

SHORT NOTES ON TWO COMIC FRAGMENTS (CALLIAS FR. 18 K.-A.;
THEOPOMPUS COMICUS FR. 64 K.-A.)

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I

THE EXTREME PAUCITY OF FRAGMENTS derived from Callias' play *Pedetai* (Callias Com. frs. 14–23 K.-A.) does not permit us to formulate any convincing hypothesis about the content of this drama. The comedy was probably staged after the peace of 421 B.C.,¹ and not, as is commonly believed, during the 430s or the early 420s.² Despite the widely held view to the contrary,³ Callias' *Pedetai* was perhaps not a political play, but, as Raines (1934: 341) supposed, a comedy concerned with literary criticism. Indeed some fragments of the *Pedetai* (frs. 14, 15, and 17 K.-A.) do appear to make judgements about tragic poets and their art.

It is noteworthy that scholars have paid little attention to the following fragment from the play:⁴ ὅτ' ἀμαλλεῖω παῖς ὦν ἐδέθην (fr. 18 K.-A.). The speaker is remembering the time of his childhood when "he was bound with a sheaf-binding." This fragment is cited in Photius' *Lexicon* under the item ἀμαλλεῖον (Phot. α 1110). Hesychius, under the item ἀμάλλιον (= ἀμαλλεῖον), explains this word with the term σχοινίον, "rope" (Hesych. α 3416 = *Etym. Magn.* 76.6: ἀμάλλιον· σχοινίον, ἐν ᾧ τὰς ἀμάλλας δεσμεύουσιν). It is significant that Callias, because of his father's job as a rope-maker, was also called Σχοινίων, as the *Suda* attests (κ 213 = Callias Com. test. 1 K.-A.): Καλλίας· Ἀθηναῖος, κωμικός, υἱὸς Λυσιμάχου, ὃς ἐπεκλήθη Σχοινίων διὰ τὸ σχοινοπλόκου εἶναι πατρός. Certainly, the origin of this nickname was some outrageous joke made

¹ See Storey (1988), who, on the basis of the κωμφοδούμενοι mentioned in the fragments of the play, puts *Pedetai*'s staging after 421 B.C. See also Imperio 1998: 196–197.

² Bergk (1838: 116), Kock (1880–89: 1.696), Körte (1919: 1627), Geissler (1969: 27), Edmonds (1957–61: 1.996), and Snell-Kannicht (1986: 143) supposed that Callias' play was staged in the late 430s owing to the mention of Pericles and Aspasia in fr. 21 K.-A. Muhl (1881: 108) proposed a date between 431 and 424. Capps (1906: 214), without giving any explanation, placed the date of performance in 432. Brandes (1886: 32) refers the title *Pedetai* to the Lacedaimonian captives taken on Sphacteria by Kleon in 424 and sets the *Pedetai* in 423/2. This view was first retained and later abandoned by Wilamowitz (1906: 631; 1927: 10, n. 1). Finally Schwarze (1971: 92–93) chose a date between 430 and 425.

³ Particularly, see Brandes 1886: 32; Edmonds 1957–61: 1.175, note a; Schwarze 1971: 91–93.

⁴ Meineke, Kock, and Bothe did not know this fragment, which was edited for the first time by Demianczuk (1912: 23).

by Callias' rivals;⁵ comic poets were always abusing their colleagues with ironic nicknames.⁶ It was also a widespread practice for comic poets to speak about themselves through these preposterous fictitious names, especially in the *parabaseis* of their plays. For instance, Aristophanes, in the *pnigos* of the *parabasis* of *Peace*, imagined that all the people during the symposia would have toasted "the Bald man," that is Aristophanes himself.⁷ It is probable that Callias fragment 18 K.-A., with its anapaestic rhythm (- - - - -), has been extracted from the *parabasis*, where the poet mocked himself for being Σχοινίῳν—the son of a rope-maker—and said that, during his youth, he was bound with a lace. Unfortunately, we are ignorant of the "autobiographic" event to which Callias is referring,⁸ and we do not know why the poet was bound with a sheaf-binding, and not with another kind of rope. In any case, it is probable that Callias, resorting to the same self-mocking spirit as Aristophanes and all the other comic poets,⁹ made this sort of joke about his nickname in the *parabasis*. Whether the "bound poet" Callias wanted to identify himself with some aspect of his "shackled chorus" (*Pedetai* are "men bound with ties and chains") we cannot say.

