

Phrynichus fr. 22

The fragments under discussion (fr. 22, 23, 24, 30) originate from Phrynichus *Μονότροπος*, i.e. “The Solitary” / “The Recluse”. The play was produced at the City Dionysia of 414 BC and came third behind Ameipsias *Κωμασταί* (1st prize) and Aristophanes *Ὀρνιθες* (2nd prize).

The figure of the misanthrope is a recurring one within Greek literature and, particularly, within Greek comedy.¹ Phrynichus *Μονότροπος* must have featured such a solitary character as the protagonist and the plot must have accordingly evolved around his adventures, perhaps culminating in a number of failed – or successful – attempts (by a third party) to have him (re)socialized. Of course, the rudimentary elements of this concept are to be traced at least a decade back to Aristophanes *Wasps* (424 BC), to the confrontation between Philocleon and Bdelycleon (cf. especially ll. 1122-1264). Needless to say, the importance of Phrynichus’ play is fundamental regarding the ever-topical issues of internal continuity and coherence of the comic genre. There is good reason to believe that *Μονότροπος* constituted the prime antecedent not only of Menander’s *Δύσκολος*, but also of another *Δύσκολος*-play, the one written by the Middle Comedy poet Mnesimachus.² Additionally, the Middle Comedy poets Anaxilas and Ophelio composed plays entitled *Μονότροπος*; despite the scarce remains (one surviving fragment from Anaxilas’ play featuring fish consumption and none from Ophelio’s), with all probability these plays dealt with the vicissitudes of a similarly lonely and petulant man. Arguably, Phrynichus’ portrayal of the recluse figure proved particularly successful and popular with the audience, to the extent that it triggered the formation of a stereotype character that was regularly employed –

¹ See S. Ireland, *Menander, The Bad-tempered man (Dyskolos)*, Warminster 1995, 14-15.

² See A. Papachrysostomou, *Six Comic Poets. A Commentary on Selected Fragments of Middle Comedy*, Tübingen 2008, 183-184.

and further explored – by the comic playwrights. Unsurprisingly, the trend was inherited by Roman comedy too, with Plautus writing his own *Dyscolus* play.

Fragment 22

(A.) τίς δ' ἔστιν ὁ μετὰ ταῦτα φροντίζων; (B.) Μέτων,

ὁ Λευκονοιεύς. (A.) οἶδ', ὁ τὰς κρήνας ἄγων

“(A.) Who is this guy who looks anxious thereupon? (B.) It’s Meton of the deme Leukonoion. (A.) I know well, the one who supervises the construction of fountains.”

The fragment is quoted by the ancient scholia on Aristophanes *Birds* 997, on account of its reference to the famous geometer and astronomer Meton. In Aristophanes’ play, produced in the same year during the same festival, Meton makes a stage appearance and has a speaking part (ll. 992-1020).

The metre of the fragment is iambic trimeter, the *par excellence* metre for dramatic dialogue.

At first sight, the content of this brief fragment does not seem to bear any particular relation to the play’s title and is not revealing of any specific aspects of the plot. Yet, it does enlighten us about the play’s dramatic place; this must be Athens, since Meton is being mentioned as making a stage appearance.³

The two collocutors seem to be acquainted with Meton; speaker B better so than speaker A. Apparently, speaker A has only heard of him. But Speaker B has also met him in person before, for he can now easily identify him. It is possible that Meton is already present, when the two speakers enter the stage (rather than

³ Unless we are to imagine that for some reason Meton left the city temporarily and that the action takes place in the countryside; but, on balance, I consider this a far less possible scenario.

the other way around). Meton looks probably distracted, studying his sketches and handling his tools, perhaps mumbling nonsense and talking to himself. He definitely has not introduced himself to the audience yet; otherwise, the two speakers' brief exchange would have been superfluous to the advance of the plot. Although it is not absolutely necessary to assume that Meton had a speaking part in the play, it is highly probable that Meton did eventually engage into some kind of conversation with our two speakers; for it is hard to believe that the comic poet, once he brought this famous personality on stage, would have ineptly let go of the opportunity to assign him a speaking role. Besides, Meton is probably the subject of discussion in Phrynichus fr. 23 as well (cf. *ad loc.*).

Concerning the identity of the two speakers, one may assume – with enough certainty – that Speaker B is someone (a slave or a free citizen) who permanently lives in Athens; for he knows Meton when he sees him. Speaker A could – just like B – be someone living in Athens too, only that he did not happen to see Meton before; in fact, A and B may be two slaves chatting to each other during the play's introductory scene – cf. the beginning of Aristophanes *Knights* and *Peace*. Nevertheless, though unprovable, it is not inconceivable that Speaker A is the title-figure of *Μονότροπος*. In this case, we are probably not anywhere near the play's beginning but rather closer to its end. The play's major episodes originating from and relating to the solitary guy's unsociable behaviour must have already unraveled. The current fragment must originate from late in the play, where someone else, a friend or a relative of the recluse, undertakes to socialize him (or *re-socialize* him, were it to assume that he had not always been a recluse); cf. the vigorous attempts to make Knemon join the party in Menander's *Dyscolus* (ll. 932-end). Within the frame of this rehabilitating operation, the recluse's friend or relative (speaker B) could have taken the recluse (speaker A) on a tour out and about the city of Athens, in an attempt to (re)introduce him to the society and to his fellow citizens. The fact that the recluse appears to have heard of Meton and of his activities (l. 2, οἶδ') does not contradict with the present hypothesis, for, as we

shall see below, this is an outrageously absurd answer that is not to be taken seriously.

τ Μέτων: Cf. Kirchner *PA* 10093. According to the Scholiast on Aristophanes *Birds* 997, Meton was an ἄριστος ἀστρονόμος καὶ γεωμέτρης. The fact that he appeared on stage and had a speaking part in both Aristophanes *Birds* and (most probably) Phrynichus *Μονότροπος* (cf. above), that is in two plays at the same year's City Dionysia, unambiguously points to Meton's soaring popularity – either positive or negative – for some reason(s).

In *Birds* 997-998 Meton makes a pompous self-presentation: ὅστις εἴμ' ἐγώ; Μέτων, / ὃν οἶδεν Ἑλλάς χῶ Κολωνός. Dunbar⁴ (comm. on *Av.* 992-1020) believes the reason for Meton's prominence was “some civic application of his scientific skills” and, based on Phrynichus' present fragment, assumes that Meton must have recently contributed to improving the water-supply of the greater area of Athens. Indeed, the combination of the present tense participle ἄγων and the plural number κρήνας in our fragment suggests a long-term engagement with more than one case of a fountain (rather than a single occasion). Aristophanes' Scholiast on *Birds* 997 surmises that Meton may have constructed a fountain in Kolonos: ἴσως δὲ ἐν Κολωνῷ κρήνην τινὰ κατεσκευάσατο – and I deliberately say that he *surmises* so, for he does not sound very confident about it; note the initial ἴσως. And further below he registers various other – doubtful, again – possibilities: ἴσως ἐν τῷ Κολωνῷ κρήνην τινὰ κατεμηχανήσατο, ἢ ἄγαλμα, ἢ ἀνάθημα ἀστρολογικὸν κατεσκευάσατο αὐτῷ.

In his interpretation Dunbar follows – like many other scholars did⁵ – Ullrich's assumption *ad loc.*⁶ that Meton was actively involved in the construction of fountains in the Piraeus shortly before 414 BC. Ullrich's starting point was

⁴ N. Dunbar, *Aristophanes Birds*, Oxford 1995.

⁵ Judeich hesitantly registers – and questions – the possibility of Meton's involvement in the construction of Piraeus' water pipes (W. Judeich, *Topographie von Athen*, München 1931, 82, 202).

⁶ F. W. Ullrich, *Beiträge zur Erklärung des Thukydides*, Hamburg 1846.

apparently (i) Thucydides' testimony about Piraeus' lack of fountains at the time of the pestilence outbreak (2.48.2) and (ii) a reckless combination of Comedy's precarious testimonies: Phrynichus fr. 22 along with Ar. Av. 997 and the *ad loc.* doubtful scholia quoted above. See further Gomme's comm. on Thuc. *l.c.* (A. W. Gomme, *A Historical Commentary on Thucydides*, Oxford 1945-1981.).

Nonetheless, given that (a) there is no other evidence whatsoever in our sources about Meton's alleged involvement in Athens' water-supply works (which is surprising given that later antiquity dealt extensively with his [other] achievements⁷), and (b) the Scholiast may be solely drawing on Phrynichus' current fragment for his tentative notes about the possible construction of a fountain in Kolonos (Piraeus), I am seriously tempted to adopt the following possibility: Meton never really dealt with Athens' water-supply system and the reason why he made it as a comic character into two plays in a single year was solely the rumour against him that he had devised a scheming plan, so that he and his son would avoid serving in the Sicilian expedition (see further under fr. 23). As to why he is being described as the superintendent of fountains in the present fragment, this is not hard to explain. This description of Meton is given by the recluse and, unfortunately, we miss his collocutor's reaction to this. It is not inconceivable that the recluse, being literally cut off from the world, had no idea what he was talking about nor who Meton really was, let alone that he may have not even heard his name before. Still, Phrynichus has him articulating this assertive statement (in fact, so assertive that it even persuaded Aristophanes' Scholiast) partly to function as a *βωμολόχος* (cf. Peisetaerus' string of *bomolochic* interjections in Ar. Av. 476, 488-492, 501-503, etc.) and partly to sound as a completely incompetent and hopeless figure (like Philocleon in Ar. V. 1122-1264). We are simply not meant to believe the recluse's assertions, just like we are not meant to believe e.g. Peisetaerus' explanation of the origin and meaning of the

⁷ E.g. the so-called *Μέτωνος ἐνιαιτός*; cf. Philochorus *FGrH* 328 F 122, D.S. 12.36.2, Ael. *VH* 10.7, etc.

expression *κόκκυ, ψωλοί πεδίονδε* (Av. 507), or Philocleon's assertion that the story referring to "how Lamia farted when captured" (*Λάμι' ἄλοῦσ' ἐπέρδετο*, V. 1177) belongs to *λόγους σεμνοῦς*, of which he avows to have perfect knowledge. "*ὦ σκαιὲ κα̣παῖδεντε*" is Bdelycleon's reply to Philocleon's preposterous claims (V. 1183); perhaps a similar exclamation of despair was the missing reply of speaker B, who realises that his attempts so far to socialize the recluse have come to nothing.

2 Λευκονοιεύς: This form is consistent with the contemporary inscriptional evidence, where the iota of the diphthong *οι* is preserved at a pre-vocalic position, before an e-vowel (as it does here, before the following epsilon). See further L. Threaghton, *The Grammar of Attic Inscriptions*, 2 vols, Berlin & New York 1980, vol. I 323, 330. At 414 BC, when Phrynichus composes his *Μονότροπος*, the monophthongisation of the diphthong *οι* is not yet underway. Besides, metrical requirements demand that there is a long syllable at the fourth element of the first foot.

**Workshop “Commenting Fragments: the case of Ancient Comedy”,
Freiburg im Breisgau, 2-7 July 2012**

Sample commentary on Phrynichus, fr. 22 K.-A.¹

(A.) τίς δ' ἐστὶν ὁ μετὰ ταῦτα φροντίζων; (B.) Μέτων
ὁ Λευκονοιεύς. (A.) οἶδ', ὁ τὰς κρήνας ἄγων

«(A.) Who is the next one who is coming up with bright ideas? (B.) Meton,
the Leukonian. (A.) I know him – the one who brings the fountains»

Phrynichus' *Monotropos*, currently preserved in thirteen fragments (19-31 K.-A.), was produced in the same year as Aristophanes' *Birds* – at the Dionysia of 414 B.C. – and was awarded third prize². According to *LSJ*, μονότροπος, meaning «living alone, solitary», was «title of plays by Phrynichus, Anaxilas, and Ophelio»³. As August Meineke described, «nomen fabulae inditum ab homine tristi et moroso, qui Timonis instar solitariam vitam sequeretur et hominum lucem adspectumque fugeret»⁴.

Fr. 22 is preserved in a scholion on Aristophanes' *Birds*, referred to the activity of the mentioned Meton as fountains builder: the scene in the *Birds* presents Meton as an historical character dialoguing with Pisthetaerus (Ar. Av. 992-997a).

Here follows the fragment explanation from the scholion⁵: Μέτων ἄριστος ἀστρονόμος καὶ γεωμέτρης. τούτου ἐστὶν ὁ ἐνιαυτὸς ὁ λεγόμενος Μέτωνος. φησὶ δὲ Καλλίστρατος ἐν Κολωνῷ ἀνάθημά τι εἶναι αὐτοῦ ἀστρολογικόν. Εὐφρόνιος δέ, ὅτι καὶ τῶν δῆμων

¹ *PCG* VII, 405. For abbreviations of Greek authors and works, see *LSJ*. For abbreviations of journals, see *L'Année Philologique. Bibliographie critique et analytique de l'Antiquité gréco-latine*, Paris 1928-.

² See Ceccarelli 2000, 461. As Kaibel explains, «homo a quo fabula nomen habet qualis sit ipse facit fr. 19 et *20, Timoni similis, sive hominum sive rerum publicarum quales tunc erant pertaes vitam solitariam degens. De argumento fabulae nihil dici potest, sed quoniam qui ἀπρόσοδον et ἀδιάλεκτον βίον agit nulli omnino fabulae aptus est, hoc sine dubio efficere studuit poeta ut mente moribusque paulatim mutatis ille ad hominum consuetudinem revocari se pateretur» (Kaibel *apud PCG* VII, 403, *ad test.* iii). On Phrynichus' *Monotropos* as «antécédant du δύσκολος», see Jacques 1963, 33-36.

³ *LSJ* 1145-1146 s.v.; the word is attested with the same meaning in E. *Andr.* 281: βοτῆρρά τ' ἀμφὶ μονότροπον νεανίαν / ἔρημόν θ' ἐστιοῦχον αὐλάν («To the stripling shepherd in solitude biding, / And the heart of the lodge in the forest lone», translation by Way 1912, 439).

⁴ Meineke 1839, 156.

⁵ Σ_[vet] Ar. Av. 997a.

ἦν ἐκ Κολωνοῦ· τοῦτο δὲ ψεῦδος. Φιλόχορος δὲ Λευκονοέα φησὶν αὐτόν. τὸ δὲ τοῦ Καλλιστράτου δῆλον. ἴσως γὰρ ἦν τι καὶ ἐν Κολωνῷ. ὁ δὲ Φιλόχορος ἐν Κολωνῷ μὲν οὐδὲν αὐτόν λέγει θεῖναι, ἐπὶ Ἀψεύδους δὲ <τοῦ> πρὸ Πυθοδώρου ἡλιοτρόπιον ἐν τῇ νῦν οὔσῃ ἐκκλησίᾳ πρὸς τῷ τείχει ἐν τῇ πνυκί. μήποτε οὖν τὸ χωρίον, φασὶ τινες, ἐκεῖνο ἅπαν, ᾧ περιλαμβάνεται καὶ ἡ πνύξ, Κολωνός ἐστιν, ὁ ἕτερος ὁ μίσθιος λεγόμενος, οὗ μέρος τι νῦν σύνηθες γέγονε τὸ Κολωνὸν καλεῖν τὸ ὀπισθεν τῆς μακρᾶς στοᾶς. ἀλλ' οὐκ ἔστι· Μελίτη γὰρ ἅπαν ἐκεῖνο, ὡς ἐν τοῖς ὁρισμοῖς γέγραπται τῆς πόλεως. ἴσως δὲ ἐν Κολωνῷ κρήνην τινὰ κατεσκευάσατο. φησὶν ὁ Φρύνιχος Μονοτρόφῳ· [fr. 22 K.-A.] καθεῖται δὲ καὶ ὁ Μονότροπος ἐπὶ τοῦ αὐτοῦ Χαρίου, <ὡς> εἴρηται⁶.

Although in Ar. Av. 998a Meton presents himself as Μέτων, ὃν οἶδεν Ἑλλὰς χά Κολωνός («Meton, well known in Greece and Kolonos»), we have it on good authority that he was native of *Leukonoion*, as confirmed by the Attic historiographer Philochorus⁷: hence, the more accredited hypothesis is that Meton had installed an astronomic instrument in Kolonos, has suggested by Aristophanes Δαιταλῆς, produced in 427 B.C. and referring to a sundial in Kolonos (Κολωνῶι) built by Μέτων⁸.

The same information on Μέτων are provided by *Suda*, where he is described as ὁ μαθηματικός, and also an explanation of the expression Μέτωνος ἐνιαυτός is given: οὗτος ὁ Μέτων ἄριστος ἐγένετο ἰατρὸς καὶ ἀστρονόμος. τούτου ἐστὶν ὁ λεγόμενος Μέτωνος ἐνιαυτός. [...] ἢ ἴσως, ὅτι ἐν τῷ Κολωνῷ κρήνην τινὰ κατεμηχανήσατο, ἢ ἄγαλμα ἢ ἀνάθημα ἀστρονομικὸν κατεσκευάσατο⁹.

We come to know that Meton of the deme *Leukonoion* was a distinguished geometer and astronomer, famous in later antiquity for his observation of the summer solstice on 27 June 432, and for his discovery that the lunar month and solar year could be correlated by a system of intercalating seven months over a period of 19 years, the so called Μέτωνος ἐνιαυτός¹⁰. In Dunbar's analysis, that Meton was for some reason in the public eye, perhaps for some civic application of his scientific skills, in the months before *Birds* and *Monotropos*, is confirmed by the scholion

⁶ Cf. Σ_[ver] Ar. Av. 997b: ἴσως ἐν τῷ Κολωνῷ κρήνην τινὰ μηχανὴν ῥέουσιν ἢ ἄγαλμα ἢ ἀνάθημα ἀστρολογικὸν κατεσκευάσατο αὐτῷ. ὅτι δὲ Κολωνεὺς ἦν τῶν δήμων ψεῦδος. Φιλόχορος δὲ Λευκονοέα φησὶν αὐτόν. οὗτος δὲ ἐστὶν ὁ Μέτων οὗ ὁ ἐνιαυτός ὁ λεγόμενος Μέτωνος.

⁷ *FGrHist* 328 F 122.

⁸ Fr. 227.1 K.-A. [= *PCG* III 2, 136]. The information about Kolonos in Av. 998 appears even more vague if we consider, as underlined by Mastromarco-Totaro 2006, 227, n. 217, that «Colono era il nome sia di un demo sito a nord di Atene (il cosiddetto Colono *Hippios*, dove è ambientato l'Edipo a Colono di Sofocle) sia di un distretto nei pressi dell'agorà (Colono *Agoraios*)»: cf. e.g. Pherecr. fr. 142 [= *PCG* VII, 172].

⁹ *Suid.* μ 801 Adler, s.v. Μέτων.

¹⁰ Ptol. *Alm.* I. 205. 15-21, D.S. 12. 36. 2. As Nan Dunbar suggests, perhaps Meton conducted that observation with the help of the sundial mentioned by Philochoros (cf. *supra*; see Dunbar 1995, 550 *ad* Ar. Av. 992-1020).

preserving fr. 22, which suggests that Meton improved Athens' water-supply¹¹. Afterwards, Ruffell 2000, 503 has interpreted the reference to fountains as possibly a metaphor for the work of a town-planner.

