216] Garte 1924, 40 seems to imply the same.

καἴ κα δὴ 'ποθάνω, τό γε μὲν τεὸν ἀδὺ τέτυκται.
ἔγνων πρᾶν, ὅκα μοι, μεμναμένῳ εἰ φιλέεις με,
οὐδὲ τὸ τηλέφιλον ποτεμάξατο τὸ πλατάγημα,
ἀλλ' αὕτως ἀπαλῷ ποτὶ πάχει ἐξεμαράνθη.
εἶπε καὶ 'Αγροιὼ τάλαθέα κοσκινόμαντις,
ἁ πρᾶν ποιολογεῦσα παραιβάτις, οὕνεκ' ἐγὼ μέν
τιν ὅλος ἔγκειμαι τὸ δέ μευ λόγον οὐδένα ποιῇ.
ἦ μάν τοι λευκὰν διδυματόκον αἶγα φυλάσσω,
τάν με καὶ ἁ Μέρμνωνος ἐριθακὶς ἁ μελανόχρως
αἰτεῖ· καὶ δωσῶ οἱ, ἐπεὶ τύ μοι ἐνδιαθρύπτῃ.

The goatherd wonders what will happen to him and thinks that Amaryllis is not listening (24). An explicit threat of suicide--he will jump off a cliff--comes next. Then he explains (28-30) how some rustic divination has indicated that his love is not returned--divination and magic sometimes occur in Latin elegiac paraklausithura.[217] There is then mention of a sympathetic third party advising him against his obsession (31-3). But he returns to trying to win Amaryllis' favour with presents, by mentioning a goat with two kids he has, only to try to arouse her jealousy by the classic trick of gift-denial, where a gift is mentioned only for a threat to be made that it will go to some other more interested

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[217]See Ar. *V.* 158 ff.; Theoc. 3.28-30, 7.126; Pl. *Miles* 1255; Tib. 1.2.41 ff. "nec tamen huic credet coniunx tuus, ut mihi uerax / pollicita est magico saga ministerio," 1.5.59 ff. "at tu quam primum sagae praecepta rapacis / 60 desere"; and Calp. *Ecl.* 3.92-3 "nam bonus a dextro fecit mihi Tityrus omen, / qui uenit inuenta non irritus ecce iuuenca." Cf. Ov. *Ep.* 18.201-2 "scilicet interitus offenderis omine nostri, / litteraque inuisa est hac mea parte tibi"; and 19.151 ff. "sternuit en lumen! posito nam scribimus illo / sternuit et nobis prospera signa dedit."

party. The more interested party is here, of course, a rival to Amaryllis.[218]

An omen--a twitch of his eye (37)--gives him some hope. He then reclines against a tree to sing:

ἄλλεται ὀφθαλμός μευ ὁ δεξιός· ἆρά γ' ἰδησῶ
αὐτάν; ᾀσεῦμαι ποτὶ τὰν πίτυν ὧδ' ἀποκλινθείς,
καί κέ μ' ἴσως ποτίδοι, ἐπεὶ οὐκ ἀδαμαντίνα ἐστίν.
Ἱππομένης, ὅκα δὴ τὰν παρθένον ἤθελε γᾶμαι,
μᾶλ' ἐν χερσὶν ἐλὼν δρόμον ἄνυεν· ἁ δ' Ἀταλάντα
ὡς ἴδεν ὃς ἐμάνη, ὃς ἐς βαθὺν ἄλατ' ἔρωτα.
τὰν ἀγέλαν χὠ μάντις ἀπ' Ὄθρυος ἆγε Μελάμπους
ἐς Πύλον· ἁ δὲ Βίαντος ἐν ἀγκοίναισιν ἐκλίνθη
μάτηρ ἁ χαρίεσσα περίφρονος Ἀλφεσιβοίας.
τὰν δὲ καλὰν Κυθέρειαν ἐν ὤρεσι μῆλα νομεύων
οὐχ οὕτως Ὠδωνις ἐπὶ πλέον ἄγαγε λύσσας
ὥστ' οὐδὲ φθίμενόν νιν ἄτερ μαζοῖο τίθητι;
ζαλωτὸς μὲν ἐμὶν ὁ τὸν ἄτροπον ὕπνον ἰαύων
Ἐνδυμίων· ζαλῶ δέ, φίλα γύναι, Ἰασίωνα,
ὃς τόσσων ἐκύρησεν, ὅσ' οὐ πευσεῖσθε, βέβαλοι.

He hopes this will make Amaryllis look out (ποτίδοι 39) since she is οὐκ ἀδαμαντίνα, bringing up again the hardness of the beloved. He then begins his song, which contains the mythological exempla often used by lovers to persuade their beloveds to yield.[219] The *exempla* also have the effect of deifying Amaryllis--she is first implicitly compared to Atalanta and Peiro, then Aphrodite, Selene, and Demeter.

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[218] For the lover mentioning a rival for his affections, see Theoc. 11.76 ff., and compare Ar. *Lys.* 951 ff.

[219] The examples are both to the point and deeply misunderstood by the goatherd. For example, Hippomenes won Atalanta by means of apples and one glance (ὡς ἴδεν 42)--but of course the apples were golden, not real. Adonis might have been a shepherd, but he also died. And as Gow notes 1952b, 2:74 "Endymion profited little from his infatuation of the goddess."

The poem ends (52 ff.) with the lover's pain and suffering (a headache), and a final threat to lie down before her cave:[220]

> Ἀλγέω τὰν κεφαλάν, τίν δ' οὐ μέλει. οὐκέτ' ἀείδω,
> κεισεῦμαι δὲ πεσών, καὶ τοὶ λύκοι ὧδέ μ' ἔδονται.
> ὡς μέλι τοι γλυκὺ τοῦτο κατὰ βρόχθοιο γένοιτο.

There he will eventually die when wolves come and eat him, which makes reference to the topoi of the dangers facing the excluded lover. The goatherd finally hopes that by this he may, at last, please Amaryllis.

It is worth noting how Theocritus holds this all together. There are implied pauses and subsequent changes of argument at the ends of line 11, 23, and 36--each time the goatherd has offered Amaryllis a different present and presumably waits for some response.[221] There is a similar pause at the end of his song, after which he gives in to despair and announces his θυραυλία. This gives the serenade greater realism than a sixty-line torrent of words would have, and the implied pauses help accommodate changes in tone that help to keep the reader more interested.[222]

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[220]Gow 1952b, 2:75: "The song ceases and the goatherd announces a θυραυλία."

[221]Williams 1968, 206: "Throughout the rest of the poem ... the reader is simply required to imagine a pause and empty silence at appropriate points--indicating that Amaryllis takes no notice." Cf. Copley 1956, 17.

[222]A similar pattern will be seen in later, long paraklausithura, most notably Ov. *Am.* 1.6. Tib. 1.2 also contains many changes of mood and tone, although without the implied pauses--see Vretska 1955, 39-40. Also compare Hor. *Carm.* 3.10.1 ff.

Idyll 7 also contains a brief paraklausithuric scene.[223] Simichidas sings about his friend Aratus (98-127):

> Ὦρατος δ' ὁ τὰ πάντα φιλαίτατος ἀνέρι τήνῳ
> παιδὸς ὑπὸ σπλάγχνοισιν ἔχει πόθον. οἶδεν Ἀριστις,
> . . . . . .
> ὡς ἐκ παιδὸς Ἄρατος ὑπ' ὀστίον αἴθετ' ἔρωτι.
> τόν μοι, Πάν, Ὀμόλας ἐρατὸν πέδον ὅστε λέλογχας,
> ἄκλητον τήνοιο φίλας ἐς χεῖρας ἐρείσαις,
> εἴτ' ἔστ' ἄρα Φιλῖνος ὁ μαλθακὸς εἴτε τις ἄλλος.
> κεἰ μὲν ταῦτ' ἔρδοις, ὦ Πὰν φίλε,...
> . . . . . .
> εἰ δ' ἄλλως νεύσεις,...
> . . . . . .
> ὄμμες δ' Ὑετίδος καὶ Βυβλίδος ἀδὺ λιπόντες
> νᾶμα καὶ Οἰκοῦντα,...
> ὦ μάλοισιν Ἔρωτες ἐρευθομένοισιν ὁμοῖοι,
> βάλλετέ μοι τόξοισι τὸν ἱμερόεντα Φιλῖνον,
> βάλλετ', ἐπεὶ τὸν ξεῖνον ὁ δύσμορος οὐκ ἐλεεῖ μευ.
> καὶ δὴ μὰν ἀπίοιο πεπαίτερος, αἱ δὲ γυναῖκες,
> "αἰαῖ", φαντί, "Φιλῖνε, τό τοι καλὸν ἄνθος ἀπορρεῖ".
> μηκέτι τοι φρουρέωμες ἐπὶ προθύροισιν, Ἄρατε,
> μηδὲ πόδας τρίβωμες· ὁ δ' ὄρθριος ἄλλον ἀλέκτωρ
> κοκκύσδων νάρκαισιν ἀνιαραῖσι δίδοίη·
> εἷς δ' ἀπὸ τᾶσδε, φέριστε, Μόλων ἄγχοιτο παλαίστρας.
> ἄμμιν δ' ἀσυχία τε μέλοι, γραῖα τε παρείη
> ἅτις ἐπιφθύζοισα τὰ μὴ καλὰ νόσφιν ἐρύκοι.

The song starts by declaring that Aratus is in love with a boy, whose name we later learn is Philinus.[224] At 103, Simichidas calls on Pan, in proper fashion, to bring either Philinus or some other boy to Aratus.[225] This is followed

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[223] See Cairns 1972, 201 ff., who provides his own list of topoi similar to the following.

[224] Cairns 1972, 203 f. thinks Simichidas "speaks vicariously on behalf of the komast."

[225] See Cairns 1972, 203: "The prayers to Pan and the Cupids to bring Aratus' beloved to him are also topical in that they are substitutes for the normal pleas of the lover to the beloved." But such prayers to gods for help or explicit prayers to gods of love to make the beloved return the lover's affections are topoi in themselves.

(106-14) by a series of curses on Pan should he not do so.[226] Then Simichidas prays to the Ἔρωτες that Aratus' love will be reciprocated by Philinus (115-119).[227] This is followed by a *carpe diem* warning, a topos often connected with a threat-prophecy, entwined with the beloved's beauty: unnamed women sigh over Philinus' beauty but note that he is maturing quickly (121).

It is only at this point that the paraklausithuric reference arises as Simichidas suggests to Aratus that

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[226]Cairns 1972, 204 sees komastic topoi in the curses: "the threats to Pan, should he not act on behalf of Aratus the lover, reflect in exaggeratedly humorous terms and so amplify the commonplace sufferings of unsuccessful komastic lovers. Pan is threatened with stripes (106 ff.), biting and scratching (109-10), sleeping rough on nettles, that is, sleeplessness (110), excessive cold (111-12), and excessive heat (113-14). These are fit punishments for a god who neglects the komastic sufferings of Aratus -- the heat of love (102), his rough nights at the door and weary feet (122-3), the chill of dawn (124)." The sleeplessness and cold, often suffered by the lover, seem plausible, but the leap from hot weather to the fires of love seems too tenuous, and he proposes no alternatives for the beatings, biting, and scratchings--unless these refer to fights with the rivals or beloved. If all the curses do not have paraklausithuric relevance, it seems unlikely that only two of them would.

[227]Gow 1952b, 2:161 seems to imply that the wish is not for reciprocal love but that "the meaning is no doubt make Philinus himself the victim of an unrequited passion ... and the idea of ὁ ἐρώμενος becoming in his turn ὁ ἐρῶν is common." For the excluded lover wishing/praying for his love to be reciprocated, see Men. *Mis.* A88-9; Theoc. 7.115 ff.; Ter. *Eun.* 91 ff.; *Frag. Grenf.* 39 f., 52; Hor. *Carm.* 3.26.11 f.; and Tib. 1.2.63 "Non ego, totus abesset amor, sed mutuus esset, / orabam." For other occurrences, see Murgatroyd 1980, 90.

μηκέτι τοι φρουρέωμες ἐπὶ προθύροισιν ... / μηδὲ πόδας τρίβωμες.[228] The two of them have been keeping vigil at their beloveds' doors.[229] It should be made clear, however, that the context of the song indicates that this is not an actual paraklausithuron--for the song is not being sung at Philinus' door. It is instead a song about an excluded lover.[230]

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[228]Cairns 1972, 203 f. gives significant weight to the fact that Simichidas, not Aratus, voices this thought: "As well as having a substitute speaker, the komos also exemplifies reaction. This takes the form of change of mind on the part of the vicarious speaker that leads him to an exhortation that both vicarious speaker and logical speaker should together abandon the komos. Speaker-variation is employed so that the change of mind can be put in the mouth of Simichidas in order to imply that Aratus himself has not necessarily abandoned his love of Philinus."

[229]It is possible that Aratus alone has been waiting at Philinus' door. The plurals are slightly puzzling. They could be explained as applying to both of them, but in a general way--Simichidas is saying "let us both stop acting at various times as excluded lovers...", indicating that he has had a similar experience. See also Gow 1952b, 2:162: "Simichidas represents Aratus as practising θυραυλίαι ... at Philinus' door and advises him to abandon the siege to his rival. The plurals (φρουρέωμες, τρίβωμες, ἄμμιν) apparently indicate that he is attended on these vigils by Simichidas. But it seems improbable that the friends who accompany the lover on the κῶμος (2.119) would carry complaisance so far as to spend the night on the doorstep with him.... The language of 122-4 ... seems to indicate quite literally a sleepless night spent pacing to and fro before the locked door. It is possible however that the θυραυλία ... is metaphorically meant, and that Simichidas is indicating rather the mental than the physical distress caused to Aratus by his passion. If that be so, the plural, which will indicate his friend's sympathetic participation in the trouble, is easier to understand." Cairns 1972, 201 seems to take the plurals at face value.

[230]Cairns 1979, 158 seems to imply otherwise: "Aratus the lover and Simichidas his friend are outside the door of a beautiful boy, Philinus."

Next, a cock is mentioned, which occurs in only one other paraklausithuron (Ov. *Am.* 1.6.66).[231] Simichidas suggests that Aratus leave Philinus, and the pain he causes, to his rival. This is also, in effect, an attack on that rival.[232] Finally a witch--the *saga* of later paraklausithura--and her charms are mentioned as a way to avoid a similar experience in the future.[233] This could also be a reference to the *renuntiatio amoris*.[234] This passage is a good example of delayed identification, in which the genre is not made clear until near the end of the song, forcing the reader to re-evaluate quickly what has gone before.[235]

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[231] See Lucian *Gall.* 3 on the origins of the cock and its connection to furtive love: ὡς Ἀλεκτρυών τις νεανίσκος φίλος γένοιτο τῷ Ἄρει καὶ συμπίνοι τῷ θεῷ καὶ συγκωμάζοι καὶ κοινωνοίη τῶν ἐρωτικῶν· εἴποτε γοῦν ἅπλοι παρὰ τὴν Ἀφροδίτην μοιχεύσων ὁ Ἄρης, ἐπάγεσθαι καὶ τὸν Ἀλεκτρυόνα, καὶ ἐπειδήπερ τὸν Ἥλιον μάλιστα ὑφεωρᾶτο, μὴ κατιδὼν ἐξείποι πρὸς τὸν Ἥφαιστον, ἔξω πρὸς ταῖς θύραις ἀπολείπειν ἀεὶ τὸν νεανίσκον μηνύσοντα ὁπότε ἀνίσχοι ὁ Ἥλιος. εἶτά ποτε κατακοιμηθῆναι τὸν Ἀλεκτρυόνα καὶ προδοῦναι τὴν φρουρὰν ἄκοντα.

[232] See Cairns 1972, 203 and 1979, 158. The rival helps explain why Aratus' suit has been unsuccessful.

[233] Cairns 1972, 203 considers the witch to be an established komastic topos. See Tib. 1.5.47 ff., with Murgatroyd 1980, 177 f., and also Copley 1956, 100 f.

[234] For the *renuntiatio amoris*, see Theoc. 7.126, 11.72 ff.; Ter. *Eun.* 49 ff., 65 ff.; and Hor. *Ep.* 11.17 f., *Carm.* 3.10.19 f., and 3.26.1 ff. Cf. attempts to cure love in Ar. *V.* 118 ff. At Anon. *AP* 12.90 (I, G.-P.) the lover has ceased to love.

[235] For more on delayed identification and this poem in particular, see Cairns 1979, 158.

Idyll 11 presents a different type of paraklausithuron, albeit one without door or threshold.[236] The poem begins from the premise that the Muses are the only φάρμακον (1) for love, and Theocritus offers Polyphemus as an example of this:

> Οὐδὲν ποττὸν ἔρωτα πεφύκει φάρμακον ἄλλο,
> Νικία, οὔτ' ἔγχριστον, ἐμὶν δοκεῖ, οὔτ' ἐπίπαστον,
> ἢ ταὶ Πιερίδες· κοῦφον δέ τι τοῦτο καὶ ἀδύ
> γίνετ' ἐπ' ἀνθρώποις, εὑρεῖν δ' οὐ ῥᾴδιόν ἐστι.
> γινώσκειν δ' οἶμαί τυ καλῶς ἰατρὸν ἐόντα 5
> καὶ ταῖς ἐννέα δὴ πεφιλημένον ἔξοχα Μοίσαις.
> οὕτω γοῦν ῥάιστα διᾶγ' ὁ Κύκλωψ ὁ παρ' ἁμῖν,
> ὠρχαῖος Πολύφαμος, ὅκ' ἤρατο τᾶς Γαλατείας,
> ἄρτι γενειάσδων περὶ τὸ στόμα τὼς κροτάφως τε.
> ἤρατο δ' οὐ μάλοις οὐδὲ ῥόδῳ οὐδὲ κικίννοις, 10
> ἀλλ' ὀρθαῖς μανίαις, ἀγεῖτο δὲ πάντα πάρεργα.
> πολλάκι ταὶ ὄιες ποτὶ τωὔλιον αὐταὶ ἀπῆνθον
> χλωρᾶς ἐκ βοτάνας· ὃ δὲ τὰν Γαλάτειαν ἀείδων
> αὐτὸς ἐπ' ἀιόνος κατετάκετο φυκιοέσσας
> ἐξ ἀοῦς, ἔχθιστον ἔχων ὑποκάρδιον ἕλκος, 15
> Κύπριδος ἐκ μεγάλας τό οἱ ἤπατι πᾶξε βέλεμνον.
> ἀλλὰ τὸ φάρμακον εὗρε, καθεζόμενος δ' ἐπὶ πέτρας
> ὑψηλᾶς ἐς πόντον ὁρῶν ἄειδε τοιαῦτα·

He is a young (9-10) lover, just getting a beard. His love is a madness (11), not a mere matter of sentimental love-tokens such as apples, roses or locks of hair. Like the goatherd of *Idyll* 3, he neglects his duties and work to pursue his love (12 ff.). Burnt by the fires of love (15) and wounded at heart by the arrows of love (16) he wanders from dawn to dusk along the seashore singing of his love Galatea. Again, the rural komos/serenade is set during the daytime

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[236] See Cairns 1972, 145 ff. and Du Quesnay 1979, 45, 48-50, 212 n. 98-104, who note most of the topoi mentioned below. Cairns also notes parallels in the topoi with *Id.* 3.

and begins, rather than ends, at dawn. The sea must be understood as Galatea's home, since she is a Nereid, and the shore is therefore the closest Polyphemus can get to her--it is, in effect, the threshold of Galatea's world. Sitting on a rock (17), he looks towards the sea (ἐς πόντον ὁρῶν, 18) and sings. The rock is described as ὑψηλᾶς (18), reversing the usual physical relationship between the lover on the street and the beloved in the house, presumably more often than not in an upper room.

The cyclops' song starts at line 19:

Ὦ λευκὰ Γαλάτεια, τί τὸν φιλέοντ' ἀποβάλλῃ,
λευκοτέρα πακτᾶς ποτιδεῖν, ἁπαλωτέρα ἀρνός,
μόσχῳ γαυροτέρα, φιαρωτέρα ὄμφακος ὡμᾶς;
φοιτῇς δ' αὖθ' οὕτως ὅκκα γλυκὺς ὕπνος ἔχῃ με,
οἴχῃ δ' εὐθὺς ἰοῖσ' ὅκκα γλυκὺς ὕπνος ἀνῇ με,
φεύγεις δ' ὥσπερ ὅις πολιὸν λύκον ἀθρήσασα;
ἠράσθην μὲν ἔγωγε τεοῦς, κόρα, ἀνίκα πρᾶτον
ἦνθες ἐμᾷ σὺν ματρὶ θέλοισ' ὑακίνθινα φύλλα
ἐξ ὄρεος δρέψασθαι, ἐγὼ δ' ὁδὸν ἁγεμόνευον.
παύσασθαι δ' ἐσιδών τυ καὶ ὕστερον οὐδ' ἔτι πᾳ νῦν
ἐκ τήνω δύναμαι· τὶν δ' οὐ μέλει, οὐ μὰ Δί' οὐδέν.
γινώσκω, χαρίεσσα κόρα, τίνος οὕνεκα φεύγεις·
οὕνεκά μοι λασία μὲν ὀφρὺς ἐπὶ παντὶ μετώπῳ
ἐξ ὠτὸς τέταται ποτὶ θώτερον ὥς μία μακρά,
εἷς δ' ὀφθαλμὸς ὕπεστι, πλατεῖα δὲ ῥὶς ἐπὶ χείλει.
ἀλλ' οὗτος τοιοῦτος ἐὼν βοτὰ χίλια βόσκω,
κἠκ τούτων τὸ κράτιστον ἀμελγόμενος γάλα πίνω·
τυρὸς δ' οὐ λείπει μ' οὔτ' ἐν θέρει οὔτ' ἐν ὀπώρᾳ,
οὐ χειμῶνος ἄκρω· ταρσοὶ δ' ὑπεραχθέες αἰεί.
συρίσδεν δ' ὡς οὔτις ἐπίσταμαι ὧδε Κυκλώπων,
τίν, τὸ φίλον γλυκύμαλον, ἁμᾷ κἠμαυτὸν ἀείδων
πολλάκι νυκτὸς ἀωρί. τράφω δέ τοι ἔνδεκα νεβρώς,
πάσας μαννοφόρως, καὶ σκύμνως τέσσαρας ἄρκτων.
ἀλλ' ἀφίκευσο ποθ' ἁμέ, καὶ ἐξεῖς οὐδὲν ἔλασσον,
τὰν γλαυκὰν δὲ θάλασσαν ἔα ποτὶ χέρσον ὀρεχθεῖν·
ἄδιον ἐν τὤντρῳ παρ' ἐμὶν τὰν νύκτα διαξεῖς.
ἐντὶ δάφναι τηνεῖ, ἐντὶ ῥαδιναὶ κυπάρισσοι,
ἔστι μέλας κισσός, ἔστ' ἄμπελος ἁ γλυκύκαρπος,
ἔστι ψυχρὸν ὕδωρ, τό μοι ἁ πολυδένδρεος Αἴτνα
λευκᾶς ἐκ χιόνος ποτὸν ἀμβρόσιον προΐητι.
τίς κα τῶνδε θάλασσαν ἔχειν καὶ κύμαθ' ἕλοιτο;
αἰ δέ τοι αὐτὸς ἐγὼν δοκέω λασιώτερος ἦμεν,

ἐντὶ δρυὸς ξύλα μοι καὶ ὑπὸ σποδῷ ἀκάματον πῦρ·

He asks why she rejects her lover (τί τὸν φιλέοντ' ἀποβάλλῃ) and praises her appearance (19-21). Lines 22 ff. are puzzling. Polyphemus seems to indicate that Galatea comes (φοιτῇς) to look at him when he is asleep, but he seems uncertain himself. It seems most probable that it is to be interpreted as a reference to his dreams, which he has trouble distinguishing from reality. As such, it can be seen as an equivalent to some expression of hope or success.[237] He recounts the start of his love (he saw Galatea picking flowers, which is similar to the commonplace that the lover sees his beloved when she is in a procession or festival). This is also an opportunity to recount a past service he has performed (27). At 29 he again declares his love, contrasting it with Galatea's complete disregard for him. Then he describes his own appearance (30-3), but instead of praising it, he does so to explain why Galatea is not attracted to him. Next he praises his wealth (34-7) and his talents (35--piping). Furthermore, in case she has not noticed (since sound does not penetrate the ocean particularly easily) he tells her that he often sings to her late at night. This brings up the typical wakefulness of the lover and also the

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[237]Cairns 1972, 145 suggests that Polyphemus is dreaming. Dover 1971, 176 says that Galatea only comes onto land while Polyphemus is asleep. Du Quesnay 1979, 46 agrees with Cairns saying that Polyphemus "is naively incapable of distinguishing the dream visions of the absent beloved from reality."

lover's nocturnal serenade--Polyphemus is so madly in love he keeps vigil in both the day and night. He then moves on to list the presents he can offer her (40-1), followed, similarly to *Idyll* 3, with a request for Galatea to come out (42-3) and spend the night with him (44). While the lover usually seeks admission, sometimes the beloved is requested to come out, which is the only option here (see note 53 above). This in turn leads back to Polyphemus' wealth, as he describes his home and its attractions (45-51).

With no response to this forthcoming, he tries another tack:

καιόμενος δ' ὑπὸ τεῦς καὶ τὰν ψυχὰν ἀνεχοίμαν
καὶ τὸν ἕν' ὀφθαλμόν, τῶ μοι γλυκερώτερον οὐδέν.
ὤμοι, ὅτ' οὐκ ἔτεκεν μ' ἁ μάτηρ βράγχι' ἔχοντα,
ὡς κατέδυν ποτὶ τὶν καὶ τὰν χέρα τεῦς ἐφίλησα,
αἰ μὴ τὸ στόμα λῇς, ἔφερον δέ τοι ἢ κρίνα λευκά
ἢ μάκων' ἁπαλὰν ἐρυθρὰ πλαταγώνι' ἔχοισαν·
ἀλλὰ τὰ μὲν θέρεος, τὰ δὲ γίνεται ἐν χειμῶνι,
ὥστ' οὔ κά τοι ταῦτα φέρειν ἅμα πάντ' ἐδυνάθην.
νῦν μάν, ὦ κόριον, νῦν αὐτίκα νεῖν γε μαθεῦμαι,
αἴ κά τις σὺν ναῒ πλέων ξένος ὧδ' ἀφίκηται,
ὡς εἰδῶ τί ποχ' ἁδὺ κατοικεῖν τὸν βυθὸν ὕμμιν.
ἐξένθοις, Γαλάτεια, καὶ ἐξενθοῖσα λάθοιο,
ὥσπερ ἐγὼ νῦν ὧδε καθήμενος, οἷκαδ' ἀπενθεῖν·
ποιμαίνειν δ' ἐθέλοις σὺν ἐμὶν ἅμα καὶ γάλ' ἀμέλγειν
καὶ τυρὸν πᾶξαι τάμισον δριμεῖαν ἐνεῖσα.
ἁ μάτηρ ἀδικεῖ με μόνα, καὶ μέμφομαι αὐτᾷ·
οὐδὲν πήποχ' ὅλως ποτὶ τὶν φίλον εἶπεν ὑπέρ μευ,
καὶ ταῦτ' ἄμαρ ἐπ' ἄμαρ ὁρεῦσά με λεπτύνοντα.
φασῶ τὰν κεφαλὰν καὶ τὼς πόδας ἀμφοτέρως μευ
σφύσδειν, ὡς ἀνιαθῇ ἐπεὶ κἠγὼν ἀνιῶμαι.

His soul burns and he would undergo anything, including having his eye burnt, if she would love him (52-3)--elsewhere the lover offers himself up for physical trials or

punishment by the beloved. Then we find a variation on the metamorphosis-for-love topos, as he wishes he had been born with gills, so he could go to Galatea (54 f.). He would then be able to kiss her (the hoped-for joys of physical love) or just bring her flowers (equivalent to the garland).[238] The sympathetic bystander is brought in with the mention of the stranger from whom he might learn to swim (61 f.). This is followed by another request that she come out to him (63). Then he invites her again to share his life with him and imagines their happy rustic life together. He next blames his mother for his troubles, since she has not intervened with Galatea on his behalf, making her a go-between figure. He will punish his mother by telling her of his physical pains, something the lover usually does to the beloved.

All this having failed, he upbraids and tries, in a prolonged *renuntiatio amoris*, to convince himself that his life is good:

> ὦ Κύκλωψ Κύκλωψ, πᾷ τὰς φρένας ἐκπεπότασαι;
> αἴ κ' ἐνθὼν ταλάρως τε πλέκοις καὶ θαλλὸν ἀμάσας
> ταῖς ἄρνεσσι φέροις, τάχα κα πολὺ μᾶλλον ἔχοις νῶν.
> τὰν παρεοῖσαν ἄμελγε· τί τὸν φεύγοντα διώκεις; 75
> εὑρήσεῖς Γαλάτειαν ἴσως καὶ καλλίον' ἄλλαν.
> πολλαὶ συμπαίσδεν με κόραι τὰν νύκτα κέλονται,
> κιχλίζοντι δὲ πᾶσαι, ἐπεὶ κ' αὐταῖς ὑπακούσω.
> δῆλον ὅτ' ἐν τᾷ γᾷ κἠγών τις φαίνομαι ἦμεν.

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[238] Of course, whether Galatea would wish to be kissed by a cyclops with gills, and how the flowers would withstand prolonged submersion in salt water does not enter his mind. For the hoped-for joys of physical contact, see Ar. *Ec.* 93 ff., 971 and 974, *Lys.* 855 ff.; and Theoc. 2.126, [Theoc.] 23.38 ff. At *Frag. Grenf.* 5, the speaker remembers past physical joys.

Οὕτω τοι Πολύφαμος ἐποίμαινεν τὸν ἔρωτα
μουσίσδων, ῥᾷον δὲ διᾶγ' ἢ εἰ χρυσὸν ἔδωκεν. 80

He mentions a potential rival to Galatea, but to help support his own resolve, not to provoke Galatea's jealousy as is usual.[239] However, the ending of the poem is ambiguous and leaves the reader in some doubt as to whether the cyclops will not be back again the next day.[240]

Inconnection with this idyll, it is worth noting *Idyll* 6.21 ff., where Damoitas, singing in the *persona* of Polyphemus, depicts a very different moment in the relationship of the cyclops and Galatea:

εἶδον, ναὶ τὸν Πᾶνα, τὸ ποίμνιον ἀνίκ' ἔβαλλε,
κοὔ μ' ἔλαθ', οὐ τὸν ἐμὸν τὸν ἕνα γλυκύν,...
. . . . . .
ἀλλὰ καὶ αὐτὸς ἐγὼ κνίζων πάλιν οὐ ποθόρημι, 25
ἀλλ' ἄλλαν τινὰ φαμὶ γυναῖκ' ἔχεν· ἃ δ' ἁλοισα
ζαλοῖ μ', ὦ Παιάν, καὶ τάκεται, ἐκ δὲ θαλάσσας
οἰστρεῖ παπταίνοισα ποτ' ἄντρα τε καὶ ποτὶ ποίμνας.

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[239] Gow 1952b, 2:220 observes on κιχλίζοντι: "of wanton or lascivious laughter. Clem. Al. *Paed.* 196 P. ἡ δὲ ἐκμελὴς τοῦ προσώπου ἔκλυσις εἰ μὲν ἐπὶ γυναικῶν γίνοιτο κιχλισμὸς προσαγορεύεται, γέλως δέ ἐστι πορνικός, *A.B.* 271.30 κιχλισμός· πορνικὸς γέλως πολὺς καὶ ἄκοσμος, *AP* 5.245 κιχλίζεις χρεμέτισμα γάμου προκέλευθον ἰεῖσα. See Blaydes on Ar. *Nub.* 983, Headlam on Hdas 7.123." See also Ph. *Sacrif.* 21 ἡ μὲν οὖν προσέρχεται πόρνης καὶ χαμαιτύπης τὸν τρόπον τεθρυμμένη, κεκλασμένῳ τῷ βαδίσματι ὑπὸ τρυφῆς τῆς ἄγαν καὶ χλιδῆς, σαλεύουσα τὼ ὀφθαλμώ, οἷς τὰς τῶν νέων ἀγκιστρεύεται ψυχάς, θράσος μετ' ἀναισχυντίας ἐμβλέπουσα, τὸν αὐχένα ἐπαίρουσα, ... σεσαρυῖα καὶ κιχλίζουσα,... μύρων εὐωδεστάτων ἀποπνέουσα, τὴν ἀγορὰν οἰκίαν νομίζουσα, τριοδῖτις σοβᾶς, χήτει γνησίου κάλλους τὸ νόθον μεταδιώκουσα.

[240] There is no agreement among scholars whether Polyphemus is successful in controlling or curing his love. See: Erbse 1965; Holtsmark 1966, 253-9; Spofford 1969, 34 f.; Brooke 1971, 78-9; Cairns 1972, 147; Schmiel 1975, 32-3; Miles 1977, 143-5; DuQuesnay 1979, 46-7; Gross 1985, 145-8; and Hutchinson 1988, 180.

σίξα δ' ὑλακτεῖν νιν καὶ τᾷ κυνί· καὶ γὰρ ὅκ' ἤρων,
αὐτᾶς ἐκνυζεῖτο ποτ' ἰσχία ῥύγχος ἔχοισα.
ταῦτα δ' ἴσως ἐσορεῦσα ποεῦντά με πολλάκι πεμψεῖ
ἄγγελον. αὐτὰρ ἐγὼ κλᾳξῶ θύρας ἔστε κ' ὀμόσσῃ
αὐτά μοι στορεσεῖν καλὰ δέμνια τᾶσδ' ἐπὶ νάσω·

It is almost as if Polyphemus' song in *Idyll* 11 won the Nereid's attentions. His claims that another girl has his affections (26) have made her jealous. She is now melting with love (τάκεται 27), and peers from the sea towards the land (27-8). Polyphemus' dog growling at her brings to mind the guard-dog of other paraklausithura. He thinks that Galatea might now send him a messenger (32), no doubt with a proposition. But then he will have his revenge and shut his doors to her! Galatea will, in turn, be an excluded lover.

To conclude with Polyphemus, it should be noted that it is possible that there were earlier similar treatments of his love for Galatea that might have contained a scene similar to *Idyll* 11. Philoxenus of Cythera's dithyramb *Cyclops* or *Galatea*, probably written not long before 388, is the earliest work we can say with certainty presents the love of Polyphemus for Galatea. There are a number of features of what we know about the story that indicate Philoxenus might have written a serenade similar to what Theocritus has given us.[241] Antiphanes, Alexis, and Nicochares also handled the

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[241] See Philox. fr. 818 (Campbell = Synes. *ep.* 121) (Odysseus speaking to Polyphemus, promises to win over Galatea for him): αὐτὴν ἐκείνην ἀποφανῶ σοι δεῦρο πολλαῖς ἴυγξι γενομένην ἀγώγιμον. καὶ δεήσεταί σου καὶ ἀντιβολήσει, σὺ δὲ ἀκκιῇ καὶ κατειρωνεύσῃ.... ἔτι δὲ κάλλιον εἰ καὶ στεφάνους παρασκευάσαιο κιττοῦ τε καὶ μίλακος, οἷς σαυτόν τε καὶ τὰ παιδικὰ ἀναδήσαιο. Odysseus uses such arguments to

story. Hermesianax also probably wrote about Polyphemus' love for Galatea, and a fragment from book 1 of the *Leontion* seems to refer to the cyclops looking out to sea: Δερκόμενος πρὸς κῦμα, μόνη δέ οἱ ἐφλέγετο γλήν (Powell 1). Callimachus, too, wrote a *Galatea*, one fragment from which (378 Pfeiffer) seems to depict Polyphemus trying to convince Galatea of the attractions of the land over the sea. This would probably have come from a serenade. Moreover, Bion *Aposp.* 16 also seems to have a similar scene to *Idyll* 11:

> Αὐτὰρ ἐγὼν βασεῦμαι ἐμὰν ὁδὸν ἐς τὸ κάταντες
> τῆνο ποτὶ ψαμαθόν τε καὶ ἀιόνα ψιθυρίσδων,
> λισσόμενος Γαλάτειαν ἀπηνέα· τὰς δὲ γλυκείας
> ἐλπίδας ὑστατίω μέχρι γήραος οὐκ ἀπολειψῶ.[242]

It seems likely, therefore, that the Theocritean version of Polyphemus' paraklausithuric seashore serenade to Galatea had both precedents and imitations, some of which might have been similarly paraklausithuric.

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try to persuade Polyphemus to "open the door" of his cave and let him out: ἀλλὰ τί διατρίβεις; οὐκ ἐγχειρεῖς ἤδη τῇ θύρᾳ. The *Schol.* on Ar. *Pl.* 290 ff. (Philox. fr. 819) say Philoxenus introduced Polyphemus playing the *kithara*, and repeats the assertion again after saying that Philoxenus portrayed the love of Polyphemus for Galatea, implying that the *kithara* has some connection with this love interest--no doubt to accompany a serenade. Ath. 13.564 e-f (Philox. fr. 821) quotes some of Polyphemus' praise of Galatea's beauty: ὦ καλλιπρόσωπε χρυσεοβόστρυχε [Γαλάτεια] / χαριτόφωνε θάλος Ἐρώτων. Philoxenus also wrote a dithyramb called Κωμαστής (fr. 825).

[242]Cf. [Bion] 2.1-3: [ΜΥΡΣΩΝ] Λῇς νύ τί μοι, Λυκίδα, Σικελὸν μέλος ἁδὺ λιγαίνειν, / ἱμερόεν γλυκύθυμον ἐρωτικόν, οἷον ὁ Κύκλωψ / ἄεισεν Πολύφαμος ἐπ' ἠόνι <τᾷ> Γαλατείᾳ.

The pseudo-Theocritean *Idyll* 23 tells of a man's (ἀνήρ 1) love for an arrogant youth (ἐφάβω 1), which eventually leads to both their deaths.[243] The first eighteen lines set the scene:

> Ἀνήρ τις πολύφιλτρος ἀπηνέος ἤρατ' ἐφάβω,
> τὰν μορφὰν ἀγαθῶ τὸν δὲ τρόπον οὐκέθ' ὁμοίω·
> μίσει τὸν φιλέοντα καὶ οὐδὲ ἓν ἄμερον εἶχε,
> κοὐκ ἤδει τὸν Ἔρωτα τίς ἦν θεός, ἀλίκα τόξα
> χερσὶ κρατεῖ, χὡς πικρὰ βέλη ποτικάρδια βάλλει·
> πάντα δὲ κἀν μύθοισι καὶ ἐν προσόδοισιν ἀτειρής.
> οὐδέ τι τῶν πυρσῶν παραμύθιον, οὐκ ἀμάρυγμα
> χείλεος, οὐκ ὅσσων λιπαρὸν σέλας, οὐ ῥόδα μάλων,
> οὐ λόγος, οὐχὶ φίλαμα, τὸ κουφίζει τὸν ἔρωτα.
> οἷα δὲ θὴρ ὑλαῖος ὑποπτεύῃσι κυναγώς,
> οὕτως † πάντ' ἐποίει ποτὶ τὸν βροτόν †· ἄγρια δ' αὐτῷ
> χείλεα καὶ κῶραι δεινὸν † βλέπον εἶχεν ἀνάγκαν †·
> τᾷ δὲ χολᾷ τὸ πρόσωπον ἀμείβετο, φεῦγε δ' ἀπὸ χρώς
> ὕβριν † τᾶς ὀργᾶς † περικείμενον. ἀλλὰ καὶ οὕτως
> ἦν καλός· ἐξ ὀργᾶς δ' ἐρεθίζετο μᾶλλον ἐραστάς.
> λοίσθιον οὐκ ἤνεικε τόσαν φλόγα τᾶς Κυθερείας,
> ἀλλ' ἐνθὼν ἔκλαιε ποτὶ στυγνοῖσι μελάθροις,
> καὶ κύσε τὰν φλιάν, οὕτω δ' ἀντέλλετο φωνά·

The first fifteen lines are totally dedicated to an elaborate description of the beloved's cruel arrogance arising from his considerable beauty and his complete invulnerability to love. Line 15 mentions the topos of the beloved's arrogance and resistance only inflaming the lover's passion. Driven to despair by the fires of love (16) the man goes and

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[243] See Garte 1924, 19 f.; Copley 1956, 18 ff.; Gow 1952b, 2:408 ff.; and Burck 1966, 248. On the authorship, see Gow (*ibid.*): "the poem is plainly not by him.... Reminiscences of Bion are more conspicuous ... and Wilamowitz assigned it to a date a little later than Bion. The moral with which it concludes ... seems to be borrowed from Moschus."

laments (ἔκλαιε) at the youth's hateful house.[244] Just as the beloved's door is often described by an adjective more properly applied to the beloved, here his house is semi-personified by the adjective στυγνός. Then, as a few other excluded lovers do, he kisses the door, or at least part of it: καὶ κύσε τὰν φλίαν (18), and begins his lament.[245]

Lament is the proper way to describe the paraklausithuron he sings, for there is no request for admission or attempt to win over the beloved--this lover knows there is no hope of that:[246]

> "ἄγριε παῖ καὶ στυγνέ, κακᾶς ἀνάθρεμμα λεαίνας,
> λάινε παῖ καὶ ἔρωτος ἀνάξιε, δῶρά τοι ἦνθον
> λαίσθια ταῦτα φέρων, τὸν ἐμὸν βρόχον· οὐκέτι γάρ σε,
> κῶρε, θέλω λυπεῖν ποχ' ὁρώμενος, ἀλλὰ βαδίζω
> ἔνθα τύ μευ κατέκρινας, ὅπῃ λόγος ἦμεν ἀτερπέων
> ξυνὸν τοῖσιν ἐρῶσι τὸ φάρμακον, ἔνθα τὸ λᾶθος.
> ἀλλὰ καὶ ἦν ὅλον αὐτὸ λαβὼν ποτὶ χεῖλος ἀμέλξω,

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[244] Note the similarity between ἔκλαιε ποτὶ στυγνοῖσι μελάθροις and *παρακλαίω*.

[245] Cf. Call. *AP* 12.118 (G.-P. VIII, Pfeiffer 43), above, and Lucr. 4.1179, below. For kissing the door, see also Chapter 4.

[246] Gow 1952b, 2:408 puzzlingly observes: "the sentiment is sloppy, and embodied in an address to the boy who, *ex hypothesi*, cannot hear it." First, it is not at all clear that the boy cannot hear the man. Second, if addressing a beloved who cannot hear the lover makes sloppy sentiment, then Prop. 1.17, 1.18, Verg. *Ecl.* 2, and many other fine works of poetry must also be sloppy. For addresses to an absent beloved in a paraklausithuric context, see Ov. *Met.* 13.750 ff., and Nemes. 4.14 ff. Such an address occurs also in Ov. *Ep.* 10, which is rich with paraklausithuric topoi. Murgatroyd 1994, 238, on Tib. 2.6, comments: "2.6 is also more dismal (with its frequent allusion to and imagery of death) and more radical (in the kinds of appeal used) than the earlier Tibullan pieces, more so in fact than any surviving paraclausithyron apart from Theocritus (?) *Id.* 23."

οὐδ' οὕτως σβέσσω τὸν ἐμὸν πόθον. ἄρτι δὲ χαίρειν
τοῖσι τεοῖς προθύροις ἐπιβάλλομαι. οἶδα τὸ μέλλον.
καὶ τὸ ῥόδον καλόν ἐστι, καὶ ὁ χρόνος αὐτὸ μαραίνει·
καὶ τὸ ἴον καλόν ἐστιν ἐν εἴαρι, καὶ ταχὺ γηρᾷ·
[λευκὸν τὸ κρίνον ἐστί, μαραίνεται ἀνίκα πίπτει·
ἁ δὲ χιὼν λευκά, καὶ τάκεται ἀνίκα †παχθῇ·]
καὶ κάλλος καλόν ἐστι τὸ παιδικόν, ἀλλ' ὀλίγον ζῇ.
ἥξει καιρὸς ἐκεῖνος ὁπανίκα καὶ τὺ φιλάσεις,
ἀνίκα τὰν κραδίαν ὀπτεύμενος ἀλμυρὰ κλαύσεις.
ἀλλὰ τύ, παῖ, καὶ τοῦτο πανύστατον ἀδύ τι ῥέξον·
ὁππόταν ἐξενθὼν ἀρταμένον ἐν προθύροισι
τοῖσι τεοῖσιν ἴδῃς τὸν τλάμονα, μή με παρένθῃς,
στᾶθι δὲ καὶ βραχὺ κλαῦσον, ἐπισπείσας δὲ τὸ δάκρυ
λῦσον τᾶς σχοίνω με καὶ ἀμφίθες ἐκ ῥεθέων σῶν
εἵματα καὶ κρύψον με, τὸ δ' αὖ πύματόν με φίλασον·
κἂν νεκρῷ χάρισαι τεὰ χείλεα. μή με φοβαθῇς·
οὐ δύναμαι † εἶν † σε· ἀπαλλάξεις με φιλάσας.
χῶμα δέ μοι κοίλανον ὅ μευ κρύψει τὸν ἔρωτα,
κἢν ἀπίῃς, τόδε μοι τρὶς ἐπάυσον. 'ὦ φίλε, κεῖσαι·'
ἢν δὲ θέλῃς, καὶ τοῦτο· 'καλὸς δέ μοι ὤλεθ' ἑταῖρος.'
γράψον καὶ τόδε γράμμα τὸ σοῖς τοίχοισι χαράσσω·
'τοῦτον ἔρως ἔκτεινεν· ὁδοιπόρε, μὴ παροδεύσῃς,
ἀλλὰ στὰς τόδε λέξον· ἀπηνέα εἶχεν ἑταῖρον.'"

He begins by cursing the youth's cruelty and hardness, making the usual comparison with wild animals and stone. He has brought with him a noose for a present--death will bring him oblivion and rest. He has come to the youth's door (προθύροις 27) this one last time and, ironically, it gives him pleasure.[247] Lines 28-34 are an extended threat-prophecy. First is the topos of the aging beloved losing his beauty, of which flowers are used as an example. This brings to mind

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[247] See Gow 1952b, 2:411 on ἄρτι ... ἐπιβάλλομαι: "supposing it to mean *now at least I begin to take pleasure in your doorway* (because I shall now find oblivion for my troubles there...).... Most have wished to translate *I bid your door farewell*, and, failing to extract this from ἐπιβάλλομαι, have accepted Reiske's ἐπιτέλλομαι: but this injunction, suitable to a lover who renounces his suit, does not seem appropriate to one who is about to hang himself at the door addressed." The "now at least" would mean that the man had been there before.

the similar role the garland often plays in paraklausithura. Then comes the reversed situation of the beloved one day feeling love and finding himself in the lover's current position (κλαύσεις at 32 picks up ἔκλαιε in 17). All the man wants is some posthumous pity from the boy (35 ff.). Just as the lover has wept before the youth's door, he wants the youth to weep over his lover's body before his own door. His tears will be a libation. Then the lover will get the physical contact he longs for--the joys of physical love in another form. He will even receive a kiss from his beloved (42). The song ends with the man's epitaph (47-8), which will proclaim that he died of love. But there is a final twist--the man has written his epitaph on the beloved's wall, presumably near the door (48).

Finally, the man hangs himself, making a reality the excluded lover's threats to commit suicide.[248] This is the first suicide at the doors of the beloved. While it is tempting to view this also as a variation on the lover hanging up his garland on the beloved's door, the lack of an explicit association here between the two topoi makes that seem unlikely.[249] Almost as if on cue, the youth comes out,

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[248] Burck 1966, 249: "eine gewiß neue, aber doch höchst bizarre Umformung des Paraklausithyron-motivs." Compare Arceophon in Ant. Lib./Hermesian., above, and Iphis from Ov. *Met.* 14.698 ff.

[249] Garte 1924, 20 suggests the garland comparison. The analogy is explicit in the Iphis and Anaxarete episode at Ov. *Met.* 14.698 ff.

but is not moved and does not shed a single tear. He heads off to the palaestra, thereby offending (ὕβρισε) Eros (compare Aphrodite's anger with Arsinoe in Hermesian. 2):

> Ὣδ' εἰπὼν λίθον εἷλεν † ἐρεισάμενος δ' ἐπὶ τοίχῳ
> ἄχρι μέσων ὀόδων †, φοβερὸν λίθον, ἅπτετ' ἀπ' αὐτῷ
> τὰν λεπτὰν σχοινῖδα, βρόχον δ' ἐπίαλλε τραχήλῳ,
> τὰν ἕδραν δ' ἐκύλισεν ὑπὲκ ποδὸς ἠδ' ἐκρεμάσθη
> νεκρός. ὃ δ' αὖτ' ὤιξε θύρας καὶ τὸν νεκρὸν εἶδεν
> αὐλείας ἰδίας ἀρταμένον, οὐδ' ἐλυγίχθη
> τὰν ψυχάν, οὐ κλαῦσε νέον φόνον, ἀλλ' ἐπὶ νεκρῷ
> εἵματα πάντ' ἐμίανεν ἐφαβικά, βαῖνε δ' ἐς ἄθλως
> γυμνασίων, καὶ ἔκηλα φίλων ἐπεμαίετο λουτρῶν,
> καί ποτι τὸν θεὸν ἦνθε τὸν ὕβρισε....[250]

The youth is killed when a statue of Eros falls on him, thus avenging the dead man.[251]

Therefore, while pastoral might not be obvious fertile territory for the paraklausithuric situation, the Theocritean corpus, when compared with any other single author, provides the greatest density of paraklausithuric passages yet seen. Three poems are either in their entirety or principally paraklausithura, while two others contain

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[250] For the textual difficulties of 49-50, see Gow 1952b, 2:413. He observes that the description of the man's method of suicide as it stands "is meaningless, and the stone ... can hardly require to be lent against the wall. Moreover if αὐτῷ or αὐτῶν is correct ... we require a noun to which the pronoun can be referred, since his rope is plainly not attached either to the threshold or to the stone on which he stands.... the ms. αὐλᾶς is hardly credible, for the suicide hanged himself from some part of the door, not from the wall of the αὐλή.... but perhaps it is sufficient to write αὐλείας [sc. θύρας...] ἀρταμένον."

[251] This brings to mind Arsinoe's metamorphosis into a statue, but the comparison can not be pursued too far.

significant occurrences of the situation,and one a brief mention. It is becoming very clear that the paraklausithuric situation was regarded as a versatile and attractive background against which to explore unrequited love.

Herodas and Dioscorides

Herodas, a contemporary of Theocritus, provides a paraklausithuric reference in his second mime.[252] While the mimic nature of Theocritus *Id.* 2 and 3 was noted above, this is the only definite paraklausithuric reference from what is generally considered true mime. A pimp, Battaros, is in court, addressing ἄνδρες δικασταί (1) in a complaint against a ship's captain named Thales. Thales tried to abduct at night one of Battalos' *hetairai* (24 ff.):

βίῃ τιν' ἄξει τῶν ἐμῶν ἔμ' οὐ πείσας,
καὶ ταῦτα νυκτός, οἴχετ' ἦμιν ἡ ἀλεωρή
τῆς πόλιος, ἄνδρες, κἀπ' ὅτ<ε>ῳ σεμνύνεσθε,
τὴν αὐτονομίην ὑμέων Θαλῆς λύσει.[253]

This is just the type of behaviour he would expect from a foreigner such as Thales (34 ff.):

οὐδεὶς πολίτης ἠλόησεν οὐδ' ἦλθεν
πρὸς τὰς θύρας μευ νυκτὸς οὐδ' ἔχων δᾷδας
τὴν οἰκίην ὑφῆψεν οὐδὲ τῶν πορνέων
βίῃ λαβὼν οἴχωκεν· ἀλλ' ὁ Φρὺξ οὗτος,
ὁ νῦν Θαλῆς ἐών, πρόσθε δ', ἄνδρες, Ἀρτίμμης,
ἅπαντα ταῦτ' ἔπρηξε κοὐκ ἐπηδέσθη
οὔτε νόμον οὔτε προστάτην οὔτ' ἄρχοντα.

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[252]Of course, for detailed analysis of the mime, see Headlam-Knox 1922.

[253]The text is from Cunningham 1993. The dots under letters have, however, been omitted.

Once again an attack on a brothel or such is exemplified by the torches the lover would have used to burn away the hinges or pivots at the top and bottom of the door.[254] Battaros requests that the applicable law be read, which states that if a freeman assaults a slave-girl he is to pay τό τίμμα / διπλοῦν (47-8). He goes on to cite the penalty Thales faces and repeats the details of the attack (48 ff.):

> ... ταῦτ' ἔγραψε Χαιρώνδης,
> . . . . . .
> ... ἢν θύρην δέ τις κόψῃ,
> μνῆν τινέτω, φησ'· ἢν δὲ πὺξ ἀλοιήσῃ,
> ἄλλην πάλι μνῆν· ἢν δὲ τὰ οἰκί' ἐμπρήσῃ
> ἢ ὄρους ὑπερβῇ, χιλίας τὸ τίμημα
> ἔνειμε, κἢν βλάψῃ τι, διπλόον τίνειν.
> . . . . . .
> ... πὺξ ἐπλήγην, ἡ θύρη κατήρακται
> τῆς οἰκίης μευ, τῆς τελέω τρίτην μισθόν,
> τὰ ὑπέρθυρ' ὀπτά. δεῦρο, Μυρτάλη, καὶ σύ·
> . . . . . .
> νόμιζε τούτος οὓς ὁρῇς δικάζοντας
> πατέρας ἀδελφοὺς ἐμβλέπειν. ὁρῇτ' ἄνδρες,
> τὰ τίλματ' αὐτῆς καὶ κάτωθεν κἄνωθεν
> ὡς λεῖα ταῦτ' ἔτιλλεν ὠναγὴς οὗτος,
> ὅτ' εἶλκεν αὐτὴν κἀβιάζετ'....

This valuably raises the issue of legal redress for such actions. Clearly fines and penalties could be levied against the perpetrators, but the matter of enforcement and

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[254] See Headlam-Knox 1922, 92 on line 65: "τὰ ὑπέρθυρα: the structure above the door...; the lintel or architrave or both. It contained the sockets (στροφεῖς) in which turned the upper pivots (στρόφιγγες) of the door (sch. Hom. 7.90, Eust. 1570.30).... To force an entrance, the easiest method was to remove the whole of the θύρη, whether by cutting it away ἐκκόπτειν Lys. 97.1, Polyb. 4.3.10, or, as here, by burning the lintel and so releasing it from the sockets."

eventual conviction is something very different.[255] As line 15 makes clear, a metic such as the pimp would need a *prostates* (γνώσετ' οἴῳ προστάτ[ῃ τ]εθώρηγμαι.) to stand for him in court, something that one suspects many men would be unwilling to do, when one considers the poor reputation of pimps.[256] At Athens the standard fine of double the cost of the damage would not have been a serious deterrent to many, although the one throusand drachma fine for arson or trespass might sometimes have been. Nonetheless, the mime provides another example for the continuing popularity of the topos of the violent assault on a brothel or *hetaira*'s house, something that very likely reflected at least a distorted reality.

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[255]Headlam-Knox 1922, 88 f.: "The law alleged by Battaros must be taken, as the author meant it, for a piece of humorous absurdity. But there is one thing which may be noticed: Herodas represents the action as a δίκη ἀτίμητος, with fixed penalties; whereas at Athens the amount of pecuniary compensation was left for the plaintiff to claim and for the judges to decide.... On the other hand it was a peculiarity of the code of Zaleukos ... that in his laws the various penalties were fixed.... In the laws of Andania ... double the value of a runaway slave was the penalty to be paid for offering illegal assistance, and double the damage done was the penalty fixed in general at Athens for ἀδικήματα τὰ εἰς ἀργυρίου λόγον ἀνήκοντα...."

[256]See Headlam-Knox 1922, xxxviii: " antiquity, as may be supposed, had only one verdict as to the character of our hero--of all professions his is the worst: *lenones ... turpissimos et ultimae professionis homines* says Lampridius *Heliogab.* 20,... Pl. *Poen.* 89,... Philonid. *fr.* 5. Aristotle 1121b 33... and he is generally given with the τελώνης the lowest and most dishonourable place among these: Theophr. *Char.* 6, Lucian 1.471, Dio Chrys. *l.c.* 2.414 ... Hermogen. 3.74 (Walz)."

Herodas' first mime also contains a passage of interest:

> ὁ Ματαλίνης τῆς Παταικίου Γρύλλος,
> . . . . . .
> ... ἄθικτος ἐς Κυθηρίην σφρηγίς,
> ἰδών σε καθόδῳ τῆς Μίσης ἐκύμηνε
> τὰ σπλάγχν' ἔρωτι καρδίην ἀνοιστρηθείς,
> καί μευ οὔτε νυκτὸς οὔτ' ἐπ' ἠμέρην λείπει
> τὸ δῶμα, [τέ]κνον, ἀλλά μευ κατακλαίει
> καὶ ταταλ[ί]ζει καὶ ποθέων ἀποθνήσκει.

The picture could easily be paraklausithuric if the lover were not actually in the go-between's house. The remembrance of the first time the lover saw the beloved, the effect of love described as, albeit typically, a sting or arrow or the like, the waiting at the house day and night, and the topos of dying from love are all common enough in paraklausithura. So while the passage is not paraklausithuric, it is useful to be reminded that such actions are typical of lovers in general, and only arise in paraklausithuric situations because paraklausithura are, above all, concerned with love.

The only other possible paraklausithuric reference in Greek from before Plautus comes from Dioscorides *AP* 12.14 (G.-P. IX):

> Δημόφιλος τοιοῖσδε φιλήμασιν εἴ πρὸς ἐραστὰς
> χρήσεται ἀκμαίην, Κύπρι, καθ' ἡλικίην
> ὡς ἐμὲ νῦν ἐφίλησεν ὁ νήπιος, οὐκέτι νύκτωρ
> ἥσυχα τῇ κείνου μητρὶ μενεῖ πρόθυρα.

It is possible that this could refer to the noise of a door opening--that is, either lovers being let in to Demophilus or Demophilus sneaking out to them--but *πρόθυρα*, which usually means the vestibule before the doors and not the

doors themselves, seems to indicate rather that the noise will be made by komasts seeking admission to Demophilus.[257] The mention that this will happen when Demophilus is older could be an intentional inversion of the threat-prophecy that the beloved will one day become an excluded lover. The latter is the logical next step for an attractive youth or woman, just as being the object of excluded lovers' attentions is the logical next step for a highly attractive boy who is still too young to be an *eromenos*.

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[257] Gow-Page 1965, 2:242 also interpret this as komastic. They observantly note that "Since D. says μητρί not πατρί she is perhaps a widow since at night her husband might be expected to be at home."

CHAPTER 3

FROM PLAUTUS TO HORACE

Plautus

Plautus is our earliest source for a Latin paraklausithuron. As did Aristophanes and Menander, he handled the theme several times. Best-known is the opening scene from the *Curculio*, but paraklausithuric passages occur in the *Mercator*, *Persa*, *Amphitruo*, *Asinaria*, *Bacchides*, *Menaechmi*, *Miles*, and the *Truculentus*.

The *Curculio*'s opening two scenes show the arrival of a lover, Phaedromus, at the door of a *leno*'s house, where his beloved is kept, and his eventually successful attempt to meet briefly with his beloved.[1] While there is no real exclusion, since Phaedromus arrives and fairly quickly sum-

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[1]Although it is not among his earliest plays, the general attention given to the *Curculio* makes it a reasonable place to start. Duckworth 1994, 52 dates it to sometime in the 190s. The *Curculio* has been much-discussed, and the following pages will make no effort to provide a survey of major scholarship on the passage, deal with any problems not directly relevant to the paraklausithuron or even attempt to recognize all discussion of those individual problems. For more on the opening scenes, see Leo 1900, 607 f.; Garte 1924, 45 f., 66 ff.; Hendrickson 1925, 292 ff.; Weinreich 1929, 200 ff.; Copley 1942, 101 ff.; Haight 1950, 85 ff.; Copley 1956, 9 ff., 28 ff.; Fraenkel 1960, 97 ff.; Burck 1966, 251 f.; Watson 1982, 99 ff.; and Duckworth 1994, 116 ff.

mons out the *custos*, whom he persuades to bring out his beloved, the scene nonetheless deserves examination. The nature of Phaedromus' attempts to gain access to his beloved are enough for the passage to be called paraklausithuric.

The first lines of the *Curculio* set the scene. Phaedromus enters accompanied by his slave Palinurus and a *pompa* carrying various provisions:

> {Pa.} quo ted hoc noctis dicam proficisci foras
> cum istoc ornatu cumque hac pompa, Phaedrome?
> {Ph.} quo Venu' Cupidoque imperat, suadet Amor:
> si media nox est siue est prima uespera,
> si statu', condictus cum hoste intercedit dies,
> tamen est eundum quo imperant ingratiis.
> {Pa.} at tandem, tandem--{Ph.} tandem es odiosus mihi.
> {Pa.} istuc quidem nec bellum est nec memorabile:
> tute tibi puer es, lautus luces cereum.
> {Ph.} egon apicularum congestum opera non feram,
> ex dulci oriundum melculo dulci meo?[2]

He is on something of a komos with troop in tow, it is night, and he is under the compulsion of love. He has a candle instead of a torch, and there is a mention of *seruitium amoris* (9, although he is acting as his own slave, it is because he is in love that he does so). He is headed to the house of Cappadox, a pimp, which has a special door:

> {Ph.} huic proxumum illud ostiumst oculissimum.
> salue, ualuistin? {Pa.} ostium occlusissimum,
> caruitne febris te heri uel nudiustertius
> et heri cenauistine? {Ph.} deridesne me?
> {Pa.} quid tu ergo, insane, rogitas ualeatne ostium?
> {Ph.} bellissumum hercle uidi et taciturnissimum,
> numquam ullum uerbum muttit: quom aperitur tacet,
> quom illa noctu clanculum ad me exit, tacet.

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[2]Unless otherwise indicated, all quotations from Plautus will follow Lindsay 1904-5.

This is the first address to a door in any paraklausithuric passage we have, and it is combined with an unprecedented vivid personification of the door itself.[3] Phaedromus talks to it solicitously as if it were his beloved. The common topos of the lover regarding with affection some possession or object connected with his beloved has been noted above (see Chapter 2, note 31). And we have seen two instances where a lover has kissed the door of the beloved (Call. *AP* 12.118 [G.-P. VIII, Pfeiffer 42]; [Theoc.] 23.18), but they are of a completely different degree of intensity and elaborateness. Palinurus evidently understands Phaedromus' "salue, ualuistin," for he then carries the solicitousness,

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[3]More will be said below about the door-address and also the personification of the door. Plautus personifies doors with varying degrees of vividness at *As.* 386, *Mer.* 830 ff., *Mos.* 818 ff., *Ps.* 605 ff., *Rud.* 414 *St.* 312, 324 ff., *Truc.* 350-4, 638. Cf. Garte 1924, 46; Yardley 1987, 183-5; Burck 1966, 251; and Copley 1956, 35-6: "The first and most obvious innovation is the personification of the door, which is treated throughout as if it were a living being ... leads directly to a further innovation ... that the lover's plea for admission is addressed, not, as in the Greek examples, to the beloved, but to the door itself." Fraenkel 1960, 23, 95 ff., and esp. 97 f., discusses Plautus' tendency to personify inanimate objects, but notes that such personification also occurs in Greek comedy etc., and suggests that the personification of the door was even traditional by Plautus' time. However, Plautus carries the idea further than is usual, which is particularly noticeable later in the "pessuli" song at 150 ff. See also Leo 1900, 607, who suggests that the personified door comes from New Comedy. Such Plautine fondness for personification can be seen in this scene at lines 40 and 100 ff.

and personification, to an absurd degree.[4] The personification is continued in the explanation of why Phaedromus regards the door so highly--it is an ally in his love affair: it opens quietly and furtively for his beloved, never making a noise, so that she may sneak out to him.[5] This also introduces an element of *furtiuus amor*. The personification, and eventual near deification, of the door will continue throughout the scene.

The secrecy prompts Palinurus to wonder if Phaedromus is up to some adulterous deeds (23 ff.). Phaedromus is quick to make clear that he is not, and a discussion follows about the dangers of adultery, involving several castration jokes. Phaedromus' beloved does not belong to any of the forbidden categories:

> [{Pa.}] dum ted apstineas nupta, uidua, uirgine,
> iuuentute et pueris liberis, ama quidlubet.
> {Ph.} lenonis hae sunt aedes. {Pa.} male istis euenat.
> {Ph.} qui? {Pa.} quia scelestam seruitutem seruiunt. 40

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[4] Cf. Otis 1958, 197: "But the difference, it seems to me, is obviously not in the fact of address to an inanimate object but in its elaboration and feeling: the door is not merely apostrophized but treated as a person."

[5] Of course the noise of the door as it opened was a common indicator of entrances in comedy. It is easy to assemble quickly a host (incomplete) of references for Plautus alone: *Mil.* 154 f., 328 f., 410, 985, 1376 f., *Mos.* 506 f., 1062, *Per.* 404, *Poen.* 609 ff., 741, *Ps.* 130 f., *Bac.* 234, 610 f., 798, 1058, *Capt.* 108 f., *Cas.* 161, 434 f., 813, and 835 f. They are as common in Menander, see Frost 1988. See also Duckworth 1994, 116, and Murgatroyd 1980, 76 on Tib. 1.2.9-10, and his references there: Plin. *Nat.* 16.210; Thphr. *H.P.* 5.3.5, 5.5.4; and Seru. *A.* 1.449.

Further personification of the door is present in the image of the door as a slave (40). The element of *furtiuus amor* arises because the pimp has an *ancillula* (43) and:

> [{Ph.}] eam uolt meretricem facere. ea me deperit,
> ego autem cum illa facere nolo mutuom.
> {Pa.} quid ita? {Ph.} quia proprium facio: amo pariter simul.
> {Pa.} malu' clandestinus est amor, damnumst merum.
> {Ph.} est hercle ita ut tu dicis. {Pa.} iamne ea fert iugum?
> {Ph.} tam a me pudica est quasi soror mea sit,
> nisi si est osculando quippiam inpudicior.
> {Pa.} semper tu scito, flamma fumo est proxima;
> fumo comburi nil potest, flamma potest.
> qui e nuce nuculeum esse uolt, frangit nucem:
> qui uolt cubare, pandit saltum sauiis.
> {Ph.} at illa est pudica neque dum cubitat cum uiris.
> {Pa.} credam, pudor si quoiquam lenoni siet.
> {Ph.} immo ut illam censes? ut quaeque illi occasiost,
> surrupere se ad me, ubi sauium oppegit, fugit.
> id eo fit, quia hic leno, <hic qui> aegrotus incubat
> in Aesculapi fano, is me excruciat. {Pa.} quid est?
> {Ph.} alias me poscit pro illa triginta minas,
> alias talentum magnum; neque quicquam queo
> aequi bonique ab eo impetrare....

This is a new background to the paraklausithuron. The beloved is a *meretrix,* but one who returns the lover's affections. Secrecy is necessary because the beloved's pimp is demanding more than the lover can pay. Phaedromus' beloved has often sneaked out to him in the past, a topos that will be seen regularly in later paraklausithura.[6]

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[6]Copley 1956, 40 is quite correct when he notes the appeal of this situation: "By transferring the blame for the lover's exclusion from the girl to the door, the *leno,* and the duenna, Plautus has given Planesium an impeccably correct moral position.... the paraclausithyron motif ... is changed to put her in the right."

At line 71 Venus is introduced, along with the topos of the lover vowing offerings to a god in return for amatory success: "nunc ara Veneris haec est ante horunc fores; / me inferre Veneri uoui iaientaculum." Phaedromus orders a slave to hand a bowl to him (75), which the reader thinks must be for a libation at the altar. But it is not:

> ... {Ph.} iam scies.
> anus hic solet cubare custos ianitrix,
> nomen Leaenae est, multibiba atque merobiba.
> {Pa.} quasi tu lagoenam dicas, ubi uinum Chium
> solet esse. {Ph.} quid opust uerbis? uinosissuma est;
> eaque extemplo ubi <ubi> ego uino has conspersi fores,
> de odore adesse me scit, aperit ilico.
> {Pa.} eine hic cum uino sinus fertur?

For the first time, a definite custos figure is present (Lysistrata was a form of one at Ar. *Lys.* 861 ff., as was the old woman at *Ec.* 976): a *ianitrix* (76) who clearly must be overcome or persuaded for the lovers to be able to meet.[7] Here is also the topos of the lover sprinkling wine at his beloved's door (seen before in the *Scholia* on Ar. *Plutus* 179), but turned to a practical purpose. It is worthwhile to note that, considering the considerable fondness that comic writers and Plautus in particular had for raucous door-

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[7]Of course such a figure could have been present in Plautus' model--see below in the concluding observations on the *Curculio.*

knocking scenes, the secrecy and quietness of this scene itself would have attracted the audience's attention.[8]

In connection with luring Leaena out, the personification of the door continues (87 ff.):

> {Ph.} sequere hac, Palinure, me ad fores, fi mi opsequens.
> {Pa.} ita faciam. {Ph.} agite bibite, festiuae fores; potate, fite mihi uolentes propitiae.
> {Pa.} uoltisne oliuas pulpamentum capparim? 90
> {Ph.} exsuscitate uostram huc custodem mihi.

Again, the door is addressed, but this time in a religious manner.[9] Instead of merely asking for the door to be opened,

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[8] Cf. Pl. *Am.* 1019 ff., *As.* 381 ff., *Mos.* 506-19, 898-903, 933 ff., 988-90, *Rud.* 412-5, *Capt.* 830-9, *Bac.* 578 ff., *St.* 308-27, *et al.* Also see Duckworth 1994, 116 f. Frost 1988, 9 notes the popularity of knocking in Old Comedy and the fact that knocking itself quickly gained comic associations. For Menander, he notes particularly "the ham-fisted approaches made to Knemon at *Dysk.* 458 and 498 ... and also at *Epitr.* 1075 where Smikrines' indignant knocking leads into his comic discomfiture." Furthermore "only once in the extant comedies is knocking successfully carried out in a serious scene (*Aspis* 499) where the door is, apparently, immediately answered at the first knock."

[9] See Burck 1966, 251 on 88 f.: "Das ist typisch italischer, typisch altrömischer Gebetsstil." Cf. Cato *Agr.* 141. McKeown 1987-, 2:131 on Ov. *Am.* 1.6.15-16 notes that the alliteration of t and p "has an archaic liturgical *color*:... see on 1.4.27 f." For such alliteration, see also Weinreich 1929, 376, 378-9, and 380. Compare also Kleinknecht 1937, 158 f. Weinreich 1929, 371-88 discusses the scene and concludes that much of the scene from lines 71 ff. is a parody of Dionysiac para-tragic ritual. Certain aspects of his argument seem excessively subtle, but the overall conclusion is quite convincing and helps explain the religious tone of Leaena's address to the wine and Phaedromus' reaction. Of course, this is intimately connected with the association of doors opening to provide epiphanies of gods, which is the main focus (200 ff.) of Weinreich's work. Copley 1942, 102 first concedes that there is a parody of religious ritual in the *Cur.* but then goes on to say (*ibid.*, n. 43) that "such parody would have been con-

the lover pours the wine at or on the door and asks the door to open itself and send the *custos* out.[10] It works, because they hear the door opening, which prompts Phaedromus to praise further the door and its hinges, which in turn leads Palinurus to suggest that Phaedromus kiss it, as other excluded lovers sometimes do:[11]

> ... {Ph.} sine.
> uiden ut aperiuntur aedes festiuissumae?
> num muttit cardo? est lepidus. {Pa.} quin das sauium?
> {Ph.} tace, occultemus lumen et uocem. {Pa.} licet. 95

Leaena enters (96), sniffing around, and begins to address and praise first the wine (99 ff.) and then the bowl with religious-sounding language (the anaphora of "tu" in 102 ff.), as if they were her own beloveds. This nicely reflects the relative importance of the door to Phaedromus and the

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sidered in bad taste." Although the subject of the personification and deification of the door will be discussed later, it is worth noting that such a treatment for an inanimate object has its precedents, for example, the address to the λύχνος at the start of Ar. *Ec.* is clearly hymnic/religious--see Fraenkel 1960, 95 and n. 2. A notable later example is Hor. *Carm.* 3.21.

[10] Compare *PGM* 36.312-20: Ἄνοιξις θύρας. λαβὼν πρωτοτόκου κριοῦ ὀμφάλιον / μὴ πεσὸν χαμαί, ζμυρνίσας ἔχε καὶ, ὅτε βούλῃ / ἀνοῖξαι, πρόσφερε τοῖς κλίστροις λέγων τὸν λόγον τοῦτον, καὶ ἀνοίγεις εὐθέως. ἔστι δὲ ὁ λόγος· / 315 ... ἀνοίγηθι, / ἀνοίγηθι, κλεῖστρον, ὅτι ἐγώ εἰμι Ὧρος ὁ μέγας / ... υἱὸς τοῦ Ὀσίρεως καὶ τῆς Ἴσιδος. / βούλομαι δὲ φυγεῖν τὸν ἄθεον Τυφῶνα, ἤδη ἤδη, ταχὺ / 320 ταχύ.

[11] For more on kissing the door, see Chapter 4. Cf. also Yardley 1978, 26, who cites Lucr. 4.1179, Tib. 1.2.84, Arn. *Adv. Nat.* 1.49, and *Cur.* 88-9, and asks with regard to this line: "Can it be that Palinurus' *quin das sauium* at 94 is a sarcastic piece of encouragement for Phaedromus to take his religious veneration of the door even further?"

wine to the *ianitrix.* While Phaedromus and Palinurus observe her, the latter comments that she ought to be a dog, thus bringing in a mention of the guard-dog that often bothers the excluded lover.

A long conversation between Phaedromus and Leaena follows (104 ff.), incidental to the general paraklausithuric situation except for developing the topos of the *custos* who can be bribed to help the lover. The continued religious language and formulae, especially at 115 ff., should also be noted. Leaena also makes a small libation to Venus at the altar nearby, no doubt because she brings lovers like Phaedromus, and again raises the topos of the lover's vows to Venus/Aphrodite for success (123 ff.): "Venus, de paullo paullulum hoc tibi dabo hau lubenter. / nam tibi amantes propitiantes uinum dant potantes / omnes." It is, of course, neat wine she pours, and drinks (128). At line 133, now that Leaena has received her bribe, Phaedromus returns to the more usual form of the excluded lover, and begins to complain about his wretchedness and misery. Leaena is moved, tells Phaedromus not to cry, as many excluded lovers do, and departs inside, with Phaedromus promising her even greater rewards. This prompts Palinurus to comment again on his master's poverty (132 ff.):

> ... {Ph.} anus, audi.
> hoc uolo scire te: perditus sum miser.
> {Le.} at pol ego oppido seruata.

sed quid est? quid lubet perditum dicere
te esse? {Ph.} quia id quod amo careo.
{Le.} Phaedrome mi, ne plora, amabo.
tu me curato ne sitiam, ego tibi quod amas iam huc adducam.--
{Ph.} tibine ego, si fidem seruas mecum, uineam pro aurea statua statuam,
quae tuo gutturi sit monumentum.
qui me in terra aeque fortunatus erit, si illa ad me bitet,
Palinure? {Pa.} edepol qui amat, si eget, adficitur misera aerumna.

However, seemingly uncertain about Leaena's trustworthiness, Phaedromus takes extra action (145 ff.):[12]

{Ph.} quid si adeam ad fores atque occentem? {Pa.} si lubet, neque uoto neque iubeo,
quando ego te uideo immutatis moribus esse, ere, atque ingenio.
{Ph.} pessuli, heus pessuli, uos saluto lubens,
uos amo, uos uolo, uos peto atque obsecro,
gerite amanti mihi morem, amoenissumi,
fite caussa mea ludii barbari,
sussilite, obsecro, et mittite istanc foras,
quae mihi misero amanti ebibit sanguinem.
hoc uide ut dormiunt pessuli pessumi
nec mea gratia commouent se ocius!
re spicio, nihili meam uos gratiam facere.
st tace, tace! {Pa.} taceo hercle equidem. {Ph.} sentio sonitum.
tandem edepol mihi morigeri pessuli fiunt.

Whereas Phaedromus earlier addressed the door, here he sings

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[12]This seems the best explanation for why Phaedromus would sing his song to the *pessuli* when Leaena had already gone inside to fetch Planesium. Copley 1956, 153 n. 3 is right on this: "But instead of reappearing at once with Planesium, she was gone some time.... Phaedromus then may have decided that she had tricked him, and so turned to the door with a second request for admission."

to it (*occentem*), or really just its bolts.[13] The language is amatory, religous, and magical.[14] The amatory language

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[13]The song itself is in cretics, and was sung: see Beare 1964, 226 who notes, that its context consists of metres generally considered to be lyrical, such as the anapaests of the preceding dialogue of P. and Ph. and the glyconics and dochmiacs of the following lines, one of which is even whispered. Duckworth 1994, 362 notes that while the plays of Plautus have an average of 3 cantica, this is the only one in the *Curculio*. It does, however, start at 96, giving less prominence to the *pessuli* song within it. Copley 1956, 30-1 makes several bizarre observations on the song: "And what does Phaedromus sing? Not the lament of the shut-out lover,... He comes out, instead, with an old native folk song, an Italian 'Mother Goose rhyme' to the door bolts, only slightly changed to fit Greek metre and the circumstances of the plot.... The song, like most such, was doubtless in Saturnian metre, and traces of that metre are not difficult to find in Plautus' cretic version." Kenney 1958, 49 has particular difficulty with the last statement.

Much has been made of *occentare*, which, however, need not mean here anything more than the *OLD*'s (*s.v.* 1) "To sing at or to", or even "in the direction of" (*OLD s.v.* "ob" 1). There is no reason to see implications of magic in the verb itself, as some have done such as Weinreich 1929, 393. See particularly Brecht 1893, 1752 ff.; but also Fraenkel 1925, 187 ff.; Beare 1964, 226; Crook 1967, 251 f.; Copley 1956, 30; and Hendrickson 1925, 292 ff., who concludes (304) that "in *occentare ostium* the noun is not the object of the verbal element *cantare*, but of the compounded preposition. The door is not 'sung' or charmed to open ... but the song or noise is produced at or before the door." The verb is found two other times in Plautus at *Mer.* 408 and *Per.* 569, both in connection with doors. The passages will be discussed below.

[14]Particularly noteworthy is the same anaphora of the second-person pronoun seen above at 102 ff. This is called by Norden 1913, 143 ff. the *Du-Stil der Prädikation* and is common in prayers to gods. For the song as magic, see Weinreich 1929, 391-4. His conclusions in general are surely correct, even if he gives too much weight to *occentare*. Note particularly 392: "mit anderen Worten, die *ludii barbari* sollen als Medizinmänner magisch helfen, so wie etwa die *ludiones* mit Tanz und Flötenspiel seinerzeit die Pest aus Rom heraustreiben sollten (*Hermes* 51, 392). Die *ludii barbari* sind m. E. nicht nur eine kühne Metapher, sondern ein ganz dem Milieu der Komödie angepaßter Ersatz für die sonst in Zauberspruch angerufenen Helfer. [Lines 149-52] ...

and the mention of the lover's misery provide a connection with the usual song of the excluded lover. Furthermore, at line 153, when the tone changes from pleading and flattering to insulting, we find a trace of the "figura subitae mutationis" (Vretska 1955, 26) that was seen above in Theocritus 3 and 11.[15] Finally, Phaedromus gets his wish, and Leana leads Planesium out through the opened door (which is not totally silent: "sentio sonum," 156):

> {Le.} placide egredere et sonitum prohibe forium et
> crepitum cardinum,
> ne quae hic agimus eru' percipiat fieri, mea Planesium.
> mane, suffundam aquolam. {Pa.} uiden ut anus tremula
> medicinam facit? 160
> eapse merum condidicit bibere, foribus dat aquam quam
> bibant.

Further mention is made of the need for secrecy and quiet in order for the pimp not to discover what is going on. To silence the door, Leaena pours water into the sockets (159), a trick that is used elsewhere.[16] With that, Phaedromus and

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ist also meiner Meinung nach ein individuell umgestaltetes, der Komödie angepaßtes, grotesk-italisch säkularisiertes *carmen magicum,* wie Plautus solche aus dem Volksglauben, nicht aus einer *νέα* kennen mochte."

[15] Yardley 1987, 183 notes this as the first appearance in Latin. See also Murgatroyd 1980, 75-6. Garte 1924, 68 suggests that Plautus might have got this from new comedy.

[16] This must have been only into the bottom sockets, which would have been the noisiest anyway since they, unlike the top ones, bore the whole weight of the door. See Ar. *Th.* 487 f. mentioned above. For the design of the Roman door, see Smith 1848, 1.624 f.; Nisbet-Hubbard 1970, 294; and Page 1957, 247.

Planesium are again fleetingly united, and the paraklausithuric portion of the play ends.[17]

Since this scene contains so many notable features, a summary and a few general observations are in order. Plautus has provided the first explicit personification we have of the house-door in a komastic/paraklausithuric context. Accompanying this is the first address to the door in such a context. Moreover, a further paraklausithuric novelty is the explicit religious language and action throughout the passage, particularly in the addresses to the door. This raises the issue of Plautine innovation and borrowing, about which, although the subject is too complicated to discuss in any depth here, several general conclusions can be made. The first is that there is every possibility that Plautus' Greek model contained some broadly similar paraklausithuric scene,

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[17]Copley 1956, 9 f. gives more weight to Planesium's appearance than it deserves: "In the *Curculio*, as in the *Ecclesiazusae*, the lover is not rejected.... In both plays, this is a dramatic necessity, for if the door had remained closed the plot could not have been developed along the desired lines...." Of course Plautus could have made the plot develop along any lines he wanted, including having an unsuccessful paraklausithuric incident here--a single exclusion does not imply inevitable future exclusions. Copley (*ibid.*) also says that "The appearance of the girl herself in this scene is unparalleled in any extant example of the paraclausithyron, and is typical of the freedom with which the drama treated it." Kenney 1958, 49 rightly has trouble with this statement, but if the Aristophanic scenes cited above are paraklausithuric parody, it is also completely inaccurate.

thus adding another paraklausithuron to New Comedy.[18] The original could even have included many of the topoi found in the *Curculio*, such as personification of the door. We have seen in earlier paraklausithuric references topoi such as kissing the door and sprinkling about of wine. It is generally agreed, however, that the extent of the personification of the door and the religious parody associated with it is probably because of Plautus. But what cannot be concluded from this is that such features come from some "Italian" native door-song, or that they either do, or do not, derive from a paraklausithuric model used by Plautus.[19] The fact that such topoi appear in Plautus for the first time does not mean that they were invented by Plautus. But wherever

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[18] Fraenkel 1960, 99-100 and Weinreich 1929, 371 ff. both conclude that the Greek original had some similar scene. Certainly there is no reason why the general situation of the lover who is separated from his beloved, soon-to-be *hetaira/meretrix*, because of his inability to pay her pimp's required price, should not have been found in a New Comedy original. Nor is there any reason to suggest that the original could not have contained some similar scene involving the bribery and persuasion of the beloved's *custos*. There might even have been a rival--perhaps a soldier--who had already made a downpayment on the beloved: see Fantham 1965, 84 ff.

[19] Copley 1956, 28 argues for the native door-song: "There seems to be only one way to explain this ... to assume that the Italians already had a native song at the shut door that played a significant part in their folk literature." Kenney 1958, 49 rightly objects to this conclusion. Furthermore, the "Italian" label implies a unified culture in the Italian peninsula that did not exist at Plautus' time. More will be said on the general issue of innovation in, and the comparative development of, Roman versus Greek paraklausithura below. Cf. also Yardley 1978, 21 f.

they came from, they become more common in paraklausithuric situations after Plautus, and so credit must be given to him for the probable popularization of these topoi.

There is no particular advantage to examining Plautus' paraklausithuric passages in chronological order, and the mention of *occentare* in *Cur.* 145 makes it convenient to discuss first the two other passages containing that verb, *Mer.* 404 ff. and *Per.* 564 ff. Of these, the *Mercator* is probably the earlier (Duckworth 1994, 52) and will be discussed first.

In the *Mercator*, Charinus, a young man, has bought and brought home from a trading voyage a beautiful young maidservant, whom he tells his father Demipho he intends to give to his mother as a present. His father, however, thinks that she is far too attractive to be a suitable maidservant (395: "quia--<quia> non nostra formam habet dignam domo."). At lines 405 ff. he explains in more detail the troubles the maid would cause:

> ...{De.} quia illa forma matrem familias
> flagitium sit sei sequatur; quando incedat per uias,
> contemplent, conspiciant omnes, nutent, nictent,
> sibilent,
> uellicent, uocent, molesti sint; occentent ostium:
> impleantur elegeorum meae fores carbonibus.
> atque, ut nunc sunt maledicentes homines, uxori meae
> mihique obiectent lenocinium facere. nam quid eost opus?
> {Ch.} hercle qui tu recte dicis, et tibi | adsentior.
> sed quid illa nunc fiet? {De.} recte. ego emero matri
> tuae
> ancillam uiraginem aliquam non malam, forma mala,
> ut matrem addecet familias, aut Syram aut Aegyptiam:
> ea molet, coquet, conficiet pensum, pinsetur flagro,

neque propter eam quicquam eueniet nostris foribus flagiti.

The meaning seems quite clear.[20] A beautiful maid would attract the attention of men who would solicit her, and go so far as to sing love songs before the door of the house, and even write elegiac verses on the doors themselves.[21] Such actions would constitute an outrage, the ὕβρις that is found so often in connection with κῶμος/κωμάζειν.[22] As a result of these attentions, it would be presumed that the maid was really a *meretrix* and that, therefore, Demipho and his wife were procurers. Compare Isaeus 3.13 ff. with this

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[20] For more on *occentare*, see immediately above. The evidence that has led some people to interpret it otherwise includes: Cicero *de Rep.* 4.12 (Aug. *C.D.* 2.9): "Nostrae ... XII Tabulae cum perpaucas res capite sanxissent, in his hand quoque sanciendam putauerunt: 'Si quis occentauisset siue carmen condidisset, quod infamiam faceret flagitiumue alteri'"; to which must be compared Cornutus *ad* Pers. *Sat.* 1.137: "Cautum est 'ut fustibus feriretur' conuicium fecerit dicimus"; and Festus 196.12: 'Occentassit' antiqui dicebant quod nunc conuicium fecerit dicimus." Hendrickson 1925 provides an excellent discussion prompted by Usener (*Italische Volksjustiz*), who concluded that *occentent* was equivalent to *conuicium facere* and represented a protest by the community against Demipho. See especially 297-8 where he analyses this passage from the *Mercator*, coming to the same conclusions offered above. Cf. Enk 1966, 88: "'they would serenade the house'; haec uerba recte interpretatus est uir doctus G.L. Hendrickson." Also, see Rothstein 1966, 100; Copley 1956, 155 n. 43; de la Ville de Mirmont 1909, 589; and others.

[21] For such writing on doors, see Chapter 2, note 119, and cf. Theoc. 23.46; Mel. *AP* 5.191.5-7, 12.23.2-3 (G.-P. LXXII, XCIX); Prop. 1.16.10; and Ov. *Am.* 3.1.53-4.

[22] See Chapter 1, note 43, for the connection. The *OLD* is wrong to put the *flagitium* of 417 under its first entry: "1. (app.) A public demonstration of disapproval outside a person's house."

for the insult such actions would offer to a respectable household. This is perhaps the best argument for at least early Roman developed paraklausithuric situations being presumed to be directed at the dwellings of *meretrices* or the like rather than those of respectable persons. Finally, the matter-of-fact way in which the situation is mentioned, without exaggerated comic development, seems to indicate that such a reaction can be taken as a real possibility.

Per. 564 ff. contains a similar idea.[23] The pimp Dordalus is talking with his slave Toxilus about buying the girl of the title, the daughter of the parasite Saturio:

> {Do.} edepol qui quom hanc magi' contemplo, magi' placet. {To.} si hanc emeris,
> di inmortales, nullus leno te alter erit opulentior.
> euortes tuo arbitratu homines fundis, familiis;
> cum optumis uiris rem habebis, gratiam cupient tuam:
> uenient ad te comissatum. {Do.} at ego intro mitti uotuero.
> {To.} at enim illi noctu occentabunt ostium, exurent fores:
> proin tu tibi iubeas concludi aedis foribus ferreis,
> ferreas aedis commutes, limina indas ferrea,
> ferream seram atque anellum; ne sis ferro parseris:

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[23] Again, see Hendrickson 1925, 298-9: "Here again Usener saw a threat of public protest against the pander by honest citizens ... and seems to have overlooked the obvious implication that the threatened demonstration and violence would be rather for the purpose of gaining possession of the girl. Again it is the familiar situation of drunken gallants...." The passage is cited by Rothstein 1966, 98; McKeown 1987-, 2:152; and Copley 1956, 40, 155 n. 43. Several authors, for example, McKeown and de la Ville de Mirmont, mention one of these passages and not the other.

ferreas tute tibi impingi iubeas crassas compedis.[24] With a girl like Saturio's daughter the pimp will have so much business he will have to turn away customers, who will then turn up at night (presumably after drinking parties) and sing before his door. Knowing that they will not be admitted, Toxilus presumes that they will follow up their songs with violent attempts to enter the pimp's establishment using the common method of burning down the door. The situation must be essentially the same one envisaged in the earlier comedic references to amatory violent assaults on buildings. Therefore Toxilus advises Dordalus to steel himself, as it were. The clear first choice of steel/iron for reinforcing the door helps explain later Latin use of *ferreus* and its cognates for the door and the resistent beloved (see Appendix 2). Of course, since Dordalus is a pimp, he will not have much recourse against such assaults.

Six other of Plautus' plays contain scenes that have some justification to be called paraklausithuric: *Amphitruo, Asinaria, Bacchides, Menaechmi, Miles,* and *Truculentus.* These are, for the most part, subtler evocations of the paraklausithuric situation, although less disguised than Aristophanes' paraklausithuric parodies.

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[24] *Comissatum* (568) does not mean that the customers will arrive in komoi, but that they will come in order to revel or party. *Comissor, comissatio, comissator* and their single "s" equivalents are, of course, not strict equivalents to κῶμος/κωμάζειν, but are essentially restricted to the static komos. See Hendrickson 1925, 302.

The *Amphitruo* provides one of Plautus' most complicated paraklausithuric scenes. Jupiter in the guise of Amphitryon has sent Alcmena inside Amphitryon's house and will soon join her. In an appropriately hymnic fashion,[25] he summons his son Mercury, who has assumed the form of Sosia, Amphitryon's slave, and tells him to keep the real Amphitryon out of the house while he himself is inside with Alcmena (976 ff.):

> nunc tu, diuine Sosia, huc fac adsies,
> (audis quae dico, tam etsi praesens non ades),
> face Amphitruonem aduenientem ab aedibus
> ut abigas; quouis pacto fac commentu' sis.
> uolo deludi illunc, dum cum hac usuraria
> uxore nunc mihi morigero. haec curata sint
> fac sis, proinde adeo ut uelle med intellegis,
> atque ut ministres mihi, mihi quom sacruficem.

Mercury arrives, a classic Plautine *seruus currens*. He explains that he is a good son to his father:

> pater uocat me, eum sequor, eius dicto imperio sum audiens;
> ut filium bonum patri esse oportet, itidem ego sum patri.
> amanti subparasitor, hortor, adsto, admoneo, gaudeo.
> si quid patri uolupest, uoluptas ea mi multo maxumast.
> amat: sapit; recte facit, animo quando opsequitur suo,
> quod omnis homines facere oportet, dum id modo fiat bono.

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[25] *Adesse* is common in kletic prayers: Tib. 3.3.33; Ov. *Fast.* 5.183, *Rem.* 75, *Tr.* 1.10.46; Sen. *Med.* 13; Prud. *Peristeph.* 5.545, *c. Symm. II* 6341, *et al. Fac* plus the subjunctive can be religious--see Appel 1909, 132 f. The general picture of Jupiter/Zeus as adulterer with Mercury/Hermes abetting him brings to mind the vase painting illustrated in Trenkner 1958, 130, which depicts Zeus as a komast carrying a ladder towards a window in which a woman can be seen, accompanied by Hermes carrying a torch. See above on Aristopho fr. 4.

nunc Amphitruonem uolt deludi meus pater: faxo probe
iam hic deludetur, spectatores, uobis inspectantibus.
capiam coronam mi in caput, adsimulabo me esse ebrium;
atque illuc susum escendero: inde optume aspellam
uirum 1000
de supero, quom huc accesserit; faciam ut sit madidus
sobrius.
deinde illi actutum sufferet suo' seruos poenas Sosia:
eum fecisse ille hodie arguet quae ego fecero hic. quid
<id> mea?
meo me aequomst morigerum patri, eius studio seruire
addecet.
sed eccum Amphitruonem, aduenit; iam ille hic deludetur
probe, 1005
siquidem uos uoltis auscultando operam dare.
ibo intro, ornatum capiam qui potis decet;
dein susum ascendam in tectum, ut illum hinc prohibeam.

Thus the joke is set up. Mercury, will keep Amphitryon out of his own house while Jupiter, Amphitryon's rival, is inside with Alcmena, Amphitryon's wife. However, Alcmena is totally free from moral blame for she believes she is with her husband (cf. Duckworth 1994, 283). Amphitryon will be excluded from his wife by his own slave, while his wife is inside with: Amphitryon himself. What is more, Amphitryon is not the drunken komast or reveller--it is the *exclusor* Mercury/ Sosia who is drunk and wearing a garland (999, 1007) and is furthermore in the common upper-storey position of the beloved. He hints that he will, at some point, pour down water on Amphitryon, making a pun on the lover's typical

drunkenness ("faciam ut sit madidus sobrius," 1001).[26] In the following scene Amphitryon arrives, intending to confront his wife over her suspected *stuprum* but finds the doors locked. He, knocks, calls out, knocks even more vigorously, and then has to face the drunken Mercury, who defends the doors from the abuse they have been given. Amphitryon threatens Mercury, whom he thinks is his slave Sosia, with violence. He suspects Alcmena has a lover inside with her. Mercury, on the other hand, has a container of water ready to pour down on Amphitryon (lines 1001, 1034 and fr. V), a topos that occurs elsewhere.[27] Lines 1015 ff., and frs. V and XI follow. Particularly to be noted is the density of door vocabulary, which will become common in Latin paraklausithuric situations:

> nunc domum ibo atque ex uxore hanc rem pergam exquirere,
> quis fuerit quem propter corpus suom stupri compleuerit.
> nam me, quam illam quaestionem inquisitam hodie amittere
> mortuom satiust. sed aedis occluserunt. eugepae,
> pariter hoc fit atque ut alia facta sunt. feriam fores.
> aperite hoc. heus, ecquis hic est? ecquis hoc aperit
> ostium? 1020
> {M.} quis ad fores est? {A.} ego sum. {M.} quid "ego
> sum". {A.} ita loquor. {M.} tibi Iuppiter

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[26] On *madidus* and *madeo*, see Murgatroyd 1994, 220-1 on Tib. 2.5.87-8: "*madidus baccho ... Madidus* meaning 'drunk' before here occurred only at Plaut. *Amph.* 1001, *As.* 859, and *Aul.* 573; it appears here first with a word for wine in the ablative.... So too *madeo* = 'be drunk' is found before T. only at Plaut. *Cas.* 246, *Most.* 331, *Pseud.* 1297, *Truc.* 855, and Lucr. 3.479 ... and *madefacio* is not used of inebriation until Ovid *A.A.* 3.765." It is worth noting the apparently negative tone of the adjective at *As.* 859, although it is more neutral at *Aul.* 573.

[27] See Chapter 2, note 134, on Ar. *Lys.* and below on Lucil. 943.

dique omnes irati certo sunt, qui sic frangas fores.
{A.} quo modo? {M.} eo modo, ut profecto uiuas aetatem miser.
{A.} Sosia. {M.} ita: sum Sosia, nisi me esse oblitum existumas.
quid nunc uis? {A.} sceleste, at etiam quid uelim, id tu me rogas? 1025
{M.} ita, rogo. paene ecfregisti, fatue, foribus cardines.
an fores censebas nobis publicitus praeberier?
quid me aspectas, stolide? quid nunc uis tibi? aut quis tu es homo?
{A.} uerbero, etiam quis ego sim me rogitas, ulmorum Acheruns?
quem pol ego hodie ob istaec dicta faciam feruentem flagris. 1030
{M.} prodigum te fuisse oportet olim in adulescentia.
{A.} quidum? {M.} quia senecta aetate a me mendicas malum.
{A.} cum cruciatu tuo istaec hodie, uerna, uerba funditas.
{M.} sacrufico ego tibi. {A.} qui? {M.} quia enim te macto infortunio.

Fr. V {(M.)} ne tu postules matulam unam tibi aquai infundi in caput.
Fr. XI {(A.)} quid minitabas te facturum, si istas pepulissem fores?

The text after line 1034 is very fragmentary, but there is something of an epilogue to this scene at 1039 ff., where Amphitryon is again alone in front of his house, with Jupiter again inside. Amphitryon presumes that Thessalian witchcraft is the cause of all the trouble, prefiguring the more prominent role of the witch-figure in later paraklausithura. He finally decides, thinking his rival is inside again, to break into the house and kill everyone he finds, since they all have complicity in the adultery. At the same time, he proclaims his willingness to defy even Jupiter:

... {A.} perii miser.
quid ego? * * quem aduocati iam atque amici
deserunt? 1040
numquam edepol me inultus istic ludificabit, quisquis
est;
iam ad regem recta me ducam resque ut facta est eloquar.
ego pol illum ulciscar hodie Thessalum ueneficum,
qui peruorse perturbauit familiae mentem meae.
sed ubi illest? intro edepol abiit, credo ad uxorem
meam. 1045
qui me Thebis alter uiuit miserior? quid nunc agam,
quem omnes mortales ignorant et ludificant ut lubet?
certumst, intro rumpam in aedis: ubi quemque hominem
aspexero,
si ancillam seu seruom siue uxorem siue adulterum
seu patrem siue auom uidebo, obtruncabo in aedibus. 1050
neque me Iuppiter neque di omnes id prohibebunt, si
uolent,
quin sic faciam ut constitui. pergam in aedis nunciam.[28]

However, Amphitryon is felled by the thunderclap from Jupiter's appearance to help Alcmena in her childbirth (1072 ff.):

[{Br.}] sed quid hoc? quis hic est senex, qui ante aedis
nostras sic iacet?
numnam hunc percussit Iuppiter?
credo edepol, nam, pro Iuppiter, sepultust quasi sit
mortuos.
ibo et cognoscam, quisquis est. Amphitruo hic quidem
<est> eru' meus. 1075

Like many an excluded lover, Amphitryon ends his attempt to gain entrance to the house by lying in front of it. It is

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[28]This is probably a good place to note one other passage from Plautus in which an excluded lover of a sort threatens general slaughter: at *Cist.* 519 ff. Alcesimarchus speaks to the *lena* Melaenis: "enim uero ita me Iuppiter / 520 itaque me Iuno itaque Ianus ita--quid dicam nescio. / iam scio. immo, mulier, audi, meam ut scias sententiam. / di me omnes, magni minutique et etiam patellarii / faxint ne ego <dem uiuae> uiuos sauium Selenio, / nisi ego teque tuamque filiam meque hodie optruncauero, / 525 poste autem cum primo luci cras nisi ambo occidero, / et equidem hercle nisi pedatu tertio omnis ecflixero, / nisi tu illam remittis ad me. dixi quae uolui. uale."

also tempting to see here a precedent for the assimilation of the doorkeeper to Jupiter that will be found in Ovid *Am.* 1.6, but there is not enough evidence to make such a conjecture anything more than highly speculative.[29] The mere presence of Jupiter as a rival also might remind the reader of the excluded lover's appeal to Zeus for help or mercy in earlier paraklausithura. Finally, it should be pointed out that here, as will be the case in the *Asinaria* and elswhere in Plautus, the beloved is blameless for the lover's exclusion.

The *Asinaria* contains an extended scene in which Argyrippus has been thrown out of the *lena* Clearata's house. He first laments his fate and addresses the *lena*, who is unseen within the house:

> {Arg.} sicine hoc fit? foras aedibus me eici?
> promerenti optume hocin preti redditur?
> bene merenti mala es, male merenti bona es;
> at malo cum tuo, nam iam ex hoc loco
> ibo ego ad trisuiros uostraque ibi nomina
> faxo erunt, capiti' te perdam ego et filiam,
> perlecebrae, permities, adulescentum exitium.
> nam mare haud est mare, uos mare acerrumum;
> nam in mari repperi, hic elaui bonis.
> ingrata atque inrita esse omnia intellego
> quae dedi et quod bene feci, at posthac tibi
> male quod potero facere faciam, meritoque id faciam tuo.
> ego pol te redigam eodem unde orta es, ad egestatis terminos,
> ego edepol te faciam ut quae sis nunc et quae fueris scias.
> quae priu' quam istam adii atque amans ego animum meum isti dedi,

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[29] Compare Plu. *Alc.* 16.1 and the picture on his shield of Eros wielding a thunderbolt: ἀσπίδος τε διαχρύσου πολησιν ... ἔχουσαν ... Ἔρωτα κεραυνοφόρον.

sordido uitam oblectabas pane in pannis inopia,
atque ea si erant, magnas habebas omnibus dis gratias;
eadem nunc, cum est melius, me, cuius opera est, ignoras mala.
reddam ego te ex fera fame mansuetem, me specta modo.145
nam isti quid suscenseam ipsi? nihil est, nihil quicquam meret;
tuo facit iussu, tuo imperio paret: mater tu, eadem era es.
te ego ulciscar, te ego ut digna es perdam atque ut de me meres.
at scelesta uiden ut ne id quidem, me dignum esse existumat
quem adeat, quem conloquatur quoique irato supplicet?150

The lover, standing before his beloved's house, addresses her *lena*, who is the lover's *exclusor*. He threatens her with the *tres uiri*, insults her, compares the wildness of her and his beloved to the sea, pleads his poverty, reminds her of the multitudinous past services and favours he has done her, and presents he has given to her. He threatens her with a return to poverty, and calls her a wild beast. He does not, however, blame his beloved, prefiguring the general unwillingness of the elegiac lover to blame his beloved for his exclusion. Finally Cleareta leaves the house, and the following scene essentially reiterates the arguments made by Argyrippus, developing the themes of the mercenary and manipulative mistress or *lena* (153 ff., 204 ff., and 215 ff.), the past joys the lover and beloved experienced together (169 f.), and the gifts, presents, and payments to the beloved's household (177 ff., 204 ff.). There is no need to quote it all, but three passages deserve to be cited. At

156 Cleareta tells Agryrippus that "fixus hic apud nos est animus tuo' clauo Cupidinis". This is certainly an image of fixity (*OLD s.v.* 1d) and surely contains a joke in that he has been pierced by a nail rather than one of Cupid's arrows (cf. Tib. 2.1.71), but the "hic" could refer to the doorway in which Cleareta is standing, and the line then could present an image of Argyrippus being fixed firmly to the door. There is also explicit personification of the beloved's house at 207--"tum mi aedes quoque arridebant quom ad te ueniebam, tuae"--and near-personification of the doors at 241-2: "port[it]orum simillumae sunt ianuae lenoniae: / si adfers, tum patent, si non est quod des, aedes non patent." Finally, Argyrippus, unable to win over Cleareta, will try something else (245-6): "nunc pergam ad forum atque experiar opibus, omni copia, / supplicabo, exobsecrabo ut quemque amicum uidero." His prayers and supplications will not be directed towards the intransigent *lena* or his helpless beloved, but towards friends who can do him some good.[30]

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[30] There is strong similarity between much of Argyrippus' complaints and similar themes in elegy. Yardley 1987, 186 notes that "One can go further and suggest that since a number of the parallels between *Am.* 1.6 and Plautus are concentrated in the *Asinaria*, [note 45: "*Am.* 1.6.74 = *Asin.* 386; *Am.* 1.6.64 = *Asin.* 298; *Am.* 1.6.46 = *Asin.* 629."] this was one of the plays Ovid had in mind when he composed the poem." Murgatroyd 1980, 176 cites the attack on the *lena* in lines 127 ff. in connection with a similar, if more elaborate, attack at Tib. 1.5.47-58. McKeown 1987-, 2:241 on Ov. *Am.* 1.8.77-78 ("surda sit oranti tua ianua, laxa ferenti; / audiat exclusi uerba receptus amans") and Murgatroyd 1994, 144-6 on Tib. 2.4.31-4 cite for comparison, among others, lines 241 ff.

Later in the play Argyrippus is again barred from access to his beloved Philaenium: "{Li.} homo hercle hinc exclususst foras" (596); "hinc med amantem ex aedibus eiecit huius mater" (632). As he says farewell to Philaenium,[31] he (606 f.) announces his intention to either kill himself or die from unrequited love.[32]

The *Bacchides* contains a very clever inverted paraklausithuron. Nicobulus and Philoxenus arrive at the house of the two Bacchides determined to retrieve their sons (1116 ff.):

> ... {Ph.} ei mihi, disperii.
> {Ni.} quid dubitamus pultare atque huc euocare ambos foras?
> {Ph.} hau moror. {Ni.} heus Bacchis, iube sis actutum aperiri fores,

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[31] Duckworth 1994, 279 observes that "Plautus has seldom portrayed with more sentiment the devotion of lover and sweetheart than in the farewell scene of Agryrippus and Philaenium."

[32] Lines 381-94 deserve mention for one of the best door-knocking scenes in Plautus, and for the elaborate door-knocking vocabulary, as well as the personification of the door in *conseruas* at 386 (see Yardley 1987, 183): "{Me.} ut demonstratae sunt mihi, hasce aedis esse oportet / Demaenetus ubi dicitur habitare. i, puere, pulta / atque atriensem Sauream, si est intus, euocato huc. / {Li.} quis nostras sic frangit fores? ohe, inquam, si quid audis. / 385 {Me.} nemo etiam tetigit. sanun es? {Li.} at censebam attigisse / propterea, huc quia habebas iter. nolo ego fores conseruas / meas a te uerberarier. sane ego sum amicus nostris. / {Me.} pol haud periclum est, cardines ne foribus ecfringantur, / si | istoc exemplo omnibus qui quaerunt respondebis. / 390 {Li.} ita haec morata est ianua: extemplo ianitorem / clamat, procul si quem uidet ire ad se calcitronem. / sed quid uenis? quid quaeritas? {Me.} Demaenetum uolebam. / {Li.} si sit domi, dicam tibi. {Me.} quid eiius atriensis? / {Li.} nihilo mage intus est...."

nisi mauoltis fores et postes comminui securibus.
{Ba.} quis sonitu ac tumultu tanto nominat me atque
pultat aedis? 1120
{Ni.} ego atque hic. {Ba.} quid hoc est negoti nam,
amabo?
quis has huc ouis adegit? {Ni.} ouis nos uocant pes-
sumae. {Sor.} pastor harum
dormit, quom haec eunt [sic] a pecu balitantes.
{Ba.} at pol nitent, hau sordidae uidentur ambae.
{Sor.} attonsae hae quidem ambae usque sunt. 1125

The mention of the axes, and the threat of a violent assault on the doors of a prostitute's house, set up the inverted paraklausithuric situation that follows.[33] *Nitent* (1124) helps to develop the situation, for lovers traditionally were dressed up from the dinner that usually preceded the komos, and having one's hair anointed was a standard part of such grooming.[34] The old men are to be seen as pseudo-komasts. Having threatened such action, they are surprised when the two Bacchides actually emerge from the house--presumably because such threats usually did not work. Understandably a *meretrix* would not be inclined to accomodate a drunken komast making violent threats at her door. The two old men demand that their sons be produced and threaten more violence if they are not (1146 ff.):

{Ni.} et praeter eos agnos meus est istic clam mordax
canis:

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[33]McKeown 1987-, 2:152 cites line 1118 in passing in his discussion of Ov. *Am.* 1.6.57-8, as does Headlam-Knox 1922, 83, on Herod. 2.

[34]Cf. Tib. 1.7.51-2 "illius et nitido stillent unguenta capillo / et capite et collo mollia serta gerat," and Ov. *Ars* 1.733 f. "arguat et macies animum, nec turpe putaris / palliolum nitidis imposuisse comis." See Nisbet-Hubbard 1970, 66 on Hor. *Carm.* 1.4.9

qui nisi nobis producuntur iam atque emittuntur foras,
arietes truces nos erimus, iam in uos incursabimus.

The Bacchides devise the cunning plan of trying to lure the old men inside (1152): "ego ad hunc iratum adgrediar. possumu' nos hos intro inlicere huc." The rest of the play is taken up by the Bacchides' eventually successful attempts to lure the men inside, with various blandishments (note *exorare* at 1170, 1176 *bis*, 1177, 1199, 1200), flatteries, and promises of physical pleasures. The men resist, even threatening violence--not if they are not admitted, but rather if the women do not leave them alone (1172 ff.). Even past payments made to the prostitutes are mentioned (1182). Finally, overcome, the men announce their *seruitium amoris* (1206): "ducite nos quo lubet tamquam quidem addictos." The scene is broadly reminiscent of the similar inverted paraklausithuric parody in Aristophanes' *Ecclesiazusae*.

A similar scene occurs in the *Menaechmi*, where Erotium, thinking Menaechmus Sosicles is Menaechmus, tries to lure him inside. She enters from her house at line 351 explicitly telling her servants within that the door is to be left open. She orders them to prepare the *conuiuium*. She then approaches Menaechmus S. (351 ff.):

{E.} sine fores sic, abi, nolo operiri. 351
. . . . . .
sed ubi ille est quem coquos ante aedis esse ait? atque eccum uideo, 357
qui mihi est usui et plurimum prodest.
item hinc ultro fit, ut meret, potissimus nostrae domi ut sit;

nunc eum adibo ultro adloquar.
animule mi, mihi mira uidentur
te hic stare foris, fores quoi pateant,
magis quam domu' tua domu' quom haec tua sit.
omne paratumst, ut iussisti
atque ut uoluisti, neque tibi
ulla morast intus.
prandium, ut iussisti, hic curatumst: ubi lubet, ire licet accubitum.

Erotium invokes Venus for having blessed her with a lover like Menaechmus (370 f.): "quia pol te unum ex omnibus / Venu' me uoluit magnuficare neque id haud inmerito tuo." Menaechmus S., in an aside to Messenio, suggests that Erotium is insane, mad or drunk--all states in which the excluded lover is often found (373 ff.): "certo haec mulier aut insana aut ebria est, Messenio, / quae hominem ignotum compellet me tam familiariter." In the following lines, Erotium makes repeated suggestions that Menaechmus S. step inside: "heia! delicias facis. / mi Menaechme, quin, amabo, is intro? hic tibi erit rectius" (381 f.); "eamus intro, ut prandeamus" (387); "†iam, amabo, desine† ludos facere atque i hac mecum semul" (405); and "eamus intro." (431). She even reminds Menaechmus S. of past gifts he gave her: "scilicet ... quom pallam mihi / detulisti quam ab uxore tua surrupuisti" (392 f.). In an inversion of the topos of the lover proclaiming his ancestry in order to convince his beloved that he is a worthy lover, Erotium identifies Menaechmus and his parentage, listing Syracuse's recent rulers while she is at it (407 ff.). As Menaechmus S. begins to yield, his slave

Messenio becomes something of an *exclusor* and tries to deter him: "periisti, si intrassis intra limen" (416). Nonetheless, Menaechmus S. realizes there is no real reason not to take advantage of the apparently "non sana" (390) woman and finally enters her house.

In the *Miles,* the *meretrix* Acroteleutium is talking with her maid Milphidippa, pretending that she is madly in love with Pyrgopolynices, who is off to one side of the stage with the slave Palaestrio. The two women are in front of Pyrgopolynices' house, where they suppose the soldier is. Acroteleutium first declares how she offers thanks to Venus, and begs and entreats her for success in winning Pyrgopolynices' affections. Milphidippa replies that he scorns all other women but for Acroteleutium, to which Acroteleutium voices her concerns that that scorn might turn on her once he has seen her (1228 ff.):

{Ac.} Veneri pol habeo gratiam, eandemque et oro et quaeso
ut eiius mihi sit copia quem amo quemque expetesso
benignusque erga me ut siet, quod cupiam ne grauetur.
{Mi.} spero ita futurum, quamquam illum multae sibi expetessunt:
ille illas spernit segregat ab se omnis, extra te unam.
{Ac.} ergo iste metus me macerat, quod ille fastidiosust,
ne oculi eius sententiam mutent, ubi uiderit me,
atque eiius elegantia meam extemplo speciem spernat.
{Mi.} non faciet, <modo> bonum animum habe. {Ph.} ut ipsa se contemnit!
{Ac.} metuo, ne praedicatio tua nunc meam formam exsuperet.
{Mi.} istuc curaui, ut opinione illius pulchrior sis.

This provides the lover's oaths and vows to Venus/Aphrodite for future success, the arrogance and fickleness of the beloved (in the concern that he might change his mind), and the lover's mention of his/her own appearance. Acroteleutium goes on to describe what she will do if Pyrgopolynices does scorn her (1239 ff.):

> {Ac.} si pol me nolet ducere uxorem, genua amplectar
> atque obsecrabo; alio modo, si non quibo impetrare,
> consciscam letum: uiuere sine illo scio me non posse.
> {Py.} prohibendam mortem mulieri uideo. adibon? {Pa.}
> minime;
> nam tu te uilem feceris, si te ultro largiere:
> sine ultro ueniat; quaeritet, desideret, exspectet
> sine: perdere istam gloriam uis quam habes? caue sis
> faxis.
> nam nulli mortali scio optigisse hoc nisi duobus,
> tibi et Phaoni Lesbio, tam mulier se ut amaret.
> {Ac.} eo intro, an tu illunc euoca foras, mea Mil-
> phidippa.
> {Mi.} immo opperiamur dum exeat aliquis. {Ac.} durare
> nequeo,
> quin eam intro. {Mi.} occlusae sunt fores. {Ac.}
> ecfringam. {Mi.} sana non es[t].
> {Ac.} si amauit umquam aut si parem sapientiam [hic]
> habet ac formam,
> per amorem si quid fecero, clementi <hic> animo
> ignoscet.
> {Pa.} ut, quaeso, amore perditast tuo misera! {Py.}
> mutuom fit.
> {Pa.} tace, ne audiat. {Mi.} quid astitisti obstupida?
> qur non pultas?
> {Ac.} quia non est intus quem ego uolo. {Mi.} qui scis?
> {Ac.} scio de olefactu;
> nam odore nasum sentiat, si intus sit. {Pa.} hariolatur.
> {Py.} quia me amat, propterea Venus fecit eam ut
> diuinaret.

Acroteleutium will supplicate and entreat (1239, religious language) Pyrgopolynices, and, if that does not work, she will kill herself. Pyrgopolynices wants to inter-

vene, but Palinurus tells him to let Acroteleutium come to him. Lines 1246-7 bring in a form of mythological *exemplum* by the comparison with Phaon and Sappho and once again the lover's appearance is mentioned. At 1249 Acroteleutium tells Milphidippa to call out Pyrgopolynices, but when Milphidippa mentions that the doors are closed (1250), Acroteleutium says she will break them down--she will do for Pyrgopolynices what lovers such as Pyrgopolynices are supposed to do for beautiful *meretrices* like herself.[35] Then there is praise of the beloved's beauty, but with the unusual idea that the beloved will be merciful and forgive the lover's actions. However, before knocking on the door (1254), Acroteleutium stops and realizes that Pyrgopolynices is not inside, because she can smell him (1255), which introduces the divination topos. Finally, she sees her beloved, the equivalent of making eye contact, and almost collapses (1262 ff.). There is mention of love at first sight (1264) as well as the beloved's ancestry (from Venus, 1265). Next Acroteleutium approaches Pyrgopolynices, as Milphidippa proclaims to the soldier that "ut iussisti, / eram meam eduxi foras" (1267-8). The paraklausithuric scene ends with the lover and beloved united. The greatest source of amusement in the scene is the picture of the *meretrix* playing the part of a

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[35]The only other example of a woman forcing a door occurs at Sen. *Nat.* 4 A, Pref. 6. Two other notable female komasts/excluded lovers are to be found in the *Frag. Gren.* and Plu. *Mor.* 753 B.

crazed, and married, *exclusa amatrix* willing to break down the door of her beloved to get at him. Furthermore, the actions she is comtemplating are technically unnecessary, for her fears that Pyrgopolynices will reject her are not founded. Finally, that the whole scene is a sham designed to play to Pyrgopolynices' arrogance adds further point to the *exclusa amatrix* figure--such a thing is highly improbable, but Pyrgopolynices believes that a woman could be driven to take such actions for him.

Finally, the *Truculentus* contains references to the situation of the excluded lover throughout, and there are two passages that can be called paraklausithuric. Since the theme of the poor lover unable to gain access to a beloved *meretrix* figures so strongly in the play, a brief survey of its occurrences is in order. The play opens with Diniarchus in front of the house of his beloved Phronesium (76). For seventy-five lines he attacks the mercenary ways of *meretrices* and their great skill at keeping men attracted to them, despite the lovers' large payout in gifts and the *meretrices*' small payout in access and favours.[36] He men tions how youths have to keep their affairs secret from their parents and relatives (57 ff.):

> atque haec celamus nos clam magna industria,
> quom rem fidemque nosque nosmet perdimus,

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[36] Duckworth 1994, 258 quite rightly notes that Phronesium is the least sympathetic *meretrix* in Plautus.

ne qui parentes neu cognati sentiant."

At lines 76 ff. we find out that he used to hold a high position among Phronesium's lovers, but that he has been supplanted by a rich soldier. Then at line 93 the door to Phronesium's house opens and the maid Astaphium enters. A discussion ensues in which Diniarchus complains about his maltreatment at Phronesium's hands and reminds Astaphium of how he was once highly regarded by her and her mistress. When he mentions that he still has some land and houses left, Astaphium's tone changes (175 ff.):

qur, opsecro, ergo ante ostium pro ignoto alienoque astas?
<i> intro, haud alienus tu quidem es; nam ecastor neminem hodie
mage amat corde atque animo suo, si quidem habes fundum atque aedis.

After further blandishments from Astaphium, including an assertion that Diniarchus is indeed the only man Phronesium loves (185), Diniarchus eventually enters the house. The passage cannot be called paraklausithuric except in as much as it portrays a lover who desires to be with his beloved. Although Diniarchus is in a way excluded, there are not enough other topoi present, including important ones such as a request for admission. However, it gives some idea of the prominence that could be given in Plautus and, probably New Comedy, to the general situation of the poor lover.

Later in the play, the soldier Stratophanes finds himself locked out by Phronesium, but again the situation is

not developed. He mentions gifts he has given her and even asserts that he could easily smash the house's ankle-bones (638)--a phrase that in effect personifies the house. But it is not clear that he actually even tries to re-enter before deciding that he will play hard-to-get and try to win over Phronesium that way (633 ff.):

> quid mihi futurum est, quoi duae ancillae dolent,
> quibu' te donaui? iamne abiisti? em sic datur!
> quo pacto excludi, quaeso, potui planius,
> quam exclusus nunc sum? pulcre ludificor. sine.
> quantillo mi opere nunc persuaderi potest,
> ut ego hisc' suffringam talos totis aedibus.
> num quippiam harum immutat mores mulierum?
> postquam filiolum peperit, animos sustulit.
> nunc quasi mi dicat: "nec te iubeo neque uoto
> intro ire in aedis." at ego nolo, non eo.
> ego faxo dicat me in diebus pauculis
> crudum uirum esse. sequere me hac. uerbum sat est.

The scene has every right to be called paraklausithuric, but in light of the lover's willingness to go along with the exclusion, even the implication of violence against the house leaves a subdued impression.

Then, at line 699, Diniarchus enters praising Venus because report has it that Phronesium has received his latest presents and is favourably impressed. Furthermore, the soldier is now out of favour. However, he has handed over all he has to Phronesium:

> neque gnatust neque progignetur neque potest reperirier
> quoi ego nunc <aut> dictum aut factum melius quam Veneri uelim.
> di magni, ut ego <laete> laetus sum et laetitia differor!
> ita ad me magna nuntiauit Cyamus hodie gaudia:
> mea dona deamata acceptaque habita esse apud Phronesium;
> quom hoc iam uolup est, tum illuc nimium magnae mellinae mihi,

militis odiosa ingrataque habita. totus gaudeo.
mea pila est: si repudiatur miles, mulier mecum erit.
saluos sum, quia pereo; si non peream, plane interierim.
nunc speculabor quid ibi agatur, quis eat intro, qui foras
ueniat; procul hinc obseruabo meis quid fortunis fuat.
quia nil habeo, nam amoui mi hic omnia, agam precario.

He sees Astaphium enter from Phronesium's house, and overhears her talking to Phronesium within about Phronesium's new prey, the youth Strabax. While Phronesium is inside with him, Astaphium will guard the door and not admit anyone:

prome uenustatem tuam amanti, ut gaudeat quom perdis.
ego hic interim restitrix praesidebo,
istic dum sic faciat domum ad te exagogam;
nec quemquam interim istoc ad uos, qui sit odio
intro mittam: tu perge, ut lubet, ludo in istoc.

Aware that there is a rival inside with Phronesium, Diniarchus confronts Astaphium. He first demands to know the rival's identity (718 ff.). Astaphium tells him and makes his status clear--a richer rival is in favour now, and Diniarchus is shut out despite his recent payment and past gifts.[37] She even uses a mythological *exemplum* to try to persuade him to accept the situation:

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[37]A rich rival occurs in paraklausithura, but it is not a particularly common paraklausithuric topos, whereas the relative "poverty" of the lover is very common throughout all amatory literature, see Chapter 1, note 147 (on Pl. *Smp.*). The rich rival was present--in a way--in Ar. *Pl.* 1038 ff., where Wealth itself was the rival for the attentions of the youth who had rejected the less-rich old woman. The situation is clearer at Hor. *Ep.* 11.11 f. and recurs at Tib. 1.5.47. Murgatroyd 1980, 160 f. finds the latter to be the first occurrence of the rich rival in a paraklausithuron, but, of course, that is a true paraklausithuron and the passages mentioned here are merely paraklausithuric. At Ov. *Am.* 3.8.1-8, Ovid is excluded because of his relative poverty, although his poems are admitted. Related to this are pas-

solus summam nunc habet hic apud nos, nunc is est fundus
nouos.
animo bono male <rem> gerit. {Di.} perit hercle; ego
idem
bona perdidi, mala repperi, [factus] sum extumus a
uobis.
{As.} stultus es qui facta infecta facere uerbis
postules. 730
Theti' quoque etiam lamentando pausam fecit filio.
{Di.} non ego nunc intro ad uos mittar? {As.} quidum
quam miles magis?
{Di.} quia enim plus dedi. {As.} plus enim es intro
missus quom dabas:
sine uicissim qui dant [operam] ob illud quod dant
operis utier.
litteras didicisti: quando scis, sine alios discere. 735

Diniarchus proclaims that he would rather die than accept that his payments have been wasted (742). At line 751 Astaphium turns to go inside, but Diniarchus will not let her--he tries to restrain her and asks several times for admission (751 ff.):

[{As.}] bene uale. {Di.} resiste. {As.} omitte. {Di.}
sine eam intro. {As.} ad te quidem.
{Di.} immo istoc ad uos <uolo> ire. {As.} non potest,
nimium petis.
{Di.} sine experiri--{As.} immo opperire. uis est
experirier.
{Di.} dic me adesse. {As.} abi, occupatast. res itast,
ne frustra sis.
{Di.} redin an non redis? {As.} uocat me quae in me
potest plus quam potes. 755
{Di.} uno uerbo--{As.} eloquere. {Di.} mittin me intro?
{As.} mendax es, abi.
unum aiebas, tria iam dixti uerba, atque <ea> mendacia.

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sages like Theoc. 11.34 ff. and 45 ff., and Ov. *Met.* 13.810 ff., in which Polyphemus absurdly lists his assets in an attempt to win over a Nereid who has no need of material wealth.

With Astaphium gone he is left alone yelling threats before the closed door, but finally he concludes that they will do no good (758 ff.):

> {Di.} abiit intro, exclusit. egon ut haec mihi patiar fieri?
> iam hercle ego tibi, inlecebra, ludos faciam clamore in uia,
> quae aduorsum legem accepisti a plurimis pecuniam;
> iam hercle apud nouos [omnis] magistratus faxo erit nomen tuom,
> postid ego te manum iniciam quadrupuli, uenefica,
> suppostrix puerum. ego edepol <iam> tua probra aperibo omnia.
> nihil me <prohibet>, perdidi omne quod fuit: fio impudens,
> nec mi adeost tantillum pensi iam quos capiam calceos.
> sed quid ego hic clamo? quid si me iubeat intro mittier?
> conceptis me non facturum uerbis iurem, si uelit.
> nugae sunt. si stimulos pugnis caedis, manibus plus dolet.
> de nihilo nihil est irasci, quae te non flocci facit.

The paraklausithuric elements in the scene are clear enough.

Therefore, the paraklausithuric situation is more common in Plautus than has previously been recognized. Not only are there several unmistakable paraklausithuric passages, there are also paraklausithuric parodies, usually inverted paraklausithuric situations, of the kind seen before in Aristophanes. There was surely no other source of paraklausithuric verse in Latin before Plautus, which probably explains the similarities that will be seen between Plautus and later Latin paraklausithura.[38] Furthermore, the likelihood that at least some of these scenes were based on

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[38] For more on the connection between elegy and comedy, see Yardley 1987.

their respective plays' New Comedy models can lead one to conclude with some degree of certainty that there were more paraklausithuric situations in New Comedy than the fragments we now have indicate.

Terence

There are no paraklausithuric situations definitely datable to the period between Plautus and Terence and so it seems to be convenient to examine Terence immediately afer Plautus.[39] In Terence, paraklausithuric situations or references can be found in the *Eunuch* and *Adelphoe*.[40] The *Eunuch* in particular contains a virtuoso elaboration of the topos of the violent assault on the house of a beloved *meretrix*. Before examining that scene brief mention should be made of the opening of Act 1.

At line 46 the young lover Phaedria enters, complaining to his slave Parmeno about the fickleness of his beloved, Thais. She shut him out the other day but now calls him back:

> Quid igitur faciam? non eam ne nunc quidem
> quom accersor ultro? an potius ita me comparem

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[39]However, the *Frag. Gren.* might, for example, date from any time after 176--see below. It will be discussed after Terence along with other fragmentary anonymous komastic and paraklausithuric scenes from the second century.

[40]The plays will be discussed in the order of Martin's 1976, 11 chronology: *Eunuch* (161) first, then *Adelphoe* (160).

non perpeti meretricum contumelias?
exclusit; reuocat: redeam? non si me obsecret.[41]

Parmeno's following words bring to mind many of the topoi surrounding later exclusions of lovers, particularly in Latin elegy: the ideas that the lover will not accept such treatment again (the *renuntiatio amoris*); that by playing hard-to-get himself he will break down the resistance of his beloved;[42] that the beloved by sometimes excluding lovers can inflame their passions and keep them interested,[43] and also the associated fickleness of the beloved in sometimes admitting and sometimes excluding a lover; that the lover is

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[41] All quotations from Terence will follow the text of Kauer-Lindsay 1926. These lines are quoted by Cic. *N.D.* 3.72: "quid leuitates comicae parumne semper in ratione uersantur? parumne subtiliter disputat ille in Eunucho: 'quid igitur faciam?...'" They are also imitated at Hor. *S.* 2.3.262 ff., and Pers. 5.171 ff. Pease 1920-23, 1157 cites the *Scholia* on Pers. 5.161 as saying that Terence took the passage from Menander's *Eunuchus*.

[42] Cf. Pl. *Truc.* 633-44. Ov. *Rem.* 505 advises the excluded lover not to act like one if he wishes to get over his love. Polyphemus at Theoc. 6.32 contemplates his chance to exclude his beloved Galatea in turn, when she comes to him, because she now has a rival for his attentions. However, indifference did not always soften a beloved: in Alciphro 4.10.1-3 it leads a *hetaira* to resolve to shut a lover out next time he comes in order to let him know he cannot take her for granted.

[43] The idea is particularly common in Latin elegy, cf. Ov. *Am.* 1.8.69 ff., *Ars* 3.595 ff., Prop. 2.14.19 ff. *et al.* For the general idea that obstacles help maintain passion, and that that which is hard to obtain is more attractive, see the references at Nisbet-Hubbard 1970, 369-70; Day 1972, 90; Hollis 1977, 142; and McKeown 1987-, 2:239. Also, see below for more on the topos. A particularly interesting historical example can be found at Tac. *Ann.* 13.46 and Plu. *Galba* 19.2-3.

almost completely at the mercy of the beloved, as exemplified by the fact that a single forced tear can break down the lover's resolve to abandon his beloved; and the idea of love's fires burning the lover (50 ff.):

> {Pa.} siquidem hercle possis, nil prius neque fortius.
> uerum si incipies neque pertendes gnauiter
> atque, ubi pati non poteri', quom nemo expetet,
> infecta pace ultro ad eam uenies indicans
> te amare et ferre non posse: actumst, ilicet,
> peristi: eludet ubi te uictum senserit.
> proin tu, dum est tempus, etiam atque etiam cogita,
> ere: quae res in se neque consilium neque modum
> habet ullum, eam consilio regere non potes.
> in amore haec omnia insunt uitia: iniuriae,
> suspiciones, inimicitiae, indutiae,
> bellum, pax rursum: incerta haec si tu postules
> ratione certa facere, nihilo plus agas
> quam si des operam ut cum ratione insanias.
> et quod nunc tute tecum iratus cogitas
> "egon illam, quae illum, quae me, quae non..! sine modo,
> mori me malim: sentiet qui uir siem":
> haec uerba una mehercle falsa lacrimula
> quam oculos terendo misere uix ui expresserit,
> restinguet, et te ultro accusabit, et dabis
> ultro supplicium. {Ph.} o indignum facinu'! nunc ego
> et illam scelestam esse et me miserum sentio:
> et taedet et amore ardeo, et prudens sciens,
> uiuos uidensque pereo, nec quid agam scio.

Thais enters not long after ("sed ecca<m> ipsa egreditur," 79), concerned about the pain she caused Phaedria by shutting him out. In the following scene, the lovers are reconciled as a repentant Thais explains why she had to exclude Phaedria. The repeated mentions of exclusion and admission reinforce the impact on Phaedria of Thais' actions and Phaedria's subjection to his beloved. Several common paraklausithuric topoi are present: the lover's fear of the beloved, the fires of love combined with the image of the

beloved as a flame, and the lover's wish that his love would be equally reciprocated by the beloved:

> {Th.} miseram me, uereor ne illud grauiu' Phaedria
> tulerit neue aliorsum atque ego feci acceperit,
> quod heri intro missu' non est. {Ph.} totus, Parmeno,
> tremo horreoque, postquam aspexi hanc. {Pa.} bono animo es:
> accede ad ignem hunc, iam calesces plus satis.
> {Th.} quis hic loquitur? ehem tun hic eras, mi Phaedria?
> quid hic stabas? quor non recta intro ibas? {Pa.} ceterum
> de exclusione uerbum nullum? {Th.} quid taces?
> {Ph.} sane quia uero haec mihi patent semper fores
> aut quia sum apud te primu'. {Th.} missa istaec face.
> {Ph.} quid 'missa'? o Thais, Thais, utinam esset mihi
> pars aequa amori' tecum ac pariter fieret,
> ut aut hoc tibi doleret itidem ut mihi dolet
> aut ego istuc abs te factum nihili penderem!
> {Th.} ne crucia te obsecro, anime mi, <mi> Phaedria.
> non pol quo quemquam plus amem aut plus diligam
> eo feci; sed ita erat res, faciundum fuit.
> {Pa.} credo, ut fit, misera prae amore exclusti hunc foras.
> {Th.} sicin agi', Parmeno? age; sed huc qua gratia
> te accersi iussi, ausculta....

Thais' explanation of why she had to exclude Phaedria does not fully convince him (158-9: "nempe omnia haec nunc uerba huc redeunt denique: / ego excludor, ille--recipitur") but nonetheless he accepts the situation.

Later in the play, the soldier Thraso, who gave Pamphila as payment for three days of exclusive access to Thais, arrives at Thais' house, accompanied by slaves, in order to get Pamphila back and punish Thais. In an elaborate military parody, Thraso martials his troops and prepares to attack the house (771 ff.):[44]

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[44] The paraklausithuric nature of this scene has been noted by Copley 1956, 11; Barsby 1973, 75; Lyne 1980, 247; and McKeown 1987-, 2:121 and 152.

{Thr.} hancin ego ut contumeliam tam insignem in me
accipiam, Gnatho?
mori me satiust. Simalio, Donax, Syrisce, sequimini.
primum aedis expugnabo. {Gn.} recte. {Thr.} uirginem
eripiam. {Gn.} probe.
{Thr.} male mulcabo ipsam. {Gn.} pulchre. {Thr.} in
medium huc agmen cum uecti, Donax;
tu, Simalio, in sinistrum cornum; tu, Syrisce, in
dexterum.
cedo alios: ubi centuriost Sanga et manipulus furum?
{Sa.} eccum adest.
{Thr.} quid ignaue? peniculon pugnare, qui istum huc
portes, cogitas?
{Sa.} egon? imperatoris uirtutem noueram et uim militum;
sine sanguine hoc non posse fieri: qui abstergerem
uolnera?
{Thr.} ubi alii? {Gn.} qui malum "alii"? solu' Sannio
seruat domi.
{Thr.} tu hosce instrue; ego hic ero post principia:
inde omnibus signum dabo.

The absence of torches is puzzling--the only specific tool mentioned is the *uectis* (774--cf. Hor. *Carm.* 3.26.7.). Perhaps this is a subtle joke about Thrasio's skill in siege warfare. Thais and Chremes appear, probably at an upper-storey window or on the roof. They have barred the door. There is more talk of attack from Thraso's camp, but the soldier decides to negotiate first. Then we learn that not only is Thraso demanding back his payment of the girl, but that he is also jealous because of his suspicions that Thais had admitted a rival when she was under exclusive contract to him (783 ff.):

{Ch.} uiden tu, Thais, quam hic rem agit?
nimirum consilium illud rectumst de occludendis aedibus.
{Th.} sane quod tibi nunc uir uideatur esse hic, nebulo
magnus est:
ne metuas. {Thr.} quid uidetur? {Gn.} fundam tibi nunc
nimi' uellem dari,

ut tu illos procul hinc ex occulto caederes: facerent
fugam.
{Thr.} sed eccam Thaidem ipsam uideo. {Gn.} quam mox
inruimus? {Thr.} mane:
omnia prius experiri quam armis sapientem decet.
qui scis an quae iubeam sine ui faciat? {Gn.} di uostram
fidem,
quantist sapere! numquam accedo quin abs te abeam
doctior.
{Thr.} Thai', primum hoc mihi responde: quom tibi do
istam uirginem,
dixtin hos dies mihi soli dare te? {Th.} quid tum
postea?
{Thr.} rogitas? quae mi ante oculos coram amatorem
adduxti tuom . .
{Th.} quid cum illoc agas? {Thr.} et cum eo clam te sub-
duxti mihi?
{Th.} lubuit. {Thr.} Pamphilam ergo huc redde, nisi ui
mauis eripi.

Thraso is successfully warned off by the likelihood that Pamphila is actually a free woman whom he would not dare to treat as he was intending to.[45] The threatened attack on a *meretrix*'s house, in order to gain possession of a girl, with the mentions of payments/gifts and jealousy over a rival, seem to justify calling this scene paraklausithuric.

The *Adelphoe* has no scenes that are truly paraklausithuric, but a violent assault on a mistress' house is the

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[45]Cf. Ter. *Ph.* 111 ff., where access to the free, but poor, girl with whom Antipho has fallen in love is denied to him by an old woman on hand to help with the funeral of the girl's mother: "{Ge.} scin quam? quo euadat uide. / postridie ad anum recta pergit: obsecrat / ut sibi eiu' faciat copiam. illa enim se negat / neque eum aequom facere ait: illam ciuem esse Atticam, / bonam bonis prognatam: si uxorem uelit, / lege id licere facere: sin aliter, negat."

starting point for the play.[46] At line 84 ff. Demea is complaining to Micio about his son Aeschinus' behaviour:

> {De.} quid ille fecerit? quem neque pudet
> quicquam neque metuit quemquam neque legem putat
> tenere se ullam. nam illa quae ante(h)ac facta sunt
> omitto: modo quid dissignauit? {Mi.} quidnam id est?
> {De.} fores effregit atque in aedis inruit
> alienas; ipsum dominum atque omnem familiam
> mulcauit usque ad mortem; eripuit mulierem
> quam amabat: clamant omnes indignissume
> factum esse. hoc aduenienti quot mihi, Micio,
> dixere! in orest omni populo....

While the prologue (8-9) says that in the Greek original of Diphilus "adulescens est qui lenoni eripit / meretricem," Demea's vocabulary here is decidedly ambiguous and inclines towards magnifying the outrageousness of the deed.[47] *Alienus* would imply the house of another citizen, *dominus* regularly means "the master of a household" (*OLD s.v.* 1), and *mulier,* although not ruling out a slave or *meretrix,* is ambiguous and would not immediately bring to mind a person of non-

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[46] It has rarely been mentioned in the context of the paraklausithuron: cf. McKeown 1987-, 2:152 and Lyne 1980, 247.

[47] Martin 1976, 116: "In Demea's account a direct reference to the social status of the victims is avoided by the use of the words *alienas, dominum, mulierem;* Don. on 90.3 says 'omnia magno colore et accusatorie dicta sunt et hoc maxime, quod "lenonem" et "meretricem" non dixit, contentus facti atrocitate personarumque uilitatem reticens.'" Of course, the woman's status makes all the difference, as is made clear at 724-5 "{Demea} ah stulte, tu de psaltria me somnias / agere: hoc peccatum in uirginemst ciuem."

citizen status.[48] Of course the reason for the abduction of the *psaltria* is that Ctesipho cannot afford to buy her. However, the public talk that such actions arouse means that the assault on the doors is essentially incompatible with any type of *furtiuus amor*.[49]

Violent assaults on beloveds' doors are then mentioned twice more, in a matter-of-fact way, by Micio (100 ff. and 117 ff.):

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[48] Pl. *Mil.* 652 "neque ego umquam alienum scortum subigito in conuiuio"; 1168 "ne ille mox uereatur intro ire in alienam domum"; *As.* 756 "alienum | hominem | intro mittat neminem"; Ter. *Hec.* 658 of an adulterous woman "nunc quom eius alienum esse animum a me sentiam"; *Eu.* 588-9 "deum sese in hominem conuortisse atque in alienas tegulas / uenisse clanculum per inpluuium fucum factum mulieri"; Cic. *Cael.* 42 "ne spoliet alienam, ne effundat patrimonium, ne faenore trucidetur, ne incurrat in alterius domum atque familiam"; 49 "si quae non nupta mulier domum suam patefecerit omnium cupiditati palamque sese in meretricia uita conlocarit, uirorum alienissimorum conuiuiis uti instituerit"; Hor. *Serm.* 2.7.46 "te coniunx aliena capit"; Sen. *De breu.* 12.1 "quos aut in sua uides turba speciosius elidi aut in aliena contemptius, quos officia domibus suis euocant, ut alienis foribus inlidant"; Apul. *Met.* 4.30 "'per alienas domos nocte discurrens et omnium matrimonia corrumpens impune'"; Quint. *Inst.* 7.3.10 "Adulterium (est) cum aliena uxore domi coire: an et in lupanari?"; Gaius *Inst.* 1.91 "si qua mulier ciuis Romana praegnas ex senatus consulto Claudiano ancilla facta sit ob id quod alieno seruo inuito et denuntiante domino eius <coierit>"; 3.209 "Qui res alienas rapit, tenetur etiam furti. quis enim magis alienam rem inuito domino contrectat quam qui ui rapit?"; Just. *dig.* 47.10.23 "(Paulus, libro quarto ad Edictum) Quin in domum alienan inuito domino inotroiret, quamuis in ius uocat, actionem iniuriarum in eum competere Ofilius ait"; and 48.6.11.pr.1 ff. "Paulus libro quinto sententiarum. Hi, qui aedes alienas aut uillas expilauerint effregerint expugnauerint, si quid in turba cum telis fecerint, capite puniuntur."

[49] However, we learn at 327-8 that there was no real attempt at secrecy: "{Ge.} amare occepit aliam. {So.} uae miserae mihi! / {Ge.} neque id occulte fert, ab lenone ipsus eripuit palam."

{Mi.} quia tu, Demea, haec male iudicas.
non est flagitium, mihi crede, adulescentulum
scortari neque potare: non est; neque fores
effringere. haec si neque ego neque tu fecimus,
non siit egestas facere nos. tu nunc tibi
id laudi duci' quod tum fecisti inopia?
iniuriumst; nam si esset unde id fieret,
faceremus. et tu illum tuom, si esses homo,
sineres nunc facere dum per aetatem decet
potius quam, ubi te exspectatum eiecisset foras,
alieniore aetate post faceret tamen.
. . . . . .
opsonat potat, olet unguenta: de meo;
amat: dabitur a me argentum dum erit commodum;
ubi non erit fortasse excludetur foras.
fores effregit: restituentur; discidit
uestem: resarcietur; et--dis gratia--
e<s>t unde haec fiant, et adhuc non molesta sunt.

Such actions are excusable in the young, and even Micio would have acted so, had he been able to afford it: *fores effregit* is a natural consequence to *excludetur foras*.[50]

Before we leave Terence, a few general observations can be made. First, there is again the possibility that all

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[50]Hegio sums up the situation concisely at 470-1: "persuasit nox amor uinum adulescentia / humanumst." Cf. Pl. *Cur.* 3 "quo Venu' Cupidoque imperat, suadet Amor," and Ov. *Am.* 1.6.59 "nox et Amor uinumque nihil moderabile suadent." For fighting over women being forgiven in the young, cf. D. 54.14. Cic. *Cael.* 38 quotes lines 120-1. Of course not everyone would excuse that sort of behaviour--Demea does not, nor does Hegio (462-4): "maior filius tuos Aeschinus, / quem fratri adoptandum dedisti, neque boni / neque liberalis functus officiumst uiri." Even Micio does not think it is the best way to behave (683-90): "credo hercle, nam ingenium noui tuom / liberale; sed uereor ne indiligens nimium sies. / 685 in qua ciuitate tandem te arbitrare uiuere? / uirginem uitiasti quam te non ius fuerat tangere. / iam id peccatum primum sane magnum, at humanum tamen: / fecere alii saepe item boni. at postquam id euenit, cedo / numquid circumspexti? aut numquid tute prospexti tibi / 690 quid fieret, qua fieret?" Finally, note *flagitium*, also found in a paraklausithuric situation at Pl. *Mer.* 406 and 418.

these scenes in both the *Eunuchus* and *Adelphoe* had parallels in their Greek New Comedy models. It is also interesting to note the relative rarity of depictions of, or references to, the paraklausithuric situation in Terence when compared to Plautus. The difference probably lies in the more restrained humour of Terence, combined with his tendency to make his various *meretrices* sympathetic characters--and sympathetic *meretrices* cannot be excluding their lovers too frequently. Terence's door vocabulary is also extremely restrained in comparison with Plautus': *foris* is the only word he uses for the door in the passages quoted above and nowhere does he list or accumulate other words for doors or parts of doors as Plautus does. In its use of door vocabulary, Latin elegy is closer to Plautus than to Terence, perhaps reflecting these poets' relative influence on the elegiac paraklausithura. Terence also has few extended door-scenes compared with Plautus, scenes which center around people at or in a door and in which the door plays an important part (usually by virtue of its being knocked or beaten on).[51] There is,

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[51] What constitutes such a scene is a moderately subjective judgement, but the only two scenes in Ter. which seem comparable to those in Pl. are *Ad.* 632 ff. and 777 ff., which, when combined with the paraklausithuric references in the *Ad.*, make one wonder how much of the scenes is Terentian and how much Menandrian. Compare Pl. *Am.* 263 ff., *As.* 381 ff., *Bac.* 577 ff., *Mos.* 444-522, 673 ff., 817 ff., 933 ff., *Capt.* 830 ff., *Mer.* 909 ff., *St.* 307-29, and *Truc.* 245 ff., 350 ff. See also Barsby 1986, 146: "Knocking on doors is a feature of ancient comedy, being the obvious way to summon characters from the stage houses: but the boisterous kind of knocking implied here is something especially developed by Plautus.... The repeated calls for attention can be paral-

furthermore, no clear personification of the door in Terence nor are there any door-addresses, again suggesting that the occurence of these topoi in later Latin writers and elegy is perhaps more because of Plautus than to any special Roman affection for the door itself.[52]

Fragmentary Greek verse from the second century

The Greek paraklausithuron returns with the *Fragmentum Grenfellianum* (Powell 1925, *Lyr. Alex. Adesp.* 1), also known as "The Alexandrian Erotic Fragment". Although it means departing slightly from chronological order, it is perhaps sensible to examine as a unit the other possibly komastic and paraklausithuric Greek fragmentary works from the later second century B.C.: Powell *Lyr. Alex. Adesp.* 5 (the "Marisaeum Melos"), *Lyr. Alex. Adesp.* 3 ("Κωμαστής"), and Tebtunis Papyrus 1.1.2d.

The *Fragmentum Grenfellianum* has rightly received much attention, principally as being a paraklausithuron with

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leled in Menander (*Dysk.* 459-66), but in general both Menander and Terence play the convention down (Men. *Asp.* 499 f., *Epit.* 1075-8, *Mis.* 206 f, Ter. *Ad.* 632-7); Terence indeed often avoids any mention of knocking in such situations (*Eu.* 469 f., 530, *Ph.* 152; cf. *Hau.* 410)."

[52]More will be said on this in Chapter 4 in connection with door-addresses and personification.

a female speaker/lover.[53] In lines 1-10 the woman starts by recounting the beginnings of the love affair, its mutual passion, and how Aphrodite helped in it. She then moves swiftly to cursing her lover, to whom she attributes traitorous intent from the beginning. She was under the compulsion of love then and still does not disown her love:[54]

> Ἐξ ἀμφοτέρων γέγονεν αἵρεσις·
> ἐζευγίσμεθα· τῆς φιλίης Κύπρις
> ἔστ' ἀνάδοχος· ὀδυνή μ' ἔχει,
> ὅταν ἀναμνσθῶ
> ὡς κατεφίλει 'πιβούλως μέλλων
> με καταλιμπάνειν
> ἀκαταστασίης εὑρετὴς
> χὠ τὴν φιλίην ἐκτικώς.
> Ἔλαβέ μ' ἔρως
> οὐκ ἀπαναίνομαι.

She next addresses the stars and Night, using a religious-sounding formula for the latter and calling her the partner of her love.[55] She asks them to help her by escorting her to

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[53] See the references in Powell 1925, 179; also Gaselee 1916, 374 ff.; Garte 1924, 51 f.; Copley 1956, 20 ff.; and Burck 1966, 247 f. The fragment was found on the back of a contract dated 173 B.C. See Gaselee 1916, 374: "palaeographical considerations forbid it to be regarded as written later than the end of the second century B.C."

[54] The text follows Powell 1925, 177 f.

