

THE  
FRAGMENTS  
OF  
SOPHOCLES

IN THREE VOLUMES  
VOLUME II

CAMBRIDGE UNIVERSITY PRESS

C. F. CLAY, MANAGER

London: FETTER LANE, E.C.

Edinburgh: 100 PRINCES STREET



Asia: G. P. PUTNAM'S SONS

Bombay, Calcutta and Madras: MACMILLAN AND CO., LTD.

Toronto: J. M. DENT AND SONS, LTD.

Tokyo: THE MARUZEN-KABUSHIKI-KAISHA

*All rights reserved*

THE  
FRAGMENTS  
OF  
SOPHOCLES

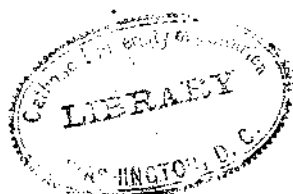
EDITED

WITH ADDITIONAL NOTES FROM THE PAPERS OF  
SIR R. C. JEBB AND DR W. G. HEADLAM

BY

A. C. PEARSON, M.A.

FORMERLY SCHOLAR OF CHRIST'S COLLEGE, CAMBRIDGE



VOLUME II

Cambridge :  
at the University Press  
1917





## CONTENTS OF VOLUME II

	PAGES
FRAGMENTS OF NAMED PLAYS:	
Introductions, text and notes . . .	I—330



For the title see p. 23.

## 319

πρὸς ἀνδρὸς ἐσθλοῦ πάντα γενναίως φέρειν.

**319** Orion *flor.* 7. 10 p. 51, 29 Σοφοκλέους Ἴωνος. 'πρὸς...φέρειν.'

Nauck favours F. W. Schmidt's proposal to write ἐσθλοῦ πρὸς ἀνδρὸς, and quotes in its support Choricus *Gaz.* p. 17 ἐσθλοῦ γὰρ ἀνδρὸς, ἡ τραγωδία φησὶν, ἅπαντα φέρειν καλῶς. Emphasis certainly seems to require that order: cf. *Ai.* 1071 καίτοι κακοῦ πρὸς ἀνδρὸς ἀνδρα δημότην | μηδὲν δικαιοῦν κτέ. *Eur.* fr. 28. Schmidt adds a long list of examples. But the reverse order is natural and correct in fr. 79, where see n. for πρὸς c. gen. in this sense. The sentiment is adapted from the current proverbial philosophy: cf. *Theogn.* 657 μηδὲν ἄγαν χαλεποῖσιν ἀσὼ φρένα...ἐπεὶ ἐστ' ἀνδρὸς πάντα φέρειν ἀγαθοῦ. *Pind. Pyth.* 3. 82 τὰ μὲν ἄν (*scil.* πῆματα) | οὐ δύνανται νῆπιος κόσμῳ φέρειν, | ἀλλ' ἀγαθοί. Hence *Herond.* 3. 39 γυναικὸς ἐστὶ κρηγῆς φέρειν πάντα. *Eur.* fr. 98 ἀλλ' εὖ φέρειν χρὴ συμφορὰς τὸν εὐγενῆ. *Antiphan.* fr. 281, II 125 K. τὰ τύχης φέρειν δεῖ γνησίως τὸν εὐγενῆ. *Menand.* fr. 205, III 59 K. τό γ' ἀπὸ τῆς τύχης φέρειν δεῖ γνησίως τὸν εὐγενῆ.

I transcribe the following from Nauck:

'Sophoclem imitatus videtur Menander: καὶ τὰγαθὰ καὶ τὰ κακὰ δεῖ πταλόντα (l. μύσαντα) γενναίως φέρειν *Com.* 4 p. 264 [fr. 672, III 195 K.]. ἀνδρὸς τὰ προσπίπτοντα γενναίως φέρειν *Com.* 4. p. 293 [fr. 771, III 215 K. = *Men. mon.* 13]. Menandri vestigia legerunt multi: χρὴ γὰρ τὰ συμπίπτοντα γενναίως φέρειν *Nicetas Eugen.* 9, 142. τὰ δὲ συμβαίνοντα ἀνδρὶ γενναίως δεῖ φέρειν *Vita Aesopi*, p. 46, 10. τὰ προσπίπτοντα...γενναίως φέροντες *Dicaearchus q. d. Descr. Graeciae* 30 in *Muelleri Geogr. min.* 1. p. 105. γενναίως φέροντες τὰ προσπίπτοντα *Hipparch.* *Stob. flor.* 108, 81 p. 391 [IV p. 982, 1, Hense]. εἰδείην γενναίως φέρειν τὰ προσπίπτοντα *Euseb. Stob. flor.* 1, 85 p. 51 [III p. 53, 3 Hense]. ὅτι δεῖ γενναίως φέρειν τὰ προσπίπτοντα *Stob. flor.* 108 inscr. ἐπειρᾶτο μὲν φέρειν τὰ συμβαίνοντα γενναίως *Charit.* 5, 9, 8 p. 102, 19. δεῖ γενναίως τὰ συμβαίνοντα φέρειν *schol. B Il. Ω* 49. φέρειν τὰ συμβαίνοντα γενναίως ἐχρήν (*fort.* σε χρὴ) *Sent. septem sap.* (quas edidit *Woelfflin*) v. 236.'

## 320

ἐν Διὸς κήποις ἀρούσθαι  
μόνον εὐδαίμονας ὄλβους

**320.** 1 κάποις conl. M. Schmidt 2 μόνον A

**320** *Stob. flor.* 103. 10 (= IV p. 904, 6 Hense) Σοφοκλέους Ἴωνος. 'ἐν...ὄλβους.'

There does not appear to be any necessity for changing the text. Cer-

tainly there is no probability in such wild conjectures as *Heimsoeth's* ἐν Διὸς κήποις ἀρούσι μόνον ἄνδρες ὄλβιοι, and *Wecklein's* ἐν Διὸς κάποις δρέπεσθαι μόνον ἀνδρὸς ὄλβιοι, or in *R. Ellis's* ἀρούται

μοῖνον εὐδαίμων λοβός, which Campbell rashly adopts. Even if ἀρούσθαι were indefensible, Bergk's ἀρούσθαι (i.e. ἐν Διὶ κήποισι < γὰρ ἔστ' > ἀρούσθαι | μοῖνον εὐδαίμονος ὀλκοῦς: see his *Kl. Schriften*, II 712) would be no improvement. Dieterich (*Nekyia*, p. 21) suggested εὐδαίμονος ὀλκοῦς, i.e. 'only the blest may plough'; but furrows are out of place in a garden.

Διὶς κήποις probably refers to the garden of the Hesperides, also known as the garden of Hera (Callim. *h. Art.* 164, Pherecyd. fr. 33a [FHC I 79]), or the garden of Oceanus (Ar. *Nub.* 271 'Ἰκεανοῦ πατρὸς ἐν κήποις ἱερὸν χορὸν Ἰστατε Νύμφαις'). This was by some authorities placed in the extreme north (see on fr. 956), but most commonly in the west beyond the stream of Oceanus. Here were grown the golden apples which Ge presented to Hera on the occasion of her marriage with Zeus: Pherecyd., *l.c.* (Eratosth. *catast.* 3) ὅτε ἐγαμεῖτο ἡ Ἥρα ὑπὸ Διὸς, φερύοντα αὐτῇ τῶν θεῶν δῶρα, τὴν Γῆν ἐλθεῖν φέρονσαν τὰ χρύσεια μήλα·

ἰδοῦσαν δὲ τὴν Ἥραν θαυμάσαι, καὶ εἰπεῖν καταφυτεύσαι εἰς τὸν τῶν θεῶν κήπον, ὅς ἦν παρὰ τῷ Ἀτλαντί. The spaced words serve to illustrate the present passage, more particularly if we suppose that the apples were treated by Sophocles as symbolical of happiness. Cf. Eur. *Hipp.* 750 ἵν' ὀλυβύδωρος αἰεὶ ζαθέα | χθὼν εὐδαιμονίαν θεοῖς. Thus ἀρούσθαι is equivalent to φυτεύεσθαι or σπεύρεισθαι: cf. Plat. *Phaedr.* 276 B σπονδῇ θέρουσιν εἰς Ἀδωνίδος κήπους ἀρών (sc. σπέρματα). In Pind. *Pylh.* 9. 53 Διὸς ἔξοχον ποτὶ κἄπον refers to the precinct of Ammon in Libya.—ὀλκοῦς: the plural is also found in Bacchyl. 3. 22 θεόν, θεόν τις ἀγαλίσσεται, ὃ γὰρ ἀριστος ὀλβαν. Similarly Eur. fr. 137 τῶν γὰρ πλοῦτων δδ' ἀριστος | γενναῖον λέχος εὐρεῖν. The metre is ionic:

— — — — —

For the introduction of feet with an irrational long syllable see Aesch. *Suppl.* 1032, 1040, Ar. *Kan.* 328, *Thesm.* 117 f.

## 321

χειμῶνος μὲν  
βουσταδάς αὐλάς < χερσεύει >

321. 1 χειμῶνος H.: κείμενος cod. 2 χερσεύει add. Dindorf

321 Hesych. IV p. 283 χερσεύει·

Σοφοκλῆς ἰωνι. κείμενος μὲν βουσταδάς αὐλάς ἐπὶ χέρσου ἢ διὰ χειρῶν ἔχει ἢ οὕτως (ἀπλῶς conj. Blaydes) ἐμβατεύει. The name of the play was read by Musurus as Ἰωνί, and M. Schmidt suggested Σίνωνι; but Dindorf's view that Οἰνεῖ was intended by the corrector deserves consideration (see Nauck on Eur. fr. 407).

1 χειμῶνος. In the winter season the herds graze in the home meadows or shelter in the byres, but in the summer they are driven away to range over the hills. H. defends his brilliant emendation by quoting O. T. 1138 (the shepherd brings his flocks down from the mountains in September) χειμῶνα ἰδ' ἦδη τάμά τ' εἰς ἑπαυλ' ἐγὼ | ἤλυνον οὕτως τ' ἐς τὰ λαῖον σταθμά. Dion Chrys. 7. 13 τότε μὲν δὴ ἐξ ἀνάγκης αὐτοῦ κατεμείναμεν, οὐπὲρ ἐτύχομεν τὰς βοῦς ἔχοντες καὶ τινας σκηνὰς πεποιημένους καὶ αὐτὴν διὰ ζῴων οὐ μεγάλην οὐδὲ ἰσχυράν, μόσχων ἕνεκεν, ὥς

ἀν οἶμαι πρὸς αὐτὸ που τὸ θέρος. τοῦ μὲν γὰρ χειμῶνος ἐν τοῖς πεδίοις ἐνέμενον, νομὴν ἱκανὴν ἔχοντες καὶ πολὺν χιλὸν ἀποκείμενον· τοῦ δὲ θέρους ἀπηλαύνομεν εἰς τὰ ὄρη.

2 χερσεύει. The text of Hesychius is corrupt or defective, but it seems certain that χερσεύει must have been used by Sophocles in the passage cited. I agree therefore with Dindorf in thinking that it dropped out after αὐλάς, but not in assuming the loss of other words as well. χερσεύειν is a rare word, but the sense in which Sophocles was most likely to employ it is 'to be on dry land': so Eur. fr. 636, 3 τὸν παῖδα χερσεύει μόρος (Dobree's correction seems certain). Plut. *sol. an.* 33 p. 982 B ἐπράξεν δὲ μὴ δυναμένη μηδὲ χερσεύειν. The acc. αὐλάς would then resemble *Phil.* 144 τόπον... ὄντω καίται, Eur. *Suppl.* 987 τί ποτ' αἰθερίαν ἔσθηκε πέτραν; and other instances quoted by Kuehner-Gerth I 314. Since, however, Philostr. *jun.*

*imag.* 12 τὸ κῆτος ὡς χερσεύσον ὤρμηκε, can be adduced in support of the meaning 'to come to land,' we must not exclude the possibility that αὐλὰς was acc. *termini*. H. was inclined to regard ἐπὶ χέρσον as a remnant of the Sophoclean text, and consequently to read περιχερσεύει or ἐπιχερσεύει (so Toup). But this would not agree with the lemma of Hesychius, and I should prefer to suppose the words to be part of the explanation, qualifying

a verb—οἰκεῖ or βαίνει—which has disappeared. The gloss διὰ χειρῶν ἔχει is due to the fact that χέρσος was sometimes derived from χεῖρ: *Elym. M.* p. 809, γ χέρσος, ἡ γῆ, ἐξ ἧς ἔστι χερσὶ προσάπτεισθαι. Thus Hesychius would have given three renderings of the verb, 'dwells on dry land, or manages, or merely treads.' Welcker proposed βουστάδος αὐλῆς ἐπὶ χερσεύει, and Ellendt made the same suggestion.

# 322

## Ἀλέστους

322 Hesych. I p. 220 Ἀλέστους τρα-  
χέας. Σοφοκλῆς σιών.

The name of the play was conjectured to be Σίλωνι by Musurus, and Ἴωνι by Schow, whom Nauck follows. M. Schmidt urges that the position of the accent points to Οἰώνῃ; but that title is

otherwise unknown, although it might have covered a reference to the Ἀλέξανδρος. Dindorf agreed with Musurus.

The word occurs again in *O.C.* 19. The gender of the gloss perhaps indicates that the substantive to be supplied is πέτρας.

# KAMIKOI

Herodotus (7. 169, 170) refers to the story of the violent death of Minos at Camicus when he went to Sicily in his search for Daedalus, but gives no details. For these we have to go to other authorities.

After the death of his son Icarus, Daedalus continued his flight and arrived safely at Camicus, where he was received by the Sicanian king Cocalus, and soon became a welcome inmate of his household. Meanwhile Minos pursued him relentlessly, and in every place to which he came produced a spiral shell, promising a large reward to anyone who should succeed in threading it; for he thought that in this way he would discover Daedalus. When he showed the shell to Cocalus, in whose palace Daedalus was concealed, the king undertook to perform the task and afterwards gave the shell to Daedalus. Daedalus bored a hole in the shell, and fastening a thread to an ant waited until the ant had passed from one end to the other. Minos, finding his puzzle solved, felt sure that no one but Daedalus possessed the necessary cunning, and at once demanded his surrender. Cocalus promised to comply with his wishes, and offered him the usual hospitalities of the age. Daedalus, however, had so endeared himself to the king's daughters by his artistic skill that they determined to prevent the surrender

of their favourite to his enemy, and contrived the death of Minos by pouring boiling pitch over him when they attended him in the bath. Such is the version of Zenob. 4. 92 (*Paroem.* I 112), which is practically identical with Apollod. *epit.* I. 13—15, with the exception that Apollodorus mentions another account substituting boiling water for the pitch. The latter alternative, as we learn from schol. Hom. B 145, was derived from Philostephanus (*FHG* III 31) and Callimachus in the *Ἀντρία* (fr. 5 Sch.), and through Callimachus no doubt passed to Ovid (*Ib.* 290). An additional detail is mentioned by schol. Pind. *Nem.* 4. 95 (59), where Daedalus is said to have invented a contrivance for carrying the water through a pipe in the roof so as to fall on Minos's head. The agency of the daughters, but without any detailed explanation of their treachery, is recorded also by Hygin. *fab.* 44, Conon 25, Pausan. 7. 4. 6<sup>1</sup>, and schol. Pind. *Pyth.* 6. 5. Diodorus, who as usual converts the myth into a semblance of history, makes Daedalus the engineer of Cocalus, who constructs for him an impregnable fortress. Minos then invades Sicily, but Cocalus entraps him by proposing a friendly conference, and then suffocates him with the steam of the bathroom (4. 78, 79). But long before his time Cocalus and the invasion of Minos had become a part of the stock-in-trade of the historians as an indispensable element in the narrative of the Greek colonization of Sicily: see Philistus fr. 1 (*FHG* I 185), Arist. *pol.* 2. 10. 1271<sup>b</sup> 39, Strabo 273, 279, Diod. 12. 71, Heraclid. Pont. 29 (*FHG* II 220).

Fr. 324 leaves no doubt that the story of Sophocles was the same as that which is preserved in Apollodorus. Wagner (*Epit. Vat.* p. 132) inferred that Apollodorus derived his material from the *ὑπόθεσις* of Sophocles' play<sup>2</sup>, and the conclusion would be much more convincing than it is, if there were better reasons than those given by Nauck for assigning fr. 325 to Sophocles. But whether boiling pitch or some other instrument was employed by the daughters in compassing the destruction of Minos matters little; in other respects, the main features of the plot are securely fixed by the general agreement of the authorities.

The play was possibly known also by the alternative title *Minos*, to which there is a solitary reference by Clement of Alexandria (fr. 407). The usual title, wrongly altered to *Καμίκιοι* by Brunck, indicates that the chorus consisted of citizens of Camicus, one of the few places in Sicily which are definitely known as Sicanian settlements. The site is usually located in the neighbourhood of Agrigentum between that town and Minoa,

<sup>1</sup> Inycus is mentioned in place of Camicus: but see 10. 17. 4.

<sup>2</sup> He is followed by Robert in Pauly-Wissowa IV 2001.

but, according to more recent researches, it was further to the north, among the mountains which rise inland above the baths of Selinus<sup>1</sup>.

The story was exploited by the Dorians of Crete as a justification for their colonizing movement, in the course of which they occupied the south coast of Sicily, and it may therefore be dated at least as early as the foundation of Gela in 689. Recently, however, an attempt has been made by Bethe<sup>2</sup> to show that the story of the tragic death of Minos at Camicus contains a substratum of historical truth, representing the emigration to Sicily of fragments of the Kefti people from Crete, which may be assumed to have taken place about 1200 B.C. The legend is confirmed by the archaeological discoveries of Minoan pottery in Sicily, and by the names Daidalion and Minoa given to pre-Hellenic settlements.

## 323

ὄρνιθος ἦλθ' ἐπόνυμος  
πέρδικος ἐν κλεινοῖς Ἀθηναίων πάγοις.

**323** Athen. 388 F τοῦ δὲ ὀνόματος (sc. πέρδιξ) αὐτῶν ἐνίοι συστέλλουσι τὴν μέσσην συλλαβὴν... πολλὰ δὲ ἐστὶ τὸ ἐκτενόμενον παρὰ τοῖς Ἀττικοῖς. Σοφοκλῆς Καμικοῖς ὄρνιθος... πάγοις. Phot. lex. p. 413, 11 (= Suid. s.v.), Πέρδικος ἱερὸν παρὰ τῇ ἀκροπόλει. Εὐπαλάμῳ γὰρ ἐγένοντο παῖδες Δαίδαλος καὶ Πέρδιξ, ἧς υἱὸς Καλὸς (Καλὸς Suid.), ᾧ φθονήσας ὁ Δαίδαλος τῆς τέχνης ἔρριψεν αὐτὸν κατὰ τῆς ἀκροπόλεως· ἐφ' ᾧ ἡ Πέρδιξ ἐαυτὴν ἀνῆρτησεν· Ἀθηναῖοι δὲ αὐτὴν ἐτίμησαν. Σοφοκλῆς δὲ ἐν Καμικοῖς (καμικοῖς codd.: Porson wished to make the same correction in schol. *Ant.* 328) τὸν ὑπὸ Δαίδαλου ἀναρεθόντα Πέρδικα εἶναι τοῦνομα.

Daedalus, according to one of the stories told in connexion with him, was an Athenian who was obliged to go into exile, having been condemned for homicide by the council of the Areopagus. This was his reason for seeking the court of Minos. The murder was committed thus: his sister's son Talos (Hellenicus [FHG I 56] ap. schol. *Enr. Or.* 1648, al.) or Calos (Pausan. 1. 21. 4. al.), was his rival in ingenuity, and had invented the saw by observation of a snake's jawbone; Daedalus was jealous, and

fearing to be put in the shade threw him over the cliffs of the Acropolis. According to Apollodorus (3. 214) and others, Perdix was the sister of Daedalus, who hanged herself in grief for her son's death (Phot. Suid. *l.c.*). Other authorities (*Ov. Met.* 8. 255, *Hygin. fab.* 39, 244, 274, *Serv. on Verg. Georg.* 1. 143, *Aen.* 6. 14, schol. *Ov. Ib.* 498) agree with Sophocles in giving the name Perdix to the nephew himself. It is not clear whether Πέρδικος ἱερὸν and τάφος Τάλω (Lucian *Pisc.* 42) were one and the same spot, but the account of Pausanias shows that the grave of Talos was, as we should expect, close to the foot of the Acropolis.

Robert in *Pauly-Wissowa* IV 1997 finds it difficult to understand how Sophocles was able to ignore the tradition attaching to the grave of Talos, or to re-christen the site; and similar doubts are expressed by Gruppe in *Bursian's Jahresb.* CXXXVII 619, criticizing Holland's attempt (*Die Sage von Daedalos*, Leipzig 1902) to show that Calos rather than Talos was the name known to the version of the legend adopted by Hellenicus. The evidence is insufficient for the solution of such problems; but it is possible that contradictory

<sup>1</sup> Freeman, *Sicily*, I 112.

<sup>2</sup> *Rheinh. Mus.* LXV (1910) 200—231.

stories were connected with the two sanctuaries, and were already current in Sophocles' time. We cannot even safely assert that in Sophocles the invention of the saw was suggested to Perdix by the backbone of a fish, as Holland infers from the accounts of Ovid and the others whom he supposes to derive from Sophocles; for the incident formed no part of the action of the play, and probably only received a brief mention in the course of a narrative speech. Welcker (p. 433) plausibly suggests that Minos recalled to Daedalus the help he had received in his earlier trouble.

12. Holland's proposal to read ἐπ' ὠνυμον, with κτανών following the quotation and qualified by ἐν...πύλοις, appears to me highly probable. ἡλθ' thus means 'came to Crete.' Meineke had suggested ἦν δ' ἐπ' ὠνυμος (ἦν Blaydes).—For κλεινοῖσι Ἀθηναίων Nauck conj. κλεινοῖσι Κεκροπιδῶν, Mekler κλεινοῖσι Θησεῖδων. Blaydes also proposed Πέρδιξ τις for πέρδικος. For the absence of caesura see Jebb on *Ai.* 855, but without the context we cannot judge of the degree of emphasis intended.—ὄρνιθος...πέρδικος: for the apposition of species to genus see on Eur. *Hcl.* 19.

## 324

άλιας στραβήλου τῆσδε, τέκνον, εἴ τινα  
δυναίμεθ' εὐρεῖν, <ὅς διείρειεν λίνον>

324. 2 δς διείρειεν λίνον supplevit Nauck

324 Athen. 86 D τῶν στραβήλων μνημονεύει καὶ Σοφοκλῆς ἐν Καμικοῖς οὕτως 'άλιας...εὐρεῖν.'

The allusion to the shell-fish called στράβηλος is made clear by the narrative of Apollod. *epit.* 1. 14 Δαίδαλον δὲ ἔδωκε Μίνως καὶ καθ' ἐκάστην χώραν ἐρευνῶν ἐκόμισε κόχλον, καὶ πολλὸν ἐπηγγέλλετο δώσειν μισθὸν τῷ διὰ τοῦ κοχλίου λίνον διείραντι (διείραντι cod., διείραντι Zenob.: corr. Valckenaer), διὰ τούτου νομίζων εὐρήσειεν Δαίδαλον. ἔλθων δὲ εἰς Κάμικον τῆς Σικελίας παρὰ Κώκαλον, παρ' ᾧ Δαίδαλος ἐκρύπτετο, δείκνυσι τὸν κοχλίαν. δ δὲ λαβὼν ἐπηγγέλλετο διείρειν (διείρειν cod., διέρξει Zenob.: corr. Valckenaer) καὶ Δαίδαλῳ δίδωσιν· δ δὲ ἐξάψας μύρμηκος λίνον καὶ τρήσας τὸν κοχλίαν εἰσσεύει αὐτοῦ διελθεῖν. λαβὼν δὲ Μίνως τὸ λίνον διειρμένον (διειργμένον cod., διειργσμένον Zenob.: corr. Valckenaer) ᾗσθητο ὅσα παρ' ἐκείνῳ Δαίδαλον, καὶ εὐθὺς ἀπῆγει. Κώκαλος δὲ ὑποσχόμενος ἐκδώσειν ἐγένισεν αὐτόν· δ δὲ λουσάμενος ὑπὸ τῶν Κωκάλου θυγατέρων ἀγρήθη ζέουσιν πύλαις ἐπιχευόμενος αὐτῷ ὡς δὲ ἐνιοὶ φασιν, ζεσπῶ καταχυθεὶς ὕδατι μετήλλαξεν. See Introductory Note and on fr. 325.—δς διείρειεν λίνον was supplied by Nauck on the strength of the account given by Zenobius, and it would be difficult to find a better supplement. It is clear that some such words must have occurred in the immediate context. For the assimilation of the optative διείρειν to the mood of δυναίμεθα see Goodwin §§ 531, 558. The device adopted by Daedalus recalls the thread, also called λίνον in Apollod. *epit.* 1. 9 etc., which he gave to Theseus to guide him on his return from the labyrinth.

that the last sentence runs: δ δὲ λουσάμενος (λουόμενος conj. Nauck) ὑπὸ τῶν Κωκάλου θυγατέρων ἀγρήθη ζέουσιν πύλαις ἐπιχευόμενος αὐτῷ. Even before the discovery of the epitome it had been inferred by Robert (*de Apollod. bibl.* p. 49) that Zenobius copied his account from Apollodorus, and Wagner (*Rh. Mus.* xli 142) holds that in the last sentence the original text of Apollodorus must have been: δ δὲ λουσάμενος ὑπὸ τῶν Κ. θυγατέρων ἀγρήθη ζέουσιν πύλαις ἐπιχευόμενος αὐτῷ ὡς δὲ ἐνιοὶ φασιν, ζεσπῶ καταχυθεὶς ὕδατι μετήλλαξεν. See Introductory Note and on fr. 325.—δς διείρειεν λίνον was supplied by Nauck on the strength of the account given by Zenobius, and it would be difficult to find a better supplement. It is clear that some such words must have occurred in the immediate context. For the assimilation of the optative διείρειν to the mood of δυναίμεθα see Goodwin §§ 531, 558. The device adopted by Daedalus recalls the thread, also called λίνον in Apollod. *epit.* 1. 9 etc., which he gave to Theseus to guide him on his return from the labyrinth.



## 325

## [πισσοκώνητον μόρον]

**325** I admit this fragment for the sake of convenience, in view of the currency which it has obtained from its inclusion in Nauck's edition; but the case which he makes out in urging its ascription to Sophocles is extremely weak. Hesych. II p. 564 κωνῆσαι (κωνεύσαι cod.) πισσοκοπήσαι (Salmasius conj. πισσοκωνῆσαι, Nauck πίσση καταχρῖσαι) καὶ κύκλῳ περιεγεγῆναι. καὶ πισσοκώνητον μόρον λέγουσιν, ὅταν πίσση καταχρῖσθέντες τινὲς ὑπὸ πυρὸς ἀποθάνωσιν. Διοχύλος Κρήσσαις καὶ Κρατῖνος (so Alberti for αἰσχύλος καὶ κρατῖνος κρήσσαις cod.). But we know that the phrase used by Aeschylus in the Κρήσσαις was πισσοκώνητον πυρὶ (fr. 118, from Phot. lex. p. 430, 24); and that Cratinus (fr. 364, I 116 K.) wrote πισσοκωνίας ἄρην [or ἄρην, as Nauck and Headlam (C. R. x 438), or ἄρης, as Bergk conjectured]. Nauck argues that π. μ. in Hesych. must be held to refer to Sophocles, on the ground that it is an apt description of the fate of Minos according to the account given by Zenob. 4. 92 (quoted on fr. 324). Wagner, *Epit. Vat.* p. 132, uses this fragment—as if its authority were established—in support of his conclusion that the passage in the epitome was derived by Apollodorus from the Argument to Sophocles' play: see Introductory Note. But this is to argue in a vicious circle: and, even though it may be probable that Sophocles adopted the version which made boiling pitch the instrument of Minos's death, we are still very far

from being able to prove that he used the phrase πισσοκώνητον μόρον in this connexion or at all. It is worth remarking that Minos was a familiar figure on the Attic stage, and that he was held up to scorn as a typical oppressor: see Plut. *Thes.* 16 καὶ γὰρ ὁ Μῖνος δει διατέλει κακῶν ἀκούων καὶ λουδορούμενος ἐν τοῖς Ἀττικοῖς θεάτροις, to which Nauck adds Liban. III 64 οὐχ ὁρᾷτε τὸν Μῖνον δεινὰ πάσχοντα ἐπὶ τῆς σκηνῆς; Now, although these references may be partly satisfied by the plays dealing with the adventures of Thesens or the treachery of Scylla (Ov. *Trist.* 2. 393), it is improbable that Sophocles was the only poet who found occasion to utilize the well-known story concerning the ultimate fate of the odious tyrant.

But, altogether apart from these considerations, it is doubtful whether the words πισσοκώνητον μόρον are suitable to the circumstances of Minos's death. Our only evidence affirms that after his bath, or while he was bathing, the daughters of Cocalus poured boiling pitch over him. πισσοκώνητος μόρος, however, like *πισσῆρης* (Nauck for *πισσῆρων*) μόρος in the oracle quoted by Heraclides Ponticus ap. Athen. 524 B, is credibly explained as referring to a mode of execution in which the victim is tarred all over and then set on fire. This kind of punishment, which is not seldom mentioned, is the same as the *tunica molesta* of Juv. 8. 235 (Mayor): cf. Plat. *Gorg.* 475 C, Lucr. 3. 1017, Plaut. *Capl.* 596.

## 326

τὴν <δ'> οὐτὶς ᾔδειν ἐκ θεοῦ κεκρυμμένην.

**326** δ' add. H.

**326** *Etym. Flor.* p. 143 ᾔδεισθα' ἀπὸ τοῦ εἶδεν γίνεσθαι κατ' ἑκτασιν ᾔδειν καὶ τὸ ἰ (τὸ τρίτον conj. Nauck) ὁμοίως. Σοφοκλῆς Καμικοῖς (καμικοῖς cod., Καμικίους Miller) 'τὴν...κεκρυμμένην,' ἀντὶ τοῦ ᾔδειν.

It is more likely that δ' has accidentally been dropped than that τὴν is relative. —One might suspect that τὴν refers to the σπράβηλος of fr. 324.—ᾔδειν is the

regular form before a vowel of the third person sing. of the plup. of εἶδαι: see Rutherford, *N. P.* p. 229 ff. —ἐκ θεοῦ does not necessarily imply direct intervention ('hidden by the god'), but is equivalent to *divinitus*, θεόθεν, 'by divine decree.' The phrase is fully illustrated by Headlam, *On editing Aesch.* p. 106: add Eur. *Phoen.* 1763 τὰς γὰρ ἐκ θεῶν ἀνάγκας θνητὸν ὄντα δεῖ φέρειν. Soph. fr. 314, 360.

## 327

πιστοί μ' ὀκωχεύουσιν ἐν φορᾷ δέμας.

327 μ' ὀκωχεύουσιν M. Schmidt: με κωχεύουσιν cod. | ἐμφοραδέμας Hesych., ἐνφοραί δέμας *anecd. Par.*: corr. Dindorf

327 Hesych. II p. 566 κωχεύουσιν ὀχοῦσι, μετewρίζουσι. πιστοί με Σοφοκλῆς καμῆκην κωχεύουσιν ἐμφοραδέμας. Cramer, *anecd. Paris.* IV p. 52, 19 κωχεύουσιν ὀχοῦσι, μετewρίζουσι. Σοφοκλῆς κωμικοῖς 'πιστοί με κωχεύουσιν ἐνφοραί δέμας.' *Etym. Guif.* p. 360, 5 κωχεύουσιν ὀχοῦσι, μετewρίζουσι.

Holland wished to substitute πιστοί to agree with πτέρυγες, but though wings are undoubtedly meant, it is possible that some masculine noun served to describe them.

ὀκωχεύουσιν is a certain correction for κωχεύουσιν, a form which cannot be supported. For ὀκωχεύω there is the positive statement of Hesych. III p. 194, who glosses it by ἔχειν, συνέχειν; and analogy is strongly in its favour. It is formed from ὀκωχή, which is more common in the compound ἀνοκωχή. The latter and

its derivative verb ἀνοκωχεύειν, which is found in *El.* 732 (ἀνοκωχεύει MSS), are constantly corrupted to ἀνοκωχή and ἀνοκωχεύειν (Cobet, *N. L.* p. 169). All these forms go back ultimately to the Ionic perfect of ἔχω, i.e. ὄκωχα: for Cobet has shown conclusively that συνοκωχότε should be read for συνοκωχότε in Hom. B 218 (*Misc. Crit.* p. 304).—μ'... δέμας, a simple instance of σχῆμα ἰωνικόν: Wilamowitz on *Her.* 162. Cf. *Phil.* 1301 μέθες με πρὸς θεῶν χεῖρα, and see on Eur. *Hecid.* 63, 172.—In place of ἐν φορᾷ Ruhnken preferred ἀμφορεῖ, which he justified by reference to Hesych. I p. 166 ἀμφορεῖω φορτίω (i.e. according to Ruhnken, ἀμφορεῖ τῷ φορτίῳ). But the use of the preposition is characteristic of Sophocles: *Phil.* 60 οἱ σ' ἐν λαῖσιν στέλλαντες ἐξ οἴκων μολεῖν, *Trach.* 886 ἐν τομᾷ σιδάρου (sc. ἐμήσατο θάνατον).

## ΚΗΔΑΛΙΩΝ ΣΑΤΥΡΙΚΟΣ

The story which appears to have been the central incident of the play was related by Hesiod<sup>1</sup> (see *EGF* p. 89). Orion, whose mother was Euryale the daughter of Minos, had received from his father Poseidon the power of walking on the waves. He came to Chios where Oenopion, the son of Dionysus, put his eyes out in revenge for a drunken insult offered to his daughter Merope. The blinded outcast wandered to Lemnos, where Hephaestus in pity gave him Cedalion, one of his servants, for a guide. Taking Cedalion on his shoulders to direct his course, he proceeded towards the rising sun, and so soon as he met the sun-god recovered his sight. Such is the story told by Eratosth. *catast.* 32, schol. Nic. *Ther.* 15, Hygin. *poet. astr.* 2. 34, schol. Arat. 322, together with further details about the fate of Orion, which do not concern the present play. Apollod. I. 25 varies the account by stating that Orion came to the workshop of Hephaestus and seized one of his slaves to act as guide. Servius

<sup>1</sup> Kinkel and Rzach (fr. 17) include the extract in question among the fragments of the poem *Astronomia*: but see Wilamowitz *GGN* 1895, p. 232. The last-named scholar holds that Cedalion was originally a dwarf (δάκρυλος: see on fr. 366).

on Verg. *Aen.* 10. 763 adds important details: (1) that Dionysus and the satyrs assisted Oenopion to blind Orion; (2) that Orion consulted the oracle and was told that he would recover his eyesight, if he walked with his eyes continually turned towards the east<sup>1</sup>. It will be observed that Vergil makes Orion so huge that he can walk through the sea, and yet keep head and shoulders above the waves (*cum pedes incedit medii per maxuma Nerei | stagna viam scindens, umero supereminet undas*). Lucian (*de domo* 28) describes a picture in which the blind Orion was carrying Cedalion on his shoulders: ὁ δ' αὐτῷ σημαίνει τὴν πρὸς τὸ φῶς ὁδὸν ἐποχούμενος, καὶ ὁ Ἥλιος φανεῖς ἰάται τὴν πῆρῳσιν, καὶ ὁ Ἥφαιστος Δημόθεν ἐπισκοπεῖ τὸ ἔργον.

From these facts it might be inferred that the scene of the play was the workshop of Hephaestus at Lemnos, and that the oracle mentioned by Servius was an element in the plot. But it is not easy to introduce the story of Oenopion's revenge or to discover the nature of the dramatic conflict. Hephaestus is represented as taking the side of Orion, except possibly in Pherecydes, if he is the authority whom Apollodorus followed. On the other hand, Dionysus and the satyrs are said to have assisted Oenopion in a proceeding which recalls the *Cyclops* of Euripides. We can hardly attribute both these features to Sophocles; for we should then be forced to recognize a conflict between Hephaestus and Dionysus which is entirely inconsistent with the cult-connexion of these deities: see Introductory Note to the *Daedalus* (I p. 110), and cf. Stesich. fr. 72. In the *Pandora* we shall find satyrs working in the forge of Hephaestus; but there is no adequate reason for supposing such a situation here. The phallic character of Cedalion is implied in his name, which Wilamowitz<sup>2</sup> no doubt rightly refers to Hesych. II p. 473 κήδαλον· αἰδοῖον.

It should be added that according to schol. Hom.  $\Xi$  296 (cf. Eustath. II. p. 987, 11) Cedalion was a Naxian blacksmith, to whom Hera apprenticed Hephaestus to learn his art. But it is improbable that this statement gives the clue to Sophocles' plot, as Ahrens suggested, or that Hephaestus was handed over by Cedalion to his servants the satyrs, in order to receive his instruction from them<sup>3</sup>.

<sup>1</sup> Kuentzle in Roscher III 1038 thinks that the narrative of Servius was undoubtedly derived from Sophocles.

<sup>2</sup> *l.c.* p. 243.

<sup>3</sup> This however was the opinion of Wilamowitz (*l.c.* p. 237).

## 328

καὶ δὴ τι καὶ παρὲκα τῶν ἀρτυμάτων  
ὑπὸ τοῦ δέατος

328. 1 τῷ ἀρτυμένῳ cod.: corr. L. Dindorf

328 Herodian *περί μον.* λεξ. p. 30, 18 οὐδὲν οὐδέτερον εἰς αὖς λήγον καθαρὸν τῷ εἰ παραλήγει κατὰ τὴν ἐνικὴν εὐθείαν ἐν χρήσει Ἑλλήνων, ἀλλὰ μόνον τὸ κρέας... προσέθηκα δὲ κατὰ τὴν ἐνικὴν εὐθείαν ἐν χρήσει Ἑλλήνων, ἐπεὶ παρὰ Ἑκαταίῳ (*FHG* 1 30) ἐστὶ 'τὰ δέατα περιτεταμένοι.' ἀλλ' οὐ συνηθές ἐστι λέγειν δέας. ὁ τε Σοφοκλῆς ἐν Κηδάλωνι (κηδεμόνι cod.) σατυρικῶς φησὶ 'καὶ δὴ...δέατος,' ἀντὶ τοῦ δέους. Hesych. i p. 464 δέατος δέους. Σοφοκλῆς Κηδάλωνι (κηδάλῳ cod.).

1 καὶ δὴ...καὶ adduces a particular instance in support of a general proposition: see Kuehner-Gerth II 125. It is almost entirely a prose idiom. Here perhaps something like 'I am altogether amazed' preceded. καὶ τι καὶ (*Phil.* 274), and moreover, is simpler and less emphatic. Blaydes would substitute καὶ πού τι καί, after *Phil.* 308.—παρὲκα

probably means 'I have neglected to put in,' as Ellendt thinks. But in a suitable context 'I have let fall' or 'handed over' would be possible alternatives.

2 ὑπὸ c. gen. of the inner cause: Hdt. i. 15 ὑπὸ δέους καὶ κακοῦ φωνῆν ἔρρηξε.—δέατος: Herodian quotes σπεά-τεσσι from Xenophan. fr. 37 D., which is an exact parallel, as well as the anomalous Homeric κτεάτεσσι (a 218). The history of these and similar forms is very intricate and obscure, even if we assume the existence of a stem *dear-*: see Giles, *Manual*, §§ 354, 361; Brugmann, *Comp. Gr.* II p. 250 E. tr. There is no obvious analogy which would give δέατος or σπεά-τεσσι from stems in -εσ-. The scansion was probably δέατος (for \*δέατος: cf. δέους), but not certainly so, as φρέατι in Hom. *h. Dem.* 99 shows.

## 329

μαστιγίαι, κέντρωνες, ἀλλοτριόφαγοι

329 Athen. 164 A κατὰ γὰρ τὸν Σοφοκλέους Κηδάλωνα ἐστὶ 'μαστιγίαι...ἀλλοτριόφαγοι.' Cf. Eustath. *Od.* p. 1404, 13 καὶ τὸ 'μαστιγίαι...ἀλλοτριόφαγοι,' ὃ δὴ ἐκ τῶν τοῦ Σοφοκλέους εἶναι λέγεται.

κέντρωνες. This word occurs also in Ar. *Nub.* 450, where the scholia give two explanations: (1) *τοῦτέστι χαλεπὸς καὶ φρικτός, καθὼ καὶ τοὺς ἡνιόχους κεντροτύπους καλοῦμεν, τοὺς τοῖς κέντροις τοὺς ἵππους τύπτοντας.* This agrees with Brunck's gl. *πλῆττων*. (2) *κέντρων λέγεται καὶ ὁ κλέπτης διὰ τὸ βασανιζομένους τοῖς κλέπταις καὶ κέντρα προσφέρεισθαι.* It is obvious that the second explanation

satisfies the requirements of the present passage, but not that the editors of Aristophanes are right in entirely neglecting the first. In fact there an active meaning seems essential to the significance of the context.

ἀλλοτριόφαγοι was perhaps suggested to Sophocles by a reminiscence of the suitors of Penelope: Hom. α 160 ἐπεὶ ἀλλότριον βίον νηπιὸν ἔδουσιν. The word does not seem to recur except in a late Byzantine gloss in Suidas s.v. Βρουμάλια. The familiar παράσιτος is said to have been first used by Araros, the son of Aristophanes (Athen. 337 A).

## 330

τοῖς μὲν λόγοις τοῖς σοῖσιν οὐ τεκμαίρομαι  
οὐ μᾶλλον ἢ λευκῶ <ν> λίθῳ λευκῇ στάθμῃ.

**330.** 2 'ν add. Bergk | λευκῇ στάθμῃ Suidae cod. A, Tucker: λευκὴν στάθμην Eustath., λευκῇ στάθμῃ ceteri

**330** Schol. Plat. *Charin.* 154 B λευκῇ στάθμῃ] παροιμία ἐπὶ τῶν ἀθλητῶν ἀδελφῶν σημειουμένων, κἂν τοῦτω μὴδὲν συνιέντων. ἡ γὰρ ἐν τοῖς λευκοῖς λίθοις στάθμῃ λευκῇ οὐδὲν δύναιτο δευκύναι, διὰ τὸ μὴ παραλλάττειν καθάπερ ἡ διὰ τῆς μίλτου γινομένη, ὡς Σοφοκλῆς Κηδάλῳι: 'τοῖς...στάθμῃ.' To the same effect Phot. *lex.* p. 217, 11, Suid. *s.v.* λευκῇ στάθμῃ, Greg. Cyr. cod. Leid. 2. 67. The lines are also quoted by Eustath. *Il.* p. 1033, 2, but without the name of the poet. The grammatical tradition followed Pausanias and Aelius Dionysius (fr. 247 Schw.).

For the riddled string of the carpenter or stonemason which was used to mark a straight line on the material see on fr. 474, 5. Hence the proverb ἐν λευκῷ λίθῳ λευκῇ στάθμῃ (Hesych. III p. 29, Zenob. 4. 89, etc.) applied to anything which is useless for a particular purpose. Socrates in Plat. *Charin.* *l.c.* describes himself as ἀτεχνῶς λευκῇ στάθμῃ πρὸς τοὺς καλοὺς: cf. Plut. *de garrul.* 22 p. 513 F ἔστι μὲν οὖν ἀτεχνῶς ἡ λευκῇ στάθμῃ πρὸς τοὺς λόγους ὁ ἀδόλεσχος.

The insertion of ν before λευκῶ was

long since recommended by Bergk, but is not noticed by any editor except Hartung. Ellendt thinks that the addition of the preposition is unnecessary in poetry. But surely the form of the proverb, even if we leave grammatical considerations out of account, is strongly in favour of the insertion. It is better, however, to place the preposition before λίθῳ both for metrical reasons and because it would somewhat more readily fall out from that position: so Postgate, as suggested to Tucker, who had independently proposed Bergk's correction (*C. R.* XVIII 245). It is strange that the dative λευκῇ στάθμῃ, which is found in one MS of Suidas and possibly elsewhere, should not have approved itself to any of the critics until it was conjecturally restored by Tucker (*l.c.*): the words of the person addressed and not the speaker are pronounced useless as a τεκμήριον. Bergk supposed that the speaker was the blind Orion, who replied thus to the verbal directions of Cedalion.—οὐ...οὐ: irregular but emphatic repetition. Cf. *Trach.* 1014 (Jebb's n.).

## 331

ὅς' ἂν γένηται ταῦτα πάντ' ὄνου σκιά.

**331** ὅς' ἂν γένηται (ὅταν γένηται Dobree) scripsi: ὅτι ἂν τι γένηται vel γίνεται codd. | ταῦτα Dobree: τὰ codd., τᾶλλα M. Schmidt

**331** Phot. *lex.* p. 338, 16 and Suid. *s.v.* ὄνου σκιά...Σοφοκλῆς Κηδάλῳι 'ὅτι ἂν τι γένηται τὰ πάντ' ὄνου σκιά.'

ὄνου σκιά is explained as a proverbial phrase for what is utterly worthless. It occurs more often in the form περὶ ὄνου σκιάς (μάχεσθαι or the like): so in Ar. *Vesp.* 191, fr. 192 I 437 K. περὶ τοῦ γὰρ ὑμῶν ὁ πόλεμος | νῦν ἐστὶ: περὶ ὄνου σκιάς. In Plat. *Phaedr.* 260 A, unless those critics are right who would bracket σκιάς, ὄνου σκιάς appears to be merely a contemptuous paraphrase for ὄνου—'a miserable donkey.' Archippus, a poet of the

Old Comedy, wrote a play entitled ὄνου σκιά or ὄνος (1686 K.). The explanation given by the authorities (scholl. Ar. Plat., *Paroemiogr.*, Phot., Suid.) is that a young man travelling to Megara hired an ass to carry his baggage, and when he desired to rest during the midday heat of the sun proposed to recline under the shadow of the beast of burden. But the donkeyman objected, arguing that the donkey had only been hired for a specific purpose, and that in all other respects he remained the property of his owner. The hirer replied that the animal was completely

under his control for the day, and after nearly coming to blows the disputants agreed to submit their difference to the decision of a law-court. We are also informed (schol. Plat. mentions Aristides {περὶ παροιμιῶν} as his source) that Demosthenes, finding the jury in an important case disinclined to listen to his arguments, arrested their attention by telling them this story, and when he had sufficiently excited their curiosity, so that they desired to hear the sequel, he drove home his point that those who are so eager about the conclusion of a trifle ought to be all the more ready to give their careful attention to the defence on a capital charge. The evidence appears conclusive that *δνον σκιά* was proverbial in the fifth century, and van Leeuwen's theory that its currency as a proverb did not arise until after the incident of Demosthenes' speech must be rejected. For, as Didymus ap.

Harpocr. p. 151, 11 pertinently remarked, the proverb is itself parodied by Demosthenes in the *de Pace* (5. 25) πρὸς πάντας περὶ τῆς ἐν Δελφοῖς σκιάς νυνὶ πολεμῆσαι. The story about Demosthenes does not require to be taken seriously; but whether the explanation of the proverb is as old as the use of the proverb itself, and, if not, what is the real origin of the proverb, are questions to which no answer can be given.

I have proposed δσ' ἂν γένηται (see cr. n.), not thinking it likely that Sophocles would have written ὅτι ἂν γένηται (Blaydes) even in a satyric play (for the divided anapaest see on fr. 388): Dobree's δταν, with a comma after ταῦτα, does not seem to give a satisfactory sense. Tucker thinks that the sense required is 'all his arguing to the contrary will be but δνον σκιά,' and reads δσ' ἀντιτείνῃ. Mekler prefers δταν ἐπιγίγνηται τι, πάντ' ὄνον σκιά.

## 332

## αὐτοκτίτους δόμους

332 αὐτοκτίτους Salmasius: αὐτοκτίστους cod.

332 Hesych. i p. 327 αὐτοκτίστους δόμους· οὐ κατεσκευασμένους, ἀλλ' ἐκ ταύτομάτου γεγεννημένους· ἢ τοὺς οἰκονομένους. Σοφοκλῆς Κηδάλιων. For the last words of the gloss, which are meaningless, Heinsius restored ἢ τοὺς οὐκ (μὴ Kuster) ὑποδομημένους: perhaps rather ἢ οὐκ ὑποδομημένους.

αὐτοκτίτους: cf. Aesch. *Prom.* 316

περὶ ῥηφῇ αὐτόκτιτ' ἄντρα, and for this sense of αὐτός in composition see n. on fr. 130. Verg. *Aen.* i. 167 *vinogae sedilia saxo*.—Nauck thinks δόμους αὐτοκτίτους was the order, but, if the words were next to each other, αὐτοκτίτους | δόμους is equally possible, or they may have been the beginning of a line.

## 333

## τερθρία πνοή

333 *Εἰρη. M.* p. 753, 5 τερθρεία... ὁ δὲ Ἴσρος ὁ Μιλήσιος λέγει ὅτι [εἶναι] περὶ [αἰ] ἀχρηστοῦ τινὲς σπουδάζουσιν, ἀντὶ τοῦ κενόσπουδία· παρὰ τὸ τερθρεύειν· καὶ τερθρευόμενος Φερεκράτης Ἀγρίοις. τερθρία, μέντοι πνοή διὰ τοῦ ἰ ἢ ὀπισθία. Gaisford's notes are as follows: 'εἶναι περὶ αἰ] π D' (cod. Dorvill.). 'παρὰ τὸ...Φερεκράτης] π κεῖ ἐώρξ D. τερθρία, πνοή]

ἀγροῖς τερθρία μέντοι πνοή διὰ τοῦ ἰ ἢ ὀπισθία V' (cod. Leidensis). 'ἀγροῖς τερθρία μέντοι πνοή διὰ τοῦ ἰ ἢ ὀπισθία σοφοκλήης κή κενὸν ἐώρξ M' (cod. Marcianus). 'Locus videtur sumptus ex Sophoclis *Cedalionē*, sed verba non extrico.' The name of Pherocrates' play was Ἀγριοί (fr. 18, i 150 K.), and his words were restored as τερθρευόμενος κέν ἐώρξαι by

Dindorf, and as *τερθρευόμενος κενὸν ὠρέζει* by Nauck.

Dindorf was the first to recognize that *τερθρία πνοή* was the quotation from Sophocles, and that *μέντοι* belongs to the grammarian distinguishing *τερθρία* from *τερθρεία*.—On a ship certain ropes were called *τέρθριοι*: see Erotian *gloss. Hippocr.* p. 127, *1 καὶ οἱ περὶ ναῦν ἐμπειροὶ τερθρίους κάλως ὀνομάζουσι τοὺς ἐπὶ τέλει τοῦ ἱστοῦ*. Schol. Ar. *Eq.* 440 *οἱ ἐσχατοὶ κάλοι, οὓς ἐκφύρουσι καλοῦσιν οἱ ναῦται, οὓς δταν ἐνδιδῶ τὸ πνεῦμα, πρώτους ἐκ πρώρας χαλῶσι*. This is not very explicit, but we may infer that they were ropes employed for reefing the sails, and that they were fastened to the *ἡλακάτη*

(Ap. Rhod. i. 565). The meaning comes out clearly in Ar. *Eq.* 440, where *τοὺς τερθρίους παρίει, | τὸ πνεῦμ' ἑλαττον γίγνεται* is contrasted with *ιδ.* 436 *τοῦ ποδὸς παρίει' | ὡς οὗτος ἤδη κακίας ἢ συκοφαντίας πνέει*. One would infer from this that *τερθρία πνοή* was not so much a following wind (*ὀπισθία*) as a stiff gale, requiring the use of the end-ropes or reefing-ropes. It should be added that *τέρθρων* 'end, point, top,' from which *τέρθρ-ιος* comes, is etymologically distinct from *τερθρεία* 'empty chatter,' which contains a reduplicated root: see Brugmann, *Comp. Gr.* II p. 95, III p. 3 E. tr. Mekler thinks that *τερθρία πνοή* may signify *πορρή* in a satyr-play.

## ΚΛΥΤΑΙΜΗΣΤΡΑ

For this title see I p. 219.

### 334

τὸν δ' ἀνταῖον  
περιδινεύοντ' οὐ καθορᾶτε

**334.** 1 *ἀντεον* codd. 2 *περιδινεύοντ' οὐ καθορᾶτε* scripsi (*περιδινεύοντ' ἀχόρευτα* Burges): *περιδινέοντα οὐχ ὁρᾶτε* (οὐχ' ὁρᾶτε B, οὐ χ' ὁρᾶτε C) codd.

**334** Erotian. *gloss. Hippocr.* p. 45, *10 ἀνταῖον θεόν (ἀντέονθεον ed.) τὸν βλάβης ὑπονοούμενον ἀντιὸν ἐσσεσθαι ἀνθρώπων (ἀνθρώποις Welcker, but perhaps the word should be rejected altogether). ἀνταῖον δ' ἐκάλουν οἱ παλαιοὶ τὸν σῶφρονα* (so all the MSS, but the word is of course corrupt. Welcker proposed *δλοσφρονα*, Lobeck *δοσφρονα* or *βλαψίφρονα*, and Wagner *κακόφρονα*; but none of these words is likely to have been used as an explanation by Erotian. Burges suggested *οὐ σῶφρονα*, which gives the wrong sense. I should restore *σωφρον* <(*ίζοντ*)> α, 'the punisher,' which seems to satisfy the requirements of the passage), *ὡς καὶ Σοφοκλῆς ἐν Κλυταιμνήστρᾳ λέγων· 'τὸν δὲ ἀνταῖον περιδινέοντα οὐχ ὁρᾶτε,' καὶ· 'δείμα προσπαίοντα ἀνταῖας θεοῦ.'*

This very difficult and puzzling passage of Erotian has not been satisfactorily emended. So far as Sophocles is concerned, the most important question is whether we are to recognize (1) two

separate fragments, according to the opinion of Burges, who gave them as 'τὸν δ' ἀνταῖον περιδινεύοντ' and 'καὶ δέιμα προσπνέοντ' ἀπ' ἀνταῖας θεοῦ,' of Bergk, who conjectured 'τὸν δ' ἀνταῖον περιδινεύοντά (π. = 'callidum esse') θ' ὁρᾶτε' καὶ 'δείμα προσπνέοντα τάνταλας θεοῦ' assigning the second line to the *Polyidus* (fr. 400), and of Klein, the editor of Erotian, or (2) a single quotation, with *καὶ* linking two co-ordinate clauses. On the latter assumption Lobeck (*Path. Proi.* p. 162) proposed *τὴν ἀρχιμῶν δὲ πῦρ δονούσαν οὐχ ὁρᾶς | καὶ δέιμα προσπνέουσιν ἀνταῖας θεοῦ*; and Campbell, with still greater violence, *τὸν ἀντιὸν πνέοντα δ' οὐχ ὁρᾶς θεόν | καὶ δέιμα προσφύροντ' ἀπ' ἀνταῖας θεοῦ*, interpreting *τὸν...θεόν* as the storm-wind sent by Artemis which delayed the Greeks at Aulis. Of these alternatives I prefer the former for two reasons: (1) the repetition of the adj. *ἀνταῖας* after so short an interval in a continuous passage is difficult to explain,

unless the clauses are so balanced in order to contrast the goddess, whoever she may be, with the instrument which she employs. This is the solution of Welcker, who thinks 'Antaeus' was a demon in the service of Hecate (ἀνταίης θεοῦ); but there is no evidence of the existence of such a supernatural figure, although Welcker's view is adopted by Wernicke in Pauly-Wissowa I 2343. That ἀνταίων is corrupt (see above) is in the highest degree improbable. (2) A still more serious obstacle to be overcome by those who support the continuity of the quotation is that of the metre. This is either ignored, as by Welcker, or thrust aside by the crude and improbable remedies already mentioned. Nauck, who prints the reading of the MSS practically unaltered, evidently regarded the passage as desperate. For the reasons given I have divided it into two fragments, of which the former may be rendered: 'ye do not perceive the enemy (avenger) hovering near.' But it is idle to guess at the nature of the reference, when we cannot even tell what was the plot of the play from which the words are quoted. The story of Clytaemnestra would permit an allusion to Aegisthus, or at a later time to Orestes. —τὸν δ' ἀνταίων: this word acquired the meaning 'hostile, harmful' in the same way as ἐνάντιος: see on fr. 747, and cf. frs. 72, 400. *Etym. M.* p. 111, 49 καὶ ἀνταίος, ὁ βλάβητος αἰτίος. But ἀνταίος is particularly applied to the hostility of the gods (so in Aesch. *Pers.* 606 f. μοῖοι γὰρ ἤδη πάντα μὲν φόβου πλέω | ἐν ὄμμασιν τὰνταῖα φαίνεται θεῶν, which is correctly explained by the schol.), and as an

epithet of Hecate has chthonian associations. *Etym. M.* p. 111, 50 ἀνταῖα καὶ ἡ Ἑκάτῃ ἐπιθετικῶς. Hesych. I p. 109 ἀνταῖα...σημαίνει δὲ καὶ δαίμονα. καὶ τὴν Ἑκάτῃ δὲ ἀνταῖαν λέγουσιν ἀπὸ τοῦ ἐπιπέμειν αὐτά. There αὐτά is corrupt, for Lobeck's view that it refers to δαίμονια (sc. ἀνταῖα), which he substitutes for δαίμονα is unsatisfactory. Why should we not read ἀνταῖα, which is explained by Hesych. shortly before and clearly accounts for the appellative? In any case ἐπιπέμειν shows that Hecate was so called as sending apparitions: see on Eur. *Hel.* 570. The epithet was also attached to Rhea, and there are two traditional explanations: schol. Apoll. Rhod. I. 1141 ἡ Ῥέα οὕτω λέγεται, διότι ἐναντία τοῖς Τελχίσσιν ἐγένετο, ὡς δὲ τινες, ἀνταῖα ἡ ἐδιδάμεντος καὶ εὐδάντητος. The second interpretation coincides with the gloss ἱκέσιος given by Hesych. and *Etym. M.* (cf. Aesch. fr. 213), but it is not unlikely, as Gruppe (*Gr. Myth.* p. 1539a) has already suggested, that ἐνάντητος and ἱκέσιος are really instances of euphemism: see *Etym. M.* p. 388, 36 εὐδάντητος ἡ Ῥέα ἀνταῖαν γὰρ αὐτὴν ἐκάλουν διὰ τὸ δυσάντητον εἶναι καὶ τοῖς ἀπαντῶσιν ἐν τοῖς ὄρεσι δυσχεραίνειν. Dieterich (*Orphica*, p. 14) points out that ἐνάντητος frequently occurs in prayers to δαίμονες. In the case of Antaeus, 'the adversary' or 'the ogre,' the generic term has been individualized. —περιδιύνοντα, as translated above in accordance with the Homeric use of διυνέω, yields an appropriate sense; but every conclusion is necessarily uncertain. —οὐ καθορᾷτε is suggested to suit the anapaestic metre.

## 335

δεινὰ προσπαίοντ' ἀ < π > ἀνταίης θεοῦ

335 δεινὰ H.: δέιμα codd. | προσπαίοντ' ἀπ' H.: προσπαίοντα cod. Cantabr., προσπέοντα ceteri codd., προσπνέοντα vulgo | ἀντέας codd.

335 Erotian. *gloss. Hippocr.* p. 46, 1, quoted on fr. 334. I adopt Headlam's restoration (*C.R.* XIII 3), though without much confidence. It is somewhat closer to the MSS than Wagner's δέιμα πρόσπαιον τὸδ' (Hesych. III p. 390 πρόσπαιον· πρόσφατον, νέον), but I am reluctant to give up δέιμα, which is exactly the right word if ἀνταῖας θεοῦ means Hecate, as has been shown to be probable: cf. *El.* 410, with Jebb's note. For προσπαίω, which is not

well authenticated, see the comm. on Aesch. *Prom.* 910. Nauck formerly conjectured προστρώπαιον, and other views have already been mentioned in the n. on fr. 334. It is possible, as Bergk thought, that these words really belong to the *Polyidus* (fr. 400); but, so far as the evidence of Erotian goes, they appear to be attributed to the *Clytaemnestra*, and we have nothing to displace it.



## ΚΟΛΧΙΔΕΣ

Sophocles was the only one of the three great tragedians to put upon the stage the adventures of Jason in Colchis which culminated in his capture of the Golden Fleece, after he had secured the powerful assistance of Medea. It is unnecessary to recapitulate the familiar story, either as narrated with all its details by Apollonius Rhodius in the third and the early part of the fourth book of the *Argonautica*, or even as summarized by Apollod. 1. 127—132. We must rather endeavour to ascertain which parts of the current legend may reasonably be attributed to Sophocles.

The title reveals the scene of the action, and the fact that the chorus was composed of women—probably attendants of Medea—indicates the importance of her share in the plot. It is highly probable that the hostility of Aeetes towards Jason and his companions was attributed not merely to the savage and inhospitable disposition of the king, but partly at least to an oracle, which, according to Herodorus (*FHG* II 39), our earliest authority, declared that he would perish by the hands of his own kindred. In Apoll. Rhod. 3. 597 ff., where the fears of Aeetes are directed towards the sons of Phrixus and his daughter Chalciope, the oracle is thus quoted :

ὥς ποτέ βίξιν  
λευγαλήν οὐ πατὴρ ἐπέκλυεν Ἑλλοιο,  
χρειώ μιν πυκινόν τε δόλον βουλὰς τε γενέθλης  
σφωιτέρης ἄτην τε πολύτροπον ἐξαλέασθαι.

On the other hand in Hygin. *fab.* 22 and Diod. 4. 47 the oracle is made to warn Aeetes that the security of his kingdom depended on his continued possession of the Golden Fleece. The double task of ploughing with the fire-breathing bulls and sowing the dragon's teeth was imposed by Aeetes (frs. 336, 341), as in the ordinary version. The meeting between Jason and Medea, in which he asked for her help in the impending trial, took place before the spectators, and the instructions necessary to insure his success were given to Jason in the course of the dialogue which ensued : see schol. Ap. Rh. 3. 1040 Σοφοκλῆς δὲ ἐν ταῖς Κολχίσιν εἰσάγει τὴν Μήδειαν ὑποτιθεμένην τῷ Ἰάσονι περὶ τοῦ ἄθλου δι' ἀμοιβαίων. There is nothing to show how the meeting was brought about, whether through the intervention of Chalciope and her sons as in Apollonius, or by some other means. But it is probable that Medea's passion for Jason was kindled, if not by the direct instigation of Aphrodite, at least by some divine agency : cf. Pind. *Pyth.* 4. 213. Fr. 345 probably comes

from a passage descriptive of the power of Love; but it is curious that Ganymede was represented by Apollonius (3. 115) as playing with Eros, when the latter was summoned by his mother in order that he might attract Medea to Jason. On the same occasion Jason seems to have taken an oath, promising to Medea that, if he succeeded in the trial, he would marry her and take her back with him to Greece (fr. 339); but it is worthy of notice that in Apollonius (4. 88) the oath is introduced just before the final adventure in which the dragon guarding the fleece was slain. It is pointed out in the notes to fr. 340 that the allusion to Prometheus was probably made in the course of a description of the Promethean ointment, which was given to Jason to make him invulnerable. Welcker finds a reference to the *παρέκβασις* on Prometheus in an obscure scholium on Pind. *Pyth.* 5. 35 καὶ Σοφοκλῆς δὲ ἐν τῷ Προμηθεὶ τοῦ Προμηθέως, θέλων λέγειν τῆς φρονήσεως ἀντέχεσθαι καὶ μὴ τῆς μεταμελείας, thinking that Medea used the story of Prometheus as a moral to warn Jason to be forearmed against all contingencies. This is a far-fetched conjecture, and it is easier to suppose that the name of Sophocles was introduced in error, and that the writer of the note simply intended to quote Aesch. *Prom.* 86<sup>1</sup>. The scholia to Apollonius make it plain that at several points in this part of his narrative the Alexandrian poet could be illustrated from the play of Sophocles; and the dramatic character of the whole description of Medea's relations with Jason suggests that Apollonius was influenced by the *Colchides* to an extent which it is now impossible to trace.

The success of Jason in his trials was announced to Aeetes by a messenger (fr. 341), but the subsequent development of the action is unknown. It is obvious that there must have been a further interview with Medea in preparation for the final seizure of the fleece, unless indeed Sophocles adopted a version diverging widely from Apollonius, such as that of the *Naupactia*<sup>2</sup>. That such was the case is rendered not unlikely by the fact that the two poets certainly did not agree in their treatment of the relations between Medea and her brother or half-brother Apsyrtus. For the various accounts of their parentage see on fr. 546, where it is shown that Sophocles, both in the *Κολχίδες* and in the *Σκίθαι*, made Apsyrtus much younger than Medea. Fr. 343 (n.) proves that in the present play Apsyrtus, a mere child, was killed in

<sup>1</sup> So first Boeckh, *Tr. Gr. princ.* p. 121: Schroeder preferred to read Σοφοκλῆς δὲ ἐν <Κόλχοις καὶ Αἰσχύλος ἐν> τῷ κτέ.

<sup>2</sup> See the considerable fragments, mostly quoted through Herodorus (*FHG* II 40), and collected in *EGF* p. 200 f. For the literary history of the Argonautic saga see Jessen in Pauly-Wissowa II 745, 746.

the palace of Aetes. The motive for the crime is not explained, but the scholiast on Apollonius, who gives a fuller account of the story as told by Pherecydes (*FHG* I 89), states that Medea took the child from his bed at Jason's bidding, and brought him to the Argo; and that, when the pursuit began, he was killed and his body cut in pieces and thrown into the river,—clearly with the object of delaying the pursuit. The natural inference is that a similar motive prompted the murder in the house; for, if the reason had been different, it would probably have been stated by our authorities<sup>1</sup>.

## 336

χαλκοσκελείς γὰρ . . . . .  
 . . . ἐν ἐκπνέουσι πλευμόνων ἄπο·  
 φλέγει δὲ μυκτῆρ, ὥς . . . . .

336. 2 πλευμόνων (πνευμόνων Bergk) Nauck: πνευμάτων cod.

336 Schol. B Pind. *Pyth.* 4. 398 τοὺς πυρίπνοους ταύρους Ἀντίμαχος ἐν Λύδη (fr. 9) Ἡφαιστοτεύκτους λέγει. καὶ Σοφ <οκλής> ... ὅξος δὲ χαλκοῦς βοῦς ἀδερμάτων φησὶν· 'χαλκοσκελείς... ὥς...' Drachmann notes that after the letters σοφ there is a gap of about 16 letters, and that in the quotation after γὰρ and ὥς there are spaces of a similar length. The traces of letters which he prints as ὅξος are doubtful, with the exception of the accent and ξ. He adds that it is by no means certain that the fragment belongs to Sophocles. The blurred letters suggest ἐν τῷ φρίξω, but it is not easy to reconcile this with the other requirements of the tradition.

1 ff. Bergk filled up the lacunae by proposing <καὶ τὸ πᾶν ἀδέρματα πυρὸς φλόγ' > ἐκπνέουσι... ὥς (πνὸς σελασφόρος: but the newer collation of Drachmann indicates that a participle (e.g. σέλας [πυρῶν]) preceded ἐκπνέουσι, and that ὥσπερ rather than ὥς followed μυκτῆρ. The difficulty of restoration is increased by the obscurity of the introductory

words, and I have not been able to find anything in the authorities to justify ἀδερμάτων, if by that word in conjunction with χαλκοῦς it is meant that the bulls had a covering of brass in place of a hide. Elsewhere they are constantly described as brazen-footed and fire-breathing—with brazen nostrils: Pherecyd. fr. 71, Eur. *Med.* 478, Apoll. Rhod. 3. 410, Apollod. 1. 128, Hygin. *fab.* 22, Ov. *Met.* 7. 105. Mekler (in *Bursians Jahresh.* CXLVII 122) conjectured that in col. 19 of Herc. pap. 1012, discussed by Crönert in *Kolotes u. Menekemos*, p. 120 ff., the words μυκτῆρ... ἀποστάζων ὀλεθρίαν χολήν may belong here, and that the word after μυκτῆρ was εἰς (i.e. against the opponent).

πλευμόνων (see cr. n.) is now generally recognized as the only correct Attic form: see Jebb on *Trach.* 566. Cf. Moeris p. 207, 1 πλευμών Ἀττικοί, πνεύμων Ἕλληνες. For the confusion of πνευμάτων with πλευμόνων see the edd. on Aesch. *Theb.* 61.

<sup>1</sup> From the recurrence of *per agros* in the Latin authorities (Cic. *n. d.* 3. 67, Ov. *Her.* 6. 129 etc.), it might be suggested that they were derived ultimately from a source which placed Apsyrtus' death in Colchis and not in Scythia. See however Introductory Note to the Σκόθαι.

## 337

## ἀπῆξε πέμφιζιν οὐ πέλας φόρου

**337** Galen XVII 1. p. 879 νυνὶ δ' ἀρκέσει τοῖς γραμματικοῖς ἀκολουθήσαντα κατὰ τὴν ἐκείνων διάταξιν εἰπεῖν τι περὶ τῶν κατὰ τὴν πέμφιζα σημαινομένων. δοκεῖ μὲν γὰρ αὐτὴν ἐπὶ τῆς πνοῆς Σοφοκλῆς ἐν Κόλχοις λέγειν. 'ἀπῆξε...φόρου.'

Practically all our knowledge of the word *πέμφιξ* is derived from Galen's discussion which is the source of the present fragment. He also quotes frs. 338, 538 and 539, as well as fragments from Aeschylus, Ibycus, Callimachus, and Euphorion. Outside Galen's notice *πέμφιξ* occurs only once in Nicander and twice in Lycophron. The central notion is *air driven or expelled, a puff of wind*; hence Galen finds the meaning *πνοή* in the present passage, in fr. 538, and in Aesch. fr. 195. It is thus applied to air enclosed in water, a *bubble*: Nic. *Ther.* 272 αἱ δὲ πελιδναὶ | φλύκταιναι πέμφιζιν ἐειδόμεναι ὕδατος, where the schol. rightly says: *πέμφιξ δὲ ταῖς φύσαις, ταῖς ἐν τοῖς ὕδασι γινομέναις πομφόλυξιν*. Galen notes its employment to express drops of rain (ἐπὶ τῶν κατὰ τοὺς θυβρὺς σταγόνων), quoting Callim. fr. 483 (II p. 640 Schneider), and Euphorion (v. *inf.*),—both doubtful passages; and similarly, drops of any liquid (ἐπὶ τῆς ῥανίδος), quoting Aesch. fr. 183 μῆδ' αἵματος πέμφιζα πρὸς πέδῳ βάλῃς, and fr. 206, a difficult passage corrected by Headlam in *C. R.* xv 18. In Ibycus fr. 17 πυκινὰς πέμφιζας πύμενοι, which is stated to occur in a simile referring to storm-tossed voyagers (κατὰ τινα παραβολὴν ἐπὶ χειμαζομένων εἰρημένων), *driving rain or mist* is undoubtedly meant. The extract however follows fr. 539, and is included by Galen under the signification *cloud* (ἐπὶ τοῦ νέφους δοκεῖ τετάχθαι). Bergk maintains that there has been a displacement in the text, that the quotation from Ibycus ought actually to follow Aesch. fr. 183, and that ἐπὶ δὲ τοῦ νέφους κτῆ. was the concluding portion of Galen's disquisition. But if we suppose Ibycus to have pictured his travellers as enveloped in a blinding mist of rain-clouds, *νέφη* is an intelligible paraphrase of *πυκινὰς πέμφιζας* (cf. Chrysippus II 701 Arn. τὴν οὐχίχλην νέφος διακεχόμενον...θυβρὸν δὲ λάβρου ὕδατος καὶ πολλοῦ ἐκ νεφῶν φορᾶν), and

the necessity for transposing the text disappears. Thus it would seem that *πέμφιξ* might be applied to a *storm* of wind and rain, though the idea of a *whirlwind* prevails in Aesch. fr. 195 Βορεάδας ἥξει πρὸς πνοάς, ἢ' εὐλαβοῦ | βρόμον καταγίζοντα, μὴ σ' ἀναρπάσῃ | δυσχειμέρῳ πέμφιγι συστρέψας ἄνω. In Soph. fr. 538, which Galen, as we have seen, includes under the gloss *πνοή*, *storm* is perhaps the best translation, as comprehending the ideas of flashing light, blasting wind, and possibly heavy rain (see n. *in loc.*). At this point we must notice the remarkable transition of meaning by which *πέμφιξ* comes to signify a *ray of light* (ἐπὶ τῶν ἀκτίνων: cf. Phot. *lex.* p. 409, 10 πέμφιξ· πνοή. Ἀσχύλος Ξαντρίαις ἐπὶ τῶν ἀκτίνων): so fr. 338, Aesch. fr. 170 οὐτε πέμφιξ ἡλίον προσδέρκεται, | οὐτ' ἀστερωπὸν δμμα Λητώας κόρης. It may be surmised that in strictness a moving, flashing light rather than a steady flame is implied. Thus in some respects *πέμφιξ* is seen to resemble *πρηστήρ*, the *fiery waterspout*, as described by Lucr. 6. 424 ff. Moreover the concatenation of the ideas of wind, cloud, and light is illustrated by the pronouncements of contemporary meteorology, particularly that of Anaximander (fr. 20 Diels), with whom Anaximenes (A 17 Diels) agreed: Act. *plac.* 3. 3 περὶ βροτῶν ἀστραπῶν κεραυνῶν πρηστήρων τε καὶ τυφῶνων. 'Ἀναξίμανδρος ἐκ τοῦ πνεύματος ταυτὶ πάντα συμβαίνειν' ὅταν γὰρ περιληφθὲν νέφει παχὺ βλασάμενον ἐκπέσῃ τῇ λεπτομερείᾳ καὶ κοινώδηται, τότε ἢ μὲν ῥῆξις τὸν ψόφον, ἢ δὲ διαστολὴ παρὰ τὴν μελανίαν τοῦ νέφους τὸν διαυγασμὸν ἀποτελεῖ. It should be added that Lycophron in v. 686 ἀκούσει κείθι πεμφίδων δπα and in v. 1106 employs *πέμφιξ* in the sense of a *ghost*. This development was no doubt influenced by popular belief and philosophical speculation on the nature of the *ψυχή*. It is tempting to find the same meaning in the corrupt line of Euphorion (Meineke, *anal. Alex.* p. 118): ἡ πέθαναι (so Bentley for εἶπε δ' ἀνθῆ) νέμφιγες ἐπιτρίβουσι θανάτῳ (θανόντων?); but Galen's authority is not to be lightly disregarded.

The present fragment is unfortunately

corrupt. Bentley conjectured πέμφεῖ Ἰονίου πέλας πόρον or πέμφεῖ ἐξ ἑω σελασφόρου. σελασφόρου seems certain, but M. Schmidt's ἡλίου is clearly preferable to ἐξ ἑω. ἡλίου σελασφόρου is accordingly adopted by Nauck, and with this reading we should translate 'a wind came rushing from the blazing sun': cf. Aesch. *Ag.* 1179 f. Anyhow πέμφεῖ could not mean 'ray' in the face of Galen's statement. I cannot however help suspecting, on the assumption that ἀπῆξε πέμφεῖ...σελασφόρου is sound, that the words refer to the fiery breath of the bulls which Jason was required to yoke: Apoll. Rhod. 3. 410 στόματι φλόγα φυσίοντες, 1048

ἄσχετος αἰσσοῦσα φλόξ ὀλοῶν ταύρων, 1292 πυρὸς σέλας ἀμπνέοντες. Such also was Hermann's view when he proposed ὡς ἱπποῦ σελασφόρου; and so Wecklein, as will be mentioned on fr. 339. ἐξ ἱπποῦ, R. Ellis. In justification of ἱπποῦ Hermann well quoted Ar. *Pac.* 839 ff.; but would Sophocles have used the simile in a tragedy? Postgate's ἔκιν' οὐ σελασφόρον (*J. P.* x 91), i.e. 'the πέμφεῖ sprang away on its dark path,' does not yield a satisfactory meaning. The letters ἰνον suggest -πνον, but πυρπνίου will not fit: γέννος ἐκ σελασφόρου is perhaps possible.

## 338

κἂν ἐθαύμασας  
τηλέσκοπον πέμφιγα χρυσέαν ἰδών.

338. 1 κἂν ἐθαύμασας Hermann: κἂν ἐθαύμασα vulg., κάπεθαύμασα Bentley  
2 τηλέσκοπον Bentley: τῆδε σκοπῶν vulg.

338 Galen xvii 1. p. 880 ἐπὶ δὲ τῶν ἀκτίων αὐτῶν δοκεῖ χρῆσθαι τῷ τῆς πέμφιγος ὀνόματι Σοφοκλῆς ἐν Κόλχοις κατὰ τὰδε τὰ ἔπη 'κἂν...ἰδών.'

For the meaning of πέμφεῖ see on fr.

337.—It seems almost certain that these words refer to the brightness of the golden fleece: cf. Apoll. Rhod. 4. 170 ff. —For χρυσέαν scanned as a trisyllable cf. fr. 483, and see Jebb on *Trach.* 1099.

## 339

ἥ φῆς ἐπομνὺς ἀνθυπουργῆσαι χάριν;

339 ἐπομνὺς scripsi: ὑπομνὺς codd.

339 Phot. ed. Reitz. p. 141, 12 = Bekk. *anecd.* p. 404, 21 and Suid. s.v. ἀνθυπουργῆσαι 'τὸ ἀνταποδοῦναι χάριν. Σοφοκλῆς Κολχίσῳ 'ἥ (ἥ Phot.) φῆς...χάρει.'

Welcker suggested that these words were spoken by Medea to Jason, asking him to swear to make her his wife and take her back to Greece, if she lent him her assistance. He quoted, among other passages, Ov. *Met.* 7. 94 *servare munere nostro: [servatus promissa dato]*, and Zenob. 4. 92 (= Apollod. 1. 129) Μῆδεα...ἐπαγγέλλεται τὸ δέρας ἐγχειρίσασθαι, εἰ ὁμώσει αὐτὴν ἔχειν γυναῖκα καὶ εἰς Ἑλλάδα σὺμπλοῦν ἀγάγεται. ὁμώσαντος δὲ Ἰάσονος κτέ. This seems better than to suppose that Jason was asking Aeetes for an assurance that, if he performed the task

imposed, he should receive the fleece. Wecklein (*B. Rh.* W. 1898. 739) refers this and frs. 337, 338 to the dialogue mentioned by schol. Ap. Rhod. 3. 1040 in the order 339, 337, 338.

ὑπόμνυμι (see cr. n.) does not occur, except in the middle voice with the technical sense of swearing an oath for the purpose of staying legal proceedings. In view of the frequency with which compounds with ἐπί and ὑπό are confused (for examples see Cobet, *N. L.* p. 379, *Coll. Crit.* pp. 92, 505; Madvig, *Adv. Crit.* 1 p. 516), it is much more probable that we should read ἐπομνὺς than that the isolated ὑπομνὺς is correct.—It would be easy with Wecklein to correct ἀνθυπουργῆσαι, but the difficult question as to when, if ever, the aor. inf. is permissible

in the place of the future after certain *verba declarandi* is not yet settled. See Goodw. §§ 127, 136, Kuehner-Gerth 1 196 f. There is no doubt that in many of the instances discussed by Madvig (*Adv. Crit.* 1 p. 155 ff.) and others the future ought to be restored, and it is hard to resist the claims of *ἐνεχυράσεσθαι* *φασιν* in *Ar. Nub.* 35 and of *δικάσεσθαι* *φασί μοι* *ibid.* 1141. On the other hand, certain of these verbs show a tendency

to be accompanied by an inf. not in *oratio obliqua*: a good instance is *Eur. Or.* 1527 *μῶρος, εἰ δοκεῖς με τλήναι* ('expect me to deign') *σὴν καθαίμαξαι δέρον.* So Tucker may be right (on *Aesch. Theb.* 415) in holding that such is the case with *φημί* = *κατάφημι* 'to consent,' for which he quotes *Theocr.* 27. 59 *φῆς μοι πάντα δόμεν.—δπουργεῖν χάριν* occurs in *Aesch. Prom.* 662 and *Eur. Alc.* 842.

## 340

ὑμεῖς μὲν οὐκ ἄρ' ᾔστε τὸν Προμηθέα

**340** *Elym. M.* p. 439, 2 καὶ Σοφοκλῆς Κόλχοις 'ὑμεῖς... Προμηθέα,' ἀντὶ τοῦ ᾔδειτε.

The Argument of the *Prometheus* of Aeschylus states: *κεῖται ἡ μυθοποιία ἐν παρεκβάσει παρὰ Σοφοκλεῖ ἐν Κόλχοις* (Κολχίσι Brunck), *παρὰ δ' Εὐριπίδῃ ὅλως οὐ κεῖται.* Welcker (p. 335) inferred with great probability that the occasion of the digression in which the story of Prometheus was recounted was the preparation of the magical ointment, which Medea gave to Jason in order to protect him against the attack of the fire-breathing bulls. This *φάρμακον Προμηθεῖον*, as it was called, was made with the shreds of a plant which grew on the slopes of the Caucasus; it was gathered on the spots where the devouring eagle had let fall drops of Prometheus' blood (*Apoll. Rhod.* 3. 844 ff.). Cf. pseudo-Plut. *de flux.* 5. 4 *γεννᾶται δ' ἐν αὐτῷ (Καυκάσῳ) βοτάνῃ Προμηθεῖος καλουμένη, ἣν Μήδεια συλλέγουσα καὶ λειοτριβοῦσα πρὸς ἀντιπαθείας τοῦ πατρὸς ἐχρήσατο* (Cleanth. *fr.* 70). Val. Flacc. 7. 355 ff. Prop. 1. 12. 10 *lecta Prometheus dividit herba iugis*, appears to be an allusion to this story; otherwise it is difficult to account for the mention of Prometheus. We may conclude then that this was one of the points in which Apollonius followed the lead of Sophocles in the *Colchides*: see Introductory Note. Observe that Pindar *Pyth.* 4. 221 *σὺν δ' ἐλαίῳ φαρμακώσαισ' | ἀντίτομα στερεῶν ὀδυνῶν | ὤκε χρεσθαι* is

quite general in his notice of the incident. H. refers to the schol. on v. 889 *ἰδίως δὲ ὁ ποιητὴς τερατεύεται τὰ περὶ τὴν ῥίζαν παρ' οὐδενὶ γὰρ τῶν ῥιζοτόμων εἶρηται*, and compares the fables connected with the mandrake (*μανδραγόρας*), which the ancients used in surgical operations to cause insensibility to pain: Dioscorides pp. 571, 574. He takes occasion thus to translate the description of Apollonius:

It rose to birth

Of old time in the far Caucasian plains,  
When from the ravenous eagle fell to earth

Some crystal blood of sad Prometheus' veins.

The flower thereof was as a cubit high,  
And in its colour as the saffron's hue,  
And raised upon two stalks; but underground

The root was like new-severed flesh to view.

This like the dark sap from a forest tree,

She'd mown and gathered in a Caspian shell,

First in the running water bathing well,  
And seven times calling upon Brimo's power,

In sable weeds, at murky midnight hour,—

Brimo of Earth, ah, nursing mother dread,

That walks abroad by night, and queens it o'er the dead!

## 341

- AI. ἡ βλαστὸς οὐκ ἔβλασθεν οὐπιχώριος;  
 AΓΓ. καὶ κρᾶτα φρίξας <γ'> εὐλόφῳ σφηκώματι  
 χαλκηλάτοις ὄπλοισι μητρὸς ἐξέδου.

341. 2 κρᾶτα Bergk: κάρτα cod. | φρίξας τῶν εὐλόφῳ σφηκώματα cod.: γ' add. J., εὐλόφῳ σφηκώματι corr. Valckenauer ex Hesych. IV p. 258 φρίξας εὐλόφῳ σφηκώματι· ἀντὶ τοῦ ἀναφῶς ἄρτιος (ἀναδὸς ὄρθιος Hemsterhuis) 3 μητρὸς ἐξέδου Rutgers: μὴ προσεξέδου cod.

341 Schol. Ap. Rhod. 3. 1372 Σοφοκλῆς δὲ ἐν Κολχίδι πεποίηκε τὸν ἄγγελον τοῦ Αἰήτου πυθομένου (-ων cod.) περὶ τῶν προειρημένων 'ἡ...οὐπιχώριος'; λέγοντα 'καὶ κάρτα...προσεξέδου.' v. 2 is quoted by Hesych. (v. cr. n.). The words of the schol. show that v. 1 belongs to the king.

1 Aectes enquires of the messenger, 'Did not the native brood of the land (i.e. the armed men) start up?'—when Jason had ploughed.

2 The alteration κρᾶτα and the addition of γ' (although καὶ alone might be defended by Aesch. Pers. 239) are great improvements at little or no cost. J. translates: 'Yes—and reared their heads, bristling with plumed helms, as in arms of bronze they came forth from the womb of their mother (Earth),' and continues: 'Hesych. [IV p. 115] σφηκὸς λόφου· τὸ

ἄκρον τοῦ λόφου. σφηκῶν is to *pinch in* (like a wasp's waist): so of hair, Hom. P 52 πλοχμοὶ θ', αἰ χρυσῷ τε καὶ ἀργύρῳ ἐσφήκωντο ('tightly bound'). σφήκωμα is a part of the λόφος, as appears from Ar. Pac. 1216, where, in a dialogue between Trygaeus and the λοφοποιός, the former admits, τὸ σφήκωμ' ἔχει πόλον πολύν. It is the lower end, *pinched in* to fit the φάλος, or ridge of metal, on the κράνος (see art. Galea in *Dict. Ant.* II 899). Cp. Ap. Rh. 3. 1354 οἱ δ' ἤδη κατὰ πᾶσαν ἀνασταχέσκον ἀρουραν | γηγενέες· φρίξεν δὲ περὶ στιβαροῖς σακέεσσιν | δούρασι τ' ἀμφιγούσι κορυθῆσσι τε λαμπομένησιν ('Ἄρῃος τέμενος φθισιμβρότου.' For σφήκωμα see also on fr. 29, and cf. generally Verg. Georg. 2. 142 (of the same incident) *nec galeis densisque virum seges horruit hastis*.

## 342

[ἔχοντας εὐζώνους ἔστασαν ἱματίων ἐπιζώστρας.]

342 Pollux 7. 68 ἀρμόττοι δ' ἂν ταῖς ζώναις ταύταις (women's girdles) τὸ λυσιζωνοεῖπιν, ὅτε τῆς Ἀμαζόνος ζωστήρ, καὶ ἡ ἐν ταῖς Σοφοκλέους Κολχίδι (so A: the rest have ζωστήρσιν) ἐπιζώστρα· λέγει γοῦν· 'ἔχοντας...ἐπιζώστρας.'

Until the MS known as A had been collated by Bekker, whose edition appeared in 1846, the texts of Pollux gave ζωστήρσιν in place of Κολχίδι; and the strangeness of the title puzzled the earlier critics. Brunck did not believe in the possibility of such a play; but Welcker, after some hesitation (*Nachtr.* p. 292), pronounced in favour of a satyr-play on Heracles' quest of the Amazonian girdle (Pind. fr. 172 καὶ μετὰ ζωστήρας Ἀμαζόνος

ἦλθεν), appealing to the play of Epicharmus entitled Ἡρακλῆς ὁ ἐπὶ τὸν ζωστήρα (p. 104 Kaibel).

But the recovery of the title does not solve the whole difficulty. ἐπιζώστρα does not occur elsewhere, and is not the kind of word one would expect to find in Sophocles; indeed, as Nauck remarks, not only are the words corrupt—for ἔχοντας at any rate is required—but the whole sentence is unlike tragedy. It reads more like a mutilated fragment from an Alexandrian writer of elegiacs such as Callimachus or Euphorion. περιζώστρα is used by Anaxandrides (*fl.* 375—350 B.C.) fr. 69, II 162 K.

## 343

[ὁ Ἄψυρτος ἐσφάγη κατὰ τὸν οἶκον τοῦ Αἰήτου.]

343 Schol. Ap. Rhod. 4. 228 Σοφοκλῆς δὲ ἐν Κολχίσι φησὶ κατὰ τὸν οἶκον τοῦ Αἰήτου τὸν παῖδα (scil. Ἄψυρτον) σφαγῆναι.

The same version of the story was followed by Eur. *Med.* 1334 κτανούσα γὰρ δὴ σὸν κάσιω παρέστιον, | τὸ καλλιπρῶρον εἰσέβης Ἄργουὺς σκάφος (cf. *ib.* 167

αἰσχροῦς τὸν ἐμὸν κτεῖνασα κάσιω), where the schol. states that it was also adopted by Callimachus (fr. 411). The variations given by the different authorities are conveniently summarized by Gruppe, *Gr. Myth.* pp. 266, 575e.

## 344

[Νέαира μήτηρ Μηδείας.]

344 Schol. Ap. Rhod. 3. 242 Διονύσιος δὲ ὁ Μιλήσιος (a mistake for Μυτιληναῖος: *PHG* II 8) Ἐκάτην μητέρα Μηδείας καὶ Κίρκης (scil. λέγει), ὡς προείρηται, Σοφοκλῆς Νέαираν μίαν τῶν Νηηίδων, Ἡσίοδος δὲ Ἰδιύαν.

This passage is usually regarded as an inaccurate reference to fr. 546, but it is

difficult to see how the mistake could have arisen, since it is certain that in the *Σκύθα* Sophocles made Idyia the mother of Medea. As there is nothing to show that he did not make Neaera her mother in the *Κολχίδες*, it seems better to transfer the fragment here. For further information see on fr. 546.

## 345

μηροῖς ὑπαίθων τὴν Διὸς τυραννίδα

345 Athen. 602 E δ δὲ (scil. Sophocles) ἐν Κολχίσι περὶ Γανυμήδους τὸν (τινὰ A: corr. Kaibel) λόγον ποιούμενος 'μηροῖς... τυραννίδα.'

Ganymede was probably introduced as an example of the pervasive strength of Love, to whom Zeus, the sovereign of all, was himself subject: cf. fr. 941, 15 Διὸς τυραννεῖ πλευνύων (Κύπρις). The erotic element in the story of Ganymede is post-Homeric, appearing first in Pind. *Ol.* 1. 43 ff., 10. 104 ff., but by the end of the fifth century it was a familiar

allusion: in Eur. *Or.* 1390 Ganymede is Διὸς εὐνέτας, in *I. A.* 1049 Διὸς Λέκτρων τρύφημα φίλον.

*ὑπαίθων*, *kindling*. For the metaphor cf. Xen. *Cyr.* 5. 1. 16 τὸ μὲν πῦρ τοὺς ἀπτομένους καίει, οἱ δὲ καλοὶ καὶ τοὺς ἀπῶθεν θεωμένους ὑφάπτουσιν ὥστε αἰθεσθαι τῷ ἔρωτι.—Διὸς τυραννίδα, by a familiar idiom for 'royal Zeus,' after the pattern of Οἰνομάου βία, μένος Ἀλκυνόου, θεῶν σέβας, ὄμμα νύμφας and the rest: see Kuehner-Gerth I 280. Cf. fr. 314, 252 Κυλλήνης σθένος.

## 346

καλὸν φρονεῖν τὸν θνητὸν ἀνθρώποις ἴσα.

346 Stob. *flor.* 22. 23 (III p. 589, 8 Hense) Σοφοκλέους Κολχίδες. 'καλὸν... ἴσα.'

For the maxim θνητὰ φρονεῖν χρή see on frs. 414, 590. Observe that ἀνθρώποις

combines with ἴσα (= ἀνθρώπινα), not with ἴσα φρονεῖν in the sense of 'to agree with his fellows,' and cf. Sosiph. fr. 3, 4 ἦν δ' εὐτυχῆτε, μηδὲν ὄντες εὐθέως | ἴσ' οὐρανῷ φρονεῖτε.



## 347

## ἐπαλλαχθείσα

**347** Hesych. II p. 133 ἐπαλλαχθείσα· ἐπαλλάξσα. Σοφοκλῆς Κολχίσιον.

The heavier first aorists, such as ἀπηλάχθην, ἐθρέφθην, ἐβλάφθην, ἐφάνθην and so forth, passed out of use in late Greek, giving way to ἀπηλλάγην, ἐτράφην etc. Hence the former class is frequently glossed by the latter, and some textual

corruption has arisen in consequence: see Valckenaer and Porson on Eur. *Phoen.* 979 (986) and Headlam, *On editing Aeschylus*, p. 104. But ἐπαλλαγείς does not occur, and ἐπαλλάττειν, never a common word, is generally intransitive from the time of Aristotle onwards.

## 348

## κυνάρα

**348** Athen. 70 A κυνάρα· ταύτην Σοφοκλῆς ἐν Κολχίσιον (κοχλίσι CE) κυνάραν καλεῖ. Herodian *Philetaer.* cod. Vat. 2226 (see L. Cohn in *Rh. Mus.* XLIII

416) ξυνάρα (l. κυνάρα) ἡ ἀκανθα παρὰ Σοφοκλεῖ· οἱ γὰρ κυνάραν (κυνάραν corr. Nauck) λέγουσιν. For this word see on fr. 718.

## 349

## νεοσφάδαστον

**349** *Lex. Messan.* f. 281 r. νεοσφ. δα...ν σὺν τῷ ἰ καθὰ καὶ τὸ σφαδά<ι>ω. Σοφοκλῆς Κόλχοις.

νεοσφάδαστος is otherwise unknown, and should mean 'newly struggling,' like

νεόρρυτος and νεόπνευστος; for the verbal from an intransitive verb see also on fr. 534. For the addition of the ι, and the application of σφαδάξω see on fr. 848.

## ΚΡΕΟΥΣΑ

There are only two certain references to the title *Ion* (frs. 319, 320), which has been with high probability identified with the *Creusa*.

Creusa was also the name of (1) Priam's daughter, the wife of Aeneas, and (2) Medea's rival, who is commonly called Glauce (*Hygin. fab.* 25). But, if the latter had been the Creusa of Sophocles, we should surely have heard more about the play in which she appeared. Although the fragments themselves throw no light on the nature of the plot, the general opinion is probably correct that the heroine was the daughter of Erechtheus and wife of Xuthus, and that the story, like that of the *Ion* of Euripides, was concerned with the fortunes of her son Ion, who was born

from her union with Apollo in a cave on the Acropolis (Pausan. i. 28. 4). Until adopted into literature by the tragedians, it is probable that the history of Ion's parentage was only preserved orally in connexion with the local worship of Apollo at Athens. At any rate, it finds no place in the mythological hand-books, and as we have no other channel of information than the play of Euripides, it is impossible to say which of the details are the invention of that poet, and which, as belonging to the common stock, may be assumed to have been retained by Sophocles.

Welcker infers from fr. 353 that the chorus consisted of female attendants on Creusa. On the strength of Eur. *Ion* 323 βαμοί μ' ἔφερβον οὐπιὼν τ' αἰὲ ξένος he assigns frs. 354 and 356 to Ion, and supposes him to be speaking of his own poverty which made him dependent on the charity of visitors to the temple. Fr. 357 is referred to a contemplated revelation of Xuthus similar to his confession in Eur. *Ion* 550 ff.; but it might equally well be regarded as a cry of Creusa, when forced to disclose her story.

## 350

ταῦτ' ἐστὶν ἄλγιστ', ἣν παρὸν θέσθαι καλῶς  
αὐτός τις αὐτῷ τὴν βλάβην προσθῇ φέρων.

350. 1 ἀν Tr.

2 αὐτῷ Tr.

**350** Stob. *flor.* 4. 38 (III p. 229, 1 Hense: omitted by SMA, preserved by Trinc.) τοῦ αὐτοῦ Κρεούσας (so Schow from two MSS, for which see on fr. 77: omitted by Trinc.). 'ταῦτ'... φέρων.'

1 παρὸν: cf. *Phil.* 1099 εὐτέ γε παρὸν φρονῆσαι | τοῦ λόφου δαίμονος εἶλον τὸ κάκιον αἰνεῖν.—θέσθαι καλῶς: it would seem here that τὴν βλάβην is the object: cf. *O. T.* 633 νεῖκος εὖ θέσθαι. For τίθεσθαι in backgammon see on fr. 947. τίθεσθαι καλῶς (εὖ) is very common in Euripides: see *Bacch.* 49, *Andr.* 378, *Her.* 605, *I. A.* 672, *I. T.* 1003, *Hipp.* 709, *Or.* 512. The active is also found, looking to the object rather than to the agent: *Hipp.* 521, *El.* 648, *I. A.* 401.

2 τὴν βλάβην. Nauck says 'malim *πημαίνην*,' finding an awkwardness, as I suppose, in the article. But it is possible that the context would have made everything clear, as would be the case if e.g. τῶν δὲ συμφορῶν preceded ταῦτ', providing θέσθαι with an object.—φέρων is used idiomatically of impetuous or impulsive action, *sponste, ultro*. H. quotes Aeschin. 3. 82 εἰς τοῦτο φέρων περιέστησε

τὰ πράγματα, ὥστε... Lucian (*Hermot.* 36) i. 778 σὺ τοῦτο προαρπάσας ἔδωκας φέρων τοῖς Στωικοῖς, (*Isarom.* 5) ii. 757 τοσοῦτον ἐδέχσάν με τῆς παλαιᾶς ἀγνοίας ἀπαλλάξαι, ὥστε καὶ εἰς μείζους ἀπορίας φέροντες ἐνέβαλον, Diphilus fr. 64 (II 562 K.) ἐπὶ ταύτῃ φέρων | εἰς τὸ μέσον ἐπεχόρευσε σαπέρδης μέγας, and with εἰσαὐτὸν Aeschin. 3. 90 ὑπέβαλεν εἰσαὐτὸν φέρων Θηβαίους. He adds that the idiom is illustrated in the *Thesaurus*, s.v. φέρω p. 721 D, and refers to Hemsterhuis on Lucian (*dial. mort.* 6. 3) i 349. See also Holden on Plut. *Them.* 24, who has a good collection of examples, and add Quint. 7. 381 ὁππόσα Τρῶας ἔρεξεν | ἀμφὶ πόλιν Πριάμοιο φέρων. It is probably colloquial like the similar case of ἔχων (Blaydes on Ar. *Nub.* 131), and might be rendered 'if he goes and inflicts the hurt on himself.' Nauck proposed θέλων, Stadtmueller τρέφων, and F. W. Schmidt φρονῶν in its place; and Mekler conjectured τῇ βλάβῃ προσθῇ γέλων.—In place of αὐτῷ προσθῇ we might have had προσθῆται: see Jebb on *O. C.* 154.

## 351

ὅστις δὲ τόλμῃ πρὸς τὸ δεινὸν ἔρχεται,  
ὀρθή μὲν ἢ γλῶσσ' ἐστίν, ἀσφαλὲς δ' ὁ νοῦς.

**351** Stob. flor. 7. 8 (III p. 309, 15 Hense) Σοφοκλῆς Κρέουσα (κρεούσα or κρεούσα A, ecl. om. S). 'ὅστις...νοῦς.'

'Whoso boldly faces danger, his tongue never errs nor is his purpose shaken.' The general sense is well illustrated by Menand. fr. 572, III 175 K. *ὅταν τι πράττης δσιον, ἀγαθὴν ἐλπίδα | πρόβαλλεσαντῶ, τοῦτο γινώσκων, ὅτι | τόλμῃ δικαίᾳ καὶ θεὸς συλλαμβάνει.*—*τόλμῃ* is an instrumental dative of manner like *λῶβαις ἐκβαλεῖν* in *Al.* 1392. Cf. Eur. *Hel.* 393 *κόμπῃ λέγω, Phoen.* 1125 *ἐσκήπτων φόβῳ*. In some examples the idea of cause may have been the more prominent: see Kuehner-Gerth I 435, 439.—*πρὸς τὸ δεινὸν ἔρχεται*, goes to meet the coming danger. Cf. Eur. *Helid.* 562 *ἐπεὶ σφαγῆς γε πρὸς τὸ δεινὸν εἰμ' ἐγώ, Med.* 403 *ἔρπ' ἐς τὸ δεινόν, Hec.* 516 *ἢ πρὸς τὸ δεινὸν ἤλθεθ' ὡς ἐχθράν... | κτείνοντες*; ('Did ye approach the dread task?') Elmsley, on the strength of Eur. *Med.* 394 *τόλμης*

*δ' εἰμι πρὸς τὸ καρτερόν*, proposed *τόλμης* for *τόλμης*; but there, as Verrall pointed out, the meaning is rather 'to pursue the course of boldness.'—*ὀρθή* is not easy to render exactly. Although the adjective sometimes comes near to the English *true* or *good*, it is strictly limited to the external aspect of an action as measured by its result, and never carries with it an ethical connotation analogous to that of our *sincere* or *straightforward*. In *O.T.* 1220, *Trach.* 374, *Al.* 354 the meaning is simply to 'speak the truth'; in *Ani.* 1195 *ὀρθὸν ἀλήθει' εἰ* 'the truth is best,' i.e. as being incontrovertible; but the real sense of the word, that of justification or verification, comes out most clearly in *O.T.* 506 *πρὶν ἵδοιμ' ὀρθὸν ἔπος*, *ib.* 852 *τόν γε λαίου φόνον | φανεί δικαίως ὀρθόν*, *Ani.* 1178 *τοῦτος ὡς ἔρ' ὀρθὸν ἤνυσας*. So here the brave man's words come true.

## 352

καλὸν μὲν οὖν οὐκ ἔστι τὰ ψευδῇ λέγειν·  
ὅτῳ δ' ὀλεθρον δεινὸν ἀλήθει' ἄγει,  
συγγνωστὸν εἰπεῖν ἐστὶ καὶ τὸ μὴ καλόν.

**352.** 2 ἢ ἀλήθει' vel ἢ ἀλήθεια codd.

**352** Stob. flor. 12. 4 (III p. 444, 10 Hense) τοῦ αὐτοῦ (so S: Σοφοκλέους MA) Κρέουσα. 'καλὸν...καλόν.'

The sentiment is not unlike that of fr. 28, but is still nearer to *Phil.* 108 f. NE. *οὐκ αἰσχρὸν ἡγεῖ δῆτα τὰ ψευδῇ λέγειν*; OA. *οὐκ, εἰ τὸ σωθῆναι γε τὸ ψεύδους φέρε*. Cf. *Diphil.* fr. 48, II 557 K. *ὑπολαμβάνω τὸ ψεύδους ἐπὶ σωτηρίᾳ | λεγόμενον οὐδὲν περιποιεῖσθαι δυσ-*

*χερές*. Menand. fr. 777, III 216 K. *κρείττον δ' ἐλέσθαι ψεύδος ἢ ἀλήθες κακόν*. Hartung suggests that the lines were spoken by Xuthus in reference to his intention to conceal the relation of Ion to himself. But the words more naturally suggest the secret of Creusa.

**3 συγγνωστόν.** Nauck would prefer to read *συγγνωτὸν*: but see on fr. 203.

## 353

XOP. οὔτε γὰρ γάμον, ᾧ φίλαι,  
οὔτ' ἂν ἔκμετρον ὄλβον  
ἔνδον εὐξαίμαν ἔχειν.  
φθονεραὶ γὰρ ὁδοί. . .

353. 1 ᾧ ante οὔτε S 2 ὄλβον ἔκμετρον codd. : traiecit Buecheler 3 εὐξαί-  
μαν Seidler: εὐξαίμ' ἂν fere codd.

353 Stob. flor. 38. 26 (III p. 713,  
6 Hense) Σοφοκλέους Κρέουσα. 'οὔτε...  
ὁδοί.'

1 f. γάμον is qualified by ἔκμετρον.  
Marriage above one's station was to be  
avoided: cf. Aesch. *Prom.* 913 ἡ σοφὸς  
ἢ σοφὸς ἢν δς | πρῶτος ἐν γνώμῃ τῶδ' ἐβά-  
στασε καὶ γλώσσα διεμυθολόγησεν | ὥς  
τὸ κηδεύσαι καθ' ἑαυτὸν ἀριστεύει μακρῶ,  
in reference to the saying of Pittacus τὴν  
κατὰ σαυτὸν εἶλα (Diog. L. 1. 80). Pind.  
*Pyth.* 2. 34 χρὴ δὲ κατ' αὐτὸν αἰεὶ παντὸς  
ὄραν μέτρον. Eur. fr. 214 κῆδος καθ'  
αὐτὸν τὸν σοφὸν κτᾶσθαι χρεών. *Rhes.* 168  
οὐκ ἐξ ἑμαντοῦ μείζονων γαμεῖν θέλω.  
Eur. fr. 502 ὅσοι γαμοῦσι δ' ἡ γένει  
κρείσσους γάμους | ἡ πολλὰ χρήματ', οὐκ  
ἐπίστανται γαμεῖν. fr. 503 μετρίων λέκ-  
τρων, μετρίων δὲ γάμων | μετὰ σωφρο-  
σύνης | κύρσαι θνητοῖσιν ἀριστον. For the  
word ἔκμετρος cf. Phryn. *proaer. soph.*

p. 68, 9 de B. ἔκμετρος πλοῦτος καὶ  
ἔκμετρος χρυσός· ἐπὶ τοῦ ὑπερβάλλοντος  
πλήθει χρυσοῦ. Eur. *Ion* 490 κτεάνων  
μετρίων.

3 ἔνδον, of wealth stored in the house:  
see on Eur. *Hel.* 907, *Phoen.* 552.—  
εὐξαίμαν, wish. See Headlam on Aesch.  
*Ag.* 1340.

4 φθονεραὶ γὰρ ὁδοί. The sentence  
is probably incomplete, as Ellendt re-  
marks. 'For many there are that walk  
in the paths of envy' seems to be the con-  
text required. For ὁδοί then cf. *Ant.* 1274  
ἐν δ' ἔσεισεν ἀγρίαις ὁδοῖς. Pind. *Nem.*  
1. 25 χρὴ δ' ἐν εὐθείαις ὁδοῖς στείχοντα  
μάρνασθαι φυᾷ. *Pyth.* 2. 85 ἀλλ' ἄλλοτε  
πατέων ὁδοῖς σκολιαῖς. Buecheler con-  
jectured ὁδοῦροι or ὁδοῖσι, Seyffert οἱ  
θεοί.—Weil divided the fragment into  
three cola, of which the first ended with  
οὔτ' ἂν, and the second with εὐξαίμ'.

## 354

καὶ μή τι θαυμάσης με τοῦ κέρδους, ἄναξ,  
ᾧδ' ἀντέχεσθαι. καὶ γὰρ οἱ μακρὸν βίον  
θνητῶν ἔχουσι, τοῦ γέ κερδαίνειν ὅμως  
ἀπρίξ ἔχονται, καῖστι πρὸς τὰ χρήματα  
θνητοῖσι τᾶλλα δεύτερ'. εἰσὶ δ' οἷτινες  
αἰνοῦσιν ἄνοσον ἄνδρ'. ἐμοὶ δ' οὐδεὶς δοκεῖ  
εἶναι πένης ὦν ἄνοσος, ἀλλ' αἰεὶ νοσεῖν.

354. 4 ἀπρίξ M

354 Stob. flor. 91. 28 (IV p. 742,  
1 Hense) Σοφοκλέους Κρέουσα. 'καὶ μή  
...νοσεῖν.'

Meineke conjectured that these lines  
were written by Euripides, and that the  
passage quoted from Sophocles by the  
anthologist had accidentally fallen out.

It must be admitted that the concluding  
lines have the Euripidean tone; but it is  
worth notice that Sophocles is the only  
tragedian who is known to have used  
ἀπρίξ. Hense thinks that the *Cremna*  
may have been a late play: see I p. 62.

2 ff. Nauck urges that instead of

μακρὸν βίον we should rather expect πλοῦτον βαθύν, which Blaydes modifies to πλείστον βίον (πολὺν βίον, Herwerden). The criticism is beside the mark; for the sequence of thought is: 'Don't be surprised that I cling to gain; for (1) the passion for gain survives even in the old (who have lost all other desires), (2) money is the greatest good. Thus καὶ in v. 2 corresponds to καὶ in v. 4, a more emphatic combination than τε... τε: not only...but also. For avarice as the special infirmity of old age see Arist. *rhet.* 2. 13. 1319<sup>a</sup> 14 αἱ τε γὰρ ἐπιθυμίαι ἀνέικασι καὶ δουλεύουσιν τῷ κέρδει, Thuc. 2. 44 οὐκ ἐν τῷ ἀρχαίῳ τῆς ἡλικίας τὸ κερδαίνειν, ὥσπερ τινὲς φασί, μᾶλλον τέρπει, ἀλλὰ τὸ τιμᾶσθαι. Cic. *de sen.* 65. The reference in Thucydides may be merely to proverbial wisdom, although it has been supposed that Simonides was intended: Plut. *sen. resp. ger.* 5 p. 786 B Σιμωνίδης ἔλεγε πρὸς τοὺς ἐγκαλοῦντας αὐτῷ φιλαργυρίαν, ὅτι τῶν ἄλλων ἀπεστερημένος διὰ τὸ γῆρας ἥδονάν ὑπὸ μᾶς ἔτι γρηγοροσκέεται τῆς ἀπὸ τοῦ κερδαίνειν. Hor. *A. P.* 169 multa senem circumveniunt incommoda, vel quod | quae erit et inuentis miser abstinet ac timet uti.—ye often appears as marking the apodosis of a sentence, whether the protasis is introduced by εἰ or some other conjunction, or consists, as here, of a relative clause. In such cases it may either emphasize a single word or spread its force over the whole of the conclusion. See Neil on *Eg.* p. 199 f., who quotes *Ant.* 657 and Eur. *Bacch.* 443 αἶ δ' αὖ σὺ βράχκας εἰρῆας ... φροῦδα γ' ἐκέναι. Meineke's τοῦτι-κερδαίνειν is thus unnecessary, and the simple verb suits the context better, as the passages cited above will show: so fr. 28, 3.—ἀπρίξ. For this word see Jebb on *Al.* 310, 1030. The prefix is from an original sm- (Skt. sa), as in ἀπαξ, ἀπλοῦς etc. But the evidence for an aspirate in ἀπρίξ is inconsiderable; cf. ἀλοχος and see Brugmann *Comp. Gr.* I p. 421 E. tr. It should be added that the ancient authorities (Hesych., *Etyim. M.*, Suid., al.), all of whom go back to a single

source, derive the word from a privative and πρίω (πρίζω), 'to saw,' δ οὐχ οἶόν τε πρίσαι διὰ τὴν σύμφυτον. But the gloss of Cyrillus ἀπρίξ ἵππος· ὁ σκληρυνθεὶς καὶ ἐνδακὼν τὸν χαλκὸν ἵππος, when compared with fr. 897, points in the true direction. Cf. Alciph. 3. 54 ἐγὼ δ' ἀπρίξ τῶν κεραμάτων εἰχόμεν, ἀποθαρεῖν πρότερον ἢ προέσθαι τι ἐκείνοις τῶν ἐμοὶ πεπορισμένων αἰρούμενος.—πρὸς τὰ χρήματα. Cf. *Antiph.* fr. 232, II 113 K. ἀρ' ἔστι λῆρος πάντα πρὸς τὸ χρυσίον; Eur. fr. 95 ἀλλ' οὐδὲν ἡγέμενα πρὸς τὰ χρήματα. See also on Eur. *Phoen.* 439 τὰ χρήματ' ἀνθρώποισι τιμωτάτα. For the use of πρὸς, 'in comparison with,' see Jebb on *Ant.* 1171, *Ar. Lys.* 860.

5 π. εἰσι δ' οἵτινες refers to the famous scolion (8 Bergk) beginning ὕγιαίνων μὲν ἀριστον ἀνδρὶ θνατῷ. See also on fr. 356.—ἡμοὶ δ' οὐδέτις κτέ. This seemingly paradoxical statement would be less startling to a Greek audience than it is to us, for it would recall to them the proverbial wisdom of Hesiod *Op.* 686 χρήματα γὰρ ψυχῇ πέλεται δειλοῖσι βροτοῖσι, which is imitated by Timocles fr. 35, II 466 K. τάργυρίον ἔστιν αἷμα καὶ ψυχῇ βροτοῖς.—| ὅστις δὲ μὴ ἔχει τοῦτο, μὴδ' ἐκτέησάτο, | οὗτος μετὰ ζώντων τεθνηκὼς περιπατεῖ. Similarly Diphilus fr. 105, II 574 K. πενία δὲ τοῖς ἔχουσιν οὐ σμικρὰ νόσος. The thought that natural advantages such as health and birth (cf. Eur. *El.* 38, *Phoen.* 442) are not of much avail, unless accompanied by sufficient wealth, may be illustrated by Ar. *Av.* 605 ὡς ἀνθρώπος γε κακῶς πράττων ἀτεχνῶς οὐδέτις ὕγιαίνει, Bacchyl. I. 55 εἰ δ' ὕγιαλος | θνατὸς ἐὼν ἔλαχεν, | ζῶειν τ' εἰ ἀπ' οἰκείων ἔχει, | πρῶτος ἐρίξει. It is probable that these passages ought to be used to interpret Pind. *Ol.* 5. 23 ὕγιέντα δ' εἰ τις ὄλβον ἄρδει, which is understood by the commentators of the *righteous* use or acquisition of wealth. Aristophanes coined the word πλουθυγία to denote supreme human bliss.—For the Zeugma by which *εὐστος* must be evolved from οὐδέτις see Jebb on *Ant.* 262, Kuehner-Gerth II 567.

## 355

τί δ', ὦ γεραιέ; τίς σ' ἀναπτεροῖ φόβος;

355 Phot. ed. Reitz. p. 119, 6 ἀναπτεροῖ φόβος, ἢ λόγος, ἢ ἔθαινος, ἢ λοιδορία. Σοφοκλῆς Κρεούσῃ· 'τί δ'... φόβος.' Ac-

cording to Reitzenstein the gloss was derived from Phrynichus (fr. 210 de B.). ἀναπτεροῖν is now for the first time estab-

lished as belonging to the vocabulary of Sophocles. Cf. Eur. *Suppl.* 89 ὡς φόβος μ' ἀναπτεροῖ. Or. 876 ἀγγελεμ' ἀνεπτέ-

ρωκε Δαναΐδων πόλιν. And for the metaphor in general see on fr. 941, 11.

## 356

κάλλιστόν ἐστι τοῦνδικον πεφυκέναι.  
λῶστον δὲ τὸ ζῆν ἄνοσον· ἥδιστον δ' ὅτω  
πάρεστι λῆψις ὧν ἐρᾷ καθ' ἡμέραν.

356. 2 λῶστον δὲ τὸ ζῆν B: λῶστον δὲ ζῆν SMA.

356 Stob. *flor.* 103. 15 (IV p. 905, 10 Hense). Σοφοκλέους Κρεούσης. 'κάλλιστον... ἡμέραν.'

These verses are the recasting of an old piece of proverbial philosophy. According to Aristotle (*eth. Eud.* 1. 1 *init.*, *eth. N.* 1. 8. 14, 1099<sup>a</sup> 25) there was inscribed on the προτύλαιον of the Αἰγῶν at Delos (τὸ Δηλιακὸν ἐπίγραμμα) the couplet κάλλιστον τὸ δικαιοτάτον· λῶστον δ' ὕγιαίνειν· πάντων ἥδιστον δ' (οἱ ἥδιστον δὲ πέφυχ') οὗ τις ἐρᾷ τὸ τυχεῖν. The same is found among the remains of Theognis (255 f.) with the variant πρᾶγμα δὲ τεργνόντατον τοῦ in the second line. Amongst the sayings attributed to Thales in Stobaeus *flor.* 3. 79 (III p. 172 Hense) is ἥδιστον οὗ ἐπιθυμεῖς τυχεῖν (Diels, *Vorsokr.* 2 p. 522, 5). Nauck quotes Stob. *flor.* 5. 123 Μενέδημος νεαῖσκιον τινὸς εἰπόντος 'μέγα ἐστὶ (μέγιστον Diog.

L. 2. 136) τὸ τυχεῖν ὧν ἂν τις ἐπιθυμῇ' εἶπε 'πολλῷ μείζον ἐστὶ τὸ μὴδὲ ἐπιθυμεῖν ὧν μὴ δεῖ.' Campbell refers to Plat. *Gorg.* 505 A. Cf. Pind. *Pylh.* 1. 57 θεός... ὧν ἐραται καιρὸν διδοῦς. Eur. *Andr.* 368 εὖ δ' ἐστ' ὅτου τις τυγχάνει χρεῖαν ἔχων, | τοῦτ' ἐστ' ἐκάστω μείζον ἢ Τροίαν εἰλεῖν.

2 Nauck, who thinks that the reading of B is an interpolation, conjectures λῶστον δ' αὖ ζῆν or λῶστον δὲ ναλεῖν. Tucker for the same reason proposed λῶστον διαζῆν; but the copula seems necessary in any case.

3 λῆψις is objected to by Nauck, who would substitute τυχεῖν πάρεστιν. It is true that the word does not occur elsewhere in tragedy, but it seems arbitrary to reject it. Cf. fr. 88, 8, *Al.* 967.—Note the idiomatic use of ὅτω = εἰ τι, and see on Eur. *Hel.* 272.

## 357

ἄπελθ', ἄπελθε, παῖ· τάδ' οὐκ ἀκουστά σοι.

357 σοι om. cod. Coisl., coniecerat Bekker

357 Phot. ed. Reitz. p. 65, 18 (= Bekk. *anecd.* p. 373, 6) ἀκουστά· ὡς Σοφοκλῆς (om. cod. Coisl., add. Dindorf) ἐν τῇ (τῷ cod. Coisl.) Κρεούσῃ 'ἄπελθ'... σοι' καὶ Εὐριπίδης δὲ πολλάκις· ὁ μὲντοι Σοφοκλῆς <καὶ> (add. Ellendt) ἀκούσιμα φησί. πολιτικώτερον δὲ λέγει ὁ Φρύνιχος (fr. 13 de B.) τὸ ἀκουστά μᾶλλον ἢ τὸ ἀκούσιμα.

For ἀκούσιμος see on fr. 745, which is probably referred to above. Bergk's

conjecture that the words ἐν τῇ... ἀκουστά ought to be transposed so as to follow ἀκούσιμα φησί, and ἀκούσιμα to be read for ἀκουστά, is ousted by the new evidence.—ἀκουστός, not *audible*, but *fit to be heard*, as also in *O. T.* 1312, Eur. *Andr.* 1084 ἀκοῦσαι δ' οὐκ ἀκούσθ' ὁμοῦ θέλω. In Eur. *Hel.* 663 (see my n.) the word is corrupt, as well as in Eur. fr. 334, 4, where perhaps we should read ἀνυστόν.

## 358

## ἀνέκτημαι

**358** Hesych. 1 p. 193 ἀνέκτημαι· ἀνείληφα. Σοφοκλῆς Κρεούση (κρεοῦσιν cod.). Phot. ed. Reitz. p. 131, 17 ἀνέκτημαι· ἀνείληφα. Σοφοκλῆς.

The form ἐκτῆμαι appears first in Hom. I 402. Afterwards it was generally restricted to the Ionic dialect (see Weir Smyth, § 583. 4), but is found occasionally in Plato and in Aesch. *Prom.* 821 κοινὸν

δομὴν ἐκτῆμεναι. Philologists are not agreed on the explanation of the phonetic irregularity, although a confusion with the augment and the analogy of ἔστηκα and ἔρρωγα have been suggested: see Brugmann, *Comp. Gr.* IV p. 23 f. E. tr., and Kuehner-Blass II 23 f. The fullest collection of the facts will be found in Curtius, *Greek Verb*, p. 358 E. tr.

## 359

## ισοθάνατον

**359** Pollux 6. 174 ἐκ δὲ τοῦ ἰσοῖσθνομος ἰσοτέλης... τὸ δ' ἰσοθάνατον Σοφοκλέους εἰπόντος οὐ πᾶν ἀνεκτόν.

We cannot tell whether Sophocles followed the analogy of ἰσόνειρος, ἰσόθεος, ἰσόπρεσβυς etc., and used the adj. as an attribute of a noun like πάθος (cf. *Al.* 215 θανάτῳ γὰρ ἰσὸν πάθος ἐκπέυση); or whether after the pattern of ἰσάμοιρος,

ἰσάκωλος etc., ἰσοθάνατοι may have been an epithet of those who, like Saul and Jonathan, 'in their death were not divided.' Pollux condemns the compound as an extravagance; and Jebb made a curious slip (on *Al.* 214 f.) in saying that 'Sophocles used ἰσοθάνατον as = οὐ πᾶν ἀνεκτόν,' especially in view of his n. on *O.T.* 478.

## ΚΡΙΣΙΣ ΣΑΤΥΡΙΚΗ

Although the evidence for this title is very scanty, the existence of the play is free from doubt, and its subject—the Judgement of Paris on Mt Ida—is clearly indicated by fr. 361 (n.). The play was satyric, and was a sequel to the *Ερις*; see I p. 139. To the evidence there adduced for the appearance of κρίσις and κρίνω in this connexion add Eur. *Hel.* 26 μορφῆς θέλουσαι διαπεράνασθαι κρίσιν. *id.* 678 ἵνα θεοὶ μορφᾶν | ἐφαίδρυναν, ἔνθεν ἔμολεν κρίσις. *Tro.* 924 ἔκρινε τρισσὸν ζεύγος ὃδε τρισσῶν θεῶν. The subject is referred to in Hom. *Ω* 28 ff. Ἀλεξάνδρου ἔνεκ' αἴτης, | ὃς νείκεσσε θεάς, ὅτε οἱ μέσσαυλον ἵκοντο, | τὴν δ' ἥγησ', ἥ οἱ πόρε μαχλοσύνην ἀλεγεινὴν. No doubt Sophocles followed the version of the *Cypria*, about which we only know that Hermes conducted the goddesses to Mt Ida by the command of Zeus, and that Alexander, moved by the promise of Helen's hand, preferred Aphrodite to her rivals (*EGF* p. 17). Apollod. *epit.* 3. 2 adds that Hera promised universal empire, and Athena victory in war. See also n. on fr. 361.

## 360

καὶ δὴ φάρεϊ τῷδ' ὡς ἐμῷ καλύπτομαι.

**360** Herodian περὶ διχρ. in Cramer, *anecd. Oxon.* III p. 295, 8 (= gramm. Herm. p. 444) ὁθεν καὶ τὸ φάρος συστέλλον τὸ α, ὡς παρὰ Σοφοκλεῖ ἐν Κρίσει σατυρικῇ 'καὶ...καλύπτομαι.' id. περὶ μον. λέξ. p. 36, 23 ἀλλὰ κατὰ συστολήν παρὰ Σοφοκλεῖ ἐν Τηρεῖ (fr. 586) 'σπεύδουσιν αὐτὴν ἐν δὲ ποικίλῳ φάρεϊ,' <καὶ ἐν Κρίσει σατυρικῇ 'καὶ δὴ φάρεϊ' > τῷδ' ὡς ἐμῷ καλύπτομαι.' Several words were omitted in the text of the last passage owing to the eye of the scribe having wandered from the first appearance of φάρεϊ to the second.

The meaning of τῷδ' ὡς ἐμῷ is obscure ('in dieses selbstgemachte Kleid' Har-

tung), and F. W. Schmidt conjectured τῷδ' ὡς ἔχω and Naber τῷ βυσσίνῳ. Janowski (*Observat. in nomina vestium a trag. Gr. prolata*, Berlin, 1897) justified the text by supposing that the words were spoken by a satyr, who had appropriated for himself the robe of one of the goddesses taking part in the submission to Alexander's judgement.—φάρος is Homeric and older than φάρος; but the word is believed to be of foreign origin, which may account for a variable pronunciation. The usage of Euripides fluctuates, but Aeschylus (except perhaps in *Theb.* 316) always has α, and Sophocles always α.

## 361

[ἡ μὲν Ἀφροδίτῃ ἡδονή, ἡ δὲ Ἀθηνᾷ φρόνησις οὔσα.]

**361** Athen. 687 C Σοφοκλῆς δ' ὁ ποιητὴς ἐν Κρίσει (ἐν κρησὶ A: corr. Tyrwhitt) τῷ δράματι τὴν μὲν Ἀφροδίτῃ ἡδονήν τινα οὔσαν δαίμονα ('fort. delendum,' Kaibel: or should we read δαίμοναν?) μύρω τε ἀλειφομένην παράγει καὶ κατοπτριζομένην, τὴν δὲ Ἀθηνᾷ φρόνησιν οὔσαν καὶ νοῦν, ἔτι δ' ἀρετὴν ἐλαίῳ χρωμένην (χρωμένην AE: corr. Nauck) καὶ γυμναζομένην.

It is hardly to be doubted that Athenaeus had this play in view at 510 C, where after quoting the well-known anecdote of Sophocles recorded by Plat. *rep.* 320 C, he proceeds: ἐγὼ δὲ φημι καὶ τὴν τοῦ Πάριδος κρίσιν ὑπὸ τῶν παλαιότερων πεποιήσθαι ἡδονῆς πρὸς ἀρετὴν οὔσαν σύγκρισιν' προκρίσεως γοῦν τῆς Ἀφροδίτης, αὕτη δ' ἐστὶν ἡ ἡδονή, πάντα συνεταράχθη.

If we leave out of account Hes. *Op.* 287 ff., this is the earliest instance recorded in literature of the allegorical presentation of the conflict between Pleasure and Virtue, which afterwards became famous through the fable known as the Choice of Heracles extracted by Xenophon from the Ὀραὶ of Prodicus (Diels, *Fragm. d. Vorsokratiker*<sup>2</sup>, p. 657). Although the moral is implicit in the story of the Κρίσις, it is improbable that it was enforced in the *Cypria* (Wilamo-

witz, *Eur. Her.*<sup>2</sup>, 1 p. 101). It has even been held by Stephani (Gruppe, *Gr. Myth.* p. 665a) that the allegorical motive prevailed so strongly with Sophocles that he left out Hera altogether; but that is altogether unlikely. For the allegorical treatment by the Stoics of the opposition between Pleasure and Virtue see Cleanth. fr. 90 (1 553 Arn.) and Chrysipp. ap. Gell. *N. A.* 14. 4 (Arnim III p. 197); and generally for the subsequent influence of Prodicus' apologue Cougny, *de Prodicō Ceio*, Paris 1857, p. 79 ff., and Dieterich, *Nekyia*, p. 191.

In describing the adornment of Aphrodite, Sophocles may have been influenced by Hom. σ 192 κάλλει μὲν οἱ πρῶτα προσώπια καλὰ κάθηεν | ἀμβροσίῳ, οἷω περ εὐστέφανος Κυθέρεια | χρίεται, εἶτ' ἂν ἢ Χαρίτων χορὸν ἱμερόεντα. But it is much more likely that traces of Sophocles can be recovered from Callimachus, *Lav. Pall.* 15 ff., whose picture reproduces exactly the details mentioned by Athenaeus:

μὴ μύρα λωτροχόοι τῇ Παλλάδι μῆδ' ἀλαβάστρωσ  
(οὐ γὰρ Ἀθαναία χρίματα μυκτὰ φιλεῖ)  
οἴσετε, μῆδ' κάτοπτρον | ἀεὶ καλὸν ὄμμα τὸ  
τήναι.  
οὐδ' ἔκα τὰν Ἰδῆ Φρυγὴ ἐδίκαζεν ἔριν,



οὐτ' ἐς ὀρείχαλκον μέγ' ἄλ' αὖτε Σι-  
 μούντος  
 ἐβλεψεν δῖον ἐς διαφανομένην·  
 οὐδ' ἤρα· Κύπρις δὲ διανγέα χαλκὸν  
 εἰλόισα  
 πολλάκι τὰν αὐτὰν δις μετέθηκε κόμαν.  
 ἃ δὲ δις ἐξήκοντα διαβρέξασα διαύλων,  
 οἷα παρ' Εὐρώτῃ τοι Λακεδαιμόνιοι  
 ἀστέρης, ἐμπεράμωσ' ἐνετρίψατο λιτὰ λα-  
 βούσα  
 χροίματα τῆς ἰδίας ἐκγονα φυταλῆς,  
 ὧ κώραι, τὸ δ' ἔρευνθος ἀνέδραμε, πρῶτον  
 οἶαν

ἢ ῥόδον ἢ σίβδαν κόκκος ἔχει χροίαν.  
 τῷ καὶ νῦν ἄρσεν τι κομίσσατε μούνον  
 ἔλαιον,  
 ᾧ Κάστωρ ᾧ καὶ χρίεται Ἡρακλῆς,  
 οἴσετε καὶ κτένα οἱ παγχρύσειον, ὥς ἀπὸ  
 χαίταν  
 πέζηται λιπαρὸν σμαξαμένα πλόκαμον.  
 Meineke thinks that from Sophocles  
 came the description of Pallas running  
 in the stadium, as well as the comparison  
 of her blush to the morning rose or the  
 flower of the pomegranate. See also on  
 fr. 785.

## ΚΩΦΟΙ ΣΑΤΥΡΟΙ

The subject of this play is unknown: Welcker (*Nachtr.* p. 295) conjectured that the 'dumb' men were homicides under a ban of silence, possibly on account of the murder of Icarius. This is not very likely, if the κωφοί composed the chorus. I should rather be inclined to guess that the κωφοί were 'block-heads' (Hesych. II p. 566 κωφόν· ἀναίσθητον μωρόν: cf. schol. *Az.* 911 ὁ πάντα κωφός... ἐγὼ δέ, φησὶν, ὁ ἀναίσθητος κατημέλησα), like Maccus and Bucco in the Oscan Atellanae (Marx in Pauly-Wissowa I 1918), or the *stupidus* of the later mime (Juv. 8. 197). Perhaps we may compare βλεννόν· τὸν νωθὴ καὶ μωρὸν Σώφρων Προμηθεῖ (Epicharm. fr. 119 K.). Wagner, who anticipated this suggestion, inferred from fr. 362 that the subject was the gift of fire by Prometheus to the satyrs, who provoked laughter by their clumsiness and stupidity in using it. Headlam, who also thought of Prometheus (*J. P.* xxxi 9), understood the title to refer to the condition of the satyrs before their eyes were opened (cf. Aesch. *Prom.* 463).

## 362

## [μῦθος περὶ ὄνου διψῶντος.]

362 Schol. Nic. *Ther.* 343 Προμηθεὶς τὸ πῦρ κλέψαντα καὶ τοῖς ἀνθρώποις δωρησάμενον οἱ λαβόντες ἐμήνυσαν, οὐ καλὴν τῆς χάριτος τίνοντες ἀμοιβήν· ἐφ' οἷς τὸν Δία φασιν ἐπαινέσαντα φάρμακον αὐτοῖς ἀγρησσίας δοῦναι· τοὺς δὲ λαβόντας ἀποφέρειν τὸ δωρῆθ' ἐπὶ ὄνῳ· τὸν δὲ διψεῖ τειρόμενον ἐλθεῖν εἰς κρήνην, ἣν ἐφύλασσαν ὄφεις, καὶ τοῦ ποτοῦ δρεγόμενος ἀπέδοτο τοῦ γήρως τὸ φάρμακον. διὸ πάντας μὲν τοὺς ὄφεις καθ' ἑκάστον νεάζειν ἐνιαυτὸν ἀποδιδόμενους τὸ γήρας, τὸν δ'

ὄφιν τὸν τῆς κρήνης φύλακα καταλαβεῖν τὸ διψῶς, θένει τοῖς δηχθεῖσιν ἐμποιεῖ διψάν. ἔστι δὲ ὁ μῦθος παρὰ Σοφοκλεῖ ἐν Κωφοῖς. Aelian *nat. an.* 6. 51, who tells the same story in somewhat different language, adds: τί οὖν; ἐγὼ τοῦ μύθου ποιητῆς; ἀλλ' οὐκ ἂν εἴποιμι, ἐπεὶ καὶ πρὸ ἐμοῦ Σοφοκλῆς ὁ τῆς τραγωδίας ποιητῆς καὶ Δεινόλοχος ὁ ἀνταγωνιστὴς Ἐπιχάρμου (*CGF* I p. 149 Kaibel), καὶ Ἴβυκος ὁ Ῥηγίνος (fr. 25) καὶ Ἀριστίας (an early tragedian, whose satyr-plays were espec-

ally celebrated, is meant: see Pauly-Wissowa II 899) καὶ Ἀπολλοφάνης (fr. 9, I 799 K.) ποιηταὶ κωμωδίας ἔδουσιν αὐτόν. The myth therefore was an old one: Nicander prefaces his version in *Ther.* 343—358 with ὠγύγιος δ' ἄρα μῦθος ἐν αἰζηοῖσι φορεῖται.

'We have here one of those beast fables, which are still told among the Arabs, to account for the peculiarities of various animals. Prometheus gave the stolen fire to Man, but (according to one version) they were dissatisfied because he had not endowed them with perpetual youth; at any rate, they foolishly informed against their benefactor; and Zeus rewarded them with an antidote against old age. They put the precious burden on an Ass's back to carry. It was hot weather, and the Ass, coming to a spring, besought the Snake who guarded it to let him drink. The Snake—a *διψάς*—said, "I will do so on condition that you give me what you are carrying on your back." So

they exchanged; and hence the *διψάς* every year renews his youth by casting his slough (*ἀποδύεται τὸ γῆρας* is the regular phrase),—but he also got the Ass's thirst, which his bite inflicts upon his victims' (H.).

For the popular belief that the water of a spring is guarded by a snake cf. Eur. *Phoen.* 657 *ἔνθα φόβος ἦν δράκων* | *Ἀρείος ὠμόφρων φύλαξ | νόματ' ἐνύδρα καὶ ῥέεθρα* | *χλοερά δεργμάτων κόραισι* | *πολυπλάτους ἐπισκοπῶν*, *supr.* fr. 226. The Styx river in Arcadia was locally known as the Dragon Water: see Frazer's *Pausanias* IV p. 252. Examples from all parts of the world are collected by the same writer in vol. V p. 44 f. The precious burden entrusted to the donkey, and consequently imperilled, recalls the proverb *ὄνος ἄγων μυστήρια*, at least according to one of its interpretations *ἐπὶ τῶν ἀναξίας τι βασταζόντων* (Diogen. 6. 98, Greg. Cypr. 3. 19 [*Paroem.* I 286, 369]).

## 363

... κυλισθεὶς ὥς τις ὄνος ἰσόσπριος

363 Schol. Apoll. Rhod. I. 972 λέγεται δὲ ἴουλος καὶ ζῶν τι, θηρίδιον πολύπουν· ἐκατέρωθεν γὰρ ἔχει πολλοὺς πόδας, ὥσπερ ἡ σκολοπένδρα. Θεόφραστος δὲ ἐν τῇ πρὸς Φανίαν ἐπιστολῇ (fr. 185 Wimmer) καὶ ὄνον φησὶν αὐτὸν καλεῖσθαι, ὡς παρὰ Σοφοκλεῖ ἐν Κωφοῖς σατύροις 'κυλισθεὶς... ἰσόσπριος.' Phot. *lex.* p. 337, 17 ὄνος ἰσόσπριος (ὄνοσις ὀσπριος cod.), ζῶν πολύπουν σκολοπένδρα, δ συνειληθὲν ὁμοιον κυάμῳ φαίνεται. Hesych. III p. 209 ὄνος ἰσόσπριος (ὄνοσις ὀσπριος cod.: em. Salmasius)· ἔστι δὲ ζῶν πολύπουν, ὀσπρίῳ ὁμοιον, δ καὶ ἴουλον τινὲς φασιν.

ἴουλος was evidently the *woodlouse*; see Hesych. II p. 62 *ἐλειός*, p. 30 *εἰλιός*, p. 356 *εἰλοι*, and Stephanus in *Thes.* s. v.

ὄνος p. 2037 B. From its resemblance to a bean it came to be called *κύαμος*: Galen *de simpl. med. fac.* XII p. 366 Kuehn τοῖς καλαμμένοις ὀνίσκοις. ἔστι δὲ ζῶα σφαιρούμενα κατὰ τὴν εἰς αὐτὸν σύνοδον, ἅπερ ὀνομάζουσι τινες τῶν παρ' ἡμῖν κυάμωνι, ἐπεὶ παραπλήσιοι τοῖς ἐδωδιμοῖς κυάμοις εἰσίν, ὅταν αὐτοὺς σφαιρώσωσι, φαινοὶ κατὰ τὴν χρᾶν ὄντες. ἐπὶ δὲ τῇ ἀγροικίᾳ ἔστιν ἰδεῖν πλείστους τούτους γεννωμένους ὑπὸ ταῖς ὑδρίαις. It was also called the *κεράμβυξ* or *ξυλοφάγος βούς*, Anton. Lib. 22.

Were it not that this is a satyric fragment, one might feel sure that the correct order of the words was *ὄνος | ἰσόσπριος* *τις ὡς*. (H.)

## 364

[Φρύγες οἱ Ἰδαῖοι Δάκτυλοι.]

364 Schol. Ap. Rhod. I. 1126 Σοφοκλῆς δὲ αὐτοὺς (sc. the Idaean Dactyls) Φρύγας καλεῖ ἐν Κωφοῖς σατύροις.

It is not possible within the limits of a note to discuss adequately the diffi-

culties arising from the various notices relating to the Idaean Dactyls: the fullest storehouse of information is Lobeck's *Aglaophamus* II 1156—1181. They are often localized in Crete, but there is also

strong evidence placing their home on Mt Ida in the Troad. The oldest is that of the epic *Phoronis* (fr. 2 K.) *ἔνθα γόητες* | *Ἰδαίῳ Φρύγες ἄνδρες ὀρέστεροι* | *ὀκί' ἔναον*, | *Κέλμης Δαμναμενεὺς τε μέγας* | *καὶ ὑπέρβιος Ἄκμων*, | *εὐπάλαμοι θεράποντες ὀρείης Ἀδρηατῆλης*, | *οἱ πρῶτον τέχνην πολυμήτιος Ἡφαίστου* | *εὖρου ἐν οὐρείῃσι νάπαις, ἰόντα σίδηρον*, | *ἐς πῦρ τ' ἤνεγκαν καὶ ἀριπρεπὲς ἔργον ἔδειξαν*. That appears to be one of the authorities which Sophocles followed in this and the follow-

ing fragments. Ephorus also testified to the Phrygian origin of the Dactyls: Diod. 5. 64 *ἐνίοι δ' ἱστοροῦσιν ὡς ἔστι καὶ Ἐφορος (FHG I 253) τοὺς Ἰδαίους Δακτύλους γενέσθαι μὲν κατὰ τὴν Ἰδὴν τὴν ἐν Φρυγίᾳ, διαβῆναι δὲ μετὰ Μίνωος εἰς τὴν Εὐρώπην.* id. 17. 7 *γενέσθαι δ' ἐν τούτῳ (cave on Trojan Ida) λέγεται καὶ τοὺς Ἰδαίους Δακτύλους οὕς σίδηρον ἐργάσασθαι πρῶτους, μαθόντας τὴν ἐργασίαν παρὰ τῆς τῶν θεῶν μητρὸς.*

## 365

## [Κέλμης.]

**365** Zenob. 4. 80 (*Paroemi.* I 106) *Κέλμης ἐν σιδήρῳ· αὕτη τάπτεται ἐπὶ τῶν σφόδρα ἐαυτοῖς πιστευσάντων, ὅτι ἰσχυροὶ καὶ δυσχείρωται πεφύκασι.* Κέλμης γάρ, εἰς τῶν Ἰδαίων Δακτύλων, τὴν μητέρα ῥέαν ὑβρίσας καὶ μὴ ὑποδεχόμενος <δτε> ὑπὸ τῶν ἀδελφῶν εὐμενῶς <ἐξενίξεται> ἐν τῇ Ἰδῇ... ἀφ' οὗ ὁ στερεώτατος ἐγένετο σίδηρος. μέμνηται τῆς ἱστορίας Σοφοκλῆς ἐν *Κωφοῖς* (so cod. Ath. according to Miller, *Mél. de litt. Gr.* p. 370: om. Zenob.) *σατύροις*. Unfortunately this passage is mutilated: I have added the words *ὅτε* and *ἐξενίξεται* which seem to be demanded by the sense, but we also require the finite verb to which Κέλμης was the subject, describing the punishment awarded to him for his arrogance and impiety. Celmis is the first name among the Dactyls according to the *Phoronis* (l.c.), and is mentioned with Damnameus as chief of the Idaean Dactyls who discovered iron in Cyprus by Clem. Alex. *strom.* I p. 362 (*EGF* p. 150). In Nonnus 14. 39 he appears as one of the Telchins: Gruppe identifies him with Σκέλμης, one of Poseidon's attendants in Nonn. 37. 164 etc., and connects the name with σκέλην· μάχαιρα Hesych. iv. p. 37 (*Gr. Myth.* p. 8842). But in Ov. *Mét.* 4. 281 we have a trace of the story here alluded to: *te quoque, nunc adamas, quondam fidis-*

*sime parvo* | *Celmis, Iovis*, where it will be observed that *adamas* answers to ὁ στερεώτατος σίδηρος, but Juppiter has taken the place of Rhea as the offended deity. It seems to follow that Celmis was turned into iron as a punishment for insulting Rhea. Rhea is here spoken of as the mother of the Dactyls; but Nonn. 14. 26 identifies them with the Corybantes, and calls them *γηνγεῖες*, explaining that Rhea ἐκ χθονὸς αὐτοτέλεστον ἀνεβλάστησε γενέθλην. Usually, however, they are described as attendants or assistants of Rhea, who, as mistress of the heights of Ida, made use of their labours to work the metallic ore buried beneath the mountain: Pollux 2. 156, Diod. 17. 7, Strabo 473. The welcome given by the Dactyls to the goddess on the occasion of one of her visits to them was related by Helianicus in schol. Ap. Rhod. I. 1129 Ἰδαῖοι Δάκτυλοι ἐκλήθησαν ὅτι ἐντὸς Ἰδῆς συντυχόντες τῇ ῥέᾳ ἐδεξιώσαντο τὴν θεὸν καὶ τῶν δακτύλων αὐτῆς ἦσαντο. We seem to discern the vestiges of a story of the Philemon and Baucis type, which was prevalent in various parts of Asia Minor. Something of the same kind was related of the daughters of Damon, the chief of the Telchins; schol. Ov. *Idis* 475 (p. 83 Ellis). One of these was Dexithea, who is mentioned by Bacchylides (Jebb, p. 188).

## 366

[πέντε τοὺς πρῶτους (sc. Ἰδαίους Δακτύλους) ἄρσενας γενέσθαι, πέντε δὲ καὶ ἀδελφὰς τούτων.]

**366** Strabo 473 Δακτύλους δ' Ἰδαίους φασὶ τινες κεκλήσθαι τοὺς πρῶτους αἰκητορας τῆς κατὰ τὴν Ἰδὴν ὑπώφειας... Σοφοκλῆς δὲ λέγει πέντε τοὺς πρῶτους ἄρσενας γενέσθαι,

οἱ σίδηρον τε ἐξείρουν καὶ εἰργάσαντο πρῶτοι καὶ ἄλλα πολλὰ τῶν πρὸς τὸν βίον χρησιμῶν, πέντε δὲ καὶ ἀδελφὰς τούτων, ἀπὸ δὲ τοῦ ἀριθμοῦ δακτύλους κληθῆναι. ἄλλοι δ'

ἄλλως μυθεύουσιν... πάντες δὲ σίδηρον εἰργάσθαι ὑπὸ τούτων ἐν Ἰδῇ πρῶτον φασί, πάντες δὲ καὶ γόητας ὑπειλήφασιν καὶ περὶ τὴν μητέρα τῶν θεῶν καὶ ἐν Φρυγίᾳ ψηφισάσθαι περὶ τὴν Ἰδὴν, Φρυγίαν τὴν Τρωάδα καλοῦντες διὰ τὸ τοὺς Φρύγας ἐπικρατῆσαι πλησιοχώρους ὄντας τῆς Τροίας ἐκπεπορημένους.

Various explanations were given of the name Dactyls, such as that it was given in virtue of their dexterity in handicrafts, or because they grasped the hand of the goddess in welcome (fr. 365). Sophocles is the earliest authority quoted for the numerical explanation, but it is unlikely that he invented it: the *Phoronis*, as we have seen, only recognized three Dactyls. Cf. Pollux 2. 156 καὶ τοὺς Ἰδαίους Δακτύ-

λους κεκληῖσθαι λέγουσιν οἱ μὲν κατὰ τὸν ἀριθμὸν, ὅτι κακέينوί πεντε ἦσαν. Diod. 5. 64. τοῖς δ' οἱ μὲν ἑκατὸν τὸν ἀριθμὸν γεγονέναι παραδεδώκασιν, οἱ δὲ δέκα φασὶν ὑπάρχοντας τυχεῖν ταύτης τῆς προσγορίας, τοῖς ἐν ταῖς χερσὶ δακτύλοις ὄντας ἰσαριθμούς. The most attractive explanation of recent times is that of Wilamowitz, who finds in them an analogue of the dwarfs in Teutonic folk-lore: they were Tom Thumbs who were called *Idāoi* because they lived in the woods (GGN 1895, 241). Kaibel, however, in a posthumous paper (GGN 1901, 488 ff.), preferred to interpret the Idaean Dactyls as phallic deities, supporting the explanation of Δακτύλου μῦθμα in Pausan. 8. 34. 2 previously given by Belger.

### ΛΑΚΑΙΝΑΙ

The story of the play was taken from the *Little Iliad* of Lesches, and is summarized in the epitome of Proclus (EGF p. 27): καὶ μετὰ ταῦτα (i.e. after the visit of Odysseus to Troy disguised as a beggar, when he was recognized by Helen and made arrangements with her for the capture of the city) σὺν Διομήδεϊ τὸ Παλλάδιον ἐκκομίζει ἐκ τῆς Ἰλίου. The order of events agrees with the evidence of Arist. *poet.* 23. 1459<sup>b</sup> 6, where in a list of tragedies taken from the *Little Iliad* the *πτωχεῖα*—an otherwise unknown title—immediately precedes the *Λακαιναί*. The occasion is identified beyond question by fr. 367, as explained by the authorities which are quoted in the note<sup>1</sup>.

The epitome of Proclus suggests that the information which induced Odysseus and Diomedes to undertake their dangerous adventure was derived from Helen by Odysseus on his previous visit. This was to the effect that the possession of the Palladium by the Greeks was essential to their success. According to Apollod. *epit.* 5. 10 Helenus was captured on Mt Ida by Odysseus, and, when brought into the Greek camp, was forced to reveal this secret, together with other information concerning the conditions necessary to the capture of the city. The same tradition is followed by Conon 34 and Qu. Smyrn. 10. 350. On the other hand, there are several passages recording that the theft of the image was promoted by the treachery of Antenor, who not only informed the Greeks of its importance, but also with the assistance of his wife Theano actually surrendered it to

<sup>1</sup> The two visits of Odysseus to Troy are confused by Apollod. *epit.* 5. 13; and the same mistake appears even in texts of the classical era. See n. on fr. 367.

them (Dict. 5. 5. 8, schol. B Hom. Z 311, Suid. *s.v.* Παλλάδιον). There is nothing to show how Sophocles arranged these incidents, and it is doubtful whether the complicity of Antenor, which is inconsistent with his character as portrayed in Homer, was first introduced in one of the Cyclic epics, by the Attic tragedians, or some later writer<sup>1</sup>. Nevertheless, fr. 368 is particularly appropriate if addressed to Theano, as the custodian of the image<sup>2</sup>, in order to induce her to hand it over. It is highly improbable that Odysseus and Diomedes removed the statue by violent entry into the temple in the crude fashion suggested by Conon's narrative<sup>3</sup>; but, on the other hand, their success does not necessarily imply that Theano and Antenor, or either of them, were actuated by dishonourable motives.

The Spartan women, of whom the chorus consisted, must be taken to be the attendants of Helen; for no others can be thought of as likely to be present in Troy. Their sympathies would naturally be enlisted in favour of the enterprise, and the home of Helen was a rendezvous to which the two adventurers would be likely to resort, especially if the theft had previously been arranged with her<sup>4</sup>. Fr. 957, which is attributed to the play by Welcker and others, is suitable to Helen; but the source of fr. 768 N. is now known to have been the *Eurypylus*, and the supposition that fr. 745 is addressed to Antenor is a mere guess.

A much more important question arises in reference to Welcker's suggestion that fr. 799 belongs to the *Lacaenae*. The extract is taken from a speech of Odysseus attacking Diomedes; and there is no record of a quarrel between these heroes except on the occasion of their return to the Greek camp after the theft of the Palladium<sup>5</sup>. Diomedes was carrying the image, which he had managed to secure, but Odysseus wished to enjoy the sole credit of the achievement and treacherously attempted to murder his comrade. Diomedes, however, saw the flash of his sword in time to ward off the blow, and, in order to prevent a repetition of the trick, made Odysseus walk in front of him with his arms bound, driving him into the camp by blows with the flat of his

<sup>1</sup> See the different opinions expressed by R. Wagner in Pauly-Wissowa I 2352 and Holzinger on Lycophron 340.

<sup>2</sup> Hom. Z 299.

<sup>3</sup> Vergil also (*Aen.* 2. 164 ff.) describes a forcible seizure and the slaying of the guards.

<sup>4</sup> Engelmann in Roscher III 1943 reproduces a vase-painting of Helen assisting in the robbery of the Palladium. For the archaeological evidence see also O. Jahn, *Der Raub des Palladion*, Stolberg, 1845.

<sup>5</sup> The authorities for what follows are cited in the n. to fr. 799. As against Brunck's view, it should be observed that a quarrel between Odysseus and Diomedes has no particular relevance to the plot of the *Σύνδριπνοι*, so far as we are acquainted with it.

sword. Hence, it was said, arose the proverb *Διομήδεις ἀνάγκη*, as applied to those who were forced to act against their will<sup>1</sup>. The strength of Welcker's case is materially increased by a gloss of Hesychius (I p. 517), which, though unfortunately incomplete, proves that something of the kind was related in the *Little Iliad* (fr. 9 K.). It is obvious that this story was ill-suited to dramatic representation, and it may be conjectured that the two heroes contended with words rather than with blows for the possession of the prize. Somehow or other their strife must have been composed before they left the scene, possibly by the intervention of the goddess herself.

Fr. 799 has not been included under this title, since its ascription to the *Lacaenae* is, after all, hardly more than a plausible conjecture.

## 367

στενήν δ' ἔδυμεν ψαλίδα κούκ ἀβόρβορον.

367 ἀβόρβορον Blomfield: ἀβάρβαρον codd.

367 Pollux 9. 49 μέρη δὲ πόλεως... *πυλίδες καὶ ψαλίδες*. ἔστι δὲ ἡ ψαλὶς εἶδος οἰκοδομήματος ἢ που καὶ Σοφοκλῆς ἐν Λακωναῖς λέγει· 'στενήν... ἀβάρβαρον.' ἀλλὰ καὶ Πλάτων ἐν τοῖς Νόμοις [947 D]· 'θήκην δ' ὑπὸ γῆς αὐτοῖς εἰργασμένην εἶναι ψαλίδα προμήκη λίθων πολυτίμων.'

The circumstances are sufficiently indicated by Servius on Verg. *Aen.* 3. 166 *Diomedes et Ulixes, ut alii dicunt, cuniculis, ut alii, cloacis, ascenderunt arcem et occisis custodibus sustulerunt simulacrum*. See also Ellis on Ov. *Ibis* 617 (p. 165). Aristophanes alludes to the incident in *Vesp.* 350 *ἔστιν ὅπη δῆθ' ἦντιν' ἂν οἶός τ' ἔνδοθεν εἰς διορύξαι, | εἴτ'*

*ἐκδύναί ῥάκεσιν κρυφθεῖς, ὥσπερ πολέμητις Ὀδυσσεύς*, where schol. R, which is corrupt, has *ὅτι τὸ παλλάδιον δι' ὑδρορρύας εἰσῆλθον οἱ περὶ τὸν Ὀδυσσεά*. But he confuses it, as Starkie remarks, with the occasion when Odysseus entered disguised as a beggar (*Eur. Hec.* 240 etc.); and the same mistake is made by Antisth. *Ai.* 6 [p. 176 Bl.<sup>2</sup>].

*ψαλίδα*: sewer. In the passage of Plato which Pollux quotes *ψαλὶς* is 'a vault,' and is generally glossed by *ἀψίς* (Suid. Hesych.); but the schol. there has *ψαλίδα*· *ἦτοι καμάραν, ὡς νῦν, ἡ ταχείαν κίνησιν, ἢ ὑδρορρόην ἢ ἄρμενον*.

## 368

θεοὶ γὰρ οὐποτ', εἴ τι χρὴ βροτὸν λέγειν,  
ἄρξασι Φρυγί τήν κατ' Ἀργείων ὕβριν  
ξυναινέσονται ταῦτα. μὴ μάχου βία.

368. 2 Ἀργείων Ellendt: Ἀργείους codd.

codd. VR: corr. Madvig, qui tamen ante ταῦτα interpungit

368 Priscian *Inst.* 18. 197. II p. 302, 15 *Attici, ἄρχος τοῦδε καὶ τόδε, ἐπὶ τοῦ κατάρχου. Sophocles Λακωναῖς 'θεοὶ... βία.'* The words may form part of a speech

addressed to Theano in order to persuade her to give up the Palladium.

2 Ἀργείων. The reading of the mss is unintelligible; the only meaning

<sup>1</sup> Welcker is mistaken in comparing the proverb with *πειθαράγκη*: it is more like our 'Hobson's choice.' He also seems to be wrong in preferring the version of Canon which gave the victory to Odysseus. As compared with Suid. and Zenob. it shows obvious signs of interpolation. See also Frazer, *Pausan.* II p. 264.

which could be extracted from it—'an outrage after the Argive pattern'—is unsuitable to the context. H. quotes in support of the genitive *Ai.* 304 ὅσῃ κατ' αὐτῶν ὕβριν ἐκτελείσας ἰών, Aesch. *Theb.* 393 καὶ τοὺς καθ' αὐτοῦ τήνδ' ὕβριν μαρτυρεῖται. He also refers to Liban. 4. 11. 10 [V 216, 1 Foerst.], where Menelaus in the ἀπαίτησις addresses to the Trojans a similar argument: ὅτι μὲν οὖν ὕβρισμένοι καὶ τὰ δεινότερα πεπονθότες ἐστρατεύσαμεν εἰς γῆν τὴν ὑμετέραν, καὶ οὐκ ἄρχοντες ἀλλ' ἀμυνόμενοι κτέ.—ὕβριν. The acc. after ἄρχω is not common and is in fact internal ('aggressors in insolence'), as may be seen from the examples quoted by the lexx.: cf. *El.* 552 ἀρξάσθ' τι | λυπηρόν. Here it is perhaps preferred to the genitive, because the latter might seem to imply that the Greeks were also guilty of ὕβρις. Blaydes, however, would substitute τῆς... ὕβριος.

3 ξυναινέσονται is followed by acc.

and dat. of the person: 'will grant...' The word is not common and hardly exists in Attic prose. When used with an acc. rei it means 'to assent to,' as in Aesch. *Ag.* 490 χάριον ξυναινέσαις is 'to yield assent to joyful news.' Cf. [Eur.] *Rhes.* 172 ἐλὼν Ἀχαιοὺς δῶρα μοι ξυναινέσων (mistranslating 'promise,' an impossible rendering). Xen. *Cyr.* 8. 5. 20 σὺν τῇ τοῦ πατρὸς γνώμῃ... ταῦτά σοι συναινέσαι (to obtain my father's approval before assenting to your proposal). Polyb. 1. 67. 11 ἃ δὲ συναινέσαντας τῷ στρατηγῷ τὰναντία πρὸς τοὺς πολλοὺς ἀναγγέλλειν. Diog. L. 1. 32 ἀμφοτέρω συνήνεσαν Θαλῇ (τὸν τρίποδα). Blaydes conj. ξυναινέσουσι, but the indications favour the middle (cr. n.), and there is no sufficient reason for rejecting it.—μὴ μάχων. The uselessness of resistance to superior might is proverbial: cf. e.g. Eur. fr. 604 πρὸς κέντρα μὴ λάκτιζε τοῖς κρατοσὶ σου, fr. 716. See also on fr. 585.

## 369

ἐν ᾗ παύσεται ἡμερῶν μόχθων τε καὶ δανοτήτος

369 Herodian π. μον. λέξ. p. 40, 12 (II 945 Lentz) τὸ μέντοι παρὰ Σοφοκλεῖ ἐν Λακκαῖναις δανοτῆς εἰρημέων (εἰρημένους cod.), 'ἐν ᾗ... δανοτῆτος,' ὡς ἂν ἔχοι εἰ παρ' ὄνομα σχηματισθεῖν.

We can only guess at the restoration of this fragment, which appears to have been obscure to the grammarians of the second century A.D.

