SOTADES AND THE FLUTE-PLAYER

Heather White
Classics Research Center, London

Un examen del texto de Ateneo muestra que el frag. 2 Powell de Sótades es un ataque contra Filino (no contra Teodoro, como defendió Susemihl, seguido por Powell).

An analysis of Athenaeus' text shows that Sotades, frag. 2 Powell is an attack on Philinus (and not on Theodorus, as contended by Susemihl, whom Powell follows).

At 14.621a Athenaeus quotes the following verses as an example of the sort of poetry that was written by Sotades: "And he, uncovering the hole of the back-privy, sent forth through the wooded chasm a clap of thunder impotent, such as an old ox lets loose when ploughing".

Scholars have been puzzled by the meaning of Sotades' fragment. They believe (cf. Powell ad loc.; LSJ, s.v. δενδροφόρος, etc.) that these lines are an attack on Theodorus the flute-player, which Sotades addressed to Philinus ("Philinus, to whom he addressed these verses", Gulick). This interpretation has caused difficulties: if the lines were an attack on Theodorus, why should Sotades have
addressed them to the flutist’s father and not to the flutist himself? Moreover, it was not clear how the malodorous \( \beta \rho \sigma \omicron \upsilon \tau \eta \) (“flatus ventris”), if produced by Theodorus, could be humorously connected with the melodic air emitted by Theodorus’ flute.

Recently, if I understand A. Lorenzoni\(^1\) correctly, Magnelli has surmised that the lines should be interpreted as an “attacco al flautista Teodoro in quanto pathicus”. This suggestion is untenable, because it does not solve the two already mentioned difficulties, so much so that Lorenzoni must wonder what relationship might possibly exist between the \( \beta \rho \omicron \upsilon \tau \eta \ \kappa \lambda \ell \epsilon \mu \alpha \tau o \nu \) and the “forse stentate e non gradevoli arie di flauto prodotte dall’artista, forse ormai vecchio” (italics mine).

The solution to the problem is simple. Sotades’ lines are aimed at Theodorus’ father, i.e. Philinus. The meaning of the phrase \( \epsilon i \zeta \ \delta \upsilon \ \tau \alpha \upsilon \tau \tau \varepsilon \ \epsilon \gamma \rho a \phi e \nu \) is “against whom he wrote these verses”\(^2\). Sotades states that Philinus uncovered his anus (evidently in order to defecate) and that, instead of being able to defecate, he merely farted loudly\(^3\). In other words, Philinus tried to defecate\(^4\) but his efforts were vain: instead of defecating he merely managed to emit a vain \( \pi o r \delta \eta \) (\( \beta \rho \omicron \upsilon \tau \eta \ \kappa \lambda \ell \epsilon \mu \alpha \tau o \nu \)). This explanation accounts for the epithet \( \kappa \lambda \ell \epsilon \mu \alpha \tau o \nu \), which until now had remained inexplicable.

Sotades, in sum, wanted to ridicule Philinus\(^5\) by comparing the respective sounds produced by the two: whilst Theodorus emitted musical sounds from his flute, Philinus could only emit a \( \pi o r \delta \eta \) from his anus. Sotades’ poetry was notoriously obscene. Thus at frag. 16 (Powell) Sotades alludes to the fact that Zeus and Hera were said to have indulged in fellatio: cf. Orpheus 21 (2000) 187f. The marriage of Ptolemy to his sister was mentioned by Sotades at frag. 1, where the noun \( \kappa \epsilon \nu \tau \rho o \nu \) was used by Sotades to describe the membro virile. The epithet \( \delta \epsilon \nu \delta r o \phi \rho o \rho o \)\( \zeta \), as everybody agrees, is metaphorical like \( \phi \alpha \rho a \gamma \gamma o s \) and denotes the hairs of Philinus’ anus: cf. my New Studies in Greek Poetry (Amsterdam 1989) 77 for the hairs of the anus. The beauty of the pathicus is spoilt by the hairs which grow with adolescence: cf. A.P. 12.31. The word \( \phi \alpha \rho a \gamma \gamma o s \) may serve to indicate that Philinus was an old (therefore hairy) pathicus, i.e. \( \epsilon \upsilon \rho \upsilon \rho o \kappa \tau o \tau o \)\( \zeta \). On the other hand, Sotades is ridiculing Philinus because this latter emitted a \( \pi o r \delta \eta \) instead of the melodious sounds produced by a flutist, and not because of his sexual inclinations: it is therefore probable that \( \phi \alpha \rho a \gamma \gamma o s \) simply

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\(^{2}\) The preposition \( \epsilon i \zeta \) governs the accusative of a person against whom (or in praise of whom, as the case may be) a poem is written (innumerable examples of this usage are offered by the lemmatists in the Anthologia Palatina). Cf. Thes. s. v. \( \epsilon i \zeta \) 294B.

\(^{3}\) Cf. Aristophanes, Clouds 394, where \( \beta \rho \omicron \upsilon \tau \eta \) (“thunder”) is compared to \( \pi o r \delta \eta \) (“fart”). For a similar joke about farting cf. Machon 11.156ff. (Gow).


\(^{5}\) The phrase \( \epsilon i \zeta \ \delta \upsilon \) (“against whom”) cannot possibly refer to Theodorus, because, if this were so, Athenaeus would not have needed to mention Theodorus’ father.
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alludes to the well known fact that the σφιγγικὴρ becomes laxus in old persons (causing incontinence): in other words, Philinus' anus was a φάραγξ because he was old, not a pathicus. Cf. γέφυρα, line 3. Note that Theodorus cannot have been known to be a pathicus, because Lamia invited him to visit her (Ael., N. H. 12.17).