

SHORTER NOTES

A NEW COMIC FRAGMENT (ARISTOPHANES?)
ON THE EFFECT OF TRAGEDY

Olympiodorus, *In Plat. Gorg.* 33.3, p. 172, 6–23 Westerink, reads as follows in the *codex unicus*, Marc. gr. 196 Z (M):

ιστέον δὲ ὅτι τὴν τραγωδίαν καὶ τὴν κωμωδίαν ἐξέβαλεν¹ τῆς ἑαυτοῦ πολιτείας ὁ Πλάτων· διὰ τί μὲν οὖν τὴν κωμωδίαν δῆλον, ἐπειδὴ γραυὴ εἰσφέρει μυθάρια, τὴν δὲ τραγωδίαν, ἐπειδὴ τὰ πάθη ἡμῶν ἐκκαλεῖται καὶ τὸ λυπηρὸν τὸ ἐν ἡμῖν αὖξει. οἱ δὲ θέλοντες εἰσφέρεισθαι τὴν τραγωδίαν ἀπολογοῦνται ὅτι δεῖ εἰσφέρεισθαι, πρῶτον μὲν ἐπειδὴ ἥρωϊκά πράγματα μιμεῖται, ἔπειτα ἐπειδὴ οὐκ ἔᾶ ἐν ἡμῖν μένειν τὰ πάθη φλεγμαίνοντα ἀλλὰ προκαλεῖται αὐτὰ καὶ ἐκβάλλει. ὅτι δὲ λύπης ἐστὶν ἀνάμεστα, εἶφη τις ὅτι εἰ μὴ κλαύσωσιν οἱ θεώμενοι, οὐδὲν ἐποίησεν ἡ τραγωδία. ἄξιον δὲ ἀπορήσαι πῶς ...

Olympiodorus' account of Plato's rejection of drama (*Rep.* 3, 394b–398b, and 10, 603b–606d) may partly depend on Proclus (cf. *In Plat. Remp.* 2.49.13–19 Kroll), and his phrase ἥρωϊκά πράγματα μιμεῖται can be compared with ἥρωϊκῶν πραγμάτων μιμήσεως at *In Plat. Remp.* 1.44.27 Kroll. However, he includes other material. We may compare Theophrastus' definition of tragedy as a ἥρωϊκῆς τύχης περίστασις and of epic as a περιοχὴ θείων τε καὶ ἥρωϊκῶν καὶ ἀνθρωπίνων πραγμάτων.² The similar phrasing suggests that Theophrastus was Olympiodorus' ultimate source. This is supported by the fact that Theophrastus had a theory of catharsis that applied to μουσική;³ by this term he meant both music and poetry, as did everyone down to Philodemus' *De musica*.⁴ Theophrastus' theory, adapted from Aristotle, was in turn borrowed by the Stoic Diogenes of Babylon, as we learn from Philodemus.⁵

The ungrammatical and odd expression εἰ μὴ κλαύσωσιν οἱ θεώμενοι, οὐδὲν ἐποίησεν ἡ τραγωδία is surely an unnoticed quotation from comedy, as Westerink suspected. Most of two comic trimeters can easily be restored, as follows:

ἐὰν <δὲ> μὴ κλαύσωσιν οἱ θεώμενοι,
οὐδὲν <γ> ἐποίησεν ἡ τραγωδία <σοφόν>.

¹ This is my emendation for M's ἐξέφερον, an error based on the anticipation of the three occurrences of this word soon afterwards; cf. Ath. 11.505c, ἐν τῇ Πολιτείᾳ Ὁμηρον ἐκβάλλον καὶ τὴν μιμητικὴν ποιήσιν.

² F 708 Fortenbaugh.

³ Cf. F 719–21 Fortenbaugh.

⁴ The new Budé edition by D. Delattre (*Philodème de Gadara, Sur la musique, livre IV* [Paris, 2007], 2 vols) finally makes fully accessible not only Philodemus' views on music, but the *On music* of the Stoic Diogenes of Babylon, which he summarizes at length and which cited Theophrastus (F 720–1 Fortenbaugh, now cols 81–2 Delattre, where the text is very different).

⁵ Cf. R. Janko, 'A first join between *PHerc.* 411 + 1583 (Philodemus, *On music* 4): Diogenes of Babylon on natural affinity and music', *CErc* 22 (1992), 123–9.

