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Show Business: Deixis in Fifth-Century Athenian Drama

by

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Abstract

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In my dissertation I examine the use of deixis in fifth-century Athenian drama to show how a playwright's lexical choices shape an audience's engagement with and investment in a dramatic work. The study combines modern performance theories concerning the relationship between actor and audience with a detailed examination of the demonstratives ὅδε and οὗτος in a representative sample of tragedy (and satyr play) and in the full Aristophanic corpus, and reaches conclusions that aid and expand our understanding of both tragedy and comedy. In addition to exploring and interpreting a number of particular scenes for their inter-actor dynamics and staging, I argue overall that tragedy's predilection for ὅδε, a word which by definition conveys a strong spatio-temporal presence ("this <one> here / now"), pointedly draws the spectators into the dramatic fiction. The comic poet's preference for οὗτος ("that <one> just mentioned" / "that <one> there"), on the other hand, coupled with his tendency to directly acknowledge the audience individually and in the aggregate, disengages the spectators from the immediacy of the tragic tetralogies and reengages them with the normal, everyday world to which they will return at the close of the festival.

I begin Chapter 1 with an overview of previous scholarship on the subject of deixis, from the ancient grammarian Apollonius Dyscolus' study on the syntax of pronouns, to the German psychologist Karl Bühler's seminal book *Sprachtheorie* (1934), which posits that all deictic expressions refer to a field of reference at whose center (the *Origo*) are the words "here," "now," and "I," to more recent work on the subject both in the fields of modern socio-linguistics and performance studies. To establish the differences and similarities in linguistic (and performative) usage between playwrights and genres I distinguish between eight types of deixis: first person, second person, spatial, person / object, anaphora, cataphora, situational, and temporal. The four most common types (spatial, person / object, anaphora, cataphora) are discussed in Chapters 2-4.

In Chapter 2, I examine the language of spatial reference in terms of "macro space," the larger spatial setting of a drama (city, region, country), and "micro space," whatever the stage building is declared to represent. While tragedy and satyr play frequently refer to the imagined location of the dramatic action, and thus seek to create a space which includes the audience, in comedy not only are demonstratives seldom employed to

acknowledge where the characters are, but when they are used they usually serve to unify the dramatic space and time with the larger civic space of real-life Athens. In addition to these larger generic issues, I examine the phrase "this house" over the course of Aeschylus' *Oresteia*, showing that the intense focus on the skene as the epicenter of murder in *Agamemnon* and *Choephori* necessarily disappears in *Eumenides*, for it is only by functionally removing the House (and Apollo's temple), deemphasizing it as an important, meaningful space, and replacing it with a larger, civic space (Athens) and institution (the Areopagite council) that discord can be resolved without further violence and competing social interests can be effectively reintegrated and harmonized.

I study "person deixis" and "object deixis" in Chapter 3. In drama, the proximal demonstrative ὅδε is used almost by default to refer to people and to objects. When οὗτος is used of a prop, in each case the demonstrative either reflects the speaker's distance from the object or is markedly second person ("that of yours"). I also examine the performative dimension of the vocative οὗτος, used to hail one whose attention is turned elsewhere. The consistency of this usage permits us a clearer understanding of the staging and meaning of several scenes, for example *Helen* 1627ff., where Theonoe's Attendant can plausibly be eliminated as an actor onstage. In comedy, where this usage is most prevalent, I challenge the notion that οὗτος is normally pejorative, arguing instead that word order and the larger constructions in which this vocative occurs lend the word its various shades of meaning. Speaking more generally, I also show that tragedy uses demonstrative reference selectively to highlight particular people and objects within a play, making them focal points of the dramatic action and plot (e.g., Agamemnon's corpse, Orestes' lock of hair, Medea's children), whereas comedy flits more indiscriminately from one object or person to the next, and that this difference in focus is generic and speaks to the type of audience engagement of each genre.

In Chapter 4, I address anaphoric and cataphoric reference. The normal way to refer back in the discourse (i.e., "anaphorically") in Greek is, of course, with οὗτος; ὅδε regularly looks forward (= "cataphora"). As grammar books have long noted, when ὅδε is used anaphorically it indicates a speaker's elevated emotional state. I begin by discussing cataphora in tragedy and satyr play—anaphora is treated in Chapter 5—before offering a detailed analysis of these two types of reference in Aristophanes. A cross-genre comparison reveals that while ὅδε is used more often than οὗτος in tragedy and satyr play, particularly in anaphoric reference, Aristophanes rarely uses ὅδε to refer backward. When he does, it is always either paratragic or in a scene of intense excitement. Based on the types of uses found in Aristophanes we are thus afforded a clear view of the rhetorical and emotional effects of "normal" tragic diction; the relative infrequency of ὅδε in Aristophanes appears, then, to confirm at the linguistic level the observation that comedy is less emotionally engaging than tragedy or satyr play. Or, to put it another way, the exceptional frequency of ὅδε in tragedy and satyr play (much the highest rate for any Greek literary genre) creates an intensity and immediacy that necessarily draws the audience strongly into the fictional world of these plays.

I begin Chapter 5 by providing a systematic analysis of anaphoric uses of the proximal demonstrative, and then step back to consider the audience's overall experience in

witnessing dramatic performances in the Great Dionysia (and Lenaia). I suggest that this experience is analogous to the act of "sacred pilgrimage" (*theoria*), wherein a member of the community would journey abroad, witness something, and return home with an expanded world-view to share with his city. That is, the theater audience progresses from a sense of inclusion in the manifold worlds of the tragic tetralogies, brought about in large part by spatial and anaphoric uses of ὅδε, toward a subsequent disengagement from these other times and places achieved by the comic performances through, amongst other things, a less intense spatial focus, more direct audience address, and colloquial diction. Athens and her citizens thus reap the political, social, and psychological benefits of *theoria* by traveling to the other places (and times) imaginatively experienced at the dramatic festivals, and all without ever leaving the theater.

Following my final chapter are appendices, organized by author and play (A. *Oresteia*; S. *Ant*., *OT*, *Phil*.; E. *Med*., *Hipp*., *Or*., *Cyc*.; all of Aristophanes), that list every instance of ὅδε and οὗτος in these works. Each entry contains the line number, the word, the type of deixis, and to what it refers. Next to the word I have indicated whether it is a proximal demonstrative or a medial demonstrative by using the letters "p" and "m," respectively. When these words are suffixed with –ί I have underlined the letter.

Dedication

In memory of Corinne Sinclair Crawford

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INTRODUCTION

I can think of no worse way to enjoy an ancient Greek play than to read it silently to oneself, alone and indoors. And while this is, of course, what we do day in and day out for many obvious reasons, our engagement with these plays, filtered as it is through the bland, lifeless remains of what was millennia ago an engaging, socially and politically relevant performance is obfuscated by the myriad hindrances that impede our access to the original which our texts preserve in the barest of senses. This is not to say that we should forsake reading the plays of Aeschylus, Sophocles, Euripides, Aristophanes, or any other ancient playwright. Far from it. What I advocate instead is that we attempt to follow the clues furnished by the texts themselves, for the words on the page are virtually all that remain to help us recapture some whisper of the vibrancy and spirit of the original.[1]

In many respects, my approach is (intentionally) quite myopic, focusing primarily as it does on the semantic, and thus performative, difference between two demonstrative pronouns. The audience, unable to gauge emotion from the actors' facial expressions because of the convention of masked performance, had to rely, at least in part, on the words they heard.[2] Whether the audience is hearing a single line or an entire play, particles, diction, and to a lesser degree word order certainly contribute to the prevailing tone and emotion, but on occasion marked uses of demonstratives lend feeling to the drama and help guide the spectators in understanding and engaging with the action unfolding before their eyes and ears.

My aim in the ensuing pages is to explore (and hopefully to understand better) the dynamic relationship between performers and spectators during Greek dramatic performances through a study of deixis, defined by John Lyons as:

> the location and identification of person, objects, events, processes and activities being talked about, or referred to, in relation to the spatiotemporal context created and sustained by the act of utterance and the participation in it, typically, of a single speaker and at least one addressee.[3]

In particular, my study focuses on the demonstratives ὅδε ("this, here, now") and οὗτος ("that, there") in a selection of dramatic works: Aeschylus' *Oresteia*, Sophocles' *Antigone*, *Oedipus Tyrannus*, and *Philoctetes*, Euripides' *Medea*, *Hippolytus*, *Orestes*, *Cyclops*, and the entire corpus of Aristophanes. I approach the material first and foremost as a philologist, but in order to develop a more thorough grasp of how these words operate both intra- and inter-dramatically, of how they generate or convey meaning within a single play and across plays over the course of the festivals at which

[1] In addition to the texts themselves we have visual representations and anecdotal evidence of various dates and provenances (although the latter is truer for tragedy than for comedy).
[2] Of course, as anyone who has witnessed masked dramatic or dance performances can attest, gesture and comportment contributed greatly to the communication of emotion.
[3] Lyons 1977: 637.

they were performed,[4] I necessarily draw on both pragmatic linguistics and modern theories of performance that explore the complex relationship between actors and spectators. I shall begin by looking at the Greek system of demonstratives, and demonstrative usage more generally, before moving on to discuss how this type of language can contribute to meaning in the theater.[5]

Classical Greek employed a triad of demonstratives to express relative proximity to the mental or physical space of a speaker.[6] These are, appropriately enough, referred to as proximal, medial, and distal, and coordinate nicely with the Latin triad of demonstratives:

Proximal	Medial	Distal
ὅδε	οὗτος	ἐκεῖνος
hic	*iste*	*ille*

This division is also maintained in the adverbs:

Proximal	Medial	Distal
ἐνθάδε	ἐνταῦθα	ἐκεῖ
ἐνθένδε	ἐντεῦθεν	ἐκεῖσε
δεῦρο	——	ἐκεῖθεν
τῇδε	ταύτῃ	ἐκείνῃ
ὧδε	οὕτως	ἐκείνως[7]

What is nearest or most present or vivid is signaled with ὅδε, what is not as close or what is less vivid is marked with οὗτος; ἐκεῖνος typically refers to what is not within the immediate physical or mental space of the speaker.[8] The perceptual difference between

[4] Throughout this work I use the City Dionysia as my focal point, though what I argue can, and should, be read onto the Lenaia as well. Moreover, although most of the comedies of Aristophanes we have were performed at the Lenaia, I use them as evidence for the genre as a whole and apply my reading(s) of the comic poet's entire work to the overarching program of the City Dionysia. I should also state here, at the outset, that I am using Aristophanic comedy as synonymous for Greek comedy more generally. And while there are potential issues with this, as recent scholarship has brought to our attention (see, e.g., Storey 2003, Bakola 2010), I have not found that the other comic poets display markedly different linguistic preferences that work against my readings of demonstrative usage.

[5] Dover 1966: 2.

[6] On the development of the demonstrative pronouns from Homer to modern Greek see Manolessou 2001. For the standard accounts of demonstrative usage see Kühner-Gerth 1898: 641-51; Humbert 1954: 29-34; Smyth 1956: 307-9; Schwyzer and Debrunner 1966: 207-11; Mendoza 1976: 92-6. See too Cooper 1998: 2290-5; Matino 1998: 108-13; Ruijgh 2006; Bakker 2010.

[7] This form does not occur in Greek drama with the sole exception of the fourth-century comic playwright Antiphanes fr. 29.2.

[8] See Rijksbaron 2007: 163. Matino (1998: 109) nicely explains the distinction between demonstratives thus: "La prossimità o l'allontanamento del primo dal secondo dipendono naturalmente dalla considerazione soggettiva del parlante; per questo l'uso dell'uno e dell'altro pronome può non rispecchiare, fatta eccezione dell'impiego deittico, la realtà, ma esprimere una situazione reale solo nella mente del parlante. *Ne derivano consequenze psicolinguistiche non dettate dalle leggi sintattiche*. Soprattutto nei drammi, l'impiego dei pronomi dimostrativi ha origine dalle particolari intenzioni espressive e/o emotive che l'autore intende perseguiere." (italics mine).

the proximal ὅδε and the medial οὗτος is readily apparent when the two are set against each other; here ὅδε refers to what is more important.[9]

Karl Brugmann, in his seminal study on the Indo-European demonstrative pronoun, classified these demonstratives as Ich-Deixis (ὅδε), Du-Deixis (οὗτος), and Jener-Deixis (ἐκεῖνος), terms which underscore only their close relationship to person.[10] Jacob Wackernagel first pointed out that this terminological emphasis does not accurately reflect the full function of the demonstratives. He suggested as a corrective that Brugmann's Ich, Du, and Jener schema be replaced with the Latin triad of proximal, medial, and distal pronouns *hic*, *iste*, and *ille*, respectively, which better encapsulate the range of meaning for the Greek demonstratives.[11]

Apollonius Dyscolus, the great grammarian of the second century CE, wrote in his treatise on pronouns that "every pronoun is either deictic or anaphoric" (πᾶσα ἀντωνυμία ἢ δεικτική ἐστιν ἢ ἀναφορική, *Pron*. 2.11).[12] For Apollonius, whenever third person pronouns[13] do not point at what is visually present (τὰ ὑπ' ὄψιν), they are anaphoric and thus point at what is mentally present (ἐπὶ τὸν νοῦν) (*Pron*. 2.12): [14]

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[9] Each of the demonstratives has what we may consider a normal or "unmarked" usage, and to some degree the primary sense of each is apparent in its etymology. The proximal demonstrative ὅδε is formed by adding the particle –δε to the definite article ὁ (< **so*), itself originally a demonstrative pronoun as we can still see in Homer (Sihler 1995: 389; Rix 1992: 184; Buck 1933: 224). We find parallel forms, but with different particles, in other dialects (see Schwyzer and Debrunner 1966: 208; Sihler 1995: 389). With the addition of the –δε suffix, the demonstrative denotes what is in close proximity to a speaker's mental, temporal, and physical space (Biraud 1983: 42). In fact, in post-classical Greek, when ὅδε had all but drifted into disuse, it remains in fixed, cataphoric expressions such as τάδε λέγει ("s/he says the following") (Manolessou 2001: 120; Martín López 1994: 28; Wackernagel 2009: 531; Blass 1896: 166; Moulton 1908: 44). The precise etymology of οὗτος is unclear. It has traditionally been understood to be derived from the combination of the pronominal stem ὁ + the particle **u* + the stem –το (< **–to*) (e.g., Buck 1933: 224; Chantraine 1961: 125-6, 1968: 840-1; Frisk 1970: 450; Rix 1992: 184; Klein 1996: 35). As Klein and others have argued, the strong second person deictic value of οὗτος (clearly visible in its various uses in Greek drama, as we shall see), is doubly manifest in its etymology from **so*-(*a*)*u*-*tos*, where the **so/to*- pronoun is represented at the beginning and at the end of the word (Klein 1996: 35; see too Humbert 1954: 31-2; Schwyzer and Debrunner 1966: 208 on the second person deictic value of οὗτος). Horrocks, however, has suggested that οὗτος may be formed by combining the demonstrative pronoun ὁ with the anaphoric pronoun αὐτός (Manolessou 2001: 135, citing a talk delivered by Geoffrey Horrocks in 1997 at Cambridge), whose own etymology is speculative beyond the particle **u* (Sihler 1995: 389-90). Manolessou (2001: 143 n. 25) does correctly note that this etymology "contravenes standard phonological rules of contraction in AG." The morpheme ἐκει– ("in that place"), whence the distal demonstrative ἐκεῖνος, denotes distance away from the place and speaker of the utterance (Sihler 1995: 390). If Horrocks is correct, then we may see all three demonstratives displaying their etymologies in their normal uses.

[10] Brugmann 1904.

[11] Wackernagel 2009: 529-30. He also suggests that Brugmann's Der-Deixis be replaced with τό-Deixis. Bühler (1934: 90) agrees with Wackernagel's assessment.

[12] Cf. *Anonymi Grammatici Gramm*. Fr. grammaticum (Trypho?) 1.11:
τούτων δὲ τῶν ἀντων[υμ]ιῶν εἰσί τινες αἱ τοῦ
πρώτου προσώπου δεικτικῶς λ[εγόμε]ναι, αἱ δὲ ἀναφορικῶς.
Apollonius, like the rest of the Greek grammarians and scholiasts, uses the adjective ἀναφορικός ("anaphoric") to refer without distinction to both backward-looking and forward-looking references (a definition maintained by some modern linguists, e.g., Lyons 1977: 659; Ruijgh 2006: 154 n. 5), while δεικτικός is used of words which point.

[13] Apollonius makes this statement about οὗτος and ἐκεῖνος, but it applies equally to ὅδε.

[14] Eustathius' comment on *Od*. 6.177 (οἳ τήνδε πόλιν καί γαῖαν ἔχουσιν) is emblematic of the literal reading that a deictic pronoun must actually point to an object: ἐν δὲ τῷ, οἳ τήνδε πόλιν ἔχουσιν, οὐ

> ὁπηνίκα μέντοι τὸ ἐκεῖνος καὶ τὸ οὗτος οὐ δεικνῦσιν τὰ ὑπ᾽ ὄψιν, ἀναφέρουσι δέ, δεῖ νοεῖν ὅτι ἡ ἐκ τούτων δεῖξις ἐπὶ τὸν νοῦν φέρεται, ὥστε τὰς μὲν τῆς ὄψεως εἶναι δείξεις, τὰς δὲ τοῦ νοῦ.
>
> Whenever ἐκεῖνος and οὗτος do not point to what is actually visible, but refer back, one must bear in mind that their pointing is at something in the mind; so some deixis is visual, and some is mental.[15]

In making this distinction between "visual deixis" and "mental deixis" Apollonius Dyscolus presages an important element of Karl Bühler's work on deixis.

Bühler's *Sprachtheorie* (1934) is without question the most substantial contribution to the study of deixis. In that book he proposes that all deictic expressions refer to a "deictic field" (*Zeigfeld*), which he illustrates with the following diagram:[16]

Fig. 1.1: Bühler's diagram of the *Origo*

In this coordinate system the zero point, what Bühler terms the *Origo*, is the circle into which the words "here," "now," and "I" must be placed. The place of utterance, time of utterance, and speaker of utterance set the coordinate system and all deictic expressions are relative to the *Origo*.[17] As a means of conceptualizing the range of meanings inherent in the Greek demonstratives I prefer to Bühler's diagram of the *Origo* a series of three concentric circles in which the innermost circle = ὅδε, the middle circle = οὗτος, and the outermost circle = ἐκεῖνος (Fig. 1.2). In this schema we may expand our conception of ὅδε to reflect an inclusive group (speaker and interlocutor) and οὗτος to denote those who are not an immediate part of that group, even though the interlocutor will still be referenced with οὗτος.

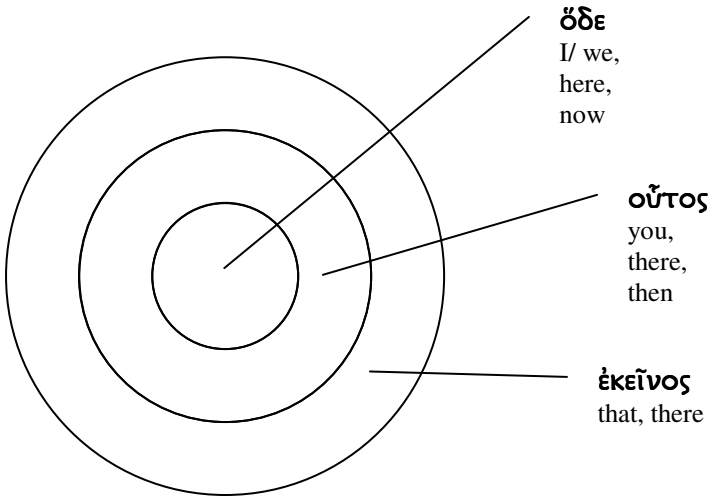
δεικτικὸν τὸ τήνδε ἀλλ' ἀναφορικόν. οὐ γὰρ ἔχει δεῖξαι Ὀδυσσεὺς δακτύλῳ τὴν τοιαύτην πόλιν. ("In the phrase 'who hold this city' the word *this* is not deictic but anaphoric since Odysseus cannot point with his finger to such a city.") Cf. Fantuzzi on E. *Rh*. 115 (Chapter 2, p. 45 n. 162).

[15] Trans. Householder 1981: 90. I have substituted Greek forms for his transliterated ones and removed the parenthetical translations of those words.

[16] Bühler 1934: 102.

[17] Bühler elaborates on this idea on pp. 103-15.

Fig. 1.2: concentric circle schema of demonstratives



Bühler goes on to subdivide deixis broadly speaking into three categories: anaphora, *Deixis am Phantasma* ("imagination-oriented deixis"), and *demonstratio ad oculos* ("pointing at what is visually present"). He takes up the term *Anaphora* (< Gr. ἀναφέρειν), used since antiquity to refer to the process of pointing back in the discourse (or text). Deictic words (*Zeigwörter*) which are used anaphorically presuppose that both the sender and the receiver have before them the flow of speech as a whole and can both access previously mentioned topics or ideas.[18] The language of discourse is thus essentially spatial. Drawing from the language of ancient Greek scholars who thought of a text as linear and thus employed ἄνω to refer back (lit. "up") in a passage, Bühler by analogy coins the term cataphora (*Kataphora*) (from κάτω "forward," lit. "down") to describe forward-looking reference.[19] For the sake of clarity I have maintained throughout this work the distinction between anaphoric (backward-looking) and cataphoric (forward-looking) reference.

Deixis am Phantasma is the use of pointing words, deictics, to construct an alternative space. In Bühler's words, this occurs "when the narrator leads the hearer into the realm of what is absent and can be remembered or into the realm of constructive imagination and treats him to the same deictic words as before so that he may see and hear what can be seen and heard there (and touch, of course, and perhaps even smell and

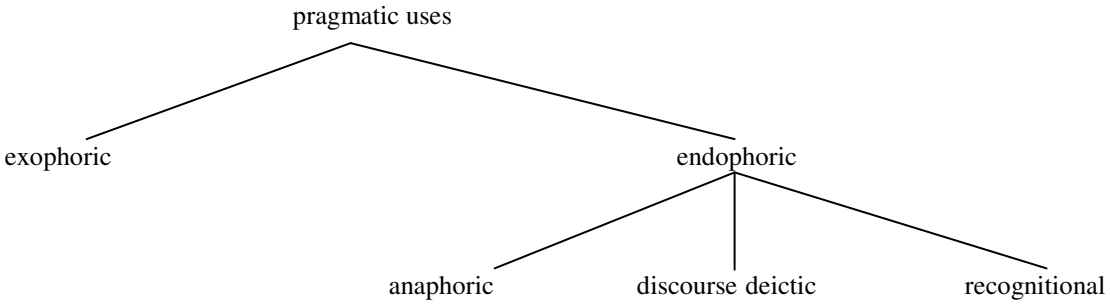
[18] Bühler 1934: 121: "Sender und Empfänger den Redeabfluss als ein Ganzes vor sich haben, auf dessen Teile man zurück- und vorgreifen kann. Sender und Empfänger müssen also dies Ganze soweit present habe, dass ein Wandern möglich ist, vergleichbar dem Wandern des Blickes an einem optisch präsenten Gegenstand."
[19] Bühler 1934: 121 n. 1.

taste things)."[20] It is precisely this ability of language to generate a viable "other space" that not only enables travel narratives and other genres to transport their audience, but allows actors to create fictional places which an audience can then interpret as a viable and believable mimesis of something absent.[21]

Demonstratio ad oculos is a simpler concept as it refers to what is visually present. In Greek drama props of all sorts, actors, and the skene are indicated as such. Comedy, freer in its conception of the limits of dramatic space, incorporates visual elements not formally contained within the limits of the playing space and points at individual audience members, the assemblage of spectators, and the present-day city of Athens and her architectural features. Because the dramatic action of a tragedy occurs within a particular time and place (changes of both being formally marked, as discussed in Chapter 2), neither of which have any pretensions of being the present, there exists a formal, or at least a generic, but still observable, boundary which separates the dramatic fiction and all that is visually present within it from audience space. And while this does not show that there is anything like the so-called "fourth wall," it does mean that people and things indicated with proximal demonstratives as "here," i.e. *demonstratio ad oculos*, do not include the audience or the "real" world outside of the fictional(ized) construct of the performance, at least not formally.

Let us move now to a review of some approaches to the study of demonstratives made by linguists whose work focuses on how the context(s) of a linguistic utterance determines its meaning, i.e. pragmatic linguistics. Holger Diessel schematizes the pragmatic uses of demonstratives with the following diagram:

Fig. 1.3: pragmatic uses of demonstratives (Diessel 1999: 6, Fig. 1)



All demonstratives are either exophoric or endophoric. Exophoric demonstratives refer to non-linguistic entities locatable within the surrounding speech situation (i.e., people, objects, locations); they are used to orient the hearer.[22] Endophoric demonstratives, on the other hand, refer to everything else and can be subdivided into three categories: anaphora, discourse deixis, and recognitional deixis. Diessel defines anaphoric

[20] Bühler 1934: 124-5, trans. Goodwin 1990: 141. See Ruffy 2004 for a study of *Deixis am Phantasma* in Aeschylus' *Persians*. *Deixis am Phantasma* is particularly effective in allowing past events to come vividly to the fore by recreating an imaginary space; cf., e.g., Oedipus' narrative of his fateful encounter with Laius (*OT* 798 τούσδε τοὺς χώρους; 801 κελεύθου τῆσδ').
[21] Bühler 1934: 126; see too Bühler 1933: 44-52.
[22] See Halliday and Hasan 1976: 57-76.

demonstratives as "coreferential with a noun phrase in the preceding discourse" and discourse deictic demonstratives as referring "to a chunk of the surrounding discourse; they express an overt link between two propositions."[23] Recognitional demonstratives, a category introduced by Nikolaus Himmelmann, refer to demonstratives which indicate that the speaker and the hearer are familiar with the referent without it being previously expressed.[24]

In Chapters 2 and 3 of this thesis, I focus on exophoric demonstratives; in Chapter 4 (and somewhat in 5) I deal with endophoric demonstratives, though I do not use these terms. I also have grouped anaphora, discourse deixis, and recognitional deixis together, referring to all three types as anaphoric uses of the demonstratives. I have done this because the chief concern of the present study (as will be plain shortly) is how different types of deictic uses affect performance and the audience's relationship with the dramatic action, not on linguistic specificities and subdivisions. This is not to say that such a study is not necessary—indeed, our understanding of drama would surely be enriched by this endeavor—but simply that this has not been my overarching concern.[25] We must also note that the tidy categories of demonstrative usage presented by Diessel and others, while certainly allowing us a deeper understanding of language, do not themselves always remain as neat and orderly as we may like or expect in practice (as the authors of these studies nearly always note) and there is a necessary bivalence in many deictic uses, especially in the theater.

By the time a spectator took his (or her?) seat in the theater he had already entered into an agreement to abide by the conventions of witnessing theatrical performances. Knowledge of these conventions, or "rules," does not happen by chance and can only be achieved through experience. As Keir Elam frames the discussion, "In the absence of any explicit contract stipulating the respective roles of actor and audience or the various ontological distinctions in play ('actual' versus 'imaginary', etc.), the spectator is bound to master the organizational principles of the performance inductively, that is, by experiencing the different texts and inferring the common rules." He goes on to elaborate that "initiation into the mysteries of the dramatic representation" begins at an early age, enabling most people to be able to experience a play "without experiencing framing difficulties."[26] Entering a theater, often by first purchasing a ticket,[27] thus has the function of creating a contract between spectator and performer; each participant must play their appropriate roles.[28] Part of this contract is an understanding on the spectator's part that s/he knows the "rules of the game." Accordingly, those in attendance would

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[23] Diessel 1999: 6, 113.

[24] Himmelmann 1996: 230-9, esp. 233: "Recognitional use of demonstratives…draws on specific, 'personalized' knowledge that is assumed to be shared by the communicating parties due to a common interactional history or to supposedly shared experiences."

[25] Perdicoyianni-Paleologou (2005, 2006) has provided a useful beginning to just such a study. While I agree with her analysis, most of the time, the sample set is too limited to be of any great use. One eagerly awaits her book *La deixis dans le théâtre grec antique*.

[26] Elam 2002: 83.

[27] Kauffman (1985: 359-60) has suggested that the high price of admission is part of the thrill of attending the (modern) theater. For ticket price as a factor in audience demographics in the Theater of Dionysus in the fifth century see Sommerstein 2010, esp. 121-32.

[28] Cf. Bennett 1990: 204; Schechner 1994: xx; Elam 2002: 86-7. Bain (1977: 1) sees the acceptance of theatrical conventions as a type of "compact" between playwright and audience. For a modification, and slight critique, of the underlying assumption of the "rules of the game" see Revermann 2006b: 113-14.

already know and anticipate the generic idiosyncrasies of tragedy and comedy. The horizons of expectation for each performance, therefore, what the audience could or should expect to experience, was established prior to the start of any individual play.[29]

Much of the following discussion centers on the differentiation of and interaction between the spaces at play during a theatrical performance. As such, efforts have been made to avoid the "terminological minefield" that has in recent decades inundated the landscape of performance studies.[30] Each of the following terms indicates a distinct space and/or interaction between two spaces. Athenian drama—although this is true of any performance—took place within a particular environment. In one sense, a play was performed before the audience on or near the stage building, in the orchestra, or from the crane; in another, however, the play took place in a much larger setting that encompassed all the spaces that participated in facilitating the theatrical presentation: the dressing rooms, the seats, the roads to the theater, etc. In other words, it included *everything* that enabled the actors to act and the spectators to watch. This is what Richard Schechner calls the "performance environment."[31] For plays performed in the Theater of Dionysus, the performance environment encompassed all of the ritual activities preceding and following the dramas, as well as the architectural structures that the audience would encounter on their way to, from, and during the performance itself, including, but not limited to, the Street of the Tripods, the Odeum of Pericles, the entire sanctuary of Dionysus (from the altar to the shrine to the *eisodoi* leading into the theater proper), and the Acropolis.[32]

Once within the theater in his/her seat, or bench as the case may be, a spectator was located within "audience space."[33] This includes the theater seats, audience members, and their entire field of vision. It is, in its simplest formulation, everything sensorially present and accessible to the spectators during a given performance, e.g. the sights and sounds of one's fellow spectators, the views afforded of the city, and any and all noises and smells, intra- and extradiegetic alike,[34] excluding, of course the physical space in which a drama is acted (*eisodoi*, orchestra, stage, skene, crane), which constitutes "stage space."

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[29] See Bennett 1990, esp. 121, 148-51. Euripides' production of *Alcestis* as the fourth play of his tetralogy, the spot normally held by a satyr play, could be seen as dashing expectations with the arrival of the chorus, obviously not clad in furry, phallus-adorned briefs and satyr masks. At the same time, though the visual, and to a much lesser extent the linguistic generic features were different than those of satyr play, many elements within the play may be, and have been, defined as "pro-satyric." On these issues see Parker 2007: xix-xxiv; Mastronarde 2010: 56-7. The consistency across performances of the final play of a tetralogy offering a "happy ending" of sorts, though itself not alien to tragedy, esp. Euripidean (e.g., *Orestes*, *Helen*), may be seen as the generic link between *Alcestis* and other fourth plays of tetralogies.

[30] The phrase is from McAuley 1999: 17. For her discussion of the various terms employed, as well as her own contributions, see 17-35. See too Issacharoff's (1981) important study which divides the theater into "theater space," the architectural construct in which a play is performed, "stage space," the stage and the set, and "dramatic space," the spatial setting as created mimetically and diegetically.

[31] Schechner 1994: x.

[32] For discussions of these different spaces see Revermann 2006a: 113-129; Wiles 1997: 23-62.

[33] McAuley (1999: 25) uses the phrase "audience space" to denote what I consider a subset of Schechner's "performance environment."

[34] The open environment of the Theater of Dionysus would have likely prohibited the entire audience from enjoying the smells of incense that were used as part of the festivities and as props within the play. See Revermann 2006a: 33.

The space in which a play is performed embraces far more than all spatial and temporal shifts within the play; it envelops actors and spectators alike, intimately joining them in a single event. When stage space and audience space come together through the act of performance their union produces, via the energy engendered through the encounter between actors and spectators, "performance space."[35] This is a space that is spatially and temporally constituted and reconstituted (sometimes repeatedly) at the beginning of (and often during) each performance, creating an obvious space-time incongruity between a play's illusory setting, what we shall call "dramatic space," and the real world that exists both inside and outside the architectural confines of the theater, i.e. "theatrical space."[36] In open-air theaters, like the Theater of Dionysus in Athens, however, the lack of any space-time correlation with exterior realities, of the sort highlighted by performances staged in dark, physically and visually segregating auditoria, is a vital dimension of the performance itself. No play, be it a tragedy, satyr-play, or comedy, could ever be performed without the audience's acute awareness of the performance environment. Both stage space and audience space are located within theatrical space and performance space.

Given the larger context of the City Dionysia, we must also consider performance space as synonymous or coextensive with ritual space—the space in which a ritual is performed. Accordingly, ritual-performance space is divided into two parts, what I have above called "stage space" and "audience space." These designations, however, imply too rigid a barrier, what may (deceptively and inappropriately) be referred to as the "fourth wall." Rather, the ritual event—the performances themselves—necessitates a space which is relatively distinct from that of the spectators (who themselves are necessary participants in the ritual) and can, through the conventions of the genre and the ritual, refer to itself as a (relatively) distinct space. But the two spaces (audience and stage) coexist within the larger frame of ritual space, fused by the very act of performance. As part of the performance-ritual, actors are free to indicate and describe the space of the dramatic world, diegetically creating and delimiting it through certain turns of phrase. Once this space is brought into existence, however, it does not create any kind of wall which ostensibly removed the audience from this space; its existence is and is not distinct from audience space. Actors and the spectators work in concert to create

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[35] See Thom 1993: 191-211 on the audience's role in the creation of a performance. McAuley (1999: 26) defines "performance space" as the space in which performers and audience come together to create the performance experience. Scolnicov's "theatrical space" (1994: 2) resembles this idea of performance space, but explicitly disregards the full experience of audience space. See too McAuley 1999: 245-46 on performer/spectator energy. I have, perhaps obviously enough, found Rehm's (2002: 20-5) five categories of space (theatrical, scenic, extrascenic, distanced, reflexive) less productive to think with than those I have set forth. For a critique of Rehm, including his "scenic space," see Edmunds 2003.

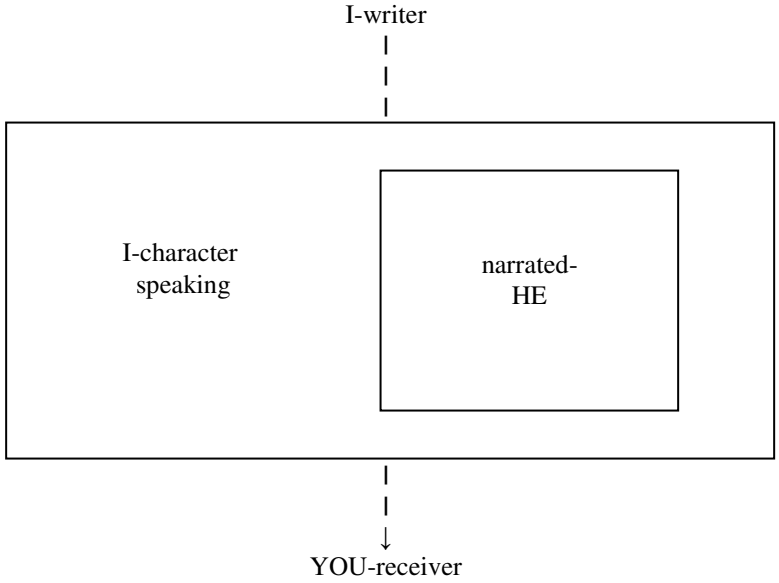
[36] Scolnicov's (1994: 2) characterization of what she terms "theatrical space" is comparable to the term "performance space" employed herein. Although her definition is, in my opinion, overly influenced by modern theater architecture and its inherent visual restrictions relative to open-air theaters, her thoughts are worth repeating: "Every performance defines its own boundaries in relation to its own space-time structure. It is only within these circumscribed limits that its inner logic can function…. Theatrical space is an autonomous space which does not have to submit to natural laws. Liberated from the universal co-ordinates, the theatrical space stands apart from the everyday space that surrounds it and in which the spectators and even the architectural space of the theatre itself belong. The theatrical space is an organized space, qualitatively different from everyday space, much in the same way that the sacred space…is qualitatively different and cut off from profane space."

the full ritual-theatrical experience. For, after all, everyone in the Theater of Dionysus, whether there to watch or to perform, was assembled for the express purpose of honoring the god of theater; absolutely everyone present participated simultaneously in the same ritual event, located within the same ritual space.[37]

In terms of the dramatic fiction, dramatic space is a world spatially and temporally distinct from the real world which exists outside of the ritual environment, outside the agreed-upon reality of the world which is contained, more or less, in stage space. On the other hand, this dramatic world is not wholly separate from audience space which, as an equally important part of the larger ritual frame, exists simultaneously. The interaction between dramatic space and audience space is to a large extent determined by generic convention, but the rigid distinction between tragedy, on the hand, which is said never to address the audience directly, and comedy, on the other hand, which is generically marked by its frequent direct references to the spectators and its general air of metatheatricality, is unnecessarily dogmatic.[38] In order to move beyond (or at least broaden) this approach, it is worth (re)considering some of the ways the audience of the tragic tetralogies was brought into the dramatic fold.

Although this should go without saying, every utterance in the theater is directed to the audience.[39] This statement bears repeating for all too often the multiple lines of communication between *all* the participants in a play—actors, spectators, playwright—are ignored. Cesare Segre offers the following simple schematic on theatrical communication:

Fig. 1.4: theatrical communication, all-encompassing (Segre 1980: 41)

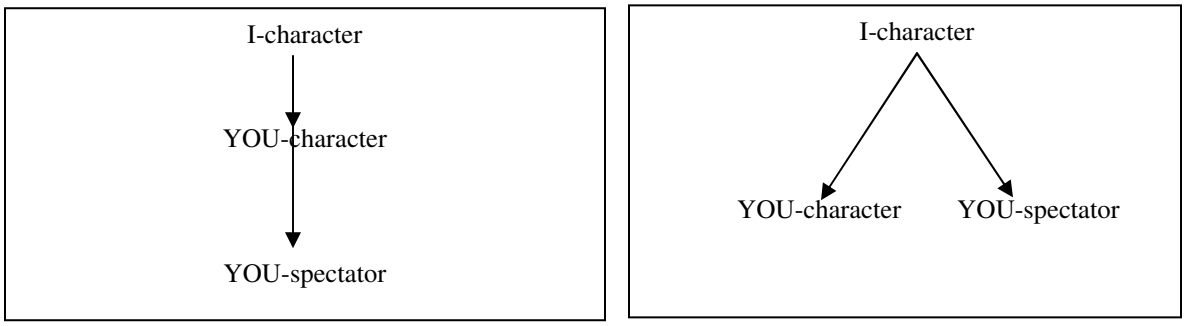


[37] See, e.g., Walcott 1976: 4-5; Easterling 1988: 87-91; Wiles 2000: 32-3; Rehm 2002: 31; Revermann 2006a: 27-31. Against the idea that tragedy is a ritual event see Vickers 1973: 33, 41-2; Taplin 1978: 161-2.
[38] The bibliography on "dramatic illusion" and its ruptures in Aristophanes is vast. See, e.g., Crahay and Delcourt 1952; Sifakis 1973; Muecke 1977; Wilson 1978-9; McKleish 1980: 79-92; Chapman 1983; Thiercy 1986, esp. 139-49, 1987; Slater 1993; Dedoussi 1995.
[39] E.g., Segre 1980: 40; Serpieri et al. 1981: 168, 191-9

In this diagram of sender-receiver communication, the Ur-Sender is the Ego, the "I" who is ultimately responsible for everything (that is supposed to be) said on stage. These (scripted) utterances are thus sent from the I-sender to the YOU-receiver through the mediating force of the actor(s) on stage, who, through what is in the diagram horizontal communication, enables the vertical communication initiated by the I-writer and intended for the YOU-receiver to occur. Whatever utterance the audience hears from the stage is explicitly written for and spoken to be heard by them. The utterance, and therefore the entire communicative act of the performance, rests on the audience's role as receiver.[40]

In the Theater of Dionysus certain types of words and phrases, especially vocatives, second person plural imperatives, and forms of the proximal demonstrative, even when directed at a group within the dramatic frame, had the capacity to hail the spectators.[41] We may visualize such multi-referential communication with the following diagrams, both of which express the same phenomenon, wherein we see that a single utterance (represented by an arrow) may reach the YOU-character within the dramatic frame and still continue on, reaching the YOU-spectator as well.[42]

Fig. 1.5: theatrical communication, actors / audience



The communicative act between an I and each of these YOUs is, of course, simultaneous. Although the primary or intended receiver of an utterance may be on stage, the utterance itself is also heard by the spectators and may call upon them *in addition*.[43] This deictic ambiguity—a term which designates indexical markers that may have a primary referent (located within the dramatic frame/discourse) and a secondary referent (located outside the dramatic frame/discourse)—invites the audience to hear themselves included in the drama and draws them further into the fictional elsewhere(s) of each play.[44] In

[40] On the complexities of the communicative process from writer to audience, with particular emphasis on scriptor and character, see Ubersfeld 1999: 160-9.
[41] The term "hail" (and later, "interpellate") is, perhaps obviously enough, that of Althusser 1971. In a sense, my whole project aims to try to find a way to get from Althusser's macro-theory of how ideology works—how it interpellates subjects—to a micro-analysis of how that actually works on the ground, via something as specific as the lexical semantics of deictics in Greek drama. On Althusser and Greek tragedy see Wohl 1998: xxx-xxxiii.
[42] Based on Segre 1980: 46. I have eliminated the "I-author" vertical (dotted) line of communication to the YOU-spectator and altered the directionality of the arrows to reflect the "standard" bird's-eye view of the Greek theater. Cf. the diagrams of theatrical communication in Serpieri et al. 1981: 195-9.
[43] Indeed, as Serpieri et al. (1981: 192) suggest, the audience is "the constant deictee." When addressed directly, the audience become a "double deictee" (193).
[44] Cf. the work of Herman 1994.

understanding that indexical markers uttered during a performance can have this special, bivalent quality, we may better grasp the larger performance possibilities and, at the same time, gain insight into the different linguistic tools at the disposal of the Athenian dramatists.

I would go even further and claim that within the ritual space of the theater there was the possibility of real audience identification triggered by linguistic phenomena. To prove this type of audience participation did, in fact, occur, I want to pause and look at other kinds of lexical semantics (besides the different types of deixis discussed in Chapters 2-4) that can achieve these effects. While tragedy by convention never expressly addresses the audience, it does at times employ words and phrases which have the capacity to include the spectators as secondary referents. Being drawn into the ambit of the dramatic world could be unsettling, no doubt; the spectators may suddenly feel a sense of disquietude as they are forced to question and reevaluate where (and who) they are supposed to be.

These unsettling moments are, on occasion, achieved through the use of second person plural verbs which have the added effect of channeling or controlling the audience's point of view and their sympathies. An excellent example of this manipulation is found in Euripides' *Orestes* 128-9, where Electra uses a second person plural verb to call attention to Helen's meager offering:

> ἴδετε παρ' ἄκρας ὡς ἀπέθρισεν τρίχας,
> σῴζουσα κάλλος· ἔστι δ' ἡ πάλαι γυνή.
>
> Look how she cut just the tips of her hair, conserving her beauty! She's the same woman she's always been.[45]

As only Electra and Orestes occupy the stage at this moment, the plural form here demands a larger audience.[46] Leo suggested that we should understand the plural as directed toward "imaginary listeners" who, in comedy, would be the audience.[47] But this distinction between an "imaginary" and a "real" listener is predicated on the idea that tragedy cannot simply address the spectators directly. I prefer to imagine that the audience, who had come to the theater to see and to hear, may have readily fancied themselves as the addressees of Electra's words, even if she is not permitted by convention to acknowledge their presence.

Vocatives are also employed to grant the audience more direct participation in the events unfolding before them. At the opening of Aeschylus' *Seven Against Thebes*, Eteocles marches forth and proclaims (1-3):

> Κάδμου πολῖται, χρὴ λέγειν τὰ καίρια
> ὅστις φυλάσσει πρᾶγος ἐν πρύμνῃ πόλεως
> οἴακα νωμῶν, βλέφαρα μὴ κοιμῶν ὕπνῳ.

[45] All translations are my own unless otherwise noted.
[46] On this passage see Bain 1975: 19-21, 1987: 3-4; Benedetto 1965: 32; Willink 1986: 102; Fraenkel 1967: 192.
[47] Leo 1908: 31-2.

> Citizens of Cadmus, one ought to say what is appropriate, anyone who guards the affairs of the polis, (sitting) on the stern of the ship (of state) steering the rudder, not resting his eyelids with sleep.

In the staging of this opening scene, Eteocles would have delivered his lines before a crowd, be it composed of silent supernumeraries, spectators, or both. The opening words Κάδμου πολῖται, even if one postulates the presence of a stage crowd, can nevertheless call upon the audience as Thebans.[48] Significantly, however, the members of the audience are not citizens of their own polis, Athens, but for the duration of the play take on the role of citizens of Thebes.[49] The opening verses tie the spectators to the fate of the city, making them participants in the tragedy unfolding before their eyes.

We see this same phenomenon in Euripides' *Bacchae* when Agave returns from Mt. Cithaeron carrying in her arms the decapitated head of her son and is asked by the Chorus to display the fruits of her labor to the city (1200-4):

> Χο. δεῖξόν νυν, ὦ τάλαινα, σὴν νικηφόρον
> ἀστοῖσιν ἄγραν ἣν φέρουσ' ἐλήλυθας.
> Αγ. ὦ καλλίπυργον ἄστυ Θηβαίας χθονὸς
> ναίοντες, ἔλθεθ' ὡς ἴδητε τήνδ' ἄγραν
> Κάδμου θυγατέρες θηρὸς ἣν ἠγρεύσαμεν
>
> Cho. Show the citizens, poor woman, your trophy of the hunt which you have brought back with you.
> Ag. You who inhabit the beautifully-towered city of this Theban land, come and see this catch of a beast which we, Cadmus' daughters, hunted down.

During this exchange the stage is bare save for the Chorus and Agave until line 1216 when Cadmus and his attendants enter. Since the vocative address ὦ … ναίοντες (1202-3) traditionally invokes men or gods,[50] and as there is no male group onstage at this moment, Agave must respond to the Chorus' request to display her trophy to the citizens by turning toward the audience and speaking directly to them as she raises her son's bloody head in the air for all to see (1203 τήνδ' ἄγραν) and reveals the details of the hunt (1204-10). And while spectators could certainly choose to distance themselves from the dramatic action (and lessen the full emotional impact of the play) by envisioning Agave as speaking to an imagined, offstage group of Theban citizens, given that Agave stands before them and speaks to them, they could, and perhaps were intended to, hear

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[48] See, e.g., McCulloch and Cameron 1980; Zuntz 1981: 83; Arnott 1989: 21; Wiles 1997: 213-14. Against this position see Taplin 1977: 129-30; Bain 1987: 6-7. Cf. Soph. *OT* 1-3 which many (e.g., Calder 1959; Arnott 1989: 22; Wiles 1997: 213-14) believe directly addresses the audience. Chaston (2010: 75) makes the suggestion that in *Seven Against Thebes* "the phenomenon of a fortified city, with its emphasis on inside and outside, may be experienced by the spectators by virtue of the very space they occupy in the Theatre of Dionysos. Despite appeals to Athenian sentiment through their goddess, the spectators may occupy a space both within and without the imaginary walls of Thebes."

[49] It is interesting to note that Dionysus' rejection of Aeschylus' claim to have made the spectators of his *Seven Against Thebes* more warlike is, in fact, a rejection of tragedy's ability to recast the Athenian spectators as members of the community in which the dramatic action takes place (*Ra*. 1021-4).

[50] Roux 1972: 602.

themselves hailed as citizens of Thebes at what has to be considered the worst possible time to enjoy that status.[51]

The most commonly discussed and indeed most salient examples of the processes described above whereby the audience is incorporated into the dramatic action come from the last half of Aeschylus' *Eumenides*. At 566-73 Athena in a single act summons the Areopagus council to session and brings it into existence:

> κήρυσσε, κῆρυξ, καὶ στρατὸν κατειργαθοῦ,
> εἰς οὐρανὸν δὲ διάτορος Τυρσηνικὴ
> σάλπιγξ βροτείου πνεύματος πληρουμένη
> ὑπέρτονον γήρυμα φαινέτω στρατῷ.
> πληρουμένου γὰρ τοῦδε βουλευτηρίου (570)
> σιγᾶν ἀρήγει καὶ μαθεῖν θεσμοὺς ἐμοὺς
> πόλιν τε πᾶσαν εἰς τὸν αἰανῆ χρόνον
> καὶ τούσδ', ὅπως ἂν εὖ καταγνωσθῇ δίκη.
>
> Convene the people, herald, and call them to order; let the Etruscan trumpet, piercing to heaven, as it is filled with mortal breath, make a blaring voice ring clear to the people. For now that this council is being filled up it is proper both for the entire city into time eternal and these people here to be silent and learn my ordinances so that this case may be decided well.

But to whom do στρατόν (566) and στρατῷ (569) refer? For the spectators these words most immediately refer to the group that enters the orchestra at Athena's behest and for whom it is proper to be silent as they learn the ordinances she is setting down; it is the same group indicated by the deictic pronoun τούσδε (573). But this indexical marker is ambiguous since it is capable of referring simultaneously to two distinct groups. Here, although τούσδε explicitly points to the jury on stage, it also verbally gestures toward the audience, who have already been recast as jurors at 570 in the genitive absolute which spatially transformed the orchestra into the *bouleuterion* and, by default, also recast the spectators as council members or citizens who closely observe the council-session's vote.[52] This blending of the Areopagite jury with the audience has been noted by Alan Sommerstein who remarks:

> perhaps the Athenian people are represented, not by a stage-crowd, but by the audience – who, after all, *are* the Athenian people *of the future* whom Athena thrice says she is addressing (572, 683, 707-8). This need not be regarded as a breach of the convention…; the characters are not stepping partly out of the world of the play, rather the audience is being invited to step partly into it.[53]

[51] Wiles (1997: 214 n. 29) acknowledges that Agave's words call upon the spectators as Thebans but does not comment further. Perhaps Agave is granted the license of explicit direct address because she is so clearly under the spell of the god of theater. See, of course, Zeitlin 1991, esp. 131, 144.
[52] Dobrov (2001: 5) suggests we may think of the type of address in which a group onstage represents a subset of the audience as "direct address by synecdoche."
[53] Sommerstein 1989: 186 (italics original).

The idea that the audience can "step partly into" the play is quite attractive and significantly improves upon other models of performance which maintain that the audience is never explicitly addressed.[54]

There are two basic staging possibilities: (1) the jury sits before the skene facing the audience; (2) they are seated in alignment with the front row of spectators facing the stage building.[55] The difference between these two arrangements, as we shall see, has no substantial effect on the way the audience engages with the dramatic action.

With the jury located near the skene, facing the audience, and with Athena standing or sitting in their midst, were the goddess to make a gesture as she uttered τούσδε it would be no more than an outward extension of her arms to indicate the men seated beside her; her gesture would not extend to any significant portion of the audience, unless, that is, she were located behind the jury, in which case a forward, sweeping gesture could include the spectators. If we envision her stepping forward to speak, delivering her lines from a more central position in the orchestra, perhaps midway between the Furies and Orestes, any gesture would necessarily be directed behind her and thus clearly identify "these men here" as the jurors and only the jurors.[56] One potential problem with this staging is that the actors would be required to turn their backs on the audience to directly address the jurors, but this difficulty is easily overcome by having the actors deliver their lines facing the audience, thereby making the spectators the direct addressees of the court proceedings.[57]

If the jury take their seats nearer to the first row of the spectators and, as proper jurors, face the two opposing parties (and Athena), then they quite manifestly become a secondary audience, sharing, e.g., Athenian citizenship, direction of gaze, reception of adversarial speeches, and, ultimately, a split verdict. Were Athena to make a forward gesture when saying τούσδε, it would have the added benefit of including the audience secondarily. In this way the jurors would physically bridge the temporal rift between performance and reality.

We must also consider the possibility that regardless of where the jury was located Athena made no gesture. Were this the case, the full spatial and temporal force of the proximal demonstrative pronoun would be felt and τούσδε would refer to "these men here now with whom my thoughts are preoccupied." It would allow at best an informal invitation to the spectators to choose to hear themselves referred to by the deictic pronoun, but would not so directly encourage them to hear the word as an invitation to step into the dramatic frame.[58]

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[54] Bain 1975; Taplin 1977:129-34, 395. Both authors later revisited these positions: Bain 1987; Taplin 1986.

[55] Wiles (1997: 210-12) discusses many of the same passages of *Eumenides* with very similar conclusions.

[56] See Wiles 1997: 211. Professor Wiles has suggested to me that with a circular orchestra the jurors' benches near the skene would complete the circle to allow the jury to be seen by the audience as an extension of themselves. I find this idea quite intriguing, especially as it would visually perform the "chronotopic convergence" which occurs in this play. We may note, however, that this same phenomenon could occur even if the orchestra were rectilinear or trapezoidal: seated in a row, the jurors would enclose the space in a similar manner and still be allowed to be seen as an extension of the audience.

[57] It is worth noting that Amy Cohen's work on creating masks for "original practices" productions has suggested that they did, in fact, project sound backwards. The notion that an actor cannot turn his back to the audience, a nearly inviolate rule in modern theater, may not have applied, at least as rigidly, to Athenian drama. See Cohen 2007.

[58] See also Griffith 1995: 77-8.

As the trial scene continues, the audience is repeatedly called upon indirectly. At 681-2, Athena addresses the people of Attica:

> Αθ. κλύοιτ' ἂν ἤδη θεσμόν, ᾿Αττικὸς λεώς,
> πρώτας δίκας κρίνοντες αἵματος χυτοῦ.
>
> Ath. Please hear now my ordinance, people of Attica, as you judge the first trial of bloodshed.

Although spoken toward the jurors, these verses can also include the audience who, as they witness the court proceedings, would have been forming their own judgments about Orestes' guilt. Oliver Taplin balks at the idea that κλύοιτ' ἂν and ᾿Αττικὸς λεώς have the power to call upon the spectators on the grounds that the reference to the "first trial" in the following line clearly indicates the jurors, not the audience,[59] yet this objection ignores the force such opening addresses can have in creating a sense of inclusion for the audience.[60] The interpellative power of lines 681-2 relies on the temporal confusion of the mythological past being (en)acted onstage and the real world of the spectators who like their ancestral counterparts are also and *at the same time* adjudicating Orestes' trial.[61] Similarly, the Chorus' use of second-person plural verbs in their preceding remarks (679-80) has the capacity to include the audience:[62]

> Χο. ἠκούσαθ' ὧν ἠκούσατ', ἐν δὲ καρδίᾳ
> ψῆφον φέροντες ὅρκον αἰδεῖσθε, ξένοι.
>
> Ch. You heard what you heard; as you cast your votes in your hearts be respectful of your oath, strangers.

Here too we may understand the audience as implicit addressees, for they, just like the jury, have "heard what they have heard."[63]

As Athena concludes her speech the spectators are indirectly addressed once more (707-10):

> ταύτην μὲν ἐξέτειν' ἐμοῖς παραίνεσιν
> ἀστοῖσιν ἐς τὸ λοιπόν· ὀρθοῦσθαι δὲ χρὴ
> καὶ ψῆφον αἴρειν καὶ διαγνῶναι δίκην
> αἰδουμένους τὸν ὅρκον. εἴρηται λόγος.

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[59] Taplin 1977: 394-5, 1986: 166.

[60] The interpellative force of this line-end vocative would be strengthened by a pause before the deliverance of the next line, thereby allowing the speaker to garner the attention of his addressees.

[61] See Easterling 1997: 167-8.

[62] Editors are divided on whether the Chorus or Apollo speaks 679-80. See Sommerstein 1989: 212; Conacher 1987: 186-7. On the use of second person singular verbs used to bring the audience into the play at *Eum*. 526-8 and 538-41 see Chiasson 1999-2000: 146-7; Sommerstein 1989: 177.

[63] The prepositional phrase ἐν … καρδίᾳ, although properly taken with αἰδεῖσθε, may further contribute to this ambiguity as the voting, until we get the phrase ὅρκον αἰδεῖσθε, sounds as if it is to take place in an interior, personal space. We may also note that verbs of hearing (and seeing) are always highly charged in the theater as they call attention to the very activity the audience is already engaging in.

> I have spoken at length this exhortation to my citizens for the future. And they should act rightly and vote and determine the case, respecting their oath. My speech is spoken.

As before, the temporal distinction between the jurors on stage and the spectators in the audience is unsettled as the latter group is encouraged to see themselves in the former.[64]

Another type of deictic ambiguity occurs at 834 where the phrase χώρας τῆσδε ("this land") fuses the space of the dramatic world with the play's actual location (834-6):

> πολλῆς δὲ χώρας τῆσδε τἀκροθίνια,
> θύη πρὸ παίδων καὶ γαμηλίου τέλους,
> ἔχουσ' ἐς αἰεὶ τόνδ' ἐπαινέσεις λόγον.
>
> Having this mighty land's first fruits as sacrifices on behalf of children and marriage in perpetuity will you praise this speech.

While the combination of the proximal demonstrative ὅδε + a word for land or city is often employed to call the audience's attention to the spectacle itself so as to markedly differentiate the dramatic space from the theatrical space,[65] in *Eumenides*, because the last half of the play is set in Athens, the phrase "this land" creates spatial and temporal confusion, highlighting the "spatial simultaneity" of the dramatic and the actual worlds.

Second person plural imperatives are employed at the close of *Eumenides* as another powerful means of interpellating the audience. The Chorus begin the third strophe of their final song singing (966-1002):

> <χαίρετε,> χαίρετ' ἐν αἰσιμίαισι πλούτου
> χαίρετ' ἀστικὸς λεώς,
> ἵκταρ ἥμενοι Διός,
> παρθένου φίλας φίλοι
> σωφρονοῦντες ἐν χρόνῳ·
> Παλλάδος δ' ὑπὸ πτεροῖς
> ὄντας ἄζεται πατήρ.
>
> Rejoice! Rejoice and farewell in the wealth assigned by fate. Rejoice, people of the city, sitting near Zeus, dear to the dear Maiden, in due time being wise; the Father stands in awe of you who are under Pallas' wings.

and echo these words in the antistrophe (1014-20):

> χαίρετε, χαίρετε δ' αὖθις, ἐπανδιπλοίζω,
> πάντες οἱ κατὰ πτόλιν,

[64] Whether or not Athena actually differentiated between audience and juror by addressing ταύτην μὲν… ἐς τὸ λοιπόν directly to the audience and then turning to the jury for ὀρθοῦσθαι δὲ χρὴ κτλ. is impossible to know for sure, although such staging would make the point quite clearly. See Sommerstein 1989: 220-1.
[65] D'Alessio 2007: 102-3.

δαίμονές τε καὶ βροτοί·
Παλλάδος πόλιν νέμον-
τες μετοικίαν τ' ἐμὴν
εὐσεβοῦντες οὔτι μέμ-
ψεσθε συμφορὰς βίου.

Rejoice! Rejoice and farewell once more, I repeat, all you in the city, gods and mortals; inhabiting Pallas' city and reverencing my foreign residence you will not find fault with the circumstances of life.

The second person plural imperatives, particularly with the all-encompassing vocatives ἀστικὸς λεώς and πάντες οἱ κατὰ πτόλιν, can be seen as moving swiftly beyond the supposed imaginary confines of the dramatic space and hailing everyone watching the play. The audience's involvement climaxes at the play's conclusion as a chorus of Athena's cult-personnel issue the second person plural imperative to "refrain from inauspicious speech" and "raise the ololuge cry" (1032-47):[66]

†βᾶτ' ἐν δόμῳ† μεγάλαι φιλότιμοι [str. α.
Νυκτὸς παῖδες ἄπαιδες, ὑπ' εὔφρονι πομπᾷ,
εὐφαμεῖτε δέ, χωρῖται.

γᾶς ὑπὸ κεύθεσιν ὠγυγίοισιν, [ant. α.
τιμαῖς καὶ θυσίαις περίσεπται τύχοιτε.
εὐφαμεῖτε δὲ πανδαμεί.

ἵλαοι δὲ καὶ εὐθύφρονες γᾷ [str. β.
δεῦρ' ἴτε, Σεμναὶ <θεαί>, πυριδάπτῳ
λαμπάδι τερπόμεναι καθ' ὁδόν.
ὀλολύξατε νῦν ἐπὶ μολπαῖς.

σπονδαὶ δ' †ἐς τὸ πᾶν ἔνδαιδες οἴκων† [ant. β.
Παλλάδος ἀστοῖς· Ζεὺς πανόπτας
οὕτω Μοῖρά τε συγκατέβα.
ὀλολύξατε νῦν ἐπὶ μολπαῖς.

Go home, you mighty rejoicers in worship, you childless children of Night, in a kindly procession; refrain from inauspicious speech, inhabitants! Beneath the primeval depths of the earth may you be much-revered with honors and sacrifices. Refrain from inauspicious speech, everyone!

Propitious and well-disposed to the land, come here, Revered Goddesses, delighting in the flame-eaten torch along the way. Now raise the cry of joy for our songs. May there be an eternal, torch-lit treaty for Pallas' citizens. All-seeing Zeus, and Fate have come down to aid. Now raise the cry of joy for our songs.

[66] On this issue see Sommerstein 1989: 282-3.

Indeed, χωρῖται and πανδαμεί seem to demand a much larger group than the jury could provide and have prompted some to posit the presence of a stage crowd. And although the imperative in the final verse of the play may be issued by the female chorus to themselves, by no means can we exclude the very real possibility, particularly given the festive atmosphere that has at long last emerged, that this imperative was in fact picked up by the audience who then cried out the ritual cry of celebration *with the actors*.[67]

It is clear from the preceding discussion that tragedians had various means of creating a dynamic, engaging dramatic world, one which, like that of all good Greek poetry, could enchant and captivate its audience, drawing them deeper and deeper into the alternative space and time.[68] One of these spellbinding apparatuses employed by the tragedians was the frequent use of proximal demonstratives. Robin Lakoff's remarks on "this" in English as a demonstrative that has the capacity to create an engaging, vivid environment provide a useful framework with which to approach the study of deixis, proximal demonstratives in particular, in Greek drama:

> Since emotional closeness often creates in the hearer a sense of participation, these forms are frequently described as used for 'vividness.' And since expressing emotion is…a means of achieving camaraderie, very often these forms will be colloquial as well. This is used for several reasons, all linked to the achievement of 'closeness,' like spatio-temporal *this*, in a rather extended sense.… Thus, the emotional-deictic uses of *this* seem to reflect their relationship to the simpler spatial uses: closeness creates vividness, and 'closeness' of subject matter....[69]

Because the spectators are, as we have seen above, present within the dramatic world, at least to some extent, the emotional effect of the tragic genre's language is to create a sense of intimacy, immediacy and closeness for those at hand. Through studying these types of deictic uses, in conjunction with other types of deixis, we shall gain a clearer understanding both of the relationship between actor and audience and between tragic tetralogy and comic performance. For, I submit, one of the keys to unlocking the "meaning(s)" of Greek drama is a thorough grasp of how demonstratives are used in performance. What I attempt, therefore, is not a holistic grammar of Greek drama, though this would of course be invaluable to students and scholars alike, but a smaller, more performance-oriented grammar of proximal and medial demonstratives in tragedy, satyr play, and the comedies of Aristophanes.

To date, there are only two studies on ancient Greek deixis that categorize the various types of deictics, those of Perdicoyianni-Paléologou, who looks at a selection of plays of Euripides,[70] and of Manolessou, who studies the evolution of the Greek demonstratives over time but provides a useful statistical analysis of demonstratives in Homer.[71] Perdicoyianni-Paléologou creates ten categories of deixis: exophoric

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[67] Sommerstein 1989: 286.
[68] For the most sustained treatment of this theme see Walsh 1984.
[69] Lakoff 1974: 347, 349.
[70] Perdicoyianni-Paléologou 2005, 2006.
[71] Manolessou 2001. She concludes (137-9) with a critique of Bakker (1999), refuting his claim that οὗτος is a deictic pronoun in Homer.

(extratextual), endophoric (intratextual, i.e., anaphora and cataphora), temporal, spatial, gestural, possessive, proximity, memorial, Du-deixis (οὗτος designating the interlocutor), and third-party.[72] Manolessou, on the other hand, offers eleven categories: spatial, temporal, situational, person / object, audience / locals, first person, second person, cataphora, anaphora of utterance, anaphora of person / thing, understood anaphora.[73] In my own categorization I have inclined toward those of Manolessou, with two major abridgements: I have subsumed her "audience / locals" into "person / object deixis" and combined the various types of anaphora into the single (perhaps overly broad, all-encompassing) category of anaphora.[74] My categories of deictic uses, then, are: first person, second person, spatial, temporal, situational, anaphora, and cataphora; the parameters of each are defined in greater detail in what follows.

For many of these uses, there can be great coincidence in designation. First person deictics, invariably indicated with ὅδε,[75] cover both pronominal and adnominal uses; they can mean "I" or "we" as easily as "my" or "our." On occasion, the proximal demonstrative unambiguously identifies the speaker, as we see in *Persians* 1 (τάδε μὲν Περσῶν τῶν οἰχομένων) or in *Oedipus Tyrannus* 968 (ἐγὼ δ' ὅδ' ἐνθάδε). As possessive deictics, there is a necessary and unavoidable overlap with person / object deixis. Thus when Polyphemus refers to his belly as γαστρὶ τῇδε (*Cyc*. 355) or Clytemnestra to her wounds as πληγὰς τάσδε (*Eum*. 103) the demonstratives simultaneously mark possession and draw attention to the physical object. Indeed, all cases of first person (and second person) deixis could be (re)categorized as examples of person / object deixis. My decision to maintain a distinction is purely an interpretive one, and I have no doubt that others will prefer that some of demonstratives listed as person / object deixis in the appendices be changed. My choice of which term I have employed is based on the emphasis I believe the demonstrative has in each case. It is important to note, however, especially since much will be made later of statistical frequencies, that were one to change all first and second person deictics to person / object deictics there would be no significant change to the statistics. The essential nature of each, I maintain, at least in terms of a dramatic performance's ability to engage with its audience is less a matter of deictic designation than which demonstrative is employed.

Second person deixis nearly always refers to vocative uses of οὗτος ("Hey, you!"), but adnominal uses do occur (e.g., *Cho*. 231 ἰδοῦ δ' ὕφασμα τοῦτο, σῆς ἔργον

[72] Perdicoyianni-Paléologou 2005.
[73] Manolessou 2001.
[74] There is no consensus within the linguistic community as to how best to divide and subdivide deictic categories (see the introduction to Imai's 2003 dissertation for an excellent survey, some of which I repeat here, esp. his Table 1, p. 7). Traditionally, there have been three main axes: spatial deixis, based on a distinction between proximity and distance ("this" vs. "that," "here" vs. "there"), personal deixis, based on the social binary of "I/we" vs. "you"; and temporal deixis, based on a distinction between temporal coordinates (e.g., "now," "today," "yesterday") but excluding "before" and "earlier" (see Fillmore 1982: 35, 38; Javella and Klein 1982: 2). Various scholars have added to these three categories. Following the work of Lyons (1968, 1977) and Fillmore (1997), Levinson (1983: 89-94) adds social deixis and discourse (or text) deixis, as well as making a case for visibility deixis (whether something is visible or invisible).
[75] See Chapter 3, §I.1 for a discussion of first person οὗτος.

χερός). Just as first person deictics are often reinforced by ἐμός,[76] so here the second person deictic meaning is highlighted by σῆς.[77]

Spatial deixis refers to places, both intra- and extradiegetic, though generally the spaces referred to are visible. Proximal demonstratives are standard across genres, though medials do appear in comedy. In tragedy and satyr play, reference is most often made to the skene and the area before it and the city or region in which the drama is set.

Temporal deixis refers to present time and accordingly is indicated with proximal demonstratives. It is exceptionally rare in comedy. Most often, temporal deixis indicates the present day,[78] though at times we find it referring to the present year,[79] a specific moment of the present day,[80] or, on occasion, used metonymically for "life."[81] In Chapter 5 of his *Poetics*, Aristotle famously remarks that one of the defining generic features of tragedy vis-à-vis epic is its temporal specificity, the fact that all events take place (ideally) on a single day.[82] Although temporality *per se* is not often stressed, when it is, as in *Orestes*, a growing sense of immediacy, of anxiety that something must or will happen soon develops. It is also important to note that even when a proximal demonstrative is not used explicitly temporally, i.e. adnominally with a word for "day," a strong sense of "now" inheres in all uses of ὅδε. On one occasion, *Peace* 601, we find the medial demonstrative used temporally to denote a past time.

Situational deixis refers to a present, ongoing situation or event.[83] This use is often easy to define when the activity referred to does not fall neatly into any of the other deictic categories, and frequently indicates on ongoing speech act (especially supplication and prayer)[84] or some activity being undertaken at the moment of utterance.[85] Precisely what constitutes situational deixis is problematized when, as often, the ongoing activity

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[76] See too Perdicoyianni-Paléologou 2005: 69-70.

[77] Cf., e.g., *Eq*. 1132-4 (καί σοι πυκνότης ἔνεστ' / ἐν τῷ τρόπῳ, ὡς λέγεις, / τούτῳ πάνυ πολλή) where the medial demonstrative is made "more" possessive by the second person λέγεις.

[78] A. *Ag*. 320 (τῇδ'... ἐν ἡμέρᾳ), 504 (φέγγει τῷδ'); S. *OT* 438 (ἥδ' ἡμέρα), 1157 (τῇδ' ἡμέρᾳ), 1238 (τῇδε θἠμέρᾳ), *Ph*. 1450-1 (ὅδ'… καιρὸς); E. *Med*. 340 (τήνδ'…ἡμέραν), 373 (τήνδ'…ἡμέραν), 1231 (τῇδ' ἐν ἡμέρᾳ), 1247 (βραχεῖαν ἡμέραν), *Hipp*. 22 (ἐν τῇδ' ἡμέρᾳ), 136 (τάνδε…ἀμέραν), 369 (παναμέριος ὅδε χρόνος), 726 (τῇδ' ἐν ἡμέρᾳ), 889-90 (ἡμέραν… τήνδ'), *Or*. 39 (ἕκτον…τόδ' ἦμαρ), 48 (ἥδ' ἡμέρα), 422 (ἕκτον τόδ' ἦμαρ), 440 (τῇδ' ἡμέρᾳ), 858 (τῇδ' ἐν ἡμέρᾳ), 948 (ἐν τῇδ' ἡμέρᾳ), 1035 (τόδ' ἦμαρ); Ar. *Th*. 76 (τῇδε θἠμέρᾳ), *Ec*. 943 (τάδ').

[79] *Ag*. 40 (δέκατον ἔτος τόδ'); *Ph*. 312 (ἔτος τόδ' ἤδη δέκατον).

[80] *Ant*. 578 (ἐκ…τοῦδε); *Hipp*. 1003(ἐς τόδ' ἡμέρας ἁγνὸν δέμας); Ar. *Nu*. 431 (ἀπὸ τουδὶ).

[81] *Med*. 651 (ἀμέραν τάνδ'), where the proximal demonstrative is strongly possessive. See Page 1976: 119 for comparanda.

[82] 1449b12-13.

[83] I follow Manolessou (2001) in using "situational deixis" to indicate deictic expressions that refer to a situation. For the linguistic terms "situational-bound deixis" (vs. "situation-free deixis") or "situational use," which refer to expressions that take as their deictic center the speaker's location and expand outward, see, e.g., Fillmore 1971: 223, Rauh 1983: 43-5, Himmelmann 1996: 219-24, 240-3. Situational-free deixis is used to describe instances where the deictic center is not the same as the speaker, as in quotations (Rauh 1983: 45). I do not discuss situation-free deixis as a separate category.

[84] E.g., A. *Cho*. 85, 86, 112, 146, 475, 856; *Eum*. 1, 329, 342; E. *Med*. 1409, *Or*. 675, 968; *Th*. 313, 354.

[85] E.g., *Ag*. 942, 1071; *Cho*. 246, 338, 340, 891, 1065; *Eum*. 278, 482, 488, 575, 581, 630, 639, 732, 745; *Ant*. 39, 159, 397, 414, 793; *Med*. 181, 777, 1319, 1419; *Hipp*. 301, 866, 985, 1182; *Or*. 91, 333, 732, 1023, 1612; *Cyc*. 203, 354, 451; *Ach*. 167, 248, 284, 392; *Eq*. 461, 479, 1302, 1360; *Nu*. 534, 906; *V*. 1483; *Pax* 44, 244 (possibly), 256, 388, 858, 1052; *Av*. 1030, 1171, 1207, 1495; *Lys*. 350, 351, 352, 445, 446, 478, 615, 1078; *Th*. 300-1, 700, 703, 733, 924, 1008, 1176; *Ra*. 371, 396, 658, 873, 1018, 1371, 1401; *Ec*. 485, 1089; *Pl*. 1097.

or experience is pain or grief. In the appendices I have not been consistent with my classifications of the various deictic expressions of pain, grief, suffering, etc., but have offered what I believe the predominant tone of the demonstrative to be.[86] In *Philoctetes*, for example, when someone other than Philoctetes refers to his pain, as Neoptolemus and Heracles do (919, 1326, 1422), these instances are clearly situational. When the eponymous hero refers to his own pain and suffering, however, the proximal demonstrative also and very emphatically indicates both possession ("this pain of mine") and underscores the present temporal aspect ("…which I am now suffering"). The same is true, of course, for nearly all expressions of grief in the dramas discussed herein. A similar ambiguity can be found in *Agamemnon* once the corpses of Cassandra and Agamemnon are wheeled onstage. The bodies themselves are repeatedly referenced with proximal demonstratives, though these uses again can operate in multiple ways, both as person / object deictics and as excited anaphors. At times, the adnominal proximal demonstratives are, in my view, more markedly situational than person / object,[87] but to refuse their simultaneous ability to point at the corpses is to ignore how demonstratives can, and often do, operate in the theater.[88] As was stated previously, the issue is not so much about categorization, but rather presence and immediacy, and that is precisely what proximal demonstratives offer.

In this study, anaphora is a term that covers a wide range of specificities, but at its core it concerns reference to something known to the discourse participants.[89] This includes text deixis (reference to a particular portion of preceding text or speech),[90] discourse deixis (reference to propositions or events),[91] and recognitional deixis (reference to something known to the discourse participants but not otherwise expressed).[92] My decision to elide the linguistic differentiation of endophoric uses comes, at least in part, from my belief that what matters most to our understanding of the emotional and engaging effects of dramatic language and performance is the type of demonstrative used to refer back in the discourse, regardless of to what that reference refers. Cataphora, as noted above, is reference forward in the speech situation to a word, phrase, sound, or action.

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[86] Perdicoyianni-Paléologou (2005: 68) groups expressions of feeling with instances where a speaker designates his body, age, and an item he holds.

[87] 1409, 1494, 1518, 1627, 1635.

[88] Several instances of adnominal τοῦτο / τουτί are equally ambiguous and at times refer to the situation, at other times to a person.

[89] When anaphoric demonstratives are discussed as distinct from other uses, e.g., discourse deixis and recognitional deixis, Diessel's (1999: 95) definition that an anaphor is "coreferential with a noun or noun phrase" is typical.; cf. Lyons 1977: 660, Himmelmann 1996: 226-9, 240 ("tracking use").

[90] See Lyons 1977: 667-8; Rauh 1983: 48-9. Lakoff 1974 uses the term "discourse deixis" to define "text deixis."

[91] Himmelmann 1996: 224-6; Diessel 1999: 100-5; Lyons (1977: 668) calls this "impure text deixis."

[92] Himmelmann (1996: 240) defines recognitional deixis thus: "Recognitional use involves reference to entities assumed by the speaker to be established in the universe of discourse and serve to signal the hearer that the speaker is referring to specific, but presumably shared knowledge." In the present study all types of recognitional deixis are classified as anaphora. I suggest that this type of "recognition" is what we may see underlying the pejorative or contemptuous uses of οὗτος. Similar to Latin *iste*, the nuance of this use comes from a previously known or established perception about the person or thing indicated with the medial demonstrative; the valuation conveyed through the demonstrative is only possible through an already established (possible) perception of the referent that is taken for granted by the speaker.

Person / Object deixis, as the name suggests, is the use of deictics to indicate people or objects onstage or in the audience. I group them together in the appendices but do discuss their separate elements in Chapter 3. Bodies, both living and deceased, are categorized as person deixis, while individual body parts (face, hand, phallus, etc.) are examples of object deixis.

The purpose of this study is to uncover how the various dramatists create meaning through the use of the demonstratives ὅδε and οὗτος. For many of us, the difference between these two words can be difficult to feel. The distinctions drawn between the two in introductory Greek textbooks are often ignored or forgotten or just gradually dissolve until they are translated indiscriminately as "this" and "that."[93] But there is an important difference. By uncovering the underlying motivations for why a speaker (or author) chooses one form over the other we are able to gain greater insight into how a spectator may have engaged with the original performances.[94] Although the demonstratives ὅδε and οὗτος exhibit great flexibility and overlap in their uses, the proximal demonstrative ὅδε is used primarily to point (deictically) at someone/something or (cataphorically) forward toward an ensuing linguistic entity, while the medial demonstrative οὗτος is most frequently anaphoric and looks back in the discourse to a previously specified or implied topic or idea.[95] We should also note here that the medial demonstrative has several overlapping uses: it is used to garner the attention of one nearby; to ask someone for their identity; as a rough equivalent of a second person possessive pronoun; to respond to and acknowledge the stated point of view of another; to refer to a person(s) outside the immediate communication situation between speaker and addressee; and to refer to someone or something that is famous or infamous. When we encounter the less common usages of these words, i.e. ὅδε used anaphorically or οὗτος used cataphorically, it is to our benefit not to simply translate as "this" or "that" without reason and move on, but to consider the rhetorical function underlining each usage.

Contrary to Gildersleeve, who posited that "it would be dangerous to generalize as to the contrast in usage" between ὅδε and οὗτος in tragedy and comedy,[96] I find that such generalizations, derived from statistical analyses not dissimilar to those he himself

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[93] Gildersleeve 1902: 124: "'This' and 'that' in English are not so simple as might be supposed. Foreignors do not always master them perfectly; a German friend of mine always said 'one of those days,' and the use of *este* and *ese* is said to be the Spanish shibboleth. No one, however blunt his senses, is indifferent to the final ι in ὁδί and οὑτοσί, and it is not unprofitable to train the perceptions to catch the difference." The present study is, in a sense, a training manual for those interested in understanding how demonstratives are used in Athenian drama; I hope those who read it will not find it unprofitable.

[94] Cf. Lyons 1977: 668-9: "'This' and 'that', in English, may be used deictically to refer not only to objects and persons in the situation and to linguistic entities of various kinds in the text or co-text, but also to refer to events that have already taken place, are taking place or are going to take place in the future. The conditions which govern the selection of 'this' and 'that' with reference to events immediately preceding and immediately following the utterance, or the part of the utterance in which 'this' and 'that' occur, are quite complex. They include a number of subjective factors (such as the speaker's dissociation of himself from the event he is referring to), which are intuitively relatable to the deictic notion of proximity/non-proximity, but are different to specify precisely. What does seem clear, however, is that the use of the demonstratives in both temporal and textual deixis, and also in anaphora, is connected with their use in spatial deixis." Lakoff's (1974) discussion on "this" and "that" in English, in particular some of her remarks on "emotional deixis" (351-3), are quite similar in many respects to the present discussion.

[95] See, e.g., the studies of Ledesma 1987; Manolessou 2001.

[96] Gildersleeve 1908: 176.

was at times engaged in,[97] are, in fact, precisely what is required if we are to gain a deeper understanding not only of the distinct genres at play during the City Dionysia,[98] but also of the larger dynamics of Athenian drama, from the performance of individual plays to the cumulative effects of witnessing tragic tetralogies and comedies over the course of a festival. To these ends, I examine how a 5th-century Athenian dramatist's lexical choices shape an audience's engagement with and investment in a dramatic work, focusing specifically on the proximal demonstrative ὅδε ("this <one> here / now") and the medial demonstrative οὗτος ("that <one> just mentioned" / "that <one> there").

I have organized this study around five deictic categories. In Chapter 2, I examine the language of spatial reference in terms of "macro space," the larger spatial setting of a drama (city, region, country), and "micro space," whatever the stage building is declared to represent. While tragedy and satyr play frequently refer to the imagined location of the dramatic action, and thus seek to create a space which includes the audience, in comedy not only are demonstratives seldom employed to acknowledge where the characters are, but when they are used they usually serve to unify the dramatic space and time with the larger civic space of real-life Athens. In addition to these larger generic issues, I examine the phrase "this house" over the course of Aeschylus' *Oresteia*, showing that the intense focus on the skene as the epicenter of murder in *Agamemnon* and *Choephori* necessarily disappears in *Eumenides*, for it is only by functionally removing the House (and Apollo's temple), deemphasizing it as an important, meaningful space, and replacing it with a larger, civic space (Athens) and institution (the Areopagite council) that discord can be resolved without further violence and competing social interests can be effectively reintegrated and harmonized.

I study "person deixis" and "object deixis" in Chapter 3. In drama, the proximal demonstrative ὅδε is used almost by default to refer to people and to objects. When οὗτος is used of a prop, in each case the demonstrative either reflects the speaker's distance from the object or is markedly second person ("that of yours"). I also examine the performative dimension of the vocative οὗτος, used to hail one whose attention is turned elsewhere. The consistency of this usage permits us a clearer understanding of the staging and meaning of several scenes, for example *Helen* 1627ff., where Theonoe's Attendant can plausibly be eliminated as an actor onstage. In comedy, where this usage is most prevalent, I challenge the notion that οὗτος is normally pejorative, arguing instead that word order and the larger constructions in which this vocative occurs lend the word its various shades of meaning. Speaking more generally, I also show that tragedy uses demonstrative reference selectively to highlight particular people and objects within a play, making them focal points of the dramatic action and plot (e.g., Agamemnon's corpse, Orestes' lock of hair, Medea's children), whereas comedy flits more indiscriminately from one object or person to the next, and that this difference in focus is generic and speaks to the type of audience engagement of each genre.

In Chapter 4, I address anaphoric and cataphoric reference. The normal way to refer back in the discourse in Greek is, of course, with οὗτος; ὅδε regularly looks forward. As grammar books have long noted, when ὅδε is used anaphorically it indicates

[97] Gildersleeve 1906: 327, 1908: 376.

[98] Ariel (2008: 62) discusses the importance of statistical analysis in helping to define distinct genres. Cf. Frye 1971: 96: "Once we think of a poem in relation to other poems, as a unit of poetry, we can see that the study of genres has to be founded on the study of convention."

a speaker's elevated emotional state. Following an overview of anaphora and cataphora in tragedy and satyr play, I give a detailed analysis of these two types of reference in Aristophanes. A cross-genre comparison reveals that while ὅδε is used more often than οὗτος in tragedy and satyr play, particularly in anaphoric reference, Aristophanes does occasionally use ὅδε to refer backward. When he does, it is always either paratragic or in a scene of intense excitement. Based on the types of uses found in Aristophanes we are thus afforded a clear view of the rhetorical and emotional effects of "normal" tragic diction; the relative infrequency of ὅδε in Aristophanes appears, then, to confirm at the linguistic level the observation that comedy is less emotionally engaging than tragedy or satyr play. Or, to put it another way, the exceptional frequency of ὅδε in tragedy and satyr play (much the highest rate for any Greek literary genre) creates an intensity and immediacy that necessarily draws the audience strongly into the fictional world of these plays.

In Chapter 5, I begin by focusing on the marked statistical frequencies in anaphora. I then step back to consider how the generic differences in spatial deixis and anaphoric uses in particular affect the audience's overall experience in witnessing dramatic performances in the Great Dionysia (and Lenaia), suggesting that this is analogous to the act of "sacred pilgrimage" (*theoria*), wherein a member of the community would journey abroad, witness something, and return home with an expanded world-view to share with his city. That is, the theater audience progresses from a sense of inclusion in the manifold worlds of the tragic tetralogies, brought about in large part by spatial and anaphoric uses of ὅδε, toward a subsequent disengagement from these other times and places achieved by the comic performances through, amongst other things, a less intense spatial focus, more direct audience address, and colloquial diction. Athens and her citizens thus reap the political, social, and psychological benefits of *theoria* by traveling to the other places (and times) imaginatively experienced at the dramatic festivals, and all without ever leaving the theater.

Following my final chapter the reader will find appendices, organized by author and play, that list every instance of ὅδε and οὗτος in these works. Each entry contains the line number, the word, the type of deixis, and to what it refers. My data sources have been the most recent editions of the Oxford Classical Texts. In all cases I have accepted the editor's text, and offered an analysis of the demonstrative given. The lone exception is *Ag*. 1657-8 (†στείχετε δ' οἱ γέροντες πρὸς δόμους πεπρωμένους τούσδε†) where, as written, τούσδε cannot logically modify δόμους. The second person imperative (στείχετε) issued by Clytemnestra means that if τούσδε is correct, it must be deictic and be accompanied by a gesture; the queen must point somewhere toward the houses of the Argive elders. I do not believe this to be the case and have thus excluded the line from my data.

☜ 2 ☞
SPATIAL DEIXIS

In noting the generic differences between tragedy (and satyr play) and comedy we may observe that although the language of spatial reference is the same—both use the same vocabulary to indicate "here" and "there"—their divergent uses are highly informative about the genres' relative spatial foci. Tragedy emphasizes the larger spatial frame in which the drama unfolds (the House or city, country, etc.) while comedy is more fixated on any given moment. From scrutinizing the spaces indicated with proximal and medial demonstratives it will become apparent that tragedy and satyr play emphasize the spatial setting of the drama more than their comic counterpart. Moreover, we shall see that tragic and satyric diction places greater stress than comic diction on the presence and immediacy of space, on the *hic et nunc*, through the overwhelming use of proximal demonstratives, regardless of the speaker's relative position to the spatial referent.

This chapter examines the use of ὅδε and οὗτος as deictics of space first in tragedy and satyr play (discussed together), then in Aristophanic comedy. Each discussion follows the same order: macro space, skene, other spaces, spatial adverbs.

I. TRAGEDY and SATYR PLAY

Tragedians had at their disposal various techniques of clueing the audience in as to where a play is set. The first speaker of a play may begin with a vocative address which announces the play's dramatic setting (e.g., A. *Sept*. 1, S. *OT* 1, E. *Alc*. 1), or the location may be readily gleaned from details given in the opening monologue (or, in the case of Sophocles, the opening dialogue).[99] Once established, the setting rarely changes, and all subsequent references to "here" or "this place" (*vel sim*.) assist in situating the audience within the (mythologically, historically, temporally) foreign location for the duration of the play. The two main types of space referred to in tragedy—macro space (the city, region, or country in which the drama is set) and micro space (the skene and the area before it)—are both consistently indicated with ὅδε.[100]

As the following chart illustrates (Fig. 2.1), it is rare for any other space to be indicated by ὅδε. We may observe that in the ten plays under review, only 14 of the 211 instances of spatial deixis (including diegetic spaces) refer to something other than the skene or the present location.[101] Or, to put it differently, 93.4% of all spatial deictics indicate one of two primary spaces. It may be quite obvious, but worth pointing out nonetheless, that when tragedy and satyr play refer to a space with a demonstrative, they do so with the proximal form and that these uses have the very pointed effect of enhancing the audience's theatrical experience by generating a sense of presence. I have divided the spaces indicated by demonstratives into three categories: Region, House, and Other. Region indicates the city (or island) in which the play is set, i.e. the larger dramatic setting; House refers to the skene building and its architectural features (inside and out), as well as the area immediately in front of the skene; Other encompasses all

[99] On tragic prologues see Leo 1908; Méridier 1911; Nestle 1930; Gollwitzer 1937; Schadewaldt 1926; Schmidt 1971.
[100] The possible exceptions to this rule (*Eum*. 684, 704) are discussed below in §I.2.
[101] Excluding the spatial adverbs τῇδε and ταύτῃ.

other spaces mentioned, including the *bouleuterion* in *Eumenides*, discussed in greater detail below (§I.3). The tallies below represent only those things which I have categorized as spatial deictics in the appendices; other things which can seem spatial but which I have interpreted otherwise, such as the suppliants' seats at *Oedipus Tyrannus* or the volcano on Lemnos in *Philoctetes*, are discussed in §1.4.

Fig. 2.1: spatial demonstratives given by author and play[102]

Aeschylus

Agamemnon		*Choephori*		*Eumenides*	
Total:	18	Total:	12	Total:	32
Region:[103]	9	Region:[104]	4	Region:[105]	19
House:[106]	9	House:[107]	5	House:[108]	8
Other:	—	Other:[109]	3	Other:[110]	5

Sophocles

Oedipus Tyrannus		*Antigone*		*Philoctetes*	
Total:	32	Total:	12	Total:	17
Region:[111]	25	Region:[112]	11	Region:[113]	10
House:[114]	5	House:	—	House:[115]	7
Other:[116]	2	Other:[117]	1	Other:	—

Euripides

Medea		*Hippolytus*		*Orestes*	
Total:	27	Total:	22	Total:	23
Region:[118]	22	Region:[119]	16	Region:[120]	6
House:[121]	5	House:[122]	6	House:[123]	14
Other:	—	Other:	—	Other:	3

[102] Excluded from this data are the spatial adverbs τῇδε (*OT* 857, 858; *Ph.* 163, 204 (x2), 1331; *Or.* 1280; *Cyc.* 44, 49, 50, 685 (x2)) and ταύτῃ (*Ph.* 1331; *Cyc.* 685).
[103] 46, 501, 506, 540, 545, 619, 1282, 1419, 1583.
[104] 3, 182, 540, 1042.
[105] 11, 16, 288, 688, 720, 762, 773, 781, 800, 811, 834, 852, 869, 884, 888, 890, 902, 915, 978.
[106] 18, 310, 1102, 1186, 1197, 1291, 1481, 1572, 1673.
[107] 669, 692, 740, 745, 764.
[108] 3, 18, 60, 179, 185, 195, 205, 207.
[109] 4, 200, 488.
[110] 570, 614, 684, 685, 704.
[111] 47, 51, 54, 72, 98, 104 (x2), 110, 136, 210, 237, 253, 323, 340, 353, 418, 443, 659, 670, 736, 762, 1043, 1223, 1436, 1449.
[112] 191, 195, 203, 209, 212, 518, 733, 736, 994, 1058, 1162.
[113] 1, 220, 244, 528, 577, 613, 989, 1012, 1147, 1375.
[114] 431, 927, 951, 1228, 1294.
[115] 40, 147, 159, 286, 954, 1000, 1262.
[116] 798, 801.
[117] 758.
[118] 10, 71, 253, 269, 272, 313, 353, 448, 604, 666, 682, 702, 726, 729, 785, 916, 938, 940, 943, 1237, 1357, 1381.
[119] 12, 29, 31, 36, 53, 281, 373, 893, 897, 973, 1098, 1153, 1176, 1184, 1199, 1393.
[120] 46, 441, 739, 1328, 1601, 1644.
[121] 77, 1293, 1295, 1300, 1317.
[122] 171, 575, 796, 813, 1150, 1155.
[123] 629, 744, 844, 1150, 1277, 1508, 1533, 1547, 1562, 1567, 1595, 1618, 1620.

Cyclops
total: 16
Region:[124] 9
House:[125] 7
Other: —

I.1. Macro Space: City, Region, Country

Proximal demonstratives are useful in creating or reinforcing the feeling of being present, being "here, now" because, as discussed in Chapter 1, that is precisely the resonance that ὅδε conveys. When a character declares that s/he has come to "this land," the audience is immediately informed of the play's geographic parameters and they find themselves as tourists in the newly defined elsewhere(s), there to take in the sights, sounds, experiences before returning home. The three tragedians vary to some degree on how quickly the macro space is indicated with ὅδε. Euripides shows a strong predilection for stating outright (within the first sixteen verses) where the action is to unfold by baldly asserting the dramatic setting with a demonstrative adjective,[126] while Aeschylus and Sophocles show greater variation.

As already stated, the development of space need not rely exclusively on proximal demonstratives, though these are, I believe, the most forceful means of cementing a setting. And, once the dramatic setting is established, all further spatial references to "here" or "this city," either by name or periphrasis, continue to give the audience a sense that they included in the action. In some plays the macro space is mentioned infrequently, e.g., *Choephori* where the phrase "this land" appears only four times.[127] Elsewhere it appears quite often, as in *Oedipus Tyrannus* and *Medea*, where we find the phrases "this city" and "this land" occurring twenty-five and twenty-two times, respectively.[128] What is more informative, however, is when such spatial references come in quick succession, as in *Antigone*, where Creon's four uses of the phrase "this city" between lines 191-210 heighten the emotional intensity of his pro-polis / pro-Creon rhetoric.[129]

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[124] 20, 63 (x2), 92, 106, 113, 382, 468.
[125] 30, 87, 195, 204, 324, 363, 666.
[126] *Med.* 10 (τήνδε γῆν Κορινθίαν), *Hipp.* 12 (τῆσδε γῆς Τροζηνίας), *Andr.* 16 (Φθίας δὲ τῆσδε καὶ πόλεως Φαρσαλίας), *Hec.* 8 (τήνδ᾽ ἀρίστην Χερσονησίαν πλάκα), *Supp.* 1-2 (Ἐλευσῖνος χθονὸς τῆσδ᾽), *El.* 6 (ἐς τόδ᾽ Ἄργος), *Her.* 4 (τάσδε Θήβας), *Tro.* 4 (τήνδε Τρωϊκὴν χθόνα), *Ion* 5 (Δελφῶν τήνδε γῆν), *Hel.* 1 (Νείλου μὲν αἵδε καλλιπάρθενοι ῥοαί), *Phoen.* 5-6 (γῆν τήνδ᾽), *Ba.* 1 (τήνδε Θηβαίαν χθόνα), *IA* 14 (τήνδε κατ᾽ Αὖλιν).
[127] 3, 182, 540, 1042.
[128] *OT*: 47, 51, 54, 72, 97-8, 104 (2x), 110, 136, 210, 236-7, 253-4, 322-3, 340, 353, 418, 443, 659, 670, 736, 762, 1043, 1223, 1436, 1449; *Med.*: 10, 71, 253, 269, 272, 313, 353, 448, 604, 666, 682, 702, 726, 729, 785, 916, 938, 940, 943, 1237, 1357, 1381
[129] 191 (τήνδ᾽…πόλιν), 194-5 (πόλεως…τῆσδε), 203 (πόλει τῇδ᾽), 209 (τῇδε τῇ πόλει). On the stylistic features of Creon's speech as indicative of his emotional state see Griffith 1999: 160. The five instances of a proximal demonstrative of space (six total instances including the anaphoric use at 198) far exceed the average of one proximal demonstrative per ca. ten lines.