ἐν ᾗ. Probably Lehrs was right in restoring ἐν ᾗ: Herwerden preferred ἥδη. H. points out that ἐν ᾗ must have been preceded by ἡμέρα or a synonym: Herond. 4. 50 ἔσσει' ἡμέρη κείνη ἐν ᾗ... κνήσῃ, Polyb. 39. 4. 10 ἔφασκε πολλάκις οὐδέποτε ταῦτην ἐσεσθαι τὴν ἡμέραν ἐν ᾗ συμβήσεται. Heliod. 8. 5 ἔσται καιρὸς ἐν ᾗ... εἰσπράξεσθαι. Arr. *Epict.* 1. 29. 41 ἔσται χρόνος τάχα ἐν ᾗ... οἴσονται. The examples show that a future tense is likely to follow, but do not enable us to decide between παύσεσθ' (Lobeck) and παύσεται (Bergk). Dindorf's παύσασαι is unlikely.—ἡμερῶν is corrupt. The editors of Herodian give ἡμερῶν, with doubtful sense. Lobeck proposed ἀργαλέων, but Nauck's ἀμέτρων, in the sense of *immeasurable* = ἀμετρήτων or ἀνηρίθμων, is much better. H. supports it by quoting Simonid. fr. 37, 16 εὐδέτω δ' ἀμέτρων κακόν. Soph. *El.* 236 καὶ τί

μέτρον κακότερος ἔφιν; Liban. 4. 113. 2 [V 374, 11 Foerst.] εἰ καὶ μέτρον εἰς ἡμᾶς οὐκ οἶδεν ἡ Τύχη. Theocr. 15. 45 μύρμακες ἀνέριθμοι καὶ ἀμετροί.—μόχθων are the labours of the Trojan war, for which this word or πόνοι is frequently employed: *Ai.* 1188, 1197, Aesch. fr. 131 δοριλυμάντους Δαναῶν μόχθους, *Ag.* 560, 1166, Eur. *Andr.* 305, *A.P.* 5. 137 οὐ δέσας Δαναῶν δεκῆτη πόνον. Pind. *P.* 10. 42, describing the Hyperboreans, πόνων δὲ καὶ μαχῶν ἄτερ οἰκείοις (H.).—δανοτῆτος (δανότητος Lehrs) is an obscure word, and by most critics treated as corrupt. The accentuation adopted by Lehrs follows the authority of Herodian 1 p. 83, 8 Lentz, where δανότης occurs in a list of nouns introduced by the words τὰ εἰς τῆς πολυσύλλαβα θηλυκὰ βαρύνονται (not quoted by Chandler, § 635). It is not quite clear what Herodian intends to say. J. thinks he suggested that δανοτῆς might be formed from a proper name; but the words εἰ παρ' ὄνομα σχηματισθεῖν certainly mean, 'if it were formed from a noun.' The grammarian's ὄνομα includes our *adjective* (Dionys. Thrax p. 23 Uhlig); and Lehrs, whom Lentz follows, thought that Herodian intended to refer to a suggested derivation

from the *adverb* δάν in the sense of *χρονιότης*. But the natural inference is rather that he was in the dark about *θανότης*, and did not know of any *δνομα* to which it could be referred. Two other explanations have been given: (1) From Plut. *quom. adol. poet.* 5 p. 22 C δάνον γάρ Μακεδόνες τὸν θάνατον καλοῦσι it is inferred that δάνότης = 'mortality, misery' (L. and S.). (2) δανός (δαίω), *dry, parched*, occurs in Hom. O 322. Hence δανότης might possibly refer to the parching and wearing toils of warfare: 'Aestus vel si locus ferebat sitis,' Lehrs. Cf. ἀδαίω, ξηραίνω. But both the metre and the combination with μόχθων are against the latter view.

Of the conjectures neither Lobeck's *πλανότητος*, Blaydes's *κακότατος*, nor Bergk's *ἀδρανότητος* have much in their

favour. Much better is Duentzer's *δαϊότητος* (also proposed by Herwerden), which should be provisionally accepted. In supporting it H. remarks that πόλεμον καὶ δῆϊότητα is a frequent combination in Homer, e.g. H 29 νῦν μὲν παύσωμεν πόλεμον καὶ δῆϊότητα, *ib.* 290 νῦν μὲν πανσώμεσθα μάχης καὶ δῆϊότητος: so in a Sibylline oracle quoted by Pausan. 10. 9. 11 μάχην καὶ δῆϊότητα. He further suggests (partly after Klister) that the obscure glosses in Hesychius 1 p. 523 δνός· κακοπλάσσων and δνόςουσι· διακόψουσι κακοπαθήσουσι are errors for δάιος (δῆιος) and δαϊώσουσι (δηιώσουσι) respectively. Thus, the passage should perhaps be restored: ἐν ᾧ παύσεσθ' ἀμέτρων τε μό· | χθων καὶ δαϊότητος. For the metre of the first line cf. *Ai.* 698 f., *Eur. Hipp.* 525.

## ΛΑΟΚΟΩΝ

The earliest mention of the Laocoon-story is in the *Iliupersis* of Arctinus (*EGF* p. 49). When the Greeks had withdrawn to Tenedos, leaving the wooden horse behind them, the Trojans held high festival in the belief that the war was over. During the progress of the feast two serpents appeared, and killed Laocoon with one of his sons. Aeneas and his family, alarmed by the omen, fled to Mt Ida. It has been inferred from this statement<sup>1</sup> that the death of the elder son of Laocoon typified the downfall of Priam, who sprang from Ilus, the eldest son of Tros; whereas the escape of Aeneas, the descendant of Assaracus, a younger son of Tros (Apollod. 3. 140), was symbolized by the escape of the younger son of Laocoon. Anyhow, the introduction of the *τέρας* into the narrative of the *Iliupersis* served the purpose of supplying a motive for the emigration of Aeneas and his kindred from Troy to Ida. Dionysius of Halicarnassus (fr. 373) provides a connecting link between Sophocles and Arctinus, by stating that Aeneas was represented in the *Laocoon* as removing to Ida by the advice of his father Anchises, who inferred the impending destruction of Troy not merely from his recollection of Aphrodite's behests, but also in part from the warnings recently given *περὶ τοὺς Λαοκοωντίδας*. From the last words Robert draws the important inference that Sophocles differed from Arctinus in

<sup>1</sup> The literary history of the myth of Laocoon, including the treatment by Sophocles, is discussed by C. Robert, *Bild u. Lied*, esp. at p. 192 ff.



making both the sons of Laocoon perish, while Laocoon himself survived<sup>1</sup>. He argues that Dionysius was not guilty of a careless inexactitude of expression, since the greater number of the authorities agree in stating that both sons were destroyed<sup>2</sup>. Lessing long since pointed out that Vergil was the first and only poet who represented both the father and the two sons as perishing, and Robert is of the same opinion<sup>3</sup>. Thus the famous Vatican group can have nothing to do with the play of Sophocles<sup>4</sup>. Robert proceeds to trace the influence of the Sophoclean version in Lycophr. 347 καὶ παιδοβρώτος Πορκέως νήσους διπλᾶς, where the serpent is described as 'child-devouring.'

Servius on Verg. *Aen.* 2. 204 (fr. 372) states that Sophocles in the *Laocoon* gave the names of the serpents, and the same authority (n. on fr. 372) cites the actual names from Lysimachus in the *Nosti* as Curifis and Periboea. These names are, in all probability, a corruption of Πόρκις and Χαρίβοια, as they are recorded by Tzetzes on Lycophr. 344. Now, since Sophocles named the serpents, Robert infers that Sophocles was the source of Lysimachus, and also of the scholium on Lycophron. But the scholiast further describes the serpents as 'having sailed' (πλεύσαντες) from the Calydnæ islands, which recalls the treatment of Bacchylides (fr. 51 J. = 32 B.) as recorded by Servius on Verg. *Aen.* 2. 201 *sane Bacchylides de Laocoonte et uxore eius vel de serpentibus a Calydnis insulis venientibus atque in homines conversis dicit*. It seems impossible to give a satisfactory explanation of these remarkable statements. Welcker, who first called attention to the points of contact between the authorities, observed that, if Sophocles mentioned their names, it must have

<sup>1</sup> The validity of this reasoning was impugned by R. Foerster (*Verhandlungen der 40. Versammlung deutscher Philologen in Göttingen*, 1889, p. 432 ff.), who argued that Λαοκοωντίδας could properly be employed so as to include the father as well as the sons. He quoted (among other examples) the use of *Aeneadae* in Verg. *Aen.* 1. 157 and τῇ προδοσίᾳ τῶν Ἀθηναίων in Dion. Hal. *Ant. Rom.* 1. 46.

<sup>2</sup> Apollod. *epit.* 5. 18 states that the serpents devoured (κατέσθιοντο) the sons of Laocoon, but says nothing about the father. Qu. 12. 390—500 makes Athena the enemy of Laocoon. The goddess blinded him, and the two sons were afterwards killed by the serpents which swam across from Calydnæ; but the father survived. Tzet. Lyc. 347 mentions the death of one son only, and so also *Posthom.* 714.

<sup>3</sup> p. 209. In that case the reference to Euphorion in Serv. Verg. *Aen.* 2. 201 is confined to the first sentence.

<sup>4</sup> The Vatican group was described by Plin. *n.h.* 36. 37. It is dated by Engelmann (in Roscher II 1839) about 150 B.C. Robert, who states (p. 212) that there is no representation of Laocoon in Greek art of the best time, puts it in the reign of Titus. Engelmann (*Arch. Stud.*, 1900, p. 25), however, thinks that the group was influenced by Sophocles, and that Vergil in turn modelled his description on the group. Gruppe, *Gr. Myth.* p. 689, takes a similar view, holding that Soph. combined the *Iliupersis* story with the version which spoke of the sons only as destroyed. The latter was adopted by Bacchylides, whom Apollodorus and Quintus followed.

been because the serpents changed into men; for there could be no other object in recording the names. Robert, however, mainly on the ground that the word *πλεύσαντες* could not suitably be applied to serpents, concluded that they came over in human form and were afterwards changed into serpents,—thus attributing to Sophocles a tradition which is the exact converse of the version of Bacchylides. But this conjecture is not only improbable in itself, but inconsistent with the *epitome* of Apollodorus (5. 18), which by various touches shows its connexion with the Lycophron-scholia: *δύο γὰρ δράκοντες διανηξάμενοι διὰ τῆς θαλίσης ἐκ τῶν πλησίον νήσων τοὺς Λαοκόωντος νιὸς κατεσθίουσιν*<sup>1</sup>.

According to Hygin. *fab.* 135 Laocoon, son of Acoetes (substituted in error for Capys) and brother of Anchises, was a priest of Apollo who had incurred the anger of the god for disobeying him by marrying and begetting children. The names of his sons are given as Antiphates and Thymbraeus<sup>2</sup>. The cause of Apollo's anger is differently given by Servius on Verg. *Aen.* 2. 201, who says that Laocoon had profaned the temple at Thymbra, *ante simulacrum numinis cum Antiopa uxore sua coeundo*. Now, the Lycophron-scholia make the temple of Apollo Thymbraeus the scene of the disaster, and also differ from Hyginus in making Laocoon the son of Antenor<sup>3</sup>. Hence Robert, who had already identified Sophocles as the source of the scholiast, concludes that the circumstances of Laocoon's guilt, as given by Servius, were also derived from Sophocles, arguing that it was a favourite tragic motive to localize the punishment at the place of the offence. He also considers that Sophocles derived from Bacchylides the idea that Laocoon had sinned against Apollo, as well as the version that both his sons (but not he himself) perished<sup>4</sup>.

Probably the opening of the play described the rejoicings of the Trojans at the supposed departure of the Greeks (fr. 370), and perhaps also the debate as to what should be done with the wooden horse, in which Cassandra and Laocoon may have uttered a warning of the impending danger but without success (Apollod. 5. 17). It seems that a sacrifice to Poseidon in grati-

<sup>1</sup> See also Engelmann in Roscher II 1840 ff.

<sup>2</sup> Robert holds that the text of Hyginus has been considerably interpolated from Vergil, i.e. from *Aen.* 2. 201, 203, 231. M. Schmidt (p. xxv) regarded the whole chapter as an interpolation by someone who was more familiar with Vergil and Ovid than with the Greek sources. Foerster, however, argues strenuously in favour of its genuineness, and since, for various reasons, it cannot have been derived from Arctinus, Bacchylides, or Euphorion, he concludes that it must contain the version of Sophocles.

<sup>3</sup> Among Antenor's children Homer mentions *Κῶν* (A 248) and *Λαόδοκος* (Δ 87).

<sup>4</sup> *op. cit.* pp. 197, 200.

tude for removing their enemies was resolved upon (fr. 371)<sup>1</sup>, and Laocoon was perhaps instructed to carry it out. The subsequent catastrophe must have been reported by a messenger, and either the same or another messenger announced the departure of Aeneas (fr. 373). That Laocoon had sinned against Apollo, as stated by Servius, is probable enough; but it is difficult to conceive him as merely the passive victim of destiny throughout the whole course of the action. In other words, the early transgression is too remote to serve as a dramatic justification for the *περιπέτεια*; one would rather suspect that Laocoon by some fresh demonstration of *ὑβρις* proved that the time was ripe for divine vengeance. To have hurled a spear at the wooden horse is in itself not enough to convict him of impiety (*Aen.* 2. 229 ff.); but the circumstances of the act may well have been such as to stamp it with the mark of reckless arrogance. Laocoon, the *μάντις*, was perhaps a scoffer who ridiculed the notion of divine interference. Although there is no direct evidence of this in our authorities, the character of Laocoon so far as it may be gathered from Vergil and Quintus is quite consistent with such a supposition.

On the question of the identity of this play with the *Antenoridae* see Introductory Note to that play (I p. 89).

## 370

λάμπει δ' ἀγνιεύς βωμὸς ἀτμίζων πυρὶ  
σμύρνης σταλαγμούς, βαρβάρους εὖοσμίας.

370. 2 σταλαγμούς D: σταλαγμοῖς Harpocrationis codd. plerique

370 Harpocr. p. 5, 1 ἀγνιεύς... ἐπὶ δ' ἂν οἱ παρὰ τοῖς Ἀττικοῖς λεγόμενοι ἀγνιεύς οἱ πρὸ τῶν οἰκῶν βωμοί, ὡς φασὶ Κρατῖνος (fr. 375, 1 118 K.) καὶ Μένανδρος (fr. 983, III 249 K.). καὶ Σοφοκλῆς ἐν τῷ Λαοκόωντι, μετὰ γὰρ τὰ Ἀθηναίων ἔθνη εἰς Τροίαν, φησὶ 'λάμπει... εὖοσμίας.' There are similar quotations in Bekk. *anecd.* p. 332, 6, Suid. s.v. ἀγνιαί, and Zonar. p. 20, s.v. ἀγνιεύς, but the name of the play is not given in any of them.

1 ἀγνιεύς βωμός: see n. on Eur. *Phoen.* 631. The ἀγνιεύς is explained by grammarians and scholiasts as κίων ἐς ὃν λήγων or κωνοειδὲς κίων; and a stone of this kind, the relic of an archaic fetish-worship (cf. ἀργοὶ λίθοι), was commonly placed in front of Athenian houses.

This may have received the outpourings of libations, or have been decorated with ribbons and garlands: but it is a mistake by reason of the obscure gloss in Hesych. 1 p. 35 ἀγνιεύς ὁ πρὸ τῶν θυρῶν ἐστὼς βωμός ἐν σχήμασι κίωνος to suppose that it was generally used as a sacrificial altar or to identify it with the βωμός ἀγνιεύς in the text. The βωμός ἀγνιεύς, which is sometimes briefly spoken of as ἀγνιεύς, stood in front of the house either instead of the κίων, or with it, or with a statue of Apollo *προστατήριος*. Such altars, which were of the usual rectangular shape, were commonly represented on the stage (*Poll.* 4. 123); and are referred to here, as in *El.* 634, Eur. *Phoen.* 274, and elsewhere. For fuller details see Reisch in Pauly-

<sup>1</sup> It will be noticed that the prayer of the chorus to Poseidon agrees with the narrative of Vergil (*Aen.* 2. 201) and Hyginus.

Wissowa I 910—913. Miss J. E. Harrison, *Themis*, p. 406 ff., treats the ἀγνιεύς as a fertility-symbol.—ἀτμίζων, 'smoking.'—J. joins πυρὶ with λάμπει: the hyperbaton presents no difficulty: see n. on Eur. *Hel.* 719 and Jebb on *Al.* 723.

**2** σταλαγμοῖς. Although most mss of Harpocration have σταλαγμοῖς, the other sources give σταλαγμοῦς. Blaydes wished to read σταλαγμοῖς, βαρβάρους εὐοσμίας. J. says: 'The acc. is right: it is cognate to ἀτμίζων (cp. Pherecr. fr. 108, 14 | 174 K. ἥδιστον ἀτμίζοντα [ἀπατμ- al.] of meat)—"steaming with

the ooiness of myrrh," i.e. with the gum, called myrrh, distilled from an Arabian tree. Cp. Eur. *Ion* 1175 καξεθνμία σμύρνης ἰδρῶτα, "burnt the ooiness of the myrrh as incense." Cf. Eur. *Tro.* 1064 σμύρνης αἰθερίας τε καπνόν, which is also of Trojan altars. Incense (λιβανωτός) was commonly employed in the ritual of Greek sacrifice (Ar. *Vesp.* 861); but βαρβάρους suggests the profusion of such spices characteristic of the East. Hence Eur. fr. 773, 13 καπνίχωρίοις | ὁσμάσι θυμῶσιν εἰσόδους δόμων, where the scene is in farthest Ethiopia.

## 371

Πόσειδον, ὃς Αἰγαίου †μέδεις  
πρώνας ἢ γλαυκᾶς μέδεις εὐ-  
ανέμου λίμνας ἐφ' ὕψη-  
λαῖς στομάτων σπιλάδεσσι.

**371.** 1 Αἰγαίους ἔχεις Bergk, Αἰγαίου νέμεις Fritzsche, Αἰγαίου περί Tucker 2 sq. πρώνος Scaliger | εὐανέμους V 4 σπιλάδεσσι στομάτων codd.: transp. Bergk, σπιλάδεσσι ἐπωπῶν M. Schmidt, σπιλάδεσσι θαλάσῃ Henning, πολεύων Herwerden, σκοπέλων Kock, Σποράδων Tucker, ναίων Campbell, καθίζων vel θαμίζων vel ναιετῶν Blaydes, στενάχων Papabasilaios

**371** Ar. *Ran.* 665 ΔΙ. Πόσειδον. ΞΑ. ἡλγησέν τις. ΔΙ. ὃς Αἰγαίου πρώνας ἢ γλαυκᾶς μέδεις ἄλδς ἐν βένθεσιν. The scholiast remarks: παρὰ τὰ Σοφοκλέους ἐκ Λαοκῶντος 'Πόσειδον...στομάτων.'

**1 ff.** The text presents serious difficulties. It is at once clear that the first μέδεις must have been erroneously inserted, since it cannot govern the accusative πρώνας. There is a further stumbling-block in the fact that πρώνας in Aristophanes has no construction, and it is hard to say whether the text of Aristophanes has been corrupted from the scholium or vice versa; the possibility that the two errors have occurred independently is more remote. None of the critics has satisfactorily accounted for the double blot. Tucker's remedy, which is the best that has been proposed, assumes the loss of περί in its abbrevi-

ated form <sup>ρ</sup>π in both texts; but he does not say whether he regards this as a coincidence, or considers one omission to have led to the other. J., supporting νέμεις, quotes *Phil.* 392 (Γᾶ) ἃ τὸν μέγαν

Πακτωλὸν...νέμεις and for μέδεις...λίμνας Hom. α 72 Φόρκυνος θυγάτηρ, ἄλδς ἀπρυγέτοιο μέδοντος.—Αἰγαίου is for Αἰγαίου πελάγους (πῶντος). The ellipse of the noun is not common in our texts, but cf. Eur. *Hel.* 766 τὰς ἐν Αἰγαίῳ φθοράς. *Hyps.* fr. 3. 11 27 τὰν Αἰγαίης ἐλίσσων | κομοκτύπος ἀχεῖ, fr. 41 11 103 δι' Αἰγαίου δὲ τίνα πόρον...; Schaefer (ap. *Thesaur.*) quotes several examples from Lucian, e.g. *Hermot.* 28. In *A.P.* 7. 256 (attributed to Plato) οἶδε ποτ' Αἰγαίῳ βαρύβρομον οἶδμα λιπόντες Stadtmueller unnecessarily proposes δδατος.—πρώνας: it has been suggested that πρῶν here is an inlet or gulf of the sea, as ἄλιον πρῶνα is sometimes taken to be the Hellespont in Aesch. *Pers.* 135, 882. There is no need, however, to give up the ordinary rendering, *headland*. It was usual for temples of Poseidon to be erected upon promontories: hence Ar. *Eq.* 560 ὦ δελφίνων μεδέων, Σουνιάρατε, ὦ Γεραῖστιε παῖ Κρόνον, *Ach.* 510 οὐπὶ Ταυνάρῳ θεός. J. remarks: 'σπιλάδεσσι has its proper sense, sea-rocks. Sophocles spoke of Poseidon here as (1) ruling over πρώνας,

as at Sunium etc.: (2) or, surveying the blue expanse of the open sea from the rocks amidst the waves to which he has risen from the depths.—*μέδαις*, which occurs also in *Ant.* 1119, is regarded by some as an archaistic re-formation after the substantival *μέδων*: see Smyth, *Gl. Melic Poets*, p. 213.

*στομάτων* is generally considered to be corrupt, and most critics have required a participle in its place. H., who had abandoned his earlier proposal to read *Σουνιῶν* or *Σουνιαῶν*, referring to Aesch. *Cho.* 802 ὦ μέγα ναῶν στόμιον, suspected that by *στομάτων* the gateways to the underworld were meant. This will hardly do without some specification either express or implied in the context. What if *Ταινάρων* followed, and this were the original of Vergil's *Taenarias fauces* (*Georg.* 4. 467)? So Pind. *Pyth.* 4. 43 πᾶρ χθόνιον Ἄϊδα στόμα, *Ταινάρων* ἐς ἱερὸν. But there is another possibility which deserves mention. The worship of Poseidon on promontories was often connected with the existence of a secure harbour of refuge in the immediate neighbourhood. This appears most clearly in Eur. *Cycl.* 290 ff. of τὸν σόν,

ὠναξ, πατέρ' ἔχειν νεῶν (ναῶν Canter) ἔδρας ἔρυσσάμεσθα γῆς ἐν Ἑλλάδος μυχοῖς. ἱερεὺς τ' ἀθραυστος Ταινάρου μένει λιμῆν | Μαλέας τ' ἄκροι κευθμῶνες ἥ τε Σουνίου | δίαις Ἀθάνας σῶς ὑπάρρυτος πέτρα | Γεραῖστοιό τε καταφυγαί. Hence the titles ἀσφάλειος, πανασφάλιος, σωσινέως and the like: the details are collected by Gruppe, *Gr. Myth.* p. 1158. Now *εὐανέμου*, on the ordinary view, is either (a) breezy or (b) calm,—without much obvious point. But in Eur. *Andr.* 749 λιμένας εὐνέμους = *sheltered harbours*. We might then translate: 'Who holdest sway on lofty crags over the entrance to the blue waters of the sheltered cove.' In any case, I think, Bergk's transposition *στομάτων σπιλάδεσσι* should be accepted for metrical reasons. This error is very common, and the enphoric rhythm of vv. 2, 3 can hardly be mistaken: the first line, whether to be called enphoric or logaedic, should be compared with *O.C.* 210 or *Ai.* 399 (Schroeder). *εὐάνεμος* always has *ᾶ*, probably even in *Ai.* 197, except in *A. P.* 9. 555 (Crinagoras, *circ.* B.C. 21—A.D. 9) *εὐάνεμον λιμένων τ' ἥπιον ἀτρεμήν*,—a passage which also illustrates the rendering suggested above.

## 372

[*draconum nomina.*]

372 Servius on Verg. *Aen.* 2. 204 (speaking of the serpents which attacked Laocoon) *horum sane draconum nomina Sophocles in Laocoonte dicit.*

Nauck discredits this statement altogether, and thinks that it is due to confusion of Sophocles himself with the scholiasts who commented on his text. This attitude, which he supports by a reference to Aesch. fr. 376, Eur. fr. 1016 and other passages, cannot be approved. The names are given by Tzetzes on Lycophr. 344 as Πόρκις and Χαρίβουα. Serv. on Verg. *Aen.* 2. 211, quoting as his authority Lysimachus—an Alexandrian writer belonging to the second or

first century B.C.—in the Νόστοι (*FHG* III 240), presents them in the disguised form of *Curifis* and *Periboea* (*curifin et periboeam*: Thilo conj. *Porcen ofin* [δφω] et *Chariboeani*). Lycophr. 347 has καὶ παιδοβρώτος Πορκέως νήσουσ διπλᾶς, referring to the Calydaenae.

H. points out that the serpent who guarded the apples of the Hesperides is named Ladon by Apoll. Rhod. 4. 1396. C. Keil (*Anal. Epigr.* 191 n.) adds Glycon, the name of a snake in Lucian *Alex.* 18.

For the significance of these names as bearing on the plot of the play see Introductory Note.

## 373

## ΑΓΓΕΛΟΣ

νῦν δ' ἐν πύλαισιν Αἰνέας ὁ τῆς θεοῦ  
 πάρεστ', ἐπ' ὤμων πατέρ' ἔχων κεραυνίου  
 νώτου καταστάζοντα βύσσινον φάρος,  
 κυκλοῖ δ' ἀναστᾶσ' οἰκετῶν παμπληθία.  
 συνοπάζεται δὲ πλῆθός οἱ πόσον δοκεῖς,  
 οἱ τῆσδ' ἐρώσι τῆς ἀποικίας Φρυγῶν.

**373.** 1 *Alveas* codd. 2 *κεραυνιον* con. Reiske 3 *μοτοῦ* Plutarchi codd. plerique 4 *κυκλοῖ* B [v. tamen comm.]: *κυκλεῖ* vulg., *κύκλω* Reiske | δ' ἀναστᾶσ' scripsi: δὲ πάσαν codd. | *παμπληθία* Blaydes: *παμπληθίαν* codd., *παγκληθίαν* con. Bergk, *παμπληθίαν* Naecke 5 sq. *συνοπάζεται* meliores Dion. codd. | γὰρ Bergk | *πληθός οἱ πόσον* Herwerden: *πλήθος οὐχ ὅσον* codd. | *δοκεῖς*, cf. Reiske: *δοκεῖ σοι* codd. | *τῆσδ'* A: *τοῖσδ'* ceteri codd.

**373** Dion. Hal. *Ant. Rom.* 1. 48, discussing various accounts of Aeneas' migration from Troy to Italy:

Σοφοκλῆς μὲν ὁ τραγωδοποιὸς ἐν Λαοκῶντι δράματι, μελλούσης ἀλίσκεσθαι τῆς πόλεως, πεποίηκε τὸν Αἰνείαν ἀνασκευαζόμενον εἰς τὴν Ἰδην, κελευσθέντα ὑπὸ τοῦ πατρὸς Ἀγχίσου κατὰ τὴν μύθημιν ὡς Ἀφροδίτῃ ἐπέσκηψε, καὶ ἀπὸ τῶν νεωστὶ γενομένων περὶ τοὺς Λαοκοωντίδας σημείων τὸν μέλλοντα θάνατον τῆς πόλεως συνεκμηραμένον. ἔχει δὲ ἐν αὐτῷ τὰ λαμβεῖα ἐν ἀγγέλῳ (Kiessling for ἀγγέλῳ B, ἄλλω vulgo) προσώπῳ λεγόμενα ὧδε· 'νῦν... Φρυγῶν.'

v. 3 is quoted by Plut. *de virt. et vit.* 2 p. 100 D, without the name of poet or play: ὡς γὰρ ἀράματα τρίβωνας εὐώδεις καὶ βάρκια ποιεῖ, τοῦ δ' Ἀγχίσου τὸ σῶμα (βάκος codd. opt., Ald.) ἰχώρα πονηρὸν ἐξεδίδου, 'νώτον καταστάζοντα βύσσινον φάρος.' For νώτον Wytttenbach has μοτοῦ ('lint') in his text, although he prefers νώτον, which he assigns to Turnebus. Bernardakis prints νώτου without mentioning any variant. Weil suggests βρότου. It appears that most of Plut.'s MSS have μοτοῦ, the Riccardianus alone νώτου (Nauck, Paton).

1 *Alveas*: for the authorities which deal with the departure of Aeneas see the Introductory Note.

2 ε. ἐπ' ὤμων: there is very little doubt that this touch, which is explained by the allusion of κεραυνίου, goes back to Arctinus. The oldest evidence relating to it appears to be that of a coin of the

town Aineia in Macedonia belonging to the sixth century B.C., on which Aeneas is represented carrying his father on his shoulders, with his wife beside him carrying a child in like manner (Baumeister, *Denkmäler*, fig. 1015). Cf. Apollod. *epit.* 5. 21 Αἰνείας δὲ Ἀγχίσῃ τὸν πατέρα βαστάσας ἔφυγε.—κεραυνίου. 'Anchises had been struck with lightning for divulging his intercourse with Venus. In the Homeric hymn to Aphrodite, the goddess speaks thus to Anchises (v. 286): εἰ δὲ κεν ἐλείπῃς καὶ ἐπεύξῃαι ἄφρονι θυμῷ, | ἐν φιλότῳ μιγῆναι ἐυστεφάνῳ Κυthereῇ, | Ζεὺς σε χολισάμενος βάλλει ψολόντι κεραυνῷ. Verg. *Aen.* 2. 648 (Anchises speaks) *ex quo me dñomi pater atque hominum rex | fulminis adhaeruit ventis et contigit igni.*' (J.) Allen and Sikes suggest that the story is late, on the ground that it appears first in Hyginus; but Rosbach (in Pauly-Wissowa 1 2107) seems to be justified in tracing it to the old epic saga. The alternative account that Anchises was blinded by the lightning is ascribed to Theocritus by Servius on *Aen.* 2. 35. See Willamowitz, *Textgesch.* d. *Bukol.* p. 233.

νώτον... φάρος. Plutarch's ἰχώρα πονηρὸν ἐξεδίδου leaves no doubt that he understood Sophocles as affirming that the robe of Anchises was stained by the discharge from his wound. So the words are taken by Wytttenbach, and by J., who quotes for the acc. after καταστάζω Phil. 823 ἰδρῶς γέ τοι νῦν πᾶν καταστάζει δέμας, and Eur. *Hec.* 241 φόνον σταλαγμοὶ σὴν

κατέστανον γένυν. But this view fails to account for the genitive *νύκτου*, for which no parallel can be adduced. And, if the words mean 'dropping (matter) from his palsied back over his linen robe,' it is very odd that the most important word (*ἐχώρα* or the like) should be omitted. If this line of interpretation is followed, the loss of a verse must be assumed. But the assumption is unnecessary, for the words can naturally be explained 'letting his linen robe drop over his back.' Wyttenbach, who mentions this as an alternative version, calls it 'durior metaphora': but cf. Hom. E 734 *πέπλον μὲν κατέχευεν ἑάνων πατρός ἐπ' οὐδὲι*, Aesch. *Ag.* 230 *κρόκου βαφὰς δ' ἐς πέδον χέουσα*. I am glad to find that the same view was taken by Meineke on Callim. *h. Dem.* 5 *μηδ' ἄ κατεχέετο χαίταν*. W. R. Paton in *C. R.* xxv 204, adopting *μοσού* and reading *κεραῖνιον* (coll. *Ant.* 1139) understands 'staining the fine coat of Aeneas with the discharge from his rag-bandage.' It may perhaps seem hazardous to assume that Plutarch misunderstood Sophocles, but I believe that *νύκτου* and *μοσού* were old rivals, and that Plutarch chose the inferior. The intrinsic superiority of *νύκτου*, as interpreted above, seems to me unquestionable: the punishment of Anchises was long ago, and surely he had not suffered from a running sore ever since. Besides, on Paton's view, *μοσού* is scarcely less harsh than *νύκτου*. And why does Paton speak more than once of a 'purple cloak'? Anyhow, this is scarcely a case for correction (*ἀτμού* Burges, *λύθρω* or *ἀφρώ* Blaydes). — *βύσσινον φάρος*, 'meant to be oriental and barbarian. In Aesch. *Pers.* 128 *βυσσίνους πέπλους* are the garb of the Persian mourners. Eur. *Bacch.* 821 ΔΙ. *στεῖλαι νυν ἄμφι χρωτὶ βυσσίνους πέπλους*. | ΠΕ. *τί δὴ τὸδ' ἐς γυναῖκας ἐξ ἀνδρὸς τελὼς*. | (J.) The latter passage shows that *βύσσος* was also the delicate wear of women: so Aesch. *Theb.* 1030, Theocr. 2. 73, fr. 439 n. This explanation sufficiently accounts for *φάρος*, which is not elsewhere in tragedy applied to male attire, without supposing that it denotes a gift of Aphrodite to Aeneas (Mekler in *Jahresh.* cxxix 81).

\* *κυκλῶι*. See cr. n. Nauck and Dindorf adopted Reiske's *κύκλῳ* (which however Jacoby attributes to B), but Hense rightly objected to a reading which involves a clumsy syllepsis of *ἐχών*, even if it does not seem to assert that Aeneas

carried all his household, as well as his father, on his back. Hense's own remedy *κυκλεῖ δὲ πάντων*...and Blaydes's *κυκλεῖ δὲ συμπᾶσ'*...fail to remove the inelegant repetition of *pās*. I have substituted *δ' ἀναστᾶσ'* (i.e. *ἀνάστατος γενομένη*), which gives an appropriate meaning (cf. Eur. *Hec.* 494), and might easily have been corrupted to *δὲ πάσαν*: the accusative *παμπληθῖαν* was a consequential error. It is impossible to accept Ellendt's view that *κυκλεῖ* means '*secum volvit*, i.e. *turba circumfusus ingreditur*.' Papageorgius rightly gave the preference to *κυκλῶι*, for the lexicons will show that *κυκλεῖν* cannot be used for 'to encircle.' — *παμπληθῖα* has been objected to (see cr. n.), as *ἀπαξ εἰρημένον*, and because *πλήθος* occurs in the next line. But something must be allowed to accident, and *παμπληθῖα* is hardly the word to have been introduced as a gloss. Blaydes compares *πολυπληθῖα* fr. 667 and *ἀνδροπληθῖα* Aesch. *Pers.* 238. See also on fr. 915.

δ *συνοπάζεται*. 'The anapaest in the first foot, in a word of more than three syllables, is rare, though not incorrect (cp. *O. T.* 20 *ἀγοραῖσι θακέι*). *συμπλάζεται* = *συμπλανᾶται*, "wanders forth with him," *emigrates* from Troy.' (J.) — Bergk's *γάρ* (see cr. n.) is attractive but unnecessary: see on fr. 576, 4. — *οἶχ' ὅσον δοκεῖς* can hardly be right. Its natural meaning would be 'less than you think': cf. Eur. *Tro.* 864 *ἦλθον δὲ Τροίαν οἶχ' ὅσον δοκεῖτέ με | γυναικὸς εἶνεκ'*. Herwerden's conjecture restores a familiar Greek idiom, *ὅσον δοκεῖς* being strictly parenthetic: cf. Ar. *Ecc.* 399 *ὁ δῆμος ἀναβαῖ, ὅσον δοκεῖς*; Rac. 704 *χάτερα πόσ' ἄττ' αἰεὶ γεγενῆσθ' ἐν τῇ πόλει*. Eubul. fr. 82, II 192 K. *ἡφάνικε πηλίκον τινα | ὀλέσθαι μέγεθος*. See also Starkie on Ar. *Vesp.* 1428 (p. 425). Theophil. fr. 2, II 473 K. *κύλικα... πῶς δοκεῖς κεραυνεῖ καλῶς*. Diphil. fr. 96, II 572 K. *δειπνεῖ τε καταδύς πῶς δοκεῖς Λακωνικῶς*. The idiom is obviously colloquial, 'you can't think how large,' but we have *πῶς δοκεῖς* in tragedy also at Eur. *Hipp.* 446, *Hec.* 1160 (*I. A.* 1590 is a late forgery). The latter passage *ἐκ γαληνῶν πῶς δοκεῖς προσφθεγμάτων*, 'as peaceful as you will,' is strangely misunderstood by some.

ε 'Dind. and Herw. place a comma after *ἀπουκίας*, to show that *Φρυγῶν* goes with *πληθος*. For *φρέε* = *Τρώες*, cp. *Ai.* 1054 (n.)' (J.) Rhythm shows that *Φρυγῶν* is governed by *αὖ*.

## 374

## πόνου μεταλλαχθέντος οἱ πόνοι γλυκεῖς.

374 Stob. flor. 29. 38 (III p. 635, 3 Hense) 1 Σοφοκλέους Λαοκόωντος. 'πό-  
νου... γλυκεῖς.'

Though the words are simple enough, their exact intention has puzzled the critics. Thus Dobree proposed οἱ λόγοι γλυκεῖς οἱ ἡ μνήμη γλυκὴ, doubtless with the object of producing a closer correspondence with the well-known line of Euripides (fr. 133) ἀλλ' ἡδύ τοι σωθέντα μεμνήσθαι πόνων. See also the illustrations quoted on Eur. *Hel.* 665 ἡδύ τοι μόχθων κλύειν. But, if we compare Antisth. ap. Stob. flor. 29. 65 ἡδονὰς τὰς μετὰ τοὺς πόνους διωκτέον, ἀλλ' οὐχὶ τὰς πρὸ τῶν πόνων, remembering that it was Antisthenes who said *μανεῖν μᾶλλον ἢ ἡσθεῖν*, the point might appear to be that labour brings its own reward with it. Aesch. *Ag.* 798 εὐφρων πόνος εὖ τελέσσων. Hence Ellendt's κόπου μεταλλαχθέντος and Meineke's μόχθου δ' ἀπαλαχθέντος. H. would have agreed with Meineke as against Ellendt on the ground that πόνου, κόπου or μόχθου requires a verb meaning *to abate, cease*; whereas μεταλλάσσειν is *to shift, change, alter*. He accordingly approved πότμου μεταλλαχθέντος (Nauck had conjectured πότμου μεταβληθέντος), comparing fr. 871. 2,

Aesch. *Theb.* 692 δαίμων... μεταλλακτός (in a metaphor from a changing wind), *Pers.* 944 δαίμων γὰρ 88' αὐτὸν μετατροπὸς ἐπ' ἐμοί (schol. ἡ τύχη μεταβέβηται), Eur. *Trö.* 101 μεταβαλλομένου δαίμονος ἀνέχου, Dinarch. 1. 92 μεταωνίσασθαι τὴν τύχην καὶ μεταλλάξασθαι. Similar is the intention of Tucker's πνέου, a word not to be lightly introduced. On the other hand Hense, who does not alter the text, evidently approves the meaning 'a change of labour is sweet.' Only the context could decide, but I am not satisfied that πόνου μεταλλαχθέντος cannot express a change from labour to ease. Thus Eur. *Her.* 734 μεταβολὰ κακῶν probably signifies a release from suffering, and there is no doubt about the meaning of Eur. fr. 864 παῖψ' μεταβολὰς γὰρ πόνων αἰετὶ φιλῶ, and of Soph. fr. 314, 217 μετὰστασις πόνων. Gomperz defends his conjecture οἱ γόοι for οἱ πόνοι by the Homeric γόφ' φρένα τέρπομαι and γλυκὴν ἡμερον ὥρσε γόοιο, and other passages in tragedy; but this is less attractive, as the pleasure of weeping does not depend on the cessation of suffering. Stadtmueller's οἱ πότοι γλυκεῖς is certainly to be rejected.

## 375

## μόχθου γὰρ οὐδεὶς τοῦ παρελθόντος λόγος.

375 Stob. flor. 29. 37 (III p. 635, 1 Hense) Σοφοκλέους Λαοκόωντος (so S.: MA omit the extract). 'μόχθου... λόγος.'

Meineke reads πόνου for μόχθου, connecting this with the last fr. (see n.). Similarly Holzner conjectured ἡδύς for οὐδεὶς. Dindorf also concludes that the two lines are to be read together. But in fact they do not fit each other: here the point is that no sooner is a sorrow past than it is forgotten. Cf. Pind. *Isth.* 8. 12 ἀλλ' ἐμοὶ δῆμα μὲν παροϊχόμενον | καρτερὰν ἔπασσε μέριμναν.—οὐδεὶς... λόγος, 'no account is taken of...', is a phrase which Herodotus employs more than once: see 7. 223 ἦν δὲ λόγος οὐδεὶς

τοῦ ἀπαλλυμένου, 8. 102 Μαρδονίου δὲ ἦν τι πάθος λόγος οὐδεὶς γίγνεται, 9. 80. Cf. Aesch. *Prom.* 247 βροτῶν δὲ τῶν ταλαιπώρων λόγον | οὐκ ἔσχεν οὐδέν' (see Blomfield *in loc.*), Eur. fr. 94 τῶν γὰρ δυναστῶν πλείστοις ἐν πόλει λόγος, *Med.* 541 οὐκ ἂν ἦν λόγος σέθεν—an example which shows that it is sometimes difficult to separate this meaning from that of *speech, reputation* (*l. T.* 517). Sophocles has also οὐκ ἂν πριαμένη οὐδενὸς λόγου βροτῶν κτέ. *Al.* 477, and μὴ φῦναι τὸν ἅπαντα νικᾷ λόγον *O. C.* 1225 (Jebb's n.). Both the sense and the language are illustrated by *Al.* 264 φρούδου γὰρ ἦδη τοῦ κακοῦ μείων λόγος.



## 376

## ἀνηλόκισμαι

376 Phot. ed. Reitz. p. 136, 28 ἀνηλόκισμαι· ἀνέσχισμαι. Σοφοκλῆς Λαοκόωντι. Cf. Hesych. I p. 199 ἀνηλόκισμαι· ἀνέσχισμαι.

If we may judge by the analogy of Eur. *Suppl.* 826 κατὰ μὲν ὄνυξιν ἡλοκίσμεθα, and of Aesch. *Cho.* 25 ὄνυχος ἄλοκι νεοτῆμφ, the reference is to the

self-laceration of female mourners. It is possible, however, that the meaning is simply 'I am wounded,' for which cf. *Rhes.* 796 βαθείαν ἄλοκα τραύματος λαβών. So probably also Eur. *Her.* 164 κἀντιδέρκεται | δορός ταχείαν ἄλοκα, τάξιν ἐμβεβώς, which Wilamowitz interprets as a swiftly-moving crop of spears.

## 377

## καταρράκτης

377 Hesych. II p. 432 καταρράκτης (καταρράκτης Musurus)· ὄχετός, βυξίς· καὶ ὁ ἀετός. Σοφοκλῆς Λαοκόωντι (λαοκόωντι cod.). καὶ τὰς ἀρπυίας ἐν Φινεί (fr. 714).

The eagle received this name from its *downtwara swoop* as a bird of prey. The sea-bird specifically so called is accordingly described by Arist. *h. an.* 9. 12. 615<sup>a</sup> 28 ὁ δὲ καταρράκτης ὅς μὲν περὶ θάλατταν, ὅταν δὲ καθ' ἑαυτὸν εἰς τὸ βαθύ, μένει χρόνον οὐκ ἐλάττωνα ἢ ὅσον πλεόνον διελθοί τις. Also the verb *καταρράσσειν* is used of the rapid descent of

a bird. Cf. [Arist.] *mir. ausc.* 79: the Diomedean birds, if barbarians land in their island, ἀνίστασθαι καὶ αἰωρονμένους καταρράσσειν αὐτοὺς εἰς τὰς κεφαλὰς αὐτῶν. These birds were called *calaractae* by some authorities: Plin. *h. n.* 10. 126. Lycophron, who has κίρκου καταρρακτῆρος (169), compares Paris to a bird of prey in describing him as σῖνιν καταρρακτῆρα (539). Athen. 393 B: if jackdaws see their own reflection in a bowl of oil, οἱ στάντες αὐτῶν ἐπὶ τὸ χεῖλος καὶ καταβλέψαντες ἐπὶ τὸν ἐμφαινόμενον καταράττονσι.

## ΛΑΡΙΣΑΙΟΙ

There can be no reasonable doubt that the subject of this play was the final issue of the story of Acrisius and Danae. According to Pherecydes in schol. Ap. Rhod. 4. 1090 (*FHG* 1 76), Perseus, leaving Dictys as sovereign of all the Seriphians who were not destroyed by the Gorgon's head, returned to Argos with his wife and mother. But Acrisius was no longer there; for, in fear of the oracle that he would be slain by his daughter's son, he had withdrawn to the Pelasgian town of Larisa. Perseus followed him there, made himself known to his grandfather, and persuaded him to accompany him to Argos. But before his departure Perseus was a competitor in a local athletic contest which included quoit-throwing. It so happened that the discus thrown by Perseus, rebounding after its fall, wounded the foot of Acrisius, who sickened and died at Larisa. This plot is clearly indicated by frs. 378 and 379, and from the former it appears

that Acrisius himself gave the games,—probably in honour of the reconciliation with his grandson. The account in Apollod. 2. 47, which agrees almost word for word with Zenob. 1. 41, is much shorter, but states that the games were held by Teutamidas, the king of Larisa, on the occasion of his father's funeral, and that Perseus came to Larisa with the express object of contending. On the other hand, Pausan. 2. 16. 2 says that Perseus came to Larisa because he wished to see his mother's father, and 'to show him kindness by word and deed.' He makes no reference to the games, but merely states that Perseus, in the pride of youth, rejoicing at the discovery of the discus, gave a public display of his skill. Apollodorus speaks of the contest as the pentathlon, but Pherecydes goes out of his way to deny that the pentathlon had then been established. A late variation of the story is given by Hygin. 63, in which the scene is transferred from Larisa to Seriphus, on the occasion of the funeral games held after the death of Polydectes. The discus was carried out of its proper direction by the wind, and broke the head of Acrisius.

The similarity of the circumstances to the Amyclean legend of Hyacinthus and Apollo should be observed: see Eur. *Hel.* 1469 ff. (n.).

## 378

πολὺν δ' ἀγῶνα πάγξενον κηρύσσεται,  
χαλκηλάτους λέβητας ἐκτιθεῖς φέρειν,  
καὶ κοῖλα χρυσόκολλα καὶ πανάργυρα  
ἐκπώματ', εἰς ἀριθμὸν ἐξήκοντα δῖς.

**378.** 1 πάγξενον Schneider et Schweighäuser: πάγξενα codd., παγξενί Kaibel, παγξένοις Casaubon, πάγξεν' ἀνακηρύσσεται Bothe

**378** Athen. 466 B ὁ δὲ παρὰ Σοφοκλείῃ ἐν τοῖς Λαρισίοις Ἀκρίσιος καὶ αὐτὸς ἐκπώματα ὅσα πλείεστα εἶχεν, ὡς φησὶν ὁ τραγικὸς 'πολὺν δ'...δῖς.' vv. 3, 4 are repeated from Athenaeus in Eustath. II. p. 1319, 48.

1 πάγξενον (see cr. n.) is probably right, and the error was caused by assimilation to the termination of ἀγῶνα: cf. Bacchyl. 10. 28 παγξένοι χαλκὸν ἐλαίᾳ γλαυκῇ στεφανώσαντες. For Sophocles' fondness for compounds with πᾶς see Jebb on *Trach.* 661.—ἀγῶνα here is gathering rather than contest, as in Hom. *Ω* 10 and elsewhere.—κηρύσσεται: the middle is best treated as causative 'had proclaimed'; but it should be recognized

that this is only a special application, suggested by the context, of the essential *subjectivity* which belongs to the middle voice. See the excellent account given by E. S. Thompson on Plat. *Men.* 93 D. The partiality of Sophocles for the middle voice is well known: parallel cases are *O. T.* 556 πέμψασθαι, *Phil.* 944 φήρασθαι, frs. 16, 941. According to the other authorities it was Teutamidas, and not Acrisius, who gave the funeral games: see Introductory Note.

2 χαλκηλάτους λέβητας, 'cauldrons, kettles, of bronze, on stands (tripodes)'. A *lebes* is one of the prizes in the Homeric funeral games, *Ψ* 267. (J.) Cf. *El.* 54 τύπωμα χαλκόπλευρον, of the urn con-

taining the supposed ashes of Orestes.—*φέρειν*, το *πῆν* = *φέρειν*. So *El.* 692 ταύτων ἐνεγκῶν πάντα τάπινικια, *O. C.* 6, *O. T.* 590, 1190, *Ani.* 464 κέρδος φέρεi, *At.* 436 εὐκλείαν φέρων.

3 *κοῖλα* is suspected by Kaibel, but without sufficient cause. It is a technical term of art, where the convex figures produced by the chasing of the baser metal are overlaid with gold (or silver); and helps here to distinguish the cups with gold ornamentation from those which are of solid silver. So χρυσοκόλλητον *δέπας* and χρ. κάλπης in Antiphanes (fr. 237, II 115 K. and fr. 106, II 53 K.): Athenaeus saw at Capua a cup dedicated to Artemis, ἀργυροῦν, ἐκ τῶν Ὀμηρικῶν ἐπὶ κατεσκευασμένον καὶ ἐντετυπωμένα ἔχον τὰ ἔπη χρυσοῖς γράμμασιν, ὡς τὸ Νέστορος δν (466 E). See Sittl, *Archaeol. der Kunst*, p. 216. The meaning of *κοῖλος* is fixed by [Arist.] *oecop.* 2. 24.

1350<sup>b</sup> 23 ἔλαβεν ἐκ τῶν ἐνότων ἱερῶν ὅσος ἐνὴν κοῖλος ἀργυρος... ἰδόντες δὲ οἱ στρατιῶται καὶ νομίσαντες ἅπαντα εἶναι ἀργυρον τὰ ἀγόμενα. Cf. Theopomp. (*FHG* I 298) ap. [Longin.] *de sublim.* 43. 2 κοῖλος ἀργυρος καὶ χρυσὸς ἀπειργασμένος καὶ ἐκπώματα καὶ κρατῆρες, Lucian *Gall.* 24 χρυσὸς ὁ κοῖλος πάμπολυς.

4 εἰς ἀριθμὸν ἑξήκοντα δις: 'twice sixty in number,' not 'to the number (of) twice sixty.' Cf. Hdt. 7. 60 ὅσον ἑκαστοῦ παρῆχον πλῆθος ἐς ἀριθμὸν. *id.* 97 συνελθόντα (πλοῖα) ἐς τὸν ἀριθμὸν ἐφάνη τρισχίλια. We should not therefore compare Aesch. *Pers.* 342 ὁ πᾶς ἀριθμὸς εἰς τριακάδας δέκα | ναῶν.

Translate: 'He proclaims a great contest, open to all strangers; and sets forth, as prizes for them to win, kettles wrought of bronze, and chased cups overlaid with gold, or of pure silver, six score in all.'

## 379

## Λάρισα μήτηρ προσγόνων Πελασγίδων

379 Λάρισα cod. | Πελασγίδων Diels: πελασγιδῶν cod., Πελασγιδῶν Nicole

379 Schol. Gen. Hom. Φ 319 τινὲς γράφουσι < διὰ > δύο ὃ ἄλλος σχερᾶδος, ἐπεὶ Εὐφορίων ἐν Θρακί 'τύμβος ὑπὸ κημοῖσι πολυσχερᾶδος Μυκόνιο.' 'Ἀπολλόδωρος δὲ φησὶ περισσοῦν τὸ ὅ παρ' αὐτῷ εἶναι, ὡς παρ' Οὐήρῳ 'γαῖα φερέσβιος' (see Allen and Sikes, *Homeric Hymns*, p. 1). καὶ Σοφοκλῆς ἐν ἀρχῇ Λαμρσαίων 'Λάρισσα μήτηρ προσγόνων Πελασγιδῶν.'

The eponymous heroine of the Thessalian town was herself the daughter of Pelasgus (Hellen. fr. 29 *FHG* I 49), and the acropolis at Argos was called Larisaea after her (Pausan. 2. 24. 1). She fell into the Peneios, while playing ball (Eustath. *Od.* p. 1554, 34). For representations of her head on Thessalian coins see B. V. Head, *Hist. Num.* 2 p. 299. Larisa was also the name given to the wife of Cyzicus (Parthen. 28).—*προσγόνων* was evidently a puzzle, and the grammarian's solution that ὅ was

redundant shows that he understood the meaning to be '(our) Pelasgian ancestors.' Nauck judged the word to be 'sine dubio vitiosum.' Van Leeuwen conjectured *προσπιδων* (or *πρὸς γονῶν*) *Πελασγίδων*, Blaydes *προπατόρων* or *θυγατέρων Πελασγικῶν*, but none of these guesses is satisfactory. It is perhaps possible that *προσγόνων* meant 'after-born,' with the preposition denoting the *increase* of the race. Some support may be found in the use of *προσγενής* by Niceph. ap. Walz *Rhet. Gr.* I 498, 7 Θηβαῖος ἦν Διόνυσος καὶ *προσγενής* θεός. Similarly *προσγέννησις*, for which see Lobeck, *Phryn.* p. 352. Eustratius (on Arist. *eth. N.* I. I. 1 p. 101, 36 Heylb.) has αἱ *προσγενήσεις* τῶν *ἐξωθεν* = accretions.—For the significance of Larisa as a Pelasgian name in various localities see Hom. B 840 f. (Leaf), and Holm, *Hist. Gr.* I 60.

## 380

καί μοι τρίτον ῥίπτοντι Δωτιεύς ἀνὴρ  
ἀγχοῦ προσήψεν Ἐλατος ἐν δισκήματι.

**380.** 2 Ἐλατος Bergk: Ἐλαος cod. (literam extritam τ esse Montfaucon censet), ἐλαφρός vulgo

**380** Steph. Byz. p. 257, 4 Δώτιον, πόλις Θεσσαλίας... ἐκλήθη ἀπὸ Δωτίας τῆς Ἐλάτου... ὁ πολίτης, Δωτιεύς. Σοφοκλῆς Λαρισαίους· 'καί μοι... δισκήματι.'

The speaker appears to be Perseus, although Wilamowitz (*Isyllos* p. 60<sup>33</sup>) attributes the words to a messenger; and it seems that in his third throw he was *baulked* by Elatus, so that his quoit flew wide and wounded Acrisius. Elatus is known as a leader of the Lapithae living at Larisa, and as the father of the Argonaut Polyphemus: Hygin. *fab.* 14. Dotion, here mentioned as his country, which according to Steph. was called after his daughter Dotia, is the name given to the eastern part of the Larisaean plain. Wilamowitz (*l.c.*) argued that Sophocles took the name Elatus and his home Dotion directly from Hesiod (frs.

127, 123). Cf. Hom. *h.* 16. 3, Pherecydes fr. 8 (*FHG* I 71), Archinus fr. 2 (*FHG* IV 317).

2 προσήψεν will not construe as the text stands; for there is no authority for the interpretation given by L. and S. 'to fasten oneself to, come very near to.' *O.T.* 668, however treated, is dissimilar. Nauck suggests προσῆξεν, but this hardly seems the right word. It is probable that if we possessed the context there would be no difficulty: the following line may have been something like τύχη παραστάς, χεῖρα τῷ βραχίονι.—δισκήματι is used where we should expect the *nomen actionis*, rather than a noun expressing the result; but Blaydes's ἐν δίσκου βολῇ is certainly not required. Cf. *Trach.* 1213 ἥ καὶ πυρᾶς πληῖρωμα τῆς εἰρημένης;

## 381

μηδὲ τῷ τεθνηκότι  
τὸν ζῶντ' ἐπαρκεῖν αὐτὸν ὡς θανούμενον.

**381** Stob. *flor.* 125. II (IV p. 1139, 6 Hense) Σοφοκλέους Λαρισαίων. 'μηδὲ... θανούμενον.'

It has generally been thought that something is wrong with the text, which seems to give the opposite of the sense required. Hence Gesner altered μηδὲ to χρή δέ, which Dindorf, Wagner and others adopt, and Tyrwhitt substituted ἐπανχεῖν for ἐπαρκεῖν. Both are satisfactory in point of meaning,—for the latter we might compare Hom. *χ* 412 οὐχ οἷσιν κταμένοισιν ἐπ' ἀνδράσιν εὐχετάσθαι; but it does not seem likely that χρή was corrupted to μη—, or that so good a word as ἐπαρκεῖν arose by accident. It is possible, as Ellendt and Campbell contend, that the context would have cleared up the obscurity; but the words seem to be part of a direct admonition, and experiment will

show that it is not easy satisfactorily to fill the gap. For the general sentiment implied in the text as it stands cf. Eur. *Phoen.* 1320 τοῖς γὰρ θανοῦσι χρή τὸν οὐ τεθνηκότα | τιμὰς διδόντα χθόνιον εὐ σέβειν θεῶν. The spirit of the precept is by no means that of 'doing unto others as we would they should do unto us.' It is merely another particular application of the maxim *θυητὰ φρονεῖν* χρή (see on fr. 590), which itself illustrates the Greek devotion to moderation and self-restraint (*μηδὲν ἄγαν*). Similarly in *El.* 1171 θυητοῦ πέφυκας πατρός, Ἠλέκτρα, φρόνει, | θυητὸς δ' Ὀρέστης ὥστε μὴ λίσσασθαι, *i.e.* don't forget the limitations imposed upon humanity, which require you to suffer, Orestes to die. Holzner defended the text by quoting Eur. *Hél.* 1402 ἀλλὰ τίς κείνῳ χάρει | ζῖν κατθανόντι καθανεῖν;

## 382

ὡς καὶ τυραννὴ πᾶς ἐπεύξεται φυγεῖν.

**382** καὶ τυραννὴ scripsi: καὶ τύραννι Hesych., καὶ τύραννον Brunck | ἐπεύξεται Nauck: ἐγγίξεται Hesych., ἐθίξεται Meineke, ἐφίεται Grotius, ἐπέυχεται Semenow, ἐπιήξει R. Ellis

**382** Hesych. IV p. 336 ὡς...Σοφοκλῆς δὲ Λαρισσαίοις ἀντὶ τοῦ λίαν. 'ὡς...φυγεῖν.'

The restoration of this fragment is a hopeless quest, unless a new edition of Hesychius should yield fresh material. At present, as Nauck says, 'ita editur, de codicis scriptura non constat.' The grammatical explanation λίαν is of no assistance, being merely a stock gloss of worthless character: see Suid. s.v. ὡς, who quotes fr. 960 in illustration of the same rendering. Similarly the schol. on *At.* 39 τὸ ὡς ἀντὶ τοῦ ἀληθῶς. There is no value in such random guesses as

F. W. Schmidt's ὡς τὸν τύραννον (or ὡς σ', ὃ τύραννε,) πᾶς ἐπὶ ἐρᾷ φυγεῖν, or Blaydes's ὡς τὴν τυραννίδ' εὐχεται πᾶς τις λαβεῖν.

The sense obtained by the vulg. ὡς καὶ τύραννον πᾶς ἐφίεται φυγεῖν and similar attempts is unsatisfactory: as a general statement it is untrue or incomplete, and if particularized bears no relation to what is known of the plot. My suggestion implies that the words refer to the withdrawal of Acrisius to Larisa: 'before such a danger, everyone—even a king—would seek to fly.' For the gnomic future see Gildersleeve, § 258.

## 383

Κρανεΐατης

**383** Steph. Byz. p. 381, 14 Κράνεια, χωρίον Ἀμβρακιστῶν...τὸ ἐθνικὸν Κρανεΐατης ὡς Μαλειΐατης (μαρειΐατης codd.), ὡς φησὶ Σοφοκλῆς Λαρισσαίοις (λαρισσαίος codd.).

Craneia was a hill-fortress in the territory of Ambracia; and the range of hills on the N. of the town was called

by the same name (Bursian, *Geogr.* I 34). Ambracia was a colony of Corinth, so that there may be a connexion with the Corinthian Craneum, for which see Frazer, *Pausan.* III p. 18. The man from Craneia was probably a competitor at the games.

## ΛΗΜΝΙΑΙ

The arrival of the Argonauts at Lemnos was the first recorded incident in their voyage. They found it occupied only by women, under the rule of Hypsipyle, the daughter of Thoas. The Lemnian women had neglected the worship of Aphrodite, who in consequence made them offensive to their husbands, so that they were abandoned in favour of Thracian concubines brought over from the mainland. The wives in revenge massacred their husbands and fathers,—all except Hypsipyle, who saved the life of her father Thoas. When the Argonauts landed, they formed alliances with the women; and Hypsipyle bore to Jason two sons, Euneus (*Hom. H* 468) and another known either as Nebrophonus

(Apollod.), Deipylus (Hygin.), or Thoas (*A. P.* 3. 10). Such is the brief narrative of Apollodorus (1. 114 f.), to which Asclepiades (*FHG* III 303) adds nothing.

The title might suggest that the central motive of the play was the notorious crime committed by the women: cf. Aesch. *Cho.* 629 *κακῶν δὲ πρεσβεύεται τὸ Λάμνιον λόγῳ*. But schol. Apoll. Rhod. 1. 769 shows that both the present play and the *Hypsipyle* of Aeschylus were concerned rather with the landing of the Argonauts and its consequences: *ὅτι δὲ ἐμίγησαν οἱ Ἀργοναῦται ταῖς Λημνίαις, Ἡρόδωρος ἱστορεῖ ἐν τοῖς Ἀργοναυτικοῖς* (*FHG* II 38). *Αἰσχύλος δὲ ἐν Ὑψιπύλῃ* (p. 79 N.) *ἐν ὅπλοις φησὶν αὐτὰς ἐπελθούσας χειμαζομένοις ἀπειργεῖν, μέχρι λαβεῖν ὄρκον παρ' αὐτῶν ἀπόβαντας μνησέσθαι αὐταῖς. Σοφοκλῆς δὲ ἐν ταῖς Λημνίαις καὶ μάχην ἰσχυρὰν αὐτοὺς συνάψαι φησὶν*. The statement of Aeschylus that the women armed themselves and opposed the landing of the Argonauts agrees with Apoll. Rhod. 1. 635 *δήμα τεύχεα δῦσαι ἐς αἰγιαλὸν προχέοντο... ἥ δ' ἄμα τῇσι Θωαντιάς Ὑψιπύλεια | δύν' ἐνὶ τεύχεσι πατρός*. So the habits of the women are described: *τῇσι δὲ βουκόλαι τε βοῶν χάλκειά τε δύνειν | τεύχεα, πυροφόρους τε διατμήξασθαι ἀρούρας | ῥήτερον πάσῃσιν Ἀθηναίης πέλεν ἔργων* (*ib.* 627 ff., with which we should probably compare fr. 387). The storm attested for Aeschylus and the battle-scene of Sophocles are described with his usual elaboration by Statius (*Theb.* 5. 376—397). But the most important source for the whole incident is Apollonius, who tones down the harsher features of the story agreeably to the taste of the Alexandrian epoch (1. 609—909). The women appear in armour, but Aethalides is sent to make terms, which are immediately granted. Then Polyxo, the aged nurse of Hypsipyle, recommends that the strangers be invited to settle in the island, in order that the women may not lack protection in the days to come. Iphinoe is ordered to ask Jason to enter the city. At his interview with Hypsipyle, she conceals the murder of the men, representing that they were expelled by the women and are living in Thrace. Subsequently all the Argonauts were welcomed within the walls, except Heracles, who remained by the ship. After a delay of several days<sup>1</sup>, Heracles rebuked them for their indolence; the Argonauts at once made ready for departure; and Hypsipyle and Jason exchanged parting speeches, mournfully acquiescing in the destiny which forced them to separate. Hyginus (*fab.* 15) takes from Apollonius the proposal of Polyxo, and also mentions Iphinoe, who is described

<sup>1</sup> The stay lasted two years according to Ovid (*Her.* 6. 56), one year according to Statius (*Theb.* 5. 460), and four months according to Valerius Flaccus (2. 367).

as *custos portae* and announces to Hypsipyle the arrival of the Argonauts. Welcker, who assumes that the last-mentioned detail is taken from Sophocles, assigns frs. 385 and 386 to a speech of Iphinoe, and thinks that fr. 389 refers to her watch. He justly observes that there is nothing tragic in Apollonius' account<sup>1</sup>, and seeks to avoid the consequent difficulty by emphasizing the importance of the battle as the principal incident of the play. This is hardly satisfactory; for the battle cannot have been much more than a skirmish, even when we give full weight to the scholiast's epithet. The chief interest of the subject for Sophocles must have been the opportunity which it offered for delineating the character of a woman confronted with such exceptional difficulties. The climax of the action must surely have been the departure of Jason—less easily effected, we may surmise, than in Apollonius; and the play may have ended with the selling of Hypsipyle into slavery after the discovery that Thoas was still alive (Apollod. 3. 65). In that case the unity of time would require that the landing and the battle were merely referred to as events that had happened *ἔξω τοῦ δράματος*.

An isolated reference in Stephanus (fr. 386) implies that a revised edition of the play was published.

## 384

## ὦ Λῆμνε Χρύσης τ' ἀγχιτέρμονες πάγοι

**384** Steph. Byz. p. 696, 16 Χρύση, βαρυτόνως, ἡ πόλις τοῦ Ἀπὸλλωνος ἐγγὺς Λήμνου. Σοφοκλῆς Λημνίαις 'ὦ...πάγοι.'

Stephanus, who errs in confusing the Lemnian Chryse with Chrysa in the Troad (see on fr. 40), makes a further blunder in describing it as πόλις τοῦ Ἀπὸλλωνος, a description probably intended for the other Chryse (Hesych. 111 p. 54 s.v. Δυκαῖον). Chryse was a small island to the E. of Lemnos, and the scene of the sacrifice at which Philoctetes was bitten by the serpent guarding the shrine of the nymph Chryse or, according to others, of the goddess Athena worshipped under this name (*Phil.* 194, 1326). Thence he was conveyed to Lemnos and abandoned (*ib.* 270). Before the time of Pausanias (8. 33. 4) it had been overwhelmed by an inundation, and dis-

appeared beneath the sea. The date of its destruction must have been subsequent to the third Mithridatic war, since it is alluded to, though not named, in Appian's account of a sea-fight of Lucullus (*App. Mithr.* 77). The Admiralty chart shows an extensive sand-bank immediately to the E. of Lemnos, and it has recently been reported that ancient ruins have been observed on the sea-bottom.—According to a tradition mentioned by Philostr. *iun. imag.* 18. 2, the altar of Chryse was erected by Jason on his voyage to Colchis. This is confirmed by Doriades (*A. P.* 15. 26, 5), who calls Jason Χρύσας ἄτρας. Whether Sophocles introduced the name in that connexion cannot be determined.—Blaydes conj. ἀγχιτέρμονος.

<sup>1</sup> Hermann, *Elem. Metr.* p. 120, conjectured that the *Λημνίαι* was a satyr-play.

## 385

## [κατάλογος τῶν Ἀργοναυτῶν.]

**385** Schol. Pind. *Pyth.* 4. 303 πάντας Σοφοκλῆς ἐν ταῖς Λημνιάσι τῷ δράματι καταλέγει τοὺς εἰς τὸ Ἀργεῖον εἰσελθόντας σκάφος, καὶ ὁ Ἀλκίνοος ἐν Καβείροις (p. 31 N.).

As the statement covers more than the contents of fr. 386, it has been printed separately. The extant lists of Argonauts are those given by Pind. *Pyth.* 4, Apoll.

Rhod. *ad init.* (reproduced with variations by Hygin. *fab.* 14, Val. Flacc. 1 352-486, Tzet. Lyc. 175), Apollod. 1. 111 ff., Diod. 4. 41. There is evidence that similar lists were recorded by Pherecydes (*FHG* 1 87), Herodorus (*FHG* 11 37 f.), Cleon (schol. Ap. Rh. 1. 77), and possibly by Hesiod (schol. Ap. Rh. 1. 45).

## 386

Φερητίδης τ' Ἀδμητος ἡδ' ὁ Δωτιεύς  
Λαπίθης Κόρωνος

**386** Steph. Byz. p. 257, 5 Δώτιον πόλις Θεσσαλίας... ὁ πατὴρ Δωτιεύς. Σοφοκλῆς Λαρισαῖος (fr. 380)... καὶ ἐν Λημνίαις προτέραις 'Φερητίδης... Κόρωνος.'

No doubt these lines occurred in the list of Argonauts. According to Pind. *Pyth.* 4. 125 f. Admetus and Melampus, who were Jason's cousins, accompanied their fathers Pheres and Amythaon. Thus his share in the expedition was an early adventure of Admetus. Pheres is not mentioned in the other lists.—ἡδ', common in Aeschylus, occurs twice in Sophocles (cf. fr. 549), and twice in Euripides (*Her.* 30, *Hec.* 323). Burges conj. ἦν χῶ.—Δωτιεύς: see on fr. 380.—

The son of Coronus is mentioned in the Homeric catalogue (B 746). Coronus was the son of Caeneus, who was a distinguished leader of the Lapithae in their fight with the Centaurs (Ap. Rh. 1. 57-64). The Lapithae were the heroic ancestors of the Thessalian nobility, and the famous battle is the echo of some prehistoric resettlement of Thessaly. Coronus, as king of the Lapithae near Mt Olympus, afterwards came into conflict with the Dorians of Hestiaeotis; but Heracles came to the assistance of the latter and slew Coronus (Diod. 4. 37, Apollod. 2. 154).

## 387

## ἄπλαστον ἀξύμβλητον ἐξεθρεψάμην

**387** ἄπλαστον Bergk: ἄπλαστον codd.

**387** Phot. p. 153, 3 ed. Reitz. (= Bekk. *anecd.* p. 413, 14 and *Etym.* M. cod. Voss. p. 327 C Gaisf.) ἀξύμβλητον ὥστε μηδὲν ἀπαντήσαι. Σοφοκλῆς 'ἄπλαστον ἀξύμβλητον ἐξεθρεψάμην (ἐξεθρ. om. *Etym.* M.).' Eustath. *Od.* p. 1405, 57 ἀξύμβλητος... ὃ οὐκ ἔστιν ἀπαντήσαι, ὡς Σοφοκλῆς ποιεῖ φησὶν 'ἄπλαστον ἀξύμβλητον ἐξεθρεψάμην' (sic). The words ἄπλαστον ἀξύμβλητον are also recorded without the name of the poet or the play in Cramer, *anecd. Par.* IV p. 115, 4. The name of the play is given by Hesych.

I p. 221 ἀξύμβλητον (ἀξύβλητον cod.: corr. Musurus) ὃ μηδὲν ἀπαντᾷ (ἀπαντᾷ ἢ cod.: corr. Nauck) δυνατὸν, ἢ ἀσυνάντητον. Σοφοκλῆς Λημνίαις.

Welcker's suggestion that these words were spoken of Hypsipyle by Polyxo is better than the alternative proposed by Hartung that they are a piece of brag-gadocio addressed by the Chorus to their opponents. Necessity had made the Lemnian women formidable adversaries: Ap. Rhod. 1. 627 τῇσι δὲ βουκόλαι τε βοῶν χάλκεα τε δύνειν | τεύχεα,



πυροφόρους τε διατμήσασθαι ἀρούρας | ῥή-  
τερον πάσῃσιν Ἀθηναῖς πέλεν ἔργων. *On.*  
*Her.* 6. 53 *Leontadesque viros nimium*  
*guoque vincere norunt.* But perhaps  
the point is rather that their isolation was  
due to the general abhorrence of their  
cruelty: *Aesch. Cho.* 633 θεοστυγῆψ δ'  
ἄχει | βροτῶν ἀτιμωθὲν ὀχεται γένος.

ἀπλατον: see *cr. n.* Bergk's emenda-  
tion is certain. In *Trach.* 1093 ἀπλατον  
θρέμμα κάπροσῆγορον, where the language  
is curiously similar, BT have ἀπλαστον,

and in *Al.* 256 ἀπλαστον has the support  
of Γ and other copies as well as of the  
best tradition of Suid. [Jebb's *cr. n.* is  
not correct.] Meineke conj. ἀπέλαστον.  
—ἀξυμβλητον. The adj. belongs to the  
order of ἀπρόσμαχος, ἀπροσβόλος, ἀπρόσ-  
φορος, ἀπροσῆγορος, and others such as  
ἀπρόσβλητος (*Bekk. anecd.* p. 440, 15)  
or ἀσυνάντητος, which are less well sup-  
ported.—ἐξοθρεψάμην. The middle voice,  
found also in *El.* 13, expresses the interest  
of the agent.

## 388

τάχ' αὐτὸ δείξει τοῦργον ὡς ἐγὼ σαφῶς

388 τάχ' αὐτὸ Meineke: ταχύ δ' αὐτὸ codd. | fort. οἶδ' ἐγὼ

388 Schol. Plat. *Hipp. mai.* 288 B  
παροιμία, αὐτὸ δείξει, ἐπὶ τῶν ἀπιστούντων  
τι μὴ γενέσθαι... μέμνηται δὲ αὐτῆς καὶ  
Σοφοκλῆς ἐν Λημνίαις οὕτως 'τάχ' δ'  
αὐτὸ... σαφῶς.'

Even if this was a satyr-play, it is ex-  
tremely unlikely that Sophocles would  
have commenced a line with ταχύ δ'  
αὐτὸ, dividing the anapaest between two  
distinct words (see Jebb on *O. C.* 1361);  
and I am convinced that Meineke was  
right in substituting τάχ' αὐτὸ. The  
following points should be noted: (1)  
τάχα is very common in Sophocles with  
a fut. in the sense of *soon* (see Ellendt  
*s.v.*), but ταχύ, *quickly*, only occurs in  
*Phil.* 349. (2) τάχα is regularly em-  
ployed in conjunction with the phrase  
αὐτὸ δείξει and its congeners: *Ar. Lys.*  
375 τοῦργον τάχ' αὐτὸ δείξει, *Eur. Andr.*  
265 τὸ δ' ἔργον αὐτὸ σημαίνει τάχα, *Ar.*  
*Ran.* 1261 δείξει δὴ τάχα, *Plat. Critias*  
108 C τοῦτο οἶδ' ἐστὶν αὐτὸ σοι τάχα δη-  
λώσει. (3) τάχα is usually glossed by  
ταχέως (*Phot.*, *Suid.*, *Etym. M.*); but,  
while the distinction between τάχα and  
ταχύ indicated above prevails generally in  
classical Greek, ταχύ came to be used  
in place of τάχα at a later date. The  
intrusion of δ' will not surprise those who

have observed the ways of copyists.—  
αὐτὸ δείξει is the common phrase (*Plat.*  
*Theaet.* 200 E, *Hipp. mai.* 288 B) for  
which αὐτὸ σημαίνει (*Eur. Phoen.* 623,  
*Bacch.* 976), αὐτὸ δηλώσει (*Dem.* 19. 157)  
or αὐτὸ διδάξει (*Plat. Prot.* 324 A) may  
be substituted. Sometimes we find the  
noun added, as here and in other passages  
already quoted (cf. *Dem.* 19. 167); some-  
times the verb stands impersonally (*Ar.*  
*Vesp.* 994, *Ran.* 1261, *Plat. Phileb.* 20 C,  
*rep.* 497 C).—The latter part of the line  
is almost certainly corrupt, as is gen-  
erally admitted. I have suggested οἶδ'  
ἐγὼ σαφῶς, relying on the parenthetic  
use of οἶδ' ἐγὼ in warnings of a similar  
character: *O. C.* 852 χρόνῳ γάρ, οἶδ' ἐγὼ,  
γνώσῃ τάδε, *ib.* 1197 οἶδ' ἐγὼ, γνώσῃ  
κακοῦ | θυμοῦ τελευτήν ὡς κακὴ προση-  
γίνεται. Previous conjectures may be  
divided into two classes: (1) those which  
alter σαφῶς:—ὡς ἐγὼ σαφῆς Hense; ὡς  
ἐγὼ σοφός Boissonade; (2) those which  
alter ἐγὼ:—ὡς λέγω, σαφῶς Burges; ὡς  
ἐχω, σαφῶς Herwerden; ὡς ἐχω, σαφῶς  
Wecklein; ὡς δοκῶ, σαφῶς Meineke.  
Hense was justified in observing that the  
examples of αὐτὸ δείξει show that it  
should not be joined with σαφῶς.

## 389

ἀσάλπικτον ὦραν

389 Hesych. 1 p. 296 ἀσάλπικτον  
ὦραν. τὸ μεσονύκτιον. ἐσπέρας γὰρ καὶ  
δύοις ἐσάλπιξον. Σοφοκλῆς Λημνίαις.  
*Bekk. anecd.* p. 450, 26 ἀσάλπιγκτον  
ὦραν τὸ μεσονύκτιον. οὕτω Σοφοκλῆς.  
The phrase is parallel to the more com-

mon νυκτὸς ὥρῃ. For the use of the  
trumpet in the heroic age see on *Eur.*  
*Phoen.* 1377, Jebb on *Al.* 17. Pollux  
(4. 86) mentions among the μέρη τοῦ  
πολεμιστηρίου σαλπίγγματος both the ἐξορ-  
μητικὸν or *réveille*, and the ἀναπαυστήριον

as τὸ καταξενούντων ἐπίφθεγμα. In *Ai.* 289 ff. Tecmessa enquires of Aias, τί τήνδ'...ἀφορμῆς πείραν ὅτε τοῦ κλύων | σάλπιγγος; ἀλλὰ νῦν γε πᾶς εὐδαι στρατός.

ἀσάλπικτος is to be preferred to ἀσάλπιγκτος, for σαλπικτῆς etc. are never found on inscriptions, which show σαλπικτῆς and the like down to imperial

times (Meisterhans<sup>8</sup>, p. 84). The statement of L. & S. to the contrary is erroneous; and of the older authorities L. Dindorf's view (in Steph. *Thes.*) has proved more correct than Lobeck's (*Phryn.* p. 191). The epigraphic evidence has been strengthened since the date of Rutherford's note (*New Phryn.* p. 279).

## ΜΑΝΤΕΙΣ Η ΠΟΛΥΙΔΟΣ

The story of Polyidus and Glaucus is related most fully by Hyginus (*fab.* 136) and Apollodorus (3. 17—20).

Glaucus, son of Minos and Pasiphae, when a child, fell into a large vessel full of honey, and perished<sup>1</sup>. Minos did not know what had become of him, and consulted the oracle of Apollo (or, according to Apollodorus, the Curetes). The response was as follows<sup>2</sup>. Minos had in his herds a wondrous cow, a prodigy which changed its colour thrice a day, being in turn white, red, and black. Whoever, said the oracle, could find the most appropriate object of comparison to the marvel, would also be able to give back the child alive to his father.

The soothsayers of Crete were called together, but failed to solve the puzzle. Then a foreign diviner from Argos, Polyidus son of Coeranus, successfully accomplished the task by comparing the cow to a mulberry, white in the bud, then red, and finally black.

Polyidus was then required by Minos to find Glaucus. The seer had recourse to augury, and at last discovered the dead child<sup>3</sup>. But, when he brought the body to Minos, the latter demanded that Polyidus should restore Glaucus to life. As the seer declared this to be impossible, Minos resolved to bury him alive in the same tomb with the corpse of the boy. Polyidus was accordingly entombed; but in the vault itself he found a way of deliverance. A snake came to the dead body, and Polyidus killed it with a stone<sup>4</sup>. Presently he saw another snake come, and cover the dead snake with a particular grass. Then the dead snake came to life. So Polyidus brought the same

<sup>1</sup> For the association of *πιθοι* with death see Miss Harrison, *Proleg.* p. 38, Gruppe, *Gr. Myth.* p. 816s.

<sup>2</sup> The answer is merely a riddle propounded as a test of intelligence, like the *αἰνίγμα* of the Sphinx (*O. T.* 393).

<sup>3</sup> For the details see on fr. 396. Apollodorus merely says that the discovery of the child's body was effected *διὰ τινος μαντείας*.

<sup>4</sup> According to Hyginus, with a sword, which Minos had ordered to be placed in the vault.

grass to the dead child, and resuscitated him. Minos, informed by a passer-by who heard sounds in the tomb, caused it to be opened, and having his son restored to him, sent back Polyidus, with many rewards, to Argos. Apollodorus adds that even so Minos would not allow Polyidus to depart until he had imparted the secret of his craft to Glaucus. Polyidus consented, but at the moment of his departure caused Glaucus to spit into his mouth; the result was that by so doing he forgot the art of divination which he had recently acquired<sup>1</sup>.

The main features of the story are summarized with a rationalistic explanation by Palaephatus, 27. From this legend arose the proverb *Γλαῦκος πίων μέλι ἀνέστη* recorded by Apostol. 5. 48.

No doubt Phamenus mentioned in fr. 392 was one of the prophets who failed where Polyidus succeeded. Fr. 394 perhaps refers to their attempts to identify the portent by divination *δι' ἐμπύρων*, just as fr. 396 seems to refer to the augury of Polyidus. It will be shown in the notes that Welcker was hardly right in interpreting fr. 393 of the restoration of Glaucus to life, or fr. 399 of his corpse as bringing a curse on Polyidus. He also regards fr. 398 as coming from a messenger's speech describing a sacrifice made when Polyidus and Glaucus were entombed. But the details of the sacrifice do not suit a funeral rite: they are rather of a joyful, if primitive, character. It is more likely that the reference is to a festival, on the occasion of which Glaucus accidentally lost his life.

It should be pointed out in regard to the title of the play that there are seven references to a play entitled *Μάντεις*, and three to a *Polyidus*. Frs. 390 and 391 prove that Polyidus was mentioned more than once in the *Μάντεις*. Fr. 395, first attributed to this play by Bergk, shows that Sophocles treated the story of Glaucus. It is a natural, if not an inevitable deduction from these premisses that the play of Sophocles bore the alternative titles *Μάντεις* ἢ *Πολύιδος*. The chorus then consisted of *μάντεις*,—assistants of Polyidus, or perhaps Curetes, as Welcker thought.

The *Κρήσσαι* of Aeschylus dealt with the same subject: see note on fr. 395. For the *Πολύιδος* of Euripides, of which many fragments survive, including the famous fr. 638, see Nauck p. 558.

<sup>1</sup> For the curious belief that the demonic influence could be expelled by spitting see Gruppe, *Gr. Myth.* p. 8873.

## 390

ὄρῳ πρόχειρον Πολυίδου τοῦ μάντεως

390 πρὸ χειρῶν (προχείρων M) *Etym. M.* | πολυίδος M

390 *Etym. Paris.* post *Etym. Gud.* p. 1011 (p. 1921 B Gaisf., previously published in Valckenaer, *diatr.* p. 200) = Cyrill. ap. Cramer, *anecd. Paris.* IV p. 188, 29 Πολυίδος· οὕτω καὶ Ἀπολλώνιος ὁ τοῦ Ἀρχιβίου (the author of the Homeric lexicon: fl. towards the end of the first century A.D.). καὶ ἔστι, φησί, πολυιδμῶν, μάντις ὢν. οὕτω δὲ καὶ τὸ δράμα ἐπιγράφεται παρὰ Ἀριστοφάνει (I 508 K.: ὑπὸ Ἀριστοφάνους *anecd. Paris.*). μαρτυρεῖ δὲ καὶ Φιλόξενος (fl. early in the first cent. A.D.). καὶ Σοφοκλῆς δ' ἐν Μάντεσι συνέστειλεν 'ὄρῳ... μάντεως,' καὶ πάλιν 'οὐκ ἔστιν εἰ μὴ Πολυίδῳ (Πολυίδῳ Bekk.) τῷ Κοιράνῳ.' The extract is badly corrupted in *Etym. Gud.* p. 474, 27 ed.

Sturz. Cf. *Etym. M.* p. 681, 25 Πολυίδος... ἐν ἄλλοις δὲ διὰ τοῦ ἰ συνεσταλμένον, ὡς παρὰ Σοφοκλεῖ 'ὄρῳ... μάντεως,' καὶ πάλιν ὁ αὐτός (ὁ αὐτός om. F) 'οὐκ ἔστιν εἰ μὴ Πολυίδῳ τῷ κοιράνῳ.' Χοιροβοσκός.

The Homeric form Πολυίδος (E 148, N 663 ἦν δὲ τις Εὐχάρῳ Πολυίδαν μάντις υἱός) is deduced by Wackernagel from πολυιδῶς, which would normally be shortened in Attic: cf. φθίνω (= φθινῶ). The form Πολυίδος, which shows itacistic confusion, is entirely late. See Smyth, *Ionic Dialect*, p. 187, and A. J. P. VI 440, who however does not accept Wackernagel's argument. Fick in *B.B.* xxvi 315 compares for the name the German 'Doktor Allwissend.'

## 391

οὐκ ἔστιν εἰ μὴ Πολυίδῳ τῷ Κοιράνῳ

391 πολυίδαν Cyrill., πολυίδην *Etym. Gud.* et *Paris.* | τῷ κοιράνῳ *Etym. Paris.*, τῷ κοινῶν vel τ κοινάνου codd. Gaisf. (Κοιράνῳ agnovit Welcker)

391 See on fr. 390. Pherecydes also mentioned Coeranus as the father of Polyidus (*FHG* IV 638 A). The same genealogy is recorded by Pausan. I. 43. 5, Apollod. 3. 18, Hygin. *fab.* 128, 136. In Pind. *Ol.* 13. 75 Polyidus is described by the patronymic Κοιρανίδας. The

father's name perhaps indicates the association of Polyidus with Crete; for Coeranus is a Cretan in Hom. P 611. So Gruppe, *Gr. Myth.* p. 122. Perhaps the sense was, 'the quest is impossible for any save Polyidus.'

## 392

ξανθὰς Φαμενὸς Τειρεσίου παῖς

392 ξανθὰς cod. teste Egenolff: ξουθὸς vulgo, ξανθὸς Bergk, ξουετὸς Lehrs, Ξάνθη Φαμενὸς καὶ Τειρεσίου legendum coni. Nauck | φάμενος cod.

392 Herodian *περὶ μὴν. λεξ.* p. 8, 35 Φαμενὸς. Σοφοκλῆς Μάντεσι (μάντεσσι cod.). 'ξανθὰς... παῖς.'

Egenolff (*Rhein. Mus.* xxxv 100) reported that the reading of the ms, which had previously been assumed to be ξουθὸς, is actually ξανθὰς. This makes all the more probable Nauck's ingenious conjecture (see cr. n.), which is based on schol. Eur. *Phoen.* 834 Πείσανδρος (see

p. xviii of my ed.) ἱστορεῖ ὅτι Ξάνθη γαμηθεῖσα Τειρεσίᾳ ἐποίησε παῖδας τέσσαρας, Φαμενὸν Φερεκύδην Χλῶρον Μαντῶ. Though the exact wording may be doubtful, the coincidence of the name is too remarkable to be the result of accident.—Φαμενὸς: for the accentuation of these names see Chandler, § 302. They retain the original accent of the participle: Brugmann, *Compt. Gr.* I 542 E. tr.

## 393

## ψυχῆς ἀνοῖξαι τὴν κεκλημένην πύλην

**393** Cramer, *anecd. Oxon.* I p. 226, 8 κλείω, ὅπερ οἱ Ἵωνες κλήω διὰ τοῦ ἥ καὶ Θουκυδίδης καὶ τραγικοί. κατὰ Σοφοκλῆς ἐν Μάντεσι 'ψυχῆς...πύλην.' οἱ κωμικοὶ δὲ διὰ διφθόγγου.

Cramer edited *κεκλισμένην* but Ludwich (*Rh. Mus.* XXXVII 446, *Aristarch.* II p. 656) reports that the MS has *κεκλημένην*. The testimony of the grammarian is accepted by modern critics, as holding good for Ionic and old Attic, but in regard to Attic generally there is less agreement. Cobet, *V. L.* p. 159, rejected κλείω and its derivatives everywhere in Attic; but κέκλειμαι still appears in the best texts of the Orators (Dem. 2. 16, 19, 315, Isocr. 4. 34, 6. 40). Before Euclides, there was no distinction of symbols, but Meisterhans quotes κλειομένην from an inscription of 347 B.C. (3p. 3619a). There can be no doubt that κλήω is tragic, but that it should everywhere be restored to Aristophanes (apart from any question of paratragedia) does not appear to be so certain as is sometimes assumed (Blaydes on *Lys.* 423).

κέκλεισμαι (κέκλῃσμαι), which some editors print in *Ar. Vesph.* 198, has very little claim to consideration: see Rutherford, *New Phrynichus*, p. 206, and for Ionic Smyth, p. 250.

For the metaphor 'to open the closed gate of the soul' cf. *Ani.* 707 ὅστις γὰρ αὐτὸς ἡ φρονεῖν μόνος δοκεῖ, ἡ γλώσσαν ἦν οὐκ ἄλλος ἢ ψυχὴν ἔχειν, οὗτοι διαπτυχθέντες ὥφθησαν κενόι. *Scolia* 7 (*PLG* III 645) ἐλθ' ἐξῆν, ὅποιός τις ἦν ἕκαστος | τὸ στήθος διελόντ', ἔπειτα τὸν νοῦν | ἐσιδόντα, κλήσαντα πάλιν, | ἀνδρὰ φίλον νομίζειν ἀδόλφον φρενί. *Eur. Med.* 659 ὅτω πάρεστιν μὴ φίλους τιμᾶν καθαρὰν ἀνοῖξαντα κλήδα φρενῶν, *Tro.* 662 πρὸς τὸν παρόντα πόσων ἀναπτύξω φρένα. It is sometimes thought that these phrases are derived from an old fable relating to the creation of man (Smyth's *Greek Melic Poets*, p. 477); but the notion that the mind of man is a storehouse or treasury in which he locks away his thought need not necessarily involve such an origin.

## 394

## τὰς μαλλοδέτας κύστεις

**394** μαλλοδέτας AM: μαλλοδετεῖς B, μαλλοδέτους Valckenaer

**394** Schol. *Eur. Phoen.* 1256 τῆς κύστews τὸ στόμα ἐρίω δεσμοῦντες ἐπερίθεσαν τῷ πυρὶ καὶ ἐτήρουν πῶς βαγῆσεται καὶ ποῦ τὸ οὖρον ἀκοντίσει. Σοφοκλῆς ἐν Μάντεσι 'τὰς μαλλοδέτας κύστεις.'

For the use in divination of these 'bladders tied with wool' J. refers to the similar case of the gall-bladder (*Ani.* 1010 n.). On the strength of this comment Wecklein substituted κύστews for ῥήξεις in the text of Euripides, and Stengel maintained that without any alteration ὑγρότητ' ἐναντίαν should be so

explained: see my ed. of the *Phoenissae* at p. 218.—μαλλοδέτας should not be changed to μαλλοδέτους, as compound adjectives in epic and lyric poetry are frequently of three terminations: cf. *El.* 1239 ἀδμήταν, *Ani.* 134 ἀντιτύπη (with J.'s n.), *Aesch. Cho.* 68 παναρκέτας, *Eum.* 792 δυσοίστα, *Pers.* 599 περικλύστα, *Theb.* 105 ἐφελήταν, where Tucker quotes Alcaeus fr. 33, 2 λάβαν χρυσοδέταν, *Pind. Nem.* 3. 2 πολυξέταν. Add fr. 314, 168.

## 395

πρῶτον μὲν ὄψῃ λευκὸν ἀνθοῦντα στάχυν,  
 ἔπειτα φοινίζαντα γογγύλον μόνον,  
 ἔπειτα γῆρας λαμβάνει σφ' Αἰγύπτιον.

395. 1 μὲν om. Bekk. *anecd.*, Phot. | ἀνθοῦντα om. Eustath. 2 γογγύλον Phot., Bekk. *anecd.*, στρογγύλον Eust. 3 λαμβάνει σφ' Herwerden: λαμβάνεισ codd.

395 Phot. ed. Reitz. p. 45, 4 = Bekk. *anecd.* p. 361, 20 Αἰγύπτιον γῆρας Σοφοκλῆς (om. Σοφοκλῆς Bekk. *anecd.*) 'πρῶτον... Αἰγύπτιον' σημαίνει δέ... (om. σημαίνει δέ Bekk. *anecd.*). Athen. 51 D μόρα δὲ τὰ συνάμυνα... Σοφοκλῆς 'πρῶτον... μόνον' (vv. 1, 2). Eustath. II. p. 835, 9 also quotes the first two lines in support of his statement that μόρος occurs of the fruit beside the neuter μόνον.

Bergk was the first to see that this passage belongs to the *Polyidus*, recognizing its connexion with the story as told by Hyginus and Apollodorus (3. 18 Πολυίδος ὁ Κοιρανὸς τὴν χροῖαν τῆς βοῆς εἰκασε βάττου καρπῷ). From Aesch. fr. 116 λευκοῖς τε γὰρ μύροις καὶ μελαγχίμοις | καὶ μιλτοπρέπτοις βρίθεται ταύτου χρόνον it is natural to infer that his play *Κρήσσαι* related to the same subject. It will be observed that in Aesch. the berries of different colour are said to be growing on the bush at the same time, whereas in Sophocles the successive changes of colour are described.

1 λευκὸν ἀνθοῦντα στάχυν. J. renders 'the white blossom of the bud.' στάχυν is that part of the stalk which breaks out in blossom and subsequently yields the fruit. Usually limited to corn, it is capable of a wider application (λειμώνος ἡρινοῦ στάχυν Eur. *Suppl.* 448). Theophrastus distinguishes τὰ σταχυηρά

from τὰ ἐνὶ τινι περιεχόμενα, εἰ μὴ τις θέλῃ τὸν στάχυν ὡς περιέχον (*h. pl.* t. 11. 4). Thus λευκὸν is proleptic (blossoming into whiteness). Cf. Aesch. *Pers.* 823 ὕβρις γὰρ ἐξανθοῦσ' ἐκάρπωσεν στάχυν | ἀτης (ἀτη comes to maturity after the sprouting of ὕβρις).

2 M. Schmidt refers to this passage the glosses of Hesychius 1 p. 439 γογγύλον στρογγύλον, σκληρόν, and γόγγυν' μωρόν. —φοινίζαντα: 'when it has enpurpled....' Blaydes conj. φοινίσσοντα or φοινικοῦντα, but, even if it is dependent on ὄψῃ, the aor. is quite suitable. Goodw. § 148.

3 ἔπειτα seems to have been wrongly repeated from v. 2. Nauck formerly suggested τέλος δέ, but now prefers F. W. Schmidt's πέπωνα δέ. Wecklein conj. ὀργίζοντα.—Αἰγύπτιον γῆρας is an oxymoron in place of πολὺν γῆρας: for Αἰγύπτιος = black. Cf. Hesych. 1 p. 71, αἰγυπτιώσαι' μελᾶναι (Tr. fr. adesp. 161 χροῖαν δὲ τὴν σὴν ἥλιος λάμπων φλογί | αἰγυπτιώσει). This is partly the point in Ar. *Thesm.* 857 μελανοσύρμιον λεῶν: the Egyptians were perhaps wilfully confused with the Ethiopians. So Aesch. *Prom.* 877, *Suppl.* 160, 717.—Fritzsche on Ar. *Thesm.* 1082 holds that γῆρας is equivalent to 'fructus qui maturuerit'; but neither γῆρειον = *rappus*, nor γῆρας of a serpent's slough, is an adequate support for his conclusion.

## 396

τοὺς γλαμυροὺς κατὰ φορβάν

396 Schol. Ar. *Ran.* 588 γλάμων ὁ ἔχων λήμας, ὁ ἀκάθαρτος [παρδόν ἐρώμενος, φασίν, ἢν Διονύσου]. Καλλίστρατός φησιν ὅτι οὕτως ἐκαλεῖτο Γλάμων, ὡς Χάρων. ἄλλοι δὲ τὸν λημῶντα καὶ διγρον τοὺς ὀφθαλμούς. Σοφοκλῆς ἐν Μάντεσιν (μάντεσσιν R) ἐπὶ τινων ὀρέων 'τοὺς γλαμυροὺς κατὰ φορβάν (καταφορβᾶν R).' Suidas has the substance of this scholium

in a different order and partly mutilated: γλάμων. ὁ λημῶν τοὺς ὀφθαλμούς καὶ διγροὺς αὐτοὺς ἔχων, ὡς Χάρων. γλάμων· ὁ ἀκάθαρτος. καὶ Σοφοκλῆς ἐπὶ ὀρέων 'τοὺς γλαμυροὺς κατὰ φορβάν.' Similarly Zonar. *Iex.* p. 438.

The fragment alludes to the skill of Polyidus as an augur. Ael. *nat. an.* 8. 5. mentions him among famous augurs: καὶ

ῥδονται γε ἐπὶ ταύτῃ τῇ σοφίᾳ Τειρεσίαι τε καὶ Πολυδάμαρτες καὶ Πολύειδοι καὶ Θεοκλύμενοι καὶ ἄλλοι πολλοί. Euripides (fr. 636) made him infer that the corpse was on dry land by observing the flight of a sea-eagle, and discovering an owl *super cellam vitariarum sedentem atque apes fugantem* (Hygin. fab. 136),—ἀβασανίστως, says Ael. nat. an. 5. 2, who rebukes Euripides for giving this account, because there are no owls in Crete. The owl (γλαῦξ) no doubt pointed to Glaucus. Cf. Claudian. bell. Get. 443 (quoted by Welcker) *Cretaque, si verax narratur fabula, vidit | Minoum rupto puerum prodire sepulcro, | quem senior vates avium clangore reperlum | gramine restituit; mirae nam munere sortis | dulcia mella necem, vitam dedit horridus anguis*. Perhaps we may infer from Aelian's remark that Sophocles did not mention the owl.

Küster (on Suid.) justly remarked that the sense of the words is obscure; and there is no direct authority for Portus's rendering *voraces in pastu*. Still γλαυρούς can hardly mean 'blear-eyed,' and Hartung's 'rothäugigen Vögel nach Futter' is unintelligible. γλαυρούς is a rare word, which might be synonymous with γλάμων, as is shown by the proverb in schol. Hom. Ω 192 ἐν τυφλῶν πόλει γλαυρούς βασιλεύει. Hence Hesych. I p. 432 γλαυρόν· γλαυῶδες. ἐνυγρόν. ὑπόδακρυ, which is plainly akin to *Egyn. M.* p. 232, 44 γλαυρόν καὶ γλαυῶδες· ὑγρόν καὶ καίμενον (τηκόμενον Τουρ) δακρύου ὄμμα· καὶ γλαυρούς, ἐνυγροβίους. The last words have the appearance of being a gloss on our passage, and suggest that Sophocles

was speaking of aquatic birds. But even if the reference was intended, it would be hazardous to accept the interpretation. For it is much more likely, as Lobeck thought (*Path. El.* I p. 93), that γλαυρούς was a by-form of λαυρούς and was used by Sophocles in the sense of *greedy*. The scholiast connected it with γλάμων, because that word is related to λημᾶν in a similar way. Moeris p. 193, 30 γλαμῶσα Ἀττικοί, λημῶσα κοινὸν ἀμφότερα. (Blaydes should not have proposed to substitute λαυρούς.) Probably however we should go further and infer from the association with ἀκάθαρτος that greediness connoted uncleanness of feeding in the ceremonial sense. The order in Suid. Zonar. favours this view; but it is quite tenable, even if schol. Ar. preserves the original form of the note. Some birds, and this would apply particularly to the ὁμοφάγοι (Arist. h. a. 9. 1), were presumably ill-omened. Such was the vulture in all circumstances: Anton. Lib. 21 γυπα πάντων ὀρνίθων ἐχθιστον θεοῖς τε καὶ ἀνθρώποις. But the feeding of other birds might require for its interpretation the discriminating intelligence of the expert: Aesch. *Prom.* 504 γαμψωνύχων τε πτήσιν ὁσίων σκεθρὸς | διωρσ'...καὶ διαίταν ἥν τινα ἔχουσ' ἕκαστοι. No better illustration of the omens to be gathered from the habits of the birds of prey is required than the well-known passage in the *Agamemnon* describing the eagles feasting on the pregnant hare: οἰκτῶ γὰρ ἐπιφθονος Ἀρτεμις ἀγὰρ | πτανοῖσιν κυσὶ πατρὸς | αὐτότοκον πρὸ λόχου | μογεράν πάκα θυομένοισιν· | στρυγεὶ δὲ δειπνον αἰετῶν (139 ff.).

## 397

οὔτοι ποθ' ἦξει τῶν ἄκρων ἀνευ πόνου.

397 Stob. flor. 29. 25 (III p. 632, 2 Hense) Σοφοκλέους Μάντεων. 'οὔτοι...πόνου.'

It is obvious that the first part of the line is corrupt, and it has been variously emended. Valckenaer (on Eur. *Phoen.* 576) proposed οὔτοι γ' ἐφίξει, but the combination οὔτοι γ' is open to serious objection: see Neil on Ar. *Eq.* p. 194. This is avoided by Cobet's οὐδέ ποτ' ἐφίξει, which however departs too far from the tradition. Bamberger's οὔτοι καθίζει would imply 'striking from above,'

and Reisig's οὔτοι ποθ' ἔξει gives a wrong sense (see Jebb on O. T. 891). Meineke accepted οὔτοι ποθ' ἄψει from O. Schneider. Now in most of the passages which echo the famous lines of Hes. *Op.* 289 ff. τῆς δ' ἀρετῆς ἰδρῶτα θεοὶ προπάροιθεν ἔθηκαν | ἀθάνατοι· μακρὸς δὲ καὶ θρῖος οἶμος ἐς αὐτὴν | καὶ τρηχὺς τὸ πρῶτον· ἐπὴν δ' εἰς ἄκρον ἰκνηται, | ῥηϊδίῃ δὴ ἔπειτα πέλει, χαλεπὴ περ εὐόσα it will be found that ἰκέσθαι (ἰκάνειν) is employed in conjunction with τὸ ἄκρον. Simonid. fr. 58 φ' μὴ δακέθμενος ἰδρῶς ἐνδοθεν μὸλῃ θ', ἰκνηται

τ' ἐς ἄκρον ἀνδρείας. Quint. 14. 195 κείνος δ' οὐ ποτ' ἀνὴρ ἀρετῆς ἐπὶ τέρμαθ' ἴκανε. Xen. mem. 2. 1. 20 αἱ δὲ διὰ καρτερίας ἐπιμέλειαι τῶν καλῶν τε καὶ κατὰ ἔργων ἐξικνεῖσθαι ποιοῦσιν. Tyltæ. fr. 12. 43 ταύτης νῦν τις ἀνὴρ ἀρετῆς εἰς ἄκρον ἰκέσθαι | πειράσθω. Pind. Nem. 6. 22 πρὸς ἄκρον ἀρετᾶς ἦλθον. Isth. 3. 50 τέλος ἄκρον ἰκέσθαι. Plat. polit. 268 E ἐπ' ἄκρον ἀφικνεῖσθαι τὸ ζητούμενον. Dio. Chrys. 13. 35. Max. Tyr. 40. 4 ἀνεκήρυξε δὲ τὸν ἀφικόμενον εἰς τὸ ἄκρον ὡς ἐν ἀγαθοῖς ἄριστον. (Partly from H.) Hence H. conjectured ποθ' ἔξει, holding that the simple verb might be used for the compound (ἐφίξει) as in fr. 245 n. (C.R. xvi 434); but he subsequently hesitated between this and πιθίζει on the ground that Sophocles did not carry

through his figures consistently. Similarly Tucker had suggested τι θίξει, but the use of τι is questionable (οὐδέποτε θίξει Blaydes). The simplest correction would be προσίξει, which I should not hesitate to adopt if the authority for προσικνεῖσθαι c. gen. were stronger than it is: the construction is defended by Verrall and Tucker in Aesch. Cho. 1031, but the legitimacy of the compound requires more support before it can be considered as established. Mekler conjectured πτεύξει.

It should be added that Stobaeus quotes Eur. fr. 701 as if it immediately followed this line; but there can be no doubt that this is an error, as he had assigned it to Euripides shortly before (no. 9).

## 398

ἦν μὲν γὰρ οἶδς μαλλός, ἦν δ' ἀπ' ἀμπέλου  
σπονδὴ τε καὶ ῥάξ εὖ τεθησανυρισμένη.  
ἐνῆν δὲ παγκάρπεια συμμιγῆς ὀλαῖς,  
λίπος τ' ἐλαίας, καὶ τὸ ποικιλώτατον  
ξουθῆς μελίσσης κηρόπλαστον ὄργανον.

398. 1 δ' ἀπ' ἀμπέλου (ἀμπέλων Schwartz) Tucker: δ' ἀμπέλου Porphyr., δ' ἀμπέλων Clem., δ' ἀμ' ἀμπέλου Herwerden, δὲ κάμπελου Grotius, δὲ κάμπέλων Sylburg 2 τε om. Clem. | ἐντεθησανυρισμένη Casaubon 3 παγκάρπια, Clem., apud quem vulgo post Sylburgium editur συμμιγῆς ὀλαῖς παγκάρπια 4 ἐλαίου Clem. 5 ξουθῆς Clem., ξουθῶ vel ζουθῶν schol. Eur.

398 Porphyr. *de abst.* 2. 19 καὶ Σοφοκλῆς διαγράφων τὴν θεοφιλή θυσίαν φησὶν ἐν τῷ Πολυεῖδω· 'ἦν... ὄργανον.' The verses are also quoted with variation in detail by Clem. Alex. *strom.* 4 p. 565 κατὰ τὴν παλαιὰν ἐκείνην ἀπνηρθισμένην προσφορὰν, περὶ ἧς ὁ Σοφοκλῆς γράφει κτέ., and v. 5 by the schol. on Eur. *Phoen.* 114.

We are not informed as to the occasion or object of this sacrifice, but the correspondence in detail with the yearly sacrifice to the Black Demeter at Phigalia is very remarkable: Pausan. 8. 42. 11 ἔθυσα τῇ θεῇ, καθὰ καὶ οἱ ἐπιχώριοι νομίζουσιν, οὐδὲν, τὰ δὲ ἀπὸ τῶν δένδρων τῶν ἡμέρων τὰ τε ἄλλα καὶ ἀμπέλου καρπὸν, καὶ μελίσσων τε κηρία καὶ ἐρίων τὰ μὴ ἐς ἐργασίαν πω ἦκοντα, ἀλλὰ ἔτι ἀνάπλεα τοῦ οἰσύπου, ἃ τιθέασιν ἐπὶ τὸν βωμὸν ὑποδομμένον πρὸ τοῦ σπηλαίου, θέντες δὲ καταχέουσιν αὐτῶν ἔλαιον. The sacrifice is clearly one of the primitive bloodless

type, an offering of first-fruits to induce a continuance of fertility. That it is also fireless (ἀπυρος) is not directly stated, but is made probable by Eur. fr. 904 θυσίαν ἀπυρον παγκαρπείας δέξαι πλήρη προχυθείσαν, and by the analogy of the εἰρεσιώνη. H. inferred that the sacrifice was chthonic (C. R. xvi 548). For the significance of the ἀπυρα see his n. on *Ag.* 70, Miss Harrison, *Proleg.* p. 93 ff., Farnell in C. R. xi 294. Wilamowitz (*de tr. Gr. fragm.* p. 17) assumes that the sacrifice was offered by Minos, and connects it with the asceticism of the Cretan mystics (Eur. fr. 472). Kappelmacher (*Wiener Eranos*, p. 36) goes further and refers to the sacrifice of Minos offered to the Charites (Apollod. 3. 210). But no particular inference appears to be justifiable. Wool is generally mentioned as forming part of the offering, and in the more primitive ritual unwashed wool



is specified: thus either prepared or in its natural state it appears in the worship of Zeus κτήσιος (Athen. 473 C), in the ceremony known as κερνοφορία (Athen. 478 D), and even in the invocation of the Eumenides (O. C. 475). In *El.* 635 θύματα πάγκαρπα are a propitiatory offering to Apollo as averter of evil.

1 See cr. n. Nauck would prefer ἦν δ' εὐάμπελος or ἦν δὲ Βακχίου. Stählin reads ἀπ' ἀμπέλων in his text of Clement, attributing the correction to Schwartz.

2 σπονδή: a libation of wine, as distinguished from a drink-offering, together with an offering of grapes, appears to be contemplated. Miss Harrison formerly (*Prolegomena*, p. 159) regarded the wine-offering as a later addition to the simple ritual of antiquity, but now treats the whole oblation as a magical rite intended to stimulate the reproductive action of nature (*Themis*, p. 294).

3 παγκάρπεια: see cr. n. Since the longer form is established by Eur. fr. 904, there seems to be no reason for accepting the inferior rhythm introduced by Sylburg into the text of Clement, and formerly supposed to be the MS reading. For the short α cf. the Euripidean γαλήνεια

and see n. on fr. 1050, Lobeck, *Paralip.* p. 322: the converse case is illustrated by αὐθαδία beside αὐθάδεια.—ἀλαῖς is not introduced here as an adjunct to the sacrifice of a victim, but as an item amongst the various first-fruits. So κριθαί are mentioned among the contents of the κέρνος Athen. 476 F. For its importance in these rites cf. Plut. *qu. Gr.* 6, p. 292 B, οἱ πλείστοι τῶν Ἑλλήνων πρὸς τὰς πάνυ παλαιὰς θυσίας ἐχρῶντο ταῖς κριθαῖς, ἀπαρχομένων τῶν πολιτῶν.

4 Ἀλάας. Dind. writes ἐλάας, but both forms were in use in the fifth century: see Meisterhans<sup>3</sup> p. 32.—καὶ κτέ. J. renders: 'And the fabric of moulded wax, cunningly wrought by the tawny bee.' Honey was commonly employed for the appeasement of chthonian powers (μειλίγματα: see Stengel, *Gr. Sakralalt.*<sup>2</sup> p. 90), but by no means exclusively for this purpose, as we have already seen.—ξουθῆς: see n. on Eur. *Hel.* 1111, and Wilamowitz on Eur. *Her.* 487 ξουθόπτερος μέλισσα.—For ὄργανον in the sense of ἔργον cf. Eur. *Phoen.* 114 λαῖνέουσιν Ἀμφίονος ὄργανοις, Bacch. 1208 λογχιστοῶν ὄργανα.

## 399

ὁ πρόσθεν ἐλθὼν ἦν ἀραῖός μοι νέκυσ.

399 ἡράριος cod.

399 Hesych. 1 p. 269 ἀραῖον· κατά-ρατον. ἦ (ὡς τὸ Mus., ὡς Nauck) 'ὁ πρόσθεν... νέκυσ' ὅταν ἀρὰν προσεπρίβῃ καὶ κατευχῇ (Nauck for κατ' εὐχῆς). Σοφοκλῆς Πολυεῖδω.

The meaning of ἀραῖος as an attribute of νέκυσ is hardly doubtful, for it is normally applied to the dead, who as avengers exact retribution for the wrongs inflicted upon them. See the passages quoted on fr. 110, and especially *Trach.* 1202, where the schol. has the gloss τιμωρὸς δαίμων (Rohde, *Psyche*, 1 p. 264). Welcker supposes that it is the corpse of Glaucus which is described as bringing a curse upon Polyidus; Hartung that the speaker (Minos) attributes the death of his son to a chance meeting with a corpse. But neither view satisfies ὁ πρόσθεν ἐλθὼν; and it is more likely that these words

refer to the first of the two snakes which entered the vault while Polyidus was imprisoned there, and was slain by him to prevent it from harming the body of Glaucus: see Introductory Note. It may be thought questionable whether the corpse of an animal would be described as ἀραῖος. Frazer, however, has collected copious stores of evidence in support of the general proposition that 'the primitive hunter who slays an animal believes himself exposed to the vengeance either of its disembodied spirit or of all the other animals of the same species, whom he considers as knit together, like men, by the ties of kin and the obligations of the blood feud, and therefore as bound to resent the injury done to one of their number.' (*G. B.* 11<sup>2</sup> p. 389.) Among his examples are several attesting the

reluctance of the American Indians to kill a serpent for fear of exciting the malevolence of its spirit (*ibid.* p. 395). That ideas of this kind were familiar to the Greeks can be readily established: see especially the accounts of the Bouphonia in Pausan. 1. 24. 4, 1. 28. 10, with the comments of Frazer (*G. B.* 11<sup>2</sup> p. 294) and Miss Harrison (*Proleg.* p. 111). The

danger involved in the slaughter of the sacred ox may be compared with the offence of Agamemnon in killing a sacred stag in the precinct of Artemis at Aulis, which involved the retributory sacrifice of Iphigenia (*El.* 566—572).—For the break in the fifth foot, though containing a spondee, see n. on Eur. *Helid.* 640.

## 400

## ἀνταίᾱς

400 Hesych. 1 p. 208 ἀνταίᾱς· πολεμίας, ἐχθρᾱς. Σοφοκλῆς Πολυειδῶ.

The meaning of the word ἀνταίᾱς has been discussed on fr. 334, where it has

been pointed out that Bergk proposed to assign the corrupt καὶ δῆμα προσπαίοντα ἀνταίᾱς θεοῦ to this play.

## ΜΕΛΕΑΓΡΟΣ

The Homeric version of the legend of Meleager is as follows<sup>1</sup>. Artemis was wroth with Oeneus for omitting to sacrifice to her, when he made thank-offering to the other gods; and sent a wild boar to ravage his crops. Meleager, the son of Oeneus, collected a large company of hunters, and with their assistance killed the boar, but only after several lives had been lost. Artemis then provoked a dispute between the Aetolians of Calydon and the Curetes of Pleuron for the possession of the head and skin. A fight ensued, in which, so long as Meleager kept the field, the assaults of the Curetes were driven back. But Althaea, the mother of Meleager, grieving for the death of her brother<sup>2</sup>, cursed her son, and prayed to the powers of the nether world that he might be destroyed. Meleager was incensed and withdrew from the war. Then the Curetes got the upper hand, and pressed hard upon the defenders of Calydon. The elders sent an embassy of priests, promising Meleager a rich grant of land if he would come out and fight; and his father Oeneus, his sisters, and his mother also appealed to him, but in vain. At last, when the missiles of the foe reached his own chamber, and his wife Cleopatra reminded him of the sufferings likely to fall upon the inhabitants of a captured city, he yielded to her entreaties, and saved the Aetolians from their impending doom. It is not directly stated by Homer that Meleager was killed in battle; but his subsequent fate is clearly implied in the statement that

<sup>1</sup> Hom. I 529—599.

<sup>2</sup> Only one brother is mentioned. It is assumed that he was killed by Meleager in the fight, altho' this is not directly stated.

the implacable Erinys hearkened to Althaea's curse<sup>1</sup>. The epics known as the *Eoëae* (*EGF* p. 142) and the *Minyas* (*EGF* p. 216) agreed in the assertion that Meleager was killed by Apollo, who assisted the Curetes against the Aetolians. There is thus no evidence that the fire-brand upon the preservation of which Meleager's life depended was mentioned in any of the epics. But the absence of direct evidence is by no means conclusive; the story is too primitive to have been merely a literary invention<sup>2</sup>. Moreover, although the legend of the fire-brand was familiar to the dramatists and owed a still wider extension to their writings, Pausanias (10. 31. 4), when quoting the *Pleuroniae* of Phrynichus (*TGF* p. 721) as containing the earliest allusion to it which is found in a play<sup>3</sup>, adds that he did not introduce it as if it were his own invention, but rather as though it was already notorious throughout the Greek world. The version of Bacchylides (5. 95—150) is of importance as showing that the death of Meleager in battle was not necessarily inconsistent with the story that he expired as soon as the brand was consumed in the fire<sup>4</sup>.

So far we find no reference to Atalanta. But the prevalent form<sup>5</sup> of the story relates that Meleager, who had invited Atalanta to take part in the hunt, fell in love with her, and insisted on presenting her with the hide of the Calydonian boar. The sons of Thestius were indignant that a woman should receive the trophy, and took it from her. Meleager slew them in wrath, and restored the boar-skin. Then Althaea kindled the fire-brand, and Meleager died. It is generally believed<sup>6</sup> that the prominence of the love-motive in the later authorities is largely due to the influence of Euripides, in whose *Meleager* (*TGF* p. 525) Atalanta undoubtedly took a leading part.

It becomes important to observe that Apollodorus, after giving the last-mentioned version, which probably goes back to Euripides, adds another<sup>7</sup> as current in different authorities. This consists mainly of an abstract of the Homeric story, with the addition of the name of Iphiclus as that of one of the sons of Thestius, and of a statement that Meleager was killed in battle. There is also a supplement to the effect that, after the

<sup>1</sup> 571: cf. B 642. See however Jebb's *Bacchylides*, p. 469.

<sup>2</sup> Frazer, *GB* III p. 358. Croiset in *Mélanges Weil*, p. 78, attributes its introduction to Stesichorus; but see Gruppe in *Bursians Jahresb.* CXXXVII 150.

<sup>3</sup> Cf. Aesch. *Cho.* 603 ff.

<sup>4</sup> The account of Nicander in Anton. Lib. 2 was formerly regarded as a late conflation.

<sup>5</sup> Apollod. 1. 65—71, Ov. *Met.* 8. 270—546, Hygin. *fab.* 174, Diod. 4. 34.

<sup>6</sup> See Robert in *Herm.* XXXIII 130—159, Jebb, *op. cit.* p. 472, Escher in Pauly-Wissowa II 1892, Gruppe, *Gr. Myth.* p. 349.

<sup>7</sup> 1. 72, 73.

death of Meleager, Althaea and Cleopatra hanged themselves, and the women who mourned over his corpse were transformed into birds. Here we meet with an incident which is known to have been mentioned by Sophocles: Plin. *nat. hist.* 37. 11. 40 *Sophocles tragicus poeta... ultra Indiam fieri dixit (sc. electrum) e lacrimis meleagridum avium Meleagrum deflentium. quod et credidisse eum vel sperasse aliis persuaderi posse quis non miretur? quamve pueritiam tam imperitam posse reperiri, quae avium ploratus annuos credat lacrimasve tam grandes, avesque e Graecia, ubi Meleager periit, ploratum isse in Indos?* (They were looking for the tomb of Meleager: *ib.* 10. 26. 74.) These μελεαγρίδες (*guinea-fowl*) are frequently referred to, and are generally located in the island of Leros (Aelian *nat. an.* 4. 42, 5. 27, Athen. 655 B), but also in Africa (Mnaseas fr. 41, *FHG* III 156). Strabo 215 transfers them to the Eridanus, evidently confusing them with the Heliades. They were also kept as sacred fowl on the Acropolis (Phot., Suid.).<sup>1</sup>

It has been inferred<sup>2</sup> that the plot of Sophocles is to be found in the second extract of Apollodorus, and that his play approximated to the Homeric story. There is another piece of evidence which points the same way: schol. A Hom. I 575 ἐντεῦθεν Σοφοκλῆς ἐν τῷ Μελεάγρῳ τὸν χορὸν ἀπὸ ἱερέων παρήγαγεν. The agreement with Homer was hardly accidental, and it seems legitimate to conclude from it that the siege of Calydon by the Curetes was a leading feature in the development of the plot<sup>3</sup>. If so, although Atalanta may have been mentioned as taking part in the hunt, as Brunck inferred from fr. 1111, her share in the plot can only have been of minor importance. Anyhow it is extremely unlikely that Euripides was the first writer who connected Atalanta with the Calydonian hunt<sup>4</sup>. Aeschylus wrote an *Atalanta*, but nothing is known about its contents.

<sup>1</sup> R. Holland (in Roscher II 2588) thinks that the transference of the μελεαγρίς to mythology was the invention of Sophocles. He supposes that the domestic fowl was called μελεαγρος (Hesych. s.v. ἡ κατοικίδιος ὄρνις) from μελεάζειν, — a cant term like κοκκυβάς. The guinea-fowl received the same name, when first becoming known at Athens, from its resemblance to the barn-door chicken. All this is somewhat fanciful.

<sup>2</sup> So Preller, *Gr. Myth.* II<sup>3</sup> 205, followed by Ribbeck, *Röm. Trag.* p. 506, who supposes that Meleager was reconciled with his mother, but too late. So also Kekulé, as reported by Kuhnert in Roscher II 2596.

<sup>3</sup> This conclusion agrees with the observation made by Ahrens that the reference to the wild boar in fr. 401 implies that the hunt had taken place some time before the inception of the dramatic action.

<sup>4</sup> See Pausan. 8. 45. 2, and Jebb, *op. cit.* p. 472.

## 401

σὺς μέγιστον χρῆμ' ἐπ' Οἰνέως γύαις  
ἀνῆκε Λητοῦς παῖς ἐκηβόλος θεά.

401 Lucian *synpr.* 25 εἰ δὲ δείπνου ἕνεκα ὀργίζεσθαι σοι δοκῶ, τὸ κατὰ τὸν Οἰνέα ἐννόησον. ὄψει γὰρ καὶ τὴν Ἀρτεμιν ἀγανακτοῦσαν, ὅτι μόνην αὐτὴν οὐ παρέλαβεν ἐκεῖνος ἐπὶ τὴν θυσίαν, τοὺς ἄλλους θεοὺς ἐστιῶν. φησὶ δὲ περὶ αὐτῶν...καὶ Σοφοκλῆς 'σὺς...θεά.'

Brunck was the first to refer these lines to the *Meleager*.

1 σὺς μέγιστον χρῆμα. This periphrasis, the effect of which might be represented by the adj. *monstrous*, is elsewhere applied to a wild boar: Herod. 1. 36 ὦ βασιλεῦ, σὺς χρῆμα μέγιστον ἀνελάνη ἡμῖν ἐν τῇ χώρῃ, ὅς τὰ ἔργα διαφθείρει, — a passage which so closely resembles the text of Sophocles that it may be regarded as another instance of the connexion between these two writers. H. quotes schol. Hom. *χ* 9, telling the story of

Ancaeus the Samian, son of Poseidon, who was killed by a boar which was ravaging his land: ἀφ' ὧν συνέβη χρῆμα σὺς μεγάλου ἐπιζαρήσαι τοῖς Ἀγκαίου χωρίοις. The idiom, which was partly colloquial, is well illustrated by Blaydes on Ar. *Lys.* 1031 and Starkie on *Vesp.* 933. See also on Eur. *Phoen.* 198.—γύαις was corrected by Cobet to γύας, but the dative may well be right as involving the idea of hostility, 'against': cf. Eur. *Phoen.* 1129 Καπανεὺς προσήγε λόχον ἐπ' Ἠλέκτραις πόλαις. The dative with ἐπὶ to express *motion towards* was obsolete in the fifth century, though here and there examples may be found like Aesch. *Theb.* 701 μὴ λῆθης ὁδοῦς σὺ τὰσδ' ἐφ' ἐβδόμαις πόλαις. See also Headlam, *On editing Aeschylus*, p. 50, who justifies Aesch. *l.c.* as expressing the notion of *destination*.

## 402

στεφάνοισι κρᾶτα καταμπυκοῖς

402 Phot. ed. Reitz. p. 95, 23 ἀμπυκοῖς καὶ καταμπυκοῖς Σοφοκλῆς Μελεάγρῳ 'στεφάνοισι κρᾶτα καταμπυκοῖς.' ὁ αὐτὸς δὲ καὶ ἀμπυκώμασιν (fr. 1002).

The words ἀμπυκοῦν and καταμπυκοῦν were not previously known; but ἀμπυκάω was used by Phalaecus in *A.P.* 13.

6, 3 κισσῷ καὶ στεφάνοισιν ἀμπυκασθέν. Cf. *Etym. M.* p. 86, 17 ἀμπυκάειν τὸ τὰς ἐμπροσθεν ἀπὸ προσώπου τρίχας σπαράζειν. Eur. *Alc.* 796, 832 στεφάνοις πυκασθείς. The words as quoted appear to be out of order, and should probably run καταμπυκοῖς | στεφάνοισι κρᾶτα.

## 403

ἱξοφόρους δρύας

403 Hesych. II p. 362 ἱξοφόρους δρύας· τὰς ἱξὸν φερούσας. Σοφοκλῆς Μελεάγρῳ.

Eustath. II. p. 994, 40 (repeated *Od.* p. 1524, 25) mentions that Agathocles read δρύσιν ἱξοφόροις for δρύσιν ὑψικόμασιν in *Ξ* 398. Agathocles was a Stoicizing grammarian and pupil of Zenodotus, who has been identified with the writer of *ὑπομνήματα* on historical and geographical subjects (*FHG* IV 290,

Schwartz in Pauly-Wissowa I 759). His reasons, so far as they can be understood, were of an arbitrary character; and it would be rash to assume that he was recording an ancient variant. Everyone will recall Verg. *Aen.* 6. 205 *quale solet silvis brumali frigore viscum | fronde virere nova... talis erat species aurī frondentis opaca | ilice*. For the superstitions connecting the mistletoe with the life of the oak, and for its identity with

the Golden Bough see Frazer *G. B.* III<sup>2</sup> p. 447 ff. R. Holland in Roscher II 2588 explains the fr. by reference to the Indian trees exuding *electrum* mentioned in Plin. *n. h.* 37. 39 and compares the

conversion of the Heliades into *φηγοί* (schol. Eur. *Hipp.* 733). This is scarcely convincing. Kuhnert, *ib.* 2596, thinks that the words came from a description of the hunt. Cf. Dio Chr. 72. 14.

## 404

## κνᾶμψ πατρίψ

404 Hesych. II p. 544, which is set out on fr. 288.

It was perhaps not so unreasonable as the lexicographer thought to ascribe the operation of the lot to the heroic age; for as a religious institution it has been held to be of immemorial antiquity. For

the establishment of the lot at Athens see Sandys on Arist. *Ath. pol.* 8. 1, and Greenidge, *Greek Constitutional History*, p. 138. M. Mayer (*de Eur. mythop.* 77) strangely inferred that lots were drawn for a duel to decide the dispute between Calydon and the Thestiads.

## 405

## ἀντίβοιον

405 Hesych. I p. 212 ἀντίβοιον· σόβοιον, ἀντί βοός καθαγιαζόμενον. Σοφοκλῆς Μελεάγρω.

This may be merely an echo of the Homeric passages in which the ox is mentioned as a standard of value: see especially Ψ 705, α 431. But it may equally well contain an allusion to the custom of offering cakes of meal fashioned in the shape of an ox by those whose

means were insufficient to provide a living victim. Cf. Suid. *s.v.* βοὺς ἐβδομος. ἐπὶ τῶν ἀναισθητῶν. οἱ γὰρ πένητες ἐμψυχον μὴ ἔχοντες θύσαι ἐπλαττον ἐξ ἀλεύρου. θυομένων δὲ τῶν ἐξ ἐμψύχων, προβάτου, ὄος, αἰγός, βοός, ὄρνιθος, χηνός, ἐθέτετο ἐβδομος ὁ ἐξ ἀλεύρου. Diogen. 3. 59 (*Paroem.* I 224). A similar custom of the Egyptians is mentioned by Hdt. 2. 47.

## 406

## ὀπισαμβώ

406 Prov. ap. Miller, *Mélanges de litt. gr.* p. 369 ὀπισαμβώ· ταύτην ὁ Χρύσιππος (III p. 202 Arnim) τάττει κατὰ τῶν ἐπὶ τὸ χεῖρον ἐν τοῖς πράγμασι προβαίνοντων αἰὶ παρὰ τὸ ὀπίσω βαίνειν· μέμνηται τοῦ ὀνόματος Σοφοκλῆς ἐν Μελεάγρω. The name of the play is omitted in cod. Vat. 3. 36, Bodl. 754. Cf. [Plut.] prov. I. 3 (*Paroem.* I 321) ὀπισαμβώ· ἐπὶ τῶν ἐπὶ τὸ χεῖρον ἐν τοῖς πράγμασι προβαίνοντων αἰὶ· παρὰ τὸ ὀπίσω βαίνειν. Eustath. II. p. 862, 5 ἐν δὲ κατὰ στοιχείον λεξικῶ καὶ ὀπισαμβώ εὐρήται ἢ εἰς τοῦ ὀπίσω ἀναχώρησις (Ael. et Pans. fr. 415 Schwabe).

The form ὀπισαμβών given by Vat. Bodl. was rightly rejected by Ellendt before the publication of the Athoan

text. There is no sufficient ground to displace the tradition that the word was connected with ἀναβαίνειν, but it is not clear how it is related, if at all, to ἀμβων (Aesch. fr. 103) or ἀμβη: see *Etym. M.* p. 81, 7. Analogy must have played a considerable part in the history of σαλάμβη (fr. 1093), κακάμβη, λαμβά, χηράμβη and other obscure words with a similar termination. If we concede the verbal origin, the best parallel, so far as concerns formation, is perhaps ἐμβλώ in Hesych. II p. 73. This is derived by Hesych. from ἐμβλέπειν and compared with the sem. hypocoristics Δωρῶ and Δεξῶ, but by Lobbeck (*Path. Prol.* p. 353<sup>6</sup>) from ἐμβάλλω after ἐμβάλε

κύλλη. He compares πρόσθη, ἐπιβλή, κάβλη, ἐπικλή, ὀμοκλή, ἐπιπλή, some of which are as doubtful as their accents. As regards meaning, the hypocoristic -ώ forms such as θαλλώ or κοσµώ are closely allied with nouns of agency, as Lobeck has shown (*Aglossa* p. 733), quoting γλιχῶ, θελκτώ, and others. There is some evidence, collected by Lobeck, that the termination was peculiarly Doric: Hesych. II p. 485 κινῶ κίνησις. Δωρεῖς.

id. I p. 203 ἀνθρωπῶ· ἡ γυνή, παρὰ Λάκωσιν. Epich. fr. 185 K. Συρακῶ (the city Syracuse). Athen. 109 A: Demeter called Σιρῶ by the Syracusans. But, whatever may have been its literary flavour, ὀπισσαµβῶ was doubtless less uncouth to Soph. than it seems to us; and we may conclude that its appearance in tragedy is as well justified as that of μελλῶ (Aesch. *Ag.* 1355) or δοκῶ (Eur. *El.* 747).

## ΜΙΝΩΣ

For this title see p. 4.

## 407

οὐκ ἔστι τοῖς μὴ δρῶσι σύμμαχος τύχη.

407 Clem. Alex. *strom.* 6 p. 741 Σοφοκλέους δὲ ἐν Μίνῳ 'οὐκ...τύχη'.

The famous maxim that God helps those who help themselves appears in many forms, one of which θεὸς δὲ τοῖς ἀγροῦσιν οὐ παρίσταται (fr. adesp. 527) has already been referred to on fr. 308. The best known is Eur. fr. 402 αὐτὸς τι νῦν δρῶν εἶτα δαίμονας κἀλῆ· | τῷ γὰρ ποιοῦντι καὶ θεὸς συλλαμβάνει, who was following Aesch. *Pers.* 744 ἄλλ' ὅταν σπεύδῃ τις αὐτός, χῶ θεὸς ξυναίπτεται, fr. 395 φιλεῖ δὲ τῷ κάμνοντι συσπεύδειν θεός. Cf. Eur. *I. T.* 910 ἦν δέ τις πρόθυμος ἦ, | σθένειν τὸ θεῖον μᾶλλον εἰκότως ἔχει, *El.* 80 ἀργὸς γὰρ οὐδεὶς θεοῦ ἔχων ἀνὰ στόμα |

βίον δύναιτ' ἀν' ἐλλέγειν ἀνευ πάρου, *Hel.* 756 οὐδεὶς ἐπλούτησ' ἐμπύρουσιν ἀργὸς ἄν. The oldest source is perhaps Hes. *Op.* 309 καὶ τ' ἐργαζόμενος πολὺ φιλοτερον ἀθανάτοισιν | ἔσσεαι ἢ δὲ βροτοῖς· μάλα γὰρ στυγέουσιν ἀεργοῖς. But the thought is implied in Hom. γ 26 (Athena is speaking) Τηλέμαχ', ἄλλα μὲν αὐτὸς ἐνὶ φρεσὶ σῆσι νοήσεις, | ἄλλα δὲ καὶ δαίμων ὑποθήσεται, where the μέν- clause is logically subordinate. The Paroemiographers record the proverb σὺν Ἀθηνᾷ καὶ χεῖρα κίνει· παροιμία ἐπὶ τοῦ μὴ χρῆναι ἐπὶ ταῖς τῶν θεῶν ἐλπίσι καθημένους ἀργεῖν (Zenob. 5. 93, Diogen. 8. 11).

## ΜΟΥΣΑΙ

This title appears, according to Haupt's restoration, in an inscription belonging to the first century B.C. (*CIA* II 992 I 25)<sup>1</sup>, which contains a catalogue of books dedicated by certain ephebi in the library of a gymnasium. The only fragment quoted under the title has in previous editions been attributed to the *Μυσοί*.

It might be suggested that *Μούσαι* was an alternative title to the *Thamyras*. Phrynichus employed it for a play which

<sup>1</sup> Also published by Wilamowitz, *Anal. Eur.* p. 138. The letters ούσαι are certain and are followed apparently by Ἀλέξανδρος.

was produced at the same time as the *Ranae* of Aristophanes, and appears to have dealt with a similar subject (I 379 K.). Nothing is known concerning the *Μούσαι* of Ophelion (II 294 K.) or that of Euphron (III 321 K.).

## 408

## ἄβολον ἵππον

408 Antiatt. (Bekk. *anecd.*) p. 83, 22 ἄβολον ἵππον. Σοφοκλῆς Μούσαις (Mussais vulgo).

ἄβολος is the name given to a horse before he has shed his teeth, i.e. according to Aristotle (*hist. an.* 6. 22. 576<sup>a</sup> 11) up to the age of 4½ years. Plato distinguishes three ages πώλος τε ἀβόλος καὶ τελείων τε καὶ ἀβόλων τοῖς μέσοις καὶ αὐτοῖς δὴ τοῖς τέλος ἔχουσι (*legg.* 834 C). The best authority is Arist. *l.c.*, 576<sup>b</sup> 13 ἀκμάζει δὲ καὶ ἵππος καὶ ἡμίονος μετὰ τοὺς βόλους· θταν δὲ πάντας ὡς βεβληκότες, οὐ ῥάδιον γνῶναι τὴν ἡλικίαν· διὸ καὶ λέγουσι γνῶμην (γνώμα al.) ἔχειν, θταν ἄβολος ᾗ· θταν δὲ βεβληκῶς, οὐκ ἔχειν. The last sentence clearly alludes to a popular

witticism. Bekk. *anecd.* p. 322, 2 ἄβολος· οὐδέπω ἔχων τι ἐπὶ τῶν ὀδόντων γνῶρισμα seems to be inconsistent with Aristotle, and is perhaps due to a confusion between acquiring and casting the γνῶμονες, the fourth set of teeth which an ass drops (Arist. 6. 23. 577<sup>a</sup> 21): see also Suid., Hesych., schol. Plat., Eustath. *Od.* p. 1405, 20 καὶ ὁ ἄβολος ἵππος, ὁ μὴδέπω φασὶν ἐκβεβληκῶς πῶλος τὸν εἰρημένον γνῶμονα ὀδόντα. Phryn. *propr. soph.* p. 33, 13 ἄβολον κτήνος· τὸ μὴ ἀποβεβληκὸς τοὺς ὀδόντας, δι' ὧν γνωρίζεται ἡ ἡλικία. A horse which had lost all its milk teeth was known as κατηρηκῶς: see the comm. on Aesch. *Eur.* 476.

## ΜΥΣΟΙ

The title is recorded in the inscription already referred to in connexion with the *Μούσαι* (*CIA* II 992 I 24).

It is generally admitted that this play was concerned with the fortunes of Telephus after his arrival in Mysia (see Introductory Note to the *Aleadae*, I p. 48); and the subject of the plot was traced by Welcker to Hygin. *fab.* 100. King Teuthras was threatened by Idas, who cannot have been the Apharid as Hyginus states, but was probably a local freebooter from Mt Ida (Thraemer, *Pergamos*, p. 376), at the time when Telephus arrived in Mysia with his friend Parthenopaeus<sup>1</sup>. Hyginus states that Telephus came in search of his mother, following the command of the oracle, and this agrees with other authorities quoted on I p. 47, to which may be added Suid. *s.v.* ἔσχατος Μυσῶν πλεῖν ... ἐνιοὶ τὴν παροιμίαν τοῦ χρησμοῦ λέγουσι Τηλέφω μαντευομένῳ γεγονέναι περὶ γονέων, ἐπὶ τίνας τόπους ἐλθὼν εὖροι τοὺς γονεῖς.

<sup>1</sup> The two names were no doubt connected because both were reared amongst the hills of Arcadia, Telephus on Mt Parthenius, Parthenopaeus on Mt Maenalus (Eur. *Phoen.* 1162 n.). Thraemer argues that Soph. would not have confused independent legends.



τὸν δὲ θεὸν προστάξαι πλεῖν ἐπὶ τὸν ἔσχατον Μυσῶν. ἀφικόμενον δ' εἰς Τεϋθρανίαν, νέμεσθαι γὰρ ταῦτα τὰ χωρία Μυσσούς, ἐπιτυχεῖν τῇ μητρὶ αὐτοῦ (= schol. [Eur.] *Rhes.* 248). It is not certain, however, that this was the account of Sophocles; for we have seen, in dealing with the *Aleadae* (p. 48), that Telephus had incurred blood-guiltiness by killing his uncles, and his exile may have been enjoined for the purpose of expiation (ἀπειναντισμός)<sup>1</sup>. We hear of the consequent taboo laid upon Telephus in Arist. *poet.* 24. 1460<sup>a</sup> 32 ἐν Μυσοῖς ὁ ἄφωνος ἐκ Τεγέας εἰς τὴν Μυσίαν ἦκων, which is generally referred to the *Mysians* of Aeschylus (*TGF* p. 47); and the disability is connected with his homicide by Amphis fr. 30 (II 244 K.) ἐκψεν ὥσπερ Τήλεφος | πρῶτον σιωπῇ (καὶ δικαίως τοῦτό γε· | ἅπαντες ἀνδροφόνου γὰρ εἰσιν ἐνὶ λόγῳ). However this may be, the Sophoclean Telephus does not seem to have been under a ban of silence on his arrival: see fr. 411. Teuthras offered the succession to the throne and the hand of his adopted daughter Auge to the conqueror of Idas, and she was accordingly betrothed to Telephus, who with the assistance of Parthenopaeus successfully accomplished the adventure. But Auge, who was faithful to the memory of Heracles, prepared to slay her spouse on the wedding-night, and for that purpose concealed a sword in her bedchamber. Her intention was frustrated by a miracle: for a huge serpent issued from the ground to protect Telephus, so that Auge threw down her sword and confessed her treachery. Telephus was about to exact vengeance upon her, when she called upon Heracles, as the betrayer of her maidenhood. An explanation ensued; and Telephus recognized his mother and returned with her to Tegea. Cf. *Anth. Pal.* 3. 2 τὸν βαθὺν Ἀρκαδίας προλιπὼν πάτον εἵνεκα μητρός | Αὔγης τὰσδ' ἐπέβην γὰς Τεϋθραντιάδος, | Τήλεφος, Ἡρακλέους φίλιος γόνος αὐτὸς ὑπάρχων, | ὄφρα μιν ἂψ ἀγάγω εἰς πέδον Ἀρκαδίας. That the story of Hyginus is old and derived from a tragic source is proved by Aelian *nat. an.* 3. 47 δότε μοι τοὺς τραγικοὺς...καὶ πρό γε ἐκείνων τοὺς μυθοποιούς ἐρέσθαι τί βουλόμενοι τοσαύτην ἄγνοιαν...καταχέουσι...τοῦ Τηλέφου τοῦ μὴ πειραθέντος μὲν τῆς ὁμιλίας, συγκατακλινέντος δὲ τῇ γειναμένῃ καὶ πράξαντος ἂν τὰ αὐτὰ (sc. τῷ Οἰδίποδι), εἰ μὴ θείᾳ πομπῇ διεῖρξεν ὁ δράκων, with a further reference to γνωρισμάτων, which is clearly intended for Telephus.

The epigram quoted above was taken from the temple at Cyzicus dedicated to Apollonis the mother of Attalus, in which the recognition-scene may have followed the description of

<sup>1</sup> Two different motives appear to be conflated in *Prov. app.* 2. 85 (*Paroem.* I 412).

Sophocles. Further, Robert holds<sup>1</sup> that a series of events in the life of Telephus which comprise the plot of the present play is represented on the fragments of the smaller frieze of the Pergamene altar. Fr. 411 clearly relates to the arrival in Mysia, and Robert plausibly refers frs. 412 and 413 to a feast held in honour of the betrothal of Telephus and Auge. Arguing from Aelian that the tragic plot abstracted by Hyginus was known in the imperial age,—at a date when the works of the lesser tragedians had perished,—he concluded that the play, since it cannot have been the work of Euripides, must have been written either by Aeschylus or Sophocles. If Robert's premisses are accepted, we can hardly hesitate to prefer the claim of Sophocles; but when he proceeds to compare the plots of the *Cresphontes* and the *Ion*, and to infer that the *Mysi* must be later than the former (B.C. 427), because the recognition-scene takes place in the *θάλαμος*, his reasoning fails to convince. Still less can we follow Pilling (*de Telephi fabula*, diss. Hal. 1886, p. 63), who holds that the story in Hyginus is copied from the *Iphigenia in Tauris* of Euripides, and belongs therefore to a play subsequently produced.

Thraemer (*Pergamos*, p. 374 ff.) thought that Hyginus cannot derive from Sophocles, since Telephus had only to proclaim his errand in order at once to ensure recognition. The objection has been partly met by anticipation, and the absurdity of the situation is in any case no greater than in the *Oedipus Tyrannus*, where it has been successfully overcome. When Thraemer urges further that Sophocles followed the common version of Apollodorus (3. 103 f.) and Diodorus (4. 33), he omits to add that these writers record nothing concerning the recognition which could serve as a basis for dramatic treatment.

For the historical facts which underly the legend see Ridgeway, *Early Age of Greece*, p. 181.

## 409

ὥς τοῖς κακῶς πράσσουσιν ἡδὺν καὶ βραχὺν  
χρόνον λαθέσθαι τῶν παρεστώτων κακῶν.

## 409. 2 χρόνων A

409 Stob. flor. 26. 4 (III p. 610, 7 Hense) τοῦ αὐτοῦ (SA: Σοφοκλέους M. The extract follows fr. 670) Μυσῶν. 'ὥς ...κακῶν.'

The sentiment is well illustrated by Eur. Or. 213 ὡ πάτρια λήθη τῶν κακῶν, ὡς εἰ σοφὴ | καὶ τοῖσι δυστυχούσιν εὐκταία θεός.—Nauck and Hense accept *kāw* for

<sup>1</sup> *Bild und Lied*, p. 48. See also the detailed discussion by the same writer in *Arch. Jahrb.* II 246 ff. O. Jahn, *Telephos und Troilos*, Kiel 1841, p. 65, approved Welcker's identification.

καί from Cobet (*Coll. Crit.* p. 190), who remarks 'reponendum est quod eo sensu constanter dici solet.' But this is put much too strongly. It is true that *kān* would be defensible, if it were the traditional text, but there is no ground whatever for impugning *καί*. As a matter of fact, the passages where *kān* is used in a limiting sense without a verb are very few in number. From those quoted by Jebb on *El.* 1482 (p. 224) Theocr. 23. 35 should be deducted, for

*kān* there has no authority. Add *Ar. Plut.* 126 *ἐὰν ἀποβλέψῃς σὺ *kān* μικρὸν χρόνον.* Menand. fr. 342 (III 69 K.) *ἔσελθε *kān* νῦν.* *Vesp.* 92 *ἦν δ' οὐκ καταμύσῃ *kān* ἄχρην.* *Lys.* 671 *εἰ γὰρ ἐνδύσει τις ἡμῶν ταῖσδε *kān* σμικρὰν λαβήν.* In *Ran.* 734, where Meineke conj. *kān* for *καί*, and in *Plut.* 946 the same question arises as here. Whether in all or any of these examples *kān* should be resolved as *καί* *ἐάν* is a difficult question, on which opinions are divided.

# 410

ἄμοχθος γὰρ οὐδεὶς· ὁ δ' ἥκιστ'  
ἔχων μακάρτατος.

410 ἥκιστα codd.

410 Stob. *flor.* 98. 23 (IV p. 833, 7 Hense) Σοφοκλέους Μυσῶν. 'ἄμοχθος... μακάρτατος.'

The traditional text is not quite clear, and Tucker had some reason for suggesting the addition of *κακῶς* after *ἔχων*. The absence of context necessarily leaves a doubt, but on the assumption that *μόχθους*, *πόνους* or the like might have been supplied as the object to *ἔχων*—a construction for which see Jebb on *Trach.* 160, *El.* 962—the adverb might stand in place of an adjective such as *ελαχίστους* in accordance with a well-known idiom: cf. Thuc. 6. 27 *τὸ πρᾶγμα μεινόμενος ἐλάμβανον*, Dem. 20. 22 *τοὺς ἀπαντας ἀπίστως πρὸς ἡμᾶς αὐτοὺς διαθῶμεν*.

Ellendt is inaccurate in treating *ἥκιστα* as an adjective and equating it with *τὰ ἐλάχιστα*.

For the general sense, which recalls the pessimism of *O.C.* 1225, cf. Herond. fr. 5 B. *ὡς οἰκίην οὐκ ἔστιν εὐμαρέως εὐρεῖν | ἄνευ κακῶν ζῶουσιν· δε δ' ἔχει μείον | τούτου τι, μέζον τοῦ ἑτέρου δόκει πρήσσειν.* (Susarion I 3 K. *οὐκ ἔστιν οἰκεῖν οἰκίαν ἄνευ κακοῦ*, Menand. fr. 589, III 176 K. *ἄνευ κακῶν γὰρ οἰκίαν οἴκου-μένην | οὐκ ἔστιν εὐρεῖν*.) The metre, i.e. three bacchiacs (cf. Aesch. *Ag.* 1069, *Cho.* 390) followed by an iambic tripod, is unusual and, if the text is sound, almost certainly incomplete.

# 411

Ἀσία μὲν ἡ σύμπασα κλήζεται, ξένη,  
πόλις δὲ Μυσῶν Μυσία προσήγορος.

411. 1 ξένη codd. fere omnes

411 Strabo 356, quoting examples where *πόλις* is used by poets in place of *γῆ* or *χώρα*: Σοφοκλῆς δ' ἐν Μυσοῖς 'Ἀσία... προσήγορος.'

1 ἡ σύμπασα: it must be assumed that this is an answer to *τίρ' ἥκω γαῖαν*; or the like.

2 πόλις, = χώρα. Strabo quotes Eur. *Ion* 294, fr. 658. So conversely *χώρα* and *γῆ* are used where we should expect *πόλις*: see on Eur. *Phoen.* 636, 1058.—'The land of the Mysians is called Mysia.' It would be hypercritical to require 'The land belongs to the Mysians and is called Mysia,' though the result

might be attained by putting a comma after *Μυσῶν*. Ellendt, relying on *O.T.* 1437 *θηγῶν φανοῦμαι μηδενὸς προσήγορος*, thinks it 'more elegant' to render 'is called Mysian by the Mysians.' But the sense yielded is inferior. Dindorf reads *Μυσία*, on the analogy, I suppose, of *ὀνόματι τινα προσαγορεύειν*: but the vulgate is just as good Greek.—*προσήγορος* is passive also in *Phil.* 1353 *τῷ προσήγορος*; 'who will speak to me?' There is no difficulty in its application to a place rather than to a person: cf. e.g. *Piat. rep.* 428 D *τί τὴν πόλιν προσαγορεύεις*;

## 412

πολὺς δὲ Φρυγὶ τρίγωνος, ἀντίσπαστά τε  
Λυδῆς ἐφύμνει πηκτίδος συγχορδία.

412. 1 τε om. A altero loco 2 ἐφύμνει A altero loco | συγχορδαί A utroque loco

412 Athen. 183 E *μνησθεύει δὲ τοῦ τριγώνου τούτου καὶ Σοφοκλῆς ἐν μὲν Μυσοῖς οὕτως 'πολὺς...συγχορδία,' καὶ ἐν Θαμύρᾳ* (fr. 239). The quotation from the *Μυσοί* is repeated at 635 C.

1 f. We must suppose that the verb governed by *τρίγωνος* occurred in a previous line together with another subject to which *τρ.* is linked by *δέ*. Nauck is alone in retaining *συγχορδία*; for the nominative is clearly preferable. J. renders: 'And many a Phrygian harp..., and in response to it (adv.) resounds the harmony (*συγχορδία* for *συγχορδίᾳ*) of the Lydian lyre.' But it may be doubted whether this is the true meaning of *ἀντίσπαστα*. It should be observed that this passage and Phrynichus fr. 11 (v. infra) are added in support of the interpretation given by Aristoxenus to a particular passage of Pindar. And it seems clear that it was Aristoxenus himself who quoted the use of *ἀντίσπαστος* by Phrynichus and Sophocles as identical with that of *ἀντίφθογγος* in Pind. fr. 125 τὸν ῥα Τέρπανδρος ποθ' ὁ Δέσβιος εὔρε | πρῶτος ἐν δειπνοῖσι Λυδῶν | ψαλμὸν ἀντίφθογγον ὑψηλὰς ἀκούων πηκτίδος. This refers explicitly to the *πηκτίς*, but Aristoxenus treated *πηκτίς* and *μάγαdis* as identical for the purpose he had in view (cf. 635 E), and both of them belonged to the class of *πολύχορδα*. Thus we can explain what in any other view of their interpretation is unintelligible, why three quotations relating to the *πηκτίς* are inserted in the middle of a discussion concerning the nature of the *μάγαdis*. Aristoxenus explained *ψαλμὸν ἀντίφθογγον* thus: διὰ τὸ διὰ δύο γενῶν ἅμα καὶ διὰ πασῶν ἔχειν τὴν συμφωνίαν ἀνδρῶν τε καὶ παίδων. That is to say, the *πηκτίς* (or *μάγαdis*) had two sets of strings in different octaves, so that it could be used to accompany the antiphonal singing of men and boys. Similarly here *ἀντίσπαστα* means 'doubly-twanged (notes)'; and it

follows that the *πηκτίς* required to be played with both hands. Notice how *συγχορδία* gains in significance. The double set of strings must also be indicated by the epithet *διχορδός* attributed to the *πηκτίς* by Sopater ap. Athen. 183 B; for it is incredible that the *πηκτίς* (*πολύχορδος*) had only two strings. It is fair to admit that there were others—followed apparently by all modern editors—who gave the meaning 'responsive' to *ἀντίφθογγον* in Pindar (Athen. 635 D); but these were at any rate later than Posidonius, and their authority cannot reasonably be set against that of Aristoxenus.

*τρίγωνος*, 'a triangular harp, associated with the *πηκτίς* (see on fr. 241).' (J.) Plato banishes both instruments from his commonwealth: *τερ.* 399 C *τριγώνων ἄρα καὶ πηκτίδων καὶ πάντων ὀργάνων, ὅσα πολὺχορδα καὶ πολυαρμόνια, δημιουργοὺς οὐ θρέψομεν.* There is an excellent account of both in Sussehl and Hicks, *Politics of Aristotle*, 1 p. 632 f. and p. 635, from which I quote: 'Practically all the ancients, agreeing with Aristotle, were of opinion that the *τρίγωνον*, and more especially the *σαμβύκη* [another triangular instrument], were only suitable for loose songs and melodies and persons of light character.'—*ἀντίσπαστα*, taken as adverbial by J., might equally well be the object of *ἐφύμνει* (fr. 90); and this is perhaps more in accordance with the usage of the verb. J. quotes Phrynichus fr. 11 *ψαλμοῖσιν ἀντίσπαστ' αἰδούσας μέλη,*—adding 'ψαλμός is the touching of a cithara's or a lyre's strings'—and Diogenes fr. 1. 9 *ψαλμοῖς τριγώνων πηκτίδων ἀντιζῶναι | ὁλοκοῖς κρεκούσας μάγαdis, ἰ.ε.* sounding the *μάγαdis*, a variety of the *πηκτίς*, with twangings that answer to the noise of *τρίγωνοι* and *πηκτίδες*. In the last passage all three instruments are said to be played by Lydian maidens.

413

ψέλια, τιάρας καὶ σισυρνῶδη στολήν

413 ψέλια (ψέλλια Bergk) scripsi: ψαλίδας codd.

413 Pollux 10. 186 φαίης δ' ἂν καὶ σισυρναν, Δισχόλου μὲν ἐν Κήρυξι σατύροις (fr. 109) λέγοντος 'κατὰ τῆς σισυρνῆς τῆς λεοντέας,' Σοφοκλέους δ' ἐν Μυσοῖς 'ψαλίδας ... στολήν.' Hesych. IV p. 34 refers to the present passage: σισυρνῶδης στολή (Nauck conj. σισυρνῶδη στολήν) τὸν ἐκ τῆς σισυρνῆς στολισμὸν.

The words are intended to describe the dress of an oriental grandee. On the assumption that ψέλια is to be read, or ψαλίδας interpreted in the same sense, the appropriateness of the first two words is clear. The form of dress which the Greeks regarded as a Persian characteristic was originally Median, and was subsequently adopted from them by the Persians (Xen. Cyr. 1. 3. 2, 8. 3. 1). Gold armlets (ψέλια) were worn as well as collars (στρεπτοί): see Hdt. 9. 80, Xen. Cyr. 6. 4. 2.—The τιάρα or 'turban,' also known as κυρβάσια or κίδαρις, a small skull-cap made of cotton, was the national head-gear of Asiatics; the king alone was entitled to wear τιάραν ὀρθήν, i.e. stiffened so as to rise from the head like the crown of a hat (Xen. anab. 2. 5. 23).—The relevance of σισυρνῶδη στολήν is less obvious. σισυρνα is probably a dialectical (Ion. Aeol.) variant of σισύρα (so Herwerden, Lex. Suppl. s.v.): for no reliance can be placed on the distinction drawn by Hesych. l.c. σισυρνα μὲν γὰρ χιτῶνος εἶδος· σισύρα δὲ διφθέρα εἰς ἀμπεχόνην καὶ στρωμνὴν ἐπιτηδεύειν ἔχουσα κτέ. (This was probably an explanation provided *ad hoc*, to suit the present passage: still less can we place confidence in the schol. rec. of Aristophanes, who take another view.) σισύρα was a skin coat worn as an outer wrap or by rustics (cf. βαίτη), or used as a blanket. Such a covering seems remote from the elegant

purple κάλυψ, for which see Holden on Xen. Cyr. 1. 3. 2. But it was not so much the material as the shape of the Persian robe, completely enveloping its wearer, which excited the wonder of the Greeks. When made of a thick, woolly material it was called καυνάκης: see Pollux 7. 58, who also says that the κάλυψ was sometimes made of skins. The whole description in Ar. Vespr. 1132 ff. serves as a commentary on σισυρνῶδη στολήν. Philocleon is afraid of being smothered in the thick overcoat in which his son wishes to wrap him, and asks what it is. (1137) ΒΔ. οἱ μὲν καλοῦσι Περσίδ', οἱ δὲ καυνάκην. | ΦΙ. ἐγὼ δὲ σισύραν φόβην Θυματίδα. | ΒΔ. κοῦ θαυμά γ'. εἰς Σάρδεϊς γὰρ οὐκ ἐλήλυθας. It seems therefore unnecessary to think specifically of the military cloak known as μανδύας (Ael. Dion. fr. 252 Schw., Hesych. III p. 70, Pollux 7. 60). The σισυρνοφόροι of Hdt. 7. 67 are half-civilized warriors from Afghanistan. Cf. generally Themist. or. 2. p. 36 C τιάρα δὲ οὐ ποιεῖ βελτίω οὐδὲ κάλυψ οὐδὲ μανδύας οὐδὲ ἀκινάκης χρυσοῦς οὐδὲ στρεπτοί τε καὶ ψέλια.

ψαλίδας (see cr. n.) is probably an error: cf. fr. 367. Alternatively it means a 'pair of scissors,' which is equally beside the mark. Ellendt thinks that ψαλὶς may have been used with the meaning of ψέλιον; but of this there is no evidence, and the corruption assumed by the adoption of Bergk's conjecture is simple enough (ΨΕΛΙΑ through ΨΑΛΙΑ to ΨΑΛΙΔΑΣ). ψέλια is clearly right in Aesch. Prom. 54, where M has ψάλια, and both words are sometimes wrongly written with λλ.

414

ἀφθίτους γνώμας

414 Hesych. I p. 335 ἀφθίτους γνώμας ἀμετατρέπτους. Σοφοκλῆς Μυσοῖς.

H. compares διαφθεῖρειν γνώμην Aesch. Ag. 923 (to let one's resolution weaken),

χεῖρα δ' οὐ διαφθερῶ Eur. Med. 1055. Add Plat. legg. 768 B ἀδιαφθέρουσι ταῖς δεήσεσι (δικαστάς), 'unmoved by entreaties.' One would expect the phrase to refer to the

deathless purpose of the gods, after the pattern of Hom. Ω 88 Ζεὺς ἀφθίτα μῆδεα εἰδώς, *h. Aphr.* 43, Hes. *Theog.* 544, Hom. *h. Dem.* 321 Ζεὺς ἀφθίτα εἰδώς. In Pind. *Pyth.* 8. 71 θεῶν δ' ὅπιν | ἀφθίτον αἰτέω, *Ξένωνες*, ὑμετέρας τύχαις the adj. is against Gildersleeve's view that the genitive is objective; but Schroeder adopts ἀφθονον. Eur. *Hel.* 1014 ὁ νοῦς | τῶν

καθ'αυτῶν ζῆ μὲν οὐ, γνώμην δ' ἔχει | ἀθάνατον refers to the imperishable consciousness of ψυχή. In any other connexion to use ἀθάνατος of a human emotion ('fixed opinions,' Blaydes) would be arrogant: Eur. fr. 799 ὥσπερ δὲ θνητὸν καὶ τὸ σῶμ' ἡμῶν ἔφιν, | οὕτω προσήκει μῆδὲ τὴν ὀργὴν ἔχειν | ἀθάνατον ὅστις σωφρονεῖν ἐπίσταται, Trag. fr. adesp. 79.

## 415

## ἀποβάθρα

415 Hesych. I p. 243 ἀποβάθρα· ἀποβατηρία, ἡ κλίμαξ νεώς. Σοφοκλῆς Μυσοῖς. Bekk. *anecd.* p. 426, 18 ἀποβάθρα· ἀποβατήρια (sic). οὕτω Σοφοκλῆς. Cf. Phryn. *praep. soph.* p. 19, 8 de B.

Brasidas was wounded at Pylos as he stepped ἐπὶ τὴν ἀποβάθραν (Thuc. 4. 12). Dindorf in *Thes.* s.v. contends, on the strength of the accent (ἀποβατήρια) in Bekk. *anecd.*, that ἀπόβαθρα was used by

Soph. (like ἐπιβάθρα in Ap. Rhod. 1. 421) for ἀποβατήρια = a sacrifice made on landing. He quotes in support Dio Cass. 40. 18 καὶ τὰ διαβατήρια τὰ τε ἀπόβαθρα σφίσι δυσχερέστατα ἐγένετο. This is an attractive suggestion: the objection to its adoption is that Dind. is obliged to infer that the tradition of Hesychius has been vitiated.

