

## NOTES AND DISCUSSIONS

### EUPOLIS 352K

IAN C. STOREY

OF THE SEVERAL ARRANGEMENTS of this fragment cited variously by Olympiodoros, Proklos, Asklepios, and Orion,<sup>1</sup> the text and colometry of Bergk have generally been adopted:<sup>2</sup>

μισῶ δὲ καὶ τὸν Σωκράτην, τὸν πτωχὸν ἀδολέσχην,  
 ὃς τᾶλλα μὲν πεφρόντικεν,  
 ὁπόθεν δὲ καταφαγεῖν ἔχοι, τούτου κατημέληκεν.

In this note I should like to support an alternative arrangement of these lines and to investigate the implications of that arrangement.

On Bergk's colometry the fragment consists of an iambic dimeter between two iambic tetrameters, a parallel for which Kock found at *Ekkkl.* 483–485, 493–495.<sup>3</sup> Bergk *et al.* would presumably regard Eupolis 352K as part of a similar choral song. In 1951 Witlox cited this fragment in the following version, but with no acknowledgement or commentary:<sup>4</sup>

μισῶ δὲ καὶ τὸν Σωκράτην,	ia dim.
τὸν πτωχὸν ἀδολέσχην,	ia dim. cat.
ὃς τᾶλλα μὲν πεφρόντικεν,	ia dim.
ὁπόθεν δὲ καταφαγεῖν ἔχοι	ia dim.
τούτου κατημέληκεν.	ia dim. cat.

The fragment thus becomes part of an iambic dimeter system for which there exist numerous parallels in extant Old Comedy. This metrical system is usually the property of the chorus, although dialogue with an actor is attested (*Ach.* 930 ff., 1009 ff.). *Ach.* 836–859 affords a good parallel for this fragment from Eupolis; this can be divided into four “stanzas,” each of

<sup>1</sup>Olympiodoros, in *Plat. Phd.* 70b; Proklos, *MS ap. Ruhnken in Xen. Mem.* 1.2.31; Asklepios, in *Arist. Met.* 603a4; Orion, *ap. Et. Mag.* 181.10.

<sup>2</sup>T. Bergk, *De Reliquiis Comoediae Atticae Antiquae* (Leipzig 1833) 353. This text and colometry were adopted in the collections of Meineke (1839), Kock (1880), and Edmonds (1957). Other older discussions include those of G. Hermann, *Aristophanis Nubes cum Scholiis* (Leipzig 1799) *ad Cl.* 360; C. Reisig, *Aristophanis Nubes* (Leipzig 1820) 28; F. V. Fritzsche, *Quaestiones Aristophaneae* 1 (Leipzig 1935) 223–224.

<sup>3</sup>T. Kock, *Comicorum Atticorum Fragmenta* 1 (Leipzig 1880) 352.

<sup>4</sup>A. Witlox, *Hermeneus* 22 (1951) 141.

the form: ia dim., ia dim. cat., ia dim., ia dim. cat., 3 ia dims., reizianum.<sup>5</sup> Another good parallel may be found at *Frogs* 416–439, a system of eight “stanzas,” each of two iambic dimeters and an iambic trimeter. We may observe that all three passages are devoted to the abuse of *komodoumenoi*.<sup>6</sup>

The closest parallel in fact to our fragment is another fragment from Eupolis, fr. 92A, 1–20, arranged by Austin into two ten-line sections of iambic dimeters catalectic and acatalectic.<sup>7</sup> This passage, generally accepted as the antode from a parabasis of *Demoi*,<sup>8</sup> is, like the passages cited above, an iambic dimeter system devoted to the abuse of certain individuals. When one takes into account the frequency of the iambic dimeter system in Old Comedy and its attested use as a vehicle for personal humour, it is very likely that the colometry as printed by Witlox is correct and that the passage should be regarded as part of a larger sequence of sallies against certain Athenians.

We can, I think, go farther. Bergk assigned fr. 352K to Eupolis’ *Kolakes*,<sup>9</sup> an attractive suggestion as that comedy is known to have been concerned with the wealthy Kallias and his household of philosophers (cf. frs. 146K, 147K; Ath. 218c). The lines *ὁπόθεν δὲ καταφαγεῖν ἔχοι / τούτου κατημέληκεν* gain an added force in the mouth of expert *kolakes*. Fr. 165K mentions Chairephon, the close companion in comedy of Sokrates, the target of fr. 352K (cf. *Cl.* 104, 144 ff., 1465; *Birds* 1553 ff.). *Kolakes*, firmly dated to 421,<sup>10</sup> is only two years after the major Aristophanic caricature of Sokrates in *Clouds*; an allusion to Sokrates in a philosophically oriented comedy such as *Kolakes* would be appropriate. One or two further points of resemblance between *Clouds* and Eupolis 352K may be noted. Ἀδολέσχαί are part of Sokrates’ establishment at *Cl.* 1480, 1485; *πτωχός*, although not used directly of Sokrates in extant Aristophanes, does recall the jokes at *Cl.* 363, 497 ff.

