LGgK: Lexical database of the realia
*in ancient Greek comedy**

The use of databases as lexical resources opens up a whole range of new research opportunities in Classics. It is more and more evident nowadays that a well-established database which covers as much material as possible and which contains carefully selected yet extensive annotations may contribute to the development of innovative research approaches and new heuristics[1].

This paper aims to present the *Lexicon of Objects from Greek Comedy* ('LGgK': **L**exikon der **G**egenstände aus der **g**riechischen **K**omödie) project (https://www.altphil.uni-freiburg.de/LGgK.html)[2], the first database collecting mentions of artifacts from ancient Greek comedy fragments. The corpus consists of fragmentary texts

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* Anna Novokhatko wrote the Introduction; Virginia Mastellari wrote par. 1, *Why comedy?*; Beatrice Gavazza wrote par. 2 *Technical basis, visualization, and access*; finally, Leon Glaser wrote the Conclusion.

[1] On the problems linked to databases and their availability, see Hartmann 2020, pp. 181-90. On the use of databases in the Digital Humanities generally, see Ramsay 2004, Klinke 2017 and Bacalexi-Skarsouli 2018. For methodological questions concerning the use of data models and databases, see Dönecke 2021.

[2] The project was commenced in Freiburg in spring 2019 thanks to a Research Innovation Fund (Innovationsfonds Forschung) provided by the University of Freiburg.

dating from the late 6th century BC to the 1st century AD. The LGgK is a new lexical resource which serves the needs not only of philologists dealing with this sort of material, but also of historians, archaeologists, and epigraphists interested in material objects mentioned (sometimes exclusively) in Greek comedy[3].

The first part of the paper focuses on the reasons for choosing comedy as a starting point. The second part explains the structure of the database and its implementation. Finally, we illustrate how to use the tool and outline possible future developments.

1. *Why comedy?*

The decision to work with Greek comedy rests on two grounds. The first is that Greek comedy is one of the literary genres that deals most closely with the daily life of the Athenians and it provides plenty of information about so-called *realia*, *i.e.* culture-specific objects used in everyday life[4]. The importance of material objects in ancient Greek theatre – that is, in comedy and tragedy – has been a focus of considerable attention in the last few years. Among other works, the contributions collected in Coppola *et al.* 2016 address the function and representation of objects on the Athenian stage. Those in Telò-Mueller 2018 investigate objects in Greek tragedy as signifiers of symbols, along with their agency and their 'vitality'. In the first volume, the contribution by Castellaneta-Maffione (*Gli oggetti nelle commedie di Aristofane*, pp. 447-550) is particularly significant, being a collection

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[3] On digital approaches to working with a fragmentary corpus, see Berti 2019 and 2021.

[4] The fact that comedy is the most relevant source of *realia* often guaranteed its survival: it is precisely for this reason that comic passages are quoted by later authors such as Athenaeus or Pollux, for whom comic texts attest to the terms used for everyday objects in early periods. In some cases, comedy is the only source available for reconstructing objects' shape or use (see below). Comic texts therefore serve as a fundamental resource not only for philology, but also for related disciplines, such as archaeology and other branches of Classics.

of all objects attested in the surviving comedies by Aristophanes. The results are presented in a grid which shows the type of object (specifying whether it is related to everyday life activities, religious worship, food consumption, or the theatrical stage), the Aristophanic passage in which the object is mentioned, and its possible symbolic value in each specific passage. The vastness of the material collected immediately stands out, due to the large number of comic situations reflecting everyday life, such as for example market or shopping scenes, sacrificial or ritual scenes, and family and household ones[5]. Through his examination of comic fragments, Wilkins 2000 investigates comedy and the material world, stressing not only that comedy is a particularly materialistic kind of drama, but also that objects play a prominent role in comedy: «Comedy manipulates these 'things': it puts their nature under the spotlight – the material fabric of a clay pot, the texture of a fish-head – and explores their places in the social and religious worlds» (p. 1). This is also reflected by the language of comedy, a genre which is the richest source of everyday vocabulary and colloquialisms[6], and which makes considerable use of everyday speech even in (apparently) serious contexts[7]. Moreover, comedy sheds light on the different uses that the ancient Greeks made of specific objects. Again, Wilkins (2000, p. 33) observes: «The archaeologists who excavated the remains of clay pots and pans in the Athenian agora could look to comedy above all to identify the myriad forms and shapes of these vessels, since comedy enthusiastically incorporated cups and pots into its text for such occasions as festivals or private symposia and parties, and sometimes commented on the shape and materials used by potters». Comedy therefore serves as a bridge to other branches of Classics, especially archaeology.