[55] For the address to Night, stars, the moon, and the like, see below, and above on Men. *Mis.* For πότνια Νύξ cf. E. *Or.* 174 (πότνια πότνια νύξ) and Theoc. 18.25. Πότνια is a common title for goddesses: Hom. *Il.* 1.357 τοῦ δ' ἔκλυε πότνια μήτηρ; 6.264 μή μοι οἶνον ἄειρε μελίφρονα, πότνια μῆτερ; 6.305-7 πότνι' Ἀθηναίη; 15.83 πότνια Ἥρη; *h. Cer.* 492 πότνια ... Δηοῖ ἄνασσα; Pi. *N.* 3.1 Ὦ πότνια Μοῖσα, μᾶτερ ἀμετέρα λίσσομαι; 8.1 Ὥρα πότνια, κάρυξ Ἀφροδίτας / ἀμβροσιᾶν φιλοτάτων; *P.* 4.213 πότνια δ' ὀξυτάτων βελέων; S. *El.* 111 ὦ χθόνι Ἑρμῆ καὶ πότνι' Ἀρά; E. *Hec.* 444 ff. αὔρα, ποτνιὰς αὔρα; *Heracl.* 105 πότνια γὰρ Δίκα; *Hipp.* 61 πότνια πότνια σεμνοτάτα; Ar. *Ra.* 337 ὦ πότνια πολυτίμητε Δήμητρος κόρη, *Pax* 1055 ὦ πότνι' Εἰρήνη φίλη; Theoc. 2.43 and 164;

her lover. The topoi of *seruitium amoris*, the fires of love (which can light her way themselves),[56] and the continued attack on the faithlessness and pride of the beloved follow:

> Ἄστρα φίλα καὶ πότνια Νὺξ συνερῶσά μοι
> παράπεμψον ἔτι με νῦν πρὸς ὃν Κύπρις
> ἔκδοτον ἄγει με χὠ
> πολὺς Ἔρως παραλαβών.
> Συνοδηγὸν ἔχω τὸ πολὺ πῦρ
> τοὐν τῇ ψυχῇ μου καιόμενον.
> Ταῦτά μ' ἀδικεῖ, ταῦτά μ' ὀδυνᾷ.
> ὁ φρεναπάτης,
> ὁ πρὸ τοῦ μέγα φρονῶν, †καὶ ὁ τὴν Κύπριν οὐ
> φάμενος εἶναί μοι τοῦ 'ρᾶν αἰτίαν,
> οὐκ ἤνεγκε νῦν
> τὴν τυχοῦσαν ἀδικίην.†

It is hard to decide whether she continues to talk to herself in lines 23-4 or whether she addresses her lover. Either way, the topoi of the madness, jealousy and abandonment of the lover, and once again the fires of love, are mentioned. But then she seems to call out to her lover to throw her his garlands (seemingly indicating that she suspects he is inside either participating in a symposium or static komos, or is with a rival).[57] This is an inversion of

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Leon. *AP* 6.293.1 (G.-P. LIV) πότνια Κύπρι; and Anon. *AP* 9.601.1 χαῖρ', ὦ πότνια Κύπρι.

[56]Cf. Anon. *AP* 12.116.3-4 (G.-P. XXXIV) ἔστι δ' ἀωρὶ / καὶ σκότος, ἀλλὰ μέγας φανὸς ἐμοὶ Θεμισων, and Val. Aed. 2.

[57]The address could be to a companion, probably a slave, but it would be strange that the companion would be carrying a garland, and that the garland would be much comfort to her unless it had come from her beloved at some time. Powell 1925, 180 on these lines cites Scott who suggests that the beloved is the addressee. Cf. Garte 1924, 55 who also thinks the beloved is addressed. Murgatroyd 1980, 73 thinks the addressee is a slave.

the usual situation of the lover trying to get the beloved to accept a garland and might also be equivalent to the request for the beloved to look out, for the lover would have to do so in order to throw the garlands to her. The topos of *seruitium amoris* then returns prominently when the woman addresses her lover as κύριε and expresses her readiness to serve (δουλεύειν--cf. Pl. *Smp.* 183 a) him.[58] There is an explicit request for admission, a clear mention of her exclusion, and further mention of her madness, jealousy, hatred, and madness again:

> Μέλλω μαίνεσθαι· ζῆλος γάρ μ' ἔχει,
> καὶ κατακαίομαι καταλελειμμένη.
> Αὐτὸ δὲ τοῦτό μοι τοὺς στεφάνους βάλε,
> οἷς μεμονωμένη χρωτισθήσομαι.
> Κύριε, μή μ' ἀφῇς ἀποκεκλειμένην·
> δέξαι μ'· εὐδοκῶ ζηλῶ δουλεύειν.
> Ἐπιμανῶς ἐρᾶν μέγαν ἔχει πόνον,
> ζηλοτυπεῖν γὰρ δεῖ, στέγειν, καρτερεῖν·
> ἂν δ' ἑνὶ προσκαθῇ, μόνον ἄφρων ἔσει,
> ὁ γὰρ μονιὸς ἔρως μαίνεσθαι ποιεῖ.

She then becomes more angry and implicitly threatens the lover by reminding him of her potential to hate. She mentions that she sleeps alone while he is with rivals. But then her tone changes again and she asks for reconciliation, suggesting that their friends might help (a completely new topos):

> Γίνωσχ' ὅτι θυμὸν ἀνίκητον ἔχω,
> ὅταν ἔρις λάβῃ με· μαίνομαι

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[58] Cf. Anon. *AP* 5.26.1-2, Εἴτε σε ... / ... εἶδον, ἄνασσα. The Latin equivalent would be *dominus*.

εἰ μονοκοιτήσω,
σὺ δὲ χρωτίζεσθ' ἀποτρέχεις.
Νῦν δ' ἂν ὀργισθῶμεν, εὐθὺ δεῖ
καὶ διαλύεσθαι.
Οὐχὶ διὰ τοῦτο φίλους ἔχομεν
οἳ κρινοῦσι τίς ἀδικεῖ;

35

Most unfortunately, the text badly deteriorates at this point. She declares that she continues to love (42 ἐρῶ), calls him lord repeatedly (42, 48, 51, and 60), possibly mentions his having a rival (Κοίτασον, ἧς ἔχ[εις, 46), mentions again his rejection of her (πῶς μ' ἀ[φῇς, 49), perhaps reminds him that he was her first lover (πρῶτός μ' ἐπεί[ασας, 50), suggests they marry (ὀπυασώμεθα, 52), makes more mention of jealousy and slavery ('Εγὼ δὲ μέλλω ζηλοῦν τω / 55 δουλ...; cf. 28), rebukes herself for her foolishness (ἐ]νόσησα νηπία, 60), again mentions her abandonment ([καταλελει]μμέν[ην], 61; cf. 24), and finally she says something about talking and her soul (λελάλ[ηκ' ἐγὼ πε]ρὶ ἐμὴν [ψυχήν, 62).

Several features are particularly notable. First is the very obviously rough style and variable metrics.[59] This

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[59] For the metrical difficulties and question of how much of the poem is prose and how much verse, see Powell 1925, 179: "Metrum in maximam partem Dochmiacum liberius; nonnunquam Dochmii sumunt formam Chroiambicam ... aut coniuncti sunt Anapaestis...; Cretiici apparent..., Paeones,... Lecythium...; Iambi...." Powell also suggests that the poem might have been written down from memory, which might explain the metrical difficulties. See also Gaselee 1916, 374; Garte 1924, 51; and Burck 1966, 247, who comments "Schlict is die Sprache auch dieses Liedes, aber sein Rhythmus in Klagedochmien wild und leidenschaftlich." Duckworth 1994, 376, for example, doubts that it really is in dochmiacs, and Grenfell (cited in Gaselee 1916, 374) thought it was poetic prose. Dochmiacs were often used in tragedy

is no elevated literary product--the popularity of the paraklausithuric theme clearly extended to the less literate sectors of society.[60] Next, the female narrator/lover is very uncommon--the only other female komast in an unambiguously paraklausithuric passage is the subject of the Plutarch passage that gives us the word παρακλαυσίθυρον (*Mor.* 753 A).[61] Also, the dramatic development of the passage indicates that it was probably some form of mime--first the woman is talking to herself, then she addresses the stars and night, indicating that she is heading for her lover's home (one presumes that if she was before it, she would have addressed her lover from the beginning), and finally she arrives and speaks to her lover.[62] The poem has a desperate tone with the repetition of the topoi of the lover's madness

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for grief or excitement: Goodwin 1894, 368.

[60] Perhaps it even was more common there but the more transitory nature of "literature" from such sources makes it hard to judge.

[61] Although there are women in other paraklausithuric contexts, cf. especially Courtney 1995, 98, no. 92 (= *CLE* 950 = *CIL* 4.5296).

[62] See among others McKeown 1979, 77 and cf. Williams 1968, 205: "it is clear that a woman speaks (or sings) a soliloquy: in the first section she describes her passion and the fickleness of her love; the second section is a prayer to the stars and night (it is clear, therefore, that she is going to her lover); the third section is addressed to her lover (or his closed door) and asks for reconciliation."

topos and her *seruitium amoris*.[63] Pronounced praise of the lover is missing, which emphasizes the woman's anger and desperation. The sudden changes of tone, from recrimination to requests for reconciliation, also emphasize the woman's distress.[64]

The "Marisaeum Melos" (*Lyr. Alex. Adesp.* 5, Powell 1925, 184) has been identified as komastic several times and so deserves brief mention:[65]

<Γυνή.> Οὐκ ἔχω τί σοι πάθω ἢ τί χαρίσωμαι·
κᾆτα κεῖμαι μεθ' ἑτέρου, σὲ μέγα φιλοῦσα;
Ἀλλὰ ναὶ τὴν Ἀφροδίτην μέγα τι χαίρω
ὅτ<τ>ι <τοι> σου θολμάτιον ἐνέχυρα κεῖται.
<Ἀνήρ.> Ἀλλ' ἐγὼ μὲν ἀποτρέχω, σοὶ δὲ καταλ<ε>ίπω
εὐρυχωρίην πολλήν. <Γυ.> Πρᾶσσε ὅτ<τ>ι βούλῃ.
Μὴ κροῦε τὸν τοῖχον, ψόφος ἐγγίνεται,
ἀλλὰ διὰ τῶν θυρῶν νεῦμά σ' ἱκ<ν>εῖται.

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[63] However, the repetitiveness of the topoi begins to seem more incompetent than emotionally effective. Burck 1966, 247 disagrees: "Ein Ausschnitt aus dem Leben wird hier festgehalten.... ein Menschenschicksal zerbricht hier, ein Mädchen wird zu Boden geschlagen, und jeder fühlt, daß es nimmer wieder aufstehen wird." McKeown 1987-, 2:136, on the refrain in Ov. *Am.* 1.6, notes that "One might compare the repetitious nature of the ideas and language in the komastic Grenfell Fragment."

[64] This has been seen above. See Yardley 1978, 28 on Tib. 1.2, and the other examples cited there, including the *Frag. Gren.*

[65] Reynolds 1946, 77: "The wall-song in Marissa, which was composed in the middle of the second century B.C., does indicate a situation in which a woman is trying to keep her lover's presence outside the house from the knowledge of another man with whom she is consorting inside. But this latter may not be her husband;... ἑτέρου in the line κᾆτα κεῖμαι μεθ' ἑτέρου σε μέγα φιλοῦσα; seems to argue against such an inference." Cf. also McKeown 1979, 77. Luck 1959, 338 disagrees. Ussher 1973, 208 suggests that there is some resemblance between the final lines and Ar. *Ec.* 952 ff., but that does not seem particularly clear.

It is, unfortunately, very difficult to figure out exactly what is happening. The element of secrecy in the last two lines seems to indicate an adulterous situation, and the κροῦε τὸν τοῖχον (7) seems to imply that the man is somehow striking the wall either out of anger or a desire to get to the woman, but there is not enough evidence to call it either komastic or paraklausithuric.

The later Κωμαστής (Powell *Lyr. Alex. Adesp.* 3) also should be discussed briefly even if it is komastic rather than paraklausithuric.[66] Again, the text is corrupt, and appears to lack an ending:

Α. Ὁ τλήμων γ]έγονεν, μεθύων κατὰ τρό-
πον [εὐθ]υμῶν· πρόσεχε, πρόσεχε.
Β. ..... ν, Ναῖδες ἁβρόσφυροι,
..... ὑπὸ γὰρ τῶν πολλῶν προπόσεων
βακχεύων ἅ[λλομαι.
Α. φεῦ, τλήμω]ν.
Β. ἐπὶ δέ τινα κῶμον ὁπλίζομαι·
τραῦμα φ]ιλίης ἔχω τι παρὰ Κύπριδος ἄδηλον·
Ἔρως μ' ἔλα]β' ὁ γόης· εἰς τὴν ψυχήν μου εἰσπε-
σὼν [ποιεῖ μ]ε παραφρονεῖν.
Α. παροινεῖς] ἄρα· σαυτοῦ κράτει, μή τι πάθῃς.
Β. ἔα μ' ὁρμᾶν κ]αὶ μὴ με περίσπα· ὁμολογῶ φιλεῖν ἐρᾶν·
καὶ οὐκ ἀντι]δικῶ· οὐ πάντες ἁπλῶς τὸ Παφίης
φιλοῦμεν καὶ] ἐν ἀκρήτῳ μᾶλλον; ἀνακέκαυκέ με
ὁ θεὸς ὁ Βρόμ]ιος ὁμοῦ καὶ Ἔρως, οἷς οὐκ ἀντι-
σχεῖν [δύναμαι.

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[66] It is from an Egyptian ostracon and has been dated to c. 100 B.C. It is also known as *P. Sorb.* inv. 2223. For early editors, see Powell 1925, 182. There is some doubt whether it is actually verse. The text is from Powell 1925, 181 f. See also Page 1970, 332-3 no. 74, who thinks it is a fragment of a mime, as do McKeown 1979, 77, and Copley 1956, 11 ff. Cairns 1972, 203 f. mentions the fragment, but he is, of course, concerned with the komos, not the paraklausithuron. Copley 1956, 12 suggests, extremely hypothetically, that the request for admission was lost.

There are clearly two speakers, one very drunk (speaker "B"), and a companion who is sober, or at least more sober than the other (speaker "A"). "B" is carried away by his wine and the drinking of toasts (4), which means he has been to a symposium (3-5). He is ready to go on a komos (7), and announces that he has been wounded by Aphrodite, siezed by Love, and driven mad. Παροινία is mentioned (11), indicating the potential violence in the man (see above). "A" tries to restrain him, but "B" is happy with his love, a far cry from the usual paraklausithuric complaint. Bromios and Eros have kindled the fires of love in his heart.[67] The topoi common in paraklausithuric situations are clear, and the start of an amatory komos is probably portrayed. "B" will surely end up at his beloved's doors and, if one considers his apparent condition, probably be rejected.

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[67] For wine and love combined as a motivator, see the references in McKeown 1987-, 2:153 (on Ov. *Am.* 1.6.59-60). Some of the more notable examples he cites are: Ov. *Fast.* 4.597 "factum ... excusat amore"; *Trag. Adesp.* 570 Kannicht-Snell οἶνος μ' ἔπεισε; D. 21.38 προφάσεις, μέθην, ἔρωτα, ἄγνοιαν; Call. *AP* 12.118.1 ff. (G.-P. VIII); Pl. *Aul.* 745, *Bac.* 88, *Cur.* 1 ff.; Ter. *Ad.* 470 "persuasit nox amor uinum adulescentia"; [Cic.] *Rhet. Her.* 2.24 "uinum aut amorem aut iracundiam"; Prop. 1.3.13 f., and [Quint.] *Decl.* 309.4 "scitis quam multa faciat error, quam multa permisceat fortuna, cum praesertim ad haec accesserit et obscuritas noctis et paulo liberior usus meri."

P. Teb. 1.1.2d is more probably paraklausithuric, but is also very fragmentary and there is no general agreement about any of the more important details:[68]

[.....]πω κυρια τ[.] . [
[.....]ν φιλων
[.....]ς μη σχειν ετ[
[.....].[.]....ακις μονοκ[ο]ι[τ
[.....]. ν μενε[.]ια[.]ες
[.... π]αρακυφον ικετω Κλευπατ[ρα
[....] . ιν . τοναπηλιτριωμεν δοκ[
[....] . τα μεαπεσιν αδυ(νατον) μη μου τ[
πυ[.] περιπεπλευκας μετα [
. . . . . .
ερω μαινομαι καταγμαι εμ[
κρο(υσον) τας θυρα(ς) μη μεγα φωνι τ . [
εξαναστατουμαι και π . [
δος μοι τον τριβω(να) και ...[
κυριε καθευδις κα[..]...[
εγω δε στρεφομαι και ...[
μεθυων ερχεται ο μεγα .. [
ο κελεης σου γεμι καλι και [

The sense is by no means clear and nothing can be gained by any attempt to reconstruct the passage.[69] For example, Gow (1965, 2:33) comments on the passage:

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[68] The text is from Grenfell-Hunt-Smyly 1902, 1:1:8-9. I omit the dots under individual letters. Again, this is slightly out of chronological order, being dated to c. 100 B.C. (*ibid.*).

[69] Grenfell-Hunt-Smyly 1902, 1:1:6: "fragment (d) appears to contain part of a dialogue, which may, as Blass suggests, come from a mime; but the sense is hardly recoverable." That does not deter Copley 1956, 12-13: "In this fragment the reference to a procession through the streets is missing, but this is probably because of the fact that the first part of the mime has been lost." Kenney 1958, 49 disapproves. McKeown 1979, 77 and Burck 1966, 246 also think it is mimic. Cairns 1979, 166 ff. believes there are two speakers, a komast and an attendant.

> In *p. Teb.* p. 8 is a scrap of another παρακλαυσίθυρον in which a woman, apparently attended by a slave, also seeks admittance at a lover's house, but too little remains for the work to be judged.

Copley (1942, 105), however, has a different interpretation:

> This mutilated papyrus reveals very clearly a rudimentary paraclausithyron-scene that terminates in the drunken sleep of the protagonist.... there are two characters, one a seaman and demonstrably very drunk. The other appears to be his slave or attendant.

To elaborate, the κυρια in 4 could be the female beloved of a male lover, Aphrodite, or even the excluded lover if she is female and if there is a second speaker, a slave or attendant, who could be talking about his or her mistress. The uncertain Κλευπατ[ρα in 9 could conceivably be either the female lover (excluded lovers and komasts often refer to themselves by name) or the beloved of a male lover. There is no evidence for who might be requesting the cloak in line 17, or who the κυριε (18) is--the sailor addressed by his attendant as Copley thinks, or the male beloved addressed by the lover. Garte (1924, 58) thinks the beloved is a boy. Nevertheless, some general observations can be made on topoi that are not affected by context: line 4 could indicate a female lover or could contain an address to a goddess; in 7 the lover probably refers to sleeping alone; the beloved is asked to look out at 9 (παρακυψον); the image of the shipwrecked lover could be present in 14, and the madness of the lover definitely is; there is a mention of knocking on the door in 15 and μη μεγα φωνι is possibly a

reference to *furtiuus amor*; the lover could be requesting a cloak at 17, either from a slave, because of the cold or because he or she intends to lie down on it, or from the beloved, in which case it would be a past gift the lover wanted returned or some memento of the beloved; at 18 the lover could have fallen asleep or could be voicing her or his concern that the beloved is asleep (a common enough paraklausithuric topos--see below); someone is distressed in 19 (στρεφομαι could certainly apply to a distraught lover); and the lover is probably drunk (20). Despite these uncertainties, the fragment usefully indicates the continued popularity of the paraklausithuric situation in mime, or mimic literature, and one cannot doubt that there were many more than these examples.[70]

Polybius, Lucilius, Sextus Turpilius and Bion

Leaving comedy and mime, we come to Polybius, who provides our earliest reference for an identifiable, real komastic excluded lover, as opposed to the unidentifiable lovers cited mentioned in Plato's *Symposium* or in Isaeus 3. Polybius (10.26.3-5) tells us that Philip V of Macedon grew increasingly wanton until:

> οὐ γὰρ ἔτι τὰς χήρας ἐπείρα γυναῖκας οὐδὲ τὰς ὑπάνδρους ἠρκεῖτο μοιχεύων, ἀλλ' ἐκ προστάγματος ἦν αὐτῷ φανείη,

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[70]See all the evidence assembled in McKeown, 1979. Cf. Ath. 14.621 c: ὁ δὲ μαγῳδὸς καλούμενος ... ὑποκρινόμενος ποτὲ μὲν γυναῖκας καὶ μοιχοὺς καὶ μαστροπούς, ποτὲ δὲ ἄνδρα μεθύοντα καὶ ἐπὶ κῶμον παραγινόμενον πρὸς τὴν ἐρωμένην.

προσπέμψας ἐκάλει, ταῖς δὲ μὴ προχείρως συνυπακουούσαις ἐνύβριζε, κώμους ποιούμενος ἐπὶ τὰς οἰκίας. καὶ τῶν μὲν τοὺς υἱεῖς, τῶν δὲ τοὺς ἄνδρας ἀνακαλούμενος ἐπὶ προφάσεσιν ἀλόγοις διέσειε, καὶ πολλὴν ἀσέλγειαν ἐναπεδείκνυτο καὶ παρανομίαν.[71]

The situation is the reverse of the normal komastic order of events, in which the lover makes the komos to the beloved and then requests admission. Here Philip sends for the women first, and, when they decline his invitation, he insults them by making komoi to their houses, where, one presumes, further requests for admission would follow. Again, the insulting nature of such actions when directed against a free woman should be noted.[72]

Lucilius also seems to have portrayed comedic sieges of a person's house, motivated by an amatory rivalry. Fragments 793, 793, 795, and 796-7 mention a broken trust, someone stealing herself or himself away from a man, hinges being broken, and a chance for someone to save his skin:[73]

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[71] This passage seems to have escaped the notice of writers on the paraklausithuron/komos.

[72] Compare the revels of Antiochus Epiphanes in Polyb. fr. 26.1 (cited Ath. 10.439 a): Πολύβιος ... καλεῖ αὐτὸν Ἐπιμανῆ καὶ οὐκ Ἐπιφανῆ διὰ τὰς πράξεις.... εἰ δὲ καὶ τῶν νεωτέρων, φησίν, αἴσθοιτο τινας συνευωχουμένους ὁπουδήποτε, παρῆν μετὰ κερατίου καὶ συμφωνίας, ὥστε τοὺς πολλοὺς διὰ τὸ παράδοξον ἀνισταμένους φεύγειν. See also Polyb. 26.1.4.

[73] The text is from Warmington 1935-40, 3:256 ff. The equivalent lines from Marx are: 780, 781, 773, and 771-2. Warmington's reconstruction of the exact details of the scene seems excessively speculative: "The aggressor seems to hunt out a faithless wife and the scene may be modelled on an episode from a Greek play of the 'New Comedy'." It is unlikely that New Comedy would have portrayed an adulterous wife in such a situation and the plot behind the fragments

uitam ac fortunas cui concrediderim meas. 793
utrum anno an horno tete abstuleris a uiro. 794
Malo hercle uestro, confectores cardinum. 795
orationem facere conpendi potes; 796
salue, dum saluo in tergo et tergino licet.

Fragments 937, 938-9, 942, 943-4, 945, 946, and 947 also seem to be possibly paraklausithuric:[74]

quod thynno capto cobium excludunt foras. 937
pluteos ex scutis tectaque et testudines 938
reddet
nemo hos ancipites ferro effringat cardines. 941
uecte atque ancipiti ferro effringam cardines. 942
... vas ex fenestris in caput 943
deiciam, qui prope ad ostium aspirauerint.
Gnatho, quid actum est? depilati omnes sumus 945
caede ostium, Gnato, urgue. restant. periimus. 946
crus lapide? nihil est. credam, si te offenderit 947

If they are paraklausithuric, fragment 937 would then refer to one lover excluded in favour of a "bigger fish",[75] 938-9 the defensive preparations of the besieged house, 941 and 942 the attack on the door (complete with *uectis* and *ferrum*),[76] 943-4 a vase, which probably contained water, being

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is probably closer to Menander's *Perikeiromene*.

[74]See Warmington 1935-40, 3:300 ff. McKeown 1987-, 2:152 (on Ov. *Am.* 1.6.57-8) cites 942 f. The corresponding numbers in Marx's edition are: Warmington 937 = Marx 938, 938-9 = 837-8, 942 = 839, 943-4 = 841-2, 945 = 845, 946 = 843, and 947 = 844.

[75]Warmington 1935-40, 3:301 thinks as much. The quotation's source, Var. *L.* 7.47, gives no help.

[76]Cf. Pl. *Am.* 1026 "Ita, rogo. paene effregisti, fatue, foribus cardines," and *As.* 388 "cardines ne foribus effringantur."

thrown down from windows onto the attackers (945),[77] 946 a renewed assault on the door, and 947 more resistence.

Sextus Turpilius also mentions the attack on the beloved's doors: "Nemo umquam uidit ebrium ire inter diu / Neque turbam facere neque fores exurere" ("Thrasyleon" II.199-200; Ribbeck 1871, 2:109).

Bion *Aposp.* 11 offers many topoi in common with the paraklausithuric epigrams, Theocritus, and the *Frag. Gren.*:

> Ἕσπερε, τᾶς ἐρατᾶς χρύσεον φάος Ἀφρογενείας,
> Ἕσπερε, κυανέας ἱερόν, φίλε, νυκτὸς ἄγαλμα,
> τόσσον ἀφαυρότερος μήνας ὅσον ἔξοχος ἄστρων,
> χαῖρε, φίλος, καί μοι ποτὶ ποιμένα κῶμον ἄγοντι
> ἀντὶ σελαναίας τὸ δίδου φάος, ὥνεκα τήνα
> σάμερον ἀρχομένα τάχιον δύεν. οὐκ ἐπὶ φωράν
> ἔρχομαι οὐδ' ἵνα νυκτὸς ὁδοιπορέοντας ἐνοχλέω,
> ἀλλ' ἐράω· καλὸν δέ γ' ἐρασσαμένῳ συναρέσθαι.

Hesperus is addressed in a hymnic style instead of Night.[78] An explicit connection to Aphrodite is stated, much like the Νὺξ συνερῶσά μοι in line 11 of the *Frag. Gren.*, and similar

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[77] Marx 1963, 2:291: "aqua feruenti immissa uidentur cardinum confectores illi esse ambusti: depilare emadefactam perdicem coci dicuntur Apic. VI 221. Foribus repulsa gelida perfundit mulier ap. Horat. *serm.* II 7, 90." Fiske 1916, 338 agrees.

[78] The text is from Gow 1952a. Most notable is the repetition of the vocative each time followed by appositional phrases--Nisbet-Hubbard 1970, 131 "It is a common usage in hymns and prayers to combine the vocative with an attribute in apposition (Norden, *Agnostos Theos,* p. 148)." Furthermore (4) "an accumulation of attributes was a regular feature of hymns (Norden, *Agnostos Theos,* p. 167)." The repetition of the name and of φίλος, and the χαῖρε, can also be religious: Hom. *Il.* 10.462, *Od.* 13.229, 24.402; *h. Ap.* 466, 545; *h. Merc.* 31; *h. Ven.* 92, etc.; Archil. fr. 119.2 and 4; Ar. *Th.* 111, 129, 972; and Mel. *AP* 12.110.3 (G.-P. CV). Cf. Nisbet-Hubbard 1970, 366.

appeals to a god based on their personal experience of love. He is asked, as the moon and stars are sometimes, to give the komast light, for the moon has set. The speaker explicitly announces that he is going on a komos (4), not for robbery or mugging, which brings to mind the common paraklausithuric topos of the dangers of the night (but almost always the dangers of the city at night, not the countryside) and also the lover's proclamations of harmlessness. Finally there is an actual appeal to Hesperus to help him, with the argument that it is a good thing to help a lover. The announcement of the komos and the mention of love indicate that the speaker will arrive at someone's house and request admission. But even if the passage is not truly paraklausithuric it is interesting to note the use of these topoi in association with a purely komastic situation. Passages such as this and the "Marisaeum Melos" indicate again that many topoi associated with the paraklausithuron are simply that--topoi that occur with the paraklausithuron but are not actually of the paraklausithuron.

Meleager and Anonymous Late Hellenistic Epigrams

Meleager begins several paraklausithuric epigrams with similar addresses to Night or the stars. *AP* 5.165 (G.-P. LI) begins with a sacral address to Night:[79]

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[79] Note the repetition of Νύξ, each time with a different epithet, the earnest repetition of λίτομαι, and the solemn *παμμήτειρα θεῶν*, which could also be considered the equivalent of the standard hymnic citing of the god's

Ἐν τόδε, παμμήτειρα θεῶν, λίτομαί σε, φίλη Νύξ,
ναί λίτομαι κώμων σύμπλανε πότνια Νύξ·
εἴ τις ὑπὸ χλαίνῃ βεβλημένος Ἡλιοδώρας
θάλπεται ὑπναπάτῃ χρωτὶ χλιαινόμενος,
κοιμάσθω μὲν λύχνος, ὁ δ' ἐν κόλποισιν ἐκείνης 5
ῥιπτασθεὶς κείσθω δεύτερος Ἐνδυμίων.

Again, Night is the companion of the lover on his komos. But this time, for the first time in a paraklausithuric poem, we find an explicit attack on the rival in the wish that he might fall asleep (which brings to mind the mention of Endymion in Theoc. 3.50). As has been seen before, the epigram takes place before the lover has made his request for admission, but the request is clearly intended.[80]

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parentage. The text for all Meleager's epigrams from the *AP* will follow Gow-Page 1965.

[80] The epigram's potential paraklausithuric nature is strong enough for Garte 1924, 37 ff. to discuss it. It is interesting to compare this epigram with Mel. *AP* 5.166 (G.-P. LII), which Cairns 1977, 328 considers komastic. It too contains the address to night, mention of the lamp (also addressed), and the poet's wondering if his beloved is alone, but it surely takes place when the poet is lying awake at home. First, the explicit mention that his longing is keeping him awake would seem to imply that he is at home--if he were making a komos to Heliodora, then the mention of wakefullness would not be apposite at this time in the komos, for he has likely not had a chance to try to get to sleep, presuming the komos occurred, as usual, after a symposium. Second, that the poet addresses Night rather than the girl herself in his desire to know if she is alone seems to argue against the epigram actually being spoken en route to the beloved or at her door--either he will find out or be able to address his beloved soon enough. Finally, the request for the lamp to guard her also does not seem to fit if the lover's arrival were imminent: Ὦ νύξ, ὦ φιλάγρυπνος ἐμοὶ πόθος Ἡλιοδώρας / καὶ †σκολιῶν ὄρθρων† κνίσματα δακρυχαρῆ, / ἆρα μένει στοργῆς ἐμὰ λείψανα, καί τι φίλημα / μνημόσυνον ψυχρᾷ θάλπετ' ἐνὶ κλισίᾳ; / 5 ἆρά γ' ἔχει σύγκοιτα τὰ δάκρυα, κἀμὸν ὄνειρον / ψυχαπάτην στέρνοις ἀμφιβαλοῦσα φιλεῖ; / ἢ νέος ἄλλος ἔρως, νέα παίγνια; μήποτε, λύχνε, / ταῦτ' ἐσίδῃς, εἴης δ' ἧς παρέδωκα φύλαξ.

AP 5.191 (G.-P. LXXIII) is unusually dense in topoi:

> Ἄστρα καὶ ἡ φιλέρωσι καλὸν φαίνουσα Σελήνη
> καὶ Νύξ καὶ κώμων σύμπλανον ὀργάνιον,
> ἆρά γε τὴν φιλάσωτον ἔτ' ἐν κοίταισιν ἀθρήσω
> ἄγρυπνον λύχνῳ πόλλ' ἀποκλαομένην·
> ἤ τιν' ἔχει σύγκοιτον; ἐπὶ προθύροισι μαρανθεὶς 5
> δάκρυσιν ἐκδήσω τοὺς ἱκέτας στεφάνους
> ἓν τόδ' ἐπιγράψας, "Κύπρι, σοὶ Μελέαγρος ὁ μύστης
> σῶν κώμων στοργᾶς σκῦλα τάδ' ἐκρέμασε."[81]

The stars and Selene, which light the lover's way, are invoked, as are Night and the lover's unidentified musical instrument, the fellow-wanderer of the poet's revels (as was Night in 5.165.2 above).[82] He wonders if he will see his beloved, lying awake and crying (presumably because she has been jilted by a lover) or if she has a rival within.[83] If the former is the case, he can probably expect to be admit-

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[81] The text is from Gow-Page 1965, but with their suggested (2:648) emendation of *ἀποκλαομένην* in line 4: "†*ἀποδαομένην*: if she is still 'awake in bed', she is either waiting for a lover or already enjoying one; in both cases the lamp will be kept alight ... *ἀποκλαομένην*.... The latter is palaeographically easy ... and makes a suitable contrast with what follows: 'is she alone and complaining that she has no lover, or has she one already?'"

[82] Cf. again *Frag. Gren.* 11 *ἄστρα φίλα καὶ πότνια νὺξ συνερῶσά μοι*. Gow-Page 1965, 2:648 think the *ὀργάνιον* is a musical instrument, as does Garte 1924, 34. The moon should be bright for lovers or witches, cf. Theoc. 2.10 f., and the dull moon at Sen. *Med.* 787 ff.

[83] Cairns 1972, 87 sees an implicit threat-prophecy in this. Copley 1956, 4 misses the implied conditional sense of 5 ff.: "At this point we are to imagine that he knocks at the door. He receives no answer: 'Has she someone with her?' Apparently she has, for the lover gives up in despair, throws himself down to weep on her threshold." Cf. 169 n. 7.

ted, but in the latter case, he will hang his garlands, which have been wilted by the abundant salty tears shed on them, on her door.[84]

There is some confusion of imagery in lines 6-9 with the combination of ἱκέτας and σκῦλα. First, the garlands are called suppliant instead of the lover, seeming to recall the branches or garlands proffered by the suppliant seeking mercy.[85] Yet the poet then goes on to call the garlands σκῦλα, which usually refers to spoils, the arms in particular, taken from a defeated enemy and then dedicated by the victor to a god (*LSJ s.v.*). That enemy, of course, did not himself hang up the spoils taken from him--he was usually too dead to do so. Therefore the σκῦλα must mean, by extension, offerings proffered by a surrendering enemy rather than true spoils of war. This would then imply that the lover was some form of captive of Aphrodite, or a *seruus Amoris*.[86] Probably implicit in the garlands being hung on the beloved's door is some idea that the beloved's house is almost a temple of Aphrodite (as Garte 1924, 35 realizes).

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[84] Cairns 1977, 326 and 328 cites this among those komoi where admission seems a clear possibility.

[85] For more on supplication in paraklausithura, see Chapter 4.

[86] Cairns 1977, 349 sees implications here that the lover is a suppliant prisoner, rather than just a suppliant.

Finally, the lover will add a dedicatory inscription, as at 12.23 below, probably written on the door.[87]

Less certainly paraklausithuric is *AP* 5.160 (G.-P. XXVI):

> Δημὼ λευκοπάρειε, σὲ μέν τις ἔχων ὑπόχρωτα
> τέρπεται, ἁ δ' ἐν ἐμοὶ νῦν στενάχει κραδία.
> εἰ δέ σε σαββατικὸς κατέχει πόθος, οὐ μέγα θαῦμα·
> ἔστι καὶ ἐν ψυχροῖς σάββασι θερμὸς Ἔρως.

The lover appears to be outside the beloved's house. He addresses her, praising her beauty in passing, but knows that there is a rival within. He makes a brief attack on the rival, but the final mention of the fires of love seems almost to excuse the whole incident.

Meleager also wrote four paederastic paraklausithuric epigrams: *AP* 12.23, 72, 85, and 167 (G.-P. XCIX, XCII, CXV, and CIX). *AP* 12.23 provides a delightful twist on the idea of the spoils of love, but this time it is not the garland but the lover himself who is the spoils fastened at the door of the beloved, rather as Iphis will be in Ov. *Met.*

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[87] It is not absolutely clear that the writing will be on the door. Dedicatory offerings regularly had a plaque or tablet affixed to them on which the inscription was written. Sometimes the writing was on the offering itself, see *LSJ s.v.* σκῦλον: "σκῦλα γράφειν to write one's name on *arms gained as spoils*, which were then dedicated to a deity." However, since it would be hard to write on a garland, and since the lover probably was not carrying with him something he could use as a plaque, the inscription is probably written on the door. Yardley 1979, 156 and Fedeli 1980, 377-8, on Prop. 1.16.9-16, both take it this way.

14.[88] Furthermore, it introduces the topos of the mocking by-stander or witness to the komos/paraklausithuron, but here it is the lover himself who was formerly that mocker of ill-starred lovers' komoi:[89]

> Ἡγρεύθην ‹ὁ› πρόσθεν ἐγώ ποτε τοῖς δυσέρωσι
> κώμοις ἠϊθέων πολλάκις ἐγγελάσας·
> καί μ' ἐπὶ σοῖς ὁ πτανὸς Ἔρως προθύροισι, Μυΐσκε,
> στῆσεν ἐπιγράψας, "σκῦλ' ἀπὸ Σωφροσύνης".

All Meleager's epigrams so far have had the author as the lover or komast, but in *AP* 12.72 (G.-P. XCII) it is someone else, and Meleager is the pitying bystander:

> Ἤδη μὲν γλυκὺς ὄρθρος· ὁ δ' ἐν προθύροισιν ἄϋπνος
> Δᾶμις ἀποψύχει πνεῦμα τὸ λειφθὲν ἔτι
> σχέτλιος, Ἡράκλειτον ἰδών· ἔστη γὰρ ὑπ' αὐγάς
> ὀφθαλμῶν, βληθεὶς κηρὸς ἐς ἀνθρακιήν.
> ἀλλά μοι ἔγρεο, Δᾶμι δυσάμμορε· καὐτὸς Ἔρωτος
> ἕλκος ἔχων ἐπὶ σοῖς δάκρυσι δακρυχέω.

The lover has lain at his beloved boy's door until dawn, sleepless. He has been virtually dying from love since he was burnt by the rays from Heraclitus' eyes--an idea that combines the topoi of the lover recounting the beginnings of his love, the fires of love, and eye contact with the beloved. Meleager tries to rouse him by showing that he is

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[88] Again, the inscription is probably written on the door itself. See Chapter 2, note 119; Chapter 3, note 21; and above on Mel. *AP* 5.191.

[89] This will occur in later paraklausithura. Cf. Murgatroyd 1980, 95 on Tib. 1.2.87-96: "For the example of the loveless laugher in love, cf. *Hom. Hymn* 5.45 ff., *AP* 5.234 (Paulus S.), 12.23, 101 (Meleager), Propertius 1.7, 1.9."

not the only person to bear Love's wounds.[90] Finally there is a mention of both lovers' tears.

AP 12.85 (G.-P CXV) is particularly interesting in the way it combines the request to be admitted to one's beloved and the request to join a symposium:

> Οἰνοπόται, δέξασθε τὸν ἐκ πελάγευς ἅμα πόντον
> καὶ κλῶπας προφυγόντ' ἐν χθονὶ δ' ὀλλύμενον.
> ἄρτι γὰρ ἐκ νηός με μόνον πόδα θέντ' ἐπὶ γαῖαν
> ἀγρεύσας ἕλκει τῇδ' ὁ βίαιος Ἔρως
> ἐνθάδ' ὅπου τὸν παῖδα διαστείχοντ' ἐνόησα, 5
> αὐτομάτοις δ' ἄκων ποσσὶ ταχὺς φέρομαι.
> κωμάζω δ' οὐκ οἶνον ὑπὸ φρένα πῦρ δὲ γεμισθείς.
> ἀλλὰ φίλῳ, ξεῖνοι, βαιὸν ἐπαρκέσατε,
> ἀρκέσατ', ὦ ξεῖνοι, κἀμὲ ξενίου πρὸς Ἔρωτος
> δέξασθ' ὀλλύμενον τὸν φιλίας ἱκέτην. 10

The lover asks to be received into a symposium (for the repetition of *δέχομαι* cf. Alc. fr. 374). He has left the sea (probably the sea of love), and avoided the dangers of the land that face the komast (7). He nonetheless is dying from love, for as he disembarked, violent Eros dragged him after a boy, who would seem to have gone in to where the *οἰνοπόται* are. His feet co-operated with Eros, bearing him along of their own accord. This abduction by love has been seen before in one form in *AP* 12.23, and will recur in Prop. 2.29A. The speaker is making a komos, but inflamed by the fires of love, not wine--the usual topos of the drunkenness of the lover is mentioned by means of a denial of the topos. He calls the drinkers *xenoi* several times to strengthen

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[90] Gow-Page 1965, 2:657 say 5 ἔγρεο ... *δυσάμμορε* is "Homeric vocabulary, a rarity in M.; here for ironic-satirical effect."

their obligation to receive him. The epigram ends with a final appeal for admission, a repetition of the dying-for-love topos, and the image of the lover as suppliant.

The storm-tossed sailor on the seas of love returns in *AP* 12.167 (G.-P. CIX), requesting admission to the beloved's harbour:

> Χειμέριον μὲν πνεῦμα, φέρει δ' ἐπί σοί με, Μυΐσκε,
> ἁρπαστὸν κώμοις ὁ γλυκύδακρυς Ἔρως·
> χειμαίνει δὲ βαρὺς πνεύσας Πόθος· ἀλλά μ' ἐς ὅρμον
> δέξαι τὸν ναύτην Κύπριδος ἐν πελάγει.

Again, the lover makes a komos to his beloved compelled by Eros. The common komastic bad weather is emphasized by the repetition of the χειμ-/πνευ- conjunction. The emphasis on the bad weather also stresses the lover's dedication to his beloved.[91]

Meleager makes a passing reference to the anointing of the beloved's door with unguent in *AP* 5.198 (G.-P. XXIV):

> Οὐ πλόκαμον Τιμοῦς, οὐ σάνδαλον Ἡλιοδώρας,
> οὐ τὸ μυρόρραντον Δημαρίου πρόθυρον,
> οὐ τρυφερὸν μείδημα βοώπιδος Ἀντικλείας,
> οὐ τοὺς ἀρτιθαλεῖς Δωροθέας στεφάνους,
> οὐκέτι σοί φαρέτρη < > πτερόεντας ὀιστοὺς 5
> κρύπτει, Ἔρως· ἐν ἐμοὶ πάντα γάρ ἐστι βέλη.

Line 6 makes it clear that Meleager is in love with each of these girls. Each one is represented by a single attribute:

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[91] See Garte 1924, 39, who finds this epigram particularly artful.

hair, a sandal, a smile, garlands, and, in line 2, a myrrh-sprinkled doorway.[92]

Two other epigrams of Meleager, which depict the beginning of an amatory komos, also deserve brief mention. In *AP* 12.117 (G.-P. XIX) the poet debates with himself (it is just possible, however, that the speakers are two separate people) about going on a komos.[93] There are two mentions of a torch or lamp being lit, drunkenness, and Zeus' experience as a lover, which is connected with the idea of the primacy of Eros over all the gods, and an address to the lover's *thumos*:

> Βεβλήσθω κύβος· ἅπτε· πορεύσομαι.-- Ἠνίδε τόλμα·
> οἰνοβαρές, τίν' ἔχεις θροντίδα; -- Κωμάσομαι,
> κωμάσομαι. -- Ποῖ, θυμέ, τρέπῃ; -- Τί δ' Ἔρωτι
> λογισμός;
> ἅπτε τάχος. -- Ποῦ δ' ἡ πρόσθε λόγων μελέτη;
> -- Ἐρριφθω σοφίας ὁ πολὺς πόνος· ἓν μόνον οἶδα
> τοῦθ', ὅτι καὶ Ζηνὸς λῆμα καθεῖλεν Ἔρως.[94]

AP 5.190 (G.-P. LXIV) combines the komos with the shipwrecked lover, and contains, instead of an address to the moon or stars, one to the metaphorical waves and winds:

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[92] The appearance of unguent, which was, of course, oil-based, at Lucr. 4.1178-9 would perhaps have puzzled Copley 1956, 44 f. less if he had been aware of this epigram and Charito 1.3.2. See below in Chapter 4 for more on anointing doorways.

[93] It is interesting to note that this occurs third in a series of five komastic epigrams, indicating a certain generic awareness on the part of the editor of Strato's "Musa puerilis." Gow-Page 1965, 2:618 note that "the influence of Mime is obvious."

[94] I have incorporated Gow-Page's (1965, 2:618) preferred reading of τόλμα in line 1, instead of τόλμαν.

Κῦμα τὸ πικρὸν Ἔρωτος ἀκοίμητοί τε πνέοντες
ζῆλοι καὶ κώμων χειμέριον πέλαγος,
ποῖ φέρομαι; πάντῃ δὲ φρενῶν οἴακες ἀφεῖνται·
ἢ πάλι τὴν τρυφερὴν Σκύλλαν ἐποφόμεθα;

The lover is once again not in control of himself (3). His beloved is presumably represented by Scylla--dangerous but preferable to the storm of emotions he is experiencing.

These epigrams are notable for a number of reasons. Most obvious is their number--the various opportunities that the paraklausithuric situation offered for exploring the experience of love clearly appealed to Meleager.[95] They contain a wide range of moods from the pain of *AP* 12.23 and 12.85 to the kindly sympathy of 12.72. He incorporates a great variety of topoi and shows a clear fondness for those of the garland being offered and of the sailor on the sea of love. Furthermore, his vocabulary is interesting, particularly in his exclusive use of *πρόθυρον* for the beloved's door and the frequent occurrence of κῶμος vocabulary, indicating the continued connection that has been noted between the paraklausithuron and komos.

Three anonymous Hellenistic epigrams from book twelve of the *AP* also involve the paraklausithuric situa-

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[95]Garte 1924, 40: "Veritas et simplicitas carminum Asclepiadis desideratur apud Meleagrum. Cum Asclepiadis carmina nuda et candida essent, Meleagri sunt nimia arte facta, qua ex re Meleagrum praeceptis rhetoricis nimis commotum esse facile intellegitur."

tion: 90, 115 and 116 (G.-P. I, VI, and XXXIV).[96] 12.90 seems to mention two different paraklausithuric exclusions:

> Οὐκετ' ἐρῶ. πεπάλαικα πόθοις τρισίν· εἷς μὲν ἑταίρης,
> εἷς δέ με παρθενικῆς, εἷς δέ μ' ἔκαυσε νέου,
> καὶ κατὰ πᾶν ἤλγηκα. γεγύμνασμαι μέν ἑταίρης
> πείθων τὰς ἐχθρὰς οὐδὲν ἔχοντι θύρας·
> ἔστρωμαι δὲ κόρης ἐπὶ παστάδος αἰὲν ἄυπνος, 5
> ἔν τι ποθεινότατον παιδὶ φίλημα δισδούς·
> οἴμοι, πῶς εἴπω πῦρ τὸ τρίτον; ἐκ γὰρ ἐκείνου
> βλέμματα καὶ κενεὰς ἐλπίδας οἶδα μόνον.

In lines 3-4 the lover, having no money and despite his best efforts (γεγύνασμαι seems to imply that the matter greatly exercised him), fails to persuade a *hetaira*'s doors to open. The implicit personification of the doors in ἐχθρὰς is particulary noteworthy. Whether line 5 mentions another exclusion or not is uncertain and hinges on the meaning of παστάδος, which could be the girl's bedroom or a porch or portico of the house. Gow-Page (1965, 2:561) are fairly certain that the lover is not with the girl:

> It is evident that the man cannot spend the night in the girl's bedroom, still less (as Paton supposed) on her bed, and παστάς must be some sort of porch outside the house or room.... As in 4, the man is apparently condemned to a form of θυραυλία though somewhat nearer here than there to the object of his desires.

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[96] They all seem to be relatively late. One other late Hellenistic epigram, Phld. *AP* 5.120 (G.-P. VII), is worth brief mention for a different use of the bad weather topos. But this time it is a woman sneaking out from her σύνευνος (not necessarily a husband) to be with a lover: καὶ νυκτὸς μεσάτης τὸν ἐμὸν κλέψασα σύνευνον / ἦλθον καὶ πυκινῇι τεγγομένη ψακάδι· / τοὔνεκ' ἐν ἀπρήκτοισι καθήμεθα, κοὐχὶ λαλεῦντες / εὕδομεν ὡς εὕδειν τοῖς φιλέουσι θέμις. Again the topos of the bad weather is used to indicate implicitly the strength of the lover's passion.

The present tenses in 5 and 6 still offer some difficulty, but they could indicate that this relationship is ongoing. If lines 5-6 do then refer "to a form of θυραυλία," it is particularly interesting for being associated with a κόρη.

AP 12.115 (G.-P. VI) is more straightforward, and is also more komastic than paraklausithuric:

> Ἄκρητον μανίην ἔπιον· μεθύων μέγα μύθοις
> ὥπλισμαι πολλὴν εἰς ὁδὸν ἀφροσύναν.
> κωμάσομαι· τί δέ μοι βροντέων μέλει ἢ τί κεραυνῶν;
> ἢν βάλλῃ, τὸν ἔρωθ' ὅπλον ἄτρωτον ἔχω.

A lover, mad with drink and drunk with words is therefore armed for a komos to his beloved. Again, one can deduce from his words that he will not be admitted. The lover does not fear the thunder and lightning of the storm he is facing for he is protected by love.[97] Moreover, since the thunder and lightning are attributes of Zeus, there is implicit defiance of him.[98]

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[97] This is one of the earliest occurrences of the topos of the lover protected by love. The bravery of lover occurs earlier at Asclep. *AP* 5.64 (G.-P. XI), Pl. *Smp.* 203b, and Arist. *E.E.* 1229 A, and can be found later in Phld. *AP* 5.25 (G.-P. III). Posidipp. *AP* 5.213 (G.-P. IV) has Eros escorting the lover through danger, but that is somewhat different from the idea that the lover's love itself will protect him. See Murgatroyd 1980, 81 (on Tib. 1.2.27-8 and 29-30) and McKeown 1987-, 2:128 (on Ov. *Am.* 1.6.9-14). It is certainly in effect at Hor. *Carm.* 1.22: "Horace's ode starts with the proposition that the pure in heart need no weapons even when travelling through the most dangerous country.... He is applying to himself, not without amusement, the elegists' commonplace that the lover is a sacred person under divine protection;..." (Nisbet-Hubbard 1970, 262 f.).

[98] Cf. the assimilation of the *ianitor* to Jupiter in Ov. *Am.* 1.6.16 (and see McKeown 1987-, 2:132 *ad loc.*) and Polyphemus' defiance of Jupiter in *Met.* 13.761 and 857-8.

AP 12.116 (G.-P. XXXIV) also depicts the start of a komos, but with several interesting variations on standard topoi:

> Κωμάσομαι, μεθύω γὰρ ὅλος μέγα· παῖ, λαβὲ τοῦτον
> τὸν στέφανον τὸν ἐμοῖς δάκρυσι λουόμενον.
> μακρὴν δ' οὐχὶ μάτην ὁδὸν ἴξομαι· ἔστι δ' ἀωρὶ
> καὶ σκότος, ἀλλὰ μέγας φανὸς ἐμοὶ Θεμίσων.

As usual, the lover is drunk. Somewhat strangely, he offers his garland, which is already wet with his tears, to an attendant. This could simply be because the lover is very drunk and so, typically, his garland is inconveniently drooping down, or it could be because he presumes he will be admitted and so will not need the garland as a gift. The tears are presumably tears of love motivated by the lover's absence from his beloved.[99] Since his beloved will shine out like a beacon to guide the lover's way, the lover will certainly not need a torch.[100]

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[99] The emotional drinker prone to crying is certainly a common enough modern figure. Murgatroyd 1980, 173 suggests that it is the wine causing his tears. McKeown 1987-, 2:132 seems to suggest that this epigram is paraklausithuric.

[100] See Gow-Page 1965, 2:576 on line 4: "it is not quite plain whether he means that the boy is a beam towards which to steer or a torch to guide his footsteps. The former seems the more natural figure, but the latter is somewhat favoured by such references to lovers as *Frag. Gren.* 15 *συνοδηγὸν ἔχω τὸ πολὺ πῦρ / τοὺν τῇ ψυχῇ μου καιόμενον*, Prop. 3.16.16 'ipse Amor accensas praecutiti ante faces'." A good comparison for the passage at hand is Ov. *Ep.* 18.85, and 155 f. Compare the use of "mea lux" for the beloved in Latin elegy. For a Greek equivalent, see Plu. *Mor.* 705 C. The beloved can be compared to the sun: Pl. *Men.* 180 ff., Mel. *AP* 12.59 (G.-P. C), and Alciphro 4.16.1. For a later use of "light" as an endearment, see Wagner *Götterdämmerung* prologue: "{Sieg.} Heil dir Brünnhilde, prangender Stern! / Heil, strahlende Liebe! / {Brun.} Heil dir, Siegfried,

Val. Aedituus, Dec. Laberius, Trypho, and Aristodemus

Valerius Aedituus fr. 2 is a Latin komastic epigram very similar to those from the *Anthologia Palatina*.[101] It is quoted at Aulus Gellius 19.9.12:

> quid faculam praefers, Phileros, qua est nil opus nobis?
> ibimus sic, lucet pectore flamma satis.
> istanc <aut> potis est uis saeua extinguere uenti
> aut imber caelo concitus praecipitans;
> at contra hunc ignem Veneris, nisi si Venus ipsa,
> nullast quae possit uis alia opprimere.[102]

An attendant slave is addressed and asked why he carries a torch, for the fire in the lover's heart will light the way (cf. *Frag.* Gren. 15-16).[103] Such flames cannot be quenched by the wind and heavy rain. Only Venus has the power to put out her own fires.[104] It is clear that this is the start of an amatory komos and admission will be requested at its end.

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siegendes Licht! / Heil, strahlendes Leben!"

[101] See Wright 1975, 152 and Courtney 1993, 70-2. He is generally given a *floruit* of c. 100 B.C.

[102] The text is from Courtney 1993, 70.

[103] Courtney 1993, 72 notes the similarity of Anon. *AP* 9.15 (= *FGE*, p. 315) which he says is "not later than the first century AD, when it appears in a papyrus and is imitated at Pompeii." Cf. *CLE* 48 (= *CIL* iv.1941): "tu qui lucernam cogitas accendere / cal[ens] adest os." See also Headlam-Knox 1922 on Herodas 1.38.

[104] Cf. the various statements of the supreme power of love, even over the gods: Asclep. *AP* 5.64 (G.-P. XI) and Mel. *AP* 12.117 (G.-P. XIX). Cf. also Ovid *Met.* 13.758-9 "pro! quanta potentia regni / est, Venus alma, tui!" The topos is very common throughout classical literature. Among many others, see: Alc. fr. 327; Anacr. fr. 505; Soph. *Ant.* 781 ff., *Trach.* 441 ff.; X. *Smp.* 8.1; Plato *Smp.* throughout; Aristopho fr. 11 (K.-A. = Ath. 12.563 b); Men. *Heros* fr. 2 (209 Kock); A.R. 3.91; Corinna fr. 654; Caecil. *pall.* 238-42 (Ribbeck 259-63 = Cic. *Tusc.* 4.32.68); Mel. *AP* 12.101 (G.-P.

A fragment from a mime by Decimus Laberius (141-3, Ribbeck) could make a possible reference to lovers' sometime habit of throwing pebbles at beloveds' windows in order to let their presence be known: "uxorem tuam / et meam nouercam consectari lapidibus / a populo uideo." This could refer to an attack, with stones on the woman, but stoning as a punishment seems to have been very rare in Rome. It could also, however, refer to the same situation described at Horace *Carm.* 1.25.1, "Parcius iunctas quatiunt fenestras / iactibus crebris iuuenes proterui." *Consector* can mean "seek after" (*OLD* s.v. 2a) as well as attack and *populo* could be a degrading exaggeration ("every man and his dog") of the popularity of the woman. Porphyrio on *Carm.* 1.25 pr. 2 ff. is helpful: "Iuuenes, qui olim frequentius fenestras tuas lapidibus incessebant, ut excitata somno ianuas aperires." Porphyrio uses *lapidibus,* as does Decimus Laberius, and *incesso* is even more suggestive of aggression than is *consector.* There seems, then, to be good reason to label this fragment paraklausithuric.

The first century grammarian Trypho has already been mentioned above in connection with Pratinas, but deserves some further discussion. Fr. 109 (Velsen), quoted at Athe-

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CIII), 16.213 (G.-P. CXXXI); Sen. *Her. O.* 472, *Phaed.* 184 ff.; Apul. *Met.* 6.22; Ael. *N.A.* 6.17; and Auson. *Cupido Cruc.* 79 - 93. Anon. *AP* 9.108 is of uncertain date. See also Tib. 2.3.29-30 and Murgatroyd 1994, 90 ff., and 100.

naeus 14.618 c, lists different forms of αὔλησις,[105] all accompanied by dancing:

> αὐλήσεων δ' εἰσὶν ὀνομασίαι, ὥς φησι Τρύφων ἐν δευτέρῳ 'Ονομασιῶν αἵδε· κῶμος, βουκολισμός, γίγγρας, τετράκωμος, ἐπίφαλλος, χορεῖος, καλλίνικος, πολεμικόν, ἡδύκωμος, Σικιννοτύρβη, θυροκοπικόν (τὸ δ' αὐτὸ καὶ κρουσίθυρον), κνισμός, μόθων. ταῦτα δὲ πάντα μετ' ὀρχήσεως ηὐλεῖτο.[106]

Athenaeus goes on to mention various forms of ᾠδή, such as the ἰμαῖος, a "mill-song" sung while people ground. This seems to imply that the dancing accompanying the listed forms of αὔλησις could have been, at least in the cases of the θυροκοπικόν/ κρουσίθυρον, mimic, and represented the types of actions implied in their names.[107] To this passage can be compared the list of strange dances, some, to judge from their names, mimic, at Athenaeus 14.629 f-630 a:

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[105] See Chapter 2, note 4, for the *aulos* and the komos.

[106] Eustat. on Hom. *Il.* 21.280, 55 ff. is based on this: ... καὶ ὅτι Λίβυς ὁ αὐλὸς ἐκαλεῖτο παρὰ τοῖς ποιηταῖς, ἐπὶ Λίβυς νομάς τις τὴν αὐλητικὴν πρῶτος εὗρε, καὶ ὅτι αὐλήσεων ὀνομασίαι, ὡς ὁ 'Αθήναιος ἐκτίθεται, κῶμος, ἐπίφαλλος, χορεῖος, καλλίνικος, πολεμικόν, ἡδύκωμος, σικιννοτύρβη, θυροκοπικόν, τὸ καὶ κρουσίθυρον, κνησμός, μόθων. The passage has been noted by many writers on the paraklausithuron or komos: Hendrickson 1925, 301 f.; Gow 1965, 2:64 f.; Headlam-Knox 1922, 83; Luck 1959, 342; Minyard 1976, 11 n. 13, 226 n. 12; and Yardley 1978, 19.

[107] As was noted above, Pollux (*Onom.* 4.99-100) mentions a type of komastic *orkhesis* having fighting and blows in association with the *tetrakomos*, which seems to have been a form of "triumphal song and dance sacred to Heracles" (*LSJ*): ἦν δὲ καὶ κῶμος εἶδος ὀρχήσεως καὶ τετράκωμος, 'Ηρακλέους ἱερὰ καὶ πολεμική. ἦν δὲ [καὶ] κωμαστικὴ μάχην καὶ πληγὰς ἔχουσα.... Also of possible relevance to this is Lucian *Salt.* 10 f., quoted in Chapter 2, note 39.

> ... ἴγδις καὶ μακτρισμὸς ἀπόκινός τε καὶ σοβάς, ἔτι δὲ μορφασμὸς καὶ γλαὺξ καὶ λέων ἀλφίτων τε ἔκχυσις καὶ χρεῶν ἀποκοπὴ καὶ στοιχεῖα καὶ πυρρίχη. μετ' αὐλῶν δ' ὠρχοῦντο τὴν τοῦ κελευστοῦ καὶ τὴν καλουμένην πινακίδα. σχήματα δέ ἐστιν ὀρχήσεως ξιφισμός, καλαθίσκος, καλλαβίδες, σκώψ, σκώπευμα ... θερμαυστρίς, ἑκατερίδες, σκοπός, χεὶρ καταπρηνής, χεὶρ σιμή, διποδισμός, ξύλου παράληψις, ἐπαγκωνιχμός, καλαθίσκος, στρόβιλος.

The fragment from Trypho inconveniently raises many unanswerable questions. What exactly the κῶμος dance would have represented brings up again the definition of κῶμος itself. It could have depicted, or been in someway associated with, the different types of processional komos--amatory or epinician--or the static komos. The τετράκωμος has been mentioned immediately above and has almost certainly nothing to do with the amatory komos (compare again Poll. *Onom.* 4.99-100).[108] The dance that appears most relevant to the paraklausithuron is the *θυροκοπικόν/κρουσίθυρον*. Some discussion of *θυροκοπεῖν* was made above on Aristophanes *V.* 1252 ff., but the full range of evidence needs brief examination, especially because of the existence of such statements such as Hendrickson's (1925, 301) unsupported observation that the

> *θυροκοπικόν*, *κρουσίθυρον*, *παρακλαυσίθυρον* (ᾄσματα) are sister-products of the nocturnal κῶμος, but their dispositions and natures are not the same. The first two

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[108] See also Pickard-Cambridge 1952, 44 f.: "Contests of κῶμοι are attested for the τετράκωμοι, a group of four demes south-west of Athens, [note 8: "*I.G.* ii(2).3103 (330-329 B.C.) ... cf. ibid. 3102, 2830."] but their common cult was that of Herakles,... parallel contest appears at Acharnai, with no clue to the deity honoured."

> are impatient, petulant, and end in violence; the last is plaintive and entreating;

or Gow's (1965, 2:64) on the κῶμος:

> The common objective of such expeditions was the house of a mistress, before which the lover, accompanied or unaccompanied by his friends, would sing a serenade begging for admission, and beat upon the doors and shutters to attract attention. The serenade was called παρακλαυσίθυρον and also, from the accompaniment mentioned, θυροκοπικόν and κρουσίθυρον;

or Headlam-Knox's (1922, 83) on the παρακλαυσίθυρον: "This kind of lyric had other names, which require explanation, θυροκοπικόν,... Κρουσίθυρον...."

The first thing that must be made clear is that there is no indication at all that the θυροκοπικόν or κρουσίθυρον were types of ᾆσμα, song or lyric. Trypho fr. 109 makes clear that they are types of αὔλησις--flute-playing--which accompanied dancing. There is no evidence that the song of the excluded lover was ever called by either name. Hesychius (*s.v.*) says of κρουσίθυρον: μέλος τι οὕτως ἐκαλεῖτο. This is the only occurrence of the word among all the works on the TLG CD-ROM aside from Trypho fr. 109 and the comment of Eustathius based upon it. Of course, μέλος refers more often to a tune or music than to the verbal content of songs. It is hard to prove a negative, but fortunately the words themselves were not common and so their usage can be quickly determined. The *Lexica Seguerіana* (Bekk. *Anecd.* 42.31) gloss θυροκοπεῖν with ἐπικωμάζειν (cf. Headlam-Knox 1922, 83). This is acceptable in as much as the several

occurrences of θυροκοπεῖν which refer to violent assaults on doors could be presumed to have been connected with the komos, but the connection is not common. There are only four examples of θυροκοπ- that are clearly or probably komastic or paraklausithuric.[109] On the other hand, there are seventeen occurrences outside the lexicographers and scholiasts that are not.[110] Finally, Herodian (*Epim.*, Boissonade 61.2)

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[109]See: Ar. *V.* 1253 ff. κακὸν τὸ πίνειν. ἀπὸ γὰρ οἴνου γίγνεται / καὶ θυροκοπῆσαι καὶ πατάξαι καὶ βαλεῖν, / κἄπειτ' ἀποτίνειν ἀργύριον ἐκ κραιπάλης; Ael. *N.A.* 1.50 ἤδη δέ φασι καὶ ὁ ἔχις οἰστρήσας καὶ ἐκεῖνος ἐς μίξιν ἀφικνεῖται πρὸς τὴν θάλατταν, καὶ οἷον εἰ κωμαστὴς σὺν τῷ αὐλῷ θυροκοπεῖ, οὕτω τοι καὶ ἐκεῖνος συρίσας τὴν ἐρωμένην παρακαλεῖ; and Lib. *Prog.* 10.7 οὐδ' ἡριστηκὼς ὁ γεωργὸς ἐπὶ κύβους φέρεται οὐδὲ δεδειπνηκὼς ἐπὶ τὸ θυροκοπεῖν οὐδ' ὑβρίζει. Antiph. fr. 236 (K.-A.) suggests that it is something old men do not do, and the mention of the πορνίδιον in the same line means it is probably related to the attack on the beloved's house. There is, however, no mention of the komos, although again one can usually presume such a background to most paraklausithuric situations: οὐδεὶς τὰ πατρῷά πω γέρων κατεδήδοκεν, / ἀλλ' οὐδὲ κατεμώρανεν, οὐδ' ἐλύσατο / πορνίδιον, οὐδὲ θυροκοπῶν ὤφλεν δίκην· / οὕτω τὸ γῆρας σωφρονοῦν οὐκ εὐτυχεῖ.

[110]See: A. *A.* 1195 KA. ἢ ψευδόμαντις εἰμι θυροκόπος φλέδων; Diph. 129 (K.-A.) θυροκοπεῖν καὶ θυροκοπία, quoted by Headlam-Knox in support of θυροκοπεῖν meaning ἐπικωμάζειν, cleary indicates no such thing; Plu. *Mor.* 828 F (on money lenders) κἂν βαδίζῃς ἐπὶ θύρας, ἀποκλείοντα· κἂν οἴκοι μένῃς, ἐπισταθμεύοντα καὶ θυροκοποῦντα, and cf. 503 A; Ael. *N.A.* 4.12 (on partridges hatching): αὐτοὶ δι' ἑαυτῶν ὥσπερ θυροκοποῦντες διακρούουσι τὰ ᾠά,...; and 15.16 (on young vipers eating their way out of the womb): Θεόφραστος οὔ φησι τοῦ ἔχεως τὰ βρέφη διεσθίειν τῆς μητρὸς τὴν γαστέρα, ὥσπερ οὖν θυροκοποῦντα; Lib. *Or.* 11.47.1-5 ὡς δὲ προσέσχον καὶ τῇδε τῇ γῇ, τῶν νεῶν ἐκβάντες, νὺξ δὲ ἦν, ἀνήεσαν ἐπὶ τὸ ὄρος παρὰ τοὺς ἐνοικοῦντας ὀλίγους δή τινας καὶ προσιόντες ταῖς οἰκίαις θυροκοπίᾳ τε ἐχρῶντο καὶ ἐρωτήσει περὶ τῆς Ἰοῦς; Lib. *Prog.* 12.5.1.1 ff. and *Or.* 11.47 use it of breaking into a place, but not in an amatory context; Chrys. *frag. in Job.* (*MPG* 64.564.4-6) (a gloss on *Job* 2:03) οὐ προσαιτῶ δὲ μόνον, ἀλλὰ καὶ πλανῶμαι. καὶ δουλεύω δουλείαν ξένην καὶ καινὴν ... καὶ πάντας διδάσκουσα τὰ ἐμὰ κακά,

glosses θυροκοπῶ with τὸ τὴν θύραν κρούω· and *Suidas* (*s.v.*) for Θυροκόπος simply says ὁ τὴν θύραν κόπτων.

Therefore, while the θυροκοπικόν and κρουσίθυρον mentioned by Trypho could possibly be related to the paraklausithuric situation, they need not be. More than just lovers or komasts could break into houses, and the dances that the listed kinds of αὔλησις accompanied could have represented farcical knocking scenes like those in Plautus. The possibility that, in the first century B.C., mimic dances existed and portrayed the attempts of lovers to get to their beloveds must be kept in mind, but it is no more than a possibility.

Another first century Greek reference to a paraklausithuric assault on a door comes from Aristodemus *FHG* 3.310 (cited at Ath. 13.585 a):

> Ἀριστόδημος δ' ἐν δευτέρῳ Γελοίων Ἀπομνημονευμάτων "... ἐπὶ δὲ τὴν θυγατέρα τῆς Γναθαίνης πτωχῶν ἐραστῶν κωμαζόντων καὶ ἀπειλούντων κατασκάψειν τὴν οἰκίαν· ἐννηνοχέναι γὰρ δικέλλας καὶ ἄμας, 'εἰ ταῦτ' εἶχεθ'

ἄλλοτε ἄλλον τόπον ἀμείβουσα, καὶ θυροκοποῦσα τῆς ἐφημέρου ἕνεκεν τροφῆς; Synesius uses it at *ep.* 140.11, 147.20, *Dion* 12.21 (of knocking or striking), and *insomn.* 5.21-4 (of the effect of things seen and heard on the senses: ἀκοὴ δὲ καὶ ὄψις οὐκ εἰσὶν αἰσθήσεις, ἀλλ' αἰσθήσεως ὄργανα τῆς κοινῆς ὑπηρέτιδες, οἷον πυλωροὶ τοῦ ζῴου διαγγέλλουσαι τῇ δεσποίνῃ τὰ θύραθεν αἰσθητά, ὑφ' ὧν θυροκοπεῖται τὰ ἔξωθεν αἰσθητήρια); with the latter compare Them. *in libros Aristotelis de anima paraphrasis* 5.3.17.16-17 ἡ μὲν γὰρ αἴσθησις ὑπὸ τῶν ἔξωθεν σχεδὸν θυροκοπουμένη κινεῖται; Michael Attal. *Hist.* Bekker 28.7; and Michael Phil. *comment. in Arist. paru. nat.* Wendland 84.22.

> ὑμεῖς,' εἶπεν ἡ Γνάθαινα, 'ἐνέχυρα θέντες τὸ μίσθωμα ἂν ἀπεστείλατε.'"[111]

The lovers are, as might be expected, drunk, and poor.

Aristodemus is the last possible Greek paraklausithuric reference until Philo Judaeus and the epigrams of the first century A.D. The rest of the first century B.C. belongs to the Romans, principally the elegists, but Cicero, Lucretius, Catullus, Horace and Livy all provide further relevant evidence.

Cicero and Livy

A philosophical fragment from Cicero (*Consil.* fr. 10.3.1), preserved in Boethius' *De Inst. Mus.* 1.1, mentions a well-known story involving Pythagoras:

> Sed ut aliqua similitudine adductus maximis minima conferam, ut cum uinolenti adulescentes tibiarum etiam cantu, ut fit, instincti mulieris pudicae fores frangerent, admonuisse tibicinam, ut spondeum caneret, Pythagoras dicitur. Quod cum illa fecisset, tarditate modorum et grauitate canentis illorum furentem petulantiam consedisse.[112]

The story is also told at Sextus Empiricus 6.4.8 and Iamblichus *V.P.* 112. Each version is slightly different, but it is particularly notable in Cicero's that the woman is de-

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[111] This would have taken place the in third century. See also Copley 1956, 23. Machon (333 ff. Gow) tells of Gnathaina getting five minae from a foreign soldier for one night with her daughter Gnathainion. Ath. 13.584 c also recounts two men fighting over Gnathaina: *νεανίσκων δέ τινων παρὰ πότον ὑπὲρ αὐτῆς τυπτόντων ἑαυτοὺς ἔφη πρὸς τὸν ἡττώμενον.*

[112] McKeown 1987-, 2:152 has noticed this.

scribed as "pudica." This certainly indicates that she was not a *meretrix*, and the fact that there is no mention of the doors belonging to a master or owner seems to suggest that she was not servile. Also notable is Cicero's parenthetical comment "ut fit," which implies not only that such scenes were still common enough in Cicero's time, but also that, by the time of the late Republic, it was conceivable that such actions could be directed at respectable women.

At *Philippic* 2.45 the boy Antony is the excluded lover of his *erastes* Curio:

> Nemo umquam puer emptus libidinis causa tam fuit in domini potestate quam tu in Curionis. Quotiens te pater eius domu sua eiecit, quotiens custodes posuit, ne limen intrares! cum tu tamen nocte socia, hortante libidine, cogente mercede per tegulas demitterere. Quae flagitia domus illa diutius ferre non potuit.

Instead of the *erastes* being kept from the *eromenos*, it is the prostituted *eromenos* whom the *erastes*' father is trying to keep out, even to the extent of posting guards. Night is the lover's ally and lust drives the boy on. However, rather than being sneaked in by the door or window, Antony is let down through the impluvium.[113]

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[113]Cf. Xenarch. fr. 4 (K.-A.) discussed above; Ter. *Eu.* 588-9 "deum sese in hominem conuortisse atque in alienas tegulas / uenisse clanculum per inpluuium fucum factum mulieri"; and *Suidas* eta.655.1-7 <'Η Φάνου θύρα:> τὸν Φάνον φησὶ Δήμων ὀβολοστάτην εἶναι, ἄλλως δὲ τυφλόν. ὑπανοιγομένης δὲ αὐτῷ τῆς τοῦ ταμιείου θύρας κατασκευάσαι τοιαύτην, ἣν οὐκ ἄν τις ἤνοιξε μὴ φόφον ποιήσας. ἐνίους δὲ λέγειν, ὡς μοιχευομένης αὐτῷ τῆς γυναικός, τὴν αὔλειον θύραν εἰργάσατο ὡς μὴ ἄνευ φόφου ἀνοίγεσθαι. τῆς δὲ κατὰ τοῦ στέγους δεχομένης τὸν μοιχόν, χλευάζοντας τοὺς γείτονας ἐπὶ τῶν μηδὲν ἀνυόντων ἐν τῷ φυλάττειν, τὴν Φάνου θύραν εἶναι λέγειν.

Cicero seems to insult Catiline similarly at *Catil.* 1.26:

> hic tu qua laetitia perfruere, quibus gaudiis exsultabis, quanta in uoluptate bacchabere, cum in tanto numero tuorum neque audies uirum bonum quemquam neque uidebis! ad huius uitae studium meditati illi sunt qui feruntur labores tui, iacere humi non solum ad obsidendum stuprum uerum etiam ad facinus obeundum, uigilare non solum insidiantem somno maritorum uerum etiam bonis otiosorum. habes ubi ostentes tuam illam praeclaram patientiam famis, frigoris, inopiae rerum omnium quibus te breui tempore confectum esse senties.

Catiline has experience lying on the ground in order to commit *stuprum,* staying awake in order to deceive sleeping husbands, and experience at enduring hunger and cold, which, in conjunction with the previous two accusations, seems to imply that Catiline had experience as an excluded lover.[114]

Livy will be discussed at this point in order that Lucretius, Catullus, and Horace may be examined in series. *Perioch.* 89 mentions a particularly unfortunate, but real, excluded husband:

> Mutilus, unus ex proscriptis, clam capite adoperto ad posticias aedes Bastiae uxoris cum accessisset, admissus

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[114] See *iaceo, humus, uigil-* and *insidia* in Appendix 2. McKeown 1987-, 2:269 cites *Catil.* 1.26 in connection with Ov. *Am.* 1.9.25-6 ("maritorum somnis utuntur amantes"), but does not indicate whether he thinks it is paraklausithuric. Before leaving Cicero it should be noted again that he quotes Ter. *Eu.* 46 ff. at *N.D.* 3.72: "quid leuitates comicae parumne semper in ratione uersantur? parumne subtiliter disputat ille in Eunucho: 'quid igitur faciam?... exclusit, reuocat; redeam? non si me obsecret'." Hughes 1992, 215 ff. finds a "paraklausithyron" at *Phil.* 2.76-8, but his arguments are unconvincing. The episode is, indeed, in Griffin's 1986, 41 words "precisely in the ethos of elegy," but there is no exclusion nor are there any other paraklausithuric topoi.

non est, quia illum proscriptum diceret; itaque ipse se transfodit et sanguine suo fores uxoris respersit.

The arrival with head covered, the actual occurence of the suicide at the wife's door, and the explicit mention of the doors being sprinkled with his blood could be intended to evoke a picture of an *exclusus amator.*[115]

Lucretius and Catullus

It is fair to say that Lucretius marks the beginning of the great flowering of the paraklausithuron that took

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[115]For the lover covering his head, cf. Ov. *Ars* 1.733-4, Hor. *S.* 2.7.55, and Philostr. *Im.* 1.2. For an important non-amatory komos in Liv. see 40.7.1 ff. "conuiuium eo die sodalium, qui simul decurrerant, uterque habuit, cum uocatus ad cenam ab 2 Demetrio Perseus negasset.... 4 ad has excipiendas uoces speculator ex conuiuis Persei missus cum incautior obuersaretur, exceptus a iuuenibus 5 forte triclinio egressis male mulcatur. huius rei ignarus Demetrius 'quin comisatum' inquit 'ad fratrem imus et iram eius, si qua ex certamine residet, simplicitate et hilaritate nostra lenimus?' 6 omnes ire se conclamarunt praeter eos, qui speculatoris ab se pulsati praesentem ultionem metuebant. cum eos quoque Demetrius traheret, ferrum ueste abdiderunt, quo se tutari, si qua uis fieret, possent. 7 nihil occulti esse in intestina discordia potest. utraque domus speculatorum et proditorum plena erat. praecucurrit index ad Persea, ferro succinctos nuntians cum Demetrio quattuor adulescentes uenire. 8 etsi causa apparebat -- nam ab iis pulsatum conuiuam suum audierat, infamandae rei causa ianuam obserari iubet, et ex parte superiore aedium uersisque in uiam fenestris comisatores, tamquam ad caedem 9 suam uenientes, aditu ianuae arcet. Demetrius per uinum, quod excluderetur, paulisper uociferatus in conuiuium redit, totius rei ignarus." The aftermath of the komos is described at 40.9.7-13.8. Moreover, 3.13.1-2 tells of riotous youths revelling through the Subura in 461 B.C.: "M. Volscius Fictor ... testis exstiterat se, haud multo post quam pestilentia in urbe fuerat, in iuuentutem grassantem in Subura incidisse. ibi rixam natam esse fratremque suum maiorem natu, necdum ex morbo satis ualidum, pugno ictum ab Caesone cecidisse."

place in the late first century B.C.[116] In book four of *de Rerum Natura,* in the context of a broad attack on romantic love, Lucretius mentions the paraklausithuric situation (4.1171 ff.):

> sed tamen esto iam quantouis oris honore,
> cui Veneris membris uis omnibus exoriatur:
> nempe aliae quoque sunt; nempe hac sine uiximus ante;
> nempe eadem facit, et scimus facere omnia turpi,
> et miseram taetris se suffit odoribus ipsa
> quam famulae longe fugitant furtimque cachinnant.
> at lacrimans exclusus amator limina saepe
> floribus et sertis operit postisque superbos
> unguit amaracino et foribus miser oscula figit;
> quem si iam admissum uenientem offenderit aura
> una modo, causas abeundi quaerat honestas,
> et meditata diu cadat alte sumpta querella
> stultitiaque ibi se damnet, tribuisse quod illi
> plus uideat quam mortali concedere par est.

Here (1177 ff.) is a concise summary of a developed paraklausithuric situation, albeit greatly exaggerated: the lover is tearful, he often covers the threshold with flowers and garlands, anoints the doorposts with marjoram unguent or

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[116] The text of Lucretius will follow Bailey 1922. With Lucretius and the Latin poets of the first century B.C. we come to the most studied and documented paraklausithuric references. As was stated in the introduction, it is beyond the scope of this dissertation to examine in detail every single one of the paraklausithuric passages that will be mentioned from now through to the end of the dissertation. The significant work that has already been produced on many of these passages render concentrated re-analysis unnecessary. Major interpretative points will, of course, be mentioned, but the focus will be almost exclusively on what topoi occur and notable ways in which they are varied or manipulated.

perfume, and kisses the doors.[117] It has often been noted that Lucretius seems to present this scene as if it were an episode from real life.[118] The description of the "amator"

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[117] *Limina* is probably a poetic plural, despite Meister 1925, 231, who thinks that the plural, at least in the Augustan poets, usually has wider implications: "ist 'limina' meistens anderes als das prosaïsche 'limen': Es bezeichnet den Türrahmen, die Tür, den Eingang, oder auch das genannte Gebäude (fast stets Palast oder Tempel). Ich vermute, daß ursprünglich 'limina' im pluralischen Sinn als Ober- und Unter-schwelle verstandend worden ist, as 'limen superum' und 'limen inferum'." However, in note 4 (*ibid.*) he allows that it may sometimes mean simply the threshold, citing, among others, Catul. 63.65 ("mihi ianuae frequentes, mihi limina tepida") and Hor. *Epod.* 11.21 ("ad non amicos heu mihi postis et heu limina dura quibus lumbos et infregi latus"). Cf. the frequency of the plural use of *προθύρα* in Appendix 2.

[118] More will be said in Chapter 4 on the reality of the paraklausithuron. The main statement to this effect comes from Copley 1956, 45 f.: "This much is certain, that Lucretius did not think of the paraclausithyron as nothing but a literary fiction. A vigorous opponent of all kinds of folly, he most certainly would never have made himself ridiculous by attacking with all the scorn of which he was capable something that was only a foolish fancy of the poets and had no counterpart in real life." Otis 1958, 197 disagrees slightly: "More important is his [Copley's] categorical certainty ... that Lucretius is describing actual scenes from real life.... Here it seems to me that Copley gravely underrates the very wide gap between the conventions of literature (low or high) and the actuality of human existence.... And can a critic (even if he be a philosopher) not satirize such literature without 'making himself ridiculous'?... In fact, this whole section of Lucretius' fourth book seems to me to be clearly dealing with a literary or popular convention about love, and not with what love really is...." Yardley 1978, 24 f. agrees with Copley, as does Lyne 1980, 307 n. 14: "Lucretius was powered by a desire to reform *life*. It is not in his interest to tilt at windmills, at mere literary *topoi*. His description may be in some measure a caricature, but it would need to have basic plausibility for the satire to be effective." Lucretius would hardly mock a purely literary topos with no resonance in reality. McKeown 1979, 82 n. 27, also suggests that the model for Lucretius' episode might have been literary, especially mime, but notes that this does not disprove that such

as "exclusus" neatly summarises the basic situation.[119] The lover's tears are conventional, as is the leaving of the garland, usually hung up, at the beloved's door. The "floribus" are probably either taken from garlands, are garlands themselves, or are in hendiadys with "sertis."[120] The door-

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actions occurred in reality: "Lucretius' source could have been the contemporary theatre for, if komastic mimes were staged in Rome, the komast could have been familiar to Lucretius and his audience equally well from stage performances as from real life. Lucretius often illustrates his arguments with exempla taken from the theatre; notice especially lines 978-83 of this same book. The imagery at line 1186, *uitae postscaenia,* perhaps strengthens the possibility that he is thinking here of the theatre.... Certainly, although I consider the importance of this passage as evidence for the existence of komoi in real life in Rome to have been exaggerated, I should not wish to argue that a debt to mime ... excludes or even significantly diminishes the possibility that Lucretius is also reflecting reality." As Dr. Richard Burgess has observed, life does tend to imitate art, and if there had been no reality behind the paraklausithuron originally, there very likely would have been by the first century B.C.

[119] It occurs elsewhere only at Hor. *S.* 2.3.259-60 "amator / exclusus qui distat" and [Quint.] *Decl.* 15.7 "nec exclusus ante lupanarium fores posterum diem peruigil amator expecto." Cf. *Frag. Gren.* 27, ἀποκεκλειμένην.

[120] They could be a new element--only Polyphemus in Theoc. 11.56 f. has previously offered his beloved actual flowers rather than garlands. This could be an exagerration by Lucretius--the lover would naturally be wearing a garland from the symposium, but flowers are something he would have to go out of his way to get. Garlands often contain flowers and are often described as flowery--cf. Catul. 63.66 "floridis corollis" (cited below); Tib. 1.2.14 "cum posti florida serta darem"; and Apul. *Apol.* 9 [402-5] "florea serta." Cf. also Ov. *Ars* 2.528 "capiti demptas in fore pone rosas," and 3.72 "sparsa nec inuenies limina mane rosa," where the *rosa* are probably either standing for garlands or are flowers plucked from garlands. A similar expression occurs at Curt. 9.10.26: "uariis redimita floribus coronisque." There was apparently some disagreement as to whether flowers should be used in sympotic garlands--see Plu. *Mor.* 645 D (*Q. Conv.* 3.1), Εἰ χρηστέον ἀνθίνοις στεφάνοις παρὰ πότον.

posts are semi-personified by "superbos," something which has been seen before in Greek paraklausithura.[121] For the anointing and kissing of the door see Chapter 4. Both of these actions have been seen, probably correctly, as having religious implications, as well as being simply indicative of the lover's sentimentality.[122] If they are deliberately religious, then they provide the first identifiable example since Plautus of religious actions directed at the door. The unguent and garlands also indicate that the lover has prob-

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[121]Call. *AP* 5.23 (G.-P. LXIII) ψυχροῖς ...προθύροις, and Anon. *AP* 12.90.5 (G.-P. I) ἐχθρὰς ... θύρας. This is the first occurrence of *superb-* in a Latin paraklausithuric context.

[122]More will be said on this below under the discussion of the religious implications of the paraklausithuron. On the anointing, compare Otis 1958, 197: "This seems to me nothing but another expression of the lover's extravagance (he also kisses the door and covers it with garlands)." See also Yardley 1978, 26; Fedeli 1980, 396 on Prop. 1.16.42 f.; and Luck 1959, 338. Copley 1956, 45 thinks the unguent might have served another purpose: "If on the other hand, the unguent were smeared not on the *postis* but on the *cardines*, the reason for so doing is at once apparent: to keep the hinges from creaking if ... the door should be opened ... then his version of the paraclausithyron includes the element of *furtiuus amor*...." However, Lucretius was quite capable of saying hinges if he had meant hinges, and there seems to be no reason to adopt Copley's suggestion--cf. Otis 1958, 197. Copley 1956, 46 f. uses his discovery of *furtiuus amor* in the passage to help argue that Lucretius was thinking of a specifically Roman model because he asserts, incorrectly (see Chapter 4), that *furtiuus amor* plays no part in Greek paraklausithura. Even if that were the case, there is no reason to presume that because surviving Greek models lack a topos, that topos was never present in any Greek model.

ably come from a symposium or such (cf. Lucr. 4.1131 ff.):

> eximia ueste et uictu conuiuia, ludi,
> pocula crebra, unguenta coronae serta parantur,
> nequiquam, quoniam medio de fonte leporum
> surgit amari aliquid quod in ipsis floribus angat.

We also find the listing of door parts (*limina, postis, foribus,* 1177-9) that was particularly common in Plautus and will be seen again in Latin elegy. It is interesting to note that here admission seems a distinct possibility ("quem si iam ammissum," 1180).

Catullus, surprisingly, seems not to have written a developed paraklausithuron.[123] Poem 32 makes a brief mention of exclusion:

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[123]Catul. 67 will be discussed below. Quotations from Catullus will follow Mynors 1956. It should be noted that Shipton 1985, 506 ff. sees a disguised komos in 68.51 ff. The komastic topoi he finds to support his argument seem to be widely separated and too disguised for the proposal to be probable. And even if there is a disguised komos, it is certainly not paraklausithuric. The possibility should be mentioned that the seemingly incomplete poem 60 might have come from a paraklausithuric situation: "Num te leaena montibus Libystinis / aut Scylla latrans infima inguinum parte / tam mente dura procreauit ac taetra, / ut supplicis uocem in nouissimo casu / 5 contemptam haberes, ah nimis fero corde?" Such elaborate criticism of a person's hardness and pitilessness would certainly fit, as would the "supplicis uocem" (see Appendix 2). There are, of course, many other possible situations to which it could belong. One is entitled to wonder why, when Horace and the elegiac poets make more use of the paraklausthuric situation, Catullus did not. It is perhaps a facile and easy escape, but the main reason would seem to be Catullus' character. While traces of *seruitium amoris* can be found in Catullus (he calls Lesbia *domina* at 68.68 and 156 and *era* in 68.136), he never develops the topos--see Lyne 1979, 120 f., 296 n. 23, and Murgatroyd 1980, 161. As intense as Catullus' feelings for Lesbia seem to have been, he seems too urbane and suave to put himself in such a degrading position for her, let alone for any other passing fancy. Perhaps he was also simply too successful a lover. Of course, this does not rule out the use of

Amabo, mea dulcis Ipsitilla,
meae deliciae, mei lepores,
iube ad te ueniam meridiatum.
et si iusseris, illud adiuuato,
ne quis liminis obseret tabellam,
neu tibi lubeat foras abire,
sed domi maneas paresque nobis
nouem continuas fututiones.

Lines 4-5 mention the relatively uncommon situation of the lover, who has been summoned by his beloved, actually being denied entry when he arrives.[124] The phrase "liminis ... tabellam" is unparalleled, but otherwise the scene is undistinguished.[125]

Of more interest is 63.62 ff., where Attis laments his emasculated state:

quod enim genus figuraest, ego non quod obierim?
ego puber, ego adulescens, ego ephebus, ego puer,

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the topos in invective against someone else, and its absence in such invective is also puzzling.

[124] See Asclep. *AP* 5.164 (G.-P. XIII), Ovid *Rem.* 505 ff., and Nemes. *Ecl.* 4.9.

[125] *OLD* 1 s.v. "tabella" says "i.e. *door-panel*," but that seems to fit badly with "liminis": "the door-panel of your threshold" seems very strange. Perhaps Ipsitilla has a wooden threshold--see Nisbet-Hubbard 1970, 294: "the ancient threshold was not simply an imaginary line but a block of wood." Copley 1956, 51 f. somehow believes that this is "most certainly one of Catullus' many experiments with the vulgar street song." It is in connection with this poem that Copley 1956, 52 first profers the term "*lupanar* song" of paraklausithura that deal with "the relationship of the prostitute and her patrons." Such a distinction and label seem completely unecessary, especially since, as has been seen above, the paraklausithuron is as often, if not more so, concerned with prostitutes and their customers as "lover and lady,... wife and adulterer" (*ibid.* 51 f.). Most of the topoi remain the same, whoever the addressee of the song is. Otis 1958, 195 receives the idea more favourably.

ego gymnasi fui flos, ego eram decus olei:
mihi ianuae frequentes, mihi limina tepida,
mihi floridis corollis redimita domus erat,
linquendum ubi esset orto mihi Sole cubiculum.
ego nunc deum ministra et Cybeles famula ferar?

As a handsome and athletic youth he attracted the attentions of many admirers, who came to his doors.[126] The threshold, which would be cold from the night air, is "tepida," that is, it has been slightly warmed by people lying or sitting on it.[127] And, in an exaggerated description, his house rather than the door alone has been encircled with garlands.[128] This is also one of the few mentions in Latin of homosexual paraklausithuric situations, but, of course, the context of the poem is purely Greek.[129]

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[126]Quinn 1976, 294 believes *ianuae* is plural "because Attis is recalling a way of life--all those occasions on which there were crowds waiting at the door--but also no doubt to balance *limina.*" This avoids explaining "limina," however.

[127]Quinn 1976, 294 is exactly correct on this. Cf. Prop. 1.16.22, "tepido limine," where Fedeli 1980, 385 f., and Butler and Barber 1964, 178 take "tepido" as meaning "chill" or such. Rothstein 1966, 101 thinks it is warm from the lover's body. On "limina," see above on Lucr. 4.1177.

[128]This is reminiscent of Theoc. 2.153 καὶ φάτο οἱ στεφάνοισι τὰ δώματα τῆνα πυκαξεῖν. *Corolla* is unusual in paraklausithura, occurring elsewhere only at Prop. 1.16.7. But then the word itself is not common, see the *OLD s.v.*

[129]Henderson 1973, 53 n. 12 is wrong to say: "Only Catullus *c.* 63, 65-67 offers a surviving example in Latin literature of a homosexual situation in a paraklausithyron; several Greek examples have survived." Consider the Cic. *Phil.* 2.45 above. Cf. Copley 1956, 158 f., n. 27: "There is an additional reference ... in Catullus (63.65-67) which suggests that a 'pure Greek' version of the theme may also have been current:... it is the sole instance in Roman paraclausithyra of a reference to boy-love, a theme common in the Greek versions."

Finally, a brief mention should be made of poem 67, which has attracted much attention in discussion of the paraklausithuron, and has even been called paraklausithuric by some.[130] It should first be made clear that there is little reason to call 67 paraklausithuric. There is no mention of the usual paraklausithuric topoi: it is not clear that the poem takes place at night; the door's interlocutor (Catullus himself?) does not seem to be drunk; there are no garlands, torches or such; it does not seem that the interlocutor is in love with the woman discussed in the poem, or has requested admission, nor does he in the course of the

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[130]For suggestions that the poem is paraklausithuric, see de la Ville de Mirmont 1909, 578: "Catulle profite des ombres de la nuit pour venir vers la maison d'une femme qui a, dit-on, mal tourné.... Le poète s'adresse en termes pleins d'une politesse ironique à la porte dont il sollicite quelques renseignements précis"; Luck 1969, 58 "a blend of the *paraclausithyron* (the 'serenade of the shut-out lover') and a satire"; Leroy 1969, 223; Murgatroyd 1980, 73; and Davis 1981, 2475 n. 45. Canter 1919, 362 does not appear to think it is paraklausithuric, but seems to agree with de la Ville de Mirmont in its setting: "Taking advantage of night's shadows Catullus comes to the house of this young matron whose conduct, rumor says, has forfeited the house's hitherto good name." For specific statements that 67 is not paraklausithuric, see Garte 1924, 68 and Copley 1956, 49: "The poem itself is not a paraclausithyron; at the most, if the interlocutor himself is a disappointed suitor of the unfaithful wife--a supposition for which the poem offers no proof or even suggestion, but which ... remains a bare possibility--it might be considered an attack on the door motivated by the suitor's exclusion." However, Copley 1956, 47, only two pages befor the previous quotation, seems to imply that he considers it partly paraklausithuric: "Turning now to Catullus, we find evidence of a different but parallel development of the paraclausithyron on a lower level, that of the lampoon, or *diffamatio*."

poem. No one of the authors cited above who believe that the poem is paraklausithuric explicitly states his reasons for doing so, and therefore it is hard to argue the point. Probably, the religious/hymnic address to the door brings to mind Plautus' *Curculio* and the use of similar language in later paraklausithura. But a door-address, even a hymnic one, on its own is not enough to indicate a paraklausithuron.[131] A person standing around in front of a door might seem to imply that the interlocutor is an excluded lover, but he could also be a mere passer-by who knows the door's household, a visitor, or a client. The fact that a conversation with a door is actually depicted casts a certain unreality about the poem and perhaps removes it from strict logic, so that the speaker does not need a specific reason to be there. Of course, if he were a lover waiting for admission, the poem would be more pointed: the woman's disreputable behaviour continues. However, if he were truly an excluded lover, then, while the vigil itself would be insulting to the woman, the woman herself, at least in this

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[131] See below in Chapter 4 on the address to the door and related issues. Wiseman 1969, 22 finds the address reminiscent of the epithalamium: "Catullus' address to the house-door itself is in terms more appropriate to a bride. The first two lines could have come straight from a marriage-poem.... The joke lies in the unexpected *ianua* at the beginning of the third line, but the marriage idea is carried on four lines later, 'postquam es porrecto facta marita sene'." And see his note 5. See Yardley 1978, 24-5 for details of the *Gebetsparodie* in the opening lines.

instance, would not be tainted by the lover's admission.

Even if it is not paraklausithuric, Catullus 67 still has some relevance to the paraklausithuron. In its religious/hymnic address to the door it serves as a link between Plautus and Latin elegy, where similar religious language and ritual actions occur in paraklausithuric contexts. As has often been noted, the poem continues the developed personification of the door that was seen in Plautus' *Curculio,* with a major leap forward in that the door actually talks. There can be little doubt that Prop. 1.16 was influenced by this.[132] The door is given a distinct personality, somewhat similar to that of the door in Prop. 1.16--it tries to defend itself (9 ff.) against blame for the actions of the mistress of the house and reports her bad behaviour. However, the detail with which it recounts the problems of the household make the door seem more like, in Quinn's 1976, 369) words, "a garrulous, gossip-loving slave" than a earnest *custos.* Nonetheless, the idea that a door could be to blame for failing to guard its mistress must

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[132] See Copley 1956, 117; Solmsen 1962, 82 and refs.; Burck 1966, 253; and Fedeli 1980, *ad loc.* Yardley 1978, 25 f. suggests the possible influence but also notes that a "more likely hypothesis ... is that both are working within a Roman tradition, for such 'deification' of the door is present also in Lucretius and earlier in Plautus (but is absent from any Greek komastic poem)." Even if both poets were working within such a tradition, it still seems likely that Catullus' poem showed Propertius the potential of the talking door as a device around which to build a poem and was at least the immediate spark for Prop. 1.16.

surely be directly related--not necessarily as a model, however--to the personification and attention given to the door in Latin elegy, where it, as much as any person, is viewed as the obstacle to the excluded lover.

Horace

Horace touches upon the paraklausithuron more frequently than Catullus does. It can be found from his earliest work in the *Epodes* through the third book of the *Carmina*. The frequency with which he handles it indicates well the continued hold of the excluded lover on the imagination of writers dealing in any way with love. Horace uses most major topoi seen both in earlier paraklausithuric situations and the works of the contemporary Latin elegists.

In *Epode* 11 Horace addresses a friend, Pettius, and tells him of his latest experience of love.[133] He remembers an affair which ended three years earlier (5 ff.):

> hic tertius December, ex quo destiti
> Inachia furere, siluis honorem decutit.
> heu me, per Vrbem nam pudet tanti mali--
> fabula quanta fui! conuiuiorum et paenitet,
> in quis amantem languor et silentium
> arguit et latere petitus imo spiritus.
> "contrane lucrum nil ualere candidum
> pauperis ingenium?" querebar applorans tibi,
> simul calentis inuerecundus deus

[133] See Copley 1942, 103; Copley 1956, 52 ff.; Lyne 1979, 122 (who thinks that the poem was written in the late 30s); and Mankin 1995, 196 ff. Otis 1958, 200 observes that "We can actually see in Horace's *Epode* 11 a fusion of personal and conventional amatory themes." All Horace will be quoted from Wickham-Garrod 1912. The text of the longer excerpts from the *Carmina* will not be provided.

feruidiore mero arcana promorat loco.
'quodsi meis inaestuet praecordiis
libera bilis, ut haec ingrata uentis diuidat
fomenta uulnus nil malum leuantia,
desinet imparibus certare summotus pudor.'
ubi haec seuerus te palam laudaueram,
iussus abire domum ferebar incerto pede
ad non amicos heu mihi postis et heu
limina dura, quibus lumbos et infregi latus.
nunc gloriantis quamlibet mulierculam
uincere mollitie amor Lycisci me tenet.

He once loved a woman, Inachia. The affair was well-known around town. At parties, his tongue loosened by wine, he would complain to Pettius about his amatory difficulties: he had a rich rival for Inachia's favours. He would renounce his love, and be bidden by Pettius to "abire domum," presumably instead of going to visit Inachia after the symposium. However, he nonetheless would totter off to Inachia's door and end up lying down there.[134] Here Horace presents several major paraklausithuric topoi--the lover leaves a symposium or *conuiuium*, drunk, and heads for his beloved's door. The *renuntiatio amoris* precedes rather than concludes the lover's vigil. He is not admitted because he has a rich rival for her favours (11-12), who is presumably inside with the beloved.[135] There is some listing of door parts, with

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[134] Gow 1965, 2:255 on Theoc. 14.41-2 cites line 20 and seems to imply that the "incerto" refers more to passion or frenzy than drunkenness. Copley 1956, 52 and Mankin 1995, 203 think it indicates drunkenness.

[135] For the rich rival, cf. Ar. *Pl.* 1038 ff. and Pl. *Truc.* 718 ff. Of course the rich rival of the lover is common throughout comedy. Mankin 1995, 202 comments: "If it ["certare"] has its usual meaning of 'compete with' (= *aemulor*), then the *impares* would seem to be H.'s 'rivals' ..., who are his 'inferiors' in *ingenium*, if not in

both "postis" and "limina" mentioned.[136] The doorposts are semi-personified by the "non amicos," much as they were in Lucretius 4.1178 ("postisque superbos"). The "dura" modifying "limina" could mean simply "hard," which thresholds were, but might also have connotations of stubbornness or pitilessness as the adjective often has in elegy.[137] "Lumbos et infregi latus" (22) seems to be a double-entendre, implying both that Horace lay down at the threshold which, being hard, hurt his loins and sides, and that while lying there he resorted to masturbation to assuage his lust.[138] Furthermore, several other topoi commonly associated with the paraklausithuron are mentioned, although they are not part of

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lucrum...."

[136] Note again the plural "limina" and see above on Lucr. 1177. Howell 1968, 134 in his excellent article on "postis" thinks that the sense "leaves" is preferable here.

[137] This is the first occurrence of "durus" in a Latin paraklausithuric context (outside of elegy)--see Appendix 2. See Fedeli 1980, 383 on Prop. 1.16.18 "*Durus* è un termine tecnico, usato in riferimento alla porta." Mankin 1995, 203, argues that "the epithets are 'transferred' from Inachia."

[138] See Lyne 1979, 121 f. "I would stress that there is a lot of humour to it; it seems in fact something of a parody of the attitudes and actions of Augustan Elegy. That is clear in Horace's treatment of the 'exclusus amator' (20 ff.), a crudely funny version in which the excluded lover exhausts himself in masturbation in the doorway instead of romantically singing a serenade." Mankin 1995, 203, agrees (and does not cite Lyne): "H. may be describing an obscene act (... cf. Ar. *Eccl.* 707-9), a 'logical extreme' of the kisses placed on the door by the lover in Lucretius ... and elsewhere."

the actual paraklausithuric scene: "languor" (9) is very similar to the lover's thinness and paleness in that all are physical symptoms of the wasting power of love; 12-13 refer to the shamelessness of the lover, who is usually drunk; lines 16-17 mention his "fomenta," instead of the lover's words, being cast to the winds;[139] and, finally, lines 16 and 25-6 refer to *seruitium amoris* (Lyne 1979, 121 f.).

In *S.* 1.2, Horace makes brief mention of a real, or at least rumoured, adulterous excluded lover (64 ff.):

> Villius in Fausta Sullae gener, hoc miser uno
> nomine deceptus, poenas dedit usque superque
> quam satis est, pugnis caesus ferroque petitus,
> exclusus fore, cum Longarenus foret intus.

There is no development of the situation. The background to the incident, however, is most interesting.[140] The adulterous Villius, whose affair with Sulla's daughter Fausta was so regular that he is mockingly called "gener," is attacked, assaulted with a sword, and excluded while a rival is inside. The joke seems to be in "Longarenus." One expects that the "pugnis caesus ferroque petitus / exclusus fore" refers to an attack by Milo, Fausta's husband, who catches and punishes, but not too severely, the adulterous Villius. But it

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[139] See Prop. 1.16.34 (and Fedeli 1980, 389); Tib. 1.5.35-6 (and Murgatroyd 1980, 171); Ov. *Am.* 1.6.41-2 (and McKeown 1987-, 2:144 f., 84, and 253), *Ep.* 19.95 ff.; and Courtney 1995 no. 92.3 (*CLE* 950 = *CIL* 4.5296). See also Nisbet-Hubbard 1970, 303.

[140] Cf. Yardley 1978, 20 n. 4 on this passage and Ov. *Met.* 13.788: "komastic situations rather than 'pure' *paraclausithyra.*"

turns out that Villius has been fighting with another of Fausta's lovers.[141] So even among the *de facto* nobility in Rome a married woman could have several lovers fighting over her. Finally, "exclusus" implies that Villius at least sought admission.

S. 1.4.45 ff. briefly refers to the situation of the day-time komast:

> idcirco quidam comoedia necne poema
> esset quaesiuere, quod acer spiritus ac uis
> nec uerbis nec rebus inest, nisi quod pede certo
> differt sermoni, sermo merus. "at pater ardens
> saeuit, quod meretrice nepos insanus amica
> filius uxorem grandi cum dote recuset,
> ebrius et, magnum quod dedecus, ambulet ante
> noctem cum facibus."

The scene is clearly based on an unknown comedy. Since the komos regularly ended up at some beloved's doors and there is mention of a "meretrice ... amica" (49), the passage should be noted.[142] The komast has been drinking during the

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[141] Copley 1956, 60 views it slightly differently: "Villius is one of the lovers of Fausta, wife of Milo, and he has been caught waiting for admission at her locked door and beaten for his pains.... he also suffers the humiliation of learning that while he was playing the *exclusus amator* another lover, Longarenus, was engaged with the lady indoors." Porphyrio *ad loc.* is somewhat confused (see Rudd 1982, 132): "'Villius' pro Annio dixit. Annius autem Milo maritus fuit Faustae Cornelii Syllae filiae, qui a familia Longarenia adulteri uxoris suae rediens a cena ante ades suas, ne adulterum deprehenderet, pugnis caesus est et ferro perterritus; quem ait nulla alia re in hanc iniuriam ac contumeliam reccidisse, quam quod magnae nobilitatis uxorem habere adfectauerit."

[142] Copley 1956, 54 is more certain that this refers to a paraklausithuron.

day, and even though it is not yet dark he carries torches with him. He is also mad with love.[143]

S. 2.3.258 ff. quotes Terence's *Eunuchus* (46 ff.):

> porrigis irato puero cum poma, recusat;
> "sume, catelle": negat; si non des, optet. amator
> exclusus qui distat, agit ubi secum, eat an non,
> quo rediturus erat non arcessitus, et haeret
> inuisis foribus? "nec nunc, cum me uocet ultro,
> accedam? an potius mediter finire dolores?
> exclusit; reuocat: redeam? non, si obsecret." ecce
> seruos, non paulo sapientior "o ere, quae res
> nec modum habet neque consilium, ratione modoque
> tractari non uult. in amore haec sunt mala, bellum,
> pax rursum: haec siquis tempestatis prope ritu
> mobilia et caeca fluitantia sorte laboret
> reddere certa sibi, nihilo plus explicet ac si
> insanire paret certa ratione modoque."

Little needs to be said about the passage. However, Horace's use of "amator / exclusus" (259-60) is noteworthy and perhaps indicates that he drew at least some generic connection (beyond the "exclusit" from *Eu.* 49) between Phaedria's situation in the *Eunuchus* and the actions of the lover in Lucre-

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[143] *S.* 2.3.250 ff. mentions Polemon, a famous daytime komast: "si puerilius his ratio esse euincet amare, / nec quicquam differre utrumne in puluere, trimus / quale prius, ludas opus an meretricis amore / sollicitus plores; quaero, faciasne quod olim / mutatus Polemon? ponas insignia morbi, / 255 fasciolas, cubital, focalia, potus ut ille / dicitur ex collo furtim carpsisse coronas, / postquam est impransi correptus uoce magistri?" Note how the garlands are the symbol of his frivolity. Cf. Porphyr. *ad loc.* who adds the plausible detail that Polemon was also perfumed: "Polemon fuit Atheniensis iuuenis luxuriosus et perditus. Qui cum comisabundus incederet per urbem, audisse fertur e proximo Xenocratis uocem disputantis. Deinde introisse ad deridendum, ut erat coronatus unguentatus<que>. Quo uiso senex perseuerauit, et inuectus in luxuri<a>m coegit Polemonem paenitere sui et coronas abicere sumptoque philosophi habitu tantus uir postea fuit, ut dignus existimatus sit, qui <Xeno>crati succederet."

tius. Of course it also indicates the continued familiarity in the late Republic with earlier Roman comedy.

S. 2.7.89 ff. provides another seemingly comic picture of the excluded lover (cf. Pers. 5.161 ff.):

> ... quinque talenta
> poscit te mulier, uexat foribusque repulsum
> perfundit gelida, rursus uocat: eripe turpi
> colla iugo: "liber, liber sum" dic age. non quis;
> urget enim dominus mentem non lenis et acris
> subiectat lasso stimulos uersatque negantem.

The outright demand for a fixed sum of money seems to imply that the woman is a prostitute of some kind, clearly an expensive one, rather than a simply mercenary mistress. The way the fickleness of the *meretrix* is described is reminiscent of Terence's *Eu.* 46 ff. The water is clearly a comic element (Ar. *Lys.* 334 ff.; Pl. *Am.* 1001, 1034, fr. V; and Lucil. fr. 945). Finally, the whole incident is clearly an example of *seruitium amoris.*[144]

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[144] *S.* 2.7 also contains an excellent depiction of an adulterous adventure (53 ff.): "tu cum proiectis insignibus, anulo equestri / Romanoque habitu, prodis ex iudice Dama / 55 turpis odoratum caput obscurante lacerna, / non es quod simulas? metuens induceris atque / altercante libidinibus tremis ossa pauore. / quid refert, uri uirgis, ferroque necari / auctoratus eas, an turpi clausus in arca, / 60 quo te demisit peccati conscia erilis, / contractum genibus tangas caput? estne marito / matronae peccantis in ambo iusta potestas? / in corruptorem uel iustior? illa tamen se / non habitu mutatue loco peccatue superne. / 65 cum te formidet mulier neque credat amanti, / ibis sub furcam prudens dominoque furenti / committes rem omnem et uitam et cum corpore famam.'" Note the lover's disguise, his hooded cloak (55), the perfume (presumably on his hair), the dangers of being caught, the maid's complicity, the hiding of the lover, etc. The spirit of comedy, or at least mime, seems to be strongly present--see McKeown 1979, 74 f. and Reynolds 1946, 78 f. This is what faces the adulterous *exclusus amator* when he is admitted. Cf. also the misfor-

The *Carmina* provide a number of important paraklausithuric passages. *Carm.* 1.25, 3.7, 3.9, 3.10, 3.14, 3.15, 3.16, and 3.26 all refer to paraklausithuric situations of differing complexity and with a rich variation of topoi.

Carm. 1.25 ("Parcius iunctas") portrays a partly fulfilled threat-prophecy.[145] Horace addresses Lydia, a prostitute who presumably some time in the past scorned him while he was an excluded lover at her door.[146] Now she is less frequently kept awake by wanton youths throwing pebbles at her shutters to get her attention (1-3).[147] Instead of excluded lovers clinging to her threshold, her door, which formerly moved easily on its hinges, does so (3-4). This brings up by negation the typical mention of the door's noise as it opens, as well as implicit personification of

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tunes of the lover in *S.* 1.2.37 ff.

[145]For more on the poem see: Garte 1924, 68 f.; Copley 1956, 58 ff.; Shorey 1960, 212 f.; Burck 1966, 254; Nisbet-Hubbard 1970, 289 ff.; Cairns 1972, 85 ff.; and Henderson 1973. Many of the following points have been made by them.

[146]Henderson 1973, 55 thinks she is a *meretrix,* and Nisbet-Hubbard 1970 on lines 9 and 10 imply as much. Quinn 1984, 169 f. thinks she is married, and takes "moechos" in 9 as actual adulterers. See Porphyr. *ad loc.*: "ode in meretricem rapacem, sed iam uetulam, et merito ab amatoribus passuram, quae fecerat, scripta est; sensus autem: Iuuenes, qui olim frequentius fenestras tuas lapidibus incessebant, ut excitata somno ianuas aperires, iam te neglegere incipiunt, et idcirco haec rarius faciunt."

[147]This is reading the standard "iactibus" in line 2. She clearly lives in the upper-storey--see Nisbet-Hubbard 1970, *ad loc.*

the *meretrix*'s compliant door.[148] Less and less does she hear lovers complaining that, or wondering if, she is sleeping while they are dying from love, night after night, all night long (7-8).[149] But the threat-prophecy does not end there--Horace predicts things will continue to get worse for Lydia. She will become an alley-lurking *scortum* (9-10), weeping over the arrogance of lovers, just as lovers once lurked around her house, weeping over her arrogance. She will suffer from the cold north-wind on moonless nights (11-12), warmed only by the fires of her lust dancing around her wounded heart (13-15).[150] Furthermore, she will be under the irresistible compulsion of her lust, as mares were supposed to be (14).[151] She will grieve that youths prefer green ivy

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[148] In contrast to the typical "durus" or "difficilis" applied to door or beloved--see Appendix 2. See also Nisbet-Hubbard 1970, *ad loc.* Henderson 1973, 55 f. wonders about this: "Can there be any question of an *exclusus amator* when so many lovers are admitted that the hinges have worn smooth?" The answer is clearly "yes," since as long as one lover is inside, any other potential clients must be excluded. She could also be high-priced, with enough richer customers to keep her busy but a fee high enough to keep many other potential lovers outside. Also, the "somnos adimunt" might indicate the main reason--even prostitutes have to sleep. There are many possibilities.

[149] For the problems of "longas ... noctes" see Nisbet-Hubbard 1970, 295. It is probably a reference to the topos of the night seeming particularly long to the excluded lover and implicity an inversion of the shortness of the night in the eyes of the successful lover.

[150] For the "interlunia" see Cairns 1975, 15-17.

[151] See Nisbet-Hubbard 1970 *ad loc.* and Quinn 1984, 170.

and dark myrtle to the withered leaves they cast to the wind (17-20). These last lines are clearly referring to the standard topos of threat-prophecies and *carpe diem* warnings in which the beloved's beauty is compared to the fading garland. Finally, the leaves being consigned to the wind are reminiscent of the topos of the lover's words being carried away by the wind. It is especially worth noting how Horace incorporates all these paraklausithuric topoi in what is not actually a paraklausithuron--although it does contain a very brief complaint at the door in 7-8.[152] The poet no longer loves, or is no longer interested in, Lydia and now plays the role of a mocking by-stander, albeit a not totally disinterested one.

Carm. 3.7 ("Quid fles, Asterie") very subtly incorporates the paraklausithuric situation on several

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[152]Henderson 1973, 59 is puzzled by the general situation and lack of exclusion on Horace's part. Cairns 1972, 88 thinks Horace still wants admission: "The frequent omissions of some of the primary elements in komoi suggest that this is what is happening in Horace *Odes* 1.25. Horace intended his readers to gather from the emphasis on komastic situations that he is standing outside Lydia's house and saying 'You don't have many customers coming to you as it is and you will have to go out and look for them when you grow even older,' with the implication 'therefore admit me now'.... Since no other hypothesis gives Horace a reason for saying what he says to Lydia, it may be presumed that he is speaking on his own behalf and that the komastic emphasis within the threat-prophecy is meant to convey to the reader that the whole ode is a komos." This, could, however, be an example of the "gloating over fulfillment" genre that Cairns finds elsewhere, combined with a paraklausithuron.

levels.[153] Horace addresses a certain Asterie, who is crying for her absent "iuuenem" (4) Gyges.[154] He is abroad, being tempted by his hostess. Asterie also has another problem, for her neighbour Enipeus is wooing her (29 ff.):

> prima nocte domum claude neque in uias
> sub cantu querulae despice tibiae,
> et te saepe uocanti
> duram difficilis mane.

This is the poem's obvious paraklausithuric reference. Since Enipeus comes to Asterie "prima nocte" he is probably not coming from a symposium/*conuiuium*. But he serenades her with flute music, which indicates that he most likely has a music-girl along with him. Asterie has resisted his attentions, remaining "difficilis" (32), and so he, typically,

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[153] See Copley 1956, 64-8; Cairns 1972, 209 ff. (who calls this an "inverse komos"; Henderson 1973, 60-1; and Williams 1969, 68 ff. Williams 1968, 296 is half-hearted in his praise of the poem: "he addresses a girl, Asterie, whose lover, Gyges, has been caught by winter storms on the far side of the Adriatic.... yet, in spite of the names, Asterie is imagined as living in Rome, and Horace warns her not to pay too much heed to her neighbour: he is called Enipeus.... This is a pleasing poem, but it would be negligible were its range not so notably increased by the imaginary world in which its figures move, taking in both the Greek and Roman worlds."

[154] Copley 1956, 66 at first thinks Asterie and Gyges are married but later (102) seems not so sure: "the true marital status of the 'husband' and 'wife' becomes obscure." Williams 1968, 296 does not: "he addresses a girl, Asterie, whose lover, Gyges...." Copley 1956, 102, who seems to regard almost any poem with a hint of adultery in it as a *diffamatio*, finds himself in a corner when talking about this poem: "With the combination of *diffamatio* and conventional paraclausithyron, as in Horace's two odes, 3.10 and 3.7, two important changes take place. The defamatory character of the *diffamatio* is gone...."

calls her "dura" (32).[155] Horace advises her to maintain this stance and not make the mistake of looking out ("neque in uias / ... despice," 29-30) at her suitor.[156] Enipeus is athletic (25 ff.) and presumably handsome. This is equivalent to the common topos of the lover's mention of his own appearance.[157] Here Horace is again a bystander--concerned for Asterie and advising her to remain faithful to Gyges, but not, apparently, personally involved in the poem.[158]

There is, however, still more. The explicit para-klausithuric reference at the end of the poem invites re-interpretation of what has gone before, at which point Gyges

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[155]Otis's 1958, 195 observation that "*Odes* 3.10 and 7 make the lady's *custos* her husband" is very puzzling.

[156]"Despice" itself probably indicates that Asterie sleeps upstairs, as usual--see Nisbet-Hubbard 1970, 292. Cairns 1972, 209 agrees. This is the sole occurrence of the word in Horace. Of course, its other meaning of "despise" makes it doubly appropriate. Cf. Porphyr. *ad loc.*: "Belle, quasi Gyges uespertino tempore ad fenestram Asteries tibicinem adhibere soleat, ut illa cupiditate audiendi per fenestram despiceret, atque ita cupidam uidendi sui ac sollicitam de se dare." Note the similarity of detail between this passage and *Carm.* 1.25, and also the "difficilis" here (32) and "facilis" at 1.25.5.

[157]See also Cairns 1972, 210: "the connexion between athletics and good looks being commonplace in antiquity...."

[158]Cairns 1972, 209 ff. sees Horace speaking as a substitute for Enipeus, which seems unlikely.

is found to be an *inclusus amator*.[159] He is separated from Asterie, kept at Oricum by the winter winds. He spends sleepless nights, cold and crying.[160] As has been seen many times, cold and windy weather are common paraklausithuric topoi, the lover is often sleepless when at his beloved's door, and he also often cries. Furthermore, Asterie has a rival for Gyges. His hostess, Chloe, probably a married woman, sends him messengers, saying how she burns with love for him. She uses threatening mythological *exempla* to persuade him to yield to her entreaties. Chloe herself is "fallax" (20), more commonly a characteristic of the beloved. Gyges, however, like the typical paraklausithuric beloved or beloved's door, is deafer than rock to her entreaties.[161]

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[159]Cairns 1972, 201 ff., esp. 208 ff. cites this poem as an example of delayed identification. He seems to overstate his case here, however, for there is only one real paraklausithuric situation in the poem, and that is at the end. The earlier part of the poem uses paraklausithuric topoi, but it is not actually "komastic" and so no actual delayed identification can take place. It is not like Tib. 2.6, which is a paraklausithuron, but does not start to be revealed as such until line 11. Cf. Cairns 1977, 332 n. 2.

[160]For the sleepless lover, see Murgatroyd 1980, 251.

[161]For the deafness of the beloved, the door, and other similar uses, see Phld. *AP* 5.107.5-6 (G.-P. V); Hor. *Epod.* 17.53-7 "'quid obseratis auribus fundis preces? / non saxa nudis surdiora nauitis / Neptunus alto tundit hibernus salo.'"; Prop. 4.5.47 f. "ianitor ad dantis uigilet: si pulset inanis, / surdus in obductam somniet usque seram," 4.8.47-8 "cantabant surdo, nudabant pectora caeco: / Lanuuii ad portas, ei mihi, solus eram," 4.11.6 "nempe tuas lacrimas litora surda bibent"; Ov. *Am.* 1.6.54 "huc ades et surdas flamine tunde fores," 1.8.77 "surda sit oranti tua ianua, laxa ferenti," *Ep.* 7.27, *Rem.* 597 "'Perfide Demophoon!' surdas clamabat ad undas," *Met.* 13.804 "surdior aequoribus";

The interweaving of the topoi is clever: Asterie weeps for her absent lover much as the excluded lover himself does, while her lover is both an excluded lover (from Asterie) and the besieged beloved (by Chloe). But he is not a poor lover: he will return from his voyage rich (3-4). Finally, the whole poem is satisfying in its depiction of the mutual fidelity of Asterie and Gyges, which contrasts strongly with the one-sided love of the typical paraklausithuron.

Carm. 3.10 ("Extremum Tanain") is Horace's only developed true paraklausithuron and the first Roman one to survive since Plautus:[162]

Stat. *Theb.* 9.722-3 "'et nunc illa meas ingentem plangit ad aras / inuidiam surdasque fores et limina lassat"; 12.198 ff. "'me sinite Ogygias, tantae quae sola ruinae / causa fui, penetrare domos et fulmina regni / prima pati; nec surda ferae pulsabimus urbis / limina: sunt illic soceri mihi suntque sorores / coniugis'"; Prud. *Symm. I* 65 ff. (of Zeus) "nunc foribus surdis, sera quas uel pessulus artis / firmarat cuneis, per tectum diues amator / imbricibus ruptis undantis desuper auri / infundens pluuiam gremio excipientis amicae"; and Aristaenet. 1.28.20-1.

On the entreaties, see Cairns 1972, 210: "The messenger tells Gyges that Chloe is in love with him and on fire for him, attempts his virtue in a thousand ways, and uses myths to persuade him to be unfaithful to Asterie and to yield to Chloe (13 ff.). This included komos omits much of the komastic situation and relies upon the proximity of the overall example to clarify its generic identity in the eyes of the reader."

[162]See de la Ville de Mirmont 1909, 580; Canter 1919, 362; Garte 1924, 69 f.; Copley 1956, 61-8; Pasquali 1964, 419 ff.; Burck 1966, 254; Williams 1969, 77 ff.; Nisbet-Hubbard 1970, 290; Henderson 1973 63 ff.; Lyne 1979, 121 f.; Quinn 1984, 263 f.; Griffin 1985, 124; and McKeown 1987-, 2:158. Nisbet-Hubbard, Henderson, and Lyne think the poem is a parody.

Extremum Tanain si biberes, Lyce,
saeuo nupta uiro, me tamen asperas
porrectum ante foris obicere incolis
plorares Aquilonibus.

audis quo strepitu ianua, quo nemus
inter pulchra satum tecta remugiat
uentis et positas ut glaciet niues
puro numine Iuppiter?

ingratam Veneri pone superbiam,
ne currente retro funis eat rota.
non te Penelopen difficilem procis
Tyrrhenus genuit parens.

o quamuis neque te munera nec preces
nec tinctus uiola pallor amantium
nec uir Pieria paelice saucius
curuat, supplicibus tuis

parcas, nec rigida mollior aesculo
nec Mauris animum mitior anguibus:
non hoc semper erit liminis aut aquae
caelestis patiens latus.

The poem begins with an attack on the beloved's cruelty, which incorporates the topos of the bad weather (here very cold and windy) that often besets the excluded lover.[163] Horace (if he is the speaker) is stretched out (3) before Lyce's doors, which are semi-personified by the adjective

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[163] Of course the name Lyce ("wolf") itself implies cruelty. The fact that she is more merciless than a Scythian indicates that she is cruel indeed. Quinn 1984, 263 suggests that the Scythian reference might also be intended to bring to mind the Scythian's "domestic virtue..., praised by H. in 3.24.17-24." Shorey 1960, 354 notes that the Scythians punished adultery with death.

"asperas." Lyce, however, is married (2).[164] Lines 5-8 develop the topos of the bad weather, while also making the first mention of the winds actually battering the door (which will re-occur at Ov. *Am.* 1.6.53 f.). This brings in the standard topos of the noise of the door--it is creaking, but not because it is being opened. The house is no mean one--the trees indicate the estate of a well-off man and Lyce's respectable social status.[165] Lines 7-8 ("... positas ut glaciet niues / puro numine Iuppiter?") emphasize the cold and also make Jupiter in effect a witness to Horace's vigil. At line 9 Lyce is told to abandon her "superbia," which is equivalent to a request for admission. An implicit threat is present in the mention of "ingratam Veneri" (9)--Venus could cruelly punish a beloved's "superbia" or ὕβρις (cf. [Theoc.] 23 and Ant. Lib. 39/Hermesian. 2)--and the image of line 10. Horace reinforces his message with an

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[164] Copley 1956, 63 f. therefore categorizes it as a *diffamatio* and so thinks the poem is somehow intended to defame someone. But because "the *diffamatio* moves in the world of gossip and slander ... and the truth or falsity of its accusations is a matter of little concern" then "the identity of Lyce and of her husband is quite immaterial; it does not matter whether she is a Roman *matrona* ... or a *liberta* married to one of her own social class."

[165] Garte 1924, 70 the woman is "honestioris loci." Cf. Canter 1919, 362 and Williams 1969, 78. Griffin 1985, 124 thinks that she is not that respectable: "Lyce is no better than she should be, clearly, with her luxurious Etruscan background; this chaste Penelope act is transparent, and the poet deftly undermines the all too familiar motif of the *exclusus amator* who will stay at the beloved's door all night. The irony of all that again colours her rejection of amorous offerings: she is a professional."

appropriate mythological comparison, but here it says what Lyce is not, instead of the more usual use of such comparisons to praise the beloved's beauty. "Difficilis" (11) is once again used of a woman resistent to lovers. Lyce's parentage is also mentioned (12).[166] There are the standard mentions of gifts and prayers (13), as well as the lover's paleness and physical miseries (implicit in the fact that he is turning blue from the cold).[167] "Amantium" in line 13 indicates that Horace is not her only admirer. Horace next tries to arouse Lyce's jealousy (15), but instead of mentioning a potential rival for his affections, he mentions a rival for her husband's, a rival her husband is deeply in love with ("saucius" 15). The husband seems to be abroad.[168] Horace is a suppliant lover (16), adding weight to the

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[166] It is not clear whether lines 10-11 are saying "Your parents were not Etruscan nor did they beget you a Penelope" or "Your Etruscan parents did not beget you...." Williams 1969, 78 takes the latter view, noting that the Etruscans were "proverbially rich, luxurious, and lax in morals, so that she cannot play the part of Odysseus' wife." Kiessling 1960, 307;, Shorey 1960, 355; and Griffin 1985, 124 agree. Quinn 1984, 263 takes the former view: "'... nor are you the daughter of a Tuscan father' (i.e., of aristocratic birth, cf. 3.29.1)."

[167] For "munera" and "preces" in close conjunction in an amatory context, cf. Ov. *Am.* 2.3.17-8: "aptius ut fuerit precibus temptasse, rogamus, / dum bene ponendi munera tempus habes." See also Sen. *Med.* 845-7 "Ite, ite, nati, matris infaustae genus, / placate uobis munere et multa prece / dominam ac nouercam."

[168] As Williams 1969, 78 n. 2 notes. However, it is just possible that his "paelex" is of Macedonian birth and is in Rome.

"preces" of 13 and raising the possibility that lines 13-17 are deliberately religious-sounding.[169] He returns to attacking her cruelty and hardness (17-18) by means of traditional comparisons with wood (oak) and snakes. Finally he utters the last threat he possibly can, an implicit *renuntiatio amoris*--he will not always endure lying at her threshold in the rain.[170] Of further interest are the many changes of tone: the poem starts with criticism of the beloved's cruelty, moves to an attempt to gain her sympathy, then comes the warning about her arrogance, another attempt

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[169]The vocative "o" is, of course, common in prayers (Nisbet-Hubbard 1970, 120). "Munera" are often offerings to gods (*OLD s.v.* 3) and "preces" are obvious. "Curuare" seems not to be used anywhere of persuading a god, but its near-equivalent "flectare" regularly is: Tib. 2.5.4; Verg. *Aen.* 2.689, 6.376, 12.46; Ov. *Ars* 1.44, *Ep.* 18.64, *Met.* 1.377-80 "atque ita 'si precibus' dixerunt 'numina iustis / uicta remollescunt, si flectitur ira deorum...", 11.400, *Tr.* 2.573; Sen. *Herc. F.* 569-71 "Immites potuit flectere cantibus / 570 umbrarum dominos et prece supplici / Orpheus"; and Prud. *Cath.* 3.5. "Curuare" is also surely intended to emphasize Lyce's hardness--she will not bend. "Supplex" also suggests, of course, the typical attitude of a person in prayer to a god. Finally, "parcere" is also common in prayers: Liv. 25.25.6 "legati eo ab Tycha et Neapoli cum infulis et uelamentis uenerunt, precantes ut a caedibus et ab incendiis parceretur"; Hor. *Carm.* 2.19.7 f., 4.1.2; Sen. *Med.* 595; Stat. *Silv.* 1.2.269 f.; Juv. 1 6.172; and V. Fl. 4.475, 6.307. Furthermore, alliteration, particularly of "p" and "t," is often associated with prayers: see above on Pl. *Cur.* 88 ff.; Appel 1909, 160 ff.; Nisbet-Hubbard 1970, 261; Cary-Willcock 1976, 188; Yardley 1978, 25; Watson 1982, 97 f.; Barsby 1986, 166; Fitch 1987, 380; and McKeown 1987-, 2:131. For the suppliant lover see Yardley 1979, 156. Cairns 1977, 344 n. 3 is probably wrong in seeing Horace as a suppliant prisoner.

[170]McKeown 1987-, 2:158 finds a certain "urbane detachment" in this conclusion.

to gain sympathy (the gifts and physical suffering of 13 f.), an attempt to incite her jealousy, more criticism of her cruelty, and a final threat/*renuntiatio amoris*.[171]

A brief mention of exclusion by a *meretrix* occurs in *Carm.* 3.14.17 ff. ("Herculis ritu"). Horace is preparing to celebrate Augustus' return from Spain and victory over the Cantabri:

> i pete unguentum, puer, et coronas
> et cadum Marsi memorem duelli,
> Spartacum si qua potuit uagantem
> fallere testa.
>
> dic et argutae properet Neaerae
> murreum nodo cohibere crinem;
> si per inuisum mora ianitorem
> fiet, abito.
>
> lenit albescens animos capillus
> litium et rixae cupidos proteruae;
> non ego hoc ferrem calidus iuuenta
> consule Planco.

Horace bids a slave to fetch the necessities for a party: unguent, garlands, wine, and a music-girl (she will sing--"argutae" 21).[172] From the order of the items one presumes that when the slave reaches Neaera's dwelling to fetch her he will be carrying the unguent, garlands and wine. She is to hurry and get herself fixed up for the party. Horace

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[171]See Yardley 1978, 28: "plaintive 1-8, threatening in 9-12, plaintive again in 13-18, threatening again in 19-20." Cf. Williams 1969, 78-9.

[172]Nisbet-Hubbard 1970, 421 note that "The address to an attendant slave was a common and natural device in Greek sympotic lyric and epigram."

emphasizes her hair--it is the colour of myrrh, but "murreus" seems also able to mean "full of myrrh" (*OLD s.v.*). But if a "ianitor" is in the way, the slave is to depart.[173] "Inuisum" (cf. *Carm.* 2.14.23 "inuisas cupressos" and *S.* 2.3.262 "inuisis foribus") could indicate that a "ianitor" was a regular and familiar obstacle to the lover. In the old days, when Horace was younger, he would not have been so accepting--he would have fought ("litium et rixae," 26) over Neaera's business. Whether it is the the "ianitor" or a rival he would have fought is unclear and probably does not matter.[174] What matters is that Horace is aging--instead of the more common paraklausthuric topos of the beloved growing old and getting grey hair--and is no longer fit for fighting, for either love or country.[175]

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[173] Porphyr. *ad loc.* glosses "ianitor" with "ostiarius"--the latter word does not occur in any paraklausithuric passages.

[174] Williams 1969, 93 thinks the rival has bribed the "ianitor ... to bar access to her." But the "ianitor" might simply be doing the job Neaera has set him by refusing anyone admission while she is with someone else.

[175] As Williams 1969, 93 points out, Plancus was consul in 42 B.C., the year Horace fought at Philippi. Of course, the typical lover in classical literature was young. See "iuuenis," "puer" and the μειρακ- root in Appendix 2. Cic. *Cael.* 42 notes the license given to youth: "detur aliqui ludus aetati; sit adulescentia liberior; non omnia uoluptatibus denegentur; non semper superet uera illa et derecta ratio; uincat aliquando cupiditas uoluptasque rationem, dum modo illa in hoc genere praescriptio moderatioque teneatur. parcat iuuentus pudicitiae suae, ne spoliet alienam, ne effundat patrimonium, ne faenore trucidetur, ne incurrat in alterius domum atque familiam, ne probrum castis, labem integris, infamiam bonis inferat, ne quem ui terreat, ne intersit insidiis, scelere careat." The

Carm. 3.15 briefly mentions a woman who is portrayed as an aggressive komast:[176]

Vxor pauperis Ibyci,
tandem nequitiae fige modum tuae
famosisque laboribus.
maturo propior desine funeri

inter ludere uirgines
et stellis nebulam spargere candidis.
non, si quid Pholoen satis,
et te, Chlori, decet: filia rectius

expugnat iuuenum domos,
pulso Thyias uti concita tympano.
illam cogit amor Nothi
lasciuae similem ludere capreae:

te lanae prope nobilem
tonsae Luceriam, non citharae decent
nec flos purpureus rosae
nec poti uetulam faece tenus cadi.

The poem attacks a mature woman who will not act her age, but still lives a convivial life--exemplified by the lyre, roses and wine (14-16). Her daughter, Pholoe, assaults men's houses, like a crazed Bacchante.[177] Chloris, by implication

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ancients' attitudes towards the old lover have been noted above (Chapter 2, note 118), but for an explicit mention of the idea in connection with *militium amoris* cf. Ov. *Am.* 1.9.4 "turpe senex miles, turpe senilis amor" and McKeown 1987-, 2:261 f., *ad loc.*

[176]See Williams 1968, 296; 1969, 97; and Henderson 1973, 61-2. The passage seems to have been missed by most writers on the paraklausithuron.

[177]Williams 1969, 97: "Pholoe assaults the doors of young men." Shorey 1960, 368 says she "*storms*, in the revel or comus." For women komasts and excluded lovers, see Chapter 4. "Expugnat" is military in tone.

("rectius" 8), acts similarly. Once again, if an assault is necessary, the women must be excluded.

Carm. 3.26 also alludes to the violent assault on the beloved's doors:[178]

> Vixi puellis nuper idoneus
> et militaui non sine gloria;
> nunc arma defunctumque bello
> barbiton hic paries habebit,
>
> laeuom marinae qui Veneris latus
> custodit. hic, hic ponite lucida
> funalia et uectis et arcus
> oppositis foribus minacis.
>
> o quae beatam diua tenes Cyprum et
> Memphin carentem Sithonia niue,
> regina, sublimi flagello
> tange Chloen semel arrogantem.

It is generally agreed that the poem takes as its starting point the type of dedicatory epigram in which a person, upon retirement, offers up the tools of his trade to the appropriate deity.[179] Of course the humour comes in the fact that Horace's experience of love is as a *miles amoris* and the offerings are not the typical symbols of the life of love--unguents, garlands, and cups--but lyre, torches, crowbars and bows. The lyre is for serenading, and the other items are clearly for the violent assault on the house should the

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[178] See Henderson 1973, 65 f.; Williams 1968, 206; 1969, 132 f.; Copley 1956, 55 ff.; and Pasquali 1964, 498.

[179] Copley 1956, 57 disagrees. Furthermore he concludes that "If the paraclausithyron may be loosely defined as the song of the *exclusus amator*, then this ode is a paraclausithyron in a very real sense, for Horace wrote it because he was shut out." Quinn 1984, 287 thinks it takes place at Chloe's doors.

serenade not work.[180] Horace ends the poem with a prayer to Venus to touch Chloe with her whip. Whatever the exact meaning of this request, the prayer to Venus/Aphrodite or Amor/Eros to either punish or unbend the beloved is a standard paraklausithuric topos.[181] Furthermore, Williams has pointed

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[180] Porphyr. *ad loc.* comments: "Haec instrumenta amoris intellegi uult." "Arcus" has puzzled many--see Henderson 1973, 65 f.: "But the presence of *arcus* is inexplicable unless one assumes the ambiguity: soldier's weapons = lover's weapons, and that Horace is exaggerating the literary convention to show it up as ludicrous." Williams 1968, 206 sums up the problem well: "The bows have given great trouble to commentators: some have simply emended them to a more convenient weapon, others have pictured pieces of siege artillery, still others have explained that the bows were used--rather unsportingly--to shoot the doorkeeper. But the bows are simply part of the humorous, exaggerated portrait; they naturally figured among the long-range weapons of real assault troops." Copley 1956, 160 n. 38 understandably suggests that "perhaps the *arcus* was some kind of prying instrument."

[181] Whether or not the poem is a genuine retirement epigram affects the interpretation of the final line. Williams 1969, 133 thinks the poem combines the retirement epigram and the "dedicatory epigram where the dedicant is not retiring but asking for greater success--he is to be imagined as dedicating, not his actual tools, but pictures or replicas of them.... retirement is the last thing he wants--what he wants is greater success." However, the retirement might be real, but merely a retirement from *militium amoris*. This then makes the final request to Venus clearer: Horace is retiring from the violent pursuit of sex (cf. 3.14.25 ff.) and now prays, since he will not have the option of breaking in on Chloe, that Venus make Chloe love Horace in return. Excluded lovers regularly make such prayers. However, the meaning of the last clause is vague. Horace could want Venus to punish Chloe, once, for her intransigence or punish her for this one example of intransigence. "Tange" seems a bit weak for this meaning, but it could be deliberate--Horace wants her punished, but not too much. Murgatroyd 1981, 599 cites this passage among examples of "beating and flogging." It could mean "make her fall in love," but then one has to determine whether this in turn means "let her know just once what it is like to be in love," which could be a form of threat-prophecy, or "make

out how the "Sithonia niue" (10) in the prayer to Venus indicates Chloe's "chilly home no less than her chilly treatment of the poet."[182] Thus the beloved's cruelty is combined with the topos of the bad weather experienced by the lover. The final word, "arrogantem" (12), emphasizes Chloe's hubristic defiance of love.

Two other odes refer briefly to lovers' exclusion. At *Carm.* 3.9.17 ff. ("Donec gratus eram tibi") a speaker addresses Lydia, his former beloved:

> quid si prisca redit Venus
> diductosque iugo cogit aeneo,
> si flaua excutitur Chloe
> reiectaeque patet ianua Lydiae? 20

The reunion with Lydia is exemplified by two images: the yoke of love and an open door. Then in *Carm.* 3.16 the example of Danae is used to argue that gold, that is bribery, can overcome any obstacles (cf. Henderson 1973, 64):

> Inclusam Danaen turris aenea

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her reciprocate my affections." Williams 1969, 132 translates "touch just once with uplifted lash Chloe the arrogant," but does not explain in his comments the exact meaning of "touch ... with uplifted lash." Quinn 1984, 288 suggests that it means touch her "'with raised whip'; i.e., before driving Chloe beneath the yoke which symbolises the subjection of her victims." He then takes "semel" with "arrogantem" to mean "for once unco-operative."

[182]That is, presuming that the Chloe here is the same one mentioned in 3.9.9. If she is, there is further pointedness in that Chloe in that poem seems to be a music-girl of some sort, and so in this poem she is unlikely to be a chaste beloved, but merely one who has rejected Horace's advances.

robustaeque fores et uigilum canum
tristes excubiae munierant satis
nocturnis ab adulteris,

si non Acrisium uirginis abditae
custodem pauidum Iuppiter et Venus
risissent: fore enim tutum iter et patens
conuerso in pretium deo.

aurum per medios ire satellites
et perrumpere amat saxa potentius
ictu fulmineo....

Horace explicitly states that Danae was "inclusam" in order to keep her from "nocturnis ... adulteris." The accumulation of defences in the first stanza underlines the effort to protect her: bronze tower, sturdy doors, guard-dogs, and grim watches. Doors, guards of some kind, and, to a lesser extent, dogs, are all common obstacles to the excluded lover.[183] But Jupiter and Venus can overcome any guard placed on a woman. Horace interprets the gold into which Jupiter was supposed to have turned himself as real gold.[184] This readily brings to mind the common paraklausithuric

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[183] For dogs, see Theoc. 6.29; Tib. 2.4.33; Prop. 3.16.17, 4.5.73; Ov. *Am.* 2.19.40; Antip. Thess. *AP* 5.30.4 (G.-P. VI); and Eratosth. *AP* 5.242.8. See also Murgatroyd 1980, 195.

[184] For such an interpretation of the Danae myth, see Asclep. *AP* 5.64 (G.-P. XI); Antip. Thess. *AP* 5.30 and 31 (G.-P. VI, CXII); Parmen. *AP* 5.33 (G.-P. I); Prop. 2.20.10 ff., 2.32.59; Ov. *Am.* 2.19.27, 3.4.21 f., 3.8.29 ff., *Ars* 3.415; Bassus *AP* 5.125 (G.-P. I); Strato *AP* 12.239; Philostr. *Ep.* 35, 38, 46; Tiberianus fr. 3.7 (Courtney); Servasius 2.5-8; August. *C.D.* 7.12, *Con.* 1.26; Rut. Nam. *De redit.* 1.357-60; and Paul. Sil. *AP* 5.217. In Claud. *in Eutr.* 1.82 f. a successful pander is described as being able to entice out Danae: "ille uel aerata Danaën in turre latentem / eliceret." The myth is an inspiration to youths in love at Men. *Sam.* 589 ff. and Ter. *Eu.* 584 ff.

topos that money can buy access and it is only the poor lover who is excluded.

Horace provides us with the last important paraklausithuric references in Latin poetry outside of Augustan elegy. However, at the risk of being excessively speculative, other possible sources from the later Republic and early Principate for such passages should also be considered. Dabbling in poetry was an accepted upper-class Roman pursuit, and there is no shortage of poets in the one hundred years before elegy. Gellius 19.9.10, the source for the epigram from Valerius Aedituus examined above, provides fragments from two other senators who wrote some amatory verse, Porcius Licinus and Lutatius Catulus (cos. 102). Courtney (1993, 75) is worth quoting on Catulus:

> Pliny, *Ep.* 5.3.5 mentions him in a list of distinguished men who wrote *uersiculi parum seueri*. While he was obviously not a professional poet, the willingness of a member of the highest Roman aristocracy to toss off imitations of Hellenistic sentimental erotic poetry (homosexual at that) is a new phenomenon in Roman culture.

Gellius, Propertius, Ovid, and Pliny together provide the names of fifteen other poets from the later Republic who wrote amatory or risqué verse: Anser (Prop. 2.34.83-4), C. Licinius Macer Caluus (Prop. 2.34.90-1, Ov. *Tr.* 2.431-2), Valerius Cato (Ov. *Tr.* 2.436), C. Heluius Cinna (Ov. *Tr.* 2.435-6), Cornificius Gallus (Ov. *Tr.* 2.436), Q. Hortensius Hortalus (Ov. *Tr.* 2.441; Plin. *Ep.* 5.3.5), Laeuius (Gell.

19.7.2), Memmius (Ov. *Tr.* 2.433-4), Cornelius Nepos (Plin. *Ep.* 5.3.5), C. Asinius Pollo (Plin. *Ep.* 5.3.5), Q. Mucius Scaevola (Plin. *Ep.* 5.3.6), Servius (Ov. *Tr.* 2.441), Sisenna (Ov. *Tr.* 2.443), Ticidas (Ov. *Tr.* 2.433-4, 437-8), and Varro of Atax (Prop. 2.34.85-6, Ov. *Tr.* 2.439-40).[185] Cicero was not above such poetry (Plin. *Ep.* 5.3.5), and even Augustus wrote invective and naughty verse (Suet. *Aug.* 85.2, Plin. *Ep.* 5.3.5, Macr. 2.4.21). Of course, there was also C. Cornelius Gallus. Furthermore, there can be little doubt about the popularity of mime in the late Republic (see McKeown 1979 and Reynolds 1946). When one considers the clear continued popularity of the komos and paraklausithuric situation, there can be little reason to doubt that at least some of these writers touched on the theme.

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[185] See the discussions in Luck 1969, 49 ff. and Courtney 1993 on specific poets.

CHAPTER 4

THE BELOVED, THE DOOR, AND THE REALITY OF THE PARAKLAUSITHURIC SITUATION

Several general issues relating to the paraklausithuron deserve further discussion. First is the matter of the depiction of the beloved in the pre-elegiac versus the elegiac paraklausithuron. Second is the relative treatment of the door in Greek versus Latin paraklausithura. Third is the general relationship and debt of the Latin paraklausithuron to the Greek. Closely connected with the third is the fourth and final issue, the necessity of confronting and attempting to explain the popularity of the paraklausithuric situation in classical literature.

The beloved

A paraclausithyron or komos needs a beloved--the person for whom one would sleep outside on a hard doorstep. The beloved varies throughout Greek and Latin paraklausithura. One of the most obvious distinctions is gender, that is between heterosexual and homosexual or paederastic paraklausithura. But within heterosexual paraklausithura the beloved can be a *hetaira/meretrix*; a free, married woman; or something in between. The importance of these distinctions

becomes clear when attempts are made to use them to categorize paraklausithura.

Copley (1956) is the main advocate of such distinctions. For example, he (158 f. n. 27) proposes that Catullus 63.65-7 "suggests that a 'pure Greek' version of the theme may also have been current:... it is the sole instance in Roman paraclausithyra of a reference to boy-love, a theme common in the Greek versions." Similarly, noting the element of *furtiuus amor* in the opening scenes of Plautus' *Curculio* (38) he comments that "this theme does not figure at all in the Greek non-dramatic paraclausithyron, and in point of fact figures only rarely in Greek love poetry in general..." Furthermore, he gives such prominence to the matter of the status of the beloved that he categorises paraklausithura according to that status: "At the end of the Republic it existed in three fairly distinct forms, the conventional, literary type, the *diffamatio* type, and the *lupanar* song" (52). It seems that the main criterion for assigning a paraklausithuron to the "conventional literary type", as opposed to the "*lupanar*" song, is that the former "is the setting for love and affection" (51)--despite the fact that most paraklausithura before Latin elegy are addressed to a *hetaira/meretrix*--while the latter pertains to "the world of the venal prostitute" (51). Anything adulterous seems to qualify

as a "*diffamatio* type".[1] It will be argued in the following pages that such distinctions are not necessarily valid or useful.