The case that two comedies produced in 414 B.C. are the only existing comic testimonies about Meton¹² and both mock this figure, appears particularly significant if we consider that he had also been the subject of malicious gossip: there may be some historical foundation in the story, reported by Plutarch and Aelianus, that shortly before the Sicilian expedition sailed in 415, a block of flats (συνουκία) belonging to Meton's plea took fire and he or his son asked to be exempted from service, because of such a large financial loss, thus arousing suspicion that Meton himself had started the fire¹³. Meton's wearing of *kothoroi* in the *Birds* scene (v. 994) may be reflecting taunts of unmanly evasion of the expedition to Sicily: the possibility that such a coward behaviour is reflected in his *kothoroi* has been hypothesized by several scholars¹⁴.

In fr. 22, Meton is presented as ὁ Λευκονοιεύς: this epithet is described in *Suda Lexicon* as δῆμος τῆς Λεοντίδος οἱ Λευκόνιοι¹⁵. In his edition, Theodor Kock explains: «Leuconea erat pagus Leontidis tribus, unde oriundus Meton»¹⁶.

¹¹ Dunbar 1995, 551 *ad* Aristoph. Av. 992-1020; the same interpretation is supported by Mastromarco-Totaro 2006, 226, n. 216. See also Ruffell 2000, 503, n. 96. Gomme has underlined that, in order to consider the hypothesis that Meton had constructed fountains in the Piraeus shortly before 414 B.C. may be useful to adduce some archaeological evidence that water was taken from the Ilissos ('Kalliroe' spring) to Peiraeus in classical times (cf. Gomme 1956, 53, 148 *ad* Thuc. 48.2; see also Judeich 1931, 82, 202, 203).

¹² Cf. Mastromarco-Totaro 2006, 226, n. 216.

¹³ Plu. *Nic.* 13.7-8, *Alc.* 17.5-6 and Ael. *VH* 13.12. Further reconstructions of the possible gossips on Meton are described in Mastromarco-Totaro 2006, 226, n. 216. More elements on the character of Meton are suggested by Dunbar 1995, 550 *ad* Aristoph. Av. 992-1020, showing - with regard to Meton's scene in Aristophanes' *Birds* - that, as «the city is to be built in the air, and to the design of a star (v. 1007), most probably Aristophanes introduces Meton because (i) his long record of interest in τὰ μετέωρα made him the ideal designer of a new heavenly body; (ii) that same interest enabled Aristophanes to fit Meton into the comic stereotype of the intellectual ἀλαζών (825, 1016 nn.), who, like Socrates in *Clouds*, parades obscure technical terms and has unsound views on the gods».

¹⁴ Cf. i.e. Dunbar 1995, 551, 553 and see also Zimmermann 1993, 267-70, Guillén De La Nava 1997, 287-94, Pereiro Pardo 1997, 307-12.

¹⁵ *Suid.* λ 334 Adler, s.v. Λευκονοιεύς. For the epithet Λευκονοιεύς, see also Threutte 1980, 330-331. cf. *LGPN* II, s.v. Λευκόνιοι, nr. I.

¹⁶ Kock 1880, 376 *ad* fr. 21 [= fr. 22 K.-A.].

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Phrynichos Fr. 22 KA

(A.) τίς δ' ἐστὶν ὁ μετὰ ταῦτα φροντίζων; (B.) Μέτων
ὁ Λευκονοιεύς. (A.) οἶδ', ὁ τὰς κρήνας ἄγων

This fragment referring to the Athenian geometer and astronomer Meton is preserved by a scholiast on Aristophanes' *Birds* (Σ Av. 997; cf. *Suda* μ 801), which performed against *Monotropos* in the same City Dionysia of 414. Aristophanes introduces Meton as a town-planner and comic imposter unworthy of contributing to and participating in the improved conditions of life resulting from Peisetairos' successful comic project.

1. τίς δ(ἐ)...φροντίζων: 'Who's the one cogitating next?' For the syntax of the question, cf. Ar. *Nu.* 1260; *Pl.* 824. δέ following an interrogative communicates the speaker's requirement of more information (*GP* 173). For the unusual division of the tribrach among three words in the second foot, see White §104; Ar. *Ach.* 366. **μετὰ ταῦτα** 'after these (things)', 'next'; KG §439 III.2.b; cf. *h.Merc.* 126; *Pl. Phlb.* 34C; *Pl. Com.* fr. 200; Theopomp. *Com.* fr. 64. **φροντίζων:** The verb is frequently associated with sophistic characters in Aristophanes and thus appropriate for Phrynichos' Meton, an ἀλαζών (i.e., pretentious charlatan), given comedy's generic treatment of intellectuals; cf. *inter alia Nu.* 94, 128, 142, 181, 189, 215, 695; *Eup.* fr. 386; Willi (2003) 88, 127 n. 12; Carey, in *Rivals*, 419-36.

Μέτων: Emphasized by the rare pause after the fifth foot, the primary break of line 1 (White §138). Meton (*PAA* 647810), son of Pausanias and of the deme Leuconoion, is credited with devising a nineteen-year solar and lunar calendar (D. S. 12.36.2; *Suda* ε 1331), setting a sundial (ἡλιοτρόπιον) on the wall of the Pnyx (Philoch. Fr. 122 (*FGrH* 328); cf. Ar. fr. 227; for the possible location of the base of this sundial twenty-two meters southwest of the speakers' platform of the Pnyx's third phase, see Kourouniotis and Thompson, *Hesperia*, 1 (1932), 90-217 (esp. 207-11)), and making significant contributions to Athens' water-system. His interests in the latter were not exceptional for a polymath, and a comparable example might be found in Hippodamus of Miletus, credited with designing the grid-plan of the Peiraieus around the mid-fifth century and possibly that of the Athenian colony of Thourioi at a later date (Arist. *Pol.* 1267b21-1268a16). Dunbar (on Ar. Av. 992-1020) suggests that Meton was on the comic poets'

radar in 414 for his attempt to seek an exemption from service in the Sicilian expedition in the previous year. Plutarch (*Nic.* 13.7-8; *Alc.* 17.5-6) and Aelian (*VH* 13.12) preserve a story about him trying to avoid service by claiming severe financial hardship after buildings (*συννοικία*) which he owned were burned.

2. ὁ Λευκονοιεύς: The location of the deme Leukonoion is uncertain but thought to be in northern Athens (See *POA* 44). For the placement of the name (i.e., at the beginning or end of the line) and the demotic after verse break, cf. *Pl. Com.* fr. 65.5-6; *Nicoch.* fr. 4.

οἶδ(α): ('I remember...'), ('Right!'); a colloquial expression of a recollection (López Eire (1996) 199) emphasized by the midline caesura following it.

ὁ τὰς κρήνας ἄγων: '...the one directing the springs'. While *κρήνη* in tragedy usually denotes a natural water source smaller than a river (*A. Pr.* 677; *S. Aj.* 862), and sometimes sacred (*S. Ant.* 862; fr. 226; *E. Hel.* 1294; *Supp.* 660), comedy and prose extend its meaning to include the water's man-made point of public distribution, the fountain (*Ar. Lys.* 328-9; *Ra.* 113; *Ctes.* fr. 37; *Paus.* 2.3.5) in contrast to a *φρέαθ*, a cistern or reservoir (*Th.* 2.48.2; *D. S.* 12.58.5; *Olymp. in Mete.* 106.28). Potable water from a natural spring (*πηγή*) was transported (*ἄγω*) by terracotta pipes (*ὀξετοί*) joined together and set at a gradient through underground tunnels or gutters (*Hdt.* 3.9.16; *Th.* 6.100.1; *Arist. Pr.* 866a14). The water then entered a subterranean system distributing it to multiple *κρήναι* in Athens (See M. Lang, *Waterworks in the Athenian Agora* (Princeton, 1968), 20; R. Toll-Kastenbein, *Das archaische Wasserleitungsnetz für Athen und seine späteren Bauphasen* (Mainz, 1994), 63-5). A fountain 'constructed' (*-σκευάζω*: *Th.* 2.15.5; *D. Ol.* 3.29.4; *Philostr. VS* 2.613.40; *οἰκοδομέω*: *Paus.* 1.40.1; 2.2.8; *κοσμέω*: *Pl. Lg.* 761b7; *Paus.* 1.14.1) in Kolonus Agoraios by Meton (*κρήνην...κατεσκευάσατο*, *Σ Av.* 997) was presumably supplied by the springs he diverted, although no ancient evidence corroborates the location of this particular fountain (see *HCT* 2.48.2). For fountains and fountain-houses, see F. Glaser in Ö. Wikander (ed.), *Handbook of Ancient Water Technology* (Leiden, 2000), 413-51. The most famous such engineering project was the sixth-century BC aqueduct created by Eupalinos of Megara, who bored a tunnel through which a spring on the north side of Ampelos was diverted to

a pipeline on the south side directing the water to Samos (Hdt. 3.60.1-30 with *ALC* ad loc.). For an ancient account of the various parts of a water-system and its engineering, see Vitr. 8.6, drawing on Greek aqueducts (Lewis, *PBSR* 67 (1999), 145-72).

Phrynichus, *Monotropos*, Fr. 22 PCG

(A.) τίς δ' ἔστιν ὁ μετὰ ταῦτα φροντίζων; (B.) Μέτων
ὁ Λευκονοιεύς. (A.) οἶδ', ὁ τὰς κρήνας ἄγων

(A) Who is the next man along, lost in his thoughts?

(B) Meton, of Leukonoion.

(A) I know, the man who is leading the springs.

Iambic trimeter.

Σ Av. 997: Μέτων, / ὃν οἶδεν Ἑλλάς χῶ Κολωνός] ἄριστος ἀστρονόμος καὶ γεωμέτρης· τούτου ἐστὶν ὁ ἐνιαυτὸς ὁ λεγόμενος Μέτωνος. φησὶ δὲ Καλλίστρατος ἐν Κολωνῷ ἀνάθημά τι εἶναι αὐτοῦ ἀστρολογικόν. Εὐφρόνιος (F 94 Strecker) δὲ ὅτι τῶν δῆμων ἦν ἐκ Κολωνοῦ. τοῦτο μὲν οὖν ψεῦδος· Φιλόχορος γὰρ Λευκονοέα φησὶν αὐτόν. τὸ δὲ τοῦ Καλλιστράτου ἰδῆλον· ἴσως γὰρ ἦν τι καὶ ἐν Κολωνῷ. ὁ δὲ Φιλόχορος ἐν Κολωνῷ μὲν αὐτὸν οὐδὲν θεῖναι λέγει, ἐπὶ Ἀψεύδους δὲ <τοῦ> πρὸ Πυθοδώρου ἡλιοτρόπιον ἐν τῇ νῦν οὔσῃ ἐκκλησίαι πρὸς τῷ τείχει τῷ ἐν τῇ Πνυκί. μήποτε οὖν τὸ χωρίον (φασὶ τινες) ἐκεῖνο πᾶν, ᾧ περιλαμβάνεται καὶ ἡ Πνύξ, Κολωνός ἐστιν, οὗ ἕτερος ὁ μίσθιος λεγόμενος· οὕτως μέρος τι νῦν σύνηθες γέγονε τὸ Κολωνὸν καλεῖν τὸ ὅπισθεν τῆς Μακρᾶς Στοᾶς. ἀλλ' οὐκ ἔστι· Μελίτη γὰρ ἅπαν ἐκεῖνο, ὡς ἐν τοῖς Ὅρισμοῖς γέγραπται τῆς πόλεως (375 F 1). ἴσως δ' ἐν Κολωνῷ κρήνην τινὰ κατεσκευάσατο· φησὶν ὁ Φρύνιχος Μονοτρόπῳ (22 PCG) «τίς – ἄγων». καθεῖται δὲ καὶ ὁ Μονότροπος ἐπὶ τοῦ αὐτοῦ Χαβρίου, ὡς εἴρηται.

Perhaps part of a scene from the prologue or episodeion with an unsophisticated character who does not know the city's celebrities (cf. Ar. Nu. 218 Στ. φέρε, τίς γὰρ οὗτος οὐπὶ τῆς κρεμάθρας ἀνήρ; Μα. αὐτός. Στ. τίς αὐτός; Μα. Σωκράτης).

As a scholion to Aristophanes' *Birds* 997 relates (see above) Meton (PA 10093) of the deme Leukonoion, was a distinguished geometer and astronomer. He was “famous in later antiquity for his observation of the summer solstice on 27 June 432 BC, perhaps with the help of the sundial (ἡλιοτρόπιον) that according to Philochoros (FGrH 328 F122) Meton had set up that same year in Kolonos” (cf. Ar. fr. 227 PCG and Achilles Tatius' *Introduction to Aratus' Phaenomena* 28 quoting it: ὁ δὲ Ἀριστοφάνης ἐν τοῖς Δαιταλεῦσιν ἐπὶ ἡλιοτροπίου τέθεικε τὸ ὄνομα τοῦ πόλου καὶ θηλυκῶς· πόλος τοῦτ' ἐστίν, ἥι 'ν Κολωνῷ // σκοποῦσι τὰ μετέωρα ταυτὶ καὶ τὰ πλάγια ταυτί). He was also famous for discovering “that the lunar month and solar year could be correlated by a system of intercalating seven months over a period of 19 years” (Dunbar 1995, 550). We assume Meton was well-known in Athens in the months previous to the Dionysia of 414 BC as he appears both in Phrynichos' *Monotropos* and in Aristophanes' *Birds*, performed at that same festival (Av. 992-1020). In the *Birds* Meton proposes drawing up a town-plan for *Nephelokokkygiai*. There is a further legend about Meton from later antiquity reported in various forms in Plutarch (*Nik.* 13, 7-8, *Alk.* 17, 5-6)

and Aelianus (VH 13, 12): prior to the Sicilian expedition of 415 BC, Meton's συνοικίαι were burnt down. Meton pleaded that as a result of the damage he or his son should be exempted from military service, arousing suspicions that he had initiated the fire. Might this be a reason for him leading water in order to quench his fire in Phrynichos?

τίς δ': In all probability Meton stays (or just appears) on the stage (thus ὁ μετὰ ταῦτα) in a group with others, or, as in the *Birds*, where one character comes and the other goes. This is a question with implied opposition (LSJ s.v. II 4, Denniston 1954, 173-174). τίς δ' indicating a juxtaposition of Meton and somebody else, previously mentioned or pointed to on the stage.

ὁ μετὰ ταῦτα φροντίζων: the verb φροντίζειν was common in itself in the time of Old Attic comedy. As evident in Aristophanes' *Clouds* where φρονεῖν, φροντίζειν and their derivatives and compounds used altogether 42 times, these words were associated by the audience with intellectuals or, more precisely, with natural philosophic (or) Socratic discourse (Havelock 1972, 9-10). From this one fragment in *Monotropos* it is impossible to see whether Meton is parodied as an intellectual (who 'stays over there lost in deep thoughts') or, in fact, whether the theme of intellectuals was touched on in the comedy at all. It is however worth mentioning the important role of the semantic field φροντίζειν in Athens in the last third of the 5th century BC.

οἶδ': Meton seems to be well-known in and around Athens, cf. Ar. Av. 997-998: Πε. πρὸς τῶν θεῶν, // σὺ δ' εἶ τίς ἀνδρῶν; Με. ὅστις εἴμ' ἐγώ; Μέτων, // ὃν οἶδεν Ἑλλάς χῶ Κολωνός.

Λευκονοιεύς: i.e. of the deme called Λευκόνοιον, the form usual in the 5th century BC in Attic inscriptions, but rare after 300 BC, replaced at that time by Λευκονοεύς (see Threatte 1980, 330).

ὁ τὰς κρήνας ἄγων

There are at least three potential ways of understanding this phrase.

1) There was in Athens a title of official κρηνῶν ἐπιμελητής (IG 22.338.11, Arist. *Ath.* 43.1, *Pol.* 1321b26, OGI 483.159 (Pergam.)). κρῆναι in the plural can metonymically mean 'water', then the whole syntagm ὁ τὰς κρήνας ἄγων should be understood in the sense 'that one who leads water' i.e. 'making canals'. Such a meaning ('water' for 'springs') is also found in poetic contexts, cf. Soph. *OC* 686, *Ant.* 844 (both lyric). The syntagm could also be understood directly 'leading springs' in other words 'drawing out in length', as in Thucydides' use for a wall (ἄγειν τεῖχος, Thuc. 6. 992). This civic activity of Meton might be referred to here.

2) A further image might draw on the contrast between the moving action of the verb, in the sense 'leading his herd', and the static image of the object. No other parallel can be

found to confirm this use; the picture might be deliberately absurd because Meton moves unmovable objects. In this case, Meton is a kind of wind driving clouds, cf. in Aristotle *Διὰ τὴν μεγίστην νεφέλᾳς τῶν ἀνέμων ὁ ζέφυρος ἄγει*; (Arist. *Probl.* 942b). Meton might have been known for rearranging the springs in the city. On this reading he would here be 'leading the springs' from one place to another one.

3) The third option is to read the verb here in the metaphorical sense of ‘drawing’ (initiated in Thuc. 6, 992 and then clearly used in Aristotle and Archimedes, cf. ἄγειν γραμμάς ‘to draw lines’ Arist. *Top.* 101a16; ἄγειν ἐπίπεδον ‘describe a plane’ Archim. *Sph. Cyl.* 1.7, etc.). This would correspond to what Meton wanted to do in Aristophanes’ *Birds* (1001-1009):

Με. προσθείς οὖν ἐγὼ
τὸν κανόν' ἄνωθεν τοῦτον· τὸν καμπύλον,
ἐνθεὶς διαβήτην—μανθάνεις;
Πε. οὐ μανθάνω.

Με. ὀρθῶ μετρήσω κανόνι προστιθείς, ἵνα ὁ κύκλος γένηταί σοι τετράγωνος κὰν μέσῳ ἀγορά, φέρουσαι δ' ὥσιν εἰς αὐτὴν ὁδοὶ ὀρθαὶ πρὸς αὐτὸ τὸ μέσον, ὥσπερ δ' ἀστέρος αὐτοῦ κυκλοτεροῦς ὄντος ὀρθαὶ πανταχῇ ἀκτῖνες ἀπολάμπωσιν.

If so, Meton would appear to have been famous for having drawn geometrical plans of the city of Athens ('springs' here would be the first object of his interest and the next line might contain something along the lines of ἀγορά or ὁδοί as in Aristophanes' *Birds* above). He may have been known to the audience precisely for such town planning.

Phrynichus

22 (21 K.)

