ENTRANCES IN ARISTOPHANES

A STUDY OF ENTRANCES
IN
FOUR PLAYS OF ARISTOPHANES

By

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ABSTRACT

This thesis is an approach to the subject of the production of Aristophanic comedy. Much scholarship over the years has treated the plays as literary works and as social documents, but proportionately little thought has been given to a consideration of the comedies as theatrical productions. One cannot ignore the value of concentrating on the former, but at the same time further and fuller appreciation of both the poet and his plays is to be gained by approaching the comedies as scripts without stage directions. It is this latter aspect of Aristophanes with which the paper is concerned.

Entrances are an integral and extremely important part of "non-static" drama; the entrance of a new character is the appearance of a fresh element into the play, and therefore it possesses a crucial dramatic importance. It is, however, all too easy when reading a play to take the entrance of a character for granted, and in doing so to ignore its dramatic function. Accordingly this paper attempts to reconstruct, as closely as is possible with only the text to work from, the staging of entrances as they might have been produced in the fifth century B.C.

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INTRODUCTION

The four plays of Aristophanes with which this thesis is concerned are Acharnians, Clouds, Birds, and Frogs. These have been chosen because they present both a chronological spread and an intrinsic diversity in the extant corpus. Acharnians is the earliest extant work (425 B.C.) and contains a great number of various entrances; Clouds, produced in 423 B.C., has noticeably fewer entrances and a cohesive structure; Birds, produced nine years later (414 B.C.), is similar to Acharnians in its use of a large dramatis personae and therefore numerous entrances; Frogs is the last extant play in the fifth century (405 B.C.) and, while posing several staging problems, contains a good number of diverse entrances.

The aim of this paper is to show, by an analysis of every entrance in the four plays, that a full appreciation of Aristophanic comedy can only be achieved by attempting to reproduce the staging of each play. The entrance of a character is the addition of a new element into the play and very often provides the point of a new departure in the play's direction, but paradoxically, in the absence of stage directions, it is one integral feature of ancient drama about which we know very little and have to reconstruct so much. In any instance we have to ask ourselves a number of questions:

"who, where, when, and in what manner?" The first two questions are in most cases easy to answer, the latter two pose problems.

The character who enters is either identified by another who is on stage, or he identifies himself, or his identity is implicit in what he says and, we may presume, in his costume and mask. Nor is it difficult to ascertain where he enters in most of the instances, since there were, in the theatre used for the production of Aristophanes' comedies, three places of entry into the acting area: by the central stage door in the skene or by one of the two eisodoi which led into the orchestra. (A summary of the arguments put forward for the existence of one central door in the skene of the fifth century theatre appears in the Appendix). In nearly all of the instances in these four plays the place of entrance can be inferred from the text.

The question of when a character enters can be satisfactorily answered in the broader compass of "at what point during the play", but in its narrower sense of "at what precise moment in the action which surrounds the entrance" we are working very much in the dark. We assume that a character is on stage in any given situation because he speaks, or is spoken to, but we shall see that this is not always true for every case. (The song of the Frogs in the play of that name may be cited here as an example of speech but highly questionable appearance, (lines 209 ff.)).

But at what moment before he speaks or is spoken to (or spoken of) does the character in question become visible to the whole audience is simply not known. Distances in the Athenian theatres were quite considerable; Taplin[1] tells us, for example, that it was "over ten yards even from the skene door to the centre of the orchestra", from which we can infer that it was possible to stage an entrance to take anything from a few seconds to a few minutes. Timing of entrances is a problem which, especially in the third chapter, receives particular attention, although for the sake of simplicity each entrance is introduced by the rather formulaic "at line 139 'X' enters the theatre/comes on stage....", the inexactness of which is readily recognized.

The manner of a character's entrance is also difficult to discover in those instances where no reference is made in the text to the manner in which a person enters. In some cases it can be inferred from what the character says and the sort of person he is; the Second Creditor in Clouds (lines 1259 ff.) has fallen from his chariot and enters groaning, and so it is reasonable to suppose that he comes in limping, although no reference to this is made. And in those instances where the words of the entering character metrically complete a line spoken by one on stage it is probable that the character enters swiftly; as an example the entrance of Theorus in Acharnians may be cited (line 134).

But in a fair number of instances the text offers no basis for even an educated guess.

The entrances have been divided into three separate chapters: the first two examine entrances which result from either an invitation or a command issued by a character on stage to another who is off stage (i.e. out of sight of the audience), and the third chapter investigates what may be called "voluntary" or "self-motivated" entrances, which do not take place in answer to a call or an invitation but which, within the dramatic illusion, happen naturally in the course of a play. Chapter one examines entrances which result specifically from a knock at the door of the skene, and chapter two entrances which take place as the result of a command or invitation where it is clear that there is no knock at the door. Within each chapter further divisions and sub-divisions are made in order to categorize, under a single determinant, similar types of entrance, as far as Aristophanes makes this possible. For it is repeatedly found that the formulation of rules about any one specific aspect of entrances is impossible; the poet's prevailing interest in the comic moment, often at the expense of consistency and plot, makes a search for categories which allow for no exceptions an extremely difficult, and largely fruitless, task. Nor is this thesis a statistical survey, since the value of such in an examination of only four plays from

an extant corpus of eleven would be substantially limited. It is instead a study of discernible patterns in certain aspects of entrances; in the first chapter the emphasis is placed upon structure, in the second differentiation is made between calls to major characters and orders to minor characters and "extras", while the third chapter, which contains the greatest number of entrances, employs divisions and sub-divisions governed by different determinants and considerations. Unfortunately the inherent limitations which surround the thesis are not commensurate with the scope and diversity of the entrances, and therefore particular concentration in one area must often mean omission in another. Different determinants would produce different categories and fresh results.

I have attempted to reconstruct each entrance in terms of production and staging by working from the text forwards, from known to unknown, and from what was said to what was seen, The reader of Aristophanes must be aware that all we have of any play is the script, which is but one part of the whole production, and that therefore he must work out the visual meaning of the drama for himself, acting as both producer and director. This task is at once exciting and frustrating, and often in this paper alternatives have been given where one interpretation will simply not suffice to express the dramatic and comic possibilities inherent in a situation. The interpretations given may not appeal to all,

nor do they pretend to be exhaustive, but one must begin somewhere, and if my interpretations and postulated production prompt disagreement from the reader, then at least he or she will have been prompted to think about Aristophanes as both playwright and producer, and of his comedies as both literature and drama.

CHAPTER I

KNOCKING AT THE DOOR

The procedure which involves approaching and knocking at the door of the skene always provides the audience with a humorous situation in the plays of Aristophanes. This chapter contains an analysis of the instances of what has been termed "knocking at the door" in the four plays, and a survey of its occurence in the remaining seven.

The situation can be divided into three stages: the "approach", by which is meant the announced intention to go and knock at the door; the "call", which includes the knock; and the reply by the character within the skene. In the first stage, and where it is dramatically expedient or necessary, the skene is identified as the house of the character being sought by the visitor. This is of course to be expected, especially if there existed in the front of the skene only one door, for often the stage building is the residence of several characters in one play. The standard call by the visitor is "παῖ", often repeated and used in its diminutive form "παιδίον", which is addressed to the servant or doorkeeper of the household. The reply to the call usually demands the identity of the visitor, unless the latter identifies himself when he knocks. The most frequent form of the question is "τίς οὗτος ", but variations of this are found. The latter two stages of the

procedure probably took their form on the comic stage from cottidianal employment outside the theatre, which by itself would have given the situation an immediate appeal to Aristophanes' audience. This could go some way towards explaining, if any explanation is needed, why the poet exploited the procedure freely; he could be confident in the audience's recognition of a common daily custom.

The verb most frequently used by the poet to denote knocking at the door is κόπτειν, which occurs ten times in the eleven plays[2]. The verb κρούειν only occurs twice with reference to knocking, at lines 989 and 990 of Ecclesiazusae, and in the first of these verses it carries an obscene meaning which, because of the ambiguous demonstrative that it governs, is probably the primary meaning: "πυδεδί μοι κρουστέον". The next line also carries the same sexual innuendo, but without the same ambiguity, (although there is an overt double reference in the word "θύραν"). The verbs ῥάπτειν, λακτίζειν, πατάσσειν and θένειν all denote violent knocking, and each occurs once in the eleven plays[3]. Finally, the verb γεύειν is used once as a comic substitute for κόπτειν (Frogs, line 462), and the verb θρυγοῦν once, to describe scratching at the door with the finger nail (Ecclesiazusae, line 34).

The procedure mapped out above will be taken as the norm, so that variations of, and departures from, the procedure can be more easily recognized, and their motivation explained. Special consideration is given to the question of staging in

each instance, and in particular to whether a reply by the character within necessarily implies his entrance onto the stage.

At line 394 in Acharnians Dicaeopolis decides to go to the house of Euripides in order to borrow some of the poet's tattered costumes, in which he might plead his case to the Acharnians more convincingly. He announces his intention to go to the door, identifying the skene as the home of Euripides:

καί μοι βαδιστέ' ἐστὶν ὡς Εὐριπίδην (394)

He then makes the standard call to the servant:"παῖ παῖ ", who, from within the building, demands the identity of the visitor: "τίς οὗτος". The question is not answered by Dicaeopolis who instead provides a feed-line for the humorous exchange that follows, in which the servant plays upon the meaning of "within" and "not within" in mock-Euripidean style.

There is no reference to either the opening of the door or to the appearance of the servant, and it is possible that the servant remains within the building throughout the dialogue (lines 395-402), which would be in keeping with his refusal to call his master. In this way the closed door remains an obstacle preventing the hero from gaining his request. Moreover, the repeat situation that follows involving Dicaeopolis and the poet would lose much of its comic force if the door had already been opened once, by the servant. If then, as I suppose, the conversation was conducted with the closed door and the front of the stage building between the two actors the question of audibility might be raised. However, Euripides speaks to Dicaeopolis from

inside the skene (lines 407-409), and therefore we must assume that audibility cannot have created a problem in the fifth-century Athenian theatre. In all probability it was the existence of windows in the skene which ensured that a voice from inside could be heard in the auditorium.

Evidence for the existence of windows in the front of the stage building is found in the comedies themselves. At lines 379ff. in Wasps the chorus suggests to Philocleon that he use a rope and let himself down from the window in order to make good his escape from the house. Bdelycleon, however, notices the escape attempt and orders one slave to climb onto (or along) the other window and to beat the escapee with the branch that hangs above the door. (A parody of some religious rite seems to be indicated here). Dearden[4] suggests that either the two windows were close together in order that the slave can reach Philocleon, or that there was a double window. The former idea is more attractive,and perhaps we are to imagine protruding ledges at the windows on which an actor might more easily climb both up (as the slave) and down (as Philocleon). At lines 877ff. in Ecclesiazusae it is probable that two windows were needed for the exchange between the Old Woman and the Young Girl, and that each window was situated on either side of the central door, thereby denoting their separate houses. (The scene is discussed in detail in the Appendix). In the parabasis of Thesmophoriazusae the chorus of women complains that they cannot even look "ἐκ Θυρίδος" without being

accused by their husbands of doing something wrong (line 797). It is likely that these words refer to a window on the upper floor of the skene because the only other occurrence of the word θυρίς is in the instance in Wasps discussed above, where the window must be some distance off the ground if a rope is needed to descend on the outside. It is possible, however, that the term refers to an opening in the door itself, but this is altogether less likely. At line 327 in Ecclesiasuzae a Man appears in the theatre and strikes up a conversation with Blepyrus, whose wife has taken his clothes and has thus forced him to wear a half-shawl and slippers. Blepyrus is standing at the door of the skene (line 311), but it is debatable whether the Man is at a window or whether he has entered the theatre by one of the eisodoi. In view of the fact that he refers to Blepyrus as a neighbour (line 327) and, although he too has had his clothes taken, is able to mock Blepyrus' physical appearance, I am led to suppose that he is seen at a window in the skene front, although there can of course be no certainty.

Our main external evidence for the existence of windows is found in vase-paintings from Lipari. One Phlyax vase (PV. Ph 80)[5] depicts two women, each at a window, turned or turning towards each other. The windows appear to be some distance from the ground, but clearly the shape of the vase and the artist's limited working area may play some part in the relative positions of the windows. We are helped by

another Phlyax vase (PV. Ph 59) [6] which shows the planned assault of Zeus and Hermes upon Alcmene, who is shown at a window above the two gods. The presence of a ladder indicates that the window is some way from the ground, on an "upper floor", as we might say. There is no direct evidence for a window in the door itself, although in the Hellenistic Maison du Trident at Delos the doorkeeper did have a small window at street level[7].

We may conclude that, from such evidence as we possess, there were two windows, large enough to allow a person to climb out of one, situated on either side of the central door of the skene, and at a height of perhaps six feet from the ground. There seem to have been no other windows in the front of the skene, and we can only guess at the existence or absence of an opening in the door itself.

We must now return to Dicaeopolis at the door of the stage building in Acharnians. In the exchange between the hero and the servant we must assume, on the strength of "ὦ γέρον" (line 397), that the servant can see the visitor, and that therefore, if the servant does not come outside, the conversation must necessarily be conducted at a window, whether ἐξ ὑπερῴου in the wall of the skene, or in the door. In spite of the lack of evidence for this latter, a window in the stage-door would certainly facilitate the staging of sequences in which a character inside speaks before coming out, or before the door is opened. On the other hand the appearance of a

character at one of the windows above the level of the stage is theatrically attractive insofar as a distance is created between thetwo actors involved, and the sudden appearance of a head above and to the side of the visitor at the door is potentially humorous, especially if it is a surprise.

As a result of the servant's refusal to call Euripides Dicaeopolis announces his intention to knock at the door again:

οὐ γὰρ ἂν ἀπέλθοιμ'.— Ἀλλὰ κόψω τὴν θύραν (403)

And because of the servant's intractability he calls for the poet himself:

Εὐριπίδη, Εὐριπίδιον,
ὑπάκουσον, εἴπερ πώποτ' ἀνθρώπων τινί·
Δικαιόπολις καλῶ σ' ὁ Χολλήσης ἐγώ. (404-406)

The call derives its own humour from the incongruous juxtaposition of the diminutive[8] and the formulaic line that follows, phrased as if Euripides were a god and an epiphany expected. These three lines are in fact classified by Kleinknecht[9] as a formal prayer in all its aspects: the initial gemination, the imperative "ὑπάκουσον" and the following conditional protasis (with which may be compared Homer, Iliad V,115 and Clouds, line 356), and the identity of the caller, ("καλῶ" is formal also). Euripides' reply, "Ἀλλ' οὐ σχολή " (line 407), shatters the solemn tone of the prayer with its banality (there was a proverb, " οὐ σχολὴ δούλοις "), and the exchange in line 408 parallels line 402 and secures this second encounter as

a repeat of the preceding one. Euripides eventually agrees to be wheeled out on the ekkyklema in answer to Dicaeopolis' "Ἀλλ' ἐκκυκλήθητ'" (line 408). Reference to the device breaks the dramatic illusion and probably parodies its frequent use in the plays of Euripides.

The first exchange in this situation raises suspense by delaying the appearance of Euripides, while the next piece of dialogue prepares us for the appearance of a divinity. If the servant opens the door in such a situation the actual appearance of the poet with his feet up on the couch would be in danger of falling flat in terms of impact and dramatic effect. (Calls on mortals in the manner of divinities can be seen in Acharnians lines 566ff., where the first semi-chorus calls to Lamachus for help, in Knights lines 147-149, where Demosthenes calls to Agoracritus, and in Frogs line 297, where Dionysus calls to his priest in the front row to guard him).

At the end of the first scene in Clouds Strepsiades decides to go to the School himself, to be taught how to evade his mounting debts. Having identified the skene, or rather a part of it[10], as the School at lines 92-94, he now announces his intention to go there:

ἰοὺ ἰού βαδίζων εἰς τὸ φροντιστήριον (128)

But as he approaches he hesitates (lines 129-130), doubting his ability to become a student at his age; he spurs himself on, "Ἰτητέον" (line 131), but again vacillates by the door, finding it difficult to pluck up the courage needed to knock,

(lines 131-132). Finally he makes the standard call to the servant, "παῖ, παιδίον", which is met with a blunt reply, "Βάλλ' ἐς κόρακας" (line 133). It is worth noting that the curse precedes the call for identity, "τίς ἐσθ' ὁ κόψας τὴν θύραν", thereby adding impact to the rebuke.

The knock at the door is remarked upon by the Student, who claims that the door was not knocked with the fist (κόπτειν) but kicked with the foot, "τὴν θύραν λελάκτικας" (line 136). But this is most probably a deliberate exaggeration by the Student, who has just asked who knocked, "Κόψας". The old man's apologetic and deferential attitude heightens the contrast between the angry youth and the timid hero but does not imply that he admits to having kicked the door. Furthermore the Student, being inside the skene, would have difficulty in knowing whether the door was knocked or kicked. Although only a detail this point has unfortunately been misunderstood by Van Leeuwen[11] who, in his commentary on Frogs lines 38-39, writes, "vehementi ictu ianuam etiam Strepsiades pulsat Nub. 136". We have seen that Strepsiades needed to summon up all his courage to go and knock at the door of the School, so it is unlikely that he should do so in a bold and authoritative manner, as does Dionysus at the house of Heracles, (Frogs, line 37). More probable would be a timid and hesitant knock accompanied by a nervous call, and this would lend more humour to the Student's absurd exaggeration.

In this instance of the procedure all of the three stages have been exploited for humorous effect: the approach is punctuated with hesitation, the knock itself is called a kick, and the reply is first a curse, then the question for identity. It should be noted too that it is a student and not a servant who answers the door, but it is natural for the disciples of Socrates to perform menial tasks for him in his household.

There remains one problem in the reconstruction of the staging in this scene: does the Student, when called, come out onto the stage or does he remain inside the skene throughout the ensuing conversation, until line 183? There is nothing in the text to indicate that he does come out, and the repeated request by Strepsiades for the door to be opened at lines 181 and 183 would seem to suggest that the door has remained closed between lines 133 and 184. On the other hand this long dialogue of fifty lines would lose much of its effect if the raconteur were out of sight of the audience. There appear to be three ways of staging the scene.

The Student, perhaps at line 133, opens the door just slightly so that Strepsiades cannot see inside the building, but so that both characters can be seen by the audience. If this is the case the Student is requested at lines 181 and 183 to open wide the door, or to expose the interior, (the latter perhaps having religious overtones since the School is a type of sanctuary[12]). The difficulty here resides in

the audience's vision of the two characters during the long dialogue, for if the Student stands in the doorway the scene must be conducted in the immediate vicinity of the stage door. Although there is no reason why the Student must remain in the doorway it would be unrealistic if he were to move away.

The second alternative is an extension of the first; the Student comes out of the skene and shuts the door behind him. Dearden[13] simply assumes that this is what happens:

> At 133 Strepsiades approaches the door of the Reflectory, where his knock is answered by a pupil who, after shutting the door behind him, speaks with Strepsiades on the doorstep.

Theatrically this would appear to be the more attractive and obvious solution but, as was argued in the previously discussed instance in Acharnians (lines 395ff.), the request to open the door would be rather lame if the door had already been opened once.

A third alternative is to suppose that the Student does not come out at all, but appears instead at one of the windows in the skene when Strepsiades knocks. Not only does the door not have to be opened until lines 183-184 but one might envisage a humorous situation in the Student's appearance. Strepsiades, not at all sure of himself, knocks timidly at the door and calls for a servant when suddenly a head appears at the window above and to the right (or left) of him and tells him to go to the crows. The curse frightens an already nervous Strepsiades and the sudden appearance of a head at the window

adds an element of surprise, since the old man expects the door to open, and not to be startled by a loud voice above him. The distance created by this postulated staging between the two actors would provide the audience with a spatially broader spectacle, and the window, which we assume to be of a considerable size, would not impede gesticulations made by the Student.

In the absence of any stage directions it is impossible to reconstruct exactly how the scene was staged, but this very absence of indication in the text leads me to suppose that the Student did stay inside the skene, and therefore I find the third alternative the most compelling. We shall see in the other instances of the situation termed "knocking at the door" that there is to be found some indication in the text that a character does come out of the door and onto the stage, which furnishes further encouragement for accepting the third suggestion put forward above.

Dover[14] proposes an elaborate sequence of staging the appearance of the other students at lines 183-184 which turns the attention of the audience away from the stage door, and thereby allows the Student to open the door at line 133 without detracting from the later opening;

> The student wheels round with an expansive gesture towards the screen which has hitherto concealed the left-hand third of the skene. This screen is now moved away and out of the theatre, along the left eisodos, by men who have been concealed behind it.

