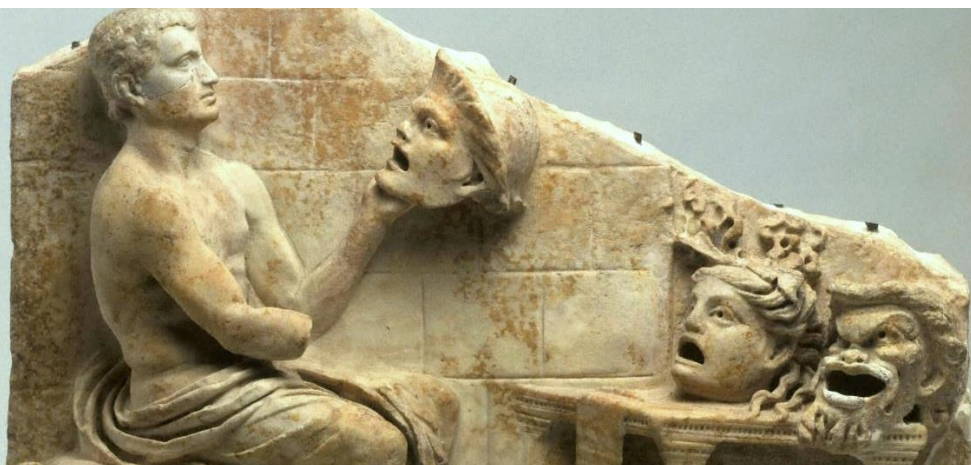


International Graduate Conference in Greek Comedy

In honour of Angus M. Bowie




Oxford, 20 & 21 May 2017

Ioannou Centre for Classical and Byzantine Studies



APGRD
ARCHIVE OF PERFORMANCES
OF GREEK & ROMAN DRAMA

The background of the page features a faded, high-contrast image of classical art. On the left, a large statue of a seated male figure, possibly a philosopher or deity, is visible. To the right, a table holds several classical masks, including one with a wide-open mouth. The overall tone is light and scholarly.

With special thanks to

Prof Paul Madden
Provost of The Queen's College

Prof Teresa Morgan
Chair of Board of the Faculty of Classics

Prof Fiona Macintosh
Director of Archive of Performances of Greek & Roman Drama

Dr Charles V. Crowther
Associate Professor in Ancient History

Dr Christopher Metcalf
Associate Professor in Classical Languages & Literature

Roberta Berardi & Giovanna Di Martino
DPhil students in Classical Languages & Literature



The convenor

Dimitrios Kanellakis
DPhil student in Classical Languages & Literature

Saturday 20 May 2017

9.20-9.50	Tea and Coffee – Welcoming
9.50-10.30	Keynote Speaker Prof Oliver Taplin (University of Oxford): <i>How could viewers in northern Apulia in the early fourth century appreciate the comic vase-paintings?</i>
10.30-10.55	Evangelia Keramari (University of Athens): <i>Through the Looking Glass: Metatheatrical Disguise in Greek Comedy</i>
10.55-11.20	Virginia Mastellari (Albert-Ludwigs-Universität Freiburg & University of Athens): <i>Pills of Badness. Bad Behaviour in Greek Comic Fragments</i>
11.30-11.45	Tea and Coffee
11.45-12.05	Effie Zagari (University of Reading): <i>Innovation and evolution in Aristophanic comedy</i>
12.05-12.25	Eleni Avdoulou (University of Athens): <i>Comic Kantharoi: the fable of the eagle and the dung-beetle in Aristophanic comedies</i>
12.25-12.45	David Williams (University of Chicago): <i>Euripides as Sophistic Poet in Aristophanes' Thesmophoriazusae</i>
12.45-13.05	Lien Van Geel (Columbia University): <i>“ὅτι πονηρὸς καὶ ἀγορᾶς εἶ καὶ θρασύς”</i> : <i>The Sausage-Seller as Another Thersites Figure</i>
13.15-13.45	Lunch
13.45-14.05	Deepti Menon (University of California, Santa Barbara): <i>Controlling women, founding the city: the role of Prokne in Aristophanes' Birds</i>
14.05-14.25	Alessandra Migliara (The Graduate Center, CUNY): <i>Gazes and Spatial Perception in Aristophanes' Birds</i>
14.25-14.45	Dr Natalia Tsoumpra (University of Glasgow): <i>The shifting gender identity of Dionysus in Aristophanes' Frogs</i>
14.45-15.05	Scheherazade Khan (University of Pennsylvania): <i>Euripides' Antiope: The missing link in the paratragic architecture of Frogs</i>
15.15-15.30	Tea and Coffee
15.30-15.50	Dr Hans Kopp (Freie Universität Berlin): <i>Who's well advised in Lysistrata? Aristophanes and the 5th cent. discourse on euboulia</i>
15.50-16.10	Francesco Morosi (Scuola Normale Superiore di Pisa): <i>Staging philosophy: Poverty in the agon of Aristophanes' Wealth</i>
16.10-16.30	Domenico Giordani (University of Oxford): <i>Poverty on Stage</i>
16.45-17.30	Drinks Reception