(A.) τίς δ' ἐστὶν ὁ μετὰ ταῦτα φροντίζων; (B.) Μέτων
ὁ Λευκονοιεύς. (A.) οἶδ', ὁ τὰς κρήνας ἄγων

i. *Su(i)d.* μ 801 Adler, Μέτων: ὁ μαθηματικός. καὶ Μέτωνος ἐνιαυτός. οὗτος ὁ Μέτων ἄριστος ἐγένετο ἰατρός καὶ ἀστρονόμος. τούτου ἐστὶν ὁ λεγόμενος Μέτωνος ἐνιαυτός. Καλλίστρατος (p. 327 Schmidt) δέ φησιν εἶναι αὐτοῦ ἐν Κολωνῷ ἀνάθημά τι ἀστρονομικόν, Εὐφρόνιος (fr. 94 Strecker) δέ, ὅτι τῶν δήμων ἦν ἐκ Κολωνοῦ. πρὸ Πυθοδώρου δὲ ἡλιοτρόπιον ἦν ἐν τῇ νῦν οὔσῃ ἐκκλησίᾳ πρὸς τῷ τείχει τῷ ἐν Πνυκί. ἢ ὅτι ἐν Κολωνῷ κρήνην τινὰ κατεσκευάσατο· φησὶν ὁ Φρύνιχος Μονοτρόπῳ· τίς — ἄγων. ἢ ἴσως, ὅτι ἐν τῷ Κολωνῷ κρήνην τινὰ κατεμηχανήσατο, ἢ ἄγαλμα ἢ ἀνάθημα ἀστρονομικόν κατεσκευάσατο.

ii. *Schol. Ar. Av.* 997a. Holwerda, Μέτων: Μέτων ἄριστος ἀστρονόμος καὶ γεωμέτρης. τούτου ἐστὶν ὁ ἐνιαυτός ὁ λεγόμενος Μέτωνος. φησὶ δὲ Καλλίστρατος ἐν Κολωνῷ ἀνάθημά τι εἶναι αὐτοῦ ἀστρολογικόν. Εὐφρόνιος δέ, ὅτι καὶ τῶν δήμων ἦν ἐκ Κολωνοῦ· τοῦτο δὲ ψεῦδος. Φιλόχορος (*FGrHist* 328 F 122) δὲ Λευκονοέα φησὶν αὐτόν. τὸ δὲ τοῦ Καλλιστράτου δῆλον. ἴσως γὰρ ἦν τι καὶ ἐν Κολωνῷ. ὁ δὲ Φιλόχορος ἐν Κολωνῷ μὲν οὐδὲν αὐτὸν λέγει θεῖναι, ἐπὶ Ἀψεύδους δὲ <τοῦ> πρὸ Πυθοδώρου ἡλιοτρόπιον ἐν τῇ νῦν οὔσῃ ἐκκλησίᾳ πρὸς τῷ τείχει τῷ ἐν τῇ πνυκί. μήποτε οὖν τὸ χωρίον, φασὶ τινες, ἐκεῖνο ἅπαν, ᾧ περιλαμβάνεται καὶ ἡ πνύξ, Κολωνός ἐστιν, ὁ ἕτερος ὁ μίσθιος λεγόμενος, οὗ μέρος τι νῦν σύνηθες γέγονε τὸ Κολωνὸν καλεῖν τὸ ὀπισθεν τῆς μακρᾶς στοᾶς. ἀλλ' οὐκ ἔστι· Μελίτη γὰρ ἅπαν ἐκεῖνο, ὡς ἐν τοῖς ὀρισμοῖς γέγραπται τῆς πόλεως. ἴσως δὲ ἐν Κολωνῷ κρήνην τινὰ κατεσκευάσατο. φησὶν ὁ Φρύνιχος Μονοτρόπῳ· τίς — ἄγων. (seq. Phryn. *Monotr.* test. iii.)

1 μετὰ ταῦτα i. codd.: μετὰ ταῦτα ταύτης ii. VEG 2 Λευκονοιεύς ii. V: Λυκ- i. AFGM: Λωκ- i. V: λευκονοιεύς ii. Γ: -ωνιεύς ii. E

(A.) Chi è quello che si mette a elucubrare dopo? (B.) Metone

del demo di Leucone. (A.) Ah già, il facitor di fontane

i. Metone: il matematico. Vi è anche l'anno di Metone. Questo Metone fu eccellente medico e astronomo. A lui si deve il cosiddetto 'anno di Metone'. Callistrato afferma che vi è a *Kolonos* un suo congegno votivo astronomico; Eufonio per parte sua sostiene che era del demo di *Kolonos*. Già prima di Pitodoro c'era un orologio solare in quella che ora è l'Ecclesia, sul muro della Pnice. Oppure perchè a *Kolonos* pose in opera una certa fontana: Frinico nel *Monotropos* dice: Chi è — fontane. O forse perché a *Kolonos* progettò una qualche fontana, o pose in opera un artefatto o un congegno astronomico.

ii. Metone: Metone fu eccellente astronomo e geometra. A lui si deve il cosiddetto 'anno di Metone'. Afferma Callistrato (p. 327 Schmidt) che a *Kolonos* vi è un suo congegno astronomico. Eufonio (fr. 94 Strecker) per parte sua sostiene che era del demo di *Kolonos*; ciò è falso. Filocoro (*FGrHist* 328 F 122) invece dice che era del demo di Leucone; ciò risulta chiaro anche da Callistrato. Forse qualcosa a *Kolonos* c'era. Filocoro però afferma che a *Kolonos* non fece nulla ma che realizzò, sotto l'arcontato di Apseudo e prima di Pitodoro, un orologio solare sul muro della Pnice, in quella che ora è l'Ecclesia. Ora, a detta di alcuni, nella sua intera estensione l'area che circonda la Pnice mai è stata denominata *Kolonos*, ma vi sarebbe un altro *Kolonos*, quello chiamato *misthios*, una parte del quale, quella retrostante la Grande Stoa, è divenuto oggi consueto chiamare con la forma neutra *Kolonon*. Ma non è così. L'area infatti, nella sua intera estensione, è la Melite, come risulta denominata nelle suddivisioni della città. Forse a *Kolonos* progettò una fontana. Frinico nel *Monotropos* dice: Chi è — fontane

Metro: trimetri giambici

[Meineke II/I 589; Kock I 376-377; Edmonds I 458; Kassel-Austin VII 405-406]

Il frammento è tradito da un lemma del lessico *Su(i)da* e da uno scolio al v. 997 degli *Uccelli* di Aristofane dedicati alla figura di Metone. I due testimoni del frammento sono molto simili tra loro e gli editori presuppongono una derivazione del testo della *Su(i)da* da quello dello scolio alle *Aves*. Qui si è scelto di presentare come primo testimone il lemma del lessico *Su(i)da* poichè il frammento vi è tradito concordemente nella forma metrica corretta (vd. *infra*).

Il frammento riporta un dialogo tra due personaggi inserito verisimilmente in una scena in trimetri giambici. Un personaggio A chiede ad un personaggio B informazioni su Metone, che riflette intensamente in seguito a certi eventi e che ha ideato delle fontane. Riferimenti a Metone di Leucone si riscontrano anche in altre commedie, come nei coevi *Uccelli* di Aristofane, in cui l'astronomo ingegnere compare sulla scena (vv. 992-1020) e viene ridicolizzato perché propone una lottizzazione dell'aria per la progettazione della città. Agli occhi di Pisetero infatti tale progetto risulta assurdo e comprensibile solo come inganno ciarlatanesco.

A livello sintattico risulta problematica l'interpretazione della espressione avverbiale μετὰ ταῦτα posta nella locuzione predicativa ὁ μετὰ ταῦτα φροντίζων. Il senso di μετὰ ταῦτα dovrebbe essere di natura temporale (vd. *infra*), ma non è possibile estrapolare dal contesto a che cosa il pronome dimostrativo ταῦτα faccia riferimento.

1 τίς δ' ἐστὶν] forme analoghe a quest'espressione in apertura di un'interrogativa diretta come *incipit* di un 3 ia, ricorrono anche in Ar. *Av.* 168 (τίς ἐστὶν οὗτος; ...) *Thesm.* 619 (τίς ἐστ' ἀνὴρ σοι; ,,,) e *Eccl.* 327 (τίς ἐστὶν; ...) (cfr. Ar. fr. 558).

ὁ μετὰ ταῦτα φροντίζων] la locuzione avverbiale μετὰ ταῦτα ha prevalentemente valore temporale (vd. e. g. Thuc. 1, 98, 4, 1; 3, 78, 1, 6; 7, 6, 1, 2; Plut. *Lyc.* 8, 3, 7; *Sul.* 20, 1, 1; *Hymn. Merc.* 126; Plat. *Phileb.* 34c, 9).¹ I codici del lessico *Su(i)da* sono concordi nel tramandare la lezione μετὰ ταῦτα; quelli dello scolio agli *Uccelli* di Aristofane concordano nella lezione μετὰ ταῦτα ταύτης. Quest'ultima è metricamente inaccettabile poiché allunga il primo trimetro giambico di due sillabe; inoltre introducendo un referente al genitivo per il verbo φροντίζειν, secondo la costruzione più comune di tale verbo, si profila come una banalizzazione; infine dal punto di vista paleografico è facilmente spiegabile come dittografia, il che inficia l'affidabilità dell'intera tradizione degli scoli nel trasmettere questo frammento. In virtù dell'anticipazione del radicale dell'antroponimo Μέτων, l'intera locuzione ὁ μετὰ ταῦτα φροντίζων potrebbe suggerire una paretimologia comica. Il verbo φροντίζειν ha l'accezione dell'uso sofistico, ingannevole, tendente all'assurdo fino alla follia, delle facoltà intellettuali, vd. Ar. *Nub.* 75, 189, 723, 735 e *passim* (cfr. ivi il conio del termine φροντιστήριον, 'pensatoio') e in questo senso non si può escludere che nel φροντίζειν di Metone nel v. 1 del frammento di Frinico ci sia un'allusione agli espedienti escogitati dal personaggio per evitare l'arruolamento nella spedizione ateniese in Sicilia (vd. *infra*); non si può escludere quindi che il μετὰ ταῦτα possa intendersi come un riferimento alla spedizione stessa.

Μέτων] i testimoni i. e ii. del frammento attestano l'eccellenza di Metone nell'astronomia, nella geometria (da intendersi soprattutto nelle odierne accezioni di ingegneria civile e architettura) e nella medicina. Il personaggio si distinse per aver osservato il solstizio d'estate del 27 giugno del 432 a. C. (vd. Ptol. *Alm.* 1, 205, 15-21 Heib.

¹ Schwyzer E., *Griechische Grammatik auf der Grundlage von Karl Brugmanns Griechischer Grammatik* II, Muenchen 1950, 486.

e Diod. Sic. 12, 36, 2) con l'ausilio di un *heliotropion* (cfr. Philoch. *FGrH* 328 F 122, app. test. ii.) e per l'elaborazione di un nuovo calendario mirato a concordare il mese lunare con l'anno solare, il cosiddetto Μέτωνος ἐνιαυτός. Negli *Uccelli* di Aristofane (vd. *supra*), Metone si candida alla carica di urbanista di Nubicuculia; anche il v. 2 di questo frammento mette in evidenza la sua attività di ingegnere civile come progettatore di parti del sistema idrico. Dal momento che *Uccelli* e *Monotropos* si datano entrambi allo stesso agone del 414 a. C. (Phryn. *Monot.* test. ii.) verisimilmente l'attività ingegneristica di stampo civile di Metone sarà da collocarsi in un tempo non lontano da quell'anno. Di Metone le fonti ricordano anche il contegno tenuto alle soglie della campagna in Sicilia del 415-413 a. C.: Plut. *Nic.* 13, 7-8, *Alc.* 17, 5-6 e Ael. *VH* 13, 12 riferiscono che per non essere arruolato, Metone avrebbe finto di essere pazzo e avrebbe dato fuoco alla propria abitazione. Questo episodio spiegherebbe le ricorrenti menzioni del personaggio in commedie rappresentate nel 414 a. C..

fr. 22

Schol. (VEF) Ar. Av. 997 (Sud. μ 801) Μέτων: ἄριστος ἀστρονόμος καὶ γεωμέτρης.....ἴσως δὲ ἐν Κολωνῶι κρήνην τινὰ κατεσκευάσατο (κατ. τινὰ Γ). φησὶ γοῦν (φησὶ ὁ codd., corr. Wil. Kyd. p. 167⁷⁸) Φρύνιχος Μονοτρόπῳ (μόνος τρόπῳ V). τίς — ἄγων. sequitur T 3

(A.) τίς δ' ἐστὶν ὁ μετὰ ταῦτα φροντίζων; (B.) Μέτων

ὁ Λευκονοεύς. (A.) οἶδ', ὁ τὰς κρήνας ἄγων

(A.) And who is the man who is reflecting – after these things? (B.) Meton from the deme of Leuconoe. (A.) I know him, the one who brings the fountains

1 μετὰ ταῦτα Sud.: μετὰ ταῦτα ταύτης VEF: μεγάλ' ἄττα Bothe: τὰ τοιαῦτα Kock: μετὰ ταῦθ', ὁ Will.: (ἐσθ' ὁ) μετὰ ταύτης, ὁ Kaibel: (ἐσθ' ὁ) μετ' αὐτοῦ ταῦτα Fritzsche ap. Toepfel 1851 p. 9 (de operum socio velut Euctemone cogitans)

2 Λευκονοεύς V: Λυκ- ve Λωκ- Sud.: Λευκονιεύς Γ, -ωνιεύς E οἶδ(α) codd.:

(-νοεύς. : :) ἐγὼ οἶδ' Bergk Rel. p. 16: (νοεύς. : :) οἶδ', οἶδ' Toepfel 1-2 τίς δ' ἐστὶν ὁ μετὰ ταῦτα ταύτης φροντιῶν; : : Μέτων ὁ Λευκονοεύς, {οἶδα} ὁ τ. κρ. ἄ. Dindorf

Fragment 22 is preserved in the scholia on line 997 of Aristophanes' *Birds* which provide information about Meton, a figure from real life Athenian culture (see below) who arrives in Cloudcuckooland willing to work as a city-planner; it is followed by the play's T 3 (καθεῖται δὲ καὶ ὁ Μονότροπος ἐπὶ τοῦ αὐτοῦ †χωρίου† εἴρηται) for which we may assume a meaning close to the one proposed by Dobree through the emmendation 'χρόνου ὥς' for the corrupted 'χωρίου': 'Monotropos was produced in the same year (as *Birds*), as it is said'.

ὁ μετὰ ταῦτα φροντίζων: the various emmendations of Suda's reading (which corrects the unmetrical manuscripts' μετὰ ταῦτα ταύτης) suggest that

the critics found problematic the meaning and position of the prepositional phrase μετὰ ταῦτα; the absence of the broader context keeps it obscure. The specific prepositional phrase in an attributive position is certainly attested (e.g. Aeschin. 3.50, Pl. *Laws* 737a1) and the idea of ‘someone coming after something else’ may also speak for a succession of scenes with visitors/intruders who arrive with various suggestions/proposals for the Monotropos, similar to the one in Aristophanes’ *Birds* 903-1057 (cf. Ar. *Ach.* 729-835, 860-928, 959-970, 1018-1068; *Pax* 1043-1126, 1197-1264; *Vesp.* 1332-1449; cf also, for the question τίς δ’ ἐστίν, the 2nd person questions in these scenes which aim to identify the visitor: Ar. *Birds* 908, τίς εἶ; 958, σὺ δ’ εἶ τίς; *Birds* 997; *Ach.* 1018 and in 3rd person, Ar. *Pax* 1045). In that case, Meton could have played in *Monotropos* a role akin to the one he had in Aristophanes’ *Birds*.

Meton, from the deme of Leuconoe (PA 10093, PAA 647819, LGPN p.310, DSB 9. 337-40; Dunbar *ad* 992-1020, Sommerstein *ad* 997) was, according to the scholia, a famous astronomer and geometer, but the surviving information about him in later sources (Ael. *VH* 10.7, Diod. Sic. 12.36.2, Ptolemy, *Almagest* 1.205.15-21 Heiberg), focus exclusively on his significant discoveries in astronomy. According to these sources, Meton introduced in Athens a nineteen-year lunisolar calendaric cycle (19 solar years = 235 lunar months, with a necessary addition of 7 months, since 12 lunar months= 354 days); he also observed the summer solstice on the 27th of June 432 B.C, when, in all probability, the first nineteen-year cycle began. Aristophanes’ *Birds* (992-1020) presents him as a geometer and, mainly, as a city-planner.

In particular, the scholiast quotes Phrynichos’ fragment 22 within an effort to explain why in line 998 of Aristophanes’ *Birds* Meton says that he is ‘well-known in Greece and in Kolonos’. The scholiast gives three alternative

possibilities for Meton's connection to Kolonos: **a)** according to Kalistratos (997a), Meton had erected an astronomical monument there, an ἡλιοτρόπιον; Aristophanes fr. 227 confirms that there was such an instrument in Kolonos (πόλος τοῦτ' ἐστίν, ἥι 'ν Κολωνῶι σκοποῦσι τὰ μετέωρα ταυτὶ καὶ τὰ πλάγια ταυτί) and it can easily be the case that it was erected by Meton (but cf. Philochoros in the same scholia = *FGrHist* 328 F 122 about the problems of allocating this in two different places in Athens, both in Pnyx and Kolonos; cf Dunbar *ad* 998); **b)** he belonged to the deme of Kolonos (Euphronius' attestation in the scholia), something which is refuted by Philochoros (*ibid*), since Meton was obviously from the deme Leukonoe and **c)** maybe he had constructed a fountain in Kolonos – and this is exactly where Phrynichos' fragment finds its place in the scholia; fr. 22 is the scholiast's source for this hypothesis and it is our only source of Meton's contribution to the water-supply system in Athens (ὁ τὰς κρήνας ἄγων; cf Gomme, 2. 48. 2, Judeich, 202 for speculations about the possibility of him establishing fountains in Peiraeus). Meton, in fact, does not appear in any other 5th century sources. But since both *Birds* and *Monotropos* associate him with some form of city planning and constructions, it is possible that he may have played some role in the city construction during 414 BC or around that time. That may be one reason of Meton's popularity in the year of the plays' production.

A second reason that may account for his popularity is preserved only in some late sources (Plut. *Nic.* 13.7, *Alc.* 17. 5-6 Ael. *VH* 13.12): according to these sources, a house belonging to Meton was burnt down just before the Sicilian expedition in 414 BC. Meton then asked either for himself or his son to be exempted from the expedition due to financial losses; it is highly likely that there may have been a rumour or some gossip being spread around Athens that Meton had his house being burned deliberately in order to avoid his (or his son's) duty (cf. Sommerstein *ad* 997 and Dunbar *ad* 992-1020).

Phrynichus fr. 23

< > ἀλλ' ὑπερβέβληκε πολὺ τὸν Νικίαν
 στρατηγίας πλήθει καὶ εὐρήμασιν

“But he has excelled Nicias by far
 in the multitude of tricks and the stratagems”

The present fragment is quoted by *Suda* (ν 217), along with line 363 from Aristophanes *Birds*. Both passages refer to Nicias’ acclaimed cleverness and military ingenuity.

Line 2 of this fragment is metrically mutilated. What survives of line 1 scans as catalectic trochaic tetrameter, but with the first foot missing. Trochaic tetrameter is the *par excellence* metre used regularly by Aristophanes for the epirrhema and the antepirrhema in his parabases. Hence, it is possible that the current fragment originates from the parabasis of Phrynichus’ *Μονότροπος*.

