

PLAYING WITH LIFE UNCERTAINTIES IN ANTIQUITY*

In Ancient Greek, παιδιά (*paidiá*; play) and παιδεία (*paideía*; education) derive from the same root of παῖς (*país*; child), which is why scholars used to associate ludic culture mainly with childhood and education.¹ The cultural importance of games, however, goes far beyond the physical and mental development of children. Games were ubiquitous in Ancient Greece, among children and adults, women and men, free individuals and slaves. They shaped the players themselves because their rules reflected social and religious norms and expectations. Their study can thus provide a privileged access to a past social imaginary. This chapter examines how Greek vase depictions of skill and chance games, mainly played by young individuals, especially maidens, must be read on a metaphorical level. The aim of the painters was not to portray a realistic game, allowing us to reconstruct ancient rules, but to express visually how life's uncertainties were managed by girls of prenuptial age. They also translate visually a verbal pun which is based on the double meaning of παίζω (*paízō*), 'play' and 'play amorously', or 'toy with love emotion'. In these metaphoric scenes, girls lead the game in an agonistic way.

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¹ See, e.g., Stefano de' Siena, *Il gioco e i giocattoli nel mondo classico. Aspetti ludici della sfera privata*, Modena: Mucchi, 2009.

Love Divination

The first example is a game in which one uses one's fingers, called κλήρος δία δακτύλων (*klēros díá daktýlōn*), 'casting of lots with fingers'.² The game is found in Greek iconography since the mid-fifth century BC.³ The participants are usually women, playing together or with a young man of the same age category, or, more rarely, with Aphrodite.⁴ The only men playing against each other are Erotes and satyrs.⁵ Gods sometimes play together, like Eros with Nike or Aphrodite. The game always takes place outdoors, whether it is in the city or in the countryside. The players hold a stick with one hand and throw out the fingers of the other hand. As it is played today, the winner is the person who guesses the total number of extended fingers, shouting the result. But other rules are possible, as in Kabylia (Algeria) where the raised fingers are counted.⁶ Although the stick does not resemble exactly a shepherd's crook, which usually had a hook at one end, it could still allude to this rural context.

On a hydria by the Washing Painter in Warsaw (see Fig. 1; ca. 440–420 BC), the context is prenuptial. The scene takes place at a fountain house. Instead of fetching water, two handsome maidens, wearing thin clothes and adorned with jewellery, are sitting on hydriai; they are engaged in a playful activity, drawing lots with their fingers. Several elements in the scene point to the meaning of the game. The context is festive, most likely a marriage. The fountain could be that of the Kallirhōē spring, 'lovely flowing', where water was fetched for the bride's (νύμφη; *nýmphē*) bath,⁷ but it could be another Athenian fountain also associated with the organization of the feast. In other scenes depicting this game,

² Phot., *Bibl.* 149a.17. It is also called in Greek δακτύλων ἐπάλλαξις (*daktýlōn epállaxis*), or λαχμός (*lachmós*), in Latin *micare digitis*. See Cic., *Div.* 2.41.85. Most sources date to the Roman period, but the nature of the game is different; it involves men only and is played for money; see Véronique Dasen, "Jeux de l'amour et du hasard en Grèce ancienne", *Kernos* 29 (2016), 85–91.

³ For a catalogue, see Herbert A. Cahn, "Morra. Drei Silene beim Knobeln", in Heide Froning, Tonio Hölscher, and Harald F. Mielsch, eds., *Kotinos. Festschrift für Erika Simon*, Mainz: Philipp von Zabern, 1992, 214–217.

⁴ Dasen, "Jeux de l'amour", Fig. 12 (girl and youth) and Fig. 14 (girls and Aphrodite).

⁵ *Ibidem*, Fig. 10 (Erotes) and Fig. 11 (satyrs).

⁶ Said Boulifa, "Jeux en Kabylie au début du XX^e siècle", *Encyclopédie berbère* 25 (2003), <https://doi.org/10.4000/encyclopedieberbere.1503>, cols. 92–94, § 23 "Tirage au sort".

