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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, *Diktyoulkoi* fr. 47a Radt

(= P. Oxy. 2161) 821-32

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

821  [άλλα'] εἶδα, φύλοι, στείχομεν ὅπως
   [γ']άμον ὀρμαίνωμεν, ἐπεὶ τέλεος
   καἰρὸς ἄναυδος τάδ' ἐπαινεῖ.

824  καὶ τήνδ' [ἐ]εἰσαγο καὶ ἡμήν ἦν ἀνή
   πάνυ βουλουμένην τῆς ἴμετέρας
   φιλότητος ἄδην κορέεσσατη.

828  χρόνος ὃν χήρα κατὰ ναὸν ὑψαλος
   τείρετο· νῦν δ' οὖν
   [ἐ]εἰσαγο ἡμήν τῆς ἴμετέραν
   [...]εὶ γάνυστα νυμφί[...]ν [ό[...]ν

832  [...]εῖν 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 θεῶμεν ὄυδὲν, 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 (τέλεος/κατάρος, 823-4); he sees ([ἐ]εἰσαγο, 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);

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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 ἱβη she delights, such is the bridegroom. The verbal reminiscences are clear: [ἐ]κορῶς, 830, echoes [ἐ]κορῶ (824), ἱβην ἡμετέραν (830), responds to ἡμετέραις/φιλότητος (824-5), and νυμφίον (831), recalls νύμφην (824). ἱβην here is used as a euphemism for genitals. Aristophanes uses it in this sense, as does his younger contemporary Theopompus Comicus. 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 περὶζωμα with an erect phallus, 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, 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. 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

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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 εἴδωλον τούτων ἐθαρταίοι τής ἱβης μὴ καταλέπτων (the interpretation goes back to the scholiast) and see the erotic euphemism ἱβης ἀπολαύσεις in Lys. 591; Theop. Com. fr. 37.2 τηνίδι περίζωμαν ὅσα λοντρίθα 1 κατάδεμον ἱβης περιπέταον, 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 Pherocrates Comicus fr. 62 with Herwerden's emendation: ἱβης (for ἱδη) μὲν ὅσα λοίμωνος προζόμονται. 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 Diktyoulkoi is J.C. Kamerbeek, Mnemosyne 4 (1954) 110.
6 The satyrs' costume is well illustrated by F. Brommer, Die Satyrspiele², (Berlin 1959). Also see the telling joke in Ar. Th. 157-58: ὅταν σατύρως τοῖς ποιῆς, καλεῖν ἐμὲ, 1 ἰνα χυμποίῳ σοῦπιθεὶν ἐκτωχά ἐγὼ. 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 Seafor, 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., Hellenes 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*. 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). 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 ἰμετέρας/ἵμετέραι. 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. 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 *Diktyoulkoi* is lost, but we can come to a fuller appreciation of the language and comic effects of the fragments which do survive.

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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 ἰμετέρας can, of course, be used for the singular, but in this context, after an address to φίλοι and the plural verbs στείχομεν and ὀρμάζομεν, ἰμετέρας 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.