<sup>5</sup>For the colometry of *Ach.* 836–859 see A. M. Dale, *The Lyric Metres of Greek Drama* (Cambridge 1968) 76. Less satisfactory arrangements may be found in J. W. White, *The Verse of Greek Comedy* (London 1912) 236–237 and in C. Prato, *I Canti di Aristofane* (Rome 1962) 18–19.

<sup>6</sup>Another system of “pure” iambic dimeter (this time without personal humour) may be found at *Frogs* 384 ff., a hymn to the goddess Demeter. For a discussion of this passage and of the iambic dimeter system, its antiquity and relationship to τὸ ὄνομασσι κωμῳδεῖν, see E. Fraenkel, *Beobachtungen zu Aristophanes* (Rome 1962) 201–204.

<sup>7</sup>See C. Austin, *Comicorum Graecorum Fragmenta* (Berlin 1973) 85–86.

<sup>8</sup>*Ibid.* 85. A full bibliography of the literature on this fragment may be found at Austin 84.

<sup>9</sup>Bergk (above, n. 2). This attribution was accepted by W. Schmid, *Geschichte der griechischen Literatur* 1.4 (Munich 1946) 121 n. 11, but not by G. Norwood, *Greek Comedy* (London 1931) 199, nor apparently by Witlox (above, n. 4) nor by V. D’Agostino, “Sui Κόλακες di Eupoli,” *Euphrosyne* 1 (1957) 67–78.

<sup>10</sup>Hypothesis 3 *Peace* 44–45.

The patronizing comment ὁπόθεν δὲ καταφαγεῖν κτλ. is somewhat reminiscent of *Cl.* 170 ff.

In light of the close similarity both in subject and metre between our fragment and Eupolis 92A 1–20, I should suggest that fr. 352K is also parabolic in origin and that it formed part of an ode or antode from a parabasis in *Kolakes*. Very likely it was part of a sequence of personal jokes (cf. *Ach.* 836 ff., *Frogs* 416 ff.; Eup. 92A 1–20) at those who could be considered appropriate *bêtes noires* of a chorus of *kolakes*. These might well have included Melanthios (fr. 164K), Chairephon (fr. 165K), Orestes and Marpsias (fr. 166K), and Kleokritos (fr. 167K).

We possess a reasonable amount of evidence concerning the parabases of *Kolakes*, as there exist several fragments which on the basis of either metre or subject have been regarded as parabolic. Fr. 159K, a sixteen-line passage in a rare comic metre, the first priapean,<sup>11</sup> describes the life of the *kolakes*; this is clearly the entire *epirrhema* or *antepirrhema*—cf. *Wasps* 1071–1090/1102–1121 for the best parallel. Fr. 161K consists of three lines in eupolideans, the metre employed by Aristophanes at *Cl.* 518–562 in place of the usual anapaests of the parabasis proper. Admittedly the context is not particularly parabolic in view of its relevance to the probable plot of the comedy, but the eupolidean metre does seem to have been used principally in the parabasis.<sup>12</sup> The paeonic tetrameter of fr. 160K is likewise a parabolic metre in extant Aristophanes, but belongs more properly to the second parabasis (*Ach.* 971 ff., *Wasps* 1275 ff.). Assuming that Eupolis' parabases were constructed like those of Aristophanes and that the above fragments are in fact parabolic, we can detect at least two parabases in *Kolakes*, the first perhaps containing a parabasis proper in eupolideans (fr. 161K), an ode/antode in iambic dimeter (fr. 352K), and an *epirrhema/antepirrhema* in the first priapean (fr. 159K, fr. 361K). A second parabasis will have contained an epirrhematic section in paeonic tetrameters (fr. 160K).

I conclude therefore that Eupolis 352K should be read as part of an iambic dimeter system, for which there exist several good parallels in extant Old Comedy and which is a demonstrated metre for songs of personal abuse. The close affinity with Eupolis 92A 1–20 argues that fr. 352K is also parabolic.

<sup>11</sup>The first priapean is found elsewhere only at Ar. fr. 30K, 31K, and at Eupolis 361K:

δεξάμενος δὲ Σωκράτης τὴν ἐπίδειξιν  
στησιχόρου πρὸς τὴν λύραν οἰνοχόην ἔκλεψεν.

G. M. Sifakis, *Parabasis and Animal Choruses* (London 1971) 36 regards all of these as parabolic. Bergk (above, n. 2) assigned this fragment also to *Kolakes*, an attractive attribution given the Socratic subject and the similarity of metre to fr. 159K. Fr. 361K would thus be part of the epirrhematic companion to fr. 159K.

<sup>12</sup>Kock (above, n. 3), D'Agostino (above, n. 9), and Sifakis (above, n. 11) all consider fr. 361K as parabolic. On the eupolidean metre see J. W. Poultney, "Eupolidean Verse," *AJP* 100 (1979) 133–144, who curiously mentions neither Eupolis 161K nor 361K.

Bergk's attribution of this fragment to *Kolakes* is to be accepted, and we may thus reconstruct something of the form and content of the parabases of that lost comedy. Fr. 352K was thus part of a parabolic ode or antode, in which the chorus of parasites enumerates certain of its favorite targets, among them Sokrates τὸν πτωχὸν ἀδολέσχην.

TRENT UNIVERSITY, PETERBOROUGH