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HIPPONAX, BOUPALOS, AND THE CONVENTIONS OF THE PSOGOS *

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Students of the Greek iambos continue to dispute whether the poets' targets of abuse were fictional or real characters. Most recently, the Cologne Archilochos has challenged scholars to square the received biographical tradition about the poet with its new "evidence." Is the "I" of the poem Archilochos himself? Are the characters generic stock-figures, each bearing an appropriately significant name: Lykambes the "Wolf-walker," Neobule the woman "of New Plan," for example? 1 Did the iambic poet wish to vent his private enmity against real figures, whether out of a desire for personal vengeance or for the purpose of exposing reprobates to the public? 2 Or did his inspiration spring less from real life and more from a desire to demonstrate his skill in a literary tradition in which invective and obscenity were de rigueur? For that matter, could the poet pursue a middle course, enlisting real figures, but in entirely fictional situations?

We may never be able to answer these questions definitively in the absence of any further evidence, but scholars have in recent decades come at least near consensus on one crucial point: iambic poetry comprises a specific genre, and its practitioners shared certain generic conventions. 3 The term θεοβική iōn, which Aristotle applied to certain Old Comic poets (Poet. 1448b31), has

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2 For example, Aristophanes' claims for his own invective enterprise. Cf. Pax 751–60, Vesp. 1029–37, Nub. 549.

equal utility when applied to the poetry of Archilochos and Hipponax. It denotes the many features that recur in their poetry and help to define it, especially the antagonism between poet and ἔξορος that occasioned the ἐσογος.4 While this may at first sight seem self-evident, it is too often overlooked when commentators consider the identity of characters that appear in the iambos. For it means that, whether the poet sings of real, fictional or semi-fictional people, he must conform to the demands of a literary tradition. Even if we believe that the principal targets of abuse somehow represent real people, we need not assume that the stories told about them represent real events, since narrative details may be informed equally by generic considerations.5 Still, we feel a persistent curiosity about the people attacked in an iambic ἐσογος, especially because this sort of poetry relies for its effects on the pretense of depicting real events.

Voluminous scholarship on Archilochos has yielded little agreement on the precise nature of the poet’s relationship to his ἄρτες-νότες. West’s suggestion that Lycambes and Neobule are significantly named stock-figures seems to have ranged scholars irreconcilably on opposite sides.6 There is little doubt, however, that many other characters in the Archilochean corpus, not graced with the elaborate testimonia that accompany Lycambes and family, are in fact fictionalized (even if they may represent actual people) and serve a contextual purpose indicated by their names. One need only cite characters in such fragments as 168W (Ἐρώτημονίδη Χερίλλος), or 331W (Πασιφάλη, which I accept as genuine).7 Archilochos, in short, like most poets of antiquity, was intrigued by the

4 We must remember that in antiquity ἱμβικός predominantly referred to poetry of blame and invective. Solon’s iambic poetry, for example, is an iambos only by virtue of its meter. Aristotle’s term ἱμβικὴ ἡδεῖα would hardly be appropriate to this type of poetry (cf. West Studies 22 and 37–38). See C. Miralles and J. Pórtulas, Archilochos and the Iambic Poetry (Rome 1983) for a generic study of the iambos using comparative methods; and B. Gentili, Poesia e pubblico nella Grecia antica (Rome and Bari 1984) 47, 144.

5 Virtually no one today would claim that Archilochos’ poems are a record of his personal experiences (as J. Vendryes, Revue Celtique 34 [1913] 94). Even Rankin (above, note 1) 27 concedes that Archilochos’ poetry is not a “minutely accurate biography.”

6 A compromise comfortable to some is that the names are fictional, but they stand for historical personalities. See L. Koenen, ”Ein wiedergefundenes Archilochus-Gedicht?“ Poetica 6 (1974) 507–8, and M. Bonanno, “Nomini e soprannomi archilochei,” MII 37 (1980) 74.

7 Rankin ignores names such as these when he voices his skepticism about any significance in Lycambes’ or Neobule’s name. His objection that “significance” can be found coincidentally in most Greek names (above note 1, 16–17) is true enough, but ignores the fact that a poet must choose for himself the names he wants to use, and that this act in itself demands that the audience seek significance in them. His statement (17) that “fictitious ad hoc names are certainly made up frequently in Greek literature...but none of them are as improbable as Bunyan’s ‘Mr. Worldly Wise Man’ or Dickens’ ‘Mr. Verisopit’ are in an English speaking environment” is simply not true, as any number of examples from Aristophanes can attest, (e.g. Βατράχου in Vesp., Κόρες at Eq. 899).
semantic possibilities of proper names, and exploited them to humorous effect. In the case of Lycambes and Neobule, unfortunately, there is no independent and reliable evidence to help us confirm or deny their historicity. Their names may be etymologized, it is true—and the efforts are indeed tantalizing. But a “Lycambes” or “Neobule” is not outrageous or contextually conspicuous enough to be considered incontrovertibly fictional. In the case of these Archilochean figures, it seems, we must settle for uncertainty.