Sunday 21 May 2017

9.30-10.00	Tea and Coffee – Welcoming
10.00-10.45	Keynote Speaker Prof Michael Silk (King's College London): <i>Connotations of "Comedy" in Classical Athens</i>
10.45-11.05	Dr Almut Fries (University of Oxford): <i>Evidence from Comedy for the Language and Style of Euripides</i>
11.15-11.30	Tea and Coffee
11.30-11.50	Robert Machado (University of Cambridge): <i>The Dual in Aristophanes</i>
11.50-12.10	Dr Ben Cartlidge (University of Oxford): <i>Artificiality: Aspects of the language of Menander</i>
12.10-12.30	Chiara Monaco (University of Cambridge): <i>The importance of linguistic fragments in Middle and New Comedy as evidence of the first Atticism.</i>
12.30-12.50	Elena Bonollo (Ca' Foscari University, Venice): <i>Thrasonides in the Misoumenos: the most complete realisation of Menander's miles amatorius</i>
13.00-13.30	Lunch
13.30-13.50	Prof Edith Hall (King's College London): <i>Hephaestus and the Early History of Comedy</i>
13.50-14.10	Nello Sidoti (University of Urbino): <i>"Paratragic Burlesques" and the Re-performances of Tragedy in the 4th century BC</i>
14.10-14.30	Federica Benuzzi (Ca' Foscari University, Venice): <i>Ἐξ Ἀριστοφάνους σαφηνίζειν: Aristophanic quotations in Harpocraton's Lexicon</i>
14.30-14.50	Emilia Savva (University of Oxford): <i>Laughing the Greek way: Old Comedy and Roman Satire</i>
15.00-15.15	Tea and Coffee
15.15-15.35	Peter Swallow (King's College London): <i>Aristophanes in the Nineteenth Century: Comparing Two Editions of his Plays</i>
15.35-15.55	Mara Gold (University of Oxford): <i>Women and Greek Comedy 1900-1950: British Social, Political and Academic Perspectives</i>
16.00-17.00	Dimitrios Kanellakis (University of Oxford): <i>Conclusions</i> Dr Angus Bowie (University of Oxford): <i>Afterword</i>
17.00	Drinks Reception

Cover image: Menander and masks of New Comedy, marble relief, Princeton Art Museum

ABSTRACTS

Saturday 20 May 2017

Prof Oliver Taplin (University of Oxford)

How could viewers in northern Apulia in the early fourth century appreciate the comic vase-paintings?

The majority of the comic vases (formerly known as “phlyax vases”) which appear to show scenes of plays were produced in Apulia in the first third of the fourth century. And the majority of those with known provenance were found in northern Apulia, Peucatia, where Greek was not the primary culture nor the first language. This talk poses the question of what these vases meant to their original owners: were they purely decorative? Were the comic scenes to be recognized as familiar? Or what? If these Italian viewers had seen Greek comedies in performance, then how might this have most probably taken place? Is it even conceivable that Aristophanes was played in Italy within his own lifetime?

Evangelia Keramari (National and Kapodistrian University of Athens)

Through the Looking Glass: Metatheatrical Disguise in Greek Comedy

The aim of this paper is to analyze the use of disguise in the plays of Old Comedy and the way disguise is inextricably interwoven with metatheatre. I shall examine a series of examples, focusing on the comic technique of incorporating a play within a play, and argue that comic poets achieve this metadramatic dimension by presenting incomplete disguises on stage. I shall especially investigate how the different layers of clothing in a character's attire provoke laughter and contribute to the self-conscious exploitation of costume and disguise. Two of the examples are selected from among the plays and fragments of Old Comedy: the disguise of Dikaiopolis in Aristophanes' *Acharnians* and that of Dionysus in Cratinus' *Dionysalexandros*. Aristophanes inserts a parody of Euripides' *Telephus* into the comic plot of the *Acharnians* and marks it as an intradramatic micro-tragedy by combining the comic costume of Dikaiopolis with the tragic one of Telephus. Similarly, in the *Dionysalexandros* the god of theatre disguises himself as a ram by throwing a fleece over his Dionysian costume. These textual cases will be supplemented with a theatrical scene depicted on an Apulian crater, known as the “Sant'Agata Antigone”; a male comic character is wearing a semi-transparent female robe and about to don a young woman's mask. In this self-referential vase-painting, the incongruity of a man in female attire exposes the conventional role of costume in drama. In conclusion, costume disguise functions like a looking glass mirroring the stage action. It thus becomes a vehicle for introducing a metadrama into the drama, while alerting the spectators to the real identity of the characters.

Virginia Mastellari

(Albert-Ludwigs-Universität Freiburg; National & Kapodistrian University of Athens)

Pills of Badness. Bad Behaviour in Greek Comic Fragments

The definition of 'bad behaviour' is tightly linked to the genre to which the label is applied. Moreover, the blame for what is considered 'bad' is expressed in numerous ways: direct accusation, vague allusion or mockery. The aim of my paper is to analyse some of the bad attitudes lampooned in the fragments of Greek Comedy and the way in which the behaviours are accused. Specifically, my paper will focus on:

- 1) gluttons and gluttony, divided in ὀψοφάγία (both applied to single persons, as in the case of Callimedon, an Athenian politician notorious for his gluttony, and to entire populations, as in the case of the Boeotian people) and παρασιτία (i.e. the erroneous way of being a parasite);
- 2) fishmonger's attitude: they are often blamed in comic fragments for the prices they apply to the fish (cf. e.g. Alex. fr. 204). Related to this point, other categories of scoundrel sellers;
- 3) philosophers, pseudo-philosophers and sophists;
- 4) drunk and revelling individuals;
- 5) hetairai and their tricks.