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[5] Concerning comic materiality in Aristophanes, see English 2000 and 2005, and Poe 2000.

[6] On the language(s) of comedy, see Willi 2002, 2003 and 2010.

[7] This is for instance the case of the mixture of political and culinary terms in numerous Aristophanic scenes, see Beta 2004, pp. 144-147.

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The second reason for proceeding with the creation of a database grounded in comic sources is that the creation of any database presupposes a list of terms that should be used as a starting point. Such a list has already been provided by a systematic and up-to-date interpretative project based in Freiburg, the *Kommentierung der Fragmente der griechischen Komödie* (KomFrag) (https://www.komfrag.uni-freiburg.de), which consists of a series of commentaries on the ancient Greek comedy fragments. These commentaries are the most useful tool for the study of *realia* in comedy[8]. By building upon from the lemmatic analysis of the KomFrag-volumes, the LGgK will collect all occurrences of a given artifact in Greek comedy, specifying which comic poets mention the object, and providing all the relevant bibliographical references, which will have been already collected by the author of the relevant commentary[9]. In recent years numerous commentaries on both surviving and fragmentary Greek comedies have been published which provide extensive information on *realia*. In this way a large amount of material pertaining to everyday Greek objects has been made available for exploration. The next step, however, has yet to be taken, namely: the creation of interdisciplinary links with other research fields (*e.g.* cultural studies, anthropology,

[8] The project, which commenced in 2011, is currently being developed under the supervision of Bernhard Zimmermann (with funding from the Heidelberger Akademie der Wissenschaften). All testimonies and fragments of Greek comedy are investigated, commented upon from various perspectives, and translated. The commentaries are written in German, English or Italian. 31 volumes have already been published and at least five new commentaries are produced every year. The starting point for the database are the indexes of words and objects included in the volumes.

[9] The LGgK is still work in progress and it is proceeding at the same pace as the KomFrag project. The user can find in the database a partial list of the occurrences of a given word in comedy, namely those attested in the KomFrag volumes already published and scrutinized. A full account will be available once the KomFrag series is completed.

history, archaeology, numismatics, epigraphy) both in terms of content and method[10].

The need for closer interaction between literary and documentary sources, on the one hand, and iconography and archaeological findings, on the other, in order to acquire as clear a picture as possible of ancient material culture has been pointed out since the end of the 19th century, but it remains a major issue[11]. The lexical database LGgK aims to provide further tools for this interaction by processing the already existing data, classifying the objects mentioned in comic texts, and linking them with the secondary literature and neighboring disciplines. Our goal is therefore to set up a model and to develop a common new tool that will be useful in several specialist areas and on different levels.

Let us consider such examples as a drinking-vessel called 'kothon' (κώθων) in Greek[12]. Archaeological evidence includes a fragment of a one-handled cup from Isthmia stamped with the word κοθον on its base[13], and a series of cups with rattling pebbles concealed within the fabric[14]. These have been linked to a description by the comic poet Eubulus (fr. 56.3 K.-A. κωθωνοχει-λῆ «with the lip or rim of a *kothon*»)[15]. Comic sources associate this cup with soldiers, presumably because it was portable and did not spill readily (Theopompus Comicus, fr. 55 K.-A. ἐγὼ γὰρ ἂν κώθωνος ἐκ στρεψαύχενος / πίοιμι τὸν τράχηλον ἀνακε-κλασμένη; «Should I drink from a throat-twisting cup with my

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[10] See some ongoing projects such as the DAI vocabulary of Greek *realia* (https://archwort.dainst.org/de/sobre.php). See Thänert *et al.* 2017.