Yet all the attention paid to Archilochus’ relations with Lycambes has overshadowed the iambographic quarrel between Hipponax and the Chian sculptor Boupalos, where we at least have some evidence, independent of the poetry, about the parties involved. Here we have a unique opportunity to see how an iambographic poet incorporates an apparently known figure into his poetry. This paper will consider how the iambic poet may balance the use of a historically real target with iambographic poetic convention.

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10 It is indeed difficult to deny that Hipponax’ Boupalos existed. Cf. Pliny NH 36.11:

fuerat in Chio insula Melas sculptor, dein filius eius Miciadides ac deinnde nepos Archermus, cuus filii Bupalus et Athenis vel clarissimi in ea scientia fuere Hippotonactis poetae aetate, quem certum est LX Olympiade fuisse.

An inscription on a statue base from Delos dated to c. 550 B.C. seems to offer the name of Boupalos’ father Archermus, (Inscr. Dél. 9; cf. Masson, 13; Degani ad testimoniun 2, p. 2.) as well as Miciadides and Melas, and it is likely that Pliny inherited his information about a family of 6th C. Chian sculptors from a (probably Hellenistic) author who had read (or misread) this inscription. On the problems with the genealogy of the inscription, see now K. Sheedy, “The Delian Nike and the Search for Chian Sculpture,” AJA 89 (1985) 619–20. Hipponax fr. 70.1, which mentions an Athenis (“Oθηνα ηυι[]’”), seems to confirm that the Boupalos and Athenis of the testimonia do refer to the Boupalos and Athenes of Hipponax. The testimony of Pausanias about one Boupalos’ works in Smyrna (4.32.6) and Pergamon (9.35.6) gives us little reason to doubt either that this Boupalos was meant to refer to the 6th C. Chian Boupalos or that the 6th C. Boupalos existed. We must not ignore the fact, however, that Pliny is our earliest direct source for a specific connection between Archermos and Boupalos; (Σ Aristoph. Aves 574 speaks of an “Αρχεμος [= Archermos] as the father of Boupalos and his brother Athenes, and mentions the 2nd C. B.C. Karystion of Pergamon as a source, though this has been suspected; cf. F. Muenzer, “Zur Kunstgeschichte des Plinius,” Hermes 30 (1895) 524–25. It remains possible that these two sculptors were father and son merely because it was chronologically appropriate.
At the center of this discussion lies the contention that the name of Boupalos has special significance in Hipponax' iambos, even though it belonged to a real person. The sculptor Boupalos is the only figure bearing that name in all extant sources, and scholars have noted its peculiarity. Yet no one, to my knowledge, has proposed that it might have some special significance in Hipponax' poetry, presumably because it is accepted as the real name of a historical person. I would suggest that the key to Boupalos' status in the Hipponactean iambos lies in his name, which can be heard as a play on the elements Bou- ("bull-like") and -πολος (= ὀπλός). So divided, the name could be etymologized (though no doubt falsely, see below note 16) as either "Bull-Dick" or perhaps, simply, "Big-Dick." Several fragments which, as we shall see, place Boupalos in undeniably sexual situations, strongly suggest that Hipponax was aware both of this semantic possibility and its suitability for the iambographic genre. If this is true, it affirms that poetic as well as personal considerations may lie behind a poet's attacks on even historically identifiable εἰδούς.

Burnett has suggested something similar for Lycambes, namely that, although he may be a historical figure, Archilochos attacked him in particular because his name (when etymologized as "Wolf-walker") was appropriate to the iambos. This is apparently an attempt to have a historical character be simultaneously a stock generic one. But because we have no certain evidence about Lycambes' actual existence, this can only remain speculation. If we had no credible indication that Hipponax' Boupalos ever really existed, we would be in the same situation as we are with Archilochos' Lycambes. Of course, the testimonia about a quarrel between Hipponax and Boupalos (and Athenis) are utterly unreliable. This story, related most fully by Pliny (NH 36.11 [see above, note 10]) held that the brother-sculptors Boupalos and Athenis made a sculpture of Hipponax ridiculing his ugliness. The poet then retaliated by composing such violent psogoi against them that they hanged themselves. A similar story, of course, was told about Archilochos and Lycambes: Lycambes broke off the engagement between his daughter Neobule and Archilochos, and this prompted the poet to compose invectives that likewise drove his targets to