⁷ On fountain scenes, see Victoria Sabetai, "The Poetics of Maidenhood: Visual Constructs of Womanhood in Vase-Painting", in Stefan Schmidt and John H. Oakley, eds., *Hermeneutik der Bilder. Ikonographie und Interpretation griechischer Vasenmalerei*, "Beihefte zum Corpus Vasorum Antiquorum" 4, München: C.H. Beck, 2009, 103–114. On the prenuptial bath and Kallirhōē, see John H. Oakley and Rebecca H. Sinos, *The Wedding in Ancient Athens*, Madison, WI: University of Wisconsin Press, 1993, 15–16; Victoria Sabetai, "Women and the Cycle of Life", in Nikolaos Kaltsas

the girl plays with a handsome young man; she is sitting on a chest which looks like a dowry chest containing female belongings, clothes, and jewellery, part of marriage preparations.⁸ On the hydria attributed to the Washing Painter, the maidens cast lots with their fingers instead of working, as though too impatient to know who will marry first. A woman brings a wreath, possibly myrtle, like the one used in weddings, to crown the winner, and a winged Eros flies towards the left player, bringing a sash or belt, the token of a bride's success and beauty.

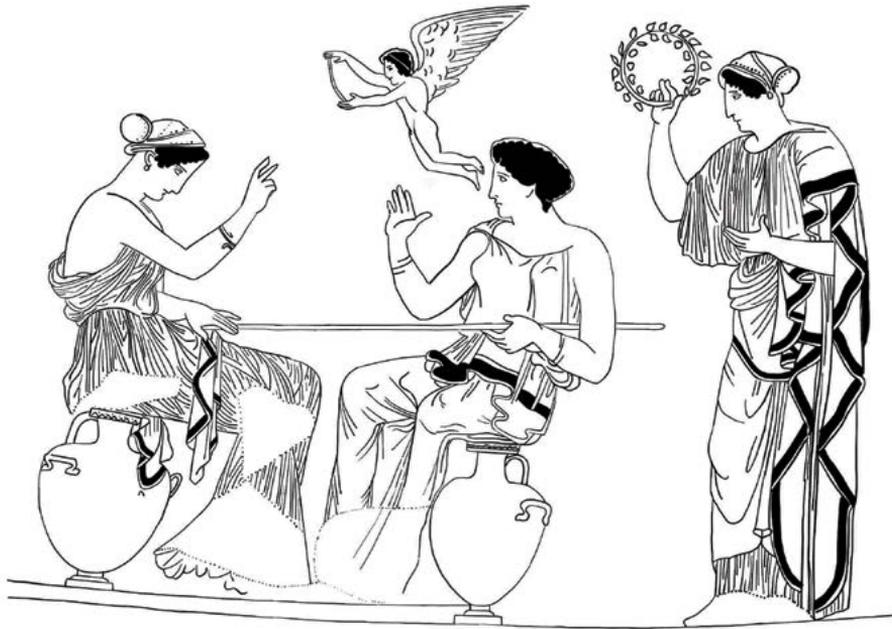


Figure 1: Washing Painter, Attic red-figure hydria, ca. 440–420 BC. Gołuchów, National Museum of Archaeology in Warsaw, inv. no. 14299.3. Line drawing by Véronique Dasen.

The nuptial dimension of this game is used in a comical way on a skyphos (a deep wine cup) from the Theban Kabirion (see Fig. 2; ca. 420–410 BC); the scene is a parody of the judgement of Paris, who had to choose the most beautiful

and Alan Shapiro, eds., *Worshipping Women: Ritual and Reality in Classical Athens*, New York, NY: Alexander S. Onassis Public Benefit Foundation, 2008, 293.