## 416

## ἀποσύρει

416 Hesych. I p. 359 ἀποσύρει· ἀποσπᾷ. Σοφοκλῆς Μυσοῖς.

Nauck was inclined to approve M. Schmidt's conjecture that the lemma ἀποδύρει had been lost before ἀποσύρει.

He drew this inference from *Etym. M.* p. 127, 19 ἀποδύρει· ἀποσπᾷ, ἀποσύρει: but it is not unlikely that the reference there is to Hom. Ψ 187 ἀποδύφου.

## 417

## ἀπύρου

417 Hesych. I p. 276 ἀπύρου· ἀθότου. Σοφοκλῆς Μυσοῖς.

ἀπυρος, as an epithet of θυσία, serves to describe the bloodless offerings of fruit, cereals, and liquids, as distinguished from the sacrifice of an animal victim, because the former were not as a general rule consumed by burning on the altar. See Farnell in *C. R.* xi 294 ff., who has established this meaning for Aesch. *Ag.* 70, much in the same way as it was afterwards independently explained by Headlam. Cf. Eur. fr.

912, 4 θυσίαν ἀπυρον παγκαρπείας. The Rhodian sacrifice was a famous instance: Pind. *Ol.* 7. τεύξαν δ' ἀπύρους ἱεροῖς | ἄλσος ἐν ἀκροπόλει. See also fr. 398. ἀπύρου here may have been the epithet of some such word as πελάνου, and though there are other possibilities (see Farnell, p. 296, Stengel in Pauly-Wissowa II 293) none is so likely as this. The gloss ἀθότου would then be referable to the stricter sense of θύειν 'to consume with fire,' for which see Miss Harrison, *Proleg.* p. 55.

## 418

## ἀστραφής

418 Hesych. I p. 307 ἀστραφής· σκληρός· Σοφοκλῆς Μυσῶν (Μυσοῖς conī. Musurus).

ἀστραφής may have been used for a stern gaze, as Ellendt thinks; though neither Aesch. Cho. 98 ἀστρόφουσι δρμασι nor Hor. Carm. 2. 2. 23 oculo

inretorto is exactly in point. But the explanation σκληρός hardly favours this, since ἀστρεπτος, ἀτρεπτος (cf. ἄτροπος), and even ἀτενής, which is frequently applied to the eyesight, acquired the sense unbending in other connexions.

## ΜΩΜΟΣ ΣΑΤΥΡΙΚΟΣ

The character of the fragments, apart from the direct evidence of fr. 424, shows that the Μῶμος was a satyr-play. Welcker<sup>1</sup> was certainly wrong in thinking that Κῶμος rather than Μῶμος was the real title. Choeroboscus in Theod. p. 376, 18 confused the play of Sophocles with one written by Achaëus (TGF p. 753) under the same title.

Momus is mentioned in Hes. Theog. 214 as one of the children of Night, but is scarcely referred to elsewhere in extant Greek literature, until he appears as a character in the dialogues of Lucian. The only trace of his active participation in the events of the heroic saga is to be found in schol. A Hom. A 5, where the desire of Zeus to relieve the burden imposed upon the earth by over-population is said to have been gratified in the first instance by the Theban expedition, in which many lives were lost: ὕστερον δὲ πάλιν συμβούλῳ τῷ Μῶμῳ χρησάμενος (scil. πολλοὺς ἀπώλεσεν), ἣν Διὸς βουλὴν "Ὀμηρὸς φησιν, ἐπειδὴ οἷός τε ἦν κεραυνοῖς ἢ κατακλυσμοῖς πάντα διαφθεῖρειν. ὅπερ τοῦ Μῶμου κωλύσαντος, ὑποθεμένου δὲ αὐτῷ τὴν Θέτιδος θνητογαμίαν καὶ θυγατέρος καλῆς γένναν, ἐξ ᾧν ἀμφοτέρων πόλεμος Ἕλλησὶ τε καὶ βαρβάρους ἐγένετο κτέ. The abstract of the *Cypria* given by Proclus (EGF p. 17) is too brief to prove that Momus is substituted by the scholiast for Themis<sup>2</sup>; but whether he appeared in the epic narrative or not—and the scholiast certainly implies that he did—the story of his being taken into council is unquestionably old, and nothing else is so likely to have been the subject of this play. In that case, it was the first part of a trilogy—not of course in the technical sense—of which the second and the third were the *Epis* and the *Kρίσις* (see I p. 139, II p. 29).

<sup>1</sup> *Nachtr.* p. 298.

<sup>2</sup> Gruppe, p. 661.

Wagner preferred to find the story of the play in the fable related in Lucian *Hermot.* 20, according to which Momus found fault with the model of Man made by Hephaestus, because there were no windows in his chest to expose his inner feelings.

## 419

## ἀλώπηξ

419 Hesych. I p. 136 ἀλώπηξ· ὄρχη-  
σις τις. Καὶ ἀλωπεκία μῶμος, ὡς Σοφο-  
κλῆς, ὅπερ ἐστὶ ἐν σώματι πάθος γενόμενον.

This difficult and corrupt passage has been severely treated by the critics. (1) Soping's conjecture ἀλωπεκία ὡς Σοφοκλῆς Μῶμος has so far won acceptance that the fragment is generally reckoned under the title Μῶμος. So Nauck, who however keeps ἀλωπεκία as the lemma. (2) M. Schmidt, bracketing the words καὶ ἀλωπεκία and ὅπερ...γενόμενον as belonging to an earlier gloss, recasts the residue as ἀλώπηξ· ὁ ῥαχίτης μῶνος, ὡς Σ. Ἰνᾶχω: see on fr. 263. This is an extremely violent proceeding, but it is (3) partially accepted by Dindorf, who holds that the explanation ὄρχησις τις alone relates to Sophocles, and apparently acquiesces in Soping's Μῶμος. Crusius on Herond. 7. 72 takes the same view as Dindorf. (4) Ellendt follows Soping, but regards ἀλωπεκία as a verb of the class discussed by Rutherford, *New Phryg.* p. 153. The general drift seems to me rather to be: 'And ἀλώπηξ is used in scoffing at ἀλωπεκία, as by Sophocles.' But there is evidently some corruption, and whether

it should be cured by such a reading as ἀλωπεκίαν μωμω<μένω>ν (or could μωμᾶσθαι take a dat. on the analogy of μέμψεσθαι?) is hard to say. It is anyhow more probable, apart from metrical considerations, that Sophocles, like Callimachus and Herondas, preferred ἀλώπηξ to the pseudo-scientific ἀλωπεκία. I conclude, therefore, (1) that the evidence does not warrant the ascription of this fr. to the Μῶμος; (2) that ἀλώπηξ should take the place of ἀλωπεκία in the text.

ἀλώπηξ. Lobeck (*Paral.* p. 317 n.), illustrating κάπνος = οἶνος κάπνιος and the like, quotes the use of ἀλώπηξ, ἐλέφας, κύων, κορύβας, οἰστρος for ἀλωπεκία, ἐλεφαντίασις, etc. Cf. Callim. *h. Art.* 77 τὸ δ' ἄτριχον εἰσέτι καὶ νῦν | μεσάτιον στέρνοιο μένει μέρος, ὡς ὅτε κόρη | φωτὸς ἐνὶ δρυὶν θέϊσα κόμην ἀπενείματ' ἀλώπηξ. Herond. 7. 72 ἐφ' ἧς (κόρης) ἀλώπηξ νοστήν πεποιήται. The popular explanation is given by *Étym. M.* p. 74, 53 ἡ γὰρ ἀλώπηξ τὸ ζῶον, ἐνθα ἀν οὐρήσῃ, τὸν τόπον ἄκαρπον ποιεῖ, ξηραίνουσα καὶ τὴν προϋπάρχουσαν βοτάνην, καὶ ἑτέραν ἀναβλαστήσαι οὐ συγχωροῦσα. To the same effect schol. Callim. *l.c.*

## 420

## ἄμφιον

420 Hesych. I p. 163 ἄμφιον· ἐνδύμα. Σοφοκλῆς Μῶμος. Bekk. *anecd.* p. 389, 10 = Suid. *s.v.* ἄμφιον· ἐνδύμα, ἱμάτιον.

ἄμφιον was probably a colloquial rather than a literary word. It occurs in *CLA* III 60, 4 καὶ ἄμφια καὶ οἰκήσεις and is used vaguely for 'wraps' in Dion. H. *Ant. Rom.* 4. 76 ἐπὶ κλίνης μέλας ἄμφιους ἐστρωμένῃς. Living on in the popular speech, it came to the surface in the

Byzantine era. In Suid. it appears as a gloss on ἀμπεχώνη. From Eustath. *Od.* p. 1421, 65 πηρίον δέ ἐστιν ὁ μίτος. ἐξ οὗ καὶ 'χρυσόσπηκτον ἄμφιον' Hemsterhuis conjectured that the last two words were cited from Sophocles. But they may be an inexact reference to Eur. *Or.* 841: see Jebb on *Ant.* 292 (p. 249). For the accentuation see Chandler, § 349.



## 421

## ἀναστῦψαι

421 Hesych. I p. 184 ἀναστῦψαι· ἐπ' αἶρα τὸ αἰδοῖον, ἢ στυγνάσαι. Σοφοκλῆς Μῶμω (μῶμῳ cod.). To the same effect Phot. ed. Reitz. p. 123, 8, but without the name of the play. For στυγνάσαι, which is corrupt, M. Schmidt conj. στῦσαι, Blaydes ὀργιάσαι or ὀργῆσαι:

L. and S. require correction.

Cf. Pollux 2. 176 τὸ μέντοι ἀνασπᾶσαι τὸ αἰδοῖον παρὰ τοῖς ἀρχαίοις κωμικοῖς (fr. adesp. 81, III 414 K.) ἀναστῦψαι καλεῖται. Suid. s.v. ἀναστῦψαι· ἀνασπᾶσαι. Blaydes conj. ἀναστῦσαι.

## 422

## ἄνθρωσκε

422 Hesych. I p. 204 ἄνθρωσκε· ἄνω θρώσκε, ὀρχοῦ (ὀρχοῦς cod.). Σοφοκλῆς Μῶμω (κῶμω cod.). The corrections were made by Joseph Hill (1863).

For this feature of tragic dancing cf. Eur. *Tr.* 325 πᾶλλε πῶδ' αἰθέριον, *id.* 332 ἀναγε πῶδα σὸν (so I would read and connect). Ar. *Vesp.* 1492 σκέλος οὐράνιον γ' ἐκλακτίζων, *id.* 1524 καὶ τὸ Φρυγίχειον | ἐκλακτιστάτω τις, ὅπως | ἰδόντες ἄνω σκέλος

ὥζωσιν οἱ θεαταί.—Instances of the apocope of ἀνά in Sophocles are given by Jebb on *Ant.* 1275. Both in Attic and Ionic apocope is sparingly employed, and appears to be a dying-out usage, surviving where it did owing to literary association. Of the tragic poets Aeschylus uses it most freely. See Smyth, *Ionic Dialect*, § 322, and for the phonetic history of apocope *Monro, H. G.* § 180\*.

## 423

## ἀποσκόλυπτε

423 Hesych. I p. 257 ἀποσκόλυπτε· ἀπολέπιζε (ἀπολέπιζον cod.) καὶ ἀποκόλουε. φασὶ καὶ τὸν περιτετμημένον τὸ αἰδοῖον ἀπεσκολυμένον (ἀπεσκολυμένον cod.). Σοφοκλῆς Μῶμω. Bekk. *anecd.* p. 435, 25 ἀποσκολύψαι· ἀφελεῖν τὸ δέρμα, ἢ ἀπογυμνώσαι. Σοφοκλῆς δὲ τὸ ἀποκόλουε ἐν Μενελάῳ (corrected by Ellendt to ἀποσκόλυπτε τὸ ἀποκόλουε ἐν Μῶμῳ). Cf.

*ib.* p. 423, 1 ἀπεσκόλυπτε· κυρίως τὸ δέρμα ἀφῆρει, ἤδη δὲ καὶ τὸ ἐγύμνου. *Etym. M.* p. 120, 27 ἀπεσκολυμένος... καταχρηστικῶς δὲ καὶ ἐπὶ τοῦ ἀπογεγυμνωμένου, ἢ τὸ δέρμα ἀφῆρημένον. Ael. Dion. fr. 432 Schwabe. Blaydes refers to ἀποθριάσειν in Ar. *Ach.* 158. Archilochus had used the word (fr. 124).

## 424

## ἄρπην

424 Bekk. *anecd.* p. 446, 12 ἄρπην· ὀρέπανον. Σοφοκλῆς Μῶμω (νύμφω cod.) σατυρικῶ. ἄρπην: a scythe, or scythe-shaped

weapon, such as Perseus used against the Gorgon (Apollod. 2. 39), and Heraclides against the Hydra (Eur. *Ion*, 192).

ΝΑΥΠΛΙΟΣ ΚΑΤΑΠΛΕΩΝ  
ΝΑΥΠΛΙΟΣ ΠΥΡΚΑΕΥΣ

Four fragments are cited from the *καταπλέων* (425—428), three from the *πυρκαεύς* (429—431), and five simply from the *Ναύπλιος* without a distinctive addition (433, 434, 436—438). Fr. 435 clearly belongs to the *πυρκαεύς*, if that was a separate play. Now, the most famous incident connected with the name of Nauplius was his conduct in displaying false lights on the southern promontory of Euboea for the purpose of drawing the Greek fleet on to the rocks, when driven before the storm, in order that so he might revenge himself for the judicial murder of his son Palamedes: Eur. *Hel.* 767 τὰ Ναυπλίου τ' Εὐβοικὰ πυρπολήματα, Verg. *Aen.* 11. 260 *Euboeicae cautes ultorque Caphereus*<sup>1</sup>. Hyginus (*fab.* 116), after referring to the death of the Locrian Ajax, continues: *ceteri noctu cum fidem deorum inplorarent, Nauplius audivit sensitque tempus adesse ad persequendas filii sui Palamedis iniurias. itaque tanquam auxilium eis afferret, facem ardentem eo loco extulit, quo saxa acuta et locus periculosissimus erat. illi credentes humanitatis causa id factum naves eo duxerunt; quo facto plurimae eorum confractae sunt militesque plurimi cum ducibus tempestate occisi sunt membraque eorum cum visceribus ad saxa illisa sunt: si qui autem potuerunt ad terram natate a Nauplio interficiebantur*<sup>2</sup>. It is probable, but not certain, that this story was related in the epic *Nosti*<sup>3</sup>, and in a poem of Stesichorus bearing the same title<sup>4</sup>. But Sophocles is the earliest authority to whom the narration of Nauplius' treachery can definitely be ascribed; for it is patent that such is the explanation of the title *πυρκαεύς*. Cf. Pollux 9. 156 ὁ δ' ἐμπρήσας τάχ' ἂν πυρκαεύς ὀνομάζοιτο κατ' Αἰσχύλον καὶ Σοφοκλέα οὕτως ἐπιγράφαντας τὰ δράματα, τὸν μὲν τὸν Προμηθεά, τὸν δὲ τὸν Ναυπλίου.

The alternative title *καταπλέων* *prima facie* suggests the existence of another play, unless a strong reason to the contrary is forthcoming. After some hesitation, Welcker finally concluded that there was only one play with a double name<sup>5</sup>;

<sup>1</sup> The chief passages referring to the incident are Lycophr. 384—386, Philostr. *her.* 11. 15, Apollod. *epit.* 6. 11, Sen. *Ag.* 588 ff., schol. Eur. *Or.* 432, Quint. Sm. 14. 614 ff. We may assume that Lucian *de salt.* 46 refers to the *Ναύπλιος πυρκαεύς*: καθ' ἑκάστον γοῦν τῶν ἐκεῖ (at Troy) πεισόντων δράμα τῇ σκηνῇ πρόκειται... ἢ κατὰ Παλαμήδους ἐπιβουλὴ καὶ ἡ Ναυπλίου ὀργή κτέ.

<sup>2</sup> Hence I attempted to explain *μονόκωπος* in Eur. *Hel.* 1128.

<sup>3</sup> The words of Proclus are: εἰθ' ὁ περὶ τὰς Καφηρίδας πέτρας δηλοῦται χειμῶν (*EGF* p. 53). For modern opinions see Robert, *Bild u. Lied*, p. 182, Holzinger on Lycophr. 385, Gruppe, p. 700<sub>2</sub>.

<sup>4</sup> Fr. 33. The inference is drawn from Tzetz. *Posthom.* 750.

<sup>5</sup> p. 189.

and Dindorf took refuge in his familiar device of a new edition published under a revised title. Now, the word *καταπλέων* must mean either 'landing' or 'returning by sea,' and one of the chief objections to the views of Welcker and Dindorf is that such a title does not seem appropriate to a play with the plot that has been sketched above. To this Welcker replied (1) that *καταπλέων* may have been merely descriptive of Nauplius as the Sailor, and without any relation to the plot. But that is a pure guess, which is hardly consistent with the use of *καταπλεῖν*; and he would evidently have preferred (2) the impossible alternative of giving to *καταπλέων* a causative meaning. R. Wagner<sup>1</sup>, who accepted Welcker's conclusion, explained *καταπλέων* as *landing in Euboea*, and inferred that Nauplius was an Argive, who came to Euboea for the special purpose of destroying the Greek fleet. He relied on the words *ἦκεν εἰς Εὐβοίαν* in schol. Eur. *Or.* 432. But the hypothesis of a double title is altogether improbable; and Welcker was only driven to adopt it, because he could find no possible plot for the *καταπλέων*, and was unwilling to leave the subject-matter unidentified.

A more plausible solution was proposed by Huschke<sup>2</sup>, who interpreted *καταπλέων* as *landing at the Greek camp near Troy*, and inferred that the play described the arrival of Nauplius to exact retribution for the death of Palamedes, and the rejection of his claim. He supported his contention by quoting schol. Eur. *Or.* 432 *Ναύπλιος δὲ ἀκούσας ἦλθεν εἰς Ἴλιον, δικάσαι τὸν φόνον τοῦ παιδός· τῶν δὲ Ἑλλήνων κατολιγορούντων αὐτοῦ, πρὸς τὸ κεχαρισμένον τοῖς βασιλεῦσιν, ἀποπλεύσας κτέ.*, to which may now be added Apollod. *epit.* 6. 8 *τοῦτο μαθὼν Ναύπλιος ἔπλευσε πρὸς τοὺς Ἕλληνας καὶ τὴν τοῦ παιδός ἀπῆται ποινὴν· ἀπρακτος δὲ ὑποστρέψας, ὡς πάντων χαριζομένων τῷ βασιλεῖ Ἀγαμέμνονι κτέ.* There is nothing in the fragments quoted from the *καταπλέων* which assists a decision; but, since the unjust condemnation of Palamedes was the subject of the play so entitled, it would seem that Sophocles must have largely readapted the same material, if in another play he described the appeal of Nauplius against the previous verdict. But that is not all; for there are good grounds for thinking, as will be shown in the Introductory Note to the *Palamedes*, that the arrival of Nauplius was actually included in that play.

However, Huschke's theory is not the only possibility; for there were many stories current concerning the malicious injuries inflicted by Nauplius upon the murderers of his son.

<sup>1</sup> *Epit. Vat.* p. 264 f.

<sup>2</sup> *Anal. Crit.* p. 241. The same view is adopted by Nauck, who accordingly refers frs. 432 and 433 to the *καταπλέων*. See also Meineke, *Anal. Alex.* p. 132.

Thus, he punished Odysseus by throwing Penelope into the sea (Eustath. *Od.* p. 1422, 8), and by causing his mother Anticlea to hang herself on the receipt of false news relating to her son's death (scholl. *Hom.* λ 197, 202). Nor was his vengeance limited to the house of the rival and accuser of Palamedes. In Lycophr. 1093 he is described as *τοιαῖσδ' ἐχίνος μηχαναῖς οἰκοφθορῶν*, spreading false news in the homes of the Greek chieftains, and causing their wives to become faithless. In particular, he was privy to the adultery of Clytaemnestra with Aegisthus, he persuaded Aegialea, the wife of Diomedes, to her ruin, and he incited Leucus, the foster-son of Idomeneus, to usurp his power and destroy his wife and daughter. Cf. Apollod. *epit.* 6. 9 παραπλέων τὰς χώρας τὰς Ἑλληνίδας παρεσκεύασε τὰς τῶν Ἑλλήνων γυναῖκας μοιχευθῆναι, Κλυταιμνήστραν Αἰγίσθῳ, Αἰγιάλειαν τῷ Σθενέλου Κομήτῃ, τὴν Ἰδομενέως Μῆδαν ὑπὸ Λεύκου· ἦν καὶ ἀνείλε Λεύκος ἅμα Κλεισιθύρᾳ τῇ θυγατρὶ ταύτης ἐν τῷ ναφῷ προσφυγούσῃ, καὶ δέκα πόλεις ἀποσπᾶσας τῆς Κρήτης ἐτυράννησε κτέ<sup>1</sup>. The arrival of Nauplius on such an errand would naturally account for the title *καταπλέων*, and I cannot help thinking that Lycophr. 1217 is significant in the same connexion:

οὐ γὰρ ἦσυχος  
πορκεὺς δίκωπον σέλμα ναυστολῶν ἐλᾷ,  
Λεύκον στροβήσων φύλακα τῆς μοναρχίας,  
ψυδραῖσί τ' ἔχθραν μηχαναῖς ἀναπλέκων.

There was certainly material enough for a tragedy in the ruin of the house of Idomeneus<sup>2</sup>. It should be stated that R. Wagner<sup>3</sup>, arguing from the words *ὡς οἱ τραγικοὶ λέγουσιν* used by Apollod. 2. 23 in reference to Clymene, the wife of Nauplius, derives the major part of *epit.* 6. 8—11 from the *τραγωδούμενα* of Asclepiades, but separates from it the passage relating to the seduction of the women, which he traces through the *Nosti* of Lysimachus to an Alexandrian source. But this arbitrary division is not generally approved<sup>4</sup>; for there is no reason to suppose that this part of the Nauplius-myth is any later than the story of

<sup>1</sup> Brunck quoted Tzetz. Lycophr. 384, which we now know to have been derived from Apollodorus, as probably containing the subject-matter of the *Ναῦπλιος καταπλέων*, but his remark has passed almost completely unnoticed.

<sup>2</sup> See the n. on fr. 431. It should, of course, be observed that that fragment is quoted from the *Ναῦπλιος πυρκαεὺς*, but, as the plot of that play was, on the present hypothesis, later in time than that of the *καταπλέων*, an allusion to an event which may have been comprised in the latter is not excluded.

<sup>3</sup> *Epit. Vat.* p. 269. He conjectures that the reference to the death of Nauplius in Apollod. 2. 23 was taken from an oracle quoted in the closing scene of the Sophoclean play.

<sup>4</sup> See Gruppe, p. 7003. Holzinger (on Lycophr. 610) thinks that these stories were related in the *Cypria* or the *Nosti*.

the Euboean shipwreck, or that of the false charge against Palamedes.

Another alternative, which some may think more probable, has been put forward by J. Geffcken<sup>1</sup> on the strength of Apollod. 2. 23, where it is stated that Nauplius, son of Poseidon and Amymone, spent a long life as a sea-farer, and was wont to entice other voyagers to their death by kindling delusive flares. But at last he himself met his end in the same trap through which he had lured others to their destruction<sup>2</sup>. Nauplius here figures as the piratical buccaneer, the terror of the high seas, who on his return home is hoist with his own petard. The details are so vaguely indicated that we cannot frame even the skeleton of a tragic plot.

Lastly we may add that Vater<sup>3</sup> discovered a subject for the *καταπλέων* in the relations of Nauplius with Aleos and Auge, supposing that the play was dramatically the earliest of those which dealt with the story of Telephus. This is a solution which few will approve.

M. Schmidt conjectured that the gloss of Hesych. I p. 251 ἀπολοίμιον φανόν· τὸν ἐπὶ δόλω was taken from the *Nauplius*.

## 425

### Ζεὺ παυσίλυπε καὶ Διὸς σωτηρίου σπονδῇ τρίτου κρατῆρος

**425** Schol. Pind. *Isth.* 5 (6). 10 τὸν δὲ τρίτον κρατῆρα Διὸς σωτῆρος ἔλεγον, καθὰ καὶ Σοφοκλῆς ἐν Ναυπλίῳ 'Ζεῦ... κρατῆρος.' Schol. Plat. *Charm.* 167 A τρίτον τῷ Διὶ σπένδεται τε καὶ ὁ κρατῆρ τρίτος τίθεται. Σοφοκλῆς Ναυπλίῳ 'καί... κρατῆρος,' καὶ Πλάτων Πολιτείας (583 B). Schol. Plat. *Phileb.* 66 D τὸ τρίτον τῷ σωτῆρι] ἐκ μεταφορᾶς εἰρηται τοῦ ἐν ταῖς συνοουσίαις ἔθους. Σοφοκλῆς ἐν Ναυπλίῳ καταπλέοντι, ἐκινῶντο γὰρ ἐν αὐταῖς κρατῆρες τρεῖς. καὶ τὸν μὲν πρῶτον Διὸς Ὀλυμπίου καὶ θεῶν Ὀλυμπίων ἔλεγον, τὸν δὲ δεύτερον ἡρώων, τὸν δὲ τρίτον σωτῆρος. The same note is given in Hesych. IV p. 178 s.v. τρίτος κρατῆρ: cf. Phot. *lex.* p. 604, 25 τρίτου κρατῆρος· τοῦ σωτῆρος, δν καὶ τέλειον ἔλεγον. [It may be observed incidentally that Nauck was quite wrong in wishing to read ἐκ μεταφορᾶς εἰρηται ἐκ τοῦ in schol. Plat. *Phileb.* l.c.

The regular phrase is with the genitive alone, as may be seen from the following instances in the scholia to Sophocles: *Αἰ.* 1 ἐκ μεταφορᾶς τῶν κυνηγῶν, *ib.* 1329 ἐκ μεταφορᾶς τῶν κοινῶς ἐρεττόντων, *Εἰ.* 1074 ἐκ μεταφορᾶς τῶν νηῶν, *O. T.* 173 ἐκ μεταφορᾶς τῶν ἄνω νευόντων μύγης ἐν τῷ νήχεσθαι, *Anl.* 158 ἐκ μεταφορᾶς τῶν ἐρεσσόντων, *ib.* 1086 ἐκ μεταφορᾶς τῶν ἐρπετῶν, *Trach.* 203 ἐκ μεταφορᾶς τοῦ ἡλίου. See also Rutherford, *Annotation*, p. 207.] It is clear that our passage was a stock instance with the grammarians, and that all the quotations given above are derived from a common source: this was in all probability Didymus, from whom they may have passed to Diogenian, and thence to the Platonic scholia.

**παυσίλυπε.** Similarly Callim. *h.* 1. 92 addresses Zeus as δῶτορ ἀπτημονίης. Plut. *comm. nol.* 33 p. 1076 B: the Stoic

<sup>1</sup> *Hermes* XXVI 38.

<sup>2</sup> The words ἐνισφάρει πρὶν τελευτήσῃ are corrupt: see Wagner, *Epit. Vat.* p. 265 f.

<sup>3</sup> *Alexand.* p. 28 ff. For the story see I p. 46.

doctrine that all men are sinners is inconsistent with such titles given to Zeus as Σωτήρ or Μελίχιος or Ἀλεξίκακος.

2 τρίτου κρατήρος. Three bowls were mixed at a banquet, as stated above: (1) the first in honour of Zeus Olympios and the other Olympians, (2) the second in honour of the heroes, and (3) the third

for Zeus Soter. To this last allusion is frequent: Aesch. *Suppl.* 26 καὶ Ζεὺς Σωτήρ τρίτος, *Ag.* 257 (of Iphigenia) τρίτοςπονδον εὐποτμον παῖδαν φίλως ἐτίμα, *Euni.* 762 τοῦ πάντα κραινόντος τρίτου σωτήρος, fr. 55 τρίτον Διὸς σωτήρος εὐκταίαν λίβα, with the ghastly parody of Clytaemnestra in *Ag.* 1386.

## 426

ἀλλ' ἀσπιδίτην ὄντα <καὶ> πεφραγμένον

426 καὶ add. Meineke

426 Steph. Byz. p. 135, 5 ἀσπίς... τὸ δὲ ἀσπιδίτης καὶ ἀσπιδούχος Σοφοκλῆς ἐν Ναυπλίῳ καταπλέοντι 'ἀλλ'... πεφραγμένον' <καὶ> 'ὥς... τοξεύμασι' (fr. 427).

Meineke's καὶ is the simplest remedy for the syllable that is wanting: Papageorgius prefers νιν. Tucker suggested περιπεφραγμένον, i.e. πεφραγμένον.—ἀσπιδίτης follows the analogy of αὐλῆτης, χωρίτης, ἀσπίτης and the rest (fr. 92 n.).—Dindorf writes πεφραγμένον here, and

the corresponding forms (ἐφραξα, etc.) wherever the verb occurs in tragedy, although the evidence of the mss is all the other way. Photius supports ναύφρακτον in *Ar. Ach.* 95, and the inscriptional evidence, though slight, indicates that ἐφραξα was earlier than ἐφραξα: see Meisterhans<sup>3</sup>, p. 181. These facts are, however, hardly sufficient to establish with certainty that Sophocles would have preferred πέφραγμα.

## 427

ὥς ἀσπιδούχος ἢ Σκύθης τοξεύμασιν;

427 Steph. Byz. quoted on fr. 426.

It is not altogether clear, as Papageorgius pointed out, whether this fragment is quoted from the *Nauplius* or from another play. In printing the line as interrogative I follow a suggestion of Wecklein (*Berlin. philol. Woch.* 1890, 656). Blaydes conj. τις τοξότης or the like, and μὴν for ὥς. There appears to be a contrast made between the hoplite (ἀσπιδούχος) and the archer. The comparison is generally contemptuous of the latter: *At.* 1120 ff. ὁ τοξότης ἔοικεν οὐ συμκρὸν φρονεῖν. | ... μέγ' ἄν τι κομπάσεις, ἀσπίδ' εἰ λάβεις. *Eur. Her.* 159 δὲ

οὐπον' ἀσπίδ' ἔσχε πρὸς λαίῳ χερὶ | ... ἀλλὰ τόξ' ἔχων, | κάκιστον ὅπλον κτέ. The Scythians were typical bowmen (Aesch. *Prom.* 737 Σκύθας δ' ἀφίξη νομάδας οὐ... ἐκὴ βόλοις τόξοισιν ἐξηρτυμένοι, *Cho.* 160 Σκυθικά τ' ἐν χερσὶν | παλίντων' ἐν ἔργῳ βέλη 'πιπάλλων Ἄρης), but their introduction into tragedy is anachronistic. The Persian wars brought them to the notice of the Athenians, and the Scythian police, public slaves and originally no doubt recruited from a nucleus of Scythians, were established at Athens by Speusippus (schol. *Ar. Ach.* 54) early in or towards the middle of the fifth century.

## 428

ἐπίκοτα

428 Hesych. II p. 157 ἐπίκοτα· ἐπιμομφα (ἐπιμομφα cod.), ἢ πᾶς ἄν τις (ἅπασαν τις cod.) μέμφαιτο. Σοφοκλῆς Ναυπλίῳ καταπλέοντι (ναυκλίῳ καὶ πλεοντι cod.).

ἐπίκοτος, an Aeschylean word, is elsewhere always active; for no inference

can be drawn from *Cho.* 626. In Pind. fr. 109 στάσιν ἀπὸ πραπίδος ἐπίκοτον ἀνελών the epithet is transferred and. if we had the text of Sophocles to which Hesychius refers, we might find that the same explanation applied here.

429

καὶ πεσσὰ πεντέγραμμα καὶ κύβων βολαί

429 πεντάγραμμα Eustath., Etymoll.

429 Pollux 9. 97 ἐπειδὴ δὲ ψῆφοι μὲν εἰσὶν οἱ πεττοί, πέντε δ' ἑκάτερος τῶν παιζόντων εἶχεν ἐπὶ πέντε γραμμῶν, εἰκότως εἴρηται Σοφοκλεῖ 'καὶ πεσσὰ πεντέγραμμα καὶ κύβων βολαί.' Hesych. III p. 325 πεσσὰ πέντε γράμματα καὶ κύβων βολαί. Σοφοκλῆς Ναυπλίῳ πυρκαεῖ. παρ' ὅσον πέντε γραμμαῖς ἐπαιζον. Orion *Etyim.* p. 127. I quotes the words καὶ πεσσὰ πεντάγραμμα from Sophocles, and in *Etyim. M.* p. 666, 18 and Eust. *Od.* p. 1396, 60 the same words are quoted without an author's name. Eust. *Od.* p. 1397, 29 Σοφοκλῆς 'καὶ...βολαί.'

The reference is undoubtedly to the inventions of Palamedes: fr. 479.—**ΠΕΣΣΑ ΠΕΝΤΕΓΡΑΜΜΑ.** 'The invention of *pettela* and *kybeia* was ascribed to Theuth, the Egyptian Hermes (Plat. *Phaedr.* 274 D). There are two forms of the game of *petteli*. (1) In the *πέντε γραμμαῖς* each player had five ψῆφοι, one placed on each of five lines. Between the two sets of five lines was the *ἱερὰ γραμμὴ* (κινεῖν τὸν ἀφ' ἱερᾶς, "to try one's last chance": Poll. 9. 97). (2) The other form of *petteli* was called *πόλεις*, these being the χώραι or squares on the board (πλυνθίων): the pieces were *κύβες*. In both games the object probably was to hem in and capture the enemy's pieces (*Dict. Ant.* II 11)'. (J.).—**ΠΕΝΤΕΓΡΑΜΜΑ** appears to have been first restored by Cobet (*N.L.* p. 775) for the unclassical form *πεντάγραμμα*. The rule is thus stated by Phrynichus: *πεντάμυρον, πεντάπηχυν*· μεταδὲς τὸ α̅ εἰς τὸ

ε̅, *πεντέμυρον* λέγων καὶ *πεντέπηχυν* (CCCLXXVI R.). See also Ael. Dionys. fr. 153 Schw., Moeris p. 207, 34. The grammarian's dictum is borne out by the stone records, for it is only in post-classical times that the ε̅ passed into α̅, owing to the analogy of *τετρα-*, *ἐπτά*, *ἐννέα* and *δέκα*: see Meisterhans<sup>8</sup>, § 62, 3, whose earliest example is *πεντάμυρος* (100 B.C.). Further evidence is given by Lobeck, *Phryn.* p. 413. For the working of analogy in the form of the compound see Brugmann, *Comp. Gr.* II p. 28, E. tr. —**ΚΥΒΩΝ ΒΟΛΑΙ** is not merely dicing, but includes *kybeia*, a game of skill corresponding to our backgammon, in which the luck of the *κύβοι* might be counteracted or improved by a skilful handling of the pieces. Hesych. says: διαφέρει δὲ *petteli* *kybeias*. ἐν ᾗ μὲν γὰρ τοὺς κύβους ἀναρρίπτουσιν· ἐν δὲ τῇ *petteli* αὐτὸ μόνον τὰς ψῆφους μετακινῶσι. See further on fr. 947, and *Dict. Ant.* I 695.

'At the Greek Ilium (Hissarlik), on the plain of Troy, they showed the stone on which Palamedes used to play *petteli*. Polemon fr. 32 (*FHG* III 125) Παλαμήδους ἐπινοησάμενον *kybeia* καὶ *petteli* ἐν Ἰλίῳ εἰς παραμύθιον λιμοῦ κατασχόντος τὴν στρατιάν λίθος ἐκεῖ ἐδείκνυτο, καθὰ Πολέμων ἱστορεῖ, ἐφ' οὗ ἐπέσσεον' (J.). Orion (*supr.*) quotes the inscription on an ἀβάκιον, containing 36 letters, one for each square: εὖρε σοφὸς με λιμοῦ παραιφασίην Παλαμήδην.

430

ναύκληρον πλάτην

430 Hesych. III p. 141 ναύκληρον πλάτην· ναυτικὴν. Ναυπλίῳ πυρκαεῖ.

The explanation of Hesych. is probably right, although there is not any other example of the adjective employed in this sense: *ναυκληρία* is used for *voyage* in fr. 143. It may be suggested, however, that the words would be admirably adapted to describe the equipment of Nauplius' boat, of which he was at once

owner and navigator in his coasting voyages (*παραπλέων τὰς χώρας τὰς Ἑλληνίδας* Apollod. *epit.* 6. 9). Cf. Lycophr. 1217 πορκεὺς δίκωπον σέλμα ναυστολῶν, where Tzetzes says: νῦν δὲ τὸν Ναύπλιον λέγει, ἐπειδὴ εἰς ἀλιευτικὸν σκάφος ἐμβὰς ἐπλεε. Similarly Palamedes, when he went to Troy, ἦγε...οὕτε ναὺν οὕτε ἀνδρα, ἀλλ' ἐν πορθμείῳ ξὺν Ὀτάκι τῷ ἀδελφῷ ἐπλευσε (Philostr. *her.* II. 11).

## 431

κάτω κρέμανται, σπίζ' ὅπως ἐν ἔρκεσι

431 σπίζα τέως cod. : corr. Dindorf

431 Herodian *περὶ μόν.* λέξ. p. 31, 23 τὰ εἰς ζα λήγοντα θηλυκά, εἰ ἔχοι πρὸ τέλους δίχρονον, συνεσταλμένον αὐτὸ ἔχει, ὡς τὸ ρίφα, σχίφα, σπίζα· ἐστὶ δὲ εἶδος ὀρνέου. Σοφοκλῆς ἐν Ναυπλίῳ (ἀντιφωcod. : corr. Schaefer) πυρκαεὶ 'κάτω... ἔρκεσι.'

Dindorf's correction (cr. n.) seems certain, although Blaydes preferred σπινίδι' ὡς, and Diels σπίζ' ἀπ' οὐδ'. What was the subject of κρέμανται we do not know, but I think no doubt can be felt concerning the general character of the context by anyone who will compare the present passage with Hom. *χ* 468 ff. ὡς δ' ἄτ' ἂν ἡ κίχλαι ταυροσίπτεροι ἢ πέλειαι | ἔρκει ἐνιπλήξωσι, τό θ' ἐσθήκη ἐνὶ θάμνῳ, | αὐλῶν ἐσιέμεναι, στρυγερὸς δ' ὑπεδέξατο κοῖτος, | ὡς αἱ γ' ἐξείης κεφαλὰς ἔχον, ἀμφὶ δὲ πάσαις | δειρῆσι βρόχοι ἦσαν, ὅπως οἰκτιστα θάνοιεν. | ἥσπαιρον δὲ πόδεσσι μίνυθά περ, οὐ τι μάλα δύν. That is to say, Sophocles compares the death by hanging of malefactors or victims shamefully slain to birds caught in a net. Can any such incident be connected with the story of Nauplius? It is a remarkable coincidence that, if the plot of the *Ναύπλιος καταπλέων* be such as has been suggested in the Introductory Note, there is a set of circumstances forming part of the narrative which exactly fits the requirements of the text. According to

*Apollod. epit.* 6. 10 Leucus, having seduced Meda, the wife of Idomeneus, subsequently put her to death ἅμα Κλεισιθύρᾳ τῇ θυγατρὶ ταύτης ἐν τῷ ναυῷ προσφυγούσῃ. And Lycophron, in his account of the crime (1214—1225), which he ascribes to the treacherous cunning of Nauplius, includes the sons of Idomeneus in the list of victims: *ὅς οὔτε τέκνων φέσσε'*, *οἷε συγγάμον | Μήδας δάμαρτος, ἡγρωμένος φρένας, | οὐ Κλεισιθύρας θυγατρὸς.* He adds that their death was shameful and mysterious: *πάντας δ' ἀνάγροις χερσὶν ἐν ναυῷ κτενεί, | λώβαισιν αἰκισθέντας Ὀγκάλου βόθρον.* Holzinger explains this to mean that they were treated like σφάγια sacrificed to the χθόνιοι: their throats were cut while still alive, and their blood allowed to drop into the ditch. If they were hanged in a row over the βόθρος, the disgrace was by so much intensified.—Bergk (*PLG* III 597) wished to read <καὶ> κάτω <κάρα> κρέμανται κτέ. Cf. Pind. fr. 161 οἱ μὲν κάτω κάρα δεσμοῖσι δέδενται (perhaps of the Κέρκωπες, as Schroeder suggests), *Ar. Ach.* 945 *εἴπερ ἐκ ποδῶν κάτω κάρα κρέματο.* But this is a false trail, if the comparison with the *Odyssey* is to be maintained. He rightly abandoned his earlier conjecture *ἄκατοι*, which was based on Sen. *Agam.* 592.

## 432

οὗτος δὲ γ' ἡῦρε τείχος Ἀργείων στρατῷ  
σταθμῶν ἀριθμῶν καὶ μέτρων εὐρήματα

432. 1 δὲ γ' ἡῦρε Maass: οὐτεπιτύγ' εὔρες V, οὗτος δ' ἐφέυρε V<sup>2</sup> [= manus altera correctrix Victorij] L | Ἀργεῖοι coni. Maass 2 σταθμῶν Salmasius: στάθμη δ' V, στάθμη V<sup>2</sup> L Boissonade, στάθμης Maass, σταθμῶν τ' Herwerden | εὐρήματα codd.: ὁρίσματα L. Dindorf, σοφίσματα Meineke | mihi versus aliunde irrepsisse videtur

432 Achill. *Isag. ad Arat. Phaen.* (Petav. *Uranol.* p. 122 B) p. 28, 1 Maass Σοφοκλῆς δὲ Παλαμήδει ἀντιθέσιν λέγοντα γὰρ Ναύπλιον εἰσάγει 'οὗτος... δύνειν.' Achilles, who lived at the end of the second or the beginning of the third century A.D., was the writer of a commentary on the

Φαινόμενα of Aratus. For the sources from which he drew see Diels, *Doxogr.* p. 17 foll. The name Tattius has probably been given to him erroneously, owing to a confusion with the romance-writer. His *εἰσαγωγή*, from which the above extract is taken, was first published from cod.



τάξεις τε ταύτας οὐράνια τε σήματα.

3 ταύτας codd.: τ' αὐτάς τ' Mekler, πάσας Herwerden | versum post v. 8 transposuit Scaliger, post v. 7 Mekler

Laur. 28, 44 (L) by Petrus Victorius at Florence in 1567. The text of Victorius was reprinted by D. Petau in his *Uranologium* (Paris, 1630). The readings of cod. Vat. 191 (V) were first given by H. Keil in *Philol.* 1 157, but a new critical edition based on a fresh collation of the same MSS is to be found in E. Maass, *Commentariorum in Aratum reliquiae* (1898).

There is nothing to show whether this fragment comes from the *Nauplius*, under which title it is usually printed, or the *Palamedes*. Heath assigned it to the *Nauplius*, on the ground that Nauplius was not a character in the *Palamedes*: see however p. 81.

The chief lists of the inventions of Palamedes are to be found in Gorg. *Palam.* 30 τίς γὰρ ἄλλος ἐποίησε τὸν ἀνθρώπινον βίον πόριμον ἐξ ἀπύρου καὶ κεκοσμημένον ἐξ ἀκόρου, τάξεις τε πολεμικάς εὐρών μέγιστον εἰς πλεονεκτήματα, νόμους τε γραπτὸς φύλακας τοῦ δικαίου, γράμματα τε μνήμης ὄργανον, μέτρα τε καὶ σταθμὰ συναλλαγῶν εὐπόρου διαλλαγῶν, ἀριθμὸν τε χρημάτων φύλακα, πυρσούς τε κρατίστους καὶ ταχίστους ἀγγέλους, πεσσοὺς τε σχολῆς ἄλυσιν διατριβήν; [Alcid.] *Od.* 22 ἂ καὶ φιλοσοφεῖν ἐπικεχείρηκεν ἐξαπατῶν τοὺς νέους καὶ παραπείθων, φάσκων τάξεις ἐξημυρκεῖναι πολεμικάς, γράμματα, ἀριθμούς, μέτρα, σταθμούς, πεττούς, κύβους, μουσικήν, νόμισμα, πυρσούς. Schol. Eur. *Or.* 432 φασὶ δὲ αὐτὸν εὐρεῖν φρυκτωρίας, καὶ μέτρα καὶ σταθμούς, καὶ πεττείας, καὶ γράμματα, καὶ φυλακὰς, καὶ δίσκους, καὶ ἀστραγάλους. Other passages will be cited presently concerning the several discoveries. By far the best account of Palamedes is in Philostr. *her.* 11.

J. translated vv. 1—9 as follows: 'And he it was who devised a wall for the Argives' host: his was the invention of weights, numbers, and measures; he taught men how to marshal armies and how to know the heavenly signs. He was the first also who showed how to count from one to ten and so to fifty and to a thousand; he showed how soldiers may signal by beacons; and revealed things which before were hidden. He discovered also how to measure terms and periods of the stars, trusty signs for

watchers in the night-season (ὄπνου φύλαξι); or 'trusty signs of the time of rest for watchers'—i.e. of the time at which one watch is to relieve another. [Or, with φυλάξεις; '(he invented) the watches of the night—trusty signs.']

There are, however, serious difficulties in the traditional text which must now be considered in detail. It is hardly possible that Sophocles can have written the lines as they stand and in their present order; but with our existing material the task of restoration seems almost hopeless.

2 This v. interrupts the natural connection between τεῖχος and τάξεις (see below); moreover, εὐρήματα is extremely awkward in combination with ἡδρε (or ἐφηῖρε); and, lastly, there are no connecting links between τεῖχος and εὐρήματα and between σταθμῶν and ἀριθμῶν. The attempts which have been made to cure these defects are not successful (see cr. nn.); and I am inclined to think that Posidonius—or whoever first compiled the quotation—strung together a list of the inventions from the play of Sophocles, without regard to the links which originally joined them. For the connexion of Palamedes with weights, numbers, and measures see Philostr. *her.* 11. 1 πρὸ γὰρ δὴ Παλαμήδους...οὐδὲ νόμισμα ἦν οὐδὲ σταθμὰ καὶ μέτρα οὐδὲ ἀριθμεῖν, as well as the passages cited above.

3 τάξεις is strangely joined with σήματα, and that in turn is disconnected from vv. 8—11, where the heavenly signs are described more in detail. In view of Philostr. *her.* 11. 3 τὰ δ' ἐν τῷ οὐρανῷ καὶ εἰ τις τῶν ἀστρων ἀταξία τε καὶ τάξις, where Odysseus replies to Palamedes' explanation of the eclipse, it is tempting to suggest that τάξεις here refers to the stars; but we must not disregard the constant mention of military tactics as one of Palamedes' most famous discoveries. See especially Aristid. 11 p. 339 Dind. ἐν δὲ μέγιστον καὶ τελεώτατον καὶ πλείστης ἀξίον τιμῆς ἐξεύρε τὰ τακτικά, ὅφ' ὧν ἅμα σώζεσθαι καὶ τῶν ἐναντίων κρείττους εἶναι περιῆν αὐτοῖς. In the following sentence, ὡς μὲν γὰρ ἡ τραγωδία φησὶν, 'οὐδὲ τῶν βουσκημάτων οὐδὲν διέφερον' πρὶν ἐκείνῳ συγγενέσθαι is a tragic fragment which Nauck has omitted from his collection.—

κάκειν' ἔτευξε πρῶτος, ἐξ ἑνὸς δέκα,  
 κακ τῶν δέκ' αὖθις ἡῦρε πεντηκοντάδας,  
 †ὅς χίλι' εὐθύς ὅς† στρατοῦ φρυκτωρίαν  
 ἔδειξε κἀνέφηνεν οὐ δεδευγμένα.  
 ἐφηῦρε δ' ἄστρον μέτρα καὶ περιστροφάς,  
 ὕπνου φυλάξεις θ' οἷα σημαντήρια,  
 νεῶν τε ποιμαντήρσιν ἐνθαλασσίους  
 ἄρκτου στροφάς τε καὶ κυνὸς ψυχρὰν δύσιν.

5

10

4 *κάκειν'* V<sup>2</sup>L: *κάκεινος* V, *τάκειν'* (puncto post *σήματα* deleto) Maass, καὶ *καίν'* Blaydes | *ἔτευξε* V<sup>2</sup>L: *ἐξέτευξε* V, πάντων δ' ἔτευξε πρῶτος Herwerden, *κάπειτ'* ἔταξε πρῶτος ἐς *ζεύγος* δέκα F. W. Schmidt | *πρῶτον* L. Dindorf 5 *ὅς χίλι'* εὐθύς L: *ὅς χίλια* εὐθύς V, καὶ *χιλιοστὺς* conl. Nauck prob. Maass | *δε στρατοῦ* V: *δε στρατῷ* L, καὶ *στρατοῦ* Gomperz | *φρυκτωρία* primitus V | *eis χίλι'* οὗτος *eis* (εὐ *θεῖς* οἷς Mekler) *στρατῷ* Heath | post hunc versum v. 9 ὕπνου *φυλάξεις*, *eis* θ' ἔω *σημαντρία* transposuit Heath 7 sq. *ἔδειξε* et *ἐφηῦρε* sedem mutasse suspicatur Nauck 9 *φυλάξεις* θ' οἷα scripsi: *φυλάξει* στιθα V (*φυλάξει* θθα V<sup>2</sup>), *φυλάξει* στιθα L, *φύλαξι* τε θθα Scaliger, *φύλαξι* θθα Maass, *φύλαξι* πιστά Wagner, *φύλαξι* στιλπνά M. Schmidt, *φύλαξιν* ἐσθλά Keil, *φυλάξεις*, *στικτά* L. Campbell 10 *νεῶν* Blomfield: *ναῶν* codd. | *ποιμαντήρσιν* Heath: *πυμαντήρσιν* V, *πημαντήρσιν* L 11 *ἄρκτου* *στροφάς* τε V<sup>2</sup>L: *ἄρκτου* τε *στροφεία* V, *ἄρκτου* *στροφεία* conl. Maass—lacunam inter *εὐθύς* et *ὅς* (vel *καὶ*) in v. 6 statuit, cetera in hunc ordinem disposuit H. Keil: 1 2 4 5 7 8 3 11 9 10. illud maluit Gomperz: 2 7 8 3 9 10 11 1 (αὐτὸς δ') 4 5 6. equidem versus sic transposuerim, v. 6 cum Nauckio aliis restituito: 1 4 5 6 9 7 2 3 8 10 11: sed mendum altius latere suspicor

*ταύτας* (cr. n.) must either be deictic, or—like the Latin *iste* (*ille*)—"those well-known": Plat. *Men.* 76 A ἐπιπεδὸν καλεῖς τι καὶ...στερεόν, οἷον ταῦτα τὰ ἐν ταῖς γεωμετρίαις; H. suggested the substitution of *τακτάς*.

4 ff. *κάκειν'*. The pronoun must refer to what follows: *and these things too*....—The reference in these lines is not to number merely, but to the use of number for the purpose of military discipline. Cf. Dio Chrys. 13. 21 ἐπειδὴ δὲ τοὺς τε ἄλλους ἐδίδαξε γράμματα καὶ τοὺς Ἀτρεΐδας δῆλον ὅτι πρῶτον, καὶ μετὰ τῶν γραμμάτων τοὺς φρυκτοὺς ὅπως χρῆ ἀνέχειν καὶ ἀριθμεῖν τὸ πλῆθος, ἐπεὶ πρότερον οὐκ ἤδεσαν οὐδὲ καλῶς ἀριθμεῖν τὸν δῆλον, ὥσπερ οἱ ποιμένες τὰ πρόβατα, where it will be observed that exactly as here the numbering is mentioned together with the use of fire-signals. Aesch. fr. 182 καὶ ταξιάρχας καὶ στρατάρχας καὶ ἑκατοντάρχας ἔταξε. Plat. *rep.* 522 D ridicules the capacity of Agamemnon as a general, if he did not know how to count: ἢ οὐκ ἐννεύθηκας, ὅτι φησὶν (sc. Palamedes) ἀριθμὸν εὐρύων τὰς τε τάξεις τῷ στρατοπέδῳ καταστήσαι ἐν Ἰλίῳ καὶ ἐξαριθμεῖναι ναῦς τε καὶ τὰλλα πάντα, ὥς πρὸ τοῦ ἀναριθμῆ- των ὄντων καὶ τοῦ Ἀγαμέμνονος, ὥς ἔοικεν,

οὐδ' ὅσους πόδας εἶχεν εἰδότες, εἴπερ ἀριθμεῖν μὴ ἡπίστατο; To the same effect Aristides l.c.: οἱ δὲ τοσοῦτον ἀπείχον τοῦ σύμπαντος ἂν αὐτοὺς ἀριθμῆσαι, ἢ τὰς ναῦς ὁπύσαι τινὲς ἦσαν ἅς ἦγον, ὥστ' οὐδ' ὁπόσοι τινὲς αὐτοὶ οἱ βασιλεῖς ὅ τε Ἀγαμέμνων καὶ ὁ Μενέλαος ἐμελλον εὐρῆσαι, where he is professedly quoting Plato.—In v. 6 the readings of Nauck and Gomperz (see cr. nn.) may be provisionally accepted, but the corruption probably lies deeper. Keil held that the remains of two separate lines had been combined in one.

7 can hardly have been written by Sophocles as it stands. Nauck's transposition of *ἔδειξε* and *ἐφηῦρε* would be an improvement, but even then the line is suspiciously tame. Platt (*C.Q.* v 66) thinks that the strengthening of the second verb by composition with a preposition was characteristic of Sophocles, and compares *O.T.* 1351 ἐρρυτο κἀνέσωσε. For *δεικνύναι* of invention cf. *Ant.* 300.

8 *ἄστρον μέτρα*, 'probably = *spatia*, not as "distances," but as the "terms" or spaces of time between the risings and settings, etc., as measuring the seasons' (J.). The meaning is then more exactly defined by *περιστροφάς*, 'periods' or

'revolutions.' περιστρέφω and περιστροφή were scientific terms in astronomy: Plut. *de facie in orb. lun.* 18 p. 931 A ὃν γὰρ ὁ ἥλιος περιὼν κύκλον ἀγεί καὶ περιστρέφει περὶ τὴν σελήνην.

9 is corrupt and, however interpreted, does not seem to be in the right place. Hence the alteration in its position (see cr. n. on v. 6), which Dindorf accepts. Campbell's σικτά, 'branded,' is explained as having the sense, (he discovered) 'how to put a mark upon their property.' It has not been observed (1) that the ascription of the invention of φυλακαὶ to Palaemides in schol. Eur. *I. c.* is in favour of φυλάξεις, (2) that σημαντήρια ought to mean not 'signs' but 'seals' (Aesch. *Ag.* 614). I suggest, therefore, φυλάξεις θ' οἶα, i.e. 'and sentry-watches, which are the seals making sleep secure.' The practice of sealing up valuables, in order to keep them intact, was so common that its metaphorical application is natural: see the passages collected by Blaydes on Ar. *Thesm.* 415, *Lysist.* 1199. Mekler suggests τιθασά, 'de stellis per noctis silentium nautis viam indicantibus.'

10 τε connects στροφάς and δόσι with the preceding nouns, i.e., if v. 9 is out of its place, with μέτρα and περιστροφάς. For possible rearrangements of the whole piece see cr. n.

11 ἄρκτου στροφάς. 'If a season be denoted, as the context suggests, στροφάς may perhaps refer to the time in Sep-

tember when Arcturus begins to appear as a morning-star,—the "coming round" or "return" of Arcturus (*O. T.* 1137). But it would more naturally mean "the turning" of the Great Bear round the pole. *Trach.* 130 ἄρκτου στροφάδες κέλευθοι. Hom. Σ 487 ἄρκτου θ'... ἡ τ' αὐτοῦ στρέφεται. (J.). Add Anacreont. 31 μεσονυκτίος ποτ' ὥραις | στρέφεται δτ' Ἄρκτος ἦδη | κατὰ χεῖρα τὴν Βούτου. As Greek seamen steered by the Great Bear, the meaning is probably quite general. According to Hygin. *poet. astr.* 2. 2, schol. Hom. Σ 487, schol. Arat. 27, the use of the constellation for navigators was first taught by Nauplius, where he is no doubt confused with his son. The proposal of Maass to read ἄρκτου στροφέα is based on Philolaus ap. Stob. *eccl.* 1 p. 18 Wachs. ἡ τὰς σφαίρας ὁλάς,—a very fanciful application of an obscure original: see Diels, *Vorsokr.* 2 p. 244, 10.—κυνὸς ψυχρὰν δόσιν 'Galen, v p. 347 K., says that the ἐπιτολή τοῦ κυνὸς marks the beginning of ὥσώρα, which ends with the rising of Arcturus (Appendix on *O. T.* 1137). The ψυχρὰ δόσις would be about Sept. 24, when Sirius sets with the sun. This ends the "dog-days." Pliny *n. h.* 2. 47 puts the rising of Canicula (Sirius) 15 days before Aug. 1, i.e. on July 16. ψυχρὰν δόσιν, i.e. the autumnal setting, as distinguished from the ἐαρινὴ δόσις, 19 days after the vernal equinox (according to Pliny, *n. h.* 18. 69) (J.).

## 433

### ἐπεύχομαι δὲ νυκτὶ τῇ κατουλάδι

433 Phot. *lex.* p. 150, 9 κατουλάδα. Σοφοκλῆς Ναυπλίω· ἐπεύχομαι... κατουλάδι. τὴν κατὰλλουσαν καὶ κατεργουσαν. καὶ ἐξούλην δίκην, ἢ ἐξέρχουσαν. οἱ δὲ τῇ πανωλέθρῳ ἐσομένη τοῖς ἔλλησιν· οὐδὲν γὰρ τὸ ὀλέθριον· καὶ ἡ κατὰ πρόθεσιν ἀξίησιν ἐχει. ἢ ἰοφώδην, ἀπὸ τῆς κατὰ τὸ σῶμα γινωμένης οὐλῆς· μελάντεροι γάρ. <ἢ> καταγίδας ἔχουσαν καὶ συστρόφας ἀνέμων· εἰλλειν γὰρ τὸ συστρέφειν· Ὀμηρος (perhaps with reference to τ 200). I have added ἦ before καταγίδας. The substance of this, but not the reference to Sophocles, occurs also in Eustath. *Od.* p. 1769, 32 (Ael. et Paus. fr. 225 Schw.). The word was evidently obscure to the Alexandrians, and it is possible that even Sophocles, who no doubt used it with a traditional meaning, would have been puzzled to

explain its history. Photius gives us the choice of four explanations, of which the third at any rate ('dark, because scars are black') may be discarded. The note of Photius is abbreviated and confused by Hesych. II p. 449 κατουλάδα· τὴν κατὰλλουσαν καὶ εἰργουσαν. βέλτιον δὲ τὴν κατὸλεθρον (πανώλεθρον conj. M. Schmidt) καὶ συστρόφας ἔχουσαν ἀνέμων. Apollonius Rhodius evidently preferred the derivation from ἔλλειν ('destructive'): 4. 1695 νύξ ἐφόβει, τὴν πέρ τε κατουλάδα κυκλήσκουσιν, | νύκτ' ὀλοήν· οὐκ ἄστρο διόσχανεν, οὐκ ἄμαρυγαι | μήνης· οὐρανὸθεν δὲ μέλαν χάος ἡ τις ἄλλη (σβλη Merkel) | ὥσῳρεῖ σκοτὴν μυγᾶτων ἀνιούσαν βερέθρων, where the schol. has: ἡ σκοτεινὴ νύξ κατουλάς καλεῖται παρὰ τὸ ὀλοῦν. καὶ παρὰ Σοφοκλείῃ ἐν Ναυπλίῳ· νυκτὶ κατου-

λάδι.' Part of this scholium has found its way into *Etyim. M.* p. 497, 25, and *Etyim. Gud.* p. 308, 19. But we cannot leave out of account Hesych. II p. 440 κατελάδα 'ἡμέρα χειμερινή, or II p. 27 εἶλας 'ἀγέλας. ἡ πυκνή. ἀγαθή. σκοτεινή, where πυκνή and σκοτεινή seem to refer to a lemma εἶλας. The word may therefore mean a thick, dark night (*spissis noctis se condidit umbris Verg. Aen. 2.*

621), as Buttmann, *Lexil.* p. 271, explained it, through κατελεῖν 'to wrap up.' Etymologically it would then be connected with οἶλος 'fleece' (*λίνα*), οἶλαμος, οἶλας 'a wallet.' The last explanation of Photius is only a specialized application of the first (fr. 70 n.). Campbell compares Shakesp. *Macb.* I. 5. 51 'Nor heaven peep through the blanket of the night.'

## 434

τῷ γὰρ κακῶς πρᾶσσοντι μυρία μία  
νύξ ἐστιν, . . .  
. . . εὖ παθόντα θατέρᾳ θανεῖν.

434. 2 sq. lacunam indicavi | εὖ παθόντα ἡ 'τέρα (S, ἡτέρα M, εἰθ' ἐτέρα A) θανεῖν codd., θήτερᾳ θανεῖν H. Grotius, εὖ παθόντα δ' ἡ 'τέρα φθάει Heath

434 Stob. flor. 104. 3 (IV p. 920, 13 Hense) Σοφοκλέους Ναυπλίου. 'τῷ... θανεῖν.'

Nauck accepted εὖ παθόντα δ' ἡμέρα φθάει from F. W. Schmidt (Meineke had proposed εὖ παθόντι δ' οὐκ ἔρωθι θανεῖν, and Gomperz had improved Heath's conjecture with ἡμέρα for ἡτέρα). This was rendered by Jebb: 'When a man is in trouble, one night seems an age; but, when he is enjoying himself, day comes all too soon' (lit. 'surprises him'). For the sense Gomperz quoted Sapph. fr. 130 εἰδασθαι νύκτα αὐτῇ γενέσθαι διπλάσιαν. Theogn. 474 οὐ πάσας νύκτας γίγνεται ἄβρα παθεῖν. Lycophr. fr. 4 (TGF p. 818) ὁ τὴν ζωὴν καλῶν | κατέλαβεν ὄνους τοῖσι δ' οὐδέπω κόρος. Hense adds Apollod. fr. 3 (III 289 K.) τοῖς γὰρ μεριμνῶσι τε καὶ λυπουμενοῖς | ἅπαντα νύξ ἔοικε φαίνεσθαι μακρά. A.P. 10. 26 τοῖσι μὲν εὖ πράττουσιν ἅπας ὁ βίος βραχύς ἐστιν, | τοῖς δὲ κακῶς μία νύξ ἄπλετος ἐστὶ χρόνος. μυρία resembles μυρίος χρόνος O.C. 397, 617. For φθάνω, which, if not here, is nowhere found in the extant remains of Sophocles, cf. Hom. A 451 φθῆ σε τέλος

θανάτοιο κινήμενον, οὐδ' ὑπάλυξας. I cannot help suspecting, however, that the general sense required is that which has been fully illustrated by Headlam on Aesch. Ag. 544,—sorrow so intense that relief from it is desired even at the price of immediate death. Add Dio Chr. 68. 2. But in that case something must have dropped out: e.g. νύξ ἐστι, < μόχθων δ' ἦν ποτ' ἀναπαύλαν λάβη, ἀρεστὸν > εὖ παθόντα θατέρᾳ θανεῖν. This seems to have been the meaning required by Bamberger, who conjectured νύξ. εὖ παθόντ' εὖ δ' ἐστὶ θητέρᾳ θανεῖν (!), and by M. Schmidt, whose εὖ παθὼν τὰ δ' εἰν' ἐρᾷ θανεῖν (εὖ παθὼν τις A. Palmer) is equally impossible. In favour of this view, it should be observed that the chapter of Stobaeus is entitled περὶ κακοδαιμονίας, and that θατέρᾳ is elsewhere similarly corrupted. Other conjectures are Seyffert's εὖ παθόντι δ' ἡμέρα φανεί, Conington's εὖ παθόντα δ' ἐστὶ δαρθάνειν, and Heimsoeth's εὖ παθόντι δ' εὐθέως φθίνει. O. Hense preferred νύξ, εὖ παθόντι δ' εὐθέως ἡμέρα φανεί, and Herwerden εὖ πάσχοντι δὲ μία μυρία.

## 435

πάγας ὑποπύρους

435 Aristid. I p. 259 (421 D.) πόλις Ναυπλίου πάγας ὑποπύρους, ὡς ἔφη Σοφοκλῆς, ἄξιον τῇ πυρκαϊᾷ ταύτῃ παραβαλεῖν (i.e. to the destruction by fire of the temple at Eleusis);

These words undoubtedly refer to the beacons by means of which Nauplius lured the Greek fleet on to the rocks at Caphereus. The story was an invitation to the phrase-maker; and the words

quoted may be illustrated by Eur. *Hel.* 1130 Αἰγυαῖαι τ' ἐνάλοισιν ἀκταῖς | δόλιον ἀστέρα λάμπας. *Anth. Pal.* 9. 429 ὁ ψεύστης δ' ὑπὸ νύκτα Καθηρεῖν ἀπὸ πέτρης | πυρσός, 9. 289 πυρσός δτε

ψεύστης χθονὸς δνοφερώτερα νυκτὸς | ἦψε σέλα. *Sen. Med.* 661 igne fallaci nociturus Argis | *Nauplius, Ag.* 591 in saxa ducit perfida classem face.

## 436

### ἀνδρείος πόλεμος

**436** Hesych. I p. 207 ἀνδρείος πόλεμος. ἀνδρείος, ὁ πρὸς τοὺς ἀνδρας. Σοφοκλῆς *Ναυπλίω*. To the same effect Phot. ed. Reitz. p. 144, 7.

Fighting is men's work: πόλεμος δ' ἀνδρεσσι μελήσει *Hom. Z.* 492, quoted in *At. Lys.* 520. Cf. Eur. *Hecid.* 711 ἀνδρῶν γὰρ ἀλκή. But the explanation of Hesychius, fighting *with* men, suggests a taunt levelled against Nauplius, whose revenge was wreaked against the Greek chieftains by assailing the virtue of their women.

kind: see Introductory Note. Thus Sarpedon's compliment in *Hom. Π* 492 πολεμιστὰ μετ' ἀνδράσιν has its counterpart in Eur. *Or.* 754 οὐ γὰρ αἰχμητὴς πέφυκεν, ἐν γυναιξὶ δ' ἀλκιμος. Aegisthus incurred a similar reproach: *El.* 302 ὁ σὺν γυναιξὶ τὰς μάχας ποιούμενος.—ἀνδρείος, which only occurs here, follows the Homeric ἡνρορέη. Herwerden thought ἀνέρεος preferable, Blaydes ἀνδρεος. ὑπερανδρεος occurs, according to the MSS, in Theocr. 29. 19.

## 437

### νυμφικὸν Ἐλύμνιον

**437** Schol. Ar. *Pac.* 1126 Καλλίστρατος φησὶ τόπον Εὐβοίας τὸ Ἐλύμνιον. Ἀπολλώνιος δὲ ναὸν φησὶν εἶναι πλησίον Εὐβοίας. νυμφικὸν δὲ τινες αὐτὸ φασίν, ὅτι ὁ Ζεὺς τῇ Ἥρᾳ ἐκεῖ συνεγένετο. μέμνηται καὶ Σοφοκλῆς 'πρὸς πέτραις Ἐλυμνίαις' (fr. 888), καὶ ἐν *Ναυπλίῳ* 'νυμφικὸν Ἐλύμνιον.'

Nauck conjectures that only the words of fr. 888 belong to the *Nauplius*. No

cogent inference is possible, but the locality (for which see on fr. 888) suits the *πυρκαεὺς*.—The 'Elymnian bower' refers to the celebration at the Elymnion of the rite of the ἱερὸς γάμος, as also at the Euboean Ocha: Steph. Byz. p. 362, 16 s.v. *Κάρυστος*. For a list of the places at which the cult was established see Frazer, *Golden Bough*<sup>2</sup>, I p. 228; Gruppe, *Gr. Myth.* p. 1134g.

## 438

### ὀλκία

**438** Pollux 10. 134 καὶ ὀλκία δὲ τὰ πηδάλια ἐν *Ναυπλίῳ* ὠνόμασε (sc. Sophocles) παρὰ τὸ Ὀμήρου (ξ 350) 'ἔεσθ' ἐφ' ὀλκαίων.'

The critics are not agreed whether ἔφ' ὀλκαίων in *Hom.* is the rudder (so schol.

*BPV*, Apollon. *lex. Hom.* p. 315, Hesych. II p. 243), or the lading-plank (*Monro*). In *Ap. Rhod.* 4. 1609 ὀλκίων is certainly not the rudder, but we have no sufficient reason to discredit the authority of Pollux. Dindorf arbitrarily prefers ὀλκία.

## ΝΑΥΣΙΚΑΑ Η ΠΛΥΝΤΡΙΑΙ

The alternative titles are clearly established by a comparison of Eustath. *Od.* p. 1553, 63 μάλιστα δέ, φασίν, ἐπεμελήθησαν ὕστερον σφαιριστικῆς πόλεων μὲν κοινῇ Λακεδαιμόνιοι, βασιλέων δὲ ὁ μέγας Ἀλέξανδρος, ἰδιωτῶν δὲ Σοφοκλῆς ὁ τραγικός· δς καὶ ὅτε, φασί, τὰς Πλυντρίας ἐδίδασκε, τὸ τῆς Ναυσικάας πρόσωπον σφαῖρα παιζούσης ὑποκρινόμενος ἰσχυρῶς εὐδοκίμησεν with Athen. 20 F ἄκρως δὲ ἐσφαίρισεν (*sc.* Σοφοκλῆς), ὅτε τὴν Ναυσικάαν καθῆκε. Cf. Eustath. *Il.* p. 381, 10 Σοφοκλῆς περιάδεται... δεινὸς εἶναι σφαιρίσαι, ὡς ἡ κατ' αὐτὸν ἐδήλωσε δραματικὴ Ναυσικάα. From these passages we also obtain the interesting information that Sophocles abandoned his usual practice by appearing himself as an actor in the title-rôle. Since he took the part of a woman, his μικροφωνία was less of an objection than usual<sup>1</sup>. Though such stories must be accepted with reserve, it is probably safe to infer that the *Nausicaa* was an early play. Philyllius, a poet of the Old Comedy, wrote a Πλυντρίαι ἢ Ναυσικάα (1784 K.), and Eubulus, of the Middle, a Ναυσικάα (II 188 K.).

The plot was of course taken from the sixth book of the *Odyssey*, and its simplicity is remarkable; for it may be considered certain that Sophocles followed the Homeric narrative as closely as the nature of his art allowed. Cf. *vit. Soph.* 12 τοὺς τε γὰρ μύθους φέρει κατ' ἴχνος τοῦ ποιητοῦ καὶ τὴν Ὀδύσειαν δ' ἐν πολλοῖς δράμασιν ἀπογράφεται<sup>2</sup>. Ahrens makes the plausible suggestion that Athena spoke the prologue and explained the situation. There is no reason to suppose that the story was recast in order to introduce a love-motive, and, unless we make the improbable assumption of a change of scene, the action cannot have reached to the departure of Odysseus from Phaeacia. Fr. 781 probably belongs to this play, as is generally supposed; but there is less likelihood that Welcker was right in his conjecture with regard to fr. 766.

There is no justification for the suggestion first made by Casaubon<sup>3</sup> that the *Nausicaa* was a satyr-play.

Pausanias (1. 22. 6) mentions a picture by Polygnotus representing Odysseus approaching Nausicaa and her maidens from the river-bank, and from this a vase-painting of the same subject now at Boston is supposed to be reproduced. Polygnotus, it is suggested<sup>4</sup>, had painted it as a votive tablet for Sophocles himself.

<sup>1</sup> See Introductory Note to *Thamyras*, 1 p. 178.

<sup>2</sup> H. Schreyer, *Nausikaa*, Anh. p. 135 f., thinks that the *Nausicaa* of Sophocles was the first piece of a trilogy, in which the *Phaeaces* was the second, and perhaps the *Niptra* the third.

<sup>3</sup> Schweighäuser's *Athenaeus*, IX p. 43.

<sup>4</sup> See Gruppe in *Bursians Jahresb.* CXXXVII 565.

439

πέπλους τε νῆσαι λινογενεῖς τ' ἐπενδύτας

439 λινογενεῖς: νεοπλυεῖς vulgo ante Bekkerum

439 Pollux 7. 45 ἐπεὶ καὶ ὁ ἐπενδύτης ἐστὶν ἐν τῇ τῶν πολλῶν χρήσει, ὅστις βούλοιο καὶ τοῦτω τῷ ὀνόματι βοηθεῖν φαῖναι ὄντι, ληπτέον αὐτὸ ἐκ τῶν Σοφοκλέους Πλυντριῶν 'πέπλους...ἐπενδύτας.'

It may be conjectured that these words are taken from a passage describing the skill of the Phaeacian women: cf. Hom. η 108 ὅσον Φαίηκες περὶ πάντων ἰδρὶες ἀνδρῶν | ...ὡς δὲ γυναῖκες | ἰστών τεχνήσασαι· πέρι γὰρ σφισι δῶκεν Ἀθήνη | ἔργα τ' ἐπίστασθαι περικαλλέα καὶ φρένας ἐσθλάς.

νῆσαι is loosely used for ὑφαίνειν. The process of spinning, being preparatory to that of weaving, was apt to be regarded as a part of the same operation rather than as a distinct art: see Plat. *polit.* 182 c ff. Cf. Homer's use of *εὐνυγτος*: here Soph. probably had in mind η 96 πέπλοι | λεπτοὶ εὐνυγτοὶ βεβλήτα, ἔργα γυναικῶν.—λινογενεῖς: η 107 καιροσπένων δ' ὀθονέων ἀπολείβεται ὕγρον ἔλαιον,—of the Phaeacian women at work.—ἐπενδύτας. The women of the Homeric age wore only one garment, the πέπλος, which, though

generally of wool, might also, as we have seen, in the case of a more luxurious taste be made from the more costly linen (Iw. Mueller, *Privatalt.*, p. 82). It is best to assume that Soph. here follows the *Odyssey*, and that ἐπενδύτης was a word of general application, like *εἶμα*, *vestis*, or our 'robe.' Studniczka, however (*Beiträge*, p. 18), understanding that the Ionian tunic was the subject of reference, read ὑπενδύτας, i.e. linen undergarments—usually known as *χιτώνια* in the case of women—worn beneath a woollen cloak. Cf. Strabo 734. If he is right, the error is earlier than the ultimate source of Pollux. Moeris p. 213, 27 gives ἐπενδύτης as the Hellenistic equivalent of the Attic *χιτών*: cf. Ael. Dionys. fr. 325 Sch.

The upshot of Pollux's remarks is that ἐπενδύτης was later in common use, but was not found in Attic. He then quotes exceptions from Soph., pseudo-Thespis (*TGF* p. 832), and Nicochares. These examples show that it was not a word of precise meaning.

440

ὄχημά μοι  
ἐπᾶραν ἡσύχως ἀναρροιβδεῖ πάλιν

440 Phot. ed. Reitz. p. 120, 28 ἀναρροιβδεῖν. "Ὁμηρος (μ 104) μὲν τὸ ἀναρροιβδεῖ Σοφοκλῆς δὲ τοῦναντίον ἔοικεν ἐν > Ναυσικάῳ· ὄχημα...πάλιν." The cod. gives ἔοικεν αὐτίκα ὄχημα μεπαρήσυχα, whence Reitzenstein restored as above. Hesych. I p. 181 ἀναροι <β> δεῖ· ἀναρροιβδεῖ. Διοσχόλος Σαλαμινίαις (fr. 217) ἀντὶ τοῦ διαπνεῖν. "Ὁμηρος δὲ (μ 104) ἀναπίνει καὶ ἀναρροιβδεῖ μετὰ παιοῦ ἤχου (ἀναρροιβδεῖ μετὰ παιοῦ ἤχου cod.: corr. H.). καὶ Σοφοκλῆς ἐν Ναυσικάῳ ἀντὶ τοῦ ἀνα <ρ> ρίπτει. Schol. H Hom. μ 104 τινὲς δὲ τὴν λέξιν περὶ τοῦ ἀναρροιβδεῖν ἔταξαν. Eustath. *Od.* p. 1719, 41. The interpretation, 'throws up (the ball) with a whirr,' for which H. quoted Pollux 9. 106, must be abandoned

in view of the newly discovered evidence of Photius.

Reitzenstein holds that the words describe the action of Charybdis, and that ἀναρροιβδεῖ does not contrast with but rather explains ἐπᾶραν. Thus, whereas ἀναρροιβδεῖν in Homer is 'to suck in,' here it signifies 'to vomit forth.' He adds that in μ 236 ff. ἀναρροιβδεῖν is subsequently split into ἡ τοι δὲ ἐξεμέσει...ἀλλ' ὅτ' ἀναβρόζει, and that Sophocles' words are intended to correspond to μ 437 ὅφρ' ἐξεμέσειεν ὀπίσσω | ἰστών καὶ τρώων αὐτίς. ὄχημα, then, is the object of ἐπᾶραν and refers to the spars on which Odysseus buoyed himself (ἐξόμενος δ' ἐπὶ τοῖς φερόμεν: cf. ε 371 ἀμφ' ἐνὶ δούρατι

βαίνει, κέληθ' ὡς ἵππον ἐλαύνων). For the word Reitzenstein quotes the epigram in Ael. *nat. an.* 12. 45 Ἀρίονα Κυκλῆος υἱὸν | ἐκ Σικελοῦ πελάγους σῶσεν ὄχημα τόδε (of the dolphin). It follows from this that Odysseus must have told his story at considerable length, as in Homer. I suggest, as an alternative, that the words formed part of an account in which the arrival of Odysseus on the Phaeacian coast was described (ε 424 ff.). If we might supply

κῦμα δ' ὥστ' before ὄχημα, ἀναρροῖβδ' ἄλιν would correspond to ε 430 παλιρρόθιον δέ μιν αὖτις | πληῖξεν ἐπεσσύμενον, τηλοῦ δέ μιν ἐμβαλε πόστω, and the action of the returning wave hurling Odysseus back into the deep sea might seem to justify the grammarian's comment. In any case, it appears unnecessary to follow E. Schwartz, who proposed ὄχει μάλα | ἐπᾶραν ἥσυχῃ δ' ἄ. π., in assuming a further corruption.

## 441

## λαμπήνη

441 Pollux 10. 52 ἔστι δὲ τοῦνομα ἡ λαμπήνη ἐν τῇ Σοφοκλέους *Ναυσικά* καὶ ἐν τοῖς *Μενάνδρου Ἀλκιόων* (fr. 29, 111 12 K.). The form is established by Posidippus fr. 10 (111 338 K.) in Poll. 10. 139 σκηρὰς, ὄχους, | ῥάσκους, ἀορτὰς, τάχανα, λαμπήνας, ὄνους. Hesych. 111 p. 11 λαμπήνη· εἶδος ἀμάξης ἐφ' ἧς ὄχοῦνται. ἐνοιο ἀπήνη. ἡ ἀρμαμάξης (ἀρμα ἀμάξης cod.) περιφανούς βασιλικῆς; similarly Phot. and Suid., who add ἡ βέδιον (i.e. *raeda*) περιφανέει, ὃ ἐστὶν ἀρμα σκεπαστόν: a covered waggon, or state-coach, or royal chariot—which is exactly an ἀπήνη.

Nausicaa in the *Odyssey* rides in an

ἀπήνη drawn by mules. So in Apoll. Rhod. 3. 841 Medea drives to the shrine of Hecate in an ἀπήνη with her twelve hand-maidens who have yoked it to the mules, and then back again, with two of them beside her, while the others run behind, holding to the body of the wain (869). See also n. on Eur. *Phoen.* 847, Headlam on Aesch. *Ag.* 1023.

Pausanias (5. 19. 9), describing the paintings on the chest of Cypselus at Olympia, says: παρθένους δὲ ἐπὶ ἡμιόνων, τὴν δὲ ἐπικειμένην κάλυμμα ἐπὶ τῇ κεφαλῇ, Ναυσικάω τε νομίζουσιν εἶναι καὶ τὴν θεράπαιναν ἐλαύνουσαν ἐπὶ τοῖς πλυνούσι.

## NIOBE

Hom. *Ω* 602—617 is our earliest authority for the story of Niobe, who vaunted herself against Leto, boasting that she was the mother of many fair children, while Leto had borne only two. Apollo and Artemis slew the sons and daughters of Niobe; and she herself was turned into stone, imprisoned amongst the rocky crags of Mt Sipylus, where the tears that bedewed her bosom were perennial streams of running water. The legend of Niobe's transformation is undoubtedly to be explained by a certain configuration of rock on Mt Sipylus, which appeared to the people of the locality to resemble a weeping woman. Pausanias, who was a native of the district, states (1. 21. 3) that on a nearer approach the illusion disappeared; and exactly the same account is given by Quintus, who no doubt also wrote with the authority of an eye-witness (1. 293—306). Although several suggestions have been put forward, the site



has not been identified with certainty by modern travellers: see Frazer, *Pausanias*, III pp. 552—555. Sophocles twice refers incidentally to Niobe in her stony solitude as a type of unceasing sorrow: see *El.* 150—153, *Ant.* 823—831.

Homer gives no hint of Niobe's parentage, nor any indication that she dwelt elsewhere than in the neighbourhood of Sipylus. Later tradition was unanimous in making her the daughter of the Lydian Tantalus, and wife of the Theban Amphion. The death of the children, therefore, took place at Thebes; but the schol. Townl. on Hom. *Ω* 602<sup>1</sup> gives the important information that in Sophocles' play Niobe returned to Lydia after her children had perished. The appearance of the same feature in the account of Apollodorus (3. 47) tempts us to infer that he was also following Sophocles, when he related that Artemis shot down the daughters in the house, and Apollo killed all the sons while hunting on Cithaeron. Hygin. *fab.* 9 is to the same effect, except that he does not mention Cithaeron<sup>2</sup>, for which he substitutes *in silva*. Apollodorus made one son and one daughter<sup>3</sup> survive, and Hyginus one daughter only. It is, however, hardly credible that Sophocles assented to a mitigation of Niobe's suffering by allowing any of the children to escape. Ovid, whose narrative (*Met.* 6. 146—312) is more detailed than any of the other extant versions, shows a true poetic instinct in leaving no survivors; and Pausanias (2. 21. 10), in the spirit of an historical student, finds the authority of Homer convincing. It is not possible to ascertain whether any of Ovid's rhetoric is derived from a tragic source; but it is worth notice that, according to him, the sons were struck down by Apollo, not while hunting on Cithaeron, but in the palaestra, where they were practising athletic exercises. The daughters were killed afterwards, as they stood mourning by their dead brothers, after another defiant speech of Niobe. Here at least, as we shall see, Ovid followed the order of events in Sophocles. For reasons which are sufficiently obvious, Ovid felt himself obliged to describe the transformation of Niobe as following immediately after the death of her children and husband, as she sank amidst their lifeless bodies and at once began to stiffen with grief. But, since it was necessary to take into account the Sipylus-tradition, he imagined Niobe as continuing to weep when she had become

<sup>1</sup> ἡ δὲ συμφορὰ αὐτῆς (sc. Νιόβης), ὡς μὲν τινες ἐν Λυδίᾳ, ὡς δὲ ἔτιοι ἐν Θήβαις. Σοφοκλῆς <δὲ> τοὺς μὲν παῖδας ἐν Θήβαις ἀπολέσθαι, νοστήσαι <δὲ> αὐτὴν εἰς Λυδίαν. Similarly Eustath. *Il.* p. 1367, 22.

<sup>2</sup> The words *in monte Sipyllo* are bracketed by M. Schmidt, and must be due to an error.

<sup>3</sup> He gives Amphion and Chloris as the names of the survivors, but neither of these is included in the list of the fourteen children which appears a few lines before.

entirely stone, and then as carried off to her native land by the rush of a mighty whirlwind<sup>1</sup>. The language recalls a passage of Plutarch (*cons. Apoll.* 28, p. 116 C), which is founded on some poetical account of Niobe's end: εἰ γοῦν ἡ Νιόβη κατὰ τοὺς μύθους πρόχειρον εἶχε τὴν ὑπόληψιν ταύτην ὅτι καὶ ἡ

θαλέθοντι βίῳ

βλάσταις τε τέκνων βριθομένα γλυκερὸν

φάος ὀρώσα

τελευτήσει, οὐκ ἂν οὕτως ἐδυσχέraitεν ὥς καὶ τὸ ζῆν ἐθέλειν ἐκλιπεῖν διὰ τὸ μέγεθος τῆς συμφορᾶς, καὶ τοὺς θεοὺς ἐπικαλεῖσθαι ἀνάρπαστον αὐτὴν γενέσθαι πρὸς ἀπώλειαν τὴν χαλεπωτάτην. Welcker claimed the quotation for Sophocles, but Bergk included it in the lyric *adespota* (fr. 99)<sup>2</sup>, and Nauck in the same class of tragic fragments (fr. 373). Note that, according to Plutarch, Niobe *prayed to the gods* that she might perish. It can hardly be accidental that the same touch reappears in Apollodorus, with the difference that there her prayer to Zeus to be turned into stone is made after her return to Sipylus<sup>3</sup>. Having already recognized points of contact between Apollodorus and Sophocles, we might suggest that Niobe's prayer came from the tragic poet; but the link is too weak to strengthen materially the title of Sophocles to the authorship of the lyrics quoted by Plutarch.

Welcker thought that the appearance of Amphion was a dramatic necessity in a play which described the downfall of his family. He supposed therefore that, as in Ovid, he committed suicide, and that his death was announced by a messenger who came out of the house<sup>4</sup>. When the death of the sons took place at a distance from the palace—on Mt Cithaeron it may be—the news was brought to Niobe by their παιδαγωγός; and shortly afterwards the daughters were killed on the stage. Welcker's acute guess has been confirmed by the new fragments (fr. 442 ff.) published in the second volume of the *Oxford Papyri* (1897)<sup>5</sup>. In the first of these one of the daughters is represented calling for aid. In the second another, who is not

<sup>1</sup> *Et validi circumdata turbine venti | in patriam rapta est* (310). There is a recent examination of Ovid's sources by Altenburg in *Philol.* LXIV 284 ff., who rejects decisively the assumption of Ehwald and Ribbeck that a *ὑπόθεσις* to Sophocles' play was one of the chief of them.

<sup>2</sup> Cf. Wilamowitz, *Tr. Gr. fragg.* p. 24.

<sup>3</sup> 3. 47 ἦκεν εἰς Σίπυλον, κακεῖ Διὶ εὐξαμένη τὴν μορφήν εἰς λίθον μετέβαλε.

<sup>4</sup> His death is otherwise accounted for by Pausan. 9. 5. 8 and by Hygin. *fab.* 9, where after the death of his children he attacks the temple of Apollo. In Lucian *de salt.* 41 he goes mad.

<sup>5</sup> Blass (*Lit. Centralbl.* 1897, 334) was the first to assign these frs. to the *Niobe* of Sophocles: see n. *in loc.*

yet wounded, is compared to a colt let loose from the yoke. The situation has been ingeniously analysed by Robert in *Herm.* xxxvi 368 ff.<sup>1</sup> The first Niobid died on the stage, but the Nurse, who followed her out, had her body carried into the palace by servants. Niobe appeared shortly after the arrival of the second daughter, who died in her arms. Then she learnt from a messenger that her sons had been slain on Cithaeron<sup>2</sup>. In fr. 448 Plutarch has quoted an extract from this messenger's speech. It is not pretended that this reconstruction rests on a secure foundation; but it is consistent with the meagre indications afforded by the evidence.

A more difficult question is raised by the longer fragment published among the *Oxyrhynchus Papyri* (frs. 574, 575), which contains a speech of Tantalus, referring first to the fate of Niobe, and afterwards to his own misfortunes. So much at least appears to be certain, although some doubts have been expressed<sup>3</sup>. Moreover, a strong case has been made in favour of Sophoclean authorship<sup>4</sup>, and the first editors and some other critics treated it as an extract from the *Niobe*. But, although Sophocles transferred the heroine to Lydia at the end of his play, it is hard to see how such a speech can have belonged to it. Wecklein's expedient<sup>5</sup>, that the fragment is taken from a messenger's speech, is scarcely tenable: to attribute the verses to another than Tantalus does violence to their natural trend, and the arrival of a messenger from Lydia is inconsistent with the requirements of the situation. Are we then to suppose a change of scene? I think that Robert was justified in his vigorous protest that an epilogue enacted in Lydia is absolutely excluded by the conditions of the Greek stage. How, for example, was the chorus—composed of Theban women, as Welcker thought—to cross the sea? Niobe herself (he might have added) was conveyed by a storm-wind; but that circumstance does not help to preserve the continuity of the action. And, if these objections were not decisive, the assumption of a double catastrophe, the earthquake at Sipylus immediately succeeding the disaster at Thebes, would be hardly credible. It should be added that G. Hermann, relying on the statement of the Homeric scholiast, proposed to refer to Sophocles an obscure passage in Arist. *poet.* 18. 1456<sup>a</sup> 16, where, in distin-

<sup>1</sup> Revised and separately issued as *Niobe, ein Marmorbild aus Pompeji*, Halle, 1903. See the review by R. Engelmann in *B. ph. W.* 1904, 1430.

<sup>2</sup> Meineke, *Anal. Alex.* p. 146, showed that Euphron mentioned Cithaeron in this connexion.

<sup>3</sup> I cannot agree with Robert that the verses may have nothing to do with Niobe.

<sup>4</sup> See note *in loc.*

<sup>5</sup> *B. ph. W.* 1900, 508.

guishing the structure of epic and tragedy, the critic remarks that dramatists who have attempted to include a multiplicity of stories in a single tragedy have failed conspicuously; and gives as an instance those who, unlike Aeschylus, have taken as their subject the whole tale of Niobe. The Oxyrhynchus fragment might certainly be used in support of Hermann's guess, but more convincing evidence is required before we can attribute to Sophocles such an artistic lapse. The Homeric scholium, as Robert remarks, admits of a simple and obvious explanation: either Niobe announced her own departure, or her destiny was proclaimed in a divine *ἐπιφάνεια*. What then is to be made of the Oxyrhynchus fragment? Wilamowitz<sup>1</sup>, agreeing that it referred to Niobe, forbore to decide between Aeschylus and Sophocles. But the arguments of Blass in favour of Sophocles have not been refuted. Now that we have better reason to credit the existence of the *Tantalus* of Sophocles, I suggest that the new fragment should be assigned to that play, and have endeavoured to show in the Introductory Note that it is suitable to the circumstances of the story.

Valckenaer, followed by Welcker, Dindorf, and Wilamowitz<sup>2</sup>, attributed to Sophocles the verses printed by Nauck among the *adespota* (fr. 7):

λεπτοσπαθῆτων χλανιδίων ἐρειπίοις  
θάλλουσα καὶ ψύχουσα καὶ πόνῳ πόνον  
ἐκ νυκτὸς ἀλλάσσουσα τὸν μεθ' ἡμέραν.

I see no reason for preferring Sophocles to Aeschylus, even if they alone are to be considered.

## 442

ΧΟ. ]εξε μανιαδ[  
]λα Φοίβου τῆς θ' ὁμοσπόρο[υ  
... ἐ]ξελαύνεις δωμάτων τ[  
]αστοχίζῃ πλευρὸν εἰσέ[  
ΚΟΡΗ. ]α τῇμ πολύστονον σ[ 5

442. 1 *evs* Gr-H

2 littera ante α vel λ vel δ vel κ esse potest

442 This and the three following fragments (Brit. Mus. Pap. DCXC) were first published by Grenfell and Hunt in the second series of their *Greek Papyri* (Oxford, 1897), p. 14. They formed part

of the lining of a mummy-case, and the handwriting is assigned to the third century B.C. Blass (*Lit. Centralbl.* 1897, 334) first pointed out that they seemed to belong to the *Niobe* of Sophocles: the

<sup>1</sup> *GGA* 1900, 34.

<sup>2</sup> *Tr. Gr. fr.* p. 26, without giving reasons. πόνῳ πόνον recalls *Ai.* 866 etc., but cf. *Aesch. Pers.* 1042.

ἐκείσε τῇδ' ἐπουρίσω πόδα  
 ἐς δὲ μύχαλα τάρταρά τε[γὰς  
 ὁτοτοτοτοτοτο]ρι πόδα καταπτῆξω

ἀλώσομαι δέσποινα[  
 ]ντο . . . μηδέμε κτά[νης

10

XO. (?)

ἀθ[λία κορη  
 ὁ]μμα στ[ρέφει

τὸν χολ[  
 ]παροιθε τ[  
 ]η δωσω γ[  
 ]γε[

15

7 ε certum esse iudicat Bl (ω Gr-H)  
 11 να Gr-H, αι vel λι Bl

8 αι Gr-H

9 ἀλ[ά]σσομαι Gr-H

15 σωγ Gr-H

identification is of course not certain, but it is highly probable, and no other has been suggested.

The same critic in *Rh. Mus.* LV 96 ff. published a revised text after a minute examination of the originals, and his results have been incorporated above. As regards the order of the fragments, Blass thinks it possible that 445 might have stood above 443 and 444 above 442. Then, 443, 11 might have preceded 444, 1, so that the four fragments would have formed a continuous text. It will be observed that Robert's reconstruction, which is mentioned in the Introductory Note, does not agree with this order. There is another fragment, published in *Hibeh Papyri* I p. 45 (see p. 40), which was considered by the editors to belong to the same group. Inasmuch, however, as the remains are quite insignificant, and the identification is uncertain, it has not been reproduced here.

This fragment is a dialogue between one of the daughters, who has just been struck, and the chorus. Blass completes v. 2 with κόρης, and v. 3 with τῇδ' αὖ δρόμω, and begins v. 4 with οὐδ'. It is assumed that ἀστοχίζεσθαι, a word hitherto unknown, means 'to miss the mark.' The daughters were slain by Artemis (Apollod. 3. 46); and she, there-

fore, must be the subject of ἐξελαύνει and ἀστοχίζη. But, since v. 1 apparently belongs to the lyrics of the Niobid, the adoption of Blass's supplements involves the difficulty of reconciling an address to Artemis in v. 3 with a reference to her in the third person in v. 2. There is perhaps another possibility,—that v. 3 f. are addressed to the Niobid, and that πῶδ' ἐξελαύνει should be written, followed by δωματων τ' ἀφειμένη (or ἐξώπις) καταστοχίζη, if καταστοχίζεσθαι might be understood as 'to be shot at.' Then v. 2 might run σὺ δ' ἀλλὰ... φέβω. Blass completed v. 4 with εἰσέν βέλος.

6 πότερον has been proposed as a supplement, but ἐκείσε τῇδ' do not combine satisfactorily.—ἐπουρίσω: observe the sea-faring metaphor, and see on fr. 726.

7 μύχαλα supports the reading of the MSS in Eur. *Hel.* 189 (n.); but, if μύχαλον was a noun (= μυχός), that passage would still need some correction.—γας: the supplement was suggested by Eur. *Hipp.* 1290 πῶς οὐχ ὑπὸ γῆς τάρταρα κρύπτεις | δέμας αἰσχυνθεῖς;

8 πόδα καταπτῆξω should be added to the list of examples collected on Eur. *Hel.* 526. Cf. fr. 672.

9 Blass pointed out that λίσσομαι was a possible reading.

## 443

]νπωμ[  
 ]ταρα[  
 ]τισκε[  
 ]μαλλον[  
 ]ελεαιλ[ 5  
 ]οξυν[  
 ]ηκεπ . . σφοσεισκε[  
 ]ω . ειδεπαυτον[  
 ]γ . ρεμοι ξιφοσο[  
 ] . . . . . σημιλλησ[ 10  
 ]αμφοδορα[

443. 2 γαρ Gr-H 8 ωσ Gr-H 9 ο sequitur vel τ vel ξ Blassio indice:  
 δ dederant Gr-H 10 ad initium ε . . . ω Gr-H

443 5 <μ>ελαι indicates lyrics.

7 Blass recognizes ἦκε παῖς σὸς εἰς (εἰς).

9 is a lament of Niobe. Perhaps ξίφος ὀρέζεται.

10 <τί γὰρ πρὸς θεοῦ> ἡμιλλη-  
 σ<άμην> is suggested by Eur. *I. T.*  
 1478 τί γὰρ | πρὸς τοὺς σθένοντας θεοὺς  
 ἀμιλλᾶσθαι καλόν;

## 444

]τενουσiai  
 ]νλόγων ὑπέρτερον  
 ]ει πῶλος ὥς ὑπὸ ζυγοῦ  
 ]ουμεν ἀρτίως καὶ συγγον[ 5  
 ]φορημυν μ[

444. 1 πεν Gr-H 3 ν (vel αι) Bl

444 1 οὐσία occurs in *Trach.* 911.  
 For the word see Wilamowitz on Eur.  
*Her.* 337.

2 The shortness of the line indicates  
 that it was an exclamation,—of the chorus,  
 according to Blass.

3 recalls *Ant.* 631 τάχ' εἰσόμεσθα μαν-  
 τέων ὑπέρτερον.

4 πῶλος ὥς ἀπὸ ζυγοῦ occurs in Eur.  
*Or.* 45, where Herwerden restored ὑπὸ  
 from Eubulus (fr. 75, II 190 K.) ap. Athen.  
 108 B. ὑπὸ is adopted by Wecklein and

Murray, and the present passage confirms  
 it. Robert's view that the comparison  
 is applied to the flight of one of the  
 daughters might be supported by Eur.  
*Bacch.* 1056.

5 ἀρτίως is characteristic of Sophocles,  
 in whose plays it occurs more than 30  
 times: see Rutherford, *New Phryn.* p. 71,  
 Starkie on Ar. *Vesp.* 11. The fact that  
 it is not found in Aeschylus is significant.

6 φορημ. Blass thinks the word was  
 used as in *El.* 715, 752.

## 445

]ωμνα[  
 ]τοτοτοτοτοτ[  
 ]αυτασδορω[  
 ]αντηνδε[  
 ]αγρ . υφω[  
 ]λλα[  
 . . . .  
 . . . .  
 ]υνοσ

5

445. 1 ωμμ Gr-H 6 αλλ Gr-H | post hunc v. duo versus omnino deleti

445 5 Blass suggests *τιν' αὐτ' ἀπ'* arrival of a messenger.  
*ἀγροῦ φῶμεν*, which he refers to the

## 446

[ἐπτά εἶναι τὰς θυγατέρας καὶ ἴσους ἄρσενας.]

446 Schol. Eur. *Phoen.* 159 καὶ Σοφοκλῆς ἐν Νιόβῃ ἐπτά φησὶν αὐτὰς εἶναι (i.e. the daughters of Niobe) καὶ τοὺς ἄρσενας (καὶ ἴσους ἄρσενας conj. Headlam). Lutat. in Stat. *Theb.* 6. 124 p. 203 *Niobe secundum Homerum duodecim filios habuit, Sophocles autem dicit eam quatuordecim habuisse.*

Tragedy fixed the number of Niobe's children at fourteen for subsequent tradition: see Ov. *Met.* 6. 182 f., Hygin. *fab.* 11, Apollod. 3. 45, etc. According to Aelian *var. hist.* 12. 36, Lasus of Hermione was the earliest authority for this number. Aeschylus agreed (*TGF* p. 50). Before this there had been much diversity. Hesiod (fr. 61), Minnervmus (fr. 19), Pindar (fr. 65), and Bacchylides

(fr. 52 J.) mentioned twenty, although Hesiod (according to another authority) had spoken of nineteen, Sappho (fr. 143) of eighteen, and Alcman made the number ten: see Aelian, *l.c.* Gruppe, p. 12510, accounts for the differences between twelve and fourteen and between nineteen and twenty by the subsequent addition to the list of Chloris and Meliboea, said to be the names of surviving daughters, or of one of them.

Headlam in *C.R.* XIII 3 suggested that the number fourteen was chosen as suitable to the composition of a tragic chorus; but, so far as Sophocles was concerned, we know for certain that some at least of the daughters were acting parts.

## 447

ἦ γὰρ φίλη ἐγὼ τῶνδε τοῦ προφερτέρου

447 Schol. B Hom. *E* 533 and schol. E Hom. *θ* 186 ἦ...ἀντί τοῦ ἦν...καὶ παρὰ Σοφοκλεί ἐν τῇ Νιόβῃ ἦ γὰρ (ἦν γὰρ schol. E)...προφερτέρου.

The same scholia attest the reading ἦ in *O. T.* 1123, where L has ἦν. L presents ἦ only in *O. C.* 973, 1366: see Jebb on *O. C.* 768. Modern editors restore ἦ in

tragedy wherever metre permits. ἦ is nowhere required in Aesch. or Soph., but occurs occasionally before a vowel in Euripides: see Rutherford, *New Phrynichus*, p. 243, and add *Hel.* 992. Cobet (*N.L.* p. 187), who was among the earliest to call attention to Porphyrius' note, observes that even the examples

which he quotes are corrupted by the copyists. The fact that Porphyrius is obliged to quote instances in support of ἡ shows, as Dindorf justly remarked, that the text of the dramatists had early suffered corruption in this respect.

προφερτέρου undoubtedly seems to bear the meaning *elder*; nor is there any valid reason for denying it to the word either here or in *O.C.* 1531 τῷ προφερτάτῳ μόνῳ σήμαινε, where Jebb is perhaps unnecessarily cautious. Few will, I think, be satisfied with Campbell's rendering, 'For I was dear to him who is mightier than they.' Is it possible to adjust the line to what we know of the plot? Welcker thinks that the speaker is one

of the daughters lamenting the death of her favourite brother. In that case it is certainly odd that we have προφερτέρου rather than προφερτάτου; and of course the terminations are often confused.

Hartung, who reads προφερτάτῳ, seems to imagine that προφερτάτου is the reading of the MSS. One might guess that one of the daughters—perhaps Chloris, who according to one version was the only survivor—had been beloved by Apollo, the elder of Leto's two children. There is evidence of a previous friendship between Leto and Niobe in Sappho's (fr. 31) Λάττω καὶ Νιόβα μάλα μὲν φίλαι ἦσαν ἑταίραι.

## 448

ὦ . . . . . ἄμφ' ἐμοῦ στείλαι

448 post ὦ lacunam ostendunt BE

448 Plut. *ama.* 17 p. 760 D τῶν μὲν γὰρ τοῦ Σοφοκλέους Νιοβιδῶν βαλλομένων καὶ θνησκόντων ἀνακαλεῖται τις οὐδένα βοηθὸν ἄλλον οὐδὲ σύμμαχον ἢ τὸν ἐραστήν, 'ὦ...στεῖλαι.' Κλεόμαχον δὲ τὸν Φαρσάλιον ἴστε δῆπουθεν ἐξ ἧς αἰτίας ἐτελεύτησεν ἀγνωρίζομενος.

Dindorf, Hartung, Ellendt, and Campbell ignore the lacuna after ὦ; consequently, Ellendt gives the impossible rendering *in me curando te occura*, and Hartung the equally impossible 'umhülle mich, mein Schild!' Nauck merely remarks 'post ὦ videntur verba non nulla excidisse,' as if the gap were no more than a probability. This is all the more strange, since Wyttenbach (1797) had long since recorded the defect in the MSS. According to Bernardakis, there is a space in B sufficient for nine letters and in E for twelve. He suggests therefore ὦ φίλτατ' αἰτῶ σ' ἄμφ' ἐμοῖ (or ἄμφ' ἐμ' ἐδ') στείλαι πέπλον. ἄμφ' ἐμοῖ had previously been proposed by Papageorgius, but it is uncritical to fill the gap with words which require an alteration in the text. I should

prefer something like ὦ <φίλε, κλύων τάδ' > ἄμφ' ἐμοῦ, στείλαι..., without deciding whether στείλαι means 'start to come hither' or not. Mekler, adopting a suggestion in Nauck's first edition that the words οὐδένα βοηθὸν ἄλλον οὐδὲ σύμμαχον were part of the text of Sophocles, proceeds: <καλοῖμ' ἄν > 'ὦ <φίλ' > ἄμφ' ἐμοῦ στείλαι <χρὸς>. He compares Eur. *Bacch.* 821.

The allusion to the ἐραστής is confirmed by Athen. 601 A Δισχύλος μέγας ὦν ποιητὴς καὶ Σοφοκλῆς ἦγον εἰς τὰ θέατρα διὰ τῶν τραγῳδιῶν τοὺς ἐρωτας, δ' μὲν τὸν Ἀχιλλεὺς πρὸς Πάτροκλον, δ' δ' ἐν τῇ Νιόβῃ τὸν τῶν παίδων. According to one version the *beauty* of Niobe's children was an essential element in the story (Parthen. 33 εἰς ἔριν ἀφικομένην Ἀητοῖ περὶ καλλιτεκνίας). Welcker points out that παιδεραστία was νόμιμον at Thebes: see Plat. *symp.* 182 B, Xen. *symp.* 8. 34. Cic. *rep.* 4. 4 Thebanos, *arua quos in amore ingenuorum libido etiam permissam habet et solutam licentiam.*



## 449

## δερμηστής

449 Harpocr. p. 54, 25 δερμηστής· Λυσίας ἐν τῷ πρὸς Εὐπείθην (fr. 137). Δίδυμος μὲν ἀποδίδωσι τὸν σκώληκα οὕτω λέγεσθαι τῷ Σοφοκλεῖ ἐν Νύβῃ, ἐν ᾗ τῆς ἀπορουμένης λέξεως, Ἀρίσταρχος δὲ τὸ Σοφοκλείου ἐξηγούμενος τὸν ὄφιν ἀπέδωκε. μήποτε δὲ μᾶλλον ἂν εἴη ὅστις τὰ δέρματα ἐσθίει δερμηστής, ὡς ὑποσημαίνεται καὶ ἐν τῇ ἑκτῇ Μελισσιακῶν Ἀριστοτελίου (FHG IV 326): this reference is elucidated by Reitzenstein, *Das Märchen v. Amor u. Psyche*, p. 59 ff.

Cf. Hesych. I p. 475 δερμηστής· ὁ σκώληξ ἢ ὁ σῆς (Palmerius for ἢ ὁ σκύς cod.: Reitzenstein would prefer ὁ κίς) ὁ τὰ δέρματα ἐσθίων. Ἀρίσταρχος ὄφιν. Bekk. *anecd.* p. 240, 14 δερμηστής· οἱ μὲν φασὶν εἶδος σκώληκος, ὁ κατεσθίει τὰ δέρματα, Ἀρίσταρχος δὲ ὄφιν εἶδος. The notice which Harpocration records is carelessly truncated in *Etym. M.* p. 257, 36 δερμηστής· Λυσίας μὲν τὸν σκώληκα φασὶν οὕτω λέγεσθαι, Ἀρίσταρχος δὲ τὸν ὄφιν. εἴη δ' ἂν μᾶλλον ὁ τὰ δέρματα ἐσθίων· ἐκ τοῦ ἔδω, and in Suid. s.v., whose note is identical with *Etym. M.* except that he has δερμηστής, omits τὰ δέρματα ἐσθίων· ἐκ τοῦ ἔδω. That δερμηστής should be preferred to δερμστής is indicated not only by the frequent occurrence of the corruption (τευχιστήν is a variant for τευχιστήν in Aesch. *Theb.* 631), but also by the derivation from ἔδω which it would be unreasonable to doubt, fortified as it is by the analogy of ὠμστής, νῆστης, βρωμστής (*Etym. M.* p. 215, 58 βρ. χορτοφάγος· καὶ ὄνος διὰ λιμὸν ὀγκούμενος), ὀγκστής (see Stadtmueller on *A.P.* 9, 301), and possibly ἀλφιστής. It is probable that all these compound words ought to be accented paroxytone, as suggested by Lobeck (*Paralip.* p. 450: see also Chandler, § 35). I have no doubt that the reference is to a grub which lived on dried animal matter such as hides. The δερμηστής is a literary congener of the σῆς and the κίς: Pind. fr. 243 κίων (χρυσόν) οὐ σῆς οὐδὲ κίς δάπτει. Ar. *Lys.* 730 (ἔρια) ὑπὸ τῶν σέων κατακαπτόμενα. Hor. *Sat.* 2. 3. 11 stragula vestis, blattarum ac tinearum epulae. The citation of Lysias is significant that we have to do with an object of common experience, although Aristotle, who discusses this class of insect in *hist. an.* 5. 32. 557<sup>b</sup> 1 ff., does not specifically mention

δερμηστής. He says (8 ff.): καὶ ἐν τοῖς βιβλίοις ἄλλα γίνεται (sc. ζῶα) τὰ μὲν βμοια τοῖς ἐν τοῖς ἱματίοις, τὰ δὲ τοῖς σκορπίοις ἄνευ τῆς οὐρᾶς, μικρὰ πάμπαν· καὶ ὅλως ἐν πᾶσιν ὡς εἰπεῖν ἐν τε τοῖς ζῴοις ὑγραινομένοις καὶ ἐν τοῖς ὑγροῖς ξηραινομένοις, ὅσα ἔχει αὐτῶν ζῶη. Thus far I am in agreement with M. Schmidt (*Didym.* p. 21), but am unable to follow him when he suggests that Soph. was comparing a rolling wave to the movement of the δερμηστής, and that the Hesychian gloss (II p. 29) εἰλυσπᾶσθαι· τὸ παραπλησίως τοῖς ὄφεσι καὶ τοῖς σκώληξιν ἵναί may belong here, as if the words were ὅς εἰλυσπᾶτο δερμηστοῦ δίκην. We have no material which enables us to understand the nature of the difference between the interpretations of Aristarchus and Didymus, but it may be hazardous that the controversy was merely whether the δερμηστής—on whose identity they agreed—could be more correctly described as ὄφιν or σκώληξ. Ellendt considered that Aristarchus preferred the form δερμστής, and understood it of the serpent *changing his skin*: but that is very unlikely. It is perhaps not irrelevant to quote from a letter of the poet Cowper, in answer to a criticism directed against his use of 'worm' in place of 'serpent': 'They are, however, without all doubt, convertible terms. A worm is a small serpent, and a serpent is a large worm' (*Letters of W. Cowper*, ed. J. G. Frazer, I p. 332). Schmidt thinks that the unknown grammarian who differed from Aristarchus and Didymus must have been Orus or Cassius Longinus, but is inclined to attach too much importance to the controversy; for I cannot believe that δερμηστής was unintelligible to the Alexandrians. See further on fr. 635. It should be added that Dermestes is the name given by zoologists to the type of the genus Dermestidae, a branch of the Coleoptera which comprises about 400 species. The Dermestidae in the larval state nearly all live on dried animal matter (such as bacon-rind) and are very destructive; the name is at least as old as Linnaeus (c. 1758). The larval forms of beetles are, I am told, usually designated 'worms' by those who are not zoologists. Thus the common 'meal-worm' found in flour is really the larval form of a beetle *Tenebrio*.

## 450

## ἐλυμοι

**450** Athen. 176 F τοὺς γὰρ ἐλύμους αὐλοὺς, ὡς μνημονεύει Σοφοκλῆς ἐν Νιόβῃ τε καὶ Τυμπαρισταῖς (fr. 644), οὐκ ἄλλους τινὰς εἶναι ἀκούομεν ἢ τοὺς Φρυγίους... τῶν δ' ἐλύμων αὐλῶν μνημονεύει καὶ Καλλίας ἐν Πεδήταις (fr. 18, I 697 K.), Ἰόβας δὲ τοῦτους Φρυγῶν μὲν εἶναι εἴρημα, ὀνομάζεσθαι δὲ καὶ σκυταλείας, κατ' ἐμφερίαν τοῦ πάχους (i.e. they are narrower than other flutes), χρῆσθαι δ' αὐτοῖς καὶ Κυπρίους φησὶ Κρατῖνος ὁ νεώτερος ἐν Θηραμένῃ (fr. 3, II 290 K.).

The ἐλυμοι is thus described by Pollux (4. 74): ἐλυμοι τὴν μὲν ἑλὴν πύξινος τὸ δ' εἴρημα Φρυγῶν· κέρας δ' ἐκατέρῃ (ἐτέρῃ conj. v. Jan) τῶν αὐλῶν ἀνανεύον (i.e. bent back from the straight) πρόσ-εστιν, αὐλεῖ δὲ τῇ Φρυγίᾳ θεῶ. Its form, with the bend in the left pipe, may be seen in the illustration given by Guhl and Koner, Fig. 241 i, or in *Dict.*

*Ant.* II 841. There seems to have been some doubt whether ἐλυμοι was more properly the name of a part of the flute or of the flute itself: Hesych. II p. 71 ἐλυμοι· τὰ πρῶτα τῶν αὐλῶν, ἀφ' ὧν ἡ γλωσσὶς. οἱ δὲ ἀπλῶς αὐλῶν. Specially characteristic of the Phrygian flute was its deep note: Athen. 185 A, quoting βαρὺν αὐλὸν from Ion fr. 42, οὕτω λέγων τῷ Φρυγίῳ· βαρὺς γὰρ οὗτος· παρ' ὃ καὶ τὸ κέρας αὐτῷ προσάπτουσιν ἀναλογοῦν τῷ τῶν σαλπείγων κώδωνι. Cf. Catull. 63. 22 *cantit Phryx curvo grave calamo*. The horn-shaped addition is attested also by Hesych. II p. 7 s.v. ἐγκεραύλης. Hence *Berecynthio cornu* in Hor. *Carm.* I. 18. 13. It seems highly probable that the spread of the worship of the Great Mother familiarized the Greeks with this type of flute. See generally v. Jan in Pauly-Wissowa II 2421.

## 451

## κρόκος

**451** Schol. Soph. *O.C.* 684 καὶ τῇ Νιόβῃ ὁ Σοφοκλῆς τὸν κρόκον ἀντικρυς τῇ Δήμητρι ἀνατίθεται.

There is hardly any evidence elsewhere of a special connexion between the crocus and the cult of Demeter, though baskets of flowers of all kinds are often amongst her attributes. There is no special significance in the inclusion of the crocus in the list of flowers which Persephone was gathering when she was seized by

Pluto (Hom. *h. Dem.* 6). Schneidewin pointed out that κροκωτοί, saffron-coloured robes, were worn by the women at the Thesmophoria, or festival of Demeter θεσμοφόρος (Ar. *Thesm.* 138). But this fact is not conclusive, inasmuch as the colour appears also to be characteristic of self-dedication to the service of other deities: see the evidence collected by Gruppe, *Gr. Myth.* p. 44, and especially Ar. *Lys.* 645 with the scholia.

## [ΞΟΑΝΗΦΟΡΟΙ]

The title is only once quoted, and is of doubtful authenticity. Welcker (p. 66) first drew attention to the difficulties inherent in the supposition that the chorus consisted of gods fleeing vanquished before mortal warriors, or despairing at the capture of an earthly city. He inferred, accordingly, that the original statement from which the scholium was drawn did not relate to a play bearing the title *Ξοανηφόροι*; but that Sophocles merely recorded, perhaps in the *Laocoon* (cf. fr. 373), the fact of the

gods' appearance after the capture of Troy, each carrying his own image on his shoulders. Later criticism has done nothing to diminish the force of Welcker's objections. But it is not so easy to account for the corruption. If we assume that the adjective *ξοανηφόροι* was a part of Sophocles' description, and that the passage in which it occurred subsequently acquired some repute, the words *εἴρηται ἐν ξοανηφόροις* may have had an intention similar to that of *ἐν τοῦ σκήπτρου τῇ παραδόσει εἴρηκεν* in Thuc. i. 9. Or *ἐν ξοανηφόροις* may have taken the place of *ἐπὶ τῶν ξοανηφόρων*.

452

[οἱ θεοὶ τὰ ἐαυτῶν ξόανα φέροντες.]

452 Schol. Aesch. *Theb.* 291 *εἴρηται δὲ καὶ ἐν ξοανηφόροις Σοφοκλέους ὡς οἱ θεοὶ ἀπὸ τῆς Ἰλίου φέρουσιν ἐπὶ τῶν ὤμων τὰ ἐαυτῶν ξόανα, εἰδότες ὅτι ἀλλοίκεται.*

The tradition that such an incident occurred during the sack of Troy is confirmed by the schol. M on Aesch. *Theb.* 203 (ἀλλ' οὖν θεοὺς | τοὺς τῆς ἀλοῦσης πάλεος ἐκλείπειν λόγος) *eis tēn Troian gār toioútōn ti éfaineto*, and by schol. rec. *λέγεται γὰρ ὅτι ὅτε ἐμελλε πορθηθῆναι ἡ Troia, ἐφάνησαν οἱ θεοὶ τοῖς Τρωσὶν ἀνελόμενοι ἐκ τῶν ναῶν τὰ ἀγάλματα αὐτῶν*. It is referred to also by Eur. *Tro.* 25 (Poseidon speaks) *λείπω τὸ κλειρὸν Ἴλιον βωμοῦς τ' ἐμοῦς*, and by Verg.

*Aen.* 2. 351 *excessere omnes, adytis arisque relictis, | di quibus imperium hoc steterat*. Tryphiod. 508 records the departure of Apollo from Troy. The legend was hardly invented by Sophocles, but we cannot trace it to Arctinus or Stesichorus, although it was probably at least as old. For the general belief that the protecting god abandoned a conquered city see Hor. *Carm.* 2. 1. 25, Plin. *n.h.* 28. 2. 18, and the famous story of the siege of Jerusalem related by Tac. *hist.* 5. 13. For the Roman formula of *evocatio* directed to the gods of a hostile city see W. Warde Fowler, *Religious Experience of the Roman People*, p. 206.

ΟΔΥΣΣΕΥΣ ΑΚΑΝΘΟΠΑΛΗΞ Η ΝΙΠΤΡΑ

Only one of the following fragments is quoted as belonging to the title *Νίπτρα*, but the identification of the play so entitled with the *Ὀδυσσεὺς ἀκανθοπαλήξ* is established by Cic. *Tusc. disp.* 2. 48 *non nimis in Niptris ille sapientissimus Graeciae saucius lamentatur vel modice potius: 'Pedetemptim,' inquit, 'et sedato nisu, ne succussu arripiat maior dolor.' Pacuvius hoc melius quam Sophocles: apud illum enim perquam flebiliter Ulixes lamentatur in vulnere*, from which it has been justly inferred that the *Niptra* of Pacuvius was an adaptation of the *Ὀδυσσεὺς ἀκανθοπαλήξ* of Sophocles<sup>1</sup>. The subject-matter is, as we shall see, sufficiently

<sup>1</sup> There is just a possibility that Sophocles wrote a play entitled *Νίπτρα* on the return of Odysseus, following the later books of the *Odyssey*, as well as the *ἀκανθοπαλήξ*, and that the *Niptra* of Pacuvius was a conflation of the two. This is mentioned for reasons which will presently appear.

indicated by the title, and further confirmation may be drawn from Arist. *poet.* 14. 1453<sup>b</sup> 33, where, in discussing the case of a man killing his kinsman in ignorance, he points out that this may occur ἔξω τοῦ δράματος, as in the *Oedipus* of Sophocles, or ἐν αὐτῇ τῇ τραγῳδίᾳ, οἷον ὁ Ἀλκμέων ὁ Ἀστυδάμαντος ἢ ὁ Τηλέγονος ὁ ἐν τῇ τραυματίᾳ Ὀδυσσεύ.

The circumstances of the death of Odysseus by the hand of Telegonus, his son by Circe, were first reduced to a literary form in the epic *Telegonia*, the last of the Cyclic poems, generally attributed to Eugamon (or Eugammon) of Cyrene, and dated c. 568 B.C. The excerpt of Proclus, so far as it is relevant to the present purpose, mentions (*EGF* p. 57) the return of Odysseus from Thesprotia after the death of Callidice<sup>1</sup>, and continues as follows. Meanwhile Telegonus, the son of Circe<sup>2</sup>, who was voyaging in search of his father, landed in Ithaca, and plundered the island. Odysseus came out to attack him, and the son unwittingly slew his father. On discovering his mistake, Telegonus conveyed his father's body to Circe's island, and took with him Penelope and Telemachus. Circe made the three others immortal, whereupon Telegonus was mated with Penelope, and Telemachus with Circe. Apollodorus (*epit.* 7. 36) repeats most of this, with the addition that the spear with which Telegonus wounded Odysseus had a point made from the κέντρον of a roach<sup>3</sup>. Eustathius (*Od.* p. 1676, 45), commenting on λ 133, explains that the spear of Telegonus was designed by Hephaestus with a head of adamant, a golden shaft, and a point made as stated above, and that the roach had been killed by Phorcys because it devoured the fish in lake Phorcis. He also emphasizes the significance of a death which, coming from the sea, slew at last the sea-worn hero, and refers to the verses of Oppian (*Halieut.* 2. 497 ff.):

κεῖνό ποτ' αἰγανέη δολιχήρεϊ κωπήεσση  
Κίρκη Τηλεγόνῳ πολυφάρμακος ὥπασε μήτηρ,  
αἰχμάζειν δηΐοις ἄλιον μόρον· αὐτὰρ ὁ νήσῳ  
αἰγιβότῳ προσέκελσε, καὶ οὐ μῆθε πώεα πέρθων  
πατρός' εἰς, γεραρῷ δὲ βοηδρομέοντι τοκῇ  
αὐτῷ, τὸν μᾶστενε, κακὴν ἐνεμάξατο κῆρα.  
ἔνθα τὸν αἰολόμητιν Ὀδυσσεά, μυρία πόντου  
ἄλγεα μετρήσαντα πολυκμήτοισιν ἀέθλοις,  
τρυγῶν ἀλγινδέσσα μῆ κατενῆρατο ῥιπή.

To the same effect the schol. on Hom. λ 134, who adds that

<sup>1</sup> Known to Sophocles as Eupippe: see on *Euryalus*, I p. 146.

<sup>2</sup> Eustath. *Od.* p. 1796, 50 (*EGF* p. 58) says that Eugammon made him son of Calypso. See Gruppe, p. 717.

<sup>3</sup> τρυγῶνες τ' ὀπισθόκεντροι Epich. fr. 66 K.

Hephaestus made the spear at the request of Circe. From Hygin. *fab.* 127 several fresh points emerge: (1) that Telegonus was driven to Ithaca by a storm, and was forced by hunger to ravage the fields; (2) that Telemachus accompanied Odysseus in his attack on the raiders; (3) that the death of Odysseus was in accordance with an oracle, *quod ei responsum fuerat ut a filio caveret mortem*; (4) that the return to Aeaea and the subsequent marriages took place in consequence of the command of Athena. There are also remarkable differences in detail, which may be thought to indicate a dramatic origin, in the narrative of the *ὑπόθεσις* to the *Odyssey* first published by Buttmann from a Palatine MS and reprinted in Dindorf's edition of the scholia (I p. 6, 13—23): καὶ βιώσας χρόνους πολλοὺς ὑπὸ τοῦ ἰδίου παιδὸς Τηλεγόνου τοῦ ἀπὸ τῆς Κίρκης αὐτῷ γενομένου καταλῦει τὸν βίον. τὸν γὰρ ἀπὸ τοῦ υἱοῦ θάνατον ἔκ τινων μαντευμάτων ἐλπίζων, τὸν Τηλέμαχον ἐφυλάττετο καὶ συνεῖναι αὐτῷ παρηγγέλλει. ὅτε οὖν ὁ Τηλέγονος τὴν Ἰθάκην κατέλαβε καὶ ἑαυτὸν τῷ πατρὶ κατεμήνυε μὴ προσδεχομένων αὐτὸν τῶν φυλάκων κἀντεύθεν κραυγῆς γενομένης ὥς ἔτι νυκτὸς οὔσης, νομίσας Ὀδυσσεὺς τὸν Τηλέμαχον εἶναι, ἀνίσταται μετὰ ξίφους. καὶ συμπεσὼν Τηλεγόνῳ πλῆττεται ὑπ' αὐτοῦ τῷ κέντρῳ τῆς τρυγόνος. καὶ τούτῳ τῷ τρόπῳ Ὀδυσσεὺς ἀναιρεῖται. μαθὼν οὖν Τηλέγονος ὅτι τὸν πατέρα ἀνείλε πενθήσας αὐτὸν πικρῶς ἀνεχώρησε τῆς Ἰθάκης. A somewhat similar account appears in Dictys 6. 15.

It is evident from the allusions in later literature to the parricide of Telegonus<sup>1</sup>, and to the deadly weapon by which Odysseus was killed<sup>2</sup>, that the general outline of the story had become a familiar theme<sup>3</sup>.

So far there is no particular difficulty in forming a conception of the manner in which Sophocles may have dramatized this material. Especially, we cannot fail to observe that the reiterated references to Dodona in frs. 455, 456, 460 and 461 are satisfactorily explained by the statement in Hyginus and the Argument to the *Odyssey* that Odysseus, like Laius and others<sup>4</sup>, had been warned by an oracle to beware of his own son. Observe also that we have two forms of the story, according to which Odysseus either went out to attack robbers or resisted the attempt to make a forcible entry into his house. Some may think fr. 458 agrees better with the former version, though it is scarcely decisive<sup>5</sup>.

<sup>1</sup> Hor. *Carm.* 3. 29. 8 *Telegoni iuga parricidae*. Ov. *Trist.* 1. 1. 114. Lucian, *var. hist.* 2. 35.

<sup>2</sup> Schol. Ar. *Plut.* 303. Ov. *Ibis* 567. Philostr. *vit. Ap.* 6. 32, *her.* 3. 42.

<sup>3</sup> For the curious variation of the legend concerning Odysseus' death which Aeschylus adopted in the *Φυλαγωγοί* (fr. 275) see Gruppe, p. 7152. Add Sext. Emp. *math.* 1. 267.

<sup>4</sup> For the parallels see Gruppe, p. 7155.

<sup>5</sup> Ribbeck thinks that the words were spoken by Telegonus, when demanding an entry at the door.

But, when we endeavour to determine how Sophocles linked the arrival of Telegonus to the earlier history of Odysseus, the enquiry becomes more complex. Frs. 453 and 454 show that the prophecy of Tiresias in the eleventh book of the *Odyssey* was included in the scheme of events preliminary to the action; and it may be assumed that the dramatist accepted the circumstances in which Odysseus met his end as fulfilling the earlier prophecy<sup>1</sup> as well as the oracle given at Dodona: *θάνατος δέ τοι ἐξ ἁλὸς αὐτῷ | ἀβληχρὸς μάλα τοῖος ἐλεύσεται, ὅς κέ σε πέφυγῃ | γῆραι ὑπο λιπαρῷ ἀρημένον, ἀμφὶ δέ λαοὶ | ὄλβιοι ἔσσονται.* Odysseus, then, had returned from his last journey, undertaken, it would seem, in order to make the offering to Poseidon which Tiresias had enjoined, and in the course of his travels in Epirus had learnt at Dodona of a specific danger threatening his life, which appeared to be inconsistent with the earlier forecast. The alternative title requires us to assume that Odysseus was not recognized on his return, and that his identity was discovered by the old nurse in the same manner as in the *Odyssey*<sup>2</sup>. Also, it has been inferred from fr. 457, as well as from certain fragments of Pacuvius<sup>3</sup>, that, as in Homer, Odysseus related his adventures at considerable length. But how can Sophocles have imposed such a feeble duplicate upon an audience which knew perfectly well that all this had happened before? Wilamowitz<sup>4</sup> escaped from the difficulty by supposing that the story adopted was a substitute for and not a sequel to the latter part of the *Odyssey*. The situation of Odysseus at the time of his return was the same as that described in the fictitious narratives of § 321 ff. and τ 271 ff.<sup>5</sup> Moreover, the whole of the struggle with the suitors was omitted<sup>6</sup>. He gets rid of this part of the history by taking a hint from β 113 ff., where Antinous suggests to Telemachus that he should send his mother back to the house of her father Icarius, so that she may be betrothed from there. Penelope, then, had been sent to Sparta, and Wilamowitz finds an allusion to this event in Pacuv. fr. IV *Spartam reportare instat: id si perpetrât*. Ingenious as this is, we shall not readily believe that Sophocles would have put forward a version of the Return of Odysseus so fundamentally at variance with the whole scheme

<sup>1</sup> Ameis-Hentze (Anh. to λ 134) think that the whole story was built on a false interpretation of ἐξ ἁλός, which really meant 'away from the sea.'

<sup>2</sup> Cf. Pacuv. frs. I II. Cic. *Tusc.* 5. 46 called the nurse Anticlea, by a slip. According to Wilamowitz, Sophocles described her simply as τροφός.

<sup>3</sup> The probability becomes greater, if Bruck was right in ascribing frs. 861 and 965 to this play. Wilamowitz added fr. 748: but see note *in loc.*

<sup>4</sup> *Hom. Untersuch.* p. 194 ff.

<sup>5</sup> Note the reference to Dodona in § 327 = τ 296.

<sup>6</sup> Vürtheim (*Mnem.* XXIX 54 f.), agreeing otherwise with Wilamowitz, suggested that the death of the suitors was announced in a messenger's speech.

of the *Odyssey*, while at the same time he followed that poem so closely in certain of its details<sup>1</sup>. Another attempt of a similar kind was made by Svoronos, who explained the title Νίπτρα as referring to the bathing of the hero's foot, after he had been wounded by the poisonous barb<sup>2</sup>. But this ignores the evidence of the Pacuvian fragments, even if the title—already appropriated to the scene in the *Odyssey*—could have been applied to an entirely different situation. Ribbeck<sup>3</sup> called attention to another important consideration. If Odysseus returned openly to Ithaca, why was he not recognized at once? However much protracted the period of absence, he had no longer—after the death of the suitors—the same motive for landing secretly. Ribbeck consequently inferred that he came back in disguise because of the danger against which he had been warned by the oracle at Dodona, that he was recognized by the nurse, and that he bound her over to secrecy. Pacuv. fr. I shows that the recognition took place on the stage. Ribbeck very fairly remarks that, though the fragments indicate that Pacuvius introduced a narrative of the adventures, fr. 457 is not enough to prove that Sophocles elaborated the theme, as if Odysseus were returning home for the first time. It might be urged against Ribbeck that for Odysseus to return to Ithaca in disguise rather than openly was the most likely method of incurring the very danger which he was anxious to avoid. But he is certainly right in suggesting that his first object after receiving the answer must have been to protect himself against Telemachus<sup>4</sup>. We must apparently assume that at this juncture Telemachus was ruling as his father's deputy, and continued friendly to him. At least, there is nothing to suggest the contrary; but the desire to shun the presence of Telemachus, and to get back to Ithaca so as to put in motion a scheme for his removal from the island<sup>5</sup>, may have prompted Odysseus to show himself first to Eumaeus, in whose hut the recognition by Euryclea might then have taken place. If Odysseus desired to return without the knowledge of Telemachus, the dramatic advantage of the scene with the nurse is obvious. Or we might suppose, as an alternative, that Telemachus was temporarily absent from home. In either case, there is a strong reason for suspecting that Sophocles was the source of the version quoted above from the Argument to the

<sup>1</sup> See also on *Nausicaa*, p. 92.

<sup>2</sup> *Gaz. Arch.* XIII 1888, p. 270 ff. He sees in the sufferings of Odysseus a fulfilment of the curse in *Phil.* 1113.

<sup>3</sup> *Röm. Trag.* p. 270 ff.

<sup>4</sup> Cf. the conduct of Oedipus in a similar predicament (*O.T.* 794). Another parallel is the case of Althaemenes, the son of Catreus (*Apollod.* 3. 13).

<sup>5</sup> In Dict. 6. 14 Odysseus, warned by a dream, banishes Telemachus to Cephalenia.

*Odyssey*, so far as it relates to the precautions taken against Telemachus, and the circumstances of Telegonus' arrival. Especially significant is the statement that Odysseus, hearing the noise, *thought that it was caused by Telemachus*, and leapt up sword in hand.

We assume, then, that the action of the earlier part of the play was directed towards the attainment of security by Odysseus, when he believed that Telemachus was the source of the threatened danger. So soon as this seemed to be composed by the voluntary withdrawal of Telemachus, the inmates of the house were disturbed by the boisterous summons of Telegonus. The conclusion of the play must have comprised a messenger's description of the conflict, and a scene in which the mortally wounded Odysseus was brought on the stage<sup>1</sup>, the parentage of Telegonus was ascertained<sup>2</sup>, and a reconciliation with him was effected. To this part of the play, when the prediction of the oracle was apparently falsified, frs. 460 and 461 no doubt belonged, though Welcker<sup>3</sup> was hardly right in supposing that the oracle at Dodona was mentioned for the first time at this point. This essential matter must have been made known to the audience at an early stage, as has already been indicated. It is clear that the final scene resembled in many respects the conclusion of the *Trachiniae*; but whether Wilamowitz was right in pressing the parallel so far as to include in it the betrothal of Penelope to Telegonus at the bidding of Odysseus must remain an open question. Vürtheim thinks that Athena did not appear *ex machina*, but that the concluding scene is correctly represented in the Argument to the *Odyssey*.

A play with the same title seems to have been written by the tragic poet Apollodorus of Tarsus, whose date is unknown (Suid. s.v.).

## 453

ποδαπὸν τὸ δῶρον ἀμφὶ φαιδίμοις ἔχων  
ᾧμοις ;

453 Schol. Vat. Dionys. Thr. p. 239, 26 Hilg. (Bekk. *anecd.* p. 872, 17, and Cramer, *anecd. Oxon.* IV p. 330, 3) τῷ

ποδαπὸς τὰ ἐθνικά, 'Ρόδιος, Θράξ· ἐσθ' ὅτε καὶ τὰ ποιότητος, λευκός, ξανθός. Σοφοκλῆς οὖν (om. ed. Bekk.) ἐν 'Ὀδυσσεὶ ἀκανθο-

<sup>1</sup> This is proved by Cic. *Tusc.* 2. 48 ff.

<sup>2</sup> Dict. 6. 15: Odysseus, feeling that his wound was fatal, thanked the gods that he had not fallen by his son's hand, and that Telemachus was free from blood-guilt. Then he enquired about his opponent's origin and name, and in so doing disclosed his own identity. Recognition, of course, followed.

<sup>3</sup> See his discussion, pp. 240—248.



πλήγῃ τῷ (δὲ add. ed. Bekk.) ποδαπὸς ἀντὶ τοῦ ποῖος χρησάμενος ἀκυρολογεῖ (ἀκριβολογεῖ ed. Bekk.) 'ποδαπὸν... ὦμοις.'

These are the words addressed to Odysseus by the stranger whom he was destined to meet, according to the prophecy of Tiresias, after he had reached the land of those to whom the sea was unknown: Hom. λ 127 ὅππότε κεν δὴ τοι συμβλήμενος ἄλλος ὀδίτης | φήῃ ἀθηρηλογὸν ἔχειν ἀνὰ φαιδιμῷ ὦμῳ.—τὸ δῶρον has been suspected: Nauck pronounced the words 'vix sana,' M. Schmidt proposed πέλωρον uniting the fragment with 454 (ποδαπὸν πέλωρον α. φ. ε. | ὦμοις ἀθηρόβρωτον ὄργανον φέρεις), Wecklein τὸδ' ὦμοις, reducing the text to a single line, and assuming that fr. 454 preceded it, Campbell τὸδ' ἔργον, and Mekler τὸ λῶρον. But it is idle to alter the tradition. I suggest that δῶρον is used in the sense of a *votive offering* (usually ἀνάθημα: but see the instances quoted by Rouse, *Greek Votive Offerings*, p. 3238, and in the index at p. 418), and that the stranger suspected Odysseus of an intention to dedicate to the god whose precinct he was approaching the odd-looking tool which he was carrying on his shoulder. In Homer, at any rate, the oar is to be dedicated to Poseidon by Odysseus, presumably because he has done with the sea and has no more need of it: λ 129 καὶ τότε δὴ γαίῃ πῆξας εὐήρει ἐρετμὸν, with which may be compared

Theocr. 7. 155 ἄς ἐπὶ σωρῷ | αἰτίς ἐγὼ πάζαιμι μέγα πτόον. Rouse, *op. cit.* p. 70, finds no direct evidence for this custom in classical times, but considers it in accordance with Greek ways of thought. In *A. P.* 6. 4, among the offerings from the fisherman Diophantus to Poseidon, are καὶ τοὺς ἐξ ἀκάτων διχθαδίου ἐρέτας.—Dindorf is not justified in discrediting the grammarian's interpretation of ποδαπὸν as = ποῖον. Similarly Apollon. *de synt.* 1. 3. 26 ἐπὶ ἐθνικῆς ἐννοίας ποδαπὸς λέγομεν, ἢ ἐσθ' ὅτε ἀνθυπάζεται καὶ τὰ ἐν ποιότητι, ὅτε λέγομεν, ποδαπὸς ἐστὶ Τρύφων, μέλας ἢ λευκός. The testimony of Phrynichus is not so clear (p. 56 Lob., p. 128 Ruth.); but Rutherford was too hasty in denying the possibility of ποδαπὸς = ποῖος in Attic. There is at least a play upon the double sense in [Dem.] 25. 40 τίς οὖν οὗτός ἐστι; κύων νῆ Δία τοῦ δήμου. ποδαπός; οἷος οὖς μὲν αἰτιάται λύκους εἶναι μὴ δάκνειν ἃ δὲ φησι φυλάττειν πρόβατα αὐτὸς κατεσθίειν. We have also the analogy of παντοδαπός, for which see the examples collected by Headlam, *On editing Aeschylus*, p. 34 ff.—ἀμφι... ὦμοις is less accurate here than in Homer's ἀμφ' ὦμοισιν ἔχει σάκος (Δ 527). The preposition is in fact used somewhat loosely (= on), as in Eur. *Phoen.* 1516 ἀμφὶ κλάδους ἐξομένα, *id.* 1578 ἄχει δὲ τέκνων ἔπασ' ἀμφὶ τέκνοισιν. For the adj. cf. Achae. fr. 4 παιδίμους βραχιόνας.

## 454

## ὦμοις ἀθηρόβρωτον ὄργανον φέρων

454 Schol. HV Hom. λ 128 ἀθηρηλογόν· τῶν ἀθέρων ὀλοθρευτικὸν ὄργανον. ἀθέρες γὰρ λέγεται κυρίως τῶν ἀσταχῶν τὰ ἀκρά. λέγεται δὲ τὸ πτόον (quoting N 588). ὁ μὲντοι Σοφοκλῆς ἀπεδέξατο τῆς ἀθήρης κίνηθρον, λέγων οὕτως 'ὦμοις... φέρων.' Eustath. *Od.* p. 1675, 52 Σοφοκλῆς δέ, φασί, παραφράζων τὸ 'Ὀμηρικὸν φησὶν 'ὦμοις... φέρων.' The name of the play is supplied by Hesych. 1 p. 64 ἀθηρόβρωτον ὄργανον· τὴν τάρνῃν, ἣ τὴν ἀθήραν ἀνακινούσι. Σοφοκλῆς 'Ὀδυσσεὶ ἀκανθοπλήγῃ.

The winnowing-fan (πτόον) was a shovel by which the grain was tossed into the air, and the chaff dispersed. ἀθήρ is properly the *beard* or *ear of corn*, but in relation to the process of winnowing it is interchangeable with καλάμη or ἀχνη.

Cf. Lucian *Anach.* 25 ὅπερ γὰρ δὴ οἱ λικμῶντες τὸν πυρὸν, τοῦτο ἡμῶν καὶ τὰ γυμνάσια ἐργάζεται ἐν τοῖς σώμασι, τὴν μὲν ἄχνην καὶ τοὺς ἀθέρας ἀποφυσώματα, καθαρὸν δὲ τὸν καρπὸν διευκρινούντα καὶ προσσυνεύνοντα, where the schol. has ἀθέρας, τὰ τοῦ ἀσταχῶς κέντρα. The interpretation attributed to Sophocles by the schol. and Hesychius is assigned by Eustathius to the νεώτεροι, who thought 'a spoon to stir porridge' a more appropriate taunt of the landsman. On the other hand, the παλαιότεροι were agreed that both Hom. and Soph. intended the meaning 'chaff-consuming,' and that ἀθηρόβρωτον (for ἀθερόβρωτον) followed the Homeric precedent. It is a pity that Eustathius cites his authorities so vaguely.

## 455

## Δωδῶνι ναίων Ζεὺς ὁ ναῖος βροτῶν

**455** ὁ ναῖος Wilamowitz; ὁμῶς cod., ὁμέστιος Tennulius, ὁ μαντεῖος Herwerden, ὁμῶς Meineke, Ὀλύμπιος (vel ὁ κοῖρανός) Blaydes

**455** Steph. Byz. p. 248, 2, quoted on fr. 460, is the source of this fragment.

For the heteroclite form Δωδῶνι see Jebb on *Trach.* 171 f.—ὁ ναῖος is an obscure title of Zeus which seldom occurs in literature. Dem. 21. 53; oracles from Dodona order the Athenians to send *θεωροί* with three oxen and two sheep to each ox τῷ Διὶ τῷ Ναίῳ. Inscriptions in considerable numbers are found in honour of Zeus Nāos and Dione at Dodona (A. B. Cook in *C. R.* xx 370). The explanation of the title is disputed, but the prevalent view is that it is connected with ναῶ (ναῖω) 'to flow' (see on fr. 270), and was given to a local god, worshipped at a fountain which sprang from the foot of the sacred oak (O. Kern in Pauly-Wissowa v 126r). Schrader, however, holding that ναῖς and ναός are both descended from a word meaning 'tree,' interprets Ζεὺς Νάιος as 'der im Baumstamme gefasste.' The ancients also con-

nected the word either with (1) ναῦς, or (2) ναός; and the latter view has recently been upheld by Th. Reinach (*Rev. Arch.* vi 97 ff.), who compares for the development of Νάιος from Ζεὺς Ναός that of Κεραῖνιος from Ζ. Κεραυνός. If this explanation is correct, the title is comparable with Ζεὺς βρωτός on an inscription from Syria; see *C. Q.* III 231. It would seem, however, that Sophocles in this passage favours the derivation from ναῖω, perhaps as signifying 'the god who dwells (in the oak)'; A. B. Cook in *C. R.* xvii 178 compares φηγῶναίε the reading of Zenodotus in Hom. II 233 with Hes. fr. 134, 8 Rz. ναῖον δ' ἐν πυθμένι φηγού. See also Gruppe, *Gr. Myth.* p. 781, p. 1103.

The only doubt attaching to the otherwise convincing restoration of Wilamowitz is that βροτῶν remains unexplained, unless, as he suggests, the following line was something like τῶν ἐνθάδ' ἐν φήμαισιν ἀνακαλούμενος (*Hom. Unters.* p. 19640).

## 456

## τὰς θεσπιφδοὺς ἱερέας Δωδωνίδας

**456** Steph. Byz. p. 248, 21 Δωδώνη... τῆς μέντοι Δωδώνης Δωδωναῖος... τὸ θηλυκὸν Δωδωνίς ἀπὸ τοῦ Δωδώνη, ὡς Παλλήνη Παλληνίς... Σοφοκλῆς Ὀδυσσεὶ ἀκανθοπλήγῃ 'τὰς... Δωδωνίδας.'

The priestesses at Dodona have been the subject of much discussion; but the material evidence, which is collected in Jebb's *Trachiniae*, p. 202 ff., need not be repeated here. The uncertainty of modern inferences may be estimated by the fact that, while Gruppe (p. 354), regarding the doves as possessing magical powers over the weather, makes the three old priestesses the original custodians of the rain-charms, Kern (in Pauly-Wissowa v 1262) thinks that the institution of priestesses was temporary and late, being due to the influence of Delphi. The following points should be observed. (1) There is no decisive evidence earlier than Pausan. 10. 12. 10 that the priestesses at Dodona

were called Πελειάδες: see Farnell, *Cults of the Greek States*, I p. 39 n. (2) Strabo 329, with whom the schol. on *Trach.* 172 agrees, records two conjectural explanations of the Dodonaean doves: either (a) the flight of the doves was observed and interpreted by the priestesses, or (b) there were no doves, but only women at Dodona; and the mistake was due to old women being called *πελαι* in the Molossian dialect. (3) As Soph. mentions both doves (*Trach.* 172) and priestesses as oracular, he must either be regarded as a witness in favour of Strabo's first alternative, or as giving to the priestesses the name Πελειάδες (Jebb *in loc.*). In the latter case we should still have to explain why they were so called. It has recently been suggested with some plausibility that they represented a class of magicians who, by intimate association with the birds, had learnt to understand

their language, and, as their interpreters, wore a kind of bird-dress when giving response to their questioners (W. R. Halliday, *Greek Divination*, p. 265 ff.). (4) Herod. 2. 55—57 vouches the existence of three priestesses at Dodona, but tries to explain away the story about a speaking dove. Kern is therefore not justified in saying that Soph. is dependent upon Herodotus.

*iepeias* is a shortened form of *iepeias* which is completely established by the

evidence collected in Meisterhans<sup>3</sup>, p. 40: it occurs on inscriptions fourteen times from the fifth century onwards. It follows that *iepeias*, restored by Valckenaer and accepted by Dindorf, is wrong. The forms with *e* should be restored four times in Euripides, viz. *Or.* 261, *I. T.* 34, 1399, *Bacch.* 1114, in all of which the MSS give *iepeias* etc. except that in *Or.* L and the schol. have *iepeias*.

## 457

## νηδὺς ἐλαιέσσα

457 Hesych. II p. 57 ἐλαιέσσα νηδὺς (ἐλαιάδεσσαν ἡδὺς cod.)· Σοφοκλῆς Ὀδυσσεὶ ἀκανθοπλήγι· ἥτοι λαίεσσα ἀντὶ τοῦ σκαυιά, ἀγρία, ἥ ἀπὸ τοῦ ληϊζέσθαι πάντα ληϊζομένη καὶ κατεσθίουσα, ἥ ἀπὸ τοῦ ἐλαίου λιπαρά. Phot. *lex.* p. 298, 1 νηδὺς ἐλαιέσσα· ἐπὶ Κύκλωπος· Σικελή· ἀπὸ Ὑβλῆς τῆς ἐλατηρᾶς. Hesych. III p. 153 νηδὺς ἐλαιέσσα· ἀπὸ μέρους μῆς πόλεως τῆς ἐλατηρᾶς Ὑβλῆς.

It is evident from the diverse explanations in the first entry of Hesychius that ἐλαιέσσα was preceded by some word, such as δέ (so L. Dindorf in *Thesaur.* p. 659 A) or τε, which permitted doubt whether it was elided or not, ὅτι ἐλαιέσσα or τε λαίεσσα:—just as in Hom. *ι* 116, κ 509, and *h. Apoll.* 197 the grammarians doubted whether to read λάχεια or ἐλάχεια: other cases may be seen in Pind. fr. 244 and schol. *Ar. Ach.* 690. (H.)

Of the various interpretations offered by the lexicographers there cannot be much hesitation in preferring that which makes ἐλαιέσσα the equivalent of λιπαρά ('oily paunch'), for there is no evidence

that νηδὺς can be used in the metaphorical sense of 'vale' or 'hollow,' like γυνὸς. This view is supported by the Homeric description of the Cyclops: *ι* 296 αὐτὰρ ἐπεὶ Κύκλωψ μεγάλην ἐμπλήσατο νηδύν. Cf. Eur. *Cycl.* 243 σφαγέσθαι αὐτίκα | πλήσουσι νηδὺν τὴν ἐμὴν, 303 νηδὺν καὶ γνάθον πλήσαι σέθεν, 335 καὶ τῇ μεγίστῃ, γαστρὶ τῇδε, δαιμόνων. For the connexion of the adj. with ἐλαίου rather than ἐλαία L. Dindorf compared Nonn. 5. 226 φόρτον ἐλαίηντος ἐκούφισεν ἀμφιφορῆος.

The fantastic explanation of Photius suggests that ἐλαιέσσα could stand for 'Sicilian'; for ἀπὸ μέρους is the current jargon of the scholia to express *pars pro toto*: see schol. *Al.* 17 κώων... ἀπὸ μέρους δὲ τὴν σάλπιγγά φησι, *Trach.* 680 γλωχίνι δὲ ἀπὸ μέρους τῷ βέλει. It appears therefore, as has been pointed out, that Σικελή has dropped out in the second entry of Hesychius. It is a curious coincidence that the weapon with which Odysseus blinded the Cyclops is described as μαχλὸς ἐλάωος (*ι* 382 etc.).

## 458

## εἰ μὲν τις οὖν ἔξεισιν· εἰ δὲ μή, λέγε.

458 Schol. Hom. A 135 in Cramer, *anecd. Par.* III p. 5, 3 and p. 274, 31 Σοφοκλῆς ἐν ἀκανθοπλήγι· εἰ μὲν... λέγε. Eustath. *Il.* p. 66, 34 καὶ Σοφοκλῆς· εἰ μὲν... λέγε.

The line is quoted as an illustration of the idiom (παράλειψις: Rutherford, *Annotation*, p. 319) according to which the apodosis to the first of two alternative suppositions is suppressed, because the speaker passes on to emphasize the second: 'if any one is going out (well

and good); if not, speak.' The text of the *Iliad* runs: ἀλλ' εἰ μὲν δώσουσι γέρας... εἰ δὲ κε μὴ δώσω, ἐγὼ δὲ κεν αὐτὸς ἐλωμαι. There are many examples in Attic: see Kuehner-Gerth II 485, Goodwin, § 482, Shilleto on Thuc. I. 82, Herwerden in *Mnem.* XIX 338 ff. Cf. Antiph. 6. 23 εἰ μὲν αὐτῷ ἐρωτῶντι τάλησθῃ δοκοῖεν λέγειν, εἰ δὲ μή, ἔτοιμος ἢ ἐκιδδόναι. *Ar. Thesm.* 536 εἰ μὲν οὖν τις ἔστιν· εἰ δὲ μή, ἡμεῖς... ἀπαφιλώσομεν.

## 459

τὴν παρουσίαν  
τῶν ἐγγὺς ὄντων

459 Phot. *lex.* p. 400, 6 and Suid. παρουσία...καὶ ἐπὶ τοῦ παρεῖναι δὲ τάσσεται, ὡς καὶ ἐν τοῖς Νίπτροις Σοφοκλέους 'τὴν...ὄντων.'

This is not, as might have been thought, an instance of abstract for concrete (=οἱ ἐγγὺς ὄντες καὶ παρόντες), like Eur.

*Alc.* 606 ἀνδρῶν Φεραίων εὐμενῆς παρουσία. For it is coupled in the lexicons with Thuc. 1. 128 Βυζάντιον γὰρ ἔλων τῇ προτέρᾳ παρουσίᾳ. Ribbeck suggested that the words applied to the crisis, when Telegonus arrived, and Odysseus invited assistance from the neighbours.

## 460

νῦν δ' οὔτε μ' ἐκ Δωδώνος οὔτε Πυθικῶν  
γν<άλων> τις ἂν πείσειεν

460. 1 ἐκ Meineke: eis cod. Seguer. 2 γυάλων Nauck: γυ...cod., γυνή coni. Montfaucon, μυχῶν Conington, γυνῶν A. Gennadius, γῆρὸς τις ἂν πείσειεν ἐξ ἑδωλίων vel προφῆτις...ἐκ δόμων φάτις temptabat Meineke

460 Steph. Byz. p. 247 sq. Δωδώνη...λέγεται καὶ Δωδών, ἧς τὴν γενικὴν Σοφοκλῆς 'Ὀδυσσεὶ ἀκανθοπλήγι νῦν...πείσειεν,' καὶ δοτικὴν 'Δωδῶνι...βροτῶν' (fr. 455). The full gloss Δωδώνη is preserved in a single MS: the quotations from Soph. are not found in the epitome.

2 γυάλων is a certain correction, for this word is specially applied to the sanctuary at Delphi. Thus we find Hom. *h. Ap.* 396 χρεῖων ἐκ δάφνης γυάλων ὑπο Παρηγοίῳ, as in Hes. *Theog.* 499, Aristonous *prosa* 37 (Smyth's *Greek Melic Poets*, p. 527), where the reference appears to be to the natural features of the district. But in Eur. *Ion* 76 ἀλλ' ἐς

δαφνώδῃ γύαλα βήσομαι τάδε, *ib.* 120, *Phoen.* 237 παρὰ μεσόμφοβα γύαλα Φοῖβον the precincts of the temple are clearly described, and it has been inferred that the name is applied to the temple as a whole owing to the unique character of the ἄδυτον at Delphi, which was actually a pit or cavern in the earth (Bayfield). 'Eur. *Andr.* 1092 f. δὲ διαστείχει θεοῦ | χρυσοῦ γέμοντα γύαλα, θησαυροὺς βροτῶν (at Delphi), where the words νῦν ἐκπέρσαι θέλων, just after (1095), show that the reference is to chambers excavated in the rock (perhaps subterranean) not to natural valleys or ravines' (J.).

## 461

καὶ τὸν ἐν Δωδῶνι παῦσον δαίμον' εὐλογούμενον

461 δαίμον συλογούμενον cod.: corr. Bloch

461 Johann. Alex. *de acc.* p. 12, 3 Δωδώνη Δωδῶνι· ὁ (l. ὡς) Σοφοκλῆς 'Ὀδυσσεὶ ἀκανθοπλήγι καὶ τὸν...συλογούμενον.'

Tr.: 'make the god at Dodona to lose his praises.' The participle is supplementary: cf. Eur. *Phoen.* 1171 τοῦτο παύσαντες νοσοῦν (n.). The words seem to belong to an occasion when the prediction of the oracle has apparently been falsified; that is to say, when Odysseus knows that he has received a mortal

hurt, but supposes that it has been inflicted by a stranger. See Introductory Note. Nauck needlessly suggested the alteration of παῦσον to πᾶσι: for the position of the predicative participle in that case see Kuehner-Gerth I 624. Blaydes conj. κλήσον.

The quotation is preserved by Ioannes Philoponus, the well-known commentator on Aristotle, who lived in the age of Justinian.—Δωδῶνι: fr. 455 (n.).

## ΟΔΥΣΣΕΥΣ ΜΑΙΝΟΜΕΝΟΣ

The story of Odysseus feigning madness in order to avoid the obligation of joining the Trojan expedition is not mentioned in Homer, but his reluctance to take part in it is implied in *ω* 115. In that passage the shade of Agamemnon recalls to Amphimedon, one of the suitors of Penelope, how he and Menelaus had stayed in his house, when visiting Ithaca for the purpose of persuading Odysseus to sail with them. The scholiast explains that Odysseus did not hold back through cowardice, but because his wisdom enabled him to gauge the serious nature of the struggle. The ultimate source of Sophocles' play is to be found in the *Cypria*, which Proclus abstracts as follows (*EGF* p. 18): καὶ μαινέσθαι προσποιησάμενον τὸν Ὀδυσσεῖα ἐπὶ τῷ μὴ θέλειν συστρατεύεσθαι ἐφώρασαν, Παλαμήδους ὑποθεμένου τὸν υἱὸν Τηλέμαχον ἐπὶ κόλασιν<sup>1</sup> ἐξαρπάσαντες. Apollodorus (*epit.* 3. 7), who may be following the same original, is somewhat more explicit, stating that Palamedes detected the fraud by seizing the child Telemachus from his mother's arms and threatening to slay him with a drawn sword. Further details are given by Hyginus (*fab.* 95). Odysseus had learnt from an oracle that, if he went to Troy, he would return destitute and without his companions after the lapse of twenty years. Accordingly, he pretended to Agamemnon and Menelaus that he was mad, assumed the sick man's head-gear<sup>2</sup>, and yoked a horse and an ox to the plough. Palamedes perceived the imposture, and, taking the child Telemachus from his cradle, put him beneath the plough with the words: 'Lay aside your sham and join the league.' Lucian (*de dom.* 30) describes a picture of the ploughing-scene, which agreed with the version of Apollodorus in representing Palamedes as drawing his sword upon the child. Philostratus (*her.* 11. 2), who says that the story is mentioned by many poets, agrees with Hyginus as to the constitution of the team, but Lycophr. 815 ff., and Tzetzes *in loc.*, substitute an ass for the horse. Eustathius (*Od.* p. 1696, 20) and Lucian (*l.c.*) merely state that different animals were yoked together.

Various allusions to the subject show that its popularity was chiefly due to the tragic poets: see Lucian *de salt.* 46, Arist. *poet.* 8. 1451<sup>a</sup> 26. Cicero, indeed, implies (*off.* 3. 97) that it was their

<sup>1</sup> Welcker's ἐπὶ κόλουσιν, accepted by Kinkel and Wagner, is hardly a satisfactory correction.

<sup>2</sup> *Pileus*, which no doubt represents the Greek *πῆλιδιον*: cf. Plat. *rep.* 406 D, Dem. 19. 255, Plut. *Sol.* 8. R. Schöne (*Hermes* VI 125 f.) understood that wet bandages were intended.

invention, and quotes a speech of Ajax—apparently from the *Armorum iudicium* of Pacuvius or Accius (fab. inc. XXXI R.)—taunting Ulysses with breaking his oath<sup>1</sup>. Sophocles himself referred to the story in *Phil.* 1025 καίτοι σὺ μὲν κλοπῇ τε κἀνάγκῃ ζυγεῖς | ἔπλεις ἄμ' αὐτοῖς, much in the same way as it was mentioned in Aesch. *Ag.* 832. There is thus ample evidence that the legend was current in the early part of the fifth century, but it is improbable that it formed the subject of the *Palamedes* of Aeschylus<sup>2</sup>.

We have no means of ascertaining how Sophocles dramatized the material, or whether his version was the same as that epitomized by Hyginus.

## 462

πάντ' οἶσθα, πάντ' ἔλεξα τὰντεταλμένα.  
μῦθος γὰρ Ἀργολιστὶ συντέμνων βραχύς.

462. 2 συντέμνων Dindorf: συντέμνειν cod. | μύθους γὰρ Ἀργολιστὶ συντέμνειν ἔφην vel μῦθος...συντέμνειν φιλεῖ Herwerden, μύθους...συντέμνω βραχεῖς Wecklein (μῦθον...βραχύν Blaydes), συντέμνει βραχὺ Papageorgius

462 Schol. Pind. *Isēlm.* 6. 87 (τὸν Ἀργεῖον τρόπον | εἰρήσεται πᾶ κ' ἐν βραχίστοις) σύντομοι δὲ οὐ μόνον Λάκωνες, ἀλλὰ καὶ Ἀργεῖοι. Σοφοκλῆς Ὀδυσσεὶ μαινομένῳ 'πάντ'...βραχύς.'