The identity of the present speaker cannot be established with any certainty, but this is mostly immaterial to the essence of our analysis. What matters in this case is not who the speaker is but what he says. It is obvious that the comic character holds the general Nicias in high regard, on account of his recent military achievements that must have apparently involved some use of sophisticated trickery. Nevertheless, there is – according to the speaker – someone else who outstrips Nicias in the deployment of trickery and resourcefulness.

But let us first briefly examine the facts that earned Nicias the reputation of military ingenuity and insightful strategic planning. To begin with, it is interesting to register that Nicias is also praised – in quasi-similar terms – in Aristophanes *Birds* 362-363 (produced in the same year as *Μονότροπος*): ὦ σοφώτατ', εὖ γ' ἀνηῦρες αὐτὸ καὶ στρατηγικῶς / ὑπερακοντίζεις σύ γ' ἤδη Νικίαν ταῖς μηχαναῖς. Dunbar *ad loc.*

interprets the term *μηχαναῖς* as an explicit reference both to Nicias' achievements in engineering and siegecraft (dating back to 427 BC) and to the ingenious ruse devised by Nicias and Lamachos during the previous year (415 BC) in Sicily. Thucydides (6.63-71) describes how the two generals deceived the Syracusans and had them march towards Catana, whilst the Greek army set a camp outside Syracuse. The ancient Scholiast of *Birds* l. 186 records another recent feat of Nicias, i.e. his involvement in a victorious operation against the island of Melos in 416/5 BC. After forced to surrender through starvation, the male inhabitants of Melos were killed, whereas the women and children were enslaved. However, as Dunbar notes *ad loc.*, the Scholiast must have confused this event with the plundering operation of the year 426 BC, since Thucydides (5.84-116) does not mention Nicias as participating in the expedition of 416/5 BC in Melos.

Although Nicias' expertise in war engineering and siegecraft cannot be overlooked, it is my belief that it is his cunningness and his ability to deceive that are being alluded to in *Birds* 362-363 (Peisetaerus, whom Euelpides compares to Nicias, deploys some marvellous resourcefulness in the preceding lines). Similarly, the speaker in the present fragment by Phrynichus acknowledges the greatness of Nicias' inventive spirit. The term *εὐρήμασιν* explicitly points to inventiveness, an ability acknowledged to Nicias (on account of the recent stratagem in Syracuse), but exemplified by that other individual that the speaker compares to the great Athenian general.

Although *Suda*'s quotation leaves out the name of this particular individual, I believe it can be easily deduced if we combine the information we get from (i) *Μονότροπος* fr. 22, (ii) Aristophanes *Birds* 992-1020, and (iii) the contemporary military and political events in Athenian history. It is my opinion that the individual under discussion is Meton, the famous geometer and astronomer. It is also my opinion that this particular fragment derives from the play's parabasis (either the epirrhema or the antepirrhema; hence the trochaic tetrameter), where

the chorus' leader delivered an irate invective against Meton on account of the ruse he allegedly devised and successfully carried out so that he and/or his son would avoid enlistment for the Sicilian expedition in 415 BC, i.e. a year before the production of Phrynichus *Μονότροπος* and Aristophanes *Birds*. The story about Meton's evasion of the expedition is reported by Plutarch (*Alc.* 17.5, *Nic.* 13.5) and Aelian (*VH* 13.12), with minor variations. Meton – perhaps faking madness – set fire and burnt down his (tenement-)house, and afterwards begged the officials to exempt him (and/or his son) from military service on account of this (financial) calamity; and so they did. Aelian's cynical note thereupon is noteworthy: καί μοι δοκεῖ ὁ Μέτων ἄμεινον ὑποκρίνασθαι τὴν μανίαν τοῦ Ὀδυσσέως τοῦ Ἰθακησίου· ἐκεῖνον μὲν γὰρ ὁ Παλαμῆδης κατεφώρασε, τοῦτον δὲ Ἀθηναίων οὐδεῖς.

I strongly believe that this was the only reason why Meton appeared in two plays in the same year's festival. Shirking of service constituted a highly sensitive issue for the Athenians (cf. Cleonymus, the infamous *ῥίψασπις*; e.g. *Nu.* 353), and even more so during the critical years of the Sicilian expedition. It is instructive that Aristophanes in *Birds* presents Meton wearing *κοδόρνους*, probably as a sign of effeminacy meant to reflect his disgraceful and unmanly dodging of service (cf. Dunbar *Av.* 992-1020).

2 στρατηγίας: The term normally indicates the *office of general* (*στρατηγός*); cf. e.g. *Suda* σ 1168 *στρατηγία*: τὸ ἀξίωμα. See further *LSJ*⁹ s.v. Among its other – less frequent – meanings there belongs the present one, i.e. “piece of strategy”, according to *LSJ*⁹ s.v. II (citing D.S. 17.23 as an example); yet, I believe that the present usage of this term calls for a more accurate interpretation, something like a “piece of crafty stratagem”. As far as I am aware of and after I cursory search of TLG, the present fragment is the only passage where the term *στρατηγία* is used with this specific semantic nuance.

Workshop “Commenting Fragments: the case of Ancient Comedy”,
Freiburg im Breisgau, 2-7 July 2012

Sample commentary on Phrynichus, fr. 23 K.-A.¹

< > ἀλλ’ ὑπερβέβληκε πολὺ τὸν Νικίαν
στρατηγίας πλήθει †καὶ εὐρήμασιν

[...] but you overshot heavily Nikias
in terms of great number of commands and stratagems

This fragment is preserved in *Suid.* υ 217 s.v. Ὑπερακοντίζεις σύ γ’ ἤδη Νικίαν. The lemma is glossed on as follows: τὸν στρατηγοῦντα μηχαναῖς καὶ τοῖς στρατηγήμασι. Σύμμαχος· πρὸς τὴν Μήλου πολιορκίαν. Φρύνιχος Μονοτρόπῳ [fr. 23 K.-A.] ἢ ὅτι φρονιμώτατα Μηλίουσ λιμὼ ἀνεῖλεν.

In Σ_[vet] Ar. Av. 363c the following verse pronounced by Euelpides and addressed to Pisthetaerus is commented quoting the same Phrynichus’ fragment: ὑπερακοντίζεις σύ γ’ ἤδη Νικίαν ταῖς μηχαναῖς².

Again, Phrynichus’ *Solitary* and Aristophanes’ *Birds*, performed together in 414 B.C., echo each other: although the character addressed in Phrynichus’ fragment remains obscure, the close resemblance of Phrynichus’ and Aristophanes’ verses is clear and it is tempting to consider the εὐρήματα in Phrynichus and the μηχαναί in Aristophanes as equivalent³. As observed by A. Andrewes, «ancient commentators on Aristophanes did not know why Nikias’ μηχαναί (Phryn.) and εὐρήματα (Phryn.) were specially topical in spring 414, and were merely guessing. [...] The relevant detail may merely be lost for us; or perhaps this was an aspect of Nikias that was much talked of at the time of his appointment to the Sicilian command in 415»⁴.

¹ PCG VII, 406. For abbreviations of Greek authors and works, see *LSJ*. For abbreviations of journals, see *L’Année Philologique. Bibliographie critique et analytique de l’Antiquité gréco-latine*, Paris 1928-.

² It is worth to quote here the full lines spoken by Euelpides: ὦ σοφώτατ’, εἶ γ’ ἀνηῶρες αὐτὸ καὶ στρατηγικῶς· ὑπερακοντίζεις σύ γ’ ἤδη Νικίαν ταῖς μηχαναῖς (Av. 362-363). The scholion is the following: ὑπερακοντίζεις σύ γ’ ἤδη Νικίαν : Σύμμαχος· πρὸς τὴν Μήλου πολιορκίαν. Φρύνιχος Μονοτρόπῳ [fr. 23 K.-A.].

³ Cf. Totaro in Mastromarco-Totaro 2006, 156 ad Ar. Av. 363.

⁴ Andrewes 1970, 190 ad Th. V, 116, 3.

Nikias, son of Nikeratos⁵, had distinguished himself for his expertise in war techniques, as recorded in the above mentioned Σ_[vet] Ar. Av. 363c, referring to the reduction of Melos island in 415 B.C. through machines and by hunger⁶. Nikias' valour is also recorded by Thucydides about the *strategia* of 427/26 B.C., where Nikias had conquered Minoa island by means of war machines⁷. Furthermore, Nikias' ingenuity was made clear in 415 B.C., during the last military expedition against Syracuse: he and the strategos Lamakos had succeeded in making Syracusans fight against Catania, thus allowing Athenian army to encamp near Syracuse⁸. Such a news may well have reached Athens at the end of 415 B.C.⁹

As for the lacuna at v. 1, codexes have ἄλλ¹⁰. Bergk 1838, 372 *ad loc.* proposed to integrate οἱδ' ἄλλ', whilst Meineke 1839, 590 *ad Pryn. fr. IV* hypothesized «possis etiam Mὰ Δί' ἄλλὰ, vel simile quid»¹¹ and Kaibel ἄλλ' οὖν¹².

The corrupted passage at v. 2 has been tentatively corrected by Toup 1790 (τε κάξευρήμασι) and Blaydes (τε τῶν εὐρημάτων)¹³; later on, Kaibel has proposed: «fuerunt fere talia στρατηγίαις καταπληκτικοῖς θ' εὐρήμασιν»¹⁴.

⁵ *LGPV* II, s.v., n. 95.

⁶ Cf. Σ_[vet] Ar. Av. 186. Such account is not confirmed by Th. V, 84-116, where Nikias is not included in the number of the expeditionary commanders, while is mentioned as commander of previous military expedition against Melos, in 426 (Th. III, 91, 1-2).

⁷ Th. III, 51.

⁸ Th. VI, 64-66; Plut. *Nic.* 16, 2-3.

⁹ Cf. Goossens 1947, 56.

¹⁰ Cf. *PCG* VII, 406 *ad fr.* 23.1.

¹¹ Also adding «vel οὐκ ἄλλ'» in his *editio minor* (Meineke 1847, 232 *ad loc.*).

¹² *apud PCG* VII, 406 *ad fr.* 23.1.

¹³ *apud PCG* VII, 406 *ad fr.* 23.1.

¹⁴ *apud PCG* VII, 406 *ad fr.* 23.1.

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Phrynichos Fr. 23 KA

< > ἀλλ' ὑπερβέβληκε πολὺ τὸν Νικίαν
 στρατηγίας πλῆθει †καὶ εὐρήμασιν

This fragment is preserved in Suda υ 217, which draws from a fuller version of the scholia than the surviving text of Aristophanes on *Av.* 363 (ὑπερακοντίζεις σύ γ' ἤδη Νικίαν ταῖς μηχαναῖς.; see Dunbar 43-44).

1. < > ἀλλ(α)...Νικίαν: Of the conjectures proposed by Meineke (μὰ Δί' ἀλλ'), Bergk (οἷδ' ἀλλ'), and Kaibel (ἀλλ' οἶν) to fill the lacuna in line 1, Meineke's is the most well-attested in the comic corpus. ὑπερβέβληκε: 'proved superior'. The verb, which can be taken in a wide variety of metaphorical senses, is not common in fifth-century drama outside of Aristophanes and Euripides, where it tends to sit in the first (as here) and second half of the trimeter, respectively (cf. *E. Or.* 443, 1644; *Hipp.* 924; *Ar. Eq.* 758, 890; *Pax* 213 with Olson (1998) ad loc.; cf. ὑπερακοντίζεις at *Ar. Av.* 363). The identity of the individual being described here is unknown. Νικίαν: Emphasized by the octahemimeral caesura (cf. *Ar. Ach.* 1021; White §137). Nikias (*PAA* 10808; *APF* 403-7), son of Nikeratos, was born sometime before 469 and emerged as one of Athens' most prominent generals and politicians before he was eventually executed in 413 by the Syracusans after Athens' defeat in Sicily. His great wealth, consisting mainly of mining investments (*X. Vect.* 4.14), is a topic of interest to ancient authors (cf. *Th.* 7.86.4 with Hornblower ad loc.; *Plut. Nic.* 3.1, 11.2; T. Rood, *Thucydides: Narrative and Explanation* (Oxford, 1998), 288-93).

στρατηγίας...εὐρήμασιν: '...in magnitude of generalship and good fortune'. For the mid-line division of the adverbial phrase, see White §134. This (corrupt) line's resemblance to *Av.* 362f. ('ὦ σοφώτατ', εὔ γ' ἀνηῦρες αὐτὸ καὶ στρατηγικῶς | ὑπερακοντίζεις σύ γ' ἤδη Νικίαν ταῖς μηχαναῖς') suggests that Nikias enjoyed a reputation for cleverness and strategy in Athens in 414, as he (along with Lamachos) was commanding the Sicilian expedition. Scholars have offered various explanations for this impression of Nikias, including his successful suppression of Melos in 415 (cf. Symmachos, loc. cit.), his effective use of siege engines (μηχαναῖς) against

Minoa in 427 (cf. Th. 3.51.3 with Hornblower ad loc.; Dunbar on Av. 363), or his strategic acumen during the Sicilian expedition (e.g., Th. 6.63-68; Dunbar and Sommerstein on Av. 363). *εὐρήματα* are positive things not only resulting from thought, skill, or invention (Ar. *Nu.* 561) but also from good fortune, or even chance, i.e., ‘luck’ (LSJ s.v. *εὐρημα*, II; cf. Hdt. 7.10.47, 7.155.9, 7.190.9; Th. 5.46.1). The prominence of the theme of Nikias’ good fortune in Thucydides and Plutarch (cf. Th. 5.16.1, 6.17.1; Plut. *Nic.* 2.5, 18.10, 20.1; H.D. Westlake, *Individuals in Thucydides* (Cambridge, 1968), 169-211 (esp. 202-11)), in addition to a comic coinage such as *μελλονικιᾶν* (‘the condition of dithering like Nikias’, Ar. Av. 639 and Dunbar ad loc.), underscore the need for caution when evaluating the sincerity of direct praise by the comic poets, despite their generally favorable (or at least neutral) opinion of Nikias (cf. Ar. *Eq.* 358; fr. 102; Eup. fr. 193; Telecl. fr. 44; Sommerstein, *CQ* 46 (1996): 327-56). For *πλήθος* dependent on *ὑπερβάλλω*, see e.g., Hdt. 3.21.17; X. *Cyr.* 2.1.8; D. *And.* 75; *Tim.* 183). For genitives dependent on *πλήθος* and other expressions of quantity in Aristophanes, cf. V. 1513; *Ec.* 439f.; Poultney 74).

Phrynichus, *Monotropos*, Fr. 23 PCG

<...> ἄλλ' ὑπερβέβληκε πολὺ τὸν Νικίαν
στρατηγίας πλήθει τε ἔκαὶ εὐρήμασιν

But he has outshot Nicias by far, in the quantity of his command and with his inventions

Sud. v217 (ex plenioribus scholiis in Ar. Av. 363) 'Υπερακοντίζεις σύ γ' ἤδη Νικίαν, τὸν στρατηγοῦντα μηχαναῖς καὶ τοῖς στρατηγήμασι. Σύμμαχος πρὸς τὴν Μήλου πολιορκίαν. Φρύνιχος Μονοτρόπῳ ἄλλ' – εὐρήμασιν. ἢ ὅτι φρονιμώτατα Μηλίουσ λιμῶ ἀνεῖλεν.

Iambic trimeter.

Monotropos or somebody else might refer to another character, who is either smart and slippery or, alternatively, boring and stupid (in which case the use is ironic). Cf. Xanthias in the *Wasps* who is telling about Philokleon's illness (Ar. *Vesp.* 87-135). It could be perhaps also another character speaking about Monotropos and his excellence in being ἰδιογνῶμων (Phryn. fr. 19 PCG).

Nikias, son of Nikeratos of the deme Kydantidae, (PA 10808, PAA 712520), a moderate democrat, emerged as the chief political rival of the radical Cleon and then, after Cleon's death in 422 BC, of Hyperbolus and Alcibiades. Although Nikias opposed Alcibiades' plan for a Sicilian expedition in 415 BC, he was one of the generals sent to command the Athenian expedition in summer 415 BC (Thuc. 6, 8, 2-4). He was captured in the battle at the river Assinaros and executed by the Syracusans in 413 (Thuc. 7, 85, 1; 86, 2-5) (see Dunbar 1995, 276; Olson 2007, 213). Nikias is described in very similar terms in Aristophanes' *Birds* performed at the same festival, which might indicate, as in the case of Meton, that these 'strategies' of Nikias were a common place in Athens, known to every soldier and consequently to every second citizen.

Ar. Av. 362-363:

Εὐ. ὦ σοφώτατ', εὖ γ' ἀνηῦρες αὐτὸ καὶ στρατηγικῶς
ὑπερακοντίζεις σύ γ' ἤδη Νικίαν ταῖς μηχαναῖς

The ὄνομαστὶ κωμωδεῖν of political person referred to Nikias also in comedy in Ar. fr. 102 PCG (late 420s BC), Phrynichus fr. 62 PCG (late 420s-413 BC); Teleclides fr. 44 PCG (probably mid-410s BC, before 413), Eupolis fr. 193 PCG (from *Marikas*, 421 BC), Ar. Av. 363, 639. Cf. also Plut. *Nik.* 4, 8.

ὑπερβέβληκε: the perfect form of this most usual verb was perhaps unusual before the last third of the 5th century BC (not found before Thuc. 8, 104, 5; Eur. *Alc.* 153; Xen. *Hell.* 7, 3, 6; Hipp. *Morb. Pop.* 7, 1, 5). For the military context here, see Dunbar 1995, 276 on Ar. Av. 363 with further parallels Ar. Av. 825, *Eq.* 658-659, *Pl.* 666.

πλήθει: though the standard meaning is ‘multitude’, in Attic this is used of quantity or amount (LSJ s.v.), διὰ π. τῆς ζημίας Thuc. 3.70; χρημάτων π. Thuc. 1.9; διὰ πλῆθος οὐσίας Pl. R. 591e, cf. Arist. Pol. 1279a19.

στρατηγίας πλήθει ἡ καὶ εὐρήμασιν: precisely the same vocabulary is found in Aristophanes’ *Birds* 362-363. Both poets used the clichés of the day. In all probability these were the characteristics of Nikias’ behavior (Nikias’ *heuremata* and *strategiai*) and they were commented on in the city gossip of the time (see also Harvey 2000, 98). These comments may have been inspired by the scheme of deception which had helped the Athenians to gain an important victory over the Syracusans in the autumn of 415 BC (Thuc. 6, 63-71, esp. 64-65, Sommerstein 1987, 220). See also Dunbar 1995, 276: “ταῖς μηχαναῖς can mean ‘in clever devices, resourceful schemes’, of which Nikias and his colleague Lamachos had produced a conspicuous example at Syracuse in the summer of 415 BC, in the ingenious ruse employed (Thuc. 6, 64, 1) to establish a camp at Syracuse by getting the Syracusans to march off to Katane. This success must have become known at Athens before the end of winter 415/414 BC.” And then further: “Nikias also may have had a reputation of an engineer, at least after 427 when he took some fortifications on Minoa, off the Megarid (Thuc. 3, 51, 3), and siegecraft may have been mentioned as one of his assets in 415 when he was elected to the Sicilian command (see HCT 4, 190), although not detectable in his achievements after 427”. According to Σ Av. 186, Athens sent Nikias in command of the expedition against Melos. Thucydides however names three generals but not Nikias. This might then be a mistake due to misunderstanding because of an earlier Athenian expedition of 426 BC (Thuc. 3, 91, 1-2, see also Dunbar 1995, 196).