I.2. Skene

Apart from the larger region in which each drama is set, no other space is so frequently indicated with a proximal demonstrative as the skene. For the most part, such marked references to the stage building do more than simply focus our attention on the structure; they also make the dramatic action and events more engaging. In this section we shall look at the use of ὅδε as a spatial demonstrative in the conclusion of *Medea* and the whole of the *Oresteia*. I have omitted any discussion of Sophocles from this section because he seldom indicates the skene with a proximal demonstrative; indeed, in *Antigone*, e.g., it is never referred to as "this house."[130]

The skene receives little demonstrative attention in *Medea* until Jason arrives on the scene, frantically searching for his wife (1293-1305):[131]

> γυναῖκες, αἳ τῆσδ᾽ ἐγγὺς ἕστατε στέγης,
> ἆρ᾽ ἐν δόμοισιν ἡ τὰ δεῖν᾽ εἰργασμένη
> Μήδεια τοισίδ᾽ ἢ μεθέστηκεν φυγῇ;
> δεῖ γάρ νιν ἤτοι γῆς γε κρυφθῆναι κάτω
> ἢ πτηνὸν ἆραι σῶμ᾽ ἐς αἰθέρος βάθος,
> εἰ μὴ τυράννων δώμασιν δώσει δίκην.
> πέποιθ᾽ ἀποκτείνασα κοιράνους χθονὸς
> ἀθῷος αὐτὴ τῶνδε φεύξεσθαι δόμων;
> ἀλλ᾽ οὐ γὰρ αὐτῆς φροντίδ᾽ ὡς τέκνων ἔχω·
> κείνην μὲν οὗς ἔδρασεν ἕρξουσιν κακῶς,
> ἐμῶν δὲ παίδων ἦλθον ἐκσώσων βίον,
> μή μοί τι δράσωσ᾽ οἱ προσήκοντες γένει,
> μητρῷον ἐκπράσσοντες ἀνόσιον φόνον.

> Women who are standing near this building, is she who perpetrated these dreadful things inside this house or has she departed in flight? For she must conceal herself beneath the earth or raise her body on wings into the depth of the sky, if she does not want to give satisfaction to the home of the rulers. Does she believe that she can kill the land's rulers without penalty and flee from this house here? But I am not as concerned with her as for the children. Those whom she wronged will wrong her, but I came to save my children's life, fearing that the relations to this family may do something that would cause me grief, exacting punishment for their mother's unholy murder.

Prior to Jason's arrival, the audience's attention has been riveted on the skene since Medea entered it resolved to slaughter her children, and it remains their focus as they listen to the Chorus pray in vain to Earth and Sun to stop the horrific act (1251-60), and as they hear the screams of the terrified young boys within begging for help (1270a-2,

[130] This is not to say, of course, that Sophocles refrains entirely from using the phrase "this house" to call attention to the skene for particular effect, as for instance in *OT* 1227-8 (οἶμαι γὰρ οὔτ᾽ ἂν / Ἴστρον οὔτε Φᾶσιν ἂν νίψαι καθαρμῷ τήνδε τὴν στέγην), where the Messenger's words forcefully demarcate Oedipus' palace as the place of atrocious acts. Cf. the discussion of *Ag*. and *Cho*. below.

[131] The first occurrence is at line 77 by the Paedagogus (κοὐκ ἔστ᾽ ἐκεῖνος τοῖσδε δώμασιν φίλος).

1277-8). The Chorus deliberates whether or not to enter the home and help the children (1275), but of course they do nothing and the children die. Jason's entrance moves our attention away from the skene momentarily, but our gaze is quickly and continually directed back toward the house by his use of proximal demonstrative adjectives.[132] This repeated focus on the physical structure of the home serves a single purpose: to create an expectation which will be dramatically dashed with Medea's god-like appearance atop the skene in her grandfather's chariot. With the boys dead and Jason pounding hysterically on the doors and calling for the attendants within to open them (1314-15), we may well anticipate the lifeless bodies of his sons being brought out on the eccyclema.[133] In addition, we may now also wonder how Medea will escape, for in Jason's (and our?) view she certainly cannot simply up and fly away (1296-7 δεῖ γάρ νιν ἤτοι γῆς γε κρυφθῆναι κάτω / ἢ πτηνὸν ἆραι σῶμ' ἐς αἰθέρος βάθος). But she does, and with her sons, no less. Her appearance above the house at 1317 answers all of our questions; her taunting of Jason (1317 τί τάσδε κινεῖς κἀναμοχλεύεις πύλας) yet again focuses our attention (ironically), on the very doors above which she is now located, safely out of reach.[134]

Aeschylus' *Oresteia* likely comprises our earliest extant plays for which the skene was in use, the semi-permanent structure being introduced less than a decade before its production.[135] In *Agamemnon* the demonstrative adjective ὅδε is used in two ways. In concluding her fantastic rhesis detailing the messenger-flame's journey from Mt. Ida to Argos (281-316), Clytemnestra brings the flame home, so to speak: "And then it struck this structure here" (310 κἄπειτ' Ἀτρειδῶν ἐς τόδε σκήπτει στέγος). It is a fitting end to a speech which took us from Troy to our present location in Argos at the royal palace; "this structure," the skene, here before our eyes will be the locus of all of the action for the first two plays of the trilogy. This use of ὅδε to focus our attention on a particular space is also seen at the beginning of the play when the Watchman says, "then I weep, bemoaning this home's misfortune" (18 κλαίω τότ' οἴκου τοῦδε συμφορὰν στένων). The "misfortune" can be understood as the current mismanagement of the home by Clytemnestra and Aegisthus, as the partipicial phrase in the following line may suggest (19 οὐχ ὡς τὰ πρόσθ' ἄριστα διαπονουμένου), though it is vague enough to recall all the misfortunes the house of Atreus has suffered over the years. And, in fact, it is this

[132] 1293 (τῆσδ'…στέγης); 1294-5 (ἐν δόμοισιν…τοισίδ'); 1300 (τῶνδε…δόμων).

[133] Mastronarde 2002: 372. Cf., e.g., Theseus' demand for the palace doors to open and the subsequent revelation of Phaedra's corpse (*Hipp*. 806-10). A demand for the doors of the skene to be opened is normally met with a revelation of something horrible.

[134] A similarly intense and localized interest in the skene may be felt at the conclusion of *Orestes*, in the minutes leading up to Apollo's appearance on high: 1533, 1547, 1562, 1567, 1595, 1618, 1620. Otherwise the skene is only referenced with a proximal demonstrative at 629, 744, 844, 1150.

[135] A view first proposed by Wilamowitz-Moellendorff (1886) and strongly advocated by Taplin (1977: 453). Hamilton (1987) makes a compelling argument based on the description of interior scenes and the pattern of cries from within that a skene must have existed before Aeschylus' *Suppliants*. More recently, Librán Moreno (2002) has argued, based on a study of the vase paintings and especially of pre-Aeschylean fragments, that a wood skene stood next to the orchestra from the beginning, but his evidence seems only to show that some pre-Aeschylean dramas were *imagined* to be performed before a building of some sort; the nature and material of this building is never established. It is surely correct that some type of structure or barrier was in use from the first tragic performances, but precisely what it was is impossible to tell for sure. For a concise summary of the various views on this matter see Garvie 2009: xlvii.

aspect of the house which is highlighted every other time the skene is referred to with ὅδε.[136]

Cassandra indicates the palace as "this house" four times (1102, 1186, 1197, 1291), and on each occasion the spatial emphasis given by the proximal demonstrative adjective works to pinpoint the location of the horrors committed by Atreus and his family:

1100-4

ἰὼ πόποι, τί ποτε μήδεται;
τί τόδε νέον ἄχος; μέγα,
μέγ᾽ ἐν δόμοισι τοῖσδε μήδεται κακόν,
ἄφερτον φίλοισιν, δυσίατον· ἀλκὰ δ᾽
ἑκὰς ἀποστατεῖ.

Alas! What ever does she plot? What is this new pain? A great, great evil she plots in this house, unbearable for her dear ones, difficult to heal; help stands far away.

1184-97

καὶ μαρτυρεῖτε συνδρόμως ἴχνος κακῶν
ῥινηλατούσῃ τῶν πάλαι πεπραγμένων. (1185)
τὴν γὰρ στέγην τήνδ᾽ οὔποτ᾽ ἐκλείπει χορὸς
ξύμφθογγος οὐκ εὔφωνος· οὐ γὰρ εὖ λέγει.
καὶ μὴν πεπωκώς γ᾽, ὡς θρασύνεσθαι πλέον,
βρότειον αἷμα κῶμος ἐν δόμοις μένει,
δύσπεμπτος ἔξω, συγγόνων Ἐρινύων· (1190)
ὑμνοῦσι δ᾽ ὕμνον δώμασιν προσήμεναι
πρώταρχον ἄτην, ἐν μέρει δ᾽ ἀπέπτυσαν
εὐνὰς ἀδελφοῦ τῷ πατοῦντι δυσμενεῖς.
ἥμαρτον, ἢ θηρῶ τι τοξότης τις ὡς;
ἢ ψευδόμαντίς εἰμι θυροκόπος φλέδων; (1195)
ἐκμαρτύρησον προυμόσας τό μ᾽ εἰδέναι
λόγῳ παλαιὰς τῶνδ᾽ ἁμαρτίας δόμων.

And bear witness agreeing with me that I am sniffing out the track of the horrors committed long ago. A chorus never leaves this building, singing in unison but not pleasing to the ear. For it does not speak well. And a band of revelers,

[136] At 399-402 Aeschylus makes what appears to be a mythological innovation by making both sons of Atreus live in the same house when Paris came and abducted Helen (400 ἐς δόμον τὸν Ἀτρειδᾶν). Fraenkel (1950: 210) suggests that Aeschylus may have deviated from the traditional account of separate residences because "he felt it important that in the great lawsuit, the Trojan War, the plaintiff should not be solely or mainly represented by Menelaus, but that both the brothers should appear equally as ἀντίδικοι of Priam (40f.)." The collocation of the Atreidae in a single structure may, however, have more to do with Aeschylus' use of the relatively new invention of the stage building: in putting both Menelaus and Agamemnon in the same house, the very house which serves as the focus of the play, the curse of the Atreidae and the crimes of their family can be centralized; the audience can see for the duration of two plays the very literal "House of Atreus."

kindred Furies, having drunk human blood—to embolden itself more—remains in the house; it is difficult to send outside. Besieging the house they sing a song, the first folly that commenced it all, and in turn they reject with spitting a brother's bed, hostile to the one who trampled it. Did I miss the mark, or score a bull's-eye like an archer? Or am I a lying seer, a door-knocker, a babbler? Swear an oath and bear witness that I know the long spoken of crimes of this house.

1291

Ἅιδου πύλας δὲ τάσδ' ἐγὼ προσεννέπω

I speak to these gates of Hades

In her final reference to the House of Atreus, Cassandra quite accurately describes it as a veritable hell to all who enter; escape is near impossible.

Clytemnestra, too, envisages the house as the epicenter of kindred-murder:[137]

1567-76

ἐς τόνδ' ἐνέβης ξὺν ἀληθείαι
χρησμόν· ἐγὼ δ' οὖν
ἐθέλω δαίμονι τῷ Πλεισθενιδᾶν
ὅρκους θεμένη τάδε μὲν στέργειν (1570)
δύστλητά περ ὄνθ', ὃ δὲ λοιπόν, ἰόντ'
ἐκ τῶνδε δόμων ἄλλην γενεὰν
τρίβειν θανάτοις αὐθένταισιν·
κτεάνων δὲ μέρος βαιὸν ἐχούσῃ
πᾶν ἀπόχρη μοι, μανίας μελάθρων (1575)
ἀλληλοφόνους ἀφελούσῃ.

You have come upon this oracle sort of saying with truth. In any case, I wish to be content with these things, though they are difficult to endure, having sworn an oath to the spirit of the Pleisthenids, who, in the future, going from this house will rub out another family with kindred-murders. And if I have but a small portion of possessions, I would be satisfied with that if I should remove the madness of cyclical killings from this palace.

Indeed, the very presence of a Pleisthenid spirit in the house is, in Clytemnestra's view, what has perpetuated (and continues to perpetuate) the endless cycle of violence. The final example of "this house" comes in Clytemnestra's play-concluding assurance to Aegisthus that they, together, will set things right again (1672-3):

μὴ προτιμήσῃς ματαίων τῶνδ' ὑλαγμάτων· <ἐγὼ>
καὶ σὺ θήσομεν κρατοῦντε τῶνδε δωμάτων <καλῶς>.

[137] The proximal demonstrative at 1481 (ἦ μέγαν †οἴκοις τοῖσδε†) used by the Chorus of the house is part of an ametrical line and may best be disregarded, though the sentiment is in keeping with the other passages discussed. Wilamowitz-Moellendorff suggested the neologism οἰκοσινῆ to fit the meter (hemiepes).

> Don't pay attention to these empty barkings. I and you, ruling this house together, shall set things right.

Fraenkel was uncomfortable with the lack of an object for θήσομεν and highly suspicious of τῶνδε δωμάτων, so he restructured the line to read καὶ σὺ δωμάτων κρατοῦντε ** θήσομεν καλῶς.[138] I quote his discussion at length:

> I have difficulties also with the pronoun in τῶνδε δωμάτων. In the only two passages in Aeschylus where δώματα has a deictic pronoun attached to it, the distinction made is an indispensable one (the singular δῶμα with such a pronoun does not occur in Aeschylus, which may be merely an accident): *Eum*. 179 (hardly relevant to our passage, for there it does not mean 'household, family', etc., but the actual building, the temple) ἔξω...τῶνδε δωμάτων ('out of this house of mine'; similarly *Eum*. 60 the priestess, referring to Apollo, says τῶνδε δεσπότηι δόμων, […]) and *Cho*. 692 ὦ δυσπάλαιστε τῶνδε δωμάτων᾽Αρά. What is needed in *Ag*. 1673 is not 'since we are masters in this house' or 'in this house here' (there is no question at all of any other house) but 'since we are masters in the house'.[139]

Fraenkel's objection to τῶνδε rests too heavily on his belief that the phrase "this house" is solely deictic and is used to point back at the skene.[140] And while this is to a large degree true, as I have already shown above, Aeschylus has used "this house" in two consistent ways throughout *Agamemnon*, and Clytemnestra's use of the phrase in the concluding verse of the play is in keeping with and an eloquent articulation of the usages already established. If we adhere to the paradosis and leave τῶνδε δωμάτων

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[138] For his full discussion of the problems see Fraenkel 1950: 800-3.

[139] Fraenkel 1950: 802.

[140] It is on these grounds, too, that he takes issue with Wilamowitz-Moellendorff's (1899: 67) interpretation of the proximal demonstrative as a stage-direction. Fraenkel (1950: 802-3) translates and discusses as follows:

> [Wilamowitz] says … 'The queen closes the whole play with an utterance of which the exact wording is uncertain, but the sense unmistakable "We shall arrange it, this house is ours." If only we do full justice to the indication of the stage action contained in these words, if we picture Aegisthus being led with apparent reluctance by his wife to the door, and, when she says τῶνδε δωμάτων, turning towards the house which he is to enter, while the Chorus, in spite of their scornful utterances, prepare to depart…we shall need nothing more.' It seems almost past belief that Aeschylus should have combined the idea 'we are lords and masters (and therefore need be afraid of nobody)' with the indication, which for Aegisthus is quite unnecessary, 'this is the house whose masters we are'. If Aeschylus had meant to employ a stage-direction such as Wilamowitz supposes, he would probably have made Clytemnestra say: 'Let us go into this house (the house here).' Actually her significant closing words are entirely devoted to a wider issue; so she speaks of what she claims to have won, and what she hopes for (and also what she is secretely afraid of).

Although I do not agree with Wilamowitz' interpretation of the possible staging, I do like the idea that τῶνδε may be heard possessively ("uns gehört dies Haus") as well as spatially. Fraenkel's idea that Clytemnestra's words "actually" concern her winnings, hopes, and secret fears (and not her preoccupation with her control over Argos and its microcosm, her house) unjudiciously cleaves the two as if they were not compatible or even inseparable. The house, its history, and its curses are indistinct from and unquestionably relevant to Clytemnestra's (and Aegisthus') future as rulers of it and of Argos.

unmolested and in its proper place, as most editors have done, the play concludes with Clytemnestra—no doubt standing centrally before the skene doors and between the feuding factions of Argive Elders and Aegisthus' men—proclaiming control over her home and promising that it ("this home here") will be ruled well, a direct answer to the Watchman's lament at 18-19. Finally, the deictic reference yet again calls our attention to the physical structure of the House of Atreus and, especially in light of all the other instances of "this house," alludes once more to the violent acts that have been executed within its walls, and to those that will soon be committed again.

The language of the home is ubiquitous in Aeschylus' *Choephori* and it would be misleading to say that the palace does not always loom large, even when proximal demonstratives are not used to indicate the space. What is notable, however, is not only that just two characters use proximal demonstrative adjectives to denote the skene, but that the few times they do refer to the palace as "this house" the demonstrative ὅδε seems to carry a great deal of weight.

***Choephori* 668-71**

> ξένοι, λέγοιτ' ἂν εἴ τι δεῖ· πάρεστι γὰρ
> ὁποῖάπερ δόμοισι τοῖσδ' ἐπεικότα,
> καὶ θερμὰ λουτρὰ καὶ πόνων θελκτηρία (670)
> στρωμνὴ δικαίων τ' ὀμμάτων παρουσία.
>
> Strangers, please speak up if you need anything. For we have here the sorts of things that are fitting for this house: hot baths, bedding to soothe your pains, the companionship of civilized faces.

At the risk of putting too much emphasis on the phrase δόμοισι τοῖσδε, although my reading is already anticipated by Sidgwick,[141] I suggest that the proximal demonstrative is strongly deictic, as it points to the house directly behind Clytemnestra, highlighting the structure which lay at the heart of *Agamemnon*, and equally strongly possessive, marking both Clytemnestra's ownership and control over the domain (again, cf. *Agamemnon* 1673). Clytemnestra's diction calls attention to the structure itself and to her ownership in order to recall the house's role in the previous play, and her role in it. To render the phrase δόμοισι τοῖσδε as "a house such as this" fails to give proper emphasis,[142] for it is not a house "such as this" but *this* house *in particular* in which one will appropriately, of course, find warm baths (in which husbands are slaughtered), and bedding (and other fabrics), and the (un)civilized faces of a(n un)kind welcome.

Upon hearing of Orestes' death, Clytemnestra once more refers to the palace with a proximal demonstrative in the vocative ὦ δυσπάλαιστε τῶνδε δωμάτων Ἀρά (692 "Hard to wrestle against Curse of this house"). In a similar move as before, where Aeschylus pointed to "this house" at a moment when the past atrocities committed under its roof were alluded to in the following verses, so here is "this house" indicated when its curse is brought up. For Clytemnestra, "this house" is a space of murders, in which she herself has had a hand.

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[141] Sidgwick 1900: 50.
[142] A common interpretation: e.g., Tucker 1901: 154, often followed by translators.

Cilissa, Orestes' nurse, is the only other character to refer to the palace with ὅδε, and her uses reveal a different perspective from Clytemnestra's on the space. In relating Clytemnestra's "true" reaction to the news of Orestes' death, Cilissa reports (737-41):

> πρὸς μὲν οἰκέτας
> θέτο σκυθρωπῶν πένθος ὀμμάτων, γέλων
> κεύθουσ᾽ ἐπ᾽ ἔργοις διαπεπραγμένοις καλῶς
> κείνῃ, δόμοις δὲ τοῖσδε παγκάκως ἔχειν, (740)
> φήμης ὕφ᾽, ἧς ἤγγειλαν οἱ ξένοι τορῶς.
>
> Before the household slaves she took on a grief of scowling eyes, concealing a laugh on account of the deeds that have been accomplished, well for *her*, but for this house it is entirely bad because of the report which the guests have reported clearly.

Cilissa's house is like that of the Watchman in *Agamemnon* (18); it is a house which, for the slaves at least, is a space that once was good and prosperous (before Agamemnon left for Troy), but is now in an entirely wretched state (παγκάκως) under the management of Clytemnestra and Aegisthus. To Cilissa, the previous crimes committed inside "this house" were an indistinct jumble, but a manageable one nonetheless (743-7):

> ὦ τάλαιν᾽ ἐγώ,
> ὡς μοι τὰ μὲν παλαιὰ συγκεκραμένα
> ἄλγη δύσοιστα τοῖσδ᾽ ἐν Ἀτρέως δόμοις (745)
> τυχόντ᾽ ἐμὴν ἤλγυνεν ἐν στέρνοις φρένα·
> ἀλλ᾽ οὔτι πω τοιόνδε πῆμ᾽ ἀνεσχόμην·
>
> Wretched me! How the ancient pains, all mixed up, hard to bear, happening in this house of Atreus pained my heart in my chest. But never yet did I endure such a pain as this.

Like Clytemnestra's use of the proximal demonstrative at 692, Cilissa's τοῖσδ᾽ ἐν Ἀτρέως δόμοις has the same effect of forcefully drawing our attention toward the palace. Her final use of ὅδε as a spatial demonstrative adjective operates exactly as her first and reflects her hope that the house's past glory will return (764-5):

> στείχω δ᾽ ἐπ᾽ ἄνδρα τῶνδε λυμαντήριον
> οἴκων, θέλων δὲ τόνδε πεύσεται λόγον.
>
> I am going for the man who ruined this house, and he will gladly learn this story.

Despite the curses on the House of Atreus (first Myrtilus', then Thyestes') and the resulting and unending kin-murders, Cilissa still clings to the belief that the house was good until Agamemnon left and Aegisthus came and destroyed it.

The different applications of the proximal demonstrative adjective to the skene by Clytemnestra and Cilissa reveal two distinct mindsets and perceptions about the space

itself. For the queen, "this house" is the locus of intense, inescapable bloodshed; for the slave, it is a space of former glory, the hope of rejuvenation finally ruined (she thinks) by Orestes' tragic demise.[143]

The restoration of the house comes only in *Eumenides*, but there the terms are transmuted: the demonstrative emphasis given to a particular building—the House of Atreus in *Agamemnon* and *Choephori*, Apollo's temple in *Eumenides*—is replaced with a different spatial focus, the city of Athens. The House of Atreus has been left behind in Argos, replaced at the beginning of the third play of the tetralogy with what appears to be a space of resolution, the Temple of Apollo at Delphi. This is, of course, a red herring, for neither Apollo nor his oracle will be able to settle the conflict of one of the most dysfunctional families in all of Greece.

Both the Pythia and Apollo repeatedly refer to Delphi and Apollo's temple with proximal demonstratives.[144] It is no coincidence, following the uses of the phrase "this house" outlined above, that the first reference to the skene as a "house" comes at line 60 where the ever-faithful Pythia lauds (ultimately quite ironically) Apollo's powers of healing and purification (60-3):

> τἀντεῦθεν ἤδη τῶνδε δεσπότῃ δόμων
> αὐτῷ μελέσθω Λοξίᾳ μεγασθενεῖ·
> ἰατρόμαντις δ᾽ ἐστὶ καὶ τερασκόπος
> καὶ τοῖσιν ἄλλοις δωμάτων καθάρσιος.
>
> Let these matters be a concern for the master of this house, Loxias himself, great and strong; he is a prophet and a healer, an interpreter of omens, a purifier of others' homes.

The horizon of expectation created, in no small part through repetition of the word "home" (60 τῶνδε…δόμων, 63 δωμάτων), is that here at Delphi Apollo in his role as "purifier of homes" will cleanse the House of Atreus of its bloodstained walls and generations of murder, and, more specifically, Orestes of his bloodguilt. Apollo's temple, the trilogy's new setting, is proclaimed as a space for resolution, and Apollo himself states unequivocally that this is why Orestes is now there: "I ordered him to approach my house here as a suppliant in need of purification" (205 καὶ προστραπέσθαι τούσδ᾽ ἐπέστελλον δόμους).

The surety of Apollo's claims, however, is as questionable as Delphi's "Medized" non-authority was to the Athenians in 458 BCE.[145] And it is this real-time political dimension, I submit, that lies beneath the phrase "this house" used of Apollo's temple at the beginning of *Eumenides* and its replacement with other, more Athenocentric phrases once the play relocates to Athens. The movement away from "this house" (Agamemnon's palace, Apollo's temple)[146] to "this land" (Athens) is nearly a

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[143] Cf. Griffith 1995, esp. 73, 80.

[144] 3-4 (τόδ'…μαντεῖον), 11 (ἐς τήνδε γαῖαν), 16 (χώρας τῆσδε), 18 (τοῖσδε…ἐν θρόνοις), 60 (τῶνδε…δόμων), 179 (τῶνδε δωμάτων), 185 (δόμοισι τοῖσδε), 194-5 (χρηστηρίοις ἐν τοῖσδε), 205 (τούσδ'…δόμους), 207 (δόμοισι τοῖσδε).

[145] On Delphi's "Medizing" see Hdt. 7.139-145.1.

[146] In all likelihood, the two structures "looked exactly alike," as Rosenmeyer (1982: 59) suggests.

precondition for the transition from the never ending blood feuds of a single *oikos* to the orderly systems of conflict resolution offered by the institutions of the democratic polis.[147]

Aeschylus redirects the spatial focus of the trilogy from skene to the city and country of Athens. Athena's temple is never indicated with a proximal demonstrative; it is visually central, of course, but never marked as a place to which we should pay much attention. Instead, the linguistic focus moves away from the stage building to "this land," the all-inclusive geographic expanse which unites the *hic et nunc* of the dramatic world with the spatial and temporal reality of the present one. Moreover, there has been a thematic shift in what will happen "here": the threats the Furies pose are not to a family, to an *oikos*, but to the Athens and her territory,[148] and it is this larger communal space that ultimately gives and receives great benefits.[149] What is more, in a beautiful move of ring-composition, Athena predicts that should the Furies leave the city they will long for it like lovers (851-2 ὑμεῖς δ' ἐς ἀλλόφυλον ἐλθοῦσαι χθόνα / γῆς τῆσδ' ἐρασθήσεσθε), a sentiment which recalls the language used by the Chorus to the Herald earlier in the trilogy (*Ag*. 540 ἔρως πατρώιας τῆσδε γῆς σ' ἐγύμνασεν;).[150] This echo further highlights the change in space that has occurred over the course of the three plays.

By no longer placing the same linguistic emphasis on the structure that had been at the heart of two and a third of the trilogy's plays, and instead refocusing on Athens and her territory with the same use of proximal demonstratives, Aeschylus signals that the space of resolution, the place in which vendettas will finally come to an end and Orestes' purification will be unquestioned, is here in Athens. But there is more to it than that. It is only through the demotion or displacement of powerful *oikoi* (the elite) and the elevation of the people (the mass), that society itself can move forward, out of the darkness of *Agamemnon* and into the light of the world offered by the torch lit procession at the close of *Eumenides*, a world that is difficult to separate fully from that of contemporary Athens.

I.3. Scene Change in *Eumenides*

This last point, the blurring of the time and space of *Eumenides* with those of the audience of 458 BCE leads us directly to our next issue: Does the scene change from the Acropolis to the Areopagus in *Eumenides*? It is not unheard of, though certainly quite exceptional, for a Greek tragedy to change locations during a play.[151] Apart from *Eumenides*, the one play for which a change of scene is not debated, scholars have also proposed scene changes in *Persians*, *Choephori*, and *Ajax*, though in the first two plays

[147] See Revermann 2008: 247.
[148] 720, 781, 800, 811, 888.
[149] 762, 773, 834, 869, 884, 890, 902, 915, 978.
[150] On the theme of *poleos erastes* ("lover of the city") see Yatromanolakis 2005.
[151] Apart from *Eumenides*, the one play for which a change of scene is not debated, scholars have also proposed scene changes in *Persians*, *Choephori*, and *Ajax*. Scullion (1994: 67-128) is adamantly opposed to the view that any play other than *Eum*. changes locations mid-play, but his claims regarding *Ajax* (89-128) and Aeschylus' *Aitniai* (87 n. 49, 117), which may have had as many as five changes of scene (see Taplin 1977: 416-18), seem tenuous at best.

the movement from tomb to palace may be thought of more as a "refocusing" than a formal change of scene.[152]

Eumenides begins at Delphi before the Temple of Apollo, then moves to Athens where the dramatic space is now before the Temple of Athena Polias on the Acropolis.[153] One more move may be made from the temple to the Areopagus, though this is hotly contested.[154] The Delphic setting, perhaps visually discernable at the start of the play,[155] is apparent through the Priestess' words by at least line 7 (Φοίβη), if not before (3 τόδ'... μαντεῖον), and is indicated with a proximal demonstrative at line 11 (ἐς τήνδε γαῖαν). Apollo's declaration that Athena will oversee the trial of Orestes (224) allows the audience to know that they are in Athens when Orestes begins speaking at 235 (ἄνασσ' Ἀθάνα). The temple edifice and statue of Athena, visible to the audience before any lines are spoken, are named as Orestes continues (242 πρόσειμι δῶμα καὶ βρέτας τὸ σόν, θεά).[156] Firmly located in Athens, the play now refers to "this land" with exceptional frequency.[157]

In establishing the trial scene, Athena uses ὅδε to delimit or redefine (or perhaps further define) the performance space as the *bouleuterion* (566-73):

> κήρυσσε, κῆρυξ, καὶ στρατὸν κατειργαθοῦ,
> εἰς οὐρανὸν δὲ διάτορος Τυρσηνικὴ
> σάλπιγξ βροτείου πνεύματος πλησθεῖσα
> ὑπέρτονον γήρυμα φαινέτω στρατῷ.
> πλησθέντος γὰρ τοῦδε βουλευτηρίου
> σιγᾶν ἀρήγει καὶ μαθεῖν θεσμοὺς ἐμούς
> πόλιν τε πᾶσαν εἰς τὸν αἰανῆ χρόνον
> καὶ τούσδ', ὅπως ἂν εὖ καταγνωσθῇ δίκη.
>
> Convene the people, herald, and call them to order; let the Etruscan trumpet, piercing to heaven, as it is filled with mortal breath, make a blaring voice ring

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[152] Dale's (1969: 119-20) idea of "refocusing," her widely adopted term for describing the movement from one space on the stage to another is certainly useful, but not as fully developed as Rosenmeyer's (1982: 60) description of the relationship of tomb to skene as "a comprehensive space that subsumes both" the action performed at the tomb and that performed at the palace. The audience is, of course, fully aware of both spaces, regardless of where the action is centered.

[153] Sommerstein (1989: 123) places the statue near the skene; Taplin (1977: 386 n. 1) in the orchestra; Meineck (1998: 127) suggests that because the trip to Athens has already been clearly forecast and Orestes makes an appeal to Athena "it would not have been necessary to set an actual representation of Athena's statue on stage." This last interpretation seems to be odds with lines 259 (περὶ βρέτει πλεχθεὶς θεᾶς ἀμβρότου) and 409 (βρέτας τε τοὐμὸν τῷδ' ἐφημένῳ ξένῳ).

[154] Scullion (1994: 77-86), opposed to Taplin (1977: 390-2) and others (see bibl. in Taplin p. 391 n. 1), is strongly against a change of scene, arguing, in part, that Athena's use of deictic pronouns (685 πάγον δ' †Ἄρειον† τόνδ'; 687-8 πόλιν νεόπτολιν τήνδ' ὑψίπυργον) does not definitively prove that such a change occurred.

[155] Sommerstein (1989: 79) suggests that the altar of Apollo Agyieus (*Ag*. 1081) and the pillar of Hermes (*Ag*. 515, *Cho*. 1) may have been replaced at the start of the third play with tripods, thus allowing the audience to recognize the new setting before any lines are spoken.

[156] Podlecki's (1989: 76) emendation of πάρειμι is unnecessary for, as Wedd (1895: 142) has already noted, πρόσειμι is "pregnant" and means "have come and am present at."

[157] 288, 688, 720, 762, 773, 781, 800, 811, 834, 852, 869, 884, 888, 890, 902, 915, 978.

clear to the people. For now that this council-chamber is being filled up it is proper both for the entire city into time eternal and for these people here to be silent and learn my ordinances so that this case may be decided well.

At this point there are no textual clues to signal that we are no longer on the Acropolis. Apollo, answering Orestes' query whether he acted justly or not in murdering his mother, turns toward the jurors (and/or audience) and says (614-15):

λέξω πρὸς ὑμᾶς, τόνδ' Ἀθηναίας μέγαν
θεσμόν, δικαίως, μάντις ὢν δ' οὐ ψεύσομαι.

I shall say to you, this great ordinance of Athena here, [that Orestes' killed] with justice, and I, because I am a seer, shall not be lying.

The pairing of a second person with an appositive proximal demonstrative is relatively unusual, though here the sense is very clearly spatial. What is remarkable, however, is Athena's use of the medial demonstrative to refer to the *bouleuterion* at 684 and 704, and her use of the proximal demonstrative at 685 and 688 to refer to the Areopagus.

***Eumenides* 681-90**

κλύοιτ' ἂν ἤδη θεσμόν, Ἀττικὸς λεώς,
πρώτας δίκας κρίνοντες αἵματος χυτοῦ.
ἔσται δὲ καὶ τὸ λοιπὸν Αἰγέως στρατῷ
αἰεὶ δικαστῶν τοῦτο βουλευτήριον.
πάγον δ' †Ἄρειον† τόνδ', Ἀμαζόνων ἕδραν (685)
σκηνάς θ', ὅτ' ἦλθον Θησέως κατὰ φθόνον
στρατηλατοῦσαι, καὶ πόλιν νεόπτολιν
τήνδ' ὑψίπυργον ἀντεπύργωσαν τότε,
Ἄρει δ' ἔθυον, ἔνθεν ἔστ' ἐπώνυμος
πέτρα πάγος τ' Ἄρειος·

Please hear now my ordinance, people of Attica, as you judge the first trial of bloodshed. There will be also in the future for Aegeus' host always that *bouleuterion*. And <they will sit on> this hill [of Ares], the Amazon's base and camp when they came with their army, resentful of Theseus, and then did they fortify this newly built, high-walled citadel. And they used to sacrifice to Ares, whence the name for this crag and hill, the Hill of Ares.

Let us begin with 685 (πάγον δ' †Ἄρειον† τόνδ'). Much debate has constellated around this demonstrative in attempts to prove or disprove whether or not the play moves from the Acropolis to the Areopagus between 488 and 685, a matter complicated to some extent by the uncertainty of the text.[158] Those in favor of a change of scene interpret ὅδε

[158] On this issue see Taplin 1977: 395-401.

as clearly indicating Athena's present location, which must be the Areopagus.[159] And without denigrating this position—for indeed it is true that proximal demonstratives can be and often are used to indicate the present space, as we have already seen—it is important to consider that ὅδε is by no means constrained to this meaning and can indicate a space or thing at a certain distance from the speaker, but very present in his/her thoughts.[160] But does our understanding of the scene change if Ἄρειον, the reading of the manuscripts, is not what Aeschylus actually wrote? It may, in fact, be the case that Ἄρειον is an intrusive gloss, perhaps replacing ἑδοῦνται (Weil) or ἑδεῖται (Wecklein).[161] If so, then we would have the anomalous use (twice) of a proximal demonstrative used outside of a prologue to indicate a space that has not previously been defined. If "this hill" is not deictic at 685 and 688, then the demonstratives must indicate the cognitive, not physical, presence of the Hill of Ares and lend a vividness to Athena's aetiological digression. The real issue with this interpretation is that although proximal demonstratives do at times refer to something present in one's mind, such references are usually to people, not places.[162]

Let us now consider the medial demonstratives at 684 (passage above) and 704.

***Eumenides* 700-6**

τοιόνδε τοι ταρβοῦντες ἐνδίκως σέβας
ἔρυμά τε χώρας καὶ πόλεως σωτήριον
ἔχοιτ᾽ ἂν οἷον οὔτις ἀνθρώπων ἔχει,
οὔτ᾽ ἐν Σκύθησιν οὔτε Πέλοπος ἐν τόποις.
κερδῶν ἄθικτον τοῦτο βουλευτήριον,
αἰδοῖον, ὀξύθυμον, εὐδόντων ὕπερ
ἐγρηγορὸς φρούρημα γῆς καθίσταμαι.

If, you know, you justly fear a revered thing as this, you will have a bulwark for your land and a source of safety for your city, the sort nobody else has, not those in Scythia nor those in the regions of Pelops. That *bouleuterion* I establish as

[159] See Taplin 1977: 390-2. It is worth noting that the demonstrative in the appositive phrase πόλιν νεόπτολιν τήνδ᾽ ὑψίπυργον (687-8) is primarily anaphoric, though as it refers back to a space (the Areopagus) indicated with a proximal demonstrative there is a secondary or simultaneous deictic quality.

[160] Scullion 1994: 78: "the deictic pronouns prove nothing; Athena could indicate with them either 'this hill of Ares (we're standing on)' or 'this hill of Ares (right across from us)'." Also Ridgway 1907: 168; Wilamowitz-Moellendorff 1914: 182. A gesture issued by the actor would, of course, make this ambiguity clear in performance. Müller (1833: 107-8) proposed that the Areopagus was depicted on one of the periacti, and it is at this that Athena points, but periacti are no longer regarded as part of the fifth-century theater.

[161] A verb of sitting normally comes between a disyllabic, line-initial word indicating a location (hill, altar, etc.) and the proximal demonstrative adjective modifying it: cf. A. *Suppl*. 189 (πάγον προσίζειν τόνδ' ἀγωνίων θεῶν); E. *Her*. 48 (βωμὸν καθίζω τόνδε σωτῆρος Διός).

[162] The proximal demonstrative at E. *Andr*. 735, be it dative or accusative, is anaphoric of πόλις τις (734). E. *Rh*. 115 is a more poignant example. Fantuzzi (2006) is correct, I believe, in favoring Schaefer's reading of νικώμενος μὲν τήνδε μὴ οὐ μόλῃς πόλιν over Cobet's νικώμενος μὲν οὔτι μὴ μόλῃς πάλιν, for the former requires only the transposition of two words of the paradosis. Whether or not the demonstrative is deictic is another matter. Without a gesture, however, τήνδ'…πόλιν is best understood either as anaphoric, the referent Troy being understood, or as possessive. In either case, Fantuzzi's idea that Aeneas uses the demonstrative to "make the idea of his beloved city more vivid, and thus to make the fear of not returning to it more emotionally powerful" is surely right.

> untouched by [thoughts of] gain, respected, keen-spirited, a wakeful watchman of the land for those who are asleep.

In both passages the use of a medial demonstrative to describe a present space is aberrant and some rationale for Athena's diction must be sought.[163] If Charles Bain is correct in his analysis of demonstratives in Sophocles—and I am doubtful he is—it is possible that the post-caesural position of τοῦτο may also add emphasis, lending it a much stronger, more deictic force roughly equivalent to τόδε.[164] But there are various other ways to interpret the phrase τοῦτο βουλευτήριον (684). Following the plural imperative and vocative address κλύοιτ' ἂν ἤδη θεσμόν, Ἀττικὸς λεώς (681),[165] it may be strongly second person: "There will be also in the future for Aegeus' host always that *bouleuterion* of yours."[166] If heard as such the second person resonance here may contribute to the merging of the Athenian jurors onstage with the fifth-century Athenians of the audience. Alternatively, or perhaps additionally, the medial demonstrative and its inherent distance may work in conjunction with the future tense (683 ἔσται): the present, ongoing *bouleuterion* should be thought of in the present; the *bouleuterion* of the future, the Areopagite Council of fifth-century Athens, is thus distant from Athena's thoughts in both space and time. At 704, then, the use of οὗτος is both anaphoric of 685 (πάγον δ' †Ἄρειον† τόνδ') and, necessarily, possessive in the same way as it was at 684, a sense made stronger by the repetition of the phrase τοῦτο βουλευτήριον.

But this evidence is not yet enough to conclude with any sort of definitiveness that there is, in fact, no change of scene. Before the change of venue from Delphi to the Acropolis takes place it is repeatedly signaled within the play,[167] thereby readying the audience for their relocation. Based on Aeschylus' use of demonstrative adjectives and pronouns to indicate the location at the beginning of a play, we may safely say that the change of scene to the Acropolis is in keeping with the "established" practice of first identifying a location and then reinforcing it with a proximal demonstrative, while the purported change here to the Areopagus is not. But this issue cannot be resolved by simply arguing for or against the established practices of staging,[168] the normal usages of demonstratives,[169] or the "logic" of the parade route of the play's closing procession.[170] The discomfiture that many have felt in moving from the Acropolis to the Areopagus can be assuaged, perhaps, in understanding Aeschylus' motivation for creating what is, at least textually, a blurring of space(s) and time(s).[171] The indistinct, or chronotopically

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[163] In fact, these are the only examples of such a use in all of Aeschylus and in the plays of Sophocles and Euripides discussed herein.
[164] See Bain 1913: 7-8.
[165] Also ἔχοιτ' ἂν (702).
[166] Cf. Lys. 12.4 where ταύτην τὴν γῆν seems to indicate both a second person and a temporal remove.
[167] Scullion 1994: 110.
[168] Wecklein 1887: 62-9; Pickard-Cambridge 1946: 45; Scullion 1994: 77-88; Taplin 1977: 390-1.
[169] Ridgway 1907: 168; Scullion 1994: 78.
[170] Ridgway 1907: 168; Wilamowitz-Moellendorff 1914: 182.
[171] Verrall's (1908: 187) remarks on the subject are quite sound: "The foundation-speech of Athena (*vv.* 684 foll.) conveys, and must be intended to convey, the impression, that it is spoken on the Areopagus. This point however cannot with any advantage be debated. Each reader must consider for himself, whether that is in fact the impression which he receives." Paley (1879: 640) approached the issue in a similar yet less yielding manner: "There is no reason to conclude that the scene is still in the Acropolis…. The whole weight and solemnity of the institution depends on the illusion, that the affair is now transacted *in* the

ambiguous space in which the trilogy concludes—the Acropolis-Areopagus, the Athens of the past and the present—is the only place(s) and time(s) appropriate for the resolution of the bloody chaos with which *Agamemnon* began. For it is only by functionally removing the House (and Apollo's temple), deemphasizing it as an important, meaningful space, and replacing it with a larger, civic space (Athens) and institution (the Areopagite council) that discord can be resolved peacefully and without further violence.

I.4. Other Spaces

As mentioned at the outset of this section, it is unusual for a proximal demonstrative to indicate anything other than the skene or the region of the dramatic setting, and the exceptions to this general rule are worth noting. The various sites Orestes' aged Attendant points out to him at the beginning of Sophocles' *Electra* (4-8), the river Nile in Euripides' *Helen* (1), or even the city of Troy itself, gestured toward by Poseidon in *Trojan Women* (22), to name but a few, are all examples of diegetic spaces which are visible to those onstage, and thus can be referred to deictically with proximal or medial demonstratives (usually the former), but elude sensorial perception by the audience. In general, these spaces fade almost as soon as they are mentioned; their purpose being to help to situate the dramatic action.[172]

Another example of diegetic space, though perhaps best classified as "narrative space," is the type found in speeches which relate past actions. Oedipus' recollection of his fateful encounter with his father, Laius, is a good example (*OT* 798-805):

> στείχων δ' ἱκνοῦμαι τούσδε τοὺς χώρους ἐν οἷς
> σὺ τὸν τύραννον τοῦτον ὄλλυσθαι λέγεις.
> καί σοι, γύναι, τἀληθὲς ἐξερῶ. τριπλῆς (800)
> ὅτ' ἦ κελεύθου τῆσδ' ὁδοιπορῶν πέλας,
> ἐνταῦθά μοι κῆρυξ τε κἀπὶ πωλικῆς
> ἀνὴρ ἀπήνης ἐμβεβώς, οἷον σὺ φής,
> ξυνηντίαζον· κἀξ ὁδοῦ μ' ὅ θ' ἡγεμὼν
> αὐτός θ' ὁ πρέσβυς πρὸς βίαν ἠλαυνέτην. (805)
>
> As I am going I come to these places, in which you say that ruler perished. And to you, woman, I shall speak the truth. When I was walking near this triple path, there a herald and a man riding on a horse-drawn wagon encountered me, a man of the sort you say. And the leader and the old man himself tried to drive me off the road by force.

Areopagus itself" (italics original). The very idea of "illusion" or an intended "impression" has recently been developed with more sophistication by Jouanna (2009: 86-9), who argues that in unifying the two geographically distinct spaces, Acropolis and Areopagus, Aeschylus intensifies a "profound unity": Athena acting religiously in protecting a suppliant and politically in establishing the Areopagus court. Revermann (2008: 248) notes that at the end of the trilogy "justice has become not the justice of Athena, daughter of Zeus, or the justice of the people of Athens, but a peculiar mix of both." I would add to this that the "peculiar mix" of justice is perfectly matched by the mixing of two distinct spaces: the Acropolis and the Areopagus.

[172] Of course, such a marked reference to Troy at *Tro*. 20 cannot help but linger in the background of the audience's thoughts as they witness the horrid aftermath of the destruction of a once great city.

One may properly claim that τούσδε τοὺς χώρους is anaphoric of 733-4, particularly with the relative clause ἐν οἷς… λέγεις; however, the use of proximal demonstratives of space (798 τούσδε τοὺς χώρους; 801 κελεύθου τῆσδ') also lends a vividness to Oedipus' story.[173] It is not the factual details alone which make his account captivating; the engaging language with which it is revealed also contributes to making present the crossroads at which father and son met years before and miles away.

A particularly unusual use of diegetic space, in part for how late into the play it occurs, is *Philoctetes* 800. Philoctetes, in the throes of pain, begs Neoptolemus to immolate him just as he himself had done previously for Heracles (799-801):

> ὦ τέκνον, ὦ γενναῖον, ἀλλὰ συλλαβὼν
> τῷ Λημνίῳ τῷδ' ἀνακαλουμένῳ πυρὶ
> ἔμπρησον, ὦ γενναῖε·
>
> Son, noble one, take me and burn me with this ritually summoned Lemnian fire, noble one.

And while it would be convenient to declare simply that in the phrase τῷ Λημνίῳ τῷδ' ἀνακαλουμένῳ πυρὶ (800) the proximal demonstrative points to the Moschylos volcano on Lemnos, the island's primary geographical feature regardless of whether or not one actually existed,[174] this reading is not as simple or, indeed, as accurate as it may at first appear. If we are to accept, with Walter Burkert, anticipated by Schneidewin-Radermacher,[175] that "ἀνακαλεῖσθαι is a verb of ritual," and should not here be translated as "called" or "known as," as many continue to insist,[176] but is best rendered "ritually summoned," then the spatial connotation of ὅδε becomes a bit more complex.[177] What I suggest is that the language Philoctetes employs in his call for fire is doubly motivated. We may first cite Philoctetes' elevated emotional state (to put it lightly!) as cause for the heavy use of proximal demonstratives in 782-809.[178] The second factor is,

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[173] Kamerbeek 1967: 164: "τούσδε τοὺς χώρους: refers to 733, 4. τούσδε: the locality is before his mind's eye, cf. τῆσδε 801." Some may interpret the shift from the narrative imperfect to the historical present as lending a vividness to the narrative—a reading premised on *De Subl.* 25 (ὅταν γε μὴν τὰ παρεληλυθότα τοῖς χρόνοις εἰσάγῃς ὡς γινόμενα καὶ παρόντα, οὐ διήγησιν ἔτι τὸν λόγον ἀλλ' ἐναγώνιον πρᾶγμα ποιήσεις.)—though Sicking and Stork (1997) have made a strong case against reading the historical present tense in this way. They also argue that *De Subl.* 25 proffers an interpretation which itself reflects anachronism in its own understanding of the use and function of the historical present tense in Classical Greek. See too Rijksbaron 2006: 129; Rijksbaron 2002: 257-63.

[174] In literary texts and commentaries there is no doubt that a volcano existed on Lemnos, but the geological evidence for such a formation is lacking (see the sources given in Burkert 1970: 5 nn. 2, 4; Torretti 1997: 80-1). Forsyth (1974) suggests that this lack does not eliminate the possibility of fumarolic activity on the island, and that Lemnian fire may refer to the flames produced in these circumstances. On "Lemnian fire" see too the excellent work of Martin 1987.

[175] Schneidewin-Radermacher 1911: 91.

[176] E.g., Lloyd-Jones 1994: 333: "this fire that is invoked as Lemnian."

[177] Burkert 1970: 5. Schneidewin (1855: 221) was the first to propose "summoned up" (*invocari solicitus*). Also Jebb 1932: 130: "yon fire, *famed as* Lemnian" (italics original).

[178] 783, 788, 792, 795, 800, 802, 807. If we accept Bain's (1913: 7-8) idea that a medial demonstrative following the caesura can be equally emphatic, then we may add 803.

perhaps quite obviously, their presence on the island of Lemnos.[179] The use of ὅδε is, then, unquestionably highly emotional, but also playful (at least on the part of Sophocles) as it suggests a very literal interpretation of Lemnian fire as coming from the (real or imagined) volcano on Lemnos, even if "true" Lemnian fire, as Burkert has argued, is one that is conjured (perhaps through a bronze mirror) for a purifactory ritual.[180] In categorizing the proximal demonstrative here, it is best to understand it as an example of object deixis—the fire Philoctetes so desperately requests is already present before his mind's eye—though the play's setting necessarily demands that τῷδε is also heard (secondarily) as spatial.

One occurrence from *Antigone* may not be that anomalous, but it is certainly worth mentioning as an example of how proximal demonstratives mark space vividly. Creon begins his final words to Haemon by responding to his claim that his father does not want to listen to him (758-9):

> ἄληθες; ἀλλ᾽ οὐ, τόνδ᾽ Ὄλυμπον, ἴσθ᾽ ὅτι,
> χαίρων ἔτι ψόγοισι δεννάσεις ἐμέ.
>
> What! Well, you won't, by Olympus here, be sure of that, continue to insult me with your reproaches and get away with it.

As Griffith notes, μά, often omitted in negative oaths, is to be understood with τόνδ᾽ Ὄλυμπον; the phrase itself refers to the skies above.[181] The lone comparandum is *Ajax* 1389, where Teucer, furious at Agamemnon and Menelaus' wish to deprive Ajax of a proper burial, fumes (1389-91):

> τοιγάρ σφ᾽ Ὀλύμπου τοῦδ᾽ ὁ πρεσβεύων πατὴρ
> μνήμων τ᾽ Ἐρινὺς καὶ τελεσφόρος Δίκη
> κακοὺς κακῶς φθείρειαν
>
> Therefore may the father, ruler of Olympus here, unforgetting Fury and accomplishing Justice destroy those horrible men horribly.

These two instances of Ὀλύμπος modified by a proximal demonstrative adjective are noteworthy if only to illustrate the dynamism language has at creating and calling attention to space. In each example ὅδε functions as a linguistic mark of heightened emotion; it helps to signal the character's rage. At the same time, in the open-air theater the phrase "Olympus here," where Olympus is used synonymously for sky,[182] calls the

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[179] Nauck-Schneidewin 1855: 221: "Philoktet fordert also mit erzwungenem Humor (vgl. 759) den Neoptolemus auf, ihn in Λήμνιον πῦρ, welches hier im vollen Sinne Λήμνιον sei, zu schleuern. Vgl. 986. Daher ist ἀνακαλουμένῳ, wofür man ἀνακυκλουμένῳ geschrieben hat, zu fassen entweder *ore hominum celebratus ignis*, oder *invocari solitus*, so oft die Schmerzen mich folterten." Radermacher (Schneidewin-Radermacher 1911: 91), in his revised edition of Nauck-Schneidewin, omits the words "mit erzwungenem Humor" in this passage and also the mention of a "forced smile" ("erzwungenem Lächeln") in Nauck-Schneidewin's (1855: 218) note on 759.

[180] Burkert 1970: 4-7.

[181] Griffith 1999: 251.

[182] As elsewhere in Sophocles: *Aj*. 1389, *Ant*. 605, *OT* 1088, *OC* 1651.

spectator's attention upward; the light shining down from above, in turn, gives assurance that the speaker's words will be accomplished.[183]

One notable instance where the language suggests a spatial feature which may or may not be present onstage is the opening of *Oedipus Tyrannus*. Oedipus' first words are (1-3):

> Ὦ τέκνα, Κάδμου τοῦ πάλαι νέα τροφή,
> τίνας ποθ' ἕδρας τάσδε μοι θοάζετε
> ἱκτηρίοις κλάδοισιν ἐξεστεμμένοι;
>
> Children, last-born charges of Cadmus long ago, why ever are you sitting here before me with suppliant branches, garlanded?

At first blush the phrase ἕδρας τάσδε means nothing more than "these seats here." Yet ἕδρα is often used to mean "posture" or "position," frequently of a suppliant (as here). What we are left with, then, is the question of whether or not ἕδρας τάσδε means "these seats here" (of the altars) or "these suppliant positions." The difference is slight, even negligible since in either case we know that they are seated at Oedipus' altars (15-16 προσήμεθα βωμοῖσι τοῖς σοῖς). If we are to make a decision based on Sophocles' normal use of spatially deictic demonstrative adjectives, however, then we should understand ἕδρας τάσδε as an instance of situational deixis.[184]

I.5. Spatial Adverbs

As discussed in the preceding pages, the tragic scene is regularly set and reinforced by the use of ὅδε. This section examines the adverbial uses of τάδε, τῇδε, ταύτῃ, and δεῦρο.

I.5.a. Adverbial Uses of τάδε

The neuter plural demonstrative pronoun τάδε can be used to indicate the present location of the speaker. Nearly all discussions of τάδε meaning "here" turn for support to Hermocrates' speech in Thucydides (6.77):

> Ἀλλ' οὐ γὰρ δὴ τὴν τῶν Ἀθηναίων εὐκατηγόρητον οὖσαν
> πόλιν νῦν ἥκομεν ἀποφανοῦντες ἐν εἰδόσιν ὅσα ἀδικεῖ, πολὺ
> δὲ μᾶλλον ἡμᾶς αὐτοὺς αἰτιασόμενοι ὅτι ἔχοντες παραδεί-
> γματα τῶν τ' ἐκεῖ Ἑλλήνων ὡς ἐδουλώθησαν οὐκ ἀμύνοντες
> σφίσιν αὐτοῖς, καὶ νῦν ἐφ' ἡμᾶς ταὐτὰ παρόντα σοφίσματα,
> Λεοντίνων τε ξυγγενῶν κατοικίσεις καὶ Ἐγεσταίων ξυμμάχων

[183] Cf. my remarks in §I.5.b on *Ph.* 1329-31 (p.54).

[184] Kamerbeek (1967: 32) draws the same conclusion in evaluating the indefinite pronoun: "ἕδρα may be taken as concrete ('seat') or as abstract ('sitting'), but τίνας favours the second view: so our passage had better not be listed with the instances of the accusative with κεῖσθαι, στῆναι, ἧσθαι denoting the place occupied, as is done by K.-G. I 313 Anm. 13. The accusative is internal: 'why are you sitting thus', but the concrete 'these seats' is implied in the phrase."

ἐπικουρίας, οὐ ξυστραφέντες βουλόμεθα προθυμότερον δεῖξαι
αὐτοῖς ὅτι οὐκ Ἴωνες τάδε εἰσὶν οὐδ' Ἑλλησπόντιοι καὶ
νησιῶται, οἳ δεσπότην ἢ Μῆδον ἢ ἕνα γέ τινα αἰεὶ μετα-
βάλλοντες δουλοῦνται, ἀλλὰ Δωριῆς ἐλεύθεροι ἀπ' αὐτονόμου
τῆς Πελοποννήσου τὴν Σικελίαν οἰκοῦντες.

But we are not now come to declare to an audience familiar with them the misdeeds of a state so open to accusation as is the Athenian, but much rather to blame ourselves, who, with the warnings we possess in the Hellenes in those parts that have been enslaved through not supporting each other, and seeing the same sophisms being now tried upon ourselves—such as restorations of Leontine kinsfolk and support of Egestaean allies—do not stand together and resolutely show them that here are no Ionians, or Hellespontines, or islanders, who change continually, but always serve a master, sometimes the Mede and sometimes some other, but free Dorians from independent Peloponnese, dwelling in Sicily.[185]

But how rigid is our determination to read the proximal demonstrative pronoun in the phrase δεῖξαι αὐτοῖς ὅτι οὐκ Ἴωνες τάδε εἰσίν as meaning "here"? Kenneth Dover translates similarly to Richard Crawley as "It's not Ionians here,"[186] while Thomas Hobbes translates the same phrase as "make them to know that we be not Ionians,"[187] emphasizing the demonstrative's close association with the first person rather than its spatial aspect. And for support we need look no further than the opening verses of Aeschylus' *Persians* (1-2):[188]

τάδε μὲν Περσῶν τῶν οἰχομένων
Ἑλλάδ' ἐς αἶαν πιστὰ καλεῖται

We here are called the trusty [councilors] of the Persians who are on their way to the land of Greece.

As Alexander Garvie explains, "The phrase with the deictic τάδε is equivalent to οἵδε καλούμεθα, but the pronoun has been assimilated to the gender of the neuter predicate, so that the whole expression becomes third, rather than first, person."[189] But Garvie's translation ("we here are called the faithful (counsellors)"),[190] as too mine above, insists on a strong, but not exclusive, spatial element. Indeed, in the examples to be adduced below, it is nearly impossible to declare with any definitiveness that τάδε is spatial (only) and not (also) first person.

[185] Crawley 1914: 454.
[186] Dover 1965: 81.
[187] Hobbes 1822: 355.
[188] The opening lines are, of course, adapted from Phrynichus' *Phoenissae*: τάδ' ἐστὶ Περσῶν τῶν πάλαι βεβηκότων.
[189] Garvie 2009: 49.
[190] Garvie 2009: 49.

***Orestes* 1506-9**

Ορ. ποῦ ᾽στιν οὗτος ὃς πέφευγεν ἐκ δόμων τοὐμὸν ξίφος;
Φρ. προσκυνῶ σ᾽, ἄναξ, νόμοισι βαρβάροισι προσπίτνων.
Ορ. οὐκ ἐν Ἰλίῳ τάδ᾽ ἐστὶν ἀλλ᾽ ἐν Ἀργείαι χθονί.
Φρ. πανταχοῦ ζῆν ἡδὺ μᾶλλον ἢ θανεῖν τοῖς σώφροσιν.

Or. Where is that guy who fled my sword from the house?
Phr. I am prostrating myself before you, lord, supplicating in the barbarian custom.
Or. Here is not in Ilium, but in the Argive land.
Phr. Everywhere do prudent men consider it sweeter to live than to die.

Orestes' οὐκ ἐν Ἰλίῳ τάδ᾽ ἐστὶν (1508) is primarily spatial; the demonstrative properly denotes the area around, i.e. "these things here," which are located within a larger spatial frame (Argos, not Ilium). At the same time, given *Persians* 1-2 it is difficult—and unnecessary—to discount the possibility that τάδ᾽ ἐστίν was not also heard as equivalent to οἵδε ἐσμέν.

Let us look at the rest of the evidence.

***Trojan Women* 98-100**

ἄνα, δύσδαιμον· πεδόθεν κεφαλὴν
ἐπάειρε δέρην <τ᾽>· οὐκέτι Τροία
τάδε καὶ βασιλῆς ἐσμεν Τροίας.

Get up, wretched woman. Lift your head and neck from the ground. No longer does Troy exist here, and we are no longer Trojan queens.

***Andromache* 168-9**

γνῶναί θ᾽ ἵν᾽ εἶ γῆς. οὐ γάρ ἐσθ᾽ Ἕκτωρ τάδε,
οὐ Πρίαμος οὐδὲ χρυσός, ἀλλ᾽ Ἑλλὰς πόλις.

Know where in the world you are. For there is no Hector here, no Priam, no gold. This is a Greek city.

***Cyclops* 203-5**

ἄνεχε πάρεχε· τί τάδε; τίς ἡ ῥαιθυμία;
τί βακχιάζετ᾽; οὐχὶ Διόνυσος τάδε,
οὐ κρόταλα χαλκοῦ τυμπάνων τ᾽ ἀράγματα.

Hold on! Yield! What is this? What is this recreation? Why are you playing the Bacchant? There is no Dionysus here, no castanets made of bronze and crashings of drums.

Nicolaus Wecklein characterizes Hermione's expression in *Andromache* as "harsh,"[191] an interpretation expanded by P.T. Stevens who describes this use of τάδε here and

[191] Wecklein 1911: 29: "eine bittere Redeweise."

elsewhere as having "a sarcastic or contemptuous connotation."[192] And this is certainly correct for the passages above. One passage which does not conform to this rubric—omitted in the comparanda cited by Stevens—is *Cyclops* 63-8:

> οὐ τάδε Βρόμιος, οὐ τάδε χοροὶ
> Βάκχαι τε θυρσοφόροι,
> οὐ τυμπάνων ἀλαλαγμοί, (65)
> οὐκ οἴνου χλωραὶ σταγόνες (67)
> κρήναις παρ᾽ ὑδροχύτοις·
>
> There is no Bromius here, no choruses here, and thyrsus-carrying Bacchants, no bangings of drums, no fresh drops of wine by the gushing springs.

The difference in tone here—more nostalgic than sarcastic or contemptuous—may be accounted for by the heavily ironic (both intra- and extra-dramatically) claim made by the Chorus as they sing and dance at a festival in honor of Dionysus that there "is no Bromius here, no choruses."[193] To this we may compare Euripides' *Hypsipyle* fr. I.ii.9-11:

> οὐ τάδε πήνας, οὐ τάδε κερκίδος
> ἱστοτόνου παραμύθια Λήμνια
> Μοῦσα θέλει με κρέκειν
>
> These are not the Lemnian consolations of the bobbin-thread, of the shuttle stretched on the loom, the Muse wants me to sing

G.W. Bond compares this passage to *Cyclops* 63 (οὐ τάδε Βρόμιος, οὐ τάδε χοροί), and says that "τάδε means in effect 'here'."[194] Better, however, is the interpretation offered more recently by Cropp who translates these lines as "These are not the Lemnian songs for relieving the labour of the weft-thread and web-stretching shuttle…."[195] Although there is an obvious similarity between these verses of *Hypsipyle* and the passages above which employ a similar construction, here τάδε is best understood as an example of situational deixis ("these words I am now saying") and refers to the current song. And although the type of deixis may be different from that of *Cyclops* 63, the tone is also one of nostalgia.

What is more important for our larger discussion of spatial deixis, however, is how these adverbial uses of τάδε would have been understood. When adverbial τάδε follows a negative it seems to denote the present space. And yet this still may not be the

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[192] Stevens 1971: 116-17. *Ody*. 1.226 (ἐπεὶ οὐκ ἔρανος τάδε γ᾽ ἐστίν), included among Stevens' comparanda, is not only sarcastic, but there τάδε quite emphatically calls attention to the space itself, the halls of Odysseus which do not, and have not for some time, enjoyed a communal dinner.

[193] Bierl 2001: 78.

[194] Bond 1963: 65. The translation by Jouan and van Looy (2002: 180), "Non, ce ne sont point ici les tissues, ce n'est point la navette qui resserre la trame, ma consolation à Lemnos, que la Muse m' invite à chanter," also interprets τάδε as spatial.

[195] Collard, Cropp, and Gibert 2004: 191. Collard's translation has been altered slightly in Collard and Cropp (2008: 267): "These are not the Lemnian songs, relieving …."

only way to construe this phrase. The bareness of the expression—a simple neuter plural demonstrative pronoun in apposition to a singular noun—may in many cases (*Or*. 1508; *Tro*. 99; *Cyc*. 63, 203) just as easily be read as situational,[196] even if in the appendices the above passages are listed as examples of spatial deixis. Although τάδε has the capacity to refer to the first person, the present space, and the ongoing situation, and thus a precise or irrefutable terminological assignation of the preceding examples is impossible, this is more a testament to the power the proximal demonstrative has of engaging an audience than a deficiency in lexical precision. If anything, we may begin to get a clearer understanding of the close relationship between the situation onstage and the spatial setting in tragedy; or, to put it otherwise, the dramatic situation itself is inseparable from the space in which it transpires.

I.5.b. Adverbial Uses of τῇδε and ταύτῃ

Little need be said of these adverbs as they conform to the "rules" of proximal and medial demonstratives set out previously: τῇδε refers to what is nearer to the speaker; ταύτῃ to what is further away. Broadly speaking, τῇδε refers to the present location of the speaker, but it is used both in the sense of "here where I am now" and "(over) here by me" / "this way." A clear example of adverbial ταύτῃ comes from *Philoctetes* where it is juxtaposed with τῇδε and gives a nice glimpse into the gestures that would have accompanied the words (1329-31):[197]

> καὶ παῦλαν ἴσθι τῆσδε μή ποτ᾽ ἂν τυχεῖν
> νόσου βαρείας, ἕως ἂν αὐτὸς ἥλιος
> ταύτῃ μὲν αἴρῃ, τῇδε δ᾽ αὖ δύνῃ πάλιν,
>
> And know that you will never have respite from awful sickness, as long as the same sun[198] rises over there and sets again over here

As we hear those words we imagine Neoptolemus raising his arm first to the East (ταύτῃ), and then to the West (τῇδε); the sun blazing down upon us gives surety to his words.[199]

As an example of how these adverbs can clue us into the lost proxemics of the originals we need only examine the Chorus' entrance in *Cyclops*. They begin their first

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[196] An interesting comparandum seldom brought into this discussion is *OT* 1329-30 (Ἀπόλλων τάδ᾽ ἦν, Ἀπόλλων, φίλοι, / ὁ κακὰ κακὰ τελῶν ἐμὰ τάδ᾽ ἐμὰ πάθεα). There are two ways to understand τάδε here: it can be construed with κακά in the following verse, or it can stand on its own in the phrase Ἀπόλλων τάδ᾽ ἦν ("this was Apollo"). Both ways should be considered examples of situational deixis (cf. *OT* 1318), but, the similarity of Ἀπόλλων τάδ᾽ ἦν to, e.g., οὐ τάδε Βρόμιος, does give cause for pause. Dawe (1982: 232) implies that Eur. *Cyc*. 63, 204, and *Andr*. 16 may be situational.

[197] See too *Cyc*. 685.

[198] Webster's (1970: 151) idea that "οὗτος 'yonder Sun' is expected" is entirely without merit (as too Brunck's emendation), for the sun is always referred to with a proximal demonstrative. Barby (1803: 214) defends Brunk's οὗτος by calling αὐτός—the reading of the manuscripts—"stupid" ("inficetum est"), though in my view the reading of οὗτος inficetius est.

[199] Webster 1970: 151: "the rising and setting of the sun is almost a guarantee of the truth of Neoptolemus' words." Cf. my remarks on *Ant*. 758-9 and *Aj*. 1389-91 (§I.4, pp.49-50).

ode by addressing the ram who leads them into the orchestra. As the ram veers off toward the skene they ask "Is not this way the gentle breeze and grassy pasture?" (44-5 οὐ τᾷδ' ὑπήνεμος αὔρα καὶ ποιηρὰ βοτάνα), where "this way" indicates the direction in which the Chorus is moving. They begin their mesode by summoning the errant creature back to their present location, the "grassy pasture" of the center of the orchestra which they have by now reached (49-50):

> ψύττ'· οὐ τᾷδ', οὔ;
> οὐ τᾷδε νεμῇ κλειτὺν δροσεράν;
>
> Pssst! Come over here, won't you? Won't you please feed on the dewy slope here?

I.5.c δεῦρο in Tragedy

In tragedy δεῦρο most often signals the city or region in which the play is set ("here" in both the senses of, e.g., "to this city" or "in this city") or the skene, including the area in front of the stage building. Once a play establishes its setting, all subsequent uses of δεῦρο refer back to the agreed-upon referent. Far less often (only about 5% of the time) is δεῦρο paired with an imperative of a verb of motion and means "hither," or it is used directionally to specify the immediate location of the speaker.[200] "Here," in this use, is closely associated with the speaker and a μοι / ἡμῖν is often to be understood if it is not stated outright.

On occasion the adverb is used in what we may consider a subset of "directional δεῦρο" to designate a part of the body. Ajax, in Sophocles' play of the same name, holds his hands before his upper torso and tells his wife Tecmessa to hand him their son, Eurysaches: "Lift him, lift him up here to me" (545 αἶρ' αὐτόν, αἶρε δεῦρο·). Similarly, Peleus in Euripides' *Andromache* instructs the Boy and Andromache to stand under his arms (747-8 ἡγοῦ τέκνον μοι δεῦρ' ὑπ' ἀγκάλαις σταθείς, / σύ τ'). [201] More often, one is asked to turn his/her head or eyes toward the speaker:

***OT* 1121-2**

> οὗτος σύ, πρέσβυ, δεῦρό μοι φώνει βλέπων
> ὅσ' ἄν σ' ἐρωτῶ.
>
> Hey you! Sir, look over here and tell to me whatever I ask you.

***Heracleidai* 942-4**

> πρῶτον μὲν οὖν μοι δεῦρ' ἐπίστρεψον κάρα
> καὶ τλῆθι τοὺς σοὺς προσβλέπειν ἐναντίον
> ἐχθρούς·
> For starters, turn your head here toward me and dare to look at your enemies face-to-face.

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[200] An imperative meaning "come" may be omitted: e.g., *Ba*. 341, *IA* 630.
[201] Also *Andr*. 722-3: ἔρπε δεῦρ' ὑπ' ἀγκάλας, βρέφος, / ξύλλυε δεσμὰ μητρός·

***Hippolytus* 300**

φθέγξαι τι, δεῦρ᾽ ἄθρησον.

Say something! Look here at me!

***Hippolytus* 946-7**

δεῖξον δ᾽, ἐπειδή γ᾽ ἐς μίασμ᾽ ἐλήλυθα,
τὸ σὸν πρόσωπον δεῦρ᾽ ἐναντίον πατρί.

Since you have already been polluted, show your face here, face-to-face with your father.

In these passages δεῦρο's strong association with the first person is readily apparent; in each case the adverb functions almost as πρὸς ἐμέ.

Δεῦρο can also have a temporal quality, a very uncommon use and one restricted to tragedy.[202] In *Eumenides*, Orestes replies to the Furies' question "Did the seer [Apollo] instruct you to kill you mother?" (595) with "Yes, and up until now I have never found fault with the result" (596 καὶ δεῦρό γ᾽ ἀεὶ τὴν τύχην οὐ μέμφομαι). Similar uses are found in *Medea*, when Medea asks Aegeus if he has been childless his entire life (670 πρὸς θεῶν, ἄπαις γὰρ δεῦρ᾽ ἀεὶ τείνεις βίον;), and in *Orestes*, when Apollo describes the troubles Helen has caused Menelaus (1663 πόνοις διδοῦσα δεῦρ᾽ ἀεὶ διήνυσεν).[203] It is interesting to note that although δεῦρο is temporal, in all of the passages which contain the expression δεῦρ᾽(ό γ᾽) ἀεί a hint (or more) of its spatial sense is retained: the notion of "up until this present moment" is founded on a conception of time in which participants move forward; each temporal moment, each "now," is at the same time a "here."

It is this notion which I believe helps to explain the anomalous use in *Hippolytus* (493-6):

εἰ μὲν γὰρ ἦν σοι μὴ ᾽πὶ συμφοραῖς βίος
τοιαῖσδε, σώφρων δ᾽ οὖσ᾽ ἐτύγχανες γυνή,
οὐκ ἄν ποτ᾽ εὐνῆς οὕνεχ᾽ ἡδονῆς τε σῆς (495)
προῆγον ἄν σε δεῦρο·

For if your life were not in such an unfortunate state as this, and you happened to be a woman with self-control, I would never be trying to lead you here to this point for the sake of your bed and its pleasure.

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[202] The lone example from Aristophanes is *Lys*. 1135 (εἷς μὲν λόγος μοι δεῦρ᾽ ἀεὶ περαίνεται), a quote from E. *Erechtheus*, fr. 363. Sommerstein (1990: 213) characterizes this line as "not very poetic," an accurate description to some extent, but the phrase δεῦρ᾽ ἀεὶ is mostly found in the poetry of Euripides.
[203] Also E. *Supp.* 786, *Ion*. 56, *Hel*. 761, *Ph*. 1209, fr. 363 Kannicht, with comparanda in note; *TrGF* adesp. 183. See too Mastronarde 1994: 484; Willink 1986: 356.

The "here" designated by δεῦρο (496) may be understood as a poetic adaptation of the prosaic μέχρι δεῦρο ("up to this point"), used of logical arguments.[204] The generic difference, the absence of μέχρι, may also underlie the temporal uses above.[205] Support for this idea can be found in the Euripidean scholia and Byzantine lexica which consistently gloss δεῦρ' ἀεί as ἀντὶ τοῦ μέχρι τούτου and ἕως τούτου.

The similarity of δεῦρο to a proximal demonstrative can be seen most clearly in *Orestes* when Electra instructs Pylades to pay attention to what she is about to say: "Listen up then. And you, pay attention here" (1181 ἄκουε δή νυν, καὶ σὺ δεῦρο νοῦν ἔχε). This use of δεῦρο is very close to the cataphoric use of τάδε. Similar expressions are found elsewhere in Euripides. In *Ion* we hear: "I held my mind elsewhere, though being present here" (251 ἐκεῖσε τὸν νοῦν ἔσχον ἐνθάδ' οὖσά περ.); in *Phoenissae*: "Whoever speaks differently takes delight in argumentation, but holds his mind elsewhere" (360-1 ὃς δ' ἄλλως λέγει / λόγοισι χαίρει, τὸν δὲ νοῦν ἐκεῖσ' ἔχει).[206] In contrasting the use of δεῦρο in *Orestes* 1181 with that of the distal demonstrative adverb ἐκεῖσε in *Ion* 251 and *Phoenissae* 361 we may see how δεῦρο functions unambiguously as a proximal demonstrative adverb. Further support is to be found in the regular juxtaposition of the proximal adverb δεῦρο with the distal adverb ἐκεῖσε;[207] the vivid, present use of τὸ δεῦρο for τὸ μεταξύ at *Oedipus Coloneus* 663;[208] and the two cataphoric uses of δεῦρο (A. *Supp*. 438; E. *IA* 1377) where "here" looks forward to what is about to be said in the same way as τάδε frequently does.

But the examples above constitute exceptions from the adverb's normal usage in tragedy of denoting the present location. All three tragedians regularly use δεῦρο to refer to the place where the action is unfolding; its range in this use covers the skene, the space before the skene, and the larger space (city or region) in which the drama is set.

II. ARISTOPHANES

II.1. Macro Space: City, Region, Country

When proximal demonstratives are used in Aristophanes to indicate a place or location, they overwhelmingly denote Athens and its territory. This is not surprising, for Attic Old Comedy has Athens as its initial point of reference. And regardless of where the comic hero's journey may take him (and us), be it to heaven or to hell, present-day Athens always remains in the fore, an ever-present space exerting itself on the dramas through every imaginable element of performance (e.g., dialect, audience, location of performance, actors, topical references). And yet in performance, even or especially within the dramatic world gradually created onstage before the audience's eyes, these

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[204] See LSJ s.v. δεῦρο I.3.
[205] Cf. examples in LSJ s.v. δεῦρο II.
[206] See too the examples in Diggle 1981: 97-8; Diggle 1970: 165.
[207] S. *Tr*. 929; E. *Andr*. 618, *IT* 1409 (ἐκεῖθεν), *Hel*. 1141-2, *Ph*. 98, 266, 315. Note the similar use of proximal and distal adverbs at *Ph*. 266 (265-6 ὦν οὕνεκ' ὄμμα πανταχῇ διοιστέον / κἀκεῖσε καὶ τὸ δεῦρο, μὴ δόλος τις ᾖ) and *Ph*. 315 (312-17 πῶς ἁπάντᾳ / καὶ χερσὶ καὶ λόγοισι / πολυέλικτον ἀδονὰν / ἐκεῖσε καὶ τὸ δεῦρο / περιχορεύουσα τέρψιν παλαιᾶν λάβω / χαρμονᾶν;) with the proximal and medial adverbs at S. *Ph*. 1331 (discussed above, §I.5.b, p.54).
[208] Jebb 1928: 112.

poignant indexical markers each and every time they are used signpost quite perceptibly, if not at times jarringly, the simultaneity of the dramatic world and the real world. The Athens of comedy exists on a parallel plane with the Athens of reality, a dual identity which we see expressed on numerous occasions.[209]

Most of the deictic references to Athens occur naturally enough in plays set in Athens; in these instances the phrases "this city" (ἥδε ἡ πόλις),[210] "this land" (ἥδε ἡ γῆ),[211] "this region" (ἥδε ἡ χώρα),[212] or "here" (τῇδε)[213] operate to construct a viable dramatic world which bears some legitimate semblance to the real world in which and for whom it is performed. When the location of the dramatic world moves out of Athens, however, as it does in *Peace*, *Birds*, and *Frogs*, deictic spatial references to the present location become more complicated: the "this / here / now" element of the proximal demonstrative at once insists on the spatio-temporal moment of utterance within the dramatic world, and yet, at the same time, cannot help but include the real Athens. For example, at the conclusion of *Birds* (1720-1725) τῇδε πόλει signals that both Cloudcuckooland and Athens will benefit from the marriage of Peisetairus and Basileia:[214]

> ἄναγε δίεχε πάραγε πάρεχε.
> περιπέτεσθε μάκαρα μάκαρι σὺν τύχᾳ.
> ὦ φεῦ φεῦ τῆς ὥρας, τοῦ κάλλους.
> ὦ μακαριστὸν σὺ γάμον τῇδε πόλει γήμας.
>
> Go Back! Stand apart! Get in line! Fall out! Fly by the man blessed with blessed luck! Hot damn! Her youth! Her looks! You have made a marriage most blessed for *this* city.

It is not surprising that the comedy with the most deictic spatial references is *Birds*, as the creation of a new city, especially one simultaneously perched in midair and located firmly on the ground of the theater, requires that it be acknowledged as present, as "here" and "now," with a proximal demonstrative.[215] And, in fact, as Nan Dunbar points out, it is the Poet's use of the phrase τήνδε πόλιν (921) which provides the first textual indication that the action is now taking place in Cloudcuckooland.[216] We may observe further that the gods' entrance into Cloudcuckooland is marked by a proximal demonstrative (1565-6):

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[209] See Elam 2002: 92-102 for the relationship between the actual world and the dramatic world. Ruffell (2008: 51) describes the relationship between worlds in similar terms: "There is a sort of distancing through being in a peculiarly twisted version of the here-and-now and both comic and tragic worlds are constructed out of the audience's own world experience, but the comic world nonetheless remains much more recognizable as a twisted version of the Athenian here-and-now." See too his diagrams of theatrical communication, Figs. 2.1-3 (pp. 41-3).
[210] *Eq*. 566, 568, 1175, 1317; *V*. 1077.
[211] *Eq*. 699, 1330; *V*. 1230; *Lys*. 467, 582.
[212] *V*. 1043, 1118; *Pax* 638; *Ec*. 173.
[213] *Ach*. 903; *Nu*. 588.
[214] Calame 2004: 177.
[215] 921, 965, 1279, 1280, 1313, 1566, 1725.
[216] Dunbar 1995: 532. As she also notes (p. 491), ἐντευθενί at 817 is the first "ambiguous sign" that the action has moved from the earth to the sky.

τὸ μὲν πόλισμα τῆς Νεφελοκοκκυίας
ὁρᾶν τοδὶ πάρεστιν, οἳ πρεσβεύομεν.

It is possible to see this city here of Cloudcuckooland, to where we make our embassy.

Dunbar states that Poseidon's language is "dignified," citing the tragic rhythm and πόλισμα,[217] but the use of the τοδί in the following line—acceptable in satyr play or comedy but not tragedy—undercuts some of the solemnity and dignity of the entrance even before the god of the sea abruptly breaks off his speech to berate the Triballian. Nevertheless, this type of entrance, one marked with a spatial proximal demonstrative, we have already seen as a common technique of Euripides to establish the setting at the outset of a play.

Within a play, spatial indicators, markers that reinforce where we are, can create a tension between dramatic and theatrical spaces. Certain words, like ἐνθάδε, can be understood both intra- and extradiscursively; they can reference both the *hic* of the dramatic space and the *hic* of the performance space. In *Frogs*, as Xanthias and the Slave discuss the genesis of the contest between Aeschylus and Euripides, the Slave says that "the good are the few, just like here" (783 ὀλίγον τὸ χρηστόν ἐστιν, ὥσπερ ἐνθάδε). The words ὥσπερ ἐνθάδε, likely accompanied by a sweeping gesture toward the audience,[218] abruptly displace us, transfer us from Hades (back) to Athens.[219] With this breach of the dramatic frame we are reminded just where we are and where the action of the play is actually unfolding. We are in both Hades and Athens, and there is no (real) difference.[220]

II.2. Skene

While tragedy gives great emphasis to the skene, and thus *always* refers to it with ὅδε even when characters are not near it,[221] comedy exhibits greater flexibility in its use of demonstratives and regularly indicates spatial distance with οὗτος. When a proximal demonstrative is used of the skene, this can be explained either by the speaker's proximity to the building or by his emotional state.

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[217] Dunbar 1995: 716.

[218] Stanford 1963: 139; Dover 1993: 288; Schol. V *ad loc*. Rogers (1919: 118), although printing the scholion, suggests that when the slave utters this line he looks at the audience. Given the nature of the masks worn, a look could have only been effective if it were part of a much larger movement, like an abrupt turn of the head toward a different part of the audience than the actor was facing when he delivered the line. Even so, surely such a look would have had greater efficacy if accompanied by a gesture.

[219] See too Ricca 1989: 65-6. In *Frogs* ἐνθάδε = Hades at 432, 461, 761, and 866.

[220] Cf. Segal's (1961) analysis of Dionysus in *Frogs*, particularly his role as part of the Athenian community. We may also note that ὁ δῆμος (779) further contributes drawing the two spaces and communities, Hades and Athens, together.

[221] This is especially true when the Chorus' refer to the skene: e.g., *OT* 927; *Hipp*. 171, 813, 1150; *Or*. 1547.

***Clouds* 91-2**

δεῦρό νυν ἀπόβλεπε.
ὁρᾷς τὸ θύριον τοῦτο καὶ τοἰκίδιον;

Look here, then. Do you see that little door and little house there?

Strepsiades has just pointed out to his son the location of the Thinktank, Socrates' school of sophistry. The adverb δεῦρο, as discussed above, functions like a proximal demonstrative and we should expect Strepsiades to point toward the space. The play may have used two doors, one for Strepsiades' house located in the country (138 τηλοῦ γὰρ οἰκῶν τῶν ἀγρῶν), the other for Socrates' school in Athens.[222] The onstage proximity between the two locales cannot be helped and it is up to us to imagine that they are, in fact, supposed to be located in different areas. Strepsiades' use of a medial demonstrative, provides some help in envisioning a significant space between doors. If there were a single entrance to the skene, however, then a medial demonstrative would only aid further the illusion of distance between spaces. Moreover, the physical dimensions of the performance space, which necessarily put in close proximity any two places which are dramatically intended to be distant from each other, should not be taken too literally.

We see doors and houses referred to with οὗτος in three other plays.

***Thesmophoriazusae* 25-6**

Ευ. βάδιζε δευρὶ καὶ πρόσεχε τὸν νοῦν.
Κη. ἰδού.
Ευ. ὁρᾷς τὸ θύριον τοῦτο;

Eur. Walk over here and pay attention!
Kin. Done.
Eur. Do you see that little house there?

Euripides has led his Kinsman near to a house that will soon be identified as belonging to the tragic poet Agathon (29 ἐνταῦθ' Ἀγάθων ὁ κλεινὸς οἰκῶν τυγχάνει ὁ τραγῳδοποιός). The two may be imagined to be standing near the center of the orchestra when these lines are spoken, though they may be a bit closer to the skene or even toward one side. At the first sound of the doors opening they duck behind some cover so as to avoid being noticed by Agathon's Attendant (36). Whatever it is that the two hide behind—most likely some shrubbery, but perhaps an altar[223]—must be far enough away from the skene both to allow the Attendant to perform his rites, and to merit

[222] I do not know how many doors there were, though I often find myself leaning toward the "monist" position over that of the "pluralists." See Lowe 2006: 49 n. 3 for a recent, brief discussion of the two main schools of thought on how many doors the comic stage used. Also Revermann 2006a: 207-9.
[223] The word προθυσόμενος (38) suggests that an offering is to be made; πρόθυματα are small, pre-sacrificial offerings placed on an altar before the performance of the main sacrifice. See Austin and Olson 2004: 64-5.

the description of the Kinsman's movement toward the Attendant as coming near to the skene (58 τίς ἀγροιώτας πελάθει θριγκοῖς;). Moreover, Euripides' use of the medial demonstrative adverb ἐνταῦθα (29) suggests some distance between himself and the building.[224]

***Lysistrata* 245-51**

Λυ. ἡμεῖς δὲ ταῖς ἄλλαισι ταῖσιν ἐν πόλει
ξυνεμβάλωμεν εἰσιοῦσαι τοὺς μοχλούς.
Μυ. οὔκουν ἐφ' ἡμᾶς ξυμβοηθήσειν οἴει
τοὺς ἄνδρας εὐθύς;
Λυ. ὀλίγον αὐτῶν μοι μέλει.
οὐ γὰρ τοσαύτας οὔτ' ἀπειλὰς οὔτε πῦρ
ἥξουσ' ἔχοντες ὥστ' ἀνοῖξαι τὰς πύλας (250)
ταύτας, ἐὰν μὴ 'φ' οἷσιν ἡμεῖς εἴπομεν.

Lys. Let us with the other women in the city go inside and help in barring the doors.
Myr. Don't you think that the men will straightaway come to the rescue in attacking us?
Lys. They are of little concern to me: they will not come with such threats or fire as to open those gates, except on the conditions we have laid out.

It is generally assumed that τὰς πύλας ταύτας (250-1) is an indexical reference to the central door of the skene which now, for the first time in the play, can be clearly identified as the Propylaea, and I believe this is largely correct.[225] At the same time, we must ask ourselves why Lysistrata chose a medial demonstrative rather than a proximal. Distance is one possible motive, and this would be in keeping with locating the women closer to the center of the orchestra as they bind themselves to their cause through the swearing of an oath (181-239). By using the medial demonstrative at the same time that she and the other women begin moving toward the skene, Lysistrata's diction may imply that there is some greater imaginary distance to traverse, just as was the case in the *Clouds* passage above.[226] But we may also just as easily interpret τὰς πύλας ταύτας as anaphoric of the gates implied in the mention of "bars" at 246 (τοὺς μοχλούς).

***Wealth* 230-3**

σὺ δ', ὦ κράτιστε Πλοῦτε πάντων δαιμόνων,
εἴσω μετ' ἐμοῦ δεῦρ' εἴσιθ'· ἡ γὰρ οἰκία
αὕτη 'στὶν ἣν δεῖ χρημάτων σε τήμερον

[224] In general, ἐνταῦθα operates as we may expect any medial demonstrative adverb to work: it can be used anaphorically and to designate a distance greater than that appropriately indicated by a proximal demonstrative adverb. On the uses of ἐνταῦθα in Aristophanes and Plato see Ricca 1989: 69-74.
[225] See, e.g., Henderson 1987: 97.
[226] Following Reitzammer's (2008) persuasive argument that the Adonis Festival underlies much of *Lysistrata*, and that the Acropolis is a veritable rooftop on which the women perform their rites, it may also be possible to hear the medial demonstrative in the phrase τὰς πύλας ταύτας as hinting as well at vertical distance, for it is here at this moment in the play that the women now enter the Propylaea and make their ascent to the top of the Acropolis.

μεστὴν ποῆσαι καὶ δικαίως κἀδίκως.

You, Wealth, strongest of all the gods, go inside here with me. That home there is the one which you must make filled with money today, justly and unjustly.

Cario has just run into the house, and Chremylus and Wealth remain outside. It is difficult to say at what distance the men stand from the skene, but as they entered from one of the *eisodoi* at the beginning of the play and stopped to hold a conversation—presumably to one side of the orchestra near whence they entered or in the middle of it—we may assume that the men are at about the same distance from the skene as others are when they refer to it (e.g., Euripides and Lysistrata in the preceding examples). But Chremylus may move toward the skene at 231 as he invites Wealth inside;[227] at the very least we may imagine a gesture to accompany δεῦρο. If Chremylus has, in fact, moved much closer to his house, then αὕτη seems to be at odds with his proximity and may best be understood as anaphoric of the gesture made with δεῦρο.

Although Aristophanes, unlike the tragedians, generally avoids demonstrative reference to the skene as "this house" (*vel sim.*), there are two passages which we may set against the examples of "that house" discussed above in order to argue for a consistent spatial use of medial and proximal demonstratives.[228]

***Wasps* 266-7**

τί χρῆμ᾽ ἄρ᾽ οὐκ τῆς οἰκίας τῆσδε συνδικαστὴς
πέπονθεν, ὡς οὐ φαίνεται δεῦρο πρὸς τὸ πλῆθος;

What might our fellow-juror, the man of this house, have suffered that he does not appear here to our group?

Although there is some concern over whether these lines belong here or between 316 and 317,[229] in either case the Chorus Leader must cease his walking and to be close by Philocleon's door, but not immediately in front of it since it is being guarded (319b).

***Clouds* 1157-62**

οὐδὲν γὰρ ἄν με φλαῦρον ἐργάσαισθ᾽ ἔτι,
οἷος ἐμοὶ τρέφεται
τοῖσδ᾽ ἐνὶ δώμασι παῖς,
ἀμφήκει γλώττῃ λάμπων, (1160)
πρόβολος ἐμός, σωτὴρ δόμοις, ἐχθροῖς βλάβη,
λυσανίας πατρῴων μεγάλων κακῶν·

[227] Sommerstein 2001: 63.
[228] I exclude from the list of passages *Th*. 871 and 874 since they are part of the *Helen* parody discussed below. The skene door is referred to with ὅδε or ὁδί at *V*. 1484; *Ra*. 36; *Ec*. 963, 989. In all cases the speaker is, naturally enough, standing beside the door.
[229] See the discussion in MacDowell 1971: 169, who summarizes Srebrny 1959-60 and Russo 1994: 243-9 (originally published in *Belfagor* 23 (1968) 317-24). Both Sommerstein (1977: 62-3) and Zimmermann (1984: 95-7) are quite critical of the transposition of lines.

> You might not any longer do anything bad to me, such a child is being raised for me in this house, brilliant with double-edged tongue, my protector, savior of my house, bane of my enemies, ender of sorrows of his father's great troubles.

Strepsiades' paratragic song takes place before the Thinktank, on whose door he knocks at 1145. He is greeted by Socrates who informs him that his son, Pheidippides, is now educated in "Wrong Argument" and can now defend him in any lawsuit (1145-53). In his joy, Strepsiades bursts into song. And although it may be enough simply to state that both Strepsiades' proximity to the door and his unabashed excitement are sufficient to justify his use of the phrase τοῖσδ' ἐνὶ δώμασι (1159), the lack of a definite article and the poetic plural mark this as paratragic, perhaps even para-Euripidean.[230]

II.3. Other Spaces

Extending our discussion of medial demonstrative adjectives to include all spaces referred to, we may gain new understanding of the staging of *Frogs* 277-9:

> προϊέναι βέλτιστα νῷν,
> ὡς οὗτος ὁ τόπος ἐστὶν οὗ τὰ θηρία
> τὰ δείν' ἔφασκ' ἐκεῖνος.
>
> It's best if we move on since that is the place where that guy [Heracles] said the terrible beasts are.

The phrase οὗτος ὁ τόπος ἐστίν is regularly translated as "this is the place,"[231] but this wrongly implies that Dionysus and Xanthias are currently located in the place of terrible beasts foretold by Heracles (143-4 μετὰ τοῦτ' ὄφεις καὶ θηρί' ὄψει μυρία δεινότατα). Heracles does not say that Xanthias and Dionysus will be in a place of "snakes and countless, most terrible beasts," but only that they will see (ὄψει) them. I suggest that the humor of 277-9 rests on a continuation of the joke at 276, in which Dionysus can still see (in the audience) the father-beaters and oath-breakers. Xanthias is concerned and advocates moving away from "that place"; οὗτος ὁ τόπος indicates a portion of the audience nearby which is visible "over there," but cannot be accurately referred to as "here where we are now." Xanthias and Dionysus then run away from their current location at the side of the orchestra toward a safer spot, presumably nearer the skene or the orchestra center.[232] This fleeing, of course, highlights the irony of Dionysus' bravado at 279-84. And it is from this new location, perhaps the center of the orchestra (now land, not a lake), that Dionysus begins his sprint toward his priest for safety (297).

When a medial demonstrative suffixed with −ί is used to indicate a space, the deictic iota is, well, strongly deictic. There is quite range of spaces indicated with

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[230] The phrase τοῖσδ' ἐν δώμασιν occurs in E. *Her*. 44 and *Hel*. 8; Euripides also uses τοῖσδε δώμασιν at *Med*. 77, *Or*. 1533, and the spurious *Danae* fr. 1132. 52. With supplementation, it also appears in Dioscorus fr. 22.6: σήμερον ἐξαπίνης φάος ἔπλετο δώμασι τοῖ[σδε].

[231] E.g., Sommerstein 1996: 61; Henderson 2002: 63.

[232] Others prefer to make the stage (or area in front of the skene if there was no raised stage) the point of disembarkment, e.g., Sommerstein 1996: 59; Henderson 2002: 61.

οὑτοσί. We find it designating the larger spatial setting of a speaker or a spatial feature just before him (οὑτοσί = ὅδε),[233] as well as visible and non-visible spaces at some distance from the speaker (οὑτοσί = οὗτος).[234] In every instance a gesture likely accompanied the demonstrative.

II.4. Spatial Adverbs

This section examines the adverbial uses of τῇδε, ταύτῃ, and δεῦρο in Aristophanes. Unlike the tragedians, Aristophanes does not use τάδε spatially.

II.4.a. Adverbial Uses of τῇδε and ταύτῃ

Aristophanes hardly employs τῇδε and ταύτῃ as spatial or directional adverbs to any great degree; only in five of his plays.[235] While τῇδε does at times simply indicate the present space of the speaker,[236] and ταύτῃ a location at a distance from the speaker,[237] their predominant use in comedy is similar to what we have already witnessed in *Cyclops*, as a directional marker directing another toward the speaker or as indicating the direction the speaker is headed.

A single scene toward the end of *Thesmophoriazusae* should suffice to illustrate this point (1217-24).[238]

Κο. τὴν γραῦν ἐρωτᾷς ἢ ᾽φερεν τὰς πηκτίδας;
Το. ναί, ναίκι. εἶδες αὐτό;
Κο. ταύτῃ γ᾽ οἴχεται
αὐτή τ᾽ ἐκείνη καὶ γέρων τις εἵπετο.
Το. κροκῶτ᾽ ἔκοντο τὴ γέροντο;
Κο. φήμ᾽ ἐγώ· (1220)
ἔτ᾽ ἂν καταλάβοις, εἰ διώκοις ταυτῃί.
Το. ὦ μιαρὸ γρᾶο· πότερο τρέξι τὴν ὁδό;
Ἀρταμουξία.
Κο. ὀρθὴν ἄνω δίωκε. ποῖ θεῖς; οὐ πάλιν
τῃδὶ διώξεις; τοὔμπαλιν τρέχεις σύ γε.