Throughout the analysis of the comic fragments dealing with the subjects previously underlined, I will show the comic targets related to badness, as well as the technique Comedy employs to unmask them.

Effie Zagari (University of Reading)

Innovation and evolution in Aristophanic comedy

This paper aims to add significant information on the evolution of Attic comedy. Aristophanes is famous as a playwright of 'Old Comedy', however, in the fragmentary corpus there are plays that seem to resemble plays from the later comic sub-genres. I will argue that Aristophanes, through the composition of large-scale parodies, contributed heavily to the development of 'Middle' and 'New' comedies. *Polyidus*, *Daedalus*, *Aeolosicon*, and *Cocalus* are fragmentary plays by Aristophanes, which were composed as parodies of tragedies and present features that are scarce in the extant plays.

Scholars have already discussed the use of parody scenes in the extant plays but there is no detailed discussion on the plays that were composed as parodies of tragedies, perhaps due to their fragmentary nature. In this paper, I will demonstrate how Aristophanes produced plays altogether different to the extant plays and how Aristophanic comedy evolved also influencing the next comic eras.

Aristophanes used the 'tragic' myths to ridicule them as well as to pass his own messages. An air of change blows in Aristophanes' fragments that reflects the change that was occurring towards the end of the 5th c. and the beginning of the 4th, a change already apparent in *Assembly Women* and *Wealth* but much more prominent in the fragmentary plays.

Eleni Avdoulou (National and Kapodistrian University of Athens)

**Comic *kantharoi*: the fable of the eagle
and the dung-beetle in Aristophanic comedies**

This paper examines the fable of the eagle and the dung-beetle (3 Perry), famous already in antiquity, as used in Aristophanes' *Wasps*, *Peace* and *Lysistrata*. Despite the differences in the application of this particular fable in each comedy, I shall argue that there also exists a similarity: in all three plays the comic heroes (Philocleon, Trygaeos) or the comic chorus of women make an invective or threatening use of the fable in varied agonistic contexts (political and/or poetical). This common mode of use of the story is explained by the inherently agonistic character of the early Greek fable, exemplified already in archaic iambic poetry, which in turn influenced comedy. I claim that in all three comedies the fable or more specifically the *kantharos* is associated with iambic poetry. Lastly, I connect the iambic use of the fable of the eagle and the dung-beetle with the efforts of its low-status comic tellers to subvert their superiors: viz. Bdelycleon, Cleon and the chorus of men who advocate the war with the Spartans. The comic *kantharos* of Aristophanes combines features from both the fabulistic and iambic tradition and it functions once more as a symbol for the weak, who in the end manage to resist their opponents.

David Williams (University of Chicago)

Euripides as Sophistic Poet in Aristophanes' *Thesmophoriazusae*

In this paper, I will contribute to recent discussions of Aristophanes' relationship to and depiction of Euripides by considering how he explores the predicament that they both face as poets engaging with the sophistic movement. Focusing on the *Thesmophoriazusae* while also drawing on the *Acharnians* and the *Frogs*, I will consider Aristophanes' characterization of Euripides as a "sophistic poet," which in turn can help us to better understand an important thematic connection between the former two plays: in each, a poet (or character who takes on the role of the poet) must defend himself before a contingency of the *dêmos* persecuting him for his poetry's frank statement of "just things" (δίκαια).

I will first situate the shared theme of the two plays within the context of developing sophistic thought regarding the relationship between sophistry and poetry, particularly poetry conceived of as a vehicle or shield for sophistic activity. Turning then to the discussion of the role of poetry in the *Frogs*, I will consider how Euripides' view of the goals and responsibilities of poetry places him within this developing sophistic tradition. Finally, I will return to the *Thesmophoriazusae* to show how Euripides' eventual agreement to no longer tell the truth about the women's behavior can help us to better understand the limits of tragedy and comedy's ability to freely engage with certain novel and potentially disruptive strands of sophistic thought.