Dearden[15] refutes this interpretation on the grounds that the

removal of a screen by men would be "a distraction of the audience's attention from the opening of a new and important scene". This is a plausible objection, but surely not the main issue here. Why should Strepsiades, who has knocked at the door at line 132 and now asks the Student to open the door (line 183), be expected to recognize a screen as the new door? This cumbersome surprise would only confuse the audience rather than treat them to a visual παρὰ προσδοκίαν . The removal of a screen in no way resembles the opening of a door, and the audience will be sufficiently surprised, as Strepsiades is, by the appearance of strange students searching around on the ground without having to accept the screen as the door referred to.

Dearden[16], on the other hand, argues for the use of the ekkyklema to present the students;

> The necessity that the scene be clearly visible rules out a simple opening of the door; the ekkyklema is the usual means (at least in tragedy) of introducing a tableau, and here we are presented with a tableau of Socrates' disciples, their heads in the ground (187) and their behinds sticking in the air.

But are we to imagine a tableau here, in a situation which has nothing to do with tragedy? There is nothing to prevent us from supposing that the students move around as they search in the earth, and therefore I would argue against the use of the device here. The students might well have come out of the door in their crawling position, propelled by their own limbs and not by a trolley beneath them. And in fact they do return in-

-doors at the order of the Student (lines 195ff.), leaving the figures Astronomy and Geometry on stage, which implies that if the ekkyklema is used here it cannot yet be withdrawn. So if the pupils return on their hands and knees there is no reason why they do not come out in a similar fashion.

Dearden[17] goes on to support his contention with what happens subsequently;

> The new arrival [Socrates] bids Strepsiades sit down 'on the holy couch' (254) which, it has been plausibly suggested, might well be Strepsiades' original bed from the first scene--an identification which would doubtless amuse the audience.

It should be stated at this point that Dearden has also argued for the ekkyklema in the first scene of the play, which presents a scene inside the house on the stage. He continues:

> Unless the bed has remained on the stage from the first scene (and then the question arises of what happened to the other bed) the action of the ekkyklema again seems indicated--significantly, when the bed is next mentioned, at 633, Strepsiades is specifically instructed to carry it out of the house.

The argument concerning the bed is not very convincing; the bed belonging to Strepsiades can remain on the stage for the first five hundred lines of the play without requiring the use of the ekkyklema to bring it on and take it off. (I find the author's rejection of Pickard-Cambridge's proposal[18], that Strepsiades and Pheidippides bring on their own beds before the beginning of the play, quite incomprehensible. Such a procedure would belong to τὰ ἔξω τοῦ δράματος and would therefore be perfectly acceptable stage convention). If the ekkyklema is not used in

the first two scenes of the play, as I believe, then two questions arise; when and how are the beds removed from the stage?

At line 509 Socrates tells Strepsiades to hurry up and stop repeatedly stooping down by the door. Although the verb κυπάζειν could perfectly well describe an entry into the oracle of Trophonius (line 508) there is perhaps in the verb a reference to Strepsiades' stooping down to pick up his bedding, which he may be doing in such a fashion that it appears to Socrates, and to the audience, that he is stalling for time, trying to delay his entrance into the unknown. Whether the line by Socrates does refer to this activity or not the hero may nevertheless pick up his bed just before he withdraws into the skene with Socrates, leaving the stage empty before the chorus starts the parabasis. If this is the case a link would be forged between the end of this scene and the beginning of the next at line 627; the former ends with Strepsiades taking his bed in, the latter begins with him bringing it out, (line 633).

At line 121 in the play Strepsiades finally loses his temper with Pheidippides and threatens to throw him out of the house:

ἀλλ' ἐξελῶ σ' ἐς κόρακας ἐκ τῆς οἰκίας (123)

This outburst provides a good opportunity for the removal of Pheidippides' bed from the stage; as if to reinforce his resolve to banish his son from the house the old man might

pick up his son's bed and thrust it at him. Alternatively, and to underline his apparent lack of concern, Pheidippides could pick up his bed at line 125 when he announces his intention to go and stay with his uncle Megacles. Either of these two moments could convincingly and neatly provide for the removal of Pheidippides' bed.

We know little about the handling of stage properties on the ancient stage, but common sense leads one to imagine that there existed three ways of managing the removal of props. Either the poet draws attention to the procedure, creating humour around the removal and thus making part of the dramatic action, or he draws the audience's attention away from the removal by creating a new focus of interest elsewhere on the stage, (as, for example, at line 218 in Clouds where the presence of Socrates on the mechane is noticed by Strepsiades, thereby allowing the map, Astronomy and Geometry to facilitate an unobtrusive exit into the skene). A third method is quite simply to have the props removed from the on stage area by either stage hands or the actors themselves, without trying to cover up for the procedure, but rather relying upon the audience's acceptance of it as simply a convention of the theatre.

This discussion is concluded with a summary of the principal points in the postulated reproduction of the scene. At line 132 Strepsiades knocks on the door and a student appears at the window above and to the side of the door. The

central door remains closed until line 183 when the Student comes out of the door with his odd colleagues, whose entrance comprises a visual surprise for Strepsiades, who expects to see Socrates (line 182). The students come onto the stage and return propelled by their own limbs, there being no need for the ekkyklema. Finally both Strepsiades and Pheidippides remove their beds from the stage, and if convenient moments for this are preferred, they can be found in the text.

At line 1144 of Clouds Strepsiades, eager to find out if his son has learned the art of εὖ λέγειν , decides to knock at the door of the skene. He announces his intention to do so and identifies part of the skene as the School:

Τάχα δ'εἴσομαι κόψας τὸ φροντιστήριον (1144)

In an excited manner he calls for the servant, "παῖ, ἠμί, παῖ παῖ ", and suddenly Socrates himself comes out of the door with a greeting which metrically completes the line, "Στρεψιάδην ἀσπάζομαι". There is, we notice, no demand for the identity of the visitor. Dover[19] alleges that it would be "dramatically inconvenient and time-wasting at this point" to have a student open the door. Perhaps there is some truth in this statement, (we must be wary of using such terms as "time-wasting" with reference to Aristophanes, when we know of his predilection for the comic moment), but there is a comic motivation behind the philosopher's sudden emergence from the skene. Socrates has been portrayed throughout the play as a proud and aloof character (lines 223, 225, 362-363, for example), and so to

have him answer to the call of "πᾶῖ" is both unexpected and humorous. But there is perhaps a further motivation for his entrance. Strepsiades, we learn at line 1146, has come to the School with a gift which the Scholiast, recalling line 669, believes to be a sack of flour. Dover[20] however would prefer "τουτονὶ " to refer to "an emaciated he-goat or a decrepit dog...or he brings a tattered χιτών". Whatever the demonstrative refers to, the presence of Strepsiades with a gift could be a reason for Socrates' swift entrance. We know that the members of the School are often hungry and always poor, (the anecdote of the Student at lines 175-179 may be cited as an example), and so the arrival of Strepsiades with food (or clothing) could possibly prompt the sudden, and affable, entrance of Socrates. If this is true then the philosopher probably looked out of the window when Strepsiades knocked, or perhaps when he heard him approaching, saw that he was bringing a present, and hurried out to greet him, eager to get his own hands on whatever it was that the old man had brought with him. This is only submitted as a possible method of staging, but it has the advantage of both explaining away the absence of a question for identity, (Socrates would have seen Strepsiades from the window), and providing a reason for the sudden entrance and the genial greeting, (this latter is quite out of keeping with the usually impatient Socrates). Furthermore the offering of a gift would have a comic background, and at the same time would be another pointed comment about

Socrates and his followers.

In the first scene of Birds Peithetaerus and Euelpides, in search of the Hoopoe, find themselves wandering up and down the orchestra, being led by the crow and the jackdaw they carry as guides. At lines 49ff. the two Athenians notice that the birds are, and have been, signalling upwards, in the direction of the skene. Euelpides concludes that there must be birds in the area (line 52), and so they approach the stage building. Because this is not Athens and therefore not a conventional "knocking at the door" situation the announced intention is to make a noise, and not to knock at the stage door, which we learn from line 54 represents a rock. After some comic banter Euelpides is told to knock at the rock with a stone; this is done and the standard call for the servant is given (line 57). He is, however, scolded by Peithetaerus for forgetting that this is not Athens and that the Hoopoe should not be summoned by the call "παῖ" (line 58). The new call accordingly follows and the Servant-bird of the Hoopoe answers with the usual question for identity,"τίνες οὗτοι " (line 60). It is evident from the exclamation by Peithetaerus (line 61) that the Servant-bird can be seen, or at least his head can. Once more we are confronted with the question of whether the character inside the skene comes out when called, or whether he remains within. As in Acharnians, lines 395ff. and Clouds, lines 133ff. the door of the skene is opened after an exchange between visitor and servant, and, as was argued

in these other situations, the opening of the door before the request that the door be opened and the master seen detracts from the awaited moment of revelation. In this instance the Hoopoe, having been aroused by his servant, issues the pompous order "Ἄνοιγε τὴν ὕλην " (line 92). The absurd παρὰ προσδοκίαν of "ὕλην" for πύλην captures the mood of suspense created in anticipation of the Hoopoe's appearance, and the command by the bird serves to heighten the comic sight of his dilapidated costume. It is because of this carefully created atmosphere of anticipation which has been built up that it seems possible that the Servant-bird does not come out of the skene at all but appears at one of the upper windows. A humorous situation can be brought about if suddenly, when the call has been made, a massive beak ("τοῦ χασμήματος " line 61) comes out of a window in the skene, causing both Peithetaerus and Euelpides to fall over in fright and to let go of their birds, (we know from lines 86-91 that this is what happened). The Servant-bird's head would appear as if from a cluster of foliage (which might well adorn the front of the skene), or from a hole in the hill, causing the two men to react with shock. Although there is no indication in the text, and no reason for him to do so, it is possible that the Servant-bird does come out of the door when called. It is however the structural similarity between this and the two earlier instances of a delayed entrance which prompts one to imagine that the servants in each case act similarly, that

either they all come out when they answer the door, or that they all stay inside the skene.

Once again Aristophanes has exploited all of the three stages of the situation for comic effect; the approach is rendered humorous by the banter, the call is standard but out of place in the foreign setting,as is pointed out, and the reply is accompanied by the startling appearance of an inordinately large, gaping beak.

At line 35 of Frogs Dionysus orders Xanthias down from the donkey:

καὶ γὰρ ἐγγὺς τῆς θύρας
ἤδη βαδίζων εἰμὶ τῆσδ', οἳ πρῶτά με
ἔδει τραπέσθαι. (35-37)

The audience is told that Dionysus is near the door of the skene, but not at whose house he is about to knock. Aristophanes is building up towards the moment when Heracles and Dionysus-Heracles meet face to face, and to anticipate this by informing the audience that this is the house of Heracles is to detract from the comic moment by subtracting the element of surprise. Dionysus accosts the door and calls for the servant," παιδίον, παῖ, ἠμί, παῖ "(line 37), and we gather from the reply that the door was not simply knocked:

τίς τὴν θύραν ἐπάταξεν; Ὡς κενταυρικῶς
ἐνήλαθ' ὅστις. Εἰπέ μοι, τουτὶ τί ἦν; (38-39)

Perhaps, as in Clouds line 136, this is an exaggeration by Heracles, but it is more likely that Dionysus assaulted the door with his ῥόπαλον , which would give extra point to the

adverb "κενταυρικῶς" and to the verb "ἐνήλαθ'". It is clear from the following dialogue that Heracles comes onto the stage, probably just before his exclamatory question at line 39. His surprise, misinterpretated by Dionysus as fear (line 41), soon gives way to uncontrollable laughter, a reaction no doubt echoed throughout the theatre.

The explanation advanced above for the omission of the skene's identification applies also, I believe, to the question of why Heracles himself answers the door. Aristophanes has built up the procedure around the moment when Heracles and his likeness meet on stage, and to achieve full dramatic impact from this occasion the poet has sacrificed consistency. If the servant of Heracles answered the door first it is probable that he too would have subsided into laughter at the sight of Dionysus; this might well have been a funny situation, but it would have rendered the type of confrontation we have between the two gods impossible. (Stanford's [21] suggestion that Heracles answers the door to save an extra actor presupposes that the extra actor would have been visible to the audience, and in itself is not very cogent). What we have here is another visual παρὰ προσδοκίαν, a servant is expected but Heracles himself appears at the door.

In an exchange between Dionysus and the chorus of Initiates (lines 431-436), the god learns the location of Pluto's residence. While the chorus dances Dionysus and Xanthias approach the door of the skene, now identified as the house

of the god of the underworld. But our hero hesitates before the door:

Ἄγε δὴ τίνα τρόπον τὴν θύραν κόψω; Τίνα;
Πῶς ἐνθάδ' ἆρα κόπτουσιν οἰκίσκοι; (460-461)

Much to the annoyance of Xanthias, the master has lost a good deal of his earlier bravado:

Οὐ μὴ διατρίψεις, ἀλλὰ γεῦσαι τῆς θύρας,
καθ' Ἡρακλέα τὸ σχῆμα καὶ τὸ λῆμ' ἔχων. (462-463)

He is told to get his teeth into the door as he is parading the accoutrements of Heracles which, we recall, gave him the confidence to batter the door at line 37. He knocks and gives the call, "παῖ παῖ", which is met with the usual reply, "Τίς οὗτος" (line 464). Dionysus identifies himself as Heracles "ὁ καρτερός" which, he soon learns, is a big mistake. A character immediately rushes out of the skene and plunges into a verbal attack on Dionysus-Heracles. This character is called Aeacus in all the MSS. except the Venetian, which calls him a servant. Although he is nowhere addressed as Aeacus in the play, I follow Stanford[22] in taking the character to be Aeacus who, at line 605, returns on stage with attendants; the character who enters with Xanthias after the parabasis, however, is termed a servant. In this instance the first stage of the procedure is treated in comic fashion, while the call and the reply are straightforward, seemingly so that Aeacus' explosion from the house into bitter diatribe might be as dramatically powerful as possible. Once more it is found that surprise is

the key.

There are a number of indications that Aeacus comes on stage when called. Firstly, there is no further opening of the door from which an earlier opening would detract, unlike Acharnians lines 395ff., so there is no dramatic reason for Aeacus to remain inside. Secondly, it would be theatrically absurd if he were to deliver this vitriolic attack from within the skene, and it might easily fall flat. Thirdly, the final line of Aeacus' speech indicates movement (line 478), from which it is reasonable to infer that he is on stage and now makes off either back into the skene or down one of the eisodoi, in search of the Teithrasian Gorgons (line 477). (Although Dearden[23] and Van Leeuwen[24] assume that Aeacus returns into the house at line 478, there is no reason to suppose that the Gorgons reside there).

Dearden[25] further assumes that Aeacus seizes Dionysus, presumably taking the clause "ἀλλὰ νῦν ἔχει μέσος" (line 469) as his cue. There is, however, no need to take this metaphor from the παλαίστρα literally, although it does on occasion denote actual violence on the stage in Aristophanes[26]. The demonstrative "τοία" which begins the passage of tragic parody in the following line implies that the clause in question refers not to an actual grip on Dionysus but to the fact that, as Heracles, he is trapped in Hades, surrounded by the "Acherontian peak", the "dogs of Cocytus", and so forth. Even in its metaphorical sense the clause lends further

support to the likelihood that Aeacus is on stage during the speech.

In this analysis of the "knocking at the door" situation in the four plays we have seen how Aristophanes has used the three-stage procedure to create humour. Taking throughout the normal procedure outlined at the start of the chapter as a framework, it has been possible to focus particularly upon the adaptations of, and departures from, this norm, and to explore the motivation behind them in each case. But it is evident that the staging of a scene can only be reconstructed in part, and therefore I have tried, where possible, to imagine a production which, while it adheres to the letter of the text, involves a comic visual situation that adds to, or gives more point to, the written script.

I have argued from the standpoint of dramatic technique, using the dramatic and theatrical potentiality of each sequence. For this reason it has been suggested that in three situations, Acharnians lines 394ff., Clouds lines 132ff., and Birds lines 60ff., in which a servant answers the door and thereby delays the entrance of the master, the servant remains inside the skene rather than open the door and appear on stage. The existence of a similar structural pattern in these three situations, all of which involve a dramatic build-up towards the opening of the stage door, has led me to suppose that in each case the servant remains within and appears at a window in the front wall of the stage building.

All of the servants show a certain reluctance to comply with the wishes of the visitor; in Acharnians the servant absolutely refuses to call Euripides; in Clouds the Student shows initial rudeness followed by a token reluctance to reveal the secrets of the School; in Birds fear precedes a reluctance to disturb the sleeping Hoopoe. This resistance creates suspense around the expected appearance of the character sought by the visitor, and at the same time we are told something about the master. In Acharnians the servant talks of the poet's whereabouts in mock-Euripidean style; in Clouds anecdotes concerning the ingenuity and versatility of Socrates are related by the Student; in Birds the two Athenians learn that the Hoopoe still requires the help of a servant to wait on him and cater to his whims. These similarities incline one to believe that the servants stay inside the house, in keeping with their resistance to being amenable. In Acharnians it would be especially jarring if the servant opens the door, since he refuses to be of any help whatsoever, and as a result of which Dicaeopolis is forced to knock again. In Clouds and Birds the Student and the Servant-bird are initially hostile, but the visitors do gain their requests at their hands, eventually. Furthermore the visitor usually makes some reference to the attire or physical attitude of the character whose appearance is awaited, while the servant, with the exception of the Servant-bird whose beak is remarked upon, receives no such comment.

In Acharnians Euripides is asked why he writes plays with his feet up, "ἀναβάδην" (lines 410-411), but no reference is made to the appearance of the servant. In Clouds Strepsiades comments upon the appearance and activity of the students (lines 184 and 186-187), but not upon the Student who answers the door. In Birds reference is made to the lack of plumage on the Hoopoe (lines 94-96), while the gaping beak of the Servant-bird is remarked upon, and since this would be very much in evidence if he stuck his head out of the window, it is to be expected. More often than not the entrance of a new character is accompanied by some reference to either his dress, expression or pose by a character on stage, (usually by the principal), and although we can make no rules about this, the absence of this sort of comment upon the servants in these instances could be seen as further indication that they are not fully visible to the visitor. It is noticeable that the Servant-bird has only his head alluded to, from which we might infer that only this was visible.

Obviously there is no means whereby firm conclusions can be made, and each interpretation of the staging of a situation has disadvantages to match the attractions. To have, for instance, one character in a dialogue only partially visible to the audience, and with large movements restricted, is not theatrically very attractive. But in the production of any drama compromises must always be made and the limitations of the theatre confronted, and there is no reason why we should

regard Aristophanes as an exception; no doubt he too often had to sacrifice one effect in order to keep another.

It is in the light of this examination that one more "instance" should be considered. At line 1071 in Acharnians a Messenger runs down one of the eisodoi in a state of great consternation and excitement;

Ἰὼὼ πόνοι τε καὶ μάχαι καὶ Λάμαχοι.

Lamachus comes out of the door wanting to know who is making such a noise:

Τίς ἀμφὶ χαλκοφάλαρα δώματα κτυπεῖ; (1072)

Both Starkie[27] and Van Daele[28] place a stage direction between the two lines, to the effect that the First Messenger knocks at the door of Lamachus' house; for several reasons this is found to be improbable. There is no reference to a knock at the stage door, nor an announced intention to do so, but instead a call to the war hero, "Λάμαχοι", which is, in "realistic" terms addressed to no one in particular, (it is part of a mock-tragic outburst), whereas "dramatically" it is a call to Lamachus to come out of the skene, (we would call it his "cue"). The entrance of the Second Messenger which follows at line 1085 is intended to parallel this sequence, but there Dicaeopolis, the person sought, is already on stage. Therefore it is dramatically necessary to engineer an immediate entrance by Lamachus, and this is done by the utterance of his name in the plural. The pedestrian process of "knocking at the door" would mark this sequence off as

different, and the parallelism which is clearly intended would be lost.

One might add that the verb used by Lamachus to describe that which has caused his entrance is κτυπέω , not κόπτω or a synonym. The verb, which means to "ring or resound" (or it can be used causatively), only occurs twice in Aristophanes, at line 995 in Thesmophoriazusae and at line 545 in Ecclesiazusae[29], and not in connection with knocking at the door, as Starkie[30] would have it here:

Who batters at my armoured halls?