[233] Pnyx: *Ach*. 20; surrounding area: *Eq*. 99; midair: *Av*. 551; Thesmophorion: *Th*. 880; lake: *Ra*.181. Similarly, a proximal demonstrative is used to indicate the Theater of Dionysus (*Th*. 1060). The proximal demonstrative at *Th*. 1105 (ἔα· τιν᾽ ὄχθον τόνδ᾽ ὁρῶ) is part of an adapted line of E. *Andromeda*, fr. 125.
[234] Line on the ground: *Ach*. 483; hero shrine: *V*. 820; cavern housing Peace: *Pax* 224.
[235] *Ach*. 204; *V*. 990; *Pax* 726, 968; *Av*. 1220, 1267-8; *Th*. 666, 784, 1218, 1221, 1224.
[236] *Pax* 968; *Av*. 1220, 1267-8.
[237] *Th*. 784, 1218, 1221. The medial demonstrative at *Av*. 1195 (μή σε λάθῃ θεῶν τις ταύτῃ περῶν) is typically translated in such a way as to indicate the present space: "this way" (Sommerstein 1987: 143); "here" (Henderson 2000: 179). But this is not the appropriate demonstrative to use for this type of statement which should require τῇδε. Rather, we should understand ταύτῃ as referring to a space at some distance from the Chorus, perhaps one of the *eisodoi*, or, as I believe is more likely, as not being spatial at all but anaphoric, and so referring to "that famous way" that gods regularly slip past mortals undetected.
[238] Cf. *V*. 990; *Th*. 666, 784. *Pax* 726 (τῃδὶ παρ᾽ αὐτὴν τὴν θεόν) is similar, but the –ί of τῃδί indicates a gesture forward whereby the speaker points to the path that should be taken but does not take it himself.

Cor. Are you asking for the old woman who brought the lute?
Arch. Yes, yes! You seen her?
Cor. She went that way; some old man was following her.
Arch. Was he wearing a yellow dress, the old man?
Cor. Yes he was! You still might catch them if you run that way.
Arch. Blasted old lady! Which road I run down?[239] Artamuxia!
Cor. Go straight back that way. Where are you going? No, run back this way toward us. You're running the wrong way!

The Chorus Leader begins by telling the Scythian Archer to go "that way" (1218 ταύτῃ γ' οἴχεται) in pursuit of Artemisia. The medial demonstratives there and at 1221 (ταυτηί) confuse the Archer who is unsure of which path to take. Finally, the Chorus Leader gives more precise directions and the Archer runs offstage in the opposite direction. It is impossible to discern where the Chorus Leader gestured in giving her directions, or even how precise such a gesture would have been; indeed, the Archer seems fairly confused as to where to go and may not even have changed his course after being told to "run straight back that way" (1223).[240] What is more important is that there is a great deal of movement onstage and that one character, the Chorus Leader, is doing her best at controlling the movement of another. This type of control and directionality is far commoner in comedy than tragedy, as we can see in an examination of the uses of the adverb δεῦρο.

II.4.b. δεῦρο

By comparing the different uses of the adverb δεῦρο (and δευρί) between genres we may come to understand better how spatial description contributes to the audience's engagement with a performance (or series of performances). For the most part the poets use δεῦρο similarly, though the distribution of types of usage is, I suggest, reflective of the generic differences. Aristophanes' poetics of space are largely "egocentric," that is over fifty-percent of the occurrences of δεῦρο are those in which it is paired with an imperative.[241]

Aristophanic comedy uses the adverb far more frequently than tragedy. *Wealth* is an outlier with only five instances, while the remaining plays exhibit a range from 11 in *Wasps* to 30 in *Birds*.[242] D. Ricca, in his study of deictic adverbs, divides δεῦρο into two categories: "inclusive" ("usi inclusive"), which refers to a space that includes the speaker, including directional uses, and "exclusive" ("usi non inclusivi"), which refers to a space

[239] Rogers (1911: 130), following Brunck, understands τρέξι as a third person singular: "But while I am delaying, Artamuxia is running." Sommerstein (1994: 137), Henderson (2000: 615), and Austin and Olson (2004: 349) all understand it as a first person singular.
[240] Gannon (1988: 74) suggests that the Archer may exit through the spectators toward the Acropolis.
[241] This often takes the form of a double-δεῦρο construction: *Eq*. 148; *Nu*. 690, 866, 1485; *Pax* 79; *Av*. 259 (δεῦρο δεῦρο δεῦρο δεῦρο); *Ra*. 301. Unless spoken by the Chorus, as in the quadruple δεῦρο at *Av*. 259 (and Eur. *Rh*. 680, the only other instance of the double δεῦρο outside of Aristophanes), δεῦρο δεῦρ' precedes a vocative.
[242] S. *OC* has the most occurrences with 15; E. *Heracl*. and *Pho*. are close with 14 and 13, respectively. Most tragedies, however, contain 2-8 instances.

distant and separate from the speaker (and is thus similar in use to ἐνταῦθα).[243] Inclusive uses cover the regular, expected uses of the adverb. So, for example, we may see the close association of δεῦρο with the first person in the Chorus Leader's direct address to the spectators in the parabasis of *Clouds*: "Wisest spectators, turn your mind here" (575 ὦ σοφώτατοι θεαταί, δεῦρο τὸν νοῦν προσέχετε), where "here" means "to me."

In discussing "exclusive" δεῦρο, Ricca cites three instances where the adverb modifies an imperative: Strepsiades pointing to the Thinktank (*Nu*. 91 δεῦρό νυν ἀπόβλεπε); Socrates directing Strepsiades' gaze toward the Clouds entering the orchestra (*Nu*. 323 βλέπε νυν δευρὶ πρὸς τὴν Πάρνηθ'·); Demosthenes pointing to the audience (*Eq*. 162 δευρὶ βλέπε). I would suggest, however, that in all three of these examples δεῦρο is best understood as speaker-oriented deixis, whereby the "here" indicated is really "here where I am looking and/or pointing."[244]

III. CONCLUSIONS

On the whole, it is declarative statements about space that give it its theatrical meaning and function. If an actor enters and declares "This is Thebes," then the dramatic world is that of Thebes. Likewise, when the skene is said to be someone's palace, or an altar or tomb designated as that of a particular person, these spaces retain their designations until we are given reason to recode them, as in Aeschylus' *Eumenides*. Such recoding is notoriously rare in tragedy; commoner in comedy. But in both genres those involved—actors and audience—must agree on the change and abide by the "rules of the game" in order to achieve a full, meaningful theatrical effect.[245]

To underscore this point, let us examine a scene from Aristophanes' *Thesmophoriazusae* in which the Kinsman plans to escape from the Thesmophorion by impersonating, or really reperforming, Euripides' *Helen*. The parody lasts from 855-919 and these lines are, not surprisingly, thick with deictics as the Kinsman tries desperately to (re)create the scene. "Here are the beautiful maiden streams of Nile" (855 Νείλου μὲν αἵδε καλλιπάρθενοι ῥοαί = *Hel*. 1), the Kinsman begins quoting the opening of Euripides' play, remaking the scene into Egypt. Here, as often, the Kinsman's recitation or parody of *Helen* is swiftly rebuffed by Critylla, but he continues. Euripides enters, playing the role of the shipwrecked Menelaus, and points to the skene: "Who is the master of this strong house?" (871 τίς τῶνδ' ἐρυμνῶν δωμάτων ἔχει κράτος; = *Hel*. 68), to which Helen-Kinsman replies: "To Proteus do these halls here belong" (874 Πρωτέως τάδ' ἐστὶ μέλαθρα.), close to but not exactly the same as *Helen* 460 (Πρωτέως τάδ' ἐστὶ δώματ'). Critylla, believing Euripides' character, but confused and angry at the Kinsman's lies, attempts to correct the false information and, at the same time by using normal comic diction, the generic slippage which is occurring (879-80):

πείθει τι <τούτῳ> τῷ κακῶς ἀπολουμένῳ

[243] Ricca 1989: 76-7.

[244] Speaking more generally, Ricca's (1989: 75) idea that the range of uses exhibited by δεῦρο locate it somewhere between a proximal and medial adverb ("neutralizzazione tra prossimale e mediano") does not seem correct.

[245] This is true also of staging: cf. Arist. *Poetics* Chpt. 17 (1455a23-9) on Carcinus' poor staging of the character Amphiaraus.

ληροῦντι λῆρον; Θεσμοφορεῖον τουτογί.

Do you really believe this son-of-a-bitch[246] babbling nonsense? This is the Thesmophorion!

The deictic τουτογί, standing in marked contrast to the proximal demonstratives in 871 (τῶνδ᾽ ἐρυμνῶν δωμάτων) and especially the anaphoric proximal demonstrative in 874 (τάδ᾽… μέλαθρα), angrily and emphatically insists not just on a consistent use of space but also on the proper register of speech. Critylla functionally asserts that this place is the kind of place where one says τουτογί, not τάδε.

Euripides and his Kinsman continue to ignore Critylla and maintain their parody, this time redefining the altar as Proteus' tomb (885-9):

Ευ. αἰαῖ· τέθνηκε. ποῦ δ᾽ ἐτυμβεύθη τάφῳ;
Κη. τόδ᾽ ἐστὶν αὐτοῦ σῆμ᾽, ἐφ᾽ ᾧ καθήμεθα.
Κρ. κακῶς γ᾽ ἄρ᾽ ἐξόλοιο—κἀξολεῖ γέ τοι—
ὅστις γε τολμᾷς σῆμα τὸν βωμὸν καλεῖν.
Ευ. τί δαὶ σὺ θάσσεις τάσδε τυμβήρεις ἕδρας
φάρει καλυπτός, ὦ ξένη;

Eu. Noooo! He's dead! Where is he buried with a tomb?
Kin. This is his gravestone on which I am seated.
Cr. Go to hell!—And mark my words, you will—you who dare to call the altar a gravestone.
Eu. Why do you sit, veiled in a robe, at the tomb like this, stranger?

As before, Critylla refuses to play along and thus denies the possibility of spatial transformation. Moreover, unlike other characters in other plays,[247] Critylla will not allow herself to get caught up in the moment or the parody and she eschews tragic diction. In the end it is her refusal to play an appropriate role in this new, avant-garde drama which dooms, ironically enough, Euripides' rescue attempt, for he should have known the rules of the game, known that without getting all the participants to agree on the space(s) demarcated by proximal demonstratives there was no chance in redefining or recoding the dramatic setting, and thus no chance of successfully freeing his relative.[248]

Whereas tragedy tends to center on the House and city or region where the drama takes place, and where the audience is accordingly located for the duration of the performance, comedy on the other hand is more concerned with the moment and the movement to and from a central character.[249] What emerges is a picture of a performance genre that is disengaged from the tragic project of situating the audience in a particular other time and place.

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[246] On this translation see Austin and Olson 2004: 285.
[247] See the discussion in Chapter 4 of, e.g., Trygaeus' daughter and the Priest in *Birds*.
[248] Cf. Bowie 1993: 222-3; Zeitlin 1996: 392-3 on the non-cooperative audience's role, i.e. Critylla's, in the failure of the mimetic project.
[249] In this respect, the proxemic shifting in satyr play is more consistent with what we see in comedy than in tragedy.

The language of tragedy and satyr play insists on spatio-temporal presence. The repetition of phrases like "this land" or "this house" or "Thebes here" sprinkled throughout a play insist on the very presence and immediacy of the dramatic spaces, both macro and micro. Unlike comedy, whose spaces are, relative to tragedy, fluid and relatively seldom acknowledged with proximal demonstratives, tragic (and satyric) diction emphasizes the importance of the play's location both to the characters, who are (inter)acting in the dramatic world, and to the audience, who are participants in the very same world. Comedy's relative lack of spatial reference is reflective of the genre's disengagement from a stable and inclusive *hic et nunc*.

☜ 3 ☞
PERSON / OBJECT DEIXIS

I. PERSON DEIXIS IN TRAGEDY AND SATYR PLAY

After anaphoric reference (discussed in the next chapter), proximal and medial demonstratives are most commonly used to indicate a person or object onstage. As the frequency chart below (Fig. 3.1) illustrates, ὅδε is the overwhelming demonstrative of choice.

Fig. 3.1: person / object deixis in tragedy and satyr play

	total	ὅδε / οὗτος (οὑτοσί)
A. *Ag.*	[64]	56 / 8
A. *Cho.*	[40]	39 / 1
A. *Eum.*	[48]	45 / 3
S. *OT*	[59]	49 / 10
S. *Ant.*	[45]	39 / 6
S. *Ph.*	[63]	50 / 13
E. *Med.*	[29]	29 / 0
E. *Hipp.*	[41]	41 / 0
E. *Or.*	[64]	59 / 5
E. *Cyc.*	[24]	20 / 3 (1)

Indeed, when it comes to person / object deixis, Aeschylus uses ὅδε 92% of the time and Euripides 94%;[1] Sophocles uses the word "only" 83%.[2] This remarkable lexical consistency demands that we examine the few instances of οὗτος and attempt to uncover the motivation for its use.

Fig. 3.1, of course, slightly misleading as it combines two distinct groups (people and objects) into a single category. A deeper understanding of the ways demonstratives refer to people and to objects can only be achieved by unpacking the category into its respective components. The following table illustrates the use of person deixis in the tragedians; a similar chart for object deixis can be found in §III, Fig. 3.4.

Fig. 3.2: person deixis in tragedy and satyr play

	total	ὅδε / οὗτος
A. *Ag.*	[49]	41 / 8
A. *Cho.*	[16]	15 / 1
A. *Eum.*	[44]	41 / 3
S. *OT*	[55]	45 / 10
S. *Ant.*	[43]	37 / 6

[1] 96% excluding *Cyclops*.

[2] This data excludes uses listed herein under the categories first and second person deixis, though their addition affects the percentages little. If we combine these categories with person / object deixis the numbers look like this: Aeschylus: 91%; Sophocles: 83%; Euripides: 93% (95%, excluding Cyc.).

S. *Ph.*	[39]	30 / 9
E. *Med.*	[19]	19 / 0
E. *Hipp.*	[26]	26 / 0
E. *Or.*	[56]	51 / 5
E. *Cyc.*	[11]	8 / 3

As is evident, the tragedians show a strong predilection for referring to a person onstage with proximal demonstratives. This penchant is so marked, in fact, that ὅδε is the genre's default form of reference; any instance where a person onstage is indicated with the medial demonstrative must therefore be explained, and it is to this that the present section is devoted. Before launching into our discussion of οὗτος, however, it is worth stating once more that the repeated uses of ὅδε contribute to the overall feeling of presence and immediacy experienced by the audience.

I.1. First Person οὗτος

The medial demonstrative is seldom used, not just in drama but in all of Greek literature, to refer to a first person. The only possible instance in the plays under discussion is *Cyclops* 282.[3] Polyphemus asks Odysseus if he and his men were the ones who went to Troy to avenge the theft of Helen (280-1 ἦ τῆς κακίστης οἳ μετήλθεθ' ἁρπαγὰς / Ἑλένης Σκαμάνδρου γείτον' Ἰλίου πόλιν;), to which Odysseus replies οὗτοι, πόνον τὸν δεινὸν ἐξηντληκότες ("We are they who endured that terrible toil until the end"). It is best to understand οὗτοι as anaphoric of the Cyclops' question—the retrospective nature of the demonstrative perhaps aided by the relative clause of 280-1—and it means simply "Yes, we are those whom you just mentioned."[4] But there may also be a glimmer of humility in Odysseus' response as he tries to stave off any gustatory aggression by Polyphemus.[5]

I.2. Second Person οὗτος

In what is often described as a colloquialism, the nominative οὗτος is sometimes used as a vocative to summon the attention of another. More specifically, it asks that the person addressed turn and face the speaker.[6] It has often been suggested that such an

[3] Prior to Dindorf's emendation of αὐτός for the nonsensical οὗτος, the reading of **L**, *Cyc.* 105 (ἐκεῖνος αὐτός εἰμι) provided another example. See Seaford 1984: 123 for comparable passages. He rightly observes that the expression ἐκεῖνος οὗτος is used only in the third person. See too Radt 1985: 104, 116 n. 3.

[4] Cf. Pindar *O.* 4.24 (οὗτος ἐγὼ ταχυτᾶτι), where the medial demonstrative is best taken anaphorically of the person who just accomplished the deeds witnessed by Hypsipyle: "That one whom you just saw accomplish all that is I." The scholiasts on this passage explain the demonstrative as "deictic" (δεικτικόν, δεικτικῶς) and believe Erginos points at himself as he approaches Hypsipyle to be crowned. Humbert (1954: 31) gives this passage in his discussion of οὗτος, stating "La distance est négligeable, et le pronom n'exprime que la *première personne*" (italics original).

[5] See the examples given in Radt 1985: 104; he does not discuss this passage.

[6] Dickey 1996: 154. Stevens (1976: 37) maintains—incorrectly in my view—that additionally οὗτος is used more frequently to "call attention to a surprised or indignant question or an impatient command: 'You there': 'I say'."

address is brusque or rude,[7] and this certainly does appear to be the case at times,[8] but as a rule this is true only of the fuller expression οὗτος σύ.[9] Those who see only harshness in the tone of the vocative οὗτος have overgeneralized a particular construction found in comedy (see §II.3) but absent from tragedy. Eleanor Dickey's analysis of the vocative use of οὗτος is quite instructive and provides a far more nuanced description than previously offered. Using English "hey" as a near equivalent to the force of the vocative οὗτος, she maintains that "the extent that 'hey' is disrespectful…is not so much because it indicates that the addressee is the speaker's inferior, nor because it indicates any kind of negative emotions, but simply because it is so informal; it belongs to a low register of speech. There is strong evidence to suggest that Greek οὗτος was in this respect very similar to 'hey'."[10] In fact, the bare οὗτος may be understood as located somewhere on the spectrum of addresses between the polite ὦ οὗτος, closer to "sir" than "hey,"[11] and the assaultive οὗτος σύ.[12]

In tragedy ὦ οὗτος occurs only twice, both in plays of Sophocles. Oedipus' miraculous disappearance at the end of *Oedipus Coloneus* is narrated by the Messenger who tells us how a voice called to Oedipus "many times and in many ways" (1626 πολλὰ πολλαχῇ) saying, "You there, Oedipus, why are we delaying our going?" (1627-8 ὦ οὗτος οὗτος, Οἰδίπους, τί μέλλομεν χωρεῖν;). Richard Jebb hears impatience in ὦ οὗτος,[13] while Stevens detects a note of solemnity in the vocative marker ὦ;[14] neither is quite correct. Both views are predicated on context: for Jebb, that the voice goes on to mention that Oedipus has delayed the matter for too long (1628 πάλαι δὴ τἀπὸ σοῦ βραδύνεται) retroactively triggers a sense of impatience; the solemnity which Stevens feels, on the other hand, is derived from the larger sense of the scene as a solemn ritual. Gordon Kirkwood comes closest to appreciating the respect offered to Oedipus by the voice in noting that "the abruptness and familiarity underline the combination of impersonality and intimacy of divine power toward Oedipus."[15]

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[7] E.g., Moorhouse 1982: 31. Svennung (1958: 212) suggests that what we interpret as sounding harsh in tone, and thus rude or brusque, comes from addressing another without using his/her name. Wendel (1929: 115-16) finds οὗτος harsh when used without a verb of calling (καλῶ, φωνῶ). Parker (2007: 205) upholds the view that οὗτος may be rude, but notes that such rudeness is "greatly attenuated" if the speaker is of a higher social standing (e.g., a god addressing a mortal). These issues are discussed in greater detail in §II.3.

[8] See esp. *Hel*. 1627 (discussed below), with Kannicht 1969: 424, where the address οὗτος is immediately followed by ὦ δέσποτα. Cf. *Ra*. 851, with discussion below.

[9] This is true only of tragedy; the instances of οὗτος σύ in Aristophanes (*V*. 854; *Av*. 1199; *Lys*. 728; *Th*. 224, 610; *Ec*. 1049) do not appear any more assertive or angry than the uses of οὗτος.

[10] Dickey 1996: 155; also 176-7.

[11] In fact, the *Etymologicum Magnum* and the *Lexica Segueriana* give ὦ οὗτος as a gloss for ὦ τάν.

[12] The politeness aspect is active only in the civil nature of the address, not in the (perceived) power relations between speaker and addressee. As Wendel (1929: 116) has argued, the one using ὦ τάν is of an inferior standing to the one addressed. Taplin (1977: 220 n. 4) suggests, quite rightly but without further comment, the need to distinguish between ὦ οὗτος, οὗτος, and οὗτος σύ.

[13] Jebb 1928: 251. Kannicht (1969: 311) finds a similar tone, one of "impatient consternation," at *Med*. 922 and *Hel*. 1186.

[14] Stevens 1945: 102 n. 1.

[15] Kirkwood 1958: 219. As Jebb has already observed (1928: 251), Nauck's emendation μέλλομεν / χώρει; "breaks the companionship of Oedipus with the Unseen." See too Dickey 1996: 156.

The second instance occurs at the beginning of *Ajax* when Athena summons the hero from his tent for the second time. Her first attempt was made a few lines earlier and used the commoner, less polite οὗτος (71-2):

> οὗτος, σὲ τὸν τὰς αἰχμαλωτίδας χέρας
> δεσμοῖς ἀπευθύνοντα προσμολεῖν καλῶ·
>
> Hey! I am calling you, the one stretching out with bonds the arms of your captives, to come forth.

Athena's addess at 71 is the "normal" use of the vocative οὗτος as it attracts with neither obsequiousness nor undue brusqueness the attention of Ajax, who is single-mindedly focused on the brutal torture of his ovine prisoners. He does not emerge, however, until after Athena and Odysseus have engaged in a revealing stichomythic exchange.[16] Her second summons (89-90) employs the polite ὦ οὗτος to macabre effect:[17]

> ὦ οὗτος, Αἴας, δεύτερόν σε προσκαλῶ.
> τί βαιὸν οὕτως ἐντρέπῃ τῆς συμμάχου;
>
> You there, Ajax, I am calling you out for the second time. Why do you pay so little regard to your ally?

Athena's respectful address is chilling in and of itself, but when coupled with her claim to be Ajax' ally it assumes a truly sinister tone,[18] one which is amplified with Ajax' own pleasant, familiar invocation of the goddess (91-3).[19]

As would, in fact, have been obvious to everyone watching the plays we must now read, the person addressed with οὗτος does not face the speaker. This use of the demonstrative thus affords us the opportunity to reconstruct the staging of scenes in which it is used. At times our texts provide helpful details about a character's posture which allow us to visualize better what is transpiring onstage. Thus at *Oedipus Tyrannus* 1121 Oedipus says to the Shepherd "Hey you, old man, look here and tell me what I'm asking you" (οὗτος σύ, πρέσβυ, δεῦρό μοι φώνει βλέπων / ὅσ' ἄν σ' ἐρωτῶ), and at *Trachiniae* 401 the Messenger accosts Lichas with "Hey! Look over here at me! To whom do you think you're speaking?" (οὗτος, βλέφ' ὧδε. πρὸς τίν' ἐννέπειν δοκεῖς;). Twice in Euripides' plays we find women who refuse to meet the gaze of another as they cry, necessitating the verbal intervention "hey!" to redirect their attention. In *Medea*, the title character begins to weep as she thinks about her children and turns away from Jason, prompting him to respond (922-4):

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[16] Mastronarde 1979: 29.
[17] Walsh (2005: 159 n. 16) gives *Aj.* 89 as an example of the contemptuous use of the medial demonstrative in tragedy.
[18] Mastronarde (1979: 29) sees in these verses "the attitude of dreadful playfulness which the goddess adopts toward the crazed Aias."
[19] On these verses see Kirkwood 1958: 102, who notes the "bluff familiarity" with which Ajax greets Athena.

αὔτη, τί χλωροῖς δακρύοις τέγγεις κόρας,
στρέψασα λευκὴν ἔμπαλιν παρηίδα,
κοὐκ ἀσμένη τόνδ᾽ ἐξ ἐμοῦ δέχῃ λόγον;

Hey, why do you wet your eyes with fresh tears having turned your white cheek away, and not gladly welcome this speech from me?

Similarly, when Theoclymenus enters from the wing with his slaves and dogs at *Helen* 1165 he greets his father's tomb. His salutation (1165 ὦ χαῖρε, πατρὸς μνῆμ') is issued as soon as he enters the orchestra, but he is still at some distance from the tomb as he does not realize until 1177, when he has made his way closer, that Helen is no longer seated where she had been. Theoclymenus' order for his slaves to open the gates (1180) is preempted by Helen's sudden (and convenient) appearance from the skene doors, and he quickly orders his men to wait (1184). Although likely standing very close to each other—Theoclymenus' description of his father's tomb (1167-8) suggests it is close by the skene doors—Helen takes no notice of her suitor but instead remains with head bowed, feigning tears (1189-90),[20] and thus Theoclymenus resorts to calling for her attention in the manner used when the addressee is turned elsewhere.[21]

More often, we may presume relative body positions based on the blocking of a scene. In *Cyclops*, Silenus puts the mixing bowl behind Polyphemus as he lies down to recline (545), ostensibly so no one passing by may knock it over (546). Polyphemus is skeptical and believes (rightly) that Silenus is putting it out of the way so that he can steal wine (546-7). When Polyphemus speaks to Odysseus he faces him, turning his back to Silenus who takes the opportunity to sneak a drink, just as his master predicted. Unable to resist the temptation to make a snarky comment on Polyphemus' promise to give Odysseus the favor of eating him last (550), Silenus sarcastically interjects "Nice present you give to your guest, Cyclops" (551 καλόν γε τὸ γέρας τῷ ξένῳ δίδως, Κύκλωψ). This remark prompts Polyphemus to turn around and exclaim as he catches sight of Silenus imbibing, "Hey, what are you doing? Are you drinking wine in secret?" (οὗτος, τί δρᾷς; τὸν οἶνον ἐκπίνεις λάθρᾳ;). His excuse that he was not drinking but that the wine bowl kissed him for his good looks (553) suggests that Polyphemus is forced to use οὗτος to catch Silenus' attention because the satyr has promptly returned to his illicit drinking immediately after his one-liner—for Silenus, only the temptation of a good zinger is enough to pull him away from the drink.

In Euripides' *Hecuba* the recently blinded Polymestor rushes towards Agamemnon's voice as he enters and appeals to him for help (1114-15). He and Agamemnon converse for ten lines (1114-23) before Polymestor becomes aware of Hecuba's presence and roars (1124-6):

[20] Mastronarde (1979: 24), commenting on *Hel*. 528ff. and *Ba*. 642, observes that "the space around the door and the moment of emergence are potentially just as isolated from visual and aural/oral contact as the parodos-space."

[21] Kannicht (1969: 311) sees Theoclymenus' address to Helen (and Jason's to Medea, *Med*. 922) as "impatient consternation" ("ungeduldige Betroffenheit") at the addressee's comportment. I see nothing of impatience or annoyance in Theoclymenus words at 1186-92, unlike Jason's at 922-4.

Πο. ὤμοι, τί λέξεις; ἦ γὰρ ἐγγύς ἐστί που;
σήμηνον, εἰπὲ ποῦ 'σθ', ἵν' ἁρπάσας χεροῖν (1125)
διασπάσωμαι καὶ καθαιμάξω χρόα.

Pol. Alas! What will you say? Is she near? Give me a sign, tell me where she is so that I snatch her with my hands, tear her limb from limb and bloody her flesh.

After uttering 1124, though perhaps in the middle of the line, Polyphemus turns away from Agamemnon and begins moving frantically about as he tries in vain to grab his assailant. To redirect his attention back, Agamemnon calls to him with οὗτος, τί πάσχεις; (1127 "Hey! What are you doing?).

Οὗτος is often used by one who has just entered to gain the attention of one already onstage. Heracles, in Euripides' *Alcestis*, enters from the palace after much inappropriate merrymaking and addresses the grief-stricken Attendant (773 οὗτος, τί σεμνὸν καὶ πεφροντικὸς βλέπεις;). This scene may be staged in one of two ways: either the Attendant looks back toward the palace doors as Heracles makes his entrance, affording the hero a view of his distraught expression only to turn away again, or he turns toward Heracles when he is called with οὗτος. In the second scenario, the remainder of Heracles' line ("Why do you look solemn and worried?") is a response to the glum expression he has just noticed.[22]

The addressee's attention may already be turned elsewhere, as Menelaus' clearly is when he is called by Orestes (*Or.* 1567), or he may face the newly-arrived character only to turn away. Menelaus' call to Teucer not to move Ajax' body (*Aj.* 1047-8 οὗτος, σὲ φωνῶ τόνδε τὸν νεκρὸν χεροῖν / μὴ συγκομίζειν, ἀλλ' ἐᾶν ὅπως ἔχει) is an example of the latter as Teucer and the Chorus have already discussed Menelaus' approach (1042-6). Although it is possible that Menelaus employs οὗτος simply as a means of calling to Teucer and that the visual contact between the two has not been broken, it is more likely that Teucer, already advised by the Chorus to bury the body quickly precisely because Menelaus is approaching (1040-2), has turned his back to Menelaus and begun to bury his half-brother, however superficially. This action prompts Menelaus both to call to him with οὗτος and to add the command not to bury the corpse, the precise action Teucer is presently engaged in.[23]

A similar example can be found in Aeschylus' *Suppliants*. In his discussion of "partial and uneven contact," Donald Mastronarde points to the paradosis of *Suppliants* 903-11 as an unusual case where a character's entrance (Pelasgus) goes unnoticed by one of the characters onstage (the Herald). Accepting Heath's no doubt correct transposition of 906-7 and 909-10, he argues that "the transition from general appeal (ἀγοὶ πρόμοι) to

[22] The audience, of course, would have observed the Attendant's expression as soon as he entered.
[23] Note too that at 1116-17 Teucer tells Menelaus that he will ignore his interruption (τοῦ δὲ σοῦ ψόφου / οὐκ ἂν στραφείην), and presumably continue to bury his half-brother, as promised at 1109-10 (ἐς ταφὰς ἐγὼ / θήσω δικαίως). Teucer's efforts, however, are not yet successful and Ajax' body not only remains unburied (1140-1), but the "tomb" later achieved is nothing more than a ditch hastily hollowed out after Menelaus departs just moments before Tecmessa and Eurysaces enter (1163-7). Indeed, the body itself is still considered unburied (1325-6) until the Greeks can come together at the play's end to perform the task properly (1403-20).

sighting and invocation of the king is natural and the herald seems also to be made aware of the king's approach, for he substitutes a verbal threat for physical action."[24] In terms of staging, after turning and spying Pelasgus and his men after the Chorus' appeal for help (908) the Herald releases his grip on the Chorus member whose hair he was clutching but does not turn back toward the approaching men. Instead, he remains facing the Chorus, likely intimidating them with a posture that maintains the threat of violence. Only once he is addressed by Pelasgus with "Hey! What are you doing?" (911 οὗτος, τί ποιεῖς;)[25] does he turn his body around and engage fully with the king.

In light of the instances discussed thus far where οὗτος is consistently used to address an individual who is not looking at the speaker at the moment of utterance we may be better prepared both to evaluate the reasons for athetizing *Oedipus Tyrannus* 531 and to understand Oedipus' harsh address to Creon which follows (530-5):

Χο. οὐκ οἶδ'· ἃ γὰρ δρῶσ' οἱ κρατοῦντες οὐχ ὁρῶ.
[αὐτὸς δ' ὅδ' ἤδη δωμάτων ἔξω περᾷ.]
Οι. οὗτος σύ, πῶς δεῦρ' ἦλθες; ἦ τοσόνδ' ἔχεις
τόλμης πρόσωπον ὥστε τὰς ἐμὰς στέγας
ἵκου, φονεὺς ὢν τοῦδε τἀνδρὸς ἐμφανῶς
λῃστής τ' ἐναργὴς τῆς ἐμῆς τυραννίδος;

Cho. I do not know, for what rulers do I do not see. [But this very man is now coming out from the house.]
Oed. Hey you! Why have you come here? Do you have such a face of daring that you have come to my house, clearly being the murderer of this man and the robber—it's plain as day—of my kingship?

P. Oxy. 2180 does not include line 531, an omission which has led some to posit that its inclusion in the manuscripts must be the result of an actor's (or reader's) interpolation.[26] Herbert Rose has argued for the deletion of 531 partially on the grounds that Oedipus' forceful entrance ("a sudden rush out of the palace") neither gives time for Creon to turn and see him before being addressed with οὗτος σύ (532) nor for the Chorus to introduce Oedipus' entrance with such a formulaic introduction.[27] If Oedipus had only said οὗτος and not used the more aggressive, contemptuous οὗτος σύ, the argument for excising line 531 would be stronger. As it stands, it is impossible to gauge the precise nature of the staging of this scene. The Chorus may very well have announced Oedipus' entrance, but this should not diminish the fury with which he enters, for surely his anger is plain to see before he speaks through his rapid, forceful gait and clearly manifest once he delivers his opening words to Creon.

[24] Mastronarde 1979: 89.
[25] Page punctuates without a comma.
[26] Friis Johansen 1962: 240: "[t]he evidence of interpolation is much too slight"; his view is supported by Kamerbeek (1967: 124). Battezzato (2003: 29) notes that the omission may have been caused by the orthographic similarity of αὐτός (530) with οὗτος (531), both line-initial.
[27] Rose 1943: 5.

The tone of the phrase οὗτος σύ is here, as always in tragedy, one of anger if not outright vitriol.[28] When Oedipus uses it to address the Shepherd at 1121 it plainly indicates his anger; when Orestes calls to Menelaus with it (*Or*. 1567) his words drips with rage.[29] Similar anger is expressed by Agamemnon in Euripides' *Hecuba* when he responds to Polymestor's prophecy that Clytemnestra will kill him with οὗτος σύ, μαίνῃ καὶ κακῶν ἐρᾷς τυχεῖν; ("Hey you! Are you crazy? Do you want your ass kicked?"). What began as an orderly trial with paired speeches (1132-1237), at which Agamemnon stood as judge between Hecuba and Polymestor, quickly devolved into a stichomythic shouting match after he handed down his verdict. Hecuba and Polymestor must be turned toward each other barking back and forth. By this point Agamemnon has likely moved a step or two back on his own, or been pushed back slightly by Polymestor and Hecuba as they argue, though not so far as to allow the two combatants to physically reach each another. In either case, the entirety of 1254-79 must be understood as a two-way communication between Hecuba and Polymestor; Agamemnon is essentially an outsider. Once he hears the prophecy of his own death, however, he reenters the discussion and addresses Polymestor. Agamemnon's use of οὗτος σύ reveals both his anger and the staging of the scene since Polymestor's attention was intensely focused on Hecuba and needed to be wrested away. Perhaps after addressing Polymestor Agamemnon pushed him back, further separating him from Hecuba and, at the same time, allowing himself not only to reenter the conversation, but to physically reassert control of the situation.

How then are we to understand *Oedipus Tyrannus* 532? There is no question that there οὗτος σύ conveys Oedipus' anger, that is established. But does Creon have his back to the king at the moment of utterance? If he does not, and if the Chorus' announcement at 531 is sound, then it is the lone example of the phrase used of one whose attention is already on the speaker. On the other hand, if we are to assume a consistency of usage, then it is best to side with Rose and excise 531, seeing Oedipus' entrance as so rapid as to not give Creon time to turn around and face the palace.

Our final example of οὗτος used vocatively comes from *Helen* and proves the rule that it is, as I have argued, always used to summon the attention of one whose gaze is turned elsewhere. As Theoclymenus turns to enter the palace, aiming to harm his sister Theonoe for enabling Helen's escape, someone grabs his robe and says, "Hey! Where are you stepping, master? What sort of bloodshed are you going to commit?" (1627 οὗτος, ὦ, ποῖ σὸν πόδ' αἴρεις, δέσποτ', ἐς ποῖον φόνον;). The demonstrative address and the laying of hands upon the king is harsh and unexpected since the person, whoever s/he may be, is necessarily a slave and subject to Theoclymenus' rule. Although the manuscripts assign the verse to the Chorus, an ascription defended by many,[30] two other characters (Theonoe's attendant and the Messenger) vie for the part.[31]

Those who have wished to reassign the verses in question from the Chorus Leader to another have sought support in the masculine participial phrases δοῦλος ὤν (1630) and ἡμῶν ἑκόντων (1640), arguing that the gender is inappropriate for a chorus of

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[28] Jebb (1928: 251) notes that the combination οὗτος σύ is "rough."
[29] West (1987: 288) sees οὗτος σύ as "a startlingly rude way for a young man to accost a senior relative."
[30] E.g., Dale 1967: 165-6; Kannicht 1969: 422-4; Mastronarde 1979: 63 n. 34; Allan 2008: 338.
[31] Ley (1991: 32) ingeniously sidesteps the issue by suggesting that 1629-41 are "illogically or carelessly intruded into the script at a later date"; Theoclymenus' entry into the palace is instead blocked by the Dioscori.

women; the apologists of the manuscripts' distribution of parts defend these masculine participles as "generalizing." Despite decades of debate, the independent work of Volker Langholf and Hubert Petersmann has mooted this issue to some extent by making a strong case that -ντ- participles can be treated as two-termination.[32] The solution to who opposes Theoclymenus cannot, therefore, rest on the participles alone and must be sought in the dramaturgical logic of the scene.[33]

W.G. Clark first put forth the idea—anticipated, in his view, by Hermann, though not carried through to its logical extension—that the lines given to the Chorus Leader after the Messenger's speech are better suited to a faithful slave than a captive Greek woman.[34] Gilbert Murray further develops this notion by suggesting that the Slave is that of Theonoe.[35] This idea has been supported by Anne Pippen Burnett and D.P. Stanley-Porter, amongst others, and finds a home in both James Diggle's OCT and the Loeb edition of David Kovacs.[36] Burnettt proposes that the interposing figure must be male (because of the masculine participle at 1630) and must come from the palace because he blocks Theoclymenus' way. She also speculates that the Attendant is one of the silent extras who had earlier accompanied Theonoe and that his priestly robes would allow the audience to identify him immediately and recognize his understanding of the situation.[37]

Stanley-Porter bases his argument largely on what he sees as the symmetry between the scene in question and the Old Woman who blocked Menelaus' entrance into the palace earlier in the play (437-82), but one of many instances throughout *Helen* of doubling. "To reject Theonoe's attendant coming out of the palace in favor of the coryphaeus already standing before it," he argues, "destroys the totality of these two carefully worked-out aspects—among many—of duplication."[38] He deals with the criticism that the speaker appears knowledgeable of Theonoe's motives laid out earlier in the play—note the similar language (εὐσέβεια 998, 1632; δίκη 1002, 1633)—by claiming that such analysis "is a misapplied demand for realism." He continues: "Drama is not an

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[32] Langholf 1977; Petersmann 1979. Langholf (p.306) goes on to suggest that Euripides' use of two-termination participles can be accounted for by either his love for archaism or his love of innovation, though perhaps it is a mix of both. Wackernagel (2009: 458) already noted a tendency for -ντ- participles not to reflect a difference in gender. For some of the previous discussions of this issue see Wilamowitz-Moellendorff 1914: 195; Barrett 1964: 366-8; Dale 1967: 166; Kannicht 1969: 424-5; Stanley-Porter 1977: 45 with n. 2. McCall (1976: 121) points to *Ag*. 560-2 (λειμωνίαι δρόσοι…τιθέντες) as the lone, uncontested example, while still acknowledging Page's (1972: 158) note in his app. crit. that the participle is "suspectum"; Denniston and Page (1957: 124), following Fraenkel 1950: 283-5, posited earlier that "We have to accept here an almost, perhaps quite, unparalleled aberration of language; perhaps an intentional solecism."

[33] The chief arguments for and against the usual suspects (Chorus Leader, Messenger, Attendant) are nicely summarized and discussed by Kannicht 1969: 422-3.

[34] Clark 1858: 178. His view is strongly supported by Paley 1858: 215.

[35] In his app. crit. ad 1627 Murray (1913) also posits that the role may be given to the Messenger, but is best assigned to Theonoe's attendant: "igitur vel Nuntio vel potius post Clarkium Θεράποντι Theonoae tribuenda, qui regi in regiam inrumpenti obvius fiat."

[36] Diggle 1994: 67-8; Kovacs 2002: 191-5.

[37] Burnett 1971: 98 n. 17; Stanley-Porter (1977: 48) rejects the idea that Theonoe entered with any male attendants; Kaimio (1988: 74 n. 72) objects to Burnett on two fronts: first, Theonoe's attendants were female (cf. 865 φέρουσα), and second, that mute characters are not unexpectedly given speaking parts. Pylades at *Cho*. 900-2, she notes, is a "brilliant exception" but different since he is a "well-known, named mute companion, not an obscure attendant."

[38] Stanley-Porter 1977: 47.

exact portrayal of life, where events and situations should afford logical explanations, but a selection and shaping of certain incidents and details important to the dramatist's overall purpose, and the omission of other, inessential ones."[39] Stanley-Porter appeals to Taplin's criticism of Denniston and Page's view that Clytemnestra in *Agamemnon* is present when the Herald arrives,[40] tacitly arguing that just as Clytemnestra's entrance at the conclusion of the Herald's rhesis attests to her own omniscience, so must the Attendant's well-timed, very coincidental appearance attest to his master's omniscience. But there is a very important difference between these two cases: Clytemnestra's appearance, Taplin contends, is heralded by the Chorus at 585-6 who turn our thoughts to her just as she appears in the door,[41] whereas Theonoe's Attendant appears unbidden and unexpectedly, a fortuitous coincidence which Stanley-Porter believes "should occasion no surprise if her attendant knew (as she herself earlier did) the right moment to appear in her defense,"[42] but which nevertheless violates the rules that in tragedy new speaking parts are announced or prepared for in advance and minor characters whose entrances are not clearly marked enter with their masters.[43] The complete violation of convention is difficult to overlook and even harder to support, not to mention the nagging question of what is gained by introducing a new, unidentified character when one or two are already available onstage, and with better motives at that.

But there is still more evidence against the case for Theonoe's Attendant. Kovacs makes the interesting observation that the phrase αἴρειν πόδα and similar expressions do not appear to be used to describe the stepping over a threshold or an entrance into a house but are used instead of departures.[44] This may reveal that whoever it is who says ποῖ σὸν πόδ' αἴρεις (1627) verbally characterizes the king's movement as a departure and not as an entrance, as someone who has just come from the palace and is blocking its door may. More importantly, we must consider how this scene would have been staged. Following his reaction to the Messenger's news, Theoclymenus exclaims that he will end his sister's ability to help others, and turns toward the palace. As he turns away from the Chorus and/or Messenger someone immediately grabs his robe and calls his attention with "Hey!"; the exclamation and grab are performed simultaneously. In the same act, this person, having now prevented his/her master from entering the palace, moves around him to physically block his exit. The peremptory moves made by Theoclymenus' opposer—the sharp address, the quick seizing of the king's robe, the speedy end-around to impede his retreat into the palace—are all accomplished within a trochee; once the slave and master stand face-to-face, and the former is confronted with the hard reality of what s/he has just done, to say nothing of the the cold steel of Theoclymenus' sword, s/he quails for moment and attempts to pacify the king with the polite ὦ… δέσποτ'.[45] Whoever shouts

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[39] Stanley-Porter 1977: 48.
[40] Taplin 1972: 92; Denniston and Page 1957: 116-17. Whether or not Clytemnestra exits and returns remains a point of contestation. Hamilton (1978: 81) lists *Ag*. 587 in his "unlikely entrances" category.
[41] Taplin 1972: 92; 1977: 299.
[42] Stanley-Porter 1977: 48.
[43] Taplin 1977: 8 with n. 2. Apart from *Hel*. 1627, Taplin adduces only the Attendant at *Hipp*. 88ff., but surely the Attendant enters with Hippolytus; see further Halleran 1995: 157. The possible case of A. *Su*. 974ff. is dealt with by Taplin on pp. 230-8. Hamilton (1978: 81) lists *Hel*. 1627 as an "unlikely entrance."
[44] Kovacs 1996: 68.
[45] Kannicht 1969: 424. He goes on to speculate that we should perhaps read ὤ instead of ὦ, an emendation adopted by Kovacs (2002: 190).

οὗτος cannot be facing the king since, as discussed above, that is not how this quasi-vocative is used. In sum, there is no Attendant who enters from the skene and blocks the king.

That leaves just two choices: the Chorus Leader and the Messenger. Traditionally, the primary objection to the Chorus Leader has been the masculine singular participle at 1630, but this is now a non-issue. More problematic is the idea that the chorus of Greek slave women can lay hands on Theoclymenus, risk their lives for Theonoe, or justify being willing to die for their master. Their willingness to lay down their lives for Theonoe may be explained as the Chorus giving voice (and action) to an idea they had earlier expressed at 1030-1, after witnessing the scene between Theonoe, Helen, and Menelaus (865-1029), and in the first stasimon (1137-64). But the Chorus' final declaration (1639-41) still remains a bit surprising as that topos is unexpectedly expressed and more difficult to account for. The Chorus' physical involvement is unusual to be sure,[46] but a parallel is to be found at *Oedipus Coloneus* 827-59, where the Chorus Leader intercedes on Antigone and Oedipus' behalf and seizes Creon (857 οὔτοι σ' ἀφήσω).[47] The fact remains, however, that in Greek tragedy there is no parallel for slave women accosting a man.[48]

But if it is not the Chorus who intercedes on Theonoe's behalf, then it must be the Messenger, who tarries onstage after delivering his news. Wecklein was the first to give this part to the Messenger,[49] and Murray accepted it as a possibility, albeit less likely than his own,[50] but it was A.Y. Campbell who most vociferously championed the Messenger as Theoclymenus' opposer based on the use of an indefinite adjective. The speaker of 1627, he argues, must have heard 1624-6, for otherwise he would not have used the phrase ποῖον φόνον.[51] His other supporting arguments—that Theonoe's Attendant could not have entered at 1621-3; that it would be "incredible" that the Messenger exit after concluding his speech at 1618 without awaiting a reaction from Theoclymenus at 1621-6; that since there would be a fourth speaking actor by 1642 it is "certain" that the Messenger must be the person who opposes Theoclymenus' entrance into the palace[52]—

[46] See Bain (1981: 16, with 19 n. 6) who comments on the rarity of physical contact between the chorus and other actors, with the exception of corpses.
[47] Stanley-Porter's (1977: 46 n. 4) objection that "any similarity of language [between *Hel.* 1627 and *OC* 857] does not translate into subsequent action" is without merit as it is clear that in both passages one character grabs the garment of another.
[48] Chong-Gossard (2008: 173-4) makes the very interesting suggestion that the chorus of *Helen* have already shown their ability to act in an unusual manner by vacating the stage at 385. Moreover, he argues, "If it is the chorus women who intervene at the end, their actions flesh out their characterization as individuals who collectively show solidarity as women."
[49] Wecklein 1907: 100.
[50] See p.77 n. 35 above.
[51] I agree that whoever blocks the king must have heard his angry response to the Messenger's tale (1621-6), and that this is a good argument for the Chorus or Messenger and against the Attendant, but details of staging must be taken into consideration in evaluating the language used. The phrase ποῖον φόνον reflects both Theoclymenus' words and his action, perhaps the latter more. After avowing that Thoenoe "will never deceive another man with her prophcecies" (1626 οὔποτ' ἄλλον ἄνδρα ψεύσεται μαντεύμασιν) he unsheaths his sword, visually affirming what his words strongly suggested.
[52] Campbell 1950: 153.

are all far more contentious yet still do not discount the Messenger.[53] All of these points will be discussed in greater detail below, but we may briefly state here that apart from the problem of the Attendant entering unannounced at 1621, there is no issue with a messenger exiting immediately after delivering a message—in fact, this is far from unusual—and the issue of a fourth speaking actor is only a problem if he stays onstage and a different actor blocks Theoclymenus' exit. None of these is insurmountable.

A.M. Dale is quick to rebuff the possibility that the Messenger stays on to continue the dialogue as this is not part of the "Messenger-concept" and he must exit after delivering his speech. Additionally, the stance taken by Theoclymenus' opposer is in contrast to the views expressed by the Messenger and "would in effect characterize him to a distracting and quite unparalleled extent."[54] James Porter, who believes it is the Messenger who blocks Theoclymenus, counters Dale by arguing that her position is based on too rigid a conception of messengers and their speeches, and compares the messengers in *Heraclidae* 961ff. and *Antigone* 1244ff., both of whom intervene in the action onstage.[55] It is also worth adding that if this role is taken by the Messenger, then, *contra* Dale, his critical views of Theoclymenus are made all the stronger and add a great deal of power to the overall characterization of the king precisely because of his previous experience: despite the fact that he has nearly lost his life at the hands of those whom Theonoe has just helped he is willing to stand up for what he believes is morally and socially right. His correction of Theoclymenus' description of his sister from "vilest" (1632 κακίστην) to "most pious" (1632 εὐσεβεστάτην), and his description of her betrayal as "just" (1633 δίκαια), all of which echo Theonoe's characterization of her own behavior (998 εὐσεβεῖν; 1002 τῆς Δίκης) need not be seen as evidence that the speaker knows what Theonoe has said previously—the view taken by those who advocate for the Chorus Leader—but may instead be interpreted as a poignant iteration of a moral position previously espoused, unbeknownst to the Messenger, which helps to characterize Theoclymenus' actions. Moreover, the ineffectual yet accurate words issued from the mouth of a lowly (and soaking wet?) slave are seconded by the powerful (and presumably dry) *dei ex machina* who appear on high and describe Theonoe's actions as just and pious (1647-9):

> οὐδ' ἡ θεᾶς Νηρῆδος ἔκγονος κόρη
> ἀδικεῖ σ' ἀδελφὴ Θεονόη, τὰ τῶν θεῶν
> τιμῶσα πατρός τ' ἐνδίκους ἐπιστολάς.
>
> And the girl, born of the Nereid goddess, your sister Theonoe, does you no injustice in honoring the affairs of the gods and the just orders of your father.

That Theonoe's actions are just and pious is thus articulated independently three times over the course of the play by the three social classes which grace the stage: princess,

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[53] It is tempting to adduce for support of the Messenger Dodds' (1960: 151-2) claim that trochaic tetrameters are used in conversations with servants, but Drew-Bear (1968: 401) makes a strong case against Dodds' evidence.

[54] Dale 1967: 166; her position is dogmatically taken up by many.

[55] Porter 1994: 218 with n. 10. Also *Or*. 1506-36 as a similar instance where there is a short, violent scene between master and slave following a messenger's speech, as noticed by Hourmouziades 1965: 167 n. 1.

slave, and god. And although the Chorus Leader is also a slave, and her delivery of these verses would still preserve the different classes who have taken up this position, nonetheless the power of the critique is made all the more stronger by the speaker *not* being aware of what Theonoe had previously said.

I.3. Third Person οὗτος

Within the category of person deixis, οὗτος is most often used by a speaker to refer to a third party who is onstage. This person tends to be part of a three-way conversation and is indicated by the speaker with the medial demonstrative when he is speaking to the other member(s) of the communication situation. I limit the following discussion to *Orestes*, *Eumenides*, and *Choephori*, though many other passages from other plays could easily illustrate this concept.[56]

In *Orestes*, immediately after Helen has strutted forth from the skene and addressed Electra (71-80), Electra responds by saying (81-7):

> Ἑλένη, τί σοι λέγοιμ᾽ ἂν ἅ γε παροῦσ᾽ ὁρᾷς
> [ἐν συμφοραῖσι τὸν Ἀγαμέμνονος γόνον];
> ἐγὼ μὲν ἄυπνος πάρεδρος ἀθλίῳ νεκρῷ
> (νεκρὸς γὰρ οὗτος οὕνεκα σμικρᾶς πνοῆς)
> θάσσω· τὰ τούτου δ᾽ οὐκ ὀνειδίζω κακά.
> σὺ δ᾽ ἡ μακαρία μακάριός θ᾽ ὁ σὸς πόσις
> ἥκετον ἐφ᾽ ἡμᾶς ἀθλίως πεπραγότας.
>
> O Helen, why would you ask me what you who are present here can see [the offspring of Agamemnon is in dire straits]? I sit sleepless beside a wretched corpse—that man is a corpse because he is scarcely breathing. I do not cast reproach on his misfortunes. But you, blessed , and your blessed husband have come to us in a wretched state.

Both οὗτος (84) and τούτου (85) do point to Orestes. However, as he was already onstage and his proximity to Electra was signaled in the previous line with πάρεδρος, both instances of the demonstrative may simply be anaphoric of the phrase ἀθλίῳ νεκρῷ (83). There is certainly a deictic quality to the demonstratives, but that the medial and not the proximal is employed suggests either that the primary sense is anaphoric, or that Orestes in his wretched, near-death state is not and should not be considered part of group which consists of Electra and Helen. Given Orestes' condition, it seems preferable to understand the demonstrative as exclusionary.

Later in the play, Orestes is plagued by visions of his mother-sent Furies (255-7):

> ὦ μῆτερ, ἱκετεύω σε, μὴ ᾽πίσειέ μοι
> τὰς αἱματωπούς καὶ δρακοντώδεις κόρας·
> αὗται γὰρ αὗται πλησίον θρῴσκουσ᾽ ἐμοῦ.

[56] A perusal of the appendices for "person / object deixis" will yield several such examples. The rhetorical effect of exclusion / inclusion may be best felt when there is a shift from proximals to medials, as at S. *Ph.* 573-6.

> Mother, please, don't drive against me the bloody-eyed, snake-like girls. There, there they are, bounding closer toward me.

In one sense, the demonstratives may be heard as the anaphors of "the bloody-eyed, snake-like girls" (256), but this reading is too text-based and ignores the realities of performance. When Orestes begins crying "There, there they are" he surely points toward the approaching Furies, clearly locating his visions in space, even though that space is empty for Electra and for us. His gesture and gaze demand that we see, or at least look toward, his invisible pursuers.

Two groups in *Eumenides* are referred to with οὗτος, the Furies (476, 930) and the jury (613). In using αὗται of the Furies at 476 Athena rhetorically makes them a third party to her "discussion" with Orestes. Athena begins answering Orestes' plea (443-69) with a generalizing remark on the greatness of the matter at hand (470 τὸ πρᾶγμα μεῖζον), but her reply is focused on Orestes, whom she addresses with the second person (473 σὺ μέν). The Furies, in turn, are acknowledged with the medial demonstrative (476 αὗται δ') as Athena explains the potential dangers to her land if they are not victorious. Her entire speech, however, until 484 when she addresses both parties, is directed at Orestes. The medial demonstrative should not, therefore, be heard as contemptuous but as a means of simultaneously unifying the speaker and her addressee and distancing them from the third party.[57] This use of the demonstrative to refer to a third party nearby but outside of the immediate communication situation is precisely what we see at 613 when Orestes, speaking to Apollo, refers to the jury. When Athena again refers to the Furies with αὗται at 930, although there is a deictic quality, it is best to take the demonstrative as the anaphor of μεγάλας καὶ δυσαρέστους δαίμονας αὐτοῦ κατανασσαμένη (928-9) as there is no attempt at distancing, nor any pejorative tone. Indeed, either of those "negative" elements would be antithetical to the ongoing celebration and incorporation of the Furies into the state.

Thus far we have seen that Aeschylus uses the medial demonstrative of a person onstage when he wishes to express their distance from the speaker. By and large, however, as was stated at the outset of this chapter, people onstage are referred to with the proximal demonstrative. This leaves us with the final, and perhaps most famously ambiguous case of οὗτος, *Choephori* 583. Just before he and Pylades go offstage to ready their disguises, Orestes concludes his remarks with these two verses (583-4):

> τὰ δ' ἄλλα τούτῳ δεῦρ' ἐποπτεῦσαι λέγω,
> ξιφηφόρους ἀγῶνας ὀρθώσαντί μοι.
>
> As for the rest, I call on that one to watch over here and manage the sword contests for me.

The crux here is to whom does Orestes refer when he says τούτῳ? The medial demonstrative has been posited as indicating Agamemnon, Apollo, Pylades, or Hermes.[58]

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[57] We cannot dismiss the possibility that some Athenians in the audience did not interpret αὗται as contemptuous given the threat the Furies are posing to their land, particularly given the specter of the Persian invasion which may lurk in the description of harming Athenian territory.

[58] See Garvie 1986: 201 for a summary of the different arguments.

In my view, the arguments levied in favor of Pylades or Hermes are far more convincing than those for Agamemnon and Apollo. What I would like to suggest, however, is simply that it would appear to be un-Aeschylean were τούτῳ to indicate Pylades and that the most likely referent is a statue of Hermes near the palace door.[59]

As we have already seen, medial demonstratives are used by Aeschylus to refer to a person onstage when a speaker seeks to create or indicate a distance between him/herself and the referent of the demonstrative, often with the rhetorical aim of forging a stronger bond with his/her addressee. When Orestes says τὰ δ' ἄλλα τούτῳ δεῦρ' ἐποπτεῦσαι λέγω he is no longer speaking to a single group (the Chorus) as he did at the outset (554-78). As he presents his plans, Orestes addresses all those involved and indicates them as such with proximal demonstratives. He explains each person's role in the plot, referring first to Electra (554 τήνδε), then to Pylades (561 σὺν ἀνδρὶ τῷδ'). After laying out the details Orestes addresses his sister (579-80), then the Chorus (581-2). He concludes with the verses with which this discussion began. To refer to Pylades at this point with the medial demonstrative when he has already clearly established their unity in action through his diction (561 σὺν ἀνδρὶ τῷδ', 563-4 ἄμφω...ἥσομεν… μιμουμένω, 567 μενοῦμεν) is nonsensical. Τούτῳ must, therefore, refer to someone or something other than Pylades, and Hermes is the best possible option.[60]

I.4. Contemptuous οὗτος

I.4.a. Euripides

Euripides on occasion uses οὗτος to signal contempt; this is the same use most commonly seen in the Attic orators to refer to one's opponent in court. And while it is true that nearly all uses of the medial demonstrative can reflect an air of disdain, the contemptuous use of οὗτος is seldom its primary function.

***Orestes* 534-9**

ὡς οὖν ἂν εἰδῇς, Μενέλεως, τοῖσιν θεοῖς
μὴ πρᾶσσ' ἐναντί', ὠφελεῖν τοῦτον θέλων,

[59] To the evidence already marshaled by Garvie 1970 I would like to add *Ag*. 1291 (Ἅιδου πύλας δὲ τάσδ' ἐγὼ προσεννέπω) and *Cho*. 3 (ἥκω γὰρ ἐς γῆν τήνδε καὶ κατέρχομαι). I suggest that Cassandra's vivid recasting of the palace as a second Hades is, in effect, answered or continued by Orestes' use of the verb κατέρχομαι, which is used, though less frequently (and less famously) than καταβαίνω, to refer to an underworld descent (e.g., *Il*. 6.284, 7.330; *IG* II^2 13108, *IG* XII, 9 1240, *SEG* 30: 295). Orestes' return to Argos and the contest he must undergo (the killing of Clytemnestra and Aegisthus) may thus be understood as a type of underworld journey, the type which is best accompanied by Hermes, invoked in the first line of the play.

[60] Tucker 1901: 134: "But τούτῳ is much too curt a reference for one who is not visible and who has not been the subject of the speech. Moreover, the point of the next line is entire ignored. This would rather be τῷδε (559); it gives Pyl. a position out of keeping with the part which he plays." Garvie (1986: 201) also thinks that were Pylades meant τῷδε would be expected. There is, of course, the possibility that Pylades begins walking toward the palace doors while Orestes continues to speak (but after 567) and is near the statue of Hermes when Orestes refers to "that one" making the demonstrative ambiguous. In this scenario the ambiguity and near interchangeability between Pylades and Hermes would be eloquently performed through the *mise en scène*. This staging would also show Pylades' willingness or enthusiasm for accomplishing the deed at hand.

ἔα δ᾽ ὑπ᾽ ἀστῶν καταφονευθῆναι πέτροις
[ἢ μὴ ᾽πίβαινε Σπαρτιάτιδος χθονός].
θυγάτηρ δ᾽ ἐμὴ θανοῦσ᾽ ἔπραξεν ἔνδικα·
ἀλλ᾽ οὐχὶ πρὸς τοῦδ᾽ εἰκὸς ἦν αὐτὴν θανεῖν.

Let me make myself clear, Menelaus: do not act contrary to the gods, wanting to help that man. But let him be stoned to death by the citizens, [or don't walk upon Spartan land!] My daughter died justly, but it was not right that she died at his hands.

Tyndareus is concluding his rhesis with a clear and forceful appeal to Menelaus not to aid the matricide Orestes. Since his entrance at 456, Tyndareus has regularly referred to Orestes both deictically and anaphorically with the proximal demonstrative.[61] The shift at 535 should not be read as an indication that Orestes is suddenly more distant in Tyndareus' thoughts than he had been, or will be but seconds later (539 πρὸς τοῦδ᾽), but rather that the murderer of Tyndareus' daughter is in the speaker's view despicable and worthy of contempt. In this passage the contemptuous οὗτος contributes to Tyndareus' rhetoric. In exhorting Menelaus to act in accordance with the gods (or what Tyndareus believes the gods wish), Tyndareus emphasizes Orestes' loathsome (and thus not worthy of aid) nature through his use of the medial demonstrative.

There is also the issue of *Orestes* 74, a verse which has been subject to emendation and deletion. Upon leaving the skene Helen greets Electra and asks her a couple of questions (71-4):

[ὦ παῖ Κλυταιμήστρας τε κἀγαμέμνονος]
παρθένε μακρὸν δὴ μῆκος Ἠλέκτρα χρόνου,
πῶς, ὦ τάλαινα, σύ τε κασίγνητός τε σός
[τλήμων Ὀρέστης μητρὸς ὅδε φονεὺς ἔφυ];

Child of Clytemnestra and Agamemnon, unmarried for such a long time Electra, how are you, poor wretch, you and your own brother—this suffering Orestes here was the murderer of your mother.

The line τλήμων…ἔφυ has been treated variously. Kirchhoff proposed excising it wholesale,[62] a position upheld by Paley, di Benedetto, Diggle and Willink,[63] while Porson emended ὅδε to ὅς.[64] The case against the demonstrative is quite strong from a dramaturgical standpoint. Willink notes that without line 74 Helen does not refer to

[61] 479, 483, 491, 508, 509. Willink (1986: 170) accepts Von der Mühll's (1966: 190-1) idea that at 508 τόνδε = τὸν δεῖνα, and thus refers to an indefinite person. Cf. scholia MTB ad loc: εἰ τόνδ᾽ ἀποκτείνειεν: καθ᾽ ὑπόθεσίν ἐστιν ὁ λόγος. ὡς ἐν παραδείγματι ταῦτά φησι. ἀντὶ τοῦ εἴ τινα. τὸ τόνδε ὡρισμένον ἔλαβεν ἀντὶ ἀορίστου τοῦ τινά. I am far more inclined to understand τόνδε as referring to Orestes (and believe this is how the audience would have understood it), as do Benedetto 1965: 107, West 1987: 95, and Medda 2001: 207.
[62] Kirchhoff 1855: 44.
[63] Paley 1880: 238; Di Benedetto 1965: 21; Diggle 1994: 195; Willink 1986: 94-5.
[64] Porson 1802: 91; West (1987: 66) and Kovacs (2002: 418) adopt this reading.

Orestes with ὅδε until Electra has called her attention to him at 81.[65] Electra's response, however, directly answers Helen's question about how Electra and Orestes are faring; the line "O Helen, why would you ask me what you who are present here can see?" (81) does not necessarily imply that Helen did not see Orestes, simply that she did not acknowledge him or his situation.

The final three instances in the plays of Euripides discussed herein come from *Cyclops*, and all three resemble the (possible, non-anaphoric) meaning found at *Orestes* 84 and 85. Twice within a span of eight lines (253- 260) does Odysseus, who is engaged in conversation with Polyphemus, refer to Silenus with οὗτος:

> Κύκλωψ, ἄκουσον ἐν μέρει καὶ τῶν ξένων.
> ἡμεῖς βορᾶς χρῄζοντες ἐμπολὴν λαβεῖν
> σῶν ἄσσον ἄντρων ἤλθομεν νεὼς ἄπο. (255)
> τοὺς δ' ἄρνας ἡμῖν οὗτος ἀντ' οἴνου σκύφου
> ἀπημπόλα τε κἀδίδου πιεῖν λαβών
> ἑκὼν ἑκοῦσι, κοὐδὲν ἦν τούτων βίᾳ.
> ἀλλ' οὗτος ὑγιὲς οὐδὲν ὧν φησιν λέγει,
> ἐπεὶ κατελήφθη σοῦ λάθρᾳ πωλῶν τὰ σά.
>
> Cyclops, listen in turn also to us guest friends. We, needing to purchase a supply of food, have come to your cave from our ship. And that guy sold and gave us the sheep for a cup of wine, since he took it and drank it. Both parties were willing and nothing of those matters was done by violence. But nothing that guy says is sound since he has been caught selling your stuff without your knowledge.

It is difficult to discern fully whether Silenus is referred to with the medial demonstrative at 256 and 259 because Odysseus feels some annoyance at him (this may be how Silenus interpreted the demonstratives given his response at 262), or simply because he is trying to create a "we" between himself and Polyphemus as against Silenus, the excluded other who constitutes a third party.

The third use is similar to 256 and 259 in its ambiguity. Silenus, fearing Polyphemus' wrath for having attempted to sell Odysseus and his men sheep, offers up his own children should he be lying (268-9):

> ἢ κακῶς οὗτοι κακοὶ
> οἱ παῖδες ἀπόλοιντ', οὓς μάλιστ' ἐγὼ φιλῶ.
>
> Or [if I'm lying] may those wretched children be destroyed wretchedly, whom I very much love.

The scene may easily be staged so as to have Silenus, Polyphemus, and Odysseus at stage center with the Chorus and Chorus Leader nearby but at a great enough distance to "merit" the use of a medial demonstrative. Perhaps. But it is also possible, and I believe more likely, that the joke itself motivates the use of οὗτοι and that the medial demonstrative calls attention to Silenus' expression of distance toward, and possibly even

[65] Willink 1986: 95.

disdain for, his children. The punch line, an expression of intense affection (μάλιστ᾽ ἐγὼ φιλῶ) delivered after the caesura in the relative clause, derives its humor from its incongruity with the distancing and negativity of the setup (κακῶς οὗτοι κακοὶ… ἀπόλοινθ᾽).

I.4.b. Sophocles

Sophocles uses the medial demonstrative of a person onstage more than the other two tragedians.[66] The types of usage, however, are consistent with what we have already come to expect and regularly denote a third party or signal contempt, sometimes both. In *Oedipus Tyrannus*, it is possible to discern a tone of disdain in one of the occurrences of οὗτος spoken by Oedipus, whose anger manifests itself in his diction. At 429-31, Oedipus responds to Teiresias' clear, but difficult to hear prophecy first with an appeal to the Chorus, then by a direct attack on the seer:

> ἦ ταῦτα δῆτ᾽ ἀνεκτὰ πρὸς τούτου κλυεῖν;
> οὐκ εἰς ὄλεθρον; οὐχὶ θᾶσσον αὖ πάλιν
> ἄψορρος οἴκων τῶνδ᾽ ἀποστραφεὶς ἄπει;
>
> Must it be endured to hear those things from that man? To hell with you! Turn around and hurry back again away from this house!

In asking the Chorus if Teiresias' remarks must be endured—a rhetorical device aimed at garnering support for his position against Teiresias—Oedipus points to the seer as a third party excluded from the "we" created by his direct address to the Chorus. At the same time, given the context and the following two aggressive verses, it is difficult not to hear an air of contempt in Oedipus' voice.

There is another instance which may also be hostile. In replying to the Chorus, Oedipus says (669-72):

> ὁ δ᾽ οὖν ἴτω, κεἰ χρή με παντελῶς θανεῖν,
> ἢ γῆς ἄτιμον τῆσδ᾽ ἀπωσθῆναι βίᾳ.
> τὸ γὰρ σόν, οὐ τὸ τοῦδ᾽, ἐποικτίρω στόμα
> ἐλεινόν· οὗτος δ᾽ ἔνθ᾽ ἂν ᾖ στυγήσεται.
>
> Let him go, then, even if I ought to die outright or be thrust out of this land by force, dishonored. For it is your pitiable voice, not that of this man, I pity; he will be hated wherever he is.

At 672 οὗτος is the anaphor of τοῦδ᾽ (671) and conforms to the regular pattern of a medial demonstrative referring back to an index first made with a proximal.[67] Yet given the complex relationship between textual reference and deictic resonance in performance, it is difficult not to hear a critical undertone to what must also be understood, if

[66] Recall the (very) high figures for *OT* and *Ph*. in Fig. 3.2. It is also worth noting that Sophocles has more stichomythia than the other two tragedians. See Seidensticker 1971 on stichomythia in tragedy.
[67] See Chapter 4, §II.6.

secondarily, as a deictic reference to Creon, who is standing right there. Moreover, Creon's reply (673-4), which acknowledges that although Oedipus yields his position he does so with hatred (673 στυγνὸς μὲν εἴκων δῆλος εἶ), seems to be predicated more on Oedipus' words at 669-72 than on those he made prior, suggesting, perhaps, that Oedipus' tone, if not the demonstrative οὗτος in particular, contributed to Creon's interpretation and understanding of the king's feelings.

I.4.c. Aeschylus

Aeschylus, like Euripides, is rather sparing in his use of the medial demonstrative to refer to a person or an object onstage. The most revealing case of οὗτος as a marker of contempt is spoken by Clytemnestra as she stands proudly over Agamemnon's corpse and taunts the Chorus of Argive elders (*Ag*. 1401-6):

> πειρᾶσθέ μου γυναικὸς ὡς ἀφράσμονος,
> ἐγὼ δ' ἀτρέστῳ καρδίᾳ πρὸς εἰδότας
> λέγω· σὺ δ' αἰνεῖν εἴτε με ψέγειν θέλεις,
> ὁμοῖον· οὗτός ἐστιν Ἀγαμέμνων, ἐμὸς
> πόσις, νεκρὸς δέ, τῆσδε δεξιᾶς χερὸς (1405)
> ἔργον, δικαίας τέκτονος. τάδ' ὧδ' ἔχει.
>
> You are testing me as if I were a senseless woman, but I with fearless heart speak to you who know. Whether you wish to praise or to blame me; it's all the same. That one there is Agamemnon, my husband and a corpse, the product of my right hand, a just author. This is how things are.

The contempt for her lifeless husband expressed in the medial demonstrative at 1404 is made all the clearer by Clytemnestra's consistent use of proximal demonstratives from the moment she exits the palace at 1372 until the play's end. Apart from 1404 she uses a medial only three times (1419, 1437, 1523), and all three times it is anaphoric. Clytemnestra's diction is striking, in part, because the normal register of tragedy expects her to refer to people and objects with ὅδε, just as she does elsewhere of Agamemnon.[68]

I.5. Person Deixis and Conceptions of Tragic Space

The following discussion examines instances of "person deixis" with an eye toward better understanding both how we may be intended to conceive of dramatic space and how a speaker's choice of a proximal or medial demonstrative to refer to one who has just exited has more to do with the exiting character's mental prominence in the speaker's deictic field than with physical distance.

There is but a single possible use in *Medea* of a medial demonstrative used to indicate a person onstage. After Medea and the Chorus have bid adieu to Aegeus (756-63), and he, in turn, has headed down the stage right *eisodos* to return to Athens, Medea says (764-9):

[68] 1397, 1414, 1433, 1441, 1446, 1501, 1503, 1506, 1522, 1525. We may also include 1494 and 1518, though I consider both cases of situational deixis.

ὦ Ζεῦ Δίκη τε Ζηνὸς Ἡλίου τε φῶς,
νῦν καλλίνικοι τῶν ἐμῶν ἐχθρῶν, φίλαι,
γενησόμεσθα κἀς ὁδὸν βεβήκαμεν,
νῦν ἐλπὶς ἐχθροὺς τοὺς ἐμοὺς τείσειν δίκην.
οὗτος γὰρ ἀνὴρ ᾗ μάλιστ᾽ ἐκάμνομεν
λιμὴν πέφανται τῶν ἐμῶν βουλευμάτων·

Zeus, Justice, and light of the Sun, now we shall be victorious, dear women, over my enemies and we have made a start in the right direction; now there is hope that my enemies will pay the penalty, for that man, when we were most exhausted, appeared as a harbor for my concerns.

It is fair to state that οὗτος is used to indicate distance, the question being whether it is physical or mental. If the actor was still onstage, then the medial demonstrative marks the physical distance between Medea and Aegeus. As the pair occupy the center of the stage while conversing, it is likely that even if he turns to leave after 755 (and thus walks away from the Chorus Leader's farewell to him at 759-3), most, if not all, of the audience would still have a visible referent for οὗτος. Were Creon to have made it down one of the *eisodoi* and out of the sight of some of the spectators by the time οὗτος was spoken, it would be heard as anaphoric in reference to "that guy" who was just here. But what is Medea's motivation for using the medial demonstrative? Her apostrophe to Zeus, Justice, and her grandfather Helios suggests that in her mind Aegeus, regardless of his possible presence onstage and visibility to some or all of the audience, had already left and was thus not present in her deictic field. I have accordingly listed the demonstrative as anaphoric in the appendices. More important than what the audience could or did actually perceive was the "imagined" distance between people once one exits the immediate space of action. That is to say, although some of the audience may still see Aegeus walking away, the ability of dramatic space to encompass a much larger space than is physically or "realistically" possible suggests that he is no longer present to those onstage.

A similar use may be seen at *Orestes* 724 moments after Menelaus has removed himself from Orestes' suppliant embrace. Orestes begins by berating his uncle for being a coward and lacking the ability to successfully defend his kin, except by launching the expedition to retrieve Helen (717-18). He then moves toward apostrophizing his father, Agamemnon, and bemoaning his current fate (721-4):

ἄφιλος ἦσθ᾽ ἄρ᾽, ὦ πάτερ, πράσσων κακῶς.
οἴμοι, προδέδομαι, κοὐκέτ᾽ εἰσὶν ἐλπίδες
ὅπῃ τραπόμενος θάνατον Ἀργείων φύγω·
οὗτος γὰρ ἦν μοι καταφυγὴ σωτηρίας.

So you are friendless, father, in your wretched state. Alas! I have been abandoned! There's no longer hope, nowhere to turn to escape death from the Argives, for that man was my refuge for safety.

As in the previous passage from *Medea*, the medial demonstrative refers to a person who, if not completely offstage, is at the very least no longer within sight or the immediate thoughts of the speaker. Orestes' use of οὗτος here may also be contemptuous.

We may contrast these instances of the medial demonstrative used of one who has already left or is in the process of leaving the stage with those that employ a proximal demonstrative. In Sophocles' *Oedipus Tyrannus* the Priest, having been assured by Oedipus that he will free Thebes from the plague and take vengeance upon Laius' killer (132-41), repeats Oedipus' order to rise from the altar (142-3) and enjoins the children to leave their place of supplication (147-8):

> ὦ παῖδες, ἱστώμεσθα· τῶνδε γὰρ χάριν
> καὶ δεῦρ' ἔβημεν ὧν ὅδ' ἐξαγγέλλεται.
>
> Children, let us rise. For it was for these things which this man announces that we came here.

It would be difficult to stage this scene in such a way as to have Oedipus completely offstage by the time the Priest refers back to him with ὅδε and we can be sure that Oedipus was still near the altar and the suppliants, even if he had immediately turned toward the skene after calling upon Apollo.

The converse is seen in Euripides' *Medea*. After Creon has foolishly agreed to grant Medea a one-day reprieve from exile he turns and heads down one of the *eisodoi*. The Chorus, distraught, worry that Medea will have no place to turn once she leaves Corinth (358-60). Medea replies by saying (364-9):

> κακῶς πέπρακται πανταχῇ· τίς ἀντερεῖ;
> ἀλλ' οὔτι ταύτῃ ταῦτα, μὴ δοκεῖτέ πω. (365)
> ἔτ' εἴσ' ἀγῶνες τοῖς νεωστὶ νυμφίοις
> καὶ τοῖσι κηδεύσασιν οὐ σμικροὶ πόνοι.
> δοκεῖς γὰρ ἄν με τόνδε θωπεῦσαί ποτε
> εἰ μή τι κερδαίνουσαν ἢ τεχνωμένην;
>
> Things have turned out in all ways horrible. Who will deny it? But that is not yet in that way, don't think it yet. There are still struggles for the newlyweds and large toils for those who set up their marriage. For do you think I would have ever fawned upon this man unless I were to gain something or were plotting?

Although we cannot be sure of the speed with which actors delivered their lines, by my admittedly imprecise calculations—based on my own reading of the passage aloud both fast and slow—it takes anywhere between 25 and 45 seconds from the moment the Chorus cries φεῦ φεῦ (358) before Medea says τόνδε at 368, more than enough time for him to be completely offstage.[69] But this does not seem to be the correct approach to employ, for Creon's presence or absence is moot as the Chorus and Medea have moved

[69] On average people walk at about 3 feet per second, meaning that Creon has ample time to move from his location near the skene down the *eisodos* and out of sight. See Moretti 1999-2000: 396 and Goette 2007: 117 for the dimensions of the orchestra.

on and are embroiled in their own discussion about Medea's fate. Creon may or may not be physically present, may or may not be visible to the audience, but that debate is irrelevant. The proximal demonstrative is used to indicate his position at the forefront of Medea's thoughts.

In *Agamemnon*, when Clytemnestra concludes avowing her fidelity (ironically, as she is in fact knowledgeable in the "dippings of bronze" (612), i.e. the tempering of steel)[70] she turns and enters the skene. The Chorus, as normally in tragedy,[71] responds immediately to the long rhesis and refers to Clytemnestra with αὕτη (615-16):

> αὕτη μὲν οὕτως εἶπε, μανθάνοντί σοι,
> τοροῖσιν ἑρμηνεῦσιν εὐπρεπῆ λόγον.[72]
>
> That woman spoke, to you who understand her literally, [but] to clear interpreters a fair-seeming speech.[73]

Clytemnestra may have exited the skene at 582 and thus, as a proper "watchdog of the house" (607 δωμάτων κύνα), blocked the Herald's attempt to pass through the doors.[74] She may move away from the door as she speaks, but this is impossible to know for sure and it is equally likely (perhaps more so) that she delivers her lines before the palace doors, asserting her control and dominance over the house and access to it. That would allow her to finish her speech and swiftly reenter the skene. The Chorus' use of αὕτη, then, may refer to the queen who is no longer present onstage. Even if Clytemnestra has not yet completely entered the palace, she is, for all intents and purposes, done with those left onstage and is referred to with a demonstrative which indicates as much.

Based on the preceding examples, it appears that the real spatial dimensions of the playing space and the audience's visual access to all or parts of it are, in terms of appreciating and understanding the dramatic action, subordinate to how a speaker defines the relative distance through his/her diction. It is mental, not physical space that motivates lexical choice.

II. PERSON DEIXIS IN ARISTOPHANES

Fig. 3.3: person deixis in Aristophanes

	total	ὁδί	ὅδε	οὑτοσί	οὗτος
Ach.	[34]	7	7	11	9
Eq.	[38]	3	9	15	11
Nu.	[41]	1	7	17	16
V.	[49]	9	4	12	24
Pax	[31]	1	15	6	9

[70] See, e.g., Fraenkel 1950: 305; Sommerstein 2008: 72 n. 126.
[71] The MSS. assign 613-14 to the Herald, though they must be spoken by Clytemnestra, on which see Fraenkel 1950: 305-6.
[72] I give the text of Fraenkel 1950.
[73] On the difficulties plaguing the text and interpretation of these lines see Fraenkel 1950: 307-10; Denniston and Page 1957: 127.
[74] Taplin 1977: 299-300.

Av.	[52]	5	18	17	12
Lys.	[39]	6	14	3	16
Th.	[36]	2	10	4	20
Ra.	[37]	3	7	8	19
Ec.	[33]	7	10	4	12
Pl.	[38]	4	3	13	18

In Aristophanes οὑτοσί is virtually synonymous with ὁδί and ὅδε; οὗτος is used with greater flexibility. Accordingly, and in keeping with the approach thus far of examining the types of demonstratives which reveal much about staging and performance, this section will focus predominately on the medial forms οὑτοσί and οὗτος, after a few brief remarks on ὅδε. Both the proximals ὁδί and ὅδε and the medial οὑτοσί refer deictically to a third party onstage; all three also convey a heightened sense of emotion. Although less commonly used than οὑτοσί, ὅδε can also focus attention on a body as the locus of an ensuing action perpetrated upon said body (e.g., *Th.* 635ff.). The only discernable difference, so far as I am aware, is one which we shall discuss in detail in Chapter 4: relative emotional intensity. Despite the overlapping uses and near interchangeability of ὅδε and οὑτοσί, the former is still more emphatic and emotional than the latter. This is most clearly visible in scenes of elevated excitement, such as in *Peace*, where over two-thirds of the occurrences of ὅδε come between the freeing of Peace and Trygaeus' return to earth.[75]

Two moments, one from *Birds*, the other from *Lysistrata*, will help illustrate this point. When the Chorus Leader of *Birds* decides that Peisetaerus and Euelpides should be punished on the spot by dismemberment, he refers to them as "these two guys here" (337 τώδε). This initiates just over one hundred lines of proximal references where only once (355 τούτων) is a party indicated with anything other than ὅδε or οὑτοσί.[76] The vividness of ὅδε is most apparent at 369-74:

Χο. φεισόμεσθα γάρ τι τῶνδε μᾶλλον ἡμεῖς ἢ λύκων;
ἢ τίνας τεισαίμεθ' ἄλλους τῶνδ' ἂν ἐχθίους ἔτι; (370)
Επ. εἰ δὲ τὴν φύσιν μὲν ἐχθροί, τὸν δὲ νοῦν εἰσιν φίλοι,
καὶ διδάξοντές τι δεῦρ' ἥκουσιν ὑμᾶς χρήσιμον;
Χο. πῶς δ' ἂν οἵδ' ἡμᾶς τι χρήσιμον διδάξειάν ποτε
ἢ φράσειαν, ὄντες ἐχθροὶ τοῖσι πάπποις τοῖς ἐμοῖς;

Cho. We should in some way spare these guys more than wolves? What others could we punish who are still more hateful than these guys?
Te. If they are enemies by nature, but friends by intention, and have come here to teach you something beneficial?
Cho. How could these guys ever teach or show us anything beneficial, since they were enemies to my grand*feathers*?

[75] See above §III.1, pp.152-3.
[76] 337, 347, 351, 352, 359, 369, 370, 373, 383, 408, 437, 439.

The marked repetition of ὅδε (369, 370, 373) by the Chorus Leader to refer to Peisetaerus and Euelpides is indicative of his anger and vehement antipathy toward Tereus' plan to welcome the humans.

A similar use of ὅδε as a means of expressing indignation is found at *Lysistrata* 467-70, as the Men's Chorus Leader complains to the Proboulos:

> ὦ πόλλ᾽ ἀναλώσας ἔπη πρόβουλε τῆσδε <τῆς> γῆς,
> τί τοῖσδε σαυτὸν εἰς λόγον τοῖς θηρίοις συνάπτεις;
> οὐκ οἶσθα λουτρὸν οἷον αἵδ᾽ ἡμᾶς ἔλουσαν ἄρτι
> ἐν τοῖσιν ἱματιδίοις, καὶ ταῦτ᾽ ἄνευ κονίας;
>
> You've wasted many words, magistrate of this land. Why do you join yourself in conversation with these beasts? Don't you know what sort of washing these women just now gave us still in our cloaks, and what's more, without powdered soap!

As before, the double—or triple, if we include τῆσδε <τῆς> γῆς (467)—proximal demonstratives (468, 469) indicates the speaker's outrage.

II.1. First Person οὑτοσί

On three occasions οὑτοσί is employed synonymously with ὅδε.

***Acharnians* 366-7**

> Dic. ἀλλ᾽ Ἀμφίθεός μοι ποῦ ᾽στιν;
> Amph. οὑτοσὶ πάρα.
>
> Dic. But where's Amphitheus?
> Amph. Right here!

***Acharnians* 366-7**

> ἰδοὺ θεᾶσθε, τὸ μὲν ἐπίξηνον τοδί,
> ὁ δ᾽ ἀνὴρ ὁ λέξων οὑτοσὶ τυννουτοσί.
>
> Ta-da. Take a look, here's the chopping block, and the man who is going to speak is right here, small as he is.

***Clouds* 141-2**

> λέγε νυν ἐμοὶ θαρρῶν· ἐγὼ γὰρ οὑτοσὶ
> ἥκω μαθητὴς εἰς τὸ φροντιστήριον.
>
> Take heart, then, and tell me, since I myself have come as a student to the Thinktank.

In each case the –ί suffixed medial demonstrative serves to call attention to the speaker's very presence ("I right here"). Amphitheus' use of οὑτοσί is also anaphoric, but as he

rushes onstage and is behind Dicaeopolis when the question is asked (or at least not close enough to be seen), the demonstrative's primary function is to call attention to the speaker. In the other two cases, the speaker calls attention to himself at the moment he is to undergo an ordeal. The only other example shows οὑτοσί used like οὗτος.

***Knights* 1098-9**

> καὶ νῦν ἐμαυτὸν ἐπιτρέπω σοι τουτονὶ
> γερονταγωγεῖν κἀναπαιδεύειν πάλιν.
>
> And now, I turn myself here over to you to lead me in my old age and reeducate me.

In referring to himself with the medial demonstrative, Demos is self-deprecating and exhibits great humility.[77]

II.2. Third Person οὑτοσί

The –ί suffixed medial demonstrative is used similarly to its non-marked counterpart; at times, the only discernable difference is one of (presumed) emphasis and emotion. So in *Knights*, when Paphlagon and the Sausage Seller are accusing each other we get the following exchange (278-81):

> Πα. τουτονὶ τὸν ἄνδρ' ἐγὼ᾽νδείκνυμι, καὶ φήμ' ἐξάγειν
> ταῖσι Πελοποννησίων τριήρεσι ζωμεύματα.
> Αλ. ναὶ μὰ Δία κἄγωγε τοῦτον, ὅτι κενῇ τῇ κοιλίᾳ
> εἰσδραμὼν εἰς τὸ πρυτανεῖον, εἶτα πάλιν ἐκθεῖ πλέᾳ.
>
> Pa. I mark this man here, and say that he exports soup for the Peloponnesians' triremes.
> SS. Yes, by Zeus, and I mark that man for running with an empty tummy into the Prytaneum, then running back out with a full one.

The Sausage Seller's τοῦτον, particularly with the oath μὰ Δία, could be slightly less emphatic than Paphlagon's line-initial τουτονί, but it nonetheless indicates the person meant just as clearly. In fact, in *Knights* οὑτοσί is used consistently to refer to a third party without any special deictic quality, a use which we may attribute to the heightened emotional states of those involved.[78]

When οὑτοσί is not being used as a virtual synonym of οὗτος to refer to a third party, it is markedly deictic and either introduces a character or makes its referent a "person of interest," focusing the audience's attention on the individual.[79] The following examples are "extreme" examples of focusing in that οὑτοσί is used to call attention to

[77] Radt 1985: 104.
[78] It is worth noting that the Paphlagon uses –ί suffixed demonstratives sparingly compared with the Sausage Seller.
[79] See especially the numerous entrances of birds in *Av*. 268-301.

an actor's body; it linguistically spotlights the person who becomes the focal point of the action onstage and of the audience's gaze.

***Peace* 871-6**

Τρ. ἴθι νυν, ἀποδῶμεν τήνδε τὴν Θεωρίαν
ἀνύσαντε τῇ βουλῇ.
Οι. τί; ταυτηνί; τί φῄς;
αὕτη Θεωρία ᾽στίν, ἣν ἡμεῖς ποτε
ἐπαίομεν Βραυρωνάδ᾽ ὑποπεπωκότες;
Τρ. σάφ᾽ ἴσθι, καλήφθη γε μόλις.
Οι. ὦ δέσποτα, (875)
ὅσην ἔχει τὴν πρωκτοπεντετηρίδα.

Tr. Come then, let's hurry up and hand over Theoria here to the Council.
Sl. What? This one here? What are you saying? That woman is Theoria, the one whom we used to pound back in the day on our way to Brauron after we'd had a few too many?
Tr. Absolutely! And she sure was difficult to get.
Sl. Master, she has such a large ass, a quadrennial festival's worth!

In 872 the Slave's use of ταυτηνί, perhaps spoken with an accompanying gesture, focuses our attention onto Theoria, specifically her body.[80] This same type of linguistic concentration is also seen later in the play at 1122-4:

σὺ μὲν οὖν· ἐγὼ δὲ τουτονὶ τῶν κῳδίων,
ἁλάμβαν᾽ αὐτὸς ἐξαπατῶν, ἐκβολβιῶ.
οὐ καταβαλεῖς τὰ κῴδι᾽, ὦ θυηπόλε;

No, you do it; I'm going to strip this guy of his skins like a purse-tassel, which he himself used to get by means of deceit. Throw down the skins, tender of sacrifices!

The Slave's response to Trygaeus' request to keep beating Hierocles (1121 παῖ᾽ αὐτὸν ἐπέχων τῷ ξύλῳ, τὸν ἀλαζόνα) again highlights the body of the person of interest, a body which will no longer be beaten but stripped.

***Birds* 1567-73**

οὗτος, τί δρᾷς; ἐπαρίστερ᾽ οὕτως ἀμπέχει;
οὐ μεταβαλεῖς θοἰμάτιον ὧδ᾽ ἐπιδέξια;
τί, ὦ κακόδαιμον; Λαισποδίας εἶ τὴν φύσιν;
ὦ δημοκρατία, ποῖ προβιβᾷς ἡμᾶς ποτε, (1570)
εἰ τουτονὶ κεχειροτονήκασ᾽ οἱ θεοί;
ἔξεις ἀτρέμας; οἴμωζε· πολὺ γὰρ δή σ᾽ ἐγὼ
ἑόρακα πάντων βαρβαρώτατον θεῶν.

[80] On the variant readings of line 872 see Chapter 4, §II.6 (p.147).

> Hey, what are you doing? Is your cloak draped to the left? Please switch it up to the right, like mine. What? You sorry fool, are you built like Laespodias? Democracy, where ever are you leading us if the gods elected this guy? Please be still! Damn you! Of all the gods I've ever seen you are by far the most barbaric!

In this passage, although Poseidon has already marked out the contrast between how he and the Triballian wear their cloaks—note the contrasting οὕτως and ὧδε, strongly second and first person, respectively—οὑτοσί is used when the action moves to adjusting the Triballian's garment.

II.3. Second Person οὗτος

There are no examples in Aristophanes of οὗτος used of a first person. As we have already seen in §I.2, the medial demonstrative is used to call the attention of one who's attention is turned elsewhere. This use is ubiquitous in comedy. But there is another usage, or rather a variation in usage, that is peculiar to the comic stage but which has had tremendous influence on pre-Dickey interpretations of the vocative οὗτος.[81]

The οὗτος that demands that the addressee turn and face the speaker is, necessarily, assertive. Not surprisingly, it is always line-initial.[82] The two instances in Aristophanes where οὗτος is used at the beginning of a verse where the addressee may be facing the speaker, and thus not conform to the pattern described above, can be explained by understanding the demonstrative as a form of address which both signals annoyance and indicates that the locutor does not know the name of the addressee. At *Birds* 1035 the Decree Seller enters reading a decree from a scroll. He introduces himself (1037) and reads another decree at Peisetaerus' prompting (1038-41), to which Peisetaerus responds with "You'll soon be using the same ones as the Ototuxians!" (1042 σὺ δέ γ' οἷσίπερ ὠτοτύξιοι χρήσει τάχα) and punctuates his statement by punching the Decree Seller, who, in turn, cries out "Hey! What are you doing?" (1044 οὗτος, τί πάσχεις;). The simplest way to stage this scene would be to have the Decree Seller look down at his scroll and read the decree aloud to all, perhaps even taking a step forward so as to better proclaim to the audience. Peisetaerus' response should be taken as an aside, his fists as direct. And while it is possible that the Decree Seller yells "Hey!" in response to the blows he has just received, and has not yet turned to face his assailant, this does not appear to be a case where οὗτος is used to gain the attention of one who is not paying attention. Rather, the demonstrative conveys a sense of hostility doubly or partially motivated by the fact that the Decree Seller does not know Peisetaerus' name.

A similar passage may be found at *Ecclesiazusae* 976 where the First Old Woman says to Epigenes, "Hey, why are you knocking? Not looking for me, are you?" (οὗτος, τί κόπτεις; μῶν ἐμὲ ζητεῖς;). Rather than assume a blocking of the scene which allows Epigenes to be looking elsewhere (up at the window where the Girl had been), οὗτος here seems to be used in the same vein as *Birds* 1044: the speaker is both annoyed that

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[81] See Dickey 1996: 155, quoted above in Chapter 2, §I.2 (p.71).

[82] Dickey 1996: 154: "It is notable that οὗτος is almost always the first word in its sentence and that, in constrast to other vocatives in Aristophanes, it is virtually never accompanied by ὦ; this abruptness is another indication that the word was used primarily to get the addressee to turn around, rather like English 'hey'."

Epigenes is knocking on her door, and does not know his name. This use is very similar to the demonstrative found in the interrogative sentence τίς οὗτος; / τίς ούτοσί;.[83]

When used as part of a τίς interrogative sentence that follows a self-announced entrance of a new character, the –ί suffixed medial demonstrative ούτοσί can operate similarly to the nominative for vocative οὗτος in that it has the ability to reflect a speaker's dismissive (and annoyed or angry) attitude toward one who has just arrived onstage.

***Acharnians* 1018-19**

Δε. οἴμοι τάλας.
Δι. ὦ Ἡράκλεις, τίς ούτοσί;
Δε. ἀνὴρ κακοδαίμων.

Der. Woe is me!
Dic. Heracles! Who's this guy?
Der. A miserable man.

***Clouds* 1259-63**

Χρ. ἰώ μοί μοι.
Στ. ἔα.
τίς ούτοσί ποτ' ἔσθ' ὁ θρηνῶν; οὔ τι που
τῶν Καρκίνου τις δαιμόνων ἐφθέγξατο;
Χρ. τί δ', ὅστις εἰμί, τοῦτο βούλεσθ' εἰδέναι;
ἀνὴρ κακοδαίμων.

Cr. Oh poor me!
Str. Ugh! Who the heck is this guy, Mr. Lamenter? Was it not, I suppose, some one of Carcinus' gods that made that noise?
Cr. What do you mean, who am I? You want to know that? I am a miserable man.

***Birds* 1021-3**

Επισκ. ποῦ πρόξενοι;
Πε. τίς ὁ Σαρδανάπαλλος ούτοσί;
Επισκ. ἐπίσκοπος ἥκω δεῦρο τῷ κυάμῳ λαχὼν
εἰς τὰς Νεφελοκοκκυγίας.

Insp. Where are the proxenoi?
Pe. Who's this Ashurbanipal?
Insp. I, an inspector appointed by lot, have come here to Cloudcuckooland.