Lien Van Geel (Columbia University)
ὅτι ἡ πονηρὸς καὶ ἀγορᾶς εἶ καὶ θρασύς:
The Sausage-Seller as Another Thersites Figure

Iliad 2 and Aristophanes' *Knights* both respond to similar proto-iambic and iambo-graphic traditions in their treatment of Thersites and Odysseus, and of the Sausage-Seller and Paphlagon respectively. This paper argues how Aristophanic comedy takes the Iliadic tradition and plays with and transforms it whilst subverting Iliadic class conventions. In *Iliad* 2, Thersites assumes iambo-graphic rhetoric as he blames Agamemnon for his injustice, yet in his attempts to subvert the elite system, he is reprimanded by Odysseus and cast out as a *pharmakos* figure. R. Rosen argues that "the Iliadic Thersites ... according to [the criteria of "blaming"] behaves more like the blamer than the one blamed: ... more like the Paphlagonian than the Sausage-Seller" (*PALLAS* 61, 2003: 123). This paper, however, aspires to demonstrate that the Sausage-Seller shares more similarities with Thersites concerning class and rhetoric, and ultimately becomes a second, yet subversive Thersites when he usurps Paphlagon, as Aristophanic comedy allows "the little man" to win. Whereas R. Rosen limits the application of the Homeric figure to Paphlagon, the assignment of such roles need not be restricted to one such character: the Sausage-Seller, in its complexities, surpasses Paphlagon in his performance of Thersites, just like he outstrips Paphlagon in the competition for Demos' affection and the expectations created through Aristophanes' evocation of Thersites.

Deepti Menon (University of California, Santa Barbara)
Controlling women, founding the city: the role of Prokne in *Birds*

While much scholarly attention has been granted the military aggression and political commentary which surrounds the city of Nephelokokkygia after it is built, Prokne, whom I use as my case study in this presentation, directs our attention instead to the city which Peisetairos and Euelpides have left behind, and their role in converting the flock of birds from a community to a polis. The description of her in lines 201-24 and 658-74 shows Prokne's strong ties both to Athens and to Tereus, whose role Peisetairos and Euelpides usurp by means of his wife. In these scenes, the description of Prokne as the mute victim of voyeurism and fantasized sexual assault strengthens the deliberate and violent attack on her dual identity as an Athenian and as wife of Tereus. Since one does not attack one's compatriots, an attack on Prokne is a way of disavowing Athens, while her role as Tereus' spouse means that an attack on her is a direct contest to his power, leading (as we see) to Tereus' imminent disappearance from the plot and the subsequent foundation of Nephelokokkygia. Although the sadism of the would-be mutilation of Prokne is obscured by the comic ambiguity of the lines as well as Prokne's lack of response, the scene is other than groping as light-hearted entertainment. An examination of Prokne's role allows a stronger reading of the *Birds* as an expansionist play, with women's bodies used as a weapon in the conflict.

Alessandra Migliara (The Graduate Center, CUNY)
Gazes and Spatial Perception in Aristophanes' *Birds*

In this paper, I hope to make a contribution to the debate on the verbal and visual aspects of ancient comedy, focusing on Aristophanes' *Birds* and the audience's perception of spatial transformation. Applying a cognitive approach to the analysis of some passages in which the characters — and the audience — are invited or led to look towards the sky, I argue that Aristophanes not only uses his words to describe the setting of the play, but he also exploits the human tendency to follow the other's gaze in order to shape the audience's perception of the theatrical space. Cognitive studies have indeed proven that the gaze can function as deictic pointer and provide to our brain information about the environment and our visual perception of it. Aristophanes is therefore using both verbal means and the alluring force of the human gaze in order to lead the spectators to look towards the sky and imagine the city of birds. Through the combined use of words and visual perception, the sky becomes, also from a spatial point of view, the centre and focus of the entire play.

I also argue that Peisetairos, using his own poetic words and orienting the Hoopoe's — and the audience's — gaze, acts as a metatheatrical representation of Aristophanes' own ability to combine verbal and visual devices in order to shape the audience's perception of space.

Dr Natalia Tsoumpa (Glasgow University)
The shifting gender identity of Dionysus in Aristophanes' *Frogs*

This paper will discuss Dionysus' transformation in *Frogs* from an effeminate and passive male figure to a manly and virile one. It will argue that Dionysus' growth into sexual maturity is intrinsically linked to his official recognition as the god of theatre in the play, his sound literary judgement, and, eventually, the salvation of the city. Dionysus' descent to Hades is inspired by an erotic desire for Euripides, who is envisaged by Dionysus as the only fertile tragic poet capable of impregnating tragedy and, eventually, bring life into Athens. As the play progresses, however, it becomes obvious that Euripides is unable to fulfil the task: his art exhibits feminine, sensual characteristics while Euripides himself becomes emasculated (ληκύθιον ἀπώλεσε). At the same time, Dionysus offers some glimpses of a male vigour and gradually abandons his initial position of Euripides' passive *eromenos*: by finally opting for the manly, virile art of Aeschylus, Dionysus not only aligns his own interests with those of the city, but most importantly identifies with the male element in himself. Therefore, his quest for poetic prowess and salvation of the city becomes also a pursuit of sexual maturity and male potency: the three are strongly connected. Eventually Dionysus emerges as the typical male Aristophanic hero, who experiences sexual rejuvenation at the end of the play. In this respect, he can be considered as an inverted (and more successful) model of Pentheus in *Bacchae*.