Phrynichus

23 (22 K.)

< > ἄλλ' ὑπερβέβληκε πολὺ τὸν Νικίαν
στρατηγίας πλήθει τε καὶ εὐρήμασιν

Su(i)d. v 217 Adler (ex plenioribus scholiis in Ar. Av. 363) ὑπερκοντίζεις σύ γ' ἤδη Νικίαν τὸν στρατηγούμενον μηχαναῖς καὶ τοῖς στρατηγήμασι. Σύμμακος· πρὸς τὴ Μήλου πολιορκίαν Φρύνιχος Μονοτρόπῳ (-ως GVM, corr. ed. pr.; compend. F)· ἄλλ' — εὐρήμασιν. ἢ ὅτι φρονιμώτατα Μηλίου λιμῶ ἀνεῖλεν (cf. Schol. Av. 186 et vid. Andrewes ad Thuc. V 116, 3)

1 ἄλλ' codd.: μὰ Δί' ἄλλ' Meineke (οὐκ ἄλλ' ed. min.): οἶδ' ἄλλ' Bergk Rel. p. 372: ἄλλ' οὖν Kaibel 2 στρατηγίας GVM: -τίας F πλήθει GVM: - η F τε Kuster καὶ εὐρήμασιν GVM: καὶ -ματα F

Ma ha ben sorpassato Nicia

per ricchezza d'arte della guerra e per stratagemmi

‘Superi persino Nicia’, che nell’esercizio della strategia ricorreva a macchine d’assedio e stratagemmi. (*Scil.* Secondo) Simmaco, sarebbe un riferimento all’assedio di Melo; Frinico, nel *Monotropos*: Ma — stratagemmi. Oppure perché con grandissima arguzia costrinse i Meli alla resa per fame.

Metro: trimetri giambici

[Meineke II/I 589; Kock I 377; Edmonds I 458; Kassel-Austin VII 406]

Il frammento è tradito da una voce del lessico *Su(i)da* il cui lemma è una porzione del v. 363 degli *Uccelli* di Aristofane. La voce lessicografica presenta una formulazione che coincide con una ricombinazione delle singole frasi di cui constano gli scolii b-f al v. 363 degli *Uccelli*. Tra questi scolii il solo c trasmette il frammento di Frinico. Qui ci si attiene alla scelta di Kassel e Austin di privilegiare, in virtù della sua omogeneità, la testimonianza lessicografica e di non riportare anche i testi dei singoli scolii nella loro segmentazione.

1 < > ἀλλ’] le proposte di Meineke, Bergk e Kaibel riportate in apparato per l’integrazione dell’*anceps* iniziale sono tutte plausibili ma, poiché la lacuna non è problematica né per il senso né per la metrica, ci si attiene alla cauta scelta di Kassel e Austin di non intervenire.

1-2 ὑπερβέβληκε- εὐρήμασιν] la stretta affinità tra il frammento e il v. 663 degli *Uccelli* di Aristofane ὑπερακοντίζεις σύ γ’ ἤδη Νικίαν ταῖς μηχαναῖς, può condurre ad almeno tre ipotesi. La prima è quella di un’elaborazione autonoma ed indipendente di formulazioni analoghe da parte dei due commediografi. La seconda identifica l’origine comune di tali analogie in espressioni idiomatiche e quasi proverbiali sulla scaltrezza strategica di Nicia che dovevano circolare ad Atene nel 414 a. C. e riferirsi, come attestato dai testimoni del frammento stesso, alla sua conduzione nel 416-415 a. C. dell’assedio e della conquista di Melo. La terza ipotesi infine è quella di un vero e proprio calco di Frinico da Aristofane o viceversa; tale calco, poiché operato da commedie di cui è attestata la rappresentazione nello stesso anno e nello stesso agone (Phryn. *Monot.* test. ii.), comporta la necessità di postulare forme di circolazione di queste due commedie precedenti alla loro messa in scena che potevano portare, come sarebbe accaduto in questo caso, ‘a furti di idee o addirittura di formulazioni’ (A. C. Cassio, *Commedia e partecipazione. La Pace di Aristofane*, Napoli 1985, 22). Nicia è menzionato anche nel fr. 62 che Bergk, *Rel.* 372, ha attribuito al *Monotropos*.

2 στρατηγίας πλήθει τε] στρατηγίας è lezione dei codici GVM della *Su(i)da*, στρατιᾶς di F; quest'ultima è *lectio faciliior* poiché banalizza e rende ridondante ('per moltitudine dell'esercito', 'per ampio numero della moltitudine di armati') la locuzione metonimica στρατηγίας πλήθει ('per ricchezza di quanto è associato all'esercizio della strategia', 'per ricchezza dell'arte della guerra'). La lezione di F inoltre crea un ulteriore problema metrico nel verso. Risulta utile la scelta di Kassel e Austin, alla quale qui ci si attiene, di registrarla comunque in apparato poiché, assieme alle altre lezioni di F riportate, essa segnala la minore qualità (almeno nella tradizione di questo frammento) di F rispetto a GVM.

Si accoglie l'economica e semplice integrazione τε di Kuster che, ripristinando l'atteso *breve* in sede pari del secondo *metron*, risolve il problema metrico del verso; il piede che ne risulta τε καὶ vede comunque il non eccezionale mantenimento della quantità lunga di καὶ davanti a vocale o dittongo (in questo caso εὖ-) in tempo forte.

fr. 23

Suda υ 217 (ex plenioribus scholiis in Ar. Av. 363) ὑπερακοντίζεις σύ γ' ἤδη Νικίαν τὸν στρατηγοῦντα μηχαναῖς καὶ τοῖς στρατηγήμασι. Σύμμαχος· πρὸς τὴν Μήλου πολιορκίαν. Φρύνιχος Μονοτρόπῳ (-ως GVM, corr. ed.pr.; compend. F)· ἄλλ — εὐρήμασιν. ἢ ὅτι φρονιμώτατα Μηλίου Λιμῶ ἀνεῖλεν

< > ἄλλ' ὑπερβέβληκε πολὺ τὸν Νικίαν
στρατηγίας πλήθει καὶ εὐρήμασιν

But he has far surpassed Nikias in the great number of his skills as a general and his inventions.

1 ἄλλ' codd.: μὰ Δί' ἄλλ' Meineke (οὐκ ἄλλ' ed. min.): οἶδ' ἄλλ' Bergk Rel. p. 372:
ἄλλ' οὖν Kaibel 2 στρατηγίας GVM:-τιᾶς F: -τηγιῶν Toup Emend. II p. 302: -
τηγίαι Blaydes Adv. II p. 52 πλήθει GVM:-η F: εἰ τε Kuster καὶ εὐρήμασιν GVM:
καὶ -ματα F: τε κάξευρήμασι Toup: τε των εὐρημάτων Blaydes

στρατηγίας πλήθει: the actual meaning of the phrase (or, better, the whole unmetrical line) is not clear, although there is no clear structural problem (cf. Ar. Eq. 758, Ar. Eq. 409, 413, Plut. 109 for similar use of ὑπερβάλλω with dative); attempts for restoring the line have either kept the two words together, as in the manuscripts, (στρατηγιῶν πλήθει τε κάξευρήμασι, Toup) or connected πλήθει with εὐρήματα (στρατηγίαι πλήθει τε των εὐρημάτων, Blaydes). Besides the meter, it is mainly the combination of πλήθει with the singular στρατηγίας that creates uncertainty. For the word στρατηγία, LSJ sets the fragment under 'office of a general, command' (cf. E. Andr. 678, 704, Hdt 1.59., 5.26 etc). But given the context, here, such as there is, the phrase could be better understood with the meaning under LSJ II 'generalship', in the sense of 'skills, qualities of a general' (cf. Eup. fr. 99 X. Cyr. 1.6.14, X. Mem. 3.1.5).

In fragment 23 a character praises someone else for surpassing the Athenian general Nikias (PA 10808, PAA 71252, LSGN p. 333) in his skills and his resourcefulness; we do not know the reason that brings up this comparison. Ian Ruffel's suggestion (494) that perhaps Monotropos is the one praised here is appealing: an ability or invention of an apolitical misanthropic figure who represents an anti-society (Ceccarelli, 461-3; Ruffell, 494-495) is set against the inventions of Nikias, a well-known political figure who very much engages in the affairs of the Athenian *polis*.

The fragment is preserved in the scholia of line 363 of Aristophanes' *Birds* where Euelpides describes and praises Peisetairos – on the basis of his use of kitchen utensils for warding off the Birds – in similar terms, as someone with military skills who has surpassed Nikias in inventiveness, (ὦ σοφότατ', εὖ γ' ἀνηῦρες αὐτὸ καὶ στρατηγικῶς· ὑπερακοντίζεις σύ γ' ἤδη Νικίαν ταῖς μηχαναῖς, Ar. *Av.* 362-363; cf Ar. *Eq.* 758). The similarity of the lines is striking, as is also the list of the same eight κωμωδούμενοι, including Nikias, in the two plays (cf. Harvey, 97-100). Phrynichos was accused of plagiarism in other comedies according to two Aristophanic scholia (schol. *Frogs* 13 = T 8 and schol. *Birds* 749 = T 9 = Hermippos fr. 64); but accusations of plagiarism among comic poets were not uncommon practice (cf. Ar. *Clouds* 553-4, 559, Cl. *Strom.* 6.26.4 cf. Harvey, 110-112, Heath, 151-153) and, in our case, there is no way of telling 'which poet was the borrower, or whether they were both making use of the clichés of the day' (Harvey, 111). Such close similarity to the lines of any other play is not apparent, as far as we can tell, in other fragments by Phrynichos.

Despite the fact that fr. 23 of Phrynichos' *Monotropos* (as well as the remark on Ar. *Birds* 363) is an exaggerated ironic remark regarding the inventions of a

character, for Nikias himself the comment has a positive aura. In general, Nikias appears 8 times in comedy (Eupolis fr. 193; Ar. *Knights* 358, *Bird* 363, 639 and Ar. fr. 102 (*Georgoi*); Phrynichos, *Monotropos* fr. 23 and fr. 62 from an unidentified play; Telecleides fr. 44); the two further references for him in Ar. *Birds* 639 and Phrynichos, fr. 62 present him negatively, as acting hesitantly and cowardly; and, at least some of the other references (Ar. *Knights* 358, Ar. fr. 102, Telecleides fr. 44) do not put him under favourable light. More ambiguous regarding his role is Eupolis fr. 193 (see Storey, 207-208 and 212-213; Olson, 2007, 191-193 and 213-314 who are keen to accept a negative portrayal but cf Sommerstein (1981), *ad* 358 and (1996), 334-335 who supports that in general Nikias is presented favourably in comedy).

The references to the general Nikias both in *Birds* and Phrynichos' *Monotropos* attest to his popularity during 414 BC, the year of the production of these two comedies, when he was elected leader of the Sicilian expedition, together with Lamachus and Alcibiades (Thuc. 7.85.1, 86.2-5). Both Dunbar and Sommerstein *ad* 363 argue that Nikias' μηχαναῖς may have alluded to some schemes employed by Nikias and Lamachus in Autumn 415 BC which led the Athenians to a victory over the Syracusans (Thuc. 6.64.1, τοιόνδε τι... πρὸς ἃ ἐβούλοντο οἱ στρατηγοὶ μηχανῶνται) and it may well be the case that Phrynichos alludes to the same events. But taking into account the very lengthy career of Nikias in politics and generalship there should be more than one events that the audience connects with Nikias' successes as general as, for example, his operation at Kythera (Thuc. 6.53ff and cf Dover *adloc*).

Suda υ217 and the scholia in *Birds* 363 that preserve the fragment of Phrynichos is our only evidence for one historical information about Nikias: they mention that Symmachos sees Nikias' strategies behind the siege and destruction of Melos ('Σύμμαχος· πρὸς τὴν Μήλου πολιορκίαν' and cf. 'ἢ ὅτι

φρονιμώτατα Μηλίουσι λιμῶ ἀνεῖλε'). The events of the Athenian siege of Melos in 416 BC which led to the starvation and death of the population are described by Thucydides 5.114-116, where Nikias is not mentioned. The information in the scholia may be the result of a mix-up with the description of another Athenian expedition in Melos which took place much earlier (around 426 BC) and in which Nikias was a general (Thuc. 3.91.1-2 with Hornblower *adloc.* cf. Andrewes *ad* 5.116.3 and Dunbar *ad* 186).

Phrynichus fr. 24

ὁ δ' ὀλιγόσιτος Ἡρακλῆς ἐκεῖ τί δρᾷ;

“What’s the little-eating Heracles doing there?”

The fragment is quoted by Athenaeus 6.248c on account of the presence of the term ὀλιγόσιτος, as part of the banqueters’ discussion of names that are synonymous to παράσιτος (“parasite”): τῷ δὲ παράσιτος ὁμοιά ἐστιν ὀνόματα ἐπίσιτος ... καὶ οἰκόσιτος ... ἔτι δὲ κακόσιτος καὶ ὀλιγόσιτος (6.247e).

The metre is iambic trimeter, so we may safely assume that this line formed part of a dialogue. The speaker addresses a fellow comic character, whilst pointing at a third individual that is currently present on stage. Identified as (derisively) the “little-eating Heracles”, there arise two possibilities as to this figure’s dramatic identity:

(a) He could be the mythological figure of Heracles. If so, Heracles either had a sustained role in the play (cf. *Frogs*) or made a short, circumstantial appearance and was assigned a small speaking part, in order to provide an extra case for laughter. In either case, since *Μονότροπος* was apparently a non-mythological play (judging from the surviving evidence), the introduction of Heracles – no matter how long or short his part was – makes for an interesting blend of the dramatic reality of 5th century Athens with the heroic/mythic sphere; and as such, it constitutes a remote forerunner of Middle Comedy’s much-loved tactic of anachronisms and intertwinement of myth and reality.¹

¹ See H.-G. Nesselrath, *Die attische Mittlere Komödie*, Berlin & New York 1990, 188-241; T. B. L. Webster, *Studies in Later Greek Comedy*, Manchester ²1970, 16-19, 82-85; R. L. Hunter, *The New Comedy of Greece and Rome*, Cambridge 1985, 22-30. Anachronism is a feature that Comedy in general shares with the satyr play; cf. D. F. Sutton, *The Greek Satyr Play*, Meisenheim am Glan 1980, 134ff.

(b) He could be any given Athenian widely known for his gluttony and insatiable appetite; perhaps a well-known parasite (or not). But we do not need to assume that this person was generally known as or called “Heracles”, as a nickname, in any other context apart from here.² That is, we should interpret this appellation as the comic character’s spontaneous invention. Being spontaneous, and hence unexpected, this remark, spelt out on the spur of the moment, would have caused much greater laughter to the audience, than if the speaker was simply repeating a cliché.

Be it either the mythical figure of Heracles or a contemporary glutton, the fragment’s core importance lies in the fact that it forms part of a long-running comic tradition that makes fun out of Heracles’ legendary appetite and greediness. Aristophanes takes regular pride (cf. *Pax* 741-743, *V.* 60) in emphasizing how – unlike his rivals – he avoids the low-quality slapstick episodes and substandard humour, which result from simply putting Heracles on stage and making trite jokes about his ravenous appetite. As Olson points out,³ the comic stereotype of Heracles traces back to Epicharmus and constitutes a commonplace in both Old Attic Comedy and satyr-play. Needless to say, despite Aristophanes’ pompous assertions to the opposite, he regularly resorts to Heracles’ hungry figure throughout his work (e.g. *Av.* 1583-1590, etc.).

ὀλιγόσιτος: The term *ὀλιγόσιτος* is compound from the adjective *ὀλίγος* and the verb *σιτίζω*, and hence it literally means “to eat little / moderately”.⁴ Paradoxically though, this adjective is hardly ever employed in its literal sense;⁵ on the contrary,

² Kock thought that there must have been some eminent Athenian who bore this nickname. In the lack of any other evidence, I would not adopt this hypothesis.

³ S. D. Olson, *Aristophanes Peace*, Oxford 1998, comm. on l. 741.

⁴ Olson (*Athenaeus. The Learned Banqueters*, Cambridge-Massachusetts & London, 2006-) translates *ὀλιγόσιτος* as “having a small appetite” (*Ath.* 6.248c, n. 204), which is incorrect. Besides, eating little / moderately does not necessarily mean having a small appetite.

⁵ This applies only to the adjective *ὀλιγόσιτος*, and not to the verb *ὀλιγοσιτέω* nor to the noun *ὀλιγοσιτία*.

it seems it was coined to be solely used euphemistically or, better say, ironically, in order to designate exactly the opposite notion, i.e. “eating in excess / immoderately”. Apart from some later ecclesiastic writers, a couple of lexicographic entries and a single medical usage, the term *ὀλιγόσιτος* occurs only in this fragment and in Pherecrates fr. 1 (immediately following Phrynichus’ fr. in Athenaeus’ text, 6.248c), where again it is being used in a sarcastic context: *ὥς ὀλιγόσιτος ἦσθ’ ἄρ’, ὃς κατεσθίεις / τῆς ἡμέρας μακρᾶς τριήρους σιτία* (“How little-eating you are, then, a man who every day / consumes enough rations for a large trireme!”⁶). Besides, as mentioned above, Athenaeus includes *ὀλιγόσιτος* among the terms that are synonymous to *παράσιτος* and this is the only meaning that he is aware of.

⁶ Transl. by S. D. Olson *ad loc.* (adapted).

**Workshop “Commenting Fragments: the case of Ancient Comedy”,
Freiburg im Breisgau, 2-7 July 2012**

Sample commentary on Phrynichus, fr. 24 K.-A.¹

ὁ δ' ὀλιγόσιτος Ἡρακλῆς ἐκεῖ τί δρᾷ;

«What's the *oligositos* Heracles doing there?»²

The fragment is preserved by Athenaeus of Naucratis³; the adjective ὀλιγόσιτος, meaning «having a small appetite»⁴, appears seldom in Greek passages⁵. As Theodor Kock observed, «fortasse aliquis princeps Atheniensium Hercules adpellatur» and Starkie 1968 interpreted the fragment as referred to «some noble Athenian»⁶: as a matter of fact, the *persona loquens* may show a possibly ironical intent, as in Pherecrates' fragment, quoted by Athenaeus after Phrynichus' one: ὦ ὀλιγόσιτος ἦσθ' ἄρ', ὅς κατεσθίεις / τῆς ἡμέρας μακρᾶς τριήρους σιτία («How *oligositos* you are, then – a man who every day / consumes enough rations for a large trireme!»)⁷.

In comedy, Heracles is regularly portrayed as a glutton⁸: the most significant scenes related to the Heracles motif are in Ar. Av. 1574-1692 and Ra. 37-164, whilst in V. 60 and Pax 741-43, Heracles is characterized by gluttony, low intellectual profile and profligacy⁹. Focusing on Ar. V. 60 (Ἡρακλῆς τὸ δεῖπνον ἐξαπατῶμενος)¹⁰, Sommerstein 1983 has observed that it seems Heracles was often shown in ravenous anticipation of a lavish meal which in the end he was not given: the

¹ PCG VII, 406. For abbreviations of Greek authors and works, see *LSJ*. For abbreviations of journals, see *L'Année Philologique. Bibliographie critique et analytique de l'Antiquité gréco-latine*, Paris 1928-.