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[83] Cf. *Ach*. 395, 1018, 1048 (x2); *Nu*. 1221, 1260; *Lys*. 847; *Ra*. 464. Of those passages just cited, it is necessary to distinguish τίς οὗτος; (*Ach*. 395, *Lys*. 847, *Ra*. 464) from τίς ούτοσί; (*Ach*. 1048, *Nu*. 1221, 1260). In the case of the former, the unmarked instances of the medial demonstrative, the question is asked directly to the person indicated with οὗτος; when ούτοσί is employed, the question is directed toward another, often the audience, and expresses annoyance or an elevated emotional state.

***Wealth* 823-5**

Δι. ἕπου μετ᾽ ἐμοῦ, παιδάριον, ἵνα πρὸς τὸν θεὸν ἴωμεν.
Κα. ἔα, τίς ἐσθ᾽ ὁ προσιὼν οὑτοσί;
Δι. ἀνὴρ πρότερον μὲν ἄθλιος, νῦν δ᾽ εὐτυχής.

Just. Follow me, kid, so that we can go to the god.
Ca. Whoa! Who's this guy coming forward?
Just. A man formerly wretched, but now fortunate.

In all of these passages it is normal practice to translate οὑτοσί as "that" or "this." But as we see in each of the above examples, each time the question τίς ... οὑτοσί; is asked it is immediately answered, showing that the newly arrived characters know that the question is about them; even if delivered as an aside, οὑτοσί covers the range of "that one there" and "you." The nuance of this type of expression in Greek is similar to the American English "Who's this guy think he is?," a question which, performatively speaking, is asked rhetorically to someone nearby, but is always intended as a slight to the deictee.

But there are two other uses of the vocative οὗτος found in the comedies of Aristophanes: the first aims not at redirecting another's gaze but at conveying the speaker's annoyance or anger at the addressee; the second, properly a subset of the first, is used when a speaker does not know the name of the person whom s/he is addressing.[84]

On several occasions οὗτος comes in second position and clearly indicates the speaker's dissatisfaction with his/her interlocutor. Take, for example, the phrase ἄληθες, οὗτος; ("Is that so, you #@!?"), which occurs thrice (*Eq*. 89, *V*. 1412, *Av*. 1048). In each case the speaker is responding to something s/he finds upsetting: Demosthenes is upset at Nicias' besmirching of the power of wine to develop good plans (*Eq*. 86); Myrtia is dismayed at Philocleon's behavior after she has summoned him (*V*. 1409-11);[85] Peisetaerus is angry that the Inspector has summoned him (*Av*. 1047). These feelings of annoyance are translated into what is tantamount to namecalling; rendering οὗτος with some word or phrase that expresses enmity (e.g., "jerk," "son-of-a-bitch," "moron") seems close to the nuance of the Greek.[86]

The second use mentioned above (οὗτος used when a speaker does not know another's name) may be understood as a variant of the first, though it is questionable if there is, in fact, any difference in tone (e.g., *V*. 1412 and *Av*. 1048, above). Often, οὗτος clearly expresses contempt for or annoyance at the person addressed (*Eq*. 821, *Av*. 1243, *Lys*. 437), but at other times it is more difficult to gauge the emotional tenor, although I am inclined to believe that it always retains at least a hint of annoyance. At *Clouds* 220, for example, Strepsiades says to the Pupil, "Come now, you, call up to him in a loud voice for me" (ἴθ' οὗτος ἀναβόησον αὐτόν μοι μέγα). On the face of it there is nothing overtly hostile about οὗτος, although the double imperatives are certainly assertive, and one could make the case that the medial demonstrative is just a default form of address. It may also be claimed that as both the Pupil and Strepsiades are engaged in looking upward at Socrates, Strepsiades must gain the attention of the Pupil and opts to do so

[84] See Svennung 1958: 212.
[85] This is also a case of the second category since Myrtia does not know Philocleon's name (1406 ὅστις εἶ).
[86] Also *Eq*. 821; *Nu*. 220; *V*. 829; *Av*. 57, 1044, 1243; *Lys*. 437; *Ra*. 522; *Ec*. 976.

verbally, although we might expect a line-initial οὗτος were this the case. Instead, οὗτος ought to be read as a gruff sort of address in keeping with Strepsiades' earlier aggressive comments and his characterization (136, 138, 217); the imperative ἴθ' gains the Pupils attention while the demonstrative insults him.

There are three occasions where the force of οὗτος may be determined by the blocking of a scene. At *Birds* 57, Euelpides bangs on the door yelling παῖ παῖ. Peisetaerus corrects his friend's misconceived attempt at calling for a slave: "What are you saying, you, are you summoning an epops with 'slave'?" (τί λέγεις, οὗτος; τὸν ἔποπα παῖ καλεῖς;). Again, one could argue that οὗτος is used to garner the attention of Euelpides who is still looking at the door and not at Peisetaerus and that the demonstrative is necessary to regain his attention. But, as before, we should expect a line-initial οὗτος. Instead, Peisetaerus' words convey an irritation at his friend's ignorance and may be translated: "What are you saying, dummy…."

As we have already seen in our discussion of tragedy and satyr play, the nominative οὗτος is used for a vocative by a speaker to hail another whose attention is turned elsewhere, similar to English "hey!"[87] In understanding this we may get a better glimpse into the proxemic relationships onstage. The vocative address is most commonly part of a question,[88] but can be used by itself or with an expanded vocative phrase,[89] or with an imperative.[90]

When paired with an imperative, οὗτος typically has an impatient, pejorative tone which sharply demands attention and signals a (perceived) power differential.[91] The speaker may address a slave (*Eq*. 821, *V*. 395, *Av*. 933, *Ra*. 522), or one whom he considers his inferior (*Nu*. 220, 829; *Av*. 1243; *Ra*. 851). Two examples, both involving a god and a mortal, are worth considering in greater detail.

***Birds* 1238-43**

Ιρ. ὦ μῶρε, μῶρε, μὴ θεῶν κίνει φρένας
δεινάς, ὅπως μή σου γένος πανώλεθρον
Διὸς μακέλλῃ πᾶν ἀναστρέψει Δίκη,
λιγνὺς δὲ σῶμα καὶ δόμων περιπτυχὰς
καταιθαλώσει σου Λικυμνίοις βολαῖς.
Πε. ἄκουσον, αὖτη· παῦε τῶν παφλασμάτων·

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[87] See also Dickey 1996: 154-8; Svennung 1958: 208-12.

[88] *Ach*. 564; *Nu*. 721, 732, 1502; *V*. 1, 144, 750, 854; *Pax* 682, 879; *Av*. 57, 354, 1055, 1064, 1199, 1567; *Lys*. 126, 728; Th. 224, 610, 689, 930, 1083; *Ra*. 198, 479; *Ec*. 520, 703, 753, 1049; *Pl*. 439. *Pax* 164 (ἄνθρωπε, τί δρᾷς, οὗτος ὁ χέζων) could also be added, but here the medial demonstrative is formally a case of person deixis. The vocative is formally expressed with ἄνθρωπε, coming line-initially to hail the addressee, but the sense of οὗτος extends beyond that of a relative pronoun with an attributive participle and can only be "justified" by seeing in it a strong association with the second person, here explicable by the preceding vocative address. Cf. *V*. 1232-3 (ὦνθρωφ', οὗτος ὁ μαιόμενος τὸ μέγα κράτος) and *Lys*. 847 (τίς οὗτος οὑντὸς τῶν φυλάκων ἐστώς;).

[89] *V*. 1364; *Pax* 268; *Av*. 49, 225, 274, 658, 1631; *Ra*. 171, 312; *Pl*. 926.

[90] *V*. 395; *Av*. 933.

[91] *Eq*. 821; *Nu*. 220; *V*. 395, 829; *Av*. 933, 1243; *Ra*. 522, 851. Many of the other occurrences of οὗτος can also be considered pejorative.

Ir. Fool, fool, don't stir the terrible minds of the gods, lest Justice destroy your entire morally bankrupt race with Zeus' mattock; and smokey flame burn down your body and your home's enfolding walls with Licymnian bolts!

Pe. Hey! Listen up. Stop your blusterings.

Iris' mock-tragic appeal to Peisetaerus is met with an aggressive, almost violent response. The tone of αὖτη is quite severe, and shows immediate disrespect toward the goddess, a disrespect which is continued in the following verses, culminating with Peisetaerus' threat of rape (1253-6). And although Iris appears to be the frequent victim of such male aggression,[92] perhaps making Peisetaerus' remarks expected or generically acceptable, his diction in 1243-56, beginning with the imperative + αὖτη, reflects that he does not recognize the goddess' power or authority.

***Frogs* 851**

At *Frogs* 851, Dionysus interrupts Aeschylus, saying ἐπίσχες οὗτος, ὦ πολυτίμητ' Αἰσχύλε ("Hey, hold on there, much honored Aeschylus."). The juxtaposition of the brusque ἐπίσχες οὗτος with the overly obsequious πολυτίμητος, an epithet in comedy normally applied to gods,[93] which here stands in marked contrast to the vocative "lowly Euripides" (852 ὦ πόνηρ' Εὐριπίδη), not only foreshadows the outcome of the contest,[94] but adds to the humor of the scene.[95]

***Peace* 253-4**

A possible exception to this "rule" is *Peace* 253, where Trygaeus says:

οὗτος, παραινῶ σοι μέλιτι χρῆσθαι 'τέρῳ.
τετρώβολον τοῦτ' ἐστί· φείδου τἀττικοῦ.

Hey, I advise you to use different honey. That one's four obols, be sparing of the Attic.

In using οὗτος of War in an aside, Trygaeus makes no bona fide effort to garner War's attention. Instead, the humor of these verses resides in Trygaeus' false bravado: although his language asserts a pattern which typically indicates that the speaker is more powerful than the hearer, that the lines are delivered as an aside and are not heard by War humorously reveals Trygaeus' bold remark as nothing more than a craven whisper.

[92] See Dunbar 1995: 612-14.
[93] In comedy, e.g., *Ach*. 807, *Nu*. 269, *Ra*. 323, 337, 398.
[94] Stanford 1958: 147; Sommerstein 1996: 231.
[95] See Robson 2006: 53-4 on "register change" in Aristophanes. He does not discuss this passage. Cf. *Hel*. 1627, with my discussion in §I.2.

II.4. Third Person οὗτος

Nearly all uses of οὗτος in reference to a person are used by a locutor to refer to a third party. It thus designates someone who, at least for the purposes of the statement(s), stands outside of the immediate communication situation, the participants of which are by default conceived of as a "we" (= ὅδε).[96] At times, οὗτος also may have a markedly pejorative tone.[97] On occasion, the use of a medial demonstrative clearly indicates that there is a physical distance between a speaker and the referent. This is most readily seen when a speaker has removed himself from the main action onstage. So, for example, at *Peace* 240 when Trygaeus apostrophizes Apollo and exclaims about War ἆρ' οὗτος ἐστ' ἐκεῖνος ὃν καὶ φεύγομεν ("Is that guy there the one whom we are fleeing?"), the demonstrative indicates not just one who is not part of the ongoing, one-sided communicative act between Trygaeus and Apollo, but also distance since Trygaeus has six lines earlier ducked out of the way to avoid War (234 φέρ' αὐτὸν ἀποδρῶ). Similarly, the Chorus in *Acharnians*, who have crouched out of the way while Dicaeopolis and his family perform their own Rural Dionysia (239-40 ἀλλὰ δεῦρο πᾶς ἐκποδών), leap up at 280 and exclaim οὗτος αὐτός ἐστιν, οὗτος· ("That's the guy, that's him!").

New entrances are seldom announced with a medial demonstrative, and when οὗτος is used it seems to indicate that the person who has just entered has been visible for at least long enough for the audience to process his/her presence. In other words, οὗτος does not in and of itself call attention to an entrance unless it is in marked contrast to a proximal demonstrative and multiple people or groups are appearing. In this case, and indeed in the others we shall look at, οὗτος also, if not predominately, indicates distance.

At the beginning of *Lysistrata* as the various women make their way into the orchestra from both wings Calonice and Lysistrata narrate the arrivals (65-6):

Κα. ἀτὰρ αἵδε καὶ δή σοι προσέρχονταί τινες.
Λυ. αὗται δ' ἕτεραι χωροῦσί τινες.

Ca. But look, here are some women coming toward you.
Lys. And there are some others approaching.

The two women stand in the center of the orchestra, equidistant to each *eisodos*. When Calonice says αἵδε she gives a gesture or turns toward the women so as to indicate their arrival. Lysistrata's use of the medial demonstrative, an emendation for **R**'s αἵδ' αὖθ' based on the analogy of *Lys*. 736 (αὕτη 'τέρα), either indicates that this second group is more distant than the first and has not yet fully made its way up of the *eisodos*, or it is an example of addressee-oriented deixis and indicates that the second group is entering from the wing closest to Calonice.

In *Clouds*, when Strepsiades notices a man hanging overhead in a basket he, surprised,[98] asks the Pupil φέρε τίς γὰρ οὗτος οὑπὶ τῆς κρεμάθρας ἀνήρ; (218). The

[96] Cf. Fig. 1.2.
[97] E.g., *Ach*. 562; *Eq*. 280; *V*. 900, 914; *Th*. 535, 538, 649.
[98] On this use of γάρ see Denniston 1950: 82-5; Dover 1968: 120.

demonstrative οὗτος is used to reflect the distance—perhaps imagined to be quite substantial, and certainly in need of a loud voice to be heard (220 ἀναβόησον...μέγα)—between Strepsiades and Socrates.

Another passage in *Clouds* also presents a use of the medial demonstrative which may or may not be a case where it denotes distance. In response to Socrates' question about what the Cloud-Chorus looks like (342) Strepsiades replies (343-4):

> οὐκ οἶδα σαφῶς· εἴξασιν δ' οὖν ἐρίοισιν πεπταμένοισιν,
> κοὐχὶ γυναιξίν, μὰ Δί', οὐδ' ὁτιοῦν· αὗται δὲ ῥῖνας ἔχουσιν.
>
> I don't know for sure. But they resemble wool that's been spread out, and certainly not women, by Zeus, not in the least! But those women have noses.

Understanding αὗται (344) as motivated by distance is only problematic if we apply too "real" a sense of relative space. It may, at first, seem as though the difficulty comes from Strepsiades' comment that the Clouds are filling the entire orchestra (328 πάντα γὰρ ἤδη κατέχουσιν) and Socrates' earlier reference to the Clouds as "these women here" (340 διὰ μέντοι τάσδ'), two passages which imply the Clouds' close proximity. In fact, it is Socrates' exuberant use of the proximal demonstrative (with the particle μέντοι)[99] that is out of place.[100] Nowhere else in the play are the Clouds referred to with anything other than medial demonstratives precisely because they, *qua* Clouds, are not on the same terrestrial plane as we.

There is an interesting use of οὗτος in *Peace* after Trygaeus returns to earth. From the time Peace is dragged onstage at 520 after an intense effort by the Chorus she is only referred to with proximal demonstratives (580, 602, 604, 614, 624, 637). The joy and excitement of Peace at long last returned to Athens are palpable.[101] After the parabasis (729-817), Peace is referred to but once more with a demonstrative, this time with the medial at 923 when Trygaeus responds to his household slave's question of what needs to be done next (now that Peace is restored): τί δ' ἄλλο γ' ἢ ταύτην χύτραις ἱδρυτέον; ("What else but install that one with pots?"). Without a doubt, ταύτην refers to Peace, but why does Trygaeus employ that form and not the proximal τήνδε? Platnauer believes that the medial demonstrative indicates that Peace has likely been removed from the stage, although he does allow for the possibility that she has been conveyed to Trygaeus' house during the parabasis.[102] The use of the medial must be explained in one of two ways, neither of which can be argued for with any certainty as it is impossible to tell from the text whether or not the statue of Peace is brought back with Trygaeus, Opora, and Theoria.

Nothing in our text suggests explicitly that Peace, now freed, accompanies Trygaeus back to Athens or that she remains onstage during and after the parabasis. In fact, while Hermes is quite clear that Trygaeus may take back Opora and Theoria (706-8, 713-14), Peace, by whom the threesome pass as they make their way back into the skene

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[99] Denniston 1950*:* 400.
[100] Socrates' use of the proximal demonstrative may also suggest his close relationship with the Clouds; cf. 359-63.
[101] See the discussion in Chapter 4, §II.4 (pp.133-4).
[102] Platnauer 1964: xv with n. 1, 145.

(726 τῃδὶ παρ' αὐτὴν τὴν θεόν), is not mentioned as returning with them, although this may be guessed at from Trygaeus' promise never to let Peace go (705 ἀφησόμεσθά σου) and Hermes' reply that he will assent on that condition (706 ἐπὶ τούτοις). It would certainly be a powerful image were Peace to remain onstage for the duration of the play after the rest of the characters vacated the stage, watching over the parabasis and the celebration.[103] As the action is no longer focused directly on her and the actors are located more toward the center of the orchestra, the medial demonstrative at 923 must express distance. If, however, Peace was brought back into the skene with Hermes and did not return with Trygaeus to earth,[104] as I am inclined to think, then ταύτην must be anaphoric.

One further example of a medial demonstrative used to indicate a person onstage is worth examining in greater detail. During the contest between Aeschylus and Euripides in *Frogs*, the former summons forth the latter's Muse (1305-8):

Αι. ποῦ 'στιν ἡ τοῖς ὀστράκοις
αὕτη κροτοῦσα; δεῦρο, Μοῦσ' Εὐριπίδου,
πρὸς ἥνπερ ἐπιτήδεια ταῦτ' ἄδειν μέλη.
Δι. αὕτη ποθ' ἡ Μοῦσ' οὐκ ἐλεσβίαζεν, οὔ.

Aesch. Where is she with the potsherds, that one who bangs things together? Come here, Muse of Euripides, to whose accompaniment it's appropriate to sing those songs.
Dion. That Muse, previously…did not used to "play the Lesbian." Absolutely not!

Apart from αὕτη in 1308 there are two other medial demonstratives in these verses, both of which are anaphoric: αὕτη (1306) refers, likely contemptuously,[105] to "that (in)famous" Muse of Euripides; ταῦτ' (1307) to Euripides' choral lyrics, the topic since 1301. It is possible, even likely, that the phrase "that Muse" (1308 αὕτη…ἡ Μοῦσ') is used deictically to point to Euripides' Muse as she comes onstage; the medial demonstrative would denote her physical distance from Dionysus who turns toward the skene and sees her entrance. There may, however, be another way to understand this line. Rather than interpret αὕτη as a case of person deixis, we may see it as the anaphor of the "Muse of Euripides" (1306). And even though with δεῦρο we (and Dionysus) expect the Muse to come forth soon, the meaning and humor of 1308 may come from

[103] Arnott (1962: 67-8) is inclined to believe the scholiast who says that the statue is that of Athena, for "When one interpretation is so obvious, to give another presupposes special knowledge, and the Scholiast is therefore more likely to be correct." On this approach see the sound critique by Dearden 1976: 49. On the various ways this scene may have been staged see Olson 1998: xliii-xlviii. Olson (1998: 216) suggests that Trygaeus, Opora, and Theoria exit via the wing next to Zeus' house; Hermes enters Zeus' house; Sommerstein (1985: 715) proposes that Hermes exits down one of the wings, while Peace remains "dominating the stage and the action" (p. xvii); Henderson (1998: 519) has all the actors enter the skene; Newiger (1965: 236-7) advocates Hermes and the eccyclema being wheeled back inside, but Peace is left onstage. Dale (1969: 118) puts Peace and Hermes on the eccyclema, which is withdrawn at scene-end, and the other three as either moving inside off the eccyclema or as stepping down into the orchestra and off through one of the wings. Dover (1972: 135) prefers Peace to be wheeled out and to remain onstage while Trygaeus, Opora, and Theoria return to earth.
[104] Thiercy 1986: 80.
[105] Stanford 1958: 181.

Dionysus beginning to speak with his back to the Muse, who perhaps did enter at 1307. The first half of the line (αὕτη ποθ' ἡ Μοῦσ') is spoken as anaphoric reference of Euripides' Muse; Dionysus is beginning a statement (perhaps positive): "That Muse you just mentioned, a while back…." He then catches sight of her—an old, ugly (ex?) prostitute—and completes the sentence after the caesural break with a comment, stemming from her appearance, which refers both to her unMuse-like qualities and the fact that she did not perform fellatio.[106]

III. OBJECT DEIXIS IN TRAGEDY AND SATYR PLAY

Fig. 3.4: object deixis in tragedy and satyr play

	total	ὅδε / οὗτος (οὑτοσί)
A. *Ag*.	[15]	15 / 0
A. *Cho*.	[23]	24 / 1
A. *Eum*.	[4]	4 / 0
S. *OT*	[4]	4 / 0
S. *Ant*.	[2]	2 / 0
S. *Ph*.	[24]	20 / 4
E. *Med*.	[10]	10 / 0
E. *Hipp*.	[15]	15 / 0
E. *Or*.	[8]	8 / 0
E. *Cyc*.	[13]	12 / 0 (1)

Props are seldom referred to with anything other than proximal demonstratives, as Fig. 3.4 makes clear. *Philoctetes* appears on the face of it to be exceptional in this respect, and this section will begin with a discussion of the four possible uses of medial demonstratives in that play to indicate an object (the lone occurrence in *Choephori* has already been discussed above in §I.3) before moving on to some general remarks about the use of demonstrative reference of props in tragedy.

III.1. Sophocles' *Philoctetes*

As part of Neoptolemus' attempt to persuade Philoctetes to relinquish his bow he fabricates an account of how on the shores of Sigeum Odysseus refused to hand over Achilles' weapons. In response to Neoptolemus' tearful and angry outburst at Agamemnon and the Greeks (368-70)[107] Odysseus supposedly replies (372-81):

> "ναί, παῖ, δεδώκασ' ἐνδίκως οὗτοι τάδε·
> ἐγὼ γὰρ αὖτ' ἔσωσα κἀκεῖνον παρών."
> κἀγὼ χολωθεὶς εὐθὺς ἤρασσον κακοῖς
> τοῖς πᾶσιν, οὐδὲν ἐνδεὲς ποιούμενος, (375)

[106] See further Dover 1993:351-2; Sommerstein 1996: 274. Cf. the discussion of *Alc*. 773 in §I.2 (p.74).
[107] Jebb (1932: 67) understands the verb (369 'τολμήσατ') as addressed to Agamemnon and Menelaus as well as Odysseus himself.

εἰ τἀμὰ κεῖνος ὅπλ᾽ ἀφαιρήσοιτό με.
ὁ δ᾽ ἐνθάδ᾽ ἥκων, καίπερ οὐ δύσοργος ὤν,
δηχθεὶς πρὸς ἀξήκουσεν ὧδ᾽ ἠμείψατο·
"οὐκ ἦσθ᾽ ἵν᾽ ἡμεῖς, ἀλλ᾽ ἀπῆσθ᾽ ἵν᾽ οὔ σ᾽ ἔδει.
καὶ ταῦτ᾽, ἐπειδὴ καὶ λέγεις θρασυστομῶν, (380)
οὐ μή ποτ᾽ ἐς τὴν Σκῦρον ἐκπλεύσῃς ἔχων."

"Yes, boy, they gave these to me justly, for I was there; I saved them and him." And I in my anger straightaway threw every type of horrible reproach at him making my effort incomplete in no way, if that son-of-a-bitch should rob me of my weapons. And he, although not being quick to anger, having been stung came to this point and replied in this way to what he had heard: "You were not where we were, but you were away where you should not have been. And those weapons you ask about, since you speak with overbold tongue, never will you sail to Scyros possessing them."

The use of the medial ταῦτα (380) is, as I have translated above, an example of addressee-oriented deixis. The object (Achilles' weapons) is first indicated by Neoptolemus with τὰ τεύχη τἀμά (370), the emphatic ἐμά (instead of μου) operates as τάδε often does, and it is to this that Odysseus replies. As it is unlikely that in the scenario imagined by Neoptolemus Odysseus actually holds Achilles' weapons as he speaks, Odysseus' use of τάδε (372) is anaphoric, though perhaps with a biting sense of possession ("they gave them to me justly and they are mine, not yours").[108]

As in the first example below, οὗτος may simply reflect a speaker's distance from (or non-possession of) the object indicated, but it often is strongly associated with the second person. When Odysseus bursts onto the scene as Neoptolemus is desperately trying to decide whether or not he should obey his orders or return Philoctetes' bow to its rightful owner, he angrily addresses the young man (974-5):

ὦ κάκιστ᾽ ἀνδρῶν, τί δρᾷς;
οὐκ εἶ μεθεὶς τὰ τόξα ταῦτ᾽ ἐμοὶ πάλιν;

Vilest of men, what are you doing? Will you not give back that bow to me and go away from there?.

Juxtaposed with ἐμοί, the medial demonstrative in the phrase τὰ τόξα ταῦτ᾽ may be best rendered as "that bow which you possess."

This use is explicitly articulated earlier in the play in a unique exchange between Neoptolemus and Philoctetes (654-5):

Νε. ἦ ταῦτα γὰρ τὰ κλεινὰ τόξ᾽ ἃ νῦν ἔχεις;
Φι. ταῦτ᾽, οὐ γὰρ ἄλλ᾽ ἔστ᾽, ἀλλ᾽ ἃ βαστάζω χεροῖν.

Neo. Is that the famous bow which you are now holding?

[108] Jebb (1932: 68) interprets τάδε as I do.

Phil. Yes, for there is no other but the one I carry in my hands.

In Neoptolemus' question the meaning of the medial demonstrative is (needlessly) expanded with a relative clause. Philoctetes' repetition of ταῦτα, so far as I am aware, has no direct parallel. The normal sequence of demonstratives should be for Neoptolemus' medial to be answered with a proximal ("this bow of mine"). There is a similar use in Sophocles' *Electra* 1177-8, though with proximal demonstratives:

Ορ. ἦ σὸν τὸ κλεινὸν εἶδος Ἠλέκτρας τόδε;
Ηλ. τόδ' ἔστ' ἐκεῖνο, καὶ μάλ' ἀθλίως ἔχον.

Or. Is your form here the famous one of Electra?[109]
El. This here is that one, and it is very wretched.

Orestes' use of τόδε, and perhaps also Electra's to some extent, is motivated by his excitement.[110] The difference, however, between the two passages is that while Electra's response is in keeping with normal patterns of demonstrative usage, as τόδε is closely connected to the first person, Philoctetes' is jarringly out of place.[111] And although it is of course acceptable Greek to affirm a question with the repetition of the operative word in the interrogative sentence,[112] instead of simply accepting outright this interpretation (which may very well be correct) I would like to interrogate Philoctetes' choice of diction as it seems on the face of things somewhat peculiar.

The first word of Philoctetes' response, even if it provides a positive answer to the question just posed in a grammatically acceptable manner, nonetheless highlights the deictic reference in Neoptolemus' question. But there is more to it than that. Philoctetes has just been told that he will be able to escape Lemnos once the winds let up (639-40) and that he should gather together the possessions he wishes to take on the journey (645-6). He proceeds to move about the stage picking up errant arrows lest someone else collect them (652-3) and it is at this time that Neoptolemus asks about the bow, the first time that another has mentioned it in Philoctetes' presence, even though he has likely had it in hand or slung over his shoulder from his first moment onstage.[113] His question heralds the central scene of the play (654-842), and it is the staging of Philoctetes' response which allows us to understand why a medial demonstrative is used.[114] The verb βαστάζω conveys a range of meanings, but as J.C. Kamerbeek defines it, it means to hold for the purpose of careful examination.[115] When asked about his weapon, Philoctetes pauses for a moment, then slowly raises the bow up, slightly away from his

[109] Lit. "Is your form here the famous one of Electra," but κλεινόν is a transferred epithet (Jebb 1924: 159).
[110] Orestes' excitement may undercut, at least to some small degree, the "dignity and solemnity" (Kells 1973: 193) expressed by the form of the question. Finglass (2007: 458) posits that Electra, by her use of the third person, "contemplates her own keenly-felt misery from the distant perspective of a bystander."
[111] It is possible, though I believe highly unlikely, that τάδ' was originally written and came to be replaced with ταῦτ' through scribal error.
[112] In S. *Ph*., e.g., the repetition of Ὀδυσσέως in 976-7.
[113] Philoctetes refers to it at 288.
[114] On this scene see Segal 1995, esp. 102-7.
[115] Kamerbeek 1980: 102. See too Fraenkel 1950: 22-3, where he notes that "Philoctetes' bow of destiny is no pocket pistol" (p.23), and is thus presumably worthy of examination.

body, and looks at it. The bow is enchanting and Neoptolemus wants to touch it and worship it like a god (656-7). Philoctetes' own bow, the bow which will now become the focus of the dramatic action even more than before, is an object at some remove from its owner as he, and we, contemplate its significance for a moment. It is "that bow there, for there is no other, which I am holding aloft for contemplation with my two hands."[116]

The final passage under discussion comes after Odysseus has obtained Philoctetes' bow. Satisfied with his prize and annoyed (as always) with the archer Odysseus tells his men to let Philoctetes remain on Lemnos since he is unnecessary for their plan (1054-7):

> ἄφετε γὰρ αὐτόν, μηδὲ προσψαύσητ' ἔτι.
> ἐᾶτε μίμνειν. οὐδὲ σοῦ προσχρῄζομεν, (1055)
> τά γ' ὅπλ' ἔχοντες ταῦτ'· ἐπεὶ πάρεστι μὲν
> Τεῦκρος παρ' ἡμῖν, τήνδ' ἐπιστήμην ἔχων,
>
> Release him! Don't lay your hands on any longer! Let him stay. We have no need for you since we have those weapons. Teucer is among us and he possess this knowledge as well.

I have translated the phrase τὰ ὅπλα ταῦτα above as "those weapons," but although this accurately conveys the distance between the speaker (Odysseus) and the object (held by Neoptolemus) there is another resonance which I believe informs these verses. Odysseus' antipathy toward the lame Philoctetes comes out in the sneering causal participial phrase where the medial demonstrative is also strongly second person ("since we have *your* weapons").

III.2. Prop- and Corpse-reference

The range of objects and props found in tragedy and satyr play is unquestionably more limited than in comedy, but the role they play is nevertheless significant. In fact, when an object is marked with a demonstrative (nearly always proximal), this object is generally of vital importance to the plot of the drama.[117]

To understand how the repetition of proximal demonstratives works to focus the audience's gaze onto something crucially important in the play (or trilogy) let us look at Sophocles' *Philoctetes*, Euripides' *Medea*, and Aeschylus' *Agamemnon* and *Choephori*. There are two foci in *Philoctetes*: the hero's bow and his festering foot.[118] The repeated

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[116] Cf. Lakoff's (1974: 351) remarks on the distance marker "that" in English. She notes that in the hypothetical question "How's that throat?," the reply "That throat's better, thanks" (instead of the correct "This throat…") does not make logical sense because "that" is associated with the second person.

[117] Cf. Taplin 1978: 77: "As with all stage business the Greek tragedians are sparing in their use of stage-properties, but this very economy throws more emphasis on their employment." On the significance of props in general see, e.g., Taplin 1978: 77-100; Goldhill 2007: 86-92. I have included corpses in this discussion because the way they are referenced is the same as props, though I consider them examples of person deixis.

[118] Bow: 288, 652, 669, 764, 802, 840, 956, 1232, 1287, 1335; foot: 471, 650, 792, 795, 807, 877, 820, 919, 1422.

reference to both with proximal demonstratives,[119] coupled with the visual omnipresence of both, make it impossible to ignore or forget why we are now on Lemnos. And while both constantly inform the dramatic action, neither is referred to with the type of deictic clustering that generates the same type of intense focus that we see in the following examples.

The one constant in the Medea legend is that her children are killed, a fact that Euripides' plays up to great emotional gain by constantly calling our attention to "these children here," forcing us to focus our attention and thoughts on the ephemerality of the young boys. From the moment they arrive onstage their very presence is repeatedly brought to the fore with proximal demonstratives, particularly in the conversation between the Nurse and the Tutor where we learn that Jason no longer cares for them and are introduced to the idea their mother may harm them.[120] They are again made the focus in the fourth episode as Medea weeps for them,[121] and again in the fifth as the children's fate begins to be sealed.[122] Finally, as Medea stands aloft in her chariot looking down at Jason, the children are once more referred to with proximal demonstratives. "These boys here are dead!" (1370 οἵδ' οὐκετ' εἰσί), Medea cries down, the demonstrative fixing our gaze upon the limp, lifeless bodies. Jason's retort that "They are alive—alas!—as avengers on your head" (1371 οἵδ' εἰσί, οἴμοι, σῷ κάρᾳ μιάστορες), and his plea to Medea to allow him to bury them (1377) keep our attention on the bodies hanging over the chariot's edge.[123] The intense visual focus on the children at the close of the play answers, sadly, that at the beginning.

At the conclusion of the first play of the *Oresteia* Clytemnestra, flanked by freshly-made corpses, stands before us and points repeatedly to the dead body of her now ex-husband.[124] Once Aegisthus enters he too points at the bodies.[125] So does the Chorus.[126] These repeated references to the dead king spotlight the destruction of the royal palace, the "topic of conversation" since Agamemnon's cries were first heard from within.[127] But within the trilogy this focus on the dead king has the added effect of

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[119] As stated in Chapter 1, most expressions of Philoctetes' pain I have categorized as "situational deixis" in the appendices.

[120] 46, 70, 88, 90, 93.

[121] 925, 926, 929.

[122] 1002, 1046, 1068. Although there presence is not emphasized by deictic clustering, the scene is one of the most emotionally engaging in all of tragedy. They are also mentioned at 1155 in the Messenger's reporting of Jason's attempt to convince his new bride to obtain exile from her father for them.

[123] Also 1383, properly "situational." We should also note that the use of proximal demonstratives seems to reflect a contestation over rightful "ownership"; the demonstratives cannot help but also be heard as possessive: "My children are dead" (1370); "My children are alive" (1371); "Let me bury my dead ones and weep for them" (1377).

[124] 1397, 1414, 1433, 1441, 1446, 1501, 1503, 1522, 1525. The last two examples (1522, 1525) may also be anaphoric of 1513-20 and 1523, respectively. We may also include 1494 and 1518, though I consider both cases of "situational deixis." Clytemnestra points to Cassandra at 1438 and 1440.

[125] 1581, 1590, 1603, 1608,1611, 1638; at 1604 he points to both Cassandra and Agamemnon.

[126] 1506, 1539, 1613, 1634, 1648; also the "situational deictics" at 1409, 1494, 1494, 1518, 1627, 1635.

[127] I would also like to suggest that, at least from a mythological perspective, where the king and his palace are consistently represented as a microcosm for the well-being of the city, the distribution of lines amongst the twelve choreuts at 1348-71, a fracturing of their once unified voice, performs the destruction of the city at the precise moment of Agamemnon's murder; as the king falls, so too the city. This mythological reading is, of course, in tension with the "real" political situation in Argos, where although the

highlighting Clytemnestra and Aegisthus' bloody rule, and the hope for Orestes' return to set the house aright. The intense focus on Agamemnon's corpse at the end of *Agamemnon* is beautifully reframed at the beginning of *Choephori* both with the setting at Agamemnon's tomb and the performance of Orestes and Electra's respective offerings to their father. Deictically speaking, it is the filial piety of Agamemnon's children—Orestes' lock of hair and Electra's libations—that now receives emphasis, and which will become the guiding force for the duration of the play.[128]

IV. OBJECT DEIXIS IN ARISTOPHANES

Fig. 3.5: object deixis in Aristophanes

	total	ὁδί	ὅδε	οὑτοσί	οὗτος
Ach.	[51]	6	21	21	3
Eq.	[29]	4	5	18	2
Nu.	[24]	2	4	15	3
V.	[35]	7	7	12	9
Pax	[32]	1	7	16	8
Av.	[37]	5	7	22	3
Lys.	[36]	3	7	16	10
Th.	[25]	5	4	11	5
Ra.	[21]	2	3	10	6
Ec.	[19]	3	2	9	5
Pl.	[12]	2	1	4	5

IV.1. οὗτος[129]

Like the tragedians, when Aristophanes uses οὗτος to refer to a prop it *always* indicates distance and/or a close connection with the second person.[130] This consistency of usage allows us to recreate the staging of a few scenes.

***Knights* 1183-7**

Αλ. λαβὲ καὶ ταδί νυν.
Δημ. καὶ τί τούτοις χρήσομαι
τοῖς ἐντέροις;
Αλ. ἐπίτηδες αὖτ' ἔπεμψέ σοι

---

constitutional government may be destroyed and replaced with a tyranny, the city itself suffers no actual harm.

[128] Orestes' lock: 7, 168, 174, 177, 187, 188, 193, 197, 226; Electra's libations: 87, 92, 99, 129, 149, 154. We may also add Electra's act of supplication: 85, 86.

[129] I have omitted a discussion of the other three demonstratives (ὁδί, ὅδε, οὑτοσί) because they cover much the same ground as each other and their uses do not reveal anything about staging that we did not already know or surmise. The lone interesting use is *Ra.* 30 (ὁ δ' ὦμος οὑτοσὶ πιέζεται) where Xanthias uses οὑτοσί possessively, an unusual deployment of the word, although he may have made an accompanying gesture. Generally speaking, the demonstratives are very strongly deictic.

[130] The one type of exception to this rule is reference to the butt (see below) and the phallus (*V.* 1062, 1349), normally referred to with ὁδί (*V.* 1347; *Lys.* 1012), ὅδε (*Lys.* 928), or οὑτοσί (*Ach.* 157; *Lys.* 937, 956; *Th.* 62). At *V.* 1349 τούτῳ may be anaphoric of τῷ πέει τῳδί (1347), though Philocleon may have punctuated his point with a flip of his phallus.

εἰς τὰς τριήρεις ἐντερόνειαν ἡ θεός· (1185)
ἐπισκοπεῖ γὰρ περιφανῶς τὸ ναυτικόν.
ἔχε καὶ πιεῖν κεκραμένον τρία καὶ δύο.

SS. Take these too, then.
Dem. And what shall I do with those innards?
SS. The goddess sent them to you on purpose to be the innards of triremes; clearly she watches over the fleet. Have a drink, too, mixed three to two.

The Sausage Seller tries to hand Demos tripe, but he refuses. Demos' use of τούτοις is markedly second person ("that tripe of yours"). Only after the Sausage Seller has explained its purpose (1184-6) does Demos accept it, and it is at this point that the Sausage Seller continues by offering him a drink.

***Lysistrata* 861-4**

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.

Cin. C'mon, call her.
Lys. What'll you give me?
Cin. I'll give *it* to you, by Zeus, if you want it. And I have that. So what I have I give to you.
Lys. Alright, I'll call her and come down to you.

It has often been suggested that Cinesias refers to his phallus when he says τοῦθ' (863), a view supported by one of the explanations found in the scholia. But, as Sommerstein explains, this reading is problematic on three fronts: "(1) this would make 863 into a weak repetition of 862; (2) Cinesias says 'I give', not 'I will give'; (3) upon these words Lysistrata immediately goes to fetch Myrrhine without seeking any pledge in confirmation of a supposed promise which Cinesias might very well forget once reunited with his wife."[131] Even though his second point of contention, the tense of δίδωμι, is not accurate—a dynamic or colloquial δίδωμι can well appear for a future[132]—nonetheless his concluding analysis, that Cinesias gives Lysistrata a bribe (perhaps a purse of money) must surely be right. Moreover, the medial demonstrative allows us to explain with greater accuracy the interpretation offered by B.B. Rogers that Cinesias throws the money up to Lysistrata.[133] The scene is staged as follows: Lysistrata asks what Cinesias will give her, to which he first replies by waving his phallus (862). Lysistrata gives some non-verbal indication that she is not interested and begins to move away but Cinesias quickly pulls out a money-bag. She quickly turns around and he throws the bag up to her, and then, after she has it in hand, does he say "And I have that" (863). The medial

[131] Sommerstein 1990: 201.
[132] I thank Donald Mastronarde for this point.
[133] Rogers 1911a: 104.

demonstrative reflects physical distance, if not also the fact that Cinesias already regards the bribe as belonging to Lysistrata.

***Ecclesiazusae* 890**

τούτῳ διαλέγου κἀποχώρησον·

Have intercourse with this and run along.

There have been many different suggestions as to what τούτῳ indicates, and the likeliest interpretations are: the Old Woman's anus, her finger, a dildo.[134] The meaning of the phrase τούτῳ διαλέγου is obviously rude and dismissive, but exactly what it means is difficult to assertain without a clear referent for the demonstrative and all ideas must necessarily remain guesses.[135] What we can say is this. If the Old Woman bends over to make her point, then there are two possible referents for τούτῳ: either it refers deictically to her posterior, or, anaphorically to the sound of a fart.[136] It is quite rare for a character to refer to his/her own bodypart with a medial demonstrative, but one of the few exceptions may shed some light where it usually does not shine. There happen to be two instances of a character pointing to his own rear end, and one of these references is made with a medial demonstrative.[137] We may also observe that a finger or finger gesture is never indicated with οὗτος, but instead with ὁδί or οὑτοσί,[138] and this may lead us toward preferring either the rump or the dildo to the finger. If it is the dildo, then I suggest that the Old Woman pulls it out of her dress—she has no need of it under the new sexual hierarchy—and tosses it up to the girl. The demonstrative here is then explainable in the same way as at *Lysistrata* 863.[139]

V. CONCLUSIONS

Reference to people and things in tragedy and satyr play, like most other types of reference in tragedy and satyr play, is immediate and pressing. The people and objects are "here, now," at the forefront of the speaker's thoughts and in the fictional world of the play. And, like the other types of deictic reference in the tragic tetralogies, the persistent use of the proximal demonstrative helps to create a sense of presence for the audience. Medials, on the other hand, are, as we may expect, used primarily to reflect distance, both physical and mental. The register of diction is elevated, emotional, and this pervasive

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[134] See the discussions in Coulon 1962: 20; Ussher 1973: 197-8; Sommerstein 1998: 215.
[135] On the sexual meaning of διαλέγεσθαι see Henderson 1991: 155.
[136] Sommerstein's (1998: 215) note that it may be the woman's anus because farting in a person's face was a sign of contempt—indeed!—is only partially correct. Since the medial demonstrative will not look forward to a fart, nor any other noise for that matter, if a sound was issued it must have been made prior to τούτῳ being said.
[137] *V*. 1075; the other occurrence is *V*. 1376. At *Lys*. 1162-3 the Spartan Ambassador refers to "that rotundity" (τὠγκυκλον… τοῦτ'). The demonstrative there, as with all the other places specified in this scene, refers simultaneously to a part of Reconciliation's body. See Henderson 1987: 204; Sommerstein 1990: 215.
[138] *Nu*. 653, 654; *V*. 250; *Ra*. 913.
[139] Against the dildo Sommerstein (1998: 215) points us to 915-7, which suggests that there was no previous reference to such an object.

and consistent intensity is part of the larger project of situating the spectators within the dramatic frame.

When props are indicated, these objects are generally crucial to the drama and development of the plot. Items are not mentioned at random with proximal demonstratives. Comedy, on the other hand, is very free with its use of props (and people), and in the plays of Aristophanes our attention moves quickly from one person or object to another. The type of engagement created by person / object deixis in tragedy is largely absent from comedy.

☜ 4 ☞

ANAPHORA and CATAPHORA

This chapter examines forward looking reference (cataphora) in tragedy, satyr play, and Aristophanes, and backward looking reference (anaphora) in Aristophanes. I have omitted any sustained discussion of anaphora in tragedy and satyr play because of the ubiquity of this use. Instead, the emotional tenor of tragic anaphora, discussed in the following chapter, will be explained through the examples found in the Aristophanic corpus.

I. CATAPHORA in TRAGEDY and SATYR PLAY

I.1. Cataphoric ὅδε

In tragedy and satyr play, the proximal demonstrative is used cataphorically primarily to look forward to something about to be enunciated (e.g., "he said the following") or to an epexegetical infinitive, but we also find it announcing various other types of appositive clauses or noun phrases, though these uses are far less common. It is useful to see this type of deixis as conceptually similar to entrances announced with ὅδε. Bakker clearly describes the phenomenon by observing that "when the referent of ὅδε is accessible to the speaker *only* (and this happens frequently), it may become a piece of as yet *unknown* information for the hearer and something salient for the speaker to utter. For example, the pronoun is used for what is newly arriving or appearing at the time of the speech; this frequently happens in drama when a new character walks onto the stage."[1] There is an interesting consistency of usage when the demonstrative is used with λέγω. If the verb is in the present tense, then the demonstrative pronoun is τάδε;[2] if it is in the aorist, then τόδε is used.[3] This same phenomenon is observable in Aristophanes, discussed below.

I.2. Cataphoric οὗτος

When one hears a medial demonstrative that has no clear referent, i.e. is not used anaphorically or to point at something, one will assume that the demonstrative is cataphoric and accordingly wait for the speaker to explain what has been anticipated by "that." In this way, οὗτος may have the effect of creating suspense for the auditor as s/he waits for the demonstrative to "resolve." At the same time, this rhetorical move on the part of the speaker is enabled by the inherent meaning of the medial demonstrative: in being more closely associated with the sphere of the addressee, when a speaker uses οὗτος cataphorically the auditor cannot help but feel as if the ensuing information is in some way particularly relevant to or explicitly directed at him/herself. In seeing all uses of cataphoric οὗτος, even those cases of correlative construction (i.e., the demonstrative looking forward to a relative pronoun where the phrasing could have been reversed) as a

[1] Bakker 2010: 153 (italics original).
[2] *Ph*. 938; *Med*. 1151; *Or*. 116, 622; *Cyc*. 1413.
[3] *Ag*. 205, 931; *Or*. 365. For Aristophanes see Chapter 4, §III.1 (p.152).

type of addressee-oriented deixis, we may begin to hear and to explain the subtle, seldom commented upon rhetorical turns of phrase that revolve around cataphoric medial demonstratives.

In *Philoctetes*, for example, a play in which this nuance is employed often, we witness Odysseus telling Neoptolemus of his newly formed plan (77-8):

> ἀλλ᾽ αὐτὸ τοῦτο δεῖ σοφισθῆναι, κλοπεὺς
> ὅπως γενήσῃ τῶν ἀνικήτων ὅπλων.
>
> But it is necessary that this very thing be contrived, that you become a thief of the unconquerable weapons.

The demonstrative τοῦτο, here, is explained by the close association with the second person (γενήσῃ) in what follows. The plan that must be contrived affects Neoptolemus, the addressee of Odysseus' speech. Similarly, at 1121 the Chorus tell Philoctetes that they are concerned that he will reject their friendship (καὶ γὰρ ἐμοὶ τοῦτο μέλει, μὴ φιλότητ᾽ ἀπώσῃ). As in the preceding example, the second person verb (ἀπώσῃ) may be understood in a sense as dictating the preceding τοῦτο. We also see a comparable usage at 1325-8, as Neoptolemus reminds Philoctetes how he became sick:

> καὶ ταῦτ᾽ ἐπίστω, καὶ γράφου φρενῶν ἔσω.
> σὺ γὰρ νοσεῖς τόδ᾽ ἄλγος ἐκ θείας τύχης,
> Χρύσης πελασθεὶς φύλακος, ὃς τὸν ἀκαλυφῆ
> σηκὸν φυλάσσει κρύφιος οἰκουρῶν ὄφις·
>
> And know that, and write it in your mind: You became sick with this sickness by divine chance when you neared the guardian of Chryse, the hidden, watch-keeping snake who guards the roofless precinct.

Here, ταῦτα seems to anticipate the second person σὺ…νοσεῖς. That is, Neoptolemus' diction at 1325 conveys to Philoctetes the importance of what he is about to say to him.

This point may be best illustrated by *Antigone* 61-2, Ismene's appeal to Antigone to remember her gendered place in society:

> ἀλλ᾽ ἐννοεῖν χρὴ τοῦτο μὲν γυναῖχ᾽ ὅτι
> ἔφυμεν, ὡς πρὸς ἄνδρας οὐ μαχουμένα·
>
> But we should be mindful that we are women; we are not *supposed* to fight against men.

Ismene's generalizing statement about the nature of the female sex is begun with the indefinite χρή + infinitive; precisely who the subject is—Antigone? Ismene? both?—remains obscure. And while Ismene obviously directs her words solely to Antigone, by employing the medial demonstrative τοῦτο, her diction may convey a slightly more emphatic rhetorical stance than has previously been observed. She is, in effect, saying, "*you* should be mindful of what I'm about to say (following ὅτι)."

Also in Sophocles we find medial demonstratives accompanying second person imperatives, where οὗτος may be explained as marking for the addressee that what follows pertains especially to him/her.

***Antigone* 98-9**

ἀλλ᾽ εἰ δοκεῖ σοι, στεῖχε· τοῦτο δ᾽ ἴσθ᾽, ὅτι
ἄνους μὲν ἔρχῃ, τοῖς φίλοις δ᾽ ὀρθῶς φίλη.

Well, if it seems best to you, go! But know that you are a fool to go but, as is right, dear to those who are dear to you.

***Philoctetes* 232-3**

ἀλλ᾽, ὦ ξέν᾽, ἴσθι τοῦτο πρῶτον, οὕνεκα
Ἕλληνές ἐσμεν· τοῦτο γὰρ βούλῃ μαθεῖν.

Well, stranger, know this first of all, that we are Greeks. For that is what you want to know.

***Oedipus Tyrannus* 1512-14**

νῦν δὲ τοῦτ᾽ εὔχεσθέ μοι,
οὗ καιρὸς ἐᾷ ζῆν, τοῦ βίου δὲ λῴονος
ὑμᾶς κυρῆσαι τοῦ φυτεύσαντος πατρός.

But as it is, pray for me that you are allowed to lived where it is advantageous, that you may find a better life than the father who begot you.

***Philoctetes* 1440-1**

τοῦτο δ᾽ ἐννοεῖθ᾽, ὅταν
πορθῆτε γαῖαν, εὐσεβεῖν τὰ πρὸς θεούς·

Be mindful, when you sack the land, that you respect religious matters.

As I have indicated through underlining, each of these imperatives comes in close proximity to other second person verbs and/or second person pronouns. Moreover, in each example, what the speaker enjoins upon his addressee is more salient to the addressee than to the locutor. The use of imperatives may make this point obvious enough, but in combination with a medial demonstrative the speaker is verbally highlighting an important piece of information.[4]

At the same time, we must be mindful of locating rhetorical emphasis within larger grammatical structures and phrases. That is, with a verb of knowing or perception

[4] The unusual case of the plural medial demonstrative used cataphorically at A. *Supp*. 991 (καὶ ταῦτα μὲν γράψασθε) is well discussed by Friis Johansen and Whittle 1980: 282-5. I wonder, however, if the "problems" may be solved, at least in part, by emending ταῦτα to τοῦτο. Although the phrase καὶ τοῦτο μέν is without parallel in drama, and may thus be suspect in and of itself, this small change has the benefit of solving Friis Johansen and Whittle's (283) three main objections.

τοῦτο regularly anticipates ὅτι.[5] Thus we find Creon saying that he would not befriend his country's enemy "knowing that this is the ship that keeps us safe" (*Ant*. 188-9 τοῦτο γιγνώσκων ὅτι / ἥδ' ἐστὶν ἡ σῴζουσα), where τοῦτο clearly looks forward to ὅτι. It does not seem impossible that here the demonstrative is momentarily heard as the anaphor of 187-8 (οὔτ' ἂν φίλον ποτ' ἄνδρα δυσμενῆ χθονὸς / θείμην ἐμαυτῷ) before being reheard cataphorically.

With this frame of reference, let us now turn to an expression found among the tragedians only in Sophocles: τοῦτο μέν … (τοῦτο) δέ (*vel sim*.).

I.2.a. Cataphoric τοῦτο μέν

This construction is an interesting example of cataphoric οὗτος because it illustrates, I believe, how a medial demonstrative could be heard cataphorically without any confusion or difficulty.

***Oedipus Tyrannus* 603-8**

καὶ τῶνδ' ἔλεγχον τοῦτο μὲν Πυθώδ' ἰὼν
πεύθου τὰ χρησθέντ', εἰ σαφῶς ἤγγειλά σοι·
τοῦτ' ἄλλ', ἐάν με τῷ τερασκόπῳ λάβῃς (605)
κοινῇ τι βουλεύσαντα, μή μ' ἁπλῇ κτάνῃς
ψήφῳ, διπλῇ δέ, τῇ τ' ἐμῇ καὶ σῇ, λαβών,
γνώμῃ δ' ἀδήλῳ μή με χωρὶς αἰτιῶ.

Examine me on these matters. First, going to the Pytho consult the oracle, whether I have reported it to you truly. Then, if you find me to have conspired in any way with the soothsayer, sentence me to death, convicting with not one but two votes, mine and yours, but do not on your own accuse me with a unclear judgment.

***Philoctetes* 1344-7**

καλὴ γὰρ ἡ 'πίκτησις, Ἑλλήνων ἕνα
κριθέντ' ἄριστον, τοῦτο μὲν παιωνίας (1345)
ἐς χεῖρας ἐλθεῖν, εἶτα τὴν πολύστονον
Τροίαν ἑλόντα κλέος ὑπέρτατον λαβεῖν.

For the additional gain is noble: to be judged the best one of the Greeks. First, to come into healing hands, then, by sacking Troy, cause of so much grief, to obtain the highest fame.

***Oedipus Coloneus* 437-444**

χρόνῳ δ', ὅτ' ἤδη πᾶς ὁ μόχθος ἦν πέπων,
κἀμάνθανον τὸν θυμὸν ἐκδραμόντα μοι
μείζω κολαστὴν τῶν πρὶν ἡμαρτημένων,
τὸ τηνίκ' ἤδη τοῦτο μὲν πόλις βίᾳ (440)
ἤλαυνέ μ' ἐκ γῆς χρόνιον, οἱ δ' ἐπωφελεῖν,

[5] See Chapter 4, §II.4 (pp.134-5).

οἱ τοῦ πατρός, τῷ πατρὶ δυνάμενοι, τὸ δρᾶν
οὐκ ἠθέλησαν, ἀλλ᾽ ἔπους σμικροῦ χάριν
φυγάς σφιν ἔξω πτωχὸς ἠλώμην ἀεί·

And in time, when my whole distress became mild, and I understood that my anger had run rampant, a chastiser greater than my previous mistakes, at that time, first, the city drove me from the land by force, after all that time, and those who were able to help their father, those born of their father, refused to act, but for lack of a few words I, an exile in their eyes, began to wander forth as a beggar forever.

***Ajax* 660-73**

καὶ γὰρ τὰ δεινὰ καὶ τὰ καρτερώτατα
τιμαῖς ὑπείκει· τοῦτο μὲν νιφοστιβεῖς (670)
χειμῶνες ἐκχωροῦσιν εὐκάρπῳ θέρει·
ἐξίσταται δὲ νυκτὸς αἰανὴς κύκλος
τῇ λευκοπώλῳ φέγγος ἡμέρᾳ φλέγειν·

For even terrible and the strongest things yield to public authorities. Consider first: snow-filled winter storms give way to fruitful summer; second, the eternal circle of night stands aside for the white-horsed day to shine its light.

In each of the preceding examples, including *Antigone* 61-2 (above), τοῦτο μέν announces forthcoming information. This is not to say, of course, that in general τοῦτο μέν was always heard cataphorically, for of course the demonstrative and particle are at times coupled in anaphoric usage,[6] but rather that because there is no clear anaphoric referent the phrase itself not only helps to guide the listener forward, but also predicts the cataphoric use of τοῦτ᾽ αὖθις (*Ant*. 167) and τοῦτ᾽ ἄλλ᾽ (*OT* 605).

The "logic" of this expression can be understood on analogy to one of the commonest uses of cataphoric τοῦτο, i.e. τοῦτο paired with a verb of knowing and often anticipating ὅτι (or οὕνεκα) or another type of phrase, as witnessed above. A passage that may suture cataphoric τοῦτο μέν with other examples of cataphoric τοῦτο is *Antigone* 164-9:

ὑμᾶς δ᾽ ἐγὼ πομποῖσιν ἐκ πάντων δίχα
ἔστειλ᾽ ἱκέσθαι, τοῦτο μὲν τὰ Λαΐου (165)
σέβοντας εἰδὼς εὖ θρόνων ἀεὶ κράτη,
τοῦτ᾽ αὖθις, ἡνίκ᾽ Οἰδίπους ὤρθου πόλιν,
...
κἀπεὶ διώλετ᾽, ἀμφὶ τοὺς κείνων ἔτι (168)
παῖδας μένοντας ἐμπέδοις φρονήμασιν.

[6] In tragedy: *Ph*. 981, *IT* 501, *Or*. 415. These passages, however, are all marked by anaphoric τοῦτο being used in stichomythia and it is possible, indeed likely, that when τοῦτο μέν was heard within a larger speech it had an almost a formulaic effect, i.e. it triggered a particular grammatical association or construction that told the auditor that this was not an anaphoric demonstrative, but rather cataphoric.

> And through envoys I have ordered you out of all the people to come, knowing first of all, that you have always honored well the power of Laius' throne, and second, that when Oedipus guided the city […], and when he died, still you remained well-disposed to their children.

Here, τοῦτο μέν (165) is balanced by τοῦτ' αὖθις (167); there is no confusion that Sophocles has composed a sentence in which the medial demonstrative is used cataphorically in the same way as we have already seen in *Oedipus Tyrannus* 603, *Philoctetes* 1345, *Oedipus Coloneus* 440, and *Ajax* 670. The key difference, however, is the verb of knowing (166 εἰδώς). This verb allows us a window into the mindset of the construction τοῦτο μέν. I suggest that we may understand all instances of cataphoric τοῦτο μέν as implicitly set up by an understood verb of knowing or perception. The verb itself may be omitted because the cataphoric medial demonstrative itself signals for the addressee to pay attention to what is coming up. In essence, τοῦτο μέν has the force of "and you, know what I am about to say."[7] The rhetorical force of this is nicely seen in *Oedipus Coloneus* 440 where Oedipus moves from his recalling his own intellectual awareness (438 κἀμάνθανον) to narrating for his daughter the actions of Thebes and of her brothers (440-3).

II. ANAPHORA IN ARISTOPHANES

As mentioned above, the medial demonstrative οὗτος is concerned with connecting the fibers of a communication situation, with allowing discourse participants to refer back to previously mentioned things or ideas in a seamless manner. A quick perusal of Appendices 11-21 or of Figs. 5.6.1-11 and 5.8 in Chapter 5 will show that οὗτος is employed most often as an anaphoric demonstrative pronoun or adjective.

Anaphoric reference can be subdivided into several categories, all of which have at their heart the notion of referring back to something previously expressed. In the following pages we shall look at various types of anaphora, including what we may call "citational" anaphora, a particular use of οὑτοσί in which the demonstrative cites or references something just said or done; "addressee-oriented" anaphora, wherein a medial demonstrative in its close association with the second person responds to a proximal demonstrative, strongly associated with the first person; and "marked" uses of ὅδε (and to a lesser extent οὑτοσί), i.e. the use of forms which we expect to look forward employed to refer back, the effect being one of heightened emotion.

II.1. Anaphoric οὗτος

In this next section we will begin with two "formulae," both of which use the neuter plural ταῦτα anaphorically.

[7] This interpretation runs counter to Bakker's (2010: 156) notion that οὗτος "is not so much new or newsworthy to the hearer as a basis from which to launch further exchange."

II.1.a. ταῦτ' ἄρα and ταῦτ' οὖν

In the neuter plural, οὗτος is used in a couple of expressions which invariably refer back in the discourse, ταῦτ' ἄρα and ταῦτ' οὖν.[8] The connective particle and the anaphoric demonstrative in both of these phrases are typically taken as a single unit. According to LSJ the combination ταῦτ᾽ οὖν can be adverbial ("therefore"),[9] also ταῦτ' ἄρα.[10] And while rote application of this "translation formula" can prove useful, especially for students in the early stages of Greek, it does not explain why ταῦτα is used at all since the particles οὖν and ἄρα are already inferential and necessarily stem from a thought just expressed. As J.D. Denniston observes, ταῦτ' ἄρα is common in Aristophanes and his translation of this combination ("I see: that's why …") expresses the independent meanings of both the particle ("I see") and the demonstrative pronoun ("that's why"), which can be explained as an anaphoric adverb or internal accusative pointing back to a preceding statement which having just been heard affords the speaker a fresh understanding.[11] We may also understand ταῦτα as shorthand for the fuller expression διὰ ταῦτ᾽ ἄρα, which we see at *Birds* 486.[12] In Aristophanes, ταῦτ' ἄρα always accompanies a change in speaker.[13]

Ταῦτ᾽ οὖν, on the other hand, is used in Aristophanes' early plays by a speaker to continue his/her own argument.[14] When a new speaker begins with ταῦτ᾽ οὖν, as we see in Aristophanes' later plays, with only one exception, the sentence is a question and ταῦτα is both anaphoric, picking up a preceding statement, and also looks forward to something in apposition,[15] or it is anaphoric and the direct object of ποιέω.[16]

II.2. μελήσει ταῦτα (γ᾽).[17]

In Aristophanes, the phrase μελήσει ταῦτα (γ᾽) is used when a character wishes to affirm that he will do what has just been ordered of him.[18] As the following passages illustrate, the neuter plural ταῦτα can look back in the discourse to a single imperative

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[8] The near, if not complete, similarity in the two phrases is not surprising as ἄρα, at least until Plato, is used as an alternative to οὖν. See Denniston 1950*:* 41. On this same page Denniston notes that "even in Plato ἄρα perhaps conveys a slightly less formal and more conversational connexion than [οὖν or δή]." And while this may be true, I have observed that the combination ταῦτ' οὖν is used more often than ταῦτ' ἄρα when a speaker is being disrespectful.

[9] See LSJ s.v. οὗτος C.VIII.1. ταῦτ᾽ οὖν: *Ach*. 599; *Nu*. 525; *V*. 1358; *Av*. 120; *Lys*. 658; *Ra*. 1010; *Pl.* 898, 1025. The use of οὖν in fr. 58.1 (πρὸς ταῦτ' οὖν) is slightly different.

[10] *Ach*. 90; *Eq*. 125; *Nu*. 319, 335, 353, 394; *Pax* 414, 617.

[11] Denniston 1950*:* 37. See too Dover 1968: 151 on *Nu*. 394.

[12] On this verse and the issue of who speaks the line see Dunbar 1995: 332.

[13] On the change of speaker at *Nu*. 394 see Woodbury 1980: 112-18, against the view of Dover 1968: 151. The similar expression διὰ τοῦτ᾽ ἄρα (*Th*. 166) does not follow this rule.

[14] *Ach*. 599; *Nu*. 525; *V*. 1358; *Av*. 120. Dunbar (1995: 171) interprets ταῦτα at *Av*. 120 as an internal acc. governed by an intransitive verb equal to διὰ ταῦτα. This use is consonant with what we see in tragedy, the lone exception being *IT* 814, where it is used in a stichomythic question.

[15] *Lys*. 658; *Ra.* 1010; *Pl*. 898. *Pl*. 1025 is not a question.

[16] *Ra*. 1010, *Pl.* 1025.

[17] This section is a slightly abridged version of Jacobson forthcoming.

[18] Apart from Aristophanes, only Euripides (*IA* 715) uses μελήσει ταῦτα to answer an imperative.

(*Ach*. 932; *Pax* 149; *Th*. 1064, 1207), a single imperative + participle (*Pax* 1041), and to a double imperative (*Pax* 1311). The number of the demonstrative is plural not because the referent is in some sense plural—indeed, the majority of the examples run counter to this notion—but because the phrase "that will be a concern" is itself a fixed expression which employs the plural ταῦτα and the future μελήσει.

S. Douglas Olson sees μελήσει ταῦτα as a "response to an unsolicited or unnecessary order or suggestion"[19] and as "a regular way of rejecting advice."[20] But while it is true that the commands given are not solicited, and perhaps not always necessary, I do not find that the one who replies with μελήσει ταῦτα is in any way rejecting the advice just offered. Instead, μελήσει ταῦτα signals that the speaker will strive to accomplish to the best of his ability whatever was asked for with the preceding imperative(s). The translation "Don't you worry, I'll take care of that" captures the nuance of the expression.

Outside of Aristophanes the phrase is relatively uncommon, but does occur in both prose[21] and poetry,[22] most often in a quotation of the proverb ἐμοὶ μελήσει ταῦτα καὶ λευκαῖς κόραις, reportedly Apollo's reply to news of a barbarian attack.[23] Proverbs by nature are fixed expressions and it is not surprising that all but one of the extant examples of it are identical. The lone exception, Tzetzes' *Epistulae* 14.27.21, records the line as ἐμοὶ μελήσει τοῦτο καὶ λευκαῖς κόραις, but this should be changed to read ἐμοὶ μελήσει ταῦτα καὶ λευκαῖς κόραις, the wording Tzetzes himself preserves at *Chiliades* 11.372.387.

Examples of the singular τοῦτο in place of the plural ταῦτα do not occur before the fourth century C.E.[24] The singular in this phrase is thus without parallel in Classical and Hellenistic Greek and I suggest emending the text of *Wealth* 229 to read ἐμοὶ μελήσει ταῦτά γ'·. Confusion between ταῦτα and τοῦτο (and ταυτί and τουτί) is, of course, frequent in the Aristophanic manuscript tradition,[25] but in this case the scribe's eye perhaps caught sight of the singular τουτοδὶ (or one of the MSS. readings τουτοδὴ **R**,

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[19] Olson 2002: 305.
[20] Olson 1998: 97.
[21] E.g., Pl. *Phd*. 95B7, *Phdr*. 238D7; Ach. Tat. 1.8.10.2; Hld.1.28.1.8, 7.28.6.5.
[22] E.g., Eur. *IA* 715, *Phoen*. 928. In Homer we see the variations ἐμοὶ δέ κε ταῦτα μελήσεται ὄφρα τελέσσω (*Il*. 1.523) and ταῦτα δ' Ἄρηϊ θοῷ καὶ Ἀθήνῃ πάντα μελήσει (*Il*. 5.430). Choricius (16.1.5.6) attributes to Homer ταῦτα δὲ Ἀδώνιδι καὶ Ἀφροδίτῃ μελήσει. The proximal demonstrative τάδε is used in *Od*. 17.608 (αὐτὰρ ἐμοὶ τάδε πάντα καὶ ἀθανάτοισι μελήσει), and in *Adespota Papyracea (SH)*, *Hexametri* 946.3 (= Rhianos 41 ter b3 (Mette 1978: 24) (ἀλλὰ τάδ' ἄμμιν ἔπειτα θε[ῶν ἰότ]ητι μελήσει).
[23] Schol. Ar. *Nu*. 144; *App. Anth.* 93.1; Arist. 339.1; *Suda* s.v. ε 1060.1-3; Tzetzes 11.372.387; *Appendix Proverbiorum* 2.55.1. Cicero translates the oracle with a singular expression: *ego providebo rem istam et albae virgines* (*De Div*. 1.81).
[24] E.g., Lib. *Or*. 12.68.7, *Ep*. 375.6.2; Jul. *Or*. 8.2.39; Himer. *Or*. 46.43; Georgius Pachymeres *Quadrivium* 1.40.15. In Libanius we also find μελήσει governing a singular demonstrative in the genitive: *Ep*. 868.4.1 (ἐκείνου), 883.2.2 (τούτου). Diels' text of the first-century C.E. Anonymus Londiniensis *Iatrica* 2.30 (ἀλ(λὰ) τ̣ο̣[ῦ]τ̣ο̣ [το]ῖς ν̣(εωτέροις) μελήσει) is far from certain. Daniela Manetti has informed me *per litteras* that the letter following the τ of τοῦτο is most likely an α because in the manuscript one can see on the upper right side of the letter the start of the ligature mark common with αυ but not ου. Accordingly, we should read ταῦτα…μελήσει.
[25] *Ach*. 652, 755; *Eq*. 572; *V*. 119; *Lys*. 514; *Ra*. 143, 695, 1010; *Pl*. 472, 573, 678.

τοῦτο δὴ **V**, τοῦτο δὲ **AKL**) in line 227 leading him to write a singular for what was originally a plural.[26]

II.3. ταῦτα + Verb of Doing

With verbs of doing, especially δράω and ποιέω, ταῦτα is frequently paired.[27] And in each case ταῦτα is used anaphorically, with only two possible exceptions: *Thesmophoriazusae* 1003 and *Ecclesiazusae* 470. As we shall see, however, in both of these alleged counterexamples the demonstrative is, in fact, anaphoric.

Ecclesiazusae 465-72

In the case of *Ecclesiazusae* 465-72, some scholars, despite their best intentions of identifying and explaining a situationally appropriate action, have mistakenly posited the performance of a gesture where there is none. The passage in question reads as follows:

Βλ. ἐκεῖνο δεινὸν τοῖσιν ἡλίκοισι νῷν,
μὴ παραλαβοῦσαι τῆς πόλεως τὰς ἡνίας
ἔπειτ' ἀναγκάζωσι πρὸς βίαν–
Χρ. τί δρᾶν;
Βλ. κινεῖν ἑαυτάς. ἢν δὲ μὴ δυνώμεθα,
ἄριστον οὐ δώσουσι.
Χρ. σὺ δέ γε νὴ Δία
δρᾶ ταῦθ', ἵν' ἀριστᾷς τε καὶ κινῇς ἅμα. (470)
Βλ. τὸ πρὸς βίαν δεινότατον.
Χρ. ἀλλ' εἰ τῇ πόλει
τοῦτο ξυνοίσει, ταῦτα χρὴ πάντ' ἄνδρα δρᾶν.

Bl. That's the danger for men our age: if the women take over the reins of the city they'll force us to …
Chr. To do what?
Bl. To screw them! And if we can't they won't give us breakfast.
Chr. By Zeus! You'd best do that then so you can have breakfast and screw, together.
Bl. It's awful when forced.
Chr. But if it will benefit the city, every man should do that.

Blepyrus' anxiety that, should the Athenian government fall into the hands of women, the old men of Athens would be at risk of not getting their first meal of the day, coupled with

[26] The appearance of τοῦδε τοῦ (226) in nearly the same position in the line may have also contributed to the mistake.
[27] On six occasions ταῦτα, *sans* verb, is used in response to a command as a way of showing that the speaker will comply with the request (*Ach*. 815; *Eq*. 111; *V*. 142, 851, 1008; *Pax* 275). This phrase is likely colloquial, on which see Fraenkel 1950: 80-89; Stevens 1976: 30; López Eire 1996: 182-4. There does not appear to be any difference between these uses and ones in which the verb is expressed, although we may note that in all instances an exit occurs soon or immediately after assent has been made, a pattern that is not as prevalent when the verb is given.

his concern about forced sex, while not exactly comic gold, is in and of itself funny (or at least amusing). But there is a good chance that the humor in this passage operates on multiple levels. Jeffrey Henderson has suggested that "breakfasting" (ἀριστάω) is a slang term for the act of cunnilingus;[28] Blepyrus' fear that "they won't give us breakfast" (469 ἄριστον οὐ δώσουσι) is, accordingly, a *double entendre*. But to what extent if any is this secondary meaning active in the exchange between Chremes and Blepyrus? That is, do either of the actors do something to indicate that they are conscious of the various shades of meaning embedded in their words?

As always it is difficult, if not wholly impossible, to reconstruct the gestures and movements which accompanied and amplified the texts as we have them. One could certainly stage this scene "straight," without any overt signs to indicate either "breakfasting" or "screwing" (e.g., hand gestures, movement of the head, hips and/or phallus). In this scenario the audience must derive humor from the situation and its language; the *double entendre* would likely go unnoticed by some. Alternatively, Chremes could highlight the latent sexual content of "breakfasting" and the manifest sexual content of "screwing" through gesture or intonation. Anything other than the normal, expected delivery of the word ἀριστᾷς could call the audience's attention to the word's double meaning. Since there are no textual clues that Blepyrus responds to any gesture we may imagine either that there were none to which to respond, or that Chremes' actions (but not his words) were delivered as a type of aside.[29]

Those who posit Chremes' performance of an "obscene" gesture while or immediately after saying δρᾶ ταῦθ' premise their argument on ταῦτα being used cataphorically to point to an ensuing action. Sommerstein, the first to suggest that ταῦτα forecasts a gesture, presents his translation with very explicit stage directions: "Well then, by Zeus, you should do *this* [*bending forward and raising his long comic phallus to his lips*]."[30] In support of this staging Sommerstein puts forth the idea that Chremes suggests to Blepyrus that he should fellate himself as this would enable him both to have "breakfast" and to facilitate penetrative sex since this auto-fellatio would facilitate the erection which his age has rendered difficult to achieve.[31] Sommerstein goes on to note

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[28] Henderson 1991: 186.

[29] Perhaps Blepyrus had turned his attention elsewhere as Chremes gesturally explained simultaneous screwing and cunnilingus. This would allow Chremes to make an "obscene" gesture(s) without Blepyrus noticing. Of course, it is always possible that Blepyrus did witness Chremes' actions and chose not to acknowledge them in words—we cannot omit the possibility that Blepyrus showed some reaction through his body language.

[30] Sommerstein 1998: 79 (italics original). Henderson (2002: 303) follows Sommerstein's interpretation and changes his earlier translation of "By Zeus you'd better do it then" (1996: 165) to "By god, you'd better do *this* then" (italics original). Roche (2005: 622) follows suit with "Then you'll jolly well have to learn to joggle, like this," explaining "this" with the stage direction "Taking out his stage phallus and wagging it."

[31] Sommerstein 1998: 180-1. Sommerstein suggests that "breakfasting" here bears the same resonance as *Eq*. 1010 (τὸ πέος οὑτοσὶ δάκοι), which he (1981: 105) translates as "He can go and suck himself!"; Henderson (2002: 355) offers the slight variant "He can go suck himself!" And while I feel both of these translations excellently capture the sense of the line, it is possible that the Sausage Seller is referring to his own penis and indicates as much as he utters this line. The change from wishing that Paphlagon suck his own penis to wishing that he suck the speaker's (Sausage Seller's) penis is an important distinction—by forcing Paphlagon into the subservient, passive sexual role Sausage Seller asserts his own dominance—but one which could only be articulated gesturally. When characters refer reflexively to their own phalluses with the word πέος a demonstrative pronoun (with or without –ί) or a possessive adjective or pronoun is

that to fellate oneself was considered "so utterly gross" that not even satyrs are depicted on vases engaged in such an act and, moreover, Artemidorus (1.80) calls it "contrary to nature" (παρὰ φύσιν).[32] But we must ask ourselves why Aristophanes would even consider representing onstage a citizen male performing so vile an act.

In order to understand Chremes' words as indicating a forthcoming gesture ταῦτα must be heard as cataphoric. To be sure, there are instances of ταῦτα being used in Aristophanes as a cataphor, but this is by no means its standard or expected usage.[33] At *Ecclesiazusae* 470, the question is whether or not Chremes gestures after saying δρᾶ ταῦθ'. We should not be too hasty to dismiss the possibility that Chremes did, in fact, make a gesture, even if this would not be expected from his diction.[34] Before turning to numerous examples that militate against Sommerstein's reading of ταῦτα as cataphoric I would like to offer a single and to my knowledge the only possible comparandum: *Thesmophoriazusae* 1003.

***Thesmophoriazusae* 1003-4**

Κη. χάλασον τὸν ἧλον.
Το. ἀλλὰ ταῦτα δρᾶσ' ἐγώ.
Κη. οἴμοι κακοδαίμων, μᾶλλον ἐπικρούεις σύ γε.

Kn. Loosen the nail!
Arc. No, but I'll do this instead!
Kin. Ouch! Oh good god! You're hammering it in instead!

The Scythian Archer responds to the Kinsman's request by doing the exact opposite of what was begged of him. The fast-moving antilabic structure of 1003 tells against the Archer first hammering the nail and then replying that he will do "that" (looking backward to the action just enacted) instead. The act of hammering must follow the delivery of the line. But should we read ταῦτα cataphorically, as I have translated above in keeping with most standard translations of these verses? One of the problems of interpretation in this passage is the Archer's pidgin-Greek.[35] If, following one of Sommerstein's suggestions,[36] we understand the Archer as having misunderstood the imperative χάλασον "loosen" (< χαλάζω) for the unaspirated κόλασον "punish" (<

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typically used (*Ach*. 1216; *V*. 1347; *Pax* 880; *Lys*. 928, 1021; *Th*. 62), and this may favor the reflexive reading of τὸ πέος. At the same time, there are instances where a speaker references his own penis with only the definite article (*Nu*. 734, *V*. 739).

[32] Sommerstein 1998: 181. On cunnilingus see *Pax* 885 with Olson 1998: 239; Henderson 1991: 145. Cf. also the attack on Ariphrades' sexual preferences at *Eq*. 1285, where the chorus of knights declares that he "licks the disgusting dew." Also Sulprizio 2007: 91-2.

[33] On cataphoric uses of the medial demonstrative see §III.2 (pp.153-7).

[34] Some sort of gesture may have been made, but I think Sommerstein goes too far in suggesting auto-fellatio. So far as I can envision, not only would Chremes' padded costume make it difficult to bend down toward his phallus and thus enjoy it orally, but also, and perhaps more importantly, a phallus of about two feet would be necessary to circumvent the difficulty presented by the padding. This would mean that if Chremes places his phallus in or near his mouth he must untie a phallus ἀναδεδεμένον ("tied up"), on which see Stone 1981: 80-1 and Figs. 5b-d; see too Stone 1981: 72-143 for discussions of the phallus and of padding.

[35] On the language of the Scythian Archer see Austin and Olson 2004: 308-9 with bibliography on p.309.

[36] Sommerstein 1994: 222.

κολάζω), then we may reread the particle ἀλλά not as adversative, but as assentient, which, as Denniston explains, is an indication of "[p]ractical consent, expression of willingness to act in a required way. The first speaker usually speaks in the imperative, the second usually in the future indicative…."[37] With this in mind, we may hear the Archer's ἀλλά as assenting to what he perceived was the Kinsman's command and ταῦτα, with the future indicative δρᾶσ' (= δράσω), in turn, as referring anaphorically back to the Kinsman's misheard command to "punish" the nail.[38] Accordingly, we should retranslate the Archer's reply as, "OK, I'll do that."

There are also examples of ταῦτα used as an internal accusative; in all instances it retains its anaphoric sense.[39] For example, in *Clouds*, just before Strepsiades knocks on the door of Socrates' school he says, "Why do I keep loitering like this?" (131 τί ταῦτ' ἔχων στραγγεύομαι;). Here ταῦτα is an internal accusative, just as at *Acharnians* 385 when the Chorus asks Dicaeopolis "Why are you twisting like that" (τί ταῦτα στρέφει;).[40] In both instances the action referenced with ταῦτα was begun in the past; even if it continues at the moment of utterance, the medial demonstrative emphasizes that it began earlier, not that it is ongoing.[41] In English we may render ταῦτα as "thus" or "in this way,"[42] and that certainly captures the sense, but grammatically these instances are anaphoric and properly refer to what preceded. The same can be said of ταῦτα when it is used to indicate an action performed on stage.[43]

Acharnians 1064

Knowing that medial demonstratives are normally anaphoric helps us to understand how to punctuate texts that seem, if we falsely impose an equivalency between "this" and "that," to be correct either way. *Acharnians* 1064 is a prime example of this. I give below two versions of the text.

Sommerstein: οἴσθ' ὡς ποιεῖται; τοῦτο τῇ νύμφῃ φράσον·

Do you know how it's done? Tell the bride this:[44]

Wilson: οἴσθ' ὡς ποιεῖται τοῦτο; τῇ νύμφῃ φράσον,
Do you know how that is done? Tell the bride,

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[37] On the "assentient" use of ἀλλά see Denniston 1950*:* 16-17; quote from p. 17.
[38] Austin and Olson 2004: 310. In stating in their note on 1003 that the Archer's consent is feigned, Austin and Olson suggest that ταῦτα is anaphoric. It is impossible to tell whether or not the Archer's reply was made in earnest or not, and the audience must decide for themselves the Archer's motivations.
[39] E.g., *Ach*. 90, 385, 514; *Eq*. 1224, 1357; *Nu*. 131; *Pax* 414, 617, 1185; *V*. 334; *Th*. 168, 473.
[40] As Olson 2002: 174 notes, citing KG i.309-10.
[41] There may also be an addressee-oriented resonance: "Why do you do those things you do?"
[42] Dover (1968: 110), Sommerstein (1982: 23), and Henderson (1998: 25) all render ταῦτα "like this."
[43] We may compare the instances of ταῦτα μαρτύρομαι with those of plain μαρτύρομαι. In the three examples which use ταῦτα (*Nu*. 1297, *V*. 1436, *Pl*. 932), the actor does not immediately exit. Perhaps in the non-ταῦτα examples (*Ach*. 926, *Pax* 119; *Av*. 1031, excluding *Nu*. 495 in which Strepsiades describes what he does when beaten) the one beaten cries μαρτύρομαι as he runs off while in the other two cases the use of ταῦτα expresses the victim's willingness to stay and not just call for but actually gather witnesses.
[44] Trans. Sommerstein 1980: 140.

For Sommerstein, the subject of ποιεῖται is unexpressed but understood from the previous line and τοῦτο looks forward to the following two verses. Nigel Wilson, on the other hand, understands the demonstrative as anaphoric, looking back to the previous statement. But in knowing that the normal use of τοῦτο is to look back in the discourse, we can see that Wilson's punctuation is to be preferred.

When translating these uses of ταῦτα (and τοῦτο) it is often convenient to employ phrases like "in this way" or "thus," but this is a problem of English idiom. None of the examples of internal accusative ταῦτα in Aristophanes is cataphoric and none refers to an action performed on stage.[45] In fact, when Aristophanes wants to point linguistically at an action performed onstage at the moment of utterance or immediately following it he turns to forms marked with –í or to the demonstrative adverbs ὧδε and ὡδί, both of which have a range of meanings: ὧδε operates as an adjectival modifier ("so");[46] a directional adverb (= δεῦρο);[47] an anaphoric adverb ("like that");[48] and also as a cataphoric adverb ("like this").[49] In this respect it is the same as its forms marked with –í, which are almost always, with only two exceptions,[50] cataphoric adverbs indicating an action being or about to be performed.

Any movement or activity, including self-fellatio, could be marked verbally (or textually) by an adverb. *Wasps* 1210-1211 nicely illustrates the interaction between speech and gesture:

Φιλ. πῶς οὖν κατακλινῶ; φράζ' ἀνύσας.
Βδ. εὐσχημόνως.
Φιλ. ὡδὶ κελεύεις κατακλινῆναι;
Βδ. μηδαμῶς.

Phil: How, then, am I to recline? Hurry up and tell me!
Bd: Elegantly.
Phil: Are you telling me to lie down like *this*?
Bd: Not at all.

Philocleon responds to Bdelycleon telling him to recline "elegantly" (1210) by collapsing awkwardly to the ground. The adverb ὡδί marks the action which takes place either as the words are spoken, or, as makes for better theater and is in keeping with the cataphoric use of ὧδε, at the conclusion of the sentence. After all, falling inelegantly to the ground while speaking is definitely one of the best ways to ensure that an audience does not hear the entirety of a line.

As we have seen in the preceding discussion, ταῦτα is not used to gesticulate forward toward an action. Instead, it regularly refers back to something previously mentioned. Chremes' diction at *Ecclesiazusae* 470 (δρᾶ ταῦθ') should not, therefore, be

[45] E.g., *Lys*. 1090, in which the demonstrative may be both anaphoric and deictic.
[46] *Ach*. 215; *Eq*. 385-6; *Lys*. 518, 1015; *Th*. 525.
[47] *Ach*. 745, 1063; *Av*. 229; *Th*. 987; fr. 362.2.
[48] *Eq*. 837; *Lys*. 301.
[49] *Av*. 1568; *Nu*. 771; *V*. 1109; *Lys*. 567, 634.
[50] *Av*. 1457, *Ra*. 98. In both of these passages ὡδί is used cataphorically and points forward to a development of the idea.

understood as setting up a lewd or sexual act, in the way that Sommerstein's interpretation claimed. So it is Blepyrus and not Chremes who in some way performs "screwing" and "breakfasting" while speaking 468-9, whereupon Chremes is provoked by the prospect of living in a world where the women do not give their men "breakfast" and there is no "screwing" and replies excitedly (469 σὺ δέ γε νὴ Δία), interrupting his interlocutor with "You'd better do it, then!" In this way ταῦτα (470) is not only the anaphor of κινεῖν, but when it is used again at 472 it operates much like the American English euphemism "to do it," used of sexual intercourse. The humor of this passage may be of a sexual nature, but it is far subtler than that of an "obscene" gesture. By not directly acknowledging the slang meaning of ἀριστάω Chremes earnestly juxtaposes eating and fornicating at the same time (470 ἅμα). And yet, all the while cunnilingal undertones lurk beneath the surface and, this being Greek comedy and sexual jokes being part and parcel of the genre, the audience would be hard pressed not to hear the suggestion of the impossible, simultaneous act of penetrative and oral sex.[51] Instead of stressing the word "this" by placing it in italics to indicate a gesture being made, I prefer to render these verses as I have above, employing the medial form "that" instead of the proximal form "this," as all translators prior to Sommerstein have done. What we have in these lines, then, may be a straightforward plea by Chremes to Blepyrus that he "do those aforementioned things" precisely *because* "doing it" will be good for the city.[52]

II.4. "Marked" Uses of ὅδε and οὑτοσί

Although, as we have noted, ὅδε and οὑτοσί are mostly used cataphorically, they are occasionally used anaphorically, and it is in this use that we can see best that whatever is referenced by the proximal demonstrative is firmly within the deictic field of the speaker. This heightened (or even created) presence, in turn, elevates the emotional level of the communication situation and increases the engagement of the hearer(s). The following pages examine some examples of anaphoric ὅδε and οὑτοσί and attempt to recapture the effect this diction would have or was intended to have on the audience.

Anger, indignation, and fear are emotions which can be, and surely were, expressed primarily through vocal modulation and bodily movement, and it is with instances where the proximal demonstrative reflects these emotional states that we shall begin.

Acharnians 576-7a

The First Semichorus, locked in battle with the Second Semichorus over the veracity of Dicaeopolis' speech (497-556),[53] pray for Lamachus' appearance, or that of

[51] I admit that were a man exceedingly flexible he could, theoretically, engage in both acts at once. The comic costume, however, makes such flexibility a moot argument.

[52] Ussher (1973: 141) takes it this way; Sommerstein (1998: 180) does not believe that δρᾶ ταῦθ' can bear the meaning "obey" and finds that meaning "quite inappropriate … since Blepyrus' problem is not that he is *unwilling* to obey commands of the kind envisaged, but that he fears he will be *unable* to" (italics original).

[53] The "split verdict" vocalized and performed by the Chorus' fracture into two distinct bodies mirrors the (potential or expected) division within the audience (cf. the tie vote in A. *Eum.*), themselves addressed as the recipients of his speech through the vocative ἄνδρες οἱ θεώμενοι (497).

any taxiarch, general, or siege-engineer[54] (566-71). As they survey the audience for someone to come to their aid, Lamachus in full panoply[55] marches into the orchestra, troops in tow (576-7a).[56]

Ημ.$^{\alpha}$ ὦ Λάμαχ', οὐ γὰρ οὗτος ἄνθρωπος πάλαι
ἅπασαν ἡμῶν τὴν πόλιν κακορροθεῖ;
Λα. οὗτος, σὺ τολμᾷς πτωχὸς ὢν λέγειν τάδε;

Cho.^{a} Lamachus, don't you know that *that* guy has been and still is slandering our entire city?
La. Hey! Do you, a beggar, dare to say these things?!

Valckenaer was the first to delete 577a (= old numeration 578), and most early editors took their cue from him.[57] Suspicion as to the verse's authenticity comes from two fronts: its similarity to 558 (ταυτὶ σὺ τολμᾷς πτωχὸς ὢν ἡμᾶς λέγειν;) and 593 (ταυτὶ λέγεις σὺ τὸν στρατηγὸν πτωχὸς ὤν),[58] and the apparent lack of a clear referent of τάδε since Lamachus has not yet been addressed by Dicaeopolis. Elmsley first observed, quite correctly, that τάδε refers back to the idea contained in the verb κακορροθεῖ (577),[59] yet this still does not explain the purpose of the proximal demonstrative.[60] In fact, even though we may now claim with some surety that 577a is a quote from Euripides' *Telephus* (fr. 712a Kannicht), but one of many in this section of the play, defaulting to the position that Aristophanes uses it because Euripides used it (and the audience would thus recognize it) only displaces and does not address the question of what motivated this lexical choice and what that choice can tell us about the performance or delivery and/or reception of the word τάδε both in *Telephus* and *Acharnians*.

In *Telephus*, the proximal demonstrative would, on the one hand, have been unmarked in the sense that tragedy permits with greater frequency than comedy anaphoric uses of ὅδε and thus would have been heard as "normal," at least generically

[54] Olson 2002: 222.
[55] Sommerstein (1980: 185) suggests that the epithet "heroic" (575 ἥρως) may imply that Lamachus enters wearing his armor. Olson (2002: 223) takes the wearing of armor for granted and adds that ἥρως is also fitting of Lamachus' readiness to avenge the wronged. To this I would add that Lamachus' god-like appearance immediately following the First Semichorus' invocation may have been visually underscored by the brilliant gleam of his armor and simultaneously undercut by the ugly, anti-heroic comic mask and costume.
[56] Mueller (1863: 105) first proposed that several armed guards accompanied Lamachus, an idea followed by Sommerstein 1980: 91 and Henderson 1998a: 125. Olson (2002: 222-3) rejects this idea on the grounds that this armed retinue does not engage in any detectable way in the drama, nor are they mentioned after 575 (if λόχων is to be taken to refer to Lamachus' entourage). If no others are present onstage with Lamachus, then λόχων is perhaps a case of mocking hyperbole.
[57] E.g., Brunck, Meineke, Starkie.
[58] Wilamowitz-Moellendorff (1880: 80-3) proposed deleting 593 and replacing it with 577a on the grounds that Lamachus has not yet been insulted and that he does not know whether Dicaeopolis is poor or not. Rennie (1909: 176) takes issue with both presumptions, maintaining that κακορροθεῖ gives Lamachus sufficient evidence for his claims and that Dicaepolis is still dressed as Telephus. On the repetition of these and similar lines see Miller 1944: 31.
[59] Elmsley 1830: 67.
[60] Starkie (1909: 120) explained, or explained away, τάδε as noting that the line is probably from *Telephus* and that the use of proximal demonstratives as anaphors is the purview of tragedy.

speaking. On the other hand, normal tragic diction remains, particularly with respect to the relative use of proximal and medial demonstratives, a highly charged, elevated and intense means of communication in which actions, thoughts, and ideas are frequently expressed in such terms as to impart a dynamic sense of immediacy to all those within earshot. That is, in using τάδε anaphorically where one would normally expect ταῦτα the presence and importance of the demonstrative's referent is conveyed as being in the speaker's immediate deictic field, as being at the forefront of his/her thoughts. Although one may be tempted to dismiss any contextual meaning in *Acharnians* by claiming that 577a is simply a recognizable Euripidean intertext, and thus necessarily funny, nonetheless we cannot forget that the scene as performed, even with its numerous tragic parodies and quotations, still maintains and demands its own dramatic logic. *Acharnians* is, first and foremost, a comedy by Aristophanes, not a derivative, second-rate play. The energy Lamachus displays in his sudden, epiphany-like appearance, rapid-fire series of four questions in insistent asyndeton (572-4), and obvious commitment to helping those in need continues or is rearticulated in his response to the question of 576-8. In using the proximal demonstrative Lamachus conveys to his hearers that standing here and verbally abusing *our* entire city (577 ἅπασαν ἡμῶν τὴν πόλιν κακορροθεῖ) is something he simply will not tolerate. Lamachus' rage at what he has only heard described about Dicaeopolis' recent speech is immediately translated and conveyed through his anaphoric use of the proximal demonstrative pronoun.

***Lysistrata* 15-20**

Κα. ἀλλ', ὦ φιλτάτη,
ἥξουσι· χαλεπή τοι γυναικῶν ἔξοδος.
ἡ μὲν γὰρ ἡμῶν περὶ τὸν ἄνδρ' ἐκύπτασεν,
ἡ δ' οἰκέτην ἤγειρεν, ἡ δὲ παιδίον
κατέκλινεν, ἡ δ' ἔλουσεν, ἡ δ' ἐψώμισεν.
Λυ. ἀλλ' ἦν γὰρ ἕτερα τῶνδε προὐργιαίτερα
αὐταῖς.

Ca. Dear, they'll come. It's difficult, you know, for wives to get out. For one of us is busy with her husband, another wakes a slave, another puts her child to bed, another bathes him, another feeds him bits of food.
Ly. But other things were more important for them to do than those things!

Lysistrata is frustrated with her fellow women and her response to Calonice indicates as much. Coupled with the particle combination ἀλλα…γάρ, which is "strongly adversative" and "not only opposes what precedes, but rules it out of court as nonexistent or inessential,"[61] the proximal demonstrative emphatically refers back in the discourse.[62] In other words, Lysistrata is having none of Calonice's excuses and bluntly tells her so. Her anger is apparent in her diction and the aforementioned things are referenced with the proximal demonstrative.

[61] Denniston 1950*:* 104-5, quote from p. 105.
[62] Henderson 1987: 70: "τῶνδε is deictic, referring to the actions described and mimicked by Kal." I am more comfortable with the term anaphoric than deictic to describe backward looking τῶνδε.

***Lysistrata* 489-92**

At the prompting of the Men's Chorus (484-5) the Proboulos interrogates Lysistrata about her seizure of the Acropolis. Lysistrata justifies her actions by claiming that she and the other women were trying to keep Athens' money safe and prevent the men from using it for war (488 ἵνα τἀργύριον σῶν παρέχοιμεν καὶ μὴ πολεμοῖτε δι' αὐτό). The Proboulos is puzzled at her answer and asks, "Is it because of money that we're at war?" (489 διὰ τἀργύριον πολεμοῦμεν γάρ;), to which Lysistrata explains (489-92):

> καὶ τἄλλα γε πάντ' ἐκυκήθη.
> ἵνα γὰρ Πείσανδρος ἔχοι κλέπτειν χοἱ ταῖς ἀρχαῖς ἐπέχοντες
> ἀεί τινα κορκορυγὴν ἐκύκων. οἱ δ' οὖν τοῦδ' οὕνεκα δρώντων
> ὅ τι βούλονται· τὸ γὰρ ἀργύριον τοῦτ' οὐκέτι μὴ καθέλωσιν.
>
> Yes, and what's more everything else got screwed up! For in order that Peisander might be able to steal, and those seeking to hold office, they were continually stirring up a commotion. So for the sake of *that* let them keep on doing what they want since no longer will they be carrying off that money.

At the very least, the prepositional phrase τοῦδ' οὕνεκα puts emphasis on the continuing activities of men like Peisander, but perhaps there is a hint of anger or scornful mockery in that Lysistrata knows their actions will be in vain so long as the women maintain control of the city's finances.