The division between heterosexual and paederastic/homosexual paraklausithura is easily dealt with. A clear majority of the paraklausithuric situations before Latin elegy in which a man is the probable lover, and all those with female lovers, are heterosexual. There are no paederastic paraklausithuric passages in Latin elegy, but among pre-elegiac passages the following are clearly paederastic: Thgn. 1046; Asclep. *AP* 5.145 and 167 (G.-P. XII and XIV); Theoc. 7.98 ff., [Theoc.] 23.1; Call. *AP* 12.118 (G.-P. VIII, Pfeiffer 42); Mel. *AP* 12.23, 72, 85, and 165 (G.-P. XCIX, XCII, CXV, and XCVIII); and Catullus 63.65. Anon. *AP* 12.115 and 116 (G.-P. VI and XXIV) are probably also paederastic, but it is not actually indicated in the text itself. Furthermore, homosexuality is common in the parodies in Aristophanes: the *Vespae* in effect becomes homosexual once the chorus arrives at line 330 and Wealth, who is an old man, is wooed by a handsome youth in the *Plutus*. Similarly, Aristophanes' *Eq.* 742 ff. is incongruous in that Paphlagon/Cleon and the Sausage-Seller are competing for the attentions of Demos, who is definitely not a boy. In contrast, a greater

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[1] Luck 1957, 338 and Kenney 1958, 49 both have difficulty with these distinctions, as well as the division of paraklausithura into dramatic and non-dramatic types.

number of pre-elegiac paraklausithura are heterosexual rather than paederastic, and so it cannot be said that the presence of a paederastic love interest makes a paraklausithuric situation "pure Greek." It should also be noted that *furtiuus amor* is missing from all of the paederastic Greek paraklausithura.[2]

The status of the beloved

A much more vexing question is the social status of the female beloved in pre-elegiac and elegiac paraklausithura. This is closely related to the issue of *furtiuus amor* and its place in Greek versus Latin paraklausithura. Copley's assertion quoted above on the relative importance of *furtiuus amor* in Greek and Latin literature is modified in a footnote where he does grant that (156 n. 49) "it is of course widespread in Greek literature" although he again asserts that "it is not at all common in Greek love-poetry

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[2]Cf. Dover 1974, 215: "Public attitudes to the lover and his boy in fourth-century Athens seem to have been remarkably similar (Pl. *Smp.* 182A-185C) to modern attitudes to pre-marital heterosexual relationships. While the homosexual lover had no need to conceal his desire, and it was possible for him to boast to his friends of its attainment (Pl. *Phdr.* 232A), the boy whom he pursued was expected to resist seduction and had to bear reproaches if it was known that his resistance was overcome. It seems to have been felt that the boy who yielded had assimilated himself to a hetaira (Aiskhines i 111, 131, 167, 185),... and that he had been worsted in a contest with his seducer."

as such...."[3] Drawing a firm division between love-poetry and other amatory literature sounds somewhat like special pleading, especially when one considers that it was the occurrence of the topos not in a Latin "non-dramatic paraclausithuron" but in Roman comedy--based on Greek models--that was his starting-point. Once again it should be pointed out that the fragmentary nature of much of the corpus of Greek love poetry, as well as of Greek comedy, makes comparisons between the genres extremely difficult. On the other hand, the relative abundance of Greek epigram in contrast leads it to be given more weight than perhaps it should have when discussing Greek love poetry as a whole. However, it is true that among existing, clearly identifiable paraklausithura, *furtiuus amor* does play a greater part

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[3]Consider the encouragement of *furtiuus amor* in Sparta: Plu. *Lyc.* 15.3 Ἐγάμουν δὲ δι' ἁρπαγῆς, οὐ μικρὰς οὐδὲ ἀώρους πρὸς γάμον, ἀλλὰ καὶ ἀκμαζούσας καὶ πεπείρους. τὴν δὲ ἁρπασθεῖσαν ἡ νυμφεύτρια καλουμένη παραλαβοῦσα, τὴν μὲν κεφαλὴν ἐν χρῷ περιέκειρεν, ἱματίῳ δὲ ἀνδρείῳ καὶ ὑποδήμασιν ἐνσκευάσασα κατέκλινεν ἐπὶ στιβάδα μόνην ἄνευ φωτός. ὁ δὲ νυμφίος οὐ μεθύων οὐδὲ θρυπτόμενος, ἀλλὰ νήφων, ὥσπερ ἀεί, δεδειπνηκὼς ἐν τοῖς φιδιτίοις, παρεισελθὼν ἔλυε τὴν ζώνην καὶ 4 μετήνεγκεν ἁράμενος ἐπὶ τὴν κλίνην. συνδιατρίψας δὲ χρόνον οὐ πολὺν ἀπῄει κοσμίως οὕπερ εἰώθει τὸ πρότερον,... καὶ τὸ λοιπὸν οὕτως ἔπραττε ... πρὸς δὲ τὴν νύμφην κρύφα μετ' εὐλαβείας φοιτῶν, αἰσχυνόμενος καὶ δεδοικὼς μή τις αἴσθοιτο τῶν ἔνδον, ἅμα καὶ τῆς νύμφης ἐπιτεχνωμένης καὶ συνευπορούσης ὅπως ἂν ἐν καιρῷ καὶ λανθάνοντες ἀλλήλοις συμπορεύοιντο. 5 καὶ τοῦτο ἔπραττον οὐκ ὀλίγον χρόνον, ἀλλ' ὥστε καὶ παῖδας γενέσθαι ἐνίοις πρὶν ἐς ἡμέραν θεάσασθαι τὰς ἑαυτῶν γυναῖκας. ἡ δὲ τοιαύτη σύνοδος οὐ μόνον ἐγκρατείας καὶ σωφροσύνης ἄσκησις ἦν, ἀλλὰ τοῖς τε σώμασι γονίμους καὶ τῷ φιλεῖν ἀεὶ καινοὺς καὶ προσφάτους ἦγεν ἐπὶ τὴν κοινωνίαν, οὐ διακορεῖς οὐδ' ἐξιτήλους ταῖς ἀνέδην κοινωνίαις, ἀλλ' ἀεί τι λείψανον καὶ ὑπέκκαυμα πόθου καὶ χάριτος ἐναπολείποντας ἀλλήλοις.

in Latin examples than in Greek ones. Yardley (1978, 22) states this clearly:

> Even a casual perusal of Latin elegiac *paraclausithyra* and of Horace *Odes* 3.10 will reveal that *furtivus amor* is given a prominence far greater than it receives in the Greek examples. The reason is quite obvious. The girl in the Greek komastic situation is almost inevitably a hetaira and a free agent who can admit or exclude lovers as she wishes. In elegy the situation is different, because a husband and the triangular relationship involving him with the poet and the girl are embodied in the elegiac tradition (dating perhaps from Catullus' Lesbia poems), and any genre of poem introduced to elegy will naturally be made to conform to its conventions. In the background of Roman elegy--whether in "real life" or not--lurks the *vir* who has a legal claim to the poet's girl. Hence the necessity for secrecy.

Nonetheless, the matter does seem to allow some doubt.

To begin with, the status of the beloved is much clearer in paraklausithura before Latin elegy than in Latin elegy. In a fair number of passages it is clearly indicated that the beloved is some form of *hetaira* or slave: the *Scholia* on Ar. *Pl.* 179; Eur. *Cyc.* 500; Is. 3.13 ff. (supposedly free but more likely *hetaira*); Timocl. fr. 25; Men. *Dysc.* 59; Herod. 2.25 ff.; Pl. *As.* 127 ff., *Truc.* 633 ff., *Mer.* 411, *Cur.* 43 ff. (ostensibly slave but really free); Ter. *Ad.* 84 ff., *Eu.* 46 ff.; Hor. *S.* 1.2.64 ff., 1.4.49, 2.7.89 ff., *Carm.* 1.25.1 ff.; and Aristodem. *FHG* 3.310. Far fewer clearly or probably free or married women are shown: Eup. fr. 148 (K.-A. = Ath. 14.638 e); Ar. *Ec.* 678 ff., *Lys.* 245 ff.; Ant. Lib. 2.3/Hermesian. 39; Theoc. 2.118 ff.; Plb.

10.26.3-5; Anon. *AP* 12.90 (G.-P. I); Laber. fr. 141 ff.; Cic. *Catil.* 1.26, *Consil.* fr. 10.3.1; and Hor. *Carm.* 3.7, 3.10. Several other passages have beloveds who are not slaves or prostitutes, but these are oddities: in Pl. *Am.* 1008 ff., it is the husband's wife (Alcmena); in Theoc. 11, a Nereid; in Theoc. 3, a young rustic maiden; in Liv. *Per.* 89, it is also the lover's wife; and in Hor. *Carm.* 3.16, it is Danae. The parodic situation from Aristophanes' *Lys.* also easily fits among the latter.

Several things stand out. The first is the predominance of *hetairai/meretrices* in comedy, as might be expected. The second is that in all areas identifiably or probably married or free women are much less likely than a woman acting as some form of a *hetaira* or *meretrix* to be the object of an excluded lover's attentions. Of course, this is only the case in the sources that actually have survived. It is possible that adulterous situations were more common in Greek sources than the evidence might indicate, particularly in the riotous atmosphere of Old Comedy.[4] Eupolis fr. 148

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[4] "Adulterous" here, of course, is broader than the modern sense of the word. It not only included all citizen women but also a citizen male's concubine--see Pomeroy 1975, 91: "Some men lived with concubines in a more or less permanent union. When a man lived with a concubine, she was considered his sexual property in much the same way as a legitimate wife. The rape or seduction of a concubine drew the same penalties as offenses committed against a legitimate wife." Also, see the quotation from Dover 1974, 209 cited above, Chapter 2, note 51.

and Aristophanes *Ec.* 678 ff. are particularly suggestive.[5] It is also worthwhile to remember that the songs of Gnesippus were composed for μοιχοί.

Furthermore, some generalizations can also be made. It is safe to assume that among Greek paraklausithuric passages, where the status of the beloved is not made clear, the beloved is a *hetaira* of some kind, or at least a non-citizen woman. It is very hard to generalize about all of the Greek-speaking world over some seven hundred years, but adultery was viewed extremely seriously in the Greek world in almost all places and at all times, not only in Athens.[6] Of course the greater segregation of women in classical Athens makes any sources coming from that time and period even less likely to refer to adulterous affairs.[7] We have

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[5] One should keep in mind that the girl in the *Ecclesiazusae* is probably not of the highest social status. See Bowra 1958, 376: "It probably belonged to a low social level, at least so far as the woman was concerned, and indeed could hardly have been otherwise in a society where respectable young women were expected to observe a strict decorum."

[6] See Dover 1974, 209 ff. and Pomeroy 1975, 58 ff., 81 f., 86 ff.

[7] For a sampling of explicit statements about the penalties for adultery and condemnation of adultery, most from classical or Hellenistic Greece, see: Ar. *Pl.* 168; Lys. 1, 13.68; X. *Hier.* 3.3, *Mem.* 2.1.5; Is. 8.44; Aeschin. *Tim.* 183 ff.; Arist. *Ath.* 57.3; D. *Aristocrates* 53, *Neaera* 41, 64 ff., 85 f.; Xenarch. fr. 4; Men. *Dysc.* 289 ff. (with Gomme-Sandbach 1973, 182), fr. 366, *Pk.* 494 ff., *Sam.* 717-718; Plb. 2.56.15; Anon. *AP* 9.520. (G.-P. LX); D.S. 12.21.1 f.; Plu. *Sol.* 23.1 ff.; V. Max. 6.5.3; Paus. 9.36.7-8; and Agath. *AP* 5.302.

seen how, in Athens, the mere direction of a komos to a woman was enough to impune her status (Is. 3.13 ff.). Two later non-Athenian, examples showing a similar attitude are Apuleius *Apol.* 75:

> multus honos auribus praefandus est domus eius tota lenonia, tota familia contaminata: ipse propudiosus, uxor lupa, filii similes: prorsus diebus ac noctibus ludibrio iuuentutis ianua calcibus propulsata, fenestrae canticis circumstrepitae, triclinium comisatoribus inquietum, cubiculum adulteris peruium; neque enim ulli ad introeundum metus est, nisi qui pretium marito non attulit. Ita ei lecti sui contumelia uectigalis est;

and Charito 1.3.2, where failed suitors attempting to tarnish the reputation of a married woman pretend that they have been on a komos to her while her husband has been absent.[8] Moreover, the violent assault on a beloved's doors would also usually be directed against non-citizens, or at least not carried out in a rivalry over a married citizen woman.[9]

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[8] However, perhaps this was not the attitude among all Greeks--cf. Stob. *Anth.* 3.2.18 (Hense): Φίλιππος ἐρωτώμενος ὑπὸ Βυζαντίων τί ἀδικηθεὶς πολιορκεῖ αὐτούς, εὐήθεις ἔφησεν εἶναι καὶ ὁμοίους τῷ εἴ τις ἔχων καλὴν γυναῖκα τοὺς ἐπικωμάζοντας ἐρωτῴη διὰ τί ἐπικωμάζουσιν. The problem here is the flexibility of γυνή. Cf. Nic. Greg. *Byz. Hist.* 8.1.3 (Schopen-Bekker 1.285), the full text of which is given at the end of Appendix 1.

[9] Of course, the examples from Lysias indicate that such forced entries could happen to a citizen's house, but in both of those cases it is notable that the love-interest motivating the assault is not a citizen woman. See also on Lysias and Herodas 2 above. The later Romans were more tolerant of such actions directed against prostitutes: Just. *dig.* 47.2.39 "Ulpianus libro quadragensimo primo ad Sabinum. Uerum est, si meretricem alienam ancillam rapuit quis uel celauit, furtum non esse: nec enim factum quaeritur, sed causa faciendi: causa autem faciendi libido fuit, non furtum. et ideo etiam eum, qui fores meretricis effregit

When one considers all this, it seems probable that paraklausithuric passages involving non-citizen women would have been the norm, and that if a poet was going to deliberately diverge from that norm, there would be some indication in the text itself to indicate that divergence. Without such indication, then, it can be concluded that a strong majority of pre-elegiac paraklausithuric situations were not in any way adulterous.

Rome was a different matter, but again for pre-elegiac times it seems safe to make a similar statement. While there is more evidence for adultery among the upper classes in first century B.C. Rome than there is for classical Athens, it was still severely proscribed in law.[10] Of course reality does not always conform to the desires of lawmakers, but much the same argument can be made for Rome as for the Greek world above. For example, it is clear that several of Horace's paraklausithuric passages have an adul-

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libidinis causa, et fures non ab eo inducti, sed alias ingressi meretricis res egesserunt, furti non teneri. an tamen uel Fabia teneatur, qui sub pressit scortum libidinis causa? et non puto teneri, et ita etiam ex facto, cum incidisset, dixi: hic enim turpius facit, quam qui subripit, sed secum facti ignominiam compensat, certe fur non est."

[10]Although it is unfortunately almost impossible to determine the reality of adultery laws in the period before Augustus, it is clear that adultery was a serious, if generally private, matter. See, above all, Treggiari 1991, 262-319, 507-8; Rawson 1986, 32 ff.; Pomeroy 1975, 150 ff., 160 f.; Dixon 1986, 112 f.; Lilja 1965, 34 ff.; and Crook 1984, 51 ff., 101 f.

terous background.[11] There are either clear statements or identifiable clues in these passages that make such an identification possible. The absence of any such statements or clues in the other passages, where the woman's status is otherwise indeterminable, can be taken to indicate the woman's status as something other than a Roman citizen protected by laws on adultery and *stuprum*.[12]

It is very hard to make a comparison with Latin elegiac paraklausithura. Of course, the status of the elegiac beloved herself is much-debated, with no clear

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[11] It is interesting that only one of these (*Carm.* 3.10) is actually written in the first person.

[12] For the whole issue of the various forms of marriage in Rome, see Treggiari 1991, chap. 2, esp. 37–52. Pages 51 f. are worth quoting: "There are two other unions which moderns regard as quasi-marital, but which do not enter into the thinking of the Roman jurists in this area. These are *concubinatus* and *contubernium*. In *iniustum matrimonium* each member of the pair intended a marital relationship, but because of some incapacity the union was not fully valid in Roman law. But in *concubinatus* at least one of the couple, the man, did not intend marriage.... Upper class men are attested by literary and juristic sources as having concubines of lower social status either when they were relatively young and unready for marriage, like Augustine, or after the death of a wife who had given them enough children, like Vespasian. Concubines were chosen precisely because they were socially ineligible for marriage.... To put the situation as briefly as possible, in Roman concubinage *affectio maritalis*, the reciprocal attitude of regarding the other as a wife or husband, was lacking. If both began to regard the other as a *coniunx*, then the relationship became *matrimonium*, as long as there was no legal disqualification." Also, see Lilja 1965, 34 ff. (especially her reference to Syme's *Roman Revolution* 445 ff.), and Crook 1984, 51 ff. and 101 f. Theoretically a woman could have a series of husbands, which helps explain some of the confusion over words such as *uir* and *maritus*.

resolution seeming possible.[13] Griffin (1985, 27 f.) offers a simple statement of the problem:

> As for the question, so vehemently discussed, of the social status of the girls in these poems, what are we to say? For some Cynthia is obviously a meretrix; for others, a married woman. Or perhaps she behaved like a *meretrix* without being one. Did she come from a noble family, or was she a *libertina*, or a foreigner? Or is the question not yet decided? Or does it not really matter?[14]

He goes on to argue attractively that there are no simple solutions.[15] Two tentative but good suggestions of how to

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[13] See Treggiari 1991, 301-9 for a particularly good discussion. She offers a tentative conclusion at 307: "This review of the evidence of love poetry suggests that, apart from encounters with boys, music-girls, and such, the poets portray the ups and downs of relatively long-term affairs with two classes of women, citizens of relatively high status who are married, and semi-professional women for whom 'courtesan' is a convenient term. Their lovers called them their *amicae* or *puellae*, avoiding the legalistic and derogatory word *meretrix*." Cf. also 422-3, as well as Lilja 1965, 37 ff.; Lyne 1980, 274 f.; McKeown 1987-, 1:19, 27, 85 f.; Murgatroyd 1980, 7 f.; Williams 1968, 496 ff., 528-42, 560 f.; and Yardley 1978, 22.

[14] References for each of these statements, amusingly complicating the issue further, are given by Griffin.

[15] Griffin 1985, 27 f.: "Surely the trouble is that the alternatives are too narrowly conceived and too sharply opposed. The *demi-monde* did not contain only professionals of low extraction, although it did include them. It also contained amateurs like Catullus' Lesbia, and quasi-amateurs like Praecia the influential mistress of Cethegus, and noble debauchées like Sulla's daughter Fausta and (unless she was framed) Augustus' daughter Julia. There will also have been many women of less clear-cut status, the 'camp-followers of marriage'. This was a great age of divorce, and some divorcées will have swelled the ranks of the available. So will widows, and grass-widows, and dowryless girls who failed to marry, or whose marriages broke down. The illegitimate, too, will sometimes have lived in this way, and women who had once enjoyed the half-way status of *concubina* but later lost it. Between *libertinae* and prostitutes, between actresses and *meretrices*, even between some professionals and some

handle the issue are offered by McKeown and Hollis. McKeown (1979, 76) makes the following observation on the "conceptual framework of the whole world of the love-elegist":

> It is generally agreed that this world is not drawn true to real life. If that were the case, there would not be any confusion about the social and marital status of the elegiac *puella*. In fact, however, the *uir* is sometimes portrayed as her husband, with legal rights over her, but, at other times, he is portrayed as merely the lover who, for the moment, is most in favour with a high-class prostitute. If, on the other hand, the elegist's world is an artificial, literary, world, such inconsistencies are less important and more explicable. The elegist casts himself and his *puella* in roles familiar from the genres which are his models.

Hollis (1977, xv f.) observes much the same thing:.

> In straight Latin love-elegy (e.g. Propertius) the status of the heroine can be said to fluctuate; at one moment she resembles a Greek-style *hetaera*..., at the next a Roman lady of some social standing. This variation partly reflects the different sources from which Latin love-elegy drew, such as Greek New Comedy, Mime, and epigram.

It is completely beyond the scope of this thesis to cover such a broad topic and it will be conceded that no general solution is available other than the broad conclusions of McKeown and Hollis above. This does, however, have an impact on any broad statements about the status of the beloved in Latin elegy in comparison with earlier paraklausithuric situations. If the status varies, then the individual occurrences themselves have to be examined.

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matronae, the dividing line cannot have been so easy to draw as in theory, perhaps, it should have been."

There is, unfortunately, rarely enough evidence provided in any single poem or paraklausithuric passage to make a firm conclusion about the beloved's status, and even when there is, if McKeown and Hollis are correct, one cannot extrapolate beyond that individual poem or passage to the other paraklausithuric situations from that same author. For example, Propertius 1.16 offers little to go on. The woman lives in a house with a long and seemingly distinguished history (1 ff.; see Little 1972). The door of the house is, at least in its own view, "nobilis" (10). It is unlikely that a prostitute or higher class *meretrix* would be living in such a distinguished house, even though old houses are not always valuable or in wealthy neigbourhoods. The "preces" (20) that Propertius offers are "furtiuas", indicating a fear of detection by some person. But that person's identity is beyond knowing.[16] It could be a husband, another

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[16] Copley 1956, 119 sees this as hinting at an element of *furtiuus amor*. However, *furtiuus* occurs only four times in Prop.: 1.3.24, here, 3.13.33, and 4.5.71. The last is not in an amatory context, and none of the others are clearly in connection with adultery. Tib. 1.2, which is possibly adulterous (see below), uses *furtim* twice (10 "neu furtim uerso cardine aperta sones", and 19 "illa docet molli furtim derepere lecto) and *furtum* once (34 obuia: celari uult sua furta Venus"). *Furtim* in Ov. *Am.* and *Ars* seems to occur mainly in adulterous contexts: *Am.* 1.4.52, 64 and 2.19.39 (all are almost certainly adulterous, but see below for 1.4) and *Ars* 1.619 (very indefinite). See also *Ep.* 17.261 (Paris and Helen) but also 19.56. *Furtiuus* is harder to pin down: *Am.* 1.4.18 (adulterous), 11.3 (hard to tell), 2.2.15 (probably adulterous), 2.8.8 (not), *Ars* 1.275 (probably not), 2.246 (probably), 730 (probably), and 3.640 (hard to tell).

lover, a customer who has purchased exclusive access to her, or a *leno*.[17] Cynthia is within, in bed with a man (33), but unfortunately no specific word is used for him. However, whatever the exact meaning of lines 11-12, they must broadly mean that Cynthia is a woman of at least moderately respectable "fama" and so is probably not a freedwoman. There is also no mention of a *lena* or *leno* or any elements of the code normally associated with prostitutes and *meretrices*. But it is hard to argue from silence.[18] No other of Propertius' parkalausithuric situations are clearly adulterous.

Tibullus 1.2 gives us more evidence. Above all there is the mention of a "dominus"[19] (7: "ianua difficilis domini

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[17]Compare Horace *S.* 1.2.64 ff. Pimps were no doubt no less cruel in Roman times than today. The torches (8) would be evidence of the lover/lovers' vigil/vigils but would not necessarily show that a lover was admitted. Similarly, the verses on the door could bring ill-repute, as at Pl. *Mer.* 409 ff. They would hardly disgrace in modern eyes the dorr of a brothel or *meretrix* door, but to the door itself they would still be insulting. See also Yardley (1979, 157) "The point the door is making is that now it is beset at night by komasts, and this of itself is sufficient evidence of the house's lack of respectability."

[18]As does Lilja 1965, 39: "However, Cynthia was probably unmarried, because the singularly jealous poet never mentions a husband." See Williams 1968 529, who draws a parallel with Catullus, who only twice mentions Lesbia's *uir* at 68.143 and 86.1. Also see McKeown 1987-, 1:71: "In particular, it is not possible to draw conclusions about significant omissions of topoi or about their ordering."

[19]Some read *dominae*, for just criticism of which, see Murgatroyd 1980, 301 f.: "since to describe Delia as *difficilis* would not agree with the attitude to her in the rest of the poem and would hardly be fair (at 5 and 15 T. says that she is under guard, and her fear of the *coniunx* at 41 makes it likely that he has put her under guard, while one would expect a few lines complaining of her cruelty, if

te uerberet imber") and a "coniunx" (41: "nec tamen huic credet coniunx tuus"). These references, combined with the mention of the "custos" (5 "nam posita est nostrae custodia saeua puellae", and 15 "tu quoque ne timide custodes, Delia, falle") seem to point to Delia being in some form of marriage.[20] In contrast, Delia does not appear to be married in

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she had locked T. out)."

[20] *Coniunx* at 1.6.15 and 33 seems to be used in the context of marriage. However, see Murgatroyd 1980, 7-8, where he observes that "*coniunx* does not invariably mean 'husband': at Catull. 64.123 and 182 ... and at Ov. *Her.* 9.118 ... the word is applied to lovers who are merely potential husbands; at Ov. *Am.* 1.10.2 ... the term is applied to husband and lover". However, since marriage in ancient Greece was not nearly as formal as today--at least in Athens, marriage simply was cohabitation, συνοικεῖν--and since Helen did live as wife with Paris for ten years, Ovid might actually mean that both men were in effect her husbands. He argues that at 1.2 and 1.6.15 *coniunx* could simply mean "man in possession." Murgatroyd also observes that "the 'right' to place a guard on Delia (and to grant T. that position) ... was hardly confined to husband (cf. e.g. Ov. *A.A.* 3.613 ff.)." In this context he notes *maritus* does not always mean 'husband'" (citing Verg. *Aen.* 4.35) and so could possibly be used like *coniunx* to mean 'man in possession'. But see McKeown 1987-, 1:27 on *maritus, uxor,* and *adulter.* It cannot, however, be shown that in Book 1 of Tib. *coniunx* means anything other than "husband," which is, despite objections, almost always its meaning: see Pichon 1966, *s.v.*, and *OLD* 1 *s.v.* Lilja 1965, 38 finds *coniunx* a more definite term than *uir. Coniunx* occurs only in Tib. in Book 1: 1.2.43, 1.4.74, 1.6.15, 1.6.33. *Coniunx* is also used only once (2.8.29 of Briseis) out of eleven times by Prop. for someone other than a husband or wife (1.15.15, 21, 1.19.7, 2.6.23, 2.28B.33, 2.28C.48, 3.12.16, 23, 3.22.42, 4.3.49). Williams 1968, 536 and Yardley 1978, 22 n. 9 think Delia is married here, as does Copley 1956, 92 ff., although his reasoning at 101 is a bit circular. Williams 1969, 537 cites perhaps the best argument for believing Delia was married: Ovid imagines her as married at *Tr.* 2.457-66. Although this reference can be viewed as special pleading by Ovid in an attempt to make Tibullus as much like himself as possible.

1.5. The mentions in that poem of the *diues amator* and *lena* (47), and the fact that the major obstacle to Tibullus' reception is money (67 f.) argue against Delia being respectably married.[21] Also, it is unlikely that Tibullus would imagine taking Delia off into the country to live with him (21 ff.) and not mention the husband, if on existed, as an obstacle to this idyllic life. Nemesis in 2.6 is insubstantial, but there is the mention of a *lena*, Phryne, in lines 44 f.[22]

Finally, Ovid is very vague about Corinna.[23] There are, nonetheless, hints about her status in *Am.* 1.6. Lines 19-20 ("certe ego, cum posita stares ad uerbera ueste, / ad dominam pro te uerba tremente tuli") indicate that Corinna had some authority over the *ianitor*, authority that a *mere-*

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[21] Although the issue of money is hard to pin down; Williams 1968, 530 notes the problem of 2.16, where Cynthia could be a prostitute, or it could just be Propertius using the mercenary mistress topos.

[22] Treggiari 1991, 305 comments: "On the other hand, the elegists also immortalized their passions for their social inferiors, women like Lycoris and (probably) Nemesis." See Williams 1968, 537: "scarcely anything can be said. She is a shadowy background for conventional motifs. ... Clearly no conclusion about her social status is possible from this evidence."

[23] This might be because she did not really exist. See, among others, Luck 1969, 155 and Barsby 1973, 15. McKeown 1987-, 1:19 believes that "we do not know whether or not she existed nor what status Ovid portrays her as having." He observes (1:22) that Corinna is named only in 1.5.9, 1.11.5, 2.6, 2.8, 2.11, 2.12, 2.13 *bis*, 2.17 *bis*, 2.19, 3.1, 3.7, and 3.12.

trix would not have over her procurer's *ianitor*, although she might have such authority over her husband's.[24] Similarly, the fact that Ovid can virtually promise the *ianitor* his freedom if he admits Ovid (25 ff.) indicates that Corinna, rather than someone else, has primary control over the *ianitor*. So the *ianitor* is most probably Corinna's.[25] The fact that there is a *ianitor* only indicates that Corinna is probably not a poor *scortum:* since the *ianitor* was the lowest of the household slaves and was often unsuitable for other jobs, one could probably be purchased for a low sum.[26] There is little else to work with, as is the case elsewhere

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[24] McKeown 1987-, 2:134 seems to imply that the authority is primarily Corinna's.

[25] Although it is possible that Ovid might have in mind buying the *ianitor* and manumitting him, or that Corinna might have her husband wrapped firmly enough around her finger to be able to persuade him to free the *ianitor*, it seems most likely that Ovid is hinting that, if he either becomes happily attached to Corinna or if he becomes the effective master of the house, he will see to it that the *ianitor* is freed.

[26] For the status of the *ianitor*, see McKeown 1987-, 2:122-3 with his references. It is interesting that Ianus at *Fasti* 1.139 chooses to call himself "caelestis ianitor". At *Ars* 2.259 the *ianitor* is called a "plebs". He also appears at 3.587, again in a paraclausithyric context. In Prop. 4.5.47 (his sole reference to a *ianitor*), the woman who owns one ("ianitor ad dantes uigilet: si pulset inanis, surdus in obductam somniet usque seram") seems to be a *meretrix* or at least a freedwoman, although the reference to "maritos" at 15 is puzzling. Tib. has one reference to a *ianitor*, at 1.1.56 ("et sedeo duras ianitor ante fores"). The line is meant to show his degraded status. Antip. Thess. *AP* 5.30.3 (G.-P. VI) mentions a θυρῶρός as an obstacle to someone who is not bringing money, and the beloved is most likely a *hetaira*, as are most in *AP* 5. Erotium in the *Men.* of Plautus has a *ianitor* (573): "ecquis hic est ianitor? / aperite atque Erotium aliquis euocate ante ostium".

with Corinna. There is only one paraklausithuric situation in Ovid that is clearly adulterous--2.19.6 ff.[27] *Met.* 14.698 ff., Ovid's next most important paraklausithuron after *Am.* 1.6, is decidedly not adulterous, although the beloved is of a noble and respectable family.

It therefore does not seem possible to conclude with any certainty that elegiac paraklausithuric situations are significantly more likely to be adulterous than pre-elegiac paraklausithura. Of the five most prominent true paraklausithura in elegy (seven if *Met.* 13.778 ff. and 14.698 ff. are included), based on the internal evidence of the poems, only one (Prop. 1.16) is probably adulterous, and only one other (Tib. 1.2) has a significant chance of being so.

Furtiuus amor

Furtiuus amor is easier to quantify since it is generally clear whether some element of secrecy or surreptitiousness is present in a given poem. It should be noted that the presence alone of the topos does not indicate the beloved's status--secrecy could be necessary to protect the

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[27] *Am.* 1.4, which has a paraclausithyric episode at 61 ff., is perhaps more suggestive of adultery than 2.19.6. See McKeown 1987-, 2:77 f. who says "It is not certain, however, that the relationship is adulterous.... To consider Corinna a freedwoman and unmarried seems to accord best with such little information as Ovid gives elsewhere...." For the mistress being married here, see Yardley 1978, 22 n. 9. Williams 1968, 531 concludes that "a particular social reality cannot be established here."

beloved from husband, jealous *uir*, parent, or cruel *leno* or owner.[28] A clearly discernible element of *furtiuus amor* is present in few pre-elegiac paraklausithura: Ar. *Ec.* 948 ff., *V.* 316 ff.; Plautus *Cur.* 20 ff., 48 ff.; *Lyr. Alex. Adesp.* 5.7-8; *P.Teb.* 1.1.2d.15; Cic. *Phil.* 2.45, and Hor. *Carm.* 3.16.1 ff.[29] However, there is some form of *custos* figure or guard standing between the lover and beloved in Ar. *Ec.* 976 ff., *Lys.* 835 ff. (esp. 861 ff.); Ant. Lib. 39/Hermesian. 2 (the parents); Pl. *Am.* 1001 ff., *As.* 127 ff., 145 ff., *Cur.* 61 ff., 104 ff., 157 ff., *Men.* 416 ff., *Truc.* 711 ff.; Cic. *Phil.* 2.45; and Hor. *Carm.* 3.16.6. Nonetheless, in most of these passages there is not an element of secrecy--the *custos* must be overcome, but attempts to do so can be blatant and manifest.

The topos is, not surprisingly, more prominent in Latin elegiac paraklausithuric situations.[30] It is, however,

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[28] For parents, see not only the passages from Ovid cited below, but also Stat. *Silv.* 1.2.33 ff., the epithalamium for Stella and Violentilla. "Lex / aut pudor" seems more likely to refer to pre-marital sex (*stuprum*) than adultery itself: "pone o dulcis suspiria uates, / pone: tua est. licet expositum per limen aperto / 35 ire redire gradu: iam nusquam ianitor aut lex / aut pudor. amplexu tandem satiare petito / (contigit!) et duras pariter reminiscere noctes."

[29] It is more common elsewhere in Greek comedy and verse.

[30] That is, clear *furtiuus amor* in direct association with paraklausithuric references. Ovid's use of the topos is particularly hard to quantify since he has a fondness for accumulating topoi or mentioning a number of them in close proximity. Of course, *furtiuus amor* is prominent throughout elegiac poetry and it is not surprising to find it in para-

not even close to ubiquitous. Some element of furtiveness is present in Prop. 1.16, as well as 2.9.41 f.: "sidera sunt testes et matutina pruina / et furtim misero ianua aperta mihi."[31] Tib. 1.2 gives more prominence to *furtiuus amor*. It is explicitly mentioned at 1.5.71 ff., but does not play a significant role in the rest of the poem (see Musurillo 1970):

Non frustra quidam iam nunc in limine perstat

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klausithuric contexts.

[31] It is worth considering, however, that the reference to "furtiuas ... preces" in line 20 might indicate that Propertius desires to keep his prayers, and the door's co-operation, hidden from Cynthia. The other paraklausithuric topoi in the poem (the "nocturnis potorum saucia rixis" [5], "pulsata ... saepe" [6], "non desunt turpes pendere corollae" [7], and "iacere faces" [8]), and also the religious rituals of 41 ff., all seem at odds with secrecy. There would be no shortage of witnesses--slave, neighbour, or parasite (see Alciphro 3.26.2)--who could report the lover's vigil to the husband, *uir*, or *leno*. If, however, this is Cynthia's house, and it is in the Subura, where she lives in 4.7.13 ff. ("iamne tibi exciderant uigilacis furta Suburae / et mea nocturnis trita fenestra dolis?"), this might diminish the chance of having a neighbour at least report such nocturnal goings-on to whoever is in control of Cynthia. For the Subura, cf. Liv. 3.13.1 ff.; Hor. *Ep.* 5.57 ff. "... senem, quod omnes rideant, adulterum / latrent Suburanae canes / nardo perunctum, quale non perfectius / 60 meae laborarint manus."; Pers. 5.32 f.; Mart. 2.17, 5.22, 6.66, 9.37, 11.45 (see Kay 1985, 166 ff. *ad loc.*), 61, 12.18, 21, *et al.*; and Juv. 3.5 and 5.105. See also Bradley 1987, 117 and note 26 *ad loc.*: "The number of slaves who functioned as prostitutes appears to have been great, though the information available is mainly anecdotal; nonetheless rules on the registration and taxing of prostitutes, and the notoriety of an area such as the Subura in Rome itself must be taken to indicate widespread profiteering at the expense of slaves in no position to choose the nature of their work...."

sedulus ac crebro prospicit ac refugit,
et simulat transire domum, mox deinde recurrit,
solus et ante ipsas excreat usque fores.
Nescio quid furtiuus amor parat.

The topos does not actually play a major role in Ovid's paraklausithuric passages and has no part in Ovid *Am.* 1.6. There could be brief allusions to it in lines 7 and, perhaps, 2-3, but the setting of the poem, which has Ovid pleading with the *ianitor* and even threatening violence in 57 ff., is at odds with, and greatly overpowers, the element of furtiveness. *Am.* 2.12.1 seems to refer definitely to *furtiuus amor*:

Ite triumphales circum mea tempora laurus!
uicimus: in nostro est ecce Corinna sinu,
quam uir, quam custos, quam ianua firma (tot hostes!)
seruabant, ne qua posset ab arte capi!

Am. 2.19.37 ff. also suggests a certain element of secrecy, but the fact that Ovid is addressing Corinna's *uir* again effectively negates the topos:

at tu, formosae nimium secure puellae,
incipe iam prima claudere nocte forem;
incipe, quis totiens furtim tua limina pulset,
quaerere, quid latrent nocte silente canes,
quas ferat et referat sollers ancilla tabellas.

Similarly contradictory is *Am.* 3.1.49 ff., where Elegy tells of teaching Corinna how to evade her *custos*. But this is followed by a mention of poetry being hung on her door to be read by passers-by, an action not exactly in harmony with secrecy:

per me decepto didicit custode Corinna
liminis astricti sollicitare fidem
delabique toro tunica uelata soluta
atque impercussos nocte mouere pedes.

uel quotiens foribus duris infixa pependi
non uerita a populo praetereunte legi!

It is missing from Ovid's other paraklausithuric references.[32] Perhaps part of the reason for the puzzling and apparently contradictory references to the topos in Ovid, aside from the possibility of his work being purely literary and essentially unreal, is its congeniality to Ovid's personality. He states several times that danger and secrecy appeal to him and so he can be forgiven for mentioning the topos when it suits him, regardless of logic.[33]

It can therefore be seen that Copley (1956, 38, 63) is right in asserting that *furtiuus amor* is a more important feature of the Latin paraklausithuron than it is of the Greek, but it is not overwhelmingly so and certainly cannot be said to be a defining feature of the Roman paraklausithuron.

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[32] *Furtiuus amor* is present in two other situations with paraklausithuric elements: *Ep.* 18 and 19 (Hero and Leander) and *Met.* 4.55 (Pyramus and Thisbe). In both of these, the affair is being kept secret from the lovers' parents.

[33] See *Am.* 2.19.1 ff.: "Si tibi non opus est seruata, stulte, puella, / at mihi fac serues, quo magis ipse uelim! / quod licet, ingratum est; quod non licet acrius urit"; and *Ars* 3.595 ff.: "tum bene fortis equus reserato carcere currit, / cum, quos praetereat quosque sequatur, habet. / quamlibet extinctos iniuria suscitat ignes: / en, ego confiteor non nisi laesus amo. / causa tamen nimium non sit manifesta doloris, / 600 pluraque sollicitus, quam sciet, esse putet. / incitat et ficti tristis custodia serui / et nimium duri cura molesta uiri: / quae uenit ex tuto, minus est accepta uoluptas; / ut sis liberior Thaide, finge metus."

The door

Of course the paraklausithuric situation must involve some kind of separation of the beloved from the lover, which is usually represented by a door. One difference that has often been asserted as existing between Greek and Roman paraklausithura is the relative prominence of the door in the latter. For example, Copley (1956, 126) comments that "the door was in a very real sense the life of the paraklausithuron". Earlier (36) he says:

> This is not to say that all Roman paraclausithyra are addressed to the door, for they are not; nevertheless, in every Roman paraclausithyron, and in virtually every Roman reference to it, the door plays a prominent and distinctive part. *Fores*, *ianua*, *limen*: these are the key-words; to the Romans, the paraclausithyron from beginning to end is the door song.[34]

These statements have been broadly supported by others.[35] Others have observed that the door-address is "a Latin feature of the *παρακλαυσίθυρον*" (Murgatroyd 1980, 75) or "a Roman feature within the komos" (Cairns 1972, 230). Although these assertions are true, they do, however, require some examination.

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[34] Copley's statement that "*fores*, *ianua*, *limen*: these are the key-words" is puzzling. This is true so long as it does not imply, as it seems to, that the door was not of equal importance in Greek paraklausithura. Most clearly paraklausithuric situations in Greek contain a reference to the door, which is how most of them are identifiable as paraklausithura. *Προθύρον* and *θύρα* are the most common words and have prominence in Greek paraklausithura similar to that of *fores*, *ianua*, and *limen* in Latin one. See Appendix 2.

[35] Yardley 1979, 158-9; Burck 1966, 250; and Otis 1958, 197, for example.

The address to, and personification of, the door

First, while there are no door-addresses in Greek paraklausithura before Strato *AP* 12.252 in the second century A.D.,[36] there are eight Latin paraklausithuric passages where such addresses take place or are implied. The earliest is Pl. *Cur.* 16 ff., 147 ff. Next comes Prop. 1.16.17 ff., which was probably influenced by Catul. 67. The bulk of 1.16 is addressed to the door, and, of course, the whole poem is narrated by the door. Tib. 1.2.7-14 contains an address to Delia's door, but it is only eight lines out of ninety-eight. Ov. *Am.* 1.6 concludes with Ovid briefly bidding farewell to the door (73-4), but once again the address, which occupies only two lines out of seventy-four, is not particularly prominent. Four other paraklausithuric passages in Ovid also refer to door addresses: Ov. *Ars* 2.527 ("postibus et durae supplex blandire puellae"), 3.581 ("ante fores iaceat, 'crudelis ianua!' dicat"), *Rem.* 35 f. ("et modo blanditias rigido, modo iurgia, posti / dicat et exclusus flebile cantet amans"), and 507 ("nec dic blanditias, nec fac conuicia posti"). Furthermore, the Pyramus and Thisbe episode of *Met.* 4.65 ff., which has paraklausithuric elements, contains an address to the wall that divides the

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[36] Ἐμπρήσω σε, θύρη, τῇ λαμπάδι, καὶ τὸν ἔνοικον / συμφλέξας μεθύων, εὐθὺς ἄπειμι φυγάς, / καὶ πλώσας Ἀδριανὸν ἐπ' οἶνοπα πόντον ἀλήτης / φωλήσω γε θύραις νυκτὸς ἀνοιγομέναις.

young lovers (73 "'inuide' dicebant 'paries, quid amantibus obstas?'"; see Perraud 1987).

It is clear, however, that these passages do not represent a majority of Latin paraklausithuric scenes. Neither Tib. 1.5 nor 2.6 contain an address to the door, nor is there one in Horace. In addition, more occurrences of the situation in Ovid do not contain door-addresses, or references to them, than do: 1.4.6 ff., 1.8.77 f., 1.9.7 ff., 2.1.17 ff., 2.9.46, 2.12.3 f., 2.19.6 ff., 3.1.53 f., 3.1.9 ff., *Ars* 1.735 ff., 2.233 ff., 2.521 ff., 3.68 ff., 3.455 f., 3.567 ff., *Fasti* 4.107 ff., 5.339 ff., 13.750, 14.698, *Rem.* 304, *Rem.* 677, and *Met.* 14.698 ff. Of course, the settings of *Met.* 13.750 ff. and Theoc. 11 rule out any door-addresses. It must also be kept in mind that the addresses to the door in Plautus' *Curculio* could have come from its Greek model. So, while the address to the door is certainly more common in Latin paraklausithuric situations, and in true paraklausithura in particular, it is clearly not prominent enough to be considered a defining characteristic.[37]

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[37]In fact, door addresses cannot be said to be particularly Roman. Cf. the swallow song from *Hom. Epigr.* 15 = Pseudo-Herod. *Vit. Hom.* 462-82 (= Suidas *Vit. Hom.* 176-95); B. *Epinic.* 1.13-4; E. *H.F.* 523-4, *Ion* 1613; Call. *Ap.* 1 ff.; *PGM* 4.1115 ff., 13.327 ff., 13.1064 ff., 36.312 ff., (315 ... ἀνοίγηθι, / ἀνοίγηθι, κλεῖστρον, ὅτι ἐγώ εἰμι Ὧρος ὁ μέγας). The occurrences in the magical papyri are particularly interesting, for they are all, appropriately enough, in spells for opening doors. Be that as it may, the fact that door-addresses were not unknown to the Greeks, who addressed many different kinds of inanimate objects, makes it very possible that it is simply the fragmentary condition of so much earlier Greek literature that has deprived us of

Similarly, personification of the door is much less common in Greek than in Latin paraklausithuric contexts. It can be found only at Call. *AP* 5.23 (G.-P. LXIII) ψυχροῖς ... προθύροις, and Anon. *AP* 12.90.5 (G.-P. I): πείθων τὰς ἐχθρὰς οὐδὲν ἔχοντι θύρας. [Theoc.] 23.17 comes close: ἀλλ' ἐνθὼν ἔκλαιε ποτὶ στυγνοῖσι μελάθροις.[38] Latin examples occur at

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any examples of Greek paraklausithuric door-addresses. Compare the frequency of addresses to buildings and houses in Greek tragedy: A. *Ch.* 49 f., 963 f.; S. *El.* 110; E. *Alc.* 1, 568 f., *Ba.* 1024 f., *Hec.* 619 f., *Hel.* 1165, *Or.* 356 f., *Ph.* 1341 f., *Tr.* 1317 f., *et al.* For other Latin examples, cf. Pl. *Mer.* 830 f., 901; Nov. *Atell.* 49-50 [Ribbeck] "Limen superum, quod mei misero saepe confregit caput, / inferum autem, digitos omnis ubi ego defregi meos"; Enn. *scen.* 101-5 (Ribbeck 81-5); Gracch. *trag.* 1 (Prisc. *GL* 2.206K) "O grata cardo, regium egressum indicans"; Courtney 1995 77 (*CLE* 957 = *CIL* 4.2487) addresses a wall; Ven. Fort. *Misc.* 6.7 "De Gelesuintha" (*PL* 88.218 C; = G.6.105 ff. Leo) "crudeles portae, quae me laxastis euntem, / clauibus oppositis nec uetuistis iter, / antea uos geminas adamas petra una ligasset / quam daret huc ullam ianua pansa uiam." Also note Liv. 38.43 where people are described as adoring, praying to, and supplicating a temple's walls and posts: "parietes postesque nudatos, quos adorent, ad quos precentur et supplicent, Ambraciensibus superesse." McKay 1967, 194 most attractively suggests that, perhaps, Catul. 61.76 should read "Claustra pandite, ianuae."

[38] The personification of the door was discussed above in connection with Plautus' *Curculio*. As was noted there, the door was personified by the Greeks, but without the elaboration found in some Roman examples. It is commonly noted (*e.g.*, Fraenkel 1960, 99 n. 1) as going back to Ar. *Pl.* 1097 ff. (τίς ἔσθ' ὁ κόπτων τὴν θύραν; τουτὶ τί ἦν; / οὐδεὶς ἔοικεν· ἀλλὰ δῆτα τὸ θύριον / φθεγγόμενον ἄλλως κλαυσιᾷ.) but Leo 1900, 607 f. cites Solon 4.28 (αὔλειοι δ' ἔτ' ἔχειν οὐκ ἐθέλουσι θύραι), Ar. *Ach.* 127 (τοὺς δὲ ξενίζειν οὐδέποτέ γ' ἴσχει θύρα), E. *Alc.* 566 (τἀμὰ δ' οὐκ ἐπίσταται μέλαθρ' ἀπωθεῖν οὐδ' ἀτιμάζειν ξένους), and *Andr.* 923 (ὡς δοκοῦσί γε δόμοι γ' ἐλαύνειν φθέγμ' ἔχοντες οἵδε με). He also notes that the first four deal with admission of strangers:, "die Aristophanesscholien erklären: παροιμία ἐπὶ τῶν πολλούς ξένους ἀποδεχομένων.... Das sind keine Metaphern des Moments, sondern eine durch Jahrunderte behende volkstümliche Belebung der Thür mit Bezug auf ihre im Verkehr der

Pl. *As.* 207 ff., 241 f., *Cur.* 16 ff., 40 ff. *et al.*, *Truc.* 638 f. (house); Lucr. 4.1171 ff.; Catul. 67.1 ff.; Hor. *Epod.* 11.21 "non amicos heu mihi postis," *Carm.* 3.10.2 f., 3.26.8; Prop. 1.10.16 "tardas possum aperire fores," 1.18.24 "tacitae fores," 3.25.9-10 "limina iam nostris ualeant lacrimantia uerbis, / 10 nec tamen irata ianua fracta manu"; Tib. 2.2.73-4 "nulla exclusura dolentes / ianua" (see Murgatroyd 1994: 119), 2.4.31 "hinc clauim ianua sensit," 2.6.12 "excutiunt clausae fortia uerba fores" (see Murgatroyd 1994, 237); and Ov. *Am.* 1.6.2 "difficilem moto cardine pande forem," 17 "immitia claustra," 54 "surdas ... fores", 58 "tecta superba petam," 73 "uos quoque, crudeles rigido cum limine postes / duraque conseruae ligna, ualete, fores,"[39] 2.1.20 ff. "clausa tuo maius ianua fulmen habet. / blanditias elegosque leues, mea tela, resumpsi; / mollierunt

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Menschen wichtigste Function." Rothstein 1902, 445 plausibly suggests that the address to the door in Greek paraklausithura could have stood beside the address to the beloved from the very beginning. This brings one back again to the Greeks' fairly common habit of addressing inanimate objects.

[39] McKeown 1987-, 2:124 also includes "roboribus duris" (28), "o foribus durior ipse tuis" (62), and "dura ... limina" (68): "All of these epithets, to a greater or lesser extent, endow the door with human characteristics, much in the spirit of Prop. 1.16." He compares Juv. 4.63 "facili patuerunt cardine valuae" and Hor. *Carm.* 1.25.4 ff. "ianua... / quae prius multum faciles mouebat / cardines"). *Durus*, however, seems to mean physical hardness more often than emotional or mental hardness, making it difficult to argue that a secondary meaning should be preferred when the primary meaning could very naturally also be applied.

duras lenia uerba fores," *Met.* 4.73 "'inuide' dicebant 'paries, quid amantibus obstas?'," and 14.710 "tristisque serae conuicia fecit."[40]

These examples of personification are not, however, particularly strong or striking. Otis (1958, 197) observes that:

> We actually have, as Copley admits, a poem of Strato (*AP*, 12.252) where the door is distinctly addressed in one phrase. Clearly this is different from the long and explicit address to the door in the *Curculio*. The difference, it seems to me, is obviously not in the fact of address to an inanimate object but in its elaboration and feeling: the door is not merely apostrophized but

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[40] For examples elsewhere in Latin, see Verg. *Aen.* 8.196 "foribusque adfixa superbis," 8.721-2 "aptatque superbis / postibus," *G.* 2.461 "foribus domus alta superbis"; Hor. *Carm.* 4.15.7-8 "derepta Parthorum superbis / postibus"; Sen. *Suas.* 1.4 "caligo nauigantem tibi uidetur admittere, quae prospicientem excludit?" (cited by Murgatroyd 1994, 119); Prop. 2.31.12 ff. "et ualuae, Libyci nobile dentis opus; / altera deiectos Parnasi uertice Gallos, / altera maerebat funera Tantalidos.; Ov. *Pont.* 1.7.54 "non est cur tua me ianua nosse neget."; *Met.* 4.486 "limine constiterat: postes tremuisse feruntur / Aeolii pallorque fores infecit acernas / solque locum fugit"; 8.173 "ianua difficilis"; Sen. *Ep.* 4.10 "non est necesse superbis adsidere liminibus," *Her. F.* 164-6 "{Chorus}.../ ille superbos aditus regum / durasque fores expers somni / colit"; Col. *Re Rust.* 1 Pref. 10 "foribus ingratis"; *Laus Pis.* 118-19 "rara domus tenuem non aspernatur amicum"; Stat. *Theb.* 2.223 "... foribus cum inmissa superbis"; Juv. 3.275 "nocte patent uigiles te praetereunte fenestrae"; Mart. 1.70.13 "ne metuas fastus limenque superbum," 10.20.(19).12-3 "non tuo disertam / pulses ebria ianuam"; and Prud. *Peristeph.* 5.311 "seruare feralem domum," *Symm. I* 65 "nunc foribus surdis" (paraklausithuric). Also compare *Aen.* 2.487 f. "penitusque cauae plangoribus aedes / femineis ululant" (and see Austin 1964, 190 f. *ad loc.*), and Cic. *Pis.* 21 "cum ... templa gemerent, tecta urbis ipsa lugerent" (with Nisbet 1961, 82: "for the attribution to buildings of human emotions cf. # 52, *leg. agr.* 2.9, *Sest.* 53, *Marc.* 10, *off.* 2.29, Plin. *paneg.* 50.4, *paneg. Lat.* 11(3).11.3.").

> treated as a person. The apostrophe is not *per se* specifically Roman: the personalization of the door is.

There is simply nothing in any Greek paraklausithuron to match the extended song to, and personification of, the door in Plautus' *Curculio*, or the talking door of Prop. 1.16. As Burck (1966, 250) notes:

> Nie aber wird sie personifiziert wie die Tür bei Properz. Und dazu paßt es, daß auch die übrige griechische Dichtung eine Belebung der Tür selten kennt, ja daß eine weiter durchgeführte Personifikation ihr, so weit ich sehe, ganz fehlt.

Furthermore, there are no real parallels in Greek paraklausithura to the religious forms of the address to the door in Prop. 1.16 and Tib. 1.2.7-14.[41] There is in these passages a religious elevation of the door beyond anything seen before in a paraklausithuric context. Nevertheless, these two poems are atypical and cannot be considered truly representative of Latin paraklausithura.

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[41] See particularly Yardley 1978 and 1979, but also for Prop. 1.16, see Butler and Barber 1964, 179; Due 1981-82; Fedeli 1980, 396; Fedeli 1981, 232; MacKay 1956; Rothstein 1966, 105 f.; Witke 1969; Burck 1966, 244; *et al.* The address to the *ianitor* in Ov. *Am.* 1.6 is also religious, but that is a slightly different matter from the door--see again Yardley 1978; Yardley 1979; Watson 1982; and McKeown 1987-, 2:123 ff. In the case of the *ianitor* one has to wonder if it is not a matter of Ovid playing with the "Roman ... tradition of formulaic religious language in the supplicatory address to the door" (Yardley 1978, 32) but rather applying such language to the *ianitor* instead of to the beloved. Yardley goes on to examine *Met.* 13.778 ff., where similar language is used of Galatea, but here Polyphemus' complete and abject submission to Galatea is so extreme that it is very possible that there is no intended manipulation of the deification of the door rather than simply deification of the beloved.

Religious associations of the door in paraklausithura

Certain religious details are visible in earlier paraklausithura.[42] Kissing a door, such as occurs at Prop. 1.16.42, Lucr. 4.1178, and is suggested at Pl. *Cur.* 94 ("Quin das sauium?"), has been identified as a religious action.[43] However, the kissing of parts of the door occurs elsewhere. One good example is the visit of Prusias of Bithynia to the senate (Plb. 30.18.4-6; D.C. 20.69.1/Zon. 9.24; D.S. 31.15.3). Livy 45.46.20 makes it clear that the gesture had religious implications, although it is connected here with prostration: "Romae quoque, cum ueniret in curiam,

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[42] The following pages will suggest that Copley 1942, 102 may have been wrong when he commented that "as far as Greek paraclausithyra are concerned, there is little evidence that the lover imagined himself as performing a quasi-ritual before the door; the nearest he ever comes to this is to proclaim himself a votive offering to the gods of love, a declaration which is no more than a poetic conceit."

[43] See Yardley 1978, 23 and his examples, including Tib. 1.2.83; Murgatroyd 1980, 94; Appel 1909, 199; MacCulloch 1911, 847 col. i; and Trumbull 1906, 11, 123; *et al.* Also see the references in the previous note. Kissing statues was a standard form of veneration, e.g. Charito 1.1.7 and 8.8.15. The hearth could be kissed: Ov. *Tr.* 1.3.43 ff. "illa etiam ante Lares passis adstrata capillis / contigit extinctos ore tremente focos, / 45 multaque in auersos effudit uerba Penates / pro deplorato non ualitura uiro." It continues today--consider the Lenten practice among some Catholics of kissing the crucifix. Kissing the earth could possibly have been religious: Ov. *Met.* 13.420 ff. "'Troia, uale! rapimur' clamant, dant oscula terrae / Troades et patriae fumantia tecta relinquunt." However, Otis 1958, 197 has his doubts "In discussing Lucretius,... I can hardly follow his [Copley] reading of furtive love into the three-line passage on the ground that Lucretius' lover anoints the doors with unguent. This seems to me nothing but another expression of the lover's extravagance (he also kisses the door and covers it with garlands)."

summisisse se et osculo limen curiae contigisse et deos seruatores suos senatum appellasse...." Also compare Juv. 6.47-8, where "adora" must mean kiss: "Tarpeium limen adora / pronus."[44] Kissing of the door also occurs in two earlier paraklausithuric passages: Call. *AP* 12.118 (G.-P. VIII, Pfeiffer 42) and [Theoc.] 23.18.[45] It is even more developed in Aristaenet. 2.14.5 ff.:

> μάτην ἐπέχαιρον οἱ βασκαίνοντες ἡμῖν τῆς φιλίας, καὶ ἐς κενὸν αὐτοῖς ἀπέβη τῆς ἐπιβουλῆς ὁ σκοπός. ὅθεν, ὦ φίλτατε, μὰ τὸν φίλιον Ἔρωτα τὸν ἐμόν τε καὶ σόν, χθὲς ἐπὶ τὸ σὸν δωμάτιον εἰσιοῦσα θᾶττον ἢ βάδην ἔκλαον ὑφ' ἡδονῆς, κατησπαζόμην τε ἁπλήστως 10 τὸν ἀφροδίσιον οἶκον, καὶ τῶν τοίχων ἐφαπτομένη τοὺς δακτύλους ἐφίλουν ὑπερχαίρουσα καὶ μειδιῶσα γλυκύ.

It is not clear that religious implications can be ruled out in any of these examples.

However, the kissing of a door or one of its parts is also not always explicitly religous and often seems to be

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[44] See Courtney 1980, 268, who also cites Ov. *Met.* 1.375 "procumbit uterque / pronus humi gelidoque pauens dedit oscula saxo."

[45] See also Gow 1965, 2:410 *ad loc.* Yardley 1978, 26 n. 18 notes these examples but says that the gesture in them "has no religious significance." However, if the gesture can be religious, then it could be so here, even though it occurs by itself with no other religious actions or language. If it was a widely recognized gesture of veneration or worship, it would not need elaboration. Cairns 1972, 123 comments: "In the komos one topos is that the lover kisses his beloved's door or door-post."

associated with emotional departures or arrivals.[46] The door could also have been kissed as an affectionate gesture because of its association with the beloved. In X. *Cyr.* 6.4.9 ff. a woman kisses the carriage in which her husband sits, since she cannot kiss him:

> Ταῦτ' εἰπὼν κατὰ τὰς θύρας τοῦ ἁρματείου δίφρου ἀνέβαινεν ἐπὶ τὸ ἅρμα. 10 ἐπεὶ δὲ ἀναβάντος αὐτοῦ κατέκλεισε τὸν δίφρον ὁ ὑφηνίοχος, οὐκ ἔχουσα ἡ Πάνθεια πῶς ἂν ἔτι ἄλλως ἀσπάσαιτο αὐτόν, κατεφίλησε τὸν δίφρον.

At Ov. *Met.* 4.71 ff. Pyramus and Thisbe not only address the wall that separates them but also kiss it, since they too cannot kiss each other:

> saepe, ubi constiterant hinc Thisbe, Pyramus illinc,
> inque uices fuerat captatus anhelitus oris,
> "inuide" dicebant "paries, quid amantibus obstas?
> quantum erat, ut sineres toto nos corpore iungi
> aut, hoc si nimium est, uel ad oscula danda pateres? 75

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[46] For example: A.R. 4.26-7 κύσσε δ' ἑόν τε λέχος καὶ δικλίδας ἀμφοτέρωθεν / σταθμούς, καὶ τοίχων ἐπαφήσατο; Verg. *Aen.* 3.349 ff. "procedo et paruam Troiam simulataque magnis / 350 Pergama et arentem Xanthi cognomine riuum / agnosco, Scaeaeque amplector limina portae; / nec non et Teucri socia simul urbe fruuntur"; V.Fl. 2.168 "oscula iamque toris atque oscula postibus ipsis"; and Rut. Nam. *de red.* 1.43-6 "crebra relinquendis infigimus oscula portis: / inuiti superant limina sacra pedes. / 45 oramus ueniam lacrimis et laude litamus, / in quantum fletus currere uerba sinit." Ogle 1911, 264 notes that "one of the precepts of Pythagoras was that the doors should be kissed fondly by those who enter or depart" and cites in note 3 "Mullach, Fr. Ph. Gr. 1, p.510; cf. Herod. 2.121 of a similar Egyptian custom." Cf. Alcestis kissing and addressing her bed as she is about to leave it forever, E. *Alc.* 175 ff.: κἄπειτα θάλαμον ἐσπεσοῦσα καὶ λέχος / ἐνταῦθα δὴ 'δάκρυσε καὶ λέγει τάδε· / "Ω λέκτρον, ἔνθα παρθένει' ἔλυσ' ἐγὼ / κορεύματ' ἐκ τοῦδ' ἀνδρός ... / χαῖρ'· οὐ γὰρ ἐχθαίρω σ'· ... /..../ 183 κυνεῖ δὲ προσπίτνουσα, πᾶν δὲ δέμνιον / ὀφθαλμοτέγκτῳ δεύεται πλημμυρίδι. /.../ 186 στείχει προνωπὴς ἐκπεσοῦσα δεμνίων, / καὶ πολλὰ θαλάμων ἐξιοῦσ' ἐπεστράφη / κἄρριψεν αὐτὴν αὖθις ἐς κοίτην πάλιν.

nec sumus ingrati: tibi nos debere fatemur,
quod datus est uerbis ad amicas transitus auris."
talia diuersa nequiquam sede locuti
sub noctem dixere "uale" partique dedere
oscula quisque suae non peruenientia contra.[47] 80

Furthermore, the kissing of something either belonging to one's beloved or something that could carry the kiss to one's beloved is common enough in classical literature.[48]

At Lucr. 4.1178, however, the kissing of the door is combined with anointing, and such a combination does seem undoubtedly religious. In Prop. 1.6, in contrast, the reference to kissing the door cannot be said definitely to carry the same significance. Lines 39-40 refer to the lover's vigil, and 43-44 to past religious offerings and veneration of the door. But the mention of the "oscula" in the couplet occupying lines 41-2 along with the "nouo ... carmina uersu" may simply be mentioning past gifts--songs and kisses. If

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[47] This could, of course, be because of the substitution of the wall for a door, with the wall being treated as one would expect the door to be. But the address and the gesture seems natural enough--like a lover today kissing one hand and holding it up to a window on the other side of which is his or her beloved.

[48] Cups are an example: Mel. *AP* 5.171 (G.-P. XXXV), Ach. Tat. 4.17.1, Philostr. *Ep.* 33, Leont. *AP* 5.295, and Agath. *AP* 5.261. See Gow 1950 on Theoc. 7.70. At Plu. *Ant.* 85.1 Cleopatra kisses the urn containing Antony's ashes. Cf. also Prop. 4.3.30 "si qua relicta iacent, osculor arma tua." At Ov. *Fast.* 3.563-4 Anna kisses Dido's ashes. In Charito, Callirhoe kisses a picture of Chaireas at 1.14.9; Chaireas kisses a letter he has written to Callirhoe at 4.4.8; Persian men kiss the chariot in which Callirhoe is 5.3.10; and Dionysius kisses Callirhoe's name written in a letter, at 8.5.13.

kissing a door is only sometimes religious, then it may not be in this particular instance.

The anointing of the door at Lucr. 4.1178-9 has only one parallel in a paraklausithuric context: Mel. *AP* 5.198.2 (G.-P. XXIV).[49] The gesture was clearly religious to the Greeks as well as to the Romans.[50] It is referred to at Hom. *Od.* 3.406 ff.:

> ἦμος δ' ἠριγένεια φάνη ῥοδοδάκτυλος Ἠώς,
> ὦρνυτ' ἄρ' ἐξ εὐνῆφι Γερήνιος ἱππότα Νέστωρ 405
> ἐκ δ' ἐλθὼν κατ' ἄρ' ἕζετ' ἐπὶ ξεστοῖσι λίθοισιν·

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[49] See Yardley 1978, 26 for Roman references for anointing religious objects and anointing in ritual contexts.

[50] Burkert 1985, 72 comments: "When grave stelae are anointed and garlanded, they may be taken as representatives of the dead who, like the living, are anointed and wreathed for the festival. But oil is also poured over special stones in special places without anthropomorphic associations.... Stones glistening with oil stand at crossroads; whoever it was that had made libation there, the superstitious man at least is careful to demonstrate his veneration for these stones. In this case it is obviously simply a matter of demarcation, of fixing a centre or point of orientation. Whoever pours out oil here assures himself of the spatial order of things; any stranger who passes by recognizes from the glistening that other men have established their order here." A lover might anoint his beloved's door as a way to leave a more permanent mark than an easily-removed garland or torch--Burkert 1979, 42: "In other civilizations, stones are smeared with butter or grease. One might say that oil libation is a ceremony of anointing, performed on stones imagined as gods by primitive man.... It is a fact that stains of oil on a stone remain visible for quite a long time." Cf. *PGM* 36.134 ff., quoted above (Chapter 2, note 200) on Theocritus 2. It is a love-charm of attraction and involves anointing one's own door's sockets with a mixture of myrrh and frankincense. *PGM* 2.149 ff. describes a purification ritual as part of another spell for revelation. It involves writing on a door, the doorposts, and lintel and anointing the door with goat's blood. In other words, the gesture could conceivably be magical rather than religious.

οἵ οἱ ἔσαν προπάροιθε θυράων ὑψηλάων
λευκοί, ἀποστίλβοντες ἀλείφατος....

For anointing in combination with prostration/kissing, also compare Thphr. *Char.* 16.5 ("Superstition"):

καὶ τῶν λιπαρῶν λίθων τῶν ἐν ταῖς τριόδοις παριὼν ἐκ τῆς ληκύθου ἔλαιον καταχεῖν καὶ ἐπὶ γόνατα πεσὼν καὶ προσκυνήσας ἀπαλλάττεσθαι.

There is a later mention of sprinkling about perfume in a komastic context at Charito 1.3.2:

Ἐν δὲ τῇ νυκτὶ ταύτῃ φανερῶς μὲν οὐδεὶς ἐτόλμησεν ἐπικωμάσαι, κρύφα δὲ καὶ ἀδήλως ἐπελθόντες σημεῖα κώμου [ἦσαν καὶ] κατέλιπον· ἐστεφάνωσαν τὰ πρόθυρα, μύροις ἔρραναν, οἴνου πηλὸν ἐποίησαν, δᾷδας ἔρριψαν ἡμικαύστους.

It is interesting to note that, while anointing is more clearly religious than the kissing of the door, it occurs in only one Roman and one Greek paraklausithuric situation.[51]

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[51] On the Anthesteria the doors of houses were "freshly painted with pitch" (Burkert 1985, 238). This is probably what is referred to in Aeschrio *Lyr.* fr. 10.1 καὶ πίσσαν ἐφθήν, ἣν θύραι μυρίζονται. For more on anointing of doors with various substances, including oil and blood, see Trumbull 1906, 14 ff. *et al.*; MacCulloch 1911, 846 f.; Ogle 1911, 254 f.; and for more on the Roman wedding ritual, see Treggiari 1991, 167-8. Cf. Plin. *Nat.* 28.49 "cardinibus ostiorum aceto adfusis lutum fronti inlitum capitis dolorem sedare, item laqueum suspendiosi circumdatum temporibus." Also see *Ex.* 12:22 ff. "Take a bunch of hyssop and dip it in the blood which is in the basin, and touch the lintel and the two doorposts with the blood which is in the basin; and none of you shall go out of the door of his house until the morning. 23 For the LORD will pass through to slay the Egyptians; and when he sees the blood on the lintel and on the two doorposts, the LORD will pass over the door, and will not allow the destroyer to enter your houses to slay you." The door vocabulary in the LXX version is worth noting: 22 λήμψεσθε δὲ δεσμὴν ὑσσώπου καὶ βάψαντες ἀπὸ τοῦ αἵματος τοῦ παρὰ τὴν θύραν καθίξετε τῆς φλιᾶς καὶ ἐπ' ἀμφοτέρων τῶν σταθμῶν ἀπὸ τοῦ αἵματος.

It is even possible that the several mentions of wine being sprinkled around the doorway are religious. It has been suggested that such was the case at Pl. *Cur.* 88-9. As was noted above, the *Scholia* on Ar. *Pl.* 179 (39-50) mention the famous prostitute Lais: αὐτῆς δὲ πολλοὶ τῶν Θεττα-λῶν ἠράσθησαν, καὶ τῷ ἔρωτι τὰ πρόθυρα αὐτῆς οἴνῳ ἔρραινον. The passage from Charito quoted immediately above (1.3.2) also must refer to the pouring or spilling of wine when it says the komasts οἴνου πηλὸν ἐποίησαν. It is interesting to compare with this the description at 1.1.13 ff. (with which compare Sapph. fr. 44) of the celebration in the city after the betrothal of Chaireas and Callirhoe is announced:

> παρῆσαν δὲ καὶ αἱ γυναῖκες αἱ Συρρακουσίων ἐπὶ τὴν οἰκίαν νυμφαγωγοῦσαι. ὑμέναιος ᾔδετο κατὰ πᾶσαν τὴν πόλιν· μεσταὶ δὲ αἱ ῥῦμαι στεφάνων, λαμπάδων· ἐρραίνετο τὰ πρόθυρα οἴνῳ καὶ μύροις....

This could simply be from celebratory komoi pouring out of the houses into their porches, where they liberally splash about wine and perfume, but it sounds much more like some deliberate action. Libations were a standard way of making an offering almost anywhere, and while there are no obvious references to libations of wine being made directly to doors or thresholds in Greece or Rome, there is no reason to suppose that they were not.[52]

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[52] On libations in general as a means of offering, see Burkert 1979, 41 f.: "Libation, ceremoniously pouring out liquids, plays an overwhelming role throughout Near Eastern and Mediterranean religion;... Usually libation is, without any question, taken to be some 'offering,'...." He cites an interesting series of libations from a Hittite

Other actions seen in earlier paraklausithura may also have religious significance. The lover has often been seen to lie down before the doors of the beloved: Ar. *Lys.* 281 f., and *V.* 104; Pl. *Smp.* 183a, 203b; Asclep. *AP* 5.167 (G.-P. XIV); Theoc. 3.53 f.; Call. *AP* 5.23 (G.-P. LXIII, Pfeiffer 63); and Anon. *AP* 12.90 (G.-P. I).[53] As was seen in connection with the kissing of doors/thresholds/steps above, lying down or prostrating oneself in supplication before the doors of a shrine or temple was a typical religious act.[54] A

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text: "'once for the hearth, once for the shields, once for the window, once for the window bolt, once beside the window,' and so on. There is no mention of gods or spirits. The crucial limits of the palace are marked and, as it were, sealed, in a ritual averting, for example, a thunderstorm...." See also Burkert 1985, 77 f. For various types of libations at doorways, see Ogle 1911, 268 and MacCulloch 1911, 847 col. ii. Curt. 9.10.25 describing Alexander's intended Bacchic triumph includes the following in his preparations: "Vicos, per quos iter erat, floribus coronisque sterni iubet, liminibus aedium creterras uino repletas et alia eximiae magnitudinis uasa disponi." Sprinkling water at the threshold was a purificatory action: Ov. *Fast.* 6.155 ff.

[53] For Latin examples, see Pl. *Am.* 1072 ff.; Cic. *Catil.* 1.26; Catul. 63.65; and Hor. *Epod.* 11.21 f., *Carm.* 1.25.3 f., 3.10.3 and 20. Compare Tib. 2.4.22; Prop. 1.16.23, 2.6.1, 2.14.31 f.; Ov. *Am.* 2.19.19 ff., *Ars* 2.238 ff., 3.580 ff.; Mart. 10.14; and August. *Con.* 1.19. Copley 1942, 102 is technically correct to state that "prostration forms no part of either Greek or Roman cult" but it was clearly one form of veneration and was a common suppliant pose.

[54] Several of the examples cited for kissing doors combine the action with prostration. For prostration alone, see, among many others, S. *OT* 19 ff, τὸ δ' ἄλλο φῦλον ἐξε- / στεμμένον / 20 ἀγοραῖσι θακεῖ, πρός τε Παλλάδος διπλοῖς / ναοῖς, ἐπ' Ἰσμηνοῦ τε μαντεῖαι σποδῶι. / ... / 31 θεοῖσι μέν νυν οὐκ ἰσούμενόν σ' ἐγὼ / οὐδ' οἵδε παῖδες ἑζόμεσθ' ἐφέστιοι; E. *Heracl.* 31; D.S. 31.15.3; Liv. 7.21.5-6, 45.46.20; Stat. *Silv.* 5.1.161 ff., *Theb.* 10.49-59, 65-9

particularly good example comes from Stat. *Theb.* 9.602 ff. Atalanta, in the morning, purifies herself in a stream and heads for Diana's shrine. She stands on the threshold and prays:

> ergo ut in amne nefas merso ter crine piauit
> uerbaque sollicitas matrum solantia curas
> addidit, armatae ruit ad delubra Dianae
> rore sub Eoo, notasque ex ordine siluas
> et quercum gauisa uidet. tunc limine diuae
> astitit et tali nequiquam uoce precatur:
> 'uirgo potens nemorum, cuius non mollia signa...'

By the time she has finished her prayer, she is prostrate (635 ff.):

> ... dixit, fletuque soluto
> aspicit et niueae saxum maduisse Dianae.
> illam diua ferox etiamnum in limine sacro
> expositam et gelidas uerrentem crinibus aras
> linquit....

She is later described by Diana (9.722-3): "'et nunc illa meas ingentem plangit ad aras / inuidiam surdasque fores et limina lassat.'" She is lying down on the threshold, crying, wearying the deaf doors and threshold with her prayers. The

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(with tears); Juv. 6.47 ff.; and Polyaen. *Strat.* 8.51.1.3 ff. For a number of cross-cultural examples, see MacCulloch 1911, 847 ff. Cf. *Jd.* 19:27 f. "And her master rose up in the morning, and when he opened the doors of the house and went out to go on his way, behold, there was his concubine lying at the door of the house, with her hands on the threshold."

similarity to many paraklausithura is clear.[55] Another supplication scene with paraklausithuric overtones occurs at Lucan 2.28-37:

> ... cultus matrona priores
> deposuit maestaeque tenent delubra cateruae:
> hae lacrimis sparsere deos, hae pectora duro
> adflixere sclo, lacerasque in limine sacro
> attonitae fudere comas uotisque uocari
> adsuetas crebris feriunt ululatibus aures.
> nec cunctae summi templo iacuere Tonantis:
> diuisere deos, et nullis defuit aris
> inuidiam factura parens. quarum una madentis
> scissa genas, planctu liuentis atra lacertos....[56]

Moreover, while the suppliant is usually described as carrying a suppliant branch (κλάδος or ἱκετηρία), gar-

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[55] Supplication could take place at anyone's threshold. A. *Ch.* 560 ff. is particulary suggestive, with the mention of the doorkeeper and the public shame that comes from not admitting a suppliant: [OP.] ... ξένῳ γὰρ εἰκώς, παντελῆ σαγῆν ἔχων, / ἥξω σὺν ἀνδρὶ τῷδ' ἐφ' ἑρκείους πύλας / Πυλάδῃ, ξένος τε καὶ δορύξενος δόμων. / ἄμφω δὲ φωνὴν ἥσομεν Παρνησσίδα, / γλώσσης ἀυτὴν Φωκίδος μιμουμένω. / 565 καὶ δὴ θυρωρῶν οὔτις ἂν φαιδρᾷ φρενὶ / δέξαιτ', ἐπειδὴ δαιμονᾷ δόμος κακοῖς· / μενοῦμεν οὕτως ὥστ' ἐπεικάζειν τινὰ / δόμους παραστείχοντα καὶ τάδ' ἐννέπειν· / "τί δὴ πύλαισι τὸν ἱκέτην ἀπείργεται / 570 Αἴγισθος, εἴπερ οἶδεν ἔνδημος παρών." Cf. also Ov. *Met.* 7.297-9 with its explicit mention of the threshold: "neue doli cessent, odium cum coniuge falsum / Phasias adsimulat Peliaeque ad limina supplex / confugit." See Ogle 1911, 263: "As an altar, too, the threshold served as a place of refuge for the suppliant and distressed.... Cf. Hom. Il. 9.581 sq.; Ap. Rh. 4.26; Verg. Aen. 2.490; 673; 3.351; 11.483; Ov. M. 1.376; 13.412; Livy 45.44.20; Sen. Phaedr. 860; Valer. Fl. 1.676; Juv. 6.47; Stat. Theb. 3.688." Cf. also Val. Max. 2.10.2: "qui postes ianuae tamquam religiosissimam aram sanctumque templum uenerati."

[56] Fantham 1992, 85 comments on the similarity: "While both harsh ground and threshold suggest the elegiac tradition of the excluded and suppliant lover, their function is simply to contrast the women's hardship with their soft and indoor world."

lands are also used.[57] The importance of the supplicatory ritual in the Greek world makes it seem very possible that the figure of a garlanded person lying before a doorway would have evoked associations with supplication.[58] If that is true, then it could also be the case that the idea of a lover lying at his beloved's door, garlanded, was at times viewed as a deliberately supplicatory act by the lover directed towards the beloved. Since supplication implied an abject submission of the supplicant to the *supplicandus*, a certain element of *seruitium amoris* is possibly also present in such scenes, as well as a possible deification of the beloved.

In fact, supplicatory language is used in several pre-elegiac Greek paraklausithuric situations: Ar. *Ec.* 970 f.(ὦ ἱκετεύω / ἄνοιξον, ἀσπάζου με); Plato *Smp.* 183 a (ἱκετείας τε καὶ ἀντιβολήσεις ἐν ταῖς δεήσεσιν ποιούμενοι, καὶ ὅρκους ὀμνύντες, καὶ κοιμήσεις ἐπὶ θύραις); *P.Teb.* 1.1.2d.9 ([.... π]αρακυψον ικετω Κλευπατ[ρα); Mel. *AP*

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[57] Köchling 1914, 16 even goes so far as to describe the ἱκετηρία as being either branch or garland. A κλάδος could be small enough to use in a garland: E. *Alc.* 759 στέφει δὲ κρᾶτα μυρσίνης κλάδοις. For garlands, see A. *Ch.* 1034 ff.; S. *OT* 911-13; E. *Heracl.* 70 ff., 123 ff., *Andr.* 891 ff., *Alc.* 171 f.; and D. *Meidias* 51-2. In Hld. 9.11 a group of suppliants also carry torches: ἀθροίσαντες οὖν πᾶσαν ἡλικίαν, καὶ κλάδους εἰς ἱκετηρίαν ἀναλαβόντες, κηρούς τε καὶ δᾷδας ἀψάμενοι. Hor. *Carm.* 3.14.8 mentions "supplice uitta" by itself.

[58] See especially Gould 1973, but also Burkert 1979, 43 ff.

12.85.10 (G.-P. CXV) (δέξασθ' ὀλλύμενον τὸν φιλίας ἱκέτην), 5.191.6 (G.-P. LXXIII) (δάκρυσιν ἐκδήσω τοὺς ἱκέτας στεφάνους); and Rufin. *AP* 5.103 (Μέχρι τίνος, Προδίκη, παρακλαύσομαι; ἄχρι τίνος σε / γουνάσομαι, στερεή, μηδὲν ἀκουόμενος. Alc. fr. 374 (λίσσομαι σε λίσσομαι), while not supplicatory, is still religious.[59] As might be expected, supplicatory language can also be found in later Greek paraklausithura.[60]

Supplicatory language is not noticeably more common in Latin paraklausithura. Plautus does not use it, although Terence does: *Eu.* 811 f. "iam haec tibi aderit supplicans / ultro."[61] It occurs in the possibly paraklausithuric Catul. 60.4-5 ("ut supplicis uocem in nouissimo casu / 5 contemptam haberes, a nimis fero corde?") and only once in Horace, at

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[59] For λίσσεσθαι cf. Bion *Aposp.* 16.1-3 Αὐτὰρ ἐγὼν βασεῦμαι ἐμὰν ὁδὸν ἐς τὸ κάταντες / τῆνο ποτὶ ψάμαθόν τε καὶ ἀιόνα ψιθυρίσδων, / λισσόμενος Γαλάτειαν ἀπηνέα.

[60] See: Paul. Sil. *AP* 5.256 Δικλίδας ἀμφετίναξεν ἐμοῖς Γαλάτεια προσώποις / ἔσπερος, ὑβριστὴν μῦθον ἐπευξαμενη. / "Ὑβρις ἔρωτας ἔλυσε." μάτην ὅδε μῦθος ἀλᾶται· / ὕβρις ἐμὴν ἐρέθει μᾶλλον ἐρωμανίην. / 5 ὤμοσα γὰρ λυκάβαντα μένειν ἀπάνευθεν ἐκείνης· / ὦ πόποι· ἀλλ' ἱκέτης πρώϊος εὐθὺς ἔβην; Philostr. *Ep.* 39; and Aristaenet. 2.20.1 ff. Νέος ἐρωτικός, ὄνομα Λύκων, ἀνήνυτα προσκαρτερῶν καὶ θυραυλῶν γυναικὶ μέμφεται δεινῶς ἀπειθούσῃ· ὁ μὲν γὰρ ἱκετεύων... [23 ff.] ἀστρώτους καὶ χαμαιπετεῖς κοιμήσεις ἐπὶ θύραις ποιεῖσθε, καὶ λιπαρῶς ἱκετεύετε 25 μόνου ῥήματος τυχεῖν ἀξιοῦντες, καὶ δακρύοντες κατόμνυσθε τοὺς θεούς, ἐπ' ἄκρου τοῦ χείλους ἔχοντες τὸν ὅρκον.

[61] Cf. Pers. 5.171-4 "'nunc ferus et uiolens; at, si uocet, haut mora dicas / "quidnam igitur faciam? nec nunc, cum arcessat et ultro / supplicet, accedam?" si totus et integer illinc / exieras, nec nunc'."

Carm. 3.10.15 f.: "supplicibus tuis / parcas."[62] It is present in Prop. 1.16.1-4, and 13-14:

> Quae fueram magnis olim patefacta triumphis,
> ianua Tarpeiae nota pudicitiae;
> cuius inaurati celebrarunt limina currus,
> captorum lacrimis umida supplicibus;
> . . . . . .
> haec inter grauibus cogor deflere querelis,
> supplicis a longis tristior excubiis.

Tib. 1.2.13-14 ("Te meminisse decet, quae plurima uoce peregi / supplice, cum posti florida serta darem") is reinforced later in the poem at lines 83 ff.:

> non ego, si merui, dubitem procumbere templis
> et dare sacratis oscula liminibus,
> non ego tellurem genibus perrepere supplex
> et miserum sancto tundere poste caput.

Ovid uses the topos as well, but not frequently. See *Ars* 2.525 ff.:

> forsitan et uultu mendax ancilla superbo
> dicet 'quid nostras obsidet iste fores?'
> postibus et durae supplex blandire puellae,
> et capiti demptas in fore pone rosas;

Met. 13.855 ff.:

> ... tantum miserere precesque
> supplicis exaudi! tibi enim succumbimus uni,
> quique Iouem et caelum sperno et penetrabile fulmen,
> Nerei, te uereor, tua fulmine saeuior ira est;

and *Met.* 14.702: "uincere non potuit, supplex ad limina uenit."[63]

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[62] As was noted above, this passage seems to use deliberately religious formulae directed at the beloved.

[63] Liv. 38.43 is interesting in the way in which it makes the temple the object of prayers and supplication: "parietes postesque nudatos, quos adorent, ad quos precentur et supplicent, Ambraciensibus superesse...."

Another action with possible religious connotations occurs when the lover hangs his garland on, or places it at, his beloved's door.[64] This occurs in earlier Greek paraklausithura at Alexis fr. 114 (possibly; K.-A. = Ath. 15.678 c); Asclep. *AP* 5.145 (G.-P. XII; the garlands are called ἱκέτας στεφάνους [6] and they are described as σκῦλα [8]); Theocritus 2.153; and Mel. *AP* 5.191 (G.-P. LXXIII). There are wreaths on the door in three of the Aristophanic parodies:

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[64] For hanging garlands on doors and making offerings of garlands at doors or similar locations, see Köchling 1914, 20 ff., 35 ff., 62 ff.; MacCulloch 1911, 849 col. ii f.; Ogle 1911, 263, 267-271; 1913, 293-4; Crook 1914-40, 2.1:160 ff.; Frazer 1973, 2.228-233, 3.36 f.; Courtney 1980, 268, 271 f., 287, 365; Blech 1982, 66 [on the paraklausithuron], 275 ff., 295 ff.; Treggiari 1991, 163; Fantham 1992, 145; and *TLL* 7.2.1405.5 ff. Smith 1848, 1:627 *s.v.* "Janua" summarises the range of circumstances: "The DONARIA offered to the gods were suspended not only from the ANTAE, but likewise from the door-posts and lintels of their temples. ... Victors in the games suspended their crowns at the door of a temple. (Pind. *Nem.* v.53.) In like manner persons fixed to the jambs and lintels of their own doors the spoils which they had taken in battle.... Also garlands and wreaths of flowers were suspended over the doors of temples in connection with the performance of religious rites, or the expression of public thanksgiving...." The multitudinous uses for garlands in the classical world make separating any one particular use from others of similar appearance or context next to impossible. The Church Fathers latched on to garlands at doors as a generally bad thing, indicating the pagan religious associations of the action: Greg. Naz. *or.* 38 (*MPG* 36.316.20-1) Ἔσται δὲ τοῦτο πῶς; Μὴ πρόθυρα στεφανώσωμεν, μὴ χοροὺς συστησώμεθα, μὴ κοσμήσωμεν ἀγυιὰς, μὴ ὀφθαλμὸν ἑστιάσωμεν; and Chrys. *Kal.* (*MPG* 48.957.13 f.) Μὴ τὴν θύραν τῆς οἰκίας στεφανώσῃς, ἀλλὰ τοιαύτην ἐπίδειξαι πολιτείαν, *pent.* 2 (*MPG* 50.467.61 ff.) Διὸ παρακαλῶ πρὸς ἀξίαν τῶν δεδωρημένων ἡμῖν ἀγαθῶν, καὶ ἡμεῖς ἑορτάσωμεν, οὐ τὴν πύλην στεφανοῦντες, ἀλλὰ τὰς ψυχὰς καλλωπίζοντες· οὐ κοσμοῦντες τὴν ἀγορὰν παραπετάσμασιν, ἀλλὰ φαιδρύνοντες τὴν ψυχὴν τοῖς τῆς ἀρετῆς περιβολαίοις....

Ec. 1034, *Eq.* 729, and *Pl.* 1088. In pre-elegiac Latin paraklausithura, garlands are offered to the beloved's door only at Lucr. 4.1177 f. and Catul. 63.66 (as in Theoc. 2, it is the house that is, through a common metonymy, described as garlanded: "mihi floridis corollis redimita domus erat"). The topos becomes more common in elegy, mainly in Ovid.[65] Propertius mentions it once, at 1.16.5-8:

> nunc ego, nocturnis potorum saucia rixis,
> pulsata indignis saepe queror manibus,
> et mihi non desunt turpes pendere corollae
> semper et exclusis signa iacere faces.

Compare the garlanded grove of the Bona Dea in Prop. 4.9.27: "deuia puniceae uelabant limina uittae."[66] A garlanded door or threshold is mentioned only once in Tibullus, at 1.2.13-14: "Te meminisse decet, quae plurima uoce peregi / supplice, cum posti florida serta darem."[67] At Ov. *Am.* 1.6.67-

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[65] See Murgatroyd 1980, 77; McKeown 1987-, 2:158; and Fedeli 1980, 374.

[66] Anderson 1964 quite correctly identified the passage as a paraklausithuric parody; see also Cairns 1992. Compare also Prop. 1.3.21-2, where Prop. puts his garland on the sleeping Cynthia: "et modo soluebam nostra de fronte corollas / ponebamque tuis, Cynthia, temporibus."

[67] But compare Tib. 1.2.79 ff.: "num Veneris magnae uiolaui numina uerbo, / 80 et mea nunc poenas inpia lingua luit? / num feror incestus sedes adiisse deorum / sertaque de sanctis deripuisse focis?" See Murgatroyd 1980, 94: "T. probably means the theft of garlands to provide gifts for Delia or (cf. 14) to be hung on her door."

the garland itself is also addressed (seen before in Asclep. *AP* 5.145 [G.-P. XII]):[68]

> at tu, non laetis detracta corona capillis,
> dura super tot limina nocte iace;
> tu dominae, cum te proiectam mane uidebit,
> temporis absumpti tam male testis eris.

Ars 2.527-8, like Tib. 1.2.13-14, combines the offering of the garland with supplication: "postibus et durae supplex blandire puellae, / et capiti demptas in fore pone rosas." See also *Ars* 3.71-2 ("nec tua frangetur nocturna ianua rixa, / sparsa nec inuenies limina mane rosa") and *Rem.* 31-2 ("effice nocturna frangatur ianua rixa, / et tegat ornatas multa corona fores"). The topos occurs twice in the Iphis and Anaxarete episode of *Met.* 14.698 ff., first at 707 ff. "interdum madidas lacrimarum rore coronas / postibus intendit posuitque in limine duro" and then it re-appears when Iphis hangs himself (733 ff.):

> dixit, et ad postes ornatos saepe coronis
> umentes oculos et pallida bracchia tollens,
> cum foribus laquei religaret uincula summis,
> "haec tibi serta placent, crudelis et impia!" dixit
> inseruitque caput, sed tum quoque uersus ad illam,
> atque onus infelix elisa fauce pependit.

This has some resemblance to Mel. *AP* 12.23 (G.-P. XCIX), where the lover is fixed by Eros at the doors of his beloved (2-3): καί μ' ἐπὶ σοῖς ὁ πτανὸς Ἔρως προθύροισι Μυῖσκε, / στῆσεν ἐπιγράψας "Σκῦλ' ἀπὸ Σωφροσύνης."

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[68] See also Ov. *Am.* 2.12.1-2 "ite triumphales circum mea tempora laurus! / uicimus."

The topos is not noticeably more common in later paraklausithura, occurring only at Charito 1.3.1 ff.; Rufin. *AP* 5.92, and Paul. Sil. *AP* 5.281 and 6.71. However the action is referred to at Plu. *Mor.* 455 B:

> αἱ μὲν γὰρ ἐρωτικαὶ πράξεις, οἷον ἐπικωμάσαι καὶ ᾆσαι καὶ στεφανῶσαι θύραν, ἔχουσιν ἀμωσγέπως κουφισμὸν οὐκ ἄχαριν οὐδ' ἄμουσον.[69]

Furthermore, Athenaeus explicitly discusses the question of why lovers garland their beloveds' doors (15.669 d: *διὰ τί οἱ ἐρῶντες στεφανοῦσι τὰς τῶν ἐρωμένων θύρας*). It is clear that this question did not have any obvious answer (*ibid.*): *σὸν οὖν ἐστιν, ὦ μουσικώτατε, τὴν χιλιέτη μου ταύτην ζήτησιν ἀπολύσασθαι, Δημόκριτε....* It is not until 670 d that the first solution is offered:

> στεφανοῦσιν δὲ τὰς τῶν ἐρωμένων θύρας ἤτοι τιμῆς χάριν, καθαπερεί τινος θεοῦ τὰ πρόθυρα, ἢ οὐ τοῖς ἐρωμένοις ἀλλὰ τῷ Ἔρωτι ποιούμενοι τὴν τῶν στεφάνων ἀνάθεσιν, ὡς τοῦ μὲν Ἔρωτος τὸν ἐρώμενον ἄγαλμα, τούτου δὲ ναὸν ὄντα τὴν οἴκησιν στεφανοῦσιν. διὰ ταῦτα δὲ καὶ θύουσιν ἔνιοι ἐπὶ ταῖς τῶν ἐρωμένων θύραις.

This might seem at first excessively contrived, but it fits with Asclep. *AP* 5.145 (G.-P. XII). Furthermore, the mention of making sacrifice at the doors also supports the possibly religious connotations of making libations, whether of oil or wine, at the beloved's door. A different answer immedi-

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[69] Plutarch then quotes Call. *AP* 12.118.5-6 (G.-P. VIII; Pfeiffer 43). At *Mor.* 753 A-B, he mentions the garlanding of pictures of a beloved immediately after the mention of singing the paraklausithuron: Ἐρᾶται γὰρ αὐτοῦ νὴ Δία καὶ κάεται· τίς οὖν ὁ κωλύων ἐστὶ κωμάζειν ἐπὶ θύρας, ᾄδειν τὸ παρακλαυσίθυρον, ἀναδεῖν τὰ εἰκόνια....

ately follows (670 e), but one that again relates the action to offering spoils to a victor:

> ἢ μᾶλλον ὑφ' ὧν οἴονταί τε καὶ πρὸς ἀλήθειαν τὸν τῆς ψυχῆς κόσμον ἐσκύλευνται, καὶ τούτοις καὶ τὸν τοῦ σώματος κόσμον ὑπὸ τοῦ πάθους ἐξαγόμενοι, καὶ σκυλεύοντες ἑαυτούς, ἀνατιθέασιν. πᾶς δ' ὁ ἐρῶν τοῦτο δρᾷ μὲν παρόντος, μὴ παρόντος δὲ τοῦ ἐρωμένου τῷ ἐμποδὼν ποιεῖται τὴν ἀνάθεσιν.

These are the only two answers offered, but they suggest that it is possible that the action of the lover offering his garland to his beloved's door had religious connotations. It should also be stated unambiguously that in this, as in all of the religious details discussed above, there is an understandable corollary that if the beloved's house is treated like a temple, then the beloved who lives there must be a god, and if the beloved is regarded as a god, then the house must be a temple.

The amatory komos and the epinician komos

Before leaving the topic of religious implications in the paraklausithuron, there are several other passages of note that are possibly relevant. First, Euripides' *Hippolytus* makes it clear that amatory connotations could be present in the ritual offering of a garland at a shrine. At lines 51 ff., Aphrodite is speaking and announces the arrival of Hippolytus and a komos-band at Artemis' temple. They have come from the hunt and have presumably been successful. The komos is, therefore, partly epinician. In typical hymnic fashion they praise Artemis' ancestry, identify

her abode, and summon her. They also twice unambiguously praise her beauty (64, 71-2). Hippolytus himself is bearing a garland as an offering, a garland he was woven himself and the virtues of which he is careful to praise. He asks Artemis to accept the garland from his hand, and states that he alone of mortals has the honour of being with her, talking with her, and hearing her voice:

[ΑΦΡ.] ἀλλ' εἰσορῶ γὰρ τόνδε παῖδα Θησέως
στείχοντα θήρας μόχθον ἐκλελοιπότα,
Ἱππόλυτον, ἔξω τῶνδε βήσομαι τόπων.
πολὺς δ' ἅμ' αὐτῷ προσπόλων ὀπισθόπους
κῶμος λέλακεν, Ἄρτεμιν τιμῶν θεὰν
ὕμνοισιν· οὐ γὰρ οἶδ' ἀνεῳγμένας πύλας
Ἅιδου....
ΙΠΠ. ἕπεσθ' ᾄδοντες ἕπεσθε
τὰν Διὸς οὐρανίαν
Ἄρτεμιν, ᾗ μελόμεσθα.
ΧΟΡ. πότνια πότνια σεμνοτάτα,
Ζηνὸς γένεθλον,
χαῖρε χαῖρέ μοι, ὦ κόρα
Λατοῦς Ἄρτεμι καὶ Διός,
καλλίστα πολὺ παρθένων,
ἃ μέγαν κατ' οὐρανὸν
ναίεις εὐπατέρειαν αὐ-
λάν, Ζηνὸς πολύχρυσον οἶκον.
χαῖρέ μοι, ὦ καλλίστα
καλλίστα τῶν κατ' Ὄλυμπον.
ΙΠΠ. σοὶ τόνδε πλεκτὸν στέφανον ἐξ ἀκηράτου
λειμῶνος, ὦ δέσποινα, κοσμήσας φέρω,
ἔνθ' οὔτε ποιμὴν ἀξιοῖ φέρβειν βοτὰ
οὔτ' ἦλθέ πω σίδηρος, ἀλλ' ἀκήρατον
μέλισσα λειμῶν' ἠρινὴ διέρχεται;
. . . . . .
ἀλλ' ὦ φίλη δέσποινα, χρυσέας κόμης
ἀνάδημα δέξαι χειρὸς εὐσεβοῦς ἄπο.
μόνῳ γάρ ἐστι τοῦτ' ἐμοὶ γέρας βροτῶν·
σοὶ καὶ ξύνειμι καὶ λόγοις σ' ἀμείβομαι,
κλύων μὲν αὐδῆς, ὄμμα δ' οὐχ ὁρῶν τὸ σόν.

The passage is clearly religious and is probably an accurate depiction of the arrival of a komos at a temple in Euripi-

des' day.[70] But there are also strong similarities with the amatory komos, suggesting that contamination of the amatory komos by the religious komos was a definite possibility.[71]

As was noted above, the fact that the komos in the *Hippolytus* is returning from the hunt seems to indicate that it is at least partly epinician. This inevitably leads back to Pindar's epinician komoi.[72] Cairns (1992) discusses Prop. 4.9 in connection with the komos, particulary Pi. *Pae.* 6, and the general relationship between the amatory and ceremonial komos is worth considering further.[73] As Bowra (1964, 168 f.) observes:

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[70] Compare E. *Ba.* 1167 *δέχεσθε κῶμον εὐίου θεοῦ.*

[71] It is possible that this is an anomalous passage, and that the similarities to the amatory komos are because Euripides is intentionally portraying Hippolytus as Artemis' "lover."

[72] A list of references for *κῶμος/κωμάζειν* compounds in Pindar was given in chapter 1 and need not be repeated here. As was noted in chapter 1, there were many occasions on which komos processions took place, usually religious and celebratory. The focus here on its epinician version is principally because of the excellent evidence Pindar offers, but also because of the epinician element in *Hippolytus.* While other celebratory or religious komastic contexts might also offer information of relevance, the broader implications of the komos itself are too expansive to be discussed here, as are the possible connections between the *ἐγκώμιον* and the amatory komos-song/paraklausithuron.

[73] See Cairns 1992, 70: "Pindar's sixth *Paean* ... is, like Propertius 4.9.21ff., a *komos*, in the broader ancient sense in which '*komos*' could refer to a range of religious and secular activities involving a processional element.... Again, as will emerge, *Paean* 6 even has, *qua komos*, erotic overtones. In its opening lines (1-6) its speaker, a performing chorus of *νέοι*, having come to Delphi, uses the technical language of the komast to beg Delphi for admission: Πρὸς Ὀλυμπίου Διός σε, χρυ[σέ]α / κλυτόμαντι Πυθοῖ, /

> This is why Pindar sometimes uses language which belongs to love. When he ends *Olympian* 10 with a comparison between Hagesidamus and Ganymedes, and specifically mentions Aphrodite, he may not himself be in love but he expects other to be, and the compliment is sincere, emphatic, and relevant. The Greek admiration for physical beauty, especially in sturdy and healthy young men, was all the more powerful because it had a strong erotic element, and of this Pindar was well aware, since he sometimes felt in in himself, as we see from the opening lines of *Pythian* 6..., and he hints at similar feelings in more general language in *Paean* 6,... The thought that a young victor invites love adds not only to his glroy but to his enviable pre-eminence, and gives a special thrill in the celebration of his success.

The request for the komos to be received, which was discussed above in connection with Alc. fr. 374, is common in Pindar.[74] Its occurrences are worth noting, for cumulatively they make a significant impression:[75] *O.* 4.10-12, addressed to Zeus, 'Ολυμπιονίκαν / δέξαι Χαρίτων θ' ἕκατι

λίσσομαι Χαρίτεσ- / σίν τε καὶ σὺν 'Αφροδίτᾳ, / 5 ἐν ζαθέῳ με δέξαι χρόνῳ / ἀοίδιμον Πιερίδων προφάταν." He later (71 f.) on line 6 observes that "... the phrase ἀοίδιμον Πιερίδων προφάταν (6), may carry further komastic implications, by hinting at the music and singing which was a constant concomitant of all *komoi*, and notably of erotic *komoi*. The first may also point to the erotic interest which the performing chorus of νέοι would have aroused in the original spectators; and it might additionally suggest the companions, human and/or divine, who often accompany the komastic lover." That the background to even the epinician komos was sympotic helps the associations--see Morgan 1993, 11 ff. and Minyard 1976, 233 ff.

[74] See especially Minyard 1976, 78 ff., 95 ff., but also Morgan 1993 and Heath 1988. The circumstances and nature of the performance of the Pindaric epinician is complicated and the following ignores most of the identifiable problems to focus simply on the vocabulary of receiving.

[75] All quotations from Pindar follow Bowra 1942.

τόνδε κῶμον, / χρονιώτατον φάος εὐρυσθενέων ἀρετᾶν; *O.* 6.98-9, to Hieron of Syracuse, σὺν δὲ φιλοφροσύναις εὐηράτοις Ἀγησία δέξαιτο κῶμον / οἴκοθεν οἴκαδ' ἀπὸ Στυμφαλίων τειχέων ποτινισόμενον; *O.* 8.1-2, 10 ask Olympia and the precinct of Pisa to receive the garland-bearing komos: Μᾶτερ ὦ χρυσοτεφάνων ἀέθλων Οὐλυμπία, / δέσποιν' ἀλαθείας... / ... / 10 τόνδε κῶμον καὶ στεφαναφορίαν δέξαι; *O.* 13.26 ff. mentions garlands again in connection with the komos: Ζεῦ πάτερ, / ... / 29 δέξαι τέ οἱ στεφάνων ἐγκώμιον τεθμόν, τὸν ἄγει πεδίων ἐκ Πίσας; as does *P.* 8.18-20, addressed to Apollo, ὃς εὐμενεῖ νόῳ / Ξενάρκειον ἔδεκτο Κίρραθεν ἑστεφανωμένον / 20 υἱὸν ποτὶ Παρνασσίδι Δωριεῖ τε κώμῳ. Three of the odes cited are addressed to a god, one to the city of Olympia, and one to Hieron of Syracuse. *P.* 8, which twice mentions a komos (18-20, 70-1), asks Peace to receive a Pythian-victorious honour (1 ff.): Φιλόφρον Ἡσυχία, Δίκας / ὦ μεγιστόπολι θύγατερ, / βουλᾶν τε καὶ πολέμων / ἔχοισα κλαῖδας ὑπερτάτας / 5 Πυθιόνικον τιμὰν Ἀριστομένει δέκευ. *P.* 12.1 ff. asks the city of Acragas to receive a garland from Pytho:

> Αἰτέω σε, φιλάγλαε, καλλίστα βροτεᾶν πολίων,
> Φερσεφόνας ἕδος, ἅ τ' ὄχθαις ἔπι μηλοβότου
> ναίεις Ἀκράγαντος ἐΰδματον κολώναν, ὦ ἄνα,
> ἵλαος ἀθανάτων ἀνδρῶν τε σὺν εὐμενίᾳ
> δέξαι στεφάνωμα τόδ' ἐκ Πυθῶνος.... 5

N. 11.1 ff. addresses Hestia in a similar manner, asking her to receive Aristagoras: Παῖ Ῥέας, ἅ τε πρυταινεῖα λέλογχας, Ἑστία, / ... / εὖ μὲν Ἀρισταγόραν δέξαι τεὸν ἐς θάλαμον, /

εὖ δ' ἑταίρους ἁγλαῷ σκάπτῳ πέλας /.... A variation on δέχεσθαι occurs at *O.* 14.13-16 where looking upon the komos implies acceptance:

> <ὦ> πότνι' Ἀγλαΐα
> φιλησίμολπέ τ' Εὐφροσύνα, θεῶν κρατίστου
> παῖδες, ἐπακοοῖτε νῦν, Θαλία τε
> ἐρασίμολπε, ἱσοῖσα τόνδε κῶμον ἐπ' εὐμενεῖ τύχᾳ
> κοῦφα βιβῶντα....[76]

Furthermore, δεχέσθαι is commonly used in Pindar for winning a victory, which is usually symbolized by a garland.[77] See, for example, *P.* 1.100, where the victor στέφανον ὕψιστον δέδεκται; 5.22, where Arcesilaus δέδεξαι τόνδε κῶμον ἀνέρων; 9.123, πολλὰ μὲν κεῖνοι δίκον / φύλλ' ἔπι καὶ στεφάνους· / πολλὰ δὲ πρόσθεν πτερὰ δέξατο νικᾶν; and *I.* 3.11, ἐν βάσσαισιν Ἰσθμοῦ δεξαμένῳ στεφάνους τὰ δὲ....

Finally, mention should be made again of Plato, *Smp.* 212 d-213 b. As was noted in the discussion in Chapter 2 on the *Symposium,* the amatory garlanding of Socrates is combined with the epinician komos and its arrival and request

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[76] E. fr. 453 (Nauck) (cited at Plb. 12.26.5) can perhaps be compared with this: εἰρήνα βαθύπλουτε καὶ / καλλίστα μακάρων θεῶν, / ζῆλός μοι σέθεν ὡς χρονίξεις. / δέδοικα δὲ μὴ πρὶν πόνοις / 5 ὑπερβάλῃ με γῆρας, / πρὶν σὰν χαρίεσσαν προσιδεῖν ὥραν / καὶ καλλιχόρους ἀοιδὰς / φιλοστεφάνους τε κώμους. / ἴθι μοι, πότνα, πόλιν. Philost. *Im.* 2.12.1 has an amusing picture of bees making a komos to the house of the baby Pindar's father: τί δὲ ἐν ἄστει; κωμάζουσιν ἐπὶ τὰς τοῦ Δαϊφάντου θύρας -- γέγονε δὲ ἤδη Πίνδαρος,... -- πλάττειν κἀκ νηπίου αὐτόν, ἵν' ἐμμελὴς ἤδη καὶ ἔμμουσος ᾖ....

[77] Cf. E. *El.* 862 ff. νικᾷ στεφαναφορίαν / οἵαν παρ' Ἀλφειοῦ ῥεέθροις τελέσας / κασιγνητος σέθεν· ἀλλ' ἐπάειδε / καλλίνικον ᾠδάν ἐμῷ χορῷ.

to be received into the symposium in order to garland the victorious Agathon:

> ... καὶ ἐπιστῆναι ἐπὶ τὰς θύρας [e] ἐστεφανωμένον αὐτὸν κιττοῦ τέ τινι στεφάνῳ δασεῖ καὶ ἴων, καὶ ταινίας ἔχοντα ἐπὶ τῆς κεφαλῆς πάνυ πολλάς, καὶ εἰπεῖν· "ἄνδρες, χαίρετε· μεθύοντα ἄνδρα πάνυ σφόδρα δέξεσθε συμπότην, ἢ ἀπίωμεν ἀναδήσαντες μόνον Ἀγάθωνα, ἐφ' ᾧπερ ἤλθομεν; ... [213 a] ἀλλὰ καθίζεσθαι παρὰ τὸν Ἀγάθωνα [b] ἐν μέσῳ Σωκράτους τε καὶ ἐκείνου· παραχωρῆσαι γὰρ τὸν Σωκράτη ὡς ἐκεῖνον κατιδεῖν. παρακαθεζόμενον δὲ αὐτὸν ἀσπάζεσθαί τε τὸν Ἀγάθωνα καὶ ἀναδεῖν.

The relevance of the epinician komos to the amatory komos seems clear.[78] It is very possible that the similarity would have struck an ancient Greek or Roman, and that, in fact, when a lover in a paraklausithuric situation has arrived at his beloved's door on a komos and asked for himself or his garland to be received, or even to be looked upon with that action's implication of acceptance, he is deliberately being cast in an epinician mold. The reasons for this are not hard to see. While Pindar's odes are, ostensibly, to honour victors at games, they are essentially religious. Similarly, Hippolytus and his komos honour Artemis with hymns (54-5 Ἄρτεμιν τιμῶν θεάν / ὕμνοισιν). The victory song of the komos, as Morgan (1993, 5) notes, "is specifically called an ἐγκώμιον μέλος (e.g. *Ol.* 2.47,

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[78] Compare Cairns 1992, 87: "... the apparent presence within the introductory religious *komos* of *Paean* 6 of allusions to the erotic *komos* would itself indicate that the boundaries were not rigid; and if such erotic elements could already be part of a religious *komos* in Pindar's day, then Propertius' use of the *exclusus amator* theme in 4.9 may be more than humorous."

Nem. 1.7), or an ἐπικώμιος ὕμνος (*Nem.* 8.50)." Elsewhere, Pindar regularly refers to ὕμνοι.[79] Furthermore, the odes were usually sung before a temple, shrine, or the house of the victor, who, even though far from a god, through his victory was shown at least to have the favour of the gods.[80]

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[79] See *O.* 6.27 χρὴ τοίνυν πύλας ὕμνων ἀναπιτνάμεν αὐταῖς; 9.48, ἄνθεα δ' ὕμνων; *P.* 3.63 ff. καὶ τί οἱ / φίλτρον ἐν θυμῷ μελιγάρυες ὕμνοι / ἀμέτεροι τίθεν; 6.7 ἑτοῖμος ὕμνων / θησαυρὸς; *I.* 2.3 f. ῥίμφα παισδείους ἐτόξευον μελιγάρυας ὕμνους, / ὅστις ἐὼν καλὸς εἶχεν Ἀφροδίτας / ...; 3.7–8 εὐκλέων δ' ἔργων ἄποινα χρὴ μὲν ὑμνῆσαι τὸν ἐσλόν, / χρὴ δὲ κωμάζοντ' ἀγαναῖς χαρίτεσσιν βαστάσαι; 5.62 f. λάμβανέ οἱ στέφανον, φέρε δ' εὔμαλλον μίτραν, / καὶ πτερόεντα νέον σύμπεμψον ὕμνον; and 7.20 f. κώμαζ' ἔπειτεν ἁδυμελεῖ σὺν ὕμνῳ / καὶ Στρεφιάδᾳ. Cf. Lucian *Icar.* 27 ἦσαν ἡμῖν καὶ τὴν πρώτην ᾠδὴν τῶν ὕμνων τῶν Πινδάρου; and the *Scholia* on Theoc. 3.1 (Dübner) -- Κωμάζω τὸ ἐρωτικῶς ἔρχομαι καὶ φοιτῶ μετὰ ἀνέσεως· κῶμος γὰρ κυρίως ὁ ὕμνος, ὡς καὶ Πίνδαρος, ἡ Θηβαία λύρα, φησὶ πολλαχοῦ. Of course, as Minyard 1976, 140 notes, "Ὕμνος is not solely applied to εὐχαὶ πρὸς θεούς; it is a song of praise and a song in praise of men as well as gods."

[80] See Minyard 1976, 166: "One of the most tantalizing images appearing in Pindar is that signified by the word πρόθυρον (e.g., Pi. *O.* 6.1; *N.* 5.53; *I.* 8.2). It seems to suggest, and the *komoi* of the *Alcestis* do not deny, that *komoi* danced before the *prothura*, a setting perhaps preserved in the scene building of the Attic theatre and consistent with the idea of the processional chorus making entrances and exits." Also see Verdenius 1987, 1:12 on *O.* 3: "it is true that the chorus probably took part in the procession, but the performance of the ode took place in front of the temple"; and Lefkowitz 1991, 203 "I have suggested that most, if not all, might have been sung as solos in the context of a *komos*.... The ode might be sung after the *komos* of the victor's friends, including the poet, had arrived in a procession at a place where it was 'received', either at a temple or a shrine (e.g. *O.* 5, *P.* 5, *P.* 8) or at the house of the patron who commissioned the song, whether it was the victor himself (*O.* 1, *N.* 1) or his sponsor or father (e.g. *N.* 7, *I.* 8)." To the above examples also add *P.* 3 (78, κοῦραι παρ' ἐμὸν πρόθυρον μέλπονται), and *N.* 1 (19 ff., ἔσταν δ' ἐπ' αὐλείαις θύραις / 20 ἀνδρὸς φιλοξείνου καλὰ μελπόμενος). See also Heath 1988, 189–90.

The requests for acceptance are often directed at gods, or cities personified as near-deities.[81]

If the amatory komastic situation described immediately above makes deliberate use of the epinician komos, it is surely in order to elevate the beloved to the status of a hero, if not a god. Moreover, if that is the case, it is a further example of how the Greeks as well as the Romans associate religious actions and language with the paraklausithuric situation.

The origins, reality, and popularity of the paraklausithuron

Finally, since this dissertation has so far discussed paraklausithura from two cultures and languages, the general question of the broad relationship of the Latin to the Greek paraklausithuron should be considered briefly. Closely connected to this is the question of the reality of the paraklausithuric situation in the classical world and the issue of the obvious popularity that it had throughout nearly a millenium.

As was argued above, the paraklausithuron may have existed as far back in Greek literature as Alcaeus. Furthermore, the classical Greek symposium seems to have been a

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[81] Even when they are not, they are never directed at persons of less than eminent status, cf. Hieron of Syracuse *O.* 98-9. And, of course, the Greeks considered a man to be closest to the divine at times such as when he was victorious in one of the major games: see especially Bowra 1964, 171 ff.

fully-established custom by Alcaeus' time, and with it came the komos in its many forms. There can be little doubt that post-sympotic komos processions existed in Alcaeus' time, and these must, at least some of the time, have ended up before either brothels or the houses of *hetairai*. There can also be no reason to suppose that such incidents never made their way into early lyric. This brings one to the inevitable conclusion that the paraklausithuric situation was, at least in its origins, grounded in reality. The paraklausithuron itself must then have had its origins in the drunken songs of revelling komasts, and either the songs or speeches of persuasion uttered by such komasts before the abodes of women or boys who, for whatever reasons, did not wish to accept their overtures.[82] It is to this extent that the paraklausithura seen in Greek and Roman literature can be said to have had its origins in what is generally called "folk-song."[83]

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[82] It is, as has been noted above, not hard to see reasons for the rejection of such customers.

[83] I put quotation marks around folk-song because it generally implies a level of composition and organization still above everyday speech or reality. See Copley 1956, 4: "Although no direct evidence is available, it is to be presumed that the paraclausithyron began as a street ballad or folk song." While Copley's frequent use of the phrase "street ballad" is unfortunate, he is surely correct in this, and Kenney 1958, 49, despite being devastatingly to the point in most of his criticisms of Copley, is wrong to include this among his "selection from the farrago of surmise, assumption, and bad logic which passes for argument" in Copley. Cf. Leo 1900, 608; Nisbet-Hubbard 1970, 290: "Our ode also has affinities with the type of poem conveniently known as *paraclausithyron*.... though it had its origins in

The custom is not hard to understand and probably would have been similar over most of classical Greece. A man, (for the sake of an explicit example let us say he is a young Athenian adult male from the sixth century) would spend an evening drinking at a symposium, perhaps with music-girls or prostitutes in attendance. Songs would be sung, at least some of which would have erotic content. Wine would be drunk out of cups which might have been decorated with art ranging from the erotic to pornographic. Finally, with wine fanning the fires of lust, he would leave the symposium, perhaps with companions. There can be no reason to believe that under such circumstances a komos never made its way to somewhere that the man suspected his sexual desires could be satisfied. This could, of course, have been a hetaira's house, a brothel, the house of a beloved boy,

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folk-song, it became as conventional an exercise as serenade in opera"; Burck 1966, 250: "Im Streben nach Variation, nach eigenwertigen Neuprägungen wird man die Grundtendenz des gesamten Schaffens zu sehen haben: in die Lyrik, ins Drama, in den ernsten und heiteren Mimus, in die bukolische Dichtung, in die Epigrammatik wird das volkstümliche Motiv aufgenommen und dabei dem Charakter des Genos entsrechend umgeformt"; and Yardley 1978, 20 "The genre no doubt emerged from the folk song and has its roots in Greek social behaviour, in 'real life'. After a symposium young men would--like Alcibiades in Plato's Symposium ... roam the streets in disorderly fashion on a *komos*, going to the houses of friends or, sometimes, trying to gain admission to the house of a girl or favourite boy"; and Bowra 1958, 380 on the duet from Ar. *Ec.*: "The song combines obviously popular elements with others which are more pretentious and more sophisticated, and this combination is perhaps due to such a song having its first origins in a tour of the streets."

or, later, the man's mistress. The Greek and Roman world's lack of modern telecommunications would have meant that there would have been no convenient way for the man to find out ahead of time if he was welcome, if no such rendezvous had been arranged. He could have sent a slave with a message, but the man could have been at his beloved's in half the time it would have taken a slave to get there and return with the beloved's answer. Someone eager for sexual gratification, or a more sentimental lover desirous of seeing or hearing the voice of his beloved, would not have found using a messenger an appealing possibility. So it is fully understandable that the man would head off to his destination without admission being a certainty. Once there, he would have to request admission, which could only be achieved by knocking on the door or, more probably--according to Greek and Roman comedy--shouting out for the door to be answered. Hence if it were not answered, or if a refusal came from the other side, it is natural that the man would often then try to persuade the beloved to admit him. Perhaps if he had taken some music-girls with him, or even was carrying a lyre from the symposium, the man might actually sing to his beloved. Nonetheless, whatever form that persuasion took, it could rightly be considered the ultimate ancestor of every

classical literary paraklausithuron.[84]

Furthermore, while the details might vary, there can be little doubt that young Roman men, at least in later times, would also have undergone a similar experience on occasion. Although early Roman law was clearly very strict when it came to adultery or the behaviour of married women, there is little reason to believe that the actions of youths in the middle Republic were much more restricted than they were in sixth or fifth-century Athens.[85] Livy 3.13.1-2 tells

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[84] As Copley 1942, 101 has rightly noted, much that is associated with the paraklausithuron can be traced back to reality. For example, the drunken komast might very well succumb to the late hour and lie down to sleep when refused admission.

[85] The Twelve Tables does seem to have prohibited drinking and garlands in connection with funerals (Table X). Cato the Elder himself was fond of his drink: Cic. *Tusc.* 4.2.3, *de sen.* 13.45, 14.46 (cf. Plu. *Cato mai.* 21, 25); Hor. *Carm.* 3.21.11 "narratur et prisci Catonis / saepe mero caluisse virtus"; and Mart. 2.89.5. Cato preferred that young men visit prostitutes to interferring with respectable women: see Hor. *S.* 1.2.31 ff. "quidam notus homo cum exiret fornice, 'macte / uirtute esto' inquit sententia dia Catonis, / 'nam simul ac uenas inflauit taetra libido, / huc iuuenes aequum est descendere, non alienas / 35 permolere uxores'"; and the *Schol. ad loc.* "cum uidisset hominem honestum e fornice exeuntem, laudauit ... postea cum frequentius eum exeuntem de eodem lupanari uidisset, dixit: Adolescens, ego te laudaui tamquam huc interdum uenires, non tamquam hic habitares." Cf. Aug. *Serm.* 153.6 "quis enim ad iudicem ductus est quia meretricis lupanar intrauit?" Also compare Cic. *Cael.* 47-8 and Austin 1960, 110. The laws of the day seem to have condoned men's sexual adventures, so long as respectable women were not involved--cf. Gel. 10.23.5 "De iure autem occidendi ita scriptum: 'In adulterio uxorem tuam si prehendisses, sine iudicio inpune necares; illa te, si adulterares siue tu adulterarere, digito non auderet contingere, neque ius est.'" There were even boy prostitutes in Rome in Cato's day: Plb. 31.25; Cic. *de sen.* 42, *de vir. ill.* 47.4; Liv. 39.42-3; and Plu. *Cato mai.* 17.1 ff., *Flam.* 18-19.

the story of M. Volscius Fictor's unfortunate encounter with a group of youths rioting through the Subura--in 461 B.C.:

> premebat reum praeter uolgatam inuidiam crimen unum, quod M. Volscius Fictor, qui ante aliquot annos tribunus plebis fuerat, testis exstiterat se, haud multo post quam pestilentia in urbe fuerat, in iuuentutem grassantem in Subura incidisse. ibi rixam natam esse fratremque suum maiorem natu, necdum ex morbo satis ualidum, pugno ictum ab Caesone cecidisse; semianimem inter manus domum ablatum, mortuumque inde arbitrari, nec sibi rem exsequi tam atrocem per consules superiorum annorum licuisse.

It is easy to presume that these youths had at least been drinking. It seems probable, therfore, that there were at least occasional real-life paraklausithura also being sung in Rome before Greek literary and cultural influences became increasingly assimilated in the second century.

Yet, for example, Copley (1956, 32) seems to imply that the Romans adopted the Greek paraklausithuron. He finds in Phaedromus' song at Pl. *Cur.* 147 ff. traces of

> the native Italian song to the shut door for which we have been seeking.... This was the song of which the Italians were reminded when they first heard the Greek paraclausithyron; this it was that struck them as familiar and congenial. What more natural, then, than that they should have seized on it and imitated it....

Canter (1919, 361) is more explicit: "It is doubtless through Hellenistic influence that the custom of the lover's lament at the closed door passes into Latin literature." It seems just as probable that when the Romans first encountered the literary Greek paraklausithuron they recognized its content and background in their own similar experien-

ces.[86] No native Italian song to the door need be postulated except the native Italian paraklausithuron sung or recited before the door of a beloved. This is not to deny Greek influence on the literary Latin paraklausithuron, or indeed on what has been called the Roman life of love. As Griffin has eloquently shown, it is very easy for literary models to become social reality.[87] It is simply much easier to explain the continued occurrence in Latin literature of the paraklausithuric situation if the custom already existed in Rome, and, in fact, continued to exist there.

Passing from theory to fact, despite the many doubts expressed about the reality of the paraklausithuric situation, there is abundant evidence that it existed in Greece

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[86] Copley 1956, 44 later acknowledges that paraklausithura must have existed in Italy, but does not make anything of the fact.

[87] Griffin 1985, 2-3: "The procedure here adopted in opposition to this view is as follows. First, evidence is summarily assembled to show that Roman life, and particularly the life of luxury and pleasure, was so strongly Hellenistic in colouring and material that no simple division into 'Greek' and 'Roman' elements is possible.... Secondly, it will be argued that another and related distinction is also, in any simple form, unsound: that between 'literature' and 'life'. For not only does literature reflect, at whatever remove and with whatever stylisation, the experiences of life, but also in its turn it affects actual behaviour; and can do so with great force. The existence of a given pattern of conduct influences the conception which people have of the ways in which it is possible to behave or to live."

and Rome throughout antiquity.[88] Lucr. 4.1174 ff. has already been cited as possible evidence for the reality of the paraklausithuron. However, better evidence exists. For fourth century Athens there is Plato's *Smp.* 183 a. Surely the same kind of arguments made about Lucr. 4.1174 f. can be made here--if the actions of the lover recounted there were patently unreal there would simply be no point in describing them. The three references from Lysias discussed above help support the ongoing reality of even the violent and forced entry of komasts into people's houses. If people in fifth-century Athens would be willing to risk a violent entry in another citizen's house, then surely it would not be any less likely that someone would be willing to do to the same to a brothel or *hetaira*'s dwelling. If the stories about

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[88] The doubters include: Barsby 1973, 8-9, 11 n. 1; Veyne 1988, 37 f., 53; and Boucher 1965, 422, quoted approvingly by Yardley 1978, 21. Compare, for example, Nisbet-Hubbard 1970, 289: "... one must not assume that Asclepiades or Propertius really lay about on doorsteps." On the other hand, again see Griffin 1985, 1: "The Augustan poets raise in an acute form the question of the relationship between experience and convention, between individual life and inherited forms of expression.... some influential modern writers ... distinguish on the one hand 'Greek' or 'Hellenistic' elements, which are 'unreal' or 'imaginary', from 'Roman' ones which are 'real'.... My argument will be that this view is over-schematic and makes a distinction false, in this form, to the poets and to their society"; and 15: "We return now to the life of love and its presentation in poetry. Influential voices say that poetical treatment is quite separate from real life; the argument here advanced is that it is not." Also see Lyne 1980, 247: "There is excellent reason to believe ... that a nocturnal witness in contemporary Rome would have descried the occasional *exclusus amator* garlanded and singing songs outside his mistress' door."

Pythagoras' encounter with the komast about to attack his beloved's (or rival's, depending on the version) door are correct, then there is also a sixth-century example.[89] However, even if they are not real incidents, they indicate a belief that such actions would be at least remotely conceivable at that time. Is. 3.13-14 also describes real komoi and fighting among rivals outside the house of a woman, although the lovers' actions are taken to indicate that the woman is a *hetaira* rather than someone eligible for legal marriage. Further evidence for Greece is provided by the two citations from Polybius, as well as the story about Gnathaina from Aristodemus. Finally, Plu. *Alc.* 4.5, also shows a form of aggressive komos:

> Ἐτύγχανε [*sc.* Ἄνυτος] μὲν γὰρ ἐρῶν τοῦ Ἀλκιβιάδου, ξένους δέ τινας ἑστιῶν ἐκάλει κἀκεῖνον ἐπὶ τὸ δεῖπνον. ὁ δὲ τὴν μὲν κλῆσιν ἀπείπατο, μεθυσθεὶς δ' οἴκοι μετὰ τῶν ἑταίρων ἐκώμασε πρὸς τὸν Ἄνυτον, καὶ ταῖς θύραις ἐπιστὰς τοῦ ἀνδρῶνος καὶ θεασάμενος ἀργυρῶν ἐκπωμάτων καὶ χρυσῶν πλήρεις τὰς τραπέζας, ἐκέλευσε τοὺς παῖδας τὰ ἥμίση λαβόντας οἴκαδε κομίζειν πρὸς αὐτόν....

Even better evidence is available from Roman sources, both Latin and Greek.[90] Gel. 4.14 tells the story of A. Hostilius Mancinus, a curule aedile of the middle second century B.C., who goes on a drunken revel to a prostitute's house, is rejected, attempts to force his way in, and

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[89] See Sex. Emp. *M.* 6.8; Iambl. *V.P.* 25.112 (both quoted in Appendix 2); and Cic. *Consil.* fr. 10.3.1.

[90] The texts for authors not included in the main body of this dissertation will be found in Appendix 1.

is driven off by stones.[91] For the later republic, there is Cic. *Phil.* 2.45 and the young Antony's adventures as an excluded lover. Philo at *Husb.* 37 and *Cherub.* 92 also attacks lovers' vigils, again something he would hardly bother to do if they were purely literary. Seneca twice (*Nat.* 4 A, Pref. 6, and *Ep.* 4.4) raises in all seriousness the image of an excluded lover. Plu. *Mor.* 455 B also seriously states that lovers' actions--such as making revels and singing and garlanding doors--bring some relief to their distress. Of course there is also *Mor.* 753 B, the source for τὸ παρακλαυσίθυρον, which again seems serious in its mention of the female excluded lover. Plutarch mentions the paraklausithuric situation twice more, at *Mor.* 759 B and 772 E-F, and riotous komoi at 128 D and 784 A. At *Galba* 19.2-3 he tells how Poppaea used to shut out Nero regularly, even when Otho was not home, in order to keep his interest in her keen. The younger Pliny in a touching letter to his wife (*Ep.* 7.5) compares himself to an excluded lover. Apul. *Apol.* 75 describes a scene similar to Is. 3.13 ff.[92] Athenaeus (15.669 d) wonders why lovers garland their beloveds' doors, and also mentions Alcibiades revelling to prostitutes' doors (13.574 d Ἀλκιβιάδης δὲ ... ἐπὶ τὰς τῶν ἑταιρίδων θύρας

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[91] See also Lyne 1980, 307 n. 14.

[92] Also cited in support of the basic reality of the situation by both Yardley 1978, 21 and Lyne 1980, 307 n. 14.

ἐκώμαζεν, ἀπολιπὼν τὰς Λακαίνας καὶ τὰς 'Αττικάς.). Just. *dig.* 47.2.39 pr. 1 states that "et ideo etiam eum, qui fores meretricis effregit libinis causa, et fures non ab eo inducti, sed alias ingressi meretricis res egesserunt, furti non teneri." Chrys. *hom.* 37 (on 1 *Cor.* 14:34; *MPG* 61.316.43 ff.) asks what could be more disgraceful than a typical excluded lover. And, finally, from the fourteenth century, there is Nic. Greg. 8.1.3 (Schopen-Bekker 1.285) and the komos of and subsequent violent attack by the Emperor Andronicus III Palaeologus on a rival for the affection of a woman: ... νύκτωρ ἐκώμαζε πρὸς γυναῖκά τινα γένει μὲν τῶν οὐκ ἀσήμων, τὸν δὲ τρόπον ἑταίραν....

It can safely be concluded that there was at least some continued reality to the paraklausithuric situation throughout the classical period, a reality that surely helped perpetuate the genre. It does not seem sufficient to say with Williams (1968, 546) on Tib. 1.2 that "the theme is elaborated in a way that makes any question about real experience quite irrelevant." The fact that the paraklausithuric situation clearly was a reality known both to the authors who handled it and their audiences helps us come slightly closer to appreciating those audiences' reactions to encounters with the genre. Even that small piece of information is welcome.

Finally it is worth noting that the paraklausithuron was not something especially Greek or Roman. As was stated

above, the basic background to the Greek paraklausithuron is easily comprehensible. There is no reason to expect that other cultures or societies would not produce something similar. The desire of a lover to be with, to see, to hear, his beloved is universal. While the paraklausithuric situation continues to occur throughout medieval literature and into modern times, these occurrences could, just possibly, all be ultimately derived from classical models. However, paraklausithuric verse totally removed from Greek or Roman influence can be found in other ancient cultures.[93]

Ancient Egypt has passed on a number of poems similar to Greek and Roman paraklausithura. Consider, for example, Papyrus Chester Beatty No. 1 (c. 1160 B.C.), poem 47:

> I passed by her house in the darkness.
> When I knocked, no one opened the door.
> A fine night for our doorkeeper!
> Open, oh door!
> Bolt, you're my fate,
> And my lucky spirit!
> Once inside, I'll sacrifice an ox for you.
> Oh bolt, don't exert your power (against me)!
> Let a long-horned ox be slaughtered for the bolt,
> A short-horned one for the hinges,
> A wild goose for the threshold,
> And some fat for the key.
> But all the choice parts of our ox

---

[93] For some other cross-cultural comparisons, see Hatto 1965, 109, 178 no. 89, 179 no. 95, 491 ff. nos. 303-308 (sixteenth-century Dutch, all clearly paraklausithuric and most are true paraklausithura), and 607-8 no. 371 (nineteenth-century Polish). There are also many examples of lover's serenades, assignations (lovers sneaking in or beloveds sneaking out), and particular paraklausithuric topoi including addresses to the Night and stars, evading guards, garlands, etc. These have been cited by Henderson 1973, 52, who also refers to the *Song of Solomon*.

Belong to the carpenter's apprentice;
Let him make us a door out of grass,
And a bolt out of papyrus reeds!
Then, any time a lover arrives,
He'll find her house open.
He'll find the beds equipped with linen sheets,
And there'll be a pretty girl in one of them.[94]

In another, (Papyrus Harris 500 = British Museum No. 10, 060; c. 1330 B.C.; McCoy 1972, 15; cf. Fowler 1994, 9) the lover finds his beloved's door open wide, and wishes to be her doorkeeper:

At the villa of my beloved
By the gate in the center of the house,
The doors are flung wide,
And the bolts are all undone.
But my lady is furious.
Now if I were only her doorkeeper
I'd make her rage at me;
Just to hear that angry voice
I'd play the frightened child.

A poem from Papyrus Harris 500 (McCoy 1972, 23; cf. Fowler 1994, 23) has the beloved watching her door for the arrival of a message from her lover:

My face is turned to watch the outer door,
To see if my beloved's coming to visit me.
My eyes search the road, my ears are alert,
And I await Pamehy.
For the love I bear him is really all that matters;
For him my heart refuses to be still.
But will a messenger arrive,
One swift of foot,
Who hurries back and forth,
To tell me I'm not wanted?
Will you say: 'I've found another:
One more pleasing to my sight.'?
But why should the intrigue of a rival

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[94] Translation and date McCoy 1972, 61. Fowler 1994, 74 differs in details, but the address to the door and its parts is common to both. All the following have been checked against Fowler for major divergences in the translation.

Make such a stranger out of me?

Another from Papyrus Chester Beatty (No. 1; McCoy 1972, 50; cf. Fowler 1994, 63) has a woman happy to see and be seen by her beloved as she walks past his home:

I just happened to be passing his house,
And I found the door open,
There stood my lover, near his mother,
And his sisters and brothers were with him.
How he captivates the hearts
Of all who walk this way.
Such a fine lad, ...
A lover of such excellent qualities.
He looked at me as I walked by,
And I cherished it
With a happy heart: the thought
That my beloved had seen me.

Another from the same source seems to use military imagery as well as arguing for the efficacy of at least some love poetry (McCoy 1972, 55; cf. Fowler 1994, 68 which has notable differences):

If you carry these (poems?) into your lady's house,
And storm her dwelling place,
You'll make a shambles of her bower,
And her mistress will kill her!
But if you ply her with song and dance,
Bring presents of wine and beer,
And muddle her senses,
You can enjoy her that same night.
'Take me in your arms!' she'll say,
And at daybreak you can do it again.

Compare the element of *furtiuus amor* in the poem which immediately follows it (McCoy 1972, 56; cf. Fowler 1994, 69):

If you bring them in through your lady's window,
While you're quite alone, nobody else near,
You'll get what you want from her festive place,
Even while the shutters rattle.
No heavenly breeze can dispel it:
It will carry its perfume to you

Like an intoxicating aroma
That inebriates everyone near it.

While only the first one can properly be called paraklausithuric, the similarities in the latter to many topoi seen in connection with the paraklausithuric situation are a useful remedy for being overly diligent in ascribing similarities between Greek and Latin paraklausithura to direct rather than broader generic influence moulded in turn by reality and similarity of experience.

Even Gilgamesh is once portrayed as an excluded lover (*Gilgamesh* Tablet X, col. i). In the following, Siduri is a manifestation of Ishtar, one of whose major spheres of influence was love and sexual activity.[95]

Siduri the Barmaid, who dwells at the lip of the sea
and sits ...
. . . . . .
Gilgamesh made his way to her ...
dressed in skins ...
. . . . . .
The barmaid looked into the distance.
She talked to her heart, said these words --
she took counsel with herself --
"Possibly this one is a killer.
Where is he headed ...?"
Seeing him, the Barmaid barred her door.
Her gate she closed; she shot [the bolt].
And he, Gilgamesh, at hearing her,
lifted his pointed staff, set [himself before the door].
Gilgamesh spoke to her, to the Barmaid.
"Barmaid, what do you see [that you bar your door]?
Your gate you shut. You've shot the bolt.

---

[95]For the association of Siduri with Ishtar, and for the translation that follows, see Gardner and Maier 1984, 209-11. Ishtar as a goddess of love was even more capricious and ill-tempered than Aphrodite, and was also more strongly associated with prostitutes, who accompanied her when she came to earth.

I will smash down your door, [break the gate down] ..."
. . . . . .
The Barmad says to him, to Gilgamesh:
"Why is your strength wasted, your face sunken?
Why has evil fortune entered your heart, done in your looks?
There is sorrow in your belly.
Your face is like that of a man who has gone on a long journey.
Your face is weathered by cold and heat
because you roam the wilderness in search of a wind-puff."
Gilgamesh spoke to her, to the Barmaid.
"Barmaid, it is not that my strength is wasted, my face sunken,
not that evil fortune has entered my heart, done in my looks.
It is not the sorrow in my belly,
. . . . . .
... but because of
my friend, companion, ...
Enkidu, friend, loved-one,...

Gilgamesh is wasted and thin from losing his beloved friend Enkidu, not over desire for Siduri. The mention of his face being weathered by cold and heat also brings to mind the bad weather that so often besets the Greek and Roman lover.[96]

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[96] Before leaving Gilagamesh, *Gilgamesh* Tablet VII, col. ii (Gardner-Maier 1984, 170-1) is worth noting for a particularly good door-address: "Enkidu ... lifted [his eyes]; / 37 to the door he speaks, as to a man: / 38 'Door of the woods, empty of understanding -- / power of hearing which you do not have -- / 40 at twenty leagues away I admired your good wood, / even before I saw the lofty cedars ... / Nothing compares with your wood [in all the land]. / Your height is six dozen cubits, your breadth, two dozen ... / your doorpost, your hinges below and above -- / 45 your door-maker has made you in the holy city of Nippur. / Had I known, door, that it would come to this, and this, the beauty of [your structure], / 48 I would have raised your mouth [higher], I would have ... / 49 I would have set a reed frame on [you].'" Gardner-Maier 1984, 171 comment: "The most coherent part of the column is an address to a door, as if it were human (line 37). The door is usually taken as the gate of the cedar forest, which had paralyzed Enkidu at his approach to it. The term in line 38 ... does not contain the usual word for 'forest' in *Gilgamesh*, and is, perhaps, 'door

The *Song of Solomon* is similar in tone to the Egyptian love lyrics.[97] It is, of course, not a coherent unity but seems more like a collection of lyrics loosely linked together. Paraklausithuric situations are discernible in several places in the song. At 2:8-14 the beloved speaks, describing how her lover arrives, peers through the windows and calls her out:

> The voice of my beloved!
> Behold, he comes,
> leaping upon the mountains,
> bounding over the hills.
>
> My beloved is like a gazelle,
> or a young stag.
> Behold, there he stands
> behind our wall,
> gazing in at the windows,
> looking through the lattice.
>
> My beloved speaks and says to me:
> "Arise, my love, my fair one,
> and come away;
>
> for lo, the winter is past,
> the rain is over and gone.
>
> The flowers appear on the earth,
> the time of singing has come,

---

of the woods' or even 'door of wood.' There is no question that the excellence and beauty of the wood is described by Enkidu...."

[97] It is a notoriously difficult book, but fortunately the interpretative questions it raises are not relevant here. It should, however, be noted that the love portrayed in it is not adulterous or merely sexual, but clearly is of a deeper kind. The probable date of compilation, sometime around 450-400 B.C., seems to rule out the possibility of any extensive contamination from Greek sources: Reese 1993, 708. For the relationship between the *Song of Solomon* and Egyptian love lyrics, see Fox 1985.

and the voice of the turtledove
    is heard in our land.

The fig tree puts forth its figs,
    and the vines are in blossom;
    they give forth fragrance.
Arise, my love, my fair one,
    and come away.

O my dove, in the clefts of the rock,
    in the covert of the cliff,
let me see your face,
    let me hear your voice,
for your voice is sweet,
    and your face is comely.

At 3:1-4 the woman goes out in search of her lover:

Upon my bed by night
    I sought him whom my soul loves;
I sought him, but found him not;
    I called him, but he gave no answer.

    "I will rise now and go about the city,
    in the streets and in the squares;
I will seek him whom my soul loves."
    I sought him, but found him not.

The watchmen found me,
    as they went about in the city.
"Have you seen him whom my soul loves?"

Scarcely had I passed them,
    when I found him whom my soul loves.
I held him, and would not let him go
    until I had brought him into my mother's
       house,
    and into the chamber of her that conceived
       me.

Later the lover comes to his beloved, knocks, asks to be admitted, and complains that he is wet from the dew. The beloved is persuaded to open up, but when she does, her lover is gone. She goes in search of him, and is mugged by the night-watch. She finally addresses some by-standers, asking for their help (5:2-8):

I slept, but my heart was awake.
Hark! my beloved is knocking.
"Open to me, my sister, my love,
    my dove, my perfect one;
for my head is wet with dew,
    my locks with the drops of the night."

I had put off my garment,
    how could I put it on?
I had bathed my feet,
    how could I soil them?

My beloved put his hand to the latch,
    and my heart was thrilled within me.

I arose to open to my beloved,
    and my hands dripped with myrrh,
my fingers with liquid myrrh,
    upon the handles of the bolt.

I opened to my beloved,
    but my beloved had turned and gone.
My soul failed me when he spoke.
I sought him, but found him not;
    I called him, but he gave no answer.

The watchmen found me,
    as they went about in the city;
they beat me, they wounded me,
    they took away my mantle,
    those watchmen of the walls.

I adjure you, O daughters of Jerusalem,
    if you find my beloved,
that you tell him
    I am sick with love.

The similarity to Greek and Latin paraklausithura needs no elaboration.[98]

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[98]Also consider 4:12 and 15-16 with its address to the wind: "A garden locked is my sister, my bride, a garden locked, a fountain sealed.... 15 a garden fountain, a well of living water, and flowing streams from Lebanon. 16 Awake, O north wind, and come, O south wind! Blow upon my garden, let its fragrance be wafted abroad. Let my beloved come to his garden, and eat its choicest fruits." Furthermore, there is the comparison of the virgin girl with a wall and door, 8:8-9: "We have a little sister, and she has no breasts. What shall we do for our sister, on the day when

It now seems perfectly clear that there is no reason to consider the basic paraklausithuric situation to be a Greek invention, or even something uniquely Greek and Roman. Indeed, it seems that at least part of the reason for the continued existence of the paraklausithuron throughout the classical era and later was its basic underlying reality, a reality that made it an appealing subject for writers and, particularly, love poets.

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she is spoken for? 9 If she is a wall, we will build upon her a battlement of silver; but if she is a door, we will enclose her with boards of cedar."

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The following abbreviations should also be noted.

ARV: Beazley, J.D. 1963. *Attic red-figure vase painters.* 2d ed. 3 vols. Oxford.

CIL: *Corpus inscriptionum Latinarum.* 1862-. Berlin.

FGH: Jacoby, F., ed. 1923-58. *Die Fragmente der Griechischen Historiker.* 3 parts in 15 vols. Leiden.

K.-A.: Kassel, R., and C. Austin, ed. 1983-89. *Poetae comici Graeci.* 7 vols. Berlin.

LSJ: Liddell, H.G., R. Scott, ed.1925-40. *A Greek-English Lexicon.* 9th ed. Rev. H. Stuart-Jones and R. McKenzie, with supplement (1968). Oxford.

MPG: Migne, J.P., ed. 1857-66. *Patrologia Graeca.* 162 vols. Paris.

OLD: *The Oxford Latin dictionary.* 1968-82. Oxford.

RE: Pauly, A., G. Wissowa, and W. Kroll, ed. 1893-. *Paulys Real-Encyclopädie der classischen Altertumswissenschaft unter Mitwirkung zahlreicher Fachgenossen.* Stuttgart.

TLL: *Thesaurus linguae Latinae.* 1900-. Leipzig.

APPENDIX 1

AFTER ELEGY

The continued popularity of the paraklausithuric situation after Latin elegy has rarely been commented on. Some have even denied its continued existence (Canter 1919, 365): "After Ovid's Amores Latin literature yields no example of the lover's song, nor even a mention of one in many cases where we should expect such mention."[1] It does, however, continue to occur in poetry and prose with great regularity through to the end of late antiquity. What follows is a survey of many of these passages. It makes no claims to be complete, even within individual authors. It is merely hoped that the evidence presented here will indicate the extent of the continued interest in the paraklausithuric situation.

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[1]Canter supports his statement by being excessively literal and discounting references to the paraklausithuric situation. For example, he goes on (366) to talk about Sen. *Ep.* 1.4.4. By the later first century A.D. it seems a false distinction to completely separate Greek from Latin literature. For the most part, a truly Graeco-Roman culture had been established. Also compare Copley (1956, 27) on Chariton: "It is on this note that the Greek paraclausithyron, to all intents and purposes, comes to its end, for although later examples exist, they show no further development." Later (140) Copley mentions several post-elegiac examples of the genre, but considers them not worth discussing because "they add nothing to the story of the paraclausithyron." He concludes that "for all practical purposes, the theme died with Ovid."

The many excellent and developed komos-scenes dating from after elegy will be ignored here and only those passages that are most clearly paraklausithuric will be given.

Seneca the Elder in *Contr.* 10.1.13 refers to a *controuersia* of Bassus Iulius which dealt with a pimp most ingeniously killing ten youths who had attacked his brothel:

> Memini illum declamantem [declarasse] controuersiam de lenone, qui decem iuuenibus denuntiauit ne in lupanar accederent, et foueam igne repletam terra superiecta obruit, in quam adulescentibus lapsis et consumptis accusatur rei publicae laesae.

Although greatly out of chronological order, two rhetoricians from the second century can be mentioned here in connection with this. Hermogenes *Stat.* 6 (135-6) mentions a similar *controuersia*:

> Καὶ πρῶτόν γε ἀσυστάτων εἶδος τὸ μονομερές, ᾧ τὰ τῶν λόγων μὴ ἑκατέρωθεν ἰσχυρά, οἷον πορνοβοσκὸς δέκα νέους κωμάζοντας ἐπὶ τὴν οἰκίαν αὐτοῦ ὄρυγμα ποιήσας ὑποδεξάμενος ἀπέκτεινε καὶ φεύγει φόνου;

as does Calpurnius Flaccus *Decl.* 5:

> Iuuenes frequenter ad lupanar ueniebant. cum his leno frequenter denuntiasset, ne accederent, foueam fecit et compleuit ignibus. adulescentes cum uenissent, exusti sunt. accusatur a parentibus eorum leno laesae rei publicae.

Philo Judaeus twice refers to the paraklausithuric situation as if it were a reality:

> *On Husbandry* 37: γαστριμαργίᾳ τοίνυν ἡ ὀπαδὸς ἐκ φύσεως ἀκολουθεῖ συνουσίας ἡδονὴ μανίαν ἔκτοπον καὶ οἶστρον ἀνεπίσχετον καὶ λύτταν ἀργαλεωτάτην ἐπιφέρουσα· ὅταν γὰρ ὑπὸ ὀψοφαγίας καὶ ἀκράτου καὶ πολλῆς μέθης ἄνθρωποι πιεσθῶσιν, οὐκέτι κρατεῖν ἑαυτῶν δύνανται, πρὸς δὲ τὰς ἐρωτικὰς μίξεις ἐπειγόμενοι κωμάζουσι καὶ θυραυλοῦσι,

μέχρις ἂν τὸν πολὺν τοῦ πάθους ἀποχετευσάμενοι βρασμὸν ἠρεμῆσαι δυνηθῶσιν....; and

On the Cherubim 92: πάσης ἑορτῆς τε καὶ πανηγύρεως τῶν παρ' ἡμῖν τὰ θαυμαστὰ καὶ περιμάχητα ἔργα ταῦτα· ἄδεια ἄνεσις ἐκεχειρία μέθη παροινία κῶμοι χλιδὴ θρύψις θυραυλίαι παννυχίδες, ἀπρεπεῖς ἡδοναί, μεθημερινοὶ γάμοι, βιαιόταται ὕβρεις, ἀσκήσεις ἀκρασίας, ἀφροσύνης μελέται, ἐπιτηδεύσεις αἰσχρῶν, φθορὰ παντελὴς τοῦ καλοῦ, νυκτεγερσίαι πρὸς ἀπλήστους ἐπιθυμίας, ὕπνος ἐν ἡμέρᾳ, ὁπότε καιρὸς ἐγρηγόρσεως, φύσεως ἔργων ἐναλλαγή.

Aulus Gellius 4.14.1-6 refers to Ateius Capito's *coniectaneorum*, which contained the story of Hostilius Mancinus, a real komast who tried to break into the house of a prostitute, who in turn defended herself by throwing stones at him. Note that he came on a komos, wearing a garland. The *meretrix* did not think it would be advantageous to admit him. The apparently factual nature of the incident as well as the tribunes' judgement on Mancinus' actions are worth noting:

Cum librum IX Atei Captionis *coniectaneorum* legeremus, qui inscriptus est *de iudiciis publicis*, decretum tribunorum uisum est grauitatis antiquae plenum. 2 Propterea id meminimus, idque ob hanc causam et in hanc sententiam scriptum est: Aulus Hostilius Mancinus aedilis curulis fuit. 3 Is Maniliae meretrici diem ad populum dixit, quod e tabulato eius noctu lapide ictus esset, uulnusque ex eo lapide ostendebat. 4 Manilia ad tribunos plebi prouocauit. 5 Apud eos dixit comessatorem Mancinum ad aedes suas uenisse; eum sibi recipere non fuisse e re sua, sed cum ui inrumperet, lapidibus depulsum. 6 Tribuni decreuereunt aedilem ex eo loco iure deiectum, quo cum uenire cum corollario non decuisset; propterea, ne cum populo aedilis ageret intercesserunt.

Seneca the Younger provides three references for the paraklausithuric situation. *Ep.* 4.4 refers to a man hanging himself before the doors of his mistress:

> "Difficile est"' inquis "animum perducere ad contemptionem animae." Non uides, quam ex friuolis causis contemnatur? Alius ante amicae fores laqueo pependit, alius se praecipitauit e tecto, ne dominum stomachantem diutius audiret.

Ep. 51.12, on Baiae, mentions the nocturnal fights of serenaders:

> Habitaturum tu putas umquam fuisse illic M. Catonem, ut praenauigantes adulteras dinumeraret et tot genera cumbarum uariis coloribus picta et fluuitantem toto lacu rosam, ut audiret canentium nocturna conuicia? nonne ille manere intra uallum maluisset, quod in unam noctem manu sua ipse duxisset? Quidni mallet, quisquis uir est, somnum suum classico quam symphonia rumpi?

Nat. 4 A, Pref. 6 gives a picture of a woman pushing against, and then breaking down, a door:

> Plurimum adulator, cum deprehensus est, proficit; plus etiamnunc, si obiurugatus est, si erubuit. Futuros multos in persona tua Plancos cogita..... Crispus Passienus ... saepe dicebat adulationi nos non claudere ostium, sed operire, et quidem sic quemadmodum opponi amicae solet, quae, si impulit, grata est; gratior, si effregit.