11 Cf. Masson 13, note 5.
12 See L. J. Richardson, "The Origin of the Prefix bou- in Comedy," Hermathena 95 (1961) 53–66. Richardson argues that bou- did not become an interchangeable prefix implying huge size until Old Comedy (and he even suggests 60] that Aristophanes may have invented it, e.g. Vesp. 1206: βουταττις). But this conclusion is based on an argument ex silentio. In view of the close relationship between the iambos and comedy, it would not be surprising to find intensive bou- also in the iambographers, and perhaps Hipponax' Boupolos gives evidence of precisely this usage. In any case the distinction between "Bull-Dick" and "Big-Dick" is negligible in terms of its comic effect.
13 Cf. Burnett (above, note 3) 22: "a man with such a name would be a ready target for an abusive poet who liked to exploit animal fables as a mode of attack..."
14 Rankin's brief remarks on the use of historical figures as stock characters (above, note 1, 12–13) are sensible, although he is not sympathetic to the notion that Lycambes et al. are fictional names representing real people.
Hipponax and the Ṣọjogos

suicide by hanging. But while this tradition about Boupsilon and Hipponax is false, his Boupsilon probably did correspond to the Chian sculptor of the same name, so that we have at least some opportunity to observe a poetic depiction of a real individual, and we are in a position, therefore, to consider how an iambographer might exploit the name of such a person for poetic reasons.

There is little doubt that the Greek language could support a pun on Boupsilon as Bou -φαλλός. Although it is unlikely that the name has any actual etymological connection with φαλλός, the similarity of pronunciation between π and φ would have made the aural distinction between Bou -φαλλός and Bou -παλός a subtle one.

15 Scholars have long doubted the veracity of the Archilochean story—either that it actually occurred, or that it was related in the poetry—mainly because it recurs elsewhere, (cf. Carey [above, note 9] 60 with notes 1 and 2; M. Lefkowitz, “Fictions of Literary Biography: the New Poem and the Archilochus Legend,” Arethusa 9.2 (1976) 184–85), and because the details in the various accounts are so inconsistent. For the various explanations of how the story of the suicides became attached to Archilochos, cf. Degani, Studi 88, note 27. It is tempting to see this, with Degani, as a story that could be applied in antiquity to any poet involved in a quarrel. Given the existence of a Chian sculptor named Boupsilon, and given a figure named Boupsilon who serves as Hipponax’ ἔθνος, it is easy to see how a completely fictitious story could have connected the two figures. Possibly the story of the satirical sculpture arose from fr. 144 (Antitt. An. Gr. 82.13 Beek.) which refers to Boupsilon as a "stony statue" (= "senseless, dumb"; for other refs. to this usage of λίθινος cf. Degani ad loc): ὁ νόμῳ λειτυμόν ηε Ίππανας Βουςελον (τον) ἔγραμτοιον. That is, since Boupsilon was known as a sculptor, a line that refers to his profession as the basis for an insult could be felt to imply that it was this profession that lay at the root of the quarrel. As for the allegation that Hipponax was ugly, it is a biographical convention that a poet’s Ṣọjogos may be seen as a function of his character and even his physiognomy, cf. Degani, Studi 21–24.

16 Though the actual etymology of Boupsilon is uncertain, Bechtel states simply that the name Boupsilon = "shaker of the ox-shield." F. Bechtel, Die historische Personennamen des Griechischen bis zur Kaiserzeit (Halle 1917) 91. Pape-Benseler define the name as "eigent. Barrentrap d. i. stiermassig sich tummelnd, dann aber nach Hesych. ‘überhaupt. Grosse...’" presumably taking the –παλός element from the verb παλέω = "wrestle." Wörterbuch der griechischen Eigennamen (Braunschweig 1911) s. v. Boupsilon, 224. Both explanations are prima facie linguistically possible, but become less attractive in the face of other considerations. To begin with, both seem to be formations based on intuition and are without any appropriate parallels. Possibly Boupsilon is a dissimilated form belonging to the group of names derived from Βούβαλός = "antelope." (Cf. L. Robert, Noms Indigenes dans l’Asie Mineur Greco-Romaine I (Paris 1963) 23–25.) On this dissimilation, common in Ionic, see Ernst Fraenkel, "Zur griech. Laut- und Formenlehre," (III) Glotta 2 (1910) 34–38. On comic puns involving φυλ- and βοβ-, see below, note 17.