2 I have accepted Dindorf's συντέμνων: 'my speech is brief, making a short cut in Argive fashion.' The confusion of the terminations of the infinitive and the participle is common (e.g. *O. T.* 1170). J. writes: 'Can the text be defended? Perhaps thus: μῦθος γὰρ βραχύς, for my story is a short one, (ὥστε) Ἀργολιστὶ συντέμνειν, if I may use Argive brevity. Cf. Hdt. 2. 24 ὡς μὲν νυν ἐν ἐλαχίστῳ δηλώσαι, πᾶν εἰρηται (followed by ὡς δὲ ἐν πλείονι λόγῳ δηλώσαι, ὥδε ἔχει). But, if the infin. is attached to βραχύς (ἔστι), the meaning ought to be 'the speech is too short for abbreviation': see Plat. *Menex.* 239 B ὁ χρόνος βραχύς ἀξίως διεγῆσθαι. Pind. *Nem.* 10. 19 βραχὺ μοι στόμα πάντ' ἀναγῆσθαι. Or, if it

is parenthetical after the model of συνελόντι εἰπεῖν or συνταμώτατον εἰπεῖν (Alexis fr. 245, 4. 11 386 K.), we get the absurd result: 'to speak briefly, my speech is brief.' For Argive brevity see on fr. 64. — Ἀργολιστὶ resembles Σκυθιστὶ fr. 473, ἀνθρωπιστὶ fr. 827, Δωριστὶ Ar. *Eg.* 989, Πελοποννασιστὶ Theocr. 15. 92, βαρβαριστὶ Ar. fr. 79, 1 412 K. corresponding to the vbs. Ἀργολίζω, βαρβαρίζω, Δωρίζω, Σκυθίζω; Blomfield's rule given by Jebb on *O. C.* 1251 cannot be supported (e.g. ἀμαχεῖ is perfectly sound as the loc. of ἀμαχίς), and at best did not explain the data. But his note (glossar. in Aesch. *Prom.* 216) is still worth consulting for its collection of facts. There is no doubt that ἰ was often due to the false analogy of consonantal stems (Smyth in *A. J. P.* VI 419 ff.), and Monro thinks that a new adverbial ending -τι may have grown up in the same way (*H. G.* § 110).

<sup>1</sup> Cf. *On. Met.* 13. 36 ff.

<sup>2</sup> The contrary is sometimes stated on the authority of Welcker, but see p. 132.

## 463

## κρεκτοῖσι νόμοις

463 κρεκτοῖσι cod. (γρ. κρεκτοῖς)

463 Hesych. II p. 323 κρεκτοῖσι νόμοις ἀντὶ τοῦ τροχαίου (τροχαῖος cod. : τραχέσι vulgo). Σοφοκλῆς Ὀδυσσεὶ μαινομένῳ. ἔνιοι δὲ κρεκτοῖσι (κρεκτοῖς cod.).

There can hardly be any doubt that κρεκτοῖσι, first preferred by L. Dindorf, is right. κρέκω is strictly to strike a stringed instrument with the plectrum, as contrasted with ψάλλω, to use the fingers for the same purpose. Thus κρεκτοῖσι νόμοις should apply to a strain sung to the accompaniment of the lyre. Cf. Ap. Rhod. 4. 908 (Orpheus with his lyre makes music to drown the song of the Sirens) ὅφρ' ἀμνυῖς κλονέοντος ἐπιβρομέ-

ωνται ἀκοναὶ | κρεγμῷ. A. P. 9. 584 αἰδῶλον ἐν κιθάρᾳ νόμον ἔκρεκον· ἐν δὲ μεσεύσῃ | ὧδ' αἰ μοι χορδῶν πλάκτρον ἀπεκρέμασεν. But κρέκω is sometimes equivalent to ψάλλω: Telest. fr. 5 τοὶ δ' ὀξυφώνοις | πηκτίδων ψαλμοῖς κρέκον | Λύδιον ἔμνον, A. P. 9. 433. See also on fr. 238. And it is used even for the music of the flute: Ar. Av. 682 ἀλλ' ὦ καλλιβόαν κρέκονα' | αἰδῶν. Aesch. Cho. 818 δημοὶ κρεκτὸν γοητῶν νόμον is unfortunately corrupt. Without the context we cannot determine the exact force which Sophocles gave to κρεκτός.

## 464

## ἐμπερήs

464 Hesych. II p. 79 ἐμπερήs· ἐμπειρος. Σοφοκλῆς Ὀδυσσεὶ μαινομένῳ.

As ἐμπειρος is for ἐμ-περ-ος, ἐμπερήs appears to postulate the stem ἐμ-περ-εσ-. On the other hand, the Attic πέρας corresponds to the Ionic πεῖραρ and the Lesbian πέρρατα (i.e. περ-ρατα etc.): Brugmann, *Comp. Gr.* I p. 146 E. tr. ἐμπερήs is entirely isolated, unless the Alexandrian ἐμπέραμος is to be taken

into account. The latter word seems to have no analogous formations in the -μο (-ημο-) class, and, if it has any claim to independence, ἐμπεράμος must be due to the influence of ἐμπειρος. For ἐμπέραμος: ἐμπερήs Lobeck (*Path. Prol.* p. 156) compares ἱταμός: ἱτης. But the analogy breaks down, since ἱτης does not belong to the -εσ- stems. Blaydes compares πολυσπερήs.

## 465

## ἡμάλαψε

465 ἡμαλάψαι cod.

465 Hesych. II p. 276 ἡμαλάψαι· κρύψαι, ἀφανίσαι. Σοφοκλῆς Ὀδυσσεὶ μαινομένῳ.

It seems that we must either correct the lemma to ἀμαλάψαι, or, as is more probable, restore (with Nauck and M. Schmidt) ἡμάλαψεν· ἔκρυψεν, ἠφάνισε. Ellendt mentions a third possibility, that

the gloss should be rewritten as κέκρυψαι, ἠφάνισαι. Cf. Phot. *lex.* p. 68, 3 ἡμάλαπτεν· ἔκρυπτεν, ἠφάνιζεν. The word only occurs elsewhere in Lycophr. 33 ὅν ποτε γνάθοις | Τρίτωνος ἡμάλαψε κάρχαρος κύων, unless Weil's ἀμαλαπτομένηαν is right in Aesch. *Prom.* 929. For the form ἀμαλάττω see Lobeck, *R'hemi.* p. 250.

## 466

## θριάζειν

**466** Hesych. II p. 324 θριάζειν· φυλλολογείν, ἐνθουσιᾶν, ἐνθουσιάζειν. Εὐριπίδης Λικυμνίῳ (fr. 478) καὶ Σοφοκλῆς Ὀδυσσεὶ μαινομένῳ.

**θριάζειν** was derived, no doubt incorrectly, from θρίον: hence the gloss φυλλολογείν. Cf. *Etym. M.* p. 455, 45 θρία· κυρίως τὰ τῆς συκῆς φύλλα· καὶ θριάζειν, τὸ φυλλολογείν· δηλοῖ δὲ καὶ τὸ ἐνθουσιάζειν. But θριάζειν 'to be inspired' or 'possessed' is connected with a group of words which show clearly the same radical idea. Thus θρίασις is defined by Suid. s.v. θρίαμβος as ἡ τῶν ποιητῶν μανία. θρίαμβος, a hymn sung in procession in honour of Dionysus, belongs to the same root, but is influenced by the analogy of λαμβος. Probably διθύραμβος should be added, as formed from \*δι-θρίαμβος, whatever is the origin of the first syllable: see Sturtevant in *Class. Phil.* v 330. Here belong also the rare words θρίσσειν and θριάσθαι: see for the former Erotian p. 77, 5 θρίσσειν·

μαίνεσθαι, ὡς καὶ Ἀριστοφάνης ὁ γραμματικός (fr. 69 Nauck). θρίσσειν δὲ φασι τὸ κατὰ ψυχὴν ἐξίστασθαι, and for the latter, which is glossed by μαντεύεσθαι, Bekk. *anecd.* p. 265, 15, *Etym. M.* p. 455, 42. But the most interesting member of the group is θρίαί, the name given to pebbles used in divination (αἱ μαντικάι ψῆφοι): see Frazer on Pausan. 7. 25. 10. They were personified as the Thriae, and localized on Parnassus as the nurses of Apollo: for a full account of them see Allen and Sikes, *Homeric Hymns*, p. 312. Hesych. II p. 325 gives Θριάς as ἐορτὴ Ἀπόλλωνος, and the same origin may be assumed for the Thriasian plain at Eleusis (this was where Athena threw down the θρίαί, when she was told that they belonged to Apollo: *Etym. M.*, Bekk. *anecd.*), and the Thriasian gate at Athens (Plut. *Pericl.* 30). For ἐνθριάσω see on fr. 544. Blaydes's proposal to substitute θυριάζειν (*Ar. Lys.* 1313) is misconceived.

## 467

## μαγμόν

**467** μαγμόν Schleussner: μαγνον (*sic*) cod.

**467** Phot. *lex.* p. 240, 10 μαγνον. Σοφοκλῆς Ὀδυσσεὶ· τὸν μέγαν. τὸν ἀπομάσσοντα καὶ καθαίροντα. This obscure gloss is to some extent elucidated by a comparison with Hesych. III p. 62 μαγμόν· τὸ καθάρσιον. ἀπομάσσειν γὰρ λέγουσιν ὅταν περικαθαίρωσι τοὺς ἐνοχλομένους τινὶ πάθει. The presence of ἀπομάσσειν in both passages can hardly be accidental, and, although μαγμός is not such a formation as we should expect for the *nomen agentis*, μαγνον is altogether unintelligible. So also Hesych. III p. 61 μαγίδες· αἷς ἀπομάττονσι καὶ καθαίρουσι.

Ellendt was probably right in ejecting τὸν μέγαν as a Byzantine interpolation,

suggested by *magnus*. Barker had corrected the text of Photius to μάγον...τὸν μαγέα, and Naber, who agrees as to the lemma, thinks that the reference is to *O. T.* 387 and that Ὀδυσσεὶ is an error for Οἰδίποδι. For ἀπόμαγμα see on fr. 34. Blaydes conj. μάκτην. It is impossible to determine whether the fr. belongs here or to the Νίπτρα. Dindorf assigned it to the latter, but the subject-matter rather suggests the Ὀδυσσεὺς μαινομένους.

It is perhaps worth observing that schol. N on Hom. *Ω* 482 says τὸν δὲ καθαίροντα καὶ ἀγρίτην ἔλεγον, but ἀγρίτην can hardly have become μαγνον.



## ΟΙΚΛΗΣ

Pollux 10. 39 and schol. V Ar. *Eq.* 498 quote the *Iocles* of Sophocles, but no such person as *Iocles* is known to the mythographers. Hence Welcker, following a suggestion of Brunck, and bringing frs. 313 and 1125 into the same connexion, inferred that *Iocles* was a mistake for *Iphicles*. But, whereas Brunck declared for the brother of Heracles, Welcker agreed with Boeckh (*Tr. Gr. princ.* p. 129) that Iphiclus the son of Phylacus—occasionally known as Iphicles—was meant. The story of Iphiclus and the brothers Melampus and Bias is told in Hom. λ 286—297, and was well known in later times; see e.g. Prop. 2. 3. 51 ff. But the constant recurrence of the form Ἰφικλος is against Welcker's view, and the argument which he draws from the schol. on Apoll. Rh. 1. 54 is based on an error. Dindorf advocates an alternative suggestion of Brunck that Ἰοκλῆς was an error for Οἰκλῆς, and supports it by showing that the same corruption occurs in Eur. *Suppl.* 925, schol. Hom. λ 326, and Diod. 4. 68. The mistake is curiously persistent, occurring at least five times in the MSS of Apollodorus (1. 68, III. 3, 60, 63, 87), and probably also in schol. Eur. *Phoen.* 133 Περιβοίας τῆς Ἰππόνου τοῦ Ἰοκλέους τοῦ Ἀστακοῦ κτέ. Assuming then that the title *Iocles* is due to corruption, it is difficult to resist the inference that it should be replaced by *Oecles*. Welcker answers that nothing is known of *Oecles* making it likely that he would have given his name to a tragedy. That is true; but it is also possible that he was a character in the *Alcmaeon* (cf. Apollod. 3. 87), or perhaps even that he was represented as the companion of Heracles on his expedition against Laomedon (Apollod. 2. 134). Ahrens makes an alternative suggestion, that the subject of the play was the appeal of Alcmaeon to his grandfather for assistance and his rejection by him; but, even if the text of Apollodorus warrants the inference drawn from it, the material is scarcely sufficient for more than an episode.

## 468

## λινωραφῇ τυλεῖα

468 Pollux 10. 39 καὶ τὴν δὲ παρ' Εὐπρόλιδι ἔστιν ἰδζοντι ἐν τοῖς Κόλαξιν (fr. 170, 1 505 K.). ἀλλὰ καὶ παρὰ Σοφοκλεῖ ἐν τῷ Ἰοκλεῖ λέγοντι [ἀλλὰ καὶ] 'λινωραφῇ τυλεῖα.' Fritzsche rejected the words ἀλλὰ καὶ, which are more likely

to be an erroneous repetition than part of the text of Sophocles. *id.* 7. 191 Σοφοκλῆς δ' ἔφη 'λινωραφῆς τυλεῖα.'

λινωραφῇ τυλεῖα: *linen-cushion cushion*. τὴν was used in the κοινὴ for a *cushion*, but the Atticists insist that the

proper Attic word was κνέφαλλον. Moeris, p. 201, 20 κνέφαλον ἀττικῶς, τύλη ἑλληνικῶς. Phrynichus (CLI R.) τύλην, εἰ καὶ εἵρος που, σὺ κνέφαλον λέγε. Hesychius is more obscure (II p. 497): κνέφαλον· τύλη. ἥν δὲ ἡμεῖς τύλην, ἀττικοὶ τυλεῖον. But his meaning appears to be (so Lobeck, *Phryn.* p. 174) that, though κνέφαλλον is the general term, τυλεῖον was sometimes found in Attic. For the occasional appearance of τύλη in the same sense Pollux quotes Eupolis (*l.c.*) and Antiphanes in the Φάων (fr. 214, II 104 K.), and cites the compound τυλυφάντης from Hyperides (fr. 125 K.). The further statement that τύλη in Eupolis was an Ionicism must be understood to mean that an old-fashioned word sometimes held its place. At any rate, τύλη in the sense of *cushion* was not peculiar to that dialect, for it is so used twice in Sappho (frs. 50, 81). Herodian *περὶ*

μον. λεξ. p. 39, 12, who quotes these passages, insists as strongly as the Atticists that κνέφαλλον was the correct Attic term, and adds the words ὁμωνύμιος τῷ περιεχομένῳ τὴν περιέχουσιν, *i.e.* the wrapping is called by the same name as is properly given to the stuffing. Thus we conclude that κνέφαλλον originally meant *flock* (Plat. fr. 97, 1627 K. ὥσπερ κνέφαλλον ἢ πτίλων σσσαγμένος), and subsequently ousted the older τύλη as a current description, although at a still later date it passed out of fashion, so that τύλη again prevailed. The adjective λινοραφή may be illustrated by Ar. fr. 19, 1397 K. καὶ νῆ δ' ἐκ τοῦ δωματίου γε νῶν φέρε | κνέφαλλον ἅμα καὶ προσκεφάλαιον τῶν λινῶν. Pollux (10. 40), quoting the last line, explains that the intention is to distinguish linen cushions from those covered with leather or woollen stuffs.

## 469

ἀλλ' ἴθι χαίρων καὶ πράξειας  
κατὰ νοῦν τὸν ἐμόν

469 Ar. *Eg.* 498 'ἀλλ' ἴθι...ἐμόν': on which the schol. remarks, παρὰ τὸ Σοφοκλεῖον ἐξ Ἰοκλέους (V: ἐξ Ἰολέου *al.*).

It is not clear from the schol.'s comment how much of the text is taken or parodied from Sophocles.—ἀλλ' ἴθι χαίρων occurs also in *Nub.* 510 and *Pac.* 729 at the opening of the κομμάτιον, where the actors are dismissed from the stage: so *Vesp.* 1009 ἀλλ' ἔτε χαίροντες ὅποι βοίλεσθ', *Ach.* 1143 ἔτε δὴ χαίροντες. But similar formulae of farewell or dismissal are found in tragedy: *Trach.* 819 ἀλλ' ἐρπέτω

χαίρονσα, Eur. *Phoen.* 921 χαίρων ἴθι· οὐ γὰρ σὼν με δεῖ μαντευμάτων, *Alc.* 811 χαίρων ἴθι· ἡμῖν δεσποτῶν μέλει κακά, *Hipp.* 1440 χαίρονσα καὶ σὺ στείχε. Shortly afterwards (*Eg.* 548) Aristophanes recurs to the same phrasing: ἔν' ὁ ποιητὴς ἀπὴν χαίρων, | κατὰ νοῦν πράξας, | φαιδρὸς λάμποντι μετώπῳ.—κατὰ νοῦν, = *ex animi sententia*, is found also in *O.C.* 1768 ἀλλ' εἰ τὰδ' ἔχει κατὰ νοῦν κείνῳ. κατὰ γνώμην is more common, but is not so used by Sophocles: see the comm. on *O.T.* 1087.

## ΟΙΝΕΥΣ

The evidence for this title is meagre and inconclusive: see the notes on frs. 321, 732 and 26. The popularity of the subject—the misfortunes of Oeneus in his old age—affords perhaps some slight presumption that it was dramatized by Sophocles, as well as by Euripides (*TGF* p. 536), Chaeremon (*ib.* p. 786), and Philocles (*Suid.*). Cf. Timocles fr. 6, 16 (II 453 K.) γέρων τις ἀτυχεῖ, κατέμαθεν τὸν Οἰνέα. Ov. *Her.* 9. 153 *solio*

*sedet Agrius alto: | Oenea desertum nuda senecta premit.* The variations in the story of his restoration may be seen in Apollod. 1. 77—79, as compared with Hygin. *fab.* 175, but cannot be discussed here.

## 470

Ζεὺς ἡλιωπός

470 Philodem. *de pict.* p. 22 G. is quoted on fr. 26.

## ΟΙΝΟΜΑΟΣ

Out of seven fragments ascribed to this play five are quoted from the *Oenomaus*, one from the *Hippodamia*, and one without any title. Most critics rightly treat the reference to the *Hippodamia* as an error on the part of Stobaeus or his authority, affording yet another instance of the substitution of the name of one of the principal characters for the usual title of the play (Introduction, § 1). But this evidence is not such as to require us to follow Nauck in giving to the play the alternative titles *Οινόμαος ἡ Ἴπποδάμεια*<sup>1</sup>; the cases of the *Nausicaa* and the *Niptra* are not analogous. On the other hand, it is improbable either that Sophocles handled the same material twice, or that the title *Hippodamia* related to the story of Chrysippus. Ribbeck's conjecture<sup>2</sup> is equally unlikely. He concludes from frs. 471, 473, and 477 that the *Oenomaus* was a satyr-play, but that there was also a tragedy entitled *Hippodamia*, to which only frs. 472 and 474 belong.

The story of Pelops and Oenomaus is most fully related in Apollod. *epit.* 2. 3—9. Oenomaus, king of Pisa, had a daughter Hippodamia, and either because he was himself enamoured of her, as some would have it, or owing to an oracle which foretold that her husband would kill him, prevented her betrothal by putting her suitors to death. For he made it a condition of assent to his daughter's marriage that the candidate for her hand must take her with him on his chariot, and endeavour to escape to the Isthmus of Corinth; and that he himself should be at

<sup>1</sup> That is to say, a double title does not appear to have been in vogue in the learned world. It has been shown that double titles were not due to the author (Intro. § 1).

<sup>2</sup> *Röm. Trag.* p. 442. Kramer, *de Pel. fab.* pp. 17—23, also held that the *Oenomaus* was a satyr-play, but I do not know for what reasons. The reference to the κόρδαξ in Pausan. 6. 22. 1 does not help Ribbeck's case. So also Weizsäcker in Roscher III 773, who relies on fr. 473.

liberty to kill the suitor, if he overtook him. Having armour and a chariot given to him by Ares, Oenomaus was successful in destroying many aspirants<sup>1</sup>, and nailed the skulls of his victims in a row against the wall of his palace—a warning to future candidates. At length Pelops appeared, whose beauty so fired the passion of Hippodamia that she implored Myrtilus, the son of Hermes and charioteer of Oenomaus, who was himself in love with her and ready to do her a favour, to assist her lover against her father. Myrtilus, accordingly, caused the chariot of Oenomaus to be overturned by omitting to insert the pins in the naves of the wheels; and the king, unable to extricate himself from the reins, was mortally injured, or (according to others) slain by Pelops. Recognizing that he had been cheated, Oenomaus with his dying breath invoked a curse upon Myrtilus. Pelops proceeded on his journey with Hippodamia and Myrtilus. But on a certain occasion, when Pelops had left his car in order to fetch a draught of water for Hippodamia, Myrtilus attempted to violate her. Hearing of this from his wife, Pelops, being then in the neighbourhood of the promontory of Geraestus, threw Myrtilus into the sea which was subsequently called Myrtoan. Then Myrtilus, in his turn, cursed the race of Pelops as he fell. Pelops travelled as far as the Ocean-stream, and, having been purified by Hephaestus, returned to Pisa, and succeeded to the sovereignty of Oenomaus.

Before the commencement of this narrative Apollodorus (*epit.* 2. 3) relates that Poseidon gave to his favourite Pelops a winged car, which could pass over the sea without wetting its axle. This statement corresponds with the account of Pindar (*Ol.* 1. 70 ff.), in which the victory of Pelops appears to be the immediate consequence of the gift of the car (v. 86): τὸν μὲν ἀγᾶλλων θεὸς | ἔδωκεν δίφρον τε χρύσειον πτεροῖ- | σὶν τ' ἀκάμαντας ἵππους. | ἔλεν δ' Οἰνομάου βίαν | παρθένον τε σύννευον. Thus there would seem to have been an early version of the story in which Pelops succeeded by grace of Poseidon and the virtue of his magic car, so that the connivance of Myrtilus was not required<sup>2</sup>. It should be added that nothing is known as to the appearance of the story in the epics, except that the suitors of Hippodamia were catalogued in the Hesiodic *Eoëae*<sup>3</sup>. Still, it is certain that Myrtilus was at an early date a prominent figure in the legend; for, apart from the evidence which connects him with Elis, the narrative of Apollodorus coincides in several

<sup>1</sup> Pind. *Ol.* 1. 79 mentions the number as thirteen. Others gave twelve: Apollod. *epit.* 2. 5. The lists in the scholia to Pindar and in Pausan. 6. 21 10 came from the Hesiodic *Eoëae* (*EGF* p. 141).

<sup>2</sup> Cf. Dio Chrys. 64. 14.

<sup>3</sup> See note *supra*.

respects with the account attributed to Pherecydes (*FHG* 194) by the scholiasts on Soph. *El.* 504 and Apoll. Rhod. 1. 752. The incidental allusions to Myrtilus in Soph. *El.* 504 and Eur. *Or.* 990 treat him as the original cause of the misfortunes of the Pelopidae; and this is sufficient to show that he must have played an important part in the tragedies which dealt specifically with the fate of Oenomaus. Euripides also wrote an *Oenomaus*, which was probably produced with the *Phoenissae* in 409<sup>1</sup>. It was thus later than the present play, which was certainly earlier than 414<sup>2</sup>; but the fragments of Euripides give no indication of the character of his plot. Further, since we cannot tell whether Accius imitated Sophocles or Euripides in his *Oenomaus*, no inference can be drawn from the Latin fragments.

It becomes pertinent to enquire how Sophocles contrived the intervention of Myrtilus. In the account given by Hyginus (*fab.* 84) the love-motive is entirely absent. There Pelops is frightened by the failures of his predecessors, and bribes Myrtilus by promising him half of the kingdom as a reward for his assistance. Subsequently, when returning homewards, he began to fear the disgrace of acknowledging the plot, and, wishing to avoid the consequences of keeping his word to Myrtilus, threw him into the sea. Other variations are extant. Thus in Pausan. 6. 20. 17 it is said that Myrtilus acted so as to cause the horses of Oenomaus to shy. This is simply an inference from the epithet *ταράξιππος*, a title applied to Myrtilus, when worshipped as a hero in Elis. In Pausan. 8. 14. 11 Myrtilus is a lover of Hippodamia who was bribed by the promise that he should enjoy her company for one night. But, when subsequently he reminded Pelops of his oath, he was thrown overboard. The reference to an oath induced Ribbeck<sup>3</sup> to make use of the story for the elucidation of fr. 472. The grossness of the details makes us loth to assign it to Sophocles, although the allusion in itself agrees well enough with the requirements of the supposed situation. It should be observed, however, that in the account of Apollodorus no bribe is mentioned; and the oath may have been exacted from Myrtilus by Hippodamia as a guarantee that he would perform his undertaking. In any attempt to discover the main outlines of the plot of Sophocles, the importance of fr. 474 must not be overlooked. This agrees so remarkably well with the words of Apollodorus<sup>4</sup>, that we may safely reject the

<sup>1</sup> See Introduction to my edition, p. xxxiii.

<sup>2</sup> Fr. 476 is a quotation by Aristophanes in the *Aves*.

<sup>3</sup> p. 434.

<sup>4</sup> *Epit.* 2. 6 οὐ (sc. Πέλοπος) τὸ κάλλος ἰδοῦσα ἢ Ἱπποδάμεια ἔρωτα ἔσχεν αὐτοῦ. The same point comes out clearly in schol. Eur. *Or.* 990.

version of Hyginus, and infer that Hippodamia took the chief part in persuading Myrtilus to assist Pelops.

Pisa was undoubtedly the scene of the action, as was also the case in the play of Accius (frs. IV and X). Frs. 471 and 473 suggest that soon after his arrival, which is perhaps referred to in fr. 475, Pelops was reminded of the gruesome fate which had overtaken former suitors. Fr. 476 is part of a chorus sung during the progress of the contest, from which we may perhaps infer that, as in Apollodorus, the course extended from Elis to Corinth.

It is impossible to say whether the sequel was announced by a messenger, or whether Pelops and Hippodamia returned in person. It will be observed that Geraestus is mentioned not only by Apollodorus and in other late texts<sup>1</sup>, but also by Euripides<sup>2</sup>, as the scene of Myrtilus' death. Our authorities have not been careful to explain what Pelops was doing in Euboea, or how he got there. But, if we recognize that his possession of the magic chariot, which moved as easily over sea as over land, is implied in the whole of Apollodorus' narrative, the solution of the difficulty is brought a step nearer. Myrtilus was thrown into the sea, as they were passing along the coast of Euboea in the course of a journey across the Aegean. And when Apollodorus adds that Pelops was purified by Hephaestus before he returned to Pisa, we may conjecture that Lemnos was the goal towards which they were travelling. There is clearly a reminiscence of the voyage across the sea in Pausan. 8. 14. 11, when Myrtilus is said to have been thrown overboard; but some rationalist has substituted the ship for the car. The introduction

<sup>1</sup> Tzetz. Lycophr. 156, schol. Eur. Or. 990.

<sup>2</sup> Eur. Or. 988 ποτανὸν μὲν δίωγμα πῶλῶν | τεθριπποβάμονι στήλῃ Πέλοψ ὅτε | πελάγεσι διεδίφρυνσε Μυρτίλου φόνον | δικῶν ἐς οἶδμα πόντου, | λευκοκύμῳ | πρὸς Γεραίστιαις | ποντίων σάλων | ῥῶσιν ἄρματεύσας. The text, which has not always been understood, should be thus explained: 'Ever since P. in his four-horsed car guided across the waves the swift course of his winged steeds,' etc. Even Weil, right in other respects, misconceives the object of the journey. The winged car was originally, as we have seen, sufficient in itself to save Pelops: Ares was no match for Poseidon on the sea. But the introduction of Myrtilus obscured the reason for the traditional belief that Pelops had crossed the sea in his chariot. Hence other reasons for a sea-journey were invented and clumsily added to the revised legend. Still later, the existence of the magical powers was forgotten or discredited (see e.g. Palaeph. 30). To the evidence already quoted concerning the chariot add Philostr. *imag.* 1. 16. 2 τὸ δ' ἄρμα ἴσα τῇ γῇ τὴν θάλατταν διαστέλχει, καὶ οὐδὲ ῥαυὶς ἀπ' αὐτῆς πηδᾷ ἐς τὸν ἄζονα, βεβαῖα δὲ καὶ τῇ γῇ ἐοικυῖα ὑπόκειται τοῖς ἵπποις, *ib.* 1. 29. 1. Cic. *Tusc.* 2. 67 *equi Pelopis illi Neptuni qui per undas currus suspensos rapuisse dicuntur*. Schol. Hom. B 104 says distinctly διαβαίνοντων γὰρ αὐτῶν διὰ τοῦ Αἰγαίου. Various combinations, which cannot here be discussed, are made by Wilamowitz in *Herm.* XVIII 7172; Robert, *Bild u. Lied*, p. 18736; Tümpel in Roscher II 3315; Weizsäcker, *ib.* 111 771. The latter refers to an aryallos from Capua, where Pelops and Hippodamia are represented travelling over the sea in a four-horsed car, while Myrtilus falls backwards from it into the water.

of Hephaestus as a god capable of purifying from blood-guilt will occasion some surprise, and is possibly to be explained by his occasional appearance as a sun-god<sup>1</sup>. At any rate the mention of the Ocean-stream is appropriate in this connexion, as may be seen from Hom. Σ 402.

The *Oenomaus* was one of the most successful plays of Sophocles, as may be gathered from the fact that it was still acted at the rural Dionysia in the middle of the fourth century, when Aeschines the orator appeared in the title-rôle. Hence Dem. 18. 180 *ὃν ἐν Κολλυτῷ ποτ' Οἰνόμαον κακῶς ἐπέτριψας, ἰδ. 242 αὐτοτραγικὸς πίθηκος, ἀρουραῖος Οἰνόμαος*. From Hesych. I p. 287 we learn that the play was the *Oenomaus* of Sophocles: *ἀρουραῖος Οἰνόμαος*. Δημοσθένης Αἰσχίνην οὕτως ἔφη, ἐπεὶ κατὰ τὴν χώραν περινοστών ὑπεκρίνετο Σοφοκλέους τὸν Οἰνόμαον. In the anonymous Life of Aeschines (βιογρ. p. 269, 26) we are told on the authority of Demochares the nephew of Demosthenes, whose credibility is said to be open to doubt, that, when taking the part of Oenomaus pursuing Pelops, he fell down in a ridiculous manner, and was lifted to his feet by Sannio the choir-master. From this it has been reasonably inferred by Ribbeck<sup>2</sup> that the start of the race was actually represented in the orchestra.

471

ἡ μὲν ὡς ἰ θάσσονα,  
ἡ δ' ὡς ἰ τέτοκε παῖδα

471. 1 *ει μεν* cod. Apollon. | *ῶσει* codd. 2 *ειδωσει τεκοι* cod. Apollon., *ἡ δὲ ῶσιτέζου* cod. Townl.: corr. Cobet

471 Apollonius *de pronom.* p. 70 B (ed. Schneider, p. 55, 20), discussing the form *ἡ*, says: *ἀξιοπιστότερός τε ὁ Σοφοκλῆς μάρτυς χρησάμενος ἐν Οἰνομῶ 'ει μεν ῶσει θάσσονα ειδωσ ειτεκοι παιδα.'* Schol. Townl. Hom. X 410 *τινὲς τὸ ῶσει διὰ τοῦ ἰ γράφουσι καὶ δασύνουσιν, ἀντωνυμίαν ἐκδεχόμενοι τρίτου προσώπου ἀντὶ τοῦ ὡς αὐτῆς. ἀλλ' οὐ χρῆται αὐτῇ ὁ ποιητής. Σοφοκλῆς Οἰνομῶ 'ἡ μὲν ῶσει θάσσονα ἡ δὲ ῶσιτέζου παῖδα.'* ἔστιν οὖν δίφθογγον (i.e. *ῶσει* in Homer's text).

'These verses,' says J., 'may have been spoken, either by the Chorus (as Welcker supposes, p. 355), or by Oenomaus, in dissuading Pelops from the

contest by reminding him of the fate of all his predecessors. Even the mothers of the competitors deceived themselves with vain hopes—each vaunting the speed of her own son.'

1 *ἡ* was a rare form of the nominative belonging to the pronoun of the third person, and corresponding to *ἐγώ* and *σύ*. Dionys. Thrac. ap. Bekk. *anecd.* II 640 *πρόσωπα πρωτοτύπων μὲν ἐγώ—σύ—ἡ*. It is here equivalent to *αὐτή*, 'that *she* (herself)'. There is very little evidence for its existence beyond what is quoted above: *Etym. M.* p. 615, 6, explaining why certain pronouns (*αὐτός*, *οὗτος*, and so forth) are called *μονοπρόσωποι*, *ἐπειδὴ*

<sup>1</sup> See Gruppe, *Gr. Myth.* 1310. Malten, however, regards this as a very late trait (Pauly-Wissowa VIII 339).

<sup>2</sup> p. 440.

οὐκ ἔχουσι πρῶτον καὶ δεύτερον πρόσωπον κατὰ τὴν ἀκολουθίαν· τὸ γὰρ ἐγώ, σύ, οὐκ εἰσι τούτων ἀλλὰ τοῦ ἱ. Priscian 13. 2. 8 *apud Graecos nominativus supradicti pronominis, id est si, rarus est in usu*: cf. *Etyim. Gud.* p. 278, 7. Bekker wished to restore it in Plat. *symp.* 175 C, 223 D, and Stallbaum suggested that it might be concealed in *rep.* 617 E, but they have not convinced subsequent editors. On the other hand, Hermann's οὐδ' ἀπίθησέ *iv* in Pind. *Pyth.* 4. 36 is accepted by Schroeder.

Dindorf, keeping τέκοι, held that the lines were trochaic ἡ μὲν ὡς ἰθάσσον, ἡ δ' ὡς ἰτέκοι | παῖδα, and Bergk, in order to get a senarius, conjectured that we should read παῖδ' ἡ μὲν...τέκοι. Both assume that ἰ is long, whereas Apollonius p. 71 A asserts that it is short: cf. *Etyim. M.* p. 588, 10 τοῦτο γὰρ τὸ ἰ, ὡς τρίτον βραχυνόμενον πρόσωπον, ἐφελέκυστο τὸ ῥ. It is better, therefore, to accept Cobet's τέτοκε (*Coll. Crit.* p. 191), although something might be said for τίκτοι. But Blaydes, who has made the same proposal, should not have explained it as the oblique form of ἐτικτον. Rather

it would represent τίκτω, a registering present, as in Eur. *Bacch.* 2, *Ion* 1360. See nn. on Eur. *Hel.* 568, *Helid.* 208, and Gildersleeve, § 201. G. Dronke in *Rh. Mus.* ix 115 conjectured ἡ δ' ὡς ἰ παῖδ' ἐτικτεν. H. proposed but did not explain τέτοι. [Hartung, p. 123, also prints τέτοι, but thought that the words were a conflation of two separate fragments ἡ μὲν ὡς μιν (*sic*) θάσσονα and ἡ δ' ὡς μιν ἔτεκε παῖδα.] Wackernagel (*Studien zum gr. Perf.*, Göttingen, 1904) objects to Cobet's correction on the ground that in older Greek τέτοκα is not used as a perfect of result, but means either (1) 'to have been delivered of' a child, as in Hdt. i. 112; or (2) 'to be a mother,' as in Hes. *Op.* 591. τέτοκε is by no means a certain correction, but Wackernagel's rule is probably too stringent.

[The reference to Draco, p. 106, which is sometimes quoted in this connexion is valueless, for it has been established by Lehrs and others that the writings passing by this name are a forgery of the sixteenth century.]

## 472

ὅρκου δὲ προστεθέντος ἐπιμελεστέρα  
ψυχὴ κατέστη· δισσὰ γὰρ φυλάσσεται,  
φίλων τε μέμψιν κᾶς θεοὺς ἀμαρτάνειν.

472. 1 προστεθέντος Gesner: προτεθέντος codd.

472 Stob. *flor.* 27. 6 (iii p. 612, 1 Hense) Σοφοκλέους Ἰπποδαμείας. 'ὅρκου...ἀμαρτάνειν.'

1 προστεθέντος: the oath is an additional sanction to the bare word. Cf. Dem. 22. 22 *ὅταν τις ψιλῷ χρησάμενος λόγῳ μὴ παράσχηται πιστὸν ὡν λέγει*. So *El.* 47 *ἀγγελλε δ' ὅρκου* (Reiske for ὅρκῳ) προστιθείς. See also Jebb on *Phil.* 942 *προσθεῖς τε χεῖρα δεξιάν*. *Trach.* 255 *ὅρκον αὐτῷ προσβαλὼν*.

2 ψυχὴ here is *animus* in the wide sense, moral and intellectual rather than physical. For the separation of ψυχὴ from the man himself cf. *Ant.* 175 *ἀμήχανον δὲ παντὸς ἀνδρὸς ἐκκαθεῖν | ψυχὴν τε καὶ φρόνημα καὶ γνώμην* (Jebb), *ib.* 227. —φυλάσσεται: sc. ψυχῇ.

3 The stress is laid upon ἐς θεοὺς ἀμαρτάνειν, since φίλων μέμψιν applies equally to the *philos logos*.—Observe that the inf. is coordinate with an acc. of the direct object. Cf. Hom. *H* 203 *δὸς νίκην Δίαντι καὶ ἀγλαὴν εὐχὸς ἀρέσθαι*, *Ant.* 354 *καὶ ἀστυνόμους | ὀργὰς ἐδιδάξατο, καὶ | ...δύσομβρα φεύγειν βέλη*. Philem. *fr.* 163, 11 525 K., *αἰτῷ δ' ὑγίειαν πρῶτον, εἰπ' εὐπραξίαν, | τρίτον δὲ χαίρειν, εἰπ' ὀφείλειν μηδενί*. The free use of the infinitive in such a way that it was regarded as suitable to express the direct object marks an important stage in the process by which it was ultimately re-nominalized. The process was completed by the development of the articular infinitive.



The lines are supposed to be spoken by Hippodamia to Myrtilus: see Introductory Note. With respect to the sanction imposed by an oath contrast the famous speech of Brutus in Shakspeare. *Jul. Caes.* ii. 1. 114 ff., where I would urge

that 'the face of men' is exactly parallel to *φίλων μέμψιν* in v. 3, and means (as Verity has already suggested) the resentment of others at the discovery of a treacherous breach of obligation.

## 473

## Σκυθιστὶ χειρόμακτρον ἐκκεκαρμένον

473 Athen. 410 B, C χειρόμακτρον δὲ καλεῖται ὃ τὰς χεῖρας ἀπεμάττοντο ὠμολίνῳ... Σοφοκλῆς Οἰνόμαος 'Σκυθιστὶ... ἐκκεκαρμένον.' Hesych. IV p. 52 Σκυθιστὶ χειρόμακτρον· οἱ Σκύθαι τῶν λαμβανομένων πολεμίων (so Porson for πόλων ὦν) τὰς κεφαλὰς ἐκδέρνοντες ἦσαν (ἐκδ. τοῖς δέρμασιν Lennep) ἀντὶ χειρομάκτρων ἐχρώντο. Pind. *Isth.* 3. 92 (4. 54) speaks of Heracles coming to Libya in order to stop Antaeus from roofing his temple of Poseidon with the skulls of visitors: the schol. says that in legend this was the practice of the Thracian Diomedes, and that Pindar is peculiar in attaching it to Antaeus; but that Bacchylides (p. 407 J.) represented Euenus as dealing thus with the unsuccessful suitors for his daughter, and Sophocles Oenomaus: *ιδίως τὸν Ἀνταίων φησι τῶν ξένων τῶν ἡττωμένων τοῖς κρανίοις ἐρέφειν τὸν τοῦ Ποσειδῶνος ναόν· τοῦτο γὰρ ἱστοροῦσι τὸν Θρᾶκα Διομήδην ποιεῖν, Βακχυλίδης δὲ Εἰθρον ἐπὶ τῶν Μαρπησσης μνηστήρων, οἱ δὲ Οἰνόμαον, ὡς Σοφοκλῆς.* Similarly schol. BD Hom. I 557 and Tzet. *Lycophr.* 159 mention Oenomaus, Antaeus, Euenus, Phorbas, Diomedes, and Cynus together as having used the skulls of their conquered victims to build a temple. For Oenomaus see also Hygin. *fab.* 84 *multis interfectis novissime Pelops Tantalii filius cum venisset et capita humana super valvas fixa vidisset eorum qui Hippodamiam in uxorem petierant*, Ov. *Ibis* 365 *ut iuvenes pereas, quorum vestigia vultus | brachia Pisaeae sustinuerunt fores*. Ov. *Fast.* I. 557 (of Cacus). Philostr. *imag.* I. 29. I. ὁ Οἰνόμαος κτείνων τοὺς τῆς Ἱπποδαμείας μνηστῆρας φρονεῖ τοῖς τοῦτων ἀκροθίνιοις, ἀνάπτων τὰς αὐτῶν κεφαλὰς. Ribbeck thinks the same matter is referred to in Accius *Oenoni*. fr. v *horrida honestitudo Europae principum primo ex loco*. Sophocles

appears to be the only authority who asserts that Oenomaus scalped his daughter's suitors: 'shorn for a napkin in the Scythian fashion'; and we shall probably not be wrong in adding this to the list of cases where he has introduced into his plays an episode or an allusion borrowed from his reading of Herodotus (see on fr. 29). Herod. 4. 64 describes how the Scythian warrior brings home the heads of all whom he has slain in battle, and how he scalps them and treats the skin: *ὀργάσας δὲ αὐτὸ ἅτε χειρόμακτρον ἐκτεταται, ἐκ δὲ τῶν χαλινῶν τοῦ ἵππου, τὸν αὐτὸς ἐλαύνει, ἐκ τοῦτου ἐξάπτει καὶ ἀγάλλεται· ὅς γάρ ἄν πλείστα δέρματα χειρόμακτρα ἐχῇ, ἀνὴρ ἀριστος οὗτος κέκριται.*

Herwerden, relying on Hesych. *l.c.*, proposed ἐκδεκαρμένον for ἐκκεκαρμένον, and his conjecture has been accepted by Nauck and Blaydes. But this is to reduce to prose the subtle word-play of the text, which with a grim irony suggests that the victim has been *shorn*; for the form of expression certainly recalls Ar. *Thesm.* 838 *σκάφιον ἀποκεκαρμένον*, Av. 806 *σὸ δὲ κοῦλιν γε σκάφιον ἀποτελιμένον*, —the 'Scythian towel' tonsure in place of the 'Bowl.' So Ach. 849 *Κρατῖνος εὐ κεκαρμένον μοιχόν*. For the acc. after the pass. part. corresponding to the object of the active verb see Jebb on *Trach.* 157. Here the construction implies that a second accusative (of result) might have been attached to *κτείνω* when used in the active with a personal object, much in the same way as *κατατέμνω* etc. are followed by a double acc. (Kuehner-Gerth I 323, Starkie on Ar. *Ach.* 302). For the adv. *Σκυθιστὶ* see on fr. 462 and cf. Parmeno ap. Athen. 221 A *ἀνὴρ γὰρ ἔλκων οἶνον ὡς ὕδωρ ἵππος | Σκυθιστὶ φωνεῖ*.

## 474

τοίαν Πέλοψ ἱγγα θηρατηρίαν  
 ἔρωτος, ἀστραπήν τιν' ὀμμάτων ἔχει·  
 ἢ θάλλεται μὲν αὐτός, ἐξοπτᾷ δ' ἐμέ,  
 ἴσον μετρῶν ὀφθαλμόν, ὥστε τέκτονος  
 παρὰ στάθμην ἰόντος ὀρθοῦνται κανών.

5

**474.** 1 τοίαν Πέλοψ ἱγγα Valckenaer (*ἱγγα* Pal. ex Musuri coniectura interpolatum putat Kaibel): τοιάνδ' ἐν ὄψει λόγγα A (λόγγα E) 3 ἢ θάλλεται Papageorgius: ἦθ' ἀλλεται A, ἐνθάλλεται Ruhnken, ἐκθάλλεται Boissonade | δ' ἐμέ Bruck: δέ με A 5 πρίοντος Wecklein, ἰσχωτος vel τιθέντος Herwerden, ἰσοῦντος Valckenaer, ἰδόντος Tyrwhitt

**474** Athen. 564 B Σοφοκλῆς δὲ πού περὶ τοῦ κάλλους τοῦ Πέλοπος διαλεγόμενῃ ποιήσας τὴν Ἰπποδάμειαν φησὶ 'τοιάνδ'... κανών.'

**1 f.** See cr. n. For *λόγγα* Erfurdt substituted *λόγγα*, and Schneider appears to have been the first to suggest that the Hesychian gloss (III p. 52) *λόγγ· τὸ τόξον* was an error for *λίγγ* (Lobeck, *Paralip.* p. 110). In Hom. Δ 125 *λίγγε βίος* (*λίξω* or *λίγγω*) is ἀπαξ λεγόμενον for 'the bow twanged.' J. writes: 'As to *ἱγγα*, the *ἱγγ*, or *wryneck*, called in Greek from its cry (*ἰῶω*), is constantly mentioned as a love-charm. It was bound on a wheel, and the revolution of the wheel was supposed to draw men's hearts with it. Pind. *Nem.* 4. 35 *ἱγγι δ' ἔλκομαι ἥτορ*, "by a charm." So Simaetha, the witch, Theocr. 2. 17 *ἱγγ*, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα. Xen. *mem.* 3. 11. 17 ταῦτα οὐκ ἀνευ πολλῶν φίλτρων τε καὶ ἐπωδῶν καὶ ἱγγῶν ἐστὶ.—χρήσων τοίνυν μοι, ἔφη, τὴν ἱγγα, ἵνα ἐπὶ σοὶ πρῶτον ἔλκω αὐτήν. Ar. *Lys.* 1109 τῇ σῇ ληφθέντες ἱγγι ("thy charm," or "spell"), where *ἱ* is short, as *ἰῶω* has *ῖ* in *Trach.* 787 (*ῖ* in Theocr., as *ἰῶω* has *ῖ* in Hom. and Pind.). Here, if *λίγγα* had better authority, it would be much better than *ἱγγα*, since, as *ἀστραπήν* suggests, the idea of an *arrows*, a glance *darted* from the eye, would be more appropriate than that of the *ἱγγ*: cp. Aesch. *Ag.* 742 *μαλθακὸν ὀμμάτων βέλος, δῆξιθιμον ἔρωτος ἄνθος*, *Suppl.* 1004 *ὀμματος δελκτήριον* | *τόξωμ' ἔπειψεν, ἱμέρον νικώμενος*.' I have discussed and illustrated the phraseology which is applied to lover's glances in C. R. XXIII 255 ff., where this passage is cited. Add *Trach.* 548. J. might have found support for his suggestion—in view of *θηρατηρίαν*—from Aesch.

*Ag.* 1193 *ἡμαρτον, ἡ θηρῷ τι τοξότης τις ὤτ;* But, apart from the obscurity of *λίγγ* and the extreme awkwardness of retaining ἐν ὄψει together with ὀμμάτων, the objection raised to *ἱγγα* ignores the range of its metaphorical usage, which the passages quoted from Pindar and Aristophanes (amongst others) attest. And the special aptness of *ἱγγ* to the gaze of the lover is proved by Heliod. 8. 5 *μεγάλην εἰς πευθὶ κέκτῃται πρὸς ἄνδρας ἱγγα τὰ γυναικεῖα καὶ σύνοικα βλέμματα*, and by Lycophr. 310 *πυρφόρῳ βαλὼν ἱγγι τόξων*—the charm of Troilus for Achilles—where *ἱγγι* is fantastically joined to *τόξων*. I have, therefore, no hesitation in accepting (with Nauck) Valckenaer's brilliant emendation.—*ἀστραπήν* expresses a familiar metaphor: Achill. *Tat.* 6. 6 *ἰδὼν δ' ὁ Θέρσανδρος τὸ κάλλος ἐκ παραδρομῆς, ὡς ἀρπάζομένης ἀστραπῆς, μάλιστα γὰρ ἐν τοῖς ὀφθαλμοῖς κάθηται τὸ κάλλος κτέ.* Heliod. 1. 21 *πλέον ἢ πρότερον αὐτὸν τῷ κάλλει καταστράψασα* (so often in the *Erotici*), Pind. *fr.* 123 *τὰς δὲ Θεοξένου ἀκτίνας πρὸς ὅσων μαρμαρυγίστας δοκαεῖς | δὲ μὴ πτόθμ κυμαίνεται.* Ap. Rhod. 3. 1015 *τοῖος ἀπὸ ξανθοῖο καρφάτος Διονύδαο | στράπτειν* "Ερως ἦδειαν ἀπὸ φλόγα· τῆς δ' ἀμαρτυγὰς | ὀφθαλμῶν ἥραξεν." Mosch. 2. 86 *ὅσπερ δ' ὑπογλαύσσεσκε καὶ ἡμέρον ἀστράψεσκεν*. The application is different in Ar. *Ach.* 566 *ἀστραπᾶς βλέπων*.

**3** The metaphorical use of *καλεσθαι*, *θερμαίνεσθαι*, *ἡτορ*, *αἰδοῖ* and the like is too common to require illustration. For *θάλλεσθαι* cf. Aesch. *Prom.* 615, 677, Theocr. 14, 38, and for *ἐξοπτᾶν* Theocr. 7. 55 *αἶ κα τὸν Λυκίδα ὀπτεύμενον ἐξ Ἀφροδίτης ῥύσσηται*, 23. 34 *τὸν κραδίαν ὀπτεύμενος ἀμυρὰ κλαύσεις*, Ar. *Lys.* 839 *σὸν ἔργον ἤδη τοῦτον ὀπτᾶν*.

42. Translate: 'Scanning with responsive vision as closely as the craftsman's straight-drawn plumb-line clings to its level,' i.e. letting his glance go straight to meet mine, no less directly than the *κανών* draws its line. The fiery flash is a physical emanation from the eye, which, making its way straight to the eye of the beloved, is met in its course by the responsive glance of mutual love speeding as fast to the eye of the lover. Cf. Heliod. 3. 7 ἡ τῶν ἐρώτων γένεσις, οἷς τὰ ὁρώμενα τὴν ἀρχὴν δίδωσι καὶ ὅλον ὑπὸνέμα διὰ τῶν ὀφθαλμῶν τὰ πάθη ταῖς ψυχαῖς εἰστοξεύονται... τῶν γὰρ ἐν ἡμῖν πόρων τε καὶ αἰσθήσεων πολυκίνητόν τι καὶ θερμώτατον ὄσα ἢ ὄφιν δεκτικώτερα πρὸς τὰς ἀπορροίας γίνονται, τῷ κατ' αὐτὴν ἐμπύρην πνεύματι τὰς μεταβάσεις τῶν ἐρώτων ἐπισπωμένη. Achill. Tat. 1. 4 ὀφθαλμοὺς γὰρ ὁδὸς ἐρωτικῆς τραύματι. Plut. *gm. conv.* 5. 7. 2 p. 681 B αἱ γὰρ ἀντιφλέγεις τῶν ἐν ὥρᾳ καὶ τὸ διὰ τῶν ὀμμάτων ἐκπίπτουν, εἰς ἥρα φῶς εἶτε ῥέυμα, τοὺς ἐρώτας ἐκτίκει καὶ ἀπόλλυνται μεθ' ἡδονῆς ἀληγιδὸν μεμιγμένης. J.'s explanation is slightly different: "'Measuring an equal glance,"—i.e. "responding with measured glance to mine." The glance of Pelops is *ardent*, but discreetly observes the limit which *her* glance prescribes.' But the idea of restraint is alien to the passage; the intention is to emphasize the exact correspondence of their passionate glances.—ὥστε, *as*, is commonly employed in Homer to introduce a simile (Monro, *H. G.*<sup>2</sup> § 285, 3. a.); but is very seldom found in Attic poetry with a finite verb following; cf. Aesch. fr. 39 ὥστε διπλοῖαι | λύκαι νεβρὸν φέρουσιν ἀμφὶ μασχάλοις. Soph. fr. 840 μολυβδὶς ὥστε δίκτυον κατέσπασεν. *Trach.* 112, 699. Tyrrell on Eur. *Bacch.* 1066. *Rhes.* 972. These are the last echoes of the Homeric idiom.—στάθμη, 'is a line,' says J., '(a piece of string, on which chalk or ochre is rubbed), drawn tight from point to point. *κανών* (*regula*) is the carpenter's rule: Ar. *Av.* 1004

ὁρθῶ μετρήσω κανόνι προστιθεῖς. The simile would fit, if the meaning were that the carpenter is drawing or testing with his *κανών* a line *parallel* to the line traced by the *στάθμη*. Hippodamia's glance is the *στάθμη*: that of Pelops is the *κανών*, which keeps its due distance all along.' But *στάθμη* and *κανών* are not always so distinguished, and they are actually identified by the schol. on Homer's ἐπὶ στάθμην ἴδουεν. See also Eustath. *Od.* p. 1531, 62 and other passages quoted on fr. 330. Here, at least, I think there is little doubt that *κανών* is the ruddled string (or rule), as in Eur. *Her.* 945 φολνικὶ κανόνι, and *στάθμη* the line to be drawn on the material. The significance of the comparison is enhanced by the fact that the carpenter's eye is engaged in finding the exact measurement: Lucian *Icaromenipp.* 14 ἐπεὶ καὶ τοὺς τέκτονες πολλάκις ἐωρακέναι μοι δοκῶ θατέρῳ τῶν ὀφθαλμῶν ἄμεινον πρὸς τοὺς κανόνας ἀπευθύνοντας τὰ ξύλα, Pers. 1. 66 *oculo rubricam dirigat uno*. Thus, *παρὰ στάθμην* (*ad amissim*) is *absolutely straight*: see Wecklein on Aesch. *Ag.* 1029 ὡμοί τε δούλοις πάντα καὶ *παρὰ στάθμην* ('rigorously exact'). Tr. fr. adesp. 287 ἀκριβὲς οὐκίσμα πρὸς στάθμην βίου. Theocr. 25. 194 κατὰ στάθμην ἐνόησας. Eur. *Ion* 1514 παρ' ὅταν ἡλθομεν στάθμην βίου has been well explained by Bayfield. It follows that there is no antithesis here between *στάθμη* and *κανών* as separate implements for measuring. Purser in *Dict. Ant.* I 354 a takes a different view: 'The carpenter used to correct errors in the *κανών* by the aid of his eye and the *στάθμη*.' This is as if the *κανών* itself needed adjustment,—a contradiction in terms (cf. Dio Chrys. 62. 7). See also *Dict. Ant.* II 373b, 541b; and Tyrrell on Eur. *Tro.* 6. The soundness of *ἰόντος* (cr. n.)—'passing along the line'—is established by Theogn. 945 εἰμι παρὰ στάθμην ὁρὴν ὁδόν, οὐδετέρῳσε | κλονέμενος. For *ὀρθοῦναι* cf. *Phil.* 1299 ἦν τὸδ' ὀρθοῦθ' βέλους.

## 475

διὰ ψήκτρας σ' ὁρῶ  
ξανθὴν καθαίρουθ' ἵππον αὐχμηρᾶς τριχός.

475 Pollux 10. 55 τὴν δὲ ψήκτραν... Σοφοκλῆς ἐν Οἰνόμαϊ 'διὰ...τριχός.'

The words have been supposed to be addressed by Hippodamia to Pelops (Welcker) or by Oenomaus to Myrtilus

(Hartung). The former view is better, as it is implied that the person addressed has completed a long journey. Campbell conjectured σφ' for σ'.

1 *διὰ ψήκτρας*: the local force of

the preposition is not entirely merged in the instrumental either here or e.g. in *Αἰ.* 575 ὥχε διὰ πολυρράφου στρέφων | πόροπακος...σάκος.—For ψήκτρα cf. *Eur. Hērē.* 1174 ψήκτραισιν ἵππων ἐκτενίζομεν

τρίχας.

**2** καθαίρουθ' is followed by an abl. gen. of separation: cf. *Hdt.* 1. 44 τὸν αὐτὸς φόβον ἐκάθηρε, *Plut. Mar.* 6 λέγεται καθάραι ληστῶν τὴν ἐπαρχίαν.

## 476

γενοίμαν αἰετὸς ὑψιπέτας  
ὥς ἀμποταθείην ὑπὲρ ἀτρυγέτου  
γλαυκάς ἐπ' οἶδμα λίμνας.

**476.** **1** αἰετὸς codd. **2** ἀμποταθείην *Shilleto*: ἀν ποταθείην codd.

**476** *Ar. Av.* 1337 γενοίμαν...λίμνας, where the schol. has ἐν τοῖς Καλλιστράτου ταῦτα ἐξ Οἰνομάου τοῦ Σοφοκλέους.

For the general sense, no doubt a prayer of the Chorus to be transported to the scene of the victory of Pelops, cf. *O. C.* 1081 εἰθ' ἀελλαιὰ ταχύρρωστος πελειὰς | αἰθερίας νεφέλας κύρσαιμ' κτέ. *Alcman* fr. 26 βάλε δὴ βάλε κηρύλος εἶην | δατ' ἐπὶ κύματος ἀνθος ἄμ' ἀλκυόνεσσι ποτῆται. *Eur. Hērē.* 733 ff. ἵνα με πτεροῦσαν ὄρνιν...θεὸς...θείη' ἀρβήην δ' ἐπὶ πάντιον κύμα.

**1** αἰετὸς is the classical form: see *Meisterhans*<sup>3</sup> p. 33.

**2 f.** ἀμποταθείην is the certain correction of *Shilleto* (in *Holden's Aristoph.* p. 582 [1848]): it was restored independently by *Blaydes* (on *O. C.* 1081). For the optative cf. *Αἰ.* 1217 ff. γενοίμαν...τὰς ἱερὰς ὅπως προσείπομεν Ἀθάνας (*Jebb's n.*)—ἀτρυγέτου must go with λίμνας, which thus stands in a double relation to the context, unless we prefer to say that it is supplied a second time with οἶδμα. For similar examples see *Kuehner-Gerth* II 564 f. It is impossible to supply πάντου with *Campbell* or ἀλὸς with *Rogers al.*, or to render

'over the barren wilderness' with *Hartung*, as if γαίαις or ὄρουις were suppressed. And, as against the latter view, it may be added that *Sophocles* would not have employed the Homeric ἀτρυγέτος, for which see *Allen* and *Sikes* on *h. Dem.* 67, in a non-Homeric relation. *Nauck* adopts *Kock's* ὑπὲρ <αἰθέρος> ἀτρυγέτου, but ὑπὲρ αἰθέρος should at least be justified and seems impossible here. Translate therefore: 'above the barren waters, skimming the grey sea-surge.'—ἐπ' οἶδμα, to express space traversed, is justified by *Hom.* β 370 οὐδὲ τί σε χρή | πάντων ἐπ' ἀτρυγέτον κακὰ πάσχεμεν οὐδ' ἀλλάγησθαι, *Eur. Hec.* 445 ἄτε παντοπόρου κομὶ—| ζεῖς θαὸς ἀκάτους ἐπ' οἶδμα λίμνας, *ib.* 634 ἄλιον ἐπ' οἶδμα παντοπόρου, *I. T.* 395 ἄξενον ἐπ' οἶδμα διεπέρασεν, *Hērē.* 1273, *Hel.* 400 ἐπ' οἶδμα πάντιον γλαυκῆς ἀλὸς...ἀλῶμαι, *ib.* 1501 γλαυκὸν ἐπ' οἶδμ' ἄλιον.

For the metre, which, if the first line were complete, would consist of two iambelegi followed by an iambic dimeter catalectic, see *J. W. White, Verse of Greek Comedy*, § 496. *Blaydes's* proposal to drop ὑπὲρ is therefore improbable.

## 477

λήθουσι γάρ τοι κἀνέμων διέξοδοι  
θήλειαν ὄρνιν πλὴν ὅταν τόκος παρή.

**477.** **1** λήθουσι *Diog.*: πλήθουσι *Plut.* **2** παρὴ τόκος *Plut.*

**477** *Diog. L.* 4. 35 πρὸς δὲ τὸν δανειστικὸν καὶ φιλόλογον εἰπόντα τι ἀγνοεῖν ἔφη (sc. *Arcesilaus*) λήθουσι...παρή· ἔστι δὲ ταῦτα ἐκ τοῦ Οἰνομάου τοῦ Σοφοκλέους. *Arcesilaus* used these lines to

rebuke a usurer who, while a student of philosophy, asserted his ignorance in answer (we may suppose) to a question submitted to him. The point of the witticism lies in the double meaning of

τόκος, which was intended to signify 'interest'; and the innuendo was that the respondent was keener in business than in the pursuit of truth. From Diogenes Laertius the quotation passed to Suid. s.v. *διέξοδοι*, and Zonar. s.v. *διέξοδοι*, p. 517. Plut. *quaest. conv.* 8. 1. 5 p. 718 A quotes the lines, without mentioning author or play, and with the variants stated above, to illustrate the impregnation of a mortal creature by divine agency.

12. *λήθουσι κτέ.*: 'For the hen is not ware of the passage of the winds (through her body), save when brooding-time is at hand. The correctness of *λήθουσι* as against *πλήθουσι*, which is given by the MSS of Plutarch, is established by Gomperz, *Nachlese*, pp. 7—10. He points out that the earliest example of *πλήθω* with transitive force (*πληροῦσι* conj. Blaydes) is in a votive epigram from Cyzicus belonging to the first century B.C. (Kaibel, 874 a). Moreover, if *πλήθουσι* is read, no intelligible sense can be elicited from the passage, so that Duebner was led to the assumption of a lacuna after v. 2. The fact that Plutarch does not give the source of his reference diminishes the weight otherwise due to his authority, and makes it not unlikely that he is quoting from memory. At the same time, it is quite possible that the error is due to his transcribers, and I cannot agree with Gomperz that the appearance of *ὑποπλήθουσι* in the context proves that *πλήθουσι* came from Plutarch himself. —It seems most likely that Sophocles alludes to the fable of the wind-egg (Ar. *Av.* 695 *τίκτει πρώτιστον ὑπνέμιον* Νῶξ ἢ μελανόπερος ὄρνις), as explained by Arist. *de gen. an.* 3. 1. 749<sup>a</sup> 34; *hist. an.* 6. 2.

560<sup>a</sup> 6, *ζεφύρια δὲ καλεῖται τὰ ὑπνέμια ὑπὸ τινων, ὅτι ὑπὸ τῇ ἐαρινῇ ὥρᾳ φαίνονται δεχόμενα τὰ πνεύματα αἰ θριθες*. Gomperz, however, points out that the exact character of the reference is uncertain, and that the poet may have been thinking of the impregnation of the partridge: Arist. *hist. an.* 5. 5. 541<sup>a</sup> 26: *αἱ δὲ πέρδικες ἂν κατὰ ἀνεμὸν σῶσιν αἱ θήλειαι τῶν ἀρρένων, ἐγκυοὶ γίνονται*. Plin. n. h. 10. 33. 102 *si contra mares steterint feminae, aura ad his flante praegnantia sunt*. Similar tales were current (1) with reference to the sagacity of ewes: Aelian *nat. an.* 7. 27 *τὰ γὰρ μὲν πρόβατα κάκεινο οἶδεν, ὅτι αὐτοῖς ὁ βορρᾶς καὶ ὁ νότος συμμαχῶνται πρὸς τὸ τίκτειν οὐ μείων τῶν ἀναβαινόντων αὐτὰ κριῶν κτέ.* (2) of the impregnation of mares by the west wind: Verg. *G.* 3. 272 ff. *vere magis, quia vere calor redit ossibus, illae | ore omnes versae in Zephyrum stant rupibus altis, | exceptantque levis auras, et saepe sine ullis | coniugiis vento gravidae* (with Conington's note). —*διέξοδοι* can hardly mean 'currents (directions),' as J. suggested; usage requires the rendering given above. Cf. Plat. *Tim.* 91 c *τὰς τοῦ πνεύματος διέξόδους ἀποφράττων*. For this reason it is impossible to accept his proposal to give the words a larger meaning, excluding the special reference to *ὑπνέμια*: 'A female bird knows, by the west wind, when the spring has come, and with it the brooding-season.' The general purpose of the image is to illustrate the axiom, that men give very little heed to many obvious facts, so long as their own interests are not involved. —*πλήν*. Blaydes suggests the addition of γ'.

## ΠΑΛΑΜΗΔΗΣ

The epitome of Proclus records (*EGF* p. 20) the fact that the death of Palamedes was related in the *Cypria*, but gives no details. Fortunately, however, Pausanias states (10. 31. 2) that he had himself read in the *Cypria* that Palamedes was drowned on a fishing expedition, and that Diomedes and Odysseus were his murderers. This version does not appear to have been followed by any other extant authority, and it is generally assumed that all the tragedians adopted an alternative account according to which Palamedes was falsely accused of treason by Odysseus. The story, which is most fully recounted by Hyginus (*fab.* 105), relates

how Odysseus plotted revenge against Palamedes for having outwitted him (see p. 115)<sup>1</sup>. He sent a message to Agamemnon that he had been warned in a dream that the site of the camp should be moved for a single day. Agamemnon gave orders for this to be done, and Odysseus then buried a considerable quantity of gold by night on the spot where the tent of Palamedes stood. He also composed a letter which he gave to a Phrygian prisoner to be conveyed to Priam, and instructed one of his soldiers to intercept him at a short distance from the camp and to kill him. On the following day, when the army had returned, a soldier brought in the forged letter, which he had found on the Phrygian's corpse. The letter purported to be written by Priam to Palamedes, and to promise him the exact amount of gold which Odysseus had buried, if he would betray the camp of Agamemnon according to his engagement. Palamedes denied his guilt, but was convicted on the discovery of the buried gold, and put to death by the whole army. Some of these details are varied by the scholiast on Eur. *Or.* 432, where Agamemnon and Diomedes are the accomplices of Odysseus, a Phrygian captive with gold in his possession is compelled to forge the letter and is then slain, and a slave of Palamedes is bribed to place the letter and the gold under the bed of his master. Apollodorus (*epit.* 6. 8) clearly did not follow the *Cypria* at this point; for he relates that Palamedes was stoned<sup>2</sup> to death in consequence of the plot concerted by Odysseus with Agamemnon. That the treason-story was current in tragedy is proved by Polyæn. 1 *proem.* 12 οἷον δὲ καὶ κεῖνο στρατήγημα Ὀδυσσεύος οἱ τραγῳδοὶ ἄδουσι. Παλαμῆδην ἐνίκησεν Ὀδυσσεύς ἐν δικαστηρίῳ τῶν Ἀχαιῶν ὑποβαλὼν αὐτοῦ τῇ σκηνῇ βαρβαρικὸν χρυσίον, καὶ ὁ σοφώτατος τῶν Ἑλλήνων ἐκεῖνος ἦλω προδοσίας. And in Plat. *rep.* 522 D the appearance of Palamedes ἐν ταῖς τραγῳδίαις is connected with a speech which he seems to have made in his own defence. At any rate a speech of this kind probably occurred in the *Palamedes* of Aeschylus (fr. 182), as well as in the play of Euripides bearing the same name (fr. 578). It is noteworthy that the corresponding fragments in Sophocles (frs. 479 and 432) are in the third person and that fr. 432 was part of a speech by Nauplius. Thinking that Nauplius could not have been a character in the present play Brunck, followed by Dindorf, assigned both of these passages to the *Nauplius* (frs. 379, 380 D.). But that is impossible; for the

<sup>1</sup> Ahrens lays stress on Vergil's *quia bella vetabat* (*Aen.* 2. 83), but we have no reason to connect this detail with Sophocles. The version of Dictys (2. 15) that Palamedes was induced to descend into a well and then buried beneath a mass of stones is certainly not tragic.

<sup>2</sup> Stoning is also mentioned by schol. Eur., Philostr. *her.* 11. 11, Tzet. *Ante-hom.* 384.

authority which ascribes fr. 479 to the *Palamedes* should not be questioned, whether it was that of Polemo or another. It is not so clear that Vater<sup>1</sup> was right in assigning fr. 432 also to the *Palamedes*; but the recurrence of οὔτος and ἐφηῦρε, as well as the general similarity of the two passages, suggests that they both belonged to the same speech. It is, moreover, certain that Nauplius appeared in the play of Aeschylus: fr. 181 τίνος κατέκτασ' ἔνεκα παῖδ' ἐμὸν βλάβης<sup>2</sup>. In that case we must assume that Nauplius came to Troy after his son's death to exact retribution, but failed in his attempt owing to the influence of Agamemnon, as is stated by Apollod. *epit.* 6. 8 and schol. Eur. *Or.* 432<sup>3</sup>. Welcker referred frs. 480 and 481 to the same speech. He also assigned to this play frs. 843, 855, 913, but none of them with much probability.

## 478

## εὐφημος ἴσθι μῶνον ἐξορμωμένη

**478** [Ammon.] *de diff. vocab.* p. 76 ἴσθι καὶ γίνωσκε (γίνου conj. Valckenaer) διαφέρει...τάσσουσι δὲ ὅμως καὶ ἐπὶ τοῦ ἰδίου (γίνου Valckenaer) τὸ ἴσθι. Σοφοκλῆς ἐν Παλαμήδῃ 'εὐφημος...ἐξορμωμένη,' ἀντὶ τοῦ γίνου. The words Σοφοκλῆς ἐν Παλαμήδῃ rest on the sole authority of a MS in the British Museum.

We have no knowledge of any female character likely to appear in the *Palamedes* to whom these words would be applicable. Hartung supposes that Nauplius is speaking to his wife Clymene, but his method is entirely un-

critical. Schol. Eur. *Or.* 432 mentions the bribing of a *θεράπων* to conceal the gold under Palamedes' couch. Perhaps a *θεράπεινα* undertook this rôle in the version of Sophocles.—'Only be silent as you go forth.' Ellendt seems to take μῶνον with ἐξορμωμένη, but so arranged the line defies interpretation. For the position of μῶνον after the imperative cf. *Trach.* 1109 προσμῶλοι μόνον, 'let her but come.' *O. T.* 837 τὸν ἄνδρα τὸν βοτῆρα προσμῶναι μόνον, 'just to wait for.' Eur. *Cycl.* 219 μὴ με καταπίης μόνον. For the form see on fr. 852.

## 479

οὐ λιμὸν οὔτος τῶνδ' ἔπαυσε, σὺν θεῷ  
εἰπεῦν, χρόνου τε διατριβὰς σοφωτάτας  
ἐφηῦρε φλοίσβου μετὰ κόπον καθημένους,  
πεσσοὺς κύβους τε τερπνὸν ἀργίας ἄκος;

**479.** 1 τῶνδ' Scaliger: τόνδ' Eust., τοῖσδ' conl. Herwerden | ἔπαυσε Herwerden: ἀπαύσε Eust. 2 κόπον Salmassius: κοπήν Eust.

**479** Eustath. *Il.* p. 228, 6 Παλαμήδους ἐπινοησαμένον κυβέαν καὶ πετρεῖαν ἐν Ἰλίῳ εἰς παραμυθίαν λιμοῦ κατασχόντος τὴν στρατιὰν λίθος ἐκεῖ ἐδείκνυτο, καθά

Πολέμων ἱστορεῖ (see on fr. 439), ἐφ' οὗ ἐπέσσειον. τῆς δὲ τοιαύτης ἐπινοίας τοῦ Παλαμήδους καὶ τῆς εὐρέσεως δὲ τοῦ χρόνου, ἣν καὶ αὐτὴν ἐκεῖνος ἐσοφίστατο, μάρτυρα

<sup>1</sup> *de Soph. Alexad.* p. 27 sq.

<sup>2</sup> See also Wagner in Roscher III 25.

<sup>3</sup> Such is also the opinion of R. Wagner, *Epit. Vat.* p. 265. The alternative is to leave fr. 432 for the *Nauplius*, and to find another speaker for fr. 479. But would not Palamedes have been his own advocate, if the speech belonged to an *ἀγών*? See also Meineke, *Anal. Alex.* p. 161.

παράγονσι Σοφοκλῆν, ὃς ἐν δράματι ὁμω-  
νύμῳ τῇ εὐρετῇ Παλαμήδῃ φησὶν 'οὐ  
λὺμὸν... ἄκος;' v. 4 is quoted by Eustath.  
*Od.* p. 1397, 9 from the *Palamedes* of  
Sophocles on the authority of δ τὰ περὶ  
Ἑλληνικῆς παιδείας γράψας. The last-  
named work was written by Suetonius  
(c. 100 A.D.): see M. Schanz, *Röm. Litt.*  
III p. 48. The authority of Eustathius  
is, therefore, amply sufficient to refute  
the opinion of Brunck, approved by  
Dindorf, that these verses are to be  
assigned to the *Nauplius*.

The verses appear to have been spoken  
either by the advocate of Palamedes, or  
by Nauplius, who, according to Vater's  
conjecture, arrived at the close of the  
play: see on fr. 432 and the Introductory  
Note. Welcker's view that they are the  
words of Palamedes himself is improbable.

12. **λὺμὸν.** There was a tradition  
of a famine while the fleet was delayed at  
Aulis (Aesch. *Ag.* 203 *πρωα... νήσιτιδες*),  
and that the inventiveness of Palamedes  
was of assistance in relieving the distress  
(schol. Eur. *Or.* 432). It is not clear,  
however, whether that is the occasion to  
which Sophocles here alludes. 'When  
the Greek army were suffering from  
famine, they were relieved by the *Οἰνο-  
τρόποι* of Delos, the daughters of Anius,  
*Οἰνώ*, *Σπερμώ* and *Ἐλαΐς*, who possessed  
the gift of creating *corn* and *wine* and *oil*:  
this was one of the incidents related in  
the *Cypria* (*EGF* p. 29). According to  
Lycophron (and the schol. and Eust. *Il.*  
p. 827, 44 referring to him) the famine was  
at Troy: 581 αὐ καὶ στρατοῦ βούπειναν...  
ἀλθανοῦσαν ἐλθοῦσαι ποτε | Σίδωνος εἰς  
θυγατρὸς εὐναστήριον, i.e. to 'Ροίτειον.  
In Apollod. *epit.* 3. 10 their powers are  
briefly mentioned after Palamedes' death.  
[But nothing can be inferred from this,  
as the narrative immediately afterwards  
passes to the events at Aulis, and the  
death of Palamedes is clearly mentioned  
out of its proper sequence.] 'Tzetzes  
on Lycophr. 581 records that Agamemnon  
sent for them by means of Palamedes:  
'Αγαμέμνων, τῶν Ἑλλήνων λιμῷ συνεχο-  
μένον, μετεπέμψατο τὰς Οἰνοτρόπους διὰ  
τοῦ Παλαμήδους, καὶ ἐλθοῦσαι εἰς τὸ  
'Ροίτειον ἔτρεφον αὐτοῦς.' (H.)

Pherecydes related that Anius urged  
the Greeks to stay with him at Delos  
until the tenth year, when it was fated

for Troy to fall, and promised that in the  
meantime his daughters would provide  
the necessary supplies (*FHG* I 94).  
Immisch maintained (*Rh. Mus.* XLIV  
301 ff.) against Welcker (*Ep. Cycl.* II  
107) that the stay at Delos, as well as the  
allusion to the *Οἰνοτρόποι*, was included  
in the narrative of the *Cypria*, and that it  
occurred immediately after the first start  
from Aulis: see Gruppe, *Gr. Myth.*  
p. 668. According to schol. Hom.  
§ 164 Simonides (fr. 24: ἐν ταῖς κατενχαῖς)  
represented Odysseus and Menelaus as  
sent to Delos in order to fetch the  
daughters of Anius to Troy. We should  
expect Sophocles to follow the version of  
the *Cypria*, but it is uncertain whether it  
contained the fetching of the *Οἰνοτρόποι*  
by Palamedes.—*ἔπαινε* should be pre-  
ferred to *ἄνωγε*, for which Sophocles  
would have substituted *ἀπέωσε*: see  
Cobet, *Coll. Crit.* p. 35. In Thuc. 2.  
84 modern texts have *δισκοβούτο*,—*σὺν  
θεῷ εἰπεῖν*, 'with reverence be it spoken.'  
*σὺν θεῷ* and *σὺν θεοῖς* are generally anar-  
thous when thus used: but see Jebb on  
*At.* 383, and cp. *Ar. Ran.* 1199. For  
the phrase cf. Eur. *Med.* 625 *ὥς γάρ,  
σὺν θεῷ δ' εἰρήσεται*, | *γαμεῖς τοιοῦτον  
ὥστε σ' ἀρεῖσθαι γάμον*, *Ar. Plut.* 114  
*οἶμαι γὰρ οἶμαι, σὺν θεῷ δ' εἰρήσεται*, |  
*ταύτης ἀπαλλάξεν σε τῆς ὀφθαλμίας* (para-  
tragoedic). *σὺν θεῷ εἰπεῖν* occurs in Plat.  
*Prot.* 317 B, *Theaet.* 151 B and elsewhere.

3. **φλόισβον**: 'battle-din.' Hom. E 322  
etc.' (J.). If the discovery took place at  
Aulis, it would refer to the storm which  
prevented the fleet from sailing. In  
a recent discussion of the word (*Class.  
Phil.* v 328) Sturtevant suggests that it  
means 'wave, surge,' rather than 'roar,'  
and that 'after buffeting the waves' is  
the natural rendering of this passage.

4. **πισσοῦς κόβους τε**: see on fr. 429.  
In Eur. *I. A.* 198 Protesilaus and Pala-  
medes are represented as playing *πισσοῦ*  
at Aulis. Philostr. *her.* 11. 2 *ὄντων δὲ  
τῶν Ἀχαιῶν ἐν Ἀὐλίδι περτοῦς εὖρε οὐ  
ρήθυμον παιδίαν, ἀλλ' ἀγχίονον τε καὶ  
ἔσω σπουδῆς.—ἀργίλας.* The use of this  
word, as H. saw, confirms the suspicion  
that Sophocles is alluding to the wearis-  
ome time spent at Aulis: Aesch. *Ag.*  
202 ff. *πρωα... κακόσχολοι... τριβῶ κατέ-  
ξαινον ἀνθος Ἀργείων.* This is the *εἰκάτα  
σχολή* of the *Iphigenia* (fr. 308).



## 480

## ἄκεστρον

480 Hesych. I p. 96 ἄκεστρον· φάρμακον. Σοφοκλῆς Παλαμήδῃ. ἄκεστρον suggests one of Palamedes'

inventions: cf. ἄκος in fr. 479. The equally isolated ἀκεστήρ is used metaphorically in O.C. 714.

## 481

## δροπά

481 Hesych. I p. 537 δροπά· δρεπτά. Σοφοκλῆς Παλαμήδῃ (παλαμήδι cod.).

This obscure statement seems to imply that Sophocles used a verbal adjective δροπός with the meaning 'plucked.' Such a formation is not easily supported by analogy: we have τομός (beside τόμος), but with the active meaning; in compounds, where the accent shifts, it is more common, as in μετάρτοπος, πολύτοπος, ἐπίσκοπος, εὐσκοπος, ὀδοπóρος. Nor is the existence of δροπός proved by *Etym. M.* 191, 53 βάτος· ἡ ἀκανθα ὡς παρὰ τὸ κυρτός κύρτος... οὕτω βατός (qu. <παρὰ τὸ> βατός) βάτος, καὶ παρὰ τὸ δρέπω δρόπος, καὶ βατοδρόπος (Hom. *h. Herm.* 190). Here analogy seems to suggest δροπός, but the accentuation is probably due to the fact that the whole clause is merely intended as an analysis and explanation of the compound βατοδρόπος. Hence M. Schmidt's view, to which Nauck inclines, that δροπά is the remnant of some compound such as ὠμόδροπα or ἀπρίδροπα

(read as ἀπρίδροπά), is plausible. Blomfield (on Aesch. *Theb.* 324) suggested ἄδροπα· ἄδρεπτα. On the other hand, W. Dindorf advocated δρωπτά (or, as he seems afterwards to have preferred, δρωπά)· δρεπτά from Suid. s.v. δρωπακίξω· συνάγω, τρυγῶ. δρωπτά (al. δρωπά, and so Zonar. p. 572) γὰρ τὰ δρεπτά. <ῆ> τὰ δρέπανα. 'δρωπτά would presuppose a verb δρώπω or δρώφω; more probable than this would be δρεπτά (from δρύφω=δρύπτω), which should be restored in Galen gloss. *Hippocr.* XIX 94 δρεπτά (or δρεπτά)· ἐσπαράγμένα, for σπαράσσειν was used in explanation of δρύπτειν, but not of δρέπειν (H.).

Welcker guessed that this and the preceding fragment referred to the controversy between Palamedes and Odysseus as to the ravages of a flock of wolves, which Palamedes interpreted as a sign of the coming plague, recommending the army to adopt a vegetable diet: see Philostr. *her.* II. 5.

## ΠΑΝΔΩΡΑ Η ΣΦΥΡΟΚΟΠΟΙ

It is supposed, no doubt rightly, that the subject of this satyr-play was the making of the first woman<sup>1</sup>, Pandora, and the result for mankind of her arrival. The myth is related in Hes. *Op.* 60—105, and less completely in *Theog.* 570—589. Zeus determined to punish men in retribution for the deceit practised by Prometheus in their favour, when he stole and gave to them the fire which the king of the gods withheld (cf. *Theog.* 563). So he

<sup>1</sup> Hesiod does not definitely say that Pandora was the first woman, but most modern authorities agree with Pausanias (I. 24. 7) that such was his intention. Goettling-Flach, however, on Hes. *Op.* 47 contend that the allegory figures a change for the worse in woman's character.

bade Hephaestus to mix earth with water, and to fashion thereout a lovely maiden of divine beauty with human voice and strength; Athena to teach her woman's handicraft; Aphrodite to endow her with every grace and charm that should compel men's love; and Hermes to give her shamelessness and deceit. The work of Hephaestus is perhaps referred to in fr. 482. When the woman was thus completely fashioned, she received the name Pandora, because all the Olympians had made her each a gift. Then Zeus ordered Hermes to conduct her and present her to Epimetheus, who, though he had been warned by Prometheus never to accept a gift from Zeus, lest it should be fraught with evil for mankind, disregarded the advice, and discovered his mistake when it was too late. For up to that time men had lived without any form of toil or disease; but the woman, on her arrival, opened the lid of the jar in which all these evils were concealed, and, before she could shut it down again, they all made their escape, and ever since have been wandering over the earth, bringing evil to whomsoever they come. Only Hope remained behind in the jar, when Pandora closed it again.

The title indicates that the satyrs in the play appeared as Hammerers, and we must infer that they acted as assistants in the workshop of Hephaestus, while he was engaged in shaping Pandora. The connexion of satyrs with Hephaestus has already been noticed in the *Daedalus* (I p. 110) and the *Cedalion* (II. p. 9); but there is further evidence of their employment as his workmen. Proclus in his commentary on Hesiod says: *φησὶν ὅτι Προμηθεὺς τὸν τοῦ κακοῦ πίθον παρὰ τῶν σατύρων λαβὼν καὶ παραθέμενος τῷ Ἐπιμηθεῖ, παρήγγειλε τὴν Πανδώραν μὴ δέξασθαι* (on *Op.* 94). Is it rash to conjecture that the authority whom Proclus followed was explaining the text of Hesiod by reference to the play of Sophocles? Otherwise it is difficult to understand whence he derived the allusion to the satyrs. In two epigrams of the *Anthology* (adesp. 412, 413 Jacobs) satyrs are described as chained by the feet and working in the smithy of Hephaestus in order to earn their living. In the former of these the forging of the arms of Achilles is mentioned as one of their tasks, and Jacobs conjectured that the work of art which provided the opportunity of the epigrammatist was a representation of some scene from a satyric drama, giving as possible originals the *Myrmidons* of Aeschylus<sup>1</sup>, and the *Ἀχιλλέως ἐρασταί* of Sophocles. But the reference to the armour of Achilles should not prevent us from observing that a plausible reconstruction of fr. 486 is favoured by the words

<sup>1</sup> But the *Myrmidons* was not a satyr-play.

διχθαδίων κατὰ κῶλον ἀλκυτοπέδῃσι λυγῶθεῖς and ποδίκροτον ἄμμα καθίψας in the epigrams.

The word *σφυροκόποι* may be illustrated by the design reproduced from a lekythos in the Bibliothèque Nationale at Paris by Miss J. E. Harrison in *J. H. S.* xx 106<sup>1</sup>, where two men (not satyrs), armed with large mallets, are represented *hammering* the colossal head of a woman. The head is not identified as belonging to Pandora, but that identification is supported by the painting on an amphora in the Ashmolean Museum reproduced by Prof. P. Gardner in *J. H. S.* xxi 1 ff. Here, however, it is Epimetheus who carries a mallet and gazes at Pandora represented either as rising from the ground or as an incomplete statue. It is possible that the last-mentioned design follows a non-Hesiodic form of the myth, according to which Epimetheus modelled his wife out of clay<sup>2</sup>; but there is no evidence of any such variant. Miss Harrison, however, undertook to show (*J. H. S.* xx 99) that the main subject of the play was the birth of Pandora and not the opening of her jar. For this purpose she emphasized the association of Pandora with the earth-goddess (schol. *Ar. Av.* 971), and brought her *πίθος* into connexion with the *πιθονγία* and the release of malevolent *κῆρες*<sup>3</sup>. More recently Robert has maintained<sup>4</sup> that the satyr-chorus consisted not of hammerers engaged in fashioning *σφυρήλατα*, but of clod-breakers who assisted Epimetheus in *freeing* Pandora from the earth; that fr. 482 refers not to the modelling of Pandora, but to the making of a woman by Prometheus under her directions; and that the designs on a lost amphora figured as no. 71 in Miss Harrison's *Prolegomena* (p. 280) are to be interpreted in the above sense.

Even if we admit the possible ambiguity of *σφυροκόποι*, the considerations adduced seem insufficient to oust the probability that Sophocles followed in the main the Hesiodic tradition, with such modifications as might be necessary to adapt it to the conditions of a satyr-play. Moreover, the fashioning by Prometheus of the first mortals out of clay, though combined by the mythographers<sup>5</sup> with the story of Pandora, was represented by them as antecedent to her arrival.

The difficulties involved in the Hesiodic account, and the origin of the version which made the *πίθος* full of blessings rather than of evils<sup>6</sup>, cannot be discussed here.

<sup>1</sup> Also in *Proleg.* p. 279: see the discussion there of the whole subject.

<sup>2</sup> The suggestion is made by Gruppe in *Bursians Jb.* cxxxvii 588.

<sup>3</sup> See also Gruppe, *Gr. Myth.* p. 761, and Mekler in *Bursians Jb.* cxxix 30.

<sup>4</sup> *Hermes*, xlix 17—38.

<sup>5</sup> Apollod. i 45, 46; Hygin. *fab.* 142.

<sup>6</sup> Of course Hom. *Ω* 527 could not be left out of account. See generally A. S. F. Gow in *Essays to Ridgeway*, p. 99 ff.

## 482

καὶ πρῶτον ἄρχου πηλὸν ὀργάζειν χεροῖν.

482 ἄρχον EUV: ἄρχον Pθ, ἀρχὸν Huschke, ἀργὸν Ruhnken | πῆλον EUV | ὀργάζων Cobeti schedae

482 Erotian gloss. Hippocr. p. 6, 2 (schol. Hippocr. v p. 480 Littré) ὀργασμός· ὁ μαλαγμός· μέμνηται τῆς λέξεως καὶ Σοφοκλῆς ἐν Πανδώρα λέγων 'καὶ... χεροῖν.' καὶ Ἀττικοὶ δὲ ἰδίως λέγουσιν ὀργάσαι τὸ τὰ ὑγρὰ τοῖς ξηροῖς μῖξαι καὶ ἀναφυρᾶσαι καὶ ὅταν πηλὸν ποιεῖν.

Observe that the language agrees with Hesiod's description of the creation of Pandora by Hephaestus: *Op.* 60 "Ἐφαιστον δ' ἐκέλευσε περικλυτὸν ὅτι τάχιστα | γαῖαν ὕδρι φέρειν.

ἄρχον: see cr. n. Ruhnken's ἀργὸν (afterwards abandoned by its author in favour of ἄρχον: see *Tim.* p. 180) is a suitable epithet to express the inert, lifeless clay, and Huschke's ἀρχὸν has the advantage of recalling Horace's well-known *principi limo* (*Carmin.* 1. 16. 13);

but the assonance of three successive words ending in -ον is against the adoption of either. The variant ὀργάζων, which Klein reported from Cobet's MS collations, perhaps deserves consideration: the sentence may have been continued with some such words as πλάσαι νεοχμόν (or γυναικός) σχῆμα.—πηλὸν ὀργάζειν: cf. Phryn. *praep. soph.* p. 93, 2 (Bekk. *anecd.* p. 53, 31) ὀργάζειν πηλόν· τὸ διαβρέχειν. οὕτω γὰρ τὸ ὑγραίνειν οἱ ἀρχαῖοι λέγουσι. Pollux 7. 165 λέγεται δὲ καὶ πηλὸν ὀργάζειν. But these glosses may refer rather to *Ar. Av.* 839 πηλὸν ἀποδύς ὀργασον. See also on frs. 787 and 510. The passage in Aristophanes shows that the phrase was particularly applicable to the preparation of mortar or concrete in building operations.

## 483

καὶ πλῆρες ἐκπιόντι χρύσειον κέρασ  
τρίψει τένοντα μαλθακῆς χλαίνης ὕπο.

483. 2 τένοντα Emperius: γέμοντα A | χλαίνης ὕπο Tucker: ὑπολαίης A, ὑπ' ὠλένης Musurus

483 Athen. 476 C καὶ τῶν ποιητῶν δὲ πολλοὶ παράγουσι πίνοντας τοὺς ἀρχαίους κέρασι... καὶ Σοφοκλῆς Πανδώρα 'καὶ πλῆρες... ὑπολαίης.'

The second line is manifestly corrupt in the MS and has been variously emended, though the correction of Musurus has won general acceptance. Herwerden adopted Wagner's ἐκπιόντα in v. 1 and Adam's γέμοντα in v. 2. H. was inclined to prefer ἐκπιόντι with τένοντα, and thought there was an allusion to the proverb *μασχάλην αἰρεῖς* 'more power to your elbow,' on which see *Paroem.* 1 116: ἐν τῷ μεθεῖν αἰρεῖν ἄνω τὴν μασχάλην εἰώθεσαν καὶ λέγειν *μασχάλην αἰρεῖς*· ἀντὶ τοῦ κωθονίζειν καὶ καταμωκῶσθαι ταῖς χερσίν. But Tucker, who rightly insists

on the difficulty of ὑπό if ὠλένης is adopted, has, I think, found the right solution (*C. Q.* II 203). The allusion to *χλαῖνα* occurs constantly in descriptions of the *gaudia Veneris*: see the passages quoted by Jebb on *Trach.* 539 καὶ νῦν δὲ ὅσαι μίμονκεν μᾶς ὑπὸ | χλαίνης ὑπαγκάλισμα, and add *A. P.* 5. 168 ἥδιον δ', ὅπου κρύψῃ μία τοὺς φιλέοντας | χλαῖνα, καὶ αἰνῆται Κύπρις ὑπ' ἀμφοτέρων, Alciph. 1. 38. 4 ὑπὸ τοῦτον ἡγάπα κοιμωμένη χλαίνιδιον, Lucian *amor.* 49 δεῖ τῶν νέων ἐρᾶν, ὡς Ἀλκιβιάδου Σωκράτης, ὅς ὑπὸ μὲν χλαμίδι πατρὸς ὕπνου ἐκοιμήθη, Athen. 219 B, Prop. 1. 4. 14 *gaudia sub tacita ducere veste libet*. For the use of τρίβω cf. *πορνότριψ*, *χοιρότριψ*.—For χρύσειον trisyllabic see on fr. 338.

## 484

## βλιμάζειν

**484** Erotian gloss. *Hippocr.* p. 18, 17 (schol. V Hippocr. v p. 204 Littré) ἐβλιμάσθη· ἐπίσθη, ἐμαλάχθη, ἐθλίβη· εἰρηται δὲ παρὰ τὸ βλίσσω, ὃ ἐστὶ μαλάττειν, ὡς Ἀριστοφάνης ἐν Ὀρνισί φησιν (*Av.* 530) 'εἶτα λαβόντες πωλοῦσ' ἀθρόους· οἱ δ' ὠποῦνται βλιμάζοντες.' ὁμοίως καὶ Σοφοκλῆς μένεται τῆς λέξεως ἐν Πανδώρα.

The grammarians (so also Suid., *Etyim. M.*) derived the word βλιμάζειν from βλίσσω (fr. 778); but, so far as we can tell, they have nothing in common. However this may be, Schneidewin was certainly wrong in supposing that the reference quoted above belongs to fr. 778;

for Erotian was not concerned to illustrate the use of βλίσσω, and βλιμάζειν, employed as a *vox amatoria*, was obviously suitable to the subject of the *Pandora*. For the latter sense cf. *Etyim. M.* p. 200, 38 βλιμάζειν· τὸ τιτθολαβεῖν, ἦγουν ψηλαφᾶν τὰ στήθη, καὶ τοὺς μαστοὺς καταλαμβάνειν τῇ ἀφῇ, καὶ ἅπτεσθαι τῶν ἀπορρήτων μελῶν τῶν γυναικείων, καὶ διεγείρειν τὰς ἐπιθυμίας, ὥς φησι Κρατῖνος (fr. 302, 1 100 K.) 'ὥς <δὲ> μαλακὸν καὶ τέρεν τὸ χρωτίδιον <ἦν> ὧ θεοί· καὶ γὰρ ἐβλίμαζον αὐτὴν, ἣ δ' ἐφρόντιζ' οὐδὲ ἐν.' Similarly Bekk. *anecd.* p. 221, 16.

## 485

## ἐνουρήθρα

**485** Pollux 10. 44 αἰς, ἦν Σοφοκλῆς ἐν Πανδώρα ἐνουρήθραν καλεῖ.

The same extract occurs in Cramer, *anecd. Oxon.* IV p. 60 (schol. Hermog. VII p. 735 Walz), and *anecd. Par.* IV

p. 12, 13, but in the latter ἐνουρήθρον is substituted for ἐνουρήθραν. Blaydes prefers that form, on the analogy of σκανδάληθρον, κύκηθρον etc.

## 486

## χήλευμα

**486** Hesych. II p. 472 κεχήλωμα <αι> πόδας· δέδεμαι συνερραμμένος (συνεραμμένος cod.) τοὺς πόδας· χηλεύειν γὰρ τὸ ράπτειν, καὶ χηλινὸν τὸ πλεκτόν, ὡς Ἀνακρέων (fr. 37), καὶ χήλευμα (χήλωμα Brunck) τὸ ὀπήτιον (M. Schmidt and W. Dindorf for τὸ σπήτιον cod.). Σοφοκλῆς Πανδώρα ἢ Σφυροκόπος. Pollux 7. 83 (amongst cobblers' ἐργαλεία) ὀπήτια δὲ καὶ ὀπήτιδια, ἃ καὶ χηλεύματα ἐκάλουν οἱ ποιηταί. μάλιστα δὲ οὕτως ὠνόμαζον (i.e. the word was especially applied to the tools of...) τῶν τὰς σχολοῖν πλεκόντων ὡς καὶ κράνη (Hdt. 7. 89). Further confirmation is afforded by Hesych. IV p. 283 χηλεύει· πλέκει, ράπτει, and χηλεύσεις· πλέξεις· χηλεύματα γὰρ ἐλέγοντο ὅλιν ὀπήτια, οἷς πλέκουσιν ἢ ράπτουσιν.

L. and S. require correction, for there

can be no doubt on the above evidence that χήλευμα meant *an awl*. The interpretation 'netted work, a cord' was due to the false reading *σπαρτίον* in Hesychius. Dindorf conjectured that the lemma of Hesychius should be read as *κεχήλευμαι πόδας*, and that this was a tragic phrase taken either from Aeschylus or Sophocles (*adesp.* 220 N.). Wecklein in *Berl. phil. Woch.* 1890, 656 went further, holding that *κεχήλευμαι πόδας* and not *χήλευμα* is the quotation attributed to the *Pandora*. So also Bapp in Roscher III 3064. This view, which is possibly right (see p. 136), had already been anticipated by Ellendt; but the presumption is rather the other way.—There is not sufficient evidence to distinguish χηλῶν and χηλεύω.

## ΠΗΛΕΥΣ

Fr. 487 shows that the subject of the play was the fortunes of Peleus in his old age. It cannot therefore have dealt with his purification by Acastus, the lying accusation of the disappointed Astydamia, or the escape of Peleus from his peril on Mt Pelion, although Ar. *Nub.* 1063 probably indicates that the earlier adventures had been represented on the tragic stage. It is possible that Aristophanes was referring to the *Peleus* of Euripides<sup>1</sup>, unless fr. 619 should be held to warrant a different conclusion. The well-known reference in Hor. *A. P.* 95 (*et tragicus plerumque dolet sermone pedestri | Telephus et Peleus, cum pauper et exul uterque | proicit ampullas et sesquipedalia verba*) cannot be attributed with certainty to any one period of Peleus's chequered career; but most readers of Horace have supposed that he was thinking of the exile twice suffered by Peleus in consequence of the deaths of Phocus and Eurytion.

In Hom.  $\Sigma$  434 Peleus is said to be worn out by the weight of years, and in  $\Omega$  488<sup>2</sup> and  $\lambda$  493<sup>3</sup> there are somewhat more definite allusions to the oppression of Peleus by his neighbours, and his inability to protect himself against them. In his abstract of the Cyclic *Nosti* Proclus states (*EGF* p. 53) that on the advice of Thetis Neoptolemus returned from Troy by land; that in passing through Thrace he found Odysseus in Maronea; and that he completed the rest of his journey and buried Phoenix when he died. Then follow the words, αὐτὸς δὲ εἰς Μολοσσὸν ἀφικόμενος ἀναγνῶριζεται Πηλεί. The clumsiness of the epitomator is sufficiently obvious, but his words certainly seem to imply that the meeting of Neoptolemus with Peleus took place in Molossia. Yet, although there is plenty of evidence to connect Neoptolemus with Epirus<sup>4</sup>, it is not elsewhere recorded that Peleus removed to that country. That the incidents were in fact entirely separate appears probable from Apollod. *epit.* 6. 12 f., where, after a reference to the settlement of Neoptolemus in Molossia, it is stated that he succeeded to the sovereignty of Achilles after the death of Peleus, who had been driven out by the sons of Acastus. Other evidence makes the inference certain. Euripides (*Tro.* 1126 ff.) says that Neoptolemus has

<sup>1</sup> So apparently Nauck (*TGF* p. 554); but he is certainly wrong in explaining Eur. *Tro.* 1127 by reference to the story of Astydamia.

<sup>2</sup> καὶ μὴν που κείνον περιναίεται ἀμφὶς ἐόντες | τείρουσ', οὐδὲ τις ἔστιν ἀρὴν καὶ λοιγὸν ἀμύναι.

<sup>3</sup> εἰπέ δέ μοι Πηλῆος ἀμύμονος εἴ τι πέπυσσαι, | ἥ ἔρ' ἔχει τιμὴν πολέσιν μετὰ Μυρμιδόνεσσιν, | ἥ μιν ἀτμάζουσιν ἀν' Ἑλλάδα τε Φθίην τε κτέ.

<sup>4</sup> Pind. *Nem.* 4. 51, 7. 37.

sailed to Phthia, *καινὰς τινὰς* | *Πηλέως ἀκούσας συμφορὰς, ὥς νιν χθονὸς* | *Ἀκαστος ἐκβέβληκεν ὁ Πελίου γόνος*. On these words the scholiast comments; ὁ μὲν Εὐριπίδης ὑπὸ Ἀκάστου φησὶν ἐκβεβλήσθαι τὸν Πηλέα· εἰσὶ δὲ οἱ φασὶν ὑπὸ τῶν δύο αὐτοῦ παίδων, Ἀρχάνδρου καὶ Ἀρχιτέλους, κατὰ τὸν καιρὸν ὃν ἐμελλον Ἕλληνες ἐξ Ἰλίου ἐπανιέναι, ἐξεληλύσθαι καὶ ἐλθόντα εἰς ἀπάντησιν τῷ Νεοπτολέμῳ προσελθεῖν διὰ χειμῶνα τῇ Κῷ τῇ νήσῳ καὶ ξενισθέντα ὑπὸ Μόλωνός τινος Ἀβαντος ἐκεῖ καταλύσασθαι τὸν βίον. We seem to require here an alteration in order that *προσελθεῖν* may be referred to Neoptolemus instead of to Peleus, as will presently appear from the fuller account of Dictys. The schol. Townl. on Hom. Ω 488 explains: λέγει δὲ Ἀκαστον καὶ τοὺς υἱοὺς Ἀρχανδρον καὶ Ἀρχιτελην. The mention of Archander and Architeles introduces an element of confusion, since elsewhere they were called sons of Achaeus, whereas the sons of Acastus are known as Menalippus and Pleisthenes. Consequently Tümpel\* would substitute Ἀχαιοῦ for Ἀκάστου in both places. The question is of subsidiary importance for the present purpose; and we may infer from Euripides that Acastus and not Achaeus must have been the traditional enemy of Peleus. The schol. on Pind. *Pyth.* 3. 167 appeals to the authority of Callimachus (fr. 372) for the vague and probably corrupt statement ὁ δὲ Πηλεὺς ἐν Ἰκῷ τῇ νήσῳ ἀτυχήσας τὸν βίον οἰκτρῶς καὶ ἐπωδύνως ἀπέθανεν. So Drachmann reads, with ἐν Ἰκῷ from several MSS for ἐν Κῷ†. Icus was a small island east of Magnesia and north of Euboea (Strabo 436). It is obvious that τῇ Ἰκῷ should also be restored in schol. Eur., and the difficulty of explaining the removal of Peleus to Cos at once disappears. This brings us to the detailed narrative of Dictys (6. 7—9), which has with reason been suspected of coming from a tragic source. Neoptolemus, while repairing his storm-tossed ships in Molossia, learnt that Peleus had been driven out by Acastus. Desirous of avenging his grandsire's wrongs, he sent two of his companions to Thessaly, who returned with a full report of the treachery of Acastus. Neoptolemus at once put to sea, although the weather was unfavourable, and was wrecked on the Sepiades—the rock-bound coast of Magnesia‡—losing all his fleet and most of his men, and himself escaping with difficulty. Here he found Peleus, who had concealed himself in a gloomy cavern in order to avoid further

\* Some, as Bloch in Roscher III 1843, think that this refers directly to Sophocles.

† Zusatz in Lief. 22 of Roscher's *Lexikon*.

‡ The correction had been previously made by Wilamowitz (*Herm.* XLIV 474 f.) on the strength of *A. P.* 7. 2 Ἰσθ' ὅτι κεύθει | καὶ Θέτιδος γαμέταν ἃ βραχύβωλος Ἰκος.

§ Strabo 443.

violence from Acastus, but was continually on the watch for seafarers, in the hope of obtaining news of his grandson. While he was engaged in preparations for an attack upon Acastus, Neoptolemus learnt that Menalippus and Pleisthenes, his sons, had arrived in the neighbourhood on a hunting expedition. Disguising himself as a native of Iolcus, Neoptolemus announced his own death to the young men, and was subsequently invited to join their party. Thus he obtained opportunities of killing them separately, as well as their faithful servant Cinyras, who arrived with the news that Acastus was on his way to join them. Neoptolemus then changed his disguise and appeared before Acastus in Phrygian dress as Mestor the son of Paris, who had come to Thessaly as a captive of Neoptolemus. Acastus was informed that Neoptolemus was lying asleep in a cave, exhausted by his voyage. He accordingly hurried on to the cave in order to surprise his enemy, but was met at the entrance by Thetis, who had arrived to visit Peleus. The goddess rebuked Acastus for his cruelty to the house of Achilles, but persuaded Neoptolemus to spare his life. Acastus, overjoyed at the unexpected recovery of his freedom, willingly resigned the sovereignty to Neoptolemus.

That some authorities should make Icus the scene of Peleus's exile, and others a cavern in the Sepiades, is only such a variation as we are accustomed to meet with in the heroic legends. It would be idle to pretend that there is a strong case in favour of the contention that the whole of the material in *Dictys* was taken from the plot of Sophocles<sup>1</sup>. But certain of its features, such as the appearance of Thetis to compose the feud, are unmistakably dramatic; and there is no other play which has so good a claim to be considered its ultimate source as the *Peleus* of Sophocles.

Welcker proceeded to identify the *Peleus* with the *Phthiotides*, but his arguments are quite unconvincing. (1) He makes the unnecessary and unjustifiable assumption that Archander and Architeles were sons of Peleus by a former marriage, and that they had driven out and ill-treated their father, who was in his dotage. The object of this is to work in fr. 696<sup>2</sup>. (2) He strangely supposes that fr. 694 was addressed to Peleus by the speaker of fr. 487. It is of course possible that Peleus in exile was visited by a chorus of women from Phthia, but a female chorus generally indicates that a woman plays the leading part. Besides, the proposed identification would compel us to make

<sup>1</sup> See Welcker, p. 205 ff.; Gruppe, p. 699.

<sup>2</sup> On p. 257 he makes the extraordinary conjecture that *ἐν δράματι* in *vit. Soph.* 7 (p. lii Blaydes) refers to the *Peleus*. This needs no refutation.



the violent assumption that Aristotle in *poet.* 18. 1456<sup>a</sup> 1 gave as examples of tragedies of character the *Peleus* of Euripides coupled with the *Phthiotides* (= *Peleus*) of Sophocles. It is far more likely that the titles were distinct, and that Aristotle cited two plays of Sophocles.

That the *Peleus* was produced before B.C. 424 follows from fr. 487 (n.).

## 487

Πηλέα τὸν Αἰάκειον οἰκουρὸς μόνῃ  
γερονταγωγῷ κἀναπαιδεύω πάλιν·  
πάλιν γὰρ αὖθις παῖς ὁ γηράσκων ἀνὴρ.

487. 1 Αἰάκειον Sylburg: Αἰάκειον codd. 2 καὶ ἀναπαιδεύω (om. πάλιν)  
Clem. et Tryphonis nonnulli codd.

487 Clem. Alex. *strom.* 6 p. 748  
Σοφοκλέους ἐν τῷ Πηλεί 'Πηλέα... ἀνὴρ.'  
v. 2 is frequently attested: schol. Ar. *Eq.*  
1099 (καὶ νῦν ἐμμεντὸν ἐπιτρέπω σοι του-  
τοῖ | γερονταγωγῷ κἀναπαιδεύω πάλιν)  
ὅλον δὲ τὸ λαμβικὸν παρῴησεν ἀπὸ τοῦ  
Πηλέως Σοφοκλέους. Trypho rhet. viii  
p. 741 Walz ὡς παρὰ Σοφοκλεί 'γεροντα-  
γωγῷ κἀναπαιδεύω πάλιν.' Cocondrius  
rhet. viii p. 784 Walz καὶ Σοφοκλῆς ἀπὸ  
τοῦ παιδαγωγῷ γερονταγωγῷ. Plutarch  
(*Nic.* 2 and *praec. ger. reip.* 13 p. 807 A)  
twice quotes the line γερονταγωγῷ κἀνα-  
μισθαρῆν διδοῖς, evidently from some  
comic poet (adesp. fr. 11, III 400 K.).

1 Πηλέα: for the synizesis cf. Eur.  
*Phoen.* 913 σφάζει Μενεϊκέα τόνδε, Αἰ.  
104 'Ὀδυσσεύα τὸν σὸν ἐνστάτην λέγω  
(Jebb).—Αἰάκειον: the adj. takes the  
place of the normal gen. Αἰακοῦ. Cf.  
Αἰ. 134 Τελαμώνιε παῖ. O.T. 267 τῷ  
λαβδακείῳ παιδί. The idiom is Homeric:  
see on Eur. *Hclid.* 192, *Phoen.* 188, 225,  
1063. Copious illustrations are given by  
Blaydes on O.T. l.c., and Kuehner-  
Gerth I 261 f.—οἰκουρὸς μόνῃ emphasizes  
his destitution: he has none other to  
give him tendance. But I think it also  
serves to mark his helplessness; for it  
adds to the bitterness of old age to be  
obliged to stay at home with the women  
(οἰκουρία). That is the point of Iolaus'  
speech in Eur. *Hclid.* 700, and Wilamo-  
witz finds the same force in *Iler.* 45  
λείπει γὰρ με τοῖσδ' ἐν δώμασι | τροφὸν  
τέκνων οἰκουρὸν.

2 γερονταγωγῷ seems to have been  
a coinage of Soph. after παιδαγωγῷ, re-  
peated twenty years later in O.C. 348.  
In the meantime it caught the fancy of  
the comic poets (v. *supr.*). In the line  
quoted by Plut. ἀναμισθαρῆν is either  
'to get pay once more,' i.e. as a dicast,  
after having been put on the shelf; or  
perhaps refers to a constant succession of  
profitable services.—ἀναπαιδεύω πάλιν  
is pleonastic, like μεταγνώσκει πάλιν in  
*Phil.* 1270. Logically no doubt a dis-  
tinction may be made, in so far as πάλιν  
denotes reversion to an earlier state and  
ἀνα- repeated action (Ellendt); but this  
is to refine too much. So πάλιν αὖθις in  
v. 3.

3 is a metrical rendering of the time-  
worn proverb δις παῖδες οἱ γέροντες  
(Diogen. 4. 18). This passage appears  
to be the earliest allusion to it in litera-  
ture, with the possible exception of  
Cratin. fr. 24 (1 20 K.) ἦν ἂν' ἀληθὲς ὁ  
λόγος ὡς δις παῖς γέρον. Cf. Ar. *Nub.*  
1417 ἐγὼ δὲ γ' ἀντελποῖμ' ἂν ὡς δις  
παῖδες οἱ γέροντες. Antiphon σοφ. fr.  
136 B. [fr. 66 D.] γηροτροφία γὰρ προσέεικε  
παιδοτροφία. Plat. *legg.* 646 A οὐ μόνον  
ἀν', ὡς εἰσικεν, ὁ γέρον δις παῖς γίγναι' ἂν,  
ἀλλὰ καὶ ὁ μεθυθεῖς. *Axioch.* 367 B καὶ  
τῷ νῷ δις παῖδες οἱ γέροντες γίγνονται.  
The same thought is implicit in fr. 695  
(n.). Theopomp. fr. 69, 1 751 K. Iun-  
cus ap. Stob. *flor.* 116. 49 τῇ τε ψυχῇ  
κατὰ τὴν παροιμίαν παῖς πάλιν γεγυνώς.

## 488

τὸ μὴ γὰρ εἶναι κρείσσον ἢ τὸ ζῆν κακῶς.

**488** Stob. flor. 121. 9 (IV p. 1101, Hense) Σοφοκλέους Πηλέως· 'τὸ μὴ... κακῶς.' S does not give the name of the play, and M omits the extract altogether.

Cf. Aesch. fr. 90 βίου πονηροῦ θάνατος εὐκλείστερος, fr. 401 ζωῆς πονηρᾶς θάνατος αἰρετώτερος (where see Nauck). Eur. fr. 361 ἐγὼ δὲ τοὺς καλῶς τεθνηκότας | ζῆν φημί μᾶλλον τοῦ βλέπειν τοὺς μὴ καλῶς. fr. 596 οὐκ οὖν τὸ μὴ ζῆν κρείσσον ἐστ' ἢ

ζῆν κακῶς; Hes. 377 θανὼν δ' ἂν εἴη μᾶλλον εὐτυχέστερος (scil. the εὐγενής, where he has met with calamity) | ἢ ζῶν· τὸ γὰρ ζῆν μὴ καλῶς μέγας πόνος. Apollod. fr. 6 (III 289 K.) οὐ πανταχοῦ Φρόξ εἰμι· τοῦ ζῆν ἦν ὁρῶ | κρείσσον τὸ μὴ ζῆν, χρῆσομαι τῷ κρείττονι. Philemon fr. 203 (III 532 K.) θανεῖν ἀριστόν (? ἀμεινον) ἐστίν ἢ ζῆν (ἦν ζῆς Mein.) ἀθλίως. The same sentiment is more fully expressed in fr. 952 (n.).

## 489

ὁμορορθῶ, συνθέλω,  
συμπαραινέσας ἔχω.

**489** Ar. Av. 851 'ὁμορορθῶ... ἔχω,' | προσόδια μεγάλη σεμνὰ προσέειπαι θεοῖσιν· | ἅμα δὲ προσέτι χάριτος ἔνεκα | προβάτιόν τι θύειν. The scholl. give ὁμορορθῶ· Σοφοκλέους ἐκ Πηλέως· ἀντι τοῦ τὸ αὐτὸ φρονῶ. In R however, τοῦτο ἐκ Πηλέως is an interlinear comment attached to πρόβατον (v. 855).

It is quite uncertain, as Nauck remarks, how much belongs to Sophocles. The scholiast does not necessarily mean more than that the word ὁμορορθῶ was used by Sophocles in the sense of 'I assent,' as also in *Ant.* 536 εἶπερ ἢδ' ὁμορορθεῖ. The transference may well have been a neologism, for Eur. *Or.* 529 comes much

nearer to the original meaning (κυρίως τὸ ἅμα καὶ συμφώνως ἐρέσσειν). But at the same time we cannot exclude the possibility that the emphatic repetition of the notion of assent was the point of the parody from the *Peleus*. This is to some extent confirmed by the frequency with which ἔχω and the aor. part. are employed in Sophocles as a periphrasis for the perfect indicative: see the examples quoted by Goodw. § 47, Kuehner-Gerth 1161. The idiom occurs in a chorus at *Ant.* 794 σὺ καὶ τόδε νεῖκος ἀνδρῶν εὐναίμον ἔχεις παράξας. Rutherford concludes that several lines of the *Peleus* were parodied in vv. 851—857.

## 490

ἴτω ἴτω δὲ Πυθιάς βοὰ θεῶ.

**490** ἴτω ter repetunt codd.: corr. Bentley (cum U et Ald.) | τῷ θεῷ codd.: corr. Bentley

**490** Ar. Av. 857 ἴτω ἴτω ἴτω δὲ Πυθιάς βοὰ τῷ θεῷ. Bentley corrected as above in order to make the line agree with the antistrophic v. 901, and is followed by most modern editors. The schol. has: Πυθιάς βοὰ· ἢ μετ' αὐλοῦ γυμνῆς βοῇ, τὸ Πύθιον μέλος. ἐνθεν καὶ πυθαύλης γίνεται. οὕτω δὲ ἔλεγον τὸν παῖνα. καὶ τοῦτο δὲ ἐκ Πηλέως.

ἴτω: 'raise the loud Pythian cry.' Cf. *Trach.* 207 κοινὸς ἀρσένων ἴτω κλαγγά. Eur. *El.* 879 ἴτω εὐναίλος βοὰ χαρά. fr. 773, 58 ἴτω τελεία γάμων αἰοδᾷ. *I. A.* 1470 ἴτω δὲ Δαναΐδας εὐφημία. Aesch. *Theb.* 947 ἴτω γόος, ἴτω δάκρυ. Eur. *Ion* 1096 παλὶμφαμος αἰοδᾷ | καὶ μοῦσ' εἰς ἀνδρας ἴτω. *Ion* eleg. fr. 2, 7 (*PLG* II 253) πίνωμεν, παίζωμεν, ἴτω διὰ ρυτὸς

δοῖδῃ. Vater not unreasonably inferred that the triumphal song was raised in honour of the return of Neoptolemus and the rescue of Peleus.—We conclude that Πυθιάς βοά was a paean in honour of Apollo, accompanied by the flute: Ar. continues συναυλεῖτω δὲ Χάρης ψῶδῃ. So Plut. *Lys.* 11 μετὰ αὐτοῦ καὶ παιάνων ἀνέπλευσεν εἰς Αἰάμψακον. Pollux 4. 81 says that flutes suitable for paeans are

called οἱ Πυθικοί· ἤδουν δὲ τὸ ἀχορον αἰθλημα, τὸ Πυθικόν, πυθαύλης, mentioned by the schol., was the name given to the flute-player in the Pythian nome: Smyth, *Greek Melic Poets*, p. 121. Cf. *ISG* 737, ed. Kaibel, 1890. But nothing so elaborate as the Pythian nome described in Pollux 4. 84 is contemplated here.

## 491

βοάσομαι τᾶρα τὰν ὑπέρτονον  
βοάν.

491 Ar. *Nub.* 1154 'βοάσομαι... βοάν.' ὡς κλάει, ὡς βολοσάται κτέ., where schol. V has ταῦτα ἐκ τοῦ Πηλέως Σοφοκλέους.

The authenticity of this fragment is doubtful, since schol. R has Ἑριπίδου in place of Σοφοκλέους preceded by παρὰ τὰ ἐκ Πηλέως, and continues ἐπιφέρει γάρ· ὡς πύλαισιν ἢ τις ἐν δόμοις: see Eur. fr. 623. There is clearly some error, but it is impossible to ascertain how it arose. Wilamowitz (*Tr. Gr. fragg.* p. 27) thinks schol. V should be followed, since the play of Soph. is elsewhere copied by Ar.

and his scholl. The same words are also quoted in the scholia as occurring in the *Satyri* of Phrynichus (fr. 46, 1382 K.), and there must, it would seem, have been something in them which tickled the Attic fancy as expressive of a very loud cry. Probably ὑπέρτονος suggested the *fortissimo* of a musical score: cf. *τείνω*, *τόνος*. Its only appearance elsewhere in tragedy is as applied to the blast of the Tyrrhenian trumpet (Aesch. *Eum.* 572). —Bergk conjectured βοάσομ' ἄρα (ἀρα Ald.).

## 492

Βασιλεὺς χώρας τῆς Δωτιάδος

492 Steph. Byz. p. 257, 9 Δώτιον, πόλις Θεσσαλίας... ὁ πολίτης Δωτιεύς... τὸ θηλυκὸν... Δωτιάς, ὡς Ἰλιάς τοῦ Ἰλίου. Σοφοκλῆς ἐν Πηλεί 'βασιλεὺς... Δωτιάδος.'

For Dotion see on fr. 380. It may be that Acastus (or his son), as hereditary

lord of Iolcus, would have been described as king of Dotion, since Dotion was reckoned as being within the confines of Magnesia, to which Iolcus also belonged (Strabo 436, 442).

## 493

μὴ ψεύσον, ὦ Ζεῦ, μὴ μ' ἔλῃς ἄνευ δορός.

493 Schol. Ar. *Thesm.* 870 (μὴ ψεύσον, ὦ Ζεῦ, τῆς ἐπιούσης ἐλπίδος) σύνθησις τὸ σχῆμα. Μένανδρος (fr. 916, 111 238 K.) 'οἶσθ' ὁ ποιήσον.' Σοφοκλῆς Πηλεί 'μὴ ψεύσον... δορός.' *Antiat.* (Bekk. *anecd.*) p. 107, 30 refers to this passage as follows: μὴ νόμισον· ἀντὶ τοῦ

μὴ νομίσης· Σοφοκλῆς Πηλεί. καὶ 'μὴ ψεύσον.' It was formerly supposed that Sophocles used μὴ νόμισον as well as μὴ ψεύσον in the *Peleus*. But it is much more probable that the text of the *Antiat.* has been dislocated, and that μὴ νόμισον was originally cited from the

comic poet Thugenides (fr. 3, III 377 K.), in view of the evidence of Photius (*lex.* p. 267, 8) and Suidas: *μη νόμισον· ἀντί τοῦ μη νομίσης· οὕτω Θουκυδίδης* (Θαγενίδης Suid.: Θουγενίδης is due to Pierson on Moeris, p. 334). Owing to some similar confusion Suid. s.v. *ψεύσον* quotes the verse of Aristophanes as if it had been written by rather than adapted from Sophocles.

*μη ψεύσον*. It may be assumed that Sophocles was imitating the three Homeric examples: Δ 410 τῷ μὴ μοι πατέρας ποδ' ὁμοίη ἐνθεο τιμῇ, Σ 134 ἀλλὰ σὺ μὲν μὴ πῶ καταδύσσο μῶλον Ἀρηος, ω 248 ἄλλο δέ τοι ἐρέω, σὺ δὲ μὴ χόλον ἐνθεο θυμῷ. Even these appear to be isolated attempts to extend the development of the present imperative in prohibitions (Monro, *H.G.*<sup>2</sup> § 328), rather than the survival of an earlier usage.—*ἀνευ δορός*. The meaning might conceivably be 'don't slay me *unarmed*,' as in Hom. Φ 50 γυμνόν, ἄτερ κόρυθός τε καὶ ἀσπίδος, οὐδ' ἔχεν ἔγχος: but, apart from other objections, *δόρυ* was a weapon of offence. We should interpret rather

'without (using) the sword,' i.e. far from the battle; it is the prayer of the old warrior to hear once more the clash of arms. Of course Zeus is not thought of as the actual agent, but as the ultimate cause. On the other hand, *δόρυ* has not yet reached the meaning 'war' or 'battle' so decisively as e.g. in Eur. *Ion* 997 θεῶν ἐστ' ἦλθεν ἐς δόρυ (Wilamowitz on Eur. *Her.* 158), although a spear is not necessarily the weapon intended any more than in *Ai.* 1056, or Eur. *Tro.* 387 οὐδ' ἔσθαι δόρυ. The phrase *ἀνευ δορός* and its equivalents do not always convey the same nuance: see on fr. 941, 15, and Eur. *Hclid.* 396. Generally perhaps, as in Aesch. *Eum.* 289 or Eur. *Bacch.* 804, the implication is only 'without using force.' Cf. *Trach.* 1063 μόνη με δὴ καθείλε φασγάνου δίχα. Welcker thought that there was a reference to the famous spear of Peleus (Hom. II 143), and that Zeus had promised him that it should never fail his need; Vater still more improbably that Peleus was speaking of the assistance of Neoptolemus, which he knew to be near at hand.

## 494

## καὶ ξηραλοιφῶν εἵματος διὰ πτυχῶν

494 Hapocr. p. 134, 1 ξηραλοιφεῖν· *Αλοχίτης κατὰ Τιμάρχου* (138). ξηραλοιφεῖν ἔλεγον τὸ χωρὶς λουτρῶν ἀλείφεσθαι, ὡς Δίδυμος ἐν κη' τραγικῆς λέξεως καὶ Νικανδρος ἐν ιη' Ἀττικῆς διαλέκτου, προστιθεὶς ὅτι μήποτε καὶ τὸ ὑπὸ τῶν ἀλειπτῶν λεγόμενον ξηροτριβεσθαι (ξηροτριβεῖσθαι Lobeck, *Phryg.* p. 572) οὕτως ἐλέγετο. Σοφοκλῆς Πηλεῖ 'καὶ...πτυχῶν.'

This is our best authority for the meaning of the archaic word ξηραλοιφεῖν, which hardly occurs except in allusion to the law of Solon forbidding slaves to frequent the gymnasia, as in Aeschin. *l.c.* That it had passed out of use in the fourth century is indicated by the fact that the orator, referring to the omission from the law of an express enactment of the licence implied in its veto, proceeds: καὶ οὐκέτι προσέγραψε· τὸν δ' ἐλεύθερον ἀλείφεσθαι καὶ γυμνάζεσθαι. The explanation of Didymus is preserved also by Eustath. II. p. 764, and by Hesych. III p. 170; and ξηρὸς ἰσχύς, ὃ μὴ ὑπὸ λουτροῦ ἀλλ' ὑπὸ γυμνασίου καὶ πόνου γινόμενος (Plat. *Phaedr.* 239 c), is adduced in

support. The origin of the word would then be due to the earlier use of oil as an unguent exclusively in connexion with the bath. An alternative view, but inferior in authority, is preserved by *Erym.* M. p. 612, 20 (= Bekk. *anecd.* p. 284, 1) τὸ ἐν ταῖς παλαίστραις γυμνάζομενον κόνει χρῆσθαι, with which may be compared Lucian *Anach.* 2 αὐτοὺς ἐκόντες ἐπαμύνεται τὴν κόνιν ἀλεκτρονίων δίκην, ὡς ἀφυκτότεροι εἶεν ἐν ταῖς συμπλοκαῖς, οἶμαι, τῆς ψάμμου τὸν δλισθόν ἀφαιρούσης, καὶ βεβαιότεραν ἐν ξηρῷ παρεχούσης τὴν ἀντίληψιν. Hermann-Bluemner, *Gr. Privatalt.*, p. 213, reconciles the two statements on the ground that, whereas oil was used together with water in bathing, κόνις was not; and therefore the mention of κόνις (water is intended to distinguish ξηραλοιφεῖν from χυτλῶσαι· μετ' ἐλαίου λούσασθαι (Hesych. IV p. 301). The distinction is clearly marked in Galen XI 532: in taking a bath, the water remains on the surface; so it has to be rubbed into the pores with oil, ὅπερ ἀνδράζον οἱ παλαιοὶ χυτλοῦσθαι καὶ ἀντετίθεσθαι γε

αὐτοῦ τὸ ξηραλοφεῖν. But ἀλείφειν served equally well to describe either process, unless it was necessary to express the opposition between anointing after bathing and at the gymnasium. Inasmuch as the use of oil was always prescribed for the latter, it is odd to find Philostr. *gymn.* 58 condemning ξηραλοφεῖν together with πυρίσθαι as belonging to τῆς ἀγροικότερας γυμναστικῆς. Jüthner can only explain it by supposing that Philostratus misunderstood the obsolete term as if it referred to the anointing of the dry sweat which was excited by the πυρίσθαι. The same critic holds that ξηροτριβεῖσθαι denotes a dry rub, and is not to be confounded with ξηραλοφεῖν.

Here we must apparently translate 'anointing (himself) through the folds of his tunic'; and Sophocles is guilty of an anachronism in referring to the heroic age a practice which Thucydides (1. 6) states to have been introduced by the Spartans: ἐγγυμνώθησάν τε πρῶτοι, καὶ ἐς τὸ φανερόν ἀποδύντες λίπα μέτα τοῦ γυμνάζεσθαι ἠλείψαντο. But, if we are justified in drawing the inference apart from the context, it would seem that in mentioning an athlete as clothed Sophocles supports the authority of Thucydides, afterwards confirmed by Plato (*rep.* 452 C), that the complete stripping of the body was unknown to the Homeric Greeks.

## 495

## Κυκνίτις

495 Steph. Byz. p. 392, 5 Κυκνίτις ἥς ὁ Κύκνος ἐβασίλευσε. Σοφοκλῆς ἐν Πηλεΐ. Meineke wished to add χώρα Θεσσαλίας before ἥς, but, whether he is right or not, the reference is undoubtedly to the Thessalian district infested by the robber Cycnus, the son of Ares, who was slain by Heracles. Thus the reference fits in with the topography of the play. Hesiod (*Scut.* 70) brings Cycnus to the precinct of Apollo at Pagasae. The same neighbourhood is definitely named by Eur. *Her.* 389 ἄν τε Μηλιάδ' ἀκτὴν |

Ἀναΐρου παρὰ πηγὰς | Κύκνον ξεινοδαΐ-  
κταν | τόξοις ὤλεσεν, Ἀμφαναΐ- | ας οἰκῆτορ'  
ἀμεικτον. Later writers, while still naming Thessaly, go farther afield: thus Itonos in Achaea Phthiotis is mentioned as the scene of the fight with Cycnus by Apollod. 2. 155, Diod. 4. 37, and Nicolaus of Damascus fr. 55 (*FHG* III 389); but Pausan. 1. 27. 6 puts it in the neighbourhood of Peneus.—Stephanus confused Cycnus with his namesake: see on fr. 499.

## 496

## λειποψυχεῖν

496 *Antiatt.* (Bekk. *anecd.*) p. 106, 13 λειποψυχεῖν Σοφοκλῆς Πηλεΐ.

L. and S. erroneously quote the reference in support of the meaning, *to fail in courage*. There is no evidence that

Sophocles used the word in any other than its ordinary sense, *to faint*. The degraded form λειποψυχεῖν, impossible in verse, still lingers in many prose texts: see Cobet, *N.L.* p. 79.

## ΠΟΙΜΕΝΕΣ

The Ποιμένες comprised the events which immediately succeeded the first landing of the Greeks upon the Trojan coast, and thus occupied the interval between the Σύνδειπνοι and the Ἑλένης ἀπαίτησις<sup>1</sup>. Such at least was the order of the narrative

<sup>1</sup> See however I p. 121 for another view.

in the *Cypria*, if we may judge from the abstract of Proclus (*EGF* p. 19): ἔπειτα ἀποβαίνοντας αὐτοὺς εἰς Ἴλιον εἵργουσιν οἱ Τρῶες, καὶ θνήσκει Πρωτεσίλαος ὑφ' Ἑκτορος. ἔπειτα Ἀχιλλεὺς αὐτοὺς κρέπεται ἀνελών Κύκνον τὸν Ποσειδῶνος, καὶ τοὺς νεκροὺς ἀναιροῦνται. According to Apollodorus (*epit.* 3. 29 ff.), Thetis had warned Achilles that the first man who landed must die. The Trojans, hearing of the arrival of the Greeks, advanced under arms to the coast, and prevented their landing by volleys of stones. Protesilaus was the first to step on shore, and killed several of the Trojans before he was himself slain by Hector. Then Achilles landed with the Myrmidons, and killed Cycnus by striking him on the head with a stone. The Trojans were scared by his death, and retreated to the city.

That the death of Protesilaus and the episode of Cycnus belonged to this play appears to be established by frs. 497, 499, and 500, and the inclusion of fr. 501 is the natural consequence. Fr. 498 shows that Hector was one of the characters. On the question whether Andromache also appeared see I p. 78. It is not known whether the story of Laodamia was related in the *Cypria*; but it is barely possible that it was included in the *Ποιμένες*, which was constructed from the Trojan standpoint<sup>1</sup>.

Welcker<sup>2</sup> suggested that the action took place outside a temple on the sea-coast, where Hector was surprised by the sudden arrival of the enemy. Frs. 502 and 503 are with reason assigned to the speech of a messenger who related the approach of the Greek fleet, and fr. 504 probably occurred in the same context. The chorus consisted of Phrygian shepherds, whose pastoral labours were rudely interrupted by the fear of invasion. Frs. 505, 515, 519, and 521 are thus entirely appropriate to their character. For the same reason Welcker ascribed to this play frs. 793 and 812.

It was probably not until after Hector's departure for the spot whence danger threatened, that Cycnus appeared upon the scene. This famous warrior was the son of Poseidon, and the king of Colonaë, a town in the Troad opposite to Tenedos<sup>3</sup>. The dazzling whiteness of his complexion—obviously suggested by his name<sup>4</sup>—was probably mentioned by the author of the *Cypria*, as may be legitimately inferred from Theocr. 16. 49 (τίς αὖν) θῆλυν ἀπὸ χροῖης Κύκνον ἔγνω, | εἰ μὴ φυλόπιδας

<sup>1</sup> Otherwise Gruppe, p. 615<sup>14</sup>.

<sup>2</sup> pp. 113—117: Ahrens however thought that the rustics must have fled in panic to the city at the first alarm of war, and that the appearance of Andromache shows decisively that Troy was the scene of the action.

<sup>3</sup> Strabo 586, Diod. 5. 83, Pausan. 10. 14. 2. The king of Colonaë and father of Tennes is by many authorities treated as a separate personage.

<sup>4</sup> For the probable development of the legend see Wilamowitz on Eur. *Her.* 110.

προτέρων ὕμνησαν αἰοδοί; At any rate, something of the kind was known to Hesiod (fr. 119 Rz.) and Hellanicus (*FHG* 1 49), and we need not hesitate to suppose that Sophocles also made it part of his description<sup>1</sup>. The victory of Achilles over Cynus was reckoned amongst his most celebrated achievements: see Pind. *Ol.* 2. 91, *Isth.* 5. 39. Similarly Aristotle (*rhet.* 2. 22. 1396<sup>b</sup> 18), coupling the death of Hector with that of Cynus, explains why Achilles earned peculiar distinction through the defeat of the latter: he was invulnerable (ἄτρωτος), and stopped the disembarkation of the army. The legend that Cynus was invulnerable was unquestionably old, and a fragment which has come to light since the publication of Nauck's second edition (fr. 500) proves that it was known to Sophocles. There were similar stories concerning the invulnerability of Ajax and Achilles<sup>2</sup>, which have been shown to be early; and the immunity of Ajax was recorded by Aeschylus<sup>3</sup>. In all such cases ἄτρωτος meant not so much indestructible as impervious to spear or sword<sup>4</sup>; and that is no doubt the reason why we meet the tradition that Cynus was crushed by a stone. That may have been the version of the *Cypria*<sup>5</sup> and it was still retained by Lycophron<sup>6</sup>; but there were others who were not unnaturally dissatisfied with such a crude device. For it is unlikely that Ovid, who describes the combat at length (*Met.* 12. 72 ff.), drew entirely upon his own invention, when he made Cynus trip over a stone, and Achilles throttle him by drawing tight the strap of his helmet (*ib.* 140 ff.). Did he take a hint here from Sophocles?

That Cynus behaved as a somewhat arrogant boaster seems to be indicated by fr. 501, and perhaps by fr. 507.

Ar. *Ran.* 963 implies that Aeschylus put Cynus on the stage, but, as no confirmatory evidence is extant, it remains doubtful whether the statement applies to the son of Ares or the son of Poseidon.

Hermann<sup>7</sup> inferred from the character of the fragments that the Ποιμένες, if not a satyr-play, was scarcely a serious tragedy, and that it belonged to the class of tragi-comedies to which the *Alcestis* of Euripides has often been assigned. That the play

<sup>1</sup> Seneca probably borrowed from a dramatic source: *Tro.* 191 *Neptunium cana nitentem perculit iuvenem coma. Ag.* 216 *nivea proles Cynus aequorei dei.*

<sup>2</sup> Perhaps in the *Aethiops*: Gruppe, p. 6181.

<sup>3</sup> See Jebb's *Ajax*, p. xviii.

<sup>4</sup> This is made quite clear by reference to Hom. *Φ* 568, Eur. *Phoen.* 594, *Hel.* 810.

<sup>5</sup> Gruppe, p. 671.

<sup>6</sup> v. 233: I cannot see why von Holzinger seeks to avoid the natural interpretation of the words.

<sup>7</sup> *Philol.* II 135. His view is supported by Wecklein (*Sitzungsber. k. bayr. Akad.* 1890, I p. 13). See however Décharme, *Rev. Ét. gr.* 1899, p. 296.

contained comic touches is undeniable, but there is no ground for affirming that its general character was satyric rather than tragic.

## 497

[ὁ Πρωτεσίλῃως ὑπὸ τοῦ Ἑκτορος ἀναιρεθείς.]

**497** Schol. Lycophr. 530 ἱστορεῖ δὲ Σοφοκλῆς ἐν Ποιμέσιν ὑπὸ τοῦ Ἑκτορος ἀναιρεθῆναι τὸν Πρωτεσίλῃων.

The death of Protesilaus by the hand of Hector was related in the *Cypria* (*EGF* p. 19). Hom. B 701 τὸν δ' ἔκτανε Δάρδανος ἀνὴρ | ναὺς ἀποθρῶσκοντα πολὺ πρῶτιστον Ἀχαιῶν does not give the name of his opponent; but Aristarchus (Lehrs, p. 188) concluded that Hector could not

have been so described. The mythologists and later writers follow the account of the *Cypria*: Apollod. *epit.* 3. 30, Hygin. *fab.* 103, Lucian *dial. mort.* 23. 1, Ov. *Met.* 12. 67 *Heclorea primus fataliter hasta*, | *Protesilae, cadis.* J. A. Scott (*Class. Philol.* VIII 165) makes use of this evidence in order to show that Hector did not belong to the pre-Homeric tradition.

## 498

ἡδὺ ξανῆσαι καὶ προγυμνάσαι χέρα.

**498** Phot. *lex.* p. 307, 17 and Suid. *s.v.* ξανῶ· κοπιᾶσω (κοπιᾶω or ξανῆσω· κοπιᾶσω Herwerden). Σοφοκλῆς Ποιμέσιν· Ἐκτωρ τοῖς Ἀχαιοῖς βουλόμενος μάχεσθαι φησὶν· ἡδὺ... χέρα. Phot. *lex.* p. 307, 14 and Suid. *s.v.* ξανῆσαι· κοπιᾶσαι. Hesych. III p. 168 ξανῆσαι· κοπιᾶσαι, I p. 253 ἀποξάναν· κακοπαθεῖν. The verb is thus explained by Suid. *s.v.* ξανῶ· πονεῖν τοὺς καρποὺς τὰς γυναῖκας τῶν χειρῶν διὰ συνεχῆ τῶν ἐρίων ἐργασίας. Cf. Poll. 7. 30 τὸ δὲ καμῖν ἀπὸ τῆς ἐριουργίας τὰς χεῖρας ξανῶν ἐλέγγο. The grammarians, therefore, make it an intransitive disease-word, properly said of women whose wrists ache from carding wool (ξαίνειν); and it is used intransitively in Nicand. *Ther.* 383 ἡδ' ὅπταν νείρων ξανά· κεχλασμένα δεσμά (where the schol. refers it to the

numbing influence of cold on the fingers), the only other place in which it appears to occur. Here we must take χέρα with προγυμνάσαι only, but if the order had been reversed it would have been natural to treat χέρα as internal object to ξανῆσαι. Tr. 'It is pleasant to tire from labour and to practise the arm.' The aor. is intransitive. For the class of verbs in question see Rutherford, *New Phrynichus*, p. 153, where ξανῶ is omitted. The pleasure is that of the athlete, whose muscles are slack from disuse, in again submitting to the stiffening of hard exercise.—Hilberg's objection (*Princip. d. Silbenwägung*, p. 215) to the scansion of ἡδὺ as a spondee cannot be approved: see on fr. 873.

## 499

βοὴν Κυκνῆτιν

**499** Steph. Byz. p. 392, 6 Κυκνῆτις ... Σοφοκλῆς ἐν Πηλεΐ (fr. 495). καὶ ἐν Ποιμέσι· βοὴν Κυκνῆτιν.

It has been thought that βοὴν is corrupt; but neither Ellendt's γυήν, which is masculine, nor Wecklein's χθόνα has

any probability. *O.C.* 1057 might be cited in defence of the text. Headlam adduced Pindar's Κυκνεία μάχη (of the other Cynus) *Ol.* 11. 15. As Stephanus has in any case confused two different persons, it does not seem unlikely that



his second illustration was still more irrelevant as not being directly concerned with locality at all. It is true that, as Cycnus is not a place-name, we can hardly compare Eur. *Phoen.* 301 Φοίνισσαν βοῶν; but the termination of the adjective may have been intended to suggest a local dialect. At least there is no obvious

reason why Κυκνήϊς should have been preferred to Κυκνεία: late examples, like Galen's *φαρμακίτις βίβλος* referred to by Lobeck, *Paralip.* p. 52, do not count. The country of Cycnus was Coloniae or Colona on the coast of the Troad opposite to Tenedos: Diod. 5. 83. Pausan. 10. 14. 2.

500

οὐ χαλκός, οὐ σίδηρος ἄπτεται χροός.

500 Aristarch. *comm.* *Hdt.* 1. 215 (*Amherst Pap.* II [1901] p. 3), col. ii 13 σιδήρῳ δὲ οὐδ' ἀργύρῳ χρώνται | Σοφοκλῆς ἐν II[οι]μέσι 'οὐ χαλκός...χροός.'

The reference is clearly to the invulnerability of Cycnus, for which see Introductory Note.—The mention of χαλκός

together with σίδηρος points to the general use of the former for weapons of offence in the heroic age, although σίδηρος was not entirely unknown in the construction of cutting or piercing instruments: see Leaf on Hom. *Σ* 34, Monro on T 13, and Cauer, *Grundfragen*<sup>2</sup>, p. 184 ff.

501

καὶ μὴ† ὑβρίζων αὐτίκ' ἐκ βάθρων ἔλω  
ῥυτῇρι κρούων γλουτὸν ὑπτίου ποδός

501. 1 καὶ μὴν Brunn, καὶ μὴ σ' conl. R. Ellis (μὴ σ' ἐξυβρίζοντ' Blaydes) | ὑβρίζοντ' conl. Wagner | ἔλω Hesych.: σ' ἔλω Brunn, ἔλω M. Schmidt, βάλλω Blaydes 2 κρούσω conl. Blaydes | γλουτὸν om. Hesych. | ποδός Phot.: πόλος Hesych.

501 Hesych. III p. 437 ῥυτῇρι κρούων. ὁ Κύκνος λέγει 'καὶ μὴ...πόλος.' ἐνιοὶ δὲ οὐκ ἐπὶ τοῦ Κύκνου ἀλλ' ἐπὶ τῶν πολεμίων, ὥστε εἶναι τὸν λόγον, φεύγοντας αὐτοὺς τῷ ὑπτίῳ ποδί τοὺς ἰδίους γλουτοὺς ποιήσω τύπτειν. Photius *lex.* p. 493, 13 quotes the second line with the name of Sophocles attached to it. Welcker's ascription of the lines to the *Poimenes* is accepted by Nauck, and is almost certainly right: see Introductory Note.

1 καὶ μὴ. The recovery of the true reading is very difficult in the absence of the context, but the following points may be noted. (1) The style of the passage and the word ὑβρίζων are entirely in keeping with the character of a boaster who considered himself invulnerable, although Welcker's reference to Tzetz. *Antehom.* 257 in this connexion is an error. (2) Brunn's καὶ μὴν...σ' ἔλω is an attractive conjecture which J. was inclined to approve; but the key to the solution lies in recognizing that ἐκ βάθρων means *funditus*, 'utterly,' and

thus requires the retention of ἔλω. Cf. Eur. *El.* 608 σὺ δ', ἐκ βάθρων γὰρ πᾶς ἀνῆρσαι φίλοις, which is sufficient to justify the metaphorical use. Lycophr. 770 μέλαθρον ἦρδην ἐκ βάθρων ἀνάστατον, of Odysseus' home in Ithaca, does not imply literal destruction. Similarly *A.P.* 15. 22. 4 χρυσοβαφεὶς δ' ἐστυφέλιξ' ἐκ θεμέθλων ἀνακτας (misunderstood by Edmonds, *Gr. Bucol. Poets*, p. 489). The literal meaning is common: *A.P.* 9. 97 εἰσέτι Τροίην δερκόμεθ' ἐκ βάθρων πᾶσαν ἐρείπομένην, Pollux 1. 12 ἐκ βάθρων ἀνασκάσαι (νεῶν). Dio Chrys. 37. 42. We cannot therefore render 'I will drive (you)...from your station' (J.), as if βάθρων referred to 'the position of the Greeks on the rocks near the coast (fr. 501 παραλίαν πέτραν: cp. *Ph.* 1000 γῆς τὸδ' αἰπεῶνδιν βάθρον).' (3) We conclude that the corruption is limited to the opening syllables, and that καὶ μὴ σ' or σφ' or even μὴ καὶ σ' (σφ') should be read, unless the quotation was intended to run καὶ μὴ...ὑβρίζων. (4) The emendation

of M. Schmidt (see cr. n.) rests on a comparison of Apostol. 12. 63 (*Paroem.* II 557) ὅλη ποδὶ ἐπὶ τῶν ταχέως τι ποιούντων, ὁμοία τῇ 'ὅλη ρυτῇ.' But the phrase has no place in this context.

**2 ρυτῇ.** The simplest and best explanation of the passage is that ρυτῇ means *a lash*, as in *Ai.* 241 and elsewhere, with ὑπὸ τῆς ποδός as genitive of definition, i.e. (consisting of) *the flat of the foot*. The burlesque tone was no doubt in character. Pollux 9. 126 explains βαθραπυγίζειν (*Ar. Eq.* 796) as the game σιμῶ τῷ ποδὶ τὸν γλαντὸν παλεῖν, —an explanation which goes back to Aristophanes (fr. 82 Nauck). To some such form of horse-play Sophocles appears to allude: was it anything like 'running the gauntlet'? Other explanations are as follows: (1) The schol. on

*O.C.* 900 quotes Praxiphanes, the Peripatetic and pupil of Theophrastus, as having explained ρυτῆρος in σπεύδειν ἀπὸ ρυτῆρος by βλαύτης, ἀκούων τὸ ὑπόδημα οὐκ τῶν ποδῶν τὸ κάλυμμα. No doubt, as J. remarks, he derived the word from ῥέεσθαι = 'protector' of the foot. Hence Meineke (*O.C.* p. 211), with the approval of Nauck, takes the word here as = *calceus*, the shoe or sandal: cf. fr. 527 παράρρημα ποδός (n.). (2) Campbell understands, 'the *hardened sole of the foot*,'—compared to a piece of hide. (3) Hesych. records an alternative view, to the effect that Cynus threatens to make his foe run so fast as to strike his own buttocks with upturned feet. In that case for the use of κρούων see on fr. 620.

## 502

ἔωθινός γάρ, πρὶν τιν' αὐλιτῶν ὄραν,  
θαλλὸν χιμαίραις προσφέρων νεοσπάδα  
εἶδον στρατὸν στείχοντα παραλίαν πέτραν.

**502.** 1 αὐλιτῶν Bekker: αὐλητῶν Harpocr., Ath. 2 χιμαίραις Nauck: χιμαῖρα Ath., χίλια vel χιλίαις Harpocr. | νεοσπάδα Casaubon: νεόπαιδα Harpocr., νέος παῖδα Ath. 3 πέτραν Harpocr.: ἄκραν Ath.

**502** Harpocr. p. 130, 16 Νάνιον... 'Απολλόδορος ἐν τῷ περὶ ἑταιρῶν Δίγα λέγεσθαι φησὶ ταύτην τὴν ἑταῖραν διὰ τὸ θαλλὸν τὸν κάπηλον καταφαγεῖν' ὅτι γὰρ θαλλῷ χαίρουσιν αἱ αἰγες, καὶ Σοφοκλῆς Ποιμήσιν (πύλεσιν AC, πόλαισιν B) 'ἔωθινός...πέτραν.' Athen. 587 A δ' γε Σοφοκλῆς ἐν Ποιμήσιν ὅτι θαλλοφαγεῖ τὸ ξύρον φησὶν οὕτως 'ἔωθινός...ἀκραν.' The ultimate source of both quotations was Apollodorus of Athens, the famous grammarian of the second century B.C., in his book περὶ τῶν Ἀθηναίων ἑταιρίων (Athen. 586 A). Different views are held regarding the intermediate stages through which the extract reached Harpocration and Athenaeus (Schwartz in Pauly-Wissowa I 2863; Schultz, *ibid.* VII 2415). 'The extract is taken from the speech of a messenger, a goat-herd, who announces (to Hector) the approach of the Greeks (Welcker, p. 114)' (J.).

**1 ἔωθινός.** For the adverbial use of the temporal adj. see my n. on Eur. *Hel.* 651. Copious illustrations are given by Blaydes on Ar. *Lys.* 60 ὁρθεῖαι.—πρὶν κτέ. The meaning may be either 'so

early that none of the farm-servants saw me'; or 'so early that none of them was visible.' It is against the former that we only need a mark of time, and there was no reason why the goat-herd should wish to escape notice. This consideration induced Meineke to substitute περὶν for ὄραν.—αὐλιτῶν. Hesych. I p. 322 has αὐλήτην τὸν τοῦ κόπρου ἐπιμελούμενον τῶν προβάτων. This was corrected by Meineke (on Steph. Byz. p. 146, 10) to αὐλίτην on the strength of the reading

αὐλήτην in the codex Rhedigeranus. It is generally considered that the lemma of Hesychius refers to the present passage, and M. Schmidt consequently wished to read αὐλιτῶν τῶν...ἐπιμελουμένων. In Ar. *Rhod.* 4. 1487 αὐλίτης was restored by Merkel for αὐλείτης (αὐλήτης four Paris MSS). αὐλίτης comes 'from αὐλή as = farm-yard (Hom. Δ 433, where sheep stand in it: Ω 640 αὐλῆς ἐν χορτοῖσι κυλινδόμενοι κατὰ κόπρον)' (J.). For the form see on fr. 92.

**2 θαλλόν:** Babr. 45. 7 ταῖς μὲν (wild goats) φέρων ἐβαλλε θαλλὸν ἐξ ὕλης, *Ant.*

1201 ἐν νεοπάσιν θαλλοῖς. Timaeus p. 136 θαλλός πᾶν τὸ θάλλον. κυρίως δὲ ὁ τῆς ἐλαίας κλάδος: and his statement is confirmed by the evidence of literature, where it nearly always means an olive-branch. See Ruhnken *in loc.* for the phrase θαλλὸν προσεῖν to dangle a bait, like a branch before hungry cattle (H.). For προσφέρων cf. fr. 171, and for the general sense Plut. *roet. aud.* 11 p. 30 D ἢ δ' αἰεὶ (διδέκει) τὸν θαλλόν.—**χμαίραις**. The loss of σ was due to the fact that before π or τ it was written as a small loop attached to them: so Auratus restored φήμαις πονηραῖς in Aesch. *Cho.* 1043 for φήμαι πονηραῖ of M (H.).

**3 στείχοντα παραλλὰν πέτρων.** The words may mean, as J. remarks, either (1) 'advancing to the rocks by the sea,' or (2) 'moving along' (or 'over') them (Aesch. *Prom.* 734 στείχ' ἀνηρότους γῆρας, and see n. on Eur. *Hel.* 598). The latter is preferable, so far as we can judge in the absence of context; but it is difficult to decide between Harpocration's πέτρων and Athenaeus' ἄκραν. Cf. fr. 905 παρακτίαν στείχων... ὁδὸν (of Theseus). Tucker (*C.R.* xviii 245) suggested that πλάκα is the true reading, and Wecklein thought στόλον might be expected for στρατόν. The older texts of both sources gave παρ' ἄλλαν.

# 503

ἐνθ' ἣ πάροιχος πηλαμὺς χειμάζεται  
πάραυλος Ἑλλησποντίς, ὠραία θέρους  
τῷ Βοσπορίτῃ· τῇδε γὰρ θαμίζεται.

**503. 1** ἐνθ' C: εἰθ A **2** πάραυλος Bergk: πάροιχος AC **3** τῇδε Ellendt: τῷδε codd.

**503** Athen. 319 A πηλαμὺς... μνημονεύει αὐτῶν καὶ Σοφοκλῆς ἐν Ποιμένειν 'ἐνθ'... θαμίζεται.'

**1** ἐνθ' 'probably refers to the coasts of the Troad' (J.).—**πηλαμὺς** was the name given to the tunny which had not yet arrived at its full size, or, more accurately, during the period lasting from the time it was six months old until the end of its first year: Arist. *h. an.* 6. 17. 571<sup>a</sup> 15 ἢ δ' ἀξήριος ἐστὶ τῶν θυννίδων ταχεῖα· ὅταν γὰρ τέκωσιν οἱ ἰχθύες ἐν τῷ Πόντῳ, γίνονται ἐκ τοῦ ψοῦ ὥς καλοῦσιν οἱ μὲν σκορδύλλας, Βυζάντιοι δ' ἀξήριδας διὰ τὸ ἐν ὀλίγαις αὐξάνεσθαι ἡμέραις, καὶ ἐξέρχονται μὲν τοῦ φθινοπώρου ἅμα ταῖς θυννίσιν, εἰς πλέουσι δὲ τοῦ ἔαρος ἤδη οὖσαι πηλαμύδες. *ib.* 571<sup>a</sup> 11 δοκοῦσι δ' ἐνιαυτῷ εἶναι πρεσβύτεροι τῶν πηλαμύδων. In the same treatise (8. 13. 598<sup>a</sup> 26) Aristotle again states that θυννίδες and πηλαμύδες pass into the Euxine from western waters in the spring and spend the summer there. These passages will explain how the πηλαμὺς winters in the Hellespont. Nauck thinks that Hesychius (ii p. 331) and Photius (p. 428, 12), who explain that πηλαμὺς should be written διὰ τοῦ ὕ (not πηλαμῖς), are referring to this passage.

**2** πάραυλος Ἑλλησποντίς, 'lodged near us in the Hellespont. Cp. *O.C.* 785 ὥς πάραυλον οἰκίσῃς, 'plant me near

the borders,' *At.* 892' (J.). Bergk restored πάραυλος from Hesych. iii p. 278 πάραυλος. 'πάραυλος Ἑλλησπόντου ὠρα θέρους,' ἢ κατὰ τὸ θέρος ἀκμάζονσα. Cf. θυμαλός fr. 24. Even so the reinforcement of πάροιχος ('neighbouring': *Ant.* 1155) by πάραυλος is hardly satisfactory.—**ὠραία**: the πηλαμύδες were distinguished from τὰ ὠραία, as the tunnies were called at a year old (Athen. 116 E). The ὠραῖον of Byzantium was esteemed the choicest of delicacies: Archestratus (in the *ἡδυπάθεια*, c. 330 B.C.) ap. Athen. 117 A ἂν δ' ἀφίκη κλεινοῦ Βυζαντίου εἰς πόλιν ἀγνήν, | ὠραῖον φάγε μοι τέμαχος πάλιν· ἐστὶ γὰρ ἐσθλὸν | καὶ μαλακόν. ὠραία means therefore 'reaching its prime,' and this may also be the meaning of the disputed *horaeum scotobrium* in Plaut. *Capr.* 851.

**3** τῇδε: see cr. n. 'If τῷδε be kept, render: "since it is frequent for him," i.e., "for it is his constant visitor." The middle voice, which is found only here, = the act. θαμίζω (*O.C.* 672) (J.). For the Sophoclean middle see on fr. 858. The gloss of Hesychius (ii p. 299 θαμίζεται· ὁμιλεῖ) is taken, probably with justice, to refer to this passage; but, inasmuch as θαμίζω nowhere else has the sense of ὁμιλεῖν c. dat., I incline to think that Ellendt was right. The corruption was natural with τῷ Βοσπορίτῃ preceding.

## 504

κημοῖσι πλεκτοῖς πορφυρῶν θηρᾶ γένος.

504 πορφυρῶν Herwerden: πορφύρας codd. | θηρᾶ Tucker: φθείρει codd.

504 Schol. Ar. *Eg.* 1150 κημός... πλέγμα τι ἐκ σχοινίων γινόμενον ὁμοιον ἡθμῷ, ᾧ τὰς πορφύρας λαμβάνουσιν, εἰς θ' αἱ πορφύραι καὶ τὰ κογχύλια εἰσέρπουσιν. ἐν αὐτοῖς δὲ τοῖς ἐστὶ καὶ τὸ δέλεαρ, ὡς φησὶν Ἡρωδιανός, παρατιθέμενος τὰ Σοφοκλέους ἐκ Ποιμένων 'κημοῖσι... γένος.' Cf. Hesych. II p. 475 κημός 'πλεκτὸν ἀγγεῖον, ἐν ᾧ λαμβάνουσι τὰς πορφύρας.

κημοῖσι πλεκτοῖς. 'The form of κημός meant here was like an eel-pot, "narrowing after the entrance, and then widening again, with the rushes or osiers projecting inside so as to make the return more difficult than the entrance" (*Dict. Ant.* II 546 b, referring to Pollux I. 47, where it is called *κυψέλη*). The schol. Ar. compares it to a strainer (*ἡθμός* [:so Cratinus fr. 132, I 54 K. *σχοίνους ἡθμός*]), Oppian (*Hal.* 5. 591) describes how πορφύραι are caught, in small weels (*κυρτίδες*) made of rushes: *κυρτίδες ἡβαῖα ταλάροις γεγάσιν ὁμοῖαι* (600). Herod. I. 191 uses *κύρτη*, Plat. [*Tim.* 79 D τῷ τοῦ κύρτου πλέγματι and elsewhere], Arist. *h. an.*

8. 20. 603<sup>a</sup> γ' κύρτῳ θηρεύουσι τοὺς ἰχθύς. Plin. *n. h.* 9. 132 *capriuntur autem purpurae parvulis rarisque textu veluti passis* ('baskets, as it were,' cp. Oppian's *ταλάροις ὁμοῖαι*) *in alto iactis*. κημός meant also the funnel at the top of the *kados* or *kádioskos* (balloting urn): Ar. *Vesp.* 754 *κάπισταιν ἐπὶ τοῖς κημοῖς* | *ψηφίζομένων ὁ τελευταῖος* (J.). See on fr. 295.

πορφυρῶν was restored by Herwerden for reasons which seem indisputable. Either the plural is required, he says, or something like *ἀλιευτικὸν* must have occurred in the next line to agree with γένος (*Mélanges Weil*, p. 182). The former alternative is much to be preferred.

θηρᾶ: see cr. n. I have accepted Tucker's emendation, which is a great improvement. He supports it by λαμβάνουσι of the schol. and Hesych., and finds the same corruption in Tr. fr. adesp. 484 φθείρει (l. θηρᾶ) γὰρ ἡ πρόνοια τὴν ἀβουλίαν: see C.R. XVIII 432.

## 505

τούτοις γὰρ ὄντες δεσπότες δουλεύομεν,  
καὶ τῶνδ' ἀνάγκη καὶ σιωπῶντων κλύειν.

505 Plut. *Agis* I ἄλλοτε ἄλλας φορές φερόμενοι, ζήλοισ καὶ πάθεσιν ἐπακολουθοῦντες, ὅπερ οἱ Σοφοκλέους βοτῆρες ἐπὶ τῶν ποιμνίων λέγουσιν 'τούτοις... κλύειν.' That, he goes on to say, is the experience of politicians who court the favour of the mob; they find that it is the tail which leads and they who follow. H. renders: 'We are | Their masters and

their slaves; to these we must, | Though they be silent, hearken.'

