

αὐλητρίδα πεζήν

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Photius s. v. *πεζὰς μόσχους· ἀντὶ τοῦ ἐταίρας· ἐλέγοντο γὰρ τινες οὕτως ὡς Ἀριστοτέλης ἐν τῇ Πολιτείᾳ· τὰς χωρὶς ὀργάνων· Κάνθαρος Συμμαχία* (= Plato comicus I. 641 fr. 155 Kock, cf. Kassel–Austin, PCG IV. 59)· *αὐλητρίδα πεζήν· καὶ Εὐπολις Κόλαξι* (I. 305 fr. 169 Kock = V. 396 f. fr. 184 Kassel–Austin). Cf. also Hesychius s. v.

Photius s. v. *πεζῆ· τὸ τοῖς ποσὶν ἐλθεῖν λέγουσιν· καὶ πεζῆ φράσαι τὸ ἄνευ μελῶν· παῦσαι μελωδοῦσ' ἀλλὰ πεζῆ μοι φράσον, ὁ κωμικός* (III. 516 fr. 601 Kock). *τὰς ἐταίρας τὰς μὴ μουσικὰς ἀλλ' ἄνευ ὀργάνων καὶ ψιλὰς πεζὰς καλοῦσιν.*

Photius s. v. *πεζῶ γόῳ· ἄνευ αὐλοῦ ἢ λύρας, ὡς καὶ πεζαὶ ἐταῖραι, αἱ χωρὶς ὀργάνων μισθαροῦσαι.* Cf. also Hesychius s. v.

Σ^B Euripides, *Alcestis* 447, *χέλυν· ... καὶ πεζαὶ δέ τινες ἐταῖραι λέγονται, αἱ χωρὶς ὀργάνου εἰς τὰ συμπόσια φοιτῶσιν.*

Theopompus (*FGrH* 2 B. 115. F213) in Athenaeus 12. 532 c, *Χάρητός τε νωθροῦ τε ὄντος καὶ βραδέος. καίτοι γε καὶ πρὸς τρυφήν ἤδη ζῶντος· ὅς γε περιήγετο στρατευόμενος αὐλητρίδας καὶ ψαλτρίας καὶ πεζὰς ἐταίρας.*

Procopius, *Anecd.* 9. 11, *εἰς τὰς ἐπὶ σκηνῆς καθῆκεν αὐτήν* (sc. Theodora), *ἐταῖρα τε εὐθύς ἐγεγόνει, οἴανπερ οἱ πάλαι ἄνθρωποι ἐκάλουν πεζήν. οὐ γὰρ αὐλήτρια οὐδὲ ψάλτρια ἦν, οὐ μὴν οὐδὲ τὰ ἐς τὴν ὀρχήστραν αὐτῇ ἦσκητο.*

The lexicographical notes and the extracts from Theopompus and Procopius cited above confirm that the meaning of *πεζός* when applied to a courtesan or prostitute was not merely one who went about her trade on foot, but also (and perhaps more significantly) one who did not back up her sexual services with any performance on a musical instrument. The dual application (and applicability) of *πεζός* in this sort of context, it seems to me, is most likely to have been the result of some late-fifth-century pun (? in comedy) on (i) the primary meaning of *πεζός* = 'on foot' (LSJ s. v., I. a), and (ii) its extension to verse that is 'unaccompanied by music' (LSJ s. v., II. 2, cf. on *πεζῆ*, III. 2). We cannot of course now say whether the originator of the postulated pun was one of the comic poets cited by Photius, especially since he gives no quotation from Eupolis, and only the

two words *αύλητρίδα πεζήν* from the comedian he identifies as Cantharus, but is more probably Plato comicus¹). It is interesting to note, however, that the expression *αύλητρίδα πεζήν* would appear tartly self-contradictory if *αύλητρίδες* were already being contrasted with *πεζαὶ ἑταῖραι*. Without any dramatic context for the phrase in Plato or Cantharus it is of course rash to speculate, but one obvious possibility would be a joke on the primary meaning of *πεζός* when its secondary meaning in connection with *ἑταῖραι* was already established. After all, female pipers did go about on foot²).

¹) Cf. Kassel–Austin, op. cit. IV. 59.

²) Cf. also R. Porson, *Adversaria* (Cambridge 1812), 298; H. Herter, *Jahrb. f. Ant. u. Christentum* 3 (1960) 97.