⁸ Dasen, "Jeux de l'amour", Fig. 12, Fig. 14. On chests and boxes, see François Lissarrague, "Women, Boxes and Containers: Some Metaphors", in Ellen D. Reeder, ed., *Pandora: Women in Classical Greece*, Baltimore, MD: Trustees of the Walters Art Gallery, 1995, 91–101. The chest can also contain scrolls with musical or poetic texts, alluding to the literacy of the women.

goddess amongst Hera, Athena, and Aphrodite.⁹ On one side, Hera is sitting on a rock, holding a sceptre; her head is veiled, indicating that she is already married, as opposed to the other two goddesses. Beside her, a young woman with a naked breast, most likely Helen, is waiting for the outcome of the contest, holding a wreath in anticipation of her victory, that is to say her marriage to Paris. Hermes, holding a κηρύκειον (*kērýkeion*), walks towards them, letting Paris make up his mind alone. On the other side, Paris, sitting on a rock, identified by his Phrygian hat and oriental boots, plays the lyre. Before him, two goddesses, Aphrodite and Athena, are sitting with the shepherd knotted staff between them, drawing lots with their fingers. By depicting the contest as a playful divinatory process, the painter suggests that neither the sex appeal nor the promise of the goddesses determined Paris' choice. The decision was in the hands of the gods, as were its tragic consequences – Helen's abduction and the Trojan War. The presence of Helen may not be as passive as it appears. Some ancient authors use her addiction to games to illustrate her deviant behaviour, first as an adulterous wife abducted by Paris, abandoning husband and children, second as an expert in powerful φάρμακα (*phármaka*), remedies and poisons. In the Roman period, Ptolemy Chennus (second century AD), the author of the parodic *New History* summed up by Photius, adds to her lustful nature and its dire consequences her addiction to games with Paris, a blame that may be a transposition from gossip about Cleopatra with Mark Antony.¹⁰ Ptolemy Chennus thus credits her with the invention of the game *klēros díā daktýlōn* and winning against Paris:

Ἑλένη πρώτη ἐπενόησε τὸν διὰ δακτύλων κληρον, καὶ Ἀλεξάνδρῳ λαχοῦσα ἐνίκησε· καὶ ὡς Ἀφροδίτης εἶη θυγάτηρ. (Phot., *Bibl.* 149a.16–18)

Helen was the first to imagine drawing lots with the fingers and [...] she won playing with Alexander; she was the daughter of Aphrodite.¹¹

⁹ On the iconography of the judgement of Paris (with earlier bibliography), see Florence Gherchanoc, *Concours de beauté et beautés du corps en Grèce ancienne. Discours et pratiques*, Bordeaux: Ausonius, 2016, 19–47, esp. 40–41, Fig. 11 (interpreted as Nike). See also Alexandre G. Mitchell, *Greek Vase-Painting and the Origins of Visual Humour*, Cambridge: Cambridge University Press, 2009, 270, Fig. 140 (as Aphrodite).

¹⁰ Plut., *Vit., Ant.* 29. For the sources on Roman women at play, see Véronique Dasen and Nicolas Mathieu, "Margaris ou l'amour en jeu", in Véronique Dasen, ed., *Dossier: Eros en jeu*, "Métis. Anthropologie des mondes grecs anciens" N.S. 19, Athens and Paris: Daedalus and EHESS, 2021, 123–146.

¹¹ Trans. from Photius, *Bibliotheca*, trans. John Henry Freese (here and thereafter revised by the author – V.D.), London and New York, NY: Society for Promoting Christian Knowledge and Macmillan Company, 1920, ad loc.

She even won the right to choose the name of her daughter in a game of knucklebones with Paris:

Ὡς γένοιτο παῖς θήλεια ἐξ Ἀλεξάνδρου Ἑλένη, διαφιλονεικησάντων δὲ περὶ τῆς κλήσεως (ὁ μὲν γὰρ Ἀλεξάνδραν, ἡ δ' Ἑλένην ὀνομάζειν ἠξίου) νικᾷ Ἑλένη, ἀστραγάλοις λαβοῦσα τὸ κῦρος, καὶ ἡ παῖς τῇ μητρὶ ὀμώνυμος ἐγεγόνει. Ταύτην ἀναιρεθῆναί φασιν ὑπὸ Ἑκάβης ἐν τῇ Ἰλίου ἀλώσει. (Phot., *Bibl.* 149b.8–12)

Helen had a daughter by Alexander; they disagreed about the name to give her; he wanted to call her Alexandra, she wanted to call her Helen; Helen won, in a game of knucklebones, the right to choose and named her daughter after her own name; this daughter was killed, it is said, by Hecuba when Troy was taken.



