Fragmenta Comica

Diphilos

Paralyomenos – Chrysochoos



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herausgegeben von Glenn W. Most, Heinz-Günther Nesselrath,
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Ioanna Karamanou

Diphilus Paralyomenos – Chrysochoos (frr. 59–85)

Translation and Commentary

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For Zoe-Georgia and George-Christos
liberis carissimis

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Preface

This volume forms the second part of the three-volume commentary on Diphilus in *Fragmenta Comica* (25.1–3). During the last decades research on Diphilus has mainly included three unpublished dissertations from the 1980s and 1990s (the monographs of Damen 1985 and Astorga 1990, as well as the commentary of Pérez Asensio 1999), a most recently published thesis investigating selected topics of Diphilan comedy (Maggio 2023) and a volume including a Spanish translation of all fragments of new comedy with short notes at the bottom of the page (Pérez Asensio/Sanchis/Montañés 2014, overlapping in the cases of Diphilus, Apollodorus of Carystus and Apollodorus of Gela with the 2012 Catalan translation by Pérez Asensio; therefore, it is the more recent, Spanish edition that is cited). The need for an updated and full-scale commentary on Diphilus that would take into account the thriving research on comic fragments of the last two decades has thus imposed itself.

The text follows the standard *PCG* edition by Rudolf Kassel and Colin Austin. All textual suggestions deviating from the standard edition are reported in the critical apparatus and discussed in the relevant sections on text restoration. For quotations preserved by Athenaeus I have also consulted Douglas Olson's recent edition, which, as would be expected, aims more at the restoration of the text of Athenaeus rather than of the preserved quotations (these two do not always coincide).

I am greatly indebted to Professor Dr Bernhard Zimmermann, the 'soul' of the KomFrag project, for entrusting me with the fragments of Diphilus, for his insightful guidance in every step of this process and, most importantly, for creating an admirable, scholarly stimulating environment for all KomFrag members. Sincerest thanks are due to a number of members of the KomFrag team, especially (in an alphabetical order) Francesco Paolo Bianchi, Stelios Chronopoulos, Mattia De Polli, Paul Martin, Virginia Mastellari, Christian Orth, Felice Stama, Maria Cristina Torchio, and Andreas Willi, for valuable feedback. I am also grateful to my dear friend, Dr Dorina Moullou, for significant advice on archaeological matters.

Throughout my academic career ever since 2005 I have been fortunate to benefit from the unstinting scholarly support, philological vigour, and ample generosity of Professor Antonios Rengakos, to whom I am immensely grateful. Since early 2019 I feel especially privileged to be a member of the Classics Department of the Faculty of Philology of Aristotle University of Thessaloniki, which is an ideal context for high-calibre scholarly interaction; I need to express my warmest thanks to all my colleagues for contributing to making this happen.

Lastly, yet importantly, I owe a profound debt to Professor Stavros Tsitsiridis for discussing most of this book with me; my reading of the plays has benefited from his scholarly acumen, insight, and robust criticism. I thank him *pectore ab imo* for all his support.

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As always, the debt to my parents and brother for their unconditional love, motivation, care (especially in hard times), and advice is immeasurable. They have steadfastly stood by me in both emotional and intellectual terms; I could not have been luckier. Even more so, I feel blessed that life has so generously offered me Zoe-Georgia and George-Christos, my pride and joy. It is to these little guys (not so little anymore) that this book is most lovingly dedicated.

I.K.
Thessaloniki, August 2023

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Παραλυόμενος (*Paralyomenos*)
("Being Discharged from Service" or "Being Paralysed")

Discussion Lasserre (1975) 149–50, 156–7; Parsons (1977) 2, 10; *PCG* V 86; Pérez Asensio (1999) 294–5; Martis (2018) 41–4, 49–55; Pérez Asensio/Sanchis/Montañés (2014) 260 and n. 345; Maggio (2023) 236–41; Karamanou (2024)

Title It is thanks to the edition of the verso of P. Louvre 7733 by F. Lasserre in 1975 that we were first informed of this Diphilan comedy, which would have otherwise remained completely unknown. The papyrus attests the play's title and preserves a tattered fragment (for more detail see below, fr. 59: Citation Context and Text).

Παραλύομαι denotes 'to be released from military service' (LSJ[9] s.v. II); cf. Hdt. 5.75.2: παραλυομένου δὲ τούτων τοῦ ἑτέρου καταλείπεσθαι, 6.94.2, 7.38.3, Th. 7.16.1: τὸν μὲν Νικίαν οὐ παρέλυσαν τῆς ἀρχῆς, 8.54.3. It also means 'to be paralysed' (LSJ[9] s.v. IV); cf. Plb 16.5.7: παραλυόμενος ὑπὸ τῶν τραυμάτων, Gal. *De locis affectis* 8.256, 3–4 (Kühn): ὥσπερ ἄλλοι τινὲς ἅμα ἄμφω τὰ σκέλη κατὰ βραχὺ παραλυόμενοι, Comm. *Hp. Epidem. VI,* 17B 50.12 (Kühn), Plu. *Pyrrh.* 28.7: ὡς ᾔσθετο τραυμάτων πλήθει παραλυόμενον ἑαυτόν. Thus, the play's title-character might presumably be a soldier who is being discharged from service or someone who is coping with a physical disability. Cf. also *PCG* V *ad loc.,* Pérez Asensio (1999) 294–5, Maggio (2023) 239.

A respectable number of play-titles from new comedy consist of a present participle that refers to an action related to the comic plot (cf. Breitenbach 1908, 172). Diphilus evidently had a particular penchant for titles including a present participle, to judge from *Anasōizomenoi/-os*, *Apoleipousa, Diamartanousa, Egkalountes, Elaiōnēphrourountes, Helleborizomenoi, Enagizontes, Epidikazomenos, Klēroumenoi, Mainomenos, Synapothnēskontes* and *Sphattomenos* (on the latter two see below, the respective discussions under: Title). Arnott (2003, 27) aptly distinguished among comic titles whose participles refer to an action that has taken place at the start of a play (Men. *Synaristōsai*) or before that (Apollod. Car. *Epidikazomenos*) or exactly before the opening scene with its immediate consequences emerging in that scene (Men. *Perikeiromenē*) or in a specific act that crucially determines the development of dramatic action (e.g. the arbitration in Menander's *Epitrepontes* and the lot-drawing scene in Diphilus' *Klēroumenoi*, to judge from its reception in Plautus' *Casina*) or even in several acts of a play (Men. *Dis Exapatōn* and *Misoumenos*). Accordingly, the present participle in this title seems to suggest that the act of παραλύεσθαι ('being released from military service' or 'being paralysed') may have occurred either shortly before the play's beginning or within the course of the comic plot.