The phrase is used once more in this play less than a minute later, again by Lysistrata in her exchange with the Proboulos (499-501):

> Λυ. ἀγανακτεῖς;
> ἀλλὰ ποιητέα ταῦτ' ἐστὶν ὅμως.
> Πρ. νὴ τὴν Δήμητρ' ἄδικόν γε.
> Λυ. σωστέον, ὦ τᾶν.
> Πρ. κεἰ μὴ δέομαι;
> Λυ. τοῦδ' οὕνεκα καὶ πολὺ μᾶλλον.
>
> Lys. Are you annoyed? Well, nevertheless those things must be done.
> Pr. By Demeter, you have no right!
> Lys. You must be saved, sir.
> Pr. Even if I don't want to be?
> Lys. Yes, for just *that* reason all the more.

Lysistrata's reply to the Proboulos' κεἰ μὴ δέομαι; is an emphatic, pointed rebuttal similar in affect to *Peace* 744.[63] Our protagonist is tired of debating with someone who simply does not understand the necessity of the women's actions. Were this a modern production we may envision Lysistrata throwing her hands up in the air in frustration, a

[63] See the discussion in Chapter 4, §III.1 (pp.152-3).

gesture which may emphasize visually what her words (τοῦδ᾽ οὕνεκα) do linguistically. The point is simply that the men do not see the very obvious need for a change in policy, one that can only be achieved through a female-run state.

Peace 114-18

Trygaeus becomes visible to the audience—first to those seated in the upper rows, then to those closer to the orchestra[64]—at 80 (or so) as he, perched atop his winged Pegasus-beetle, is raised above the skene. He has a brief exchange with his slave in which his purpose to fly to Zeus is revealed (88-110), prompting Slave B to summon Trygaeus' daughters from within (110-13). They run forth from the house and immediately address their airborne father (114-18):[65]

Οι.$^{\beta}$ ἰοὺ ἰοὺ ἰού·
ὦ παιδί᾽, ὁ πατὴρ ἀπολιπὼν ἀπέρχεται
ὑμᾶς ἐρήμους εἰς τὸν οὐρανὸν λάθρᾳ.
ἀλλ᾽ ἀντιβολεῖτε τὸν πατέρ᾽, ὦ κακοδαίμονα.
Πα. ὦ πάτερ, ὦ πάτερ, ἆρ᾽ ἔτυμός γε
δώμασιν ἡμετέροις φάτις ἥκει,
ὡς σὺ μετ᾽ ὀρνίθων προλιπὼν ἐμὲ
ἐς κόρακας βαδιεῖ μεταμώνιος;
ἔστι τι τῶνδ᾽ ἐτύμως; εἴπ᾽, ὦ πάτερ, εἴ τι φιλεῖς με.

Sl. Oh no! Alas! Dear children, your father is sneaking away to heaven, having abandoned you, now deserted. You ill-fortuned little kids, entreat your father.
Da. Father, father, has a true word[66] come to our home that along with the birds you will abandon me and go to the crows? Are any of these things true? Tell me, father, if you love me at all.

Unsurprisingly, the Daughter's appeal is emotional, confronted as she is with her father floating in the air on a dung beetle, on the verge of flying toward Olympus. The epanaphora of the vocative ὦ πάτερ, and the particle combination ἆρα…γε, which enlivens and accentuates the question,[67] straightforwardly present the Daughter's anxiety

[64] The laughter that surely would have arisen from those seated higher up, and thus because of their elevated position able to see (and react) to a person or object being lifted up from behind the skene earlier than those located closer to the action, would have created a swelling of anticipation as those who were not yet privy to the sight now anxiously awaited what others had found funny.
[65] We do not know if the daughters spoke in unison or if one of them spoke for the group (Olson 2002: 90), although I am inclined to favor a single speaker.
[66] Olson (1998: 90) says that φάτις here refers to Slave B's cry rather than "rumor," the meaning it had in the original line of Euripides' *Aeolus* (fr. 17). It is hairsplitting, however, to distinguish between shades of meaning when the Greek allows both meanings to be heard simultaneously. On one level, Olson is unquestionably correct that φάτις here refers to Slave B's message called into the house, but on another level, the level of intertextuality or parody, φάτις necessarily retains its "original" meaning even if it is at odds with the current situation. The tragic bombast of the entire speech may also suggest that the use of φάτις is humorously hyperbolic, evoking the idea that "an oracle has arrived."
[67] Denniston 1950*:* 50; also Stevens 1976: 44.

and distress at the prospect of losing her father. And it is precisely this disquiet which the Daughter succinctly expresses in τῶνδε (118). But there is a second, metatheatrical motivation underlying the Daughter's choice of words. Her lines are sandwiched between parodies of Euripides' *Aeolus*, fr. 17 in lines 114-15, "a loose pastiche of tragic tags and diction,"[68] and fr. 18 in 119.[69] We may understand her as getting caught up in the emotionality of the tragic diction and employing as a result the proximal demonstrative which would match her level of discourse both to what precedes and, conveniently, to what follows.

It is precisely this (potential) ability for comic characters, who so far as we can tell are not engaging outright in a parody, to become drawn into the emotional tenor of a tragic parody or pastiche which we witness at *Birds* 862-3.

Birds 862-3

Immediately following the song-filled celebration of the founding of Cloudcuckooland Peisetaerus calls for a priest and one steps forward:

> Πε. ἱερεῦ, σὸν ἔργον, θῦε τοῖς καινοῖς θεοῖς.
> Ιε. δράσω τάδ'.
>
> Pe. Priest! The task is yours: sacrifice to the new gods.
> Pr. I shall do that.

The full import of the Priest's reply, I would like to suggest, can only be deduced from the words σὸν ἔργον in the previous line. Dunbar's concluding remark on this phrase is spot on: "Perhaps σὸν ἔργον was colloquial, but Ar., associating it with Eur., could create a complicated effect by having it delivered in a tragic tone."[70] If 862 sounds paratragic (or para-Euripidean), then the Priest's reply even more clearly informs the audience of the paratragicness / para-Euripideanness of these verses since δράσω τάδ' is *exclusively* Euripidean.[71] Or, as I think more likely, the Priest's reply retroactively brings to light for those in the audience who did not catch the (subtle?) σὸν ἔργον that something in 862 was paratragic, for what is to be gained by having the Priest utter a two-word Euripidean phrase in and of itself? We may also see in 862-3 an escalation in or contagion of the emotional intensity regarding the creation of the new state, an intensity that was first brought to the fore by Peisetaerus and spread to the Priest.

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[68] Olson 1998: 90.
[69] See Olson 1998: 91.
[70] Dunbar 1995: 509.
[71] *Cyc*. 163, 654; *Med*. 184, 267, 927, 1019; *Hipp*. 1088; *Suppl*. 346; *Herc*. 606; *Tro*. 793. Sophocles never uses the phrase but does have δράσω καὶ τάδε καὶ πάνθ' κτλ. (*OC* 1773) and δράσεις τάδε. / — δράσω· (*El*. 466-7) in which τάδε is the unexpressed direct object of δράσω.

***Birds* 846-7**

After Peisetaerus has directed Euelpides to go and help the birds with the building of the new city (837-45), a command at which Euelpides is not overjoyed (845-6), Peisetaerus implores his friend (846-7):

> ἴθ', ὦγάθ', οἷ πέμπω σ' ἐγώ.
> οὐδὲν γὰρ ἄνευ σοῦ τῶνδ' ἃ λέγω πεπράξεται.
>
> Good fellow, go where I send you. For none of these things which I am talking about will have been accomplished without you.

As Dunbar notes, there is a solemnity to 847, despite the anapaestic γὰρ ἄνευ σοῦ, ἃ λέγω, and she likens it to the religious formula "nothing is /can be/ done without god *X*."[72] In *Birds*, the proximal demonstrative vivifies Peisetaerus' words and marks the referent of this demonstrative pronoun, the various acts of continuing and future construction needed for the new city (837-42), as present in his thoughts. In using τῶνδε and by including it in what was perhaps a formulaic religious phrase, Peisetaerus' diction may be seen as an attempt to persuade his friend of the importance of the task set before him and/or transfer his own excitement about the project.

***Ecclesiazusae* 1043-4**

Another example of a proximal demonstrative used anaphorically to illustrate the speaker's heightened emotional state can be found in *Ecclesiazusae*. The Young Girl comes onstage at 1036 and asks the First Old Woman whither she is dragging Epigenes (1037). The Young Girl objects to the old woman taking Epigenes home and argues that because of her age she is more a mother than a wife (1038-42), to which the First Old Woman retorts (1043-4):

> ὦ παμβδελυρά, φθονοῦσα τόνδε τὸν λόγον
> ἐξηῦρες· ἀλλ' ἐγώ σε τιμωρήσομαι.
>
> You nasty, nasty girl! You've invented this pretext out of jealousy. Well, I'll get my vengeance on you.

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[72] Dunbar 1995: 501 (italics original). She cites two comparanda, *Ag*. 1487 and Pindar *N*. 7.3-4. It is *Agamemnon* 1487-8, sung by the Chorus as they lament their newly-slain king, which provides the closest parallel to our passage:

> τί γὰρ βροτοῖς ἄνευ Διὸς τελεῖται;
> τί τῶνδ' οὐ θεόκραντόν ἐστιν;
> For what for mortals is accomplished without Zeus? What of these present things is not brought about by the god?

One important, but not insurmountable difference between the language of *Birds* and the language of *Agamemnon* is the *mise en scène*. In *Ag*. the Chorus' words reverberate deeply with the grisly tableaux of Clytemnestra flanked by the corpses of Agamemnon and his concubine Cassandra. "These things" (τῶνδε) accordingly refers both to the present situation and preceding events—the murders, the usurpation of power, etc.—and to the very tangible, very present dead bodies.

Heard in conjunction with the vocative ὦ παμβδελυρά, τόνδε expresses the First Old Woman's anger as it vividly places the Young Girl's words, more properly referred to with a medial demonstrative, which would both refer backward and to the second person, in the immediate present. In other terms, τόνδε τὸν λόγον occupies the *Origo* of the First Old Woman's deictic field.[73]

***Wasps* 614-15**

As Philocleon winds down his lengthy enumeration of the joys of jury-service he concludes, appropriately enough, with his favorite (605-7):

> ὃ δέ γ' ἥδιστον τούτων ἐστὶν πάντων, οὗ 'γὼ 'πελελήσμην,
> ὅταν οἴκαδ' ἴω τὸν μισθὸν ἔχων, κἄπειθ' ἥκονθ' ἅμα πάντες
> ἀσπάζωνται διὰ τἀργύριον,
>
> And the best part of all those things, which I'd forgotten, is when I come home carrying my pay. Then everyone gives me a warm welcome upon my arrival because of the money.

He proceeds to elaborate on the benefits he enjoys: his daughter washes and oils his feet, kisses him, then tries to filch a three-obol piece (608-9); his wife sits him down and feeds him dessert (610-12). He does not even have to look to Bdelycleon or the grumbling steward to find out when lunch is served (612-14). Philocleon then says (614-15):

> ἀλλ' ἢν μή μοι ταχὺ μάξῃ,[74]
> τάδε κέκτημαι πρόβλημα κακῶν, σκευὴν βελέων ἀλεωρήν.
>
> And if [your steward] does not knead for me quickly, I possess these things as a protection against ills, equipment that is a defense against missiles.

Most commentators rightly understand τάδε as the anaphor of 606-12,[75] although Starkie maintains that τάδε is deictic and points to a prop associated with Philocleon's profession.[76] I see no textual clues to indicate this nor do I think the benefit of Philocleon displaying his pay to everyone, thereby demonstrably marking τάδε as deictic, outweighs

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[73] On the phrase τόνδε τὸν λόγον see Austin and Olson 2004: 338, who note that it is found often in tragedy.

[74] The reading of ἄλλην in **RVJ**, with a full stop after μάξῃ, is not entirely without merit. As MacDowell (1971:215-16) notes: "the participles [614 καταρασάμενος καὶ τονθορύσας] imply fear and μᾶζην is understood with ἄλλην: 'for fear that he may soon have to knead me another'. But after this we should expect a connective particle, either 'but' or 'for', in 615." I agree with this assessment but would add that if a full stop follows μάξῃ, then the asyndetic τάδε seems to express surprise, an emotion which is not in keeping with the rest of Philocleon's speech.

[75] E.g. MacDowell 1971: 216; Sommerstein 1983: 615. The scholiast, followed by Blaydes 1893: 294, took τἀργύριον (607) as the referent.

[76] Starkie 1897: 243: "I have no doubt that τάδε refers, deictically, to some emblems of their profession, such as the βακτηρία in the closely parallel passage *Ach*. 682 οἷς Ποσειδῶν Ἀσφάλειός ἐστιν ἡ βακτηρία."

what is to be gained by hearing it as anaphoric, for it is as an anaphor that the proximal demonstrative vividly articulates Philocleon's joy at the familial affection he garners when he comes home with pay, linguistically imprinting onto the mask the beaming look in his eyes, the content, proud expression on his face.[77]

Much of the preceding can be summarized simply by saying what we already know to be true: ὅδε is more vivid or emotional than the other demonstratives and that when the proximal demonstrative is used anaphorically the speaker is baldly asserting that s/he is preoccupied with its referent. The heightened emotional state conveyed by ὅδε is nicely illustrated in *Peace* as Trygaeus, Hermes, and the Chorus attempt to draw Peace out of the cavern in which she is imprisoned. Hermes first refers to Peace anaphorically (371-2 ἆρ᾽ οἶσθα θάνατον ὅτι προεῖφ᾽ ὁ Ζεὺς ὃς ἂν / ταύτην ἀνορύττων εὑρεθῇ;). But the mood soon changes and the Chorus can almost taste (and almost see) the peace that will be enjoyed as they try to muffle Hermes' potential cries (389-91):

> †μὴ γένῃ παλίγκοτος
> ἀντιβολοῦσιν ἡμῖν,†
> ὥστε τήνδε μὴ λαβεῖν·
>
> Don't be hostile toward us who entreat you so that we fail to get our hands on her.

The textual variants τῶν δὲ (**p**) and τόδε (L**Ald**) for τήνδε in 391, should both be disregarded—Wilson does not even include them in his critical apparatus—as they perhaps reflect a scribe's discomfort at τήνδε, a feminine demonstrative pronoun, referring back to an un-, or at least not a clearly expressed referent. But as we have just seen with ταύτην (372), the only logical, indeed the only possible feminine referent at this point in the play is the goddess Peace who is close at hand and whom everyone onstage is actively trying to free.

The vividness with which the Chorus sing, marking as manifest within their thoughts the impending or wished-for emergence of Peace, is continued by Trygaeus in his attempt to convince Hermes to assist in the effort to restore the goddess (416-17):

> ναὶ μὰ Δία. πρὸς ταῦτ', ὦ φίλ' Ἑρμῆ, ξύλλαβε
> ἡμῖν προθύμως τήνδε τε ξυνέλκυσον.
>
> Yes, by Zeus. In light of that, dear Hermes, join our undertaking eagerly and help drag this goddess out.

As in 391, we see both the textual problems that have arisen about τήνδε as well as Trygaeus' excitement.[78] His enthusiasm may also be a rhetorical strategy geared toward convincing Hermes to help with the endeavor. Combined with the friendly vocative (ὦ

[77] The superlative ἥδιστον (605) aids in framing Philocleon's words, in creating their presence in his deictic field.

[78] The codd. read τήνδε καὶ for which Meineke proposed both τήνδε τε and τῶνδε τε, the latter being a partitive genitive, sc. τῶν σχοινίων. Against Olson's (1998: 160) justification for retaining the paradosis see Wilson 2007: 106.

φίλ' Ἑρμῆ) which is used now that progress is being made toward P/peace,[79] the proximal demonstrative may operate similarly to how Peisetaerus uses it with Euelpides at *Birds* 846-7.[80] Trygaeus' words are efficacious and Hermes becomes an active participant in the ongoing effort to restore peace, now on the verge of success, so much so that at 506 instead of the medial demonstrative he used previously (372) he uses the proximal demonstrative (506-7):

> ἀλλ' εἴπερ ἐπιθυμεῖτε τήνδ' ἐξελκύσαι,
> πρὸς τὴν θάλατταν ὀλιγον ὑποχωρήσατε.
> But if you are really eager to drag out this goddess, move back a little toward the sea.

Peace is on everyone's mind; at this point when she is so close to returning there is no other imaginable way to refer to her than with language which plainly indicates the speaker's immediate preoccupation with her. The synergy and expectation onstage as the Chorus strain to liberate Peace while Hermes and Trygaeus bark orders must have been electric. The audience, who themselves after a decade of bloodshed had finally attained a (brief) respite from war, must have relished the opportunity to relive that initial moment of learning that peace had been made and seeing "her" come into view.[81]

***Peace* 950-55**

As Trygaeus and the Slave make preparations for sacrifice the Chorus playfully break into song:

> οὔκουν ἀμιλλήσεσθον; ὡς
> ὁ Χαῖρις ὑμᾶς ἴδῃ,
> πρόσεισιν αὐλήσων ἄκλη-
> τος, κᾆτα τοῦδ' εὖ οἶδ' ὅτι
> φυσῶντι καὶ πονουμένῳ
> προσδώσετε δήπου.
>
> Aren't you going to compete? Since if Chairis sees you he just might show up unbidden, playing his pipes, and then, rest assured, you will surely give some of this to him, puffing and toiling.

Olson has emended the text at 953 from κᾆτα τοῦτ' εὖ οἶδ' ὅτι ("And then, rest assured, …") to κᾆτα τοῦδ' εὖ οἶδ' ὅτι, a reading which Wilson adopts. In defense of this emendation Olson says, "**d**'s τοῦθ' preceding a smooth breathing must be emended somehow, and since Chairis can reasonably be expected to request not the whole sheep but only the piper's 'fair share', Brunck's τοῦτ' will not do."[82] In defense of Brunck,

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[79] Olson 1998: 160.
[80] See the discussion in Chapter 4, §II.4 (p.131).
[81] We may see this same excitement in the continued use of the proximal demonstrative to reference Peace, e.g., the Chorus Leader's use of ἥδε (602), which is answered by Hermes with τήνδ' (604).
[82] Olson 1998: 252.

and all previous and subsequent editors who have adopted that reading, τοῦτο may interpreted two ways: as the direct object of προσδώσετε in anaphoric reference to τὸ πρόβατον (949), or as a variation of the phrase τοῦτ᾽ οἶδ᾽ ὅτι, in which case τοῦτο refers prospectively to ὅτι and the verb lacks an expressed object.[83] What Olson's emendation offers, however, is a clearer picture of the staging. At 949 the Slave says "nothing is keeping us [from performing the sacrifice] except the animal" (κοὐδὲν ἴσχει πλὴν τὸ πρόβατον ὑμᾶς). He then runs into the house and fetches the sheep while the Chorus sings 950-55.[84] I believe that the Slave returns with the sheep at 953 thereby allowing the Chorus' reference to the animal to be heard as deictic. If the Slave does not lead the sheep onstage by 953, the Chorus' words are still apt, and part of what we may term "choral vividness," whereby proximal demonstratives are used anaphorically by the chorus within lyric passages to make their song and its subject more present, although this "vividness" is really just an expression of heightened emotion.

In *Clouds*, after Strepsiades has chased the Second Creditor offstage with the threat to "goad [him] where the sun don't shine" (1300 κεντῶν ὑπὸ τὸν πρωκτόν σε τὸν σειραφόρον), the Chorus begin a song which comments directly upon Strepsiades preceding interactions (1222-1302). The strophe runs as follows (1303-10):

> οἷον τὸ πραγμάτων ἐρᾶν φλαύρων· ὁ γὰρ
> γέρων ὅδ' ἐρασθεὶς
> ἀποστερῆσαι βούλεται
> τὰ χρήμαθ' ἁδανείσατο·
> κοὐκ ἔσθ' ὅπως οὐ τήμερον
> λήψεταί τι πρᾶγμ', ὃ τοῦ-
> τον ποιήσει τὸν σοφι-
> στὴν <ἁπάντων> ὧν πανουργεῖν ἤρξατ', ἐξ-
> αίφνης καλὸν γ' ὄνασθαι.
>
> How horrible it is to lust for sordid affairs! For this old man having fallen in lust wants to avoid repaying the money he borrowed. And without a doubt, today he will come upon some matter which will make him, that sophist, all of a sudden pay dearly for all those villainous things he did.

In performance the phrase "this man here" (1303-4 ὁ…γέρων ὅδ') would be clear. If Strepsiades has hurried into his house after his last line, as most translators would have

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[83] The "εὖ-expansion" of the phrase τοῦτ᾽ οἶδ᾽ ὅτι is, so far as I am aware, without direct parallel. Sommerstein (1985: 95) translates "you'll give him something" and explains "probably a portion of the sacrificial meat" (p.179). Henderson's (1998: 547) translation "mark my words" suggests to me that he has understood the phrase as equivalent to τοῦτ᾽ οἶδ᾽ ὅτι, a phrase which occurs at *Nu*. 1254 (τοῦτ᾽ ἴσθ᾽, ὅτι); *Av*. 1221 (οἶσθα τοῦθ᾽ ὅτι), 1408 (τοῦτ᾽ ἴσθ᾽ ὅτι). Cf. too *Th*. 1013 (δῆλον οὖν <τοῦτ᾽> ἔσθ᾽ ὅτι). Austin and Olson 2004: 312: "δῆλον κτλ. resumes the crucial point made in 1009-10 after the explanation in 1010-12." They choose to print δῆλον οὖν <νῦν>, but the resumptive (anaphoric) force of τοῦτο seems equally justified, if not more so. If τοῦτο is correct, then perhaps we may see in the demonstrative the normal or regularly construed meaning in phrases like οἶσθα τοῦθ᾽ ὅτι. See Chapter 1, p.8 n. 9; Chapter 3, §§I.2, II.3.

[84] On the staging of this scene and the attribution of lines see Sommerstein 1985: 178.

it,[85] and is not present for any portion of the Chorus' song, then ὅδε reflects the presence he retains in their mind, a presence which the Chorus projects to the audience as they forecast Strepsiades' fate. If, on the other hand, Strepsiades has given slight chase to the Second Creditor and does not immediately enter the skene but walks back toward it as the Chorus being singing, then ὅδε would be deictic. In this scenario Strepsiades passes through the doors of his home between 1305-6 and is not privy to the foretelling of the beating he is about to receive.

To be sure, many more passages could be adduced which would all illustrate this same idea. Instead of surveying all of these, I would like instead to focus on a single prepositional phrase. Aristophanes is sparing in his use of πρὸς τάδε;[86] comparatively free with πρὸς ταῦτα.[87] Of the four instances of πρὸς τάδε, all are spoken by the chorus. Olson, in his commentary on *Peace* 305 (πρὸς τάδ' ἡμῖν, εἴ τι χρὴ δρᾶν, φράζε κἀρχιτεκτόνει), says that πρὸς τάδε is used *metri gratia* for the more normal πρὸς ταῦτα.[88] He is correct in observing a correlation between the phrase and the meter—since πρὸς ταῦτα has the metrical shape of – – ⏑ it cannot fit in a trochee—but we should try to see a correspondence between diction and meter. Is it not better to see the language reinforcing or iterating the mood or emotion of the metrical structure?

In tragedy, πρὸς τάδε and πρὸς ταῦτα in anaphoric reference frequently introduce an admonitive or defiant imperative.[89] It is difficult to discern a hard and fast rule as to when one expression is used over the other, but I am inclined to believe that the playwrights used πρὸς τάδε as a means of lending greater emphasis to the words which preceded, a perfectly natural strategy for marking an end to a long speech.[90] In Aristophanes, we may observe a consistent feature of all the instances of πρὸς τάδε: the preceding verb is one of speaking (*Ach*. 705 ἀντερεῖ; *Eq*. 622 λέγε; *Nu*. 1031 δεῖ σε λέγειν; *Pax* 305 φράζε). And, in all the cases but *Acharnians*, the verb is an imperative or imperative equivalent. In *Knights*, *Clouds*, and *Peace* πρὸς τάδε begins a new portion of the speech which is now directed at a different person than before. The words (or song) which preceded πρὸς τάδε are thus, by virtue of the proximal demonstrative, brought vividly to the fore, reminding or exhorting the addressee(s) of the speech's import.

Tragic poets generally put πρὸς τάδε in the mouths of the actors, not the chorus, but Aristophanes' practice is markedly different.[91] As πρὸς ταῦτα is far commoner, not

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[85] E.g., Sommerstein 1982: 137; Henderson 1998b: 187.
[86] *Ach*. 702, *Eq*. 622, *Nu*. 1030, *Pax* 305.
[87] *Ach*. 659; *Nu*. 996, 1433; *V*. 648, 927, 1386; *Pax* 765, 1315; *Th*. 150, 707; *Ra*. 993; *Ec*. 486, 851, 1140; fr. 233.1 K-A.
[88] Olson 1998: 133. This explanation is absent from his later commentary on *Acharnians* and I suspect he may have changed his mind. This is the only example of the phrase in trochaic tetrameters in comedy, so far as I am aware; it appears thrice in tragedy (A. *Pers*. 170, 730; E. *Or*. 747).
[89] See Garvie 2009: 111-12; Mastronarde 1994: 296; Diggle 1981: 38; Friis Johansen and Whittle 1980: 202-4; Broadhead 1968: 131-4; Barrett 1964: 216; Jebb 1917: 125; Neil 1901: 93; Cobet 1858: 271-2.
[90] Cf. Thuc. 1.71.7: πρὸς τάδε βουλεύεσθε εὖ καὶ τὴν Πελοπόννησον πειρᾶσθε μὴ ἐλάσσω ἐξηγεῖσθαι ἢ οἱ πατέρες ὑμῖν παρέδοσαν.
[91] In tragedy the chorus only twice speaks the phrase πρὸς τάδε, Aesch. *Sept*. 312 and Eur. *IA* 1210, where the Chorus Leader speaks at end of Clytemnestra's rhesis (1146-1208), and only once is it in song (*Sept*. 312). For the most part πρὸς τάδε is used in iambic trimeters, especially but not exclusively those of Euripides: A. *Eum*. 436; S. *OT* 343, *Ph*. 568; E. *Hipp*. 304, 697, *Andr*. 950, *El*. 693, 685, *Hel*. 781, *IA* 1210, *Rh*. 99.

just in Aristophanes but in all prose and poetry, and bears essentially the same meaning as πρὸς τάδε, albeit with less emphasis, it is an interesting question why the chorus, *and only the chorus*, employ the proximal demonstrative in Aristophanes. The four instances in Aristophanes of πρὸς τάδε (cited above) on one level convey the same meaning as other uses of anaphoric ὅδε in that they add emotion to the speaker's words. On another level, however, the comic chorus' use of anaphoric ὅδε endows their speech with a deictic vividness that is generally, as far as deictic pronouns are concerned, lacking in the comic diction of actors, apart from the examples already discussed above. That is, in Aristophanes the Chorus is "allowed" to speak more expressively, with what I have termed above "choral vividness."

The presence and immediacy which anaphoric uses of the proximal demonstrative create is, I would like to suggest, part of the chorus' purview. In *Acharnians*, following the antistrophe (692-702) in which the Chorus resume their grumbling begun in the epirrhema, the Chorus Leader responds with the following (703-5):

> τῷ γὰρ εἰκὸς ἄνδρα κυφόν, ἡλίκον Θουκυδίδην,
> ἐξολέσθαι συμπλακέντα τῇ Σκυθῶν ἐρημίᾳ,
> τῷδε τῷ Κηφισοδήμου, τῷ λάλῳ ξυνηγόρῳ;
>
> Yes! For how is it fitting for a hunched-over man the age of Thucydides to be destroyed completely entwined with the Scythian wilderness, that son of Cephisodemus, the babbling advocate?

At issue is how the proximal demonstrative τῷδε τῷ Κηφισοδήμου should be understood. Sommerstein believes that τῷδε is deictic ("this man here") and shows that the person referenced, perhaps a member of the Council, was located in the lower, more conspicuous rows of the theater.[92] And indeed this may have been true. Olson, on the other hand, reads τῷδε as showing "only that this individual has been brought up in the discussion previously," i.e. as anaphoric.[93] I believe both scholars are correct, to a degree. I prefer to read τῷδε as Olson does and see in it what we may term a transference of energy from the lively antistrophe of the whole Chorus to the Chorus Leader's response, but at the same time the proximal demonstrative may encourage members of the audience to seek out in the theater the person mentioned, particularly if, like Sommerstein, some of the spectators understood τῷδε as deictic. But what is most notable about the use of demonstratives in this parabasis, beginning with the epirrhema, is the way Aristophanes deploys them to connect and reinforce the different sections of the parabasis. At 692 (ταῦτα πῶς εἰκοτα) the medial demonstrative is anaphoric but expanded cataphorically (see pp.155-7), thereby creating a seamless transition from the epirrhema to the antistrophe. The Chorus concludes their song with "What Marpsias will speak against this?" (701 πρὸς τάδε τίς ἀντερεῖ Μαρψίας;), and the energy contained in the proximal demonstrative is then picked up by the Chorus Leader who not only agrees

[92] Sommerstein 1980: 192.

[93] Olson 2002: 253. Olson critiques Sommerstein's reading by saying reference to one who is conspicuous in the audience "would require a deictic." I can only assume that by "deictic" Olson means the form τωδί, although the audience, individually and collectively, are regularly referenced without such marked forms of the demonstrative.

with the tenor of the song (702 γάρ), but also carries over the excitement and spirited way of speaking with τῷδε τῷ Κηφισοδήμου.

II.5. Anaphoric Uses of οὑτοσί

When the anaphoric medial demonstrative is suffixed with –ί it becomes more expressive, conveying a heightened emotional state (anger, indignation, fear, surprise, excitement) correlative with the speaker's reaction to the referential statement. In this respect it is similar to ὅδε. We can see this similarity expressed in a few verses of *Acharnians* which we have already discussed (pp.125-7).

558 ταυτὶ σὺ τολμᾷς πτωχὸς ἡμᾶς λέγειν;

593 ταυτὶ λέγεις σὺ τὸν στρατηγὸν πτωχὸς ὤν

577a οὗτος, σὺ τολμᾷς πτωχὸς ὢν λέγειν τάδε;

In 558 and 593 the speaker (Leader of First Semichorus and Lamachus, respectively) has been privy to the statements made and reacts to them with indignation and anger which survives for us in the –ί but surely would have been doubly or triply emphasized with gesture(s) and tone of voice. 577a, on the other hand, is spoken by Lamachus who has not heard for himself Dicaeopolis' slanderous remarks and his anger is expressed with the proximal demonstrative. In spite of the overlap between οὑτοσί and ὅδε when it comes to pointing at something, the former invariably remains true to its anaphoric roots and is never used by a speaker to refer back to something s/he has not heard first hand.[94] We may also note that in contrast to anaphoric ὅδε, of which ca. 50% of the total usages are spoken by the Chorus, the Chorus speak only ca. 5% of the total instances of anaphoric οὑτοσί.

One of the primary uses of anaphoric οὑτοσί is as a citational tool, as a means of referring back in the discourse to an utterance (anywhere from an entire speech to a single word or phrase) or an action just performed by the speaker's interlocutor.[95] In this sense it is functionally equivalent to unmarked anaphoric medial demonstratives except for the emphasis added by the –ί. Often the verb governing the citational demonstrative is, as we may expect, one of speaking, hearing or perception. For example:

***Knights* 490-2**

Οι.$^{\alpha}$ ἔχε νυν, ἄλειψον τὸν τράχηλον τουτῳί,
ἵν' ἐξολισθάνειν δύνῃ τὰς διαβολάς.
Αλ. ἀλλ' εὖ λέγεις καὶ παιδοτριβικῶς ταυταγί.

Sl. Hold up. Anoint your neck with this so that so that you can maneuver

[94] It can, however, be used by a speaker to an addressee who is out of earshot, as at *Av*. 954 and *V*. 211.
[95] Wilson 2007: 40 (on *Eq*. 49): "Deictic iota is used for citations, not just to point at something; *Wasps* 55 is another good example. LSJ fails to make this clear. At 492 below the deictic pronoun refers to what has just been said; cf. 721 and 820. At *Av*. 1599 it introduces a specification of the terms to be agreed between Zeus and the birds."

out of his slander-throws.

SS. Well, you say those things you just said well and like a wrestling coach.

***Peace* 62-4**

Τρ. ὦ Ζεῦ, τί δρασείεις ποθ' ἡμῶν τὸν λεών;
λήσεις σεαυτὸν τὰς πόλεις ἐκκοκκίσας.
Οι.$^{\beta}$ τοῦτ' ἐστὶ τουτὶ τὸ κακὸν αὖθ' οὑγὼ 'λεγον·

Tr. Zeus, what ever are you going to do to our people? Won't you notice that you gutted our cities?

Sl. That right there is that evil which I was talking about.

In *Knights*, ταυταγί (492) refers back to 490-1. In *Peace*, the unmarked τοῦτο refers back to the two lines just spoken by Trygaeus; τουτί, on the other hand, here as an adjective with τὸ κακόν, refers further back to what the Second Slave said at 56-8.[96]

***Birds* 1017-18**

νὴ Δί', ὡς οὐκ οἶδ' ἂν εἰ
φθαίης ἄν· ἐπίκεινται γὰρ ἐγγὺς αὑταιί.

By Zeus, I don't know if you can get away, since they're nearly upon you!

Peisetaerus punctuates this line by raining down punches upon Meton, who can only respond with a cry of pain (1019 οἴμοι κακοδαίμων) before exiting. As deictic as αὑταιί sounds (and, at least to Meton, certainly feels), it refers citationally back to Peisetaerus' previous statement that punches are coming fast and furious throughout the city (1014 πληγαὶ συχναὶ κατ' ἄστυ.). Part of the humor in 1017-18 resides in the incongruity of innocuous language and violent stage action.[97]

***Acharnians* 465-8**

ἀπέρχομαι.
καίτοι τί δράσω; δεῖ γὰρ ἑνὸς οὗ μὴ τυχὼν
ἀπόλωλ'. ἄκουσον, ὦ γλυκύτατ' Εὐριπίδη·
τουτὶ λαβὼν ἄπειμι κοὐ πρόσειμ' ἔτι·

I'm going. And yet, what shall I do? For there's need of one thing which, if I don't obtain it, I'm ruined. Listen up, my sweetest Euripides. After I take this I shall go and I will not come again.

Dicaeopolis playfully manipulates the phrase τουτὶ λαβών. Contextually, τουτί refers back to ἑνὸς οὗ μὴ τυχών (466) and should be heard citationally. At the same time, because the –ί grants the medial demonstrative the freedom to operate like τόδε, it has a

[96] Cf. *Nu*. 26 (τοῦτ' ἐστὶ τουτὶ τὸ κακὸν ὅ μ' ἀπολώλεκεν) where the first medial demonstrative refers to what Pheidippides just said (25 Φίλων, ἀδικεῖς. ἔλαυνε τὸν σαυτοῦ δρόμον.) and the second to what Strepsiades was describing previously (12-16).

[97] Cf. *Eq*. 1025-7, discussed in Chapter 4, §II.6 (pp.145-6).

deictic quality to it. Normally, as the direct object of the aorist participle λαβών the demonstrative pronoun, medial or proximal, is solely deictic (cf. *Ach*. 449, 460, 465). Here, in using τουτί Aristophanes is able to drag out the joke of "just one more thing."

Since our only avenue toward uncovering (or recovering) the gestural components of an original performance is through the texts themselves, the occasions on which οὑτοσί appears to operate on two levels, one linguistic, the other gestural, demand closer attention. Of course, if in the examples we shall investigate below οὑτοσί was accompanied by a gesture, in terms of an audience's hierarchy of signatory perception the gestural would precede the linguistic. And yet, despite the common appellation "deictic iota," –ί does not invariably denote gesticulation and we must exercise caution in assuming indexical gestures each and every time we read οὑτοσί.

***Knights* 749-55**

Αλ. ναί, ναί, διάκρινον δῆτα, πλὴν μὴ ᾽ν τῇ Πυκνί.
Δημ. οὐκ ἂν καθιζοίμην ἐν ἄλλῳ χωρίῳ.
ἀλλ᾽ εἰς τὸ πρόσθε. χρὴ παρεῖν᾽ εἰς τὴν πύκνα.
Αλ. οἴμοι κακοδαίμων, ὡς ἀπόλωλ᾽. ὁ γὰρ γέρων
οἴκοι μὲν ἀνδρῶν ἐστι δεξιώτατος,
ὅταν δ᾽ ἐπὶ ταυτησὶ καθῆται τῆς πέτρας,
κέχηνεν ὥσπερ ἐμποδίζων ἰσχάδας.

SS. Yes, yes, you be the judge, but not on the Pnyx.
Dem. I wouldn't sit anywhere else, so move forward. We must arrive at the Pnyx.
SS. Damnit! I'm ruined! For the old man at home is the cleverest of men, but whenever he sits down on that rock he gapes like he's chewing[98] figs.

Demos stands before the skene door flanked by Paphlagon and the Sausage Seller. The Chorus is in the orchestra but hedged toward the side of their ally, the Sausage Seller. At Paphlagon's suggestion (746-7) the trio moves to the Pnyx. How this scene was staged is unclear, but I am inclined to believe that there was a rock in the orchestra—likely a prop now placed there by stagehands, if not present for the duration, or the natural rough-hewn rock to the side of the orchestra—and that it is toward this which the actors move and on which Demos sits.[99] Unless the Sausage Seller extended his arm and pointed toward the rock, wherever it was, as he said ἐπὶ ταυτησὶ καθῆται τῆς πέτρας, there is no indication

[98] On the translation of ἐμποδίζων see Sommerstein 1981: 182-3; Molitor 1980: 12-14.
[99] Dearden (1976: 70-1), following an idea earlier proposed by Ribbeck 1867: 271 and Srebrny 1960: 87-9, maintains that the Pnyx is located on the *eccyclema*. Sommerstein (1980: 53-4) refutes this view. Where the rock was located has a significant bearing on the meaning of the following scene. Were it to the side of the orchestra then all of the actors, and of course all of the action, would be on one side of theater, a proxemic layout which would have the unpleasant (and unnecessary) effect of excluding a large portion of the audience. If, on the other hand, Demos' rock were in the center of the orchestra, then the Paphlagon, the Sausage Seller, and the Chorus could all stand beside him without creating a listing effect in the theater. With Demos centrally fixed, we should imagine the Paphlagon on his left and the Sausage Seller and the Chorus on his right, the overloading of one side of the orchestra being an intentional effect meant to heighten the Paphlagon's isolation.

that ταυτησί must refer deictically to the physical rock and it can just as easily refer back in the discourse to τῇ Πυκνί (749).

***Wasps* 254-7**

The Chorus enter the orchestra at 230 led by young boys. As they approach the center of the orchestra one of the boys spots a mud-puddle and warns his elders to look out for it (248). The Chorus Leader responds with a reprimand to the young boy about proper care of oil-lamp wicks (249-52) and then says, "For it doesn't sting you whenever it is expensive to buy" (253 οὐ γὰρ δάκνει σ', ὅταν δέῃ τίμιον πρίασθαι), punctuating δάκνει with a smack to the boy's head. Stunned and upset, the Boy retorts (254-7):

> εἰ νὴ Δί' αὖθις κονδύλοις νουθετήσεθ' ἡμᾶς,
> ἀποσβέσαντες τοὺς λύχνους ἄπιμεν οἴκαδ' αὐτοί·
> κἄπειτ' ἴσως ἐν τῷ σκότῳ τουτουὶ στερηθεὶς
> τὸν πηλὸν ὥσπερ ἀτταγᾶς τυρβάσεις βαδίζων.
>
> If, by Zeus, you admonish us once more with your fists, we will extinguish the lamps and go home alone. And perhaps then, in the dark deprived of this will you wander about stirring up mud like a duck.

We should understand τουτουί either as the neuter substantive expressing the idea of the light produced by the lamps which, if lost, will cause the old men of the chorus to flail about like ducks,[100] or as referring to the lamp the Boy is carrying, which he waves about to emphasize his point. And while I am inclined to believe with most others[101] that τουτουί does refer to the lamp which the Boy would have made prominent by holding it up, it is not by any means beyond the realm of possibility that no gesture was made and that τουτουί is used simply as a citational device for ἀποσβέσαντες τοὺς λύχνους (255).

If τουτουί is "self-citational" and refers back to the speaker's own words, then it is but one of a few examples of such a use. The closest comparanda to *Wasps* 256 are *Lysistrata* 740, *Thesmophoriazusae* 20, and *Frogs* 251, although none of these is quite the same and the appellation "self-citational" is problematic.

***Lysistrata* 739-41**

> Γυ$^{\beta}$. ἔγωγ' ἀποδείρασ' αὐτίκα μάλ' ἀνέρχομαι.
> Λυ. μή, μἀποδείρῃς· ἢν γὰρ ἄρξῃς τουτουί,
> ἑτέρα γυνὴ ταὐτὸν ποιεῖν βουλήσεται.
>
> Wo. I'll be back in a jiffy, after I strip it.
> Lys. No, don't you strip it! For if you begin that another woman will want to do the same thing.

[100] See Smyth 1956: 308.
[101] E.g., MacDowell 1971: 167; Sommerstein 1983: 29.

Lysistrata's τουτουί does refer most immediately back to her prohibition against stripping (740 μή, μἀποδείρῃς), but it really references the Second Old Woman's ἀποδείρασ' (739).

***Thesmophoriazusae* 19-20**

διὰ τὴν χοάνην οὖν μήτ' ἀκούω μήθ' ὁρῶ;
νὴ τὸν Δί' ἥδομαί γε τουτὶ προσμαθών.

So it's because of the funnel that I neither hear nor see? By Zeus, I sure am glad to learn that!

The Kinsman's τουτί looks back citationally both to the preceding sentence (19), as well as to Euripides' lengthy explanation which prompts the Kinsman to pose that question in the first place (13-18). It is best to take the citation as referring first and foremost to Euripides' exegesis and secondarily to the Kinsman's summation.

***Frogs* 250-1**

Βα. Δι. βρεκεκεκὲξ κοὰξ κοάξ.
Δι. τουτὶ παρ' ὑμῶν λαμβάνω.

Fr. Di. Brekekekex koax koax.
Di. I am taking that from you.

Most recent editors have followed Rogers in giving line 250 to both Dionysus and the Frogs.[102] W.B. Stanford suggests reading λαμβάνω as "I am going to take,"[103] and if this is correct then we may hear 256 as the first time Dionysus usurped the Frogs' cry. Even if we consider that 250 may be spoken solely by the Frogs, this does not change the citational use of τουτί since "that" refers to the Frogs' βρεκεκεκὲξ κοὰξ κοάξ, which they have croaked on several occasions up to this point (209-10, 220, 223, 225, 235, 239).

Unlike *Wasps* 256, the three examples just given do not use τουτί as a means of citing something previously stated by the speaker. Instead, this citational use of the medial demonstrative seems to be reserved for referring to another's words.[104] And although examples of this type of reference are scant in the Aristophanic corpus—indeed, I have discussed each case I believe to be relevant—nonetheless, we may speculate that *Wasps* 256 is more likely to be purely deictic than citational, if the pattern of use as seen in the other examples is taken as the norm.

***Knights* 197-203**

As our final example I would like to look at an instance of οὑτοσί which is *always* assumed to be deictic. In *Knights*, Demosthenes reads an oracle, the meaning of which the Sausage Seller finds perplexing; Demosthenes then provides an explanation:

[102] Rogers 1919: 40; Sommerstein 1996: 56; Henderson 2002: 57; Wilson 2007: 147.
[103] Stanford 1962: 96. See too Paley 1877: 29 for a good discussion of the different interpretations.
[104] *Lys*. 1145 may be read as "self-citational," but it is best taken as emotional anaphora.

Δη. "ἀλλ᾽ ὁπόταν μάρψῃ βυρσαίετος ἀγκυλοχήλης
γαμφηλῇσι δράκοντα κοάλεμον αἱματοπώτην,
δὴ τότε Παφλαγόνων μὲν ἀπόλλυται ἡ σκοροδάλμη,
κοιλιοπώλῃσιν δὲ θεὸς μέγα κῦδος ὀπάζει, (200)
αἴ κεν μὴ πωλεῖν ἀλλᾶντας μᾶλλον ἕλωνται."
Αλ. πῶς οὖν πρὸς ἐμὲ ταῦτ᾽ ἐστίν; ἀναδίδασκέ με.
Δη. βυρσαίετος μὲν ὁ Παφλαγών ἐσθ᾽ οὑτοσί.

Dem. "But whenever the crooked-jawed eagle-tanner snatches in his talons a stupid, blood-sucking snake, then the garlic-brine of the Paphlagonians will be destroyed. God grants great glory to sausage-sellers, unless they prefer to sell sausages."
SS. What does that have to do with me? Teach me that.
Dem. That Paphlagon is the eagle-tanner!

It is presumed that Demosthenes points at Cleon in the audience when he says οὑτοσί, making the link between Paphlagon and Cleon apparent to all those who had somehow yet to make the connection. And this very well may have been how it was staged. Yet on a linguistic level, ὁ Παφλαγών…οὑτοσί can easily look back in the discourse to Παφλαγόνων…ἡ σκοροδάλμη and be heard as an excited anaphor; the –ί indicates Demosthenes' frustration at the proleptically named "stupid snake" (198 δράκοντα κοάλεμον) for not picking up on the transparency of the oracle. Alternatively, we cannot discount the possibility that if a gesture was made that it pointed back toward the house, reminding the audience (and not the Sausage Seller, who has never questioned who Paphlagon is) that Paphlagon is inside.[105]

Birds 288 presents an interesting case for testing the limits of reading οὑτοσί as anaphoric.

Ευ. τίς ὀνομάζεταί ποθ᾽ οὗτος;
Επ. οὑτοσὶ κατωφαγᾶς.

Eu. What the heck is that one's name?
Ter. That one's a glutton.

Strickly speaking, οὑτοσί answers οὗτος and on those grounds is anaphoric. But there is a marked irregularity to the sequence of demonstratives which strongly suggests that Tereus' οὑτοσί is primarily and emphatically deictic and would have been accompanied by a gesture. Tereus' gesture is mandated by two elements. First, the scene does not seem to benefit from or even make sense with reading –ί here as an index of emotionality. Second, it follows an unmarked medial demonstrative, an inversion of the "normal" movement from deictic to anaphoric, as we shall see below.

[105] Neil 1901: 34: "οὑτοσί is rarely used of anything not on the stage: *Vesp*. 74 and *Plut*. 800 it means one of the audience: here it may be supposed that Cleon is visible inside the house from the stage." I presume Neil means the Paphlagon when he says Cleon; I do not, however, presume that he was visible since the doors are surely shut at this point.

II.6. Unmarked Uses of οὗτος

Demonstratives, when used first deictically then anaphorically of the same object adhere to a regular sequence or hierarchy. The initial indication is made with a demonstrative more marked than the ensuing anaphor. We may express this in a series of three 'if X deictic then Y anaphor' statements:

1) If ὁδί then ὅδε or οὗτος

2) If ὅδε then ούτοσί or οὗτος

3) If ούτοσί then οὗτος

A few examples (or a quick perusal through the appendices) should suffice to illustrate this system.

1) If ὁδί then ὅδε or οὗτος

So far as I can tell, the only example of a deictic ὁδί followed by an anaphoric ὅδε is *Frogs* 979:[106]

ποῦ μοι τοδί; τίς τόδ' ἔλαβεν;

Where is this thing of mine? Who took this thing of mine?

This verse, however, is not without its difficulties and there are good arguments (although in my opinion ultimately irresolvable) for reading ποῦ μοι τοδί; τίς τοῦτ' ἔλαβε;.[107] Assuming that τοδί is followed by another proximal demonstrative, then what we have is an example where emotional intensity breaks the rules of the system's hierarchy. The speaker, a man Euripides imagines is now an astute and rational thinker, particularly when it comes to household management, is envisioned to enter his home and ask how things are (978 πῶς τοῦτ' ἔχει;). This question is followed by the two quoted above. I believe we can see in these hypothetical questions an escalation in emotion as the speaker first asks where something is (ποῦ μοι τοδί;), and when he does not receive the answer he wants grows angry and demands to know who took the thing referenced by τοδί. In fact, we may speculate that the initial tone of the speaker is angry (or at least excited) since there does not seem to be any motivation for the –ί.

There are but a handful of examples which show the movement from deictic ὁδί to anaphoric οὗτος. In the four examples below ὁδί calls attention to a character's

[106] There are no instances of ούτοσί as the anaphor of a deictic ὁδί. The two possible exceptions are *Av*. 1599-1603 and *Ec*. 1084-1100. In *Birds*, ταδί (1599) is cataphoric and the proximal demonstrative ἐπὶ τοῖσδε, while admittedly anaphoric, refers back to the idea that Zeus restore the scepter to the birds (1600-1). In *Ecclesiazusae*, the Third Old Woman is referenced with ήδί (1084) and then at 1100 with τῆσδ', but the intervening dialogue and stage action—Epigenes being fought over by the two old women—make the proximal demonstrative in 1100 deictic.

[107] See Dover 1993: 315.

entrance (a very common use of the –ί marked proximal demonstrative), or to a prop which the speaker displays as he hands it over to his interlocutor (*Ach*. 191; *Eq*. 1183), or to a group of people already present (*Pax* 969). My translations of the passages below attempt to capture through their stilted English the full meaning of the anaphoric demonstrative.

***Acharnians* 191-2**

Αμ. σὺ δ' ἀλλὰ τασδὶ τὰς δεκέτεις γεῦσαι λαβών.
Δι. ὄζουσι χαὖται—

Am. Well, take a taste of these ten year old treaties here which I possess (τασδὶ τὰς δεκέτεις).
Dic. These treaties which you just mentioned and presented (αὖται) also smell

***Acharnians* 908-9**

Δι. καὶ μὴν ὁδὶ Νίκαρχος ἔρχεται φανῶν.
Θη. μικκός γα μᾶκος οὗτος.

Dic. Look! I see Nicarchus (ὁδὶ Νίκαρχος) coming to inform.
Theb. I see that guy you just mentioned (οὗτος) and he is tiny.

***Peace* 969-70**

Οι. τοισδὶ φέρε δῶ· πολλοὶ γάρ εἰσι κἀγαθοί.
Τρ. τούτους ἀγαθοὺς ἐνόμισας;

Sl. Well, let me give it to these people here before me (τοισδί), for they are many and brave.
Tr. You think those people you just mentioned (τούτους) are brave?[108]

***Knights* 1183-4**

Αλ. λαβὲ καὶ ταδί νυν.
Δη. καὶ τί τούτοις χρήσομαι
τοῖς ἐντέροις;

SS. Take too these here entrails which belong to me (ταδί).
Dem. And how shall I make use of these entrail of yours which you just mentioned (τούτοις τοῖς ἐντέροις)?

In all of these passages the proximal demonstrative is, naturally enough, closely associated with the ego of the utterance.

***Knights* 1025-7**

Αλ. οὐ τοῦτό φησ' ὁ χρησμός, ἀλλ' ὁ κύων ὁδὶ
ὥσπερ θύρας σου τῶν λογίων παρεσθίει.

[108] On the translation "brave" rather than "good" see Olson 1998: 255.

ἐμοὶ γάρ ἐστ᾽ ὀρθῶς περὶ τούτου τοῦ κυνός.

SS. The oracle doesn't say that, but this guy here is the dog who will eat your oracles just like he did your doors! For the oracle I've got is correct about that damn dog.

Knights 1025-7 presents a special case. For the first time in the play the Sausage Seller refers to Paphlagon with a proximal demonstrative instead of his usual, and often contemptuous, οὗτος or οὑτοσί. Quite enlivened by Paphlagon's (mis)reading of the oracle in which he claimed that Apollo demanded of Demos to protect he Paphlagon (1023-4), the Sausage Seller rebuts this interpretation and pointing at Paphlagon exclaims that Paphlagon will chew on Demos' oracles just as real dogs when tied to doorposts chew on them.[109] But we may also see ὁδί as conveying the Sausage Seller's anger and irritation at Paphlagon, an emotional state reexpressed with the anaphoric, and surely contemptuous, περὶ τούτου τοῦ κυνός, which refers back simultaneously to all previously mentioned dogs, both the dog in the oracle (textually present) and Paphlagon the dog (physically present).[110] This ambiguity of who or what exactly is the dog is then played for laughs as Demos, unable to distinguish between a dog mentioned by an oracle and a real dog, and afraid of being bitten, picks up a rock for protection (1028-9).[111]

2) If ὅδε then οὑτοσί or οὗτος

There are only two instances of οὑτοσί as the anaphor of ὅδε and in both cases οὑτοσί seems primarily, if not exclusively, deictic.

***Knights* 1045-9**

Αλ. ἢν οὐκ ἀναδιδάσκει σε τῶν λογίων ἑκών,
ὅ τι τὸ σιδήρου τεῖχός ἐστι καὶ ξύλων,
ἐν ᾧ σε σῴζειν τόνδ᾽ ἐκέλευ᾽ ὁ Λοξίας.
Δημ. πῶς δῆτα τοῦτ᾽ ἔφραζεν ὁ θεός;
Αλ. τουτονὶ
δῆσαί σ᾽ ἐκέλευ᾽ ἐν πεντεσυρίγγῳ ξύλῳ.

SS. One thing of the oracles he doesn't willingly explain to you: what is the wall of iron and wood in which Loxias was bidding you to keep this guy safe?
Dem. What did the god mean by that?
SS. He was bidding you to bind this guy in five-holed wood.

[109] Mitchell 1836: 192, paraphrasing Casaubon. Sommerstein and Henderson both follow Hermann and read "porridge" (ἀθάρης) for "doors" (θύρας) since "no dog even by the most determined nibbling could eat away any substantial part of a door" (Sommerstein 1981: 198).
[110] The Sausage Seller's confusion was, of course, understandable given Cleon's canine affinities, derived either from from his self-proclamation that he was a "watchdog" of the city or because of the phonetic similarity between his name (Κλέων) and "dog" (κύων). Cf. *Eq*. 1017-24, 1030-4; *V*. 1031; *Pax* 313.
[111] Cf. *Av*. 1017-18, Chapter 4, §II.5 (p.139).

***Peace* 871-2**

Τρ. ἴθι νυν ἀποδῶμεν τήνδε τὴν Θεωρίαν
ἀνύσαντε τῇ βουλῇ.
Οι. τί; ταυτηνί; τί φῄς;
αὕτη Θεωρία ᾽στίν, ἣν ἡμεῖς ποτε
ἐπαίομεν Βραυρωνάδ᾽ ὑποπεπωκότες;

872 ταυτηνί V: ταυτηί R: ταύτην p: ἐσθ' αὕτη L: τίς αὐτηί Dobree

Tr. Come then, let's hurry up and hand over Theoria here to the Council.
Sl. What? This one here? What are you saying? That woman is Theoria, the one whom we used to pound back in the day on our way to Brauron after we'd had a few too many?

In *Knights* the linguistically anaphoric τουτονί (1048) must have been accompanied by a gesture as the Sausage Seller indicates "this bum here" (reading the medial demonstrative with a pejorative tone). The case of Theoria in *Peace* is more complex. First deictically marked by Trygaeus (871 τήνδε), Theoria is then referenced again by the Slave who asks for clarification in response to Trygaeus' suggestion. Following Wilson's text (printed above as throughout), the form ταυτηνί cannot be anaphoric here as τί imposes a break in the logical flow of the communication. Uncompacting the Slave's staccato interrogatory tricolon we may translate: "What? Do you mean that woman there [pointing to Theoria]? What are you suggesting?!" As such, it is best to hear ταυτηνί as expressing both a gesture and the Slaves' surprise at losing Theoria.[112] If, on the other hand, we follow Dobree's emendation τίς αὐτηί, preferred and defended by Olson on the grounds that τί; ταυτηνί; "makes little sense, especially as punctuated by Maurice Platnauer [whose punctuation Wilson follows], since if anyone announces Holiday's identity, it ought to be Tr.,"[113] then there is less of a break and αὐτηί is easily read as an excited anaphor. Contrary to Olson, I find both τίς αὐτηί; and τί; ταυτηνί; to be grammatically and performatively acceptable. The question then becomes should one follow **V**, an 11th-century manuscript, or **L**, which may very well carry a conjecture of Demetrius Triclinius' work of the early 14th century and not be based on transmission? It is probably best to follow **V**. However, the interrogative τί; by itself is rare in drama but certainly not unparalleled.[114] In all of the extant examples, a solitary interrogative τί denotes surprise or excitement. The difference between τί; ταυτηνί; and τίς αὐτηί; seems, then, to be one of emotion: τί; expresses the Slave's excitement through his inability to form a coherent sentence—he is reduced to short, excited outbursts; ταυτηνί; and τίς αὐτηί;, even with the emotion of the –ί of αὐτηί, are relatively more staid.

The movement from ὅδε to οὗτος is normal, and it is in this progression from a deictic to an anaphoric demonstrative that we can often see a speaker's point of view clearly illustrated in their diction. What is initially indicated with a proximal demonstrative bears the expanded meaning "that thing I see." A prime example of this

[112] Sommerstein (1985: 85) gives the stage directions "surprised to hear the name Showtime" before Slave's lines at 872. On the various textual readings see Olson 1998: 237-8.
[113] Olson 1998: 238.
[114] Soph. fr. 314.105 Radt; Ar. *Ach*. 750; *Pl*. 400; Men. *Her*. 70.

type of exchange is the *teichoskopeia*-scene in Book 3 of the *Iliad* where Priam and Helen stand atop the wall of Troy surveying the battlefield. When Priam asks about a particular warrior he uses a proximal demonstrative to which Helen replies with a medial demonstrative.[115] Thus, e.g.:

> ὅς τις ὅδ' ἐστὶν Ἀχαιὸς ἀνὴρ (3.167)
> οὗτός γ' Ἀτρεΐδης εὐρὺ κρείων Ἀγαμέμνων (3.178)
>
> Who is this Achaian man before my eyes?
> That man before your eyes is the son of Atreus, wide-ruling Agamemnon."

This same pattern occurs several times in Aristophanes, e.g.:

***Acharnians* 895-6**

> Θη. ἐμοὶ δὲ τιμὰ τᾶσδε πᾷ γενήσεται;
> Δι. ἀγορᾶς τέλος ταύτην γέ που δώσεις ἐμοί.
>
> Th. From where shall I have payment for this?
> Dic. I suppose you'll give it to me as a market-tax.

***Acharnians* 910-12**

> Νι. ταυτὶ τίνος τὰ φορτί' ἐστί;
> Θη. τῶδ' ἐμὰ
> Θείβαθεν, ἵττω Δεύς.
> Νι. ἐγὼ τοίνυν ὁδὶ
> φαίνω πολέμια ταῦτα.
>
> Ni. Who's wares are these?
> Th. These right here are mine from Thebes, by Zeus.
> Ni. Then I, right here, right now, declare those goods of yours contraband.

***Knights* 1183-4**

> Αλ. λαβὲ καὶ ταδί νυν.
> Δημ. καὶ τί τούτοις χρήσομαι
> τοῖς ἐντέροις;
> SS. Here, take these.
> Dem. And what am I to do with these entrails of yours.

[115] The use of medial and proximal demonstratives in this scene is nicely discussed by Ruijgh 2006: 158; see too Martín López 1994: 23-4; Manolessou 2001: 132-3.

3) If οὑτοσί then οὗτος

In the following passages we see οὗτος as the anaphor of a deictic οὑτοσί or ὅδε, the two demonstratives being used often by Aristophanes as virtual synonyms. In each case, the marked deictic (ὅδε or οὑτοσί) is referred back to by an unmarked οὗτος.[116]

***Clouds* 187-92**

Στ. ἀτὰρ τί ποτ᾽ εἰς τὴν γῆν βλέπουσιν οὑτοιί;
Μα. ζητοῦσιν οὗτοι τὰ κατὰ γῆς.
Στ. βολβοὺς ἄρα
ζητοῦσι. μή νυν τοῦτό γ᾽ ἔτι φροντίζετε·
ἐγὼ γὰρ οἶδ᾽ ἵν᾽ εἰσὶ μεγάλοι καὶ καλοί. 190
τί γὰρ οἵδε δρῶσιν οἱ σφόδρ᾽ ἐγκεκυφότες;
Μα. οὗτοι δ᾽ ἐρεβοδιφῶσιν ὑπὸ τὸν Τάρταρον.

Str. Why the heck are those guys there staring at the ground?
St. They are seeking what is beneath the ground.
Str. Ah, they're looking for bulbs. You don't need to fret about that any more since I know where there are bulbs, big and nice looking. But what are these guys doing so very hunched-over?
St. They are scrutinizing Erebus under Tartarus.

***Birds* 270-1**

Πε. τίς ἐστιν οὔρνις οὑτοσί;
Επ. οὗτος οὐ τῶν ἠθάδων τῶνδ᾽ ὧν ὁρᾶθ᾽ ὑμεῖς ἀεί,
ἀλλὰ λιμναῖος.

Pe. What is that bird?
Ter. That is not one of the usual sort here which you see all the time but a marsh-bird.

In both of the above passages the deictic demonstrative both points at something and, by virtue of the close connection between ὅδε and οὑτοσί and the ego of the utterance, expresses the speaker's perspective. One distinction we may try to draw between deictic proximal and medial demonstratives is that the former seem to (or should) be used to reference things which are physically nearer to the speaker. So in *Clouds*, when Strepsiades uses οὗτοι (188) to index those looking for bulbs, and then uses οἵδε (190) for those peering into the netherworld, we should imagine that the bulb-diggers are further away from Strepsiades than the netherworld-lookers. In the same vein we may see in οὑτοσί at *Birds* 270 an indication that the marsh-bird is not near Peisetaerus. The anaphor of these deictics, however, is unrelated to proxemic relationships of any sort and derives its meaning solely from its speaker's relationship to the speaker of the deictic demonstrative.

[116] Martín de Lucas (1996: 168-9) has already observed the movement from deictic οὑτοσί to anaphoric οὗτος.

An interesting example which may reflect the strength of this normal order from marked to unmarked is *Acharnians* 187-8:

> ἔγωγέ φημι, τρία γε ταυτὶ γεύματα.
> αὗται μέν εἰσι πεντέτεις. γεῦσαι λαβών.
>
> I say that I do, these three tastes here.
> These are five-years old. Take a taste.

Both ταυτὶ γεύματα and αὗται are deictic. For the former, Amphitheus displays his three "tastes" of *spondai* ("libation-treaties"), as the –ί informs us. After presenting his selection he then offers Dicaeopolis one of them. But rather than using a clearly deictic form, as we have at 191 (τασδὶ τὰς δεκέτεις) and 194 (αὑταί), Aristophanes uses a medial demonstrative. Its close proximity to the ταυτί and the particle μέν suggest that this first batch of treaties is conceived as part of the larger group which was clearly marked, at least linguistically. There was certainly a gesture accompanying αὗται as Ampitheus presented them to Dicaeopolis, but on the level of diction they are not as clearly distinguished.

II.7. Exceptions to the Normal Sequence

When the normal pattern of 'X deictic, Y anaphor' is not maintained, as probably at *Frogs* 979, there is a marked excitement, one which was likely also indicated through tone of voice and comportment, and/or a gesture.[117] I give below two examples of passages that may contain exceptions to the rule, though I am disinclined to see either as such. Rather, in each case the "exceptional" demonstrative is an illustration of addressee-oriented deixis.

Acharnians 331-3

> Δι. βάλλετ', εἰ βούλεσθ'· ἐγὼ γὰρ τουτονὶ διαφθερῶ.
> εἴσομαι δ' ὑμῶν τάχ' ὅστις ἀνθράκων τι κήδεται.
> Χο. ὡς ἀπωλόμεσθ'· ὁ λάρκος δημότης ὅδ' ἔστ' ἐμός.
>
> Dic. Pelt me, if you want. For I shall slaughter this. And I'll quickly see who of you cares at all for coal.
> Cho. How we are ruined! This coal-basket here is my demesman.

In *Acharnians*, ὅδε is the anaphor of τουτονί. We may have "properly" expected the Chorus Leader to use a medial demonstrative, but the proximal is explainable in three

[117] This is true also in tragedy. Moorhouse (1982: 153) scoffs at Humbert's (1954: 30-1) idea that the proximal is more excited than the medial and thus shows a "*gradation ascendante*" (italics original) at S. *El*. 981, asking "But do we then find a descending emphasis in *P*. 841 etc.?" Humbert is, of course, correct. On the few instances when the same person is indicated first with a medial and then with a proximal demonstrative it does appear that the speaker is growing more excited; the shift from a proximal to a medial is, as we have seen, the normal movement of demonstratives.

ways, none of which negates the others. This is surely an emotionally intense scene, at least or especially for the Chorus who are unaware of the *Telephus* parody, and their diction reflects how present in their thoughts the Orestes-coal-basket is as Dicaeopolis threateningly presses his knifeblade against it. At the same time, ὅδε may indicate a gesture and/or be heard as possessive. Even with a gesture and/or a doubled sense of possession (presaging ἐμός), the proximal demonstrative elevates the emotionality of the scene.

***Wasps* 1371-3**

Βδ. νὴ τὸν Δί', αὕτη πού 'στί σοί γ' ἡ Δαρδανίς.
Φι. οὔκ, ἀλλ' ἐν ἀγορᾷ τοῖς θεοῖς δᾳὰς κάεται.
Βδ. δᾳὰς ἥδε;
Φι. δᾳὰς δῆτ'.
Bd. By Zeus, that girl you have, I suppose, *is* Dardanis.
Ph. No she's not, she's a torch burning for the gods in the marketplace.
Bd. This here is a torch?!
Ph. Yup, she's a torch.

It is probably best to hear Bdelycleon's δᾳὰς ἥδε; as deictic, as verbally echoing a gesture made in Dardanis' direction. At the same time, given Philocleon's ridiculous lie in 1372, Bdelycleon is, as often, frustrated with this father and ἥδε may reflect his spluttering. Philocleon's nonchalant reply (1373 δᾳὰς δῆτ'), in which δῆτα affirms Bdelycleon's previous statement,[118] must have further frustrated his son.

III. CATAPHORA IN ARISTOPHANES

III.1. Cataphoric ὅδε and ὁδί

Aristophanes uses cataphoric ὅδε mostly in the neuter plural demonstrative pronoun (with a slight preference for ταδί over τάδε), but occasionally as the demonstrative adjective or the object of a preposition.[119] As the following examples help to illustrate, there does not appear to be any semantic distinction between ταδί, τάδε, τοδί, and τόδε and each is used somewhat indiscriminately to look forward to a linguistic entity.

***Frogs* 1417-18**

Δι. εὐδαιμονοίης. φέρε, πύθεσθέ μου ταδί.
ἐγὼ κατῆλθον ἐπὶ ποιητήν.

[118] Denniston 1950*:* 276.
[119] ταδί: *Eq*. 928; *Av*. 130, 137, 168, 1441, 1599; *Lys*. 414; *Ra*. 1417; *Ec*. 726; τάδε: *Eq*. 66; *Nu*. 1079; *Av*. 600; *Th*. 373, 556; *Ec*. 57, 695; τοδί: *Nu*. 500; *Th*. 740, 844; *Pl*. 40; τόδε: *Eq*. 985, 1036, 1058; *Lys*. 326; other: *V*. 55 (ὀλίγ' ἄτθ'…ταδί), 413 (τόνδε λόγον); [*Pax* 744 (οὕνεκα τουδί)]; *Lys*. 97-8 (τοδὶ…τι μικρόν); *Th*. 412 (διὰ τοὔπος τοδί); *Ra*. 1035 (πλὴν τοῦδ'), 1243 (πρὸς τοδὶ) 1342 (τάδε τέρα).

Di. May you be happy! Come now, learn from me the following: I came down here go get a poet.

***Birds* 600-1**

Πε. λέγουσι δέ τοι τάδε πάντες,
"οὐδεὶς οἶδεν τόν θησαυρὸν τὸν ἐμὸν πλὴν εἴ τις ἄρ' ὄρνις."

Pe. As you know, everyone says the following: "Nobody knows my treasure chest except some bird."

***Clouds* 500-2**

Στ. εἰπὲ δή νύν μοι τοδί·
ἢν ἐπιμελὴς ὦ καὶ προθύμως μανθάνω,
τῷ τῶν μαθητῶν ἐμφερὴς γενήσομαι;

Str. Alright then, tell me this: if I am attentive and eagerly learn, which of your students shall I come to resemble?

***Knights* 1036-7**

Πα. ὦ τᾶν, ἄκουσον, εἶτα διάκρινον, τόδε·
ἔστι γυνή, τέξει δὲ λέονθ' ἱεραῖς ἐν Ἀθήναις,

Pa. Sir, listen to the following and then make your decision: There is a woman, and she will give birth to a lion in holy Athens,

I have not observed any marked difference between the singular and the plural forms or between those with or without –ί and there does not appear to be any correlation between the form of the demonstrative and what it anticipates: both plurals and singulars alike look forward equally to an utterance expressed in a single line as to one communicated over several. There are, however, a couple of consistent, observable constructions. First, λέγω always takes the plural;[120] εἶπον the singular.[121] Second, when the proximal demonstrative occurs at the end of a line, as it does a bit more than half the time, nearly three-fourths of these instances use forms marked with –ί.[122]

If there is a difference between cataphoric demonstratives with –ί and those without, however, it is likely to be one of inflexion or tone. We can see a good example of this in *Peace* 739-45:

πρῶτον μὲν γὰρ τοὺς ἀντιπάλους μόνος ἀνθρώπων κατέπαυσεν
εἰς τὰ ῥάκια σκώπτοντας ἀεὶ καὶ τοῖς φθειρσὶν πολεμοῦντας,
τούς θ' Ἡρακλέας τοὺς μάττοντας κἀεὶ πεινῶντας ἐκείνους 741
ἐξήλασ' ἀτιμώσας πρῶτος, καὶ τοὺς δούλους παρέλυσεν 743

[120] *Eq*. 66; *Pax* 213; *Av*. 130, 600, 1441; *Lys*. 414; *Ec*. 695, 726.
[121] τοδί: *Nu*. 500, *Th*. 844, *Ra*. 1243, *Pl*. 40. At *V*. 55 we find ταδί governed by ὑπειπών; at *Th*. 556 we see ἐπεὶ τάδ᾽ οὐκ εἴρηχ᾽… ὡς….
[122] Blaydes' suggestion of τοδί at *Eq*. 1036 may be tempting based solely on statistical frequency, but I do not find that alone to be a compelling reason to emend the text.

τοὺς φεύγοντας κἀξαπατῶντας καὶ τυπτομένους, ἐπίτηδες 742
[οὓς ἐξῆγον κλάοντας ἀεί, καὶ τούτους οὕνεκα τουδί]
ἵνα ὁ σύνδουλος σκώψας αὐτοῦ τὰς πληγὰς εἶτα ἀνέροιτο·

> First of all, he was the only person to stop his rivals from continually making fun of rags and making war with lice. And he first dishonored and drove out those Heracleses who knead bread and still go hungry, and put an end to those slaves who run away and who deceive and who receive beatings—and whom they put onstage crying incessantly, and what's more they were there only for the sake of that—just so that his fellow slave having mocked his beatings can then ask….

Most editors athetize line 744 because, as Sommerstein explains, it is virtually identical to 742 in terms of meaning and may represent an earlier version of the text which was later replaced by 742.[123] Olson acknowledges the difficulties in 742-4 (the participles in 742 are more appropriate to the slaves mentioned in the second half of 743; ἐπίτηδες is odd with φεύγοντας in 742 and should coordinate with ἵνα in 745; ἐξάγω in 744 is not used elsewhere with the sense "bring characters on stage"; 744 itself adds nothing) but dismisses these problems and proposes keeping the line.[124] His decision to do so is questioned by Wilson who asks, among other things, "what is the point of the deictic τουδί?"[125] The demonstrative pronoun with –ί highlights for the audience the incredible disbelief and annoyance the Chorus (and Aristophanes) has for the foolish actions staged by rival poets. And although one is perfectly correct in seeing, as Wilson and Sommerstein do, a needless redundancy in the phrase καὶ τούτους οὕνεκα τουδί, by definition this use of καί + demonstrative pronoun is redundant ("and in addition to what I just said [of those people]").[126] The effect of this phrase is, I believe, an intense or emotional parenthesis in which the Chorus voices their exasperation with what they believe is a ridiculous practice.

III.2. Cataphoric οὗτος

Medial demonstratives are only used cataphorically when they point forward to an appositive.[127] Additionally, as we shall see below, anaphoric οὗτος is frequently expanded or developed by appositional clauses which allow οὗτος to be heard first as anaphoric and then reheard as prospective. In these instances it is primarily or initially heard anaphorically and only becomes prospective when something is placed in apposition to it. These appositives facilitate greater clarity of thought, but are not entirely

[123] Sommerstein 1985: 167-8.
[124] Olson 1998: 219.
[125] Wilson 2007: 108.
[126] On καί + demonstrative pronoun (usually καί ταῦτα) see Kühner-Gerth 1898: 647, 1904: 85.
[127] Rijksbaron (2007: 181) has observed that, at least in Plato, "when οὗτος is used cataphorically, announcing a relative clause which modifies a noun phrase, it seems to prefer a position immediately before ὁ + noun." In Aristophanes, cataphoric οὑτοσί displays relatively great consistency. Only at *V.* 781 does it appear at line end (*Ra.* 1215 ends the line with the demonstrative adjective as object of the preposition πρὸς γὰρ τουτονί but continues in the next line with enjambed τὸν πρόλογον), and the neuter singular τουτί is the preferred form, save for *Ec.* 232 (σκεψάμενοι ταυτὶ μόνα).

necessary since the referent of the anaphoric medial demonstrative is in all cases apparent, though not always as clear as possible.

Purely cataphoric reference—that is, a medial demonstrative that not only looks forward to an appositive (relative clause, indirect question, epexegetical infinitive, etc.), but cannot also be construed anaphorically—is rather rare. Indeed, I have found only a handful of occurrences.[128] The relative paucity of this type of construction, compared to tragedy, and the frequency with which the medial demonstrative is employed prospectively with a verb of knowing may suggest that the audience was prepared to expect something to come if they heard a medial demonstrative and did not understand a clear referent. C.J. Ruijgh has posited that a medial demonstrative pronoun may be used prospectively "when it refers to what is going to be mentioned in the continuation of the same sentence,"[129] although he acknowledges that the difference between "continuation of the same sentence" and "next sentence" (to which ὅδε would look forward) is not always clear.[130]

What follows are a few examples and discussions of medial demonstratives used cataphorically.

***Wasps* 700-1**

> ὅστις πόλεων ἄρχων πλείστων ἀπὸ τοῦ Πόντου μέχρι Σαρδοῦς
> οὐκ ἀπολαύεις πλὴν τοῦθ᾽ ὃ φέρεις ἀκαρῆ·
>
> [You] who rule over the most cities from the Black Sea to Sardinia have no enjoyment whatsoever, except from that measley bit you receive.

When the medial demonstrative looks forward to a relative clause, as in line 701 below, the demonstrative is closely connected with the second person, and the speaker's use of prospective reference may be readily understood as both emphasizing the "you" of the statement and, as we saw in our discussion of tragedy above (§I.b), as marking something that is particularly salient to the hearer.[131]

***Clouds* 374**

In *Clouds* 374 ("Well, tell me who the thunderer is [who does] that which makes me tremble.") (ἀλλ' ὅστις ὁ βροντῶν ἐστὶ φράσον, τοῦθ' ὅ με ποιεῖ τετραμαίνειν) the medial demonstrative is an internal accusative and stands either for the articular infinitive τὸ βροντᾶν[132] or for the cognate accusative βροντήν.[133] But rather than see it as only part of a larger prospective construction with the relative pronoun ὅ, it seems best to take it primarily as an anaphoric internal accusative.

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[128] *Ach*. 755-6; *Eq*. 520, 780, 1302; *Nu*. 374, 418, 1254; *V*. 701; *Av*. 1221; *Lys*. 486-7; *Th*. 275, 1013; *Ra*. 534-6; *Pl*. 259-60, 471, 489.
[129] Ruijgh 2006: 154.
[130] Ruijgh 2006: 154 n. 6.
[131] Cf., in particular, *Eq*. 780; *Nu*. 418; *Th*. 275; *Pl*. 471.
[132] Humphreys 1885: 103.
[133] I have not found a single occurence of βροντάω taking a cognate accusative.

***Wealth* 259-60**

The last example of a cataphoric medial pronoun comes from *Wealth* 259-60 where the Chorus Leader says to Carion:

> σὺ δ᾽ ἀξιοῖς ἴσως με θεῖν, πρὶν ταῦτα καὶ φράσαι μοι,
> ὅτου χάριν μ᾽ ὁ δεσπότης ὁ σὸς κέκληκε δεῦρο.
>
> Perhaps you expect me to *run*, before you even tell me the reason why your master has called me here.

At first glance ταῦτα appears to look forward to ὅτου χάριν, but even though the indirect question does further explain the medial demonstrative, this is not the initial way ταῦτα would have been perceived. In fact, the medial demonstrative is the anaphor of Carion's excited commands hurled at the Chorus before they have even entered the orchestra (255-6):

> ἴτ᾽, ἐγκονεῖτε, σπεύδεθ᾽· ὡς ὁ καιρὸς οὐχὶ μέλλειν,
> ἀλλ᾽ ἔστ᾽ ἐπ᾽ αὐτῆς τῆς ἀκμῆς, ᾗ δεῖ παρόντ᾽ ἀμύνειν.
>
> C'mon! Kick up some dust! Hurry up! Since it's the perfect time not to delay, but the moment is critical at which you must be prepared to help.

As we hear these words we may expect that the Chorus is already privy to the plans, but once we hear the phrase πρὶν ταῦτα καὶ φράσαι μοι (259) we become aware that they have been kept in the dark. This expansion of an anaphoric medial demonstrative, or what we may describe as medial demonstratives which are first heard anaphorically, then reheard cataphorically, although this is to give the false impression that what is reheard bears equal weight, is extremely common in Aristophanic comedy and may signal that although anaphoric οὗτος was normal, its use often comes with a reminder for the audience of what its referent was.

It is best to think of these uses of medial demonstratives not as first anaphoric and next cataphoric, although this certainly accurately describes their auditory reception, but as what we may term "expanded anaphors." Expanded anaphors are instances in which a medial demonstrative refers back to a referent but is then modified or "expanded" by any of a number of appositives (relative clauses, epexegetic infinitives, if-clauses, etc.).[134] Numerous examples could be adduced but a few will suffice.[135]

[134] Relative clauses are the commonest by far. Epexegetical infinitives are also quite common, but are usually anticipated by the singular τοῦτο.

[135] E.g. *Ach*. 516, 692; *Eq*. 180, 314, 878; *Nu*. 26, 588, 693, 887, 1038, 1009, 1200, 1286, 1339, 1412, 1499; *V*. 50, 559, 576, 1117, 1536; *Pax* 942, 1285; *Av*. 457, 661, 758, 977, 1076; *Th*. 156; *Ra*. 27, 75, 743, 1057, 1173, 1368; *Ec*. 247, 585; *Pl*. 42, 120, 264, 340, 509, 517, 532, 573, 1162.

Acharnians 692-7

The Chorus begins their antistrophe by continuing the complaint expressed in the epirrhema (676-91)—that old men who previously served their country well are now being sued by young men and convicted—saying, "How is that fair?" (692-7):

> ταῦτα πῶς εἰκοτα, γέροντ' ἀπολέσαι πολιὸν
> ἄνδρα περὶ κλεψύδραν,
> πολλὰ δὴ ξυμπονήσαντα καὶ θερμὸν ἀπο-
> μορξάμενον ἀνδρικὸν ἱδρῶτα δὴ καὶ πολύν,
> ἄνδρ' ἀγαθὸν ὄντα Μαραθῶνι περὶ τὴν πόλιν;
>
> How is that fair? To ruin an old, grey-haired man by the water-clock, indeed, a man who has toiled with you much and wiped away warm, manly sweat—and a lot of it!—, a man who was brave when he was at Marathon for the city.

The audience would have heard ταῦτα first as anaphoric, and then, as the song continued and what followed (γέροντ' … πόλιν) further explained "these things," reheard it as cataphoric.[136]

Wealth 898-9

We see an analogous use at *Wealth* 898-9 where the Informer being insulted by Cario and the Just Man apostrophizes the gods:

> ταῦτ' οὖν ἀνασχέτ' ἐστίν, ὦ Ζεῦ καὶ θεοί,
> τούτους ὑβρίζειν εἰς ἔμ';
>
> Must then this (ταῦτα) be endured, Zeus and you other gods, that these men insult and abuse me?

As with *Acharnians* 692, ταῦτα when first heard clearly refers to what preceded and it is only upon the expansion of the thought with epexegetic infinitives that it becomes (also) a cataphor.[137]

Clouds 1338-41

Let us take as our final example *Clouds* 1338-41. Pheidippides has just beaten his father, Strepsiades, and declared that he can prove that his actions were right (1321-37). Strepsiades, amazed and excited that his son's rhetorical training has proved so effective responds with the following:

> ἐδιδαξάμην μέντοι σε νὴ Δί', ὦ μέλε,
> τοῖσιν δικαίοις ἀντιλέγειν, εἰ ταῦτά γε
> μέλλεις ἀναπείσειν, ὡς δίκαιον καὶ καλὸν

[136] Olson (2002: 250) describes ταῦτα in similar terms.
[137] Also *Lys*. 587; *Pl*. 898.

τὸν πατέρα τύπτεσθ᾽ ἐστὶν ὑπὸ τῶν υἱέων.

By Zeus, *I* have taught you, my friend, to speak against people who are just,[138] if you intend to persuade me of those things, how it is just and noble for the father to be beaten by his sons.

In the protasis of the conditional sentence ταῦτα (1339) is one accusative in a double accusative construction with ἀναπείθω ("to persuade someone (acc.) of something (acc.)"); the second accusative (με) is omitted since it is understood from context. In this way ταῦτα is anaphoric. However, when the construction changes after the caesura with the conjunction ὡς, ταῦτα is reheard as prospective and signals that "this/these things" will be further explained.[139]

[138] Or: "to speak against what is right."
[139] Cf. *Pl.* 573-4.

☜ 5 ☞

ANAPHORA and the MEANING of the CITY DIONYSIA

Greek drama, as I have already argued, creates various degrees of engagement with its audience through the use of proximal demonstratives. In this final chapter I would like to begin by re-examining the various types of deixis already discussed, focusing in particular on the statistical frequencies of anaphoric demonstratives, and then by speculating on how the linguistic differences between the tetralogies and the comedies may be read as part of a larger program aimed ultimately at the psycho-social renewal of Athens and her citizens.

Giambattista D'Alessio has taken the first steps in attempting to analyze systematically the preponderance of proximal demonstratives found in tragedy. Based on the statistical frequencies derived from working with both the *TLG* and with *Perseus*, he gives the following data (Figs. 5.1-2) and argues that the frequency with which the tragic genre employs ὅδε makes it more engaging than other genres.[1]

Fig. 5.1: frequency of ὅδε per line (from D'Alessio 2007: 101, based on *TLG*)

	Total occurrences / # of lines	Frequency
Aeschylus	828 / 8119	1: 9.8
Sophocles	1109 / 10341	1: 9.4
Euripides	2366 / 26036	1: 11
Aristophanes	403 / 15288	1: 37.8
Pindar	48 / 3416	1: 71.1

Fig. 5.2: frequency of ὅδε per word (from D'Alessio 2007: 102, based on *Perseus*)

	Total words / Occurrences	Frequency
Aeschylus	40104 / 834	1: 47.98
Sophocles	61714 / 1194 (28 from *Ich.*)	1: 51.68
Euripides	147583 / 2625	1: 56.22
Aristophanes	94797 / 406	1: 233.49
Pindar	21317 / 49	1: 435

It remains to be seen, however, if it is purely the multitude of proximal demonstratives that fosters the audience's engagement in the dramatic action, or if, in

[1] D'Alessio 2007, anticipated by Bain 1913: 11: "Its [ὅδε's] specific, pure use is a deictic pronoun of the speaker in the present time, which, however, is not to be limited to the immediate present. This element of the speaker, of the first person, is what makes it specifically the pronoun of tragedy, in which there is so much of deep personal moment to the speaker." Dik (2007) observes the remarkable frequency of ὅδε in tragedy, even noting that it may be due to "the higher degree of affect in tragic dialogue as opposed to comedy or Platonic dialogue" (p.224), but nonetheless regards "the frequent (line- and) clause-final instances, which are alien to prose usage, as likely 'fillers'" (p.239 n.31). The term itself comes from Descroix's (1931: 334-9) discussion of line-final disyllabics in iambic trimeter in which he concludes by describing the effect of these words as conveying "une plénitude, une véhémence supplémentaire, et cela ne masque pas le procédé" (p.339). The issue, then, becomes whether words deemed metrically-induced are still presumed to have meaning or not, or does the primarily prosodic motivation exclude other motivations for usage? I am inclined to believe that metrical "necessity" and generic agendas work in tandem to produce meaning, though I give more weight to the latter for determining word choice, particularly since these "fillers" are far less frequent in Aristophanes.

fact, different types of deictic reference possess different powers of engagement. This is, of course, a difficult nuance to judge, but I would like to suggest that those forms of reference which are by nature markedly exciting and/or can create for the auditor a sense of investment in the ongoing action are more engaging than those forms which in and of themselves are not or do not. That is, of the various types of deixis specified (first person, second person, situational, temporal, spatial, anaphoric, cataphoric, person, object), it is anaphoric reference first and foremost that creates a captivating linguistic intensity that helps to keep the spectators fixated on and invested in the dramatic worlds before them.

Tragedy utilizes proximal demonstratives more regularly than comedy to heighten both the intensity of a scene or thought on stage and the emotional involvement of the hearers (especially the audience) who are brought into the orbit of the speaker's deictic field and drawn deeper into the present situation.[2] All of the uses of the proximal demonstrative as anaphor give greater emphasis to the referent and verbally indicate an increased level of emotion, whether joy, anger, or, as is most often the case, general excitement. It is important, therefore, to parse D'Alessio's data further and break down precisely how proximal (and medial) demonstratives are being used before drawing any definitive conclusions, for not all demonstrative usage is created equal.

It is obvious from the following tables (Figs. 5.3-6) that tragedy and satyr play employ demonstratives differently than comedy.[3]

Fig. 5.3.1-3: relative frequency of ὅδε and οὗτος in Aeschylus

5.3.1.	*Agamemnon*	total	ὅδε / οὗτος
	1st person	[4]	4 / 0
	2nd person	[0]	0 / 0
	anaphoric	[104]	77 / 27
	cataphoric	[8]	7 / 1
	person/object	[64]	56 / 8
	situational	[14]	14 / 0
	spatial	[18]	18 / 0
	temporal	[3]	3 / 0
	totals:	215	179 / 36

5.3.2.	*Choephori*	total	ὅδε / οὗτος
	1st person	[5]	5 / 0
	2nd person	[1]	0 / 1
	anaphoric	[73]	51 / 22
	cataphoric	[11]	9 / 2
	person/object	[40]	39 / 1
	situational	[21]	21 / 0
	spatial	[12]	12 / 0
	temporal	[0]	0 / 0
	totals:	163	137 / 26

[2] D'Alessio 2007: 103-5.

[3] Unlike Fig. 2.1, the spatial data here includes adverbial uses of τῇδε and ταύτῃ.

5.3.3.	*Eumenides*	total	ὅδε / οὗτος
	1st person	[5]	5 / 0
	2nd person	[1]	0 / 1
	anaphoric	[68]	38 / 30
	cataphoric	[5]	4 / 1
	person/object	[48]	45 / 3
	situational	[14]	14 / 0
	spatial	[32]	30 / 2
	temporal	[0]	0 / 0
	totals:	173	136 / 37

Fig. 5.4.1-3: relative frequency of ὅδε and οὗτος in Sophocles

5.4.1.	*Oed. Tyrannus*	total	ὅδε / οὗτος
	1st person	[2]	2 / 0
	2nd person	[2]	0 / 2
	anaphoric	[167]	82 / 85
	cataphoric	[11]	3 / 8
	person/object	[58]	48 / 10
	situational	[5]	5 / 0
	spatial	[34]	34 / 0
	temporal	[3]	3 / 0
	totals:	282	177 / 105

5.4.2.	*Antigone*	total	ὅδε / οὗτος
	1st person	[1]	1 / 0
	2nd person	[0]	0 / 0
	anaphoric	[142]	68 / 74
	cataphoric	[10]	4 / 6
	person/object	[45]	39 / 6
	situational	[7]	7 / 0
	spatial	[12]	12 / 0
	temporal	[1]	1 / 0
	totals:	218	132 / 86

5.4.3.	*Philoctetes*	total	ὅδε / οὗτος
	1st person	[6]	6 / 0
	2nd person	[0]	0 / 0
	anaphoric	[164]	73 / 91
	cataphoric	[15]	4 / 11
	person/object	[63]	50 / 13
	situational	[9]	9 / 0
	spatial	[22]	21 / 1
	temporal	[2]	2 / 0
	totals:	281	165 / 116

Fig. 5.5.1-4: relative frequency of ὅδε and οὗτος in Euripides

5.5.1.	*Medea*	total	ὅδε / οὗτος
	1st person	[0]	0 / 0
	2nd person	[1]	0 / 1
	anaphoric	[100]	72 / 28
	cataphoric	[6]	6 / 0
	person/object	[29]	29 / 0
	situational	[12]	10 / 2
	spatial	[27]	27 / 0
	temporal	[5]	5 / 0
	totals:	180	149 / 31

5.5.2.	*Hippolytus*	total	ὅδε / οὗτος
	1st person	[2]	2 / 0
	2nd person	[0]	0 / 0
	anaphoric	[79]	54 / 25
	cataphoric	[16]	10 / 6
	person/object	[41]	41 / 0
	situational	[26]	25 / 1
	spatial	[22]	22 / 0
	temporal	[6]	6 / 0
	totals:	192	160 / 32

5.5.3.	*Orestes*	total	ὅδε / οὗτος
	1st person	[0]	0/ 0
	2nd person	[1]	0 / 1
	anaphoric	[92]	51 / 41
	cataphoric	[9]	9 / 0
	person/object	[64]	59 / 5
	situational	[7]	7 / 0
	spatial	[24]	24 / 0
	temporal	[7]	7 / 0
	totals:	204	157 / 47

5.5.4.	*Cyclops*	total	ὅδε / οὗτος (οὑτοσί)
	1st person	[4]	4 / 0
	2nd person	[1]	0 / 1
	anaphoric	[27]	15 / 12
	cataphoric	[1]	1 / 0
	person/object	[24]	20 / 3 (1)
	situational	[4]	3 / 1
	spatial	[21]	20 / 1
	temporal	[0]	0 / 0
	totals:	82	63 / 18 (1)

Figs. 5.6.1-11: relative frequency of ὅδε and οὗτος in Aristophanes

5.6.1. *Acharnians*	total	ὅδε (ὁδί) / οὗτος (ούτοσί)
1st person	[5]	1 (3) / 0 (1)
2nd person	[5]	0 / 5
anaphoric	[71]	5 / 63 (3)
cataphoric	[3]	0 / 0 (3)
person/object	[86]	28 (13) / 13 (32)
situational	[4]	1 / 1 (2)
spatial	[4]	2 / 0 (2)
temporal	[0]	0 / 0
totals:	178	37 (16) / 82 (43)

5.6.2. *Knights*	total	ὅδε (ὁδί) / οὗτος (ούτοσί)
1st person	[3]	2 / 0 (1)
2nd person	[3]	0 / 3
anaphoric	[119]	1 / 105 (13)
cataphoric	[7]	4 (1) / 2
person/object	[67]	14 (7) / 13 (33)
situational	[4]	0 / 3 (1)
spatial	[8]	6 / 1 (1)
temporal	[0]	0 / 0
totals:	211	27 (8) / 127 (49)

5.6.3. *Clouds*	total	ὅδε (ὁδί) / οὗτος (ούτοσί)
1st person	[2]	1 / 0 (1)
2nd person	[4]	0 / 4
anaphoric	[165]	2 / 154 (9)
cataphoric	[9]	1 (1) / 4 (3)
person/object	[65]	11 (3) / 33 (18)
situational	[2]	1 / 0 (1)
spatial	[3]	2 / 1
temporal	[1]	0 (1) / 0
totals:	251	18 (5) / 196 (33)

5.6.4. *Wasps*	total	ὅδε (ὁδί) / οὗτος (ούτοσί)
1st person	[0]	0 / 0
2nd person	[10]	0 / 10
anaphoric	[145]	3 (1) / 127 (14)
cataphoric	[7]	1 (1) / 4 (1)
person/object	[84]	11 (16) / 33 (24)
situational	[2]	1 / 0 (1)
spatial	[8]	6 (1) / 0 (2)
temporal	[0]	0 / 0
totals:	256	22 (19) / 174 (41)

5.6.5.

Peace	total	ὅδε (ὁδί) / οὗτος (ούτοσί)
1st person	[0]	0 / 0
2nd person	[5]	0 / 5
anaphoric	[99]	6 / 90 (3)
cataphoric	[7]	1 (4) / 1 (1)
person/object	[63]	22 (2) / 17 (22)
situational	[6]	2 / 0 (4)
spatial	[6]	2 (2) / 1 (1)
temporal	[2]	1 / 1
totals:	185	34 (8) / 115 (31)

5.6.6.

Birds	total	ὅδε (ὁδί) / οὗτος (ούτοσί)
1st person	[2]	2 / 0
2nd person	[16]	0 / 16
anaphoric	[109]	5 / 92 (12)
cataphoric	[10]	1 (5) / 3 (1)
person/object	[89]	25 (10) / 15 (39)
situational	[6]	0 / 0 (6)
spatial	[11]	8 (1) / 1 (1)
temporal	[2]	2 / 0
totals:	245	43 (16) / 127 (59)

5.6.7.

Lysistrata	total	ὅδε (ὁδί) / οὗτος (ούτοσί)
1st person	[1]	1 / 0
2nd person	[5]	0 / 5
anaphoric	[97]	4 (1) / 83 (9)
cataphoric	[7]	1 (2) / 3 (1)
person/object	[75]	21 (9) / 26 (19)
situational	[13]	6 (1)/ 2 (4)
spatial	[3]	2 / 1
temporal	[0]	0 / 0
totals:	201	35 (13) / 120 (33)

5.6.8.