[11] See esp. Furtwängler 1893, Dugas 1924 and, more recently, Lissarrague 1999 and Bassi 2016; on the relationship between vase painting and dramatic works, see Green 1994 and 1999, and a comprehensive study by Taplin 2007.

[12] On this kind of cup, see Leonard 1922, coll. 1517-19; Kirsten 1957, pp. 115-116; Leroy-Molinghen 1965, pp. 208-212; Mingazzini 1967; Ross 1971, pp. 251-254.

[13] See Broneer 1959, p. 335; Sparkes 1975, p. 129.

[14] See Shefton 1969/70, pp. 61-62 and figs. 19, 20; Vickers 1970, pp. 199-201 and pls. iv, v; Seeberg 1972, pp. 183-184 and pl. xxv.

[15] All English translations are our own, unless otherwise stated.

neck wrenched out of shape?»; Aristophanes, *Peace*, 1094, where κώθωνα is used 'unexpectedly' (*aprosdoketon*) for κρατῆρα ('bowl, in which wine was mixed with water'), the word being a pun on the military use of the *kothon*[16]; Aristophanes, *Knights* 600 suggests the term's use in maritime expeditions: ὡς <δ'> ὅτ' εἰς τὰς ἱππαγωγοὺς εἰσεπήδων ἀνδρικῶς, / πριάμενοι κώθωνας «as when they leaped manfully aboard their transport-ships after buying kothons»). Comic fragments also provide hints about its shape (Heniochus, fr. 1 K.-A. κυκλοτερῆ βραχύωτον παχύστομον «rounded, short-handled, thick-lipped»)[17]. This piece of information is corroborated by several other quotations from works belonging to different literary genres[18], mostly collected by Athenaeus, XI, 483b-484c in a paragraph devoted to this particular cup. Above all, comedies are the only literary sources which offer exclusive evidence about the material and size of this kind of vessel. As regarding the former aspect, both literary texts and archaeological discoveries exclusively attest to the use of terracotta[19]. It is only from Aristophanes, *Peace*, 1094 that we learn that the *kothon* could also be a metal cup: κώθωνα φαεινόν («shining kothon») – the adjective 'shining' most likely denoting metal. As far as size is concerned, Alexis, fr. 181 K.-A. describes this vessel as τετρακότυλον, «four-kotyloi», *i.e.* as having a capacity of nearly two pints[20]. Theopompus Comicus, fr. 31 K.-A., compares the *kothon* to the *lepastē* (a limpet-shaped drinking-cup); Aristophanes, *Peace*, 1094, to a *kantharos* (a sort of drinking-cup with large handles) and a *kyathos* (a ladle, for drawing wine out of a bowl). There-

[16] See *e.g.* Mastromarco 1983, p. 643.

[17] See Mastellari 2020, pp. 200-205.

[18] On the military use of this vessel, see also Critias, *VS* 88 B 34, Xenophon, *Cyropaedia* I, 2, 8, and Plutarch, *Lycurgus*, 9, 4; on its maritime use, see Archilochus, fr. 4 W.[2]. Moreover, Critias, *VS* 88 B 34, Plutarch, *Lycurgus*, 9, 7, Dicaearchus, fr. 72 W.[2], and Polemon, fr. 61 Preller testify to its alleged Spartan origin.

[19] *IG* IV[2].1 121.79-89 from the second half of 4th century BC and Polemon, fr. 61 Preller πίνουσιν ἐκ κεραμέων ποτηρίων.