17 Peilezis, of course, was a common, if sometimes unpredictable, feature of Ionic (cf. Degani xxvii, and West, Studies 89). For a discussion of the evidence for the pronunciation of π and φ see Allen, Vox Graeca (Cambridge 1974) 16–24. Note the alliteration of π- and φ- at Aeschylus, PV 98 and Ag. 268. We
It is probably no coincidence that the earliest attestation of the word φαλλός and its by-form φαλής in an obscene and non-technical sense comes from Hipponax himself. In the first instance we have under fr. 151 simply the word ἄνεκεσσιφαλλός, used as an abusive epithet of a woman. There can be no question here that the implication is anything but obscene: "the one who shakes the φαλλός." In fr. 34 the reference is somewhat more obscure, but undoubtedly obscene:

ημίεκτον αἰτεί τού φάλεως ἴκολοναιε.†

West (his fr. 21) reads κολάωνι ε and translates "she asks eight obols for pecking him on the φάλης," which has a plausible ring to it. In any case, despite the uncertainty of the last word, the context is likely to be of another sexual encounter of some sort.  

come close to a play on φαλλός and the suffix -πανος in Aristophanes Av. 1021 where Pithetairos asks of the entering ἐπίσκοπος: τίς ὁ Ἑρμανάκαλλος φύσσαι; While there is nothing in the text to suggest an explicit pun on φαλλός, the scholia relate that Sardanapallos was especially famous for his disolute ways. Cicero Rep. 3 fr. 4 clearly puns on his name: Sardanapallus ille vitis nullo quem nomine ipsi deiformior (cf. J. Adams, The Latin Sexual Vocabulary [Baltimore 1982] 64), and it seems likely that Aristophanes uses the name as a general term of abuse, with an implicit pun on φαλλός. Puns involving the unaspirated root βαλ- (probably from *βαλβλ/βιβλ. cf. P. Chantraire, Dictionnaire étymologique de la langue grecque vol. IV.2 [Paris 1980] 1175), are also common in Greek comic genres. Note, for example, Τριβαλλαος at Aristophanes Av. 1529ff. (referring to an actual race of Thracians, cf. J. Henderson The Maculate Muse [New Haven 1975] 121 note 77). The word is not explicitly comic in Aristophanes, though Eubulus 75.3 (Hunter) assures us that the mere mention of it would be perceived as humorous. Also note βάλανος, Aristophanes Lys. 413 (on which cf. Henderson 119) and Βούκαλλος, used as a nickname of the debauched Pythodorus by the Middle comic poet Axiarchus (Athen. 166c = Kock 120), (cf. Plautus' character Balio the pimp). We may also note the obscure cult title of Dionysus, Εὐριβαλλάνθρος, cited by Hesychius, although without any indication of date.

18 This word was picked up, no doubt directly from Hipponax, by Old Comedy; cf. Kock, adesp. 1377. Indeed Old Comedy, a generic descendant of the iambos, offers an abundance of references to and puns on the word φαλλός. Most of these have been collected by Henderson (above, note 17) 112-13, of particular note for us are φαληρις, the bird in Av. 565 that will inherit Aphrodite's prerogative in sacrifice; Φαληνίας (Aristoph. fr. 244KA), the archon under whom Alcibiades was allegedly born, and Φαλής at Ach. 263ff., in Dicaeopolis' invocation Φαλής, Ἄτοιρε Βοικχετο...

19 It is arresting to note that τοῦ φαλέω (with synizesis in -εω, pronounced as -ω), which could rhyme with Βούκαλαλω/ου, occurs in the same metrical position as seven of the nine secure occurrences of the name Βούκαλος (fr. 17, 18, 19, 20.2, 86.18, 98.3, 98.4 [possibly also 77.4]), namely as the last three syllables of the second metron (forming a cretic), immediately after the penultimate caesura: x — — xII — — —. This is an emphatic position, and there is no metrical reason why the name must fall there. Given the almost certainly sexual, erotic and/or obscene nature of fr. 34, it is likely that Boukalos figured in it in some capacity (cf. Degani ad loc. p. 48 for various suggestions, with bibliography). If
Fr. 20 offers the first suggestion that Hipponax may have deployed the name Boupalos so as to bring out a pun on φαλλός:

τούτοις θηπέων τοῦς Ἐρυθραίων παίδως
ὁ μπυροκαίτης Βουπάλας σὺν Ἁρητησ
(τοῦ ὄντος αὐτῶν) δυσόνυμον τῷ τὸρτον

3 (ἀστροφόν Masson)

...deceiving (?)20 the sons of the Erythraeans by means of these things (?). Boupalos, the one-sleeping-with-his-mother, with Arete about to pull back the ill-omened foreskin"(on this word, see below)