Thesmo.	total	ὅδε (ὁδί) / οὗτος (ούτοσί)
1st person	[0]	0 / 0
2nd person	[7]	0 / 7
anaphoric	[89]	3 / 80 (6)
cataphoric	[7]	2 (3) / 2
person/object	[61]	14 (7) / 25 (15)
situational	[10]	5 / 1 (4)
spatial	[15]	9 (1) / 3 (2)
temporal	[1]	1 / 0
totals:	190	34 (11) / 118 (27)

5.6.9.	*Frogs*	total	ὅδε (ὁδί) / οὗτος (οὑτοσί)
	1st person	[1]	0 (1) / 0
	2nd person	[7]	0 / 7
	anaphoric	[124]	3 / 116 (5)
	cataphoric	[7]	2 (2) / 2 (1)
	person/object	[58]	10 (5) / 25 (18)
	situational	[8]	3 / 2 (3)
	spatial	[7]	5 / 1 (1)
	temporal	[0]	0 / 0
	totals:	212	23 (8) / 153 (28)

5.6.10.	*Ecclesiazusae*	total	ὅδε (ὁδί) / οὗτος (οὑτοσί)
	1st person	[1]	1 / 0
	2nd person	[6]	0 / 6
	anaphoric	[108]	2 / 100 (6)
	cataphoric	[7]	2 (1) / 1 (3)
	person/object	[52]	12 (10) / 17 (13)
	situational	[2]	0 / 1 (1)
	spatial	[3]	2 (1) / 0
	temporal	[1]	1 / 0
	totals:	180	20 (12) / 125 (23)

5.6.11.	*Wealth*	total	ὅδε (ὁδί) / οὗτος (οὑτοσί)
	1st person	[0]	0 / 0
	2nd person	[5]	0 / 5
	anaphoric	[110]	0 / 104 (6)
	cataphoric	[7]	0 (1) / 6
	person/object	[50]	4 (6) / 23 (17)
	situational	[2]	0 / 0 (2)
	spatial	[1]	0 / 1
	temporal	[0]	0 / 0
	totals:	175	4 (7) / 139 (25)

The most significant divergence occurs in how often each genre uses a proximal demonstrative in anaphoric reference, a distinction that can be perceived more easily when we examine this figure in isolation.

Fig. 5.7: proximal and medial demonstratives in anaphoric reference in tragedy and satyr play

Play	ὅδε : οὗτος	Freq. of anaphoric ὅδε
A. *Ag.*	77 : 27	1 : 21.73 lines
A. *Cho.*	51 : 22	1 : 21.10
A. *Eum.*	38 : 30	1 : 27.55
S. *OT*	82 : 85	1 : 18.66
S. *Ant.*	68 : 74	1 : 19.90
S. *Ph.*	73 : 91	1 : 20.15
E. *Med.*	72 : 28	1 : 19.71
E. *Hipp.*	54 : 25	1 : 27.15
E. *Or.*	51 : 41	1 : 33.20
E. *Cyc.*	15 : 12	1 : 47.30

On the face of it, one could claim that Sophocles' preference for οὗτος indicates that his dialogue is less engaging or exciting, but a closer inspection of how often ὅδε is used anaphorically clearly shows that Sophocles is no less engaging in this respect than his peers. The difference between the tragedians is simply that Aeschylus and Euripides much prefer ὅδε for anaphoric reference while Sophocles not only prefers οὗτος but also refers back in the discourse much more frequently altogether, a particular stylistic "quirk." Of course, an analysis of anaphora cannot rest on relative frequencies alone. The number of times οὗτος is used to refer back in the discourse is, I argue, fundamentally inconsequential to our understanding of the large-scale emotionality of the genre, for it is not that "normal" diction is eschewed entirely, but that the rate with which the tragedians employ the more engaging proximal demonstrative in anaphoric reference is what helps to create the genre's emotional intensity and may even be seen as defining the genre itself, at least to some degree.[4]

Aristophanes, on the other hand, rarely refers back with anything other than οὗτος, as we can see below.

Fig. 5.8: ratio of anaphoric ὅδε to οὗτος in Aristophanes; frequency of anaphoric ὅδε
*includes adverbial uses (incl. οὑτωσί)

Play	ὅδε (ὁδί) : οὗτος (οὑτοσί)	Freq. of anaphoric ὅδε, ὁδί	Freq. of anaphoric ὅδε, ὁδί, οὑτοσί
Acharnians	5 : 63 (3)	1 : 246.80 lines	1 : 154.25 lines
Knights	1 : 105 (13)	1 : 1408.00	1 : 100.60
Clouds	2 : 154 (10)	1: 755.5	1 : 125.90
Wasps	3 (1) : 127 (14)	1 : 384.25	1 : 85.39
Peace	6 : 90 (3)	1 : 226.50	1 : 151.00
Birds	5 : 92 (12)	1 : 353.00	1 : 103.82
Lysistrata	4 (1) : 83 (9)	1 : 264.20	1 : 94.36
Themo.	3 : 80 (6)	1 : 410.33	1 : 136.78
Frogs	3 : 116 (5)	1 : 511.00	1 : 191.63
Ecclesiazusae	2 : 100 (6)	1 : 591.50	1 : 147.88
Wealth	0 : 104 (6)	1 : 0.00	1 : 201.50

Moreover, anaphora constitutes a comparatively low percentage of the total uses of proximal demonstratives; the dominant category, as perhaps is to be expected, is that of person / object deixis (See Figs. 3.3, 3.5, 5.6.1-11). Importantly, the statistics are not significantly affected when anaphoric οὑτοσί is included. In fact, that this form is seldom used relative to the unmarked οὗτος tends to confirm the relative generic lack of excited forms of looking back in the discourse.

The generic differences between the tetralogies and the comedies allow us to make the following observations about the use of demonstratives.

1) Tragedy emphasizes the *hic et nunc* of the dramatic action; comedy is less concerned with either spatial or temporal consistency.

[4] Denniston and Page's (1957: 73) comment on *Ag*. 57 is patently false: "this use of the demonstrative pronoun to denote something of which mention was made a moment ago is rare."

2) When tragedy points to people or to objects, these people and objects are most often fundamental to the plot and function of the drama; comedy points at people and objects very freely; often, attention is drawn to a person / object for a momentary joke or for a fleeting plot digression. Comedy does not exhibit the same "focus" on people or objects as tragedy.

3) Tragedy and satyr play employ the proximal demonstrative anaphorically much more often than comedy. This linguistic difference gives the tetralogies a more excited and engaging tone relative to the normal diction of comedy.

The combination of a register of speech which is markedly more excited than other speech and poetic genres and a persistent focus on both the space of the dramatic action and the key figures (people and props) within it serve as a very effective means of drawing the spectators into the dramatic fiction, of making them emotionally invested in the fate not just of the individuals whom they are watching, but also of the cities or places which they too occupy for the duration of the drama.

The audiences' various experiences of "otherness," of being transported to and participating in numerous times and places over the course of a multi-day festival can, and should, be read and analyzed as a single event.[5] Once the full program of the City Dionysia was established in 487/6 BCE—twenty dithyrambs, three tetralogies, five comedies—the performance portion of the festival took on a new, or at least a state-sanctioned, logic.[6] The experiential journey of the spectators—and I will argue, of the city—reflects the aims and themes of the festival.

All theaters have conventions that must be unquestionably accepted by the audience in order for the reality of the performance to be believed. One of the many conventions of Athenian tragedy and satyr play, and also of comedy, but to a lesser extent, was the expectation that one would be transferred to other times and places. Such fictive transport was surely part of the anticipated theatrical experience, one of the "rules of the game," and, through the unique mechanisms of the theater, part of what distinguished Greek drama from other forms of choral lyric poetry. Choral lyric poetry captivated the audience of its occasion through the stimulating and entrancing power of song and dance and its integral place within the ritual or festival at which it was performed. In addition, as Barbara Kowalzig has argued, the chorus is the "hinge element" that fuses the past with the *hic et nunc* of the present performance.[7] With the

[5] The viewing of a single play could and did (and continues to) affect the audience. To take but one approach, for example, Segal has suggested that part of what makes Greek drama what it is is "a concrete, public sharing of grief through the collective response of the chorus, and more broadly through the community of spectators in the theatre" (Segal 1996: 149, cf. 1994: 127-35). By participating in a shared, public response, in this case facilitated or cued by the chorus, not only is a sense of community forged (and re-forged), but the theatergoers experience a type of release at the end of a play. In locating this approach within the frame of a tragic trilogy, we may see that one avenue of accessing the larger effects of tragic viewing as *communitas* and/or release may be experienced not only in each individual play, but perhaps repeatedly over the course of a trilogy.

[6] Rusten (2006) nicely discusses the evidence of comic performances before 487/6 BCE and the possible political motivations for formally incorporating the genre into the festival.

[7] Kowalzig 2004, esp. 54-5, quote from p. 55. Kowalzig (2007a: 80) elaborates on this view, stating: "choral performance seems to jumble the associations of myth and ritual to time and place, allowing for a transcendence of both." See too Kowalzig 2007b. As is readily apparent, the ability for performers and

chorus as hinge, the door necessarily swings wide open for the audience to access both the mythological past and the ritual present via the chorus and their song. Instead of relying entirely on the chorus to allow them entrance into the mythological past and the ritual present, the audiences of dramatic poetry were now (for the first time) made directly and implicitly a part of the other times and places of the dramatic worlds through the dynamic environment of the theater.

Tragedy and comedy, unlike their cousin choral lyric, had at their disposal another very powerful tool with which to convey an audience further into the mythological past and the ritual present: costumes and masks. For the first time, worlds which had previously been accessible solely, and to some extent therefore incompletely, through language, were now available to the Athenians.[8] By donning masks, by literally putting on new *personae*, actors were able to embody and animate gods and the heroes of the past.[9] Moreover, with the theatrical convention that the space of a performance (first the *agora*, then the Theater of Dionysus) was rendered mutable through performance; able to become different spaces (and times)—a lability no doubt aided and enhanced by the advent of the skene[10]—the place where these gods and heroes now walked (for the first time) was made more tangible, achieved a greater sense of "realness." The worlds previously accessed through choral song were now available to the audience in a way never previously experienced: 3D. And the playwrights exploited the novelty of their craft to tremendous effect.

Willingness to enter the other worlds of the tetralogies was a prerequisite of audience participation.[11] As discussed in Chapter 2, each new space is clearly indicated,

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spectators, particularly the latter, to slide into an alternative time and place through the ritual is to a great degree predicated on their physical proximity to the aetiological origins of the ritual itself. The omnipresence of myth-historical artifacts or monuments attesting to a myth-historical event at panhellenic sanctuaries, for example, attests to the intimate and necessary relationship between tangible evidence of the mythological past and access to it through ritual activity, especially choral song and dance. This need for spatial indices of aetiological events is largely absent from Athenian drama because its spaces and realities are created *ex nihilo* and do not rely on relics or other memorials to generate ritual meaning. The type of ritual activity accessed by tragedy is, therefore, necessarily different from that of choral lyric in that the "ritual center" is the political and civic center of Athens and not, quite importantly, a space with any other particular religious or historical associations. If anything, tragedy's original performance in the Athenian agora may attest, at least from a ritual-oriented perspective, that politics is, in fact, at the heart of the genre and its social function.

[8] Felson (1999: 1), speaking of "the powerful linguistic tool of deixis" in Greek poetry, correctly observes that it "can engage the emotions of persons listening to any sort of text and give them the illusion of participating in events and places and times that are far and distant." This power to engage through deixis is, I maintain, all the stronger when the poetic tool is buttressed by visual elements, e.g., masks, scene painting, etc.

[9] Wilson (2000: 70) elegantly remarks: "When the tragic flower first blossomed in Attic soil late in the sixth century it represented a major innovation on the horizon of Greek poetry and society. For the first time the familiar figures of myth…had miraculously come to life. They moved and interacted as real physical presences *before the eye*; they spoke and sung *directly to the ear of the audience*; the new technology of the theatrical mask and costume introduced the possibility of total impersonation. A unique set of circumstances had produced a radically new kind of performance, and with it the first fully theatrical audience." (italics mine) Cf. Herington 1985: 136.

[10] See the discussion in Chapter 2, §I.2 (p.35).

[11] Of course, the spectators, both individually and collectively, could refuse their silent participatory role and replace it with a more assertive one, manifested through auditory disruptions (shouting, hissing, clapping, etc.) not unlike those found in the Athenian law courts. See, e.g., Antiphanes fr. 189; Timocles

often with a proximal demonstrative. Unlike choral lyric, however, whose use of spatial deixis is largely obliged to reference to the actual site of the performance,[12] dramatic space is literally created and recreated throughout the festival within the confines of the theater space. And as if established by fiat, once a space is set it is permanent.[13] The audience, then, become participants in these different spaces, at least four per tetralogy.

The unsettling, yet undoubtedly socially, psychically, and civically beneficial experience of witnessing and participating in (or "playing") the other[14] was capped by the concluding play of each tetralogy, the satyr play, which granted the audience a type of "escape" from the world of tragedy and served to reintegrate them back into normal Athenian life.[15] Although we cannot say with any certainty on which day(s) the comic performances occurred,[16] they seem to have helped transition the spectators either into or, as I find more likely, out of the tragic worlds.[17] This move was aided both through familiar elements, such as the use of colloquial language, topical and political references, and the practice of expressly acknowledging the spectators individually and in the aggregate,[18] as well as by tools of distancing, like the ugly, and thus ideologically anti-Athenian appearance of the actors, and the relatively infrequent deployment of words or phrases, namely deictics of place, such as those we find in tragedy, which serve to indicate and emphasize where the action is occurring.[19] If a comedy followed each tetralogy, then we may envision the genre as not just providing a type of escape from the tragic worlds, as satyr plays did, but as reestablishing the audience's sense of place and identity, which had been disrupted by repeated participation in the other times and places experienced in the preceding plays, by granting them access to the more familiar, if slightly distorted,[20] contemporary world of Athens.

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fr. 19.6 f.; Alexis fr. 239.2, with Arnott 1996: 674; Pollux 4.88; Dem. 18.262, 21.226; Pl. *Lg.* 3.700c, *R.* 492b1-c2. On courtroom disruptions see Hall 1995: 43-4; Bers 1985.

[12] See Felson 2004: 384-5.

[13] See Chapter 2 for the exceptions to this rule.

[14] Zeitlin 1996.

[15] In a cohesive trilogy like Aeschylus' *Oresteia* the audience may have been afforded a type of double "escape," the first accomplished by *Eumenides*, the second by the satyr-play *Proteus* (Griffith 2002, esp. 249-50). On the socially beneficial function of satyr plays see the differing yet complementary views of Hall 1998, Voelke 2001, and Griffith 2005. See too Gibert 2002 for an excellent survey of some of the recent work done on the genre.

[16] See Robson 2009: 17-20; Csapo and Slater 1994: 107-8; Pickard-Cambridge 1968: 57-67.

[17] I am inclined to think that the comedies followed the tragedies, most likely on the fifth day of the festival. The sheer number of paratragic lines in the plays of Aristophanes leads me to believe that the comic effect would be greatest if the audience had already been exposed repeatedly to tragic diction. On the distinction between paratragedy, parody, and tragic pastiche see Robson 2009: 105-119.

[18] I would also submit that the level of "comic interpellation" directly correlates to a spectator's proximity to the orchestra: those mentioned by name in the comic performances, who would normally be prominent politicians or other figures of note, were seated closest to the orchestra and had the least visual contact with the world outside the theater or even their fellow spectators. Conversely, those seated higher up, the majority of the anonymous theatergoers who would have been able to look outside of the theater and orient themselves within their city throughout the performances, are not directly named.

[19] On the change of register from tragedy to comedy see, e.g., Willi 2002: 116-18. On the comic body see Revermann 2006a: 145-51; Foley 2000.

[20] Ruffell 2008: 51: "There is a sort of distancing through being in a peculiarly twisted version of the here-and-now and both comic and tragic worlds are constructed out of the audience's own world experience, but the comic world nonetheless remains much more recognizable as a twisted version of the Athenian here-and-now."

A spectator surely had no clue where s/he was being transported to next, and it is precisely this protean nature of the performance space that underlies the humor of Aristophanes' *Birds* 9-10, a nearly programmatic statement on the function of Greek drama:

Ευ.	ἀλλ' οὐδὲ ποῦ γῆς ἐσμὲν οἶδ' ἔγωγ' ἔτι. ἐντευθενὶ τὴν πατρίδ' ἂν ἐξεύροις σύ που;
Eu.	But I at any rate no longer know where in the world we are. From here could *you* discover our fatherland?

Peisetaerus and Euelpides at the beginning of the play, like us, have no clue where they are. In fact, they are so lost they do not even know which way is up anymore, or, more precisely, where Athens is. At the same time, it is from there that they (and we) will *exeuriskein* ("invent," "find") the fatherland.

The various "elsewheres" and "other selves" experienced and enjoyed through participation in a Dionysiac rite were state-sponsored, and as such surely were believed to bestow some benefit upon the city and its people. Losing oneself in the music of choral odes and the moments of tragic and comic excitement is all a (necessary) part of Athens' attempt at maintaining and perhaps even redefining its civic identity. The journey the audience undertakes through the act of spectatorship, traveling to "other places"—hells, eutopias, heterotopias[21]—is one whose views are mediated through persistent contact with the ever-present city: visible over the skene, peeking out from the sides of the theater, the Acropolis looming above. Every "elsewhere" no matter how remote is always firmly located within Athens. If we, like Euelpides and Peisetaerus, have no idea where we are at the start of a performance, by the end, as the chorus dances off, the dynamics of the theatrical experience will have certainly afforded us a much clearer vantage point of where and how we—individually and as a city—stand, enabling us to *exeuriskein* Athens all over again after we leave the Sanctuary of Dionysus.

Furthermore, the daily repetition of performances should be understood as not just benefiting and rejuvenating the present audience, but the entire city of Athens. The Theater of Dionysus in Athens in the fifth century likely held between 4,000 and 7,000 spectators, as Csapo has recently argued,[22] a figure far smaller than the tens of thousands traditionally believed to fill the space. Socrates' statement in Plato's *Symposium* (175e6) that Agathon's victory at the Lenaia was witnessed by more than 30,000—the traditional number given for male citizens of Athens[23]—suggests that each theater audience, regardless of the theater's actual capacity, conceptually represented the *entire* city. The theater, like the Assembly, is thus a space that when filled houses the "imagined community" of Athens.[24] This means that each individual day of the City Dionysia's

[21] Foucault 1986.
[22] Csapo 2007: 97.
[23] Cf. Ar. *Ec*. 1132, Hdt. 5.97.2, Men. *Epitr*. 1088-9
[24] Cf. Ober 1989: 33, 137-8; also Sommerstein 2010: 124, 140; Goldhill 1997: 57-8. Dolan's (2005: 11-12) description of the effect of *The Chief*, a one-man show about Pittsburgh Steelers' owner Art Rooney, had on herself is similar: "Although I'm the only one in my family who's never been to a Steelers' game, even I was caught up in the manufacture of communitas that the actor's impersonation of Rooney's stories produced." She goes on (p. 12): "*The Chief* made the theater audience a microcosm of the civic audience,

dramatic performances was thought of as being performed before the entire citizenry of Athens, even if in reality such numbers could not actually attend the theater.[25] The benefits of theatrical participation, then, whether gained through witnessing a single play, a full tetralogy, or a series of comic performances must not be seen as accruing solely to those who could afford to attend the theater, but to the citizen body of Athens as a whole.

And yet, I believe there is still more to the process. The audience's theatrical experience was, at least conceptually, similar to if not nearly identical with ritualized forms of initiation, particularly the religious act of *theoria* ("sacred pilgrimage"), the latter bearing marked affinities with the former.[26]

The Athenians did not consider their own attendance at the City Dionysia a *theoria*, nor were the spectators themselves called or thought of explicitly as *theoroi*. These terms do not properly refer to a religious rite conducted within one's own polis, or to attendance at or participation in such a rite; instead, we find θυσία used for the ritual activity and θεατής for the attendee.[27] Properly speaking, *theoria* was a trip with three basic components: 1) travel to a sanctuary or sacred place; 2) a religious motivation; 3) a journey that is of greater than usual length.[28] A *theoros* is typically seen as moving from "local space" to "panhellenic space" and back again,[29] though trips from an Athenian deme to Eleusis, Sounion or Brauron, for example, also count as *theoria*.[30] Andrea Nightingale, drawing on the seminal work of the Victor and Edith Turner, has rightly emphasized the importance to the theoric process of a liminal phase in which the *theoros* detaches himself from familiar social structures: "*Theoria* in the classical period follows the Turners' basic pattern of detachment from the city, the 'liminal' phase of the journey itself (culminating in the 'witnessing' of events and spectacles in a religious sanctuary), and reentry into the polis."[31] During this period of separation from one's hometown the *theoros* was exposed to new ideas and practices. By participating in such activities, *theoroi* returned home changed by their experiences and with an enlarged worldview.[32]

And while the linguistic evidence weighs heavily against reading the City Dionysia literally as a theoric activity for the Athenians themselves,[33] this does not mean that travel outside one's city's limits for the purposes of *theoria* and a trip to the theater within one's city were not, in fact, similar, nor that such resemblances went unrecognized.[34] Indeed, there is an uncanny similarity between the experiences of a

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relaying the conventions of communitas from the football field to performance and in the process creating a moving night at the theater that borrowed the emotional rituals of football."

[25] I imagine the same to be true for the dithyrambic performances.

[26] On *theoria* in general see, e.g., Bill 1901; Buck 1953; Koller 1957-8; Rutherford 1995, 1998, 2000; Dillon 1997; Ker 2000; Nightingale 2004.

[27] Thuc. 5.50.2; Nightingale 2004: 49.

[28] Rutherford 1995: 276. Nightingale (2004: 42) is particularly adamant that *theoria* can only take place "at a distance from the pilgrim's hometown or city" and that "geographical distance was a precondition for the special kind of viewing and apprehension that characterized *theoria*."

[29] Rutherford 1995: 276; Nightingale (2004: 47) observes that "local space" is "social and ideological."

[30] Nightingale 2004: 41-2.

[31] Nightingale 2004: 43.

[32] Nightingale 2004: 44, also 47.

[33] Foreigners or residents of outside demes could, however, likely be considered *theoroi*, given the rubric above.

[34] Cf. Rehm 2002: 30-1.

theoros, particularly a "private" *theoros*,[35] and a spectator at the City Dionysia, and it is this experiential similarity that I wish briefly to explore here.[36] The most obvious point of contention, the issue of theater attendance not constituting lengthy enough travel, is potentially overcome when a less literal interpretation of travel is applied. It is not so much the journey to the theater that matters as the journeys undertaken once the performances begin, for it is the performances themselves that convey the audience to other places. Moreover, once they have moved out of Athens to Thebes or Troy or wherever the dramatic action has taken them, the spectators witness spectacular things and are confronted with "foreign" ideas and practices, about which they no doubt reported back to their fellow citizens after "returning" to Athens.[37]

If we continue to apply the Turners' schema of initiation to theatrical attendance, then the symbolic death undergone during the liminal stage is the period during which the spectators engage in and with alterity through the act of witnessing; successful return to the daily realities of Athens after the shows is, necessarily, a type of rebirth. Undergoing a rite of passage and undertaking a pilgrimage both entail a conceptual death and rebirth, the shedding of a former identity or world-view and the assumption of a new and improved one.[38] The spectators at the City Dionysia may thus be thought of as embarking upon a veritable pilgrimage or initiation through which their pre-festival identity is sacrificed, and they, by entering the theater, witnessing performances, and returning to their city, are born anew.[39] And Athens repeats this process of civic regeneration annually.

What I would like to suggest, in conclusion, is that by the end of the sixth century the City Dionysia had developed a full program of performances that aimed at

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[35] Nightingale 2004: 43.

[36] Goldhill's (1996: 19, 1997: 5-8) politicization of *theoria*, premised on the idea that all cases of collective viewing (e.g., the theater, the courts, and the Assembly) constitute *theoria* since in all three venues the citizens play the same essential role as "spectators of speeches," is rebutted by Ker 2000: 304-5 and Nightingale 2004: 49-52. Appeal to the Theoric Fund as "proof" that in the fifth century attending the theater was itself a theoric activity, a position strongly advocated by Goldhill 1999, cannot be sustained by the evidence of the Theoric Fund itself, on which see Roselli 2009. Nevertheless, as I shall argue, there are strong reasons to accept Goldhill's basic position that spectatorship did, in fact, constitute *theoria*. In this vein, see too Elsner 2000: 61 with Wiles 2007: 238, 255.

[37] Consider the remarks of Redfield (1985: 100): "The tourist, in fact, travels in order to be a foreigner, which is to say, he travels in order to come home. He discovers his own culture by taking it with him to places where it is out of place, discovers its specific contours by taking it to places where it does not fit." He goes on to state (p. 102) that "The tourist, it seems, can also travel in order to think." Solon, as Redfield states on the same page just quoted, is "a kind of alter ego of the narrator himself," for Solon, like Herodotus, teaches those with whom they come into contact about the world. I suggest that Solon's *theoria* may be taken as a programmatic statement about the reader's experience within the Herodotean text. By engaging with the various other places and peoples encountered through Herodotus' narrative, the reader, like Solon, embarks upon a veritable *theoria* of his own. Slater (1993: 415), discussing the spatial movement of *Acharnians*, suggests that "Its playful and rapid transitions from theatre to assembly to lawcourt and back again, while temporarily raising the spectre of a collapse of all forms of Athenian civic life into a form of *theoria*,…in fact teach the spectators to see the differences and restores distinctions and boundaries which Sophists such as Gorgias seemed to be undermining."

[38] Rutherford (1995: 286-92) brings this point out nicely. See also Rutherford 2004: 69, with n. 15.

[39] An interesting connection between *theoria* and sacrifice can be found in Aelius Aristides 1.187, a description of the scene in Euripides' *Erechtheus* where Praxithea leads her daughter to the altar to be sacrificed "just as if she were sending her on a *theoria*" (ὥσπερ εἰς θεωρίαν πέμπουσα). On this passage see Rutherford 1998: 153-6.

rejuvenating Athens and her citizens through a series of repetitive steps. The performances began with the dithyrambs, a genre that was a stasis-quelling force with "powerful associations with ideas of cleansing and renewal, particularly with civic renewal."[40] On the following days, the audience of the dramatic performances was plunged into the mythological past and immersed in the world(s) of heroes; their experience and participation in these other spaces, as we have seen, was facilitated in part through the use of proximal demonstratives. As the festival came to a close, the audience, having journeyed to myriad other worlds brought into existence within the confines of the Theater of Dionysus, achieved their *nostos*, their "return" to the city through the various reintegrations built into the festival program, and after 486 BCE, this "return" I have suggested, was especially reinforced by the performance of comedies as the final component of the dramatic competition. The final reintegration of all, however, took place following the Pandia, when the Assembly met *in this same theater*, turning its civic gaze inward without the filters and displacements provided by the alternate realities and masks of the previous days, and reclaimed for the communal good of the city a space which had for those days been a locus of such intense spatial and temporal instability.[41] The political, social, and psychic identity of Athens, having been unsettled and disassembled over the course of the festival, was at last reaffirmed and renewed.

[40] Wilson 2004: 170. Elements of this may be present in the pre-performance procession and sacrifice, on which see the summary of views presented by Rehm 2002: 46.

[41] On this assembly, referred to in Demosthenes 21.8, Wilson (2000: 167) states: "The Athenian demos scrutinizes the conduct of its festival immediately after it is over. The theatre-audience returns—purified of 'outsiders'—to discuss the whole activity in which it and its leaders were just engaged." Cf. Calame's (2002: 131) remarks on comedy and the Lenaia: "So it is that, much as one comes back down from the sweet inebriation caused by the *phármakon*, the ambiguous wine of Dionysus, so also the comic masquerade invites us to return to reality. Although we do not know what happened in this domain at the Lenaea festival, it is certain that this return is institutionally marked by the *ekklesía*, the official public assembly that signified the conclusion of the Great Dionysia. The critical scrutiny applied to the way the ritual was carried out during this popular assembly session indicates in a particularly clear way the practical impact that the act of cultic devotion to Dionysus Eleuthereus had on Athenian civic life."

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APPENDICES

Appendix 1: Agamemnon

LINE	WORD		USAGE	REFERS TO
1	τῶνδ’	p	situational	present troubles
17	τόδ’	p	anaphoric	singing or humming, 15
18	τοῦδε	p	spatial	house
17	τόδ’	p	anaphoric	singing or humming, 15
24	τῆσδε	p	anaphoric	good fortune (= beacon fire), 22
28	τῇδε	p	anaphoric	beacon
33	τῆσδε	p	anaphoric	kindling of beacon fire, 22
35	τῇδε	p	person / object	hand
40	τόδ’	p	temporal	present year
46	τῆσδ’	p	spatial	Argos
57	τῶνδε	p	anaphoric	birds, 49
97	τούτων	m	anaphoric	86-96
99	τῆσδε	p	1st person	concern
126	ἅδε	p	person / object	Greek expedition
144	τούτων	m	anaphoric	131-43
160	τόδ’	p	anaphoric	the name Zeus, 160
162	τοῦτο	m	anaphoric	the name Zeus, 160
205	τόδ’	p	cataphoric	Ag's reported words, 206-17
211	τῶνδ’	p	anaphoric	Ag's choice to slay or spare his daughter, 206-11
255	τούτοισιν	m	anaphoric	Choral ode up to 250
256	τόδ’	p	person / object	Clytemnestra
272	τῶνδε	p	anaphoric	that Troy has been sacked, 269
279	τόδ’	p	person / object	sunlight
280	τόδ’	p	anaphoric	speed of message, 279
310	τόδε	p	spatial	House
311	τόδ’	p	person / object	sunlight
318	τούσδε	p	anaphoric	281-316
320	τῇδ’	p	temporal	present day
363	τάδε	p	anaphoric	fall of Troy, 357-61
368	τοῦτο	m	anaphoric	367
409	τόδ’	p	cataphoric	410-26
428	τάδ’	p	anaphoric	420-7
428	τῶνδ’	p	anaphoric	420-7
449	τάδε	p	anaphoric	448-9
492	τόδ’	p	anaphoric	beacons, 489-90
493	τόνδ’	p	person / object	Herald
495	τάδε	p	cataphoric	496-9
499	τοῖσδ’	p	anaphoric	498
501	τάδ’	p	anaphoric	500
501	τῇδ’	p	spatial	Argos
504	τῷδ’	p	temporal	sunlight (= present day)
506	τῇδ’	p	spatial	Argos

520	τοισίδ’	p	person / object	eyes
523	τοῖσδ’	p	person / object	Chorus
540	τῆσδε	p	spatial	Argos
542	τῆσδ’	p	anaphoric	tears
543	τοῦδε	p	anaphoric	Chorus' words
545	τήνδε	p	spatial	Argos
547	τοῦτ’	m	anaphoric	546
567	ταῦτα	m	anaphoric	555-66
575	τᾠδ’	p	person / object	sunlight
578	ταῦτα	m	anaphoric	spoils, implied in 577
582	τάδ’	p	anaphoric	551-79
585	ταῦτα	m	anaphoric	551-82
602	τούτου	m	cataphoric	opening door for husband, 604
604	ταῦθ’	m	anaphoric	that wives love to see their husbands returning safe from war, 601-4
615	αὕτη	m	person / object	Clytemnestra
619	τῆσδε	p	spatial	Argos
623	τάδε	p	anaphoric	good and true things, 622
645	τόνδ’	p	anaphoric	paian, 636-7
821	τούτων	m	anaphoric	813-20
829	τόδε	p	anaphoric	810-28
832	τόδε	p	cataphoric	revering friend who fares well
855	τόδε	p	person / object	Argive citizens
860	οὗτος	m	person / object	Agamemnon, 856
867	ὅδ’	p	person / object	Agamemnon
877	τῶνδε	p	anaphoric	874-6
879	τόδε	p	anaphoric	that Or is not present, 877
895	ταῦτα	m	anaphoric	Clyt's suffering, 887-94
896	τόνδε	p	person / object	Agamemnon
906	τῆσδε	p	person / object	Agamemnon
917	τόδ’	p	anaphoric	to be fittingly praised, 916-17
922	τοῖσδε	p	anaphoric	tapestries, 921
931	τόδ’	p	cataphoric	933
933	τάδε	p	anaphoric	walking on tapestries, 922-7
934	τόδ’	p	anaphoric	walking on tapestries, 922-7
935	τάδ’	p	anaphoric	sack of Troy (vel sim.), understood topic since Ag's entrance
942	τῆσδε	p	situational	present dispute
944	ταῦθ’	m	anaphoric	walking on tapestries, 922-7
946	τοῖσδε	p	person / object	tapestries
950	τούτων	m	anaphoric	944-9
951	τήνδ’	p	person / object	Cassandra
954	αὕτη	m	person / object	Cassandra
956	τάδε	p	anaphoric	walking on tapestries, 922-7
961	τῶνδε	p	anaphoric	purple dye, 958-60
965	τῆσδε	p	person / object	Ag's life
975	τόδ’	p	1st person	fear

1029	τάδ’	p	anaphoric	summoning one back to life through incantation, 1021
1039	τῆσδε	p	person / object	chariot
1042	τῆσδ’	p	anaphoric	slavery, 1041
1054	τόνδ’	p	person / object	seat in chariot
1055	τῇδ’	p	1st person	Clytemnestra
1058	τήνδ’	p	anaphoric	sacrificing for Ag's homecoming, 1056-7
1059	τῶνδε	p	anaphoric	sacrifice, 1056-8
1070	τόνδ’	p	person / object	chariot
1071	τῇδε	p	situational	present situation
1074	ταῦτ’	m	anaphoric	1072-3
1078	ἥδ’	p	person / object	Cassandra
1088	τόδ’	p	anaphoric	that Cass has come to Ag's house, 1087
1089	τάδ’	p	anaphoric	that Cass has come to Ag's house, 1087
1095	τοῖσδ’	p	person / object	Thyestes' children, explained in 1096-7
1096	τάδε	p	person / object	Thyestes' children
1101	τόδε	p	situational	new grief
1102	τοῖσδε	p	spatial	House
1105	τούτων	m	anaphoric	1101-4
1107	τόδε	p	situational	act of killing Ag
1110	τόδ’	p	anaphoric	Ag's death
1114	τόδε	p	person / object	net of death
1119	τήνδε	p	anaphoric	Fury, 1117
1131	τάδε	p	anaphoric	1126-9
1162	τόδε	p	anaphoric	1156-61
1173	τάδ’	p	anaphoric	1166-72
1182	τοῦδε	p	situational	present pain
1186	τήνδ’	p	spatial	House
1197	τῶνδ’	p	spatial	House
1202	τᾧδ’	p	anaphoric	describing a foreign city, 1200-1
1204	τάδε	p	anaphoric	that Apollo was struck with desire, 1203
1212	τάδ’	p	anaphoric	lying to Apollo, 1208
1217	τούσδε	p	person / object	Thyestes' children
1223	τῶνδε	p	anaphoric	Atreus' killing of Thyestes' children, 1217-1222
1239	τῶνδ’	p	anaphoric	Cass's description of Clyt, i.e. that unless she is persuasive what she said will happen
1248	τᾧδ’	p	anaphoric	Cass' words, 1246
1251	τοῦτ’	m	anaphoric	1250
1258	αὕτη	m	person / object	Clytemnestra
1264	τάδε	p	person / object	Cass's dress
1271	τοῖσδε	p	person / object	Cass's dress
1282	τῆσδε	p	spatial	Argos
1283	τάσδε	p	anaphoric	death of Ag and Cass, 1279
1291	τάσδ’	p	spatial	skene doors
1294	τόδε	p	1st person	Cass's eyes
1301	τόδ’	p	anaphoric	Cass's final day, 1300

1303	ταῦτα	m	anaphoric	1302
1308	τοῦτ’	m	anaphoric	1307
1310	τόδ’	p	situational	smell
1317	τόδε	p	anaphoric	that Cass's fears are valid, 1316-17
1320	ταῦτα	m	anaphoric	death of Clyt and Aeg , 1318-19
1330	ταῦτ’	m	anaphoric	fate of mortals when things go badly, 1329-30
1334	τάδε	p	anaphoric	"don't come in here anymore", 1334
1335	τῷδε	p	anaphoric	Agamemnon, 1324
1342	τάδ’	p	anaphoric	1338-40
1363	τοῖσδ’	p	anaphoric	Clyt and Aeg
1368	τῶνδε	p	anaphoric	whether or not to help Ag, 1346-67
1370	ταύτην	m	anaphoric	decision of the Chorus, 1348-69
1377	ὅδ’	p	situational	present quarrel
1380	τάδ’	p	anaphoric	οὕτω δ’ ἔπραξα, 1380
1393	τόδε	p	person / object	Argive citizens
1396	τάδ’	p	anaphoric	blood, 1390
1397	ὅδε	p	person / object	Agamemnon
1404	οὗτος	m	person / object	Agamemnon
1405	τῆσδε	p	person / object	right hand
1406	τάδ’	p	anaphoric	1404-6
1409	τόδ’	p	situational	Ag and Cass' murder
1414	τῷδ’	p	person / object	Agamemnon
1419	τοῦτον	m	person / object	Agamemnon
1419	τῆσδε	p	spatial	Argos
1431	τήνδ’	p	cataphoric	1432ff.
1433	τόνδ’	p	person / object	Agamemnon
1437	οὗτος	m	anaphoric	Aegisthus, 1436
1438	τῆσδ’	p	person / object	Cassandra
1440	ἥδε	p	person / object	Cassandra
1441	τοῦδ’	p	person / object	Agamemnon
1446	τοῦδ’	p	person / object	Agamemnon
1463	τοῖσδε	p	anaphoric	killing of Ag, 1454
1477	τῆσδε	p	anaphoric	family (House of Atreus), 1468-9
1481	τοῖσδε	p	spatial	House
1488	τῶνδ’	p	anaphoric	destruction of House, topic visually since 1372 and linguistically throughout the exchange between Clyt and Chorus
1492	τῷδ’	p	person / object	net
1494	τάνδ’	p	situational	lying position of dead Ag
1497	τόδε	p	anaphoric	killing of Ag, 1495-6
1498	τῇδ’	p	person / object	Clytemnestra
1501	τοῦδ’	p	person / object	Agamemnon
1503	τόνδ’	p	person / object	Agamemnon
1506	τοῦδε	p	person / object	murder of Ag and Cass
1516	τῷδ’	p	person / object	net
1518	τάνδ’	p	situational	lying position of dead Ag
1522	τῷδε	p	person / object	Agamemnon

1523	οὗτος	m	person / object	Agamemnon, 1522
1525	τοῦδ’	p	person / object	Agamemnon
1539	τόνδ’	p	person / object	Agamemnon
1542	τόδ’	p	anaphoric	burying and lamenting Ag, 1541
1552	τοῦτο	m	anaphoric	1448
1560	τόδ’	p	anaphoric	murder of Ag, 1552-3
1567	τόνδ’	p	anaphoric	1560-6
1570	τάδε	p	anaphoric	all that has happened thus far
1572	τῶνδε	p	spatial	House
1581	τόνδε	p	person / object	Agamemnon
1583	τούτου	m	anaphoric	Agamemnon, 1581
1583	τῆσδε	p	spatial	Argos
1590	τοῦδε	p	person / object	Agamemnon
1603	τῶνδε	p	anaphoric	1583-1602
1603	τόνδ’	p	person / object	Agamemnon
1604	τοῦδε	p	person / object	murder of Ag and Cass
1608	τοῦδε	p	person / object	Agamemnon
1611	τοῦτον	m	person / object	Agamemnon
1613	τόνδε	p	person / object	Agamemnon
1614	τόνδε	p	person / object	Agamemnon
1617	ταῦτα	m	anaphoric	1612-16
1623	τάδε	p	anaphoric	1621-3
1627	τόνδ’	p	situational	Ag's death
1628	ταῦτα	m	anaphoric	1625-7
1634	τῷδ’	p	person / object	Agamemnon
1635	τόδ’	p	situational	murder of Ag
1638	τοῦδε	p	person / object	Agamemnon
1643	τόνδ’	p	person / object	Agamemnon
1648	τοῖνδε	p	person / object	Ag and Cass
1649	τάδ’	p	anaphoric	1643-8
1650	τόδε	p	situational	fighting Aeg's men
1655	τάδ’	p	anaphoric	(more) harm, 1654
1658	τάδ’	p	anaphoric	killing of Ag (and Cass), 1654
1659	τῶνδ’	p	anaphoric	killing of Ag (and Cass), 1654
1662	τούσδ’	p	person / object	Chorus
1665	τόδ’	p	cataphoric	fawning on a base man
1670	τῆσδε	p	anaphoric	Chorus' words, 1669
1672	τῶνδ’	p	anaphoric	Chorus' words, 1665-71
1673	τῶνδε	p	spatial	House

Appendix 2: *Choephori*

LINE	WORD		USAGE	REFERS TO
3	τήνδε	p	spatial	Argos
4	τῷδε	p	spatial	Ag's tomb
7	τόνδε	p	person / object	Or's lock
10	ἥδ᾽	p	person / object	Chorus + El
14	τάσδ᾽	p	person / object	Chorus + El
21	ἥδε	p	person / object	Chorus + El
38	τῶνδ᾽	p	anaphoric	Clyt's dream, 34
47	τόδ᾽	p	anaphoric	Clyt's unexpressed prayer, 44
60	τόδ᾽	p	anaphoric	faring well, 59
85	τῆσδε	p	situational	present act of supplication
86	τῶνδε	p	situational	present act of supplication
87	τάσδε	p	person / object	libations
92	τάδε	p	person / object	libations
93	τοῦτο	m	cataphoric	94-5
98	τῶνδ᾽	p	anaphoric	pouring libations in silence and walking away, 94-8
99	τόνδε	p	person / object	libations
100	τῆσδ᾽	p	anaphoric	what to say, 91-2
105	τῶνδ᾽	p	anaphoric	El's ideas, 87-99
110	τούτους	m	anaphoric	those friendly, 109
112	τάδε	p	situational	words of prayer
113	ταῦτα	m	anaphoric	if El is making prayer for herself and for the Chorus, 112
114	τῇδε	p	person / object	El and Chorus
116	τοῦτο	m	anaphoric	request to mention Orestes, 115
122	ταῦτα	m	anaphoric	to ask for an avenger, 121
128	τῶνδε	p	anaphoric	all things, 127
129	τάσδε	p	person / object	libations
142	τάσδε	p	anaphoric	prayers
145	ταῦτ᾽	m	anaphoric	request for Ag to appear as an avenger and for his murderers to be killed in turn, 142-4
146	τήνδε	p	situational	present prayer
149	τάσδ᾽	p	person / object	libations
154	τόδε	p	person / object	libations
166	τοῦδε	p	cataphoric	168
168	τόνδε	p	person / object	lock of hair
170	τόδ᾽	p	anaphoric	169 [or 175]
174	ὅδ᾽	p	person / object	lock of hair
175	τοῦτο	m	anaphoric	whose hair the lock resembles, 175
177	τόδε	p	person / object	lock of hair
181	τάδε	p	anaphoric	180
182	τῆσδε	p	spatial	Argos
187	τόνδε	p	person / object	lock of hair
188	τῆσδε	p	person / object	lock of hair
192	τάδ᾽	p	cataphoric	193

193	τόδ’	p	person / object	lock of hair
197	τόνδ’	p	person / object	lock of hair
200	τοῦδε	p	spatial	Ag's tomb
207	τῴδε	p	person / object	footprints
219	ὅδ’	p	person / object	Orestes
226	τήνδε	p	person / object	lock of hair
231	τοῦτο	m	2nd person	cloth
246	τῶνδε	p	situational	present situation
252	τήνδε	p	person / object	Electra
256	τούσδ’	p	1st person	Or and El
260	ὅδ’	p	1st person	Or and El (what remains of the House of Atreus)
266	τάδε	p	anaphoric	Or and El's plans, topic of kommos
270	τόνδε	p	anaphoric	taking back possession of House, 237
275	τάδε	p	anaphoric	failing to take revenge, 273
282	τῇδ’	p	anaphoric	disease, 279
307	τῇδε	p	cataphoric	manner, way
314	τάδε	p	anaphoric	312-13
325	τόνδ’	p	person / object	hare (= Or.)
338	τῶνδ’	p	situational	present circumstances, topic of kommos
340	τῶνδε	p	situational	present situation
371	τῶνδε	p	situational	present trouble
372	ταῦτα	m	anaphoric	El's wish that Ag hadn't died, 363-71
375	τῆσδε	p	cataphoric	double lash, = 376-9
378	τούτων	m	anaphoric	rulers, 377
380	τοῦτο	m	anaphoric	Chorus' words, 375-9
411	τόνδε	p	anaphoric	lament, 405-9
439	τόδ’	p	anaphoric	that Ag's extremities were cut off, 439
458	ἅδ’	p	1st person	Chorus
472	τῶνδ’	p	anaphoric	family ruin and pain, 466-70
475	ὅδ’	p	situational	present prayer
477	τῆσδε	p	anaphoric	kommos
488	τόνδε	p	spatial	Ag's tomb
495	τοῖσδ’	p	anaphoric	494
500	τῆσδ’	p	cataphoric	cry of lament, 501-2
501	τούσδ’	p	1st person	Or and El
503	τόδε	p	1st person	El and Or
509	τόνδε	p	anaphoric	508-9 or 479-509
510	τόνδ’	p	anaphoric	479-509
518	τόδε	p	anaphoric	Clyt's sending libations to Ag belatedly, 517-18
522	τάδε	p	anaphoric	514-16
525	τάσδε	p	person / object	libations
534	τόδ’	p	anaphoric	533
538	τάσδε	p	person / object	libations
540	τῇδε	p	spatial	Argos
541	τοῦτ’	m	anaphoric	Clyt's dream, 527-33
547	τῷδ’	p	anaphoric	being bitten by snake, 546

550	τόδε	p	anaphoric	Clyt's dream, topic since 524
551	τῶνδε	p	anaphoric	interpretation of Clyt's dream, 542-50
554	τήνδε	p	person / object	Electra
555	τάσδε	p	cataphoric	agreements, 560-78
561	τῷδ’	p	person / object	Pylades
568	τάδ’	p	cataphoric	569-70
580	τάδε	p	anaphoric	plans to kill Aeg and Clyt, 554-79
583	τούτῳ	m	person / object	pillar of Hermes
638	τῶνδ’	p	anaphoric	631-6
655	τόδ’	p	situational	present act of calling someone out of House
669	τοῖσδ’	p	spatial	House
673	τόδ’	p	anaphoric	672
685	τάσδε	p	anaphoric	commands, 683-4
692	τῶνδε	p	spatial	House
704	τόδ’	p	cataphoric	705-6
709	τάδ’	p	anaphoric	news of Or's death, 680-7
713	τοῦδε	p	person / object	Orestes
715	τάδε	p	anaphoric	making Or and Pyl welcome, 712-14
716	ταῦτα	m	anaphoric	Or's death, 680-7
718	τῆσδε	p	anaphoric	Or's death
728	τοῖσδ’	p	situational	killing of Clyt being enacted inside
731	τήνδ’	p	person / object	Cilissa entering
737	τήνδε	p	anaphoric	message
740	τοῖσδε	p	spatial	House
745	τοῖσδ’	p	spatial	House
758	τούτων	m	anaphoric	baby Or's hunger, thirst, and urge to pee, 756-7
761	τάσδε	p	anaphoric	jobs, 760
764	τῶνδε	p	spatial	House
765	τόνδε	p	anaphoric	that Or is dead, 763
770	ταῦτ’	m	anaphoric	669
777	τάδε	p	anaphoric	that the hope of the house is gone, 776
781	ταῦτα	m	anaphoric	reporting message, 779
798	τοῦτ’	m	anaphoric	ground in race (understood), 794
824	τάδ’	p	situational	present event
825	τόδ’	p	anaphoric	fair sailing, 824
841	τόδ’	p	anaphoric	Or's death, 841
844	ταῦτ’	m	anaphoric	Or's death, 841
847	τῶνδ’	p	anaphoric	news of Or's death, 839-46
856	τάδ’	p	situational	present prayer
873	τῶνδ’	p	anaphoric	killing of Aeg and Clyt, 872
891	τοῦδ’	p	situational	present situation
892	τῷδε	p	person / object	Aegisthus
896	τόνδε	p	person / object	Clyt's breast
904	τόνδε	p	person / object	Aegisthus
906	τούτῳ	m	anaphoric	Aegisthus
907	τοῦτον	m	anaphoric	Aegisthus
910	τούτων	m	anaphoric	killing of Ag, 909

911	τόνδε	p	anaphoric	Clyt's impending death, implied in 908-9
917	τοῦτ’	m	anaphoric	the price Clyt received, 916
925	τάδε	p	anaphoric	killing Clyt, 923
927	τόνδε	p	anaphoric	Clyt's impending death, 926
928	τόνδ’	p	person / object	Orestes (snake)
931	τῶνδε	p	person / object	Clyt and Aeg (and Or and maybe Pylades)
933	τοῦθ’	m	cataphoric	that the eye of the house not be completely destroyed, 934
979	τάδ’	p	anaphoric	Clyt and Aeg's oath, 977
980	τῶνδ’	p	anaphoric	murder of Ag, 978
985	τάδε	p	situational	killing of Ag
988	τόνδ’	p	person / object	Clyt's dead body
991	τοῦτ’	m	anaphoric	net, 999-1000
1003	τῷδε	p	anaphoric	net, 999-1000
1011	τόδ’	p	person / object	cloak
1015	τόδε	p	person / object	cloak
1017	τῆσδ’	p	situational	present victory
1029	τῆσδε	p	anaphoric	murder of Clyt, 1027
1031	ταῦτ’	m	anaphoric	murder of Clyt, 1027
1035	τῷδε	p	person / object	olive branch
1038	τόδ’	p	situational	murder of Clyt
1040	τάδ’	p	situational	the murders that have occurred
1042	τῆσδε	p	spatial	Argos
1043	τάσδε	p	cataphoric	reputation
1053	τῶνδε	p	situational	present trouble
1056	τῶνδε	p	anaphoric	fresh blood on Or's hand, 1055
1060	τῶνδε	p	situational	Or's present trouble
1061	τάσδ’	p	person / object	Furies
1065	ὅδε	p	situational	present situation

Appendix 3: *Eumenides*

LINE	WORD		USAGE	REFERS TO
1	τῇδε	p	situational	present prayer
3	τόδ'	p	spatial	seat of oracle
11	τήνδε	p	spatial	Delphi
16	τῆσδε	p	spatial	Delphi
18	τοῖσδε	p	spatial	tripod
20	τούτους	m	anaphoric	gods named, 1-19
45	τῇδε	p	anaphoric	saying "white fleece", 45
46	τοῦδε	p	anaphoric	Orestes, 40
52	αὗται	m	anaphoric	Furies, 47-8
57	τῆσδ'	p	anaphoric	Furies, 47
58	τοῦτ'	m	anaphoric	Furies, 48
60	τῶνδε	p	spatial	Temple
67	τάσδε	p	person / object	Furies
78	τόνδε	p	anaphoric	Or's ordeals, 74-7
81	τῶνδε	p	anaphoric	Or's killing of Clyt, understood topic since beginning of play.
83	τῶνδ'	p	situational	Or's present trouble
91	τόνδε	p	person / object	Orestes
92	τόδ'	p	anaphoric	suppliancy, 92
103	τάσδε	p	1st person	Clyt's wounds
110	ταῦτα	m	anaphoric	Clyt's offerings, 106-9
112	ταῦτα	m	anaphoric	that Or has escaped, 111
122	τῆσδε	p	1st person	Clytemnestra
140	τήνδ'	p	person / object	member of Chorus
142	τοῦδε	p	anaphoric	prelude (Clyt's speech, 131-9)
154	τῶνδ'	p	anaphoric	149-53
179	τῶνδε	p	spatial	Temple
185	τοῖσδε	p	spatial	Temple
195	τοῖσδε	p	spatial	Temple
199	τούτων	m	anaphoric	defilement of temple, 194-5
205	τούσδ'	p	spatial	Temple
206	τάσδε	p	person / object	Furies
207	τοῖσδε	p	spatial	Temple
208	τοῦτο	m	anaphoric	approaching Apollo's temple, 207
215	τῷδ'	p	situational	present argument
224	τῶνδ'	p	anaphoric	if Or's killing is just, 213-23
231	τόνδε	p	person / object	Orestes
244	τόδ'	p	person / object	drop of blood
252	ὅδ'	p	person / object	Orestes
278	τῷδε	p	situational	present situation
288	τῆσδ'	p	spatial	Athens
298	τῶνδ'	p	situational	being harried by Furies
306	τόνδε	p	cataphoric	binding song, 307ff.
316	ὅδ'	p	person / object	Orestes
325	τόνδ'	p	person / object	hare (= Or)

329	τόδε	p	situational	present song
334	τοῦτο	m	anaphoric	Furies' lot, to harrass kin-murderers
342	τόδε	p	situational	present song
349	τάδ’	p	anaphoric	341-346
360	τᾶσδε	p	anaphoric	concern, 355-8
365	τόδε	p	person / object	"tribe" of Furies
377	τόδ’	p	anaphoric	that he has fallen because of the Furies, 372-6
389	τάδ’	p	anaphoric	381-8
405	τόνδ’	p	person / object	chariot
406	τήνδ’	p	person / object	Chorus
409	τᾧδ’	p	person / object	Orestes
414	ἥδ’	p	anaphoric	413
424	τᾧδ’	p	person / object	Orestes
436	τάδ’	p	anaphoric	434-5
438	τῶνδ’	p	person / object	Furies
439	τόδε	p	person / object	statue
442	τούτοις	m	anaphoric	questions asked, 437-8
447	τῶνδε	p	anaphoric	that Or is not polluted, 445-6
451	ταῦτ’	m	anaphoric	manner of purification, 448-50
453	ταύτην	m	anaphoric	fear of Or's pollution, 451-2
458	οὗτος	m	anaphoric	Agamemnon, 456
458	οὗτος	m	anaphoric	Agamemnon, 456
465	τῶνδε	p	anaphoric	killing of Clyt, 463-4
467	τῶνδ’	p	anaphoric	murder of Ag, 458-61
469	τάδ’	p	anaphoric	Athena's treatment of Or, 469
470	τόδε	p	anaphoric	present trial
476	αὗται	m	person / object	Furies
481	τάδ’	p	anaphoric	470-9
482	τόδε	p	situational	present trial
488	τοῦτο	m	2nd Person	Orestes' trial
492	τοῦδε	p	person / object	Orestes
494	τόδ’	p	anaphoric	Orestes' acquital
500	τῶνδ’	p	1st person	Chorus
510	τοῦτ’	m	cataphoric	511-12
513	ταῦτα	m	anaphoric	511-12
545	τάδε	p	anaphoric	539-44
570	τοῦδε	p	spatial	bouleuterian
573	τούσδ’	p	person / object	jurors
575	τοῦδε	p	situational	present situation
577	ὅδ’	p	person / object	Orestes
578	τᾧδ’	p	person / object	Orestes
580	τοῦδε	p	person / object	Orestes
581	τήνδε	p	situational	present trial
588	τούτου	m	anaphoric	that Or killed Clyt, 588
589	τόδ’	p	anaphoric	Or's claim of innocence, 588
590	τόνδε	p	anaphoric	589
594	τοῦδε	p	person / object	Apollo

601	τάδε	p	anaphoric	that Clyt had a double pollution, 600
613	τόδ’	p	anaphoric	killing of Clyt, 610
613	τούτοις	m	person / object	jury
614	τόνδ’	p	spatial	the court
619	τοῦθ’	m	anaphoric	conformity to Zeus' will, 616-18
622	τόνδε	p	anaphoric	oracle, 615-21
623	τᾧδε	p	person / object	Orestes
627	ταῦτα	m	anaphoric	that a nobleman (Ag) has died, 625-6
630	τοῦδε	p	situational	present trial
636	οὗτος	m	anaphoric	Ag's death, 631-5
636	οὗτος	m	anaphoric	story of Ag's death, 631-5
639	τήνδε	p	situational	present trial
642	ταῦτα	m	anaphoric	that Zeus values a father's death more, 640
642	τούτοις	m	anaphoric	that Zeus bound Kronos, 641
643	ταῦτ’	m	anaphoric	that Zeus bound Kronos, 641
645	τοῦδ’	p	anaphoric	being hated by the gods
649	τούτων	m	anaphoric	death, 647-8
652	τοῦδ’	p	person / object	Orestes
657	τοῦτο	m	anaphoric	how Or will do what is asked in 653-6
662	τοῦδε	p	anaphoric	660-1
669	τόνδ’	p	person / object	Orestes
671	τόνδ’	p	person / object	Orestes
672	τάδ’	p	cataphoric	673
673	τῶνδε	p	person / object	jurors
674	τούσδ’	p	person / object	jurors
684	τοῦτο	m	spatial	bouleuterion
685	τόνδ’	p	spatial	Areopagus Hill
688	τήνδ’	p	spatial	Athens
704	τοῦτο	m	spatial	bouleuterion
707	ταύτην	m	anaphoric	Athena's speech, 681-706
711	τήνδ’	p	1st person	Chorus
720	τῇδ’	p	spatial	Athens
732	τῆσδ’	p	situational	present case
734	τόδ’	p	cataphoric	deciding the case
735	τήνδ’	p	1st person	vote
743	τοῦτ’	m	anaphoric	emptying of voting urns, 742
745	τάδε	p	situational	present act of voting
752	ὅδ’	p	person / object	Orestes
761	τάσδε	p	person / object	Furies
762	τῇδε	p	spatial	Athens
773	τήνδε	p	spatial	Athens
781	τᾷδε	p	spatial	Athens
799	ταῦτ’	m	anaphoric	murder of Clyt, 752
800	τῇδε	p	spatial	Athens
807	τῶνδε	p	person / object	Athenians
811	τᾷδε	p	spatial	Athens
834	τῆσδε	p	spatial	Athens
836	τόνδ’	p	anaphoric	824-36

837	τάδε	p	anaphoric	829-36
852	τάδε	p	cataphoric	853-7
852	τῆσδ’	p	spatial	Athens
854	τοῖσδε	p	person / object	Athenians
869	τῆσδε	p	spatial	Athens
870	τάδε	p	anaphoric	848-69
884	τοῦδ’	p	spatial	Attica
888	τῇδ’	p	spatial	Athens
890	τῆσδε	p	spatial	Athens
896	τοῦτο	m	anaphoric	that no house will propser without Furies, 895
902	τῇδ’	p	spatial	Athens
904	ταῦτα	m	anaphoric	blessings appropriate to a beautiful victory, 903
912	τῶνδ’	p	person / object	jurors
915	τήνδ’	p	spatial	Athens
927	τάδ’	p	anaphoric	903-15
927	τοῖσδε	p	person / object	Athenians
930	αὗται	m	person / object	Furies
932	τούτων	m	anaphoric	Furies, 931
935	τάσδ’	p	person / object	Furies
948	τάδ’	p	anaphoric	938-48
968	τάδε	p	anaphoric	956-67
972	τάσδ’	p	person / object	Furies
978	τᾷδ’	p	spatial	Athens
987	τόδ’	p	anaphoric	984-6
990	τῶνδε	p	person / object	Furies' faces
991	τοῖσδε	p	person / object	Athenians
992	τάσδε	p	person / object	Furies
1005	τῶνδε	p	person / object	escorts
1006	τῶνδ’	p	person / object	sacrifices
1011	ταῖσδε	p	person / object	Furies
1021	τῶνδε	p	anaphoric	Furies' blessings, 1014-20
1048	αἵδε	p	person / object	Furies
1054	αἵδε	p	person / object	Furies
1057	αἵδε	p	person / object	Furies

Appendix 4: *Oedipus Tyrannus*

LINE	WORD		USAGE	REFERS TO
2	τάσδε	p	situational	suppliant position
10	τῶνδε	p	person / object	Suppliants
18	οἵδε	p	person / object	Suppliants
32	οἵδε	p	person / object	Suppliants
37	ταῦθ’	m	anaphoric	releasing Thebes from Sphinx, 35-6
41	οἵδε	p	person / object	Priest and Suppliants
47	ἥδε	p	spatial	Thebes
51	τήνδ’	p	spatial	Thebes
54	τῆσδε	p	spatial	Thebes
69	ταύτην	m	anaphoric	cure, 68
72	τήνδ’	p	spatial	Thebes
78	οἵδε	p	person / object	Suppliants
91	τῶνδε	p	person / object	Priest and Suppliants
93	τῶνδε	p	person / object	Priest and Suppliants
98	τῇδ’	p	spatial	Thebes
101	τόδ’	p	anaphoric	blood(shed), 100
102	τήνδε	p	anaphoric	banishment ordered by Apollo, 96-8
104	τῆσδε	p	spatial	Thebes
104	τήνδ’	p	spatial	Thebes
106	τούτου	m	anaphoric	Laius, 103
108	τόδ’	p	anaphoric	track
110	τῇδ’	p	spatial	Thebes
113	τῷδε	p	anaphoric	Laius' murder, 106
125	τόδ’	p	anaphoric	122-3
126	ταῦτ’	m	anaphoric	that the robber was paid, 124-5
129	τοῦτ’	m	anaphoric	if Laius' killer was paid, 124-5
134	τήνδ’	p	anaphoric	Thebes' (Creon's) attempt to find Laius' killer, starting with 95
136	τῇδε	p	spatial	Thebes
138	τοῦτ’	m	anaphoric	plague, topic of discussion since 97
143	τούσδ’	p	person / object	supplicatory branches
147	τῶνδε	p	anaphoric	Oed's words, 132-46
148	ὅδ’	p	person / object	Oedipus
149	τάσδε	p	anaphoric	prophecies, 95-8, 100-1
199	τοῦτ’	m	anaphoric	what Night leaves, 198
210	τᾶσδ’	p	spatial	Thebes
219	τοῦδ’	p	anaphoric	root of evils mentioned in 218
223	τάδε	p	cataphoric	224-75
226	τοῦτον	m	anaphoric	whoever knows who killed Laius, 224-5
234	τόδε	p	anaphoric	225-6, 230-1
235	τῶνδε	p	anaphoric	233-4
235	ταῦτα	m	anaphoric	235
236	τοῦτον	m	anaphoric	person who knows who killed Laius, 224-35
237	τῆσδ’	p	spatial	Thebes

242	τοῦδ’	p	anaphoric	the polluter, 236
251	τοῖσδ’	p	anaphoric	killer(s), 246-7
252	ταῦτα	m	anaphoric	236-43
253	τῆσδε	p	spatial	Thebes
264	τάδ’	p	anaphoric	finding Laius' killer, 255-8
269	ταῦτα	m	anaphoric	236-43
272	τοῦδ’	p	anaphoric	present fate, 271-2
274	τάδ’	p	anaphoric	269-72
279	τόδ’	p	cataphoric	279
282	τῶνδ’	p	anaphoric	280-1
286	τάδ’	p	anaphoric	how to deal with plague, topic since 216
287	τοῦτ’	m	anaphoric	making inquiry of Teiresias, 284-6
291	ταῦτα	m	anaphoric	rumor, 290
297	οἵδε	p	person / object	Teiresias' slaves
307	τοῦδε	p	anaphoric	plague, 303
317	ταῦτα	m	anaphoric	316-17
323	τήνδ’	p	anaphoric	Teir's reply (not given) to Oed's question, 319
323	τῇδ’,	p	spatial	Thebes
327	οἵδ’	p	person / object	Oed and everyone onstage
332	ταῦτ’	m	anaphoric	330-1
340	τήνδ’	p	spatial	Thebes
343	τάδ’	p	anaphoric	not explaining further, 343
349	τοῦτ’	m	anaphoric	planning and accomplishing Laius' murder, 346-8
352	τούσδε	p	person / object	Chorus (= Theban citizens)
353	τῆσδ’	p	spatial	Thebes
354	τόδε	p	anaphoric	353
355	τοῦτο	m	anaphoric	(consequences of) Teir's story, 354-5
368	ταῦτ’	m	anaphoric	366-7
370	τοῦτ’	m	anaphoric	strength in truth, 369
372	ταῦτ’	m	anaphoric	370-1
373	τῶνδ’	p	person / object	everyone present
377	τάδ’	p	anaphoric	Oed's fall, 376
378	ταῦτα	m	anaphoric	376-7
383	τῆσδε	p	anaphoric	rule, 380-1
385	ταύτης	m	anaphoric	rule, 380-1
392	τοῖσδ’	p	person / object	citizens (Chorus)
401	τάδε	p	anaphoric	attempt to drive out Oed, 397-400
404	τοῦδ’	p	person / object	Teiresias
407	τόδε	p	anaphoric	decoding oracles, 406-7
409	τοῦδε	p	anaphoric	answering, 408-9
418	τῆσδε	p	spatial	Thebes
426	ταῦτα	m	anaphoric	412-28
429	ταῦτα	m	anaphoric	412-28
429	τούτου	m	person / object	Teiresias
431	τῶνδ’	p	spatial	House
438	ἥδ’	p	temporal	present day

440	ταῦτ’	m	anaphoric	speaking riddles and clever things, 439
442	αὕτη	m	anaphoric	Oed's greatness, 441
443	τήνδ’	p	spatial	Thebes
449	τοῦτον	m	cataphoric	449-50
451	οὗτος	p	anaphoric	Laius' murderer, 449
460	ταῦτ’	m	anaphoric	449-60
519	τήνδε	p	anaphoric	Oed's accusations, 513-15
520	τούτου	m	anaphoric	what Oed has said about Creon, 513-14
523	τοῦτο	m	anaphoric	Oed's charge of Creon being bad for the city, 521-2
527	τάδ’	p	anaphoric	525-6
529	τοῦτο	m	anaphoric	Oed's charge of Creon being bad for the city, 521-2
531	ὅδ’	p	person / object	Oedipus
532	οὗτος	m	2nd person	Creon
534	τοῦδε	p	person / object	Oedipus
537	ταῦτ’	m	anaphoric	plan to usurp kingship, 385-89
538	τόδε	p	anaphoric	Teir's plans, 537
547	τοῦτ’	m	anaphoric	if Creon is hostile and hard to bear, 546
548	τοῦτ’	m	anaphoric	if Creon is hostile and hard to bear, 546
553	ταῦτ’	m	anaphoric	551-2
562	οὗτος	m	anaphoric	prophet, 556
568	τάδε	p	anaphoric	who killed Laius, understood from 566-7
568	οὗτος	m	anaphoric	prophet, 556
571	τόδ’	p	anaphoric	570
574	τάδ’	p	anaphoric	572-3
584	τοῦτο	m	cataphoric	584-6
599	τάδε	p	anaphoric	benefits Creon enjoys *not* being king, 590-8
601	τῆσδε	p	anaphoric	Oed's way of thinking, 599
603	τῶνδ’	p	anaphoric	601-2
603	τοῦτο	m	cataphoric	604
605	τοῦτ’	m	cataphoric	605-7
613	τάδ’	p	anaphoric	583-602
620	τοῦδε	p	person / object	Creon
632	τήνδ’	p	person / object	Jocasta entering
646	τάδε	p	anaphoric	that Creon has not done what Oed claims he has, 644-5
647	τόνδ’	p	anaphoric	Creon's oath, 644-5
648	τούσδε	p	person / object	Chorus
658	ταῦθ’	m	anaphoric	656-7
659	τῆσδε	p	spatial	Thebes
662	τάνδ’	p	anaphoric	asking for Oed's death or exile, 658-9
666	τάδ’	p	anaphoric	death or exile for Oed, 658-9
670	τῆσδ’	p	spatial	Thebes
671	τοῦδ’	p	person / object	Creon
672	οὗτος	m	anaphoric	Creon
677	τοῖσδε	p	person / object	Chorus
679	τόνδ’	p	person / object	Oedipus

700	τῶνδ’	p	person / object	Chorus
710	τῶνδε	p	anaphoric	709
728	τοῦθ’	m	anaphoric	726-7
729	τόδ’	p	cataphoric	729-30
731	ταῦτ’	m	anaphoric	729-30
732	οὗτος	m	anaphoric	place where Laius was killed, 730
732	τόδ’	p	anaphoric	730
735	τοῖσδ’	p	anaphoric	murder of Laius, 729-30
736	τῆσδ’	p	spatial	Thebes
737	τοῦτ’	m	anaphoric	When Laius' death occurred, 736
739	τοῦτ’	m	anaphoric	what concerns Oed, evident from Oed's remark at 738
754	τάδ’	p	anaphoric	that Oed killed Laius, topic since 729
755	τούσδε	p	anaphoric	752-3
762	τοῦδ’	p	spatial	Thebes
764	τῆσδε	p	anaphoric	favor of being sent out of town, 761
766	τοῦτ’	m	anaphoric	bringing slave back to city, 765
786	τοῦθ’	m	anaphoric	that Oed wasn't Polybus' son, 780
794	ταῦτα	m	anaphoric	791-3
798	τούσδε	p	spatial	place where Oed killed Laius
799	τοῦτον	m	anaphoric	Laius, topic since 703
801	τῆσδ’	p	spatial	path where Oed killed Laius
811	τῆσδε	p	person / object	Oed's hand
814	τούτῳ	m	anaphoric	old man in carriage (= Laius), 807
815	τοῦδε	p	anaphoric	relative of Laius, 814
819	τάδ’	p	anaphoric	that Oed killed Laius, topic since 729
820	τάσδ’	p	anaphoric	817-19
828	ταῦτα	m	anaphoric	794-827
829	τῷδ’	p	person / object	Oedipus
831	ταύτην	m	anaphoric	day on which Oed will marry mother and kill father, 825-7
834	ταῦτ’	m	anaphoric	800-33
847	τοῦτ’	m	anaphoric	murder of Laius, 842-5
849	τοῦτο	m	anaphoric	story given of how Laius died, 848
850	τάδε	p	anaphoric	842-5
857	τῇδ’	p	spatial	adv., “this way”
858	τῇδ’	p	spatial	adv., “this way”
860	τοῦτ’	m	anaphoric	bringing slave back to city, 859-60
872	τούτοις	m	anaphoric	laws, 865-6
892	τοῖσδ’	p	anaphoric	situation of 883-91
902	τάδε	p	anaphoric	oracle (and its fulfilment) that Laius would be killed by his son, 711-14, but in Chorus' mind throughout
912	τάδ’	p	person / object	suppliant offerings
920	τοῖσδε	p	person / object	offerings
927	αἵδε	p	spatial	House
928	ἥδε	p	person / object	Jocasta
935	ταῦτα	m	anaphoric	good news, 934

945	τάδ’	p	anaphoric	that Oed's father is dead, 942
947	τοῦτον	m	anaphoric	Polybus, 941
948	ὅδε	p	anaphoric	Polybus, 941
949	τοῦδ’	p	anaphoric	Oedipus, 947
951	τῶνδε	p	spatial	House
952	τοῦδε	p	person / object	Messenger
954	οὗτος	m	person / object	Messenger
958	τοῦτο	m	anaphoric	that Polybus is dead, 955-6
968	ὅδ’	p	1st person	Oedipus
973	ταῦτα	m	anaphoric	964-72
982	ταῦθ’	m	anaphoric	sleeping with mother in dream, 981-2
984	ταῦτ’	m	anaphoric	977-84
1000	τάδ’	p	anaphoric	that Oed would kill his father and lay with mother, 994-996
1002	τοῦδε	p	anaphoric	Oed's fear of fulfilling oracle, 994-99, 1001
1005	τοῦτ’	m	anaphoric	receiving benefit, 1004
1010	τῶνδε	p	anaphoric	prophecy, 994-99
1013	τοῦτ’	m	anaphoric	getting polution from parents, 1014
1013	τοῦτο	m	anaphoric	getting polution from parents, 1014
1015	τῶνδε	p	anaphoric	Oed's parents, 1012
1018	τοῦδε	p	person / object	Messenger
1027	τούσδε	p	anaphoric	glens of Cithaeron, 1026
1033	τοῦτ’	m	anaphoric	piercing of Oed's ankles, 1032
1036	ταύτης	m	anaphoric	piercing of Oed's ankles, 1032
1038	ταῦτ’	m	anaphoric	if father or mother gave Oed a name, 1036-7
1041	οὗτος	m	anaphoric	Shepherd, 1040
1043	τῆσδε	p	spatial	Thebes
1044	τούτου	m	anaphoric	Laius, 1043
1044	οὗτος	m	anaphoric	Shepard, 1040
1045	οὗτος	m	anaphoric	Shepard, 1040
1050	τάδε	p	anaphoric	1047-9
1053	τάδ’	p	anaphoric	1051-2
1053	ἥδ’	p	person / object	Jocasta
1055	τόνδ’	p	anaphoric	Shepherd, 1054-5
1055	οὗτος	m	person / object	Messenger
1057	τάδε	p	anaphoric	1051-3
1058	τοῦθ’	m	cataphoric	1058-9
1061	τοῦθ’	m	anaphoric	if Shepherd gave Oed to Messenger, from 1040-1
1064	τάδε	p	anaphoric	Oed's further investigation of his birth, 1058-63
1065	τάδ’	p	anaphoric	secret of Oed's birth, topic since 1016
1067	ταῦτα	m	anaphoric	"best things", 1066
1070	ταύτην	m	person / object	Jocasta
1071	τοῦτο	m	anaphoric	"Ah, Ah, unfortunate one", 1071
1075	τῆσδ’	p	anaphoric	Joc's "silence"
1078	αὕτη	m	anaphoric	Jocasta, 1074

1097	ταῦτ’	m	cataphoric	the following Choral ode
1113	τᾧδε	p	anaphoric	Shepherd, 1111-12
1120	τόνδε	p	person / object	Shepherd
1120	τοῦτον	m	person / object	Shepherd
1121	οὗτος	m	2nd person	Shepherd
1128	τῇδε	p	anaphoric	adv., region near Cithaeron, 1127
1128	τόνδ’	p	person / object	Messenger
1130	τόνδ’	p	person / object	Messenger
1136	τᾧδε	p	person / object	Shepherd
1139	οὗτος	m	person / object	Shepherd
1140	τούτων	m	anaphoric	1133-39
1144	τοῦτο	m	anaphoric	if Messenger remembers giving Shep child, 1142-3
1145	ὅδ’	p	person / object	Oedipus
1147	τόνδ’	p	person / object	Messenger
1148	τοῦδ’	p	person / object	Messenger
1150	οὗτος	m	person / object	Messenger
1154	τοῦδ’	p	person / object	Shepherd
1156	οὗτος	m	anaphoric	Messenger
1156	τᾧδ’	p	person / object	Messenger
1157	τῇδ’	p	temporal	present day
1158	τόδ’	p	anaphoric	dying, 1157
1160	ὅδ’	p	person / object	Shepherd
1164	τῶνδε	p	person / object	Chorus (= Theban citizens)
1166	ταῦτ’	m	anaphoric	from whose house Shepherd received baby Oed, 1163
1172	τάδ’	p	anaphoric	details of Oed's birth, topic since 1162
1173	ἥδε	p	anaphoric	Jocasta, 1171
1177	τᾧδε	p	person / object	Messenger
1181	οὗτος	m	person / object	Messenger
1223	τῆσδ’	p	spatial	Thebes
1228	τήνδε	p	spatial	House
1251	τῶνδ’	p	anaphoric	1241-50
1280	τάδ’	p	situational	present horrors
1283	τῇδε	p	temporal	present day
1294	τάδε	p	spatial	bars of door
1318	τῶνδ’	p	situational	pain of having thrust brooches into his eyes
1329	τάδ’	p	situational	Oed's blindness
1330	τάδ’	p	situational	Oed's blindness
1336	τᾷδ’	p	anaphoric	adv., 1329-32
1356	τοῦτ’	m	anaphoric	1349-55
1366	τοῦτ’	m	anaphoric	more serious evil, 1365
1369	τάδ’	p	anaphoric	Oed's blindness, 1368
1385	τούτους	m	person / object	Chorus
1416	ὅδε	p	person / object	Creon, entering
1419	τόνδ’	p	anaphoric	Creon, 1416
1436	τῆσδ’	p	spatial	Thebes
1438	τοῦτ’	m	anaphoric	banishing Oed, 1336-7

1442	ταῦθ’	m	anaphoric	that Oed should die, 1440-1
1449	τόδε	p	spatial	Thebes
1452	οὗτος	m	anaphoric	Cithaeron
1464	τοῦδ’	p	1st person	Oedipus
1465	τῷδ’	p	anaphoric	Ismene and Antigone, 1462
1476	τάδε	p	anaphoric	giving Oed Ism and Ant, 1472-5
1478	τῆσδε	p	anaphoric	letting Oed have his daughters, 1473-7
1481	τάσδε	p	person / object	Oed's hands
1493	οὗτος	m	cataphoric	person who will incur reproaches aimed at Oed and Joc
1504	ταύταιν	p	person / object	Oed's daughters
1507	τάσδε	p	person / object	Oed's daughters
1512	τοῦτ’	m	cataphoric	1513-14
1520	τάδ’	p	anaphoric	that Oed will be banished, 1518
1522	ταύτας	m	person / object	Oed's daughters
1524	ὅδε	p	person / object	Oedipus

Appendix 5: *Antigone*

LINE	WORD		USAGE	REFERS TO
7	τοῦτ’	m	anaphoric	Creon's proclamation, understood, at least by Ant, as topic prior to conversation
19	τοῦδ’	p	anaphoric	that Ant and Ism's brothers are dead, 11-14
33	ταῦτα	m	anaphoric	Creon's order not to bury Polynices, 26-32
35	τούτων	m	anaphoric	burying or lamenting Polynices, 26-30
37	ταῦτα	m	anaphoric	21-36
39	τούτοις	m	anaphoric	situation described by Ant, 21-36
39	τάδ’	p	situational	present matters
43	τῇδε	p	1st person	Ant's hand
61	τοῦτο	m	cataphoric	that Ism and Ant are women, 61-2
64	ταῦτ’	m	anaphoric	obeying the ruler, 60
64	τῶνδ’	p	anaphoric	obeying the ruler, 64 (ταῦτα, itself anaphor of 60)
66	τάδε	p	anaphoric	to not bury Polynices, 61-4
72	τοῦτο	m	anaphoric	burying Polynices, 71-2
80	τάδ’	p	anaphoric	78-9
84	τοῦτο	m	anaphoric	burying Polynices, 80-1
87	τάδε	p	anaphoric	that Ant will bury Polynices, 80-1, 84-5
93	ταῦτα	m	anaphoric	92
96	τοῦτο	m	anaphoric	what Ismene has been warning Ant about and fearing for, 82-92
98	τοῦτο	m	cataphoric	98-9
138	τάδ’	p	anaphoric	Capaneus' threats, 137
155	ὅδε	p	person / object	Creon entering
159	τήνδε	p	situational	present assembly
165	τοῦτο	m	cataphoric	165-6
167	τοῦτ’	m	cataphoric	168-9
183	τοῦτον	m	anaphoric	whoever privileges a friend over state, 182-3
188	τοῦτο	m	cataphoric	188-90
189	ἥδ’	p	anaphoric	"ship of state", ideas expressed following 175
189	ταύτης	m	anaphoric	ship (of state), 189
191	τήνδ’	p	spatial	Thebes
192	τῶνδε	p	anaphoric	Creon's principles, 175-90
195	τῆσδε	p	spatial	Thebes
198	τοῦδε	p	anaphoric	Eteocles, 194
203	τοῦτον	m	anaphoric	Polynices, 198
203	τῆδ’	p	spatial	Thebes
209	τῇδε	p	spatial	Thebes
211	ταῦτ’	m	anaphoric	209-10
212	τῇδε	p	spatial	Thebes
213	τοῦτ’	m	anaphoric	employing every law, 213
216	τοῦτο	m	anaphoric	upholding Creon's orders, 215
218	τοῦδ’	p	anaphoric	Creon's command, 217

219	τάδε	p	anaphoric	obeying Creon's order not to bury Polynices, 203-6
221	οὗτος	m	anaphoric	death, 220
229	τάδ’	p	anaphoric	what the guard has to say
237	τήνδ’	p	anaphoric	what troubles the Guard, evident from 223-36
248	τάδε	p	anaphoric	burying Polynices, 245-7
273	τοῦτο	m	anaphoric	245-7, 249-58
274	ταῦτ’	m	anaphoric	that the burial of Polynices had to be reported to Creon, 272-3
275	τοῦτο	m	anaphoric	reporting news to Creon, 272-3
279	τόδ’	p	anaphoric	burying of Polynices, 245-7, described in Guard's speech, 249-63
283	τοῦδε	p	anaphoric	Polynices' corpse, 245
289	ταῦτα	m	anaphoric	Creon's edict, understood (or brought to mind) with the mention of Polynices burial, first at 245-7, and then again at 279 ("this action")
293	τῶνδε	p	anaphoric	malcontents, 289-92
293	τούτους	m	anaphoric	guards watching Polynices body, 253-73
294	τάδε	p	anaphoric	burying Poynices, 283-7
296	τοῦτο	m	anaphoric	money, 296
297	τόδ’	p	anaphoric	money, 296
298	τόδ’	p	anaphoric	money, 296
302	τάδε	p	anaphoric	burial of Polynices, 283-7
305	τοῦτ’	m	cataphoric	306-12
306	τοῦδε	p	anaphoric	burial of Polynices, topic since 245
309	τήνδε	p	anaphoric	burial of Polynices, 306
321	τοῦτο	m	anaphoric	burying Polynices for money, 310-12
322	ταῦτ’	m	anaphoric	burying Polynices for money, 310-12
324	ταῦτα	m	anaphoric	burial of Polynices, 306
328	τοῦτο	m	anaphoric	whether the one who buried Polynices is found or not, 327-8
334	τοῦτο	m	anaphoric	man, 332-3
375	τάδ’	p	anaphoric	defying Creon's edict, or, more precisely, 370-1
377	τόδε	p	person / object	Antigone entering
378	τήνδ’	p	person / object	Antigone entering
384	ἥδ’	p	person / object	Antigone
385	τήνδ’	p	person / object	Antigone
386	ὅδ’	p	person / object	Creon entering
395	τήνδ’	p	person / object	Antigone
397	τόδε	p	situational	present act of delivering Ant to Cleon
398	τήνδ’	p	person / object	Antigone
400	τῶνδ’	p	situational	present troubles
401	τήνδε	p	person / object	Antigone
404	ταύτην	m	anaphoric	Antigone, 401-2
414	τοῦδ’	p	situational	present task

415	τάδ᾽	p	anaphoric	409-14
422	τοῦδ᾽	p	anaphoric	dust storm, 417-18
426	χαὔτη	m	anaphoric	Antigone, 423
439	ταῦθ᾽	m	anaphoric	436-9
442	τάδε	p	anaphoric	burying Polynices, 422-36
447	τάδε	p	anaphoric	burial of Polynices, 422-31
449	τούσδ᾽	p	anaphoric	Creon's laws, 447
450	τάδε	p	anaphoric	Creon's laws, 447, 449
457	ταῦτα	m	anaphoric	divine laws, 454-5
458	τούτων	m	anaphoric	divine laws, 454-5
464	ὅδ᾽	p	anaphoric	death penalty, 460
465	τοῦδε	p	anaphoric	dying, 462
468	τοῖσδε	p	anaphoric	dying, 465-6
480	αὕτη	m	person / object	Antigone
482	ἥδε	p	cataphoric	hubristic action, 483
483	τούτοις	m	anaphoric	transgression of laws, 481
484	αὕτη	m	person / object	Antigone
485	ταῦτ᾽	m	anaphoric	transgression of laws and laughing at doing that, 482-3
485	τῇδε	p	person / object	Antigone
490	τοῦδε	p	anaphoric	burial of Polynices, 481
496	τοῦτο	m	anaphoric	doing wrong, 495-6
498	τοῦτ᾽	m	anaphoric	killing Ant, 497
504	τοῦτο	m	anaphoric	burying Polynices, 502-3
504	τούτοις	m	person / object	Chorus
508	τοῦτο	m	anaphoric	that burying Polynices was right, 502-5
508	τῶνδε	p	person / object	Thebans
509	χοὗτοι	m	person / object	Thebans
510	τῶνδε	p	person / object	Thebans
515	ταῦθ᾽	m	anaphoric	offering tribute that is impious to Eteocles, 514
518	τήνδε	p	spatial	Thebes
519	τούτους	m	anaphoric	laws, 481
521	τάδε	p	anaphoric	burial of Polynices, 503-4
526	ἥδ᾽	p	person / object	Ismene entering
534	τοῦδε	p	anaphoric	burial of Polynices, 503-4
536	ἥδ᾽	p	person / object	Antigone
538	τοῦτο	m	anaphoric	Ism sharing Ant's blame, 537-8
549	τοῦδε	p	anaphoric	Creon, 549
550	ταῦτ᾽	m	anaphoric	calling Ismene a "proctector of Creon", 549
561	τώδε	p	person / object	Ismene and Antigone
566	τῆσδ᾽	p	person / object	Antigone
567	ἥδε	p	person / object	Antigone
570	τῇδε	p	person / object	Antigone
574	τῆσδε	p	person / object	Antigone
575	τούσδε	p	anaphoric	Ant's marriage to Haem, 568-74
576	τήνδε	p	person / object	Antigone
578	τοῦδε	p	temporal	present time

579	τάσδε	p	person / object	Ant and Ism
613	ὅδ᾽	p	cataphoric	law ('truism')
623	τᾧδ᾽	p	cataphoric	person whose mind a god drives toward ruin, 623-4
626	ὅδε	p	person / object	Haemon entering
641	τούτου	m	anaphoric	that father's judgment comes first, 639-40
646	τόνδ᾽	p	anaphoric	man who fathers children who give him no help, 645
650	τοῦτο	m	anaphoric	pleasure from a woman, 548-9
654	τήνδε	p	anaphoric	Antigone, present in conversation since 637 ("marriage")
658	ταῦτ᾽	m	anaphoric	that Ant was caught redhanded and Creon will kill her, 655-8
665	τοῦτον	m	anaphoric	whoever transgresses the laws, etc., 663-4
666	τοῦδε	p	anaphoric	whom the city sets in power, 666
668	τοῦτον	m	anaphoric	man who acts right in domestic matters, 661-2
673	αὕτη	m	anaphoric	disobedience, 672
673	ἥδ᾽	p	anaphoric	disobedience, 672
674	ἥδε	p	anaphoric	disobedience, 672
685	τάδε	p	anaphoric	639-80
692	τάδε	p	anaphoric	690-1
693	ταύτην	m	anaphoric	Antigone, part of conversation since 654
699	ἥδε	p	anaphoric	Antigone, 693
706	τοῦτ᾽	m	anaphoric	"what you say", 706
709	οὗτοι	m	anaphoric	people described in 707-8
722	ταύτῃ	m	anaphoric	adv. "in that way", 719-21
722	τοῦτο	m	anaphoric	being full of knowledge, 721
725	τοῦδ᾽	p	person / object	Creon
732	ἥδε	p	anaphoric	Antigone, 693 (obviously still in mind)
733	τῆσδ᾽	p	spatial	Thebes
735	τόδ᾽	p	cataphoric	735
736	τῆσδ᾽	p	spatial	Thebes
740	ὅδ᾽	p	person / object	Haemon
748	ὅδε	p	anaphoric	what Haem has said since 683
750	ταύτην	m	anaphoric	Antigone, 748
751	ἥδ᾽	p	anaphoric	Antigone, 750
758	τόνδ᾽	p	spatial	Olympus
762	τοῦτο	m	anaphoric	Ant dying close to Haem, 761
763	ἥδ᾽	p	anaphoric	Antigone, 760
769	τάδ᾽	p	anaphoric	Ismene and Antigone, Ant is last mentioned at 760-1
793	τόδε	p	situational	present conflict between Haemon and Creon
802	τάδ᾽	p	person / object	Antigone entering
805	τήνδ᾽	p	person / object	Antigone
818	τόδ᾽	p	anaphoric	cave, 804-5
879	τόδε	p	person / object	sun

889	τήνδε	p	person / object	Antigone
907	τόνδ’	p	anaphoric	burial of Polynices, 902
908	ταῦτα	m	anaphoric	897-907
910	τοῦδ’	p	anaphoric	child of first husband, 910
914	ταῦτ’	p	anaphoric	burying Polynices, 900--2
925	τάδ’	p	anaphoric	being punished for acting piously, 923-4
927	οἵδ’	p	person / object	Creon (and his supporters)
930	τήνδε	p	person / object	Antigone
931	τούτων	m	anaphoric	Ant's previous speech and situation of delaying interchange w/ chorus since she came out the door, 891ff.
933	τοῦτ’	m	anaphoric	931-2
936	ταύτῃ	m	anaphoric	method of Ant's death, 885-7
936	τάδε	p	anaphoric	Ant's death, 933
990	αὕτη	m	anaphoric	traveling with a guide, 988-9
994	τήνδ’	p	spatial	Thebes
1012	τοῦδ’	p	person / object	Teir's slave
1014	οὗτος	m	person / object	Teir's slave
1015	ταῦτα	m	anaphoric	plague, as evinced by events of 999-1011
1023	ταῦτ’	m	anaphoric	999-1022
1034	τοῦδε	p	person / object	Creon
1042	τοῦτο	m	anaphoric	pollution described at 1040-1
1049	τοῦτο	m	anaphoric	1048
1052	ταύτης	m	anaphoric	not thinking right, 1051
1058	τήνδ’	p	spatial	Thebes
1073	τάδε	p	anaphoric	entombing a living person, 1068-71
1074	τούτων	m	anaphoric	entombing a living person, 1068-71
1076	τοῖσδε	p	anaphoric	1066-9
1077	ταῦτ’	m	anaphoric	1064-76
1088	οὗτος	m	person / object	Creon
1093	τήνδ’	p	person / object	hair
1102	ταῦτ’	m	anaphoric	releasing Ant and burying Polynices, 1100-1
1107	τάδ’	p	anaphoric	freeing Ant, 1100-1
1111	τῇδ’	p	anaphoric	adv., 1108-10
1162	τήνδε	p	spatial	Thebes
1167	τοῦτον	m	anaphoric	a man without pleasures, 1165-7
1170	τούτων	m	anaphoric	great wealth and regal living, 1168-9
1172	τόδ’	p	anaphoric	Messenger's message, 1156-67
1219	τάδ’	p	anaphoric	Creon’s orders, 1214-18
1244	τοῦτ’	m	anaphoric	Eurydice's exit, 1244
1257	ὅδ’	p	person / object	Creon, entering
1279	τάδε	p	person / object	Haemon
1282	τοῦδε	p	person / object	Haemon
1295	τόδ’	p	person / object	dead Eurydice
1301	ἥδε	p	anaphoric	Eurydice, 1300
1304	τοῦδε	p	person / object	Haemon
1312	τῶνδε	p	anaphoric	Haemon's death, 1303-4

1313	τῆσδ᾽	p	anaphoric	Eurydice, 1300
1316	τόδ᾽	p	anaphoric	Haemon's death, 1303-4
1317	τάδ᾽	p	situational	deaths of Haem and Eury
1333	ταῦτα	m	anaphoric	1328-33
1335	τῶνδ᾽	p	anaphoric	1334
1336	ταῦτα	m	anaphoric	what Creon desires, 1336
1341	τάνδ᾽	p	person / object	Eurydice

Appendix 6: *Philoctetes*

LINE	WORD		USAGE	REFERS TO
1	ἥδε	p	spatial	shore
6	τόδ’	p	anaphoric	5-Apr
11	ταῦτα	m	anaphoric	11-Apr
23	τόνδ’	p	anaphoric	Phil's cave, 16-22
29	τόδ’	p	anaphoric	cave, 27
36	τάδε	p	person / object	firesticks
37	τόδε	p	anaphoric	"storehouse", 35-6
38	ταῦτα	m	anaphoric	Phil's bed, cup, stones, 33-6
40	τούσδε	p	spatial	place where Phil lives
57	τόδ’	p	anaphoric	that Neo is Ach's son, 57
61	τήνδ’	p	anaphoric	Neo coming to Troy, 60
66	τούτῳ	m	anaphoric	hurling insults, 65
67	ταῦτα	m	anaphoric	tell lies to trick Phil, 55-66
68	τοῦδε	p	anaphoric	Philoctetes, 54
71	τόνδε	p	anaphoric	Philoctetes, 54
74	τούτων	m	anaphoric	72-3
77	τοῦτο	m	cataphoric	77-8
87	τούσδε	p	anaphoric	orders Neo hates hearing, 86
110	ταῦτα	m	anaphoric	lies, 108
112	τοῦτον	m	anaphoric	Philoctetes, 101
113	ταῦτα	m	anaphoric	Phil's bow, 68
117	τοῦτο	m	anaphoric	getting Phil's bow, 116
128	τοῦτον	m	anaphoric	lookout, 125
132	τάδε	p	anaphoric	getting advantage from what Phil says, 130-1
141	τόδ’	p	anaphoric	sovereign power, 139-40
147	τῶνδ’	p	spatial	Phil's cave
159	τόνδ’	p	spatial	Phil's cave
163	τῇδε	p	spatial	adv., "to here"
164	ταύτην	m	anaphoric	walking (in pain) to get food, 162-3
180	οὗτος	m	anaphoric	Philoctetes
191	τούτων	m	anaphoric	169-90
197	τόνδ’	p	anaphoric	Philoctetes, 193
199	ὅδ’	p	anaphoric	Phil, 193 (topic since 5)
200	τῶνδε	p	anaphoric	Phil's weapons, 198
201	τόδε	p	anaphoric	the reason the Chorus asked Neo to be silent, 201
204	τᾷδ’	p	spatial	adv., "this way"
204	τᾷδ’	p	spatial	adv., "this way"
220	τήνδε	p	spatial	Lemnos
231	τοῦτο	m	anaphoric	replying to Phil, 225-29
232	τοῦτο	m	cataphoric	that Neo et al. are Greeks, 233
233	τοῦτο	m	anaphoric	that Neo et al. are Greeks, 233
238	τοῦθ’	m	anaphoric	236-7
244	τήνδε	p	spatial	Lemnos

248	τοῦδε	p	anaphoric	expedition to Troy, 247
261	ὅδ᾽	p	person / object	Philoctetes
284	τούτου	m	anaphoric	Phil's suffering, 283
286	τῇδ᾽	p	spatial	Phil's cave
288	τόδ᾽	p	person / object	bow
289	τοῦθ᾽	m	cataphoric	what Phil shot, 289-90
292	τοῦτ᾽	m	anaphoric	289-90
294	ταῦτ᾽	m	anaphoric	getting drink or cutting wood, 292-4
301	ταύτῃ	m	anaphoric	Lemnos, 300
305	τάδε	p	anaphoric	someone being forced to come to Lemnos, 305
307	οὗτοι	m	anaphoric	people described in 305
312	τόδ᾽	p	temporal	present year
319	τοῖσδε	p	anaphoric	254-316
333	τόδ᾽	p	cataphoric	333
348	ταῦτ᾽	m	anaphoric	telling of Ach's death, 345-7
372	τάδε	p	anaphoric	Achilles' weapons, 365
372	οὗτοι	m	person / object	Atreidae
380	ταῦτ᾽	m	anaphoric	Achilles' weapons, 365
396	τόνδ᾽	p	person / object	Neoptolemus
406	ταῦτ᾽	m	anaphoric	403-5
410	τοῦτο	m	anaphoric	that Ody is evil, 407-9
411	ταῦθ᾽	m	anaphoric	that the Atreidae gave Ach's arms to Odysseus, 364-81
413	ταῦτ᾽	m	anaphoric	Ach's arms, 399
414	χοὗτος	m	anaphoric	Ajax, 411-13
418	τούσδε	p	anaphoric	Diomedes and Odysseus
419	τοῦτο	m	anaphoric	that Diomedes and Odysseus will never die and shouldn't be alive, 416-18
422	οὗτος	m	anaphoric	Nestor, 422
426	τώδ᾽	p	anaphoric	Ajax, 411-13, and Antilochus, 424-5
428	οἵδε	p	anaphoric	Ajax, 411-13, and Antilochus, 424-5
430	τούτων	m	anaphoric	Ajax, 411-13, and Antilochus, 424-5
435	χοὗτος	m	anaphoric	Patroclus, 434
436	τοῦτ᾽	m	anaphoric	435
438	τοῦτο	m	anaphoric	bearing Neo witness, 438
441	τούτου	m	anaphoric	man described at 439-40
442	τοῦτον	m	anaphoric	Odysseus, 441
444	τοῦτον	m	anaphoric	Thersites, 442
451	ταῦτα	m	anaphoric	that Thersites is alive, 446-50
458	τούτους	m	anaphoric	cowardly men in power, 457
471	τοῖσδ᾽	p	situational	Phil's isolation and suffering
474	τοῦδε	p	anaphoric	taking Phil off Lemnos, 470-1
477	τοῦτ᾽	m	anaphoric	taking Phil off Lemnos, 470-1
512	τῷδε	p	person / object	Philoctetes
521	τούτοις	m	anaphoric	507-18
522	τοῦτ᾽	m	anaphoric	that Chorus will change their position, 520-1