[20] See Arnott 1996, p. 540; Stama 2016, pp. 348-349.

fore, although we are not able to connect the term κώθων to any known vase shape or typology with any certainty, comedy offers certain indications which help us get an idea about its uses and features. This example illustrate for the intended purpose of our database: its use as a tool to facilitate and encourage collaboration between different yet related disciplines, in this case archaeology and philology.

A further example pertains to the κότταβος, a sympotic game that involved flinging wine-lees (sediment) at a target in the middle of the room. Although allusions to the game are already found in literary sources from the late 6th century BC[21], it is only in comedies from the 5th and 4th centuries BC that we find a description of specific forms of this game (κότταβος κατακτός or 'kottabos played with a stand', κότταβος ἐν λεκάνη or 'kottabos in a pot') or the names of certain items names and a description of their use in the game: information that can be compared with depictions on red-figure vases from the same period[22].

Comic fragments provide the names of all the essential equipment for this game, namely the 'kottabos-stand' (ῥάβδος) and the 'small bronze figure on the top of the stand' (μάνης) – both of which are mentioned together with the 'wine-drops' (λάταγες), *e.g.* in Hermippus, fr. 48 K.-A. – and the 'disk' (πλάστιγξ) and 'small bronze figure' (μάνης) mentioned *e.g.* in Antiphanes, fr. 57 K.-A. These fragments mirror the information gleaned from ancient vases, as in the case of the position of the fingers holding the cup. They must be crooked, as if one was 'playing the flute' (Antiphanes, fr. 57.15 K.-A. has the speaker defining the position

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[21] According to Critias, *VS* 88 F 2.1 the kottabos game was invented by Greeks living in Sicily, but it is already mentioned in Anacreon, fr. 70 (415) Page = 31 Gentili, which means that the game was known in the 6th century. Alcaeus, fr. 322 Voigt also mentions wine-drops flying from cups, which is most likely an allusion to the kottabos.

[22] On kottabos and comedy see *e.g.* Sparkes 1960 (scenes in vase paintings on pp. 202-207); Wilkins 2000, pp. 234-238; Campagner 2002; Pütz 2007, pp. 175-192; Orth 2013, pp. 183-187. On kottabos in vase paintings see also Vickers 1974; Lissarrague 1990, pp. 80-86; Csapo-Miller 1991.

αὐλητικῶς), as is clearly depicted on several vase paintings[23]. Interestingly, sometimes the reverse is the case and archaeology offers a context for better understanding comic fragments. An example is to be found in Antiphanes, fr. 57 K.-A. mentioned above, where the 'disk' (πλάστιγξ) is said to be 'small' (μικρόν, l. 8) and referred to using the diminutive 'little platter' (πινακί- σκιον, l. 8). As we can see in vase paintings, however, the disk was not little at all. As Pütz (2007, p. 178) puts it: «Thus, the description [*i.e.* in the comic fragment] probably only serves to emphasise how hard it seems to the pupil to hit it with the wine drops». Comic exaggerations like the one just presented can only be appreciated by getting a better idea of the actual use of certain objects through cooperation between different disciplines.

2. *Technical basis, visualization, and access*

The LGgK is a lexical resource and a bibliographical tool. The project entails the creation of a mySQL database, where the data is stored, and a PHP-based web framework[24]. The webpage allows queries to be performed through a search mask and makes the data visible for both the administrators and users. It is possible to choose either a German or English version of the page.

2.1. *Organization of the data*

In the visualization of the database, every column corresponds to a different class: *Term*, *Annotation*, *German Translation*, *Italian Translation*, *English Translation*, *Volume*, *Author and Fragment*, *Literature*, *Picture*, *Category*. The first row in the database contains the aforementioned metadata.

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[23] See for instance the Attic red-figure vase by Makron (480-70 BC), ARV 467.126.

[24] The database has been implemented in cooperation with – and is supported by – the Computer Science Department of the University of Freiburg. It is hosted on the Freiburg University server.

