Recent scholarship has acknowledged that the intertextual discourse of ancient comedy with previous and contemporary literary traditions is not limited to tragedy. This book is a timely response to the more sophisticated and theory-grounded way of viewing comedy's interactions with its cultural and intellectual context. It shows that in the process of its self-definition, comedy emerges as voracious and multifarious with a wide spectrum of literary, sub-literary and paraliterary traditions, the engagement with which emerges as central to its projected literary identity and, subsequently, to the reception of the genre itself. Comedy's self-definition through generic discourse far transcends the (narrowly conceived) 'high–low' division of genres. This book explores ancient comedy's interactions with Homeric and Hesiodic epic, iambic, lyric, tragedy, the fable tradition, the ritual performances of the Greek polis, and its reception in Platonic writings and Alexandrian scholarship, within a unified interpretative framework.

Emmanuela Bakola is Leverhulme EC Fellow at King's College London. She has published a monograph on Cratinus (Cratinus and the Art of Comedy, 2010) and several articles which explore the relationship of comedy to other genres. Her current project, entitled Aeschylean Tragedy and Early Environmental Discourse, arises from her study of fifth-century comedy as reception of tragedy. Using a cultural-anthropological framework, this project rereads the tragedies of Aeschylus, arguing that their dramaturgy, imagery, stage action, and engagement with cult and ritual show that Aeschylean tragedy is profoundly preoccupied with the human relationship to the Earth and its resources.

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GREEK COMEDY AND THE DISCOURSE OF GENRES

EDITED BY
E. BAKOLA, L. PRAUSCELLO AND M. TELÒ
Contents

List of figures vii
Notes on contributors viii
Acknowledgements xii
Note to the reader xiii
List of abbreviations xiv

Introduction: Greek comedy as a fabric of generic discourse 1
Emmanuela Bakola, Lucia Prauscello and Mario Telò

PART I: COMEDY AND GENRE: SELF-DEFINITION AND DEVELOPMENT

1 The Greek dramatic genres: theoretical perspectives 15
   Michael Silk

2 Comedy and the Pompe: Dionysian genre-crossing 40
   Eric Csapo

3 Iambos, comedy and the question of generic affiliation 81
   Ralph Rosen

PART II: COMEDY AND GENRES IN DIALOGUE

COMEDY AND EPIC

4 Paraepic comedy: point(s) and practices 101
   Martin Revermann

5 Epic, nostos and generic genealogy in Aristophanes’ Peace 129
   Mario Telò
## Contents

### Comedy and Lyric

6 Comedy and the civic chorus
   *Chris Carey*
   
7 Aristophanes’ Simonides: lyric models for praise and blame
   *Richard Rawles*
   
### Comedy and Tragedy

8 Comedy versus tragedy in *Wasps*
   *Matthew Wright*
   
9 Crime and punishment: Cratinus, Aeschylus’ *Oresteia*, and the metaphysics and politics of wealth
   *Emmanuela Bakola*
   
10 From Achilles’ horses to a cheese-seller’s shop: on the history of the guessing game in Greek drama
   *Marco Fantuzzi and David Konstan*
   
### Comedy, the Fable and the Ethnographic Tradition

11 The Aesopic in Aristophanes
   *Edith Hall*
   
12 The mirror of Aristophanes: the winged ethnographers of *Birds* (1470–93, 1553–64, 1694–1705)
   *Jeffrey Rusten*
   
### Part III: The Reception of Comedy and Comic Discourse

13 Comedy and comic discourse in Plato’s *Laws*
   *Lucia Prauscello*
   
14 Comedy and the Pleiad: Alexandrian tragedians and the birth of comic scholarship
   *Nick Lowe*

### References

Index locorum

General index
Figures

2.1 Attic red-figure fragments by the Berlin Painter, c. 480 BC; Athens, National Archaeological Museum, Akr.702. Courtesy of the National Archaeological Museum. Photo: M. C. Miller page 42

2.2 Attic red-figure cup fragments, Antiphon Group, 490–470 BC; Paris, Louvre C11375. Photo: F. Lissarrague 45

2.3A and B Attic red-figure cup, Pistoxenos Painter, c. 470 BC; Orvieto. Faina 45. Drawing: Hartwig 1893, pl. 38a,b 46

2.4A and B Attic red-figure cup, Sabouroff Painter, c. 460 BC; Malibu, J. P. Getty Museum 86.AE.296. Courtesy of J. P. Getty Museum 47

2.5 Attic red-figure lekythos, c. 440 BC; Athens. Г’ Ephoria, inv. no. A5801. Photo: E. Csapo, with permission 49

2.6 Attic red-figure chous, c. 400 BC; Hermitage 1869,47 Φξ. Courtesy of the State Hermitage Museum, St Petersburg 72

2.7 Attic red-figure bell krater, Hare-Hunt Painter, c. 380–370 BC; S. Agata de’ Gori. Drawing from Gerhard 1828a, pl. 72 73