Content The use of the present participle in the title is suggestive of a critical situation (discharge from military service or physical disability, see above: Title) occurring within the course of the comic plot (or perhaps shortly before its open-

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ing). As would be expected, the person to whom the participle is referring seems to be a key character, given that the play is named after the position he is in.

If the play's title is taken to refer to someone who is being released from military service, then this character may conceivably be a discharged soldier. This likelihood would be in line with the rich tradition involving the soldier as a stock character especially in middle and new comedy (cf. also Pérez Asensio 1999, 294 and Pérez Asensio/Sanchis/Montañés 2014, 260 and n. 345). In such a case, one would expect that this dramatic personage would share the typical features of the comic soldier, such as boastful attitude, hilarious exaggerations about his prowess and inveterate travelling, though even these stock character traits are liable to be represented with a degree of variation in comedy. Some of these elements are likely to have been treated in Diphilus' *Stratiōtēs*, which was a revised version of *Hairēsiteichēs* ('The Tower-Sacker') – a title bearing obvious similarities with the name Pyrgopolynices ('The Great Tower-Sacker') of Plautus' *Miles Gloriosus* (see further below, *Stratiōtēs*: Content). The release from the army, in particular, might be associated with the comic motif of the travelling soldier or the one who is moving or has just moved into a new lodging, as in Men. *Pk*. 145–6, *Mis*. fr. 5 Sandbach, Plaut. *MG* 13–54, 88–113, Ter. *Eun*. 125 (cf. Arnott 1996, 188–9 on Alexis' *Eisoikizomenos*, which probably reiterates this theme, and Arnott 2010, 325 and n. 204).

Alternatively, the title could describe a character suffering from a physical disability. Unlike nowadays, in ancient thought deformity was regarded as a target for mockery and as activating jokes (see Arist. *Poet.* 1449a 34–7, Cic. *De Or*. 2.239); the archetypal deformed and lame character subject to mockery and abuse is Thersites (Hom. *Il.* 2.215–9, 265–77). Bodily impairments occasionally provide the material of a comic plot; what comes to mind, for instance, is the farcical scene in Men. *Dysc*. 893–958 where Getas and Sikon make fun of Cnemon's physical helplessness after his injury, as well as the hilarious representation of the limping Lamachus in Ar. *Ach.* 1174–1227 and the mockery of Euripides' lame heroes in Ar. *Ach.* 411, 427–9 and *Pax* 146–8 (cf. also the abuse of the parasite who is claiming the respect that is due to a wounded veteran in Plaut. *Curc.* 392–400). In comedy physical impairment may thus activate visual and verbal humour either through parody of the limping heroes of serious poetry or through the disabled character's involvement in a series of funny situations. Comedies treating similar topics include the Aristophanic *Wealth*, plays by Antiphanes and Alexis entitled *Traumatias*, as well as *Apokoptomenos/-mene* and *Apeglaukōmenos* by Alexis. The derision of disability also emerges from iconographic sources representing comic actors impersonating crippled characters (see e.g. Garland 1995, pl. 21–22). On this topic cf. Handley (1965) 283–5, Ireland (1995) 163–4, Garland (1995) 76–8, 86 and (2017) 161–4, Olson (2002) 357–8, Rose (2003) 3, 43–4, 48, Rosen (2007) 88–91.

In view of these comic parallels, it seems reasonable to suppose that in either case this character's peculiar position would have got him involved in humorous situations. In fr. 59 the combination of fire, the use of which occurs in climactic

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comic scenes, with an agitated state of mind and an intense disposition or action could be suggestive of a dramatic crisis. But we cannot know whether this critical situation could be associated with the circumstances which the title-character has found himself in. Moreover, considering that the use of fire-kindlers was widespread in military contexts, it is worth raising the question whether this could be in line with the possibility that the title-character may be a soldier (see further fr. 59: Interpretation). But due to the paucity of evidence I would not hazard any further guess. For an interrogation of this evidence see also Karamanou (2024).

Fragments

fr. 59

Gramm. ignot. in P. Louvre 7733^{v} 33–35, *SH* 984.33–35, ed. pr. Lasserre, denuo edd. Parsons et Karamanou

. . . ṭ̣ω̣π̣οθ . . ω̣ρ̣α .[ ]α̣c γὰρ ἐξεcτηκότα[
. . . . τ . [ ] . . . . . οντ̣ . . υ . . ρ . [ ] . οc cφόδρα
ἐκ̣εῖνο̣ν̣ . . . [. . . .] μ̣ . . . . ο̣ν φ̣έ̣ψαλον

1 fortasse π̣ώ̣π̣οθ' ἑ̣ώ̣ρακ̣αc (lege: ἑόρακαc) Karamanou ἐξεcτηκότα[Lasserre vel ἐξεcτηκότα[c Kassel/Austin **3** post ἐκεῖνον ΕΦ vel ΥΦ Karamanou]μ̣έ̣ν̣η̣ τ̣ὸ̣ν φ̣έ̣ψαλον Lasserre, prob. Parsons

] driven out of his/their mind
] intensely
that one […] fire-spark

Gramm. ignot. in P. Louvre 7733^{v} 29–39, *SH* 984.29–39

θ̣[οίν]η̣ δ̣' [εἰ]μὶ β̣ροτοῖc̣ιν̣ ἀ̣[φ]έ̣ψ̣[αλοc·

———

φέψαλοί εἰcιν ο[ἱ] c̣[ὺν μεγάλωι] ἤχωι ἀναφ̣ερ̣[όμενοι cπιν-
θῆρεc· ὑπὸ δέ τιν[ων λ]έγονται οἱ ἐκ τοῦ .[
λακοῦντεc cπινθῆρ̣[ε]c̣. λέγει δὲ καὶ Δ[ί]φιλο[c ἐν
τῶι Παραλυομένωι̣ . . . τ̣ω̣π̣οθ . . ω̣ρ̣α . [ ] α̣c γὰρ ἐξε-
cτηκότα[ ] . . . . τ . [ ] . . . . . οντ̣ . . υ . . ρ . [ ] . οc
cφόδρα ἐκ̣εῖνο̣ν̣ . . . [. . . .] μ̣ . . . . . ο̣ν φ̣έ̣ψαλον

———

Cοφοκλῆc δε̣. . . . .[. . . . .]. . . . .[. . .] τ̣ρόπον
τοῦτον βατ. . .[. . . . . .]c̣cα̣[. . . .]ω̣ι καπνῷ̣[ι

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θερ. . .ετ. .[. . . . .]. ῥυ . .[
ο]ὐκ ἔχει cπινθῆρα[