This is not an instance of "knocking at the door" but an example of a call by a character on stage to one off stage, which is the subject of the second chapter of this paper. It has been included here to show that sometimes texts, commentaries and translations that include stage directions are misleading.

In a study of this nature where a procedure has been put forward and termed "normal" it is crucial to consider every instance in the extant corpus in order to determine whether or not a standard procedure is discernible, and to account for departures from, and variations of, this norm. Accordingly a brief survey of the instances of the situation in the remaining seven plays is here submitted.

At lines 723-729 in Knights Cleon and Agoracritus vie with each other to call Demos from the skene. Because the stage building is identified as the home of Demos throughout the play no identification is needed. Cleon announces his

intention to go and knock, "ἴωμεν εἰς τὸν δῆμον " (line 723), and Demos is invited out of the house, "ὦ Δῆμε, σεὖρ' ἔξελθε " (line 725). The master gives the standard reply and tells the two slaves to clear off (line 728), and it is clear from the reference to the branch hung above the door (line 729) that Demos has come out of the house, or has at least stepped over the doorstep.

This situation contains all of the three stages of the procedure and, as in Clouds lines 133ff. and Frogs lines 38ff., reference is made to the way in which the door was knocked (line 729 shows that they knocked so hard that the εἰρεσιώνη was ruined). The poet has adapted the "approach" and the "call" by employing two characters, both eager for their master's favour, to compete with each other.

In Peace, lines 177ff., Trygaeus identifies the skene as the house of Zeus and calls for someone to open the door. He does not call for a servant outside the celestial residence for obvious reasons, nor does he really know who is within to open the door. It is Hermes, the only god left behind, who answers the call;

πόθεν βροτοῦμος προσέβαλ'; (180)

Again the procedure is normal, except for the call which can be logically accounted for. It is evident from the ensuing dialogue, and especially line 233, that Hermes has come out of the skene and is on stage.

In the first scene of Ecclesiazusae Praxagora tells

the First Woman that she is going to call out her neighbour by scratching at the door, in order that the latter's husband not be alerted, (lines 33-35), and it is for this same reason of stealth that Praxagora does not make a call. We must presume that the neighbour comes out when the door is scratched, otherwise the conversation that follows would undoubtedly wake up her husband. No question for identity is given because Praxagora's visit is expected. Aside from these logical departures from the usual procedure we note that the skene is identified as the neighbour's house and that Praxagora announces her intention to call the Second Woman out.

Lines 938ff. of the same play comprise a rather different type of situation. The Youth has come onto the stage to woo the Young Girl and take her to bed before any old hag gets her hands on him first. But the Old Woman hears him and contrives to get to him before the Young Girl does. He reiterates his desire (lines 947-948) and the Young Girl, believing that she has outwitted the Old Woman, appears at a window; in song she calls to him to come and sleep with her (lines 952-959), and he, answering in song, asks her to open the door (lines 960-975). We assume from line 976 that he knocks the door, but, by a παρὰ προσδοκίαν , it is the Old Woman who answers the knock and opens the door. The Youth, startled by her appearance, denies that he has knocked, but his adversary claims that the door was not simply knocked but battered (line 977).

In this instance there is no call by the Youth because the Young Girl is supposed to be on her way down to open the door. If the Youth has knocked at the door[31], although there is no reason for him to do so, it was probably done, as Dearden[32] suggests, to impress upon the audience his eagerness to get into the house. Even if he has not knocked, in which case the Old Woman is lying, the alleged knock is still the central element and the subject of humour. The reply, (the third stage of the procedure), is another instance of an unexpected entrance, rendered in this instance even more surprising by the departure of the lover from the window to go and open the door.

At line 959 in Wealth an Old Lady enters and asks the chorus if she has come to the house of the new god; being told that she has, the announced intention is to shout to someone inside ("καλέσω" line 964), and not to knock at the door. Therefore it is doubtful whether this is to be seen as an instance of"knocking at the door", nor are we helped by the fact that someone comes out even before she has a chance to call. The major MSS (R and V) have Carion as the person who comes out, while Coulon[33] prints Chremylus; if Carion is accepted this swift emergence from the skene might be construed as an example of the slave's cunning and nosiness, in that he anticipates even the arrival of a visitor. (In this way he is a prototype of the scheming slave of New Comedy). On the other hand, if Chremylus is accepted, there might be nothing

more than coincidence to explain his sudden appearance here.

At line 1097 in the same play Hermes comes on stage, proceeds to the door of the skene, and knocks (or at least makes a noise). Carion gives the standard call for identity and comes out of the skene to look for the source of the noise. He does not see Hermes who is hiding (perhaps up against the wall of the skene) and, putting it down to a noise made by the door[34], is about to return inside when Hermes calls to him. Carion however is not in the mood for practical jokes and demands to know if Hermes has knocked at the door; this the god denies, saying that he was about to (line 1102).

Hermes does not announce his intention to knock (if he actually does), nor does he identify the skene as the house of Chremylus. The latter is unnecessary because the stage building is the home of Chremylus throughout the play, and the absence of the former can be explained by the fact that Hermes does not want to be identified, or even noticed. (In this respect his entrance resembles that of Prometheus at line 1494 in Birds). The god, having fallen on hard times because, with Wealth re-established, no one needs Luck any more, is driven to beg for a position in Chremylus' household, a fact he is understandably loath to make known. Perhaps we are to infer from the exchange that follows that Hermes was indeed about to knock at the door but that instead he made some accidental noise (broke wind, for example) and ran to hide in embarrassment. This would provide a comic

motivation for the god's strange behaviour and would add a good deal of humour to Carion's assertion that the door was knocked "οὕτωσὶ σφόδρα " (line 1101).

This survey of the remaining instances of the "knocking at the door" situation allows us to verify the conclusions drawn earlier from the four plays examined in detail. There is a definite procedure which Aristophanes used either in full or in part, according to the demands of the plot and characters in each case. This procedure is adapted and varied freely in order that the situation be humorous whenever it occurs, without being repetitive. It is not used extensively, and not at all in Wasps, Lysistrata and Thesmophoriazusae, and this is of course to be expected since only a certain number of people can inhabit the skene in any one play, and because this is only one means of bringing about the entrance of a character into the theatre. We shall see that a character is ordered or invited onto the stage without the door being knocked, and that most of the entrances in the four plays are "voluntary", that is the character enters sponte sua and not in answer to either an order or invitation or knock.

CHAPTER II

A CHARACTER IS ORDERED INTO THE THEATRE

This chapter examines those entrances which take place as the result of either an order or invitation issued by a character who is on stage, but which do not result from a knock at the door of the skene. Of the twenty-seven instances gathered from the four plays it is found that eighteen entrances use the stage door and nine the eisodoi. Ten of the instances are orders given to slaves to bring various articles out of the skene, but in five of these it is difficult to ascertain whether the slave is on stage or inside the skene when he is called upon; these instances are considered first. Frequently a slave is ordered in the third person singular, in which case the indefinite pronoun τις is used, unless the slave is named by the principal, his master. (I exclude the slave Xanthias in Frogs from these observations since he enjoys a major role in the first half of the play).

After the two messenger announcements in Acharnians Dicaeopolis and Lamachus each prepare for their forthcoming adventures, the former for the banquet, the latter for guard duty. Each protagonist orders a slave to fetch various items from inside the skene in a scene of mimicry and furious activity (lines 1097ff.). It is probable however that the

two slaves involved are already on stage when called upon, and do not come out of the skene. At line 1003 Dicaeopolis summoned his slaves to prepare food for the drinking contest, an activity which continues between interruptions caused by the entrances of the Husbandman (lines 1018ff.) and the couple from the wedding (lines 1048ff.). (That this cooking takes place on stage and not in the skene is argued for in the Appendix). Dicaeopolis' order at line 1096 to shut the door and to pack the dinner is probably addressed to a slave who has been engaged in the cooking, which we presume has continued until the Second Messenger delivers his message to the hero at lines 1085ff. Therefore it is reasonable to assume that there are at least two slaves on stage when Dicaeopolis orders one to shut the door. And in the interest of economy we might suppose too that Lamachus' slave is one of those used by Dicaeopolis for the cooking. The order to shut the door serves to re-establish the skene (or at least the door) as the principal's, since the door was last used by Lamachus at line 1072 and was presumably left open by him. Furthermore, the now closed door allows for some comic business when Lamachus sends his slave into the house to fetch his haversack (line 1097); perhaps Dicaeopolis' slave closes the door just as the other one runs through it, or tries to. The comic potentiality of using only one door in the scene is far greater than if two separate doors are used to denote the separate houses. It is assumed then that the two slaves

employed in this scene are already on stage, or at least one of them is. It is possible that Lamachus' slave is inside the skene and comes out when called; if this is so some comic business might be involved in the shutting of the door by Dicaeopolis' slave and the other's emergence from it with the haversack.

In Birds Peithetaerus is alarmed at the report by the Second Messenger that one of the gods has flown through the gates of the new city. Accordingly he orders that weapons be broken out and that attendants come to his side;

Χώρει δεῦρο πᾶς ὑπηρέτης·
τόξευε, παῖε· σφενδόνην τίς μοι δότω (1186-1187)

In the events following the second parabasis there is no need for there to be any slaves on stage until this moment and therefore, unless slaves accompany Peithetaerus' entrance at line 1118 (and then the question of what do they do and where do they stand arises), it is presumed that the orders issued here by the principal are directed towards slaves who are inside the skene, and who appear between lines 1186 and 1187 armed with slings. It might be added that greater effect is achieved if the attendants come to Peithetaerus' side from inside the building rather than from somewhere on stage, in which case they would presumably have to return inside to fetch the slings anyway, if any were produced.

The question of how much stylization, if any, existed with regard to the use of stage properties is one that is

easily overlooked. Are we, for example, to imagine that the cooking which is a prominent activity in Acharnians and Birds actually took place on stage? We can only guess at the likelihood of naturalistic presentation in each instance, but it does seem probable that, for instance, a donkey was used in Frogs, that Strepsiades does come on stage with a cock and a hen in Clouds (line 848), and that in Birds Peithetaerus and Euelpides enter the orchestra for the prologos carrying birds. If we can accept the existence of livestock on stage we might, with less hesitation, believe that the inanimate props referred to were produced. In this situation it is probable that slings were brought out onto the stage.

At lines 608-609 in Frogs Aeacus summons police to fight with Xanthias;

'Ο Λιτύλας χὠ Σκεβλύς χὠ Παρσάκης
χωρεῖτε δευρὶ καὶ μάχεσθε τουτωί.

Do these Scythians emerge from the skene when called, or do they enter with Aeacus and his two attendants at line 605? The latter seems less likely for two reasons; plausibility would be stretched if the archers enter when Aeacus does but are not called upon until this moment, (it is presumed that the two characters ordered to bind Xanthias at line 606 are not two of the three Scythians called by name); and secondly, if they come from off stage, called in as reinforcements, their sudden appearance is more effective as a reflection of Aeacus' resolve to catch Heracles. It is noticed too that the order

" χωρεῖτε δευρὶ " parallels Peithetaerus' order in Birds " χώρει δεῦρο " (line 1186), and is also used by Right Logic in Clouds (line 889), where it is clear that his opponent is not yet visible to the audience. The archers are also called upon in Acharnians (line 54) to remove Amphitheus from the assembly, but the apparent immediacy with which this order is carried out points towards the probability that they are already on stage.

At lines 1579-1580 in Birds Peithetaerus orders the servants to fetch items for the cooking;

Τὴν τυρόκνηστίν τις δότω· φέρε σίλφιον·
τυρὸν φερέτω τις· πυρπόλει τοὺς ἀνθρακας.

It is unclear whether Peithetaerus returns inside the skene when Prometheus departs at line 1552, or whether he remains on stage during the choral ode and the entrance of the embassy. If, as is believed, the stage was empty for the ode (lines 1553-1564) Peithetaerus must return on stage at some point during the exchange between the three gods, who entered the theatre at line 1565, in order for there to have been established two simultaneous situations before Poseidon greets the hero, who has ignored their presence up till this point. It seems probable, to judge from Peithetaerus' first order for someone to give him the cheese-grater, that he and at least one slave are already on stage by line 1579. It is, however, possible that the command for the cheese to be brought is directed back through the door towards a slave who

has not yet appeared on stage. Although we cannot be certain about exactly how these lines are to be interpreted, it is clear that the poet intended to create the impression of another activity taking place while the gods argue between themselves, thereby consolidating the fact that Peithetaerus is not in the least concerned about the suffering which is going on in heaven, and which has led to this embassy to the new city. And, of course, the cooking is a perfect gambit to use for securing the support of Heracles, as the hero well knows.

The same difficulty in ascertaining the location of slaves is encountered at line 871 in Frogs, when Dionysus calls for incense and fire;

ἴθι νυν λιβανωτὸν δεῦρό τις καὶ πῦρ δότω

Whether this order is addressed to a slave on stage or inside the skene is unclear; Dionysus has just called for a black lamb to be brought out because of the storm of words that is brewing between the two poets, but this is clearly said as a joke (with which we can compare lines 1278-1280), and it does not seem that the presence of slaves is required at this point of the play. Again we cannot be certain where the slave is, but the stage must already be quite full with Dionysus, the two contestants, possibly Pluto, the throne and chairs without the further presence of a slave in the background.

In the following five instances it is known, either by direct statement or by implication, that the slave (or slaves)

called upon by the principal is inside the skene when the order is given.

At line 805 in Acharnians Dicaeopolis orders a slave to bring out some figs for the Megarian's piglets to eat;

Ἐνεγκάτω τις ἔνσοθεν τῶν ῥοχάδων
τοῖς χοιριδίοισιν.

It is perhaps possible that the command is given to a slave who is on stage, but the position of the adverb immediately after the indefinite pronoun and before the object implies that the adverb qualifies the pronoun and not the object.

Following the announcement of the Herald at lines 1000-1002 in Acharnians Dicaeopolis rushes out of the skene and onto the now empty stage, (the Herald most probably leaves as soon as his message is delivered), calling to his servants to prepare with all haste for the banquet (lines 1003-1007). One servant is ordered to bring the skewers in order that the master can begin to cook the birds, from which it is fair to suppose that the cooking takes place on the stage and that the slaves bring the articles outside[35].

In the first scene of Clouds Strepsiades, unable to sleep because of a growing anxiety about his outstanding debts, calls to a servant to bring out a lamp and a ledger:

Ἄπτε, παῖ, λύχνον,
κἄνκφερε τὸ γραμματεῖον (18-19)

Unlike the other slaves of the house, this one has not been snoring (line 5), since he is quick to obey his master's

command (line 21). Because there would be no easy means of effecting an unobtrusive exit for slaves if they were on stage in the first scene, it seems very improbable that either the slave in question or his sleeping fellows are sleeping in sight of the audience. Moreover, it is improbable that one slave should sleep, or even lie, on stage while the others are heard inside the skene, and therefore it is supposed that the slave is also inside the building when ordered by Strepsiades to bring out the ledger. This command has been taken by Pickard-Cambridge[36] to imply that the scene takes place outside the house;

> It is clear that they [Strepsiades and Pheidippides] are thought of, not as in an 'interior', but as outside the house. This is the only possible conclusion from line 19 ...and line 125.

Dearden[37] points out that this is not necessarily the case; the command could refer to bringing the ledger from another part of the house, or even out of a chest. One might add that it would strike one as very odd if the master and his son were to sleep outside the house while the servants enjoyed the comfort of sleeping indoors[38].

In the exodos of Clouds the hero, intent on having revenge on the School, decides to burn down the building. He summons his slave Xanthias to bring out a ladder and a mattock;

Δεῦρο, δεῦρ', ὦ Ξανθία,
κλίμακα λαβὼν ἔξελθε καὶ σμινύην φέρων (1485-1486)

It is evident from the verb that Xanthias is inside the skene, as is the other slave who is asked at line 1490 to bring out a torch.

In Birds Peithetaerus, learning that the visitors from earth are on their way to the city desirous of wings, orders the slave Manes to bring out the baskets when they have been filled;

Μανῆς δὲ φερέτω μοι θύραζε τὰ πτερά. (1311)

Using a direct command he has just ordered another slave to go inside and fill thebaskets, and now Manes is specifically mentioned as the one who is to bring these baskets out. Manes is in all probability not on stage at this moment but is singled out perhaps because he is known to be slow and idle and is shirking inside. When he does bring out the baskets he is hounded by both the hero and the chorus until he is eventually beaten off stage by the principal (lines 1317-1336).

The two remaining instances to be discussed in this first group are not orders to slaves but are included here because the entering characters do not speak while they are on stage, although their entrance does have a larger significance than those of the slaves above.

At line 155 in Acharnians the Herald orders the Thracians whom Theorus has brought with him to enter the orchestra. Dicaeopolis asks Theorus who these new arrivals might be, and is told that they comprise the army of the Odomantians; this leads to some comic business with the group of wild men who

display enormous phalloi (lines 156-158). Although the Thracians are mutes they do filch Dicaeopolis' garlic (lines 163-165), an act which leads on to some more business, this time at the hero's expense.

At line 1305 in Frogs Aeschylus, determined to show that Euripides' music is vulgar, calls for the woman who keeps time with castanets;

Ποῦ 'στιν ἡ τοῖς ὀστράκοις
κὐτὴ κροτοῦσα; Δεῦρο, Μοῦσ' Εὐριπίδου (1305-1306)

Humorously termed "Muse of Euripides" the woman is invited into the theatre, and presumably she enters by the door of the skene, though this is by no means certain. Dionysus comments upon her ugly appearance (intended no doubt to be a physical reflection of Euripides' melodies) immediately following Aeschylus' invitation, which does suggest that her entrance is swift, but of course it is possible that she began her entrance at line 1305 and that she is on stage, by means of the eisodos, by the time Dionysus remarks upon her at line 1308. As has been said by Taplin[39], entrances by the eisodos may take a considerable length of time, depending upon when the character begins the entrance and at what pace it is conducted. Entrances by the eisodos are further complicated by a consideration of when the character becomes visible to all of the audience, since apparently the eisodoi at Athens sloped uphill and therefore the character would not have been visible to the whole audience at the same time. The question

of timing is central to a reconstruction of the staging of entrances into the theatre, but unfortunately, because we know so little, most of the postulated reconstructions must be qualified with "possibly" or even "probably", but not with "certainly". In this instance it is impossible to discover from the number of lines separating the first mention of the woman and her presence on stage whether she enters by the door of the skene or by one of the eisodoi, since we are dealing with too many unknowns.

The remaining instances of a command to enter concern major characters whose appearance in the theatre has a great significance upon the action of the play. (The entrance of Procne in Birds is not that of a "major" character, but the problems surrounding this section of the play warrant its inclusion in this half of the chapter).

In two instances a character on stage announces his intention to call another character out before he actually does so. This resembles the announced intention to knock at the door which we noted in the first chapter, but in neither of these two instances are we to assume that the caller knocks at the door, even though the person sought is within.

At line 748 in Acharnians the Megarian announces his intention to call Dicaeopolis out of the skene;

Ἐγὼν δὲ καρυξῶ Δικαιόπολιν ὅπα.
Δικαιόπολι, ἦ λῇς πρίασθαι χοιρία; (748-749)

Dicaeopolis hears the call and emerges from the skene,

surprised at seeing a Megarian in his market. It is not probable that the Megarian knocks at the door, for he is not at all sure where Dicaeopolis is ("ὅπα"), and so has to make do with calling his name. We cannot of course exclude the possibility that he does knock, but the fact that the announced intention is only to call makes it very remote.

After the parabasis in Clouds Socrates comes out of the skene alone and complains to the audience about the ignorance of his new pupil (lines 627-631). Reluctantly he gives his intention to call the old man out of the School and into the daylight (lines 631-632). The commands are phrased as two questions, the first demanding where Strepsiades is, the second telling him to come out bringing his bed with him. The first type of question is quite common in these orders, we have already seen it used by Aeschylus in Frogs (line 1305), and it appears at line 271 in the same play and in Acharnians at line 129. With the second question we might compare Strepsiades' command to the Second Creditor, "ἄξεις" (Clouds, line 1299).