Calpurnius Siculus' third eclogue actually contains what can reasonably be called a paraklausithuron. Lycidas and Phyllis have quarreled over the attention Phyllis has given to Mopsus. Lycidas has struck Phyllis and she has fled to stay with Alcippe. Lycidas is afraid that he will be rejected by her. Iollas offers to write down (carve on bark) whatever "carmen" Lycidas dictates and take it to Phyllis. The song that follows has many paraklausithuric topoi:

> {L} Has tibi, Phylli, preces iam pallidus, hos tibi cantus
> dat Lycidas, quos nocte miser modulatur acerba,
> dum flet et excluso disperdit lumina somno.
> non sic destricta marcescit turdus oliua,
> non lepus, extremas legulus cum sustulit uuas,

ut Lycidas domina sine Phyllide tabidus erro.
te sine, uae misero, mihi lilia nigra uidentur
nec sapiunt fontes et acescunt uina bibenti.
at si tu uenias, et candida lilia fient
et sapient fontes et dulcia uina bibentur.
ille ego sum Lycidas, quo te cantante solebas
dicere felicem, cui dulcia saepe dedisti
oscula nec medios dubitasti rumpere cantus
atque inter calamos errantia labra petisti.
a dolor! et post haec placuit tibi torrida Mopsi
uox et carmen iners et acerbae stridor auenae?
quem sequeris? quem, Phylli, fugis? formosior illo
dicor, et hoc ipsum mihi tu iurare solebas.
sum quoque diuitior: certauerit ille tot haedos
pascere quot nostri numerantur uespere tauri.
quid tibi quae nosti referam? scis, optima Phylli,
quam numerosa meis siccetur bucula mulctris
et quam multa suos suspendat ad ubera natos.
sed mihi nec gracilis sine te fiscella salicto
texitur et nullo tremuere coagula lacte.
quod si dura times etiam nunc uerbera, Phylli,
tradimus ecce manus: licet illae uimine torto,
si libet et lenta post tergum uite domentur,
ut mala nocturni religauit bracchia Mopsi
Tityrus et furem medio suspendit ouili.
accipe, ne dubites; meruit manus utraque poenas.
his tamen, his isdem manibus tibi saepe palumbes,
saepe etiam leporem decepta matre pauentem
misimus in gremium; per me tibi lilia prima
contigerunt primaeque rosae: uixdum bene florem
degustarat apis, tu cingebare coronis.
aurea sed forsan mendax tibi munera iactat,
qui metere occidua ferales nocte lupinos
dicitur et cocto pensare legumine panem:
qui sibi tunc felix, tunc fortunatus habetur,
uilia cum subigit manualibus hordea saxis.
quod si turpis amor precibus, quod abominor, istis
obstiterit, laqueum miseri nectemus ab illa
ilice, quae nostros primum uiolauit amores.
hi tamen ante mala figentur in arbore uersus:
"credere, pastores, leuibus nolite puellis;
Phyllida Mopsus habet, Lycidan habet ultima rerum."

Finally, after the song is dictated, the picture becomes clear--Iollas will actually sing the song to Phyllis, and Lycidas will hide off in the shrubbery, watching. Since the song will be sung to the estranged beloved, it is a parak-

lausithuron, albeit once removed from the excluded lover himself:

> Nunc age, si quicquam miseris succurris, Iolla,
> perfer et exora modulato Phyllida cantu.
> ipse procul stabo uel acuta carice tectus
> uel propius latitans uicina saepe sub horti.
> {I} Ibimus: et ueniet, nisi me praesagia fallunt.
> nam bonus a dextro fecit mihi Tityrus omen,
> qui uenit inuenta non irritus ecce iuuenca.

What is more, the returning heifer at the end indicates that Lycidas' appeal for reunion with Phyllis will be successful. This is another successful non-dramatic paraklausithuron.

Two poems of paraklausithuric character from Pompeii have survived. The first, Courtney (1995) no. 91 (*CLE* 949 = *CIL* 4.1837), was written on a wall, and line 4 seems to imply that it was written by a woman:

> si potes et non uis, cur gaudia differs
> spemque foues et cras usque redire iubes?
> er]go coge mori quem sine te uiuere cogis:
> munus erit certe non cruciasse boni.
> quod spes eripuit, spes certe redd[i]t amanti.

Courtney (1995) no. 92 (*CLE* 950 = *CIL* 4.5296) was written on the doorway of the so-called "doctor's house":

> o utinam liceat collo complexa tenere
> braciola et teneris ¦ oscula ferre label(l)is.
> i nunc, uentis tua gaudia, pupula, crede ¦
> crede mihi, leuis est natura uirorum.
> saepe ego cu(m) media ¦ uigilarem perdita nocte
> haec mecum medita(n)s: 'multos ¦ Fortuna quos supstulit alte,
> hos modo proiectos subito ¦ praecipitesque premit;
> sic Venus ut subito coiunxit ¦ corpora amantum,
> diuidit lux, et se ¦
> paries quid ama

It, too, appears to have been written by a woman.

Antipater of Thessalonica and Marcus Argentarius provide one paraklausithuric epigram each. Antipater *AP* 5.30 (G.-P. VI) deals with the power of money:

> Πάντα καλῶς τό γε μήν χρυσῆν ὅτι τὴν 'Αφροδίτην
> ἔξοχα καὶ πάντων εἶπεν ὁ Μαιονίδης.
> ἦν μὲν γὰρ τὸ χάραγμα φέρῃς, φίλος, οὔτε θυρωρὸς
> ἐν ποσὶν οὔτε κύων ἐν προθύροις δέδεται,
> ἦν δ' ἑτέρως ἔλθῃς, καὶ ὁ Κέρβερος. ὦ πλεονέκται
> †οἱ πλούτου πενίην ὡς ἀδικεῖτε μόνοι†.

Marc. Arg. *AP* 9.270 (G.-P. XXVI) is more komastic than paraklausithuric, but a serenade seems imminent:

> κωμάζω χρύσειον ἐς ἑσπερίων χορὸν ἄστρων
> λεύσσων, †οὐδ' ἄλλων λὰξ ἐβάρυνα ὅρος†.
> στέψας δ' ἀνθόβολον κρατὸς τρίχα τὴν κελαδεινὴν
> πηκτίδα μουσοπόλοις χερσὶν ἐπηρέθισα.
> καὶ τάδε δρῶν εὔκοσμον ἔχω βίον· οὐδὲ γὰρ αὐτός
> κόσμος ἄνευθε λύρης ἔπλετο καὶ στεφάνου.

Anacreontea 33.1-13 has Eros himself as an excluded lover of a sort:

> μεσονυκτίοις ποτ' ὥραις,
> στρέφετ' ἠνίκ' Ἄρκτος ἤδη
> κατὰ χεῖρα τὴν Βοώτου,
> μερόπων δὲ φῦλα πάντα
> κέαται κόπῳ δαμέντα,
> τότ' Ἔρως ἐπισταθείς μευ
> θυρέων ἔκοπτ' ὀχῆας.
> "τίς" ἔφην "θύρας ἀράσσει
> κατά μευ σχίσας ὀνείρους;"
> ὁ δ' Ἔρως "ἄνοιγε" φησίν·
> "βρέφος εἰμί, μὴ φόβησαι·
> βρέχομαι δὲ κἀσέληνον
> κατὰ νύκτα πεπλάνημαι."

Josephus *BJ* 6.3 (195), in talking of the famine in Jerusalem, describes people breaking into houses for food as "battering against the doors like drunken men":

> πίστις δ' ἀπορίας οὐδὲ τοῖς θνήσκουσιν ἦν, ἀλλὰ καὶ τοὺς ἐκπνέοντας οἱ λῃσταὶ διηρεύνων, μή τις ὑπὸ κόλπον ἔχων τροφὴν σκήπτοιτο τὸν θάνατον αὐτῷ. οἱ δ' ὑπ' ἐνδείας κεχηνότες ὥσπερ λυσσῶντες κύνες ἐσφάλλοντο, καὶ παρε-

φέροντο ταῖς τε θύραις ἐνσειόμενοι μεθυόντων τρόπον καὶ ὑπ' ἀμηχανίας εἰς τοὺς αὐτοὺς οἴκους εἰσπηδῶντες δὶς ἢ τρὶς ὥρᾳ μιᾷ.

Persius 5.161 ff. describes a paraklausithuric scene based on Menander's *Eunuch*:

'Daue, cito, hoc credas iubeo, finire dolores
praeteritos meditor' (crudum Chaerestratus unguem
adrodens ait haec). 'an siccis dedecus obstem
cognatis? an rem patriam rumore sinistro
limen ad obscenum frangam, dum Chrysidis udas
ebrius ante fores extincta cum face canto?'
'euge, puer, sapias, dis depellentibus agnam
percute.' 'sed censen plorabit, Daue, relicta?'
'nugaris. solea, puer, obiurgabere rubra,
ne trepidare uelis atque artos rodere casses.

In Petronius 97 Ascyltos, looking for his runaway slave Giton, breaks down the door of Encolpius' room, with the help of a "uiator":

interim Ascyltos ut pererrauit omnes cum uiatore cellas, uenit ad meam, et hoc quidem pleniorem spem concepit, quo diligentius oppessulatas inuenit fores. publicus uero seruus insertans commissuris secures claustrorum firmitatem laxauit. ego ad genua Ascylti procubui et per memoriam amicitiae perque societatem miseriarum petii ut saltem ostenderet fratrem. immo ut fidem haberent fictae preces, 'scio te' inquam 'Ascylte, ad occidendum me uenisse. quo enim secures attulisti? itaque satia iracundiam tuam: praebeo ecce ceruicem, funde sanguinem, quem sub praetextu quaestionis petisti.' amolitur Ascyltos inuidiam et se uero nihil aliud quam fugitiuum suum dixit quaerere, mortem nec hominis concupisse nec supplicis, utique eius quem post fatalem rixam habuisset carissimum.

Martial 10.14(13) contains an unambiguous paraklausithuric reference:

Cum cathedrata litos portet tibi raeda ministros
et Libys in longo puluere sudet eques,
strataque non unas tingant triclinia Baias
et Thetis unguento palleat uncta tuo,
candida Setini rumpant crystalla trientes,
dormiat in pluma nec meliore Venus:
ad nocturna iaces fastosae limina moechae

et madet heu! lacrimis ianua surda tuis,
urere nec miserum cessant suspiria pectus.
uis dicam male sit cur tibi, Cotta? bene est. 10

At 4.29, in the context of arguing that rare things are more valued, he observes that (5-6) "sic spoliatricem commendat fastus amicam, / ianua nec iuuenem semper aperta tenet." However, several other times he uses language strongly suggestive of the paraklausithuron in contexts applying to clientage. In 5.6.1-12 he addresses the Muses asking them to tell their friend Parthenius to admit his book within the inner apartments of Domitian's palace:

Si non est graue nec nimis molestum,
Musae, Parthenium rogate uestrum:
sic te serior et beata quondam
saluo Caesare finiat senectus
et sis inuidia fauente felix, 5
sic Burrus cito sentiat parentem:
admittas timidam breuemque chartam
intra limina sanctioris aulae.
nosti tempora tu Iouis sereni,
cum fulget placido suoque uultu, 10
quo nil supplicibus solet negare.
non est quod metuas preces iniquas....

In 10.58 he addresses Faustinus, complaining about wasting time waiting around thresholds (11 ff.):

sed non solus amat qui nocte dieque frequentat
limina nec uatem talia damna decent.
per ueneranda mihi Musarum sacra, per omnes
iuro deos: et non officiosus amo.

However, most clearly paraklausithuric is 10.82:

Si quid nostra tuis adicit uexatio rebus,
mane uel a media nocte togatus ero
stridentesque feram flatus Aquilonis iniqui
et patiar nimbos excipiamque niues.
sed si non fias quadrante beatior uno 5
per gemitus nostros ingenuasque cruces,
parce, precor, fesso uanosque remitte labores,

qui tibi non prosunt et mihi, Galle, nocent.

Dio Chrysostom 33.6 f. depicts a strange picture of sick men gathering together to ἐπικωμάζειν a doctor:

> ὁ δ' ἀληθὴς ἰατρὸς οὐκ ἔστι τοιοῦτος οὐδὲ οὕτως διαλέγεται τοῖς ὄντως δεομένοις· πόθεν; ἀλλὰ προσέταξε τί δεῖ ποιεῖν, καὶ φαγεῖν βουλόμενον ἢ πιεῖν ἐκώλυσε, καὶ λαβὼν ἔτεμεν ἀφεστηκός τι 7 τοῦ σώματος. ὥσπερ οὖν εἰ συνελθόντες οἱ κάμνοντες εἶτ' ἐπὶ τὸν ἰατρὸν ἐπεκώμαζον καὶ κωθωνίζεσθαι ἠξίουν, οὐκ ἂν αὐτοῖς κατ' ἐλπίδα τὸ πρᾶγμα ἀπήντησεν, ἀλλ' ἴσως ἠγανάκτουν πρὸς τὴν ὑποδοχήν, τοῦτό μοι πεπονθέναι δοκοῦσιν οἱ πολλοὶ ξυνιόντες ἐπὶ τὸν τοιοῦτον καὶ λέγειν κελεύοντες, ἄγευστοι δῆλον ὅτι τῶν τῆς ἀληθείας ὄντες λόγων, ἔπειθ' ἡδύ τι καὶ προσηνὲς ἀκούσεσθαι προσδοκῶντες.

Statius, *Silvae* 1.2.31 ff., in the epithalamium for Stella and Violentilla, addresses the groom:

> tu tamen attonitus, quamuis data copia tantae
> noctis, adhuc optas permissaque numine dextro
> uota paues. pone o dulcis suspiria uates,
> pone: tua est. licet expositum per limen aperto
> ire redire gradu: iam nusquam ianitor aut lex 35
> aut pudor. amplexu tandem satiare petito
> (contigit) et duras pariter reminiscere noctes.

Similar mention is made at 194 ff.:

> his mulcet dictis tacitaeque inspirat honorem
> conubii. redeunt animo iam dona precesque 195
> et lacrimae uigilesque uiri prope limina questus
> Asteris et uatis totam cantata per Vrbem,
> Asteris ante dapes, nocte Asteris, Asteris ortu,
> quantum non clamatus Hylas. iamque aspera coepit
> flectere corda libens et iam sibi dura uideri. 200

Plutarch at *Galba* 19.4 talks about Poppaea shutting out Nero even when Otho was not home in order to keep his love keen:

> ἀλλὰ τήν γε Ποππαιαν προμοιχεύσας τῷ Νέρωνι, καὶ διαφθείρας ταῖς εἰς ἐκεῖνον ἐλπίσιν, ἔπεισεν ἀποστῆναι τοῦ ἀνδρός. ἐλθούσης δὲ παρ' αὐτὸν ὡς γαμετῆς οὐκ ἠγάπα μετέχων, ἀλλ' ἤσχαλλε μεταδιδούς, οὐδὲ αὐτῆς ἀχθομένης, ὥς φασι, τῇ ζηλοτυπίᾳ τῆς Ποππαίας. 5 καὶ γὰρ ἀποκλεῖσαι τὸν Νέρωνα λέγεται μὴ παρόντος τοῦ Ὄθωνος, εἴτε τῆς

ἡδονῆς ἀφαιροῦσα τὸ πλήσμιον, εἴτε, ὥς φασιν ἔνιοι, βαρυνομένη τὸν Καίσαρος γάμον, ἐραστῇ δὲ μὴ φεύγουσα χρῆσθαι διὰ τὸ φιλακόλαστον.

At *Mor.* 455 B ("On the control of anger") he mentions the alleviation that garlanding a beloved's door brings:

αἱ μὲν γὰρ ἐρωτικαὶ πράξεις, οἷον ἐπικωμάσαι καὶ ᾆσαι καὶ στεφανῶσαι θύραν, ἔχουσιν ἀμωσγέπως κουφισμὸν οὐκ ἄχαριν οὐδ' ἄμουσον.

Mor. 753 A-B, the source for τὸ παρακλαυσίθυρον, tells the story of the boy Bacchon being pursued by an older widow:

Ἐρᾶται γὰρ αὐτοῦ νὴ Δία καὶ κάεται· τίς οὖν ὁ κωλύων ἐστὶ κωμάζειν ἐπὶ θύρας, ᾄδειν τὸ παρακλαυσίθυρον, ἀναδεῖν τὰ εἰκόνια, παγκραρτιάζειν πρὸς τοὺς ἀντεραστάς; ταῦτα γὰρ ἐρωτικά· καὶ καθείσθω τὰς ὀφρῦς καὶ παυσάσθω τρυφῶσα, σχῆμα λαβοῦσα τῶν τοῦ πάθους οἰκείων. εἰ δ' αἰσχύνεται καὶ σωφρονεῖ, κοσμίως οἴκοι καθήσθω περιμένουσα τοὺς μνωμένους καὶ σπουδάζοντας. ἐρᾶν δὲ φάσκουσαν γυναῖκα φυγεῖν τις ἂν ἔχοι καὶ βδελυχθείη, μήτι γε λάβοι γάμου ποιησάμενος ἀρχὴν τὴν τοιαύτην ἀκρασίαν.

At *Mor.* 759 B Plutarch talks of erotic madness:

τὴν δ' ἐρωτικὴν μανίαν τοῦ ἀνθρώπου καθαψαμένην ἀληθῶς καὶ διακαύσασαν οὐ μοῦσά τις οὐκ ἐπῳδὴ θελκτήριος οὐ τόπου μεταβολὴ καθίστησιν· ἀλλὰ καὶ παρόντες ἐρῶσι καὶ ἀπόντες ποθοῦσι καὶ μεθ' ἡμέραν διώκουσι καὶ νύκτωρ θυραυλοῦσι, καὶ νήφοντες καλοῦσι τοὺς καλοὺς καὶ πίνοντες ᾄδουσι.

He seems to use paraklausithuric imagery at *Mor.* 713 C:

... οὕτω ψαλτηρίου φωνῆς καὶ αὐλοῦ καθ' ἑαυτὴν τὰ ὦτα κοπτούσης μὴ ὑπακούωμεν, ἂν δ' ἔπηται μετὰ λόγου καὶ ᾠδῆς ἐστιῶσα D καὶ τέρπουσα τὸν ἐν ἡμῖν λόγον, εἰσάγωμεν....

A violent komos gone tragically wrong is recounted at *Mor.* 772 E-F:

τούτου δὴ τοῦ Μελίσσου υἱὸς Ἀκταίων γίνεται, κάλλιστος καὶ σωφρονέστατος τῶν ὁμηλίκων, οὗ πλεῖστοι μὲν ἐγένοντο ἐρασταί, διαφερόντως δ' Ἀρχίας, γένους μὲν ὢν τοῦ τῶν Ἡρακλειδῶν, πλούτῳ δὲ καὶ τῇ E ἄλλῃ δυνάμει λαμπρότατος Κορινθίων. ἐπεὶ δὲ πεῖσαι οὐκ ἠδύνατο τὸν παῖδα, ἔγνω βιάσασθαι καὶ συναρπάσαι τὸ μειράκιον· ἐπεκώμασεν οὖν

> ἐπὶ τὴν οἰκίαν τοῦ Μελίσσου, πλῆθος ἐπαγόμενος καὶ φίλων καὶ οἰκετῶν, καὶ ἀπάγειν τὸν παῖδα ἐπειρᾶτο. ἀντιποιουμένου δὲ τοῦ πατρὸς καὶ τῶν φίλων, ἐπεκδραμόντων δὲ καὶ τῶν γειτόνων καὶ 773 ἀνθελκόντων, ἀνθελκόμενος ὁ Ἀκταίων διεφθάρη· καὶ οἱ μὲν οὕτως ἀπεχώρουν....

Although not paraklausithuric, Meton of Tarentum's revel in *Pyrr.* 13.3-5 (cf. Dion. Hal. *Exc.* 19.8), and the violent komos in *Alex.* 38.1 ff. are worth noting. Finally, the possibility should be noted that, in the scenes before Cleopatra's tomb at *Ant.* 77.1-3 and 78.3-4, Plutarch seems to play with some paraklausithuric topoi (as does Dio Cassius in his version of the incident at 51.10.7-9).

Pliny the younger in a letter to his wife Calpurnia (7.5) describes himself, in her absence, acting like an excluded lover in her absence:

> Incredibile est, quanto desiderio tui tenear. In causa amor primum, deinde quod non consueuimus abesse. Inde est quod magnam partem noctium in imagine tua uigil exigo, inde quod interdiu, quibus horis te uisere solebam, ad diaetam tuam ipsi me, ut uerissime dicitur, pedes ducunt; quod denique aeger et maestus ac similis excluso a uacuo limine recedo.

Juvenal 9.76-7 seems to refer to a paraklausithuric situation, but in this case it is the husband who is locked out:

> uerum, ut dissimules, ut mittas cetera, quanto
> metiris pretio quod, ni tibi deditus essem
> deuotusque cliens, uxor tua uirgo maneret?
> scis certe quibus ista modis, quam saepe rogaris
> et quae pollicitus. fugientem saepe puellam
> amplexu rapui; tabulas quoque ruperat et iam
> migrabat; tota uix hoc ego nocte redemi
> te plorante foris. testis mihi lectulus et tu,
> ad quem peruenit lecti sonus et dominae uox.

Suetonius *Otho* 3.1-2 describes Nero as an excluded lover, shut out by Poppaea's husband Otho. Of particular note is the mingling of threats and and prayers that is so typical of the paraklausithuron itself:

> item Poppaeam Sabinam tunc adhuc amicam eius, abductam marito demandatamque interim sibi, nuptiarum specie recepit nec corrupisse contentus adeo dilexit, ut ne riualem quidem Neronem aequo tulerit animo 2 creditur certe non modo missos ad arcessendam non recepisse, sed ipsum etiam exclusisse quondam pro foribus astantem miscentemque frustra minas et preces ac depositum reposcentem. quare diducto matrimonio sepositus est per causam legationis in Lusitaniam. et satis uisum, ne poena acrior mimum omnem diuulgaret, qui tamen sic quoque hoc disticho enotuit: cur Otho mentito sit, quaeritis, exul honore? uxoris moechus coeperat esse suae.

It also seems like Suetonius may be deliberately evoking the paraklausithuric situation in *Galba* 4.3:

> Sumpta uirili toga somniauit Fortunam dicentem, stare se ante fores defessam et nisi ocius reciperetur, cuicumque obuio praedae futuram. utque euigilauit, aperto atrio simulacrum aeneum deae cubitali maius iuxta limen inuenit idque gremio suo Tusculum, ubi aestiuare consueuerat, auexit et in parte aedium consecratum menstruis deinceps supplicationibus et peruigilio anniuersario coluit.

Strato, *AP* 12.252, provides the first door-address in a Greek paraklausithuron. The poet threatens the door, and its owner, with burning, :

> Ἐμπρήσω σε, θύρη, τῇ λαμπάδι, καὶ τὸν ἔνοικον
> συμφλέξας μεθύων, εὐθὺς ἄπειμι φυγάς,
> καὶ πλώσας Ἀδριανὸν ἐπ' οἴνοπα πόντον ἀλήτης
> φωλήσω γε θύραις νυκτὸς ἀνοιγομέναις.

12.193 contains a threat-prophecy to a reluctant youth:

> Οὐδὲ Σμυρναῖαι Νεμέσεις ὅ τι σοὶ 'πιλέγουσιν,
> Ἀρτεμίδωρε, νοεῖς· "Μηδὲν ὑπὲρ τὸ μέτρον."
> ἀλλ' οὕτως ὑπέροπτα καὶ ἄγρια κοὐδὲ πρέποντα
> κωμῳδῷ φθέγγῃ, πάνθ' ὑποκρινόμενος.
> μνησθήσῃ τούτων, ὑπερήφανε· καὶ σὺ φιλήσεις,

καὶ κωμῳδήσεις τὴν Ἀποκλειομένην.

In 12.250 a komast finds a boy standing at a door, not shut up inside. The topos of lovers' oaths is also mentioned:

Νυκτερινὴν ἐπίκωμος ἰὼν μεταδόρπιον ὥρην
ἄρνα λύκος θυρέτροις εὗρον ἐφεσταότα,
υἱὸν Ἀριστοδίκου τοῦ γείτονος· ὃν περιπλεχθεὶς
ἐξεφίλουν ὅρκοις πολλὰ χαριζόμενος.
νῦν δ' αὐτῷ τί φέρων δωρήσομαι; οὔτ' ἀπάτης γὰρ
ἄξιος, Ἑσπερίης οὔτ' ἐπιορκοσύνης.

Lucian makes several paraklausithuric references in his *Bis Acc.* At 29 Oratory is speaking about Polemon:

Πῶς οὖν οὐκ ἀχάριστος οὗτος καὶ ἔνοχος τοῖς περὶ τῆς κακώσεως νόμοις, ὃς τὴν μὲν νόμῳ γαμετὴν παρ' ἧς τοσαῦτα εἴληφεν καὶ δι' ἣν ἔνδοξός ἐστιν οὕτως ἀτίμως ἀπέλιπεν, ... ἀλλ' ἐγὼ μὲν ἀντέχω τοσούτων μνηστευόντων, καὶ κόπτουσιν αὐτοῖς τὴν θύραν καὶ τοὔνομα ἐπιβοωμένοις μεγάλῃ τῇ φωνῇ οὔτε ἀνοίγειν οὔτε ὑπακούειν βούλομαι· ὁρῶ γὰρ αὐτοὺς οὐδὲν πλέον τῆς βοῆς κομίζοντας. οὗτος δὲ οὐδὲ οὕτως ἐπιστρέφεται πρὸς ἐμέ, ἀλλὰ πρὸς τὸν ἐρώμενον βλέπει....

The paraklausithuric situation is even more developed at 31, where "The Syrian" who married Oratory explains why he left her:

Ἐγὼ γὰρ ὁρῶν ταύτην οὐκέτι σωφρονοῦσαν οὐδὲ μένουσαν ἐπὶ τοῦ κοσμίου σχήματος οἷόν ποτε ἐσχηματισμένην αὐτὴν ὁ Παιανιεὺς ἐκεῖνος ἠγάγετο, κοσμουμένην δὲ καὶ τὰς τρίχας εὐθετίζουσαν εἰς τὸ ἑταιρικὸν καὶ φυκίον ἐντριβομένην καὶ τῷφθαλμῷ ὑπογραφομένην, ὑπώπτευον εὐθὺς καὶ παρεφύλαττον ὅποι τὸν ὀφθαλμὸν φέρει. καὶ τὰ μὲν ἄλλα ἐῶ· καθ' ἑκάστην δὲ τὴν νύκτα ὁ μὲν στενωπὸς ἡμῶν ἐνεπίμπλατο μεθυόντων ἐραστῶν κωμαζόντων ἐπ' αὐτὴν καὶ κοπτόντων τὴν θύραν, ἐνίων δὲ καὶ εἰσβιάζεσθαι σὺν οὐδενὶ κόσμῳ τολμώντων. αὐτὴ δὲ ἐγέλα καὶ ἥδετο τοῖς δρωμένοις καὶ τὰ πολλὰ ἢ παρέκυπτεν ἀπὸ τοῦ τέγους ᾀδόντων ἀκούουσα τραχείᾳ τῃ φωνῇ ᾠδάς τινας ἐρωτικὰς ἢ καὶ παρανοίγουσα τὰς θυρίδας ἐμὲ οἰομένη λανθάνειν ἠσέλγαινε καὶ ἐμοιχεύετο πρὸς αὐτῶν. ὅπερ ἐγὼ μὴ φέρων γράψασθαι μὲν αὐτὴν μοιχείας οὐκ ἐδοκίμαζον, ἐν γειτόνων δὲ οἰκοῦντι τῷ Διαλόγῳ προσελθὼν ἠξίουν καταδεχθῆναι ὑπ' αὐτοῦ.

Earlier, at 7, Justice is speaking, but it is hard to tell whether she is talking like a client or an excluded lover. If the latter, then she is another female lover/komast:

> ... ἐπὶ δὲ τῶν πραγμάτων μηδὲ τὸ παράπαν εἰς τὴν οἰκίαν παραδέχεσθαι, ἀλλὰ δήλους εἶναι ἀποκλείσοντας ἢν ἀφίκωμαί ποτε αὐτοῖς ἐπὶ τὰς θύρας.

As could be expected, the *DMeretr.* makes a number of references to paraklausithuric situations. At 8.2-3 (300-1) a prostitute talks about a money-lender, Demophantus, who is in love with her. She cites as evidence for the shallowness of his love the fact that he never laments at her door at all hours. When she eventually takes in a rival and shuts the money-lender out, he flares up with passion and waits at her doors until he can first assault her and then buy exclusive access to her. Here is also a rare mention of the lover's wife, who, not surprisingly, does not like this arrangement:

> ἦρα δέ, ὦ Χρυσί, ἐπιπόλαιόν τινα ἔρωτα οὔτε ὑποστένων οὔτε δακρύων οὔτε ἀωρὶ παραγιγνόμενος ἐπὶ τὰς θύρας, ἀλλ' αὐτὸ μόνον συνεκάθευδέ μοι ἐνίοτε, καὶ τοῦτο διὰ μακροῦ. 3. ἐπειδὴ δὲ ἐλθόντα ποτὲ ἀπέκλεισα--Καλλίδης γὰρ ὁ γραφεὺς ἔνδον ἦν δέκα δραχμὰς πεπομφώς--τὸ μὲν πρῶτον ἀπῆλθέ μοι λοιδορησάμενος· ἐπεὶ δὲ πολλαὶ μὲν διῆλθον ἡμέραι, ἐγὼ δὲ οὐ προσέπεμπον, ὁ Καλλίδης δὲ ἔνδον ἦν, ὑποθερμαιόμενος ἤδη τότε ὁ Δημόφαντος καὶ αὐτὸς ἀναφλέγεται ἐς τὸ πρᾶγμα καὶ ἐπιστάς ποτε ἀνεῳγμένην τηρήσας τὴν θύραν ἔκλαεν, ἔτυπτεν, ἠπείλει φονεύσειν, περιερρήγνυε τὴν ἐσθῆτα, ἅπαντα ἐποίει, καὶ τέλος τάλαντον δοὺς μόνος εἶχεν ὀκτὼ ὅλους μῆνας. ἡ γυνὴ δὲ αὐτοῦ πρὸς ἅπαντας ἔλεγεν ὡς ὑπὸ φαρμάκων ἐκμήναιμι αὐτόν. τὸ δὲ ἦν ἄρα ζηλοτυπία τὸ φάρμακον.

At 12.1 f. (310-11) a prostitute, Joessa, addresses her lover Lysias, saying how she deserves his scorn since she

never locked him out but was always too accessible:

> Θρύπτῃ, ὦ Λυσία, πρὸς ἐμέ; καὶ καλῶς, ὅτι μήτε ἀργύριον πώποτε ᾔτησά σε μήτ' ἀπέκλεισα ἐλθόντα, ἔνδον ἕτερος, εἰποῦσα, μήτε παραλογισάμενον τὸν πατέρα ἢ ὑφελόμενον τῆς μητρὸς ἠνάγκασα ἐμοί τι κομίσαι, ὁποῖα αἱ ἄλλαι ποιοῦσιν, ἀλλ' εὐθὺς ἐξ ἀρχῆς ἄμισθον, ἀξύμβολον εἰσεδεξάμην, οἶσθα ὅσους ἐραστὰς παραπεμψαμένη,... οὔτε τινὰ προσβλέπουσα ἕτερον οὔτε προσιεμένη ὅτι μὴ σέ· ᾤμην γὰρ ἡ ἀνόητος ἀληθῆ εἶναι ἃ ὤμνυες,... ἐπιβωμένης τῆς μητρὸς καὶ πρὸς τὰς φίλας ἐγκαλούσης.

Later (3-4; 313-4) Lysias describes to Pythias how he found Joessa and another man together. His father, disapproving of the relationship, had shut him inside and instructed the doorkeeper not to let his son out. But Lysias explains how he sneaked out, made his way to Joessa's house, and crept in, having easily circumvented the shut door, only to find her with a rival:

> ὁ πατὴρ εἰδὼς ὡς πάλαι ἐρῴην ταυτησὶ τῆς χρηστῆς, ἐνέκλεισέ με παραγγείλας τῷ θυρωρῷ μὴ ἀνοίγειν· ἐγὼ δέ, οὐ γὰρ ἔφερον μὴ οὐχὶ συνεῖναι αὐτῇ, τὸν Δρόμωνα ἐκέλευσα παρακύψαντα παρὰ τὸν θριγκὸν τῆς αὐλῆς, ᾗ ταπεινότατον ἦν, ἀναδέξασθαί με ἐπὶ τὸν νῶτον·... ὑπερέβην, ἦκον, τὴν αὔλειον εὗρον ἀποκεκλεισμένην ἐπιμελῶς· μέσαι γὰρ νύκτες ἦσαν. οὐκ ἔκοφα δ' οὖν, ἀλλ' ἐπάρας ἠρέμα τὴν θύραν, ἤδη δὲ καὶ ἄλλοτ' ἐπεποιήκειν αὐτό, παραγαγὼν τὸν στροφέα παρεισῆλθον ἀφοφητί. ἐκάθευδον δὲ πάντες, εἶτα ἐπαφώμενος τοῦ τοίχου ἐφίσταμαι τῇ κλίνῃ.... [4] εὗρον ἀγένειόν τινα πάνυ ἁπαλόν, ἐν χρῷ κεκαρμένον, μύρων καὶ αὐτὸν ἀποπνέοντα. τοῦτο ἰδὼν εἰ μὲν καὶ ξίφος ἔχων ἦλθον, οὐκ ἄν ὤκνησα, εὖ ἴστε.

In 14.1 a sailor named Dorio complains to Myrtale about being excluded (he keeps a tearful all-night vigil) now that he has been drained dry by the prostitute.

> Νῦν με ἀποκλείεις, ὦ Μυρτάλη, νῦν, ὅτε πένης ἐγενόμην διὰ σέ, ὅτε δέ σοι τοσαῦτα ἐκόμιζον, ἐρώμενος, ἀνήρ, δεσπότης, πάντ' ἦν ἐγώ. ἐπεὶ δ' ἐγὼ μὲν αὖος ἤδη ἀκριβῶς, σὺ δὲ τὸν Βιθυνὸν ἔμπορον εὗρηκας ἐραστήν, ἀποκλείομαι μὲν ἐγὼ καὶ πρὸ τῶν θυρῶν ἕστηκα δακρύων, ὁ

δὲ τῶν νυκτῶν φιλεῖται καὶ μόνος ἔνδον ἐστὶ καὶ παννυχίζεται, καὶ κυεῖν φὴς ἀπ' αὐτοῦ.

In chapters 2 and 3 he recounts all the presents and money he has given her. Finally, number 15 tells of a jealous soldier's exclusion and subsequent violent reaction as he breaks into his beloved prostitute's house:

1. ΠΑΡΘΕΝΙΣ Ὁ στρατιώτης ὁ Αἰτωλὸς ὁ μέγας ὁ Κροκάλης ἐρῶν ἐρράπισέ με αὐλοῦσαν εὑρὼν παρὰ τῇ Κροκάλῃ ὑπὸ τοῦ ἀντεραστοῦ αὐτοῦ Γόργου μεμισθωμένην καὶ τούς τε αὐλούς μου συνέτριψε καὶ τὴν τράπεζαν μεταξὺ δειπνούντων ἀνέτρεψε καὶ τὸν κρατῆρα ἐξέχεεν ἐπεισπαίσας· τὸν μὲν γὰρ ἀγροῖκον ἐκεῖνον τὸν Γόργον ἀπὸ τοῦ συμποσίου κατασπάσας τῶν τριχῶν ἔπαιον περιστάντες αὐτός τε ὁ στρατιώτης--Δεινόμαχος.... ΚΟΧΛΙΣ 2. Ἐμάνη ὁ ἄνθρωπος ἢ μέθη τις ἦν καὶ παροινία τὸ πρᾶγμα; ΠΑΡΘΕΝΙΣ Ζηλοτυπία τις, ὦ Κοχλί, καὶ ἔρως ἔκτοπος· ἡ Κροκάλη δὲ, οἶμαι δύο τάλαντα αἰτήσασα, εἰ βούλεται μόνος ἔχειν αὐτήν, ἐπεὶ μὴ ἐδίδου ὁ Δεινόμαχος, ἐκεῖνον μὲν ἀπέκλεισεν ἥκοντα προσαράξασά γε αὐτῷ τὰς θύρας, ὡς ἐλέγετο, τὸν Γόργον δὲ Οἰνοέα τινὰ γερωγὸν εὔπορον ἐκ πολλοῦ ἐρῶντα καὶ χρηστὸν ἄνθρωπον προσιεμένη ἔπινε μετ' αὐτοῦ κἀμὲ παρέλαβεν αὐλήσουσαν αὐτοῖς.... ἡ Κροκάλη δὲ ἐκρότει, καὶ πάντα ἦν ἡδέα· ἐν τοσούτῳ δὲ κτύπος ἠκούετο καὶ βοὴ καὶ ἡ αὔλειος ἠράσσετο, καὶ μετὰ μικρὸν ἐπεισέπεσον ὅσον ὀκτὼ νεανίσκοι μάλα καρτεροὶ καὶ ὁ Μεγαρεὺς ἐν αὐτοῖς. εὐθὺς οὖν ἀνετέτραπτω πάντα καὶ ὁ Γόργος, ὥσπερ ἔφην, ἐπαίετο καὶ ἐπατεῖτο χαμαὶ κείμενος· ἡ Κροκάλη δὲ οὐκ οἶδ' ὅπως ἔφθη ὑπεκφυγοῦσα παρὰ τὴν γείτονα Θεσπιάδα.... ΚΟΧΛΙΣ 3. Ταῦτ' ἐστὶν ἀπολαῦσαι τῶν στρατιωτικῶν τούτων ἐραστῶν, πληγὰς καὶ δίκας.

In *Musc.Enc.* 10 the metamorphosis of the girl Muia comes about because she was a rival of Selene for Endymion. She kept waking him by making komoi and singing to him, which makes her another female komast:

... λάλον μέντοι γε καὶ στωμύλον καὶ ᾠδικήν, καὶ ἀντερασθῆναί γε τῇ Σελήνῃ κατὰ τὸ αὐτὸ ἀμφοτέρας τοῦ Ἐνδυμίωνος. εἶτ' ἐπειδὴ κοιμώμενον τὸ μειράκιον συνεχὲς ἐπήγειρεν ἐρεσχηλοῦσα καὶ ᾄδουσα καὶ κωμάζουσα ἐπ' αὐτόν, τὸν μὲν ἀγανακτῆσαι, τὴν δὲ Σελήνην ὀργισθεῖσεν εἰς τοῦτο τὴν Μυῖαν μεταβαλεῖν·.

DMar. 1.4 (290) has Doris and Galatea talking about Polyphemus, and seemins to indicating that Theocritus' and Ovid's portrayals of the cyclops' serenades were viewed as komastic: ὅπότε ἐκώμασε πρῴην ἐπὶ σέ ... ἡ πηκτὶς οἵα; ... ἐπὶ τῷ ἐρωτικῷ ἐκείνῳ ᾄσματι.

There are two clear paraklausithuric references in Charito. At 1.2.2-3, Callirhoe's suitors are distressed at being rejected and put aside their rivalry. It is interesting to compare this passage with Ant. Lib. 39/Hermesian. 2 and Ovid's Iphis and Anaxarete episode, where paraklausithuric vigils are employed in the pursuit of a free woman's hand in marriage:

> ... ἐπεὶ δὲ παρευδοκίμησεν ἡμᾶς ὁ μηδὲν ὑπὲρ γάμου πονήσας, οὐ φέρω τὴν ὕβριν. 3. ἡμεῖς δὲ ἐτάθημεν αὐλείοις θύραις προσαγρυπνοῦντες καὶ κολακεύοντες τίτθας καὶ θεραπαινίδας καὶ δῶρα πέμποντες τροφοῖς. πόσον χρόνον δεδουλεύκαμεν; καί, τὸ πάντων χαλεπώτατον, ὡς ἀντεραστὰς ἀλλήλους ἐμισήσαμεν.

Later, at 1.3.1 ff., the suitors leave signs of komastic revelry in front of Callirhoe's house in order to tarnish her reputation:

> Ἑσπέρα μὲν ἦν,... ὁ δὲ Χαιρέας ἀκούσας, καίτοι φιλοπάτωρ ὤν, ὅμως ἐλυπήθη πλέον ὅτι ἔμελλεν ἀπελεύσεσθαι μόνος· οὐ γὰρ οἷόν τε ἦν ἐξάγειν ἤδη τὴν κόρην. 2. ἐν δὲ τῇ νυκτὶ ταύτῃ φανερῶς μὲν οὐδεὶς ἐτόλμησεν ἐπικωμάσαι, κρύφα δὲ καὶ ἀδήλως ἐπελθόντες σημεῖα κώμου [ἦσαν καὶ] κατέλιπον· ἐστεφάνωσαν τὰ πρόθυρα, μύροις ἔρραναν, οἴνου πηλὸν ἐποίησαν, δᾷδας ἔρριψαν ἡμικαύστους. 3. Διέλαμψεν ἡμέρα, καὶ πᾶς ὁ παριὼν εἱστήκει κοινῷ τινι πολυπραγμοσύνης πάθει· Χαιρέας δὲ ... ἔσπευδε πρὸς τὴν γυναῖκα. ἰδὼν δὲ τὸν ὄχλον πρὸ τῶν θυρῶν τὸ μὲν πρῶτον ἐθαύμασεν· ἐπεὶ δὲ ἔμαθε τὴν αἰτίαν, ἐνθουσιῶν εἰστρέχει.

It is interesting to note also that Chaireas' reaction seems to imply that komoi such as this happen with encouragement from the beloved. Furthermore, there must be two different types of vigil here--a more restrained kind which the suitors used and a more riotous kind which would tarnish the beloved's reputation.

Babrius 116 recounts a successful paraklausithuron involving a married woman (although complications do arise). Note how the serenade attracts the woman's attention, but it is only when she looks out and sees how handsome the youth is that she decides to accept his suit (1-14):

> Νυκτὸς μεσούσης ἦδε παῖς τις εὐφώνως.
> γυνὴ δ' ἀκούει τοῦδε, κἀξαναστᾶσα
> θυρίδων προκύπτει, καὶ βλέπουσα τὸν παῖδα
> λαμπρῆς σελήνης ἐν φάει καλὸν λίην,
> τὸν ἄνδρ' ἑαυτῆς καταλιποῦσα κοιμᾶσθαι
> κάτω μελάθρων ἦλθε, καὶ θύρης ἔξω
> ἐλθοῦσ' ἐποίει τὴν προθυμίην πλήρη.
> ὠνὴρ δὲ ταύτης ἐξανίστατ' ἐξαίφνης
> ζητῶν ὅπουστί, κοὐκ ἰδὼν δόμων εἴσω
> μηδὲν χανών τε καὐτὸς ἦλθεν εἰς οἶμον.
> καὶ τῇ συνεύνῳ φησί "μηδὲν ἐκπλήσσου,
> τὸν παῖδα δ' ἡμῶν πεῖσον ἐν δόμοις εὕδειν."
> ὃν καὶ λαβὼν παρῆγεν. εἶτα κἀκεῖνος
> ἄμφω θελόντων δρᾶν τι, τῇδ' ἐρᾳθύμει.

Apuleius, at *Apol.* 9, first quotes a poem to a boy, then comments that his verses were criticized as being the product of a wanton reveller, written about garlands and songs. This seems to be a paraklausithuric reference and so the text of the poem, therefore, can be regarded as the type of thing that would be found in a paraklausithuron:

> "florea serta, meum mel, et haec tibi carmina dono.
> carmina dono tibi, serta tuo genio,
> carmina, uti, Critia, lux haec optata canatur,

quae bis septeno uere tibi remeat,
serta autem, ut laeto tibi tempore tempora uernent,
aetatis florem floribus ut decores.
tu mihi des contra pro uerno flore tuum uer,
ut nostra exsuperes munera muneribus;
pro implexis sertis complexum corpore redde,
proque rosis oris sauia purpurei.
quod si animam inspires donaci, iam carmina nostra
cedent uicta tuo dulciloquo calamo."
Habes crimen meum, Maxime, quasi improbi comisatoris de sertis et canticis compositum.

At 75, paraklausithuric activity at a man's house is evidence of its lack of respectability:

multus honos auribus praefandus est domus eius tota lenonia, tota familia contaminata: ipse propudiosus, uxor lupa, filii similes: prorsus diebus ac noctibus ludibrio iuuentutis ianua calcibus propulsata, fenestrae canticis circumstrepitae, triclinium comisatoribus inquietum, cubiculum adulteris peruium; neque enim ulli ad introeundum metus est, nisi qui pretium marito non attulit. Ita ei lecti sui contumelia uectigalis est.

Appian *BC* 3.6 seems to portray Octavian as an excluded lover at Antony's doors. If this is the case, it is surely mocking:

Ὁ δὲ Καῖσαρ καὶ πρὸς οὕτως ἔχοντας ἐξέτρεχε σὺν ὀργῇ μανιώδει καὶ ἐβόα αὐτὸς ἐπιβουλεύεσθαι πρὸς Ἀντωνίου ἐς τὴν παρὰ τῷ δήμῳ φιλίαν ἔτι οἱ μόνην οὖσαν· ἐπί τε τὰς θύρας τοῦ Ἀντωνίου δραμὼν τὰ αὐτὰ ἐβόα καὶ θεοὺς ἐμαρτύρετο καὶ ἀρὰς ἠρᾶτο πάσας καὶ ἐς δίκην ἐλθεῖν προυκαλεῖτο. οὐδενὸς δὲ προϊόντος, "ἐν τοῖς φίλοις," ἔφη, "δέχομαι τοῖς σοῖς κρινῆναι," καὶ εἰπὼν ἐπέτρεχεν ἔσω. κωλυθεὶς δὲ αὖθις ὤμωζε καὶ ἐλοιδορεῖτο αὐτῷ καὶ τοῖς περὶ θύρας ἡγανάκτει κωλύουσι τὸν Ἀντώνιον ἐλεγχθῆναι. ἀπιών τε τὸν δῆμον ἐμαρτύρετο, εἴ τι πάθοι, πρὸς Ἀντωνίου δολοφονεῖσθαι.

Aelian *NA* 1.50 depicts the viper as a komast calling the moray out of the ocean:

... ἤδη δέ φασι καὶ ὁ ἔχις οἰστρήσας καὶ ἐκεῖνος ἐς μίξιν ἀφικνεῖται πρὸς τὴν θάλατταν, καὶ οἷον εἰ κωμαστὴς σὺν τῷ αὐλῷ θυροκοπεῖ, οὕτω τοι καὶ ἐκεῖνος συρίσας τὴν ἐρωμένην παρακαλεῖ, καὶ αὐτὴ πρόεισι, τῆς φύσεως τὰ

> ἀλλήλων διῳκισμένα συναγούσης ἐς ἐπιθυμιὰν τὴν ὁμοίαν καὶ κοῖτον τὸν αὐτόν.

In addition, at 9.13 the frog's croak is called komastic:

> ... μίξεως δὲ ἀφροδισίου σύνθημα ὁ βάτραχος ἀφίησι πρὸς τὴν θήλειαν βοήν τινα, ὡς ἐραστὴν ᾠδήν τινα κωμαστικήν, καὶ κέκληται ἥδε ἡ βοὴ ὀλολυγών, ὥς φασιν.

In *VH* 13.1 two centaurs, Hylaios and Roikos, go on a komos to Atalanta, who defends herself with deadly force:

> Καί οἵ ποτέ οἱ τὴν ὄμορον οἰκοῦντες, μεσούσης τῆς νυκτός, ἐρασταὶ θρασεῖς καὶ κωμασταὶ βαρύτατοι, ἐκώμασαν δύο τῶν Κενταύρων, Ὑλαῖός τε καὶ Ῥοῖκος. ἦν δὲ ἄρα ὁ κῶμος αὐτῶν οὔτε αὐλητρίδες οὔτε αὐτὰ δήπου τὰ τῶν μειρακίων τῶν κατὰ πόλιν, ἀλλὰ πεῦκαι μὲν ἦσαν, καὶ ταύτας ἐξάψαντες καὶ ἀναφλέξαντες ἐκ τῆς πρώτης τοῦ πυρὸς φαντασίας ἐξέπληξαν ἂν καὶ δῆμον, μήτι γοῦν μίαν παρθένον. κλάδους δὲ πιτύων νεοδρεπεῖς ἀποκλάσαντες, εἶτα τούτους ἑαυτοῖς διαπλέξαντες εἰργάζοντο στεφάνους. συνεχῶς δὲ καὶ θαμινὰ ἐπικροτοῦντες τοῖς ὅπλοις διὰ τῶν ὀρῶν, συνεκκαλοῦντες καὶ τὰ δένδρα ἐπὶ τὴν παῖδα ἔσπευδον, κακοὶ μνηστῆρες, σὺν ὕβρει καὶ οἴστρῳ τὰ ἕδνα τῶν γάμων προεκτελοῦντες. τὴν δὲ οὐκ ἔλαθεν ἡ ἐπιβουλή· ἰδοῦσα δὲ ἐκ τοῦ ἄντρου τὸ πῦρ καὶ γνωρίσασα οἵτινές ποτε ἄρα ἦσαν οἱ κωμασταί, μηδὲν διατραπεῖσα μηδὲ ὑπὸ τῆς ὄψεως καταπτήξασα τὸ μὲν τόξον ἐκύκλωσεν, ἀφῆκε δὲ τὸ βέλος καὶ ἔτυχε τοῦ πρώτου μάλα εὐκαίρως. καὶ ὁ μὲν ἔκειτο, ἐπεὶ δὲ ὁ δεύτερος οὐκέτι κωμαστικῶς ἀλλ' ἤδη πολεμικῶς, ἐκείνῳ μὲν ἐπαμῦναι θέλων ἑαυτοῦ δὲ ἐμπλῆσαι τὴν ὀργήν. ἀπήντησε δὲ ἄρα καὶ τούτῳ τιμωρὸς ὁ της κόρης οἰστὸς ὁ ἕτερος. καὶ ὑπὲρ τῆς Ἰασίωνος Ἀταλάντης τοσαῦτα.

As might be expected, Alciphro *Ep.* 4 ("Letters of Prostitutes") regularly mentions the paraklausithuric situation. 4.8.1–2 contains the complaint of a lover who regularly goes to his beloved's doors to lament and pester her maids as they come and go with messages. Drinking brings him no relief, only mockery:

> Εἰ μὲν ἡδονήν σοί τινα φέρειν ἢ φιλοτιμίαν πρός τινας τῶν διαλεγομένων οἴει τὸ πολλάκις ἡμᾶς ἐπὶ τὰς θύρας φοιτᾶν καὶ τοῖς πεμπομένοις πρὸς τοὺς εὐτυχεστέρους ἡμῶν θεραπαινιδίοις ἀποδύρεσθαι, οὐκ ἀλόγως ἡμῖν ἐντρυφᾷς.

> ἴσθι μέντοι, καίτοι ποιῶν οἶδα πρᾶγμα ἀσύμφορον ἐμαυτῷ, οὕτω με διακείμενον ὡς ὀλίγοι τῶν ἐντυγχανόντων σοι νῦν 2 ἀμεληθέντες ἂν διατεθεῖεν. καίτοι γε ᾤμην τὸν ἄκρατον ἔσεσθαί μοι παρηγόρημα ὃν παρ' Εὐφρονίῳ τρίτην ἑσπέραν πολύν τινα ἐνεφορησάμην, ὡς δὴ τὰς παρὰ τὴν νύκτα φροντίδας διωσόμενος· τὸ δὲ ἄρα ἐναντίως ἔσχεν. ἀνερρίπισε γάρ μου τὴν ἐπιθυμίαν ὥστε κλαιοντά με καὶ βρυχώμενον ἐλεεῖσθαι μὲν παρὰ τοῖς ἐπιεικεστέροις, γέλωτα δὲ τοῖς ἄλλοις παρέχειν....

The prostitute replies that she wishes that her house could be nourished on tears, but she needs money, clothing and the like (4.9.1): Ἐβουλόμην μὲν ὑπὸ δακρύων οἰκίαν ἑταίρας τρέφεσθαι· λαμπρῶς γὰρ ἂν ἔπραττον ἀφθόνων τούτων ἀπολαύουσα παρὰ σοῦ· νῦν δὲ δεῖ χρυσίου ἡμῖν, ἱματίων, κόσμου, θεραπαινιδίων.

4.10 is a letter from a prostitute with a regular client who is beginning to take her for granted since she has been too accomodating. She decides that the only thing to do is to shut him out (2-3):

> δοκεῖ δέ μοι μᾶλλον ὑπὸ 3 τούτων τετυφῶσθαι καὶ ὑπερεντρυφᾶν ἡμῖν. λοιπὸν οὖν ἀποκλείειν, κἂν ἔλθῃ ποτὲ πρὸς ἡμᾶς κοιμηθησόμενος (ἐὰν δὴ κνίσαι ποτὲ ἐκείνην βουληθείη), διώσασθαι· εἴωθε γὰρ ἡ βαρύτης τῷ ἀμελεῖσθαι καταβάλλεσθαι.

Another reference to excluding a lover is made at 4.17.5:

> ἐξ ἐκείνου τοῦ χρόνου πάντα μοι τἀγαθὰ πέμπων οὐ διαλέλοιπεν, ἐσθῆτα, χρυσία, θεραπαίνας θεράποντας Ἰνδὰς Ἰνδούς.... ἀλλὰ τὰ μικρότατα προλαμβάνει τὰς ὥρας, ἵνα μηδεὶς φθάσῃ με γευσάμενος. τοιοῦτον οὖν ἐραστὴν "ἀπόκλεισον" φησὶ "καὶ μὴ προσίτω σοι," ποίοις δοκεῖς αὐτὸν ἀποκαλῶν ὀνόμασιν.

In 4.11 a prostitute is praised by a lover for rejecting a richer rival in order to remain in bed with him (4-5):

> Οἶσθα τὸν Μήδειον ἐκεῖνον τὸν ἀπὸ τῆς Συρίας δευρὶ κατάραντα μεθ' ὅσης θεραπείας καὶ παρασκευῆς ἐσόβει, εὐνούχους ὑπισχνούμενος καὶ θεραπαίνας καὶ κόσμον τινὰ

βαρβαρικόν· καὶ ὅμως ἥκοντα αὐτὸν οὐ προσίετο, ἀλλ' ὑπὸ τοὐμὸν ἠγάπα κοιμωμένη χλανίσκιον τὸ λιτὸν τοῦτο καὶ δημοτικόν, καὶ τοῖς παρ' ἡμῶν γλίσχρως αὐτῇ πεμπομένοις ἐπανέχουσα ... καὶ 5 πολυχρύσους δωρεὰς διωθεῖτο.

One of the letters of parasites (3.5) also refers to a komos for the purpose of fetching, or abducting if necessary, a prostitute:

Ἴθι, λαβὼν τὴν σύριγγα καὶ τὰ κύμβαλα ἧκε περὶ πρώτην φυλακὴν τῆς νυκτὸς ἐπὶ τὸν χρυσοῦν στενωπὸν ἐπὶ τὸν ἄγνον, ἔνθα συμβαλεῖν ἡμῖν ἐξέσται καὶ τὸ ἐντεῦθεν ἀπὸ Σκίρου λαβοῦσι Κλυμένην τὴν ἑταίραν ἀγαγεῖν παρὰ τὸν νεόπλουτον, 2 τὸν Θηριππίδην τὸν Αἰξωνέα. διακαῶς δὲ αὐτῆς οὗτος ἐρᾷ πολὺς ἐξ οὗ χρόνος, καὶ δαπανᾶται οὐκ ὀλίγα μάτην· ἠσθημένη γὰρ τὸν ἔρωτα ἐκκεκαυμένον τοῦ μειρακίου, θρύπτεται καὶ συνεχῶς ἀκκίζεται, ... οὗ φησιν ἑαυτὴν ἐπιδώσειν, εἰ μὴ τὸ χωρίον πρὸς τοῖς ἀργυρίοις λάβοι. ὥρα οὖν καὶ βίᾳ ταύτην, εἰ συνήθως ἀντιτείνοιτο ἡμῖν, ἀποσπᾶν. δύο δὲ ὄντε καὶ ἐρρωμένω τάχιστα αὐτὴν καὶ ἄκουσαν ἀπάξαιμεν. 3 Θηριππίδης δὲ εἰ τοῦτο αἴσθοιτο καὶ τοῦργον ἐπιγνοίη τῆς ἡμετέρας ἀγρυπνίας....

Most paraklausithuric references from Athenaeus have been cited under their actual authors. However, there are several other passages of note. At 13.574 d Athenaeus talks of Alcibiades, saying how he used to leave married women to go in komoi to the doors of prostitutes:

Ἀλκιβιάδης δὲ ὁ καλός, ἐφ' οὗ τις τῶν κωμικῶν ἔφη· "Ἀλκιβιάδην τὸν ἁβρόν, ὦ γῆ καὶ θεοί, | ὃν ἡ Λακεδαίμων μοιχὸν ἐπιθυμεῖ λαβεῖν," ὑπὸ τῆς Ἄγιδος ἀγαπώμενος γυναικός, ἐπὶ τὰς τῶν ἑταιρίδων θύρας ἐκώμαζεν, ἀπολιπὼν τὰς Λακαίνας καὶ τὰς Ἀττικάς.

Later at 14.621 c he mentions the magodist, among whose repertoire is the komast:

ὁ δὲ μαγῳδὸς καλούμενος τύμπανα ἔχει καὶ κύμβαλα καὶ πάντα τὰ περὶ αὐτὸν ἐνδύματα γυναικεῖα· σχινίζεταί τε καὶ πάντα ποιεῖ τὰ ἔξω κόσμου, ὑποκρινόμενος ποτὲ μὲν γυναῖκας καὶ μοιχοὺς καὶ μαστροπούς, ποτὲ δὲ ἄνδρα μεθύοντα καὶ ἐπὶ κῶμον παραγινόμενον πρὸς τὴν ἐρωμένην.

Rufinus provides four paraklausithuric epigrams--all heterosexual--in the *AP*. In 5.41, a prostitute who has been beaten and thrown out by a man who found her with a rival is advised by a *lena* to bolt the door when she is with someone:

> Τίς γυμνὴν οὕτω σε καὶ ἐξέβαλεν καὶ ἔδειρεν;
> τίς ψυχὴν λιθίνην εἶχε, καὶ οὐκ ἔβλεπε;
> μοιχὸν ἴσως ηὕρηκεν ἀκαίρως κεῖνος ἐσελθών.
> γινόμενον· πᾶσαι τοῦτο ποοῦσι, τέκνον.
> πλὴν ἀπὸ νῦν, ὅταν ᾖ τις ἔσω, κεῖνος δ' ὅταν ἔξω, 5
> τὸ πρόθυρον σφήνου, μὴ πάλι ταὐτὸ πάθῃς.

5.43 is similar:

> Ἐκβάλλει γυμνήν τις, ἐπὴν εὕρῃ ποτὲ μοιχόν,
> ὡς μὴ μοιχεύσας, ὡς ἀπὸ Πυθαγόρου;
> εἶτα, τέκνον, κλαίουσα κατατρίψεις τὸ πρόσωπον,
> καὶ παραριγώσεις μαινομένου προθύροις;
> ἔκμαξαι, μὴ κλαῖε, τέκνον· χεύρήσομεν ἄλλον, 5
> τὸν μὴ καὶ τὸ βλέπειν εἰδότα καὶ τὸ δέρειν.

In 5.92 the speaker calls on wrinkles and old age to come to the arrogant Rhodope and unbend her. She ungratefully grinds under her foot garlands the man hangs on her door:

> Ὑφοῦται Ῥοδόπη τῷ κάλλει· κἤν ποτε "χαῖρε"
> εἴπω, ταῖς σοβαραῖς ὀφρύσιν ἠσπάσατο.
> ἤν ποτε καὶ στεφάνους προθύρων ὕπερ ἐκκρεμάσωμαι,
> ὀργισθεῖσα πατεῖ τοῖς σοβαροῖς ἴχνεσιν.
> ὦ ῥυτίδες, καὶ γῆρας ἀνηλεές, ἔλθετε θᾶσσον, 5
> σπεύσατε· κἂν ὑμεῖς πείσατε τὴν Ῥοδόπην.

Finally, 5.103 addresses the beloved in an actual paraklausithuron, complete with threat-prophecy about approaching old age. The occurrence of παρακλαίειν (1) is particularly notable, as is the supplicatory language of γουνάσομαι (2):

> Μέχρι τίνος, Προδίκη, παρακλαύσομαι; ἄχρι τίνος σε
> γουνάσομαι, στερεή, μηδὲν ἀκουόμενος;
> ἤδη καὶ λευκαί σοι ἐπισκιρτῶσιν ἔθειραι,
> καὶ τάχα μοι δώσεις ὡς Ἑκάβῃ Πριάμῳ.

Two of the major declamations attributed to Quintilian deal with the case of a prostitute who gave a particularly persistent, but poor, customer a hate-potion. At 14.3-4 the lover relates how he started waiting around prostitutes' doors, pale and wasting away:

> Siue enim, iudices, pro communium quae ad corrumpendas expugnandasque mentes excogitant ingenia meretricum, placuit experimentum, et in me temptatum est, quantum quis amare, quantum quis posset odisse, seu mulier omnibus exposita mortalibus uanitatem fastidio mei despectuque captauit, et fama inde quaesita est, ut a solis uideretur amari debere diuitibus, non eram profecto, qui paulo ante; patiebar iam tunc haustus affectus. quod scortorum foribus haerebam, quod, si istis creditis, pallore deformis, macie notabilis paupertatem in lupanarium obsequia transtuleram, inde ueniebant, unde nunc quod excandesco, quod fremo. 4 numquam hoc tantum meretrix scit, quemadmodum non ametur.

More references are made to the man's vigils at 15.3 ff., including mention of the dangers of the streets (7), the poverty of the lover and how he is excluded while paying customers are inside (10), and his abuse of his more successful rivals (13):

> 3 ... adiuuit deinde quod dederat, imperauit sibi, ne quas admitteret amplius preces, ne querelis adsistentis, ne lacrimis moueretur exclusit;
>
> 7 ... bibi medicamentum crudele, saeuum: desii pauper amare meretricem! iamiam non inquietis noctibus uagus uilissimi cuiusque perditos patior ictus, nec exclusus ante lupanarium fores posterum diem peruigil amator expecto. possum nauigare, colere terras, sufficio militiae, redditus mihi est animus, quo fierem maritus, quo senectuti liberisque prospicerem;
>
> 10 ... totos infelix dies lupanarium foribus impendes, ut quando prostituta pauperi uacet, et contentione numerantium dilatus, exclusus otium meretricis expectas. negatur tibi complexus: indignatione persequeris; contingit uero: felicitate corrumperis. spem gaudia parant, aduersa contentionem; ex utraque fortuna desideria

> coalescunt. nobis crede, qui uidimus: quis tibi, iuuenis, fuit corporis habitus, quis pallor, quam miserabilis, quam pudenda tristitia! quotiens tu uenenum bibere uoluisti!; and
>
> 13 ... improbius pauperes amant. sic tumultuabaris admissus, sic moras, sic impedimenta ferre non poteras. maledicebas populo, conuiciabaris intrantibus.

Philostratus is particularly rich in paraklausithuric references. *Ep.* 29 makes a general mention of the situation, complete with fighting with rivals:

> ἀμέλει πρὶν ἔρωτα ἐς γῆν καταπτῆναι μόνον τὸν ἥλιον ἡπίστατο ἡ ψυχὴ καλὸν καὶ τοῦτο αὐτῆς τὸ θέαμα καὶ θαῦμα ἦν, γευσαμένη δὲ ὥρας ἀνθρωπίνης ἐκ μὲν τῆς σπουδῆς ἐκείνης κατέπεσεν, ἐς δὲ θητείαν ὑπήχθη πικράν, ἧς ἔργα θυραυλίαι καὶ χαμαικοιτίαι καὶ ἡ πρὸς θάλπος καὶ χειμῶνα ἀντίταξις καὶ ἡ "ἤ μ' ἀνάειρ' ἢ ἐγὼ σέ" πρὸς τὸν ἀντεραστὴν μάχη...

Ep. 14 contains a threat-prophecy to a boy in which it is hoped the speaker will one day see the boy an excluded lover:

> Χαῖρε κἂν μὴ θέλῃς, χαῖρε κἂν μὴ γράφῃς, ἄλλοις καλέ, ἐμοὶ δὲ ὑπερήφανε. οὐκ ἦσθα ... ἀλλὰ ἐξ ἀδάμαντος καὶ πέτρας καὶ Στυγός. ταχέως σε θεασαίμην γενειῶντα καὶ παρὰ ἀλλοτρίαις θύραις καθήμενον. ναὶ Ἔρως, ναὶ Νέμεσις ὀξεῖς θεοὶ καὶ στρεφόμενοι.

28 develops the image of the lover as exile seeking refuge with the beloved:

> Τὴν καλὴν ἀπὸ τοῦ τρόπου δεῖ τῶν ἐραστῶν ποιεῖσθαι τὸν κατάλογον, οὐκ ἀπὸ τοῦ γένους, καὶ γὰρ ξένος ἐπιεικὴς δύναται γενέσθαι καὶ πολίτης κακός,... ὁ δὲ ξένος ἔοικε τοῖς ὀξυτάτοις θεοῖς Ἡλίῳ καὶ ἀνέμοις καὶ ἄστροις καὶ Ἔρωτι, ὑφ' ὧν κἀγὼ πτηνὸς γενόμενος δεῦρο ἐλήλυθα κινηθεὶς προφάσει κρείσσονι. μή μου τὴν ἱκεσίαν ὑπερίδῃς·... ἢ μετ' ἀλλήλων ἐκεῖσε ἀπέλθωμεν.... εἴ τις ἀποκλείει καὶ ξένον πῦρ οὐκ ἐναῦσαι θέλοντα ἀλλὰ τὸ καόμενον σβέσαι; μὴ λακώνιζε, ὦ γύναι, μηδὲ μιμοῦ τὸν Λυκοῦργον· ξενηλασίαν ἔρως οὐκ ἔχει.

In turn, 39 makes much of the lover's supplication:

> Μηδὲ γράφειν φυγάδα ἀνέξῃ; μηδ' ἐπίνευε φιλοῦσιν οὐκοῦν οὐδὲ ἀναπνεῖν, οὐδὲ κλάειν, οὐδὲ ἄλλα ὅσα ἡ φύσις. μή με διώξῃς τῶν θυρῶν, ὡς τῆς πατρίδος ἡ τύχη.... ὅταν καὶ τὸν Ἐλέου ἐστήσαντο βωμόν ... οὐκ οἴνου σπένδοντες αὐτῷ καὶ γάλακτος ἀλλὰ δακρύων καὶ τῆς πρὸς τοὺς ἱκετεύοντας αἰδοῦς. ἀνάστησον καὶ σὺ τὸν βωμόν, καὶ κακῶς πράττοντα ἄνθρωπον ἐλέησον.... ἐὰν γὰρ ἐλεήσῃς, κατελήλυθα.

56 applies the vocabulary of exclusion to a lover's eyes:

> Ἀπέκλειόν σοι τὰ ὄμματα. πῶς σοι; εἶπω· ὡς οἱ πολιορκούμενοι τὰς πύλας. καὶ σὺ τὴν φρουρὰν λαθὼν ἔνδον εἶ. λέγε, τίς σε ἐσήγαγεν.

The *Imagines* also contain paraklausithuric references. In 1.12 a woman is beset by suitors. Her arrogance has spurred them on, and they press their suits before her house on the Bosphorus. They are, however, not in the street but on the water:

> 4 ... ἡ δὲ ἐφεξῆς οἰκία, χηρεύει τι γύναιον ἐξεληλυθὸς τοῦ ἄστεος δι' ὄχλον νέων· ἁρπάσεσθαι γὰρ αὐτὸ ἔφασαν καὶ ἀφειδῶς ἐκώμαζον καὶ δώροις ἐπείρων. ἡ δὲ οἶμαι κομψόν τι ἐς αὐτοὺς ἔχουσα κνίζει τὰ μειράκια καὶ δεῦρο ὑπεξελθοῦσα οἰκεῖ τὴν ἐχυρὰν ταύτην οἰκίαν.... ἐς τοῦτο ἤκουσαν τὸ φρούριον οὐδὲ ὧς ἀπολελοίπασιν αὐτὴν οἱ ἐρῶντες, ἀλλ' ὁ μὲν κυανόπρῳρον,... ὁ δὲ ἄλλος ἄλλο τι τῶν ποικίλων ἀκατίων ἐμβεβηκὼς πλεῖ, κῶμος αὐτῇ, καλοί τε καὶ ἐστεφανωμένοι. καὶ ὁ μὲν αὐλεῖ, ὁ δὲ κροτεῖν φησίν, ὁ δὲ ᾄδει οἶμαι, στεφάνους δὲ ἀναρριπτοῦσι καὶ φιλήματα. καὶ οὐδὲ ἐρέτουσιν, ἀλλ' ἐπέχουσι τὴν εἰρεσίαν καὶ ἐφορμίζονται τῷ κρημνῷ. τὸ δὲ γύναιον ἀπὸ τῆς οἰκίας οἷον ἐκ περιωπῆς ὁρᾷ ταῦτα καὶ γελᾷ κατὰ τοῦ κώμου, χλιδῶσα εἰς τοὺς ἐρῶντας ὡς οὐ πλεῖν μόνον, ἀλλὰ καὶ νεῖν ἀναγκάζουσα.

1.2 is on Κῶμος. It is not actually paraklausithuric, but the great elaboration in the description brings in many topoi often seen in paraklausithuron and so seems to be worth some consideration. In the first part Komos is stationed at the doors of a wedding chamber. He is a youth and is sleeping because of drink:

1.'Ο δαίμων ὁ Κῶμος, παρ' οὗ τοῖς ἀνθρώποις τὸ κωμάζειν, ἐφέστηκεν ἐν θαλάμου θύραις χρυσαῖς οἶμαι, βραδεῖα δὲ ἡ κατάληψις αὐτῶν ὑπὸ τοῦ ὡς ἐν νυκτὶ εἶναι. γέγραπται δὲ ἡ νὺξ οὐκ ἀπὸ τοῦ σώματος, ἀλλ' ἀπὸ καιροῦ, δηλοῖ δὲ τὰ προπύλαια νυμφίους μάλα ὀλβίους ἐν εὐνῇ κεῖσθαι. 2. καὶ ὁ Κῶμος ἥκει νέος παρὰ νέους. ἁπαλὸς καὶ οὔπω ἔφηβος, ἐρυθρὸς ὑπὸ οἴνου καὶ καθεύδων ὀρθὸς ὑπὸ τοῦ μεθύειν. καθεύδει δὲ τὸ μὲν πρόσωπον ἐπὶ τὰ στέρνα ῥίψας ... τὴν δὲ ἀριστερὰν προλοβίῳ ἐπέχων· εἰλῆφθαι δὲ ἡ χεὶρ δοκοῦσα λύεται καὶ ἀμελεῖ, τὸ εἰωθὸς ἐν ἀρχῇ τοῦ καθεύδειν, ὅταν σαίνοντος ἡμᾶς ὕπνου μετέρχηται ὁ λογισμὸς εἰς λήθην ὧν συνέχει, ὅθεν καὶ τὸ ἐν τῇ δεξιᾷ λαμπάδιον ἔοικε διαφεύγειν τὴν χεῖρα καταρρᾳθυμοῦντος αὐτὴν τοῦ ὕπνου. δεδιὼς δὲ ὁ Κῶμος προσβάλλον τὸ πῦρ τῷ σκέλει παραφέρει τὴν μὲν κνήμην τὴν ἀριστερὰν ἐπὶ τὰ δεξιά, τὸ δὲ λαμπάδιον ἐν ἀριστερᾷ, ἵν' ἐκκλίνοι τὸν ἀτμὸν τοῦ πυρὸς ἐκκειμένῳ τῷ γόνατι ἀφιστὰς τὴν χεῖρα.

Philostratus goes on to mention how Komos' head is drooped forward as he sleeps, and suggests that youths should not go revelling except with their heads covered. He describes how everything is well-lit from the torch, and gives details of Komos' garland--it is made of roses, and they are wet with dew:

3. πρόσωπα δὲ ὀφείλεται μὲν παρὰ τῶν ζωγράφων τοῖς ἐν ὥρᾳ καὶ τυφλώττουσί γε ἄνευ τούτων αἱ γραφαί, τῷ δὲ Κώμῳ σμικρὰ δεῖ τοῦ προσώπου νενευκότι καὶ ἕλκοντι τὴν ἀπὸ τῆς κεφαλῆς σκιάν· κελεύει δὲ οἶμαι μὴ ἀπαρακαλύπτους κωμάζειν τοὺς ἐν ἡλικίᾳ τούτου. τὰ δὲ λοιπὰ τοῦ σώματος διηκρίβωται πάντα περιλάμποντος αὐτὰ τοῦ λαμπαδίου.... 4. ὁ στέφανος δὲ τῶν ῥόδων ἐπαινείσθω μέν,...--ξανθοῖς γὰρ καὶ κυανοῖς, εἰ τύχοι, χρώμασιν ἀπομιμεῖσθαι τὰς τῶν ἀνθέων εἴκονας οὐ μέγας ὁ ἆθλος--ἀλλ' ἐπαινεῖν χρὴ τὸ χαῦνον τοῦ στεφάνου καὶ ἁπαλόν· ἐπαινῶ καὶ τὸ ἔνδροσον τῶν ῥόδων καὶ φημὶ γεγράφθαι αὐτὰ μετὰ τῆς ὁσμῆς.

In 5 musical instruments are mentioned, as well as more torches, laughter, women accompanying the revel, transvestism on the part of both genders, running around, fading garlands, and clapping:

5. τί λοιπὸν τοῦ κώμου; τί δ'ἄλλο γε ἢ οἱ κωμάζοντες; ἢ οὐ προσβάλλει σε κρόταλα καὶ θροῦς ἔναυλος καὶ ᾠδὴ

> ἄτακτος; λαμπάδιά τε ὑπεκφαίνεται, παρ' ὧν ἔστι τοῖς κωμάζουσι καὶ τὰ ἐν ποσὶν ὁρᾶν καὶ ἡμῖν μὴ ὁρᾶσθαι. συνεξαίρεται δὲ καὶ πολὺς γέλως καὶ γύναια μετ' ἀνδρῶν ἴεται καὶ ὑπόδημα * * καὶ ζώννυται παρὰ τὸ οἰκεῖον· συγχωρεῖ δὲ ὁ κῶμος καὶ γυναικὶ ἀνδρίζεσθαι καὶ ἀνδρὶ θῆλυν ἐνδῦναι στολὴν καὶ θῆλυ βαίνειν. καὶ οἱ στέφανοι οὐκ ἀνθηροί ἔτι, ἀλλ' ἀφῄρηται αὐτοῖς τὸ ἱλαρὸν ὑπὸ τοῦ ταῖς κεφαλαῖς ἐφαρμόττεσθαι διὰ τὸ ἀτακτεῖν ἐν τῷ δρόμῳ· ἡ γὰρ τῶν ἀνθέων ἐλευθερία παραιτεῖται τὴν χεῖρα ὡς μαραίνουσαν αὐτὰ πρὸ τοῦ χρόνου. μιμεῖταί τινα ἡ γραφὴ καὶ κρότον, οὗ μάλιστα δεῖται ὁ κῶμος, καὶ ἡ δεξιὰ τοῖς δακτύλοις ὑπεσταλμένοις ὑποκειμένην τὴν ἀριστερὰν πλήττει ἐς τὸ κοῖλον, ἵν' ὦσιν αἱ χεῖρες ξύμφωνοι πληττόμεναι τρόπῳ κυμβάλων.

Finally, in *Im.* 14, Philostratus describes Semele and calls Zeus a komast: 2. πυρὸς νεφέλη περισχοῦσα τὰς Θήβας εἰς τὴν τοῦ Κάδμου στέγην ῥήγνυται κωμάσαντος ἐπὶ τὴν Σεμέλην τοῦ Διός.

Two paraklausithuric references come from Philostratus' *Vitae Sophistorum.* At 485, Philip of Macedon talks with Leon of Byzantium (this is repeated in a slightly different form at Stob. *Anth.* 3.2.18):

> Λέων δὲ ὁ Βυζάντιος ... Φιλίππῳ μὲν γὰρ στρατεύοντι ἐπὶ Βυζαντίους προαπαντήσας "εἰπέ μοι, ὦ Φίλιππε," ἔφη "τί παθὼν πολέμου ἄρχεις;" τοῦ δὲ εἰπόντος "ἡ πατρὶς ἡ σὴ καλλίστη πόλεων οὖσα ὑπηγάγετό με ἐρᾶν αὐτῆς καὶ διὰ τοῦτο ἐπὶ θύρας τῶν ἐμαυτοῦ παιδικῶν ἥκω," ὑπολαβὼν ὁ Λέων "οὐ φοιτῶσιν" ἔφη "μετὰ ξιφῶν ἐπὶ τὰς τῶν παιδικῶν θύρας οἱ ἄξιοι τοῦ ἀντερᾶσθαι, οὐ γὰρ πολεμικῶν ὀργάνων, ἀλλὰ μουσικῶν οἱ ἐρῶντες δέονται.

Then at 567 the vocabulary of amatory admission is used of a person welcoming pleasures into his house:

> ... Ἀριστοκλῆς ὁ ἐκ τοῦ Περγάμου,... ὃν δὲ ἐφιλοσόφει χρόνον αὐχμηρὸς δοκῶν καὶ τραχὺς τὸ εἶδος καὶ δυσπινὴς τὴν ἐσθῆτα, ἥβρυνε καὶ τὸν αὐχμὸν ἀπετρίψατο, ἡδονάς τε, ὁπόσαι λυρῶν τε καὶ αὐλῶν καὶ εὐφωνίας εἰσί, πάσας ἐσηγάγετο ἐπὶ τὴν δίαιταν, ὥσπερ ἐπὶ θύρας αὐτῷ ἡκούσας.

Although its text will not be given here, there is some reason to regard Nemesianus *Ec.* 4 as paraklausithuric. It bears strong resemblance to the serenades in Vergil's *Eclogues* and most of its ideas are taken from there. However, the two rustics' beloveds are addressed directly throughout the poem, many of the topoi can be parallelled in paraklausithura, and at line 46 one of the beloveds is directly told to come and be with the singer.

In Longus 3.5, Daphnis, under the pretence of fowling, but hoping to see Chloe, lurks around the myrtle trees and ivy bush in front of Dryas' cottage. While there is no request for admission, there is at least the vigil. Later, at 4.16, Gnatho who is in love with Daphnis tries to get his master's help with his suit by threatening to go and kill himself before Daphnis' door: ἐμαυτὸν ἀποκτενῶ πρὸ τῶν Δάφνιδος θυρῶν· σὺ δὲ οὐκέτι καλέσεις Γναθωνάριον, ὥσπερ εἰώθεις παίζων ἀεί.

A *defixio* from North Africa, dating to the third century A.D. is interesting for its intent to bring a man to a woman's door to entreat and beg her for marriage (Gager 1992: 113 f., no. 36). Note the beloved and lover's parentage, the madness of love, the sleeplessness of the lover, and the *seruitium amoris:*

> I invoke you *daimonion* spirit ... go away to Urbanus, to whom Urbana gave birth, and bring him to Domitiana, to whom Candida gave birth, (so that) loving, frantic, and sleepless with love and desire for her, he may beg her to return to his house and become his wife.... I invoke you,... to bring Urbanus, to whom Urbana gave birth,

> and unite him with Domitiana, to whom Candida gave birth, loving, tormented, and sleepless with desire and love for her, so that he may take her into his house as his wife.... to bring Urbanus, to whom Urbana gave birth, and unite him as husband with Domitiana, to whom Candida gave birth, loving her, sleepless with desire for her, begging for her, and asking that she return to his house and become his wife.... [115] Bring Urbanus, ... and unite him with Domitiana,... loving, frantic, tormented with love, passion, and desire for Domitiana, whom Candida bore; unite them in marriage and as spouses in love for all time of their lives. Make him as her obedient slave, so that he will desire no other woman or maiden apart from Domitiana alone.

In Heliodorus 4.17.3-5 the lover Theagenes abducts his beloved Chariclea, with her co-operation, arriving at her house with friends in a komos:

> Καὶ εἰς τὴν ἐξῆς τοιάδε ἐγίνετο· ἐπειδὴ μέσαι νύκτες ὕπνῳ τὴν πόλιν ἐβάπτιζον, ἔνοπλος κῶμος τὴν οἴκησιν τῆς Χαρικλείας κατελάμβανεν, ἐστρατήγει δὲ Θεαγένης τὸν ἐρωτικὸν τοῦτον πόλεμον εἰς λόχον ἀπὸ τῆς πομπῆς τοὺς ἐφήβους συντάξας. 4 Οἱ δὴ μέγα τι καὶ ἀθρόον ἐμβοήσαντες καὶ δούπῳ τῶν ἀσπίδων τοὺς κατὰ μικρὸν αἰσθομένους ἐμβροντήσαντες ὑπὸ λαμπάσιν ἡμμέναις εἰσήλαντο εἰς τὸ δωμάτιον, τὴν αὔλειον οὐ χαλεπῶς ἐκμοχλεύσαντες, ἅτε τῶν κλείθρων εἰς ῥᾳδίαν ἄνοιξιν ἐπιβεβουλευμένων, καὶ τὴν Χαρίκλειαν εὐτρεπῆ καὶ ἅπαντα προειδυῖαν καὶ τὴν βίαν ἑκοῦσαν ὑφισταμένην ἀναρπάζουσιν οὐκ ὀλίγα τῶν ἐπίπλων ὅσα κατὰ βούλησιν ἦν τῇ κόρῃ, συνεκφορήσαντες. 5 Κἀπειδὴ τῆς οἰκίας ἐκτὸς ἐγεγόνεισαν, οἱ μὲν τὸν ἐννάλιον ἀλαλάξαντες καὶ βαρύν τινα πάταγον ἐκ τῶν ἀσπίδων ἐπικτυποῦντες διὰ πάσης ἐχώρουν τῆς πόλεως εἰς ἄφραστόν τι δεῖμα τοὺς ἐνοικοῦντας ἐμβαλόντες ἅτε νυκτός τε ἀωρὶα τὸ φοβερώτεροι δοκεῖν προειληφότες καὶ τοῦ Παρνασσοῦ πρὸς τὴν βοὴν ὑπόχαλκον αὐτοῖς συνεπηχοῦντος· καὶ οἱ μὲν οὕτω τοὺς Δελφοὺς διεξῆλθον ἐπάλληλόν τι Χαρίκλειαν καὶ συνεχὲς ἀναφθεγγόμενοι.

Juvencus in his *Libri Evang.* 4.220-226 (*PL* 19.299) paraphrases *Matthew* 25:10-12 (the end of the parable of the ten virgins):

> Aduenium brutae sero post tempore segnes,
> et sponsi pulsare fores, et limina clausa
> nequicquam ingeminant, precibusque ingrata frequentant,
> ut liceat miseris penetrare in limina laeta.

illas non comitum sponsi cognoscere quisquam,
non ipse sponsus uoluit. uigilate timentes, 225
aduentus uobis quod est non certior hora.

When compared with the Vulgate version, it appears that Juvencus has tried to make the scene slightly paraklausithuric:

10 dum autem irent emere venit sponsus et quae paratae erant intraverunt cum eo ad nuptias et clausa est ianua 11 novissime veniunt et reliquae virgines dicentes domine domine aperi nobis 12 at ille respondens ait amen dico vobis nescio vos.

Iamblichus *VP* 25 (112) tells the same story noted above on Cicero *Consil.* fr. 10.3 and Sextus Empiricus *M.* 6.8. Pythagoras encounters a drunken youth who is about to light a rival's door on fire. The philosopher tells the youth's *auletes* to play a spondaic tune and so succeeds in quelling the komast's anger:

λέγεται δὲ καὶ ἐπὶ τῶν ἔργων Πυθαγόρας μὲν σπονδειακῷ ποτὲ μέλει διὰ τοῦ αὐλητοῦ κατασβέσαι τοῦ Ταυρομενίτου μειρακίου μεθύοντος τὴν λύσσαν, νύκτωρ ἐπικωμάζοντος ἐρωμένῃ παρὰ ἀντεραστοῦ πυλῶνι, ἐμπιπράναι μέλλοντος· ἐξήπτετο γὰρ καὶ ἀνεζωπυρεῖτο ὑπὸ τοῦ Φρυγίου αὐλήματος.

Ausonius *Epigr.* 23 relates the conversation with Venus of a man who is in love with two girls. After he rejects with various excuses her advice to win them by presents, promises, and oaths by the gods, she suggests that he keep vigil at their doors (to which the man responds that he is afraid of the dangers of the night), that he write elegiac verse, and then that he break down their doors (to which the man says he is afraid of the penalty):

"Suasisti, Venus, ecce, duas dyseros ut amarem.
odit utraque: aliud da modo consilium."

"Vince datis ambas." "Cupio: uerum arta domi res."
"Pellice promissis." "Nulla fides inopi."
"Antestare deos." "Nec fas mihi fallere diuos."
"Peruigila ante fores." "Nocte capi metuo."
"Scribe elegos." "Nequeo, Musarum et Apollinis expers."
"Frange fores." "Poenas iudicii metuo."
"Stulte, ab amore mori pateris: non uis ob amorem?"
"Malo miser dici, quam miser atque reus."
"Suasi, quod potui: tu alios modo consule." "Dic quos?"
"Quod sibi suaserunt, Phaedra et Elissa dabunt,
quod Canace Phyllisque et fastidita Phaoni."
"Hoc das consilium? tale datur miseris."

Themistius in his *Erotikos* twice refers to the paraklausithuric situation:

> 162.c.7-d.5 ... ταῦτα καὶ νῦν σοι ἐν τῷ συλλόγῳ οὐκ ἀποκρύψομαι, ὡς ἀκριβῶς ἄρα ἐξήτασας καὶ ἐπεσκέψω τὴν μορφὴν καὶ τὴν φύσιν τοῦ Ἔρωτος, ὅτι οὐχ οἷος τοῖς πολλοῖς δοκεῖ τοιοῦτος καὶ τῷ ὄντι ἐστί, νεὸς καὶ ἁπαλὸς καὶ ἁβρός, [d.1] ἀλλὰ τοὐναντίον σκληρὸς καὶ αὐχμηρὸς καὶ θυραυλῶν ἐπὶ θύραις καὶ ἐν ὑπαίθρῳ τὰ πολλὰ καὶ ἐν ὁδοῖς διαιτώμενος καὶ ἐπιθυμητὴς ἀεὶ τοῦ καλοῦ καὶ ἀγαθοῦ, καὶ ἴτης ἐπὶ τούτοις, σύντονος, θηρευτής, δεινῶς πλέκων μηχανὰς ἐπὶ τῇ θήρᾳ, καὶ ἔτι φρόνιμος καὶ ἀεὶ φιλοσοφῶν; and

> 163.b.2-d.2 οὔτε γὰρ ὁδὸν ἐμαυτῷ συνήδειν μακρὰν οὔτε πορείαν σύντονον οὔτε ὕπαιθρον δίαιταν οὔτε θυραυλίαν οὔτε σκληρόν τι καὶ αὐχμηρὸν ὑπομείνας οὔτε μηχανὰς ἐπὶ τῇ θήρᾳ πεπλεγμένας τοῦ κάλλους, ἀλλ' ἐπιθυμητὴν μὲν τῆς ἐρωτικῆς μελέτης οὐ φαῦλον ἐμαυτὸν ἠπιστάμην, ἀγωνιστὴν δὲ οὐκέτι καὶ ἀθλοφόρον. [c.1] Νῦν δέ, ὦ μεγάλε, ἀθρόον μοι ἀπήντηκεν ἅπαντα ἃ σὺ καταλέγεις, καὶ πλείονα ὧν καταλέγεις, δρόμος ἰσόδρομος σχεδὸν τῷ ἡλίῳ ἀπὸ Τίγρητος εἰς Ὠκεανόν, πόρος σύντονος, πτῆσις χαμαιπετῆς, καὶ οἷόν ποτε θεῖν τὸν Ἔρωτα φῄς, ἡμέραι ἐπὶ ταῖς νυξὶν ἀκοίμητοι. χαμευνίας καὶ θυραυλίας διήγαγον ἐν ταῖς ὁδοῖς καὶ ἐν τοῖς ὑπαίθροις ἄστρωτος, καὶ ἀνυπόδετος, οὔτε ζῆν ἔχων ποτὲ ἀπεπλήσθην [d.1] οὔτε ἀπεῖπον, ὡς ἀπορῶν κατερρύην, καὶ ἀνεβίων πολλάκις τῇ ἐνδείᾳ καὶ τῇ ἐλπίδι.

Both times the lover's vigil seems to be mentioned in all seriousness.

As was mentioned in Chapter 4, John Chrysostom makes a strong attack on the behaviour of excluded lovers (*hom. in 1 Cor.* 37, *MPG* 61.318.43 ff.):

> Παραγάγωμεν εἰς μέσον ἄνθρωπον οὕτω διακείμενον, πόρνης ἐρῶντα, καὶ ὑπὸ ἐπιθυμίας ἀτόπου κρατούμενον, καὶ τότε ὀψόμεθα τὸν γέλωτα τοῦτον. Τί γὰρ ἂν γένοιτο αἰσχρότερον τοῦ θυραυλοῦντος πρὸ τῶν πορνικῶν οἰκημάτων, καὶ ῥαπιζομένους παρὰ πόρνης γυναικὸς, καὶ κλαίοντος καὶ ὀδυρομένου, καὶ τὴν ἑαυτοῦ καταισχύνοντος δόξαν; Εἰ δὲ βούλει καὶ τὴν ζημίαν ἰδεῖν, ἐννόει μοι τῶν χρημάτων τὴν δαπάνην, τοὺς περὶ τῶν ἐσχάτων κινδύνους, τὸν πρὸς τοὺς ἀντεραστὰς πόλεμον, τὰ τραύματα, τὰς πληγὰς τὰς ἐκ τῶν τοιούτων παρατάξεων.

Claudian *In Eutr.* 1.77-97 attacks the eunuch Eutropius as being something of an unsurpassed *leno*, who could have gotten to even Danae. In the course of this, he refers to Lais and the lovers at her doors:

> ... Sic fatus acutum
> adgreditur lenonis opus, nec segnis ad artem
> mens erat officiique capax omnesque pudoris
> hauserat insidias. custodia nulla tuendo
> fida toro; nulli poterant excludere uectes:
> ille uel aerata Danaën in turre latentem
> eliceret. fletus domini fingebat amantis,
> indomitasque mora, pretio lenibat auaras
> lasciuasque iocis; non blandior ullus euntis
> ancillae tetigisse latus leuiterque reductis
> uestibus occulto crimen mandasse susurro
> nec furtis quaesisse locum nec fraude reperta
> cautior elusi fremitus uitare mariti.
> haud aliter iuuenum flammis Ephyreia Lais
> e gemino ditata mari; cum serta refudit
> canities, iam turba procax noctisque recedit
> ambitus et raro pulsatur ianua tactu,
> seque reformidat speculo damnante senectus;
> stat tamen atque alias succingit lena ministras
> dilectumque diu quamuis longaeua lupanar
> circuit et retinent mores, quod perdidit aetas.

Prudentius *Symm. I* 59-68 and 74-78 mentions Zeus' adulteries. The Danae legend is referred to in 65 ff., where

the mention of deaf doors, bar, and bolt are clearly meant to lead the reader to think of Zeus as an excluded lover:

> mox patre deterior siluosi habitator Olympi
> Iuppiter incesta spurcauit labe Lacaenas,
> nunc boue subuectam rapiens ad crimen amatam,
> nunc tener ac pluma leuior blandosque susurros
> in morem recinens suaue inmorientis oloris,
> capta quibus uolucrem uirguncula ferret amorem,
> nunc foribus surdis, sera quas uel pessulus artis
> firmarat cuneis, per tectum diues amator
> imbricibus ruptis undantis desuper auri
> infundens pluuiam gremio excipientis amicae,
> . . . . . .
> quodque nouo ingenio uersutus Iuppiter astus
> multiplices uariosque dolos texebat, ut illum,
> uertere cum uellet pellem faciemque, putarent
> esse bouem, praedari aquilam, concumbere cycnum,
> et nummos fieri et gremium penetrare puellae.

Augustine at *Con.* 1.19 seems to refer to himself as a lover on the threshold of the ways of luxury:

> Horum ego puer morum in limine iacebam miser, et huius harenae palaestra erat illa, ubi magis timebam barbarismum facere, quam cauebam, si facerem, non facientibus inuidere.

Fortunantianus (Halm 1863: 90.22-6) mentions a violent attack on a prostitute's house:

> Cum de uoluntate quaeritur, quem ad modum fit? ut: 'luxuriosus adulescens nocte a meretrice domo expulsus cereum ardentem ante fores meretricis abiecit; domus arsit: agit cum eo, ut restituat.' Hic enim et de persona et de facto constat, sed tantummodo quaeritur, qua id fecerit uoluntate.

Sopater *Diair. Zetem.* 365-366 concerns a prostitute who made revel to her customer's house when his father had tied him up to keep him from going to visit her. The prostitute's lover tried to free himself and was strangled in the process:

> Ἐρῶντα τις ἑταίρας τὸν υἱὸν ἔδησεν· ἀπεκώμασεν αὐτῷ ἡ ἑταίρα· ῥήξας ἐκεῖνος τὰ δεσμά ἀπήγξατο· καὶ κρίνει ὁ πατὴρ τὴν ἑταίραν αἰτίας θανάτου.

Regular mention of the prostitute's komos is made throughout:

> [183.10] Εἶτα ἐπ' αὐξήσι ἔπαγε τὸν κῶμον.... [184.1-2] ἀλλὰ καὶ εἰ λόγοις πρὸς τὴν τοιαύτην ἐπιβουλὴν παρώξυνε. καὶ ὅτι ἴσον ἐστὶ τούτοις τὸ ἐπικωμάσαι.... [184.13 ff.] Ὁ μὲν διδάσκαλος ἡμῶν, παῦσαι αὐτὸν τοῦ ἔρωτος βουλομένη ἐπεκώμασα.... 16 οὐδεμία γὰρ ἑταίρα λέγει, ὅτι βουλομένη παῦσαι τὸν ἐραστὴν τοῦ ἔρωτος ἐπεκώμασα.... [185.1] ζητεῖν ὅ τι καὶ δράσειεν· ἐρεῖς θετικῶς· μειράκιον ὑβριζόμενον καὶ ἐπικωμάζουσαν ἑτάιραν οὐ φέρει.... [185.11] ἐπικωμάζουσα γὰρ παροξύνει τὸν ἐραστήν....

Aristaenetus *Ep.* 1.14 is the reply of a prostitute to youths who are trying to win her by means of music, rather than with money and presents (the line numbers are from Mazal 1971):

> 1 Οὔτε αὐλὸς ἑταίραν οἶδε προτρέπειν οὔτε λύρα τις ἐφέλκεται πόρνας ἀργυρίου χωρίς· κέρδει μόνον δουλεύομεν, οὐ θελγόμεθα μελῳδίαις. τί οὖν μάτην, ὦ νέοι, διαρρήγνυσθε τὰς γνάθους ἐμφυσῶντες τῇ σύριγγι; οὐδὲν ὑμᾶς ὀνήσει τὰ 5 κιθαρίσματα· τί πράγματα παρέχετε ταῖς χορδαῖς; τί δὲ καὶ ᾄδοντες ἔφητε· "οὐκ ἐπιθυμεῖς, ὦ παρθένε, γενέσθαι γυνή; μέχρι τίνος παρθένος καὶ κόρη, τὰ τῶν ἀνοήτων ὀνόματα;" ἢ ταῦτα μὲν ἴστε που πάντως ὡς ἀνάργυρον οὐδὲν ταῖς ἑταίραις ἐστὶ πιθανόν, ᾠήθητε δέ με ῥᾳδίως 10 ἐξαπατᾶν ὡς ἐρωτικῶν ἀγύμναστον παῖδα καὶ παντελῶς ἀμύητον Ἀφροδίτης, καὶ προχειρότερον ἐλεῖν ἢ λύκος λιπαρὰν ἄρνα καθεύδουσαν.

Ep. 1.27 deals with a woman's reaction to a lover's unwanted attentions and contains several paraklausithuric references and topoi:

> Νέου τινὸς ἐξεπίτηδες διὰ γυναικὸς παριόντος ἑσπέρας ἔφη τις ἄλλη πρὸς ἐκείνην παρισταμένη πλησίον, ἅμα νύττουσα τῷ ἀγκῶνι· "πρὸς τῆς Ἀφροδίτης, ὦ φίλη, σὲ ποθῶν οὑτοσὶ προσάδων παρέρχεται καὶ μορφῆς οὐκ 5 ἀφυῶς ἔχων. ὡς εὐπάρυφον τὸ θερίστριον καὶ ποικίλον ταῖς ἀπὸ κερκίδος γραφαῖς, ὡς εὔμουσος τὴν φωνήν. ἔοικέ μοι καὶ περὶ καλὴν

> ἀσχολεῖσθαι τὴν κόμην· ἐπεὶ καὶ τοῦτό γε τοῦ ἔρωτος ἴδιον καὶ μάλα μέντοι καλόν, τὸ σφόδρα πείθειν τοὺς ἐρῶντας ἐπιμελῶς ἄγαν διακοσμεῖσθαι, καὶ εἰ πρότερον 10 ἀτεχνῶς ἑαυτῶν κατημέλουν.... 16 μισῶ γοῦν ἐραστὴν παρευδοκιμεῖν εὐμορφίᾳ τὴν ἐρωμένην ἀξιοῦντα, οἰόμενόν τε κάλλος ὑπὲρ κάλλους χαρίζεσθαι, μέγιστον ἀντὶ βραχέος. ... 40 παράμενε προσᾴδων, ἐπαγρυπνῶν, μηδὲν διανύων, μόνον δὲ κλυδωνιζόμενος ἐκ τοῦ πόθου, ἔνθα, φασίν, ἄνεμος οὔτε μένειν οὔτε πλεῖν ἐᾷ.

Ep. 2.16 is from a prostitute to a lover whom she has lost through being too accessible. Her main mistake was not locking him out sometimes when he came to her:

> Ἐμὲ ‹τὴν› ποθοῦσαν περιφρονεῖς καὶ περὶ ἐλαχίστου ποιῇ, ἐμὲ τὴν ἐρῶσαν ὑστέραν ἔχεις καὶ πάρεδρον ἡδονήν, καὶ πολλάκις τὴν ἡμετέραν οἰκίαν ὡς οὐδὲ ἰδών ποτε παρέρχῃ. θρύπτῃ, Πάμφιλε, πρὸς ἐμέ, καὶ καλῶς, ὅτι 5 μὴ ἀπέκλεισα ἐλθόντα "ἔνδον ἕτερος" εἰποῦσα, ἀλλ' εἰσεδεχόμην ἀπροφασίστως. τότε δ' ἄν σε καιόμενον εἶδον καὶ ἀντιμεμηνότα. ἐγὼ διέφθειρά σε ὑπεραγαπῶσα καὶ τοῦτο διεμφανίζουσα.

In *Ep.* 2.19 a woman talks to her maid about a man's attentions. The woman first wonders if the maid heard komasts contending for her at her door late the previous night. The maid confirms this and mentions a particular handsome youth who has approached her to help him get through to the woman:

> "Ορα, πρὸς Διός, ὅπως γυνή τις ἠρέμα προτρέπει μαστροπὸν αὐτῆς γενέσθαι τὴν δούλην. ἔφη γάρ· "ἦ φαντασίαν εἶδον, ὦ παιδίσκη, καθ' ὕπνον, οἷα φιλεῖ, ἢ πρὸ θυρῶν ἀκήκοα νέων κωμαστῶν ὑπὲρ ἐμοῦ ‹ἀγωνιζο›μένων 5 ἀωρὶ νύκτωρ, οὐκ ὄναρ, ἀλλ' ὕπαρ. ἐλεύθεροι γὰρ οἱ στενωποί· παίζειν καὶ γελᾶν καὶ ᾄδειν τῷ θέλοντι ἔξεστιν. νὴ τὰς Μούσας, εὐστόμως ᾖδον, ἴσα καὶ Σειρῆνες γλυκεῖαν ἀφιέντες φωνήν." "ἀληθῆ", φησὶν ἡ παῖς, "ἀκήκοας, ὦ κεκτημένη· σὲ γάρ τις νέος καταβόστρυχος ἔτι ἐν ἀπαλῇ τῇ 10 ὑπήνῃ πάλαι ποθεῖ, Ἱπποθάλης μὲν ὄνομα, ἱκανὸς δὲ καὶ ἀπὸ μόνου τοῦ κάλλους γινώσκεσθαι. καὶ πολλάκις μοι διείλεκται περὶ σοῦ, καὶ 'βούλομαι', ἔφη, 'τὴν σὴν δέσποιναν προσειπεῖν, ἀλλ' ἐδεδίειν προσαγγεῖλαι τὸν λόγον'"

The woman tells the maid to tell the youth to come again and serenade her the next night. If she finds him attractive, she will oblige him. He does, she does, and the affair is happily resolved:

> αὐτίκα γοῦν ἡ κεκτημένη τὴν θεράπαιναν ἐπανήρετο· 15 "τὸ βούλημα ἤκουσας, ὦ φιλτάτη;" "ναί", φησὶν ἡ παιδίσκη. ἡ δέ· "ὡς ἐμοῦ γε μήπω μαθούσης", ἔφη, "παρίτω πάλιν προσᾴδων, κἂν ἐρωτικός μοι δοκοίη, χαριοῦμαι τῷ μειρακίῳ." ἦλθεν, ἐφάνη τὴν κεφαλὴν ῥόδοις ἀνθίσας, ἐμμελέστερον ᾖδεν, ἐκρίθη καλός, καὶ ἀλλήλων συναπέλαυον 20 ἄμφω οὐ μόνον στέρνῳ στέρνον ἁρμόζοντες, ἀλλὰ καὶ φιλήμασιν ἐπισυνάπτοντες τὰς ψυχάς· τοῦτο γὰρ φίλημα δύναται, καὶ τοῦτό ἐστιν ὃ βούλεται· σπεύδουσιν αἱ ψυχαὶ διὰ τῶν στομάτων πρὸς ἀλλήλας καὶ περὶ τὰ χείλη συναντῶσιν, καὶ ἡ μῖξις αὕτη γλυκεῖα γίνεται τῶν ψυχῶν.

Ep. 2.20 contains the dialogue of a woman and her suitor. He is continually pursuing her and camping out (θυραυλῶν, 2) at her house. He is described as entreating ten thousand times such things as lovers say to their beloved, appealing to the woman's pity, proclaiming his pain, and praising himself. She is not impressed, they argue some more and finally the last half of the epistle contains her rebuttal to his entreaties, in which there is another reference to the man's vigils (23-4):

> Νέος ἐρωτικός, ὄνομα Λύκων, ἀνήνυτα προσκαρτερῶν καὶ θυραυλῶν γυναικὶ μέμφεται δεινῶς ἀπειθούσῃ· ὃ μὲν γὰρ ἱκετεύων ἔφασκε ταῦτα δὴ τὰ μυριόλεκτα καὶ συνήθη πρὸς τὰ παιδικὰ τοῖς ἐρῶσιν, "οὐκ ἐπικάμπτῃ πρὸς ἔλεον ὁρῶσα 5 μειράκιον; οὐ συναλγεῖς μοι ποθοῦντι; ἔχε με κατὰ κράτος ἑλοῦσα τὸν πᾶσι καὶ πάσαις ἀνάλωτον". ἡ δὲ τὴν ἀπὸ Σκυθῶν ὧδε ῥῆσιν ἐρεῖ· "ἐμοὶ προσλαλῶν εἰς πῦρ ξαίνεις, γύργαθον φυσᾷς, σπόγγῳ πάτταλον κρούεις, καὶ τὰ λοιπὰ τῶν ἀμηχάνων ποιεῖς." τέλος ἐξ ἀπορίας ὁ νεανίσκος 10 ἐξωργίσθη, καὶ ἀναφλεχθεὶς τῷ θυμῷ τὸν λαιμὸν ὀγκούμενος ἐφύσα τε καὶ τραχύτατα διελοιδορεῖτο τῇ ποθουμένῃ· "ὡς φιλόνεικος", εἶπεν, "ὑπάρχεις καὶ λίαν γυνή, ὡς ἀτεράμων, ὦ γῆ καὶ θεοί. θαυμαστὸν οὖν πῶς ἡ τοιάδε ψυχὴ οὐκ ἐτέχθη μᾶλλον θηρίον". ἡ δὲ τῇ λαιᾷ χειρὶ βραχὺ τὴν

παρειὰν 15 ἐπικλίνασα, τῇ δὲ λαγόνι τὴν δεξιὰν ἐμβαλοῦσα ἠθικῶς ἅμα "τὸν λόγον ἀμυνοῦμαι", φησίν. κλᾶταί σου μᾶλλον ἡ γλῶττα, καὶ φληναφᾶν μόνον ἐθέλεις. πλὴν ὁποῖον εἴρηκας ἄκουε. ἐν ταῖς ἀκρωρείαις περιπλανώμενα τὰ θηρία σπανίως ἐπιτίθεται τοῖς ἀνθρώποις, ἐξ ὑμῶν δὲ ζωγρηθήτω, καὶ 20 παραθηγόμενα τοῖς κυνηγεσίοις μανθάνει καὶ θυμὸν ἀγριαίνειν· ὡσαύτως δὲ καὶ ἡμᾶς ἐκδιδάσκετε οἷον θηριοτροφοῦντες μηδαμῶς ἐλεεῖν, ἀλλὰ σκληρῶς ἀπαυθαδιάζεσθαι τοὺς νέους. ὅτε μὲν γὰρ αὐτοὶ ποθεῖτε, ἀστρώτους καὶ χαμαιπετεῖς κοιμήσεις ἐπὶ θύραις ποιεῖσθε, καὶ λιπαρῶς ἱκετεύετε 25 μόνου ῥήματος τυχεῖν ἀξιοῦντες, καὶ δακρύοντες κατόμνυσθε τοὺς θεούς, ἐπ' ἄκρου τοῦ χείλους ἔχοντες τὸν ὅρκον. ὡς γὰρ λύκοι τοὺς ἄρνας ἀγαπῶσιν, οὕτω τὰ γύναια ποθοῦσιν οἱ νέοι, καὶ λυκοφιλία τούτων ὁ πόθος. ἡνίκα δὲ μέχρι κόρου τὸν ἑαυτῶν ἀποπληρώσετε πόθον, καὶ τὰς πρότερον 30 ὑμῶν ἐρωμένας ἐκ μεταβολῆς ἐραστρίας ποιήσετε, μεγαλαυχεῖτε λοιπὸν καὶ καταγελᾶτε τῆς ὥρας, μυσαττόμενοι τὰς ἀθλίας, καὶ βδελύττεσθε ταῖς ἀρτίως περιποθήτοις προσπτύοντες ἡδοναῖς· ἐφήμερα γὰρ ὑμῖν τὰ δάκρυα καὶ ὥσπερ ἱδρὼς ἀπομάττεται. τοὺς δὲ ὅρκους αὐτοί φατε μὴ 30 προσπελάζειν τοῖς ὠσὶ τῶν θεῶν. λύκος οὖν χανών, ὦ Λύκων, ἄπιθι διὰ κενῆς, καὶ μηκέτι κάλει θηρία τὰς φυλαττομένας αὐτοῖς περιπεσεῖν τοῖς θηρίοις."

This epistle is particularly notable for the extended voice it gives to the beloved.

Macedonius Consul brings us back to the epigram. In *AP* 5.229 a herdsman complains of his beloved's hard heart, because she is not moved to pity by his long tearful vigils:

Τὴν Νιόβην κλαίουσαν ἰδών ποτε βουκόλος ἀνὴρ
θάμβεεν, εἰ λείβειν δάκρυον οἶδε λίθος·
αὐτὰρ ἐμὲ στενάχοντα τόσης κατὰ νυκτὸς ὁμίχλην
ἔμπνοος Εὐΐππης οὐκ ἐλέαιρε λίθος.
αἴτιος ἀμφοτέροισιν ἔρως, ὀχετηγὸς ἀνίης
τῇ Νιόβῃ τεκέων, αὐτὰρ ἐμοὶ παθέων.

Agathias Scholasticus *AP* 5.280 depicts a lover talking to his beloved, wondering if she is ill or asleep. He utters a threat-prophecy and warns her about Aphrodite's attitudes towards the arrogant:

Ἦ ῥά γε καὶ σύ, Φίλιννα, φέρεις πόνον; ἦ ῥα καὶ αὐτὴ
κάμνεις, αὐαλέοις ὄμμασι τηκομένη;

ἦ σὺ μὲν ὕπνον ἔχεις γλυκερώτατον, ἡμετέρης δὲ
φροντίδος οὔτε λόγος γίνεται οὔτ' ἀριθμός;
εὑρήσεις τὰ ὅμοια, τεὴν δ', ἀμέγαρτε, παρειὴν
ἀθρήσω θαμινοῖς δάκρυσι τεγγομένην.
Κύπρις γὰρ τὰ μὲν ἄλλα παλίγκοτος· ἓν δέ τι καλὸν
ἔλλαχεν, ἐχθαίρειν τὰς σοβαρευομένας.

Although not paraklausithuric, another epigram from Agathias, *AP* 5.294, deserves mention for its developed *furtiuus amor*, as a lover sneaks in to his beloved and manages to fulfill his desires despite the *anus custos* sleeping next to her.

Paulus Silentarius provides five paraklausithuric epigrams. At *AP* 6.71 a man dedicates various spoils of love to Lais at her door:

Σοὶ τὰ λιποστεφάνων διατίλματα μυρία φύλλων,
σοὶ τὰ νοοπλήκτου κλαστὰ κύπελλα μέθης,
βόστρυχα σοὶ τὰ μύροισι δεδευμένα, τῇδε κονίῃ
σκῦλα ποθοβλήτου κεῖται Ἀναξαγόρα,
σοὶ τάδε, Λαΐς, ἅπαντα· παρὰ προθύροις γὰρ ὁ δειλὸς
τοῖσδε σὺν ἀκρήβαις πολλάκι παννυχίσας,
οὐκ ἔπος, οὐ χαρίεσσαν ὑπόσχεσιν, οὐδὲ μελιχρῆς
ἐλπίδος ὑβριστὴν μῦθον ἐπεσπάσατο·
φεῦ φεῦ, γυιοτακὴς δὲ λιπὼν τάδε σύμβολα κώμων,
μέμφεται ἀστρέπτου κάλλεϊ θηλυτέρης.

5.217 again uses the myth of Danae to criticize mercenary mistresses:

Χρύσεος ἀψαύστοιο διέτμαγεν ἅμμα κορείας
Ζεύς, διαδὺς Δανάας χαλκελάτους θαλάμους.
φαμὶ λέγειν τὸν μῦθον ἐγὼ τάδε· "Χάλκεα νικᾷ
τείχεα καὶ δεσμοὺς χρυσὸς ὁ πανδαμάτωρ."
χρυσὸς ὅλους ῥυτῆρας, ὅλας κληῖδας ἐλέγχει,
χρυσὸς ἐπιγνάμπτει τὰς σοβαροβλεφάρους·
καὶ Δανάας ἐλύγωσεν ὅδε φρένα. μή τις ἐραστὴς
λισσέσθω Παφίαν, ἀργύριον παρέχων.

5.242 combines *furtiuus amor* with a listing of door parts, which also provides an extended *double-entendre*:

Ὡς εἶδον Μελίτην, ὤχρός μ' ἔλε· καὶ γὰρ ἀκοίτης

κείνῃ ἐφωμάρτει· τοῖα δ' ἔλεξα τρέμων·
"Τοῦ σοῦ ἀνακροῦσαι δύναμαι πυλεῶνος ὀχῆας,
δικλίδος ὑμετέρης τὴν βάλανον χαλάσας,
καὶ δισσῶν προθύρων πλαδαρὴν κρηπῖδα περῆσαι,
ἄκρον ἐπιβλῆτος μεσσόθι πηξάμενος;"
ἡ δὲ λέγει γελάσασα, καὶ ἀνέρα λοξὸν ἰδοῦσα·
"Τῶν προθύρων ἀπέχου, μή σε κύων ὀλέσῃ."

5.256 is mainly about exclusion inflaming a lover's desire. The description of the lover as a suppliant is particularly noteworthy:

Δικλίδας ἀμφετίναξεν ἐμοῖς Γαλάτεια προσώποις
ἕσπερος, ὑβριστὴν μῦθον ἐπευξαμένη.
"Ὑβρις ἔρωτας ἔλυσε." μάτην ὅδε μῦθος ἀλᾶται·
ὕβρις ἐμὴν ἐρέθει μᾶλλον ἐρωμανίην.
ὤμοσα γὰρ λυκάβαντα μένειν ἀπάνευθεν ἐκείνης·
ὦ πόποι· ἀλλ' ἱκέτης πρώϊος εὐθὺς ἔβην.

In 5.281 a man is drenched with water from above as he hangs a wreath on his beloved's door, but he does not mind because the water carried her kisses from the jug:

Χθιζά μοι Ἑρμώνασσα φιλακρήτους μετὰ κώμους
στέμμασιν αὐλείας ἀμφιπλέκοντι θύρας
ἐκ κυλίκων ἐπέχευεν ὕδωρ· ἀμάθυνε δὲ χαίτην,
ἣν μόλις ἐς τρισσὴν πλέξαμεν ἀμφιλύκην.
ἐφλέχθην δ' ἔτι μᾶλλον ὑφ' ὕδατος· ἐκ γὰρ ἐκείνης
λάθριον εἶχε κύλιξ πῦρ γλυκερῶν στομάτων.

An anonymous late epigram from the *AP* bring us to the end of late antiquity. 9.621 contrasts prostitutes with virgins and married women, noting that she who makes her living with her body will have crowds of lovers at her door:

Ὅσσαις θηλυτέραις ἐστὶν πόθος (ἔστι δὲ πάσαις),
δεῦρ' ἴτε, φαιδροτέρης τευξόμεναι χάριτος.
χὴ μὲν ἔχουσα πόσιν, τέρψει πόσιν· ἡ δ' ἔτι κούρη
ὀτρυνέει πλείστους ἔδνα πορεῖν λεχέων·
ἡ δὲ φέρουσα πόρους ἀπὸ σώματος, ἐσμὸν ἐραστῶν
ἕξει ἐπὶ προθύροις, ἐνθάδε λουσαμένη.

Finally, although much outside the main focus of this paper, a story about the early fourteenth century Byzantine emperor Andronicus III Palaeologus, from Nicephorus Gregoras' *Byzantina Historia* 8.1.3 (Schopen-Bekker 1.285.12 ff.), is interesting enough to be included. The emperor one night goes in a komos to a woman not obscure in breeding, but meretricious in behaviour. But she has both a lover and beloved in the person of a certain Adonis. Jealous, Andronicus brings archers with him on another night and sets an ambush at the woman's house. Unfortunately, his brother comes looking for him and is mistaken for the rival:

> Καὶ ἵνα σιωπῇ παραδράμω τὰ πλεῖστα, νύκτωρ ἐκώμαζε πρὸς γυναῖκά τινα γένει μὲν τῶν οὐκ ἀσήμων, τὸν δὲ τρόπον ἑταίραν. ταύτης ἐραστὴς ἦν καὶ ἐρώμενος καὶ Ἄδωνις ἄλλος τῶν ἐν ἡλικίᾳ τις καὶ ὥρᾳ διαπρεπῶν· δι' ὃν καὶ ζηλοτυπία τις πυρπολοῦσα τὴν Ἀνδρονίκου τοῦ βασιλέως ψυχὴν τοξότας καὶ ξιφηφόρους ἠνάγκαζε προλοχίζειν περὶ τὴν τῆς ἑταιρίδος οἰκίαν. ἐν μιᾷ τοίνυν περὶ μέσας που νύκτας τὸν βασιλέα ζητῶν ὁ ἀδελφὸς καὶ δεσπότης ἔτυχεν ἀπὸ ταὐτομάτου συμβὰν οὕτωσὶ παριέναι περὶ τὴν τῆς ἑταιρίδος οἰκίαν. ὃν οἱ τοῦ βασιλέως σκοποὶ θεασάμενοι σπουδῇ προσελαύνοντα καὶ μὴ γνόντες διὰ τὸ σκότος ὅστις εἴη, ἀλλὰ τὸν τῆς ἑταιρίδος ὑποτοπάσαντες εἶναι ἐρώμενον.

APPENDIX 2

WORD LISTS

ΑΒΡΗΙ [1]
Anac.373.3
ΑΒΡΟΣ [2]
Lucian *D. Meretr.* 14.4; Them. 013.162.c
ΑΒΡΩΣ [1]
Anac. 373.2
ΑΓΑΓΕ [1]
Theoc. 3.47
ΑΓΑΓΟΥΣΑ [1]
Lucian *Bis Acc.* 16
ΑΓΑΘΟΙΣ [1]
Pl. *Smp.* 203 b
ΑΓΑΘΟΝ [1]
Alciph. 4.9.2
ΑΓΑΘΩ [1]
Theoc. 23.2
ΑΓΑΜΕΜΝΟΝΙ [1]
Ant. Lib. 39.2
ΑΓΑΝΑΚΤΗΣΑΙ [1]
Lucian *Musc.* 10
ΑΓΑΠΩΣΙΝ [1]
Aristaen. *Ep.* 2.20.25ff
ΑΓΕ [1]
Theoc. 3.43
ΑΓΕΙ [1]
Fr. Gren. 13
ΑΓΕΙΤΟ [1]
Theoc. 11.11
ΑΓΕΛΑΝ [1]
Theoc. 3.43
ΑΓΕΜΟΝΕΥΟΝ [1]
Theoc. 11.27
ΑΓΗΡΩ [1]
Philostr. *Ep.* 29
ΑΓΚΟΙΝΑΙΣΙΝ [1]
Theoc. 3.44
ΑΓΚΩΝΙ [1]
Aristaen. *Ep.* 1.27.1ff
ΑΓΟΝΤΑ [1]
Prat. 708.5
ΑΓΟΡΑΣ [2]
Lucian *Bis Acc.* 16; 17
ΑΓΡΕΥΣΑΣ [1]
A.P. 12.85.4
ΑΓΡΙΑ [1]
Theoc. 23.11
ΑΓΡΙΑΙΝΕΙΝ [1]
Aristaen. *Ep.* 2.20.20ff
ΑΓΡΙΕ [1]
Theoc. 23.19
ΑΓΡΥΠΝΟΝ [1]
A.P. 5.191.4
ΑΓΥΜΝΑΣΤΟΝ [1]
Aristaen. *Ep.* 1.14.10ff
ΑΓΧΟΙΤΟ [1]
Theoc. 7.125
ΑΓΩΝΙΖΟΜΕΝΩΝ [1]
Aristaen. *Ep.* 2.19.1ff
ΑΔΑΜΑΝΤΙΝΑ [1]
Theoc. 3.39
ΑΔΑΜΑΝΤΟΣ [1]
Philostr. *Ep.* 14
ΑΔΕΑ [1]
Theoc. 3.20
ΑΔΕΙ [1]
Philostr. *Im.* 1.12.4
ΑΔΕΙΑ [1]
Philo *Cherub.* 92
ΑΔΕΙΝ [2]
Aristaen. *Ep.* 2.19.5ff; Plu. *Mor.* 753 B
ΑΔΕΛΦΗ [1]
Isaeus *Pyrr.* 13
ΑΔΗ [1]
Lucian *D. Meretr.* 14.4
ΑΔΗΛΩΣ [1]
Chariton 1.3.2
ΑΔΗΜΟΝΩ [1]
Alciph. 4.9.2
ΑΔΙΚΕΙ [3]
Fr. Gren. 17; 40; Theoc. 11.67
ΑΔΙΚΗΘΕΙΣ [1]
Stob. *Anth.* 3.2.18
ΑΔΙΚΗΜ' [1]
A.P. 12.118.6
ΑΔΙΚΙΗΝ [1]
Fr. Gren. 22
ΑΔΙΚΩ [1]
A.P. 12.118.6
ΑΔΙΚΩΤΑΤΗ [2]
A.P. 5.23.3; Callim. *Epigr.* 64.3
ΑΔΙΟΝ [1]
Theoc. 11.44
ΑΔΟΝΤΕΣ [1]
Aristaen. *Ep.* 1.14.5ff
ΑΔΟΝΤΩΝ [1]
Lucian *Bis Acc.* 31
ΑΔΟΥΣΑ [1]
Lucian *Musc.* 10
ΑΔΟΥΣΙ [1]
Plu. *Mor.* 759 B
ΑΔΡΙΑΝΟΝ [1]
A.P. 12.252.3
ΑΔΥ [3]
Theoc. 11.3; 11.62; 23.35
ΑΔΩΝΙΑ [1]
Ath. 14.638
13
ΑΕΙΔΕ [1]
Theoc. 11.18
ΑΕΙΔΕΙΝ [1]
Ath. 14.638 d
ΑΕΙΔΩ [1]
Theoc. 3.52

ΑΕΙΔΩΝ [2]
Theoc. 11.13; 11.39
ΑΕΙΣΜΑΤ' [2]
Ath. 14.638 d; 14.638 e
ΑΘΑΝΑΤΑ [1]
Philostr. *Ep.* 29
ΑΘΛΙΑ [1]
Lucian *Bis Acc.* 16
ΑΘΛΙΑΣ [1]
Aristaen. *Ep.* 2.20.30ff
ΑΘΛΙΟΝ [1]
Lucian *Bis Acc.* 17
ΑΘΛΙΟΣ [1]
Lucian *Bis Acc.* 17
ΑΘΛΟΣ [1]
Philostr. *Im.* 1.2.4
ΑΘΛΩΣ [1]
Theoc. 23.56
ΑΘΡΗΣΑΣΑ [1]
Theoc. 11.24
ΑΘΡΗΣΩ [1]
A.P. 5.191.3
ΑΘΡΟΟΝ [1]
Helio. 4.17
ΑΙΑΙ [1]
Theoc. 7.121
ΑΙΓΑ [1]
Theoc. 3.34
ΑΙΓΑΣ [1]
Theoc. 3.3
ΑΙΔΟΥΜΕΝΟΣ [1]
Plu. *Gal.* 19.2
ΑΙΔΟΥΣ [2]
Lucian *Bis Acc.* 17; Philostr. *Ep.* 39
ΑΙΘΕ [2]
A.P. 5.64.1; Theoc. 3.12
ΑΙΘΕΟΙΣΙ [1]
Theoc. 2.125
ΑΙΟΝΟΣ [1]
Theoc. 11.14
ΑΙΠΟΛΟΝ [1]
Theoc. 3.19
ΑΙΡΕΣΙΣ [1]
Fr. Gren. 1
ΑΙΣΘΕΣΘΩ [1]
Fr. Gren. 53
ΑΙΣΘΟΜΕΝΟΥΣ [1]
Helio. 4.17
ΑΙΣΜΑΣΙΝ [1]
Aristaen. *Ep.* 1.14.1ff
ΑΙΣΧΙΟΥΣ [1]
Pl. *Smp.* 182 d
ΑΙΣΧΡΟΙΣ [1]
Ar. *Ec.* 705
ΑΙΣΧΡΟΝ [3]
Lucian *Bis Acc.* 16; Pl. *Smp.* 182 d; 182 e
ΑΙΣΧΡΟΤΕΡΟΝ [1]
J. Chrys. *Hom.* 37
ΑΙΣΧΥΝΕΤΑΙ [1]
Plu. *Mor.* 753 B
ΑΙΣΧΥΝΗΝΓΕΝΟΥΣ [1]
Ant. Lib. 39.2
ΑΙΣΧΥΝΟΜΑΙ [1]
Alciph. 4.9.2
ΑΙΣΧΥΝΟΜΕΝΩΝ [1]
Pl. *Smp.* 183 b
ΑΙΤΕΙ [1]
Theoc. 3.36
ΑΙΤΗΣΑΣΑ [1]
Lucian *D. Meretr.* 15.2
ΑΙΤΙΑΝ [3]
Chariton 1.3.3; 1.3.5; *Fr. Gren.* 20
ΑΙΤΙΟΣ [1]
A.P. 5.229.5
ΑΙΤΟΥΝΤΙ [1]
Ath. 14.638 f
ΑΚΑΔΗΜΕΙΑΣ [2]
Lucian *Bis Acc.* 16 (2)
ΑΚΑΜΑΤΟΝ [1]
Theoc. 11.51
ΑΚΑΤΑΣΤΑΣΙΗΣ [1]
Fr. Gren. 7
ΑΚΑΤΙΩΝ [1]
Philostr. *Im.* 1.12.4
ΑΚΕΚΛΕΙΣΑ [1]
Lucian *D. Meretr.* 12.310
ΑΚΗΚΟΑ [1]
Aristaen. *Ep.* 2.19.1ff
ΑΚΗΚΟΑΣ [1]
Aristaen. *Ep.* 2.19.5ff
ΑΚΛΗΤΟΣ [1]
A.P. 5.164.3
ΑΚΜΩΝ [1]
Aristophon 5.6
ΑΚΟΛΟΥΘΕΙ [1]
Philo *Husb.* 37
ΑΚΟΛΟΥΘΟΣ [1]
Pl. *Smp.* 203 b
ΑΚΟΛΟΥΘΟΥΝΤΕΣ [1]
Ar. *Ec.* 702a
ΑΚΟΥΕ [1]
Aristaen. *Ep.* 2.20.15ff
ΑΚΟΥΕΙ [1]
Babrius 116.2
ΑΚΟΥΕΙΝ [2]
Ath. 14.638 d; 14.638 e
ΑΚΟΥΟΜΕΝΟΣ [1]
A.P. 5.103.2
ΑΚΟΥΟΥΣΑ [1]
Lucian *Bis Acc.* 31
ΑΚΟΥΣΑΙ [1]
Ar. *Pl.* 1009
ΑΚΟΥΣΑΣ [1]
Chariton 1.3.1
ΑΚΡΑΝ [1]
Ant. Lib. 39.4
ΑΚΡΑΣΙΑΝ [1]
Plu. *Mor.* 753 B
ΑΚΡΑΤΟΝ [1]
Alciph. 4.8.2
ΑΚΡΑΤΟΥ [1]
Philo *Husb.* 37
ΑΚΡΑΤΩ [1]
Theoc. 2.152
ΑΚΡΑΤΩΣ [1]
Isaeus *Pyrr.* 17
ΑΚΡΗΒΑΙΣ [1]
A.P. 6.71.6
ΑΚΡΗΤΟΝ [1]
A.P. 12.115.1
ΑΚΡΗΤΟΣ [1]
A.P. 12.118.3
ΑΚΡΙΒΩΣ [2]
Lucian *D. Meretr.* 14.1; Them. 013.162.c
ΑΚΡΟΥ [1]
Aristaen. *Ep.* 2.20.25ff
ΑΚΡΩ [1]

Theoc. 11.37
ΑΚΡΩΡΕΙΑΙΣ [1]
Aristaen. *Ep.* 2.20.15ff
ΑΚΤΑΙΩΝ [2]
Plu. *Mor.* 772 E; 772 F
ΑΚΩΝ [2]
A.P. 12.85.6; 12.118.2
ΑΛΑΘΗΣ [1]
Theoc. 2.154
ΑΛΑΛΑΞΑΝΤΕΣ [1]
Helio. 4.17
ΑΛΑΤ' [1]
Theoc. 3.42
ΑΛΑΤΑΙ [1]
A.P. 5.256.3
ΑΛΑΤΟ [1]
Theoc. 23.60
ΑΛΓΕΩ [1]
Theoc. 3.52
ΑΛΓΟΣ [1]
A.P. 5.167.1
ΑΛΕΚΤΩΡ [1]
Theoc. 7.123
ΑΛΕΩΡΗ [1]
Herodas 2.25
ΑΛΗΘΗ [2]
Aristaen. *Ep.* 2.19.5ff; Lucian *D. Meretr.* 12.311
ΑΛΗΘΩΣ [1]
Plu. *Mor.* 759 B
ΑΛΗΤΗΣ [1]
A.P. 12.252.3
ΑΛΙΚΑ [1]
Theoc. 23.4
ΑΛΚΜΑΝΟΣ [1]
Ath. 14.638 d
ΑΛΛΑΙ [1]
Lucian *D. Meretr.* 12.311
ΑΛΛΑΝ [1]
Theoc. 11.76
ΑΛΛΕΤΑΙ [1]
Theoc. 3.37
ΑΛΛΗ [4]
Ant. Lib. 39.1; Aristaen. *Ep.* 1.27.1ff; Men. *Sam.* 407; Plu. *Mor.* 772 F
ΑΛΛΗΛΑΣ [1]
Aristaen. *Ep.* 2.19.20ff
ΑΛΛΗΛΟΥΣ [1]
Chariton 1.2.3
ΑΛΛΗΛΩΝ [3]
Ael. *N.A.* 1.50; Aristaen. *Ep.* 2.19.15ff; Chariton 1.3.7
ΑΛΛΗΝ [2]
A.P. 5.164.1; Pl. *Smp.* 183 a
ΑΛΛΟ [3]
Men. *Sam.* 408; Philostr. *Im.* 1.12.4; Theoc. 11.1
ΑΛΛΟΙ [1]
Pl. *Smp.* 203 b
ΑΛΛΟΙΣ [2]
Alciph. 4.8.2; Philostr. *Ep.* 14
ΑΛΛΟΚ' [1]
Theoc. 2.155
ΑΛΛΟΝ [3]
A.P. 5.43.5; *PGM* 4.2740; Theoc. 7.123
ΑΛΛΟΣ [1]
Philostr. *Im.* 1.12.4
ΑΛΛΟΤΡΙΑΙΣ [1]
Philostr. *Ep.* 14
ΑΛΛΟΤΡΙΩΝ [1]
Isaeus *Pyrr.* 14
ΑΛΛΟΥ [1]
Isaeus *Pyrr.* 15
ΑΛΛΟΥΣ [1]
Ant. Lib. 39.2
ΑΛΛΩ [1]
Isaeus *Pyrr.* 16
ΑΛΛΩΝ [2]
Isaeus *Pyrr.* 13; Pl. *Smp.* 182 d
ΑΛΜΥΡΑ [1]
Theoc. 23.34
ΑΛΟΓΟΙΣ [2]
Const. VII 002.2.124.5; Polyb. 10.26.4
ΑΛΟΓΩΣ [1]
Alciph. 4.8.1
ΑΛΦΕΣΙΒΟΙΑΣ [1]
Theoc. 3.45
ΑΜΑΡ [2]
Theoc. 11.69 (2)
ΑΜΑΡΥΓΜΑ [1]
Theoc. 23.7
ΑΜΑΡΥΛΛΙ [2]
Theoc. 3.6; 3.22
ΑΜΑΡΥΛΛΙΔΑ [1]
Theoc. 3.1
ΑΜΑΣ [1]
Ath. 13.585
ΑΜΑΣΑΣ [1]
Theoc. 11.73
ΑΜΑΤΗΥΝΕ [1]
A.P. 5.281.3
ΑΜΒΡΟΣΙΟΝ [1]
Theoc. 11.48
ΑΜΕ [1]
Theoc. 11.42
ΑΜΕΙΒΕΤΟ [1]
Theoc. 23.13
ΑΜΕΙΝΟΝ [2]
Alciph. 4.9.4; *A.P.* 5.145.5
ΑΜΕΛΓΕ [1]
Theoc. 11.75
ΑΜΕΛΓΕΙΝ [1]
Theoc. 11.65
ΑΜΕΛΓΟΜΕΝΟΣ [1]
Theoc. 11.35
ΑΜΕΛΕΙ [2]
Philostr. *Ep.* 29; *Im.* 1.2.2
ΑΜΕΛΕΙΣΘΑΙ [1]
Alciph. 4.10.3
ΑΜΕΛΗΘΕΝΤΕΣ [1]
Alciph. 4.8.2
ΑΜΕΛΞΩ [1]
Theoc. 23.25
ΑΜΕΡΟΝ [1]
Theoc. 23.3
ΑΜΕΤΕΡΑΙΣΙ [1]
Theoc. 2.31
ΑΜΗΧΑΝΩΝ [1]
Aristaen. *Ep.* 2.20.5ff
ΑΜΙΝ [1]
Theoc. 11.7
ΑΜΙΣΘΟΝ [1]

Lucian *D. Meretr.* 12.311
AMMIN [1]
Theoc. 7.126
AMOYΣON [1]
Plu. *Mor.* 455 B
AMΠΕΛΟΣ [1]
Theoc. 11.46
AMΠΛΕΞΑΣ [1]
Theoc. 3.23
AMYHTON [1]
Aristaen. *Ep.* 1.14.10ff
AMYNOYMAI [1]
Aristaen. *Ep.* 2.20.15ff
AMΦETINAΞEN [1]
A.P. 5.256.1
AMΦIΘEΣ [1]
Theoc. 23.39
AMΦIΛYKHN [1]
A.P. 5.281.4
AMΦIΠΛEKONTI [1]
A.P. 5.281.2
AMΦOTEPOIΣIN [1]
A.P. 5.229.5
AMΦOTEPΩN [1]
Fr. Gren. 1
AMΦOTEPΩΣ [1]
Theoc. 11.70
AMΦΩ [2]
Aristaen. *Ep.* 2.19.20ff; Babrius 116.14
AMΩΣΓΕΠΩΣ [1]
Plu. *Mor.* 455 B
ANABHNAI [1]
Aristophon 5.5
ANAΓKAZOYΣA [1]
Philostr. *Im.* 1.12.4
ANAΓKAN [1]
Theoc. 23.12
ANAΓKHN [1]
Ar. *Ec.* 969
ANAΓNΩΘI [1]
Isaeus *Pyrr.* 15
ANAΔEIN [1]
Plu. *Mor.* 753 B
ANAΔOXOΣ [1]
Fr. Gren. 3
ANAEIP' [1]
Philostr. *Ep.* 29
ANAΘEMMA [1]
Theoc. 23.19
ANAKAΛOYMENOΣ [2]
Const. VII 002.2.124.5; Polyb. 10.26.4
ANAΛIΣKΩN [1]
Ath. 13.567 e
ANAΛΩTON [1]
Aristaen. *Ep.* 2.20.5ff
ANAMNHΣEI [2]
A.P. 5.23.6; Callim. *Epigr.* 64.6
ANAMNΣΘΩ [1]
Fr. Gren. 4
ANAΞIE [1]
Theoc. 23.20
ANAΠEΠTAMENΩN [1]
Lucian *Bis Acc.* 17
ANAΠNEIN [1]
Philostr. *Ep.* 39
ANAPΓYPON [1]
Aristaen. *Ep.* 1.14.5
ANAPΠAZOYΣIN [1]
Helio. 4.17
ANAPPIΠTOYΣI [1]
Philostr. *Im.* 1.12.4
ANAΣTHΣON [1]
Philostr. *Ep.* 39
ANAΣTPEΦEΣΘAI [1]
Ath. 14.639 a
ANAΦAΛANTIAΣ [1]
Lucian *D. Meretr.* 14.4
ANAΦEPOMENOYΣ [1]
Ath. 14.638 d
ANAΦΘEΓΓOMENOI [1]
Helio. 4.17
ANAΦΛEΓETAI [1]
Lucian *D. Meretr.* 8.3
ANAΦΛEΞANTEΣ [1]
Ael. *VH* 13.1 (155.10)
ANAΦΛEXΘEIΣ [1]
Aristaen. *Ep.* 2.20.10ff
ANAΦAYΣTION [1]
Ar. *Ec.* 979
ANAXAΓOPA [1]
A.P. 6.71.4
ANΔEKA [1]
Theoc. 11.40
ANΔP' [1]
Babrius 116.5
ANΔPAΠOΔIΣAMENH [1]
Lucian *Bis Acc.* 16
ANΔPAΠOΔON [1]
Lucian *Bis Acc.* 16
ANΔPAΣ [2]
Const. VII 002.2.124.5; Polyb. 10.26.4
ANΔPEIOΣ [1]
Pl. *Smp.* 203 b
ANΔPEΣ [1]
Herodas 2.26
ANΔPI [1]
Philostr. *Im.* 1.2.5
ANΔPIZEΣΘAI [1]
Philostr. *Im.* 1.2.5
ANΔPOΣ [2]
Lucian *D. Meretr.* 14.3; Plu. *Gal.* 19.4
ANΔPΩN [3]
Isaeus *Pyrr.* 14; Philostr. *Im.* 1.2.5; Plu. *Mor.* 766 b
ANEΓPOMENOΣ [1]
Lucian *Bis Acc.* 17
ANEΔEΞATO [1]
Hermesianax 3.48
ANEZΩΠYPEITO [1]
Iamb. *V.P.* 25.112
ANELEYΘEPIAΣ [1]
Pl. *Smp.* 183 b
ANEMOΣ [1]
Aristaen. *Ep.* 1.27.40
ANENHΦE [1]
Lucian *Bis Acc.* 17
ANEΞH [1]
Philostr. *Ep.* 39
ANEΠIΣXETON [1]
Philo *Husb.* 37
ANEPPIΠIΣE [1]
Alciph. 4.8.2
ANEΣIΣ [1]

Philo *Cherub.* 92
ΑΝΕΤΕΤΡΑΠΤΩ [1]
Lucian *D. Meretr.* 15.2
ΑΝΕΧΟΙΜΑΝ [1]
Theoc. 11.52
ΑΝΕΧΟΜΑΙ [1]
Men. *Dysc.* 60
ΑΝΕΩΓΜΕΝΗΝ [1]
Lucian *D. Meretr.* 8.3
ΑΝΕΩΞΕΝ [1]
Chariton 1.3.4
ΑΝΗ [1]
Theoc. 11.23
ΑΝΗΝΥΤΑ [1]
Aristaen. *Ep.* 2.20.1ff
ΑΝΗΡ [3]
A.P. 5.229.1; Lucian *D. Meretr.* 14.1; Theoc. 23.1
ΑΝΘΕΛΚΟΜΕΝΟΣ [1]
Plu. *Mor.* 772 F
ΑΝΘΕΛΚΟΝΤΩΝ [1]
Plu. *Mor.* 772 F
ΑΝΘΕΩΝ [2]
Philostr. *Im.* 1.2.4; 1.2.5
ΑΝΘΗΡΟΙ [1]
Philostr. *Im.* 1.2.5
ΑΝΘΙΣΑΣ [1]
Aristaen. *Ep.* 2.19.15
ΑΝΘΟΣ [1]
Theoc. 7.121
ΑΝΘΡΑΚΙΗΝ [1]
A.P. 12.72.4
ΑΝΘΡΩΠΕ [1]
Alciph. 4.9.3
ΑΝΘΡΩΠΙΝΗΣ [1]
Philostr. *Ep.* 29
ΑΝΘΡΩΠΟΙ [2]
Isaeus *Pyrr.* 17; Philo *Husb.* 37
ΑΝΘΡΩΠΟΙΣ [3]
Aristaen. *Ep.* 2.20.15ff; Philostr. *Im.* 1.2.1 ; Theoc. 11.4
ΑΝΘΡΩΠΟΝ [3]
Ar. *Ec.* 979; J. Chrys. *Hom.* 37; Philostr. *Ep.* 39
ΑΝΘΡΩΠΟΣ [1]
Lucian *D. Meretr.* 14.3
ΑΝΘΡΩΠΟΥ [2]
Ant. Lib. 39.6; Plu. *Mor.* 759 B
ΑΝΙΑΘΗ [1]
Theoc. 11.71
ΑΝΙΑΡΑΙΣΙ [1]
Theoc. 7.124
ΑΝΙΑΣΕΙΣ [1]
Alciph. 4.9.5
ΑΝΙΗΡΟΝ [1]
A.P. 5.189.4
ΑΝΙΗΣ [1]
A.P. 5.229.5
ΑΝΙΚΗΤΟΝ [1]
Fr. Gren. 33
ΑΝΙΩΜΑΙ [1]
Theoc. 11.71
ΑΝΟΗΤΟΣ [1]
Lucian *D. Meretr.* 12.311
ΑΝΟΗΤΩΝ [2]
Alciph. 4.9.2; Aristaen. *Ep.* 1.14.5
ΑΝΟΙΑΣ [1]
Isaeus *Pyrr.* 17
ΑΝΟΙΓΕΙΝ [1]
Lucian *Bis Acc.* 29
ΑΝΟΙΓΟΜΕΝΑΙΣ [1]
A.P. 12.252.4
ΑΝΟΙΚΤΡΩΣ [1]
Ant. Lib. 39.4
ΑΝΟΙΞΙΝ [1]
Helio. 4.17
ΑΝΟΙΞΟΝ [3]
Ar. *Ec.* 961; 971; 974
ΑΝΤΕΛΛΕΤΟ [1]
Theoc. 23.18
ΑΝΤΕΡΑΣΘΑΙ [1]
Philostr. *V.S.* 485
ΑΝΤΕΡΑΣΤΑΣ [3]
Chariton 1.2.3; J. Chrys. *Hom.* 37; Plu. *Mor.* 753 B
ΑΝΤΕΡΑΣΤΗΝ [1]
Philostr. *Ep.* 29
ΑΝΤΕΡΑΣΤΟΥ [2]
Iamb. *V.P.* 25.112; Theophrastus 27.9
ΑΝΤΕΧΩ [1]
Lucian *Bis Acc.* 29
ΑΝΤΙΒΟΛΗΣΕΙΣ [1]
Pl. *Smp.* 183 a
ΑΝΤΙΓΕΝΕΙΔΕΩ [1]
A.P. 5.206.1
ΑΝΤΙΛΑΒΟΥΣΑ [1]
Philostr. *Ep.* 29
ΑΝΤΙΜΕΜΗΝΟΤΑ [1]
Aristaen. *Ep.* 2.16.5ff
ΑΝΤΙΠΟΙΟΥΜΕΝΟΥ [1]
Plu. *Mor.* 772 F
ΑΝΤΙΤΑΞΙΣ [1]
Philostr. *Ep.* 29
ΑΝΤΡΟΝ [2]
Theoc. 3.6; 3.13
ΑΝΤΡΟΥ [1]
Ael. *VH* 13.1 (155.20)
ΑΝΥΕΝ [1]
Theoc. 3.41
ΑΝΥΠΟΔΗΤΟΣ [1]
Pl. *Smp.* 203 b
ΑΝΩΘ' [1]
Ar. *Ec.* 698
ΑΞΕΙ [1]
Herodas 2.24
ΑΞΙΑ [1]
Lucian *D. Meretr.* 14.4
ΑΞΙΟΙ [1]
Philostr. *V.S.* 485
ΑΞΙΟΥΝΤΑ [1]
Aristaen. *Ep.* 1.27.15
ΑΞΙΟΥΝΤΕΣ [1]
Aristaen. *Ep.* 2.20.25ff
ΑΞΥΜΒΟΛΟΝ [1]
Lucian *D. Meretr.* 12.311
ΑΟΙΔΑΝ [1]
Prat. 708.6
ΑΟΙΚΟΣ [1]
Pl. *Smp.* 203 b
ΑΟΥΣ [1]
Theoc. 11.15

ΑΠΑΓΕΙΝ [1]
Plu. *Mor.* 772 F
ΑΠΑΓΞΑΣΘΑΙ [1]
Theoc. 3.9
ΑΠΑΛΑΝ [1]
Theoc. 11.57
ΑΠΑΛΗ [1]
Aristaen. *Ep.* 2.19.5ff
ΑΠΑΛΛΑΞΕΙΣ [1]
Theoc. 23.42
ΑΠΑΛΟΝ [2]
Lucian *Bis Acc.* 17; Philostr. *Im.* 1.2.4
ΑΠΑΛΟΣ [3]
Philostr. *Im.* 1.2.2; Pl. *Smp.* 203 b; Them. 013.162.c
ΑΠΑΛΩΤΕΡΑ [1]
Theoc. 11.20
ΑΠΑΝΑΙΝΟΜΑΙ [1]
Fr. Gren. 10
ΑΠΑΝΕΥΘΕΝ [1]
A.P. 5.256.5
ΑΠΑΝΤΑ [3]
A.P. 6.71.5; Helio. 4.17; Lucian *D. Meretr.* 8.3
ΑΠΑΝΤΑΣ [1]
Lucian *D. Meretr.* 8.3
ΑΠΑΡΑΚΑΛΥΠΤΟΥΣ [1]
Philostr. *Im.* 1.2.3
ΑΠΑΣΑ [1]
Alciph. 4.9.1
ΑΠΑΥΘΑΔΙΑΖΕΣΘΑΙ [1]
Aristaen. *Ep.* 2.20.20ff
ΑΠΕΙΘΟΥΣΗ [1]
Aristaen. *Ep.* 2.20.1ff
ΑΠΕΙΛΟΥΝΤΩΝ [1]
Ath. 13.585
ΑΠΕΙΜΙ [1]
A.P. 12.252.2
ΑΠΕΙΣΙΝ [1]
Ar. *Ec.* 692
ΑΠΕΚΛΕΙΟΜΗΝ [1]
Ath. 13.567 e
ΑΠΕΚΛΕΙΣΑ [2]
Aristaen. *Ep.* 2.16.5ff; Lucian *D. Meretr.* 8.3
ΑΠΕΚΛΕΙΣΕΝ [1]
Lucian *D. Meretr.* 15.2
ΑΠΕΛΕΥΣΕΣΘΑΙ [1]
Chariton 1.3.1
ΑΠΕΛΙΠΕΝ [1]
Lucian *Bis Acc.* 29
ΑΠΕΝΘΕΙΝ [1]
Theoc. 11.64
ΑΠΕΡΧΟΜΑΙ [1]
A.P. 5.213.1
ΑΠΕΣΤΕΙΛΑΤΕ [1]
Ath. 13.585
ΑΠΕΣΤΡΑΦΗ [1]
Chariton 1.3.6
ΑΠΕΧΩΡΟΥΝ [1]
Plu. *Mor.* 772 F
ΑΠΗΛΘΕ [1]
Lucian *D. Meretr.* 8.3
ΑΠΗΝΕΑ [1]
Theoc. 23.48
ΑΠΗΝΕΟΣ [1]
Theoc. 23.1
ΑΠΗΝΘΟΝ [1]
Theoc. 11.12
ΑΠΗΝΤΗΣΕ [1]
Ael. *VH* 13.1 (156.1)
ΑΠΙΗΣ [1]
Theoc. 23.44
ΑΠΙΘΑΝΑ [1]
Alciph. 4.9.3
ΑΠΙΘΙ [1]
Aristaen. *Ep.* 2.20.35ff
ΑΠΙΟΙΟ [1]
Theoc. 7.120
ΑΠΙΣΤΕΙΝ [1]
Chariton 1.3.4
ΑΠΟΒΑΛΛΗ [1]
A.P. 5.191.4; Theoc. 11.19
ΑΠΟΔΥΡΕΣΘΑΙ [1]
Alciph. 4.8.1
ΑΠΟΘΑΝΟΙΜ› [1]
Ar. *Ec.* 977
ΑΠΟΘΝΗΣΚΕΙ [1]
Ant. Lib. 39.5
ΑΠΟΙΣΕΙΝ [1]
Alciph. 4.17.5; Ant. Lib. 39.2
ΑΠΟΚΕΚΛΕΙΜΕΝΗΝ [1]
Fr. Gren. 27
ΑΠΟΚΛΑΣ [1]
Anac. 373.1
ΑΠΟΚΛΑΣΑΝΤΕΣ [1]
Ael. *VH* 13.1 (155.10)
ΑΠΟΚΛΕΙΕΙ [1]
Philostr. *Ep.* 28
ΑΠΟΚΛΕΙΕΙΝ [2]
Alciph. 4.10.3; Xen. *Mem.* 3.11.10
ΑΠΟΚΛΕΙΕΙΣ [1]
Lucian *D. Meretr.* 14.1
ΑΠΟΚΛΕΙΟΜΑΙ [1]
Lucian *D. Meretr.* 14.1
ΑΠΟΚΛΕΙΟΜΕΝΗΝ [1]
A.P. 12.193.6
ΑΠΟΚΛΕΙΣΑΙ [1]
Plu. *Gal.* 19.5
ΑΠΟΚΛΕΙΣΟΝ [1]
Alciph. 4.17.5
ΑΠΟΚΛΙΝΘΕΙΣ [1]
Theoc. 3.38
ΑΠΟΚΤΕΝΩ [1]
Longus 4.16
ΑΠΟΛΑΥΟΥΣΑ [1]
Alciph. 4.9.1
ΑΠΟΛΟΓΙΑΝ [1]
Chariton 1.3.7
ΑΠΟΜΑΤΤΕΤΑΙ [1]
Aristaen. *Ep.* 2.20.30ff
ΑΠΟΜΙΜΕΙΣΘΑΙ [1]
Philostr. *Im.* 1.2.4
ΑΠΟΜΝΗΜΟΝΕΥΜΑΤΩΝ [1]
Ath. 13.585
ΑΠΟΝΤΕΣ [1]
Plu. *Mor.* 759 B
ΑΠΟΠΛΗΡΩΣΕΤΕ [1]
Aristaen. *Ep.* 2.20.25ff
ΑΠΟΠΝΙΞΑΙ [1]
Antiphanes 195.5
ΑΠΟΡΙΑΝ [1]
Pl. *Smp.* 203 b
ΑΠΟΡΙΑΣ [1]