Scheherazade Khan (University of Pennsylvania)

Euripides' *Antiope*: The Missing Link in the Paratragic Architecture of *Frogs*

I argue that Euripides and Aeschylus' *agon* in *Frogs* should be read as a parody of Amphion and Zethus' *agon* in Euripides' *Antiope*. The influence of *Antiope* on *Frogs* is discernible at the macro/structural and micro/textual level. Both plays feature double-choruses, Dionysiac elements and lengthy *agones*. Both *agones* begin on the topic of poetry but become dominated by the question of which character's way of life/style is better for their cities. The respective sides characterize themselves and their rivals using similar language: talkative, unwarlike and philosophical (Amphion/Euripides) vs. silent, warlike and traditional (Zethus/Aeschylus). Aristophanes' parody creates comic incongruity by making the accidents of *Antiope*'s contest bathetic, but preserving its high stakes—while *Antiope*'s *agon* asked which king had the character to better steer a city, *Frogs*' *agon* asks which poet has the poetry to do so. Additionally, by forcing Euripides to play his own character (Amphion), collapsing Euripides' "real" and fictional worlds, Aristophanes caricatures contemporary tendencies to equate authors with their work. Finally, Aeschylus' unexpected victory at the end of *Frogs* pokes fun at the conciliatory ending of *Antiope*. Although Euripides had the more-Aeschylean Zethus win the *agon* of *Antiope*, Hermes eventually bestows equal favors on both men. In *Frogs*, by contrast, Aristophanes forces Euripides to arbitrarily lose his contest and, unlike Amphion, to suffer consequences for it.

Dr Hans Kopp (Freie Universität Berlin)

Who's well advised in *Lysistrata*?

Aristophanes and the fifth century discourse on *euboulia*

The concept of *euboulia* is central to fifth-century Athenian discourse on how citizens should decide important issues. Building upon recent research on the representation of deliberation in fifth-century thought both in Classics (Edith Hall, John Hesk) and Ancient History (Egon Flaig), this paper aims at situating Aristophanes' discussion of deliberation in its intellectual and historical context, focusing mainly on *Lysistrata* of 411 BC. In this play the heroine's plea for open dialogue and free deliberation is crucial for her political message. It can be understood as a reflection of contemporary concern for the necessity of deliberation in a democratic regime. At the same time Aristophanes presents Lysistrata's insistence on new modes of free discussion as part of a 'moderate' or 'conservative' interpretation of civic virtues. Such an interpretation is meaningful in view of the events preceding the play's conception and production, i.e. the events up to the summer of 412 BC. In retrospect, the Athenians' decision to go to Sicily must have appeared to many above all as a failure in democratic deliberation that, in Nikias's words (Thuc. 6.14), needed a 'doctor' to heal it. As this paper will argue, in *Lysistrata* Aristophanes seems to have picked up wide-spread discontent with the practices of democratic decision-making and given it a female voice in the play's protagonist, thereby offering his own diagnosis of Athens' systemic shortcomings.

Francesco Morosi (Scuola Normale Superiore di Pisa)
Staging philosophy: Poverty in the agon of Aristophanes' *Wealth*

The agon of Aristophanes' *Wealth* has puzzled scholars for decades, raising some major thematic issues: who wins the agon? Penia's argumentation seems more rational and easy to be shared; but did Aristophanes really want his audience to sympathize with the antagonist rather than with Chremylus? The question has proven a conundrum for Aristophanic scholarship. In my paper, I will take Penia's representation into closer consideration: how is she portrayed? In my opinion, Aristophanes was consistently drawing from a quite common model in ancient comedy, philosophers: Penia looks, speaks, and acts as a philosopher – or rather, as the comic type of philosopher. This observation can help reach some conclusions about the winner of the agon: Penia's being in all respects a philosopher is what makes her argue in a rationalistic and more conclusive way; but it is also what makes her a negative character, preventing the audience from sympathizing with her reasons.

Moreover, an in-depth analysis of Penia's vocabulary and argumentation also shows that her arguments are hardly unparalleled in 4th-century Greek literature. A close relation can be shown to exist between Penia's arguments about wealth and poverty and those of Socrates in Plato's *Republic* (especially as outlined in Books 4 and 5). It seems therefore possible to hypothesize that *Wealth*, quite as much as *Ecclesiazusae*, shows some relevant philosophical and textual similarities to the *Republic*.

Domenico Giordani (University of Oxford)
Poverty on Stage

The personification of Poverty (Πενία) appears on the Greek stage in Aristophanes' *Wealth*. In the ἀγών she argues in favour of a society where she pushes everyone to activity. Her visibly tragic characterisation enables a comparison with some dreadful divinities of tragedy like Madness (Λύσσα), featuring in the second prologue of *HF*, where Iris dispatches her imperiously to bring about destruction into Heracles' house.

This scene has also been invoked as a model for the prologue of *Trin*, where *Luxuria* sends her daughter *Inopia* into the house of the young spendthrift Lesbonicus. On the basis of Poverty's dramatic pedigree, we can reasonably infer that the paratragic prologue of Philemon's *Thesauros* had Τρυφή and Πενία rather than Ἀπορία, as it is commonly assumed after Leo. Plautus chose an apparently imperfect translation (*Inopia*) on account of the Roman goddess *Ops*.

Consistently with the variations brought about in the genre by the historical developments, Poverty's scope, formerly encompassing questions of sociopolitical importance, narrows down in Philemon to the individual's lot. On his part, Plautus slimmed down the original prologue, but kept the divine scene, as it was useful to emphasize his depiction of wealthy aristocrats wasting away their money, a theme likely influenced by contemporary issues concerning the Roman upper class. *Inopia* / Πενία then regained in Rome the social relevance she lost on the Hellenistic stage.