In connection with the announced intention to call one further instance should be considered. At line 849 in Birds Peithetaerus announces his intention to call a priest in order that he may sacrifice to the new gods;

τὸν ἱερέα πέμψοντα τὴν πομπὴν καλῶ

But no sooner is this said than he orders a slave to pick up the basket and the holy water (line 850), and he probably

proceeds to prepare for sacrifice by walking around the altar, while the chorus sings an ode about the wisdom of the hero's intention[40]. In the course of the song Chaeris, a notoriously bad flute-player who is elsewhere mocked by Aristophanes (Acharnians, line 16, 866; Peace, line 951), is invited to play an accompaniment (line 857). But Peithetaerus is not pleased with the flute-player's blowing and tells the crow, who is wearing a mouth-guard and looks ridiculous, to stop (lines 859-861). In the following line the Priest is ordered to begin the sacrifice to the new gods, which indicates that the Priest is now on stage, and which implies that he entered with the crow at line 857. Throughout this sequence of events there has been no direct call to the Priest as we expected from the future tense "καλῶ" (line 849), for which absence there are, I believe, two possible explanations. The easiest is to suppose that the announced intention to call the Priest serves as the call itself, at least as far as the audience is concerned; they hear the intention and approximately ten lines later see the Priest enter by the eisodos, and so connect the two together without noticing the absence of a call. On the other hand we might suppose that the invitation to Chaeris presumes with it the entrance of the Priest, since it is probable that the two enter together. If this is the case the chorus does the calling for Peithetaerus, who is probably on stage during the song but occupied with the preparations for sacrifice. Of course Peithetaerus might return inside while

the chorus sings the ode, as Van Leeuwen[41] has it, and then comes out at line 859 and tells the crow to stop playing, but I prefer to have Peithetaerus order the slave to pick up the basket and then to walk around the altar in preparation for the rite while the chorus sings. (That Chaeris seems to turn up at sacrifices ready to play for a fee can be inferred from Peace lines 950-955, where his presence is not desired by the chorus). Whatever the correct explanation for the omission of a call, if indeed there is one, its absence is certainly not glaring and does not affect the subsequent action of the play.

Finally, Hall and Geldart[42] accept Wieseler's attribution of the ode to the Priest but, although it would mean that the Priest appears soon after Peithetaerus has announced his intention to call for one, it seems unlikely in the light of his question at line 864, "Ἀλλὰ ποῦ 'στιν ὁ τὸ κανοῦν ἔχων ", for he would have seen the results of Peithetaerus' command at line 856, " τὸ κανοῦν αἴρεσθε ", and would not need to ask.

The remaining instances will be taken in the chronological order of their occurrence in the four plays, since they cannot be grouped into small sections that would reveal close structural similarities.

In the first scene in Acharnians the officiating (and officious) Herald orders four parties into the assembly to appear before the Prytanies, (the entrance of the Thracians

has already been discussed in this chapter, pages 49-50). If the number of lines separating the order and the presence of the party in question can be seen as indicative of the length of time taken for the party to enter the orchestra, it is evident that the ambassadors from the King take longer to enter than either the Eye of the King or Theorus, and this we might expect from a group of self-important officials who complain about the terrible luxury of their journey (lines 68-71). Although it is possible that Dicaeopolis, the speaker of the two lines which separate the order and their appearance, does not notice them enter while he is complaining, it is more likely that they are not in position and ready to report until the Herald tells Dicaeopolis to be quiet, when he comments upon their get-up.

The entrance of Pseudartabas at line 94 must be effected quite swiftly since Dicaeopolis comments upon the appearance of the new arrival immediately after the Herald has called for him; in point of fact the hero's exclamation metrically completes the Herald's line:

Ὁ βασιλέως Ὀφθαλμός.
Ὦναξ Ἡράκλεις

The same can be said of the entrance of Theorus who completes the Herald's line with the keen "δεῦ", which suggests that he has been waiting to be called and now rushes in, eager perhaps to win favour with the Prytanies, and perhaps also to impress upon the assembly that his long sojourn away from Athens was

honestly due to inclement weather and that he has hurried back as quickly as possible. His entrance is not, however, lost on Dicaeopolis who bills him as yet another impostor (line 135).

Before the entrance of Theorus Dicaeopolis, by now thoroughly annoyed with the sham assembly, calls for Amphitheus, who was removed from the assembly by the archers for daring to speak of peace with Sparta (lines 54-55). Once more it is assumed, from the fact that Amphitheus' reply metrically completes the question, that the entrance down the eisodos is swift. Perhaps he has been waiting a short distance from the orchestra on the eisodos, in a position out of the audience's line of vision but near enough to the characters on stage to hear Dicaeopolis' question and be presently at his side.

There are two more instances of a call issued to a character off stage in Acharnians, both of which result from a struggle on stage between two parties. At line 566 the two semi-choruses, divided by Dicaeopolis' speech in favour of peace, come to blows. The first semi-chorus gets the worst of it and calls for Lamachus to come to the rescue;

ἰὼὼ Λάμαχ', ὦ βλέπων ἀσπαστά,
βοήθησον, ὦ γοργολόφα, φανείς,
ἰὼ Λάμαχ, ὦ φίλ', ὦ φυλέτα· (566-568)

As was observed with Dicaeopolis' call to Euripides, these lines are phrased as a prayer; there is gemination of address accompanied with epithets, the command to help, and the request for appearance, "φανείς", all of which combine to suggest

that a divine epiphany is expected. The chorus leader calls for a taxiarch, general or defender of the walls to come and help because he is gripped by the waist, "ἐγὼ γὰρ ἔχομαι μέσος" (line 571). We have seen this clause used in its metaphorical sense at line 469 in Frogs (page 30 supra) but here, given the context of violence in which it appears, it refers to an actual hold. Once more, however, the question of stylization arises: does the action referred to in the text actually take place on stage, or is it to some extent mimed by the actors? This is a problem which was succinctly laid out by Pickard-Cambridge[43];

> If we remember the undoubted fact that facial expressions such as weeping, which were certainly not visible on stage, are frequently described in the plays, we must at least reckon with the possibility that the descriptions of striking and vigorous movement that we meet in the plays are not unequivocal evidence for the occurrence of these same movements in a naturalistic performance by the actor. We are simply ignorant of the degree of stylization that prevailed, even in gesture.

This is the pursuit of a line of argument which serves to warn us that we are not at liberty to take anything for granted or at face value and, although a high degree of stylization seems unlikely in comedies which teem with fast and furious stage action, it does nevertheless present us with an extreme view that is possible. Taplin[44] is perhaps closer when he asks, "what is the point of not doing what they say they are doing, provided it is practicable?" He takes the representationalist approach, arguing that at the very least what he calls "every-day" actions were naturally presented on stage, but even

here he has to admit that this is an arbitrary opinion and that there might have been some degree of stylization. In the plays of Aristophanes it is assumed that the action referred to in the words was naturalistically presented on stage, where to do so would not impede the delivery of lines and appear to be uncontrolled, thereby upsetting the flow of the play. In this instance in Acharnians it is supposed that the wrestling phrase does denote an actual hold.

Lamachus enters by one of the two eisodoi at line 572, full of self-importance and uttering bombastic lines. Those editors who envisage more than one door in the skene (Van Daele[45], Van Leeuwen[46], and Starkie[47]) state that Lamachus enters from his door in the skene, since at line 1072 he enters from the stage door when called by the First Messenger. But if there was only one door in the skene, as is supposed throughout this paper, it is more reasonable that he enters by the eisodos, although it is possible that he uses the door that has been identified last as Euripides' (lines 394-488). (The Appendix puts forward the supposition that the two-leaved central door allows a character to use one side only, in which case there would be no problem at the end of this scene when Dicaeopolis and Lamachus leave the stage at roughly the same time, lines 622-625; Lamachus could use one side of the door, Dicaeopolis the other, to go into their separate houses which presumably were the two sides of the skene).

At line 823 the Megarian refuses to let go of the sack

which has just been seized by the Informer, and so calls to Dicaeopolis for help;

Δικαιόπολι Δικαιόπολι, φανταζόμαι.

Dicaeopolis, who had at line 815 gone within to fetch the garlic and salt, now emerges from the skene, sizes up the situation, and makes for the Informer with his "market-clerks". The Informer sees the pigs when he enters (line 819), and so it is assumed that they are visible and are not in the sack at this point in the play. But between lines 819 and 821 the Informer takes hold of the sack and demands that the Megarian let go of it (line 822), from which it appears likely that the pigs are in the sack, since it is they, and not the sack, who have been denounced as enemies. Therefore we infer from the text that either the Megarian was ushering his pigs into the sack when the Informer entered, between lines 817 and 818, and that thus they were spotted by him, or that they were already in the sack before the entrance of the Informer but that some part of them was poking out and making them identifiable. A third alternative is to suppose that the Megarian does not notice the entrance of the Informer who enters perhaps between lines 815 and 818, and that the latter watches first and then springs on him with the laconic question (line 818). Clearly the situation may have been staged a number of ways, (the alternatives given here are not exhaustive), and with only the text to work from we have no means of putting together what we can be sure is an "accurate"

reconstruction. The third alternative does, however, seem to be the least likely on the grounds that a swift entrance seems probable, and more humorous).

The two remaining instances in Clouds are straightforward entrances from the skene and require little comment or explanation. At line 866 Strepsiades asks Socrates to come out of the skene and see his son. The philosopher enters and proceeds to inspect Pheidippides, who is pronounced too childish for the School. It appears that Strepsiades has been gradually edging his son nearer the door during the speech in which he tries to persuade Pheidippides to learn (lines 860-864), but although they are near the door when Strepsiades calls there is nothing in the text to suggest that he knocks as well. This does not of course prove that the door was not knocked, but the absence of any of the signals which were observed in those instances where we are sure that the door was knocked leads one to presume that just the call was employed in this case.

At line 1164 Strepsiades asks Socrates to go into the School and call out his son, now that he has completed his schooling. Socrates does so (but probably not at a run as he was bidden) while Strepsiades calls to Pheidippides himself in his eagerness to see him;

Ὦ τέκνον, ὦ παῖ, ἔξελθ' οἴκων,
λίαν σοῦ πατρός. (1165-1166)

These lines, a parody of Hecuba of Euripides lines 171ff. in

which the Queen calls Polyxena out of the skene, are attributed by R and V MSS to Socrates (along with line 1167, which is clearly his). Hall and Geldart[48] adopt this attribution but, in view of the parallel with Hecuba (where the lines are from a mother to a daughter) and the two vocatives in line 1165 this does appear highly improbable. (The paragraphus in R and V between lines 1164 and 1165 is probably the result of a simple misplacement from its more sensible position between lines 1166 and 1167).

Before the parodos in Birds the Hoopoe is urged by Peithetaerus to go into the coppice and wake up Procne in order that they may sing the summons to the birds together (lines 206-208). But are we to imagine that the Hoopoe disappears into the skene from where he sings his song to the nightingale? The Hoopoe says at line 202, and Peithetaerus reiterates at line 207, that he must go into the coppice to wake up Procne, but at the same time it is difficult to imagine that a song of thirteen lines (209-22) is sung by a character who is invisible to the audience. Dearden[49] quotes T.B.L. Webster's suggestion that the Hoopoe goes into the skene and changes place with a professional singer who comes out to sing the song, and then returns at line 262 when they change back. The suggestion is unlikely for two reasons; it implies that Aristophanes composed for players who he knew could sing, and secondly the Hoopoe is told to go in, not to go in and come out again, which is what this suggestion implies.

The Hoopoe does not need to go right inside the skene, and yet Euelpides' comment at line 223 suggests that the Hoopoe is not seen, and so we might fairly assume that the Hoopoe retreats as far as the doorway of the coppice and sings there; he need not be visible to Peithetaerus and Euelpides, who are perhaps standing some distance away from the door and to the side of it, but in all probability he is seen by the audience, who of course have a clear view of the doorway. Dearden[50] also argues for the use of the ekkyklema at line 208;

> when the Hoopoe enters the thicket (207), he would then step behind the bush as the ekkyklema rolled forward to its full extent, carrying the flute-player and the Hoopoe's double.

Yet, even if we are to accept an exchange of characters, is it not possible that the exchange can be effected without using the ekkyklema? Nor is it likely that Procne appears at this point in the play since no mention is made of her physical appearance until line 667 when the Hoopoe has called her out in compliance with the wishes of the chorus and the two protagonists. If she does appear here it would be valid to ask why such a fuss is made of her beauty more than four hundred lines later, when she has already been seen once without any reference of this sort being made. There is no need for the ekkyklema in this situation, it does nothing to facilitate the staging and would be more of a hindrance than a help.

At line 271 in Frogs Dionysus, having crossed the lake in Charon's boat (the staging of which scene is discussed in

the next chapter), calls for Xanthias, who has had to walk round;

Ὁ Ξανθίας. Ποῦ Ξανθίας; Ἡ Ξανθία

Xanthias left the theatre at line 196 with the donkey by one of the eisodoi and is now waiting by the opposite entrance, presumably by the"Stone of Withering" (line 194). This reference has been taken by Dearden[51] to denote an actual place in the theatre, while Stanford[52] is happy to accept lines 194-195 as literary allusions to "mystic doctrine" or as merely the product of the poet's imagination. Dearden suggests that the "Stone of Withering by the resting-places" refers to the analemmata of the auditorium and to the seats they support. The reference to dryness might point to the drain which ran from the north-east corner of the orchestra past the foot of the analemma. Ingenious and imaginative as this is, the obscurity of the reference, and the fact that "resting-places" have already been mentioned twice with no apparent reference to a place in the theatre (lines 113 and 185), leads me to follow Stanford in taking the phrase as purely literary. It cannot be ascertained whether Xanthias is in the theatre when he is called or hiding somewhere off stage. It would be humorous if Xanthias can be seen by the audience when called but does not immediately answer, thus making Dionysus, already a little nervous to be alone in Hades, call for him more than once.

At line 549 in the same play the First Innkeeper rushes

into the theatre calling to her friend Plathane to join her because she has found the thief who plundered her shop on his last visit to Hades;

Πλαθάνη, Πλαθάνη, δεῦρ' ἔλθ'. Ὁ πανοῦργος οὗτοσί

Stanford[53] implies, and Dearden[54] states, that the Innkeeper comes out of the door of the skene, but there is nothing to support this view and, in the light of the identification of the skene as Pluto's residence since line 436, it is preferable to have the entrance take place by one of the eisodoi, although we know that consistency in ownership of the skene is not to be sought in Aristophanes. Moreover, the two women run off at the end of the scene in search of Cleon (line 578) who, presumably, is not to be found in the stage building, and it would be simpler if they enter by the same side-entrance. One might add that the stage door has already been used for an entrance in the two previous scenes, and will be used again for Aeacus' second entrance at line 605. If then the First Innkeeper enters down an eisodos we must suppose that she enters at a run and calls excitedly behind her to Plathane who, perhaps because she is slower on her feet, has not yet appeared on stage. If, however, the entrance is by the door, the First Innkeeper rushes out and calls back inside to her friend, who appears at (or by) line 551, when she sees Heracles herself. There is, unfortunately, nothing in the text that might give us some clue as to the place of entrance, and humour can be derived from either an entrance by the door or the eisodos.

CHAPTER III

VOLUNTARY ENTRANCES

In the first two chapters of this paper entrances which result from either a knock at the door or from simply a call were considered; in this chapter entrances which take place as the result of neither a call or a knock, but which are voluntary and self-motivated, are examined. In the plays of Aristophanes self-motivated entrances are the most frequent, as we would expect, and they fall into two major groups. There exist two ways of announcing an entrance in drama, either a character announces his own entrance by speaking as he enters, thereby bringing his presence in the theatre verbally to the attention of the audience, (he may of course be visible before he speaks), or the entrance of a character is announced by a character (or the chorus) on stage. Because the entrance of a character cannot be announced by another if the stage is empty, (the chorus does not, in these four plays, announce the entrance of a character in the course of either an ode or epirrhema), it is found that entrances announced by the character who enters are the more common in the four plays. Voluntary entrances are accordingly divided into these two sections: a character announces his own entrance, an entrance is announced by a character on stage.

As was stated in the Introduction to this thesis, the study of entrances undertaken is not a statistical or rule-forming investigation, but rather an inquiry into the different types of entrance which are encountered. It is extremely difficult to include every entrance into a specific category or sub-category governed by a single determinant, and accordingly I have grouped the entrances into separate categories where it is felt that to do so is valid. But it is also recognized that a single determinant is only one aspect of, or approach to, the entrances, and that other determinants may yield a different crop of results.

A Character Announces His Own Entrance

This method of entrance announcement comprises the greatest number of entrances in the four plays, and so the entrances are divided into three categories of which the determinant is "the time of entrance". A character may come on stage at any moment during the scenes of a play, but the significance of his entrance not only resides in who the character is, his intention and motive for entering, and his relationship to the other characters and to the plot (where these are applicable), but also in the moment of his entrance, in what, if anything, is happening on stage when he appears. Accordingly the following categories have been devised in order to facilitate the examination of entrances which come

under the more general heading of this section.

1). An entrance which takes place after a parabasis or a choral ode, that is to say after a break in the action and the direction of that action in the play.

2). An entrance which takes place while there is some action in progress on stage.

3). An entrance which takes place immediately after a character has left the stage, with the result that the contiguity of exit and entrance provides continuity in the pace.

(1) The first category naturally includes the widest variety of entrances in terms of how they are executed and with what effect upon the action of the play, but their single common factor is that they all restart the action of the play, either by introducing a new theme or by taking up one that has previously been introduced. It is important that these entrances immediately recapture the audience's attention, especially after an interlude of some length.

The main parabasis, and to a lesser extent the second parabasis, provided probably the most difficult dramatic problem to the poet, since it is a unit composed of song and recitative extraneous to the plot and of great length, even if only the epirrhematic syzygy is used. The dramatic development of the play is arrested roughly half-way through, and the subject of the parabasis has no, or at best a tenuous, relevance to the action. It was therefore incumbent upon

the dramatist to regain the thread of the plot with the entrance immediately following the parabasis, and it is clear that conscious attempts to do this were made. The awkwardness and intractability of the parabasis may probably be one reason why, in the four plays with which we are concerned, only Clouds can be said to have a plot co-extensive with the length of the play. In Acharnians Dicaeopolis has secured his personal peace before the parabasis, and the results of this accomplishment occupy the second half of the play. In Birds the city has been established and the two Athenians have found a new home; a change of direction however means that the scheme is not successful until Sovereignty is acquired, (in this way the play may be said to have a unified structure). In Frogs Dionysus has reached the home of Pluto where Euripides is to be found; after the parabasis a contest takes place between Aeschylus and Euripides, and the successful one will be the one Dionysus takes back to Athens, which is a radical departure from his professed intention to go down to Hades and take back Euripides (lines 66-70).

In Acharnians Dicaeopolis enters by the door of the skene after the parabasis (line 719) and immediately establishes the stage as the extent of his market-place. He was the last to leave the stage at the end of the previous scene by the stage door, and so is the first to enter now. Furthermore, lines 720-722 closely parallel the hero's closing statement at lines 623-625, and thus the theme is picked up

and the stage prepared for the subsequent arrivals.

In Clouds Socrates comes out of the skene at line 627, expressing his exasperation with the new pupil; at the end of the preceding scene he had bidden Strepsiades enter the School, and they had left the stage together at line 509. Socrates' speech here implies that during the parabasis Strepsiades had been learning his new lessons, a theme picked up again here (lines 639ff.).

In Birds Peithetaerus and Euelpides were invited into the Hoopoe's home to partake of a special root and thereby become "winged" (lines 654-655); after the parabasis they emerge from the skene, accompanied by the Hoopoe, clad as birds and mocking each other's plumage (lines 801ff,). Presumably they were winged while the chorus addressed the audience.

After the parabasis in Frogs Xanthias and a servant of Pluto's household enter by the stage door discussing the merits of Dionysus as a master[55]. A link is maintained with the previous scene by the reference to the trial by beating;

Τὸ δὲ μὴ πατάξαι σ' ἐξελεγχθέντ' ἀὐτίκρυς
ὅτι δοῦλος ὢν ἔφασκες εἶναι δεσπότης (741-742)

This scene also serves as a prologue to the contest that follows.

The second parabasis is also an extraneous element in the play but is shorter in length and therefore creates

less of a problem. In Acharnians and Birds the second parabasis is a full, four-part syzygy, in Clouds it is only an epirrhema, and Frogs excludes one altogether.

In Acharnians a Herald enters by an eisodos and makes the brief proclamation that a drinking contest will be held (1000-1002). The announcement precipitates a rush of activity as the hero and his slaves prepare for the feast; in this way the pace of the play is regained. No link is made with the preceding scene but the play is given a new direction with the announcement. The Herald does not identify himself when he enters, but he is named by Dicaeopolis when he has left (line 1004); it is clear from his opening words and presumably would have been from his mask and costume who he is and what function he serves. It will be seen that characters who play minor or menial roles are very often left unidentified, but it is implicit in both speech and costume who they are, (e.g. Acharnians, line 1018 "γεωργός"; Clouds, line 1214 "δανειστής"; Birds, line 1337 "παραλοίας"; Frogs, line 503 "θεράπαινα"). We are not told how the Herald enters or when he leaves, but the brevity of the proclamation and the nature of his function (he is more vehicle than character) suggest that his entrance is unremarkable and that he leaves as soon as he finishes speaking.