² Translation by Olson 2008, 139.

³ Ath. VI, 248c: ὀλιγοσίτου δὲ μέμνηται Φρύνιχος ἐν Μονοτρόπῳ.

⁴ Olson 2008, 138, n. 204.

⁵ Cf. Pherecr. fr. 1.3 K.-A. [= PCG VII, 105], Poll. VI.29, VI.34.

⁶ Kock 1880, 377 *ad* fr. 23 [= 24 K.-A.]; Starkie 1968, 118 *ad* Ar. V. 60.

⁷ Pherecr. fr. 1.3-4 K.-A.; translation by Olson 2008, 139.

⁸ Cf. also E. Alc. 747-772.

⁹ Cf. also Ar. fr. 11 K.-A. [= PCG III 2, 39]; see van Leeuwen 1896, 17 *ad* Ar. Ra. 62ss. and Totaro in Mastromarco-Totaro 2006, 282 *ad* Ar. Av. 1574. For further studies on bibulous and greedy Heracles in comedy and satirical drama, cf. Galinsky 1972, 81-100 and Degani 1995, 67-69.

¹⁰ Translation by Sommerstein 1983, 11: «and we haven't got Heracles being cheated of his dinner».

phrase “to be entertained like Heracles” (*Lys.* 928) had come to mean “to be feasted on empty promises”¹¹.

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¹¹ Sommerstein also observes that Aristophanes expresses disdain for such tired commonplaces at *V.* 60 and *Pax* 741-2, but he himself gives us a scene of this type in *Av.* 1574-1692: see Sommerstein 1983, 157 *ad Ar. V.* 60. The *topos* also occurs in Cratin. fr. 346 K.-A. (ὕπὸ δ' Ἡρακλέους πεινῶντος ἄγει / καὶ σκώπτοντος ταῦτα † οὐ βιωτόν ἐστι).

Phrynichos Fr. 24 KA

ὁ δ' ὀλιγόσιτος Ἡρακλῆς ἐκεῖ τί δῶται;

This fragment is quoted at the end of an extended discussion on parasites in Athenaeus (6.248C).

ὁ δ' ὀλιγόσιτος: ‘The starving...’ Adjective and noun are lent emphasis by the octahemimeral pause after the fourth foot, which delays the interrogative part of the line (see White §137; Ar. *Ach.* 54, 188, 254). Athenaeus presents this term as a synonym for *παράσιτος*, originally referring to a sacred office-holder rewarded with a share in sacrificial feasts for managing the resources of a temple and assisting its priest before being recast by the comic poets to describe a gluttonous and lazy dinner-guest. The uninvited *παράσιτος* deviated from the social norms of the symposium by assuming a position of servility and performing a variety of services – singing, joking, abusing (others and himself) – in exchange for food and drink at the table of his social superiors (cf. Pherecr. fr. 1.3-4 (immediately following in Ath.): ‘How sparingly (*ὀλιγόσιτος*) you eat, who in one day | swallow the rations of an entire trireme!’). Since *ὀλιγοσιτία* is almost solely confined to medical texts and discussions of fasting, where it describes a dietary regimen for recovery from serious sickness or injury (Hp. *Vict.* 66.27 Littré; *Epid.* 300, 431; *Prorrh.* 2.4.43; *Ulc.* 6.400; 6.430; Ar. *Pr.* 863b24-26, 885a 2-4; Luc. *Par.* 16; for medical terminology in Aristophanes, see Miller, *TAPA* 76 (1945): 74-84; Byl, *RPh* 3rd ser. 64 (1990): 151-62; and esp. Willi (2003): 79-87), *ὀλιγόσιτος* might refer to the individual’s poverty or a lack of means; this is a frequent target of Aristophanic mockery reserved for *kômôdoumenoi* accused of parasitism (e.g., Antiphon and Amyntias at V. 1265-74; Fisher, in *Rivals*, 376). Although the parasite only becomes a stock-figure in Greek Middle and New Comedy (e.g., Aristopho. fr. 5 with Olson (2007): 137-8; Antiph. fr. 193; Alex. fr. 263 with Arnott 732-7.; Diph. fr. 60), a character with his key attributes appears in the play ‘Hope or Wealth’ by the late sixth-/early fifth-century Sicilian poet Epicharmos (fr. 32 with Olson (2007): 55-8). Eupolis’ *Kolakes* (421 BC) first introduces to the Athenian stage a chorus of ‘flatterers’ seeking free meals and entertainment at the expense of the wealthy Kallias (fr. 172 with Olson (2007): 113-15; on the play, see Storey 179-97). Although the term *παράσιτος* may have only first been introduced in the early fourth-century in Alexis’ comedy *Παράσιτος* (Arnott, *GRBS* 9 (1968): 161-8 and Arnott 542-5), most scholars identify *kolakes* with *παράσιτοι* or at least assume significant overlaps between the two

types (See Brown, *ZPE* 92 (1992): 91-107; Fisher, in *Rivals*, 355-96 (esp. 371-78)). For an eventual distinction between the *kolax* and *παράσιτος*, see H.-G. Nesselrath, *Lukians Parasitendialog. Untersuchungen und Kommentar* (Berlin and New York, 1985, 88-121).

Ἡρακλῆς: Heracles, son of Zeus and Alkmene and the greatest Greek hero, was a popular figure in both satyr play and the mythological burlesque of Sicilian and Old Comedy for his gluttony and buffoonery (Ath. 10.411a-12b; Epich. fr. 40 with Olson (2007): 43-5; Ar. Av. 1579-1693; *Ra.* 38-166; Pl. Com. fr. 46; Bowie, in *Rivals*, 317-39). Old Comedy apparently exploited the motif of the starving Heracles: Aristophanes several times describes ‘Heracles cheated of his dinner’ (τὸ δεῖπνον ἐξαπατώμενος: V. 60; *Lys.* 928) or ‘going hungry’ (Ἡρακλέας...πεινῶντας: *Pax* 741 and Olson (1998): ad loc.; cf. Cratin. fr. 346) as a hackneyed bit frequently deployed by his less-imaginative comic rivals, despite his own habit of introducing him as a character in his comedy. The adjective *ὀλιγόσιτος* is thus highly appropriate for Herakles not only because of his stage-history, but also because of his status as a patron diety of the parasite at Kynosargos and elsewhere in Attica (see Bruit Zaidman, in J. Wilkins, D. Harvey, and M. Dobson (eds), *Food in Antiquity* (Exeter, 1995), 196-203). Middle and New Comedy continued this tradition by frequently casting the hero as a glutton (cf. Alex. fr. 140, 263; Antiph. fr. 174). For Heracles as a comic figure, see K. Galinsky, *The Herakles Theme* (Oxford, 1972), 81-100; F. Casolari, *Die Mythentravestie in der griechischen Komödie* (Münster, 2003), 249-95.

ἐκεῖ τί δοῦναι; : ‘What’s...he doing there?!’ Functions as a colloquial interjection demanding information; cf. Ar. *Ach.* 122, 564-5; V. 1; López Eire (1996) 93-94. The placement of τί in the final foot of the line emphasizes *ὀλιγόσιτος* Ἡρακλῆς (see Thomson, *CQ* 33 (1939): 147-52).

Phrynichus, *Monotropos*, Fr. 24 PCG

ὁ δ' ὀλιγόσιτος Ἡρακλῆς ἐκεῖ τί δρᾷ;

And this Heracles, the light eater, what is he doing over there?

Iambic trimeter.

Athenaeus (6, 247e) discussing *parasitos* mentions also various ὅμοιά ὀνόματα (τῷ δὲ παράσιτος ὅμοιά ἐστὶν ὀνόματα ἐπίσιτος, περὶ οὗ προεῖρηται, καὶ οἰκόσιτος σιτόκουρός τε καὶ αὐτόσιτος, ἔτι δὲ κακόσιτος καὶ ὀλιγόσιτος). He lists a number of passages, where Phrynichus' line is cited under ὀλιγόσιτος (6, 248c).

The depiction of Heracles as a glutton and a drinker exists in Greek literature from Homer (Od. 11, 603) and is also found in Pindar (fr. 168 Maehler) and in Doric comedy (Epich. fr. 18 PCG; Rhinton fr. 3 PCG). It becomes a cliché of satyr-play and Attic comedy (cf. Cratin. fr. 346 PCG, Ar. Pax 741, Vesp. 60 (for hungry Heracles as a bad stereotype), Lys. 928, Av. 1583-1590, 1601-1604, Ra. 62-65, 549-576, fr. 11 PCG; see Arnott 1996, 235; further examples and bibliography in Olson 1998, 218-219 and Orth 2009, 96). Cf. on the same topic also Ath. 10, 411a-412b. Thus the depiction of Heracles as a glutton (a favorite comic motif) is here used ironically, juxtaposed to an epithet which states the opposite? Was Heracles himself on stage or was somebody else mocked as Heracles in this passage? Cf. also Kock's assumption (PCG VII 406): *fortasse aliquis princeps Atheniensium Hercules adpellatur*.

ὁ δ' might be a reference either to a sudden interruption of a previous passage, or as a strong adversative, contrasting the light eating Heracles to somebody else in the scene (e.g. answering a **ὁ μὲν** previously implied, see Denniston 1954, 165-167). Deictic **ὁ δ'** and **ἐκεῖ** mean that the person (Heracles himself or somebody playing his role) stays on the stage.

ὀλιγόσιτος: a coinage of Pherecrates (fr. 1 PCG, *Agathoi*) picked up by Phrynichus? Later listed in Pollux (6, 29, 34) and Athenaeus (see above) as a rare word.

This might be the last line of a monologue, concluded with a question, or a feed-line drawing the character into the dialogue (cf. Ar. Av. 1574).

Phrynichus

24 (23 K.)

ὁ δ'ὀλιγόσιτος Ἡρακλῆς ἐκεῖ τί δρᾷ;

Athen. 248c ὀλιγοσίτου δὲ μέμνηται Φρόνιχος ἐν *Μονοτρόπῳ*· ὁ δὲ — δρᾷ;

Che fa l'Eracle affamato laggiù?

dell' *oligositos* fa menzione anche Frinico nel *Monotropos*· che fa — laggiù?

Metro: trimetri giambici

[Meineke II/I 590; Kock I 377; Edmonds I 458; Kassel-Austin VII 406]

Il frammento è tradito da una sezione del libro sesto dei *Deipnosophisti* di Ateneo dedicata ai composti di σῖτος.

ὁ δ'ὀλιγόσιτος Ἡρακλῆς] l'aggettivo ὀλιγόσιτος ricorre anche negli *Agathoi* di Ferecrate o Strattide (Pherecr. fr. 1).¹ Tra i composti di σῖτος Frinico usa anche il termine ᾧσιτος (fr. 57). La associazione di ὀλιγόσιτος ad Eracle nel frammento 24 solleva il problema se l'eroe fosse uno dei personaggi del *Monotropos* o se si tratti dell'attribuzione delle caratteristiche di ghiottoneria di Eracle ad un altro ed ignoto personaggio sulla scena o del pubblico. A tematiche alimentari se non a veri e propri comportamenti di ἀδηφαγία possono essere ricondotti anche i frammenti 26, 28, 29 e 30 del *Monotropos*. La prima

¹ Per i problemi di attribuzione vd. C. Orth, *Strattis. Die Fragmente. Ein Kommentar*, Berlin 2009, 41-42.

attestazione comica dell'Eracle ghiottone è data dal frammento 18 del *Busiride* di Epicarmo, che verisimilmente aveva fatto ricorso a tale tematica anche in altri suoi *dramata* mitologici su Eracle, l'*Eracle presso Folo*, le *Nozze di Ebe* e le *Muse*. Il fatto che nella produzione di Frinico figurino due titoli già epicarimei (Κωμασταί e Μοῦσαι) potrebbe suggerire la conoscenza diretta della produzione epicarimea da parte di Frinico e la possibilità di una derivazione da Epicarmo del motivo dell'Eracle ghiottone. Tale *topos* ricorre comunque frequentemente nella produzione aristofanessa. Al v. 60 delle *Vespe* (cfr. *Pax* 741), il poeta polemizza contro l'uso di questo motivo, nella forma dell'Eracle famelico defraudato del pasto, da parte di altri commediografi per strappare facili risate al pubblico mezzuccio del quale egli afferma invece di non servirsi, sebbene il motivo sia presente anche nelle sue commedie (*Av.* 1583 ss.; *Ran.* 62 ss.; 549-578; fr. 11). Dal momento che il v. 60 delle *Vespe* è inserito in un contesto in cui si menziona la comicità volgare della commedia megarese (v. 57 ss.), è possibile che Aristofane prenda le distanze da quest'ultima.² Anche altri poeti drammatici attici si servirono del motivo di Eracle ghiottone, vd. e. g. *Crat.* fr. 346; *Antiph.* fr. 174; *Alex.* fr. 140; *Eur. Alc.* 548, 747-772; *Syl. test.* iii. a Kannicht; *Ion* fr. 29 Snell.³

² Vd. F. Perusino, 'La commedia megarese e la commedia attica antica', *Primeras Jornadas Internacionales de Teatro Griego*, Valencia 1994, 12-23.

³ Sul tema della ghiottoneria di Eracle vd. G. K. Galinsky, *The Herakles Theme*, Oxford 1972, 81-100; J. Wilkins, *The Boastful Chef: The Discourse of Food in Ancient Greek Comedy*, Oxford-New York 2000, 90-97 e S. D. Olson, *Broken Laughter. Select Fragments of Greek Comedy, Edited with Introduction, Commentary, and Translation*, Oxford 2007, 40-41 e *passim*.

fr. 24

Athen. 6.248c ὀλιγοσίτου δὲ μέμνηται Φρύνιχος ἐν Μονοτρόπῳ ὁ δὲ —
δοῶι
(sequitur Pher. fr. 1)

ὁ δ' ὀλιγόσιτος Ἡρακλῆς ἐκεῖ τί δοῶι;

What is the light-eating Heracles doing over there?

The fragment is preserved in Plutarch's long description and definition of the παράσιτος type in Athenaeus 6.234c-248c; towards the end of the speaker's lengthy account, words similar to παράσιτος are listed, mainly as compound adjectives with -σιτος as their second component (ἀπόσιτος, ἐπίσιτος - cf. ἐπισίτιος in the same account, Athen. 6.246f-247a - οἰκόσιτος, αὐτόσιτος, κακόσιτος, ὀλιγόσιτος; and also σιτόκουρος), as well as lines from comic poets that preserve them (Athen. 6.247e-248c; for a similar list of -σιτο-compounds cf. Poll. 6.34-36 where ὀλιγόσιτος is also included). The adjective ὀλιγόσιτος appears also in a list of positive adjectives that qualify a good symposiast in Poll. 6.28. More frequent is the use of the verb ὀλιγοσιτέω, mainly in medical writings and mostly as a method of treating a specific malfunction of the body (cf. Hipp. *De ulc.*1.6, *De fract.* 27.27).

In comedy, the adjective is attested in the two fragments by Phrynichos' *Monotropos* and Pherecrates' (or Strattis') *Agathoi* fr. 1 given by Athenaeus. In the latter, it is used ironically by a character as a response to someone who regards a big amount of food (which he can eat), as not that big (ἐγὼ κατεσθίω μόλις τῆς ἡμέρας/πένθ' ἡμίδεμν', ἐὰν βιάζωμαι. B. μόλις;/ὥς ὀλιγόσιτος ἦσθ' ἄρ'). A similar ironical function is found in Phrynichos since

there it expresses the exact opposite of Heracles's standard depiction in comedy, that of a gluttonous hero - very often, being long withheld from a big meal (Ar. fr. 11; Ar. *Vesp.* 60; *Lys.* 928. *Av.* 1583-1692; *Pac.* 742-743 and schol. *Pac.* 741 = Cratinus fr. 346; cf. Eur. *Alc.* 548, 747-772; cf. Sommerstein (1990) and Henderson *ad* Ar. *Lys.* 928, Hoffmann, 30n.3). It is likely that a character in Phrynichos' play labels a specific person, e.g. a politician, as a 'gluttonous Heracles' (cf. Kock 'fortasse aliquis princeps Atheniensium Hercules adpellatur') attributing to him the well-known feature of the hero (cf. Phrynichos fr. 54 for a comparison to an action of the hero Achilles). Two of the *komodoumenoi* in *Monotropos* fr. 21, Teleas and Peisander appear elsewhere as gluttons (Ar. *Pax* 1008-1009 (Teleas); *adesp.* fr. 119, Ael. *VH* 1.27 (Peisander), and see Harvey, 99-100); but whether either of them is the target here is, of course, uncertain. We cannot exclude though the possibility of Heracles himself performing in the play as he did in the contemporaneous Aristophanes' *Birds* or, later, in *Frogs* 37-172 (for his popularity in the titles of lost comic plays, see Bowie, 320). Gods at least seem to appear twice as characters in Phrynichos' fragments (fr. 9 (Dionysus) and fr. 61 (Hermes)).

In any case, the character to whom the line refers had an active part on the stage (ἐκεῖ τί δρᾷ; cf. Ar. *Lys.* 872, *Plut.* 439, *Pax* 164). And in all likelihood this was a food related activity, probably eating, preparing or waiting for a meal (cf. Heracles in Ar. *Av.* 1583-1692; *Pax* 742; Eur. *Alc.* 548, 747-772).

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Phrynichus fr. 25 K.-A.

Test.: Poll. 7. 178 FSAB καὶ τὸ (om. B) κατασβέσαι (-σκενάσαι A, -κοιμήσαι B) τὸν λύχνον, ὅπερ οἱ νῦν, κοιμήσαι (καὶ κατακοιμίσαι add. B qui om. reliqua) Φρύνιχος εἶπηκεν ἐν Μονοτρόπῳ· ἔπειτ' — κατακοιμίσαι. Athen. 15. 700 e κοιμίσαι λύχνον Φρύνιχος φησι. Phryn. Praep. soph. p. 80, 11 κατακοιμίζειν τὸν λύχνον· ἀντὶ τοῦ σβεννύσαι.

Metro: trimetri giambici. Dattilo in quinta sede.

Le fonti sono interessate all'impiego traslato del verbo κατακοιμίζω, nel senso di “spegnere”. Il frammento proviene da un dialogo in trimetri giambici. Difficile stabilire il contesto drammatico: sembra l'inizio di un racconto o l'impartizione di qualche istruzione.

ἔπειτ' ἐπειδὴ τὸν λύχνον κατακοιμίσαι

λύχνον: «lampada», in Athen. 15. 700 e si dice che la lampada è invenzione non antica, sebbene il termine ricorra già in *Od.* 19. 34 e *Alcae.* 346, 1 V. (L.-P.). La parte dell'ultimo libro (699 d-701 b) in cui si fa riferimento al frammento di Frinico, citato per intero dal solo Polluce, è dedicata alla discussione, piuttosto erudita, delle denominazioni per indicare lucerne, lampade, candelabri etc.