31–32 ἐκ τοῦ π̣ [υρὸc ἐκ]λακοῦντεc Lasserre: φυ]λακοῦντεc Parsons **36** Coφοκλῆc δὲ̣ C̣ε̣ι̣c̣ύ̣[φωι Lasserre: Ἰ̣γ̣ά̣χ̣[ωι Parsons: Ἰ̣φ̣ι̣κ̣[λεῖ Ricciardetto **38** χ̣ῤυc̣ε̣ vel χ̣ῤυc̣ο̣ Parsons

'[I am a feast] without any fire-spark for mortal men.'
Sparks are the flares which come off with a [great] noise; some call sparks the flares that crackle from […] And Diphilus says in *Paralyomenos*: […] driven out of his/their mind […] intensely that one […] fire-spark (fr. 59). And Sophocles: […] this way […] with/by smoke […] (fr. inc. 966a R.).
[…] there is no flare

Metre Iambic trimeter
1. [×] – ∪ [– ×] – ∪ – – – ∪ –
2. [× – ∪ – × – ∪ – ×] – ∪ –
3. ∪ – ∪ [– × – ∪ –] – – ∪ –

Discussion Lasserre (1975) 149–50, 156–7, 174–6; Parsons (1977) 2, 10; *PCG* V 86; Pérez Asensio (1999) 295; Pérez Asensio/Sanchis/Montañés (2014) 260; Martis (2018) 41–4, 49–55; Maggio (2023) 236–41; Karamanou (2024)

Citation Context Notably, this is the sole papyrus-fragment to preserve otherwise unattested lines from a Diphilan comedy alongside its (otherwise unknown) title. P. Giss. Lit. 3.4 (ed. Kuhlmann 1994, 72–6, cf. Funghi/Martinelli 1994, 139–43) preserves an anthology of monostich sententiae that include Diph fr. inc. 113, for which, nonetheless, the papyrus is not the sole source, since this fragment is also attested in Stob. 3.37.9. Webster (1970[2], 172–3) attempted to attribute the comic fragment attested in P. Hib. 6 to Diphilus, relying on the similarity of the situations with Plautus' *Rudens* and *Vidularia,* whose *exempla* are Diphilan plays, but this remains merely hypothetical. Diphilus' name appears to be mentioned in P. Berol. 21163.3 and perhaps (though not conclusively) in P. Oxy. 1801, col. ii 18–19 (*PCG* V, Diph. test. 19), though no quotation has safely been preserved. On the papyrus-evidence for Diphilus see further Maggio (2023) 232–53.

The fragment comes from the verso of P. Louvre 7733 (col. ii, 32–5), which preserves a Hellenistic epigram of unknown authorship and its commentary. This papyrus roll formed part of the mid-second century BC archive of two recluses (*katochoi*) of the Serapeum in Memphis, Ptolemaeus and his younger brother Apollonius, sons of the Macedonian soldier Glaukias. Their archive contained about 130 texts, both documentary (letters, accounts, petitions) and literary. Ptolemaeus and Apollonius were evidently fascinated with classical and Hellenistic literature, to judge from their collection, which comprised, among other texts, an anthology of excerpts from tragedy, new comedy and epigrams of Posidippus (P. Didot), as well as the prologue of Euripides' *Telephus* (P. Mil. 15), both copied by

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their own hands. The choice of the literary texts kept at their archive seems to have been conditioned by their own interests. Some of these works treat the predicaments of life (tragedy, new comedy), whilst others bring forward the interaction of Greek with Egyptian culture (see Legras 2011, 193–230, Thompson 1988, 252–65, Del Corso 2014, 299–300, 306–12, Jennes 2019, 473–82). The latter feature emerges from the recto of the present roll that comprises a treatise on optical illusions (ed. pr. Wessely 1891, 312–23) and from the astronomical work *The Art of Eudoxus,* both of which are suggestive of the cultural interests of Hellenistic Egypt. Likewise, the verso of the present papyrus preserving the Hellenistic epigram could provide a further indication of the siblings' penchant for Alexandrian poetry alongside Posidippus' aforementioned epigrams.

P. Louvre 7733^{v} is written in an irregular bilinear hand dated by Laserre (1975, 146–8) to the second half of the second century BC (Cavallo's dating to the end of the first century BC [in Cavallo 2005, 113–4] entails that it would have postdated Ptolemaeus and Apollonius). Its cursive features are suggestive of an informal copy (see Lasserre 1975, 146–8, 174, Parsons 1977, 3–4, Hutchinson 2008, 18). Having inspected the papyrus, I would note that it is a functional and experienced hand, as would be expected of a manuscript preserving a scholarly text, unlike the unformed hands of Apollonius and Ptolemaeus in P. Mil. 15 and P. Didot (see the description of the latter in Turner/Parsons *GMAW*^{2}, 82). Following the *editio princeps* of the verso by Lasserre (1975, 149–50, revised in 1989), it was re-edited by Parsons (1977, 1–11).

The comic fragment derives from a 53–line commentary (*SH* fr. adesp. 984) on a six-line epigram (*SH* fr. adesp. 983). This epigram contains a sympotic riddle, whose answer is 'an oyster', and bears the features of a *παίγνιον* (like Philitas fr. 25 Spanoudakis/*CA* 10), an elegant jeu d' esprit that is typical of the refined style of Alexandrian poetry (see further Martis 2013, 117–50 and Kwapisz 2016, 158–62). The epigram has been dated in the first half of the third century BC, whilst its commentary, which offers a wealth of lexical and exegetical material, is estimated to have been written in the late third or early second century BC (cf. Lasserre 1975, 174, Parsons 1977, 12). The latter could be described as an annotated edition ('edizione commentata', to quote Montanari 1976, 147–8), in that it includes the literary text on which it comments, and thus needs to be distinguished from the *hypomnēmata*, which circulated independently from the texts to which they referred. Parallel cases of annotated editions include the commentary on Callimachus' *Aetia* preserved in P. Lille 76d+78abc+79+ 82+84, on Aristotle's *Topica* in P. Fay. 3 and on Nicander's *Theriaca* in P. Oxy. 2221. See further Del Fabbro (1979) 70–1, Messeri-Savorelli/Pintaudi (2002) 46–50, Montanari (2006a) 11–14 and (2006b) 242–4, Vannini (2012) 801–5, Martis (2018) 49–54 with rich relevant bibliography, Maggio (2023) 236–9.

The Diphilan fragment is cited under a *lēmma* comprising the word ἀφέψαλος of the epigram. This part of the epigram runs as follows (*SH* fr. 983.6–7):

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θ̣[οίν]η δ̣ʼ [εἰ]μὶ βροτοῖσιν ἀφ[έψ]αλος, ἡνίκ̣α Δωσοῦς
[νυμφί]ο̣ς [ἀ]νδιχάσῃ ῥι[νοτ]όρο[ι]ς βέλεσιν.

