

TWO 'FRAGMENTA DUBIA INCERTAE SEDIS', POSSIBLY COMIC

Eustathios, in his commentary to Homer's *Iliad* 768.20–2 preserves two elements of Attic speech which could derive originally from comedy. Although neither of them appears as so much as a conjecture in standard collections, a possibility that they are quotations from a lost comedy merits testing. They may, as it turns out, even be fragments of a comedy by Kratinos. The argument for this possibility rests on a manner Eustathios (and other Greek writers) has of presenting evidence to support his general observations. The pattern is as follows: He will say that such-and-such a usage can be observed among the ancients, and then he will cite an ancient author in whose work he has observed such a phenomenon. A good, simple, short example of this presentation can be found at Eustathios' Commentary to Homer's *Odyssey* 1419.50–4; ἀλλὰ καὶ πάλλαξ ἐξ οὗ καὶ παλλακὴ καὶ παλλάκια δὲ κατὰ Αἴλιον Διονύσιον οὐ παλλήκια οἱ παῖδες, ἐστὶν εὐρεῖν παρὰ τοῖς παλαιοῖς οἱ δικαστήριον ἱστοροῦσιν ἐπώνυμον τῆς Παλλάδος. Ἀριστοφάνης ἄκων κτενῶ σε τέκνον. ὁ δ' ὑπεκρίνατο ἐπὶ Παλλαδίῳ κτλ (Aristophanes, frag. 602 PCG).

Eustathios notes *πάλλαξ* and some cognates, appeals to 'the ancients', recollects that the ancients likewise had a homicide court at Athens named after Pallas, cites Aristophanes, and then quotes from his lost comedy. In saying 'ancients' he generalizes, but he has a specific example in mind, namely a line of Aristophanes' poetry.

Let us turn now to a slightly longer example, namely Eustathios' Commentary to Homer's *Iliad* 768.16–24 (ed. M. van der Valk):

Ἵστέον δὲ ὅτι τε παραβάλλει ὥπας οὐ μόνον ὁ λιταζόμενος, ἐτι δὲ καὶ ὁ στραβίζων, ὁ καὶ ἰλλὸς κατὰ τοὺς παλαιοὺς, ἀλλὰ καὶ ὁ ἀποσεμννόμενος ἐμβριθῶς. ὀφθαλμῶ γοῦν παραβάλλεσθαι ὁ Κωμικὸς λέγει τὸν Σωκράτην ἐν τῷ δηλαδὴ σεμνοπροσωπεῖν. καὶ ὅτι παραβλῶψ μὲν ἐκτείνει τὴν λήγουσαν ὡς σύνθετον ἐκ τοῦ ὥπος, βλῶψ μὲντοι τὸ μονοσύλλαβον συνέσταλται. ὅπερ ἐστὶν ὁ τῆς κλειψύδρας ἥχος μιμητικῶς κατὰ τοὺς παλαιοὺς. ὥσπερ, φασί, καὶ κύξ ἐπὶ τῆς ψήφου κατὰ μίμησιν καὶ αὐτό. οἱ δ' αὐτοὶ φασιν ὁμοίως μιμητικῶς καὶ βῆ οὐ μὴν βαί, μίμησιν προβάτων φωνῆς. Κρατίνος. ὁ δ' ἡλίθιος ὥσπερ πρόβατον βῆ βῆ λέγων βαδίζει (Kratinos, F45 PCG).

Eustathios is discussing a certain way of looking. His discussion leads him to expressions for squinting. One of them, namely *ἰλλός*, was in use among the ancients. He says 'ancients' but he seems to have in mind Aristophanes, *Thesmophoriazousai*, line 846. Then there is the man who puts on excessive airs, he too has that certain way of looking. Aristophanes (ὁ Κωμικός) at any rate says that Sokrates turns or applies his gaze in an act that is obviously one of putting on airs. Here Eustathios has in mind Aristophanes, *Nubes*, lines 362–3. Now he turns to words that he thinks of as being related and notes a change in quantity. The word which illustrates a short vowel is *βλόψ*, and it furthermore imitates the sound of a klepsydra, according to the ancients. Just as they <the ancients again> say, *κύξ* in the case of the psephos is likewise an imitative sound. The same men <still the ancients> likewise say imitatively *be* and not *bai* in imitation of sheep bleating. Kratinos is now cited and quoted to show an example of the usage.