The fragment is full of uncertainties, but the scene is more or less clear: Boupalos reaides himself for some sort of sexual activity with Arete. Masson’s (ἀστροφόν for the incomprehensible τῷ τὸρτον, favored by Degani, seems to make the best sense: from an original meaning of a flayed sacrificial victim, the word is attested in medical writers as "scrotum," and here may mean “foreskin.”21) The first line, however, remains obscure and no satisfactory explanations have been offered. Degani, citing several parallels (e.g., Pindar Nem. 9.30: παιδίν Αἴτωον), notes that the expression παίδως Ἐρυθραίων is a periphrasis meaning no more than “Erythraeans,”22 but this in itself does not help to explain the line. My suggestion for interpreting it is based on several considerations. To begin with, the fragment clearly describes a sexual encounter between two people.23 While the details of the scene are uncertain (the referent of τούτοις is lost to us), we may be fairly certain that the mention of the “sons of the Erythraeans” is here metaphorical, since it is difficult to imagine why else a foreign people would appear in a scene depicting some sort of sexual

so, his name may have been mentioned in the lines immediately preceding or following our fragment, in the same metrical position as τοῦ φάλλα. The placement of τοῦ φάλλα in fr. 34 would echo Boupalos, and create a reciprocal double entendre.

22 Degani Studi 323.
23 L. Koenen, “ΘΕΟΣΙΝ ΕΧΩΡΟΣ: Ein einheimische Gegenkönig in Ägypten,” CE 34 (1959) 113 note 3, and scholars after him, cite Catullus 58.5 as a parallel to the activity described in οὐφέλξον, (ἀστροφόν: glibit (sc. Lesbia) magnanimi Remi nepotes. Degani, Studi 323, also cites magnanimi Remi nepotes as a periphrasis similar to the Ἐρυθραίων παίδως of Hipponax. Though the phrases are not quite parallel (as Romanorum nepotes would be), the several connections between the poems may be more than casual.
intimacy. If we understand the “sons of Erythrae” to mean literally the “Red Men,” the metaphor becomes clearer. In Aristophanes we find the adjective ἐρυθρός applied to the glans of the penis. Nubes 537–39 for example, describes the comically exaggerated artificial phallus, which the poet claims to avoid in his plays, as σκύτων καθεμένον / ἐρυθρόν ἐξ ἄκραυ παχὺ. Elsewhere in Aristophanes (cf. Pax 927, 1351; Ecc. 1048) the phallus is said to be paxέ and m’ga, and at Ach. 787 the Megarian says to Diakopoulos that his little pigs will one day have a κέρκον (= “penis”) which is μεγάλην τε και ποσείτων κηρυθρόν. Vase paintings of the 6th and 5th C. show clearly that a large, thick, penis with a red glans would immediately be perceived as comic. It seems likely, therefore, that Hipponax’ “Erythraeans” alludes to this obscene association of the color red. In this light, the Erythraeans as “Red Men” simply represent men characterized by prominent (probably erect) penises, red at the glans. If so, the line may be seen as an attempt to portray, hyperbolically, Boupalos’ lust. Depending on how one takes θησεόν, one can understand Boupalos as either “deceiving the Red Men” in that he is able to outdo them

24 Elsewhere in Hipponax we also find place names serving as a joke, e.g. Πυγήλαιοι (95.15, in a scatological context; cf. Masson ad loc. 92, p. 151); Φλαυρίον (51.2, used of Apollo; probably < φλούριον. See Degen ad loc. p. 74 for various explanations of the epithet). Λεπρής and Τρεπχής at 53.2 (cited by Strabo 14.1.4) seem to refer to actual places in Smyrna, but are no doubt humorously invoked to characterize the people who live there; (cf. Aristophanes’ comic use of λεπρός as a place name: Acr. 724; Av. 149, 151). Aristophanes, composing in a kindred genre, (on the generic affinities between the iambos and Old Comedy, cf. Henderson [above, note 17] 1–29), employs the topographical pun similarly. Place names may be either fictionalized but representing some humorous notion (e.g. Acr. 606, τάς δ’ ἐν Κυματία καὶ Γέλα καὶ Καταγέλα), or may be actual place names added not so much because the context demands such a reference, but because of the potential double entendre of the name (e.g. Cleon as Paphlagonian in Eq. [with the pun on φλάο]; Κορινθίοι [= bedbugs] at Nub. 710). On the various ways of punctuating and construing this line see K. J. Dover, Aristophanes’ Clouds (Oxford 1968) ad loc. p. 168. “Red at the tip,” as Dover argues, probably refers to the glans exposed by circumcision, since the participle καθεμένον (“hanging down”) seems to preclude an erect penis. Is it possible, however, that “hanging down” would refer to poor stage demeanor of a character bearing an erect phallus? παχύς (and μέγας) is usually applied elsewhere in Aristophanes to an erect phallus; cf. Henderson (above, note 17) 116.