2 σιωπῶντων κλύειν is an oxymoron, expressing a particular aspect of the opposition of δεσπότες to δουλεύομεν: cf. *Ant.* 74 *ὅσα παυοργήσας*. Dobree quoted Cic. *pro Deiot.* 18 *fit in dominatu servitus, in servitute dominatus*.

## 506

τειχέων καὶ δὴ τοὺς Ποσειδείους  
ἀποσεισασμένη θριγκούς . . .

506. 1 τειχέων Dindorf: τυχῶν cod. Haun., τείχων cod. Vind., τείχων conl. Nauck | ποσειδίου codd. 2 θριγκούς ἀποσεισασμένη cod.: corr. Lehrs

506 Herodian *περὶ μιν*. λέξ. p. 11, 4 ὁμοίως δὲ καὶ ἀρσενικῶς κτητικῶς Ποσειδεῖος (ποσειδίου cod.) ὡς Ἡράκλειος ἄθλος. Σοφοκλῆς Ποιμέσι 'τυχῶν... ἀποσεισασμένη.'

The reading and interpretation are both doubtful; but it would seem that *Troia* must be the noun to which ἀποσεισασμένη belongs, and that the impending

destruction of the city is described. For ἀποσεισθαι is always used of 'throwing off from oneself' a covering or a burden: cf. e.g. Ar. *Nub.* 287 ἄλλ' ἀποσεισάμεναι νέφος ὀμβρίων | ἀθανάτας ἰδέας. The traditional text (see cr. nm.) is unmetrical: the remedy of Lehrs is simpler than the assumption of a lacuna between Ποσειδείους and θρηγκούς, as advised by Nauck, or the rearrangement proposed by Ahrens καὶ δὴ τοὺς Ποσειδείους | τοίχων θρηγκοὺς ἀποσεισάμεν. For errors of this kind see on fr. 941, 10.—In Hom. *Φ* 446 Poseidon alone is the builder of the wall, ὦ' ἄρρηκτος πόλις εἴη; though usually Apollo is mentioned as his colleague, as in Eur. *Trö.* 5. In the famous passage of Vergil (*Aen.* 2. 608 ff.) Poseidon is himself the destroyer of his own handiwork: *hic, ubi disiectas moles avolsaque saxis*

*saxa vides mixtoque undantem pulvere fumum, | Neptunus muros magnoque emota tridentē | fundamenta quatit totanique a sedibus urbem | eruit.* Similarly Tryphiod. 680 f. recalls the builder of the walls in speaking of their downfall: τείχεσι δὲ πολίπορθον ἐπὶ φλόγα θωρήξαντες, | ἔργα Ποσειδάωνος ἢ συνέχευον ἀντμῇ.—καὶ δὴ is apparently equivalent to ἦδη. So also in the middle of the sentence Hdt. 9. 66 προτερέων δὲ τῆς ὁδοῦ ὁρᾷ καὶ δὴ φεύγοντας τοὺς Πέρσας. O.C. 173. Kuehner-Gerth II 125.—For the stem-variation Ποσειδ- Ποσειδ-, which is thought to be due to vowel-gradation, see Smyth, *Ionic Dialect*, § 145. According to Ahrens's rule ῖ is always short in forms derived from the stem Ποσειδ-: Meisterhans<sup>2</sup>, p. 54.

## 507

### κρυμὸν φέρων γνάθοισιν ἐξ ἀμφημέρου

**507** Suid. s.v. ἀμφήμερον· τὸν ἀμφημερὸν πυρετόν. Σοφοκλῆς Ποιμέσι. 'κρυμὸν...ἀμφήμερον.'

J. writes: 'If the subject to φέρων was the sufferer, the sense is "bearing about with him a chill in the jaws." But if the subject was something external to him (e.g. φόβος), φέρων = "bringing, causing" such a chill. These words (like those of fr. 501) are probably taken from a boastful speech of Cynus, who imagines his aspect as striking terror into some Greek chief (perhaps Achilles), whose teeth will chatter, as with a feverish ague of fear (Welcker, p. 116).'

κρυμὸν, = 'chill,' as in Eur. fr. 682 μὲν κρυμὸς αὐτῆς πλευρὰ γυμνάσει χολῆς (χολῇ Valck.); (J.)—ἀμφήμερον. The form is attested also by *Etym. M.* p. 89,

29 ἀμφημερινός· ὁ καθημερινός· καὶ ἀμφήμερον ὁμοίως. Phryn. (Bekk. *anecd.* p. 24, 31, p. 43, 3 de B.) ἀμφήμερος πυρετός. δν ἀμφημερινὸν οἱ ἱατροί. The *quotidian* is an *intermittent fever* or *ague*, in which the paroxysms recur every 24 hours, as contrasted with the *tertian* (τριταῖος or διάτριτος), where the period returns in 48, and the *quartan*, in 72 hours (Plat. *Tim.* 86 A). See *Encycl. Brit.*<sup>11</sup> XVII 462. Cf. Shaks. *Henry V* ii. 1. 113 (Mistress Quickly of Falstaff) 'Ah, poor heart! he is so shaken of a burning quotidian tertian, that it is most lamentable to behold.' 'Tremors of the muscles, more or less violent, accompany the cold sensations, beginning with the muscles of the lower jaw (chattering of the teeth)': *Encycl. Brit.*<sup>11</sup> XVII 461, art. *Malaria*.

## 508

### λόγῳ γὰρ ἔλκος οὐδὲν οἶδά που τυχεῖν

**508** οἶ π G | τυχεῖν G: χαρόν Suid. | fort. οἶδα συμπτυχέν

**508** Schol. Soph. *At.* 581 (edited by Dind. from cod. G) οὐκ ἔστιν ἱατροῦ σοφοῦ ἐπ'ωδαῖς χρῆσθαι τοῦ τραύματος ἤδη τομῆς δεομένου. καὶ ἐν Ποιμέσι 'λόγῳ γὰρ ἔλκος οὐδὲν οἶ π τυχεῖν.' The same comment

occurs in Suid. s.v. θρηνεῖν ἐπ'ωδᾶς, except that Sophocles' words are given as λόγῳ γὰρ οὐδὲν ἔλκος οἶδά που χαρόν. The version of Suidas was understood by Hemsterhais to mean 'hard words break no bones,' comparing Aesch. *Theb.* 385

οὐδ' ἄλκοπαὶ γίγνεται τὰ σήματα. But it is obvious that the tradition of cod. G, though corrupt, is superior; and that the meaning required to enforce the parallel is something like that which is obtained by Meineke's conjecture οἰδὰ πω μύσαν. Similarly Gomperz οἰδὰ πω χανὼν <μεμυκέναι>, Papageorgius οἰδὰ πω τυχὼν <τομῆς> (οὐδέν' οἰδὰ πω τεμείν Pappasileios), F. W. Schmidt οὐλοῦται χανὼν. Nauck proposed (but subsequently abandoned) οἰδ' ἄκουσ τυχεῖν (or τυχόν), and Headlam λόγου γὰρ ἔλκος οὐδέν' ἱατροῦ τυχεν. It may be that Dindorf's πω is all that is required (see Jebb on *Phil.* 256), and that the beginning of the next line, which completed the sense, has been lost (e.g. <ἰασημοῦ σωτήρος>: for the infinitive see Goodw. § 915, 2 b). But

with such an original it is not easy to account for χανὼν, which must be an explanatory adscript. I suggest οἰδὰ συμπτυνγὲν (or, as is perhaps preferable, συμπτυνγέν): although I cannot prove that συμπτυνσσω was used for the closing of a wound like συναρμῶζω or συναρτῶ, there seems to be no reason why Sophocles should not have employed it in that sense. This conjecture has been partially anticipated, as I have since learnt, by Tucker (*C.R.* XVIII 246), who reads πω (or πω) πτυχέν, and supports it by the medical use of πτύγμα and πτυκτὴν as 'a bandage.' For λόγῳ Gomperz aptly compares Aesch. *Theb.* 702 τεθηγγμένον τοι μ' οὐκ ἀπαμβλυνεῖς λόγῳ, where the different distribution of the emphasis should be observed.

## 509

## κυνὸς πέλλης τε μηκάδος βοὸς ῥηνέων

509 Erotian gloss. *Hippocr.* p. 109, γ πελλόνι ὑποφαίνον. ἀγροοῦντες δὲ τινας γράφουσι πέλιον...ὥς καὶ Σοφοκλῆς ἐν Ποιμέσι καὶ ἐν Ἀμφιαράῳ (fr. 114) φησί 'κυνὸς πέλλης τε μηκάδος βοὸς ῥηνέων.' The glossary of Erotian has been entirely transformed and considerably mutilated in the course of transmission; and the present passage has suffered irreparable damage. Thus Klein rightly points out that some words must have been lost before ὥς, since the intention cannot be to accuse Soph. of ignorance in adopting the form πέλιος. If this evidence stood alone, we should probably infer that the quotation from the Ποιμένες had also been lost, but we know from another source (see on fr. 114) that the words κυνὸς...ῥηνέων do not come from the *Amphiaraios*. It is generally assumed that they represent an iambic trimeter quoted from the Ποιμένες: thus Duentzer would emend the first part by writing αἰγὸς τε πελλῆς μηκάδος, and for the last two words Brunck read ῥινὼν βοός, Lobeck βοῦ τ' ἄρσενος, and Schneidewin βοός | ῥινόν. Klein tentatively suggested ῥινῶν (vulg. ῥινέων). I am not satisfied that these corrupt words ever formed a piece of continuous verse, and cannot in any case accept the 'bleating cow' which L. and S. and others ascribe to Sophocles. μηκάδος, with or without αἰγός, must mean a goat. It is impossible

to avoid the conclusion that ῥηνέων is corrupt; Sophocles surely did not use the Alexandrian ῥήν, a rare poetic word, generally supposed to be a mistaken formation due to πολύρρην and ignorance of ἀρήν (see on fr. 655). Still less can it belong to Hippocrates or his interpreters. It may of course be a corruption of ῥινόν, especially if Schneidewin's restoration of fr. 114 is correct: for in that case we should have to recognize in Erotian a conflation of two separate quotations. But I have sometimes thought that ῥηνέων might have come from ἔρμηνεῶν, a scholastic word (schol. *El.* 505), and that the original intention was to quote from both plays merely enough to prove that Sophocles applied the word πελλός to the colour of a dog, a goat, and an ox.—πελλός, which comes, I suppose, from \*πελ-νδ-ς, is akin to πελιός, πελιδνός, πολιδός, Πέλοψ, Lat. *pullus* etc. The accent wavers: thus the Macedonian Pella is said to be so called ὅτι βοὺς αὐτῇν εὔρε πέλλη *Etym. M.* p. 659, 38; but cf. Theocr. 5. 99 τῶν οἶν τὰν πέλλαν (πελλάν vulg.). In Arist. *h. an.* 9. 1. 609<sup>b</sup> 22 τῶν ἐρωδιῶν δὲ τε πέλλος καὶ ὁ λευκός it may be a noun, as Lobeck points out (*Paralip.* p. 343). As to the meaning J. remarks: 'Common root-sense, "pale"; then ash-coloured, livid, black-and-blue, and so dark-coloured.'

510

ἔμισγ' ὅσον δὴ πηλὸν ὀργάσαι καλόν.

510 Didymus in Dem. *Philipp.* 12 (13) [*Berl. Klassikertexte* 1 p. 67] Σοφοκλῆς ἐν [Ποιμ]έσιν 'ἔμισγ' ὅσον δε[ῖ] πηλὸν ὀργάσαι κ[αλόν]. So restored the passage was rendered by Diels: 'he mixed with it so much water as was needed to prepare a good strain (Ton).' But this would seem to require ὅσον, and, as Fuhr (*Berl. phil. Woch.* 1904, 1128)

has pointed out, πηλός does not require an epithet, and the rendering of πηλός καλός is questionable. It seems better, therefore, to accept Buecheler's conjecture δῆ. It should be added that Crönert (*Rh. Mus.* LXII 387) decipheres ΔΙ or possibly ΔΗ in the papyrus, with κ[αλόν] at the end of the line.

For πηλὸν ὀργάσαι see on fr. 482.

511

\*Ιδης δὴ ποτε μηλοτρόφῳ  
ἀγενναί τῇ εἰ τὴν τῆς \*Ιδης  
τριολύμπιον ἄρμα

511. 1 δὴ ποτε Cobet: δῆπογε cod.

511 Schol. M Eur. *Andr.* 276 ὁ Μαίας τε καὶ Διὸς τόκος· ὁ Ἑρμῆς. μέμνηται δὲ τῆς ἱστορίας ἐκείνης ἐνθα <περὶ> τοῦ μήλου ἦλθον κριθησόμεναι Ἥρα καὶ Ἀθηνᾶ καὶ Ἀφροδίτη παρὰ τῷ Πάριδι. τοιαῦτά ἐστι καὶ τὰ παρὰ Σοφοκλεῖ ἐν τοῖς Ποιμέσιν 'Ιδης... ἄρμα.' The last line is undoubtedly referred to by Hesych. IV p. 175 τριολύμπιον ἄρμα· τὸ ἐκ τριῶν Ὀλυμπιάδων ἐξευγμένον.

The lines from the *Andromache* on which the scholiast is commenting are as follows: ὅτ' Ἰδαίαν | ἐς νάπαν ἦλθ' ὁ Μαί- | ας τε καὶ Διὸς τόκος, | τρίπῳλον ἄρμα δαιμόνων | ἄγων τὸ καλλιζυγές, | ἐριδι στυγερά κεκορυβμένον εὐμορφίας | σταθμοὺς ἐπὶ βούτα, | βοτῆρα τ' ἀμφιμονότροπον νεανίαν | ἐρμήν θ' | ἐστιοῦχον αὐλάν. The scene represented is the arrival of the three goddesses on Mt Ida to submit themselves to the judgement of Paris. The contrast between the majesty of the goddesses and the rustic seclusion of Paris was especially attractive to Euripides who often recurs to the theme: see *Hel.* 357, *Hec.* 644, *I.A.* 180, 1291 ff. In all these passages, in order to mark the contrast referred to, Paris is called the *herdsman*: see Tr. fr. adesp. 286 ὡς Πριαμίδαϊον ἐμπερὴς ὁ βουκόλος, Headlam on Aesch. *Ag.* 718. There is enough to show that the same feeling underlies the present passage, but the conditions are too uncertain to admit of

emendation. Even the character of the metre cannot be determined; for, although it appears to be anapaestic, the first two lines may consist of an enhoplic followed by a glyconic as in *Ani.* 1140f. In the latter case we might read ἀγεννῇ τ' ἐπὶ βοῦσταμον or the like; but, although ἀγεννῶς is admitted in dialogue by Eur. *I.A.* 1457, we should hardly expect to find this peculiarly Attic word in a Sophoclean lyric. The words τὴν τῆς Ἰδης can hardly be anything but a gloss or the remains of one, and the text to which they were attached probably contained Ἰδαίαν: see schol. *Al.* 604 Ἰδαία δὲ οἶον ἐν τῷ τῆς Ἰδης χωρίῳ κτέ. If so, Ἰδης in the first line must also be an intruder, and, if ἀγενναί conceals a case of ἀγέλη, we should have to write something like <κορυφᾶς> δ' ἦδη ποτὲ μηλοτρόφους | ἀγέλαν τ' ἦλθεν τὴν Ἰδαίαν | ...τριολύμπιον ἄρμα. Or ἀγενναί may be the remains of ἀ<ρ>γενναί<ς>: cf. Eur. *I.A.* 573 ἔμολες, ὦ Πάρις, ἦτε σύ γε | βουκόλος ἀργενναῖς ἐτράφης | Ἰδαίαις παρὰ μύσχοις. Of previous conjectures we may record those of (1) Hermann: Ἰδης ἦ δὴ ποτε μηλοτρόφου ναίτη κρίνειν ἤντησεν ἄγων Ἑρμῆς τριολύμπιον ἄρμα. (2) Wecklein: Ἰδης | ὅτε μηλοτρόφῳ ἀγέλῳν ποιμένες | εἶδον τ. ἀ. (3) Mekler: οἶδ' ὡς δῆποτε μηλοτρόφῳ σᾶ | γέννα... ἤντησ' Ἰδης | τριολύμπιον ἄρμα <νάπαισι>. He supposes that the

words were addressed to Priam or Hecuba. (4) For ἀγενναι τῇ Herwerden conjectured ἀγεν Ἄτη, but despaired of εἰ τὴν τῆς Ἰδης.

3 τριολύμπιον ἄρμα is correctly explained by the Hesychian gloss (*supra*). To us the metaphor seems forced, for the phrase means nothing more than

'three goddesses coming together'; but it is exactly paralleled by Eur.'s τριπύλων ἄρμα δαιμόνων and is common elsewhere, especially with ζεύγος; Eur. fr. 357 ζεύγος τριπάρθενον (the three daughters of Erechtheus), *Trö.* 924 ἔκρινε τρισσὸν ζεύγος ὅδε τρισσῶν θεῶν, *Phoen.* 328 ἀπήνας ὁμοπτέρου (n.). Cf. also fr. 545.

## 512

## ἀμύρους τόπους

512 Phot. ed. Reitz. p. 97, 6 <ἀ>· μυροί· Σοφοκλῆς Ποιμέσιν 'ἀμύρους τόπους' ἐπιθετικῶς αὐτῷ ἐχρήσατο, ὡς Ἡρώδιανός. Cf. Hesych. i p. 154 ἄμυροι· τόποι οἱ κάθυγροι, καὶ ἄγαν ῥέοντες. ἀπὸ τοῦ μυρεῖν (l. μύρειν), where it now appears that the lemma should be changed to ἄμυροι τόποι. Lobeck, *Path.* *El.* i p. 21, comparing Ἄμυρος as the

name of a river in Thessaly, accepted the derivation from μύρω. But Wilamowitz thinks that the words refer to the cattle-stalls, 'places that have no scent of perfume': cf. fr. 565, 3. The latter is certainly the meaning in *Orac. Sibyll.* 5. 129 τὴν Λυκίης ἄμυρον καὶ τὴν μυρέπουν ποτὲ χέρσον.

## 513

## Βερέκυντα βρόμον

513 Hesych. i p. 372 Βερέκυντα βρόμον (βερεκύντα βρόμον cod.: corr. Mursinus)· Φρύγιον αὐλόν. Σοφοκλῆς Ποιμέσιν.

For the deep note of the Phrygian flute (oboe) see on fr. 450. Cf. Ar. *Nub.* 313 καὶ μούσα βαρύβρομος αὐλῶν. Eur. *Hel.* 1350 δέξατό τ' ἐς χέρας | βαρύβρομον αὐλὸν τερψέεισ' ἀλαλαγμῷ. Lucr. 2. 619 *raucis sonoque minantur cornua cantu, | et Phrygio stimulat numero cava tibia mentis.* Hor. *C.* 3. 19. 19 *cur Berecynthiae | cessant flamina*

*tibiae?* Strabo 471 δ δὲ τοὺς αὐλοὺς Βερεκυντίους καλεῖ καὶ Φρυγίους. Bergk's proposal to read βρόμβον for βρόμον, after Catull. 64. 263 etc., is a doubtful improvement. The Phrygian αὐλοὶ are also mentioned in Eur. *Bacch.* 128, *I.A.* 577. —For the form Βερέκυντα cf. Aesch. fr. 158 Βερέκυντα χώρον. The inhabitants of the Berecynthia district, who by the time of Strabo (p. 580) no longer existed as an aggregate bearing that name, were known as Βερέκυντες or Βερεκύνται.

## 514

## Φοινικίους γράμμασι

514 Hesych. iv p. 251 Φοινικίους γράμμασι. Σοφοκλῆς Ποιμέσιν. ἐπεὶ δοκεῖ Κάδμος αὐτὰ ἐκ Φοινίκης (ἐν φοίνικος cod.: corr. Gronovius) κεκοιμήναι.

Blaydes conjectures Φοινικίοισι. —The earliest authority for the Phoenician origin of the Greek alphabet is Hdt. 5. 58, who, after describing its introduction by Cadmus, proceeds to account for the

name Phoenician becoming current: Ἰωνες... παραλαβόντες διδασχὴν παρὰ τῶν Φοινίκων τὰ γράμματα... ἐφάτισαν, ὥσπερ καὶ τὸ δίκαιον ἔφερε ἐσαγαγόντων Φοινίκων ἐς τὴν Ἑλλάδα, Φοινικήα κεκληῖσθαι. Even on a Teian inscription φοινικήα is the name given to the letters inscribed on the stone (*IGA* 497). Later authorities such as Ephorus (*FHG* i 270), Aristotle



(fr. 501 R.), Pliny (*n. h.* 7. 192), and Tacitus (*ann.* 11. 14), give similar accounts; for it makes little difference whether Cadmus is described as the actual inventor, or merely the importer of the letters into Greece. The tradition accords with the results of modern investigation (see Macan on Hdt. *l.c.*);

but there were other stories current, ascribing the invention to Hermes, Prometheus, Linus, Palamedes, or Cecrops. It is interesting to find Sophocles again in accord with Herodotus, though the name *Φωνικία* appears to have prevailed apart from the story of Cadmus. Hdt. 5. 59 uses the term *Καδμήια γράμματα*.

## 515

### ἰὼ βαλλήν

**515** Sext. Emp. *math.* 1. 313 οὐτε γὰρ ἐκ τέχνης τινὸς μεμαθήκασιν ὅτι οἱ παρὰ τῷ Σοφοκλεῖ ποιμένες 'ἰὼ βαλλήν' λέγοντες ἰὼ βασιλεῦ λέγουσι Φρυγισί, ἀλλὰ παρ' ἄλλων ἀκούσαντες. Hesych. 1 p. 356 βαλλήν· βασιλεῦς, Φρυγισί.

This word, which is said to be Semitic and akin to Baal and Bel, is introduced in order to give an oriental colouring to the dialect of the chorus. So in frs. 517, 520, and in the *Troilus* (frs. 631, 634) and 'Ελένης γάμος (fr. 183). It was one of the few terms which would be easily recognized: cf. Aesch. *Pers.* 660 (in the invocation to Darius) βαλλήν ἀρχαῖος βαλλήν ἰθι ἰκοῦ, where schol. M has βαλλήνα τὸν βασιλέα. Εὐφωρίων δὲ Θουρίων φησὶ τὴν διάλεκτον.—βαλλήν· βασιλεὺς κατὰ Θουρίους. The curious statement thus attributed to Euphorion is discredited by Meineke, *Anat. Alex.* p. 142, who corrects Θουρίων to Φρυγίων. Herodian

περὶ μου. λεξ. p. 17, 5 and Arcad. p. 9, 1 also support the spelling βαλλήν, so that the weight of authority is strongly against βαλλήν, which Lobeck (*Paral.* p. 191 n.) and M. Schmidt on insufficient grounds preferred. The later scholia on Aesch. *l.c.* have the additional statement ὅθεν καὶ Βαλῆναϊον ἔπος, ὃ ἐστὶ βασιλικόν, which also appears in Eustath. *Il.* p. 381, 17, *Od.* p. 1854, 26. They appear to have derived it from the account of the river Sagaris given by the impudent forger, who attempted to foist upon Plutarch the treatise *de fluviis*, and whose frauds have been exposed by Hercher (pseudo-Plut. *de fluvi.* 12. 3, 4): in the same passage is a remark about the Βαλλήν λίθος, which is equally unworthy of credence, and another about Ballenaeus, the son of Ganymede, who founded a festival in his father's honour.

## 516

### ἀναλῶσαι

**516** Hesych. 1 p. 177 ἀναλῶσαι· ἀφανίσαι. ποιμένεσιν (so the cod.: corrected by Soping to Σοφοκλῆς Ποιμέσιν).

For ἀναλῶσαι = *to destroy* see on fr. 892.

## 517

### βαρίβας

**517** *Antiatl.* p. 84, 11 βάρης· κατ' οἰκίας καὶ πλοίων. Σοφοκλῆς ἐν Ποιμέσι βαρίβαν (βαριβάταν, Blomfield on Aesch. *Pers.* 559) λέγει τὸν ναύτην ἢ τὸν τῆς βάρους ἐπιβεβηκότα. Hesych. 1 p. 361 βαρυδάνην, βαρυδάν· τὸν ναυσιβάτην, ἐν ναυσὶν ἐλθόντα.

Soping conjectured βαριβάτην, βαρίβαν in Hesych., without being aware of the Sophoclean instance; M. Schmidt proposed βαριβάν ἢ βαρίβαν. L. Dindorf suggested that βαρίβαν λεών was the phrase in Sophocles, referring to the Greek army setting out for Troy. But it

should be borne in mind that *bāris* is usually a *foreign* boat, Egyptian (Aesch. *Suppl.* 885) or Persian (*Pers.* 556); and Lycophr. 747 applies it to the extemporized raft of Odysseus. In a late epigram (*A.P.* 7. 365) it is used of Charon's boat. We should therefore expect it to denote a Trojan vessel as in Eur. *I.A.* 297, unless indeed the chorus are supposed to be speaking of the Greeks in their own dialect, as in fr. 515. In regard to the formation of

the word itself, Sturtevant (*Class. Phil.* v 335) considers that the suffix *-βης* (*-βος*) has a contemptuous force, and compares *κακόβας* ἐπὶ κακῷ ἤκων; ἀγαθός σκευαφόρος, φορτηγός; ῥάμβας ὁ δῆμιος; all of which are glosses from Hesychius. Similar are *μονόβας*, *νυμφόβας* (an epithet of Silenus, for which cf. fr. 314, 149); the contemptuous tone is clearly present, although the derivation from *βαίνω* is explicit. See also Lobeck, *Phryn.* p. 610.

## 518

## γραῖκες

518 Steph. Byz. p. 212, 20 Γραικός: ὁ Ἑλλήν... Γραικός δὲ παρὰ Ἀλκμᾶνι (fr. 134) αἱ τῶν Ἑλλήνων μητέρες, καὶ παρὰ Σοφοκλεί ἐν Ποιμέσιν.

It has been assumed from as early as the third century B.C. down to our own times that the whole race which was afterwards known as Hellenes had previously been called Γραικοί. It ought to be enough to refute this fallacy that we can trace the progress of the name Hellenes, which *ex hypothesi* is later, from its origin as a tribal appellation until it finally becomes national. For there was no Greek nation in prehistoric times. Yet even Mommsen (*Hist.* i 140 E. tr.) argues that 'the Italians had become acquainted with the Greek nation before the newer name Hellenes had supplanted the older national designation Graeci.' The earliest authority which can be invoked in support of the theory is Arist. *meteor.* i. 14. 352<sup>b</sup> 2, who however only says that the Sellii and the people formerly known as Γραικοί but afterwards as Hellenes dwelt in the neighbourhood of Dodona. But the case is different from the third century onwards, when the influence of Greece upon the outside world became of more importance than her national history. So the Parian Marble (*FHG* i 542): Ἑλλήνες ὠνομάσθησαν τὸ πρότερον Γραικοὶ καλούμενοι. Apollod. i. 50: Ἑλλέν ἀφ' αὐτοῦ τοῦ καλουμένου Γραικοῦ προσηγόρευσεν Ἑλλήνας. By the Alexandrian pedants Γραικός began to be used in place of Ἑλλήν: see Callimachus ap. Strab. 46 (fr. 104) and *Etym. M.* p. 239, 15 (fr. 160), Lycophr. 532, 891, 1195 etc. But in classical literature Γραικός etc. are essentially local names;

Γραῖα (B 498) was somewhere in the valley of the Asopus, and Γραική (Thuc. 2. 23) was the coastland of Boeotia opposite to Eretria. It is significant that the Euboean colonization of Cumae was according to tradition the earliest occasion on which Greek influences were brought into contact with the Italians. Such is the evidence for the use of Γραικός, and Grote's scepticism (ii p. 270) in relation to the statement of Stephanus is justified. Of course the grammarians were on the look out for any scrap of evidence which would bolster up their theory of the old Γραικοί, but it is much more likely that *γραῖκες* both in Alcman and in Sophocles was nothing but a synonym of *γραιες*. For these reasons I have dropped the capital letter. That is the view of Dittenberger in *Herm.* xli 100, who points out that the Greeks had no *ethnica* in -kos, and thinks that *Graecus* was built up from *Gratus* on Italian soil, and passed thence to the later Greek authorities. See also Niese in *Herm.* xli 408, and Wilamowitz *ib.* xxi 113. The question why the Romans gave to the Ἑλλήνες the name *Graeci* has been the subject of a good deal of discussion in recent years. It is well summarized by J. Miller in Pauly-Wissowa vii 1693 f., who throws out the suggestion that *Grai* may have been a purely Italian designation of a strange people. G. Bunsen, *Griech. Geschichte*, i 198 f., holds that the Boeotian Γραική was the dwelling-place of a branch of the same people which had occupied the neighbourhood of Dodona before the great migrations, and that the Italians learnt the name from these western tribes. See further on fr. 1087.

519

\**Ἰαννα*

**519** According to Hesych. II p. 338, for which see on fr. 56, this word (or \**Ἰαννα*?) was used by Sophocles for the

designation of a Greek woman. Helen was probably meant.

520

*παρασάγγαι*

**520** Claudius Casilo *παρὰ τοῖς Ἀττικοῖς ῥήτορσι ζητούμενα* (Miller, *Mélanges de lit. gr.* p. 397) = *Lex. rhet.* post Phot. p. 674, 27 *σαγγάνδαι* (for which Nauck rightly conjectured *ἀσάνδαι*, a word used thrice by Plutarch and explained by Aelius Dionysius fr. 6 Schw. as equivalent to *ἀγγαροὶ*) δὲ οἱ ἀποστέλλομενοι καλοῦνται. Σοφοκλῆς δὲ ἐν *Ποιμέσι* καὶ *Εὐριπίδῃ* ἐν *Σκυρίαῖς* (fr. 686) *παρασάγγας* αὐτοὺς κεκλήκασι. *ἐχρην δὲ εἰπεῖν σαγγάνδας· ὁ γὰρ παρασάγγης μέτρον ἐστὶ κτέ.* The same sense of *παρασάγγης* is attested by Hesych. III p. 276 *παρασαγγιλόγῃ· οἱ Πέρσαι τοὺς διαγγέλλοντας οὕτω λέγουσι*, brilliantly

corrected by Papageorgius to *παρασάγγη· ἀγγέλω*.

It is not likely that Soph. and Eur. made the blunder of confusing *παρασάγγης* with *ἀγγαρος* or *ἀσάνδης*. But it may well be that, in describing or referring to the oriental couriers and the *stages* they successively traversed (Hdt. 8. 98), they spoke of the latter in such a way as to cause a misunderstanding in the minds of too literal readers. Cf. fr. 125, and for *parasangs* at Troy see on fr. 183. Wecklein thinks that the use of the word was intentionally comic, and claims it as supporting Hermann's view of the play, for which see Introductory Note.

521

*ψό*

**521** Herodian *περὶ μὲν. λεξ.* p. 46, 18 *παρὰ Σοφοκλεῖ ἐν Ποιμέσιν εἴρηται τὸ ψό*. *Etym. M.* p. 405, 32 *τὸ ψό ἐν Ποιμέσι Σοφοκλέους ἐπιφθεγμα*. Cramer, *apocd. Ocho.* I p. 118, 14 *τὸ γὰρ ψό παρὰ τῷ Σοφοκλεῖ ποιμενικὸν ἐπιφθεγμα*. *ibid.* p. 343, 24 *τὸ ψό ἐπιφθεγμα παρὰ Σοφοκλεῖ*.

No monosyllabic adverb ends in -ο, but *ψό* as *ἐπιφθεγμα* is an exception.

Eustath. II. p. 855, 29 (Ael. Dion. fr. 337 Schw.) gives *τὸ ψό ποιμενικόν* in a list of similar exclamations. But *ψό* in Phot. *lex.* p. 655, 12 is our '*psaw!*' (*ἐπὶ τοῦ σαπροῦ καὶ μὴ συναρέσκοντος*), and should not have been confused with the shepherd's call by L. and S. 'Etiam hodie exclamatio est *psō!* aut *so!*' Blaydes. Cf. *ψ* in fr. 314, 170.

ΠΟΛΥΞΕΝΗ

The sacrifice of Polyxena in response to the demand of the spirit of Achilles is well known from the *Hecuba* of Euripides; and it is certain that the *Polyxena* of Sophocles covered the same ground as the first part of that play. So schol. Eur. *Hec.*

1 τὰ περὶ Πολυξένην ἔστιν εὐρεῖν παρὰ Σοφοκλεῖ ἐν Πολυξένη<sup>1</sup>. The incident was recorded in the *Iliupersis*, according to the epitome of Proclus (*EGF* p. 50): *ἔπειτα ἐμπρήσαντες τὴν πόλιν Πολυξένην σφαγιάζουσιν ἐπὶ τὸν τοῦ Ἀχιλλέως τάφον*. It may be that it was also contained in the *Nosti*; for Proclus, in abstracting that poem, after mentioning the quarrel of Agamemnon and Menelaus (see on fr. 522), and the departure of certain chieftains with Menelaus, states that, when Agamemnon was about to sail (*EGF* p. 53), *Ἀχιλλέως εἶδωλον ἐπιφανέν πειρᾶται διακωλύειν προλέγον τὰ συμβησόμενα*. In Euripides the ghost so appearing required the sacrifice of Polyxena (*Hec.* 37, 95); but Proclus merely states that his object was to warn the Greeks of the disasters that would attend their voyage, and to dissuade them from starting. If, then, we are to assume that the narrative of the *Nosti* did not overlap that of the *Iliupersis*, it was a later poet who connected the appearance of the ghost with Polyxena's death. According to schol. Eur. *Hec.* 41, Ibycus (fr. 36) related that Polyxena was slain by Neoptolemus; and Longinus (*de subl.* 15. 7) couples Simonides (fr. 209)<sup>2</sup> with Sophocles for the excellence of their description of the ghostly vision: *κατὰ τὸν ἀπὸ πλοῦν τῶν Ἑλλήνων (sc. ἄκρως ὁ Σοφοκλῆς πεφάντασται) ἐπὶ τῷ Ἀχιλλέως προφαινομένῳ τοῖς ἀναγομένοις ὑπὲρ τοῦ τάφου, ἣν οὐκ οἶδ' εἴ τις ὄψιν ἐναργέστερον εἰδωλοποίησε Σιμωνίδου*. In Quint. 14. 178 Achilles appeared to Neoptolemus in a dream, and asked for Polyxena as his share of the booty. F. Noack (*Iliupersis*, p. 11 ff.) conjectured that Sophocles was the first to bring the appearance of the ghost into causal relation with the sacrifice, and that Euripides attacked his version<sup>3</sup>. But the gaps in the evidence are too wide to permit us to entertain such speculations.

Welcker justly considers that the play opened with the strife between the Atridae, and that, when Menelaus departed, Agamemnon resolved to remain behind in order to propitiate Athena by sacrifice (fr. 522). He attributes fr. 887 to the parodos of the chorus, who, if the conjecture is correct, must have consisted rather of Greek soldiers than of Trojan captive women. The scene of the play was on the Trojan coast, probably in the neighbourhood of Sigeum, where Achilles was said to have been buried<sup>4</sup>. Welcker acutely remarks that the grave

<sup>1</sup> See Wilamowitz, *Einleitung*, p. 146<sup>23</sup>.

<sup>2</sup> The only instance in which Simonides is known to have influenced tragedy, according to Wilamowitz, *Sappho u. Simonides*, p. 154<sup>2</sup>.

<sup>3</sup> See Escher in Pauly-Wissowa 1 241.

<sup>4</sup> For the tradition see Gruppe, p. 691. In Hom. *ω* 82 the tomb is ἀκρῇ ἐπὶ προυχοῖσι, ἐπὶ πλατῇ Ἑλλησπόντῳ, but it has often been pointed out that to Homer 'Hellespont' included the open sea to the west of the Troad.

cannot have been represented on the stage, since the undeviating usage of tragedy required that the sacrifice of Polyxena should be reported by a messenger and not enacted before the eyes of the spectators. Hence he inferred that the ghost must have come from the grave to the tent of Agamemnon. On the other hand we have no right to disregard the evidence of Longinus, who distinctly speaks of the phantom as appearing above the tomb. In the present state of our knowledge, there does not seem to be any way of escape from this dilemma: for the identity of tomb and altar see on Eur. *Hel.* 547, Holzinger on Lycophr. 313, and the evidence since collected by Ridgeway, *Origin of Tragedy*, p. 137 ff. However this may be, the ghost certainly appeared upon the stage (fr. 523); and that it was Agamemnon to whom his message was delivered is made additionally probable by fr. 526, which seems to foretell the murder by Clytaemnestra. Clearly Agamemnon is also the speaker of fr. 524; but whether that is part of an answer to the phantom intended to excuse the neglect of which he had complained, or comes from a judgement delivered after hearing the conflicting claims of Hecuba and Neoptolemus—both of whom were probably characters in the play—can hardly be determined.

Arist. *poet.* 23. 1459<sup>b</sup> 7 gives a list of 'more than eight'—there are actually ten—tragedies which are taken from the *Little Iliad*, and among them is an otherwise unrecorded ἀπόπλους. Welcker (p. 179) suggested that this was an alternative title of the *Polyxena* of Sophocles; and Ribbeck<sup>1</sup> agreed on the strength of Longinus' words which have been quoted above. The reference of this and other titles to the *Little Iliad* rather than to the *Iliupersis* has given much difficulty; and it is generally supposed that the concluding part of the *Little Iliad* was also known as *Iliupersis*<sup>2</sup>.

There is nothing to indicate that Sophocles made any use of the love-motive which some of the authorities have introduced into the story of Achilles and Polyxena<sup>3</sup>. It is, therefore, unnecessary to discuss the question whether it is ancient, or, as others prefer to suppose, the invention of late romancers<sup>4</sup>.

<sup>1</sup> *Röm. Trag.* p. 417.

<sup>2</sup> Allen in *C.Q.* II 84 thinks that the mistake was due to Aristotle.

<sup>3</sup> Collected by Escher in Pauly-Wissowa I 238, and Gruppe, p. 694<sub>2</sub>, who also give references to recent discussions.

<sup>4</sup> So Allen in *J.P.* XXXI 218. On the other hand Türk in Roscher III 2719 argues from the archaeological evidence that even in the *Cypria* Achilles was represented as enamoured of Polyxena, and that the idea was subsequently developed.

## 522

σὺ δ' αὖθι μίμνων πον κατ' Ἰδαίαν χθόνα  
ποιμένας Ὀλύμπου συναγαγὼν θυπόλει.

522. 1 σοῦ Cdb | αὐτε coni. Nauck | πον Xylander: τὴν vel τοῦ codd.

522 Strabo 470 ὁ δ' οὖν Σοφοκλῆς ποιήσας τὸν Μενέλαον ἐκ τῆς Τροίας ἀπαίρειν σπεύδοντα ἐν τῇ Πολυξένη, τὸν δ' Ἀγαμέμνονα μικρὸν ὑπολειφθῆναι βουλόμενον τοῦ ἐξελάσασθαι τὴν Ἀθηνῶν χάριν, εἰσάγει λέγοντα τὸν Μενέλαον 'σὺ...θυηπόλει.'

In relating the strife between Agamemnon and Menelaus, Sophocles seems to have followed the account in Hom. γ 136 ff., which agreed with that of the *Nosti*: Ἀθηνᾶ Ἀγαμέμνονα καὶ Μενέλαον εἰς ἔρην καθίστησι περὶ τοῦ ἐκπλου. Ἀγαμέμνων μὲν οὖν τὸν τῆς Ἀθηνᾶς ἐξελασόμενος χόλον ἐπιμένει (*EGF* p. 53).

1 This line has been attacked on two grounds: (1) because the Homeric αὖθι does not occur elsewhere in tragedy. But it is not easy to emend, for Nauck's αὐτε, though Aeschylean, is only used by Soph. at *Trach.* 1009, and nowhere by Eur.; and this is just the place where we might expect an echo of the Homeric αὖθι μένων (*A* 492, *Ψ* 674, *ε* 208 and many other examples quoted by Ebeling

s.v.); cf. γ 155—of this very incident—ἡμίσεες δ' ἄρα λαοὶ ἐρητύοντο μένοντες | αὖθι παρ' Ἀτρεΐδῃ Ἀγαμέμνονι ποιμένι λαῶν. (2) It has been thought that τὴν (see cr. n.) points to τὴνδ' or τῇδ'. Hence τῇδ' ἐπ' (ἐν Blaydes) Ἰδαίᾳ χθονὶ Ellendt, τὴνδ' ἂν' Ἰδαίαν χθόνα Hartung (adopted by Nauck). But πον gives a good sense here and is confused with τοῦ also at *At.* 546, *Trach.* 908. Wecklein supported τοῦ, agreeing with Ὀλύμπου.

2 The Mysian Olympus is in fact a considerable distance from Ida, although Strabo calls it *δμορος* (*l.c.*). He adds, as if to account for the confusion by which Soph. speaks of Ida and Olympus as forming the same range, that four peaks of Ida towards Antandros are called Olympi. Jebb on *At.* 720 interprets *Μουσίων κρημνῶν* as the spurs of Olympus. The herds are to be collected for a hecatomb: Hom. γ 144.—For the ablative genitive without a prep. cf. *Phil.* 630 *νέως ἀγοντα*, *O.T.* 142 *βάθρων ἱστασθε*.

## 523

ἀκτὰς ἀπαίωνας τε καὶ μελαμβαθεῖς  
λιποῦσα λίμνης ἦλθον, ἄρσενας χοὰς  
Ἀχέροντος ὄξυπλήγας ἡχοῦσας γόους.

523. 1 ἀκτὰς Jacobs: ὦ τὰς FP | ἀπ' αἰώνας FP: corr. Canter | μελαμβαθεῖς P  
2 ἦλθον ἄρσενας χοὰς huc transposuit Heyne: post γόους (v. 3) habent FP  
3 ἡχοῦσας Grotius: ἡχοῦσα FP

523 Apollodorus (*FHG* I 429) quoted by Porphyrius ap. Stob. *Ecl.* I 49. 50 p. 419, I W. Ἀχέρον δὲ καὶ Ἀχέρουσία λίμνη ταύτων, ὡς καὶ Σοφοκλῆς ἐν Πολυξένη τὴν Ἀχιλλέως ψυχὴν εἰσάγει λέγουσαν 'ἀκτὰς...χοὰς', <ἀπαίωνας ἀκτὰς> τὰς τῶν νεκρῶν λέγων παιῶν' οὐκ ἔχοῦσας, ἄρσενας δὲ χοὰς τὰς οὐδὲν ἐκτρεφούσας. The extract is quoted by Porphyrius *verbatim* from the twentieth book of the treatise of Apollodorus περὶ τῶν θεῶν. Apollodorus of Athens, the author of the *χρονικά*, and the colleague and contemporary of

Aristarchus, whose life extended probably from about 180 B.C.—110 B.C., and was spent at Athens, Alexandria, and Pergamus, was one of the most celebrated critics of antiquity. The treatise περὶ θεῶν, which may be regarded as a history of Greek religion, was a work—to quote E. Schwartz in *Pauly-Wissowa* I 2875—'das ihm, seinem Denken und seinem Herzen als eigenstes Eigentum gehört und dessen Verlust am schwersten zu verschmerzen ist.'

1 ἀπαίωνας ('joyless') is interpreted

by Apollodorus: τὰς παιῶν' οὐκ ἐχούσας. The explanation of Valckenaer (on Eur. *Phoen.* 1019), adopted by L. and S., that the word is derived from αἰών, is clearly wrong. The paean here and elsewhere is typical of joy, and is contrasted with the gloomy abode of the dead: so it is said of Apollo (Aesch. *Ag.* 1059), οὐ γὰρ τοιοῦτος ὥστε θρηνητοῦ τυχεῖν. Cf. Eur. *I.T.* 182 τὰν ἐν θρήνοις μούσαν | νέκυσι μελούμεναν, τὰν ἐν μολπαῖς | Αἶδας ὕμνῃ δίχα παιάνων. Hence, by oxymoron, funeral lamentations are described as 'paeans that are the portion of the dead': see Eur. *Hel.* 177 παιάνας νέκυσι μελούμενους (n.), *Suppl.* 976 αἰδαὶ θ' ἄς χρυσοκόμας Ἀπολλῶν οὐκ ἐνδέχεται. In Aesch. *Ag.* 650 παιάνη Ἐρινύων is applied to a message heralding disaster. Hesych. I p. 224 s.v. ἀπαιώνιστος quotes Eur. (fr. 77) for the sense δύσφημος.—μελαμβαθεῖς, 'dark and deep' (i.e. in the depths of the nether world): cf. Aesch. *Prom.* 219 Ταρταρόν μελαμβαθῆς κευθμών. Valckenaer's conjecture μελαμφαεῖς, for which see on Eur. *Hel.* 518, is quite unnecessary: the fact that P (see cr. n.) has μελαμβαφεῖς is of no significance.

2 λιποῦσα: the fem. is unusual as compared with Eur. *Hec.* 1, Aesch. *Pers.* 686, Hom. *λ* 90, Bacchyl. 5, 78 (H.). There is no apparent reason for the abnormal gender, which however the context may have explained.—λίμνη. Acheron is imagined sometimes as a river, sometimes as a lake (*El.* 138 ἐξ Ἀῖδα παγκοῖνου λίμνης), and sometimes as both: thus Plato (*Phaed.* 113A) describes the river Acheron as flowing into the λίμνη Ἀχερουσιᾶς.—After this word there seems to have been a disturbance of the tradition: see cr. n. Heyne is followed by Wachsmuth and Nauck. Grotius, who preferred to substitute ἡλθον ἡχοῦσας γόοις | Ἀχέροντος δὲν-πλήγος ἄρσενας χόας, is followed by Brunck: similarly Dindorf, except that he prints ἡχοῦσας γόοις, with Heeren. Musgrave (on *Hel.* 1.c.) proposed λίμνην ἡλθον, ἄρσενας χόας | Ἀχέροντος, δὲν-πλήγας ἡχοῦσαν γόους.—ἄρσενας χόας, a very difficult phrase. Apollodorus explained ἄρσενας as equivalent to τὰς οὐδὲν ἐκτρεφούσας. θήλεα μὲν γὰρ τὰ καρποφόρα, ἄρσενα δὲ τὰ ἀγῶνα ἔλεγον τῶ τὸν μὲν τὸ σπέρμα παρέχειν μόνον, τὴν δὲ καὶ ἐκτρέφειν· ὅθεν καὶ 'θήλυς ἔρση' (Hom. *ε* 467) ἢ πολύγονος καὶ τροφίμη. So far as I can discover, there appears to be no other evidence for this meaning

of ἄρσην; but the statement of Apollodorus cannot be lightly regarded, and the sense itself is unexceptionable: for rivers were regarded by the Greeks as the givers of life and nourishment, so that ἄρσην would be the negation of κοινο-τρόφος, as applied to them (see Tucker on Aesch. *Cho.* 6: cf. Aesch. fr. 168 Ἰνάχων...παισὶν βοδῶρος). J. on the other hand renders 'deep-sounding,' comparing *Phil.* 1455 καὶ κτύπος ἄρσην πάντων προβολῆς, 'deep sound of the seashed cape.' Ar. *Thesm.* 124 (κίθαριν) ἄρσενι βοᾷ δόκιμον, Pers. 6.4 *atque marem strepitum fidis intendisse Latinae*. But in all these passages ἄρσην—or its Latin equivalent—is the epithet of a noun expressing sound, a fact which entirely distinguishes them from the present. Blaydes would read βοᾷς here.—χόας, for which Meineke on *O.C.* p. 203 proposed βοᾷς, is nowhere else applied to the waters of a river; and it may be conjectured that, but for its chthonian associations, Sophocles would not have ventured to connect the word with Acheron in what must be taken to be its literal sense ('outpourings'): cf. *προχόαι*.

3 δὲν-πλήγας ἡχοῦσας γόους: (1) J. translated 're-echoing the shrill strains of lamentation,' interpreting δὲν-πλήγας 'striking a shrill note, striking shrilly on the ear.' He compared δὲν-πλήγας γόους in *El.* 244. (2) I prefer to understand 'wailing that accompanies fierce blows,' i.e. the cries of the mourners as they beat their breasts and heads. Cf. Aesch. *Cho.* 23 δὲν-πλήγαι σὺν κτύπῳ, and see on Eur. *Hel.* 372. The words are thus a concise summary of *Αἰ.* 630 f. δὲν-πλήγους μὲν ὥδ' ἄς | θρηνησέι, χερσὶ πλάκτοι δ' ἐν στέρνοισι πεσοῦνται | δοῦποι. For the transference of the compound epithet cf. *O.C.* 711 αἰχμηα εἰσππον, *Αἰ.* 55 πολέκερων φόνον, with Jebb's notes.—γόους: J. was inclined to distinguish this as a cognate acc. from ἡχεῖ τις...κωκυδόν in *Trach.* 866. It is in fact impossible strictly to separate those uses of the acc. which are to be considered internal from the acc. of the direct object: Delbrück has neatly marked the transition by his phrase *Accusative of Result* (*Synt.* 1376, 382). The determining consideration is whether or not the *nomen actionis* has acquired such concrete force, as to be regarded as something external to the agent.

Ribbeck (*Röm. Trag.* p. 417) compared with this passage *Trag.* fr. incert. XXXVIII

73 *adsum atque advenio Acherunte vix via  
alta atque ardua, | per speluncas saxis  
structas asperis pendentibus | maximis,  
ubi rigida constat crassa caligo inferum,*  
and conjectured that the lines belonged to  
the *Troades* of Accius, who had drawn upon  
the *Polyxena* of Soph. for his material.

H. renders:

From those unanthen'd and abysmal  
shores

I come, the birthless floods of Acheron,  
Still echoing to the sound of rending  
groans.

## 524

οὐ γάρ τις ἂν δύναιτο πρωράτης στρατοῦ  
τοῖς πᾶσιν εἶξαι καὶ προσαρκέσαι χάριν·  
ἐπεὶ οὐδ' ὁ κρείσσων Ζεὺς ἐμοῦ τυραννίδι  
οὔτ' ἐξεπομβρῶν οὔτ' ἐπαυχμήσας φίλος·  
βροτοῖς <δ'> ἂν ἐλθὼν ἐς δίκην λόγων ὄφλοι.

5

524. 2 πᾶσιν εἶξαι Wecklein: πᾶσι δεῖξαι codd. 4 ἐξεπομβρῶν Grotius:  
ἐξ ἐπόμβρων SA (-ων primitus A), ἐξεπόμβρων M, ἐστ' ἐπομβρῶν Herwerden 5 δ'  
ἂν ἐλθὼν Dobree: ἀνελθὼν codd. | ἐς λόγον δίκην Dobree | ὄφλοι codd.: corr. Brunch

524 Stob. flor. 49. 13 (iv p. 299, 3  
Hense) τοῦ αὐτοῦ (sc. Σοφοκλέους, quod et  
ipsum S praebet lemmate cum aliis iuncto)  
Πολυέγγυ. 'οὐ γάρ...σοφώτερος;'

1 πρωράτης, the look-out man, is  
treated as in command of the vessel,  
although he was actually subject to the  
orders of the κυβερνήτης, while superior to  
the κελυστής and the crew. Cf. fr. 142  
col. ii 5, Moschion ap. Athen. 209 A. See  
an instructive note by Neil on Ar. Eq.  
543, who points out that in Aesch. Eum.  
16, 768 πυρμνήτης is poetic for κυβερνήτης.  
For the metaphor cf. Demetr. de eloc. 78  
ἔοικεν ἀλλήλοις στρατηγός, κυβερνήτης,  
ἡνίοχος: πάντες γὰρ οὗτοι ἄρχοντες εἰσιν.  
ἀσφαλῶς οὖν ἐρεῖ καὶ ὁ τὸν στρατηγὸν κυβερ-  
νήτην λέγων τῆς πόλεως.

2 προσαρκέσαι, a verb which Sopho-  
cles affects, is used with χάριν in the same  
manner as φέρειν, θέσθαι (ποιεῖσθαι),  
πράσσειν, δίδναι, νέειν, but with height-  
ened sense—'grant a rich boon.' So  
χάριν ὑπουργεῖν Aesch. Prom. 662, ἀνθυ-  
πουργῆσαι Soph. fr. 339, χάριτα συνεκ-  
πορεῖν Eur. Hel. 1378. Wecklein's  
emendation is no doubt right, for δει-  
κνύναι χάριν is unknown to tragedy.—For  
the general sense cf. Ai. 1350 τὸν τοι  
τύραννον εὖσεβείν οὐ βῆδον.

3 ἐπεὶ οὐδ'. The synizesis occurs in  
Phil. 446 (J.'s n.), 948, O.C. 1436, and  
elsewhere. For the freer practice of  
comedy and Herondas see Starkie on Ar.  
Vesp. 827. I have long thought that in

O.C. 570 we should read ὥστε βραχέα μὴ  
αἰδεῖσθαι φράσαι (μὴ ἔρπης Phil. 985).

4 ἐξεπομβρῶν is probably right (see  
cr. n.), and illustrates the fondness of  
Sophocles for ἐκ in verbal composition  
even where, as here, it is added to  
another preposition. Cf. ἐξεφίσθαι Ai.  
795, ἐκπροτιμᾶν Ant. 913, ἐξεπεύχεσθαι  
Phil. 668, ἐξανευρίσκειν ib. 991, ἐξαποφθί-  
ρειν Trach. 713, frs. 145, 857. The point  
is well illustrated by Cobet, Coll. Crit.  
p. 189, who, after giving a long list of  
Sophoclean compounds with ἐκ, remarks  
that they differ in no respect from the  
simple verbs, 'nisi quod simplices formae  
toti populo sunt in ore, compositae Diis  
et heroibus sunt propriae.' Dindorf  
points out that ἐξεπομβρῶν is used by  
Tzetzes, Chil. 3. 59. For the sense  
Brunch aptly quoted Theogn. 24 ff.  
ἀστοῦσιν δ' ὅσπῳ πᾶσιν ἀδεῖν δύναμαι |  
οὐδὲν θανμαστόν, Πολυπαῖδ'· οὐδὲ γὰρ  
ὁ Ζεὺς | οὐθ' ἴδον πάντεσσ' ἀνδάνει οὐθ'  
ἀνέχων. ἐπομβρία is regularly contrasted  
with αὐχμῶς: see Blaydes on Ar. Ran.  
1120.

5 ἐς δίκην λόγων. The editors have  
too hastily accepted Dobree's ἐς λόγον  
δίκην. The phrase ἐς λόγον (more com-  
monly λόγους) ἐλθεῖν τιμὴ means 'to have  
an interview, conference with another':  
thus, e.g. in Ar. Eq. 806 καὶ στεμφύλω  
ἐς λόγον ἐλθῆν ('have a good talk with,'  
Neil). There is a copious collection of  
examples in Blaydes's n. on Nuβ. 470.



πῶς δῆτ' ἔγωγ' ἂν θνητὸς ἐκ θνητῆς τε φύς  
Διὸς γενοίμην εὖ φρονεῖν σοφώτερος;

6 ἔγωγ' ἂν θνητὸς ἐκ O. Hense: ἐγὼ θνητὸς γ' ἂν ἐκ SM, ἐγὼ θνητὸς γ' ὦν ἐκ A, ἔγωγ' ἂν θνητὸς ὦν Meineke 7 εὖ φρονεῖν M

Nowhere, so far as I know, is it used of hostile arguments submitted to a judge for decision. To Dobree the combination λόγων δίκη seemed absurd; but it corresponds to δίκην λέγειν (Ar. *Vesp.* 777), and to τοὺς ἀναγκαίους διὰ λόγων ἀγῶνας (Gorg. *Hel.* 13), which refers to a trial in an Athenian law-court with its formal speeches on either side. So here: 'if Z. should submit himself to trial on this issue with men, he would be cast.' λόγων δίκη is the same as λόγων ἀγῶν (Eur. *Phoen.* 588 n., *Hclid.* 116 n., *Thuc.* 3. 67); λόγων ἀμύλλα is a Sophistic display (Gorg. *Lc.*, Wilamowitz on Eur. *Her.* 1255). δίκη in the forensic sense is familiar to Sophocles (*Ai.* 447, *Ant.* 742): cf. ἐς δίκην ἔσθην Eur. *I.T.* 961. On this view δόλοι is absolute: see Lexx.

6 θνητὸς ἐκ θνητῆς τε φύς: cf. *El.* 589, *Phil.* 384, *O.T.* 1397.

7 εὖ φρονεῖν was current Attic for 'to be in one's right mind': Isae. 7. 1

(Wyse). So in *O.T.* 552, 570, 600, 626, *Ani.* 755, frs. 108, 836. It is difficult to see how, either in this sense or as 'to have good will,' it can be used to limit σοφώτερος. Herwerden, thinking the phrase meaningless, suspected that εὖ φρονεῖν had taken the place of ἀφθίτου, but subsequently was content to pronounce the line corrupt. Blaydes, reading πῶς δῆτα θνητὸς τ' ὦν ἐγὼ in v. 6, substituted ἂν φρονεῖν for εὖ φρονεῖν. Wecklein suggested προφέρτερος for σοφώτερος.

Perhaps the inf. is an error for εὖ φρονῶν (fr. 462 n.): 'How should I... while of sound mind, aspire to be wiser than Zeus?' A moderate ambition is the counterpart of a sound intelligence. Cf. Pind. *Isth.* 4. 14 μὴ μάτευσ Ζεὺς γενέσθαι. Eur. *Suppl.* 217 τὸ γαῖρον δ' ἐν φρεσὶν κεκτημένοι | δοκοῦμεν εἶναι δαιμόνων σοφώτεροι (pride upsets the balance). Contrast fr. 592 (n.).

## 525

ἀπ' αἰθέρος δὲ καπὸ λυγαίου νέφους

525 Schol. Ap. Rhod. 2. 1121 νύχθ' ὑπὸ λυγαίῃ τὴν σκοτεινὴν, παρὰ τὸ λῦγος τὸ φυτὸν. καὶ γὰρ ἐκεῖνο μέλαν. καὶ τὸν ἐν αὐτὸν λυκάβαντα, οἷον λυγάβαντα, ἐπεὶ μετὰ λύγης βαίνει. Σοφοκλῆς Πολυξένη· 'ἀπ'... νέφους.'

Λυγαῖος has of course nothing to do with λύκη *light*, although the attempt to connect them lasted up to the time of

Curtius (*G. E.* 1 p. 197 E. tr.). But ἡλύγη and ἐπηλυγάζω are probably akin. Meineke conjectured κνέφους, but this is unnecessary: λυγαῖο νέφει occurs in Eur. *Hclid.* 855. Hartung with reason suggests that there is a reference to the storm which scattered the Greek fleet on their homeward voyage.

## 526

χιτῶν σ' ἄπειρος ἐνδυτήριος κακῶν

526 *Etym. M.* p. 120, 48 ἄπειρος... λέγει δὲ Ὀρος (see fr. 69) ὅτι σημαίνει χιτῶνα διέξοδον μὴ ἔχοντα, ὡς παρὰ Σοφοκλεῖ ἐν Πολυξένη 'χιτῶν... κακῶν.' Philopon. in Ar. *phyls.* 3. 4, p. 390, 20 Vit. τὸν κύκλον ἄπειρον φαμέν τῷ μὴ ἔχειν πέρατα, καὶ 'χιτῶνα ἄπειρον' φασὶ τὸν μὴ ἔχοντα διαίρεσιν.

Translate: 'A tunic that gives no passage, a fatal swathing (awaits) thee.' σ' was governed by some such word as μένει occurring in the context, and the line is a prophecy of Agamemnon's death, spoken perhaps, as Welcker thought, by the ghost of Achilles.

ἄπειρος and κακῶν echo the language

of Aesch. *Ag.* 1381 f. ἀπειρον ἀμφίβληστρον, ὥσπερ ἰχθύων, | περιστοιχίζω, πλοῦτον εἵματος κακόν, where Clytaemnestra herself describes the bathing-robe in which she ensnared her husband. Cf. *Eup.* 637 φᾶρος περσεκρήνωσεν, ἐν δ' ἀτέρμονι | κόπτει πεδήσας ἄνδρα δαιδάλῳ πέπλῳ, Eur. *Or.* 25 ἢ πόσιν ἀπείρω περιβαλοῦσ' ὑφάσματι | ἔκτεινεν. The order of the words shows that κακόν is governed by ἐνδυτήριος, as if κακά were the material of the envelopment, 'shrouding with pains.' The genitive follows the analogy of πλήρης, πολυτεφής (*O.T.* 83), and the like: Kuehner-Gerth § 417. 1.

Blaydes unwarrantably proposes ἐνδυτήρ λύσει (or ἄρχει, with δ' for σ'). ἐνδυτήριος is not otherwise known, but is nearly related (as e.g. σωτήριος to σωτήρ) to ἐνδυτήρ, which occurs only in *Trach.* 674. It expresses therefore (see Jebb's note *in loc.*) something which was worn as an ornamental wrap on a special occasion, and its force cannot be more precisely given in English than by some such word as 'drapery.' Wecklein thought that κακόν was an error, perhaps for λαβών; but that would only shift the difficulty by making more prominent the awkwardness of the double adjective.

## 527

## παράρρυμα ποδός

527 παράρρυμα Hesych., παράρρυμα Phot.

527 Hesych. III p. 276 παραρύμμα. Σοφοκλῆς Πολυξένη 'παράρρυμα ποδός,' ὡς κρεμαμένων τινῶν ὑφασμάτων ἐκ τοῦ ἄρματος (εἵματος or ῥάματος was conjectured by Toll) πρὸς κάλλος. τινὲς δὲ σχοινίαν ἐν ταῖς ναυσὶν· οἱ δὲ ὑπόδημα. Phot. *lex.* p. 389, 1 παράρρυμα ποδός· τὰ ὑποδήματα τὰ ῥυόμενα τοὺς πόδας.

The sense of παραρύματα in Xen. *Hell.* 1. 6. 19 is well established, as being curtains of skins or felt hung along the side of a ship to protect those using the decks or gangways. So παραρύσεις νεῶν in Aesch. *Suppl.* 723. As the word means literally 'a side-protection,' it would not be surprising to find it used in combination with ποδός for a closed boot as distinguished from a sandal. That is to say, we might acquiesce in the explanation of Photius, if it was not for the mysterious gloss of Hesychius, of which nothing

can be made. Campbell thinks that he meant to describe an ornamental hammer-cloth, which would give a satisfactory meaning, although the words hardly seem apt; but he subsequently makes the impossible suggestion that παράρρυμα = ἀρβύλαι of Eur. *Hipp.* 1189, i.e. foot-holes to prevent from slipping. Ellendt maintained that, whoever put the three interpretations together, could not have read the text of Sophocles; but the ultimate source, one would think, must have been the commentary of Didymus. —I have given παράρρυμα (with Blaydes), as more in accordance with tragic analogy (i.e. ποδός παράρρυμα); but inscriptional evidence is almost equally divided: see Meisterhans,<sup>3</sup> p. 95as. Welcker, quoting Aesch. *Cho.* 980 and Lycophr. 1102 κροσσῶ τοὺς ῥαφάς, found a further reference to the entangling πέπλος of fr. 526.

## 528

## [οἱ λυμαίνόμενοί τισιν περικόπτουσι τὰ ἄκρα.]

528 Harpocr. p. 92, 23 ἡκρωτηριασμένοι... ἀντὶ τοῦ λελυμασμένοι· οἱ γὰρ λυμαίνόμενοί τισιν εἰώθασιν περικόπτειν αὐτῶν τὰ ἄκρα, ὡς καὶ Σοφοκλῆς Πολυξένη. It is possible that these words refer to

the mutilation of Deiphobus, although there is no earlier extant authority for that incident than Verg. *Aen.* 6. 494 ff. For mutilation in general see on fr. 613.

## ΠΡΙΑΜΟΣ

The subject of the play is unknown, and Welcker (p. 159) took the view that the citations of the title were errors arising from the appearance of Priam as a character in some one or other of the Trojan plays. For examples of this kind of mistake see Introduction, § 1. Here, however, there is a *prima facie* case in favour of the title; and there is no reason why Sophocles should not have composed a *Priam*, as Philocles did (Suid.). One might guess that the plot related either (1) to the visit of Priam to Achilles in order to ransom the body of Hector, described in Hom. *Ω* and dramatized by Aeschylus in his *Φρύγες ἢ Ἐκτορος λύτρα* (*TGF* p. 84), or (2) to the slaughter of Priam by Neoptolemus at the altar of Ζεὺς Ἐρκεῖος, an incident of the sack of Troy contained in the *Ἰλίου πέρσις* of Arctinus, if not also in the *Little Iliad*: see the authorities quoted by Frazer, *Pausanias*, v p. 371, and Gruppe, p. 688. The former view was adopted by Ahrens, who thought that *Πρίαμος* was an alternative title of the *Phryges*<sup>1</sup>.

## 529

## γλαρίδες

**529** Poll. 7. 118 καὶ λατύπους δὲ Σοφοκλῆς, ὅπου καὶ ἐργαλεία τῶν λατύπων ὀνομάζει λείας καὶ γλαρίδας. Poll. 10. 147 οἰκοδόμου σκευὴ λείαι, γλαρίδες, ὡς Σοφοκλῆς ἐν Πριάμῳ.

No explanation of the form γλαρίδες is forthcoming; and H. proposed to substitute γλαφίδες, holding that γλαρίδες was a false reading which deceived the later writers. For γλαρίς is also attested by *Etym. M.* p. 233, 5 γλαρίς· λιθοβοϊκῶν ἐργαλείων. Καλλιμάχος (fr. 159)· 'καὶ γλαρίδες σταφύλη τε καθιεμένη τε μολυβδῖς.' He points out that γλαρίς would be related to γλάφω (γλάπτω) as γλυφίς to γλύφω (γλύπτω), ῥαφίς to ῥάπτω,

γραφίς to γράφω, and σκαφίς to σκάπτω; but does not seem to have been aware that Sylburg (on *Etym. M.* p. 778) had anticipated the suggestion, or to have noticed that it receives some confirmation from the words which follow in *Etym. M.*: παρὰ τὸ γλάπτω, τὸ κοιαντικὸν τῶν λίθων. Cf. *ib.* p. 235, 7 γλυφίς παρὰ τὸ γλάφω, γλύφω... ἢ παρὰ τὸ γλάπτω γλαφίς καὶ γλυφίς. *Etym. Gud.* p. 126, 38 γλαρίδες, οἱ κολαπτῆρες παρὰ τὸ γλάπτω τὸ κολάπτω. Hesych. i p. 432 has the unintelligible gloss γλαρίς· ὄρος. Ahrens conjectured that these tools were needed to make a sarcophagus for Hector.

## 530

## λατύποι

**530** Pollux 7. 118: see on fr. 529. The ordinary word for a stone-cutter was rather λατόμος, as is indicated by λατομία.

Another was λιθοκόπος (*Dem.* 47. 65). λατύπος is used by Philippus of Thessalonica (*A.P.* 7. 554).

<sup>1</sup> See Introductory Note below.

## 531

## λείαι

**531** Pollux 7. 118 and 10. 147: see on fr. 529. There appears to be no other evidence fixing the meaning of this word, for *Etym. Gud.* p. 364. 36 λείαν,

ἐκ τοῦ λείανω τὸ ὁμαλίσω, probably refers to λεία ὁδός. Distinguish λείαι used for the weights of a loom.

## 532

## χυτρίζειν

**532** Schol. Ar. *Vesp.* 289 ἐγχυτρίεις· ἀπὸ τῶν ἐκτιθεμένων παιδίων ἐν χύτραις. διὰ καὶ Σοφοκλῆς τὸ ἐκτιθέναι (this is Weil's brilliant emendation for ἀποκτείναι) χυτρίζειν ἔλεγεν ἐν Πριάμῳ καὶ Διόχῳ Λαίῳ (fr. 122) καὶ Φερεκράτης (fr. 247, 1 208 K.).

The custom of exposing children in earthenware pots may be illustrated by Ar. *Ran.* 1190 οὗτε δὲ πρῶτον μὲν αὐτὸν γενόμενον (sc. Oedipus) | χειμῶνος ὄντος ἐξέθεσαν ἐν ὀστράκῳ | ἵνα μὴ κτραφεὶς γένοιτο τοῦ πατρὸς φονεύς, *Thesm.* 505 τὸ δ' εἰσέφερε γρᾶυς ἐν χύτρᾳ τὸ παιδίον, *Hdt.* 1. 113 ἔθηκε ἐς τὸ ἄγγος, ἐν τῷ ἔφερε τὸν ἕτερον (παῖδα). Hence χυτρίζειν and ἐγχυτρίζειν, for which we have the testi-

mony of the grammarians: Hesych. 14 p. 302 χυτρίζειν· ἐν χύτρᾳ <ἐκ>τιθέναι, schol. Ar. *Ran.* 1190, Hesych. 11 p. 13 ἐγχυτρίζειν· ἐκτιθέναι βρέφος ἐν χύτρᾳ. From schol. Plat. *Min.* 315 C (=Suid., *Etym. M.* s.v.) we get the information that ἐγχυτρίστριαί was the name given to the nurses who carried out the task of exposure. As we see from Herodotus that it was customary to use the same kind of pot for burying a dead child as for exposing it, this may explain an obscure statement in the last-mentioned authorities: ἔλεγον δὲ καὶ τὸ βλάψαι καταχυτρίσαι, ὡς Ἀριστοφάνης, where Lobeck restored θάψαι. Welcker referred the allusion to the exposure of Paris.

## ΠΡΟΚΡΙΣ

The famous story of the loves of Cephalus and Procris is told with many variations; and the elaborate and romantic version contained in Ovid *Met.* 7. 690—862, is a conglomerate combining the legends of the Teumesian fox, of the love of Aurora for Cephalus, of the hound which could outrun any four-footed beast, and of the spear which never missed its aim, with the simplest form of the original love-story. A similar remark applies to the accounts given by Apollod. 3. 197 f., Anton. Lib. 41, and Hygin. *fab.* 189. The visit of Procris to Minos in Crete, and the coarseness of the device by which she revenged herself upon Cephalus, are hardly likely to have been introduced by Sophocles into his play. The original form of the Attic myth is probably to be found in Pherecydes (*FHG* 1 90), as recorded by the schol. on Hom. λ 321: see also Eustath. *Od.* p. 1688, 20. Cephalus, the son of Deioneus, married Procris, the daughter of Erechtheus, and dwelt in Thoricus. Wishing

to test his wife's fidelity, he remained abroad for a period of eight years, and at length returned to his own house in disguise. Then, by a profusion of rich gifts, he set himself to seduce Procris; and, when at last he seemed to be on the point of success, he revealed his identity and rebuked his wife. A reconciliation followed; but the unremitting ardour with which Cephalus devoted himself to the chase, aroused the suspicion of Procris that he was secretly courting another woman. Her suspicion was confirmed by a conversation with a servant, who admitted that in a lonely spot on the mountain he had frequently heard his master exclaim: ὦ νεφέλη, παραγενοῦ. Procris determined to conceal herself at the place indicated, and to await the issue. So, when she heard him repeating the cry, she ran towards him; but Cephalus, amazed at her sudden appearance, before he could recognize who she was, threw his javelin and killed her. Subsequently he sent for her father Erechtheus and gave her a splendid burial.

The conclusion of the story agrees with a vase-painting reproduced by Rapp in Roscher II 1101 from Millingen, *Ancient unedited Monuments*, fig. 14, which represents Procris transfixed by a spear, Cephalus on one side holding a hound by a leash, and Erechtheus arriving on the other. Although there is no evidence respecting the contents of Sophocles' play, it seems fairly certain that the accidental death of Procris must have been the climax of the action: τὰ δ' ἐς τὴν Πρόκριν, says Pausanias (10. 29. 6), καὶ οἱ πάντες ἄδουσιν...ὃν τρόπον ἐτελεύτησεν ὑπὸ τοῦ ἀνδρός.

It should be added that the trial of Cephalus for homicide before the court of the Areopagus was a familiar Athenian legend (schol. Eur. *Or.* 1649); and it might be argued that Sophocles was hardly likely to have omitted to refer to it. In that case the sole fragment that has been preserved was possibly taken from a description of the judges.

## 533

### κολασταὶ κάπιτιμηταὶ κακῶν

**533** Pollux 9. 140 τὰ μὲν σκληρὰ τὰ δὲ μᾶλλον πρὸς ἕτερα πλὴν τοῦ ἐπιτιμητοῦ, ὃ κέχρηται Σοφοκλῆς εἰπὼν ἐν τῇ Πρόκριδι 'κολασταὶ...κακῶν.'

ἐπιτιμητής is joined with κολαστής also in Eur. *Suppl.* 255 τοῦτων κολαστὴν κάπιτιμητὴν, ἀναξ, where τοῦτων is neuter, as no doubt κακῶν is here. In Aesch. *Prom.* 77 ὡς οὐπιτιμητής γε τῶν ἔργων

βαρύς it may be said that the word is neutral ('valuer,' 'appraiser'); but there is no doubt that, like ἐπιτίμιον (Jebb on *El.* 915) and ἐπιτιμῶ, it had a sinister tone, to which βαρύς points. Strictly an assessor of penalties, in the metaphorical sense it is perhaps best represented by 'censurer.'

## ΡΙΖΟΤΟΜΟΙ

The statement of Macrobius (fr. 534) shows that the play dealt with the magic practices of Medea, and, in view of the events covered by the other plays relating to the fortunes of Jason and Medea (Κολχίδες, Σκύθαι), Welcker's inference<sup>1</sup> that the plot comprised the cunning artifice by which Medea persuaded the daughters of Pelias to destroy their father's life has been generally accepted. The title clearly indicates the gathering of medicinal or magical herbs; for *ρίζοτόμος* was applied as well to those whom we should call sorcerers as to the legitimate followers of Asclepius. Cf. Theophr. *h.p.* 4. 5. 1 τὰ φαρμακώδη ταῖς ρίζαις καὶ τοῖς ὀποῖς...σχεδὸν πάντα τὰ ρίζοτομοῦμενα, *ib.* 9. 1. 7 οἱ ρίζοτόμοι καὶ οἱ τοὺς φαρμακώδεις ὀποὺς συλλέγοντες, *ib.* 9. 8. 1 περὶ πάντων φαρμακώδων οἶον καρποῦ χυλισμοῦ φύλλων ριζῶν πόας· καλοῦσι γὰρ καὶ πόαν ἔνια τῶν φαρμακώδων οἱ ρίζοτόμοι. (It was a very improbable guess of M. Schmidt that the gloss of Hesych. II p. 549 κυκλάμινος· πόα τις ὑπὸ τῶν ρίζοτόμων referred to the play of Sophocles.) Phot. *lex.* p. 488, 19 ρίζοτόμοι· φαρμακεῖς· βοτανικοί. Lucian *dial. d.* 13. 1 (Heracles to Asclepius) σὺ δὲ ρίζοτόμος εἶ καὶ ἀγύρτης. So we find with reference to Medea herself in Ov. *Met.* 7. 226 *et placitas* (herbas) *partim radice revellit*, | *partim succidit curvamine falcis aenae*<sup>2</sup>. Cf. *ib.* 264 *illic Haemonia radices valle resectas* | *seminaque floresque et sucos incoquit acres*.

Euripides treated the same subject in his *Peliades* (TGF p. 550), which belonged to the year 455, and was the first play produced by its author. There is nothing to show the date of the present play, and the fragments give no indication from which we can trace the development of the plot. The dramatic versions of the story no doubt contributed to its popularity in later times, but the allusions of Pindar (*Pyth.* 4. 251 τὰν Πελῖαο φονόν) and Pherecydes (*FHG* I 87 ὥς ἔλθοι Μῆδεια τῇ Πελῖα κακόν) are enough to prove that it was not invented by the tragic poets<sup>3</sup>. The rejuvenation of Aeson was mentioned in the Cyclic *Nosti* (*EGF* p. 55), and that of Jason himself by Pherecydes (*FHG* I 89) and Simonides (fr. 204)<sup>4</sup>.

During the absence of the Argonauts Pelias had put Jason's father Aeson to death, or had forced him to commit suicide by drinking bull's blood. Whereupon his wife Amphinome had hanged herself in grief, or, according to another version, had

<sup>1</sup> p. 340 ff.<sup>2</sup> See n. on fr. 534.<sup>3</sup> Gruppe, p. 5784.<sup>4</sup> Shakespeare's allusion (*M. V.* v. 1. 12 *In such a night | Medea gathered the enchanted herbs | That did renew old Aeson*) was doubtless taken from Golding's translation of the *Metamorphoses*.

fled to the royal hearth and there stabbed herself, cursing Pelias as the author of her sorrows. Even Promachus, Jason's younger brother, who was still a child, had been slain, in order that no possible successor to the throne might be left. When the Argonauts reached Thessaly on their return, Medea determined to avenge her husband's wrongs. Accordingly, disguising herself as an aged priestess of Artemis, she managed to effect an entrance into the palace. She then announced to the king that the goddess regarded him with special favour, and had come in person to give him renewed youth. By various magical tricks, and in particular by secretly removing her disguise, and showing herself as a young and beautiful woman, she won the confidence of Pelias and his daughters. The latter were ready to do anything she bade them, and when, after cutting up and boiling an old ram, she pretended to produce in its place a lamb from the cauldron, she had no difficulty in persuading them all—with the exception of Alcestis—to take the same course with their father. While Pelias was thus being done to death, Medea lighted a torch on the roof of the palace as a signal to the Argonauts, who were waiting in concealment outside. Then Jason, with the help of his companions, seized the royal stronghold. Eventually, however, he surrendered the throne to Acastus, the son of Pelias, and withdrew to Corinth.

This narrative is principally taken from Diod. 4. 50—53, which should be compared with the accounts given in Apollod. 1. 143 f., Hygin. *fab.* 24, Pausan. 8. 11. 2, and Ov. *Met.* 7. 297—349. Thus Ovid and Pausanias make Medea present herself to Pelias as a suppliant, complaining of the wrongs she had suffered from Jason. But Hartung's attempt to assign the version of Diodorus to Euripides, and that of Ovid to Sophocles, cannot be supported. Ovid and Hyginus entirely omit the motives which served to excuse the cruelty of the revenge taken; but it is incredible that Sophocles took no account of this tragic element in the story. The cruelty of Pelias is recorded by Diodorus and Apollodorus; but the narrative of Diodorus is known to be based on the prose romance of Dionysius Scytobrachion (c. 150 B.C.: Schwartz in Pauly-Wissowa v 930), and contains several incidents which can hardly have come from an Attic tragedian<sup>1</sup>. There is thus no evidence which we can safely use in reconstructing the

<sup>1</sup> Welcker, however, attributed this version to Sophocles. Robert, *Arch. Ztg.* 1875, p. 134, referred it to the *Peliades*. On the other hand, Schwartz, *de Dionys. Scytobr.* p. 9, supposed that Ovid derived his material from Euripides, and that Diodorus was indebted to some later tragedy. A sculptured relief representing Medea and the Peliades is connected with this play by F. Winter in *Neue Jahrb. f. kl. Altert.* XXIII (1909) 706.

plot of Sophocles; but the unanimity of the authorities in stating that the boiling of the ram was the device which prevailed with the Peliades, makes it highly probable that it was used by both tragic poets. Welcker thinks that both in Sophocles and Euripides the climax was reached when Medea signalled to Jason from the roof of the palace—a guess probable enough, but unsupported by evidence. He also conjectures that the action of the play began with Medea's herb-gathering, and that the introductory matter was explained in a narrative prologue.

It may be questioned whether the chorus of *ρίζοτόμοι* was composed simply of attendants of Medea, or comprised the king's daughters and other maidens from Iolcus.

Nauck assigns to this play fr. 830: see also on fr. 648.

## 534

ἥ δ' ἐξοπίσω χερὸς ὄμμα τρέπουσ'  
ὀπὸν ἀργινεφῇ στάζοντα τομῆς  
χαλκίοισι κάδοις δέχεται . . .

. . . . .

534. 1 ομῆσαι τρέπουσα P (cod. Paris. 6371 saec. XI) 2 κάδιος P

534 Macrobius *Sat.* 5. 19. 8 *haec res nonne quaestione digna est, unde Vergilio (Aen. 4. 513) 'aeneae falces' in mentem venerint? ponam itaque Vergilianos versus, mox exinde Sophoclis, quos Maro aemulatus est. 'falcibus et messae ad lunam quaeruntur aenis | pubentes herbae nigri cum lacte veneni.' Sophoclis autem tragodia id, de quo quaerimus, etiam titulo praefert; inscribitur enim 'Ῥίζοτόμοι. in qua Medeam describit maleficas herbas secantem, sed aversam, ne vi noxii odoris ipsa interficeretur, et sucum quidem herbarum in cados aeneos refundentem, ipsas autem herbas aeneis falcibus exsecantem. Sophoclis versus hi sunt 'ἥ δ' ἐξοπίσω... δέχεται' et paulo post 'αἱ δὲ... δρεπάνοις.'*

1 ἐξοπίσω χερὸς: she averts her eyes from the action which her hand performs: see on fr. 598. In rites of expiation and purification, and generally where the ritual of chthonian powers is concerned, it was customary to make the offering with head turned aside, and to leave the spot without looking back. *O.C.* 490 *ἐπειτ' ἀφέρπειν ἀστροφος* (after an offering to the Eumenides). *Aesch. Cho.* 97 *στείχω, καθάρμαθ' ὥς τις ἐκπέμψας, πάλιν | δικοῦσα τεύχος ἀστροφόισιν ὀμμασιν.* Hom.

\* 350, κ 528 αὐτὸς δ' ἀπονόσφι τραπέσθαι. Theocr. 24. 94 *ῥιψάτω εὐ μάλα πᾶσαν ὑπὲρ ποταμοῖο φέρονσα... ἀψ δὲ νέεσθαι ἀστροφος.* Verg. *Ecl.* 8. 102 *fer cineres, Amarylli, foras rivoque fluenti | transque caput iace, nec respexeris,* Ov. *Fast.* 5. 437 *aversusque iacit... nec respicit.* The underlying purpose is to avoid the danger of looking directly at the evil spirits who are at hand; and the custom is illustrated by the story of Orpheus and Eurydice.

2 ὀπὸν κτέ.: 'the thick white sap dripping from the cleft wood.' The genitive is ablative: see Jebb on *El.* 1422. With ἀργινεφῆς Lobeck (*Paralip.* p. 50) compares the use of *οὐμίχλη* (Lat. *nubecula*) for a sediment in the Hippocratean writings. Campbell, owing to a misunderstanding, reads *στάζονσα* in the sense of 'squeezing out.'

3 χαλκίοισι. After the introduction of iron, bronze was retained for ceremonial purposes by a conservative instinct; and in course of time magical virtues were ascribed to it. Thus the hair of the Flamen Dialis at Rome might only be cut with a bronze razor: Frazer, *Golden Bough*, 1 p. 242. On p. 344 the same writer refers to the schol. on



. . . . . αἱ δὲ καλυπταὶ  
κίσται ρίζων κρύπτουσι τομάς, 5  
ᾧς ἦδε βοῶσ' ἀλαλαζομένη  
γυμνὴ χαλκίοις ἦμα δρεπάνοις.

4 καλυπταὶ Valckenaer: καλυπτραι P 5 κρύπτουσι (om. τομάς) P 6 ἀλαλαζομένη  
coni. Ellendt 7 τομας post δρεπάνοις habet P, deleuit Bentley

Theocr. 2. 36 τὸν γὰρ χαλκὸν ἐπῆδον ἐν ταῖς ἐκλείψει τῆς σελήνης καὶ ἐν τοῖς καταιχομένοις, ἐπεὶ δὲ ἐνομιζέτο καθαρὸς εἶναι καὶ ἀπελαστικός τῶν μαισμάτων. In *Ani.* 430 Antigone pours the *χοαί* for Polynices ἐκ...εὐκροτήτων χαλκίας πρόχου. See also Conington on Verg. *I.c.*, Gruppe, 8951. In *Öv. Fast.* 2. 577 the witch pierces the fish's head *αἰα ἀνα*.—χαλκίοισι is dissyllabic, as in Eur. *Phoen.* 1359 (χαλκοῖς G only).

4 καλυπταί: see cr. n. There is a similar error in Aesch. *Ag.* 319 where Canter restored *κάτοπτον* for *κάοπτρον*. 'It probably refers to some coverings in which the κίσται were wrapped,—to mark their sacred or mystic character' (J.). I should prefer to regard the verbal adjective as having an active sense: so *ἄψαντος* O.T. 969 (where see Blaydes), *αὐτόγνωτος* *Ani.* 875, *πάνσυντος* *El.* 851 (J.'s n.), *λωβητός* *Phil.* 607, *ἐμπληκτος* *Al.* 1358, *περίφρυντος* Eur. *Phoen.* 209, *ἀμφίλεκτος* *id.* 500, *μενετός* Ar. *Av.* 1620, *εὐλοδόρητος* Plut. *am.* 13 p. 757 A, *ἀνοικονόμητος de curijs.* 5 p. 517 E. See also the comm. on *Ani.* 1011 καλυπτῆς *πιμελής*, and n. on fr. 349.

6 ἀλαλαζομένη: see cr. n. Nauck (*Index*, p. xiii) accepted Ellendt's conjecture. ἀλαλή is the joyous cry of victory, and is associated in consequence with the gods who are supreme in war (Pind. fr. 225 Ἀλαλά, Πόλεμον θύγατερ), such as Ares (Cornut. 21) and Athena (Pind. *Ol.* 7. 37). It is true that in general the ἀλαλαγμός of men answers to the ὀλολυγμός of women: Heliod. 3. 5 ὀλόλυξαν μὲν αἱ γυναῖκες, ἠλάλαξαν δ' οἱ ἄνδρες, on the occasion of a procession at Delphi in honour of Neoptolemus. But, if the circumstances so required, the more sonorous cry might be uttered by women: Eur. *Bacch.* 1133 αἱ δ' ἠλάλασον, of the infuriated Bacchanals. The word is more particularly connected with

the strange sounds heard in the wild rites of non-Hellenic deities, such as Cybele (Eur. *Hel.* 1352) and Cotytto (Aesch. fr. 57), or with portentous and supernatural voices (Hdt. 8. 37). Hence we find ἀλαλαγμός etc. used in Plutarch of the cries of lost souls (*ser. num. vind.* 22 p. 564 B, *fac. orb. lun.* 29 p. 944 B), of mourning women (*consol.* 7 p. 610 C), and of the distracted ravings of Marius (*Mar.* 45). ἀλαλάζεσθαι, therefore, does not appear to be out of place when applied to the sorceress Medea in her invocation of Hecate (cf. fr. 535). It must be admitted that ὀλολύειν is used by Ap. Rh. 3. 1215 of the nymphs accompanying Hecate, and ululare by Hor. *Sat.* 1. 8. 25, *Öv. Met.* 7. 190: but some confusion of the two words was inevitable, and we are not justified in altering the text.

7 γυμνὴ. Herwerden wished to read *πρυμνάς*, comparing Hom. M 149 (Θλην) *πρυμνὴν ἐκτάμνοντες*; but that would destroy a touch characteristic of magic ceremony, i.e. the laying aside of the upper garment. So Verg. *Aen.* 4. 518, Hor. *Epod.* 5. 25 *expedita Sagana*, where the schol. has: 'succincta, ne defuientes vestes impedimento essent,' *Sat.* 1. 8. 23 *vidi egomet nigra succinctam vadere palla* | *Canidiam pedibus nudis*, *Öv. Met.* 7. 182 (of Medea) *egreditur tectis vestes induta recinctas*, [ *nuda pedem, nudos umeris infusa capillos*, Senec. *Med.* 756 *secreta nudo nemora lustravi pede*. Mekler refers to Heim, *Incantam. mag.*, Lips. 1892, p. 508, who brings forward several examples to show the importance attached to nudity in the celebration of magic rites; and also to Jos. Hookenbach, *de nuditate sacra*, Giessen, 1911. See also Warde Fowler, *Roman Festivals*, p. 1092.—χαλκίοις δρεπάνοις, = *falcibus aenis* Verg. *I.c.* So *Öv. Met.* 7. 227 (of Medea) *partim succidit curvamine falcis aenae*.

## 535

Ἦλιε δέσποτα καὶ πῦρ ἱερόν,  
τῆς εἰνοδίας Ἑκάτης ἔγχος,  
τὸ δι' Οὐλύμπου <προ>πολοῦσα φέρει  
καὶ γῆς ναίουσ' ἱερὰς τριόδους,  
στεφανωσαμένη δρυὶ καὶ πλεκτοῖς  
ὤμων σπείραισι δρακόντων.

5

**535.** 2 εἰνοδίας Itali: ἐνοδίας L 3 Οὐλύμπου Valckenaer: Ὀλύμπου L |  
προπολοῦσα scripsi: πολοῦσα L, πωλοῦσα Keil, πάλλουσα Dobree, πολλὰν γε Valcke-  
naer, πόλ<ον> οὐράνιον θύ<ον> οὐσα φέρει M. Schmidt 5 δρυὶ Ellendt: δρυσί  
L | πλεκτοῖς Valckenaer: πλειστοῖς L 6 ὤμων σπείρῃσι δρακόντων post Scali-  
gerum Valckenaer: ὤμων σπείρουσι δρακόντας L

**535** Schol. Ap. Rhod. 3. 1214 θτι  
δράκουσι καὶ δρύνῃ κλάδω στέφεται ἡ  
Ἑκάτη καὶ Σοφοκλῆς ἐν Ῥιζοτόμοις τὸν  
χορὸν πεποίηκε λέγοντα Ἠλίε...δρα-  
κόντων.

**1 ff.** πῦρ κτέ. 'Thou hallowed fire,  
weapon of Hecate the road-goddess, that  
she bears when ministering in Olympus  
on high and in her haunts by the sacred  
cross-ways on earth.' There can be no  
doubt that Sophocles here connects  
Hecate with Helios as the moon-goddess,  
while at the same time recognizing the  
other (chthonian) aspect of her power  
(v. 4). In both capacities she wields  
the torch, to which are to be referred her  
titles *φωσφόρος* (Eur. *Hel.* 569 n.), *δαδο-  
φόρος* (Jebb on Bacchyl. fr. 23) and the  
like. Most of the authorities (e.g.  
Standing in Roscher I 1888) treat this  
function as the natural attribute of a  
lunar goddess; but Farnell (*Cults of  
Greek States*, II p. 549) thinks that the  
torch was originally a chthonian sym-  
bol. See also Heckenbach in Pauly-  
Wissowa VII 2777. Similarly Artemis  
was ἀμφίπυρος (*Trach.* 216, cf. *O.T.*  
206): the double torch is explained by  
Wiener (*Rh. Mus.* LVIII 333) as referring  
to the division of the month into two  
halves.—*εἰνοδίας*, as a title of Hecate,  
is for the most part associated with  
chthonian worship: see Jebb on *Ant.*  
1199. Possibly it was suggested by fear  
of brigands: Heckenbach, *l.c.* 2775. Cf.  
Eur. *Hel.* 570 οὐ νυκτιφάντων πρόπολον  
ἐνοδίας μ' ὄρας (n.), *Ion* 1048 Εἰνοδία...  
τῶν νυκτιπόλων ἐφόδων ἀνάσσεις.—*ἔγχος*,  
*weapon*, is applied somewhat vaguely to  
the torch, as an instrument borne by

Hecate in the exercise of her sacred  
function: see on fr. 782.—*προπολοῦσα*:  
see cr. n. The common reading is Keil's  
*πωλοῦσα*, of which J. says: 'πωλέω, to  
go about trading (and so simply "to  
sell"), here reverts to its primitive sense,  
*going about, moving*.' But there is no  
authority for the meaning required. My  
suggestion rests on the assumption that  
Hecate was the minister of Zeus in  
Olympus (Ar. *Ran.* 1362 σὺ δ' ὦ, Διὶ  
διπύρους ἀνέχουσα λαμπάδας ὀξυτάτας  
χεροῖν Ἑκάτα), and of Persephone in the  
world below: Hom. *h. Dem.* 439 f. πολλὰ  
δ' ἄρ' ἀμφαγάπησε κέρην Δημήτερος  
ἀγνῆς: | ἐκ τοῦ οἱ πρόπολος καὶ ὀπάων  
ἐπλετ' ἀνασσα. Discussing 'the Hesiodic  
Hecate' (Hes. *Th.* 411 ff.) in C.A. XII  
392, G. C. W. Warr inferred that 'her  
special participation in sacrificial offerings  
to the gods must be explained in the  
sense that offerings were made through  
her to greater deities, whose servant she  
was.'—*τριόδους*: 'she was the goddess of  
the cross-ways not necessarily because if  
we travel by night the moonlight is de-  
sirable when we come to them, but very  
possibly because she was the mistress of  
ghosts, and the cross-ways were haunted.'  
Farnell in C.A. II 167; and so Gruppe,  
*Gr. Myth.* p. 1291. Cf. Cornut. 34.  
p. 72 Lang ἐντεῦθεν (from the three  
phases of the moon) ἤδη καὶ τριδιτὶς  
ἐπεκλήθη καὶ τῶν τριόδων ἐπόπτης ἐνο-  
μισθῇ, schol. Theocr. 2. 36 ἰδρύοντο δὲ  
τὴν Ἑκάτην ἐν ταῖς τριόδοις, ὅτι ἐπὶ τῶν  
καθαυμάτων καὶ μαισμάτων ἡ θεὸς. For  
τὰ Ἑκαταῖα see on fr. 734.

**5 f.** δρυὶ. For the crowning of He-  
cate with oak-leaves there does not seem

to be any authority beyond this passage and Ap. Rhod. 3. 1215 *πέρξ δέ μιν ἔστεφάνωντο* | *σμερδαλέοι δρυῖνοι* μετὰ *πτόρθοισι* δράκοντες. Cf. however Porphyry. *de abst.* 2. 16 κατὰ μήνα ἔκαστον ταῖς νομμπῆλαις στεφανοῦντα καὶ παιδρύνοντα τὸν Ἑρμῆν καὶ τὴν Ἑκάτην. Blaydes strangely conjectured *κυσί*.—*πλεκτοῖς*, which was corrupted to *πλεστοῖς*, is a good instance of the confusion of K and Ξ: see Cobet, *V.L.* p. 124.—*δρακόντων*:

cf. Lucian *Philops.* 22 καὶ τὰ μὲν ἔφερθεν ὀφίοπους ἦν, τὰ δὲ γοργόνι ἐμφορὴς τὸ βλέμμα, ... καὶ ἀντὶ τῆς κόμης τοῦς δράκοντας βοστρυχηδὸν περιέκειτο, εἰλουμένοις περὶ τὸν αὐχένα καὶ ἐπὶ τῶν ὤμων ἐνίοις ἐσπειραμένους. Gruppe, *Gr. Myth.* p. 1289, denies that she is represented in art either as wreathed with serpents or in serpent form. See also Heckenbach, *l.c.* 2773.

## 536

### κόρον αἰστώσας πυρί

536 *ἰστώσας* πυρ cod.: corr. Musurus

536 Hesych. 1 p. 87 *αἰστώσας* διαχέας καὶ τήξας. Σοφοκλῆς *Ῥιζοτόμοις* 'κόρον ἰστώσας πυρ.' Phot. ed. Reitz. p. 55. 25 *αἰστώσας* ἀντὶ τοῦ διαχέας, τήξας. Σοφοκλῆς.

Ellendt appears to be right in understanding *κόρον* as a waxen *figure* or *doll* fashioned to represent the victim, which the sorcerer melts in the fire in order to make his magic influence effective. But, when he flatly asserts that the *κόρος* represents Jason, who is bewitched by Medea, he overlooks the gender of the participle. This meaning of *κόρος* (not recognized by L. and S.) is implied in *κοροπλάθος*, and the word itself is found in Suid. s.v. *κοροπλάθος*: οἱ τοὺς κόρους πλάττοντες κηρῷ ἢ γύψῳ = Timaeus, ed. Ruhnke. p. 165. So Harpocr. s.v. *κοροπλάθος*, who gives *κόρας* ἢ *κόρους*, and Ruhnke shows that *κόρη* is better attested. Küster's *κηρὸν* gives the same sense, and in that case *αἰστώσας* is required, a form which might be justified by *Az.* 515 σὺ γάρ μοι πατρίδ' ἥστώσας δῆρι. Duentzer, who refers to Pind. fr. 123, 6, thinks that the melting of wax was introduced to symbolize the wasting power of love. But the change does not seem to be necessary. Brunnck strangely preferred *κόρη* with the explanation 'de Jasone, qui Medeam ure-

bat.' Still less attractive is Hartung's *κορμῶν*.

The magical practice in which a waxen image is burnt or stabbed, either as a love-charm or in order to cause death or sickness, is sufficiently well known. Cf. Theocr. 2. 28 ὡς τοῦτον τὸν κηρὸν ἐγὼ σὺν δαίμονι τήκω, | ὡς τάκοιθ' ὑπ' ἔρωτος ὁ Μύνδιος αὐτίκα Δέλφις. Such are Plato's *κήρυα μυμήματα πεπλασμένα* (*legg.* 933 B). So Hor. *Epod.* 17. 76 *cereas imagines*, *Sat.* 1. 8. 30, Verg. *Ecl.* 8. 76, Ov. *Her.* 6. 91 *deponet absentes simulacraque cerea fingit, et miserum tenues in iecur urget acus*. The medieval witches went through exactly the same ceremonies. A graphic account is given in Holinshed's Chronicle of the bewitching of King Duffe: 'who found one of the Witches roasting upon a wooden broche an image of waxe at the fire, resembling in ech feature the kings person, made and devised as is to be thought, by craft and art of the Devill: an other of them sat reciting certain words of enchantment, and still basted the image with a certain licour very busily' (*History of Scotland*, vi p. 207). Although, as already observed, the words of the fragment cannot apply directly to Medea, it is natural to suppose that her sorceries are actually in question.

## ΣΑΛΜΩΝΕΥΣ ΣΑΤΥΡΙΚΟΣ

Salmones was an Aeolid, brother of Sisyphus, Athamas, and Cretheus (Apollod. 1. 51), and father of Tyro (Hom. λ 235,

Apollod. 1. 90). Originally a Thessalian, he migrated to Elis, where he founded the town known as Salmone (Steph. Byz. p. 552, 5, Strabo 356), or Salmonia (Diod. 4. 68) in Pisatis<sup>1</sup>. Cf. Eur. fr. 14 "Ἑλλην γάρ, ὡς λέγουσι, γίγνεται Διός, | τοῦ δ' Αἰόλος παῖς, Αἰόλου δὲ Σίσυφος | Ἀθάμας τε Κρηθεύς θ' ὅς τ' ἐπ' Ἀλφειοῦ ῥοαῖς | θεοῦ μακεῖς ἔρριψε Σαλμωνεὺς φλόγα. He was a typical ὑβριστής, and was punished for his insolent presumption in aspiring to be the equal of Zeus. In a literal sense he violated Pindar's precept μὴ μάτευσ Ζεὺς γενέσθαι (*Isth.* 4. 14).

Salmoneus claimed to be Zeus himself, and ordered the sacrifices to be made to him which were usually reserved for Zeus. He even mocked the divine attributes by fastening to his chariot tanned hides and brazen bowls so contrived as to imitate the noise of thunder, and by copying the lightning with blazing torches hurled into the sky. But Zeus struck him with his bolt, and destroyed his city and all its inhabitants (Apollod. 1. 89: cf. Hygin. *fab.* 61).

Vergil's allusion to him (*Aen.* 6. 585 ff.) must be quoted in full:

*vidi et crudelis dantem Salmonea poenas,  
dum flammas Iovis et sonitus imitatur Olympi<sup>2</sup>.  
quattuor hic invectus equis et lampada quassans  
per Graium populos mediaeque per Elidis urbem  
ibat ovans, divumque sibi poscebat honorem,  
demens! qui nimbos et non imitabile fulmen  
aere et cornipedum pulsu simularet equorum.  
at pater omnipotens densa inter nubila telum  
contorsit, non ille faces nec fumea taedis  
lumina, praecipitemque immani turbine adegit.*

What *aere* meant in v. 591 is doubtful; and some have inclined to the view that a brazen bridge was intended, as also by Manilius (5. 91 ff.). Anyhow, it is clear that Vergil did not follow the same authority as Apollodorus. The legend was known to Hesiod in some form; for he calls Salmoneus ἄδικος (fr. 7, 5 Rz.); Eustath. *Od.* p. 1681, 63, denying that the impiety of Salmoneus was known to Homer, ascribes its notoriety to οἱ νεώτεροι.

There is no trace of dramatic action in the story of Salmoneus so far as it is known to us; but the sources are none too copious.

<sup>1</sup> For the historical significance of this see Wilamowitz, *Issyllos*, p. 101.

<sup>2</sup> The commentators have discovered extraordinary subtleties of meaning in *dum imitatur*, because they refuse to face the facts. Let anyone consider Cic. *Tusc.* 1. 101 *dic, hospes, Spartae nos te hic vidisse iacentes, | dum sanctis patriae legibus obsequimur*; and, even without the help of the original, ὡ ξεῖν', ἀγγέλλειν Λακεδαιμονίοις ὅτι τῷδε | κείμεθα, τοῖς κείνων ῥήμασι πευθόμενοι, he might see that *dum obsequimur* was simply 'obedient.' So here *dum imitatur* = 'as an imitator of.' The clause is no longer temporal, and defies translation; but a full discussion would lead too far.

Robert<sup>1</sup> has recently referred to the play of Sophocles for the interpretation of a much-disputed vase-painting. It was originally published by E. A. Gardner in *A. J. Arch.* 1899, III 331, and explained by him as depicting the madness of Athamas. Subsequently, at the suggestion of Miss Harrison made independently of Robert, it was referred to Salmoneus by A. B. Cook in *C. R.* XVII 276, where a reproduction is given. But Cook did not bring in Sophocles. Robert supposes that Salmoneus was put in chains by his subjects as a madman<sup>2</sup>, and was represented brandishing his sham thunderbolt, after he had broken loose. Even if it were certain, the identification would not carry us far.

Anthropologists seem to be agreed that Salmoneus was originally a rain-maker, and that his action was afterwards misunderstood: see Frazer, *G.B.*<sup>3</sup> I p. 113; *History of Kingship*, p. 197; Reinach, *RA* 1903, p. 154 ff.; Gruppe, *Gr. Myth.* p. 820; J. E. Harrison, *Themis*, p. 79.

## 537

τάδ' ἐστὶ κνισμὸς καὶ φιλημάτων ψόφος·  
τῷ καλλικοσσαβοῦντι νικητήρια  
τίθημι καὶ βαλόντι χάλκειον κάρα.

537. 2 καλλικοτταβοῦντι Athen.

3 χάλκειον Blaydes

537 Athen. 487 D καλεῖται δὲ μάνης καὶ τὸ ἐπὶ τοῦ κοττάβου ἐφεστηκός, ἐφ' οὗ τὰς λάταγας ἐν παιδῇ ἐπεμπον· ὅπερ ὁ Σοφοκλῆς ἐν Σαλμωνεὶ χάλκειον ἔφη κάρα, λέγων οὕτως 'τάδ' ἐπὶ...κάρα.'

For the reference to the game cottabus see on fr. 277: we have here clearly defined the reward promised to the ἐραστής on condition of success. In order to succeed the λάταξ must be so skillfully thrown upon the πλάστιγξ, that the latter in falling strikes the bronze head of the μάνης. J. says: 'In the κότταβος in the museum at Perugia (from an Etruscan tomb) an object of bronze, like a candelabrum (λάβδος), is surrounded at a third of its height by a basin, and in a socket at the top is a small bronze figure with one leg and arm raised (the μάνης). *Dict. Ant.* I 559.' Cf. Critias fr. 1 B. κότταβος ἐκ Σικελῆς ἐστὶ χθονὸς ἐκπρεπὲς ἔργον | δὲ σκοπὸν ἐς λάταγαν τόξα καθι-

στάμεθα. Antiphanes fr. 55, II 33 K. Eur. fr. 562. The ordinary prizes in the game were eggs, cake, and sweetmeats (Athen. 666 D), but kisses are mentioned elsewhere either in combination with such dainties or alone: Plato fr. 46, I 612 K. παίζωμεν δὲ περὶ φιλημάτων, Eubulus fr. 3, 3, II 165 K. θῆσω δὲ νικητήριον τρεῖς ταυρίας | καὶ μῆλα πέντε καὶ φιλήματ' ἐννέα.

1 ff. As the text stands, the asyndeton at the end of v. 1 is harsh, and a connective seems to be required to identify the νικητήρια with κνισμὸς and φιλημάτων ψόφος. Jacobs proposed to remedy this by substituting τάδ' ἵστε, κνισμοῦς... ψόφους, and removing the stop at the end of the line; the result would be satisfactory (see on fr. 282), but the means are somewhat violent. M. Schmidt altered νικητήρια to νικητήρι' ἄ. Schweighäuser preferred to put a full stop after τάδ'

<sup>1</sup> *Apophoreton der XLVII Versammlung deutscher Philol. u. Schulmänner*, überreicht von der Graeca Halensis, Berlin 1903, p. 105.

<sup>2</sup> Ilberg in Roscher IV 292 thinks that he was put in chains in consequence of the oppression of his subjects, who had risen against him.

ἐστὶ κνισμός and simply to accept ψόφος. To the substitution of ἄ for τῷ, as suggested by Adam and Villebrun, he objected that the article cannot be spared; but this surely depends on the context. Enger read τὶθέμενα for τὶθήμι. Campbell proposed πάρεστι for τὰδ' ἐστὶ, Wecklein more boldly γλώσσης τε κνισμὸν... ψόφον. None of these corrections is convincing, and it is hazardous to alter

the idiomatic τὰδ' ἐστὶ (Eur. *Or.* 1508, *Helid.* 793 n.), which may have referred backward rather than forward.—In v. 3 Nauck's suggested τῷ βάλλοντι (for καὶ βαλόντι) is condemned by Eur. fr. 562.

χάλειον. There is no obvious reason why the epic form of the adjective should appear here only in tragedy, and Blaydes is perhaps right in regarding it as an error for χάλκεον.

## 538

καὶ τὰχ' ἂν κεραυνία  
πέμφιξ σε βροντῆς καὶ δυσοσμίας βάλοι.

538. 1 sq. κεραυνία πέμφιξ σε Dobree: κεραυνία πέμφιξι codd. | βάλοι Bentley: λάβοι codd.

538 Galen XVII 1. p. 879 καὶ ὁ αὐτὸς (fr. 337 had just been quoted) ἐν Σαλμωνεὶ σατύροις 'καὶ τὰχ' ἂν... λάβοι.'

The reference is to the punishment of Salmoneus. Dobree points out (*Adv.* 11 365) that κεραυνία πέμφιξ βροντῆς is a case of hypallage, like *etesia flabra aquilonum* (Lucr. 5. 742). On such transferences of the epithet see Headlam in *C.R.* XVI 434. This consideration also serves to justify δυσοσμίας to which κεραυνία should logically be attached: thus there is no need for Madvig's prostatic δυσοσμία, or for Nauck's δυσομβρίας. For the meaning of πέμφιξ see on fr. 337: it may be conveniently translated 'storm' here, but Galen is substantially

right in treating πνοή as the central idea: cf. Lat. *aura*.—δυσοσμίας refers to the sulphurous fumes left behind by the lightning: Sen. *nat. qu.* 2. 53. 2 *quocumque decidit fulmen, ibi odorem esse sulphuris certum est*, Lucr. 6. 220 *inustia vaporis | signa notaeque gravis halantis sulphuris auras*. Cf. Hom. μ 415 Ζεὺς δ' ἄμυδις βρόντησε καὶ ἐμβαλε νηὶ κεραυνόν | ἢ δ' ἐλελίχθη πάσα Διὸς πληγεῖσα κεραυνῷ, | ἐν δὲ θεεῖον πλῆτο, Ξ 415 ὡς δ' ὅθ' ὑπὸ πληγῆς πατὴρ Διὸς ἐξερίπη ὄρος | πρόρριζος, δεινὴ δὲ θεεῖον γίγνεται ὁδμὴ | ἐξ αὐτῆς. Herwerden's violent πέμφιξ σε, μισθὸς δυσοσμίας, ἂν βάλοι, with its objectionable rhythm, is entirely unnecessary.

## 539

πέμφιγι πᾶσαν ὄψιν ἀγγέλω πυρός

539 ὄψιν ἀγγέλω Bentley: ὄψιαγγέλων codd.

539 Galen XVII 1. p. 881 ἐπὶ δὲ τοῦ νέφους δοκεῖ (sc. πέμφιξ) τετάχθαι κατὰ τὸδε τὸ ἔπος ἐν Σαλμωνεὶ σατύροις παρὰ Σοφοκλέϊ 'πέμφιγι... πυρός.'

The words πᾶσαν ὄψιν cannot be explained in the absence of the context: Hermann wished to substitute πλῆσας for πᾶσαν and Blaydes and Dobree (see on fr. 538) thought that the words in Galen (λέλεκται δὲ οὗτος ὁ λόγος κατὰ τὴν παραβολὴν ἐπὶ χειμαζομένων εἰρημνῇ) referred to this fr. and not to Ibycus

fr. 17 (see on fr. 337), which ought to be transposed so as to precede it. We should interpret πέμφιγι ἀγγέλω πυρός as 'the cloud which heralds the lightning,' if Galen's testimony is to be accepted. Cf. *At.* 1148 σμικροῦ νέφους... τὶς ἐκπνεύσας μέγας χειμῶν. πέμφιξ, however, connotes a *rushing wind*, and possibly here is used to indicate the cold breeze which springs up on a hot day immediately in advance of the gathering storm.

## 540

## Καρικοὶ τράγοι

540 Hesych. II p. 413 Καρικοὶ τράγοι· ὡς εὐτελῶν ὄντων. Σοφοκλῆς Σαλμωνεὶ. εἰ μὴ ἄρα ὑποσυγχέων (εἶπε συγχέων Meineke) τοὺς Κιλικίους.

The Carians were proverbially worthless: hence the well-known ἐν Καρί τὸν κίνδυνον· ἐπὶ τῶν ἐν εὐτελεσί τὰς πέρας ποιοιμένων (Zenob. 3. 59). Cf. Eur. *Cycl.* 654 ἐν τῷ Καρί κινδυνεύομεν, and other passages quoted by the schol. on Plat. *Lach.* 187 B. Cic. *Flacc.* 65 de tota Caria nomine hoc vestra voce vulgatum est, si quid cum periculo experiri velis, in Care id potissimum esse faciendum? Diogen. 6. 24 Λυδοὶ ποτηροί, δεύτεροι δ' Αἰγύπτιοι, | τρίτοι δὲ πάντων Κᾶρες ἐξω-

λέστατοι. *Πρωτ. ἀφρ.* 2. 60 (*Paroemi.* I 405) ἐν Καρὸς μοῖρα· ἤγουν ἐν δοῦλου τάξει. Κᾶρες δὲ ἔθνος εὐτελές, αἰχμαλωτίζομενον ἀεὶ καὶ δουλούμενον, ἐξ οὗ καὶ οἱ δοῦλοι Κᾶρες ἐλέγοντο. One may suppose that the words were an abusive description of the satyr-chorus. The commentator who supposed that Sophocles confused Carian with Cilician goats had more learning than humour. The long-haired Cilician goats were of considerable value in connexion with the manufacture of the stuff known as *cilicium* (Plin. *n.h.* 8. 203). Κορσάτης τράγος (Cratin. fr. 338, I 112 K.), if rightly corrected, may mean either *bearded* or *Cilician*.

## 541

## θῆμα

541 Hesych. II p. 315 θῆμα· θήκη, τάφος, ἀνάθημα (ἀνθήμα cod.). Σοφοκλῆς Σαλμωνεὶ (σαλμωνεὶ cod.).

'Incertum quomodo Soph. sit voce usus: puto autem de *donario*,' Ellendt. But he has missed the significance of τάφος, which points to the particular application of the other words. **θῆμα** is an erection in honour of the dead (cf.

στήλη), just as ἐπίθημα is the most general term for a gravestone (Wyse on Isae. 2. 36). Thus it is glossed by θήκη, a grave (*Aesch. Ag.* 460); and by ἀνάθημα, because graves were dedicated to the *χθόνιοι* by the survivors; so Pindar (*Nem.* 10. 67) calls a tombstone ἀγαλμα' Ἀἶδα. Was the word used to describe the *putul* of Salmoneus?

## ΣΙΝΩΝ

Aristotle mentions a *Sinon*—presumably the play of Sophocles—amongst the tragedies which were drawn from the *Little Iliad* (*poet.* 23. 1459<sup>b</sup> 7). If Proclus is to be trusted, the *Little Iliad* broke off at the point where the Trojans resolved to drag the Wooden Horse into the city, and the *Iliupersis* began with the debate as to what should be done with it<sup>1</sup>. Although Sinon is only named in connexion with the *Iliupersis*, as having entered the city in a feigned character, and afterwards lighted a torch to summon back the Greeks from Tenedos (*EGF* p. 49), it would

<sup>1</sup> The question of the inter-relation of these epics has already (p. 163) been mentioned. See also Frazer's *Pausanias*, v p. 362 f., Monro's *Odyssey*, p. 343.

seem that he must have had a place in both poems, as the order of the narrative in Apollodorus (*epit.* 5. 15, 19) suggests. Moreover, Tzetzes on Lycophr. 344 quotes a line of Lesches (fr. 11 K.), in referring to the occasion when Sinon held up the torch after having persuaded the Trojans by his cunning to drag the horse into the city. But it is sufficient for the present purpose to know that Sophocles undoubtedly derived the story of Sinon from the epic Cycle.

The nature of the stratagem by which Sinon induced the Trojans to compass their own ruin is familiar to every one from Vergil's description (*Aen.* 2. 57—194), and need not be recapitulated here. How far Vergil, when composing Sinon's eloquent appeal, may have used the Sophoclean model, it is impossible to say; but Heyne long since recognized that the speech was instinct with the spirit of Attic tragedy<sup>1</sup>. In v. 256 Vergil follows a version which differs from the old tradition, by making the ship of Agamemnon light a flare on the return from Tenedos as a signal for Sinon to open the horse. This corresponds with the passage in *Aen.* 6. 518, where Helen holds up a torch on the acropolis as a signal to Agamemnon<sup>2</sup>. Hygin. *fab.* 108 seems to follow Vergil; but Quint. 13. 23, Dict. 5. 12, and Tzetz. *Posthom.* 721 all agree with the version of the Cycle.

According to Serv. Verg. *Aen.* 2. 79 and Tzetz. Lycophr. 344 Sinon was son of Aesimus, grandson of Autolycus and Amphithea, and so, through Anticlea, a first cousin of Odysseus. Holzinger on Lycophr. *loc.* thinks that the genealogy was at least as old as Sophocles. Tümpel, on the other hand (Pauly-Wissowa II 1085, 1957), regards it as due to a confusion by the mythographer of the Homeric Amphithea with the wife of Tennes. But the tradition is clearly older than Lycophron, who must have had some authority for calling Sinon *Σισυφεία κίναδος*. Maass in *Herm.* XVII 618 conjectured that the name Sinon was a shortened form of Sinopos, the eponymous founder of Sinope.

Quintus (12. 353 ff.) differs from the Vergilian account by making Sinon submit to mutilation and torture at the hands of the Trojans before he will consent to reveal his story. But, according to Tryphiod. 219 ff., Sinon voluntarily allowed his body to be disfigured with wounds before the Greeks departed<sup>3</sup>,

<sup>1</sup> 'Fuit Sinon etiam fabulae Sophocleae argumentum Hesychio laudatae. Ex hac aut alia tragoedia profecisse videtur Virgilius in Sinonis oratione, quae Graecarum tragoediarum eloquentiam et acumen redolet.' Excursus IV.

<sup>2</sup> See also on fr. 177.

<sup>3</sup> So schol. Lycophr. p. 134, 12 δὲ αἰκισάμενος ἑαυτὸν πλεῖστον τοῦ δονηλείου ἱπποῦ ἐκάθητο. Imnisch in Roscher IV 939 f. argues the existence of two distinct epic versions: in the *Little Iliad*, in which he gave his signal from the tomb of Achilles, and therefore did not enter the city, Sinon played an entirely subordinate part. See



in order that the Trojans might discover him in this condition, and the more readily believe his tale.

## 542

## αἰθύσσειν

542 Hesych. I p. 77 αἰθύσσειν· ἀνασεῖν. Σίνωνι Σοφοκλῆς. *ibid.* p. 173 ἀναιθύσσω· ἀνασεῖν. Σοφοκλῆς Σίνωνι (σινώμη cod.).

Cf. Bekk. *anecd.* p. 360, 21 αἰθύσσειν· ἀνασεῖν, ἀνακαλεῖν: for the last word Ellendt wrongly conjectured ἀνακινεῖν, and the text is now confirmed by Phot. ed. Reitz. p. 50, 12 αἰθύσσειν· ἀνακαλεῖν, ἀνασεῖν. It seems improbable that Soph. used both αἰθύσσειν and ἀναιθύσσειν in

the same play; but it is not easy to choose between them. Eur. *Tro.* 344 ἀναιθύσσει φλόγα might seem to support the compound; but this counts for little in the case of so rare a word, and there was evidently some ancient authority for the use of the simple verb as 'to kindle.' Perhaps it was applied to the torch, with which Sinon signalled to the fleet (*EGF* p. 49, Apollod. *epit.* 5. 15, 19).

## 543

## ἄρρητον

543 Hesych. I p. 289 ἄρρητον· ἄφραστον, ἀνιστόρητον, ἀπόρρητον, ἄφωνον, αἰσχρόν. Σοφοκλῆς Σίνωνι (σίνωνι cod.).

The note has been so much cut down that it is impossible to say for what meaning the *Sinon* was cited. Perhaps some light is thrown upon it by *ibid.* p. 279 ἄρρητόν· βλαβερόν, πολυχρόνιον. Σοφοκλῆς συνώνυμον ὕστερος. Two glosses are there run together, and the obscure πολυχρόνιον is explained by the derivation

of ἄρρητός from αἰεὶ ῥητός, i.e. αἰεὶ διὰ μνήμης ἐσόμενον (*Etym. M.* p. 140, 42). Isaac Voss saw that the following words belonged to ἄρρητος, and Alberti (after Scaliger) emended the two last to Σίνωνι ἀνιστόρητος. If this is right, the quotation illustrates the less common sense 'unrecorded, unprecedented': cf. Bacchyl. fr. 14 (4 J.) οὐδὲ γὰρ ῥᾶστον ἀρρήτων ἐπέων πύλας | ἐξευρεῖν.

## 544

## ἐνθρίακτος

544 Hesych. II p. 99 ἐνθρίακτος· ἐνθουσιῶν καὶ ἐνθέακτος. Σοφοκλῆς Σίνωνι.

For ἐνθέακτος M. Schmidt conj. ἐνθεαστικός: but why not rather ἐνθέαστος? ἐνθεάζεσθαι is common in late Greek. For θριάζω see on fr. 466. Just before this gloss Hesych. has ἐνθρίαζέιν· παρακινεῖν. ἀπὸ τῶν μαντικῶν θρίων. Cf.

*ibid.* p. 108 ἐνθεθρίακεν· ἐνεύληκεν ἢ ἐσκεύακεν, ἀπὸ τῶν θρίων. δηλοῖ δὲ καὶ τὸ βακχεύειν, ἵσως ἀπὸ τοῦ Διονύσου κτέ., where ἐνθρίαζω and ἐνθρίαζω are confused. The lemma may belong to Menand. *Sam.* 241, but the latter part of the gloss is clearly intended for ἐνθεθρίακεν, which has been conjectured in fr. 15.

also Bethe in *Rh. Mus.* XLVI 518 ff., who conjectures that the increased importance of Sinon was due to Sophocles.

## ΣΙΣΥΦΟΣ

The punishment of Sisyphus (Hom. λ 593 etc.) is better known than the crime for which he was condemned. But in the play the fate of Sisyphus in Hades can only have been mentioned in the concluding scene. For the main course of the action we are left to choose between various accounts of his offence. (1) He is said to have betrayed the plans of the gods (Serv. on Verg. *Aen.* 6. 616); but that is perhaps only a generalization from (2) the story that Sisyphus blabbed to Asopus that Zeus had carried off his daughter Aegina (Apollod. 1. 85 etc.). (3) Hyginus (*fab.* 60) states that he was punished *propter impietatem*. Sisyphus, in feud with his brother Salmoneus, was told by Apollo that, if his brother's daughter Tyro should bear children to him, they would avenge him on Salmoneus. But Tyro, hearing of their destiny, destroyed the children whom Sisyphus had begotten. A lacuna in the text prevents us from discovering the crime of which Sisyphus was subsequently guilty. But these stories are not characteristic of the knavish cunning for which the name of Sisyphus became a by-word: see on fr. 567. Even in Homer he was κέρδιστος ἀνδρῶν (Z 153). (4) Pherecydes (*FHG* 191), after giving the same account as Apollodorus of the original offence, makes Zeus punish Sisyphus in the first place by sending Death to him. Sisyphus seized Death, and put him in chains, so that no one died, until Ares released Death and handed over Sisyphus to him. But Sisyphus was not at the end of his resources; for he commanded his wife Merope to omit the usual funeral rites. Accordingly, when Sisyphus was in Hades, and the offerings due to the gods of the nether world were withheld, he persuaded Persephone to let him go back to earth and punish his wife for her neglect. But, when he got home, he refused to return, until he was ultimately dragged back by force: see schol. Soph. *Phil.* 625 καὶ Ἄιδου θανῶν | πρὸς φῶς ἀνελθεῖν, ὥσπερ οὐκείνου πατὴρ—a passage which favours the conclusion that these incidents were comprised in the plot of the *Sisyphus*. The story was known to Theognis (702 ff.): πλείονα δ' εἰδείης Σισύφου Αἰολίδεω, | ὅστε καὶ ἐξ Ἄιδεω πολυιδρήσιν ἀνήλθεν, | πείσας Περσεφόνην αἰμυλίοισι λόγοις. Its dramatic possibilities are obvious, and the title Σίσυφος δραπέτης indicates that it formed the subject of a satyr-play of Aeschylus (*TGF* p. 74). It is uncertain whether the Σίσυφος πετροκυλιστής (*ibid.*) was a separate play; but, though regarded by Welcker (*Nachtr.* p. 316) as a tragedy, its satyric character seems to be established<sup>1</sup>.

<sup>1</sup> Fr. 233 is probably decisive, since the 'Aetnaean beetle' is essentially a comic touch (Soph. fr. 162). Wilamowitz, *Hom. Unters.* p. 202, doubts the authenticity of the story attributed to Pherecydes.

Euripides wrote a satyric *Sisyphus* produced with the *Troades* in 415 B.C. (Aelian *var. hist.* 2. 8). There was also a play by Critias so entitled (*TGF* p. 771). Welcker (p. 402) thought that the solitary quotation from the *Sisyphus* of Sophocles was an error, and that the intention was to refer to Aeschylus. This is an opinion that can neither be proved nor refuted.

It should be added that Aristotle, taking Sisyphus as the typical example of the defeat of a clever rogue, regards the subject as τραγικὸν καὶ φιλόανθρωπον (*poet.* 18. 1456<sup>a</sup> 21).

## 545

## Χαρίτων τριζύγων

545 τριζύγων Musurus: ζυγῶν cod.

545 Hesych. II p. 256 ζεύγος τριπάρθενον· Εὐριπίδης Ἐρεχθεὶ (fr. 357). καὶ Σοφοκλῆς Σισύφῳ 'χαρίτων ζυγῶν.' Ἀριστοφάνης Ὀρέαις (fr. 576, I 539 K.) καταχρηστικῶς ἐπὶ τῶν τριῶν (ἐπὶ τὸ γ' cod.) τὸ ζεύγος ἔθηκε 'ζεύγος τριδουλον' (-ων cod.).

The compound, so far as it goes beyond the idea of 'three,' implies a trinity exercising co-ordinate functions. Thus it may point to a closer union here than when applied to Hera, Athena, and Aphrodite in Eur. *Hel.* 357 (n.). τριζυγέες Χάριτες occurs also in Macedonius (c. 550 A.D.), *A.P.* II. 27. The force of

the compound is similar to δισδούλων ἀδελφάς in *O.C.* 1055 (Jebb); for the metaphor see on fr. 511. On the number of the Charites see Pausan. 9. 35. 1, who says that the institution of the cult of three Graces at Orchomenos was traditionally ascribed to Eteocles. The earliest allusion to them in literature is Hes. *Theog.* 907. Miss Harrison in *Prolg.* p. 286 ff. discusses the development of this and other maiden-trinities: cf. Usener, *Götternamen*, p. 131 ff. Others adopt Robert's view that three Graces were always recognized at Athens: Escher in Pauly-Wissowa III 2151.

## ΣΚΥΘΑΙ

The contents of the fragments show that the play was concerned with the expedition of the Argonauts. Welcker<sup>1</sup> called attention to a statement of the grammarian Sergius, *explan. in Donat.* Gramm. Lat. IV. p. 490, 21 Keil: *aliā scripsit Medeam Sophocles, item in alio furoris actu aliā Euripides, aliā diversi scriptores. ergo non de illis Medeis sentimus, quae occiderunt filios suos, quasi multae sint, sed de illis quae scriptae sunt per varios auctores.* From this he drew the inference that in the *Σκύθαι* Medea was delineated as frenzied owing to the faithlessness of her lover, since in the other plays in which she appeared (*Κολχίδες* and *Ῥιζοτόμοι*) she had no occasion to exhibit this

<sup>1</sup> p. 337 ff.

passion; and further, that the situation must have been analogous to that of the fourth book of Apollonius, where the Colchians under the leadership of Apsyrtus overtook the Argonauts, and Medea treacherously betrayed her brother's life to Jason. Nauck thinks that the grammarian invented a *Medea* of Sophocles for his own purposes; but, even if he did follow some genuine tradition, his words are too vague to justify any inference concerning the plot of the *Scythae*. In any case, it is certain that the story of Sophocles cannot have been the same as that of Apollonius. For (1) fr. 546 shows that in the play Apsyrtus was still a child; and (2) fr. 547 (n.) that the geographical conditions assumed by Apollonius were entirely different from those in Sophocles.

Is there, then, any evidence which will help to determine the subject? The locality of the action may surely be inferred from the title, confirmed as it is by the mention of the Tanais in fr. 548, and the reference to Achillean barley in fr. 551 (n.).<sup>1</sup> If, then, some point on the north-west coast of the Euxine was the scene of the play, we may proceed to enquire what adventure of the Argonauts is connected with that region. Fr. 546 proves that the plot cannot have belonged to the outward journey, and we may therefore leave out of account the arrival at Tauri, where Perses brother of Aeetes was king, as recorded by Diod. 4. 44. Inasmuch as we are limited to the homeward voyage, the pursuit by the Colchians and the death of Apsyrtus, which are variously related in the different versions, are the only subjects appropriate to the conditions. Now, the geographical data exclude the version of Pherecydes (*FHG* I 89), in which the limbs of Apsyrtus were thrown into the Phasis, and that of Hyginus (*fab.* 26) and other late authorities, who name Apsaros, a place in the south-east corner of the Euxine, as the scene of the murder. The story of Apollodorus (I. 133) and Ovid alone remains, and seems to provide exactly what is required. Apollodorus relates that, when Medea saw her father's ship getting nearer, she slew her brother, and having cut his body into pieces threw them into the sea. Aeetes delayed the pursuit in order to collect the limbs; and then buried such as he could find at a place to which he gave the name Tomi. The situation of Tomi, where Ovid remained in banishment, was on the west coast of the Euxine, not far to the south of the mouth of the Ister; and Ovid frequently speaks of himself as living among the Scythians (*e.g.* *Trist.* 4. 9. 17, *Pont.* 4. 6. 5). The same neigh-

<sup>1</sup> Nevertheless Vater (*Argonautenaußg.* II 152) finds the plot in the Phaeacian episode of Apoll. Rh. 4. 1001 ff. The same considerations apply to Ahrens, who puts the scene of the action in Greece, and apparently thinks that the plot was similar to that of Euripides' *Medea*.

bourhood is brought into connexion with the murder of Apsyrtus by Aelian (*nat. an.* 14. 25), who speaks of the natives as living on the boundaries of Scythia, and as engaged in repelling the attacks of its inhabitants. It will be observed that Apollodorus supposes that the murder took place on the ship, and that the mutilated members were thrown into the sea. This proceeding could not have been represented in a tragedy; and, if reported by a messenger, would have left insufficient material for the rest of the action. It is therefore worthy of remark that Ovid speaks of Apsyrtus' limbs as scattered *per agros* (*Ib.* 433, *Her.* 6. 129, *Trist.* 3. 9. 27). According to the last-quoted passage, the Argonauts had landed at the spot afterwards known as Tomi, when the fleet of Aeetes was seen approaching. Consequently they were obliged to make a sudden departure, and Medea bethought herself of the horrid device in order to detain her father. But the same phrase recurs in Accius (fr. incert. XCIII, from Cic. *n. d.* 3. 67):

*postquam pater*

*adpropinquat iamque paene ut comprehendatur parat,  
puerum interea optruncat membraque articulatim dividit  
perque agros passim dispergit corpus; id ea gratia,  
ut dum nati dissupatos artus captaret parens,  
ipsa interea effugeret, illum ut maeror tardaret sequi,  
sibi salutem ut familiari pareret parricidio.*

Hence Zöllner (*Analecta Ovidiana*, p. 48) drew the inference that Ovid followed the description of Accius, and reconstructed his *Medea* on that assumption. Ribbeck (*Röm. Trag.* p. 530) had previously suggested on different grounds that the *Medea* (or *Argonautae*) of Accius followed the *Scythae* of Sophocles; and it is therefore possible that in Ovid we may find the traces of Attic tragedy.

The argument may be summed up as follows: (1) there is no subject which seems so likely for the *Scythae* as the story which localized the death of Apsyrtus in Scythia; (2) there are some indications that Ovid's version of this story was influenced by earlier dramatic treatment. It is not a legitimate objection that Sophocles in the *Colchides* (fr. 343) had represented the murder as perpetrated within the palace of Aeetes. Certainly no tragic poet, when writing a new play taken from a legendary cycle which he had previously used for dramatic purposes, would have considered himself bound to reproduce exactly every detail of his earlier narrative.

## 546

οὐ γὰρ ἐκ μιᾶς  
κοίτης ἐβλαστον, ἀλλ' ὁ μὲν Νηρηίδος  
τέκνον<sup>†</sup> ἄρτι βλάστεσκεν, ἦν<sup>†</sup>  
Εἰδυῖα πρὶν ποτ' Ὀκεανοῦ ἔτικτεν κόρη

**546.** 3 *Nealpas* add. Bergk post τέκνον | βλαστάνεσκε τὴν δ' codd. *fp* 4 Ἰδυῖα  
Valckenaer | κόρη τίκτην L: corr. Bergk, τίκτηι Mallet Nauck

**546** Schol. Ap. Rhod. 4. 223 ἐν δὲ τοῖς Σκύθαις ὁ Σοφοκλῆς ἑτερομήτορα τῆς Μηδείας τὸν Ἀψυρτον λέγει· οὐ γὰρ... τίκτην.

Valckenaer, *diatr.* p. 224, restored the lines as trochaic tetrameters (see cr. n.), and was obliged in consequence to reject κοίτης as a gloss. This is possible (see e.g. schol. on *Trach.* 911). But it is just as easy (with Bergk) to treat them as iambs: v. 3 is in any case corrupt, whether or not Bergk's insertion of *Nealpas* is right. J. remarks: 'It is perhaps slightly in favour of Bergk's view that trochaic tetrameters imply great excitement. The speaker cannot be Medea (as Welcker assumes). Who then should speak thus? Possibly Aetes, if the fact that Apsyrus was only half-brother of Medea was quoted, not to palliate her conduct, but as helping to explain why she had no sisterly feeling for him.' Ribbeck thought that the lines were spoken by Jason, or one of Medea's partisans; and this is perhaps a better view.

The parentage of Medea and Apsyrus is variously recorded. Hes. *Theog.* 958: Aetes, son of Helios, κοῦρην Ὀκεανοῖο τελέηεντος ποταμοῖο | γῆμει θεῶν βουλῆσιν Ἰδυῖαν καλλιπάρηρον, who bore to him Medea. The author of the *Naupactia*, one of the later epics, makes Eurylyte the wife of Aetes and mother of Apsyrus (frs. 4, 7 Kink.). Apoll. Rhod. 3. 242 makes Asterodeia, a Caucasian nymph, mother of Apsyrus, and puts his birth at a time earlier than the marriage of Aetes to Idyia, the youngest daughter of Oceanus and Tethys. Lycophr. 1024 calls Aetes Εἰδυῖας πόσιν. Following the same tradition, Cic. *n.d.* 3. 48, Ov. *Her.* 17. 232, Apollod. 1. 129, Hygin. *fab.* 25 speak of Idyia as the mother of Medea. Tzetzes on Lycophr. 798 and elsewhere speaks of Idyia as the mother both of Medea and of Apsyrus: this,

however, is more likely to be a careless blunder than to be drawn from an independent authority.

An entirely different legend, which cannot be traced further back than Dionysius Scytobrachion (see p. 173), makes Medea the daughter of Hecate and of Aetes, Hecate's uncle: see Diod. 4. 45, schol. Ap. Rh. 3. 200 (*FHG* 11 8).

Leaving out of account the last-mentioned version, we find traces of two different stories, according as Apsyrus was represented to be older or younger than his half-sister. Of these Apollonius adopted the one, and Sophocles the other: see on fr. 343. The use of ἄρτι contrasted with πρὶν ποτε shows that here, as in the *Colchides*, Apsyrus was represented as a child. It is generally considered that schol. Ap. Rh. 3. 242 (fr. 344) is an inexact reference to the present passage. The schol., however, distinctly states that Sophocles made Neaera the mother of Medea; and for aught we know to the contrary, the account in the *Colchides* may have been to that effect. That Sophocles was not consistent is perhaps suggested by the words ἐν δὲ τοῖς Σκύθαις (*supr.*).

2 κοίτης here = *concubitus*, in which sense the plural is more common, as was pointed out by Verrall on Eur. *Med.* 434.

3 βλάστεσκε and βλαστάνεσκε (see cr. n.) are alike unexampled. Dobree, who thought the passage came from a chorus, wished to read βλάσταν εἶχε or εἶσχε, comparing *O.C.* 972. Bergk, who inserted *Nealpas* and accepted βλαστάνεσκε, ended the line with τὴν δ', an elision also found in *O.T.* 29, *O.C.* 17, and elsewhere in Sophocles. But βλαστάνεσκε cannot stand after ἐβλαστον. Headlam (*C.R.* XIII 4) conjectured τέκνον *Nealpas*, ἦν Ἰδυῖα πρὶν ποτε | ... Ὀκεανοῦ τίκτηι κόρη, but then Medea's mother is not mentioned and Idyia was not the mother of Neaera. Better, but not con-

vincing, is R. Ellis's proposal ἦν ἄρτι βλαστή, τὴν δ' Ἰδυία πρὶν ποτε | Ὀκεανὸς οὖσ' ἔτικτεν.

4 *Εἰδυία* was altered to *Ἰδυία* (Hesiod, *l.c.*) by Valckenaer for metrical reasons. In the present state of our knowledge it seems better to follow the MSS.—*ἔτικτεν*:

for the prodelision see on Eur. *Hel.* 263, and for the error in the order of the words on fr. 126. Nauck was not justified in requiring *τίκτει*: either might stand, just as in English we might say indifferently 'was' or 'is the mother.' See Jebb on *O. T.* 870.

## 547

## [Ἀργοναυτῶν ἀπόπλους.]

547 Schol. Ap. Rhod. 4. 284. Ἐκαταίος (*FHG* 1 13) δὲ ἱστορεῖ μὴ ἐκδιδόναι εἰς τὴν θάλασσαν τὸν Φάσιν, οὐδὲ διὰ Τανάιδος ἐπλευσαν (ἐκπλευσαι conl. H. Keil), ἀλλὰ κατὰ τὸν αὐτὸν πλοῦν καθ' ὃν καὶ πρότερον, ὡς Σοφοκλῆς ἐν Σκύθαις ἱστορεῖ.

The earliest version of the Argonautic voyage made the heroes return through the Phasis to the Oceanus, and thence southwards to the Red Sea and Libya. This seems to have been the account adopted by Hesiod (fr. 63, 64 Rz.). When it was discovered that the Phasis did not communicate with the eastern sea, it was currently held that the Argonauts returned by the same course as they had chosen for their outward journey: cf. Eur. *Med.* 432, 1263. But, inasmuch

as it became impossible to ignore the traces of their expedition left by the Argonauts in Africa, later accounts brought them back to the Mediterranean Sea from the west. This was effected either by the adoption of a tradition that they sailed up the Tanais to its source, and thence carried their vessel on their shoulders to the shore of the northern ocean (Diod. 4. 56); or in accordance with the version popularized by Apollonius, which rested on the belief that the Danube was divided into two branches and descended by the western of them into the Adriatic Sea. See in this connexion Ridgeway, *Early Age of Greece*, p. 366. Gruppe, p. 563 f. Jessen in Pauly-Wissowa 1 768.

## 548

## [ὑπὸ Τανάιδος διορίζεσθαι τὰς ἡπείρους.]

548 Schol. Dionys. Per. 10 p. 323, 23 Αἰσχύλος δὲ ἐν Προμηθεὶ λυομένῳ (fr. 197) καὶ Σοφοκλῆς ἐν Σκύθαις ὑπὸ τούτου (sc. Τανάιδος) διορίζεσθαι φησὶ τὰς ἡπείρους. This quotation is printed by Nauck and Dindorf in conjunction with fr. 547, but has nothing to do with it, and should clearly be separated.

The view that the Tanais was the boundary of Europe and Asia was also

held by the geographers: Strabo 490 τῇ δὲ Εὐρώπῃ συνεχὴς ἐστὶν ἡ Ἀσία κατὰ τὸν Τανάιν συνάπτουσα αὐτῇ, 491 τὸν Τανάιν, ὅνπερ τῇ Εὐρώπῃ καὶ τῇ Ἀσίᾳ ὄριον ὑπεθέμεθα, 492 ὅριον ὑπόκειται τῇ Εὐρώπῃ καὶ τῇ Ἀσίᾳ ὁ Τανάϊς ποταμός. Editors fail to observe that this is the point of Hor. *Carm.* 3. 10. 1 *extremum Tanaiem si dixeris, Lyca.*

## 549

## κρημνούς τε καὶ σήραγγας ἥδ' ἐπακτίας αὐλῶνας.

549 Athen. 189 C καλοῦσι δ' ἄρσενικῶς τοὺς αὐλῶνας, ὥσπερ Θουκυδίδης ἐν τῇ δ' (103) καὶ πάντες καταλογάδην συγγραφεῖς, οἱ δὲ πικραταὶ θηλυκῶς ... καὶ

Σοφοκλῆς Σκύθαις 'κρημνούς...αὐλῶνας.'

H. refers to Ap. Rhod. 4. 228—235, in which Aeetes, infuriated at the escape of Medea, threatens the Colchians with his

dire displeasure if they fail to find her on land or sea. The present fragment contains a description of the places to be searched by the pursuers: 'cliffs and hollows and creeks along the shore.' In Eur. *I.T.* 106 Pylades proposes to Orestes: κρήψωμεν δέμας | κατ' ἀντρί' ἃ πόντος νοτίδι διακλύζει μέλας, and in v. 262 the herdsman describes the place where they were discovered: ἦν τις διαρρῶξ κυμάτων πολλῶ σάλω | καλωπὸς ἀγμός, πορφυρεντικαὶ στῆγαι.

1 ἐπακτίους was conjectured by Her-

mann; but we have no reason to mistrust the grammatical tradition. In *Trach.* 100 Jebb supports ποντίας, the original reading of L, against ποντίους of A and most of the other MSS. Blaydes, taking the same view, wished to introduce ἡδὲ ποντίας here—a needless change. In Ar. *An.* 244 only Γ, as corrected, gives ἐλείους. Cf. Philostr. *imag.* 2. 6. 1 ἐν ἀπαλῇ αὐλῶνι. For the general sense Abresch compared Verg. *Georg.* 3. 276 *saxa per et scorpiolos et depressas convalles*. For ἡδὲ see on fr. 386.

## 550

## ἀψάλακτος

550 Hesych. I p. 347 ἀψάλακτος· ἀκίνητος, ἀψηλάφητος, ἀκράτητος (i. ἀκρότητος, as in Phot. *inf.*). Σκύθαις (so Musurus for σκύθαι) Σοφοκλῆς. The meaning is *unscathed*: see Phot. *lex.* p. 359, 5 οὐκ ἀποψάλακτος· οὐκ ἀκρότητος οὐδ' ἀρράπιστος. Bekk. *anecd.* p. 475, 31 ἀψάλλακτος· ἀψηλάφητον. Hesych. IV p. 305 ψαλακτὸν· οὐκ ἀνεύρητον [the gloss is corrupt, but is admirably corrected by H. to οὐκ ἀνεύθυντον, referring to *Thes.* s.v. εὐθύων p. 2284 B. Wilamowitz gives ἀψάλακτον οὐκ ἐρευνητόν (ἀνερευνητόν Musurus)]. ψαλάσσω with its compounds and derivatives is not a common word; but it is probably connected with ψηλαφῶ

and Lat. *palpo*. Cf. Ar. *Lys.* 275 ἀπῆλθεν ἀψάλακτος—came off scot-free—where the schol. has ἀπαθῆς, ἀτιμώρητος. This explanation passed into Suid. s.v., who adds ἀψάλακτον γὰρ τὸ ἀθικτον. οὕτως Κράτης (fr. 46, I 143 K.): see also s.v. διαψάλαττεσθαι. Ar. *Lys.* 84 ἔπερ ἱεραῖον τοίμ' ὑποψάλασσετε ('contractatis'). ψαλάξεις (Lycophr. 139) is explained κρούσεις, ψηλαφήσεις in *Etym.* M. p. 817, 14. H. compares ἀνεπικρόριστος Com. fr. adesp. 935 (III 568 K.), a comic formation from ἐπὶ κόρρης τύπτειν. We now have προψαλάξης (fr. 314, 241) and ὀρθοψάλακτος (ib. 249, 321).

## 551

## ἀχιλλείων

551 Erotian gloss. *Hippocr.* p. 55, 16 ἀχιλλήϊδες· κριθῶν εἶδος, ὣν μέμνηται καὶ Ἀριστοφάνης (*Eg.* 119) καὶ Σοφοκλῆς. Hesych. I p. 344 ἀχιλλείων (ἀχιλλίων cod.). Ἰππεύσιν Ἀριστοφάνης καὶ Σοφοκλῆς Σκύθαις ἀχιλλείων (ἀχιλλίων cod.). [εἰσὶ δὲ καὶ Ἀχιλλέως δρόμοι περὶ ταύτην τὴν νῆσον.] ἐνιοὶ δὲ τῶν λευκῶν. Küster recognized that the words within brackets belong to the previous gloss, which runs thus: Ἀχιλλείων πλάκα (Tr. fr. adesp. 202) τὴν Ἀχιλλέως νῆσον, τὴν λευκὴν λεγομένην.

It is not directly stated, but is surely to be inferred, that the Achillean cakes were made of barley imported to Athens from the north coast of the Euxine,

where the cult of Achilles prevailed from the mouth of the Ister to the Tauric Chersonese, and particularly in connexion with the island Λευκή and the Ἀχιλλέως δρόμοι: see for the details Escher in Pauly-Wissowa I 223 f. And perhaps even the gloss λευκῶν is not without significance: the white Achillean barley suggested the white island of Achilles. As an argument tending in the same direction it may be added that an allusion to Achillean barley grown in the neighbourhood of the Pontus would be especially appropriate to the scene of the *Scythae*. ἀχιλλήϊδες was the name given to the Ἀχιλλεῖοι κριθαί, and ἀχιλλεία to the barley meal (ἀλφιτα): see Bekk.



*anecd.* 474, 7—14. Athen. 114 F. Pherecrates (fr. 130. 4, 1.182 K.) also mentions Ἀχιλλεῖοι μᾶζαι as a part of the abundant fare which was provided for the ancients in the days when Cronos was king (Cratin. fr. 165, 1.64 K.); and Achillean meal was served to those who were entitled to the privilege of σίτησις ἐν πρυτανείῳ (schol. Ar. *Eg.* 819). It might seem probable therefore that Bekk. *anecd.* 474, 14 Ἀχιλλεῖοι κριθαί· αἱ εὐτελεῖς should be corrected to εὐγενεῖς from the text of schol. Ar. Suid. s.v. Ἀχιλλείων also has κριθῶν καθαρῶν καὶ εὐγενῶν, followed by Ἀχιλλεῖοι κριθαί· αἱ εὐτελεῖς, where Klüster wished to restore εὐγενεῖς. But the difficulty would in any case remain that the despised barley-cake appears to be spoken of as a dainty by the comic poets. So Eustath. *Od.* p. 1445, 55 δοκεῖ δὲ τὸ ἀλφικτον εὐτε-

λέστερον ἀλεύρον εἶναι...τὰ τῶν τρυφῶντων ψαιστά, ἀλφικτα ὄντα κατὰ Πausanίαν (fr. 329 Schw.), ὅνῃ καὶ ἐλαίῳ μεμαγμένα ἢ δεδευμένα. ὁμοίως καὶ ἡ Ἀχιλλεία μᾶζα, ἔχουσα τι ὡς εἰκὸς ἐξαίρετον. ἦν Ἀχιλλεία ἐλέγετο τὰ ἀλφικτα. It may be suggested by way of explanation that the Achillean cake was honoured as a survival of the primitive diet rather than prized as a luxury. σίτησις ἐν πρυτανείῳ would naturally retain features derived from its early history (Frazer in *J.P.* xiv 147 ff.); and in that case we might compare the *spicae adorea*, which the Vestals ground and cooked (W. Warde Fowler, *Roman Festivals*, p. 149), and the barley-cakes offered in sacrifice at Eleusis (Pausan. i. 38. 6). Eustath. *Il.* p. 749, 11 argues that the celebrity of 'Achillean' barley-cake is not to be taken as evidence of luxury in the heroic age.

## 552

## βυθίζων

552 Hesych. i p. 408 βυθίζων· ποντίζων ἐν βυθῷ. Σκύθαις (so M. Schmidt: σκυθαί cod.). Schow recognized that the reference intended was to the *Scythae* of

Sophocles.

βυθίζων, for *to sink a ship*, became fairly common in later Greek.

## ΣΚΥΡΙΟΙ

The title of this play is generally given as Σκύριοι, but twice as Σκύριαι by Hesychius. The former is confirmed by *CIA* II 992 (Marmor Piraeicum): see Wilamowitz, *Anal. Eur.* p. 157.

Euripides also wrote a Σκύριοι, the subject of which was undoubtedly the concealment of Achilles by Thetis among the daughters of Lycomedes, and his discovery through the ingenuity of Odysseus, when a deputation was sent from the Achaeans to enquire for him<sup>1</sup>. Brunck inferred that the Σκύριοι of Sophocles contained the same subject-matter, and evidently thought that the citation of Sophocles by the younger Philostratus (fr. 553), in his description of the scene at Scyros when the envoys arrived from the Greek army, pointed in the same direction.

<sup>1</sup> Eur. fr. 682 is decisive.

The latter argument is discounted by the fact that the companion picture of Neoptolemus at Scyros immediately follows. Brunck also assigned to Sophocles<sup>1</sup> the fragment (Soph. fr. 497 D. = Tr. fr. adesp. 9 N.<sup>2</sup>) quoted from the Σκύριοι by Plut. *de aud. poet.* 13 p. 34 D (cf. *de adul. et am.* 33 p. 72 E, pseudo-Plut. *pro nobil.* 21 [VII p. 274 Bern.]) τὴν δὲ πρὸς τὸν Ἀχιλλέα τὸν ἐν Σκύρῳ καθήμενον ἐν ταῖς παρθένους γεγενημένην ἐπίπληξιν ὑπὸ τοῦ Ὀδυσσεύος

σὺ δ', ὦ τὸ λαμπρὸν φῶς ἀποσβεννὺς γένους,  
ξαίνεις, ἀρίστου πατρὸς Ἑλλήνων γεγώς;

If one could be certain that the lines were written by Sophocles, they would of course be decisive as to the nature of the plot. Brunck found the style suggestive of Sophocles, catching an echo, I suppose, of *Phil.* 3 and 1284. But that is commonplace (*Eur. Med.* 405, *Hclid.* 235, *Hel.* 942, fr. 231, 2); and no inference can be drawn from the use of φῶς. Brunck's suggestion met with considerable approval, and Welcker<sup>2</sup> reconstructed the play on this basis. He held that fr. 557 was addressed by Diomed to Lycomedes<sup>3</sup>—inappropriately enough; for what have we to do with the death of Tydeus? Dindorf and Ahrens followed Brunck, and Nauck agreed; but, while favouring the ascription to Sophocles of the fragment from Plutarch, he nevertheless printed it amongst the *adespota*. But there have not been wanting critics to take another view. Tyrwhitt<sup>4</sup> identified the subject with the departure of Neoptolemus from Scyros in obedience to the summons of Odysseus and Phoenix, who had been despatched to Lycomedes in consequence of the disclosure of Helenus that the co-operation of the son of Achilles was essential to success. In recent years the opinion of Tyrwhitt has been revived by Robert<sup>5</sup> and Engelmann<sup>6</sup>, and I cannot but think that fr. 557 is decisive in its favour. These words, if spoken by Neoptolemus in conversation with Phoenix seem to be exactly in place<sup>7</sup>; but they have no ascertainable relevance to the story of Achilles and Deidamia. It would follow that Sophocles and Euripides made use of the same title for legends which, though parallel, were entirely distinct from each other; and some might prefer to avoid this conclusion. Yet Euripides did not hesitate to employ the title of Phrynichus' *Phoenissae* for an entirely different purpose. Engelmann formerly<sup>8</sup> identified

<sup>1</sup> Barnes had given it to Euripides.

<sup>2</sup> pp. 102—107.

<sup>3</sup> On Arist. *poet.* p. 149.

<sup>4</sup> So also Hartung.

<sup>5</sup> *Bild und Lied*, p. 3440.

<sup>6</sup> *Archäologische Studien zu den Tragikern*, 1900, p. 29 ff.; *Zeitschr. f. bildende Kunst*, XLIII (1908) 312 ff.

<sup>7</sup> See n. in loc.: the affection of Neoptolemus for his father is also brought out in *Phil.* 350.

<sup>8</sup> p. 49.

the Σκύριοι with the tragedy Νεοπτόλεμος mentioned in Arist. *poet.* 23. 1459<sup>b</sup> 6, a view which he has since abandoned.

The fetching of Neoptolemus from Scyros was related in the *Little Iliad*: καὶ Νεοπτόλεμον Ὀδυσσεὺς ἐκ Σκύρου ἀγαγὼν τὰ ὄπλα δίδωσι τὰ τοῦ πατρός· καὶ Ἀχιλλεὺς αὐτῷ φαντάζεται (*EGF* p. 36). This agrees with Hom. λ 308 f. Apollodorus (*epit.* 5. 11) supplies the reason for the despatch of the envoys, and states that Phoenix was sent with Odysseus. It is important to note that the same account was adopted by Sophocles in *Phil.* 344. We may perhaps infer from Philostratus (*l.c.*) that Odysseus remained in the background, and that Phoenix intentionally or by accident was the first to meet the boy.

In Quint. 7. 169 ff. Odysseus and Diomedes come to Scyros to fetch Neoptolemus; and the reason for the innovation appears incidentally. They were the same envoys who had summoned Achilles to take the fatal journey; and the coincidence increased Deidamia's anxiety for her child, as she lay awake in the night (242 ff.). No doubt in Sophocles also the parting of the boy from his mother was the climax of the action: the archaeological evidence alone, if its relevance were established, would be conclusive. May we not also infer that Sophocles brought the earlier mission within the purview of the characters, that Odysseus felt it as a difficulty in his way, and that the hostility of Lycomedes and Deidamia was aroused by their earlier experience? That such was the case is at least probable. Although it has sometimes been thought that the story of the bringing-up of Achilles as a girl among the daughters of Lycomedes was of late origin<sup>1</sup>, it was the subject of a painting by Polygnotus (Pausan. 1. 22. 6) and must have been known to Sophocles as well as to Euripides. The *Iliad* shows acquaintance with a version according to which Achilles sacked Scyros (I 668), and doubtless received Deidamia as part of the spoil. According to the *Little Iliad* (fr. 4 K.) this was after the abortive landing in Mysia.

## 553

## ἀνεμώδης (Σκῦρος)

553 Philostr. *iun. imag.* 1 Σκῦρος...  
ἦν ὁ θεῖος Σοφοκλῆς ἀνεμώδεια καλεῖ.  
Scyros was described as 'wind-swept'

also by Dionys. *Perieg.* 521 Σκῦρος τ'  
ἠνεμώεσσα καὶ αἰπυρὴ Περσέης.

<sup>1</sup> See Gruppe, p. 6691. Bethe, however, believes (*Theb. Heldenl.* p. 81) that it was to be found in the *Cypria*.

## 554

φιλεῖ γὰρ ἄνδρας πόλεμος ἀγρεῦναι νέους.

554 Stob. *flor.* 51. 24 (IV p. 333, 4 Hense) Σοφοκλῆς Σκυρίους (S omits the name of the play). 'φιλεῖ... νέους.'

Mekler (*Bursians Jahresh.* CXXV 212) suggests that these words contain an allusion to the name Neoptolemus: see the Introductory Note. They are, however, more appropriate to the death of Achilles, and may have belonged to the same episode as fr. 557. There can be no mistake as to the sinister meaning: the young are the prey of war. Cf.

A.P. 9. 362, 24 οὐδὲ Δίκη ἐλαθεν παν-  
δεκέα φοῖνιος ἀνὴρ | Ἑλλάδος ἀμύων  
ἀγαμον στάχυν κτέ. In the same way  
war is said to destroy the noblest: see  
on fr. 724. But, as war is the special  
province of the young, so is courage  
their peculiar virtue: Tyrtæ. fr. 8, 15 ff.,  
9, 13 ἥδ' ἀρετῇ, τόδ' ἀέθλον ἐν ἀνθρώποις  
ἀριστον | κάλλιστόν τε φέρειν γίγνεται  
ἄνδρ' ἄνδρ'. Eur. fr. 237 νεανίαν γὰρ ἄνδρα  
χρὴ τολμᾶν δέει, fr. 1052 νεανίας γὰρ ὅστις  
ὦν Ἀρη στυγῇ, | κίμην μόνον καὶ σάρκες.

## 555

ἢ ποντοναῦται τῶν ταλαιπώρων βροτῶν,  
οἷς οὔτε δαίμων οὔτε τις θνητῶν γέμων  
πλούτου ποτ' ἂν νείμειεν ἀξίαν χάριν.  
λεπταῖς ἐπὶ ῥοπήσιν ἐμπολὰς μακρὰς  
ἀεὶ παραρρίπτοντες οἱ πολύφθοροι  
ἢ ἔσωσαν ἀκέρδαναν ἢ διώλεσαν.

5

555. 1 ἢ SM, om. A 2 θνητῶν F. W. Schmidt: θεῶν codd. | γέμων  
Meineke: νέμων codd. 3 νείμειεν Brunck: νείμειαν codd. 4 λεπτῆς vel  
λεπτῆς codd.: corr. Meineke | ἐπιρροπήσιν S, ἐπιρροπήσιν M, ἐπὶ ῥοπήσιν A, ἐπὶ  
ῥιπῶσιν Meineke 5 ἢς ὡς ἂν (ὡσάν vel ὡγάν M) SMA: corr. Porson | ἢ κέρδαναν  
SMA: corr. Meineke.

555 Stob. *flor.* 59. 3 (IV p. 400, 10 Hense) Σοφοκλῆς Σκυρίων. 'ἢ ποντο-  
ναῦται... διώλεσαν.'

The sequence of thought is: 'the risks run by seafaring folk in the hope of gain are so great that no reward however rich can compensate them.'

1 τῶν ταλαιπώρων βροτῶν. For the partitive genitive as predicate see Kuehner-Gerth § 418. 1 (a), Madv. § 51 c. But the words are ill adapted to express the thought that seafarers are the most wretched people in the world, since of ταλαιπῶροι βροτοὶ includes the whole human race: cf. fr. 945, Aesch. *Prom.* 247, Eur. *Suppl.* 734, fr. 196. Still, we can hardly regard as probable such conjectures as φεῦ, ποντοναυτῶν ὡς ταλαιπῶρον γένος (Meineke), or τῶν ποντοναυτῶν τοὶ ταλαιπῶρον γένος (F. W. Schmidt). Mekler (*Philol.* LIV 376), objecting to the compound, proposed to reconstruct

as follows: <αὐτὸς στυγὸν κίνδυνον ἡρμένοιο πάλοι> | ἢ ποντο ναῦται τῶν ταλαιπῶρων βροτῶν: but, as Wecklein remarked, ταλαιπῶρων is against this view. The simplest solution would be to assume the loss of a line after βροτῶν, containing the idea: μάλιστα ἀεὶ τρίβουσιν ἀζήλον βίον. Bernhardt unnecessarily suspected the genuineness of the whole fragment (*Gr. Litt.* II<sup>3</sup> 2 p. 334).