'I am a feast without any fire-spark (uncooked) for mortal men, when Doso's bridegroom (Aphrodite's lover, i.e. Ares, the knife) cleaves me with his hide-piercing weapon'. (Transl. Parsons 1977, 12 with minor adjustments)

The epigram abounds in *hapax legomena* and rarities, which could account for the commentary's interpretation of ἀφ[έψ]αλος ('without a spark of fire', employed in the epigram in the sense of 'uncooked'). Lasserre (1975, 156–7, 174) noted that the explanation of this rare word may point to an Atticist lexicon as one of the commentator's sources; indeed, this is quite likely, given that φέψαλος and ἀφέψαλος are often included in ancient lexica (see below, note *ad loc.*). Nonetheless, owing to the early date of the commentary and its author's notable erudition, I would not exclude that the commentator had a first-hand knowledge of Diphilus' text as well as of Sophocles' play that is cited directly afterwards (fr. inc. 966a R.) under the same *lēmma*. The latter play's title cannot be safely identified. Parsons (1977, 10) argued against Lasserre's attribution to *Sisyphus* on palaeographical grounds and instead tentatively proposed *Inachus*, which is, nonetheless, not without palaeographical difficulties, as he admitted. Ricciardetto (2018, 62, n. 20) recently proposed *Iphicles*. Apart from the fragments of Diphilus and Sophocles, the commentary also preserves tattered lines from a hexameter or elegiac poem of Theodoridas (*SH* 743) in ll. 48ff.

Text The text comes from the verso of P. Louvre 7733 (col. ii, 32–5) and is written in an irregular bilinear hand dated to the second half of the second century BC (for an even later proposed dating see above, Citation Context). It was first edited by Lasserre (1975, 149–50) and was re-edited by Parsons (1977, 2). For the description of the hand see Lasserre (1975) 146–8 (including a photograph of the papyrus) and Parsons (1977) 3–4. As the papyrus is broken and abraded, only four words are legible, and the rest is subject to conjecture (Lasserre's supplements are highly conjectural, some of them being unmetrical; cf. Parsons 1977, 10).

In l. 1 ἐξεστηκότα or ἐξεστηκότα[c are equally possible. Before ἐξεστηκότα[I have suggested that π̣ώ̣π̣οθ' ἑ̣ώ̣ρα̣κ̣ας may tentatively be read (Karamanou 2024). As regards the first Π, there are traces of its horizontal and its right vertical stroke, making it easy to confuse with T, which is similarly wide in this hand. After Θ there is an unclear trace, which, nonetheless, cannot exclude the back of E. The rest of this letter, as well as the left loop of Ω, is missing in the lacuna. PA is certain. After A there is a clear remnant of an upright, whilst most of this letter is lost in the lacuna. There seems to be space only for one letter in this lacuna, to judge from the line above (where the I from Δ[ί]φιλος is missing). At the end of the lacuna and exactly before the next A there is a trace of what looks like a descending oblique, which, in conjunction with the aforementioned upright, might be suggestive of K, which is quite wide in this hand.

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In such a case, ἑόρακας should be read for ἑώρακας, as it is the former (earlier Attic) type that is employed in comedy for metrical reasons (see Arnott 1996, 766). Therefore, the line might be restored as follows: (x) πώποθ' ἑόρακας γὰρ ἐξεστηκότα[. Πώποτε tends to be preceded by negation or to be used in questions often implying a negation (cf. LSJ[9] s.v.). A rough translation could be: 'have you ever seen him/them out of control…?' or with negation (presumably ⟨οὐ⟩ πώποθ') 'you have never seen him/them out of control…' This syntax is quite common in comedy; cf. esp. Ar. *Nu.* 1061–2: ἐπεὶ σὺ διὰ τὸ σωφρονεῖν τῷ πώποτ' εἶδες ἤδη/ ἀγαθόν τι γενόμενον; Alex. fr. inc. 275.1–2: ἑόρακας ἤδη πώποτ' ἐσκευασμένον/ ἤνυστρον ἢ σπλῆν' ὀπτὸν ὠνθυλευμένον…; For πώποτε at this position of the trimeter cf. Diph. fr. 32.1 (*Emporos*): οὐ πώποτ' ἰχθῦς οἶδα τιμιωτέρους, Diod. Com. fr. 2.26 (*Epiklēros*): οὐ πώποτ' ἀπεκλήρωσεν, οὐδὲ παρέλαβεν/εἰς ταῦτα τοὺς τυχόντας.

In l. 3 Lasserre plausibly read]μ̣έ̣ν̣η̣ τ̣ὸ̣ν φ̣έ̣ψαλον, which would be suggestive of a female agent.

Interpretation The preserved evidence could give scope for raising questions and exploring several alternatives; however, the tattered state of the fragment does not allow for safe conclusions. As mentioned above (Content), the title-character's peculiar position may have got him involved in circumstances producing comic effect. At the same time, this fragment, albeit not sufficiently informative, might provide a few clues to a particular dramatic situation:

i. According to its regular comic usage (see below, note *ad loc.*), the participle ἐξεστηκότα[(l. 1) could describe someone being out of control presumably due to a predicament. If the reading that has tentatively been proposed in l. 1 is taken into consideration, then the speaker of this fragment might be expressing bewilderment at this (unprecedently?) unrestrained attitude.
ii. The idea of a maddened state of mind might be in line with the adverb σφόδρα (l. 2), which conveys the sense of vehement action or feeling.
iii. The combination of fire with an agitated state of mind and an intense disposition or action could be suggestive of a dramatic crisis. If so, it is worth asking whether this critical situation may somehow be related to the circumstances which the title-character has found himself in.

Fire does recur in critical situations in comedy, including Menander's *Ἐμπιμπραμένη* ('The Girl who is Set on Fire') and the threat of building a bonfire around the altar in Ar. *Th.* 726–49, Men. *Perinthia* 1–12, and Plaut. *Rud.* 765–73 (on this pattern see e.g. Gellar-Goad 2018, 177–92). Notably, *Sam.* 532–56 seems to provide an articulate parallel of a scene combining fire and a character in a state of fury, as appears to be the case in the Diphilan fragment: upon discovering his daughter's illegitimate motherhood, Niceratus becomes ἐμμανής (534) and seeks to eliminate the baby with fire (553–4, cf. Sommerstein 2013, 260, 270, 272).