At the end of the scene preceding the second parabasis Pheidippides goes into the School to learn and Strepsiades leaves by the eisodos, unless the proposal that the two sides

of the central door represent two separate doors is adopted, and then Strepsiades could return into his house[56]. After the intervening epirrhema Strepsiades comes out, anxiously counting the days left before his debts are due (lines 1131ff.). If it is valid to ask why Strepsiades delivers a soliloquy before knocking at the door of the School to see if his son has completed his learning, it may be said that for there to have elapsed a "dramatically" reasonable length of time between Pheidippides' enrolment and his passing out qualified it is convenient if Strepsiades prefaces his intention to knock with this passage of nervous speculation.

In Birds Peithetaerus, who before the chorus address had gone into the skene to perform the sacrifice, now emerges and declares that the omens are favourable (line 1118). As was found with the main parabasis a link is formed between the two scenes, but the single line that effects this bridge soon gives way to a new direction when the First Messenger enters (line 1121). It is noticeable that here, and after the second parabasis in Acharnians and Clouds, the entrance of a character alone is soon followed by the entrance of another and with it a resumption of the pace as the stage fills and new elements are introduced.

It is difficult to group entrances which take place after a choral ode into sharply defined categories because of their diversity and individuality, but entrances which are vigorous and excited are not uncommon and they begin a new

scene with verve and pace. These are examined first of all.

At line 1174 in Acharnians the servant of Lamachus[57] enters by the eisodos calling to the servants inside the house of Lamachus to prepare for the wounded hero's return;

Ἰὼ δρῶες οἱ κατ' οἶκόν ἐστε Λαμάχου,
ὕδωρ, ὕδωρ ἐν χυτριδίῳ θερμαίνετε· (1174-1175)

Before the ode (lines 1143-1172) Lamachus had left for guard duty and Dicaeopolis for the banquet; now, in a parody of the tragic messenger speech, the servant rushes in excitedly announcing that his master was wounded while jumping a ditch.

After the penultimate choral ode in Clouds (lines 1303-1320) Strepsiades rushes out of the skene shouting for neighbours and demesmen to protect him. Pheidippides, the cause of this hysteria, follows his father out calmly and in a self-possessed manner, as we infer from his nonchalant answer at line 1325. Before the choral ode Strepsiades had just beaten the Second Creditor off stage, and his entrance here is a comic reversal, indirectly prepared for by the last line of the ode (line 1320). It is not likely, however, that Pheidippides hits his father on stage, as Dearden[58] believes; not only would this be distressing to a fifth-century audience, but line 1326, "Ὁρᾷθ' ὁμολογοῦνθ' ὅτι μὲ τύπτει", would be unnecessary if the audience sees that Strepsiades is hit by his son.

The entrance of Strepsiades and Pheidippides after the short choral antistrophe (lines 804-812) may also be construed as excited and vigorous, if one interprets lines 814-815 to

imply that Strepsiades emerges from the skene pushing a bewildered son in front of him;

Οὗτοι μὰ τὴν Ὁμίχλην ἔτ' ἔνταυθοῖ μενεῖς·
ἀλλ' ἔσθι' ἐλθὼν τοὺς Μεγακλέους κίονας.

With only one door in the skene a problem of staging arises in the events that surround the ode. Either Socrates and Strepsiades exit by the central door before the ode, Strepsiades at line 803, Socrates perhaps a couple of seconds after him (as is suggested by Dover[59]), or one of them leaves by the eisodos and one by the door, (Dearden[60] has Strepsiades leave by the side-entrance and Socrates use the door). Thirdly it is possible that Socrates stays on stage while he is addressed by the chorus and then, after father and son come out of the door at line 814 and create a new centre of interest down-stage, he makes an unobtrusive exit through the open door. If, however, the central door can serve as two doors (with each leaf representing one door), as is argued in the Appendix, then no problem need arise and both characters can leave the stage simultaneously. In fact a humorous situation could arise from both characters leaving through the same doorway together. Strepsiades must, on the strength of line 802, enter the skene to fetch his son, and Socrates is told to go in and wait ("εἰσελθών" line 803), and so it is probable, and more attractive, if both characters leave at almost the same time, that they both use the skene.

At line 830 in Frogs Euripides, Aeschylus and

Dionysus come out of the stage building, Euripides is talking vehemently about not relinquishing his throne while his opponent is apparently saying nothing. Dionysus' question identifies one of the contestants as Aeschylus (line 832), which obviously identifies the speaker as Euripides. The fact that Euripides comes out arguing implies that the dispute referred to at line 758 is still in progress, and it plunges the audience straight into the centre of the conflict. Difficulty has arisen over the staging of the contest, namely whether it is supposed to be taking place inside the palace or outdoors. It is indicated in the conversation between Xanthias and the servant that the argument is going on inside the palace (lines 757-760), and their announced intention to go in at lines 812-813 suggests an indoor scene. But at the end of the agon Pluto invites Dionysus inside to eat;

Χωρεῖτε τοίνυν, ὦ Διόνυσ', εἴσω. (1479)

And yet this need not imply an outdoor scene, as two passages in Clouds attest. At line 125 Pheidippides announces his intention to go in, "Ἀλλ' εἴσειμι", in a scene which must be an "interior" presentation. Again, at line 195 in the play, the Student ushers his colleagues back into the skene, "Ἀλλ' εἴσιθ'", in a scene which might be presumed to be set inside, and not al fresco. Hourmouziades[61], in a discussion of this situation, asserts that "the poet does not seem to intend to preserve the illusion of the 'interior' that was initially attempted at 183". Whether an "interior" scene is indicated

in this passage or not (it does not seem necessary), it seems that in both of these instances and at line 1479 in Frogs Aristophanes has broken the dramatic illusion and instead has made Pheidippides, the Student and Pluto all speak of the "real" or non-dramatic fact that they are outside the skene and so, in order to enter it, they must "go in".

Another problem arises over the question of whether or not Pluto is present on stage throughout the contest, for he interrupts sharply at line 1414 with a hint that Dionysus should make a choice. Stanford[62] inclines towards an entrance by the god before he speaks, while Dearden[63] thinks it more probable, in the absence of any "introduction on arrival", that Pluto is on stage throughout the agon. Pluto interjects again at line 1467 with a polite command to Dionysus that he choose, and, although he presumably remains on stage between lines 1414 and 1481, it seems more reasonable, since he is obviously informed about the difficulty Dionysus is having in making a choice, that he is on stage throughout the contest.

Dearden favours the use of the ekkyklema for the staging of the contest, but admits that,although it would conveniently bring out the throne, seats and characters, slaves might well have brought out the furniture. For a number of reasons the ekkyklema seems indicated here; firstly it would present a scene which is thought of as taking place inside the palace on the stage, (this was of course its function in tragedy); secondly Pluto would be brought on

stage seated, which is theatrically more attractive than having a character not involved in the proceedings walk to his seat; and thirdly it would be somewhat awkward if the argument taking place inside the palace were suddenly uprooted and moved onto the stage by the self-motivated entrances of the parties involved. Euripides' opening statement has more force if he is actually sitting on the throne, and Aeschylus' silence is more convincingly portrayed by an immobile pose in his seat. The ekkyklema would give an impression of continuity, of the audience looking in on a debate already in progress, rather than the characters coming out to them.

A similar problem of staging occurs in the first agon in Clouds, a problem aggravated not a little by the incomplete state of the play's revision. We expect a choral ode before the start of the agon in order that the actor playing Socrates has time to change and appear as either Right Logic (line 889) or as Wrong Logic (line 891). But how was the scene staged? Dover[64] imagines that Right Logic "strides out of the school, and gestures angrily to Wrong to follow him". But Dearden[65], attracted by a scholium which states that the two Logics were dressed to appear as fighting cocks in wicker baskets, argues for the ekkyklema, (again);

> It is difficult to imagine a source for such a startling piece of information unless it represents a true tradition for the play at some performance, even if it does not originate with Aristophanes...if it is to be accepted then the transport of the cages to a spot visible to the audience must have required the ekkyklema.

However the scene was originally staged, the entrance of Right Logic forcefully draws the audience directly into the mood of antipathy between the two characters;

Χώρει δευρί, δείξον σαυτὸν
τοῖσι θεαταῖς, καίπερ θρασὺς ὤν. (889-890)

As was seen in Frogs the contestants engage in mud-slinging before the agon itself starts, and just as Dionysus separated the two poets, so here the intervention of the chorus is needed to part the two Logics (line 934). The method of identification too is similar to that of the contestants in Frogs; in both plays the contestants are named before they are seen, (here Socrates says that Pheidippides will learn from the Logics themselves, line 886), and when they appear Wrong is identified by his opponent at line 893.

The entrance of two or more characters together after a choral ode,whose purpose it is to visit the principal character of that play,provides for the possibility of a self-contained tableau which has no immediate effect upon the direction of the play until communication is made between the group and the principal. The entrance of the Megarian and his daughters in Acharnians (lines 729ff.) and the entrance of the First Creditor in Clouds (lines 1214ff.) could be included in this group, but because both entrances immediately follow an exit they are discussed in the third category of this section, (when an entrance follows an exit).

At line 860 in Acharnians a Boeotian enters with

attendants by one of the side-entrances. His cortège includes the slave Ismenias and a group of pipers, the former is told to put down the pennyroyal and the latter to strike up a tune. Although there is no reference to Dicaeopolis retiring into the skene at the end of the previous scene when the Megarian departs it seems probable that he comes on stage when he hears the raucous piping; the reference to the door at lines 864 and 866 strongly suggest that he has just emerged from his house. It is supposed that a good deal of comic business surrounds the entrance of the troupe; perhaps they come to the centre of the stage and drop their wares with much relief while the pipers prepare to play "the Dog's Behind" which the Boeotian listens to with overt signs of appreciation. From Dicaeopolis' repeated reference to the door it is presumed that the Thebans are near the stage door when the hero comes out, but perhaps he is exaggerating.

The entrance of the embassy from heaven in Birds is similar but more elaborate, since all of the three gods play a part in the mini-scene. Poseidon, Heracles and the Triballian enter by one of the eisodoi bound for the new city and a summit meeting about peace terms. It was suggested in the second chapter (pages 45-46) that Peithetaerus enters at some point during this tableau and makes preparations for the cooking; if this is so then the embassy does not notice his arrival until line 1579 when the hero announces his presence with an order to the slave with him. Perhaps the gods are in

the orchestra for the duration of their conversation (lines 1565-1581), and the presence of Peithetaerus on the stage is unknown to them until he speaks, (this is preferable to having the hero seen but ignored, which would give entirely the wrong emphasis). Peithetaerus enters after line 1566, after Poseidon has seen the skene and identified it as the city in the sky, and at some time during the dialogue (lines 1567-1578). This would give Peithetaerus time to have established his presence on the stage and his deliberate refusal to acknowledge the presence of the gods; they, as it were, have to come to him.

The tableau serves to reveal to the audience the purpose of the mission, which was predicted by Prometheus in the preceding scene (lines 1531-1536), and reveals also the standpoints of the three gods; Poseidon is for peace on fair terms, Heracles for violence, and the Triballian simply is a barbarian who does not count. Humorously it is Poseidon who refuses the terms that are offered, Heracles who accepts them because of the prospect of an immediate meal, and the Triballian who has the casting vote.

The remaining entrances in this category cannot be grouped together and are discussed separately.

At line 1494 in Birds a character enters by one of the eisodoi and makes his way furtively towards the empty stage; anxious that Zeus should not see him he holds a parasol over his head (lines 1496 and 1508). It is not until line 1503 that

he reveals his face and is recognized by Peithetaerus as Prometheus (line 1504). Peithetaerus withdrew into the skene at line 1469 and now, when his name is mentioned, he comes on stage. Although Prometheus' question, "ποῦ Πισθέταιρός ἐστιν ", is not unlike those of Dicaeopolis to Amphitheus (Acharnians, line 129), Socrates to Strepsiades (line 633 in Clouds), Dionysus to Xanthias in Frogs (line 271), and Aeschylus to the castanet-player (Frogs, lines 1305-1306) in phraseology, the context suggests that the question is not a call to the hero but a straightforward question which is either answered by the fortuitous entrance of Peithetaerus at this point or is heard by the hero inside, The question is one of emphasis, but a whispered question near the stage door which happens to be heard by Peithetaerus is more likely. We might compare the entrance of Strepsiades when he hears his name mentioned by the First Creditor in Clouds (line 1221). The motivation behind Prometheus' visit is revealed in the ensuing conversation; true to his philanthropic nature (it appears to be forgotten for the moment that Peithetaerus is now a bird) he informs the hero that Zeus is destroyed and that if Sovereignty is acquired the birds shall have everything.

At line 1706 in the same play a messenger enters by the eisodos and announces that the wedding procession is on its way. It is clear from the character's function, and probably from his costume that he is a messenger, but we are not given

any indication of how he enters, whether in a stately fashion that befits the occasion, or, as the two messengers earlier in the play (lines 1122 and 1170), at a run.

At line 1500 in Frogs Pluto, Dionysus and Aeschylus emerge from the skene after the banquet, but as in the instance above we have no clue as to how this entrance was staged, and quite clearly it is comparatively unremarkable. Pluto hands three objects to Aeschylus to give to some notorious Athenians (lines 1504-1506), but it is uncertain what these are. Stanford[66] reasonably suggests that they represent the "proverbial three roads to death", the sword, the halter and hemlock. It is noticeable that in the first scene of the play Heracles proposes three ways of going to Hades: by hanging, by hemlock, and by jumping off a tower (lines 121-123), but he does not mention the sword.

(2) An entrance which takes place while there are characters, and therefore action, on stage interrupts and disrupts whatever is going on. The entrance invariably provides the starting point of a new departure in the play which revolves around the new arrival and his purpose. Most of the entrances in this category occur in the iambic epeisodia where a disruptive entrance is an integral part of these types of scene. In using the term "epeisodia" the definition of Pickard-Cambridge[67] is followed;

> Scenes in iambic trimeters...only slightly connected with the plot which has come to some sort of a conclusion with the decision of the agon, but usually illustrating the results of that decision; very often these form simply a series of farcical scenes, in which one ridiculous character after another tries to impose upon the victor, and is driven off with scorn or violence.

There are no exigencies of plot to restrict the poet's freedom in these scenes, and the comic potentiality of a series of entrances which distract the principal is obvious. Such entrances are not, however, confined to the epeisodia, as is seen from the first instance discussed.

In the parodos of Acharnians the Herald ushers the Prytanies to their place in the orchestra, keeping them within the purified ground (lines 43-44). The Prytanies probably sat with their backs to the audience in a semi-circle, in order that the characters who come in to report might be facing both the Prytanies and the audience. In the following line Amphitheus asks if anyone has spoken yet, "ἤδη τις εἶπε;", which implies that he has come in late. The question might be addressed to either the Herald, the Prytanies, Dicaeopolis or the audience, and we have no means of knowing exactly to whom, if to anyone in particular, the question is directed. If to the Herald then he either does not hear him or, and this would be in keeping with his officious and high-handed manner, he ignores the question and proceeds instead to give the standard opening to the assembly;

Τίς ἀγορεύειν βούλεται; (45)

(Aeschines gives an account of the procedure in Tim. 23). As far as the audience is concerned Amphitheus' question qualifies as an interruption, but with respect to the characters on stage it can only be construed as an interruption if they notice his entrance and hear his question. It would be humorous if Amphitheus asks the Herald, is ignored, and then, perhaps still standing up while the other members are seated, proclaims his desire to speak. (He is identified at line 46 in answer to the Herald's question, "τίς ὢν;").

At line 1018 in the play a Husbandman enters by a side-entrance with a woeful cry, "οἴμοι τάλας", and proceeds to the stage where Dicaeopolis is in the process of cooking. The hero hears the cry and looks round to see who has entered;

Ὦ Ἡράκλεις, τίς οὗτοσί; (1018)

This question, often accompanied by a comment upon the appearance of the new arrival, is the usual reaction of the principal to an entrance which distracts him from what he is doing. The Husbandman's reply, and the principal's retort (line 1019), are exactly paralleled at line 1263 in Clouds by the Second Creditor and Strepsiades respectively. Besides being probably identifiable from his mask and costume, the Husbandman is verbally identified at lines 1022ff..

When the Husbandman departs empty-handed Dicaeopolis returns to his cooking and the chorus to wistful comments (lines 1037-1047), but he is again disturbed, this time by the entrance of the Bridesman calling his name. (The major

MSS. on line 1048 have one call by the Bridesman and two questions for identity by Dicaeopolis, and this reading is adopted here). The repeated question for identity could indicate that the hero, on hearing his name, looks first to the wrong side of the stage, to the side used by the Husbandman to enter and leave, and then to the other eisodos whence the Bridesman has entered. Once more we presume that the character could be identified by his costume and mask, but it is also implicit in his opening statement who he is (lines 1049-1050). There is no indication of the manner of his entrance, but assuming that he calls out Dicaeopolis' name as soon as he is visible to the audience, he must arrive at the stage very soon afterwards since he hands over the meat from the groom in the following line (1049).

In the exodos of the play, after the announced entrance of the wounded Lamachus, Dicaeopolis enters by the opposite eisodos supported by two girls (line 1288), His opening words mimic those of Lamachus, but they express elation, not tragedy. It is supposed that the hero enters hard upon Lamachus' last words, and thus the entrance can be seen as an interruption of the war hero's progress to the centre of the orchestra, and also as the immediate fulfilment of his worst fears expressed in these lines (lines 1195-1197). In those instances where no action is apparent on stage between the last words of the character on stage and the opening words of the new

arrival timing is of great importance. In this instance it is supposed that Lamachus is moving slowly towards the middle of the orchestra when Dicaeopolis enters, but the action of movement is not really "strong" enough to maintain the pace and excitement of this final scene, and so an immediate entrance is necessary.

In the first of the two epeisodia in Clouds the First Creditor says to his sympathetic listener that he will have to issue a summons to Strepsiades, although he is of course loath to have to do so to a fellow citizen;

ἀλλὰ καλοῦμαι Στρεψιάδην— Τίς οὑτοσί;
εἰς τὴν ἔνην τε καὶ νέαν. (1221-1222).

Strepsiades, who had gone into the skene to feast his son, now comes out of the house on hearing his name mentioned. Strepsiades' question cuts the Creditor off in mid-sentence, and is an aside to the audience not meant to be heard by the First Creditor. It is possible that the Creditor hears but ignores the comment, but in the light of his nervous disposition it does not seem likely. The Creditor and his witness are probably quite near the door when Strepsiades emerges but to the right or left of it so that the audience can see the hero's entrance, but so that the Creditor does not. This instance provides us with the reverse of the type of entrance usually found in this category, since it is the visitor who is interrupted by the principal who was off stage, as opposed to the visitor interrupt the principal. Strepsiades' question is an

interruption for the audience, but not for the Creditor who does not hear the aside.

The entrance of the chorus in Birds differs from the parodoi of other plays of Aristophanes insofar as the birds enter one by one in order to be identified as they enter. At line 260 the sound of birds is heard in the theatre, but none is yet visible to the audience; (VGA MSS are followed here in ascribing lines 260-262 to the birds and not, with RM MSS , to the Hoopoe). The protagonists hear the sound but are looking in the wrong direction;

Ὁρᾷς τιν' ὄρνιν; Μὰ τὸν Ἀπόλλω 'γὼ μὲν οὔ.
Καίτοι κέχηνά γ' εἰς τὸν οὐρανὸν βλέπων. (263-264)

As they stare towards the sky one bird announces his entrance into the theatre with a trill (line 267) and Peithetaerus, alerted by the sound which comes from either his right or left but certainly not from above, sees the first bird enter the orchestra;

Ὤγαθ', ἀλλ' ⟨οὖν⟩ οὗτοσὶ καὶ δήτις ὄρνις ἔρχεται (268)

The bird is identified by the Hoopoe as a marsh-bird as it moves into position in the orchestra.

Peithetaerus is about to begin the sacrifice to the new gods at line 903 when he is interrupted by the entrance of the Poet down one of the eisòdoi who is singing a song in praise of the new city. The principal demands to know what is going on and who the new arrival is with his long hair (line 911) and his light dress (line 915). The Poet probably enters

immediately after Peithetaerus' last words and begins his song as soon as he is visible to the audience, singing as he advances towards the stage.