II

Among the scant remnants of Theopompus' mainly lost comic plays, fragment 64 K.-A. is of some interest:

ὥς σοι δοκεῖν
εἶναι τὸ πρόθυρον τοῦτο βασιανιστήριον
τὴν δ' οἰκίαν ζητρεῖον ἢ κακὸν μέγα.

The title of the comedy to which these lines originally belonged is unknown, but it seems impossible to subscribe to the view of Edmonds (1957–61: 1.871, note g), who regarded these lines as a description of Athens and the Peiraeus during the tyranny of the Thirty, extracted from Theopompus' political play *Teisamenos*.¹⁰ Although it is difficult to theorize about such a short fragment,

⁵The author of *schol. Ar. Eq.* 528b (= Callias Com. test. 2 K.-A.) writes that Cratinus' rivals were οἱ περὶ Καλλίαν, that is, "Callias himself" or "Callias and his friends" (either translation is possible: see LSJ⁹, s.v. *περί*, C I, 2). See also Wilamowitz 1927: 10, n. 1; Imperio 1998: 195. Indeed, Callias-Σχοινίῳν is mentioned in Cratin. fr. 361.3 K.-A.

⁶Aristophanes' nickname was ὁ φαλακρός, "the Bald" (see Ar. test. 46–50 K.-A.; Eup. fr. 89 K.-A.). Ecphantides was called Χοιριλεκφαντίδης (see Ecphantid. test. 6 K.-A.), because his slave Choirilos helped him in making his dramas. He was also called Καπνίας, "the Smoked" (see Ecphantid. test. 5 K.-A.), for writing *nihil clarum*. Finally, the poet Aristomenes was called Θυροποιός, "Door-maker" (see Aristomen. test. 1 K.-A.), although we do not know why.

⁷Ar. *Pax* 765–774. On Aristophanes' baldness, see n. 6.

⁸The importance of parabolic "comic autobiography" has been well emphasized by Hubbard (1991: esp. 220–230).

⁹The self-irony of the poets of Old Greek Comedy was well emphasized by Plut. *Mor.* 2.634d. See also Bergk 1838: 115–116.

¹⁰Theopompus' *Teisamenos* draws its name from the famous statesman who, after the fall of the Thirty, proposed a decree concerning a revision of some Athenian laws (see Andoc. 1.83–84; Lys.

perhaps there is a better explanation than Edmonds's.¹¹ A particular porch of a house (πρόθυρον τοῦτο . . . τὴν δ' οἰκίαν) is indicated. Ancient authors often describe the πρόθυρον as the place where, during a *paraklausithyron*, lovers wait for their mistresses (or boyfriends), and where they remain all night if their beloved girls (or boys) are not willing to open the house-door. In Theocritus *Idyll* 7.122, Simichidas advises his friend Aratos to cease mounting guard by the porch of the ἐρώμενος Philinos (μηκέτι τοι φρουρέωμες ἐπὶ προθύροισιν, Ἄρατε). The disheartened lover of Theocritus *Idyll* 23.26–27 says his gloomy goodbye to the porch of the house, where his uncaring beloved lives (ἄρτι δὲ χαίρειν / τοῖσι τεοῖς προθύροις ἐπιβάλλομαι), and he hopes that this boy will be more merciful when he will see him hanged ἐν προθύροισι (*ibid.* 36–38). In Greek epigram the waiting of a lover by the porch of the beloved girl's (or boy's) house is a common topic.¹² Finally, the beloved's porch was often decorated with flowers and sprinkled with wine or perfume by the lover, as several epigrammatists,¹³ Clearchus,¹⁴ Chariton,¹⁵ and other sources¹⁶ attest. In comedy it is not difficult to find examples of πρόθυρα as a place where people wait during a *paraklausithyron*.¹⁷ Probably, a *paraklausithyron*-scene is not at issue in a fragment from Cratinus *Dionysalexandros*, where an unidentified character asks someone else whether he/she supposed that his/her hovel was provided with coloured porches.¹⁸ But the man masturbating by the porch (ἐν τοῖς προθύροισι) in Aristophanes *Ecclesiazusae* 706–709 is certainly enacting a paradoxical *paraklausithyron*, as Rogers (1902: 113) and Vetta (1989: 212) have emphasized. In the commentary on Eupolis *Marikas* (*P Oxy.* 2741 = Eup. fr. 192 K.-A.), the following citation is preserved (Eup. fr. 192.90 K.-A.): φέρ' ἴδω τί Ἀλκμέων[.] πρόθυρ' ἐπωφελ(εῖ). Luppe (1975: 198–199), supposing that the quotation belonged to a scene in iambic trimeters, proposed the reading φέρ' ἴδω || τί Ἀλκμέων[α λαμπρὰ] πρόθυρ' ἐπωφελ(εῖ) [or ἐπωφέλ(ει)] and explained it on the grounds that misfortunes prevented the mythical Alcmaeon

