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THE SPEAKER(S) OF AESCHYLUS, *DIKTYOULKOI* FR. 47A RADT (= P. OXY.
2161) 821–32

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**The Speaker(s) of Aeschylus, *Diktyoulokoï* fr. 47a Radt
(= P. Oxy. 2161) 821-32**

Fr. 47a of Aeschylus' *Diktyoulokoï* ends with a run of anapests (*TrGF* III Radt):

- 821 [ἀλλ'] εἶα, φίλοι, κτείχωμεν ὄπως
[γ]άμον ὀρμαίνωμεν, ἐπεὶ τέλος
καιρὸς ἄναυδος τάδ' ἐπαινεῖ.
824 καὶ τήνδ' [ἐ]κορῶ νύμφην ἥ[δ]η
πάνυ βουλουμένην τῆς ἡμετέρας
φιλότητος ἄδην κορέσασθαι.
καὶ θαῦμ' οὐδέν· πολλὸς ἦν αὐτῇ
828 χρόνος ὃν χήρα κατὰ ναῦν ὑφαλος
τείρετο· νῦν δ' οὔν
[ἐ]κορῶς' ἥβην τὴν ἡμετέραν
[...]ει γάνυται νυμφ[ί]ον [ο]ῖον
832 [...]ειν λαμπραῖς τῆς Ἀφροδίτης

The *paragraphos* after 826 most likely indicates a change of speaker. Virtually all commentators, however, ignore this mark and assign all these anapests to one speaker (usually the chorus of satyrs) or remain noncommittal.¹ In this play only a few *paragraphoi* survive. As elsewhere, the mark is used to indicate strophe end (e.g. after 811), as well as change of speaker (e.g. after lines 1-6). In an astrophic section it can hardly indicate the former but, since 826 is a paroemiac and rounds off a section of anapests, it still might indicate the beginning of a new metrical unit. On the other hand the opening of 827, καὶ θαῦμ' οὐδέν, strongly suggests a change of speaker: it is, in Siegmann's words, "geradezu Einleitungsformel einer kommentierenden Variation". Other aspects of the language of 827ff. also, I propose, suggest a change of speaker.

At this point in the play, Danaë has been threatened with an undesired union with Silenus, while Dictys is off stage.² In the first six lines of anapests the speaker urges that they hasten the union, since it is the perfect time (τέλος/καιρός, 823-4); he sees ([ἐ]κορῶ, 824) that the girl (νύμφην, sc. Danaë, 824) is very eager to enjoy their love-making (ἡμετέρας/φιλότητος, 825-6) to the full. In the next six lines there are several verbal echoes of the first six, echoes which seem to indicate another voice. The speaker says that the girl's longing is no surprise since she has been "widowed below the water line" for a long time (πολλὸς.../χρόνος, 827-8);

¹ An exception is E. Siegmann, *Philologus* 97 (1948) 113 n.1 who argues the case for a change of speakers. M. Werre-de Haas, *Aeschylus' Dictyulci*, P. Lugd.-Bat. X (Leiden 1961) 70, while noting oddly that "the *paragraphos* indicates the transition to the antistrophe," acknowledges only the possibility of a change of speakers here, from one member of the chorus to another.

² On the reconstruction of the play see Werre-de Haas (above n. 1), esp. 72-75, and also the sound remarks of H. Lloyd-Jones in his and H. Weir Smyth's Loeb edition, *Aeschylus* II (Loeb; Cambridge, Mass., 1957) 531-5.

but now, when she gets a look at their ἦβη she delights, such is the bridegroom.³ The verbal reminiscences are clear: [ἐ]κορῶς', 830, echoes [ἐ]κορῶ (824), ἦβην ἡμετέραν (830), responds to ἡμετέρα/φιλότιτος (824-5), and νυμφίον (831), recalls νύμφην (824).⁴ ἦβην here is used as a euphemism for genitals. Aristophanes uses it in this sense, as does his younger contemporary Theopompus Comicus.⁵ This sense would be appropriate here where the speaker imagines the young woman's delight in *seeing* his "youth". This significance would have been clearer in performance, since the satyrs (the likely speakers of these lines — see below) were outfitted with a περιζῶμα with an erect phallus,⁶ and this visual dimension would enhance the comic effect of the vaunt. Thus both the verbal echoes between the two sections of anapests and the bravado of 829ff., responding to and capping the claim of 824ff., support interpreting the *paragraphos* after 826 as an indication of a change of speakers.

Who are these two speakers? Almost certainly the chorus of satyrs (or coryphaeus) is one. The meter of these lines, non-melic anapests, and the exit formula they contain,⁷ strongly suggest that the chorus is one of the speakers, and the behavior they describe is very much in keeping with satyrs in other plays. Just as in this play the speakers hope to share in sexual union with Danaë, elsewhere satyrs see sex as a group activity.⁸ In short, these lines are very much in character for the chorus of satyrs. What holds for the satyrs holds for Silenus. In language, behavior and (to some extent) in looks, Silenus resembles the satyrs, whom he typically calls his "children", and these lines or some of them could well belong to the old man.

In fact, Siegmann suggested Silenus as the speaker of 821-6 and the chorus of 827-32 (*loc. cit.* [above n. 1], 113). This distribution of lines would add some bite to the exchange. Old

³ The lacunae in 831f. and their effect on the syntax do not affect the argument.

⁴ Perhaps also χρόνος (828) echoes καιρός (823).