Figure 2: Two scenes from a Boeotian skyphos, ca. 420–410 BC, Boston, Museum of Fine Arts, inv. no. 99.533. Vectorized drawing © by Alexandre G. Mitchell. Used with his kind permission.

***Ephedrismós* and the Taming of the Filly**

The lexicographer Julius Pollux (second century AD) describes the rules of the ἐφεδρισμός (*ephedrismós*) game as follows:

Λίθον καταστησάμενοι πόρρωθεν αὐτοῦ στοχάζονται σφαίραις ἢ λίθοις· ὁ δ' οὐκ ἀνατρέψας τὸν ἀνατρέψαντα φέρει, τοὺς ὀφθαλμοὺς ἐπειλημμένος ὑπ' αὐτοῦ, ἕως ἂν ἀπλανῶς ἔλθῃ ἐπὶ τὸν λίθον. (Poll., *Onom.* 9.119)

They place a stone upright on the ground and throw balls or stones at it from a distance. The one who fails to overturn the stone carries the other, having his eyes blindfolded by the rider's hands, until – if he does not go astray – he touches the stone.¹²

¹² Trans. from Jenifer Neils and John H. Oakley, eds., *Coming of Age in Ancient Greece: Images of Childhood from the Classical Past*, New Haven, CT: Yale University Press and Hood Museum of Art, Dartmouth, 2003, 275. The term *ephedrismós* derives from the Greek verb ἐφεδρίζω (*ephedrízō*;

Because of the close physical contact, the partners are usually of the same sex.¹³

The *ephedrismós* game is used explicitly with a metaphorical meaning on an Apulian skyphos from the workshop of the Ilioupersis Painter (see Fig. 3; ca. 375–350 BC). On one side, Eros sits upon the back of a maiden, covering her eyes with his hands. The girl is dressed as an attractive παρθένος (*parthénos*), wearing a thin belted chiton, a necklace, and bracelets. She steps forward, stooping because of the god's weight on her back, attempting to target a pile of rocks painted in white. The group can be interpreted as a visual pun: riding the girl refers to marriage conceived as the taming of a filly. This metaphor is very frequent in Ancient Greek literature. Euripides thus qualifies the unmarried Iole, the daughter of Eurytus, King of Oechalia, as πῶλος (*phōlos*) – 'filly', ἄζυξ (*ázyx*) – 'un-yoked' (ὁ ζυγός; *ho zygos* – 'yoke'), who is unmarried.¹⁴ Similarly, the poet Anacreon (sixth century BC) describes an erotic pursuit with the image of bridling and riding a filly:

Πῶλε Θρηκική, τί δὴ με λοξὸν ὄμμασι βλέπουσα
νηλέως φεύγεις, δοκεῖς δέ μ' οὐδὲν εἰδέναι σοφόν;
ἴσθι τοι, καλῶς μὲν ἄν τοι τὸν χαλινὸν ἐμβάλοιμι,
ἠνίας δ' ἔχων στρέφοιμί σ' ἀμφὶ τέρματα δρόμου·
νῦν δὲ λειμῶνάς τε βόσκειαι κοῦφά τε σκιρτώσα παίζεις,
δεξιὸν γὰρ ἵπποπείρην οὐκ ἔχεις ἐπεμβάτην.