2f. The MS reading must be corrupt, and a contrast between δαίμων and τις θεῶν does not seem likely here; see however Tucker on Aesch. *Theb.* 510. (1) Enger substituted τύχη χάριν for θεῶν νέμων with πόρων for χάριν in the following line. This view recognizes that ἀξίαν requires a correlative, but fails to observe that the risk to be recompensed is stated in the following lines, which are in effect a commentary upon ἀξίαν, and as such are introduced without a connecting par-

title (H. adds δ' after λεπταῖς). Moreover the antithesis of δαίμων and τύχη requires justification: contrast e.g. Aesch. *Ag.* 667 ff. (2) F. W. Schmidt read οὐτε τις θνητῶν πόνων πλείστων ποτ', following in part the same lines as Enger. But οὐτε τις θνητῶν, thus baldly contrasted, is a logical anticlimax after δαίμων: if no god in the fullness of his power can give compensation, how should we expect it of a mere man? The same remark applies to (3) J., who was inclined to retain the text of the MSS with θνητῶν for θεῶν. (4) For these reasons I have accepted Meineke's solution, except that I have replaced θεῶν by θνητῶν rather than by βροτῶν. Thus we have 'no divine being nor man however rich': γέμων πλοῦτου is introduced, because κέρδος (v. 6) is the motive inducing the sailor's risk. Such are the *Atticis condicionibus* of Horace, which would never tempt the merchant, were he not *indocilis pauperiem pati* (*Carm.* 1. 1. 18). Cf. Antiph. fr. 101, II 51 K. (Diogen. 4. 83, Men. *mon.* 664) ἐν γῇ πένεσθαι κρείττον ἢ πλουτοῦντα πλεῖν. The security which wealth gives explains the metaphor of πολλὸς πλοῦτου λιμὴν in Aesch. *Pers.* 253, Eur. *Or.* 1077.—δαίμων should probably be taken strictly; for the δαίμονες were πλουτοδόται (Hes. *Op.* 125).—For πλοῦτον Mekler ingeniously suggested πλοῦ του.

4 ff. 'For, whether success or failure attend these poor wretches, they hazard distant ventures on all too slender a chance.' The emphasis is on the opening words, which explain why the sailor cannot earn ἀξία χάρις: he is always taking too big a risk. Thus the main stress of the sentence is thrown on the participial clause, as so often happens in Greek: Eur. *Hel.* 1214, *Heliad.* 111, *Phoen.* 484. There is a good example in Andoc. 2. 7 κατεῖποντι τὰ γεγενημένα αὐτὸν... μὴ τεθνάναι ('to be obliged to reveal the truth in order to escape death'). 'λεπταὶ ῥοπαί', turnings of the scale which a small thing may decide. Cp. Eur. *Hipp.* 1163 δέδορκε μέντοι φῶν ἐπὶ συμκρᾶς ῥοπῆς (of a man hovering between life and death) (J.). Following this and similar phrases, Blaydes conj. λεπτῆς

ἐπὶ ῥοπῆς γάρ; but the dative is correct, as e.g. in Xen. *mem.* 2. 1. 18 ἐπ' ἀγαθῇ ἐλπίδι. The thought that the seaman is always close to death—protected by an inch or two of timber—is one of those that continually recur in Greek (and the imitative Latin) literature: Hom. *O.* 628 τυτθὸν γὰρ ὅπεκ θανάτου φέρονται, Arat. *phoen.* 298 ὀλίγον δὲ διὰ ξύλον αἰδ' ἐρύκει, Anacharsis in Diog. L. 1. 103 μαθὼν τέτταρας δακτύλους εἶναι τὸ πάχος τῆς νεῶς, τοσοῦτον ἔφη τοῦ θανάτου τοὺς πλείοντας ἀπέχειν, Jun. 12. 57 *i nunc et ventis animam committe, dolato | confisus ligno, digitis a morte remotus | quattuor aut septem, si sit latissima, taedae*, id. 14. 289. See especially Eur. fr. 921 ἀσπί πόντου κύματ' εὐρέος περᾶ... συμκρᾶς ἐαυτοὺς ἐπιτρέπονσιν ἐλπίσιν. Liban. *progymn.* 1. 124 C οἱ πλωτῆρες πλησίον ἔχοντες τὸν θάνατον πλέουσι, λεπτῇν ἔχοντες εἰς σωτηρίαν ἐλπίδα τὰ ξύλα.—Meineke's ἐπὶ ῥιπίσιν was a bad conjecture, which was adopted by Nauck and Dindorf, although the former ultimately reverted to ἐπὶ ῥοπαῖσιν (*Index*, p. xliii). It was suggested by the proverb κἂν ἐπὶ ῥιπὸς πλέοις—the avaricious man would go to sea 'on a mat'—for which see Eur. fr. 397, Ar. *Fac.* 699 (Blaydes). The word ῥιπίς meant 'a fan,' or 'bellows,' and had a short penultimate in the oblique cases (Ar. *Ach.* 669, 888): Nauck quoted Herodian π. διχρόνων, *anecd.* Ox. III p. 299, 10 τὸ μέντοι καρὶς καὶ ῥιπίς ἢ μὲν κοινῇ συνήθεια ἐκτείνει, ἢ δὲ τῶν Ἀθηναίων διάλεκτος συστέλλει, but strangely thought that ῥιπίς was none the less admissible.—The MSS justify the retention of the locative form ῥοπήσιν: see on fr. 659, 9.—οἱ πολυφθόροι derives its force from the idiomatic use of φθείρεσθαι to express the wanderings of storm-tossed or shipwrecked mariners: cf. Eur. *Hel.* 774 πόσον χρόνον | πόντον 'πὶ νῆτοισι ἄλιον ἐφθείρου πλάνοιν, *ib.* 766 (n.), and see Blomfield's glossary on Aesch. *Pers.* 457. To translate, with L. and S., 'braving ruin and danger' is entirely to mistake the tone of the passage. The adj. is used with the same intention in Aesch. *Prom.* 660 (of Io) τὰς πολυφθόρους τύχας and 846 τῆς πολυφθόρου πλάγης.

## 556

οὐδὲν γὰρ ἄλγος οἶον ἢ πολλὴ ζόη.

556 ζόη Porson ad Eur. *Hec.* 1090: ζῳή SMA

556 Stob. *flor.* 116. 28 (IV p. 1043, 15 Hense) Σοφοκλέους Σκυρίων 'οὐδὲν... ζόη.' The name of the play is omitted by S.

F. W. Schmidt, and, independently of him, Nauck (*Mélanges gr. rom.* VI p. 127), proposed ἄχθος for ἄλγος, an attractive conjecture, which is supported by the evidence of parallel passages, and the easiness of the change. Cf. Eur. *Hec.* 637 ἄχθος δὲ τὸ γῆρας αἰεὶ | βαρύνειρον Ἀίνας σκοπέλων | ἐπὶ κρατὶ κεῖται. Menand. *πομπ.* 745 χαλεπὸν τὸ γῆρας ἐστίν

ἀνθρώποις βάρος. See however [Pherecr.] fr. 248 (I 208 K.) ὦ γῆρας, ὡς ἐπαχθὲς ἀνθρώποις εἰ, καὶ πανταχῇ λυπηρόν.— οὐδὲν...οἶον: cf. *Ant.* 295 οὐδὲν γὰρ ἀνθρώποις οἶον ἀργυρος | κακὸν νόμισμα' ἐβλαστε. The phrase became colloquial: 'there's nothing like it.' So Ar. *Au.* 966 ἄλλ' οὐδὲν οἶον ἐστ' ἀκούσαι τῶν ἐπῶν, *Lys.* 135. Dem. 20. 46 οὐδὲν γὰρ οἶον ἀκούσαι αὐτοῦ τοῦ νόμου. Plat. *Gorg.* 447 C οὐδὲν οἶον τὸ αὐτὸν ἐρωτᾶν, ὦ Σώκρατες, *ibid.* 481 B.

## 557

ἀλλ' εἰ μὲν ἦν κλαίουσιν ἰᾶσθαι κακὰ  
καὶ τὸν θανόντα δακρύνους ἀνιστάναι,  
ὁ χρυσὸς ἦσσον κτῆμα τοῦ κλαίειν ἂν ἦν.  
νῦν δ', ὦ γεραιέ, ταῦτ' ἀνηνύτως ἔχει.  
τὸν ἐν τάφῳ κρυφθέντα πρὸς τὸ φῶς ἄγειν· 5  
καμοὶ γὰρ ἂν πατήρ γε δακρύνων χάριν  
ἀνήκτ' ἂν ἐς φῶς.

557. 3 ἦσαν codd.  
μοι codd. | γε B: τε tell.

5 τὸν ἐν Bergk: τὸν μὲν SM, τὸ μὲν A  
7 εἰς codd.

6 καὶ

557 Stob. *flor.* 124. 17 (IV p. 1127, 1 Hense) Σοφοκλέους ἐκ Σκυρίων (so S, σοφοκλέους σκυρίων M, σοφοκλέους σκυρίων A). 'ἀλλ' εἰ...εἰς φῶς.'

It has been pointed out in the Introductory Note that this fragment supports Engelmann's view of the plot, and that the words are more suitable as addressed by Neoptolemus to Phoenix than if spoken by Diomedes as a consolation to Lycomedes. There is perhaps some confirmation of this contention in Quint. 7. 174, where the envoys on their arrival at Scyros find Neoptolemus engaged in practising the arts of war: καίπερ μέγα τειρόμενον κῆρ | ἀμφὶ πατρός καταμένοιο | τὸ γὰρ προπάρειθε πέπυστο. Campbell also remarks that 'the Fragments indicate some representation of the sorrow caused at Scyros by the news of the death of Achilles.'

12. The commonplace that tears are of no avail to bring the dead back to life appears first in Hom. Ω 550 οὐ γὰρ τι πρήξεις ἀκαχήμενος υἱὸς ἑοῖο, | οὐδέ μιν ἀναστήσεις· πρὶν καὶ κακὸν ἄλλο πάθῃσθα. Cf. *El.* 137 ἀλλ' οὐτοὶ τὸν γ' ἐξ Ἀΐδα | παγκοῖνον λίμνας πατέρ' ἀν- | στάσεις οὐτε γόους οὐτε λιταῖσιν, Eur. *Alc.* 985 τόλμα δ', οὐ γὰρ ἀνάξεις ποτ' ἐνερθεῖν | κλαίων τοὺς φθιμένους ἄνω. fr. 332 δοκεῖς τὸν Ἀἰδῶν σὼν τι φροντίζειν γόων | καὶ παῖδ' ἀνήσειν τὸν σὼν, εἰ θέλεις στένειν;

3 ὁ χρυσός. The same point is made by Philemon in the *Sarpedon* (fr. 73, 11 497 K.): εἰ τὰ δάκρυ' ἡμῶν τῶν κακῶν ἦν φάρμακον, | αἰεὶ θ' ὁ κλαύσας τοῦ πονεῖν ἐπαύετο, | ἡλλαττόμεσθ' ἂν δάκρυα δόντες χρυσίον, where there would seem to be a reminiscence of Sophocles.

4 ταῦτ' ἀνηνύτως ἔχει: 'this is a fruitless task.' Cf. Eur. *Hel.* 1285 οὐ δ',

α. τάλαινα, μὴ 'πι τοῖς ἀνθρώποις τρύχου τοσοῦτον (n.). For the word see also Emped. fr. 12 D. *ἔκ τε γὰρ οὐδ' αὖτ' ἐόντος ἀμήχανόν ἐστι γενέσθαι | καὶ τ' ἐὼν ἐξαπολέσθαι ἀνθρώστον καὶ ἀπυστον*. The general sense follows Hom. *Ω 524 οὐ γάρ τις πρήξῃς* (Anon. schol. Ven.) *πέλεται κρυεροῖο γόοιο*: cf. Stob. *flor.* 122. 14 *Σόλων ἀποβαλὼν υἱὸν ἐκλαίειν· εἰπόντος δὲ τινος πρὸς αὐτόν, ὡς οὐδὲν προύργου ποιεῖ κλαίων, δι' αὐτὸ γάρ τοι τοῦτο, ἔφη, κλαίω*.

5 was condemned by Herwerden, with whom Nauck agrees. It is unnecessary to the sense, and πρὸς τὸ φῶς *ἄγειν* is carelessly repeated in v. 7; but the verse should not on that account be rashly rejected. For similar repetition, see Jebb on *O.C.* 554, *Phil.* 1268, and n. on Eur. *Hel.* 674. Blaydes thinks that, if the line is kept, τοῦτ' should be read in v. 4. But it hardly needs proof that ταῦτα looks forward as well as τοῦτο: see e.g. Hdt. i. 125.

6 κάμω γὰρ... γὰρ. καὶ belongs to ἐμοί

alone; and γὰρ is often found after γάρ, but always with a word intervening: see the examples quoted by Neil on Ar. *Eq.* p. 196. They will also convince anyone who refers to them that Blaydes's proposal to read *χάριν γε δακρύων πατήρ* is quite unnecessary.—*δακρύων χάριν*, 'if tears would serve,' is like *O.C.* 443 *ἔπος μικροῦ χάριν* (J.'s n.): see also Eur. *Hel.* 1182, 1254.

H. renders as follows:

Could we but medicine ills by weeping for them,  
And raise the dead again to life with tears,  
Gold were of poorer price compared with grief.  
But, aged sir, it is not possible,  
Once in the grave, to bring him back again:—  
My father, I know well, if tears could do it,  
Had been brought back to light.

## 558

## ἀποστιβής

558 ἀποστιβής (ἀποστιβης Musurus) Brunn: ἀποστιβ...cod.

558 Hesych. i p. 258 ἀποστιβής· ἀποφοιτηκώς, οὐ τὴν αὐτὴν τρίβον στείβων, τούτῃσι φοιτῶν. Σοφοκλῆς Σκυρίαῖς (κυρίαῖς cod.). M. Schmidt conjectured ἀπο στίβων, which is unlikely.

ἀποστιβής is *solitary*, i.e. away from the track. Cf. ἀστιβής, of places (*O.C.* 26, *Ar.* 657). We must not expect to find that all similar compounds follow exactly the same pattern, and it would be better if we ceased to speak of them as 'active' or 'passive.' The words belonging to an apparently homogeneous class may have sprung up at different times, and may not all have been based on the same analogy. Thus e.g. ἀπόπτολις (*O.T.* 1000) seems to imply ἀπὸ πόλεως

εἶναι 'to be away from the city,' although in its ultimate analysis ἀπο- may have been an attribute rather than a preposition, i.e. 'having the city away.' But, so soon as the proportion ἀπόπτολις: ἀπολις or the like was established, a number of other words seems to have been formed on this model, such as ἀπόθεος (fr. 267), ἀπόξενος (*O.T.* 196), ἀπότιμος (*ibid.* 215), ἀπόμορφος (fr. 1022), ἀπόθεστος, ἀποχρήματος (Aesch. *Cho.* 274), ἀπόμουσος, ἀπόφορος (Wedd on Eur. *Or.* 163). On the other hand, ἀπόσιτος, ἀπόδειπνος, ἀπόμσθος, ἀφιππος, ἀπόμαχος may have developed otherwise. For ἀπόδημος: ἀδημος see fr. 639.

## 559

## αὐτόσσυτον

559 Hesych. i p. 328 αὐτόσσυτον· αὐτοκέλευστον. Σοφοκλῆς Σκυρίαῖς (ἀκυρίαῖς cod.). Bekk. *anecd.* p. 467, 31 (Phryn. fr. 281 de B.) αὐτόσσυτον· αὐτοκέλευστον. οὕτω Σοφοκλῆς.

Aesch. *Eum.* 170 has αὐτόσσυτος, αὐτόκλητος. The -σσ- is due to the etymology of σένω (qien-): see Jebb on Bacchyl. 16. 90, and Brugmann, *Comp. Gr.* i § 489.

## 560

## ἀχρήματον

560 Hesych. I p. 346 ἀχρήματον (ἀχρήματα cod.)· ἀδάπανον. Σοφοκλῆς Σκυρίαις. We might just as well read ἀχρήματα· ἀδάπανα, as M. Schmidt

remarks.

Elsewhere ἀχρήματος is applied to persons ('needy'). Similar formations are ἀνόδοντος, ἀγύναικος etc.

## 561

## εὐωριάζειν

561 Hesych. II p. 237: see on fr. 200. Cf. *ibid.* εὐωριάζειν· ὀλιγορῆν, μὴ ἔχειν φροντίδα, παρακούειν. Phot. *lex.* p. 39, 7 εὐωριάζειν· ἀφροντιστεῖν κατὰ ἀντίφρασιν· ὦρα (l. ὥρα) γὰρ ἡ φροντίς.

*Elym.* M. p. 401, 37 shows that the meaning of εὐωρος ('careless') was traced by two paths, either from εὐωρεῖν in the sense of 'to be up early,' ὅ ἐστι φυλάσσειν, and so *per contrarium* (κατὰ ἀντίφρασιν)

'negligent'; or from εὐ and ὦρα = φροντίς, so that κατὰ ἀντίφρασιν εὐωρος becomes ὁ μὴ φροντίζων. For ἀντίφρασις see on fr. 116. The grammarians were not far wrong when deriving from ὦρα; for 'to take a thing *easily*' is to show slight respect towards it; cf. εὐηθής. On the strength of the above evidence Porson restored εὐωριάζειν in Aesch. *Prom.* 17 for the otherwise unknown ἐξωριάζειν.

## ΣΥΝΔΕΙΠΝΟΙ

It has already been remarked in connexion with the Ἀχαιῶν σύλλογος that a succession of scholars beginning with J. Toup (*Epist. crit.* p. 133), who was followed by Brunck, Dindorf, and Nauck, identified that play with the Σύνδειπνοι. A contributory reason was the title Ἀχαιῶν σύνδειπνον recorded by Athenaeus (fr. 565), although there is no doubt that Σύνδειπνοι is correct: cf. Athen. 365 B διόπερ τινὲς καὶ τὸ Σοφοκλέους δράμα κατὰ τὸ οὐδέτερον ἐπιγράφειν ἀξιούσιν Σύνδειπνον<sup>1</sup>. But the chief weight of the case for identification rested on the assumption, now proved to be erroneous, that the banquet of Tenedos was the occasion of the principal incident included in the Ἀχαιῶν σύλλογος. On the other hand, Welcker, followed by Ahrens, Wagner, and Cope (on Arist. *rhet.* 2. 24, 1401<sup>b</sup> 17), held that the plays were distinct. He argued (pp. 232—240) that the subject of the Σύνδειπνοι was the same as that of the later books of the *Odyssey*, in which the disguised Odysseus contrived the overthrow of the suitors, so that fr. 565 was brought into comparison with the conduct of Ctesippus described in v. 299 ff. It is unnecessary to discuss Welcker's

<sup>1</sup> Dindorf (*Philol.* xxx 112) was inclined to restore this form.



theory, since the fragment first published by Fredrich (fr. 562), in which Thetis addresses Achilles, upsets it once for all.

The nature of the plot is hardly doubtful. We learn from Arist. *rhet.* 2. 24. 1401<sup>b</sup> 17 ἢ εἰ τις φαίη τὸ ἐπὶ δεῖπνον κληθῆναι τιμωτάτον· διὰ γὰρ τὸ μὴ κληθῆναι ὁ Ἀχιλλεὺς ἐμήνισε τοῖς Ἀχαιοῖς ἐν Τενέδῳ· ὃ δ' ὡς ἀτιμαζόμενος ἐμήνισεν, συνέβη δὲ τοῦτο ἐπὶ τοῦ μὴ κληθῆναι, Philodem. *περὶ ὀργῆς* p. 66 (*Vol. Herc. Ox.* 151) παραπεμφθέντες ὑπὸ τινος ἐστιῶντος ὥσπερ ὁ Σοφοκλέους Ἀχιλλεὺς ἢ κατὰ τι τοιοῦτο παρολιγορηθέντες, οὕτω γὰρ ἀδικηθέντες λέγω, that in a play of Sophocles Achilles became incensed with the Greeks at Tenedos, considering himself slighted either by not receiving an invitation to a banquet or by the manner of the invitation. The occasion is fixed by the allusion of Proclus, from which it appears that Sophocles derived his material from the *Cypria* (*EGF* p. 19): ἔπειτα καταπλέουσιν εἰς Τένεδον, καὶ εὐωχουμένων αὐτῶν Φιλοκτῆτης ὑφ' ὕδρου πληγείς διὰ τὴν δυσσομίαν ἐν Δήμῳ κατελείφθη· καὶ Ἀχιλλεὺς ὕστερος κληθεὶς διαφέρειται πρὸς Ἀγαμέμνονα<sup>1</sup>. The stay at Tenedos occurred immediately before the landing at Ilion, and Philoctetes was bitten by the snake during the same banquet at which Achilles showed his resentment at the lateness of his invitation. It is obvious that the scraps preserved by Plutarch (fr. 566) belong to the play mentioned by Aristotle and Philodemus; and the title of the *Σύνδειπνοι* strongly suggests that this was the play in question. The extant quotations assist the identification: thus, the address to Odysseus in fr. 567 is a suitable pendant to fr. 566, and the appearance of Thetis as *dea ex machina* (fr. 562) is almost decisive in conjunction with the rest of the evidence. The banquet at Tenedos must not be identified with the occasion briefly described in Hom. *θ* 75—82, in spite of the words ἐν δαιτὶ θαλείῃ: for (1) the quarrel mentioned in the *Odyssey* took place at a later period of the siege, and (2) the altercation at Tenedos was between Achilles and Agamemnon, not, as in the *Odyssey*, between Achilles and Odysseus. In reference to the latter point, it is true that Odysseus bandied words with Achilles in the play; but his motive was not to exalt his own achievements. Achilles had threatened to return home, and Odysseus cunningly prevented him from carrying out his threat by suggesting that his real motive was cowardice, and that the alleged slight was a mere pretence. It should be added

<sup>1</sup> It has sometimes been supposed that the banquet, which was represented in this play, is referred to in Cramer *anecd. Par.* III 55, 23 (schol. Hom. I 168) ὁ Φοῖνιξ παιδαγωγὸς ἦν Ἀχιλλέως, ἐξελθὼν δὲ εἰς θέαν τῆς συγκροτήσεως τοῦ πολέμου, ἐκρατήθη παρὰ τῶν Ἀχαιῶν συνεστιαθῆναι μετ' αὐτῶν ἐν τῷ παρὰ τοῦ Ἀγαμέμνονος γεγονότι δεῖπνῳ κλητρῷ.

that Nauck assigns to this controversy Tr. fr. adesp. 35 ἦτοι στρατεύσεις ἢ μένων ἔσῃ κακός.

A question of some difficulty touching the character of the play remains to be considered. How are we to account for the unusual coarseness of fr. 565, and in what relation does it stand to the corresponding passage of Aeschylus (fr. 180)?

(1) Naber (*Mnem.* xi 185) explained the similarity by quoting Quintil. 10. 1. 66 *tragoedias primus in lucem Aeschylus protulit, sublimis et gravis et grandiloquus saepe usque ad vitium, sed rudis in plerisque et incompositus: propter quod correctas eius fabulas in certamen deferre posterioribus poetis Athenienses permiserunt, suntque eo modo multi coronati*, and concludes that the *Σύνδειπνοι* was nothing more than a revised adaptation of the *Ὀστολόγοι*. This view gained the approval of Nauck and others (see n. on fr. 565), but appears to me altogether incredible; and I am glad to find that it is unhesitatingly rejected both by Wilamowitz and by Wecklein (*Telephosmythus*, p. 8)<sup>1</sup>. But it is strange that those who propounded it did not observe that, since the subject of the *Ὀστολόγοι* was the relations of Odysseus with the suitors, it could not have been refurbished as a drama depicting the quarrel of Achilles and Agamemnon. Welcker interpreted *ὀστολόγοι* as the beggars who gathered round the table of the suitors, but Wecklein gives good reasons for referring it to the collection of the bones after the burning of a corpse, and identifies the *ὀστολόγοι* with the relatives of the murdered suitors whose arrival to exact vengeance from Odysseus is related in *ω* 412 ff. Both scholars agree, as against Hermann, Nauck and others, that the *Ὀστολόγοι* was a tragedy and not a satyr-play; and Wecklein argues forcibly that the character of fr. 180 is not inconsistent with tragedy, so long as the difference between narrative and representation is borne in mind. The scene would not have been represented on the stage, but might have been described by a messenger in a tragic situation (cf. Aesch. *Cho.* 751 ff.).

(2) For similar reasons it has been inferred that the *Σύνδειπνοι* was a satyr-play: 'satyricum fuisse drama ex fr. 140 [565] luculenter apparet' (Nauck). But there can be no satyr-play without a chorus of satyrs (see I p. 168); and, though the satyrs might have been introduced as cooks (cf. fr. 563), just as they appear elsewhere as hammerers (*σφυροκόποι*: p. 136) and acolytes (*κήρυκες*: *TGF* p. 36), it is difficult to imagine how or why they came to Tenedos, and the title *Σύνδειπνοι* rather points to a chorus of chieftains. Welcker also argues that the lyrical fragment (fr. 568) is too serious in tone for a satyr-chorus. On

<sup>1</sup> See also Weil in *Rev. des ét. gr.* 111 342.

the other hand, it is contrary to the character of Sophoclean tragedy to permit the introduction of a deliberate imitation of Aeschylus, and the peculiarities of fr. 565 are in no wise parallel to the casual repetitions referred to in the note on fr. 142, col. ii 24. But the *Σύνδειπνοι*, even if technically *τραγωδία*, was by no means a tragedy in the modern sense of the word. Its leading motive was trivial enough, and even in the few fragments that remain it is possible to recognize here and there a bantering tone (see frs. 563, 564). We are driven to the conclusion that the *Σύνδειπνοι* belonged to that class of play of which the *Alcestis* of Euripides is the only extant specimen, but that the comic element was broader and more pronounced than in the work of Euripides. In such a production it would not be surprising to find a jovial reminiscence of the indignities suffered by Odysseus in the very words which Aeschylus assigned to Odysseus himself. It may be that Sophocles occasionally relaxed the severity of his genius by the composition of a drama cast in a lighter and more cheerful vein, and by such means displayed the *bon viveur* and darling of Athenian society whom we know otherwise solely by repute: see *vit. Soph.* 5 (p. li Bl.), Athen. 604 D. We must add Cic. *ep. Quint. fr.* 2. 16. 3 *Συνδειπνους Σοφοκλέους, quāquam a te actam fabellam video esse festive, nullo modo probavi*<sup>1</sup>, although its import is not entirely clear. As against the view of Tyrrell and Nauck that an incident in the camp of Caesar is referred to, must be set the fact that Quintus was at this time largely occupied in writing or adapting tragedies, and used to send them on to Marcus for his approval (I p. 173). We may render therefore: 'I don't care about the *Σύνδειπνοι* of Sophocles, although I perceive that you have treated<sup>2</sup> it wittily.' So read the passage confirms the view of the play which has been reached on other grounds.

<sup>1</sup> Ribbeck, *Röm. Trag.* p. 620, takes a similar line, but reads *factam* for *actam* (after Bücheler). The conclusion recommended may be thought inconsistent with the arguments advanced above (I p. 198), in relation to the composition of the *Inachus*. The question is not so much whether a tragedy could be substituted for a satyr-play as the fourth member of a tetralogy, for that is decided by the example of the *Alcestis*; as whether a play characterized by an absence of serious motive could be produced as a tragedy. The *Σύνδειπνοι*, in which a satyr-chorus appears to be unsuitable, is an instance which suggests an answer in the affirmative. But the evidence is so fragmentary and the countervailing considerations, to which attention has been directed, are so weighty that we may well hesitate to pronounce judgement. The use of *τραγωδία* in Poll. 2. 224, where he may be referring to this play as well as to Aesch. fr. 180, scarcely possesses the importance which has been assigned to it by some critics. The Aeschylean *Κάβειροι* (*TGF* p. 31), which is inferentially described as *τραγωδία* in Athen. 428 F, seems to have been largely comic, as Wecklein (*l.c.* p. 11 f.) points out.

<sup>2</sup> For *ago* applied to literary performance cf. Lucr. 1. 138 *multa novis verbis praesertim cum sit agendum*, Liv. 10. 31 *Samnitium bella, quae continuus per quartum iam volumen... agimus*.

## 562

λιπούσα μὲν

Νηρηίδων ὥρουσα πόντιον χορόν

562. 1 λείπουσα schol. Dion. Thr. anon.) post πόντιον χορόν habent codd.: corr. Wilamowitz

2 Νηρηίδων ὥρουσα (ὥρουσα Νηρηίδων)

562 Anon. περί τρόπων in cod. Athen. 1083 (published by C. Fredrich in *GGN* 1896, p. 337 ff.) γίνεται δὲ ἀναστροφή καὶ διὰ πλείονων μερῶν τοῦ λόγου, ὡς παρὰ Σοφοκλεῖ ἐν Συνδείκνους ἢ Θέτις πρὸς τὸν Ἀχιλλεῖα φησί· 'λιπούσα μὲν πόντιον χορόν ὥρουσα Νηρηίδων'. τὸ γὰρ ἐξῆς οὕτως ἐστὶ· πόντιον χορόν λιπούσα Νηρηίδων ὥρουσα, ὅτι μετὰ σέ ἀντὶ τοῦ πρὸς σέ καὶ παρ' Ἡσιόδῳ. The same extract appears in schol. Dionys. Thrac. p. 460, 3 Hilgard, but proceeds as follows after φησί· λείπουσα μὲν πόντιον χορόν Νηρηίδων ὥρουσα ὅτι μετὰ σέ ἀντὶ τοῦ πρὸς σέ (ὥρουσα), καὶ παρ' Ἡσιόδῳ.... So Hilgard prints, and he evidently thought that μετὰ σέ originally formed part of the quotation from Soph. (σ' ὥρουσα...μέτα?), plausibly enough so far as concerns the text which he was editing. But, when the two citations are compared, it is evident that the scribe of schol. Dion. Thr. left out a number of

words by letting his eye pass from one ὥρουσα to the other. Whether this error was connected,—and if so how—with the mistake made in the order of the words in the quotation itself are questions which we cannot answer. The mysterious clause ὅτι...Ἡσιόδῳ, for which cf. Phot. *lex.* p. 260, 13, remains unexplained: Fredrich regarded it as a marginal gloss incorporated in the text. That a reference to Hesiod has fallen out seems obvious, but it is still possible that μετὰ σέ occurred in Soph.,—scarcely that it illustrated the anastrophe.

It is reasonable to suppose that Thetis arrived at the end of the play in order to compose the feud. Wilamowitz remarked that the appearance of a *deus ex machina* might be treated as an indication of late date, if it were certain that Thetis did not appear in the *Cypria*.

## 563

φυράτε, μασσέτω τις, ἐγχείτω βαθὺν  
κρατῆρ'. ὅδ' ἀνὴρ οὐ πρὶν ἂν φάγη καλῶς  
ὁμοία καὶ βοῦς ἐργάτης ἐργάζεται.

563. 1 φυράτε Bergk: φορεῖτε cod.

2 κρητῆρα' ὅδ' ἀνὴρ cod.

563 Athen. 686 A τοῖς παισὶ παρακελεύσασθαι κατὰ τὸν Σοφοκλεῖα δις ἐν Συνδείκνους φησί· 'φορεῖτε...ἐργάζεται.'

1 φυράτε (see cr. n.) was first suggested by Bergk, who however subsequently abandoned it in favour of the inferior φορεῖτε. Meineke appears to have made the same correction independently, and it is almost certainly right. φορεῖτε without an object expressed has no meaning and cannot be used absolutely; nor does the context here suggest an object which might be supplied. On the other hand φυράτε is altogether apt. The reference is to the preparation of a μάζα, which, as distinguished from loaves baked of wheaten meal (ἄρτον πέσσειν or

ὀπτάν), was a lump of barley meal (ἄλφιτα) kneaded together (μάσσω), then dried in a mould, and afterwards without further cooking moistened with water, oil, or wine—or combinations of such liquids—before being eaten. The technical term for the last-mentioned mixture, i.e. the result of the final moistening, was φυστὴ or φύραμα, and that is the process which φυράτε here describes. Cf. Thuc. 3. 49 ἥσθιον τε ἅμα ἐλαύνοντες οἶνον καὶ ἐλαῖον ἄλφιτα πεφυράμενα. It is possible, as Hermann-Blumen, *Privatalt.* p. 218, observe, that this illustrates Moeris p. 211, 30 φυστὴ περισπωμένους τὸ φύραμα τῶν ἀλφίτων, ὅταν μὴ γένηται μάζα, as being a case where there has been no preliminary kneading. It

will be observed that *φυρᾶν* and *μάσσειν* are distinguished, in that the former expresses the mixing with liquid, and the latter the manipulation of the dough; but, as the two actions may be concurrent, both words, and especially *μάσσειν*, are sometimes used less strictly. Cf. Xen. *Cyr.* 6. 2. 28 καὶ γὰρ δοτὶς ἀλφειοσιτεῖ, ὕδατι μεμαγμένην αἰετὴν μᾶζαν ἐσθίει. Schol. Plat. *rep.* 372 B πέψαντες ἀρτοποιήσαντες, μάζαντες δὲ φυράσαντες. Here we may take it that the process is described in its double aspect.—*ἐγγχεῖν* is followed by *κρατήρα* in place of the normal *ἐγγχεῖν οἶνον εἰς κρατήρα*. Cf. Pind. *Nem.* 9. 50 ἐγγχεράτω τίς μιν (*scil.* κρατήρα), just as we can readily speak in English of 'mixing a bowl,' or 'pouring out a glass.'

2 f. 'This man is like a plough-ox; he never works until he has eaten well.' For *πρὶν ἂν* with the subjunctive in general suppositions see Goodw. § 645. It has been suggested that the person referred

to may be either Ajax, Diomedes, or Achilles; and it is of course possible that by *ὅδ' ἄνθρωπος* the speaker may intend to describe himself (*O. T.* 534, etc.).—*ἁμοῖα* καί: cf. Plat. *Ion* 531 D ἀλλ' οὐχ ὁμοίως πεποιήκασιν καὶ Ὀμηρος. So *ἴσα* καὶ in *O. T.* 1187 ὡς ὁμοῖα ἴσα καὶ τὸ μηδὲν ζώσας ἐναριθμῶ, Eur. *El.* 994 χαίρει, σεβέξω σ' ἴσα καὶ μάκαρας. For the adverbial *ἁμοῖα* cf. Thuc. 7. 29 τὸ γὰρ γένος τὸ τῶν Θρακῶν ὁμοῖα τοῖς μάλιστα τοῦ βαρβαρικοῦ, ἐν ᾧ ἂν θαρσύνῃ, φονικώτατον ἐστίν.—*βοῦς ἐργατῆς* was used by Archilochus (fr. 39). The stall-fed ox became proverbial for refreshment as a reward of labour: Philostr. *imag.* 2. 10. 4, describing the murder of Agamemnon in Homer's words, *βοῦς ἐπὶ φάτῃ* (δ 535): *τοῦτ' ἄνθρωπος* γὰρ τὸ μετὰ τοὺς πόνους καὶ τοὺν δειπνῶν. Here the application is different: the ox must be kept fed, or he will not work. Porson's *ὅδ' ἄνθρωπος* δὲ was no doubt intended to bring the passage into accordance with the proverb.

## 564

οὔτοι γένειον ᾧδε χρὴ διηλιφές  
φοροῦντα κἀντίπαιδα καὶ γένει μέγαν  
μητρὸς καλεῖσθαι παῖδα, τοῦ πατρὸς παρόν.

564. 1 διηλιφές Casaubon: διηλιφές A

3 μητρὸς Nauck: γαστρὸς cod.

564 Athen. 679 A περὶ ὧν καὶ Σοφοκλῆς *Συνδείπνῳ* (so Casaubon: *συνδείπνοι* A, *Συνδείπνοις* Musurus) φησὶν, οὐσί σοι παραπληροῖς: 'οἱ τοῖ... παρόν.'

J. thinks that the words may have been addressed by Odysseus to the youthful Achilles, with the object of exasperating him: cf. fr. 566.

1 *διηλιφές* (*διαλειφω*), sleek with unguents—i.e. long enough to be so anointed—not merely beginning to sprout (J.). The reference may be to the archaic and quasi-oriental dressing of the beard, which prevailed to some extent in the period before the Persian wars (Iwan-Mueller, *Privatalte.* § 54 p. 91); but even later some kind of treatment in the *κουρεῖον* was usual. For *φορεῖν γένειον*, see on fr. 930. Herwerden conj. *διηρηφές* with *κοττιὸν παιδικὸν ἀντικνήμιον* in v. 2.

2 *ἀντίπαιδα*. (1) Like a child, Aesch. *Eum.* 38 δεισάσα γὰρ γραῦς οὐδέν, ἀντίπαις μὲν οὖν. In Eur. *Andr.* 326 θυγατρὸς ἀντίπαιδος is one who is little more than

a child. (2) Here, however, it means 'grown up'—no longer a child (so L. and S.). Bekk. *anecd.* p. 407, 16 ἀντίπαις: ὁ πρόσητος καὶ ἀνδρόπαις καὶ ὑπὲρ τὴν τοῦ παιδὸς ἡλικίαν. Lucian *Am.* 2 σχεδὸν ἐκ τῆς ἀντίπαιδος ἡλικίας εἰς τοὺς ἐφήβους κριθεῖς. This shows that *ἀντίπαις* denoted the age just below that of the ἐφηβος (i.e. just below 18). Cf. Polyb. 27. 13. 4, where a person described as ἀντίπαιδα κατὰ τὴν ἡλικίαν ὄντα—who is sent to Rome for education—is called *μειράκιον* (J.). There is an instructive list of the words appropriate to the ascending ages preserved in Eustath. *Od.* p. 1788, 53 ff. from the grammarian Alexion. Of the age intermediate between *παῖς* and ἐφηβος he says: *τὴν δὲ ἐξῆς ἡλικίαν οἱ μὲν πάλ-ληκα, οἱ δὲ βούπαιδα* (Ar. *Vesp.* 1206), οἱ δὲ ἀντίπαιδα, οἱ δὲ μελλέφρον καλοῦσιν. The word is used several times by Plutarch to describe one whom we should call a *youth*. The most notable case is when it is applied to Scipio Aemilianus,

taking part in the battle of Pydna at the age of 17 (*Aem. Paull.* 22): see also *Philop.* 1, *Dion* 55, *Cic.* 7, *Pomp.* 76. J. also suggested, as Tucker independently conjectured, that ἀνδρόπαιδα (fr. 619) should be read; but this is unnecessary. — γένει μέγαν: high-born. *Eur. Tro.* 674 ξυνέει γένει πλοῦτι γέ· κἀνδρεία μέγαν, Menand. *Epiir.* 120 οἱ τηλικούτοι καὶ τοιοῦτοι τῷ γένει. Moschion fr. 9 δόξῃ πρόσθε καὶ γένει μέγας | Ἀργεὺς δυνάστης. Wecklein thinks that the sense requires us to substitute τὴν γενεαῖδα (or παρηίδα) (*Telephosmythos*, p. 10).

8 μητρός is Nauck's brilliant emendation for γαστρός: he points out that the same corruption has affected the MSS of Stobaeus in a quotation of Pind. *Nem.* 6. 1 ff. (*eccl.* 11 p. 121, 20 Wachs.). To be called a mother's child was opprobrious much in the same way as we apply the word 'molly-coddle.' Cf. *El.* 365 f. ἐξὸν πατρός...παῖδα κεκλησθαι, καλοῦ | τῆς μητρός, Aesch. *Theb.* 777 θαρσεῖτε, παῖδες μητρῶν τετραμμέναι. H. (in *C.R.* XI 57 f.) aptly compared μαμμόθρεπτοι (Loebek *Phryg.* p. 299), μαμμάκθυοι *Ar. Ran.* 990 with Blaydes's note, and τηθαλλαδούς Com. fr. adesp. 17, III 401 K. So *Eur. El.* 933 ff. κἀκεῖνος στυγῶ | τοὺς παῖδας, ὅστις τοῦ μὲν ἄρσεως πατρός | οὐκ ὠνόμασται τῆς δὲ μητρός ἐν πόλει. But Clytaemnestra's words in the same play — οὐ μὲν εἰσιν ἄρσενων, | οἱ δ' αὖ φιλοῦσι μητέρας μᾶλλον πατρός (1103 f.) — are conceived in an entirely different spirit. Cf.

*Eur. fr.* 1064. 4, where the son says to his mother: 'I love you, στέργω δὲ τὸν φύσαντα τῶν πάντων βροτῶν | μάλισθ'. ὀρίξω τοῦτο, καὶ σὺ μὴ φθόνει· | κείνου γὰρ ἐξέβλαστον· οὐδ' ἂν εἰς ἄνθρωπον | γυναικὸς αὐχῆσαιεν (Coraes for αὐδῆσαιεν), ἀλλὰ τοῦ πατρός.' Aesch. *Eum.* 741, Tyrtae. fr. 11. Thus, by way of honourable salutation or impressive appeal, the father's name was always mentioned: Ael. *var. hist.* 6. 2 ὁ Ἀρματίδου παῖς...πατρώθεν οὖν τὸν νεανίαν προσείπον, κυδαίνων αὐτὸν Ὀμηρικῶς, Hom. K 68 πατρώθεν ἐκ γενεῆς ὀνομάζων ἄνδρα ἕκαστον, Hdt. 6. 14, Thuc. 7. 69. The sting of the taunt as addressed to Achilles may be judged by the frequency of his description as son of Thetis: *Eur. Hec.* 388 παῖδα Θέτιδος, *Andr.* 108 παῖς Ἀλίας Θέτιδος, *I.A.* 208 τὸν ἄ Θέτις τέκε, *Rhes.* 977 Ἀχιλλέα Θέτιδος, *I.T.* 537 Θέτιδος δ' ὁ τῆς Νηρηίδος ἔστι παῖς ἔτι; *El.* 450 πατὴρ ἱππῶτας τρέφει...Θέτιδος εἰνῶλιον γόνον, *ib.* 454, cf. *Hel.* 847.

The sense would still be the same if γαστρός were retained, as Conington pointed out in *Herm.* II 142 ff. The only question is whether Sophocles would have ventured upon a phrase for which no parallel has hitherto been found. We might perhaps compare Pind. *Pyth.* 4. 99 τίς ἀνθρώπων σε χαμαιγενέων πολιάς | ἐξανῆκεν γαστρός;

Campbell wrongly understood γαστρός παῖδα as 'his belly's heir,' and was even inclined to explain διηλιφέας as 'smeared with viands.'

## 565

ἀλλ' ἀμφὶ θυμῷ τὴν κάκοσμον οὐράνην  
ἔρριψεν οὐδ' ἤμαρτε· περὶ δ' ἐμῷ κάρῃ  
κατάγνυται τὸ τεύχος οὐ μύρου πνέον·  
ἐδειματούμην δ' οὐ φίλης ὁσμῆς ὕπο.

565 Athen. 17 C τῶν δ' ἄλλων ποιητῶν ἐναι τὰς καθ' αὐτοὺς πολυτελείας καὶ ραθυμίας ἀνέπεμπον ὡς οὖσας καὶ κατὰ τὰ Τρωικά. Αἰσχύλος γοῦν ἀπρεπῶς πονεῖ παράγει μεθύοντας τοὺς Ἑλλήνας ὡς καὶ τὰς ἀμίδας ἀλλήλους περκαταγνύει. λέγει γοῦν (fr. 180):

ἔδ' ἐστὶν ὅς ποτ' ἀμφ' ἐμοὶ βέλος  
γελωτοποιόν, τὴν κάκοσμον οὐράνην  
ἔρριψεν οὐδ' ἤμαρτε· περὶ δ' ἐμῷ κάρῃ  
πληγῆς ἐναυάγησεν ὁστρακουμένη,  
χωρὶς μυρηρῶν τευχέων πνέουσ' ἐμοί.

καὶ Σοφοκλῆς δὲ ἐν Ἀχαιῶν συνδείκνυ·  
'ἀλλ'...ὕπο.' Eustathius *Od.* p. 1828, 30 also quotes the passage on the authority of Athenaeus. For the allusion in Pollux 2. 224 ἡ τραγωῖα τὴν ἀμίδα οὐράνην ἐκάλεσε see p. 201.

The verses of Aeschylus are taken from the Ὀστολόγοι, a satyr-play probably belonging to the same tetralogy as the Πηνελόπη. The speaker in Aeschylus seems to have been Odysseus (Tzetzes on Lycophr. 778): and the offender—ὁ μέγας

—was one of the drunken suitors, perhaps Ctesippus (Wecklein). In fr. 179 Eurymachus is mentioned by name, and his insults (doubtless to Odysseus) are described. The plagiarism of Sophocles and the reproduction from Aeschylus of a line and a half *verbatim* are very remarkable; and it would not be easy to find a parallel in the existing remains of Greek tragedy. Schweighäuser, in a valuable note on Athenaeus (vol. VI p. 143), quotes several instances where whole lines are incorporated bodily into his own work by a later writer; but the pertinent examples are confined to comedy. Such are the cases of Eubulus and Alexis (Athen. 25 F), of Antiphanes and Eriphas (84 BC), and of Antiphanes and Epicrates (162 CD). The imitation of Eur. fr. 385 by Agathon and Theodectes (Athen. 454 B—F) is not analogous; still less that of Theognis by Theophilus (Athen. 560 A). Thus it appears that direct copying was practised more commonly in comedy than in tragedy; and possibly something of the same licence attached to all plays of the less severe type. At any rate the passage certainly does not prove that Sophocles 'adapted' the 'Ὀστολόγοι in this play, as has sometimes been inferred (e.g. by Gruppe, *Gr. Myth.* p. 6713). See Intro-

ductory Note (p. 201).

1 ἀμφὶ θυμῷ, *in passion* (*prae ira*). So Eur. *Or.* 825 θανάτου ἀμφὶ φόβῳ Τυνδαρίδ' ἔλαττε, Aesch. *Cho.* 545 ἢ δ' ἀμφὶ τάρβει τῷδ' ἐπάρμωξεν πάθει, Apoll. Rhod. 2. 96 ὁ δ' ἀμφ' ὁδῶν γνῆξ ἤρπε. *περὶ* is somewhat more common; see e.g. Aesch. *Cho.* 35. The construction plainly points back to the adverbial origin of the preposition.

2 κόρα; for the form see Jebb on *O.C.* 564.

3 οὐ μύρου πνέον. H., commenting on Aesch. *Ag.* 1311 οὐ Σύριον ἀγλαΐσμα δώμασιν λέγεις, quotes Ar. *Ran.* 1150 Διόνυσος, πίνεις οἶνον οὐκ ἀνθοσμῖαν, Plut. 703 οὐ λιβανῶν γὰρ βδέω. For πνέον μύρου see Blaydes on Ar. *Pac.* 525.

4 ἐδεματούμην, *scared*, is not without a touch of hyperbole, but does not merit the suspicion of Nauck and Herwerden, the latter of whom wished to substitute ἐλεηλατούμην. Weil also conjectured ἡδημονοῦμην. We may assume that the speaker, who, according to the same critic, can have been none other than Thersites, fled panic-stricken. For the proceeding itself cf. Dem. 54. 4 τοὺς παῖδας ἐτυπτον καὶ τὰς ἀμίδας κατεσκεδάνυνον.

## 566

ΟΔ. ἤδη τὰ Τροίας εἰσορῶν ἐδώλια  
δέδοικας;

ΑΧ. . . . .

ΟΔ. ἐγὼ δ' ὁ φεύγεις· οὐ τὸ μὴ κλύειν κακῶς,  
ἀλλ' ἐγγὺς Ἐκτωρ ἐστίν· οὐ μένειν καλόν.

566. 4 οὐ μένειν νυῖο: θυμάλειν, θυκαίνειν, οὐ καίνειν apud Plut. codices quoque reperiantur

566 Plut. *quomodo adul.* 36 p. 74 A ὁ παρὰ Σοφοκλέα τὸν Ἀχιλλέα παροξύνων Ὀδυσσεὺς οὐ φησιν ὀργίσεσθαι διὰ τὸ δεῖπνον, ἀλλ' ἤδη φησὶ τὰ Τροίας...δέδοικας, καὶ πρὸς ταῦτα πάλιν τοῦ Ἀχιλλέως διαγανακτοῦντος καὶ ἀποπλεῖν λέγοντος ἐγὼ δ'...καλόν.

Toup was the first who recognized that this passage belongs to the *Σύνδεϊπνοι*: the cause assigned to Achilles' anger (which Wytttenbach did not understand) is sufficient to fix the reference. Wecklein, who adopts *θυμάλειν*, finds here a

parody of the *Mēnis*, and of the threat of Achilles in I 356. See Introductory Note. H. renders thus:

OD. Already, at the sight of builded Troy,

Art thou afraid?...

OD. I know

What thou dost shrink from,—not from ill report,

But Hector is at hand,—no time to stay!

2 εἰσορῶν. The scene of the play was Tenedos, an island not more than





Jebb has pointed out (on *O. T.* 475) that the adverbial πάντα is very frequent in Sophocles after verbs as well as adjectives: *Ant.* 640 γνώμης πατρώας πάντ' ὅπισθεν ἐστάναι. The adverbial πολὺς is like Eur. *Bacch.* 300 θῆαν γὰρ ὁ θεὸς ἐς τὸ σῶμ' ἔλθῃ πολὺς, *Or.* 1200 τὸ πρῶτον ἦν πολὺς παρῇ. H. was inclined to take ὁ Σίσυφος as = 'the character of Sisyphus' (τὸ Σισύφειον), referring to his discussion

of τὸν ἄνδρα in *C. R.* xv at p. 394; but it is more likely that the article has its ordinary force.—*ἐνδηλος*. Blaydes prefers *εὐδηλος*, and the words are easily confused; but there is nothing against *ἐνδηλος*, which occurs in *Ant.* 405.

For Sisyphus as the type of knavery cf. Hom. *Σ* 153 ἐνθα δὲ Σίσυφος ἔσκεν ὁ κέρδιστος γένετ' ἀνδρῶν, Ar. *Ach.* 391 μηχανὰς τὰς Σισύφου.

## 568

λάθα Πιερίδων στυγερὰ  
κάνηρατος· ὦ δύνασις  
θνατοῖς εὐποτμοτάτα μελέων,  
ἀνέχουσα βίου βραχὺν ἰσθμόν.

**568.** 1 Πιερίσι Grotius 2 κάνηρατος (κάνερατος Grotius) J.: καὶ ἀνάρατος SMA, καὶ ἀνάρετος Trinc., καὶ ἀνάρασις Heath, καὶ ἀχάριτος Herwerden, καὶ ἀνάρεστος Voss, κἀνάρατος Schneidewin | ὦ δύνασις Buecheler: ὠδυνασίς codd., ἃ δὲ μνάστις (μνάσις Grotius) vulgo 3 θνατοῖς Grotius: θανάτοις codd. | εὐποτμοτάτα Schneidewin: εὐποτμότατε codd.

**568** Stob. *flor.* 26. 1 (III p. 609, 6 Hense) Σοφοκλέους ἐκ Συνδείπνου· 'λάθα ... ἰσθμόν.'

The sentiment, that oblivion covers achievement in the absence of the record of the Muses, is Pindaric: see *Ol.* 10. 91 θῆαν καλὰ ἔρξαις αἰοιδᾶς ἅπερ | ... ἐλθ' ἄλδα σταθμόν | ἀνὴρ ἵκηται κτέ. *Nem.* 7. 12 ταὶ μεγάλα γὰρ ἀλκαί | σκότον πολλὸν θυμῶν ἔχοντι δεμέναι. So Hor. *Carmin.* 4. 9. 26 *illacrimabiles* | *urgenter ignotique longae* | *nocte, carent quia vate sacro*. That lasting fame is the meed which poetry alone confers is the burden of Sappho's well-known fr. 68 κατθανοῖσα δὲ κείσεται πόντα, κῶν μαρμαρῶνα σέθεν | ἔσσει' οὔτε τότ' οὐτ' ὀστέρον· οὐ γὰρ πεδέχεις βρόδων | τῶν ἐκ Πιερίας. Hence it may be inferred that the reference is not merely to the passing joy of music at the banquet, as has sometimes been supposed. Bergk (*PLG* III 101) indeed conjectured that a fragment of Sappho, λάθα Πιερίσι στυγερὰ καὶ ἀνάρατος, had coalesced with a passage of Sophocles which ran: (Δάδα δὲ μόνον φάρμακον) ὀδύνας | μελέοις εὐποτμοτάτα θνατοῖς | ἀνέχουσα κτέ.; and Campbell—independently, it would seem—arrived at a similar conclusion. But the necessity for this is avoided, if we recognize that the power of song invoked in the second

clause is *contrasted* with oblivion, and that music is not introduced solely as the healer of pain. H. suggested that the argument was intended to awake the ambition of the offended Achilles.

**15.** For the rhythm of these lines (an Alemanic quaternion followed by a paroemiac [enhoplic] with catalexis) cf. Soph. *Ant.* 1140 (= 1149), *Trach.* 95, Eur. *Hipp.* 164, *Med.* 993.

There is an almost identical combination in Eur. *Alc.* 89 f. οὐ μὲν οὐδέ τις ἀμφιπόλων | στατίζειται ἀμφὶ πύλας — Πιερίδων: it is impossible to justify the subordination of the genitive to στυγερὰ and ἀνήρατος by the analogy of such cases as *O. C.* 1519, 1722, and the simplest remedy would be to accept the old correction Πιερίσι. But the text of the whole fragment is so doubtful, that it is perhaps more likely that a word has fallen out (αἰοιδᾶς for example) which would have supported the genitive. It is improbable that Πιερίδων depended on λάθα, although some critics appear to have taken that view.—*κάνηρατος*. See cr. n. There is no authority for ἀνάρετος, which L. and S. translate 'slothful.' J.'s emendation is based on the occurrence of ἀνέρατος and ἐπήρατος, and the analogy of ἀνήρατος,

ἀνήνυτος, and ἀνέκστος; he refers to his n. on *Trach.* 247.

4 ἀνέχουσα κτέ.: 'sustaining the narrow pathway of life,' as if it would else be washed away by the pressure of the neighbouring seas (ἀλαιοκέα Ἰσθμοῦ δειράδα, Pind. *Isth.* 1. 9). This remarkable figure, which will not bear logical analysis, has no exact parallel in Greek literature, although the contrast of the insignificance of life with the immensity of eternity often appears. Perhaps the best illustration is in *Anth. Pal.* 7. 472 μῦρος ἦν, ὠνθριωπε, χρόνος πρὸ τοῦ, ἀχρὶ πρὸς ἡῶ | ἦλθες, χῶ λοιπὸς μῦρος εἰς Ἀΐδην. | τίς μοῖρα ζωῆς ὑπολείπεται, ἥ

δσον δσον | στιγμή καὶ στιγμής εἰ τι χαμηλότερον' | μικρὴ σευ ζωὴ τεθλιμμένη κτέ. The comparison of time to a στιγμή is attributed to Simonides (fr. 196). J. recalls 'From the great deep to the great deep he goes,' quoting *O.C.* 1226 βῆναι κείθεν θθενπερ ἦκει πολὺ δεύτερον ὡς τά-χιστα (n.). See also fr. 572. For the metaphorical use of ἀνέχουσα cf. Pind. *Pyth.* 2. 88 θεὸν...ὅς ἀνέχει τότε μὲν τὰ κείνων, τότε αὐτ' ἑτέροις | ἔδωκεν μέγα κύδος.—It might be thought that the reference intended was to the shortness of life's journey. This is Nauck's view, who would substitute οἶμον for ἱσθμόν; but it is less suitable to ἀνέχουσα.

## 569

## Ἀζειῶται

569 Hesych. 1 p. 58 Ἀζειῶται· ἔθνος τῆς Τρωάδος. Σοφοκλῆς Σινδελπνῶ (σὺν δειπν cod., Σινδελπνως Boeckh). Cf. Steph. Byz. p. 32, 3 Ἀζειῶται, ἔθνος τῆς Τρωάδος, ὡς Ἑλλάνικος ἐν τοῖς περὶ Ἀνδῶν λέγει (*FHG* I 61). Suid. s.v. Ἀζειῶται· Τρωικὸν ἔθνος. Zonar. p. 55. Hesych. 1 p. 220 Ἀζειῶται· ἔθνος Τρωάδος is obviously corrupt.

The names Ἀζειοί and Ἀζειῆς are mentioned on the quota-lists of the tributaries of the Athenian empire under the division Ἑλλησπόντιος φόρος; but Boeckh (*Staatsk.* 2 II p. 665) restored Ἀζειῶται in a single instance, where the

name occurs among the Ionian tributaries. He accordingly inferred that a second branch of the same tribe had settled on the south coast of the Troad. They are perhaps to be identified with the inhabitants of Azus or Azes (gen. Ἀζου), who constructed wooden images of Athene, and worshipped them before a sea-voyage. These images resembled the golden figure-heads of the goddess which were fixed on the bows of ships. The Trojan Palladium was originally brought from Azus to the Phrygian king Tros. Such is the substance of the information given by schol. B Hom. Z 311, which is not elsewhere attested.

## 570

## βέβηλος

570 Schol. Soph. *O.C.* 10 Σοφοκλῆς δὲ ἐν Σινδελπνῶ βέβηλον τὸν ἰδιώτην φησί. This is repeated in *Εὔην.* M. p. 194, 5, where ἐν Οἰδίποδι is the vulgate, but ἐν Σινδελπνῶ is given by the codd. DPM.

The transferred sense of βέβηλος, corresponding to the Lat. *profanus*, is found also in Eur. fr. 648 οὐ γὰρ θέμις βέβηλον ἄπτεσθαι δόμων, and in the Orphic line (fr. 41) αἰδῶ ξυνοῖσι, θύρας δ' ἐπίθεσθε βέβηλοι, both quoted by the schol. The

latter line is alluded to by Plat. *Symp.* 218 B [Diels, *Vorsokr.* 2 475, 1], and by Hor. *Carm.* 3. 1. 1 and Verg. *Aen.* 6. 258. Cf. Callim. *h. Dem.* 3 χαμαὶ θάσα-σθε βέβαλοι, Herond. 4. 47 οὐτ' ὀργή σε κρηγύνην οὐτε | βέβηλος αἰνεῖ. In Heliod. 3. 13 τοὺς μὲν δὴ βεβήλους καὶ διαλάθουεν, τὴν δὲ σοφοῦ γνώσιν οὐκ ἂν διαφύγοιεν it has become the exact equivalent of ἰδιώτης,—'layman' in the wider sense.

## 571

## μάσθλης

571 See on fr. 129. The only safe inference is that Sophocles used the word **μάσθλης** (or **μάσθλη**) in this play, in what sense we cannot tell. Wecklein's ingenious suggestion that **μάσθλητας τομούς** is actually the quotation is attractive, but far from certain. In that case we should compare Homer's *εὐτμήτοιςιν ἱμάσιν*

(K 567 etc.), *El.* 747 *σὺν δ' ἐλίσσεται τμητοῖς ἱμάσιν*, Eur. *Hipp.* 1245 *χὼ μὲν ἐκ δεσμῶν λυθεῖς | τμητῶν ἱμάτων*. The same critic (*Rh. Mus.* xli 469) held that **μάσθλης** was the only genuine form, and that **μάσθλη** was an error. He is followed by Bruno Keil (*Herm.* xxii 645).

## ΤΑΝΤΑΛΟΣ

To corroborate the doubtful testimony of fr. 572 in favour of Sophocles having written a play entitled *Tantalus*, we now have the explicit quotation in the *Lexicon Messanense* (fr. 573). There is thus no more reason for entertaining a doubt in the case of Sophocles than in relation to the similar citations from Phrynichus (*TGF* p. 722), Aristias (*ib.* p. 726), and Aristarchus of Tegea (*ib.* p. 728).

Tantalus, like Sisyphus, is better known for the punishments said to have been inflicted upon him than for the transgression which aroused the divine anger. Various acts of impiety are recorded against him, each having the common characteristic of wanton treachery in his dealings with the gods: the details are conveniently summarized by Gruppe, *Gr. Myth.* p. 656. The accidental preservation of fr. 573, referring to the intervention of Hermes, has probably revealed the version which Sophocles dramatized. See schol. Pind. *Ol.* i. 91 *οἱ μὲν γὰρ αὐτόν (sc. Tantalus) φασιν ὑποκεῖσθαι Σιπύλῳ τῷ Ἀνδρίας ὄρει, αἰτίαν τινα προστιθέντες, ὡς Πανδάρως ὁ Μιλήσιος ἀποκλέψας τὸν κύνα τῆς Κρήτης, ὃν ὁ Ζεὺς φύλακα τοῦ ἱεροῦ κατέστησε, παραθεθειμένος εἶη τῷ Ταντάλῳ. τὸν δὲ Δία ἀποστεῖλαι Ἑρμῆν πειρώμενον τοῦ ὑποδεξαμένου· τὸν δὲ μᾶλλον ψευδόμενον καὶ ἐλέσθαι ἐπιορκῆσαι, ὡς οὐκ ὄντος παρ' αὐτῷ τοῦ κυνός· καὶ οὕτω τὸν Δία ἐπιθεῖναι κατ' αὐτοῦ Σίπυλον τὸ ὄρος, ὅπερ ἐστὶ τὸν λίθον*. The errand of Hermes and his recovery of the golden dog are also related in schol. Hom. τ 518, υ 66, Eustath. *Od.* p. 1875, 32—35. It is curious that the particular punishment here recorded, that Tantalus was buried under Mt Sipylus, should also fit the language of fr. 572.

I have also brought under this title the papyrus fr. 574, which

is assigned to Sophocles by the preponderance of critical opinion, but cannot be reconciled with the scheme of the *Niobe* for reasons given in the Introductory Note to that play (p. 97). The speaker is admitted to be Tantalus, and the scene Sipylus, to which Niobe returned after the death of her children. See Apollod. 3. 47 αὐτὴ δὲ Νιόβη Θήβας ἀπολιποῦσα πρὸς τὸν πατέρα Τάνταλον ἦκεν εἰς Σίπυλον, ἀκεῖ Διὶ εὐξαμένη τὴν μορφήν εἰς λίθον μετέβαλε, καὶ χεῖται δάκρυα νύκτωρ καὶ μεθ' ἡμέραν τοῦ λίθου. It would not be unnatural for the punishment which Tantalus suffered vicariously in the person of his daughter to be described in the play which chronicled his own downfall.

It should also be observed that the latter part of the papyrus fragments is especially suitable to Tantalus, as is shown in the notes. The destruction of his royal seat by an earthquake is plainly referred to in fr. 575, 2 ff. Cf. Arist. *meteor.* 2. 8. 368<sup>b</sup> 31 γενομένου σεισμοῦ τὰ περὶ Σίπυλον ἀνερπάτη, Strabo 58. Less scientific writers record the tradition that a city on Mt Sipylus fell into a chasm and was buried beneath a lake: Pausan. 7. 24. 13, Aristid. 1 229 (p. 372 D.). And Tantalus himself, as we have seen, was fabled to have been buried beneath the mountain. To the authorities cited above may be added Asclepiad. fr. 20 (*FHG* III 305 = schol. Hom. λ 582).

## 572

XOP. βιοτῆς μὲν γὰρ χρόνος ἐστὶ βραχύς,  
κρυφθεὶς δ' ὑπὸ γῆς κεῖται τεθνεὺς  
τὸν ἅπαντα χρόνον.

572. 1 chori notam habet S 2 κρυφθεὶς δ' ὑπὸ Grotius: κρυφθεῖσα ὑπὸ S | τεθνεὺς Cobet: θνητὸς vulg., θανάτω coni. H.

572 Stob. *flor.* 121. 3 (IV p. 1097, 3 Hense) Σοφῶν ταντᾶ (so S: M and A omit the extract). 'βιοτῆς...χρόνον.'

For the title see Introductory Note. The contrast between the brevity of life and the infinity of time after death appears earliest in Semonid. Amorg. fr. 3 πολλοὶ γὰρ ἡμῖν ἐς τὸ τεθνᾶναι χρόνος, | ζῶμεν δ' ἀριθμῶ παῖδρα (παγ)κάως ἔτεα: see also on fr. 568. Cf. *Ant.* 74 ἐπεὶ πλείων χρόνος | ὃν δεῖ μ' ἀρέσκειν τοῖς κάτω τῶν ἐνθάδε, Eur. *Alc.* 672 ἢ μὴν πολλὸν γε τὸν κάτω λογιζομαι | χρόνον, τὸ δὲ ζῆν σμικρόν, *Anth. Pal.* 10. 78 πόσον χρόνον ἐνθάδε μέμνεις, | ὡς πρὸς ἐκείνον θλον τὸν μετὰ ταῦτα βίον; Plut. *cons. Apoll.* 31 p. 117 B καὶ γὰρ ὁ μακρότατος

βίος ὀλίγος ἐστὶ καὶ στιγμαῖος πρὸς τὸν ἄπειρον αἰῶνα. Hipparch. Pythag. ap. Stob. *flor.* 108. 81 (Diels, *Vorsokr.* 2 II p. 138, 14) ὡς πρὸς τὸν ξύμπαντα αἰῶνα ἐξετάζοντι βραχύτατον ἔχοντες οἱ ἄνθρωποι τὸν τᾶς ζωᾶς χρόνον κάλλιστον ἐν τῷ βίῳ οἰοῦντι τινα παρεπιδημίαν ποιησούνται ἐπ' εὐθυμίᾳ καταβιώσαντες. Cic. *Att.* 12. 18, Catull. 5. 5. The moral drawn is for the most part that of Amphis (cited by H.) fr. 8, 11 238 K. πίνε, παίξε, θνητὸς ὁ βίος, ὀλίγος οὐπὶ γῇ χρόνος, | ὁ θάνατος δ' ἀθάνατός ἐστιν, ἂν ἅπαξ τις ἀποθάνῃ.

2 τεθνεὺς: see cr. n. Cobet holds that the corruption was caused by the letters *te* dropping out after *-rai*, so that ΘΝΕΩΣ passed to ΘΝΗΤΟΣ (*Coll.*

*Crit.* p. 192). The Attic scansion was to make the word trisyllabic (τεθνεώς και τεθνεῶσα διγρημένως Herod. *Philetaer.* in Pierson's *Morris*, p. 449): cf. *Ar. Av.* 476. For the syncope form see Rutherford on Bahr. 45. 9. Euripides adopts the Homeric scansion in *Suppl.* 273 (hexam.), where Reiske restored

τεθνεῶτων for τε θνατῶν. It was for supposing that θνητός could be used for 'dead' that Croker was trounced by Macaulay in the review of his edition of Boswell. Gomperz (*Bruchstücke*, p. 31) defended θνητός as merely 'homo,' but in that case the word is singularly ill-chosen.

## 573

Ἑρμῆς ἐδήλου τήνδε χρησµωδὸν φάτιν

573 *Lex. Messian.* f. 282 v. χρησµωδὸς σὺν (χρησµωδ.. v cod.: corr. Rabe) τῷ ἰ Σοφοκλῆς Ταντάλῳ. 'Ἑρμῆς... χρησµωδὸν φάτιν.' παρ' δ (ὡι cod.: corr. Rabe) καὶ χρησµωδία. Βέρεπιδης Δανάη. φάτιν. This word is applied to an

oracular speech in *O. T.* 151, 310, 323, and 1440; and also in *Eur. Phoen.* 23, *Suppl.* 834.—For the significance of this fr. in reference to the plot see Introductory Note.

## 574

. . . ]νηρων παν[. . . . .  
. . . ]πε τῶνδ' ἐπεὶ μόνος φόβων.  
καὶ μὴν λι]θουργὲς εἰκόνισμ' ἰδεῖν πάρα,

574. 2 π vel υ legi potest | τινδεπιμνοςφοβων παρ. 3 ηκονισμα ειδητερα παρ.

574 These mutilated lines have been deciphered from two pieces of papyrus, which were published as No. CCXIII in *Oxyr. Pap.* II p. 23, and denoted *a* and *b* respectively. Each of these pieces contains to the right of the principal fragment very scanty traces of letters in the next column; but nothing of these is legible except *κερανός* in *b* II. It is possible that *a* II was placed above *b* I; and, if so, the speech extended over three columns, which were perhaps only of moderate length. In any case it is certain that *a* I (fr. 574) did not immediately precede *b* I (fr. 575), although the size of the interval which separated them cannot be determined.

The handwriting, which is assigned to the second century A.D., is of a rough character, and the numerous blunders and misspellings suggest that we have to decipher the copy of a schoolboy. The corruption in the parts of the lines which are preserved is so great that the restoration of the missing letters is rendered unusually difficult, and the true readings can hardly be recovered without radical

alterations. The tragic lines are written on the *verso* of the papyrus, and the *recto* is occupied with some accounts which are dated in the first century A.D.

The first fragment appears to refer to the fate of Niobe, and it follows that Lydia was the scene of the play from which it came. The speaker was probably Tantalus, who in the other fragment laments the loss of his kingdom, and reflects upon the instability of fortune. Blass inferred that the description of Niobe turned to stone must have come from the *Niobe* of Aeschylus or Sophocles, and decided in favour of the latter, partly because it is known that Sophocles made Niobe return to Lydia at the end of his play (p. 95), and partly on linguistic grounds. The latter are as follows: (1) In fr. 574, 2 ἐπεὶ is late in the sentence: cf. *Soph. Phil.* 1343, *Trach.* 1174 (ἐπειδή), *O. T.* 801 (ὅτε). Nothing similar is found in Aeschylus, but ἐπεὶ is not accepted here by Wecklein. (2) Sophocles has several compounds in which λιθος occurs, and Aeschylus has none. (3) σθένει c. inf. occurs also in

τῇ μὲν χρό[α] κώφαισιν εἶκελον πέτραις,  
 μορφὴν δ' ἐκ[είνης] οἶδα κώμματοσταγεῖς  
 πηγάς, ἔν' ὑ[γρῷ] κάλυβι κοιμηθήσεται.  
 μέγιστον ἔ[σχον] θάμβος· ἡ γὰρ πνεῦμ' ἐν  
 ἀκαρ[δί]οις πέτραισιν, ἡ ὑπαλιν σθένει  
 θεὸς λιθ[ω]σαι. τοιγαροῦν θ[αρ]σοῦντί μοι  
 παιδὸς μ[ὲν] οἰκτρὰ συμφορὰ δάπτει φρένας,  
 ἡ θεοῖσι[ν] ἔμολεν εἰς ἐκουσίους μάχας,  
 σθένος δέ[ν] μοιρῶν ἀντιάζον[τες] βρο[τοῖ]

5

10

4 ἐκελον (ἐκελος sec. Crönert) pap. | πέτροις pap. 5 καίμαγνοσταγας pap.  
 6 πηγάς, ἔν' (πηγάς· δύνω G—H) supplevi | κάλυβι pap. 7 πνευμεθα pap.  
 8 litterae δι non omnino certae, δ tamen vix aliter legi potest | πέτραισιν pap.: corr.  
 Wecklein | ὑπαλιν σθένει pap. 9 θαρσοῦντι scripsi: θ...ρεται pap., θεωροῦντι  
 G—H, ὁρῶντι Wecklein 11 ἡ θεοῖσιν ἔμολεν eis scripsi: ...ναίμολονθ pap. (litteram  
 θ incertam spatium unius litterae ante ε sequitur) 12 σθένος δέ supplevi | ἀντιά-  
 ζον...pap. (vel ἀντιάζον)

*Ant.* 1044, but not in Aeschylus. (4) *τοιγαροῦν* occurs four times in Sophocles, never in Aeschylus. (5) *σφόδρα* occurs in *El.* 1050, *Ai.* 150, but not in Aeschylus. (6) *κωκλεῖν* occurs in *Ai.* 19, *Ant.* 226, but not in Aeschylus. Not all these items are of equal moment, but Blass is certainly entitled to say that their sum outweighs the fact that *δύνω*—which is not certain—and *σκηπτουχία* are peculiar to Aeschylus. He might have strengthened his case by adducing the resemblance of fr. 575, 9 f. to Soph. fr. 871. But these conclusions have not been universally accepted. Thus Robert (*Herm.* XXXVI 386) admitted that the lines were Sophoclean, but held that they did not belong to the *Niobe*, for reasons which have already been discussed (p. 97). On the other hand, Wecklein (*B. ph. W.* 1900, p. 508) strongly supported the claim of Aeschylus, and was of opinion that both fragments came from a messenger's speech. The latter conclusion was also adopted by Crönert (*Arch. f. Papyrusf.* I 511). For the inference drawn in the present edition see Introductory Note.

Our knowledge of the tragic vocabulary is enlarged by the appearance in these lines of *εἰκόσιμα* (used by Phalaecus in *Anth. Pal.* 13. 6), *εἶκελος*, *τειχίζειν*, *ἀκάρδιος*, and *λιθοῦν*.

The supplements and corrections, unless otherwise stated in the cr. nn., are due to the first editors, Grenfell and Hunt, or to Blass, who assisted them.

1 f. Perhaps *ἀνὴρ ὃν παύσσομαι*..., but it is not easy to connect the words in the next line, or to frame a suitable subordinate clause. The general sense might be, 'since god alone has given me these alarms.' Wecklein, who supposed that a messenger was the speaker, restored *ἐκεῖνος εἶπε τῶνδ' ἐπήβολος φόβων*. In that case the following lines contain the speech of Tantalus as reported by the messenger.

3 ff. should be compared with the description of Niobe's fate in *Ant.* 823 ff.—*κώφαισιν* recalls Hom. *Ω* 54 *κωφὴν γὰρ δὴ γαῖαν δεικίζει μενεαίνων* (imitated by Moschion fr. 7: see esp. v. 5 *τὸ σῶμα κωφοῦ τάξιν εἴληφεν πέτρον*).—*οἶδα*, *recognize*, of immediate perception: so Eur. *Bacch.* 1269 *ὅκ οἶδα τοῦτος τοῦτο*.—Grenfell and Hunt suggested as an alternative *κώμματος στάγας* (coll. Apoll. Rhod. 4. 626), but this phrase would be harsher than the nearest available parallels—Eur. *Her.* 450 *ὄσων πηγάς, ἰβ.* 625 *νάμαρ' ὄσων*. For the following words see cr. n. The objection to Blass's reading is the extremely awkward asyndeton, to avoid which I have introduced *ἐν*.—*κάλυβι* is an otherwise unknown metaphor: cf. *Δωδών.* fr. 455. Similar examples are the Homeric *ὄματι*, *λατινα* attributed to Aristophanes and others, and the *κινδυνί* of Alcaeus (fr. 138). See Lobeck, *Paralip.* p. 169 ff.

8 *ἀκαρδίστος*, *lifeless*, is based on the use of *καρδία* as *vital principle* which is

discussed in the n. on Eur. *Helid.* 583. Add Quint. 3. 154 *κέασσε δὲ οἱ θαλερόν κῆρ*. Theogn. 977 has the odd phrase *κραδίην εἰς πέισσαι*, which is our slang 'I will give myself a good time.'

Θ *θεωροῦντι* is surely impossible, and Wecklein's *ὀρώντι* scarcely suits the data, although the corruption is in any case considerable. I take *θαρσοῦντι* to express the earlier confidence of Tantalus in the security of his good fortune: cf. Aesch. fr. 159. The forms with -*ρρ*- are sometimes given in our mss, as in *O.C.* 491. For the word cf. Isocr. 7. 3 *ὀρῶ τῶν πόντων... τὰς μάλιστα θαρροῦσας εἰς πλεῖστους κινδύνους καθισταμένας*.

11 f. Grenfell and Hunt restored τὸ δ' ἰστάναι μολόνθ'...θεοῖσι μοιρῶν ἀντί' ἄζονται βροτοί, but the combination of

*ιστάναι μάχας θεοῖσι* with *μοιρῶν ἀντία* is not altogether satisfactory, and the statement that men shrink from opposing the gods is contradicted by the infatuation of Niobe, who was not a solitary instance of such daring. On the other hand, the proximity of *ἀντίαζον*- to *μοιρῶν* is surely not accidental, but must point to *μοῖρα λιταῖς ἀτρεπτος*, an idea which is illustrated by Headlam on Aesch. *Ag.* 70. The text is of course incomplete, but might have continued (*ex. gr.*) *πῶς κεδνὰ πράξουσ'*; Then the sequence of thought would be, 'though my heart—once so proud—is sore for my daughter's sin and punishment, yet destiny is inflexible and I must submit.' For the general sense cf. fr. 196, Eur. fr. 716, Tr. fr. adesp. 312.

## 575

. . . . .	] s [ὦ]ρφανίσμεθα	
ποῦ μοι τύραννα σκ	ῆπτρα; ποῦ δόμων ἔδη;	
. . . . .	σύντομον σκηπτουχία	
. . . . .	νῦν ἐρημία	
. . . . .	] οντες αἰανή[ν] λέγω	5
. . . . .	τετείχισμαι κακῶν	
. . . . .	σφόδρ' εὐντυχῇ κρατεῖν	
. . . . .	δυστυχής	
. . . . .	πάντα γὰρ τροχοῦ δίκην	
. . . . .	] . τις κυκλεῖ τύχ[η]	10

575. 2 *ῆπτρα* pap. 3 *σκηπτουχίαι* pap. 5 *ῆ* incertum | *λέγω* pap. (λ incertum) 9 *α* incertum (ε legi potest) | *τρεχον* pap. 10 ante τ fort. vel ι vel ν

575. 1 The connexion of thought may have been represented by *ἀλλ' οὐδ' ἀπλῶς γὰρ παιδὸς κτέ*.

2 For the destruction of the capital of Tantalus see Introductory Note.

6 ff. *κακῶν* is perhaps governed by *κρατεῖν*, and the sense may have been 'I seemed so well protected as to be superior to sorrow.' Tantalus was a

typical instance of the unexpected overthrow of great prosperity: see Pind. *Ol.* 1. 53—58 and Aesch. fr. 159.

9 f. For the Wheel of Fortune cf. fr. 871 *ἀλλ' οὐμὸς αἰεὶ πότμος ἐν πυκνῷ θεοῦ | τροχῷ κυκλεῖται καὶ μεταλλάσσει φύσιν*. The restoration of ν. 10 suggested by Blass is *ἡγουμένη τις δεσπότης*.

## ΤΕΥΚΡΟΣ

As this play is quoted by Aristophanes in the *Nubes*, it must have been produced before B.C. 423. Ahrens suggested that it might have been prompted by the interest evoked by Cimon's expedition to Cyprus in 450 B.C.; and from the allusion in the *Ajax* presently to be quoted it might be argued that the *Teucer* was earlier than that play.

There can be little doubt that the subject was the return of Teucer to Salamis from Troy, his repudiation by his father Telamon on account of the death of Ajax, and his departure to Cyprus where he was commanded to found another Salamis (Vellei. Pat. 1. 1). The anger of Telamon is anticipated by Teucer in the *Ajax* (1007—1019); and Ribbeck assigns fr. 894 to the *Teucer* accordingly. It is generally believed that Sophocles was closely followed by Pacuvius, whose *Teucer* was one of the most famous Roman tragedies, and is several times quoted by Cicero (Ribbeck, p. 224 ff.). There was a famous scene in Pacuvius in which Telamon denounced Teucer for returning without Ajax. From this Cicero quotes four lines in *de orat.* 2. 193, which also contain a reference to the loss of Eurysaces<sup>1</sup>. It is a fair inference that these features were reproduced from Sophocles. It is highly probable that Cicero also refers directly to the play of Sophocles: Cic. *Tusc.* 3. 71 *itaque Oileus ille apud Sophoclem, qui Telamonem ante de Aiakis morte consolatus esset, is cum audivisset de suo fractus est.* Then he quotes a Latin version of the Greek original which is preserved by Stobaeus (fr. 576) and by his MSS referred to the *Oedipus*<sup>2</sup>. Cicero's introductory remarks shows that *Οἰδίποδι* is probably a corruption of *Ὀἰλεῖ*; but there is no play with the latter title, nor was Oileus a likely hero of tragedy. His name was therefore preserved in the source of Stobaeus as the person referred to in the extract, and not as having given his name to the work from which it is quoted. It has also been suggested that he was a character in the *Ἀἴας Λοκρός*, but the circumstances of that play (see I p. 8 ff.) make the supposition unlikely, especially as it would follow that Telamon also appeared in it. Consequently

<sup>1</sup> *Segregare abs te ausu's aut sine illo Salaminem ingredi, | neque paternum aspectum es veritus, quom aetate exacta indigem | liberum lacerasti orbasti extinxi, neque fratris necis, | neque eius gnati parvi, qui tibi in tutelam est traditus?*—There does not seem to be any evidence throwing light on the fate of Eurysaces, other than that which has been cited in the Introductory Note to the play so entitled (I p. 165).

<sup>2</sup> From the fact that Cicero quotes his own translation of Sophocles, Ribbeck inferred that there was no corresponding passage in Pacuvius, but refused to go so far as to deny that Oileus appeared at all in the Latin play.



it seems that Oileus must have been represented in the *Teucer* as visiting Telamon and being at hand when the news of the death of the greater Ajax arrived. It was natural that this should precede the intelligence of the storm in which the Locrian Ajax perished; the latter would be given by a survivor, whose ship had escaped from the dispersal and destruction of the fleet<sup>1</sup>.

Much more remarkable is the fact that Odysseus was one of the characters; for his presence at Salamis after the storm involves a departure from the scheme of the *Odyssey*, which we should not have expected in Sophocles. Whether it was Odysseus who described the storm (fr. 578) and brought to Oileus the news of his son's death cannot be determined; but that he arrived before Teucer, with whom he certainly engaged in altercation, is made probable by the evidence of Aristotle, who alone mentions him in this connexion: *rhet.* 3. 15. 1416<sup>b</sup> 1 κοινὸς δ' ἀμφοῖν ὁ τόπος τὸ σύμβολα λέγειν, οἷον ἐν τῷ Τεύκρῳ ὁ Ὀδυσσεὺς ὅτι οἰκεῖος τῷ Πριάμῳ· ἡ γὰρ Ἡσιόνη ἀδελφή· ὃ δὲ ὅτι ὁ πατήρ ἐχθρὸς τῷ Πριάμῳ, ὁ Τελαμών, καὶ ὅτι (αὐτὸς add. Roemer) οὐ κατεῖπε τῶν κατασκόπων. The meaning is as follows: 'Both accuser and accused can use the topic of *signs*: thus in the *Teucer* Odysseus argues that Teucer is friendly to the enemy by reason of his connexion with Priam, whose sister Hesione was his mother; to this Teucer rejoins that his loyalty should be inferred, (1) from the fact that his father Telamon had been Priam's enemy; (2) because, if he had been a traitor, he would have denounced the spies, which he did not.' The second argument appears to refer to the occasion when Odysseus entered Troy in disguise, and was recognized by Helen (Hom. δ 242 ff., Eur. *Hec.* 239 ff., *Rhes.* 710). It is clear that Teucer was regarded with suspicion by many of the Achaean chieftains (*Ai.* 1021 ἐν Τροίᾳ δέ μοι | πολλοὶ μὲν ἐχθροί, παῦρα δ' ὠφελήσιμα); and, if Odysseus accused him of treachery, it should be remembered that he anticipated a similar charge from Telamon (*Ai.* 1013 ff. τὸν ἐκ δορὸς γεγῶτα πολεμίου νόθον, | τὸν δειλὴν προδόντα καὶ κακανδρίαν | σέ, φίλτατ' Αἴας, ἢ δόλοισιν). The play is again referred to in *rhet.* 2. 23. 1398<sup>a</sup> 4 ἄλλος ἐκ τῶν εἰρημένων καθ' αὐτοὺς πρὸς τὸν εἰπόντα· διαφέρει δὲ ὁ τρόπος, οἷον ἐν τῷ Τεύκρῳ· ὃ ἐχρήσατο Ἰφικράτης πρὸς Ἀριστοφῶντα, ἐπερόμενος εἰ προδοίῃ ἂν τὰς ναὺς ἐπὶ χρήμασιν· οὐ φάσκοντος δέ, εἰτα, εἶπεν, σὺ μὲν ὦν Ἀριστοφῶν οὐκ ἂν προδοίης, ἐγὼ δ' ὦν Ἰφικράτης; Aristotle is introducing the topic according to which a speaker can make an argument directed against himself recoil upon the accuser.

<sup>1</sup> For the storm see fr. 578. It is mentioned more than once in the fragments of Pacuvius.

This, he says, is peculiarly effective, as may be seen in the *Teucer*. The reference intended was evidently famous, or else Aristotle would have given the details; but to us it is entirely obscure. Cope suggests that the scene between Teucer and Odysseus is again the subject of the allusion; and that Teucer, under accusation of having caused his brother's death, thus rebuts the charge: 'If *you*, Odysseus, are shocked at such a crime, do you suppose that *I*, Teucer, could have been guilty of it?' If it is permissible to guess at all, we may well believe that the force of the retort lay in the suggestion that a charge of treachery came ill from one who was the greatest master of cunning (δόλιος Ὀρέστης *Phil.* 608 etc.). The defence of Teucer, when pleading against conviction for having contributed to his brother's death, was so notorious that he was said to have been the first man who was obliged to state his case without leaving his ship, as in the procedure of the court at Phreattys (*Pausan.* 1. 28. 12).

Welcker (p. 194 ff.) uses several of the fragments of Pacuvius towards the reconstruction of the play, and has no hesitation in assigning to it (after Blomfield) Tr. fr. adesp. 569 Τεύκρος δὲ τόξον χρώμενος φειδωλία | ὑπὲρ τάφρου πηδῶντας ἔστησεν Φρύγας, —verses which he thinks came from Teucer's own lips. This is hardly more probable than Ribbeck's conjecture<sup>1</sup> that Soph. fr. 894 refers to Telamon; but there is more reason for hesitation in reference to Tr. fr. adesp. 318 τῷ γὰρ καλῶς πράσσοντι πᾶσα γῆ πατρίς. The sentiment was proverbial, and occurs as a senarius in more than one form (*Ar. Phil.* 1151, *Macar.* 6. 45); but Cicero's evidence shows that the saying *patria est ubicumque est bene* (*Tusc.* 5. 108) was commonly associated with the name of Teucer. It is of course possible that he followed Pacuvius, and that the source of Pacuvius was not Sophocles; but this is not very likely, in view of the celebrity which attached to the Sophoclean version. In Teucer's case, the words bear an obvious reference to his forced withdrawal to Cyprus; and it is difficult to see in what way the settlement at the Cyprian Salamis could have been introduced into the end of the play, unless a god appeared and directed Teucer to sail thither, or some intimation through an oracle was given to him concerning the will of the gods<sup>2</sup>. Such indeed was the tradition, as may be seen from *Eur. Hel.* 148 ἐς γῆν ἐναλίαν Κύπρον, οὐ μ' ἐθέσπισεν | οἰκεῖν Ἀπόλλων, ὄνομα νησιωτικὸν | Σαλαμίνα θέμενον τῆς ἐκεῖ χάριν

<sup>1</sup> He compares it with Pacuv. fr. VIII *nos illum interea prolificando propitiaturos facul remur*, and infers that Teucer had friends and supporters at Salamis.

<sup>2</sup> Cf. Zenob. 5. 74 (*Paroem.* 1 149) πᾶσα γῆ πατρίς· τοῦτο μέρος ἐστὶ χρησμοῦ, ὃν ἀνέειπεν ὁ θεὸς Μελεῶ τῷ Πελασγῷ περὶ οἰκῆσεως μαντευομένου. The association of the saw with an oracle is worth notice, but of course proves nothing with regard to Teucer.

πάτρας, and Hor. *Carm.* 1. 7. 28 *certus enim promisit Apollo ambiguum tellure nova Salamina futuram*; and it is probable that in this case tradition was followed by Sophocles, even if he was not its original source.

The settlement of Teucer in Cyprus was known to Pindar<sup>1</sup> and Aeschylus<sup>2</sup>; but it is impossible to say whether Welcker<sup>3</sup> was right in his conjecture that the repudiation by Telamon was one of the incidents recorded in the *Nosti*.

576

τοὺς δ' αὖ μέγιστους καὶ σοφωτάτους φρενὶ  
τοιούσδ' ἰδοὺς ἂν οἷός ἐστι νῦν ὅδε,  
καλῶς κακῶς πρᾶσσοντι συμπαραινέσας·  
ὅταν δὲ δαίμων ἀνδρὸς εὐτυχοῦς τὸ πρὶν  
πλάστιγγ' ἐρείσῃ τοῦ βίου παλὶρροπον, 5  
τὰ πολλὰ φροῦδα καὶ καλῶς εἰρημμένα.

576. 1 αὖ B: ἂν SMA 3 συμπαραινέσας scripsi: συμπαραινέσαι codd.  
4 ὅταν δ' ὁ δαίμων B 5 πλάστιγγ' Lobeck et Ellendt: μάστιγ' codd. | παλὶρ-  
ροπον Meineke: παλίντροπον MA, πάλιν τρόπον S

576 Stob. flor. 114. 6 (IV p. 1018,  
18 Hense) Σοφοκλέους Οἰδίποδι (so MA:

S has Οἶ). 'τοὺς δ'...εἰρημμένα.' Cicero gives a Latin version of the passage in *Tusc.* 3. 71 *itaque Oileus ille apud Sophoclem, qui Telamonem antea de Aiacis morte consolatus esset, is cum autivisset de suo fractus est. de cuius commutata mente sic dicitur:*

*nec vero tantu praeditus sapientia  
quisquam est qui aliorum aerumnarum  
dictis adlevans  
non ulam, cum fortuna mutata im-  
petum  
converlat, clade subita frangatur sua,  
ut illa ad alios dicta et praecepta ex-  
cidant.*

Unless Hense is right in suggesting that a quotation from either *Oedipus* is lost, Cicero's introductory words prove that the reading *Οἰδίποδι* is an error, and that the

Δ of S represents an original 'Οἰλεῖ or 'Οἰλέως. This in its turn must have descended from a fuller statement, such as ἐς 'Οἰλέα αἰνίττεται or περὶ 'Οἰλέως λέγει τοιάδε: see Introductory Note. It is highly improbable that there was a

play entitled *Oileus*; and Welcker's hypothesis that the lines belong to the *Teucer* deserves acceptance in the present state of the evidence.—For the general sense of the passage Headlam (*J.P.* xx 305) quoted Aesch. *Prom.* 279, 351 and Tr. fr. adesp. 342 ἐλαφρὸν παραινεῖν <τῷ> κακῶς πεπραγῶτι.

1 αὖ: see cr. n. The same corruption occurs in Eur. *Andr.* 240, and in all probability in *Phil.* 572.

3 The infinitive συμπαραινέσαι cannot be explained as the text stands in the MSS; and it is generally assumed that καλῶς, for which Headlam (*J.P.* xx 305), Blaydes, and Nauck (*Index*, p. xiii) have independently suggested δεινούς, Cobet gave καλοῦς, and Stadtmueller ἱκανούς, is corrupt. H. quotes Aristid. II 491 δεινοὶ τινες εἰσι ρουθετεῖν ἑτέρους, ἀφέντες ἑαυτούς. Mimnerm. Trag. fr. 1 (*TGF* p. 829) δεινοὶ γὰρ ἀνδρὶ πάντες ἐσμέν ἐκλεεῖ! ζῶντι φθονῆσαι κατθανόντα δ' αἰνέσαι. He points out that schol. Eur. *Hipp.* 921 explains δεινὸν σοφιστὴν εἶπας by ἀληθῶς καλὸν διδάσκαλον εἶπας, and that in Eunap. p. 58 οὐδὲν ὑποστὰς δεινὸν there is a v.l. κακόν. Similarly he wished to restore δεινὸν γ' ἔρωτα σοὶ μέγαν γ'

<sup>1</sup> *Nem.* 4. 46 f.

<sup>2</sup> *Pers.* 897.

<sup>3</sup> p. 191.

ἐρωτα in Eur. *Med.* 698, on the strength of Eur. fr. 850, *ib.* 1054, Hermesianax (Athen. 599 B) 96. But, as Hense remarks, καλῶς is confirmed by v. 6. I cannot however agree with the last-named critic that the inf. depends on οἶος; for that idiom would require οἶος to balance the antecedent. The simple correction συμπαραινέσας makes everything coherent, and gives its due weight to νῦν, which is otherwise pointless: 'the wisest men are no better than Oileus in his present mind, although he once gave good advice to a sufferer.' The three following lines thus stand in their proper relation, as explicatory of the opening sentence: the function of δέ (v. 4) in such a connexion (= γάρ) is familiar (Eur. *Hel.* 544 n.).

5 πλάστιγγ' ἐρείσῃ κτέ. 'The verb = "push," "press"—i.e. here, depress. "When the destiny of a man, once prosperous, presses the scale of his fortune in the contrary direction." Cic.: cum fortuna mutata impetum convertat. This probably points to μάστιγ': Cic. understood, "when his destiny lays on the scourge in a new direction"—i.e. afflicts him, who before was exempt. Cf. Eur. *Andr.* 844 ἀνταίαν | ἐρείσω πλαγάν ("inflict it"). But τοῦ βίου condemns μάστιγ' and confirms πλάστιγγ'. Cp. *O.C.* 1508 ῥοπή βίου μοι, *Tr.* 82 ἐν οὖν ῥοπή τοιάδε κειμένη, fr. 555, 4 ῥοπαίων, Plat. *Tim.* 63 B τιθεῖς εἰς πλάστιγγας, αἰρων τὸν ζυγόν, "weighing them in scales, when he raises the balance," etc. παλίστροπον (used by Eur.) would be more strictly appropriate to the metaphor—"inclining

in the opposite direction." But παλίντροπον is also correct, marking the reversal of fortune.' (J.) In my opinion, Cicero's paraphrase is too loose to be of any use in determining the reading of his original, and I do not think it likely that he read μάστιγ'. However, πλάστιγγ' is clearly preferable (cf. Anon. ap. Stob. *eccl.* 1. 6. 13 = *Lyr.* fr. adesp. 139 καὶ τὸ τεῖχος πλάστιγγι δαθὲν μακαριστότατον τελέθει, in an address to Fortune, *Trag.* fr. adesp. 179 ἀνώμαλοι πλάστιγγες ἀστάτου τύχης), and the confusion of the two words here supports the contention of those who would restore μάστιγι in Aesch. *Cho.* 289. ἐρείσῃ is entirely appropriate, as its usage shows, and Blaydes (on Ar. *Ran.* 1378, *Pac.* 1248) should not have proposed πλάστιγγα ῥέψῃ or κρούσῃ: the figure of δαίμων ἐρείδων need not be so crudely conceived as to recall the δύο κῆρες of Hom. *X* 210. On the other hand, Meineke's παλίστροπον is a great improvement (Lucian *Amor.* 4 καθάπερ ἀκριβῆς τρυτάνη ταῖς ἐπ' ἀμφοτέρα πλάστιγγιν ἰσορρόπως θαλαντεύομαι), and should be adopted; it would be difficult to find a parallel for παλίντροπον as here employed. Soph. may have written παλίντροπος; see Meisterhans<sup>3</sup>, p. 112. In Diod. 17. 33 ἐταλαντεύετο γὰρ δεῦρο καὶ ἐκείσε (ἡ μάχη) τῆς τροπῆς ἐναλλάξ γενομένης Madvig (*Adv. Cril.* p. 506) restored ῥοπῆς.

6 εἰρημένα. Blaydes required εὐρημένα, and the words are sometimes confused (*O.C.* 1188); but εἰρημένα conveys a direct reference to συμπαραινέσας.

## 577

ὥς ἄρ', ὦ τέκνον, κενὴν  
 ἑτερπόμην σου τέρψιν εὐλογουμένον  
 ὥς ζώντος· ἧ δ' ἄρ' ἐν σκότῳ λήθουσά με  
 ἔσαι· Ἐρινὺς ἡδοναῖς ἐψευσμένον.

577. 3 λήθουσά με Papageorgius: λαθοῦσά με vulg.  
 ἐρινὺς M, ἔσεν ἐρινὺς A

4 ἔσαι· ἐρινὺς S, ἔσεν

577 Stob. *flor.* 122. 10 (IV p. 1114, 14 Hense) Σοφοκλέους Τεύκρου. 'ὥς ἄρ' ... ἐψευσμένον.'

The speaker is Telamon, on hearing of the death of Ajax. H. renders:  
 'O my son!

What mockery was the joy I had of thee,

When praised, as though alive! And all the while

'Twas fawning in the dark, a treacherous Fiend

That fooled me with false pleasure!'

1 ἄρ' here and in v. 3 marks surprise that a previous impression has been falsified by the event. When the state or

action denoted by the verb continues in the present, English idiom generally requires the present indicative: see Gildersleeve, § 220, Starkie on *Ar. Vesp.* 314. But there is no essential difference between a passage like the present, and the famous cry of Heracles: ὦ πλῆθον ἀρετῆς, λόγος ἄρ' ἦσθ'. ἐγὼ δέ σε | ὡς ἔργον ἤσκουν· σὺ δ' ἄρ' ἐδούλευες τύχῃ (*Tr. fr. adesp.* 374).

2 **τέρψιν**: the cognate acc. requires the addition of *κενήν*. See on *Eur. Hclid.*

990.

3 ὡς ζώντος, with *ἐτερπύμεν*: 'thinking that thou wast alive.'—For *λήθουσα* cf. *Ant.* 532.

4 **ἔσαιν'**. For the metaphor of the *λαίθαργος κύων* see on *fr.* 885. *σαίνουσα* ἄτη is an Aeschylean figure (*Headlam* on *Ag.* 724, 1228). Cf. *Plut. Rom.* 7 ὁ Νομήτωρ...οὐκ ἔφεινε τὴν ἐλπίδα σαίνουσαν, 'did not disregard the blandishments of hope.'

## 578

οὐρανοῦ δ' ἄπο  
ἤστραψε, βροντὴ δ' ἑρράγη δι' ἀστραπῆς.

578. 1 sq. οὐρανοῦ (vel οὐρανοῦ δ'?) ἀήστραψε V

578 Schol. *Ar. Nub.* 583 βροντὴ δ' ἑρράγη δι' ἀστραπῆς] παρὰ τὰ ἐν Τεύκρῳ Σοφοκλέους (παρὰ τῷ ἐν Σοφοκλέους Τεύκρῳ V) 'οὐρανοῦ...ἀστραπῆς.'

This schol. is not in R. Nauck (*Index*, p. XIII) said 'ἑρράγη δι' αἰθέρος requiro,' and Blaydes approved. But δι' ἀστραπῆς, though difficult, is not manifestly corrupt. Thus it might be said either (1) that the thunder finds an outlet by means of the lightning, or (2) that ἀστραπῆς is conceived as locally extended, as if we could say 'the thunder burst across the flash.' The latter alternative is to be preferred, especially if we take into account the imperfect knowledge of the time. Popular notions of science would then be derived from the speculations of the Ionian physicists; and Anaximander (*Diels, Vorsohr.*<sup>3</sup> p. 20, 2) and Anaximenes (*ibid.*

p. 25, 11) agreed in deducing thunder and lightning from the operation of πνεῦμα: ὅταν γὰρ περιληφθῇν (sc. τὸ πνεῦμα) νέφει παχεί βιασάμενον ἐκπέσῃ τῇ λεπτομερείᾳ καὶ κουφότητι, τότε ἢ μὲν βῆξίς τὸν ψόφον, ἢ δὲ διαστολὴ παρὰ τὴν μελανίαν τοῦ νέφους τὸν διαυγασμὸν ἀποτελεῖ. If we think of βροντὴ καὶ ἀστραπῆς alike as πνεύματα, i.e. λεπτομερῆ σώματα, the language of Sophocles is more easily intelligible. (3) Starkie's 'thunder mixed with lightning' seems to imply a *succession* in space or time. This is possible, but seems somewhat forced, if compared with the examples given in Kuehner-Gerth I 482.

The reference is to the storm which scattered the Greek fleet on its return from Troy: see Introductory Note.

## 579

Κυχρεῖος πάγος

579 Steph. Byz. p. 399, 20 Κυχρεῖος πάγος (πόλις R), περὶ Σαλαμίνα. Σοφοκλῆς Τεύκρῳ.

Cychreus (or Cenchreus: *Diod.* 4. 72), son of Poseidon and Salamis, was an ancient hero-king of Salamis. When Telamon came there as an exile after the death of Phocus, he was welcomed by Cychreus, and ultimately succeeded him on the throne (*Apollod.* 3. 161).

Legend also connected him with a dragon. Either he was the dragon himself, and actually appeared to the Athenians in this form at the battle of Salamis (*Pausan.* 1. 36. 1); or was called Ophis by reason of his cruelty,—a later variation (*Arr. Nic.* *fr.* 72 = *FHG* III 599); or kept it as his familiar (*Hesiod fr.* 107 Rz.); or slew it with his own hand, and delivered the island from its

depredations (Apollod. *l.c.*, Diod. 4. 72). The island was sometimes called Cychreia after him (Strabo 393: cf. Aesch. *Pers.* 573 ἀκρὰς ἀμφὶ Κυχρείας). He had a sanctuary at Salamis, and was worshipped there as well as at Athens and Eleusis (Plat. *Thes.* 10, *Sol.* 9). It is possible

that there is an echo of Sophocles in Lycophr. 451, where he mentions the cave of Cychreus in connexion with the banishment of Teucer: ὁ μὲν πατὴρ μομφαῖσιν ἡλαστρημένος | Κυχρείος ἀντρῶν Βωκάρου τε ναμάτων.

## ΤΗΛΕΦΟΣ

Kaibel in *Herm.* XXIII 268 ff. published from the notes of Ph. Bonarotti a Rhodian inscription dated about 100 B.C. in which the *Telephus* of Sophocles is apparently mentioned as a satyr-play<sup>1</sup>. If his reading is correct, Welcker's identification of the *Telephus* with the *Mysians* cannot be accepted. The subject is entirely unknown; but the mountains of Arcadia were the best of all scenes for a chorus of satyrs, and the circumstances of Telephus' birth and his subsequent discovery by Heracles provided a suitable setting. As an illustration of the uncertainty of all such speculations, it may be mentioned that Wecklein (*Telephosmythus*, p. 22) finds the material of the *Telephus* in the same passage of Moses Chorenensis (*progygn.* 3. 3) which Wilamowitz selected as the basis for his reconstruction of Euripides' *Auge*. The extract is quoted in full by Nauck, *TGF* p. 436.

Vater (*Aleaden*, p. 31) conjectured, though for unsatisfactory reasons, that the *Telephus* was a satyr-play, but there is no probability in his view that the subject was the wounding of Telephus and his subsequent healing by Achilles. The same suggestion was made independently by Thraemer (*Pergamos*, p. 379), and by Pilling (*Teleph. fab.* p. 24). These critics could not anticipate that the healing of Telephus would prove to have been a leading feature in the Ἀχαιῶν σύλλογος (I p. 95).

## 580

### αἰείφρουρος

**580** Hesych. I p. 53 αἰεφόρος· αἰεθαλής. Σοφοκλῆς Τηλέφω. αἰεφρούρος (sic)· αἰε διαμένων, αἰεθάλης. id. I p. 89 αἰφρούρος· αἰθάλης. Σοφοκλῆς.

This evidence, to which we should perhaps add *Etym. M.* p. 21, 45 αἰε-

φρούρος· αἰε διαμένων· ὁμοίως τίθεται καὶ ἐπὶ τοῦ διηγεοῦς, is of a puzzling character. If αἰεφόρος was the word used by Sophocles, it becomes necessary to restore it on p. 89 for αἰφρούρος, as Alberti proposed. Then the second αἰεθαλής on p. 53 must be deleted (with M. Schmidt); and we

<sup>1</sup> See *IG* XII I. 125, where Hiller v. Gaertringen follows Kaibel. But the inferences drawn from the stone fragments are considered doubtful by other critics (E. Bethe, *Prolegomena zur Geschichte des Theaters*, p. 245 f.; A. Wilhelm, *Urkunden*, p. 205 ff.).

may hold that the lemma *ἀειφρούρος* refers to *Aut.* 892. But, if that is the right solution, it is a very strange coincidence that *ἀειθαλής* should have been foisted in as a gloss to *ἀειφρούρος* on p. 53, while *ἀειφρούρος* on p. 89, properly glossed by *ἀειθαλής*, was corrupted to *αἰφρούρος*. It is more probable that the solution proposed by Porson (ap. Dobree on *Ar. Nub.* 518) is correct, viz. that the two glosses on p. 53 should be run together as *ἀειφρούρος· ἀεὶ διαμένων, ἀειθαλής. Σοφο-*

*κλῆς Τηλέφω*. Cobet was of the same opinion: see *N. L.* p. 343, *Coll. Crit.* p. 192. Then *ἀειφρούρος*, which does not occur elsewhere, is merely a diplomatic blunder for *ἀειφρούρος*. We must assume that in *ἀειφρούρος*, as often happens (*Eur. Phoen.* 2 n.), the second member of the compound would tend to lose its distinctive force; and the gloss *ἀειθαλής* is confirmed by Cratin. fr. 98 (1 43 K.) τῷ τ' ἀειφρούρῳ μελιλώτῳ κἄρα πυκάζομαι (τῷ τ' ἀειφρούρῳ conj. Kock).

## ΤΗΡΕΥΣ

Although Thucydides implies (2. 29) that the legend of Tereus was familiar to poetry, no detailed account is in existence which can be traced to an earlier date than the era of Sophocles. In *Hom.* 7 518 ff. the nightingale is the daughter of Pandareos, lamenting her son Itylus, whom she had slain δι' ἀφραδίας. The father of the boy is said to be Zethus. The scholia explain the lines by narratives which have no connexion with the Attic story, as it has become known to us from later sources. In *Hes. Op.* 568 and *Sappho* fr. 88 the swallow is called daughter of Pandion, and *Aelian* (*var. hist.* 12. 20) certainly suggests that *Hesiod* elsewhere (fr. 125 Rz.) referred to the vigil of the nightingale as the consequence of the impious banquet. But the first explicit reference in literature which corresponds in detail with the later story is in *Aesch. Suppl.* 60 ff., where the nightingale is identified with the wife of Tereus bewailing her son slain by her own hand. Thenceforward the lament of the nightingale for Itys became a commonplace: *Ag.* 1442, *Soph. El.* 107, 148, *Eur.* fr. 773, 23, *Rhes.* 545 etc.

There is remarkably little variation in the complete accounts of the story which have been preserved by the mythographers, so that it is possible to present a narrative drawn from the consensus of the chief authorities.

Tereus the Thracian was wedded to Procne daughter of Pandion<sup>1</sup>, who after a time desired to receive a visit from her sister Philomela, and requested her husband to go to Athens to fetch her. Tereus, however, became enamoured of Philomela, and abused his opportunity by violating her; but, fearing lest the rumour of his crime should reach the ears of Procne, before leaving her he cut out Philomela's tongue. Philomela then wove an embroidered picture of the outrage which had been inflicted

<sup>1</sup> In some authorities the betrothal of Procne is spoken of as a favour bestowed upon Tereus for assistance rendered against Labdacus (*Apollod.* 3. 193: cf. *Ov. Met.* 6. 424).

upon her, and contrived that it should be conveyed to Procne. When Procne learnt the truth—for Tereus had made excuse that Philomela was dead—she sought out her sister, and, in concert with her and in order to be revenged upon her husband, killed her son Itys, cooked his flesh, and served it as a meal to Tereus. When he had feasted, the sisters discovered the truth to him and took to flight. Tereus, spurning the table from him, and seizing his sword, rushed after them. Then the gods in pity changed Procne into a nightingale and Philomela into a swallow; and Tereus became a hoopoe.

The above features, subject to certain unimportant reservations, are common to *Ov. Met.* 6. 433—674, *Apollod.* 3. 193—195, *schol. Ar. Av.* 212, *Conon* 31, *Liban. narr.* 12 p. 1103, *Achill. Tat.* 5. 5, *Eustath. Od.* p. 1875, *Nonn.* 4. 321, 12. 75; and they are brought into connexion with Sophocles by Tzetzes on *Hes. Op.* 566, who, after briefly stating the chief points in the story, concludes with the words *γράφει δὲ περὶ τούτου Σοφοκλῆς ἐν τῷ Τηρεῖ δράματι*. It is well known that certain Latin writers<sup>1</sup>, including Ovid, owing perhaps to a mistaken etymology, made Philomela the nightingale instead of Procne, and that some of them also represented her as the wife of Tereus (*Conington* on *Verg. Ecl.* 6. 78). The latter change was a necessary consequence of the former, since it was unnatural to convert the tongueless Philomela into a nightingale. Eustathius makes the confusion even worse by adopting the latter change without the former.

Hyginus (*fab.* 45) alone is responsible for a version differing in certain essential features. In this Tereus pretends that Procne is dead and asks for Philomela to take her place. When his request is granted, an escort is sent with Philomela, but Tereus throws them into the sea. After he had worked his will on Philomela, he entrusted her to Lynceus a Thracian king, whose wife Laethusa, being friendly to Procne, handed over to her the supposed mistress of Tereus. Meanwhile, Tereus had been warned by divination that his son Itys was threatened with danger from a relative. Suspecting that his brother Dryas was plotting against his son, Tereus slew Dryas. The story ends in the usual manner; but Procne, in accordance with the Latin variation already mentioned, becomes the swallow, and—what is much more remarkable, as we shall presently see—Tereus is changed into a hawk (*accipiter*). Since this version certainly does not proceed from Sophocles, we need not delay over it. There was no justification for Welcker's proposal to incorporate the episode of Dryas, which occurs nowhere else, in his recon-

<sup>1</sup> So also Agatharchides (*GGM* I 114, 33).



struction of the present play. Ribbeck (*Röm. Trag.* p. 35 ff.) conjectured that the version of Hyginus was adopted by Livius Andronicus; it would be more interesting to discover who first propounded it.

We have more information about the *Tereus* than about most of the lost plays of Sophocles. It was probably produced shortly before the *Aves* of Aristophanes (414 B.C.)<sup>1</sup>, in which the Hoopoe—formerly Tereus—is a leading character. His appearance excited surprise (99): τὸ ῥάμφος ἡμῖν σου γέλοιον φαίνεται. But he replies that it is all the fault of Sophocles: τοιαῦτα μέντοι Σοφοκλῆς λυμαίνεται | ἐν ταῖς τραγωδίαισιν ἐμὲ τὸν Τηρέα. The schol. explains: ἐν γὰρ τῷ Τηρεί Σοφοκλῆς ἐποίησεν αὐτὸν ἀπαρνηθῆναι καὶ τὴν Προκνήν· ἐν ᾧ ἔσκωψε πολλὰ τὸν Τηρέα. Lest any one should be troubled by the concluding clause, it is perhaps worth while to remark that it is only an unintelligent comment on λυμαίνεται. Some of the commentators suppose that the dress of Epops in the *Aves* was a caricature of Tereus as he appeared on the tragic stage after his metamorphosis. But Rogers justly remarks that Sophocles 'was far too great an artist to have exhibited the transformation on the stage (*ne coram populo...in avem Procne vertatur*, Horace, *A.P.* 185—7), or to have introduced Tereus afterwards in the guise of a hoopoe.' Later in the comedy (280) another ἔποψ appears, and is described: οὐτοσί μὲν ἐστὶ Φιλοκλέους | ἐξ ἔποπος, ἐγὼ δὲ τοῦτου πάππος. On this the scholiast remarks that Philocles had written a *Tereus* in the tetralogy Πανδιονίς. The innuendo is that Philocles had plagiarized Sophocles, whose play was the earlier: ὁ Σοφοκλῆς πρῶτον τὸν Τηρέα ἐποίησεν, εἶτα Φιλοκλῆς. Even Nauck treats this statement as if πρῶτον was πρῶτος<sup>2</sup>. However, there is no trace of Aeschylus or Euripides having composed on the subject; and consequently Welcker argued that the important fragment (fr. 304 N.<sup>3</sup>) quoted from Aeschylus by Aristotle really belonged to Sophocles. Though Tereus is not mentioned, it would not be easy to find any context to which this fragment would be so well adapted as to a description by a messenger of his transformation<sup>4</sup>. Welcker's position has been strengthened by Oder<sup>4</sup>, who pointed out that the earlier form of

<sup>1</sup> But Hiller v. Gaertringen (p. 36) makes it earlier than 421, on the ground that Eumolpus in the *Erechtheus* of Euripides was copied from Sophocles' Tereus. Observe that, if Eur. *Her.* 1021 f. implies that the *Tereus* was already in existence, the date would be not later than 420; for the *Heracles* probably belongs to the years 420—416.

<sup>2</sup> 'Inter Graecos primus Sophocles.' Brunnck actually printed πρῶτος, I do not know on what authority.

<sup>3</sup> Welcker preferred to suppose that Hermes appeared as *deus ex machina*.

<sup>4</sup> *Rh. Mus.* XLIII 541. On the same side are Gruppe, p. 924; Bernhardt, *Gr. Lit.* II 2 p. 335; Ribbeck, p. 577.

the legend transformed Tereus into a hawk, that this was followed by Aeschylus in the *Supplikes* (κυρκηλάτου τ' ἀηδόνας, 63), and that Sophocles' substitution of the hoopoe rests on unimpeachable evidence. It is obvious that the fable of the change of colour and shape in the hoopoe is especially well adapted to explain and justify the novelty introduced into the story of Tereus, for whatever reason the hoopoe came to be associated with him. The simplest view to take is that the existence of the popular superstition identifying the two birds was the cause of the alteration in the legend. If the hoopoe was a rare and unfamiliar bird in the fifth century B.C., as Oder argues, there is the less reason to feel surprise at its substitution for the hawk. For, in spite of its appearance, the hoopoe is actually a shy and timid bird, which is scared even by the flight of a passing swallow. Oder also showed that the periphrastic ἀποδηλώσας ἔχει and the use of ἡνίκα were characteristic of Sophocles, and that both are unfamiliar to Aeschylus. Although one is loth to conclude that Aristotle's<sup>1</sup> memory was at fault, he has been guilty of a similar error, as Welcker remarks, in attributing Eur. fr. 515, 1 to Sophocles. On the whole, although the scholiast on Aristophanes is not decisive of the chronology, Welcker's case is so strong that I have included the fragment in the remains of this play (fr. 581).

The other references to the play of Sophocles are unimportant: Liban. *decl.* IV p. 369 f. καλῶς ἄρα οἱ τραγωδοὶ ταῦτα ἐδίδασκον, τὸν Τηρέα, τὴν Πρόκνην. Ov. *Trist.* 2. 389 *fecit amor subitas volucres cum paelice regem, | quaeque suum luget nunc quoque mater Itym*, following v. 381 *omne genus scripti gravitate tragoedia vincit*. The title was also employed by the comic poets Cantharus, Alexandrides, and Philetaerus; and at Rome the subject was adapted by Livius Andronicus and Accius.

The next question is where Sophocles laid the scene of the play. From frs. 582 and 587 it would be natural to conclude that the action took place in Thrace, in agreement with the statements of the majority of the ancient authorities. Thucydides, however, energetically protested (2. 29): ὁ μὲν ἐν Δαυλῖα τῆς Φωκίδος νῦν καλουμένης γῆς ὁ Τηρεὺς ὤκει, τότε ὑπὸ Θρακῶν οἰκουμένης, καὶ τὸ ἔργον τὸ περὶ τὸν Ἴτυν αἱ γυναῖκες ἐν τῇ γῇ ταύτῃ ἐπραξαν. He was followed by Strabo (423), Pausanias (1. 41. 8, 10. 4. 9), and Conon (31). Welcker and Ribbeck assume that Sophocles agreed with Thucydides; whereas M. Mayer<sup>2</sup>, holding

<sup>1</sup> Dittmeyer holds that the 9th book of the *hist. an.* is spurious, having been compiled from Theophrastus and other sources at the beginning of the third century. See also Gercke in Pauly-Wissowa II 1047.

<sup>2</sup> *Herm.* XXVII 491. See also Gruppe, p. 927.

that the protest of Thucydides was directed against the present play, conjectures that Sophocles deliberately altered the locality from Daulis to Thrace. Certainly there is no evidence that Sophocles used 'Thracian' in any other than its ordinary sense, and it seems likely that, so far as the poetic tradition was concerned, Thucydides was the innovator rather than Sophocles. That is not to say that he did not know of a local tradition connecting Tereus with Daulis; and the historical question as to the presence of Thracians in southern Greece is another matter altogether<sup>1</sup>.

Anyhow, it is important to remember that the gruesome history was enacted among a rude and savage people (cf. fr. 587); and the terrible revenge exacted by the Athenian women shows the effect upon their character of alien surroundings and barbarous treatment (cf. frs. 583, 584). For Tereus in the character of a fierce barbarian see on fr. 581, 3. In this connexion Welcker makes much of the festival on the mountains of the Dionysian *trieterica*, which Ovid alone<sup>2</sup> of the authorities records (587 ff.), telling how Procne disguised herself as a bacchant to seek out her sister's hiding-place in the wilds. But there is reason to suppose that the discovery was not effected in exactly the same way by Sophocles. Fr. 595 is of supreme importance as attesting the use made of the embroidered robe; but it also appears that Philomela employed an intermediary who was acquainted with the details of her story (fr. 588), whereas in Ovid the whole truth is gathered by Procne from the robe. Unless it was covertly smuggled into the palace, some pretext must have been devised to warrant its presentation to Procne. Libanius shows appreciation of this point, by stating that it was sent on the occasion of a festival when it was customary for the Thracian women to make presents to the queen. This may perhaps go back to Sophocles. The other fragments are not of much importance for the elucidation of the plot. Fr. 583 is clearly a lament of Procne for her estrangement from home ties, and suggests that her desire for the presence of Philomela was the original cause in Sophocles, as in Ovid, of all the subsequent troubles. Fr. 584 was probably addressed by Procne to the chorus: Welcker's idea that it followed an invocation of the absent Philomela is less likely. Fr. 585 is the consolation offered to Procne by the chorus, or by Philomela's messenger, after she has learnt of the outrage. For fr. 586 see note *in loc.*

<sup>1</sup> See Kretschmer, *Einkl. in d. Gesch. d. gr. Sprache*, p. 242.

<sup>2</sup> Welcker and Ribbeck find it also in Accius. Hiller v. Gaertringen refers to the festival of the *Ἀργιόνα*, when the priest of Dionysus pursued a woman with a drawn sword (Plut. *qu. Gr.* 38 p. 299 F).



position probably expresses the separate movement of the two pinions.

51. *δύο κτέ.*: 'for he will display two forms coming from a single birth, the fledgeling's and his own,' i.e. as *παῖς* (cf. *ἐκ παιδός*) he is *κίρκος* before he becomes himself (*ἐποψ*). But the expression is so obscure as to be scarcely intelligible.

7 *νέας δ' ὀπώρας* refers to the early part of July, before the extreme heat of the dog-star. Cf. Hes. *Op.* 597 *δμῶσι δ' ἐποτρύνει Διμήτερος ἱερὸν ἄκτῆρ | διένειμεν, εἴτ' ἂν πρῶτα φανῇ σθένος Ἰαρίωνος, | χρώεῃ ἐν εὐαίᾳ καὶ εὐτροχάλλῳ ἐν ἁλώῃ.*

8 *ἀμφινωμῆσαι* can scarcely mean 'surround' (Stephanus). Rather: 'a dappled pinion will guide (set in motion) him on either side.' *πτέρυξ νωμᾶ (δρυιθα)* is an intelligible variation of *δρυις νωμᾶ πτερῶν* (v. 4). Cf. Hesych. iii p. 493 *πτερουῖμος τοῖς πτεροῖς νωμῶσα* (l. *νωμῶσα* [vel *νέμουσα* Dind.-J]) καὶ *νεμομένη*, where the last word suggests *πτερόνομος* as an alternative. Lobeck on *At.* 604 restored *πτερόνομος*. *πτέρυξ νωμᾶ* is not a less artificial inversion than Vergil's *uina caldis onerat* (*Aen.* i. 195).

91. These lines seem to be echoed in Aelian *nat. an.* 3. 26 *οἱ ἔποπες εἰσιν ὀρνίθων ἀπηνέστατοι, καὶ μοι δοκοῦσι τῶν προτέρων τῶν ἀνθρωπικῶν ἐν μνήμῃ καὶ μέντοι καὶ μίσει τοῦ γένους τοῦ τῶν γυναικῶν ὑποπλέκειν τὰς καλίας ἐν ταῖς ἐρήμοις καὶ τοῖς πάγοις τοῖς ὕψηλοις*. This suggests that *τῶνδ'* in the text refers to Procne and Philomela, from whom the *ἐποψ* withdraws in loathing, with *ἄπο* used, as in fr. 583, 8. But *ἀποικιᾶ* will not construe as it stands. Either then (1) we should adopt Heath's *τῶνδ' ἀπαλλαγὴς τόπων*, with *δρυμῶς* κτέ. as the direct object of *ἀποικιᾶ*, or (2) we might read something like *τῶνδ' ἐαυτὸν ἐκ τόπων*, with *δρυμῶς* as acc. termini like Pind. *Pyth.* 4. 258 *τὰν ποτε Καλλι- | στὰν ἀπώκησαν χρόνῳ | νᾶσον*. M. Mayer in *Herm.* XXVII 492 f. reads *δαυλὸν εἰς τόπων*, followed by *δρυμῶς τ'*, in order to introduce a play upon the names of the Megarian Pagae, Drymos, and Daulis; and refers to Soph. the derivation from *δαύς* recorded by Strabo 423 and others.

## 582

## \*Ἥλιε, φιλίπποις Θρηξὶ πρέσβιστον σέλας

582 Schol. A Hom. O 705 *φίλιππος μὲν τῆς μέσης δασυνομένης τὸ προσσηγορικόν· οὐτως γὰρ καὶ ἐν Τηρεί Σοφοκλέους ἀναγινώσκωμεν 'ἥλιε...σέλας.'* Φίλιππος δὲ ψιλῶς ὁ Μακεδών.

In the matter of inter-aspiration the practice of the Greeks was not constant, but a medial aspirate is occasionally found on Attic inscriptions in such words as *εὐδῶκος* and *παρέδρος*: Meisterhans<sup>3</sup>, p. 88. The Alexandrian grammarians laid down the rule that the aspirate should be written only when the word was a true compound, with each member retaining a distinct force; but that if a single notion had resulted, as would occur particularly in the case of proper names, it should be omitted. Thus they wrote *εὐαἰμων* but *Εὐαἰμων*, *ἀμφιάλος* but *Εὐρύαλος*; but there was not a complete agreement about *ὠκύαλος*, because some thought it a mere synonym of *ὠκύς*. For a full discussion see Thumb, *Untersuch. u. d. Spir. asp.*, 1889, p. 69; Blass, *Pronunciation of ancient Greek*, p. 96 E. tr.;

Lehrs, *Aristarch.*<sup>2</sup> p. 317.

*φιλίπποις*. The Thracian love of horses appears in Homer: *ἵπποπῶλον Θρηκῶν* N 4, Ξ 227. Cf. Hes. *Op.* 505 *Θρήκης ἵπποτρόφου*, Eur. *Hec.* 9 *φιλίππον λαὸν εὐθύνων δορί*, 428 *φιλίπποις Θρηξί*, 1089 *Θρήκης εὐπίππον γένος*. Every one will remember the horses of Rhesus, — *πρέσβιστον*, most revered: cf. Aesch. *Theb.* 377 *πρέσβιστον ἄστρων*, *inf.* fr. 605. Bothe proposed *σέβας* for *σέλας*, and Blaydes and Nauck were inclined to adopt it; but the text is free from objection. There was a temple of Helios on the Thracian Chersonese (*CIG add.* 2016 d), but there does not appear to be much evidence of the prevalence of his cult in Thrace. Possibly the intention was to classify the Thracians with other barbarian sun-worshippers: see on fr. 752. Hiller v. Gaertringen thinks that Sophocles described Thracian sun-worship after Aeschylus in the *Bassarai* (*TGF* p. 9).

## 583

νῦν δ' οὐδέν εἰμι χωρίς. ἀλλὰ πολλάκις  
 ἔβλεψα ταύτῃ τὴν γυναικεῖαν φύσιν,  
 ὥς οὐδέν ἐσμεν. αἱ νέαι μὲν ἐν πατρὸς  
 ἡδιστον, οἶμαι, ζῶμεν ἀνθρώπων βίον·  
 τερπνῶς γὰρ αἰεὶ παῖδας ἀνοία τρέφει.  
 ὅταν δ' ἐς ἡβην ἐξικώμεθ' ἑμφρονες,

5

583. 2 ταύτην A. 3 μὲν ἐν πατρὸς Valckenaer: μὲν γὰρ πατρὸς SMA, μὲν γὰρ ἐν πατρὸς B (cod. Paris. 1985), μὲν γὰρ πάρος Scaliger 5 παῖδας F. W. Schmidt: πάντας codd. | ἡ ἀνοία codd. 6 δ' om. SMA, add. A<sup>2</sup> | ἑμφρονες Dobree: εὐφρονες codd., ἑμφρονα Nikitin

583 Stob. flor. 68. 19 (IV p. 517, 15 Hense) Σοφοκλέους Τηρεῖ. 'νῦν δ'... ἔχω.'

J. renders the whole passage as follows: 'But now, separated from my home (χωρίς), I am undone. Often, indeed, have I observed how miserable my sex is in this respect. When we are girls, our life in our father's house is the sweetest, methinks, that can fall to mortal; for the days of thoughtless childhood are ever glad. But when we come to years of discretion, we are thrust out, and sold in marriage far away from our ancestral gods and from our parents;—some of us to other parts of Hellas, some to barbarians, some into houses where all is strange (ἀήθη), some into places of reproach. And in all this, when once the nuptial night is past, we must acquiesce, and deem that it is well.'

I agree with F. W. Schmidt that the tone of these verses recalls Euripides rather than Sophocles, but they should not be rejected in the face of the evidence on mere suspicion. See also I p. 62.

1 ff. These lines are open to suspicion for several reasons: (1) the obscurity of χωρίς, (2) the unusual meaning of ἔβλεψα = ἐσκεψάμην or ἐφρόντισα, (3) the relation of ταύτῃ, (4) the awkwardness of οὐδέν ἐσμεν after οὐδέν εἰμι. J.'s translation implies that χωρίς = χωρισθεῖσα, which, although harsh, is possible grammatically (Eur. *Hclid.* 321 n.); and that ταύτῃ qualifies οὐδέν ἐσμεν and refers to χωρίς, i.e. in respect of our separation from home. It is possible, however, that ταύτῃ looks forward (Jebb on *O. C.* 787): 'this is the view I have formed of womankind, that we are naught.' But in either case the difficulty of finding a parallel to ἔβλεψα remains, although fr. 302 is some-

what similar, and Gomperz thinks it a sufficient defence to refer to Dindorf's *Lexicon*. Cobet, *Coll. Crit.* p. 193, whose brief comment is 'verba sensu vacua,' writes: νῦν δ' οὐ διεμι χωρίς... ἐμεψάμην δὴ (coll. Eur. fr. 84). F. W. Schmidt and Wecklein, accepting οὐ διεμι, give νεωρές and πρώτον (cf. Eur. *Med.* 292) respectively for χωρίς, and the former also proposes ἐψέξα ταύτῃ. M. Schmidt conjectured σοῦ δ' for νῦν δ', and Bergk ὡς ἄλλως for χωρίς. Herwerden wrote οὐ νῦν δ' ἐν ἡμῶν χωρίς, with κάλλη for ταύτῃ. This gives good sense, but is too violent to be probable. Gomperz understood χωρίς as *privatim*, *seorsum*, i.e. individually rather than as belonging to the class of women. He compares Eur. *Hec.* 860 χωρίς τοῦτο καὶ κοινὸν στρατῶ, but there the contrast is much more clearly expressed. Holzner's rendering 'I am not isolated (or divided) in opinion' (coll. Tr. fr. adesp. 482) is surely impossible. For the general cast of the sentence cf. Eur. *Hipp.* 375 ἡδὴ ποτ' ἄλλως νυκτὸς ἐν μακρῷ χρόνῳ | θυγῶν ἐφρόντισ' ἢ διέφθαρται βίος.—The loss of ἐν after μὲν and before πατρός is exactly paralleled in Liban. I 35. 2 οἱ μὲν ἐαυτῶν ἐγένοντο, as corrected by Cobet *Misc. Crit.* p. 146 to οἱ μὲν ἐν ἐαυτῶν. Cobet has shown (see also *N. L.* p. 413) that scribes constantly corrected the phrase ἐν ἐαυτοῦ γενέσθαι, which they did not understand. For the ellipse, common in Attic also after ἐς, see Blaydes on Ar. *Nub.* 964. Jebb on *Phil.* 950 seems to prefer the dative (ἐν ἐαυτῷ etc.) when used metaphorically.

4 οἶμαι. Wagner quite unnecessarily conjectured οἶκω, and Meineke wished to transpose αἰεὶ (v. 5) and οἶμαι.

5 παῖδας: Schmidt's elegant con-

ωθούμεθ' ἔξω καὶ διεμπολώμεθα  
 θεῶν πατρώων τῶν τε φυσάντων ἄπο,  
 αἱ μὲν ξένους πρὸς ἄνδρας, αἱ δὲ βαρβάρους,  
 αἱ δ' εἰς ἀηδὴ δάμαθ', αἱ δ' ἐπίρροθα. 10  
 καὶ ταῦτ', ἐπειδὰν εὐφρόνη ζεύξη μία,  
 χρεὼν ἐπαινεῖν καὶ δοκεῖν καλῶς ἔχειν.

7 διεμπολούμεθα codd.: corr. Valckenaer 10 ἀηδὴ Wagner: ἀληθὴ SMA,  
 ἀήθη B, ἀπηνή vel ἀμεμφή Kock, ἀμειδῆ Meineke, ἀλιτρά Schneidewin, σαλευτά  
 Jacobs, ἀκλήρα (vel ἀγγηθή) Herwerden, ἀδῆλα (vel ἀσημα) Holzner, ἀκηδὴ Rud.  
 Prinz | ἡδ' ἐπίρροθα Schneidewin

ture (see cr. n.) happily restores the sense. H. well compares the beautiful passage in the *Trachiniae* (144—150), where Deianira speaks of her own wedded life, and the words that Ajax addresses to his boy (*Ai.* 552 ff.), especially ἐν τῷ φρονεῖν γὰρ μηδὲν ἡδιστος βίος, | ἔως τὸ χαίρειν καὶ τὸ λυπεῖσθαι μάθης. The interpolated line there (τὸ μὴ φρονεῖν γὰρ κάρ' ἀνύδνον κακόν) introduces the broader generalization that 'ignorance is bliss,' for which see on fr. 86. Brunck's proposal to substitute ἀγνοία for ἀνοία spoils the allusion to childish light-heartedness, but deserved consideration, so long as πάντας stood in the text.—For the lengthening of the final α in ἀνοία see Jebb on *Phil.* 129, and for the use of τρέφω his n. on *O. T.* 374.

7 διεμπολώμεθα, made traffic of, bought and sold, with διὰ expressing mutuality. But the vb. does not necessarily imply that the father received money for parting with his daughter. It is more likely that Sophocles was thinking of the Athenian custom of providing a dowry, to which Euripides alludes in passages with a similar tone to this (*Med.* 132, *Hipp.* 618).

8 θεῶν πατρώων suggested to an Athenian his right to participate in the worship of the phratres, the most important mark of citizenship: see Plat. *Euthyd.* 302 B, C. For the use in Sophocles see Jebb on *O. C.* 756.—ἀπο, away from, as in ἀπὸ θαλάσσης (*Hdt.* 4. 18), ἀπὸ ἧς ἀλόχοιο (*Hom.* B 292), and the like. There is no need for Blaydes's πρόσω.

10 ἀηδὴ..ἐπίρροθα: see cr. n. J. writes: 'ἐπίρροθα, "open to reproach"; see on *Ant.* 413 f. ἐπιρρόθους | κακοῖσιν. *Tr.* 263 πολλά μὲν λόγοις | ἐπερρόθησε. Hesych. II p. 166 ἐπιρρόθητα: ἐπίψογα.'

[Nauck conjectured ἐπίρροθα: τὰ ἐπίψογα, which is to beg the question. M. Schmidt also suspected a reference to this passage, suggesting ἐπίρροθα: ἐπίρρητα, ἐπίψογα]. 'The new home may be uncongenial to the young wife either because it places her among strange surroundings (ἀήθη); or because it has unworthy or discreditable associations (ἐπίρροθα).' But the antithesis is false, as Brunck remarked: 'quibuscunque moribus sit et qualicunque fortuna utatur vir hospes vel barbarus, cui puella nuptum datur, haud secus insueta est, quo ducitur, domus.' Campbell and others quote Eur. *Med.* 238 ἐς καινὰ δ' ἡθῆ καὶ νόμους ἀφειγμένην in support of ἀήθη; but, as it refers to marriage generally from the woman's point of view, it is really against them. Moreover, the word ἐπίρροθος should mean rather abusive, hostile, and it is a far cry to the supposed sense flagitiosus, even if the word can be used passively. The house intended is that where the new-comer will meet with nothing but fault-finding and unfriendliness from the inmates. The simplest correction of ἀληθὴ appears to me to be ἀηδὴ, which, as I have since found, has been anticipated by Wagner, Seyffert, Meineke, and Headlam (*J.P.* XXI 11 272). Thus we get a natural contrast: in the one case the wife is offended by her new surroundings, and in the other her κηδεσται will not tolerate her intrusion. In *Trach.* 869 ἀήθης appears to be an error for ἀηδὴς (vulg.) or ἀγνήθης (Jebb); and in Eur. *Hel.* 418 I still think that ἀηδιαν should take the place of ἀηθίαν. Prinz's ἀκηδὴ (communicated to me by Mekler) seems to mean 'ill-kept.'

11 f. The sentiment is based upon a popular maxim: Eur. *Tr.* 665 καίτοι λέγουσιν ὡς αὐ' εὐφρόνη χαλὰ | τὸ δυσμενές

γυναῖκος εἰς ἀνδρὸς λέχος. Cf. *Trach.* 149. However that might be, the wife was expected to show unqualified obedience: Eur. *El.* 1052 γυναῖκα γὰρ χρὴ πάντα

συγχωρεῖν πόσει, | ἥτις φρενηρής.—ἐπαί-  
νειν is hardly more than 'to accept.'  
Cf. *Al.* 1401 εἰμ' ἐπαυέσας τὸ σόν.

## 584

πολλά σε ζηλῶ βίου  
μάλιστα δ' εἰ γῆς μὴ πεπειράσαι ξένης.

584. 2 μάλιστα Brunck: κάλλιστα SMA

584 Stob. *flor.* 39. 12 (III p. 724, 5 Hense) Σοφοκλέους Τηρέως. 'πολλά... ξένης.'

This and the next fragment are probably taken from a dialogue between Procne and the chorus, as Hartung has suggested.

1 f. σέ...βίου: cf. *El.* 1027 ζηλῶ σε τοῦ νοῦ. The construction was also collo-

quial: Ar. *Ach.* 1008 ζηλῶ σε τῆς εὐβουλίας, Xen. *symp.* 4. 45 ζηλῶ σε τοῦ πλοῦτου. In the following line the clause introduced by εἰ is co-ordinate with the genitive, and might have been replaced by τοῦ μὴ πεπειράσθαι κτέ. See on Eur. *Hel.* 85 οὐ τᾶρα σ' Ἑλένην εἰ στυγέεις θαυμαστέον, Kuehner-Gerth II 369. Cf. fr. 845.

## 585

ἀλγεινὰ, Πρόκνη, δῆλον· ἀλλ' ὅμως χρεῶν  
τὰ θεῖα θνητοῦς ὄντας εὐπετῶς φέρειν.

585 Stob. *flor.* 108. 58 (IV p. 972, 4 Hense) Σοφοκλέους Τηρέως. 'ἀλγεινὰ... φέρειν.' The lemma is omitted by S.

1 δῆλον is parenthetical: sc. ἐστίν. For this use see on fr. 631.

2 τὰ θεῖα. Nauck proposed τὰ θνητά, but that is demonstrably wrong. There is no similarity to fr. 590, but the general sense is that of Eur. *Hel.* 253, for which see on fr. 258. So Eur. *Med.* 1018 κούφως φέρειν χρὴ θνητὸν ὄντα συμφορὰς, Soph. fr. 680, fr. 964, Eur. fr. 98 ἀλλ' εὖ φέρειν χρὴ συμφορὰς τὸν εὐγενή. The appro-

priateness of τὰ θεῖα, i.e. θεήματα (fr. 650 n.), in this context appears from *Phil.* 1316 ἀνθρώποισι τὰς μὲν ἐκ θεῶν | τύχας δοθείσας ἐπ' ἀναγκαῖον φέρειν, O. C. 1694 τὸ φέρον ἐκ θεοῦ καλῶς φέρειν χρὴ, Eur. *Phoen.* 382 δεῖ φέρειν τὰ τῶν θεῶν, id. 1763 τὰς γὰρ ἐκ θεῶν ἀνάγκας θνητὸν ὄντα δεῖ φέρειν, *Hec.* 618 τὰ θεῶν φέρε, Aesch. *Pers.* 206 ὅμως δ' ἀνάγκη πημονὰς βροτοῖς φέρειν, | θεῶν διδόντων, Soph. fr. 196, Quint. 7. 55 εἴκοι δὲ θνητὸν ἔοντα | πάντα φέρειν, ὅπως ἐσθλὰ διδοῖ θεός, ἥδ' ἀλγεινὰ.

## 586

σπεύδουσάν αὐτήν, ἐν δὲ ποικίλῳ φάρει

586 Herodian π. μον. λεξ. p. 36, 23 (φάρος) κατὰ συστολήν (κατὰ στολήν ἐν cod.) παρὰ Σοφοκλεῖ ἐν Τηρεί (ἀντείνει cod.) 'σπεύδουσάν...φάρει.' id. π. διχρόνων ap. Cramer, *anecd. Oxon.* III p. 195 ὅθεν καὶ τὸ φάρος σύστελλον τὸ α, ὡς παρὰ Σοφοκλεῖ...ἐν Τηρεί 'σπεύδουσάν...φάρει.' Pseudo-Draco p. 35 (=Gramm. Herm. p. 444) is not an independent authority. See generally on fr. 360.

Welcker thinks that the line describes

Procne hurrying to her sister's side. It is more likely that it refers to the messenger's description of Philomela, whom Ovid (*Met.* 6. 451) introduces thus: *ecce venit magno dives Philomela paratu, | divitiis forma.* So Hartung and presumably Blaydes, who needlessly emends εἶδε (οἱ ὤδε) ποικίλῳ 'ν φάρει: but I suspect that the 'embroidered robe' was the garment which Philomela wove to inform her sister (fr. 595). The sequence may



have been, '(I asked of her) what she was ready enough (to tell); for on the embroidered robe....' σπεύδουσιν αὐτήν probably implies a contrast like that of Soph. Phil. 1178 φίλα μοι φίλα ταῦτα παρήγγειλας ἐκόντι τε πράσσειν. Hom.

Θ 293 τί με σπεύδοντα καὶ αὐτὸν | ὀτρύνεις; Δ 73 ὥτρυνε πάρος μεμανίαν Ἀθήνην. Aesch. Prom. 409 ὀρμωμένω μοι τὸνδ' ἐθώκεας λόγον. Lucan 1. 291 et ipsi | in bellum prompti tantum tamen addidit irae | accenditque ducem, etc.

# 587

φιλάργυρον μὲν πᾶν τὸ βάρβαρον γένος.

587 Stob. flor. 10. 25 (III p. 414, 3 Hense) Σοφοκλέους Τηρεῖ. 'φιλάργυρον... γένος.'

No doubt this was spoken with particular reference to the Thracians (fr. 582), who were distinguished for their cruelty and rapacity: see some good remarks by Grote, III p. 437 f. Thucydides describes the avarice of the kings of the Odrysae (2. 97): κατεστήσαντο γὰρ τοῦναντίον τῆς

Περσῶν βασιλείας τὸν νόμον, ὅντα μὲν καὶ τοῖς ἄλλοις Θραξί, λαμβάνειν μᾶλλον ἢ διδόναι... οὐ γὰρ ἦν πράξει οὐδέν, μὴ διδόντα δῶρα. The Thracian king Polymestor killed Polydorus in order to secure the gold which had been entrusted to him: see Eur. Hec. 710, 774, etc. The words are very similar to Anl. 1055 τὸ μαντικὸν γὰρ πᾶν φιλάργυρον γένος.

# 588

θάρσει· λέγων τάληθες οὐ σφαλῆ ποτε.

σφαλῆ L: σφάλλη (vel -η) SMA

588 Stob. flor. 13. 5 (III p. 457, 8 Hense) Σοφοκλέους ἐκ Τηρέως (Hense from ἐκ τειρεσίου L: εὐρί τηρεῖ S, σοφοκλέους τηρεῖ MA). 'θάρσει... ποτε.'

The strength of truth was proverbial:

see on fr. 955. Hence Anl. 1195 ὁρθὸν ἀλήθει' ἀεί, 'truth never fails.' Another metaphor is used by Eur. fr. 289 τῆς δ' ἀληθείας ὁδὸς | φαῖλη τίς ἐστι, 'the way of truth is plain.'

# 589

ἄνους ἐκείνος· αἱ δ' ἀνουστέρως ἔτι ἐκείνων ἡμύναντο <πρὸς τὸ> καρτερόν. ὅστις γὰρ ἐν κακοῖσι θυμωθεὶς βροτῶν μείζον προσάπτει τῆς νόσου τὸ φάρμακον ἱατρός ἐστιν οὐκ ἐπιστήμων κακῶν.

589. 1 ἀνουστέρως ἔτι Cobet: ἀνούστερ' ἔτι S, ἀνούστεραὶ γ' ἔτι Brunck, ἀνούστεραι πολὺ Gaisford 2 πρὸς τὸ καρτερόν Bamberger: καρτερόν codd., καρτερώτερον Grotius, κατὰ τὸ καρτερόν Porson, κντερῶτατα R. Ellis, καρτερεῖν δέον Tucker, καρτερᾶ φρενί L. Campbell

589 Stob. flor. 20. 32, 33 (III p. 545, 6 Hense) Σοφοκλέους Τηρεῖ. 'ἄνους... κακῶν.' The extract is omitted in MA. In S the lemma is as above, and vv. 3—5 are joined to the first two lines. In the Paris MS 1985 (B) the last three lines appear as a separate extract.

Welcker (p. 383) supposes that the Thracian chorus is here speaking. But a comment by them would usually be

confined to two verses. Perhaps the passage comes from the close of a messenger's ῥῆσις.' (J.)

1 ἀνουστέρως. For the form of the comparative adverb see on Eur. Helid. 543; Kuehner-Blass 1 577. The irregularity is much affected by Isocrates and is not uncommon in Plato. Cf. fr. 1015.

2 πρὸς τὸ καρτερόν is the best of the attempts which have been made (see

cr. n.) to supply the gap indicated by the reading of the mss. The phrase occurs in Aesch. *Prom.* 228 *ὡς οὐ κατ' ἰσχὺν οὐδὲ πρὸς τὸ καρτερόν* | *χρεὶν δὲ τοὺς ὑπερέχοντας κρατεῖν*. Cf. *Phil.* 594 *πρὸς ἰσχύος κράτος*, Aesch. *Ag.* 135 (*κτῆνι*) *μοῖρα λαπάξει πρὸς τὸ βίαιον*, Tr. fr. adesp. 496 *μὴ μουνσοποιεῖ πρὸς τὸ νηπιώτερον*. The scribe's eye was deceived by the homoioteleuton.

4 *μείζον*. Cobet (*Coll. Crit.* p. 194) proposed to substitute *χείρον*, in order to obtain the meaning 'the remedy is worse than the disease': but this is practically the sense given by the text, if we recognize that *μείζον* = 'too strong (for the disease)', i.e. more powerful than its cure warrants—'more grievous than the disease itself.' There is an excellent parallel in Aesch. *Ag.* 208 *ἐπεὶ δὲ καὶ περὶ | χείματος ἄλλο μὴ χαρ | βριθύτερον πρόμοισιν | μάντις ἐκλαγείν*. See also *O. C.* 438 (quoted by Ruehl) *τὸν θυμὸν ἐκδραμόντα μοι | μείζω κολαστήν τῶν πρὶν ἡμαρτημένων*, where however Jebb holds that the gen. does not follow *μείζω*.

'The sin of Tereus deserved chastisement, but, by chastising it *thus*, the sisters have "healed evil with evil." There is an allusion to the proverb *κακὸν κακῷ ἰᾶσθαι*.' (J.) For the proverb see on fr. 77. The unskilful physician uses drugs which make the disease worse: Plat. *Prot.* 340 E *κακὸν ἄρα μοι εἰργασται . . . καὶ εἰμὶ τις γελοῖος ἰατρός* | *ἰόμενος μείζον τὸ νόσημα ποιῶ*, Plut. *curid. div.* 2 p. 523 E *εἰπεῖν πρὸς τὸν πλοῦτον ὥσπερ ἰατρὸν ἀλάζονα* | *τὸ φάρμακόν σου τὴν νόσον μείζω ποιεῖ* (Com. fr. adesp. 455 III 494 K.), Eur. fr. 292 *πρὸς τὴν νόσον τοι καὶ τὸν ἰατρὸν χρεῶν* | *ἰδὸντ' ἀκείσθαι, μὴ ἐπιτάξ τὰ φάρμακα | διδόντ'*, *ἐὰν μὴ ταῦτα τῇ νόσῳ πρέπη*.

5 *κακῶν*. Cobet wished to substitute *τέχνης* for this word, and Gomperz ingeniously conjectured *ἀκῶν*, which Nauck adopted. But *κακῶν*, to be joined with *ἰατρός*, is right, notwithstanding its awkwardness after *ἐν κακοῖσι* (Jebb on *O. C.* 554). The allusion to the proverb mentioned in the last note is continued.

## 590

XOP. *θηγὰ φρονεῖν χρή θνητὴν φύσιν*  
*τοῦτο κατειδότας ὡς οὐκ ἔστιν*  
*πλήν Διὸς οὐδεὶς τῶν μελλόντων*  
*ταμίας ὅτι χρή τετελέσθαι.*

590 Stob. *flor.* 22. 22 (III p. 589, 3 Hense) *τοῦ αὐτοῦ* (sc. Sophocles) *Τηρεῖ* (τοῦ αὐτοῦ ἀγῆρει S, τοῦ αὐτοῦ ἀγῆρει A, σοφοκλέους ἀγῆρει M, σοφοκλέους τηρεῖ B [cod. Paris. 1985]). M. Schmidt conjectured *ἄ Τυροῖ* or *Τυροῖ ἄ*, Buecheler *Σοφ. Ἀτρεῖ*. Hense points out that the last-named title fits the alphabetical order of plays followed by the anthologist, and that the only reason for not accepting it is that the *Atreus* is not elsewhere cited in the collection. 'θηγὰ...τετελέσθαι.'

1 The metre is defective, and the best remedy that has been proposed is Grotius's *θηγὴν δὲ φύσιν χρή θνητὰ φρονεῖν*. Nauck thinks that *θηγὴν δὲ φρονεῖν* *χρή θνητὰ φύσιν* would be equally good, but the separation of *θηγὴν*...*φύσιν* is better avoided. When the same critic goes on to speak of Meineke's *θηγὰ φύντας* or Hense's *θηγὴν γενεάν* as easier changes which might be adopted, the

proposition is disputable. For the order of the words to be shifted is a common source of error, as Headlam and others have shown; but that *θηγὰ φύντας* would be likely to become *θηγὴν φύσιν*, or that *γενεάν* might be glossed by *φύσιν*, it is difficult to believe. Campbell suggests *θηγὴν ψυχὴν* or *θηγὴν γε φύσιν*. *ψυχὴ* is hardly the right word, and, though *γε* might be defended (e.g. by *Ai.* 476), its position is not so unassailable that it ought to be gratuitously introduced. Buecheler deleted *θηγὴν φύσιν* altogether. A more attractive proposal is that of Schenkl (*G.G.A.* 1895, 485) and Mekler to add *εὐ* after *φύσιν*. Cobet (*Coll. Crit.* p. 195) pointed out that *θηγὰ φύντας* was normal in this connexion, and should be preferred to *θηγὰ φύντας*.—The sentiment is a maxim of Greek proverbial philosophy which the poets repeated with variations of phrase:

Pind. *Pyth.* 3. 59 *χρή τὰ εἰκότα παρ δαιμόνων* μαρτυρούμεν *θανατοῖς* φρασίν | γνόντα τὸ παρ ποδός, οἷας εἰμέν αἴσας, *Isid.* 4. 16 *θανάτα θανατοῖσι* πρέπει, fr. 61 οὐ γὰρ *ἐσθ' ὅπως τὰ θεῶν | βουλευματ' ἐρευνά· | σὺ βροτέα φρενί· | θανάτῳ δ' ἀπὸ* ματρὸς *ἔφυ.* Epicharm. fr. 263 K. *θανάτῳ* *χρή τὸν θανάτῳ, οὐκ ἀθάνατα τὸν θανάτῳ* φρονεῖν. Aesch. *Pers.* 822 *ὡς οὐχ ὑπέρ- φου* *θυγρὸν ὄντα* *χρή* φρονεῖν. Soph. fr. 346, *Trach.* 473. Eur. *Bacch.* 395 τὸ σοφὸν δ' οὐ σοφία τὸ τε μὴ *θυγρὰ* φρονεῖν, *Alc.* 799 *ὥντας δὲ θυγρὸς θυγρὰ καὶ* φρονεῖν *χρεῶν.* Trag. fr. adesp. 308 *ἀνθρωπον ὄντα* *δεῖ* φρονεῖν *ἀνθρώπινα.* Antiphanes fr. 289 (11 127 K.) *εἰ θυγρὸς εἰ, βέλτιστε, θυγρὰ καὶ* φρονεῖ. Hor. *Carmin.* 2. 11. 11 *quid aeternis minorem consiliis antium fatigas?* There is a fresh application in Eur. fr. 799 *ὥσπερ δὲ θυγρὸν καὶ τὸ σῶμ' ἡμῶν ἔφυ.* | *οὕτω προσήκει μηδὲ τὴν ὀργὴν ἔχειν | ἀθάνατον ὅστις σωφρονεῖν ἐπίσταται.* Aristotle criticizes it as a rule of life: *eth. N.* 10. 7. 1177<sup>b</sup> 32 οὐ *χρή* δὲ *κατὰ τοὺς* *παραινούντας* *ἀνθρώπινα* φρονεῖν *ἀν- θρωπον ὄντα* οὐδὲ *θυγρὰ τὸν θυγρὸν, ἀλλ' ἐφ' ὅσον ἐνδέχεται ἀθανάτιζεν καὶ πάντα* *ποιεῖν* *πρὸς τὸ ζῆν* *κατὰ τὸ κράτιστον τῶν ἐν αὐτῷ.* A merely sophistical refinement appears in [Isocr.] 1. 32 *ἀθάνατα μὲν* *φρονεῖ* *τῷ* *μεγαλύνυχος* *εἶναι, θυγρὰ δὲ*

*τῷ* *συμμέτρως τῶν ὑπαρχόντων ἀπολαύειν.* 2 *κατεδότης*: for the plural, which is employed *κατὰ σύνεσιν*, cf. *Phil.* 356 *στρατὸς | ἐκβάντα πᾶς ἡσπάξεται, ὁμνούντες* *βλέπειν* *κτέ.* *Anf.* 1021 οὐδ' *ὄρους* *εὐσθή- μους ἀπορορυβδεῖ* *βοάς, | ἀνδροφῶδρου* *βε- βρωτες αἵματος* *λίπος.*

3 *πλὴν Διὸς* *κτέ.* The *Ajax* ends with the words *ἡ πολλὰ βροτῶς* *ἔστιν* *ἰδοῦσιν | γνῶναι· πρὶν ἰδεῖν δ' οὐδεὶς μάν- τις | τῶν μελλόντων, δ τι πράξει,* and it is highly probable, as Jebb thought, that we have here the conclusion of the *Tereus*. So in Eur. *Med.* 1415 the usual doxology is introduced with the variation *πολλῶν ταμίαις* *Ζεὺς ἐν Ὀλύμπῳ.* The notion of Zeus (or the gods) as the only dispenser of fortune is implicit in Thuc. 6. 78 οὐ γὰρ οἶον *τε τῆς τε ἐπιθυμίας καὶ τῆς τύχης* *τὸν αὐτὸν ὁμοίως ταμίαν γενέσθαι.* Ob- serve that *ταμίαις* as a verbal noun is followed by an indirect question (*ὅτι χρή τετελέσθαι*), just as in Eur. *Or.* 1324 *ἀλλὰ μοι | φόβος* *τις εἰσελήλυθ' ἦντιν' ἐν δόμοις | ... κλύω βοήν* the noun is used with the construction of *φοβοῦμαι*. Hence the so-called objective gen. *τῶν μελλόντων* is a loose genitive of connexion, and the phrase is incomplete without the subordinate clause: cf. Thuc. 1. 61 *ἡ ἀγγελία* *τῶν πόλεων* *ὅτι ἀφυστάσιν.*

## 591

*ἐν φύλῳ ἀνθρώπων, μὴ ἔδειξε πατρός  
καὶ ματρὸς ἡμᾶς ἀμέρα τοὺς πάντας· οὐ-  
δεὶς ἔξοχος ἄλλος ἔβλασθεν ἄλλου.  
βόσκει δὲ τοὺς μὲν μοῖρα δυσαμερίας,  
τοὺς δ' ὄλβος ἡμῶν, τοὺς δὲ δουλείας ζυγὸν 5  
ἔσχεν ἀνάγκας.*

591. 1 *ἐν φύλῳ* Bergk: *ἐν φύλῳ* (*φυλῶν* S) SMA, *ἐν φύλῳ* Tricl. 2 *μητρὸς* S | *ἡμᾶς* Dindorf: *ἡμέας* codd. [quod tamen silentio negare videtur Hense] | *ἀμέρα* sus- pectum 5 14. post *δουλείας* lacunam statuit Nauck, *ἔσχεν* in *ἔσχ'* mutato | *ἀνάγκας* Brunnk: *ἀνάγκης* codd.

591 Stob. *flor.* 86. 12 (= IV p. 706, 4 Hense) *Σοφοκλῆς Τηρεῖ. 'ἐν φύλῳ... ἀνάγκης.'*

J. writes: 'The Thracian Chorus (from the first *στάσιμον*) sing this ode, in a Dorian strophe, affirming a principle which belonged to the spirit of the Dionysiac cult—the freedom and equality of men (Welcker, p. 379). If *ἀμέρα* in

v. 2 is sound, the sense is: "The human race is one; one day (cp. fr. 583, 11) gave us our common origin from sire and mother." More literally: "One day brought forth all of us,—one human kind,—from sire and mother." *πατρός*, Uranos: *ματρὸς*, Gaia: from whom was born Iapetos, father of Prometheus. (Or perhaps the reference might be to Deu-

calion and Pyrrha.) Cp. Pind. *Nem.* 6. 1 ἐν ἀνδρῶν, ἐν θεῶν γένος· ἐκ μῆς δὲ πνέον· ματρός ἀμφότεροι (since Uranos and Gaia were also parents of Cronos.) [Add Hom. *h.* 4p. 335 Τετῆνές τε θεοί, τοί ἐπὶ χθονὶ ναιετάοντες | Τάρταρον ἀμφὶ μέγαν, τῶν ἐξ ἀνδρῶν τε θεοί τε, *Orph. h.* 37. 1 Τετῆνές, Γαίης τε καὶ Οὐρανοῦ ἀγλαὰ τέκνα, | ἡμετέρων πρόγονοι πατέρων.] 'But ἀμέρα is very suspicious. Blaydes conj. εὐφρόνα (supus concubitus patris et matris). Herwerden, ἀδονά (in the same sense).'

The reference to the Titans seems far-fetched: the context rather requires the identity of our common nature to be affirmed as the result of all alike being sprung from a human father and mother. Eur. fr. 52, 6 ἴδιον οὐδὲν ἔχομεν· μία δὲ γονὰ | τό τ' εὐγενές καὶ τὸ δυσγενές. Menander fr. 533, 6 (III 157 K.) οὐδὲν δ' ἔχουσι πλεόν οὐδ' ἐρεῖς ὅτ' | οὐκ εἰσὶ πάπποι· πῶς γὰρ ἐγένοντ' ἀν ποτε; But the words as they stand admit neither this nor any intelligible meaning. What is wanted *might* be obtained by the substitution of ἀ γονὰ for ἀμέρα: 'our birth from sire and mother proves us all,' i.e. is the hall-mark of our equality. This suggestion, which occurred independently to the present editor, is due to Holzner, and the same sense is given by Wecklein's ἀ σπορά. Weil and Stadtmueller proposed ἀρμογά, which Herwerden approved. Badham (*Praef. Eur. I. T.* p. 12) preferred μὴ ἔδειξεν <ένος> | καὶ πατρός καὶ ματρός ἐκ μῆς | ἀμέρα κτέ. Jebb's rendering of ἔδειξε (ἐφυσε Blaydes) is difficult to support: if sound, it must rather be used as in ἀρχῇ ἀνδρα δείξει (Bias ap. Arist. *eth. N.* 5. 1. 1130<sup>a</sup> 1), χρόνος δίκαιον ἀνδρα δέικνυσιν μόνος (*O. T.* 614).

3 ἔβλασθεν, 'with ε, as in *El.* 440, 1095, and *Phil.* 1311: while in *El.* 238 (ἐν τίνι τοῦτ' ἔβλασθεν ἀνθρώπων) the ε is long.' (J.)