The second verse may have ended with σοφόν or καλόν.⁶ These verses are otherwise unknown. Could they be part of Aristophanes' pervasive commentary on the rival genre, to which literary critics like Aristotle would owe so much? He often uses οἱ θεώμενοι of the audience,⁷ and the versification is consistent with his style.⁸ Alternatively, they could derive from a play that considered tragedy at length, like Antiphanes' *Ποίησις*.⁹ Olympiodorus could have obtained the quotation via Theophrastus, who also wrote on comedy.¹⁰

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⁶ Cf. Cratin. *Pyt.* fr. 203 Kassel–Austin, ὄδωρ δὲ πίνων οὐδὲν ἂν τέκοι σοφόν; Men. *Sent.* 538, νόμον <δὲ> χωρὶς οὐδὲν ἐν βίῳ {γίνεται} καλόν; Com. *Adesp.* fr. 1209,2 Kock = TrGF *Adesp.* 26 Snell, οὐδὲν ἂν πάντῃ καλόν / οὐδ' αἰσχρόν.

⁷ Cf. *Ach.* 496, *Ran.* 2, 132 (nom.); *Pax* 658 (acc.); *Pax* 964 (gen.); *Vesp.* 59, *Eccl.* 888, *Plut.* 798 (dat.); cf. *Vesp.* 1287, 1475, *Pax* 543, *Nub.* 518, *Ran.* 926, 1110, 1475, and in the singular *Eq.* 327, 704, *Ran.* 16. Antiphanes uses it in his *Ποιήσεις* in the dative plural (fr. 189,16 Kassel–Austin), and it is also in *Adesp. com.* 276,2.

⁸ κλαύσωμεν falls in the same metrical *sedes* at *Eq.* 9, and ἐπόησε at *Eq.* 1180, Men. *Asp.* 394. *παραγῶδία* fills this *sedes* at *Ach.* 412, *Vesp.* 1511, *Pax* 148, *Thesm.* 450, *Ran.* 1120, fr. 392,1 Kassel–Austin; it is elsewhere at *Ach.* 400, 464, *Av.* 101, 1444, *Ran.* 90, 95, 798, 802, 834, 862, *Lys.* 138, *Plut.* 423, Men. *Sicyon.* 264 and *Com. Adesp.* fr. 1051,1 Kassel–Austin, and in other metres at *Eq.* 401, *Ran.* 913, 935.

⁹ Cf. fr. 189 Kassel–Austin.

¹⁰ F 709–11 Fortenbaugh.

ZENODOTUS' TEXT OF HESIOD

Zenodotus of Ephesus was the first librarian in Alexandria and active as a literary scholar in the early decades of the third century B.C.E. Best known for his much-reviled διόρθωσις of Homer, Zenodotus also produced an innovative alphabetical glossary (*Γλώσσαι*) and worked on the texts of poets, including Pindar, Hesiod and Anacreon. While citations of Zenodotus' readings by later Hellenistic and Roman writers reveal much about his scholarship on the *Iliad* and the *Odyssey* (over 400 readings of his are preserved), little evidence remains of his work on Hesiod's poetry.¹ In fact, only once do the Hesiodic scholia provide information about the readings of his text.² A single thirteenth-century manuscript (*Marc. gr.* 464), in the hand of Demetrius Triclinius, contains this unique comment: Σ ad Hes. *Th.* 5 – Περμῆσοιο: ... ἐν δὲ τοῖς Ζηνοδοτείοις γράφεται Τερμῆσοιο. In the first modern edition of the

¹ On Zenodotus' Hesiodic studies, cf. G.J.C. Muetzell, *De emendatione Theogoniae Hesiodaeae libri tres* (Leipzig, 1833), 281; C. Göttling, *Hesiodi Carmina*, (Gotha, 1843²), lxvi–lxvii; H. Flach, *Glossen und Scholien zur hesiodischen Theogonie mit Prolegomena* (Leipzig, 1876), 110–11; F. Jacoby, *Hesiodi Theogonia* (1930), 46–8, 74–5; J. Schwartz, *Pseudo-Hesiodica: Recherches sur la composition, la diffusion et la disparition ancienne d'œuvres attribuées à Hésiode* (Leiden, 1960), 280–1, 614; N.A. Livadaras, *Ἱστορία τῆς παραδόσεως τοῦ κειμένου τοῦ Ἡσιόδου* (Athens, 1963), 35–6; R. Pfeiffer, *History of Classical Scholarship: From the Beginnings to the End of the Hellenistic Age* (Oxford, 1968), 117; K. Nickau, *RE* 10a (1972), 22, 38; and M.L. West, *Hesiod: Works and Days* (Oxford, 1978), 64.

² Σ ad Hes. *Th.* 116 c (Di Gregorio) attributes an explanation of Χάος to a Zenodotus, but this is evidence for exegesis, not a text, and at any rate it is not certain Zenodotus of Ephesus is meant.