κατακοιμίσαι: aor. cong. (meno probabile fut. ind, giusta la congiunz. eventuale ἐπειδὴ), 3^a sing. (da κατακοιμίζω), o 2^a sing. (da κατακοιμίζομαι), ma le fonti sembrano orientare verso la forma attiva, poiché rendono con un verbo sinonimo all'attivo (κατασβέσαι vel σβεννύσαι). Lett. “mettere a dormire”, quindi, con l'aiuto

dei testimoni, «spegnere, oscurare». Sulla metafora cf. D'Alessio *ad Callim.* 195, 26 Pf.: «mi sembra che sia finora sfuggito che il probabile modello di questa metafora è Alceo, fr. 74, 6 ss. V., dove il testo è perduto ma, come si ricava da uno scolio marginale, il senso era “ma, o Mitilenesi, fin tanto che il legno manda solo fumo (cioè fino a che [Pittaco o Mirsilo?] non acquisti potere di tiranno), spegnetelo e fermatelo subito, perché la fiamma non diventi più forte”».

Phryn. Com. *Monotropos* fr. 25 K.-A. (24 K.)

ἔπειτ' ἐπειδὴν τὸν λύχνον κατακοιμίση

Fonti:

Poll. VII 178 (FS, A, B) καὶ τὸ (om. B) κατασβέσαι (-σκευάσαι A : -κοιμήσαι B) τὸν λύχνον, ὅπερ οἱ νῦν, κοιμήσαι (καὶ κατακοιμίσαι add. B) Φρύνιχος εἵρηκεν ἐν Μονοτρόπῳ· “ἔπειτ’ – κατακοιμίση” (om. B).

Ath. (*Epit.*) XV 700f (III 556,16 Kaibel) κοιμίσαι λύχνον Φρύνιχός φησι.

Cf. Phryn. PS 80,11 de Borries κατακοιμίζειν τὸν λύχνον· ἀντὶ τοῦ σβεννύναι.

Traduzione:

dopo, dopo che estingue il lume

Cf. Bothe 1855, 214; Edmonds 1957, 461; Storey 2011, 61.

e “spegnere il lume”, come diciamo noi ora, Frinico ha detto “estinguere (*koimēsai*)” nel *Monotropo*: (fr. Phryn. com. 23 K.-A.). Frinico dice “estinguere (*koimisai ton luchnon*) il lume”. “Estinguere il lume (*katakoimizein ton luchnon*)”: in luogo di “spegnere”.

Metro:

Trimetro giambico acataletto (3ia: $\bar{\cup}\bar{\cup}\bar{\cup}\bar{\cup}\bar{\cup}\bar{\cup};\bar{\cup}\bar{\cup}\bar{\cup};\bar{\cup}\bar{\cup}\bar{\cup}\bar{\cup}\bar{\cup}\bar{\cup}$).

Riferimenti:

Meineke 1839b, 590, 1847, 232; Bothe 1855, 214; Blaydes 1896, 52; Kock 1880, 377; Nächster 1908, 1ss.; Edmonds 1957, 460s.; Urios-Aparisi 1992, *ad* Pherecr.; Arnott 2000, 4ss.; Lorenzoni 2000, 155ss.; Pellegrino 2006, 72; Dickey 2007, 96s.; Tosi 2007, 3ss.; Pirrotta 2009, *ad* Plat. com.; Nesselrath 2010, 427s., 438 n. 54; Rusten 2011, 13s.; Storey 2011, 60s.

Commento

Contesto:

Giulio Polluce¹ (II sec. d.C.), in una sezione del suo *Onomasticon* (VII 178) dedicata ai λυχνοποιοί (si veda il *conspectus rerum* nell'edizione di Bethe), riporta l'espressione κατασβέσαι τὸν λύχνον che attribuisce all'uso dei suoi contemporanei (cf. Poll. VII 178: ὅπερ οἱ νῦν)² e segnala che nel *Monotropos* di Frinico ricorre l'espressione τὸν λύχνον κατακοίμηση.

Dallo stesso frammento di Frinico, deriva con certezza la notizia che si legge in Ath. (*Epit.*)³ XV 700f κοιμίσαι λύχνον Φρύνιχός φησι, in una sezione dedicata «all'illuminotecnica» (Lorenzoni 2000, 160). Dal raffronto con Polluce colpisce l'assenza del preverbio, che aveva attirato l'attenzione di Bothe (1855, 214): «fort. κατακοίμηση: κατα- hausto a κοι- syllaba vicina»; al contrario, la mancata citazione del titolo della *pièce* è un noto carattere del processo epitomatorio (cf. i rimandi in n. 3).

Infine, un ulteriore elemento che determina il contesto di citazione del frammento è il raffronto con la glossa di Frinico Arabo⁴, atticista del II sec. d.C., in PS 80,11 de Borries: κατακοιμίζειν τὸν λύχνον ἅντὶ τοῦ σβεγνύναι.

Interpretazione:

In un passaggio non determinabile del *Monotropos* di Frinico un personaggio pronuncia una battuta in trimetri che ricorre all'espressione “estingue il lume” (τὸν λύχνον κατακοίμηση). In *Suda* κ 2546 A. κοιμίσαι τὸν λύχνον (= Nicoph. *Pandōra* fr. 15 K.-A. e cf. Pellegrino 2006, 72), ricorre la stessa espressione senza il preverbio. Cf. anche Call. *Iamb.* fr. 195,23ss. Pf.

Dalle ricorrenze dell'immagine dello spegnimento della torcia nella letteratura greca (cf. Pellegrino 2006, 72 con rimandi) verrebbe da suggerire un contesto erotico per la lettura del frammento, in riferimento alla torcia che deve essere spenta o come un impedimento all'atto amoroso ovvero come la creazione di una situazione di complicità fra gli amanti: è tuttavia evidente che la proposta di contestualizzazione è nulla più che un'ipotesi di lavoro.

ἔπειτ' ἐπειδὴν] cf. Ar. *Ra.* 132 κάπειτ' ἐπ., *Ec.* 272 ἔπειτ' ἐπ., 1100 κάπειτ' ἐπ., nonché, in prosa, Dem. 59,89. In tutti i contesti aristofanei la *iunctura* ricorre in *incipit* di verso: cf. ancora in *incipit* Mach. *Epistolē* fr. 2,5 K.-A. ἔπειτ' ἐπὶ.

¹ Sull'opera di Polluce e sulla struttura dell'*Onomasticon* cf. Dickey 2007, 96 e Tosi 2007, 3ss. Per riferimenti su Polluce come fonte dei comici cf. Arnott 2000, 8, Nesselrath 2010, 427s. e Rusten 2011, 13s.

² Il ricorso all'espressione οἱ νῦν per marcare il contrasto diacronico di usi linguistici e lessicali dei parlanti è notevole nel libro VII dell'*Onomasticon*: cf. 13, 22, 77, 105, 122, 149, 162, 168, 200 e cf. anche Poll. VI 45 ὅς δ' οἱ νῦν θλαστάς, ταύτας ἀπυρρήνους (con. Kassel : πυρῆνας **FS**, **B** : πυρίνας **A**, **C**) οἱ κωμικοί (*Com. adesp.* fr. 787 K.-A.), per l'utilizzo in un contesto di discussione sull'uso dei comici.

³ Su Ateneo e l'epitome trādita nei codici **E** e **C** cf. Arnott 2000, 4ss.

⁴ Su Frinico cf. Dickey 2007, 96s. Per l'importanza di Frinico nella tradizione testuale dei comici cf. Nesselrath 2010, 428. Sulla teoria di una rivalità fra Polluce e Frinico che portebbe in qualche modo interessare anche la tradizione del frammento cf. Nāchster 1908, 1ss., anche se si tende attualmente a ridimensionare la portata delle affermazioni dello studioso e, in questo caso, l'esigua notazione tanto in Frinico quanto in Polluce non permette di collegare il frammento ad una possibile polemica lessicale fra i due.

τὸν λύχνον] per la metafora del lume spento come addormentato sulla lucerna cf. Ar. *Dramata ē Niobos* fr. 291 K.-A. ἀλλ' ὥσπερ λύχνος / ὁμοιότατα καθηῦδ' ἐπὶ τοῦ λυχνιδίου. Per lumi che vengono spenti cf. Ar. *V.* 255, *Pl.* 668, in cui si registra l'utilizzo del verbo ἀποσβέννυμι.

Il termine λύχνος costituisce il referente semantico principale della trattazione onomastica in Poll. VII 178. Su lampade e torce nei frammenti dei comici cf. e.g. Eup. *Poleis* fr. 218,4 K.-A., Hermipp. *Theoi* fr. 26,2 K.-A., Plat. Com. *Nux makra* fr. 90,1 K.-A., *Phaōn* 188,15 K.-A. (cf. Pirrotta 2009, *ad ll.*), Pherecr. *Doulodidaskalos* fr. 44,2 K.-A. (cf. Urios-Aparisi 1992, *ad l.*) e cf. Lorenzoni 2000, 155ss.

κατακοιμία] cf. Nicoph. *Pandōra* fr. 15 K.-A. e vd. *supra*.

La forma verbale alterna con κατακοιμάω, cf. LSJ⁹ 699 s.v. κατακοιμίζω: «for which [*scil.* κατακοιμάω] it is a constant v.l.». Il significato attivo è quello di ‘mettere a dormire’ (cf. Luc. *Asin.* 6 ἔπειδ' ἂν κατακοιμίση τοὺς δεσπότης) mentre quello passivo è ‘addormentarsi’ (cf. Ar. *Th.* 46 κατακοιμάσθω e vd. *ThGL* IV 1097s.).

Bothe (1855, 214) traduce «dein praeterea lumen iube sopiri», aggiungendo: «suadeo scribamus probabilore sententia»; Edmonds (1957, 461: «and then when he had doused the light») e Storey (2011, 61: «then whenever he puts the light to bed») traducono in maniera più efficace.

Abbreviazioni bibliografiche, sigle:

A. =

Suidae Lexicon, ed. A. Adler, I-V, Lipsiae 1928-1938.

Arnott 2000 =

W.G. Arnott, *On Editing Comic Fragments from Literary and Lexicographical Sources*, in D. Harvey-J. Wilkins (edd.), *The Rivals of Aristophanes. Studies in Athenian Old Comedy*, London-Swansea 2000, 1-13.

Blaydes 1896 =

F.H.M. Blaydes, *Adversaria in comicorum Graecorum fragmenta*, II, Halis Saxonum 1896.

Bothe 1855 =

Poetarum comicorum Graecorum fragmenta, post Augustum Meineke rec. et Latine transl. F.H. Bothe, I, Parisiis 1855.

Dickey 2007 =

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Phryn. fr. 25 K.-A. (24 K.)

ἔπειτ' ἐπειδὴν τὸν λύχνον κατακοιμίσῃ

Poll. VII 178 (codd. FS, A, B) καὶ τὸ (κ. τὸ om. B) κατασβέσαι (-σκεύασαι A, -κοιμῆσαι B) τὸν λύχνον, ὅπερ οἱ νῦν, κοιμῆσαι (καὶ κατακοιμίσαι add. B qui om. reliqua) Φρύνιχος εἴρηκεν ἐν Μονοτρόπῳ· ἔπειτ' — κατακοιμίσῃ.

Athen. epit. XV p. 700 (III p. 556,16 Kaib.) κοιμίσαι λύχνον Φρύνιχος φησι.

Phryn. praep. soph. p. 80,11 κατακοιμίζειν τὸν λύχνον· ἀντὶ τοῦ σβεννύναι

Daraufhin, sobald er die/seine Lampe eingeschläfert hat.

Poll. VII 178 (codd. FS, A, B) und das *Auslöschen* einer Lampe, wie es die heutigen ausdrücken, nennt Phrynichos im Monotropos *Wiegen*· daraufhin – eingeschläfert hat.

Athen. epit. XV p. 700 (III p. 556,16 Kaib.) *eine Lampe einschläfern* sagt Phrynichus.

Phryn. praep. soph. p. 80,11 die Lampe einschläfern· anstelle von *auslöschen*.

Metrum: iambischer Trimeter.

Zitatkontext: Bei Pollux gehen der Nennung des Phrynichus-Fragments eine Zahl Wortkombinationen, in denen stets λύχνος eine Rolle spielt, voraus. Für ihn steht die Wortverbindung von κατακοιμίζειν und λύχνος im Zentrum. Bei Athenaios steht das Zitat in einem Abschnitt über Fackeln, Laternen und Lampen. Phrynichus hingegen erklärt in seinem lexikographischen Eintrag den Begriff κατακοιμίζειν, der in Bezug auf λύχνος ‘auslöschen’ (σβεννύναι) bedeutet, genauer.

Interpretation: Es lässt sich die Vermutung anstellen, dass in dieser Textstelle vom mutmasslichen Protagonisten des Stücks, dem Monotropos, die Rede ist. Dieser wird vielleicht als so einsam dargestellt, dass er sogar zu seiner Lampe eine enge Verbundenheit empfindet und diese abends in den Schlaf wiegt. Andererseits kann es sich natürlich ebenso gut nur um eine metaphorische Umschreibung für das Auslöschen einer Lampe handeln. Für diese Annahme spricht ein Fragment des Komikers Nicophon (fr. 15 κοιμίσαι τὸν λύχνον), das uns dasselbe Bild liefert.

Leider fehlt uns der anschliessende Hauptsatz, der über die folgende Aktion (nach dem ἐπειδὴν-Nebensatz) Auskunft geben könnte.

ἔπειτ' ἐπειδὴν: weist einen auffallenden Gleichklang (Alliteration) auf. Die enge (direkte) Folge der beiden Wörter stellt dabei keineswegs ein häufiges Phänomen dar; vgl. jedoch Ar. *Ec.* 272 und D. 59.89.6.

ἐπειδὴν ‘nachdem’ oder ‘sobald als’. Die Verwendung des Konjunktivs (aoristisch) lässt entweder eine prospektive oder allgemein-gültige Weiterführung des Satzgefüges zu. Gemünzt auf eine in der Einsamkeit lebende Person, die ihre Tage vielleicht nach klaren Abläufen ordnet, macht letztere Möglichkeit besseren Sinn, doch auch hier lässt sich nur spekulieren.

τὸν λύχνον: λύχνος kann zwar in einzelnen Fällen auch eine Fackel bezeichnen, meint aber mehrheitlich die Leuchte, die Öllampe (vgl. LSJ s. v. λύχνος und den Eintrag in *RE* 13 (1927) 1566-1613). Das Wort ist bereits bei Homer bezeugt, vgl. *Od.* 19.33-34 (πάροιθε δὲ Παλλὰς Ἀθήνη/ χρύσεον λύχνον ἔχουσα φάος περικαλλὲς ἐποίει). Lampen als unerlässlicher Gebrauchsgegenstand kommen in der Attischen Komödie häufig vor, vgl. u. a. Ar. *Nu.* 18, 56-57; *Eq.* 246, 249-250, 255; *Pl.* 668.

Die Nennung des Artikels lässt auf ein possessives Verhältnis schliessen, was die Verbundenheit des Monotropos – wenn sich die Äusserung denn überhaupt auf ihn bezieht – noch stärker betonen könnte.

Zu Aussehen und Verwendung von Lampen in der Antike sei auf Radt (1986) verwiesen.¹

κατακοιμία: Bei κοιμίζω handelt es sich um eine Nebenform von κοιμάω, was als Aktivum so viel bedeutet wie ‘ins Bett bringen’, ‘einschläfern’. Euphemistisch verwendet kann das Verbum jedoch sogar ‘töten’ bedeuten (vgl. Plu. *mor.* 2.346c ἐξαπατήσας δὲ καὶ κατακοιμίσας οὕτω τοὺς πολεμίους).

Zum metaphorischen Gebrauch von κοιμάω (bzw. κοιμίζω) in Bezug auf Licht oder Feuer (πῦρ) ist ein Fragment des Kallimachos aufschlussreich (Call. fr. 195, 23-26 Pf.). In Vers 26 wird die Aufforderung geäussert, τὸ πῦρ einzuschläfern (κοίμησον). Ferner lässt sich eine Stelle bei Aelian (*Ep.* 15) anführen, wo es *orgai* sind, die eingeschläfert werden.

Zum aoristischen Konjunktiv vgl. oben unter **ἔπειτ' ἐπειδὴν**.

¹ W. Radt: “Lampen und Beleuchtung in der Antike”, *AW* 17 (1986), Heft 1, 40-58.

Phrynichus' *Monotropos*

Fragment 25

ἔπειτ' ἐπειδὴν τὸν λύχνον κατακοιμίσῃ

Pollux (*Onom.* 7.178) quotes this verse mentioning that it comes from Phrynichos' *Monotropos* (cf. Athenaeus xv p.556.16).

ἐπειδὴν λύχνον κατακοιμίσῃ implies repetition of the described event into the present. The speaker says that someone 'puts out the lamp', probably to go to sleep ('puts out' in the sense of 'he always puts the lamp out'). The verb κατακοιμίζω instead of σβέννυμι / ἀποσβέννυμι is used again to describe the putting out of the lamp in Nicophon's *Pandora* fr.15 (κοιμίσαι τὸν λύχνον), in Asclepiades' *Epigr.* xvi.6 (Gow 1965, i) (AP 12.50: πάλι κοιμιστὰν (adj.) λύχνον; (Gow 1965, ii) xvi.6n.: 'the lamps which will conduct the revelers home to bed'); Meleager li.5 (AP 5.165: κοιμάσθω μὲν λύχνος; Gow-Page vol.ii, li: 'jealously of the rival lover'). cf. Callimachus *Iambi* fr.195, 23-26 (τὸ πῦρ ... κοίμησον).

λύχνος occurs many times in comedy (e.g. Ar. *Ach.* 453, *Lys.* 828, *Pax.* 692, *Vesp.* 246, 249, 250, 262; Crat. *Pytine* fr. 209; Alexis *Keryttomenos* Fr.107; Anaxandrides *Hybris* Fr.49; Eup. *Poleis* 218.4 etc.). In Hellenistic poetry λύχνος was considered as the only thing that was able to watch the lovers together and witness their promises. In several epigrams men in love ask the λύχνους to punish the woman that they are in love with by refusing light when she is with another lover (Gow-Page ix.p.123: 'a lighted lamp to be, like the sun, all-seeing'; Asclepiades ix.3-4 (AP 5.7.2-4): λύχνε...ὅταν φίλον ἔνδον ἔχουσα παίζῃ ἀποσβεσθεὶς μηκέτι φῶς παρέχε (Gow-Page vol.ii, ix.2n. and Meleager li.5n.: 'lovers keep the lamp alight'); Meleager lxi: 1-2 νῦξ ἱερὴ καὶ λύχνε, συνίστορας οὔτινας ἄλλους ὅρκους ... 6 λύχνε, σὺ δ' ἐν κόλποις αὐτὸν ὁρᾷς ἐτέρων (cf. Gow-Page, vol.ii, lxi.preaf.); Statyllius Flaccus AP 5.5: συνίστορα πιστὸν ἐρώτων ... τείρουσι μέριμναι; cf. x.3-4 (AP 5.150.3-4): κούχ ἤκει ... τὸν λύχνον, παῖδες, ἀποσβέσατε: Gow-Page, p.ix: 'bids the slaves put out the light, no doubt intending to go to sleep').