(Anac., fr. 417 Page)

Thracian filly, why do you look at me from the corner of your eye and flee stubbornly from me, supposing that I have no skill? Let me tell you, I could

to sit upon). See Ursula Mandel, "Die ungleichen Spielerinnen. Zur Bedeutung weiblicher Ephedrismosgruppen", in Peter C. Bol, ed., *Hellenistische Gruppen. Gedenkschrift für Andreas Linfert*, Mainz: Philipp von Zabern, 1999, 213–266; Daniela Ventrelli, "Le jeu de l'ephedrismos", in Véronique Dasen, ed., *Ludique. Jouer dans l'Antiquité, Lugdunum, Musée et Théâtres romains, 20 juin–1er décembre 2019*, Gent: Snoeck, 2019, 68–69; Salvatore Costanza, *Giulio Polluce, Onomasticon: excerpta de ludis. Materiali per la storia del gioco nel mondo greco-romano*, "Hellenica" 81, Alessandria: Edizioni dell'Orso, 2019, 152–153.

¹³ See, e.g., Neils and Oakley, eds., *Coming of Age in Ancient Greece*, Cat. No. 83 (two girls), No. 84 (girl and satyr).

¹⁴ Eur., *Hipp.* 546; Arist., *Hist. an.* 572a.30, describes rutting mares with the verb *paizō*. On girls as fillies, see Claude Calame, *Choruses of Young Women in Ancient Greece: Their Morphology, Religious Role, and Social Function*, trans. Derek Collins and Janice Orion, London: Rowman & Littlefield, 2001, 238–239 (ed. pr. in French as *Les chœurs de jeunes filles en Grèce archaïque*, Roma: Edizioni dell'Ateneo & Bizzarri, 1977); Claude Calame, *The Poetics of Eros in Ancient Greece*, trans. Janet Lloyd, Princeton, NJ: Princeton University Press, 1999, 70–71 and 324–325 (ed. pr. in French as *L'Éros dans la Grèce antique*, Paris: Belin, 1996 [with earlier bibliography]).

neatly put the bridle on you and with the reins in my hand wheel you round the turn post of the racecourse; instead, you graze in the meadows and frisk and frolic lightly, since you have no skilled horseman to ride you.¹⁵



Figure 3: Ilioupersis Painter, Apulian red-figure skyphos, ca. 375–350 BC, Providence, Rhode Island School of Design Museum, inv. no. 25.089, photographs by Erik Gould. Images courtesy of the Rhode Island School of Design Museum, Providence.

On the Apulian skyphos, the group symbolizes both the constraint of love imposed by Eros, who “blinds” his victim, as well as the uncertainties of fate, which may be compared to the girl’s hesitant steps. Her cautious progression represents the disquieting transition from *parthénos* to *nýmphē*, bride. Yet, she is not passive; she is willing and taking part in the game. Above the pile of rocks, a fringed sash is suspended, alluding to marriage, the victorious result of the erotic ἀγών (*agón*).

On the other side of the skyphos, we find depicted the ideal couple. A young man is standing, naked, a ἱμάτιον (*himátion*) on his shoulders, holding a strigil, the attribute of the athlete and καλοκαγαθία (*kalokagathía*; ‘beautiful goodness’), and achieved citizenship.¹⁶ The woman facing him is sitting on a rock, adorned with earrings, a necklace, and bracelets, holding a dove in her hand, the emblem of her χάρις (*cháris*) as well as a reminder of Aphrodite’s presence. Behind her, a circular device may allude to an erotic ball game.

¹⁵ Trans. from *Greek Lyric, Volume II: Anacreon, Anacreontea, Choral Lyric from Olympus to Alcman*, ed. and trans. David A. Campbell, “Loeb Classical Library” 143, Cambridge, MA: Harvard University Press, 1988.

¹⁶ Heather L. Reid, “The Philosophy of the Strigil: Gymnasium Culture in Magna Graecia”, forthcoming.