⁵ Arist., *Nu.* 976 εἶδῶλον τοῖσιν ἐραταῖσιν τῆς ἦβης μὴ καταλείπειν (the interpretation goes back to the scholiast) and see the erotic euphemism ἦβης ἀπολαύσαι in *Lys.* 591; Theop. Com. fr. 37.2 τηνδὶ περιζωαμένης ᾧαν λουτρίδα | κατάδεσμον ἦβης περιπέτασον, where according to Henderson, *The Maculate Muse* (New Haven 1975) 115, it refers to "the sexual parts of both sexes". Henderson also suggests that one might consider Pherecrates Comicus fr. 62 with Herwerden's emendation: ἦβης (for ἦδη) μὲν ᾧαν λούμενος προζώννυται. The word is also frequently found as a technical term for the genitals (e.g., Hp. *Epid.* 3.4 and Arist. *HA* 493b3). The only commentator who notes this meaning in the *Diktyoukoi* is J.C. Kamerbeek, *Mnemosyne* 4 (1954) 110.

⁶ The satyrs' costume is well illustrated by F. Brommer, *Die Satyrspiele*², (Berlin 1959). Also see the telling joke in Ar. *Th.* 157-58: ὅταν κατύρους τοίνυν ποιῆς, καλεῖν ἐμέ, | ἵνα κυμποῖω κοῦπιθην ἐστυκῶς ἐγώ. Elsewhere in satyr plays jokes are made regarding the satyrs' (and Silenus') ever-present members, e.g., *Dikt.* 788, 795, A; *Theoroi* fr. 78a (Radt) 29 (if the supplement is correct); S. *Ichn* 151 (Radt) (?), Eur., *Cyc.* 169, 225-7 (see Seaford, *LCM* 12.9 [Nov. 1987] 142-43; in his commentary [1984] he adopted a nonsexual interpretation), and in comedy, where also each chorister was outfitted with a phallus, Ar. *V.* 1062, *Lys.* 937.

⁷ With most critics (see, e.g., Werre-de Haas [above, n. 2], Lloyd-Jones [above n. 2]) I think that Dictys soon arrives to thwart the satyrs' and Silenus' plans. O. Taplin, *The Stagecraft of Aeschylus* (Oxford 1977) 419-20, cites this as an example of a "delayed exit."

⁸ e.g. Eur. *Cyc.* 179ff.; Soph., *Helenes Gamos*, where they probably tried to rape Helen (see *TrGF* IV Radt p. 181); and perhaps Aesch., *Amymone*, where they may have posed a threat to Amymone (suggested by, among others, F. Brommer, *MDAI* 63-4 [1938-39] 171-76; a dissenting view is found in D. Sutton, *GRBS* 15 [1974] 193-202).

Silenus claims that he can see Danaë wants to make love with them; the chorus then interrupts his fantasy with one of their own by mentioning the attractiveness to Danaë of their youthful *membra*.⁹ This suggestion would gain support if Siegmann is right about the distribution of the previous lyric section (786-820). The first part of the lyric is badly damaged, but he makes a good case on the basis of verbal correspondences for dividing the second section between Silenus (strophe, 802-11) and the chorus (antistrophe, 812-20).¹⁰ If Silenus and the chorus shared the preceding strophic pair, then their splitting the following anapests would be somewhat more likely.

But these lines also could be distributed easily between two of the choristers, and the boasting of these lines would belong simply to the satyrs. Supporting this distribution is the repetition *ἡμετέρας/ἡμετέραν*. If a contrast were intended between Silenus and the younger satyrs, a singular possessive or some other marker indicating this contrast would much better serve the purpose.¹¹ Thus the likely speakers of these lines are two members of the chorus (perhaps representing two groups). The first speaker's claim that he sees Danaë's sexual longing is taken further by the second's confident boast that she delights in seeing their "youth", a "youth" visible to all in the audience. The mild sexual humor adds punch to the scene.

The preceding examination of 821-32 argues for a change of speaker at 827, from one satyr to another. In addition to the *paragraphos* after 826, the language of 827-32, with its several echoes of and response to 821-26, strongly suggests another speaker, while the comic effect of two satyrs indulging in sexual joking supports this conclusion. Most of the *Diktyoulokoï* is lost, but we can come to a fuller appreciation of the language and comic effects of the fragments which do survive.¹²

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⁹ Seaford (above n. 6 [1987]) attempting to explain the joke of E. *Cyc.* 225-7, suggests that in that play Silenus originally has a *περίζωμα* with a limp phallus and then returns from the cave after the Cyclops' arrival with an erect one. Does Silenus have a limp phallus here, adding further point to the joke? As Seaford observes, on the Pronomos vase (*ARV*² 1336.1) each satyr, but not Silenus, has an erect phallus; but the joking at 788 and 795 about Silenus' phallus would seem to argue against a limp Silenus in this play.

¹⁰ Siegmann (above n. 1) 113. His view that the first part of the lyrics (786-801) is also shared by Silenus and the chorus is difficult to assess because of the damage done to the papyrus. He also observes (with no elaboration) that the same principle of verbal correspondence operates in the anapests.

¹¹ *ἡμέτερος* can, of course, be used for the singular, but in this context, after an address to φίλοι and the plural verbs *κτείρωμεν* and *ὀρμαίνωμεν*, *ἡμέτερος* would inevitably be construed as a true plural.

¹² For helpful comments on earlier versions of this paper I am grateful to the editor, Ludwig Koenen, my colleagues Mary Whitlock Blundell and James J. Clauss, and the students in my seminar (Autumn 1988) on Greek satyr play.