Aristaen. *Ep.* 2.20.5ff; Theoc. 7.121
ΑΠΟΡΟΥΜΕΝΟΥ [1]
Chariton 1.3.5
ΑΠΟΣΤΗΝΑΙ [1]
Plu. *Gal.* 19.4
ΑΠΟΤΕΜΟΝΤΕΣ [1]
Ant. Lib. 39.4
ΑΠΟΤΙΝΕΙΝ [1]
Ar. *Vesp.* 1255
ΑΠΟΤΡΕΧΕΙΣ [1]
Fr. Gren. 36
ΑΠΟΤΥΓΧΑΝΟΜΕΝΩ [1]
Ant. Lib. 39.3
ΑΠΟΧΕΤΕΥΣΑΜΕΝΟΙ [1]
Philo *Husb.* 37
ΑΠΟΨΥΧΕΙ [1]
A.P. 12.72.2
ΑΠΡΟΦΑΣΙΣΤΩΣ [1]
Aristaen. *Ep.* 2.16.5ff
ΑΠΤΕ [2]
A.P. 12.117.1; 12.117.4
ΑΠΤΕΤ' [1]
Theoc. 23.50
ΑΠΩΣΑΣΘΩ [1]
PGM 4.2741
ΑΡΑΤΕ [1]
Theoc. 7.122
ΑΡΓΑΛΕΩΤΑΤΗΝ [1]
Philo *Husb.* 37
ΑΡΓΥΡΑΝ [1]
Lucian *D. Meretr.* 14.3
ΑΡΓΥΡΕΙΟΙΣ [1]
Alciph. 4.9.2
ΑΡΓΥΡΙΟΝ [2]
Ar. *Vesp.* 1255; Lucian *D. Meretr.* 12.310
ΑΡΓΥΡΙΟΥ [1]
Aristaen. *Ep.* 1.14.1
ΑΡΓΥΡΙΩΙ [1]
Aristaen. *Ep.* 1.14.1
ΑΡΕΤΗΣ [1]
Lucian *Bis Acc.* 17
ΑΡΙΣΤΕΡΑ [1]
Philostr. *Im.* 1.2.2
ΑΡΙΣΤΕΡΑΝ [3]
Philostr. *Im.* 1.2.2 (2); 1.2.5
ΑΡΙΣΤΟΔΗΜΟΣ [1]
Ath. 13.585
ΑΡΙΣΤΩΝ [1]
Pl. *Smp.* 182 d
ΑΡΚΕΟΦΩΝ [3]
Ant. Lib. 39.1; 39.2; 39.5
ΑΡΚΕΟΦΩΝΤΙ [1]
Ant. Lib. 39.3
ΑΡΚΕΟΦΩΝΤΟΣ [2]
Ant. Lib. 39.2; 39.6
ΑΡΚΕΣΑΤ' [1]
A.P. 12.85.9
ΑΡΚΙΣ [1]
Antiphanes 195.6
ΑΡΚΤΩΝ [1]
Theoc. 11.41
ΑΡΜΟΖΟΝΤΕΣ [1]
Aristaen. *Ep.* 2.19.20
ΑΡΝΑ [1]
Aristaen. *Ep.* 1.14.10
ΑΡΝΑΣ [1]
Aristaen. *Ep.* 2.20.25ff
ΑΡΝΕΣΣΙ [1]
Theoc. 11.74
ΑΡΝΟΣ [1]
Theoc. 11.20
ΑΡΞΑΙ [1]
Pl. *Smp.* 183 a
ΑΡΠΑΛΕΩΣ [1]
Theog. 1046
ΑΡΠΑΣΑΣ [1]
Men. *Dysc.* 59
ΑΡΠΑΣΑΣΑ [1]
Lucian *Bis Acc.* 16
ΑΡΠΑΣΕΣΘΑΙ [1]
Philostr. *Im.* 1.12.4
ΑΡΠΑΣΤΟΝ [1]
A.P. 12.167.2
ΑΡΡΩΣΤΗΣΑΝΤΟΣ [1]
Xen. *Mem.* 3.11.10
ΑΡΣΙΝΟΗ [1]
Ant. Lib. 39.6
ΑΡΣΙΝΟΗΣ [1]
Ant. Lib. 39.3
ΑΡΤΑΜΕΝΟΝ [2]
Theoc. 23.36; 23.54
ΑΡΤΙΩΣ [1]
Aristaen. *Ep.* 2.20.30ff
ΑΡΧΑΙΑ [1]
Alciph. 4.9.2
ΑΡΧΑΙΟΝ [1]
Ath. 14.638 d
ΑΡΧΕΙΣ [1]
Philostr. *V.S.* 485
ΑΡΧΗ [1]
Philostr. *Im.* 1.2.2
ΑΡΧΗΝ [2]
Pl. *Smp.* 183 a; Plu. *Mor.* 753 B
ΑΡΧΗΣ [1]
Lucian *D. Meretr.* 12.311
ΑΡΧΙΑΣ [1]
Plu. *Mor.* 772 E
ΑΡΧΙΝ' [1]
A.P. 12.118.1
ΑΡΧΩ [1]
Lucian *D. Meretr.* 14.3
ΑΣΑΙ [1]
Plu. *Mor.* 455 B
ΑΣΕΛΓΕΙΑΝ [3]
Const. VII 002.2.124.5; Isaeus *Pyrr.* 13; Polyb. 10.26.5
ΑΣΕΥΜΑΙ [1]
Theoc. 3.38
ΑΣΜΑΤΙ [1]
Lucian *D. Mar.* 1.4
ΑΣΜΕΝΩΣ [1]
Xen. *Mem.* 3.11.10
ΑΣΠΑΖΟΥ [2]
Ar. *Ec.* 971; 974
ΑΣΠΙΔΩΝ [2]
Helio. 4.17 (2)
ΑΣΤΕΟΣ [1]
Philostr. *Im.* 1.12.4
ΑΣΤΕΡΟΠΑΙ [1]
A.P. 5.153.4
ΑΣΤΡΑ [2]
A.P. 5.191.1; *Fr. Gren.* 11

ΑΣΤΡΕΠΤΟΥ [1]
A.P. 6.71.10
ΑΣΤΡΩΤΟΣ [1]
Pl. *Smp.* 203 b
ΑΣΤΡΩΤΟΥΣ [1]
Aristaen. *Ep.* 2.20.20ff
ΑΣΥΜΦΟΡΟΝ [1]
Alciph. 4.8.1
ΑΣΥΧΙΑ [1]
Theoc. 7.126
ΑΣΧΟΛΕΙΣΘΑΙ [1]
Aristaen. *Ep.* 1.27.5ff
ΑΤΑΚΤΕΙΝ [1]
Philostr. *Im.* 1.2.5
ΑΤΑΚΤΟΣ [1]
Philostr. *Im.* 1.2.5
ΑΤΑΛΑΝΤΑ [1]
Theoc. 3.41
ΑΤΑΛΑΝΤΗΣ [1]
Ael. *VH* 13.1 (156.1)
ΑΤΕΙΡΗΣ [1]
Theoc. 23.6
ΑΤΕΡ [1]
Theoc. 3.48
ΑΤΕΡΑΜΩΝ [1]
Aristaen. *Ep.* 2.20.10ff
ΑΤΕΡΠΕΩΝ [1]
Theoc. 23.23
ΑΤΕΧΝΩΣ [1]
Aristaen. *Ep.* 1.27.10ff
ΑΤΙΜΩΣ [1]
Lucian *Bis Acc.* 29
ΑΤΙΣ [1]
Theoc. 7.127
ΑΤΜΟΝ [1]
Philostr. *Im.* 1.2.2
ΑΤΟΠΟΣ [1]
Ar. *Ec.* 956
ΑΤΟΠΟΥ [1]
J. Chrys. *Hom.* 37
ΑΤΡΟΠΟΝ [1]
Theoc. 3.49
ΑΤΡΩΤΟΝ [1]
A.P. 12.115.4
ΑΤΤΙΚΟΣ [1]
Alciph. 4.17.5
ΑΤΥΧΗΣ [1]
Fr. Gren. 51
ΑΥΓΑΣ [1]
A.P. 12.72.3
ΑΥθ' [1]
Theoc. 11.22
ΑΥΛΕΙ [1]
Philostr. *Im.* 1.12.4
ΑΥΛΕΙΑΣ [2]
A.P. 5.281.2; Theoc. 23.54
ΑΥΛΕΙΟΙΣ [2]
A.P. 5.206.8; Chariton 1.2.3
ΑΥΛΕΙΟΝ [1]
Helio. 4.17
ΑΥΛΕΙΟΣ [1]
Lucian *D. Meretr.* 15.2
ΑΥΛΗΜΑΤΟΣ [1]
Iamb. *V.P.* 25.112
ΑΥΛΗΤΟΥ
Iamb. *V.P.* 25.112
ΑΥΛΗΤΡΙΔΑ [2]
Lucian *Bis Acc.* 17; *D. Meretr.* 14.4
ΑΥΛΗΤΡΙΔΕΣ [1]
Ael. *VH* 13.1 (155.10)
ΑΥΛΟΔΟΚΗΝ [1]
A.P. 5.206.4
ΑΥΛΟΣ [2]
Aristaen. *Ep.* 1.14.1; Prat. 708.6
ΑΥΛΟΥ [2]
Lucian *Bis Acc.* 17; Plu. *Mor.* 713 c
ΑΥΛΟΥΣ [1]
A.P. 5.206.4
ΑΥΛΩ [1]
Ael. *N.A.* 1.50
ΑΥΞΕΙ [1]
Men. *Dysc.* 62
ΑΥΟΣ [1]
Lucian *D. Meretr.* 14.1
ΑΥΡΙΟΝ [1]
Theoc. 3.11
ΑΥΤΟΛΥΡΙΖΩΝ [1]
Lucian *D. Meretr.* 14.4
ΑΥΤΟΜΑΤΟΙΣ [1]
A.P. 12.85.6
ΑΥΧΜΗΡΑΝ [1]
Alciph. 4.9.2
ΑΥΧΜΗΡΟΣ [2]
Pl. *Smp.* 203 b; Them. 013.162.d
ΑΦΑΙΡΕθΕΙΣΑ [1]
Lucian *Bis Acc.* 16
ΑΦΑΙΡΟΥΣΑ [1]
Plu. *Gal.* 19.5
ΑΦΕΙΔΩΣ [1]
Philostr. *Im.* 1.12.4
ΑΦΕΛΕΣθΕ [1]
PGM 4.2735
ΑΦΗΚΕ [2]
Ael. *VH* 13.1 (155.20); Chariton 1.3.6

ΑΦΗΡΕΙΤΟ [1]
Lucian *Bis Acc.* 17
ΑΦΗΡΗΤΑΙ [1]
Philostr. *Im.* 1.2.5
ΑΦΗΣ [3]
A.P. 5.64.3; *Fr. Gren.* 27; 49
ΑΦθΟΝΩΝ [1]
Alciph. 4.9.1
ΑΦΙΕΝΤΕΣ [1]
Aristaen. *Ep.* 2.19.5ff
ΑΦΙΗΣΙ [1]
Ael. *N.A.* 9.13
ΑΦΙΚΕΤΟ [1]
Pl. *Smp.* 203 b
ΑΦΙΚΕΥΣΟ [1]
Theoc. 11.42
ΑΦΙΚΗΤΑΙ [1]
Theoc. 11.61
ΑΦΙΚΝΕΙΤΑΙ [1]
Ael. *N.A.* 1.50
ΑΦΙΣΤΑΣ [1]
Philostr. *Im.* 1.2.2
ΑΦΡΑΣΤΟΝ [1]
Helio. 4.17
ΑΦΡΟΔΙΣΙΑ [1]
Lucian *D. Meretr.* 14.3
ΑΦΡΟΔΙΣΙΟΥ [1]
Ael. *N.A.* 9.13

ΑΦΡΟΔΙΤΑΣ [1]
Theoc. 2.30
ΑΦΡΟΔΙΤΗ [3]
Alciph. 4.9.3; Ant. Lib. 39.6; Pl. *Smp.* 203 b
ΑΦΡΟΔΙΤΗΣ [5]
Aristaen. *Ep.* 1.14.10; 1.27.1; Lucian *D. Meretr.* 14.3; Pl. *Smp.* 203 b (2)
ΑΦΡΟΣΥΝΑΝ [1]
A.P. 12.115.2
ΑΦΡΩΝ [1]
Fr. Gren. 31
ΑΦΥΩΣ [1]
Aristaen. *Ep.* 1.27.5ff
ΑΦΩΝΟΣ [1]
Chariton 1.3.4
ΑΧΑΡΙΝ [1]
Plu. *Mor.* 455 B
ΑΧΑΡΙΣΤΟΣ [1]
Lucian *Bis Acc.* 29
ΑΧΘΟΜΕΝΗΣ [1]
Plu. *Gal.* 19.4
ΑΧΟΣ [1]
Theoc. 3.12
ΑΩΡΙ [4]
A.P. 12.116.3; Aristaen. *Ep.* 2.19.5ff; Lucian *D. Meretr.* 8.2; Theoc. 11.40
ΑΩΡΙΑ [1]
Helio. 4.17
ΑΩΡΩ [1]
Alciph. 4.9.4
ΑΫΠΝΟΣ [2]
A.P. 12.72.1; 12.90.5
ΒΑΔΙΖΩ [1]
Theoc. 23.22
ΒΑΘΕΟΣ [1]
Lucian *Bis Acc.* 17
ΒΑΘΥΝ [1]
Theoc. 3.42
ΒΑΙΝΕ [1]
Theoc. 23.56
ΒΑΙΝΕΙΝ [1]
Philostr. *Im.* 1.2.5
ΒΑΙΟΝ [1]
A.P. 12.85.8
ΒΑΛΕ [1]
Fr. Gren. 25
ΒΑΛΕΙΝ [1]
Ar. *Vesp.* 1254
ΒΑΛΛΕΙ [1]
Theoc. 23.5
ΒΑΛΛΗ [1]
A.P. 12.115.4
ΒΑΡΥΝ [1]
Helio. 4.17
ΒΑΡΥΝΟΜΕΝΗ [1]
Plu. *Gal.* 19.5
ΒΑΡΥΣ [2]
A.P. 12.167.3; Theoc. 3.15
ΒΑΡΥΤΑΤΟΙ [1]
Ael. *VH* 13.1 (155.5)
ΒΑΡΥΤΗΣ [1]
Alciph. 4.10.3
ΒΑΣΙΛΕΙΑΝ [1]
Prat. 708.6
ΒΑΣΙΛΕΩΣ [1]
Ant. Lib. 39.1
ΒΑΤΡΑΧΟΣ [1]
Ael. *N.A.* 9.13
ΒΔΕΛΥΤΤΕΣΘΕ [1]
Aristaen. *Ep.* 2.20.30ff
ΒΔΕΛΥΧΘΕΙΗ [1]
Plu. *Mor.* 753 B
ΒΕΒΑΛΟΙ [1]
Theoc. 3.51
ΒΕΒΑΜΜΕΝΟΝ [1]
A.P. 5.153.1
ΒΕΒΑΡΗΜΕΝΟΣ [1]
Pl. *Smp.* 203 b
ΒΕΒΛΗΜΕΝΟΣ [1]
A.P. 5.165.3
ΒΕΒΛΗΣΘΩ [1]
A.P. 12.117.1
ΒΕΒΡΕΓΜΕΝΟΣ [1]
A.P. 5.167.5
ΒΕΛΕΜΝΟΝ [1]
Theoc. 11.16
ΒΕΛΗ [1]
Theoc. 23.5
ΒΕΛΟΣ [2]
Ael. *VH* 13.1 (155.20); *A.P.* 5.189.4
ΒΙΑΙΟΣ [1]
A.P. 12.85.4
ΒΙΑΝ [1]
Helio. 4.17
ΒΙΑΝΤΟΣ [1]
Theoc. 3.44
ΒΙΑΣ [1]
Lucian *Bis Acc.* 16
ΒΙΑΣΑΣΘΑΙ [1]
Plu. *Mor.* 772 F
ΒΙΗΙ [2]
Herodas 2.24; 2.37
ΒΙΘΥΝΟΝ [1]
Lucian *D. Meretr.* 14.1
ΒΙΝΕΙΝ [1]
Ar. *Ec.* 706
ΒΙΟΥ [2]
Alciph. 4.9.1; Pl. *Smp.* 203b
ΒΛΕΜΜΑΤΑ [1]
A.P. 12.90.8
ΒΛΕΜΜΑΤΟΣ [1]
A.P. 5.153.4
ΒΛΕΠΕΙ [1]
Lucian *Bis Acc.* 29
ΒΛΕΠΕΙΝ [1]
A.P. 5.43.6
ΒΛΕΠΟΝ [1]
Theoc. 23.12
ΒΛΕΠΟΥΣΑ [1]
Babrius 116.3
ΒΛΕΦΑΡΟΝ [1]
PGM 4.2737
ΒΛΕΦΑΡΩ [1]
PGM 4.2737
ΒΛΗΘΕΙΣ [1]
A.P. 12.72.4
ΒΟΗ [3]
Ael. *N.A.* 9.13; Lucian *Bis Acc.* 17; *D. Meretr.* 15.2
ΒΟΗΝ [2]
Ael. *N.A.* 9.13; Helio. 4.17
ΒΟΗΣ [1]
Lucian *Bis Acc.* 29
ΒΟΜΒΕΥΣΑ [1]
Theoc. 3.13

ΒΟΡΕΗΣ [1]
A.P. 5.167.2
ΒΟΣΚΕ [1]
Theoc. 3.3
ΒΟΣΚΩ [1]
Theoc. 11.34
ΒΟΣΤΡΥΧΑ [1]
A.P. 6.71.3
ΒΟΣΤΡΥΧΩΝ [1]
Ar. *Ec.* 955
ΒΟΤΑ [1]
Theoc. 11.34
ΒΟΤΑΝΑΣ [1]
Theoc. 11.13
ΒΟΥΚΟΛΟΙΣ [1]
Ath. 14.638 e
ΒΟΥΚΟΛΟΣ [1]
A.P. 5.229.1
ΒΟΥΛΕΙ [2]
Alciph. 4.9.3; J. Chrys. *Hom.* 37
ΒΟΥΛΕΤΑΙ [2]
Aristaen. *Ep.* 2.19.20; Lucian *D. Meretr.* 15.2
ΒΟΥΛΗΘΕΙΗ [1]
Alciph. 4.10.3
ΒΟΥΛΗΜΑ [1]
Aristaen. *Ep.* 2.19.15
ΒΟΥΛΗΣΙΝ [1]
Helio. 4.17
ΒΟΥΛΟΜΑΙ [3]
Ar. *Ec.* 964; Aristaen. *Ep.* 2.19.10; Lucian *Bis Acc.* 29;
ΒΟΥΛΟΜΕΝΟΣ [2]
Pl. *Smp.* 183 a (2)
ΒΟΥΛΟΜΕΝΟΥ [1]
Isaeus *Pyrr.* 15
ΒΟΥΛΟΜΕΝΩ [2]
Isaeus *Pyrr.* 13; 16
ΒΡΑΓΧΙ' [1]
Theoc. 11.54
ΒΡΑΔΕΙΑ [1]
Philostr. *Im.* 1.2.1
ΒΡΑΔΥΝΕΙΝ [1]
Men. *Dysc.* 62
ΒΡΑΣΜΟΝ [1]
Philo *Husb.* 37
ΒΡΑΧΕΙΑΣ [1]
Philostr. *Ep.* 29
ΒΡΑΧΕΟΣ [1]
Aristaen. *Ep.* 1.27.15
ΒΡΑΧΥ [2]
Aristaen. *Ep.* 2.20.10ff; Theoc. 23.38
ΒΡΟΜΙΟΣ [1]
Prat. 708.3
ΒΡΟΝΤΕΩΝ [1]
A.P. 12.115.3
ΒΡΟΧΘΟΙΟ [1]
Theoc. 3.54
ΒΡΟΧΟΝ [2]
Theoc. 23.21; 23.51
ΒΡΟΧΟΣ [1]
Antiphanes 195.5
ΒΡΥΧΩΜΕΝΟΝ [1]
Alciph. 4.8.2
ΒΥΖΑΝΤΙΟΣ [1]
Philostr. *V.S.* 485
ΒΥΖΑΝΤΙΟΥΣ [1]
Philostr. *V.S.* 485
ΒΥΖΑΝΤΙΩΝ [1]
Stob. *Anth.* 3.2.18
ΒΥΘΟΝ [1]
Theoc. 11.62
ΒΩΜΟΝ [2]
Philostr. *Ep.* 39 (2)
ΓΑ [1]
Theoc. 11.79
ΓΑΙΑΝ [1]
A.P. 12.85.3
ΓΑΛ' [1]
Theoc. 11.65
ΓΑΛΑ [1]
Theoc. 11.35
ΓΑΛΑΚΤΟΣ [1]
Philostr. *Ep.* 39
ΓΑΛΑΤΕΙΑ [3]
A.P. 5.256.1; Theoc. 11.19; 11.63
ΓΑΛΑΤΕΙΑΝ [2]
Theoc. 11.13; 11.76
ΓΑΛΑΤΕΙΑΣ [1]
Theoc. 11.8
ΓΑΜΑΙ [1]
Theoc. 3.40
ΓΑΜΕΤΑΙ [1]
Isaeus *Pyrr.* 14
ΓΑΜΕΤΑΣ [1]
Isaeus *Pyrr.* 14
ΓΑΜΕΤΗΝ [1]
Lucian *Bis Acc.* 29
ΓΑΜΕΤΗΣ [1]
Plu. *Gal.* 19.4
ΓΑΜΟΝ [4]
Ant. Lib. 39.3; 39.5; Men. *Dysc.* 64; Plu. *Gal.* 19.5
ΓΑΜΟΥ [2]
Ant. Lib. 39.2; Plu. *Mor.* 753 B
ΓΑΜΟΥΣ [1]
Men. *Sam.* 414
ΓΑΜΩΝ [1]
Ael. *VH* 13.1 (155.15)
ΓΑΝΟΝ [1]
Ant. Lib. 39.2
ΓΑΣΤΡΙΜΑΡΓΙΑ [1]
Philo *Husb.* 37
ΓΑΥΡΟΤΕΡΑ [1]
Theoc. 11.21
ΓΕΓΑΜΗΚΕΝΑΙ [1]
Chariton 1.3.6
ΓΕΓΟΝΕΝ [3]
Chariton 1.3.4; *Fr. Gren.* 1; Pl. *Smp.* 203 b
ΓΕΓΟΝΕΣΑΝ [1]
Helio. 4.17
ΓΕΓΟΝΟΣ [1]
Men. *Sam.* 407
ΓΕΓΟΝΟΤΩΝ [1]
Chariton 1.3.5
ΓΕΓΡΑΠΤΑΙ [1]
Philostr. *Im.* 1.2.1
ΓΕΓΡΑΦΘΑΙ [1]
Philostr. *Im.* 1.2.4
ΓΕΓΥΜΝΑΣΜΑΙ [1]
A.P. 12.90.3
ΓΕΙΤΟΝΑ [1]
Lucian *D. Meretr.* 14.4
ΓΕΙΤΟΝΕΣ [2]
A.P. 5.23.5; Callim. *Epigr.* 64.5
ΓΕΙΤΟΝΩΝ [3]
Isaeus *Pyrr.* 13; Lucian *Bis Acc.* 31; Plu. *Mor.* 772 F

ΓΕΛΑ [1]
Philostr. *Im.* 1.12.4
ΓΕΛΑΝ [1]
Aristaen. *Ep.* 2.19.5
ΓΕΛΑΣΑΣΑ [1]
A.P. 6.1.1
ΓΕΛΟΙΩΝ [1]
Ath. 13.585
ΓΕΛΩΣ [2]
Lucian *Bis Acc.* 17; Philostr. *Im.* 1.2.5
ΓΕΛΩΤΑ [2]
Alciph. 4.8.2
J. Chrys. *Hom.* 37
ΓΕΜΙΣΘΕΙΣ [1]
A.P. 12.85.7
ΓΕΝΕΘΛΙΟΙΣ [1]
Pl. *Smp.* 203 b
ΓΕΝΕΙΑΣΔΩΝ [1]
Theoc. 11.9
ΓΕΝΕΙΩΝΤΑ [1]
Philostr. *Ep.* 14
ΓΕΝΕΣΘΑΙ [2]
Aristaen. *Ep.* 1.14.5; 2.19.1
ΓΕΝΝΑΙΟΤΑΤΩΝ [1]
Pl. *Smp.* 182 d
ΓΕΝΝΗΘΕΙΣ [1]
Pl. *Smp.* 203 b
ΓΕΝΟΙΜΑΝ [1]
Theoc. 3.12
ΓΕΝΟΙΤΟ [4]
Alciph. 4.9.2; J. Chrys. *Hom.* 37; Lucian *D. Meretr.* 14.4; Theoc. 3.54
ΓΕΝΟΣ [1]
Ant. Lib. 39.2
ΓΕΝΟΥΣ [1]
Plu. *Mor.* 772 E
ΓΕΡΩΝ [1]
Antiphanes fr. 239.1
ΓΕΥΣΑΜΕΝΗ [1]
Philostr. *Ep.* 29
ΓΗ [1]
Aristaen. *Ep.* 2.20.10ff
ΓΗΝ [2]
Ant. Lib. 39.6; Philostr. *Ep.* 29
ΓΗΡΑ [1]
Theoc. 23.29
ΓΗΡΑΣ [1]
Antiphanes fr. 239.4
ΓΙΓΝΕΣΘΑΙ [1]
Isaeus *Pyrr.* 13
ΓΙΓΝΕΤΑΙ [2]
Ar. *Vesp.* 1253; Philostr. *Ep.* 29
ΓΙΝΕΤ' [1]
Theoc. 11.4
ΓΙΝΕΤΑΙ [3]
Aristaen. *Ep.* 2.19.20; Plu. *Mor.* 772 E; Theoc. 11.58
ΓΙΝΟΜΕΝΟΙ [1]
Plu. *Mor.* 766 b
ΓΙΝΩΣΚΕΙΝ [1]
Theoc. 11.5
ΓΙΝΩΣΚΕΣΘΑΙ [1]
Aristaen. *Ep.* 2.19.10
ΓΙΝΩΣΚΩ [1]
Theoc. 11.30
ΓΙΝΩΣΧ' [1]
Fr. Gren. 33
ΓΛΑΥΚΑΝ [1]
Theoc. 11.43
ΓΛΥΚΕΙΑ [1]
Aristaen. *Ep.* 2.19.20
ΓΛΥΚΕΙΑΝ [1]
Aristaen. *Ep.* 2.19.5
ΓΛΥΚΕΡΟΥ [1]
A.P. 5.153.4
ΓΛΥΚΕΡΩΝ [1]
A.P. 5.281.6
ΓΛΥΚΕΡΩΤΕΡΟΝ [1]
Theoc. 11.53
ΓΛΥΚΥ [1]
Theoc. 3.54
ΓΛΥΚΥΔΑΚΡΥΣ [1]
A.P. 12.167.2
ΓΛΥΚΥΚΑΡΠΟΣ [1]
Theoc. 11.46
ΓΛΥΚΥΜΑΛΟΝ [1]
Theoc. 11.39
ΓΛΥΚΥΝ [2]
PGM 4.2736; Theoc. 2.118
ΓΛΥΚΥΣ [3]
A.P. 12.72.1; Theoc. 11.22; 11.23
ΓΛΩΣΣΑΝ [1]
Ant. Lib. 39.4
ΓΛΩΤΤΑ [1]
Aristaen. *Ep.* 2.20.15ff
ΓΝΑΘΑΙΝΑ [1]
Ath. 13.585
ΓΝΑΘΑΙΝΗΣ [1]
Ath. 13.585
ΓΝΑΘΟΥΣ [1]
Aristaen. *Ep.* 1.14.1ff
ΓΝΑΘΩΝΑΡΙΟΝ [1]
Longus 4.16
ΓΝΗΣΙΠΠΟΣ [2]
Ath. 14.638 d; 14.638 e
ΓΝΗΣΙΠΠΟΥ [1]
Ath. 14.638 d
ΓΝΩΡΙΣΑΣΑ [1]
Ael. *VH* 13.1 (155.20)
ΓΟΗΣ [1]
Pl. *Smp.* 203 b
ΓΟΝΑΤΙ [1]
Philostr. *Im.* 1.2.2
ΓΟΝΕΑΣ [1]
Ant. Lib. 39.4
ΓΟΝΕΩΝ [2]
Ant. Lib. 39.1
Lib. 39.3
ΓΟΡΓΟΣ [1]
Lucian *D. Meretr.* 15.2
ΓΟΥΝΑΣΟΜΑΙ [1]
A.P. 5.103.2
ΓΡΑΔΙΟΝ [1]
Ar. *Ec.* 949
ΓΡΑΙΑ [1]
Theoc. 7.126
ΓΡΑΜΜΑ [1]
Theoc. 23.46
ΓΡΑΦΑΙ [1]
Philostr. *Im.* 1.2.3
ΓΡΑΦΑΙΣ [1]
Aristaen. *Ep.* 1.27.5

ΓΡΑΦΕΙΝ [1]
Philostr. *Ep.* 39
ΓΡΑΦΕΥΣ [1]
Lucian *D. Meretr.* 8.3
ΓΡΑΦΗ [1]
Philostr. *Im.* 1.2.5
ΓΡΑΦΗΣ [1]
Philostr. *Ep.* 14
ΓΡΑΨΑΣΘΑΙ [1]
Lucian *Bis Acc.* 31
ΓΡΑΨΟΝ [1]
Theoc. 23.46
ΓΥΙΟΤΑΚΗΣ [1]
A.P. 6.71.9
ΓΥΜΝΑΣΙΩΝ [1]
Theoc. 23.57
ΓΥΜΝΗΝ [1]
A.P. 5.43.1
ΓΥΝΑΙ [2]
Philostr. *Ep.* 28; Theoc. 3.50
ΓΥΝΑΙΑ [2]
Aristaen. *Ep.* 2.20.25ff; Philostr. *Im.* 1.2.5
ΓΥΝΑΙΚΑ [4]
Chariton 1.3.3; Plu. *Gal.* 19.2; *Mor.* 753 B; Stob. *Anth.* 3.2.18
ΓΥΝΑΙΚΑΣ [5]
Ath. 14.638 d; 14.638 e; Const. VII 002.2.124.5; Isaeus *Pyrr.* 14; Polyb. 10.26.3
ΓΥΝΑΙΚΕΣ [3]
Ar. *Ec.* 693; Isaeus *Pyrr.* 14; Theoc. 7.120
ΓΥΝΑΙΚΙ [2]
Aristaen. *Ep.* 2.20.1ff; Philostr. *Im.* 1.2.5
ΓΥΝΑΙΚΟΣ [2]
Aristaen. *Ep.* 1.27.1; J. Chrys. *Hom.* 37
ΓΥΝΑΙΚΩΝ [2]
Isaeus *Pyrr.* 17; Plu. *Mor.* 766 b
ΓΥΝΑΙΟΝ [2]
Philostr. *Im.* 1.12.4 (2)
ΓΥΝΗ [7]
Aristaen. *Ep.* 1.14.5ff; 2.19.1; 2.20.10ff; Babrius 116.2; Chariton 1.3.5; Isaeus *Pyrr.* 13; Lucian *D. Meretr.* 8.3
ΓΥΡΓΑΘΟΝ [1]
Aristaen. *Ep.* 2.20.5ff
ΔΑΓΥΔΙ [1]
Theoc. 2.110
ΔΑΔ' [1]
Ar. *Ec.* 978
ΔΑΔΑ [1]
Ar. *Ec.* 692
ΔΑΔΑΣ [1]
Chariton 1.3.2
ΔΑΙ [1]
Ar. *Ec.* 978
ΔΑΙΔΑΣ [1]
Herodas 2.35
ΔΑΙΜΟΝΙ [1]
Theoc. 2.28
ΔΑΙΜΩΝ [1]
Philostr. *Im.* 1.2.1
ΔΑΚΡΥ [1]
Theoc. 23.38
ΔΑΚΡΥΑ [3]
Alciph. 4.9.3; *A.P.* 5.145.6; Aristaen. *Ep.* 2.20.30ff
ΔΑΚΡΥΕΙΣ [1]
Alciph. 4.9.3
ΔΑΚΡΥΟΙΣ [1]
A.P. 5.145.3
ΔΑΚΡΥΟΝ [1]
A.P. 5.229.2
ΔΑΚΡΥΟΝΤΕΣ [1]
Aristaen. *Ep.* 2.20.25ff
ΔΑΚΡΥΣΙ [2]
A.P. 12.72.6; 12.116.2
ΔΑΚΡΥΣΙΝ [1]
A.P. 5.191.6
ΔΑΚΡΥΧΕΩ [1]
A.P. 12.72.6
ΔΑΚΡΥΩΝ [5]
Alciph. 4.9.1; Chariton 1.3.6; Lucian *D. Meretr.* 8.2; 14.1; Philostr. *Ep.* 39
ΔΑΚΤΥΛΟΙΣ [1]
Philostr. *Im.* 1.2.5
ΔΑΚΤΥΛΟΥΣ [1]
Ant. Lib. 39.4
ΔΑΜΙ [1]
A.P. 12.72.5
ΔΑΜΙΣ [1]
A.P. 12.72.2
ΔΑΜΝΟΜΕΝΗ [1]
PGM 4.2743
ΔΑΝΕΙΑ [1]
Alciph. 4.9.4
ΔΑΠΑΝΗΝ [1]
J. Chrys. *Hom.* 37
ΔΑΠΕΔΟΝ [1]
A.P. 12.131.2
ΔΑΠΙΔΑΣ [1]
Lucian *D. Meretr.* 14.4
ΔΑΦΝΑΙ [1]
Theoc. 11.45
ΔΑΦΝΙΔΟΣ [1]
Longus 4.16
ΔΕΔΕΥΜΕΝΑ [1]
A.P. 6.71.3
ΔΕΔΙΩΣ [1]
Philostr. *Im.* 1.2.2
ΔΕΔΟΤΑΙ [1]
Pl. *Smp.* 183 b
ΔΕΔΟΥΛΕΥΚΑΜΕΝ [1]
Chariton 1.2.3
ΔΕΔΩΚΕ [1]
Pl. *Smp.* 182 e
ΔΕΗΣΕΣΙΝ [1]
Pl. *Smp.* 183 a
ΔΕΙΛΟΣ [1]
A.P. 6.71.5
ΔΕΙΜΑ [1]
Helio. 4.17
ΔΕΙΝΑ [1]
PGM 4.2735
ΔΕΙΝΟΝ [1]
Theoc. 23.12
ΔΕΙΝΟΣ [2]
Pl. *Smp.* 203 b (2)
ΔΕΙΝΩΣ [1]

Aristaen. *Ep.* 2.20.1ff
ΔΕΙΟΝΟΜΑΧΟΣ [1]
Lucian *D. Meretr.* 15.2
ΔΕΙΠΝΑ [1]
Isaeus *Pyrr.* 14
ΔΕΙΠΝΟΥ [1]
Ar. *Ec.* 694
ΔΕΙΤΑΙ [1]
Philostr. *Im.* 1.2.5
ΔΕΚΑ [2]
Lucian *D. Meretr.* 8.3; Theoc. 3.10
ΔΕΚΑΚΙΣ [1]
A.P. 5.118.1
ΔΕΛΦΙΔΑ [1]
Lucian *D. Meretr.* 14.4
ΔΕΛΦΙΣ [1]
Theoc. 2.29
ΔΕΛΦΟΥΣ [1]
Helio. 4.17
ΔΕΜΝΙΑ [1]
Theoc. 6.33
ΔΕΝΔΡΑ [1]
Ael. *VH* 13.1 (155.15)
ΔΕΞΑΙ [6]
Alc. 374 (2); Alciph. 4.17.9; *A.P.* 5.118.2; 12.167.4; *Fr. Gren.* 28
ΔΕΞΑΣΘ' [1]
A.P. 12.85.10
ΔΕΞΑΣΘΕ [1]
A.P. 12.85.1
ΔΕΞΕΤΑΙ [1]
Theog. 1046
ΔΕΞΙΑ [3]
Philostr. *Im.* 1.2.2 (2); 1.2.5
ΔΕΞΙΑΝ [1]
Aristaen. *Ep.* 2.20.15ff
ΔΕΞΙΟΣ [1]
Theoc. 3.37
ΔΕΞΙΟΥ [1]
Lucian *D. Meretr.* 14.3
ΔΕΟΜΑΙ [1]
Alciph. 4.17.9
ΔΕΟΜΕΝΟΣ [1]
Ar. *Ec.* 978
ΔΕΟΝ [1]
Lucian *Bis Acc.* 16
ΔΕΟΝΤΑΙ [1]
Philostr. *V.S.* 485
ΔΕΡΕΙΝ [1]
A.P. 5.43.6
ΔΕΣΠΟΙΝΑ [1]
Alciph. 4.9.3
ΔΕΣΠΟΙΝΑΝ [1]
Aristaen. *Ep.* 2.19.10ff
ΔΕΣΠΟΤΗΣ [1]
Lucian *D. Meretr.* 14.1
ΔΕΥΡΟ [8]
Ar. *Ec.* 695; 952 (3); 960 (2); Philostr. *Im.* 1.12.4; Plu. *Mor.* 766 b
ΔΕΥΤΕΡΟΣ [2]
Ael. *VH* 13.1 (155.20); *A.P.* 5.165.6
ΔΕΥΤΕΡΩ [1]
Ath. 13.585
ΔΕΦΕΣΘΑΙ [1]
Ar. *Ec.* 709
ΔΗΛΟΙ [1]
Philostr. *Im.* 1.2.1
ΔΗΛΟΝ [1]
Theoc. 11.79
ΔΗΜΑΡΙΟΥ [1]
A.P. 5.198.2
ΔΗΜΟΝ [1]
Ael. *VH* 13.1 (155.10)
ΔΗΜΟΦΑΝΤΟΣ [1]
Lucian *D. Meretr.* 8.3
ΔΗΠΟΥ [1]
Ael. *VH* 13.1 (155.10)
ΔΙ' [3]
Ar. *Pl.* 1008; Theoc. 11.29; Theog. 1045
ΔΙΑ [1]
Plu. *Mor.* 753 A
ΔΙΑΒΡΟΧΟΣ [1]
Lucian *Bis Acc.* 17
ΔΙΑΓ' [2]
Theoc. 11.7; 11.81
ΔΙΑΔΥΣ [1]
Theoc. 3.14
ΔΙΑΘΗΣ [1]
A.P. 5.64.4
ΔΙΑΚΑΥΣΑΣΑΝ [1]
Plu. *Mor.* 759 B
ΔΙΑΚΕΙΜΕΝΟΝ [2]
Alciph. 4.8.1; J. Chrys. *Hom.* 37
ΔΙΑΚΝΑΙΣΑΣ [1]
Ar. *Ec.* 957
ΔΙΑΚΟΣΜΕΙΣΘΑΙ [1]
Aristaen. *Ep.* 1.27.5ff
ΔΙΑΛΕΓΕΣΘΑΙ [1]
Alciph. 4.9.3
ΔΙΑΛΕΓΟΜΕΝΩΝ [1]
Alciph. 4.8.1
ΔΙΑΛΛΑΓΑΙ [1]
Chariton 1.3.7
ΔΙΑΛΟΓΩ [1]
Lucian *Bis Acc.* 31
ΔΙΑΛΥΕΣΘΑΙ [1]
Fr. Gren. 38
ΔΙΑΝΥΩΝ [1]
Aristaen. *Ep.* 1.27.40
ΔΙΑΞΕΙΣ [1]
Theoc. 11.44
ΔΙΑΠΕΜΨΕΤΑΙ [1]
Alciph. 4.17.5
ΔΙΑΠΛΕΞΑΝΤΕΣ [1]
Ael. *VH* 13.1 (155.15)
ΔΙΑΠΡΑΞΑΣΘΑΙ [1]
Pl. *Smp.* 183 a
ΔΙΑΠΡΑΤΤΟΜΕΝΟΥ [1]
Pl. *Smp.* 183 b
ΔΙΑΡΡΗΓΝΥΣΘΕ [1]
Aristaen. *Ep.* 1.14.1
ΔΙΑΣΤΕΙΧΟΝΤ' [1]
A.P. 12.85.5
ΔΙΑΤΕΘΕΙΕΝ [1]
Alciph. 4.8.2
ΔΙΑΤΙΔΜΑΤΑ [1]
A.P. 6.71.1
ΔΙΑΤΡΑΠΕΙΣΑ [1]

Ael. *VH* 13.1 (155.20)
ΔΙΑΦΕΡΟΝΤΩΣ [1]
Plu. *Mor.* 772 E
ΔΙΑΦΕΥΓΕΙΝ [1]
Philostr. *Im.* 1.2.2
ΔΙΑΦΘΕΙΡΑΣ [1]
Plu. *Gal.* 19.4
ΔΙΑΦΟΡΟΥ [1]
Fr. Gren. 55
ΔΙΔΑΣΚΕΙΝ [1]
Ath. 14.638 f
ΔΙΔΟΙΗ [1]
Theoc. 7.124
ΔΙΔΟΥΣ [2]
Alciph. 4.9.3; *A.P.* 12.90.6
ΔΙΔΥΜΑΤΟΚΟΝ [1]
Theoc. 3.34
ΔΙΔΩΣΙ [1]
Alciph. 4.9.4
ΔΙΕΙΛΕΚΤΑΙ [1]
Aristaen. *Ep.* 2.19.10ff
ΔΙΕΛΑΜΨΕΝ [1]
Chariton 1.3.3
ΔΙΕΛΟΙΔΟΡΕΙΤΟ [1]
Aristaen. *Ep.* 2.20.10ff
ΔΙΕΜΦΑΝΙΖΟΥΣΑ [1]
Aristaen. *Ep.* 2.16.5ff
ΔΙΕΝΥΚΤΕΡΕΥΕ [1]
Ant. Lib. 39.3
ΔΙΕΞΗΛΘΟΝ [1]
Helio. 4.17
ΔΙΕΞΙΟΥΣΑ [1]
Lucian *Bis Acc.* 17
ΔΙΕΣΕΙΕ [1]
Polyb. 10.26.4
ΔΙΕΣΕΙΕΝ [1]
Const. VII 002.2.124.5
ΔΙΕΦΘΑΡΗ [1]
Plu. *Mor.* 772 F
ΔΙΕΦΘΕΙΡΑ [1]
Aristaen. *Ep.* 2.16.5ff
ΔΙΕΦΘΕΙΡΕ [1]
Lucian *Bis Acc.* 17
ΔΙΗΛΘΟΝ [1]
Lucian *D. Meretr.* 8.3
ΔΙΗΝΘΙΣΜΕΝΟΣ [1]
Lucian *Bis Acc.* 16
ΔΙΚΑΖΕΙΝ [1]
Theoc. 23.63
ΔΙΚΑΖΕΣΘΑΙ [1]
Theophrastus 27.9
ΔΙΚΑΙΩΣ [1]
Plu. *Mor.* 766 b
ΔΙΚΕΛΛΑΣ [1]
Ath. 13.585
ΔΙΚΗΝ [1]
Antiphanes fr. 239.3
ΔΙΚΛΙΔΑΣ [1]
A.P. 5.256.1
ΔΙΚΛΙΣΙ [1]
A.P. 5.145.1
ΔΙΜΝΑΙΑ [1]
Lucian *D. Meretr.* 14.4
ΔΙΝΕΙθ' [1]
Theoc. 2.30
ΔΙΝΟΙΤΟ [1]
Theoc. 2.31
ΔΙΟΔΟΥΣ [1]
Ar. *Ec.* 693
ΔΙΟΙΚΗΣΙΣ [1]
Alciph. 4.9.1
ΔΙΟΝΥΣΙΑΔΑ [1]
Prat. 708.2
ΔΙΟΣ [4]
A.P. 5.213.2; Aristaen. *Ep.* 2.19.1; Philostr. *Im.* 1.14.2; Pl. *Smp.* 203 b
ΔΙΟΣΚΟΡΩ [1]
Lucian *D. Meretr.* 14.4
ΔΙΦΟΡΟΥ [1]
Ar. *Ec.* 708
ΔΙΩΚΕΙΣ [1]
Theoc. 11.75
ΔΙΩΚΙΣΜΕΝΑ [1]
Ael. *N.A.* 1.50
ΔΙΩΚΟΥΣΙ [1]
Plu. *Mor.* 759 B
ΔΙΩΚΩΝ [1]
Pl. *Smp.* 182 e
ΔΙΩΝΥΣΟΙΟ [1]
Theoc. 2.120
ΔΙΩΞΗΣ [1]
Philostr. *Ep.* 39
ΔΙΩΣΑΣθΑΙ [1]
Alciph. 4.10.3
ΔΙΩΣΟΜΕΝΟΣ [1]
Alciph. 4.8.2
ΔΟΚΕΙ [3]
Pl. *Smp.* 182 d; Them. 013.162.c; Theoc. 11.2
ΔΟΚΕΙΝ [1]
Helio. 4.17
ΔΟΚΕΙΣ [1]
Alciph. 4.17.5
ΔΟΚΕΩ [1]
Theoc. 11.50
ΔΟΚΟΙΗ [1]
Aristaen. *Ep.* 2.19.15ff
ΔΟΚΟΥΣΑ [1]
Philostr. *Im.* 1.2.2
ΔΟΛΙΗΣ [1]
A.P. 5.189.3
ΔΟΜΟΙΣ [1]
Babrius 116.12
ΔΟΜΩΝ [1]
Babrius 116.9
ΔΟΝΑΚΑ [1]
A.P. 5.206.6
ΔΟΝΕΙ [1]
Ar. *Ec.* 954
ΔΟΞΑΝ [1]
J. Chrys. *Hom.* 37
ΔΟΥΛ [1]
Fr. Gren. 55
ΔΟΥΛΕΙΑΣ [1]
Pl. *Smp.* 183 a
ΔΟΥΛΕΥΕΙΝ [1]
Fr. Gren. 28
ΔΟΥΛΕΥΕΙΝ [1]
Pl. *Smp.* 183 a
ΔΟΥΛΕΥΟΜΕΝ [1]
Aristaen. *Ep.* 1.14.1
ΔΟΥΛΗΝ [1]
Aristaen. *Ep.* 2.19.1
ΔΟΥΛΟΣ [1]
Pl. *Smp.* 183 a
ΔΟΥΛΩΝ [1]
Lib. *Or.* 46.31.1

ΔΟΥΠΩ [1]
Helio. 4.17
ΔΟΥΣ [1]
Lucian *D. Meretr.* 8.3
ΔΡΑΝ [1]
Babrius 116.14
ΔΡΑΠΕΤΕΥΟΝΤΕΣ [1]
Plu. *Mor.* 766 b
ΔΡΑΣΕΙΣ [1]
Ar. *Ec.* 704
ΔΡΑΧΜΑΣ [2]
Lucian *D. Meretr.* 8.3; 14.3
ΔΡΑΧΜΗΝ [1]
Lucian *D. Meretr.* 14.3
ΔΡΕΨΑΣΘΑΙ [1]
Theoc. 11.27
ΔΡΙΜΕΙΑΝ [1]
Theoc. 11.66
ΔΡΟΜΟΝ [1]
Theoc. 3.41
ΔΡΟΜΩ [1]
Philostr. *Im.* 1.2.5
ΔΡΥΜΩ [1]
Theoc. 3.16
ΔΡΥΟΣ [1]
Theoc. 11.51
ΔΡΩΜΕΝΟΙΣ [1]
Lucian *Bis Acc.* 31
ΔΥΝΑΙΤΟ [1]
Ant. Lib. 39.3
ΔΥΝΑΜΑΙ [2]
Theoc. 11.29; 23.42
ΔΥΝΑΜΑΝ [1]
Theoc. 2.108
ΔΥΝΑΜΕΙ [1]
Plu. *Mor.* 772 F
ΔΥΝΑΜΕΝΟΣ [1]
Chariton 1.3.4
ΔΥΝΑΜΙΝ [1]
Pl. *Smp.* 183 a
ΔΥΝΑΝΤΑΙ [1]
Philo *Husb.* 37
ΔΥΝΑΣΘΑΙ [1]
Alciph. 4.9.4
ΔΥΝΑΤΑΙ [1]
Aristaen. *Ep.* 2.19.20
ΔΥΝΕΙ [1]
A.P. 5.189.1
ΔΥΝΗΘΩΣΙΝ [1]
Philo *Husb.* 37
ΔΥΟ [4]
Ael. *VH* 13.1 (155.5); Lucian *D. Meretr.* 14.3 (2); 15.2
ΔΥΣΑΜΜΟΡΕ [1]
A.P. 12.72.5
ΔΥΣΕΡΩΣΙ [1]
A.P. 12.23.1
ΔΥΣΟΝΕΙΡΑ [1]
Plu. *Mor.* 766 b
ΔΥΣΣΟΟΣ [1]
Theoc. 3.24
ΔΥΣΤΥΧΕΙΣ [1]
Alciph. 4.9.2
ΔΥΣΤΥΧΗΣ [1]
Ath. 13.567 e
ΔΩΜΑΤΑ [1]
Theoc. 2.153
ΔΩΜΑΤΙΟΙΣ [1]
Plu. *Mor.* 766 b
ΔΩΜΑΤΙΟΝ [1]
Helio. 4.17
ΔΩΡΑ [3]
Ant. Lib. 39.3; Chariton 1.2.3; Theoc. 23.20
ΔΩΡΟΙΣ [1]
Philostr. *Im.* 1.12.4
ΔΩΣΕΙΣ [2]
Philostr. *Ep.* 29
A.P. 5.103.4
ΔΩΣΩ [1]
Theoc. 3.36
ΕΑ [3]
A.P. 12.118.2; Aristaen. *Ep.* 1.27.40; Theoc. 11.43
ΕΑΝ [3]
Alciph. 4.9.5; 4.10.3; *A.P.* 12.118.4; Philostr. *Ep.* 39
ΕΒΑΔΙΖΕΙΝ [1]
Ar. *Pl.* 1007
ΕΒΑΠΤΙΖΟΝ [1]
Helio. 4.17
ΕΒΗΝ [1]
A.P. 5.256.6
ΕΒΟΑ [1]
Lucian *Bis Acc.* 17
ΕΒΟΗΣΑ [2]
A.P. 5.167.5; 12.118.5
ΕΒΟΥΛΟΜΗΝ [1]
Alciph. 4.9.1
ΕΓΓΕΛΑΣΑΣ [1]
A.P. 12.23.2
ΕΓΓΥΗΘΕΙΣΑ [1]
Isaeus *Pyrr.* 16
ΕΓΓΥΗΣΑΙ [2]
Isaeus *Pyrr.* 13; 16
ΕΓΓΥΘΕΝ [1]
Theoc. 3.8
ΕΓΕΛΑ [1]
Lucian *Bis Acc.* 31
ΕΓΕΝΕΤΟ [1]
Pl. *Smp.* 203 b
ΕΓΕΝΟΜΗΝ [1]
Lucian *D. Meretr.* 14.1
ΕΓΕΝΟΝΤΟ [1]
Plu. *Mor.* 772 E
ΕΓΙΝΕΤΟ [1]
Helio. 4.17
ΕΓΚΑΛΟΥΣΗΣ [1]
Lucian *D. Meretr.* 12.311
ΕΓΚΕΙΤΑΙ [1]
Ar. *Ec.* 956
ΕΓΚΕΚΑΛΥΜΜΕΝΟΣ [1]
Theog. 1045
ΕΓΚΡΟΤΕΟΥΣΑ [1]
A.P. 5.206.8
ΕΓΝΩ [1]
Plu. *Mor.* 772 F
ΕΓΝΩΝ [1]
Theoc. 3.15
ΕΓΡΕΟ [2]
A.P. 5.118.2; 12.72.5
ΕΓΧΡΙΣΤΟΝ [1]
Theoc. 11.2
ΕΔΕΔΙΕΙΝ [1]
Aristaen. *Ep.* 2.19.10
ΕΔΕΙΠΝΗΣΑΝ [1]
Pl. *Smp.* 203 b
ΕΔΕΧΕΣΘΕ [1]
Theoc. 2.124

ΕΔΙΔΟΥ [1]
Lucian *D. Meretr.* 15.2
ΕΔΝΑ [2]
Ael. *VH* 13.1 (155.15); Ant. Lib. 39.2
ΕΔΟΚΙΜΑΖΟΝ [1]
Lucian *Bis Acc.* 31
ΕΔΟΝΤΑΙ [1]
Theoc. 3.53
ΕΔΡΑΝ [1]
Theoc. 23.52
ΕΔΥΝΑΘΗΝ [1]
Theoc. 11.59
ΕΔΥΝΑΜΗΝ [1]
Lucian *D. Meretr.* 14.3
ΕΔΥΣ [1]
A.P. 5.64.6
ΕΔΩΚ' [1]
Ath. 14.638 f
ΕΔΩΚΕΝ [1]
Theoc. 11.81
ΕΕΡΣΑΙΣ [1]
Theoc. 2.107
ΕΖΕΤ' [1]
Theoc. 2.113
ΕΖΕΥΓΙΣΜΕΘΑ [1]
Fr. Gren. 2
ΕΖΟΜΕΝΟΣ [1]
Theoc. 2.113
ΕΘΑΥΜΑΣΕΝ [1]
Chariton 1.3.3
ΕΘΕΑΤΟ [1]
Ant. Lib. 39.6
ΕΘΕΙΡΑΙ [1]
A.P. 5.103.3
ΕΘΕΛΕΙΣ [1]
Aristaen. *Ep.* 2.20.15ff
ΕΘΕΛΟΙ [1]
Pl. *Smp.* 183 a
ΕΘΕΛΟΙΣ [1]
Theoc. 11.65
ΕΘΕΛΟΝΤΕΣ [1]
Pl. *Smp.* 183 a
ΕΘΗΚΑ [1]
Lucian *D. Meretr.* 14.3
ΕΘΗΛΑΖΕΝ [1]
Theoc. 3.16
ΕΙΑ [1]
A.P. 12.118.4
ΕΙΑΡΙ [1]
Theoc. 23.29
ΕΙΔΕΝ [2]
Chariton 1.3.4; Theoc. 23.53
ΕΙΔΟΝ [4]
Alciph. 4.9.4; Aristaen. *Ep.* 2.19.1; 2.16.5ff; Lucian *Bis Acc.* 16
ΕΙΔΟΤΑ [1]
A.P. 5.43.6
ΕΙΔΩ [1]
Theoc. 11.62
ΕΙΔΩΣΙΝ [1]
Isaeus *Pyrr.* 15
ΕΙΗ [1]
Isaeus *Pyrr.* 13
ΕΙΘ' [1]
Ar. *Ec.* 947
ΕΙΚΟΝΑΣ [1]
Philostr. *Im.* 1.2.4
ΕΙΚΟΝΙΑ [1]
Plu. *Mor.* 753 B
ΕΙΛΕΝ [1]
Theoc. 23.49
ΕΙΛΗΦΕΝ [1]
Lucian *Bis Acc.* 29
ΕΙΛΗΦΘΑΙ [1]
Philostr. *Im.* 1.2.2
ΕΙΛΗΦΩΣ [1]
Theophrastus 27.9
ΕΙΛΚΕΝ [1]
A.P. 12.118.4
ΕΙΛΥΤΑΣ [1]
Ath. 14.638 d
ΕΙΜΑΤΑ [2]
Theoc. 23.40; 23.56
ΕΙΝ [1]
Theoc. 23.42
ΕΙΝΑ [1]
PGM 4.2756
ΕΙΠΕ [3]
A.P. 5.213.3; Chariton 1.3.6; Philostr. *V.S.* 485
ΕΙΠΕΙΝ [1]
Chariton 1.3.5
ΕΙΠΕΝ [3]
Aristaen. *Ep.* 2.20.10ff; Ath. 13.585; Theoc. 11.68
ΕΙΠΟΝΤΟΣ [1]
Philostr. *V.S.* 485
ΕΙΠΟΥΣΑ [3]
Aristaen. *Ep.* 2.16.5ff; Chariton 1.3.6; Lucian *D. Meretr.* 12.310
ΕΙΠΩ [1]
A.P. 12.90.7
ΕΙΠΩΝ [1]
Theoc. 23.49
ΕΙΡΓΑΖΟΝΤΟ [1]
Ael. *VH* 13.1 (155.15)
ΕΙΡΕΣΙΑΝ [1]
Philostr. *Im.* 1.12.4
ΕΙΡΗΚΑΣ [1]
Aristaen. *Ep.* 2.20.15ff
ΕΙΡΗΜΕΝ' [1]
Ar. *Ec.* 970
ΕΙΡΗΣΘΑΙ [1]
Lucian *Bis Acc.* 17
ΕΙΣΑΓΩΜΕΝ [1]
Plu. *Mor.* 713 d
ΕΙΣΒΙΑΖΕΣΘΑΙ [1]
Lucian *Bis Acc.* 31
ΕΙΣΕΔΕΞΑΜΗΝ [1]
Lucian *D. Meretr.* 12.311
ΕΙΣΕΔΕΧΟΜΗΝ [1]
Aristaen. *Ep.* 2.16.5ff
ΕΙΣΕΛΘΩΝ [1]
Pl. *Smp.* 203 b
ΕΙΣΕΝ [1]
Chariton 1.3.2
ΕΙΣΗΛΑΝΤΟ [1]
Helio. 4.17
ΕΙΣΚΑΛΕΣΑΙ [1]
A.P. 5.213.2
ΕΙΣΠΗΔΑΝ [1]
Antiphanes 195.6
ΕΙΣΤΗΚΕΙ [1]
Chariton 1.3.3
ΕΙΣΤΡΕΧΕΙ [1]
Chariton 1.3.3

ΕΙΣΩ [1]
Babrius 116.9
ΕΙΤ' [1]
Lucian *Musc.* 10
ΕΙΧΕ [2]
A.P. 5.281.6;
Theoc. 23.3
ΕΙΧΕΘ' [1]
Ath. 13.585
ΕΙΧΕΝ [5]
Ath. 13.567 e;
Lucian *Bis Acc.* 16;
D. Meretr. 8.3;
Theoc. 23.12; 23.48
ΕΙΧΕΤΟ [1]
Theoc. 2.127
ΕΙΩΘΑ [1]
Lucian *Bis Acc.* 17
ΕΙΩΘΕ [1]
Alciph. 4.10.3
ΕΙΩΘΕΙ [1]
Lucian *Bis Acc.* 16
ΕΙΩΘΕΙΣ [1]
Longus 4.16
ΕΙΩΘΟΣ [1]
Philostr. *Im.* 1.2.2
ΕΚΑΒΗ [1]
A.P. 5.103.4
ΕΚΑΛΕΙ [2]
Const. VII
002.2.124.5; Polyb.
10.26.3
ΕΚΑΣΤΗΝ [1]
Lucian *Bis Acc.* 31
ΕΚΑΣΤΩΙ [1]
Ath. 13.567 e
ΕΚΑΥΣΕ [1]
A.P. 12.90.2
ΕΚΒΑΛΛΕΙ [1]
A.P. 5.43.1
ΕΚΒΕΒΛΗΚΕ [1]
Men. *Sam.* 407
ΕΚΔΗΕΩ [1]
A.P. 5.191.6
ΕΚΔΙΔΑΣΚΕΤΕ [1]
Aristaen. *Ep.*
2.20.20ff
ΕΚΔΟΤΟΝ [2]
Fr. Gren. 13;
Lucian *Bis Acc.* 17
ΕΚΕΙΤΟ [1]
Ael. *VH* 13.1
(155.20)
ΕΚΕΛΕΥ [1]
Theoc. 3.11
ΕΚΕΧΕΙΡΙΑ [1]
Philo *Cherub.* 92
ΕΚΗΛΑ [1]
Theoc. 23.57
ΕΚΚΑΛΕΙΣΘΑΙ [2]
Ath. 14.638 d;
14.638 e
ΕΚΚΕΙΜΕΝΩ [1]
Philostr. *Im.* 1.2.2
ΕΚΚΕΚΛΕΙΚΕ [1]
Men. *Sam.* 416
ΕΚΚΛΙΝΟΙ [1]
Philostr. *Im.* 1.2.2
ΕΚΚΥΨΑΣΑ [1]
Ant. Lib. 39.6
ΕΚΛΑΕΝ [1]
Lucian *D. Meretr.*
8.3
ΕΚΛΑΙΕ [2]
Chariton 1.3.4;
Theoc. 23.17
ΕΚΛΙΝΘΗ [1]
Theoc. 3.44
ΕΚΜΑΙΝΕΙΣ [1]
Ar. *Ec.* 966
ΕΚΜΑΞΑΙ [1]
A.P. 5.43.5
ΕΚΜΗΝΑΙΜΙ [1]
Lucian *D. Meretr.*
8.3
ΕΚΜΟΧΛΕΥΣΑΝΤΕΣ [1]
Helio. 4.17
ΕΚΟΜΙΖΟΝ [1]
Lucian *D. Meretr.*
14.1
ΕΚΟΥΣΑΝ [1]
Helio. 4.17
ΕΚΠΕΠΟΤΑΣΑΙ [1]
Theoc. 11.72
ΕΚΠΛΗΣΣΟΥ [1]
Babrius 116.11
ΕΚΡΕΜΑΣΕΝ [1]
A.P. 5.191.8
ΕΚΡΕΜΑΣΘΗ [1]
Theoc. 23.52
ΕΚΡΙΘΗ [1]
Aristaen. *Ep.*
2.19.15
ΕΚΡΟΤΕΙ [1]
Lucian *D. Meretr.*
15.2
ΕΚΤΕΙΝΕΝ [2]
Theoc. 23.47; 23.60
ΕΚΤΙΚΩΣ [1]
Fr. Gren. 8
ΕΚΤΟΠΟΝ [1]
Philo *Husb.* 37
ΕΚΤΟΠΟΣ [1]
Lucian *D. Meretr.*
15.2
ΕΚΤΟΣ [1]
Helio. 4.17
ΕΚΥΗΣΕ [1]
Pl. *Smp.* 203 b
ΕΚΥΚΛΩΣΕΝ [1]
Ael. *VH* 13.1
(155.20)
ΕΚΥΛΙΣΕΝ [1]
Theoc. 23.52
ΕΚΥΡΗΣΕΝ [1]
Theoc. 3.51
ΕΚΦΟΡΑΝ [1]
Ar. *Pl.* 1008
ΕΚΩΜΑΖΕΝ [1]
Lucian *Bis Acc.* 16
ΕΚΩΜΑΖΟΝ [1]
Philostr. *Im.*
1.12.4
ΕΚΩΜΑΣΑΝ [1]
Ael. *VH* 13.1
(155.5)
ΕΚΩΜΑΣΕ [1]
Lucian *D. Mar.* 1.4
ΕΚΩΜΑΣΕΝ [2]
Chariton 1.3.6;
Lucian *Bis Acc.* 16
ΕΚΩΝ [2]
Ant.Lib. 39.5; *A.P.*
12.118.1
ΕΛΑΒΕ [1]
Fr. Gren. 9
ΕΛΑΘΕΝ [1]
Ael. *VH* 13.1
(155.15)
ΕΛΑΣΣΟΝ [1]
Theoc. 11.42
ΕΛΑΦΡΟΣ [1]
Theoc. 2.124
ΕΛΑΧΙΣΤΟΥ [1]

Aristaen. *Ep.* 2.16.1ff
ΕΛΕΑΙΡΕ [1]
A.P. 5.229.4
ΕΛΕΓΕΝ [1]
Lucian *D. Meretr.* 8.3
ΕΛΕΓΕΤΟ [1]
Lucian *D. Meretr.* 15.2
ΕΛΕΕΙΝ [1]
Aristaen. *Ep.* 2.20.20ff
ΕΛΕΕΙΣΘΑΙ [1]
Alciph. 4.8.2
ΕΛΕΗΣΗΣ [1]
Philostr. *Ep.* 39
ΕΛΕΗΣΟΝ [1]
Philostr. *Ep.* 39
ΕΛΕΙΝ [2]
Aristaen. *Ep.* 1.14.10ff; Pl. *Smp.* 182 e
ΕΛΕΟΝ [1]
Aristaen. *Ep.* 2.20.1ff
ΕΛΕΟΥ [1]
Philostr. *Ep.* 39
ΕΛΕΟΥ [2]
A.P. 5.23.4; Callim. *Epigr.* 64.4
ΕΛΕΥΘΕΡΑΝ [1]
Men. *Dysc.* 64
ΕΛΕΥΘΕΡΙΑ [1]
Philostr. *Im.* 1.2.5
ΕΛΕΥΘΕΡΟΙ [1]
Aristaen. *Ep.* 2.19.5
ΕΛΗΛΥΘΑ [1]
A.P. 5.164.3
ΕΛΗΛΥΘΑΣ [1]
Ar. *Ec.* 978
ΕΛΘΗ [1]
Alciph. 4.10.3
ΕΛΘΟΙΣ [1]
A.P. 12.131.3
ΕΛΘΟΝΤΑ [3]
Aristaen. *Ep.* 2.16.5ff; Lucian *D. Meretr.* 8.3; 12.310
ΕΛΘΟΥΣ' [1]
Babrius 116.7
ΕΛΘΟΥΣΗΣ [1]
Plu. *Gal.* 19.4
ΕΛΘΩΝ [2]
A.P. 12.118.5; Ar. *Ec.* 704
ΕΛΙΚΤΑΝ [1]
Theoc. 2.122
ΕΛΚΕΙ [2]
A.P. 5.64.5; 12.85.4
ΕΛΚΟΝΤΙ [1]
Philostr. *Im.* 1.2.3
ΕΛΚΟΣ [2]
A.P. 12.72.6; Theoc. 11.15
ΕΛΛΑΔΟΣ [1]
A.P. 6.1.1
ΕΛΟΙΤΟ [1]
Theoc. 11.49
ΕΛΟΝΤΙ [2]
Pl. *Smp.* 182 d; 182 e
ΕΛΟΥΣΑ [1]
Aristaen. *Ep.* 2.20.5ff
ΕΛΠΙΔΑΣ [1]
A.P. 12.90.8
ΕΛΠΙΔΟΣ [1]
A.P. 6.71.8
ΕΛΠΙΣΙΝ [1]
Plu. *Gal.* 19.4
ΕΛΥΤΙΧΘΗ [1]
Theoc. 23.54
ΕΛΥΠΗΘΗ [1]
Chariton 1.3.1
ΕΛΥΣΑΤΟ [1]
Antiphanes fr. 239.2
ΕΛΥΣΕ [1]
A.P. 5.256.3
ΕΛΩΝ [1]
Theoc. 3.41
ΕΜΑΘΕ [1]
Chariton 1.3.3
ΕΜΑΘΕΣ [1]
A.P. 5.167.6
ΕΜΑΝΗ [1]
Theoc. 3.42
ΕΜΒΑΛΟΝΤΕΣ [1]
Helio. 4.17
ΕΜΒΑΛΟΥΣΑ [1]
Aristaen. *Ep.* 2.20.15ff
ΕΜΒΕΒΗΚΩΣ [1]
Philostr. *Im.* 1.12.4
ΕΜΒΟΗΣΑΝΤΕΣ [1]
Helio. 4.17
ΕΜΒΡΟΝΤΗΣΑΝΤΕΣ [1]
Helio. 4.17
ΕΜΕΛΛΕΝ [1]
Chariton 1.3.1
ΕΜΕΛΛΟΝ [1]
Ant. Lib. 39.6
ΕΜΙΑΝΕΝ [1]
Theoc. 23.56
ΕΜΙΣΗΣΑΜΕΝ [1]
Chariton 1.2.3
ΕΜΜΑΝΗΣ [1]
Men. *Sam.* 415
ΕΜΜΕΛΕΣΤΕΡΟΝ [1]
Aristaen. *Ep.* 2.19.15
ΕΜΜΕΝΑΙ [1]
Prat. 708.9
ΕΜΟΙΧΕΥΕΤΟ [1]
Lucian *Bis Acc.* 31
ΕΜΟΛΕΝ [1]
Prat. 708.2
ΕΜΠΙΠΡΑΝΑΙ [1]
Iamb. *V.P.* 25.112
ΕΜΠΛΗΣΑΙ [1]
Ael. *VH* 13.1 (156.1)
ΕΜΠΝΟΟΣ [1]
A.P. 5.229.4
ΕΜΠΟΔΙΖΟΙΤΟ [1]
Pl. *Smp.* 183 a
ΕΜΠΟΡΟΝ [1]
Lucian *D. Meretr.* 14.1
ΕΜΠΡΗΣΩ [1]
A.P. 12.252.1
ΕΜΠΡΟΣΘΕΝ [1]
Lucian *Bis Acc.* 17
ΕΜΦΑΝΕΣ [1]
Ant. Lib. 39.5
ΕΜΦΥΣΩΝΤΕΣ [1]
Aristaen. *Ep.* 1.14.1
ΕΝΑΝΤΙΩΣ [1]
Alciph. 4.8.2
ΕΝΑΠΕΔΕΙΚΝΥΤΟ [2]

Const. VII 002.2.124.5; Polyb. 10.26.5
ΕΝΑΥΛΟΣ [1]
Philostr. *Im.* 1.2.5
ΕΝΑΥΣΑΙ [1]
Philostr. *Ep.* 28
ΕΝΔΕΙΑ [1]
Pl. *Smp.* 203 b
ΕΝΔΕΙΑΝ [1]
Ant. Lib. 39.5
ΕΝΔΙΑΘΡΥΠΤΗ [1]
Theoc. 3.36
ΕΝΔΟΝ [6]
Aristaen. *Ep.* 2.16.5ff; Ar. *Ec.* 950; Lucian *D. Meretr.* 8.3 (2); 12.310; 14.1
ΕΝΔΟΞΟΣ [1]
Lucian *Bis Acc.* 29
ΕΝΔΡΟΣΟΝ [1]
Philostr. *Im.* 1.2.4
ΕΝΔΥΜΙΩΝ [2]
A.P. 5.165.6; Theoc. 3.50
ΕΝΔΥΝΑΙ [1]
Philostr. *Im.* 1.2.5
ΕΝΕΙΣΑ [1]
Theoc. 11.66
ΕΝΕΚΕΝ [1]
Lucian *D. Meretr.* 14.3
ΕΝΕΜΕΣΗΣΕΝ [1]
Ant. Lib. 39.4
ΕΝΕΠΙΜΠΛΑΤΕ [1]
Lucian *Bis Acc.* 31
ΕΝΕΣΤΙ [1]
Men. *Dysc.* 63
ΕΝΕΦΟΡΗΣΑΜΗΝ [1]
Alciph. 4.8.2
ΕΝΕΧΥΡΑ [1]
Ath. 13.585
ΕΝΗΝΟΧΕΝΑΙ [1]
Ath. 13.585
ΕΝΘΑ [3]
Aristaen. *Ep.* 1.27.40; Theoc. 23.23; 23.24
ΕΝΘΑΔ' [1]
A.P. 12.85.5
ΕΝΘΑΔΕ [1]
Ar. *Ec.* 696
ΕΝΘΟΥΣΙΩΝ [1]
Chariton 1.3.3
ΕΝΘΥΜΗΘΕΝΤΙ [1]
Pl. *Smp.* 182 d
ΕΝΘΩΝ [2]
Theoc. 11.73; 23.17
ΕΝΙΑΥΤΟΝ [1]
Alciph. 4.9.2
ΕΝΙΟΙ [1]
Plu. *Gal.* 19.5
ΕΝΙΟΤΕ [1]
Lucian *D. Meretr.* 8.2
ΕΝΙΩΝ [1]
Lucian *Bis Acc.* 31
ΕΝΝΟΕΙ [1]
J. Chrys. *Hom.* 37
ΕΝΝΥΑΛΙΟΝ [1]
Helio. 4.17
ΕΝΟΗΣΑ [1]
A.P. 12.85.5
ΕΝΟΙΚΟΝ [1]
A.P. 12.252.1
ΕΝΟΙΚΟΥΝΤΕΣ [1]
Helio. 4.17
ΕΝΟΠΛΟΣ [1]
Helio. 4.17
ΕΝΟΣ [1]
Isaeus *Pyrr.* 15
ΕΝΟΣΗΣΑ [1]
Fr. Gren. 60
ΕΝΟΧΟΣ [1]
Lucian *Bis Acc.* 29
ΕΝΤΕΥΘΕΝ [1]
Alciph. 4.9.1
ΕΝΤΡΙΒΟΜΕΝΗΝ [1]
Lucian *Bis Acc.* 31
ΕΝΤΡΥΦΑΣ [1]
Alciph. 4.8.1
ΕΝΤΡΥΦΩΝΤΑ [1]
Xen. *Mem.* 3.11.10
ΕΝΤΥΓΧΑΝΟΝΤΩΝ [1]
Alciph. 4.8.1
ΕΝΤΥΓΧΑΝΟΥΣΑ [1]
Alciph. 4.9.2
ΕΝΥΒΡΙΖΕ [2]
Const. VII 002.2.124.5; Polyb. 10.26.3
ΕΞΑΓΕΙΝ [1]
Chariton 1.3.1
ΕΞΑΙΦΝΗΣ [1]
Babrius 116.8
ΕΞΑΜΑΡΤΕΙΝ [1]
Isaeus *Pyrr.* 17
ΕΞΑΝΙΣΤΑΤ' [1]
Babrius 116.8
ΕΞΑΠΑΤΑΝ [1]
Aristaen. *Ep.* 1.14.10
ΕΞΑΨΑΝΤΕΣ [1]
Ael. *VH* 13.1 (155.10)
ΕΞΕΙ [1]
A.P. 9.621.6
ΕΞΕΙΣ [1]
Theoc. 11.42
ΕΞΕΛΗΛΥΘΟΣ [1]
Philostr. *Im.* 1.12.4
ΕΞΕΝΘΟΙΣ [1]
Theoc. 11.63
ΕΞΕΝΘΟΙΣΑ [1]
Theoc. 11.63
ΕΞΕΝΘΩΝ [1]
Theoc. 23.36
ΕΞΕΠΙΟΝ [1]
Anac. 373.2
ΕΞΕΠΙΤΗΔΕΣ [1]
Aristaen. *Ep.* 1.27.1
ΕΞΕΠΛΗΞΑΝ [1]
Ael. *VH* 13.1 (155.10)
ΕΞΕΣΤΙΝ [1]
Aristaen. *Ep.* 2.19.5
ΕΞΕΤΑΣΑΙ [1]
Men. *Dysc.* 61
ΕΞΗΛΑΣΑΝ [1]
Ant. Lib. 39.4
ΕΞΗΠΑΤΗΣΑ [1]
Ar. *Ec.* 949
ΕΞΗΠΤΕΤΟ [1]
Iamb. *V.P.* 25.112
ΕΞΗΣ [1]
Helio. 4.17
ΕΞΗΤΑΣΑΣ [1]
Them. 013.162.c
ΕΞΙΟΥΣΙ [1]
Isaeus *Pyrr.* 14
ΕΞΟΥΣΙΑΝ [1]
Pl. *Smp.* 182 e

ΕΞΩ [1]
Babrius 116.6
ΕΞΩΘΕΝ [1]
Men. *Sam.* 416
ΕΞΩΡΓΙΣΘΗ [1]
Aristaen. *Ep.* 2.20.5ff
ΕΟΙΚΕ [2]
Aristaen. *Ep.* 1.27.5; Philostr. *Im.* 1.2.2
ΕΟΝΤΑ [1]
Theoc. 11.5
ΕΠΑΓΗΝ [1]
Theoc. 2.110
ΕΠΑΓΟΜΕΝΟΣ [1]
Plu. *Mor.* 772 F
ΕΠΑΓΡΥΠΝΩΝ [1]
Aristaen. *Ep.* 1.27.40
ΕΠΑΙΕΤΟ [1]
Lucian *D. Meretr.* 15.2
ΕΠΑΙΝΕΙΝ [1]
Philostr. *Im.* 1.2.4
ΕΠΑΙΝΕΙΣΘΑΙ [1]
Pl. *Smp.* 182 e
ΕΠΑΙΝΕΙΣΘΩ [1]
Philostr. *Im.* 1.2.4
ΕΠΑΙΝΩ [1]
Philostr. *Im.* 1.2.4
ΕΠΑΛΛΗΛΟΝ [1]
Helio. 4.17
ΕΠΑΜΥΝΑΙ [1]
Ael. *VH* 13.1 (155.25)
ΕΠΑΝΗΡΕΤΟ [1]
Aristaen. *Ep.* 2.19.10
ΕΠΑΡΚΕΣΑΤΕ [1]
A.P. 12.85.8
ΕΠΑΤΕΙΤΟ [1]
Lucian *D. Meretr.* 15.2
ΕΠΑΥΣΟΝ [1]
Theoc. 23.44
ΕΠΕΒΑΛΛΕ [1]
Theoc. 23.51
ΕΠΕΘΥΜΗΣΕΝ [1]
Ant. Lib. 39.6
ΕΠΕΙΓΟΜΕΝΟΙ [1]
Philo *Husb.* 37
ΕΠΕΙΡΑ [2]
Const. VII 002.2.124.5; Polyb. 10.26.3
ΕΠΕΙΡΑΘΗ [1]
Ant. Lib. 39.3
ΕΠΕΙΡΑΣΑΣ [1]
Fr. Gren. 50
ΕΠΕΙΡΑΤΟ [2]
Lucian *Bis Acc.* 17; Plu. *Mor.* 772 F
ΕΠΕΙΡΩΝ [1]
Philostr. *Im.* 1.12.4
ΕΠΕΙΣΕΝ [1]
Plu. *Gal.* 19.4
ΕΠΕΙΣΕΠΕΣΟΝ [1]
Lucian *D. Meretr.* 15.2
ΕΠΕΙΣΘΗΣΑΝ [1]
Isaeus *Pyrr.* 17
ΕΠΕΙΣΠΕΣΩΝ [1]
Men. *Sam.* 415
ΕΠΕΚΔΡΑΜΟΝΤΩΝ [1]
Plu. *Mor.* 772 F
ΕΠΕΚΩΜΑΣΑ [1]
A.P. 12.118.1
ΕΠΕΚΩΜΑΣΕΝ [1]
Plu. *Mor.* 772 F
ΕΠΕΛΑΘΟΥ [1]
Chariton 1.3.5
ΕΠΕΛΘΟΙ [1]
PGM 4.2738
ΕΠΕΛΘΟΝΤΕΣ [1]
Chariton 1.3.2
ΕΠΕΜΑΙΕΤΟ [1]
Theoc. 23.57
ΕΠΕΝΑΧΕΤΟ [1]
Theoc. 23.61
ΕΠΕΝΘΗΣΑΝ [1]
Ant. Lib. 39.5
ΕΠΕΣΚΕΨΩ [1]
Them. 013.162.c
ΕΠΕΣΠΑΣΑΤΟ [1]
A.P. 6.71.8
ΕΠΕΣΤΙ [1]
Pl. *Smp.* 183 b
ΕΠΕΥΧΑΜΕΝΗ [1]
A.P. 5.256.2
ΕΠΕΧΕΙΤΟ [1]
Theoc. 2.152
ΕΠΕΧΕΥΕΝ [1]
A.P. 5.281.3
ΕΠΕΧΟΥΣΙ [1]
Philostr. *Im.* 1.12.4
ΕΠΕΧΩΝ [1]
Philostr. *Im.* 1.2.2
ΕΠΗΓΕΙΡΕΝ [1]
Lucian *Musc.* 10
ΕΠΗΕΙ [1]
Ael. *VH* 13.1 (155.20)
ΕΠΗΙΔΕΣΘΗ [1]
Herodas 2.39
ΕΠΗΝ [1]
A.P. 5.43.1
ΕΠΗΤΑΙ [1]
Plu. *Mor.* 713 c
ΕΠΙΒΑΛΛΟΜΑΙ [1]
Theoc. 23.27
ΕΠΙΒΕΒΟΥΛΕΥΜΕΝΩΝ [1]
Helio. 4.17
ΕΠΙΒΟΥΛΕΥΟΥΣΑ [1]
Pl. *Smp.* 203 b
ΕΠΙΒΟΥΛΗ [1]
Ael. *VH* 13.1 (155.15)
ΕΠΙΒΟΥΛΟΣ [1]
Pl. *Smp.* 203 b
ΕΠΙΒΟΥΛΩΣ [1]
Fr. Gren. 5
ΕΠΙΒΩΜΕΝΗΣ [1]
Lucian *D. Meretr.* 12.311
ΕΠΙΒΩΜΕΝΟΙΣ [1]
Lucian *Bis Acc.* 29
ΕΠΙΓΡΑΨΑΣ [2]
A.P. 5.191.7; 12.23.4
ΕΠΙΔΟΥΠΟΥΝΤΕΣ [1]
Helio. 4.17
ΕΠΙΕΙΚΕΣΤΕΡΟΙΣ [1]
Alciph. 4.8.2
ΕΠΙΘΥΜΕΙΣ [1]
Aristaen. *Ep.* 1.14.5
ΕΠΙΘΥΜΗΣΑΝΤΕΣ [1]
Isaeus *Pyrr.* 17
ΕΠΙΘΥΜΗΤΗΣ [1]
Pl. *Smp.* 203 b
ΕΠΙΘΥΜΙΑΝ [2]
Ael. *N.A.* 1.50; Alciph. 4.8.2

ΕΠΙΘΥΜΙΑΣ [1]
J. Chrys. *Hom.* 37
ΕΠΙΚΑΜΠΤΗ [1]
Aristaen. *Ep.* 2.20.1ff
ΕΠΙΚΛΙΝΑΣΑ [1]
Aristaen. *Ep.* 2.20.15ff
ΕΠΙΚΡΟΤΟΥΝΤΕΣ [1]
Ael. *VH* 13.1 (155.15)
ΕΠΙΚΩΜΑΖΟΝΤΑΣ [1]
Stob. *Anth.* 3.2.18
ΕΠΙΚΩΜΑΖΟΝΤΟΣ [1]
Iamb. *V.P.* 25.112
ΕΠΙΚΩΜΑΖΟΥΣΙΝ [1]
Stob. *Anth.* 3.2.18
ΕΠΙΚΩΜΑΣΑΙ [2]
Chariton 1.3.2; Plu. *Mor.* 455 B
ΕΠΙΜΑΝΩΣ [1]
Fr. Gren. 29
ΕΠΙΜΕΛΟΜΕΝΟΝ [1]
Xen. *Mem.* 3.11.10
ΕΠΙΜΕΛΩΣ [1]
Aristaen. *Ep.* 1.27.5ff
ΕΠΙΝΕΥΕ [1]
Philostr. *Ep.* 39
ΕΠΙΝΟΟΥΣΑ [1]
Chariton 1.3.5
ΕΠΙΟΝ [1]
A.P. 12.115.1
ΕΠΙΠΑΣΤΟΝ [1]
Theoc. 11.2
ΕΠΙΠΕΣΩΝ [1]
Chariton 1.3.4
ΕΠΙΠΛΕΩΝ [1]
Lucian *D. Meretr.* 14.3
ΕΠΙΠΛΩΝ [1]
Helio. 4.17
ΕΠΙΠΟΛΑΙΟΝ [1]
Lucian *D. Meretr.* 8.2
ΕΠΙΣΚΕΨΑΣΘΑΙ [1]
Xen. *Mem.* 3.11.10
ΕΠΙΣΚΗΨΑΣΘΑΙ [1]
Isaeus *Pyrr.* 14
ΕΠΙΣΚΙΡΤΩΣΙΝ [1]
A.P. 5.103.3
ΕΠΙΣΠΕΙΣΑΣ [1]
Theoc. 23.38
ΕΠΙΣΤΑΜΑΙ [1]
Theoc. 11.38
ΕΠΙΣΤΑΣ [2]
Lucian *Bis Acc.* 17; *D. Meretr.* 8.3
ΕΠΙΣΤΡΕΦΕΤΑΙ [1]
Lucian *Bis Acc.* 29
ΕΠΙΣΥΝΑΠΤΟΝΤΕΣ [1]
Aristaen. *Ep.* 2.19.20
ΕΠΙΤΑΡΑΞΑΣ [1]
Lucian *Bis Acc.* 17
ΕΠΙΤΑΧΘΕΙΕΝ [1]
Lib. *Or.* 46.31.1
ΕΠΙΤΙΘΕΤΑΙ [1]
Aristaen. *Ep.* 2.20.15ff
ΕΠΙΤΥΧΟΝΤΩΝ [1]
Isaeus *Pyrr.* 14
ΕΠΙΦΑΝΩΝ [1]
Ant. Lib. 39.1
ΕΠΙΦΕΡΟΥΣΑ [1]
Philo *Husb.* 37
ΕΠΙΦΘΥΖΟΙΣΑ [1]
Theoc. 7.127
ΕΠΙΧΕΙΡΕΙΝ [1]
Pl. *Smp.* 182 e
ΕΠΛΗΓΗΝ [1]
Herodas 2.63
ΕΠΟΙΕΙ [3]
Babrius 116.7; Lucian *D. Meretr.* 8.3; Theoc. 23.11
ΕΠΟΙΗΣΑΝ [1]
Chariton 1.3.2
ΕΠΟΙΗΣΕΝ [1]
Ant. Lib. 39.6
ΕΠΟΙΜΑΙΝΕΝ [1]
Theoc. 11.80
ΕΠΟΙΜΙ [1]
Philostr. *Ep.* 29
ΕΠΟΙΧΝΕΙΣ [1]
A.P. 12.131.1
ΕΠΟΣ [1]
A.P. 6.71.7
ΕΠΡΑΤΤΟΝ [1]
Alciph. 4.9.1
ΕΠΡΗΞΕ [1]
Herodas 2.39
ΕΠΩΔΗ [1]
Plu. *Mor.* 759 B
ΕΡΑΘΥΜΕΙ [1]
Babrius 116.14
ΕΡΑΝ [5]
A.P. 5.167.6; *Fr. Gren.* 29; Philostr. *V.S.* 485; Pl. *Smp.* 182 d; Plu. *Mor.* 753 B
ΕΡΑΣΘΕΙΣ [1]
Ath. 13.567 e
ΕΡΑΣΤΑΙ [3]
Ael. *VH* 13.1 (155.5); Pl. *Smp.* 183 a; Plu. *Mor.* 772 E
ΕΡΑΣΤΑΣ [3]
Chariton 1.3.6; Lucian *D. Meretr.* 12.311; Theoc. 23.15
ΕΡΑΣΤΗ [2]
Pl. *Smp.* 182 e; Plu. *Gal.* 19.5
ΕΡΑΣΤΗΝ [9]
Ael. *N.A.* 9.13; Alciph. 4.9.4 (2); 4.17.5; *A.P.* 5.23.3; 12.131.3; Aristaen. *Ep.* 1.27.15ff; Callim. *Epigr.* 64.3; Lucian *D. Meretr.* 14.1
ΕΡΑΣΤΗΣ [1]
Pl. *Smp.* 203 b
ΕΡΑΣΤΡΙΑΣ [1]
Aristaen. *Ep.* 2.20.30ff
ΕΡΑΣΤΩΝ [5]
Alciph. 4.9.2; *A.P.* 6.1.1; 9.621.5; Ath. 13.585; Lucian *Bis Acc.* 31
ΕΡΑΤΑΙ [1]
Plu. *Mor.* 753 A
ΕΡΓΑ [2]
Philostr. *Ep.* 29; Pl. *Smp.* 182 e
ΕΡΓΑΖΟΜΕΝΩ [1]
Pl. *Smp.* 182 e
ΕΡΓΑΤΙΔΕΣ [1]
A.P. 5.206.2
ΕΡΓΟΝ [2]

Ant. Lib. 39.3; 39.4
ΕΡΓΟΥ [1]
Philostr. *Ep.* 29
ΕΡΓΩΝ [1]
Iamb. *V.P.* 25.112
ΕΡΕΘΕΙ [1]
A.P. 5.256.4
ΕΡΕΘΙΖΕΤΟ [1]
Theoc. 23.15
ΕΡΕΙ [1]
Aristaen. *Ep.* 2.20.5ff
ΕΡΕΙΣΑΜΕΝΟΣ [1]
Theoc. 23.49
ΕΡΕΣΧΗΛΟΥΣΑ [1]
Lucian *Musc.* 10
ΕΡΕΤΤΟΥΣΙΝ [1]
Philostr. *Im.* 1.12.4
ΕΡΙΘΑΚΙΣ [1]
Theoc. 3.35
ΕΡΙΣ [1]
Fr. Gren. 34
ΕΡΜΩΝΑΣΣΑ [1]
A.P. 5.281.1
ΕΡΝΟΣ [2]
Ar. *Ec.* 973a; Theoc. 2.121
ΕΡΟΕΣΣΑΝ [1]
Anac. 373.2
ΕΡΟΥΣΙΝ [1]
Ar. *Ec.* 703
ΕΡΡΑΙΝΟΝ [1]
Sch. Ar. *Pl.* 179
ΕΡΡΑΝΑΝ [1]
Chariton 1.3.2
ΕΡΡΙΖΩΣΕΝ [1]
Ant. Lib. 39.6
ΕΡΡΙΦΘΩ [1]
A.P. 12.117.5
ΕΡΡΙΨΕΝ [1]
Chariton 1.3.2
ΕΡΥΘΡΑ [1]
Theoc. 11.57
ΕΡΥΘΡΟΣ [1]
Philostr. *Im.* 1.2.2
ΕΡΥΚΟΙ [1]
Theoc. 7.127
ΕΡΧΕΤΑΙ [1]
P. Teb. 20
ΕΡΧΟΜΑΙ [1]
Ar. *Ec.* 948
ΕΡΧΟΝΤΑΙ [1]
Isaeus *Pyrr.* 14
ΕΡΩ [1]
A.P. 12.90.1
ΕΡΩΘ' [1]
A.P. 12.115.4
ΕΡΩΜΑΝΙΗΝ [1]
A.P. 5.256.4
ΕΡΩΜΕΝΑΣ [1]
Aristaen. *Ep.* 2.20.25ff
ΕΡΩΜΕΝΗ [1]
Iamb. *V.P.* 25.112
ΕΡΩΜΕΝΗΝ [3]
Ael. *N.A.* 1.50; Alciph. 4.9.3; Aristaen. *Ep.*
ΕΡΩΜΕΝΟΝ [1]
Lucian *Bis Acc.* 29
ΕΡΩΜΕΝΟΣ [1]
Lucian *D. Meretr.* 14.1
ΕΡΩΝ [3]
Ar. *Pl.* 1009; Men. *Dysc.* 59; Theophrastus 27.9
ΕΡΩΝΤΑ [1]
J. Chrys. *Hom.* 37
ΕΡΩΝΤΑΣ [2]
Aristaen. *Ep.* 1.27.5ff; Philostr. *Im.* 1.12.4
ΕΡΩΝΤΕΣ [2]
Philostr. *Im.* 1.12.4; *V.S.* 485
ΕΡΩΝΤΙ [2]
Pl. *Smp.* 182 d; 183 b
ΕΡΩΝΤΩΝ [1]
A.P. 5.145.3
ΕΡΩΣ [9]
Ant. Lib. 39.3; *A.P.* 5.229.5; 12.118.3; Ar. *Ec.* 954; *Fr. Gren.* 9; 32; Lucian *D. Meretr.* 15.2; Philostr. *Ep.* 28; Theoc. 23.47
ΕΡΩΣ [10]
A.P. 12.23.3; 12.85.4; 12.117.6; 12.167.2; Ar. *Ec.* 58; 967; *Fr. Gren.* 14; Philostr. *Ep.* 14; Pl. *Smp.* 203 b (2)
ΕΡΩΣΑΝ [1]
Aristaen. *Ep.* 2.16.1ff
ΕΡΩΣΙ [2]
Plu. *Mor.* 759 B; Theoc. 23.24
ΕΡΩΣΙΝ [2]
Aristaen. *Ep.* 2.20.1ff; Chariton 1.3.7
ΕΡΩΤ' [1]
Men. *Dysc.* 62
ΕΡΩΤΑ [12]
A.P. 5.189.3; Lucian *D. Meretr.* 8.2; Philostr. *Ep.* 29; Pl. *Smp.* 203 b; Theoc. 2.118; 3.15; 3.42; 11.1; 11.80; 23.4; 23.9; 23.43
ΕΡΩΤΑΣ [1]
A.P. 5.256.3
ΕΡΩΤΙ [4]
A.P. 5.167.1; 5.213.4; 12.117.3; Sch. Ar. *Pl.* 179
ΕΡΩΤΙΚΑ [1]
Plu. *Mor.* 753 B
ΕΡΩΤΙΚΑΙ [1]
Plu. *Mor.* 455 B
ΕΡΩΤΙΚΑΣ [2]
Lucian *Bis Acc.* 31; Philo *Husb.* 37
ΕΡΩΤΙΚΗΝ [1]
Plu. *Mor.* 759 B
ΕΡΩΤΙΚΟΝ [1]
Helio. 4.17
ΕΡΩΤΙΚΟΣ [2]
Aristaen. *Ep.* 2.19.15ff; 2.20.1ff
ΕΡΩΤΙΚΩ [1]
Lucian *D. Mar.* 1.4
ΕΡΩΤΙΚΩΝ [2]

Aristaen. *Ep.* 1.14.10ff; Plu. *Mor.* 766 b
ΕΡΩΤΟΣ [7]
A.P. 12.72.5; 12.85.9; Aristaen. *Ep.* 1.27.5ff; Them. 013.162.c; Theoc. 2.29; 2.151; 23.20
ΕΡΩΤΥΛΟΝ [1]
Theoc. 3.7
ΕΡΩΤΩΗ [1]
Stob. *Anth.* 3.2.18
ΕΡΩΤΩΜΕΝΟΣ [1]
Stob. *Anth.* 3.2.18
ΕΣΕΣΘΑΙ [1]
Alciph. 4.8.2
ΕΣΘ' [2]
Ar. *Ec.* 696; Prat. 708.7
ΕΣΘΗΤΑ [1]
Lucian *D. Meretr.* 8.3
ΕΣΙΔΩΝ [2]
Theoc. 2.112; 11.28
ΕΣΜΟΝ [2]
A.P. 6.1.2; 9.621.5
ΕΣΠΕΡΑ [1]
Chariton 1.3.1
ΕΣΠΕΡΑΝ [2]
Alciph. 4.8.2; Lucian *Bis Acc.* 16
ΕΣΠΕΡΑΣ [1]
Aristaen. *Ep.* 1.27.1ff
ΕΣΠΕΡΟΝ [1]
A.P. 5.206.5
ΕΣΠΕΡΟΣ [1]
A.P. 5.256.2
ΕΣΠΕΥΔΕ [1]
Chariton 1.3.3
ΕΣΠΕΥΔΟΝ [1]
Ael. *VH* 13.1 (155.15)
ΕΣΤΕΦΑΝΩΜΕΝΟΙ [1]
Philostr. *Im.* 1.12.4
ΕΣΤΕΦΑΝΩΜΕΝΟΣ [1]
Lucian *Bis Acc.* 17
ΕΣΤΕΦΑΝΩΣΑΝ [1]
Chariton 1.3.2
ΕΣΤΗ [1]
A.P. 12.72.3
ΕΣΤΗΚΑ [1]
Lucian *D. Meretr.* 14.1
ΕΣΤΗΚΕ [1]
Men. *Sam.* 406
ΕΣΤΗΣΑΝΤΟ [1]
Philostr. *Ep.* 39
ΕΣΤΙΩΣΑ [1]
Plu. *Mor.* 713 c
ΕΣΤΡΑΤΗΓΕΙ [1]
Helio. 4.17
ΕΣΤΡΩΜΑΙ [1]
A.P. 12.90.5
ΕΣΧΑΤΩΝ [1]
J. Chrys. *Hom.* 37
ΕΣΧΕΝ [1]
Alciph. 4.8.2
ΕΣΧΗΜΑΤΙΣΜΕΝΗΝ [1]
Lucian *Bis Acc.* 31
ΕΤΑΙΡΑ [2]
Isaeus *Pyrr.* 13; 15
ΕΤΑΙΡΑΙΣ [2]
Aristaen. *Ep.* 1.14.5ff; Lucian *Bis Acc.* 17
ΕΤΑΙΡΑΝ [1]
Aristaen. *Ep.* 1.14.1ff
ΕΤΑΙΡΑΣ [3]
Alciph. 4.9.1; Men.*Dysc.* 59; Theophrastus 27.9
ΕΤΑΙΡΗΣ [2]
A.P. 12.90.1; 12.90.3
ΕΤΑΙΡΙΚΟΝ [1]
Lucian *Bis Acc.* 31
ΕΤΑΙΡΟΝ [1]
Theoc. 23.48
ΕΤΑΙΡΟΣ [1]
Theoc. 23.45
ΕΤΑΙΡΩΝ [1]
Lucian *Bis Acc.* 17
ΕΤΑΧΘΗΜΕΝ [1]
Chariton 1.2.3
ΕΤΕΚΕΝ [1]
Theoc. 11.54
ΕΤΕΧΘΗ [1]
Aristaen.*Ep.* 2.20.10ff
ΕΤΗ [1]
Lucian *D. Meretr.* 14.4
ΕΤΟΛΜΗΣΕΝ [1]
Chariton 1.3.2
ΕΤΡΑΦΕ [1]
Theoc. 3.16
ΕΤΥΓΧΑΝΕΤΟ [1]
Ant. Lib. 39.3
ΕΤΥΠΤΕΝ [1]
Lucian *D. Meretr.* 8.3
ΕΤΥΧΕ [1]
Ael. *VH* 13.1 (155.20)
ΕΤΥΧΟΝ [1]
Lucian *Bis Acc.* 17
ΕΥΔΑΙΜΟΝΙΑ [1]
Ant. Lib. 39.1
ΕΥΔΑΙΜΟΝΙΖΟΝΤΕΣ [1]
Lib. *Or.* 46.31.1
ΕΥΔΕΙ [1]
Theog. 1045
ΕΥΔΕΙΝ [1]
Babrius 116.12
ΕΥΔΟΚΩ [1]
Fr. Gren. 28
ΕΥΔΟΝ [1]
Theoc. 2.126
ΕΥΗΘΕΙΣ [1]
Stob. *Anth.* 3.2.18
ΕΥΘΕΤΙΖΟΥΣΑΝ [1]
Lucian *Bis Acc.* 31
ΕΥΘΥ [1]
Fr. Gren. 37
ΕΥΘΥΣ [8]
Alciph. 4.17.5; *A.P.* 5.256.6; 12.252.2; Lucian *Bis Acc.* 31; *D. Meretr.* 12.311; 15.2; Men. *Dysc.* 59; Theoc. 11.23
ΕΥΪΠΠΗΣ [1]
A.P. 5.229.4
ΕΥΚΑΙΡΩΣ [1]
Ael. *VH* 13.1 (155.20)
ΕΥΚΟΛΟΙ [2]
A.P. 5.206.2; Chariton 1.3.7
ΕΥΜΕΝΕΣΤΕΡΟΙΣ [1]
Alciph. 4.9.4

ΕΥΜΟΡΦΙΑ [1]
Aristaen. *Ep.* 1.27.15ff
ΕΥΜΟΥΣΟΣ [1]
Aristaen. *Ep.* 1.27.5ff
ΕΥΝΗ [2]
PGM 4.2744; Philostr. *Im.* 1.2.1
ΕΥΝΗΝ [2]
Ar. *Ec.* 959; 968
ΕΥΝΟΙΑ [1]
Philostr. *Ep.* 29
ΕΥΝΟΥΝ [1]
Lucian *Bis Acc.* 16
ΕΥΟΔΜΟΙΣΙ [1]
Theoc. 3.23
ΕΥΠΑΡΥΦΟΝ [1]
Aristaen. *Ep.* 1.27.5ff
ΕΥΠΡΕΠΕΣΙΝ [1]
Ar. *Ec.* 702a
ΕΥΡΕ [3]
Ath. 14.638 d; 14.638 e; Theoc. 11.17
ΕΥΡΕΙΝ [1]
Theoc. 11.4
ΕΥΡΕΤΗΣ [1]
Fr. Gren. 7
ΕΥΡΗ [1]
A.P. 5.43.1
ΕΥΡΗΚΑΣ [1]
Lucian *D. Meretr.* 14.1
ΕΥΡΗΣΕΙΣ [1]
Theoc. 11.76
ΕΥΡΗΣΩ [1]
Lucian *D. Meretr.* 14.4
ΕΥΣΤΟΜΩΣ [1]
Aristaen. *Ep.* 2.19.5ff
ΕΥΤΡΕΠΗ [2]
Helio. 4.17; Men. *Sam.* 414
ΕΥΤΥΧΕΙ [1]
Antiphanes fr. 239.4
ΕΥΤΥΧΕΣΤΕΡΟΥΣ [1]
Alciph. 4.8.1
ΕΥΦΡΟΝΗΝ [1]
Ar. *Ec.* 954
ΕΥΦΡΟΝΙΩ [1]
Alciph. 4.8.2
ΕΥΦΩΝΩΣ [1]
Babrius 116.1
ΕΥΩΧΙΑΣ [1]
Pl. *Smp.* 203 b
ΕΦΑΒΙΚΑ [1]
Theoc. 23.56
ΕΦΑΒΟΝ [1]
Theoc. 23.60
ΕΦΑΒΩ [1]
Theoc. 23.1
ΕΦΑΝΗ [1]
Aristaen. *Ep.* 2.19.15ff
ΕΦΑΡΜΟΤΤΕΣΘΑΙ [1]
Philostr. *Im.* 1.2.5
ΕΦΑΣΑΝ [1]
Philostr. *Im.* 1.12.4
ΕΦΑΣΚΕ [1]
Aristaen. *Ep.* 2.20.1ff
ΕΦΕΛΚΕΤΑΙ [1]
Aristaen. *Ep.* 1.14.1ff
ΕΦΕΞΗΣ [1]
Philostr. *Im.* 1.12.4
ΕΦΕΡΟΝ [1]
Theoc. 11.56
ΕΦΕΣΤΗΚΕΝ [1]
Philostr. *Im.* 1.2.1
ΕΦΗ [6]
Aristaen. *Ep.* 1.27.1ff; 2.19.1ff; 2.19.10ff; 2.19.15; Philostr. *V.S.* 485 (2)
ΕΦΗΒΟΣ [1]
Philostr. *Im.* 1.2.2ff
ΕΦΗΒΟΥΣ [1]
Helio. 4.17
ΕΦΗΜΕΡΑ [1]
Aristaen. *Ep.* 2.20.30ff
ΕΦΗΜΕΡΟΥ [1]
Philostr. *Ep.* 29
ΕΦΗΝ [1]
Lucian *D. Meretr.* 15.2
ΕΦΗΣΕΝ [1]
Stob. *Anth.* 3.2.18
ΕΦΗΤΕ [1]
Aristaen. *Ep.* 1.14.5ff
ΕΦΘΑΣΑΣ [1]
Theoc. 2.114
ΕΦΘΑΣΣΑ [1]
Theoc. 2.115
ΕΦΙΕΤΟ [1]
Ant. Lib. 39.2
ΕΦΙΛΗΣΑ [3]
A.P. 12.118.5; Theoc. 2.126; 11.55
ΕΦΛΕΧΘΗΝ [1]
A.P. 5.281.5
ΕΦΟΙΝΙΧΘΗ [1]
Theoc. 23.61
ΕΦΟΙΤΑ [1]
Ant. Lib. 39.3
ΕΦΟΙΤΗ [1]
Theoc. 2.155
ΕΦΟΝΕΥΘΗ [1]
Theoc. 23.62
ΕΦΟΡΜΙΖΟΝΤΑΙ [1]
Philostr. *Im.* 1.12.4
ΕΦΥΠΕΡΘΕΝ [1]
Theoc. 23.59
ΕΦΥΣΑ [1]
Aristaen. *Ep.* 2.20.10ff
ΕΧΕ [1]
Aristaen. *Ep.* 2.20.5ff
ΕΧΕΙ [9]
Alciph. 4.9.4; Ath. 13.567 e; *A.P.* 5.191.5; 5.213.1; Ar. *Ec.* 957; *Fr. Gren.* 3; 23; 29; Philostr. *Ep.* 28
ΕΧΕΙΝ [2]
Lucian *D. Meretr.* 15.2; Theoc. 11.49
ΕΧΕΙΣ [2]
A.P. 12.117.2; Aristaen. *Ep.* 2.16.1ff
ΕΧΗ [1]

Theoc. 11.22
ΕΧΘΙΣΤΟΝ [1]
Theoc. 11.15
ΕΧΘΡΑΣ [1]
A.P. 12.90.4
ΕΧΘΡΩΝ [1]
Pl. *Smp.* 183 a
ΕΧΙΣ [1]
Ael. *N.A.* 1.50
ΕΧΟΙ [1]
Plu. *Mor.* 753 B
ΕΧΟΙΣ [1]
Theoc. 11.74
ΕΧΟΙΣΑΝ [1]
Theoc. 11.57
ΕΧΟΜΕΝ [2]
Fr. Gren. 39; Lucian *D. Meretr.* 14.4
ΕΧΟΝΤΑ [1]
Theoc. 11.54
ΕΧΟΝΤΑΣ [2]
Ath. 14.638 d; 14.638 e
ΕΧΟΝΤΕΣ [2]
Aristaen. *Ep.* 2.20.25ff; Isaeus *Pyrr.* 17
ΕΧΟΝΤΙ [1]
A.P. 12.90.4
ΕΧΟΥΣ' [1]
PGM 4.2740
ΕΧΟΥΣΑ [2]
A.P. 6.1.2
ΕΧΟΥΣΙΝ [1]

Plu. *Mor.* 455 B
ΕΧΥΡΑΝ [1]
Philostr. *Im.* 1.12.4
ΕΧΩ [9]
Alciph. 4.9.2; 4.9.4; *A.P.* 12.115.4; Ar. *Ec.* 972; 975; *Fr. Gren.* 15; 33
ΕΧΩΝ [9]
A.P. 12.72.6; Aristaen. *Ep.* 1.27.5ff; Ar. *Ec.* 978; Herodas 2.35; Lucian *Bis Acc.* 16; Pl. *Smp.* 203 b; Stob. *Anth.* 3.2.18; Theoc. 2.121; 11.15
ΕΧΩΡΟΥΝ [1]
Helio. 4.17
ΕΨΗΦΙΣΤΑΙ [1]
Ar. *Ec.* 706
ΕΨΥΧΘΗΝ [1]
Theoc. 2.106
ΕΩ [1]
Lucian *Bis Acc.* 31
ΕΩΘΕΝ [2]
Lucian *Bis Acc.* 16; 17
ΕΩΝ [3]
Theoc. 2.119; 11.34
Philostr. *Im.* 1.12.4
ΖΑΛΩ [1]
Theoc. 3.50
ΖΑΛΩΤΟΣ [1]
Theoc. 3.49
ΖΕΥ [3]
A.P. 5.64.6; 5.167.5; 5.167.6
ΖΗ [1]
Theoc. 23.32
ΖΗΛΟΣ [1]
Fr. Gren. 23
ΖΗΛΟΤΥΠΕΙΝ [1]
Fr. Gren. 30
ΖΗΛΟΤΥΠΙΑ [3]
Lucian *D. Meretr.* 8.3; 15.2; Plu. *Gal.* 19.4
ΖΗΛΟΥΝ [1]
Fr. Gren. 54
ΖΗΛΩ [1]
Fr. Gren. 28
ΖΗΜΙΑΝ [1]
J. Chrys. *Hom.* 37
ΖΗΝ [2]
Alciph. 4.9.4; *A.P.* 5.64.3
ΖΗΝΟΣ [1]
A.P. 12.117.6
ΖΗΣΕΙΝ [1]
Alciph. 4.9.3
ΖΗΤΕΙΣ [1]
Ar. *Ec.* 976
ΖΗΤΩΝ [2]
Ar. *Ec.* 979; Babrius 116.9
ΖΩΓΡΑΦΩΝ [1]
Philostr. *Im.* 1.2.3
ΖΩΓΡΗΘΗΤΩ [1]
Aristaen. *Ep.* 2.20.15ff
ΖΩΝΝΥΤΑΙ [1]
Philostr. *Im.* 1.2.5
ΖΩΣΤΡΑΙΣΙΝ [1]
Theoc. 2.122
ΗΓΑΓΕΤΟ [1]
Lucian *Bis Acc.* 31
ΗΓΑΠΑ [1]
Plu. *Gal.* 19.4
ΗΓΕΜΟΝΙ [1]
A.P. 5.213.4
ΗΓΡΕΥΘΗΝ [1]
A.P. 12.23.1
ΗΔΕΑ [1]
Lucian *D. Meretr.* 15.2
ΗΔΕΙ [1]
Theoc. 23.4
ΗΔΕΝ [1]
Aristaen. *Ep.* 2.19.15ff
ΗΔΕΤΟ [1]
Lucian *Bis Acc.* 31
ΗΔΕΩΣ [1]
Chariton 1.3.7
ΗΔΗ [9]
Ael. *N.A.* 1.50; *VH* 13.1 (155.20); *A.P.* 5.103.3; Chariton 1.3.1; Isaeus *Pyrr.* 17; Lucian *D. Meretr.* 8.3; 14.1; 14.3; *PGM* 4.2784
ΗΔΙΚΗΤΑΙ [1]
Lucian *Bis Acc.* 16
ΗΔΟΝ [1]
Aristaen. *Ep.* 2.19.5ff
ΗΔΟΝΑΙΣ [1]
Aristaen. *Ep.* 2.20.30ff
ΗΔΟΝΗ [1]
Philo *Husb.* 37
ΗΔΟΝΗΝ [2]

Alciph. 4.8.1; Aristaen. *Ep.* 2.16.1ff
ΗΔΟΝΗΣ [3] Lucian *Bis Acc.* 17; Philostr. *Ep.* 29; Plu. *Gal.* 19.5
ΗΔΥ [1] *A.P.* 5.153.1
ΗΔΥΝ [1] *A.P.* 5.206.7
ΗΔΥΝΑΤΟ [1] Plu. *Mor.* 772 F
ΗΔΥΠΝΕΥΣΤΕ [1] *A.P.* 5.118.1
ΗΕ [1] Theoc. 2.119
ΗΘΕΛΕ [2] Chariton 1.3.4; Theoc. 3.40
ΗΘΙΚΩΣ [1] Aristaen. *Ep.* 2.20.15ff
ΗΘΟΣ [1] Ant. Lib. 39.6
ΗΪΘΕΩΝ [1] *A.P.* 12.23.2
ΗΚΕ [2] Alciph. 4.9.5; *A.P.* 5.189.4
ΗΚΕΙ [1] Philostr. *Im.* 1.2.2
ΗΚΕΝ [1] Lucian *Bis Acc.* 17
ΗΚΟΙ [1] *PGM* 4.2756
ΗΚΟΝΤΑ [1] Lucian *D. Meretr.* 15.2
ΗΚΟΥΕΤΟ [1] Lucian *D. Meretr.* 15.2
ΗΚΟΥΣΑΝ [1] Philostr. *Im.* 1.12.4
ΗΚΟΥΣΑΣ [1] Aristaen. *Ep.* 2.19.15ff
ΗΚΩ [2] *A.P.* 12.118.2; Philostr. *V.S.* 485
ΗΛΓΗΚΑ [1] *A.P.* 12.90.3
ΗΛΘΕ [1] Babrius 116.6
ΗΛΘΕΝ [3] Aristaen. *Ep.* 2.19.15ff; Babrius 116.10; Herodas 2.34
ΗΛΘΟΝ [1] *A.P.* 5.213.4
ΗΛΙΚΙΑ [1] Philostr. *Im.* 1.2.3
ΗΛΙΚΙΗΣ [1] *A.P.* 5.118.4
ΗΛΙΚΙΩΤΩΝ [1] Ant. Lib. 39.3
ΗΛΙΟΔΩΡΑΣ [1] *A.P.* 5.165.3
ΗΛΙΟΝ [1] Philostr. *Ep.* 29
ΗΛΟΗΣΕΝ [1] Herodas 2.34
ΗΛΥΘΕΣ [1] *A.P.* 5.167.4
ΗΜΕΝ [4] Theoc. 3.8; 11.50; 11.79; 23.23
ΗΜΕΡΑ [2] Ant. Lib. 39.5; Chariton 1.3.3
ΗΜΕΡΑΙ [1] Lucian *D. Meretr.* 8.3
ΗΜΕΡΑΝ [3] Alciph. 4.9.4; Lucian *Bis Acc.* 16; Plu. *Mor.* 759 B
ΗΜΕΡΑΣ [1] Alciph. 4.17.9
ΗΜΕΤΕΡΑΝ [1] Aristaen. *Ep.* 2.16.1ff
ΗΜΕΤΕΡΟΝ [1] Theog.1046
ΗΜΕΤΕΡΟΥ [1] Isaeus *Pyrr.* 13
ΗΜΕΤΕΡΩ [1] Isaeus *Pyrr.* 16
ΗΜΙΚΑΥΣΤΟΥΣ [1] Chariton 1.3.2
ΗΜΜΕΝΑΙΣ [1] Helio. 4.17
ΗΝΑΓΚΑΣΑ [1] Lucian *D. Meretr.* 12.311
ΗΝΑΓΚΑΣΑΝ [1] *A.P.* 12.118.3
ΗΝΕΓΚΕ [1] *Fr. Gren.* 21
ΗΝΕΙΚΕ [1] Theoc. 23.16
ΗΝΘΕ [1] Theoc. 23.58
ΗΝΘΕΣ [1] Theoc. 11.26
ΗΝΘΟΝ [4] Theoc. 2.118 (2); 2.128; 23.20
ΗΝΙΔΕ [2] *A.P.* 12.117.1; Theoc. 3.10
ΗΝΤΙΑΣΑΣ [2] *A.P.* 5.23.4; Callim. *Epigr.* 64.4
ΗΞΕΙ [1] Theoc. 23.33
ΗΞΙΟΥΝ [2] Ath. 14.638 f; Lucian *Bis Acc.* 31
ΗΞΙΩΣΑΝ [1] Isaeus *Pyrr.* 14
ΗΠΑΤΙ [1] Theoc. 11.16
ΗΠΕΙΛΕΙ [1] Lucian *D. Meretr.* 8.3
ΗΠΙΣΤΑΤΟ [1] Philostr. *Ep.* 29
ΗΡΑ [2] Lucian *D. Meretr.* 8.2; Plu. *Gal.* 19.2
ΗΡΑΚΛΕΙΔΩΝ [1] Plu. *Mor.* 772 E
ΗΡΑΚΛΕΙΣ [1] Men. *Sam.* 405
ΗΡΑΚΛΕΙΤΟΝ [1] *A.P.* 12.72.3
ΗΡΑΚΛΕΟΣ [1] Theoc. 2.121
ΗΡΑΣΘΑΗ [1] Ant. Lib. 39.1
ΗΡΑΣΘΗΝ [1] Theoc. 11.25
ΗΡΑΣΘΗΣΑΝ [1]

Sch. Ar. *Pl.* 179
ΗΡΑΣΣΕ [1]
Chariton 1.3.4
ΗΡΑΣΣΕΤΟ [1]
Lucian *D. Meretr.* 15.2
ΗΡΑΤ' [1]
Theoc. 23.1
ΗΡΑΤΟ [2]
Theoc. 11.8; 11.10
ΗΡΑΤΤΕΣ [1]
Ar. *Ec.* 977
ΗΡΕΜΑ [1]
Aristaen. *Ep.* 2.19.1
ΗΡΕΜΗΣΑΙ [1]
Philo *Husb.* 37
ΗΡΙΣΤΗΣΑ [1]
Anac. 373.1
ΗΡΚΕΙΤΟ [2]
Const.VII 002.2.124.5; Polyb. 10.26.3
ΗΡΞΑΤΟ [1]
Chariton 1.3.7
ΗΣΑΝ [4]
Ael. *VH* 13.1 (155.10); 13.1 (155.20); Ant. Lib. 39.1; 39.2
ΗΣΕΛΓΑΙΝΕ [1]
Lucian *Bis Acc.* 31
ΗΣΘΑ [1]
Philostr. *Ep.* 14
ΗΣΤΙΩΝΤΟ [1]
Pl. *Smp.* 203 b
ΗΣΥΧΑ [1]
A.P. 12.14.3
ΗΣΥΧΑΣΑΣ [1]
A.P. 5.167.4
ΗΣΧΑΛΛΕ [1]
Plu. *Gal.* 19.4
ΗΣΧΥΝΕΤΟ [1]
Lucian *Bis Acc.* 17
ΗΤΗΣΑ [1]
Lucian *D. Meretr.* 12.310
ΗΥΤΑΣΕΝ [1]
A.P. 5.206.8
ΗΥΔΕΝ [1]
Pl. *Smp.* 203 b
ΗΩ [2]
A.P. 5.118.3; 5.206.7
ΘΑΛΑΜΟΝ [1]
Chariton 1.3.4
ΘΑΛΑΜΟΥ [1]
Philostr. *Im.* 1.2.1
ΘΑΛΑΜΩΝ [1]
A.P. 5.64.6
ΘΑΛΑΣΣΑΝ [2]
Theoc. 11.43; 11.49
ΘΑΛΑΤΤΑΝ [1]
Ael. *N.A.* 1.50
ΘΑΛΛΟΝ [1]
Theoc. 11.73
ΘΑΛΛΟΝΤΑ [1]
A.P. 5.118.3
ΘΑΛΠΕΤΑΙ [1]
A.P. 5.165.4
ΘΑΛΠΟΣ [1]
Philostr. *Ep.* 29
ΘΑΜΒΕΕΝ [1]
A.P. 5.229.2
ΘΑΜΙΝΑ [1]
Ael. *VH* 13.1 (155.15)
ΘΑΝΑΤΟΝ [1]
Ant. Lib. 39.5
ΘΑΣΑΙ [1]
Theoc. 3.12
ΘΑΥΜΑ [1]
Philostr. *Ep.* 29
ΘΑΥΜΑΖΩ [1]
Alciph. 4.9.3
ΘΑΥΜΑΣΤΑ [1]
Pl. *Smp.* 182 e
ΘΑΥΜΑΣΤΗ [1]
Pl. *Smp.* 182 d
ΘΑΥΜΑΣΤΟΝ [1]
Aristaen. *Ep.* 2.20.10ff
ΘΕΑΓΕΝΗΣ [1]
Helio. 4.17
ΘΕΑΜΑ [1]
Philostr. *Ep.* 29
ΘΕΑΣΑΙΜΗΝ [1]
Philostr. *Ep.* 14
ΘΕΙΟΥ [1]
Isaeus *Pyrr.* 13
ΘΕΙΣ [1]
Ar. *Ec.* 703
ΘΕΙΩ [1]
Isaeus *Pyrr.* 16
ΘΕΛΓΟΜΕΘΑ [1]
Aristaen. *Ep.* 1.14.1ff
ΘΕΛΗ [1]
Lucian *D. Meretr.* 14.4
ΘΕΛΗΣ [2]
Philostr. *Ep.* 14; Theoc. 23.45
ΘΕΛΚΤΗΡΙΟΣ [1]
Plu. *Mor.* 759 B
ΘΕΛΟΙ [1]
Prat.708.8
ΘΕΛΟΙΣ' [1]
Theoc. 11.26
ΘΕΛΟΝΤΑ [1]
Philostr. *Ep.* 28
ΘΕΛΟΝΤΙ [1]
Aristaen. *Ep.* 2.19.5ff
ΘΕΛΟΝΤΩΝ [1]
Babrius 116.14
ΘΕΛΩ [1]
Theoc. 23.22
ΘΕΛΩΝ [1]
Ael. *VH* 13.1 (156.1)
ΘΕΜΙΣΩΝ [1]
A.P. 12.116.4
ΘΕΝΤ' [1]
A.P. 12.85.3
ΘΕΝΤΕΣ [1]
Ath. 13.585
ΘΕΟΙ [4]
Aristaen. *Ep.* 2.20.10ff; Ar. *Ec.* 947; Philostr. *Ep.* 14; Pl. *Smp.* 203 b
ΘΕΟΝ [1]
Theoc. 23.58
ΘΕΟΣ [5]
A.P. 5.64.5; Ant. Lib. 39.4; Theoc. 3.15; 23.4; 23.63
ΘΕΟΥΣ [1]
Aristaen. *Ep.* 2.20.25ff
ΘΕΡΑΠΑΙΝΑΝ [1]
Aristaen. *Ep.* 2.19.10ff
ΘΕΡΑΠΑΙΝΙΔΑΣ [1]
Chariton 1.2.3

θΕΡΑΠΑΙΝΙΔΙΟΙΣ [1]
Alciph. 4.8.1
θΕΡΑΠΑΙΝΙΔΙΩΝ [1]
Alciph. 4.9.1
θΕΡΑΠΑΙΝΙΣ [1]
Chariton 1.3.4
θΕΡΑΠΩΝ [1]
Pl. *Smp.* 203 b
θΕΡΕΙ [1]
Theoc. 11.36
θΕΡΕΟΣ [1]
Theoc. 11.58
θΕΡΙΣΤΡΙΟΝ [1]
Aristaen. *Ep.* 1.27.5ff
θΕΤΤΑΛΩΝ [1]
Sch. Ar. *Pl.* 179
θΕΩ [1]
Ar. *Pl.* 1006
θΕΩΝ [2]
A.P. 5.165.1; Aristaen. *Ep.* 2.20.35ff
θΗΒΑΣ [1]
Philostr. *Im.* 1.14.2
θΗΛΕΙΑΝ [1]
Ael. *N.A.* 9.13
θΗΛΕΟΣ [1]
Philostr. *Ep.* 29
θΗΛΥ [1]
Philostr. *Im.* 1.2.5
θΗΛΥΝ [1]
Philostr. *Im.* 1.2.5
θΗΛΥΤΕΡΗΣ [1]
A.P. 6.71.10
θΗΡ [1]
Theoc. 23.10
θΗΡΕΥΤΗΣ [1]
Pl. *Smp.* 203 b
θΗΡΙΑ [2]
Aristaen. *Ep.* 2.20.15ff; 2.20.35ff
θΗΡΙΟΙΣ [1]
Aristaen. *Ep.* 2.20.35ff
θΗΡΙΟΝ [1]
Aristaen. *Ep.* 2.20.10ff
θΗΡΙΟΤΡΟΦΟΥΝΤΕΣ [1]
Aristaen. *Ep.* 2.20.20ff
θΗΤΕΙΑΝ [1]
Philostr. *Ep.* 29
θΟΡΥΒΟΣ [1]
Prat. 708.1
θΡΑΣΕΙ [1]
A.P. 5.213.4
θΡΑΣΕΙΣ [1]
Ael. *VH* 13.1 (155.5)
θΡΕΜΜΑ [1]
Ar. *Ec.* 973b
θΡΗΝΩΔΟΝ [1]
Alciph. 4.9.4
θΡΗΝΩΝ [1]
Ath. 13.567 e
θΡΙΑ [1]
Ar. *Ec.* 707
θΡΟΝΤΙΔΑ [1]
A.P. 12.117.2
θΡΟΥΣ [1]
Philostr. *Im.* 1.2.5
θΡΥΠΤΗ [2]
Aristaen. *Ep.* 2.16.1ff; Lucian *D. Meretr.* 12.310
θΡΥΨΙΣ [1]
Philo *Cherub.* 92
θΥΓΑΤΕΡΑ [2]
Ant. Lib. 39.1; Ath. 13.585
θΥΜΑΛΓΕΣ [1]
Theoc. 3.12
θΥΜΕ [1]
A.P. 12.117.3
θΥΜΕΛΑΝ [1]
Prat. 708.2
θΥΜΟΝ [2]
Aristaen. *Ep.* 2.20.20ff; *Fr. Gren.* 33
θΥΜΩ [1]
Aristaen. *Ep.* 2.20.10ff
θΥΡΑ [1]
Theoc. 2.127
θΥΡΑΙΣ [11]
A.P. 5.206.8; 12.252.4; Aristaen. *Ep.* 2.20.20ff; Chariton 1.2.3; Philostr. *Ep.* 14; *Im.* 1.2.1; Pl. *Smp.* 183 a; 203 b; Plu. *Mor.* 766 b; Them. 013.162.d; Theophrastus 27.9
θΥΡΑΙΣΙ [2]
PGM 4.2757; 4.2784
θΥΡΑΙΣΙΝ [1]
Theoc. 2.31
θΥΡΑΜΑΧΟΙΣ [1]
Prat.708.8
θΥΡΑΝ [7]
Ar. *Pl.* 1007; *Ec.* 961; 977; Lucian *Bis Acc.* 29; 31; *D. Meretr.* 8.3; Plu. *Mor.* 455 B
θΥΡΑΣ [17]
Alciph. 4.8.1; Ath. 13.567 e; *A.P.* 5.281.2; 12.90.4; Antiphanes 195.6; Herodas 2.35; Lib. *Or.* 46.31.1; Lucian *Bis Acc.* 16; *D. Meretr.* 8.2; 15.2; *P. Teb.* 15; Philostr. *V.S.* 485 (2); Pl. *Smp.* 203 b; Plu. *Mor.* 753 B; Theoc. 6.32; 23.53
θΥΡΑΥΛΙΑΙ [2]
Philo *Cherub.* 92; Philostr. *Ep.* 29
θΥΡΑΥΛΟΥΝΤΟΣ [1]
J. Chrys. *Hom.* 37
θΥΡΑΥΛΟΥΣΙ [2]
Philo *Husb.* 37; Plu. *Mor.* 759 B
θΥΡΑΥΛΩΝ [2]
Aristaen. *Ep.* 2.20.1ff; Them.013.162.d
θΥΡΗ [2]
A.P. 12.252.1; Herodas 2.63
θΥΡΗΝ [2]
A.P. 5.167.4; Herodas 2.50
θΥΡΗΣ [2]

A.P. 5.145.4; Babrius 116.6
θΥΡΙΔΑΣ [1]
Lucian *Bis Acc.* 31
θΥΡΙΔΩΝ [2]
A.P. 5.153.2; Babrius 116.3
θΥΡΟΚΟΠΕΙ [1]
Ael. *N.A.* 1.50
θΥΡΟΚΟΠΗΣΑΙ [1]
Ar. *Vesp.* 1254
θΥΡΟΚΟΠΩΝ [1]
Antiphanes fr. 239.3
θΥΡΩΝ [7]
Aristaen. *Ep.* 2.19.1; Chariton 1.3.3; Longus 4.16; Lucian *Bis Acc.* 17; *D. Meretr.* 14.1; Men. *Sam.* 405; Philostr. *Ep.* 39
θΩΤΕΡΟΝ [1]
Theoc. 11.32
ΙΑΜΒΥΚΗΝ [2]
Ath. 14.638 d; 14.638 e
ΙΑΠΤΕΙ [1]
Theoc. 3.17
ΙΑΣΙΩΝΑ [1]
Theoc. 3.50
ΙΑΣΙΩΝΟΣ [1]
Ael. *VH* 13.1 (156.1)
ΙΑΤΡΟΝ [1]
Theoc. 11.5
ΙΑΥΩΝ [1]
Theoc. 3.49
ΙΔΕΙΝ [2]
Ant. Lib. 39.6; J. Chrys. *Hom.* 37
ΙΔΕΝ [1]
Theoc. 3.42
ΙΔΗΣ [1]
Theoc. 23.37
ΙΔΗΣΩ [1]
Theoc. 3.37
ΙΔΗΤΕ [1]
A.P. 5.145.4
ΙΔΙΑΣ [1]
Theoc. 23.54
ΙΔΙΟΝ [1]
Aristaen. *Ep.* 1.27.5
ΙΔΟΥΣΑ [2]
Ael. *VH* 13.1 (155.15); Alciph. 4.9.2
ΙΔΡΩΣ [2]
Aristaen. *Ep.* 2.20.30ff; Theoc. 2.107
ΙΔΩΝ [6]
A.P. 5.229.1; 12.72.3; Ant. Lib. 39.1; Aristaen. *Ep.* 2.16.1ff; Babrius 116.9; Chariton 1.3.3
ΙΕΡΟΝ [1]
Theoc. 2.121
ΙΕΤΑΙ [1]
Philostr. *Im.* 1.2.5
ΙΚΑΝΟΣ [1]
Aristaen. *Ep.* 2.19.10
ΙΚΕΣΘΑΙ [2]
Ar. *Ec.* 959; 968
ΙΚΕΤΑΣ [1]
A.P. 5.191.6
ΙΚΕΤΕΙΑΣ [1]
Pl. *Smp.* 183 a
ΙΚΕΤΕΥΕΤΕ [1]
Aristaen. *Ep.* 2.20.20ff
ΙΚΕΤΕΥΝ [1]
Chariton 1.3.5
ΙΚΕΤΕΥΟΝΤΑΣ [1]
Philostr. *Ep.* 39
ΙΚΕΤΕΥΩ [1]
Ar. *Ec.* 970
ΙΚΕΤΕΥΩΝ [1]
Aristaen. *Ep.* 2.20.1ff
ΙΚΕΤΗΝ [1]
A.P. 12.85.10
ΙΚΕΤΗΣ [1]
A.P. 5.256.6
ΙΚΕΤΩ [1]
P. Teb. 9
ΙΚΝΟΥΜΑΙ [2]
Ar. *Ec.* 958; 967
ΙΚΟΙΜΑΝ [1]
Theoc. 3.13
ΙΛΑΟΣ [1]
A.P. 12.131.3
ΙΛΑΡΑΣ [1]
Ath. 14.638 d
ΙΛΑΡΟΝ [1]
Philostr. *Im.* 1.2.5
ΙΛΙΟΝ [1]
Ant. Lib. 39.2
ΙΜΑΤΙΩΝ [1]
Alciph. 4.9.1
ΙΜΕΡΟΕΝΤΑ [1]
Hermesianax 3.49
ΙΞΟΜΑΙ [1]
A.P. 12.116.3
ΙΟΙΣ' [1]
Theoc. 11.23
ΙΟΝ [1]
Theoc. 23.29
ΙΠΠΟΘΑΛΗΣ [1]
Aristaen. *Ep.* 2.19.10ff
ΙΠΠΟΚΡΟΤΟΥ [1]
A.P. 12.131.2
ΙΠΠΟΜΕΝΗΣ [1]
Theoc. 3.40
ΙΠΤΑΤ' [1]
Theoc. 23.59
ΙΣΑ [2]
Aristaen. *Ep.* 2.19.5ff Theoc. 2.110
ΙΣΘΙ [1]
Alciph. 4.8.1
ΙΣΙΑΣ [1]
A.P. 5.118.1
ΙΣΟΝ [1]
Theoc. 2.107
ΙΣΤΕ [1]
Aristaen. *Ep.* 1.14.5ff
ΙΣΧΥΕΝ [1]
A.P. 5.167.3
ΙΣΩΣ [3]
Ar. *Ec.* 980; Theoc. 3.39; 11.76
ΙΤΗΣ [1]
Pl. *Smp.* 203 b
ΙΤΡΙΟΥ [1]
Anac. 373.1
ΚΑΔΜΟΥ [1]
Philostr. *Im.* 1.14.2

ΚΑΔΟΝ [1]
Anac. 373.2
ΚΑΕΤΑΙ [1]
Plu. *Mor.* 753 A
ΚΑΘΑΨΑΜΕΝΗΝ [1]
Plu. *Mor.* 759 B
ΚΑΘΕΖΟΜΕΝΟΣ [1]
Theoc. 11.17
ΚΑΘΕΙΛΕΝ [1]
A.P. 12.117.6
ΚΑΘΕΙΔΟΝ [1]
Theoc. 3.10
ΚΑΘΕΙΣΘΩ [1]
Plu. *Mor.* 753 B
ΚΑΘΕΛΕΙΝ [1]
Theoc. 3.11
ΚΑΘΕΣΤΗΚΕΝ [1]
Pl. *Smp.* 203 b
ΚΑΘΕΥΔΕΙ [2]
A.P. 5.213.1;
Philostr. *Im.* 1.2.2
ΚΑΘΕΥΔΕΙΝ [2]
Ar. *Ec.* 700;
Philostr. *Im.* 1.2.2
ΚΑΘΕΥΔΙΣ [1]
P. Teb. 18
ΚΑΘΕΥΔΟΥΣΑΝ [1]
Aristaen. *Ep.*
1.14.10ff
ΚΑΘΕΥΔΩΝ [1]
Philostr. *Im.* 1.2.2
ΚΑΘΗΜΕΝΟΝ [1]
Philostr. *Ep.* 14
ΚΑΘΗΜΕΝΟΣ [1]
Theoc. 11.64
ΚΑΘΗΣΘΩ [1]
Plu. *Mor.* 753 B
ΚΑΘΙΣΤΗΣΙΝ [1]
Plu. *Mor.* 759 B
ΚΑΙΝΩΝ [1]
Lucian *Bis Acc.* 29
ΚΑΙΟΜΕΝΟΝ [2]
Aristaen. *Ep.*
2.16.5ff; *Fr. Gren.*
16
ΚΑΙΟΜΕΝΟΣ [1]
Theoc. 11.52
ΚΑΙΡΟΣ [1]
Theoc. 23.33
ΚΑΙΡΟΥ [1]
Philostr. *Im.* 1.2.1
ΚΑΙΣΑΡΟΣ [1]
Plu. *Gal.* 19.5
ΚΑΚΑΣ [1]
Theoc. 23.19
ΚΑΚΕΙΝΟΣ [1]
Babrius 116.13
ΚΑΚΟΔΑΙΜΩΝ [1]
Lucian *Bis Acc.* 16
ΚΑΚΟΙ [1]
Ael. *VH* 13.1
(155.15)
ΚΑΚΟΝ [2]
Ar. *Vesp.* 1253;
Theoc. 23.60
ΚΑΚΩΣ [1]
Philostr. *Ep.* 39
ΚΑΚΩΣΕΩΣ [1]
Lucian *Bis Acc.* 29
ΚΑΛΑ [2]
Theoc. 6.33; 7.127
ΚΑΛΑΝ [1]
Theoc. 3.46
ΚΑΛΕ [1]
Philostr. *Ep.* 14
ΚΑΛΕΙ [1]
Aristaen. *Ep.*
2.20.35ff
ΚΑΛΕΙΣ [1]
Theoc. 3.7
ΚΑΛΕΣΑΣΑ [1]
Theoc. 2.116
ΚΑΛΕΣΕΙΣ [1]
Longus 4.16
ΚΑΛΕΥΜΑΙ [1]
Theoc. 2.125
ΚΑΛΗΝ [3]
Aristaen. *Ep.*
1.27.5ff; Stob.
Anth. 3.2.18
ΚΑΛΗΣ [1]
Pl. *Smp.* 203 b
ΚΑΛΛΕΪ [1]
A.P. 6.71.10
ΚΑΛΛΙΔΗΣ [2]
Lucian *D. Meretr.*
8.3 (2)
ΚΑΛΛΙΟΝ [1]
Pl. *Smp.* 182 d
ΚΑΛΛΙΟΝ' [1]
Theoc. 11.76
ΚΑΛΛΙΡΡΟΗ [1]
Chariton 1.3.4
ΚΑΛΛΙΣΤΗ [2]
Ar. *Ec.* 699;
Philostr. *V.S.* 485
ΚΑΛΛΙΣΤΙΩ [1]
A.P. 12.131.3
ΚΑΛΛΙΣΤΟΣ [1]
Plu. *Mor.* 772 E
ΚΑΛΛΟΣ [2]
Aristaen. *Ep.*
1.27.15ff; Theoc.
23.32
ΚΑΛΛΟΥΣ [2]
Aristaen. *Ep.*
1.27.15ff;
2.19.10ff
ΚΑΛΟΙ [1]
Philostr. *Im.*
1.12.4
ΚΑΛΟΙΣ [1]
Pl. *Smp.* 203 b
ΚΑΛΟΝ [16]
Alciph. 4.9.3; *A.P.*
5.191.1; 12.131.2;
Aristaen. *Ep.*
1.27.5ff; Babrius
116.4; Philostr.
Ep. 29; Pl. *Smp.*
182 d; 203 b;
Theoc. 2.110;
2.126; 3.3; 3.18;
7.121; 23.28;
23.29; 23.32
ΚΑΛΟΣ [6]
A.P. 5.167.3;
Aristaen. *Ep.*
2.19.15ff; Pl. *Smp.*
203 b; Theoc.
2.125; 23.15; 23.45
ΚΑΛΟΥΣ [2]
Aristophon 5.7;
Plu. *Mor.* 759 B
ΚΑΛΟΥΣΙ [1]
Plu. *Mor.* 759 B
ΚΑΛΥΚΕΣΣΙ [1]
Theoc. 3.23
ΚΑΛΩΣ [3]
Aristaen. *Ep.*
2.16.1ff; Lucian *D.*
Meretr. 12.310;
Theoc. 11.5
ΚΑΜΕ [1]
A.P. 12.85.9
ΚΑΞΑΝΑΣΤΑΣΑ [1]

Babrius 116.2
ΚΑΟΜΕΝΟΝ [1]
Philostr. *Ep.* 28
ΚΑΠΑΝΕΥΣ [1]
Aristophon 5.6
ΚΑΠΕΙΔΗ [1]
Helio. 4.17
ΚΑΠΝΟΣ [1]
Aristophon 5.7
ΚΑΠΠΑΡΙΝ [1]
Ath. 13.567 e
ΚΑΡΑΒΟΣ [1]
Lucian *D. Meretr.* 14.4
ΚΑΡΠΟΙΤ' [1]
Pl. *Smp.* 183 a
ΚΑΡΤΕΡΕΙΝ [1]
Fr. Gren. 30
ΚΑΡΤΕΡΟΙ [1]
Lucian *D. Meretr.* 15.2
ΚΑΤΑΒΑΛΛΕΣΘΑΙ [1]
Alciph. 4.10.3
ΚΑΤΑΒΟΣΤΡΥΧΟΣ [1]
Aristaen. *Ep.* 2.19.5ff
ΚΑΤΑΓΕΛΑΤΕ [1]
Aristaen. *Ep.* 2.20.30ff
ΚΑΤΑΓΜΑΙ [1]
P. Teb. 14
ΚΑΤΑΔΕΧΘΗΝΑΙ [1]
Lucian *Bis Acc.* 31
ΚΑΤΑΔΟΜΕΝΟΣ [1]
Lucian *Bis Acc.* 16
ΚΑΤΑΔΡΑΜΟΥΣΑ [1]
Ar. *Ec.* 961
ΚΑΤΑΘΕΣΘΩ [1]
PGM 4.2742
ΚΑΤΑΙΣΧΥΝΟΝΤΟΣ [1]
J. Chrys. *Hom.* 37
ΚΑΤΑΚΑΙΟΜΑΙ [1]
Fr. Gren. 24
ΚΑΤΑΚΑΙΟΜΕΝΟΝ [1]
Ant. Lib. 39.6
ΚΑΤΑΚΑΩ [1]
Men. *Dysc.* 60
ΚΑΤΑΚΕΙΜΕΝΟΝ [1]
Lucian *Bis Acc.* 16
ΚΑΤΑΚΕΙΤΑΙ [1]
PGM 4.2740
ΚΑΤΑΚΛΙΝΕΤΑΙ [1]
Pl. *Smp.* 203 b
ΚΑΤΑΛΑΒΩΝ [1]
Chariton 1.3.4
ΚΑΤΑΛΕΛΕΙΜΜΕΝΗ [1]
Fr. Gren. 24
ΚΑΤΑΛΗΨΙΣ [1]
Philostr. *Im.* 1.2.1
ΚΑΤΑΛΙΜΠΑΝΕΙΝ [1]
Fr. Gren. 6
ΚΑΤΑΛΙΠΟΥΣΑ [1]
Babrius 116.5
ΚΑΤΑΠΕΣΩΝ [1]
Ar. *Ec.* 962
ΚΑΤΑΠΤΗΝΑΙ [1]
Philostr. *Ep.* 29
ΚΑΤΑΠΤΗΞΑΣΑ [1]
Ael. *VH* 13.1 (155.20)
ΚΑΤΑΡΑΤΟΝ [1]
Ar. *Ec.* 949
ΚΑΤΑΡΡΑΘΥΜΟΥΝΤΟΣ [1]
Philostr. *Im.* 1.2.2
ΚΑΤΑΣΒΕΣΑΙ [1]
Iamb. *V.P.* 25.112
ΚΑΤΑΣΚΑΨΕΙΝ [1]
Ath. 13.585
ΚΑΤΑΣΜΥΧΩΝ [1]
Theoc. 3.17
ΚΑΤΑΤΡΙΨΕΙΣ [1]
A.P. 5.43.3
ΚΑΤΑΥΛΟΥΜΕΝΟΣ [1]
Lucian *Bis Acc.* 17
ΚΑΤΑΦΑΙΝΟΜΑΙ [1]
Theoc. 3.8
ΚΑΤΕΒΡΕΞΑ [1]
A.P. 5.145.3
ΚΑΤΕΔΗΔΟΚΕΝ [1]
Antiphanes fr. 239.1
ΚΑΤΕΔΥΝ [1]
Theoc. 11.55
ΚΑΤΕΙΔΕΝ [1]
Fr. Gren. 58
ΚΑΤΕΚΡΙΝΑΣ [1]
Theoc. 23.23
ΚΑΤΕΛΑΜΒΑΝΕΝ [1]
Helio. 4.17
ΚΑΤΕΛΗΛΥΘΑ [1]
Philostr. *Ep.* 39
ΚΑΤΕΛΙΠΟΝ [1]
Chariton 1.3.2
ΚΑΤΕΜΗΝΥΣΕ [1]
Ant. Lib. 39.4
ΚΑΤΕΜΩΡΑΝΕΝ [1]
Antiphanes fr. 239.2
ΚΑΤΕΠΑΥΣΕ [1]
Iamb. *V.P.* 25.112
ΚΑΤΕΠΕΣΕΝ [1]
Philostr. *Ep.* 29
ΚΑΤΕΣΙΩΠΑ [1]
Lucian *Bis Acc.* 17
ΚΑΤΕΣΤΑΣΕ [1]
Prat. 708.6
ΚΑΤΕΣΤΕΝΑΓΜΕΝΑΙ [1]
Alciph. 4.9.2
ΚΑΤΕΤΑΚΕΤΟ [1]
Theoc. 11.14
ΚΑΤΕΦΙΛΕΙ [1]
Fr. Gren. 5
ΚΑΤΗΜΕΛΟΥΝ [1]
Aristaen. *Ep.* 1.27.10ff
ΚΑΤΗΝΑΓΚΑΣΕΝ [1]
Lucian *Bis Acc.* 16
ΚΑΤΗΡΑΚΤΑΙ [1]
Herodas 2.63
Ar. *Ec.* 947
ΚΑΤΟΙΚΕΙΝ [1]
Theoc. 11.62
ΚΑΤΟΜΒΡΑ [1]
A.P. 5.145.3
ΚΑΤΟΜΝΥΣΘΕ [1]
Aristaen. *Ep.* 2.20.25ff
ΚΑΤΟΠΤΡΟΝ [1]
A.P. 6.1.3
ΚΑΥΤΟΣ [3]
A.P. 5.167.6; 12.72.5; Babrius 116.10
ΚΕΙΜΕΝΟΣ [1]
Lucian *D. Meretr.* 15.2
ΚΕΙΣΑΙ [1]
Theoc. 23.44
ΚΕΙΣΕΥΜΑΙ [1]
Theoc. 3.53
ΚΕΙΣΘΑΙ [1]
Philostr. *Im.* 1.2.1
ΚΕΙΣΘΩ [1]
A.P. 5.165.6
ΚΕΙΣΟΜΑΙ [1]
Ar. *Ec.* 962

ΚΕΙΤΑΙ [1]
A.P. 6.71.4
ΚΕΚΛΕΙΣΜΕΝΟΝ [1]
Chariton 1.3.4
ΚΕΚΛΗΤΑΙ [1]
Ael. *N.A.* 9.13
ΚΕΚΤΗΜΕΝΗ [2]
Aristaen. *Ep.* 2.19.5ff; 2.19.10ff
ΚΕΛΑΔΕΙΝ [1]
Prat. 708.3
ΚΕΛΕΥΕΙ [1]
Philostr. *Im.* 1.2.3
ΚΕΛΟΝΤΑΙ [1]
Theoc. 11.77
ΚΕΝΕΑΣ [1]
A.P. 12.90.8
ΚΕΝΕΟΙΣΙ [1]
Theoc. 3.20
ΚΕΝΗΣ [1]
Aristaen. *Ep.* 2.20.35ff
ΚΕΝΤΑΥΡΩΝ [1]
Ael. *VH* 13.1 (155.5)
ΚΕΡΑΥΝΟΥ [1]
A.P. 5.64.1
ΚΕΡΑΥΝΩΝ [1]
A.P. 12.115.3
ΚΕΡΔΕΙ [1]
Aristaen. *Ep.* 1.14.1ff
ΚΕΡΚΙΔΟΣ [1]
Aristaen. *Ep.* 1.27.5ff
ΚΕΦΑΛΑΙΣ [1]
Philostr. *Im.* 1.2.5
ΚΕΦΑΛΑΝ [2]
Theoc. 3.52; 11.70
ΚΕΦΑΛΗΝ [3]
Alciph. 4.9.2; Aristaen. *Ep.* 2.19.15ff; Lucian *Bis Acc.* 16
ΚΕΦΑΛΗΣ [3]
A.P. 5.145.5; *PGM* 4.2735; Philostr. *Im.* 1.2.3
ΚΗΔΕΥΣΕΙΝ [1]
Ant. Lib. 39.6
ΚΗΜΑΥΤΟΝ [1]
Theoc. 11.39
ΚΗΠΟΝ [1]
Pl. *Smp.* 203 b
ΚΗΡΟΝ [1]
Theoc. 2.28
ΚΗΡΟΣ [1]
A.P. 12.72.4
ΚΗΡΩ [1]
A.P. 5.206.6
ΚΙΘΑΡΙΣΜΑΤΑ [1]
Aristaen. *Ep.* 1.14.5ff
ΚΙΚΙΝΝΟΙΣ [1]
Theoc. 11.10
ΚΙΝΔΥΝΟΥΣ [1]
J. Chrys. *Hom.* 37
ΚΙΣΣΟΙΟ [1]
Theoc. 3.22
ΚΙΣΣΟΝ [1]
Theoc. 3.14
ΚΙΣΣΟΣ [1]
Theoc. 11.46
ΚΙΧΛΙΖΟΝΤΙ [1]
Theoc. 11.78
ΚΛΑΔΟΥΣ [1]
Ael. *VH* 13.1 (155.10)
ΚΛΑΕΙΝ [3]
Alciph. 4.9.4 (2); Philostr. *Ep.* 39
ΚΛΑΙΕ [1]
A.P. 5.43.5
ΚΛΑΙΟΝΤΑ [1]
Alciph. 4.8.2
ΚΛΑΙΟΝΤΟΣ [1]
J. Chrys. *Hom.* 37
ΚΛΑΙΟΥΣΑ [1]
A.P. 5.43.3
ΚΛΑΙΟΥΣΑΝ [1]
A.P. 5.229.1
ΚΛΑΙΩ [1]
Chariton 1.3.5
ΚΛΑΞΩ [1]
Theoc. 6.32
ΚΛΑΟΥΣ' [1]
Men. *Sam.* 406
ΚΛΑΣΤΑ [1]
A.P. 6.71.2
ΚΛΑΤΑΙ [1]
Aristaen. *Ep.* 2.20.15ff
ΚΛΑΥΣΕ [1]
Theoc. 23.55
ΚΛΑΥΣΕΙΣ [1]
Theoc. 23.34
ΚΛΑΥΣΟΝ [1]
Theoc. 23.38
ΚΛΑΩΝ [1]
Alciph. 4.9.5
ΚΛΕΙΘΡΩΝ [1]
Helio. 4.17
ΚΛΕΟΜΑΧΟΥ [1]
Ath. 14.638 f
ΚΛΕΟΦΩΝΤΟΣ [1]
A.P. 5.153.3
ΚΛΗΘΕΙΣ [1]
A.P. 5.164.3
ΚΛΙΜΑΚΙΟΝ [1]
Aristophon 5.6
ΚΛΙΝΤΗΡΙ [1]
Theoc. 2.113
ΚΛΥΔΩΝΙΖΟΜΕΝΟΣ [1]
Aristaen. *Ep.* 1.27.40ff
ΚΛΩΠΑΣ [1]
A.P. 12.85.2
ΚΛΩΠΩΝ [1]
A.P. 5.213.3
ΚΝΗΜΗΝ [1]
Philostr. *Im.* 1.2.2
ΚΝΙΖΕΙ [1]
Philostr. *Im.* 1.12.4
ΚΝΙΣΑΙ [1]
Alciph. 4.10.3
ΚΟΙΛΑΝΟΝ [1]
Theoc. 23.43
ΚΟΙΛΟΝ [1]
Philostr. *Im.* 1.2.5
ΚΟΙΜΑΣΘΑΙ [3]
A.P. 5.23.2; Babrius 116.5; Callim. *Epigr.* 64.2
ΚΟΙΜΑΣΘΩ [1]
A.P. 5.165.5
ΚΟΙΜΗΘΕΙΕΝ [1]
Lib. *Or.* 46.31.1
ΚΟΙΜΗΘΗΣΟΜΕΝΟΣ [1]
Alciph. 4.10.3
ΚΟΙΜΗΣΕΙΣ [2]
Aristaen. *Ep.* 2.20.20ff; Pl. *Smp.* 183 a
ΚΟΙΜΙΖΕΙΣ [2]