The See-Saw Maidens and Winged Horses

In other pictures, maidens play a more active part, as in the see-saw game, recently studied by John Richard Green.¹⁷ Only girls of prenuptial age participated in this game. No boy is ever depicted on a see-saw. The rule was simple: the players did not sit, as they do today, pushing their feet into the ground, but stood on the plank; they jumped in turn on the board in order to go up and down. The game was thus very acrobatic, training physical fitness and concentration. No ancient source describes it, but it may be noted that Modern Greek names include the root ζυγός (*zygós*; 'yoke'), referring to 'the beam of a weighing scale' – τὸν ζυγὸν ταλάντου (*tòn zygòn talántou*).¹⁸

The erotic connotations of the play, possibly contained in the name, referring again to the yoke of marriage, underpins the imagery of a fragmentary Attic column-krater attributed to the Leningrad Painter (see Fig. 4; ca. 470–460 BC).¹⁹ The plank rests on a tree log placed in front of an apple tree, showing that the scene takes place outside. Both girls wear a belted χιτῶν (*chitón*). The one on the left has a thicker garment, more elaborate, with different patterns embroidered or woven. She wears earrings, a necklace, and a fillet, and the lower part of her hair is neatly tied in a cloth bag. The head of the girl on the right is missing, but the end of a headdress called σάκκος (*sákkos*) is identifiable near her breast.

Ergonomically, the scene is very realistic. The players' posture is focused, with closed fists. One maiden is jumping, the other falls back. Both wear a girded chiton that characterizes active girls. The erotic dimension of the scene is present at several levels. As Green noted, the game allows the painter to display the physical beauty of the maidens in an agonistic context similar to that of young men training in the palaestra, with the difference that girls are always clothed.²⁰ This acrobatic game also demonstrates their self-control, a quintessential part of the expected σωφροσύνη (*sōphrosýnē*), or wisdom, of the marriageable

¹⁷ John Richard Green, "Zeus on a See-Saw: A Comic Scene from Paestum", *Logeion: A Journal of Ancient Theatre* 4 (2014), 1–27, with a list of ten Attic and south Italian vases.

¹⁸ John Davidson Beazley, in Lacey Davis Caskey and John Davidson Beazley, *Attic Vase Paintings in the Museum of Fine Arts, Boston*, vol. 3, London: Oxford University Press, 1963, No. 149, reports several Modern Greek names, such as δραμπάλα (*drampála*), τραμπάλα (*trampála*), κούνια (*kóúnia*) in many districts, ζαγκουβάνα (*zagkouvána* – in Chaldia Pontou), τσουντσουβάνα (*tsoun-tsouvána* – in Kotyora Pontou), γκούλιαρος (*gkóúliaros*), and ζύγκαρος (*zýgkaros*; = ζύγαρος; *zýgaros*? – in Epirus), ζυοτήρι (*zyotíri*; = ζυγοτήρι; *zygotíri* – on Cyprus), ζυγόγυρος (*zygógyros* – on Rhodes).

¹⁹ See Neils and Oakley, eds., *Coming of Age*, No. 82; Green, "Zeus on a See-Saw", No. 2, Fig. 6.

²⁰ Green, "Zeus on a See-Saw", No. 6, Fig. 10.



Figure 4: Leningrad Painter, Attic red-figure column-krater fragments, ca. 470–460 BC. Museum of Fine Arts, Boston, inv. no. 10.191, photograph from the Beazley Archive (after Lacey Davis Caskey and John Davidson Beazley, *Attic Vase Paintings in the Museum of Fine Arts, Boston*, vol. 3, London: Oxford University Press, 1963, 48–49, No. 149, plate 85). Image courtesy of the Classical Art Research Centre, University of Oxford. Detail of the “left-side” girl’s dress – line drawing by Véronique Dasen.

girl. The Boston krater delivers also a more complex erotic discourse, referring to Aphrodite’s orchard, to the taming of maidens, and to ἐρωτοστασία (*erōto-stasía*), or the “weighing of love” as described by modern scholars.