4 ff. 'But, though men are thus equal by origin, there is a great inequality in their fortunes.' (J.) Cf. Pind. *Nem.* 7. 2 ff. ἀνεν σθέν (sc. ἐλλειψίας) οὐ... ἐλάχον· ἀγλαόγων ἦβαν. | ἀναπνέομεν δ' οὐχ ἅπαντες ἐπὶ ἴσῃ· εἰργει δὲ πόντῳ ζυγῆθ' ἕτερον ἕτερα. Observe how the closing phrase re-echoes the first of the two preceding and contrasted clauses. This is a characteristic device of Sophoclean style: see Jebb on *O. T.* 338, *Ant.* 465 ff.—βόσκει, with contemptuous or pitying tone: see on fr. 140. Here we

might render: 'To some a doom of evil days is their meat.' (*Psalms* 42. 3 *my tears have been my meat day and night*.)—On the ground that vv. 4—6 ought to correspond metrically with vv. 1—3 Nauck assumed that a lacuna existed after δουλείας to be filled with such words as ἐν αὐλαῖς ἀλλοτρίαις or other metrical equivalent. For the same reason he altered ἔσχεν to ἔσχ'. So H. conjectured τοὺς δὲ δουλεία σ<υνοίκους> | ἀργαλέας > ζυγῶν ἔσχ' ἀνάγκας after Bacchyl. 11. 72. Gleditsch (*Cantica*, p. 227), reading ἐξοχος ἄλλου ἔβλασθεν in v. 3, makes correspondence by continuing here ἡμῶν <καὶ κράτος>· ἄλλους δὲ δουλείας κτέ. But the sense is complete as the text stands, for δουλείας (δουλίαις or δούλιον Blaydes) may well be an adjective qualifying ἀνάγκας; and the metrical assumption stands in need of justification. Tucker (*C. R.* xvii 191), who rewrites v. 2 f. as καὶ ματρός ἀρμὰ ('union') πάντας· ἄλλος ἐξοχος | οὐκ ἔβλασθεν ἄλλου proposes ἔσχεν ἐξ ἀνάγκας in v. 6.—ἔσχεν: the aor. is ingressive ('seized'). See Jebb on *Phil.* 331.

H. renders as follows:

'We are one from father and mother,  
All human children of earth;  
Not one more high than another,  
Or lower babe at his birth:

But the daily food of his living  
Is that which Destiny gave;  
And Weal or Woe is her giving,  
Or hardest yoke of the slave.'

The metre is prosodiac-enhopic and the scheme as follows:

```

- - - - - - - - - - - - - - - -
- - - - - - - - - - - - - - - -
- - - - - - - - - - - - - - - -
- - - - - - - - - - - - - - - -
- - - - - - - - - - - - - - - -
- - - - - - - - - - - - - - - -

```

The concluding phrase—an adoneus in place of a choriambus—is the same as in *Ai.* 181 at the end of a similar system. The character of the rhythm resembles that of *Trach.* 94 ff. For the metre generally see Blass, Bacchylides,<sup>3</sup> *Praef.* p. xxxv sqq.; and for the colon

ib. p. xxxviii (there is a good instance in Pind. fr. 102); J. W. White, *Verses of Gk. Comedy*, § 482.

## 592

XOP. ἀλλὰ τῶν πολλῶν καλῶν  
τίς χάρις, εἰ κακόβουλος  
φροντὶς ἐκτρίψει τὸν εὐαίωνα πλοῦτον ;

τὰν γὰρ ἀνθρώπου ζῶαν  
ποικιλομήτιδες αἶται  
πημάτων πάσαις μεταλλάσσουν ὥραις.

5

592. 3 φροντὶς ἐκτρίψει Herwerden et Tucker: φροντὶς ἐκτρέφει codd., φροντὶς ἐκτρέφει Bergk, φροντὶς ἀντρέφει Herwerden, ἐκστρέφει φροντὶς Gleditsch. 4 chori notam habet S | γὰρ Bergk: δ' codd. | ζῶαν Dindorf: ζῶαν vel ζῶαν codd. 6 ὥραις SM: ὥρας A

592 Plut. *aed. poet.* 4 p. 21 B ἀντι-  
παρῆσθαι πολλὰ τῶν Σοφοκλέους, ὧν...  
καὶ 'ἀλλὰ...πλοῦτον' (vv. 1—3). Stob.  
*Flor.* 98. 45 (= IV p. 837, 8 Hense) Σοφο-  
κλέους Τηρεῖ. 'τὰν...ὥραις' (vv. 4—6).  
Relying on the similarity of meaning as  
well as on the exact metrical correspon-  
dence of the two passages, Bergk con-  
jectured that vv. 1—3 were to be assigned  
to the *Tereus*, and were antistrophic to  
vv. 4—6. His view was accepted by Din-  
dorf and Nauck, and the latter printed  
the lines as if they were consecutive, but  
with vv. 4—6 standing first. [Bergk's  
original view was that τὰν γὰρ...ὥραις  
followed immediately after *ζυγὸν ἔσχευ*  
*ἀνάγκας* (fr. 591), and completed the  
strophe, and that ἀλλὰ τῶν...πλοῦτον  
was the corresponding portion of the  
antistrophe.] It is difficult to see how  
the words ἀλλὰ...πλοῦτον, which should  
contain a qualification of or exception to  
what precedes, can properly follow a  
statement that human life is continually  
shifting to sorrow. If therefore the lines  
are continuous, I should prefer to suppose  
that vv. 4—6 came last, explaining the  
reason why unrighteous prosperity is pre-  
carious. The evidence is not conclusive  
that the two passages are closely con-  
nected, still less that they stood originally  
in immediate proximity to each other.  
Nevertheless, Bergk's conjecture has a  
high degree of probability, and it is  
convenient to print the lines together in  
view of the similarity of their contents.

The leading thought is that Wealth,  
although not necessarily an evil in itself,  
is always a source of danger leading to  
temptation. The reckless want of pru-  
dence which is natural to the over-rich

man gives their opportunity to the cunning  
agents of Destruction, who are waiting to  
overthrow his prosperity. The extract  
reads like a familiar echo of Aesch. *Ag.*  
392 ff. οὐ γὰρ ἔστιν ἐπαλξίς | πλοῦτον πρὸς  
κόρον ἀνδρὶ | λακτίσαντι μέγαν Δίκας |  
βωμὸν εἰς ἀφάνειαν. | βιάται δ' ἅ τάλαινα  
Πειθῶ, | προβοῦλον παῖς ἀφερτος Ἄτας:  
see Headlam's masterly exposition in  
*Cambridge Praelections*, pp. 114—118.  
But the standpoint of the two poets is  
different: Sophocles moralizes in a tone  
of mournful resignation, Aeschylus with  
the fervour of an inspired preacher.

1 π. τῶν πολλῶν καλῶν τίς χάρις:  
'what delight is there in (his) high good  
fortune?' So Eur. *Med.* 226 οἴχομαι δὲ  
καὶ βίου | χάριν μεθεῖσα καθῆσθαι χρῆσθαι,  
and other examples quoted by Blaydes on  
*Ar. Lys.* 865. Cf. Aesch. *Ag.* 362 πολλῶν  
γὰρ ἐσθλῶν τὴν ὄνησιν εἰλόμην.—For πολ-  
λῶν καλῶν see on fr. 938.—κακόβουλος  
φροντὶς is the opposite of βαθείας φρον-  
τίδος σωτηρίου in Aesch. *Suppl.* 412. Its  
manifestation is the Aeschylean ὕβρις:  
*Eum.* 536 δυσσεβίας μὲν ὕβρις τέκος ὡς  
ἐτόμως, | ἐκ δ' ὕβριος | φρενῶν ὁ πᾶσι  
φίλος | καὶ πολέευκτος ὄλβος. The moving  
spirit is that of arrogant self-seeking:  
*Pers.* 826 μηδὲ τις | ὑπερφρονήσας τὸν  
παρόντα δαίμονα | ἄλλων ἐρασθεὶς ὄλβον  
ἐκχέη μέγαν. It is another aspect of the  
theme that ill-gotten gains are soon spent:  
see on Eur. *Hel.* 905, Headlam in *Journ.*  
*Phil.* xxiii 275 f. The distraction of the  
mind is a sign of impending ruin: Aesch.  
*Suppl.* 116, *Lys.* 6. 22 καίτοι πῶς οὐ θεῶν  
τις τὴν τοῦτον γνώμην διέφθειρεν; 'The  
sentiment applies to the subject of the  
play. The guilt of Tereus towards Philo-  
mela, and the crime of the avenging

sisters, combined to ruin all three.' (J.) —ἐκτρέψει: see cr. n. 'Verse 6 shows that a molossus (— — —) is required. (1) Bergk conj. ἐκστρέψει, which might be taken as in Ar. *Nub.* 88 ἐκστρέψον ὡς τάχιστα τοὺς σαυτοῦ τρόπους, "turn inside out," completely change. In *Il.* 17. 58 βόθρου ῥ' ἐξέστρεψε, a wind wrests the tree from its place in the ground—uproots it. The metaphor of uprooting would, however, be somewhat obscure here without further explanation. (2) Herwerden conj. ἀντρέψει, "overthrow." Cp. Aesch. *Pers.* 163 f. μὴ μέγας δαίμων κόνισσας οὐδας ἀντρέψῃ ποδὶ δάβον. But the presumption is that the genuine word began with ἐκ.' (J.) The best conjecture is Tucker's ἐκτρέψει (anticipated by Herwerden, *Exerc. Crit.* p. 23), which I have adopted. Cf. *O. T.* 428. The possible claim of ἐκτρέψει (φ and ψ confused: Cobet *N. L.* p. 782), which would be the easiest alteration, must be rejected. ἐκτρέπειν is to turn aside, divert; and, even if the words would bear the meaning, the idea of diverting wealth which is the source of happiness to a harmful purpose is foreign to the thought. Wealth is not regarded as an instrument to be well or ill applied, but as a secure endowment which is imperilled by sinful conduct.—τὸν εὐαίωνα πλοῦτον is wealth as the necessary condition of prosperity, in itself harmless: Aesch. *Pers.* 171 ἐστὶ γὰρ πλοῦτός γ' ἀμεμψής, *Ag.* 477 κρίνω δ' ἀφθονον ὄλβον. So we read in the case of Oedipus at the summit of his fortune of τοῦ πάντ' εὐδαίμονος ὄλβου (*O. T.* 1198).

γάρ: see cr. n. It occasionally happens that δέ has been substituted for

γάρ, as here (Cobet, *N. L.* p. 419); but the converse case is far more common (Headlam, *On editing Aeschylus*, p. 119).

52 ποικιλομήτιδες ἀταί πημάτων, 'lit. "wily mischiefs of calamity." The genitive is one of quality, or definition= πημάτων φέρονται. The Homeric epithet of Odysseus is given to the ἀταί, because these mischiefs are half-personified, as subtle tempters of men's minds. Cf. v. 2.' (J.) There are similar half-personifications in Aesch. *Ag.* 765, *Cho.* 465 καὶ παράμυθος ἀταί | αἱματῆσσα πλάγῃ. Stronger is *Ag.* 397 προβούλου παῖς ἀφερτος Ἄρας. For the gen. cf. Aesch. *Cho.* 584 δειμάτων ἀχῇ, Eur. *Hel.* 1055 σωτηρίας ἄκος.—πάσαις... ὥραις, 'at all seasons.' Burges conj. αἰφαῖς ("with ever-varying winds of fortune"): Lehrs, μεταλλάσσουσι μορφαῖς, which might be taken with πημάτων: "with all forms of calamity." I do not see the need of emendation.' (J.)

For the metre see on fr. 591. The scheme, which is repeated, is as follows:

— — — — —  
— — — — —  
— — — — —  
— — — — —

H. rendered, from Nauck's text:

'For the Life of Man is the sport of  
sorrowful change;  
Dark treacherous Harms float round it,  
subtle and strange,  
And seek occasion against him at every  
hour of the day:—

Yet with all his opulent blessings, where  
is his joy,  
If Care's anxiety vex, her malice annoy,  
And mar his happiness, fretting his  
lauded riches away?'

## 593

οὐ χρή ποτ' ἀνθρώπων μέγαν ὄλβον ἀπο-  
βλέψαι· τανυφλοίου γὰρ ἰσαμέριος

593. 1 sq. ἀνθρωπον Gleditsch | ἐπὶ βλέψαι Gleditsch

593 Porphy. in Stob. *flor.* 105. 57 (iv p. 944, 6 Hense) ἢ τε γὰρ αἰγίρος, ὡς φαῖν ἄλλοι τε καὶ Πλούταρχος (fr. inc. 147 Bernardakis), φιλοπενθήs καὶ ἀτελής πρὸς καρπογονίαν. διὸ καὶ Σοφοκλῆς ἐν τισὶ φησὶν 'οὐ χρή... ἀποβάλλει.' For the words ἐν τισὶ Bergk proposed ἐν Τηρεῖ, and Bernardakis ἐν Ποιμέσσι; but T. W. Allen has shown that ἐν τινι, ἐν τισὶ are regular formulae in later Greek with the

meaning 'in some of his writings, in certain passages,' etc.; see *C. Q.* II 216, II 286. Stob. *flor.* 98. 46 (=iv p. 837, 12 Hense) ἐν ταύτῳ (vid. fr. 592). 'ζῶσι... ἔρπει.' Here again Bergk conjectured that the parallel extracts belonged to the same chorus. The considerations are much the same as in fr. 592, but Bergk's case is weaker.

1 ff. The substantial thought is the

φύλλοις τις αἰγείρου βιοτὰν ἀποβάλλει.

ζῶοι τις ἀνθρώπων τὸ κατ' ἄμαρ ὅπως  
ἄδιστα πορσύνων· τὸ δ' ἐς αὔριον αἰ-  
εὶ τυφλὸν ἔρπει.

5

3 φύλλοις τις (φύλλοισιν Gleditsch, τις Bergk) scripsi: ὅστις codd. 4 ζῶη  
Wagner | ἄμαρ Blaydes: ἡμαρ codd. 5 ἄδιστα G. Wolff: ἡδιστα codd.  
5 89. τὰ γὰρ αὔριον ὡς ἐς τυφλὸν ἔρπει Gleditsch

vanity of riches as measured by the frailty of human life: so Theogn. 725 f. τὰ γὰρ περιώσια πάντα | χρήματ' ἔχων οὐδεὶς ἔρχεται εἰς Αἶδω. See also on Eur. *Phoen.* 555.—ἀποβλέψαι, which in classical Greek is usually accompanied by εἰς or πρὸς, appears here to govern a single accusative. The word does not occur elsewhere in Sophocles. Blaydes conj. ἀνδρ' ἐς τὸν for ἀνθρώπων. The text is open to suspicion, but it should be observed that the passive use of ἀποβλέπεσθαι in Ar. *Ecol.* 726, the verbal ἀπόβλεπτος in Eur. *Hec.* 355, and the co-ordination with other transitive verbs in Dem. 19. 265 οὐχ ὅπως ... κολάζειν ἤξιον τοὺς ταῦτα ποιοῦντας, ἀλλ' ἀπέβλεπον, ἐξήλουν, ἐτίμων, ἀνδρας ἡγοῦντο show that ἀποβλέπειν was tending to bear a transitive force. In late Greek the usage is well established: cf. Philostr. *vit. Apoll.* 5. 24 προΐοντα θεῷ ἴσα ἀπέβλεπον. Lucian *vit. auct.* 10 οὕτω γὰρ ἀποβλέψονται σε καὶ ἀνδρεῖον ὑπολήψονται. *Anih. Pal.* 9. 283 "Ἀλκίει | αἰ' Ῥήνον προχοᾷ ἐγγυς ἀποβλέπετε. But in Theophr. *fr.* 8 *de vertig.* 8 διγυγῶσι δὲ καὶ οἱ τὰ ὑψηλὰ καὶ τὰ μεγάλα καὶ ἀπὸ τοῦ ἀποβλέποντες the meaning is 'to look down from a height.' If a change were required, πρὸς for πῶς would be the simplest.—ταυφλόου κτέ.: 'For short-lived as the leaves of the slender poplar a man sheds his life' (J.). Some allusion to the leaves of the poplar appears to be necessary, since the lines are only a particular application of the famous simile in Hom. *Z* 146. But, inasmuch as ἀποβάλλει requires a personal subject, I have preferred φύλλοις τις το φύλλοισιν (see cr. n.): τις is then collective, as in *Al.* 965 (with J.'s note). J. was inclined either to read ἀνθρώπων in v. 1 or to substitute τις κλώων for ὅστις; but the latter is open to the objection that the κλώωνες do not perish every season. Duentzer omitted γὰρ and retained ὅστις. With respect to the meaning of ταυφλόου, J. writes: '*Z*. 16. 767 ταυφλόου τε κράνειαν ('smooth-barked cornel-tree," A. Lang). Leaf *ad loc.* says,

"with *thin* bark." He remarks that "thin" or "smooth" generally suit the compounds of ταυν- indifferently, and are preferable to "long," though this is the sense of *ταναός*." But the traditional explanation of ταυφλόου as 'with long-stretched bark,' *i.e.* 'of tall or slender growth' (L. and S.) appears to be correct here. J. quotes Hom. *η* 106 οἶα τε φύλλα μακεδνῆς αἰγείροιο, κ 510 μακράι τ' αἰγείροιο. 4 π. 'Let a man so live as to provide best for the happiness of each day; the event of the morrow ever comes unforeseen.'—ζῶοι: see cr. n. The Ionic form occurs in *El.* 157, and *O. C.* 1213, so that it seems unnecessary to change it.—For the collective τις with jussive verb cf. Eur. *Helid.* 827 (n.), Aesch. *Eum.* 549 πρὸς τὰδε τις τοκέων σέβας εὖ προτίω... ἔστω, Xen. *Cyr.* 3. 3. 61 (Holden). The sentiment is similar to that of *Matth.* 6. 34 μὴ οὖν μεριμνήσῃς εἰς τὴν αὔριον: ἡ γὰρ αὔριον μεριμνήσει ἐαυτῇ· ἀρκετὸν τῇ ἡμέρᾳ ἡ κακία αὐτῆς: cf. Eur. *fr.* 196 τί δὴτ' ἐν δλῶι μὴ σαφεῖ βεβηκότες | οὐ ζῶμεν ὡς ἡδιστα μὴ λυπούμενοι; *Her.* 503 μικρὰ μὲν τὰ τοῦ βίου, | τοῦτον δ' ὅπως ἡδιστα διαπεράσσετε | ἐξ ἡμέρας ἐς νύκτα μὴ λυπούμενοι. Wilamowitz well illustrates by referring to the εὐθυμία of Democritus (*fr.* 189). Tr. *fr.* adesp. 95 πᾶσιν δὲ θνητοῖς βούλομαι παραινέσαι | τοῦφήμερον ζῆν ἡδέως.—For τὸ κατ' ἄμαρ cf. *Phil.* 1089 (Jebb's n.).—ἄδιστα: see cr. n. For the principles governing the restoration of α for η in dramatic lyrics see Tucker's *Choephori*, p. 246.—τυφλὸν is *unseen*, as in *Trach.* 1104 τυφλῆς ὕπ' ἄτης (J.). H. quotes Pind. *Ol.* 12. 9 τῶν δὲ μελλόντων τετυφλώνται φραδαί. Add *Pyth.* 10. 63 τὰ δ' εἰς ἐνιαυτὸν ἀτέκμαρτον προνοήσαι.

H. renders:  
'Never before thy view  
Let a man's great Wealth be a star;  
For his days that flourish are few  
As the long-stemmed poplar's are;  
As the tree that sheddeth in sorrow  
Her shaken leaves to the ground:—

Let a man live, being a man,  
With brief dispose for the day,  
As within that narrower span  
To enjoy what pleasure he may;  
For the path is blind of the morrow,  
And darkness wrappeth it round.'

The metrical scheme is:

— — — — — — — — — —  
— — — — — — — — — —  
— — — — — — — — — —

For the hypercatalectic colon (v. 3) see on fr. 591.

## 594

## αἶγλη

**594** Hesych. I p. 70 αἶγλη· χλιδών (αἶγληχλιδών cod.: corr. Scaliger). Σοφοκλῆς Τηρεῖ. [χιτών] καὶ πέδη παρὰ Ἐπιχάρμῳ ἐν Βάκχαις (fr. 20 K.). M. Schmidt, whom Nauck follows, was probably right in regarding χιτών as an interpolation intended to replace the corrupt χλιδών. See also Bekk. *anecd.* p. 354, 17 αἶγλη...καὶ χλιδών δέ τις οὕτως ἐκαλεῖτο. ἐνιοὶ δὲ φασὶ σημαίνει καὶ τὸν περιπόδιον κόσμον ἢ τὸν (1. τὰ) ἀμφιδέα ἢ ἀπλῶς ψέλλιον. σημαίνει δὲ καὶ τὴν πέδην ἢ αἶγλην, ὡς παρ' Ἐπιχάρμῳ. This is derived from Pausanias

the Atticist (ed. Schwabe, p. 95). Hesych. *l.c.* αἶγλας· ἀμφιδέας, καὶ ψέλλια τὰ περὶ τὴν ὄνιν τοῦ ἀρότρου. There is enough here to show that αἶγλη could be used for a personal ornament, whether as made with shining metal or set with precious stones. Probably, but not necessarily, an armlet is meant: Asius fr. 13 K. δαιδάλεοι δὲ χλιδῶνες ἀρ' ἀμφὶ βραχίσιον ἦσαν. But this fragment should not be used to explain *Phil.* 830, for which see *C. R.* XXV 246.

## 595

## κερκίδος φωνή

**595** Arist. *poet.* 16 p. 1454<sup>b</sup> 36 εἶδη δὲ ἀναγνωρίσεως, πρώτη μὲν ἡ ἀτεχνωτάτη...ἡ διὰ τῶν σημείων...δεύτεραι δὲ αἱ πεποιημέναι ὑπὸ τοῦ ποιητοῦ, διὸ ἀτεχναὶ εἶσιν...ἐν τῷ Σοφοκλέους Τηρεῖ ἡ τοῦ κερκίδος φωνή.

Tyrwhitt was the first to recognize that κερκίδος φωνή are the actual words of Sophocles. For the circumstances see Introductory Note, and cf. Apollod. 3. 194 ἡ δὲ ὑφήρασα ἐν πέπλῳ γράμματα διὰ τούτων ἐμήνυσσε Πρόκνη τὰς ἰδίας συμφοράς. The tradition of Sophocles seems to be closely followed by Achill. Tat. 5. 5 ἡ γὰρ Φιλομήλας τέχνη σιωπῶσαν εὗρηκε φωνήν. ὑφαίνει γὰρ πέπλον ἀγγελὸν καὶ τὸ δῶμα πλέκει ταῖς κρόκαις καὶ μυρεῖται

τὴν γλῶτταν ἢ χεῖρ, καὶ Πρόκνης τοῖς ὀφθαλμοῖς τὰ τῶν ὤτων μηνύει καὶ πρὸς αὐτὴν ἂ πέπονθε τῇ κερκίδι λαλεῖ. It should be observed that, whereas Apollodorus intimates that letters inwoven were the medium of information, Achilles (5. 3) describes a picture of the outrage as actually embroidered on the robe. Moreover the latter represents Philomela as present while Procne examines the picture: that, at any rate, cannot be Sophoclean. Note that κερκίδος practically = ὀφασμα, and cf. Eur. *Hec.* 1153 κερκίδ' Ἥδωνῆς χερὸς ἦνουν.—φωνή was not intended to suggest the noise of the moving shuttle: see on fr. 890.



ΤΡΙΠΤΟΛΕΜΟΣ

Pliny (*n. h.* 18. 65 = Soph. fr. 600) states that the *Triptolemus* was produced 145 years before the death of Alexander. Since Alexander died in 323 B.C., the date of the *Triptolemus* is accordingly fixed as 468 B.C. If Pliny's remark is to be construed strictly, the *Triptolemus* was put on the stage in the year before the production of the *Septem contra Thebas* of Aeschylus. It has been observed that the fragments of the *Triptolemus* recall the *Prometheus Vincetus*, not only by reason of the structure and compass of the speech in which Demeter despatched Triptolemus on his mission, but also by the appearance of the particular phrase addressed by Prometheus to Io<sup>1</sup>. The date of the *Prometheus* is uncertain, and some recent authorities place it later than 468 B.C.<sup>2</sup> They do not seem to have noticed that, if the relevance of the Sophoclean fragments is admitted, there can be no question which of the two poets was the imitator. Although there is no good reason for discrediting Pliny's evidence, Welcker<sup>3</sup> minimized its importance by interpreting it to mean only that the subject of Triptolemus was handled by Sophocles, who commenced to write for the stage in 468. For that year, in which Apsephion was archon, was famous as the occasion of the first appearance of Sophocles in the Dionysiac contest at the age of 28, when he was adjudged the first prize to the chagrin of Aeschylus<sup>4</sup>. There are, in any case, sufficient grounds for believing that the *Triptolemus* was an early work, belonging to a time when the author was still largely influenced by the manner of his great predecessor. We should not therefore be surprised to find in it a plot free from complicated action, together with an abundance of narrative and description.

The scene of the play was almost certainly Eleusis. Triptolemus is an Eleusinian chieftain in Hom. *h. Dem.* 153, which is the earliest mention of his name, and is one of those to whom the institution of the Eleusinian mysteries was entrusted (*ib.* 474). But the Homeric hymn, in which Triptolemus only appears incidentally, was not the source of the play of Sophocles.

The later authorities, who, of course, drew upon Attic sources, agree in representing Triptolemus as the favourite of

<sup>1</sup> See on fr. 597.

<sup>2</sup> Dieterich in Pauly-Wissowa I 1079, Sikes and Willson, *Introd.* p. XXXVIII; on the other side see Wecklein, *Eini.* p. 24, and Christ-Schmid, *Gr. Lit.*<sup>8</sup> p. 297.

<sup>3</sup> p. 310.

<sup>4</sup> Plut. *Cim.* 8, *Marm. Par.* 56.

Demeter, who inspired him to invent the plough, and to teach men the art of agriculture. Cf. Verg. *Georg.* 1. 19 *uncūque puer monstrator aratri*. Callim. *h. Dem.* 22 ἀνίκα Τριπτόλεμος ἀγαθὰν ἐδιδάσκετο τέχνην. The goddess also sent him forth from Eleusis in a magic chariot drawn by a pair of dragons<sup>1</sup>, to traverse the earth, and to diffuse among mankind the blessings which had been first bestowed upon Attica. Cf. Ov. *Trist.* 3. 8. 2 *nunc ego Triptolemi cuperem conscendere currus, | misit in ignotam qui rude semen humum*. Cornut. 28 p. 53, 22 ταύτην (i.e. corn) δὲ μυθεύεται σπεῖραι διὰ τῆς οἰκουμένης ὁ Τριπτόλεμος ὁ Ἐλευσίνιος ἀναβιβασάσης αὐτὸν ἐπὶ πτερωτῶν δρακόντων ὄχημα τῆς Δήμητρος. Himer. *or.* 25. 3 τὸν Ἐλευσίνιον ἔφηβον ἀρθῆναι λόγος πρὸς Δήμητρος, ἵνα τὴν νομάδα τράπεζαν ἡμέροις ἀμείψῃ πυροῖς. For the distribution in this manner of ἡμέρος καρπός throughout Greece see Pausan. 7. 18. 2, 8. 4. 1. The orators were never weary of pointing out to their audience the distinction of Attica as the original home of agriculture<sup>2</sup>.

But there was a wide-spread divergence of opinion concerning the identity of Triptolemus, as may be seen from the variant accounts given in Pausan. 1. 14. 2<sup>3</sup>. This shows that, though his civilizing mission was accepted as beyond question, the story of Triptolemus did not rest upon any dominant literary tradition. How then did Sophocles treat the subject? From the fragments themselves all that can be made out with certainty is that the play contained a description of the journey of Triptolemus over the earth in the chariot drawn by serpents. Frs. 597—599, and possibly also frs. 600—604, belong to the speech of Demeter. Several of the words or phrases refer to crops, or articles of diet: see frs. 606—610<sup>4</sup>. But we must look elsewhere for indications of the tragic conflict, which must somehow or other have been connected with the favour shown to Triptolemus. (1) Gruppe, *Ariadne*, p. 358, found it in the story of Lyncus, the Scythian king, who, as related by Ov. *Met.* 5. 642—661, attempted to put Triptolemus to death, in order to supplant him, and was subsequently transformed into a lynx. (2) Petersen, in a review of Welcker, treated Charnabon (fr. 604 n.) as the chief opponent<sup>5</sup>. It is unnecessary to discuss these suggestions, in view of what

<sup>1</sup> It is altogether improbable that this was an invention of Sophocles: see Gruppe, 5446. Philochorus evidently regarded it as belonging to ancient tradition, when he rationalized it as a ship of war (*FHG* I 388).

<sup>2</sup> e.g. Isocr. 4. 25.

<sup>3</sup> See also Frazer's note.

<sup>4</sup> No doubt most of these describe the diet of the peoples whom Triptolemus was to visit.

<sup>5</sup> Nauck refers to a Hanover dissertation of Jul. Schönemann (1886), p. 118, as reviving this opinion. Knaack also thought that Charnabon appeared in the play (*Jahrb. f. Philol.* CXXXV [1887], p. 800).

will presently be said about Welcker's theory. (3) Welcker found a clue to the chief subject of the tragedy in the concluding part of Hygin. *fab.* 147. The other authorities which contain the same story are Serv. Verg. *Georg.* 1. 19, schol. Stat. *Theb.* 2. 382, and *Mythogr. Vat.* II 99. It is said that, after Triptolemus had returned from his journey, a king named Cepheus or Celeus sought to kill him through jealousy, but was compelled by Demeter to yield his kingdom to her favourite. Triptolemus is represented as the son of Eleusinus, and is declared to have founded a town called Eleusis after his father, who had instituted in honour of Demeter the feast known as Thesmophoria. Welcker's view was accepted by Preller (*Myth.* I p. 636) and by H. W. Stoll in Roscher II 1028, but it involves the difficulty that if the drama included the departure of Triptolemus, as well as the successful issue of the conflict after his return, the unity of time was destroyed<sup>1</sup>. Welcker frankly admitted this, but claimed that the successful completion of the adventurous journey rather than its inception deserved to be represented, and that the foundation of the Eleusinia was subsequent to the spread of agriculture over the world by Triptolemus. He escaped from the dilemma by the assumptions that Triptolemus on his return himself described how he had been despatched on his mission by Demeter, and that the goddess was not represented on the stage at this period of the action. The expedient is hardly successful. I think that, if any one will examine frs. 597—599 without prejudice, he will hesitate to conclude that they are all taken from a speech of Triptolemus describing the nature of the commission which was assigned to him. Moreover, Welcker's assumption contradicts the express statement of Dionysius of Halicarnassus (fr. 598), that Sophocles put Demeter on the stage giving directions to Triptolemus concerning the lands which he would have to traverse in spreading abroad the bounty of the goddess. It is unreasonable to reject the single piece of trustworthy evidence which bears on the plot in favour of a mere guess—for it is nothing more—that the conflict with Cepheus provided the climax of the action. So far from agreeing with Welcker that the departure of Triptolemus could not have formed the conclusion of the play, I believe that the gift of corn was the main theme to which the rest of the action was subordinate. The momentous character of the commission entrusted to Triptolemus, and the lustre which it shed upon Attica in the eyes of posterity, combined to make his departure on a divinely ordered journey eminently suitable as the finale of a play in which the young

<sup>1</sup> This consequence was accepted by Ahrens, who compared the *Eumenides* of Aeschylus as a similar case.

dramatist sought to celebrate the Eleusinian hero for the first time before a wider public. But that which chiefly needed explanation was the reason why Triptolemus had been so highly blessed. In order to discover an answer, we must return to the domestic history of Celeus, the Eleusinian, whose house was honoured by a visit from Demeter, when, disguised as an old woman, she was mourning for the loss of Persephone. In the Homeric hymn the daughters of Celeus found her at the 'Maiden well,' and introduced her as nurse to their infant brother Demophon. Metanira, the mother, was alarmed by the strange proceedings of the goddess, who stealthily by night bathed the child in the fire, in order to make him immortal. So she cried aloud in dismay; but Demeter was wroth with her, and put down the child. Before leaving the house, she revealed herself, and explained how the mother's folly had frustrated her son's happiness. This story was subsequently combined with the local tradition which made Triptolemus the minister of Demeter's bounty. Thus in *Ov. Fast.* 4. 507—560 the child's name has been changed to Triptolemus, and the goddess, when interrupted, promises that he shall be the first man to plough and sow,—as a compensation for the loss of his immortality. In *Hygin. fab.* 147 the facts are similar, but the father's name, as we have seen, is different, and he is killed by the goddess in anger. There is good reason to suppose that this version goes back to Panyassis (*EGF* p. 263). The death of the father, who however is called Celeus, is mentioned also in *Nonn.* 19. 85, where Demeter consoles Triptolemus and Metanira. But the death of Celeus seems to have occurred after the gift of corn, although the description is far from clear; and the story perhaps ran parallel to the legend of Icarius. In *Apollod.* 1. 31 f. the mother interrupts, as in the hymn, with the result that the child (Demophon) was consumed in the flames. Demeter then provided the winged car for Triptolemus, the elder of Metanira's children, and gave him wheat to sow over the whole world. It is obvious that, if Triptolemus was to be made the hero of a play, and the events which led to his mission were to be included in the scope of the action, the version preserved in Apollodorus was alone suitable for the purpose<sup>1</sup>. It is therefore suggested that the identification of Triptolemus with the elder son of Metanira may have been taken from Sophocles, and that the earlier part of his play included the coming of Demeter to Eleusis, and the failure of her first attempt to reward the hospitality of Celeus.

<sup>1</sup> Hartung overlooked this when he supposed that in Sophocles Triptolemus was Demeter's nursling (p. 159).

Strabo 27 compares the play with the prologue to the *Bacchae*, as illustrating the carelessness in geographical matters of later writers as contrasted with Homer: ὁ μὲν τὸν Διόνυσον ἐπιόντα τὰ ἔθνη φράζων, ὃ δὲ τὸν Τριπτόλεμον τὴν κατασπειρομένην γῆν, τὰ μὲν πολὺ διεστώτα συνάπτουσιν ἐγγύς, τὰ δὲ συνεχῇ διασπῶσι.

Brunck inferred that it was a satyr-play on the strength of frs. 606, 610, 611, but has found no one to agree with him.

For fragments conjecturally assigned to this play see on frs. 804, 837, 844, 959, 1089, 1116.

## 596

## δράκοντε θαιρὸν ἀμφιπλῖξ εἰληφότε

596 δράκοντε Koen: δράκοντα Etym. M. | θαιρὸν Rufus al.: δ' αἶρον Etym. M.

596 Etym. M. p. 395, 11 πλίσσεσθαι γὰρ τὸ βάδην διαβαίνειν, καὶ πλῖγμα τὸ διάστημα τῶν ποδῶν. Σοφοκλῆς Τριπτόλεμω 'δράκοντα δ' αἶρον ἀμφιπλῖξ εἰληφότες (εἰληφότε DV). περιβάδην. Ruf. Ephes. p. 147, 4 (cf. p. 240 f.). τὸ δὲ μεταξὺ ὁσχείου καὶ ὑποστήματος καὶ μηροῦ πλῖχάδα, καὶ τὸ διαβαίνειν διαπλίσσειν· καὶ τὸ περιβάδην ἀμφιπλῖξ. Σοφοκλῆς δὲ καὶ ἐπὶ δρακόντων ἐποίησε· 'θαιρὸν...εἰληφότες,' ὥσπερ ἂν εἰ ἔφη περιβεβηκότε (βεβλη Cd) τὸν θαιρὸν. Rufus was a medical writer of the age of Trajan, from whom Pollux made considerable excerpts in his second book: see Poll. 2. 172, where the same extract appears with unimportant variations. Schol. Ar. Ach. 217 ἐνθεν καὶ τὸ περιβάδην ἀμφιπλῖξ παρὰ Σοφοκλεῖ ἐν Τριπτόλεμω (hence the same appears in Suid. s.vv. ἀνεπλῖξατο, περιβάδην, πλῖξ, and Greg. Cor. p. 548). Hesych. 11 p. 297 θαιρὸς· ὁ δῖκων ἀπὸ τοῦ ἄνω μέρους ἕως κάτω στροφεὺς τῆς θύρας, ἢ ἄξων. Σοφοκλῆς Τριπτόλεμω. Eustath. II. p. 914, 34 (Ael. Dion. fr. 391 Schw.) θαιρὸς ὁ ἄξων παρὰ Σοφοκλεῖ. Cf. Phot. ed. Reitz. p. 103, 10 ἀμφιπλῖξ· ἀμφιβάδην· τὸ περιεχόμενον ὑπὸ τῶν ποδῶν. πλῖξ γὰρ τὸ βῆμα.

The line describes the car drawn by winged dragons or serpents, which Demeter gave to Triptolemus at the commencement of his journey. 'It may be seen on a vase from Kertsch, figured in Baumeister's *Denkmäler*, p. 1858. The two serpents have twined the middle parts of their bodies round the axle,—thus harnessing themselves to the chariot,

in which is seated Triptolemus, his head wreathed with a white band, from which two yellow corn-ears stand up: in his left hand he holds a sceptre; with his right he holds out a shallow saucer, into which Demeter is pouring wine, as he departs.' (J.) Frazer on Pausan. 7. 18. 3 (IV p. 142) gives a list of the references to Triptolemus and his car in ancient works of art (see also Gruppe, *Gr. Myth.* p. 569), and remarks: 'Sometimes the car has wings attached to the wheels, but no serpents; sometimes it is drawn by serpents without wings; sometimes both the serpents and the wings are depicted attached to the car.' The literary authorities speak of a car drawn by two winged serpents: Apollod. 1. 32 δῖφρον πτηνῶν δρακόντων, Cornut. 28 p. 54, 1 πτερυγίων δρακόντων ὄχημα, schol. Aristid. III p. 54 Dind. ἄρμα ἐξ ὀφειν πτερωτῶν, Nonn. *Dionys.* 13. 190 ff. Τριπτόλεμος...δῖφρον ἐχιδνῆεντα δι' ἥρος ἡμοχεύων | στικτὰ φερεσταχῶν ἐπεμάστιε νῶτα δρακόντων, Ov. *Met.* 5. 642 geminos dea fertilis angues | curribus admovit frenisque coercuit ora. *Fast.* 4. 497 frenatos curribus angues | iungit. The view that the magic car was an invention of Sophocles has no probability (see Introductory Note). Gruppe, p. 807, thinks that serpents were associated with the sun, and that it was as a sun-god that Triptolemus rode in the winged car. O. Kern, *Eleusin. Beitr.* Halle, 1909, p. 11, shows that Sophocles drew his description from the Eleusinian mystery-play.

θαιρὸν here is clearly the axle, and the

connexion between this meaning and that found in Hom. M 459 (iron pegs working in stone sockets, serving as hinges to a door, as explained by Leaf) appears in the explanation of Hesychius (*l.c.*). It should, however, be mentioned that in Poll. 1. 253 *θαίροι* appears to be the name given to the side-boards which form part of the *ὑπερτερία* or body of the car.—*ἀμφιπλῖξ* is glossed by *περιβάδην* (see above), and here suggests that the serpents drew the car by holding the axle within their grip, that is to say, by coiling themselves round it (*ὥσπερ ἂν εἰ ἐφῇ περιβεβηκότε τὸν θαῖρον*). The word means strictly 'having the legs a-straddle' (Achill. Tat. 1. 1: Europa riding on the bull, *οὐ περιβάδην ἀλλὰ κατὰ πλευράν*), and is the exact equivalent of *ἀμφιβάντ'* in Eur. *Phoen.* 1406 (n.), which in prose would be *περιβάντε* (*περιβεβηκότε*). Cf. Archil. fr. 58 *οὐ φιλέω μέγαν στρατηγὸν οὐδὲ διαπεπλεγμένον*, which corresponds

to εὐ διαβάς. The cognates of *πλίσσω* are discussed by Cobet, *V.L.* p. 135, who quotes Hesych. III p. 346 *πλίσμα· ἀπὸ τῶν κυλιόμενων καὶ παλαιόντων, ὅταν περιβάντες τοῖς σκέλεσι κατέχωνται*. Thus in the account of a wrestling-match in Heliod. 10. 32 *ἀμφιβαίνει τοῖς ποσὶ καὶ τοῖς κατὰ τοὺς βουβῶνας τὰ σκέλη κατακείρας, i.e.* 'pinning his legs by gripping them with his feet and the inside of his thighs.' Strattis fr. 63, 1 729 K. *τὰ θυγάτρια | περὶ τὴν λεκάην ἀπαντα περιπεπλεγμένα*.

There is little doubt that *ποσὶ περιπλικοῖς* should be read in Theocr. 18. 8, of the *maze of interlacing feet*. See also Heyne on Hom. Ψ 120. The derivation of these words does not appear to be known, and Curtius refused to connect them with *πλέκω* (*G. E.* 165): Headlam pointed out that the senses of *διαπλίσσειν*, *πλῖξ*, *πλίσας* 'the fork,' correspond to those of the Engl. *splint* (*C.R.* XVII 292).

## 597

σέ δ' ἐν φρενὸς δέλτοισι τοὺς ἐμοὺς λόγους

597 σέ δ' ἐν V: οὐδ' αὖ A, θές δ' ἐν Scaliger, σὺ δ' ἐν Meineke, σοὺ δ' ἐν Nauck

597 Schol. Pind. *Ol.* 10 [11]. 1 καὶ Σοφοκλῆς ἐν Τριπτολέμῳ 'σέ δ' ἐν... λόγους.'

In Aesch. *Prom.* 815 the phrase is used by Prometheus, when instructing Io in the course her wanderings are to take: *σοὶ πρῶτον Ἰοὶ πολύδορον πλάνην φράσω, ἣν ἐγγράφου σὺ μνήμοισιν δέλτοις φρενῶν*. Hence it may be safely assumed that these are the words of Demeter addressed to Triptolemus. The whole of her speech, describing the wanderings of Triptolemus, seems to have been based upon the *Prometheus* of Aeschylus (Haigh, *Tragic*

*Drama*, p. 144): see the Introductory Note. Cf. *Phil.* 1325 καὶ ταῦτ' ἐπίστω, καὶ γράφον φρενῶν ἔσω. *Trach.* 682 παρήκα θεσμῶν οὐδέν, ἀλλ' ἐσφῶζομην, | χαλκῆς ὅπως δύναντον ἐκ δέλτου γραφήν. Aesch. *Cho.* 448 τοιαῦτ' ἀκούων ἐν φρεσὶν γράφου. *Eum.* 275 δελτογράφῳ δὲ πάντ' ἐκωπῶ φρενί. *Suurr.* 185 τὰμ' ἐπη δελτουμένους. Pind. *Ol.* 10. 2 πόθι φρενὸς ἐμᾶς γέγραπται.—The publication of Drachmann's edition of the scholia has altered the data (see cr. n.), but Scaliger's θές remains an attractive conjecture.

## 598

τὰ δ' ἐξόπισθε χειρὸς ἐς τὰ δεξιὰ  
Οἶνωτρία τε πᾶσα καὶ Τυρσηνικὸς  
κόλπος Λιγυστική τε γῆ σε δέξεται.

598. 1 *eis* codd.

2 *Τυρσηνικὸς* codd.

598 Dionys. Hal. *Ant. Rom.* 1. 12 μαρτυρεῖ δέ μου τῷ λόγῳ Σοφοκλῆς μὲν ὁ τραγῳδοποιὸς ἐν Τριπτολέμῳ δράματι.

πεποιήται γὰρ αὐτῷ Δημήτηρ διδάσκουσα Τριπτολέμον, ὅσην χώραν ἀναγκασθήσεται σπείρων τοῖς δοθεῖσιν ὑπ' αὐτῆς καρποῖς

διεξεληθὲν. μνησθεῖσα δὲ τῆς ἐφ' ὧν πρῶτον Ἰταλίας, ἣ ἐστὶν ἀπὸ ἄκρας Ἰαπυγίας μερὶ πορθμοῦ Σικελικοῦ, καὶ μετὰ τοῦτο τῆς ἀντικρὺ ἀψαμένη Σικελίας ἐπὶ τὴν ἐσπέρην Ἰταλίαν αὖθις ἀναστρέφει καὶ τὰ μέγιστα τῶν οἰκούντων τὴν παράλιον ταύτην ἐθνῶν διεξέρχεται, τὴν ἀρχὴν ἀπὸ τῆς Οἰωτρίων οἰκῆσεως ποιησαμένη. ἀπόχρη δὲ ταῦτα μόνον λεχθέντα τῶν λαμβείων, ἐν οἷς φησί 'τὰ δ' ἐξόπισθε...δεξιάται.'

The extract is taken from the speech of Demeter to Triptolemus.—J. thus paraphrases Dionysius: 'after mentioning eastern Italy first—which extends from the Iapygian promontory to the Sicilian strait (πορθμοῦ)—she next touches on Sicily, which lies opposite; then she returns to Italy, taking the western coast; and enumerates the principal nations who dwell on that seaboard, beginning with the settlements of the Oenotri.'

1 τὰ δ' ἐξόπισθε. '(1) Ellendt and L. and S. take this as="thereafter," *deinceps*, as ἐξοπίσω is used in *Od.* 4. 35, and often in other poets. (2) It might also mean "to the west," if Triptolemus is supposed to be moving down the east coast. But, as it ought to come next after the mention of Sicily, this seems less likely.' So J. writes, remarking in respect of χειρὸς ἐς τὰ δεξιά that 'Triptolemus may be supposed to have arrived in Sicily, and to be facing westward. The west coast of Italy would then be on his right.' The supposition appears arbitrary, and the explanation of τὰ ἐξόπισθε open to grave doubt; for the close connexion with χειρὸς ἐς τὰ δεξιά favours a local rather than a temporal meaning, and the run of the sentence suggests that it is the subject and not an adverbial accusative. Further, there is no evidence that ὀπίσω etc. can mean 'the west.' On the contrary ὀπίσθια denotes the east in Cleomed. *circ. doct.* 1. 1. p. 12 ὀπίσθια δὲ τὰ πρὸς τῇ ἀνατολῇ. ἀπὸ ταύτων γὰρ ἐπὶ τὸ εἰμυροσθεν πρὸςαισι (sc. ὁ κόσμος): but this is a technical (Stoic) passage, which has little bearing on the interpretation of Sophocles. For these reasons I conclude that, although the words ἐς τὰ δεξιά relate to χειρὸς (Theocr. 28. 18 τῆς ἐπὶ δεξιά

χειρὸς, Hom. *h. Herm.* 153 χέλυι ἐρατὴν ἐπ' ἀριστερὰ χειρὸς ἐέργων), the latter is also to be connected with ἐξόπισθε, and that this is established by fr. 534 ἐξοπίσω χειρὸς. So Bacchyl. 13. 10 τὸ πᾶρ χειρὸς of what is *close at hand*, and similar phrases, in which χειρὸς expresses the local relation of the person in question, although the mention of the *hand* as a separate member has no particular significance. Cf. ὑπὸ χεῖρα, ἀπὸ χεῖρα, and so forth. The meaning is simply 'the regions lying behind you on the right,' and the words τὰ...δεξιά form the subject, to which Οἰωτρία...γῆ is attributive. We are thus required to imagine Triptolemus as situated on the Italian side of the straits of Messina and looking towards Sicily: that this position was contemplated by the speaker is suggested by the words in which Dionysius refers to Sicily as τῆς ἀντικρὺ (*supra*).

2 Εἰς Οἰωτρία...πᾶσα, 'he is to traverse it from end to end. This name was given by the Greeks to the western seaboard of Italy from the straits as far north as the gulf of Paestum, thus including Bruttium and Lucania. The region north of Oenotria was called by the Greeks *Opisthia* (Kiepert, *Hellas*, map 11): north of that came *Tyrrhenia*. The name *Italia* was with the Greeks in the fifth century coextensive with Oenotria and Iapygia, but not with the whole peninsula (Bevan, p. 484).' (J.) Ridgeway, *Early Age of Greece*, p. 259, gives reasons for holding that the Oenotrians of south Italy were Pelasgians.—*Τυρσηνικὸς κόλπος*. 'This must mean here the *mare Etruscum*, the sea off the coast of Latium and Etruria, as it represents the stage northwards from Oenotria to Liguria. The *mare Tyrrhenum*, ordinarily so called, was off the coasts of Lucania and Bruttium.—*Διγυνοτική τε γῆ*. The *Atyves*, a collective name for the dwellers in the Maritime Alps of north-west Italy. They were found also in ancient Corsica (Kiepert, *Anc. Geo.* § 204).' (J.) For the Ligurians see Ridgeway, *op. cit.* p. 240, who identifies them with the Aborigines.

## 599

χρήσται δέ σ' ἐνθένδ' αὖτις

599 *aditis vulgo*

599 Schol. Soph. O.C. 504 *χρήσται* μ' ἐφευρεῖν] *χρεῖη* (*χρή* conj. Blaydes and Nauck needlessly) *ἔσται* κατὰ συναλοιφὴν *χρήσται*. ἀντὶ τοῦ *χρεῖη* *ἔσται*, δηλοῦται δὲ ταῦτόν τῷ δεήσει· καὶ ἐν Τριπτολέμῳ 'χρήσται δέ σ' ἐνθένδ' αὖτις.'

It is unnecessary to repeat here the facts collected in Jebb's Appendix to O.C. 504 (p. 280), but it should be added that the truth of Ahrens's view is now more generally recognized (Brugmann,

*Comp. Gr.* II p. 488 E. tr.; Kuehner-Blass II 222). Wilamowitz on Eur. *Her.* 311 advocated the restoration of *χρή* in Eur. fr. 733 τὸ γὰρ *χρή* (*χρεῶν* codd.) μείζον ἢ τὸ μὴ *χρεῶν*, and Diels prints τὰ *χρή* ἑόντα in Democritus (frs. 174, 256). I cannot see the advantage of writing *χρήσται*. No doubt *χρήν* was a unit, as *ἐχρήν* shows, but *χρήσται* cannot ever have been regarded as an ordinary future.—For αὖτις see on fr. 314, 227 f.

## 600

[et fortunatam Italiam frumento canere candido]

600 Plin. n. h. 18. 65 *hae fuere sententiae Alexandro Magno regnante, cum clarissima fuit Graecia atque in toto orbe terrarum potentissima, ita tamen ut ante mortem eius annis fere CXLV Sophocles poeta in fabula Triptolemo frumentum Italicum ante cuncta laudaverit, ad verbum translata sententia 'et fortunatam...candido.'*

The fertility of the Italian corn-lands, as compared with those of their own country, was well known to the Greeks. Polybius (2. 15) instances the cheapness of wheat in his own time as a proof of the abundance of corn grown in Italy; and Strabo (242) praises the productive-

ness of Campania. The Athenians, who lived principally on imported corn (Dem. 20. 31), proposed in the year 325-324 B.C. to found a colony on the shore of the Adriatic for the purpose of the corn-trade (CIA II 809; Dittenberger, *Syll.* 153).

No doubt *εὐδαιμόνα* was the original of *fortunatam*: cf. Pausan. 1. 12. 1 τὴν τε Ἰταλίαν διδάσκοντες, ὡς εὐδαιμονίας ἕνεκα ἀντὶ πάσης εἰη τῆς Ἑλλάδος.

For Pliny's reference to the production of the *Triptolemus* see Introductory Note.

For the meaning of Ἰταλία see on fr. 598, 2; and for the cultivation of the vine there cf. *Ant.* 1119, Lucian *navig.* 23.

## 601

Ἰλλυρίς γονή

601 Hesych. II p. 356 Ἰλλυρίς γονή· ἀντὶ τοῦ Ἰλλυρίς γενεά (γονεά cod.: corr. Musurus). γράφεται δὲ καὶ γονή. ὁ δὲ Καλλίστρατος γῆν ἀντὶ τοῦ γῆ· *χρῶνται* γὰρ οὕτως. Σοφοκλῆς Τριπτολέμῳ. M. Schmidt preferred to write Ἰλλυρίς γονή· ...γονεά, which is hardly intelligible. Musurus was surely right: so *τριτοσπόρω* γονή in Aesch. *Pers.* 820 is explained by schol. M as τρίτῃ τῶν μεταγενεστέρων γενεᾷ.

It is hazardous to guess at the context, but it is probably safe to infer that γονή had a concrete sense, perhaps that of

*produce*. Illyria was famous for cattle rather than corn: see [Arist.] *mir. ausc.* 128, quoted by Grote III p. 423. We cannot tell what moved Callistratus to support the variant γῆν; but it is surprising to find the authority of an early Alexandrian cited in favour of the fem. γῆν, which since Elmsley's note on Eur. *Helid.* 839 has been always condemned as a late error. γονή was probably a mere blunder; and it is worthy of mention that γύναι and γοναί are variants for the genuine γύναι in *Ant.* 569.



## 602

## Καρχηδόνας δὲ κράσπεδ' &lt; ἦν &gt; ἀσπάζομαι

602 ἦν add. Bergk: κράσπεδα ἀσπάζομαι A

602 Schol. Eur. *Trö.* 221 τινὲς φασὶ καὶ τὴν Ῥώμην καὶ τὴν Καρχηδόνα πρὸ (Schwartz: ἀπὸ A) τῆς πρώτης Ὀλυμπιάδος κτισθῆναι. Σοφοκλῆς δὲ ἐπὶ τῶν καιρῶν Τριπτολέμου οἰκισθῆναι (ψικισθαι Schwartz, οἰκίσθαι Wilamowitz) τὴν Καρχηδόνα, ἐν οἷς φησὶ 'Καρχηδόνας...ἀσπάζομαι.'

Cobet conjectured from κράσπεδες the reading of cod. N [a copy of A, according to Schwartz] κράσπεδ' ἔστ'. B. ἀσπάζομαι, but it is very unlikely, as van Leeuwen remarked (*de Soph. Ai. authentia*, p. 38), that Sophocles in his earliest play divided a line between two speakers in this way. Blaydes, suspecting κράσπεδα, suggested πάγκαρπα πεδί' or the like. Hermann, followed by Ahrens, read προσάτην. It is to be regretted that the quotation breaks off so abruptly: why did Demeter, if she is the speaker, take occasion to greet the name of Carthage? Since the *Triptolemus*

was an early play, it must be remembered that the name of Carthage had become familiar to the Greeks at the end of the Persian wars in consequence of the simultaneous struggle waged by their kinsmen in Sicily against the Punic invaders. The anachronism mentioned by the schol. need not trouble us: although the name does not occur elsewhere in tragedy, many believe that Carthage is referred to in Eur. *Phoen.* 204. Eudoxus of Cnidos (c. 365 B.C.) is quoted immediately before the above extract in connexion with the foundation of Carthage, but a century earlier Sophocles may well have treated the settlement as being of immemorial antiquity.—For κράσπεδ' cf. Eur. fr. 381 σχεδὸν παρ' αὐτοῖς κρασπέδους Εὐρωπίας, *Suppl.* 661 πρὸς κρασπέδοις στρατοπέδου τεταγμένον.

## 603

## σιλφίου λειμών

603 Proverb. cod. S (Paris. suppl. Gr. 767; L. Cohn *Zu den Paroemiogr. in Breslauer philol. Abhandl.* II 2 p. 71) σιλφίου λειμών. Σοφοκλῆς Τριπτολέμῳ περὶ τῆς (l. γῆς) ἐν Λιβύῃ τὸ σιλφίον φερούσης. οἱ δὲ εἶδος τι τῆς Λιβύης σιλφίου. Hesych. IV p. 30 σιλφίου λειμών. Σοφοκλῆς περὶ (ἐπὶ Meineke) γῆς ἐν Λιβύῃ τὸ σιλφίον φερούσης κτέ. *Prov. append.* 4. 70 (*Paroem.* I 451) σιλφίου λειμών· εἶδος τι τῆς Λιβύης σιλφίου.

H. points out that εἶδος here must surely mean a *kind of plant*, i.e. εἶδος Λιβυκὸν not εἶδος τῆς Λιβύης. The text, he suggests, has either arisen from a var. lect. περὶ τῆς Λιβύης τὸ σιλφίον φερούσης, which has somehow or other attached itself in part to εἶδος, or else there is a lacuna, e.g. οἱ δὲ εἶδος < Ἡρόδοτος δὲ μέρος > τῆς Λιβύης τὸ σιλφίον, for Herodotus (4. 169, 192) uses τὸ σιλφίον of the district where the silphium grew. According to Theophrastus (*hist. pl.* 6. 3. 3) and Pliny (*n. h.* 5. 33) the region was 4000 stadia square. Leutsch, however, in rejecting Schott's proposed addition of βορώνης, suggests that εἶδος is used in the sense of

*spice* ('speciem odoratam, cuius generis erat silphium: sic enim proprie τὰ εἶδη recentioribus sunt usitata').

What σιλφίον (*laserpicium* = *lac sirpicum* 'milk of silphium,' or *laser piceum*) really was has long been a matter of conjecture. John Evelyn and Bentley (see his *Correspondence*, II p. 234 f.) thought it was the large umbelliferous plant of Persia and the East Indies (*Ferula* or *Narthex asafœtida*): see Ellis on Catull. 7. 4, Sonnenschein on Plaut. *Rud.* 630. It was largely used in Greek cookery and also as a medicine; and the demand for it was the principal reason of the prosperity of Cyrene, with which town it is always connected. The trade subsequently decayed, but for what reason is unknown (Neil on Ar. *Eq.* 893). Ridgeway (*Early Age of Greece*, pp. 223-228) suggests that σιλφίον is to be identified with the Homeric lotus-plant, the legend of which is the embodiment of a vague tradition that on the north coast of Africa fronting the Syrtis there grew a plant elsewhere unknown but possessing rare virtues.

## 604

καὶ Χαρναβώντος ὃς Γετῶν ἄρχει τανῦν

604 ὃς Γετῶν Lobeck: ὅτι τῶν ὅς γε cod. Haun., ὅστις τῶν ὡδε cod. Vind.

604 Herodian περὶ μόν. λεξ. p. 9. 30  
Χαρναβών. Σοφοκλῆς Τριπτολέμῳ 'καὶ  
Χαρναβώντος... τανῦν.'

The text was restored and the relevancy of the quotation established by Lobeck, *Aglaoph.* p. 215, from Hygin. *poet. astr.* 2. 14 *huic* (Ophiuchum) *complures Charnabonta dixerunt nomine Getarum regem, qui sunt in Mysia regione, fuisse: qui eodem tempore regno est potitus quo primum semina frugum mortalibus tradita esse existimantur. Ceres enim cum sua beneficia largiretur hominibus, Triptoleum, cuius ipsa fuerat nutrix, in curru draconum collocatum... iussit omnium nationum agros circumeuntem semina partiri... qui cum pervenisset ad eum quem supra diximus Getarum regem, ab eo primum hospitaliter acceptus, deinde... insidiis captus... pene perdidit vitam. Charnabontis enim iussu cum draco unus eorum esset interfectus... Ceres eo venisse et ereptum adolescenti currum dracone altero*

*subiecto reddidisse, regem... poena non mediocri affectisse narratur.* Charnabon, who is a doublet of the Scythian Lynceus (Ov. *Mel.* 5. 645) and of the Eleusinian Celeus or Cepheus (Hygin. *fab.* 147), is otherwise unknown; but Carnabas is the name given by Eustath. *Il.* p. 448, 8 to the Perrhaebian who took refuge at Zeleia in the Troad, after killing his father Triopas. Curiously enough Triopas is confused with Charnabon in a schol. on Ov. *Mel.* 2. 138, and an extract quoted by Ellis on Ov. *Id.* 287. These two passages were pointed out by Knaack in *Jahrb. f. Philol.* cxxxv (1887) 318 f., but are not of any independent value in explaining the tradition which Sophocles followed.—This is the earliest reference to the Getae: cf. Hdt. 4. 93. The transference of the Balkan tribe to Mysia may be connected with the flight of Carnabas to Zeleia. For migration between Thrace and Mysia see Macan on Hdt. 7. 20.

## 605

ἦλθεν δὲ Δαῖς θάλεια, πρεσβίστη θεῶν.

605 θάλεια Kuster: θηλει.. cod. | πρέσβις τῇ cod.: corr. Musurus

605 Hesych. i p. 455 δαῖς· Σοφοκλῆς 'ἦλθε δὲ... θεῶν.' ἡ δὲ ἐράων ἐὼν χλα. ἔνιοι δὲ τὰς Μούσας. Τριπτολέμῳ.

This line appears to describe one of the blessings which followed from the gift of Demeter, when it had been distributed by Triptolemus. There may have been a contrast with the wretched diet which prevailed before: see on fr. 606.

The personification of Δαῖς is literary rather than religious, as is shown by the adoption of the Homeric epithet (γ 420 etc.). Similar dedications of abstract ideas in Sophocles are Πειθῶ in fr. 865, Λοιμός in *O. T.* 27, Φάμα, daughter of Ἑλπίς, in *O. T.* 157, and Δαῖς Ὀρκος in *O. C.* 1767. The latter is taken from

Hes. *Theog.* 231, and Gruppe, *Gr. Myth.* p. 1068, points out that the theogonies had much to do with the growth of these abstract deities. πρεσβίστη here points to the same influence: cf. Hes. *Theog.* 363 πρεσβύταται κοῦραι, and for the word fr. 582. With Euripides the use of *theós* to describe abstract ideas has sunk almost to the level of a stylistic mannerism: see nn. on Soph. fr. 922, Eur. *Hel.* 559 f., *Phoen.* 506. For the personification of abstract ideas in general see Farnell, *Cults of the Greek States*, v p. 444.

The commentator who referred to the Muses (τῇν Μοῦσαν Heinsius) was misled by θάλεια.

## 606

## οὐδ' ἡ τάλαινα δοῦσα ταριχηροῦ γάρου

**606** Pollux 6. 65 γάρου, ὡς Σοφοκλῆς 'οὐδ' ἡ... γάρου.' The name of the play is preserved by Athen. 67 c Σοφοκλῆς Τριπτολέμῳ 'τοῦ ταριχηροῦ γάρου.' Cf. [Herodian] *Philetact.* (in Moeris ed. Pier-son, p. 437) ὁ γάρου ἀρσενικῶς 'τὸν ἰχθύων γάρου' (Aesch. fr. 211) καὶ γάρου τὸν ἰχθύειον Σοφοκλῆς. If the context of these passages is examined, there is not much doubt that they are all ultimately deduced from the same lexicographical source; and, though the quotation of Pollux is the fullest, it is not unlikely that the words given by Athenaeus are correct. In that case Pollux or his immediate authority may have quoted loosely and without giving the true order of the words: the original may have been οὐδ' ἡ τάλαινα τοῦ ταριχηροῦ γάρου | δοῦσα. The common origin of the three sources renders improbable the view to which Headlam, Blaydes, and Mekler inclined, that Herodian's γάρου τὸν ἰχθύειον should be quoted as a fragment distinct from that preserved by Pollux and Athenaeus.

The Φιλεταῖρος is a sorry abridgement which does not justify the attribution of ἰχθύειος to Sophocles. It should be stated that Düntzer regarded δοῦσα as a corruption of τοῦ. J. writes: 'I should conj. δαίς: "nor the wretched feast on a preserve of salt fish" (when the gifts of Triptolemus have come, this will be the people's portion no more).' In that case δαίς would be ironical, like the βραχεία δαίς of Menedemus (Lycophr. fr. 3, *TGF* p. 818), who sometimes served ταρίχιον to his guests. Meineke restored a trochaic tetrameter, οὐδὲν ἡ τάλαινα δοῦσα τοῦ τ. γ.; Bergk an iambic trimeter, σὺ δ', ἡ τάλαινα, δὸς τ. γ. Blomfield's τάλαινα' ἀλοῦσα ταριχηροῦ is meaningless.—γάρου, a sort of caviare, made of brine and pickled fish. See the commentators on Hor. *Sat.* 2. 8. 46 *garo de sucis piscis Iberi*. Zahn in Pauly-Wissowa VII 841 ff. shows that there were many varieties of γάρου (*garum*), and that it was by no means exclusively a luxury.

## 607

## ἄμαλλαι

**607** Hesych. I. p. 138 ἄμαλλαι (ἄμαλλα cod.: corr. Alberti from *Εἴγνι. Μ.*)· δράγματα, δέσμη (δέσμαι cod.) τῶν ἀσταχίων. Σοφοκλῆς Τριπτολέμῳ. *Εἴγνι. Μ.* p. 76, 46 ἄμαλλαι· τὰ δράγματα τὰ τοῦ σίτου.

Demeter is naturally the goddess of

the *sheaves*: hence the epithets ἄμαλλο-τῆκος Nonn. *Dion.* 31. 38, 45. 101, 48. 678; ἄμαλλοφόρος Eustath. *Il.* p. 1162, 27, Nonn. *Dion.* 17. 153; Ἰουλιῷ Semus ap. Athen. 618 D, from ἰουλος ὡδὴ εἰς Δήμητρα Phot. *lex.* p. 109, 10, Poll. 1. 38, etc.

## 608

## κνήμη μελίνης

**608** Harpocr. p. 125, 26 μελίνη... ὁ σπρίου ἐστὶ σπέρμα, καὶ ἀρσενικῶς λέγουσι· θηλυκὸς δὲ Σοφοκλῆς Τριπτολέμῳ (τριπτο-λέμου ACG, τριπτολέμου B)· κνήμη (ανήμου BCG) μελίνης. Phot. *lex.* p. 255, 25 and Suid. s.v. μελίνη, which are abbrevi-ated from the same source: Σοφοκλῆς μὲν

γὰρ καὶ Ἡρόδοτος καὶ Ξενοφῶν θηλυκῶς εἶπον μελίνη.

Millet was extensively grown as a cereal, at any rate in Thrace (Dem. 8. 45). Nauck thought that κνήμη was corrupt and proposed κνήκου, comparing Hesych. II p. 497 κνήκος... εἶδος τι σπέρ-

ματος· καὶ πυρός. But Campbell aptly refers to Theophr. *hist. plant.* 9. 13. 5, and hesitates between the meanings 'the space between two knots in the stalk,' and 'the long rounded ear of the millet plant.' I see no reason why the growth

of the plant should not be so described. Ellendt preposterously suggests that the second syllable of *μελίνης* was long: if the metre was iambic, why not *κνήμη* <τε> > *μελίνης*?

## 609

## ὀρίνδην ἄρτον

609 Athen. 110 E ὀρίνδον (ὀρίνδον cod.: corr. Casaubon) ὃ ἄρτον μέμνηται Σοφοκλῆς ἐν Τριποτόλῳ, ἦτοι τοῦ ἐξ ὀρύζης γενομένου ἢ ἀπὸ τοῦ ἐν Αἰθιοπία γενομένου σπέρματος, ὃ ἐστὶν ὁμοιον σησάμω. Hesych. III p. 219 ὀρίνδην· ἄρτον παρὰ Αἰθίοψιν. καὶ σπέρμα παραπλήσιον σησάμῳ (σίσαμη cod.), ὅπερ ἐφροντες σιτοῦνται. τινὲς δὲ ὀρυζαν.

These passages evidently go back to the same original: see also Bekk. *anecd.* p. 54, 1 (Phryn. *proaer. soph.* p. 93, 7) ὀρίνδα· ἦν οἱ πολλοὶ ὀρυζαν καλοῦσιν, and Pollux 6. 73 ὀρίνδην τινὰ ἄρτον Αἰθίοπες, τὸν ἐξ ὀρίνδου γιγνόμενον, ὃ ἐστὶ σπέρμα ἐπιχώριον, ὁμοιον σησάμῳ.

Rice-growing is usually mentioned in connexion with India, but ὀρίνδης ἄρτος seems to have been introduced here rather as the food of the Aethiopians, to whom Triptolemus brought the gift of Demeter. Certainly rice was not a Greek food, although Chrysippus, a writer on cookery, included ὀρυζίτης πλακοῦς in a list of cakes (Athen. 647 D). Megasthenes ap. Athen. 153 E mentions boiled rice together with various kinds of dressed meats (? a sort of curry) as served up at an Indian banquet. In Hor. *Sat.* 2. 3. 155 *tisanarium oryzae*, 'rice-tea,' is the diet of an invalid.

## 610

## βρῦτον δὲ τὸν χερσαῖον οὐδ' ὕσιν &lt;ποτόν&gt;

610 οὐδ' ὕσιν ποτόν Mekler: οὐ δευῖν cod.

610 Athen. 447 B τὸν δὲ κριθινὸν οἶνον καὶ βρῦτον τινες καλοῦσιν, ὡς Σοφοκλῆς ἐν Τριποτόλῳ 'βρῦτον...δευῖν.' καὶ Ἀρχιλόχος (fr. 32) 'ὥσπερ <παρ> αὐτῷ βρῦτον ἢ Θρήζι ἀνὴρ | ἢ Φρυγῇ ἐβρυζε, κύβδα δ' ἦν πορευμένη.' μνημονεύει τοῦ πώματος Αἰσχύλος ἐν Λυκούργῳ (fr. 124) 'κάκ τῶν-δ' ἐπινε βρῦτον Ἰσχυραίων (Ἰσχυραίων conj. Headlam in C.R. XVI 4342) χρόνῳ | κάσμενοκόμπει τοῦτ' ἐν ἀνδρεία στέγη.' Ἑλλάνικος δ' ἐν Κτίσει καὶ ἐκ ῥιζῶν, φησί, κατασκευάζεται τὸ βρῦτον γράφων ὧδε (FHG I 59) 'πίνουσι δὲ βρῦτον ἐκ τινων ῥιζῶν, καθάπερ οἱ Θρᾷκες ἐκ τῶν κριθῶν.' Ἐκαταῖος δ' ἐν δευτέρῳ περιηγήσει εἰπὼν περὶ Αἰγυπτίων ὡς ἀρτοφάγοι εἶναι ἐπιφέρει (FHG I 20) 'τὰς κριθὰς ἐς τὸ πῶμα καταλέουσιν.' ἐν δὲ τῇ τῆς Εὐρώπης περιόδῳ Παλιόνας φησι πίνειν βρῦτον ἀπὸ τῶν κριθῶν καὶ παραβῆναι ἀπὸ κέγχρου καὶ κόρυζαν.

I have transcribed the passage of

Athenaeus at length, as giving practically all the available information concerning βρῦτον (-ος). It will be seen that it is spoken of contemptuously as the drink of uncivilized or remote tribes; and Miss Harrison has noticed (*Journ.* p. 423) that it never appears as the national drink of Hellas even in primitive times. In Aeschylus it is the drink of the savage Lycurgus, who opposed the worship of Dionysus; and H. conjectured that the text represents a speech of Charnabon, the adversary of Triptolemus. If so, he made use of the Greek contempt for barbarian beer-drinkers (Aesch. *Supp.* 964) to oppose the claims of agriculture. I suppose that χερσαῖον means 'muddy,' i.e. coming from the earth and not maturing like the grape in the open air, for I can see no point in the 'landsman's beer' (Hartung). But there is no similar use of χερσαῖος, unless

some support may be drawn from Tr. fr. adesp. 261 *voris προσαυρίζουσα χερσαία τροχῶν*, of rain falling into a dry rut: cf. *Ant.* 251 *στύφλος δὲ γῆ καὶ χέρσος*. Knaack defended the word by quoting Julian's well-known epigram: *τῷ σε χρὴ καλέειν Δημήτριον, οὐ Διόνυσον, | πτυρογενῆ μάλλον καὶ βρόμον οὐ βρόμιον* (*Anth. Pal.* 9. 368). Herwerden suggested *κριθαῖον* = *κριθῶν*. The latter part of the line has been brilliantly emended by Mekler, and independently by Tucker (*C. R.* xviii

246), who suggested that the lost adjective may also have been *γλυκύν* or *φίλον*. This conjecture is much to be preferred to M. Schmidt's *οὐδ' ἔνιαν*, Knaack's *οὐ <φίλον> πτεῖν*, or the more recent proposal of Wecklein *οὐχ ἥδυν πτεῖν*. H., who accepted it, quoted in its support *Anth. Pal.* 9. 487 *βρώματά μοι χοίρων συκίζομένων προσέθηκας*. 12. 197 *σύνων βρώμα*. Com. fr. adesp. 1205, 4 (111 606 K.) *ἀ καὶ κυσὶν πειῶσιν οὐχὶ βρώσιμα*. Eur. fr. 469 *νόμος δὲ λείψαν' ἐκβάλλειν κυσίν*.

## 611

## ἀπυνδάκωτος οὐ τραπεζοῦται κύλιξ.

611 Pollux 10. 79 *τὴν δ' ἀπύθμενον κύλικα ἐν Τριπτολέμῳ Σοφοκλῆς ἀπυνδάκωτος ὠνόμασεν*: 'ἀπυνδάκωτος... κύλιξ.' Hesych. i p. 267 *ἀπυνδάκωτος*: ἀπύθμενος. Σοφοκλῆς Τριπτολέμῳ. Schol. Hom. A 634 in Cramer *anecd. Paris.* III p. 16, 11 *πυθμὴν λέγεται καὶ πύνδαξ, ὅθεν καὶ παροιμία παρὰ Σωκράτει (Σοφοκλεῖ Cramer) 'ἀπυνδάκωτος... κύλιξ.'* Cf. *Mantiss. proverb.* i. 22 (*Paroem.* II 747). The line is also referred to in *Etyim. M.* p. 133, 50, Eustath. II. p. 870, 27. (Pausan. fr. 289 Schw.) There is a more interesting allusion to it in Demetr. *de eloc.* § 114, who, without giving the author's name, cites it as an example of frigidity, with the interpretation: *ἀντὶ τοῦ ἀπύθμενος ἐπὶ τραπέζης κύλιξ οὐ τίθεται. τὸ γὰρ πρᾶγμα συμκρὸν οὐ οὐδέχεται ὄγκον τοσούτου λέξεως*. See Roberts, p. 232, who gives some English parallels, and refers for similar criticisms of Sophocles to *de sublimi.* 33. 5 ὁ δὲ Πίνδαρος καὶ ὁ Σοφοκλῆς ὅτε μὲν οἷον πάντα ἐπιφλέγουσι τῇ φορᾷ, σβέννυνται δ' ἄλῳγως πολλάκις, καὶ πίπτουσιν ἀτυχέστατα, and to Dion. Hal. *de vet. script. cens.* 2. 11 καὶ πολλάκις ἐκ πολλοῦ τοῦ μεγέθους εἰς διάκενον κόμπαν

ἐκπίπτων, οἷον εἰς ἰδιωτικὴν παντάσῃ ταπεινότητι κατέρχεται.

Weickler's (p. 308) defence of Sophocles is unconvincing: he suggests that the verse refers not to a trivial incident of ordinary life, but to the feasts of the initiated at the Eleusinian mysteries. We are, however, perhaps justified in recalling that the play was probably an early one (see Introductory Note).—The wine-cooler, *ψυκτήρ*, also called *δῖνος*, is thus described by Poll. 6. 99 *οὐ μὴν ἔχει πυθμένα, ἀλλ' ἀστραγαλίσκου, i.e.* it was supported by little knobs. Cf. schol. Ar. *Vesp.* 618 *δῖνος δὲ ἐστὶν ἀγγεῖον... βάσιν οὐκ ἔχον ἀλλὰ κάτωθεν ὑπὸ τροχῶν*. Athen. 481 D classes *κυμβία* among cups *πυθμένα μὴ ἔχόντων*. Homer's *ἀμφίθετον* in Ψ 270 was sometimes explained as *τὴν ἀπύθμενον φιάλην* (Athen. 501 A). Nestor's cup had two *πυθμένες* (Hom. A 635): see the discussion in Athen. 488 E. Lucian *Lexiph.* 13 has *ποτήρια εἰπυνδάκωτα*, which Mekler thinks may be a reminiscence of Sophocles.—*τραπεζοῦται*: *is set on the table*. Hence *ἐπιτραπεζώματα* of the various dishes served: see Athen. 170 F.

## 612

## εἰς ὀρθὸν φρονεῖν

612 *Antiatt.* (Bekk. *anecd.*) p. 92, 1 *εἰς ὀρθὸν φρονεῖν*: ἀντὶ τοῦ καλῶς φρονεῖν. Σοφοκλῆς Τριπτολέμῳ. Priscian *inst.* 18. 202 (II p. 305, 16 Hertz) *illi eīs ὀρθὸν φρονεῖν et eīs ταύτην πρόθεσιν*. Sallustius: 'in hunc modum disserui' pro 'hoc modo.'

The use of *εἰς ὀρθὸν* and the like precisely as equivalent to adverbs of manner is not common: cf. *Trach.* 347 *φωνεῖ δίκης ἐς ὀρθόν*. Jebb there quotes Thuc. 6. 82 *ἐς* (al. *ὡς*) *τὸ ἀκριβὲς εἰπεῖν*, but a better parallel is Eur. *Phoen.* 1210 *τοῦτ'*

εἰς ὀπαπτον εἰπας. The use is more common with nouns: see the examples quoted on Eur. *Hel.* 904 ἐς ἀρπαγὰς, and add Holden on Xen. *Cyr.* 8. 1. 33. The adverbial εἰς ὀρθόν can be traced to a local origin: *O. T.* 50 στάντες τ' ἐς ὀρθόν, Eur. *Or.* 231 αὐθις μ' ἐς ὀρθόν στήσου, *Suppl.* 1229 μόνον σὺ με | ἐς ὀρθόν

ἔστη, *Tro.* 465 αἶρετ' εἰς ὀρθὸν δέμας, fr. 262 δεῖ γὰρ ἂν σφάλλῃ | εἰς ὀρθόν ἔστη, fr. 382, 8 ἡ μὲν εἰς ὀρθὸν μία, | λοῦσαι δ' ἐπ' αὐτῆς τρεῖς κατεστηριγμέναι | εἰσίν (the letter E). εἰς καλόν does not appear to be used except with ἤκειν (e.g. Plat. *symp.* 174 E) or some other verb of motion.

## 613

## ἀφράσμων

613 Hesych. I p. 339 ἀφράδμων· ἀσύνετος, ἀμαθής. Σοφοκλῆς Τριπτολέμῳ. ἀφράσμων· ἀσύνετος. Bekk. *anecd.* p. 472, 13 ἀφράσμων· ἀσύνετος. Σοφοκλῆς.

The form ἀφράδμων given by Hesychius is contrary to the alphabetical order, following immediately after ἀφράκτους. It was therefore rightly corrected to

ἀφράσμων by Nauck, and H. points out that in Aesch. *Pers.* 420 several MSS have ἀφραδμῶνως. For the history of the variation in form see Brugmann, *Compt. Gr.* 11 p. 173 E. tr. For the meaning of the word cf. Aesch. *Ag.* 1400 πειράσθῃ μου γυναῖκος ὡς ἀφράσμονος.

## 614

## ἔλκη

614 Hesych. II p. 67 ἔλκη· λῦται. Σοφοκλῆς Τριπτολέμῳ.

The purpose of the note was to call attention to the metaphorical use of ἔλκος, which would be more vigorous than in the case of the English 'wound.' 'Sore' or 'stab' would come nearer. Cf. Solon 4. 17 τοῦτ' ἤδη πάσῃ πόλει ἔρχεται ἔλκος

ἀφικτον, which seems to be followed in Aesch. *Ag.* 645 πόλει μὲν ἔλκος ἐν, τὸ δῆμιον τυχεῖν. Pind. *Pyth.* 2. 91 ἐνέπαξαν ἔλ-|κος ὀδυναρὸν ἐκ πρόσθε καρδία, | πρὶν ὅσα φροντίδι μητίονται τυχεῖν. Soph. *Ant.* 652 τί γὰρ | γένουτ' ἂν ἔλκος μείζον ἢ κακὸς φίλος; fr. 741.

## 615

## Ἑστία

615 Philodem. *de piet.* p. 23 καὶ Σοφοκλῆς ἐ<ν> Ἑνά<χ>ω (fr. 290) τὴν γῆν μ<ητέ>ρα τῶν θεῶν φη<σιν>, ἐν Τριπτολέμῳ δὲ καὶ Ἑστίαν εἰ<ναι>.

For the identification of Ge with Hestia cf. Eur. fr. 944 καὶ Γαῖα μήτηρ· Ἑστίαν δὲ σ' οἱ σοφοὶ | βροτῶν καλοῦσιν ἡμένην ἐν αἰθέρι, which is said to contain a reference to the teaching of Anaxagoras (Diels, *Fragm. d. Vorsokratiker*<sup>3</sup>, 46 A 20<sup>b</sup>). At a later date the Stoics adopted the same view: see on fr. 1128, 7. So far as I can discover, there is no other early evidence of a connexion between the worship of

the two goddesses, and it is interesting to find Sophocles taking notice of what appears to be a philosophical speculation based on the supposed etymology of Hestia. It should be added that the Pythagoreans called their central fire by the names Ἑστία τοῦ παντός and μήτηρ θεῶν; cf. Philolaus ap. Stob. *eccl.* 1. 22. 1<sup>d</sup> p. 196, 18 W. See also Süss in Pauly-Wissowa VIII 1295, who thinks it probable that the original identification was popular rather than philosophical, but admits that there is no evidence available to prove it.

## 616

## ζευγηλάτης

616 *Antiatt.* (Bekk. *anecd.*) p. 97, 33 ζευγηλάτης· Σοφοκλῆς Τριπτολέμω. Hesych. II p. 256 ζευγηλάτης· μεταβάτης, ἡνίοχος.

This word might mean either (1) a

ploughman, or (2) a charioteer. If Hesych. *l.c.* belongs here, the reference must be to the car of Triptolemus: see Introductory Note. The fem. ζευγηλατρὶς occurs in fr. 878.

## 617

## Ἰαννα

617 According to Hesych. II p. 338 Sophocles used this word (or Ἰάννα?) for 'a Greek woman.' See on fr. 56, where the passage is set out. It has been

pointed out that the appearance of the word in this play shows that Triptolemus travelled to Asia Minor (Malten in *Herm.* XLV 547).

## ΤΡΩΙΛΟΣ

Troilus is mentioned by Homer as one of the sons whom Priam had lost, in a passage (Ω 257) where the epithet ἵππιοχάρμης is taken to indicate his prowess as a warrior<sup>1</sup>. Proclus, in his abstract of the *Cypria* (*EGF* p. 20), simply says that Achilles Τρώϊλον φονεύει. Apollodorus is somewhat more explicit (*epit.* 3. 32): μὴ θαρρύντων δὲ τῶν βαρβάρων, Ἀχιλλεὺς ἐνέδρευσας Τρώϊλον ἐν τῷ τοῦ Θυμβραίου Ἀπόλλωνος ἱερῷ φονεύει. He is confirmed by schol. T Hom. Ω 257, who refers to Sophocles as his authority: ἐντεῦθεν Σοφοκλῆς ἐν Τρωίλῳ φησὶν αὐτὸν ὀχευθῆναι ὑπὸ Ἀχιλλέως ἵππους γυμνάζοντα παρὰ τὸ Θυμβραίου καὶ ἀποθανεῖν. Welcker emended ὀχευθῆναι το λογχευθῆναι on the strength of Eustath. II. p. 1348, 23 Τρώϊλον ἵππιοχάρμην, δν φασὶν ἵππους ἐν τῷ Θυμβραίῳ γυμνάζοντα λόγχη πείσειν ὑπ' Ἀχιλλέως. But ἐνέδρευσας in Apollodorus rather suggests λοχηθῆναι<sup>2</sup>: cf. Dio Chrys. II. 77 καὶ Τρωίλος τε οὕτως ἀποθνήσκει παῖς ὢν ἔτι καὶ Μήστωρ καὶ ἄλλοι πλείους. ἦν γὰρ ὁ Ἀχιλλεὺς ἐνέδρευσαι δεινότατος καὶ νυκτὸς ἐπιθέσθαι. Although the Trojans were already shut up in the city, it is clear that the Thymbraeum was outside the walls (Dio Chrys. II. 78). Fr. 619 shows that Sophocles agreed with the other authorities in repre-

<sup>1</sup> Schol. A (see Lehrs, *Ar.*<sup>2</sup> 190 f.) contends that οἱ νεώτεροι based the story of Troilus ἐφ' ἵππου διωκόμενος on this epithet. Others think that the epithet is rather an allusion to a story already existing: Gruppe, p. 6721.

<sup>2</sup> The same correction has already been made by Maass.

senting Troilus as a mere stripling: see note *in loc.* and add Callim. fr. 363, where he is introduced as an illustration of ἄωπος θάνατος. Vergil's allusion (*Aen.* 1. 474 *parte alia fugiens amissis Troilus armis, | infelix puer atque impar congressus Achilli, | fertur equis*, etc.) certainly suggests that Troilus was killed in battle, while fighting against Achilles: cf. Sen. *Ag.* 785. On the other hand, in Sophocles he was surprised by Achilles while exercising his horses, and it would seem that his sister Polyxena had gone with him to fetch water from the spring (cf. fr. 621). The presence of Polyxena, who escaped, is inferred from artistic evidence alone: see Robert, *Bild u. Lied*, p. 16, Gruppe, p. 672. Troilus was accompanied by an attendant whom the Greeks regarded as the oriental counterpart of the παιδαγωγός: see frs. 619, 620<sup>1</sup>. The scene was somewhere in the neighbourhood of the temple of the Thymbraean Apollo, and Welcker thinks that the chorus consisted of priests or country folk. It is perhaps more likely that they were the attendants of Troilus or Polyxena.

With what motive then did Achilles waylay the youthful Troilus? As an isolated incident of guerilla warfare, the death of Troilus might find its place in the epics, but does not seem to possess any dramatic value. Welcker meets the difficulty by conjecturing that the account of Lycophron (307—313) was founded on the play of Sophocles. There Troilus is beloved by Achilles, but infuriates him by rejecting his advances, and is slain at the altar of Apollo<sup>2</sup>, where he had taken refuge. Welcker does not suggest that in Sophocles Achilles pursued Troilus, because he was attracted by his beauty. Rather, he killed him in a skirmish, mistaking him for a full-grown warrior; but, when he saw the dead body, he was overcome with pity for the beautiful boy whom he had unwittingly slain. This is more fanciful than convincing. We can hardly draw any inference from the appearance of the εὐνοῦχος, but it might be plausibly argued that the love-motive was known to Sophocles from the fact that Phrynichus (*TGF* p. 723, *PLG* III 561) seems to have introduced Troilus in the character of ἐρώμενος: λάμπει δ' ἐπὶ πορφύρεαις παρῆσι φῶς ἔρωτος. It is curious that Sophocles himself is said to have quoted this passage, according to the anecdote in Athen. 604 A. On the other hand, there was a legend that Troy could not be taken, if Troilus reached the age of twenty<sup>3</sup>. This was referred to by Menander in his *Δὺς ἐξαπατῶν*,

<sup>1</sup> For the oriental view of eunuchs as trustworthy servants see Hdt. 8. 105, Xen. *Cyr.* 7. 5. 60—64.

<sup>2</sup> There was a tradition that Apollo was Troilus' father: Apollod. 3. 151.

<sup>3</sup> *Mythogr. Vatic.* 1. 210 *Troilo dictum erat quod, si ad annos XX pervenisset, Troia everti non potuisset.*



the original of Plautus's *Bacchides*, where it is mentioned at v. 954; and there seems to be good reason for supposing that it was at least as old as the time of Sophocles<sup>1</sup>. If so, he was hardly likely to have neglected it, more especially as it provides an excellent explanation of the ambushade which Achilles is said to have laid for Troilus. There is no room to speculate whether Achilles may have been swayed by conflicting motives, his duty to his country, and his love for Troilus; and it is equally idle to enquire how he was affected by the presence of Polyxena<sup>2</sup>.

It should be mentioned that Strattis wrote a comedy entitled *Troilus* (I 723 K.), and that this is supposed by some critics to have been a parody of Sophocles' play. Meineke even suggested (*Hist. crit.* p. 233) that a line of Strattis, ἦ μή ποτ', ὦ παῖ Ζηνός, ἐς ταῦτόν μοῖλῃς (schol. Ar. *Vesp.* 1346), was borrowed from Sophocles. Headlam suspected that in the line (fr. 42) quoted by Athen. 76 E ἐρινὸν οὖν τιν' αὐτῆς πλησίον | νερόηκας ὄντα; there was an allusion to the ἐρινεός of Hom. Z 433, Δ 167.

Ahrens was inclined to doubt whether Achilles appeared in the play at all, and thought that a considerable portion of it was occupied with the lamentations for the death of Troilus, and the description of his burial. But it is difficult to agree with a view which robs the story of its chief dramatic motive.

## 618

ἔγηνεν ὡς ἔγηνεν ἀφθόγγους γάμους,  
τῇ παντομόρφῳ Θέτιδι συμπλακεῖς ποτε.

618. 2 παντομόρφῳ Heath: παντομόρφῳ D, πανταμόρφῳ BV

618 Schol. Pind. *Nem.* 3. 60 περὶ δὲ τῆς μεταμορφώσεως αὐτῆς (sc. Θέτιδος) καὶ Σοφοκλῆς φησὶν ἐν Τρωίλῳ 'ἔγηνεν... ποτε.'

1 ἔγηνεν ὡς ἔγηνεν is a euphemism designed to avoid speaking of the marriage as fraught with evil consequences. Cf. Eur. *Tro.* 630 ὄλωεν ὡς ὄλωεν (Andromache of Polyxena's death), and see n. on Eur. *Hel.* 718. So O. T. 1376 ἀλλ' ἡ τέκνων δῆτ' ὀψις ἦν ἐφίμερος, | βλαστοῦσ' ὅπως ἐβλαστε, προσλεύσσειν ἐμοί, O. C. 336, *Trach.* 1234 μητρὶ μὲν θανεῖν μόνῃ | μεταίτιος σοὶ δ' αὖτις ὡς ἔχεις ἔχειν, Eur. *I. A.* 649 ἰδοῦ, γέγηθά σ' ὡς γέγηθ' ὄρων, τέκνον. —ἀφθόγγους γάμους. 'This has never

been explained; and Ellendt adopts a conjecture ἀφθόνους, explaining it as "unenviable." I believe that ἀφθόγγους refers to the shapes of animals (serpent and lion) into which Thetis metamorphosed herself in her struggle with her suitor Peleus. See Soph. fr. 150 (Peleus speaks) τίς γάρ με μόχθος οὐκ ἐπεσάτει; | λέων ὀράκων τε, πῦρ, ὕδωρ (Cp. Pind. *Nem.* 4. 62 ff.). This reference in ἀφθόγγους is brought out both by παντομόρφῳ and by συμπλακεῖς. The latter does not mean simply "united with her," but "wrestling with her"—as Peleus is depicted on a red-figured vase in the Berlin Museum, by Peithinos (figured

<sup>1</sup> See Gruppe, p. 6721.

<sup>2</sup> See p. 163.

in Baumeister, p. 1797). Cp. Her. 3. 78 *συνπλακέντος δὲ Γωβρύου τῷ Μάγῳ*, "when Gobryas had grappled with him." Translate, then: "His was an ill-omened bride, and bereft of speech, when he wrestled of yore with Thetis of many shapes." Other interpretations are: (1) ἀφθόγγους = ἀφάτους (L. and S.), "unutterable." (2) ἀφθόγγους refers to the sea-goddess as not speaking with human speech, but only as gods speak: Cp. *Od.* 5. 334 (Ino) ἡ πρὶν μὲν ἔην βροτὸς αὐδοήσασα, | νῦν δ' ἄλως ἐν πελάγεσσι θεῶν ἐξ ἔμμορε τιμῆς. (j.) Jebb's view may perhaps be supported by Eur. *Tro.* 671 καίτοι τὸ θηριῶδες ἀφθογγόν τ' ἔφθ, *Hipp.* 646 ἀφθογγα δ' αὐταῖς συγκατοικίζειν δάκη | θηρῶν, passages tending to show that the word ἀφθογγος would readily suggest θηρία. The force of the epithet is then transferred, as in *θανάτοιστορία* ('the record of mortality') *Anth. Pal.* 7. 49, and other instances discussed by Headlam in *C.R.* xvi 437 f. See also Wecklein on Eur. *Med.* 1010 δόξης εὐαγγέλου, for the freedom with which the idiom is employed in tragedy. But a better explanation is suggested by the Cretan folk-lore story recorded by Bernh. Schmidt, *Volksleben der Neugriechen*, p. 116. The Nereids danced to the music of a young peasant from Sgourokephali, who fell in love with one of them. On the advice of an old woman, he seized her by the hair, and held her fast till cock-crow, though she changed to a dog, a serpent, a camel, and fire. Then she followed him home, and bore a son to him, but *never exchanged a single word with her husband*. The husband pretended to throw the child into the oven, when the mother cried out 'Leave go of my child, dog!', seized her child, and vanished. The parts are reversed here, but the coincidence with the story of Peleus and Thetis is remarkable. The spell which binds the Nereid to her mortal spouse is broken by her speech. I am indebted to Mekler for first calling my attention to Schmidt's explanation of

ἀφθόγγους, which he has recently repeated and reinforced in *Neue Jahrb. f. kl. Altert.* xxvii (1911) 648 ff. It should, however, be observed that in the older story it was the cry of Peleus that caused Thetis to depart (fr. 151 n.), so that the taboo must have been somewhat different. The illustrations from Greek art which depict the metamorphoses of Thetis are quoted by Frazer on Pausan. 5. 18. 5 (iii p. 614) *πεποιήται δὲ καὶ Θέτις κάρθεος, λαμβάνεται δὲ αὐτῆς Πηλεὺς, καὶ ἀπὸ τῆς χειρὸς τῆς Θέτιδος ὄφης ἐπὶ τὸν Πηλέα ἐστὶν ὀρυῶν*, who partly abstracts the Cretan story quoted above, and gives other parallels from modern folk-lore. See also P. Gardner in *Journ. Phil.* vii 216, and other authorities referred to by Gruppe, *Gr. Myth.* p. 117, p. 663<sub>4-6</sub>. The current opinion is that this story is not derived from the epics; but was a popular version preserved by oral tradition, as contrasted with the heroic legend—to be traced to the *Cypria* and Hesiod's ἐπιθαλάμῳ εἰς Πηλέα καὶ Θέτῳ—according to which the marriage was arranged in a council of the gods and graced by their presence: see especially Reitzenstein, *Herm.* xxxv 73 ff.

2 *συνπλακῆς* is doubly significant, being at once a *vox amatoria*, and a technical term in the wrestling ring. The metaphorical application of *παλαίων* and the like is best known to us from Aesch. *Ag.* 1205 ἀλλ' ἦν παλαιστῆς κάρτ' ἐμοὶ πνέων χάρυν. Cf. fr. 941, 13, Achill. Tat. 5. 3 Θρᾷξ ὁ Τηρεὺς ἐνύφαντο Φιλομήλα παλαίων πάλην Ἀφροδίταν... ἐν ἀγκάλαις εἶχε τὴν Φιλομήλαν ὁ Τηρεὺς, ἔλκων πρὸς ἑαυτὸν ὡς ἐνὴν τὸ σῶμα καὶ σφίγγων ἐν χροῖ τὴν *συνπλοκῆν*. For *συνπλοκῆ* cf. *ib.* 1. 9 (of lovers' mutual glances) *καινὴ γὰρ ἐστὶ σωματῶν συνπλοκῆ*. There is the same play *ib.* 2. 36. So Lucian *Asin.* 9 *συνπλέκου τῷ ἀνταγωνιστῇ*, where the whole passage is full of metaphors from the palaestra: hence *μόσῃ λαβόντ'* in *Ar. Ach.* 274.

## 619

τὸν ἀνδρόπαιδα δεσπότην ἀπώλεσα.

**619** δεσπότην G (compendio), coniecerat Blomfield : δεσπότης BCP | ἀπώλεσε(ν) CQ

**619** Schol. Pind. *Pyth.* 2. 121 βουλαὶ δὲ πρεσβύτεραι] οἶον, ὑπὲρ τὴν νεότητα βουλευή· καὶ Σοφοκλῆς ἐπὶ τοῦ Τρωΐλου· 'τὸν...ἀπώλεσα,' παῖδα μὲν τὴν ἡλικίαν, ἀνδρα δὲ τῷ φρονήματι. Hesych. 1 p. 189 ἀνδρόπαις· ἀνδρούμενος ἦδη πῶς· ἡ ἀνδρὸς φρόνησιν ἔχοντες. Σοφοκλῆς Τρωΐλῳ. In Hesychius παῖς should undoubtedly be read for πῶς, and ἔχων παῖς probably for ἔχοντες; and the words are so printed by Blomfield on Aesch. *Theb.* p. 156, but whether by his own conjecture or not does not appear. He was also justified in restoring δεσπότην (for δεσπότης (cr. n.)), for the words are appropriate to the character of the παιδαγωγός, on whom see Introductory Note. We may take it that Troilus is referred to as ἀνδρόπαιδα; he is generally described as a boy; cf.

Dio Chrys. 11. 77 Τρωΐλος τε οὕτως ἀποθνήσκει παῖς ὢν ἔτι, Quint. 4. 431 εἰσέτι νύμφης | νηῖδα, νηπιόχουσιν ὁμῶς ἔτι κουρίζοντα, A. P. 12. 191 οὐχ ἔχθες παῖς ἦσθα...ἐχθὲς Τρωΐλος ὢν. Verg. *Aen.* 1. 475 infelix puer. Hor. *Carm.* 2. 9. 15 imphubet Troilum.

The word ἀνδρόπαις signifies a lad on the verge of manhood, and is synonymous with ἀντίπαις, which it is sometimes used to explain: see on fr. 564. Aeschylus used it in his description of Parthenopaeus: *Theb.* 520 βλάστημα καλλιπάρῳρον ἀνδρόπαις ἀνὴρ. Γεττεις (on Lycophr. 1345 ἀλκῇ νέανδρος εὐπρεπέστατος γένους) refers to the passage in Aeschylus thus: μετέφρασε τὸ Αἰσχύλειον· ὃν γὰρ ἀνδρόπαιδᾶ φησὶν Αἰσχύλος, οὗτος νέανδρον, ὡς παραφράζων, λέγει.

## 620

σκάλημ γὰρ ὄρχεις βασιλὶς ἐκτέμνουσ' ἐμούς

**620** Pollux 10. 165 ξίφους δὲ ὄνομα ἔοικεν εἶναι βαρβαρικόν ἢ σκαλμῆ, Σοφοκλέους εἰπόντος ἐν Τρωΐλῳ 'σκαλμῆ...ἐμούς.'

Welcker supposed that these words were spoken by the παιδαγωγός of Troilus; see Introduct. Note. In order to avoid the reference to Hecuba, Bergk read σκαλμῆ, but this was clearly a case of

*qui facit per alium facit per se*, which as a grammatical principle I have illustrated on Eur. *Hel.* 1125, *Helid.* 949. Add Xen. *Ages.* 1. 35, *Andoc.* 1. 20, 58. Blaydes conj. ἐκτέμνη' ἐμούς or ἐκτέμνηκέ μου. The accent of σκάλημ was corrected by Dindorf from Arcad. p. 110, 2 (Chandler, § 132).

## 621

πρὸς ναρὰ καὶ κρηναῖα χωροῦμεν ποτά.

**621** ναρὰ καὶ M : ναρὰ δὲ plerique codd.

**621** *Etym. M.* p. 597, 45 ναρόν, τὸ ὑγρόν... Σοφοκλῆς Τρωΐλῳ 'πρὸς...ποτά.' The same extract with unimportant variations is found in *Etym. Gud.* p. 409, 1 (cf. p. 627, 10) and in Orion p. 110, 1. *Etym. M.* continues: οὕτω Φιλόξενος. καὶ ἴσως ἡ συνήθεια τρέψασα τὸ ᾧ εἰς ἔ λέγει νερόν. Orion adds an important particular, which determines the source of the quotation, that the information is

drawn from Philoxenus ἐν τῷ περὶ μονοσυλλάβων ῥημάτων. This work, which is known from several quotations (see Lobeck, *Paralip.* p. 69), was written by Philoxenus of Alexandria, a grammarian contemporary with Varro, and is one of the chief sources to which the Byzantine *Etymologica* are ultimately traceable (Reitzenstein in Pauly-Wissowa VI 809). ναρὰ. The word strictly means 'flow-

ing': cf. Aesch. fr. 347 *ναρὰς τε Δίρκης*, which Photius explains by *βενστικῆς*. For the root cf. *Ἰναχε νάτορ* fr. 270. The article in Phrynichus (xxiv Ruth. [p. 42 Lob.] *νηρόν ὁδὸν μηδαμῶς, ἀλλὰ πρόσφατον, ἀκραιφνές*) shows that he considered *νηρός* to be a by-form of *ρεαρός*, whereas it is connected with *Νηρέυς* and *Νηρηΐς*, and survives in the modern Greek *νερός*. No doubt, as Rutherford observes, it

persisted in local dialects, although it had disappeared from literature; and his inference is confirmed by the remark in the *Etymologicum Magnum*.—*καί*: see cr. n. The corruption is due to the confusion of the tachygraphic symbols for *δέ* and *καί*.—*κρηναῖον ποτόν*, of a spring, occurs in *Phil.* 21. See also *Trach.* 14 *κρουνοὶ διεραίνοντο κρηναῖον ποτοῦ*.

## 622

## καταρβύλοις χλαίνας

622 Hesych. II p. 432 *καταρβύλοις χλαίνας* (*καταρβύλοι χλαίνας* cod.: corr. Musurus): *ποδήρεσιν, ὥστε καὶ ἐπὶ τὰς ἀρβύλας χαλασθαι. Σοφοκλῆς Τρωίλῳ*. Cf. p. 385 *καθάρβυλος χλανίς*: *ποδήρης* ἕως τῶν ἀρβυλῶν (*ἀρβύλων* cod.).

Amelung (in Pauly-Wissowa III 2337) compares the Homeric epithets *μεγάλη* ξ 521, and *ἐκταδίη* K 134 (see however Leaf *in loc.*), as indicating that the *χλαῖνα*,

which might be worn double, was often of considerable size. It should be added that the *δέρμα λέοντος* mentioned in K 24, 178, which was worn as a *χλαῖνα* by Agamemnon and Diomedes, is described as *ποδηρεκές*. In the absence of context we cannot tell whether any more special allusion—e.g. to an oriental dress—was intended.

## 623

## πλήρη μασχαλισμάτων

623 Suid. s.v. *ἐμασχαλίσθη*: *Σοφοκλῆς ἐν Τρωίλῳ πλήρη μασχαλισμάτων εἶρηκε τὸν μασχαλισμὸν καὶ ἐν Ἠλέκτρῳ ἐμασχαλίσθη*. The word *ἐμασχαλίσθη* is omitted by Bernhardt on the authority of three MSS. The text of Suidas is obviously corrupt. Nauck suggests the insertion of *καὶ* after *εἶρηκε*, in which case we should have to assume that two fragments were cited from the *Troilus*, one as above, and the other *τὸν μασχαλισμὸν*. This is not very plausible; but it is still less likely that the words should be reshuffled as Bernhardt proposes, *εἶρηκε δὲ τὸν μασχαλισμὸν Σοφοκλῆς ἐν Τρωίλῳ λέγων πλήρη μασχαλισμάτων*, though that probably gives the general sense. Harles in Fabric. *Bibl. Gr.* II p. xvi quoted from Siebenkees's papers the following note: 'Electra et Troilus citantur in Msc. Angelicae Bibliothecae, *μασχαλίσθη ποτέ*;' but the clue does not appear to have been followed up. Nauck thinks that the passage referred to is to be found in Apostol. II. 4 (*Paroem.* II 516) *μασχαλίσθη ποτέ*...

*ἀφ'* οὐδὲ καὶ *μασχαλίσματα προσηγόρευσαν αὐτὰ* (sc. τὰ μόρια) καὶ *Σοφοκλῆς ἐν Ἠλέκτρῳ καὶ Τρωίλῳ*. Rohde, *Psyche*, I\* p. 324, conjectured *τὸν τράχηλον* for *τὸν μασχαλισμὸν*, and this is perhaps the most satisfactory solution.

The ancient evidence relating to *μασχαλισμός* has been so fully discussed by Jebb in his note and Appendix on *El.* 444 f. *ὑφ' ἧς θανόν ἄτιμοι ὥστε δυσμενὲς | ἐμασχαλίσθη*, that it is unnecessary to recapitulate it here. It may however be remarked that the similar customs existing among savage tribes, as collected by Tylor, *Primitive Culture*<sup>2</sup>, I p. 451 ff., are conclusive to show that the real motive for the mutilation was fear of the ghost of a slain enemy. Kaibel on *El.* l.c. called attention to the strangeness of the assertion that the severed parts were strung together and fastened to the arm-pits, and holds that this cannot have been the origin of the name *μασχαλισμός*. We should rather understand *μασχαλίζειν* as 'to cut off the arm as far as the *μασχάλη*,' with the purpose of

rendering the murdered man, or rather his ghost, which would inherit his bodily defects, powerless to execute revenge; afterwards it was generalized so as to apply to the other members. See also Wilamowitz on Aesch. *Cho.* p. 201. Rohde, however, argued forcibly in favour of the explanation of Aristophanes that the *μόρια*, known as *μασχαλισματα*, were strung together, suspended round the neck, carried under the arm-pits, and fastened across the back (*Psyche*, 1 pp. 322—326). The whole matter is discussed by Kittridge in *AJP* VI 151. The words *ὥστε δυσμενής* seem to imply that mutilation of the dead bodies of their enemies was an ordinary Greek custom. We must suppose that Sophocles intended to reproduce the manners of the heroic age, for which he had sufficient justification in Hom. Σ 180, X 371. Certainly he cannot be taken to represent the feelings of his contemporaries: such at least is the inference to be drawn from Hdt. 9. 79, where Pausanias repudiates

a proposal to impale the corpse of Mar-donius with the words: 'Such things are fitter for barbarians than for Greeks, and odious even in them.' To the same effect Moschion fr. 3 (*FTG* p. 813) *κενὸν θανόντος ἀνδρὸς αἰκίζην σκιάν* | *ζῶντας κολάζειν, οὐ θανόντας εὐσεβές*. Even as a punishment for the living mutilation is rarely mentioned in Greek literature, and nearly always with abhorrence. The cases of Melanthius (Hom. χ 475) and Deiphobus (Verg. *Aen.* 6. 496) are exceptional. Elsewhere it is attributed to a mythical ogre like Echetus (Hom. σ 85), to Xerxes as a punishment inflicted on the Thracians (Aelian *var. hist.* 5. 11), and threatened to the Athenians (Aristid. 1 128), to the savage Scythians (Athen. 524 E), to the Colchian Aetes in his threats against the Argonauts (Apoll. Rhod. 3. 378), or to the inhumanity of the tyrants (Plat. *Gorg.* 473 C). Of especial significance is Aesch. *Emt.* 186 ff., where oriental usages are referred to. Cf. fr. 528.

## 624

## ἐλαιούται θρίξ

**624** Hesych. II p. 57 ἐλαιούται θρίξ· Σοφοκλῆς Τρωίῳ. Ἀριστάρχος ὑπαίνεται, βέλτιον δὲ λαμπρύνεται.

The advantage of oil to the growth of the hair was recognized: Plat. *Prot.* 334 B τὸ ἐλαιον...ταῖς θρίξιν πολεμώτατον ταῖς τῶν ἄλλων ζῶων κλῆν ταῖς τοῦ ἀνθρώπου, ταῖς δὲ τοῦ ἀνθρώπου ἀρωγὸν καὶ τῷ ἄλλῳ σώματι. But the excessive use of it and the elaborate adornment of the hair was condemned as a sign of oriental *τροφή*, or of effeminacy. So should be interpreted

Hom. A 385 *κέραι ἀγλαά*, addressed to Paris. Cf. Verg. *Aen.* 12. 99 *semiviri Phrygis* (sc. *corpus loricaeque*), *et foedare in pulvere crinis* | *vibratos calido ferro murrage madentis*. Cic. *Sest.* 18 (of Gabinus) *unguentis adfluens, calamistrata coma*. Juv. 13. 165 (of the Germans) *madido torquentem cornua cirro*. From the comment of Aristarchus Hartung drew the extraordinary inference that Troilus was dragged through the mud, and that ἐλαίουσθαι is ironical.

## 625

## ἀμάσεται

**625** Hesych. I p. 141 ἀμάσεται· ἀπὸ τῆς ἀμύσεως, οὐνεὶ σφάξει (σφάζει cod.). Σοφοκλῆς Τρωίῳ (τρωίῳ cod.).

The word has been suspected, and M. Schmidt thought that the original was αἰμάσεται or ἀμύσεται, and that the gloss was added after the corruption had taken place. What then became of the original gloss? No inference can be drawn from the fact that the word occurs out of its alphabetical order, between

ἀμβασιν and ἀμβαλῶν. Possibly the Doric form (ἀμύσεται conj. Blaydes) has stimulated the doubt; for the metaphor was familiar enough: see on fr. 724, 4, and the passages quoted by Jebb on *Am.* 602. Add Philostr. *her.* 3. 32 *Δίας δ' ὁ μέγας τοὺς μὲν τὰ πλήθη ἀποκτείνοντας θειστὰς ἡγείτο μέγα οὐδὲν ἀμύντας*. Pausan. 8. 7. 7 *ἐμελλε δὲ ἄρα ὁ δαίμων καὶ τὸ γένος τὸ Κασσάνδρου κακῶς ἐξαμῆσειν*.

## 626

## ἀπεσκή

626 ἀπέσκη codd.: corr. M. Schmidt

626 Hesych. I p. 235 ἀπέσκη· τόξον ἀπέσκη· ἐνιοὶ δὲ γυνὴ θήκης (θήκαις cod.: corr. M. Schmidt) τόξα. Σοφοκλῆς Τρωίλῳ (τρώλῳ cod.). Bekk. *anecd.* p. 422, 33 ἀπέσκη· γυνὴ θήκης τόξα.

M. Schmidt conjectured that the words of Sophocles were τόξ' ἀπεσκή, and that ἀπεσκής was an adjective formed from πέσκος. This rare word can be shown to have meant (1) *a sheep-skin*: Hesych. III p. 325 = Phot. *lex.* p. 425, 27 πεσκέων· δερμάτων. Suid. *s.v.* πέσκος· δέρμα, κώ-

διον. *Etyim. M.* p. 665, 50 πέσκος· σημαίνει κυρίως τὸ τοῦ προβάτου δέρμα (cf. *ib.* p. 68, 21; p. 257, 47). (2) *The peel or rind of a fruit*: schol. Nic. *Ther.* 549 πέσκος δὲ τὸν φλοιὸν τῆς βοτάνης ἔχον τὸ λέπος φησίν, ὃ μασήσας ἐπέθηκε τῷ τραύματι. It might therefore have been applied to a bow-case. πέσκος was derived by metathesis from σκέπω (*Etyim. M.*), so that ἀπεσκής = ἀσκέπαστος (Lobeck, *Path. El.* I 512).

## 627

## ἄπιστος

627 Hesych. I p. 243 ἄπιστος· ἀπαράπιστος, ἀπειθής. Σοφοκλῆς Τρωίλῳ.

ἄπιστος in the sense of *disobedient* occurs in Aesch. *Theb.* 827 βουλαὶ δ' ἄπιστοι Λαῖου, *ib.* 1021 ἔχουσ' ἄπιστον τήνδ' ἀναρχίαν πῶλει, Eur. *I. T.* 1476 ὅστις κλύων ἄπιστος, οὐκ ὀρθῶς φρονεῖ. For ἄπιστεῖν see on fr. 32. Nauck prefers to write ἀπειστος· ἀπαράπειστος with Bernardus, rightly as regards the gloss.

But there is no evidence to support the spelling ἀπειστος, and it is fanciful to insist on the distinction. In Aesch. *Theb.* 861, where the verbal force is strongly marked, φιλων ἄπιστοι is given by most modern texts; and εὐπειστα is well-supported in *Ai.* 151. Tucker on Ar. *Ran.* 505 sensibly remarks that we are not in a position to settle such questions.

## 628

## ἄσας

628 Hesych. I p. 297 ἄσας· βλάψας· ἐβλάψας. Σοφοκλῆς Τρωίλῳ. Nauck proposed to delete ἐβλάψας: the less likely alternative would be to read ἄσας and omit βλάψας. Perhaps, however, there

has been a conflation of two distinct glosses. The only other evidence for this Homeric word in tragedy is Bekk. *anecd.* p. 450, 33 ἄσαι· βλάψαι· οὕτως Αἰσχύλος (fr. 417).

## 629

## ἀσόλοιον

629 Hesych. I p. 301 ἀσόλοιον (ἀσόλικον cod.): ἡμερον, προσῆγες, οὐ βάρβαρον. Σοφοκλῆς Τρωίλῳ.

Did the word refer to Troilus himself? As it is neuter, it may have agreed with

*e.g.* λῆμα. σόλοιος occurs in Anacreon (fr. 79): κοίμισον δ' ὦ Ζεῦ σόλοιον φθόγγον, and developed much in the same way as βάρβαρος and ἄγροικος.

## 630

## ἔρκη

**630** Hesych. II p. 192 ἔρκη· ὄπλα. Σοφοκλῆς Τρωίλῳ.

There is no doubt that ὄπλα is here used of defensive armour: so Hom. Δ 137 μίτρης θ' ἦν ἐφόρειν ἔρμα χροός, ἔρκος

ἀκόντων. Theocr. 25. 278 καὶ ἀμφεθέμεν μελέεσσιν | ἔρκος ἐνναλίῳ ταμείχρως ἰωχμοῖο (Heracles is speaking of the lion's skin).

## 631

## λαί

**631** According to Hesych. II p. 338 s.v. Ἰαννα this word was employed by Soph. as βάρβαρον θρήνημα. We are reminded of Aristophanes' allusion to

the *Persae*: *Ran.* 1029 ὁ χορὸς δ' εὐθὺς τῷ χεῖρ' ὥδ' ξυγκρούσας εἶπεν Ἴανοί. In *Ar. Ecc.* 1179, *Lys.* 1292 λαί appears as a wild exclamation of delight.

## 632

## ἰήιος

**632** Hesych. II p. 349 ἰήιος... ἀλλὰ καὶ θρήνον σημαίνει, ὡς Σοφοκλῆς Τρωίλῳ καὶ Ἰων Εὐρυτίδαις (fr. 12 p. 734 N.), ὡς αἰλῶνος, ἰάλεμος. In the omitted words Hesych. explains that ἰήιος was an epithet of Apollo: cf. *O.T.* 154, 1096. But it

is also an epithet of βοή etc. when used for a cry of lamentation. So Eur. *Phoen.* 1036 ff. ἰηίῳ βοάν, | ἰηίῳ μέλος | ἄλλος ἀλλ' ἐπωτόνυζε | διαδοχαῖς ἀνὰ πτόλιν, *El.* 1210. It must not be inferred from the gloss that Soph. used ἰήιος as a noun.

## 633

## μέλλει

**633** Schol. Plat. *rep.* 566 D (τί δ' οὐ μέλλει;) μέλλει· εἵκει, φαίνεται, δοκεῖ, ὡς νῦν· παρὰ δὲ Σοφοκλεῖ Τρωίλῳ μένει. Hesych. III p. 88 μέλλει· φαίνεται, εἵκει, δοκεῖ· ἢ μένει.

These are puzzling statements, but we should hardly reject them as incredible. The intention is to quote from Sophocles an instance of μέλλει with a sense entirely different from that in the *republic*, and capable of being represented by μένει. Now, in the sense of *delaying* or *holding back* μέλλω and μένω almost coincide, as may be seen e.g. in Hom. I 318 ἴση μοῖρα

μένοντι, καὶ εἰ μάλα τις πολεμῖζοι. We might therefore guess that the passage in the *Troilus* was parallel to *Phil.* 1256 ἀλλὰ καὶ ἐμοὶ | ταῦτόν τδ' ὄψη δρώντα κού μέλλοντ' ἔτι, οἱ *El.* 318 ἥξοντος ἢ μέλλοντος; The objection would be that the regular gloss for μέλλω in this sense is βραδύνω: see schol. L on *Il. cc.*, and Phot., Suid., *Etym. M.* etc. However, schol. rec. on Aesch. *Prom.* 654 gives ἀναβάλλη in explanation of μέλλεις, and the choice of μένει here may have been influenced by the particular context.

## 634

## ὀροσάγγαι

**634** Clandius Casilo παρὰ τοῖς Ἀττικοῖς ῥήτορι ζητούμενα quoted on fr. 183.

## σακοδερμηστής

635 Photius *lex.* p. 497, 3 σακοδερμῆτης (σακοδερμῆτης Bachm. *apocd.* i 361, 9). Σοφοκλῆς Τρωίλῳ. οἱ μὲν τὸν ὄφιν, οἱ δὲ σκώληκα <τὸν> (add. Bachm. *apocd.*) τὰ δέρματα διεσθίοντα. ἀμεινων δὲ τὸν ἐπὶ τῷ δέρματι χαλκὸν ἔχοντα, παρ' ὅσον τὰ σάκη ἐπίχαλκα. Cf. Hesych. iv p. 4 σακοδερμῆτης· ὄφιν σάκος ἔχοντα. οἱ δὲ σκώληκα, παρ' ὅσον δερμῆτης οὔτος. βέλτιον δὲ τὸν χαλκοῦν ἔχοντα δέρμα νοεῖν.... At this point Palmerius introduced words which are misplaced in the MS of Hesychius: ὥστε ἔλεγε χαλκοδερμῆτης· τὰ γὰρ σάκη ἐπίχαλκα λέγει (λέγεται conj. M. Schmidt).

See on fr. 449. It will be observed that the note in Photius supports the view there taken, that Aristarchus and Didymus interpreted *δερμηστής* correctly. There can be no doubt that M. Schmidt was right (*Didym.* p. 21) in identifying *δερμηστής* and σα[κ]κοδερμῆτης, although Stephanus, whom L. and S. follow, held that they were entirely distinct. Schmidt interprets the word, on the analogy of *σακκοπήρα*, as 'qui hirtum pellem comedit'; but I prefer the form with *σακο*-, understanding 'devouring the hide

of the shield' (cf. *δέρμα κελαιόν* in Z i 17). The activity of the grub would be appropriate to the sentiment which has been illustrated in connexion with fr. 286.

The tradition of the note in Hesychius has suffered confusion: I suggest that we should read <οἱ μὲν> ὄφιν σάκος ἐσθίοντα. This would bring it into agreement with Photius, and relieve Aristarchus from any suspicion of having supported the view that is recommended in the latter part of the note: Fritzsche and Reitzenstein (fr. 449 n.) even thought that Aristarchus supposed Soph. to refer to a serpent painted on a shield (reading *ἐχόν*). Schmidt says: 'Didymus aperte Aristarchi interpretationem amplexus est. nam quod Aristarchus σάκος dixerat, χαλκοῦν δέρμα esse monstrat.' This appears to me open to serious question, and to be inconsistent with the testimony of Photius. I take the view introduced by ἀμεινων (βέλτιον) to be due to some later grammarian who was puzzled by the word, and had forgotten the early prevalence of leather shields. See now B. Keil in *Herm.* XLVIII 103.

## ΤΥΜΠΑΝΙΣΤΑΙ

Nauck says, 'de argumento non constat.' Most critics, however, have accepted Welcker's inference that the *Τυμπανισταί* was concerned with the legend of Phineus, even if they have not gone so far as he did in identifying it with one of the two plays named after him. Fr. 645 proves that the second marriage of Phineus was mentioned by Sophocles in this play, although of course this might have been an incidental allusion, like that in the *Antigone* (966 ff.). But it is remarkable that of the other eight fragments remaining two clearly relate to the ancestry of Phineus (637, 643), and that one of these, which contains a pronoun of the first person plural, mentions the Sarpedonian cave, to which Orithyia was carried by Boreas. It seems unlikely that these facts are to be attributed entirely to accident. Possibly Cleopatra was the speaker of fr. 637<sup>1</sup>, but there is

<sup>1</sup> Or, as Hiller v. Gaertringen (p. 59) prefers, the pronoun may refer to the sons of Orithyia.



nothing else in the fragments which gives any clue to the probable action of the play. For the various possibilities see Introductory Note to the *Phineus*.

The title undoubtedly describes the chorus, and was applied to the devotees of Dionysus or Cybele. Cf. Eur. *Bacch.* 58 (Dionysus speaks) αἶρεσθε τὰ πιχώρι' ἐν πόλει Φρυγῶν | τύμπανα, 'Ρέας τε μητρὸς ἐμά θ' εὐρήματα. τύμπανα (*Dict. Ant.* II 914) were small drums, in the form of (1) a tambourine, or (2) a kettle-drum. They were covered with hides (Eur. *Hel.* 1347 τύμπανα... βυρσοτενῇ), and were beaten with the hand. Because the beating of timbrels is occasionally spoken of with a certain degree of contempt (Ar. *Lys.* 388, Dem. 18. 284), it does not follow that Boeckh (*Tr. Gr. princ.* p. 129) and Hermann (*de Aesch. Niobe*, p. 4) were justified in concluding that this was a satyr-play. But, if the Thracian Salmydessus was the scene of the play, a chorus of Bacchic devotees would not be out of place. For the connexion of Dionysus with Thrace see the evidence collected by Kern in Pauly-Wissowa V 1011 f., and cf. Hdt. 5. 7, Eur. *Hec.* 1267. The title is clearly suggestive of foreign ritual: cf. Apul. *de deo Socr.* 14 p. 22, 8 *Aegyptia numina gaudent plangoribus, Graeca choreis, barbara autem strepitu cymbalistarum et tympanistarum et choraularum.*

## 636

φεῦ φεῦ, τί τούτου χάρμα μείζον ἂν λάβοις  
τοῦ γῆς ἐπιψάυσαντα καὶ ὑπὸ στέγγ  
πυκνῆς ἀκούσαι ψακάδος εὐδούσῃ φρενί;

**636.** 1 φεῦ φεῦ om. Stob., ποτέ post λάβοις addito 2 τοῦ gnomol. Frobenii: τῷ SMA | καὶ ὑπὸ στέγγ Meineke (*Cur. crit.* 1813, p. 39): καὶ ὑπὸ στέγγ Stob., καὶ ὑπὸ στέγγ Cic., καὶ στέγγ ὑπο Heath

**636** Stob. *flor.* 59. 12 (iv p. 402, 13 Hense) Σοφοκλέους Τυμπανιστῶν (τῶν πανιστῶν M). 'τί τούτου... φρενί.' v. 1 is quoted without the name of either poet or play by Plut. *proem. vit. Timol.* p. 235 (=p. 255, formerly treated as *Aem. Paull.* 1). Part of v. 2 and v. 3 are quoted by Cic. *Att.* 2. 7. 4 *cupio istorum naufragia ex terra intueri; cupio, ut ait tuus amicus Sophocles, 'κἄν ὑπὸ... φρενί.'*

1 See cr. n. It seems more likely that ποτέ was a later addition after φεῦ φεῦ had disappeared than that Valckenaer (*diatr.* p. 194) was right in accepting Stobaeus' text with τοῦδε for τούτου. Papageorgius points out that Michael

Akominatos (Archbishop of Athens c. 1200 A.D.) i p. 27, 13 φεῦ φεῦ, τί τοῦ κατ' αὐτὸν βίου λάβοι τις μείζον; appears to refer to this line; and he may have become acquainted with it through a source independent of Plutarch. —φεῦ, 'ah!', *admirantis*, as in Eur. *Helid.* 535, *Phoen.* 1740, and often.

2 f. The general sentiment is that of Zenob. 3. 95 (*Paroem.* i 81) ἐξάντης λεύσω τοῦμὲν κακὸν ἄλλον ἔχοντα, who refers for ἐξάντης to Plat. *Phaedr.* 244 E; and in its application to seafaring, which is implied by γῆς ἐπιψάυσαντα, is best illustrated by the famous lines of Lucretius (2. 1 f.): *suave mari magno turbantibus aequora ventis | e terra magnum alterius*

*spectare laborem*. Archipp. fr. 43 (1688 K.)  
 ὡς ἦδὺν τὴν θάλατταν ἀπὸ τῆς γῆς ὁρᾶν, | ὡ  
 μήτε, ἐστὶ μὴ πλείοντα μῆδαμῶ. Hor.  
*Epist.* 1. 11. 10 *Neptunum procul e terra*  
*spectare furem.* For the following  
 words they quote Tibull. 1. 1. 45 ff.  
*quam iuvat immites ventos audire cuban-*  
*tem | et dominam tenero continuisse sinus |*  
*aut, gelidas hibernus aquas cum fuderit*  
*Auster, | securum somnos imbre iu-*  
*vante sequi.* See especially the simile  
 in Ap. Rhod. 2. 1085 ff. ὡς δ' ὅποτε  
 Κρονίδης πυκινὴν ἐφέθηκε χάλαζαν | ἐκ  
 νεφέων ἀνὰ τ' ἄστυ καὶ οἶκτα, τοὶ δ' ὑπὸ  
 τοσύν | ἐναέται κόναβον τεγέων ὕπερ  
 εἰσατόντες | ἦνται ἀκὴν, ἐπεὶ οὐ σφε  
 κατέλλαβε χείματος ὥρη | ἀπροφάτως, ἀλλὰ  
 πρὶν ἐκαρτύναντο μέλαθρον.—For κῆτα,  
 which is nothing but a strengthened εἶτα,  
 following a participle, cf. Ar. *Lys.* 560  
 ὅταν ἄσπιδ' ἔχων καὶ Γοργόνα τις κῆτ'  
 ὠνήται κορακίνοις, *Eg.* 391 ἀλλ' ὅμως  
 οὗτος τοιοῦτος ὦν ἅπαντα τὸν βίον | κῆτ'  
 ἀνὴρ ἔδοξεν εἶναι, Plat. *Gorg.* 457 B ἐὰν  
 δὲ ῥητορικοὶς γενόμενος τις κῆτα ταύτη τῇ  
 δυνάμει καὶ τῇ τέχνῃ ἀδικῇ, Blaydes on  
 Ar. *Nub.* 624. H., who quotes An. 674  
 ἀλλ' ὥσπερ ψοῦ νῆ Δι' ἀπολέψαντα χρῆ |  
 ἀπὸ τῆς κεφαλῆς τὸ λέμμα κῆθ' οὐτω  
 φιλεῖν, and Ael. *nat. an.* 6. 64, holds that  
 this idiomatic use of κῆτα expresses a  
 rapid transition to the sequel, sometimes  
 unexpected, of the previous action. He  
 well compares Catull. 31. 7 *o quid solutis*  
*est beatius curis, | cum mens onus reponit,*  
*ac peregrino | labore fessi venimus larem*  
*ad nostrum | desideratoque acquiescimus*

*lecto*, where the last clause has the same  
 effect. Starkie on *Vesp.* 49 collects the  
 examples in Aristophanes, but I cannot  
 follow him in attributing the idiom to  
 anacoluthon. For the corruption of ΚΑΙΘ  
 see Cobet, *N. L.* p. 101. Blomfield's con-  
 jecture ἐπιψαῦσαι τε is thus unnecessary.  
 — πυκνῆς κτέ., 'to hear the patter of the  
 rain-drops with slumbering sense.' P.  
 Shorey in *Class. Phil.* v 83 ff. argues  
 that εἰδοῦση φρενὶ is only a convenient  
 periphrasis for a modal adverb, 'sleepily,'  
 so to speak. He has collected lists of  
 similar datives accompanied by adjectives  
 and participles (so ψυχῇ, καρδίᾳ, νόῳ,  
 θυμῷ, γνώμῃ, χειρὶ, ποδὶ, τρόπῳ, τύχῃ, βίῳ,  
 τέχνῃ and many others) with the object  
 of showing that little or no stress is laid  
 on the noun, and that its appearance is  
 merely a stylistic artifice. He has done  
 good service in noticing the tendency,  
 but it is extremely difficult to estimate  
 exactly the subtlety of intention which  
 may have been present to various writers  
 at different times. Each case must be  
 judged on its own merits, and here at  
 any rate I do not feel that φρενὶ is otiose:  
 cf. Aesch. *Ag.* 287 βριζούσης φρενός.

H. renders:

Ah, what joy  
 Can out-joy this—to reach the land—  
 and then,  
 Safe-lodged, with happy drowsing sense  
 to hear  
 The raindrops pattering on the roof  
 outside!

## 637

ἡμεῖς δ' ἐν ἄντροις, ἔνθα Σαρπηδὼν πέτρα

637 ἄντροις Bergk: ἄστροις cod.

637 Herodian π. μον. λεξ. p. 9, 11  
 Σαρπηδὼν Σαρπηδόνης, εἶτε ὁ ἦρω, εἶτε ἡ  
 πέτρα, εἶτε ἡ ἀκτὴ, εἶτε ἡ νῆσος· ὡς παρὰ  
 Σοφοκλέϊ... ἐν Τυμπαρισταῖς· ἡμεῖς... πέτρα.

For the Sarpedon promontory see on  
 fr. 46. That however must be distin-  
 guished from the wild spot to which  
 Boreas carried off Orithyia: Apoll. Rhod.  
 1. 213 ἐσχατιῇ Θρήκης δυσχειμέρου... καί  
 μιν ἄγων ἔκαθεν, Σαρπηδονίην δὲ πέτρην |  
 κλειούσιν. The scholiast on this passage  
 quotes Simonides (PLG III 382) and  
 Pherecydes (FHG I 97) as authorities

for the legend. Cf. *Ani.* 983 τηλεπόροις  
 δ' ἐν ἄντροις τράφη θυέλλαισιν ἐν πα-  
 τρώϊσι | Βορέας ἀμύπητος ὀρθόποδος ὑπὲρ  
 πάγου. Jebb there points out that the  
 cave of Boreas was far to the north in  
 Mt Haemus. Add Callim. *h. Del.* 62  
 δ μὲν πέδον ἠψείροιο | ἡμενος ὑψηλῆς  
 κορυφῆς ἐπὶ Θρηάκος Αἴμου | θούρος Ἄρης,  
 φυλακὴ δὲ σὺν ἐντεσι, τῷ δὲ οἱ ἱππῶ |  
 ἐπτάμυχον Βορέας παρὰ σπέος ἡλίζοντο.  
 —For the confusion of ἄντρον and ἄστρον  
 Blaydes refers to Eur. fr. 755 (schol. Ar.  
*Ran.* 1328).

638

Κόλχος τε Χαλδαῖός τε καὶ Σύρων ἔθνος

638 Steph. Byz. p. 680, 14 Χαλδαῖοι ...εἰσὶ δὲ καὶ Χαλδαῖοι ἔθνος πλησίον τῆς Κολχίδος. Σοφοκλῆς Τυμπανιστὰς· Κόλχος ...ἔθνος.

These peoples are grouped together as inhabitants of the farthest east. Originally Chaldaea was the name of a strip of coast-land to the north-west of the Persian Gulf; but by the majority of classical writers it was used as syno-

nymous with Assyria: see Baumstark in Pauly-Wissowa III 2044. Dittenberger in *Hermes* XLII 212 remarks that this is the earliest example of Σύρος in place of Σύριος. He holds that the shortened form arose from the compound Δευκόσυρος (cf. ἱπποπόταμος: ἵππος ποτάμιος, etc.), and thinks there may be some significance in the fact that this passage refers to the northern Syrians.

639

ἄδημον

639 Hesych. I p. 44 ἄδημον· οὐκ ἔνδημον ὄντα. Σοφοκλῆς Τυμπανιστὰς. ἄδημος, which is not recorded elsewhere, was apparently synonymous with ἀπόδημος. For similar doublets see on

fr. 558. If ἄδημος expressed nothing more than a temporary absence from home, analogy does not support the usage. We should rather expect it to be applied to an exile, like ἀπολις and ἀνέστιος.

640

[κομίζεται]

640 Hesych. II p. 510 κομίζεται· νομίζεται, λέγεται. ὅπερ ἐστὶν ἡ Τυμπανιστρία. Kock (I 806) assigns this to the Τυμπανιστὰς (or Τυμπανιστρία) of Autocrates, and there is nothing to determine whether he is right as against those who have claimed it for Sophocles. Kock's only ground for making the attribution is that, inasmuch as the title Τυμπανιστρία is more appropriate than Τυμπανιστὰς to the fragment (fr. 1) quoted by Ael. nat. an. 12. 9, it is likely to be the true title of Autocrates' play. In the fragment referred to (fr. 1, 3 f.), where it is clear that something has fallen out, H. would read κούφα πηδῶσαι <ποδοὶν κάνασεύουσαι> κόμαν, quoting Ar. Lys. 1308-18, Eur. Bacch. 240. ἡ has been corrected to ἐν (Musurus): but this would introduce an unusual formula of quotation, and it is obvious that the whole gloss is corrupt. I infer from H.'s notes that he thought the original was something like <ἐστὶ> κώνομαζεται· <ἐστὶ καὶ> νομίζεται ἢ λέγεται ὅπερ ἐστι, i.e. 'is thought or called what it really is,' where name and nature corre-

spond. He finds the earliest occurrence of this thought in Aesch. Pers. 657 θεομήστωρ δ' ἐκκλήσκειτο Πέρσαις, θεομήστωρ δ' ἔσκειν, and adds the following list of illustrations: Eur. Ion 309 τοῦ θεοῦ κέκλημαι δοῦλος εἰμί τ', ὦ ξένη, Dio Chrys. 56. 5 πάντες γὰρ οὗτοι, οὓς σὺ νῦν ὀνομάσεις, βασιλεῖς ἐκαλοῦντο καὶ ἦσαν, 38. 19 ταῦτα ἐν τοῖς κακοῖς τάττεται καὶ οὕτως <ὡς> ἔχει καὶ νενόμισται καὶ καλεῖται κακά, Phot. epist. 239 εὐσεβῆς μετὰ τοῦ εἶναι καὶ ὀνομάζεται, Xen. mem. I. 1. 20 οἳ τις ἀν καὶ λέγων καὶ πράττων εἴη τε καὶ νομίζοιτο εὐσεβέστατος, Cyr. I. 2. 3 ἐξέχονται τηλικαῦτα εἰς τοὺς γερατέρους ὄντας τε καὶ καλουμένους, Aristaen. 2. 12 ἐστὶ δὲ καὶ τὸν τρόπον καὶ τοῦνομα Δεινομάχη, Lucian de dea Syr. I καλεῖται δὲ Ἰρή, καὶ ἐστὶν Ἰρή τῆς Ἥρης, paras. 44 τὸν Ἀχιλλέα, ὅσπερ ἐδόκει τε καὶ ἦν τὸ σῶμα γενναϊότατος, Alciphron. 3. 44 ταύτης (sc. τόχης) ὁ τυχὼν ἡδὺς ἐστὶ καὶ νομίζεται, Plut. de vi. raf. ut. 7 p. 990 A ἡ μὲν γὰρ γλώττα... γνώμων ἐστὶ τε καὶ λέγεται, Epict. man. 15 ἀξίως θεῶι τε ἦσαν καὶ ἐλέγοντο, Cic. Att. I. 15. 1 praeter ceteros φιλέλληνας et sumus et habemur.

## 641

## ἀνετῶς

**641** Hesych. i p. 197 ἀνετῶς· ἀνατεταλμένος. Σοφοκλῆς *Τυμπανισταῖς*. Phavorinus corrected the explanation to ἀνατεταμένως, and so the gloss is printed by the editors of Hesych. and Soph., regardless of the fact that ἀνετῶς ought to mean exactly the opposite of ἀνατεταμένως. Tucker (*C. R.* xviii 431) proposed ἀπενῶς, and the same correction was made independently by Housman (*C. Q.* iv 117). I should prefer to read ἀναπεπταμένως in the sense of 'openly, frankly,' for ἀναπετάννυμι is a common word in scholiastic Greek. There is no

other certain instance of the word ἀνετῶς (or perhaps rather ἀνέτως, as Housman, and before him Lobeck, *Paralip.* p. 481, preferred); but Lobeck (*Phryn.* p. 70) was probably right in restoring it in Hesych. i p. 313, ἀνετῶς· ἀφροντίστως. In the new papyrus of the *Actia* of Callimachus (*Ox. Pap.* vii p. 26) at v. 39 the MS seems to have ἡ δ' ἀνετῶς πᾶν ἐκάλυψεν ἔπος, but this is obviously impossible and has been variously emended: see the remarks of Platt (*C. Q.* iv 112), who proposes κἀνεκάλυψεν, and Housman (*L.C.*).

## 642

## ἀντιστρέφω

**642** Hesych. i p. 215 ἀντιστρέφω· ἀνταξίω. Σοφοκλῆς *Τυμπανισταῖς*.

The only recorded meaning of ἀνταξίω is 'to require an equivalent,' which does not suit ἀντιστρέφω. The usage of the simple verb might justify us in supposing that it also meant 'to make (or deem) equivalent'; and in that sense it might have been used to explain ἀντιστρέφω (λόγον) = 'to retort,' since ἀνταξίω could hardly be

intransitive. But I believe the true reading is ἀντιζῶ, and that Soph. used ἀντιστρέφω for 'to be opposed to' or 'to correspond to.' The idea that ἀντίζωος was solely Ionic and poetical is probably incorrect. It was a technical trade term with carpenters and masons; and there is plenty of evidence of its survival in Hellenistic and Byzantine times.

## 643

## δράκηνος

**643** *Etym. M.* p. 287, 14 and Suid. s.v. δράκηνος. Σοφοκλῆς *Τυμπανισταῖς*. ἐπεὶ ἡ Ἀθηνᾶ δοκεῖ παρ' αὐταῖς αἰλίσσαι τὸν δράκοντα ταῖς Κέκροπος θυγατρῶσιν· ἡ δὲ συναυλίζονται κατὰ τὸ εἶδος Κέκροπι οὕτω διφρεῖ· ἡ δὲ συναυλίζεται μία τῶ ἐν τῇ ἀκροπόλει δράκοντι, προσημερεύουσα τῇ θεῷ. Hesych. i p. 534 δράκηνος· ἐπειδὴ δοκεῖ ἡ Ἀθηνᾶ παρ' αὐταῖς αἰλίσσαι τὸν δράκοντα. Σοφοκλῆς *Τυμπανισταῖς*· ἡ δὲ συναυλίζεται Κέκροπι.

The first explanation of this obscure word refers to the story of Erichthonius, whom Athena was said to have enclosed in a chest immediately after his birth, and to have entrusted to the guardianship of the three daughters of Cecrops. She

charged them strictly that they should on no account open the chest. Nevertheless, impelled by curiosity, one or more of the three sisters, Aglauros, Pandrosos, and Herse, examined the box, and saw the child with one or two (according to others) serpents coiled around him. According to one account, the offenders were killed by the serpent; but others said that they were visited with frenzy in consequence of their disobedience to the goddess, and threw themselves down the rock of the Acropolis. The chief authorities are Eur. *Ion* 21 ff., 271 ff.; Ov. *Met.* 2. 552 ff.; Apollod. 3. 189. The second explanation mentions the association of his daughters with Cecrops, for whom

cf. Ar. *Vesp.* 438 ὁ Κέκροψ ἦρως ἀναξ, τὰ πρὸς ποδῶν Δρακοντίδῃ. According to the third view, one of the sisters served the goddess as attendant on her sacred serpent which lived on the Acropolis: for the οἰκουρὸς δῖος see Hdt. 8. 41, Ar. *Lys.* 758. Frazer (on Pausan. 1. 18. 2) holds that Erichthonius was originally a personification of this serpent.

From the above evidence modern authorities (Jessen in Pauly-Wissowa v 1646, Gruppe *Gr. Myth.* p. 808) draw the inference that δράκωνος was a title of Athena. The more natural conclusion is that it was employed as an epithet of the daughters of Cecrops or of one of them. But the word itself, which does not recur, is mysterious. It was interpreted as δρακοντ-αυλος, and Lobeck (*Paral.* p. 48, *Phryg.* p. 669) compares it with λεοπαρδος, γυναιμανής, Ἀτλαγενής, and the like. See also the examples of

metaplasm in -n- stems given by Brugmann, *Comp. Gr.* 11 p. 27 E. tr. But the compound 'snake-dwelling' can with difficulty be forced to bear the meaning 'living with a snake'; and we may suspect that the traditional explanations have grown out of the popular derivation of an obsolete word. Crusius, however, suggests (in Roscher 1 1200) that the second part of the compound is to be explained by the association of sacred serpents with particular caves or hollows, and refers to Asclepius Aulonius (Pausan. 4. 36. 7), and Aulis, the name of one of the Praxidicae (Suid. s.v.). δράκωνος would then be an epithet of the guardian snake itself. It is worth notice that an allusion to Erichthonius would be natural in the *Tympanistae*, if the fortunes of Phineus were its subject; for Orithyia, the mother of Cleopatra, was the daughter of Erechtheus (*Ant.* 981 f.).

## 644

### ἔλυμοι

644 Athen. 176 F, for which see on fr. 450.

## 645

### [Φινεύς Εἰδοθέαν (Ἰδαίαν) ἐπέγημεν.]

645 Schol. Soph. *Ant.* 981 μετὰ δὲ τὸν Κλεοπάτρας θάνατον ἐπέγημεν (sc. Phineus) Ἰδαίαν τὴν Δαρδάνου, κατὰ δὲ τινὰς Εἰδοθέαν τὴν Κάδμου ἀδελφὴν, ἥς καὶ αὐτὸς Σοφοκλῆς μνημονεύει ἐν Τυμπαρισταῖς ἥτις ἐξ ἐπιβουλῆς τυφλώσασα <τοὺς> τῆς Κλεοπάτρας παῖδας ἐν τάφῳ καθεῖρξεν, ὡς δὲ τινες φασιν ὅτι κατεψεύσατο αὐτῶν ἅτε δὴ πειρασάντων αὐτὴν ἐφ' οἷς ἀπατηθεὶς ὁ Φινεύς ἀμφοτέρους τυφλοῖ· ταῦτα δὲ ἱστορεῖ Ἀπολλοδόωρος ἐν τῇ Βιβλιοθήκῃ (3. 206)· τινὲς δὲ ἱστοροῦσιν ὅτι περιούσαν τὴν Κλεοπάτραν ὁ Φινεύς ἐκβέβληκεν καὶ τὴν Ἰδαίαν ἐπέγημεν, ἣ δὲ ὀργισθεῖσα τοὺς ἐαυτῆς ἐτύφλωσεν παῖδας.

This passage is so important that it requires to be set out at length; but it is impossible to determine on the evidence which it affords taken by itself how much of the story and which version of it were included in the *Tympanistae*. For the difficult questions involved see Introductory Note to the *Phineus* (p. 313). Here it is enough to point out that the scholiast refers to three different versions of the blinding of the Phineidae, according

to which the agent in the savage deed was either (1) the stepmother Ideaea (or Idothea), (2) Phineus, or (3) Cleopatra. The first two are repeated in schol. Ap. Rhod. 1. 211. According to schol. Apoll. Rhod. 2. 178 (fr. 704) Sophocles adopted (2). But in the *Antigone* (973—978) he clearly follows (1), not only in describing the outrage as inflicted by the stepmother, but also in referring to the imprisonment of the sons. Moreover, if Jebb is right in inferring that the fate of Cleopatra was the subject of the comparison made in the *Antigone*, the poet has there in part introduced the version of (3); for according to (1) and (2) [μετὰ δὲ τὸν Κλεοπάτρας θάνατον] Cleopatra was already dead.

The schol. appears to say that Idothea was the name of the stepmother in the *Tympanistae*; but, as there is definite evidence that Sophocles elsewhere if not here called her Ideaea (see on fr. 704), G. Wolff's suggestion that ἥς goes back to Ἰδαίαν has met with some favour.

## ΤΥΝΔΑΡΕΩΣ

Until quite recently only a single quotation (fr. 646) was referred to the title *Tyndareus*. Welcker accordingly conjectured (p. 216) that Tyndareus was a character in the *Aletes*, to which play the lines should be attributed. Ribbeck (p. 268) took a similar view, but preferred to assign the fragment to the *Hermione*; and Bernhardt (*Gr. Litt.* II. 2 p. 334) thought that the lines bore the stamp of a later period and should be regarded as the work of the younger Sophocles. Now that a second quotation has come to light in the newly-discovered Photius (fr. 647), the probability of error is proportionately diminished. Wilamowitz<sup>1</sup>, however, still thinks that Bernhardt's judgment of fr. 646 was correct, and Hense suggests that the real *Tyndareus* fragment and the lemma to which the words quoted belong have been lost from the text of Stobaeus.

Tyndareus is not a character whose own fortunes are likely to have been made the subject of a play; for there is nothing dramatic in the story of his banishment, as related by Pausan. 3. 1. 4, and Apollod. 3. 124 f. He rather became notorious owing to the evil deeds of his daughters: Eur. *Or.* 540 ἐγὼ δὲ τὰλλα μακάριος πέφυκ' ἀνὴρ, | πλὴν ἐς θυγατέρας· τοῦτο δ' οὐκ εὐδαιμονῶ. This passage suggests that fr. 646 refers to a time when the prosperity of Tyndareus was impaired in consequence of the sorrows of his descendants, and the allusion to old age in fr. 647 points in the same direction. One legend made him the accuser of Orestes in his trial at Athens (Apollod. *epit.* 6. 25)<sup>2</sup>.

*Tyndareus* was the title of a tragedy by Nicomachus, for whom see Haigh, *Tragic Drama*, p. 469.

## 646

οὐ χρή ποτ' εὖ πράσσοντος ὀλβίσαι τύχας  
ἀνδρός, πρὶν αὐτῷ παντελῶς ἦδη βίος  
διεκπεραθῇ καὶ τελευτήσῃ δρόμον.

646. 3 διεκπεραθῇ Nauck: διεκπερανθῇ codd. | δρόμον H.: βίον codd.

646 Stob. *flor.* 105. 3 (1 v p. 928, 5 Hense) Σοφοκλέους Τυνδάρεως. 'οὐ χρή ...τάδε.' For the genuineness of the fragment see Introductory Note.

1—6 No one must be pronounced happy before his death: so insecure is human fortune. To the same effect Eur.

*Helid.* 865 τὸν εὐτυχεῖν δοκοῦντα μὴ ζηλοῦν, πρὶν ἂν | θανόντ' ἴδῃ τις· ὡς ἐφήμεροι τύχαι, where see n. for the famous saw of Solon: see also Jebb on *O. T.* 1529. For the instability of wealth see on fr. 106.

2 ε. βίος with βίον following has naturally been suspected: hence Blom-

<sup>1</sup> *Sitzungsb. Berl. Akad.* 1907 p. 6.

<sup>2</sup> See also Introductory Note to *Erigone*, I p. 173.

ἐν γὰρ βραχεὶ καθεῖλε κώλιγῳ χρόνῳ  
 πᾶμπλουτον ὄλβον δαίμονος κακοῦ δόσις, 5  
 ὅταν μεταστῇ καὶ θεοῖς δοκῇ τάδε.

4 κώλιγῳ S, καὶ ὀλίγῳ M, κᾶν ὀλίγῳ A, κοῦ μακρῷ conl. Bergk, κώλιγῳ πόνῳ Meineke, κώλιγῳ χρόνῳ Enger, fort. κάλιγῳ 5 πᾶν πλοῦτον vel πᾶν πλουτον codd.: corr. Gesner

field proposed χρόνος, Bergk πότμος, and F. W. Schmidt τριβος. But it is more likely that βίον is faulty, and H.'s conjecture δρόμον is the best remedy that has been suggested. He quotes in support of it fr. 856, schol. Ar. *Lys.* 601 στέφανος ὡς τὸν βίον διηγωνισμένους, Epicrates fr. 3, 18 (ii 283 K.) ἐπεὶ δὲ δόλιχον τοῖς ἔτεσιν ἤδη τρέχει, Paul 2 *Tim.* 4. 7, *Act. Apost.* 20. 24, 13. 25. Earlier suggestions were τελευτήσας φανῇ (Schneidewin), τελευτήσῃ καλῶς (Heinsioeth), τελευτήσαντ' ἔδης (Meineke): the last-named scholar subsequently gave the preference to παντελῶς ἤδη βίον...τελευτηθῇ χρόνος.—I adopt Nauck's διεκπεραθῇ, as the change is inconsiderable, and διεκπερᾶν βίον occurs in Eur. *Supp.* 954. It should be observed also that περᾶν is used in the parallel passages *O. T.* 1529, Eur. *Andr.* 102.—For the subjunctive after πρὶν without ἄν see Jebb on *Phil.* 917.

4 ἐν βραχεὶ...κώλιγῳ χρόνῳ is open to obvious objection, and, if written by Sophocles, belongs to one of his least happy moments. Dindorf quotes Euseb. *dem. ev.* 3 p. 89 A οἱ ἐν ὀλίγῳ καὶ βραχεὶ χρόνῳ τὴν πᾶσαν περιδραμούμενοι οἰκονομήν, but the authority of Eusebius is not convincing. Lucian *Nigrin.* 33 ὀλιγοχρονίου καὶ βραχείας ἡδονῆς, as F. W. Schmidt justly remarks, does not defend the text. The same critic argues in favour of the adoption of κώλιγῳ πόνῳ, quoting *O. C.* 1341 βραχεὶ σὺν ὄγκῳ καὶ χρόνῳ (where πόνῳ has some MS support), and ῥᾶδιως καὶ ταχὺ and similar combinations in late authors. Perhaps however we might read κάλιγῳ 'incalculable': the word was used by Soph. (fr. 262), and for the sense I would compare Thuc. 6. 46, where the comparative is to be explained according to the n. on Eur. *Helid.* 110, 'incalculable rather than not.'—For the use of the preposition ἐν in such phrases see Jebb on *O. C.* 88.

5f. Exception has been taken to two points in these lines: (1) δόσις is altered to μένος by F. W. Schmidt, and to φθόνος by Herzer (7101 conj. Blaydes); (2) Nauck (*Index*, p. xiii) thought that v. 6 did not

cohere with the preceding words, and that it must have been wrongly attached to the present fragment. Taking the latter criticism first, I understand κακὸς δαίμων as the subject of μεταστῇ, applied here, as in Plat. *rep.* 553 E, to that which comes into being as the result of change. The form of expression is familiar to tragedy: cf. Aesch. *Pers.* 161 εἰ τι μὴ δαίμων παλαιὸς νῦν μεθέστηκε στρατῷ, *ib.* 944 δαίμων γὰρ δδ' αὖ | μετὰτροπος ἐπ' ἐμοί (where Paley rightly explains αὖ), *Thes.* 693 ἐπεὶ δαίμων | λήματος αὖ τροπαία χρονία μεταλ- | λατὸς ἴσως ἂν ἔλθοι, Eur. *Alc.* 912 μεταπίπτοντος δαίμονος, *Tro.* 102 μεταβαλλομένου δαίμονος. It is not always easy to seize the exact force of δαίμων, which was rapidly moving towards the impersonal sense: see on fr. 653. But δαίμονος κακοῦ δόσις here is not merely 'the dispensation of a cruel fate.' In these words we can hardly fail to see the expression of a belief in the subjection to the control of a mysterious and destructive power, which is sometimes imagined as per-meating its victim (cf. *κακοδαίμονων*: 50 I should incline to explain *Al.* 1214 ἀνείται στυγερῷ δαίμονι), but more often as assailing him from without (*O. T.* 1301 τίς ὁ πηδήσας | μείζονα δαίμων τῶν μακίστων | πρὸς σὴ δυσδαίμονι μοῖρα; *Pers.* 356 ἤρξεν μὲν, ὃ δέσπονα, τοῦ παντὸς κακοῦ | φανεῖς ἀλάστωρ ἢ κακὸς δαίμων ποθέν). I will only add that the well-known line of Menander (fr. 550, III 167 K. ἀπαντε δαίμων ἀνδρὶ συμπαρίσταται | εὐθὺς γενομένη) does not imply that every one is always guided by an unchangeable δαίμων. The influences to which we are exposed are various, and even if *El.* 916 τοῖς αὐτοῖσι τοι | οὐχ αὐτὸς δαί δαίμονων παρασταεῖ is not to be taken in the fullest sense (see Kaibel's n.), it points to the existence of a popular belief to that effect. The Stoics took account of current opinion, when they incorporated this doctrine in their system: cf. *Plut. qu. Rom.* 51 p. 277 A καθάπερ οἱ περὶ Χρῆσιππον ὁλάνται φιλόσοφοι φαῖλα δαιμόνια περινοστεῖν, οἷς οἱ θεοὶ δημίους

χρῶνται καὶ κολασταῖς ἐπὶ τοὺς ἀνοσίους καὶ ἀδίκους ἀνθρώπους. If these considerations are recognized, there is the less difficulty in *δόσις* (see *O. T.* 1518, fr. 964, Aesch. *Pers.* 1042); for if any doubt is felt as to the agency imputed to it, it will

be dispelled by a reference to Eur. *Hipp.* 1433 f. (quoted on fr. 665), and that the gifts of the 'gods' may be evil is constantly laid down (Headlam, *On editing Aeschylus*, p. 89).—τάδε refers to the action of καθεῖλε.

## 647

ἀμβλυφαεῖ δ' ὄμμ' ὑπὸ γήρως.

647 Phot. ed. Reitz. p. 89, 20 ἀμβλυφαεῖ. Σοφοκλῆς Τυνδάρεω· ἀμβλυφαεῖ... γήρως.<sup>1</sup>

ἀμβλυφαεῖν, not elsewhere recorded, is a poetical variant for ἀμβλυώττειν, which was preferred by Attic writers to ἀμ-

βλυωπεῖν, according to Harpocr. p. 14, 18 n. Pollux 2. 51 similarly states that ἀμβλυώττειν is better than ἀμβλυωπός, which is ποιητικώτερον. Cf. fr. 1001. Willamowitz, doubting the existence of such a verb, proposed ἀμβλυφαές.

## ΤΥΡΩ A AND B

In Hom. *β* 120 Tyro is mentioned as one of the *εὐπλοκαμίδες Ἀχαιαί*, who belonged to an earlier generation. In *λ* 235 Odysseus includes her in the list of famous women in the underworld, whose spirits he questioned, as they came to drink the blood from the trench. Tyro was the daughter of Salmoneus and the wife of Cretheus his brother. Being enamoured of the Thessalian<sup>1</sup> river-god Enipeus, she used to pay frequent visits to the bank of the stream. Here Poseidon wooed her in the likeness of Enipeus, and begat by her Pelias and Neleus, who both became mighty chieftains, Pelias in Iolcus, and Neleus in Pylos. And to Cretheus Tyro bore Aeson, Pheres, and Amythaon. Lucian (*dial. mar.* 13) uses the Homeric account without adding anything to it; but it scarcely contains the elements of a dramatic story. According to Apollod. 1. 90—92, Tyro, the daughter of Salmoneus and Alcідice, while she was being brought up in the house of Cretheus, her paternal uncle, became enamoured of Enipeus. The sequel fell out as in Homer; but, when Tyro's twins were born, she concealed the birth, and exposed them. A herd of horses passed by, and a mare trod on one of the infants, leaving a livid mark on its face. The herdsman reared the children, giving to the injured child the name Pelias (from *πελιδνός*), and to the other that of Neleus. When

<sup>1</sup> There is nothing in Homer connecting Tyro with the Elean Enipeus: for the other view see Strabo 356. The Thessalian Enipeus is specified in Prop. 1. 13, 21, 3. 19, 13.



they grew up, they discovered their mother, and put to death her stepmother Sidero, by whom Tyro had been ill-treated. Sidero had escaped from them to the sanctuary of Hera, but Pelias, who subsequently continued to slight the power of the goddess, cut her down at the altar. The scene is still Thessaly, as is proved by the constant connexion of Cretheus with Iolcus<sup>1</sup>. Diodorus (4. 68), who eliminates all the romantic details, locates the intrigue with Poseidon in Elis at a time subsequent to the death of Salmoneus, and makes the marriage with Cretheus later still. Schol. Hom. K 334 and Eustathius (*Od.* p. 1681, 52) add to the story of Pelias' disfigurement that the other child was suckled by a bitch who had lost her puppies. Aelian (*v.h.* 12. 45) says that Pelias was reared by a mare. The circumstances of the children's exposure and their subsequent recognition recall the legend of Romulus and Remus; and Trieber (*Rh. Mus.* XLIII 569 ff.) held that Sophocles was the ultimate source from which Diocles of Peparethos derived the details of the Roman myth<sup>2</sup>.

From this rather scanty material<sup>3</sup> we are left to deduce the plot of Sophocles with such assistance as is provided by certain external evidence relating to the play. From schol. Eur. *Or.* 1691 we learn that the recognition took place in the concluding scene (*κατὰ τὸ τέλος*). Further, Aristotle (*poet.* 16. 1454<sup>b</sup> 25) states that it was effected by means of the cradle in which the babies were exposed. This incident was the subject of a jesting allusion in the *Lysistrata* of Aristophanes (fr. 657). The result of Tyro's ill-treatment by Sidero was made visible to the spectators by the actor's mask: Pollux 4. 141 (among the examples of τὰ ἔκσκευα πρόσωπα) Τυρῶ πελιδνὴ τὰς παρεῖας παρὰ Σοφοκλεῖ... τοῦτο δ' ὑπὸ τῆς μητρικῆς Σιδηροῦς πληγαῖς πέπονθεν. Her disfigurement contrasted markedly with the cream-white complexion, which had earned for her the name of Tyro: see on fr. 648. Similarly the effect of fr. 659 is much more striking when we recall that her hair was one of the chief ornaments of Tyro's beauty. Hom. *β* 119, referred to above, may be merely formal, but such is hardly the case with Pind. *Pyth.* 4. 136 Τυροῦς ἐρασιπλοκάμου.

We cannot suppose that the tragedies of Astydamas (Suid.) and Carcinus (*TGF* p. 799) had much effect upon the tradition,

<sup>1</sup> Apollod. 1. 96, 107. The version of Apollodorus is clearly an unsuccessful conflation of two different stories. *τρεφόμενη παρὰ Κρηθεί* is an attempt to reconcile the tradition that Tyro was wife of Cretheus with the essential requirement of the story that she was persecuted by her stepmother.

<sup>2</sup> See also Schwartz in Pauly-Wissowa V 797.

<sup>3</sup> Nothing of importance is added by Libanius or Nonnus ap. Westermann, *Mythogr.* pp. 369, 384.

<sup>4</sup> There is no necessity to follow Nauck in reading *πληγεία*.

and, in view of the dearth of literary evidence, Welcker not unreasonably illustrated Sophocles by the help of a Cyzicene epigram: *A.P.* 3. 9 ἐν τῷ Θ Πελίας καὶ Νηλεὺς ἐλλελάξενται, οἱ Ποσειδῶνος παῖδες, ἐκ δεσμών τὴν ἑαυτῶν μητέρα ῥυόμενοι, ἦν πρῶτην ὁ πατὴρ μὲν Σαλμωνεύς διὰ τὴν φθορὰν ἔδησεν· ἡ δὲ μητρὶς αὐτῆς Σιδηρῶ τὰς βασάνους αὐτῇ ἐπέτεινεν.—

μη Τυρῶ τρύχοι σὸν ἔτι σπείρημα, Σιδηροῖ,

Σαλμωνεὶ γενέτα τῷδ' ὑποτασσομέναν·

οὐκέτι γὰρ δουλώσει ἐν ἔρκεσιν, ἐγγύθι λεύσσω

Νηλέα καὶ Πελίαν τούσδε καθεζομένους<sup>1</sup>.