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Naturally, there are a number of circumstances where a fire-spark could have come off (e.g. from a hearth or a sacrificial fire). At the same time, according to Poll. 10.146 (τούτοις δ' ἐπακτέον σφενδόνας, λίθους, μολυβδίδας, πελέκεις, σαγάρεις, πυρεῖα, δέρρεις, διφθέρας, σκηνάς, μακέλλας, κάλους, ἱμάντας, ἁλύσεις, γυλιούς, στρωματόδεσμα), fire-kindlers (πυρεῖα) were an indispensable part of military equipment (for camp life, besieging and fire-signaling) alongside weapons, tents, and sacks (on the wide use of fire within military contexts see the collection of sources cited in Sage 1996, 111–6, Humphrey/Oleson/Sherwood 1998, 39–40, 553–4, Campbell 2004, ch. 3 and 4, Krentz 2007, 179). It is thus worth posing the question whether this practice could square with the possibility of the key-figure being a soldier. In turn, such a likelihood in conjunction with the uncontrolled and vehement action described in this fragment might be consistent with the type of the hot-headed soldier, who like Polemon in *Perikeiromenē,* behaves in an impetuous and uninhibited way.

Most of these questions are likely to remain unanswerable, unless more textual evidence appears; nonetheless, a close reading of the available clues in conjunction with the preserved sources for comic practice could give scope for mapping this material onto the dramatic contexts and trends of fourth-century comedy. See also Karamanou (2024).

1 ἐξεστηκότα[Due to the lack of sufficient context, the precise meaning of ἐξεστηκότα in this fragment cannot be recovered. This participle may bear the literal sense of 'to arise out of' (Arist. *HA* 493b 4, Poll. 4.68), as well as the meanings 'to stand aside from' (Isoc. 4.171) and 'to be driven out of one's senses' [Arist.] *Phgn.* 812a 37, Isoc. 5.18, X. *Cyr*. 5.2.34, Plb. 32.15.9, D.S. 21.21.3, schol. vet. Eur. *Hipp.* 935 Cavarzeran). The preserved evidence suggests that in comedy, in particular, it denotes 'to be driven out of one's mind'; see Men. *Sam.* 279: ἐξέστηχ' ὅλως ('I am completely out of my mind', cf. Sommerstein 2013, *ad loc.*), 620–1: ἐξέστηκα νῦν/ τελέως ἐμαυτοῦ καὶ παρώξυμμαι σφόδρα, *Hērōs* 70: ἐξέστηκας· οἷα γὰρ λέγεις, adesp. com. fr. 751: ἐξεστηκὼς ὑπὸ γήρως. The participle's proposed translation in the present case is thus consistent with its usual comic sense. Consequently, one might infer that the character (or characters) mentioned in this line is in a highly excited state, having lost self-control or been driven out of his senses.

If the restoration that I have proposed above (see Text) is taken into account, then the line may read as follows: (x) πώποθ' ἑόρακας γὰρ ἐξεστηκότα[. The postponement of γάρ frequently features in comic passages (e.g. Ar. *Eq*. 32, *Av.* 342, 1546, *Lys*. 489, *Pl.* 146, 1188) and is usual in Diphilus, as in fr. 42.13–14 (*Zōgraphos*), fr. inc. 102.1; for more detail see below fr. 60.3–4n. (*Parasitos*). According to this reading, the speaker appears to be asking his/her interlocutor whether the latter has ever witnessed that person being at such a state of frenzy (or, in negation, asserting that the interlocutor has never seen that person at such a state of frenzy).

2 σφόδρα 'exceedingly', 'vehemently'; this adverb intensifies the result of the verb's action or the features of the adjective to which it is attached. Its function

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is similar to that of πάνυ, though it occurs less often than the latter with a negative. See Dover (1987) 57–9.

It is employed by Diphilus also in fr. 37.6 (*Enagismata* or *Enagizontes*): καὶ σφόδρ' εὐτελὲς λέγω, fr. 64.1 (*Peliades*) and fr. 85.2 (*Chrysochoos*); cf. also fr. 61.5n. (*Parasitos*) on σφοδρός. See Ar. *Ach*. 509: ἐγὼ δὲ μισῶ μὲν Λακεδαιμονίους σφόδρα, *Eq.* 1288: μὴ σφόδρα βδελύττεται, *Pl.* 571: σφόδρα βάσκανος, Eup. fr. inc. 384.2: οὕτω σφόδρ' ἀλγῶ τὴν πολιτείαν ὁρῶν παρ' ἡμῖν, Eub. fr. 22 (*Danae*): †ἐκεῖνος δ' ἦν ἰσχυρὸς σφόδρα/ †καὶ ἀτεράμων, ὃς με κλάουσαν τότε/ οὐκ ἠλέησε. If in the present case cφόδρα is in any way associated with ἐξεστηκότα[in l. 1, then the closest available parallel could be Men. *Sam*. 621 (cited in the previous note): παρώξυμμαι σφόδρα.

3 φ̣ψαλον 'fire-spark'; a rare Attic noun. Cf. Paus. Att. φ 6 (Erbse): φέψαλοι καὶ φεψάλυγες· σπινθῆρες ἀναφερόμενοι ἐκ τῶν καιομένων ξύλων and the Atticistic lexicon of Moeris (φ 31 Hansen): φεψαλοὺς τοὺς σπινθῆρας Ἀττικοί. On its meaning see also Poll. 7.110, Hesych. α 8625 (Cunningham). Cf. Arist. *Mete.* 367a 5, Lyc. 178, Strab. 11.14.4. As the commentator preserving Diphilus' fragment notes, φέψαλοι are the fire-sparks that come off with a great noise. Likewise, Ar. *V.* 226–7 provides an articulate simile between the swarm of wasps that noisily pour out of a nest biting with their hot stings and the intense energy, heat, and noise of fire-sparks (cf. Biles/Olson 2015, 158–9): καὶ κεκραγότες/πηδῶσι καὶ βάλλουσιν ὥσπερ φέψαλοι.

This term, albeit rare, is repeatedly used in comedy in both literal and metaphorical terms; cf. Ar. *Ach.* 667–9: οἷον ἐξ ἀνθράκων πρινίνων φέψαλος ἀν-/ήλατ' ἐρεθιζόμενος οὐρίᾳ ῥιπίδι,/ἡνίκ' ἂν ἐπανθρακίδες ὦσι παρακείμεναι. In Ar. *Ach.* 279 φέψαλος is employed as a collective singular to form part of a proverb referring to the hanging of the shield over the hearth, which entails that during peace the shield will not be used anymore (see Sommerstein 1980, *ad loc.*): ἡ δ' ἀσπὶς ἐν τῷ φεψάλῳ κρεμήσεται. Cf. schol. vet. Ar. *Ach.* 279 (Wilson): ἐν τῷ φεψάλῳ· ἐν τῷ καπνῷ […] διὰ δὲ τὸ μὴ δεῖσθαι ἀσπίδος εἰρήνης γενομένης, ἔφη "ἐν φεψάλῳ κρεμήσεται ἡ ἀσπίς" (on this proverb see also Eust. on *Od*. 16.288/ II 124.34–7 Stallbaum and Sud. φ 240 Adler). The term is metaphorically used in Ar. *Lys*. 107 to describe 'the glitter of a lover' (ἀλλ' οὐδὲ μοιχοῦ καταλέλειπται φεψάλυξ); cf. also Pérez Asensio (1999) 295, Maggio (2023) 240–1.