30.28). It is probable (but not certain) that *Teisamenos* was a “demagogue-comedy” like Aristophanes *Knights*, Eupolis *Marikas*, Hermippus *Artopolides*, and Plato Comicus *Hyperbolos*, *Peisandros*, and *Kleophon*. See Sommerstein (forthcoming).

¹¹ Meineke (1839–57: 2.816), Kock (1880–89: 1.750), Bothe (1855: 313–314), and Kassel and Austin (1983: 7.738) give no explanation of Theopomp. Com. fr. 64 K.-A.

¹² See *AP* 5.23, 92, 153, 164, 189, 191, 198, 202, 242; 6.1, 71; 12.14, 72, 131.

¹³ *AP* 5.92.3: ἦν ποτε καὶ στεφάνους προθύρων ὑπὲρ ἐκκρεμίσσωμαι; 5.191.5–6: ἐπὶ προθύροισι μαράνας / δάκρυσιν ἐκδήσω τοὺς ἱκέτας στεφάνους; 5.198.2: τὸ μυρόρραντον Δημαρίου πρόθυρον.

¹⁴ Clearchus fr. 24 Wehrli (= Ath. 15.670d). The passage is very corrupt. I reproduce the text from Schweighauser's edition (1805: 441): στεφανοῦσι δὲ τὰς τῶν ἐρωμένων θύρας, ἥτοι τιμῆς χάριν, καθάπερ τινας θεοῦ τὰ πρόθυρα στεφανοῦσιν (στεφανοῦντες, *correx* Schweighauser) αὐτῶν [...]. τοῦ μὲν γὰρ Ἐρωτος τὸν ἐρώμενον ἄγαλμα, τοῦτου δὲ ναὸν ὄντα τὴν οἴκησιν <νομίζοντες> (adiecit Schweighauser), στεφανοῦσι τὰ τῶν ἐρωμένων πρόθυρα.

¹⁵ Chariton 1.1.13: ἐρραίνετο τὰ πρόθυρα οἴνῳ καὶ μύροις κτλ. See also 1.3.2–6.

¹⁶ See Plut. *Mor.* 2.455b; *schol.* Ar. *Pl.* 179.

¹⁷ For the figure of the *exclusus amator* in comic language, see Rossi 1973–74.

¹⁸ Fr. 42 K.-A.: παραστάδας καὶ πρόθυρα βούλει ποικίλα. For discussion, see Körte 1904: 493.

from enjoying the beautiful porches of his rich palace. But it seems improbable that Eupolis was speaking about the mythical Alcmaeon and not about a generic Alcmaeonid, as Tammaro (1975–77: 100–101) rightly observed. Furthermore, as I have already pointed out elsewhere,¹⁹ Eupolis' quotation probably comes from an *agon* between Marikas and his opponent, whose *epirrhemata* were in iambic tetrameters. Since Marikas (alias Hyperbolos) was a κίναιδος—as Hesychius (μ 283 = Eup. *Marikas* test. v K.-A.) attests—I wonder whether the following (or similar) sentence was addressed to him: φέρ' ἴδω, τί Ἀλκμέων[ος] || στέψαι τ(ᾶ)]²⁰ πρόθυρ' ἐπωφελ(εῖ); “Tell me, what's the use of your (i.e., Marikas') surrounding the porches of Alcmaeon (during a *paraklausithyron*)?”