Term	Annotation	German Translation	Italian Translation	English Translation	Volume	Author and Fragment	Literature	Picture	Category
Θάσιος	οἶνος	„Wein aus Thasos"	„vino di Taso"		FrC 6; FrC 9.2; FrC 9.3	Hermippos fr. 77.3; Epilykos fr. 7; Philyllios fr. 23.2	Stanley 1980, 88–93 Salviat 1986, 145–195 Henderson 1987, 93 Arnott 1996, 658–659 Olson–Sens 2000, 221–222 Dalby 2003, 325	?	Getränk

In the column *Term* ancient Greek words can be found. Whenever a term occurred multiple times, we collected all the information (term, translation, literary mentions etc.) together into one entry. The term always appears in the nominative case.

The *Annotation* column collects relevant additional information besides the term itself. This is the case, for example, with dialect variants of Attic words, which are all listed as a single entry in our database (*e.g.* the Attic ζωμός and the Doric δωμός, 'fish soup', in Metagenes, fr. 18.2 K.-A.[25]). The terms' altered forms (for example, ἀμφορείδιον in Aristophanes, fr. 310 K.-A., or ἀμφορίσκος in Magnes, fr. 7 K.-A., both diminutives of ἀμφορεύς, 'amphora') are also collected here, as are *hapax legomena* (such as the word κανάβευμα, 'sketch of sculpture', in Aristophanes, fr. 719.2 K.-A.[26]). Moreover, the column includes qualifying words (such as nouns or adjectives) crucial for the described object (this is the case with the noun ἱμάτιον, 'garment', added to the adjective βάμβαλον attested in Aristophanes, fr. 791 K.-A., to designate a 'Babylonian coat', and with the specification οἶνος for the adjective Θάσιος in the example mentioned above[27]). Another example is the entry ἄγγος (in general 'vessel', 'casket'), attested in Araros,

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[25] Orth 2014, pp. 272-273, 480.
[26] Bagordo 2017, pp. 126-127.
[27] Bagordo 2017, pp. 227-228.

fr. 8.4 K.-A., whose *Annotation* field records the term σχοινό-πλεκτος ('plaited of rushes'), an adjective indicating the material and method used to manufacture the object. The word ἄγγος alone would correspond to an extensive category, whereas in the fragment the term refers to a specific item[28].

Being a multilingual resource, the database provides equivalent terms across different languages. This connection is performed through a bilingual link or through multilingual annotations, given the multilingual nature of the commentary corpus provided by the KomFrag project[29]. The category *Translation* is divided into three columns, one for each language. The translation depends on the volume from which the words are drawn, so if a term occurs in several volumes written in more than one language, the user gets a wider overview of the modern interpretation of an ancient object.

The columns *Volume* and *Author and Fragment* provide information about the textual passages in which an object is mentioned (*Author and Fragment*) and help identify the KomFrag volume providing the commentary on the text. The names of ancient authors are transliterated.

The field *Literature* provides references to the scholarly literature on the artifact and is linked to detailed bibliographical information, which is made visible in a pop-up window by clicking on the abbreviated reference[30].

The *Picture* column is work in progress and is designed to collect available images of the objects, or hyperlinks to other archaeological databases.

Finally, the *Category* column serves to categorize similar or related items, in order to make it easier for users to have an overview of groups of objects, such as 'Weapon' (*Waffe/Arma*) or 'Food' (*Essen/Cibo*).

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[28] Tartaglia 2019, pp. 281-282.
[29] See *supra* n. 8.
[30] In collecting the references, we relied for the most part on the secondary literature already gathered in the KomFrag commentaries.

2.2. *Order of the entries*

The database is visualized as a grid. If no search is carried out, the Greek terms are presented in alphabetical order.