Soph. fr. inc. 966a R., which has been preserved alongside the Diphilan fragment, is similarly tattered. At the end of l. 1 the Sophoclean passage reads καπνῷ̣[ι, which is naturally associated with fire-sparks and could point to a literal use of φέψαλος in this case. The commentator's explanation of the term under this *lēmma* focuses on its literal meaning ('Sparks are the flares which come off with a [great] noise; some call sparks the flares that crackle from […]'). Its literal sense is also presupposed in the interpretation of the epigram, in which fire-spark is employed with reference to cooking (*SH* fr. 983.6: θ̣[οίν]η δ̣' [εἰ]μὶ βροτοῖσιν ἀφ[έψ]αλος). Likewise, there is nothing in the tattered Diphilan fragment to suggest a sense other than the literal meaning of φέψαλος.

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If Lasserre's palaeographically plausible reading]μ̣ε̣ν̣η τ̣ὸν φέψαλον, which has been accepted by Parsons, is taken into consideration, this could point to a female character involved in the use of the fire-spark (or to sth. of feminine grammatical gender associated with it).

According to my own inspection of the papyrus, after ἐκεῖνον there is a faint upper, slightly oblique trace of ink at the right side of the letter, which might be compatible with the upper right part of E or perhaps even the right oblique stroke of Y; in any case, a vowel is needed here for metrical reasons, so that the third syllable of the first metre remains short. The next letter is almost certainly Φ. After that and before the lacuna there is a trace of an upright.

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Παράσιτος (*Parasitos*)
("The Parasite")

Discussion Ribbeck (1883) 27; Marigo (1907) 425–8; Webster (1970^2) 157, 164–5; Nesselrath (1985) 92–111 and (1990) 309–17; Damen (1985) 82–91; Astorga (1990) 59–60, 149–57; Pérez Asensio (1999) 298–313; Wilkins (2000a) 71–86; Tylawsky (2002) 101–4; Antonsen-Resch (2004) 15–6; Pérez Asensio/Sanchis/Montañés (2014) 261–3

Title Comedies of the same title were written by Alexis and Antiphanes and in Roman drama by Plautus (the lost *Parasitus Medicus* and *Parasitus Piger*). The parasite as a comic character without being named as such (as far as we know) first appears in Epich. frr. 31–33 (from *Elpis ē Ploutos,* see Wüst 1950, 359–63, Kerkhof 2001, 165–71). The term παράσιτος was originally attached to the priestly dignitaries who received free meals in return for the services that they offered in holy festivals (Ath. 6.234D-235E); cf. Ziehen (1949) 1377–81, Zaidman (1995) 197–202. The available evidence is not conclusive as to when this term was introduced in comedy to describe the obsequious, witty companion feeding himself at the expense of his rich friends. Arnott (1968) and (1996, 542–5) proposed that it was introduced by Alexis, on the basis of the testimony of Carystius of Pergamum (Ath. 6.235E), which is corroborated by fr. 183 of Alexis' *Parasitos* (dating to ca. 360–50 BC, according to Webster 1952, 17–8). The rhetoric of this fragment suggests that the name Παράσιτος is introduced to inform the audience of this character's nickname (καλοῦσι δ' αὐτὸν πάντες οἱ νεώτεροι/Παράσιτον ὑποκόρισμα).

On the other hand, Nesselrath (1985, 102–3, n. 314) argued in favour of Aristophanes' son Araros, Alexis' earlier contemporary, relying on Ath. 6.237A (τοῦ δὲ ὀνόματος τοῦ παρασίτου μνημονεύει Ἀραρὼς ἐν Ὑμεναίῳ διὰ τούτων). Though it is not explicitly reported that Araros was the *first* to attach the term παράσιτος to this particular character, the context of this passage implies that after Araros this term became very common in more recent poets (πολὺ δ' ἐστὶ τὸ ὄνομα παρὰ τοῖς νεωτέροις), among whom Athenaeus includes Alexis; this suggests that Araros could have anticipated Alexis as regards the introduction of the term. Nonetheless, we have no good reason to contest Carystius' testimony, and Nesselrath (1985, 103, n. 314, cf. Nesselrath 1990, 317) plausibly tries to reconcile both pieces of evidence, by suggesting that Alexis was the first to write a comedy entitled *Parasitos,* and that this is the essence of Carystius' reference; this is convincing, in my opinion, if we consider that Carystius in fact consulted the didascalic sources (Ath. 6.235E: τὸν δὲ νῦν λεγόμενον παράσιτον Καρύστιος ὁ Περγαμηνὸς ἐν τῷ περὶ διδασκαλιῶν εὑρεθῆναί φησιν ὑπὸ πρώτου Ἀλέξιδος) and would have thus noticed that Alexis' play is the first comedy to be named after a parasite.

It seems very likely, as Webster (1970^2, 64–5) pointed out, that the parasite became a stock comic character in fourth-century comedy due to the change of

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dramatic focus from public to domestic life. As regards the conceivable social context giving the incentive for the formation of the comic parasite, Nesselrath (1990, 309) suggested that this comic character could be a development of the social type of the flatterer. At the same time, the comic parasite may well be associated with the gradual emergence of patronage — a minor social phaenomenon in democratic Athens, which augmented in post-democratic conditions (see Millet 1989, 25–37).

Accordingly, middle comedy abounds in parasite characters. The homonymous play by Alexis provides an articulate description of the parasite's edacity (fr. 183), while the fragments preserved from Antiphanes' comedy of the same title focus on feasting (frr. 180–4), which is the *locus* of the parasite's activity *par excellence*. Cf. also Diodorus (Diphilus' brother) fr. 2 (from *Epiklēros,* see Belardinelli 1998, 269–70, 272–87), Arar. fr. 16 (from *Hymenaios*, cf. Tartaglia 2019, 305–7), Eub. fr. 72 (from *Oedipus*, cf. Hunter 1983, 162), Timocl. fr. 8 (from *Drakontion*, see Apostolakis 2019, 82–3), fr. 31 (*Pyktēs*), Antiph. fr. 80 (*Didymoi*), fr. 193 (*Progonoi*), Alex. fr. 259 (*Phygas*), Aristophon fr. 5 (*Iatros*), Axionic. fr. 6 (*Chalkidikos*). See further Ribbeck (1883) esp. 18–31, 61–82, Giese (1908), Nuchelmans (1977) 362–75, Nesselrath (1985) 99–111 and (1990) 309–17 (including rich relevant material), Arnott (1996) 542–7 and (2010) 322–4, Damon (1997) 11–4, 25–36, Olson/Sens (1999) 80, Wilkins (2000a) 71–86, Fisher (2000) 371–8, Tylawsky (2002) 59–91, Bruzzese (2004) 158–61, Antonsen-Resch (2004) 5–19, Corner (2013) 51–76, Bouyssou (2013) 87–105, Olson (2022) 302–3, De Poli (2022) 118–25.