Eustathios has a word or a line from Kratinos or Aristophanes in mind, and from that word or line he makes a general observation, attributing it to 'the ancients'. Then he cites author and text as confirmation. In the case of *ἰλλός* in the present text, there is little doubt that by 'ancients' Eustathios means Aristophanes. In the case of *βλόψ* and *κύξ*, he cites 'the ancients', continues with 'they say' and then, in what is a

manifest reference forward to Kratinos, says 'the same <ancients>'. Admittedly Eustathios could have found his fragments in Aelius Dionysios rather than in editions of the plays themselves, but that possibility does not necessarily exclude βλόψ and κύξ from consideration as quotes from a lost comedy, perhaps even one of Kratinos'. The onomatopoeic words can be inventions of a comic playwright who like Aristophanes with his *Wasps* featured a lawcourt in his plot. The following text may consequently recommend itself to editors of Greek comic fragments.

Fragment A. βλόψ

Fragment B. Κύξ

Hesychios, s.v. κόγξ may add πάξ. Photios, ed. Theodoridis s.v. βλόψ has κατὰ μίμησιν ἐπὶ τῆς κλεψύδρας ὥσπερ κύξ ἐπὶ τῆς ψήφου.

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APOLLONIUS, *ARGONAUTICA* 4.167–70 AND EURIPIDES' *MEDEA*

The study of Homeric echoes and allusions in the *Argonautica* has overshadowed the influence of other literature, even when, as with tragedy, such influence is clear.¹ The easiest framework for studying allusions to tragedy in Apollonius is comparison with the different types of allusion to Homer. Situations in the epic may recall situations and relationships in tragedy,² and verbal similarities to passages in tragedy are also identifiable, despite differences of dialect and metre. The latter are often enhanced by rare words, as Homeric *hapax legomena* and other Homeric rarities establish allusions to the *Iliad* and *Odyssey*.³

Even the relationship to Euripides' *Medea*, the only extant tragedy on an Argonautic subject, has not properly been investigated, and specific allusions which have been noted have not been discussed or connected. However, some recent work has begun to consider how the portrayal of Jason, Medea and their relationship foreshadows Euripides' treatment of later events in their story.⁴

Though the action of Euripides' play takes place some time after the end of the narrative of the *Argonautica*, the play refers to events in Jason's and Medea's past, some of which are related directly in the course of Apollonius' epic. In these cases, Apollonius often takes up Euripides' phraseology. For example παρέστιος is used at *Medea* 1334 of Apsyrtus as he was murdered, and at *Argonautica* 4.713 of Circe as she purifies Jason and Medea of the same murder. The snake which guards the Golden Fleece is αὐπνος at *Medea* 481 as at *Argonautica* 2.1209 and 4.128, and the Fleece itself is a πάγχρυσον...δέρας at *Medea* 480, while the ram is a τέρας παγχρύσειον at *Argonautica* 4.120, using phonetic similarity rather than exact verbal repetition. However, there are other, more subtle links between Apollonius' text and Euripides', one of which will be considered here.

¹ The attempt of F. Stössl (*Apollonios Rhodios. Interpretationen zur Erzählungskunst und Quellenverwertung*, Bern–Leipzig, 1941) to find paraphrases of lost tragedies in certain episodes is unconvincing in both conception and detail; cf. the review of H. Fränkel, *AJPh* 64 (1943), 367–73.

² R. L. Hunter, "'Short on Heroics': Jason in the *Argonautica*", *CQ* n.s. 38 (1988), 449–52.

³ Cf. esp. M. M. Kumpf, *The Homeric Hapax Legomena and their literary use by later authors, especially Euripides and Apollonius Rhodius*, Diss. Ohio, 1974.

⁴ Most recently, A. R. Dyck, 'On the Way from Colchis to Corinth', *Hermes* 117 (1989), 455–70.