Term	Annotation	German Translation	Italian Translation	English Translation	Volume	Author and Fragment	Literature	Picture	Category
ἄγαλμα		„Prunkstück"		„statue"	FrC 9.2; FrC 17	Metagenes fr. 10.3; Anaxandrides fr. 29.2	Bergk 1838, 422–424 Kannicht 1969, 89–90 Stewart 1990, 66–67 Loomis 1998, 94–95.	🖼	Kultrequisit
ἄγγος	σχοινόπλεκτος		„cesto di giunchi intrecciati"		FrC 16.1	Araros fr. 8.4	Olson–Sens 2000, 78–85.	🖼	Behälter
ἀδήφαγος		„Öllämpchen"			FrC 9.1	Alkaios fr. 21.1	Meineke II. 2 (1840), 830 Kock 1880, 761 Taillardat 1965, 142	🖼	Beleuchtung
ἀθάρη			„polenta"	„wheat-gruel"	FrC 2; FrC 17	Krates fr. 11.2; Anaxandrides fr. 42.42	Holzinger 1940, 211–212 Garcia Soler 2001, 99 Dalby 2003, 132 Pellegrino 2013, 39.	🖼	Essen
ἀθήρ				„Schneide", Spitze"	FrC 1.2	Philonides fr. 12		🖼	Waffe
ἀκάτιον	Dim. zu ἄκατος	„Schiffchen", „kleiner Nachen", Frauenschuh"			FrC 10.10	Aristophanes fr. 769	Stone 1981, 223–225	🖼	Schuhe

By clicking on *Category*, items belonging to the same group are sorted together (drinks, shoes etc.). The categories appear in alphabetical order.

Term	Annotation	German Translation	Italian Translation	English Translation	Volume	Author and Fragment	Literature	Picture	Category
στάσιμον		„Gewicht"			FrC 9.2	Kephisodoros fr. 12	Pernice 1894 Lang–Crosby 1964 Hitzl 1996	🖼	Alltagsgegenstand/ Messinstrument
κηλωνεῖον		„Brunnenschwengel"			FrC 10.10	Aristophanes fr. 697.2	Bothmer 1951, 43 Pritchett 1961, 27 Stoessl 1965, 140 Handley 1965, 228 Oleson 1984, 60 Asheri 1988, zu Hdt. 119,3 Habermann 2000, 149 Hilditch 2015, 113	🖼	Arbeitsgerät
σαγή		„Ausrüstung"			FrC 10.11	Aristophanes fr. 881	-	🖼	Ausrüstung
τύλη				„pillow"	FrC 8.2	Eupolis fr. 170	Pearson 1917, 119–120.	🖼	Ausstattung
κάνης			„stuoia"		FrC 2	Krates fr. 14		🖼	Ausstattung
δάπις			„tappeto"		FrC 6	Hermippos fr. 63.23	Pritchett–Pippin 1956, 246–247.	🖼	Ausstattung

By clicking on the heading of the *Term* column it is possible to recover the list of terms in the original order.

2.3. *Querying the database*

The main feature of the lexical resource LGgK is the database search tool. The search mask consists of the same fields that we used to organize the data into columns. It is possible to carry out either a simple search for one term, category, author etc., or an advanced search containing a combination of different pieces of information and restrictions.

If one is looking for a single *Term*, it is necessary to type using Greek characters. Neither accent marks nor breathings are required. Once the search has been performed, only entries matching the input data appear, whereas the rest of the database is blanked out. This happens for all searches. If the *Term* search does not return any item, it is worth attempting the query a second time by filling the *Annotation* field, since the requested word may be a diminutive or a dialectal variant. Notably, the research can also be performed with part of a word, instead of the full term. For instance, if one types κοτ in the section *Term*, the database will provide the words κότταβος and κότυλος. This feature can be helpful to overcome the aforementioned suffixation problem deriving from the use of diminutives or variants.

A search by *Translation* can be useful to find different Greek terms that designate similar items. To avoid excluding any possible entry, performing the search separately in the three languages is recommended.