Therefore, it is possible that the πρόθυρον of Theopompus Comicus fragment 64 K.-A. is the porch of a girl's (or boy's) house where one or more *paraklausithyra* have taken place.²¹ Probably somebody does not reciprocate the love of an admirer. So, for the lover—an unidentified character in the play says²²—the house-porch of the beloved girl (or boy) seems to be an interrogation room and the house itself a place of punishment (ζητρεῖον) and a great evil (κακὸν μέγα). As a matter of fact, the word ζητρεῖον is used to denote a “place of punishment for slaves”²³ and lovers awaiting their beloved by the porches of his/her house were commonly believed to debase themselves to the humble level of servants, as Plato and other authors attest.²⁴ Furthermore, in the ancient Greek theatre, the πρόθυρον was the area between the columns in front of the door or doors of the *skene*.²⁵ Even if the function of the πρόθυρον in the staging of Greek plays was not as important as Rees (1915) believed, the use of the πρόθυρον for *paraklausithyron*-scenes ought not to be doubted. For instance, it seems safe to assume that in Eupolis' *Philoï* the

¹⁹ See Sonnino 1997: 54–55.

²⁰ The editors indicate that only seven letters are missing in the lacuna of Eup. fr. 192.90 K.-A., as many as the letters preserved in the previous section of line 89 adjoining the lacuna of line 90. Nevertheless, having examined *P Oxy.* 2741 (= Eup. fr. 192 K.-A.) in a new enlarged photograph obtained from the Ashmolean Museum (where the papyrus is held), I have to admit that such an integration as [ος στεψαι τ] (where τ = τὰ as in Eup. fr. 192.93 K.-A.) seems possible to me.

²¹ In the descriptions of *paraklausithyra*, authors generally speak about πρόθυρα, but the singular form (πρόθυρον) is not unknown. See *AP* 5.198.2 (above, n. 13).

²² In the first mutilated line of the fragment Kassel and Austin retained the original reading σοι. Earlier editions (Meineke 1839–57: 2.816; Kock 1880–89: 1.750; Bothe 1855: 313; Edmonds 1957–61: 1.870) accepted the questionable correction μοι suggested by van Herwerden.

²³ *Suda* ζ 94: ζητρεῖον· τὸ τῶν δούλων κολαστήριον. See also Herodas 5.32; Hesych. ζ 150; *Etym. Magn.* 411.33.

²⁴ Pl. *Symp.* 183a: εἰ γὰρ [...] ἐθέλοι ποιεῖν οἷάπερ οἱ ἔραστοι πρὸς τὰ παιδικὰ [...] καὶ κοιμήσει ἐπὶ θύραις, καὶ ἐθέλοντες δουλείας δουλεύειν οἷας οὐδ' ἂν δούλος οὐδεὶς. The girl of *Lyr. Alex. adesp.* 1.28 Powell, during a *paraklausithyron*, says: δέξαι μ'· εὐδοκῶ ζηλῶ δουλεύειν. We can note that the figure of the lover as slave is a widespread *topos* in Greek literature (see, e.g., Xen. *Cyr.* 5.1.12; Ach. Tat. 6.20.1; *AP* 5.100; Heliod. 5.2.10), that became more important in the Latin world. On this topic, see Copley 1947.

²⁵ See Rees 1915; Pickard-Cambridge 1946: 77–81; Bieber 1961: 65; Dearden 1976: 29–30, 51; Thierry 1986: 77.

swarm of lovers pushing the door of a boy's house on stage crowded in front of the *skene*-door (that is the πρόθυρον).²⁶ Probably Theopompus' character, speaking about the πρόθυρον of a beloved's house, pointed at the real πρόθυρον on the stage. Last but not least, we have to recall that Theopompus was a comic poet who wrote not only political plays, such as the above-mentioned *Teisamenos*, but also comedies about *hetairai* of the sort we find in Middle and New Comedy.²⁷ The kind of description of the lover's pains and of his or her waiting by the πρόθυρον of the beloved that we find in the fragment 64 K.-A. of Theopompus would not have been out of place in the latter type of comedy.²⁸

ROME, ITALY

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²⁶ All this can be inferred from Eupolis *Philoï*, fr. 286 K.-A.: νῆ τὸν Ποσειδῶ τοῦδέποτ' ἴσχει† ἡ θύρα. On this fragment, see Wilamowitz 1870: 49–50. I wish to thank the anonymous referee for having brought this fragment to my attention.

²⁷ Theopompus wrote a *fabula meretricia* entitled *Pamphile* (frs. 41–45 K.-A.). This kind of comedy was probably very similar to such plays as, for example, Menander's *Glycera* (Kassel and Austin 1983: 6.2.90–91).

²⁸ I wish to thank Jonathan Edmondson, Ippolita Venturi, and the anonymous referee for help and suggestions.

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