Old comedy used the term κόλαξ to refer to the type later named παράσιτος (Phryn. *Ecl.* 109), to judge from Eup. *Kolakes* fr. 172 (see Tylawsky 2002, 43–4, Storey 2003, 188–90, Olson 2016, 33–4). In middle comedy, especially in Alexis, the terms κόλαξ and παράσιτος tend to be used interchangeably, as in fr. 262 (*Pseudomenos*), fr. 121 (from *Kybernētēs*, involving parasites participating in an agon of flattery) and fr. 233 (from *Tokistēs*, delivered by someone who bears the features of a parasite, whilst being characterized by Athenaeus as κόλαξ); see Arnott (1996) 336–7, 731 and (2010) 323–4, Nesselrath (1985) 104–5 and (1990) 312, n. 73. Nonetheless, from Menander onwards, as Nesselrath (1985, 106–21) pointed out, the toady seems to be negatively coloured for having sinister aims and a corrupting effect as compared to the rather harmless parasite being obsessed with food. This divergence also emerges from the different comic masks for the parasite and the flatterer, which involve distinctive facial and characterological features (Poll. 4.148: τῷ δὲ παρασίτῳ μᾶλλον κατέαγε τὰ ὦτα, καὶ φαιδρότερός ἐστιν, ὥσπερ ὁ κόλαξ ἀνατέταται κακοηθέστερον τὰς ὀφρῦς). See similarly Athenaeus' discussion of parasites and toadies in distinct sections citing a remarkable number of comic parallels (6.234C - 248C on parasites and 248C - 262A on flatterers). Cf. nonetheless the skepticism of Brown (1992) 98–107 and Pernerstorfer (2009) 151–66 regarding such a clear-cut comic distinction between the negative delineation of κόλαξ and the innocuous portrayal of παράσιτος.

Diphilus is attested to have delineated the character of the parasite in *Telesias*, as Menander sketched the type of the flatterer in *Kolax* (see below, *Telesias*, note

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on test. ii). In addition, there are several Diphilan quotations delivered by or concerning parasites preoccupied with covering their needs for sustenance: fr. 48 (*Theseus*), fr. 53 (*Lēmniai*), frr. 74–76 (*Synōris*, see notes *ad loc.*).

Content The evidence for this comic plot includes four fragments enumerating 25 lines in total, which may provide some clues to key themes and particular stylistic features. Athenaeus' testimony about the context of fr. 62 refers to an imminent wedding, which entails that the arranged dinner is likely to be the wedding feast. This piece of evidence may thus provide a hint to the dramatic situation, which could seem to involve a wedding feast that is about to be cancelled.

Frr. 61–62 are explicitly attributed to the title-character, that is, the parasite, who is also the most obvious speaker of fr. 60; this character is employing varying rhetorical techniques to transform his needs for alimentation into discourse. Fr. 60, for instance, comprises a monologue in which he appeals to the authority of a Euripidean line – as the parasite in *Synōris* fr. 74.7–9 — thus underscoring his agony to meet the needs of his wretched belly. Apart from the striking comic exaggeration, the parasite brings into play several literary devices, such as *anaphora,* contrast, *paronomasia, polyptōton* and an effective ring-composition. In turn, fr. 61 brings forward the comic motif of a parasite's self-description, which is rhetorically embellished, as it is constructed upon a contrast priamel conjoined with a series of antitheses and cases of amplification. The similarly comic motif of hindering a parasite from having dinner pervades the rhetorically elaborate fr. 62, which features a formulaic opening and an amplification hilariously culminating at a παρὰ προσδοκίαν joke. Fr. 63 resumes the description of particular features of parasites and their expected behaviour at the banquet.

Fragments

fr. 60 K.-A. (60 K.)

εὖ γ' ὁ κατάχρυσος εἶπε πόλλ' Εὐριπίδης·
"νικᾷ δὲ χρεία μ' ἡ ταλαίπωρός τέ μου
γαστήρ." ταλαιπωρότερον οὐδέν ἐστι γὰρ
τῆς γαστρός, εἰς ἣν πρῶτον ἐμβαλεῖς ⟨⏑ –⟩
ἀλλ' οὐχ ἕτερον ἀγγεῖον, ἐν πήρᾳ φέροις
ἄρτους ἄν, ἀλλ' οὐ ζωμόν, ἢ διαφθερεῖς.
εἰς σπυρίδα μάζας ἐμβαλεῖς, ἀλλ' οὐ φακῆν·
οἰνάριον εἰς λάγυνον, ἀλλ' οὐ κάραβον.
εἰς τὴν θεοῖς ἐχθρὰν δὲ ταύτην εἰσφόρει
ἅπανθ' ἑαυτοῖς μηδὲν ὁμολογούμενα.
κοὐ προστίθημι τἄλλα, διότι πανταχοῦ
διὰ τὴν τάλαιναν πάντα ταύτην γίνεται

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1–2 Εὐριπίδης, νικᾷ δὲ “χρεία Kaibel, prob. Fraenkel **3** οὐδέν ἐστι γὰρ Mus.: γὰρ οὐδέν ἐστι ACE **4** πρῶτον ἐμβαλεῖς A: πάντ᾽ ἂν ἐμβαλεῖς CE: πρῶτον ἂν πάντ᾽ ἐμβάλοις Morel (ἐμβάλοις iam Musurus): βρωτὸν ἐμβαλεῖς ⟨ἅπαν⟩ Meineke: πρῶτα μὲν πάντ᾽ ἐμβαλεῖς Richards: πάντ᾽ ἂν ἐμβάλοις ⟨ἅμα⟩ Herwerden: φόρτον ἐμβάλλεις ⟨ἅμ᾽ ὄν⟩ Tucker **4–5** ἐμβαλεῖς / ἀλλ᾽ οὐχ ἕτερον ACE: ἐμβαλεῖς ⟨ὅσ᾽ ἂν⟩ / οὐχ ἕτερον ⟨εἰς⟩ ἀγγεῖον Wilamowitz (οὐκ ⟨εἰς⟩ ἕτερον ⟨δ᾽⟩ iam Herwerden, οὐκ ⟨εἰς⟩ ἕτερον Tucker), recepit Kaibel (‘praeterea fort. ἐμβάλλεις’): ἐμβαλεῖς ⟨ὅσα⟩ / δέχετ᾽ οὐχ ἕτερον Peppink **5** ἀλλ᾽ οὐχ ἕτερον ἀγγεῖον ACE: ἀλλ᾽ οὐχ ἕτερον εἰς ἄγγος Meineke (ἀλλ᾽ οὐκ ἐς ἕτερον ἄγγος Casaubon): ὡς οὐχ ἕτερον ἀγγεῖον Kock **9** εἰσφόρει ACE: εἰσφορεῖς Grotius: εἰσφορεῖν Meineke **10** ἅπανθ᾽ Jacobs: πάντα ACE: ⟨τὰ⟩ πάνθ᾽ Musurus: πάντ᾽ ⟨ἔσθ᾽⟩ Meineke: παντοῖ᾽ Tucker **11–12** secludendos esse censet Hirschig **12** ταύτην CE (compend.): ταῦτα A: ταὐτὰ Vollgraff: τὰ κακὰ Casaubon, Kock: γίγνεται Morel: πάντα γίγνεται κακά Meineke *Anal. Ath.*