528	τῆσδε	p	spatial	Lemnos
537	τάδε	p	anaphoric	living as Phil has, 533-5
542	τόνδε	p	person / object	Sailor
565	ταῦτα	m	anaphoric	taking Neo back to Troy
567	ταῦτ’	m	anaphoric	that Phoenix and Theseus' sons are sailing to Lemnos to get Phil, 561-2
568	τάδ’	p	anaphoric	that the Greeks are sending men to get Neo back, 561-7
572	τόνδ’	p	anaphoric	Philoctetes, 570
573	τόνδε	p	person / object	Philoctetes
575	ὅδ’	p	person / object	Philoctetes
577	τῆσδε	p	spatial	Lemnos
581	τούσδε	p	person / object	Chorus
585	οὗτος	m	person / object	Philoctetes
590	τῶνδ’	p	cataphoric	results that will follow from Merchant telling what Neo has asked
591	τώδ’	p	anaphoric	Ajax and Odysseus, 570
591	τοῦτον	m	person / object	Philoctetes
595	ταῦτ’	m	anaphoric	that Ody and Diomedes will get Phil from Lemnos, 592-4
596	οὗτος	m	anaphoric	Odysseus, 596
597	τάδε	p	anaphoric	bringing back Phil, 592-4
598	τοῦδ’	p	person / object	Philoctetes
603	τοῦτ’	m	anaphoric	598-602
606	οὗτος	m	anaphoric	Odysseus
612	τόνδε	p	person / object	Philoctetes
613	τῆσδ’	p	spatial	Lemnos
614	ταῦθ’	m	anaphoric	Helenus' prediction, 610-13
616	τόνδε	p	person / object	Philoctetes
618	τούτων	m	anaphoric	capturing Phil, 617-18
626	ταῦτ’	m	anaphoric	if Ody swore to bring back Phil, 622-3
628	τάδ’	p	anaphoric	That Greeks are going to take Phil to Troy, 604-21
642	ταῦτ’	m	anaphoric	good sailing, 641
648	τοῦθ’	m	anaphoric	what Phil needs, 647
650	τόδ’	p	1st Person	wound
652	τῶνδ’	p	person / object	Phil's bow
654	ταῦτα	m	person / object	Phil's bow
655	ταῦτ’	m	person / object	Phil's bow
658	τοῦτο	m	anaphoric	looking upon Phil's bow, 656-7
663	τόδ’	p	person / object	sunlight
667	ταῦτα	m	anaphoric	possessing Phil's bow, 656-7
669	τῶνδ’	p	person / object	Phil's bow
682	τοῦδ’	p	person / object	Philoctetes
686	τόδε	p	cataphoric	687-90
762	τοῦτο	m	anaphoric	Neo taking hold of Phil, 761
764	τάδ’	p	person / object	Phil's bow
765	τοῦτο	m	anaphoric	pain of sickness, 759

767	τόδε	p	anaphoric	pain of sickness, 765
769	τῷδε	p	anaphoric	time when Phil is asleep, 769
772	ταῦτα	m	anaphoric	Phil's bow, 763-4
779	ταῦτα	m	anaphoric	that Neo may steer clear of the trouble Phil had, 776-8
783	τόδ᾽	p	person / object	blood
788	τόδ᾽	p	anaphoric	new pain, 784
792	ἥδε	p	situational	Phil's pain
795	τήνδε	p	situational	Phil's pain
800	τῷδ᾽	p	person / object	Lemnian fire
802	τῶνδε	p	person / object	Phil's bow
803	τοῦτ᾽	m	anaphoric	burning person alive, 799-801
807	ἥδε	p	1st Person	pain
820	τόδ᾽	p	situational	pain
822	τόδε	p	person / object	Phil's head
831	τάνδ᾽	p	situational	present brightness
839	ὅδε	p	person / object	Philoctetes
840	τοῦδε	p	person / object	Philoctetes
840	τήνδ᾽	p	person / object	Phil's bow
841	τοῦτον	m	anaphoric	Philoctetes
841	τοῦδε	p	person / object	Philoctetes
843	τάδε	p	anaphoric	whether Phil will go to Troy, 841-2
853	τούτῳ	m	anaphoric	Odysseus, referred to obliquely in 852
868	τῶνδε	p	person / object	Chorus
869	τοῦτ᾽	m	cataphoric	870-1
872	τοῦτ᾽	m	anaphoric	waiting with and helping Phil, 870-1
875	ταῦτ᾽	m	anaphoric	Phil's suffering, 870, 872
877	τοῦδε	p	1st Person	Phil's suffering
887	οἵδε	p	person / object	Sailors
889	τάδ᾽	p	anaphoric	882-888
890	τούτους	m	person / object	Chorus
892	τούτοισι	m	person / object	Chorus
893	τάδ᾽	p	anaphoric	890-2
898	τάδε	p	anaphoric	what Neo lacks, 898
899	τοῦδε	p	anaphoric	being confused, 898
906	τοῦτ᾽	m	anaphoric	seeming to be base, 906
910	ὅδ᾽	p	person / object	Neoptolemus
913	τοῦτ᾽	m	anaphoric	sending Phil on a grievous journey, 912-13
919	τοῦδ᾽	p	situational	Phil's suffering
921	ταῦτ᾽	m	anaphoric	919-20
922	τούτων	m	anaphoric	919-20
938	τάδ᾽	p	cataphoric	940-62
954	τῷδ᾽	p	spatial	Phil's cave
956	τοισίδ᾽	p	person / object	Phil's bow
964	τοῦδε	p	person / object	Philoctetes
966	τοῦδ᾽	p	person / object	Philoctetes
975	ταῦτ᾽	m	person / object	Phil's bow
978	ὅδ᾽	p	person / object	Odysseus

980	τάδε	p	anaphoric	that Ody captured Phil and took his bow, 978-9
981	τοῦτο	m	anaphoric	Phil getting back bow, 981
985	οἵδ’	p	person / object	Sailors
987	ταῦτα	m	anaphoric	Phil being taken by force, 984-6
988	οὗτος	m	person / object	Odysseus
989	τῆσδε	p	spatial	Lemnos
990	ταῦθ’	m	anaphoric	that Phil will be taken from Lemnos by force, 986-88
994	τάδε	p	anaphoric	that Phil must go to Troy, 993
1000	τόδ’	p	spatial	cliff
1001	τόδ’	p	person / object	head
1003	τῷδ’	p	anaphoric	jumping off rock, 1001-2
1003	τάδε	p	anaphoric	jumping off rock, 1001-2
1005	τοῦδε	p	person / object	Odysseus
1008	τόνδ’	p	person / object	Neoptolemus
1017	τῆσδ’	p	spatial	shore
1019	τόδ’	p	anaphoric	that Ody may die, 1019
1022	τοῦτ’	m	cataphoric	1022-4
1024	ταῦθ’	m	anaphoric	taking away Phil and his bow, 1016-17
1034	αὕτη	m	anaphoric	that Phil smells, is lame, and prevents offerings from being made, 1031-3
1036	τόνδε	p	1st Person	Philoctetes
1038	τόνδ’	p	situational	present expedition
1044	τούτους	m	anaphoric	Ody and Atreidae, 1024; also 1028
1046	τήνδ’	p	anaphoric	Phil's speech, 1004-44
1047	τοῦδ’	p	person / object	Philoctetes
1056	ταῦτ’	m	person / object	Phil's bow
1057	τήνδ’	p	anaphoric	skill at archery, implied in mention of weapons and Teucer, 1056-7
1059	τούτων	m	anaphoric	Phil's bow, 1056
1072	ὅδ’	p	person / object	Neoptolemus
1073	οὗτος	m	anaphoric	Neoptolemus
1073	ταῦτα		anaphoric	whatever Neo says to Phil, 1072-3
1075	τούτῳ	m	anaphoric	Odysseus
1075	τοῦδ’	p	person / object	Odysseus
1078	τούτῳ	m	anaphoric	1076
1078	χοὗτος	m	person / object	Philoctetes
1114	τάδε	p	anaphoric	taking of Phil's bow, 1095-1110
1116	τάδ’	p	anaphoric	that Phil is now without his bow, 1101-12
1121	τοῦτο	m	cataphoric	that Phil not reject Chorus' friendship
1144	τοῦδ’	p	anaphoric	Odysseus, 1124, 1137
1147	ὅδ’	p	spatial	Lemnos
1153	ὅδε	p	1st Person	Philoctetes
1166	τάνδ’	p	anaphoric	suicide, 1158
1173	τοῦτ’	m	anaphoric	1169-72
1176	τόδε	p	anaphoric	1175
1178	ταῦτα	m	anaphoric	Phil's request for Chorus to leave, 1177

1197	τόδ’	p	anaphoric	that Phil won't ever go, 1197
1201	τόδ’	p	person / object	Phil's foot
1204	τόδ’	p	anaphoric	Phil's prayer, 1203
1232	τάδε	p	person / object	Phil's bow
1235	τάδε	p	anaphoric	1234
1242	τάδε	p	anaphoric	returning Phil's bow, 1233-4
1246	τάδε	p	anaphoric	Neo's words and proposed actions, 1245
1248	ταῦτα	m	anaphoric	Phil's bow
1250	τάδε	p	anaphoric	returning Phil's bow, 1233-4
1256	τόδ’	p	anaphoric	grabbing sword, 1254-5
1258	τάδ’	p	anaphoric	that Neo will give Phil's bow back, 1233-56
1262	τάσδε	p	spatial	Phil's cave
1287	τάδε	p	person / object	Phil's bow
1299	τόδ’	p	person / object	arrow
1304	τόδ’	p	anaphoric	killing Ody, 1202-3
1319	τούτοις	m	anaphoric	people who suffer self-inflicted harm, 1318
1325	ταῦτ’	m	cataphoric	1326-47
1326	τόδ’	p	situational	Phil's sickness
1329	τῆσδε	p	anaphoric	Phil's sickness, 1326
1331	ταύτῃ	m	spatial	adv., "there"
1331	τῇδε	p	spatial	adv., "here"
1334	τῆσδε	p	anaphoric	Phil's sickness, 1326
1335	τοῖσδε	p	person / object	Phil's bow
1336	τῇδ’	p	anaphoric	adv., 1326-34
1336	ταῦτα	m	anaphoric	1326-35
1339	ταῦτα	m	anaphoric	1332-35
1339	τοῖσδ’	p	anaphoric	1326-39
1342	τάδε	p	anaphoric	Helenus' prediction, 1339-41
1343	ταῦτ’	m	anaphoric	1326-42
1345	τοῦτο	m	cataphoric	coming into healing hands, 1345-6
1351	τοῦδ’	p	person / object	Neoptolemus
1353	τάδ’	p	anaphoric	1350-1
1355	ταῦτ’	m	cataphoric	1355-6
1359	τούτων	m	anaphoric	Atreidae and Ody, 1356-7
1362	τόδε	p	anaphoric	whether Neo's mind has been corrupted, 1359-61
1364	οἵδε	p	anaphoric	Ag, Men, and Ody, 1355-7
1365	τοῖσδε	p	anaphoric	Ag, Men, and Ody, 1355-7
1366	τόδε	p	anaphoric	1365-6
1375	τοῦδε	p	1st Person	Neoptolemus
1375	τῆσδ’	p	spatial	Lemnos
1377	τῷδε	p	person / object	Phil's foot
1378	τήνδε	p	person / object	Phil's foot
1382	ταῦτα	m	anaphoric	1381
1384	τόδε	p	anaphoric	1383
1388	τοῖσδε	p	anaphoric	Neo's ideas, 1378-88
1397	ταῦθ’	m	cataphoric	what Phil must suffer, 1397
1399	ταῦτα	m	anaphoric	promise to bring Phil home, 1398-9

1408	ταῦθ’	m	anaphoric	preventing Greeks from coming near (Neo's country), 1407
1421	τοῦτ’	m	anaphoric	gaining immortal excellence, 1420
1422	τῶνδ’	p	situational	Phil's present suffering
1423	τῷδ’	p	person / object	Neoptolemus
1426	τῶνδ’	p	anaphoric	Trojan War, 1423
1431	τοῦδε	p	anaphoric	expedition to Troy, 1423-4
1434	τοῦδ’	p	person / object	Philoctetes
1435	οὗτος	m	person / object	Philoctetes
1437	οὗτος	m	person / object	Philoctetes
1437	τόνδ’	p	person / object	Philoctetes
1440	τοῦτο	m	cataphoric	1440-1
1450	ὅδ’	p	temporal	right time (= 'now')
1463	τῆσδ’	p	anaphoric	leaving Lemnos, 1461-2
1468	ταῦτ’	m	anaphoric	leaving Lemnos, 1461-2

Appendix 7: *Medea*

LINE	WORD		USAGE	REFERS TO
10	τήνδε	p	spatial	Corinth
39	τήνδε	p	anaphoric	Medea
46	οἵδε	p	person / object	children entering
50	τήνδ’	p	situational	present solitude
56	τοῦτ’	m	situational	grief
61	τόδε	p	anaphoric	saying that Med is a "fool", 61
66	τῶνδε	p	anaphoric	Med's new troubles, 62
70	τούσδε	p	person / object	children
71	τῆσδε	p	spatial	Corinth
72	ὅδε	p	anaphoric	story that Creon will exile Med and kids, 70-2
73	τόδε	p	anaphoric	that Creon will exile Med and kids, 70-2
74	ταῦτ’	m	anaphoric	exile, 70
77	τοῖσδε	p	spatial	House
79	τόδ’	p	anaphoric	old trouble, 79
80	τόδε	p	anaphoric	that Creon will exile Med and kids, 70-2
85	τόδε	p	cataphoric	86-8
88	τούσδε	p	person / object	children
90	τούσδ’	p	person / object	children
93	τοῖσδ’	p	person / object	children
98	τόδ’	p	anaphoric	Med's cry, 96-7
117	τούσδ’	p	anaphoric	children, 116
139	τάδ’	p	anaphoric	what the House represents or what they "had" there, 139
154	τόδε	p	anaphoric	hastening death, 153-4
157	τόδε	p	anaphoric	if Jason has a new marriage, 155-6
158	τάδε	p	anaphoric	Jason's new marriage, 155-6
181	τάδ’	p	situational	situation
183	τόδ’	p	situational	Med's present grief
184	τάδ’	p	anaphoric	180-3
186	τήνδ’	p	anaphoric	bringing Medea out of house, 184, 180-1
199	τάδε	p	anaphoric	deaths and misfortune, 197-8
225	τόδε	p	situational	present
234	τοῦτ’	m	anaphoric	getting that women must get a master for their bodies, 233
235	τῷδ’	p	cataphoric	taking a good or bad husband, 235-6
241	τάδ’	p	anaphoric	238-40
253	ἥδ’	p	spatial	Corinth
261	τῶνδ’	p	situational	Jason's new marriage and its harm to Med.
267	τάδ’	p	anaphoric	to keep Med's secret, 260-3
269	τῆσδ’	p	spatial	Corinth
272	τῆσδε	p	spatial	Corinth
275	τοῦδ’	p	anaphoric	order to leave Corinth, 272-4
284	τοῦδε	p	anaphoric	that Med will harm Creon's daughter, 282-3
289	ταῦτ’	m	anaphoric	threats, 287

302	τῆσδε	p	anaphoric	being annoyed by citizens for her wisdom, 300-1
311	τάδε	p	anaphoric	Creon marrying his daughter to Jason, 309-10
313	τήνδε	p	spatial	Corinth
322	ταῦτ’	p	anaphoric	exile, 321
332	τῶνδ’	p	situational	Med's present troubles
336	τοῦτο	m	anaphoric	forceful expulsion, 335
338	τοῦθ’	m	anaphoric	exile, 338
340	τήνδ’	p	temporal	present day
351	τοῦδε	p	anaphoric	for Med to have one more day in Corinth, 340-1
353	τῆσδε	p	spatial	Corinth
354	ὅδε	p	anaphoric	Creon's threat to kill Med if she does not leave, 352-44
365	ταύτηι	m	anaphoric	path of troubles, 362-3
365	ταῦτα	m	anaphoric	situation described by Chorus, 356-63
368	τόνδε	p	anaphoric	Creon
373	τήνδ’	p	temporal	present day
391	τόνδε	p	anaphoric	murder of Creon, his daughter, and Jason, 375
405	τοῖσδ’	p	anaphoric	Jason's new marriage, 380
448	τήνδε	p	spatial	Corinth
459	τῶνδ’	p	anaphoric	Med's slander of Creon's family and his reaction, 453-8
465	τοῦτο	m	anaphoric	"evilest evil", 465
469	τόδ’	p	anaphoric	Jason coming to see Medea, 467
491	τοῦδ’	p	anaphoric	new marriage, 489-90
497	τῶνδε	p	person / object	knees
510	τῶνδε	p	anaphoric	Med's help to Jason, 508, expounded fully in 476-91
548	τῷδε	p	anaphoric	blame placed on Jason for his royal marriage, 547
553	τοῦδ’	p	cataphoric	new marriage, 554
576	τούσδ’	p	anaphoric	522-75
587	τόνδ’	p	anaphoric	Jason's new marriage, 554
588	τῷδ’	p	anaphoric	Jason's idea to take a new wife, 587
591	τοῦτο	m	anaphoric	Med's anger at Jason's new marriage, 590
593	τόδ’	p	cataphoric	593-7
604	τήνδε	p	spatial	Corinth
605	τάδ’	p	anaphoric	Med's exile, 604
609	τῶνδε	p	anaphoric	Jason's new marriage and Med's exile, "debated" since 446
614	ταῦτα	m	anaphoric	Jason's offer of help, 610-3
651	τάνδ’	p	temporal	present day
663	τοῦδε	p	anaphoric	saying χαῖρε, 663
666	τῆσδ’	p	spatial	Corinth
682	τήνδε	p	spatial	Corinth

685	τούτῳ	m	anaphoric	Pittheus, 683
689	ὅδε	p	person / object	Med's face
695	τόδε	p	anaphoric	Jason remarrying, 694
702	τῆσδε	p	spatial	Corinth
705	τόδ᾽	p	anaphoric	that Med is being exiled, 704
707	ταῦτ᾽	m	anaphoric	exile, 706
709	τῆσδε	p	person / object	Aegeus' beard
716	τόδε	p	person / object	Medea
719	τήνδε	p	anaphoric	allowing Med to come to Athens, 709-1
722	τοῦτο	m	anaphoric	betting children, 721
726	τῆσδε	p	spatial	Corinth
729	τῆσδε	p	spatial	Corinth
731	τάδ᾽	p	anaphoric	leaving Corinth for Athens, 723, 729- 727
732	τούτων	m	anaphoric	Aeg's promise of safety, 726-9
735	τούτοις	m	anaphoric	Creon's men, 734-5
742	τάδ᾽	p	anaphoric	swearing oath, 735-39
743	τάδ᾽	p	anaphoric	swearing oath, 735-39
754	τῷδε	p	anaphoric	oath, 752-3
768	οὗτος	m	anaphoric	Aegeus
770	τοῦδ᾽	p	anaphoric	Aegeus, 768
777	ταῦτα	m	sitational	events
785	τήνδε	p	spatial	Corinth
790	τόνδ᾽	p	anaphoric	Med's plan to kill princess, 773-89
811	τόνδ᾽	p	anaphoric	Med's plan to kill princess, 773-89
813	τάδε	p	anaphoric	killing Jason and his new bride, 803-6
815	τάδ᾽	p	anaphoric	Chorus' advice not to do what Med is planning, 814
867	τοῦδε	p	anaphoric	to meet with Jason, 866
882	ταῦτ᾽	p	anaphoric	Med's reflections, 873-81
885	τόδ᾽	p	anaphoric	Jason's new marriage, 877
886	τῶνδε	p	anaphoric	Jason's plan to marry Creon's daughter, 874-8
893	τάδε	p	anaphoric	J's new marriage, 884-5
905	τήνδ᾽	p	person / object	Med's face
908	τάδ᾽	p	anaphoric	preceding speech, 869-93
913	ταῦτα	m	anaphoric	acquiescing to Jason's plans, 911-12
916	τῆσδε	p	spatial	Corinth
922	αὕτη	m	2nd person	Medea
924	τόνδ᾽	p	anaphoric	908-21
925	τῶνδ᾽	p	person / object	children
926	τῶνδ᾽	p	person / object	children
927	τάδ᾽	p	anaphoric	taking heart, 926
929	τοῖσδ᾽	p	person / object	children
931	τάδε	p	anaphoric	that the children would live, 930
935	τάδ᾽	p	anaphoric	Med's exile, 934
938	τῆσδ᾽	p	spatial	Corinth
940	τήνδε	p	spatial	Corinth
943	τήνδε	p	spatial	Corinth

946	τοῦδε	p	anaphoric	telling Creon's daughter to ask her father not to exile the children, 942-3
956	τάσδε	p	person / object	dowry
959	τῶνδε	p	person / object	Med's gifts for princess
961	τάδε	p	person / object	Med's gifts to princess
972	τοῦδε	p	cataphoric	973
973	τάδε	p	person / object	Med's gifts to princess
1002	οἵδε	p	person / object	children
1007	τόνδ’	p	anaphoric	news that Med's sons will not be exiled, 1002-4
1008	τάδ’	p	situational	Med's upsetness
1013	ταῦτα	m	anaphoric	that Med's head is downcast and she is crying, 1012
1019	τάδ’	p	anaphoric	bearing misfortune lightly, 1018
1046	τούτων	m	anaphoric	children, 1046
1046	τῶνδε	p	person / object	children
1051	τάδ’	p	anaphoric	enduring mockery by letting enemies go, 1049-50
1056	τάδε	p	anaphoric	killing Med's children, 1049-55
1060	τοῦθ’	m	anaphoric	children living in Athens with Medea, 1058
1064	ταῦτα	m	anaphoric	that Med must kill her children, 1362-3
1068	τούσδε	p	person / object	children
1103	τούτων	m	anaphoric	concern for children's well-being, 1099-1102
1104	τόδ’	p	anaphoric	1103-4
1113	τήνδ’	p	anaphoric	losing one's children, 1110-11
1118	τόνδε	p	person / object	Messenger entering
1124	τῆσδε	p	anaphoric	fleeing Corinth, 1121-2
1151	τάδ’	p	cataphoric	Jason's words, 1151-5
1155	τοῖσδ’	p	person / object	children
1227	τούτους	m	anaphoric	mortals who think they are clever, 1225-6
1231	τῇδ’	p	temporal	present day
1237	τῆσδ’	p	spatial	Corinth
1247	τήνδε	p	temporal	present day
1293	τῆσδ’	p	spatial	House
1295	τοισίδ’	p	spatial	House
1300	τῶνδε	p	spatial	House
1307	τούσδ’	p	anaphoric	1294-1305
1317	τάσδε	p	spatial	doors of House
1319	τοῦδ’	p	situational	Jason's present act of trying to open the doors
1327	ταῦτα	m	anaphoric	killing children, 1326
1337	τῷδε	p	person / object	Jason
1339	τοῦτ’	m	anaphoric	killing children, 1338
1351	τοῖσδ’	p	anaphoric	1323-50
1357	τῆσδε	p	spatial	Corinth
1358	ταῦτα	m	anaphoric	1354-7
1368	τοῦτ’	m	anaphoric	new marriage, 1366

1370	τοῦτο	m	anaphoric	that children are dead, 1370
1370	οἵδ᾽	p	person / object	children
1371	οἵδ᾽	p	person / object	children
1377	τούσδε	p	person / object	children
1378	τῇδ᾽	p	person / object	Med's hand
1381	τῇδε	p	spatial	Corinth
1383	τοῦδε	p	person / object	murder of Med's children
1405	τάδ᾽	p	anaphoric	1404
1407	τῆσδε	p	person / object	Medea
1409	τάδε	p	situational	Jason's present lament
1419	τόδε	p	situational	present story
1449	τοῦδ᾽	p	1st person	murder of Hipp

Appendix 8: *Hippolytus*

LINE	WORD		USAGE	REFERS TO
7	τόδε	p	cataphoric	8
9	τῶνδ’	p	anaphoric	that gods enjoy being honored by people, 8
12	τῆσδε	p	spatial	Troezen
20	τούτοισι	m	anaphoric	Artemis and Hippolytus, 10, 15
22	τῇδ’	p	temporal	present day
29	τήνδε	p	spatial	Troezen
31	τῆσδε	p	spatial	Troezen
36	τήνδε	p	spatial	Troezen
41	ταύτηι	m	anaphoric	adv., dying silently, 39-40
41	τόνδ’	p	anaphoric	Phaed's love for Hipp, 27-8
48	τῆσδ’	p	anaphoric	Phaedra, 48
51	τόνδε	p	person / object	Hippolytus entering
53	τῶνδε	p	spatial	Troezen
57	τόδε	p	person / object	sunlight
73	τόνδε	p	person / object	garland
81	τούτοις	m	anaphoric	whoever are naturally chaste, 79-80
84	τοῦτ’	m	cataphoric	spending time with Artremis, 85-6
97	τόδε	p	anaphoric	that there is charm and profit in being affable, 95-6
101	τήνδ’	p	person / object	statue of Aphrodite
119	τούτου	m	anaphoric	youth who speaks pridefully and foolishly, 118-19
136	τάνδ’	p	temporal	present day
170	ἥδε	p	person / object	Nurse, entering
171	τήνδε	p	spatial	House
178	ὅδ’	p	person / object	sky
178	τόδε	p	person / object	sunlight
194	τοῦτο	m	anaphoric	what shines on earth, 194
194	τοῦδ’	p	cataphoric	what shines on earth
213	τάδε	p	anaphoric	Phaed's words at 208-11
223	τάδε	p	anaphoric	Phaed's desire to go hunting, 215-22
232	τόδ’	p	anaphoric	228-31
236	τάδε	p	anaphoric	Phaed's varying statements, 233-5
260	τῆσδ’	p	person / object	Phaedra
268	τάσδε	p	situational	present misfortune
272	τῶνδε	p	situational	present pain
273	τάδε	p	anaphoric	Chorus' questions, 269-70, 272
278	τάδ’	p	anaphoric	Phaed's fasting, 277
279	ἥδε	p	person / object	Phaedra
281	τῆσδε	p	spatial	Troezen
283	τῆσδε	p	person / object	Phaedra
294	αἵδε	p	person / object	Chorus
296	τόδε	p	situational	Phaedra's present malady
301	τούσδε	p	situational	present efforts
303	ἥδε	p	person / object	Phaedra

304	τάδ’	p	cataphoric	305-6
310	τόδε	p	anaphoric	the name "Hippolytus", 310
312	τοῦδ’	p	anaphoric	Hippolytus, 309
322	τοῦθ’	p	anaphoric	fearful thing, 321
327	τάδ’	p	1st person	Phaedra's troubles
338	τόδε	p	anaphoric	meaning of 337
347	τοῦθ’	m	anaphoric	being in love, 347
351	οὗτος	m	anaphoric	Hippolytus
352	τάδ’	p	anaphoric	the name "Hippolytus", 352
361	τήνδε	p	person / object	Phaedra
366	τῶνδ’	p	situational	present pain
369	ὅδε	p	temporal	present day
373	τόδ’	p	spatial	Troezen
379	τόδε	p	anaphoric	how mortals' lives come to ruin, 377-9a
379	τῇδ’	p	cataphoric	adv., 380-3
388	ταῦτ’	m	anaphoric	how mortal lives are ruined; life's pleasures, 375-87
394	τοῦδε	p	cataphoric	keeping silent, 394
394	τήνδε	p	situational	present sickness
400	τοισίδ’	p	anaphoric	keeping silent about sickness, then trying to overcome i with self-control, 393-9
406	τοῖσδ’	p	anaphoric	that Phaed's deed and the sickness were irreputable, 405
410	τόδ’	p	anaphoric	adultery, 408-9
419	τοῦτ’	m	cataphoric	feeling of shame, 415-18
426	τοῦτο	m	cataphoric	just and good mind, 427
439	τοῦτο	m	anaphoric	being in love, 439
446	τοῦτον	m	anaphoric	the one whom Aphrodite finds proud and excessive, 445
448	ταύτης	m	anaphoric	Aphrodite, 448
449	ἥδ’	p	anaphoric	Aphrodite, 448
461	τούσδε	p	anaphoric	laws imposed by gods, 437-61
466	τόδ’	p	cataphoric	466
475	τάδ’	p	cataphoric	wanting to be better than the gods, 475
476	τάδε	p	anaphoric	Phaedra's love for Hipp, 476
479	τῆσδε	p	anaphoric	Phaedra's illness, 477
482	ἥδε	p	person / object	Nurse
484	οὗτος	m	anaphoric	praise, 483
485	τῆσδε	p	person / object	Nurse
486	τοῦτ’	m	cataphoric	excessively well-made speeches, 487
497	τόδε	p	anaphoric	leading Phaed on, 495-6
500	τάδ’	p	anaphoric	Nurse's suggestion that Phaed needs the object of her love, 491-7
504	τῶνδ’		anaphoric	Nurse's suggestion that Phaed needs the object of her love, 491-7
506	τοῦθ’	m	cataphoric	Phaed's illicit love
512	τῆσδ’	p	situational	present sickness
520	τῶνδε	p	anaphoric	Phaed's love for Hipp, topic since 350

521	ταῦτ’	m	anaphoric	509-15
568	τόδε	p	anaphoric	Phaed's claim to be done for, 565
575	ταῖσδ’	p	spatial	gates of House
597	τήνδ’	p	situational	present sickness
605	τῆσδε	p	person / object	right hand
609	ὅδε	p	anaphoric	report that Phaed loves Hipp, 602
619	τόδε	p	anaphoric	engendering mankind, 618
627	τούτῳ	m	cataphoric	that father send of daughters with dowry, etc., 628-33
658	τάδ’	p	anaphoric	Phaed's love for Hipp, topic since 601
668	ταῖσδ’	p	anaphoric	women, 665
689	οὗτος	m	anaphoric	Hippolytus
697	τάδ’	p	anaphoric	Phaed's speech, 682-04
702	ταῦτα	m	anaphoric	Nurse's failed help, 698-701
705	τῶνδ’	p	anaphoric	Hipp learning from Nurse of Phaed's love, 685-92
716	τῆσδε	p	situational	present trouble
723	τοῦτ’	m	anaphoric	how to die, 723
726	τῇδ’	p	temporal	present day
730	τῆσδε	p	situational	Phaedra's illness
781	τόδ’	p	person / object	noose
787	τόδ’	p	person / object	laying out of Phaedra, 786
796	τούσδ’	p	spatial	House
797	ἥδε	p	anaphoric	death, 794-6
806	τοῖσδ’	p	person / object	garland
813	τούσδε	p	spatial	House
824	τῆσδε	p	situational	present trouble
830	τάδε	p	situational	Theseus' present suffering
834	τάδ’	p	situational	present troubles
855	τῷδε	p	anaphoric	Phaed's death, 852
856	ἥδε	p	person / object	writing tablet
863	οἵδε	p	person / object	seal impression
865	ἥδε	p	person / object	writing tablet
866	τόδ’	p	situational	Theseus response to tablet
874	τόδ’	p	anaphoric	Phaed's claim that Hipp raped her
882	τόδε	p	cataphoric	contents of Phaed's note, 885-6
889	τούτων	m	anaphoric	curses, 888
890	τήνδ’	p	temporal	present day
891	ταῦτα	m	anaphoric	Th's curse on Hipp, 889-90
893	τῆσδε	p	spatial	Troezen
897	τῆσδε	p	spatial	Troezen
899	ὅδ’	p	person / object	Hippolytus entering
906	τόδ’	p	person / object	Phaed's corpse
907	τόδε	p	person / object	sunlight
943	τόνδ’	p	person / object	Hippolytus
958	τοῦτο	m	anaphoric	Phaed's death, 958
958	ἥδε	p	person / object	Phaedra
959	τῷδ’	p	anaphoric	Phaed's death, 958

961	τῆσδ’	p	person / object	Phaedra
962	τήνδε	p	person / object	Phaedra
971	ταῦτα	m	anaphoric	whole previous argument
973	τῆσδ’	p	spatial	Troezen
976	τάδ’	p	anaphoric	Phaed's death and Hipp's reported rape, topic since 811
985	τόδε	p	situational	Th's present argument
988	τόδ’	p	anaphoric	Hipp's lack of ability in making speeches, 986-7
993	τόδε	p	person / object	sunlight
994	τοῖσδ’	p	anaphoric	sun and earth, 993-4
1003	τόδ’	p	temporal	present moment of the day
1004	τήνδε	p	anaphoric	sex, 1003
1005	ταῦτα	m	anaphoric	sex, 1003
1009	τῆσδε	p	person / object	Phaedra
1023	τῆσδ’	p	person / object	Phaedra
1032	ἥδε	p	anaphoric	Phaedra, last referred to at 1023
1038	ὅδε	p	person / object	Hippolytus
1045	τόδ’	p	anaphoric	1042-4
1046	τόνδε	p	anaphoric	that father should kill, not banish son who touches wife, 1042-4
1050	οὗτος	m	anaphoric	living a miserable life in a foreign land, 1050
1057	ἥδε	p	person / object	writing tablet
1067	τῇδ’	p	anaphoric	charge against Hipp, 1058
1070	τόδε	p	anaphoric	Th's comment that Hipp is a wife-seducer and evil-plotter, 1068-9
1085	τόνδε	p	person / object	Hippolytus
1088	τάδ’	p	anaphoric	banishing Hipp, 1087
1091	ταῦτ’	m	anaphoric	what really happened to Phaed
1098	τῆσδε	p	spatial	Troezen
1101	ταῦτ’	m	anaphoric	that Hipp is chaste, 1100
1111	τάδε	p	cataphoric	destiny
1150	τῶνδ’	p	spatial	House
1151	τόνδ’	p	person / object	Messenger entering
1153	τῆσδε	p	spatial	Troezen
1155	τῶνδε	p	spatial	House
1156	ὅδ’	p	person / object	Theseus entering
1176	τῇδ’	p	spatial	Troezen
1182	ταῦτ’	m	situational	being an exile
1184	ἥδε	p	spatial	Troezen
1194	τῷδ’	p	anaphoric	Hipp saying, 1191-3
1199	τῆσδε	p	spatial	Troezen
1232	τοῦθ’	m	anaphoric	chariot, 1231
1257	τάδε	p	anaphoric	Hipp's accident, 1173-1248
1258	τοῖσδε	p	anaphoric	Chorus' reporting of new troubles, 1255-5
1260	τοῖσδ’	p	situational	present troubles
1281	τῶνδε	p	anaphoric	people, animals mentioned 1268-80

1286	τοῖσδε	p	situational	present troubles
1293	τοῦδ᾽	p	situational	present pain
1298	τόδ᾽	p	cataphoric	1298-1301
1326	τῶνδε	p	anaphoric	Th's use of wish against Hipp and ensuing results, 1316-4
1327	τάδε	p	situational	present misfortune
1332	τόδ᾽	p	anaphoric	disgrace of having Aphrodite kill Hipp., 1329-30
1338	τάδ᾽	p	situational	present troubles
1342	ὅδε	p	person / object	Hippolytus entering
1363	τάδ᾽	p	situational	Hipp's present state
1364	ὅδ᾽	p	person / object	Hippolytus
1365	ὅδ᾽	p	person / object	Hippolytus
1386	τοῦδ᾽	p	situational	present suffering
1393	τοισίδ᾽	p	spatial	Troezen
1407	τῆσδε	p	situational	present misfortune
1422	τοῖσδε	p	person / object	arrows
1423	τῶνδε	p	situational	present troubles
1439	τοῦδε	p	anaphoric	death and dying, 1437-8
1462	τόδ᾽	p	situational	present grief

Appendix 9: *Orestes*

LINE	WORD		USAGE	REFERS TO
7	ταύτην	m	anaphoric	Tantalus' punishment, 5-7
11	οὗτος	m	anaphoric	Tantalus, 5
27	τοῦτ᾽	m	anaphoric	why Clyt killed Ag, 25-6
33	τάδε	p	anaphoric	killing Clyt, 28-32
35	ὅδε	p	person / object	Orestes
38	τόνδ᾽	p	anaphoric	Or's sickness, 34-7
39	τόδ᾽	p	temporal	present day
46	τῷδε	p	spatial	Argos
48	ἥδ᾽	p	temporal	present day
66	ταύτηι	m	anaphoric	Hermione, 65
74	ὅδε	p	person / object	Orestes
84	οὗτος	m	person / object	Orestes
85	τούτου	m	person / object	Orestes
88	ὅδε	p	person / object	Orestes
91	τάδ᾽	p	situational	present situation
106	τάδε	p	person / object	libations and hair
113	τάσδ᾽	p	person / object	libations
116	τάδε	p	cataphoric	117-19
117	ταῖσδε	p	person / object	libations
121	τοῖνδ᾽	p	person / object	El and Or
131	τόνδε	p	person / object	Orestes
132	αἵδ᾽	p	person / object	Chorus entering
134	τόνδ᾽	p	person / object	Orestes
139	τόνδ᾽	p	person / object	Orestes
152	ὅδ᾽	p	person / object	Orestes
198-9	τάδε	p	person / object	El and Or
201-2	ὅδε	p	person / object	Orestes
209	ὅδε	p	person / object	Orestes
235	τόδ᾽	p	anaphoric	putting Or's feet on ground, 233-4
245	τόδε	p	person / object	prop or gesture
252	τάδε	p	anaphoric	being different from evil people, 251
257	αὗται	m	person / object	Furies
257	αὗται	m	person / object	Furies
284	τάδ᾽	p	anaphoric	Or's troubles (caused by actions), 283
290	τοῦδ᾽	p	person / object	Or's chin
300	αἵδ᾽	p	anaphoric	offering friendly advice, 298-9
311	τάδ᾽	p	anaphoric	Or's orders, 301-5
333	ὅδ᾽	p	situational	present struggle
348	ὅδε	p	person / object	Menelaus entering
365	τόδ᾽	p	cataphoric	366-7
380	ὅδ᾽	p	person / object	Orestes
392	ὅδ᾽	p	person / object	Orestes
407	τάδε	p	anaphoric	madness, 400
415	τοῦτο	m	anaphoric	saying "death", 415
422	τόδ᾽	p	temporal	present day

427	τάδε	p	anaphoric	killing Clyt, 421
436	οὗτοι	m	anaphoric	Aegisthus' men, 435
440	τῇδ’	p	temporal	present day
441	τήνδ’	p	spatial	Argos
459	ὅδε	p	person / object	Tyndareus entering
479	ὅδε	p	person / object	Orestes
483	ὅδε	p	person / object	Orestes
489	τοῦτ’	m	anaphoric	that the wise consider all that is done from compulsion slavish, 488
491	τόνδ’	p	person / object	Orestes
493	τούτου	m	anaphoric	Orestes, 491
508	τόνδ’	p	person / object	Orestes
509	τοῦδε	p	person / object	Orestes
512	ταῦτα	m	anaphoric	endless cycle of blood-vengeance, 508-11
524	τοῦτο	m	anaphoric	beastial and murderous actions, 507-17
535	τοῦτον	m	person / object	Orestes
539	τοῦδ’	p	person / object	Orestes
541	τοῦτο	m	anaphoric	Tynd's daughters, 541
562	τοῦτον	m	anaphoric	Aegisthus, 561
566	τόδ’	p	cataphoric	killing husbands, 567
571	τόνδ’	p	anaphoric	"custom" of women killing husbands, 566-9
594	τούτῳ	m	anaphoric	Apollo, 591
600	τάδε	p	anaphoric	killing Clyt, 587
619	τοῦθ’	m	anaphoric	Clyt's relationship with Aeg
622	τάδε	p	cataphoric	623-6
624	τῷδ’	p	person / object	Orestes
629	τῶνδε	p	spatial	House
631	τόνδ’	p	person / object	Menelaus
646	τοῦδε	p	anaphoric	wrong Or has committed, 646
651	τόδ’	p	anaphoric	giving Or favor owed to Ag, 652-7
655	τοῦτ’	m	anaphoric	familial loyalty, 652-4
665	τοῦτο	m	anaphoric	that it is impossible, 665
670	τοῦτο	m	anaphoric	that all of Greece thinks Men loves his wife, 669
671	ταύτης	m	anaphoric	Helen, 669
673	τάδε	p	cataphoric	supplicatory remarks, 674-6
675	τάδε	p	situational	present supplication
677	ταῦτ’	m	anaphoric	Or's speech, 642-76
695	τάδε	p	anaphoric	achieving great things, 694-5
724	οὗτος	m	anaphoric	Menelaus
725	τόνδε	p	person / object	Pylades entering
732	τάδε	p	situational	present situation
733	τάδ’	p	anaphoric	agemate, friend, kinsman, 732-3
739	τήνδ’	p	spatial	Argos
744	τούσδ’	p	spatial	House
747	τόδε	p	anaphoric	746
747	τάδ’	p	anaphoric	746

749	τοῦτο	m	anaphoric	Men's pretext for not helping, 749
750	οὗτος	m	anaphoric	Tyndareus
752	τοῦδε	p	anaphoric	Tyndareus, 751
764	τοῦτ᾽	m	anaphoric	that Pyl also suffers, 763
769	τάδε	p	anaphoric	troubles, 768
771	τοῖσδε	p	anaphoric	Argives, understood from 770
777	τόδε	p	anaphoric	staying put and dying, 777
780	τοῦτο	m	anaphoric	escaping, 779
783	τῇδε	p	anaphoric	adv., dying more nobly, 781
785	ταῦτ᾽	m	anaphoric	taking pity on Or, 784
786	τάδε	p	anaphoric	that dying without glory is cowardly, 786
787	ταῦτ᾽	m	anaphoric	plan to address assembly, 774-86
788	οὗτος	m	anaphoric	that El cried, 788
790	τόδε	p	anaphoric	problem with plan, 790
796	τόδε	p	anaphoric	taking Or to Ag's tomb, 796
804	τοῦτ᾽	m	anaphoric	799-803
844	τῶνδ᾽	p	spatial	House
850	ὅδ᾽	p	person / object	Messenger entering
858	τῇδ᾽	p	temporal	present day
887	τῷδ᾽	p	anaphoric	Herald's request for speakers, 885-7
896	ὅδε	p	cataphoric	whoever holds power, 897
898	τῷδε	p	anaphoric	Talthybios' speech, 889-97
899	οὗτος	m	anaphoric	Diomedes, 898
902	τῷδ᾽	p	anaphoric	Diomedes' speech and audience's reaction, 898-902
917	τῷδ᾽	p	anaphoric	speech in favor of killing Or, 902-16
948	τῇδ᾽	p	temporal	present day
968	ὅδ᾽	p	situational	present lamentation
1007	τῷδε	p	anaphoric	changing of Pleiades' path, 1005-6
1012	ὅδε	p	person / object	Orestes
1023	τάδ᾽	p	situational	present situation
1026	τόδ᾽	p	person / object	sunlight
1035	τόδ᾽	p	temporal	present day
1041	τάδ᾽	p	anaphoric	El's suicide, 1040
1043	τόδε	p	cataphoric	empty enjoyment, 1043
1050	τάδ᾽	p	anaphoric	El's words, 1045-6
1078	τῆσδ᾽	p	person / object	Electra
1083	τοῦτο	m	anaphoric	faring well, 1083
1091	τῇδ᾽	p	person / object	Electra
1097	ταῦτα	m	anaphoric	Or's troubles, topic since 1069
1100	τοῦτο	m	anaphoric	Men suffering, 1099
1104	τάσδ᾽	p	person / object	Chorus
1116	τόδ᾽	p	anaphoric	killing Helen, 1105
1125	τοισίδ᾽	p	person / object	coats
1140	ταύτην	m	anaphoric	Helen, 1130
1141	τοῦτ᾽	m	anaphoric	being called 'matricide', 1140
1145	τοῦτ᾽	m	anaphoric	that Men prospers while Ag, El, Or and Clyt suffer, 1145

1150	τούσδε	p	spatial	House
1162	τῷδ’	p	cataphoric	excessive praise
1174	τάδε	p	anaphoric	Or's prayer, 1169-74
1177	τοῦτ’	m	anaphoric	escaping death, 1173-4
1178	τῷδε	p	person / object	Pylades
1179	τόδε	p	anaphoric	divine foreknowledge
1185	αὕτη	m	anaphoric	Hermione, 1184
1188	τοῦτ’	m	anaphoric	having Hermione pour libations, 1187
1189	τήνδ’	p	anaphoric	Hermione, 1184
1190	τόδ’	p	anaphoric	1189
1192	τόδε	p	person / object	group of El, Or, Pyl
1192	τόνδε	p	person / object	Pylades
1202	τήνδ’	p	anaphoric	threatening to kill Hermione, 1191-1202
1230	τοῦδε	p	anaphoric	killing Helen, 1229-30
1238	τάδε	p	anaphoric	plight of Or and El (and Pyl), 1227-38
1243	τῷδ’	p	person / object	Orestes
1243	τῇδε	p	person / object	Electra
1249-50	τάδ’	p	person / object	Chorus
1251	τόνδ’	p	spatial	wagon road
1253	τόδε	p	anaphoric	El's orders, 1251-2
1259	τόνδ’	p	spatial	path
1260	τόνδ’	p	spatial	path
1268-9	ὅδε	p	person / object	countryman / hunter entering
1268-9	ὅδ’	p	person / object	countryman / hunter entering
1277	τάδ’	p	spatial	area before House
1280	τῇδ’	p	spatial	adv., "this way"
1314	ἥδ’	p	person / object	Hermione entering
1328	τῇδε	p	spatial	Argos
1331	τοῦδ’	p	anaphoric	that Or and El must die, 1328
1347	τούσδ’	p	person / object	Or and Pyl
1350	τόδε	p	cataphoric	1351-2
1453	τῷδε	p	anaphoric	Pylades' locking up of Phrygians, 1446-52
1503	τόδε	p	person / object	Or's entrance
1506	οὗτος	m	anaphoric	Phrygian
1508	τάδ’	p	spatial	"here"
1525	τόδε	p	anaphoric	that Or has spared him, 1525
1526	τοῦτο	m	anaphoric	Or changing his plans, 1526
1533	τοῖσδε	p	spatial	House
1535	τάδε	p	anaphoric	Helen's murder and plot to kill Hermoine, 1534-6
1539	τάδε	p	anaphoric	Or' threat, 1531-6
1542	ὅδ’	p	person / object	smoke
1547	τάδε	p	spatial	House
1549	τόνδε	p	person / object	Menelaus entering
1560	ταῦτα	m	anaphoric	that Helen has disappeared, 1556-8
1562	τάσδ’	p	spatial	doors of House
1567	οὗτος	m	2nd person	Menelaus
1567	τῶνδε	p	spatial	doors of House

1569	τῷδε	p	spatial	coping stone
1574	τούσδε	p	person / object	Or and Pyl
1581	τάδε	p	anaphoric	denying of killing of Helen, 1580
1591	τῷδε	p	person / object	Orestes
1595	τόδε	p	spatial	House
1596	τήνδ’	p	person / object	Hermione
1597	τῶνδε	p	anaphoric	sacking House and killing Helen, 1595-6
1598	τάδ’	p	anaphoric	killing Hermione, 1596
1598	τάδε	p	anaphoric	killing Hermione, 1598
1601	τῷδε	p	spatial	Argos
1612	τάδε	p	situational	present situation
1614	τόδ’	p	anaphoric	cutting of Helen's throat, 1614
1618	τάδε	p	spatial	House
1620	τάδε	p	spatial	battlements
1623	ὅδε	p	person / object	Orestes
1626	ὅδ’	p	person / object	Apollo having entered
1627	τῇδ’	p	person / object	Hermione
1631	ἥδ’	p	person / object	Helen
1639	τῆσδε	p	person / object	Helen, 1629
1644	τῆσδ’	p	spatial	Argos
1664	τῷδ’	p	person / object	Orestes

Appendix 10: *Cyclops*

LINE	WORD		USAGE	REFERS TO
8	τοῦτ’	m	anaphoric	Silenus' exploits, 1-8
20	τήνδ’	p	spatial	Sicily
23	τούτων	m	anaphoric	Cyclopes, 22
30	τῷδε	p	anaphoric	Polyphemus, 22
30	τάσδε	p	spatial	Polyphemus' cave
33	τῇδε	p	person / object	rake
37	ταῦτα	m	situational	Chorus' rhythm of their dance
44	τᾷδ’	p	spatial	adv., "this way"
49	τᾷδ’	p	spatial	adv., "this way"
50	τᾷδ’	p	spatial	adv., "this way"
63	τάδε	p	spatial	Sicily
63	τάδε	p	spatial	Sicily
80	τᾷδε	p	person / object	goat-skin
87	τόδ’	p	spatial	Polyphemus' cave
92	τήνδ’	p	spatial	Sicily
100	τόνδ’	p	person / object	Chorus
106	τήνδε	p	spatial	Sicily
113	ἥδε	p	spatial	Sicily
135	τόδε	p	anaphoric	meat, 134
142	ταῖσδ’	p	1st person	arms
145	ὅδ’	p	person / object	wineskin
146	οὗτος	m	anaphoric	wineskin
160	τῷδε	p	anaphoric	wine, 157
163	τάδ’	p	anaphoric	bringing cheese or lamb, 162
169	τουτί	m	person / object	phallus
188	τάδ’	p	person / object	flocks
193	ὅδ’	p	person / object	Polyphemus entering
195	τῆσδ’	p	spatial	Polyphemus' cave
196	τόδ’	p	anaphoric	going into the cave, 195
203	τάδε	p	situational	present situation
204	τάδε	p	spatial	area before cave
222	τόνδ’	p	person / object	Ody's men
224	τούσδ’	p	person / object	lambs
230	τῶνδε	p	person / object	Ody's men
232	τάδ’	p	anaphoric	that Poly is a god born from gods, 231
256	οὗτος	m	person / object	Silenus
258	τούτων	m	anaphoric	selling of sheep, 257
259	οὗτος	m	person / object	Silenus
268	οὗτοι	m	person / object	Chorus
273	τῷδε	p	person / object	Odysseus
282	οὗτοι	m	anaphoric	Ody and his men
314	τοῦδ’	p	person / object	Odysseus
319	τάδε	m	anaphoric	Poseidon's temples, 318
324	τῇδε	p	spatial	Polyphemus' cave
335	τῇδε	p	1st person	Poly's belly

337	οὗτος	m	anaphoric	to eat and drink all day, 336
354	τάδ’	p	situational	present situation
363	ἅδε	p	spatial	Polyphemus' cave
381	τάδε	p	anaphoric	seeing Poly take two of Ody's men
382	τήνδ’	p	spatial	Sicily
412	τοῦδε	p	person / object	wine
413	τάδ’	p	cataphoric	413-15
414	τόδ’	p	person / object	wine
431	τάδ’	p	anaphoric	leaving Poly, 429
437	τήνδ’	p	anaphoric	day of freedom, 428-30, 434-6
440	τόνδ’	p	person / object	wine spigot
446	τῷδε	p	anaphoric	wine, 424
451	τοῦδ’	p	situational	present revelry
452	τόδε	p	person / object	wine
456	τῷδ’	p	person / object	sword
468	τῆσδ’	p	spatial	Sicily
471	τοῦδε	p	anaphoric	blinding of Poly, 470-1
520	τούτου	m	anaphoric	Dionysus / wine
529	τόδε	p	person / object	wine
531	τοῦδε	p	person / object	wine
552	οὗτος	m	2nd person	Silenus
553	οὗτος	m	anaphoric	wines, 552
569	τόδ’	p	anaphoric	being quiet, 568
582	τόνδ’	p	person / object	Silenus
642	οἵδε	p	person / object	Chorus
645	αὕτη	m	anaphoric	taking pity and not wanted teeth knocked out, 643-4
654	τάδ’	p	anaphoric	cheer on Ody's blinding of Poly, 652-3
664	τόνδ’	p	anaphoric	Poly's "song", 663
666	τῆσδ’	p	spatial	Polyphemus' cave
668	τῆσδ’	p	1st person	Poly's hand
670	τοῖσδε	p	anaphoric	appearing shameful, 670
680	οὗτοι	m	anaphoric	Ody and his men, 679
685	τῇδε	p	spatial	adv., "this way"
685	τῇδ’	p	spatial	adv., "this way"
685	ταύτηι	m	spatial	adv., "that way"
688	οὗτος	m	anaphoric	Odysseus, 676
690	τόδε	p	1st person	Odysseus

Appendix 11: *Acharnians*

LINE	WORD		USAGE	REFERS TO
7	ταῦθ'	m	anaphoric	6
8	τοῦτο	m	anaphoric	6
12	τοῦτ'	m	anaphoric	11-Oct
20	αὐτηί	m	spatial	Pnyx
40	οὑτοιί	m	person / object	prytaneis entering
41	τοῦτ'	m	anaphoric	prytaneis' arrival, 40
48	τούτου	m	anaphoric	Triptolemus, 48
50	τούτου	m	anaphoric	Lycinus, 50
90	ταῦτ'	m	anaphoric	88-89
108	ὅδε	p	person / object	Pseudartabas
110	τοῦτον	m	anaphoric	Pseudartabas
111	τουτονί	m	person / object	Dic's fist
115	οὑτοιί	m	person / object	Pseudartabas and eunuchs
117	τουτονί	m	person / object	one of the eunuchs
122	ὁδί	p	person / object	one of the eunuchs
125	ταῦτα	m	anaphoric	124-5
129	οὑτοσί	m	person / object	Amphitheus (having entered)
130	ταυτασί	m	person / object	drachmas
134	ὁδί	p	1st person	Theorus (having entered)
135	οὗτος	m	anaphoric	Theorus
141	τοῦτον	m	anaphoric	139-40
151	τούτων	m	anaphoric	141-50
154	τοῦτο	m	anaphoric	153-4
156	τουτί	m	person / object	Odomantian (Thracian) soldiers entering, 155
157	τουτί	m	person / object	Odomanti's circumcised phalluses, 158
159	τούτοις	m	person / object	Odomanti, 158
161	τοισδί	p	person / object	circumcised phalluses
166	τούτοισιν	m	anaphoric	Odomanti, 164
167	ταυτί	m	situational	attack on Dicaeopolis
168	ταῦθ'	m	anaphoric	attack on Dicaeopolis by barbarians (Odomanti)
175	ὁδί	p	person / object	Amphitheus
187	ταυτί	m	person / object	treaties (= wine)
188	αὗται	m	anaphoric	five-year old wine
191	τασδί	p	person / object	ten-year old wine
192	χαὗται	m	anaphoric	ten-year old wine
194	αὑταιί	m	person / object	thirty-year old wine
196	αὗται	m	anaphoric	thirty-year old wine
199	ταύτας	m	anaphoric	thirty-year old wine
204	τῇδε	p	spatial	adv., "this way"
206	τοῦτον	m	anaphoric	The man who brought the treaties (Dicaeopolis)
216-17	οὗτος	m	anaphoric	The treaty bringer (Dicaeopolis)
239	οὗτος	m	person / object	Dicaeopolis

246	τουτουί	m	person / object	cake
248	τήνδε	p	situational	procession
280	οὗτος	m	2nd person	Dicaeopolis
280	οὗτος	m	person / object	Dicaeopolis
284	τουτί	m	situational	attack on Dicaeopolis
288-9	τοῦτ'	m	anaphoric	Dic's question, 286
311	ταῦτα	m	anaphoric	309-10
313	ὁδί	p	1st person	Dicaeopolis
315	τοῦτο	m	anaphoric	313-4
320	τοῦτον	m	person / object	Dicaeopolis
328	τοῦτ'	m	anaphoric	325-7
331	τουτονί	m	person / object	coal basket
333	ὅδ'	p	person / object	coal basket
336	τόνδε	p	person / object	coal basket
340	τόδε	p	person / object	coal basket
342	οὑτοιί	m	person / object	stones, 341
346	ὅδε	p	person / object	cloak
349	ταῦτα	m	anaphoric	coals nearly dying
360	τοῦτ'	m	anaphoric	what Dicaeopolis has to say, implied in 352-7
366	τοδί	p	person / object	chopping block
367	οὑτοσί	m	1st person	Dicaeopolis
385-6	ταῦτα	m	anaphoric	Dicaeopolis' twistings and turnings
392	οὗτος	m	situational	present case
395	οὗτος	m	2nd person	Dicaeopolis
417	αὕτη	m	anaphoric	the speech Dic must give, 416
418	ὁδί	p	person / object	Oineus (or mask of)
425	τούτου	m	anaphoric	Philoctetes, 424
427	οὑτοσί	m	person / object	Bellerophon
431	τούτου	m	anaphoric	Telephus
434	ταυτί	m	person / object	scraps of Telephus, 432-3
437	ταδί	p	person / object	scraps of Telephus, 432-3
449	τουτί	m	person / object	beggar's staff, 448
454	τοῦδ'	p	person / object	basket
460	τόδ'	p	person / object	small cup
462	τουτί	m	person / object	small jar
465	ταυτηνί	m	person / object	jar
468	τουτί	m	anaphoric	one thing (= herbs), 466
477	τουτί	m	cataphoric	478
477	τουτί	m	cataphoric	478
483	αὑτηί	m	spatial	(imaginary?) line on ground
514	ταῦτα	m	anaphoric	512
516	τοῦθ'	m	anaphoric	515
522	ταῦτ'	m	anaphoric	520-1
523	ταῦτα	m	anaphoric	516-22
555	ταῦτ'	m	anaphoric	544-54
558	ταυτί	m	anaphoric	Dic's rhesis, esp. 535-56
562	τοῦτον	m	person / object	Dicaeopolis

563	ταῦτα	m	anaphoric	Dic's rhesis, esp. 535-56
564	οὗτος	m	2nd person	Leader of Semichorus A
565	τοῦτον	m	person / object	Dicaeopolis
577a	οὗτος	m	2nd person	Dicaeopolis
577a	τάδε	p	anaphoric	576-7
585	τουτί	m	person / object	feather
587	οὗτος	m	2nd person	Dicaeopolis
593	ταυτί	m	anaphoric	591-2
599	ταῦτ'	m	anaphoric	Lam's election by three cuckoos, 598
618	ταῦτα	m	anaphoric	607-17
637	τοῦτο	m	anaphoric	636-7
641	ταῦτα	m	anaphoric	633-40, esp. 633-6
649	τοῦτον	m	anaphoric	Aristophanes (unnamed), 644
650	τούτους	m	anaphoric	men abused by Ar's poetry, 649
651	τοῦτον	m	anaphoric	Aristophanes (unnamed), 644, 649
652	τοῦθ'	m	anaphoric	643-51
654	τοῦτον	m	anaphoric	651
659	ταῦτα	m	anaphoric	628-58
691	τοῦτ'	m	anaphoric	money to buy coffin, 690
692	ταῦτα	m	anaphoric	677-91 / 692-702
702	τάδε	p	anaphoric	692-701
705	τῷδε	p	anaphoric	Euathlus (obliquely referred to), 704
719	οἵδε	p	person / object	boundary stones Dic is carrying
724	τούσδ'	p	person / object	leather thongs
740	τάσδε	p	person / object	pig feet
744	ταδί	p	person / object	pig snouts
755	τοῦτ'	m	cataphoric	planning destruction of city, 756-7
767	τουτί	m	person / object	imposter pig
768	ἥδε	p	person / object	imposter pig
769	ἅδ'	p	person / object	imposter pig
770	τοῦδ'	p	person / object	Dicaeopolis
771	τάνδε	p	person / object	imposter pig
773	οὗτος	m	person / object	"piggy"
781	αὕτα	m	person / object	imposter pig
784	αὐτηγί	m	person / object	imposter pig
788	ἅδε	p	person / object	imposter pig 2
795	τᾶνδ'	p	person / object	imposter pigs
810	τάνδε	p	person / object	fig, 805-6
813	τοῦτο	m	person / object	pig
815	ταῦτα	m	anaphoric	Dic's command to "wait here", 815
819	ταδί	p	person / object	imposter pigs
820	τοῦτ'	m	anaphoric	informing, 819-20
829	τοῦτ'	m	anaphoric	the problem of informers, 819-27
831	ταυτί	m	person / object	garlic
884	τῶδε	p	deictic adverb	basket
892	τῆσδε	p	person / object	eel
895	τᾶσδε	p	person / object	eel
896	ταύτην	m	anaphoric	eel

897	τῶνδε	p	person / object	Theban's wares
898	ταῦτα	m	anaphoric	Theban's wares
903	τᾇδε	p	spatial	adv., "here" (= Athens)
908	ὁδί	p	person / object	Nicarchus entering
909	οὗτος	m	anaphoric	Nicharchus
910	ταυτί	m	person / object	Theban's wares
910	τῶδ'	p	person / object	Theban's wares
911	ὁδί	p	person / object	Nicarchus
912	ταῦτα	m	person / object	Theban's wares
914	τοῖσδε	p	person / object	Theban's wares
918	αὕτη	m	anaphoric	lampwick, 917
931	ταῦτ'	m	anaphoric	929-30
957	τοῦτο	m	person / object	Nicarchus wrapped up as a pot
960	ταυτησί	m	person / object	drachma
963	οὗτος	m	anaphoric	Lamachus, 960
969	τόδε	p	person / object	Theban's wares
977	τᾧδε	p	anaphoric	Dicaeopolis
988	τάδε	p	person / object	feathers tossed outside by Dic
996	τόνδε	p	anaphoric	Chorus' "long row of young vines"
997	ὁδί	p	1st person	Chorus
1013	τοῦτ'	m	anaphoric	1011-12
1018	οὑτοσί	m	person / object	Dercetes
1025	ταῦτα	m	anaphoric	Dercetes' wearing of white, 1024
1034	τουτονί	m	person / object	reed
1047	ταυτί	m	person / object	items on the grill
1048	οὑτοσί	m	person / object	Groomsman
1048	οὑτοσί	m	person / object	Groomsman
1049	ταυτί	m	person / object	meat
1056	αὑτηί	m	person / object	Brideswoman
1064	τοῦτο	m	anaphoric	getting a husband's penis to stay at home, 1059-60
1065	τουτῳί	m	person / object	wine in flask
1069	ὁδί	p	person / object	1st Messenger entering
1121	τοῦδ'	p	person / object	spit on which meat is being roasted
1126	ταῦτ'	m	anaphoric	Dicaeopolis' actions
1127	ταῦτ'	m	person / object	Dicaeopolis' cake
1134	τᾧδε	p	person / object	Lamachus' cuirass, 1132
1135	τᾧδε	p	person / object	Dicaeopolis' pitcher, 1133
1162-3	τοῦτο	m	anaphoric	1150-61
1189	ὁδί	p	person / object	Lamachus' entrance
1191	τάδε	p	1st person	Lamachus' pains
1227	τουτονί	m	person / object	Dicaeopolis' pitcher

Appendix 12: *Knights*

LINE	WORD		USAGE	REFERS TO
6	οὗτος	m	anaphoric	Paphlagon, 2
28	τουτονί	m	anaphoric	the idea of desertion, 26
43	οὗτος	m	anaphoric	Demos, 42
46	οὗτος	m	anaphoric	Paphlagon, 44
54	τοῦτο	m	anaphoric	what one of the other slaves has prepared, 53
66	τάδε	p	cataphoric	67-8
89	οὗτος	m	2nd person	Nicias
99	ταυτί	m	spatial	surrounding area
111	ταῦτ'	m	anaphoric	109-11
125	ταῦτ'	m	anaphoric	what Dem now understands after drinking
131	ούτοσί	m	anaphoric	hemp-seller, 129
132	τοῦτον	m	anaphoric	128-30
133	τώδε	p	person / object	the two types of sellers, 129, 132
133	τόνδε	p	person / object	sheep-seller, 132
135	ταῦτ'	m	anaphoric	134-5
143	τοῦτον	m	anaphoric	Paphlagon, 136
145	τοῦτον	m	anaphoric	Sausage Seller, 144
146	ὁδί	p	person / object	Sausage Seller's entrance
163	τῶνδε	p	person / object	spectators
164	τούτων	m	anaphoric	spectators
169	τοδί	p	person / object	table
176	ταῦτα	m	anaphoric	170-4
177	ούτοσί	m	person / object	oracle
180	τοῦτο	m	anaphoric	being a sausage seller, 179
189	ταῦτα	m	anaphoric	reading and writing, 188
190	τουτί	m	anaphoric	reading and writing at all, 189
202	ταῦτ'	m	anaphoric	oracle, 197-200
203	ούτοσί	m	anaphoric	garlic-brine of the Paphlagons, 199 / Cleon
206	τοῦτο	m	anaphoric	the meaning of the snake, 206
237	τουτί	m	person / object	Chalchidian cup
250	οὗτος	m	anaphoric	Paphlagon ("villain"), 247-9
271	ταύτῃ	m	spatial	adv., "that way"
271	ταυτηί	m	person / object	fist
275	ταύτῃ	m	anaphoric	Paphlagon's shouting, 274
278	τουτονί	m	person / object	Sausage Seller
280	τοῦτον	m	person / object	Paphlagon
314	τοῦθ'	m	anaphoric	defamatory remarks, 303-13
319	τοῦτ'	m	anaphoric	making bad shoes, 316-18
335	ούτοσί	m	person / object	Paphlagon
337	ταύτῃ	m	anaphoric	roguery and boldness, 331
366	τοῦτον	m	person / object	Sausage Seller
391	οὗτος	m	anaphoric	Paphlagon, 388
413	τούτοισιν	m	anaphoric	shamelessness, 309; and the whole situation

423	ταῦτα	m	anaphoric	stealing meat, 419-22
425	τοῦτο	m	anaphoric	sticking meat in crotch, 425
426	ὅδ'	p	person / object	Sausage Seller
437	οὗτος	m	person / object	Paphlagon
461	ταυτί	m	situational	matter at hand
468	ταῦτ'	m	anaphoric	Paphlagon's plans with the Spartans, 467
472	ταῦτα	m	anaphoric	men helping on the other side, 471
474	ταῦτ'	m	anaphoric	Paphlagon's plans
479	ταῦτα	m	situational	plans with the Boeotians
486	οὗτος	m	person / object	Paphlagon
490	τουτῳί	m	person / object	oil
492	ταυταγί	m	anaphoric	490-1
493	ταδί	p	person / object	garlic
495	ταῦτα	m	anaphoric	getting a move on, 495
509	τούτου	m	anaphoric	getting Chorus to come forward and speak, 507-8
514	τούτου	m	anaphoric	Aristophanes waiting to ask for chorus, 512-13
515	τοῦτο	m	anaphoric	Aristophanes waiting to ask for chorus, 512-13
520	τοῦτο	m	cataphoric	What Magnes suffered
540	χοὗτος	m	anaphoric	Crates
541	ταῦτ'	m	anaphoric	what happened to other poets, 520-40
541	τούτοισιν	m	anaphoric	Aristophanes' delaying, 541
544	τούτων	m	anaphoric	why Aristophanes' delayed, 541-44
566	τῆσδε	p	spatial	Athens
568	τήνδ'	p	spatial	Athens
572	τοῦτ'	m	anaphoric	dirt, 571
592	τοῖσδε	p	1st person	Chorus and/or audience
622	τάδ'	p	anaphoric	616-21
638	ταῦτα	m	anaphoric	634-6
664	ταῦτ'	m	anaphoric	660-3
691	ούτοσί	m	person / object	Paphlagon entering
699	τῆσδε	p	spatial	Athens
721	τουτογί	m	anaphoric	making Demos expand and contract
731	τουτουί	m	person / object	Sausage Seller
733	τουτουί	m	person / object	Paphlagon
736	τουτονί	m	person / object	Paphlagon
748	τοῦτον	m	anaphoric	whoeover (Paph or SS) loves Demos more, 747-8
754	ταυτησί	m	anaphoric	the rock of the Pnyx, 751
758	τόνδ'	p	person / object	Paphlagon
760	ταῦθ'	m	anaphoric	756-9
770	τούτοισι	m	anaphoric	768-9
771	ταυτησί	m	person / object	table
777	τοῦτο	m	anaphoric	774-6
777	τοῦτο	m	anaphoric	774-6
779	τοῦτ'	m	anaphoric	that Paph does not love Demos

780	τοῦτ'	m	cataphoric	that Paph warms himself on Demos' coals
784	τουτί	m	person / object	pillow which SS stitched himself
787	τοῦτο	m	anaphoric	act of giving Demos a pillow
789	τούτων	m	anaphoric	SS's act of flattering Demos, 784-5
792	τοῦτον	m	anaphoric	Demos, 791 (σε)
798	τοῦτον	m	anaphoric	Demos
805	οὗτος	m	anaphoric	Demos
809	τόνδ'	p	person / object	Demos
810	ταυτί	m	anaphoric	SS's remarks about Paph, 802-9
815	τούτοις	m	anaphoric	813-14
820	ταυτί	m	anaphoric	817-19
820	τούτου	m	person / object	Sausage Seller
821	οὗτος	m	2nd person	Paphlagon
843	ταῦτ'	m	anaphoric	836-42
843	ταύτῃ	m	anaphoric	adv., 842
849	ταύτας	m	anaphoric	shields from Pylos, 846
850	τοῦτ'	m	anaphoric	leaving armbands on shields, 849
851	τοῦτο	m	anaphoric	punishing Paphlagon
851	τουτονί	m	person / object	Paphlagon
853	τούτους	m	anaphoric	young hide-sellers, 852-3
854	τοῦτο	m	anaphoric	preventing Paph's punishment, 851
869	τουτῳί	m	person / object	Demos
872	τουτί	m	person / object	shoes
878	ταῦτα	m	anaphoric	876-7
881	τονδί	p	person / object	Demos
883	τουτονί	m	person / object	cloak
891	τοδί	p	person / object	leather jacket
893	τοῦτο	m	anaphoric	leather jacket
896	οὗτος	m	person / object	Paphlagon
899	τοῦτ'	m	anaphoric	896-8
901	τοῦτο	m	anaphoric	Demos' turning yellow when farted on, 900
922	ταυτηί	m	person / object	hand cupped as ladle or actual ladle
928	ταδί	p	cataphoric	what SS is about to say
951	οὑτοσί	m	person / object	ring
955	τοῦτ'	m	anaphoric	Demos' signet ring's seal
959	τουτονί	m	person / object	Demos' ring
962	τούτῳ	m	person / object	Sausage Seller
963	τουτῳί	m	person / object	Paphlagon
970	οὑτοσί	m	person / object	Paphlagon
981	οὗτος	m	anaphoric	Cleon
985	τόδ'	p	cataphoric	987-96
995	οὗτος	m	anaphoric	Cleon
999	ταυτί	m	person / object	oracles
1010	οὑτοσί	m	person / object	Paphlagon
1019	ταῦτ'	m	anaphoric	providing pay, 1018-19
1021	ταυτί	m	anaphoric	oracle
1025	τοῦτο	m	anaphoric	Paph's interpretation of the oracle

1025	ὀδί	p	person / object	dog in oracle
1027	τούτου	m	anaphoric	dog in oracle
1036	τόδε	p	cataphoric	1037-40
1041	ταῦτ'	m	anaphoric	1037-40
1047	τόνδ'	p	person / object	Paphlagon
1048	τοῦτ'	m	anaphoric	wall of iron and wood, 1046
1048	τουτονί	m	person / object	Paphlagon
1050	ταυτί	m	anaphoric	oracles
1054	τοῦτο	m	anaphoric	1052-3
1055	τοῦθ'	m	anaphoric	1052-3
1058	τόδε	p	cataphoric	"Pylos before Pylos"
1059	τοῦτο	m	anaphoric	"before Pylos"
1062	οὗτος	m	person / object	Paphlagon
1063	ούτοσί	m	person / object	oracle
1069	τοῦτο	m	anaphoric	1067-8
1070	τοῦτο	m	anaphoric	oracle, 1067-8
1071	ούτοσί	m	person / object	Paphlagon
1072	ταύτας	m	anaphoric	ships, 1070
1078	τούτοις	m	anaphoric	soldiers
1079	τοῦτον	m	anaphoric	soldiers' pay, 1078
1080	τόνδ'	p	person / object	oracle being spoken (= itself)
1082	τούτου	m	person / object	Paphlagon
1095	τούτου	m	person / object	Paphlagon
1098	τουτονί	m	1st person	Demos
1109	τούτῳ	m	anaphoric	whoeover (Paph or SS) does more good for Demos, 1108
1124	ταῦτ'	m	anaphoric	Demos being led astray, 1115-20
1129	τοῦτον	m	anaphoric	person fattened-up by Demos, 1127-8
1134	τούτῳ	m	anaphoric	1123-30
1135	τούσδ'	p	person / object	audience
1139	τούτων	m	anaphoric	audience
1159	τουτονί	m	person / object	Paphlagon
1160	ταῦτα	m	anaphoric	having SS and Paph start at the same place, 1159
1166	τήνδε	p	person / object	barley-cake
1175	τήνδε	p	spatial	Athens
1177	τουτί	m	person / object	slice of fish
1181	τουτουί	m	person / object	cake
1183	ταδί	p	person / object	intestines
1183	τούτοις	m	person / object	intestines
1191	τουτονί	m	person / object	cake
1195	τάδ'	p	person / object	hare's meat
1198	τοῦτ'	m	anaphoric	supposed approach of ambassadors, 1196-7
1216	αὕτη	m	person / object	SS's basket, 1211
1218	τάδ'	p	person / object	what is in Paph's basket
1224	ταῦτ'	m	anaphoric	the greater share, 1223
1227	τουτῳί	m	person / object	Sausage Seller

1249	τόνδε	p	1st person	Paphlagon
1260	τουτονί	m	person / object	Paphlagon
1270	οὗτος	m	anaphoric	Thumantis
1281	τοῦτο	m	anaphoric	being base
1302	ταῦτ'	m	situational	affairs of the city
1305	τοῦτο	m	anaphoric	triremes going to Carthage, 1303-4
1311	ταῦτ'	m	anaphoric	not having Hyperbolus in charge, 1307-9
1317	ἥδε	p	spatial	Athens
1330	τῆσδε	p	spatial	Athens
1331	ὅδ'	p	person / object	Demos
1343	τούτοις	m	anaphoric	1341-2
1345	τούτων	m	anaphoric	1341-2
1346	τοῦτ'	m	anaphoric	that people used the phrases in 1341-2
1346	ταυτί	m	anaphoric	1341-2
1352	τοῦθ'	m	anaphoric	money (understood)
1354	οὗτος	m	2nd person	Demos
1356	τούτων	m	anaphoric	Demos' former mistakes, 1355
1357	ταῦτ'	m	anaphoric	actions of others that Demos feels he should have noticed, 1355
1360	ταύτην	m	situational	court case
1361	τοῦτον	m	anaphoric	(foolish) advocate
1364	τουτί	m	anaphoric	Demos' response to SS's question, 1362-3
1372	τοῦτ'	m	anaphoric	1369-71
1375	ταυτί	m	anaphora	adolescents
1383	τούτους	m	anaphoric	adolescents, 1373
1384	τούτοις	m	anaphoric	giving up making decrees and hunting instead, 1382-3
1384	τουτονί	m	person / object	folding chair
1385	τόνδε	p	person / object	folding chair
1386	τοῦτον	m	anaphoric	boy, 1385
1393	ταύτας	m	anaphoric	girls (= 30-year treaties), 1392
1396	ταῦτ'	m	anaphoric	keeping girls inside, 1391-2
1404	τούτων	m	anaphoric	shouting matches with whores and bathmen, 1403
1406	ταυτηνί	m	person / object	green robe

Appendix 13: *Clouds*

LINE	WORD		USAGE	REFERS TO
8	οὑτοσί	m	person / object	Pheidippides
14	τουτονί	m	person / object	Pheidippides
26	τοῦτ'	m	anaphoric	Pheidippides's horse racing, 25
26	τουτί	m	anaphoric	the cost Ph's racing costs St, 12-14
39	ταῦτ'	m	anaphoric	Strepsiades' debts, 34-5
49	ταύτην	m	anaphoric	Strepsiades' wife, 42
54	τοδί	p	person / object	Strepsiades' cloak
60	ταῦθ'	m	anaphoric	showing Strep's wife his cloak, 54-5
60	οὑτοσί	m	person / object	Pheidippides
68	τοῦτον	m	person / object	Pheidippides, 67
77	τουτονί	m	person / object	Pheidippides
83	τουτονί	m	person / object	Poseidon
84	τοῦτον	m	anaphoric	Poseidon
85	τοῦτον	m	anaphoric	Poseidon
92	τοῦτο	m	spatial	door (and house)
93	τοῦτ'	m	anaphoric	House, 92
94	τοῦτ'	m	anaphoric	House, 92
97	οὗτος	m	anaphoric	oven, 96
98	οὗτοι	m	anaphoric	men in Thinktank, 95
107	τούτων	m	anaphoric	men in Thinktank, 102-4
114	τούτοιν	m	anaphoric	Better and Worse Arguments, 113-14
116	τοῦτον	m	anaphoric	Worse Argument, 115-16
117	τούτων	m	anaphoric	Strepsiades' debts
131	ταῦτ'	m	anaphoric	act of tarrying, 131
141	οὑτοσί	m	1st person	Strepsiades / students, 140
143	ταῦτα	m	anaphoric	information about the lost idea, 137
152	ταύτας	m	anaphoric	Persian shoes, 151
184	ταυτί	m	person / object	students
187	οὑτοιί	m	person / object	students
188	οὗτοι	m	anaphoric	students
189	τοῦτο	m	anaphoric	looking for bulbs (to eat), 188-9
191	οἵδε	p	person / object	students
192	οὗτοι	m	anaphoric	students
200	τάδ'	p	person / object	instruments
201	αὑτηί	m	person / object	astronomy
201	τουτί	m	person / object	geometry
202	τοῦτ'	m	anaphoric	geometry
206	αὕτη	m	person / object	map
207	αἵδε	p	person / object	Athens (on map)
209	τοῦτ'	m	anaphoric	spot on map (= Athens), 207
212	ἡδί	p	person / object	Euboea (on map)
214	αὑτηί	m	person / object	Lacedaemonia (on map)
215	τοῦτο	m	anaphoric	the placement on the map of Lacedaemonia
216	ταύτην	m	anaphoric	Lacedaemonia

218	οὗτος	m	person / object	Socrates
220	οὗτος	m	2nd person	Student
234	τοῦτο	m	anaphoric	the earth drawing moisture for itself, 232-3
255	τουτονί	m	person / object	wreath
258	ταῦτα	m	anaphoric	giving wreath
267	τουτί	m	person / object	cloak
269	τῷδ'	p	person / object	Strepsiades
296	οὗτοι	m	anaphoric	comedians
314	αὗται	m	person / object	Clouds
315	τοῦτο	m	anaphoric	Clouds' song, 298-313
319	ταῦτ'	m	anaphoric	benefits Clouds bestow, 316-8
324	αὗται	m	person / object	Clouds
325	αὗται	m	person / object	Clouds
329	ταύτας	m	anaphoric	Clouds, 328
331	αὗται	m	anaphoric	Clouds
334	ταύτας	m	anaphoric	Clouds
335	ταῦτ'	m	anaphoric	331-4
340	τάσδ'	p	person / object	Clouds
344	αὗται	m	person / object	Clouds
347	τοῦτο	m	anaphoric	Clouds changing into different things, 346-7
349	τούτων	m	anaphoric	shaggy men
353	αὗται	m	anaphoric	Clouds, 353 (understood)
353	ταῦτ'	m	anaphoric	that Clouds changing shape to expose individuals, 352
353	ταῦτα	m	anaphoric	throwing away shield (sc. verb of doing)
354	τοῦτον	m	anaphoric	Cleonymus, 353
354	τοῦτ'	m	anaphoric	that Clouds changing shape to expose individuals, 352
355	τοῦτ'	m	anaphoric	that Clouds saw Cleisthenes, 355
365	αὗται	m	person / object	Clouds
368	τουτί	m	anaphoric	Who makes it rain?, 368
369	αὗται	m	person / object	Clouds
371	ταύτας	m	anaphoric	Clouds, 370
372	τοῦτο	m	anaphoric	Soc's explanation of where rain comes from, 369-71
374	τοῦθ'	m	anaphoric	who the thunderer is, 374
375	αὗται	m	anaphoric	Clouds
380	τουτί	m	anaphoric	that Dinos compels clouds to move, 380
385	τουτί	m	anaphoric	Clouds collide when full of water and make noise, 383-4
393	τόνδ'	p	person / object	air
394	ταῦτ'	m	anaphoric	that air can produce thunder, 392-3
395	τοῦτο	m	anaphoric	where lightning comes from, 395
397	τοῦτον	m	anaphoric	lightning
404	ταύτας	m	person / object	Clouds
408	τουτί	m	anaphoric	winds causing something to burst, 404-7
418	τοῦτο	m	cataphoric	winning in different areas, 418-19

422	τούτων	m	anaphoric	420-1
424	τουτί	m	person / object	Chaos
424	ταυτί	m	anaphoric	three (new gods), 424
429	τουτί	m	cataphoric	that Strepsiades be the best speaker
431	τοῦτο	m	anaphoric	that Strepsiades will be the best speaker
431	τουδί	p	temporal	present time
433	τούτων	p	anaphoric	proposing important business, 433
437	ταῦθ'	m	anaphoric	Strepsiades entrusting himself to the Clouds, 435
440	τουτί	m	person / object	Strepsiades' body
452	ταῦτ'	m	anaphoric	444-51
457	τῷδε	p	person / object	Strepsiades
460-1	ταῦτα	m	anaphoric	444-51
466	τοῦτ'	m	anaphoric	living a most enviable life, 464-5
480	τούτοις	m	anaphoric	having learned Strepsiades' disposition, 478-9
492	οὑτοσί	m	person / object	Strepsiades
500	τοδί	p	cataphoric	501-2
511	ταύτης	m	anaphoric	that Strep entered Soc's house
522	ταύτην	m	anaphoric	first version of *Clouds*
525	ταῦτ'	m	anaphoric	Aristophanes' earlier loss with *Clouds*, 524-5
526	ταῦτ'	m	anaphoric	writing / putting on first version of *Clouds*, 523-4
533	τούτου	m	anaphoric	528-32
534	ἥδ'	p	situational	*Clouds*
551	οὗτοι	m	anaphoric	Eupolis, Phrynicus, and Hermippus, 553-7
552	τοῦτον	m	anaphoric	Hyperbolus, 551
560	τούτοισι	m	anaphoric	similes about eels, 559
587	τοῦτον	m	anaphoric	Cleon, 586
588	ταῦτα	m	cataphoric	mistakes, 599
588	τῇδε	p	spatial	Athens
590	τοῦτο	m	anaphoric	election of Cleon, 587
592	τούτου	m	anaphoric	Cleon, 591
631	ταῦτ'	m	anaphoric	bits of knowledge, 630
641	τοῦτ'	m	anaphoric	grain-seller cheating Strep, 639-40
653	τουτουί	m	person / object	Strep's finger
654	οὑτοσί	m	person / object	Strep's finger
656	τούτων	m	anaphoric	rhythm, 647
658	τούτου	m	anaphoric	most unjust argument, 657
668	τούτου	m	anaphoric	666
670	τοῦθ'	m	anaphoric	calling κάρδοπος masculine, 669
687	ταῦτα	m	anaphoric	names just mentioned, 686
693	ταῦθ'	m	anaphoric	what Soc has been trying to teach Strep
697	ταῦτ'	m	anaphoric	what Soc has been trying to teach Strep
698	ταῦτ'	m	anaphoric	what Soc has been trying to teach Strep
720	τούτοις	m	anaphoric	having lost many things, 717-19
723	οὗτος	m	2nd person	Strepsiades

731	τουτονί	m	person / object	Strepsiades
732	οὗτος	m	2nd person	Strepsiades
736	τοῦτο	m	anaphoric	about what Strepsiades should think
753	τοῦτ'	m	anaphoric	keeping the moon, 749-53
767	ταύτην	m	anaphoric	stone
769	ταύτην	m	anaphoric	stone
775	τουτί	m	cataphoric	776-7
807	ὅδ'	p	person / object	Strepsiades
820	τοῦτ'	m	anaphoric	laugh issued at 819
824	τοῦτο	m	anaphoric	something that once learnt will make Ph a man, 823-4
829	τοῦθ'	m	anaphoric	that Dinos is king, 828
830	ταῦτα	m	anaphoric	that Dinos is king, 828
847	τοῦτον	m	person / object	rooster Strepsiades' slave is carrying
848	ταυτηνί	m	person / object	hen Strepsiades' slave is carrying
850	τήνδε	p	person / object	hen Strepsiades' slave is carrying
851	τουτονί	m	person / object	rooster Strepsiades' slave is carrying
852	ταῦτ'	m	anaphoric	clever things like knowing fowl gender, 852
856	ταῦτα	m	anaphoric	Strep forgetting things because of his age
864	τούτου	m	anaphoric	first obol of jury pay
865	τούτοις	m	anaphoric	Strep's past actions, 859-64
867	τουτονί	m	person / object	Pheidippides
874	οὗτος	m	anaphoric	Pheidippides
876	τοῦτ'	m	anaphoric	different types of oratory, 874-5
887	τοῦτο	m	anaphoric	that Pheidippides will learn from the Arguments, 886
897	ταῦτα	m	anaphoric	inventing new principles, 896
897	τουτουσί	m	person / object	audience
906	τουτί	m	situational	situation
914	τοῦτ'	m	anaphoric	being called bad names, 909-14
929	τοῦτον	m	person / object	Pheidippides
932	τοῦτον	m	person / object	Better Argument
939	ταῦτ'	m	anaphoric	935-8
941	τούτῳ	m	person / object	Better Argument
942	τούτων	m	anaphoric	the making of an exposition
971	ταύτας	m	anaphoric	musical inflexions
985	ταῦτ'	m	anaphoric	Worse Arg's reply to Better Arg's speech, 984-5
990	ταῦτ'	m	anaphoric	987-9
996	ταῦτα	m	anaphoric	running into dancing-girl's house, 996
1000	ταῦτ'	m	anaphoric	Better Arg's speech, 961-99
1000	τούτῳ	m	person / object	Better Argument
1009	ταῦτα	m	anaphoric	what Better Arg has told Ph
1010	τούτοις	m	anaphoric	what Better Arg has told Ph
1022	τούτοις	m	anaphoric	1015-21
1030	τάδε	p	anaphoric	either 1024-29 or 1002-1023 or 1015-23
1037	ταῦτ'	m	anaphoric	Better Arg's arguments

1038	τοῦτ'	m	anaphoric	destroying arguments, 1037
1041	τοῦτο	m	anaphoric	idea of arguing against what is established as right, 1039-40
1052	ταῦτ'	m	anaphoric	1051-2
1052	ταῦτ'	m	anaphoric	1051-2
1058	ὁδί	p	person / object	Better Argument
1063	τοῦτο	m	anaphoric	being prudent, 1061
1074	τούτων	m	anaphoric	pleasures, 1073-4
1079	τάδ'	p	cataphoric	1080
1086	τούτου	m	anaphoric	becoming wide-assholed, 1085
1087	τοῦτο	m	anaphoric	that harm follows being made wide-assholed, 1085
1099	τουτονί	m	person / object	audience member
1100	τουτονί	m	person / object	audience member
1105	τοῦτον	m	person / object	Pheidippides
1111	τοῦτον	m	person / object	Pheidippides
1114	ταῦτα	m	anaphoric	Pheidippides being educated by Worse Arg
1115	τόνδε	p	1st person	Chorus
1131	ταύτην	m	anaphoric	day three
1134	ταύτην	m	anaphoric	day two
1146	τουτονί	m	person / object	gift
1159	τοῖσδ'	p	spatial	Strepsiades' home
1167	ὅδ'	p	person / object	Pheidippides
1173	τοῦτο	m	person / object	Pheidippides' "nationalistic look"
1188	τουτί	m	anaphoric	Solon being a friend of the people by nature, 1187
1200	τοῦτο	m	anaphoric	1198
1204	τουτονί	m	person / object	Pheidippides
1219	τούτοισιν	m	anaphoric	1215-18
1221	οὑτοσί	m	person / object	1st Creditor
1230	τοῦτ'	m	anaphoric	that Pheidippides did not yet know the unbeatable argument, 1229
1232	ταῦτ'	m	anaphoric	Strep saying he'd pay, 1227, but now denying the debt, 1230
1237	οὑτοσί	m	person / object	1st Creditor's belly
1242	τούτων	m	anaphoric	having disrespected 1st Creditor's belly
1247	οὗτος	m	person / object	the man demanding money from Strepsiades
1248	τοῦθ'	m	anaphoric	dough-tray
1248	τουτί	m	person / object	dough-tray
1254	τοῦτ'	m	cataphoric	that 1st Creditor will be making a deposit
1257	τοῦτο	m	anaphoric	making deposit and losing 12 minae, 1256
1260	οὑτοσί	m	person / object	2nd Creditor
1262	τοῦτο	m	anaphoric	knowing who 2nd Creditor is, 1262
1270	ταῦτα	m	anaphoric	the money Ph owes to 2nd Creditor, 1267-8
1281	τοῦθ'	m	anaphoric	rain water, 1280
1286	τοῦτο	m	anaphoric	the word "interest", 1280

1293	αὕτη	m	anaphoric	sea, 1290
1297	ταῦτ'	m	anaphoric	beating threatened or just or about to be given
1299	ταῦτ'	m	anaphoric	Strepsiades beating 2nd Creditor
1304	ὅδ'	p	person / object	Strepsiades
1308-9	τοῦτον	m	anaphoric	Strepsiades
1328	ταῦτα	m	anaphoric	calling Pheidippides names, 1327
1335	τουτί	m	anaphoric	that beating one's father is right, 1333
1339	ταῦτα	m	anaphoric	that beating one's father is right, 1333
1347	οὗτος	m	anaphoric	Pheidippides, 1346
1352	τοῦτο	m	anaphoric	telling Chorus whence the quarrel arose, 1351-2
1365	οὗτος	m	anaphoric	Pheidippides, 1364
1369	τούτων	m	cataphoric	clever new poetry, 1370
1370	ταῦτα	m	anaphoric	new poetry, 1369-70
1375	οὗτος	m	anaphoric	Pheidippides
1393	οὗτος	m	anaphoric	Pheidippides
1403	τούτων	m	anaphoric	being devoted to racing, 1401-2
1403	οὑτοσί	m	person / object	Strepsiades
1409	τουτί	m	cataphoric	if Strepsiades beat Pheidippides as a boy, 1409
1412	τοῦτ'	m	anaphoric	beating, 1412
1416	τοῦτο	m	anaphoric	beating
1420	τοῦτο	m	anaphoric	beating
1421	τοῦτον	m	anaphoric	law, 1420
1427	ταυτί	m	anaphoric	animals
1433	ταῦτα	m	anaphoric	immitating animals in certain ways not the same as beating, 1430-1
1438	τούτοισι	m	anaphoric	young men
1442	τούτων	m	anaphoric	what has already happened to Strep
1444	τοῦθ'	m	anaphoric	Ph beating his mother
1447	ταῦτ'	m	anaphoric	Ph beating his mother
1452	ταυτί	m	anaphoric	what has already happened to Strep
1454	τούτων	m	anaphoric	what has already happened to Strep
1456	ταῦτ'	m	anaphoric	that Strep was turning toward base ways, 1455
1458	ταῦθ'	m	anaphoric	not telling Strep that he was turning toward base ways, 1456-7
1472	τοῦτ'	m	anaphoric	that Dinos had expelled Zeus, 1470-1
1473	τουτονί	m	person / object	Dinos
1499	τοῦτ'	m	anaphoric	destroying Thinktank and everyone inside, 1499
1502	οὗτος	m	2nd person	Strepsiades

Appendix 14: *Wasps*

LINE	WORD		USAGE	REFERS TO
1	οὗτος	m	2nd person	Xanthias
19	ταύτην	m	anaphoric	shield,17
34	τούτοις	m	anaphoric	sheep, 32
46	τοῦτ'	m	anaphoric	that Theorus has the head of a flatter, 45
50	τοῦτο	m	cataphoric	Theorus' transformation, 49
55	ταδί	p	cataphoric	56-73
69	οὗτος	m	anaphoric	Bdelycleon, 77
74	ούτοσί	m	person / object	Amunias (audience member)
78	ὁδί	p	person / object	Sosias (audience member)
80	αὕτη	m	anaphoric	disease (φιλοπότην), 79
89	τούτου	m	anaphoric	judging, 88
112	τοῦτον	m	anaphoric	Philocleon
119	τοῦτ'	m	anaphoric	ritual purification, 118
121	ταύταις	m	anaphoric	Corybantic rites, 119
134	τῳδί	p	person / object	Bdelycleon
142	ταῦτ'	m	anaphoric	keeping the door closed, 142
144	οὗτος	m	2nd person	Philocleon entering from chimney
158	τοῦτο	m	anaphoric	Dracontides being acquitted, 157
168	οὗτος	m	person / object	Philocleon
176	ταύτῃ	m	anaphoric	excuse, 175
182	τουτονί	m	person / object	Philocleon
183	τουτονί	m	person / object	Philocleon
183	τουτί	m	person / object	Philocleon's appearance under donkey
205	ούτοσί	m	person / object	person on roof (Philocleon)
210	τούτου	m	person / object	Philocleon
211	τουτονί	m	anaphoric	Philocleon
215	τουτονί	m	anaphoric	Philocleon
221	τοῦτον	m	anaphoric	Philocleon
248	τουτονί	m	person / object	mud
250	τῳδί	p	person / object	Boy's finger
252	ταῦτα	m	anaphoric	pulling out wick, 251
256	τουτουί	m	anaphoric	light produced by lamps, 255
259	ούτοσί	m	person / object	mud
262	ούτοιί	m	person / object	fungus
263	τοῦτ'	m	anaphoric	fungus on lamp, 262
266	τῆσδε	p	spatial	Philocleon's house
283b	τοῦτ'	m	anaphoric	lying, 281-3
300	τοῦδε	p	person / object	money
319b	τῶνδ'	p	person / object	Bdelycleon and Xanthias
326	τοῦτον	m	anaphoric	lying vine
334	ταῦτα	m	anaphoric	Phil being trapped inside, 317-32
337	ούτοσί	m	person / object	Bdelycleon, 336
338	ταῦτα	m	anaphoric	keeping Phil imprisoned
342a	τοῦτ'	m	anaphoric	that Philocleon will do harm, 340
342b	ὅδ'	p	person / object	Bdelycleon