25 Or “red all over” cf. Herodas 6.19 (and Cunningham, ad loc. p. 164) where a leather dildo is painted red (κόκκινον); Horace Sat. 1.8.5, obsceneoque ruber porrectus ab inguine pala (no doubt with a pun on phallus, (see above, note 17); and the ruber Priapus in the Priapic poem (Buechele 83) 11.6–8.

with his own erection, or as "marvelling at the Red Men," as if he is looking to them for erotic inspiration. 28

The overtly sexual context of the fragment leads one to suspect, finally, that the name of Boupalos is employed strategically to make the pun on Boupalos' name as Bou-φαλλας. Such a pun would portray most economically (and humorously) the essence of the speaker's quarrel with Boupalos. Boupalos, that is, is about to have sex with Arete, and the poet's graphic emphasis on his adversary's penis highlights his enemy's excessive lust. 29 The epithet δυσώνυμος (v.3), moreover, used of the foreskin, seems to reinforce this interpretation. Not only does it probably allude humorously to the euphemistic epithet ωνώμος (used of the penis at, e.g., Herod. 5.45 [ωνώμον κέρκον] and AP 12.232), but if we understand it quite literally, we end up with a line meaning: "Big-Dick, about to pull back his ill-named foreskin!"

Fr. 86 also makes better sense if the poet was using "Boupalos" with this sort of word-play in mind. Boupalos again appears in a context involving the manipulation of the penis, but this time, probably after sexual intercourse:

\[\text{\textit{διόνος}}\]
\[\text{\textit{δή ἠλθὲν ὃι}}\]

28 In Herodas 6, a mimiemamb that relates a conversation between two women about a leather dido, at 43ff. Metro asks about the identity of the skillful shoemaker who made it. Korito says that his name is Kerdon, but that he is neither of the Kerdons whom Metro knows about: οὐδὲτερος οὔτεν ἐστιν... ἰάλλος ὁτος οὐκ οἶδ' Ἕ (γ) Χιόν τις ἡ 'ποθῆλων / ἡκελ... (57-59). F. Jung, (Hipponax Redivivus [Bonn 1929] 38-39), following a suggestion of Crusius, is no doubt right to say that Erythrae and Chios are meant to be significant. As Ionian cities, they were emblematic of luxurious and dissolute behavior (cf. A. Cassio, "Attico 'volgare' e Ioni in Atene alla fine del 5 secolo A.C.," Aion 3 [1981] 90-92). Jung explicitly connects the Herodas line with Hipponax' Erythraeans, though he does not elaborate. (On the close relationship between Hipponax and Herodas, cf. R. Ussher, "The Mimiambo of Herodas," Hermathena 129 [1980] 65-76.) On Chios as a similarly ridiculed place, cf. Aristophanes Daitaleis fr. 225 KA and Adams (above, note 17) 202. If the Erythraeans in fr. 20 have some relevance to the obscene context, it is hardly out of character for Hipponax to play on the color indicated by the name, as well as any other more general notions of debauchery inherent in it.

29 See Miralles-Portulas (above, note 4) 12-13, 39-45, on the iambic poet as a "trickster" figure, and how such a figure is often portrayed as having a great sexual appetite and a huge penis. The main drawback of their discussion is that the evidence from the iambographers does not show clearly that the phallic allusions refer to the poet himself. But Hipponax does seem to vie with Boupalos to be the supreme trickster, a relationship we see again most clearly between the Sausage-seller and the Paphlagonian in Aristophanes' Eq. It seems to be a central paradox of the psogos that the aggressor stoops to the level of the target, accusing him of reprehensible behavior while wishing to behave that way himself. The Dikaios Logos is so portrayed in Nub. 975-80. Cf. also Hipponax 126, which attacks a glutton (= Boupalos?), and compare the several declarations of poverty and hunger in other fragments (e.g. 42, 43, 44, 47, 48). On food in the iambos, see Miralles-Portulas 33-37.
In its broadest outline this fragment appears to describe a rather impassioned and involved sexual experience. The verb βινεῖν is, of course, a common obscenity for copulation, and the biting and kissing of line 11 (δέδακακομένεν τε κάριήλεομεν) has been compared by West to the erotic kissing (κυνεῖν) and biting (δόκυκειν) in Aristophanes Ach. 1208–9.