Golden Euripides spoke well, indeed, of many things:
“Need overpowers me – that and my wretched
stomach”. You see, there is nothing more wretched
than the stomach, into which you would first throw ⟨⏑ –⟩.
Yet there is no other vessel like that; in a pouch you can carry loaves of
bread, but not broth, or you will destroy it.
In a basket you will put barley cakes, but not lentil soup;
a little wine in a flask, but not crayfish.
But into this stomach, hateful to the gods, go throw
all things that are wholly incompatible with one another!
I do not add the rest, because everywhere
everything happens due to this miserable thing

1–12 Ath. 10.422A-B
μέγα γὰρ ἀνθρώποις κακὸν ἡ γαστήρ, περὶ ἧς φησιν Ἄλεξις ἐν Συναποθνῄσκουσι (fr. 215) … Δίφιλος δ᾽ ἐν Παρασίτῳ (δέ φησιν CE) εὖ — γίνεται

For a great evil to people is the stomach, of which Alexis says in *Dying together* (fr. 215): — And Diphilus in *Parasite*: —

1 Eust. in *Il.* 20.232–5 (IV 396.20–1 van der Valk)
Εὐριπίδης δέ, ὃν κατάχρυσον ὁ Δίφιλος εἶπε

And Euripides, whom Diphilus named ‘golden’

Metre Iambic trimeter

1. – ⏑⏑ ⏑ – ⏑ | – ⏑ – – – ⏑ – (penthemimeral caesura)
2. – – ⏑ – – | – ⏑ – – – ⏑ – (penthemimeral caesura)
3. – – ⏑ – – ⏑⏑ ⏑ | – ⏑ – ⏑ – (hephthemimeral caesura)
4. – – ⏑ – – – ⏑ | – ⏑ – ⏑ – (hephthemimeral caesura)
5. – – ⏑ ⏑⏑ – – ⏑ | – – – ⏑ – (hephthemimeral caesura)

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6. – – ⏑ – – – ⏑ | – ⏑ – ⏑ – (hephthemimeral caesura)
7. – ⏑⏑ ⏑ – – | – ⏑ – – – ⏑ – (penthemimeral caesura)
8. – ⏑⏑ ⏑ – ⏑ – ⏑ | – – – ⏑ – (hephthemimeral caesura)
9. – – ⏑ – – – ⏑ | – – – ⏑ – (hephthemimeral caesura)
10. ⏑ – ⏑ – – | – ⏑ ⏑⏑ ⏑ – ⏑ – (penthemimeral caesura)
11. – – ⏑ – ⏑ – ⏑ | ⏑⏑ ⏑ – ⏑ – (hephthemimeral caesura)
12. ⏑⏑ – ⏑ – – | – ⏑ – – – ⏑ – (penthemimeral caesura)

Discussion Schweighäuser (1801–5) V 355–6; Meineke (1839–57) IV 402–4; Hirschig (1849) 28; Kock (1880–88) II 560–1; Vollgraff (1882) 421–2; Edmonds (1957–61) IIIA 126–9; Fraenkel (1960) 4, n. 1; Webster (1970[2]) 157; *PCG* V 86–7; Damen (1985) 82–9; Nesselrath (1985) 45, 58, n. 146; Astorga (1990) 59–60, 154–6; Pérez Asensio (1999) 298–304; Rusten (2011) 668–9; Pérez Asensio/Sanchis/Montañés (2014) 261–2; Hanink (2014) 169–71; Maggio (2023) 117–21

Citation Context This fragment derives from the tenth book of *Deipnosophistai* which includes a whole section on the deprecation of gluttony (411A – 422D). Voraciousness is disdained as against the abstemiousness of philosophers, such as Pythagoras, Plato and Menedemus, and famous generals like Aristeides and Epameinondas. The Diphilan quotation is preceded by Alex. fr. 215 (a passage coming from *Synapothnēskontes*) similarly describing the plights caused by the belly. This section comprises further poetic parallels on gluttony, of which the closest to this passage are Hom. *Od.* 7.216–21 (412C – D) and Eur. fr. 282.4–5 K. (from *Autolycus,* cited in Ath. 413C-D), both stressing the misfortune of being victim of one's belly. The same section preserves fr. 45 of Diph. *Heracles* (421E) vividly delineating the speaking character's gross overeating. In *Deipnosophistai* excessive eating is considered to involve – apart from superficiality and lack of intellectual seriousness – a tendency towards immoderate behaviour, which may lead to moral degradation and even acts of violence and social disorder (cf. Hill 2011, 96–101, Wilkins 2000a, 69–70).

Diphilus' description of Euripides as 'golden' is also attested in Eustathius' commentary on the *Iliad* in the context of his reference to Ganymede, the most handsome of mortals, who was abducted by the gods to serve as Zeus' cup-bearer on Olympus and thus dwell among the immortals (*Il.* 20.234–5: τὸν καὶ ἀνηρείψαντο θεοὶ Διὶ οἰνοχοεύειν/ κάλλεος εἵνεκα οἷο ἵν' ἀθανάτοισι μετείη). Eustathius then mentions the variant provided by Sappho, who presented Hermes as assuming the role of the wine-pourer on Olympus. According to the same source, Sappho also praises her brother Larichus for being an *oinochoos* at the Prytaneion of Mitylene (Sapph. T 203 Voigt). The Byzantine scholar subsequently reports that Euripides himself, whom Diphilus names 'golden', is said to have poured wine to the dancers in Athens: καὶ Εὐριπίδης δέ, ὃν κατάχρυσον ὁ Δίφιλος εἶπε, λέγεται οἰνοχοεῖν ᾿Αθήνησι τοῖς καλουμένοις ὀρχησταῖς.

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