Context: the speaker of this fragment is probably narrating to either the audience or

another actor. There are several fragments with people lighting up or putting out the lamp. In Anaxandrides' *Hybris* (fr.49) A asks B to light up the lamp for him. The same occurs in Aristophanes' *Nubes* (18) where Strepsiades orders his slave to light up the lamp for him in order to read his debts. Since in our fragment the verb is not in the optative we suppose that the speaker is talking about someone else's action. He seems to tell a story (ἐπειτ') and gets to a point where the protagonist of his story puts out his lamp, as he always does. The person putting out the lamp is probably going to bed. If we suppose that *Monotropos* has elements in common with *Aves* and *Dyscolos* then we could make the following assumption: that as the two slaves in *Dyscolos* put into effect a plan to 'torture' Knemon, in the same way the speaker here plans to do something similar to Monotropos. As he tells his plan to another man or to the audience he says: 'afterwards, when he is putting out the lamp', <we can act>. Obviously there is a problem in this interpretation deriving from the fact that *Monotropos* belongs to the Old-, while *Dyscolos* to the New Comedy. However, taking revenge at the end of the play is not uncommon in Old Comedy, if we consider Aristophanes' *Vespas*. Strepsiades at the end of the play burns out the 'Phrontistirion' to punish Socrates and his students for what they have done to his son. Furthermore since the character of the Misanthropos seems to appear during the years of the Old Comedy with Pherekrates' *Agrioi* (420) and since Phrynichos is believed to be the first attempt for the creation of the 'comedy of characters' (Norwood 1931, 151-152; Jacques 1963, 34), then we can assume that the element found in *Dyscolos* has come down to New Comedy from the Old. On the other hand we can assume that someone describes the misanthropos' daily life as the slaves in *Pax* (54ff) and *Vespas* (68ff) do, where they are talking about their masters' habits (Trygaios' and Philocleon's respectively), or Dicaeopolis in *Acharnians* where he describes the habits of the Prytaneis.

Phryn. fr. 25 K.-A.

La testimonianza di Phryn *PS* 80,11 de B. è correttamente ricondotta allo stesso plesso di materiali cui fa riferimento anche Athen. XV 700 che sopravvive solo nella versione epitomata, e cui appartiene il testimone principale, perché più completo, del testo, Poll. VII 178: l'atticista Frinico è dunque testimone del frammento sebbene *omisso nomine poetae*. Difficile pensare a un'estensione maggiore del frammento nella versione non epitomata dell'*Onomasticon* di Polluce, proprio dinanzi alle ben minori informazioni date dall'epitome di Ateneo e dall'atticista Frinico. L'espressione è prosastica: Hec. *FGrHist* 1 F 33, Pl. *Leg.* 790d, Luc. 14, 34, mentre il verbo semplice si trova in contesti tragici a indicare un atto erotico (Eur. *Andr.* 390, ma cf. Ar. *Eccl.* 723). E forse proprio sulla base del confronto col celeberrimo *incipit* delle *Ecclesiazuse*, dove il lume è il testimone degli incontri erotici delle donne, si potrà immaginare anche qui qualcosa del genere.

GIOVANNI MARIA LEO

Phrynichus fr. 26 K.-A.

Test.: Athen. 3. 74 a σικύδιον δ' ὑποχωριστικῶς ἔφηκε Φρύνιχος ἐν Μονοτρόπῳ.

Metro: - ◡ - ◡ ◡ ◡ - : la prosodia è compatibile con un trimetro giambico.

La fonte non aiuta l'interpretazione del testo, poiché interessata all'impiego del diminutivo di σίκυος. Sebbene il metro sia compatibile con un trimetro giambico, non si esclude che il frammento possa provenire da sezione lirica.

κάντραγεῖν σικύδιον

κάντραγεῖν = καὶ ἐντρ.: trattasi di una forma di inf. aor. tematico, impiegata in Attico come forma regolare per l'aor. di τρώγω, cf. LSJ⁹, s. v. ἐντραγεῖν. Si riscontra anche una forma senza prefisso, cf. Pher. fr. 73, 5 ἦν γὰρ τράγηι τις.

σικύδιον: dim. di σίκυος, «cetriolo», cf. Athen. 3. 74 a, che prima del frammento di Frinico cita anche *adesp. com.* fr. *105 K.-A. Sembra plausibile una valenza oscena dell'intera immagine, cf. A. P. 12. 197, 3, dove vale «fallo». Se è vero che il «cetriolo senza semi» di Plat. com. fr. 65, 4, detto εὐνούχιος «senza testicoli», significa «privo di virilità» (cf. J. Henderson, *The Maculate Muse*, New Haven-London 1975, p. 125, n. 94), mentre all'opposto trovasi quello di Crat. fr. 147, 2, σπερματίας, sembra allora che già nella seconda metà del V sec. σίκυος possedesse accezione erotico-sessuale (cf. anche il nome Σκύας in Athen 6. 257 a).

Fr. 26

Text

κάντραγεῖν κικύδιον

Translation

And to nibble on a little cucumber.

Commentary

Athenaeus (3.74a) quotes this fragment in a discussion about cucumbers (κικυνοί) because it contains the diminutive. Since τραγήματα (foods that can be chewed or munched, derived from τρώγω, ἔτραγον) are elsewhere a metaphor for female sexual organs (cf. the lists of food at Ar. *Ec.* 844; Alex. fr. 168.3) and κικύδιον could be a metaphor for the penis (cf. Henderson [1991: 125 n. 94] on κικυός), it is tempting to read a sexual undertone, but the speaker is probably describing a meal (cf. Pherecr. fr. 73 where someone asks for something to eat (κάντραγεῖν) to accompany the wine.

κάντραγεῖν: crasis for καὶ ἐντραγεῖν. In the fifth century, the compound verb appears only in comedy (e.g. Ar. *Eq.* 51 of a three-obol piece, Theopomp. fr. 6 of cuttlefish and octopus). The uncompounded verb τρώγω is more common and found in poetry and prose.

κικύδιον: identified by *LSJ* as the diminutive of κικυός (cucumber) or κικύα (bottle-gourd). Both words are used in comedy. For κικυός, see Ar. *Ach.* 520 and *Pax* 1001, where cucumbers are said to come from Megara, and Cratin. fr. 147; for κικύα, see Crates fr. 46. Diocles of Carystus (cf. Ath. 3.74b) says cucumbers should only be eaten during the last course of a meal, otherwise they cause indigestion, and Diphilus says they inhibit sexual intercourse.

Phryn. Com. *Monotropos* fr. 26 K.-A. (25 K.)

κάντραγεῖν σικύδιον

Fonti:

Ath. III 74a σικύδιον δ' ὑποκοριστικῶς εἴρηκε Φρύνιχος ἐν Μονοτρόπῳ "κ. σ".

Traduzione:

e sgranocchiare il cetriolino

Cf. Bothe 1855, 214; Edmonds 1957, 461; Storey 2011, 61.

Cetriolino come diminutivo ha detto Frinico nel *Monotropo*.

Metro:

Incerto. Si può supporre almeno una sequenza giambica: σικυδι- è un tribraco.

Riferimenti:

Meineke 1839b, 590, 1847, 232; Bothe 1855, 214; Kock 1880, 377; Blaydes 1890, 44, 1896, 52; Edmonds 1957, 460s.; Taillardat 1965, §132; Bonanno 1972, 151s.; Urios-Aparisi 1992, *ad* Pherecr.; Kayser 1993, 134; Pirrotta 2009, *ad* Plat. com.; Willi 2010, 484; Storey 2011, 60s.

Commento

Contesto:

Ateneo nel libro terzo dei *Deipnosophisti* discute sul σικυός¹ con precisazioni grammaticali e dialettali, come quella che motiva la citazione del frammento di Frinico che contiene il diminutivo σικύδιον.

Interpretazione:

Il frammento può giovare di due raffronti cogenti (cf. *κάντραγεῖν*), che permettono di inquadrarlo in paralleli edifagetici della commedia greca.

¹ La parola oltre che in forma ossitona, è attestata anche come proparossitona (σίκυος) cui si collega anche il femm. σίκυς, cf. Beeks, *EDG* II 1330.

κάντραπεῖν] inf. aor. II di τρώγω, cf. Schwyzer, *GG* I 748. Cf. Pherecr. *Koriannō* fr. 73,3, 5 K.-A. (cf. Urios-Aparisi 1992, *ad ll.*: «it means to nibble and implies to eat dessert or any kind of aperitif to go with drinking as it is in our case, for example dried fruits, sweets»), Ar. *V.* 611s. φάγε τουτί / ἔντραγε τουτί e cf. Taillardat 1965, §132: «dans l'aoriste ἐνέτραγον, la valeur ponctuelle du thème était renforcée par le préverbe vide ἐν- dont une des fonctions d'exprimer la *rapidité*, cf. ἐμφαγεῖν».

σικύδιον] dim. di σίκυος ο σικυός (*Cucumis sativus*) cf. Ar. *Ach.* 520, fr. *Hōrai* 581,1 K.-A., Cratin. *Odyssēs* fr. 147,2 K.-A., Plat. Com. *Laios* fr. 65,4 K.-A. (cf. Pirrotta 2009, *ad l.*), Theopomp. Com. *inc. fab.* fr. 76,2 K.-A., ο di σικύα (*Lagenaria vulgaris*) con il significato di 'ventosa' in ambito medico: cf. Crates *inc. fab.* fr. 46 K.-A. (su cui Bonanno 1972, 151s.), Antiph. *Traumatias* fr. 206,4 K.-A., Eub. *inc. fab.* fr. 145 K.-A. e inoltre Chantraine, *DELG* 1003 s.v. σικύα. Il diminutivo (cf. Hdn. *GG* III/1 357,4 e, per i diminutivi in commedia, cf. Willi 2010, 484) è attestato solo in questo passo di Frinico e in un *ostrakon* del I sec. d.C., cf. *SB* XXII (2001) 15662,3 dopo l'*editio princeps* di Kayser (1993, 134) che commenta così il lemma: «le mot σικύδιον est le diminutiv aussi bien de σίκυος: cocombre, que de σικύα gourde ou calebasse (*Lagenaria vulgaris*). Il s'agit dans les deux cas de fruits du jardin potager. Le cocombre était très apprécié dans l'Antiquité. Certes, la gourde était aussi connue, en grec, sous le nom de κολοκύνθη [...] on pourrait donc hésiter, pour la traduction, entre “cocombre” et “gourde”». Cf. anche Hesych. ε 3295 L. ἐν σικυηράτῳ· τόπος σικυδίων (Isai. 1,8).

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1910.

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Phryn. fr. 26 K.-A. (25 K.)

κάντραγεῖν σικύδιον

Athen. III p. 74 A σικύδιον δ' ὑποκοριστικῶς εἶρηκε Φρύνιχος ἐν Μονοτρόπῳ· κ. ζ.

und zum Nachtsch ein *Gürkchen* (Melönnchen?) zu verspeisen.

Athen. III p. 74 *Gürkchen* (Melönnchen?) aber sagt Phrynichos deminutivisch im Monotropos· und zum Nachtsch ein Gürkchen/Melönnchen zu verspeisen.

Metrum: Teil eines iambischen Trimeters oder trochäischen Tetrameters (?).

Zitatkontext: Athenaios Augenmerk liegt auf σικύδιον. Das Fragment steht innerhalb einer Ausführung über das Wort σίκυος und die damit wahrscheinlich gemeinte Gurke. Die Phrynichus-Stelle wird im ersten Teil der Darlegung, in dem es um die Bezeichnung und die Morphologie des Wortes geht, angeführt.

Interpretation: Man könnte vermuten, dass hier vom Ablauf einer Mahlzeit die Rede ist. Es ist anzunehmen, dass der Monotropos am Ende der Komödie wieder in die von ihm geflüchtete Gesellschaft integriert wird (vgl. die Schlusszene von Men. *Dys.*) und das Stück mit einem Festmahl oder zumindest der Aussicht darauf beendet wird. Eventuell wurden zuvor die anderen Mahlzeit-Gänge aufgelistet; καὶ + Infinitiv macht eine solche Überlegung sehr wohl denkbar, vgl. jedoch auch den Kontext in dem κάντραγεῖν in Pher. fr. 72 steht.

κάντραγεῖν: καὶ ἐντραγεῖν; vgl. Ar. *Vesp.* 611-612 φάγε τουτί, /ἐντραγε τουτί, Ar. *Eq.* 51 ἐντραγ', Pher. fr. 72, 1-2 σὺ δὲ τράπεζαν <ἐκ>φερε/ καὶ κύλικα κάντραγεῖν, ἵν' ἥδιον πῖω. Bei ἐντραγεῖν handelt es sich um den starken Aorist von τρώγω, der im Attischen als reguläre Aoristform verwendet wurde; vgl. hierzu Neil (1909) 14 *ad.* Ar. *Eq.* 51.

In Ar. *Vesp.* 611-613 bedeutet das Wort in etwa 'zum Nachtsch essen'; diese Bedeutung liesse sich auch hier eventuell zuweisen. Das Verbum lässt sich sowohl mit Akkusativ als auch mit partitivem Genetiv (vgl. Lucianus *Merc. Cond* 24 ἰσχάδων¹) konstruieren. An dieser Stelle macht die Wahl des Akkusativs insbesondere daher Sinn, da es sich anscheinend um eine kleine Portion handelt und diese sehr wohl in einem Mahle aufgegessen werden konnte.

¹

σικύδιον: Deminutiv von σίκυα (oder σίκυος) einer Pflanze aus der Familie der Kürbisgewächse (Cucurbitaceae). Es ist unklar, ob es sich dabei um eine Gurke oder eine Melone handelt. Die überlieferten Benennungen für Cucurbitaceen sind nicht eindeutig zuzuweisen. Der Begriff σίκυος scheint in klassischer Zeit die Gurke bezeichnet zu haben. Die Melone wurde hingegen πέπων oder σίκυος πέπων (vgl. Pl. Com. fr. 65, 4, Anaxil. fr. 35) genannt. Im Laufe des ausgehenden 4. Jahrhunderts wurde schliesslich die Bezeichnung σικύα für die Melone typisch (vgl. Thphr. *HP* I 13,3; VII 2,9)². Aufgrund dieser Beleglage ist hier wohl eher mit einer Gurke als mit einer Melone zu rechnen. Würde ἐντραγεῖν tatsächlich auf das Verspeisen eines Desserts verweisen, würde man jedoch eher die Nennung einer süssen Frucht erwarten. Auf alle Fälle scheint sich Athenaios, dem es in seiner Darstellung um die Gurke geht, über die Wendung nicht zu wundern oder verleiht seiner Verwunderung zumindest keinen Ausdruck.

Wäre doch eine Melone gemeint, so könnte es sich um eine Wasser- oder Zucker- (bzw. Honig-)Melone handeln. Hinweise auf die Melone stammen überwiegend aus medizinischen Texten, die uns nur etwas zur Verwendung der Pflanze in der Heilkunde sagen. Über die Bedeutung der Melone als Nahrungs- bzw. Genussmittel im vorchristlichen Griechenland lässt sich hingegen nur mutmassen.³

Deminutive sind in der Alten Komödie keinesfalls selten. Als Beispiele sind zu nennen Nikophon fr. 1,1 (ὀρνίθιον), fr. 2,2 (σικύταλιον); Kratinos fr. 335 (χρωτίδιον); vgl. Zimmermann (2011) 679 Anm. 41.

Literatur:

V. Hehn: *Kulturpflanzen und Haustiere. In ihrem Übergang aus Asien nach Griechenland und Italien sowie in das übrige Europa*, Hildesheim 1963⁹ (1. Auflage: Berlin 1911) (314-326 zu den Cucurbitaceen).

Ch. Hünemörder: "Gurke", *DNP* 5 (1998), 13-14.

R. A. Neil: *The Knights of Aristophanes*, edited by R. A. Neil, Cambridge 1909.

A. Steier: "Melone", *RE* 15 (1931), 562-567

B. Zimmermann: *Handbuch der griechischen Literatur der Antike I. Die Literatur der archaischen und klassischen Zeit*, München 2011.

² In beiden genannten Theophrast-Stellen wird die Melone zusammen mit der Gurke (ὁ σίκυος) und dem Kürbis (ἡ κολοκύντη) genannt; vgl. zur Benennung von Cucurbitaceen Hehn (1963⁹) 323-326; zum Namen der Melone vgl. insbesondere Steier (1931) 563-564.

³ Vgl. Steier (1931) 565.

Phrynichus' Monotropos

Fragment 26

κάντραγεῖν σικύδιον

Athenaeus (iii 4.16-18) quotes this phrase while commenting the fact that Phrynichos uses the word σύκον in its diminutive form.

κάντραγεῖν The verb in this form [καὶ ἐντραγεῖν] occurs again only once in a comic play (Pher. *Korianno* fr. 73.2). ἐντρώγω is 'used in Attic as regular aorist of τρώγω' (LSJ 'eat dessert'). Aristophanes uses this particular verb together with φάγε (*Vesp.* 611 φάγε τουτί, ἔντραγε τουτί) where it has the meaning of ἐντρυφάω. Σ *Eq.* 51 give another sense of this verb, which is found also in Menander (fr. 645), namely 'drink neat wine' (ἀκρατίζειν).

σικύδιον only occurs in this passage. Comic writers use the word σίκυον as well but not in its diminutive form (*Ach.* 520; *Crat. Odysseis* 46, 147, Eubulus fr.145; Anaxilas; Plato *Laios* fr.65.4; Theopompus fr.76).

Context: The reference to the σικύδιον leads our mind to the banquets taking place at the end of the plays of Old Comedy. Maybe one of the actors refers to the habit of the banqueters to eat bottle-gourd/cucumber during the feast or talks about one of the other protagonists describing what he is doing.

Phryn fr. 26 K.-A.

Discettando di alcuni ortaggi, Ateneo introduce il *sikuov~*, di cui menziona il diminutivo, impiegato da Frinico. Sarà forse il caso di ricordare come il diminutivo, di per sé rarissimo (*PSB* XXII 9025,21), per quanto facilmente coniabale (cf. Theog. *Can.* 757,3 C.), in commedia indichi non solo e non tanto qualcosa di piccolo, in quanto assolve alla funzione di vezzeggiativo, di ipocoristico (cf. per tutti Degani e ora M.G. Bonanno «SemRom» 2008 su Aristofane e Ipponatte). Proprio nel segnalato Ar. *V.* 611 la scena domestica evocata da Filocleone è ricca di vezzeggiativi, sebbene non in riferimento al cibo. Come ha osservato Taillardat 1965², §132: «dans l'aoriste *ejnevtragon*, la valeur ponctuelle du thème était renforcée par le préverbe vide *ejn-* dont une des fonctions d'exprimer la *rapidité*, cf. *ejmfageĩn*». Il che accentua l'aspetto dell'ipocoristico in relazione a *sikuov~*: l'idea di divorare un piccolo cetriolo si attaglia, forse, al quadro di un Eracle *ojligovsito~* del fr. 24 (su cui cf. fr. 29).