Sunday 21 May 2017

Prof Michael Silk (King's College London)
Connotations of "Comedy" in Classical Athens

Over the years, a good deal of scholarly time and energy has been profitably expended on pinning down – what are in effect – the denotations of the Attic word κωμῳδία: from festival arrangements to readings of plays. Little consideration, by contrast, has been given to the word's connotations. These have a direct bearing on (*inter alia*) the long-standing debates about the aspirations of Aristophanic comedy and the public status of Old Comedy in general.

Dr Almut Fries (University of Oxford)
Evidence from Comedy for the Language and Style of Euripides

Ever since P.T Stevens introduced the term 'tragic *koine*' to describe the linguistic stock-intrade of fully developed Attic tragedy, it has been difficult to distinguish this universal element from the language and style of Euripides because he offers by far the best evidence for the relevant period. Conversely, it is hard to identify unquestionably personal traits in the diction of Euripides, who comes closer than Aeschylus and Sophocles to every-day speech and so arguably to the 'tragic *koine*' itself. There is no complete solution to this problem, but some help is provided by Aristophanes, who was familiar with a much larger dramatic corpus and whose supreme talent for parodying tragedy, and especially Euripides, was already recognised by his contemporaries (cf. εὐριπιδαριστοφάνιζειν in Cratin. fr. 342.2 PCG). If we examine the verbal expression of the character Euripides in *Acharnians*, *Thesmophoriazusae* and *Frogs*, as well as other Euripidean paratragedy (short of straightforward quotations and paraphrases), it is possible to single out words and phrases that are significantly more frequent in Euripides than in the rest of surviving tragedy (e.g. θάσσω, Ar. *Thesm.* 889 ('Eur.') and 21× Eur. as against 1× Soph.; ... οὐκ ἄλλως λέγω, Ar. *Ran.* 1140 ('Aesch.' to 'Eur.') and 5× Eur. as against 1× Aesch.). On a broader stylistic level, moreover, it is likely that the *lekkythion*-joke in Ar. *Ran.* 1189-1247 was primarily targeted at the 'formulaic' quality of Euripides' trimeter versification, which again sets him apart from Aeschylus and Sophocles and must have been marked enough generally for the humour to operate.

This paper can only offer an introduction to a field of study in which much remains to be done. Apart from defining more clearly what is Euripidean, this line of inquiry allows us to unravel some of the very fabric of tragic diction. Its methods and results can be transferred to tell the individual in the style of other dramatists, especially the better preserved ones of the fourth century.

Robert Machado (University of Cambridge)
The Dual in Aristophanes

The usage of the dual in Aristophanes and in Classical Attic more generally is something of a mystery; at times two items will use dual morphology, at others the plural. Moreover, during this period in the language's history, the feature is in decline and dual-usage levels vary wildly between contemporary texts. Can we use Aristophanes' comedies to determine the tendencies governing these phenomena and better understand how this decline progresses in the spoken dialect?

Linguistic typology in recent years has demonstrated the importance of animacy to systems of grammatical number in many different language families. In this paper, these findings are used to analyse all those instances in the corpus of Aristophanes where a dual is or *could* be used. These are then ranked according to their level of animacy and statistically significant tendencies are explored against the findings of linguistic typology to arrive at explanations of why a dual would be used instead of a plural. This paper argues that animacy was a key factor behind usage of the dual before briefly examining what can be discerned from Aristophanes' language about the social aspect of dual-usage.

By understanding the significance of dual-usage in those texts which most closely refract the spoken language, we are able to move to deeper analysis of this feature's place in Attic.

Dr Ben Cartlidge (University of Oxford)
Artificiality: Aspects of the language of Menander

Our honorand's first book addressed the relationship between the language of the Lesbian poets, Homer, and spoken Aeolic. This paper replicates aspects of this study, but using the corpus of Menander. Drawing on my doctoral research, it illustrates how the language of Greek New Comedy should be analysed, drawing on traditional philology and sociolinguistic variation. One of the central considerations posed by scholars since Koerte's *Realenzyklopädie* article about the language of Menander is the extent to which comedy shows 'influence' of the Koiné. My paper begins, therefore, by showing that the notion of Koiné 'influence' is misconceived, and that a more sociolinguistically informed notion of the Koiné allows us to frame our investigation in more helpful terms. Nevertheless, Koerte's style of questioning shows us which aspects of Menander's language he thought particularly worthy of investigation; these still require some sort of response. The focus in this paper is on word-formation, showing in what ways Menander's word-formation gives us insight into how productivity patterns in Greek had changed (the example pursued in this paper is the case of the suffix -σις). Furthermore, the paper considers recent work on the text of Menander, in particular the new edition of the smaller plays by Blanchard (2016), showing how more detailed consideration of trends in Greek compounding can help in the restoration of the text. The last point leads to some closing reflections on artificiality in language - ancient just as much as modern. Can we detect it? If so, can we say how? And what consequences might that have for our assessment of ancient texts more generally?