A.P. 5.23.4; Callim. *Epigr.* 64.4
ΚΟΙΜΩΜΕΝΟΝ [1]
Lucian *Musc.* 10
ΚΟΙΜΩΜΕΝΟΣ [1]
Pl. *Smp.* 203 b
ΚΟΙΝΑ [1]
Philostr. *Ep.* 29
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A.P. 12.252.1
ΛΑΜΠΑΔΙΑ [1]
Philostr. *Im.* 1.2.5
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Ael. *VH* 13.1 (155.20); Aristaen. *Ep.* 1.27.5ff; Lucian *D. Meretr.* 15.2; Philostr. *Im.* 1.2.1; Theoc. 2.120; 3.10
ΜΑΛΘΑΚΟΙΣ [1]
Ath. 14.638 d
ΜΑΛΙΣΤΑ [3]
Lucian *D. Meretr.* 14.4; Philostr. *Im.* 1.2.5; Pl. *Smp.* 182 d
ΜΑΛΛΟΝ [8]
A.P. 5.256.4; 5.281.5; Ant. Lib. 39.2; Aristaen. *Ep.* 2.20.10ff; 2.20.15ff; Lucian *Bis Acc.* 17; Theoc. 11.74; 23.15
ΜΑΛΟΙΣ [1]
Theoc. 11.10
ΜΑΛΩΝ [1]
Theoc. 23.8
ΜΑΝΘΑΝΕΙ [1]
Aristaen. *Ep.* 2.20.20ff
ΜΑΝΙΑΙΣ [1]
Theoc. 11.11
ΜΑΝΙΑΝ [2]
Philo*Husb.* 37; Plu. *Mor.* 759 B
ΜΑΝΙΗΝ [1]
A.P. 12.115.1
ΜΑΝΝΟΦΟΡΩΣ [1]
Theoc. 11.41
ΜΑΝΤΙΣ [1]
Theoc. 3.43
ΜΑΡΑΙΝΕΙ [1]
Theoc. 23.28
ΜΑΡΑΙΝΕΤΑΙ [1]
Theoc. 23.30
ΜΑΡΑΙΝΟΜΕΝΟΝ [1]
A.P. 5.118.3
ΜΑΡΑΙΝΟΥΣΑΝ [1]
Philostr. *Im.* 1.2.5
ΜΑΡΑΝΑΝ [1]
A.P. 5.153.3
ΜΑΡΑΝΘΕΙΣ [1]
A.P. 5.191.5
ΜΑΡΣΥΑΝ [1]
Plu. *Mor.* 713 d
ΜΑΡΤΥΡΙΑΣ [1]
Isaeus *Pyrr.* 15
ΜΑΡΤΥΡΟΜΑΙ [1]
A.P. 5.164.1
ΜΑΣΤΡΟΠΟΝ [1]
Aristaen. *Ep.* 2.19.1ff
ΜΑΤΗΝ [3]
A.P. 5.256.3; 12.116.3; Aristaen. *Ep.* 1.14.1ff
ΜΑΤΗΡ [4]
Theoc. 3.16; 3.45; 11.54; 11.67
ΜΑΤΡΙ [1]
Theoc. 11.26
ΜΑΧΑΣ [1]
Isaeus*Pyrr.* 13
ΜΑΧΗ [1]
Philostr. *Ep.* 29
ΜΕΓΑ [5]
A.P. 12.115.1; 12.116.1; *Fr. Gren.* 19; Helio. 4.17; *P. Teb.* 15
ΜΕΓΑΛΑΣ [1]
Theoc. 11.16
ΜΕΓΑΛΑΥΧΕΙΤΕ [1]
Aristaen. *Ep.* 2.20.30ff
ΜΕΓΑΛΗ [1]
Lucian *Bis Acc.* 29
ΜΕΓΑΡΕΥΣ [1]
Lucian *D. Meretr.* 15.2
ΜΕΓΑΣ [2]
A.P. 12.116.4; Philostr. *Im.* 1.2.4
ΜΕΓΙΣΤΑ [2]
Lucian *Bis Acc.* 16; Pl. *Smp.* 183 a
ΜΕΓΙΣΤΟΝ [1]
Aristaen. *Ep.* 1.27.15ff
ΜΕΘ᾽ [2]
Lucian *Bis Acc.* 16; Plu. *Mor.* 759 B
ΜΕΘΕΣ [2]
Ar. *Ec.* 958; 967
ΜΕΘΗ [2]
Lucian *Bis Acc.* 17; Philo *Cherub.* 92
ΜΕΘΗΝ [1]
Lucian *Bis Acc.* 17
ΜΕΘΗΣ [3]
A.P. 6.71.2; Lucian *Bis Acc.* 16; Philo *Husb.* 37
ΜΕΘΥΕΙΝ [1]
Philostr. *Im.* 1.2.2
ΜΕΘΥΟΝΤΟΣ [1]
Iamb. *V.P.* 25.112
ΜΕΘΥΟΝΤΩΝ [1]
Lucian *Bis Acc.* 31
ΜΕΘΥΣΘΕΙΣ [2]
Ar. *Ec.* 691; Pl. *Smp.* 203 b
ΜΕΘΥΩ [2]
A.P. 12.116.1; Men. *Dysc.* 60
ΜΕΘΥΩΝ [5]
A.P. 5.213.3; 12.115.1; 12.252.2; Lucian *Bis Acc.* 16; *P. Teb.* 20
ΜΕΙΡΑΚΙΑ [1]
Philostr. *Im.* 1.12.4
ΜΕΙΡΑΚΙΟΙΣ [1]
Ar. *Ec.* 702b
ΜΕΙΡΑΚΙΟΝ [3]
Aristaen. *Ep.* 2.20.1ff; Lucian *Musc.* 10; Plu. *Mor.* 772 F
ΜΕΙΡΑΚΙΟΥ [1]
Iamb. *V.P.* 25.112
ΜΕΙΡΑΚΙΩ [1]

Aristaen. *Ep.* 2.19.15ff
ΜΕΙΡΑΚΙΩΝ [1]
Ael. *VH* 13.1 (155.10)
ΜΕΙΡΑΞ [1]
Ar. *Ec.* 696
ΜΕΛΑΘΡΟΙΣ [1]
Theoc. 23.17
ΜΕΛΑΘΡΩΝ [1]
Babrius 116.6
ΜΕΛΑΜΠΟΥΣ [1]
Theoc. 3.43
ΜΕΛΑΝΟΧΡΩΣ [1]
Theoc. 3.35
ΜΕΛΑΣ [1]
Theoc. 11.46
ΜΕΛΕΑΓΡΟΣ [1]
A.P. 5.191.7
ΜΕΛΕΙ [4]
A.P. 12.115.3; Iamb. *V.P.* 25.112; Theoc. 3.52; 11.29
ΜΕΛΕΤΗ [1]
A.P. 12.117.4
ΜΕΛΗΜΑ [1]
Ar. *Ec.* 973a
ΜΕΛΙ [1]
Theoc. 3.54
ΜΕΛΙΩΤΙΝΟΥΣ [1]
Alexis 114
ΜΕΛΙΣΣΑ [1]
Theoc. 3.13
ΜΕΛΙΣΣΟΥ [2]
Plu. *Mor.* 772 E; 772 F
ΜΕΛΙΤΤΑ [1]
Ar. *Ec.* 973b
ΜΕΛΙΧΡΗΣ [1]
A.P. 6.71.7
ΜΕΛΛΟΝ [1]
Theoc. 23.27
ΜΕΛΛΟΝΤΟΣ [1]
Iamb. *V.P.* 25.112
ΜΕΛΛΩ [2]
Fr. Gren. 23; 54
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ΜΕΛΟΙ [1]
Theoc. 7.126
ΜΕΛΟΣ [1]
Prat.708.5
ΜΕΛΩΔΙΑΙΣ [1]
Aristaen. *Ep.* 1.14.1ff
ΜΕΜΑΡΤΥΡΗΚΑΣΙ [1]
Isaeus *Pyrr.* 13
ΜΕΜΑΡΤΥΡΗΚΕ [1]
Isaeus *Pyrr.* 16
ΜΕΜΑΡΤΥΡΗΚΕΝ [1]
Isaeus *Pyrr.* 13
ΜΕΜΑΡΤΥΡΗΚΟΤΩΝ [1]
Isaeus *Pyrr.* 14
ΜΕΜΑΡΤΥΡΗΤΑΙ [2]
Isaeus *Pyrr.* 13; 16
ΜΕΜΝΗΜΕΘΑ [1]
Ar. *Ec.* 951
ΜΕΜΟΝΩΜΕΝΗ [1]
Fr. Gren. 26
ΜΕΜΦΕΤΑΙ [2]
A.P. 6.71.10; Aristaen. *Ep.* 2.20.1ff
ΜΕΜΦΟΜΑΙ [1]
Theoc. 11.67
ΜΕΜΦΟΥ [1]
A.P. 12.118.1
ΜΕΜΨΑΙΤ' [1]
A.P. 5.164.4
ΜΕΝΕΙ [1]
A.P. 12.14.3
ΜΕΝΕΙΝ [3]
A.P. 5.256.5; Aristaen. *Ep.* 1.27.40ff; Ar. *Ec.* 950
ΜΕΝΕΚΛΕΙΔΗΝ [1]
Alciph. 4.9.4
ΜΕΝΟΥΣΑΝ [1]
Lucian *Bis Acc.* 31
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Aristaen. *Ep.* 2.19.5ff
ΜΕΡΙΜΝΑΣ [1]
PGM 4.2739
ΜΕΡΜΝΩΝΟΣ [1]
Theoc. 3.35
ΜΕΣΑΙ [1]
Helio. 4.17
ΜΕΣΗΝ [1]
A.P. 5.189.1
ΜΕΣΗΣ [2]
Lucian *Bis Acc.* 16; J. Chrys. *Hom.* 37
ΜΕΣΟΥΣΗΝ [1]
Ael. *VH* 13.1 (155.5)
ΜΕΣΟΥΣΗΣ [1]
Babrius 116.1
ΜΕΣΩΝ [1]
Theoc. 23.50
ΜΕΤΑΒΑΛΕΙΝ [1]
Lucian *Musc.* 10
ΜΕΤΑΒΑΛΛΟΜΕΝΟΣ [1]
Chariton 1.3.7
ΜΕΤΑΒΟΛΗ [1]
Plu. *Mor.* 759 B
ΜΕΤΑΒΟΛΗΣ [1]
Aristaen. *Ep.* 2.20.30ff
ΜΕΤΑΔΙΔΟΥΣ [1]
Plu. *Gal.* 19.4
ΜΕΤΑΛΛΟΝ [1]
Alciph. 4.9.2
ΜΕΤΑΞΥ [1]
Men. *Sam.* 415
ΜΕΤΕΒΑΛΕΝ [2]
Ant. Lib. 39.6; Chariton 1.3.4
ΜΕΤΕΔΙΔΑΞΕΝ [1]
Lucian *Bis Acc.* 16
ΜΕΤΕΡΧΗΤΑΙ [1]
Philostr. *Im.* 1.2.2
ΜΕΤΕΧΩΝ [1]
Plu. *Gal.* 19.4
ΜΕΤΡΙΩΣ [1]
Ar. *Ec.* 969
ΜΕΤΩΠΩ [2]
Theoc. 2.106; 11.31
ΜΗΔΑΜΩΣ [1]
Aristaen. *Ep.* 2.20.20ff
ΜΗΛΑ [1]
Theoc. 3.46
ΜΗΛΩ [2]
A.P. 5.206.1; 5.206.3
ΜΗΝ [2]
Ar. *Pl.* 1006; Isaeus *Pyrr.* 14
ΜΗΝΑΣ [1]
Lucian *D. Meretr.* 8.3
ΜΗΤΕΡΑ [1]
Plu. *Gal.* 19.2
ΜΗΤΗΡ [1]

Philostr. *Ep.* 29
ΜΗΤΙΔΟΣ [1]
Pl. *Smp.* 203 b
ΜΗΤΡΙ [2]
A.P. 12.14.3; Lucian *D. Meretr.* 14.3
ΜΗΤΡΟΣ [4]
Alciph. 4.9.4; Lucian *D. Meretr.* 12.311 (2); Pl. *Smp.* 203 b
ΜΗΧΑΝΑΣ [1]
Pl. *Smp.* 203 b
ΜΙΚΡΟΝ [7]
Alciph. 4.9.3; Anac. 373.1; *A.P.* 5.213.2; Helio. 4.17; Lucian *Bis Acc.* 17 (2); *D. Meretr.* 15.2
ΜΙΛΗΤΟΝ [1]
A.P. 12.131.1
ΜΙΜΕΙΤΑΙ [1]
Philostr. *Im.* 1.2.5
ΜΙΜΝΕΤΕ [1]
A.P. 5.145.2
ΜΙΜΟΥ [1]
Philostr. *Ep.* 28
ΜΙΝΝΥΡΙΔΟΥ [1]
Ant. Lib. 39.1
ΜΙΞΕΙΣ [1]
Philo *Husb.* 37
ΜΙΞΕΩΣ [1]
Ael. *N.A.* 9.13
ΜΙΞΙΝ [1]
Ael. *N.A.* 1.50
ΜΙΞΙΣ [1]
Aristaen. *Ep.* 2.19.20ff
ΜΙΣΕΙ [1]
Theoc. 23.3
ΜΙΣΕΙΣ [1]
Theoc. 3.7
ΜΙΣΕΥΝΤΕΣ [1]
Theoc. 23.63
ΜΙΣΗΣΑΣΑ [1]
Ant. Lib. 39.6
ΜΙΣΘΟΝ [1]
Herodas 2.64
ΜΙΣΘΟΥ [1]
Lucian *D. Meretr.* 14.3
ΜΙΣΘΩΜΑ [1]
Ath. 13.585
ΜΙΣΘΩΜΑΤΑ [1]
Lucian *D. Meretr.* 14.4
ΜΙΣΘΩΜΑΤΙΑ [1]
Alciph. 4.9.2
ΜΙΣΩ [1]
Aristaen. *Ep.* 1.27.15ff
ΜΙΣΩΝ [1]
Theoc. 23.62
ΜΙΧΘΗΝΑΙ [1]
Ant. Lib. 39.3
ΜΝΗΜΗ [1]
Philostr. *Ep.* 29
ΜΝΗΜΗΝ [1]
Philostr. *Ep.* 29
ΜΝΗΜΟΝΕΥΕΙ [1]
Ath. 14.638 d
ΜΝΗΜΟΝΕΥΕΙΝ [1]
Isaeus *Pyrr.* 16
ΜΝΗΣΤΕΥΟΝΤΩΝ [1]
Lucian *Bis Acc.* 29
ΜΝΗΣΤΗΡΑΣ [1]
Ant. Lib. 39.2
ΜΝΗΣΤΗΡΕΣ [1]
Ael. *VH* 13.1 (155.15)
ΜΝΩΜΕΝΟΥΣ [1]
Plu. *Mor.* 753 B
ΜΟΙΧΕΙΑΣ [2]
Ath. 14.639 a; Lucian *Bis Acc.* 31
ΜΟΙΧΕΥΣΑΣ [1]
A.P. 5.43.2
ΜΟΙΧΕΥΩΝ [2]
Const. VII 002.2.124.5; Polyb. 10.26.3
ΜΟΙΧΟΙΣ [2]
Ath. 14.638 d; 14.638 e
ΜΟΙΧΟΝ [1]
A.P. 5.43.1
ΜΟΛΙΣ [1]
A.P. 5.281.4
ΜΟΛΩΝ [1]
Theoc. 7.125
ΜΟΝΑ [1]
Theoc. 11.67
ΜΟΝΗ [1]
A.P. 5.213.2
ΜΟΝΗΝ [1]
Ar. *Ec.* 947
ΜΟΝΙΟΣ [1]
Fr. Gren. 32
ΜΟΝΟΚΟΙΤΗΣΩ [1]
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ΜΟΝΟΝ [15]
A.P. 12.85.3; 12.90.8; 12.117.5; Aristaen. *Ep.* 1.14.1ff; 1.27.40ff; 2.19.20; 2.20.15ff; Ar. *Pl.* 1008; Lucian *Bis Acc.* 16; *D. Meretr.* 8.2; 15.2; Philostr. *Ep.* 29; *Im.* 1.12.4; Prat.708.8; Theoc. 2.126
ΜΟΝΟΣ [4]
A.P. 5.167.2; Chariton 1.3.1; Lucian *D. Meretr.* 8.3; 14.1
ΜΟΝΟΥ [2]
Aristaen. *Ep.* 2.19.10ff; 2.20.25ff
ΜΟΡΦΑΝ [1]
Theoc. 23.2
ΜΟΡΦΗΝ [1]
Them. 013.162.c
ΜΟΡΦΗΣ [1]
Aristaen. *Ep.* 1.27.1ff
ΜΟΣΧΟΣ [1]
A.P. 5.167.3
ΜΟΣΧΩ [1]
Theoc. 11.21
ΜΟΥΣΑ [1]
Plu. *Mor.* 759 B
ΜΟΥΣΑΙΣ [1]
A.P. 5.206.3
ΜΟΥΣΑΣ [1]
Aristaen. *Ep.* 2.19.5ff
ΜΟΥΣΕΩΝ [1]
A.P. 5.206.2

ΜΟΥΣΗΣ [2]
Ar. *Ec.* 973b; Ath. 14.638 d
ΜΟΥΣΙΚΩΝ [1]
Philostr. *V.S.* 485
ΜΟΥΣΙΣΔΩΝ [1]
Theoc. 11.81
ΜΟΧΛΕΥΕΙΝ [1]
Antiphanes 195.6
ΜΟΧΛΩ [1]
Theoc. 2.127
ΜΥΘΗΣΑΤΟ [1]
Theoc. 2.154
ΜΥΘΟΙΣ [1]
A.P. 12.115.1
ΜΥΘΟΙΣΙ [1]
Theoc. 23.6
ΜΥΘΟΝ [3]
A.P. 5.256.2; 6.71.8; Theoc. 2.113
ΜΥΘΟΣ [1]
A.P. 5.256.3
ΜΥΙΑΝ [1]
Lucian *Musc.* 10
ΜΥΪΣΚΕ [2]
A.P. 12.23.3; 12.167.1
ΜΥΝΔΙΟΣ [1]
Theoc. 2.29
ΜΥΡΙΑ [2]
A.P. 6.71.1; 12.118.1
ΜΥΡΙΟΛΕΚΤΑ [1]
Aristaen. *Ep.* 2.20.1ff
ΜΥΡΟΙΣ [1]
Chariton 1.3.2
ΜΥΡΟΙΣΙ [1]
A.P. 6.71.3
ΜΥΡΟΝ [2]
Alciph. 4.9.2; *A.P.* 5.118.1
ΜΥΡΟΡΡΑΝΤΟΝ [1]
A.P. 5.198.2
ΜΥΡΡΙΝΟΥΝΤΙ [1]
Alciph. 4.9.2
ΜΥΡΤΑΛΗ [2]
Lucian *D. Meretr.* 14.1; 14.3
ΜΥΣΑΤΤΟΜΕΝΟΙ [1]
Aristaen. *Ep.* 2.20.30ff
ΜΥΣΤΗΣ [1]
A.P. 5.191.7
ΝΑΙ [6]
A.P. 5.165.2; Aristaen. *Ep.* 2.19.15ff; Philostr. *Ep.* 14 (2); Theoc. 2.118; Theog. 1045
ΝΑΪ [1]
Theoc. 11.61
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Prat.708.4
ΝΑΜΑ [1]
Theoc. 23.61
ΝΑΡΚΑΙΣΙΝ [1]
Theoc. 7.124
ΝΑΣΩ [1]
Theoc. 6.33
ΝΑΥΤΗΝ [1]
A.P. 12.167.4
ΝΑΥΤΗΣ [1]
Lucian *D. Meretr.* 14.3
ΝΑΥΤΟΥ [1]
Lucian *D. Meretr.* 14.3
ΝΕΑΝΙΣΚΟΙ [1]
Lucian *D. Meretr.* 15.2
ΝΕΑΝΙΣΚΟΣ [1]
Aristaen. *Ep.* 2.20.5ff
ΝΕΒΡΩΣ [1]
Theoc. 11.40
ΝΕΙΝ [2]
Philostr. *Im.* 1.12.4; Theoc. 11.60
ΝΕΙΦΕ [1]
A.P. 5.64.1
ΝΕΚΡΟΝ [1]
Theoc. 23.53
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Theoc. 23.53
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Theoc. 23.41; 23.55
ΝΕΚΤΑΡΟΣ [1]
Pl. *Smp.* 203 b
ΝΕΜΕΣΙΣ [1]
Philostr. *Ep.* 14
ΝΕΝΕΥΚΟΤΙ [1]
Philostr. *Im.* 1.2.3
ΝΕΟΓΑΜΩΝ [1]
Plu. *Mor.* 766 b
ΝΕΟΔΡΕΠΕΙΣ [1]
Ael. *VH* 13.1 (155.10)
ΝΕΟΙ [3]
Aristaen. *Ep.* 1.14.1ff; 2.20.25ff; Isaeus *Pyrr.* 17
ΝΕΟΝ [2]
Lucian *Bis Acc.* 17; Theoc. 23.55
ΝΕΟΣ [4]
Aristaen. *Ep.* 2.19.5ff; 2.20.1ff; Philostr. *Im.* 1.2.2; Them. 013.162.c
ΝΕΟΥ [2]
A.P. 12.90.2; Aristaen. *Ep.* 1.27.1ff
ΝΕΟΥΣ [3]
Aristaen. *Ep.* 1.14.1ff; 2.20.20ff; Philostr. *Im.* 1.2.2
ΝΕΡΩΝ [1]
Plu. *Gal.* 19.2
ΝΕΡΩΝΑ [1]
Plu. *Gal.* 19.5
ΝΕΡΩΝΙ [1]
Plu. *Gal.* 19.4
ΝΕΦΕΛΗ [1]
Philostr. *Im.* 1.14.2
ΝΕΦΗ [1]
A.P. 5.64.2
ΝΕΩΝ [4]
A.P. 6.1.2; Aristaen. *Ep.* 2.19.1ff; Philostr. *Im.* 1.12.4; Prat.708.8
ΝΗΟΣ [1]
A.P. 12.85.3
ΝΗΠΙΑ [1]
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ΝΗΦΕΙΝ [1]
Lucian *Bis Acc.* 16
ΝΗΦΟΝΤΑ [1]
Lucian *Bis Acc.* 16
ΝΗΦΟΝΤΕΣ [1]
Plu. *Mor.* 759 B
ΝΗΦΩΝ [1]
Lucian *Bis Acc.* 17
ΝΙΚΑΡΕΤΗΣ [1]
A.P. 5.153.1
ΝΙΚΙΑ [1]
Theoc. 11.2
ΝΙΚΟΚΡΕΟΝΤΟΣ [2]
Ant. Lib. 39.1; 39.2
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A.P. 5.164.2
ΝΙΟΒΗ [1]
A.P. 5.229.6
ΝΙΟΒΗΝ [1]
A.P. 5.229.1
ΝΙΣΣΟΜΑΙ [1]
A.P. 5.189.2
ΝΟΜΕΥΩΝ [1]
Theoc. 3.46
ΝΟΜΙΣΑΤΕ [1]
Lucian *Bis Acc.* 17
ΝΟΜΟΙΣ [1]
Lucian *Bis Acc.* 29
ΝΟΜΟΣ [1]
Pl. *Smp.* 182 e
ΝΟΜΟΥ [1]
Pl. *Smp.* 183 b
ΝΟΜΩ [1]
Lucian *Bis Acc.* 29
ΝΟΟΠΤΑΗΚΤΟΥ [1]
A.P. 6.71.2
ΝΟΣΦΙΝ [1]
Theoc. 7.127
ΝΟΤΙΑΙΣΙΝ [1]
Theoc. 2.107
ΝΟΥΘΕΤΟΥΝΤΩΝ [1]
Pl. *Smp.* 183 b
ΝΟΥΣ [1]
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ΝΥΚΤΑ [4]
Alciph. 4.8.2; Lucian *Bis Acc.* 31; Theoc. 11.44; 11.77
ΝΥΚΤΕΡΙΝ' [2]
Ath. 14.638 d; 14.638 e
ΝΥΚΤΕΣ [1]
Helio. 4.17
ΝΥΚΤΙ [2]
Chariton 1.3.2; Philostr. *Im.* 1.2.1
ΝΥΚΤΟΣ [11]
Ael. *VH* 13.1 (155.5); Alciph. 4.9.4; *A.P.* 5.229.3; 12.252.4; Ant. Lib. 39.3; Babrius 116.1; Helio. 4.17; Herodas 2.25; 2.35; Theoc. 2.119; 11.40
ΝΥΚΤΩΝ [1]
Lucian *D. Meretr.* 14.1
ΝΥΚΤΩΡ [4]
A.P. 12.14.2; Aristaen. *Ep.* 2.19.5ff; Iamb. *V.P.* 25.112; Plu. *Mor.* 759 B
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Theoc. 3.9; 3.19
ΝΥΜΦΙΟΥΣ [1]
Philostr. *Im.* 1.2.1
ΝΥΞ [9]
A.P. 5.164.1; 5.165.1; 5.165.2; 5.167.1; 5.189.1; 5.191.2; *Fr. Gren.* 11; Philostr. *Ep.* 29; *Im.* 1.2.1
ΝΥΤΤΟΥΣΑ [1]
Aristaen. *Ep.* 1.27.1ff
ΝΩΝ [1]
Theoc. 11.74
ΞΑΙΝΕΙΣ [1]
Aristaen. *Ep.* 2.20.5ff
ΞΑΝΘΗ [1]
A.P. 5.145.6
ΞΑΝΘΟΙΣ [1]
Philostr. *Im.* 1.2.4
ΞΕΙΝΑ [1]
Theoc. 2.154
ΞΕΙΝΟΙ [2]
A.P. 12.85.8; 12.85.9
ΞΕΝΗΛΑΣΙΑΝ [1]
Philostr. *Ep.* 28
ΞΕΝΙΟΥ [1]
A.P. 12.85.9
ΞΕΝΟΙΣ [1]
Lucian *Bis Acc.* 17
ΞΕΝΟΝ [1]
Philostr. *Ep.* 28
ΞΕΝΟΣ [1]
Theoc. 11.61
ΞΙΦΩΝ [1]
Philostr. *V.S.* 485
ΞΥΛΑ [1]
Theoc. 11.51
ΞΥΜΦΩΝΟΙ [1]
Philostr. *Im.* 1.2.5
ΞΥΝΕΛΟΝΤΟΣ [1]
Ant. Lib. 39.2
ΞΥΝΕΥΝΟΣ [1]
Ar. *Ec.* 953
ΞΥΝΟΝ [1]
Theoc. 23.24
ΟΒΟΛΟΥΣ [1]
Lucian *D. Meretr.* 14.3
ΟΓΚΟΥΜΕΝΟΣ [1]
Aristaen. *Ep.* 2.20.10ff
ΟΔΟΙΠΟΡΕ [1]
Theoc. 23.47
ΟΔΟΙΣ [1]
Pl. *Smp.* 203 b
ΟΔΟΝ [3]
A.P. 12.115.2; 12.116.3; Theoc. 11.27
ΟΔΟΝΤΑΣ [1]
Lucian *D. Meretr.* 14.4
ΟΔΥΝΑ [1]
Fr. Gren. 17
ΟΔΥΝΗ [1]
Fr. Gren. 3
ΟΔΥΡΟΜΕΝΟΥ [1]
J. Chrys. *Hom.* 37
ΟΘΕΝ [1]
Philostr. *Im.* 1.2.2
ΟΘΡΟΥΣ [1]
Theoc. 3.43
ΟΘΩΝΑ [1]

Plu. *Gal.* 19.3
ΟΘΩΝΟΣ [1]
Plu. *Gal.* 19.5
ΟΙΑΣ [1]
Pl. *Smp.* 183 a
ΟΙΓΟΜΕΝΗΣ [1]
A.P. 5.145.4
ΟΙΔΑ [4]
Alciph. 4.8.1; *A.P.* 12.90.8; 12.117.5; Theoc. 23.27
ΟΙΕΙ [2]
Alciph. 4.8.1; 4.9.3
ΟΙΕΣ [1]
Theoc. 11.12
ΟΙΚΑΔ' [1]
Theoc. 11.64
ΟΙΚΕΙ [1]
Philostr. *Im.* 1.12.4
ΟΙΚΕΙΟΝ [2]
Lucian *Bis Acc.* 17; Philostr. *Im.* 1.2.5
ΟΙΚΕΙΩΝ [3]
A.P. 12.131.4; Isaeus *Pyrr.* 13; Plu. *Mor.* 753 B
ΟΙΚΕΤΗΝ [1]
Lucian *Bis Acc.* 17
ΟΙΚΕΤΩΝ [1]
Plu. *Mor.* 772 F
ΟΙΚΗΜΑΤΩΝ [1]
J. Chrys. *Hom.* 37
ΟΙΚΗΣΙΝ [1]
Helio. 4.17
ΟΙΚΙΑ [2]
Ant. Lib. 39.3; Philostr. *Im.* 1.12.4
ΟΙΚΙΑΝ [7]
Alciph. 4.9.1; Aristaen. *Ep.* 2.16.1ff; Aristophon 5.5; Ath. 13.585; Chariton 1.3.6; Philostr. *Im.* 1.12.4; Plu. *Mor.* 772 F
ΟΙΚΙΑΣ [5]
Alciph. 4.9.4; Const. VII 002.2.124.5; Helio. 4.17; Philostr. *Im.* 1.12.4; Polyb.10.26.4
ΟΙΚΙΗΝ [1]
Herodas 2.36
ΟΙΚΙΗΣ [1]
Herodas 2.64
ΟΙΚΙΩΝ [1]
Ant. Lib. 39.4
ΟΙΚΟΙ [1]
Plu. *Mor.* 753 B
ΟΙΚΟΥΝΤΕΣ [1]
Ael. *VH* 13.1 (155.5)
ΟΙΚΟΥΝΤΙ [1]
Lucian *Bis Acc.* 31
ΟΙΚΤΕΙΡΑΝΤΕΣ [1]
Ant. Lib. 39.5
ΟΙΚΤΕΙΡΟΥΣΙ [2]
A.P. 5.23.5; Callim.*Epigr.* 64.5
ΟΙΚΩΝ [1]
Ant. Lib. 39.6
ΟΙΜΑΙ [5]
Philostr. *Im.* 1.2.1; 1.2.3; 1.12.4 (2); Theoc. 11.5
ΟΙΜΟΙ [1]
A.P. 12.90.7
ΟΙΜΟΝ [1]
Babrius 116.10
ΟΙΝΟΒΑΡΕΣ [1]
A.P. 12.117.2
ΟΙΝΟΝ [1]
A.P. 12.85.7
ΟΙΝΟΠΑ [1]
A.P. 12.252.3
ΟΙΝΟΠΟΤΑΙ [1]
A.P. 12.85.1
ΟΙΝΟΠΟΤΗΡΩΝ [1]
A.P. 5.206.5
ΟΙΝΟΣ [2]
A.P. 5.167.2; Pl. *Smp.* 203 b
ΟΙΝΟΥ [5]
Anac. 373.2; Ar. *Vesp.* 1253; Chariton 1.3.2; Philostr. *Ep.* 39; *Im.* 1.2.2
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Sch. Ar. *Pl.* 179
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ΟΙΟΜΕΝΟΙ [1]
Plu. *Mor.* 713 D
ΟΙΟΜΕΝΟΝ [2]
Aristaen. *Ep.* 1.27.15ff; Lucian *Bis Acc.* 16
ΟΙΟΝΤΑΙ [1]
Pl. *Smp.* 203 b
ΟΙΟΣ [2]
Lucian *D. Meretr.* 14.4; Them. 013.162.c
ΟΙΣ [3]
Chariton 1.3.4 (2); Theoc. 11.24
ΟΙΣΘΑ [1]
Lucian *D. Meretr.* 12.311
ΟΙΣΤΟΣ [1]
Ael. *VH* 13.1 (156.1)
ΟΙΣΤΡΗΣΑΣ [1]
Ael. *N.A.* 1.50
ΟΙΣΤΡΟΝ [1]
Philo *Husb.* 37
ΟΙΣΤΡΩ [1]
Ael. *VH* 13.1 (155.15)
ΟΙΣΩ [1]
Theoc. 3.11
ΟΙΤΙΝΕΣ [1]
Ael. *VH* 13.1 (155.20)
ΟΙΧΕΤ' [1]
Herodas 2.25
ΟΙΧΗ [1]
Theoc. 11.23
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ΟΙΩ [1]
Lucian *D. Meretr.* 14.4
ΟΚΤΩ [2]
Lucian *D. Meretr.* 8.3; 15.2

ΟΛΒΙΟΥΣ [1]
Philostr. *Im.* 1.2.1
ΟΛΗΣ [2]
Alciph. 4.9.4;
Lucian *Bis Acc.* 17
ΟΛΙΓΑ [1]
Helio. 4.17
ΟΛΙΓΑΣ [1]
Alciph. 4.17.9
ΟΛΙΓΟΙ [1]
Alciph. 4.8.1
ΟΛΙΓΟΝ [1]
Theoc. 23.32
ΟΛΛΥΜΕΝΟΝ [2]
A.P. 12.85.2;
12.85.10
ΟΛΟΛΥΓΩΝ [1]
Ael. *N.A.* 9.13
ΟΛΟΝ [1]
Theoc. 23.25
ΟΛΟΣ [1]
A.P. 12.116.1
ΟΛΟΥΣ [1]
Lucian *D. Meretr.*
8.3
ΟΜΗΛΙΚΩΝ [1]
Plu. *Mor.* 772 E
ΟΜΙΧΛΗΝ [1]
A.P. 5.229.3
ΟΜΜΑΣΙΝ [1]
Alciph. 4.9.4
ΟΜΜΑΤ' [1]
A.P. 5.145.3
ΟΜΜΑΤΑ [1]
Theoc. 2.112
ΟΜΝΥΝΤΕΣ [1]
Pl. *Smp.* 183 a
ΟΜΟΙΑΝ [1]
Ael. *N.A.* 1.50
ΟΜΟΙΟΝ [1]
Lucian *D. Meretr.*
14.4
ΟΜΟΙΟΥΣ [1]
Stob. *Anth.* 3.2.18
ΟΜΟΙΩ [1]
Theoc. 23.2
ΟΜΟΡΟΝ [1]
Ael. *VH* 13.1
(155.5)
ΟΜΟΣΣΗ [1]
Theoc. 6.32
ΟΜΦΑΚΟΣ [1]
Theoc. 11.21
ΟΜΩΣ [1]
Chariton 1.3.1
ΟΝΑΙΟ [1]
Lucian *D. Meretr.*
14.4
ΟΝΑΡ [5]
A.P. 5.23.4;
5.23.5; Aristaen.
Ep. 2.19.5; Callim.
Epigr. 64.4; 64.5
ΟΝΕΙΔΗ [1]
Pl. *Smp.* 183 a
ΟΝΕΙΔΙΖΟΝΤΩΝ [1]
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Pl. *Smp.* 183 b
ΟΝΗΣΕΙ [1]
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ΟΝΟΜΑ [2]
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ΟΝΟΜΑΣΙΝ [1]
Alciph. 4.17.5
ΟΝΟΜΑΤΑ [1]
Aristaen. *Ep.*
1.14.5ff
ΟΝΟΣ [1]
Lucian *D. Meretr.*
14.4
ΟΝΤΑ [1]
Lucian *Bis Acc.* 17
ΟΝΤΙ [2]
Lucian *D. Meretr.*
14.4; Them.
013.162.c
ΟΞΕΙΣ [1]
Philostr. *Ep.* 14
ΟΟΔΩΝ [1]
Theoc. 23.50
ΟΠΑΔΟΣ [1]
Philo *Husb.* 37
ΟΠΑΝΙΚΑ [1]
Theoc. 23.33
ΟΠΗ [1]
Theoc. 23.23
ΟΠΛΟΙΣ [1]
Ael. *VH* 13.1
(155.15)
ΟΠΛΟΝ [1]
A.P. 12.115.4
ΟΠΟΙ [1]
Lucian *Bis Acc.* 31
ΟΠΟΙΟΝ [1]
Aristaen. *Ep.*
2.20.15ff
ΟΠΟΤΑΝ [1]
Lucian *D. Meretr.*
14.4
ΟΠΟΥΣΤΙ [1]
Babrius 116.9
ΟΠΠΟΤΑΝ [1]
Theoc. 23.36
ΟΠΤΑ [1]
Herodas 2.65
ΟΠΤΕΥΜΕΝΟΣ [1]
Theoc. 23.34
ΟΠΥΑΣΩΜΕΘΑ [1]
Fr. Gren. 52
ΟΠΩΡΑ [1]
Theoc. 11.36
ΟΡΑ [2]
Aristaen. *Ep.*
2.19.1ff; Philostr.
Im. 1.12.4
ΟΡΑΝ [1]
Philostr. *Im.* 1.2.5
ΟΡΑΣ [1]
Lucian *D. Meretr.*
14.4
ΟΡΑΣΘΑΙ [1]
Philostr. *Im.* 1.2.5
ΟΡΓΑΝΙΟΝ [1]
A.P. 5.191.2
ΟΡΓΑΝΩΝ [1]
Philostr. *V.S.* 485
ΟΡΓΑΣ [2]
Theoc. 23.14; 23.15
ΟΡΓΗΝ [2]
Ael. *VH* 13.1
(156.1); Chariton
1.3.4
ΟΡΓΙΣΘΕΙΣΕΝ [1]
Lucian *Musc.* 10
ΟΡΓΙΣΘΩΜΕΝ [1]
Fr. Gren. 37
ΟΡΕΑ [1]
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ΟΡΕΟΣ [1]
Theoc. 11.27
ΟΡΕΥΣΑ [1]
Theoc. 11.69
ΟΡΕΧΘΕΙΝ [1]

Theoc. 11.43
ΟΡΘΑΙΣ [1]
Theoc. 11.11
ΟΡΘΟΣ [1]
Philostr. *Im.* 1.2.2
ΟΡΘΡΙΟΣ [1]
Theoc. 7.123
ΟΡΘΡΟΣ [1]
A.P. 12.72.1
ΟΡΚΟΝ [1]
Aristaen. *Ep.* 2.20.25ff
ΟΡΚΟΥΣ [2]
Aristaen. *Ep.* 2.20.30ff; Pl. *Smp.* 183 a
ΟΡΜΟΝ [1]
A.P. 12.167.3
ΟΡΜΟΥΣ [1]
Lucian *D. Meretr.* 14.4
ΟΡΩ [1]
Lucian *Bis Acc.* 29
ΟΡΩΜΕΝΟΣ [1]
Theoc. 23.22
ΟΡΩΝ [3]
Ael. *VH* 13.1 (155.15); Lucian *Bis Acc.* 31; Theoc. 11.18
ΟΡΩΣΑ [1]
Aristaen. *Ep.* 2.20.1ff
ΟΣΔΕΙΣ [1]
A.P. 5.118.1
ΟΣΗΜΕΡΑΙ [1]
Ar. *Pl.* 1006
ΟΣΜΗΣ [1]
Philostr. *Im.* 1.2.4
ΟΣΟΥΣ [1]
Lucian *D. Meretr.* 12.311
ΟΣΣΟΝ [2]
Theoc. 2.114; 23.8
ΟΣΤΙΟΝ [1]
Theoc. 3.17
ΟΤΕΩΙ [1]
Herodas 2.26
ΟΥΣ [1]
A.P. 5.145.3
ΟΥΣΙΑ [1]
Lucian *D. Meretr.* 14.3
ΟΦΕΙΛΕΤΑΙ [1]
Philostr. *Im.* 1.2.3
ΟΦΘΑΛΜΟΝ [2]
Lucian *Bis Acc.* 31; Theoc. 11.53
ΟΦΘΑΛΜΟΣ [2]
Theoc. 3.37; 11.33
ΟΦΘΑΛΜΩΝ [1]
A.P. 12.72.4
ΟΦΡΥΣ [2]
Plu. *Mor.* 753 B; Theoc. 11.31
ΟΧΕΤΗΓΟΣ [1]
A.P. 5.229.5
ΟΧΛΟΝ [2]
Chariton 1.3.3; Philostr. *Im.* 1.12.4
ΟΨΕΑΙ [1]
A.P. 5.118.4
ΟΨΕΩΣ [1]
Ael. *VH* 13.1 (155.20)
ΟΨΟΜΕΘΑ [1]
J. Chrys. *Hom.* 37
ΟΨΟΦΑΓΙΑΣ [1]
Philo *Husb.* 37
ΠΑΓΚΑΛΟΝ [1]
Pl. *Smp.* 183 b
ΠΑΓΚΡΑΡΤΙΑΖΕΙΝ [1]
Plu. *Mor.* 753 B
ΠΑΘΕΙ [1]
Chariton 1.3.3
ΠΑΘΕΩΝ [1]
A.P. 5.229.6
ΠΑΘΟΥΣ [3]
Ant. Lib. 39.5; Philo *Husb.* 37; Plu. *Mor.* 753 B
ΠΑΘΟΥΣΑ [1]
A.P. 5.164.3
ΠΑΘΩ [1]
Theoc. 3.24
ΠΑΘΩΝ [1]
Philostr. *V.S.* 485
ΠΑΙ [4]
A.P. 12.116.1; Theoc. 23.19; 23.20; 23.35
ΠΑΙΑΝΙΕΥΣ [1]
Lucian *Bis Acc.* 31
ΠΑΙΓΝΙΑΓΡΑΦΟΥ [1]
Ath. 14.638 d
ΠΑΙΔΑ [7]
Ael. *VH* 13.1; *A.P.* 12.85.5; Aristaen. *Ep.* 1.14.10ff; Ath. 14.638 d; Babrius 116.3; 116.12; Plu. *Mor.* 772 F (2)
ΠΑΙΔΕΣ [1]
A.P. 5.206.2
ΠΑΙΔΙ [2]
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ΠΑΙΔΙΚΑ [2]
Aristaen. *Ep.* 2.20.1ff; Pl. *Smp.* 183 a
ΠΑΙΔΙΚΟΝ [1]
Theoc. 23.32
ΠΑΙΔΙΚΩΝ [2]
Philostr. *V.S.* 485 (2)
ΠΑΙΔΙΟΝ [2]
Lucian *D. Meretr.* 14.4; Pl. *Smp.* 203 b
ΠΑΙΔΙΣΚΗ [2]
Aristaen. *Ep.* 2.19.1; 2.19.15
ΠΑΙΔΟΣ [3]
Ant. Lib. 39.2; 39.3; Theoc. 23.61
ΠΑΙΖΕΙΝ [1]
Aristaen. *Ep.* 2.19.5ff
ΠΑΙΖΩΝ [1]
Longus 4.16
ΠΑΙΣ [3]
Ant. Lib. 39.4; Aristaen. *Ep.* 2.19.5ff; Babrius 116.1
ΠΑΚΤΑΣ [1]
Theoc. 11.20
ΠΑΛΑΙ [2]
Aristaen. *Ep.* 2.19.5ff; Ar. *Ec.* 948
ΠΑΛΑΙΣΤΡΑΣ [1]
Theoc. 7.125

ΠΑΛΙΝ [3]
Aristaen. *Ep.* 2.19.15ff; Lucian *D. Meretr.* 14.3; Plu. *Mor.* 766 B
ΠΑΜΜΗΤΕΙΡΑ [1]
A.P. 5.165.1
ΠΑΜΠΟΛΛ' [1]
Ath. 13.567 e
ΠΑΜΦΙΛΕ [1]
Aristaen. *Ep.* 2.16.1ff
ΠΑΝ [2]
A.P. 12.90.3; Theoc. 3.18
ΠΑΝΕΠΟΡΦΝΙΟΣ [1]
A.P. 5.206.7
ΠΑΝΝΥΧΙΔΕΣ [1]
Philo *Cherub.* 92
ΠΑΝΝΥΧΙΖΕΤΑΙ [1]
Lucian *D. Meretr.* 14.1
ΠΑΝΝΥΧΙΣΑΣ [1]
A.P. 6.71.6
ΠΑΝΤΕΛΩΣ [1]
Aristaen. *Ep.* 1.14.10ff
ΠΑΝΥΣΤΑΤΟΝ [1]
Theoc. 23.35
ΠΑΞΑΙ [1]
Theoc. 11.66
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Theoc. 2.112
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Theoc. 11.16
ΠΑΡΑΓΑΓΩΜΕΝ [1]
J. Chrys. *Hom.* 37
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ΠΑΡΑΓΙΓΝΟΜΕΝΟΣ [1]
Lucian *D. Meretr.* 8.2
ΠΑΡΑΘΗΓΟΜΕΝΑ [1]
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ΠΑΡΑΙΤΕΙΤΑΙ [1]
Philostr. *Im.* 1.2.5
ΠΑΡΑΚΑΘΗΜΕΝΗΝ [1]
Alciph. 4.9.3
ΠΑΡΑΚΑΛΕΙ [1]
Ael. *N.A.* 1.50
ΠΑΡΑΚΕΛΕΥΣΙΣ [1]
Pl. *Smp.* 182 d
ΠΑΡΑΚΛΑΥΣΙΘΥΡΟΝ [1]
Plu. *Mor.* 753 B
ΠΑΡΑΚΛΑΥΣΟΜΑΙ [1]
A.P. 5.103.1
ΠΑΡΑΛΑΒΩΝ [1]
Fr. Gren. 14
ΠΑΡΑΛΑΜΒΑΝΕΙ [1]
Men. *Dysc.* 58
ΠΑΡΑΛΟΓΙΣΑΜΕΝΟΝ [1]
Lucian *D. Meretr.* 12.310
ΠΑΡΑΜΕΝΕ [1]
Aristaen. *Ep.* 1.27.40ff
ΠΑΡΑΜΥΘΙΟΝ [1]
Theoc. 23.7
ΠΑΡΑΝΟΙΓΟΥΣΑ [1]
Lucian *Bis Acc.* 31
ΠΑΡΑΝΟΜΙΑΝ [2]
Const. VII 002.2.124.5; Polyb. 10.26.5
ΠΑΡΑΠΕΜΨΑΜΕΝΗ [1]
Lucian *D. Meretr.* 12.311
ΠΑΡΑΠΕΜΨΟΝ [1]
Fr. Gren. 12
ΠΑΡΑΡΙΓΩΣΕΙΣ [1]
A.P. 5.43.4
ΠΑΡΑΣΧΟΥΣΑ [1]
Lucian *Bis Acc.* 17
ΠΑΡΑΤΑΞΕΩΝ [1]
J. Chrys. *Hom.* 37
ΠΑΡΑΦΕΡΕΙ [1]
Philostr. *Im.* 1.2.2
ΠΑΡΕΔΡΟΝ [1]
Aristaen. *Ep.* 2.16.1ff
ΠΑΡΕΙΑΝ [1]
Aristaen. *Ep.* 2.20.10ff
ΠΑΡΕΙΗ [1]
Theoc. 7.126
ΠΑΡΕΚΥΠΤΕΝ [1]
Lucian *Bis Acc.* 31
ΠΑΡΕΝΘΗΣ [1]
Theoc. 23.37
ΠΑΡΕΟΙΣΑΝ [1]
Theoc. 11.75
ΠΑΡΕΡΓΑ [1]
Theoc. 11.11
ΠΑΡΕΡΧΕΤΑΙ [1]
Aristaen. *Ep.* 1.27.1
ΠΑΡΕΡΧΗ [1]
Aristaen. *Ep.* 2.16.1ff
ΠΑΡΕΣΤΩ [2]
PGM 4.2743; 4.2784
ΠΑΡΕΥΔΟΚΙΜΕΙΝ [1]
Aristaen. *Ep.* 1.27.15ff
ΠΑΡΕΦΥΛΑΤΤΟΝ [1]
Lucian *Bis Acc.* 31
ΠΑΡΕΧΕΙΝ [1]
Alciph. 4.8.2
ΠΑΡΕΧΕΤΕ [1]
Aristaen. *Ep.* 1.14.5ff
ΠΑΡΗΓΕΝ [1]
Babrius 116.13
ΠΑΡΗΓΟΡΗΜΑ [1]
Alciph. 4.8.2
ΠΑΡΗΜΕΝ [1]
Theoc. 2.116
ΠΑΡΘΕΝΕ [1]
Aristaen. *Ep.* 1.14.5ff
ΠΑΡΘΕΝΙΚΗΣ [1]
A.P. 12.90.2
ΠΑΡΘΕΝΟΝ [2]
Ael. *VH* 13.1 (155.10); Theoc. 3.40
ΠΑΡΘΕΝΟΣ [1]
Aristaen. *Ep.* 1.14.5ff
ΠΑΡΙΟΝΤΟΣ [1]
Aristaen. *Ep.* 1.27.1ff
ΠΑΡΙΣΤΑΜΕΝΗ [1]
Aristaen. *Ep.* 1.27.1ff
ΠΑΡΙΤΩ [1]
Aristaen. *Ep.* 2.19.15ff
ΠΑΡΙΩΝ [1]
Chariton 1.3.3
ΠΑΡΚΥΠΤΟΙΣΑ [1]
Theoc. 3.7
ΠΑΡΝΑΣΣΟΥ [1]
Helio. 4.17
ΠΑΡΟΔΕΥΣΗΣ [1]

Theoc. 23.47
ΠΑΡΟΙΝΙΑ [1]
Philo *Cherub.* 92
ΠΑΡΟΙΝΩΝ [1]
Prat. 708.8
ΠΑΡΟΝΤΕΣ [1]
Plu. *Mor.* 759 B
ΠΑΡΟΝΤΟΣ [2]
Lucian *Bis Acc.* 17; Plu. *Gal.* 19.5
ΠΑΣΤΑΔΟΣ [1]
A.P. 12.90.5
ΠΑΤΑΓΕΙΝ [1]
Prat. 708.3
ΠΑΤΑΓΟΝ [1]
Helio. 4.17
ΠΑΤΑΞΑΙ [1]
Ar. *Vesp.* 1254
ΠΑΤΕΡΑ [2]
Lucian *D. Meretr.* 12.311; Pl. *Smp.* 203 b
ΠΑΤΕΡΕΣ [1]
Ant. Lib. 39.2
ΠΑΤΗΡ [1]
Philostr. *Ep.* 29
ΠΑΤΡΙ [1]
Lucian *D. Meretr.* 14.4
ΠΑΤΡΙΔΟΣ [1]
Philostr. *Ep.* 39
ΠΑΤΡΙΣΗ [1]
Philostr. *V.S.* 485
ΠΑΤΡΟΣ [2]
Alciph. 4.9.4; Plu. *Mor.* 772 F
ΠΑΤΡΩΑ [1]
Antiphanes fr. 239.1
ΠΑΤΡΩΑΝ [1]
Chariton 1.3.6
ΠΑΤΡΩΟΝ [1]
Alciph. 4.9.2
ΠΑΤΤΑΛΟΝ [1]
Aristaen. *Ep.* 2.20.5ff
ΠΑΥΣΑΣΘΑΙ [2]
Men. *Dysc.* 63; Theoc. 11.28
ΠΑΥΣΑΣΘΩ [1]
Plu. *Mor.* 753 B
ΠΑΥΣΟΜΑΙ [1]
A.P. 5.64.3
ΠΑΦΙΗ [1]
A.P. 6.1.3
ΠΑΧΘΗ [1]
Theoc. 23.31
ΠΕΙΘΕΙ [1]
Ant. Lib. 39.3
ΠΕΙΘΕΙΝ [2]
Aristaen. *Ep.* 1.27.5ff; Plu. *Mor.* 772 F
ΠΕΙΘΩΝ [1]
A.P. 12.90.4
ΠΕΙΝΗΣΩ [1]
Alciph. 4.9.3
ΠΕΙΡΑΝ [1]
Aristophon 5.7
ΠΕΙΡΩΝΤΑ [1]
Plu. *Gal.* 19.3
ΠΕΙΣΑΣ [1]
Herodas 2.24
ΠΕΙΣΘΕΙΣ [1]
A.P. 5.64.5
ΠΕΙΣΟΝ [1]
Babrius 116.12
ΠΕΛΑΓΕΙ [1]
A.P. 12.167.4
ΠΕΛΑΓΕΥΣ [1]
A.P. 12.85.1
ΠΕΛΕΚΕΙΣ [1]
Theoc. 2.128
ΠΕΜΠΕΙ [1]
Alciph. 4.9.4
ΠΕΜΠΟΜΕΝΟΙΣ [1]
Alciph. 4.8.1
ΠΕΜΠΟΝΤΕΣ [1]
Chariton 1.2.3
ΠΕΜΨΑΣ [1]
Ant. Lib. 39.3
ΠΕΝΗΣ [2]
Lucian *D. Meretr.* 14.1; Pl. *Smp.* 203 b
ΠΕΝΙΑ [2]
Pl. *Smp.* 203 b (2)
ΠΕΝΙΑΣ [1]
Pl. *Smp.* 203 b
ΠΕΝΤΗΚΟΝΤΑ [1]
Lucian *D. Meretr.* 14.4
ΠΕΠΑΙΤΕΡΟΣ [1]
Theoc. 7.120
ΠΕΠΑΛΑΙΚΑ [1]
A.P. 12.90.1
ΠΕΠΑΥΣΗ [1]
Alciph. 4.9.3
ΠΕΠΟΙΗΚΩΣ [1]
Ath. 14.638 d
ΠΕΠΟΜΦΩΣ [1]
Lucian *D. Meretr.* 8.3
ΠΕΠΩΚΩΣ [1]
Ar. *Ec.* 948
ΠΕΡΙΒΑΛΛΟΜΕΝΗ [1]
Alciph. 4.9.2
ΠΕΡΙΕΡΡΗΓΝΥΕ [1]
Lucian *D. Meretr.* 8.3
ΠΕΡΙΕΣΠΑΣΕΝ [1]
Lucian *Bis Acc.* 16
ΠΕΡΙΗΕΙ [1]
Lucian *Bis Acc.* 17
ΠΕΡΙΚΕΙΜΕΝΟΝ [1]
Theoc. 23.14
ΠΕΡΙΛΑΜΠΟΝΤΟΣ [1]
Philostr. *Im.* 1.2.3
ΠΕΡΙΜΕΝΟΥΣΑ [1]
Plu. *Mor.* 753 B
ΠΕΡΙΠΕΣΕΙΝ [1]
Aristaen. *Ep.* 2.20.35ff
ΠΕΡΙΠΛΑΝΩΜΕΝΑ [1]
Aristaen. *Ep.* 2.20.15ff
ΠΕΡΙΠΟΘΗΤΟΙΣ [1]
Aristaen. *Ep.* 2.20.30ff
ΠΕΡΙΡΡΗΞΑΜΕΝΟΣ [1]
Chariton 1.3.4
ΠΕΡΙΣΧΟΥΣΑ [1]
Philostr. *Im.* 1.14.2
ΠΕΡΙΦΡΟΝΕΙΣ [1]
Aristaen. *Ep.* 2.16.1ff
ΠΕΡΙΦΡΟΝΟΣ [1]
Theoc. 3.45
ΠΕΡΙΩΠΗΣ [1]
Philostr. *Im.* 1.12.4
ΠΕΣΩΝ [1]
Theoc. 3.53
ΠΕΤΡΑΣ [2]

Philostr. *Ep.* 14; Theoc. 11.17
ΠΕΥΚΑΙ [1]
Ael. *VH* 13.1 (155.10)
ΠΕΥΣΕΙΣΘΕ [1]
Theoc. 3.51
ΠΕΦΙΛΗΜΕΝΕ [1]
Theoc. 3.3
ΠΕΦΥΚΕΙ [1]
Theoc. 11.1
ΠΕΦΥΚΟΤΑ [1]
Lucian *Bis Acc.* 17
ΠΗΓΑΣ [1]
Chariton 1.3.6
ΠΗΚΤΙΔΑ [1]
Anac. 373.3
ΠΗΚΤΙΣ [1]
Lucian *D. Mar.* 1.4
ΠΗΛΟΝ [1]
Chariton 1.3.2
ΠΗΠΟΧ' [1]
Theoc. 11.68
ΠΙΕΡΙΔΕΣ [1]
Theoc. 11.3
ΠΙΕΡΙΣ [1]
Prat. 708.6
ΠΙΕΣΘΩΣΙΝ [1]
Philo *Husb.* 37
ΠΙΗ [1]
A.P. 5.145.6
ΠΙΘΑΝΟΝ [1]
Aristaen. *Ep.* 1.14.5
ΠΙΚΡΑ [1]
Theoc. 23.5
ΠΙΚΡΑΝ [1]
Philostr. *Ep.* 29
ΠΙΜΠΛΗΙΣΙ [1]
A.P. 5.206.3
ΠΙΝΕΙΝ [2]
Ar. *Vesp.* 1253; Lucian *Bis Acc.* 16
ΠΙΝΟΝΤΕΣ [1]
Plu. *Mor.* 759 B
ΠΙΝΩ [1]
Theoc. 11.35
ΠΙΠΤΕΙ [1]
Theoc. 23.30
ΠΙΣΤΕΥΕΙΝ [1]
Chariton 1.3.4
ΠΙΣΤΟΝ [1]
Lucian *Bis Acc.* 16
ΠΙΤΥΝ [1]
Theoc. 3.38
ΠΙΤΥΩΝ [1]
Ael. *VH* 13.1 (155.10)
ΠΛΑΤΑΓΩΝΙ' [1]
Theoc. 11.57
ΠΛΑΤΕΙΑ [1]
Theoc. 11.33
ΠΛΑΤΤΕΙΝ [1]
Aristophon 5.7
ΠΛΕΙ [1]
Philostr. *Im.* 1.12.4
ΠΛΕΙΑΔΑ [1]
A.P. 5.189.1
ΠΛΕΙΝ [2]
Aristaen. *Ep.* 1.27.40ff; Philostr. *Im.* 1.12.4
ΠΛΕΙΣΤΑ [2]
Ant. Lib. 39.2; 39.3
ΠΛΕΙΣΤΟΙ [1]
Plu. *Mor.* 772 E
ΠΛΕΙΣΤΟΝ [1]
Ant. Lib. 39.1
ΠΛΕΚΟΙΣ [1]
Theoc. 11.73
ΠΛΕΚΩΝ [1]
Pl. *Smp.* 203 b
ΠΛΕΞΑΜΕΝ [1]
A.P. 5.281.4
ΠΛΕΟΝ [5]
A.P. 5.167.3; Chariton 1.3.1; Lucian *Bis Acc.* 29; Theoc. 2.106; 3.47
ΠΛΕΩΝ [1]
Theoc. 11.61
ΠΛΗΓΑΣ [1]
Theophrastus 27.9
ΠΛΗΓΑΣ [2]
Aristophon 5.6; J. Chrys. *Hom.* 37
ΠΛΗΘΟΣ [1]
Plu. *Mor.* 772 F
ΠΛΗΚΤΙΖΕΣΘΑΙ [1]
Ar. *Ec.* 964
ΠΛΗΝ [2]
Aristaen. *Ep.* 2.20.15ff; Pl. *Smp.* 183 a
ΠΛΗΡΗ [1]
Babrius 116.7
ΠΛΗΣΙΑΣΑΝΤΩΝ [1]
Isaeus *Pyrr.* 15
ΠΛΗΣΙΟΝ [1]
Aristaen. *Ep.* 1.27.1ff
ΠΛΗΣΜΙΟΝ [1]
Plu. *Gal.* 19.5
ΠΛΗΤΤΕΙ [1]
Philostr. *Im.* 1.2.5
ΠΛΗΤΤΟΜΕΝΑΙ [1]
Philostr. *Im.* 1.2.5
ΠΛΟΥΤΩ [1]
Plu. *Mor.* 772 E
ΠΛΩΣΑΣ [1]
A.P. 12.252.3
ΠΝΕΥΜΑ [2]
A.P. 12.72.2; 12.167.1
ΠΝΕΥΣΑΣ [1]
A.P. 12.167.3
ΠΟΔΑ [1]
A.P. 12.85.3
ΠΟΔΑΣ [3]
Ant. Lib. 39.6; Theoc. 7.123; 11.70
ΠΟΔΟΙΝ [1]
Lucian *D. Meretr.* 14.3
ΠΟΔΟΣ [1]
Theoc. 23.52
ΠΟΗΣΕΙΣ [2]
Theoc. 3.9; 3.21
ΠΟΘ' [2]
Theoc. 2.31; 11.42
ΠΟΘΕΙ [1]
Aristaen. *Ep.* 2.19.5ff
ΠΟΘΕΙΝΟΤΑΤΟΝ [1]
A.P. 12.90.6
ΠΟΘΕΙΤΕ [1]
Aristaen. *Ep.* 2.20.20ff
ΠΟΘΕΝ [2]
Alciph. 4.9.3; Ar. *Ec.* 976
ΠΟΘΟΒΛΗΤΟΥ [1]
A.P. 6.71.4

ΠΟΘΟΙΣ [1]
A.P. 12.90.1
ΠΟΘΟΙΣΙ [1]
A.P. 5.153.1
ΠΟΘΟΝ [3]
Aristaen. *Ep.* 2.20.25ff; Hermesianax 3.49; Theoc. 23.26
ΠΟΘΟΡΕΥΣΑ [1]
Theoc. 3.18
ΠΟΘΟΣ [3]
A.P. 12.167.3; Aristaen. *Ep.* 2.20.25ff; Ar. *Ec.* 956
ΠΟΘΟΥ [1]
Aristaen. *Ep.* 1.27.40ff
ΠΟΘΟΥΜΕΝΗ [1]
Aristaen. *Ep.* 2.20.10ff
ΠΟΘΟΥΝΤΙ [1]
Aristaen. *Ep.* 2.20.5ff
ΠΟΘΟΥΣΑΝ [1]
Aristaen. *Ep.* 2.16.1ff
ΠΟΘΟΥΣΙ [1]
Plu. *Mor.* 759 B
ΠΟΘΟΥΣΙΝ [1]
Aristaen. *Ep.* 2.20.25ff
ΠΟΘΩ [1]
A.P. 5.189.3
ΠΟΘΩΝ [2]
Aristaen. *Ep.* 1.27.1ff; Ar. *Ec.* 948
ΠΟΙΕΙ [1]
A.P. 5.64.1
ΠΟΙΕΙΝ [4]
Lucian *Bis Acc.* 17; Men. *Sam.* 414; Pl. *Smp.* 182 e; 183 a
ΠΟΙΕΙΣ [3]
A.P. 5.23.1; Aristaen. *Ep.* 2.20.5ff; Callim. *Epigr.* 64.1
ΠΟΙΕΙΣΘΕ [1]
Aristaen. *Ep.* 2.20.20ff
ΠΟΙΗ [1]
Aristaen. *Ep.* 2.16.1ff
ΠΟΙΗΜΑΤΑ [2]
Ath. 14.638 e; Philostr. *Ep.* 29
ΠΟΙΗΣΑΜΕΝΟΣ [1]
Plu. *Mor.* 753 B
ΠΟΙΗΣΑΣ [1]
Ath. 14.638 d
ΠΟΙΗΣΑΣΘΑΙ [1]
Pl. *Smp.* 203 b
ΠΟΙΗΣΕΤΕ [1]
Aristaen. *Ep.* 2.20.30ff
ΠΟΙΗΣΟΝ [2]
Ar. *Ec.* 959; 968
ΠΟΙΚΙΛΟΝ [1]
Aristaen. *Ep.* 1.27.5ff
ΠΟΙΚΙΛΟΠΤΕΡΟΝ [1]
Prat. 708.5
ΠΟΙΚΙΛΩΝ [1]
Philostr. *Im.* 1.12.4
ΠΟΙΜΑΙΝΕΙΝ [1]
Theoc. 11.65
ΠΟΙΟΙΣ [1]
Alciph. 4.17.5
ΠΟΙΟΥΜΕΝΟΙ [1]
Pl. *Smp.* 183 a
ΠΟΙΟΥΜΕΝΟΣ [2]
Const. VII 002.2.124.5; Polyb. 10.26.4
ΠΟΙΟΥΝΤΙ [2]
Pl. *Smp.* 182 d; 183 b
ΠΟΙΟΥΣΙΝ [1]
Lucian *D. Meretr.* 12.311
ΠΟΙΩΝ [1]
Alciph. 4.8.1
ΠΟΛΕΛΟΙΠΑΣΙΝ [1]
Philostr. *Im.* 1.12.4
ΠΟΛΕΜΙΚΩΝ [1]
Philostr. *V.S.* 485
ΠΟΛΕΜΙΚΩΣ [1]
Ael. *VH* 13.1 (155.25)
ΠΟΛΕΜΟΝ [2]
Helio. 4.17; J. Chrys. *Hom.* 37
ΠΟΛΕΜΟΥ [1]
Philostr. *V.S.* 485
ΠΟΛΕΜΩΝΑ [3]
Lucian *Bis Acc.* 16 (2); 17
ΠΟΛΕΩΝ [1]
Philostr. *V.S.* 485
ΠΟΛΕΩΣ [3]
Ant. Lib. 39.1; Helio. 4.17; Lucian *Bis Acc.* 17
ΠΟΛΙΗ [2]
A.P. 5.23.5; Callim. *Epigr.* 64.5
ΠΟΛΙΝ [2]
Ael. *VH* 13.1 (155.10); Helio. 4.17
ΠΟΛΙΟΝ [1]
Theoc. 11.24
ΠΟΛΙΟΡΚΕΙ [1]
Stob. *Anth.* 3.2.18
ΠΟΛΙΟΣ [1]
Herodas 2.26
ΠΟΛΙΤΑΙ [1]
Ant. Lib. 39.5
ΠΟΛΙΤΗΣ [1]
Herodas 2.34
ΠΟΛΥΔΕΝΔΡΕΟΣ [1]
Theoc. 11.47
ΠΟΛΥΠΑΤΑΓΑ [1]
Prat. 708.2
ΠΟΛΥΠΡΑΓΜΟΣΥΝΗΣ [1]
Chariton 1.3.3
ΠΟΛΥΦΑΜΟΣ [2]
Theoc. 11.8; 11.80
ΠΟΛΥΦΙΑΤΡΟΣ [1]
Theoc. 23.1
ΠΟΜΠΗΣ [1]
Helio. 4.17
ΠΟΝΟΝ [1]
Fr. Gren. 29
ΠΟΝΟΣ [1]
A.P. 12.117.5
ΠΟΝΟΥΣ [2]
Ar. *Ec.* 972; 975
ΠΟΝΤΟΝ [3]

A.P. 12.85.1; 12.252.3; Theoc. 11.18
ΠΟΠΠΑΙΑΝ [2]
Plu. *Gal.* 19.3; 19.4
ΠΟΠΠΑΙΑΣ [1]
Plu. *Gal.* 19.4
ΠΟΡΕΥΣΟΜΑΙ [1]
A.P. 12.117.1
ΠΟΡΙΜΟΣ [1]
Pl. *Smp.* 203 b
ΠΟΡΝΑΣ [1]
Aristaen. *Ep.* 1.14.1ff
ΠΟΡΝΕΩΝ [1]
Herodas 2.36
ΠΟΡΝΗΣ [2]
J. Chrys. *Hom.* 37 (2)
ΠΟΡΝΙΔΙΟΝ [1]
Antiphanes fr. 239.3
ΠΟΡΝΙΔΙΩΝ [1]
Aristaen. *Ep.* 1.14.1ff
ΠΟΡΝΙΚΩΝ [1]
J. Chrys. *Hom.* 37
ΠΟΡΟΣ [2]
Pl. *Smp.* 203 b (2)
ΠΟΡΟΥ [2]
Pl. *Smp.* 203 b (2)
ΠΟΡΦΥΡΕΑΙΣΙ [1]
Theoc. 2.122
ΠΟΡΦΥΡΙΔΙ [1]
Lucian *Bis Acc.* 17
ΠΟΡΦΥΡΟΝΤ' [1]
A.P. 5.64.2
ΠΟΣΙΝ [1]
Philostr. *Im.* 1.2.5
ΠΟΣΟΝ [1]
Chariton 1.2.3
ΠΟΣΣΙ [1]
A.P. 12.85.6
ΠΟΤΗΡΙΑ [1]
Alciph. 4.9.4
ΠΟΤΙΔΕΙΝ [1]
Theoc. 11.20
ΠΟΤΙΔΟΙ [1]
Theoc. 3.39
ΠΟΤΙΚΑΡΔΙΑ [1]
Theoc. 23.5
ΠΟΤΝΙΑ [2]
A.P. 5.165.2; *Fr. Gren.* 11
ΠΟΤΟΝ [1]
Theoc. 11.48
ΠΟΤΤΟΝ [1]
Theoc. 11.1
ΠΟΧ' [2]
Theoc. 11.62; 23.22
ΠΡΑΓΜΑ [3]
Alciph. 4.8.1; Lucian *D. Meretr.* 8.3; Pl. *Smp.* 183 b
ΠΡΑΓΜΑΤΑ [1]
Aristaen. *Ep.* 1.14.5
ΠΡΑΞΕΙΣ [1]
Plu. *Mor.* 455 B
ΠΡΑΞΙΝ [1]
Pl. *Smp.* 183 a
ΠΡΑΤΟΝ [1]
Theoc. 11.25
ΠΡΑΤΤΕΙΝ [2]
Pl. *Smp.* 183 a; 183 b
ΠΡΑΤΤΟΝΤΑ [1]
Philostr. *Ep.* 39
ΠΡΕΣΒΕΥΤΑΣ [1]
Alciph. 4.17.5
ΠΡΙΑΜΩ [1]
A.P. 5.103.4
ΠΡΟΑΠΑΝΤΗΣΑΣ [1]
Philostr. *V.S.* 485
ΠΡΟΑΡΠΑΣΑΣΑ [1]
Lucian *Bis Acc.* 17
ΠΡΟΓΕΝΕΙΟΣ [1]
Theoc. 3.9
ΠΡΟΓΟΝΩΝ [1]
Lucian *Bis Acc.* 17
ΠΡΟΔΙΚΗ [1]
A.P. 5.103.1
ΠΡΟΕΙΔΥΙΑΝ [1]
Helio. 4.17
ΠΡΟΕΙΣΙ [1]
Ael. *N.A.* 1.50
ΠΡΟΕΚΤΕΛΟΥΝΤΕΣ [1]
Ael. *VH* 13.1 (155.15)
ΠΡΟΗΝΕΓΚΑΝ [1]
Ant. Lib. 39.5
ΠΡΟΘΥΜΙΗΝ [1]
Babrius 116.7
ΠΡΟΘΥΡΑ [4]
A.P. 12.14.3; Chariton 1.3.2; 1.3.6; Sch. Ar. *Plut.* 179
ΠΡΟΘΥΡΟΙΣ [10]
A.P. 5.23.2; 5.43.4; 5.153.3; 5.164.4; 5.189.2; 6.1.2; 6.71.5; 9.621.6; Callim. *Epigr.* 64.2; Theoc. 23.27
ΠΡΟΘΥΡΟΙΣΙ [5]
A.P. 5.191.5; 12.23.3; Ar. *Ec.* 709; *PGM* 4.2743; Theoc. 23.36
ΠΡΟΘΥΡΟΙΣΙΝ [2]
A.P. 12.72.1; Theoc. 7.122
ΠΡΟΘΥΡΟΝ [1]
A.P. 5.198.2
ΠΡΟΘΥΡΩΝ [1]
A.P. 12.131.4
ΠΡΟΪΗΤΙ [1]
Theoc. 11.48
ΠΡΟΚΥΠΤΕΙ [1]
Babrius 116.3
ΠΡΟΛΙΠΟΥΣΑ [1]
PGM 4.2742
ΠΡΟΛΟΒΙΩ [1]
Philostr. *Im.* 1.2.2
ΠΡΟΜΟΙΧΕΥΣΑΣ [1]
Plu. *Gal.* 19.4
ΠΡΟΠΕΤΕΙΑΝ [2]
A.P. 12.118.2; 12.118.4
ΠΡΟΠΕΤΩΣ [1]
A.P. 5.145.2
ΠΡΟΠΤΥΟΝΤΕΣ [1]
Aristaen. *Ep.* 2.20.30ff
ΠΡΟΠΥΛΑΙΑ [1]
Philostr. *Im.* 1.2.1
ΠΡΟΣΑΓΓΕΙΛΑΙ [1]
Aristaen. *Ep.* 2.19.10
ΠΡΟΣΑΓΟΡΕΥΟΜΕΝΩΝ [1]
Plu. *Mor.* 766 B
ΠΡΟΣΑΓΡΥΠΝΟΥΝΤΕΣ [1]
Chariton 1.2.3

ΠΡΟΣΑΔΩΝ [3]
Aristaen. *Ep.* 1.27.1ff; 1.27.40ff; 2.19.15ff
ΠΡΟΣΑΙΤΗΣΟΥΣΑ [1]
Pl. *Smp.* 203 b
ΠΡΟΣΑΡΑΞΑΣΑ [1]
Lucian *D. Meretr.* 15.2
ΠΡΟΣΒΑΛΕΙΝ [1]
Aristophon 5.5
ΠΡΟΣΒΑΛΛΕΙ [1]
Philostr. *Im.* 1.2.5
ΠΡΟΣΒΑΛΛΩΝ [2]
Philostr. *Im.* 1.2.2; Theophrastus 27.9
ΠΡΟΣΒΛΕΠΟΥΣΑ [1]
Lucian *D. Meretr.* 12.311
ΠΡΟΣΔΕΧΟΝΤΑΙ [1]
Chariton 1.3.7
ΠΡΟΣΔΟΚΑΣ [1]
Ar. *Ec.* 980
ΠΡΟΣΕΙΛΗΦΟΤΕΣ [1]
Helio. 4.17
ΠΡΟΣΕΙΠΕΙΝ [1]
Aristaen. *Ep.* 2.19.10ff
ΠΡΟΣΕΛΘΕ [1]
Ar. *Ec.* 953
ΠΡΟΣΕΛΘΩΝ [1]
Lucian *Bis Acc.* 31
ΠΡΟΣΕΠΕΜΠΟΝ [1]
Lucian *D. Meretr.* 8.3
ΠΡΟΣΗΚΟΝΤΕΣ [1]
Ant. Lib. 39.5
ΠΡΟΣΗΝΕΓΚΕ [1]
Ant. Lib. 39.4
ΠΡΟΣΙΕΜΕΝΗ [1]
Lucian *D. Meretr.* 12.311
ΠΡΟΣΙΤΩ [1]
Alciph. 4.17.5
ΠΡΟΣΚΑΘΗ [1]
Fr. Gren. 31
ΠΡΟΣΚΑΡΤΕΡΩΝ [1]
Aristaen. *Ep.* 2.20.1ff
ΠΡΟΣΛΑΛΩΝ [1]
Aristaen. *Ep.* 2.20.5ff
ΠΡΟΣΟΔΟΙΣΙΝ [1]
Theoc. 23.6
ΠΡΟΣΠΕΛΑΖΕΙΝ [1]
Aristaen. *Ep.* 2.20.30ff
ΠΡΟΣΠΕΜΨΑΣ [2]
Const. VII 002.2.124.5; Polyb. 10.26.3
ΠΡΟΣΠΙΠΤΟΥΣΑΙ [1]
Ar. *Ec.* 694
ΠΡΟΣΠΤΥΞΑΙ [1]
Theoc. 3.19
ΠΡΟΣΤΑΓΜΑΤΟΣ [2]
Const. VII 002.2.124.5; Polyb. 10.26.3
ΠΡΟΣΤΑΞΕΙΕΝ [1]
Lucian *Bis Acc.* 16
ΠΡΟΣΩΠΑ [1]
Philostr. *Im.* 1.2.3
ΠΡΟΣΩΠΟΙΣ [1]
A.P. 5.256.1
ΠΡΟΣΩΠΟΝ [5]
A.P. 5.43.3; 5.153.1; Ar. *Ec.* 973b; Philostr. *Im.* 1.2.2; Theoc. 23.13
ΠΡΟΣΩΠΟΥ [1]
Philostr. *Im.* 1.2.3
ΠΡΟΤΕΡΟΙΣ [1]
Ar. *Ec.* 706
ΠΡΟΤΕΡΟΝ [3]
Aristaen. *Ep.* 1.27.5ff; 2.20.25ff; Ar. *Ec.* 700
ΠΡΟΤΡΕΠΕΙ [1]
Aristaen. *Ep.* 2.19.1ff
ΠΡΟΤΡΕΠΕΙΝ [1]
Aristaen. *Ep.* 1.14.1ff
ΠΡΟΤΡΕΠΟΜΕΝΟΥ [1]
Aristaen. *Ep.* 1.14.1ff
ΠΡΟΦΑΣΕΣΙΝ [2]
Const. VII 002.2.124.5; Polyb. 10.26.4
ΠΡΟΦΣ [1]
Ant. Lib. 39.3
ΠΡΟΦΥΓΟΝΤ' [1]
A.P. 12.85.2
ΠΡΟΧΕΙΡΟΤΕΡΟΝ [1]
Aristaen. *Ep.* 1.14.10ff
ΠΡΟΧΕΙΡΩΣ [2]
Const. VII 002.2.124.5; Polyb. 10.26.3
ΠΡΩΗΝ [2]
Lucian *D. Mar.* 1.4; *D. Meretr.* 14.3
ΠΡΩΪΟΣ [1]
A.P. 5.256.6
ΠΤΑΝΟΣ [1]
A.P. 12.23.3
ΠΤΕΡΙΝ [1]
Theoc. 3.14
ΠΤΩΧΟΥΣ [1]
Ath. 14.638 d
ΠΤΩΧΩΝ [1]
Ath. 13.585
ΠΥΓΗΣ [1]
Ar. *Ec.* 965
ΠΥΓΜΑΧΙΑΙΣΙ [1]
Prat. 708.8
ΠΥΘΑΓΟΡΑΣ [2]
Iamb. *V.P.* 25.112 (2)
ΠΥΘΑΓΟΡΟΥ [1]
A.P. 5.43.2
ΠΥΘΙΑΣ [2]
A.P. 5.164.2; 5.213.1
ΠΥΚΑΞΕΙΝ [1]
Theoc. 2.153
ΠΥΚΑΣΔΕΙ [1]
Theoc. 3.14
ΠΥΚΝΑ [1]
A.P. 5.153.2
ΠΥΛΟΝ [1]
Theoc. 3.44
ΠΥΛΩΝΙ [1]
Iamb. *V.P.* 25.112
ΠΥΜΑΤΟΝ [1]
Theoc. 23.40
ΠΥΝΘΑΝΟΜΕΝΗΣ [1]
Chariton 1.3.4
ΠΥΞ [1]
Herodas 2.63

ΠΥΞΙΝΟΝ [1]
A.P. 5.206.4
ΠΥΡ [9]
Ael. *VH* 13.1 (155.20); *A.P.* 5.281.6; 12.85.7; 12.90.7; Aristaen. *Ep.* 2.20.5ff; *Fr. Gren.* 15; Philostr. *Ep.* 28; *Im.* 1.2.2; Theoc. 11.51
ΠΥΡΟΣ [4]
Ael. *VH* 13.1 (155.10); *A.P.* 5.189.4; Philostr. *Im.* 1.2.2; 1.14.2
ΠΥΡΣΩΝ [1]
Theoc. 23.7
ΠΩΠΤΕ [1]
Lucian *D. Meretr.* 12.310
ΡΑΔΙΑ [1]
Philostr. *Ep.* 29
ΡΑΔΙΑΝ [1]
Helio. 4.17
ΡΑΔΙΝΑΙ [1]
Theoc. 11.45
ΡΑΔΙΟΝ [1]
Theoc. 11.4
ΡΑΔΙΩΣ [1]
Aristaen. *Ep.* 1.14.5ff
ΡΑΙΣΤΑ [1]
Theoc. 11.7
ΡΑΟΝ [1]
Theoc. 11.81
ΡΑΠΙΖΟΜΕΝΟΥΣ [1]
J. Chrys. *Hom.* 37
ΡΕΘΕΩΝ [1]
Theoc. 23.39
ΡΕΞΟΝ [1]
Theoc. 23.35
ΡΗΓΝΥΤΑΙ [1]
Philostr. *Im.* 1.14.2
ΡΗΜΑΤΟΣ [1]
Aristaen. *Ep.* 2.20.25ff
ΡΗΣΙΝ [1]
Aristaen. *Ep.* 2.20.5ff
ΡΙΝΑ [1]
Ant. Lib. 39.4
ΡΙΠΤΑΣΘΕΙΣ [1]
A.P. 5.165.6
ΡΙΣ [1]
Theoc. 11.33
ΡΟΔΑ [2]
Alciph. 4.9.4; Theoc. 23.8
ΡΟΔΟΙΣ [1]
Aristaen. *Ep.* 2.19.15ff
ΡΟΔΟΝ [1]
Theoc. 23.28
ΡΟΔΩ [1]
Theoc. 11.10
ΡΟΔΩΝ [2]
Philostr. *Im.* 1.2.4 (2)
ΡΟΙΚΟΣ [1]
Ael. *VH* 13.1 (155.5)
ΡΟΜΒΟΣ [1]
Theoc. 2.30
ΣΑΙΝΟΝΤΟΣ [1]
Philostr. *Im.* 1.2.2
ΣΑΛΑΜΙΝΙΩΝ [1]
Ant. Lib. 39.1
ΣΑΛΑΜΙΝΟΣ [1]
Ant. Lib. 39.1
ΣΑΠΦΟΥΣ [1]
Hermesianax 3.49
ΣΑΤΥΡΗ [2]
A.P. 5.206.1; 5.206.5
ΣΒΕΣΑΙ [1]
Philostr. *Ep.* 28
ΣΒΕΣΣΩ [1]
Theoc. 23.26
ΣΕΒΙΝΟΝ [1]
Ar. *Ec.* 980
ΣΕΙΕ [1]
A.P. 5.64.2
ΣΕΙΡΗΝΕΣ [1]
Aristaen. *Ep.* 2.19.5
ΣΕΙΣΜΟΣ [1]
Antiphanes 195.6
ΣΕΛΑΣ [1]
Theoc. 23.8
ΣΕΛΗΝΗ [1]
A.P. 5.191.1
ΣΕΛΗΝΗΝ [1]
Lucian *Musc.* 10
ΣΕΛΗΝΗΣ [1]
Babrius 116.4
ΣΕΛΙΝΟΙΣ [1]
Theoc. 3.23
ΣΕΜΕΛΗΝ [1]
Philostr. *Im.* 1.14.2
ΣΕΜΝΥΝΕΣΘΕ [1]
Herodas 2.26
ΣΗΜΕΙΑ [1]
Chariton 1.3.2
ΣΗΜΕΙΟΝ [1]
A.P. 5.213.3
ΣΙΓΗΣΩ [1]
A.P. 5.167.6
ΣΙΜΑΙΘΑ [1]
Theoc. 2.114
ΣΙΜΟΙΣ [1]
Ar. *Ec.* 705
ΣΙΜΟΣ [1]
Theoc. 3.8
ΣΙΜΩΝΙΔΟΥ [1]
Ath. 14.638 d
ΣΚΕΛΕΙ [1]
Philostr. *Im.* 1.2.2
ΣΚΙΑΝ [1]
Philostr. *Im.* 1.2.3
ΣΚΛΗΡΟΣ [2]
Pl. *Smp.* 203 b; Them. 013.162.d
ΣΚΛΗΡΩΣ [1]
Aristaen. *Ep.* 2.20.20ff
ΣΚΟΤΟΣ [2]
A.P. 5.64.1; 12.116.4
ΣΚΥΘΩΝ [1]
Aristaen. *Ep.* 2.20.5ff
ΣΚΥΛ' [1]
A.P. 12.23.4
ΣΚΥΛΑ [2]
A.P. 5.191.8; 6.71.4
ΣΚΥΜΝΩΣ [1]
Theoc. 11.41
ΣΚΩΠΤΕΙ [1]
Ath. 14.638 e
ΣΜΙΚΡΑ [1]
Philostr. *Im.* 1.2.3
ΣΟΒΑΡΟΝ [1]

A.P. 6.1.1
ΣΟΦΙΑΣ [1]
A.P. 12.117.5
ΣΟΦΙΣΤΗΣ [1]
Pl. *Smp.* 203 b
ΣΟΦΟΚΛΕΕΙ [1]
Ath. 14.638 f
ΣΠΑΝΙΩΣ [1]
Aristaen. *Ep.* 2.20.15ff
ΣΠΕΝΔΟΝΤΕΣ [1]
Philostr. *Ep.* 39
ΣΠΕΥΔΕ [1]
PGM 4.2783
ΣΠΕΥΔΟΥΣΙΝ [1]
Aristaen. *Ep.* 2.19.20ff
ΣΠΟΓΓΩ [1]
Aristaen. *Ep.* 2.20.5ff
ΣΠΟΔΩ [1]
Theoc. 11.51
ΣΠΟΝΔΕΙΑΚΩ [1]
Iamb. *V.P.* 25.112
ΣΠΟΥΔΑΖΟΝΤΑΣ [1]
Plu. *Mor.* 753 B
ΣΠΟΥΔΗΣ [2]
Chariton 1.3.4; Philostr. *Ep.* 29
ΣΤΑΘΙ [1]
Theoc. 23.38
ΣΤΑΝΤΕΣ [1]
PGM 4.2735
ΣΤΑΞΑΘ' [1]
A.P. 5.145.5
ΣΤΑΣ [1]
Theoc. 23.48
ΣΤΑΣΑ [1]
A.P. 5.164.4
ΣΤΕΓΕΙΝ [1]
Fr. Gren. 30
ΣΤΕΓΗΝ [1]
Philostr. *Im.* 1.14.2
ΣΤΕΓΟΣ [1]
Theoc. 2.116
ΣΤΕΜΜΑΣΙΝ [1]
A.P. 5.281.2
ΣΤΕΝΑΧΟΝΤΑ [1]
A.P. 5.229.3
ΣΤΕΝΩΠΟΙ [1]
Aristaen. *Ep.* 2.19.5ff
ΣΤΕΝΩΠΟΣ [1]
Lucian *Bis Acc.* 31
ΣΤΕΡΓΕΤΕ [1]
Theoc. 23.63
ΣΤΕΡΕΗ [1]
A.P. 5.103.2
ΣΤΕΡΝΑ [1]
Philostr. *Im.* 1.2.2
ΣΤΕΡΝΟΝ [1]
Aristaen. *Ep.* 2.19.20ff
ΣΤΕΡΝΩ [1]
Aristaen. *Ep.* 2.19.20ff
ΣΤΕΡΡΟΙΣ [1]
Ath. 14.639 a
ΣΤΕΦΑ [1]
Alexis 114
ΣΤΕΦΑΝΙΑ [1]
Alciph. 4.9.4
ΣΤΕΦΑΝΟΙ [2]
A.P. 5.145.1; Philostr. *Im.* 1.2.5
ΣΤΕΦΑΝΟΙΣ [1]
Lucian *Bis Acc.* 16
ΣΤΕΦΑΝΟΙΣΙ [1]
Theoc. 2.153
ΣΤΕΦΑΝΟΝ [3]
A.P. 5.118.2; *A.P.* 12.116.2; Theoc. 3.21
ΣΤΕΦΑΝΟΣ [1]
Philostr. *Im.* 1.2.4
ΣΤΕΦΑΝΟΥ [1]
Philostr. *Im.* 1.2.4
ΣΤΕΦΑΝΟΥΣ [6]
A.P. 5.191.6; Ael. *VH* 13.1 (155.15); *Fr. Gren.* 25; Lucian *Bis Acc.* 16; 17; Philostr. *Im.* 1.12.4
ΣΤΕΦΑΝΩ [1]
Ar. *Ec.* 691
ΣΤΕΦΑΝΩΝ [1]
Lucian *Bis Acc.* 17
ΣΤΕΦΑΝΩΣΑΙ [1]
Plu. *Mor.* 455 B
ΣΤΕΦΟΜΑΙ [1]
P. Teb. 19
ΣΤΗΣΕΝ [1]
A.P. 12.23.4
ΣΤΗΣΙΧΟΡΟΥ [1]
Ath. 14.638 d
ΣΤΟΛΗΝ [1]
Philostr. *Im.* 1.2.5
ΣΤΟΜΑ [3]
Theoc. 2.126; 11.9; 11.56
ΣΤΟΜΑΤΩΝ [2]
A.P. 5.281.6; Aristaen. *Ep.* 2.19.20ff
ΣΤΟΡΓΑΣ [1]
A.P. 5.191.8
ΣΤΟΡΕΣΕΙΝ [1]
Theoc. 6.33
ΣΤΡΑΤΕΥΟΝΤΙ [1]
Philostr. *V.S.* 485
ΣΤΡΑΤΗΛΑΤΑΣ [1]
Prat. 708.9
ΣΤΡΕΦΟΜΕΝΟΙ [2]
Philostr. *Ep.* 14; Plu. *Mor.* 766 B
ΣΤΥΓΝΕ [1]
Theoc. 23.19
ΣΤΥΓΝΟΙΣΙ [1]
Theoc. 23.17
ΣΤΥΓΟΣ [1]
Philostr. *Ep.* 14
ΣΥΓΚΑΘΕΥΔΕΙΣ [1]
Lucian *D. Meretr.* 14.4
ΣΥΓΚΑΛΥΨΑΜΕΝΗ [1]
Chariton 1.3.6
ΣΥΓΚΟΙΤΟΝ [1]
A.P. 5.191.5
ΣΥΓΚΩΜΟΝ [1]
A.P. 5.206.6
ΣΥΓΧΕΙΝ [1]
Lucian *Bis Acc.* 17
ΣΥΓΧΩΡΕΙ [1]
Philostr. *Im.* 1.2.5
ΣΥΚΗΣ [1]
Ar. *Ec.* 708
ΣΥΜΒΟΛΑ [1]
A.P. 6.71.9
ΣΥΜΒΟΛΟΝ [1]
A.P. 5.118.4
ΣΥΜΕΝΟΝ [1]
Prat. 708.4
ΣΥΜΠΑΙΣΔΕΝ [1]

Theoc. 11.77
ΣΥΜΠΛΑΝΕ [1]
A.P. 5.165.2
ΣΥΜΠΛΑΝΟΝ [1]
A.P. 5.191.2
ΣΥΜΦΛΕΞΑΣ [1]
A.P. 12.252.2
ΣΥΝΑΓΟΥΣΗΣ [1]
Ael. *N.A.* 1.50
ΣΥΝΑΓΩΝΙΖΟΜΕΝΗΣ [1]
Lucian *Bis Acc.* 17
ΣΥΝΑΛΓΕΙΣ [1]
Aristaen. *Ep.* 2.20.5ff
ΣΥΝΑΝΤΩΣΙΝ [1]
Aristaen. *Ep.* 2.19.20ff
ΣΥΝΑΠΕΛΑΥΟΝ [1]
Aristaen. *Ep.* 2.19.15ff
ΣΥΝΑΡΠΑΣΑΙ [1]
Plu. *Mor.* 772 F
ΣΥΝΔΕΙΠΝΕΙΝ [1]
Isaeus *Pyrr.* 14
ΣΥΝΕΚΑΘΕΥΔΕ [1]
Lucian *D. Meretr.* 8.2
ΣΥΝΕΚΚΑΙΟΝΤΕΣ [1]
Ael. *VH* 13.1 (155.15)
ΣΥΝΕΚΦΟΡΗΣΑΝΤΕΣ [1]
Helio. 4.17
ΣΥΝΕΛΕΓΕΝ [1]
Ath. 13.567
ΣΥΝΕΞΑΙΡΕΤΑΙ [1]
Philostr. *Im.* 1.2.5
ΣΥΝΕΠΗΧΟΥΝΤΟΣ [1]
Helio. 4.17
ΣΥΝΕΡΩΣΑ [1]
Fr. Gren. 11
ΣΥΝΕΥΝΩ [1]
Babrius 116.11
ΣΥΝΕΧΕΙ [1]
Philostr. *Im.* 1.2.2
ΣΥΝΕΧΕΣ [2]
Helio. 4.17; Lucian *Musc.* 10
ΣΥΝΕΧΩΣ [1]
Ael. *VH* 13.1 (155.15)
ΣΥΝΗΘΕΙΗΣ [1]
PGM 4.2758
ΣΥΝΗΘΗ [2]
Aristaen. *Ep.* 2.20.1ff; Chariton 1.3.6
ΣΥΝΘΗΜΑ [1]
Ael. *N.A.* 9.13
ΣΥΝΟΔΗΓΟΝ [1]
Fr. Gren. 15
ΣΥΝΟΙΚΗΣΑΣΑ [1]
Isaeus *Pyrr.* 16
ΣΥΝΟΙΚΟΣ [1]
Pl. *Smp.* 203 b
ΣΥΝΟΥΣΗΣ [1]
Plu. *Gal.* 19.2
ΣΥΝΟΥΣΙΑΝ [1]
Lucian *Bis Acc.* 17
ΣΥΝΟΥΣΙΑΣ [1]
Philo *Husb.* 37
ΣΥΝΤΑΞΑΣ [1]
Helio. 4.17
ΣΥΝΤΕΘΕΝΤΑ [1]
Lucian *D. Meretr.* 14.3
ΣΥΝΤΟΝΟΣ [1]
Pl. *Smp.* 203 b
ΣΥΝΥΠΑΚΟΥΟΥΣΑΙΣ [2]
Const. VII 002.2.124.5; Polyb. 10.26.3
ΣΥΠΙΣΤΗΡΑ [1]
A.P. 5.206.7
ΣΥΡΙΓΓΙ [1]
Aristaen. *Ep.* 1.14.1ff
ΣΥΡΙΗΣ [1]
A.P. 12.131.2
ΣΥΡΙΣΑΣ [1]
Ael. *N.A.* 1.50
ΣΥΡΙΣΔΕΝ [1]
Theoc. 11.38
ΣΦΟΔΡΑ [1]
Aristaen. *Ep.* 1.27.5ff
ΣΦΥΣΔΕΙΝ [1]
Theoc. 11.71
ΣΧΕΤΛΙΟΣ [1]
A.P. 12.72.3
ΣΧΗΜΑ [1]
Plu. *Mor.* 753 B
ΣΧΗΜΑΤΟΣ [1]
Lucian *Bis Acc.* 31
ΣΧΟΙΝΙΔΑ [1]
Theoc. 23.51
ΣΧΟΙΝΩ [1]
Theoc. 23.39
ΣΩΜΑ [2]
Ant. Lib. 39.5; 39.6
ΣΩΜΑΤΟΣ [3]
Philostr. *Ep.* 29; *Im.* 1.2.1; 1.2.3
ΣΩΦΡΟΝΕΙ [1]
Plu. *Mor.* 753 B
ΣΩΦΡΟΝΕΣΤΑΤΟΣ [1]
Plu. *Mor.* 772 E
ΣΩΦΡΟΝΟΥΝ [1]
Antiphanes fr. 239.4
ΣΩΦΡΟΝΟΥΣΑΝ [1]
Lucian *Bis Acc.* 31
ΣΩΦΡΟΣΥΝΗΣ [2]
A.P. 12.23.4; Lucian *Bis Acc.* 17
ΤΑΚΕΤΑΙ [1]
Theoc. 23.31
ΤΑΚΟΙΘ' [1]
Theoc. 2.29
ΤΑΚΩ [1]
Theoc. 2.28
ΤΑΛΑΙΝΑ [1]
Alciph. 4.9.4
ΤΑΛΑΝΤΑ [1]
Lucian *D. Meretr.* 15.2
ΤΑΛΑΝΤΟΝ [1]
Lucian *D. Meretr.* 8.3
ΤΑΛΑΡΩΣ [1]
Theoc. 11.73
ΤΑΜΙΣΟΝ [1]
Theoc. 11.66
ΤΑΝΔΟΝ [1]
Men. *Sam.* 414
ΤΑΝΥΗΛΙΚΕΣ [1]
A.P. 5.206.1
ΤΑΡΑΝΤΙΝΙΔΙΑ [1]
Alciph. 4.9.2
ΤΑΡΣΟΙ [1]
Theoc. 11.37
ΤΑΥΡΟΜΕΝΙΤΟΥ [1]
Iamb. *V.P.* 25.112
ΤΑΦΩ [1]
Alciph. 4.9.4
ΤΑΧΑ [2]

A.P. 5.103.4;
Theoc. 11.74
ΤΑΧΕΩΣ [3]
Chariton 1.3.5;
Men. *Dysc.* 63;
Philostr. *Ep.* 14
ΤΑΧΙΣΤΑ [4]
Iamb. *V.P.* 25.112;
PGM 4.2742; 4.2757;
4.2783
ΤΑΧΟΣ [1]
A.P. 12.117.4
ΤΑΧΥ [2]
Men. *Dysc.* 63;
Theoc. 23.29
ΤΑΧΥΣ [1]
A.P. 12.85.6
ΤΑΧΥΧΕΙΛΕΙΣ [1]
A.P. 5.206.3
ΤΕΓΟΥΣ [1]
Lucian *Bis Acc.* 31
ΤΕΙΡΕΣΘΩ [1]
PGM 4.2738
ΤΕΚΕΩΝ [1]
A.P. 5.229.6
ΤΕΚΝΟΝ [2]
A.P. 5.43.3; 5.43.5
ΤΕΚΝΩΝ [1]
PGM 4.2758
ΤΕΚΟΥΣΑ [1]
Isaeus *Pyrr.* 15
ΤΕΛΑΜΩΝ [1]
Aristophon 5.7
ΤΕΛΕΟΝ [1]
Lucian *Bis Acc.* 17
ΤΕΛΕΥΤΗΝ [1]
Plu. *Mor.* 766 B
ΤΕΛΕΩ [1]
Herodas 2.64
ΤΕΛΟΣ [2]
Aristaen. *Ep.*
2.20.5ff; Theoc.
2.152
ΤΕΟΙΣ [1]
Theoc. 23.27
ΤΕΟΙΣΙΝ [1]
Theoc. 23.37
ΤΕΡΠΟΥΣΑ [1]
Plu. *Mor.* 713 D
ΤΕΡΨΙΣ [1]
Theoc. 3.20
ΤΕΣΣΑΡΑΣ [1]
Theoc. 11.41
ΤΕΤΑΡΤΟΣ [1]
Theoc. 2.119
ΤΕΤΑΤΑΙ [1]
Theoc. 11.32
ΤΕΤΡΑΚΙΣ [1]
Theoc. 2.155
ΤΕΤΤΑΡΑΣ [1]
Lucian *D. Meretr.*
14.3
ΤΕΥΚΡΟΥ [1]
Ant. Lib. 39.2
ΤΕΥΞΑΜΕΝΗ [1]
A.P. 5.206.6
ΤΗΔΕΙΩΣ [1]
Fr. Gren. 53
ΤΗΛΕΚΛΕΙΔΗΣ [1]
Ath. 14.639 a
ΤΗΡΗΣΑΣ [1]
Lucian *D. Meretr.*
8.3
ΤΙΘΗΤΙ [1]
Theoc. 3.48
ΤΙΛΑΙ [1]
Theoc. 3.21
ΤΙΜΩΡΟΣ [1]
Ael. *VH* 13.1
(156.1)
ΤΙΝΑΣΣΟΜΕΝΟΙ [1]
A.P. 5.145.2
ΤΙΤΘΑΣ [1]
Chariton 1.2.3
ΤΙΤΥΡ᾽ [1]
Theoc. 3.3
ΤΛΑΜΟΝΑ [1]
Theoc. 23.37
ΤΟΙΧΟΙΣΙ [1]
Theoc. 23.46
ΤΟΙΧΟΥ [1]
Lucian *D. Meretr.*
14.3
ΤΟΙΧΩ [1]
Theoc. 23.49
ΤΟΚΗΩΝ [1]
PGM 4.2758
ΤΟΛΜΑΝ [1]
A.P. 12.117.1
ΤΟΛΜΗΣΕΙΕΝ [1]
Isaeus *Pyrr.* 14
ΤΟΛΜΩΗ [1]
Pl. *Smp.* 182 e
ΤΟΛΜΩΝΤΩΝ [1]
Lucian *Bis Acc.* 31
ΤΟΞΑ [1]
Theoc. 23.4
ΤΟΞΟΝ [1]
Ael. *VH* 13.1
(155.20)
ΤΟΠΟΥ [1]
Plu. *Mor.* 759 B
ΤΟΥΝΟΜΑ [1]
Lucian *Bis Acc.* 29
ΤΡΑΥΜΑΤΑ [1]
J. Chrys. *Hom.* 37
ΤΡΑΦΩ [1]
Theoc. 11.40
ΤΡΑΧΕΙΑ [1]
Lucian *Bis Acc.* 31
ΤΡΑΧΗΛΩ [1]
Theoc. 23.51
ΤΡΑΧΥΤΑΤΑ [1]
Aristaen. *Ep.*
2.20.10ff
ΤΡΑΧΩΝ [1]
Theoc. 2.115
ΤΡΕΜΟΝΤΟΣ [1]
Chariton 1.3.5
ΤΡΕΠΗ [1]
A.P. 12.117.3
ΤΡΕΦΕΣΘΑΙ [1]
Alciph. 4.9.1
ΤΡΙΒΩΜΕΣ [1]
Theoc. 7.123
ΤΡΙΒΩΝΑ [1]
P. Teb. 17
ΤΡΙΓΩΝΟΝ [2]
Ath. 14.638 d;
14.638 e
ΤΡΙΣ [2]
Theoc. 2.155; 23.44
ΤΡΙΣΙΝ [1]
A.P. 12.90.1
ΤΡΙΣΣΗΝ [1]
A.P. 5.281.4
ΤΡΙΤΗ [1]
Ant. Lib. 39.5
ΤΡΙΤΗΝ [2]
Alciph. 4.8.2;
Herodas 2.64
ΤΡΙΤΟΝ [2]
A.P. 5.167.1;
12.90.7
ΤΡΙΤΟΣ [1]
Theoc. 2.119

ΤΡΙΧΑΣ [1]
Lucian *Bis Acc.* 31
ΤΡΟΠΟΝ [1]
Theoc. 23.2
ΤΡΟΠΩ [1]
Philostr. *Im.* 1.2.5
ΤΡΟΦΗΣ [1]
Ant. Lib. 39.5
ΤΡΟΦΟΙΣ [1]
Chariton 1.2.3
ΤΡΟΦΟΝ [1]
Ant. Lib. 39.3
ΤΡΟΦΟΣ [1]
Ant. Lib. 39.4
ΤΡΟΦΟΥ [1]
Ant. Lib. 39.4
ΤΡΥΦΗΣ [1]
Ar. *Ec.* 973b
ΤΡΥΦΩΣΑ [1]
Plu. *Mor.* 753 B
ΤΡΥΧΙΝΑ [1]
Alciph. 4.9.2
ΤΡΩΘΕΙΣ [1]
A.P. 5.189.3
ΤΥΡΟΝ [1]
Theoc. 11.66
ΤΥΡΟΣ [1]
Theoc. 11.36
ΤΥΦΛΩΤΤΟΥΣΙ [1]
Philostr. *Im.* 1.2.3
ΤΥΧΕΙΝ [2]
Aristaen. *Ep.* 2.20.25ff; Men. *Dysc.* 61
ΤΥΧΗ [2]
Philostr. *Ep.* 39; Pl. *Smp.* 203 b
ΤΥΧΗΝ [1]
Chariton 1.3.5
ΤΥΧΟΙ [1]
Philostr. *Im.* 1.2.4
ΤΥΧΟΝ [1]
Chariton 1.3.6
ΤΥΧΟΥΣΑΝ [1]
Fr. Gren. 22
ΤΩΓΑΛΜΑ [1]
Theoc. 23.60
ΤΩΝΤΡΩ [1]
Theoc. 11.44
ΤΩΥΛΙΟΝ [1]
Theoc. 11.12
ΤΩΦΑΛΜΩ [1]
Lucian *Bis Acc.* 31
ΥΑΚΙΝΘΙΝΑ [1]
Theoc. 11.26
ΥΒΡΕΙ [1]
Ael. *VH* 13.1 (155.15)
ΥΒΡΙΖΕΙ [1]
A.P. 5.164.1
ΥΒΡΙΝ [2]
Ant. Lib. 39.6; Theoc. 23.14
ΥΒΡΙΣ [4]
A.P. 5.256.3; 5.256.4; Lucian *Bis Acc.* 17; Prat. 708.2
ΥΒΡΙΣΕ [1]
Theoc. 23.58
ΥΒΡΙΣΤΗΝ [2]
A.P. 5.256.2; 6.71.8
ΥΔΑΤΑ [1]
Theoc. 23.59
ΥΔΑΤΟΣ [1]
A.P. 5.281.5
ΥΔΡΟΠΟΤΕΙΝ [1]
Lucian *Bis Acc.* 16
ΥΔΩΡ [2]
A.P. 5.281.3; Theoc. 11.47
ΥΕΤΟΝ [1]
A.P. 5.145.5
ΥΕΤΟΣ [1]
A.P. 5.167.1
ΥΙΕΙΣ [2]
Const. VII 002.2.124.5; Polyb. 10.26.4
ΥΙΟΣ [1]
Plu. *Mor.* 772 E
ΥΛΑΙΟΣ [2]
Ael. *VH* 13.1 (155.5); Theoc. 23.10
ΥΟΜΕΝΟΣ [1]
A.P. 5.189.2
ΥΟΣ [2]
Pl. *Smp.* 203 b (2)
ΥΠΑΙΘΡΙΟΣ [1]
Pl. *Smp.* 203 b
ΥΠΑΚΟΥΕΙΝ [1]
Lucian *Bis Acc.* 29
ΥΠΑΚΟΥΕΙΣ [1]
Theoc. 3.24
ΥΠΑΚΟΥΣΩ [1]
Theoc. 11.78
ΥΠΑΚΟΥΩΜΕΝ [1]
Plu. *Mor.* 713 C
ΥΠΑΝΔΡΟΥΣ [2]
Const. VII 002.2.124.5; Polyb. 10.26.3
ΥΠΑΡ [1]
Aristaen. *Ep.* 2.19.5ff
ΥΠΑΡΧΕΙΣ [1]
Aristaen. *Ep.* 2.20.10ff
ΥΠΕΚΦΑΙΝΕΤΑΙ [1]
Philostr. *Im.* 1.2.5
ΥΠΕΞΕΛΘΟΥΣΑ [1]
Philostr. *Im.* 1.12.4
ΥΠΕΡΑΓΑΠΩΣΑ [1]
Aristaen. *Ep.* 2.16.5ff
ΥΠΕΡΑΧΘΕΕΣ [1]
Theoc. 11.37
ΥΠΕΡΒΟΛΗΝ [1]
Ant. Lib. 39.5
ΥΠΕΡΗΝΕΓΚΕΝ [1]
Ant. Lib. 39.1
ΥΠΕΡΗΦΑΝΕ [1]
Philostr. *Ep.* 14
ΥΠΕΡΘΥΡ' [1]
Herodas 2.65
ΥΠΕΡΟΡΑΣ [1]
Lucian *D. Meretr.* 14.3
ΥΠΕΡΩΟΥ [1]
Ar. *Ec.* 698
ΥΠΕΣΤΑΛΜΕΝΟΙΣ [1]
Philostr. *Im.* 1.2.5
ΥΠΕΣΤΙ [1]
Theoc. 11.33
ΥΠΕΣΧΕΤΟ [1]
Ant. Lib. 39.2
ΥΠΗΓΑΓΕΤΟ [1]
Philostr. *V.S.* 485
ΥΠΗΝΗ [1]
Aristaen. *Ep.* 2.19.5ff
ΥΠΗΝΩΣΑΙΣ [1]
Callim. *Epigr.* 64.1

ΥΠΗΡΕΤΑΣ [1]
Prat. 708.7
ΥΠΗΧΘΗ [1]
Philostr. *Ep.* 29
ΥΠΝΑΠΑΤΗ [1]
A.P. 5.165.4
ΥΠΝΟΝ [3]
Aristaen. *Ep.* 2.19.1ff; PGM 4.2736; Theoc. 3.49
ΥΠΝΟΣ [2]
Theoc. 11.22; 11.23
ΥΠΝΟΥ [3]
Lucian *Bis Acc.* 17; Philostr. *Im.* 1.2.2 (2)
ΥΠΝΩ [1]
Helio. 4.17
ΥΠΝΩΣΑΙΣ [3]
A.P. 5.23.1; 5.23.3; Callim. *Epigr.* 64.3
ΥΠΟΓΡΑΦΟΜΕΝΗΝ [1]
Lucian *Bis Acc.* 31
ΥΠΟΔΕΧΕΣΘΑΙ [1]
Xen. *Mem.* 3.11.10
ΥΠΟΔΕΧΕΤΑΙ [1]
Ant. Lib. 39.2
ΥΠΟΔΗΜΑ [1]
Philostr. *Im.* 1.2.5
ΥΠΟΔΗΜΑΤΑ [1]
Lucian *D. Meretr.* 14.3
ΥΠΟΘΕΡΜΑΙΝΟΜΕΝΟΣ [1]
Lucian *D. Meretr.* 8.3
ΥΠΟΚΑΡΔΙΟΝ [1]
Theoc. 11.15
ΥΠΟΚΕΙΜΕΝΗΝ [1]
Philostr. *Im.* 1.2.5
ΥΠΟΛΑΒΩΝ [1]
Philostr. *V.S.* 485
ΥΠΟΛΕΙΠΕΣΘΑΙ [1]
Lucian *Bis Acc.* 17
ΥΠΟΜΕΝΕΙΝ [1]
Aristophon 5.6
ΥΠΟΠΤΕΥΗΣΙ [1]
Theoc. 23.10
ΥΠΟΣΤΕΝΩΝ [1]
Lucian *D. Meretr.* 8.2
ΥΠΟΣΧΕΣΙΝ [1]
A.P. 6.71.7
ΥΠΟΥΡΓΕΙ [1]
Lucian *Bis Acc.* 17
ΥΠΟΧΑΛΚΟΝ [1]
Helio. 4.17
ΥΠΟΦΙΑΝ [1]
Ant. Lib. 39.5
ΥΠΩΠΤΕΥΟΝ [1]
Lucian *Bis Acc.* 31
ΥΣΤΕΡΑΝ [1]
Aristaen. *Ep.* 2.16.1ff
ΥΣΤΕΡΟΝ [2]
Prat. 708.7; Theoc. 11.28
ΥΦΕΛΟΜΕΝΟΝ [1]
Lucian *D. Meretr.* 12.311
ΥΦΗΚΕ [1]
Plu. *Gal.* 19.2
ΥΦΗΨΕΝ [1]
Herodas 2.36
ΥΦΙΣΤΑΜΕΝΗΝ [1]
Helio. 4.17
ΥΨΗΛΑΣ [1]
Theoc. 11.18
ΥΨΗΛΩΝ [1]
A.P. 5.153.2
ΦΑΕΙ [1]
Babrius 116.4
ΦΑΙΝΕΤΑΙ [2]
Isaeus *Pyrr.* 15; 16
ΦΑΙΝΟΜΑΙ [1]
Theoc. 11.79
ΦΑΙΝΟΜΕΝΟΝ [1]
A.P. 5.153.2
ΦΑΙΝΟΥΣΑ [1]
A.P. 5.191.1
ΦΑΜΕΝΟΣ [1]
Fr. Gren. 20
ΦΑΝΕΙΗ [2]
Const. VII 002.2.124.5; Polyb. 10.26.3
ΦΑΝΕΡΩΣ [2]
Chariton 1.3.2; Pl. *Smp.* 182 d
ΦΑΝΟΣ [1]
A.P. 12.116.4
ΦΑΝΤΑΣΙΑΝ [1]
Aristaen. *Ep.* 2.19.1
ΦΑΝΤΑΣΙΑΣ [1]
Ael. *VH* 13.1 (155.10)
ΦΑΝΤΑΣΜΑΤΙΑ [1]
Plu. *Mor.* 766 B
ΦΑΝΤΙ [1]
Theoc. 7.121
ΦΑΡ [1]
A.P. 12.72.3
ΦΑΡΜΑΚΕΥΣ [1]
Pl. *Smp.* 203 b
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Ael. *N.A.* 9.13; Aristaen. *Ep.* 1.27.40; Lucian *D. Meretr.* 14.4; Plu. *Gal.* 19.5
ΦΑΣΚΟΥΣΑΝ [1]
Plu. *Mor.* 753 B
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Ar. *Ec.* 702b
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Lucian *Bis Acc.* 17
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A.P. 12.167.1; Lucian *Bis Acc.* 31
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Alciph. 4.8.1; Theoc. 11.59
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Alciph. 4.9.5
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Theoc. 7.125
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Theoc. 11.74
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A.P. 12.85.6
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Theoc. 23.13
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Theoc. 11.24; 11.30
ΦΕΥΓΟΝΤΑ [1]
Theoc. 11.75
ΦΕΥΓΟΥΣΑ [1]
Plu. *Gal.* 19.5
ΦΕΥΓΩΝ [1]
Theoc. 2.152
ΦΘΙΜΕΝΟΝ [1]
Theoc. 3.48
ΦΙΑΡΩΤΕΡΑ [1]
Theoc. 11.21
ΦΙΑΑ [4]
Fr. Gren. 11;
Theoc. 2.124; 3.22;
3.50
ΦΙΑΑΓΡΥΠΝΟΙΣΙ [1]
PGM 4.2739
ΦΙΑΑΙΣ [1]
A.P. 5.118.2
ΦΙΑΑΚΟΛΑΣΤΟΝ [1]
Plu. *Gal.* 19.5
ΦΙΑΑΚΡΗΗΤΟΥΣ [1]
A.P. 5.281.1
ΦΙΑΑΜΑ [1]
Theoc. 23.9
ΦΙΑΑΣ [2]
Alciph. 4.9.2;
Lucian *D. Meretr.*
12.311
ΦΙΑΑΣΑΣ [1]
Theoc. 23.42
ΦΙΑΑΣΕΙΣ [1]
Theoc. 23.33
ΦΙΑΑΣΟΝ [1]
Theoc. 23.40
ΦΙΑΑΣΩΤΟΝ [1]
A.P. 5.191.3
ΦΙΑΕ [2]
A.P. 5.167.6;
Theoc. 23.44
ΦΙΑΕΙ [1]
Aristaen. *Ep.*
2.19.1
ΦΙΑΕΙΣ [1]
Alciph. 4.9.3
ΦΙΑΕΙΤΑΙ [1]
Lucian *D. Meretr.*
14.1
ΦΙΑΕΞΑΠΑΤΙΣ [1]
A.P. 5.164.2
ΦΙΑΕΟΝΤ' [1]
Theoc. 11.19
ΦΙΑΕΟΝΤΑ [1]
Theoc. 23.3
ΦΙΑΕΟΝΤΕΣ [1]
Theoc. 23.62
ΦΙΑΕΡΩΣ [1]
A.P. 5.206.5
ΦΙΑΕΡΩΣΙ [1]
A.P. 5.191.1
ΦΙΑΗ [3]
A.P. 5.153.4;
5.165.1; Aristaen.
Ep. 1.27.1ff
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Plu. *Mor.* 766 B
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A.P. 12.90.6;
Aristaen. *Ep.*
2.19.20ff
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2.19.20ff; Theoc.
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ΦΙΑΗΜΑΤΑ [1]
Philostr. *Im.*
1.12.4
ΦΙΑΗΣΩ [1]
Theoc. 3.19
ΦΙΑΙΑΣ [1]
A.P. 12.85.10
ΦΙΑΙΗΝ [1]
Fr. Gren. 8
ΦΙΑΙΗΣ [1]
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ΦΙΑΙΝΕ [1]
Theoc. 7.121
ΦΙΑΙΝΟΝ [1]
Theoc. 2.115
ΦΙΑΙΠΠΕ [1]
Philostr. *V.S.* 485
ΦΙΑΙΠΠΟΣ [1]
Stob. *Anth.* 3.2.18
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Philostr. *V.S.* 485
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Theoc. 11.39; 11.68
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Aristaen. *Ep.*
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Pl. *Smp.* 203 b
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Plu. *Mor.* 766 B
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PGM 4.2744
ΦΙΑΟΤΙΜΙΑΝ [1]
Alciph. 4.8.1
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ΦΙΑΤΑΤΟΝ [1]
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A.P. 12.85.8
ΦΙΑΩΝ [5]
Men. *Dysc.* 58; Pl.
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Mor. 772 F (2);
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ΦΙΑΩΤΙΣ [1]
Alciph. 4.9.4
ΦΛΗΝΑΦΑΝ [1]
Aristaen. *Ep.*
2.20.15ff
ΦΛΙΑΝ [1]
Theoc. 23.18
ΦΛΙΗΝ [1]
A.P. 12.118.6
ΦΛΟΓΑ [1]
Theoc. 23.16
ΦΟΒΑΘΗΣ [1]
Theoc. 23.41
ΦΟΒΕΡΟΝ [1]
Theoc. 23.50
ΦΟΒΕΡΩΤΕΡΟΙ [1]
Helio. 4.17
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Plu. *Gal.* 19.2

ΦΟΙΝΙΚΕΣ [1]
Ant. Lib. 39.2
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Alciph. 4.8.1
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Theoc. 11.22
ΦΟΙΤΩΣΙΝ [1]
Philostr. *V.S.* 485
ΦΟΝΕΥΣΕΙΝ [1]
Lucian *D. Meretr.* 8.3
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Men. *Sam.* 413
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A.P. 12.85.7
ΦΡΕΝΑΠΑΤΗΣ [1]
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ΦΡΕΣΙΝ [1]
PGM 4.2741
ΦΡΟΝΗΣΕΩΣ [1]
Pl. *Smp.* 203 b
ΦΡΟΝΤΙΔΑΣ [1]
Alciph. 4.8.2
ΦΡΟΝΤΙΣΤΙΚΩΝΣ [1]
Xen. *Mem.* 3.11.10
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Ar. *Ec.* 950
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Theoc. 7.122
ΦΡΟΥΡΙΟΝ [1]
Philostr. *Im.* 1.12.4
ΦΡΥΓΙΟΥ [1]
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Philostr. *Ep.* 39
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ΦΥΓΕΙΝ [1]
Plu. *Mor.* 753 B
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Theoc. 11.14
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Lucian *Bis Acc.* 31
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Aristaen. *Ep.* 2.20.35ff
ΦΥΛΛΑ [2]
A.P. 5.145.2; Theoc. 11.26
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A.P. 6.71.1
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Aristaen. *Ep.* 2.20.5ff
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Lucian *Bis Acc.* 29; 31
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Theoc. 2.108
ΦΩΝΙ [1]
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Philostr. *Ep.* 14 (2)
ΧΑΙΡΕΑΣ [3]
Chariton 1.3.1; 1.3.3; 1.3.7
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Theoc. 23.26
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Theoc. 23.62
ΧΑΙΤΗΝ [1]
A.P. 5.281.3
ΧΑΛΑΖΟΒΟΛΕΙ [1]
A.P. 5.64.1
ΧΑΛΕΠΩΣ [1]
Helio. 4.17
ΧΑΛΕΠΩΤΑΤΟΝ [1]
Chariton 1.2.3
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A.P. 5.64.6
ΧΑΛΚΕΟΣ [1]
Theoc. 2.30
ΧΑΜΑΙ [1]
Lucian *D. Meretr.* 15.2
ΧΑΜΑΙΚΟΙΤΙΑΙ [1]
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Aristaen. *Ep.* 2.20.20ff
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ΧΑΡΑΣΣΩ [1]
Theoc. 23.46
ΧΑΡΙΕΝΤΑ [1]
Theoc. 2.115
ΧΑΡΙΕΣΣ' [1]
Theoc. 3.6
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Theoc. 3.45; 11.30
ΧΑΡΙΕΣΣΑΝ [1]
A.P. 6.71.7
ΧΑΡΙΖΕΣΘΑΙ [1]
Aristaen. *Ep.* 1.27.15ff
ΧΑΡΙΚΛΕΙΑΝ [2]
Helio. 4.17 (2)
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ΧΑΡΙΝ [1]
Ar. *Pl.* 1009
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Aristaen. *Ep.* 2.19.15ff
ΧΑΡΙΣ [1]
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Alciph. 4.9.2; 4.9.4; Lucian *D. Meretr.* 14.4
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Ar. *Ec.* 973b
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A.P. 5.153.3
ΧΑΥΝΟΝ [1]
Philostr. *Im.* 1.2.4
ΧΕΙΛΕΑ [2]
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Theoc. 11.33
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Aristaen. *Ep.* 2.20.25ff
ΧΕΙΜΑ [1]
A.P. 5.189.1
ΧΕΙΜΑΙΝΕΙ [1]
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A.P. 5.118.2; Theoc. 23.5
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ΧΗΡΕΥΕΙ [1]
Philostr. *Im.* 1.12.4
ΧΘΙΖΑ [1]
A.P. 5.281.1
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A.P. 5.64.2; 12.85.2
ΧΘΟΝΟΣ [1]
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A.P. 5.165.3
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Men. *Sam.* 406
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A.P. 5.64.6
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Philostr. *Im.* 1.2.4
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ΩΠΤΑΙΣΜΑΙ [1]
A.P. 12.115.2
ΩΡΑ [1]
Philostr. *Im.* 1.2.3
ΩΡΑΙΑ [1]
Ar. *Ec.* 696
ΩΡΑΣ [2]
Aristaen. *Ep.* 2.20.30ff; Philostr. *Ep.* 29
ΩΡΕΣΙ [1]
Theoc. 3.46
ΩΡΧΑΙΟΣ [1]
Theoc. 11.8
ΩΣΑΥΤΩΣ [1]
Aristaen. *Ep.* 2.20.20ff
ΩΣΕΝ [1]
A.P. 12.131.4
ΩΣΙ [2]
Aristaen. *Ep.* 2.20.35ff; Pl. *Smp.* 182 d
ΩΣΙΝ [1]
Philostr. *Im.* 1.2.5
ΩΣΤΟΡΓΟΣ [1]
Theoc. 2.112
ΩΤΑ [1]
Plu. *Mor.* 713 C
ΩΤΟΣ [1]
Theoc. 11.32
ΩΦΛΕΝ [1]
Antiphanes fr. 239.3
ΩΧΕΤΟ [1]
Theoc. 2.152

ABDERE [1]
Tib. 1.2.22
ABEAM [1]
Ter. *Eu.* 791
ABESSE [2]
Plaut. *Cur.* 165;
Pliny *Ep.* 7.5
ABESSET [1]
Tib. 1.2.63
ABEST [1]
Plaut. *Cur.* 119
ABEVNDI [1]
Lucr. 4.1181
ABEVNT [1]
Ov. *M.* 13.769
ABEVNTIS [1]
Ov. *Am.* 1.6.71
ABIBIS [1]
Ov. *Ars* 2.529
ABIBIT [1]
Ov. *Ars* 3.60
ABIECIT [1]
Fortun. 1.12
ABIIT [3]
Catull. 63.74;
Plaut. *Am.* 1045;
Cur. 109
ABIRE [2]
Hor. *Epod.* 11.20;
Prop. 1.5.20
ABIRET [1]
Ov. *Am.* 3.1.55
ABIS [2]
Ter. *Eu.* 799; 803
ABITO [1]
Hor. *Carm.* 3.14.24
ABRVPTIS [1]
Ov. *Am.* 2.1.25
ABSENTEM [1]
Ter. *Ph.* 118
ABSTERGEREM [1]
Ter. *Eu.* 779
ABSTINEAS [2]
Plaut. *Cur.* 37;
Tib. 1.2.57
ABSTINENS [1]
Hor. *Carm.* 3.7.18
ABSVMPTI [1]
Ov. *Am.* 1.6.70
ACCEDAM [1]
Hor. *S.* 2.3.263
ACCEDES [1]
Ov. *Ars* 2.529
ACCEDO [1]
Ter. *Eu.* 791
ACCEPERAT [1]
Ov. *Ep.* 10.51
ACCEPTIS [1]
Ov. *Ars* 3.55
ACCEPTOS [1]
Ov. *Ep.* 10.52
ACCERSOR [1]
Ter. *Eu.* 47
ACCESSISSET [1]
Livy *Per.* 89
ACCIPIAM [1]
Ter. *Eu.* 771
ACCIPIT [1]
Ov. *M.* 14.743
ACER [1]
Tib. 2.6.15
ACERBA [1]
Tib. 1.2.98
ACERVO [1]
Tib. 1.1.77
ACHELOE [1]
Ov. *Fast.* 5.343
ACHILLES [1]
Ov. *Am.* 2.1.29
ACIDIS [2]
Ov. *M.* 13.757;
13.787
ACIES [1]
Ov. *Am.* 3.8.26
ACIN [2]
Ov. *M.* 13.861 (2)
ACIS [1]
Ov. *M.* 13.750
ACRIOR [1]
Ov. *M.* 13.802
ACRIVS [1]
Ov. *M.* 13.867
ACTIS [1]
Ov. *M.* 13.753
ACTO [1]
Ov. *M.* 13.806
ACTORVM [1]
Juv. 9.84
ACTVM [1]
Lucilius 945
ACTVS [1]
Hor. *Carm.* 3.7.5
ACTVTVM [1]
Plaut. *Ba.* 1118
ACVMINE [1]
Ov. *M.* 13.778
ACVTA [1]
Ov. *Rem.* 27
ACVTIS [1]
Ov. *Ars* 3.589
ACVTVM [1]
Claud. *Eutr.* 1.77
ADAPERTA [1]
Ov. *M.* 14.740
ADDAT [1]
Tib. 2.4.42
ADDE [4]
Ov. *Ars* 3.81;
3.587; *M.* 13.854;
Tib. 1.2.1
ADDIDIT [1]
Aul. Gell. 19.9.12
ADDIT [1]
Ov. *M.* 14.714
ADDVCAM [2]
Plaut. *Cur.* 139;
Ter. *Eu.* 808
ADDVXTI [1]
Ter. *Eu.* 794
ADEAM [1]
Plaut. *Cur.* 145
ADEO [1]
Ter. *Eu.* 806
ADERAT [1]
Ter. *Ph.* 105
ADERIT [2]
Ov. *Rem.* 509; Ter.
Eu. 811
ADERO [1]
Ov. *M.* 14.727
ADES [1]
Ov. *Am.* 1.6.54
ADESSE [1]
Plaut. *Cur.* 81
ADESSET [1]
Ov. *Am.* 1.6.34
ADEST [2]
Ov. *M.* 13.829; Ter.
Eu. 776
ADFERT [1]
Plaut. *Cur.* 118
ADFICITVR [1]
Plaut. *Cur.* 142
ADGNOSCO [1]
Tib. 2.6.48
ADGREDITVR [1]

Claud. *Eutr.* 1.78
ADIBIT [1]
Tib. 1.5.61
ADIBO [1]
Plaut. *Cur.* 115
ADIISSE [1]
Tib. 1.2.81
ADIMVNT [1]
Hor. *Carm.* 1.25.3
ADIT [1]
Ov. *M.* 13.772
ADITV [1]
Ov. *Am.* 1.6.3
ADIVMENTI [1]
Ter. *Ph.* 105
ADIVNGERE [1]
Hor. *S.* 2.3.247
ADIVVAT [1]
Tib. 1.2.16
ADIVVATO [1]
Catull. 32.4
ADLIGAT [1]
Ter. *Eu.* 809
ADLOQVITVR [1]
Ov. *M.* 13.739
ADMETI [1]
Ov. *Ars* 2.239
ADMIRANTE [1]
Prop. 2.17.11
ADMIRERE [1]
Prop. 2.17.7
ADMISSO [1]
Ov. *Am.* 1.6.72
ADMISSVS [1]
Livy *Per.* 89
ADMITTAS [1]
Ov. *Am.* 1.8.53
ADMITTIS [1]
Prop. 1.16.19
ADMITTOR [1]
Prop. 2.17.12
ADMONVISSE [1]
Cic. *Phil. fr.* 10.3.1
ADOLESCIT [1]
Ov. *Am.* 2.19.23
ADOPERTO [1]
Livy *Per.* 89
ADPLORANS [1]
Hor. *Epod.* 11.12
ADPOSITA [1]
Ov. *Am.* 3.1.58
ADRODENS [1]
Pers. 5.163
ADSCENDIT [1]
Ov. *M.* 13.780
ADSIDVO [1]
Ov. *M.* 13.792
ADSPERSAS [1]
Tib. 1.2.48
ADSPEXERIT [1]
Tib. 1.2.37
ADSPICE [1]
Ov. *M.* 13.842
ADSPICIAM [1]
Tib. 2.6.16
ADSPIRABAT [1]
Tib. 2.3.71
ADSTRICTI [1]
Ov. *Am.* 3.1.50
ADTVLIT [1]
Tib. 2.4.36
ADVENTVRVM [1]
Plaut. *Cur.* 143
ADVERSOS [1]
Ov. *Am.* 1.9.11
ADVLATIONI [1]
Sen. *QNat.* 4 A pr. 6
ADVLESCENS [2]
Catull. 63.63; Fortun. 1.12
ADVLESCENTES [1]
Cic. *Phil. fr.* 10.3.1
ADVLESCENTVLVM [1]
Ter. *Ad.* 101
ADVLTER [3]
Ov. *Am.* 3.4.8; *Ars* 2.637; Juv. 9.80
ADVLTERA [1]
Ov. *Am.* 3.4.5
ADVLTERIS [1]
Apul. *Ap.* 75
ADVLTERVM [1]
Plaut. *Am.* 1049
ADVOCATI [1]
Plaut. *Am.* 1040
AEDES [5]
Aul. Gell. 4.14.5; Livy *Per.* 89; Plaut. *Ba.* 1120; *Cur.* 39; 93
AEDIBVS [2]
Plaut. *Am.* 1050; Ter. *Eu.* 784
AEDIFICARE [1]
Hor. *S.* 2.3.247
AEDILEM [1]
Aul. Gell. 4.14.6
AEDILIS [2]
Aul. Gell. 4.14.2; 4.14.6
AEDIS [9]
Plaut. *Ad.* 88; *Am.* 1018; 1048; 1052; 1072; *Per.* 570; 571; Prop. 2.6.1; Ter. *Eu.* 773
AEGER [1]
Pliny *Ep.* 7.5
AEGREST [1]
Plaut. *Cur.* 169
AEGROTVS [1]
Plaut. *Cur.* 61
AENEA [1]
Ov. *Am.* 2.19.27
AEQVE [3]
Hor. *Carm.* 3.7.26; 3.7.27; Plaut. *Cur.* 141
AEQVI [1]
Plaut. *Cur.* 65
AEQVIPARABILE [1]
Plaut. *Cur.* 168
AEQVOM [1]
Ter. *Ph.* 114
AEQVORE [2]
Ov. *M.* 13.792; 13.854
AEQVORIBVS [1]
Ov. *M.* 13.804
AEQVORIS [1]
Ov. *M.* 13.779
AERA [1]
Ov. *Am.* 1.8.51
AERATA [1]
Claud. *Eutr.* 1.82
AERVMNA [1]
Plaut. *Cur.* 142
AESCVLAPI [2]
Plaut. *Cur.* 14; 62
AESCVLO [1]
Hor. *Carm.* 3.10.17
AESTIVA [1]
Ov. *M.* 13.793

AESTIVO [1]
Tib. 1.2.50
AESTV [1]
Ov. *M.* 13.811
AESTVM [1]
Ov. *M.* 14.700
AETAS [4]
Claud. *Eutr.* 1.97; Ov. *Am.* 1.9.3; *Ars* 3.65; *M.* 13.828
AETATE [2]
Ov. *Ars* 3.65; 3.571
AETATEM [1]
Plaut. *Am.* 1023
AETATIS [2]
Apul. *Ap.* 9; Ov. *Fast.* 5.353
AETERNA [1]
Prop. 1.16.47
AETHER [1]
Ov. *Ars* 3.55
AETNEN [2]
Ov. *M.* 13.770; 13.868
AEVO [1]
Ov. *M.* 14.731
AFFERT [1]
Plaut. *Cur.* 69
AGAM [2]
Catull. 63.71; Plaut. *Am.* 1046
AGAS [1]
Ter. *Eu.* 795
AGAT [2]
Ov. *Ars* 3.582; Tib. 1.2.67
AGATVR [1]
Tib. 1.8.57
AGE [3]
Ov. *M.* 14.721; Plaut. *Cur.* 123; *Cur.* 133
AGEBAT [1]
Ov. *M.* 14.750
AGER [1]
Ov. *Ars* 3.82
AGERET [2]
Aul. Gell. 4.14.6; Ter. *Ph.* 117
AGIMV [1]
Ter. *Eu.* 811
AGIMVS [1]
Plaut. *Cur.* 159
AGIS [3]
Ov. *Am.* 3.4.2; Ter. *Eu.* 797; 804
AGIT [4]
Fortun. 1.12; Hor. *Carm.* 3.7.8; *S.* 2.3.260; Ter. *Eu.* 783
AGITE [1]
Plaut. *Cur.* 88
AGMEN [1]
Ter. *Eu.* 774
AGMINE [1]
Tib. 1.5.63
AGNAM [1]
Pers. 5.167
AGNI [1]
Ov. *M.* 13.827
AGO [1]
Plaut. *Cur.* 107
AGROS [3]
Ov. *M.* 13.865; Tib. 2.1.67; 2.3.79
AIS [1]
Ter. *Eu.* 810
AIT [5]
Ov. *M.* 14.751; Pers. 5.163; Ter. *Ph.* 114; Tib. 1.8.55; 2.6.20
ALAS [1]
Ov. *Rem.* 39
ALBESCENS [1]
Hor. *Carm.* 3.14.25
ALBIS [1]
Ov. *M.* 13.800
ALES [2]
Ov. *Am.* 1.6.66; *M.* 13.771
ALGIDA [1]
Catull. 63.70
ALIENAS [1]
Ter. *Ad.* 89
ALIENVM [1]
Prop. 3.3.47
ALIMENTA [1]
Ov. *Am.* 2.19.24
ALIO [1]
Prop. 1.13.34
ALITIBVS [1]
Prop. 1.16.45
ALMA [1]
Ov. *M.* 13.759
ALNO [1]
Ov. *M.* 13.790
ALTA [2]
Ov. *Ars* 2.246; *M.* 13.794
ALTE [2]
CLE 950.6; Lucr. 4.1182
ALTER [4]
Ov. *Am.* 1.9.17; 1.9.18; Plaut. *Am.* 1046; *Per.* 565
ALTERA [2]
Ov. *Am.* 3.1.33; *M.* 13.775
ALTERIVS [3]
Ov. *Ars* 3.455; Prop. 1.3.36; 1.16.33
ALTIS [2]
Catull. 63.71; Ov. *Ars* 3.562
ALVEO [1]
Hor. *Carm.* 3.7.28
ALVIT [1]
Tib. 2.3.69
ALVMNAE [1]
Ov. *M.* 14.704
ALVVM [1]
Ov. *M.* 13.732
AMABAT [2]
Ter. *Ad.* 91; *Ph.* 109
AMABIT [1]
Ov. *Ars* 3.565
AMABO [2]
Plaut. *Cur.* 113; 138
AMANS [7]
Ov. *Am.* 1.8.78; 1.9.1; 1.9.2; 1.9.10; 1.9.15; *Fast.* 4.109; *Rem.* 36;
AMANTE [2]
Ov. *Am.* 1.6.72; Prop. 2.17.9
AMANTEM [7]
Hor. *Epod.* 11.9; Ov. *Am.* 1.6.31;

2.19.33; *M.* 14.715; Plaut. *Cur.* 165; Prop. 2.17.1; Tib. 1.8.61
AMANTES [7]
Ov. *Am.* 1.9.25; 2.19.5; *Ars* 3.69; Plaut. *Cur.* 126; Prop. 2.14.19; Tib. 1.8.71; 2.4.39
AMANTI [1]
Ov. *Rem.* 677; Plaut. *Cur.* 149; 152
AMANTIBVS [1]
Ov. *M.* 4.73
AMANTIS [7]
Claud. *Eutr.* 1.83; Ov. *Am.* 1.6.41; 1.9.28; *Ars* 3.454; Prop. 1.10.15; 1.16.46; 3.3.47
AMANTIVM [1]
Hor. *Carm.* 3.10.14
AMANTVM [2]
CLE 950.8; Sex. Turp. 202 (R)
AMARACINO [1]
Lucr. 4.1179
AMARAS [1]
Prop. 2.17.3
AMARE [6]
Hor. *S.* 2.3.250; Ov. *Am.* 2.19.46; *Rem.* 501; Plaut. *Cur.* 28; [Quint.] *Decl. Mai.* 15.7; Ter. *Ph.* 111
AMAREM [1]
Auson. *Ep.* 23.1
AMARI [3]
Ov. *Am.* 1.8.71; *Ars* 3.585; *Rem.* 305
AMARO [1]
Ov. *Ars* 3.583
AMARVNT [1]
Tib. 2.3.69
AMARVS [1]
Prop. 2.19.6
AMAS [4]
Ov. *Ars* 1.738; *M.* 13.861; Plaut. *Cur.* 31; 139
AMAT [5]
Hor. *Carm.* 1.25.3; Ov. *Fast.* 5.345; Plaut. *Cur.* 142; 170; Ter. *Ad.* 118
AMATO [1]
Plaut. *Cur.* 31
AMATOR [6]
Hor. *S.* 2.3.259; Lucr. 4.1177; Ov. *Am.* 3.11.13; *Ars* 3.591; Prud. *Symm.* 1.66; [Quint.] *Decl. Mai.* 15.7
AMATOREM [1]
Ter. *Eu.* 794
AMBAS [1]
Auson. *Ep.* 23.3
AMBITVS [1]
Claud. *Eutr.* 1.93
AMBO [3]
Ov. *Am.* 1.9.7; *Ep.* 10.57 (2)
AMBOS [2]
Ov. *Ep.* 10.51; Plaut. *Ba.* 1117
AMENTIA [1]
Hor. *S.* 2.3.249
AMES [1]
Plaut. *Cur.* 29
AMET [1]
Prop. 3.20.30
AMICA [3]
Ov. *Am.* 1.6.45; 2.1.17; *Ars* 2.531
AMICAE [5]
Ov. *Am.* 1.9.19; *Fast.* 5.339; Prud. *Symm.* 1.68; Sen. *Ep.* 4.4; *QNat.* 4 A pr. 6
AMICAM [1]
Mart. 4.29.5
AMICAS [1]
Ov. *M.* 4.77
AMICI [1]
Plaut. *Am.* 1040
AMICITIAE [1]
Petron. 97
AMICORVM [1]
Hor. *Epod.* 11.25
AMICOS [2]
Hor. *Epod.* 11.21; Tib. 1.5.65
AMICTA [1]
Catull. 63.70
AMITTERE [1]
Plaut. *Am.* 1017
AMMISSVM [1]
Lucr. 4.1180
AMNE [1]
Ov. *M.* 13.801
AMO [3]
Plaut. *Cur.* 48; 137; 148
AMOENISSVMI [1]
Plaut. *Cur.* 149
AMOR [34]
Hor. *Epod.* 11.24; *Carm.* 1.25.13; Ov. *Am.* 1.6.5; 1.6.13; 1.6.34; 1.6.37; 1.6.59; 1.6.60; 1.8.71; 1.8.72; 1.8.76; 1.9.4; 2.19.23; 2.19.25; *Ars* 2.233; 3.588; 3.594; *M.* 13.756; 13.762; 13.768; *Rem.* 39; 503; Plaut. *Cur.* 3; 49; 97; Pliny *Ep.* 7.5; Prop. 2.25.17; Tib. 1.2.4; 1.2.63; 1.5.60; 1.5.75; 2.3.71; 2.4.38; 2.6.15
AMORE [9]
Auson. *Ep.* 23.9; Hor. *Epod.* 11.2; 11.3; *S.* 2.3.252; 2.3.267; Ov. *Ars* 1.736; 3.571; Tib. 1.2.27; 1.2.75
AMOREM [5]
Auson. *Ep.* 23.9; Ov. *Ars* 3.579; *M.* 14.703; 13.744; Prud. *Symm.* 1.64
AMORES [5]

Ov. *Ars* 2.639; *M.* 13.737; Prop. 1.16.19; Tib. 1.2.59; 1.2.89
AMORIS [7]
Ov. *Am.* 2.19.52; 3.1.43; *Ars* 2.242; 2.248; 3.559; *M.* 14.722; Prop. 3.20.30
AMPLECTI [1]
Ov. *Am.* 3.8.11
AMPLEXV [3]
Juv. 9.75; Ov. *Am.* 3.8.12; Stat. *S.* 1.2.36
ANAXARETE [1]
Ov. *M.* 14.718
ANAXARETEN [1]
Ov. *M.* 14.699
ANAXARETES [1]
Ov. *M.* 14.750
ANCILLA [2]
Ov. *Am.* 2.19.41; *Ars* 2.525
ANCILLAE [2]
Claud. *Eutr.* 1.86; Ov. *Am.* 3.1.56
ANCILLAM [2]
Plaut. *Am.* 1049; Tib. 1.2.94
ANCILLVLA [1]
Plaut. *Cur.* 43
ANCIPITES [1]
Lucilius 939
ANCIPITI [1]
Lucilius 942
ANELLVM [1]
Plaut. *Per.* 572
ANGIPORTV [1]
Hor. *Carm.* 1.25.10
ANGVES [1]
Ov. *Am.* 2.1.25
ANGVIBVS [2]
Hor. *Carm.* 3.10.18; Ov. *Ars* 3.77
ANGVSTO [1]
Tib. 1.5.63
ANHELITVS [1]
Ov. *M.* 4.72
ANIMAM [1]
Apul. *Ap.* 9
ANIMI [1]
Ov. *Am.* 2.19.24
ANIMO [1]
Stat. *S.* 1.2.195
ANIMOS [2]
Hor. *Carm.* 3.14.25; Ov. *Am.* 1.9.5
ANIMOSA [1]
Ov. *Am.* 3.1.35
ANIMOSO [1]
Ov. *Am.* 1.6.51
ANIMVM [3]
Hor. *Carm.* 3.10.18; Ov. *Ars* 1.733; 2.250
ANIMVS [2]
[Quint.] *Decl. Mai.* 15.7; Ter. *Eu.* 816
ANNI [1]
Ov. *Ars* 3.62
ANNOS [2]
Ov. *Am.* 2.19.23; *Ars* 3.61
ANNOSA [1]
Ov. *M.* 13.799
ANTEMNIS [1]
Ov. *M.* 13.783
ANTESTARE [1]
Auson. *Ep.* 23.5
ANTIQVAE [1]
Aul. Gell. 4.14.1
ANTRA [2]
Ov. *M.* 13.777; 13.811
ANTRIS [1]
Ov. *M.* 13.822
ANTRORVM [1]
Ov. *M.* 13.763
ANVI [1]
Plaut. *Cur.* 111
ANVM [2]
Plaut. *Cur.* 114; Ter. *Ph.* 112
ANVS [8]
Hor. *Carm.* 1.25.9; Ov. *Ars* 3.70; Plaut. *Cur.* 76; 110; 122; 133; 160; Prop. 3.25.16
ANXIA [1]
Tib. 2.6.53
ANXIVS [1]
Tib. 1.2.25
APER [1]
Catull. 63.72
APERIRE [2]
Ov. *M.* 14.739; Prop. 1.10.16
APERIRI [1]
Plaut. *Ba.* 1118
APERIT [2]
Plaut. *Am.* 1020; 81
APERITE [1]
Plaut. *Am.* 1020
APERITVR [1]
Plaut. *Cur.* 21
APERIVNTVR [1]
Plaut. *Cur.* 93
APERTA [4]
Mart. 4.29.6; Ov. *Ars* 3.456; Prop. 2.9.42; Tib. 1.2.10
APERTE [1]
Tib. 2.3.71
APERTO [2]
Ov. *Ars* 2.245; Stat. *S.* 1.2.34
APICVLARVM [1]
Plaut. *Cur.* 10
APOLLINIS [1]
Auson. *Ep.* 23.7
APPELLANDAM [1]
Plaut. *Cur.* 114
APPETET [1]
Ov. *Ars* 3.568
APTA [4]
Ov. *Am.* 1.6.6; 1.9.14; *Fast.* 5.334; *M.* 13.783
AQVA [7]
Ov. *Am.* 1.6.26; 2.1.26; 3.1.58; *M.* 13.767; Prop. 3.3.52; Tib. 1.2.30; 1.5.76
AQVAE [6]
Hor. *Carm.* 3.10.19; Ov. *Ars* 3.62; *Fast.* 5.342; *M.* 13.841; Plaut. *Am.* fr. 5; Tib. 1.2.78
AQVAM [4]

Ov. *Am.* 2.19.32;
Plaut. *Cur.* 161;
Tib. 2.4.42; 2.6.8
AQVILO [1]
Prop. 3.7.71
AQVILONIBVS [1]
Hor. *Carm.* 3.10.4
AQVIS [1]
Ov. *Am.* 1.9.14
AQVOLAM [1]
Plaut. *Cur.* 160
ARA [1]
Plaut. *Cur.* 71
ARBITRATV [1]
Plaut. *Per.* 566
ARBOR [2]
Ov. *M.* 13.820;
13.847
ARBORE [1]
Ov. *Am.* 2.19.31
ARBVTEI [1]
Ov. *M.* 13.820
ARCANA [1]
Hor. *Epod.* 11.14
ARCESSITVS [1]
Hor. *S.* 2.3.261
ARCV [1]
Tib. 2.1.69
ARCVS [2]
Hor. *Carm.* 3.26.7;
Plaut. *Cur.* 132
ARDENTEM [1]
Fortun. 1.12
ARDOR [1]
Hor. *Epod.* 11.27
ARENTI [1]
Prop. 2.17.6
ARGENTO [2]
Plaut. *Cur.* 144;
Tib. 1.2.69
ARGENTVM [3]
Plaut. *Cur.* 34; 68;
Ter. *Ad.* 118
ARGVAT [1]
Ov. *Ars* 1.733
ARGVIT [1]
Hor. *Epod.* 11.10
ARGVMENTA [1]
Juv. 9.85
ARGVTA [1]
Prop. 1.16.16
ARGVTAE [1]
Hor. *Carm.* 3.14.21
ARIADNAEO [1]
Ov. *Fast.* 5.346
ARIDAS [1]
Hor. *Carm.* 1.25.19
ARMA [5]
Hor. *Carm.* 3.26.3;
Ov. *Am.* 1.6.30;
1.6.39; 1.9.26;
Tib. 1.2.66
ARMENTA [1]
Tib. 2.1.67
ARMIS [2]
Ov. *Am.* 1.6.33;
Ter. *Eu.* 789
ARROGANTEM [1]
Hor. *Carm.* 3.26.12
ARROGANTIS [1]
Hor. *Carm.* 1.25.9
ARSIT [1]
Fortun. 1.12
ARSVRO [1]
Ov. *M.* 14.747
ARTA [2]
Auson. *Ep.* 23.3;
Tib. 1.2.95
ARTE [5]
Ov. *Am.* 2.12.4;
Fast. 5.338; *Rem.*
34; 512; Prop.
3.3.50
ARTEM [1]
Claud. *Eutr.* 1.78
ARTES [5]
Ov. *Am.* 3.8.1; *Ars*
3.594; *Fast.* 4.113;
Rem. 29; Tib.
1.8.61
ARTIS [1]
Prud. *Symm.* 1.65
ARTOS [1]
Pers. 5.170
ARTVS [1]
Ov. *M.* 14.757
ASCYLTI [1]
Petron. 97
ASCYLTOS [1]
Petron. 97
ASPECTAS [1]
Plaut. *Am.* 1028
ASPERA [1]
Stat. *S.* 1.2.199
ASPERAS [1]
Hor. *Carm.* 3.10.2
ASPERIOR [1]
Ov. *M.* 13.803
ASPEXERO [1]
Plaut. *Am.* 1048
ASPICE [1]
Ov. *Am.* 1.6.17
ASPIRAVERINT [1]
Lucilius 944
ASSVM [1]
Plaut. *Cur.* 164
ASTERIE [1]
Hor. *Carm.* 3.7.1
ASTERIS [4]
Stat. *S.* 1.2.197;
1.2.198; 1.2.198;
1.2.198
ATEI [1]
Aul. Gell. 4.14.1
ATRAM [1]
Ov. *M.* 13.732
ATTENVANT [1]
Ov. *Ars* 1.735
ATTICAM [2]
Ter. *Eu.* 805; *Ph.*
114
ATTICE [1]
Ov. *Am.* 1.9.2
ATTVLIT [1]
Apul. *Ap.* 75
AVARA [2]
Ov. *Am.* 3.8.22;
Rem. 302
AVARAE [1]
Tib. 2.4.35
AVARAS [1]
Claud. *Eutr.* 1.84
AVARITER [1]
Plaut. *Cur.* 128
AVARITIAE [1]
Tib. 2.4.29
AVCEPS [1]
Ov. *Rem.* 502
AVDACES [1]
Tib. 2.1.72
AVDENDVM [1]
Tib. 1.2.16
AVDI [1]
Plaut. *Cur.* 133
AVDIAT [1]
Ov. *Am.* 1.8.78

