THE ROMAN FRAGMENTS (*IGUR* 216, 215, 218)\(^1\)

1 We offer the texts that follow as a supplement to the information about the chronology of the comic poets gleaned from the inscriptions presented above. We have examined none of these inscriptions (where they still exist) and we accordingly make no claims of any independence for our texts.

Moretti (1968) identifies several other small fragments of the inscription, which show little more than that its contents were even more diverse than might otherwise appear to be the case. *IGUR* 221.5 perhaps contains a reference to Euphanes' *Pan of Coals* (Εὐφάνης Πυραύνῳ Moretti; cf. *IG* II\(^2\) 2325 E.44; Euphanes fr. 2 Eὐφάνης ἐν Πυραύνῳ).

For more extended descriptions and analyses of the structure of the document, see Capps (1906) 203–7; Dittmer (1923) 6–10; Ghiron-Bistagne (1976) 63–8.

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The Roman fragments, generally referred to as the “Roman fragments”, are badly damaged portions of a large inscription that gave the agonistic history of the Athenian comic poets and that perhaps decorated the walls of one of the imperial libraries in Rome (thus Koerte). Poets seem to have been listed in the order in which they first competed, regardless of the festival at which they appeared or how they placed. Whether *IGUR* 216 or 215 (both of which deal with poets who date roughly to the 440s BCE) came first in the inscription is impossible to say, although putting 216 ahead of 215 modestly increases the chronological difficulties with Lysippus’ career. Another similar inscription (*IGUR* 223–9) offered the agonistic history of tragic actors in Athens, on Rhodes, and perhaps elsewhere as well.

Entries in the inscription began with the poet’s name, followed by lists of all his first-place finishes (if any); then all his second-place finishes (if any); then all his third-place finishes (if any); and so forth.\(^3\) If a poet failed ever to place at a particular rank, the fact was noted (*IGUR* 215.9, 11). Within rank-categories, the finishes at one festival were listed together in chronological order by the eponymous archon’s name and title of the play, if known (otherwise simply “with a comedy,” as in *IGUR* 216.2–3). These notices were followed by a list of finishes at the other festival (if any), organized and described in the same manner. To save space, the name of the festival was omitted when it was the same as for the preceding entry; thus at *IGUR* 216.6, the festival at which Callias took fifth place in the archonship of Antiochides (435/4 BCE) was left unspecified, because it was the same as the festival at which he took fourth a number of times beginning in 438/7 BCE (1097.4–6). Whether City Dionysia results were always given first, if there were any, is unclear. Notices are occasionally offered as to whether a play was preserved (*IGUR* 216.9; 215.7)\(^4\) or was a revised version of one staged earlier (*IGUR* 216.12, as emended) or was produced by someone other than the poet (*IGUR* 218.9), and the presence of such material at unpredictable intervals complicates the task of restoring the missing sections of the fragments considerably.

Because the Roman fragments are so badly damaged, the number of letters—and thus the number of notices consisting of ἐπί followed by the archon’s name in the genitive and the title of the play in the dative—in each line is difficult to determine. Petersen, the first scholar to recognize the nature and thus the full significance of the inscription, restored lines of 28–32 letters in *IGUR* 216 and 218, allowing for only about one notice per line;\(^5\) Koerte (who was able to take
IGUR 215 into account as well) followed him in this respect. Capps argued that lines as short as this produce serious anomalies in the records of Lysippus (IGUR 216.7–14) and Anaxandrides (IGUR 218) in particular, and he proposed instead an average length of 50–54 letters, allowing for approximately two notices/line. Dittmer added further criticism of the 28–32-letter hypothesis, but pointed out that Capps’ somewhat longer line allowed only eleven letters for the archon’s name and the title of a play in IGUR 216.9 (on Capps’ reconstruction referring to a competition in ca. 440 BCE, when none of the archons’ names in the genitive require less than seven letters). Dittmer therefore suggested a line of 72–76 letters, allowing for approximately three notices/line.

IGUR 216 (= IG XIV 1097)

[ - - - ¶πι Ἀντισχίδου (435/4) Κύλωψ(ν)? - - - ]
[ - - - ές κωμῳδίαι Δ ἐν Μπτε - - - ]
[ - - - κω μιωδίαι ἐπὶ Τιμοκλέους (441/0) - - - ]
[ - - - ἐπὶ Θεοδώρου (438/7) Σατύροις - - - ]
[ - - - Υπέροις σιδηροῖς ἐπὶ Πυθοδώρου (432/1) - - - ]
[ - - - Βατράχοις Ε ἐπὶ Αντισχίδου (433/4) - - - ]
[ - - - Λύσιππος ἐνίκα μὲν - - - ]
[ - - - ἐπὶ Θεοπάμπου (411/0) Καταχήναις[- - - ]
[ - - - Βάσχαρχαῖς οὐκ ἔπι Αντισχίδου (433/4) - - - ]
[ - - - Βατράχοις Ε ἐπὶ Αντισχίδου (433/4) - - - ]
[ - - - Κύκλωσαὶ θρῖς κωμωδίαι Δ ἐν ἄστει - - - ]
[ - - - Κυκλώπου (410/9) Καταχήναις[- - - ]

The name of the poet whose fourth- and fifth-place finishes are catalogued in 1–6, and whose career extended at the very least from 441/0 (3) to 432/1 BCE (5), is not preserved. But he staged a play in 435/4 BCE entitled Κύκλωπος (1), which probably represents Κύκλωπ or Κύκλωπες; and the only comic playwright from this period known to have composed a Cyclops or Cyclopes is Callias, who took the prize twice at the City Dionysia (IG II² 2325C.17), with one victory coming in 447/6 (IG II² 2318.294), and who also wrote a Frogs (hence the largely arbitrary restoration of 6). Callias does not appear in the preserved

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6 Koerte (1905) 425–47.
7 Capps (1906) 207–12. We know from a combination of information preserved in the Suda (= test. 1) and the Lenaea Victors List (IG II² 2325E.37) that Anaxandrides wrote 65 plays and was victorious seven times at the City Dionysia and three times at the Lenaea. On Koerte’s restoration of IGUR 218, he must in addition have taken third nine times, fourth one time, and fifth four times, leaving him with 41 seconds. Capps’ line of 50–54 letters gives Anaxandrides a seemingly more balanced record of ten firsts, 29 seconds, six thirds, 11 fourths, and nine fifths; a 72–76-letter line converts this to 10 firsts, 17 seconds, 9 thirds, 16 fourths, and 13 fifths (Capps [1906] 211–12; Dittmer [1923] 11–13, 17–18). This is not a decisive objection, since there is no reason why any individual poet should have placed first, second, third, fourth and fifth more or less exactly the same number of times, as if this were merely a matter of flipping coins. But Capps’ hypothesis receives support from problems of another sort in the career of Lysippus; see below.

8 Dittmer (1923) 11–21.
9 Thus Capps (1906) 212–13. Ephantides, Cratinus and Phrynichus all wrote plays entitled Satyrs (4). But Ephantides and Cratinus were active already in the 450s BCE, much too early for the poet whose career is in question here (pace Wilson [1973] 126–7, who appears not to understand how the inscription is organized), while Phrynichus is several decades too late. There is no other evidence that