Chiara Monaco (University of Cambridge)
**The importance of linguistic fragments in Middle and New Comedy
as evidence of the first Atticism**

The discussions about the correct use of a word are the distinctive element of the Middle and New Comedy. They are useful to investigate what the contemporaries thought about the evolutionary process of the Greek language and what kind of stance they took with regard to the language during IV century BCE. The playwrights of the Middle and New comedy and in particular Menander play a central role in the linguistic debate from two different points of view: they do not only use a modern vocabulary which reflects the development of the Greek language and the main aspects of the *koiné* but also they give important information about the contemporary linguistic debate. They often ridicule some pedants who resented non-Attic vocabulary suggesting that a sort of Atticism *ante litteram* might have already been flourishing in IV century BCE. The use of certain expressions employed in the investigation of later lexicographers, the type of debates and the characters depicted in the plays are not only comic devices. They seem to allude to an early Atticism whose beginning was set during the Hellenistic period but which might be anticipated through the evidence of these earlier linguistic debates.

Elena Bonollo ("Ca' Foscari" University of Venice)
**Thrasonides in the *Misoumenos*:
The most complete realisation of Menander's *miles amatorius***

The definition "*miles amatorius*" was given in 1973 by W. Hofmann and G. Wartenberg to those abandoned, heartbroken Menandrian soldiers who were deprived of the bragger and violent nature of the traditional *miles gloriosus* by the pains of a sincere love. This innovation brings about a discrepancy in the character between his role of *miles* and his characterisation of *amator*. Such a discrepancy clearly emerges from the contrast between the superficial, exterior level of mask, costume and talking name on the one hand, and the interior level of the sensitive ethos on the other. To this new category, called "denied masks" by Franco Ferrari, Polemon of *Perikeiromene* and Stratophanes of *Sikyonios* have been ascribed, as well as Thrasonides. The latter, however, exceeds the formers in sensitivity and introspection. His philosopher's attitude and hyperbolic language put Thrasonides' love and suffering beyond the plot similarity to *Perikeiromene* and *Sikyonios*. In order to prove this thesis, I will examine in detail the scenes and passages which recur in the three comedies, comparing the behaviour and the words of the soldier protagonists. In the *Misoumenos*, starting from the unconventional *paraklausithyron* of the very beginning, to the declaration of love made directly to the girl, and to the reaction of furious despair for the refusal of his proposal, Thrasonides' tragic tones are more emphasised and his feelings are more explicitly uttered than those of the other two *militēs*.

Prof Edith Hall (King's College London)
Hephaestus and the Early History of Comedy

In a tribute to Angus Bowie's unparalleled contribution to the appreciation of ritual structures in Aristophanes, this talk argues that the structure of the myth of the Return of Hephaistos to Olympus was instrumental in the genesis and development of Greek comedy. From the Homeric epics to fourth-century comedy and vase-painting, Hephaistos is consistently to be found in cultural contexts which explore the instrumentality of laughter in domestic and social relationships, rituals and entertainments. The importance of limping Hephaistos to the Greek tradition of laughter has been effaced by the loss of almost all of the relevant texts, including a fragmentary Homeric *Hymn to Dionysus* and a hymn by Alcaeus, both of which retold the story of the return of Hephaistos to Olympus. In the classical period the humorous Hephaistean texts included several satyr plays and a series of lost comedies beginning with Epicharmus' *Hephaistos* and continuing to evolve in the fourth century, as vase-paintings suggest. The structure of the myth of the Return of Hephaistos, played out at the Athenian Choes, with its riotous reconciliation and komastic procession, underlay several specific Old comedies. The birth of ancient Greek comic art cannot be fully appreciated until lame Hephaistos, Hephaistos *kullopodiōn*, is restored on his donkey to his position as the primary divine comedic partner of the theatre-god Dionysus.

Nello Sidoti (Università di Urbino)
**"Paratragic Burlesques" and the Re-performances of Tragedy
in the 4th century BC**

Scholars distinguish between 5th century BC paratragedy (an insertion of tragic material in the world of comedy), and 4th century BC travesty of tragedy (an extended comic adaptation of tragic plots). However, both 5th century BC and 4th century BC parodies of tragedy presuppose that the audience has a knowledge of the play parodied. In the fourth century BC, this knowledge can be explained by considering the practice of tragic re-performances, which, from 386 BC, were added to the Great Dionysia, and, even before that date, were widespread in all the Greek World. This means that through the lens of Middle Comedy "paratragic burlesques" we can see which 5th century BC tragedies were still popular on 4th century BC stages.

This paper analyses two striking examples of these burlesques, hypothesising that the *visual* allusions of Eubulus' *Antiope* to Euripides' homonym play and those of Timocles' *Orestautocleides* to Aeschylus' *Eumenides* appeal to an audience which has seen these tragedies in performance. Moreover, the case for a re-performance of these plays in the fourth century BC is reinforced by the evidence provided by two Western-Greek vases, which can be interestingly compared with our paratragic fragments. This critical approach aims at offering a small but significant contribution to the recent investigation into early re-performances of drama.