344	οὗτος	m	anaphoric	Bdelycleon, 342b
344	τοῦτ'	m	anaphoric	that Philocleon will do harm, 340
346	τούτων	m	anaphoric	that Philocleon is imprisoned
347	τουδί	p	person / object	Bdelycleon
356	τοῦτ'	m	anaphoric	Phil throwing self off wall, 355
356	τοῦτ'	m	anaphoric	present situation
369	ταῦτα	m	anaphoric	Philocleon grawing through net, 367-8
371	τοῦτο	m	person / object	net
374	τοῦτον	m	person / object	Bdelycleon
381	τούτω	m	person / object	Bedlycleon and Xanthias
391	ταῦτ'	m	anaphoric	lamentations (and tears through zeugma), 391
395	οὗτος	m	2nd person	Xanthias
409	ταῦτ'	m	anaphoric	that Philocleon is in trouble
413	τόνδε	p	cataphoric	idea that older folk should not be jurors, 414
416	τόνδ᾽	p	person / object	Philocleon
417	ταῦτα	m	anaphoric	Philocleon being imprisoned
426	τοῦτο	m	anaphoric	Chorus arranging themselves to fight, after 426
434	τουτουί	m	person / object	Philocleon
437	τοῦτον	m	person / object	Philocleon
442	τούτω	m	person / object	slaves (Midas and Phryx) holding Philocleon
444	οὗτος	m	anaphoric	Philocleon, 443
446	τούτοις	m	anaphoric	slaves (Midas and Phryx) holding Philocleon, 444
453	τούτων	m	anaphoric	treatment of Philocleon, 441-7
457	τοῦτ'	m	anaphoric	beating the Chorus, 456
481	τοῦτο	m	anaphoric	480-1
483	ταῦτα	m	anaphoric	463-70
495	οὗτος	m	person / object	man buying fish
503	ταῦτα	m	anaphoric	talk of tyranny
503	τούτοις	m	person / object	Chorus
504	τούτων	m	anaphoric	Philocleon's habits
507	ταῦτα	m	anaphoric	wanting Philocleon to change his habits, 503-5
514	ταῦθ'	m	anaphoric	Philocleon's lifestyle, 510-11
521	τούτοισι	m	person / object	Chorus
530	ταῦτα	m	anaphoric	how Philocleon will be, 526-8
532	τονδί	p	person / object	Bdelycleon
535	οὗτος	m	person / object	Philocleon
539	ὁδί	p	person / object	Bdelycleon
551	ταῦτα	m	anaphoric	550-1
559	τουτί	m	anaphoric	supplication, 555
561	τούτων	m	cataphoric	promises made, 561
568	τούτοις	m	anaphoric	defendants' tactics, 564-7
575	τοῦτ'	m	anaphoric	560-74

576	τουτί	m	anaphoric	mocking wealth, 575
581	ταύτης	m	anaphoric	winning case, 581
586	ταύτην	m	anaphoric	heiress, 583
587	ταῦτ'	m	anaphoric	578-86
588	τουτί	m	anaphoric	578-87
588	τούτων	m	anaphoric	578-87
592	οὗτος	m	anaphoric	Cleonymus
598	τούτων	m	anaphoric	596-7
605	τούτων	m	anaphoric	good things, 601
611	τουτί	m	person / object	pastry, 610
612	τούτοισιν	m	anaphoric	actions of daughter and wife, 605-12
612	τουτί	m	person / object	pastry, 610
615	τάδε	p	anaphoric	606-12
616	τόνδ'	p	person / object	donkey flask
617	οὗτος	m	anaphoric	donkey flask, 616
635	ταύτῃ	m	anaphoric	634
642	οὗτος	m	person / object	Bdelycleon
648	ταῦτα	m	anaphoric	644-7
653	τουτί	m	anaphoric	how Philocleon is a slave, 653
658	τούτου	m	anaphoric	tribute, 657
660	τούτων	m	anaphoric	tribute, 657
661	τούτου	m	anaphoric	the 2000 talants, 660
666	τούτους	m	anaphoric	the "I won't betray the Athenian rable…" people, 666-7
668	τούτοις	m	anaphoric	666-7
669	οὗτοι	m	anaphoric	the "I won't betray the Athenian rable…" people, 666-7
675	τούτοισι	m	anaphoric	allied states who give bribes, 669
682	τούτους	m	anaphoric	men Philocleon got to rule, 678
683	τούτων	m	anaphoric	men Philocleon got to rule, 678
686	τούτοις	m	anaphoric	682-5
696	ταυτί	m	anaphoric	682-95
701	τοῦτ'	m	anaphoric	pay, 701
701	τοῦθ'	m	cataphoric	pay, 701
703	τοῦθ'	m	anaphoric	why rulers want Philocleon (et al.) to be poor, 703
704	οὗτος	m	anaphoric	trainer, 704
708	τούτων	m	anaphoric	tribute states, 707
718	ταῦτα	m	anaphoric	receiving bushels, 717
720	τούτους	m	anaphoric	rulers, 715
742	τοῦτ'	m	anaphoric	being quiet, 741
750	οὗτος	m	2nd person	Philocleon
751	τούτων	m	anaphoric	737-40
762	τοῦτο	m	anaphoric	judging, 762
764	τοῦτο	m	anaphoric	judging, 762
769	ταύτης	m	anaphoric	household slave, 768
770	ταῦτ'	m	anaphoric	impose a fine, 769
771	ταῦτα	m	anaphoric	768-70

776	τουτί	m	anaphoric	771-5
776	τούτοις	m	anaphoric	771-5
781	τουτογί	m	cataphoric	782-3
793	ταῦτ'	m	anaphoric	787-93
796	τοῦτο	m	anaphoric	getting paid individually, 786
798	ταῦθ'	m	anaphoric	items necessary for private court (understood), 765-96
807	αὑτηί	m	person / object	pot
809	τουτί	m	anaphoric	placing pot on peg, 808
811	τουτί	m	person / object	fire (oven)
812	τοῦτ'	m	anaphoric	bringing oven outside
817	οὑτοσί	m	person / object	rooster
820	τουτί	m	spatial	hero shrine
820	οὑτοσί	m	spatial	hero (in shrine)
829	οὗτος	m	2nd person	Bdelycleon
839	τοῦτ'	m	anaphoric	the dog's crime
843	ταῦτα	m	anaphoric	bringing the dogs outside, 843
844	τουτί	m	person / object	Hestia's pig-pen
851	ταῦτα	m	anaphoric	calling a case, 851
851	οὑτοσί	m	anaphoric	first person called to trial
854	οὗτος	m	2nd person	Philocleon
855	τούσδε	p	person / object	ladles
858	ἡδί	p	person / object	pot
871	οὗτος	m	person / object	Philocleon
877	τουτί	m	anaphoric	way of being
893	οὗτος	m	anaphoric	defendant
899	οὑτοσί	m	person / object	defendant enters
900	οὗτος	m	person / object	Labes, the dog defendant, 899
903	οὗτος	m	person / object	Labes, the dog defendant
906	τήνδ'	p	person / object	soup
908	τουτονί	m	person / object	Labes, the dog defendant
914	οὗτος	m	person / object	Labes, the dog defendant
927	ταῦτα	m	anaphoric	907-25
927	τοῦτον	m	person / object	Labes, the dog defendant
935	οὗτος	m	anaphoric	Bdelycleon (= θεσμοθέτης), 935
941	τοῦτον	m	person / object	Labes
943	ταῦτα	m	anaphoric	being difficult and obstreperous, 942
945	οὗτος	m	person / object	Labes
953	οὗτος	m	person / object	Labes
968	οὗτος	m	person / object	Labes
972	τούτων	m	anaphoric	what one brings into home, 971
973	τόδε	p	situational	some evil
980	τοῦτο	m	anaphoric	the word κατάβα, 979
987	τηνδί	p	person / object	pebble
990	τῇδί	p	spatial	adv., "this way"
991	οὗτος	m	anaphoric	voting urn
991	ὅδ'	p	person / object	voting urn
991	αὕτη	m	person / object	pebble

999	τοῦτ'	m	anaphoric	that Labes got off, 997
1008	ταῦτα	m	anaphoric	going inside, 1008
1013	τοῦτο	m	anaphoric	ignoring wise words 1011-13
1021	τοῦτο	m	anaphoric	Aristophanes speaking through others, 1018-20
1043	τῆσδε	p	spatial	Athens
1047	τούτων	m	anaphoric	*Clouds*' 3rd place finish, 1044
1048	τοῦτο	m	anaphoric	*Clouds*' 3rd place finish, 1044
1057	ταῦτα	m	anaphoric	loving poets who say new things, 1051-7
1062	τοῦτο	m	person / object	Chorus' phalli
1063	ταῦτα	m	anaphoric	Chorus being manly, 1060-2
1065	αἵδ'	p	person / object	white hair
1066	τῶνδε	p	anaphoric	comments made about age, 1060-4
1075	τοῦτο	m	person / object	buttocks (or stingers)
1077	τήνδε	p	spatial	Athens
1117	τοῦτο	m	cataphoric	1117-19
1118	τῆσδε	p	spatial	Athens
1122	τοῦτον	m	person / object	cloak
1132	τηνδί	p	person / object	cloak
1134	οὑτοσί	m	person / object	Bdelycleon
1135	τηνδί	p	person / object	cloak
1136	τουτί	m	person / object	cloak
1143	ταῦθ'	m	person / object	tassels on cloak
1145	τοῦτο	m	person / object	cloak
1146	αὕτη	m	anaphoric	cloak
1158	τασδί	p	anaphoric	Laconian shoes
1164	τοῦτον	m	anaphoric	Philocleon's foot
1166	ταῦτ'	m	anaphoric	not putting foot in shoe, 1164-5
1184	ταῦτα	m	anaphoric	1183-4
1189	ταῦτα	m	anaphoric	1188-9
1222	τούτοις	m	anaphoric	1219-21
1228	τουτί	m	anaphoric	1227
1230	τῆσδε	p	spatial	Athens
1232-33	οὗτος	m	2nd person	Cleon
1240	τούτῳ	m	anaphoric	1238-9
1243	τοῦτον	m	anaphoric	1241-2
1249	τουτί	m	anaphoric	1249
1268	οὗτος	m	anaphoric	Amynias, 1267
1290	ταῦτα	m	anaphoric	1284-90
1303	τούτων	m	anaphoric	group of people, 1301-2
1315	οὗτος	m	anaphoric	Thouphrastos, 1314
1324	ὁδί	p	person / object	Philocleon entering
1330	ταυτηί	m	person / object	torch
1332	τούτων	m	anaphoric	threatening man with torch, 1329-31
1339	τάδε	p	anaphoric	serving as a juror, 1335-8
1342	τουδί	p	person / object	"rope" (= phallus)
1347	τῳδί	p	person / object	phallus
1349	τούτῳ	m	person / object	phallus

1358	ταῦτ'	m	anaphoric	1350-7
1360	ὁδί	p	person / object	Bdelycleon entering
1361	τάσδε	p	person / object	torch
1363	οὗτος	m	person / object	Bdelycleon
1364	οὗτος	m	2nd person	Philocleon
1364	οὗτος	m	2nd person	Philocleon
1366	τοῦτο	m	anaphoric	desiring an attractive girl, 1365
1370	ταῦτα	m	anaphoric	1368-9
1371	αὕτη	m	person / object	Dardanis
1373	ἥδε	p	person / object	Dardanis
1374	τοῦτ'	m	person / object	black spot on "torch"
1376	οὑτοσί	m	person / object	Dardanis' buttocks
1377	οὗτος	m	anaphoric	Dardanis' buttocks
1379	ταύτην	m	person / object	Dardanis
1386	ταῦτα	m	anaphoric	being punched (which just happened)
1389	ὁδί	p	person / object	Philocleon (identified by Myrtia who just entered)
1395	ταύτῃ	m	person / object	Myrtia
1408	τουτονί	m	person / object	Chaerephon
1412	οὗτος	m	2nd person	Philocleon
1415	ὁδί	p	person / object	Accuser entering
1433	ταῦτα	m	anaphoric	1427-32
1436	ταῦτ'	m	anaphoric	being struck
1439	ταύταν	m	anaphoric	calling witnesses, 1437
1459	ταῦτ'	m	anaphoric	1450-55
1483	τουτί	m	situational	Philocleon coming to the door
1484	τάδε	p	spatial	doors
1502	οὗτος	m	anaphoric	son of Carcinus
1509	τουτί	m	person / object	small crawling thing (youngest son of Carcinus)
1510	οὗτος	m	anaphoric	small crawling thing (youngest son of Carcinus)
1515	τούτοισιν	m	anaphoric	sons of Carcinus, 1514
1536	τοῦτο	m	anaphoric	sending comic chorus off dancing, 1535-6

Appendix 15: *Peace*

LINE	WORD		USAGE	REFERS TO
25	τοῦθ'	m	anaphoric	beetle
30	τῃδί	p	cataphoric	adv., "like this"
35	ταῦτα	m	anaphoric	34
42	τοῦτ'	m	anaphoric	beetle
44	τόδε	p	situational	relevance of beetle to situation
47	τοῦτ'	m	anaphoric	meaning of beetle
53	τούτοις	m	person / object	supermanly men
64	τοῦτ'	m	anaphoric	62-3
64	τουτί	m	anaphoric	54-59
70	ταῦτ'	m	anaphoric	ladders, 69
72	ταῦτ'	m	anaphoric	69-71
74	τοῦτον	m	anaphoric	beetle, 73
78	τῃδί	p	spatial	adv., "here"
88	τοῦτο	m	anaphoric	breathing on Trygaeus, 87
110	ταῦτ'	m	anaphoric	flying to Zeus and indicting him, 104, 107-8
118	τῶνδ'	p	anaphoric	report that Trygaeus is leaving, 114-7
125	τήνδε	p	anaphoric	Trygaeus' journey, 104
139	τούτοισι	m	anaphoric	food, 138
139	τοῦτον	m	person / object	beetle
149	ταῦτα	m	anaphoric	146-8
152	οὗτος	m	person / object	beetle
164	οὗτος	m	2nd person	beetle
181	τουτί	m	person / object	beetle
192	ταυτί	m	person / object	meat
210	ταῦτ'	m	anaphoric	leaving War for humans
213	ταδί	p	cataphoric	214
224	τουτί	m	spatial	cavern where Peace is
230	ταύτῃ	m	anaphoric	mortar
240	οὗτος	m	person / object	War
244	τουτί	m	situational	War smashing (Spartan) leeks
245	τοῦτ'	m	anaphoric	War smashing (Spartan) leeks, 244
252	τουτί	m	person / object	Attic honey
253	οὗτος	m	2nd person	War
254	τοῦτ'	m	anaphoric	honey, 253
256	οὑτοσί	m	situational	a beating
266	τούτῳ	m	anaphoric	pestle, 265
268	οὗτος	m	2nd person	War
275	ταῦτ'	m	anaphoric	getting a pestle from Sparta, 274
287	ταυτί	m	person / object	War's equipment
289	τοῦτ'	m	anaphoric	present situation
304	ἥδε	p	temporal	current day
305	τάδ'	p	anaphoric	302-4
319	ταυτί	m	anaphoric	plans of freeing Peace
328	τουτί	m	cataphoric	dance move

329	τοῦτο	m	anaphoric	dance move
331	τουτογί	m	person / object	right leg
333	τοῦτο	m	anaphoric	kicking out right leg, 331
346	ταύτην	m	anaphoric	the day when Peace will come, 338
372	ταύτην	m	anaphoric	Peace
381	ταῦτα	m	anaphoric	hymn to Zeus, 376
388	τοῦτο	m	anaphoric	having taken delight in eating a piglet, 387
388	τουτῳί	m	situational	present situation
391	τήνδε	p	anaphoric	Peace
409	τοῦτο	m	anaphoric	sacrificing to the Moon and the Sun, 406-8
410	τούτοισι	m	anaphoric	Moon and Sun, 406
411	τοῦτ'	m	anaphoric	sacrificing to the Moon and the Sun, 406-8
414	ταῦτ'	m	anaphoric	411-13
416	ταῦτ'	m	anaphoric	414-15
417	τήνδε	p	person / object	Peace
424	τήνδ'	p	person / object	libation bowl
428	ταῦτα	m	anaphoric	going inside and moving stones, 426-7
438	τοῦτον	m	anaphoric	the man who helps with the ropes, 437
475	οἵδε	p	person / object	Argives
477	ταῦτα	m	anaphoric	laughing at others, 476
506	τήνδ'	p	person / object	Peace
516	τοῦτ'	m	anaphoric	working harder, 515
530	ταύτης	m	anaphoric	Theoria
533	ταύτης	m	anaphoric	Theoria
534	αὕτη	m	anaphoric	Theoria
541	ταῦτα	m	anaphoric	other cities being reconciled, 539-40
543	τῶνδε	p	person / object	audience
573	αὕτη	m	anaphoric	Peace, 560
580	τούτων	m	anaphoric	574-9
580	τήνδε	p	person / object	Peace
601	τοῦτον	m	temporal	past time
602	τοῦθ'	m	anaphoric	question: Where was Peace?, 601-2
602	ἥδε	p	person / object	Peace
604	τήνδ'	p	person / object	Peace
614	ἥδε	p	person / object	Peace
615	ταῦτα	m	anaphoric	606-14
617	ταῦτ'	m	anaphoric	615-16
624	τήνδ'	p	person / object	Peace
637	τήνδε	p	person / object	Peace
638	τῆσδε	p	spatial	Athens
641	τοῦτον	m	anaphoric	man who is accused of supporting Brasidas, 640
643	ταῦτ'	m	anaphoric	slanderous accusations made, 643
645	ταῦτα	m	anaphoric	beatings given, 644
647	ταῦτα	m	anaphoric	632-48
655	ταῦθ'	m	anaphoric	names called in 651-4
663	ταῦτ'	m	anaphoric	what Peace "said" to Trygaeus, 663
668	ταῦτ'	m	anaphoric	vote down treaties, 666-7

681	τοῦτ'	m	anaphoric	master of Pnyx, 680
682	αὕτη	m	2nd person	Peace
687	τοῦτον	m	anaphoric	Hyperbolus, 685
706	τούτοις	m	anaphoric	promise not to let Peace go again, 705
707	τήνδε	p	person / object	Opora
708	ταύτῃ	m	anaphoric	Opora, 707
713	τήνδε	p	person / object	Theoria
726	τῃδί	p	spatial	adv., "this way"
729	τάδε	p	person / object	equipment
732	ταῦτ'	m	anaphoric	equipment
744	τούτους	m	anaphoric	slaves, 744
744	τουδί	p	cataphoric	745
765	ταῦτα	m	anaphoric	734-64
780	τάδ'	p	anaphoric	weddings, feasts, festivals, 778-9
840	οὗτοι	m	anaphoric	shooting stars, 839-40
842	ταυτηνί	m	person / object	Opora
845	ταῦτα	m	anaphoric	preparing bath and bed, 843-4
846	τήνδε	p	person / object	Theoria
847	ταύτας	m	person / object	Theoria and Opora
850	τούτων	m	anaphoric	whores (understood), 849
852	ταύτῃ	m	person / object	Opora
858	τάδε	p	situational	situation
871	τήνδε	p	person / object	Theoria
872	ταυτηνί	m	person / object	Theoria
878	τήνδε	p	person / object	Theoria
879	οὗτος	m	2nd person	Slave
890	ταύτης	m	person / object	Theoria
891	τουτί	m	person / object	Theoria's "oven"
892	ταῦτα	m	anaphoric	Theoria's pubic region referred to as an oven, 891
895	ταύτην	m	person / object	Theoria
899	ταῦθ'	m	anaphoric	athletic contest with Theoria, 894-8
923	ταύτην	m	person / object	Peace
930	τοῦτο	m	anaphoric	the word ὀί, 930
941	τούτων	m	anaphoric	what the god and Fortune will, 939-40
942	ταῦτα	m	anaphoric	939-41
948	τουτί	m	person / object	fire
953	τοῦδ'	p	anaphoric	sheep, 949
959	τόδ'	p	person / object	firebrand
961	ταύτην	m	person / object	basin
964	τούτων	m	anaphoric	spectators, 962
968	τῇδε	p	spatial	adv., "here"
969	τοισδί	p	person / object	Chorus (or audience)
970	τούτους	m	anaphoric	Chorus (or audience)
972	τοῦθ'	m	spatial	place in orchestra
986	τούτων	m	anaphoric	what adulterers do, 978-85
1006	ταύτας	m	anaphoric	items in market, 1000-5
1016	ταῦτ'	m	anaphoric	987-1015

1025	τούτοις	m	anaphoric	logs, 1024
1039	ταυτί	m	person / object	thigh-bones
1041	ταῦτα	m	anaphoric	putting thigh-bones on fire, 1039
1043	ούτοσί	m	person / object	Hierocles entering
1047	οὗτος	m	anaphoric	Hierocles, 1046
1048	οὗτος	m	anaphoric	Hierocles
1052	αὐτηί	m	situational	sacrifice
1057	ταυταγί	m	person / object	spitted meat
1074	ταυτί	m	person / object	meat
1075	τοῦτ'	m	cataphoric	ceasing from war, 1076
1095	τούτων	m	anaphoric	1090-4
1095	ταῦτ'	m	anaphoric	1090-4
1100	τουτί	m	anaphoric	kite, 1100
1101	οὗτος	m	anaphoric	oracle, 1099-1100
1103	ταῦτα	m	anaphoric	request to bring libation and innards, 1102
1106	τοῦτ'	m	anaphoric	pouring libation and distributing innards, 1105
1110	ταυτί	m	person / object	innards
1117	ταῦτα	m	person / object	innards
1122	τουτονί	m	person / object	Hierocles
1185	ταῦτα	m	anaphoric	1172-84
1186	οὗτοι	m	anaphoric	shield-throwers
1193	ταυτηί	m	person / object	napkin
1202	ὁδί	p	person / object	potter
1204	τῶνδ'	p	person / object	sickles
1204	ταυτί	m	person / object	jars
1206	ταυτί	m	person / object	sickles, jars, and food
1207	ταῦτ'	m	anaphoric	sickles, jars, and food
1208	ούτοσί	m	person / object	arms dealer entering
1213	τουτουί	m	person / object	helmet-maker
1214	τουτοινί	m	person / object	feathers
1218	τουτῳί	m	person / object	feather
1224	τῷδε	p	person / object	cuirass
1226	οὗτος	m	anaphoric	cuirass, 1224
1227	τοῦτον	m	anaphoric	cuirass, 1224
1232	τῇδί	p	cataphoric	adv., "like this"
1233	τῇδ'	p	cataphoric	adv., "like this"
1240	τῇδε	p	person / object	trumpet
1242	τουτί	m	person / object	trumpet's bell
1251	τῶνδε	p	person / object	helmets or sheaths
1256	οὗτος	m	person / object	Helmet-Maker
1261	τούτῳ	m	person / object	Spear-Maker
1261	ταῦτ'	m	person / object	spears
1271	ταῦτ'	m	anaphoric	singing of soldiers, 1271
1278	ταύτας	m	anaphoric	cries of pain, 1278
1285	ταῦτ'	m	anaphoric	being sated with war, 1284
1285	ταῦθ'	m	anaphoric	being sated with war, 1284

1303	ταῦθ'	m	anaphoric	what was being sung about the shield, 1298-9
1306	ταῦτα	m	person / object	food
1311	ταῦτα	m	anaphoric	eating food, 1310
1315	ταῦτα	m	person / object	food

Appendix 16: *Birds*

LINE	WORD		USAGE	REFERS TO
2	ἥδε	p	person / object	Euelpides' jackdaw
12	ταύτην	m	spatial	road
15	τώδ'	p	person / object	birds
17	τουτονί	m	person / object	Euelpides' jackdaw
18	τηνδεδί	p	person / object	Peisetaerus' crow
42	ταῦτα	m	anaphoric	36-41
42	τόνδε	p	temporal	present journey
49	οὗτος	m	2nd person	Peisetaerus
50	ούτοσί	m	person / object	jackdaw
57	οὗτος	m	2nd person	Peisetaerus
60	οὗτοι	m	person / object	Peis and Eu
62	τουτωί	m	person / object	Peis and Eu
67	ὁδί	p	person / object	Euelpides
75	οὗτος	m	anaphoric	Tereus, 71
79	ούτοσί	m	person / object	trochilos bird
93	τουτί	m	person / object	Tereus entering
110	τοῦτ'	m	anaphoric	breed of non-jurors, 110
120	ταῦτ'	m	anaphoric	114-119
130	ταδί	p	cataphoric	130-4
137	ταδί	p	cataphoric	139-42
155	οὗτος	m	2nd person	life of a bird
166	τοῦτ'	m	anaphoric	flying with open mouths
168	ταδί	p	cataphoric	169-70
168	οὗτος	m	person / object	some guy
171	ταυταγί	m	anaphoric	164-70
179	οὗτος	m	anaphoric	clouds and sky, 178
181	τοῦτο	m	anaphoric	clouds and sky, 178
182	τούτου	m	anaphoric	clouds and sky, 178
183	τοῦτο	m	anaphoric	clouds and sky, 178
184	τούτου	m	anaphoric	πόλος, 182 (= clouds/sky)
225	οὗτος	m	2nd person	Euelpides
268	ούτοσί	m	person / object	flamingo
270	οὗτος	m	person / object	Tereus
270	ούτοσί	m	person / object	flamingo
271	οὗτος	m	anaphoric	flamingo
271	τῶνδ'	p	person / object	birds
274	οὗτος	m	2nd person	Tereus
274	ούτοσί	m	person / object	bird
275	χοὗτος	m	anaphoric	bird, 275
277	τούτῳ	m	anaphoric	bird, 276
279	ούτοσί	m	person / object	hoopoe
280	τουτί	m	person / object	hoopoe
281	χοὗτος	m	anaphoric	hoopoe
281	ούτοσί	m	person / object	hoopoe
282	τούτου	m	anaphoric	hoopoe

284	οὗτος	m	anaphoric	hoopoe
287	οὑτοσί	m	person / object	bird
288	οὗτος	m	anaphoric	bird, 287
288	οὑτοσί	m	anaphoric	bird, 287
297	οὑτοσί	m	person / object	perdix
298	οὑτοσί	m	person / object	penelops
301	χαὐτηί	m	person / object	owl
309	τοῦτο	m	anaphoric	that the birds are staring at Peis and Eu, 307-8
312-13	οὑτοσί	m	anaphoric	Tereus
324	τῆσδε	p	1st person	bird society
325	τοῦτο	m	anaphoric	welcoming Peis and Eu, 324
336	τοῦτον	m	anaphoric	Tereus, 329-35
337	τῷδε	p	person / object	Peisetaerus and Euelpides
339	τούτων	m	anaphoric	threat of harm, 337-8
341	τοῦτο	m	anaphoric	that Eu might weep loudly, 341
347	τῷδ'	p	person / object	Peisetaerus and Euelpides
351	τῷδ'	p	person / object	Peisetaerus and Euelpides
352	τῷδε	p	person / object	Peisetaerus and Euelpides
354	οὗτος	m	2nd person	Euelpides
354	τοῦτ'	m	anaphoric	threat of harm, 344-53
355	τούτους	m	anaphoric	birds
355	τούτων	m	person / object	birds
359	τοισδί	p	person / object	birds
369	τῶνδε	p	person / object	Peisetaerus and Euelpides
370	τῶνδ'	p	person / object	Peisetaerus and Euelpides
373	οἵδ'	p	person / object	Peisetaerus and Euelpides
377	τοῦθ'	m	anaphoric	caution preserving everything, 376
380	τοῦτο	m	anaphoric	how to protect oneself, 379-80
383	οἵδε	p	person / object	birds
403-4	τούσδε	p	person / object	Peisetaerus and Euelpides
408	οἵδε	p	person / object	Peisetaerus and Euelpides
435	ταύτην	m	person / object	armor
437	τούσδ'	p	person / object	birds
439	οἵδε	p	person / object	birds
441	τούτους	m	anaphoric	birds
444	ταῦτα	m	anaphoric	not to do bite, ball-tug, or poke, 442
445	τούτοις	m	cataphoric	not to do bite, ball-tug, or poke, 442
446	ταυταγί	m	anaphoric	winning, 445-6
457	τοῦθ'	m	anaphoric	benefit, 454
459	τοῦτο	m	anaphoric	good provided, 458-9
466	τούτων	m	person / object	birds
468	τουδί	p	person / object	Euelpides
470	τουτί	m	anaphoric	that birds are older than gods, 468-9
482	τούτων	m	anaphoric	that birds are older and ruled all, 481
486	ταῦτ'	m	anaphoric	rooster was first ruler of Persians, 483-5
492	τοῦτο	m	anaphoric	that everyone works when rooster sings, 488-92

493	τοῦτον	m	anaphoric	rooster
495	οὗτος	m	anaphoric	rooster
500	οὗτος	m	anaphoric	kite, 499
507	τοῦτ'	m	anaphoric	cuckoo sayng cuckoo and people working, 503-6
511	τουτί	m	anaphoric	that Agamemnon and Menelaus ruled w/ birds, 508-10
517	ταῦτα	m	anaphoric	Zeus and Apollo having birds on their heads, 514-16
517	ταῦτ'	m	anaphoric	Zeus and Apollo having birds on their heads, 514-16
531	ταῦτα	m	anaphoric	524-30
542	τάσδε	p	anaphoric	honors, 472-522
551	τουτί	m	spatial	midair
554	τοῦτ'	m	anaphoric	bird city, 550
578	τούτους	m	anaphoric	gods
592	τούτου	m	anaphoric	being wealthy, 592
593	οὗτοι	m	person / object	birds
600	οὗτοι	m	anaphoric	birds
600	τάδε	p	cataphoric	601
604	τοῦτ'	m	anaphoric	faring well, 604
606	τοῦτ'	m	anaphoric	reaching old age, 606
610	οὗτοι	m	anaphoric	birds
624	ταῦθ'	m	anaphoric	good things, 623
636	ταῦτα	m	anaphoric	what must be accomplished through strength, 637
637	τάδε	p	anaphoric	what must be accomplished through thinking, 638
644	τῳδεδί	p	person / object	Euelpides
649	χοὐτοσί	m	person / object	Euelpides
658	οὗτος	m	2nd person	Tereus
658	τούτους	m	person / object	Peisestaerus and Euelpides
661	τοῦτο	m	anaphoric	having nightingale sing, 659-60
665	ταῦτα	m	anaphoric	having nightingale sing, 663-4
698	οὗτος	m	anaphoric	Eros, 697
713	ταῦτα	m	anaphoric	birds signaling sowing season, 710-12
756	ταῦτα	m	anaphoric	what is shameful in Athens (ἐνθάδ’), 755
758	τοῦτ'	m	anaphoric	beating one's father, 757
761	οὗτος	m	anaphoric	tattooed runaway slave, 760
763	οὗτος	m	anaphoric	Phrygian, 762
788	οὗτος	m	anaphoric	bored spectator, 786-7
795	οὗτος	m	anaphoric	adulterer, 793-4
801	ταυτί	m	person / object	wings
807	ταυτί	m	person / object	wings
808	τάδ'	p	person / object	wings
811	τοῦτο	m	anaphoric	giving city name, 809-10
811	ταῦτα	m	anaphoric	naming city then sacrificing, 809-11
813	τοῦτο	m	anaphoric	name of city

821	αὕτη	m	anaphoric	the name Νεφελοκοκκυγία, 819
847	τῶνδ'	p	anaphoric	837-45
859	τουτί	m	person / object	aulos-player
863-4	τάδ'	p	anaphoric	sacrificing to the new gods, 862
892	τοῦτο	m	person / object	sacrificial offering
894	τουτογί	m	person / object	sacrificial offering
907	τουτί	m	person / object	Poet entering
920	ταυτί	m	anaphoric	songs, 917-19
921	τήνδ'	p	spatial	Cloudcuckooland
922	ταύτης	m	anaphoric	Cloudcuckooland
931	τουτί	m	person / object	Poet
932	τούτῳ	m	anaphoric	Poet
933	οὗτος	m	2nd person	slave
936	τόδε	p	person / object	jerkin
948	τουτονί	m	person / object	chiton
954	ταυταγί	m	anaphoric	coldness, 950-1
955	τονδί	p	person / object	chiton
956	τουτί	m	cataphoric	Poet finding out about city
957	τοῦτον	m	anaphoric	Poet, 956
964	ταῦτ'	m	anaphoric	oracle, 962
965	τήνδ'	p	spatial	Cloudcuckooland
970	τοῦτο	m	anaphoric	oracle, 967-8
977	ταῦθ'	m	anaphoric	971-4
980	ταῦτ'	m	anaphoric	977-9
981	τουτῳί	m	person / object	papyrus or writing tablet
989	ταῦτ'	m	anaphoric	987-8
992	τουτί	m	person / object	Meton entering
999	ταυτί	m	person / object	air-rulers
1002	τουτονί	m	person / object	ruler
1018	αὐταιί	m	anaphoric	beatings, 1014
1021	οὑτοσί	m	person / object	Inspector entering
1029	οὑτοσί	m	person / object	pay
1030	τουτί	m	situational	being hit, 1029
1037	τουτί	m	person / object	scroll
1044	οὗτος	m	2nd person	Peisetaerus
1048	οὗτος	m	2nd person	Decree-seller
1055	οὗτος	m	2nd person	Decree-seller
1072	τῇδε	p	temporal	current day
1076	ταῦτα	m	anaphoric	1074-5
1084	ταῦτα	m	anaphoric	1077-83
1109	τούτοισιν	m	anaphoric	owls not deserting, 1105-8
1121	οὑτοσί	m	person / object	First Messenger entering
1123	οὑτοσί	m	person / object	Peisetaerus
1138	τούτους	m	anaphoric	stones, 1137
1144	τοῦτ'	m	anaphoric	getting clay into basins
1164	οὗτος	m	2nd person	Peisetaerus
1168	ὅδε	p	person / object	Second Messenger entering
1171	τουτί	m	situational	current situation

1177	τοῦτ'	m	anaphoric	that god had wings, 1176
1195	ταύτῃ	m	anaphoric	adv., "that way" (= sky), 1194
1199	αὕτη	m	2nd person	Iris
1205	τοῦτο	m	anaphoric	Peisetaerus' question, 1204
1205	ταυτηνί	m	person / object	Iris
1207	τουτί	m	situational	current situation
1208	τουτί	m	situational	current situation
1220	τῇδε	p	spatial	adv., "this way"
1221	τοῦθ'	m	cataphoric	1222-3
1243	αὕτη	m	2nd person	Iris
1245	ταυτί	m	anaphoric	1238-42
1267-8	τῇδε	p	spatial	adv., "this way"
1274	τῷδε	p	person / object	crown
1279	τῆσδε	p	spatial	Cloudcuckooland
1280	τήνδε	p	spatial	Cloudcuckooland
1313	τάνδε	p	spatial	Cloudcuckooland
1318	ταύτῃ	m	anaphoric	Cloudcuckooland, 1316
1327	τοῦτον	m	anaphoric	Manes
1331	τάδε	p	person / object	wings
1341	ὅδε	p	person / object	Father-beater entering
1351	ταῦτα	m	anaphoric	young bird who beats father considered manly, 1349-50
1364	ταυτηνδί	p	person / object	wing
1365	τουτί	m	person / object	spur
1366	τονδί	p	person / object	crest
1375	τουτί	m	person / object	Cinesias entering
1403	ταυτί	m	anaphoric	chasing Cinesias with wings, 1397-1400
1408	τοῦτ'	m	cataphoric	that Cinesias will not case until he has wings, 1408
1410-11	οἵδ'	p	person / object	birds (said by Informer entering)
1413	τουτί	m	situational	situation
1414	ὅδ'	p	person / object	Informer entering
1419	ὁδί	p	1st person	Peisetaeurs
1430	τουτί	m	anaphoric	denouncing foreigners, 1428-9
1441	ταδί	p	cataphoric	1442-3
1478	τοῦτο	m	anaphoric	tree, 1473
1495	τουτί	m	situational	situation
1508	τουτί	m	person / object	parasol
1528	τούτοις	m	anaphoric	barbarian gods, 1525
1544	τούτων	m	anaphoric	information regarding how Peis may rule, 1531-43
1552	τονδί	p	person / object	stool
1566	τοδί	p	spatial	Cloudcuckooland
1567	οὗτος	m	2nd person	Triballus
1571	τουτονί	m	person / object	Triballus
1583	ταῦτ'	m	person / object	meat
1595	τούτων	m	anaphoric	reasons why gods have come, 1591-4
1599	ταδί	p	cataphoric	1600-2

1602	τοῖσδε	p	anaphoric	that Zeus restore scepter to birds, 1600-1
1603	ταῦτα	m	anaphoric	that Zeus restore scepter to birds, 1600-1
1614	ταῦτα	m	anaphoric	having birds as allies, 1610
1616	χοὗτος	m	person / object	Triballus
1621	ταῦτα	m	anaphoric	not fulfulling vow, 1618-20
1623	οὗτος	m	anaphoric	man who did not fulfill vow, 1618
1627	τούτοις	m	person / object	birds
1630	ταῦτα	m	anaphoric	that Zeus restore scepter to birds, 1600-1
1631	οὗτος	m	2nd person	Peisetaurus
1631	ταῦτα	m	anaphoric	that Zeus restore scepter to birds, 1600-1
1643	τούτοισι	m	person / object	birds
1657	οὗτος	m	person / object	Poseidon
1680	οὗτος	m	person / object	Triballus
1688	ούτοιί	m	person / object	birds
1690	ταυτί	m	person / object	meat
1718	ὁδί	p	person / object	Peisetaerus entering
1725	τῇδε	p	spatial	Cloudcuckooland
1728	τόνδε	p	person / object	Peisetaerus
1751	ὅδε	p	person / object	Peisetaerus

Appendix 17: *Lysistrata*

LINE	WORD		USAGE	REFERS TO
5	ἥδ'	p	person / object	Calonice entering
20	τῶνδε	p	anaphoric	16-19
25	οὗτος	m	anaphoric	obscene sense of 23-4
46	ταῦτ'	m	anaphoric	female accoutrement, 43-5
65	αἵδε	p	person / object	women entering
66	αὗται	m	person / object	women entering
77	ἡδί	p	person / object	Lampito entering
85	ἡδί	p	person / object	Ismene
92	ταυταγί	m	person / object	Corinthian's belly
93	τόνδε	p	person / object	present "army"
94	ἥδ'	p	person / object	Lysistrata
96	τοῦτ'	m	anaphoric	important matter, 71
97	τοδί	p	cataphoric	99-101
114	τουτί	m	person / object	cloak
126	αὗται	m	2nd person	women
131	ταυτί	m	anaphoric	letting the war continue, 130
134	τοῦτο	m	anaphoric	walking through fire, 133-4
145	τούτων	m	person / object	people who come together to gain office
147	τουτογί	m	anaphoric	abstaining from sex, 146
159	ταῦτ'	m	anaphoric	dildos, 158
163	τούτοις	m	anaphoric	intercourse, topic since 124
167	ταῦτα	m	anaphoric	abstaining from sex
175	τοῦτ'	m	anaphoric	having warships and money, 173-4
177	τοῦτο	m	anaphoric	seizing Acropolis, 176
178	ταῦτα	m	anaphoric	plans for sex-strike
180	τᾷδε	p	anaphoric	177-9
181	ταῦτ'	m	anaphoric	going on sex-strike
201	ταύτην	m	person / object	bowl
202	ταύτην	m	person / object	bowl
211	ταῦτα	m	anaphoric	words spoken by Lys, 210
233	ταῦτ'	m	anaphoric	212-32
234	ταῦτ'	m	anaphoric	212-32
237	ταῦτα	m	anaphoric	212-36
238	τήνδε	p	person / object	bowl
240	τοῦτ'	m	anaphoric	cry, heard after 239
244	τασδί	p	person / object	women
251	ταύτας	m	spatial	gates
267	ταυτί	m	person / object	tree trunks
268	τοῦτ'	m	anaphoric	plan to take over Acropolis
283	τασδί	p	anaphoric	women
290	τοῦτ'	m	person / object	logs
300	τοῦτο	m	person / object	fire
306	τουτί	m	person / object	fire
314	ταυτί	m	person / object	logs
326	τόδε	p	cataphoric	being to late to help

350	τουτί	m	situational	situation
351	τάδ'	p	situational	setting fire to Propylaea
352	τουτί	m	situational	women approaching men
353	ούτοσί	m	person / object	"swarm" of women
356	ταύτας	m	person / object	women
359	τοῦτο	m	anaphoric	pots on the ground, 358
360	τούτων	m	person / object	women
374	τούτῳ	m	person / object	bucket of water
376	τῇδ'	p	person / object	torch
378	ταῦτα	m	anaphoric	giving a bath, 377
389	οὗτος	m	anaphoric	Adoniazusae
399	τῶνδ'	p	person / object	women
414	ταδί	p	cataphoric	416-19
418	τοῦτ'	m	anaphoric	sandal strap
437	οὗτος	m	2nd person	Archer
438	τούτου	m	anaphoric	Archer
439	ταύτῃ	m	person / object	Lysistrata
442	ταύτην	m	person / object	First Old Woman
444	ταύτῃ	m	person / object	First Old Woman
445	ταύτης	m	person / object	Second Old Woman
445	τουτί	m	situational	situation
446	τῆσδ᾽	p	situational	attack
447	ταύτῃ	m	person / object	Lysistrata
467	τῆσδε	p	spatial	Athens
468	τοῖσδε	p	person / object	women
469	αἵδ'	p	person / object	women
470	ταῦτ'	m	anaphoric	women giving men bath, 469
472	τοῦτο	m	anaphoric	hitting neighbor, 471-2
476-7	τοῖσδε	p	person / object	women
478	τάδε	p	situational	women's actions
479	τόδε	p	situational	what the has befallen the men
486	τοῦτ'	m	cataphoric	why women seized Acropolis
491	τοῦδ'	p	anaphoric	to have something to steal, 490
492	τοῦτ'	m	anaphoric	money, 489
493	τοῦτο	m	anaphoric	asking what Lys will do, 493
494	τοῦτο	m	anaphoric	managing money, 494
496	τούτου	m	anaphoric	money, 494
500	ταῦτ'	m	anaphoric	women keeping men safe, 498
501	τοῦδ'	p	anaphoric	men not wanting to be saved, 498
506	τοῦτο	m	anaphoric	Lysistrata's threat, 505
506	ταῦτα	m	anaphoric	speaking, 506
514	τοῦτ'	m	anaphoric	513
518	ταῦτ'	m	anaphoric	plan, 517
525	ταῦθ'	m	anaphoric	523-4
530	ταῦτα	m	anaphoric	being quiet
531	τοῦτ'	m	anaphoric	wearing veil, 530
532	τουτί	m	person / object	veil
535	τουτονγί	m	person / object	basket

544	τῶνδ'	p	person / object	women
569	τοῦτον	m	anaphoric	war
577	τούτους	m	anaphoric	people who come together to gain office
581	τούτους	m	anaphoric	friendly foreigners and those in debt, 580-1
582	τῆσδ᾽	p	spatial	Athens
583	ταῦθ'	m	anaphoric	colonies, 582
584	τούτων	m	anaphoric	tufts of wool
586	ταύτης	m	anaphoric	big ball of wool, 586
587	ταυτί	m	anaphoric	actions described (or mimed) by Lys, 568-86
587	ταύτας	m	person / object	women
596	τούτου	m	anaphoric	opportunity, 596
597	ταύτην	m	anaphoric	woman, 596
602	ταυτί	m	person / object	wreath
603	ταυτασί	m	person / object	ribbons
604	τουτονγί	m	person / object	wreath
608	ταῦτα	m	anaphoric	being dressed as corpse
615	τουτῳί	m	situational	current situation
616	ταδί	p	situational	situation
626	τάσδε	p	person / object	women
630	ταῦθ'	m	anaphoric	trying to make peace with Sparta, 628
635	τῆσδε	p	person / object	Leader of Women's Chorus
637	ταδί	p	person / object	outer layer of clothing
649	τοῦτο	m	cataphoric	650
657	τῷδε	p	person / object	boot
658	ταῦτ'	m	anaphoric	threat to kick, 657
670	τόδε	p	1st person	old age
671	ταῖσδε	p	person / object	women
680	τούτων	m	person / object	women
681	τουτονί	m	person / object	neck
704	τούτων	m	anaphoric	decrees
706	τοῦδε	p	situational	plan
717	ταῦτα	m	anaphoric	situation described in 708-16
727	ἡδί	p	person / object	First Woman entering
728	αὕτη	m	2nd person	First Woman
734	τούτου	m	anaphoric	wool being destroyed, 734
736	αὕτη	m	person / object	Second Woman entering
740	τουτουί	m	anaphoric	stripping, 740
744	ταῦτα	m	anaphoric	742-3
748	τοῦτ'	m	person / object	hard spot
753	ταύτην	m	anaphoric	helmet, 751
755	ταύτην	m	anaphoric	helmet, 751
768	οὑτοσί	m	person / object	oracle
779	τοῦτο	m	cataphoric	780
812	οὗτος	m	anaphoric	Timon, 809
839	τοῦτον	m	anaphoric	Cinesias, 838
842	ταῦτ'	m	anaphoric	839-41

844	τοῦτον	m	anaphoric	Cinesias, 838
847	οὗτος	m	person / object	Cinesias
857	τουτί	m	cataphoric	act of biting an egg or apple
863	τοῦθ'	m	person / object	bag of money
866	αὕτη	m	anaphoric	Myrrhine, 851
870	τοῦτον	m	anaphoric	Cinesias
871	τούτῳ	m	anaphoric	Cinesias
872	ταῦτα	m	anaphoric	running away, done after 871
878	οὗτος	m	2nd person	Cinesias and Myrrhine's child
880	αὕτη	m	2nd person	Myrrhine
885	αὕτη	m	anaphoric	Myrrhine, 883
888	ταῦτ'	m	anaphoric	Myrrhine's grouchiness and haughtiness, 887
891	ταῦτα	m	anaphoric	engaging in sex strike
902	ταῦτα	m	anaphoric	stopping the war, 900-1
908	τοῦτο	m	person / object	Cinesias and Myrrhine's child
911	τοῦθ'	m	anaphoric	lying down, 910
928	τόδ'	p	person / object	Cinesias' phallus
935	τοῦτο	m	anaphoric	fucking, 934
937	τουτογί	m	person / object	Cinesias' phallus
942	τουτογί	m	person / object	perfume
947	τόνδε	p	person / object	perfume bottle
949	ταῦτα	m	anaphoric	not bringing anythying, 948-9
956	ταυτηνί	m	person / object	Cinesias' phallus
968	ταυτί	m	anaphoric	Cinesias' spasms, 967
991	τοδί	p	person / object	walking stick
997	τουτί	m	anaphoric	state of being erect
1007	τουτί	m	anaphoric	current situation, 1004-6
1012	τοδί	p	person / object	Cinesias' phallus
1016	ταῦτα	m	anaphoric	1014-15
1022	τοῦτο	m	anaphoric	dressing Men's Chorus, 1021
1025	τόδε	p	person / object	bug in eye
1027	τοῦτ'	m	anaphoric	bug in eye, 1025
1027	οὑτοσί	m	person / object	ring
1030	ταῦτα	m	anaphoric	removing bug, 1028
1032	ἥδε	p	person / object	bug
1062	τοῦτο	m	anaphoric	young pig, 1061
1064	τοῦτο	m	anaphoric	coming to "my house", 1063
1072	οἱδί	p	person / object	Spartan ambassadors entering
1078	ἥδ'	p	situational	current situation
1082	τούσδε	p	person / object	Athenian ambassadors entering
1087	οὑτοιί	m	person / object	Athenian ambassadors
1088	αὕτη	m	situational	disease of Athenians (erect phallus)
1088	ταύτῃ	m	situational	disease of Spartans
1090	ταυτί	m	anaphoric	getting spasms, 1089
1102	τουτογί	m	anaphoric	achieving reconciliation, 1101
1107	ἥδ'	p	person / object	Lysistrata entering
1117	τοῦτ'	m	anaphoric	leading someone somewhere, 1115

1120	τούτους	m	person / object	Athenian ambassadors
1121	τούτου	m	anaphoric	body part offered, 1121
1145	ταυτί	m	anaphoric	1137-42
1147	οὗτοι	m	person / object	Spartan ambassadors
1163	τοῦτ'	m	person / object	"rotundity"
1165	τοῦτο	m	anaphoric	abtaining Pylos, 1163-4
1167	τούτου	m	anaphoric	Pylos, 1163-4
1168	τουτονί	m	person / object	Hedgehog place (Reconciliation's pubic region)
1175	ταῦτα	m	anaphoric	1173-4
1176	ταῦτα	m	anaphoric	1173-4
1219	τοῦτο	m	anaphoric	burning slaves, 1217-18
1234	ταῦθ'	m	anaphoric	what Spartans do not say, 1234
1239	οὑτοιί	m	person / object	slaves
1274	ταύτας	m	person / object	women
1274	τασδεδί	p	person / object	women

Appendix 18: *Thesmophoriazusae*

LINE	WORD		USAGE	REFERS TO
13	ταῦτα	m	anaphoric	seeing and hearing, 10
20	τουτί	m	anaphoric	not seeing or hearing because of funnel, 19
23	τούτοισιν	m	anaphoric	wise conversations, 21
26	τοῦτο	m	spatial	door
30	οὗτος	m	anaphoric	Agathon, 29
62	τουτί	m	person / object	Kinsman's phallus
64	τοῦτον	m	person / object	Kinsman
73	τουτί	m	situational	current situation
76	τῇδε	p	temporal	current day
81	τοῦτ'	m	anaphoric	that it's a holiday, 78-80
87	ταύτας	m	anaphoric	women, 83
96	οὗτος	m	anaphoric	Agathon entering
150	ταῦτα	m	anaphoric	plays, 149
155	τοῦθ'	m	anaphoric	manliness, 154
156	ταῦτα	m	anaphoric	what is not possessed, 155
164	τοῦτον	m	anaphoric	Phrynichus, 164
166	τοῦτ'	m	anaphoric	Phrynichus being beautiful, 165
168	ταῦτ'	m	anaphoric	the idea that looks reflects product, 165-7
171	ταῦτα	m	anaphoric	the idea that looks reflects product, 165-7
208	ταῦτα	m	anaphoric	going to Thesmophorion for Eur, 184-7
211	τοῦτον	m	person / object	Agathon
214	τουτί	m	person / object	himation
215	ταδί	p	person / object	Kinsman's cheeks
224	οὗτος	m	2nd person	Kinsman
250	τουτῳί	m	person / object	Kinsman
251	ταῦτα	m	anaphoric	articles of clothing, 249-51
257	ἡδί	p	person / object	headdress
261	τουτί	m	person / object	mantle
262	ταυτί	m	person / object	sandals
264	τοῦτο	m	anaphoric	that Agathon likes loose sandals, 263
266	ούτοσί	m	person / object	Kinsman
275	ταῦθ'	m	cataphoric	275-6
300-1	τήνδε	p	situational	assembly
307	ταύτην	m	anaphoric	woman who gives best council
308-9	ταῦτ'	m	anaphoric	297-309
313	ταῖσδ'	p	situational	prayers
349	τοῦτον	m	anaphoric	person engaging in actions described, 335-48
354	τάδ'	p	situational	prayers
369	ταῦτα	m	anaphoric	302-68
372-3	τάδε	p	cataphoric	374-79
380	τόνδε	p	person / object	wreath
389	οὗτος	m	anaphoric	Euripides, 387
399	οὗτος	m	anaphoric	Euripides, 387

406	τοῦτο	m	person / object	color of woman
408	τοῦτ'	m	anaphoric	sneaking child into home, 407-8
412	τοδί	p	cataphoric	413
414	τοῦτον	m	anaphoric	Euripides, 387
418	ταῦτα	m	anaphoric	384-417
420	ταῦτ'	m	anaphoric	418-20
426	οὗτος	m	anaphoric	Euripides
428	τούτῳ	m	anaphoric	Euripides, 426
431	ταῦτ'	m	anaphoric	Mica's entire speech, 383-430
433	ταύτης	m	person / object	Mica
444	αὕτη	m	person / object	Mica
445	ταῦτα	m	anaphoric	what Critylla has suffered, 445
450	οὗτος	m	anaphoric	Euripides
454	τοῦτον	m	anaphoric	Euripides
459	τοῦτο	m	anaphoric	resolute purpose/anger
465	ταύτης	m	anaphoric	hybristic behavior described by Critylla, 445-458
473	ταῦτ'	m	anaphoric	what Euripides says, 467
481	οὗτος	m	anaphoric	friend, 480
490	ταῦτ'	m	anaphoric	476-89
496	ταῦθ'	m	anaphoric	491-6
498	τοῦτ'	m	anaphoric	reviling Phaedra, 497
517	ταῦτ'	m	anaphoric	bad things, 498-516
520	τουτί	m	anaphoric	Kinsman's speech, 466-519
523	τήνδε	p	person / object	Kinsman
524	τάδε	p	anaphoric	Kinsman's speech, 466-519
535	ταύτην	m	person / object	Kinsman
538	ταύτης	m	person / object	Kinsman
543	τοῦτο	m	anaphoric	excercising freedom of speech, 540-2
556	τάδ'	p	cataphoric	556-7
563	ταῦτα	m	anaphoric	what Kinsman has been saying, 555-64
565	τοῦθ'	m	anaphoric	slave's baby boy, 564
566	ταυτί	m	anaphoric	564-5
570	τοῦτον	m	anaphoric	sesame cake
579	τοῦτ'	m	anaphoric	great matter being discussed in agora, 577-8
592	ταῦτα	m	anaphoric	590-1
592	τούτῳ	m	person / object	Cleisthenes
596	ταῦτα	m	anaphoric	590-1
597	τουτί	m	anaphoric	590-1
602	ταύτην	m	anaphoric	joining women in looking for the spy, 601
606	ἡδί	p	person / object	woman
608	ἡδί	p	person / object	woman
610	αὕτη	m	2nd person	Kinsman
612	τοῦτ'	m	anaphoric	peeing, 611
626	ταύτην	m	person / object	Kinsman
631	τοῦτο	m	anaphoric	drinking, 630

632	ταυτί	m	anaphoric	that women drink at the Thesmophoria, 630-1
635	ὅδ'	p	person / object	Kinsman
644	τοδί	p	person / object	Kinsman's phallus
649	ταῦτ'	m	anaphoric	all the comments Kinsman has previously made
649	οὗτος	m	person / object	Kinsman
652	τουτονί	m	person / object	Kinsman
654	ταῦτα	m	anaphoric	events that have transpired
655	τοῦτ'	m	anaphoric	having discovered a male intruder
666	τῇδε	p	spatial	adv., "this way"
668	τούτῳ	m	anaphoric	paying the penalty, 668
677-8	ταῦτα	m	anaphoric	actions described in 672-6
689	οὗτος	m	2nd person	Kinsman
689	οὗτος	m	2nd person	Kinsman
692	τοῦτο	m	person / object	Mica's baby
694	τῇδε	p	person / object	knife
700	τόδε	p	situational	Kinsman threatening baby
703	τόδε	p	situational	Kinsman threatening baby
705	ταῦτα	m	anaphoric	Kinsman's actions and threat, 704
707	ταῦτα	m	anaphoric	Kinsman's actions and threat, 704
708	ὅδ'	p	person / object	Kinsman
714	τοῦτο	m	anaphoric	Chorus' threat, 710-13
717	τήνδ'	p	person / object	Mica's baby
722-3	τῶνδε	p	anaphoric	Kinsman's actions
726	τάσδε	p	person / object	women
733	τουτί	m	situational	baby being wineskin
734	ταῦτα	m	anaphoric	baby being wineskin
740	τοδί	p	cataphoric	741
741	τουτί	m	person / object	Mica's baby
748	τουτονί	m	person / object	statue or pillar of Apollo Agyieus
750	αὕτη	m	person / object	Mica's baby
752	τούτου	m	person / object	Mica's baby
753	ἥδ'	p	person / object	Mica's baby
756	τοῦτο	m	anaphoric	letting Mica catch the "blood", 756
758	τουτί	m	person / object	wineskin
759	τουτί	m	person / object	wineskin
762	οὗτος	m	person / object	Kinsman
764	οὗτος	m	anaphoric	Kinsman
773	ταδί	p	person / object	votive tablets
775	ταῦτα	m	person / object	votive tablets
781	τουτί	m	person / object	letter rho
784	ταύτᾳ	m	spatial	adv., "that way"
796	τοῦτο	m	anaphoric	evil (= woman), 791
809	τοῦτο	m	anaphoric	808-9
814	τούτων	m	person / object	audience
815	ταῦτα	m	anaphoric	811-12

816	τούτοις	m	anaphoric	that there are many men who do actions of 811-12
824	τούτοις	m	anaphoric	Athens' men
844	τοδί	p	cataphoric	845
855	αἵδε	p	spatial	streams of Nile
871	τῶνδ'	p	spatial	palace (skene)
874	τάδ'	p	spatial	palace (skene)
880	τουτογί	m	spatial	Thesmophorium (skene)
886	τόδ'	p	spatial	tomb (altar)
889	τάσδε	p	spatial	tomb (altar)
893	οὗτος	m	person / object	Kinsman
897	αὕτη	m	person / object	Critylla
904	τουτί	m	person / object	sight of revealed Kinsman
921	τοῦδε	p	person / object	Kinsman
922	ὅδε	p	person / object	Kinsman
924	τουτί	m	situational	situation
928	αὕτη	m	anaphoric	Eur's attempt to free Kinsman
929	ὅδ'	p	person / object	Kinsman
930	οὗτος	m	2nd person	Kinsman
943	ταῦτ'	m	anaphoric	Kinsman's clothes, 941
1003	ταῦτα	m	anaphoric	loosening the nail, 1003
1008	ταυτί	m	situational	current situation
1013	τοῦτ'	m	cataphoric	1014
1026	ὅδε	p	person / object	Archer
1045	τοῖσδε	m	anaphoric	1043-4
1045	τόδ'	p	spatial	temple (skene)
1060	τῷδε	p	spatial	Theater of Dionysus
1064	ταῦτα	m	anaphoric	echoing Kinsman's laments, 1063
1083	οὗτος	m	2nd person	Kinsman
1083	οὗτος	m	2nd person	Kinsman
1090	αὕτη	m	person / object	Echo
1091	αὕτη	m	person / object	Echo
1105	τόνδ'	p	spatial	rock
1113	αὕτη	m	person / object	Andromeda (Kinsman)
1118	ταύτης	m	person / object	Andromeda (Kinsman)
1126	τοῦτο	m	anaphoric	loosening bonds, 1125
1127	τουτοί	m	person / object	sword
1132	τούτῳ	m	person / object	Archer
1163	ταῦτ'	m	anaphoric	1160-3
1164	τόνδ'	p	anaphoric	proposal, 1160-3
1165	ὅδ'	p	person / object	Kinsman
1166	τοῦτον	m	anaphoric	Kinsman, 1165
1171	τοῦτον	m	person / object	Archer
1173	ταῦτα	m	anaphoric	what Eur told Elaphion earlier (not on stage)
1176	τοῦτο	m	situational	music playing
1181	τοδί	p	person / object	himation
1194	τοῦτο	m	anaphoric	Elpahion having sex with Archer, 1193

1195	τοῦτο	m	anaphoric	having Elaphion have sex with Archer, 1192
1199	τοῦτο	m	person / object	Kinsman
1202	ταυτί	m	anaphoric	success of Euripides' plan
1203	ταυτί	m	person / object	bow case and lyre
1204	τόνδε	p	person / object	Kinsman
1207	ταῦτα	m	anaphoric	running away, 1205-6
1209	τοῦτο	m	anaphoric	running away, 1208
1218	ταύτῃ	m	spatial	adv., "that way"
1221	ταυτῃί	m	spatial	adv., "that way"
1224	τῇδί	p	spatial	adv., "this way"
1231	τούτων	m	anaphoric	actions pleasing to the Thesmophorae, i.e. the play

Appendix 19: *Frogs*

LINE	WORD		USAGE	REFERS TO
4	τοῦτο	m	anaphoric	saying "I'm pressed", 3
12	ταῦτα	m	person / object	baggage
17	τούτων	m	anaphoric	baggage-carrying scenes
19	ούτοσί	m	person / object	Xanthias' neck
21	ταῦτ'	m	anaphoric	Xanthias' complaining, 19-20
23	τοῦτον	m	person / object	Xanthias
26	ταυτί	m	person / object	baggage
27	τοῦθ'	m	anaphoric	baggage, 26
30	ούτοσί	m	person / object	Xanthias' shoulder
36	τῆσδ᾽	p	spatial	skene door
39	τουτί	m	person / object	Dionysus' appearance
67	ταῦτα	m	anaphoric	desire for Euripides, 66-7
73	τοῦτο	m	anaphoric	that Iophon is still alive, 73
74	τοῦτ'	m	anaphoric	that Iophon is still alive, 73
75	τοῦθ'	m	anaphoric	that Iophon is still alive, 73
92	ταῦτ'	m	anaphoric	young men, 89
103	ταῦτ'	m	anaphoric	100-2
108	τήνδε	p	person / object	Dionysus' costume
112	τούτους	m	anaphoric	Heracles' guest-friends, 109-10
135	ταύτην	m	anaphoric	way to Hades, 127-33
143	τοῦτ'	m	anaphoric	meeting ferryman, 139-40
146	τούτῳ	m	anaphoric	mud and dung, 145-6
152	τούτοισι	m	anaphoric	people in mud and dung, 147-51
158	οὗτοι	m	anaphoric	initiates, 156-7
160	ταῦτα	m	person / object	baggage
162	οὗτοι	m	anaphoric	initiates, 158
168	τοῦτ'	m	anaphoric	carrying bags, 167-8
170	τουτονί	m	person / object	Corpse entering
171	οὗτος	m	2nd person	Corpse
173	ταυτί	m	person / object	baggage
181	τοῦτο	m	anaphoric	lake, 181
181	τουτί	m	spatial	lake
182	αὕτη	m	anaphoric	lake, 181
183	ούτοσί	m	person / object	Charon entering
198	οὗτος	m	2nd person	Dionysus
252	τουτί	m	anaphoric	brekekekex koax koax, 251
262	τούτῳ	m	anaphoric	brekekekex koax koax, 261
278	οὗτος	m	spatial	location
300	τοῦτ'	m	anaphoric	calling Dionysus Dionysus
308	ὁδί	p	person / object	spot on robe
309	ταυτί	m	situational	current troubles
312	οὗτος	m	2nd person	Dionysus
318	τοῦτ'	m	anaphoric	Initates cry, 316-17
326	τόνδ'	p	spatial	meadow
358	τοῦτο	m	anaphoric	making foolish remarks, 358

369	τούτοις	m	anaphoric	people listed in 355-68
371	τῇδε	p	situational	festival
396	τῆσδε	p	situational	song and dance
405	τόδε	p	person / object	sandal
429	τοῦτον	m	anaphoric	Callias
438	τουτί	m	anaphoric	having to pick up baggage
464	οὗτος	m	2nd person	Dionysus
479	οὗτος	m	2nd person	Dionysus
495	τουτί	m	person / object	club
502	ταδί	p	person / object	baggage
522	οὗτος	m	2nd person	Xanthias
528	ταῦτ'	m	anaphoric	Dionysus taking lion-skin, 526-7
534	ταῦτα	m	anaphoric	Xanthias giving in, 532-3
544	τοῦτον	m	anaphoric	Xanthias, 542
545-6	οὗτος	m	anaphoric	Xanthias, 542
549	ούτοσί	m	person / object	Dionysus
553	τούτοισιν	m	anaphoric	eating sixteen loaves, 551
560	οὗτος	m	person / object	Dionysus
563	τούτου	m	anaphoric	Heracles
563	οὗτος	m	anaphoric	giving look then bellowing, 561-2
568	τοῦτο	m	anaphoric	running out of house, 567
568	τούτου	m	anaphoric	Heracles
578	ταῦτα	m	anaphoric	sausages, 576
589	τούτοις	m	anaphoric	586-8
598	ταῦτ'	m	anaphoric	590-7
599	ὅδε	p	person / object	Dionysus
600	ταῦτ'	m	person / object	baggage, 597
605	τουτονί	m	person / object	Xanthias
609	τουτῳί	m	person / object	Xanthias
610	ταῦτα	m	anaphoric	Xanthias hiting archer(s)
610	τουτονί	m	person / object	Xanthias
616	τουτονί	m	person / object	Dionysus
622	τοῦτον	m	anaphoric	Dionysus (subject of discussion)
632	ταῦτ'	m	anaphoric	what Dionysus said, 631-2
632	τοῦτον	m	person / object	Xanthias
639	τοῦτον	m	anaphoric	"whichever of us", 635
646	τονδί	p	person / object	Dionysus
648	τουδί	p	person / object	Xanthias
656	τονδί	p	person / object	Xanthias
658	τουτί	m	situational	situation
672	τοῦτο	m	anaphoric	having Hades and wife decide who is who, 670-1
695	ταῦτ'	m	anaphoric	slaves turned into masters, 694
697	τούτοις	m	anaphoric	695-6
699	ταύτην	m	anaphoric	that not all slaves who served are made citizens, 692-4
703	ταῦτ'	m	anaphoric	granting slaves who fight citizen rights, 701-2

704	ταῦτ'	m	anaphoric	703
708	οὗτος	m	anaphoric	Cleigenes
713-14	τάδ'	p	anaphoric	that Cleigenes won't be around much longer, 706-7
721	τούτοισιν	m	anaphoric	unadulterated coins
725	τούτοις	m	anaphoric	copper coins
743	τοῦτο	m	anaphoric	slave threatening master behind his back, 743
748	τοῦθ'	m	anaphoric	grumbling outside after being beaten, 747
752	ταῦτα	m	anaphoric	master's eavesdropped conversation, 750-1
753	τοῦτο	m	anaphoric	babbling master's conversation to those outside, 752
757	οὗτος	m	anaphoric	noise inside
768	τουτί	m	anaphoric	that the best in a profession sit next to Pluto, 761-7
805	ταῦτα	m	anaphoric	contest, 785-6, 795
805	τοῦτ'	m	anaphoric	picking a judge for the contest, 805
831	τούτου	m	person / object	Aeschylus
836	τοῦτον	m	person / object	Aeschylus
841	ταῦτ'	m	anaphoric	Euripides' remarks, 836-9
845	τοῦτον	m	person / object	Euripides
851	οὗτος	m	2nd person	Aeschylus
861	τούτῳ	m	person / object	Aeschylus
869	τούτῳ	m	person / object	Euripides
870	ταῦτα	m	anaphoric	have a poetry competition (topic since 830)
873	τόνδε	m	situational	poetry contest
908	τοῦτον	p	person / object	Aeschylus
913	τουτί	m	person / object	finger gesture illustrating amount of noise
916	τοῦτ'	m	anaphoric	silence of characters, 916
918	ταῦτ'	m	anaphoric	making characters silent, 916
923	ταῦτα	m	anaphoric	what Niobe said
951	ταῦτ'	m	anaphoric	letting every type of person speak, 948-50
952	τοῦτο	m	anaphoric	topic of Euripides acting "democratically", 948-50
953	τούτου	m	anaphoric	topic of democracy, 948-50
954	τουτουσί	m	person / object	spectators
960	οὗτοι	m	anaphoric	spectators, 954
964	τούτου	m	person / object	Aeschylus
965	τουτουμενί	m	person / object	Aeschylus
972	τούτοισιν	m	anaphoric	spectators, 954
978	τοῦτ'	m	person / object	something
979	τοδί	p	1st person	different something
979	τόδ'	p	anaphoric	same something as τοδί, 979
992	τάδε	p	anaphoric	Euripides' words, 954-79

993	ταῦτα	m	anaphoric	Euripides' words, 954-79, here summed up at τάδε, 992
1007	τοῦτον	m	person / object	Euripides
1010	ταῦτ'	m	anaphoric	making citizens better, 1009-10
1012	τοῦτον	m	person / object	Euripides
1018	τουτί	m	situational	situation
1023	τουτί	m	anaphoric	making men desirous to play the (Theban) warrior, 1022
1024	τούτου	m	anaphoric	making men desirous to play the (Theban) warrior, 1022
1025	τοῦτ'	m	anaphoric	practicing manliness in war, 1025
1026	τοῦτ'	m	anaphoric	*Seven Against Thebes*, 1021
1030	ταῦτα	m	anaphoric	being eager to defeat opponents, 1026-7
1035	τοῦδ'	p	cataphoric	1035-6
1042	τούτοις	m	anaphoric	heroes listed in 1039-41
1047	τοῦτο	m	anaphoric	1046-7
1048	τούτοισιν	m	anaphoric	afflictions Euripides wrote about others, 1047
1052	τοῦτον	m	anaphoric	story about Phaedra
1057	τοῦτ'	m	anaphoric	speaking mountain-sized words, 1056-7
1064	τοῦτ'	m	anaphoric	dressing kings in rags, 1063-4
1065	ταῦτα	m	anaphoric	dressing kings in rags, 1063-4
1068	ταῦτα	m	anaphoric	rich claiming to be poor, 1065-6
1078-9	οὗτος	m	person / object	Euripides
1083	τούτων	m	anaphoric	how Euripides has shown women, 1079-82
1109	τοῦτο	m	cataphoric	that stupidity may be present in the spectators, 1109-11
1112	τοῦθ'	m	anaphoric	that stupidity may be present in the spectators, 1109-11
1112	ταῦτ'	m	anaphoric	that stupidity may be present in the spectators, 1109-11
1128	τήνδε	p	spatial	Argos
1129	τούτων	m	anaphoric	lines from *Choephori*, 1126-8
1130	ταῦτα	m	anaphoric	lines from *Choephori*, 1126-8
1134	τῷδ'	p	person / object	Euripides
1139	τοῦτ'	m	anaphoric	line from *Choephori*, 1138
1143	ταῦτ'	m	anaphoric	murder of Agamemnon, 1141-3
1146	τοῦτο	m	anaphoric	Hermes as underworld god, 1144-5
1153	τήνδε	p	spatial	Argos
1160	τοῦτο	m	anaphoric	similar expressions, 1159
1172	τῷδε	p	spatial	burial mound
1173	τοῦθ'	m	anaphoric	to hear and to listen, 1173
1186	οὗτος	m	anaphoric	Oedipus, 1182
1194	τούτοις	m	anaphoric	1189-93
1209	τουτί	m	person / object	"little bottle of oil", 1208
1215	τουτονί	m	cataphoric	prologue, 1217
1221	τοῦτο	m	anaphoric	"little bottle of oil", 1219

1223	τοῦτο	m	anaphoric	"little bottle of oil", 1221
1229	τᾧδ'	p	person / object	Aeschylus
1231	οὗτος	m	person / object	Aeschylus
1243	τοδί	p	cataphoric	1244-5
1246	τοῦτ'	m	anaphoric	little bottle of oil, 1245
1258	τοῦτον	m	person / object	Aeschylus
1263	ταῦτα	m	anaphoric	Aeschylus' choral lyrics, 1261
1268	τούτω	m	anaphoric	1265 and 1267 (ἰὴ κόπον)
1272	οὗτος	m	anaphoric	ἰὴ κόπον, 1271
1296	τοῦτ'	m	anaphoric	φλαττοθρατ, 1295
1301	οὗτος	m	person / object	Euripides
1305	τοῦτο	m	anaphoric	making it clear that Eur gathers inspiration from any old source, 1301-3
1306	αὕτη	m	anaphoric	Euripides' "Muse"
1307	ταῦτ'	m	anaphoric	Euripides' choral lyrics (topic since 1301)
1308	αὕτη	m	person / object	Euripides' "Muse"
1323	τοῦτον	m	person / object	foot
1324	τοῦτον	m	person / object	foot
1329	ταῦτα	m	anaphoric	Euripides' choral lyrics
1341	τοῦτ'	m	anaphoric	what has been realized
1342	τάδε	p	cataphoric	portents, 1342-3
1368	τοῦτο	m	anaphoric	weighing poetry, 1365-7
1371	τόδε	p	situational	weighing of poetry
1385	τοῦδε	p	person / object	Aeschylus
1393	τοῦδε	p	person / object	Aeschylus
1401	αὕτη	m	situational	weighing
1417	ταδί	p	cataphoric	1418-21
1421	τοῦτον	m	anaphoric	whoever gives good advice to the city, 1420-1
1426	τούτου	m	anaphoric	Alcibiades, 1422
1447	τούτοις	m	anaphoric	citizens now trusted, 1446
1448	τούτοισι	m	anaphoric	citizens not utilized, 1447
1449	τούτοισι	m	person / object	citizens in theater (spectators)
1452	ταυτί	m	anaphoric	Euripides' idea, 1440-1
1467	αὕτη	m	cataphoric	Dionysus' decision, 1468
1485	ὅδε	p	person / object	Aeschylus
1504	τουτί	m	person / object	sword
1505	τουτουσί	m	person / object	nooses
1507	τόδε	p	person / object	hemlock
1515	ταῦτα	m	anaphoric	conveying means of suicide to Athens, 1504-9
1518	τοῦτον	m	anaphoric	Sophocles, 1516
1524	τούτῳ	m	person / object	Aeschylus
1526	τούτου	m	anaphoric	Aeschylus
1526	τοῦτον	m	anaphoric	Aeschylus
1533	τούτων	m	anaphoric	men like Cleophon who want to fight

Appendix 20: *Ecclesiazusae*

LINE	WORD		USAGE	REFERS TO
16	ταῦτα	m	anaphoric	15-Jul
27	τονδί	p	person / object	light of chorus entering
34	τήνδ'	p	1st person	First Woman
40	τουτί	m	person / object	himation
42	τήνδε	p	person / object	Sostrate entering
57	τάδε	p	cataphoric	59
70	τουτονί	m	person / object	beard
77	τουτί	m	person / object	stick
78	τοῦτ'	m	anaphoric	stick, 76
82	τούτοις	m	anaphoric	reason for meeting, (understood topic since women assembled)
88	ταυτί	m	person / object	carding supplies
103	οὗτος	m	anaphoric	Agyrrhius, 102
105	τούτου	m	anaphoric	doing the city harm, 104
114	τοῦτο	m	anaphoric	being "pounded" and thus being good speakers, 113
137	ταῦτα	m	anaphoric	drinking, 135
162	ταῦτ'	m	anaphoric	speaking and acting like men, 149-50
171	τονδί	p	person / object	wreath
173	τῆσδε	p	spatial	Athens
189	ταυταγί	m	anaphoric	Praxagora's speech, 174-88
191	τοῦτ'	m	anaphoric	saying "by Aphrodite", 189
193	τοῦθ'	m	anaphoric	alliance
196	τοῦτ'	m	anaphoric	alliance, 193
205	τούτων	m	anaphoric	political problems, 194-203
212	ταύταις	m	anaphoric	women, 210
219	τοῦτο	m	anaphoric	dyeing wool in hot water, 215-16
229	ταύταισιν	m	anaphoric	women, 210
232	ταυτί	m	cataphoric	233-8
239	ταῦτ'	m	anaphoric	Praxagora's speech, 214-39
242	ταῦτ'	m	anaphoric	Praxagoras' entire speech
247	ταῦθ'	m	cataphoric	Praxagora's plans
250	τοῦτο	m	anaphoric	that Cephalus is out of his mind, 250
252	τοῦτ'	m	anaphoric	that Cephalus is deranged, 252
255	τούτῳ	m	anaphoric	Neocleides, 254
262	ταυτί	m	anaphoric	what to do if archers drag Praxagora away, 258-9
272	ταῦτα	m	anaphoric	clothing adjustments, 268-9
274	τούτους	m	anaphoric	beards, 273
285	τοῦτο	m	anaphoric	saying "men", 285
300	τούσδε	p	person / object	men from the city (= spectators)
318	τουτί	m	person / object	robe
329	τοῦτο	m	person / object	yellow spot on robe
342	τοῦτο	m	anaphoric	Neighbor's wife having his cloak, 341
358	τοῦτο	m	anaphoric	problems defecating, 354-5

361	οὗτος	m	anaphoric	wild pear (personified), 355
367	οὗτος	m	anaphoric	Antisthenes, 366
372	οὗτος	m	2nd person	Blepyrus
375	τοῦτ'	m	anaphoric	wife's robe, 374
400	τουτονί	m	person / object	Neocleides
401	ταῦτα	m	anaphoric	that Neocleides is addressing the people, 400
408	τοῦτον	m	anaphoric	Neocleides, 400
426	τοῦτ'	m	anaphoric	grain or Nausicydes' punish, 424-5
427	τοῦτο	m	anaphoric	Euaeon's speech, 408-21
437	τοῦτ'	m	anaphoric	if Praxagora also called Chremes a thief, 437
440	τοῦτ'	m	anaphoric	that most of audience are informers, 439
440	τωνδί	p	person / object	spectators
444	τοῦτο	m	anaphoric	revealing secrets, 442-3
445	τοῦτο	m	anaphoric	that men reveal secrets, 444
449	ταῦτ'	m	anaphoric	items listed in 447-8
450	τοῦτο	m	anaphoric	give back items in 447-8
456	ταύταις	m	anaphoric	women, 454
456	τοῦτο	m	anaphoric	entrusting city to women, 455-6
459	ταῦτ'	m	anaphoric	male duties given to women, 458-9
463	ταῦτ'	m	anaphoric	getting up early, 462
470	ταῦθ'	m	anaphoric	breakfasting and screwing, 468-9
472	τοῦτο	m	anaphoric	having (forced) sex, 468
472	ταῦτα	m	anaphoric	all the women's duties, 458-71
485	τοῦτ'	m	situational	current plot
486	ταῦτα	m	anaphoric	shame brought if plot detected, 484-5
500	τήνδε	p	person / object	Praxagora entering
503	τοῦτ'	m	anaphoric	fake beard, 502
504	ταυτί	m	cataphoric	women's plot, 504
510	ταύτας	m	person / object	women
520	αὕτη	m	2nd person	Praxagora
521	τοῦθ'	m	anaphoric	where Praxagora has been, 520
521	τοῦτ'	m	anaphoric	where Praxagora has been, 520
523	τουτί	m	anaphoric	that Praxagora came from an adulterer, 522
540	τοῦτ'	m	anaphoric	Blepyrus' cloak, 535
563	τουτί	m	anaphoric	making the city free from informing and bearing witness, 561-2
569	τοῦθ'	m	anaphoric	that city will receive benefits if women rule, 565-7
570	τοῦτον	m	person / object	Blepyrus
585	τοῦτ'	m	anaphoric	that audience will not like innovations, 584
586	τοῦτο	m	anaphoric	innovate, 584
594	τοῦτον	m	anaphoric	common livelihood, 594
597	τοῦτο	m	anaphoric	how there will be a common livelihood, 595
599	τούτων	m	anaphoric	individual possessions, 597-8

602	τοῦτ'	m	anaphoric	wealth in the form of money, 601-2
603	τοῦτο	m	anaphoric	swearing false oath, 603
608	οὗτοι	m	anaphoric	everyone, 605
608	ταῦτα	m	anaphoric	items listed in 606
612	τούτων	m	anaphoric	common money, 599
614	ταύτας	m	person / object	women
618	ταύτης	m	anaphoric	goodlooking women, 617
643	τοῦτο	m	anaphoric	beating, 642-3
645	τοῦτ'	m	anaphoric	being called "pappa" by Epicurus or Leucolophus, 644-5
646	τούτου	m	anaphoric	being called "pappa" by Epicurus or Leucolophus, 644-5
649	οὗτος	m	anaphoric	Aristyllus, 647
653	τοῦτ'	m	anaphoric	who will provide clothing come, 653
656	ταύτην	m	anaphoric	penalty, understood from loss in 655
657	τουτί	m	anaphoric	saying that there will not be lawsuits, 657
658	ταύτῃ	m	anaphoric	adv., "on that side", i.e. with Praxagora, 657
662	τουτί	m	cataphoric	663-4
664	τοῦτο	m	anaphoric	where money will come from to pay for damages, 662-3
665	ταύτης	m	anaphoric	barley-cake, 665
672	τοῦτο	m	anaphoric	gamble, 672
685	ταύτην	m	anaphoric	basileion, 685
688	τούτους	m	anaphoric	those who do not receive letter, 687-8
689	τοῦτο	m	anaphoric	those without letter being forced to leave, 689
695	τάδε	p	cataphoric	695-701
703	οὗτος	m	2nd person	hypothetical man in alley
710	ταῦτ'	m	anaphoric	690-709
714	ταῦτα	m	anaphoric	getting heraldess and receiving goods, 711-13
719	τουτογί	m	anaphoric	stopping prostitution, 718-19
720	αὗται	m	person / object	women (Chorus)
726	ταδί	p	cataphoric	727
727	τοῦτον	m	person / object	Blepyrus
738	ταύτην	m	person / object	water-pot
753	οὗτος	m	2nd person	Neighbor
753	ταυτί	m	person / object	equipment
778	τοῦτ'	m	anaphoric	having sense, 778
785	ταυτί	m	person / object	goods
787	τωδί	p	person / object	tripods
795	ταῦτα	m	person / object	goods
797	τούτους	m	person / object	spectators
798	ταῦτα	m	anaphoric	what seems best, 798
811	οὗτος	m	anaphoric	Callias, 810
834	ταῦτ'	m	anaphoric	everyone being counted as citizens, 834
851	ταῦτα	m	anaphoric	836-50

854	ταῦτα	m	anaphoric	836-50
873	τοῖσδε	p	person / object	people following the new civic order
887	τοῦτο	m	anaphoric	sing to lead one near, 886-7
888	τοῦτ'	m	anaphoric	singing in response, 887
890	τούτῳ	m	person / object	body part or dildo
914	ταῦτα	m	anaphoric	what follows "I'm alone and mom's elsewhere", 912-13
934	ὁδί	p	person / object	Epigenes entering
941	τοῦτο	m	anaphoric	having sex with old woman or one with upturned nose, 938-40
943	τάδ'	p	temporal	present time
944	ταῦτα	m	anaphoric	sleeping with women in proper order, 938-41
951	οὑτοσί	m	person / object	Epigenes
955	τῶνδε	p	person / object	curls
959a	τόνδ'	p	person / object	Epigenes
963	τήνδ'	p	spatial	door
966	ταύτῃ	m	person / object	Girl
968a	τήνδ'	p	person / object	Girl
969	ταῦτα	m	anaphoric	960-8
976	οὗτος	m	2nd person	Epigenes
985	ταῦτ'	m	anaphoric	982-4
989	τηνδεδί	p	spatial	door
995	οὗτος	m	anaphoric	best painter, 995
1012	τοῦτο	m	person / object	decree scroll
1012	τουτί	m	person / object	decree scroll
1029	ταῦτ'	m	anaphoric	following First Old Woman
1037	τοῦτον	m	person / object	Epigenes
1041	τοῦτον	m	anaphoric	law of sex hierarchy (understood in 1039-40)
1043	τόνδε	p	anaphoric	Oedipus argument, 1041-2
1047	τούτων	m	anaphoric	good turns, i.e. saving Epigenes (after 1042)
1049	αὕτη	m	2nd person	Girl
1049	τονδί	p	person / object	Epigenes
1053	τοῦτο	m	person / object	Second Old Woman
1054	τῆσδ᾽	p	person / object	Second Old Woman
1066	ταύτης	m	person / object	Second Old Woman
1070	τοῦτ'	m	person / object	Third Old Woman
1070	τούτου	m	person / object	Second Old Woman
1071	τουτί	m	person / object	Third Old Woman
1081	τάδε	p	person / object	decree scroll
1083	αὐτηί	m	person / object	Second Old Woman
1084	ἠδί	p	person / object	Third Old Woman
1089	τουτί	m	situational	situation
1100	τῆσδ᾽	p	anaphoric	Third Old Woman
1106	ταῖνδε	p	person / object	Second and Third Old Women
1108	τήνδ'	p	person / object	Third Old Woman
1116	τούτοισιν	m	anaphoric	people / things mentioned in 1112-15

1119	τούτων	m	anaphoric	people / things mentioned in 1112-15
1128	ὁδί	p	person / object	Blepyrus entering
1138	τασδί	p	person / object	girls (not Chorus)
1140	ταῦτα	m	anaphoric	wine and other good things, 1139-40
1150	ταυτηνί	m	person / object	torch
1152	τασδί	p	person / object	girls (not Chorus)
1159	ταῦτα	m	anaphoric	1155-9
1166	τοῦτο	m	anaphoric	moving feet in Cretan manner, 1166
1166	τάσδε	p	person / object	girls
1175	ταῦτ'	m	anaphoric	1169-74

Appendix 21: *Wealth*

LINE	WORD		USAGE	REFERS TO
4	ταῦτα	m	anaphoric	slave's good advice, 3
8	ταῦτα	m	anaphoric	7-Jun
8	ταῦτα	m	anaphoric	7-Jun
10	ταύτην	m	cataphoric	blame
16	οὗτος	m	person / object	Chremylus
17	ταῦτ'	m	anaphoric	following blind person, 16
19	τᾧδ'	p	person / object	Ploutus
24	οὑτοσί	m	person / object	Ploutus
38	τοῦτ'	m	anaphoric	becoming bad, 35-7
40	τοδί	p	cataphoric	41-3
42	τούτου	m	anaphoric	first person met, 41
44	τουτῳί	m	person / object	Ploutus
48	τοῦτο	m	anaphoric	to train Chremylus' son in the local way, 47
49	τοῦθ'	m	anaphoric	to train Chremylus' son in the local way, 47
51	τοῦτο	m	anaphoric	to train Chremylus' son in the local way, 47
53	οὑτοσί	m	person / object	Ploutus
57	τούτοις	m	anaphoric	aggressive tone, 56
59	τοῦτ'	m	anaphoric	58
68	τουτονί	m	person / object	Ploutus
86	τουτί	m	situational	blindness
87	ταῦτ'	m	anaphoric	making Ploutus blind, 86
91	τούτων	m	anaphoric	the just, wise, and decent, 89
107	ταυτί	m	anaphoric	106
115	ταύτης	m	2nd person	blindness
116	τοῦτ'	m	anaphoric	ending blindness, 115-16
118	οὗτος	m	person / object	Ploutus
120	τοῦτ'	m	anaphoric	ending blindness, 115-16
120	τοῦτο	m	anaphoric	ending blindness, 115-16
127	ταῦτ'	m	anaphoric	that Zeus will be powerless if Ploutus regains sight, 124-5
132	τοῦθ'	m	anaphoric	money, 131
132	ὁδί	p	person / object	Ploutus
133	τουτονί	m	person / object	Ploutus
135	ὅδ'	p	person / object	Ploutus
136	ταῦθ'	m	anaphoric	praying, 134
152	τοῦτον	m	anaphoric	rich man, 151
153	τοῦτο	m	anaphoric	turning ass toward rich, 152
169	ταυτί	m	anaphoric	that Ploutus determines if adulterer gets plucked, 168
170	τοῦτον	m	person / object	Ploutus
171	τοῦτον	m	person / object	Ploutus
173	οὗτος	m	person / object	Ploutus
174	τοῦτον	m	person / object	Ploutus
176	τοῦτον	m	person / object	Ploutus
185	οὗτος	m	person / object	Ploutus

187	τούτων	m	anaphoric	powers listed in 160-186
196	ταῦθ'	m	anaphoric	obtaining 16 talents, 195
201	ταύτης	m	anaphoric	power, 200
211	τοῦτο	m	anaphoric	giving Ploutus sight, 208-10
214	ταῦτα	m	anaphoric	plans to give sight, 208-10
216	τοῦτ'	m	cataphoric	216-17
217	ταῦτα	m	anaphoric	giving Ploutus sight, 208-10
226	τοῦδε	p	person / object	Ploutus
227	τουτοδί	m	person / object	meat
229	τοῦτο	m	anaphoric	taking meat inside, 227-8
232	αὕτη	m	spatial	house
246	τούτου	m	anaphoric	moderate man's manner, 245
248	τούτου	m	anaphoric	spending money, 248
259	ταῦτα	m	anaphoric	255-6
264	τοῦθ'	m	anaphoric	reason why Chorus will be happy, 262-3
272	ταῦτ'	m	anaphoric	making fun with impunity, 271-2
289	ταῦτ'	m	anaphoric	284-5
297	τουτονί	m	anaphroic	Carion, 290
332	τουτονί	m	person / object	Blepsidemus entering
340	τοῦτ'	m	cataphoric	Chremylus' sudden wealth
352	τουτί	m	anaphoric	Chremylus' plan, 350-1
377	τοῦτ'	m	anaphoric	the situation, 376
399	τούτῳ	m	anaphoric	point in time at which Ploutus will be shared with friends, 398
414	τοῦτ'	m	anaphroric	hurrying, 414
439	οὗτος	m	2nd person	Blepsidemus
448	τηνδί	p	person / object	Penia
452	οὗτος	m	anaphoric	Ploutus
453	ταύτης	m	person / object	Penia
460	τοῦτο	m	anaphoric	trying to restore Ploutus' sight, 459-60
466	τοῦτο	m	anaphoric	expelling Penia from Greece, 463
467	τούτου	m	anaphoric	whether Penia's presence is good or bad, 458-66
471	τοῦθ'	m	cataphoric	whatever punishment Chremylus chooses, 471
472	ταυτί	m	anaphoric	that everyone is alive because of Penia, 469-70
484	ταύτῃ	m	person / object	Penia
485	τοῦτο	m	anaphoric	die, 483-4
487	τηνδί	p	person / object	Penia
489	τοῦτ'	m	cataphoric	490-1
491	τούτων	m	anaphoric	good men, 490
492	τοῦτ'	m	anaphoric	faring well, 490
498	τούτου	m	anaphoric	good men gaining wealth, 503-4
499	τούτου	m	anaphoric	good men gaining wealth, 503-4
499	ταύτην	m	person / object	Penia
505	ταυτί	m	anaphoric	base people prospering and good people being poor, 502-3

509	τοῦτο	m	anaphoric	equal distribution of wealth, 500-6
512	τούτοιν	m	anaphoric	τέχνη and σοφία, 511
516	τούτων	m	anaphoric	jobs listed in 513-15
517	ταῦτα	m	anaphoric	jobs listed in 513-15
524	τοῦτο	m	anaphoric	being a kidnapper, 522
531	τούτων	m	anaphoric	bed, blankets, perfume, clothes, 527-30
532	ταῦτ'	m	anaphoric	bed, blankets, perfume, clothes, 527-30
540	τούτοις	m	anaphoric	bad things listed in 536-9
546	ταύτην	m	anaphoric	side of wine-jar, 546
551	τοῦτο	mm	anaphoric	being a beggar, 548
571	τούτων	m	anaphoric	567-9
572	ταύτῃ	m	anaphoric	not telling lie, 571
573	τοῦτ'	m	anaphoric	that being poor is better than being rich (Penia's general argument)
574	τούτου	m	anaphoric	that being poor is better than being rich, 573-4
580	ταύτην	m	person / object	Penia
582	τοῦτ'	m	anaphoric	that Zeus is poor, 582
587	τούτῳ	m	anaphoric	giving olive wreath as prize, 585-6
588	τούτου	m	anaphoric	wealth (Ploutus), 587
594	τοῦτο	m	cataphoric	whether it is better to be rich or poor, 595
619	αὕτη	m	person / object	Penia
642	τοῦτο	m	anaphoric	something beneficial, 642
643	τουτονί	m	person / object	Carion, 290
678	τοῦτο	m	anaphoric	priest stealing, 676-7
681	ταῦθ'	m	anaphoric	food items, 677, 680
697	τοῦτο	m	anaphoric	eating and resting, 695
700	τοῦτ'	m	anaphoric	farting, 699
707	ταῦτ'	m	anaphoric	farting, 701-4
727	τοῦτο	m	anaphoric	718-25
735	τούτω	m	anaphoric	Asclepius and Ploutus
778	ταῦτ'	m	anaphoric	shunning men worthy of Ploutus' companionship, 776-7
790	ταυτί	m	person / object	meat
799	τούτοις	m	anaphoric	throwing figs and fruit and nuts, 798-9
800	οὑτοσί	m	person / object	Dexinikos (spectator)
803	ταῦτα	m	anaphoric	faring happily, 802
824	οὑτοσί	m	person / object	Just Man entering
833	ταῦτ'	m	anaphoric	inheriting property and helping friends, 829-31
843	τουτί	m	person / object	young boy
844	τοῦτ'	m	person / object	cloak
847	ταῦτα	m	anaphoric	shoes, 847
848	ταῦτ'	m	anaphoric	shoes, 847
858	τοῦτον	m	anaphoric	Ploutus
865	οὗτος	m	anaphoric	Ploutus
868	τοῦτ'	m	anaphoric	promise to make people rich, 865
868	τουτονί	m	person / object	Informer

878	οὗτος	m	anaphoric	Zeus soter, 877
881	τοδί	p	person / object	cloak
884	τονδί	p	person / object	ring
886	ταῦτ'	m	anaphoric	Carion's comment, 885
898	ταῦτ'	m	anaphoric	the insults the Informer receives, 896-7
899	τούτους	m	person / object	Carion and the Just Man
926	οὗτος	m	2nd person	Informer
927	ταῦτα	m	anaphoric	order to remove cloak and shoes, 926-7
932	ταῦτ'	m	anaphoric	removal of Informer's clothes, 930
936	τουτονί	m	person / object	Informer
942	ταῦτα	m	anaphoric	shoes, 941
943	τουτῳί	m	person / object	Informer
946	τοῦτον	m	anaphoric	Ploutus
954	ταύτην	m	anaphoric	standing as coryphaeus, 953.
960	τούτου	m	anaphoric	Ploutus
968	οὗτος	m	anaphoric	Ploutus
987	ταῦτα	m	anaphoric	982-5
989	ταῦτα	m	anaphoric	982-5
995	τουτονί	m	person / object	flat-cake
999	τουτονί	m	person / object	milk-cake
1001	τούτοις	m	anaphoric	giving back food, asking Old Woman never to return, 1000-1
1015	τοῦθ'	m	anaphoric	being looked at, 1014
1025	ταῦτ'	m	anaphoric	using up Old Woman's money, 1023-4
1038	τοδί	p	person / object	young man entering
1064	τοῦτο	m	person / object	makeup
1072	ταύτην	m	person / object	Old Woman
1076	ταύτης	m	person / object	Old Woman
1078	τοῦτ'	m	anaphoric	offer to not to fight over woman, 1076
1087	ταῦτα	m	anaphoric	dregs, 1086
1089	τούσδ'	p	person / object	wreaths
1097	τουτί	m	situational	nobody in sight
1100	οὗτος	m	2nd person	Hermes
1110	τούτῳ	m	2nd person	Hermes
1111	ταῦτ'	m	anaphoric	destroy everyone and throw them into a pit, 1108-9
1133	ταύτην	m	person / object	pot of urine
1143	τοῦτον	m	anaphoric	well-kneaded cake, 1142
1162	τοῦτο	m	anaphoric	holding competetions, 1161
1165	οὗτος	m	person / object	Hermes
1168	τούτοις	m	anaphoric	being named Enagonios and Ploutus holding competitions, 1161-3
1173	οὗτος	m	anaphoric	Ploutus
1175	ταῦτα	m	anaphoric	starving, 1174
1185	τούτων	m	anaphoric	people who defecate in sanctuaries, 1184
1196	ταῦτα	m	anaphoric	lead god forth, 1195
1205	αὗται	m	person / object	pots
1206	ταύτης	m	person / object	Old Woman / skin

1209	τούτοις	m	person / object	pots