AVDIN [1]
Ter. *Eu.* 809
AVDIREM [1]
Ov. *Am.* 1.6.11
AVDIRET [1]
Sen. *Ep.* 51.12
AVDIS [3]
Hor. *Carm.* 1.25.6; 3.10.5; Ov. *Am.* 1.6.27
AVDIT [1]
Hor. *Carm.* 3.7.22
AVDITA [1]
Ov. *M.* 13.788
AVERTERE [1]
Ov. *M.* 14.756
AVIDOS [1]
Ov. *Rem.* 38
AVLVS [1]
Aul. Gell. 4.14.2
AVOM [1]
Plaut. *Am.* 1050
AVRA [4]
Lucr. 4.1180; Ov. *Am.* 1.6.52; *M.* 13.807; Prop. 1.16.24
AVRE [2]
Ov. *Am.* 1.6.42; Prop. 2.25.18
AVREA [1]
Plaut. *Cur.* 140
AVRES [2]
Catull. 63.75; Ov. *M.* 14.749
AVREVS [1]
Ov. *Rem.* 39
AVRI [1]
Prud. *Symm.* 1.67
AVRIBVS [2]
Apul. *Ap.* 75; Ov. *M.* 13.787
AVRICVLAS [1]
Prop. 1.16.28
AVRIS [1]
Ov. *M.* 4.77
AVRO [3]
Ov. *Am.* 3.8.3; *M.* 13.813; Tib. 1.2.69
AVRORA [1]
Ov. *M.* 4.81
AVRVM [1]
Ov. *Am.* 3.8.15
AVSTEROS [1]
Prop. 3.3.50
AVTVMNALIA [1]
Ov. *M.* 13.816
AVXILIO [1]
Ov. *Ars* 3.79
AXES [1]
Ov. *Am.* 1.6.65
BACCHANTE [1]
Hor. *Carm.* 1.25.11
BACCHIS [1]
Plaut. *Ba.* 1118
BACCHO [2]
Ov. *Fast.* 5.345; Tib. 1.2.3
BACCHVS [1]
Ov. *Fast.* 5.345
BACVLI [1]
Ov. *M.* 13.782
BAIAS [1]
Mart. 10.14.3
BARATHRVM [1]
Plaut. *Cur.* 123
BARBA [1]
Ov. *M.* 13.850
BARBAM [1]
Ov. *M.* 13.766
BARBARA [1]
Ov. *Am.* 3.1.58
BARBARI [1]
Plaut. *Cur.* 150
BARBARIA [1]
Ov. *Am.* 3.8.4
BARBATVM [1]
Hor. *S.* 2.3.249
BARBITON [1]
Hor. *Carm.* 3.26.4
BASTIAE [1]
Livy *Per.* 89
BEATAM [1]
Hor. *Carm.* 3.26.9
BEATVM [1]
Hor. *Carm.* 3.7.3
BELLA [2]
Ov. *Am.* 1.9.6; Tib. 1.10.53
BELLARE [1]
Tib. 1.1.53
BELLEROPHONTAE [1]
Hor. *Carm.* 3.7.15
BELLES [1]
Ov. *Am.* 3.8.28
BELLISSIMVM [1]
Plaut. *Cur.* 20
BELLO [2]
Hor. *Carm.* 3.26.3; Ov. *Am.* 1.9.3
BELLVM [2]
Hor. *S.* 2.3.267; Plaut. *Cur.* 8
BENE [1]
Ov. *Am.* 3.4.5
BIBANT [1]
Plaut. *Cur.* 161
BIBATVR [1]
Ov. *Am.* 1.6.26
BIBENDA [1]
Ov. *M.* 13.829
BIBERE [1]
Plaut. *Cur.* 161
BIBERES [1]
Hor. *Carm.* 3.10.1
BIBES [1]
Plaut. *Cur.* 121
BIBI [1]
[Quint.] *Decl. Mai.* 15.7
BIBIT [1]
Plaut. *Cur.* 132
BIBITE [1]
Plaut. *Cur.* 88
BIBVNTVR [1]
Ov. *Fast.* 5.342
BILIS [1]
Hor. *Epod.* 11.16
BITET [1]
Plaut. *Cur.* 141
BLANDA [1]
Tib. 1.2.22
BLANDIOR [2]
Claud. *Eutr.* 1.85; Ov. *Am.* 1.6.15
BLANDIRE [1]
Ov. *Ars* 2.527
BLANDIS [1]
Ov. *M.* 14.707
BLANDITIA [1]
Prop. 1.16.16
BLANDITIAE [1]
Ov. *Am.* 1.4.66
BLANDITIAS [4]

Ov. *Am.* 2.1.21; *Rem.* 35; 507; Tib. 1.2.91
BLANDITIIS [1]
Ov. *Am.* 3.1.46
BLANDITVS [1]
Ov. *M.* 14.705
BLANDOS [1]
Prud. *Symm.* 1.62
BONA [5]
Ov. *Am.* 1.8.51; *Ars* 3.66; 3.79; Tib. 2.6.44
BONAM [1]
Ter. *Ph.* 115
BONI [2]
Plaut. *Cur.* 65; Ter. *Ph.* 107
BONIS [1]
Ter. *Ph.* 115
BONO [1]
Ov. *Am.* 3.8.27
BONVM [1]
Tib. 2.4.36
BONVS [1]
Tib. 1.1.75
BOREA [1]
Ov. *Am.* 1.6.53
BOVES [1]
Tib. 1.2.71
BRACCHIA [1]
Ov. *M.* 14.734
BRACIOLA [1]
CLE 950.2
BREVIORA [1]
Ov. *Ars* 3.81
CACHINNANT [1]
Lucr. 4.1176
CACVMINE [1]
Ov. *M.* 13.833
CADAT [1]
Lucr. 4.1182
CADENTIBVS [1]
Ov. *M.* 14.711
CADET [1]
Ov. *Ars* 3.80
CADIT [1]
Ov. *Ars* 3.591
CADVNT [2]
Ov. *Am.* 1.9.30; Prop. 1.16.34
CAECA [1]
Hor. *S.* 2.3.269
CAECAS [1]
Tib. 2.1.78
CAEDE [2]
Lucilius 946; Ov. *Rem.* 28
CAEDEM [1]
Tib. 2.4.21
CAEDERES [1]
Ter. *Eu.* 787
CAEDIS [1]
Ov. *M.* 13.768
CAELESTI [1]
Ov. *Ars* 2.237
CAELESTIS [2]
Hor. *Carm.* 3.10.20; Tib. 2.4.35
CAELO [6]
Aul. Gell. 19.9.12; Ov. *M.* 13.843; 13.853; Tib. 1.2.43; 1.2.49; Val. Aed. fr. 2.4
CAELVM [1]
Ov. *M.* 13.857
CAERVLA [1]
Ov. *M.* 13.742
CAERVLEO [1]
Ov. *M.* 13.838
CAESVS [1]
Hor. *S.* 1.2.66
CALAMO [1]
Apul. *Ap.* 9
CALCATO [1]
Ov. *M.* 13.804
CALCIBVS [1]
Apul. *Ap.* 75
CALENT [1]
Tib. 1.10.53
CALENTES [1]
Ov. *Ars* 3.571
CALENTIS [1]
Hor. *Epod.* 11.13
CALIDVS [2]
Hor. *Carm.* 3.14.27; Ov. *M.* 14.754
CALLIOPE [1]
Prop. 3.3.51
CANACE [1]
Auson. *Ep.* 23.13
CANAS [2]
Ov. *Ars* 3.75; Tib. 1.2.92
CANATVR [1]
Apul. *Ap.* 9
CANDIDA [1]
Mart. 10.14.5
CANDIDAE [1]
Hor. *Epod.* 11.27
CANDIDI [1]
Hor. *Carm.* 3.7.1
CANDIDIOR [1]
Ov. *M.* 13.789
CANDIDVM [1]
Hor. *Epod.* 11.11
CANDIDVS [1]
Aul. Gell. 19.9.12
CANE [1]
Tib. 1.2.54
CANEM [1]
Plaut. *Cur.* 112
CANENT [1]
Ov. *Ars* 3.67
CANENTIS [1]
Cic. *Phil. fr.* 10.3.1
CANENTIVM [1]
Sen. *Ep.* 51.12
CANERET [1]
Cic. *Phil. fr.* 10.3.1
CANES [3]
Ov. *Am.* 2.19.40; Prop. 3.3.48; Tib. 1.2.52
CANESCVNT [1]
Ov. *Am.* 1.8.52
CANIBVS [1]
Ov. *M.* 13.732
CANIMVS [1]
Tib. 1.5.67
CANIS [3]
Ter. *Eu.* 803; Tib. 2.4.32; 2.4.34
CANITIES [1]
Claud. *Eutr.* 1.92
CANTAT [1]
Ov. *Fast.* 5.340
CANTATA [1]
Stat. *S.* 1.2.197
CANTATVS [1]
Ov. *Am.* 2.1.29
CANTET [1]

Ov. *Rem.* 36
CANTIBVS [1]
Tib. 1.2.60
CANTICIS [2]
Apul. *Ap.* 9; 75
CANTO [2]
Ov. *Am.* 3.8.24; Pers. 5.166
CANTV [3]
Cic. *Phil. fr.* 10.3.1; Hor. *Carm.* 3.7.30; Tib. 1.2.45
CANTVS [1]
Tib. 1.2.53
CAPAX [1]
Claud. *Eutr.* 1.79
CAPER [1]
Ov. *M.* 13.832
CAPI [2]
Auson. *Ep.* 23.6; Ov. *Am.* 2.12.4
CAPIAT [1]
Ov. *Am.* 1.6.4
CAPILLIS [4]
Ov. *Am.* 1.6.67; *Fast.* 5.337; Prop. 2.4.5; Tib. 1.6.71
CAPILLOS [4]
Ov. *Ars* 3.53; *M.* 13.738; 13.765; Tib. 1.10.53
CAPILLV [1]
Ter. *Ph.* 106
CAPILLVS [2]
Hor. *Carm.* 3.14.25; Ov. *Ars* 3.570
CAPIT [1]
Plaut. *Cur.* 110
CAPITE [1]
Livy *Per.* 89
CAPITI [2]
Ov. *Ars* 2.528; Tib. 1.2.12
CAPITIS [1]
Ov. *Am.* 1.8.73
CAPPARIM [1]
Plaut. *Cur.* 90
CAPRAE [1]
Hor. *Carm.* 3.7.6
CAPTA [2]
Ov. *Am.* 2.12.8; Prud. *Symm.* 1.64
CAPTATVS [1]
Ov. *M.* 4.72
CAPTIONIS [1]
Aul. Gell. 4.14.1
CAPTO [2]
Lucilius 937; Tib. 1.2.68
CAPTORVM [1]
Prop. 1.16.4
CAPTOS [1]
Ov. *Am.* 1.8.70
CAPTVS [2]
Ov. *Ars* 3.591; *M.* 13.762
CAPVT [10]
Lucilius 943; Ov. *Am.* 3.8.13; *Ars* 3.76; *M.* 13.838; 14.737; Plaut. *Am.* fr. 5; Prop. 2.14.22; Ter. *Eu.* 803; Tib. 1.2.86; 1.8.72
CARAE [1]
Tib. 1.2.93
CARBONIBVS [1]
Plaut. *Mer.* 409
CARCERE [1]
Ov. *Am.* 1.6.64
CARDINE [3]
Ov. *Am.* 1.6.2; 1.6.49; Tib. 1.2.10
CARDINES [4]
Hor. *Carm.* 1.25.6; Lucilius 939; 942; Plaut. *Am.* 1026
CARDINIBVS [1]
Prop. 1.16.26
CARDINVM [2]
Lucilius 795; Plaut. *Cur.* 158
CARDO [1]
Plaut. *Cur.* 94
CAREANT [1]
Ov. *Rem.* 509
CARENDVM [1]
Ov. *M.* 14.725
CARENTEM [1]
Hor. *Carm.* 3.26.10
CAREO [1]
Plaut. *Cur.* 137
CARERE [2]
Ov. *Ars* 2.249; Tib. 1.2.64
CARET [1]
Ov. *Am.* 2.12.6
CARIAM [1]
Plaut. *Cur.* 67
CARINAE [1]
Ov. *M.* 13.769
CARINAS [1]
Ov. *M.* 13.731
CARISSIMA [1]
Ov. *M.* 13.747
CARMEN [3]
Ov. *Am.* 3.8.2; 3.8.24; *Fast.* 4.109
CARMINA [8]
Apul. *Ap.* 9 (4); Ov. *Am.* 2.1.23; 3.1.39; Prop. 1.16.16; 1.16.41
CARMINE [3]
Ov. *Am.* 2.1.25; 2.1.28; Tib. 1.2.44
CARMINIBVS [3]
Ov. *Am.* 2.1.27; Prop. 1.16.10; Tib. 1.2.54
CARPAT [1]
Ov. *Am.* 2.19.32
CARPITE [1]
Ov. *Ars* 3.79
CARPSISSE [1]
Hor. *S.* 2.3.256
CARPTVS [1]
Ov. *Ars* 3.80
CARVIT [1]
Plaut. *Cur.* 17
CARVS [1]
Prop. 1.4.22
CASA [1]
Ov. *Ars* 2.240
CASAS [1]
Hor. *S.* 2.3.247
CASIA [1]
Plaut. *Cur.* 103
CASSES [1]
Pers. 5.170
CASTA [2]
Ov. *Am.* 3.4.3 (2)
CASTANEAE [1]
Ov. *M.* 13.819
CASTO [1]

Hor. *Carm.* 3.7.15
CASTRA [4]
Ov. *Am.* 1.9.1; 3.8.26; Tib. 1.2.68; 2.6.9
CASTRIS [2]
Ov. *Ars* 2.236; 3.559
CATELLE [1]
Hor. *S.* 2.3.259
CATENA [2]
Ov. *Am.* 1.6.1; 1.6.25
CATENAE [1]
Ov. *Am.* 1.6.47
CATERVAS [3]
Ov. *Am.* 1.9.27; Tib. 1.2.47; 1.2.67
CATHEDRATA [1]
Mart. 10.14.1
CATVLOS [1]
Ov. *M.* 13.836
CAVA [1]
Prop. 1.16.27
CAVE [3]
Hor. *Carm.* 3.7.24; Ov. *Am.* 1.8.72; Ter. *Eu.* 799
CAVEBO [1]
Prop. 2.17.17
CAVETO [1]
Tib. 1.2.87
CAVIT [1]
Ter. *Eu.* 782
CAVSA [8]
Cic. *Phil.* 2.45; Ov. *Ars* 3.570; *Fast.* 4.112; 5.350; Plaut. *Cur.* 150; Pliny *Ep.* 7.5; Prop. 1.16.35; Tib. 2.4.37
CAVSABITVR [1]
Ov. *Am.* 1.9.13
CAVSAM [3]
Aul. Gell. 4.14.2; Ov. *Ars* 2.247; *M.* 13.748
CAVSAS [3]
Lucr. 4.1181; Ov. *Am.* 1.8.74; Tib. 2.4.29
CAVTE [1]
Plaut. *Cur.* 32
CAVTIOR [1]
Claud. *Eutr.* 1.89
CAVTO [1]
Ov. *Rem.* 34
CECIDERE [1]
Ov. *Fast.* 5.354
CECROPIDES [1]
Ov. *Ars* 3.457
CEDENT [1]
Apul. *Ap.* 9
CEDO [2]
Plaut. *Cur.* 75; Ter. *Eu.* 776
CELARE [1]
Ov. *Am.* 1.6.43
CELARI [1]
Tib. 1.2.34
CELEBRARVNT [1]
Prop. 1.16.3
CELEBRET [1]
Ov. *Fast.* 5.349
CELERI [2]
Tib. 1.2.70; 1.5.70
CELLAS [1]
Petron. 97
CENAVISTI [1]
Plaut. *Cur.* 18
CENSEBAS [1]
Plaut. *Am.* 1027
CENSEN [1]
Pers. 5.168
CENSEO [2]
Plaut. *Cur.* 70; 114
CENSES [1]
Plaut. *Cur.* 23
CENSV [1]
Ov. *Am.* 3.8.9
CENTVM [2]
Ov. *Ars* 2.636; *M.* 13.784
CENTVRIOST [1]
Ter. *Eu.* 776
CERAS [1]
Ov. *M.* 13.818
CEREVM [2]
Fortun. 1.12; Plaut. *Cur.* 9
CERNE [1]
Ov. *Am.* 3.8.19
CERNET [1]
Tib. 1.2.57
CERTA [3]
Hor. *S.* 2.3.270; 2.3.271; Ov. *Am.* 1.9.29
CERTARE [1]
Hor. *Epod.* 11.18
CERTE [1]
Ov. *Am.* 1.6.19
CERTI [1]
Ov. *Ars* 2.248
CERTO [1]
Plaut. *Am.* 1022
CERTVMST [1]
Plaut. *Am.* 1048
CERVA [1]
Catull. 63.72
CERVO [1]
Ov. *M.* 13.806
CERVOS [1]
Ov. *Ars* 3.78
CESSANT [2]
Mart. 10.14.9; Ov. *M.* 13.769
CESSERE [1]
Ov. *Am.* 2.1.27
CESSIT [1]
Ov. *Ars* 3.56
CETERA [2]
Juv. 9.70; Tib. 1.2.57
CHAERESTRATVS [1]
Pers. 5.162
CHALYBE [1]
Prop. 1.16.30
CHARYBDIS [1]
Ov. *M.* 13.730
CHIVM [1]
Plaut. *Cur.* 78
CHLOEN [2]
Hor. *Carm.* 3.7.10; 3.26.12
CHLORI [1]
Hor. *Carm.* 3.15.8
CHORO [1]
Ov. *Fast.* 5.352
CHRYSIDIS [1]
Pers. 5.165
CICATRICES [1]
Ov. *Am.* 3.8.19
CILICVM [1]
Tib. 1.2.67

CINCTA [1]
Ov. *Am.* 2.12.8
CINCTVM [1]
Ov. *Am.* 3.8.14
CINGENDA [1]
Ov. *Ars* 3.562
CINGVNTVR [1]
Ov. *Fast.* 5.335
CINNAMVM [1]
Plaut. *Cur.* 102
CIRCVIT [1]
Claud. *Eutr.* 1.97
CIRCVMAGAS [1]
Juv. 9.81
CIRCVMEANT [1]
Ov. *M.* 13.826
CIRCVMFLVIT [1]
Ov. *M.* 13.779
CIRCVMSTREPITAE [1]
Apul. *Ap.* 75
CIRCVMTERIT [1]
Tib. 1.2.95
CITO [4]
Ov. *Ars* 3.65; 3.73; Pers. 5.161; Plaut. *Cur.* 123
CITVS [2]
Catull. 63.74; Hor. *Carm.* 3.7.27
CIVEM [2]
Ter. *Eu.* 805; *Ph.* 114
CLAM [3]
Livy *Per.* 89; Ter. *Eu.* 795; Tib. 1.8.60
CLAMANT [1]
Ter. *Ad.* 91
CLAMATAE [1]
Prop. 2.19.6
CLAMATVS [1]
Stat. *S.* 1.2.199
CLANCVLVM [1]
Plaut. *Cur.* 22
CLANDESTINVS [1]
Plaut. *Cur.* 49
CLARIS [1]
Ov. *M.* 13.806
CLAVDAS [1]
Ov. *Am.* 3.4.7
CLAVDE [2]
Hor. *Carm.* 3.7.29; Ov. *Ars* 2.635
CLAVDERE [2]
Ov. *Am.* 2.19.38; Sen. *QNat.* 4 A pr. 6
CLAVDITVR [1]
Tib. 1.2.6
CLAVES [1]
Tib. 2.4.34
CLAVIM [1]
Tib. 2.4.31
CLAVSA [8]
Ov. *Am.* 2.1.20; 3.8.7; *Ars* 2.523; *Rem.* 506; Prop. 1.16.18; 2.7.9; 2.23.12; Tib. 2.3.77
CLAVSAE [2]
Ov. *Am.* 1.6.29; Tib. 2.6.12
CLAVSAM [2]
Ov. *Am.* 3.11.12; Tib. 2.4.22
CLAVSAS [2]
Ov. *Fast.* 4.110; Prop. 3.3.49
CLAVSIS [1]
Prop. 1.3.36
CLAVSIT [1]
Ov. *Am.* 2.1.17
CLAVSTRA [1]
Ov. *Am.* 1.6.17
CLAVSTRORVM [1]
Petron. 97
CLIENS [1]
Juv. 9.72
CLIPEI [1]
Ov. *M.* 13.852
CLOACAM [1]
Plaut. *Cur.* 124
COA [1]
Tib. 2.4.29
COACTA [1]
Ov. *Am.* 1.4.64
COACTAE [1]
Ov. *Am.* 1.4.65
COACTO [1]
Ov. *M.* 13.796
COAGVLA [1]
Ov. *M.* 13.830
COBIVM [1]
Lucilius 937
COEANT [1]
Ov. *Rem.* 33
COEPERIS [1]
Ter. *Eu.* 800
COEPIT [3]
Stat. *S.* 1.2.199; Ter. *Ph.* 111; Tib. 2.4.32
COEPTVM [1]
Juv. 9.79
COGENTE [1]
Cic. *Phil.* 2.45
COGERE [1]
Prop. 1.5.19
COGERIS [1]
Ov. *M.* 14.722
COGIS [1]
Tib. 2.6.18
COGITAS [1]
Ter. *Eu.* 777
COGNATIS [1]
Pers. 5.164
COGNITA [1]
Prop. 1.18.24
COGOR [1]
Prop. 1.16.13
COHIBERE [1]
Hor. *Carm.* 3.14.22
COIERE [1]
Ov. *M.* 4.83
COIVNXIT [1]
CLE 950.8
COLAM [1]
Catull. 63.70
COLE [1]
Ov. *Rem.* 29
COLERE [1]
[Quint.] *Decl. Mai.* 15.7
COLLA [2]
Ov. *M.* 13.848; Tib. 1.2.90
COLLIGAT [1]
Ov. *Am.* 1.8.75
COLLIS [1]
Ov. *M.* 13.779
COLLO [2]
CLE 950.1; Hor. *S.* 2.3.256
COLOR [1]

Ov. *Ars* 3.74
COLVMBARVM [1]
Ov. *M.* 13.833
COLVMINIBVS [1]
Catull. 63.71
COMA [1]
Ov. *M.* 13.844
COMAE [2]
Ov. *Ars* 3.76; *Fast.* 5.340
COMAM [1]
Hor. *Epod.* 11.28
COMAS [1]
Tib. 1.2.92
COMBVRI [1]
Plaut. *Cur.* 54
COMES [3]
Ov. *Am.* 3.1.44; Prop. 3.16.20; Tib. 1.5.63
COMESSATOREM [1]
Aul. Gell. 4.14.5
COMIS [2]
Ov. *Am.* 1.6.38; *Ars* 1.734
COMISATORIBVS [1]
Apul. *Ap.* 75
COMISATORIS [1]
Apul. *Ap.* 9
COMISSATVM [1]
Plaut. *Per.* 568
COMITATVS [1]
Ov. *Am.* 1.6.33
COMMENDAT [1]
Mart. 4.29.5
COMMINVI [1]
Plaut. *Ba.* 1119
COMMISSVRIS [1]
Petron. 97
COMMODVM [1]
Ter. *Ad.* 118
COMMOVENT [1]
Plaut. *Cur.* 154
COMMVTES [1]
Plaut. *Per.* 571
COMPACTA [1]
Ov. *M.* 13.784
COMPAREM [1]
Ter. *Eu.* 47
COMPEDIS [1]
Plaut. *Per.* 573
COMPESCERE [1]
Prop. 1.16.31
COMPLEBANT [1]
Prop. 2.6.1
COMPLEVERIT [1]
Plaut. *Am.* 1016
COMPLEXA [3]
CLE 950.1; Ov. *Am.* 3.11.11; *M.* 14.743
COMPLEXIBVS [1]
Ov. *M.* 13.861
COMPLEXVM [1]
Apul. *Ap.* 9
COMPONERE [1]
Ov. *M.* 13.767
COMPOSITA [1]
Ov. *Ars* 3.572
COMPOSITOS [1]
Prop. 1.3.33
COMPOSITVM [1]
Apul. *Ap.* 9
CONABAR [1]
Ov. *Fast.* 5.331
CONATA [2]
Ov. *M.* 14.755; 14.756
CONCEDERE [1]
Lucr. 4.1184
CONCEPIT [1]
Petron. 97
CONCESSA [1]
Prop. 1.16.21
CONCESSI [1]
Ov. *Am.* 2.19.52
CONCHA [1]
Tib. 2.4.30
CONCHIS [1]
Ov. *M.* 13.792
CONCIDIT [1]
Tib. 1.2.62
CONCINVISSE [1]
Ov. *Fast.* 4.110
CONCITA [1]
Hor. *Carm.* 3.15.10
CONCITVS [1]
Val. Aed. fr. 2.4
CONCLVDI [1]
Plaut. *Per.* 570
CONCVSSAE [1]
Ov. *Am.* 1.6.50
CONDAR [1]
Prop. 3.7.72
CONDICTVS [1]
Plaut. *Cur.* 5
CONDIDICIT [1]
Plaut. *Cur.* 161
CONFECTORES [1]
Lucilius 795
CONFERRE [1]
Tib. 1.2.21
CONFERTO [1]
Plaut. *Cur.* 28
CONFESSVS [1]
Ov. *M.* 14.703
CONFIDO [1]
Plaut. *Cur.* 143
CONGESTAS [1]
Ov. *Am.* 1.9.12
CONGESTVM [1]
Plaut. *Cur.* 10
CONIECTANEORVM [1]
Aul. Gell. 4.14.1
CONIVGE [1]
Ov. *M.* 13.819
CONIVGIVM [1]
Juv. 9.80
CONIVNGERE [1]
Prop. 1.10.15
CONIVNX [1]
Tib. 1.2.41
CONPESCE [1]
Tib. 1.2.1
CONPONERE [1]
Tib. 1.2.91
CONPOSITIS [1]
Tib. 1.2.22
CONPOSITO [1]
Tib. 1.1.77
CONPOSVIT [1]
Tib. 1.2.53
CONQVERITVR [1]
Tib. 1.10.54
CONSECTARI [1]
Decimus Laberius 142
CONSEDISSE [1]
Cic. *Phil. fr.* 10.3.1
CONSENTANEVMST [1]
Plaut. *Cur.* 165
CONSERVAE [1]
Ov. *Am.* 1.6.74
CONSILIA [1]
Hor. *Epod.* 11.26
CONSILIVM [4]

Auson. *Ep.* 23.2; 23.14; Hor. *S.* 2.3.266; Ter. *Eu.* 784
CONSPECTIOR [1]
Ov. *M.* 13.794
CONSPERSI [1]
Plaut. *Cur.* 80
CONSPICIANT [1]
Plaut. *Mer.* 407
CONSPICIENDVS [1]
Tib. 1.2.70
CONSPICITVR [1]
Hor. *Carm.* 3.7.26
CONSTANTI [1]
Ov. *Am.* 1.4.70
CONSTANTIS [1]
Hor. *Carm.* 3.7.4
CONSTAT [1]
Fortun. 1.12
CONSTET [1]
Ov. *Am.* 1.8.72
CONSTITERANT [1]
Ov. *M.* 4.71
CONSTITERAT [1]
Ov. *Ars* 3.54
CONSTITVI [1]
Plaut. *Am.* 1052
CONSVEVIMVS [1]
Pliny *Ep.* 7.5
CONSVLE [2]
Auson. *Ep.* 23.11; Hor. *Carm.* 3.14.28
CONSVMPSI [1]
Ov. *Am.* 1.6.61
CONSVMPSTI [1]
Prop. 1.3.37
CONTAMINATA [1]
Apul. *Ap.* 75
CONTEMNI [1]
Ov. *Fast.* 5.354
CONTEMNITE [1]
Prop. 2.14.19
CONTEMPLENT [1]
Plaut. *Mer.* 407
CONTEMPTOR [1]
Ov. *M.* 13.761
CONTEMPTVS [2]
Ov. *M.* 13.859; Prop. 2.25.19
CONTENTA [1]
Ov. *Rem.* 301
CONTENTVS [1]
Ov. *Rem.* 37
CONTEXTVS [1]
Tib. 1.2.69
CONTIGIT [2]
Ov. *Ars* 2.638; Stat. *S.* 1.2.37
CONTINGENT [1]
Ov. *M.* 13.832
CONTINGERE [1]
Ov. *Am.* 3.8.17
CONTINVA [1]
Ov. *Ars* 3.82
CONTRA [7]
Apul. *Ap.* 9; Aul. Gell. 19.9.12; Hor. *Epod.* 11.11; Ov. *M.* 4.80; 13.749; Plaut. *Cur.* 163; Val. Aed. fr. 2.5
CONTVLERIM [1]
Ov. *Am.* 3.1.39
CONTVMELIA [1]
Apul. *Ap.* 75
CONTVMELIAE [1]
Hor. *Epod.* 11.26
CONTVMELIAM [1]
Ter. *Eu.* 771
CONTVMELIAS [1]
Ter. *Eu.* 48
CONVADATV [1]
Plaut. *Cur.* 162
CONVBII [1]
Stat. *S.* 1.2.195
CONVENIT [2]
Ov. *Am.* 1.9.3; 3.8.15
CONVENIVNT [1]
Ov. *Ars* 3.586
CONVICIA [3]
Ov. *M.* 14.710; *Rem.* 507; Sen. *Ep.* 51.12
CONVIVA [1]
Ov. *Fast.* 5.337
CONVIVIORVM [1]
Hor. *Epod.* 11.8
CONVOCAT [1]
Tib. 1.2.50
COPIA [2]
Ov. *M.* 13.863; Tib. 2.3.77
COPIAM [1]
Ter. *Ph.* 113
CORAM [2]
Ter. *Eu.* 794; Tib. 1.2.21
CORDA [1]
Stat. *S.* 1.2.200
CORINNA [2]
Ov. *Am.* 2.12.2; 3.1.49
CORNA [1]
Ov. *M.* 13.816
CORNIBVS [1]
Ov. *Am.* 2.19.29
CORNVA [2]
Ov. *Am.* 2.1.23; *Ars* 3.78
CORNVM [1]
Ter. *Eu.* 775
COROLLAE [1]
Prop. 1.16.7
COROLLARIO [1]
Aul. Gell. 4.14.6
COROLLIS [1]
Catull. 63.66
CORONA [4]
Ov. *Am.* 1.6.38; 1.6.67; *Ars* 3.68; *Rem.* 32
CORONAM [2]
Ov. *Fast.* 5.345; Sex. Turp. 201 (R)
CORONAS [2]
Hor. *S.* 2.3.256; Juv. 9.85
CORONATA [1]
Ov. *Fast.* 5.341
CORONATOS [1]
Prop. 3.3.47
CORONIS [2]
Ov. *Fast.* 5.335; *M.* 14.733
CORPORA [6]
CLE 950.8; Ov. *Ars* 1.735; 3.73; *M.* 13.847; Tib. 1.2.25a; 2.3.76
CORPORE [9]
Apul. *Ap.* 9; Ov. *Am.* 3.8.20; *M.* 4.74; 13.842; 13.850; 13.864; 14.728;

14.754; Prop. 1.5.22
CORPVS [7]
Ov. *Am.* 1.6.5; 3.4.5; 3.4.7; 3.11.10; *Ars* 2.524; Plaut. *Am.* 1016; Prop. 2.17.13
CORREPTVS [1]
Hor. *S.* 2.3.257
CORRVMPAS [1]
Prop. 2.4.3
CORRVMPERE [1]
Prop. 1.8.21
COTHVRNATAS [1]
Ov. *Fast.* 5.348
COTHVRNO [1]
Ov. *Am.* 3.1.45
CRAS [2]
Ov. *Am.* 1.4.70; Tib. 2.6.20
CRASSAS [1]
Plaut. *Per.* 573
CRATAEIDE [1]
Ov. *M.* 13.749
CREATVS [1]
Ov. *M.* 14.699
CREBRIS [1]
Hor. *Carm.* 1.25.2
CREBRO [1]
Tib. 1.5.72
CREDAM [2]
Plaut. *Cur.* 58; Tib. 1.2.59
CREDAS [1]
Pers. 5.161
CREDAT [1]
Ov. *Am.* 1.8.71
CREDE [4]
CLE 950.3; 950.4; Ov. *Am.* 1.9.2; Ter. *Ad.* 101
CREDERE [2]
Ov. *Ars* 3.457; Tib. 1.2.55
CREDET [1]
Tib. 1.2.41
CREDI [1]
Ov. *Ars* 2.638
CRVDELES [1]
Ov. *Am.* 1.6.73
CVBITVM [1]
Prop. 1.3.34
CVPIAM [1]
Ov. *Am.* 1.6.35
CVPIDO [1]
Ov. *Am.* 1.6.11
CVPIT [1]
Ov. *Ars* 2.638
CVSTODE [1]
Ov. *Am.* 3.4.1
CVSTODIRI [1]
Ov. *Am.* 3.4.6
CVSTODVM [1]
Ov. *Am.* 1.6.7
CVSTOS [2]
Ov. *Am.* 2.12.3; *Ars* 2.635
CREDIDERIS [1]
Ov. *M.* 13.825
CREDIN [1]
Ter. *Eu.* 812
CREDITE [1]
Ov. *Fast.* 5.347
CREDITIS [1]
[Quint.] *Decl. Mai.* 14.3
CREDO [3]
Plaut. *Am.* 1045; *Cur.* 132; Tib. 1.8.66
CREDVLA [1]
Tib. 2.6.19
CREDVLVM [1]
Hor. *Carm.* 3.7.13
CREPITVM [2]
Plaut. *Cur.* 158; Prop. 2.4.4
CRETVS [1]
Ov. *M.* 13.750
CRIMEN [3]
Apul. *Ap.* 9; Claud. *Eutr.* 1.87; Ov. *Ars* 3.454
CRIMINE [1]
Ov. *Rem.* 37
CRIMINIBVS [1]
Hor. *Carm.* 3.7.14
CRINEM [1]
Hor. *Carm.* 3.14.22
CRITIA [1]
Apul. *Ap.* 9
CROCINVM [1]
Plaut. *Cur.* 103
CRVDELE [1]
[Quint.] *Decl. Mai.* 15.7
CRVDELIA [1]
Ov. *M.* 14.728
CRVDELIOR [1]
Prop. 1.16.17
CRVDELIS [2]
Ov. *Ars* 3.581; *M.* 14.736
CRVDVM [1]
Pers. 5.162
CRVENTA [1]
Ov. *Am.* 3.8.16
CRVENTVS [1]
Ov. *Rem.* 28
CRVORIS [1]
Ov. *M.* 13.768
CRVRIBVS [1]
Ov. *M.* 13.826
CRYSTALLA [1]
Mart. 10.14.5
CVBARE [1]
Plaut. *Cur.* 56
CVBICVLVM [2]
Apul. *Ap.* 75; Catull. 63.67
CVBITAL [1]
Hor. *S.* 2.3.255
CVBITARE [1]
Plaut. *Cur.* 76
CVBITAT [1]
Plaut. *Cur.* 57
CVIPIAM [1]
Plaut. *Cur.* 25
CVLPA [3]
Ov. *Am.* 1.8.80 (2); Prop. 2.14.31
CVLTVS [1]
Ov. *Fast.* 4.108
CVMBA [1]
Ov. *Ars* 3.584
CVNEATVS [1]
Ov. *M.* 13.778
CVNEIS [1]
Prud. *Symm.* 1.66
CVPIAM [1]
Plaut. *Cur.* 171
CVPIDA [1]
Plaut. *Cur.* 100
CVPIDAM [1]
Plaut. *Cur.* 97

CVPIDINE [1]
Ov. *M.* 13.762
CVPIDIS [2]
Tib. 1.1.76; 1.8.56
CVPIDO [4]
Ov. *Am.* 1.9.1; 3.1.41; Plaut. *Cur.* 3; Tib. 2.1.67
CVPIDOS [1]
Hor. *Carm.* 3.14.26
CVPIDVM [1]
Tib. 1.8.74
CVPIEBAT [1]
Ter. *Ph.* 118
CVPIENT [1]
Plaut. *Per.* 567
CVPIES [1]
Tib. 1.8.78
CVPIO [1]
Auson. *Ep.* 23.3
CVPIT [1]
Ov. *Am.* 2.19.31
CVPIVNT [1]
Ter. *Eu.* 813
CVRA [6]
Ov. *Am.* 2.19.43; 3.1.41; *Ars* 1.736; *Fast.* 4.108; *M.* 13.764; Prop. 2.25.1
CVRAM [2]
Ov. *Ars* 2.242; *M.* 14.724
CVRATO [2]
Plaut. *Cur.* 30; 139
CVRIONIS [1]
Cic. *Phil.* 2.45
CVRIS [1]
Tib. 2.6.51
CVRO [1]
Tib. 1.1.57
CVRRENTE [1]
Hor. *Carm.* 3.10.10
CVRRVS [1]
Prop. 1.16.3
CVRVAT [1]
Hor. *Carm.* 3.10.16
CVRVLIS [1]
Aul. Gell. 4.14.2
CVSTODE [1]
Ov. *Am.* 3.1.49
CVSTODEM [1]
Plaut. *Cur.* 91
CVSTODES [4]
Cic. *Phil.* 2.45; Ov. *M.* 4.85; Tib. 1.2.15; 2.1.75
CVSTODIA [4]
Claud. *Eutr.* 1.80; Tib. 1.2.5; 1.8.55; 2.4.33
CVSTODIT [1]
Hor. *Carm.* 3.26.6
CVSTODVM [1]
Ov. *Am.* 1.9.27
CVSTOS [4]
Ov. *Am.* 3.1.55; Plaut. *Cur.* 76; Tib. 2.3.73; 2.4.32
CYBELES [1]
Catull. 63.68
CYCLOPE [1]
Ov. *M.* 13.860
CYCLOPIS [2]
Ov. *M.* 13.744; 13.756
CYCLOPS [2]
Ov. *M.* 13.755; 13.780
CYCNI [1]
Ov. *M.* 13.796
CYNTHIVS [1]
Ov. *Ars* 2.239
CYPRVM [1]
Hor. *Carm.* 3.26.9
DA [3]
Auson. *Ep.* 23.2; Ov. *Am.* 2.19.44; Plaut. *Cur.* 106
DABIS [1]
Ov. *Am.* 1.4.64
DABITVR [1]
Ter. *Ad.* 118
DABO [2]
Plaut. *Cur.* 125; Ter. *Eu.* 781
DABVNT [1]
Auson. *Ep.* 23.12
DAMMA [1]
Ov. *M.* 13.794
DAMMAE [1]
Ov. *M.* 13.832
DAMNANTE [1]
Claud. *Eutr.* 1.94
DAMNES [1]
Ov. *M.* 13.809
DAMNET [1]
Lucr. 4.1183
DAMNVMST [1]
Plaut. *Cur.* 49
DANAE [1]
Ov. *Am.* 2.19.28
DANAEN [1]
Ov. *Am.* 2.19.27
DANAËN [1]
Claud. *Eutr.* 1.82
DANDA [1]
Ov. *M.* 4.75
DANTIS [1]
Prop. 4.5.47
DANVNT [1]
Plaut. *Cur.* 126
DAPES [1]
Stat. *S.* 1.2.198
DARE [2]
Ter. *Eu.* 793; Tib. 1.2.84
DAREM [2]
Ov. *Am.* 2.19.50; Tib. 1.2.14
DARI [2]
Ov. *Am.* 3.8.28; Ter. *Eu.* 786
DAS [4]
Apul. *Ap.* 9; Auson. *Ep.* 23.14; Ov. *Am.* 1.4.64; Plaut. *Cur.* 94
DAT [5]
Ov. *Am.* 1.6.42; *Rem.* 306; Plaut. *Cur.* 161; Tib. 2.4.26; 2.4.29
DATA [1]
Ov. *Ars* 3.68
DATE [1]
Ov. *M.* 14.732
DATIS [1]
Auson. *Ep.* 23.3
DATO [1]
Ov. *Am.* 1.4.65
DATVM [1]
Hor. *Carm.* 3.7.17
DATVR [2]
Auson. *Ep.* 23.14; Ov. *Ars* 3.579

DATVS [1]
Ov. *M.* 4.77
DEAE [1]
Ov. *Am.* 3.1.44
DEAM [2]
Ov. *Fast.* 5.334; *M.* 13.747
DEAS [1]
Ov. *Fast.* 5.348
DEBERE [1]
Ov. *M.* 4.76
DEBITA [1]
Prop. 1.16.44
DECEMBER [1]
Hor. *Epod.* 11.5
DECENT [2]
Ov. *Ars* 3.571; *M.* 13.850
DECEPTAE [1]
Ov. *Ars* 3.454
DECEPTO [1]
Ov. *Am.* 3.1.49
DECEPTVM [1]
Ov. *Rem.* 501
DECEPTVS [1]
Hor. *S.* 1.2.65
DECET [8]
Hor. *Carm.* 3.15.8; Ov. *Ars* 2.241; *Fast.* 5.347; Ter. *Eu.* 789; 814; Tib. 1.1.53; 1.2.13; 1.2.28
DECIDERAT [1]
Ov. *Rem.* 502
DECIDIT [1]
Tib. 1.2.30
DECIMO [1]
Prop. 2.17.12
DECORES [1]
Apul. *Ap.* 9
DECORI [1]
Ov. *M.* 13.849
DECRETVM [1]
Aul. Gell. 4.14.1
DECREVEREVNT [1]
Aul. Gell. 4.14.6
DECVISSET [1]
Aul. Gell. 4.14.6
DECVIT [2]
Ov. *Am.* 1.6.63; *Ars* 2.241
DECVS [1]
Catull. 63.64
DECVTIT [1]
Hor. *Epod.* 11.6
DEDECET [1]
Ov. *Ars* 2.530
DEDECVS [1]
Pers. 5.163
DEDERE [2]
Ov. *Am.* 1.6.50; *M.* 4.79
DEDERIS [1]
Ov. *Am.* 1.8.81
DEDI [1]
Prop. 1.16.42
DEDICET [1]
Hor. *Carm.* 1.25.20
DEDIMVS [1]
Juv. 9.86
DEDISCITVR [1]
Ov. *Rem.* 503
DEDISSE [3]
Ov. *Am.* 1.4.70; *M.* 14.740; Tib. 1.8.70
DEDIT [6]
Hor. *S.* 1.2.65; Ov. *Am.* 1.6.6; *Ars* 3.54; *M.* 14.707; Tib. 1.8.56; 2.4.35
DEDITA [1]
Tib. 1.2.97
DEDITVS [1]
Juv. 9.71
DEDVCET [1]
Tib. 1.5.65
DEDVCITE [1]
Ov. *Am.* 3.8.27
DEDVCVNT [1]
Ov. *Am.* 2.1.23
DEDVXI [1]
Prop. 1.16.41
DEERVNT [1]
Ov. *M.* 13.819
DEFENDERE [1]
Prop. 1.16.9
DEFLERE [1]
Prop. 1.16.13
DEFORMIS [1]
[Quint.] *Decl. Mai.* 14.3
DEFVNCTVM [1]
Hor. *Carm.* 3.26.3
DEGRAVAT [1]
Ov. *M.* 13.777
DEICIVNT [1]
Lucilius 944
DEIECTVM [1]
Aul. Gell. 4.14.6
DEINDE [2]
Pliny *Ep.* 7.5; Tib. 1.5.73
DEIS [1]
Ov. *Rem.* 678
DELABERE [1]
Ov. *Ars* 2.245
DELABI [1]
Ov. *Am.* 3.1.51
DELATVS [1]
Ov. *M.* 13.770
DELECTET [1]
Hor. *S.* 2.3.249
DELIA [4]
Tib. 1.1.57; 1.2.15; 1.2.31; 1.2.71
DELICIAE [1]
Ov. *M.* 13.831
DELICIIS [1]
Ov. *Fast.* 5.334
DELICTA [1]
Prop. 2.4.1
DELITVISSE [2]
Ov. *Am.* 3.1.56; *Ars* 2.240
DELVDAT [1]
Ov. *Am.* 2.19.33
DEMENTIA [1]
Tib. 1.2.11
DEMERE [1]
Ov. *M.* 13.805
DEMITTERE [1]
Ov. *Am.* 1.6.35
DEMITTERERE [1]
Cic. *Phil.* 2.45
DEMPSISTIS [1]
Ov. *M.* 14.732
DEMPTAS [1]
Ov. *Ars* 2.528
DEMPTO [1]
Ov. *Am.* 3.4.3
DEMPTVS [1]
Ov. *M.* 13.833
DENATAT [1]
Hor. *Carm.* 3.7.28

DENSISSIMA [1]
Ov. *M.* 13.846
DENSO [1]
Ov. *Am.* 1.9.16
DENT [2]
Ov. *Rem.* 34; Tib. 1.8.58
DENTE [1]
Tib. 1.2.18
DENTIBVS [1]
Prop. 2.4.3
DEORVM [2]
Catull. 63.75; Tib. 1.2.81
DEOS [6]
Auson. *Ep.* 23.5; Ov. *Ars* 3.458; Plaut. *Cur.* 70; Tib. 1.2.38; 1.2.62; 2.6.54
DEPELLENTIBVS [1]
Pers. 5.167
DEPELLIT [1]
Tib. 1.2.49
DEPERIT [1]
Plaut. *Cur.* 46
DEPILATI [1]
Lucilius 945
DEPVLSVM [1]
Aul. Gell. 4.14.5
DEREPERE [1]
Tib. 1.2.19
DERIDES [1]
Plaut. *Cur.* 18
DERIGIT [1]
Ov. *Am.* 1.6.8
DERIGVERE [1]
Ov. *M.* 14.754
DERIPVISSE [1]
Tib. 1.2.82
DES [1]
Hor. *S.* 2.3.259
DESERE [1]
Tib. 1.5.60
DESERTA [1]
Ov. *Ars* 3.70
DESERTVS [1]
Prop. 2.17.3
DESERVNT [1]
Plaut. *Am.* 1040
DESIDERIO [1]
Pliny *Ep.* 7.5
DESII [1]
[Quint.] *Decl. Mai.* 15.7
DESINERE [1]
Ov. *Am.* 2.19.48
DESINET [1]
Hor. *Epod.* 11.18
DESINIS [1]
Tib. 1.8.77
DESISTAS [1]
Tib. 1.8.67
DESPICE [2]
Hor. *Carm.* 3.7.30; Ov. *M.* 13.839
DESPICIAM [2]
Tib. 1.1.78 (2)
DESPVE [1]
Tib. 1.2.54
DESPVIT [1]
Tib. 1.2.96
DESTITI [1]
Hor. *Epod.* 11.5
DESVNT [1]
Prop. 1.16.7
DESVPER [1]
Prud. *Symm.* 1.67
DET [2]
Ov. *Ars* 2.246; Tib. 2.4.44
DETERSIT [1]
Ov. *M.* 13.746
DETINVISSE [2]
Tib. 1.2.94; 1.8.74
DETRACTA [1]
Ov. *Am.* 1.6.67
DETRAHET [1]
Tib. 1.5.66
DETRAXIT [2]
Ov. *Fast.* 4.107; Tib. 2.1.73
DETRITIS [1]
Ov. *M.* 13.792
DETVR [1]
Ov. *M.* 13.863
DEVM [2]
Catull. 63.68; Tib. 1.8.72
DEVOCAT [1]
Tib. 1.2.46
DEVOTVS [1]
Juv. 9.72
DEVS [6]
Hor. *Epod.* 11.13; Ov. *M.* 14.750; Plaut. *Cur.* 167; Tib. 1.2.88; 1.8.56; 2.4.38
DEXTERVM [1]
Ter. *Eu.* 775
DEXTRA [1]
Ov. *Am.* 3.1.34
DEXTRAM [2]
Ov. *Am.* 3.8.16; 3.8.17
DEXTROVORSVM [1]
Plaut. *Cur.* 70
DEXTRVM [1]
Ov. *M.* 13.730
DI [5]
Plaut. *Am.* 1022; 1051; *Per.* 565; Ter. *Eu.* 790; 801
DIAETAM [1]
Pliny *Ep.* 7.5
DIC [3]
Auson. *Ep.* 23.11; Hor. *Carm.* 3.14.21; Ov. *Rem.* 507
DICAM [4]
Mart. 10.14.10; Plaut. *Cur.* 1; 12; 129
DICAS [2]
Plaut. *Cur.* 78; 130
DICAT [3]
Ov. *Ars* 3.581; 3.587; *Rem.* 36
DICE [1]
Plaut. *Cur.* 133
DICEBANT [1]
Ov. *M.* 4.73
DICEBAT [1]
Sen. *QNat.* 4 A pr. 6
DICENS [1]
Hor. *Carm.* 3.7.11
DICERE [7]
Ov. *Ars* 1.738; 2.532; *M.* 13.823; Plaut. *Cur.* 43; 136; Prop. 1.16.38; Tib. 2.1.73
DICERES [1]
Ter. *Ph.* 104

DICERET [1]
Livy *Per.* 89
DICES [1]
Plaut. *Cur.* 133
DICET [1]
Ov. *Ars* 2.526
DICI [2]
Auson. *Ep.* 23.10; Plaut. *Cur.* 124
DICIS [1]
Plaut. *Cur.* 50
DICITVR [6]
Cic. *Phil. fr.* 10.3.1; Hor. *S.* 2.3.256; Ov. *Fast.* 4.110; Pliny *Ep.* 7.5; Tib. 1.2.51; 2.1.68
DICO [2]
Plaut. *Cur.* 133; Ter. *Eu.* 805
DICTA [2]
Ov. *Ars* 2.521; *M.* 13.788
DICTIS [3]
Ov. *M.* 13.739; Stat. *S.* 1.2.194; Tib. 1.2.54
DIDICIT [1]
Ov. *Am.* 3.1.49
DIE [1]
Prop. 2.17.12
DIEBVS [1]
Apul. *Ap.* 75
DIEM [3]
Aul. Gell. 4.14.3; [Quint.] *Decl. Mai.* 15.7; Tib. 1.8.78
DIES [2]
Plaut. *Cur.* 5; Ter. *Eu.* 793
DIFFEROR [1]
Prop. 1.16.47
DIFFERRE [1]
Hor. *S.* 2.3.251
DIFFICILE [1]
Prop. 2.17.8
DIFFICILEM [2]
Hor. *Carm.* 3.10.11; Ov. *Am.* 1.6.2
DIFFICILI [1]
Ov. *Fast.* 5.350
DIFFICILIS [2]
Hor. *Carm.* 3.7.32; Tib. 1.2.7
DIGITI [1]
Tib. 1.2.32
DIGNA [3]
Ov. *Am.* 2.12.5; *Rem.* 38; Tib. 2.6.43
DIGNATA [1]
Ov. *Am.* 3.1.37
DIGNOSCERE [1]
Ov. *M.* 13.835
DIGNVS [2]
Ov. *Am.* 1.6.64; Prop. 1.13.34
DILECTVM [1]
Claud. *Eutr.* 1.96
DILIGENTIVS [1]
Petron. 97
DILIGIT [1]
Ov. *Rem.* 305
DIMICET [1]
Ov. *Rem.* 27
DIMINVAM [1]
Ter. *Eu.* 803
DIMITTO [1]
Ter. *Eu.* 814
DIRA [1]
Tib. 2.6.17
DIRAS [1]
Tib. 2.6.53
DIRIMI [1]
Juv. 9.79
DIS [4]
Ov. *M.* 13.761; Pers. 5.167; Plaut. *Cur.* 168; Ter. *Ad.* 121
DISCEDIMVS [1]
Ov. *Ep.* 10.57
DISCEDITE [1]
Ov. *Ars* 2.233
DISCERE [1]
Prop. 1.5.20
DISCIDIT [1]
Ter. *Ad.* 120
DISCITE [2]
Ov. *Am.* 3.8.25; *Ars* 3.455
DISERTVS [1]
Ov. *Fast.* 4.112
DISPERII [1]
Plaut. *Ba.* 1116
DISPLICET [1]
Tib. 1.8.75
DISSILIVNT [1]
Ov. *Am.* 2.1.25
DISSIMVLES [1]
Juv. 9.70
DISTAT [1]
Hor. *S.* 2.3.260
DISTENTVM [1]
Ov. *M.* 13.826
DITATA [1]
Claud. *Eutr.* 1.91
DITES [1]
Tib. 1.1.78
DIV [6]
Claud. *Eutr.* 1.96; Lucr. 4.1182; Ov. *Am.* 2.19.33; 2.19.49; *M.* 14.701; Sex. Turp. 199 (R)
DIVA [1]
Hor. *Carm.* 3.26.9
DIVERSA [1]
Ov. *M.* 4.78
DIVERSAS [1]
Prop. 1.3.31
DIVERSOS [1]
Prop. 1.10.15
DIVES [2]
Ov. *Am.* 3.8.9; Prud. *Symm.* 1.66
DIVI [1]
Tib. 1.8.69
DIVIDAR [1]
Ov. *Am.* 1.6.36
DIVIDAT [1]
Hor. *Epod.* 11.16
DIVIDIT [1]
CLE 950.9
DIVOS [1]
Auson. *Ep.* 23.5
DIVTIVS [1]
Cic. *Phil.* 2.45
DIVVLSA [1]
Ov. *M.* 13.865
DIXERE [1]
Ov. *M.* 4.79
DIXERIT [1]
Ov. *Rem.* 505
DIXI [1]

Ov. *M.* 13.837
DIXIT [12]
Aul. Gell. 4.14.3; 4.14.5; Ov. *Am.* 3.1.35; *Ars* 3.53; *M.* 13.747; 13.773; 14.717; 14.733; 14.736; *Rem.* 40; Tib. 1.2.11; 1.2.59
DIXTI [1]
Plaut. *Cur.* 129
DIXTIN [1]
Ter. *Eu.* 793
DOCENTIS [1]
Hor. *Carm.* 3.7.19
DOCET [2]
Tib. 1.2.19; 1.2.23
DOCTAS [1]
Tib. 2.1.70
DOCTIOR [1]
Ter. *Eu.* 791
DOLENTES [1]
Tib. 2.3.73
DOLENTIS [2]
Ov. *Rem.* 510; Tib. 1.8.73
DOLET [2]
Catull. 63.73; Prop. 1.16.24
DOLIS [1]
Ov. *Am.* 2.19.44
DOLOR [1]
Ov. *Ars* 1.736
DOLOREM [1]
Ov. *Am.* 1.8.73
DOLORES [5]
Hor. *S.* 2.3.263; Ov. *Ars* 2.235; Pers. 5.161; Prop. 1.16.25; Tib. 1.2.1
DOLORI [2]
Prop. 1.16.21; 2.25.1
DOLORIS [3]
Ov. *M.* 13.748; 14.716; Prop. 1.16.35
DOMI [4]
Auson. *Ep.* 23.3; Ter. *Eu.* 780; 815; Tib. 2.6.48
DOMIBVS [1]
Juv. 9.80
DOMINA [2]
Ov. *Am.* 1.4.60; Prop. 1.16.17
DOMINAE [18]
Catull. 63.75; Juv. 9.78; Ov. *Am.* 1.6.69; 1.9.8; 3.8.5; *Ars* 2.248; 3.568; *M.* 13.837; Prop. 1.10.16; 1.16.9; 1.16.28; 1.16.46; 2.4.1; 2.25.17; 3.7.72; 3.20.29; Tib. 2.3.79; 2.6.47
DOMINAM [4]
Ov. *Am.* 1.6.20; Prop. 2.14.21; 2.17.17; Tib. 2.4.25
DOMINI [3]
Cic. *Phil.* 2.45; Claud. *Eutr.* 1.83; Tib. 1.2.7
DOMINVM [1]
Ter. *Ad.* 89
DOMO [2]
Fortun. 1.12; Ov. *M.* 4.86
DOMOS [1]
Hor. *Carm.* 3.15.9
DOMV [1]
Cic. *Phil.* 2.45
DOMVM [7]
Hor. *Epod.* 11.20; *Carm.* 3.7.29; Ov. *Am.* 3.11.12; Plaut. *Am.* 1015; Prop. 1.5.20; Tib. 1.5.73; 2.4.22
DOMVS [6]
Apul. *Ap.* 75; Catull. 63.66; Cic. *Phil.* 2.45; Fortun. 1.12; Ov. *M.* 14.748; Tib. 1.1.54
DONA [2]
Stat. *S.* 1.2.195; Tib. 2.4.21
DONACI [1]
Apul. *Ap.* 9
DONAX [2]
Ter. *Eu.* 772; 774
DONIS [1]
Tib. 1.5.60
DONO [2]
Apul. *Ap.* 9 (2)
DORIS [1]
Ov. *M.* 13.742
DORMIAT [1]
Mart. 10.14.6
DORMIS [1]
Hor. *Carm.* 1.25.8
DORMIVNT [1]
Plaut. *Cur.* 153
DOTES [1]
Ov. *Am.* 3.8.2
DVAS [1]
Auson. *Ep.* 23.1
DVBIA [2]
Ov. *Ars* 3.453; *M.* 13.754
DVBIO [1]
Prop. 2.4.4
DVBITAMVS [1]
Plaut. *Ba.* 1117
DVBITEM [1]
Tib. 1.2.83
DVBITES [1]
Ov. *M.* 14.727
DVBITO [1]
Ov. *Ars* 3.590
DVBIVS [1]
Ov. *Am.* 1.9.29
DVC [1]
Ter. *Ph.* 103
DVCAM [1]
Plaut. *Am.* 1042
DVCAR [1]
Tib. 1.6.71
DVCE [1]
Tib. 2.1.75
DVCEBAT [1]
Ov. *M.* 14.746
DVCENTE [1]
Ov. *M.* 13.781
DVCENTEM [1]
Tib. 1.2.43
DVCERE [3]
Prop. 2.17.1; Ter. *Ph.* 117; Tib. 1.2.78
DVCES [1]

Ov. *Am.* 1.9.5
DVCIS [1]
Ov. *Am.* 1.9.8
DVCITE [1]
Tib. 2.3.79
DVCTIM [1]
Plaut. *Cur.* 109
DVCTV [1]
Ov. *Am.* 2.12.8
DVCVNT [1]
Pliny *Ep.* 7.5
DVLCES [2]
Aul. Gell. 19.9.12; Tib. 2.6.47
DVLCI [2]
Plaut. *Cur.* 11 (2)
DVLCIA [1]
Ov. *Ars* 3.583
DVLCILOQVO [1]
Apul. *Ap.* 9
DVLCIOR [1]
Ov. *M.* 13.795
DVLCIS [2]
Ov. *Am.* 2.19.26; Stat. *S.* 1.2.33
DVO [1]
Ov. *Ep.* 10.56
DVOS [1]
Ov. *Ep.* 10.56
DVPLICATA [1]
Ov. *Am.* 1.9.11
DVRA [9]
Hor. *Epod.* 11.22; Ov. *Am.* 1.6.1; 1.6.68; 1.6.74; 3.11.10; *M.* 14.704; Stat. *S.* 1.2.200; Tib. 1.2.6; 1.8.76
DVRAE [4]
Ov. *Am.* 1.6.47; 1.9.19; *Ars* 2.527; *M.* 14.749
DVRAM [2]
Hor. *Carm.* 3.7.32; Ov. *Fast.* 4.111
DVRANT [1]
Ov. *M.* 13.830
DVRAS [3]
Ov. *Am.* 2.1.22; Stat. *S.* 1.2.37; Tib. 1.1.56
DVRAT [1]
Ov. *Am.* 2.19.23
DVRE [1]
Ov. *Am.* 3.4.1
DVRIOR [4]
Ov. *Am.* 1.6.62; *M.* 13.799; 14.712; Prop. 1.16.30
DVRIS [4]
Ov. *Am.* 1.6.28; 3.1.53; *Ars* 2.636; Prop. 1.16.18
DVRIVS [1]
Prop. 2.17.9
DVRO [7]
Ov. *Am.* 3.1.45; *Ars* 3.587; *M.* 14.709; 14.758; *Rem.* 508; Prop. 2.17.13; Tib. 2.6.47
DVRVM [3]
Ov. *Fast.* 5.339; *Rem.* 677; Ter. *Eu.* 806
DVX [1]
Tib. 1.1.75
DYSEROS [1]
Auson. *Ep.* 23.1
EAMV [1]
Ter. *Ph.* 103
EAPSE [1]
Plaut. *Cur.* 161
EAS [1]
Prop. 2.4.2
EAT [5]
Hor. *Carm.* 3.10.10; *S.* 2.3.260; Ov. *Am.* 1.6.39; *Rem.* 28; Tib. 1.2.27
EBIBIT [1]
Plaut. *Cur.* 152
EBRIA [1]
Prop. 3.3.48
EBRIVM [1]
Sex. Turp. 199 (R)
EBRIVS [3]
Ov. *Fast.* 5.337; 5.339; Pers. 5.166
ECCAM [1]
Ter. *Eu.* 788
ECCE [4]
Auson. *Ep.* 23.1; Hor. *S.* 2.3.264; Ov. *Am.* 2.12.2; 3.8.9
ECCVM [1]
Ter. *Eu.* 776
EDAM [1]
Ov. *M.* 13.757
EDICO [1]
Ter. *Eu.* 806
EDIDIT [1]
Ov. *M.* 14.745
EDVCITIS [1]
Ov. *Ars* 3.61
EFFICE [1]
Ov. *Rem.* 31
EFFICIET [1]
Tib. 1.5.64
EFFREGISTI [1]
Plaut. *Am.* 1026
EFFREGIT [3]
Sen. *QNat.* 4 A pr. 6; Ter. *Ad.* 88; 120
EFFRINGAM [1]
Lucilius 942
EFFRINGAT [1]
Lucilius 939
EFFRINGERE [1]
Ter. *Ad.* 103
EFFVGE [1]
Ov. *Ars* 3.563
EFFVGERE [2]
Ov. *Ars* 2.531; *M.* 13.745
EFFVNDE [1]
Plaut. *Cur.* 123
EGENS [1]
Prop. 3.20.30
EGET [1]
Plaut. *Cur.* 142
EGI [1]
Catull. 63.73
EGREDERE [1]
Plaut. *Cur.* 158
EIECIT [1]
Cic. *Phil.* 2.45
ELEGEORVM [1]
Plaut. *Mer.* 409
ELEGOS [2]
Auson. *Ep.* 23.7; Ov. *Am.* 2.1.21
ELICERET [1]
Claud. *Eutr.* 1.83
ELICIT [1]

Tib. 1.2.46
ELISA [1]
Ov. *M.* 14.738
ELISSA [1]
Auson. *Ep.* 23.12
ELOQVAR [1]
Plaut. *Am.* 1042
ELOQVERE [1]
Plaut. *Cur.* 166
ELOQVIVM [1]
Ov. *Fast.* 4.111
ELVSI [1]
Claud. *Eutr.* 1.89
ELVSOS [1]
Ov. *M.* 13.737
EMERITVM [1]
Ov. *Am.* 3.11.14
EMERVI [1]
Ov. *Am.* 3.1.47
EMPTVS [1]
Cic. *Phil.* 2.45
ENIPEVS [1]
Hor. *Carm.* 3.7.23
ENIXA [1]
Ov. *M.* 13.743
ENSE [1]
Ov. *Am.* 3.8.14
EOO [1]
Prop. 1.16.24
EPHEBVS [1]
Catull. 63.63
EPHYRAEAE [1]
Prop. 2.6.1
EPHYREIA [1]
Claud. *Eutr.* 1.90
EQVAS [1]
Tib. 2.1.68
EQVES [2]
Mart. 10.14.2; Ov. *Am.* 3.8.10
EQVITARE [1]
Hor. *S.* 2.3.248
EQVO [1]
Tib. 1.2.70
EQVORVM [1]
Hor. *Carm.* 1.25.14
EQVOS [1]
Ov. *Am.* 2.1.24
EQVVM [1]
Hor. *Carm.* 3.7.25
EQVVS [1]
Ov. *M.* 13.848
ERE [3]
Hor. *S.* 2.3.265; Plaut. *Cur.* 142; 146
ERICTHONIVS [1]
Prop. 2.6.4
ERIPI [1]
Ter. *Eu.* 796
ERIPIAM [1]
Ter. *Eu.* 773
ERIPIANT [1]
Tib. 2.4.40
ERIPVIT [1]
Ter. *Ad.* 90
ERRANT [1]
Ov. *M.* 13.821
ERVS [1]
Plaut. *Cur.* 159
ESCA [1]
Ov. *Am.* 2.19.26
EVADAT [1]
Ter. *Ph.* 111
EVAX [1]
Plaut. *Cur.* 98
EVENAT [1]
Plaut. *Cur.* 39
EVENIAT [2]
Ov. *Am.* 2.19.35; 3.11.16
EVENVNT [1]
Plaut. *Cur.* 127
EVGE [1]
Pers. 5.167
EVGEPAE [1]
Plaut. *Am.* 1018
EVIGILANDA [1]
Tib. 1.8.64
EVINCET [1]
Hor. *S.* 2.3.250
EVNT [3]
Ov. *Am.* 1.6.24; 1.6.32; *Ars* 3.62
EVNTIS [2]
Claud. *Eutr.* 1.85; Ov. *Am.* 2.1.24
EVOCARE [1]
Plaut. *Ba.* 1117
EVORTES [1]
Plaut. *Per.* 566
EVRO [1]
Hor. *Carm.* 1.25.20
EVROS [1]
Ov. *Am.* 1.9.13
EVRYMIDES [1]
Ov. *M.* 13.771
EXACTIS [1]
Prop. 1.3.38
EXAESTVAT [1]
Ov. *M.* 13.867
EXANIMI [1]
Ov. *M.* 14.728
EXAVDI [1]
Ov. *M.* 13.856
EXCANTARE [1]
Prop. 3.3.49
EXCEDERE [1]
Ov. *M.* 4.85
EXCESSISSE [1]
Ov. *M.* 14.724
EXCIDIT [1]
Ov. *Am.* 2.1.18
EXCIPIENTIS [1]
Prud. *Symm.* 1.68
EXCITAT [1]
Ov. *Am.* 1.6.66
EXCITET [1]
Tib. 1.2.4
EXCLAMANT [1]
Ov. *M.* 14.741
EXCLAMO [1]
Ov. *Ep.* 10.56
EXCLVDERE [1]
Claud. *Eutr.* 1.81
EXCLVDETVR [1]
Ter. *Ad.* 119
EXCLVDIS [3]
Ov. *Am.* 1.6.31; *Ars* 3.69; Tib. 2.4.39
EXCLVDIT [1]
Prop. 2.25.2
EXCLVDVNT [1]
Lucilius 937
EXCLVSA [1]
Prop. 3.25.15
EXCLVSI [1]
Ov. *Am.* 1.8.78
EXCLVSIS [3]
Ov. *Am.* 3.4.8; Prop. 1.16.8; 3.16.20
EXCLVSIT [2]
Hor. *S.* 2.3.264; Ter. *Eu.* 49
EXCLVSO [1]

Pliny *Ep.* 7.5
EXCLVSVM [2]
Ov. *Ars* 3.588; Prop. 1.5.20
EXCLVSVRA [1]
Tib. 2.3.73
EXCLVSVS [5]
Hor. *S.* 1.2.67; 2.3.260; Lucr. 4.1177; Ov. *Rem.* 36; [Quint.] *Decl. Mai.* 15.7
EXCOQVIT [1]
Ov. *M.* 14.712
EXCREAT [1]
Tib. 1.5.74
EXCRVCIAT [2]
Plaut. *Cur.* 62; 170
EXCVBIAS [1]
Ov. *Am.* 1.6.7
EXCVBIIS [1]
Prop. 1.16.14
EXCVBVI [1]
Ov. *Am.* 3.11.12
EXCVTE [6]
Ov. *Am.* 1.6.24; 1.6.25; 1.6.32; 1.6.40; 1.6.48; 1.6.56
EXCVTIVNT [1]
Tib. 2.6.12
EXEMPTO [1]
Ov. *Am.* 1.9.10
EXEQVIAS [1]
Tib. 2.4.44
EXERCENTE [1]
Ov. *Am.* 1.8.53
EXERCITVM [1]
Ter. *Eu.* 814
EXERCVIT [1]
Tib. 2.1.69
EXERE [1]
Ov. *M.* 13.838
EXHIBITVRVS [1]
Ov. *Ep.* 10.52
EXIERINT [1]
Ov. *M.* 4.86
EXIGITO [1]
Ov. *Am.* 1.8.69
EXIGO [1]
Pliny *Ep.* 7.5
EXIGVAS [1]
Ov. *Am.* 3.1.40
EXIGVVM [1]
Ov. *Am.* 1.6.3
EXISTIMAS [1]
Plaut. *Am.* 1024
EXIT [1]
Plaut. *Cur.* 22
EXORARE [1]
Ov. *Fast.* 4.111
EXORIATVR [1]
Lucr. 4.1172
EXPECTAS [1]
Plaut. *Cur.* 144
EXPECTO [1]
[Quint.] *Decl. Mai.* 15.7
EXPEDIRE [1]
Hor. *Epod.* 11.25
EXPENSO [1]
Prop. 2.4.6
EXPERIRI [1]
Ter. *Eu.* 789
EXPERS [1]
Auson. *Ep.* 23.7
EXPETIT [2]
Hor. *Epod.* 11.3; Ov. *M.* 13.741
EXPETO [1]
Plaut. *Cur.* 107
EXPLEVI [1]
Prop. 2.17.4
EXPLICET [1]
Hor. *S.* 2.3.270
EXPLORAT [1]
Tib. 2.1.78
EXPOSITVM [1]
Stat. *S.* 1.2.34
EXPVGNABO [1]
Ter. *Eu.* 773
EXPVGNAT [1]
Hor. *Carm.* 3.15.9
EXPVLIT [1]
Prop. 1.3.36
EXPVLSVS [1]
Fortun. 1.12
EXQVIRERE [1]
Plaut. *Am.* 1015
EXSTINGVERENT [1]
Ter. *Ph.* 108
EXSVSCITATE [1]
Plaut. *Cur.* 91
EXTAT [1]
Ov. *Ars* 2.637
EXTEMPLO [1]
Plaut. *Cur.* 80
EXTERET [1]
Ov. *Am.* 1.9.12
EXTIMVISSE [1]
Tib. 2.6.50
EXTINCTA [1]
Pers. 5.166
EXTINCTAS [1]
Tib. 2.6.16
EXTINGVERE [2]
Aul. Gell. 19.9.12; Val. Aed. fr. 2.3
EXTREMVM [1]
Hor. *Carm.* 3.10.1
EXVE [1]
Ov. *Ars* 2.241
EXVITVR [1]
Ov. *Ars* 3.77
EXVPERES [1]
Apul. *Ap.* 9
EXVRENT [1]
Plaut. *Per.* 569
EXVRERE [1]
Sex. Turp. 200 (R)
EXVVIAS [1]
Tib. 1.1.54
FABVLA [1]
Hor. *Epod.* 11.8
FAC [5]
Ov. *Am.* 1.6.3; *Rem.* 33; 507; Plaut. *Cur.* 120; Ter. *Eu.* 815
FACE [3]
Ov. *Am.* 1.6.58; Pers. 5.166; Tib. 1.2.36
FACERE [9]
Lucr. 4.1174; Plaut. *Cur.* 24; 46; 47; 155; *Mer.* 411; Sex. Turp. 200 (R); Ter. *Ph.* 114; 116
FACERENT [1]
Ter. *Eu.* 787
FACES [2]
Prop. 1.16.8; Tib. 2.6.16
FACIAM [6]

Plaut. *Am.* 1040; 1052; *Cur.* 88; 124; Ter. *Eu.* 46; 801
FACIAS [4]
Hor. *S.* 2.3.253; Plaut. *Cur.* 36; Ter. *Eu.* 802; 807
FACIAT [3]
Ov. *Am.* 2.19.6; Ter. *Eu.* 790; *Ph.* 113
FACIES [1]
Ov. *Am.* 1.6.31
FACIET [1]
Ov. *Ars* 3.458
FACILE [1]
Ov. *Am.* 2.19.31
FACILES [1]
Ov. *M.* 13.831
FACILI [1]
Ov. *Ars* 3.579
FACILIS [1]
Hor. *Carm.* 1.25.5
FACINVS [4]
Ov. *Am.* 1.6.22; Plaut. *Cur.* 24; Tib. 2.4.21; 2.4.25
FACIO [1]
Plaut. *Cur.* 48
FACIS [2]
Ov. *M.* 13.741; Plaut. *Cur.* 24
FACIT [6]
Lucr. 4.1174; Ov. *Am.* 1.8.82; 3.4.4 (2); *Ars* 3.57; Plaut. *Cur.* 160
FACITE [1]
Ov. *M.* 14.731
FACIVNT [2]
Ov. *Ars* 3.78; 3.81
FACTA [9]
Ov. *Am.* 1.6.18; 2.19.28; 2.19.30; *M.* 14.729; 14.745; Plaut. *Am.* 1019; 1042; Prop. 3.25.16; Tib. 2.6.10
FACTIS [1]
Ov. *M.* 14.714
FACTITAVIT [1]
Ter. *Eu.* 783
FACTO [1]
Fortun. 1.12
FACTVM [1]
Ov. *M.* 14.740
FACTVRV [1]
Plaut. *Cur.* 75
FACTVRVM [1]
Plaut. *Am.* fr. 11
FACVLAM [2]
Aul. Gell. 19.9.12; Val. Aed. fr. 2.1
FAENA [1]
Ov. *Ars* 3.573
FALCE [1]
Ov. *M.* 13.766
FALLACI [1]
Ov. *Ars* 3.456
FALLACIOR [1]
Ov. *M.* 13.799
FALLAT [1]
Prop. 2.17.6
FALLAX [1]
Hor. *Carm.* 3.7.20
FALLE [1]
Tib. 1.2.15
FALLERE [4]
Auson. *Ep.* 23.5; Ov. *M.* 4.85; Tib. 1.2.53; 1.8.56
FALLERIS [1]
Ov. *M.* 13.774
FALLIMVR [2]
Ov. *Am.* 1.6.49; 1.6.51
FALLIT [1]
Tib. 1.8.63
FALLOR [1]
Ov. *Am.* 3.1.34
FALSA [1]
Ov. *Ars* 2.522
FALSIS [1]
Hor. *Carm.* 3.7.14
FAMA [2]
Ov. *Ars* 3.453; *M.* 14.726
FAMAE [3]
Juv. 9.86; Ov. *M.* 14.732; Prop. 1.16.11
FAMEM [1]
Tib. 1.1.78
FAMILIA [1]
Apul. *Ap.* 75
FAMILIAE [1]
Plaut. *Am.* 1044
FAMILIAM [1]
Ter. *Ad.* 89
FAMILIAS [1]
Plaut. *Mer.* 405
FAMILIIS [1]
Plaut. *Per.* 566
FAMVLA [1]
Catull. 63.68
FAMVLAE [1]
Lucr. 4.1176
FAMVLI [1]
Ov. *M.* 14.741
FANIS [1]
Tib. 2.4.23
FANO [1]
Plaut. *Cur.* 62
FANVM [1]
Plaut. *Cur.* 14
FAS [2]
Auson. *Ep.* 23.5; Tib. 2.3.74
FASCIOLAS [1]
Hor. *S.* 2.3.255
FASSAS [1]
Ov. *Am.* 3.8.22
FASTIDIA [1]
Tib. 1.8.69
FASTIDIT [1]
Ov. *Rem.* 305
FASTIDITA [1]
Auson. *Ep.* 23.13
FASTOSAE [1]
Mart. 10.14.7
FASTVS [5]
Mart. 4.29.5; Ov. *Ars* 2.241; *Rem.* 511; Prop. 3.25.15; Tib. 1.8.75
FATA [2]
Ov. *Am.* 1.6.14; Tib. 1.5.69
FATEBERE [1]
Ov. *M.* 14.723
FATEMVR [1]
Ov. *M.* 4.76
FATETVR [1]
Prop. 2.25.19
FATVE [1]

Plaut. *Am.* 1026
FATVS [1]
Claud. *Eutr.* 1.77
FAVCE [1]
Ov. *M.* 14.738
FAVCIBVS [2]
Ov. *Am.* 2.1.25; Plaut. *Cur.* 128
FAVET [1]
Tib. 1.2.17
FAVNO [1]
Ov. *M.* 13.750
FAVONII [1]
Hor. *Carm.* 3.7.2
FAVOREM [1]
Ov. *M.* 14.706
FAVSTA [1]
Hor. *S.* 1.2.64
FAX [1]
Ov. *Rem.* 38
FEBRIS [1]
Plaut. *Cur.* 17
FECERE [1]
Tib. 2.4.31
FECERIT [1]
Fortun. 1.12
FECIMVS [1]
Ter. *Ad.* 103
FECISSET [1]
Cic. *Phil. fr.* 10.3.1
FECISTI [1]
Prop. 3.25.16
FECIT [3]
Ov. *Ars* 3.458; *M.* 14.710; Tib. 2.4.38
FEFELLERAT [1]
Ov. *M.* 13.771
FEFELLIT [1]
Ov. *Rem.* 303
FELICEM [1]
Prop. 2.17.11
FELICI [1]
Prop. 1.16.33
FELICIA [1]
Ov. *Am.* 3.1.59
FEMINA [2]
Tib. 1.2.33; 1.10.54
FENESTRA [1]
Ov. *Ars* 2.246
FENESTRAE [2]
Apul. *Ap.* 75; Prop. 3.20.29
FENESTRAS [3]
Hor. *Carm.* 1.25.1; Prop. 1.3.31; 2.19.5
FENESTRIS [2]
Lucilius 943; Ov. *M.* 14.752
FERA [2]
Ov. *Am.* 3.8.26; *Ars* 3.572
FERAM [1]
Plaut. *Cur.* 10
FERAR [1]
Catull. 63.68
FERAS [1]
Tib. 2.4.33
FERAT [1]
Ov. *Am.* 2.19.41
FEREBANT [1]
Prop. 2.17.11
FEREBAR [1]
Hor. *Epod.* 11.20
FERENDA [2]
Ov. *M.* 14.707; 14.719
FERENDIS [1]
Ov. *M.* 13.783
FERENDO [1]
Ov. *Am.* 3.1.47
FERENTI [1]
Ov. *Am.* 1.8.77
FERES [3]
Ov. *Ars* 2.237; *Rem.* 506; 512
FERET [2]
Ov. *Ars* 3.566; 3.572
FERETRO [1]
Ov. *M.* 14.747
FERIAM [1]
Plaut. *Am.* 1019
FERIMVS [1]
Ov. *Ars* 3.583
FERIRE [1]
Prop. 3.3.50
FERIS [1]
Ov. *M.* 13.732
FERITAS [1]
Ov. *M.* 13.768
FEROR [1]
Tib. 1.2.81
FEROS [3]
Ov. *Fast.* 4.107; *M.* 13.767; Tib. 1.2.52
FEROX [1]
Ov. *M.* 14.715
FERRE [8]
Cic. *Phil.* 2.45; *CLE* 950.2; Ov. *Ars* 2.530; 2.533; 2.534; *Fast.* 5.334; *M.* 13.869; 14.756
FERREA [2]
Ov. *M.* 14.721; Plaut. *Per.* 571
FERREAM [1]
Plaut. *Per.* 572
FERREAS [2]
Plaut. *Per.* 571; 573
FERREIS [1]
Plaut. *Per.* 570
FERREM [1]
Hor. *Carm.* 3.14.27
FERRET [1]
Prud. *Symm.* 1.64
FERREVS [2]
Ov. *Am.* 1.6.27; Tib. 1.2.65
FERRO [8]
Hor. *S.* 1.2.66; Lucilius 942; 939; Ov. *Am.* 1.6.57; *M.* 14.712; Plaut. *Per.* 572; Prop. 1.16.30; Tib. 1.2.25a
FERT [1]
Plaut. *Cur.* 50
FERTE [3]
Tib. 1.1.76; 1.1.77; 1.2.36
FERTVR [3]
Ov. *Ars* 2.240; Plaut. *Cur.* 82; Tib. 1.8.73
FERVIDIORE [1]
Hor. *Epod.* 11.14
FERVNT [1]
Ov. *Fast.* 4.114
FERVS [1]
Ov. *M.* 13.780
FESSA [1]

Tib. 1.8.68
FESSI [1]
Tib. 1.2.2
FESSVS [1]
Ov. *M.* 13.777
FESTIVAE [1]
Plaut. *Cur.* 88
FESTIVISSVMAE [1]
Plaut. *Cur.* 93
FETA [1]
Ov. *M.* 13.803
FETVRA [1]
Ov. *M.* 13.827
FETVS [1]
Ov. *M.* 13.820
FI [1]
Plaut. *Cur.* 87
FIANT [1]
Ter. *Ad.* 122
FIAT [2]
Plaut. *Cur.* 41; Tib. 1.2.33
FICTA [2]
Ov. *M.* 13.734; Tib. 1.8.74
FICTAE [1]
Petron. 97
FIDA [2]
Claud. *Eutr.* 1.81; Ov. *M.* 13.748
FIDE [2]
Hor. *Carm.* 3.7.4; Ov. *Ars* 2.640
FIDEM [5]
Ov. *Am.* 3.1.50; Petron. 97; Plaut. *Cur.* 140; Prop. 2.17.18; Ter. *Eu.* 790
FIDES [2]
Auson. *Ep.* 23.4; Ov. *Ars* 3.578
FIDICINAM [1]
Ter. *Ph.* 109
FIDVS [1]
Tib. 1.5.63
FIEREM [1]
[Quint.] *Decl. Mai.* 15.7
FIERI [2]
Plaut. *Cur.* 159; Ter. *Eu.* 779
FIES [1]
Ov. *Am.* 1.6.12
FIET [1]
Hor. *Carm.* 3.14.24
FIGIT [1]
Lucr. 4.1179
FIGVRAEST [1]
Catull. 63.62
FILIA [2]
Hor. *Carm.* 3.15.8; Juv. 9.83
FILII [1]
Apul. *Ap.* 75
FILIOLVS [1]
Juv. 9.83
FINDIT [1]
Tib. 1.2.45
FINE [2]
Ov. *Am.* 1.9.10; *M.* 13.755
FINGE [1]
Ov. *Am.* 1.8.73
FINGEBAT [1]
Claud. *Eutr.* 1.83
FINGERE [2]
Ov. *Rem.* 504; Tib. 1.2.92
FINGIT [1]
Tib. 2.6.51
FINGO [1]
Tib. 1.8.65
FINIRE [2]
Hor. *S.* 2.3.263; Pers. 5.161
FINIS [2]
Ov. *Am.* 2.19.52; Prop. 1.16.21
FINISSEM [1]
Tib. 2.6.19
FIRMA [2]
Ov. *Am.* 2.12.3; Tib. 1.2.6
FIRMARAT [1]
Prud. *Symm.* 1.66
FISTVLA [1]
Ov. *M.* 13.784
FIT [8]
Cic. *Phil. fr.* 10.3.1; Fortun. 1.12; Ov. *Ars* 1.736; *Rem.* 30; Plaut. *Am.* 1019; *Cur.* 61; 121; Prop. 3.16.20
FITE [2]
Plaut. *Cur.* 89; 150
FIVNT [1]
Plaut. *Cur.* 157
FIXA [1]
Prop. 1.3.34
FIXISSE [1]
Tib. 2.1.71
FIXO [1]
Tib. 1.2.18
FIXVS [1]
Tib. 1.5.62
FLAGELLO [1]
Hor. *Carm.* 3.26.11
FLAGITIA [1]
Cic. *Phil.* 2.45
FLAGITIVM [2]
Plaut. *Mer.* 406; Ter. *Ad.* 101
FLAGRANS [1]
Hor. *Carm.* 1.25.13
FLAMINE [1]
Ov. *Am.* 1.6.54
FLAMMA [4]
Aul. Gell. 19.9.12; Plaut. *Cur.* 53; 54; Val. Aed. fr. 2.2
FLAMMAE [1]
Tib. 2.4.42
FLAMMIS [1]
Claud. *Eutr.* 1.90
FLAVENTIA [1]
Ov. *M.* 13.848
FLEBILE [1]
Ov. *Rem.* 36
FLEBILIS [2]
Ov. *M.* 14.748; Tib. 2.4.22
FLEBIS [1]
Hor. *Carm.* 1.25.10
FLEBIT [1]
Prop. 2.17.18
FLECTERE [2]
Hor. *Carm.* 3.7.25; Stat. *S.* 1.2.200
FLENDI [1]
Ov. *Ars* 3.570
FLENTI [1]
Prop. 3.20.29
FLES [1]

Hor. *Carm.* 3.7.1
FLETIBVS [1]
Prop. 1.16.47
FLETV [2]
Tib. 1.2.76; 1.8.68
FLETVS [2]
Claud. *Eutr.* 1.83; Tib. 2.4.37
FLORE [2]
Apul. *Ap.* 9; Ov. *Fast.* 5.342
FLOREA [1]
Apul. *Ap.* 9
FLOREAT [1]
Ov. *Fast.* 5.353
FLOREM [2]
Apul. *Ap.* 9; Ov. *Ars* 3.79
FLORES [1]
Ov. *Fast.* 5.345
FLORIBVS [2]
Apul. *Ap.* 9; Lucr. 4.1178
FLORIDA [1]
Tib. 1.2.14
FLORIDIOR [1]
Ov. *M.* 13.790
FLORIDIS [1]
Catull. 63.66
FLOS [2]
Catull. 63.64; Plaut. *Cur.* 96
FLVENTIS [1]
Ov. *Ars* 3.62
FLVITANTIA [1]
Hor. *S.* 2.3.269
FLVMINA [2]
Ov. *Am.* 1.9.12; Prop. 2.17.5
FLVMINE [1]
Ov. *Am.* 2.19.32
FLVMINIS [1]
Tib. 1.2.44
FLVVIVST [1]
Plaut. *Cur.* 86
FOCALIA [1]
Hor. *S.* 2.3.255
FOCI [1]
Ter. *Eu.* 815
FOCIS [2]
Tib. 1.2.82; 1.8.70
FODERE [1]
Plaut. *Cur.* 131
FOEDARE [1]
Tib. 2.6.43
FOEDERA [1]
Ov. *Ars* 3.593
FOLIO [1]
Ov. *M.* 13.789
FOLIVM [1]
Ov. *Ars* 3.54
FOMENTA [1]
Hor. *Epod.* 11.17
FONTE [1]
Prop. 3.3.51
FONTES [1]
Ov. *Am.* 2.1.26
FORAS [8]
Auson. *Ep.* 23.6; Lucilius 937; Ov. *Ars* 2.521; 2.522; Plaut. *Ba.* 1117; *Cur.* 1; 151; Ter. *Ad.* 119
FOREM [3]
Ov. *Am.* 1.6.2; 2.19.38; *Ars* 3.587
FORES [54]
Auson. *Ep.* 23.8; Cic. *Phil. fr.* 10.3.1; Fortun. 1.12; Livy *Per.* 89; Ov. *Am.* 1.4.62; 1.6.50; 1.6.54; 1.6.74; 1.9.8; 1.9.20; 2.1.17; 2.1.22; 2.1.27; 3.1.40; 3.8.24; *Ars* 2.526; 2.635; 3.581; *Fast.* 4.110; *M.* 14.717; *Rem.* 32; 304; Petron. 97; Pers. 5.166; Plaut. *Am.* 1021; 1022; *Am. fr.* 11; *Ba.* 1118; 1119; *Cur.* 71; 80; 87; 88; 145; *Mer.* 409; *Per.* 569; Prop. 1.10.16; 2.5.22; 2.6.2; 2.17.16; 3.7.72; [Quint.] *Decl. Mai.* 15.7; Sen. *Ep.* 4.4; Sex. Turp. 200 (R); Ter. *Ad.* 88; 102; 120; Tib. 1.1.56; 1.2.18; 1.2.93; 1.5.74; 1.8.60; 1.10.54; 2.6.12
FORET [3]
Hor. *S.* 1.2.67; Ov. *Fast.* 5.332; *M.* 14.704
FORIBVS [18]
Hor. *Carm.* 3.26.8; *S.* 2.3.262; Juv. 9.85; Lucr. 4.1179; Ov. *Am.* 1.6.62; 3.1.53; 3.11.9; 3.11.13; *M.* 4.85; *M.* 14.735; Plaut. *Am.* 1026; *Cur.* 161; *Per.* 570; Prop. 1.3.36; 1.16.18; 1.18.24; Prud. *Symm.* 1.65; [Quint.] *Decl. Mai.* 14.3
FORIS [4]
Hor. *Carm.* 3.10.3; Juv. 9.77; Plaut. *Am.* 1019; 1027
FORIVM [1]
Plaut. *Cur.* 158
FORMA [4]
Ov. *Am.* 1.8.53; *M.* 13.841; Plaut. *Mer.* 405; Ter. *Ph.* 108
FORMAE [1]
Ov. *M.* 13.764
FORMAM [2]
Ter. *Ph.* 108; Tib. 2.4.35
FORMOSAE [4]
Ov. *Am.* 1.6.63; 2.19.37; *Fast.* 5.339; Tib. 1.1.55
FORMOSIOR [1]
Ov. *M.* 13.797
FORMOSIS [1]
Ov. *Am.* 3.8.11
FORO [1]
Tib. 1.2.94
FORS [1]
Tib. 1.5.70
FORTE [3]

Ov. *M.* 13.823; 14.748; Prop. 2.14.31
FORTES [1]
Tib. 1.2.16
FORTI [1]
Ov. *Am.* 1.9.5
FORTIA [1]
Tib. 2.6.12
FORTIOR [1]
Ov. *Am.* 3.1.42
FORTIS [2]
Ov. *Am.* 1.6.12; Ter. *Eu.* 814
FORTVNA [2]
CLE 950.6; Ov. *Am.* 1.4.69
FORTVNATVS [1]
Plaut. *Cur.* 141
FOSSIS [1]
Ov. *Am.* 2.12.7
FOVET [1]
Tib. 2.6.20
FRACTA [1]
Prop. 3.25.10
FRACTAS [1]
Tib. 2.6.15
FRACTVS [1]
Prop. 2.17.4
FRAGA [1]
Ov. *M.* 13.816
FRANGAM [1]
Pers. 5.165
FRANGAS [1]
Plaut. *Am.* 1022
FRANGATVR [1]
Ov. *Rem.* 31
FRANGE [1]
Auson. *Ep.* 23.8
FRANGERE [1]
Tib. 1.1.73
FRANGERENT [1]
Cic. *Phil. fr.* 10.3.1
FRANGET [1]
Ov. *Ars* 3.567
FRANGETVR [1]
Ov. *Ars* 3.71
FRANGIT [2]
Ov. *Am.* 1.9.20; Plaut. *Cur.* 55
FRANGITVR [1]
Tib. 1.8.67
FRATREM [1]
Petron. 97
FRAVDAT [1]
Ov. *M.* 14.715
FRAVDE [1]
Claud. *Eutr.* 1.88
FREGERIT [1]
Prop. 2.5.22
FREMITVS [1]
Claud. *Eutr.* 1.89
FREQVENTES [1]
Catull. 63.65
FRETA [1]
Ov. *Am.* 1.9.13
FRETO [1]
Ov. *M.* 14.711
FRIGIDA [3]
Ov. *Ars* 3.70; *M.* 14.743; Prop. 1.16.24
FRIGIDAS [1]
Hor. *Carm.* 3.7.6
FRIGIDVS [1]
Ov. *Ars* 2.238
FRIGORA [3]
Ov. *Am.* 1.9.15; 2.19.22; Tib. 1.2.29
FRONDES [1]
Hor. *Carm.* 1.25.19
FRONDIBVS [1]
Ov. *M.* 13.847
FRONDIS [1]
Ov. *Am.* 2.19.31
FRONTE [3]
Ov. *Fast.* 5.341; *M.* 13.773; 13.851
FRVCTV [1]
Prop. 3.20.30
FRVGI [1]
Ter. *Eu.* 816
FRVSTRA [6]
Hor. *Carm.* 3.7.21; Ov. *M.* 13.775; 14.741; Prop. 2.14.21; Tib. 1.5.67; 1.5.71
FRVTICES [1]
Ov. *Ars* 3.67
FVGACIOR [1]
Ov. *M.* 13.807
FVGAE [1]
Prop. 3.3.48
FVGAM [1]
Ter. *Eu.* 787
FVGERES [1]
Ov. *M.* 13.860
FVGIANT [1]
Ov. *Am.* 1.8.70
FVGIAS [1]
Ov. *M.* 13.797
FVGIENTEM [1]
Juv. 9.74
FVGIO [1]
Ov. *Am.* 2.19.36
FVGISSE [1]
Ov. *M.* 13.808
FVGIT [5]
Hor. *Carm.* 3.7.18; Ov. *Am.* 2.19.36; *M.* 14.755; Plaut. *Cur.* 60; Tib. 1.8.62
FVGITANT [1]
Lucr. 4.1176
FVGIVNT [1]
Ov. *Ars* 3.79
FVLGENTI [1]
Tib. 1.2.36
FVLMEN [4]
Ov. *Am.* 1.6.16; 2.1.17; 2.1.20; *M.* 13.857
FVLMINA [1]
Tib. 1.2.8
FVLMINE [1]
Ov. *M.* 13.858
FVLSIT [1]
Ov. *Ars* 3.56
FVLTA [2]
Ov. *Am.* 1.6.28; *Ars* 2.244
FVMO [2]
Plaut. *Cur.* 53; 54
FVNALIA [1]
Hor. *Carm.* 3.26.7
FVNDAM [1]
Ter. *Eu.* 786
FVNDIS [1]
Plaut. *Per.* 566
FVNDVM [1]
Plaut. *Cur.* 36
FVNERA [1]
Ov. *M.* 14.746

FVNIS [1]
Hor. *Carm.* 3.10.10
FVNVS [1]
Ov. *M.* 14.751
FVRARI [1]
Ov. *Am.* 2.19.45
FVRCIFER [1]
Ter. *Eu.* 798
FVRENTEM [1]
Cic. *Phil. fr.* 10.3.1
FVRERE [1]
Hor. *Epod.* 11.6
FVRIARE [1]
Hor. *Carm.* 1.25.14
FVROREM [1]
Ov. *M.* 14.701
FVRTA [2]
Ov. *Ars* 2.640; Tib. 1.2.34
FVRTI [1]
Ter. *Eu.* 809
FVRTIM [11]
Hor. *S.* 2.3.256; Lucr. 4.1176; Ov. *Am.* 1.4.64; 2.19.39; *Rem.* 33; Prop. 2.9.42; Tib. 1.2.10; 1.2.19; 1.5.65; 2.1.75; 2.6.45
FVRTIS [1]
Claud. *Eutr.* 1.88
FVRTIVA [1]
Tib. 1.8.57
FVRTIVAS [2]
Ov. *Ars* 2.246; Prop. 1.16.20
FVRTIVVS [1]
Tib. 1.5.75
FVRVM [1]
Ter. *Eu.* 776
GALATEA [6]
Ov. *M.* 13.738; 13.789; 13.798; 13.839; 13.863; 13.869
GALEA [1]
Tib. 2.6.8
GALEAM [1]
Ov. *Am.* 3.8.13
GAVDE [1]
Ov. *M.* 14.721
GAVDEAT [1]
Hor. *Carm.* 1.25.18
GAVDES [1]
Juv. 9.84
GAVDIA [2]
CLE 950.3; Tib. 2.3.72
GAVDIVM [1]
Plaut. *Cur.* 106
GELV [1]
Prop. 1.16.24
GEMINA [1]
Ov. *M.* 14.725
GEMINO [1]
Claud. *Eutr.* 1.91
GEMINOS [1]
Ov. *M.* 13.834
GEMMATAS [1]
Ov. *Rem.* 39
GENAS [1]
Ov. *Ars* 3.568
GENER [1]
Hor. *S.* 1.2.64
GENERE [1]
Plaut. *Cur.* 23
GENEROSA [1]
Ov. *M.* 13.818
GENEROSAM [1]
Ov. *M.* 14.698
GENIBVS [1]
Tib. 1.2.85
GENIO [1]
Apul. *Ap.* 9
GENITOR [1]
Ov. *M.* 13.854
GENVA [1]
Petron. 97
GENVIT [1]
Hor. *Carm.* 3.10.12
GENVS [2]
Catull. 63.62; Ov. *M.* 13.740
GERENS [1]
Ov. *M.* 13.733
GERIS [1]
Ov. *M.* 13.773
GERITE [1]
Plaut. *Cur.* 149
GESTIT [1]
Tib. 2.1.72
GLACIE [1]
Ov. *M.* 13.795
GLACIET [1]
Hor. *Carm.* 3.10.7
GLADIIS [1]
Ov. *Rem.* 27
GLADIOS [1]
Ov. *Ars* 3.589
GLANS [1]
Tib. 2.3.69
GLORIA [1]
Hor. *Carm.* 3.26.2
GLORIANTIS [1]
Hor. *Epod.* 11.23
GNATHO [1]
Ter. *Eu.* 771
GNATO [1]
Lucilius 946
GRADIBVS [1]
Prop. 1.16.42
GRADIENS [1]
Ov. *M.* 13.776
GRADV [2]
Prop. 2.4.6; Stat. *S.* 1.2.35
GRADVM [1]
Plaut. *Cur.* 120
GRAECIA [1]
Prop. 2.6.2
GRAMINE [1]
Hor. *Carm.* 3.7.26
GRANA [1]
Ov. *Ars* 3.54
GRANDE [1]
Tib. 2.4.33
GRANDIOREM [1]
Plaut. *Cur.* 120
GRANDIS [1]
Ov. *Am.* 3.8.4
GRATA [2]
Ov. *Ars* 3.68; Sen. *QNat.* 4 A pr. 6
GRATIA [5]
Mart. 4.29.3; Ov. *Am.* 1.6.21; *Fast.* 5.344; Plaut. *Cur.* 154; Ter. *Ad.* 121
GRATIAM [2]
Plaut. *Cur.* 155; *Per.* 567
GRATIOR [3]

Ov. *Am.* 2.19.30; *M.* 13.793; Sen. *QNat.* 4 A pr. 6
GRATIS [1]
Ov. *Am.* 1.8.72
GRATISSIMA [1]
Ov. *M.* 13.736
GRATO [1]
Ov. *Am.* 1.6.23
GRATVS [1]
Ov. *M.* 14.723
GRAVANTIA [1]
Ov. *M.* 13.812
GRAVE [1]
Prop. 1.5.19
GRAVES [2]
Hor. *Epod.* 11.26; Ov. *Am.* 1.9.19
GRAVI [1]
Hor. *Epod.* 11.2
GRAVIBVS [2]
Ov. *Am.* 3.1.35; Prop. 1.16.13
GRAVIS [1]
Ov. *Am.* 3.1.36
GRAVITATE [1]
Cic. *Phil. fr.* 10.3.1
GRAVITATIS [1]
Aul. Gell. 4.14.1
GREMIO [2]
Ov. *M.* 13.787; Prud. *Symm.* 1.68
GVTTVRI [2]
Plaut. *Cur.* 106; 140a
GYGEN [1]
Hor. *Carm.* 3.7.5
GYMNASI [1]
Catull. 63.64
HABE [1]
Ov. *Rem.* 510
HABEAT [1]
Ter. *Eu.* 800
HABEBIS [1]
Plaut. *Per.* 567
HABEBIT [1]
Hor. *Carm.* 3.26.4
HABENDA [1]
Ov. *Fast.* 5.348
HABENT [2]
Ov. *Ars* 3.454; *Fast.* 5.340
HABEO [1]
Plaut. *Cur.* 98
HABERE [6]
Ov. *Am.* 3.8.2; 3.8.4; *Ars* 3.592; Prop. 1.3.40; 2.17.2; Tib. 1.2.65
HABERENT [1]
Petron. 97
HABERI [1]
Ov. *Am.* 1.8.51
HABES [5]
Apul. *Ap.* 9; Juv. 9.87; Ov. *Am.* 1.6.16; 3.1.60; *Ars* 2.242
HABET [8]
Hor. *S.* 2.3.266; Ov. *Am.* 1.9.1; 2.1.20; 3.8.20; *Rem.* 301; 306; Plaut. *Cur.* 112; Tib. 2.1.70
HABILIS [1]
Ov. *Am.* 1.9.3
HABITAT [2]
Plaut. *Cur.* 33; 44
HABITVS [1]
Ov. *Fast.* 4.107
HABVISSE [1]
Tib. 2.3.70
HABVISSET [1]
Ov. *Am.* 2.19.27
HABVIT [1]
Prop. 2.14.22
HAEDI [1]
Ov. *M.* 13.828
HAEDIS [1]
Ov. *M.* 14.711
HAEDO [1]
Ov. *M.* 13.791
HAEREBAM [1]
[Quint.] *Decl. Mai.* 14.3
HAERET [1]
Hor. *S.* 2.3.261
HAESIT [1]
Ov. *M.* 14.756
HAND [1]
Aul. Gell. 4.14.2
HARENAS [1]
Ov. *Am.* 2.19.45
HARVNDINE [1]
Hor. *S.* 2.3.248
HARVNDINIBVS [1]
Ov. *M.* 13.784
HASTA [1]
Ov. *Rem.* 27
HAVSERAT [1]
Claud. *Eutr.* 1.80
HAVSI [1]
Ov. *M.* 13.787
HEBETES [1]
Ov. *Ars* 3.589
HECATES [1]
Tib. 1.2.52
HEDERA [1]
Hor. *Carm.* 1.25.17
HERBAS [2]
Ov. *M.* 4.82; Tib. 1.2.51
HERBIS [1]
Tib. 1.2.60
HERCLE [7]
Aul. Gell. 19.9.12; Lucilius 795; Plaut. *Cur.* 20; 50; 129; 132; 156
HEREDITATES [1]
Plaut. *Cur.* 127
HERI [2]
Plaut. *Cur.* 17; 18
HIBERNAE [2]
Mart. 4.29.4; Tib. 1.2.29
HIBERNIS [1]
Ov. *M.* 13.793
HIEMIS [1]
Hor. *Carm.* 1.25.19
HIEMS [2]
Ov. *Ars* 2.235; *M.* 13.812
HIPPOLYTEN [1]
Hor. *Carm.* 3.7.18
HIRSVTAM [1]
Ov. *M.* 13.766
HIRTAE [1]
Ov. *M.* 13.850
HISTORIAS [1]
Hor. *Carm.* 3.7.20
HOMERE [1]
Ov. *Am.* 3.8.28

HOMINEM [3]
Ov. *Am.* 3.8.21; Plaut. *Am.* 1048; Ter. *Eu.* 802
HOMINES [2]
Plaut. *Mer.* 410; *Per.* 566
HOMINI [1]
Ov. *Fast.* 4.107
HOMO [5]
Plaut. *Am.* 1028; *Cur.* 122; 167; 170; Ter. *Eu.* 804
HONESTAS [1]
Lucr. 4.1181
HONORE [1]
Lucr. 4.1171
HONOREM [3]
Hor. *Epod.* 11.6; Ov. *Am.* 1.6.71; Stat. *S.* 1.2.194
HONOS [1]
Apul. *Ap.* 75
HORA [1]
Ov. *Ars* 3.64
HORAS [1]
Ov. *Am.* 1.4.59
HORIS [1]
Pliny *Ep.* 7.5
HORRENDVS [1]
Ov. *M.* 13.760
HORRENT [1]
Ov. *M.* 13.846
HORRIDA [2]
Ter. *Ph.* 106; Tib. 2.3.76
HORTANTE [1]
Cic. *Phil.* 2.45
HORTO [1]
Ov. *M.* 13.797
HOSPITAE [1]
Hor. *Carm.* 3.7.8
HOSPITE [1]
Ov. *M.* 13.760
HOSTE [2]
Ov. *Am.* 1.9.18; Plaut. *Cur.* 5
HOSTES [2]
Ov. *Am.* 1.9.17; 2.12.3
HOSTI [2]
Ov. *Am.* 1.6.31; *Ars* 3.577
HOSTIA [1]
Tib. 1.2.62
HOSTIBVS [2]
Ov. *Am.* 1.9.26; 3.11.16
HOSTILES [1]
Tib. 1.1.54
HOSTILIVS [1]
Aul. Gell. 4.14.2
HVMANOS [1]
Prop. 1.16.25
HVMILES [1]
Ov. *Am.* 2.12.7
HVMILI [1]
Ov. *M.* 14.699
HVMO [4]
Ov. *Am.* 3.11.10; *Ars* 2.238; 2.524; Tib. 1.2.74
HYDRO [1]
Ov. *M.* 13.804
HYLAS [1]
Stat. *S.* 1.2.199
IACE [1]
Ov. *Am.* 1.6.68
IACEAM [2]
Prop. 2.14.32; Tib. 2.4.22
IACEAT [1]
Ov. *Ars* 3.581
IACEBIS [2]
Ov. *Ars* 2.238; 3.70
IACENTEM [1]
Prop. 1.16.23
IACENTES [1]
Tib. 2.1.75
IACERE [5]
Ov. *Am.* 1.9.30; 3.8.12; *Rem.* 304; Prop. 1.16.8; 2.17.13
IACES [1]
Mart. 10.14.7
IACET [2]
Plaut. *Am.* 1072; Prop. 1.16.33
IACTA [1]
Ov. *Ars* 3.78
IACTIBVS [1]
Hor. *Carm.* 1.25.2
IACVIT [1]
Prop. 2.6.2
IANITOR [6]
Ov. *Am.* 1.6.1; 1.6.27; Tib. 1.1.56; Ov. *Ars* 3.587; Prop. 4.5.47; Stat. *S.* 1.2.35
IANITOREM [1]
Hor. *Carm.* 3.14.23
IANITRIX [1]
Plaut. *Cur.* 76
IANVA [37]
Apul. *Ap.* 75; Claud. *Eutr.* 1.93; Hor. *Carm.* 1.25.4; 3.10.5; Mart. 4.29.6; 10.14.8; Ov. *Am.* 1.6.3; 1.6.18; 1.6.28; 1.6.51; 1.8.77; 2.1.20; 2.12.3; 3.1.46; 3.8.7; *Ars* 2.244; 2.523; 3.71; 3.456; 3.581; *M.* 14.740; *Rem.* 31; 506; Prop. 1.16.2; 1.16.17; 1.16.36; 2.9.42; 2.16.6; 2.23.12; 3.25.10; Tib. 1.2.6; 1.2.7; 1.2.9; 1.5.68; 1.8.76; 2.3.74; 2.4.31
IANVAE [1]
Catull. 63.65
IBAT [3]
Ov. *M.* 13.737; 14.748; Prop. 2.4.6
IBI [1]
Lucr. 4.1183
IBIMVS [2]
Aul. Gell. 19.9.12; Val. Aed. fr. 2.2
IBIT [1]
Ov. *Am.* 1.9.11
ICARI [1]
Hor. *Carm.* 3.7.21
ICTA [1]
Ov. *M.* 14.739
ICTVS [2]

Aul. Gell. 4.14.3; [Quint.] *Decl. Mai.* 15.7
IDAE [1]
Catull. 63.70
IDONEVS [1]
Hor. *Carm.* 3.26.1
IECVR [1]
Hor. *Carm.* 1.25.15
IEIENTACVLO [1]
Plaut. *Cur.* 73
IEIENTACVLVM [1]
Plaut. *Cur.* 72
IGNAVE [1]
Ter. *Eu.* 777
IGNEM [2]
Aul. Gell. 19.9.12; Val. Aed. fr. 2.5
IGNES [1]
Ov. *M.* 4.81
IGNI [2]
Ov. *Am.* 1.6.57; *M.* 13.802
IGNIBVS [3]
Hor. *Carm.* 3.7.11; Ov. *Ars* 3.567; 3.573
IGNIS [3]
Ov. *M.* 13.867; 14.712; Tib. 2.4.40
IGNORANT [1]
Plaut. *Am.* 1047
IGNOSCAS [2]
Ov. *Am.* 2.1.19; Tib. 1.2.12
IMBER [4]
Aul. Gell. 19.9.12; Tib. 1.2.7; 1.2.30; Val. Aed. fr. 2.4
IMBRE [1]
Ov. *Am.* 1.9.16
IMBREM [1]
Ov. *Ars* 2.237
IMBRICIBVS [1]
Prud. *Symm.* 1.67
IMITANTIA [1]
Ov. *M.* 13.818
IMMENSA [1]
Ov. *M.* 13.768
IMMERITA [1]
Prop. 2.25.18
IMMERITOS [1]
Prop. 2.4.3
IMMITE [1]
Ov. *M.* 13.740
IMMITIA [1]
Ov. *Am.* 1.6.17
IMMITIBVS [1]
Ov. *M.* 14.714
IMMITIOR [1]
Ov. *M.* 13.804
IMMITIS [1]
Ov. *M.* 13.759
IMMOBILIOR [1]
Ov. *M.* 13.801
IMMORTALES [1]
Plaut. *Per.* 565
IMMVTATIS [1]
Plaut. *Cur.* 146
IMO [1]
Hor. *Epod.* 11.10
IMPARIBVS [1]
Ov. *Am.* 3.1.37
IMPATIENS [1]
Ov. *M.* 14.716
IMPEDIERE [1]
Ov. *M.* 13.745
IMPERANT [1]
Plaut. *Cur.* 6
IMPERAT [1]
Plaut. *Cur.* 3
IMPERATOR [1]
Plaut. *Cur.* 115
IMPERATORIS [1]
Ter. *Eu.* 778
IMPERCVSSOS [1]
Ov. *Am.* 3.1.52
IMPERIO [1]
Tib. 1.2.8
IMPERIVM [1]
Tib. 2.3.79
IMPETRARE [1]
Plaut. *Cur.* 65
IMPIA [2]
Ov. *M.* 14.736; Prop. 2.17.13
IMPINGI [1]
Plaut. *Per.* 573
IMPLEANTVR [1]
Plaut. *Mer.* 409
IMPLEXIS [1]
Apul. *Apol.* 9
IMPOSITO [1]
Ov. *Am.* 3.4.1
IMPOSITVM [1]
Ov. *M.* 14.753
IMPOSVISSE [1]
Ov. *Ars* 1.734
IMPRESSIS [1]
Prop. 1.16.42
IMPROBE [1]
Prop. 1.3.39
IMPROBI [1]
Apul. *Apol.* 9
IMPROBVS [1]
Prop. 3.16.20
IMPRVDENS [1]
Ov. *Fast.* 5.338
IMPVDICIOR [1]
Plaut. *Cur.* 52
IMPVLIT [1]
Sen. *QNat.* 4 A pr. 6
IMPVLSA [1]
Ov. *Am.* 1.6.51
IMPVNE [2]
Ov. *M.* 13.741; 13.761
IMPVRA [1]
Plaut. *Cur.* 128
IMVS [1]
Ter. *Ph.* 103
INACHIA [1]
Hor. *Epod.* 11.6
INAESTVET [1]
Hor. *Epod.* 11.15
INANE [1]
Ov. *Am.* 3.8.24
INANIS [1]
Prop. 4.5.47
INAVRATI [1]
Prop. 1.16.3
INCEDAS [1]
Plaut. *Cur.* 32
INCEDAT [1]
Plaut. *Mer.* 406
INCENDIA [1]
Tib. 2.4.41
INCEPTAS [2]
Plaut. *Cur.* 24; 144
INCERTO [1]
Hor. *Epod.* 11.20
INCESTVS [1]
Tib. 1.2.81
INCINCTIS [1]
Ov. *Fast.* 5.337

INCINGERE [1]
Ov. *M.* 14.720
INCIPE [2]
Ov. *Am.* 2.19.38; 2.19.39
INCIPIET [1]
Ov. *Am.* 2.19.48
INCIPIS [1]
Ov. *Am.* 2.19.48
INCLVDET [1]
Ov. *Am.* 1.4.61
INCOLIS [1]
Hor. *Carm.* 3.10.3
INCREDIBILE [1]
Pliny *Ep.* 7.5
INCREPITANTE [1]
Prop. 3.25.14
INCVBAT [1]
Plaut. *Cur.* 61
INCVLTA [1]
Tib. 1.2.74
INCVMBO [1]
Ov. *Ep.* 10.55
INDAS [1]
Plaut. *Per.* 571
INDICET [1]
Ov. *Am.* 3.8.22
INDIGNIS [1]
Prop. 1.16.6
INDIGNISSVME [1]
Ter. *Ad.* 91
INDIGNVM [2]
Ov. *Am.* 1.6.1; Plaut. *Cur.* 23
INDOCTO [1]
Tib. 2.1.69
INDOMITAS [2]
Claud. *Eutr.* 1.84; Tib. 2.1.68
INDOMITIS [1]
Ov. *M.* 13.798
INDVCTO [1]
Ov. *M.* 14.755
INDVLGENTIA [1]
Ov. *Am.* 2.19.35
INERS [3]
Ov. *Ars* 3.60; Prop. 3.7.72; Tib. 1.1.58
INERTES [1]
Ov. *Am.* 3.8.25
INERTIA [1]
Tib. 1.2.23
INESSET [1]
Ter. *Ph.* 108
INEST [1]
Ov. *Ars* 2.236
INFAMIS [2]
Prop. 1.16.9; Tib. 2.4.38
INFECTAS [1]
Prop. 2.17.2
INFELIX [2]
Ov. *M.* 14.738; Tib. 1.2.4
INFERNAS [1]
Tib. 1.2.47
INFERRE [1]
Plaut. *Cur.* 72
INFESTAT [1]
Ov. *M.* 13.731
INFESTOS [1]
Ov. *Am.* 1.9.17
INFIDA [1]
Ov. *Ars* 3.578
INFIRMITATEM [1]
Petron. 97
INFIXA [1]
Ov. *Am.* 3.1.53
INFREGI [1]
Hor. *Epod.* 11.22
INFVNDENS [1]
Prud. *Symm.* 1.68
INFVNDI [1]
Plaut. *Am.* fr. 5
INGENIO [3]
Ov. *Am.* 2.1.18; 3.4.2; Plaut. *Cur.* 146
INGENIOSVS [1]
Ov. *Am.* 3.8.8
INGENIVM [4]
Hor. *Epod.* 11.12; Ov. *Am.* 3.8.3; *Ars* 3.57; Ter. *Eu.* 812
INGENTI [1]
Ov. *M.* 13.776
INGENTIS [1]
Ov. *M.* 13.852
INGENVAS [1]
Ov. *Am.* 3.8.1
INGENVOS [1]
Ov. *Ars* 2.530
INGENVVM [1]
Ov. *Am.* 3.11.10
INGRATA [1]
Hor. *Epod.* 11.16
INGRATAM [1]
Hor. *Carm.* 3.10.9
INGRATE [1]
Juv. 9.82
INGRATI [1]
Ov. *M.* 4.76
INGRATIIS [1]
Plaut. *Cur.* 6
INGVRGITAT [1]
Plaut. *Cur.* 128
INHAEREAT [1]
Ov. *Ars* 3.561
INIECTA [1]
Ov. *Fast.* 5.336
INIIT [1]
Ov. *M.* 14.752
INIMICVM [1]
Ter. *Eu.* 802
INIVRIA [1]
Prop. 1.3.35
INIVRIV [1]
Plaut. *Cur.* 65
INMERITO [1]
Tib. 1.6.72
INMORIENTIS [1]
Prud. *Symm.* 1.63
INMVNDA [1]
Ov. *Ars* 2.524
INOFFENSOS [1]
Ov. *Am.* 1.6.8
INOPI [1]
Auson. *Ep.* 23.4
INPAR [1]
Hor. *S.* 2.3.248
INPARIBVS [1]
Hor. *Epod.* 11.18
INPIA [1]
Tib. 1.2.80
INPRANSI [1]
Hor. *S.* 2.3.257
INPRVDENS [1]
Tib. 1.2.37
INPVLERIT [1]
Hor. *Carm.* 3.7.14
INQVAM [1]
Ter. *Eu.* 809
INQVIETIS [1]
[Quint.] *Decl. Mai.* 15.7
INQVIETVM [1]

Apul. *Ap.* 75
INQVISITAM [1]
Plaut. *Am.* 1017
INQVIT [2]
Ov. *M.* 13.774; Ter. *Ph.* 110
INREQVIETA [1]
Ov. *M.* 13.730
INRIDET [1]
Ov. *M.* 14.714
INRITA [1]
Ov. *Rem.* 678
INRVIMVS [1]
Ter. *Eu.* 788
INRVIT [1]
Ter. *Ad.* 88
INRVMPERET [1]
Aul. Gell. 4.14.5
INSANA [2]
Hor. *Carm.* 3.7.6; Tib. 2.6.18
INSANE [1]
Plaut. *Cur.* 19
INSANIRE [1]
Hor. *S.* 2.3.271
INSCRIPTVS [1]
Aul. Gell. 4.14.1
INSERTA [1]
Ov. *Am.* 2.1.27
INSERTANS [1]
Petron. 97
INSERVISSE [1]
Tib. 1.1.74
INSERVIT [1]
Ov. *M.* 14.737
INSIDEAT [1]
Tib. 1.2.70
INSIDIAS [3]
Claud. *Eutr.* 1.80; Plaut. *Cur.* 25; Tib. 1.2.28
INSIGNEM [1]
Ter. *Eu.* 771
INSIGNIA [2]
Hor. *S.* 2.3.254; Tib. 2.4.23
INSOMNIS [1]
Hor. *Carm.* 3.7.8
INSPIRAT [1]
Stat. *S.* 1.2.194
INSPIRES [1]
Apul. *Apol.* 9
INSTABILE [1]
Juv. 9.79
INSTAR [1]
Ov. *M.* 13.851
INSTINCTI [1]
Cic. *Phil. fr.* 10.3.1
INSTITOR [1]
Ov. *Rem.* 306
INSTRVE [1]
Ter. *Eu.* 781
INSTRVXIT [1]
Ter. *Eu.* 782
INTEGER [1]
Hor. *Carm.* 3.7.22
INTENDIT [1]
Ov. *M.* 14.709
INTEPVERE [1]
Ov. *Ep.* 10.54
INTERCEDIT [1]
Plaut. *Cur.* 5
INTERCESSERVNT [1]
Aul. Gell. 4.14.6
INTESTABILIS [1]
Plaut. *Cur.* 30
INTRARES [1]
Cic. *Phil.* 2.45
INTRAT [1]
Ov. *Rem.* 503
INTRO [3]
Plaut. *Am.* 1045; 1048; *Per.* 568
INTROEVNDVM [1]
Apul. *Ap.* 75
INTVS [3]
Hor. *S.* 1.2.67; Ov. *Am.* 3.4.8; *Ars* 2.521
INVALIDVM [1]
Ov. *Am.* 3.11.14
INVENI [2]
Ov. *M.* 13.834; 13.837
INVENIES [1]
Ov. *Ars* 3.72
INVENIT [1]
Petron. 97
INVERECVNDVS [1]
Hor. *Epod.* 11.13
INVERGERE [1]
Plaut. *Cur.* 108
INVIDE [1]
Ov. *M.* 4.73
INVIDIA [2]
Prop. 1.16.47; 2.17.11
INVISIS [1]
Hor. *S.* 2.3.262
INVISVM [1]
Hor. *Carm.* 3.14.23
INVITA [1]
Ov. *Am.* 1.4.65
INVITARI [1]
Sex. Turp. 202 (R)
INVITIS [2]
Prop. 1.16.32; 2.25.20
INVLTVS [1]
Plaut. *Am.* 1041
IO [1]
Ov. *Am.* 2.19.29
IOCIS [2]
Claud. *Eutr.* 1.85; Ov. *Ars* 3.580
IOCVS [1]
Ov. *Fast.* 5.332
IOVE [2]
Ov. *Am.* 2.1.17; 2.19.28
IOVEM [2]
Ov. *M.* 13.844; 13.857
IOVI [1]
Ov. *Am.* 2.19.30
IOVIS [1]
Tib. 1.2.8
IPHIN [1]
Ov. *M.* 14.753
IPHIS [2]
Ov. *M.* 14.699; 14.717
IRA [4]
Ov. *Am.* 1.8.82; *M.* 13.858; Prop. 2.4.4; 2.5.22
IRAM [1]
Ov. *Am.* 1.8.81
IRASCERE [1]
Ov. *Am.* 1.8.79
IRATA [1]
Prop. 3.25.10
IRATAE [1]
Tib. 2.1.74
IRATI [1]

Plaut. *Am.* 1022
IRATO [2]
Hor. *S.* 2.3.258; Prop. 1.16.38
IRE [7]
Ov. *Am.* 1.6.7; 3.8.6; *Ars* 2.243; Plaut. *Cur.* 12; 35; Sex. Turp. 199 (R); Stat. *S.* 1.2.35
ISIS [1]
Ov. *Am.* 1.8.74
ISSE [2]
Ov. *Ars* 2.521; 2.522
ITE [2]
Ov. *Am.* 2.12.1; Tib. 1.1.76
ITER [2]
Tib. 1.2.44; 2.1.77
ITERVM [3]
Ov. *Ars* 3.63; *M.* 13.753; Prop. 1.10.15
ITVRVS [1]
Ov. *Am.* 1.6.10
IVBAE [1]
Ov. *M.* 13.848
IVBE [2]
Catull. 32.3; Plaut. *Ba.* 1118
IVBEAM [1]
Ter. *Eu.* 790
IVBEAS [2]
Plaut. *Per.* 570; 573
IVBENTE [1]
Ov. *Am.* 1.4.60
IVBENTEM [1]
Ov. *M.* 14.739
IVBEO [2]
Pers. 5.161; Plaut. *Cur.* 145
IVBES [1]
Prop. 1.3.40
IVBET [1]
Tib. 1.2.48
IVDICAS [1]
Ter. *Ad.* 100
IVDICII [1]
Auson. *Ep.* 23.8
IVDICIIS [1]
Aul. Gell. 4.14.1
IVGIS [1]
Ov. *Ars* 3.574
IVGVLAVERIT [1]
Ov. *Am.* 3.8.21
IVGVM [1]
Plaut. *Cur.* 50
IVNCTAS [1]
Hor. *Carm.* 1.25.1
IVNGERE [1]
Tib. 1.2.72
IVNGI [1]
Ov. *M.* 4.74
IVNO [1]
Ov. *Am.* 2.19.29
IVNXERAT [1]
Ov. *M.* 13.752
IVPPITER [8]
Hor. *Carm.* 3.10.8; Ov. *Am.* 2.1.18; 2.1.19; *M.* 13.843; Plaut. *Am.* 1021; 1051; 1073; *Cur.* 27
IVRA [2]
Juv. 9.87; Ov. *Ars* 3.58
IVRANTI [1]
Ov. *Ars* 3.457
IVRAS [1]
Ov. *Ars* 3.75
IVRATA [1]
Ov. *Rem.* 303
IVRAVI [2]
Tib. 2.6.13; 2.6.14
IVRAVIT [1]
Ov. *Rem.* 303
IVRE [2]
Aul. Gell. 4.14.6; Ov. *Am.* 1.4.64
IVRGIA [1]
Ov. *Rem.* 35
IVSSERAS [1]
Plaut. *Cur.* 42
IVSSERIS [1]
Catull. 32.4
IVSSIT [1]
Tib. 2.1.73
IVSSVS [1]
Hor. *Epod.* 11.20
IVSTO [1]
Hor. *Carm.* 3.7.24
IVVABANT [1]
Ov. *Am.* 2.1.19
IVVAT [6]
Hor. *Epod.* 11.1; Ov. *Am.* 2.19.24; Prop. 2.17.13; 2.23.12; Tib. 1.1.74; 2.3.78
IVVENCIS [1]
Ov. *M.* 13.798
IVVENEM [3]
Hor. *Carm.* 3.7.4; Mart. 4.29.6; Tib. 2.1.76
IVVENES [3]
Hor. *Carm.* 1.25.2; Ov. *Rem.* 33; Tib. 2.4.41
IVVENI [1]
Tib. 2.1.73
IVVENIS [2]
Tib. 1.2.17; 1.2.95
IVVENTA [1]
Hor. *Carm.* 3.14.27
IVVENTAE [1]
Ov. *Ars* 3.81
IVVENTVTE [1]
Plaut. *Cur.* 38
IVVENTVTIS [1]
Apul. *Ap.* 75
IVVENVM [5]
Claud. *Eutr.* 1.90; Hor. *Carm.* 3.15.9; Ov. *Ars* 1.735; *M.* 13.737; Tib. 1.2.89
IVVET [2]
Ov. *Am.* 1.4.67; 1.4.68
LABELLIS [2]
Catull. 63.74; *CLE* 950.2
LABITVR [1]
Ov. *Ars* 3.65
LABOR [2]
Ov. *Ars* 2.236; Tib. 1.2.31
LABORES [2]
Ov. *M.* 13.809; Prop. 2.17.7
LABORET [1]
Hor. *S.* 2.3.269
LAC [1]
Ov. *M.* 13.829

LACERTIS [2]
Ov. *Am.* 3.8.11; Tib. 1.2.73
LACERTO [1]
Prop. 1.16.33
LACRIMAE [2]
Ov. *M.* 13.745; Stat. *S.* 1.2.196
LACRIMANS [1]
Lucr. 4.1177
LACRIMARE [1]
Tib. 1.8.67
LACRIMARVM [1]
Ov. *M.* 14.708
LACRIMAS [1]
Tib. 1.8.73
LACRIMIS [9]
Hor. *Carm.* 3.7.8; Mart. 10.14.8; Ov. *Am.* 1.4.61; 1.6.18; *Ep.* 10.55; *Rem.* 37; Prop. 1.16.4; 1.16.32; Tib. 2.6.43
LACRIMOSA [1]
Ov. *M.* 14.746
LACRVMAE [1]
Ter. *Ph.* 107
LACTA [1]
Ov. *M.* 13.796
LACTE [1]
Tib. 1.2.48
LAEDIT [1]
Tib. 1.2.31
LAESA [1]
Ov. *Am.* 1.8.79
LAESIT [1]
Prop. 1.16.37
LAESO [1]
Ov. *Am.* 1.8.79
LAESVS [2]
Ov. *M.* 13.867; Prop. 2.25.20
LAETA [2]
Hor. *Carm.* 1.25.17; Ov. *Ars* 2.247
LAETI [1]
Tib. 2.4.41
LAETIS [2]
Ov. *Am.* 1.6.67; *Ars* 3.580
LAETO [1]
Apul. *Ap.* 9
LAETOS [1]
Ov. *M.* 14.719
LAETVS [1]
Tib. 1.2.87
LAEVA [1]
Ov. *Am.* 3.8.15
LAEVOM [1]
Hor. *Carm.* 3.26.5
LAEVVM [1]
Ov. *M.* 13.730
LAGOENAM [1]
Plaut. *Cur.* 78
LAIDOS [1]
Prop. 2.6.1
LAIS [1]
Claud. *Eutr.* 1.90
LANA [1]
Ov. *M.* 13.849
LANGVERE [2]
Ov. *Rem.* 511; Tib. 2.6.49
LANGVIDVS [1]
Prop. 1.3.38
LANGVOR [1]
Hor. *Epod.* 11.9
LANIGERAE [1]
Ov. *M.* 13.781
LANVGINE [1]
Ov. *M.* 13.754
LAPIDE [2]
Aul. Gell. 4.14.3 (2)
LAPIDIBVS [2]
Aul. Gell. 4.14.5; Decimus Laberius 142
LAPSA [1]
Ov. *Am.* 1.6.38
LAQVEI [1]
Ov. *M.* 14.735
LAQVEO [1]
Sen. *Ep.* 4.4
LAQVEOS [2]
Ov. *Ars* 3.591; *Rem.* 502
LARES [1]
Ov. *Rem.* 302
LASCIVAS [1]
Claud. *Eutr.* 1.85
LASCIVI [1]
Ov. *Am.* 3.1.43
LASCIVIA [1]
Ov. *Fast.* 5.331
LASCIVIOR [1]
Ov. *M.* 13.791
LASSVS [1]
Ov. *Am.* 3.11.13
LATENTEM [1]
Claud. *Eutr.* 1.82
LATERE [2]
Hor. *Epod.* 11.10; Tib. 1.5.62
LATET [1]
Ov. *Fast.* 5.336
LATITANS [1]
Ov. *M.* 13.786
LATRATIBVS [1]
Ov. *M.* 13.806
LATRENT [1]
Ov. *Am.* 2.19.40
LATVERE [1]
Ov. *Fast.* 4.114
LATVS [11]
Claud. *Eutr.* 1.86; Hor. *Epod.* 11.22; *Carm.* 3.10.20; 3.26.5; Ov. *Am.* 1.6.4; 3.8.14; 3.11.14; *M.* 13.730; 13.779; 14.710; *Rem.* 508
LAVDARE [1]
Ov. *M.* 14.722
LAVDARI [1]
Tib. 1.1.57
LAVDATO [2]
Ov. *Am.* 3.8.7; *M.* 13.802
LAVDAVERAM [1]
Hor. *Epod.* 11.19
LAVDAVIT [1]
Ov. *Am.* 3.8.7
LAVDIBVS [1]
Ov. *M.* 13.824
LAVRV [1]
Ov. *M.* 14.720
LAVRVS [1]
Ov. *Am.* 2.12.1
LAVTVS [1]
Plaut. *Cur.* 9
LAXA [2]
Ov. *Am.* 1.8.77; 3.1.46

LAXAM [1]
Tib. 2.3.78
LAXANTVR [1]
Ov. *Ars* 3.73
LAXAVIT [1]
Petron. 97
LEANDRE [1]
Ov. *Ars* 2.249
LECTI [3]
Apul. *Ap.* 75; Juv. 9.78; Ov. *Ars* 3.593
LECTO [3]
Ov. *M.* 14.753; Prop. 1.3.35; Tib. 1.2.19
LECTVLE [1]
Ov. *Ep.* 10.58
LECTVLVS [1]
Juv. 9.77
LEGE [1]
Ter. *Ph.* 116
LEGEREMVS [1]
Aul. Gell. 4.14.1
LEGES [2]
Ov. *Ars* 3.58; *M.* 13.816
LEGI [1]
Ov. *Am.* 3.1.54
LEGIBVS [1]
Ov. *Am.* 1.8.70
LEGIT [1]
Tib. 2.4.27
LENA [5]
Claud. *Eutr.* 1.95; Ov. *Am.* 3.1.44; Tib. 2.6.44; 2.6.45; 2.6.53
LENIA [1]
Ov. *Am.* 2.1.22
LENIBAT [1]
Claud. *Eutr.* 1.84
LENIS [1]
Tib. 1.8.57
LENIT [1]
Hor. *Carm.* 3.14.25
LENITER [1]
Ov. *Am.* 1.6.7
LENO [3]
Plaut. *Cur.* 33; 61; *Per.* 565
LENOCINIVM [1]
Plaut. *Merc.* 411
LENONI [3]
Plaut. *Cur.* 44; 58; 66
LENONIA [1]
Apul. *Ap.* 75
LENONIS [2]
Claud. *Eutr.* 1.78; Plaut. *Cur.* 39
LENTA [1]
Prop. 2.14.22
LENTE [1]
Ov. *Am.* 1.6.72
LENTIOR [1]
Ov. *M.* 13.800
LENTIS [1]
Ov. *Ars* 3.573
LENTVM [1]
Ov. *Am.* 1.6.15
LENTVS [2]
Ov. *Am.* 1.6.41; 2.19.51
LEPIDA [3]
Plaut. *Cur.* 122; 167 (2)
LEPIDVS [2]
Plaut. *Cur.* 94; 116
LEPORES [1]
Ov. *M.* 13.832
LEPOS [1]
Plaut. *Cur.* 99
LETI [1]
Ov. *M.* 14.726
LETO [1]
Tib. 2.6.19
LEVANTIA [1]
Hor. *Epod.* 11.17
LEVATVM [1]
Ov. *M.* 14.741
LEVEM [1]
Tib. 2.6.8
LEVIBVS [1]
Prop. 1.3.33
LEVIOR [2]
Ov. *M.* 13.792; Prud. *Symm.* 1.62
LEVIS [8]
CLE 950.4; Hor. *Carm.* 1.25.10; Ov. *Am.* 2.1.21; 3.1.41; 3.1.41; *Fast.* 5.347; Tib. 1.1.73; 1.5.70
LEVITER [2]
Claud. *Eutr.* 1.86; Ov. *Am.* 1.6.12
LEVIVS [1]
Ov. *Am.* 3.11.15
LEX [1]
Stat. *S.* 1.2.35
LIBELLI [1]
Ov. *Am.* 3.8.5
LIBENS [2]
Ov. *M.* 14.721; Stat. *S.* 1.2.200
LIBER [2]
Ov. *Am.* 1.6.60; Plaut. *Cur.* 116
LIBERA [2]
Hor. *Epod.* 11.16; 11.26
LIBERAM [1]
Ter. *Eu.* 805
LIBERI [1]
Plaut. *Cur.* 99
LIBERIOR [1]
Ov. *Fast.* 5.332
LIBERIS [2]
Plaut. *Cur.* 38; [Quint.] *Decl. Mai.* 15.7
LIBET [3]
Ov. *M.* 13.766; Tib. 1.2.49; 1.2.50
LIBIDINE [1]
Cic. *Phil.* 2.45
LIBIDINIS [1]
Cic. *Phil.* 2.45
LIBIDO [1]
Hor. *Carm.* 1.25.13
LIBRIS [2]
Juv. 9.84; Ov. *Am.* 3.8.6
LIBRVM [1]
Aul. Gell. 4.14.1
LIBYS [1]
Mart. 10.14.2
LICEAT [3]
CLE 950.1; Ov. *Am.* 3.4.4; Tib. 1.2.73
LICEBIT [1]
Ov. *M.* 13.862
LICERE [1]
Ter. *Ph.* 116
LICET [15]

Ov. *Am.* 1.4.62; 1.6.23; 3.4.7; 3.8.6; *Ars* 3.61; Plaut. *Cur.* 95; 170; Prop. 1.16.29; 1.16.30; 2.17.7; 2.17.15; Stat. *S.* 1.2.34; Tib. 1.2.67; 1.5.76; 2.6.16
LICVIT [2]
Ov. *Am.* 3.8.6; *M.* 13.744
LIGNA [1]
Ov. *Am.* 1.6.74
LIGVSTRI [1]
Ov. *M.* 13.789
LIMEN [9]
Cic. *Phil.* 2.45; Hor. *Carm.* 1.25.4; Ov. *Am.* 1.9.19; *Fast.* 5.339; *Rem.* 677; Pers. 5.165; Prop. 3.3.47; Stat. *S.* 1.2.34; Tib. 2.1.74
LIMINA [16]
Catull. 63.65; Hor. *Epod.* 11.22; Lucr. 4.1177; Mart. 10.14.7; Ov. *Am.* 1.6.64; 1.6.68; 2.19.39; Ov. *Ars* 3.72; *M.* 14.702; 14.742; Plaut. *Per.* 571; Prop. 1.16.3; 2.7.9; Stat. *S.* 1.2.196; Tib. 1.2.17; 2.6.13
LIMINE [12]
Ov. *Am.* 1.6.73; 2.19.21; *M.* 14.709; *Rem.* 508; Pliny *Ep.* 7.5; Prop. 1.4.22; 1.8.22; 1.13.34; 1.16.22; 2.25.17; Tib. 1.5.71; 2.6.47
LIMINIBVS [1]
Tib. 1.2.84
LIMINIS [4]
Catull. 32.5; Hor. *Carm.* 3.10.19; Ov. *Am.* 3.1.50; Tib. 2.4.32
LIMIS [1]
Ov. *Am.* 3.1.33
LINGVA [2]
Ov. *M.* 14.730; Tib. 1.2.80
LINGVAE [1]
Prop. 1.16.37
LINQVENDVM [1]
Catull. 63.67
LINTER [1]
Tib. 1.5.76
LIQVEFACTA [1]
Ov. *M.* 13.830
LIQVIDA [1]
Tib. 1.5.76
LIQVIDAE [2]
Ov. *Fast.* 5.342; *M.* 13.840
LIQVOR [1]
Prop. 2.17.6
LIQVORES [1]
Plaut. *Cur.* 108
LITIVM [1]
Hor. *Carm.* 3.14.26
LITORA [1]
Ov. *M.* 13.776
LITORE [1]
Ov. *Am.* 2.19.45
LITOS [1]
Mart. 10.14.1
LIVENTIA [1]
Ov. *M.* 13.817
LOCA [1]
Catull. 63.70
LOCAS [1]
Plaut. *Cur.* 25
LOCI [1]
Ter. *Eu.* 801
LOCO [4]
Aul. Gell. 4.14.6; Hor. *Epod.* 11.14; Prop. 1.16.38; Ter. *Eu.* 782
LOCVM [4]
Claud. *Eutr.* 1.88; Ov. *Am.* 2.19.6; 2.19.44; *M.* 4.83
LOCVTI [1]
Ov. *M.* 4.78
LOCVTO [1]
Tib. 2.6.11
LONGA [8]
Hor. *S.* 2.3.248; Ov. *Am.* 1.6.25; 1.9.9; 2.19.22; *Ars* 2.235; *M.* 13.790; Prop. 1.3.37; 1.16.39
LONGAEVA [1]
Claud. *Eutr.* 1.96
LONGAM [1]
Hor. *Epod.* 11.28
LONGARENVS [1]
Hor. *S.* 1.2.67
LONGAS [1]
Hor. *Carm.* 1.25.7
LONGE [3]
Lucr. 4.1176; Ov. *Am.* 1.6.52; Plaut. *Cur.* 119
LONGI [1]
Ov. *M.* 14.716
LONGIS [2]
Ov. *M.* 13.813; Prop. 1.16.14
LONGO [3]
Mart. 10.14.2; Ov. *M.* 13.778; 14.731
LONGOS [1]
Ov. *Am.* 2.19.23
LONGVM [1]
Ov. *Ars* 3.579
LONGVS [1]
Ov. *Am.* 1.6.5
LOQVACES [2]
Tib. 1.2.21; 2.6.43
LOQVAX [1]
Tib. 1.2.39
LOQVENTIS [1]
Ov. *M.* 13.745
LOQVI [1]
Tib. 2.6.18
LOQVOR [2]
Plaut. *Am.* 1021; Tib. 2.6.11
LVBENS [1]
Plaut. *Cur.* 147
LVBENTER [1]
Plaut. *Cur.* 125
LVBET [6]

Plaut. *Am.* 1047; *Cur.* 38; 131 (2); 136; 145
LVBVIT [1]
Ter. *Eu.* 796
LVCE [1]
Ov. *M.* 14.725
LVCES [1]
Plaut. *Cur.* 9
LVCET [2]
Aul. Gell. 19.9.12; Val. Aed. fr. 2.2
LVCIDA [2]
Hor. *Carm.* 3.26.6; Tib. 2.4.30
LVCIDIOR [1]
Ov. *M.* 13.795
LVCIFER [1]
Ov. *Am.* 1.6.65
LVCRVM [1]
Hor. *Epod.* 11.11
LVCTATVS [1]
Ov. *M.* 14.701
LVCTVS [1]
Ov. *M.* 13.744
LVCVS [1]
Ov. *M.* 13.845
LVDAS [1]
Hor. *S.* 2.3.252
LVDEBAT [1]
Tib. 1.8.71
LVDERE [2]
Hor. *S.* 2.3.248; Ov. *M.* 13.834
LVDIBRIO [1]
Apul. *Ap.* 75
LVDIFICABIT [1]
Plaut. *Am.* 1041
LVDIFICANT [1]
Plaut. *Am.* 1047
LVDII [1]
Plaut. *Cur.* 150
LVDIS [1]
Ov. *Fast.* 5.332
LVDITE [1]
Ov. *Ars* 3.62
LVDOS [1]
Ov. *Fast.* 5.349
LVGEAT [1]
Tib. 2.4.43
LVIT [1]
Tib. 1.2.80
LVMBOS [1]
Hor. *Epod.* 11.22
LVMEN [4]
Ov. *M.* 13.772; 13.851; Plaut. *Cur.* 95; 119
LVMINA [4]
Ov. *M.* 14.728; Tib. 1.2.2; 1.2.36; 1.8.68
LVMINIBVS [3]
Prop. 1.3.32; 2.7.10; Tib. 1.2.33
LVNA [3]
Prop. 1.3.31; 1.3.32; 2.17.15
LVNAE [1]
Ov. *Am.* 2.1.23
LVNIA [1]
Hor. *Carm.* 1.25.12
LVPA [1]
Apul. *Ap.* 75
LVPANAR [1]
Claud. *Eutr.* 1.96
LVPANARIVM [1]
[Quint.] *Decl. Mai.* 15.7
LVRIDA [1]
Ov. *M.* 14.747
LVSISSET [1]
Tib. 1.2.89
LVSIT [1]
Prop. 2.6.4
LVSTRAVIT [1]
Tib. 1.2.61
LVX [3]
Apul. *Ap.* 9; *CLE* 950.9; Ov. *Rem.* 509
LVXVRIA [1]
Prop. 1.16.12
LVXVRIOSVS [1]
Fortun. 1.12
LYCE [1]
Hor. *Carm.* 3.10.1
LYCISCI [1]
Hor. *Epod.* 11.24
LYDIA [1]
Hor. *Carm.* 1.25.8
LYMPHIS [1]
Prop. 3.3.51
MACIE [1]
[Quint.] *Decl. Mai.* 14.3
MACIES [1]
Ov. *Ars* 1.733
MADENTIA [1]
Ov. *Am.* 1.6.55
MADET [1]
Mart. 10.14.8
MADIDAS [1]
Ov. *M.* 14.708
MADIDIS [1]
Ov. *Am.* 1.6.38
MAENAS [1]
Catull. 63.69
MAESTAS [1]
Tib. 2.4.44
MAESTVS [2]
Ov. *Am.* 1.4.61; Pliny *Ep.* 7.5
MAGE [1]
Ter. *Ph.* 104
MAGICO [2]
Tib. 1.2.42; 1.2.47
MAGICOS [1]
Tib. 1.2.62
MAGIS [6]
Hor. *Carm.* 1.25.11; 1.25.18; Plaut. *Cur.* 112; 168; 171; Prop. 2.14.19
MAGISTRI [1]
Hor. *S.* 2.3.257
MAGNA [4]
Ov. *Fast.* 5.351; *M.* 13.751; Tib. 2.6.11 (2)
MAGNAE [1]
Tib. 1.2.79
MAGNAM [1]
Pliny *Ep.* 7.5
MAGNESSAM [1]
Hor. *Carm.* 3.7.18
MAGNI [2]
Ov. *M.* 13.761; Plaut. *Cur.* 167
MAGNIFICE [1]
Tib. 2.6.11
MAGNIS [1]
Prop. 1.16.1
MAGNO [2]
Ov. *Am.* 2.19.32; *Ars* 1.736

MAGNVM [2]
Plaut. *Cur.* 64; 144
MAGNVS [2]
Ov. *M.* 13.852; Ter. *Eu.* 785
MAIOR [5]
Mart. 4.29.3; Ov. *Fast.* 5.331; *Ep.* 10.58; *M.* 13.752; 13.842
MAIVS [1]
Ov. *Am.* 2.1.20
MALA [5]
Hor. *S.* 2.3.267; Ov. *Ars* 3.453; Tib. 1.2.11; 1.2.87; 2.6.19
MALAS [3]
Ov. *M.* 13.754; Tib. 1.2.51; 2.4.31
MALE [12]
Mart. 10.14.10; Ov. *Am.* 1.6.41; 1.6.70; 3.8.15; *Ars* 3.579; Plaut. *Cur.* 39; 124 (2); 164; 169; Ter. *Ad.* 100; *E.* 774
MALEDICAS [1]
Ter. *Eu.* 799
MALEDICENTES [1]
Plaut. *Merc.* 410
MALEDICTA [1]
Ov. *Ars* 2.533
MALI [1]
Hor. *Epod.* 11.7
MALIGNA [1]
Ov. *Am.* 1.4.66
MALIS [2]
Tib. 1.8.64; 2.4.36
MALO [2]
Auson. *Ep.* 23.10; Lucilius 795
MALVERIT [1]
Tib. 1.2.66
MALVM [3]
Hor. *Epod.* 11.17; Ter. *Eu.* 780; Tib. 2.4.25
MALVS [1]
Plaut. *Cur.* 49
MANANTE [1]
Ov. *Ep.* 10.55
MANCINVM [1]
Aul. Gell. 4.14.5
MANCINVS [1]
Aul. Gell. 4.14.2
MANDASSE [1]
Claud. *Eutr.* 1.87
MANE [5]
Hor. *Carm.* 3.7.32; Ov. *Am.* 1.6.69; *Ars* 3.72; Plaut. *Cur.* 160; Ter. *Eu.* 788
MANENT [1]
Ov. *Ars* 3.564
MANERET [1]
Juv. 9.72
MANES [1]
Tib. 1.2.45
MANET [1]
Tib. 1.8.77
MANIBVS [4]
Ov. *M.* 13.815; Prop. 1.16.6; 1.16.44; Tib. 1.2.92
MANILIA [1]
Aul. Gell. 4.14.4
MANILIAE [1]
Aul. Gell. 4.14.3
MANIPVLVS [1]
Ter. *Eu.* 776
MANSVRI [1]
Ov. *Ars* 2.242
MANV [2]
Prop. 3.25.10; Tib. 1.5.68
MANVS [10]
Ov. *Am.* 1.6.14; 1.9.27; 3.8.15; 3.8.22; Prop. 2.17.2; 2.17.14; Tib. 1.5.64; 2.1.70; 2.1.78; 2.4.26
MARATHVS [1]
Tib. 1.8.71
MARE [1]
Plaut. *Cur.* 86
MARI [4]
Claud. *Eutr.* 1.91; Tib. 1.1.53; 1.2.40; 2.4.30
MARINAE [1]
Hor. *Carm.* 3.26.5
MARITI [1]
Claud. *Eutr.* 1.89
MARITO [2]
Apul. *Ap.* 75; Ov. *Am.* 2.19.51
MARITORVM [1]
Ov. *Am.* 1.9.25
MARITVS [2]
Prop. 2.7.9; [Quint.] *Decl. Mai.* 15.7
MARMOREO [1]
Ov. *M.* 13.746
MARS [1]
Ov. *Am.* 1.9.29
MARTIA [1]
Tib. 1.2.68
MARTIO [1]
Hor. *Carm.* 3.7.26
MATER [1]
Ov. *Am.* 3.1.43
MATERIA [1]
Ov. *Am.* 3.1.42
MATERIAM [1]
Ov. *Am.* 2.19.44
MATERNAS [1]
Ov. *Rem.* 29
MATRE [1]
Ov. *Am.* 1.6.11
MATREM [1]
Plaut. *Merc.* 405
MATRES [1]
Hor. *Carm.* 1.25.14
MATRIS [2]
Ov. *M.* 13.751; 14.742
MATRVM [1]
Ov. *M.* 14.745
MATVLAM [1]
Plaut. *Am.* fr. 5
MATVRA [1]
Ov. *M.* 13.795
MATVRARE [1]
Hor. *Carm.* 3.7.16
MATVTINA [1]
Prop. 2.9.41
MATVTINIS [1]
Prop. 1.16.45
MAVIS [1]
Ter. *Eu.* 796
MAVOLTIS [1]