Federica Benuzzi (Ca' Foscari University, Venice)
Ἐξ Ἀριστοφάνους σαφηνίζειν:
Aristophanic quotations in Harpocraton's *Lexicon*

Aristophanes' presence in Harpocraton's *Lexicon of the ten orators* consists of fifty-seven citations, evenly distributed between the entirely transmitted plays and the lost ones. The aim of this paper is to provide a general assessment of the aristophanic quotations in Harpocraton's *Lexicon*, by focusing, in particular, on two main points: (1) what functions do these quotations perform in the exegetical argumentations of a lexicographical work concerning orators? (2) What kind of Aristophanic passages tend to recur more often in Harpocraton's *Lexicon*?

The starting-point will be a quick overview of the *glossae* where the relationship between the Aristophanic quotes and the *interpretamenta* of the oratorical passages is easier to define, *i.e.* the cases where we can still read the full text of both the speech from which the *lemma* derives and the play from which the Aristophanic quotation is taken. This analysis will show that the citations from Aristophanes' comedies can play significantly different roles within the exegetical sequences preserved in the *glossae* (ranging from being an essential part of the argumentation to being completely accessory) and that these different functions are often signalled by consistent textual markers. Moreover, I will sketch a typology of the aristophanic fragments in Harpocraton, in order to highlight what kind of Aristophanic content is more frequently used in the *Lexicon*.

Emilia Savva (University of Oxford)
Laughing the Greek way: Old Comedy and Roman Satire

The present paper examines how the Old Comedy is translated into a different genre, unique to Rome, satire. In other words, we will be addressing the question: with what voice(s) are Roman satirists revealing their debt to Greek comic poets? There will be an attempt to see how Roman satire constructs its aesthetics by borrowing elements from its great predecessor, comedy. From the 'father of Roman satire', Lucilius, who firstly exploited the distinctively comic feature of *ὀνομαστί κωμωδεῖν* to Horace and Persius who formed a 'literary response' to Old Comedy (in terms of establishing criticism in the satiric genre), Roman satire appears as intimately bound to Attic Old Comedy. To shed light on this relationship, we will focus on two Roman satirists, Horace and Persius, who not only do recognize the writers of Old Comedy as their models, but their satires are truly indebted to Old Comedy. In particular, we will examine Horace's satire 1.5 which seems to be modeled on Aristophanes' *Frogs*. Persius appears to have a more playful attitude towards Attic Comedy; in his fourth satire, he uses Eupolis' comedy as subtext to form ironic undercurrents which point at Nero's reign.

Peter Swallow (King's College London)

Aristophanes in the Nineteenth Century: Comparing Two Editions of his Plays

In my paper, I will compare the two most influential English editions of Aristophanes produced in the 19th century. T. Mitchell (1783-1845) produced translations of three plays, but was best known for his commentaries on *Acharnians*, *Wasps*, *Clouds* and *Frogs*, published between 1835 and 1839. J. Hookham Frere (1769-1846) meanwhile translated Aristophanes into vernacular verse, a hugely significant development in the reception of Old Comedy. He published his *Frogs*, *Acharnians*, *Knights* and *Birds* in 1839. Frere and Mitchell were both Tories, although with distinct political outlooks, and they both in turn interpreted Aristophanes as a political poet and an aristocrat. In so doing, they were contributing to a debate that is still ongoing today, namely whether Greek Old Comedy was didactic or not. However, Frere read Aristophanes as an independent whereas Mitchell saw him as a party loyalist. Frere's and Mitchell's audiences were also different – Mitchell wrote his commentaries for 'the use of schools and universities'; Frere intended his publications merely for the educated *literati*, but his translations became a key vehicle through which the working class accessed Aristophanes in Victorian Britain. Therefore, although both men started out with the same reception of Aristophanes as a serious political commentator and pseudo-Tory, they produced two very different readings of the poet. And with such different audiences, both men had significant but distinct impacts on the ongoing reception of Aristophanes throughout the 19th century.

Mara Gold (University of Oxford) Women and Greek Comedy 1900-1950: British Social, Political and Academic Perspectives

Whilst the reception of Greek comedy during the early 20th century has been widely studied, little consideration has been made for gendered receptions of Greek comedy. In particular, women's performances of Greek comedy have been ignored, glossed over or relegated to footnotes despite being consistently used to relay messages regarding women's rights and education. Not only was Greek comedy regularly performed in translation at women's colleges and by female performers on more professional stages, but these plays were also adapted to send more overt political messages. Wrigley (2007) acknowledges a burgeoning tradition for the performance of Aristophanes in the women's colleges during this period, but does so in relation to men's productions and does not discuss any particular production in detail. Hall (2007) touches on a production of *The Bees* (a loose adaptation of *The Birds*) at Girton College, Cambridge in 1904 as well as the significance of Gertrude Kingston's 1910 performance of *Lysistrata* in relation to the suffrage movement but does not develop any of these examples as part of broader women's academic and cultural trends, something which I intend to build on. This paper seeks to uncover and examine specific women's performances of Greek comedy from the 1900s until the 1940s based on archival research - investigating women's attitudes towards the comedies, the reception of their performances and how these related to women's education and intellectual history.

Angus M. Bowie
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