Line 17 derives its humor from a sexual obscenity, namely the identification of a sausage (άλαξς) with the male organ. The details of the line are not clear, but it is fairly certain that we should not accept the emendation ψύχων, first proposed by Knox, for the transmitted ψύχων (Degani restores ψύχων). Ψύχων has been preferred, no doubt, because at first sight it seems to provide a more natural obscenity. Knox translates “as one that strokes a sausage, drew it upward,” but it is hard to imagine in what (non-metaphorical) context one would have occasion to “stroke a sausage,” or for that matter, what activity in particular Knox felt was going on in the line. If we retain ψύχων (= “cooling”) we may understand the speaker as “drawing out the penis to the tip in order to cool it as one cools a sausage.” Although, surprisingly enough, there is no

30 Cf. Henderson (above, note 17) 151–2; and note Archilochos 152.2W.
31 On βινεῖν in the erotic sense, see Henderson (above, note 17) 181. Cf. also Aristophanes Aves 442 (and van Daele’s note ad loc.) where δόκυκειν may be used erotically.
33 See Degani ad loc. p. 99 for editors who endorse this reading, and for other explanations. Ψύχω can also mean “to dry,” which Degani prefers in this con-
clear case in Old Comedy where ἀλλᾶς is used in an obscene sense, Hipponax' sausage metaphor clearly belongs to that type of obscene comic humor which equates the sexual parts (male and female) with various foods.  

Up to line 17 Hipponax seems to be narrating his own sexual escapades with a woman (Arete perhaps?). Then, if the supplement is correct, the text has "ordering Boupalos to go hang." But how does Boupalos fit in here? Is he present at or involved in the action? Such a "threesome" seems unlikely. Rather, it seems more probable that Boupalos is mentioned as foil for the sexual prowess of Hipponax himself. Probably the fragment describes how Hipponax has sexual relations with the same woman with whom Boupalos had had intercourse earlier. In fr. 18 a speaker whom we may assume is the poet berates a woman (presumably) for sleeping with Boupalos, implying that his enemy was successful with a woman he was pursuing himself. If he has here finally won her over and had intercourse with her, which seems likely (ἐγώ δὲ ἐβίνε[σε]ν), he seems to be urging her (and himself) to forget about Boupalos (κλαίειν κελεύ[σαι] ὑπὸ Βοῦπαλο[ῦ]). The fact that Boupalos is juxtaposed to the metaphorical description of the speaker's sexual organ as a sausage (...) ἔκοιν ὀσπέρ ἀλλήντα ψύχον...κελεύον... does seem to suggest a connection between the two, and it was probably the sausage metaphor that called him to mind. The juxtaposition, moreover, of ἀλλήντα and Βοῦπαλον, may even suggest a more direct, phonological connection between the two. If Hipponax is here punning on Boupalos' name as suggested for fr. 20, the speaker means to imply here that he is as sexually capable as his rival Boupalos. A suitable translation to capture the pun might run: "...and I was fucking [or began to fuck]...and as I was drawing out [my cock] to the tip (i.e. "all the way out") just as one who hangs out a sausage to cool, (and) bidding Boupalos (= Big-Dick) to go hang..." In other words, the speaker has performed with such sexual expertise that the figure whose very name embodies sexual prowess, Boupalos, is no match for him.

As a final point, it is worth noting that such a pun would be eminently consonant with the way other proper names are used in the iambos. Hipponax often uses names that reflect some specific character trait. The difficulty, of course, lies in determining whether these names are "significant" or not, given the fragmentary state of the corpus. Many are either well-attested elsewhere as genuine names or certainly sound genuine. In such cases the contextual significance may elude us. There are other cases, however, where context and/or etymology make us suspect an ulterior motive to the choice of the name.

We may cite from Hipponax, for example, the patronymic σκυκτραγίδης ("son of Pig-nibbler" = "son of Cunnilingus") of fr. 177 (attested in Eustathius for Archilochos as well [= fr. 250 W]), and Αἰσχυλίδης (fr. 196.9 = "son of Shameful/Disgusting"), used of a potter with whom the poet quarrels. When
we compare these to the Archilochean Κέρυκιδῆς (185W), Ἐρασμονίδη Χαρμώ (168 W), Cratinus’ Ἐρασμονίδη Βάθυπλε (fr. 11KA, borrowed no doubt directly from Archilochos) and the numerous comic patronymics in Aristophanes. It is readily apparent that such formations were closely identified, not surprisingly, with genres embodying the ἴαμβική ἱδέα.