Aphrodite’s Orchard

The presence of apples on the tree is significant. For many authors, the semantic field of μήλον (*mēlon*) or μάλον (*mālon*) designates in a generic way a round and fleshy fruit: apple, quince, or pomegranate. It is also used to describe an erotized feminine body, the cheeks, the bosom, and the sex. The image of the mature apple on the tree behind the players thus refers to the maturity of maidens ready for marriage.²¹ *Mēlon* or *mālon* is also the fruit *par excellence*

²¹ On the eroticism of women plucking fruits, see Susanne Pfisterer-Haas, “Mädchen und Frauen im Obstgarten und beim Ballspiel. Untersuchungen zu zwei vorhochzeitlichen Motiven und zur Liebessymbolik des Apfels auf Vasen archaischer und klassischer Zeit”, in *Mitteilungen des Deutschen Archäologischen Instituts, Athenische Abteilung*, vol. 118, Mainz: Philipp von Zabern, 2003, 139–195.

of two famous orchards, the κῆπος (*kēpos*) of Aphrodite in Paphos and that of the Hesperides, which carry golden fruits for the marriage of Zeus and Hera. The gift offered by Paris to the most beautiful goddess is an apple. In wedding rites, a pomegranate was given to the bride, possibly as a reminder of the six pomegranate seeds Kore ('young girl' in Greek) ate in the Underworld as a sign of consent to marry Hades, and then changing her name to Persephone.²²

"Throwing the apple", μηλοβολεῖν (*mēloboleîn*), is a proverbial expression for an invitation to reciprocal love.²³ For instance, Theocritus (third century BC) describes how Clearista throws apples to a goatherd who pleases her:

βάλλει καὶ μάλοισι τὸν αἰπόλον ἅ Κλεαρίστα
τὰς αἴγας παρελᾶντα καὶ ἀδύ τι ποπυλιάσδει.
(Theoc., *Id.* 5.88)

And Clearista pelts the goatherd with apples as he drives his flock by her, and she whistles to him sweetly.²⁴

In the *Greek Anthology*, Meleager of Gadara (first century BC) transforms a ball into a heart with which Eros plays:

Σφαιριστὰν τὸν Ἔρωτα τρέφω σοὶ δ', Ἡλιοδώρα,
βάλλει τὰν ἐν ἐμοὶ παλλομένην κραδίαν.
ἀλλ' ἄγε συμπαίκτην δέξαι Πόθον· εἰ δ' ἀπὸ σεῦ με
ρίψαις, οὐκ οἴσω τὰν ἀπάλαιστρον ὕβριν.
(5.214)

I am training Love to play with a ball: he throws to you, Heliodora, the heart that bounces within me. Come now, take Desire as your playmate; if you cast me from you, I will not bear this unsportsmanlike offense.²⁵

²² Oakley and Sinos, *The Wedding*, 35.

²³ Schol. vet. in Ar. *Nub.* 997c: μηλοβολεῖν ἔλεγον τὸ εἰς ἀφροδίσια δελεάζειν, ἐπεὶ τὸ μῆλον Ἀφροδίτης ἐστὶν ἱερόν ("they said 'to throw apples' to attract someone to Aphrodite's pleasures because the apple is sacred to Aphrodite"). Personal trans. from Kyriaki Katsarelia (unpublished).

²⁴ Trans. from *Theocritus, Moschus, Bion*, ed. and trans. Neil Hopkinson, "Loeb Classical Library" 28, Cambridge, MA: Harvard University Press, 2015.

²⁵ Trans. from *The Greek Anthology, Volume I: Books 1–5*, trans. W.R. Paton, rev. Michael A. Tueller, "Loeb Classical Library" 67, Cambridge, MA: Harvard University Press, 2014. Cf. *ibidem*, 5.80: Μῆλον ἐγὼ· βάλλει με φιλῶν σέ τις. ἀλλ' ἐπίνευσον, Ξανθίππη· κἀγὼ καὶ σὺ μαραινόμεθα ("I am an apple. The one who sends me is in love with you. Nod your consent, Xanthippe; both I and you are wasting away").