Plaut. *Ba.* 1119
MAVRIS [1]
Hor. *Carm.* 3.10.18
MAXIMA [1]
Prop. 1.16.35
MAXIME [1]
Apul. *Ap.* 9
MAXVME [1]
Plaut. *Cur.* 41
MEDEAE [1]
Tib. 1.2.51
MEDIA [6]
CLE 950.5; Ov. *Am.* 1.6.30; *M.* 13.773; 13.851; Plaut. *Cur.* 4; Tib. 1.8.59
MEDIAE [2]
Ov. *Am.* 1.6.44; Prop. 1.16.23
MEDIAM [1]
Ov. *M.* 14.746
MEDICAMENTVM [1]
[Quint.] *Decl. Mai.* 15.7
MEDICINAM [1]
Plaut. *Cur.* 160
MEDIIS [1]
Ov. *Rem.* 678
MEDIO [2]
Ov. *M.* 13.811; Tib. 1.2.94
MEDITA [1]
CLE 950.6
MEDITATA [1]
Lucr. 4.1182
MEDITER [1]
Hor. *S.* 2.3.263
MEDITOR [1]
Pers. 5.162
MEDIVM [1]
Ter. *Eu.* 774
MEDIVS [1]
Ov. *M.* 13.780
MEDVLLAS [1]
Ov. *Am.* 2.19.43
MEL [1]
Plaut. *Cur.* 164
MELCVLO [1]
Plaut. *Cur.* 11
MELIOR [1]
Ov. *Am.* 1.6.46
MELIORE [1]
Mart. 10.14.6
MELIVS [1]
Tib. 2.6.20
MEMBRA [4]
Ov. *Am.* 1.6.6; *M.* 13.865; 14.744; 14.747
MEMBRIS [3]
Lucr. 4.1172; Ov. *Am.* 1.6.36; *Ep.* 10.54
MEMENTO [1]
Ov. *M.* 14.724
MEMINERIS [2]
Ter. *Eu.* 801; 815
MEMINI [3]
Ov. *Am.* 1.6.43; 3.1.33; 3.1.55
MEMINIMVS [1]
Aul. Gell. 4.14.2
MEMINISSE [2]
Tib. 1.2.13; 1.2.38
MEMOR [1]
Ov. *Am.* 1.6.53
MEMORABILE [1]
Plaut. *Cur.* 8
MEMORES [2]
Ov. *Ars* 3.59; *M.* 14.730
MEMORIAM [1]
Petron. 97
MEMPHIN [1]
Hor. *Carm.* 3.26.10
MENANDREAE [1]
Prop. 2.6.3
MENDAX [1]
Ov. *Ars* 2.525
MENS [4]
Claud. *Eutr.* 1.79; Ov. *Am.* 3.4.5; Tib. 1.2.98; 2.6.51
MENSA [1]
Ov. *Fast.* 5.336
MENSAM [1]
Sex. Turp. 201 (R)
MENTE [3]
Ov. *Ars* 3.572; *M.* 13.788; Tib. 2.6.18
MENTEM [1]
Plaut. *Am.* 1044
MENTES [1]
Ov. *Rem.* 503
MENTIRI [1]
Prop. 2.17.1
MENTIS [1]
Ov. *Am.* 3.1.59
MERCE [1]
Hor. *Carm.* 3.7.3
MERCEDE [1]
Cic. *Phil.* 2.45
MERETRICE [1]
Fortun. 1.12
MERETRICEM [2]
Plaut. *Cur.* 46; [Quint.] *Decl. Mai.* 15.7
MERETRICI [1]
Aul. Gell. 4.14.3
MERETRICIA [1]
Ov. *Fast.* 5.349
MERETRICIS [2]
Fortun. 1.12; Hor. *S.* 2.3.252
MERETRICVM [1]
Ter. *Eu.* 48
MERI [1]
Ov. *Fast.* 5.338
MERIDIATVM [1]
Catull. 32.3
MERITIS [1]
Ov. *Am.* 1.6.23
MERITVM [2]
Juv. 9.82; Ov. *M.* 14.723
MERO [1]
Hor. *Epod.* 11.14
MEROBIBA [1]
Plaut. *Cur.* 77
MERSAT [1]
Ov. *Am.* 3.1.58
MERVERE [1]
Mart. 4.29.4
MERVI [1]
Tib. 1.2.83
MERVM [4]
Plaut. *Cur.* 49; 128; 161; Tib. 1.2.1
MESSALLA [1]
Tib. 1.1.53
MESSE [1]
Ov. *Ars* 3.82
MESSES [1]
Tib. 1.2.98

METIRIS [1]
Juv. 9.71
METV [2]
Ov. *Am.* 1.6.60; 3.4.3
METVAMVS [1]
Ov. *Am.* 2.19.5
METVAS [1]
Ter. *Eu.* 786
METVEBAT [1]
Ter. *Ph.* 118
METVO [2]
Auson. *Ep.* 23.6; 23.8
METVS [1]
Apul. *Ap.* 75
MIGRABAT [1]
Juv. 9.76
MILES [6]
Ov. *Am.* 1.9.4; 1.9.15; *Ars* 3.565; Ter. *Eu.* 806; Tib. 2.6.7; 1.1.75
MILITAT [2]
Ov. *Am.* 1.9.1; 1.9.2
MILITAVI [1]
Hor. *Carm.* 3.26.2
MILITE [1]
Ov. *Am.* 1.9.5
MILITES [1]
Ter. *Eu.* 815
MILITIAE [2]
Ov. *Ars* 2.233; [Quint.] *Decl. Mai.* 15.7
MILITIBVS [2]
Ov. *Am.* 1.6.33; Tib. 2.6.7
MILITIS [2]
Ov. *Am.* 1.9.9; 1.9.28
MILITVM [1]
Ter. *Eu.* 778
MILLE [2]
Hor. *Carm.* 3.7.12; Ov. *Fast.* 4.113
MINACIS [1]
Hor. *Carm.* 3.26.8
MINANTER [1]
Ov. *Ars* 3.582
MINAS [3]
Plaut. *Cur.* 63; Prop. 2.25.18; Tib. 2.6.50
MINIS [1]
Ov. *Am.* 1.6.61
MINISTERIO [1]
Tib. 1.2.42
MINISTRA [1]
Catull. 63.68
MINISTRAS [1]
Claud. *Eutr.* 1.95
MINISTRIS [1]
Ov. *M.* 14.705
MINISTROS [1]
Mart. 10.14.1
MINITABAS [1]
Plaut. *Am.* fr. 11
MINOR [1]
Ov. *M.* 13.827
MINVS [5]
Aul. Gell. 19.9.12; Hor. *Carm.* 1.25.6 (2); Ov. *Am.* 1.4.68; Prop. 2.17.10
MIRABAR [1]
Ov. *Am.* 1.6.10
MIRABERE [1]
Prop. 1.5.21
MISCEAT [1]
Ov. *M.* 13.866
MISCENDA [1]
Ov. *Ars* 3.580
MISER [7]
Auson. *Ep.* 23.10 (2); Hor. *S.* 1.2.64; Lucr. 4.1179; Plaut. *Am.* 1023; 1039; *Cur.* 134
MISERA [1]
Plaut. *Cur.* 142
MISERABILE [1]
Ov. *M.* 14.751
MISERABILIS [1]
Ov. *Ars* 1.737
MISERAM [4]
Hor. *Carm.* 3.7.10; Lucr. 4.1175; Ov. *Am.* 3.1.56; Prop. 1.3.40
MISERARVM [1]
Ov. *M.* 14.745
MISERATA [1]
Prop. 1.16.25
MISERERE [1]
Ov. *M.* 13.855
MISERET [1]
Ter. *Eu.* 802
MISERI [1]
Ov. *Am.* 1.9.28
MISERIARVM [1]
Petron. 97
MISERIOR [1]
Plaut. *Am.* 1046
MISERIS [1]
Auson. *Ep.* 23.14
MISERO [2]
Plaut. *Cur.* 152; Prop. 2.9.42
MISERORVM [1]
Ov. *M.* 14.744
MISEROS [3]
Ov. *Am.* 1.6.66; Tib. 1.2.89; 1.8.71
MISERVM [9]
Mart. 10.14.9; Ov. *Am.* 1.4.59; *Ars* 3.73; *M.* 14.703; Tib. 1.2.86; 1.8.61; 2.3.78; 2.6.17; 2.6.45
MISI [1]
Plaut. *Cur.* 67
MISIT [1]
Ov. *Rem.* 302
MISSA [1]
Tib. 1.2.8
MITIOR [1]
Hor. *Carm.* 3.10.18
MITIS [1]
Tib. 2.3.72
MITTAS [1]
Juv. 9.70
MITTE [1]
Ov. *Am.* 1.9.9
MITTERE [1]
Prop. 2.17.16
MITTI [1]
Plaut. *Per.* 568
MITTIS [1]
Ov. *Am.* 3.1.57
MITTITE [1]
Plaut. *Cur.* 151

MITTITVR [1]
Ov. *Am.* 1.9.17
MIXTAS [1]
Ov. *Am.* 1.9.16
MIXTVS [1]
Ov. *Fast.* 5.343
MOBILIA [1]
Hor. *S.* 2.3.269
MOBILIOR [1]
Ov. *M.* 13.794
MODERABILE [1]
Ov. *Am.* 1.6.59
MODI [1]
Sex. Turp. 201 (R)
MODICA [1]
Plaut. *Cur.* 110
MODICVM [1]
Ov. *Am.* 1.6.37
MODIS [3]
Hor. *Carm.* 3.7.12; Juv. 9.73; Tib. 2.6.52
MODORVM [1]
Cic. *Phil. fr.* 10.3.1
MODVM [2]
Fortun. 1.12; Hor. *S.* 2.3.266
MOECHAE [1]
Mart. 10.14.7
MOECHOS [1]
Hor. *Carm.* 1.25.9
MOLESTA [1]
Ter. *Ad.* 122
MOLESTI [1]
Plaut. *Merc.* 408
MOLIRE [1]
Ov. *M.* 14.719
MOLITVR [1]
Ov. *Am.* 1.6.65
MOLLE [1]
Ov. *M.* 14.710
MOLLES [1]
Tib. 1.2.96
MOLLI [3]
Prop. 1.3.34; Tib. 1.2.19; 1.2.56
MOLLIA [2]
Ov. *Fast.* 5.340; *M.* 13.816
MOLLIBVS [2]
Hor. *Epod.* 11.4; Ov. *Ars* 2.236
MOLLIERVNT [1]
Ov. *Am.* 2.1.22
MOLLIOR [2]
Hor. *Carm.* 3.10.17; Ov. *M.* 13.796
MOLLIS [1]
Tib. 1.2.74
MOLLITIA [1]
Hor. *Epod.* 11.24
MOLLITIES [1]
Ov. *Am.* 3.8.18
MONENTEM [1]
Ov. *M.* 13.775
MONEO [1]
Tib. 1.8.69
MONET [1]
Ov. *Fast.* 5.353
MONITIS [1]
Ov. *Am.* 2.19.34
MONSTRAT [1]
Ov. *Am.* 1.6.8
MONTANIS [1]
Ov. *Ars* 3.574
MONTE [2]
Prop. 2.17.8; Tib. 1.2.72
MONTES [2]
Ov. *Am.* 1.9.11; *M.* 13.785
MONTIBVS [1]
Ov. *M.* 13.836
MONTIS [1]
Ov. *M.* 13.810
MONVI [1]
Ov. *Am.* 1.4.59
MONVMENTVM [1]
Plaut. *Cur.* 140a
MORA [4]
Claud. *Eutr.* 1.84; Hor. *Carm.* 3.14.23; Ov. *Am.* 1.6.13; Tib. 1.8.74
MORAS [2]
Ov. *M.* 13.808; Prop. 1.16.40
MORATA [2]
Ov. *Am.* 1.8.82; Prop. 2.4.6
MORATVRIS [1]
Prop. 1.3.32
MORBI [1]
Hor. *S.* 2.3.254
MORDEAT [1]
Ov. *Am.* 2.19.43
MORE [1]
Ov. *Ars* 3.62
MOREM [2]
Plaut. *Cur.* 149; Prud. *Symm.* 1.63
MORES [1]
Claud. *Eutr.* 1.97
MORI [2]
Auson. *Ep.* 23.9; Ter. *Eu.* 772
MORIBVS [1]
Plaut. *Cur.* 146
MORIGERI [1]
Plaut. *Cur.* 157
MORIOR [2]
Ov. *M.* 14.721; Tib. 2.6.51
MOROR [1]
Plaut. *Ba.* 1118
MORS [1]
Tib. 2.4.43
MORTALES [1]
Plaut. *Am.* 1047
MORTALI [1]
Lucr. 4.1184
MORTALIA [1]
Ov. *M.* 14.729
MORTEM [1]
Ter. *Ad.* 90
MORTIS [1]
Ov. *Rem.* 37
MORTVOM [1]
Plaut. *Am.* 1018
MORTVVS [1]
Prop. 2.14.32
MOS [1]
Tib. 2.3.74
MOTA [2]
Ov. *M.* 14.751; Prop. 1.16.20
MOTAE [1]
Ov. *Fast.* 4.113
MOTO [1]
Ov. *Am.* 1.6.2
MOTV [1]
Ov. *M.* 14.739
MOVEARE [1]
Prop. 2.17.5

MOVEBAT [1]
Hor. *Carm.* 1.25.5
MOVENT [1]
Ov. *Am.* 1.9.26
MOVERE [1]
Ov. *Am.* 3.1.52
MOVERI [1]
Ov. *Am.* 3.1.37
MOVERIS [1]
Ov. *M.* 13.869
MOVERIT [1]
Tib. 2.6.54
MOVET [1]
Hor. *Carm.* 3.7.20
MOVETVR [1]
Tib. 1.8.65
MOVI [1]
Ov. *Am.* 3.1.59
MOVIMVS [1]
Ov. *Am.* 1.6.62
MOVIT [1]
Ov. *Rem.* 39
MVLCABO [1]
Ter. *Eu.* 774
MVLCAVIT [1]
Ter. *Ad.* 90
MVLCET [1]
Stat. *S.* 1.2.194
MVLIER [1]
Hor. *Carm.* 3.7.13
MVLIERCVLAM [1]
Hor. *Epod.* 11.23
MVLIEREM [1]
Ter. *Ad.* 90
MVLIERIS [1]
Cic. *Phil. fr.* 10.3.1
MVLIERVM [1]
Ter. *Eu.* 812
MVLTIBIBA [1]
Plaut. *Cur.* 77
MVNDA [1]
Ov. *Fast.* 4.108
MVNERA [5]
Apul. *Ap.* 9; Hor. *Carm.* 3.10.13; Ov. *Fast.* 5.334; *M.* 13.832; 13.839
MVNERIBVS [2]
Apul. *Ap.* 9; Prop. 1.16.36
MVNIMINA [1]
Ov. *Am.* 1.6.29
MVNVS [4]
Ov. *Am.* 3.1.57; 3.1.60; *Rem.* 512; Tib. 2.4.44
MVRI [1]
Ov. *Am.* 2.12.7
MVRICE [1]
Tib. 2.4.28
MVRIS [1]
Hor. *S.* 2.3.247
MVRMVRE [1]
Ov. *M.* 4.83
MVRREVM [1]
Hor. *Carm.* 3.14.22
MVS [1]
Lucilius 946
MVSARVM [2]
Auson. *Ep.* 23.7; Ov. *Am.* 3.8.23
MVTABERE [1]
Prop. 2.14.31
MVTARE [1]
Prop. 2.17.17
MVTATAM [1]
Ov. *Am.* 2.19.29
MVTATVS [1]
Hor. *S.* 2.3.254
MVTILVS [1]
Livy *Per.* 89
MVTTIT [2]
Plaut. *Cur.* 21; 94
MVTVA [1]
Prop. 1.16.26
MVTVOM [2]
Plaut. *Cur.* 47; 68
MVTVVS [1]
Tib. 1.2.63
MYRTEA [1]
Ov. *Am.* 3.1.34
MYRTO [3]
Hor. *Carm.* 1.25.18; Ov. *Ars* 3.53 (2)
MYSTICA [1]
Ov. *Ars* 2.640
NARIBVS [1]
Plaut. *Cur.* 96
NARRABAT [1]
Ov. *M.* 13.737
NARRARE [1]
Ov. *M.* 13.843
NARRAT [1]
Hor. *Carm.* 3.7.17
NARREMVR [1]
Ov. *M.* 14.731
NASCITVR [1]
Juv. 9.83
NASO [1]
Plaut. *Cur.* 105
NASVM [1]
Plaut. *Cur.* 112
NATA [2]
Ov. *M.* 13.815; Prop. 2.25.1
NATALI [1]
Ov. *Am.* 3.1.57
NATALIBVS [1]
Ov. *M.* 13.753
NATAM [2]
Ov. *M.* 13.749; Tib. 1.2.39
NATI [1]
Ov. *M.* 14.743
NATO [1]
Lucilius 945
NATVRA [1]
CLE 950.4
NATVS [1]
Tib. 2.1.68
NAVIGARE [1]
[Quint.] *Decl. Mai.* 15.7
NAVTEA [1]
Plaut. *Cur.* 101
NEAERAE [1]
Hor. *Carm.* 3.14.21
NEBVLO [1]
Ter. *Eu.* 785
NECAT [1]
Tib. 2.6.45
NECEM [1]
Hor. *Carm.* 3.7.16
NEFANDA [1]
Tib. 2.6.18
NEGA [3]
Ov. *Am.* 1.4.70; 1.8.73; 2.19.20
NEGABITVR [1]
Ov. *Ars* 2.243
NEGARE [1]
Ov. *M.* 13.741
NEGAT [4]

Hor. *S.* 2.3.259; Ter. *Ph.* 113; 116; Tib. 2.6.48
NEGATA [1] Ov. *Fast.* 4.109
NEGAVIT [1] Prop. 2.14.20
NEGES [1] Ov. *Am.* 1.9.30
NEGET [1] Tib. 1.2.38
NEGO [1] Tib. 2.3.80
NEMINI [1] Plaut. *Cur.* 26
NEMO [5] Cic. *Phil.* 2.45; Lucilius 939; Plaut. *Cur.* 33; 35; Sex. Turp. 199 (R)
NEMORIVAGVS [1] Catull. 63.72
NEMVS [1] Hor. *Carm.* 3.10.5
NEQVEO [1] Auson. *Ep.* 23.7
NEQVIQVAM [3] Ov. *Am.* 1.6.27; *M.* 4.78; Prop. 2.4.5
NEQVIS [1] Catull. 32.5
NEREI [1] Ov. *M.* 13.858
NEREIS [1] Ov. *M.* 13.749
NEREVS [1] Ov. *M.* 13.742
NESCIA [1] Prop. 1.16.20
NESCIO [5] Ov. *Am.* 3.11.11; *M.* 13.844; Plaut. *Cur.* 69; 129; Tib. 1.5.75
NESCIRE [1] Ter. *Ph.* 117
NESCIS [2] Ov. *Am.* 3.8.13; Ter. *Eu.* 799
NESCIVS [1] Tib. 1.8.72
NICTENT [1] Plaut. *Merc.* 407
NIDVS [1] Ov. *M.* 13.833
NIGRO [1] Ov. *M.* 13.817
NIMBO [1] Ov. *Am.* 1.9.11
NIMI [1] Ter. *Eu.* 786
NIMIRVM [1] Ter. *Eu.* 784
NIMIS [1] Hor. *Carm.* 3.7.14
NIMIVM [4] Ov. *Am.* 1.6.15; 2.19.25; 2.19.37; *M.* 4.75
NITENT [1] Ov. *Am.* 1.8.51
NITIDA [1] Ov. *M.* 14.720
NITIDIS [1] Ov. *Ars* 1.734
NITIDO [1] Ov. *Ars* 3.74
NITIDVM [1] Ov. *M.* 13.838
NIVEAM [1] Tib. 2.4.28
NIVEI [1] Ov. *M.* 13.789
NIVEO [1] Tib. 1.5.66
NIVEOS [1] Ov. *Am.* 2.1.24
NIVES [4] Hor. *Carm.* 3.10.7; Ov. *Am.* 1.9.12; 1.9.16; Tib. 1.2.50
NIVEVM [1] Ov. *M.* 13.829
NIXA [2] Prop. 1.16.33; 1.16.42
NOBILIS [1] Prop. 1.16.10
NOCENT [1] Tib. 1.2.29
NOCET [3] Ov. *Am.* 2.19.26; 2.19.35; Tib. 2.6.44
NOCTE [25] Auson. *Ep.* 23.6; Cic. *Phil.* 2.45; *CLE* 950.5; Fortun. 1.12; Hor. *Carm.* 3.7.29; Juv. 9.76; Ov. *Am.* 1.4.60; 1.4.61; 1.6.13; 1.6.68; 2.19.22; 2.19.38; 2.19.40; 3.1.52; *Ars* 2.523; 70; *Fast.* 4.109; *M.* 4.84; *Rem.* 505; Prop. 2.16.6; 3.20.29; Stat. *S.* 1.2.198; Tib. 1.2.24; 1.2.61; 1.8.59
NOCTEM [4] Ov. *Am.* 1.4.69; 1.6.9; *M.* 4.79; Prop. 2.17.1
NOCTES [9] Hor. *Carm.* 1.25.7; Ov. *Am.* 1.8.73; *Ars* 1.735; *Rem.* 306; Prop. 1.3.39; 1.16.9; 1.16.23; 2.17.4; Stat. *S.* 1.2.37
NOCTIBVS [2] Apul. *Ap.* 75; [Quint.] *Decl. Mai.* 15.7
NOCTIS [12] Claud. *Eutr.* 1.92; Hor. *Carm.* 3.7.7; Ov. *Am.* 1.6.24; 1.6.32; 1.6.40; 1.6.44; 1.6.48; 1.6.56; 1.9.15; Plaut. *Cur.* 1; Prop. 1.3.37; Tib. 1.2.29
NOCTIVM [1] Pliny *Ep.* 7.5
NOCTV [3] Aul. Gell. 4.14.3; Plaut. *Cur.* 22; *Per.* 569
NOCTVRNA [4]

Mart. 10.14.7; Ov. *Ars* 3.71; *Rem.* 31; Sen. *Ep.* 51.12
NOCTVRNAE [1]
Prop. 3.3.48
NOCTVRNIS [1]
Prop. 1.16.5
NOCTVRNO [1]
Prop. 1.16.34
NOCTVRNOS [1]
Ov. *M.* 4.81
NOCVIT [2]
Ov. *Am.* 1.8.71; Tib. 2.3.70
NODO [1]
Hor. *Carm.* 3.14.22
NOLI [1]
Plaut. *Cur.* 132
NOLIS [1]
Ter. *Eu.* 813
NOLLEM [1]
Ov. *M.* 13.863
NOLO [2]
Plaut. *Cur.* 47; 124
NOLVNT [1]
Ter. *Eu.* 813
NOMEN [2]
Plaut. *Cur.* 77; Tib. 1.2.35
NOMINA [1]
Ov. *Ars* 3.453
NOMINAT [1]
Plaut. *Ba.* 1120
NOMINE [1]
Hor. *S.* 1.2.65
NOMINIS [1]
Ov. *Ars* 2.637
NORIS [1]
Ov. *M.* 13.808
NORIT [1]
Ov. *Ars* 3.561
NOSSE [1]
Ov. *Fast.* 5.346
NOSSET [1]
Ov. *Ars* 2.250
NOSTRAE [1]
Prop. 1.5.19
NOSTRO [1]
Prop. 1.3.35
NOSTRVM [1]
Prop. 1.5.21
NOTA [2]
Prop. 1.16.2; Tib. 1.8.57
NOTABILIS [1]
[Quint.] *Decl. Mai.* 14.3
NOTAVI [1]
Ov. *M.* 13.788
NOTIS [2]
Hor. *Carm.* 3.7.5; Tib. 1.2.22
NOTVS [1]
Ov. *Ars* 3.559
NOVA [2]
Catull. 63.75; Tib. 1.2.17
NOVAS [1]
Ov. *M.* 13.818
NOVELLA [1]
Ov. *Ars* 3.560
NOVERAM [1]
Ter. *Eu.* 778
NOVERCAM [1]
Decimus Laberius 142
NOVI [2]
Ov. *M.* 13.840; Ter. *Eu.* 812
NOVISSIMA [1]
Ov. *M.* 14.717
NOVO [1]
Prop. 1.16.41
NOVOS [1]
Tib. 1.2.1
NOX [7]
Ov. *Am.* 1.6.59; 3.8.28; *Ars* 2.235; Plaut. *Cur.* 4; Tib. 1.2.76; 1.8.64; 2.6.49
NVBE [1]
Ov. *Ars* 2.237
NVBILA [1]
Tib. 1.2.49
NVCE [1]
Plaut. *Cur.* 55
NVCEM [1]
Plaut. *Cur.* 55
NVCVLEVM [1]
Plaut. *Cur.* 55
NVDA [1]
Ov. *Ars* 2.238
NVDIVSTERTIVS [1]
Plaut. *Cur.* 17
NVDV [1]
Ter. *Ph.* 106
NVGARIS [1]
Pers. 5.169
NVMEN [2]
Ov. *Ars* 3.55; *Fast.* 5.333
NVMERARE [1]
Ov. *M.* 13.824
NVMERIS [1]
Ov. *Am.* 3.1.37
NVMINA [1]
Tib. 1.2.79
NVMINE [1]
Hor. *Carm.* 3.10.8
NVNCIAM [1]
Plaut. *Am.* 1052
NVNTIA [2]
Catull. 63.75; Ov. *M.* 14.726
NVNTIAT [1]
Tib. 2.6.50
NVNTIVS [1]
Hor. *Carm.* 3.7.8
NVPTA [2]
Hor. *Carm.* 3.10.2; Plaut. *Cur.* 37
NVTENT [1]
Plaut. *Merc.* 407
NVTRICEM [1]
Ter. *Eu.* 808
NVTRICI [1]
Ov. *M.* 14.703
NVTRIT [1]
Ov. *Ars* 3.579
NVTVS [1]
Tib. 1.2.21
NYMPHA [1]
Ov. *M.* 13.750
NYMPHAS [1]
Ov. *M.* 13.736
NYMPHIS [1]
Ov. *M.* 13.736
OBDE [1]
Ov. *Ars* 2.636
OBDVCTAM [1]
Prop. 4.5.48
OBEST [1]
Ov. *Ars* 2.532
OBICERE [1]
Hor. *Carm.* 3.10.3

OBIECTENT [1]
Plaut. *Merc.* 411
OBIECTVST [1]
Plaut. *Cur.* 96
OBIERIM [1]
Catull. 63.62
OBIVRGABERE [1]
Pers. 5.169
OBIVRGAT [1]
Plaut. *Cur.* 171
OBLIQVVM [1]
Ov. *Am.* 1.6.4
OBLITVM [1]
Plaut. *Am.* 1024
OBLITVS [1]
Ov. *M.* 13.763
OBLOQVERE [1]
Plaut. *Cur.* 41
OBLOQVI [1]
Plaut. *Cur.* 42
OBORTIS [1]
Ov. *Am.* 1.4.61
OBPOSITA [1]
Tib. 1.8.76
OBREPERE [1]
Tib. 1.8.59
OBRVIT [1]
Ov. *Am.* 3.1.40
OBRVTA [1]
Ov. *Ars* 3.584
OBSCENIS [1]
Prop. 1.16.10
OBSCENVM [1]
Pers. 5.165
OBSCVRA [1]
Tib. 1.2.24
OBSECRAT [1]
Ter. *Ph.* 112
OBSECRET [2]
Hor. *S.* 2.3.264; Ter. *Eu.* 49
OBSECRO [3]
Plaut. *Cur.* 120; 148; 151
OBSECVTVST [1]
Plaut. *Cur.* 105
OBSEQVENS [1]
Plaut. *Cur.* 87
OBSERET [1]
Catull. 32.5
OBSESSIS [1]
Ov. *Am.* 1.6.29
OBSIDET [2]
Ov. *Am.* 1.9.20; *Ars* 2.526
OBSTAS [1]
Ov. *M.* 4.73
OBSTEM [1]
Pers. 5.163
OBSTREPIT [1]
Prop. 1.16.45
OBTRVNCABO [1]
Plaut. *Am.* 1050
OBVIA [1]
Tib. 1.2.34
OBVIVS [1]
Ov. *Am.* 1.6.39
OBVMBRAT [1]
Ov. *M.* 13.845
OCCASIOST [1]
Plaut. *Cur.* 23
OCCENTABVNT [1]
Plaut. *Per.* 569
OCCENTEM [1]
Plaut. *Cur.* 145
OCCENTENT [1]
Plaut. *Merc.* 408
OCCEPI [1]
Plaut. *Cur.* 43
OCCIDERAT [1]
Ov. *M.* 14.742
OCCLVDENDIS [1]
Ter. *Eu.* 784
OCCLVSERVNT [1]
Plaut. *Am.* 1018
OCCLVSISSIMVM [1]
Plaut. *Cur.* 16
OCCVLAT [1]
Tib. 1.2.37
OCCVLTEMVS [1]
Plaut. *Cur.* 95
OCCVLTIS [1]
Prop. 1.16.44
OCCVLTO [3]
Claud. *Eutr.* 1.87; Ter. *Eu.* 787; Tib. 2.6.46
OCCVLTOS [1]
Tib. 1.5.65
OCCVPAT [1]
Ov. *M.* 14.757
OCCVPET [1]
Tib. 1.2.2
OCCVRRAT [1]
Tib. 1.2.25a
OCELLIS [1]
Ov. *Am.* 3.1.33
OCELLOS [3]
Ov. *Am.* 2.19.19; Prop. 1.3.33; 1.16.31
OCIVS [1]
Plaut. *Cur.* 154
OCTONIS [1]
Ov. *M.* 13.753
OCVLI [1]
Ov. *M.* 14.754
OCVLISSIME [1]
Plaut. *Cur.* 122
OCVLISSIMVM [1]
Plaut. *Cur.* 15
OCVLOS [4]
Ov. *M.* 14.734; *Am.* 1.9.18; Ter. *Eu.* 794; Tib. 2.6.43
ODERVNT [1]
Tib. 1.8.69
ODIOSE [1]
Ov. *Ars* 2.635
ODIOSVS [1]
Plaut. *Cur.* 45
ODIT [2]
Auson. *Ep.* 23.2; Tib. 1.8.75
ODIVM [1]
Ov. *M.* 13.756
ODOR [1]
Plaut. *Cur.* 101
ODORE [1]
Plaut. *Cur.* 81
ODORIBVS [1]
Lucr. 4.1175
OFFENDERIT [1]
Lucr. 4.1180
OFFICII [1]
Claud. *Eutr.* 1.79
OFFICIVM [1]
Ov. *Am.* 1.9.9
OLEI [1]
Catull. 63.64
OLIVAS [1]
Plaut. *Cur.* 90
OLORIS [1]
Prud. *Symm.* 1.63
OLYMPI [1]
Ov. *M.* 13.761

OMISI [1]
Ov. *Am.* 2.1.17
OMNIA [2]
Ov. *Am.* 1.6.61; 3.4.7
OMNIBVS [1]
Ov. *Am.* 3.4.8
ONVS [3]
Ov. *Ars* 3.56; *M.* 14.738; Prop. 2.17.8
OPACA [1]
Ov. *M.* 13.777
OPERA [1]
Plaut. *Cur.* 10
OPERIRE [1]
Sen. *QNat.* 4 A pr. 6
OPERIT [1]
Lucr. 4.1178
OPES [3]
Tib. 1.1.77; 2.1.73; 2.4.40
OPORTET [3]
Plaut. *Cur.* 26; Prop. 2.4.1; 3.7.72
OPPEGIT [1]
Plaut. *Cur.* 60
OPPESSVLATAS [1]
Petron. 97
OPPIDA [1]
Ov. *Am.* 2.12.7
OPPIDO [1]
Plaut. *Cur.* 135
OPPONERE [1]
Juv. 9.86
OPPONI [1]
Sen. *QNat.* 4 A pr. 6
OPPOSITA [1]
Ov. *Ars* 2.244
OPPOSITIS [1]
Hor. *Carm.* 3.26.8
OPPRIMERE [2]
Aul. Gell. 19.9.12; Val. Aed. fr. 2.6
OPTAS [1]
Ov. *Am.* 1.6.23
OPTATA [1]
Apul. *Ap.* 9
OPTET [1]
Hor. *S.* 2.3.259
OPTIMIS [1]
Plaut. *Per.* 567
OPTO [1]
Ov. *Am.* 1.4.67
OPVLENTIOR [1]
Plaut. *Per.* 565
OPVS [8]
Aul. Gell. 19.9.12; Claud. *Eutr.* 1.78; Hor. *S.* 2.3.252; Ov. *Am.* 1.6.66; 1.9.28; *Rem.* 40; Plaut. *Merc.* 411; Val. Aed. fr. 2.1
OPVST [1]
Plaut. *Cur.* 79
ORA [2]
Ov. *M.* 13.733; Prop. 3.3.52
ORABAM [1]
Tib. 1.2.64
ORANTEM [1]
Ov. *Am.* 1.6.27
ORANTI [1]
Ov. *Am.* 1.8.77
ORAVIT [1]
Ov. *M.* 14.704
ORBA [1]
Ov. *Rem.* 30
ORBE [2]
Tib. 1.2.50; 1.5.70
ORBIS [1]
Ov. *M.* 13.853
ORE [3]
Ov. *Ars* 3.74; 587; Prop. 2.17.6
ORICVM [1]
Hor. *Carm.* 3.7.5
ORIETVR [1]
Prop. 2.19.5
ORIS [3]
Apul. *Ap.* 9; Lucr. 4.1171; Ov. *M.* 4.72
ORITHYIAE [1]
Ov. *Am.* 1.6.53
ORIVNDVM [1]
Plaut. *Cur.* 11
ORNATAS [1]
Ov. *Rem.* 32
ORNATOS [1]
Ov. *M.* 14.733
ORNATV [1]
Plaut. *Cur.* 2
ORTO [1]
Catull. 63.67
ORTV [1]
Stat. *S.* 1.2.198
OS [1]
Ter. *Eu.* 806
OSCVLA [10]
CLE 950.2; Lucr. 4.1179; Ov. *Am.* 1.4.63; 1.4.63; *Ars* 2.534; *M.* 4.75; 4.80; Prop. 1.16.42; Tib. 1.2.84; 1.8.58
OSCVLANDO [1]
Plaut. *Cur.* 52
OSSA [1]
Tib. 1.2.46
OSSIBVS [1]
Ov. *M.* 14.700
OSTENDAM [1]
Ter. *Eu.* 808
OSTENDEBAT [1]
Aul. Gell. 4.14.3
OSTENDERET [1]
Petron. 97
OSTIVM [8]
Lucilius 944; 946; Plaut. *Am.* 1020; *Cur.* 16; 19; *Merc.* 408; *Per.* 569; Sen. *QNat.* 4 A pr. 6
OSTIVMST [1]
Plaut. *Cur.* 15
OVEM [1]
Tib. 2.4.28
OVIBVS [1]
Ov. *M.* 13.849
OVILIBVS [2]
Ov. *M.* 13.827; 13.828
PACE [1]
Ov. *Am.* 1.6.30
PACTA [1]
Ov. *Rem.* 505
PAEANA [1]
Ov. *M.* 14.720
PAELICE [1]
Hor. *Carm.* 3.10.15
PAENITET [2]

Catull. 63.73; Hor. *Epod.* 11.8
PALLEAT [1]
Mart. 10.14.4
PALLIDA [1]
Ov. *M.* 14.734
PALLIOLVM [1]
Ov. *Ars* 1.734
PALLOR [1]
Hor. *Carm.* 3.10.14
PALLORE [2]
Ov. *M.* 14.755; [Quint.] *Decl. Mai.* 14.3
PALLOREM [1]
Prop. 1.5.21
PAMPHILAM [1]
Ter. *Eu.* 796
PANDE [1]
Ov. *Am.* 1.6.2
PANDIT [1]
Plaut. *Cur.* 56
PARANDA [1]
Tib. 2.4.21
PARASITVM [2]
Plaut. *Cur.* 67; 143
PARAT [1]
Tib. 1.5.75
PARATIOR [1]
Ov. *Am.* 1.6.57
PARCAS [1]
Hor. *Carm.* 3.10.17
PARCE [2]
Ov. *Ars* 2.639; Tib. 1.2.97
PARCERE [1]
Prop. 1.16.11
PARCES [1]
Tib. 2.6.7
PARCITE [2]
Ov. *Ars* 3.457; Tib. 1.2.33
PARCIVS [2]
Hor. *Carm.* 1.25.1; Ov. *Am.* 1.8.69
PARENS [3]
Hor. *Carm.* 3.10.12; Ov. *Am.* 2.19.28; *Rem.* 30
PARENTIS [1]
Juv. 9.87
PARENTVM [1]
Ov. *M.* 14.744
PARET [1]
Hor. *S.* 2.3.271
PARIES [3]
CLE 950.10; Hor. *Carm.* 3.26.4; Ov. *M.* 4.73
PARITER [2]
Ov. *Am.* 2.19.5 (2)
PARSERIS [1]
Plaut. *Per.* 572
PARTAS [1]
Tib. 2.4.40
PARTI [1]
Ov. *M.* 4.79
PARTITA [1]
Ov. *Ars* 3.593
PARTO [1]
Ov. *Am.* 3.8.9
PARTVS [1]
Ov. *Ars* 3.81
PARVA [1]
Ov. *Ars* 2.240
PARVE [1]
Ov. *M.* 13.833
PARVIS [1]
Ov. *Am.* 2.12.7
PARVM [1]
Ov. *Am.* 1.6.22
PARVO [2]
Ov. *Am.* 1.6.3; *M.* 4.83
PASCAS [1]
Ov. *M.* 14.728
PASCERE [1]
Tib. 1.2.72
PASSA [1]
Ov. *Rem.* 304
PASSV [2]
Ov. *M.* 13.776; Ter. *Ph.* 106
PASTORIA [1]
Ov. *M.* 13.785
PASTVS [1]
Ov. *Am.* 3.8.10
PATEAS [1]
Tib. 1.2.9
PATEFACTA [1]
Prop. 1.16.1
PATEFECIT [1]
Prop. 1.3.33
PATEFIANT [1]
Prop. 3.20.29
PATENS [1]
Ov. *Am.* 2.19.25
PATER [4]
Cic. *Phil.* 2.45; Juv. 9.86; Ov. *M.* 13.742; 14.742
PATERE [1]
Ov. *Fast.* 5.352
PATERES [1]
Ov. *M.* 4.75
PATERIS [2]
Auson. *Ep.* 23.9; Ov. *Am.* 2.19.51
PATESCIT [1]
Tib. 1.5.67
PATET [1]
Prop. 2.16.6
PATI [1]
Ov. *Am.* 2.19.22
PATIARE [2]
Prop. 1.16.39; 3.25.15
PATIATVR [1]
Ov. *Ars* 3.585
PATIENDA [3]
Ov. *Am.* 2.19.51; 3.1.48; *Ars* 3.566
PATIENDI [1]
Ov. *Am.* 1.8.75
PATIENS [1]
Hor. *Carm.* 3.10.20
PATIENTIOR [2]
Ov. *M.* 13.859; Prop. 1.16.29
PATINIS [1]
Ter. *Eu.* 816
PATIOR [1]
[Quint.] *Decl. Mai.* 15.7
PATITVR [1]
Prop. 1.16.15
PATREM [2]
Plaut. *Am.* 1050; Ter. *Ph.* 118
PATRIAM [1]
Pers. 5.164
PATRIS [1]
Ov. *M.* 13.751
PATVLIS [1]
Ov. *M.* 14.752
PAVES [1]

Stat. *S.* 1.2.33
PAVISSE [1]
Ov. *Ars* 2.239
PAVONE [1]
Ov. *M.* 13.802
PAVPER [5]
[Quint.] *Decl. Mai.* 15.7; Tib. 1.5.61 (2); 1.5.63; 1.5.65
PAVPERIS [2]
Hor. *Epod.* 11.12; Ov. *M.* 13.824
PAVPERTATEM [1]
[Quint.] *Decl. Mai.* 14.3
PAX [1]
Hor. *S.* 2.3.268
PECCARE [1]
Hor. *Carm.* 3.7.19
PECCASSE [2]
Prop. 2.25.19; Tib. 1.6.71
PECORVM [1]
Ov. *M.* 13.763
PECTENDOS [1]
Ov. *M.* 13.738
PECTIS [1]
Ov. *M.* 13.765
PECTORE [5]
Aul. Gell. 19.9.12; Ov. *Ars* 3.56; *M.* 13.869; 14.758; Val. Aed. fr. 2.2
PECTORIS [1]
Ov. *Am.* 3.8.18
PECTVS [1]
Mart. 10.14.9
PECVDES [2]
Ov. *M.* 13.781; Tib. 2.1.71
PECVS [3]
Ov. *M.* 13.821; 13.824; Tib. 1.2.72
PEDE [4]
Hor. *Epod.* 11.20; Ov. *Ars* 3.65; Prop. 2.4.4; Tib. 1.5.66
PEDEM [2]
Tib. 1.2.20; 1.2.48
PEDES [7]
Ov. *Am.* 1.6.8; 3.1.52; *Ars* 2.534; *M.* 13.783; 14.756; Pliny *Ep.* 7.5; Tib. 1.8.66
PEDIBVS [2]
Prop. 2.25.20; Tib. 2.1.77
PEDVM [2]
Ov. *M.* 14.739; Tib. 1.2.35
PELAGI [2]
Ov. *M.* 13.736 (2)
PELEA [1]
Hor. *Carm.* 3.7.17
PELLE [1]
Ov. *Ars* 3.77
PELLICE [1]
Auson. *Ep.* 23.4
PENDENTIA [1]
Ov. *M.* 13.810
PENDERE [1]
Prop. 1.16.7
PENELOPEN [1]
Hor. *Carm.* 3.10.11
PENETRABILE [1]
Ov. *M.* 13.857
PENICVLON [1]
Ter. *Eu.* 777
PENITVS [1]
Prop. 1.16.17
PEPENDI [1]
Ov. *Am.* 3.1.53
PEPENDIT [2]
Ov. *M.* 14.738; Sen. *Ep.* 4.4
PEPVLISSEM [1]
Plaut. *Am.* fr. 11
PERAGVNTVR [1]
Ov. *Fast.* 5.341
PERCEPERAT [1]
Ov. *M.* 14.700
PERCIPIAT [1]
Plaut. *Cur.* 159
PERCVSSAS [1]
Prop. 1.16.28
PERCVSSIT [1]
Plaut. *Am.* 1073
PERCVSSVM [2]
Hor. *Epod.* 11.2; Tib. 1.2.3
PERCVTE [1]
Pers. 5.168
PERCVTIENDA [1]
Tib. 1.5.68
PERDAT [1]
Ov. *Am.* 1.6.41
PERDERE [1]
Ov. *Am.* 1.6.16
PERDIDIT [1]
Claud. *Eutr.* 1.97
PERDITA [2]
CLE 950.5; Tib. 2.6.51
PERDITOS [1]
[Quint.] *Decl. Mai.* 15.7
PERDITVM [1]
Plaut. *Cur.* 136
PERDITVS [1]
Plaut. *Cur.* 134
PERDOMVISSE [2]
Tib. 1.2.52; 2.1.72
PERDVCAS [1]
Prop. 1.3.39
PEREANT [1]
Prop. 2.23.12
PEREAT [1]
Tib. 2.4.27
PEREGI [1]
Tib. 1.2.13
PEREGIT [1]
Ov. *M.* 14.745
PERERRAVIT [1]
Petron. 97
PEREVNTE [1]
Hor. *Carm.* 1.25.7
PERFER [1]
Ov. *Ars* 2.524
PERFERET [1]
Ov. *Am.* 1.9.16
PERFICE [1]
Ov. *Rem.* 40
PERFIDA [3]
Hor. *Carm.* 3.7.13; Prop. 1.16.43; Tib. 1.8.63
PERFIDE [2]
Juv. 9.82; Ov. *Ep.* 10.58
PERFRACTAS [1]
Tib. 1.10.54
PERFVSA [1]
Prop. 2.4.5
PERGAM [2]

Plaut. *Am.* 1015; 1052
PERGIT [1]
Ter. *Ph.* 112
PERI [1]
Lucilius 946
PERICLI [1]
Ov. *Ars* 2.247
PERII [2]
Plaut. *Am.* 1039; *Cur.* 129
PERIISSE [2]
Plaut. *Cur.* 130; 133
PERIIT [1]
Ov. *Am.* 3.8.17
PERIT [2]
Ov. *Ars* 3.74; 3.584
PERPETI [1]
Ter. *Eu.* 48
PERPETVO [1]
Ov. *Am.* 1.6.26
PERREPERE [1]
Tib. 1.2.85
PERSEQVAR [1]
Plaut. *Cur.* 109
PERSONA [1]
Fortun. 1.12
PERSTAT [1]
Tib. 1.5.71
PERTVRBAVIT [1]
Plaut. *Am.* 1044
PERVELIM [1]
Plaut. *Cur.* 104
PERVENIENTIA [1]
Ov. *M.* 4.80
PERVENIT [1]
Juv. 9.78
PERVIGIL [2]
Ov. *Am.* 1.6.44; [Quint.] *Decl. Mai.* 15.7
PERVIGILA [1]
Auson. *Ep.* 23.6
PERVIGILANT [1]
Ov. *Am.* 1.9.7
PERVIGILARE [1]
Prop. 1.16.40
PERVIVM [1]
Apul. *Ap.* 75
PERVORSE [1]
Plaut. *Am.* 1044
PES [2]
Ter. *Ph.* 106; Tib. 2.6.14
PESSVLI [4]
Plaut. *Cur.* 147 (2); 153; 157
PESSVLVS [1]
Prud. *Symm.* 1.65
PESSVMI [1]
Plaut. *Cur.* 153
PETAM [1]
Ov. *Am.* 1.6.58
PETANT [1]
Tib. 1.2.8
PETAR [1]
Ov. *Ars* 3.590
PETAS [1]
Plaut. *Cur.* 66
PETAT [1]
Tib. 1.2.26
PETEBAT [1]
Ov. *M.* 13.755
PETIERE [2]
Ov. *Am.* 1.9.5; *M.* 13.735
PETII [1]
Petron. 97
PETIIT [1]
Ov. *M.* 14.706
PETIT [3]
Ov. *Am.* 1.9.6; 3.1.60; Tib. 2.1.71
PETITA [1]
Ov. *Fast.* 5.350
PETITE [1]
Ov. *Ars* 3.57
PETITIS [1]
Prop. 3.3.51
PETITO [1]
Stat. *S.* 1.2.36
PETITVM [1]
Plaut. *Cur.* 68
PETITVS [2]
Hor. *Epod.* 11.10; *S.* 1.2.66
PETO [2]
Plaut. *Cur.* 148; Tib. 2.6.9
PETTI [1]
Hor. *Epod.* 11.1
PETVLANTIA [1]
Prop. 1.16.37
PETVLANTIAM [1]
Cic. *Phil. fr.* 10.3.1
PHAEDRA [1]
Auson. *Ep.* 23.12
PHAEDROME [1]
Plaut. *Cur.* 24
PHAONI [1]
Auson. *Ep.* 23.13
PHERAEI [1]
Ov. *Ars* 2.239
PHILEROS [2]
Aul. Gell. 19.9.12; Val. Aed. fr. 2.1
PHILITEA [1]
Prop. 3.3.52
PHILYRA [1]
Ov. *Fast.* 5.337
PHOEBI [1]
Ov. *Am.* 3.8.23
PHOEBVM [1]
Ov. *Ars* 2.241
PHOLOE [1]
Tib. 1.8.69
PHOLOEN [1]
Hor. *Carm.* 3.15.7
PHRYGIAE [1]
Catull. 63.71
PHRYNE [1]
Tib. 2.6.45
PHYLLIS [1]
Auson. *Ep.* 23.13
PICTA [1]
Tib. 1.2.77
PIERIA [1]
Hor. *Carm.* 3.10.15
PIGEAT [1]
Ov. *M.* 13.808
PIGNVS [1]
Ov. *Ars* 2.248
PIGRA [1]
Tib. 1.2.29
PILVM [1]
Ov. *Am.* 3.8.27
PINGVIS [1]
Ov. *Am.* 2.19.25
PINVS [1]
Ov. *M.* 13.782
PLACEAT [3]
Hor. *Carm.* 3.7.24; Ov. *M.* 13.862 (2)
PLACENDI [2]

Ov. *Fast.* 4.113; *M.* 13.764
PLACENT [1]
Ov. *M.* 14.736
PLACIDAE [1]
Tib. 1.2.78
PLACIDE [1]
Plaut. *Cur.* 158
PLACVERE [1]
Ov. *Am.* 3.8.5
PLACVISSE [1]
Ov. *Fast.* 5.345
PLACVIT [1]
Ov. *M.* 13.841
PLANCO [1]
Hor. *Carm.* 3.14.28
PLANGORIS [1]
Ov. *M.* 14.749
PLANTA [1]
Prop. 2.4.6
PLANVM [1]
Ov. *Ars* 2.243
PLATANO [1]
Ov. *M.* 13.794
PLEBEIO [1]
Ov. *Fast.* 5.352
PLEBI [1]
Aul. Gell. 4.14.4
PLENA [2]
Prop. 1.16.23; Tib. 1.5.68
PLENIOREM [1]
Petron. 97
PLENIS [1]
Plaut. *Cur.* 128
PLENVM [1]
Aul. Gell. 4.14.1
PLORA [1]
Plaut. *Cur.* 138
PLORABIT [1]
Pers. 5.168
PLORANTE [1]
Juv. 9.77
PLORARES [1]
Hor. *Carm.* 3.10.4
PLORES [1]
Hor. *S.* 2.3.253
PLOSTELLO [1]
Hor. *S.* 2.3.247
PLVET [1]
Plaut. *Cur.* 132
PLVMA [3]
Mart. 10.14.6; Ov. *M.* 13.849; Prud. *Symm.* 1.62
PLVMAE [1]
Tib. 1.2.77
PLVMIS [1]
Ov. *M.* 13.796
PLVRIMA [2]
Ov. *M.* 13.844; Tib. 1.2.13
PLVTEOS [1]
Lucilius 938
PLVVIAM [1]
Prud. *Symm.* 1.68
POENA [1]
Tib. 1.8.77
POENAS [3]
Auson. *Ep.* 23.8; Hor. *S.* 1.2.65; Tib. 1.2.80
POLEMON [1]
Hor. *S.* 2.3.254
POLLICE [1]
Ov. *M.* 13.746
POLLICITA [1]
Tib. 1.2.42
POLLICITVS [1]
Juv. 9.74
POLYPHEME [1]
Ov. *M.* 13.765
POLYPHEMON [1]
Ov. *M.* 13.772
POMA [2]
Hor. *S.* 2.3.258; Ov. *M.* 13.812
POMIS [1]
Mart. 4.29.3
POMPA [2]
Ov. *M.* 14.749; Plaut. *Cur.* 2
PONAS [2]
Hor. *S.* 2.3.254; Juv. 9.81
PONAT [1]
Tib. 1.2.68
PONDERE [1]
Ov. *Am.* 1.6.6
PONE [5]
Hor. *Carm.* 3.10.9; Ov. *Ars* 2.528; *Rem.* 508; Stat. *S.* 1.2.33; 1.2.34
PONERE [3]
Ov. *Am.* 3.11.10; *Ars* 2.524; Tib. 1.2.20
PONES [1]
Plaut. *Cur.* 73
PONET [1]
Ov. *Rem.* 511
PONITE [2]
Hor. *Carm.* 3.26.6; Ov. *Ars* 3.589
PONTO [1]
Ov. *M.* 13.838
PONTVM [1]
Ov. *M.* 13.778
POPVLO [1]
Ov. *Am.* 3.1.54
POPVLVM [1]
Aul. Gell. 4.14.3
POPVLVS [2]
Plaut. *Cur.* 29; Prop. 2.6.4
PORRECTVM [1]
Hor. *Carm.* 3.10.3
PORRIGIS [1]
Hor. *S.* 2.3.258
PORTABAT [1]
Ov. *M.* 14.747
PORTAE [1]
Ov. *Am.* 1.6.29
PORTANS [1]
Tib. 2.6.46
PORTARE [1]
Ov. *Am.* 3.8.13
PORTAS [2]
Ov. *Am.* 1.9.20; *Ars* 3.577
PORTES [1]
Ter. *Eu.* 777
PORTET [2]
Mart. 10.14.1; Tib. 2.6.8
POSCIT [1]
Plaut. *Cur.* 63
POSITA [3]
Ov. *Am.* 1.6.19; *M.* 13.783; Tib. 1.2.5
POSITAS [1]
Hor. *Carm.* 3.10.7
POSITVM [1]
Prop. 2.14.22
POSTE [6]

Ov. *Am.* 1.6.24; 1.6.32; 1.6.40; 1.6.48; 1.6.56; Tib. 1.2.86
POSTES [7]
Ov. *Am.* 1.6.49; 1.6.73; *Ars* 3.567; *M.* 14.733; Plaut. *Ba.* 1119; Tib. 1.1.73; 1.2.31
POSTI [4]
Ov. *Am.* 2.1.27; *Rem.* 35; 507; Tib. 1.2.14
POSTIBVS [3]
Ov. *Ars* 2.527; 2.636; *M.* 14.709
POSTICIAS [1]
Livy *Per.* 89
POSTIS [5]
Hor. *Epod.* 11.21; Lucr. 4.1178; Ov. *Am.* 2.19.21; Prop. 1.16.15; 1.16.43
POSTVLES [1]
Plaut. *Am.* fr. 5
POTANTES [1]
Plaut. *Cur.* 126
POTARE [1]
Ter. *Ad.* 102
POTATE [1]
Plaut. *Cur.* 89
POTENTIA [1]
Ov. *M.* 13.758
POTESTATE [1]
Cic. *Phil.* 2.45
POTET [1]
Ov. *Am.* 2.19.32
POTIARE [1]
Ov. *Ars* 1.737
POTIONEM [1]
Plaut. *Cur.* 118
POTIOR [1]
Tib. 1.5.69
POTIS [2]
Aul. Gell. 19.9.12; Val. Aed. fr. 2.3
POTITVR [1]
Plaut. *Cur.* 170
POTIVS [3]
Hor. *S.* 2.3.263; Plaut. *Cur.* 124; Ter. *Eu.* 47
POTORVM [1]
Prop. 1.16.5
POTVS [1]
Hor. *S.* 2.3.255
PRAEBEAT [1]
Ov. *Am.* 1.8.74
PRAEBEBAT [1]
Tib. 2.3.71
PRAEBERIER [1]
Plaut. *Am.* 1027
PRAEBET [1]
Ov. *M.* 13.738
PRAEBVIT [1]
Ov. *M.* 13.782
PRAECEPS [1]
Ov. *Ars* 2.245
PRAECEPTA [2]
Ov. *Ars* 3.57; Tib. 1.5.59
PRAECIPITANS [2]
Aul. Gell. 19.9.12; Val. Aed. fr. 2.4
PRAECIPITES [1]
CLE 950.7
PRAECIPVE [1]
Ov. *M.* 13.805
PRAECIPVO [1]
Ov. *Am.* 2.12.5
PRAECLVSAS [1]
Prop. 2.5.22
PRAECORDIIS [1]
Hor. *Epod.* 11.15
PRAECVRRENS [1]
Prop. 1.3.31
PRAEDA [2]
Ov. *Am.* 2.12.6; *Ars* 3.560
PRAEDAS [1]
Tib. 1.2.66
PRAEDICAS [1]
Plaut. *Cur.* 111
PRAEFANDVS [1]
Apul. *Ap.* 75
PRAEFERAT [1]
Tib. 1.1.54
PRAEFERS [3]
Aul. Gell. 19.9.12; Ov. *M.* 13.861; Val. Aed. fr. 2.1
PRAEFERTVR [1]
Ov. *Am.* 3.8.10
PRAEMIA [1]
Tib. 1.2.26
PRAEMONEO [1]
Ov. *Am.* 2.19.47
PRAESENS [2]
Ov. *M.* 13.825; 14.727
PRAESENTIBVS [1]
Plaut. *Cur.* 31
PRAESENTIOR [1]
Ov. *M.* 13.757
PRAESTO [1]
Tib. 1.5.61
PRAETEMPTAT [1]
Tib. 2.1.77
PRAETEREVNTE [1]
Ov. *Am.* 3.1.54
PRAETERIIT [2]
Ov. *Ars* 3.63; 3.64
PRAETERITOS [1]
Pers. 5.162
PRATIS [1]
Ov. *M.* 13.790
PRECARI [2]
Ov. *M.* 14.730; Tib. 2.6.17
PRECES [5]
Hor. *Carm.* 3.10.13; Ov. *M.* 13.855; Petron. 97; Prop. 1.16.20; Stat. *S.* 1.2.195
PRECIBVS [1]
Ov. *Am.* 1.6.61
PRECOR [4]
Ov. *Am.* 1.6.3; Tib. 1.2.12; 2.3.74; 2.6.53
PREMIS [1]
Ov. *Am.* 3.1.36
PREMIT [1]
CLE 950.7
PRESSIMVS [1]
Ov. *Ep.* 10.56
PRESSVRVS [1]
Ov. *Am.* 1.9.13
PRETI [1]
Plaut. *Cur.* 167
PRETIO [3]

Claud. *Eutr.* 1.84; Juv. 9.71; Tib. 2.4.39
PRETIOSIVS [1]
Ov. *Am.* 3.8.3
PRETIVM [4]
Apul. *Ap.* 75; Mart. 4.29.4; Ov. *Am.* 1.8.69; Tib. 2.4.33
PRIDEM [1]
Ov. *M.* 14.758
PRIMO [1]
Ov. *Am.* 1.6.43
PRINCIPIA [1]
Ter. *Eu.* 781
PRINCIPIO [1]
Ter. *Eu.* 805
PROBRO [1]
Plaut. *Cur.* 29
PROCAX [1]
Claud. *Eutr.* 1.92
PROCERIOR [1]
Ov. *M.* 13.790
PROCI [1]
Ov. *M.* 13.735
PROCIS [1]
Hor. *Carm.* 3.10.11
PROCVBVI [1]
Petron. 97
PROCVL [3]
Ov. *M.* 13.787; Ter. *Eu.* 787; Tib. 1.1.76
PROCVMBERE [1]
Tib. 1.2.83
PRODESSE [1]
Prop. 2.14.19
PRODEST [2]
Tib. 1.2.76; 1.8.70
PRODIDIT [1]
Ov. *M.* 14.741
PRODIRET [1]
Ov. *Am.* 3.11.13
PRODITA [1]
Prop. 2.7.10
PRODITIONE [1]
Ov. *Ars* 3.578
PROETVM [1]
Hor. *Carm.* 3.7.13
PROFECTO [1]
Plaut. *Am.* 1023
PROFESSIS [1]
Ov. *Fast.* 5.351
PROFICISCI [1]
Plaut. *Cur.* 1
PROFITEMVR [1]
Ov. *Ars* 2.639
PROFVERIT [1]
Ov. *Am.* 2.1.29
PROFVSIS [1]
Ov. *Ep.* 10.55
PROFVSV [1]
Plaut. *Cur.* 104
PROGNATAM [1]
Ter. *Ph.* 115
PROHIBE [1]
Plaut. *Cur.* 158
PROHIBEAS [1]
Ter. *Eu.* 808
PROHIBEBO [1]
Ter. *Eu.* 809
PROHIBEBVNT [1]
Plaut. *Am.* 1051
PROHIBENT [1]
Tib. 2.4.34
PROHIBET [2]
Plaut. *Cur.* 33; 35
PROIECTAM [1]
Ov. *Am.* 1.6.69
PROIECTOS [1]
CLE 950.7
PROIECTVM [1]
Ov. *Am.* 2.19.21
PROLICIT [1]
Plaut. *Cur.* 97
PROLVE [1]
Plaut. *Cur.* 124
PROMINET [2]
Ov. *M.* 13.778; 13.845
PROMISSA [2]
Ov. *Ars* 2.523; Tib. 2.6.49
PROMISSIS [2]
Auson. *Ep.* 23.4; Prop. 2.17.1
PROMITTIT [1]
Tib. 1.8.63
PROMORAT [1]
Hor. *Epod.* 11.14
PRONAS [1]
Tib. 1.6.72
PROPE [4]
Hor. *S.* 2.3.268; Lucilius 944; Stat. *S.* 1.2.196; Tib. 1.2.36
PROPENSVM [1]
Ov. *M.* 14.706
PROPERE [1]
Plaut. *Cur.* 123
PROPERET [1]
Hor. *Carm.* 3.14.21
PROPITIAE [1]
Plaut. *Cur.* 89
PROPITIANTES [1]
Plaut. *Cur.* 126
PROPOSITVM [1]
Ov. *Rem.* 40
PROPRIVM [1]
Plaut. *Cur.* 48
PROPTEREA [1]
Aul. Gell. 4.14.2
PROPVDIOSVS [1]
Apul. *Ap.* 75
PROPVLSATA [1]
Apul. *Ap.* 75
PRORIPIAR [1]
Tib. 1.6.72
PRORSVS [1]
Apul. *Ap.* 75
PROSCRIPTIS [1]
Livy *Per.* 89
PROSCRIPTVM [1]
Livy *Per.* 89
PROSEQVAR [1]
Ov. *Am.* 1.4.62
PROSIT [1]
Ov. *Am.* 1.4.59
PROSPEXERAT [1]
Ov. *M.* 14.753
PROSPICEREM [1]
[Quint.] *Decl. Mai.* 15.7
PROSPICIT [1]
Tib. 1.5.72
PROSVNT [2]
Ov. *Am.* 1.6.30; Tib. 1.8.61
PROTERVAE [1]
Hor. *Carm.* 3.14.26
PROTERVI [1]
Hor. *Carm.* 1.25.2
PROVENI [1]
Ov. *Am.* 3.1.44

PROVOCAVIT [1]
Aul. Gell. 4.14.4
PROXIMA [1]
Plaut. *Cur.* 53
PROXVMVM [1]
Plaut. *Cur.* 15
PRVINA [1]
Prop. 2.9.41
PRVINOSA [1]
Ov. *Am.* 2.19.22
PRVINOSAS [1]
Ov. *M.* 4.82
PRVINOSOS [1]
Ov. *Am.* 1.6.65
PRVNA [1]
Ov. *M.* 13.817
PVBER [1]
Catull. 63.63
PVBES [1]
Hor. *Carm.* 1.25.17
PVBLICA [1]
Plaut. *Cur.* 35
PVBLICIS [1]
Aul. Gell. 4.14.1
PVBLICITVS [1]
Plaut. *Am.* 1027
PVBLICVS [1]
Petron. 97
PVDENDA [1]
Tib. 2.1.74
PVDET [2]
Hor. *Epod.* 11.7; Tib. 1.1.74
PVDICA [2]
Plaut. *Cur.* 51; 57
PVDICAE [2]
Cic. *Phil. fr.* 10.3.1; Plaut. *Cur.* 25
PVDICAM [1]
Plaut. *Cur.* 26
PVDICITIAE [1]
Prop. 1.16.2
PVDOR [5]
Hor. *Epod.* 11.18; Ov. *Am.* 3.11.16; Ov. *Ars* 3.58; Plaut. *Cur.* 58; Stat. *S.* 1.2.36
PVDORE [1]
Ov. *Am.* 1.6.60
PVDORIS [1]
Claud. *Eutr.* 1.79
PVDVIT [1]
Tib. 1.2.93
PVELLA [8]
Ov. *Am.* 1.9.6; 2.12.8; *Ars* 2.249; Prop. 2.14.22; Tib. 1.2.18; 1.8.62; 2.1.76; 2.6.44
PVELLAE [15]
Hor. *Epod.* 11.27; Ov. *Am.* 1.6.63; 2.19.37; 3.4.1; *Ars* 2.527; 2.533; 2.635; 3.57; 3.569; *Rem.* 33; Prop. 1.5.19; Tib. 1.1.55; 1.2.5; 1.2.93; 2.6.9
PVELLAM [5]
Ov. *Fast.* 4.111; *Am.* 1.9.9; 2.19.47; Juv. 9.74; Tib. 2.6.49
PVELLAS [2]
Prop. 3.3.49; Tib. 2.1.71
PVELLIS [3]
Hor. *Epod.* 11.4; *Carm.* 3.26.1; Tib. 2.4.29
PVER [7]
Catull. 63.63; Cic. *Phil.* 2.45; Pers. 5.167; 5.169; Plaut. *Cur.* 9; Tib. 1.2.95; 1.8.67
PVERE [1]
Plaut. *Cur.* 75
PVERI [1]
Hor. *Epod.* 11.28
PVERILIVS [1]
Hor. *S.* 2.3.250
PVERIS [2]
Hor. *Epod.* 11.4; Plaut. *Cur.* 38
PVERO [1]
Hor. *S.* 2.3.258
PVEROS [1]
Ov. *Ars* 3.571
PVGNAE [1]
Ov. *Am.* 3.8.19
PVGNARE [1]
Ter. *Eu.* 777
PVGNASTI [1]
Ov. *Am.* 3.1.38
PVGNETVR [1]
Ov. *Ars* 3.589
PVGNIS [1]
Hor. *S.* 1.2.66
PVLCHER [1]
Ov. *M.* 13.753
PVLCHERRIMA [1]
Prop. 2.25.1
PVLCHRA [1]
Ter. *Ph.* 104
PVLCHRAE [1]
Ov. *Am.* 3.8.5
PVLCHRE [1]
Ter. *Eu.* 774
PVLCHRITVDINEM [1]
Ter. *Ph.* 105
PVLCRA [1]
Hor. *Carm.* 3.10.6
PVLLA [2]
Hor. *Carm.* 1.25.18; Tib. 1.2.62
PVLPAMENTVM [1]
Plaut. *Cur.* 90
PVLSABANT [1]
Prop. 2.14.21
PVLSATA [1]
Prop. 1.16.6
PVLSATVR [1]
Claud. *Eutr.* 1.93
PVLSET [2]
Ov. *Am.* 2.19.39; Prop. 4.5.47
PVLSO [1]
Hor. *Carm.* 3.15.10
PVLTARE [1]
Plaut. *Ba.* 1117
PVLTAT [1]
Plaut. *Ba.* 1120
PVLVERE [2]
Hor. *S.* 2.3.251; Mart. 10.14.2
PVPVLA [1]
CLE 950.3
PVPVLO [1]
Aul. Gell. 4.14.6
PVRIOR [1]
Ov. *Ars* 3.55
PVRO [1]

Hor. *Carm.* 3.10.8
PVRPVREAE [1]
Ov. *M.* 13.814
PVRPVREI [1]
Apul. *Ap.* 9
PVRVS [1]
Ov. *Am.* 3.8.23
PVTA [3]
Ov. *Ars* 2.522; 2.533; *M.* 13.847
PVTARIS [1]
Ov. *Ars* 1.733
PVTAS [1]
Ter. *Eu.* 813
PVTAT [1]
Ov. *Am.* 3.8.2
PVTET [1]
Tib. 1.6.71
PYRAMVS [1]
Ov. *M.* 4.71
PYRRV [1]
Ter. *Eu.* 783
PYTHAGORAS [1]
Cic. *Phil. fr.* 10.3.1
QVADRANTAL [1]
Plaut. *Cur.* 110
QVAERAT [1]
Lucr. 4.1181
QVAERE [1]
Ter. *Eu.* 810
QVAERERE [2]
Ov. *Am.* 2.19.40; *Fast.* 5.331
QVAERET [1]
Ov. *Am.* 1.9.14
QVAERIT [1]
Ov. *Am.* 1.8.51
QVAERITE [1]
Tib. 1.2.35
QVAERITVR [2]
Fortun. 1.12 (2)
QVAERO [1]
Hor. *S.* 2.3.253
QVAESIERIS [1]
Ov. *M.* 13.756
QVAESISSE [1]
Claud. *Eutr.* 1.88
QVAESITVM [1]
Ov. *Am.* 3.8.20
QVAESO [2]
Tib. 1.1.58; 1.5.75
QVAESTIONEM [1]
Plaut. *Am.* 1017
QVANTILLVM [1]
Plaut. *Cur.* 110
QVARE [2]
Ov. *Ars* 2.531; *Fast.* 5.331
QVATIVNT [1]
Hor. *Carm.* 1.25.1
QVEANT [1]
Hor. *Epod.* 11.25
QVEO [1]
Plaut. *Cur.* 64
QVERAR [1]
Prop. 1.8.22
QVERARIS [2]
Prop. 2.4.1; 3.25.16
QVERCV [1]
Ov. *M.* 13.799
QVEREBAR [1]
Hor. *Epod.* 11.12
QVERELA [1]
Prop. 1.16.39
QVERELIS [2]
Prop. 1.16.13; Tib. 1.2.9
QVERELLA [1]
Lucr. 4.1182
QVERELLIS [2]
Ov. *Ars* 3.455; *Rem.* 509
QVEROR [1]
Prop. 1.16.6
QVERVLAE [1]
Hor. *Carm.* 3.7.30
QVESTI [1]
Ov. *M.* 4.84
QVESTV [1]
Hor. *Carm.* 1.25.16
QVESTVS [1]
Stat. *S.* 1.2.196
RACEMIS [1]
Ov. *Fast.* 5.343
RADICE [1]
Ov. *M.* 14.713
RADIIS [2]
Ov. *M.* 4.82; Prop. 1.3.33
RAEDA [1]
Mart. 10.14.1
RAMOS [1]
Ov. *M.* 13.812
RAPACEM [1]
Tib. 2.4.25
RAPACIS [1]
Tib. 1.5.59
RAPIAM [1]
Tib. 2.4.23
RAPIDI [1]
Tib. 1.2.44
RAPIDO [1]
Tib. 1.2.40
RAPIET [1]
Ov. *M.* 13.773
RAPINA [1]
Ov. *Rem.* 301
RAPTA [2]
Tib. 1.2.26; 1.8.58
RAPTAE [1]
Ov. *Am.* 1.6.53
RAPTAS [1]
Ov. *M.* 13.731
RAPTVS [1]
Ov. *Ars* 3.570
RAPVI [1]
Juv. 9.75
RAPVISTI [1]
Ov. *Am.* 2.19.19
RAPVIT [1]
Ov. *M.* 13.775
RARA [3]
Ov. *Am.* 2.19.6; *Ars* 3.580; Tib. 2.3.77
RARO [1]
Claud. *Eutr.* 1.93
RASTRIS [1]
Ov. *M.* 13.765
RATIO [1]
Hor. *S.* 2.3.250
RATIONE [3]
Hor. *S.* 2.3.266; 2.3.271; Ov. *M.* 14.701
RAVCA [1]
Ov. *Am.* 1.6.50
RAVCVM [1]
Prop. 1.16.39
REBVS [1]
Sex. Turp. 202 (R)
RECEDIT [1]
Claud. *Eutr.* 1.92
RECEDO [1]
Pliny *Ep.* 7.5

RECENS [1]
Ov. *Am.* 3.8.9
RECEPTVS [1]
Ov. *Am.* 1.8.78
RECIDERE [1]
Ov. *M.* 13.766
RECINENS [1]
Prud. *Symm.* 1.63
RECIPE [1]
Ov. *Am.* 1.8.75
RECIPERE [1]
Aul. Gell. 4.14.5
RECIPIAT [1]
Plaut. *Cur.* 86
RECISA [1]
Ov. *Ars* 3.574
RECTA [2]
Plaut. *Am.* 1042; Ter. *Ph.* 112
RECTE [2]
Plaut. *Cur.* 171; Ter. *Eu.* 773
RECTIVS [1]
Hor. *Carm.* 3.15.8
RECTVMST [1]
Ter. *Eu.* 784
RECVBARE [1]
Tib. 1.2.75
RECVRRIT [2]
Ov. *Am.* 2.1.26; Tib. 1.5.73
RECVSAT [1]
Hor. *S.* 2.3.258
RECVSEM [1]
Plaut. *Cur.* 164
REDDAT [1]
Ter. *Eu.* 797
REDDE [3]
Ov. *Am.* 1.6.23; *Ep.* 10.56; Ter. *Eu.* 796
REDDERE [2]
Hor. *S.* 2.3.270; Prop. 1.16.20
REDDES [1]
Apul. *Ap.* 9
REDDET [1]
Lucilius 939
REDDITVS [1]
[Quint.] *Decl. Mai.* 15.7
REDEAM [2]
Hor. *S.* 2.3.264; Ter. *Eu.* 49
REDEAMV [1]
Ter. *Eu.* 811
REDEMI [1]
Juv. 9.76
REDEVNT [1]
Stat. *S.* 1.2.195
REDI [2]
Plaut. *Cur.* 115; Tib. 2.3.74
REDIMITA [1]
Catull. 63.66
REDIRE [2]
Ov. *Ars* 3.64; Stat. *S.* 1.2.35
REDIT [3]
Prop. 2.25.20; Tib. 2.6.14; 2.6.46
REDITVRVM [1]
Tib. 2.6.13
REDITVRVS [1]
Hor. *S.* 2.3.261
REDVCTIS [1]
Claud. *Eutr.* 1.86
REFER [1]
Ov. *M.* 13.747
REFERAT [1]
Ov. *Am.* 2.19.41
REFERENS [4]
Catull. 63.75; Ov. *Am.* 3.11.14; Prop. 1.3.35; 1.16.16
REFERRE [1]
Tib. 1.2.48
REFERT [1]
Hor. *Carm.* 3.7.16
REFERVNT [1]
Ov. *M.* 14.742
REFORMIDAT [1]
Claud. *Eutr.* 1.94
REFVDIT [1]
Claud. *Eutr.* 1.91
REFVGIT [1]
Tib. 1.5.72
REGEM [1]
Plaut. *Am.* 1042
REGIA [1]
Ov. *Am.* 3.1.40
REGINA [1]
Hor. *Carm.* 3.26.11
REGNA [1]
Ov. *Ars* 3.564
REGNARE [2]
Ov. *Am.* 2.19.33; *M.* 13.844
REGNAT [1]
Ov. *M.* 13.854
REGNI [1]
Ov. *M.* 13.758
RELAXA [1]
Ov. *Am.* 1.6.17
RELENTESCAT [1]
Ov. *Am.* 1.8.76
RELEVERE [1]
Ov. *Am.* 1.6.25
RELICTA [2]
Ov. *Am.* 1.8.52; Pers. 5.168
RELIGARET [1]
Ov. *M.* 14.735
RELIGATE [1]
Ov. *Am.* 1.6.1
RELINQVANT [1]
Ov. *M.* 4.86
RELIQVERVNT [1]
Ov. *M.* 13.734
REMEAT [1]
Apul. *Ap.* 9
REMINISCERE [1]
Stat. *S.* 1.2.37
REMOVERAT [1]
Ov. *M.* 4.81
REMVGIAT [1]
Hor. *Carm.* 3.10.6
RENODANTIS [1]
Hor. *Epod.* 11.28
RENOVEMVR [1]
Ov. *Ars* 3.583
REPENSA [1]
Ov. *Am.* 1.8.80
REPERTA [2]
Claud. *Eutr.* 1.88; Ov. *Fast.* 4.114
REPETENS [1]
Ov. *M.* 13.739
REPETO [1]
Ov. *Ep.* 10.51
REPVLSA [3]
Ov. *Am.* 1.6.42; 2.19.6; *Ars* 3.580
REPVLSIS [1]
Ov. *M.* 13.735
REPVLSO [1]

Ov. *M.* 13.860
REPVLSVS [3]
Ov. *Am.* 1.8.76; 3.11.9; Prop. 2.4.2
REQVIESCERE [2]
Prop. 1.16.15; 2.17.15
REQVIESCIT [3]
Ov. *Am.* 1.6.45; 1.9.7; Tib. 1.2.4
RESARCIETVR [1]
Ter. *Ad.* 121
RESECVTA [1]
Ov. *M.* 13.749
RESEDIT [1]
Ov. *M.* 13.780
RESERARE [2]
Ov. *Am.* 3.1.45; Tib. 1.8.60
RESERAT [1]
Tib. 1.2.18
RESERATA [1]
Prop. 1.16.19
RESERAVIMVS [1]
Ov. *Ars* 3.577
RESERET [1]
Tib. 1.2.31
RESIDENS [1]
Ov. *M.* 13.787
RESPERSIT [1]
Livy *Per.* 89
RESPICE [1]
Plaut. *Cur.* 115
RESPICIENS [1]
Prop. 2.7.10
RESPONDE [1]
Ter. *Eu.* 792
RESPONDEAT [1]
Ter. *Eu.* 810
RESPONDES [1]
Prop. 1.16.26
RESTANT [1]
Lucilius 946
RESTAT [1]
Prop. 2.25.18
RESTITVAT [1]
Fortun. 1.12
RESTITVENT [1]
Hor. *Carm.* 3.7.2
RESTITVENTVR [1]
Ter. *Ad.* 120
RESVMPSI [1]
Ov. *Am.* 2.1.21
RESVRGVNT [1]
Ov. *Am.* 1.9.29
RETIA [1]
Ov. *Am.* 1.8.69
RETINENT [2]
Claud. *Eutr.* 1.97; Tib. 1.1.55
RETINERE [2]
Ov. *M.* 13.809; Tib. 1.2.73
RETRO [2]
Hor. *Carm.* 3.10.10; Ov. *M.* 14.755
REVERTITVR [1]
Ov. *M.* 13.777
REVOCABITVR [1]
Ov. *Ars* 3.63
REVOCANT [1]
Ov. *Am.* 2.1.24
REVOCARE [1]
Tib. 1.8.78
REVOCAT [2]
Hor. *S.* 2.3.264; Ter. *Eu.* 49
REVOCATVR [1]
Prop. 1.16.11
REVOMIT [1]
Ov. *M.* 13.731
RIDES [1]
Tib. 1.2.87
RIGAVIT [1]
Prop. 3.3.52
RIGET [1]
Ov. *Am.* 1.6.28
RIGIDA [1]
Hor. *Carm.* 3.10.17
RIGIDAS [1]
Ov. *Am.* 3.8.24
RIGIDIS [1]
Ov. *M.* 13.846
RIGIDO [2]
Ov. *Am.* 1.6.73; *Rem.* 35
RIGIDOS [1]
Ov. *M.* 13.765
RIGVO [1]
Ov. *M.* 13.797
RIMA [1]
Prop. 1.16.27
RIMOSAS [1]
Prop. 2.17.16
RISI [1]
Ov. *Rem.* 501
RISISSE [1]
Tib. 1.8.73
RISIT [2]
Ov. *Am.* 1.6.11; *M.* 13.774
RITV [1]
Hor. *S.* 2.3.268
RIVALE [1]
Ov. *Am.* 1.9.18
RIVALEM [2]
Ov. *Ars* 3.563; 3.593
RIVALIS [1]
Ov. *Rem.* 677
RIXA [3]
Ov. *Ars* 3.71; *Rem.* 31; Prop. 2.19.5
RIXAE [2]
Hor. *Carm.* 3.14.26; Tib. 2.4.37
RIXAS [1]
Tib. 1.1.74
RIXIS [1]
Prop. 1.16.5
ROBORIBVS [1]
Ov. *Am.* 1.6.28
ROBVR [1]
Ov. *Am.* 2.1.28
RODERE [1]
Pers. 5.170
ROGARIS [1]
Juv. 9.73
ROGAS [1]
Plaut. *Am.* 1025
ROGAT [1]
Prop. 2.25.19
ROGATA [1]
Ov. *Am.* 2.19.20
ROGES [2]
Ov. *M.* 13.823; Prop. 2.4.2
ROGITAS [2]
Plaut. *Cur.* 19; Ter. *Eu.* 794
ROGO [2]
Plaut. *Am.* 1026; Tib. 1.2.46
ROGOS [1]
Ov. *Rem.* 38
RORE [1]

Ov. *Am.* 1.6.55
RORECORONAS [1]
Ov. *M.* 14.708
ROSA [3]
Ov. *Ars* 3.72; *Fast.* 5.336; Plaut. *Cur.* 102
ROSAE [3]
Mart. 4.29.4; Ov. *Fast.* 5.344; 5.354
ROSAS [1]
Ov. *Ars* 2.528
ROSEIS [1]
Catull. 63.74
ROSIS [1]
Apul. *Ap.* 9
ROTA [1]
Hor. *Carm.* 3.10.10
ROTAE [1]
Tib. 1.5.70
RVBRA [1]
Pers. 5.169
RVBRO [1]
Tib. 2.4.30
RVDIS [1]
Ov. *Ars* 3.559
RVGAS [1]
Prop. 3.25.14
RVGIS [1]
Ov. *Ars* 3.73
RVMORE [1]
Pers. 5.164
RVMPAM [1]
Plaut. *Am.* 1048
RVMPANT [1]
Mart. 10.14.5
RVMPIT [1]
Ov. *Am.* 3.1.58
RVPE [1]
Ov. *M.* 13.786
RVPERAT [1]
Juv. 9.75
RVPTIS [1]
Prud. *Symm.* 1.67
RVRSVM [1]
Hor. *S.* 2.3.268
RVSTICA [1]
Ov. *Am.* 3.1.43
SACERDOS [1]
Ov. *Am.* 3.8.23
SACER [1]
Tib. 1.2.27
SACRA [1]
Ov. *Fast.* 5.352
SACRATIS [1]
Tib. 1.2.84
SACRILEGAS [1]
Tib. 2.4.26
SACRIS [1]
Tib. 2.4.23
SAECLI [1]
Prop. 1.16.12
SAEPIBVS [1]
Ov. *Ars* 3.562
SAEPTVM [1]
Plaut. *Cur.* 36
SAETAE [1]
Ov. *M.* 13.850
SAETIS [1]
Ov. *M.* 13.846
SAEVA [4]
Aul. Gell. 19.9.12; Tib. 1.2.5; 1.8.62; Val. Aed. fr. 2.3
SAEVAS [1]
Ov. *Am.* 1.4.62
SAEVE [1]
Prop. 3.7.71
SAEVIET [2]
Hor. *Carm.* 1.25.15; Tib. 1.2.88
SAEVIOR [3]
Ov. *M.* 13.798; 13.858; 14.711
SAEVI [1]
Ov. *Ars* 2.235
SAEVIS [1]
Ov. *Ars* 3.567
SAEVO [1]
Hor. *Carm.* 3.10.2
SAEVVM [1]
[Quint.] *Decl. Mai.* 15.7
SAEVVS [2]
Ov. *Am.* 1.6.34; 3.1.55
SAGA [1]
Tib. 1.2.42
SAGAE [1]
Tib. 1.5.59
SAGAX [1]
Plaut. *Cur.* 112
SAGITTAS [1]
Tib. 2.6.15
SALICIS [1]
Ov. *M.* 13.800
SALTAT [1]
Ov. *Fast.* 5.338
SALTEM [1]
Petron. 97
SALTVM [1]
Plaut. *Cur.* 56
SALVA [1]
Plaut. *Cur.* 121
SALVE [4]
Plaut. *Cur.* 16; 99; 121; 122
SALVTAS [1]
Plaut. *Cur.* 70
SALVTO [1]
Plaut. *Cur.* 147
SANCTIS [2]
Tib. 1.2.82; 1.8.70
SANCTO [1]
Tib. 1.2.86
SANE [2]
Plaut. *Cur.* 171; Ter. *Eu.* 785
SANGA [2]
Ter. *Eu.* 776; 814
SANGVINE [7]
Livy *Per.* 89; Ov. *Am.* 2.12.6; 3.8.10; *M.* 14.698; Prop. 2.17.2; Ter. *Eu.* 779; Tib. 1.2.39
SANGVINEAE [1]
Ov. *Am.* 2.1.23
SANGVINEM [1]
Plaut. *Cur.* 152
SANGVIS [1]
Ov. *M.* 14.754
SANNIO [1]
Ter. *Eu.* 780
SANVM [1]
Ov. *Rem.* 504
SANVS [1]
Ov. *Rem.* 504
SAPERE [2]
Ter. *Eu.* 782; 791
SAPIAS [2]
Pers. 5.167; Prop. 2.17.10
SAPIENTEM [1]
Ter. *Eu.* 789
SAPIENTER [1]

Ov. *Ars* 3.565
SAPIENTIOR [1]
Hor. *S.* 2.3.265
SAPIS [1]
Plaut. *Cur.* 28
SAPITIS [1]
Ov. *Am.* 3.8.25
SATIARE [1]
Stat. *S.* 1.2.36
SATOS [1]
Tib. 2.3.70
SATVM [1]
Hor. *Carm.* 3.10.6
SAVCIA [1]
Prop. 1.16.5
SAVCIVS [1]
Hor. *Carm.* 3.10.15
SAVIA [1]
Apul. *Ap.* 9
SAVIIS [1]
Plaut. *Cur.* 56
SAVIVM [2]
Plaut. *Cur.* 60; 94
SAXO [4]
Ov. *M.* 13.810; 14.713; Prop. 1.16.29; 2.17.13
SAXVM [1]
Ov. *M.* 14.758
SCAENA [1]
Ov. *Fast.* 5.347
SCELESTAM [1]
Plaut. *Cur.* 40
SCELESTE [1]
Plaut. *Am.* 1025
SCIAT [2]
Plaut. *Cur.* 29; Prop. 3.3.49
SCIBI [1]
Ter. *Eu.* 805
SCIENS [1]
Hor. *Carm.* 3.7.25
SCIES [1]
Plaut. *Cur.* 75
SCIET [1]
Ov. *Ars* 2.247
SCIMVS [2]
Lucr. 4.1174; Ov. *Am.* 3.8.25
SCINDET [1]
Ov. *Ars* 3.569
SCIO [1]
Ter. *Ph.* 110
SCIRE [1]
Plaut. *Cur.* 134
SCIS [2]
Juv. 9.73; Ter. *Eu.* 790
SCISSOS [1]
Tib. 1.10.53
SCIT [1]
Plaut. *Cur.* 81
SCITAST [1]
Ter. *Ph.* 110
SCITO [1]
Plaut. *Cur.* 53
SCOPVLIS [2]
Hor. *Carm.* 3.7.21; Ov. *M.* 13.801
SCORTARI [1]
Ter. *Ad.* 102
SCORTORVM [1]
[Quint.] *Decl. Mai.* 14.3
SCREANTI [1]
Plaut. *Cur.* 117
SCRIBE [1]
Auson. *Ep.* 23.7
SCRIBERE [1]
Hor. *Epod.* 11.2
SCRIPTVM [1]
Aul. Gell. 4.14.2
SCVTA [1]
Ov. *Am.* 3.8.16
SCVTIS [1]
Lucilius 938
SCYLLA [1]
Ov. *M.* 13.730
SECVBET [1]
Ov. *Am.* 2.19.42
SECVNDO [1]
Tib. 1.2.75
SECVRE [1]
Ov. *Am.* 2.19.37
SECVREM [1]
Petron. 97
SECVRIBVS [1]
Plaut. *Ba.* 1119
SECVRVS [1]
Tib. 1.1.77
SECVTAE [1]
Ov. *M.* 13.781
SEDATVM [1]
Plaut. *Cur.* 118
SEDE [1]
Ov. *M.* 4.78
SEDEO [1]
Tib. 1.1.56
SEDES [1]
Tib. 1.2.81
SEDVLA [1]
Prop. 1.3.32
SEDVLVS [2]
Tib. 1.5.72; 2.4.42
SEGES [1]
Ov. *Ars* 3.562
SEGNES [1]
Ov. *Ars* 2.233
SEGNIS [2]
Claud. *Eutr.* 1.78; Tib. 1.1.58
SEMIADAPERTA [1]
Ov. *Am.* 1.6.4
SEMINA [1]
Ov. *Am.* 3.1.59
SEMISOMNAE [1]
Plaut. *Cur.* 117
SEMITAM [1]
Plaut. *Cur.* 36
SENECTAE [1]
Ov. *Ars* 3.59
SENECTVS [1]
Claud. *Eutr.* 1.94
SENECTVTI [1]
[Quint.] *Decl. Mai.* 15.7
SENEM [2]
Tib. 1.2.90; 2.1.74
SENES [1]
Ov. *Ars* 3.78
SENESCET [1]
Ov. *Ars* 3.594
SENESCIT [2]
Ov. *Am.* 1.8.53; *Ars* 3.82
SENEX [2]
Ov. *Am.* 1.9.4; Plaut. *Am.* 1072
SENILIS [1]
Ov. *Am.* 1.9.4
SENSERIT [1]
Prop. 2.17.18
SENSERVNT [2]
Ov. *M.* 13.785; 13.786
SENSIMVS [1]

Ov. *Ars* 3.55
SENSIT [1]
Tib. 2.4.31
SENSVS [1]
Ov. *Ars* 2.532
SENTENTIAM [1]
Aul. Gell. 4.14.2
SENTI [1]
Ov. *Am.* 1.6.71
SENTIAT [2]
Ov. *Ars* 3.594; Tib. 2.4.26
SENTIET [3]
Ov. *M.* 13.864; Tib. 1.2.40; 1.2.58
SENTIO [1]
Plaut. *Cur.* 156
SENTIT [1]
Ov. *M.* 13.762
SENTITVR [2]
Ov. *M.* 13.811; 13.812
SEPAROR [1]
Ov. *Am.* 1.4.60
SEPTENO [1]
Apul. *Ap.* 9
SEPVLCRIS [1]
Tib. 1.2.45
SEPVLTAM [1]
Plaut. *Cur.* 104
SEQVATVR [1]
Plaut. *Merc.* 406
SEQVERE [1]
Plaut. *Cur.* 87
SEQVETVR [2]
Ov. *Am.* 1.4.69; 1.9.10
SEQVI [2]
Ov. *Am.* 3.8.26; Tib. 1.2.66
SEQVIMINI [2]
Ter. *Eu.* 772; 816
SEQVITVR [2]
Ov. *Am.* 2.19.36; *Ars* 3.66
SEQVOR [1]
Ov. *Am.* 2.19.36
SERA [5]
Ov. *Am.* 2.1.28; *Ars* 2.244; Prud. *Symm.* 1.65; Tib. 1.2.6; 1.8.76
SERAE [1]
Ov. *M.* 14.710
SERAM [7]
Ov. *Am.* 1.6.24; 1.6.32; 1.6.40; 1.6.48; 1.6.56; Plaut. *Per.* 572; Prop. 4.5.48
SERAS [1]
Ov. *Ars* 2.636
SERENA [1]
Tib. 1.2.61
SERIA [1]
Ov. *Fast.* 5.341
SERTA [8]
Apul. *Ap.* 9 (3); Claud. *Eutr.* 1.91; Ov. *Fast.* 5.340; *M.* 14.736; Tib. 1.2.14; 1.2.82
SERTIS [3]
Apul. *Ap.* 9 (2); Lucr. 4.1178
SERVA [1]
Ov. *Am.* 1.6.26
SERVABANT [1]
Ov. *Am.* 2.12.4
SERVABIMVS [1]
Ov. *M.* 13.837
SERVAMVS [1]
Ov. *M.* 13.814
SERVARE [3]
Ov. *Am.* 1.6.63; 2.19.47; 3.4.7
SERVARIS [1]
Ov. *Am.* 3.4.5
SERVAS [1]
Plaut. *Cur.* 140
SERVASSES [1]
Ov. *Am.* 2.19.50
SERVAT [3]
Ov. *Am.* 1.9.8; 2.19.29; Ter. *Eu.* 780
SERVATA [1]
Plaut. *Cur.* 135
SERVATVR [1]
Ov. *M.* 13.830
SERVAVIT [1]
Juv. 9.80
SERVIET [1]
Ov. *M.* 13.820
SERVIT [2]
Ov. *Am.* 3.8.14; Tib. 1.2.97
SERVITIVM [1]
Prop. 1.5.19
SERVITVTEM [1]
Plaut. *Cur.* 40
SERVIVNT [1]
Plaut. *Cur.* 40
SERVM [1]
Ov. *Am.* 3.8.15
SERVOM [1]
Plaut. *Am.* 1049
SERVOS [1]
Hor. *S.* 2.3.265
SERVVS [2]
Ov. *Am.* 3.11.12; Petron. 97
SETINI [1]
Mart. 10.14.5
SEVERVM [1]
Ov. *Fast.* 5.333
SEVERVS [1]
Hor. *Epod.* 11.19
SIBILA [1]
Ov. *M.* 13.785
SIBILENT [1]
Plaut. *Merc.* 407
SICANO [1]
Prop. 1.16.29
SICCA [2]
Plaut. *Cur.* 121; Prop. 2.17.15
SICCAE [1]
Plaut. *Cur.* 117
SICCAVERAT [1]
Ov. *M.* 4.82
SICCIS [1]
Pers. 5.163
SICVLAM [1]
Ov. *M.* 13.770
SIDERA [6]
Hor. *Carm.* 3.7.6; Ov. *Am.* 1.6.44; 1.9.14; Prop. 1.16.23; 2.9.41; Tib. 1.2.43
SIDERE [1]
Ov. *Fast.* 5.346
SIDERIBVS [1]
Prop. 1.3.38
SIET [1]

Plaut. *Cur.* 58
SIGNA [7]
Ov. *Am.* 1.6.50; *Ars* 2.234; *Rem.* 510; Prop. 1.16.8; 3.3.48; Ter. *Eu.* 808; Tib. 1.1.75
SIGNARAT [1]
Ov. *M.* 13.754
SIGNVM [1]
Ter. *Eu.* 781
SILENT [1]
Ov. *Am.* 1.6.55
SILENTE [1]
Ov. *Am.* 2.19.40
SILENTI [1]
Ov. *M.* 4.84
SILENTIVM [1]
Hor. *Epod.* 11.9
SILVA [2]
Ov. *Ars* 3.574; *M.* 13.822
SILVESTRI [1]
Ov. *M.* 13.815
SILVICVLTRIX [1]
Catull. 63.72
SILVIS [2]
Hor. *Epod.* 11.6; Ov. *M.* 13.760
SIMVLACRA [1]
Ov. *Am.* 1.6.9
SIMVLANS [1]
Ov. *Am.* 2.19.20
SIMVLARAT [1]
Ov. *Rem.* 501
SIMVLAT [1]
Tib. 1.5.73
SIMVLATVS [1]
Ov. *Am.* 1.8.71
SIMVLTATES [1]
Ov. *Am.* 1.8.82
SINERES [1]
Ov. *M.* 4.74
SINISTRO [1]
Pers. 5.164
SINISTRVM [1]
Ter. *Eu.* 775
SINIT [1]
Tib. 1.2.25a
SINV [4]
Ov. *Am.* 2.12.2; 3.1.56; *M.* 14.743; Tib. 2.6.46
SINVM [1]
Plaut. *Cur.* 75
SINVNT [1]
Ov. *Ars* 3.58
SINVS [2]
Plaut. *Cur.* 82; Tib. 1.2.96
SIRIT [1]
Plaut. *Cur.* 27
SISTAS [1]
Plaut. *Cur.* 163
SISTO [1]
Plaut. *Cur.* 163
SISYPHIOS [1]
Prop. 2.17.7
SITHONIA [1]
Hor. *Carm.* 3.26.10
SITI [1]
Plaut. *Cur.* 121
SITIAM [1]
Plaut. *Cur.* 139
SITIM [2]
Plaut. *Cur.* 118; Prop. 2.17.6
SITIS [1]
Ov. *M.* 13.768
SITIT [2]
Plaut. *Cur.* 110 (2)
SITV [1]
Ov. *Am.* 1.8.52
SMARAGDOS [1]
Tib. 2.4.27
SOCERVM [1]
Ov. *M.* 13.855
SOCIA [1]
Cic. *Phil.* 2.45
SOCIETATEM [1]
Petron. 97
SOCIIS [1]
Ov. *Ars* 3.564
SOCIO [1]
Ov. *Am.* 1.9.6
SODALI [2]
Hor. *Carm.* 1.25.19; Plaut. *Cur.* 68
SODES [1]
Ter. *Ph.* 103
SOL [3]
Ov. *M.* 4.82; 13.811; 13.853
SOLA [6]
Ov. *Ars* 3.563; Prop. 1.16.25; 1.16.35; Tib. 1.2.51; 1.2.52; 2.1.76
SOLAM [1]
Ov. *Ars* 3.561
SOLATA [1]
Ov. *M.* 13.747
SOLE [1]
Catull. 63.67
SOLEA [1]
Pers. 5.169
SOLEBAM [1]
Pliny *Ep.* 7.5
SOLEBAT [1]
Ov. *Am.* 3.8.13
SOLET [6]
Hor. *Carm.* 1.25.14; Plaut. *Cur.* 76; 79; Prop. 1.16.38; Sen. *QNat.* 4 A pr. 6; Sex. Turp. 202 (R)
SOLETIS [1]
Ov. *M.* 13.843
SOLI [3]
Ov. *M.* 13.853; Plaut. *Cur.* 111; Ter. *Eu.* 793
SOLIBVS [1]
Ov. *M.* 13.793
SOLIDA [1]
Ov. *Ars* 2.640
SOLIS [1]
Ov. *Am.* 2.1.24
SOLITO [1]
Tib. 1.2.72
SOLITVM [1]
Ov. *M.* 4.83
SOLLERS [1]
Ov. *Am.* 2.19.41
SOLLICITA [1]
Ov. *M.* 14.706
SOLLICITAE [1]
Hor. *Carm.* 3.7.8
SOLLICITARE [1]
Ov. *Am.* 3.1.50
SOLLICITAS [1]
Prop. 1.16.40

SOLLICITO [1]
Ov. *Am.* 1.6.64
SOLLICITVS [1]
Hor. *S.* 2.3.253
SOLO [2]
Hor. *Carm.* 1.25.10; Tib. 1.2.68
SOLV [1]
Ter. *Eu.* 780
SOLVERE [1]
Tib. 1.2.60
SOLVM [3]
Ov. *Ars* 3.592; *M.* 13.817; Tib. 1.2.45
SOLVS [2]
Ov. *Am.* 1.6.34; Tib. 1.5.74
SOLVTA [1]
Ov. *Am.* 3.1.51
SOLVTVM [2]
Juv. 9.79; Ov. *Ars* 2.237
SOMNIET [1]
Prop. 4.5.48
SOMNIS [1]
Ov. *Am.* 1.9.25
SOMNOS [1]
Hor. *Carm.* 1.25.3
SOMNVS [4]
Ov. *Am.* 1.6.41; Prop. 1.16.22; 2.19.6; Tib. 1.2.74
SONANT [1]
Tib. 2.4.37
SONAT [1]
Plaut. *Cur.* 113
SONES [1]
Tib. 1.2.10
SONITV [1]
Plaut. *Ba.* 1120
SONITVM [2]
Plaut. *Cur.* 156; 158
SONITVS [2]
Catull. 63.74; Tib. 1.2.78
SONO [1]
Tib. 1.2.20
SONVERVNT [1]
Ov. *Am.* 1.6.49
SONVISSE [1]
Tib. 1.8.66
SONVM [3]
Ov. *M.* 14.740; Tib. 1.2.32; 1.8.58
SONVS [2]
Juv. 9.78; Ov. *M.* 14.749
SOPHRONAM [1]
Ter. *Eu.* 807
SOPITIS [1]
Ov. *Am.* 1.9.26
SOPOR [1]
Tib. 1.2.2
SOPOREM [1]
Tib. 1.2.77
SOROR [1]
Plaut. *Cur.* 51
SOROREM [1]
Ter. *Eu.* 806
SORORVM [1]
Ov. *M.* 13.743
SORS [2]
Ov. *Am.* 1.6.46; Prop. 2.25.2
SORTE [3]
Hor. *S.* 2.3.269; Ov. *Am.* 1.6.46; Prop. 2.17.5
SPARGAM [1]
Ov. *M.* 13.866
SPARGENTVR [1]
Ov. *Ars* 3.76
SPARGERE [1]
Juv. 9.84
SPARSA [1]
Ov. *Ars* 3.72
SPATIOSVM [1]
Ov. *Am.* 1.8.81
SPE [1]
Ov. *M.* 14.715
SPECIE [1]
Ov. *Fast.* 5.353
SPECIES [1]
Ov. *Ars* 2.233
SPECTARE [1]
Ov. *M.* 13.767
SPECTENT [1]
Tib. 2.4.41
SPECVLATOR [1]
Ov. *Am.* 1.9.17
SPECVLO [2]
Claud. *Eutr.* 1.94; Prop. 3.25.14
SPEM [2]
Ov. *Am.* 1.6.52; Petron. 97
SPERAVI [1]
Ov. *Am.* 2.19.49
SPEREMVS [1]
Ov. *Am.* 2.19.5
SPERET [1]
Ov. *Ars* 3.592
SPERNIS [1]
Tib. 1.8.55
SPERNIT [3]
Ov. *M.* 13.776; 14.714; Tib. 1.8.61
SPERNO [1]
Ov. *M.* 13.857
SPES [2]
Ov. *M.* 14.704; Tib. 2.6.20
SPICIO [1]
Plaut. *Cur.* 155
SPINA [1]
Ov. *Ars* 3.68
SPINAM [1]
Ov. *Fast.* 5.354
SPIRITVS [3]
Hor. *Epod.* 11.10; Prop. 1.16.32; Tib. 1.8.58
SPLENDIDA [1]
Ov. *Fast.* 5.336
SPLENDIDIOR [1]
Ov. *M.* 13.791
SPOLIATRICEM [1]
Mart. 4.29.5
SPONDEVM [1]
Cic. *Phil. fr.* 10.3.1
STABVLANTVR [1]
Ov. *M.* 13.822
STACTA [1]
Plaut. *Cur.* 102
STARE [1]
Tib. 1.2.93
STARES [1]
Ov. *Am.* 1.6.19
STAT [1]
Claud. *Eutr.* 1.95
STATVA [1]
Plaut. *Cur.* 140
STATVAM [1]
Plaut. *Cur.* 140

STATVS [1]
Plaut. *Cur.* 5
STATVVNT [1]
Ov. *M.* 4.84
STERILIS [1]
Catull. 63.69
STIMVLO [1]
Plaut. *Cur.* 131
STIRPE [1]
Ov. *M.* 14.699
STOLIDE [1]
Plaut. *Am.* 1028
STOLIDISSIME [1]
Ov. *M.* 13.774
STOMACHO [1]
Ov. *Am.* 2.19.26
STRAGVLA [1]
Tib. 1.2.77
STRATA [2]
Mart. 10.14.3; Ov. *Ep.* 10.54
STRENVVS [1]
Ov. *Am.* 1.9.10
STREPITV [3]
Hor. *Carm.* 3.10.5; Tib. 1.8.60; 1.2.35
STRICTAS [1]
Ov. *Am.* 1.6.14
STRIDORE [1]
Tib. 1.2.47
STVDIO [1]
Ov. *Fast.* 4.113
STVLTE [1]
Auson. *Ep.* 23.9
STVLTI [1]
Ov. *Am.* 2.19.46
STVLTITIA [1]
Lucr. 4.1183
STVLTVS [1]
Tib. 1.2.66
STVPRI [1]
Plaut. *Am.* 1016
SVADENT [1]
Ov. *Am.* 1.6.59
SVADEO [1]
Plaut. *Cur.* 163
SVADET [2]
Plaut. *Cur.* 3; Tib. 2.4.25
SVASERVNT [1]
Auson. *Ep.* 23.12
SVASI [1]
Auson. *Ep.* 23.11
SVASISTI [1]
Auson. *Ep.* 23.1
SVBDERE [1]
Tib. 1.2.90
SVBDVCTO [1]
Ov. *Am.* 1.6.6
SVBDVXTI [1]
Ter. *Eu.* 795
SVBEANT [1]
Ov. *Rem.* 678
SVBEST [1]
Ov. *Fast.* 5.350
SVBICIET [1]
Tib. 1.5.64
SVBIRE [1]
Ov. *Rem.* 38
SVBITO [4]
CLE 950.7; 950.8; Ov. *Ars* 3.76; Tib. 1.8.63
SVBLIME [1]
Ov. *M.* 14.752
SVBLIMI [1]
Hor. *Carm.* 3.26.11
SVBLIMIA [1]
Ov. *Am.* 3.1.39
SVBRIPERE [1]
Plaut. *Cur.* 60
SVBRISIT [1]
Ov. *Am.* 3.1.33
SVCCINGIT [1]
Claud. *Eutr.* 1.95
SVCCINGITVR [1]
Ov. *M.* 13.732
SVCCVMBIMVS [1]
Ov. *M.* 13.856
SVCCVRRIT [1]
Ov. *Fast.* 5.333
SVCO [2]
Ov. *Ars* 3.583; *M.* 13.817
SVDET [1]
Mart. 10.14.2
SVFFICIO [1]
[Quint.] *Decl. Mai.* 15.7
SVFFIT [1]
Lucr. 4.1175
SVFFVNDAM [1]
Plaut. *Cur.* 160
SVLCABIMVS [1]
Tib. 2.3.79
SVLCOS [1]
Tib. 2.3.70
SVLLAE [1]
Hor. *S.* 1.2.64
SVME [1]
Hor. *S.* 2.3.259
SVMENDAE [1]
Ov. *Fast.* 5.344
SVMERE [1]
Prop. 2.17.14
SVMET [2]
Ov. *Am.* 1.4.63 (2)
SVMMIS [2]
Ov. *M.* 13.836; 14.735
SVMMISSE [1]
Ov. *Ars* 3.582
SVMMOTVS [1]
Hor. *Epod.* 11.18
SVMPTA [2]
Lucr. 4.1182; Ov. *M.* 13.784
SVPERBA [3]
Ov. *Am.* 1.6.58; *M.* 14.715; Tib. 1.8.77
SVPERBIAM [1]
Hor. *Carm.* 3.10.9
SVPERBIOR [1]
Ov. *M.* 13.802
SVPERBO [1]
Ov. *Ars* 2.525
SVPERBOS [2]
Lucr. 4.1178; Prop. 3.25.15
SVPERCILIO [1]
Ov. *Am.* 3.1.48
SVPEREST [1]
Ov. *Ars* 2.637
SVPERI [1]
Ov. *M.* 14.729
SVPPLEX [3]
Ov. *Ars* 2.527; *M.* 14.702; Tib. 1.2.85
SVPPLICANS [1]
Ter. *Eu.* 811
SVPPLICE [1]
Tib. 1.2.14
SVPPLICIBVS [2]
Hor. *Carm.* 3.10.16; Prop. 1.16.4
SVPPLICIS [2]

Ov. *M.* 13.856; Prop. 1.16.14
SVPSTVLIT [1]
CLE 950.6
SVRDA [2]
Mart. 10.14.8; Ov. *Am.* 1.8.77
SVRDAS [1]
Ov. *Am.* 1.6.54
SVRDIOR [2]
Hor. *Carm.* 3.7.21; Ov. *M.* 13.804
SVRDIS [1]
Prud. *Symm.* 1.65
SVRDVS [1]
Prop. 4.5.48
SVRGENTE [1]
Ov. *M.* 14.711
SVRGERE [1]
Tib. 1.2.24
SVRGET [1]
Prop. 1.16.32
SVSCITET [1]
Prop. 2.4.4
SVSPENDE [1]
Juv. 9.85
SVSPENSA [2]
Tib. 2.1.77; 2.4.23
SVSPICIT [1]
Ov. *Am.* 3.8.1
SVSPIRARE [1]
Hor. *Carm.* 3.7.10
SVSPIRIA [3]
Mart. 10.14.9; Ov. *M.* 13.739; Stat. *S.* 1.2.33
SVSSILITE [1]
Plaut. *Cur.* 151
SVSTINEO [1]
Ov. *Am.* 1.6.58
SVSTINET [2]
Ov. *M.* 14.731; Prop. 2.25.18
SVSTINVI [1]
Ov. *Am.* 3.11.9
SVSVRRO [1]
Claud. *Eutr.* 1.87
SVSVRROS [1]
Prud. *Symm.* 1.62
SVTILIBVS [1]
Ov. *Fast.* 5.335
SYMAETHIDE [1]
Ov. *M.* 13.750
SYRISCE [2]
Ter. *Eu.* 772; 775
TABELLAM [1]
Catull. 32.5
TABELLAS [2]
Ov. *Am.* 2.19.41; Tib. 2.6.45
TABELLIS [1]
Ov. *M.* 14.707
TABVLAS [1]
Juv. 9.75
TABVLATO [1]
Aul. Gell. 4.14.3
TACE [6]
Plaut. *Cur.* 95; 124; 132; 156; 156; Ter. *Eu.* 797
TACEANT [1]
Ov. *Am.* 1.4.66
TACEO [2]
Plaut. *Cur.* 132; 156
TACES [3]
Plaut. *Cur.* 41; 84; Prop. 1.16.18
TACET [3]
Plaut. *Cur.* 21; 22; Tib. 2.4.34
TACITAE [1]
Stat. *S.* 1.2.194
TACITIS [2]
Prop. 1.16.26; 1.18.24
TACITVRNA [1]
Tib. 1.2.32
TACITVRNISSIMVM [1]
Plaut. *Cur.* 20
TACTV [1]
Claud. *Eutr.* 1.93
TAEDIA [3]
Ov. *Am.* 2.19.25; *Ars* 2.530; *M.* 14.718
TAEDIS [1]
Tib. 1.2.61
TAETRIS [1]
Lucr. 4.1175
TALENTVM [1]
Plaut. *Cur.* 64
TALES [1]
Ov. *Am.* 1.6.5
TANAIN [1]
Hor. *Carm.* 3.10.1
TANGAM [2]
Ter. *Eu.* 798; 809
TANGAS [1]
Ter. *Eu.* 797
TANGE [2]
Hor. *Carm.* 3.26.12; Ov. *Am.* 3.8.16
TANGERE [1]
Plaut. *Cur.* 108
TANGET [1]
Ov. *Ars* 3.588
TANGIS [1]
Ov. *Am.* 3.8.22
TANGO [1]
Ov. *Ep.* 10.53
TANTALEA [1]
Prop. 2.17.5
TARDAS [1]
Prop. 1.10.16
TARDAT [1]
Tib. 1.2.23
TARDITATE [1]
Cic. *Phil. fr.* 10.3.1
TARPEIAE [1]
Prop. 1.16.2
TARTARO [1]
Hor. *Carm.* 3.7.17
TECTA [6]
Hor. *Carm.* 3.10.6; Lucilius 938; Ov. *Am.* 1.6.58; 1.8.52; *Ars* 2.640; *M.* 4.86
TECTO [1]
Ov. *Ars* 2.245
TECTVM [2]
Ov. *M.* 14.752; Prud. *Symm.* 1.66
TEGANT [1]
Tib. 2.3.76
TEGAT [1]
Ov. *Rem.* 32
TEGE [1]
Ov. *M.* 13.748
TEGIT [2]
Ov. *M.* 13.822; 13.849
TEGVLAS [1]
Cic. *Phil.* 2.45
TELA [3]

Ov. *Am.* 2.1.19; 2.1.21; Tib. 2.6.15
TELEMVS [2]
Ov. *M.* 13.770; 13.771
TELINVM [1]
Plaut. *Cur.* 103
TELIS [1]
Ov. *Ars* 3.590
TELLVREM [1]
Tib. 1.2.85
TEMPESTATIS [1]
Hor. *S.* 2.3.268
TEMPLIS [1]
Tib. 1.2.83
TEMPORA [13]
Apul. *Ap.* 9; Ov. *Am.* 1.6.24; 1.6.32; 1.6.37; 1.6.40; 1.6.48; 1.6.56; 2.12.1; *Ars* 3.82; *Fast.* 5.335; *M.* 14.732; Prop. 1.3.37; Tib. 1.2.3
TEMPORE [3]
Apul. *Ap.* 9; Ov. *Ars* 2.532; *M.* 13.734
TEMPORIS [1]
Ov. *Am.* 1.6.70
TEMPTAT [2]
Hor. *Carm.* 3.7.12; Tib. 1.2.17
TEMPTENT [1]
Ov. *M.* 4.85
TEMPVS [3]
Ov. *Am.* 1.8.81; *Ars* 3.60; 3.69
TENDIS [1]
Ov. *Am.* 1.8.69
TENEAR [1]
Pliny *Ep.* 7.5
TENEAT [2]
Tib. 2.6.52 (2)
TENEBAS [1]
Ov. *Am.* 3.11.11
TENEBIS [1]
Ov. *Ars* 3.563
TENEBRAS [1]
Plaut. *Cur.* 97
TENEBRIS [3]
Ov. *Am.* 1.6.10; Tib. 1.2.25; 2.1.76
TENER [1]
Prud. *Symm.* 1.62
TENERA [1]
Ov. *Am.* 1.6.11
TENERAE [1]
Ov. *Am.* 3.4.1
TENERAS [2]
Ov. *Ars* 3.568; *M.* 13.754
TENERE [2]
CLE 950.1; Tib. 1.2.51
TENERIS [2]
CLE 950.2; Tib. 1.2.73
TENERO [2]
Ov. *M.* 13.791; Tib. 1.5.62
TENEROS [1]
Ov. *Ars* 2.534
TENERVM [1]
Ov. *Am.* 3.8.2
TENES [1]
Hor. *Carm.* 3.26.9
TENET [4]
Hor. *Epod.* 11.24; Mart. 4.29.6; Ov. *Am.* 1.9.18; Tib. 1.2.47
TENETVR [2]
Ov. *M.* 14.713; Tib. 1.2.27
TENVAVIT [1]
Ov. *Am.* 1.6.5
TENVI [1]
Ov. *Ars* 3.77
TEPIDA [1]
Catull. 63.65
TEPIDIS [1]
Ov. *M.* 13.827
TEPIDO [2]
Prop. 1.16.22; Tib. 1.2.46
TERETIS [1]
Hor. *Epod.* 11.28
TERITVR [1]
Prop. 2.25.17
TERRA [3]
Ov. *Am.* 1.9.7; Plaut. *Cur.* 141; Tib. 1.1.53
TERRAS [1]
[Quint.] *Decl. Mai.* 15.7
TERRETE [1]
Tib. 1.2.35
TERRIBILEM [1]
Ov. *M.* 13.772
TERRIS [1]
Prop. 2.17.9
TERTIVS [1]
Hor. *Epod.* 11.5
TESTES [2]
Ov. *Ars* 3.458; Prop. 2.9.41
TESTIBVS [1]
Plaut. *Cur.* 31
TESTIS [2]
Juv. 9.77; Ov. *Am.* 1.6.70
TESTVDINES [1]
Lucilius 938
TETIGISSE [1]
Claud. *Eutr.* 1.86
TETIGIT [1]
Ov. *Ars* 3.560
TETRICIS [1]
Ov. *Fast.* 5.351
TEVCRI [1]
Ov. *M.* 14.698
THAIDOS [1]
Prop. 2.6.3
THALAMOS [2]
Ov. *Ars* 3.560; 3.592
THEBIS [1]
Plaut. *Am.* 1046
THESEO [1]
Ov. *Ars* 3.457
THESSALVM [1]
Plaut. *Am.* 1043
THETIS [1]
Mart. 10.14.4
THISBE [1]
Ov. *M.* 4.71
THRACIO [1]
Hor. *Carm.* 1.25.11
THYIAS [1]
Hor. *Carm.* 3.15.10
THYNA [1]

Hor. *Carm.* 3.7.3
THYNNO [1]
Lucilius 937
TIBIAE [1]
Hor. *Carm.* 3.7.30
TIBIARVM [1]
Cic. *Phil. fr.* 10.3.1
TIBICINAM [1]
Cic. *Phil. fr.* 10.3.1
TIME [1]
Ov. *Am.* 2.19.20
TIMEAT [1]
Ov. *Am.* 1.6.39
TIMEBAM [1]
Ov. *Am.* 1.6.9
TIMEO [2]
Ov. *Am.* 1.6.14; 1.6.15
TIMES [1]
Ov. *Am.* 1.6.30
TIMETO [1]
Tib. 1.5.69
TIMIDAE [1]
Ov. *Rem.* 33
TIMIDE [1]
Tib. 1.2.15
TIMIDIS [1]
Ov. *Ars* 2.234
TIMOR [1]
Tib. 1.2.24
TIMORE [1]
Tib. 2.1.77
TIMVISSE [2]
Ov. *Ars* 3.455; Tib. 1.2.28
TINCTVS [1]
Hor. *Carm.* 3.10.14
TINGANT [1]
Mart. 10.14.3
TINGIT [1]
Tib. 2.4.28
TIRONI [1]
Ov. *Ars* 3.566
TITVLVM [1]
Ov. *Rem.* 302
TOGAM [1]
Tib. 2.3.78
TOLLE [1]
Ov. *Ars* 3.594
TOLLENS [1]
Ov. *M.* 14.734
TOLLIS [1]
Juv. 9.84
TORMENTA [1]
Ov. *M.* 14.716
TORO [9]
Claud. *Eutr.* 1.81; Ov. *Am.* 2.19.42; 3.1.51; *Ep.* 10.55; Prop. 1.3.34; 2.17.4; Tib. 1.2.56; 1.2.75; 1.8.62
TORQVEAR [1]
Ov. *Am.* 2.19.34
TORQVES [1]
Tib. 2.6.17
TORVM [1]
Ov. *Ep.* 10.51
TORVOS [1]
Ov. *M.* 13.844
TOTA [1]
Ov. *Am.* 1.6.55
TOTIENS [1]
Prop. 1.5.21
TRACTANDA [1]
Tib. 1.1.73
TRACTARI [1]
Hor. *S.* 2.3.267
TRADANTVR [1]
Ov. *Ars* 3.577
TRADITA [1]
Prop. 1.16.10
TRAGOEDIA [1]
Ov. *Am.* 3.1.35
TRAHAM [1]
Ov. *M.* 13.865
TRAIECTA [1]
Prop. 1.16.27
TRANSFODIT [1]
Livy *Per.* 89
TRANSGRESSA [1]
Tib. 2.1.75
TRANSIRE [2]
Ov. *Am.* 1.9.27; Tib. 1.5.73
TRANSIREM [1]
Prop. 2.7.9
TRANSITE [1]
Ov. *Am.* 1.6.47
TRANSITVS [1]
Ov. *M.* 4.77
TRANSLATAM [1]
Ov. *M.* 13.868
TRANSNABAS [1]
Ov. *Ars* 2.250
TREMENTE [1]
Ov. *Am.* 1.6.20
TREMVLA [2]
Plaut. *Cur.* 160; Tib. 1.2.91
TREPIDANTVM [1]
Ov. *M.* 14.739
TREPIDARE [1]
Pers. 5.170
TREPIDAS [1]
Ov. *Am.* 3.8.26
TRIBVISSE [1]
Lucr. 4.1183
TRIBVLIS [1]
Ov. *M.* 13.803
TRIBVNI [1]
Aul. Gell. 4.14.6
TRIBVNORVM [1]
Aul. Gell. 4.14.1
TRIBVNOS [1]
Aul. Gell. 4.14.4
TRICLINIA [1]
Mart. 10.14.3
TRICLINIVM [1]
Apul. *Ap.* 75
TRIENTES [1]
Mart. 10.14.5
TRIGINTA [1]
Plaut. *Cur.* 63
TRIMVS [1]
Hor. *S.* 2.3.251
TRISTI [1]
Tib. 1.2.49
TRISTIOR [1]
Prop. 1.16.14
TRISTIS [1]
Ov. *M.* 14.710
TRITA [1]
Prop. 2.17.14
TRIVIIS [1]
Prop. 2.17.15
TRIVIO [1]
Prop. 1.16.40
TRIVMPHALES [1]
Ov. *Am.* 2.12.1
TRIVMPHIS [1]
Prop. 1.16.1
TRIVMPHO [1]

Ov. *Am.* 2.12.5
TRIVMPHOS [1]
Ov. *M.* 14.719
TRVCVLENTIOR [1]
Ov. *M.* 13.803
TVBA [1]
Tib. 2.6.10
TVBAE [1]
Tib. 1.1.75
TVENDA [2]
Ov. *Am.* 3.4.2; *Ars* 2.234
TVENDO [1]
Claud. *Eutr.* 1.80
TVLI [3]
Ov. *Am.* 1.6.20; 2.19.49; Prop. 1.16.44
TVLIT [3]
Ov. *Am.* 1.6.52; 3.8.16; *M.* 14.716
TVMENT [1]
Tib. 1.8.68
TVMIDOS [1]
Ov. *Am.* 1.9.13
TVMVLTV [1]
Plaut. *Ba.* 1120
TVNDE [1]
Ov. *Am.* 1.6.54
TVNDERE [1]
Tib. 1.2.86
TVNICA [1]
Ov. *Am.* 3.1.51
TVNICAS [2]
Ov. *Ars* 3.569 (2)
TVRA [1]
Tib. 1.8.70
TVRBA [5]
Claud. *Eutr.* 1.92; Ov. *Fast.* 5.349; *M.* 13.743; Prop. 2.6.3; Tib. 1.2.95
TVRBAE [2]
Ter. *Eu.* 800; Tib. 1.5.63
TVRBAM [1]
Sex. Turp. 200 (R)
TVRPE [5]
Ov. *Am.* 1.9.4 (2); *Ars* 1.733; 2.534; *M.* 13.847
TVRPES [1]
Prop. 1.16.7
TVRPI [2]
Lucr. 4.1174; Ov. *Am.* 1.8.52
TVRPIOR [1]
Prop. 1.16.12
TVRPIS [5]
Ov. *Am.* 1.6.72; *M.* 13.847; 13.848; Prop. 1.16.22; Ter. *Ph.* 107
TVRPITER [2]
Ov. *Am.* 3.8.8; *Ars* 3.80
TVRRE [1]
Claud. *Eutr.* 1.82
TVRRIS [1]
Ov. *Am.* 2.19.27
TVSCO [1]
Hor. *Carm.* 3.7.28
TVTA [1]
Ov. *M.* 13.743
TVTAE [1]
Ov. *M.* 13.769
TVTE [2]
Plaut. *Cur.* 9; *Per.* 573
TVTI [1]
Ov. *Ars* 2.637
TVTO [1]
Ov. *Rem.* 29
TVTVM [1]
Ov. *Ars* 2.243
TVTVS [1]
Tib. 1.2.27
TYMPANO [1]
Hor. *Carm.* 3.15.10
TYRIO [2]
Tib. 1.2.75; 2.4.28
TYRRHENVS [1]
Hor. *Carm.* 3.10.12
VACAT [1]
Ov. *Am.* 1.6.60
VACCAS [1]
Ov. *Ars* 2.239
VACVO [3]
Ov. *Am.* 2.19.42; 2.19.45; Pliny *Ep.* 7.5
VADIMONIIS [1]
Plaut. *Cur.* 162
VAFER [1]
Hor. *Carm.* 3.7.12
VAGOR [1]
Tib. 1.2.25
VAGVS [1]
[Quint.] *Decl. Mai.* 15.7
VALE [3]
Ov. *Am.* 1.6.71; 1.6.72; *M.* 4.79
VALEANT [1]
Tib. 2.6.9
VALEAT [2]
Plaut. *Cur.* 19; Tib. 2.6.9
VALENT [1]
Ov. *Am.* 1.4.67
VALERE [2]
Hor. *Epod.* 11.11; Plaut. *Cur.* 169
VALET [1]
Ov. *Am.* 1.6.22
VALETE [1]
Ov. *Am.* 1.6.74
VALIDA [1]
Ov. *M.* 13.762
VALLE [1]
Tib. 2.3.72
VALLIBVS [1]
Ov. *M.* 13.821
VALVISTIN [1]
Plaut. *Cur.* 16
VALVIT [1]
Ov. *Am.* 1.6.21
VANA [1]
Ov. *Am.* 1.6.9
VANESCIT [1]
Ov. *Am.* 1.8.80
VATES [3]
Ov. *M.* 13.733; Prop. 2.17.3; Stat. *S.* 1.2.33
VATIS [1]
Stat. *S.* 1.2.197
VATVM [1]
Ov. *M.* 13.774
VBER [1]
Ov. *M.* 13.826
VDA [1]
Ov. *Am.* 1.6.18
VDAS [1]
Pers. 5.165
VDIS [1]

Prop. 2.7.10
VECTE [1]
Lucilius 942
VECTES [1]
Claud. *Eutr.* 1.81
VECTI [1]
Ter. *Eu.* 774
VECTIGALIS [1]
Apul. *Ap.* 75
VECTIS [1]
Hor. *Carm.* 3.26.7
VELA [1]
Prop. 3.7.71
VELATA [1]
Ov. *Am.* 3.1.51
VELENT [1]
Ov. *M.* 13.848
VELIM [2]
Plaut. *Am.* 1025; Tib. 1.2.64
VELIS [3]
Pers. 5.170; Prop. 2.17.10; Ter. *Eu.* 813
VELIT [2]
Ov. *Am.* 3.4.6; Ter. *Ph.* 115
VELLE [1]
Tib. 1.2.92
VELLEM [2]
Ov. *M.* 13.805; Ter. *Eu.* 786
VELLICENT [1]
Plaut. *Merc.* 408
VELOX [1]
Ov. *Am.* 2.1.29
VELVT [1]
Tib. 2.1.71
VENALE [1]
Plaut. *Cur.* 34
VENEFICVM [1]
Plaut. *Am.* 1043
VENENA [1]
Prop. 2.17.14
VENEREM [1]
Tib. 1.2.40
VENERI [4]
Hor. *Carm.* 3.10.9; Ov. *Am.* 1.9.3; Plaut. *Cur.* 72; 73
VENERIIS [1]
Plaut. *Cur.* 162
VENERIS [9]
Aul. Gell. 19.9.12; Hor. *Carm.* 3.26.5; Lucr. 4.1172; Plaut. *Cur.* 71; Tib. 1.2.79; 1.2.90; 1.10.53; Ov. *Rem.* 506; Val. Aed. fr. 2.5
VENERVNT [1]
Ov. *Fast.* 4.108
VENI [2]
Ov. *M.* 13.839; Prop. 2.25.2
VENIAM [1]
Catull. 32.3
VENIAS [1]
Ov. *Rem.* 505
VENIENT [1]
Plaut. *Per.* 568
VENIENTEM [1]
Lucr. 4.1180
VENIET [2]
Prop. 2.14.20; Tib. 2.4.43
VENIMVS [2]
Ov. *Ep.* 10.57; Ter. *Ph.* 103
VENIO [1]
Ov. *Am.* 1.6.33
VENIRE [1]
Aul. Gell. 4.14.6
VENISSE [1]
Aul. Gell. 4.14.5
VENIT [6]
Ov. *Am.* 1.6.13; *M.* 14.702; 14.750; Petron. 97; Tib. 1.2.76; 2.1.76
VENITO [1]
Ov. *Rem.* 505
VENIVNT [1]
Ov. *M.* 13.769
VENTI [2]
Aul. Gell. 19.9.12; Val. Aed. fr. 2.3
VENTIS [5]
CLE 950.3; Hor. *Epod.* 11.16; *Carm.* 3.10.7; Ov. *Ars* 3.584; *M.* 13.807
VENTO [2]
Hor. *Carm.* 1.25.12; Ov. *Am.* 1.6.51
VENTOS [1]
Ov. *Am.* 1.6.42
VENTVRA [1]
Ov. *M.* 14.726
VENTVRAE [1]
Ov. *Ars* 3.59
VENTVRAM [1]
Tib. 1.8.65
VENTVS [1]
Tib. 2.4.40
VENVS [20]
Aul. Gell. 19.9.12; Auson. *Ep.* 23.1; *CLE* 950.8; Mart. 10.14.6; Ov. *Am.* 1.4.66; 1.9.29; *Ars* 3.564; *M.* 13.759; Plaut. *Cur.* 3; 125; Prop. 3.16.20; Tib. 1.1.73; 1.2.16; 1.2.34; 1.2.97; 1.8.57; 2.3.72; 2.4.24; 2.6.9; Val. Aed. fr. 2.5
VER [1]
Apul. *Ap.* 9
VERA [1]
Ov. *M.* 13.775
VERAX [1]
Tib. 1.2.41
VERBA [18]
Ov. *Am.* 1.6.20; 1.6.42; 1.8.78; 2.1.22; 2.19.50; *M.* 14.707; 14.715; 14.717; 14.744; *Rem.* 34; 509; 678; Prop. 1.8.22; 1.16.34; 2.17.16; Tib. 1.2.22; 2.1.74; 2.6.12
VERBERA [2]
Ov. *Am.* 1.6.19; *Ars* 2.533
VERBERET [1]
Tib. 1.2.7
VERBERIBVS [1]
Tib. 2.3.80
VERBIS [4]

Ov. *Am.* 3.1.35; *M.* 4.77; Plaut. *Cur.* 79; Tib. 1.5.67
VERBO [1]
Tib. 1.2.79
VERBVM [1]
Plaut. *Cur.* 21
VEREOR [1]
Ov. *M.* 13.858
VERISSIME [1]
Pliny *Ep.* 7.5
VERITA [1]
Ov. *Am.* 3.1.54
VERNENT [1]
Apul. *Ap.* 9
VERNO [1]
Apul. *Ap.* 9
VERNOS [1]
Ov. *Ars* 3.61
VEROS [1]
Ov. *Ars* 2.639
VERRENDIS [1]
Ov. *Am.* 1.9.14
VERSA [1]
Ov. *Am.* 2.1.26
VERSATVR [1]
Tib. 1.5.70
VERSET [1]
Hor. *S.* 2.3.249
VERSIBVS [1]
Ov. *Am.* 3.1.38
VERSICVLOS [1]
Hor. *Epod.* 11.2
VERSO [2]
Ov. *Am.* 1.6.49; Tib. 1.2.10
VERSV [2]
Ov. *Am.* 3.8.27; Prop. 1.16.41
VERSVS [2]
Aul. Gell. 19.9.12; Ov. *M.* 14.737
VERTAT [1]
Prop. 1.16.28
VERTI [1]
Prop. 1.16.43
VERTIT [1]
Tib. 1.2.44
VERTITVR [1]
Ov. *Am.* 2.19.26
VERVM [5]
Auson. *Ep.* 23.3; Juv. 9.70; Ov. *Am.* 1.4.65; *M.* 13.807; 13.818
VESPERA [1]
Plaut. *Cur.* 4
VESTE [3]
Ov. *Am.* 1.6.19; Tib. 1.2.26; 2.3.76
VESTEM [1]
Ter. *Ad.* 121
VESTIBVLVM [1]
Prop. 2.14.32
VESTIBVS [1]
Claud. *Eutr.* 1.87
VESTIGIA [2]
Ov. *Am.* 3.8.19; *Ep.* 10.53
VESTIS [2]
Ov. *Am.* 1.8.51; Tib. 2.4.30
VESTITV [1]
Ter. *Ph.* 107
VESTRA [1]
Ov. *Am.* 3.1.40
VESTRAS [1]
Ov. *Ars* 3.455
VESTRO [2]
Lucilius 795; Ov. *M.* 13.854
VETAT [2]
Plaut. *Cur.* 33; Tib. 1.2.24
VETERES [1]
Tib. 2.3.69
VETERIS [4]
Ov. *Am.* 3.8.19; *M.* 14.698; Plaut. *Cur.* 96; 100
VETO [2]
Plaut. *Cur.* 42; 145
VETVS [2]
Ov. *Ars* 3.565; Plaut. *Cur.* 100
VETVSTAS [1]
Ov. *Ars* 3.77
VI [3]
Aul. Gell. 4.14.5; Ter. *Eu.* 790; 796
VIA [3]
Ov. *Am.* 1.9.9; Plaut. *Cur.* 32; 35
VIAE [2]
Ov. *Ars* 2.235; *M.* 14.748
VIAM [1]
Tib. 1.5.64
VIAS [5]
Hor. *Carm.* 3.7.29; Ov. *Ars* 2.246; Plaut. *Mer.* 406; Tib. 1.6.72; 2.1.78
VIATORE [1]
Petron. 97
VICEM [3]
Hor. *Carm.* 1.25.9; Ov. *Am.* 1.6.23; Prop. 3.25.15
VICES [1]
Ov. *M.* 4.72
VICIMVS [1]
Ov. *Am.* 2.12.2
VICINA [1]
Ov. *M.* 14.748
VICINVS [1]
Hor. *Carm.* 3.7.23
VICISSIM [2]
Plaut. *Cur.* 106; Ter. *Eu.* 815
VICTA [7]
Apul. *Ap.* 9; Ov. *Am.* 2.1.28; Prop. 1.16.36; Tib. 1.2.2; 1.2.9; 1.5.67; 2.4.33
VICTAS [1]
Tib. 1.2.67
VICTI [1]
Ov. *Am.* 1.9.29
VICTOR [1]
Ov. *Rem.* 28
VICTORIA [1]
Ov. *Am.* 2.12.5
VICTOS [1]
Tib. 2.4.39
VIDE [4]
Plaut. *Cur.* 119; 128; 153; Ter. *Ph.* 111
VIDEAMVS [1]
Ov. *M.* 14.751
VIDEAS [1]
Ov. *Am.* 1.6.17
VIDEAT [2]

Lucr. 4.1184; Ov. *Ars* 1.738
VIDEATVR [1]
Ter. *Eu.* 785
VIDEBIS [2]
Plaut. *Cur.* 168; Prop. 3.7.71
VIDEBIT [2]
Ov. *Am.* 1.6.69; *Rem.* 511
VIDEBO [1]
Plaut. *Am.* 1050
VIDEBOR [1]
Ov. *M.* 14.727
VIDEMV [1]
Ter. *Ph.* 104
VIDEN [3]
Plaut. *Cur.* 93; 160; Ter. *Eu.* 783
VIDENDI [1]
Tib. 2.3.77
VIDENTI [1]
Ov. *M.* 13.841
VIDEO [2]
Plaut. *Cur.* 146; Ter. *Eu.* 788
VIDEOR [1]
Ov. *M.* 13.868
VIDERAT [2]
Ov. *M.* 14.698; 14.700
VIDERE [3]
Ov. *Ars* 2.521; 2.522; *M.* 13.825
VIDERI [1]
Stat. *S.* 1.2.200
VIDERIT [1]
Tib. 1.2.56
VIDET [2]
Ov. *M.* 13.853; Plaut. *Cur.* 170
VIDETIS [1]
Ov. *M.* 14.729
VIDETVR [1]
Ter. *Eu.* 786
VIDI [6]
Ov. *Am.* 3.11.13; *Ars* 3.67; *M.* 13.840; Plaut. *Cur.* 20; Tib. 1.2.43; 1.2.89
VIDISTI [1]
Plaut. *Cur.* 168
VIDIT [1]
Sex. Turp. 199 (R)
VIDVA [1]
Plaut. *Cur.* 37
VIGIL [1]
Pliny *Ep.* 7.5
VIGILANDA [1]
Tib. 1.2.76
VIGILAREM [1]
CLE 950.5
VIGILATAE [1]
Ov. *Ars* 1.735
VIGILATVM [1]
Ov. *Fast.* 4.109
VIGILES [1]
Stat. *S.* 1.2.196
VIGILET [1]
Prop. 4.5.47
VIGILVM [1]
Ov. *Am.* 1.9.27
VILISSIMI [1]
[Quint.] *Decl. Mai.* 15.7
VILLOSA [1]
Tib. 2.3.76
VILLOSAE [1]
Ov. *M.* 13.836
VIM [2]
Ter. *Eu.* 778; 807
VINCE [1]
Auson. *Ep.* 23.3
VINCERE [2]
Hor. *Epod.* 11.24; Ov. *M.* 14.702
VINCES [1]
Ov. *Ars* 3.563
VINCI [1]
Tib. 1.8.55
VINCIS [2]
Ov. *M.* 14.718; 14.721
VINCITVR [1]
Tib. 1.5.60
VINCLA [2]
Tib. 1.1.55; 1.5.66
VINCLIS [2]
Tib. 1.2.90; 2.3.80
VINCTA [1]
Ov. *Ars* 3.53
VINCTIS [1]
Ov. *Fast.* 5.342
VINCTVM [1]
Tib. 1.1.55
VINCVLA [1]
Ov. *M.* 14.735
VINDEMIA [1]
Plaut. *Cur.* 111
VINEAM [1]
Plaut. *Cur.* 140
VINI [1]
Plaut. *Cur.* 96
VINIPOLLENS [1]
Plaut. *Cur.* 116
VINO [3]
Plaut. *Cur.* 80; 82; Tib. 1.2.1
VINOLENTI [1]
Cic. *Phil. fr.* 10.3.1
VINOSISSIMA [1]
Plaut. *Cur.* 79
VINVM [5]
Ov. *Am.* 1.6.37; 1.6.59; Plaut. *Cur.* 78; 126; Sex. Turp. 201 (R)
VIOLA [1]
Hor. *Carm.* 3.10.14
VIOLANDA [1]
Tib. 2.4.24
VIOLARIA [1]
Ov. *Ars* 3.67
VIOLAVI [1]
Tib. 1.2.79
VIOLENTIOR [1]
Ov. *M.* 13.801
VIR [7]
Catull. 63.69; Hor. *Carm.* 3.10.15; Ov. *Am.* 1.4.61; 2.12.3; 3.4.1; Ter. *Eu.* 785; Tib. 1.2.33
VIRENTI [1]
Hor. *Carm.* 1.25.17
VIRES [2]
Ov. *M.* 13.864; Tib. 2.6.10
VIRGA [1]
Ov. *Am.* 3.1.34
VIRGINE [2]
Ov. *Ars* 3.75; Plaut. *Cur.* 37
VIRGINEM [2]

Ter. *Eu.* 773; 792
VIRGINIS [1]
Ov. *M.* 13.733
VIRGIS [1]
Ov. *M.* 13.800
VIRGO [5]
Juv. 9.72; Ov. *M.* 13.734; 13.740; 13.746; Ter. *Ph.* 104
VIRGVNCVLA [1]
Prud. *Symm.* 1.64
VIRI [3]
Juv. 9.85; Ov. *Ars* 3.586; Stat. *S.* 1.2.196
VIRIBVS [1]
Ov. *M.* 13.868
VIRIDES [1]
Tib. 2.4.27
VIRIDIS [1]
Catull. 63.70
VIRIS [4]
Ov. *Ars* 2.234; Plaut. *Cur.* 57; *Per.* 567; Tib. 1.1.76
VIRO [6]
Hor. *Carm.* 3.10.2; Ov. *Am.* 1.9.6; *Ars* 3.456; *Rem.* 34; Ter. *Eu.* 799; Tib. 1.2.21
VIRORVM [2]
CLE 950.4; Ov. *M.* 13.740
VIROS [3]
Ov. *M.* 13.850; Prop. 3.3.50; Tib. 2.1.72
VIRTVTEM [1]
Ter. *Eu.* 778
VIS [13]
Aul. Gell. 19.9.12 (2); Auson. *Ep.* 23.9; Lucr. 4.1172; Mart. 10.14.10; Plaut. *Am.* 1025; 1028; Ter. *Eu.* 798; 804; 814; *Ph.* 107; Val. Aed. fr. 2.3; fr. 2.6
VISA [1]
Ov. *M.* 14.740
VISCERA [1]
Ov. *M.* 13.865
VISERE [1]
Pliny *Ep.* 7.5
VISVM [1]
Aul. Gell. 4.14.1
VISVS [2]
Ov. *Am.* 3.11.15; *M.* 13.760
VITA [4]
Ov. *Am.* 3.8.11; 3.8.12; Prop. 1.8.22; Sex. Turp. 202 (R)
VITABIT [1]
Ov. *Ars* 2.529
VITAE [1]
Ov. *M.* 14.732
VITAM [3]
Catull. 63.71; Ov. *M.* 14.725; Tib. 2.6.19
VITARE [1]
Claud. *Eutr.* 1.89
VITIBVS [2]
Ov. *M.* 13.800; 13.813
VITIIS [1]
Prop. 1.16.46
VITIO [1]
Ov. *Rem.* 30
VITREO [1]
Ov. *Am.* 1.6.55
VITRICVS [1]
Ov. *Rem.* 27
VITRO [1]
Ov. *M.* 13.791
VIVA [1]
Ov. *M.* 13.865
VIVAS [2]
Plaut. *Am.* 1023; Tib. 2.6.53
VIVAT [1]
Prop. 2.17.9
VIVERE [1]
Prop. 1.16.12
VIVIT [1]
Plaut. *Am.* 1046
VIVO [1]
Ov. *M.* 13.810
VIVVM [1]
Ov. *M.* 14.713
VIX [5]
Juv. 9.76; Ov. *M.* 13.826; 13.835; 14.753; Prop. 2.17.12
VIXI [1]
Hor. *Carm.* 3.26.1
VIXIMVS [1]
Lucr. 4.1173
VLCEROSVM [1]
Hor. *Carm.* 1.25.15
VLCISCAR [1]
Plaut. *Am.* 1043
VLIXES [1]
Ov. *M.* 13.773
VLTIMA [1]
Juv. 9.81
VLTOR [1]
Ov. *M.* 14.750
VLTOREM [1]
Tib. 1.8.72
VLTRA [1]
Ov. *M.* 14.730
VLTRO [4]
Hor. *S.* 2.3.262; Prop. 2.25.19; Ter. *Eu.* 813; 47
VMBRA [2]
Ov. *M.* 13.793; 13.815
VMBRAS [1]
Ov. *Am.* 1.6.13
VMBROSA [1]
Tib. 2.3.72
VMENTES [1]
Ov. *M.* 14.734
VMEROS [1]
Ov. *M.* 13.845
VMIDA [2]
Ov. *Ars* 3.573; Prop. 1.16.4
VNCTA [1]
Mart. 10.14.4
VNCTAE [1]
Ov. *Fast.* 5.340
VNDA [2]
Ov. *Ars* 3.63; *M.* 13.779
VNDAE [1]
Ov. *M.* 13.786

VNDANTIS [1]
Prud. *Symm.* 1.67
VNDAS [1]
Ov. *M.* 13.866
VNDIS [1]
Ov. *M.* 13.799
VNGVE [1]
Ov. *Ars* 3.568
VNGVEM [1]
Pers. 5.162
VNGVENTA [1]
Prop. 2.4.5
VNGVENTO [1]
Mart. 10.14.4
VNGVENTVM [1]
Plaut. *Cur.* 101
VNGVIS [1]
Prop. 2.4.3
VNGVIT [1]
Lucr. 4.1179
VNICA [1]
Prop. 2.25.1
VNICVS [1]
Ov. *M.* 13.853
VOCA [1]
Ov. *M.* 14.720
VOCABANT [1]
Prop. 2.14.21
VOCANTI [1]
Hor. *Carm.* 3.7.31
VOCE [5]
Hor. *S.* 2.3.257; Ov. *Am.* 1.4.70; *M.* 14.706; Tib. 1.2.13; 1.2.91
VOCEM [2]
Ov. *M.* 13.745; Plaut. *Cur.* 95
VOCENT [1]
Plaut. *Merc.* 408
VOCER [1]
Tib. 1.1.58
VOCES [3]
Hor. *Carm.* 3.7.22; Plaut. *Cur.* 166; Tib. 2.6.48
VOCET [2]
Hor. *S.* 2.3.262; Tib. 1.2.32
VOCVLA [1]
Prop. 1.16.27
VOLANTES [1]
Ov. *Am.* 1.6.13
VOLEBAM [1]
Ov. *Am.* 1.6.43
VOLENT [1]
Plaut. *Am.* 1051
VOLENTES [1]
Plaut. *Cur.* 89
VOLET [3]
Ov. *Am.* 2.19.33; *Ars* 2.529; Prop. 3.3.50
VOLNERA [2]
Ter. *Eu.* 779; Tib. 1.1.76
VOLNERET [1]
Tib. 1.2.26
VOLNVS [1]
Hor. *Epod.* 11.17
VOLO [3]
Plaut. *Cur.* 27; 134; 148
VOLT [6]
Hor. *S.* 2.3.267; Ov. *Fast.* 5.352; Plaut. *Cur.* 46; 55; 56; Tib. 1.2.34
VOLTIS [1]
Plaut. *Cur.* 90
VOLVCREM [1]
Prud. *Symm.* 1.64
VOLVCRES [1]
Ov. *M.* 13.849
VOLVCRI [1]
Ov. *M.* 13.807
VOLVERE [1]
Ov. *Ars* 3.586
VOLVNTATE [2]
Fortun. 1.12 (2)
VOLVPTAS [1]
Ov. *M.* 13.751
VOLVTET [1]
Prop. 2.17.8
VORAT [1]
Ov. *M.* 13.731
VORTAM [1]
Plaut. *Cur.* 69
VOTA [3]
Ov. *Am.* 1.4.67; Prop. 1.16.44; Stat. *S.* 1.2.33
VOTIS [2]
Tib. 1.8.78; 2.6.54
VOTO [2]
Ov. *Am.* 2.19.6; *Ars* 1.737
VOTVERO [1]
Plaut. *Per.* 568
VOVI [1]
Plaut. *Cur.* 72
VOX [2]
Juv. 9.78; Plaut. *Cur.* 113
VRBE [2]
Ov. *Am.* 1.6.55; Tib. 1.2.25
VRBEM [3]
Hor. *Epod.* 11.7; Ov. *M.* 14.746; Stat. *S.* 1.2.197
VRBES [1]
Ov. *Am.* 1.9.19
VRBIBVS [1]
Ov. *Am.* 1.6.29
VRBIS [1]
Ov. *M.* 4.86
VRE [1]
Ov. *Am.* 1.8.70
VRERE [2]
Hor. *Epod.* 11.4; Mart. 10.14.9
VRET [1]
Ov. *Ars* 3.567
VRETVR [1]
Ov. *Ars* 3.573
VRGVE [1]
Lucilius 946
VRI [1]
Hor. *Carm.* 3.7.11
VRIS [1]
Tib. 1.2.98
VRITVR [1]
Ov. *M.* 13.763
VROR [1]
Ov. *M.* 13.867
VRSA [1]
Ov. *M.* 13.803
VRSAE [1]
Ov. *M.* 13.836
VSA [1]
Ov. *Am.* 3.1.38
VSV [3]
Ov. *Am.* 1.8.51; *Rem.* 503 (2)
VSVM [2]

Ov. *Am.* 1.8.75; *M.* 13.782
VSVS [1]
Ov. *Am.* 1.6.5
VTENDVM [1]
Ov. *Ars* 3.65
VTERE [1]
Tib. 1.5.75
VTI [4]
Apul. *Ap.* 9; Hor. *Carm.* 3.15.10; Ov. *Fast.* 5.353; Plaut. *Cur.* 43
VTIMVR [1]
Ov. *Rem.* 29
VTITVR [1]
Ov. *Fast.* 5.338
VTVNTVR [1]
Ov. *Am.* 1.9.25
VVA [1]
Ov. *M.* 13.795
VVAE [1]
Ov. *M.* 13.813
VVLGATA [1]
Ov. *M.* 13.831
VVLNERA [2]
Ov. *Am.* 3.8.9; *Ars* 3.572
VVLNVS [1]
Aul. Gell. 4.14.3
VVLTV [2]
Ov. *Ars* 2.525; *Rem.* 510
VVLTVS [3]
Ov. *M.* 13.767; 13.845; 14.756
VXOR [2]
Apul. *Ap.* 75; Juv. 9.72
VXORE [1]
Plaut. *Am.* 1015
VXOREM [5]
Dec. Laberius 141; Ov. *Am.* 2.19.46; Plaut. *Am.* 1045; 1049; Ter. *Ph.* 115
VXORES [1]
Ov. *Ars* 3.585
VXORI [1]
Plaut. *Merc.* 410
VXORIS [2]
Livy *Per.* 89 (2)
ZEPHYRO [1]
Prop. 1.16.34