Searching by *Category* results in an alphabetical list of all terms classified in the same category, for example 'musical instrument' (*Musikinstrument/strumento musicale*).

As far as the *Volumes* are concerned, if one enters the number of the KomFrag volume which one is interested in, all the artifacts listed within it will appear[31]. It is also possible to perform a search by *Authors* and *Fragments*. In order to know which objects

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[31] A list of the published books and information about them can be found on the KomFrag project webpage (https://www.komfrag.uni-freiburg.de/frc_baende-und-indices/publ-baende).

are mentioned by a comic poet in a specific fragment, one has to add the number of the fragment after the name of the author, for example 'Mnesimachos fr. 7'.

It is also possible to search starting from the secondary *Literature.* If one is interested in a specific topic, one might search for items discussed in a book devoted to that particular topic. For example, querying the database for the literature entry 'Snodgrass 1967' can help find Greek terms for weapons and related information. It is also possible to run a search using the surname of a modern author without any publication year, in order to receive a list of the items discussed in publications by this scholar.

One can narrow down the search further by combining several fields to get a more accurate output. For information on the kind of vessels mentioned by Aristophanes, for example, the *Author* field should be filled with the name of the poet and the *Category* field with the name of the sought-for category – in this case 'vase' (*Gefäß/vaso*). Another example: if one is looking for a specific item in the fragments of a KomFrag volume which contains a commentary on many authors, it is possible to fill the *Translation* field with the word which one is looking for and the *Volume* field with the book number.

3. *Conclusion*

This paper has outlined a new web-based lexical and bibliographical resource for the storage and cataloguing of data about culture-specific everyday life objects from ancient Greece.

The first part of the paper has explained the reason for the choice of Greek comedy as a source of information on such artifacts. Comedy provides rich and often highly valuable information about *realia*, sometimes serving as the only source of evidence allowing us to reconstruct the shape and function of certain objects.

The second part of the paper has presented the project's technical basis and the data processing. Being a mySQL database, the LGgK is visible and searchable in the form of a webpage written in PHP script, its main feature being the database search tool.

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The search mask is organized according to the same metadata used to define the database structure (*Term*, *Annotation*, *German Translation*, *Italian Translation*, *English Translation*, *Category*, *Volume*, *Author and Fragment*, *Literature*, *Picture*). Both simple and advanced searches can be carried out, allowing for the combination of different fields of search. The database appears on the website as a grid showing the relevant metadata in the first row and, below it, the entries corresponding to the output of the search results.

On the basis of the already established mySQL database and the actual webpage, we are continuing to develop this project by filling the database with data from the on-going KomFrag publications. Our next step is to search the surviving comedies by Aristophanes and Menander, so as to include relevant material into the database. This will allow us to cover the entire corpus of ancient Greek comedy. Once the relevant material from all surviving comedies and comic fragments has been uploaded, the search tools should be refined, and further connections between related objects scrutinized. Various subheadings should then be added to the main heading *Category*.

Another important prospect for the near future is the completion of the column *Pictures*. This involves collaboration with a team of archaeologists, in accordance with the interdisciplinary spirit of the project. Some objects changed their shape and/or function over the course of time, so archaeological expertise often proves essential. After all, comic playwrights span a considerable period of time, from the 6th century BC to the 1st century AD. Thus the database can contribute to a diachronic view of the evolution of both artifacts and material culture more generally.

When complete, the LGgK should provide a multifunctional tool serving lexical and documentary interests and bibliographical needs. Last but not least, feedback on the webpage is more than welcome. Users should get in touch with us to contribute, comment on, and suggest improvements to the database, inspiring further ideas.

LGgK: Lexical database of the realia *in ancient Greek comedy*

Abstract.
The paper presents a new database collecting artifacts mentioned in ancient Greek comedy (LGgK). The first part of the paper explains the choice of Greek comedy as primary source of information on artifacts. The second part shows the project's technical basis and the data processing, as well as how to use the database. Lastly, future developments are outlined.

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