When the Poet leaves satisfied with his clothes the hero resumes the rites of sacrifice with a call for silence, which is inauspiciously broken by the command--

Μὴ κατάρξῃ τοῦ τράγου. (959)

This time it is an Oracle-Monger who halts the proceedings, and we infer from the fact that the order metrically completes Peithetaerus' line that the new arrival enters at speed and makes his way directly to the altar, for the hero does not ask indirectly who has entered but speaks straight to the Oracle-Monger, which implies that the latter is confronting Peithetaerus with his scroll at the ready.

At line 1337 a Parricide enters by the eisodos expressing his desire to become an "αἰετὸς ὑψιπέτας", and presumably his entrance takes place while Peithetaerus is busy bullying Manes off stage (lines 1335-1336). The Parricide seems to enter at a leisurely pace since four lines after his entrance the principal says that he is approaching "προσέρχεται" (line 1341), which indicates that the Parricide is not yet on stage but that Peithetaerus has finished with the slave. This dove-tailing of one situation into another (activity and entrance) provides the audience with two simultaneous actions on stage, a common feature of the epeisodia. The Parricide is identified indirectly by his reference at line 1350 to the

"bird law" which allows the young to strike a parent.

At line 1408 the dithyrambic poet Cinesias is on stage and refuses to stop singing until he has been winged by Peithetaerus. At line 1410 the Informer enters the theatre addressing a question to the principal;

Ὄρνιθες πίνες δι' οὐδὲν ἔχοντες πτεροποίκιλοι

The question of when Cinesias leaves the stage arises since after his threat no more is heard from him as the attention turns to the new arrival. Possible clues to the reconstruction of what may have happened are found in Peithetaerus' remarks during theInformer's approach. At lines 1413-1414 the hero notices that a character is approaching the stage and is whining as he advances, but he does not answer the question put by the Informer. The arrival repeats his address in the following line but is again ignored by Peithetaerus who instead comments upon his tattered cloak (lines 1416-1417). Finally, asking who wings the newcomers the Informer receives an acknowledgement of his presence by the principal. The humour in this sequence centres around the fact that Peithetaerus ignores the Informer, but at the same time he ought to be preoccupied with some other activity if his refusal to answer is to be given what may be termed "visual plausibility". Therefore we may suppose that throughout at least a part of this sequence the hero is busy winging Cinesias, and that his comments are, as it were, thrown over his shoulder towards the audience as he watches the new arrival

approach. The Informer must have shouted his question from the furthest point of the theatre where he was visible to the audience, and by the time he arrives on the stage at line 1418 Cinesias has left in order that the principal may devote his attention to him. If this is so then we have another instance of simultaneous activity and entrance which was mentioned above.

At line 180 in Frogs Dionysus and Xanthias who, after the encounter with the corpse, are in the orchestra[68], start their search for the boat, "ἐπὶ τὸ πλοῖον", when the cry "Ὦ ὁπ, παραβαλοῦ" is heard. A part of the acting area is identified by Dionysus as the lake (line 181), the boat is spotted (line 182), and Xanthias sees that the ferryman is Charon (line 183). Much discussion has been given to the question of where and by what means Charon and his boat appear; Pickard-Cambridge[69] suggested that it was rolled or whee led across the orchestra and Dearden[70], more recently, that it was brought on stage on the ekkyklema. It must be established first of all where the lake is on which the boat appears. Arnott[71] argues that at the end of the subsequent chorus the two characters are at the door of the skene (line 436), and that at the point when they see Charon's boat they are in the orchestra. Accordingly he asks when they have returned to the stage;

> They cannot have moved during the chorus, as apart from the undesirability of having them break through the dance-pattern they are crouching down to hear the music (315). Thus they have only seventeen lines before the chorus begins in which to move, and during most of these Dionysus

> is paralysed with fright by Empusa, as the by-play with Xanthias shows. The possibility remains that they moved during the dialogue...but there seems to be no point at which they could have done this. It appears impossible that they could have been taken across the orchestra at all.

He goes on to say that the boat was either pulled across the stage or was stationary, with actors miming the action of rowing. Although Arnott's argument is by no means conclusive it is, I believe, nearer the "truth" than to imagine the boat being drawn across the orchestra. Dionysus and Xanthias are standing most probably in the orchestra when the boat is noticed, and yet prior to the boat being seen Xanthias, probably pointing with his finger, asks, "τουτὶ τί ἐστι ", to which his master replies,"λίμνη". Now it does not seem likely, even if humorous, that Xanthias should be pointing at some place in the orchestra where they are standing when he asks the question, since that would indicate that they are standing in the lake. Accordingly it is inferred that it is the stage which is identified as the lake where Charon appears. Xanthias' question seems to be dramatically without motivation; Charon has just called out, and perhaps appeared (this is questionable), and so Xanthias asks his question presumably in order that it be made clear to the audience that they must now imagine the stage as a lake. If the boat appears before the question, the identification of the stage as the lake would surely be a little belated; it is much more satisfactory if Charon appears in the boat between lines 181 and 182, so that Dionysus spots the boat precisely at the moment of its appearance.

Dearden, who accepts Arnott's argument for the stage, would like to have the boat appear on the ekkyklema, being brought down stage from the front of the skene rather than from side to side. This, he maintains, would be simpler and less problematic;

> Any preparations necessary to turn it [the ekkyklema] into a realistic boat could be made inside the skene during the corpse scene without detracting from the action.

Although this idea is ingenious and simple to produce, it is felt that the ekkyklema has certain strong associations with presenting an "interior" scene outside, which by itself is enough to question the possibility that it was used here. If the trolley was used to take in a multiplicity of different presentations its original function, and indeed its theatrical effect, would be lost. In tragedy it has a specific service to perform, and in comedy it is used to parody this function (the entrance of Euripides in Acharnians, for example); but if the ekkyklema is used in scenes which have nothing to do with either presenting an interior scene or with a tragedy, then when it is used for this purpose the humour inherent in its specific employment is dissipated. One should think of the device not as a useful contraption handy for producing scenes where we might see some difficulty in producing it otherwise (as Dearden seems to), but as a part of the machinery of the theatre with a specific function to perform in a certain type of scene; it is not simply an alternative method of production.

The boat does not have to move once it is in position on stage, until Charon leaves after his passenger has disembarked at line 270, when it must leave by the same means used to bring it in, whether mechanically or otherwise. For one cannot discount the possibility that Charon either brought the boat in himself and then climbed in, or that slaves brought it in with Charon following behind. In fact the former suggestion would fit in well with the text, since the boat is seen before the ferryman is; Charon could carry the boat on in such a manner that it hid his face (over his head for example), thereby delaying the recognition of him until he sets the boat down and climbs in. Who is to say that the audience would not have accepted the convention and thoroughly enjoyed the ridiculous spectacle that it afforded at the same time? Dearden and others take for granted that realistic presentation is an unspoken starting point for their theories, without stopping to ask whether to do so is valid. Within the dramatic illusion even the term "realistic" must perforce be qualified, and one cannot sweep away the probability that limitations of the fifth-century theatre imposed conventions upon producer and audience alike which had to be accepted if special effects were to be used.

This leads on to the possibility, mentioned by Arnott[72], that the whole boat scene was mimed, and the boat imagined. But it would be impossible in this case to stage the joke in

Dionysus' sitting on the oar (lines 197-199) if there was no oar to sit on, and that there were oars without a boat seems untenable.

At line 205 Charon assures a doubtful Dionysus that he will be able to row since the "μέλη/κάλλιστ' " of the frog-swans will be heard as soon as his oar is put into the water. In this way the "false" parodos is prepared for but cannot be said to be announced because the chorus has not yet been heard and might be at any time. Thus when, at line 209, the Frogs are heard, they announce their own entrance (figuratively speaking) and distract the audience from the on stage action. Charon gives the call to row (line 208) and immediately the Frogs are heard, but not seen--or are they? Stanford[73] is against their appearance, on the strength of the verb "ἀκούσεσθε" (line 205) and the inference in line 227;

οὐδὲν γάρ ἐστ' ἄλλ' ἢ κοάξ.

He contends that Aristophanes compensates for their invisibility with the "rhythmical effects in the dispute between the frogs and Dionysus". Van Leeuwen[74] also denies that they appear, "non cernuntur", but Dearden[75], not convinced in the body of his book that they appear, nevertheless seems in his final chapter to favour the idea that they do;

> The Frogs, whose entrance is prepared at line 207...enter (209) and a singing battle...ensues which continues until the ekkyklema is withdrawn to the door and the Frogs retire defeated.

The evidence cited by Stanford and the appearance of the chorus

of Initiates for the main parodos at line 316 incline one to believe that the chorus of Frogs does not appear on stage. There is no reference to their physical appearance, and although it is not a rule that the entrance of a new character is always remarked upon by a character on stage, one would suppose that the Frogs were sufficiently remarkable to evoke some comment from Dionysus. The Scholiast on Frogs also asserts that they do not appear;

> ταῦτα καλεῖται παραχορηγήματα, ἐπειδὴ οὐχ ὁρῶνται ἐν τῷ θεάτρῳ οἱ βάτραχοι, οὐδὲ ὁ χορός, ἀλλ' ἔσωθεν μιμοῦνται τοὺς βατράχους.

Rees[76] tells us that the word parachoregema is nowhere defined and seems to be of late origin, perhaps referring to stage conditions in the post-classical period. According to Pollux and the Scholiast on Peace line 114 the word means a fourth actor; according to the scholia on Prometheus Bound line 12 and Eumenides line 573 mute characters can be denoted by the term; and in its fifth occurrence here on Frogs line 209 it seems to refer to a supplementary chorus, although it seems highly unlikely that money would be spent on a chorus that does not appear in the theatre. Rees concludes that "the Scholiast regarded the Frog chorus as constituting a supplementary chorus". It seems probable that the Scholiast is using the term anachronistically and that therefore nothing of relevant value can be inferred about whether the chorus appeared or not; it seems very unlikely that they did.

After the embarassing incident in which Dionysus was "moved" by Aeacus' vitriolic attack (lines 479ff.) he and his slave change costumes and roles; Dionysus takes up the baggage (line 502) while Xanthias assumes the persona of Heracles. At line 503 a servant comes out of the stage door and invites Heracles (Xanthias) into the house for a feast. (Stanford[77] rejects the MSS. reading of "θεράπαινα" for "θεράπων" on the grounds that women do not usually swear by Apollo (line 508) and that lines 513-515 "come better from a man". The reading of the MSS. is, however, retained here). Whatever the servant's sex it is implicit in what is said that the person's role is menial. In this instance we can either imagine the sudden entrance of the servant following hard upon Dionysus' last words, (perhaps she comes out as he is picking up the baggage), or we might assume that some comic business takes place between lines 502 and 503, as does Van Daele;

> Dionysos prend les bagages que portait Xanthias. Comme ils vont se mettre en marche, Xanthias devant, Dionysos derrière, tout à coup la porte de Pluton s' ouvre près d'eux. S'attendant à en voir des monstres infernaux, Xanthias brandit bravement sa massue, tandis que Dionysos, tremblant, se cache derrière lui.

Such a production would stage up the element of unexpected when no one more harmful than a servant comes out of the door.

When the two characters change back costumes and roles the chorus sings a song in ironic praise of the god's Theramenes-like nature (lines 532-541). Once Dionysus has delivered

a justification for his action (lines 542-548) the First Innkeeper enters calling behind her to Plathane (line 549). Her identity is made verbally clear in the following line by her reference to the "πανδοκείου". It was argued in the second chapter (page 64) that the Innkeeper enters by one of the eisodoi and not by the door of the skene, but it was also said that either may have been used and that we have no means of knowing which. As in the previous instance we can envisage either an entrance immediately after Dionysus' last words, or we may suppose that the two characters are already about to depart into the skene when the Innkeeper calls out. Clearly, however, this entrance must be construed as an interruption and a distraction since it would be theatrically absurd if the characters on stage were doing nothing before the entrance.

To use the term"scene" in connection with these entrances can be misleading, even if the "main action" preceding the entrance appears to be complete, for when there are characters on stage there must be action of some sort, as was stated at the beginning of the section. Pace must be maintained and the audience kept involved in a fluent action which may appear broken to us in the text because only what is said is reported. Therefore, as has been noted in several of the instances, we should either imagine an entrance which takes place so soon after the last words spoken on stage that there can be no apparent break in the action which we know about, or

some action not reported in the text (i.e. between the lines) must be imagined to fill the gap, as it were. Of course there are few clues as to which alternative was employed in any instance, and one's interpretation, however reasonable, is perforce arbitrary and subjective.

(3) The third category in this first section of the chapter, namely when one character leaves as another enters, takes most of its instances from the epeisodia of the plays, as was noted in the previous category. It is especially important, in those instances where the exit of a character would leave the stage empty, that the entrance happens almost simultaneously with the exit; the character on the way out should disappear from view when the entering character is already visible to the audience. In the epeisodia, where the principal remains on stage as the visitors come and go, there is not the same dependance upon timing, but we shall see from the instances that a case can be made for virtual simultaneity of exit and entrance, when the principal has no apparent activity from which he would be distracted, (for example, lines 1258ff. in Clouds). These observations rest on the premise that both an empty stage and a stage with actors but without action are undesirable. In the epeisodia it is probable that the entrance takes place by the opposite eisodos to that used for the preceding exit, thereby creating a new centre of interest on the other side of the theatre.

Exits in the epeisodia are usually the result of a forcible removal by the hero of the offending person, or of threatened violence upon him. Exits in general, when self-motivated, are for the most part announced by the character about to leave, but there is a sufficient number of exceptions to prevent a categorical statement, as is so often the case with Aristophanes.

Entrances which take place when a character has just left a potentially empty stage are examined first of all. It is noticed that in these entrances the new arrival is accompanied by one or more characters with whom he converses before the entrance of another character (usually the hero). The one apparent exception to this (Acharnians line 1003) does not necessarily refute the generalization, as will be argued. Such "group" entrances were seen in the first category of this section (entrances after a choral ode) and in fact these are only distinguishable from those previously discussed by virtue of the fact that here they take place after an exit and not after a choral ode, which indicates a strong break in the action of the play.

In Acharnians the chorus enters for the parodos searching for Amphitheus, who has just left the theatre by the opposite eisodos. His intention to leave was announced to Dicaeopolis as he himself was withdrawing into the skene;

Ἐγὼ δὲ φεύξοῦμαί γε τοὺς Ἀχαρνέας. (203)

Timing is clearly essential for full humorous effect and for the maintenance of pace and excitement in this situation; the chorus probably becomes visible to the audience as Amphitheus disappears out of the audience's line of vision down the opposite side-entrance. Further humour was no doubt derived from the manner of the chorus entrance, a group made up of very energetic but rather slow old men;

οἴμοι τάλας τῶν ἐτῶν τῶν ἐμῶν (210)

At line 727 in the same play Dicaeopolis, who came out of the skene after the parabasis in order to establish the stage as the market-place, now returns inside to fetch the "στήλη". As he withdraws the Megarian and his two daughters enter by the eisodos bound for the new market. The hero's departure allows the Megarian to expound his plan and to dress up his daughters as pigs (lines 729-747). His entrance probably takes place as Dicaeopolis leaves the stage, and his greeting to the Athenian market is perhaps voiced when he first becomes visible. There is no one on stage to remark upon the manner of entrance or to identify him; the former must remain unknown, but it is immediately made clear who he is, "Μεγαρεῦσιν φίλα" (line 729).

After the Herald's announcement that there will be a drinking contest Dicaeopolis rushes out of the skene calling to his servants to prepare for the feast (lines 1003ff.). Although the hero enters alone his repeated orders and the swift compliance with which they are received means that he

is alone on the stage for only a brief period of time. Moreover it is the principal himself who enters here, thus making this instance quite untypical in this group, since in the other instances the hero enters after the group has arrived.

At line 1213 in Clouds Strepsiades, delighted with his son's new education at the School, takes him inside for a feast. As they withdraw the First Creditor enters with a witness and they advance towards the skene. The withdrawal of father and son allows the First Creditor to reveal both his motive for visiting Strepsiades and something of his own character. This latter is important because in the following scene the Second Creditor enters; their motive for visiting is the same and so they should be as different as possible in nature. The First Creditor thinks of himself as a good sort who finds this business of having to ask for what is one's own distasteful and embarrassing in the extreme, and so he is uncommonly nervous and flustered, as he has every reason to be. The Second Creditor, however, enters groaning and limping, having fallen from his chariot; he is sorry for himself and in no mood to put up with the procrastinating ways of his debtor. His only interest is in regaining the money (lines 1267, 1274, 1277-1278, 1285-1286), about which he entertains no qualms, unlike his counterpart. Once more the First Creditor is not identified, but it is implicit in his opening lines what he is on stage for.

At lines 957-958 in Acharnians Dicaeopolis bids fare-

-well to the Boeotian who is now happy with his new baggage, the tied up and packaged informer Nicarchus. While the hero is engaged in this the servant of Lamachus enters by the opposite eisodos calling to Dicaeopolis (line 959), who turns round to see who it is, "τίς ἔστι; τί με βωστρεῖς; ". The arrival does not identify himself but in his explanation of what he wants it is made clear that he is here on behalf of his master. The entrance itself is not alluded to but the initial one line exchange (call-question-answer) suggests that the servant runs in.

After the departure of the First Creditor in Clouds the Second Creditor enters the theatre groaning loudly and probably limping (line 1259). Strepsiades hears the cry and asks who the moaner is as he spots the unfortunate man advancing towards him. The First Creditor had announced his intention to leave at line 1254 ("ἄπειμι") but Strepsiades, not satisfied with allowing his adversary the last word in the matter, had thrown after him a final taunt. This suggests that Strepsiades, preoccupied with having a Parthian shot (lines 1256-1258) and thus facing the opposite eisodos, does not see the Second Creditor until he hears the cry "ἰώ μοί μοι " and turns around. The Second Creditor is not identified until he reveals his purpose at line 1267, when he demands the money that apparently Pheidippides borrowed.

In Birds there are four instances of an entrance which follows the departure of another character in the epeisodia.

We have already seen in the previous category instances of interruptive entrances in these scenes, and the first three discussed here differ only because Peithetaerus does not have time to return to the sacrifice between the exit of one character and the entrance of the next.

At line 991 the Oracle-Monger is chased off by the hero as Meton enters by the other eisodos;

"Ηκω παρ' ὑμᾶς — Ἕτερον αὖ τουτὶ κακόν.
Τί δαὶ οὐ δράσων; Τίς ἰδέα βουλεύματος;
Τίς ἡ πίνοια — τίς ὁ κόθορνος — τῆς δδοῦ; (992-994)

The astronomer announces his entrance just as Peithetaerus is beating the Oracle-Monger off stage, but his opening words are immediately cut short by an exclamation and a series of questions, which indicate that the hero is not a little annoyed at these constant interruptions, of which this is the third. Meton is wearing the tragic boot to give himself importance and gravity (line 994) and is carrying various instruments of his profession; he identifies himself in answer to the principal's question at line 997.

As Meton leaves with less pomp than when he arrived the Commissioner enters by the opposite side-entrance, announcing his presence with the presumptuous "ποῦ πρόξενοι ". He is dressed like a Persian king ("Σαρδανάπαλλος ") and identifies himself immediately (line 1022). Once he has been beaten off stage by the Hero the Statute-Seller enters reading from a scroll;

Ἐὰν δ' ὁ Νεφελοκοκκυγιεὺς τὸν Ἀθηναῖον ἀδικῇ — (1035)

But, like his preceding visitors, he gets no further and is very soon threatened into retreat. And yet while Peithetaerus is menacing the Statute-Seller (identified at lines 1037-1038) the Commissioner, who was beaten off and probably disappeared down one of the eisodoi, now returns issuing a summons to the hero (line 1046), and the Statute-Seller, who did not have time to leave the theatre and perhaps withdrew only a couple of paces, starts reading from his scroll once more (line 1050). This is all too much for Peithetaerus who, threatening the Commissioner once more (line 1053) and ordering an attendant to grab the Statute-Seller, eventually retreats inside to complete the sacrifice in peace and quiet.

In this final situation it is noticed that the poet has built up the entrances towards a climax in which two visitors are on stage at the same time, and the hero himself is forced to leave, sarcastically inviting one of the two trouble-makers to stay (line 1055). In this run of epeisodia there is also a discernible increase in pace; the first two entrances occur while the principal has had time to return to the sacrifice, but the following three succeed one another so rapidly that he does not have time to take up the rite again. The five encounters decrease in length from the Poet, who remains on stage for forty-seven lines (904-951) to the Statute-Seller, who is tolerable for only ten lines (1035-1045).