Another apparently comic name in Hipponax occurs in fr. 129, which addresses one Σάννος:

\[\begin{align*}
\text{α) } \text{δ Σάνν}, & \text{ ἀκειὶ δέως \thetaαύς\πιλν} & \text{και γαταρδός οὔ κατακρατεῖς,} \\
& \text{τοῖς μοι παρόσχες, ὦ} & \text{σὺν τοῖς ἑβουλεύοιτοι \θέλω}
\end{align*}\]

Once again the person addressed here is the object of a psogos, as is clear from the papyrus commentary from which the fragment is extracted: κύριον ὄνομα ὦ Σάννος, ἄρα λοιδόρειτα ... Sannos is ridiculed here for his gluttony (v.2) and possibly for his impiety (Comm. A.14, ἱεράς\πιλν ἱνος), as well as for the emasculation he suffers in spite of all his eating (Comm. C.8–10). As Masson has shown, the name Sannos is a nickname which is cognate with σάννην (= “penis”) and the verb σαῦνω, and belongs to the type of obscene nicknames formed from such words as κεφας and σινή. Sánnos, it is true, is attested as an actual name, so this Sannos may have existed. But it seems more probable, since the poem is a comic psogos, that the name was chosen precisely because it could demean the target even further. We already know that he is a glutton; to call such a person a “penis” would no doubt imply, in this context, an excessive sexual appetite as well, which in turn would be viewed by the audience as a (comic) term of reproach.

other interpretations cf. Degani 173). While one might wish to deny that Ἀτσυλίδης is fictional by pointing to the attested name Aeschylus, the framework of the fragment (an individual held up for censure) and the rhetorical devices are typical of a psogos, and the ideal suitability of such a name to this context is probably more than coincidental. See Koenen (above, note 21) 81–87 for a discussion of these elements; and Degani Studi 69–70.

36 E.g. Vesp. 81, 185, 325, 680; Nub. 57; Pax 103; Plu. 179, 303.
38 Masson 166, and note 1; See Eupolis, fr. 471KA σᾶννην, and the testimonia ad loc.
39 Masson 165, note 7; Chantry, (above, note 17) 984, s.v. σινή; Papen-Benseler, (above, note 16) 1340.
40 Note that the form σᾶννης (or Σᾶννης) is attested for Cratinus 489 KA = μάρος; in English slang likewise we may call someone a “dick” or “prick,” implying that he is “foolish.”
41 Koenen goes so far as to suggest that this Sannos actually stands for Boupalos, on the strength of the similar insult in fr. 69, τὸν θεοσαν (v) ἐρῆν τοῦτον (v. 7) (referring most likely to Boupalos) and the fact that Sannos in fr. 129 is said to have a ρώρις θεοσαν. (Cf. West Studies, 143 on ρώς as “phallos,” an attractive though highly speculative explanation; also C. G. Brown, “Noses in Aristophanes, Clouds 344,” QUCC n.s. 14 [1983] 87–90). Lines 7–8 of fr. 69 refer to the sexual “despoliation” (ἐκώλυως) of a sleeping “mother,”
Once Boupalos is considered as a strictly poetic character, it should be clear that his name could function exactly like the comic names discussed above: it could plausibly stand as a real name, and, at the same time, suggests a humorously insulting etymology well suited for an iambographic ἔξθορος. Moreover, whether or not the pun on Boupalos was made explicit every time it occurred (we can not be sure that it was even in every extant occurrence of the name), it is likely that at some level the semantic was always operative, that the name was meant to sound intrinsically humorous.

Several unanswerable questions, of course, remain: if Hipponax used the name Boupalos for its word-play, as we have suggested, does this mean that he chose the name for this purpose? Was it, perhaps, a nickname, given to the sculptor by Hipponax and retained thereafter? We shall probably never know exactly why Hipponax chose Boupalos as his target—whether he simply was intrigued by the name, as has been suggested for Archilochos’ choice of Lyctambes, or whether the inspiration goes deeper. But if we accept the premise that generic demands would exert a greater influence over the poet than historical or personal details, then we may be sure that what was most important for Hipponax was how Boupalos could best be portrayed so as to perform the role of the traditional iambographic ἔξθορος.43

and it is usually held to refer to the περομενία of Boupalos (cf. fr. 20 above, page 35). Koenen argues that the impiety alluded to in fr. 129 refers to this incest imputed to Boupalos (above, note 23) 114. However, on the problems of interpreting fr. 69, cf. Degani, Studi 261–62. A precise identification is of course impossible, but if our argument about the connotation of Boupalos is correct, it would be all the more fitting for him also to be called by the obscene nickname Sannos (= “penis”).

42 As we noted earlier (note 15), the testimonia leave us with no reason to assume that Hipponax’ poetry necessarily reflected a historical quarrel with Boupalos. Certainly this does not prove that one never did exist—on this question it is unlikely that we will ever be able to decide for sure—but it does offer us the freedom to apply what we do know of the iambographic quarrel as a literary convention in order to ascertain how poetic factors may have influenced Hipponax’ portrayal of his relationship with Boupalos.

43 On Boupalos as playing a role in Hipponax’ poetry, cf. Koenen (above, note 21) 76, note 14.