2.8 Attic red-figure bell krater, 390–380 BC; Naples, Private collection. Photo: courtesy, K. Schauenburg 75

2.9 Fragments of an Attic red-figure bell krater, 380–370 BC; Castulo, (Linares, Jaén) 1309. A. J. Domínguez and C. Sánchez 2001, fig. 168, with permission 78
Notes on contributors

Emmanuela Bakola is Leverhulme EC Fellow at King’s College London. She has published a monograph on Cratinus (Cratinus and the Art of Comedy, 2010) and several articles which explore the relationship of comedy to other genres. Her current project, entitled Aeschylean Tragedy and Early Environmental Discourse, arises from her study of fifth-century comedy as reception of tragedy. Using a cultural-anthropological framework, this project rereads the tragedies of Aeschylus, arguing that their dramaturgy, imagery, stage action, and engagement with cult and ritual show that Aeschylean tragedy is profoundly preoccupied with the human relationship to the Earth and its resources.

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Acknowledgements

Most of the chapters in this volume are based on papers presented at a conference entitled ‘Comic Interactions: Comedy across Genres and Genres in Comedy’, held at University College London in July 2009. The conference was organized under the joint auspices of the Institute of Classical Studies and the Department of Greek and Latin, UCL; it was generously sponsored by the Institute of Classical Studies, the British Academy, the Classical Association, the UCL Graduate School and the Department of Greek and Latin. It is our pleasure to thank all of these institutions and organizations for their support. Our thanks also go to the then Head of Department, Chris Carey, for his encouragement and helpful advice during the organization of the conference and the preparation of this volume.

Above all, we are deeply indebted to all the scholars who contributed to this event by presenting material or discussing it, thus helping us immensely in forming the outlook of this volume; these include Chris Carey, Eric Csapo (keynote speaker), Giambattista D’Alessio, Pat Easterling, Edith Hall, Stephen Halliwell, Simon Hornblower, Nick Lowe, Regine May, Richard Rawles, Martin Revermann, Ralph Rosen (keynote speaker), Michael Silk, Alan Sommerstein, Oliver Taplin, and a very lively and knowledgeable audience from over fifteen countries.

The volume has benefited from the patient and efficient work of Michael Sharp, the Senior Editor at Cambridge University Press. We would also like to thank the anonymous readers of the Press for their constructive corrections and comments, and for the time they patiently dedicated to reading the typescript. We are most grateful to the following for supplying photographs and for permission to reproduce them: the J. P. Getty Museum; the Hellenic Ministry of Culture and Tourism, Archaeological Receipts Fund and Γ’ Ephoria; the Louvre Museum; the State Hermitage Museum, St Petersburg; Natalia Antonova; Eric Csapo; François Lissarrague; Margaret Miller; Inna Regentova; Carmen Sánchez; Konrad Schauenburg.

xii
Note to the reader

Editions of principal texts: the fragments of the comic poets are cited after Kassel and Austin (K–A). The extant Aristophanic plays follow Wilson, OCT. Aristophanic scholia are quoted from the general editorship of W. J. W. Koster and D. Holwerda. Extant Aeschylus, Sophocles and Euripides are cited from Page, Lloyd-Jones and Wilson, and Diggle, OCT respectively. All the tragic fragments refer to *Tragicorum Graecorum Fragmenta*. Translations of ancient passages, when not otherwise indicated, are the contributors’ own rendition.
The abbreviations of the names of ancient authors and their works follow those in the *Oxford Classical Dictionary* (3rd edn) when available, otherwise those of Liddle, Scott and Jones, *A Greek–English Lexicon* (9th edn).

Abbreviations of journals are cited after *L'Année philologique*.

*Addend.*


Arnott


*ARV²*


Bergk


Bernabé


Bolton, *Aristeas*


Campbell


Davies, *APF*


Diggle, *OCT*


D–K


*FGE*


*FGrh*

F. Jacoby, *Die Fragmente der griechischen Historiker*. Leiden 1923–.
### List of abbreviations

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
</tr>
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<tbody>
<tr>
<td>IG</td>
<td><em>Inscriptiones Graecae</em>. Berlin 1893–.</td>
</tr>
<tr>
<td>LGPN</td>
<td><em>Lexicon of Greek Personal Names</em>. Oxford 1997–.</td>
</tr>
<tr>
<td>POxy.</td>
<td><em>The Oxyrhynchus Papyri</em>. London 1898–.</td>
</tr>
</tbody>
</table>
List of abbreviations

**SEG** Supplementum epigraphicum Graecum, Leiden 1924–.