At line 1373 the poet Cinesias enters the theatre just

as Peithetaerus finishes with the Parricide, whom he has successfully persuaded to mend his ways or join the army. The poet enters singing probably as the Parricide leaves by the other side-entrance, and in this instance timing is essential since the principal is not engaged in any other activity from which he may be distracted, but is on stage specifically waiting for the mortals from earth to arrive.

There are no such instances of this type of entrance in Frogs because the iambic scenes in the first half of the play are separated by choral odes (lines 533-548, 589-604) and comic business between Xanthias and Dionysus, who remain on stage together from lines 272-673. The two protagonists exchange roles three times between four scenes, and in each case the change, which is central to the humour and dramatic effect of each scene, renders simultaneous exit and entrance impossible.

An Entrance Is Announced by a Character On Stage

An entrance which is announced by a character on stage indicates that there is some action on stage at the time of entrance. For this reason most of the entrances in this section can be construed as interruptions since the action on the stage is cut short by the person who announces the new arrival. There are nevertheless some entrances which are prepared for by the characters on stage because the entrance in question is expected.

Accordingly the following entrances cannot be called interruptions: Acharnians, lines 1189ff.; Clouds, lines 322ff.; Birds, lines 1184ff., 1269ff., 1706ff.. But clearly the rest of the entrances in this section would fit into the second category of the three devised in the first section since the on stage action is disrupted by the new entrance in each case.

There are eighteen instances of an entrance announced by a character (or a chorus member) in the four plays; eight of these occur in Acharnians, five in Birds, three in Frogs, and two in Clouds. Most of the entrances are by the eisodos (fourteen), two use the stage door, and two the mechane. Fourteen of the entrances are announced by the principals (Dicaeopolis in Acharnians, Strepsiades and Socrates in Clouds, Peithetaerus and Euelpides in Birds, Dionysus and Xanthias in Frogs), two are announced by the chorus (Acharnians lines 237 and 1069), and two by a messenger/servant, in the exodoi of Acharnians and Birds. In twelve of the instances the announcer on stage identifies the arrival (Acharnians, lines 40, 175, 908, 1069-1070, 1084, 1189; Clouds, lines 324ff.; Birds, lines 1119ff., 1168, 1718; Frogs, lines 170, 318ff.) In three instances the identification results from a question by the announcer of the entrance to another character on stage, (Acharnians, lines 1056ff.; Clouds, lines 218ff.; Birds, line 274ff.). In one instance (Birds, lines 1201ff.) the entering character identifies herself at the command of the principal.

In one instance no identification is needed because the character has appeared previously (Acharnians, lines 239ff.) and in one instance the entering character is not identified because he is not yet seen (Frogs, line 604).

The manner of entrance is alluded to in only seven of the eighteen instances (Acharnians, lines 42, 1069ff., 1084; Clouds, line 218; Birds, lines 1121, 1168-1169; Frogs, line 170), but in ten of the remaining eleven we can gather how the character enters; at lines 1056ff. in Acharnians we can only guess.

Five entrances in the four plays are preceded by sound off stage which attracts the attention of those on stage to the imminent appearance of the source of the sound; these are discussed first.

After the parodos in Acharnians the chorus, alone on stage, is interrupted by a repeated call for silence from inside the skene (line 237). The chorus leader orders his fellows to be silent themselves and to hide since the man who made the call is coming out of the skene (lines 239-240). It is clear from Dicaeopolis' entrance, which we may infer is the fussy arrangement of his procession into some semblance of order (lines 241-244), and from the following phallus song (lines 263-279), that the chorus is hiding out of sight, though exactly where depends upon our interpretation of where the procession leads. If the group winds around the orchestra the chorus must hide down one of the eisodoi in order that at

line 280 the old men may jump out and surprise Dicaeopolis, who is perhaps in the process of walking back onto the stage. The rest of the group flees back into the skene since no more is needed of them. It is of course possible that the procession uses only the stage, in which case the chorus need not be out of sight of the audience, but only crouching down somewhere in the orchestra. The possibility that physical proximity between two parties on the stage need not have implied to the audience that they would see each other must be acknowledged. In other words, we must allow for dramatic conventions in Aristophanes, just as, for instance, the spatial aspect of the stage is not mentioned in New Comedy, with the result that secrets can be told and overheard a few feet from another character, who is not meant to hear.

A more elaborate instance of sound preceding an entrance occurs in the parodos of Clouds (lines 275ff.), where the chorus sings both strophe and antistrophe off stage and does not appear until line 326. At line 322 Strepsiades expresses his desire to see the Clouds in "person", so to speak; he is told to look towards Parnes as Socrates charts their progress down the hill and towards the theatre;

Χωροῦσ' αὗται πάνυ πολλαὶ
διὰ τῶν κοίλων καὶ τῶν δασέων, αὗται πλάγιαι. (324-325)

Dover[78] points out that Parnes is invisible to anyone standing in the theatre in the sanctuary of Dionysus at Athens because the Acropolis blocks the line of vision. Socrates'

pointing is probably vague and in the hill's general direction, past the east or west end of the Acropolis, he concludes. But perhaps there is a joke in the reference to Parnes since it would be quite apparent to at least a section of the audience that Parnes cannot be seen from the theatre; then the reference would simply be another indication that Strepsiades is being hoodwinked by the philosopher, (and much is made of the old man's short-sightedness anyway). Socrates must convince his pupil that the clouds that he sees in the sky are the Clouds he is about to see in the eisodos, and to do this he plots their movement downhill as they approach from the sides ("πλάγιαι" is ambiguous). Strepsiades follows Socrates' arm and is perhaps still gazing out of the theatre when, like a magician, Socrates announces the entrance of the Clouds "παρὰ τὴν εἴσοδον" (line 326).

At line 1197 in Birds the chorus notices the whirring of wings somewhere close by;

ὡς ἐγγὺς ἤδη δαίμονος πεδαρσίου
δίνης πτερωτὸς φθόγγος ἐξακούεται. (1197-1198)

It seems reasonable to suppose that these words cover up the noise made by the mechane as the actor was hoisted over the stage. Peithetaerus, on the look out with his attendants, sees Iris above the stage and commands her to stop;

Αὔτη σύ, ποῖ ποῖ ποῖ πέτει; Μέν' ἡσυχος.
ἔχ' ἀτρέμας αὐτοῦ· στῆθ' ἐπίσχες τοῦ δρόμου. (1199-1200)

The repeated commands for a halt probably attend the movement

of the crane from its appearance at the end of line 1198 to its destination at a point above the stage at line 1200. It is difficult to assess how high above the stage Iris is when the mechane comes to a standstill, but it seems probable that at whatever height she was she stayed in harness throughout the scene of sixty lines.

The position of the mechane in the theatre is vaguely indicated by Pollux;

ἡ μηχανὴ δὲ θεοὺς δείκνυσι καὶ ἥρως τοὺς ἐν ἀέρι, Βελλεροφόντας ἢ Περσέας, καὶ κεῖται κατὰ τὴν ἀριστερὰν πάροδον, ὑπὲρ τὴν σκηνὴν τὸ ὕψος. IV. 128.

Dearden[79] places it in the left hand part of the skene, suggests a jib at a considerable height above the roof so that the actor may clear the top of the building, and adds that "the jib must have been long enough to give an indication of flight up and down the stage". He disagrees with those who would have an actor swung over the orchestra, and indeed, if we accept his position for the crane, then the jib would have to be very long to reach the orchestra. Furthermore, the ability to manoeuvre an actor decreases proportionately with the size of the counterweight, unless a number of slaves were employed to control the counterbalance. That there was a single μηχανοποιός who manoeuvred the contraption is attested at lines 174-176 in Peace and in Fragment 188 of Daedalus;

ὁ μηχανοποιός, ὁπότε βούλει τὸν τροχὸν ἑλᾶν ἀνεκάς, λέγε, Χαῖρε, φέγγος ἡλίου.

It is inferred from this evidence, and from the nature of the man's craft, that he was positioned on the roof of the stage building where he could see the stage and accurately locate his passenger.

At line 311 in Frogs the sound of flutes is heard in the theatre by Xanthias and Dionysus (lines 312-313); they crouch down and listen in silence (line 315) to the chorus of Initiates who appear at line 324 for the parodos. Perhaps the two characters conceal themselves at the side of the stage, but they are still visible to the audience because there is some dialogue (lines 318-322) which would lose effect if they are not seen. Although neither character announces the entrance as such, their preparatory crouching and the verb "ἀἰδῶμεν" strongly anticipate the actual entrance, and therefore warrant its inclusion in this section of the chapter.

When Xanthias has for the second time exchanged role and costume with Dionysus he prepares for the next appearance of whoever might be seeking Heracles (lines 601-603). A noise comes from the door of the skene and the slave gets ready;

Δεῖν δ'ἔοικεν, ὡς ἀκούω
τῆς θύρας κἀκ τῆς φόβου. (604a-604b)

Aeacus rushes out of the door with two attendants and orders Xanthias to be bound. The arrival is not identified because he has appeared in an earlier scene where he ran off to fetch the Teithrasian Gorgons (lines 465-478). Xanthias does not announce the entrance of the character but an opening of the

door, which for our purposes here is tantamount to the same thing.

It must be established whether the word "ψόφος" refers to an intentional noise made by the character coming out of the door, or to an accidental noise naturally made by the door as it was opened. Mooney[80], in a detailed examination of the meaning of ψόφος and ψοφεῖν in connection with the stage door, believes that these words refer not to an intentional noise but to the sound of grating and creaking made by the door as it was opened. In ancient times, Helladius writes (apud Phot. Bibl. Cod. 279), the door opened outwards onto the street, and therefore the door was knocked (ψοφεῖν) before someone came out of the house, in order that passers-by might be warned to keep clear of the door. This is his explanation of why in comedy the door was knocked by a character coming out, and it seems to have been the popular explanation since Plutarch (Public. 20) and the Scholiasts on Aristophanes Plutus line 1097 and Clouds line 132 all give the same, or a very similar, explanation. But Mooney shows by a study of the available evidence that the door was expected to make a noise as it opened, and that measures were taken to prevent this happening in situations where stealth and secrecy were required. Amongst other examples he cites Aristophanes Thesmophoriazusae lines 487f. where the woman wets the hinge of the door to prevent it squeaking.

Of this instance in Frogs he writes:

> If there were any evidence in this passage or the context that the door-keeper gave intentional warning of his coming by knocking or...otherwise, such a noise would properly be referred to by ψόφος. But there is nothing to indicate such a warning noise, and indeed it was to the interest of the door-keeper to come out upon the intruders suddenly.

It is felt that this is how the word should be interpreted in this instance.

The second entrance by mechane occurs in Clouds and shows Socrates suspended above the stage "surveying". At line 218 Strepsiades breaks off the conversation about the map to notice that someone is hanging above the stage;

Φέρε, τίς γὰρ οὗτος οὐπὶ τῆς κρεμάθρας ἀνήρ;

After some cryptic references by the Student the character is identified as Socrates, but Strepsiades is left to call him because the Student retreats into the School, saying that he is too busy (line 221). Socrates must have been swung over the stage while the Student and Strepsiades were arguing about the position of Sparta on the map, so that when the philosopher is noticed he is already in position for his subsequent descent onto the stage, which takes place in answer to the old man's request at line 237. It appears from the reference to the basket "ἀπὸ ταρροῦ" (line 226) that Socrates is sitting on a perch which Dover[81] interprets as "a sling formed by attaching a rope from each corner of a mat to the hook on the end of the rope". Dearden[82] observes that the use of a sling would do

away with the need for a harness and would accordingly allow Socrates to descend from the mechane without any trouble.

The openings of the exodos in Acharnians and Birds are structurally very similar; after a choral ode in each play a character enters by the eisodos and announces, at the end of a speech (sixteen and fourteen lines respectively), that the hero is about to return; "Ὁδὶ δὲ παῦτός " (Acharnians, line 1189), "Ὁδὶ δὲ παῦτός ἐστιν " (Birds, line 1718). In the former play Lamachus enters supported by two slaves and uttering a θρῆνος , while in Birds the Messenger announces the entrance of the wedding procession into the orchestra. Both exodoi are victory revels that centre around the heroic return of the principal, but clearly Dicaeopolis' entrance in Acharnians is more erotic and komastic than the stately entrance of Peithetaerus with his new bride.

These two plays are alike too in their use of parallel messenger entrances that follow each other. At line 1069 in Acharnians the chorus announces the entrance of the First Messenger;

> Καὶ μὴν δδί τις τὰς ὄφρῦς ἀνεσπακὼς
> ὥσπερ τι δεινὸν ἀγγελῶν ἐπείγεται . (1069-1070)

The chorus announces the entrance because Dicaeopolis is busy pouring wine into the flasks (1067-1068), but one might ask why the Messenger does not announce his own entrance. The reason appears to lie in the following entrance of the

Second Messenger at line 1084, which would not be parallel to this if the first is unannounced by someone on stage, and parallelism is the outstanding feature of this final section of the play. The poet shows by what happens to the peace-loving Dicaeopolis and the war-loving Lamachus that peace is eminently preferable to war, and to do this he has used the technique of depicting parallel situations. The First Messenger runs onto the stage calling out Lamachus' name ("Λάμαχοι") which serves as the war hero's cue to come out of the skene (1071-1072). The Second Messenger also runs into the theatre at line 1084 in search of Dicaeopolis, who notices his entrance and copies Lamachus' cry;

Αἰαῖ, τίνα δ' αὖ μοὶ προστρέχει τις ἀγγελῶν ;

Both Messengers probably leave the stage as soon as their messages are delivered and with it their function fulfilled (lines 1077 and 1094).

At lines 1119ff. of Birds Peithetaerus remarks that the Messenger whom he had sent to the wall has not yet returned, only to notice in the following line that in fact he has;

Ἀλλ' οὑτοσὶ τρέχει τις Ἀλφειοῦ πνεύων. (1121)

Four lines after the First Messenger has left (line 1163) the principal announces the entrance of the Second Messenger who is also out of breath from running;

Ἀλλ' ὅδε φύλαξ γὰρ τῶν ἐκεῖθεν ἄγγελος
εἰσθεῖ πρὸς ἡμᾶς δεῦρο πυρρίχην βλέπων (1168-1169)

The similarity of these consecutive entrances is echoed in the construction used by Peithetaerus to announce them, i.e. participle and adverbial accusative. It is unclear whether the Second Messenger leaves at line 1185 when the call to arms is issued, but it seems likely that he does move off as the attention switches to the impending arrival of Iris.

A further entrance occurs at line 1271 of the play which is mentioned here as an example of what may be termed "negative prediction". At lines 1269-1270 Peithetaerus notes that the Herald who was sent down to earth has not yet come back, a comment that parallels the hero's earlier anticipation of the entrance of the First Messenger (lines 1119-1120). But here there is no announcement of the Herald's arrival in the theatre, and instead he announces his own entrance by calling out the principal's name and a string of epithets (lines 1271-1273). Although this entrance should logically be included in the first section of the chapter, the closeness it bears to the announcement by Peithetaerus of the First Messenger warrants its inclusion here, (it is not, however, included in the figures submitted at the beginning of this section). The entrance is not announced but is, in dramatic terms, prepared for; the "non-arrival" of the Herald mentioned by the hero leads the audience to expect that he is about to arrive, as he in fact does. Furthermore, it is difficult to construe this entrance as an interruption of anything more

than the hero's musing upon the Herald's absence, so we cannot say that the hero is engaged in an activity from which he is distracted.

In all of these entrances of characters with a message to deliver or with a report to make we must assume that the entrance follows immediately upon the last words of the speaker, especially when the speaker is not busy with some activity that would keep the audience attentive; a stage with actors but no action is less desirable than an empty stage.

In the prologos of Acharnians there are two instances of an entrance announced by the hero. At line 40 Dicaeopolis, who has a short while before described the usual arrival of the Prytanies to the assembly (lines 23-26), announces their entrance into the orchestra with an "I-told-you-so". As predicted they are jostling with each other in an attempt to get the best seats ("περὶ πρώτου ξύλου " line 25);

εἰς τὴν προεδρίαν πᾶς ἀνὴρ ὠστίζεται (42)

The Herald tries to keep them within the purified ground, which is probably represented by the boundary of the orchestra (lines 43-44).

When the Herald has dismissed the assembly at line 173 Dicaeopolis is left alone in the orchestra hankering after the salad he might have had if his garlic had not been stolen by the Odomantians. He is however interrupted by Amphitheus who enters (probably by the opposite eisodos to

that used by the departing Prytanies) at a run, having just returned from Sparta (for where he had left at line 132). Dicaeopolis announces the entrance and greets his friend, but is told that greetings are only in order when he comes to a standstill, from which we might infer that he is comically running on the spot, physically expressing the oxymoron "στῶ τρέχων" (line 176). He carries with him samples of peace in wine flasks for Dicaeopolis to taste.

The comic technique of alluding to a character's absence only to have him appear, which we observed in Birds (lines 1119ff. and 1267ff.), also occurs in Acharnians, lines 904ff. and at lines 167-168 in Frogs. In the first of these the Theban agrees that an informer would be suitable recompense for his wares, which Dicaeopolis has agreed to buy (line 904). No sooner has the Theban finished commenting upon the value of such a creature than Dicaeopolis notices the entrance of Nicarchus who is making his way towards the goods. As he approaches the foreigner speaks disapprovingly of the informer's diminutive stature, but is reassured by the hero that he is all bad, irrespective of size. In this instance Nicarchus enters while the Theban, who is turned away from the eisodos, is discussing the value of an informer with the hero (lines 906-907).

In Frogs Dionysus and Xanthias leave the door of the skene after Heracles has returned inside and make as if to go

on their way, (lines 164-165). But Xanthias refuses to take up the baggage which he had thrown down at line 160 and proposes instead that they hire a corpse, who is going to Hades anyway (lines 167-168). Two lines later Dionysus spots a corpse being carried into the orchestra by bearers;

Καὶ γάρ τιν' ἐκφέρουσι τουτονὶ νεκρόν (170)

Dionysus calls three times to the corpse and when he gets no response (the man is, after all, dead) goes down into the orchestra to waylay him (lines 171-172). The baggage must remain on the stage if Xanthias refuses to pick it up, but it is probable that the slave takes it down into the orchestra when the prospect of not having to carry it himself arises. It is inferred from the fact that the corpse makes as if to go on his way when he hears what fee is being offered that Dionysus and Xanthias are near the corpse, in order that the god may effectively halt the stretcher's progress. And if, as was argued earlier in the chapter (pages 89-90), the stage is the lake, then it is necessary that the two protagonists be in the orchestra before Charon's cry at line 180.

There is one remaining instance of an entrance an - nounced by a character on stage in Acharnians. At line 1056 Dicaeopolis is on stage with the Bridesman when he notices the entrance of another character by the eisodos. The latter is the one who identifies the arrival as the Bridesmaid in answer to Dicaeopolis' question. There is no indication of

how or when the Bridesmaid enters but, given that there are two lines between her being noticed and whispering to the hero, we must assume that either she enters at a brisk pace or that she is already some way towards the stage when her presence is noted.

We must finally return to the parodos in Birds since, although the first bird announces his own entrance, the remainder are announced by Peithetaerus and Euelpides and are identified by the Hoopoe. At line 274 Euelpides draws his partner's attention to the entrance of a second bird, while Peithetaerus is apparently still staring after the first;

Οὗτος, ὦ — σέ τοι.

Τί βωστρεῖς;

Ἕτερος ὄρνις οὗτοσί.

Euelpides announces the entrance of the third bird (line 279), and Peithetaerus that of the fourth (line 287), and then at line 294 it appears that a group of birds enters together, and each one is identified by the Hoopoe, Peithetaerus and Euelpides (lines 297ff.). It would be tedious for the audience if the process of highlighting every entrance in turn was employed, it would take a considerable length of time, and the poet may have been in danger of running out of human likenesses at whom he may poke fun, as happens with these three announced entrances. (These entrances have, for reasons of simplicity, been grouped as a single entrance in the figures put forward at the beginning of this section).

It is impossible to draw general conclusions from such a diversity of entrances, and only a study of the seven remaining plays would allow a more assertive and definitive appraisal of entrances to be made. The categorical divisions are themselves summary and the introductory observations which follow highlight aspects common to each specific group. Perhaps the major conclusion to be made here is that rules and groups which allow for no exceptions cannot be drawn up; on the one hand we are faced with too many unknowns, and on the other the absence of a formalized sequence of events in the four plays means that the entrances therein are governed not by general principles but by the dictates of the moment. This is not to say that likenesses and patterns are not discernible: they are (especially in the epeisodia) and have been noted, but to approach a greater understanding of the poet's τέχνη as a producer by means of strict formulae cannot be done.

APPENDIX

How many doors were required for staging the comedies of Aristophanes? This question has excited much controversy: some maintain that only one door was needed, others that two, or even three, were required for the staging of certain plays. Dover[83] and Dearden[84] are two of the main protagonists in this controversy, which centres upon specific scenes in Acharnians, Clouds and Ecclesiazusae. In this Appendix the arguments put forward by Dover for more than a single door in the front of the skene are considered, and my own interpretations of the staging of the scenes in question are submitted afterwards.

Following the Herald's announcement in Acharnians that there will be a drinking contest Dicaeopolis orders his household to prepare a meal while the chorus looks wistfully on and sings a song in envy of the principal (lines 1000-1017). The preparations are interrupted by the entrance of the Husbandman (lines 1018-1036) and again by the entrance of the Bridesman and Bridesmaid (lines 1048-1068), all of whom visit the hero for a drop or two of his peace. When the couple from the wedding leave the chorus announces the entrance of the First Messenger who calls for Lamachus (line 1071). The following line indicates the appearance of the

war hero on stage, asking who is making his bronze-adorned halls resound. Dover maintains that if Lamachus emerges from the skene, and there is every reason to believe that he does, then he has just walked through Dicaeopolis' kitchen, for he argues that the cooking has been done inside the skene, and not on stage. I, however, see no reason for supposing that the preparations take place off stage, and the fact that the chorus speaks of the hero in the third person (lines 1015-1017 and 1037-1046) while he, ignoring them, gives orders to his slaves, does not necessarily imply that he is out of sight or that the cooking is taking place off stage. There is nothing to be gained by having a scene of great activity and potential humour conducted out of sight of the audience and, as was noted earlier in this paper, the bustle of activity which the announcement of the Herald after the second parabasis prepares for would be for the most part lost if it is only presented by voices and an empty stage.

But, irrespective of whether we are to imagine the cooking as taking place in the skene or on stage, Lamachus still comes out of the door which has recently been used by Dicaeopolis. Dearden contends that the scene with the Bridesmaid "provides sufficient interruption from the kitchen concept, even granted Dicaeopolis' return to his preparations for the feast for a further two lines at its close". This may be true, and the ensuing arrival of the Messenger does

indicate that at least a part of the skene is the residence of Lamachus, in the same way that the later address to the household slaves of Lamachus (lines 1174ff.) indicates that at least part of the skene is the character's home. I contend that in the scene in question there is absolutely nothing to prevent us from imagining that the door is, in quick succession, the entrance into Dicaeopolis' house and into Lamachus' house. And in fact it is much more humorous if this is the case, for the following sequence of rapid-fire orders by the two characters to their slaves would gain much if only one door is used by them. Furthermore there might be some humour in Dicaeopolis' command for the door to be shut (line 1096) if Lamachus, who used it last, had left it open when he came on stage at line 1072. Alternatively each character might use one part of the double-leaved door (the use of the ekkyklema postulates a wide doorway and two individual doors, with hinges at their outer edge attached to the skene itself, are simpler than one door which, when opened, would cause considerable obstruction for those inside the skene) and each leaf might represent the door of one house. If this is the case (and I shall argue for its inherent advantages in Clouds and Ecclesiazusae) one has an attractive situation wherein the double function of the door (both one door and two at the same time) can be exploited to fit the demands of the scene. Here Dicaeopolis may have come out of one side of the double-door and Lamachus from the

other, and in the following scene the two slaves would be running into separate dwellings, using separate but contiguous doors, and of course the same doorway. In this way one would preserve the humour of two slaves going through the same entrance, and maintain the distinction of their entering different houses by their use of separate doors.

The second problem of the number of doors arises in the first scene of Clouds. At line 92 Strepsiades begs Pheidippides to go and learn at the School, pointing to a "little door and a little house" where the philosophers live. But Pheidippides refuses and is rewarded with threats of banishment from the house by his father, about which he is ambivalent;

Ἀλλ' οὐ περιόψεταί μ' ὁ Θεῖος Μεγακλέης
ἵππον. Ἀλλ' εἴσειμι, σοῦ δ' οὐ φροντιῶ (124-125)

Dover wants to know where Pheidippides goes when he says "I will go in", if not into the skene as seems most reasonable, and yet the door of the skene has just been identified as the entrance to the School of Socrates. He rejects the reading of two fifteenth-century MSS (Canonicianus 46 and "Mutinensis 2") which were noticed by Cobet, "...ἵππον ⟨ὄντ'⟩. ἀλλ' εἶμι", but Dearden accepts them as an easy way out of the seeming difficulty of ignoring the scene change of line 92.

At line 801 of the play Strepsiades declares that he will go and fetch his son and will force him, if he is unwilling,

to go and learn at the School. Socrates is told to go inside and wait while Strepsiades hurries off, and in the meantime the chorus addresses Socrates, encouraging him to bear with this particularly stubborn pupil (lines 804-812). At line 814 Strepsiades comes out pushing a confused Pheidippides in front of him and the new scene begins. Does Strepsiades use the door of the skene to leave and return? And when does Socrates leave the stage and by what exit? Dover argues that if there was only one door it represented the School at the start of this new scene (at or immediately line 803) and at the end of the scene when Socrates is called out by a happy Strepsiades (line 867), and so he prefers two doors. Dearden gets round the problem by having Strepsiades leave by one of the eisodoi and returning the same way, an awkward and highly unattractive expedient. I argued in the body of this paper that Socrates could leave after the chorus address to him and the emergence from the skene of father and son, when the attention of the audience is centred on another part of the stage. But another interpretation, which will be put forward after an examination of the third problematic area of this play, is possible.

At line 1478 Strepsiades asks Hermes what he should do about the villains of the School who have so cruelly fleeced him. He affects to listen to the god's reply (lines 1482-1483) and in great excitement calls to Xanthias to bring out

a ladder and a mattock, and to another slave to bring out a torch (lines 1485-1490). He then proceeds to burn down the School. But with only one door the question arises: is he not setting fire to his own house in the process? It would seem so to Dover, who therefore opts for two doors, while Dearden pleads that the swift change of ownership of the skene is helped by the hero's announced intention to burn down the School before he does so, and by the appearance of heads, belonging to the disciples, at the window while Xanthias is on the roof. There is, however, no mention in the text of heads at the window, nor to the appearance of the students at all, although it is likely that they are seen, whether to be chased off stage from the door, or simply at the window of the School.

Dover strengthens his interpretation of two doors by alluding to the fact that if there was only one door the Herm which Strepsiades addresses would be outside the door of the School as well, and the philosophers do not worship the Olympians (as we learn first at line 267ff.). Moreover, he continues, Strepsiades talks of "τουτονὶ τὸν Δῖνον" at line 1472 which implies that there is a pot on stage, probably on a pedestal, that stood outside the other door in the skene, (i.e. outside the School). Dearden argues that there is no evidence to suggest that a Herm stood on stage, and that the pot alone could have been on stage throughout the play.

It is my contention that in all of these three scenes

the skene is divided into two halves, so to speak, with one side representing the home of Strepsiades and the other the School of Socrates. Similarly the door was divided so that one half was used by Strepsiades and Pheidippides, and the other by Socrates and his disciples. In other words the two houses in the play are combined in the single skene and the two front doors were next to each other, exactly as I suggested for Acharnians above.

In the first scene of the play Strepsiades points to the School of the philosophers by indicating one of the two central doors (let us say the right one) and the right-hand side of the skene, somewhere in front of which stands a pot on a pedestal. At line 125 Pheidippides goes inside using the left-hand leaf of the door attached, as it were, to the left side of the skene, somewhere in front of which stands a Herm on a pedestal balancing the pot, its neighbour. In this way are the two dwellings distinguished visually, and perhaps the Herm and the Dinos stood near to their respective doors, thereby allowing for an easier identification of the ownership of the doors. (The two beds for the first scene are also placed in front of the left side of the skene near the door in the centre).

When Strepsiades announces his intention to go and fetch Pheidippides he leaves by the left-hand door (line 803); Socrates may either wait until after the chorus address to him to retire, or he may leave immediately by the right-hand

door, (this theory obviates the need for a delayed exit).

In the final scene of the play Strepsiades points to the Dinos and addresses it regretfully (lines 1472-1474) where it stands in front of the School. He then makes his way over to his own house and to the Herm which stands in front of his side of the skene, thereby making use of the attractive symmetry of the two objects on both sides of the central door. When called the slaves come out of the left-hand leaf of the door and move to the right-hand side of the skene, where they climb onto the roof. Perhaps the students appear at the window in this side of the skene, and perhaps they get driven off stage when they emerge from the right-hand side of the central doorway.

If the ekkyklema is used in the second scene of the play (it is not necessary) then for the time being the door of Strepsiades' house is adopted by the School in order that the platform be brought forward (lines 183ff.). This causes no problem in staging the whole play with contiguous front doors, and in fact a good deal of potential humour resides in the rather absurd proximity of the two doors, (when Socrates and Strepsiades both leave the stage together at line 803 for example).

The scene in Ecclesiazusae involving the Old Woman, the Young Girl and the Youth also contains staging difficulties. At line 934 the Old Woman, at a window in the skene, notices the Youth entering the theatre and claims he is coming to her,

while the Young Girl, at another window in the skene, asserts that he is coming to her and therefore retires inside, confident that she will be successful (line 936). The Old Woman says that she too will go, but she might stay at the window until line 946 when she has heard the Youth's song, sung an aside in return, and now announces her intention to go and see what he will do. At line 949 the Young Girl returns to the window and claims that she has fooled the Old Woman; a sung dialogue follows in which the Youth asks his lover to run down and open the door (lines 962-963, 971-972, 974-975). But suddenly, after the song, the door opens and the Old Woman appears, asking why he is knocking and if it is her that he is looking for. The Youth denies that he is looking for her, the Old Woman claims that he banged at the door ("ἤρατες" line 977), and the Youth says that he's damned if he did. A little later in the dialogue the Youth asserts that he has to knock this door, to which the Old Woman answers, "You must knock at my door first".

Dover believes that the answer to how many doors are needed to stage this sequence is to be found in this last exchange. He maintains that the demonstrative "τηνδεσί" used by the Youth must refer to the door and not the girl, since if it referred to the latter then the double entendre which is evident in the Old Woman's reply ("knock at my door"= sexual intercourse) would not exist, and it would be a straightforward sexual allusion. Accordingly he takes the

demonstrative to refer to the door, and therefore insists that there are two doors. He goes on to question whether the Youth actually knocked at the door at all, since because the Young Girl is on her way down to open it there is no need for him to knock:

> Comic effect is enhanced if he is standing expectantly at the girl's door and jumps out of his skin when the old woman seizes him and pretends, with shameless determination, that he has knocked at <u>her</u> door.

On the other hand Dearden contends that the point of the whole thing is that the Youth has knocked at the door and that he is the one who lies, trying to get out of the situation by claiming not to have knocked. He knocks in order to impress upon the audience his eagerness to gain admittance (so to speak). Dearden asserts that "the whole scene depends on the fact that there is only one door".

I believe that in this scene also a case could be made for the twin function of the double-leaved central door and the identification of each side of the <u>skene</u> as the residence of each of the two females. In this instance the identification is made clear to the audience by the appearance of the Old Woman and the Young Girl at separate windows situated on either side of the central door.

The Youth approaches the central door, sings to the girl at, let us say, the right-hand window, and then waits until she comes down to open up. I believe that the Youth knocks <u>lightly</u> at the right-hand leaf of the central door,

and that the claim by the Old Woman that it was banged is an exaggeration for comic effect, on the lines of the Student's at line 136 in Clouds. The Youth denies that he knocked, which is a lie, and then denies that he banged at the door, which is the truth. At line 989 the Youth points to the right-hand side of the door, saying that he has to knock at this door, while the Old Woman, picking up the sexual innuendo, replies that he must knock at her door first, which does not refute what the Youth says in any way but simply asserts her priority of place under the new legislation. Her earlier assertion that he knocked at the door might well be a play upon the contiguity of the two doors, and the fact that they can be used as both singular and plural, which distinctly works in her favour on this occasion. If this is so then at line 990 she reverts back to the duality of the central door for the sake of the obscene joke.

This interpretation put forward does not carry the same force in this situation as it does in Clouds, and it is evident that, while there need only be one door since it is conceivable, if unlikely, that the Youth's comment at line 989 is purely a sexual allusion, the scene can be understood in different ways. Nor is this play central to an argument for the single stage door since it is a fourth-century comedy (c. 392 B.C.) and might, like its successors

in New Comedy, employ two or more doors in the skene. We do not know when, or even if, the change took place, but the play does show signs of a distinct change of style in the comedies of Aristophanes: the paucity of political satire and personal allusions, the decline in the role of the chorus (the parabasis is replaced with the exposition of Praxagora's plan, lines 578-709, and choral interludes replace lyrics in places), and other factors combine to make this comedy very different from those of the fifth century. That a change in the form of the skene took place at the same time as these other changes in the first decade of the fourth century is quite conceivable, although I acknowledge the fact that the Plutus (388 B.C.) only requires one door in the skene.

I conclude that only one door was needed for staging the extant comedies of Aristophanes, and that this central door quite possibly had an inherent duality of function which the poet felt free to exploit when the occasion demanded it. It is also possible that painting on the front of the skene further indicated that the skene was in fact two houses in Clouds, and perhaps also in Acharnians where, however, the situation is further complicated by the recognition of the skene (or part of it) as Euripides' house, lines 394-480. Nor must we ignore the possibility that the door's double function was, to the audience of Old Comedy, an accepted convention of the comic stage.

NOTES

1 O. Taplin, The Stagecraft of Aeschylus, Oxford: Clarendon Press, 1977, p. 7.

2 The verb appears in Acharnians, line 403; Clouds, lines 132, 133, 1144; Birds, line 56; Frogs, lines 460, 461; Ecclesiazusae, line 976; Plutus, lines 1097, 1101.

3 ἀράττειν occurs in Ecclesiazusae, line 977; λακτίζειν in Clouds, line 136; πατάσσειν in Frogs, line 38; θένειν in Birds, line 54.

4 C. Dearden, The Stage of Aristophanes, London: Athlone Press, 1976, p. 31.

5 A.D. Trendall, "Phlyax Vases", Bulletin of the Institute of Classical Studies, Supplement XIX (1967).

6 A.W. Pickard-Cambridge, The Dramatic Festivals of Athens, 2nd ed.; Oxford: Clarendon Press, 1968, p. 217.

7 L. Couve, "Fouilles à Délos", Bulletin de Correspondance Hellénique, XIX (1895), p. 497.

8 For an address in diminutive form we can compare Clouds, line 222, Σωκρατίδιον.

9 H. Kleinknecht, Gebetsparodie in der Antike, Hildesheim: Olm, 1967, p. 79.

10 This scene is discussed in the Appendix, p. 127.

11 J. Van Leeuwen, Ranae, p. 22.

[12] See lines 140-143 of the play.

[13] Dearden, Stage Ar., p. 65.

[14] K.J. Dover, Clouds, pp. 87-88.

[15] Dearden, Stage Ar., p. 67.

[16] Dearden, Stage Ar., pp. 65-66.

[17] Dearden, Stage Ar., p. 66.

[18] A.W. Pickard-Cambridge, The Theatre of Dionysus in Athens, Oxford: Clarendon Press, 1946, p. 130.

[19] K.J. Dover, Clouds, p. 167.

[20] K.J. Dover, Clouds, p. 167.

[21] W.B. Stanford, Frogs, p. 74.

[22] W.B. Stanford, Frogs, pp. 113-114.

[23] Dearden, Stage Ar., p. 173.

[24] J. Van Leeuwen, Ranae, p. 81.

[25] Dearden, Stage Ar., p. 173.

[26] In Acharnians, line 571, and in Knights, line 388 it refers to an actual grip on the stage, but in Clouds, line 1047, and almost certainly here, it is used purely in its metaphorical sense.

[27] W.J. Starkie, The Acharnians, p. 211.

[28] V. Coulon, Aristophane, I. 60.

[29] H. Dunbar, A Complete Concordance to the Comedies and Fragments of Aristophanes, Hildesheim: Verlag, 1973, p. 178.

[30] W.J. Starkie, The Acharnians, p. 211.

[31] This point is discussed in the Appendix, pp. 130-131.

[32] Dearden, Stage Ar., p. 23.

[33] V. Coulon, Aristophane, V. 135.

[34] On pages 111-112 of this thesis the noise made by a door as it opened is discussed.

[35] K.J. Dover, "The Skene in Aristophanes", Proceedings of the Cambridge Philological Society, CXCII (1966) 8-9. In this article the author believes that Dicaeopolis is inside the skene and that the cooking takes place there too, but, as I argue in the Appendix (p. 122), it is preferable to have this scene take place on stage.

[36] A.W. Pickard-Cambridge, Theatre Dion., p. 78.

[37] Dearden, Stage Ar., p. 65.

[38] Line 125 in Clouds is discussed in the Appendix, p. 124.

[39] O. Taplin, Stagecraft Aesch., pp. 72-73.

[40] The procedure for sacrifice is outlined in Peace, lines 948-1018.

41 J. Van Leeuwen, Aves, p. 134.

42 F. Hall and W. Geldart, Aristophanis Comoediae, I. 319.

43 A.W. Pickard-Cambridge, Dramatic Fest., p. 176.

44 O. Taplin, Stagecraft Aesch., p. 36.

45 V. Coulon, Aristophane, I. 35.

46 J. Van Leeuwen, Acharnenses, p. 100.

47 W.J. Starkie, The Acharnians, p. 119.

48 F. Hall and W. Geldart, Aristophanis Comoediae, I. 152.

49 Dearden, Stage Ar., p. 72. (No ref. to Webster given).

50 Dearden, Stage Ar., p. 72.

51 Dearden, Stage Ar., p. 12.

52 W.B. Stanford, Frogs, p. 90.

53 W.B. Stanford, Frogs, p. 120.

54 Dearden, Stage Ar., p. 173.

55 On page 29 in this thesis it is stated that the character who emerges from the skene with Xanthias is taken to be a servant, despite the attribution in R MS to Aeacus.

56 See pp. 127-128 of this paper.

[57] I prefer the character who enters here to be the servant of Lamachus rather than a messenger, as V. Coulon, Aristophane, I. 64, prints.

[58] Dearden, Stage Ar., p. 154.

[59] K.J. Dover, Clouds, p. 142.

[60] Dearden, Stage Ar., p. 153.

[61] N.C. Hourmouziades, Production and Imagination in Euripides, Athens, 1965, p. 103.

[62] W.B. Stanford, Frogs, p. 193.

[63] Dearden, Stage Ar., p. 70.

[64] K.J. Dover, Clouds, p. 151.

[65] Dearden, Stage Ar., p. 67.

[66] W.B. Stanford, Frogs, p. 199.

[67] A.W. Pickard-Cambridge, Dithyramb, Tragedy and Comedy, 2nd ed.; Oxford: Clarendon Press, 1962, p. 195.

[68] See pp. 117-118 of this thesis. I am aware of the circular argument concerning the position of the two characters in this section of the play; if the boat appears on the stage, they must be in the orchestra, and if the boat appears in the orchestra then they must be on the stage. The former seems more probable however.

[69] A.W. Pickard-Cambridge, Dramatic Fest., p. 67.

[70] Dearden, Stage Ar., pp. 67-69.

71 P. Arnott, Greek Scenic Conventions in the Fifth Century B.C., Oxford: Clarendon Press, 1962, pp. 102-103.

72 P. Arnott, Gk. Scenic Conv., p. 102.

73 W.B. Stanford, Frogs, p. 92.

74 J. Van Leeuwen, Ranae, p. 46.

75 Dearden, Stage Ar., p. 69.

76 K. Rees, "The Meaning of Parachoregema", Classical Philology, II (1907), 387-400.

77 W.B. Stanford, Frogs, p. 117.

78 K.J. Dover, Clouds, p. 103.

79 Dearden, Stage Ar., p. 76.

80 W.W. Mooney, The House-Door on the Ancient Stage, Baltimore: Williams and Wilkins, 1914,pp. 25-41.

81 K.J. Dover, Clouds, p. 92.

82 Dearden, Stage Ar., p. 82.

83 K.J. Dover, "The Skene in Aristophanes", PCPhS, CXCII (1966) 2-17.

84 Dearden, Stage Ar.,pp. 20-29.

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