Engelmann<sup>2</sup>, however, repudiated the relevance to Sophocles of this epigram; and relied on archaeological evidence to prove that the recognition by Tyro of her sons took place near a fountain to which she had been sent to fetch water. Even if he is wrong, Welcker's explanation of fr. 660 as referring to Tyro's prison-house is highly improbable. It is much more likely that it describes an ill-omened incident<sup>3</sup>, which interrupted the progress of a festal banquet. Possibly the same feast is referred to in fr. 666, from which Welcker inferred that Salmoneus entertained the two sons on their arrival.

New evidence has recently come to light, which bears on the circumstances of the recognition; for we can hardly doubt that Menand. *Epiir.* 108—116 refers to the *Tyro* of Sophocles:

τεθέασαι τραγωδούς, οἷδ' ὅτι,

καὶ ταῦτα κατέχεις πάντα. Νηλέα τινὰ

Πελίαν τ' ἐκείνους εὔρε πρεσβύτης ἀνὴρ

αἰπόλος, ἔχων οἶαν ἐγὼ νῦν διφθέραν·

ὥς δ' ᾗσθετ' αὐτοὺς ὄντας αὐτοῦ κρείττονας,

λέγει τὸ πρᾶγμ', ὥς εὔρεν, ὥς ἀνείλετο·

ἔδωκε δ' αὐτοῖς πηρίδιον γνωρισμάτων,

ἐξ οὗ μαθόντες πάντα τὰ καθ' αὐτοὺς σαφῶς

ἐγένοντο βασιλεῖς οἱ τότε ὄντες αἰπόλοι.

Here there are two facts which appear to be at variance with the rest of our information: (1) αἰπόλος contradicts Apollodorus, and appears to exclude the etymological explanation of the name Pelias. In this respect we may well prefer Menander to Apollodorus, for there is nothing to show that the latter drew upon a tragic source. (2) πηρίδιον γνωρισμάτων seems to exclude recognition by means of the σκάφη. The statements previously quoted concerning the σκάφη are such as we cannot reject; but it is not necessarily inconsistent with them to suppose that the

<sup>1</sup> Stadtmueller's text. Wilamowitz (ap. Engelmann, p. 50 n.) proposed λεύσσω in v. 3.

<sup>2</sup> *Arch. Studien*, p. 40 ff.

<sup>3</sup> So also Engelmann, p. 46, and Hartung, p. 74.

foster-father of the youths, when parting with them, gave them the *crepundia* which he had found in the σκάφη for the purpose of establishing their rank. Observe that the change of condition is Menander's point, and the σκάφη might well have appeared an inadequate token of their origin.

Engelmann seems to be justified in inferring from Aristophanes that Poseidon appeared at the end of the play as θεὸς ἀπὸ μηχανῆς. His appearance was necessary to the complete vindication of Tyro; for we must suppose that Salmoneus had acquiesced in the cruelty of Sidero in consequence of the disgrace which had befallen his daughter<sup>1</sup>. Further, Engelmann is certainly right in maintaining that Salmoneus was still alive, though frs. 664 and 665 might be otherwise explained than with reference to the discovery of his error. But the power of a stepmother over the children of her husband's former wife ceases of necessity when their father dies. For similar reasons we ought to conclude that Tyro was not already the wife of Cretheus, when she was seduced by Poseidon. Here at least we may follow Diodorus, with whom Sophocles probably also agreed in making Elis the scene of the action<sup>2</sup>. The confused narrative of Apollodorus seems to have been influenced by a desire to adhere to the Thessalian Enipeus, although he did not venture to assert that Salmoneus and Sidero were living in Thessaly. The marriage with Cretheus must therefore have been subsequent to the rehabilitation of Tyro, and Engelmann plausibly suggests that Poseidon ordered Salmoneus to betroth his daughter to his younger brother.

So far we have attempted to form some notion of the scope and progress of the play composed on the theme of the sorrows which befell Tyro as the result of her union with Poseidon. We should expect it to contain an exposition of Tyro's unhappiness and Sidero's cruelty, the arrival of the young men, their meeting with Salmoneus, their recognition of their mother, the punishment of Sidero, and the final appearance of Poseidon. But there is conclusive evidence that Sophocles wrote two plays bearing this title. What then was the subject of the second play? Welcker had no hesitation in holding that it was nothing but a revised edition of the first, and Dindorf agreed with him. Engelmann has recently revived a suggestion formerly made by Hartung<sup>3</sup> that the subject of the second *Tyro* is to be found in Hygin. *fab.* 60 (cf. *ib.* 239, 254), which has already been abstracted in the Introductory Note to the *Sisyphus*, and, in order to fill the lacuna in the text, he supposes that Sisyphus avenged himself

<sup>1</sup> See *A. P.* 3. 9 (*supra*).

<sup>2</sup> Cf. fr. 649, 39.

<sup>3</sup> p. 77.

by persuading Salmoneus to imitate Zeus. Another possibility is that the tragedy comprised the earlier history of Tyro, and the circumstances of her betrayal. In that case fr. 653 would be appropriate to the concealment of Tyro's lot, echoing the command of Poseidon in λ 251 νῦν δ' ἔρχεν πρὸς δῶμα· καὶ ἴσχεο μηδ' ὀνομήνης. Neither Welcker's explanation that the words were spoken by one of the sons in the recognition-scene, nor Engelmann's that Salmoneus asked that his mistake should not be published, seems to be entirely satisfactory. But on the general question Nauck's verdict is hardly to be gainsaid: 'differentiam (fabularum) rimari nunc non licet.'

Ribbeck<sup>1</sup> thinks that the anonymous *Nelei carmen* was largely concerned with this subject.

The *Tyro* was probably produced not long before the *Aves* (fr. 654).

## 648

λευκὸν αὐτὴν ὥδ' ἐπαίδευσεν γάλα

648 οὐ λευκὸν Welcker, λευκὸν (λευκὴν Cobet) γὰρ Brunck, λύκειον olim Nauck | ὥδ' Welcker: ὅδ' codd., οὐκ Brunck

648 Erotian gloss. *Hippocr.* p. 108, 6 παιδείαν νῦν τὴν παιδοτροφίαν. ὅθεν καὶ Σοφοκλῆς ἐν Πελῖᾳ φησί· 'λευκὸν αὐτὴν ὅδ' ἐπαίδευσεν γάλα.' 'Since no Πελίας of Soph. is mentioned elsewhere, Boettiger conjectured that it was another name for the Πιζοτόμοι, and Hermann that it was an error for ἐν Πηλεῖ. But a detail is recorded which points elsewhere: Pelias was the son of Tyro, who derived her name from her complexion, white as the proverbial cheese: Diod. exc. 6. 7. 5 ὁ Σαλμωνεύς ἴσχε θνηγτέρα Τυρώ, ἥτις διὰ τὴν λευκότητα καὶ τὴν τοῦ σώματος μαλακότητα ταύτης τῆς προσηγορίας τέτευχε. Since Pelias was Tyro's son, it is likely that Tyro is referred to in the fragment; and ἐν Πελῖᾳ presumably means ἐν Τυροῖ (ἀ' or β'), for in that tragedy her iron-hearted stepmother, Sidero, was put to death by Pelias.' (H.) Add schol.

Hom. λ 235 ταύτην ἐπωνόμως οὕτω καλεῖσθαι φασὶ διὰ τὴν λευκότητα. The editors of Propertius fail to point out the significance of the epithet in *candida Tyro* (2. 28. 51). This explanation is unquestionably right, but was anticipated by Engelmann (p. 49) for exactly the same reasons.—For ἐπαίδευσεν as the equivalent of ἔθρεψεν cf. Hesych. III p. 254 παιδεύειν· τρέφειν, παιδοτροφεῖν. Cobet (*Mnem.* IX 84) quoted Nausicrates fr. 2, II 295 K. αἱ ξανθοχρῶτες ὡς κλυδὼν Αἰζωνικός | πασῶν ἀρίστας ἐν τόποις παιδεύεται, and Juvenal's (15. 70) *terra malos homines nunc educat atque pusillos*. Τυρώ was thus a fem. hypocoristic like Ὑψώ, Ἀφρώ, and Εἰδώ: Bekk. *anecd.* p. 857, 9, Eur. *Hel.* II n. Especially to the point is the name Μιλτώ, which was given to Aspasia when still a child, because her complexion resembled the rose: Aelian *var. hist.* 12. 1.

<sup>1</sup> *Röm. Trag.* p. 620.

649

fr. (a) col. i

ισ]τορεῖς  
]ε χρώμ' ἅπαν

. . . . .  
. . . . .  
. . . . .

fr. (b)

]ζῶσαν [  
δ]εῖμα νύκτερος  
]μεν οὐδ' ἂν εἰς ἔλθοι πύλας  
]. υστου δέμας  
]. υ πότμος

10

fr. (c)

]πων  
]πάθος  
]μμένον  
]π[ο]ρσυνῶ

15

frs. (a) and (c) col. ii

. . . . .]τοῦ χάριν φοβουμ[ε]ν.  
. . . . .]λλοις ους εἰ[. . .]τεταγμ[ε]να  
ἄποιν' ἐὰμ μὴ βρα[. . . .]. πῆς λόγοις  
ὁραῖς γ' ἄρα ὦ δέσπο[ινα . . . . .]. ματα

20

649 These scraps of papyrus from the wrappings of a mummy were published by Grenfell and Hunt in *Hibeh Papyri*, 1 p. 17; and dated approximately at B.C. 280—240. Blass ascribed the fragments to the *Tyros* of Sophocles on the following grounds: (1) The mention of the Alpheus in v. 39 agrees with the fact that Elis was the adopted country of Salmoneus, father of Tyro. Cf. Eur. fr. 14 δὲ τ' ἐπ' Ἀλφειοῦ ῥοαῖς | θεοῦ μανεῖς ἔρριψε Σαλμωνεὺς φλόγα. See also the Introd. Note at p. 273. (2) The horrible dream referred to in v. 37 (cf. v. 9) fits certain extant fragments of the *Tyros* (especially frs. 660, 661); but this is a very lame argument, as may be seen by a reference to the passages in question. (3) The prayer in v. 52 f., addressed to Poseidon, is entirely appropriate to the

sons of Tyro. If it were possible to read the word before ἀρωγόν as Πεῖλις, as Blass suggested, this argument would be decisive; but the editors state that the letters αs are very doubtful, and that there is barely room for an ι. Weil (*Journ. des Savants*, 1906, p. 513) admits the force of the last argument, and sees no objection to the attribution. The projection of vv. 23, 26 and 41 to the left perhaps points to a change of speakers. At any rate vv. 26, 27 are clearly question and answer.

I have added breathings and accents where the word intended is free from doubt.

2 might refer to the subject of fr. 648.

9 Cf. v. 37.

20 βραχέα at once suggests itself, but it is difficult to go further.

στείχειν ὀτρυνε[. . . . .]  
 . . ]ρει θυρώωνος εἰ[. . ]τ[. . . . .]  
 ἄμφοῖν ἀκούσαι τα[. . . . .] εὐο[  
 τὴν ἐντὸς οἴκων τ[. . ]σκ[. . . . .] 25  
 εὐνους δὲ καὶ τάσδ' εἰσοραῖς πεν[θητρί]ας  
 ὀρῶ τ[. . . . .]δα . . . μῆτε πῆματι  
 μη[τ[. . . . .]νυσσαν ἀλγεινῶν πα[  
 [. . . . .]ν ἄμ μόνον λε[  
 [. . . . .]ν τε καὶ κακοὶ [ 30  
 καιν[. . . . .] . οὐτως τόσον[  
 εἰ καὶ θανεῖν χρή πρῶτον ἐκπρα[ξ  
 [. . ] . αοιτ[. . ]ντ' αὐτὸν εὖ φερον[  
 [. . . . .]μεμ μὴ κενοῦ χ[  
 . . . . .

fr. (d) col. i

[. . ] ρ . νδ[ 35  
 [. . ] . ως χαρίζει τῆς π[. . . . .] . . [  
 [φό]βος τις αὐτὴν δεῖμά τ' ἔννυχομ πλανᾷ  
 [. . . . .] . νσ' ἐν τῷιδε κοινωνεῖ τάδε  
 [. . . . . καλ]λῖρουν ἐπ' Ἀλφειοῦ πόρον  
 [. . . . .] . . γάνος 40

col. ii

λίαγ γὰρ ἦσ[.  
 ἀλλ' ἐκ κακῶν ἐν[

23 θυρώωνος: it is perhaps significant that this word occurs twice in Sophocles (*El.* 328, *O. T.* 1242), but not in Aeschylus or Euripides.

26 πενθητρίας: cf. *Eur. Hipp.* 805 Θησεῦ, πάρεμι σὺν κακῶν πενθήτρια. For the formation cf. frs. 98, 99 θηλάστρια, μαιεύτρια. *Trach.* 922 εὐνάστρια (beside εὐνήτειρα: see on fr. 1040). *Aesch. Cho.* 755 φαιδρόντρια. The termination occurred also in words of everyday speech: cf. e.g. *Ar. Ran.* 114, 411.—The description clearly refers to the chorus, and disposes of Welcker's guess (p. 315) that it was composed of men from Salmone (*Strabo* 356).

28 Perhaps λύσσαν ἀλγεινῶν παθῶν (*O. T.* 1530).

32 εἰ καὶ, 'even supposing that,' is practically equivalent to καὶ εἰ; for καὶ does not qualify θανεῖν alone. See Jebb on *O. T.* 305, Wyse on *Isae.* 5. 25.

37 δαῖμα ἔννυχον: cf. *El.* 410 ἐκ δαίματος του νυκτέρου, δοκεῖν ἐμοί. *Aesch. Cho.* 523 ἐκ τ' ὀνειράτων | καὶ νυκτιπλάγκτων δαιμάτων πεπαλμένη, where the meaning of the adj. seems to be determined by this passage. *Eur. Hec.* 69 τί ποτ' αἴρομαι ἔννυχος σὺν δαίμασι φάσμασιν;

39 The use of running waters to purge the evil influences contracted from dreams is attested by *Aesch. Pers.* 201, *Ar. Ran.* 1340, and perhaps by *Pers.* 2. 16.

ἀλλ' ὦ τέκνον[ . . ] μ . [   
 κούφως φέρειν ἐγὼ ἰδ' ἐτ[   
 [ . . . . . ] . . . . . ἡ δεσπο[

45

fr. (e)

. . . . .   
 ] . ικ[   
 ] κακάι σὺ γνησί[   
 ] ἄγαν ὀδυρμα[   
 ] θων τρύχει τ[   
 ] . οτ[ . . ] . . .

50

fr. (f)

[ . . . . . ] . . . . . ὠσιν αἰ μετοί[   
 [ . . . ] . ας ἄρωγόν πατέρα λίσσομα[ι μολεῖν]   
 [ ἄν ] ακτα πόντου μητρὶ τῆς τειλ[   
 [ . . ] . ντα παῖδας εἴπερ[ . . ] χ[

fr. (g)

[ . . . . . ] ἀνετός οὐκ ἐνεσ[   
 τι δεσ[ . . ] ννα . . . . . ετ ενδει σε κυρι . . [   
 ἐλικτο[ . . ] . . [ . . . . . ] τρυχος[   
 νέα πρὸς . [   
 ετ . . . [

55

44 It may be assumed that Tyro is speaking to her son, and protesting that she has learnt to tolerate her ill-usage. Cf. Eur. *Med.* 449 κούφως φερούση κρείσσων βουλεύματα. *ib.* 1018 κούφως φέρειν χρὴ θυγῶν ὄντα συμφοράς.

48 These scraps are the latter halves of lines, so that the probable restoration

is τῶν ἄγαν ὀδυρμάτων οἱ τοῖς... ὀδύρμασιν. Cf. Eur. *Alc.* 797 τὴν ἄγαν λύπην, *Or.* 708, frs. 54, 573. Soph. *Ant.* 1251 ἢ τ' ἄγαν σιγή, *ib.* 1256.—For the next line Mekler suggested τῶν πρόσθε μᾶλλον τοι παθὼν τρέχει τόδε.

52 For the suggestion to read Πελίας see above.

## 650

### θεία νόσος

650 *θεανὴ νῆσος* cod.: corr. Soping et Dindorf

650 Hesych. II p. 303 *θεανὴ νῆσος* ἡ ἐκ θεοῦ, *θεία*. *Σοφοκλῆς τυροία* (i.e. *Τυροῖ α'*) *ροῖου*. This is a good instance of the corruption which the text of Hesychius has suffered; for it so happens that the original can be restored almost with certainty. The first step was taken by Soping, who saw that *νῆσος* required

correction to *νόσος*; this was accepted by Dindorf (in *Thesaur.* IV 275 D), who introduced *θεία* as the necessary consequence. Nauck, admitting that *θεανή* was intolerable, hesitated to adopt *θεία*; but it can hardly be doubted that *-νῆ* was due to dittography, after *νόσος* had become *νῆσος*; for few will incline to M.

Schmidt's *θελα ἀνὴ νόσος*. It should be mentioned that the lemma comes between *θέαμα* and *θεανώσται*, so that the corruption was antecedent to the present alphabetical order. *θελα* in the gloss is probably derived from a correction of the corrupt lemma, just as *ροίτου* represents letters superscript to *Τυροί*: the name of the play was restored by Musurus.

The use of *θείος* = 'heaven-sent' is more frequent in Soph. than in the other tragedians, and *θεία νόσος* occurs in *Ai.* 186, *Ant.* 421 (*νόσους τὰς θεηλάτους* in fr. 680 is a synonym: Eur. fr. 292 *νόσοι δὲ θνητῶν... αἱ δ' ἐκ θεῶν πάρεσιν*). Cf. *Ai.* 612 *θεία μανία ξίναυλος*, *Phil.* 192 *θεία γάρ... καὶ τὰ παθήματα κείνα πρὸς αὐτὸν... ἐπέβη*, *id.* 1326 *ἐκ θείας τύχης*, fr. 196, *O.C.* 1585 (so Hdt. 1. 126, 5. 92: the essential contradiction involved in this phrase has been pointed out by Wilamowitz on Eur. *Her.* 1228 *τὰ θεῶν*

*γε πτώματα*), *Phil.* 1039 *κέντρον θεῖον*. The last-quoted passage recalls Aesch. *Prom.* 709 *θεῖα μάστιγι*, with which H. compared Eumelus fr. 10 (*EGF* p. 192) *θεηλάτω δὲ ἐλαυνόμενος μάστιγι τὸν θεόν ἐσπευδε τιμωρῆσασθαι* — of Lycurgus. These examples are enough to show that in Eur. fr. 841 *αἰαὶ τὸδ' ἤδη θεῖον ἀνθρώποις κακόν* Nauck was not well advised in commending F. W. Schmidt's conjecture *τὸδ' ἤδη δεινόν*. Cf. fr. 585.

It remains to be proved that Dindorf's correction is justified by the usage of the ancient interpreters. Similar examples are Hesych. II p. 304 *θείος μοι* (from Hom. B 56) *ἐκ θεοῦ μοι*, schol. *Ai.* 186 *ἐοικε γὰρ εἶναι θεία νόσος*, *θεία δὲ ἡ ἐκ θεοῦ κατασκήψασα εἰς αὐτόν*, schol. *Phil.* 192 *ἐκ θεῶν γάρ, ὡς αἶμαι, ταῦτα πέπονθεν καὶ τὸ πάθος ὑπέμεινεν κατὰ βούλησιν θεῶν κτέ.*, schol. rec. *Prom.* 709 *θεῖα*] *ἐκ τοῦ Διός*.

## 651

## ἐχθρημα

651 ἐχθρημα cod.

651 Hesych. II p. 247 *ἐχθρημα* *μίσσηματα*. Σοφοκλῆς *Τυράννοις* (*Τυροί* Pierson, *Τυροί* α Nauck). Alberti wished to restore *ἐχθρήματα*, but Kuester was probably right in preferring *ἐχθρημα*: *μίσσημα*, in view of the occurrence of this gloss in Phot. *lex.* p. 45, 21 and Suid. s.v.

It is probable that *ἐχθρημα* was used of

a person, like *μίσσημα* (*El.* 289, Aesch. *Eum.* 73, *Theb.* 169) and *στύγημα* (Eur. *Or.* 480). For the neuter verbal so applied see Tucker on *Cho.* 15. Another similar formation is *στέρηγμα Trach.* 1138. *ἥσθημα*: *τὴν ἡδονὴν* Eupolis fr. 131 (1 292 K.) is altogether anomalous.

## 652

## καρπομανής

652 Hesych. II p. 415 *καρπομανής* *εἰς κόρον ἐξυβρίζουσα*. Σοφοκλῆς *Τυριδαίω* (corrected by Nauck to *Τυροί* α: Dindorf suggests *Τυροί* β' i.e. *δευτέρω*, or *Τρωίω*). For *εἰς κόρον* Blaydes proposed *ἡ καρπῷ*, but the meaning of the text seems satisfactory; for *καρπομανής* should signify 'luxuriant, with a superfluity of produce.' Analogous are *ὕλομανής*, *ὕλομα-νεῖν*: Theophr. *caus. pl.* 3. 1. 5 *ὁ δὲ θέρμος ἀκαρπος γίνεται καθάπερ ὕλομα-νών καὶ ἐξυβρίζων*, Clem. Alex. *Raed.* p. 138 *καθυλομανεῖ γὰρ μὴ κλαδευομένη ἡ ἀμπελος*. 'Proprie dicitur de terra ac segete, in primis de vite, quae per luxuriam et

fecunditatem ὕλην profert, id est, *herbas stirpesque frugibus nocentes*': Wytttenbach on Plut. *de aud. poet.* p. 15 F, who illustrates the metaphorical use of the word in late Greek. Hippocrates ap. Stob. *flor.* 74. 40 is worth quoting: *ἀλλ' ὅμως χρῆζει γυνὴ σωφρονίζοντος*. *ἔχει γὰρ φύσει καὶ τὸ ἀκόλαστον ἐν αὐτῇ, ὅπερ εἰ μὴ καθ' ἡμέρην ἐπικόπταται, ὥς τὰ δένδρεα καθυλομανεῖ*. Similar is the use of *φυλλομανεῖν*: see Jebb on *Ai.* 143 f. *τὸν ἱππομανῆ λειμῶνα* (p. 219). The last explanation given by the schol. on *Ai.* 143 illustrates this gloss: *ἡ τὸν ἀγαν μεμνηῖντα* (sc. *λειμῶνα*) *καὶ ἀνθοῦντα καὶ ἐνυβρίζοντα* (*ἐξυβρί-ζοντα* Toup) *τῇ χλῆθι διὰ πλῆθος*.



## 653

μὴ σπείρε πολλοῖς τὸν παρόντα δαίμονα·  
σιγώμενος γάρ ἐστι θρηνείσθαι πρέπων.

653. 1 μὴ σπείρ' ἐς ἄλλους F. W. Schmidt

2 πρέπων B: πρέπων SMA

653 Stob. flor. 109. 2 (IV p. 993, 10 Hense) Σοφοκλέους Τυροῦς β' (so MA: Τυροῦς om. S). 'μὴ σπείρε...πρέπων.'

1 σπείρε: *spread abroad*. The metaphor is not common: elsewhere we find only *El.* 642 σπείρη ματαίαν βάζειν εἰς πᾶσαν πόλιν, Eur. fr. 846 ὡς ὁ πλείστος ἐσπαρταί λόγος, Xen. Cyr. 5. 2. 30 ὁ λόγος πολλὸς ἤδη ἐσπαρταί, none of which is so strong as the present passage. Cf. Theocrit. fr. 16 (TGF p. 806) πολυσπερὴς φήμη. In Plut. *Pyth. or.* 1 p. 394 B σπείροντες λόγους καὶ θερίζοντες the same metaphor is differently applied without the notion of scattering being introduced. Cf. Verg. *Aen.* 12. 228 *rumoresque serit varios*. Campbell strangely says: 'σπείρειν seems to be used here in the sense of ἐνδατεῖσθαι, "to revile at large," πολλοῖς, sc. ἐπεσιν, "with many words," instrumental dative.' The meaning is clearly parallel to Menander fr. 605 (III 183 K.) ἂν δύνῃ μόνος φέρειν, | καὶ μὴ ἴδιον τὴν τύχην πολλοῖς ποιῆς. F. W. Schmidt (see cr. n.) is over-subtle in objecting to the dative, which is as much in place to express the interest of the hearers as *eis* c. acc. elsewhere to define the area of extension. — Observe how completely δαίμων has sunk to the level of *τύχη*, and cf. Eur. *Alc.* 561 πῶς οὖν ἐκρυπτες τὸν παρόντα δαίμονα, *Andr.* 973 ἐμὰς λέγων τύχας | καὶ τὸν παρόντα δαίμον'. See also Jebb on *Phil.* 1100. It seems likely therefore that the editors make too much of *El.* 1306 οὐ γὰρ ἂν καλῶς | ὑπηρετοῖν τῷ παρόντι δαίμονι, which simply expresses 'to use my present fortune.' This use of δαίμων is said to be characteristic of the drama and especially of Sophocles; for, although not unknown in lyric, it is very rare (Pind. *Isthm.* 7. 42 θνάσκωμεν γὰρ οὐμὸς ἅπαντες | δαίμων δ' αἴσος). But the notion that the sense of 'apportioner' 'God' is secondary, and that δαίμων originally signified *fortune* is altogether perverse (Gruppe, p. 991). See further Usener, *Götternamen*, p. 293; Eur. *Phoen.* 1653 n.

2 πρέπων is personalized as usual—

'it is fitting that it should be mourned in silence.' See Sidgwick's excellent article in *C.R.* III 147, and cf. *O.T.* 9 ἐπεὶ πρέπων ἔφυς πρὸ τῶνδε φωνεῖν. Aesch. *Ag.* 1063 (τὸν θεὸν) οὐδὲν προσήκοντ' ἐν γούσι παραστατεῖν.

H. writes: 'It was one of the cardinal Greek maxims, not to publish your misfortunes lest your enemies should have you in derision. Such is the saying attributed by Demetrius Phalereus in Stob. flor. 3. 79 (Diels, *Vorsokr.* III p. 217, 21) to Periander: δυστυχῶν κρύπτε, ἵνα μὴ τοὺς ἐχθροὺς εὐφράνῃς. [See frs. 81, 83 (nn.).] The same idea is implied by the fear of affording ground of exultation to enemies (Hom. *I* 51, *Z* 82, *K* 192, *Ψ* 342, Aesch. *Ag.* 1270). Most of the passages to this effect are quoted by Stobaeus flor. 109; I may add a fragment of Archilochus (fr. 10, in schol. Aesch. *Prom.* 643 as emended) κρύπτωμεν δ' ἀνιηρὰ Ποσειδάωνος ἀνακτος | δῶρα, Hom. *σ* 142 τῷ μὴ τίς ποτε πᾶμπαν ἀνὴρ ἀθεμίσιος εἴη, | ἀλλ' ὅ γε σιγῇ δῶρα θεῶν ἔχοι ὅττι διδοῖεν, Aeschylus the Alexandrian (fr. 1, Nauck, p. 824) τίς δ' ἐστ' ἀνάγκη δυστυχεῖν ἐν κλείοσιν, | ἐξὸν σιωπᾶν κἀν σκότῳ κρύπτειν τὰδε; and a tragic fragment (Nauck, p. 936) which appears to be an expression of the same idea: Stob. *eccl.* 1. 3. 43 p. 60, 7 W. ὅστις λέγει κακὰν φρονῶν σιγῇ στένει. The subject of that chapter is the certain retribution of God's Justice, and the anthologist must somehow or other have been deceived by a false reading, when he included a line which is entirely irrelevant to his purpose. The true sense was restored by F. W. Schmidt: ὅστις γ' ἔχει κακὰ, εὖ φρονῶν σιγῇ στέγει: and στέγει may be right; but we see from this fragment of Sophocles that it is not necessary. I would rather read, ὅστις δ' ἔχει κακὰ, εὖ φρονῶν σιγῇ στένει,—"But he that suffers, if he be wise, laments in secrecy." Then he renders the present lines:

'Spread not before the world your present case;

'Twere best to be lamented silently.'

## 654

τίς ὄρνις οὗτος ἐξεδρον χώραν ἔχων;

**654** Schol. Ar. *An.* 275 (ἡ Δι' ἕτερος δῆτα χούτος ἐξεδρον χώραν ἔχων) ἐκ τῆς Σοφοκλέους δευτέρας Τυροῦς ἀρχῆς (ἐκ τοῦ Σοφοκλέους ἀρχῆς V). 'τίς...ἔχων' ὡς εἰ εἶπε χροιάν. ἐξεδρον δὲ παρηλλαγμένην. Σοφοκλῆς 'οὐκ ἐξεδρος ἀλλ' ἐντοπος ἀνὴρ' (*Phil.* 211). The note has been quoted in full, because the commentators are not agreed as to the point of the parody. It is clear that a double meaning of ἐξεδρος is involved, and I think that for Aristophanes the schol. is right in interpreting παρηλλαγμένην, i.e. *strange, abnormal* (Holden on Plut. *Them.* 24, 2). For this sense of ἐξεδρος cf. Arist. *rhet.* 3. 3. 1406<sup>a</sup> 35 οὕτως ἐξεδρον τὴν τῆς μοχθηρίας ὑπερβολήν. Ar. means: 'Here's another odd-looking customer!' Rogers, rendering 'with a foreign aspect,' explains in his note that the proper meaning is 'belonging to a foreign land.' Now Suidas, who, as is well known, borrows from the Aristophanic scholia, has the gloss in this form: ἐξεδρος· ἐξεδρον χώραν ἔχων. τούτέστι παρηλλαγμένην. I believe that Ar. actually wrote χώραν and that it has been corrupted in our texts to χώραν: the knowledge that ἐξεδρον χώραν was in fact parodied of course assisted the corruption. [Blaydes also favoured this view, and Hall and Geldart, I find, have printed χώραν.] This makes everything plain sailing, except the obscurity of ἀρχῆς. 'Welcker (p. 316) and others (as Dindorf) suppose that ἀρχῆς was not part of the verse, but belonged to the words introducing it: ἐκ τῆς Σ. δευτέρας Τυροῦς ἀρχῆς ("opening passage"). Nauck (thinks that ἀρχῆς is corrupted, perhaps from ἄθρει, and represents the first word of the verse.

On the other hand, he ejects ὄρνις.' (J.) Nauck's view is not convincing, and I prefer to suppose that ἀρχῆς belonged to the introductory words, and that the quotation was taken from the opening scene of the play. To make this clearer Blaydes suggests the addition of ἧς ἢ before ἀρχῆς. It should be added that in a mutilated passage of the so-called *Philetaerus* of Herodian (Moeris ed. Pierson, p. 435) ἐξεδρος...καὶ μὴ ἔστω πῶς ὦν εἰς ἡμᾶς ἐξεδρον χώραν...ἐν Σατύροις the last words were emended by Pierson to ἐξ. χώραν ἔχων· Σοφοκλῆς ἐν Τυροῖ β'. L. Cohn in *Rh. Mus.* XLIII 413 published the same passage from Cod. Vat. 2226: ἐξεδρος ὁ μισοπύνηρος· καὶ μὴ ἔστω τις ὦν εἰς ἡμᾶς ἐξεδρον χώραν ἔχων. Σοφοκλῆς σατύροις, and emended it to ἐξεδρος ὄρνις· ὁ πονηρὸς καὶ μὴ αἰσιος ὦν εἰς ἡμᾶς· 'ἐξεδρον χώραν ἔχων' Σοφοκλῆς β' (δευτέρα) Τυροῖ. Bergk's view that this was a different passage from that quoted by the scholiast on Aristophanes is untenable.

The meaning of Sophocles was: 'What is this bird in an ill-omened quarter?' See Hesych. II p. 117 ἐξεδρον· τὸν οὐκ αἰσιον ὀλιώνον, οὐκ εὐθετον ὄρνιν, οὐκ ἐν δέοντι τὴν ἔδραν ἔχοντα, Phryn. *rynep. soph.* p. 71, 17 de B. ἐξεδρον τὸ ἀπαισιον καὶ ἐξω τῆς νενομισμένης ἔδρας. For the technical sense of ἔδρα in augury cf. Eur. *Her.* 596 ὄρνιν δ' ἰδὼν τι' οὐκ ἐν αἰσίοις ἔδρας, where Wilamowitz has an excellent note. Add Ael. *nat. an.* 3. 9 οἱ τε ἔδρας ὀρνέων καὶ πτήσεων παραφυλάττοντες, and other passages quoted by Blomfield on Aesch. *Prom.* 501.—For ὄρνις J. refers to his n. on *Ani.* 1021.

## 655

ἐρρηνοβοσκός

**655** Phot. *lex.* p. 17, 7 ἐρρηνοβοσκό· ὁ προβατοβοσκός, ἐν Τυροῖ β' Σοφοκλέους· ἴσως ἀπὸ τοῦ ἀρήν. *Etym. M.* p. 377, 22 ἐρρηνοβοσκό· ὁ προβατοβοσκός, ἐν Τυροῖ β' Σοφοκλῆς. Hesych. I p. 278 ἀρρηνοβοσκό· προβατοβοσκό. Σοφοκλῆς Τυροῖ β' (τυροίκω cod.). γράφεται δὲ ἐρρηνοβοσκό, διὰ τε τοῦ εἰ καὶ τῶν δύο ρ. *ibid.*

p. 276 ἀρρηνοβοσκό· προβατοβοσκό. Eustath. II. p. 799, 37 ἀρρηνοβοσκό ὁ προβατοβοσκό κατὰ Πασαῖαν (fr. 69 Schwabe), ἐκ μέρους δηλαδὴ (i.e. ἀρήν stands to πρόβατον as μέρος to δλον: cf. ἀπὸ μέρους). ἐν δὲ ἀνωνύμῳ ῥητορικῷ λεξικῷ καὶ ἐρρηνοβοσκό ὁ αὐτὸς φέρεται διὰ τοῦ εἰ.

The existence of the nom. ἀρήν corresponding to the gen. ἀρνός is now securely established by the evidence of an Attic inscription belonging to the first half of the fifth cent. B.C.: see Meisterhans<sup>2</sup>, p. 142; Brugmann, *Comp. Gr.* 11 p. 349 E. tr. We need not therefore discredit the existence of a genitive ἀρήνος as well as ἀρνός, which is attested by *Eligm. M.* p. 140, 54: ἀρήν, τὸ ἐπιτήδειον εἰς εὐχὴν πρόβατον· καὶ κλίνεται ἀρήν, ἀρήνος· ἐξ οὗ τὸ ἀρνός κατὰ συγκοπήν. καὶ ἀποβολὴ τοῦ ᾧ ῥήν· οἷον πολύρρηνες πολυβοῦνται (Hom. I 154). That it should be transferred to the ὀ- declension in composition is in accordance with analogy: see on fr. 643. Consequently there would be no difficulty in accounting for ἀρνοβοσκός. But the evidence given above, which is too strong to be resisted, in-

dicates that the grammarians found ἐρρηνοβοσκός in the text of Sophocles, and interpreted it by means of the form ἀρήν with which they were acquainted. No other evidence in support of a form \*ἐρρην (or \*ἐρην) is quoted; but it may have been drawn from the Ionic dialect (Smyth, § 134). Philologists must determine whether the double ῥ is correct and the phonetic relation to ἀρήν and πολύρρην. A similar vowel variation occurs in ἐρρηφορέν: ἀρρηφορέν (Meisterhans<sup>2</sup>, p. 15). The derivation of that word is quite uncertain: for a possible explanation see Giles in *C. R.* 111 222. It is evident that no countenance should be given to Wagner's ἀρνοβοσκός or Bergk's ῥηνοβοσκός. Nauck rightly withdrew his earlier suggestions ἐρρηνοβοσκός and ἐρρημοβοσκός. See also on fr. 509.

## 656

## [ῥυθμός Ἀνακρεόντειος.]

656 Schol. Aesch. *Prom.* 130 (μηδὲν φοβηθῆς· φίλια γὰρ ἦδε τάξεις) ὁ ῥυθμός Ἀνακρεόντειός ἐστι κεκλασμένος πρὸς τὸ θρηνητικόν. ἐπεδήμησε γὰρ τῇ Ἀττικῇ Κριτίου ἐρῶν καὶ ἡρέσθη (ἡράσθη n) λίαν τοῖς μέλεσι τοῦ τραγικοῦ (the text is clearly mutilated: the sense required is given by Weil's μέλεσιν αὐτοῦ ὁ τραγικός, except that the sequel points to the plural). ἐχρῶντο δὲ αὐτοὺς οὐκ ἐν παντί τόπῳ, ἀλλ' ἐν τοῖς θρηνητικοῖς, ὡς καὶ Σοφοκλῆς *Τυροῖ* β' (so M: τηροῖ om. β' RV). ἐστὶ δὲ ταῦτα ἄμοικα τῷ 'οὐδ' αὖ μ' ἑάσεις μεθύοντ' οἰκαδ' ἀπελθεῖν' (Anacr. fr. 56).

The information is useful and important. Anacreon was a guest at the court of Hipparchus c. 520 B.C., and his friendship with Critias is acknowledged by Plat. *Charm.* 157 E. There can be no

doubt, therefore, that the scholiast intended to put on record the influence exerted by Anacreon on the subsequent metres of the tragedians. Crusius in Pauly-Wissowa I 2042 thinks that he is right in assigning to this source the introduction of ionics into the oldest tragedies, and refers to Phryn. frs. 6 and 14. The quotation from Anacreon illustrates the appearance of the colon - - - - preceding the ionic dimeter: in Aeschylus it is followed by two ἀνακλώμενα. In spite of the evidence of the scholia, Schroeder refuses to recognize the presence of ionics in Aesch. *Prom. I.* c.: see his analysis (*Aesch. Cant.* p. 38 f.). For similar ionics in Sophocles with ἀνακλώμενα, introduced by an iambic dimeter, see *Phil.* 1174—1181.

## 657

## [Τυρῶ τὰ τέκνα εἰς σκάφην ἐξέθηκεν.]

657 Schol. Ar. *Lys.* 138 sq. (οὐκ ἐγὼς ἀπ' ἡμῶν εἰσιν αἱ τραγωδίαί.) | οὐδὲν γὰρ ἔσμεν πλὴν Ποσειδῶν καὶ σκάφη.) εἰς τὴν Σοφοκλέους δὲ Τυρῶ ταῦτα συντείνει ἐκθεῖσαν τὰ τέκνα εἰς σκάφην (so R *per comprehendit*, as Bergler had conjectured: εἰς σκάφην vulgo, ἐν σκάφῃ Nauck). οὐδὲν ἔσμεν, εἰ μὴ συνουσιάζειν καὶ τίκτειν. ὁ γὰρ Ποσειδῶν ἐμίγη τῇ Τυροῖ καὶ ἐγέννησε

Νηλέα καὶ Πελίαν.

For the σκάφη in which the children were exposed, and by means of which the recognition was ultimately effected, see Introductory Note. Nauck points out that v. 139 is a parody of certain words in the *Tyro* which are not quoted, and suggests that they are to be found in fr. 945, 2 (n.).

## 658

αὕτη δὲ μάχιμός ἐστιν ὡς κεχρημένη  
σαφῶς σιδήρῳ καὶ φοροῦσα τοῦνομα.

**658.** 2 σιδήρῳ cod. A<sup>c</sup> et schol.: Σιδηρῷ Aristotelis codd. plerique | φέρουσα schol. Arist.

**658** Arist. *rhet.* 2. 22. 1400<sup>b</sup> 17 ἄλλος (sc. τόπος) ἀπὸ τοῦ ὀνόματος, ὅσον ὡς ὁ Σοφοκλῆς 'σαφῶς...τοῦνομα.' Schol. *in loc.* fol. 47<sup>a</sup> 16 & φησὶν ὁ βιάζων (παίζων conj. Herwerden) πρὸς τὴν Σιδηρῷ 'αὕτη...τοῦνομα.' Eustath. *Il.* p. 158, 24 κατὰ τὴν παροιμαζομένην Σιδηρῷ θρασείαν ἐκείνην γυναικα φορεῖν τὸ οἰκείον ὄνομα. Eustath. *Od.* p. 1940, 57 ὅτι δὲ καὶ θρασύτητος λάλημά ἐστιν ὁ σιδηρός, δηλοῦν Ἀριστοτέλης ἐν τῇ κατ' αὐτὸν ῥητορικῇ φάμενος γυναικα θρασείαν τὴν Σιδηρῷ τὸ οἰκείον φορεῖν ὄνομα.

The reference is to Sidero, the step-mother and oppressor of Tyro: see Introductory Note. There has naturally been a tendency to connect her name with her cruelty: Hom. X 491 ἥ γὰρ σοὶ γε σιδήρεος ἐν φρεσὶ θυμός, Starkie on *Ar. Ach.* 491. Hence Cobet, perceiving that the connexion is not warranted by the traditional text, proposed to substitute ὡς κεκλημένη...Σιδηρῷ καὶ φρονοῦσα. This is ingenious, and at first sight plausible, although φρονεῖν τοῦνομα would require justification. But Cobet does not notice

that μάχιμος makes his changes unnecessary, and that the integrity of the text is supported by the evidence of Eustathius, who declares that Sidero is represented not as cruel but as brave or fierce. Tr. therefore: 'as indeed a wielder of the sword, whose name she bears.' The application is just as natural as in the cases of the Huguenot *Bras de Fer* and Cromwell's *Ironsides*; nor ought we to deny it to Sophocles, because the other is the more usual. In *Ai.* 430ff. the hero derives his name from *alaiz*, although, as Jebb points out, it was popularly connected with *aleôs*. For the word-play on the proper name see on fr. 965, Lobeck on *Ai.* 430, and Cope on Arist. *rhet. l.c.* F. W. Schmidt seeks to improve the passage by writing ὡς καὶ χρωμένη | ἀφ' ὧς σιδήρῳ, but σαφῶς, like ὀρθῶς, ἐτύμως etc. (for which see on fr. 965), marks the etymology.—For the confusion of φορεῖν and φέρειν see on fr. 930. Here at least φοροῦσα has superior authority, and in O. C. 60 Nauck substituted φοροῦσι for φέρουσι.

## 659

κόμης δὲ πένθος λαγχάνω πώλου δίκην,  
ἥ τις συναρπασθεῖσα βουκόλων ὕπο

**659.** 2 ξυναρπασθεῖσα malit Nauck

**659** Aelian *nat. an.* 11. 18 θῆλειαν δὲ ἵππον ἐς ἀφροδίσια λυττήσασαν πάνν σφόδρα παῦσαι βράδως ἐστιν, ὡς Ἀριστοτέλης (*A.a.* 6. 18. 372<sup>b</sup> 8) λέγει, εἰ τις αὐτῆς ἀποκείρειε τὰς κατὰ τοῦ τένοντος τρίχας· αἰδεῖται γάρ, καὶ οὐκ ἀτακτεῖ, καὶ παύεται τῆς ββρεως καὶ τοῦ σκιρτήματος τοῦ πολλοῦ, κατηφῆσασα ἐπὶ τῇ αἰσχύνῃ· τοῦτό τοι καὶ Σοφοκλῆς αἰνιττεται ἐν τῇ *Tyros* [τῷ δράματι]. πεποιήται δὲ οἱ αὕτη λέγουσα, καὶ ἃ λέγει

ταῦτά ἐστιν· 'κόμης...φύβην.' I have bracketed the words τῷ δράματι: so Hercher in the Paris ed. of 1858, but he subsequently changed his mind. Cf. *ibid.* 2. 10 μάλιστα δὲ κομῶσα ἵππος ἀβρῶτατόν τε ἐστὶ καὶ θρυπτικώτατον. ἀτιμάζει γοῦν ἀναβῆναι τοῖς δνοῦς αὐτῆς, ἵππῳ δὲ γαμουμένη ἥδεται, καὶ ἐαυτὴν ἀξιοῖ τῶν μεγίστων, ὅπερ ὅν συνειδότες οἱ βουλόμενοι ἡμῖνους σφίσι γενέσθαι, ἀποθρίσαντες τῆς ἵππου τὴν χαίτην εἰκῇ

μάνδραις ἐν ἵππείαισιν ἀγρία χερὶ  
 θέρος θερισθῇ ξανθὸν αὐχένων ἀπο,  
 σπασθεῖσα δ' ἐς λειμῶνα ποταμίων ποτῶν

5

3 μάνδραισιν codd.: corr. Brunck

ἀφθεῖσα Heath, κύρασα Brunck, πλαθεῖσα Reiske, σπάσουςα Hermann | ἐς λειμῶνα scripsi: ἐν λειμῶνι codd.

5 σπασθεῖσα codd.: σταθεῖσα Hartung,

καὶ ὡς ἐτυχεν, εἶτα μέντοι τοὺς ὄνους ἐπάγουσιν· ἡ δὲ ὑπομένει τὸν ἄδοξον ἥδη γαμέτην, πρῶτον αἰδουμένη. καὶ Σοφοκλῆς δὲ εἴκοι μεμνησθαι τοῦ πάθους. Plut. amat. 9 p. 754 A ὁ δὲ συστέλλων τὴν γυναῖκα... ὁμοίως ἐστὶ τοῖς ἀποκείρουσι τὰς ἵππους εἶτα πρὸς ποταμὸν ἢ λίμνην ἀγούσι· καθορώσαν γὰρ ἐκάστην τὴν εἰκόνα τῆς ὀφείας ἀκαλλῆ καὶ ἀμορφον, ἀφίεναι τὰ φυνάγματα λέγεται καὶ προσδέχσθαι τὰς τῶν ὄνων ἐπιβάσεις. Xen. de re eq. 5. 8 αἱ γὰρ ἀγέλαίαι τῶν ἵππων οὐχ ὁμοίως ὑπομένουσι τοὺς ὄνους ἐπὶ τῇ ὀχείᾳ ὥς αὖ κομῶσιν· οὐ γάρ τε καὶ ἀποκείρουσι πρὸς τὴν ὀχείαν τὰς ἵππους ἅπαντες οἱ ὀνοβατοῦντες. Columella 6. 35 *rara quidem sed et haec est equarum nota rabies, ut cum in aqua imaginem suam viderint, amore inani capiantur, et per hunc oblitae fabuli, tunc cupidinis intereant. eius vesaniae signa sunt cum per pascea veluti extimulatae concursant, subinde ut circumspicientes requirere ac desiderare aliquid videantur. mentis error discutitur si deducas ad aquam. tunc demum speculatae deformitatem suam, pristinae imaginis abolent memoriam.*

The passage from Plutarch shows that the two extracts from Aelian do not refer to two separate occasions on which a mare's mane is to be cut, but that mule-breeding is always the purpose in view. Columella's account is unintelligible as it stands.

2 βουκόλων is generalized of *herdsmen*: so in Homer T 221 τοῦ τρισχίλιαι ἵπποι ἔλας κἀτα βουκόλεοντο. See n. on Eur. Phoen. 28 ἱπποβουκόλοι, and Postgate in C.Q. II 295, and cf. fr. 1057.

3 ἀγρία χερὶ, according to Shorey (Class. Phil. V 90) is practically equivalent to ἀγρίως. So λαπαεὶ χερὶ in El. 1377, as he points out, is glossed by λαπαρῶς, συνεχῶς. Here, however, χερὶ is clearly instrumental. See also on fr. 636.

4 θέρος θερισθῇ. The metaphor is expressly associated with ἀπέθρισα (ἀποθερίσω) in Eur. Hel. 1188, Or. 128: θρίξ and θέρος have no etymological connexion.

Cf. Callim. h. Del. 298 θέρος τὸ πρῶτον ἰούλων.—For the subj. without ἐν in a relative clause of general assumption see Goodw. § 540, O.C. 395 (J.'s n.), frs. 680, 2, 682, 3, 808, 837, 841, 929.

5 f. are corrupt as given in the MSS, and have not hitherto been satisfactorily emended. The passage of Plutarch (see above) determines one condition to which any reconstruction of v. 5 must conform, namely, that the filly's presence on the bank of the stream is *part of the herdsman's purpose*. σπασθεῖσα is suitable in itself (Xen. eq. 7. 1), but cannot stand with ἐν λειμῶνι. I propose to substitute ἐς λειμῶνα: ἐν and εἰς are sometimes confused (Bast in Schaefer's Greg. Cor. pp. 429, 726) and λειμῶνι would be a necessary consequence of the misreading. ἐπὶ λειμῶνα would also be possible (Bast, p. 742; Cobet, V.L. p. 281 f.), but is condemned by the rhythm. Of the conjectures which assume that the fault lies with σπασθεῖσα the best is Hartung's σταθεῖσα, suggested independently by Powell (C.R. XIX 230) and Paley (A.J.P. III 128). H. mooted the possibility of σπασθεῖσα being used for σπασαμένη (see on fr. 837), 'quaffing the water.' He quotes Phaedr. 12 *ad fontem cervus, cum bibisset, restitit, | et in liquore vidit effigiem suam*, but this solution does not commend itself. Weil adopted Hermann's σπάσουςα, with ὕγρον for ὕπν and κοῦράς in v. 7 as the object of τῶν. Blaydes conjectured ποταμῶ ποτῶ, with αὐγάσας ὕδωρ in v. 6. J. held that, if the text is sound, ποτῶν is governed by ἐπὶ in v. 6; but, apart from the difficulty of αὐγαθεῖσα, any such solution is excluded, as soon as we perceive that the herdsman's intention to bring the mare to the water must be clearly indicated.—ποταμίων ποτῶν: the genitive is descriptive, as we speak of a *water-meadow*: cf. σιλιφίου λειμῶν fr. 603. For the sense cf. Phil. 1454 Νύμφαι τ' ἐνυδροὶ λειμωνιάδες, Eur. Bacch. 1051 ἀγκος ἀμφίδρομον, ὅδασι διάβροχον, Hipp. 77 f. λειμῶν'... Αἰδῶς δὲ ποταμίαισι κηπεύει δρόσοις. The presence of running water was essential to the pasture-lands: Eur.

ἴδῃ σκιᾶς εἶδωλον ἀντανγὲς τύπῳ  
 κουραῖς ἀτίμως διατετιλμένης φόβῃν.  
 φεῦ, κἄν ἀνοικτίρμων τις οἰκτίρειέ νιν  
 πτήσσουσιν αἰσχύνῃσιν οἷα μαίνεται  
 πευθοῦσα καὶ κλαίουσα τὴν πάρος φόβῃν. 10

6 ἀντανγὲς τύπῳ scripsi: ἀγασθεῖσ' ὑπὸ codd., ἀγασθεῖσά που Meineke, αἰκισθεῖσ' ὑπὸ Haupt, ἀγασθεῖσ' ὕδωρ Wecklein 7 ἀτίμως Wakefield | διατετιλμένης φόβῃν scripsi (διατετιλμένην φόβῃν Brunck, διατετιλμένη φόβῃν Ellendt): διατετιλμένης (διατετιλμένη cod. Reg.) φόβῃς codd. 8 οἰκτείρειε vulgo 10 τὴν πάρος χλιδὴν Brunck

*Phoen.* 659 γάματ' ἐνδρα καὶ βέεθρα χλοέρα.—σκιᾶς εἶδωλον, where σκιᾶς is genitive of definition, occurs also in Aesch. *Ag.* 830, Chaeremon fr. 14, 15 (*TGF* p. 786).—ἀντανγὲς τύπῳ. There is no evidence, notwithstanding L. and S., that ἀγάζω in classical Greek ever meant anything but *to see, gaze at*; so that, even if ὑπὸ could be explained, the rendering of ἀγασθεῖσ' as 'mirrored' would require justification. Hence the emendation of Wecklein (see *cr. n.*), with which ἀγασθεῖσ' would be deponent like *δερχεῖσθαι* (fr. 837 *n.*). The sense thus obtained, 'gazing at the water,' is tame and (after ἴδῃ) redundant, and a reference to the *reflexion* of the image seems to be required. For this the regular words were ἀντανγῆν and its cognates, and I have accordingly restored ἀντανγὲς τύπῳ: Philostr. *imag.* 1, 22 (of Narcissus) ἐκτυπώσαν σε τὸ ὕδωρ, οἷον εἶδες αὐτό, οὐκ οἶσθα. The loss of the first syllable of ANTAYΓEC might have been the starting-point of the error. I ought to mention that Hartung proposed the impossible αὐγαῖς ἐντυπον, but τύπῳ occurred to me independently. H. was inclined to read ὑπὸν for ὑπὸ, but it does not appear how he rendered ἀγασθεῖσ'.

7 διατετιλμένης is strictly 'separated by plucking,' with the same prepositional force as διασπᾶν, διατρίμνειν. L. and S.'s rendering 'to pluck bare' is misleading. The part. agrees with σκιᾶς and the acc. φόβῃν (see *cr. n.*) is idiomatic: see *nn.* on Eur. *Phoen.* 267, 1403. It would be over-subtle to suppose that διατετιλμένης depends directly on εἶδωλον (*sc. ἐαυτῆς*). The termination of φόβῃν was assimilated to the preceding word by a common error (*cf.* fr. 503, 3).

8 f. Nauck says that these lines are 'in libris graviter corrupti,' but, as J. remarks, it is difficult to see why.—κἄν ἀνοικτίρμων τις οἰκτείρειέ νιν: *cf.* *O. T.*

1296 τοιοῦτον οἷον καὶ στυγούνητ' ἐποικτίσαι. *Ai.* 924 ὡς καὶ παρ' ἐχθροῖς ἄξιον θρήνων τυχεῖν.—αἰσχύνῃσιν appears to be the reading of the MSS, and it is better not to interfere with it. The evidence reported by Meisterhans<sup>2</sup>, p. 120 f., establishes that up to 420 B.C. on inscriptions the prevalent form of the dat. plural after consonants was -ῃσι (occasionally -ῃσι), which after 420 B.C. was superseded by -αις. Whatever the history of -αισι (after consonants), it is clearly, so far as Attic and Ionic are concerned, a later form: see Weir-Smyth, *Ionic Dialect*, §§ 450—453. Wilamowitz (*Einkl. gr. Tr.* p. 127) concludes that no rule can be laid down for Soph. and Eur. in this respect, although Aesch. probably wrote -ῃσι. Where the MSS preserve traces of the older forms, it seems unreasonable not to follow them, remembering that in all probability Sophocles himself was inconsistent. See also Tucker on Aesch. *Theb.* 447.—οἷα follows οἰκτείρειε with the sense of *ὅτι τοιαῦτα*: see *n.* on Soph. *Ai.* 510 f. in J.'s abridged edition. Eur. *Hel.* 74 θεοὶ σ', δσον μίμη' ἔχεις | Ἐλένης, ἀποπύσσειαν (*n.*). Kuehner-Gerth § 551, 9.—For μαίνεται Enger suggested ἀμβλύνεται, Weil μίρεται, and Herwerden ἀναίνεται; but μαίνεσθαι may be as well applied to extreme dejection (Aesch. *Theb.* 952) as to the corresponding elation (*El.* 1153).

10 φόβῃν. Brunck's χλιδὴν (recently revived independently by Weil, and approved by Nauck and Blaydes) is an undoubted improvement, but its probability is not so great as to warrant us in restoring it to the text. *Cf.* *El.* 52.

J., with the MS text in vv. 5—7, translated as follows: 'And it is mine to mourn for my hair, like a filly, which, seized by herdsman, has its yellow mane shorn from its neck in the stable by a rough hand; and then, dragged forward on the plain, sees the image of its shadow where it is

mirrored in the waters of the river, when its hair has been cruelly ravaged by the shears. Ah! even a hard heart would

pity the creature, as it cowers in shame, to see how it rages in mourning and grief for the adornment that it has lost.'

## 660

προστήναι μέσσην  
τράπεζαν ἀμφὶ σῖτα καὶ καρχῆσια

660. 2 σῖτα Macrob.: σῖτα τὰ Athen.

660 Athen. 475 A (illustrating the use of the word *καρχῆσιον*) Σοφοκλῆς δὲ Τυροὶ 'προστήναι...καρχῆσια,' πρὸς τὴν τράπεζαν φάσκων προσεληλυθῆναι τοὺς δράκοντας καὶ γενέσθαι περὶ τὰ σῖτα καὶ τὰ καρχῆσια. Macrob. *Saturn.* 5. 21. 6 *Sophocles in fabula quae inscribitur Tyro* 'πρὸς ΓΗΝ ΔΕΙΜΙ (πρὸς τῇδε μοι Jan) ΤΡΑΠΕΖΑ ἀμφὶ...καρχῆσια.'

On what occasion did the serpents appear? Welcker (see Introductory Note) supposed that these lines came from a description of Tyro's prison-house; but the words rather suggest a festal celebration, and it may be conjectured that the entertainment given by Salmoneus to Neleus and Pelias was interrupted in the manner described. The portent bears some resemblance to the appearance of the serpent in Hom. B 308 ff., but there is a much closer parallel in the circumstances of the sacrifice in honour of Anchises as related by Verg. *Aen.* 5. 84 ff. See especially v. 90 ff.: *ille (sc. anguis) agmine longo | tandem inter pateras et levia pocula serpens | libavitque dapes, rursusque innoxius imo | successit tumulto, et depasta altaria liquit.* There too the cups from which Aeneas had poured the libations are described as *carchesia* (v. 77).

A similar occurrence which happened to Tib. Gracchus in Lucania during the Second Punic War was regarded as a presage of misfortune: *ad exta sacrificio perperato angues duo ex occulto adlapsi addedere iocur conspectique repente ex oculis abierunt* (Liv. 25. 16; cf. Val. Max. 1. 6. 8). Add Ov. *Fast.* 2. 711 *ecce, nefas visu, mediis altaribus anguis | exit, et extinctis ignibus exta rapit* (Liv. 1. 56).

1 *προστήναι* ought to mean 'approached,' as is indicated by Athenaeus' paraphrase, but that the verb could bear this meaning and be followed by an acc. of the place visited is not generally

credited. Jebb on *El.* 1378 ἢ σε πολλὰ δὴ | ἀφ' ὧν ἔχοιμι λιπαρεὶ προδότην χερὶ held that the two passages afforded each other mutual support in establishing the meaning 'to present oneself at a place' or 'before a person.' But I think that Kaibel's criticism is justified, viz. that, even if *προστήναι* could in ritual language accommodate itself to the construction of *ικετεύω*, it would not follow that it could be applied to any voluntary entrance, nor is it credible that the serpents presented themselves as *ικεταί*. In his text of Athenaeus Kaibel prints Bergk's *προσπτήναι*, without altogether approving it; but to think of winged serpents is an unwarrantable strain on the imagination. Schweighäuser's *προσστήναι* is less open to obvious objection, and has the support of Aesch. *Pers.* 206 βωμὸν προσέστην. Nevertheless the notion of the serpents 'taking up their position before the table' is unsuitable, and contrasts unfavourably with Vergil's *lapsusque per aras* (v. 86) and Livy's *ad exta adlapsi*. Surely the simplest remedy is *προσβῆναι*, a suggestion which has been anticipated by Hartung and Wagner. It would bear the appropriate meaning 'mounted the table,' for which see Headlam in *J. P.* xxx 309 f.

2 *καρχῆσια*. According to the authority of Callixenus of Rhodes (c. 220 B.C.) quoted by Athen. 474 E (*FHG* III 65), the *καρχῆσιον* was lengthy in form, slightly contracted towards the middle, with two handles reaching from top to bottom. It was suitable to a royal feast: see *Dict. Ant.* 1 363 b.

There is no reason to suppose that this fr. refers to a dream, as was suggested by Grenfell and Hunt (fr. 649 n.): see Mekler in *Bursians Jahresb.* cxlvii 104.

## 661

πόλλ' ἐν κακοῖσι θυμὸς εὐνηθεὶς ὄρα.

661 Stob. flor. 20. 29 (III p. 544, 14 Hense) Σοφοκλῆς ἐν Τυροῖ (ἐν τῷ S, ἐν Τύρω [vel -ρω] MA). 'πόλλ'...ὄρα.'

It is strange that nearly all the critics —Wagner seems to be the only exception —should have missed the meaning of the line, more particularly as the chapter of Stobaeus in which it is quoted is entitled περὶ ὀργῆς, and all the quotations relate to the same subject. Nevertheless, Ellendt says 'videtur quasi habitantem, noctes diesque in malis agentem significare' (a mind bedded in misery), and Campbell renders: 'A soul in misery sees much asleep.' The same misconception appears in Herzer's conjecture ἐννευθεὶς, which Nauck thinks it worth while to cite (*Index*, p. XIII). H. rightly prefers: 'Passion in suffering lulled to rest sees much,' comparing *O. C.* 592 θυμὸς δ' ἐν κακοῖς οὐ ξυμφορον, fr. 589. 3, Eur. fr. 1078 ἀνδρῶν τάδ' ἐστὶν ἐνδίκων τε καὶ σοφῶν, | κὰν τοῖς κακοῖσι μὴ τεθυμῶσθαι θεοῖς. With εὐνηθεὶς cf. Apoll. Rhod. 3.

1000 ἐπεὶ χόλον εὐνῆσε Μίνως, Opp. Cyn. 2. 626 ἀλλ' οὐδ' ὡς Φαέθων χόλον εὐνῆσε, Nonn. Dion. 13. 276 ὄψιμος εὐνήσας πρότερον χόλον ἀρπαγὴ νίκης. The metaphor suggested by the verb is that of 'a wave of passion': so Aesch. Cho. 182 κλυδώνιον χολῆς, Eur. 835 κοῖμα κελευνοῦ κύματος πικρὸν μένος, Prom. 206 τὴν δ' ἀτέραμνον στορέσας ὀργὴν (with Blomfield's note), Eur. Helid. 702 λῆμα μὲν οὐπω στόρνυσι χρόνος. Suid. s.v. Διογένης... ἀκούσας τοῖνον ὁ Διογένης ταῦτα, τὸν μὲν θυμὸν (desire) κατεστόρεσεν.

The general sense may be illustrated by Menand. fr. 573 (III 175 K.) αὐτῇ (sc. ὀργῇ) κρατεῖ νῦν, ἂν δὲ μικρὸν παρακμάσῃ, | κατόψεται τι μᾶλλον εἰς τὸ συμφύρον, Eur. fr. 760 ἔξω γὰρ ὀργῆς πᾶς ἀνὴρ σοφώτερος, Arist. fr. 660 ὥσπερ ὁ καπνὸς ἐπιδάκνων τὰς ὄψεις οὐκ ἐὰν βλέπειν τὸ κείμενον ἐν τοῖς ποσίν, οὕτως ὁ θυμὸς ἐπαυρόμενος τῷ λογισμῷ ἐπισκοπεῖ καὶ τὸ συμβησόμενον ἐξ αὐτοῦ ἀποπον οὐκ ἀφήσει τῇ διανοῇ προλαβεῖν.

## 662

μήπω μέγ' εἴπης, πρὶν τελευτήσαντ' ἴδης.

662 μέγαν Stobaei codd. SMA et Cic. nonnulli

662 Stob. flor. 105. 21 (IV p. 934, 4 Hense) Σοφοκλῆς ἐν Τυροῖ. 'μήπω... ἴδης.' The line is quoted without the name of author or play in Miller, *Mel. de litt. gr.* p. 381 μήπω...ἴδης. ἐπὶ τῶν θαυμάζοντων τοὺς τὰ μεγάλα ὑπασχουμένους: οὐ γὰρ ἐστὶ πρὶν ἀποθανόντα ἴδης, ἀλλὰ πρὶν εἰς τέλος ἀγαγόντ' ἴδης, μὴ θαυμάσης τὸν μεγάλα καυχώμενον; and also by Cic. *Att.* 4. 8a. 1, schol. B Hom. Θ 5 (ἡ παροιμία 'μήπω...ἴδης' ἄγουν μὴ θαυμάσης τὸν μέγα ἐπαγγελλούμενον), Joh. Chummos *epist.* 5 (in Boissonade, *anecd. nov.* p. 215) κατὰ τὴν παροιμίαν 'μήπω... ἴδης,' ἀλλὰ καὶ εἰς τέλος δῆπουθεν ἰδὼν ἀγαγόντα τὸν τὰγαθὰ φάμενον.

With the words divorced from their context it is impossible to determine whether τελευτήσαντ' is neut. acc. plur. or masc. acc. sing. But, so far as concerns the isolated line, the former view,

which is strongly recommended by Tyrrell on Cic. *l.c.*, is much the more attractive: 'don't cry till you're out of the wood.' It is also the more likely for two reasons: (1) μέγα εἰπεῖν is more suitable as applied to the speaker's own actions than to those of another; see *Ai.* 386 μηδὲν μέγ' εἴπης and the instances quoted by Jebb on *El.* 830 μηδὲν μέγ' αἰσῆς, Aesch. *Theb.* 552, *Ant.* 127, 1350, *Ar. Ran.* 835; (2) the line would more easily have become proverbial, if its meaning were self-contained. It is not certain that there is a reference to this passage in Plat. *Soph.* 238 A, where the Eleatic Stranger deprecates premature boasting: τέλος γοῦν ἂν ἀπορίας ὁ λόγος ἔχοι.—μήπω μέγ' εἴπης' ἔτι γάρ, ὦ μακάριε, ἐστὶ καὶ ταῦτά γε τῶν ἀπορίων ἢ μεγίστη καὶ πρώτη. The same point without any close verbal resemblance is



made in Gregor. Naz. II p. 6 B μηδὲν μέγ' εἶπες συντόμως ἀνθρώπος ὢν, and p. 157 D μηδὲν μέγ' εἶπες εὐπλοῦν πρὸ πείσματος. Plutarch (*reg. et imp. aphr.* p. 184 B) relates how, when Eumenes was reported dead and his brother Attalus had married his wife, Eumenes, returning to Pergamus, saluted his brother in the usual manner and whispered in his ear: μή σπεῦδε γῆμαι πρὶν τελευτήσαντ' ἴδης. Here the point of the parody lies in the special application of τελευτήσαντ' ἴδης, and the fact that the participle can be treated as masc. sing. does not exclude the possibility that it was neut. plur. in the original. When the line stood by itself, it was natural that it should be connected with the famous precept of Solon (cf. fr. 646 n.), and that τελευτήσαντ' should be interpreted accordingly.

Hence the corruption in the mss of Stobaeus and Cicero (see cr. n.). Ellendt was influenced by the same consideration, but evidently found it difficult to make up his mind. The grammarian whose explanation is given in Miller's codex clearly knew the passage only as a quotation: he rightly refused to take τελευτήσαντα as ἀποθανόντα, but, seeing the difficulty of combining μήπω μέγ' εἶπες with his interpretation of τελευτήσαντα as εἰς τέλος ἀγαγόντα, he was reduced to the desperate expedient of supposing that 'don't boast' was equivalent to 'don't admire the boaster.' F. W. Schmidt escaped from this dilemma by reading πρὶν τελευτήσας τύχης, but it does not seem likely that the text is corrupt.—For πρὶν followed by the subj. without ἄν see on fr. 646, 2.

## 663

τίκτουνσι γάρ τοι καὶ νόσους δυσθυμίας.

663 Stob. flor. 99. 19 (IV p. 860, 1 Hense) Σοφοκλέους Τυροῖς (so MA, Τυροῖς om. S). 'τίκτουνσι...δυσθυμίας.' Cf. *Antiat.* (Bekk. *anecd.*) p. 89, 19 δυσθυμία· Σοφοκλῆς Τυροί.

τοι indicates that the saying was familiar: cf. Eur. fr. 1071 λύπαι γὰρ ἀνθρώποισι τίκτουνσι νόσους, Philemon fr. 106 (II 512 K.) διὰ λύπην καὶ μανία γὰρ γίγνεται | πολλοῖσι, καὶ νοσήματ' οὐκ ἰάσιμα, Antiphanes fr. 107 (II 54 K.) ἅπαν τὸ λυποῦν ἐστὶν ἀνθρώπῳ νόσος. In Eur. *Hipp.* 159 the chorus conjecture that such may be the case with Phaedra: λύπη δ' ὑπὲρ παθέων εὐναία δέδεται ψυχάν; δυσθυμία (treated inadequately in L. and S.) tends to express not so much

a single emotion as the state of mind induced by frequent disappointment: see *El.* 218, Eur. fr. 822, Theophr. fr. 120 (ap. Athen. 463 c) παραμυθεῖται γὰρ ὁ οἶνος καὶ τὴν τοῦ γῆρας δυσθυμίαν, the depression of old age. In the Stoic system δυσθυμία is an εἶδος of λύπη (ἐπ' ἀλύτῳ ἢ δυσκινήτῳ), and consequently belongs to the πάθη (*Sto. vet. fr.* III 414, 420 Arn.). Here the plural emphasizes the recurrence of the πάθος, and it is worth observing that the Stoics regarded the continuance of certain emotions as producing conditions analogous to bodily sickness, which were accordingly described as νοσήματα and ἀρρώσθηματα: see especially Cic. *Tusc.* 4. 23—25.

## 664

γῆρας διδάσκει πάντα καὶ χρόνου τριβή.

664 Stob. flor. 115. 8 (IV p. 1021, 14 Hense) Σοφοκλέους Τυροῖς (so MA, Τυροῖς om. S). 'γῆρας...τριβή.'

H. renders: 'Age teaches all, and time's experience.' The sentiment is akin to the well-known saw βουλὰι γερόντων, for which see on fr. 260. Cf. Aesch. *Prom.* 1013 ἀλλ' ἐκιδάσκει πάνθ' ὁ γῆρας χρόνος, Eur. fr. 291 ὁ γὰρ

χρόνος διδάγμα ποικιλώτατον, Antiphon 6. 2 ὁ χρόνος γὰρ καὶ ἡ ἐμπειρία τὰ μὴ καλῶς ἔχοντα διδάσκει τοὺς ἀνθρώπους.—χρόνον τριβή is not merely the lapse of time regarded objectively, although this would be sufficient to explain *Ant.* 1078, if it stood alone, but the effect upon us of its passage. This comes out clearly in Plat. *rep.* 493 B καταμαθὼν τε ταῦτα

πάντα ξυνουσία τε καὶ χρόνου τριβῇ, and is implied in the use of *τριβή* for *delay*, as well as in the meaning of *διατριβή*. There is a good example in Moschion fr. 6, 18 (p. 814 Nauck), which is particularly relevant here: ἐπεὶ δ' ὁ τίκτων πάντα καὶ τρέφων χρόνος | τὸν θνητὸν ἡλλοίωσεν ἐμπαλιν βίον, | εἰτ' οὖν μέριμναν τὴν Προμηθέως πάρα | εἰτ' οὖν ἀνάγκην εἶτε τῇ μακρῇ τριβῇ | αὐτὴν παρασχὼν τὴν φύσιν διδάσκαλον, where 'long experience' is the obvious meaning. It might seem hardly worth while to call attention to this point, had not a failure to observe it given unnecessary difficulty to some of the commentators on Aesch. *Ag.* 471 (see for instance Wecklein's note). In fact,

Aeschylus' powerful phrase *παλιντοχεῖ τριβῇ βίου* might be paraphrased prosaically as 'experience of misfortune': the man of mere fortune cannot stand against the wearing influence of reverse when its turn comes. This is, I suppose, what Kennedy meant by his 'luck-reversing brunt of life,' and is not far removed from Headlam's view, although the latter presses still further the meaning of *τριβή*. A. Gennadius proposed *χρεῖα* for *γῆρας*, quoting Archytas ap. Plut. fr. XXII. 6 *χρεῖα πάντ' ἐδίδασκε*, and Nauck (p. xxiv) inclined to *πολλά* (for *πάντα*), after Solon fr. 18 etc.; but the text does not seem to require amendment.

## 665

ἄκων δ' ἁμαρτῶν οὔτις ἀνθρώπων κακός.

665 Stob. *flor.* 46. 6 (iv p. 119, 18 Hense) Σοφοκλέους Τυροῖ (Τυρώ S, τυρώ M). 'ἄκων...κακός.'

The thought was a common-place: *Trach.* 727 ἀλλ' ἀμφὶ τοῖς σφαλεῖσι μὴ ἔξ ἐκουσίας | ὀργὴ πέπειρα, *O. C.* 977 πῶς ἂν τό γ' ἄκων πράγμῃ ἂν εἰκότως ψέγοις; *Phil.* 1318 ὅσοι δ' ἐκουσίσιον ἐγκυνται βλάβαις | ...τούτοις οὔτε συγγνώμην ἔχειν | δίκαιόν ἐστιν κτέ., *Eur. Hēr.* 1433 ἄκων γὰρ ὤλεσάς μιν· ἀνθρώποισι δὲ | θεῶν διδόντων εἰκὸς ἐξαμαρτάνειν, *Tr.* fr. adesp. 80 εἴπερ γὰρ οὐδὲ τοῖς κακῶς δεδρακόσιν | ἀκουσίως δίκαιον εἰς ὀργὴν πεσεῖν, *Thuc.* 3. 40 ξύγνωνον δ' ἐστὶ τὸ ἀκούσιον, *Dem.* 18. 274 ἐξήμαρτέ τις ἄκων· συγγνώμην ἀπὸ τῆς τιμωρίας τούτῃ. *Sen. Herc. Oct.* 886 *hanc*

*est nocens quicumque non sponte est nocens*. Such moral judgements may seem trivial to us, but were fresh and vital in a community where accidental homicide might be visited with a year's exile. All the more startling was Socrates' pronouncement in the face of common opinion that οὐδεὶς ἐκὼν ποιηρὸς; and this he was prepared to defend by the still more remarkable paradox that a voluntary wrong is better than an involuntary. See *Plat. Hēr.* *min.* 371 E—372 D, where Socrates formulates his position: οἱ βλάπτοντες τοὺς ἀνθρώπους καὶ ἀδικούντες καὶ ψευδόμενοι καὶ ἐξαπατῶντες καὶ ἁμαρτάνοντες ἐκόντες, ἀλλὰ μὴ ἄκοντες, βελτίους εἶναι (*sc.* φαίνονται) ἢ οἱ ἄκοντες.

## 666

σίτοισι παγχόρτοις ἐξενίζομεν

666 σίτοισι Porson: οἱ τοῖσι A

666 Athen. 99 F (in the course of a discussion on the use of *χορτάζειν*) Σοφοκλῆς τε ἐν Τυροῖ 'σίτοισι...ἐξενίζομεν.'

This line is supposed to refer to the entertainment offered by Salmoneus to Pelias and Neleus on their arrival.

*παγχόρτοις*: it does not seem possible to determine whether this word is merely the equivalent of *παντοῖος*, or whether it retains any of the contemptuous

significance which clearly attached to *χόρτος* and *χορτάζω* as applied to human food. For *χόρτος* cf. *Hippon.* fr. 20 οὐκα μέτρια τρώγων | καὶ κρίθινον κόλλικα, δούλιον χόρτον, and for the verb *Plat. rep.* 586 A βόσκημάτων δίκην κάτω αἰεὶ βλέποντες καὶ κεκυφότες εἰς γῆν καὶ εἰς τραπέζας βόσκονται χορταζόμενοι. The speaker in Athenaeus, who is asked why he substituted *χορτασθῆναι* for *κορεσθῆναι*, adduces

a number of instances from comic poets of the application of the verb to men. The limitation is significant; and, so far as we can tell, if Sophocles used the adjective of human food without any depreciatory sense, such an employment was exceptional. But in later Greek *χορτάζεσθαι* loses its innuendo, and is generally equivalent to *ἐμπλησθῆναι*, 'to be filled'.

with food. Cf. Epict. *diss.* 1. 9. 19 *ὅταν χορτασθῇτε σήμερον, καθήσθε κλάοντες περὶ τῆς αἰδίου πόθεν φάγητε*. Matth. *ev.* 5. 6 *μακάριοι οἱ πεινῶντες καὶ διψῶντες τὴν δικαιοσύνην, ὅτι αὐτοὶ χορτασθήσονται*. On the other hand, Plutarch in *qu. conv.* 1. 2. 2 p. 616 B is influenced by the Platonic usage.

## 667

ΧΟΡ. πολλῶν δ' ἐν πολυπληθίᾳ πέλεται  
οὗτ' ἀπ' εὐγενέων ἐσθλὸς οὗτ' ἀχρείων  
ἴτὸ λίαν κακός· βροτῶν δὲ πιστὸν οὐδέν.

667. 1 Chori notam apponit S | πολλῶν suspectum 3 τὸ λίαν codd.: δ λίαν Grotius, πάλιν Meineke, ἀεὶ Wecklein, τοῦμπάλιν J. | βροτῶν J. (βροτῶν...οὐδενὶ Blaydes): βροτῶ codd.

667 Stob. *Flor.* 87. 3 (IV p. 715, 10 Hense) Σοφοκλῆς Τυροῖ. 'πολλῶν...οὐδέν.' The general sentiment, that birth is no criterion of merit, is thus expressed by Eur. *El.* 370: *ἤδη γὰρ εἶδον ἄνδρα γενναίου πατρός | τὸ μὴδὲν ὄντα, χρηστά τ' ἐκ κακῶν*. There is a note of pessimism, such as often characterizes him, in the version of Sophocles. Cf. also *Ant.* 37 *δείξεις τάχα | εἴτ' εὐγενὴς πέφυκας εἴτ' ἐσθλὸν κακῆ*.

2 πολλῶν is generally suspected. Thus Herwerden proposed οὐ πολὺ with ἐσθλόν in v. 2 and κακόν in v. 3; Blaydes, οὐ πάνυ or βροτῶν; Mekler, πόλεων; Nauck (*Index*, p. xiii) λαῶν. The last is the best suggestion that has been made, but the uncertainty of the metre makes conjecture hazardous. J. writes: 'I incline to think that this first verse may be sound. The redundancy of πολλῶν...πολυπληθία has a cumulative emphasis, like that of *El.* 851 *πανσφόρῳ παμμήνῳ πολλῶν | δεινὸν στυγνὸν τ' αἰῶνι*.' But the fact that πολλῶν is here unqualified makes it difficult to believe in its genuineness.—πολυπληθία, *multitude*, does not occur elsewhere in tragedy; but we have *παμπληθία* (which Blomfield wished to introduce here) in fr. 373, and *ἀνδροπληθία* in Aesch. *Pers.* 238. Dindorf (in *Thes.* s.v.) remarked that *πολυπληθία* might stand here, so far as metre is concerned.

2 f. ἀχρείων, as corresponding to εὐ-

γενέων, is an instance of the political application of moral terms. From the aristocratic point of view οἱ ἀχρεῖοι are *the rabble*: Hdt. 3. 81 (the advocate of oligarchy speaks) *ὁμίλου γὰρ ἀχρηστοῦ οὐδὲν ἐστὶ ἀσυνετώτερον οὐδὲ ὑβριστότερον*. In Thuc. 2. 40 Pericles, representing the democracy, neatly turned the tables on the leisured classes, who accepted the word *ἀπράγμων* as a compliment, by retorting: *τὸν μὴδὲν τῶνδε (sc. τῶν πολιτικῶν) μετέχοντα οὐκ ἀπράγμονα ἀλλ' ἀχρεῖον νομίζομεν*. See Neil's excellent discussion of political nomenclature in his edition of the *Equites*, pp. 202—209, where however, in dealing with ἀχρεῖος at p. 208, he does not mention its application to the masses.—τὸ λίαν is undoubtedly corrupt. Jacobs conjectured *οὐτ' ἀχρείων ἀπο λίαν*, but λίαν is unsatisfactory in any case: other suggestions are mentioned in the cr. n. J. writes: 'I would read *τοῦμπάλιν*, "contrariwise." The similar rhythms in the latter parts of vv. 2 and 3 indicate that these two verses were in the same measure. *τοῦμπάλιν* restores this metrical agreement.' The metrical conditions are very uncertain: see below.—βροτῶν. J.'s conjecture was accepted by H. The former quotes *O. T.* 1195 *βροτῶν οὐδὲν μακαρίζω*, and his view is simpler and better than Herwerden's proposal to read *σπορῶ*.

The metre is doubtful. As the text



ΥΒΡΙΣ

Nothing is known which will explain this title, but the personification recalls Μῶμος and Ἔρις. It should however be mentioned that Hybris was the mother of Pan, according to the MS reading of Apollod. 1. 22, and Tzetz. Lycophr. 772. The birth of Pan would of course be an event suitable to be recorded in a satyr-play.

670

Λήθην τε τὴν πάντων ἀπεστερημένην  
κωφὴν ἀναυδον

670. 1 τὴν πάντων Blaydes: τὴν πάντ' SMA, καὶ τὴν πάντ' Gesner, τὴν ἅπαντ' Wagner, τὴν τὰ πάντ' Gomperz, τίει (vel τεκείν coll. Hes. Theog. 227) τὴν πάντ' Buecheler, τ' ἔχει (vel τ' ἄγει) τὴν πάντ' Hense

670 Stob. flor. 26. 3 (III p. 610, 4 Hense) Σοφοκλέους "Τβρεως σατύρου (so MA: σατύρου om. S, σατύρων Meineke. But Hense defends the singular by quoting Demetr. de eloc. 169 ἐν σατύρῳ καὶ ἐν κωμῳδαίαις... ἐπεὶ σάτυρον γράφει ἀντὶ τραγωδίας. See also H. Richards in C. R. xiv 205). 'λήθην... ἀναυδον.'

1 Λήθην: a rare personification, although in Hes. Theog. 227 Λήθη is the daughter of Ἔρις. In Eur. Or. 213 ὦ πότνια Λήθη τῶν κακῶν, ὡς εἰ σοφὴ | καὶ τοῖσι δυστυχοῦσιν εὐκτατα θεός, she is conceived differently.—πάντων is the best correction of πάντ' for two reasons. (1) When the chief idea is that of separation from an object and not the wrongful act of another, to be without something rather than to have

something kept back from oneself, the genitive follows ἀποστερεῖσθαι in preference to the accusative. Eur. Her. 137 Ἑλλάς ᾧ ξυμμάχους | οἶους οἶους ὀλέσσατο τοῖσδ' ἀποστερήσῃ is only an apparent exception, for τοῖσδε is governed by ὀλέσσατο. And here, to use the language of Aristotle, Lethe is regarded as ἀτελής rather than πεπηρωμένη: de anim. 3. 1. 425<sup>a</sup> 9 πᾶσαι ἄρα αἱ ἀλσθήσεις ἔχονται ὑπὸ τῶν μὴ ἀτελῶν μηδὲ πεπηρωμένων. Cf. Anon. τέχνη 13 (Gomperz, Apologie der Heilskunst, p. 62) ἡτρικὴ... ἀπεστερημένη τι ἰδεῖν ὄψει, ἢ τὰ πάντα πάντες ἰκανωτάτως ὀρώσι. (2) The corruption is in this way most easily accounted for, since πάντων would have been written παντ'.

2 Blaydes conj. ἀναυδόν τ'.

671

ἔσθιειν ἐθέλων τὸν δέλφακα

671 Athen. 657 A δέλφακα δὲ ἀρσενικὸς εἶρηκε... Σοφοκλῆς "Τβρει 'ἔσθιειν... δέλφακα.'

There are obvious metrical considerations in favour of Dindorf's conjecture θέλων. Nauck withdrew his earlier view

that ἐθέλων ἔσθιειν should be read.—In an earlier book (p. 375 A) Athenaeus had argued that, as connected with δέλφος and ἀδελφός, the word is strictly feminine; but the masc. occurs as early as Epicbar-mus (fr. 100 K.).

## ΥΔΡΟΦΟΡΟΙ

Welcker inferred (p. 286) from the corresponding title of Aeschylus Σεμέλη ἢ Ὑδροφόροι (*TGF* p. 73) that the subject was the birth of Dionysus as related in Hygin. *fab.* 179 and elsewhere. The conclusion is very doubtful, although some might see a slight confirmation in fr. 674. E. A. I. Ahrens held that the ὑδροφόροι in Aeschylus were the women who attend the mother in child-birth, and bathe the new-born child. See also E. Maass, *de Aesch. Suppl.* (1890), p. 10.

## 672

## ὄχοις Ἀκεσταίοισιν ἐμβεβώς πόδα

672 Phot. *lex.* p. 366, 13 ὄχος Ἀκεσταίος ἐδόκουν αἱ Σικελικαὶ ἡμίονοι εἶναι σπουδαῖαι· ἡ γὰρ Ἀκεστα Σικελικὴ πόλις. Σοφοκλῆς Ὑδροφόροις. But the line of Sophocles, which should have followed, has found its way to the wrong place: *ib.* p. 365, 1 ὄχανον· ὅθεν ἡ δόσις κρατεῖται τῇ χειρὶ· ὄχοις Ἀκεσταίοισιν ἐμβεβώς πόδα. ἐμβεβώς is preserved by cod. A of Suid. *s.v.* ὄχανον, which reproduces Phot. Hesych. I p. 96 ἀκεσταῖοι ὄχοι· Σικελικὰ ὄχηματα. (The words λέγεται δὲ καὶ ὄχηματα Σικελικὰ ἀπὸ πόλεως Σικελίας are also wrongly placed under the lemma ἀκεσταί φρένες ἐσθλῶν.) Hesych. III p. 249 ὄχος Ἀκεσταίος (ἀκεσταῖς cod.)· ἐπεὶ αἱ Σικελικαὶ ἡμίονοι σπουδαῖοι. ἦν δὲ Ἀκέστη πόλις Σικελίας. Steph. Byz. p. 59, 9 Ἀκέστη πόλις Σικελίας... τὸ ἐθνικὸν Ἀκεσταίος.

ὄχος, of a single car, is an instance of *pluralis maiestatis*, probably with reference to its composite structure: cf. *El.* 717 Βαρκαῖος ὄχος, and see Gildersleeve, § 52, Kuehner-Gerth, § 348. 3, Anm. 2.—Ἀκεσταίοισιν: Aesta is an old variant

for the name of the town called Egesta by Thuc., Aegesta by Diodorus and Strabo, and Segesta by the Romans, which is situated in the north-west corner of Sicily. Vergil treats it as a Trojan settlement, named in honour of the semi-Trojan Acastes (known also as Aegestes or Aegestus): *Aen.* 5. 715 *urbem appella- bunt permissio nomine Acastam*.—The allusion may be to a mule-car (*ἀπήνη*), as contrasted with ἄρμα, since Sicily was regarded as the home of the former: Pind. fr. 106 (quoted by J.) ἄρμα Θηβαίων· ἀλλ' ἀπὸ τῆς ἀγλαοκάρπου Σικελίας ὄχημα δαιδάλοεν ματεῖν, Critias fr. 2 Diels εἶτα δ' ὄχος Σικελὸς κάλλιε δαπάνη τε κράτιστος. For Sicilian horses see fr. 162 and Jebb on *O.C.* 312.—ἐμβεβώς πόδα: with foot firmly planted. Cf. Eur. *Phoen.* 172 *ὅς ἄρμα λευκὸν ἡνιοστροφεῖ βεβώς*, and see the commentators on *Hipp.* 1189. For the acc. see my nn. on Eur. *Hel.* 526, *Hclid.* 168, and other evidence collected by Blaydes on Ar. *Ecc.* 161.

## 673

## πολύκουνον Ἀμφιτρίταν

673 Schol. Soph. *Ant.* 1 τὸ δὲ κοινὸν ὁ Σοφοκλῆς συνεχῶς ἐπὶ τοῦ ἀδελφοῦ τίθησιν ὅλον καὶ ἐν ταῖς Ὑδροφόροις τέταχεν πολύκουνον Ἀμφιτρίταν· ἀντὶ τοῦ πολυ- ἀδελφον. Hesych. II p. 503 κοινός...

ἀδελφός. Σοφοκλῆς Ἀντιγόνη... καὶ ἐν Ὑδροφόροις πολύκουνον (cod. πολύκωνον [Nauck's πολυκῶμον is probably a mis- print]) Ἀμφιτρίτην.

Amphitrite is called 'many-sistered,' as

being one of the Nereids: see Apollod. 1. 11. Her sisters are the *ἐκατόμποδες* *Νηρηίδες* of *O.C.* 718. The other passages in Sophocles which the scholiast had in mind as justifying his interpretation of *κοινός* by *ἀδελφός* are: *O.T.* 261 *κοινὸν τε παίδων κοινὸν ἄν, εἰ κείνῳ γένος | μὴ ὀδυσύχησεν, ἣν ἂν ἐκπεφυκότα, O.C.* 535 *κοινὰ γε πατὴρ ἀδελφεαί, and perhaps Ant.* 202 *ἤθελθε δ' αἵματος κοινού πάσασθαι.*

The meaning is not established in Pindar, as might be inferred from L. and S.—The unusual force of the compound epithet led Seyffert to conjecture *πολύκοιτον*. 'One may suspect that Sophocles said...*πολυκύμον*,' *Ἀμφιτρίταν*, the epithet of the sea in Solon, Empedocles and a fragment in Suidas *πολυκύμονος θαλάσσης*: cf. Hom. γ 91, μ 60.' Headlam in *C.R.* xviii 243. Blaydes conj. *πολύκητον*.

## 674

## Βακχᾶς

674 Schol. Soph. *Phil.* 1199 *ἐστὶ μέντοι λαβεῖν καὶ βροντᾶς ἀντὶ τοῦ βροντήσας* (Nauck conj. *βροντητής*), *καθάπερ καὶ ἐν Ὑδροφόροις τὸν Διόνυσον εἶπε Βακχᾶν ἀντὶ τοῦ Βακχευτῆν* (Blaydes).

Apart from its association with the names of birds (*ἀτταγᾶς* etc.), the termination *-ās*, when used to form common nouns, was a vulgarism expressive of contempt: cf. *χεσᾶς, τρεσᾶς, ψακαδᾶς* (Starkie on *Ar. Ach.* 1150). *καταφαγᾶς* is attributed to Aeschylus (fr. 428, Phryn. p. 433 Lobeck). Neil (on *Ar. Eg.* 534 *Κονῶς*) holds that the force of the suffix was similar, as applied

to proper names. It is clear that diminutives were so formed, as they often appear beside the full name, and Blass (*Gramm. neut. Gr.* p. 71) has collected several examples from the language of the New Testament. Lobeck pointed out that the present notice indicates that the suffix was not entirely colloquial; and the name *Menas*, formally given to a Spartan in Thuc. 5. 19, shows that Athenian usage was not necessarily similar to that of the other Greeks. But we cannot trace the associations of *Βακχᾶς*.

## ΦΑΙΑΚΕΣ

According to Welcker<sup>1</sup>, this play was a sequel to the *Nausicaa*, containing the entrance of Odysseus into the palace of Alcinous, the narrative of his previous history, and his dismissal to continue his journey. Consequently he assigned to this play frs. 861 and 965, which Brunck, followed by Dindorf (frs. 407, 408), included in the fragments of the *Niptra*<sup>2</sup>. Welcker thought that the words *καὶ βορᾶς ἀπτύματα* (fr. 675) were part of Odysseus' narrative, but it is at least as likely that they refer to the Phaeacians (n.).

Ellendt (s.v. *ἀπτύω*), partly on the strength of fr. 1122, held that the *Phaeacians* was undoubtedly a satyr-play.

The evidence as to the plot and general character of the play is too slight to warrant discussion; and it is not even certain that

<sup>1</sup> p. 231 f.

<sup>2</sup> He added Tr. fr. adesp. 165, which he understood to refer to Circe, but, though the name of Sophocles (fr. 1062) precedes it in Eustathius, there is nothing else to show that the fragment belongs to him.

Welcker was right in finding its source in the *Odyssey*. For all we know, it may have comprised the adventures of the Argonauts in Phaeacia, as described by Apoll. Rhod. 4. 982—1222, when the Colchians overtook them and demanded the surrender of Medea, and, after Alcinous had promised to give her up in case of her not being actually married to Jason, Arete hurried on the marriage in order to prevent this result. Again, since Pollux 9. 106 refers to "Ὀμηρος ἐν Φαλαξί when speaking of Nausicaa playing ball, it is just possible that the *Φαίλακες* of Sophocles was an alternative title for his *Nausicaa*. We might then compare fr. 675 with Hom. ζ 76, 209, 246. But the existence of the recorded alternative Πλύντριοι makes this improbable.

## 675

## καὶ βορᾶς ἀρτύματα

**675** Athen. 67 F δτι ἀρτύματα εἰρηται παρὰ Σοφοκλεῖ 'καὶ βορᾶς ἀρτύματα.' The quotation is assigned to the *Phaeaces* on account of *Antiatt.* (Bekk. *anecd.*) p. 82, 32 ἀρτύματα· οὐχ ἡδύσματα. Σοφοκλῆς Φαλαξί, which at any rate shows that the word ἀρτύματα occurred in this play, as also in frs. 328, 709.

The Phaeacians (Hom. θ 248 αἰεὶ δ'

ἡμῖν δαίς τε φίλη, Hor. *Ep.* 1. 2. 27 *fruges consumere nati*) were naturally skilled in condiments. Campbell strangely misunderstands the *Antiatticist*, when he speaks of ἡδύσμα as the later Greek equivalent of ἀρτύμα. The Atticists condemned ἀρτύω and its derivatives (Moeris, p. 198, 9 ἡδύσαι Ἀττικοί, ἀρτύσαι Ἕλληνες); and Sophocles is cited to confute them.

## 676

## ἀποσημῆναι

**676** *Antiatt.* (Bekk. *anecd.*) p. 83, 21 ἀποσημῆναι· ἀντὶ τοῦ δηλῶσαι. Σοφοκλῆς Φαλαξί.

The word ἀποσημαίνειν in the sense of δηλοῦν became common in later Greek, as Plutarch's usage shows (v. Wytttenbach's

Index). But the Atticists were wrong if they condemned the word itself as post-classical. Thuc. 4. 27 and Plat. *Euthyd.* 276 B would be enough to prove the contrary, even if the present evidence were wanting.

## ΦΑΙΔΡΑ

Welcker held that the plot of the *Phaedra*, which in its principal features seems to have resembled the *Hippolytus* of Euripides, agreed in detail with the account of Asclepiades preserved in schol. V Hom. λ 321 (*FHG* III 305). According to him, Theseus, after marrying the daughter of Minos, desired to protect his son Hippolytus from possible injury at the hands



of his stepmother, and consequently sent him to exercise the sovereignty at Troezen which he himself had inherited through Aethra. Phaedra, who had fallen in love with Hippolytus, built a temple to Aphrodite at Athens, and on her subsequent arrival at Troezen endeavoured to move Hippolytus to compliance. When he repulsed her overtures, she was alarmed and invented a counter-charge against him, accusing him to Theseus of having assailed her honour. Theseus believed her, and prayed to Poseidon that, by destroying Hippolytus, he would accomplish in his favour one of the three wishes which he had promised to fulfil for him. While Hippolytus was exercising his chariot on the shore, a bull came out of the sea, and the scared horses overturned the car and dragged Hippolytus to destruction. Phaedra, when her slander was exposed, hanged herself. The principal points in which this story differs from the extant play of Euripides are (1) the shamelessness of Phaedra's direct overtures; and (2) the suicide of Phaedra *after the detection of her treachery*. Apollod. *epit.* i. 18, 19 agrees in regard to both points, but makes no mention of Troezen. Diod. 4. 62 makes Phaedra return from Troezen to Athens and there give information to Theseus. In other respects his story is rationalized: the influence of Poseidon has disappeared, the fatal accident to Hippolytus was the consequence of his mental agitation, and Phaedra's suicide was due to the fear of detection. Pausan. i. 22. 2, who, though professing to give the Troezenian legend, clearly depends on Euripides, gives as Theseus's reason for the sending away of Hippolytus his desire to prevent any rivalry from arising between him and the children who might be born to Phaedra.

But, although the currency of certain variations in the details of the story is established by these authorities, there is nothing to connect them with Sophocles. When Welcker suggests that the presentation of Phaedra by Sophocles differed entirely from the portrait with which we are familiar, that is probable enough; but in assigning to the Sophoclean Phaedra a shameless hardness of character he is speculating without any evidence to support him. Hence his view was rightly rejected by Leo (*Obs. in Senec.* p. 174) and Kalkmann (*de Hipp. Eur.* p. 47). On the other hand, it is certain that in the *Hippolytus καλυπτόμενος* of Euripides the character of Phaedra was represented in a much more odious light than in the revised play (*TGF* p. 491). Hence it has been suggested that the versions of Ovid (*Her.* 4) and of Seneca in his *Phaedra*, in which the same features appear, were derived wholly or in part from the *Ἰππόλυτος καλυπτόμενος* (see Wilamowitz, *Anal. Eur.* p. 209, and *Herm.* xv 483).

It must be admitted that we know little or nothing concerning the *Phaedra* of Sophocles which helps us to discover its character. It is, however, certain that in the course of the play Theseus returned from his unfortunate expedition to the underworld (see frs. 686, 687 with the nn.); and it is remarkable that the order of events is the same in Ovid (v. 109) and in Seneca (vv. 98, 225, 843). But it would be unsafe to infer further identity<sup>1</sup> of treatment from that coincidence, for Euripides in his earlier play may have represented the absence of Theseus as due to the same cause (fr. 443). Kalkmann (*loc. cit.* p. 44) was perhaps justified in concluding from Ar. *Ran.* 1043 ff. that Sophocles' portrait of Phaedra must have been at least free from grosser traits; and, if that is so, her infatuation may have been excused as the consequence of her husband's desertion, who had abandoned her to assist his friend in a hopeless expedition. Similar suggestions have been made by R. Wagner, *Epit. Vat.* p. 143, and Gruppe, p. 606, as well as by Ilberg in Roscher III 2223, who thinks that Sophocles' play in point of date came between the two plays of Euripides. On the other hand, Wilamowitz is confident that the *Phaedra* of Sophocles was subsequent to the extant *Hippolytus*, and that its principal purpose was to reinstate the reputation of the heroine. He argues (*Eur. Hipp.* p. 57) that fr. 682 is part of a polemic directed against the Euripidean standpoint, that fr. 683 perhaps refers to the political debate in the *Supplices*, and that the expedition to the underworld was reintroduced into the story with the specific object explained above.

<sup>1</sup> Weil, *Sept tragedies d'Euripide*, p. 6, thinks the lines unsuitable to the supposed occasion, on the ground that Theseus had fortunately escaped from peril. But, though his life had been saved by Heracles, his own expedition was a disastrous failure. However this may be, in the extant *Hippolytus* the absence of Theseus is differently accounted for (792), and the whole scheme of his residence at Troezen (34) is inconsistent with the undertaking of an expedition to the underworld. Observing that Seneca laid the scene of action at Athens, we are entitled to infer that a play which introduced the return from Hades would agree also with Seneca in the matter of locality. The inference is valid for Sophocles, but is obviously less cogent in regard to the *καλυπτόμενος*. No weight can be assigned to the reading of the MSS in the Argument of Aristophanes: ἡ σκηνὴ τοῦ δράματος ἐν Θήβαις κείμεται. This patent blunder is usually corrected to ἐν Τροιζήνι. Schwartz however emended: ἐν <Τροιζήνι καὶ οὐ καθάπερ τοῦ προτέρου ἐν> Ἀθήναις, and Murray accepts ἐν Ἀθήναις, thinking that it may apply to the earlier play. Eitrem's conclusions on these points (Pauly-Wissowa VIII 1865) are much too positive. Wilamowitz made much of his contention that in the *καλυπτόμενος* Theseus escaped from Hades by means of the second of the three wishes which Poseidon had promised to fulfil. The only solid support for his argument is the statement of schol. Eur. *Hipp.* 887, which says nothing at all about Euripides.

## 677

οὐ γὰρ δίκαιον ἄνδρα γενναῖον φρένας  
τέρπειν, ὅπου γε μὴ δίκαια τέρπεται.

677. 2 ὅπου γε μὴ Schneidewin: ὅπου μὴ καὶ Stobaeus, ὅπου γε Orion, ὅπου τὰ μὴ Blaydes | τέρπεται Orion

677 Stob. flor. 17. 2 (III p. 490, 1 Hense) Σοφοκλέους Φαῖδρα (MA: τοῦ αὐτοῦ φα...S). 'οὐ...τέρπεται.' Also in Orion flor. 6. 7 p. 49, 15, with the lemma ἐκ τῆς Φαίδρας.

1 f. The words are obviously suitable to Hippolytus.—φρένας should be taken with τέρπειν. It would be unnecessary to point this out, if Ellendt had not quoted the passage as if φρένας qualified γενναῖον. φρήν or, as distributed in its functions, φρένες, is often the central consciousness not yet distinguished as reason, will, or sensation: cf. fr. 636. 3 εὐδόσῃ φρενί. Here we should accordingly render by *heart* or *mind*, without

importing a specific reference to the senses. Cf. *Ant.* 315 ὁ δρῶν σ' ἀνὴρ τὰς φρένας τὰ δ' ὦτ' ἐγώ, Eur. *Ion* 1180 ὡς θάσσον ἔλθωσ' οἷδ' ἐς ἡδονὰς φρενῶν, *Tro.* 635 ὡς σοὶ τέρψιν ἐμβαλῶ φρενί. τέρπειν φρένα occurs in Eur. *Or.* 1176, *Helid.* 663, 939.—γε is normal in a relative clause with causal implication: see on fr. 84, and cf. Eur. *Or.* 544 ἐγὼ τοι πρὸς σὲ δειμαίνω λέγειν, | ὅπου γε μέλλω σὴν τι λυπήσων φρένα.—τέρπεται is better than τέρπεται: 'where his joy is like to be shameful.' For the gnomic force of the future tense see Gildersleeve, *Greek Syntax*, § 258; and for the fut. midd. with passive sense cf. *Ant.* 691.

## 678

ἀπέπτυσεν λόγους

678 Hesych. 1 p. 234 ἀπέπτυσεν λόγους· ἀπεμύξατο τοὺς λόγους, ἀντὶ τοῦ ἀπεστράφη. Σοφοκλῆς Φαῖδρα. Phryn. γραμ. σοφ. p. 49, 12 de B. (Bekk. *anecd.* p. 28, 8) ἀποπτύσαι λόγους· ἀπορρίψαι καὶ μὴ προσέσθαι.

The same phrase for rejection is found in Aesch. *Eum.* 303 ἀλλ' ἀποπτύεις λόγους: cf. Eur. *I. A.* 874 πῶς; ἀπέπτυσ', ὦ γεραίε, μῦθον· οὐ γὰρ εὐ φρονεῖς. But

with Euripides the metaphor is losing its force: in *Hel.* 664 ἀπέπτυσα μὲν λόγον, οἷον οἷον ἐσοίσομαι the verb is simply 'I loathe.' Hence ἀπέπτυσα ('Far be it from me!') as an emphatic formula by which the speaker dissociates himself from a thought suggested to him: *Hec.* 1276, *Hipp.* 614, *I. T.* 1161. The reference was almost certainly to Hippolytus.

## 679

σύγγνωτε κἀνάσχεσθε σιγῶσαι· τὸ γὰρ  
γυναιξὶν αἰσχρὸν σὺν γυναικᾷ δεῖ στέγειν.

679. 2 σὺν γυναικᾷ δεῖ Meineke: σὺν γυναικί δεῖ A, ἐν γυναικί δεῖ S, ἐν γυναικί χρῆ M

679 Stob. flor. 74. 16 (IV p. 575, 14 Hense) Σοφοκλῆς ἐν Φαῖδρα. 'σύγγνωτε...στέγειν.'

For the general sense cf. Eur. *Andr.* 955 συγγνωστὰ μὲν νυν σοὶ τὰδ', ἀλλ' ὅμως

χρεῶν | κοσμεῖν γυναικας τὰς γυναικειας νόσους. The reading of A would mean, 'you should help a woman to conceal a woman's shame': see e.g. Xen. *anab.* 3. 2. 31 ἣν ψηφίσθησθε τὸν...ἐντυγχάνοντα

σὺν τῷ ἀρχοντι κολάζειν. But we want rather, 'you as a woman should help me to conceal a woman's shame.' Hence J. rightly adopted Meineke's conjecture, comparing for the adverbial use of σὺν *Ant.* 85 κρυφῇ δὲ κεῖθε, σὺν δ' αὐτῷ ἐγώ, and *ib.* 432 σὺν δὲ νῦν | θηρώμεθ' εὐθύς. Add *Ai.* 959, 1288, *El.* 299, 746 (unless ἐν should be read there). Tucker, in *C. R.* xviii 246, supports the same suggestion, apparently without being aware that it had been anticipated. J. was disposed to make a distinction between the adverbial use of prepositions and their so-called tmesis: see his nn. on *O. T.* 27, *El.* 299, *Ant.* 1107. The distinction is not always easy to maintain, and the term 'tmesis,' if strictly understood, is historically misleading: Monro, *H. G.* § 176. No doubt, however, in consequence of the increase in the number of compound verbs since the time of Homer, the tragic poets were consciously archaizing when they separated the preposition: see Wilamowitz on Eur. *Her.* 53. It should be added that usually in

Sophocles the prep. is placed at the beginning of the clause (Kuehner-Gerth, § 445, 6: but cf. fr. 796). The substitution of γυναῖκι was a natural error (see on fr. 659, 5), and ἐν and σὺν are constantly confounded (fr. 724, Cobet, *V. L.* p. 199, *Coll. Crit.* p. 293).—'Nauck formerly conj. ἐν γυναῖκα δὲ στέγειν. He now reads, after Vitelli and F. W. Schmidt, δὲ γυναῖκ' ἀεὶ στέγειν (quite unwarrantably). R. Ellis prefers ἐν γυναῖκι δὲ στέγειν, "in the case of a woman": but this seems weak here, where only women are in question. Worst of all is Cobet's τὴν γυναῖκα δὲ στέγειν.' (J.) Add that Grotius adopted ἐν γυναίξει, and Ellendt σὺν γυναίξει δὲ στέγειν. P. Schroeder proposed συγγύνακα. H. conj. σιγῶσαν (or σιγῶση?) in v. 1, following Nauck, as I suppose, in v. 2: this is as if the speaker's silence were alone in question.—For στέγειν cf. *Trach.* 596, and for ἀνάσχεσθαι σιγῶσαι *Ai.* 75 οὐ σιγ' ἀνέξει; Gomperz quotes Eur. fr. 683 σοφοὶ δὲ συγκρύπτουσιν οἰκίας βλάβας.

## 680

αἴσχη μὲν, ᾧ γυναῖκες, οὐδ' ἂν εἰς φύγοι  
βροτῶν ποθ', ᾧ καὶ Ζεὺς ἐφορμήσῃ κακά.  
νόσους δ' ἀνάγκη τὰς θεηλάτους φέρειν.

## 680. 2 ἐφορμήσῃ SM, ἐφορμήσοι A

680 Stob. *flor.* 108. 53 (IV p. 970, 9 Hense) Σοφοκλέους Φαίδρα. 'αἴσχη... φέρειν.'

1 μὲν. The Greeks saw a contrast everywhere, and sometimes overdid it: so here there is no real opposition between the μὲν- and δέ-clauses, but the δέ-clause corroborates the μὲν-clause. 'Since heaven-sent disgrace cannot be avoided, we must bear it.' See also Jebb on *Ai.* 622 ff. Holzner, quoting such passages as Aesch. fr. 362 οὐτ' ἐν στέγῃ τις ἡμενος παρ' ἐστία | φεύγει τι μᾶλλον τὸν πεπρωμένον μόρον, and Eur. *Helid.* 615 μόρσιμα δ' οὐτι φνεῖν θέμις, proposed to substitute ἄ χρεὶ for αἴσχη. But the context probably warranted the mention of disgrace, to avoid which was Phaedra's special concern in Eur. *Hipp.* 405 ff., 498 ff.

2 Brunck was not justified in reading

ᾧ γε (ᾧ περ Dobree, οἷσι Hermann), for καὶ after the relative is entirely idiomatic. It marks the statement of the relative clause as corresponding to, sometimes actually as limiting, that of the main sentence: see e.g. Dem. 5. 16 καὶ γὰρ αἱ συμμαχίαι τοῦτον ἔχουσι τὸν τρόπον, ὧν καὶ φροντίσειεν ἂν τις. This simple use of καὶ has also troubled the editors in Hom. A 249.—ἐφορμήσῃ, *immiserit*. This use of the verb does not occur elsewhere in tragedy, but is Homeric (Γ 165) and Ionic: see Lexx. For the omission of ἂν see on fr. 659, 4. Cf. *O. C.* 252 οὐ γὰρ ἴδοις ἂν ἀνθρώπων βροτῶν, | ὅστις ἂν, εἰ θεὸς ἄγοι, | ἐκφυγέω δύναιτο.

3 νόσους, generally of mental distraction. See on fr. 650. Probably the passion of love is intended here, as in *Trach.* 445.—For the general sentiment see on frs. 585, 964.

## 681

τὸ δ' εὐτυχοῦντα πάντ' ἀριθμῆσαι, βροτῶν  
οὐκ ἔστιν οὗτος ὄντων εὐρήσεις ἓνα.

681. 1 τὸ δ' εὐτυχοῦντα M: τὸ δ' εὐτυχεῖν A 2 ἓνα codd.: fort. ἐνόν

681 Stob. flor. 105. 39 (IV p. 939, 12 Hense) Σοφοκλέους Φαίδρα. 'τὸ δ' εὐτυχοῦντα... ἓνα.' The extract is omitted altogether by S.

The critics are not of much assistance in elucidating this difficult fragment. Nauck says: 'de restituendo loco despero: sed v. 1 pro ἀριθμῆν verbo potius εἰρευνᾶν requiro.' But that leads nowhere. Cobet (*Coll. Crit.* p. 198), after making the bad conjecture διευτυχοῦντα, adds: 'reliqua non expedit.' Grotius, who restored τὸν δ' εὐτυχοῦντα and ἀριθμῆσας, has, I think, followed a false scent, which has misled many (τὸν εὐτυχοῦντα Papageorgius, σὺ δ' εὐτυχοῦντα Enger, τοὺς δ' εὐτυχοῦντας Wecklein, πᾶν εὐτυχοῦντα πάντας ἀθρήσας F. W. Schmidt). Others have found fault with οὗτος (ὄντως Gesner—a doubtful word for Sophocles [Wilamowitz on Eur. *Her.* 611: see however his Eur. *Hipp.* p. 57, where he approves the conjecture, holding the play to be late]; οἶκος—or ὁρθῶς with βροτῶν in v. 1—F. W. Schmidt). J. writes: 'On the whole I would read τὸν δ' εὐτυχοῦντα (with Grotius) and explain thus: "But as for the fortunate man,—when thou hast reckoned up all things, there is not one mortal whom thou wilt find (to be such)."' The article may be explained by the position of τὸν δ' εὐτυχοῦντα at the beginning of the sentence—denoting that ὁ εὐτυχῶν is the object of the search. Cp. *Her.* 1. 32 οὗτος ἐκεῖνος τὸν σὺ ζητεῖς, ὁ δὲ βίος κεκλήσθαι ἀξίος ἐστίν. He might have quoted *O. T.* 449 τὸν ἄνδρα τοῦτον, ὃν πάλα ζητεῖς... οὗτος ἐστίν ἐνθάδε: but neither the treatment of οὗτος nor the combination of πάντ' ἀριθμῆσας is satisfactory. As an alternative, J. reconstituted the first line as τὰ δ' ἑσθλ' ἔχοντα πάντ' ἀριθμῆσαι βροτῶν, 'one who can count (as his own) all good things.' Tucker (*C. R.* xvii 191) proposed τὰ δ' εὐτυχοῦντα πάντ' ἀριθμῆσας, ... οὐ προσόντ' ἐνευρήσεις ἓνα. Headlam, without discussing the difficulty of the first line, thought the second should be οὐκ ἔστιν οὐδ' (or ἢ or οὐκ ἑσθ' ὅπου) ταύτην τιν' (or τοιοῦτον) εὐρήσεις ἓνα (*J. P.* xx 305). Holzer re-wrote as follows: οὐκ ἔστιν

οὗτος πράγματ' ἀθρήσας βροτῶν | ὃν εὐτυχοῦντ' ἅπαντ' ἐφευρήσεις δέ, but was afterwards contented with a milder remedy τὸν εὐτυχοῦντα, πάντ' ἀριθμῆσας, δέ... βροτῶν (*Philol.* LV 566). Papabasilios conjectured ποῦ δ' εὐτυχοῦντα πάντ' ἂν ἀθρήσας βροτῶν; Blaydes finally preferred: πάντ' εὐτυχοῦντα πᾶν ἀριθμῆσας γένος | οὐκ ἔστιν οὐδεὶς ὄντων εὐρήσεις βροτῶν.

I think it will hardly be disputed that the general sentiment is the same as that of Eur. fr. 45 ὥστ' οὗτος ἀνδρῶν εἰς ἅπαντ' εὐδαιμονεῖ, and fr. 661 οὐκ ἔστιν ὅστις πάντ' ἀνὴρ εὐδαιμονεῖ (quoted by Cobet). Cf. Bacchyl. 5. 53 οὐ γὰρ τις ἐπιχθονίων πάντα γ' εὐδαιμον ἐφν, Pind. *Nem.* 7. 55 τυχεῖν δ' ἐν' ἀδύνατον | εὐδαιμονίαν ἅπασαν ἀνελόμενον. Surely Heath and Musgrave were right in Eur. *Ion* 382, where they restored ἓνα δ' ἂν εὐτυχῇ... βίον. Pausan. 8. 24. 14 ἄνδρα δὲ συμφορῶν ἀεὶ σπάντα ἐκτός... οὐκ ἔστιν ὅπως δινησόμεθα ἐξευρεῖν. That is to say, πάντ' must be construed with εὐτυχοῦντα. On the other hand, the form of the main sentence is an echo of Hom. *ζ* 201 οὐκ ἔσθ' οὗτος ἀνὴρ διεπὸς βροτός, οὐδὲ γέννηται, | ὅς κεν... ἴκηται, and π 437 οὐκ ἔσθ' οὗτος ἀνὴρ οὐδ' ἑσσεταί οὐδὲ γέννηται, | ὅς κεν... ἐποίησεν, so that οὗτος looks forward. If these premisses be granted, I believe that the reading of M may be translated thus: 'As for counting a man happy in all respects, there lives not that mortal whom you will discover such—no! not one.' The introductory infinitive with the article is thus parallel to *Trach.* 545 τὸ δ' αὖ ξυναικεῖν τῇδ' ὁμοῦ τις ἂν γυνή | δύναίτο; and the leaning of Sophocles to such constructions is well known. I feel, however, some doubt about ἓνα, and, but for the existence of such passages as Eur. *Helid.* 328 ἓνα γὰρ ἐν πολλοῖς ἴσως | εἰρὸς ἂν ὅστις ἐστὶ μὴ χεῖρων πατρός, Astyd. fr. 8 (*TGF* p. 780) ἐν ἑκατὸν ἐστὶν εὐρεῖν ἄνδρ' ἓνα, should have more confidence in proposing ἐνόν, which would give additional support to the introductory infinitive. For ἀριθμῆσαι cf. *A. P.* 9. 262 ἡριθμουν ποτὲ πάντες Ἀριστοδικὴν κλυτὰπαῖδα.

## 682

οὕτω γυναικὸς οὐδὲν ἂν μείζον κακὸν  
κακῆς ἀνὴρ κτήσεται· ἂν οὐδὲ σῶφρονος  
κρείσσον· παθὼν δ' ἕκαστος ὧν τύχη λέγει.

682. 1 οὔτοι F. W. Schmidt

3 μείζον κρείσσον primitus S: corr. S<sup>1</sup>

682 Stob. flor. 69. 14 (IV p. 527, 15 Hense) Σοφοκλῆς Φαίδρα. 'οὕτω...λέγει.'

The earliest occurrence of this piece of proverbial philosophy is in Hes. *Op.* 700 οὐ μὲν γάρ τι γυναικὸς ἀνὴρ λήϊζετ' ἀμεινον | τῆς ἀγαθῆς, τῆς δ' αὖτε κακῆς οὐ βίγιον ἄλλα, whose words are closely followed by Semonid. fr. 6 γυναικὸς οὐδὲν χρῆμ' ἀνὴρ λήϊζεται | ἐσθλῆς ἀμεινον, οὐδὲ βίγιον κακῆς. Cf. also Eur. fr. 494 τῆς μὲν κακῆς κάκιον οὐδὲν γίγνεται | γυναικὸς, ἐσθλῆς δ' οὐδὲν εἰς ὑπερβολὴν | πέφυκ' ἀμεινον· διαφέρουσι δ' αἱ φύσεις.

1 οὕτω may be inferential (= *itaque*), a rare usage, which occurs in Sophocles perhaps only at *Ant.* 677 οὕτως ἀμυντέ' ἐστὶ τοῖς κοσμουμένοις. F. W. Schmidt, and independently Gomperz, proposed οὔτοι, which is accepted by Nauck. But, though οὕτω seems unnatural, it is rash to alter it in the absence of the context. In Aesch. *Suppl.* 779 Schuetz proposed οὔτοι in the place of an inferential οὕτω; but he has not succeeded in convincing the editors. See also on Eur. *Hel.* 810. Wilamowitz (Eur. *Hipp.* p. 57) quotes Eur. *Ion* 400, which is not an instance, and *Suppl.* 917, which is doubtful. He argues that the speaker is summing up

the result of the previous discussion, and deprecating the universal hatred of women preached by Euripides in the *Hippolytus*.

2 κτήσεται' ἂν: Nauck conjectured λῆσαι' ἂν, on account of the passages in Hesiod and Semonides (*supra*). But in such cases the general tendency is to paraphrase the thought without reproducing the actual words.

3 παθὼν...λέγει: each man gives his opinion according to his own experience. παθὼν holds the place of emphasis, since the thought is intended to echo Hes. *Op.* 218 παθὼν δέ τε νῆπιος ἔγνω (Hom. P 32 βεχθὲν δέ τε νῆπιος ἔγνω): see also Blomfield on Aesch. *Ag.* 170 (187). The words ὧν τύχη have been needlessly suspected: ἂν τύχη (sc. παθὼν) Campbell, εἰδὼς ἂν λέγοι or ἂν δίκῃ λέγοι Blaydes, οἷδ' ὡς εἰ λέγω Herwerden. They point to the conception of marriage as a lottery, with Fortune as sole arbitress: cf. pseud.-Epich. (fr. 35 p. 265 Lorenz) τὸ δὲ γαμεῖν ὁμοῖον ἐστὶ τῷ τρις ἐξ ἧ τρεῖς κύβους | ἀπὸ τύχης βαλεῖν κτέ., Eur. fr. 1056 συμφορὰ δ' ὅς ἂν τύχῃ | κακῆς γυναικὸς, εὐτυχεῖ δ' ἐσθλῆς τυχῶν. For the subj. without ἂν see on fr. 659, 4.

## 683

οὐ γάρ ποτ' ἂν γένοιτ' ἂν ἀσφαλῆς πόλις,  
ἐν ᾗ τὰ μὲν δίκαια καὶ τὰ σῶφρονα  
λάγδην πατέϊται, κώτιλος δ' ἀνὴρ λαβὼν  
πανοῦργα χερσὶν κέντρα κηδεύει πόλιν.

683. 1 γένοιτ' ἂν Stob. S, γένοιτο A | ἀσφαλεῖς πόλεις Stob. S (ἀσφαλῆς πόλις corr. m. pr.), ἀσφαλῆς πόλεις M 4 χερσὶν schol. Luc.: χερσὶν Stob. SMA | κέντρα Stob.: ἐργα schol. Luc. | κηδεύει schol. Luc. ΕΝΦΩ

683 Stob. flor. 43. 5 (IV p. 2, 7 Hense) Σοφοκλέους Φαίδρα. 'οὐ γάρ... πόλιν.' Schol. Lucian. p. 199, 21 Rabe λὰς πατήσας...ὡς καὶ ἐν τραγωδίᾳ Σοφοκλῆς 'οὐ γάρ...πόλιν.'

1-4 'Translate: "That city can never attain to safety, in which justice and virtue are trampled under heel; while a babbling directs the state, with the goad of mischief in his hands." The wordy

demagogue is likened to a reckless driver. The πανούργα κέντρα are the evil incentives which he applies to the citizens.' (J.) The figure is not so completely worked out that we should think of the δήμος as a team urged by a malicious charioteer to trample under foot his more scrupulous opponents. So Theogn. 846 λάξ επίβη δῆμῳ κενεόφρονι, τύπτει δὲ κέντρον | ὀξεί, καὶ ξεύγλην δύσλοφον ἀμφιτίθει, but Sophocles appears to follow Solon fr. 36 (Arist. *Ath. pol.* 12. 4) κέντρον δ' ἄλλος ὥς ἐγὼ λαβίων, | κακοφραδῆς τε καὶ φιλοκτῆμων ἀνὴρ, | οὐκ ἂν κατέσχε δῆμον. Whether in using κέντρα he implied anything more than a symbol of power, —or, in other words, whether he was consciously suggesting the mental incentives by which the demagogue sways his hearers,—must remain uncertain, although the word κέντρον often bears the latter meaning (e.g. in Aesch. *Eum.* 430). It is curious that κέντρα occurs, though with a different application, in the similar context of Eur. *Suppl.* 240 ff. οἱ δ' οὐκ

ἔχοντες...εἰς τοὺς ἔχοντας κέντρον ἀφίσταν κακά, | γλώσσαις πονηρῶν προστατῶν φηλούμενοι. Wilamowitz assumes a direct reference to this passage: see Introductory Note.—For v. 1 Nauck quotes Eur. *Suppl.* 447 πῶς οὖν ἔτ' ἂν γένοιτ' ἂν ἰσχυρὰ πόλιν; Ar. *Av.* 829 καὶ πῶς ἂν ἔτι γένοιτ' ἀπὸ θύρατος πόλιν; See on *Hol.* 77.—ἀσφαλῆς. Neil (Ar. *Eg.* p. 203) remarks that this word may have a political significance as = 'conservative,' and gives several clear instances in Thucydides.—λάγδην πατεῖται, as elsewhere, of moral transgression: Tucker on Aesch. *Cho.* 640.—κώτιλος, 'garrulous.' (*Anf.* 756 μὴ κώτιλλέ με, do not try to cajole me.) Theognis 295 κώτιλῳ ἀνθρώπῳ σιγῶν χαλεπώτατον ἄχθος.' (J.)—χεροί: see cr. n. 'Perhaps χεροῖν πανούργα κέντρα.' (J.) χεροῖν πανούργος, Blaydes.—κηδεῖν πόλιν. Herwerden conj. κηδεῖν πόλιν, to avoid the awkwardness of πόλιν after v. 1. But the idiom is the same as that explained by Jebb on *O. C.* 424.

## 684

ἔρως γὰρ ἀνδρας οὐ μόνους ἐπέρχεται  
οὐδ' αὖ γυναικάς, ἀλλὰ καὶ θεῶν ἄνω  
ψυχὰς ταρασσεῖ καπὶ πόντον ἔρχεται.

684. 3 ταρασσεῖ Clem.: χαράσσει Stob. | καπιπόντων cod. M Stobaei

684 Stob. *flor.* 63. 25 (iv p. 440, 16 Hense) Σοφκλέους Φαῖδρα (so MA, τοῦ αὐτοῦ Φαῖδρα S [The extract follows *Trach.* 441 ff.]). 'ἔρως γὰρ...ἐγκλίνεται.' vv. 1—3 are quoted by Clem. Alex. *strom.* 6 p. 745, and attributed by him to Euripides: Ἀνακρέοντος γὰρ ποιήσαντος (fr. 65) Ἔρωτα γὰρ τὸν ἄβρὸν μέλπομαι... Εὐριπίδης γράφει "Ἔρως...ἐρχεται." Nauck consequently assumed that the error lay with Stobaeus, and remarked that the style clearly betrayed the hand of Euripides. There is no definite peculiarity of diction which can be used as evidence; and here, as in fr. 941, Nauck was influenced rather by the reflective tone than by considerations of vocabulary and structure. Such impressions are often illusory; and, if the external evidence is examined alone, it appears somewhat more probable that Clement (or his source) erred in naming Euripides, than that the anthologist blundered in the

name of the play as well as in that of the author. Elter and Hense both think that Stobaeus was right, and the latter adds that the style is not remarkable in a late play. Musgrave took the view that the first three lines belonged to Euripides, and the last two to Sophocles.

For the general sense cf. fr. 941, 9—15 with the nn., and observe that θεῶν ἄνω echoes ἐν θεοῖς ὄνω in v. 12.

1 ἐπέρχεται, 'attacks,' as in Hom. *h. Pan.* 33 θάλε γὰρ πόθος ὑγρὸς ἐπελθὼν | νόμφβ ἐνπλοκάμῳ Δρύσπος φιλότῃ μῆτι· ναί.

3 See cr. n. χαράσσει, though preferred by Nauck and Dindorf, requires justification, as used to describe the action of love; or, if it is interpreted 'moves to anger,' one might expect the allusion to be made more definite. ταρασσῶ is applied to the divisions caused by the passion of love in *Anf.* 794, and Aristophon fr. 11, 11 280 K. (Love was banished

καὶ τόνδ' ἀπείργειν οὐδ' ὁ παγκρατὴς σθένει  
Ζεὺς, ἀλλ' ὑπέκει καὶ θέλων ἐγκλίνεται.

5

5 κοῦ θέλων coni. Herwerden

by the gods) ἐτάραττε κάκεινους γὰρ ἐμβάλλων στάσιν. Here however it rather denotes the turmoil set up within the breast by the invasion of love: cf. Eur. *Hipp.* 969 *ὅταν παράξῃ Κύπρις ἡβώσαν φρένα*. Thus it is 'to agitate,' as applied to that which causes emotion in general: cf. Eur. *Bacch.* 1322, and (perhaps) fr. 1079, 4.

5 See cr. n. Herwerden's κοῦ θέλων is at first sight attractive, and removes the logical inconsequence of a willing

submission to restraint. Musgrave had previously conjectured γελῶν as 'elegantius.' But θέλων is well-adapted to the easy sway of Love: cf. fr. 941, 15 Διὸς τυραννεῖ πλεμύνων ἀνευ δορός, | ἀνευ σιδήρου. It would be over-subtle to suppose that the poet by the use of θέλων attempted to reconcile the omnipotence of Zeus with his subjection to Love, much as the Stoics recommended a free acceptance of Necessity (Cleanth. fr. 91 n.).

## 685

ἀλλ' εἰσὶ μητρὶ παῖδες ἄγκυραι βίου.

685 Phot. ed. Reitz. p. 18, 19 (Bekk. *anecd.* p. 338, 16) ἄγκυραι· ἐκ μεταφορᾶς αἱ ἀσφάλειαί. Σοφοκλῆς. 'ἀλλ'...βίου.' Hesych. i p. 24 ἄγκυραι· μεταφορικῶς αἱ ἀσφάλειαί. Σοφοκλῆς Φαίδρα. Suid. s.v. χαλάσω τὴν ἱερὰν ἄγκυραν· ἄγκυρα μεταφορικῶς ἀπὸ τῶν νηῶν ἡ ἀσφάλεια, ὡς Σοφοκλῆς ἐν Φαίδρᾳ καὶ Εὐριπίδης ἐν Ἑκάβῃ (79).

An anchor was a symbol of security, and, inasmuch as anchors were often used to ride out a storm, also of hope. The former idea is prominent in *O.C.* 148 *κάπὶ μικροῖς μέγας ὥρμον*, Eur. fr. 866 *ἦδε μοι τροφός, | μήτηρ, ἀδελφή, δμῶε, ἄγκυρα στέγης* (?), and may be so here. But there is generally combined with it that of hope for the future: Eur. *Hel.* 277 (n.) ἄγκυρα δ' ἡ μου τὰς τύχας ὥχει

μόνη, | πόσον ποθ' ἤξειν κτέ., *Heliod.* 4. 19 *Χαρίκλειά μοι βίος ἦν, ἐλπίς καὶ διαδοχὴ τοῦ γένους· Χαρίκλεια μόνῃ παραψυχὴ καὶ ὡς εἰπεῖν ἄγκυρα*. Neil on *Eq.* 1244 seems to hesitate unnecessarily over the identification of ἐπ' ἐλπίδος ὀχεῖσθαι. It is no doubt true that ὀχεῖσθαι ἐπὶ (c. gen.) might be attached to anything to which a shipwrecked sailor could cling, such as a spar or a raft, but the normal phrase is ἐπ' ἀγκύρας. The familiarity of the metaphor is indicated by *Dem.* 56. 44 *μηδ' ἐπὶ δυοῖν ἀγκύραιν ὀρμεῖν αὐτοὺς ἐάτε*, 'don't let them have two strings to their bow.' Blaydes on *Ar. Lys.* 31 has collected a number of more or less relevant examples.

Welcker thought that the Nurse was speaking to Phaedra in remonstrance.

## 686

ἔξῃς ἄρ' οὐδὲ γῆς ἔνερθ' ὥχου θανών;  
<ΘΗΣ.> οὐ γὰρ πρὸ μοίρας ἡ τύχη βιάζεται.

686. 2 Thesei nomen add. Nauck

686 Stob. *eccl.* i. 5. 13 p. 77, 4 W. Σοφοκλῆς Φαίδρα (so F, but P omits the lemma). 'ἔξῃς...βιάζεται.'

This fragment is of considerable importance, as showing that during part of the action Theseus was absent on his

expedition with Pirithous to the nether world: see Introductory Note. Observe the correspondence of the situation with *Ov. Her.* 4. 109 *tempore abest, aberitque diu Neptunius heros; | illum Pirithoi detinet ora sui*.



1 ἔζησ' ἄρ': 'so you are alive, not dead and gone, as we thought?' The imperfects are practically equivalent to presents, expressing a sudden appreciation of the real state of affairs: see on fr. 577, 1. —The pleonastic repetition of the idea in negative form lends emphasis: cf. Eur. *Phoen.* 596, 906.

2 πρὸ μοίρας: 'fate' is viewed as a fixed term, not to be disturbed by fortune. Hom. *Υ* 336. But Antigone dies, πρὶν μοῖραν ἐξήκειν βίου (*Ant.* 896). Isocr. 11. 8 ὁ δὲ (sc. Busiris) πρὸ μοίρας τοῦ ζῶντος ἀπώλλυεν. For the verb cf. Eur. *Alc.* 147 πεπρωμένη γὰρ ἡμέρα βιάζεται.

[In his first edition Nauck included this fragment among the *adespota* on the

ground of the omission of the lemma in the Paris ms. But he accepted as genuine (fr. 611) certain lines which appear to be ascribed to our play by Stob. *eccl.* 1. 5. 11 p. 76, 11 (v. Wachsmuth in loc.) περιώσι' ἀφυκτά τε | μῆδεα παντοδαπὰν βουλὰν ἀδαμαντίναις | ὑφαίνεται κερκίδων αἶσα. It has, however, been clearly shown by Wilamowitz, *Isyllos von Epi-dauros*, p. 16, that they ought to be joined to the lyrical fragment (*PLG* III 733, fr. adesp. 140) which in Stobaeus divides them from the present fragment of Sophocles. And this view was accepted by Nauck in his second edition (p. xx), where he also recognized Sophocles as the author of the iambics.]

## 687

ἔσαινεν οὐρᾷ μ' ὥτα κυλλαίνων κάτω.

687 ἔσται ἐποῦρανῶτικυθλάνων καὶ τό cod.: corr. Hemsterhuis, Brunck, Hiller

687 Hesych. II p. 551 κυλλαίνων (κυλαίνων cod.) κάτω. Σοφοκλῆς Φαῖδρα. τὰ ὥτα καταβαλὼν, ἄπερ (ἔπερ Dind., ἦπερ Nauck) οἱ σάινοντες <κύνες> ποιῶσιν. 'ἔσται...καὶ τό.'

The corrupt words of the quotation were emended to ἔσαινεν οὐρὰν ὥτα...κάτω by Hemsterhuis (ἔσαιν' ἐπ' οὐρὰν Jensius). Brunck went a step further with ἔσαινεν (ἔσαινέ μ' Blaydes) οὐρᾷ τῶτα, modified with τῶτε by Herwerden and μ' ὥτε by E. Hiller. On the other hand, Nauck accepted Naber's ὥτα with Brunck's ἔσαινεν οὐρᾷ. But, as J. remarks, ὥτα (or ὥτε) is clearly right, as is shown not only by the gloss in Hesych., but by Hom. ρ 302 οὐρῇ μὲν ῥ' ὅ γ' ἔσσην καὶ οὐατα κάββαλεν ἄμφω, which Sophocles probably had in his mind. J. adds: 'If ἔσαινεν οὐρᾷ μ' be read, cp. for the acc. Ar. *Eq.* 1030 κύνα Κέρβερον... | δε κέρκω

σαίνων σ', ὁπότεν δειπνῆς, κτέ. I do not understand how ἔσαιν' ἐπ' οὐρὰν, which Dind. accepted, can be defended ("he made a waggling movement towards the tail," L. Campbell).'

Leo, with whom Nauck agrees, conjectured that the allusion is to Cerberus. In that case, Theseus is describing his descent to Hades, and it is perhaps some confirmation of this view that Horace, speaking of the descent of Orpheus (*C.* 2. 13. 33), says: *quid mirum, ubi illis carminibus stupens | dimittit atros belua centiceps | aures?* Cf. Hes. *Theog.* 770 (of Cerberus) ἐς μὲν ἰόντας | σάινει ὁμῶς οὐρῇ τε καὶ οὐασιν ἄμφοτέρωσιν | ἐξελθεῖν δ' οὐκ αἶψις ἐὰν πάλιν. Welcker with less probability supposed that the reference was to a hound of Hippolytus. — For κάτω = downwards, cf. *Ant.* 527 φιλάδελφα κάτω δάκρυ' εἰβομένη.

## 688

ἀελλάδες φωναί

688 ἀελλάδες cod. Leid.: ἀελλαι vulgo

688 *Etym. M.* p. 19, 53 ἀελλα· συστροφὴ ἀνέμου...καὶ ἀελλαι φωναί, παρὰ Σοφοκλῆ ἐν Φαῖδρα.

It may be taken as certain that the meaning is 'storm-swift voices,' for the

constant association of ἀελλα is with the idea of speed: Eur. *Bacch.* 873 ὠκυρόμοις ἀελλαις. So ἀελλόπους from Homer onwards. Cf. *O. T.* 466 ἀελλάδων ἱκίων, *O. C.* 1081 ἀελλαία πελειάς. It should be

added that the grammarians regularly interpret the metaphorical use of ἀελλάς, ἀελλόπους, by means of the gloss ταχύς without mentioning any other. Hence we may exclude Campbell's alternative version 'voices of the storm,' and Valckenauer's attempt to bring the phrase into line with ἡχώ χθόνιος in Eur. *Hipp.* 1201. Welcker guessed that φωναί was

the rumour coming to Theseus of the death of Phaedra; but we cannot even tell whether there is so much as an allusion to the proverbial swiftness of Fame, for which cf. Hom. *ω* 412 Ὅσσα δ' ἄρ' ἄγγελος ὦκα κατὰ πτόλιν ῥχετο πάντη. Blaydes conjectured φῆναι, on the strength of *O. C.* 1081 quoted above.

## 689

## ἄγος

689 Hesych. i p. 30 ἄγος· ἄγρισμα, θυσία (θυσίας cod.). Σοφοκλῆς Φαίδρα. Cf. Bekk. *anecd.* p. 330, 31 ἄγος· κατ' ἀντίφρασιν (fr. 116) τὸ μῦθος...σημαίνει δὲ καὶ ἄγρισμα καὶ θυσίαν.

The double meaning of ἄγος is often affirmed: Suid. s.v. is practically identical with Bekk. *anecd.* Eustath. *II.* p. 1357, 59 τὸ τοῦ ἄγους διπλόσημον. *Elym. M.* p. 12, 26 ἄγος σημαίνει δύο, τὸ τε καθαρὸν, ὅπερ κυρίως· καὶ τὸ βυκαρὸν, κατὰ ἀντίφρασιν. Schol. Soph. *O. T.* 656 ἄγος γὰρ τὸ ἱερὸν σέβας...κατ' εὐφήμισμὸν δὲ καὶ τὰ μιάσματα ἀγῆ λέγεται, but of the former meaning he can give no better example than ἀγῆ μ' ἔχει (Hom. *Φ* 221). Schol. *O. C.* 1526 καθαρὰ· σημαίνει γὰρ καὶ τὸ ἄγος τοῦτο. Anthropologists (e.g.

Frazer, *G. B.*<sup>2</sup> II p. 304; *Pausan.* iv p. 138) have made it easy for us to understand how a word with similar associations to those of the savage 'taboo' might be used equally well for objects of reverence and abhorrence: see on fr. 253. Thus, whatever is consecrated to a god may be ἄγος, but there is no other extant example of this sense except *Ani.* 775, a passage which seems to require that τοσοῦτον should be made correlative to ὅπως rather than to ὥς. Curtius, who referred the meanings to two separate roots, wished to write ἄγος in *Ani.* l.c. But it is hard to believe in the entire dissociation of ἄγος (= μiasma) from ἀγνός; and the evidence, such as it is, favours the retention of the smooth breathing.

## 690

## ἄκλεπτοι

690 Hesych. i p. 99 ἄκλεπτοι· οὐ παραλογιζόμενοι, ἀληθεῖς. Σοφοκλῆς Φαίδρα (-αις cod.).

The meaning of the verbal adj. corresponds to the use of κλέπτω 'to speak falsely' in *Al.* 189 κλέπτονται μύθους, *Phil.* 57 τὸδ' οὐχὶ κλεπτέων, whereas in *El.* 56 the verb is employed somewhat differently (= 'to deceive'). Parallel also is Eur. *Hel.* 1277 κλέπτειν νόμισμα, where see

note. To the illustrations there quoted add Plut. *Timo.* 17 κλέπτων τὴν συμμαχίαν, *Ara.* 10 κλέψαι τὰ πράγματα, *coni.* *praec.* 19 p. 140 D οὐδενὶ γὰρ θεῶν ἱερὰ κλεπτόμενα καὶ λωπθάνοντα δρᾶται κεχαρισμένως ὑπὸ γυναικός. It is assumed that the word was attached to some such noun as λόγοι, and that the verbal is not 'active.' Tucker on Aesch. *Cho.* 853 apparently analyses otherwise.

## 691

## αὐτομόλως

691 Hesych. i p. 328 αὐτομόλως· προδοτικῶς. Σοφοκλῆς Φαίδρα. The gloss αὐτομόλως· προδοτικῶς, but without the addition Σοφοκλῆς Φαίδρα, occurs also in Bekk. *anecd.* p. 466, 7, and in Suid. s.v.

In the latter it is followed by καὶ αὐτομολῆσαι ἐστὶ τὸ προδοῦναι τοὺς ἰδίους κτέ. On these facts Nauck bases the unwarrantable conjecture that the words Σοφοκλῆς Φαίδρα have accidentally attached

themselves to the wrong gloss in Hesychius, and that they really belong to αὐτόπαιδα (fr. 1029).

αὐτόμολος and its cognates seem not to occur in literature before Herodotus. During the Peloponnesian War the word acquired a special significance at Athens owing to the wholesale desertion of the slave population (Ar. *Eq.* 21 ff., Thuc. 7.

27). The verb is applied to turncoats in Aeschin. 3. 75 οὐ συµμεταπίπτει τοῖς αὐτο-  
μολοῦσιν ἐν τῇ πολιτείᾳ. Here possibly the reference was to the betrayal of Phaedra's secret without her consent, just as in Eur. *Hipp.* 591 ff. the Chorus say to Phaedra when the Nurse's attempt fails: προδέδουσαι, φίλα...πρόδοτος ἐκ φίλων.

## 692

## ἀψεφές

692 Hesych. I p. 347 ἀψεφές· ἀφρόντιστον. Σοφοκλῆς Φαίδρα. Bekk. *anecd.* p. 476, I ἀψεφές· ἀφρόντιστον. οὕτω Σοφοκλῆς.

This isolated word, together with the gloss immediately following (ἀψεφῶν· ἀμελῶν), appears to be connected with ψέφας (ψέφος) and Pindar's ψεφηνός or ψεφεννός (*Nem.* 3. 71). The common

term may perhaps be found in Horace's *atra cura* and Pindar's μέλαιναν καρδίαν (fr. 123). Cf. Hesych. II p. 438 καταψέφει...ἐσθ' ὅτε δὲ καὶ τὸ φροντίζειν οὕτως λέγουσιν. *ib.* IV p. 309 ψέφει· δέδοικεν, ἐντρέπει, λυπεῖ, φροντίζει. There is also an obscure ψέδειν (*ibid.* p. 307) glossed by ἐντρέπειν, φροντίζειν. Cf. *Et. Gud.* p. 574, 45 ψέδω τὸ λυπεῖν.

## 693

## μῶλυσ

693 Hesych. III p. 135 μῶλυσ· ὁ ἀμαθής. Σοφοκλῆς δὲ Φαίδρα μεμῶλυσμένη, παρειμένη.

Nauck supposed that μεμῶλυσμένη was the word attributed to Sophocles, and naturally felt some distrust of the tradition. The same view is assumed by Ellendt, and seems to have been inherited from Brunck. But it is more probable that μῶλυσ is the lemma to which the

whole gloss belongs, and that it was used by Sophocles as a feminine adjective, being thus equivalent to μεμῶλυσμένη, *i.e.* παρειμένη. For the meaning see schol. Nic. *Ther.* 33 μῶλυσ δὲ βραδὺς καὶ νοθής ἢ μογερός· ἢ νοχελῆς καὶ ἀπαλός, ὁ γεγηρακὼς ὅφισ καὶ μόλις βάλων. Observe that M. Schmidt corrects Cyrill. 63 to μῶλυσ· ὁ μεμῶλυσμένος, which favours the view taken above.

## ΦΘΙΩΤΙΔΕΣ

The subject of this play is unknown, as Welcker's identification with the *Peleus* has been shown (p. 142) to be untenable. Aristotle (*poet.* 18. 1456<sup>a</sup> 1) cited the *Phthiotides* as an example of a tragedy of character. The title warrants us in assuming (1) that the action of the play took place at Phthia, and (2) that the female interest was prominent. These conditions do not fit Campbell's guess that the subject was the education of Achilles. But it is not easy to find an appropriate story.

Perhaps the most likely solution is that *Phthiotides* was an alternative title to the *Hermione*<sup>1</sup>. In that case fr. 695 might be referred to Peleus and Phoenix, whom Hyginus (*fab.* 257) includes in a list of examples of mutual friendship. Fr. 696 might be connected with the parricidal impulse to which Phoenix confesses in Hom. I 458—461; but I should prefer to explain it in reference to the claim made by Neoptolemus against Apollo that he should pay the penalty for the death of Achilles: see Eur. *Andr.* 53, 1108, *Or.* 1657. Then πατροκτόνος δίκη would be a 'trial for slaying the father of another,' just as in Eur. *Or.* 193 Electra calls Clytaemnestra πατροφόνου ματρός, and in Soph. *Trach.* 1125 Heracles describes Deianira to Hyllus as πατροφόντου μητρός.

Ahrens conjectured that the subject-matter was taken from the earlier adventures of Peleus, as related by Apollod. 3. 163 ff., and particularly from the tragic incidents which followed his marriage to Antigone the daughter of Eurytion.

## 694

νέος πέφυκας· πολλά καὶ μαθεῖν σε δεῖ,  
καὶ πόλλ' ἀκούσαι καὶ διδάσκεσθαι μακρά.

694 Stob. *eccl.* II 31. 16, p. 204, 18 W. Σοφοκλέους Φθιωτῖδων (φοιωτῶ L: corr. Gaisford). 'νέος...μακρά.' The extract is immediately followed by the line αἰετὶ βοῦλον χρῆσιμον προσμανθάνειν (*Tr.* fr. adesp. 516 a), but Nauck rightly recognized that it was an independent quotation to which the lemma had been lost. It does in fact illustrate a different sentiment, that of Solon fr. 17 γηράσκω δ' αἰετὶ πολλά διδασκόμενος.

For the thought cf. Menand. *πομπ.* 373 νέος πεφυκώς πολλά χρηστὰ μάνθανε.

1 πολλά κτέ. The asyndeton is normal, since the second clause expresses a consequence of the first: see Kuehner-Gerth, II 342, § a.—καὶ should not be altered (τοι or δὲ Blaydes): the order of the words shows conclusively that it does not mean 'both,' but merely gives a slight

emphasis to the following words (= 'ε'έν'). There is a similar instance in *Phil.* 13 μὴ καὶ μάθῃ μ' ἤκοντα κάκχέω τὸ πᾶν σοφίσμα.

2 μακρά. So we might speak of 'wide' studies, where the student's investigations have extended to many branches of learning. For μακρός used otherwise than of extension in space or time cf. *Al.* 825 αἰτήσομαι δέ σ' οὐ μακρὸν γέρας λαχεῖν, *Trach.* 1217 χάριν βραχείαν πρὸς μακροῖς ἄλλοις διδούς. It is specially attached to ὁλβος, πλοῦτος, etc. (*Pind.*, *Soph.*, *Arist.*). There is no reason to suppose that the word is corrupt, and Meineke's μακράν (= διῶ) is no improvement. Still less do we require Blaydes's σοφά.

Vater guessed that Andromache was speaking to her son Molossus.

<sup>1</sup> This suggestion has previously been made by Vater (*Neue Jahrb. f. Philol.* Suppl. Bd. XVII 180), who also explained fr. 696 as I do. He added that the words are such as might have been spoken by Orestes in reference to Aegisthus. Ahrens thought that Antigone was speaking of Peleus, who had slain her father Eurytion by accident (*Apollod.* 3. 163).

## 695

γέρων γέροντα παιδαγωγήσω σ' ἐγώ.

695 Aul. Gell. 13. 19. 3 *sed etiam ille versus non minus notus 'γέρων...ἐγώ' et in tragoedia Sophocli scriptus est, cui titulus est Φθιώτιδες (φιλότηδες codd.: corr. Casaubon), et in Bacchis Euripidi (193).*

For παιδαγωγῶ as applied to the old see on fr. 487. The possibility of coincidence is somewhat greater here than in the case of fr. 14 (n.); or the line in the *Bacchae* may have been a conscious echo of Sophocles.

## 696

ἡ πατροκτόνος δίκη  
κεκλήτ' ἂν αὐτῷ

696. 2 κεκλήτ' Cobet: κέκλητ' vulg.

696 Bekk. *anecd.* p. 128, 5 δ ἂν σύνδεσμος συντάσσεται ... (sc. ἐκτικοίς) παρακειμένοις καὶ ὑπερσυντελικοίς. Σοφοκλῆς Φθιώτισιν 'ἡ...αὐτῷ.'

The form κεκλήτ' has been restored by Cobet (*N.L.* p. 224) with general approval, as the context indicates that the grammarian was dealing with the optative. For the form cf. *Phil.* 119, Jebb on *O. T.* 49; and for the accent Chandler, § 786.—δίκην καλεῖν is used of the president of the court (θεσμοθέτης, ἀρχων, or as the case may be): Ar. *Vesp.* 1441 εἰς ἂν τὴν δίκην ἀρχων καλῇ, Blaydes on *Nub.* 780. The force of the perfect optative with ἂν may be given thus: 'he would find himself in court (with his case called on) on a trial for homicide.' Observe that, in the absence of context,

we cannot tell whether the trial in question was in the past or in the future from the standpoint of the speaker: it is only the 'ascertainment of the completed action' which lies in the future (Gildersleeve, §§ 288, 440).—πατροκτόνος δίκη. The present passage might be used to show that μητροκτόνους ἀγῶνας in Eur. *Tro.* 363 refers to the trial of Orestes (δίκην αἵματος μητροκτόνου Or. 1649), and not, as it appears generally to be taken, to the murder itself. There is no ground for writing πατροκτόνος here, as suggested by Ellendt and preferred by Blaydes, as if the sense were 'concerning a slain father.' See n. on fr. 11, and particularly Elmsley on Eur. *Bacch.* 139, who pointed out that these adjectives have an active force. For the reference of the words see Introductory Note.

## ΦΙΛΟΚΤΗΤΗΣ Ο ΕΝ ΤΡΟΙΑΙ

There cannot be much doubt that the leading events recorded in the *Philoctetes at Troy* were the healing of Philoctetes, and his slaying of Paris. The *Little Iliad* contained the earliest version of the story of which we have any knowledge. The abstract of Proclus (*EGF* p. 36) runs thus: μετὰ ταῦτα Ὀδυσσεὺς λοχήσας Ἐλενον λαμβάνει, καὶ χρήσαντος περὶ τῆς ἀλώσεως τούτου Διομήδης ἐκ Δήμνου Φιλοκτῆτην ἀνάγει. Ἰαθεὶς δὲ οὗτος ὑπὸ Μάχαιονος καὶ μονομαχήσας Ἀλεξάνδρῳ κτείνει· καὶ τὸν νεκρὸν ὑπὸ

Μενελάου κατακισθέντα ἀνελόμενοι θάπτουσιν οἱ Τρῶες. The death of Paris, the original offender, which Philoctetes alone was destined to achieve, was the climax towards which the action of the play was directed. There is nothing in the extant fragments which gives any clue concerning the development of the plot.

The events in question are summarized in the prophetic speech of Heracles in *Phil.* 1423 ff.: ἐλθὼν δὲ σὺν τῷδ' ἀνδρὶ πρὸς τὸ Τρωικὸν | πόλισμα, πρῶτον μὲν νόσου παύσῃ λυγρᾶς, | ἀρετῇ τε πρῶτος ἐκκριθεὶς στρατεύματος | Πάριν μὲν, ὃς τῶνδ' αἴτιος κακῶν ἔφυ, | τόχοισι τοῖς ἐμοῖσι νοσφιεῖς βίου, | πέρσεις τε Τροίαν κτέ. Further on (v. 1437) he promises: ἐγὼ δ' Ἀσκληπιὸν | παυστήρα πέμψω σῆς νόσου πρὸς Ἴλιον. This raises a difficulty, because in v. 1333 Neoptolemus had assured Philoctetes, on the authority of Helenus, that the sons of Asclepius would effect his cure. It has not been satisfactorily explained why Sophocles allowed an inconsistency, of which he must have been aware, to appear after so short an interval. It is therefore idle to speculate whether the writer of this play, like most of the later authorities<sup>1</sup>, followed the *Little Iliad* in ascribing to Machaon the performance of the cure, or whether he agreed with the minority<sup>2</sup> in preferring Podalirius.

Dindorf prints with the fragments of this play (fr. 632) two lines which are twice quoted by Plutarch (*an seni sit ger. resp.* 9 p. 789 A, *Solon* 20) as addressed to Philoctetes:

τίς δ' ἄν σε νύμφη, τίς δὲ πάρθενος νέα  
δέξαιτ' ἄν; εὖ γοῦν ὥς γαμεῖν ἔχεις, τάλας.

Hermann first assigned these lines to the present play, which he strangely thought was satyric. They had previously been ascribed to Euripides; but Matthiae took a different line, in referring them to the *Philoctetes* of Strattis (III 609 K.). Herwerden argued that the lines must be tragic, on the ground that in comedy the vocative of τάλας is always τάλαν (*Exerc. Crit.* p. 87). It is not clear that the criterion applies, but in the present state of our knowledge Nauck is right in classing the fragment with the tragic *adespota* (fr. 10); for it is either tragic, or paratragedic.

Blaydes (on Soph. *Phil.* 357) thought that the line οὐ παῖς Ἀχλλέως, ἀλλ' ἐκεῖνος αὐτὸς εἶ (Tr. fr. adesp. 363) might have been taken from the *Philoctetes at Troy*. But, if Sophoclean at all, it is more relevant to the plot of the *Scyrians*.

<sup>1</sup> See e.g. schol. Pind. *Pyth.* 1. 109, Prop. 2. 1. 59.

<sup>2</sup> Apollod. *epit.* 5. 8 (Machaon has already been killed by Penthesilea). Qu. 9. 461 ff. (Machaon was one of the victims of Eurypylus, 6. 392 ff.; the arrival of Philoctetes is much later than in the *Little Iliad*).

## 697

## ὁσμῆς μου ὅπως μὴ βαρυνθήσεσθέ μου

697 Priscian. *Inst.* 18. 169 (11 p. 284, 7) 'βαρύναι τοῦτου' καὶ 'ὑπὸ τοῦτου' καὶ 'τούτῳ.' Σοφοκλῆς ἐν Φιλοκτῆτῃ τῷ ἐν Τροίᾳ 'ὁσμῆς...μου,' ἀντὶ τοῦ ὑπὸ τῆς ὁσμῆς.

The Paris cod. 7499 (O) has *μόνον* ὡς *for* μου ὅπως, whence Porson conjectured *μόνον ὅπως*. But to this the rhythm is an insuperable objection. Dindorf proposed *ὁσμῆς ὅπως μου...που*, Campbell *ὁσμῆς ὅπως τοι*, E. A. I. Ahrens *μέν οὖν ὡς*. It seems most likely, however, that Priscian's authority shifted the order of the words in order to enforce his grammatical point by putting *ὁσμῆς* first: thus, the original may have been *ὅπως <δὲ> μὴ βαρυνθήσεσθέ μου | ὁσμῆς*. The grammarian's remark is illustrated by *Phil.* 890 *μὴ βαρυνθῶσιν κακῇ | ὁσμῇ πρὸ τοῦ δέοντος*. For the so-called causal genitive in Sophocles, appearing especially after verbs which express anger, pity,

wonder, and the like, cf. *Ant.* 1177 *πατρὶ μῆρις φόνου*, *El.* 920 *τῆς ἀνοίας ὥς σ' ἐποικτίρω*, *ib.* 1027 *ζηλώ σε τοῦ νοῦ, τῆς δὲ δειλίας στυγῶ*, *O.T.* 48 (σέ) *σωτήρα κλήζει τῆς πάρος προθυμίας*, *Al.* 1117 *τοῦ δὲ σοῦ ψόφου | οὐκ ἂν στραφείην*, *Trach.* 287 *θύματα | ῥέξῃ πατρώῳ Ζηνὶ τῆς ἀλώσεως*. The construction is less remarkable, where the genitive is—partly at any rate—supported by a noun: see *Al.* 41, *Trach.* 269, *O.T.* 697, *Phil.* 327, 751, 1308. Yet (e.g.) in *Al. l.c.* *χόλῳ βαρυνθεὶς τῶν Ἀχιλλείων ὀπλων* it is clear that *ὀπλων* is at least as much affected by *βαρυνθεὶς* as by *χόλῳ*. Delbrück, *Vergl. Synt.* § 89, treats some of these genitives as ablative in origin, but it is very hard to draw the line between the genitive and ablative which probably fell together. Blaydes's proposal to read *ὁσμῇ* is uncritical.

## 698

## ἀλλ' ἔσθ' ὁ θάνατος λοῖσθος ἱατρὸς νόσων.

698 Stob. *flor.* 120. 7 (IV p. 1080, 15 Hense) Σοφοκλέους Φιλοκτῆτου. 'ἀλλ'...νόσων.' The name of the play is omitted by S, and depends on the authority of A, as M leaves out the extract altogether.

Λοῖσθος, 'at the last' (for the form see *Eur. Hel.* 1597). Cf. *O.C.* 1220 *ὁ δ' ἐπικουρος ἰστέλεστος*, | "Αἶδος ὅτε μοῖρ' ἀνυμέναιος | ἀλυρος ἀχορος ἀναπέφηνε, | θάνατος ἐς τελευτάν. This fine point is lost if Nauck's *λῶστος* is adopted. For the general sense cf. *Aesch.* fr. 255 *ὦ θάνατε παιᾶν, μὴ μ' ἀτιμάσῃς μολεῖν*. | *μῶνος γὰρ εἰ σὺ τῶν ἀνηκέστων κακῶν | ἱατρός, ἄλγος δ' οὐδὲν ἀπτεται νεκροῦ*, *Eur. Hipp.* 1373 *καὶ μοι θάνατος παιᾶν ἔλθοι*, *Ecclid.* 595 *τὸ γὰρ θανεῖν | κακῶν μέγιστον φάρμακον νομίζεται* (n.). *Diphil.* fr. 88, II 570 K. *οὐκ ἔστι βίος ὅς οὐχὶ κέκτῃται κακά...τούτων ὁ θάνατος καθά-*

*περ ἱατρὸς φανεῖς | ἀνέπαυσε τοὺς ἔχοντας*. In *Trach.* 1209 Heracles implores Hyllus to put an end to his sufferings: *ὦν ἔχω παιώνιον | καὶ μόνον ἱατῆρα τῶν ἐμῶν κακῶν*. H. refers to Com. fr. adesp. 116 III 429 K. (*Plut. mor.* 110 E) *εἴτ' εἰ μὲν ᾗδῃσθ' ὅτι τοιοῦτον τὸν βίον, | ὅν οὐκ ἐβίωσας, ζῶν διηντύχῃσεν ἂν*, | ὁ θάνατος οὐκ εὐκαιρος' εἰ δ' ἤγεγκεν ἂν (so H. for αἰ) | οὗτος ὁ βίος τι τῶν ἀνηκέστων, ἴσως | ὁ θάνατος αὐτὸς σοῦ γέγονεν εὐνούστερος. Cf. *Max. Tyr.* 13. 5 *'ὦ θάνατε παιᾶν'* | *εἰ μὲν ταῦτα λέγεις ἀλλαττόμενος κακῶν κακοῦ, οὐκ ἀποδέχομαι τῆς εὐχῆς*. | *εἰ δὲ ἡγεί τῳ ὅντι τὸν θάνατον παιᾶνα εἶναι καὶ ἀπαλλακτὴν κακοῦ καὶ ἀπλήστου καὶ νοσεροῦ θρέμματος, ἡγεῖ καλῶς*. | *εἶχον καὶ κἀκεῖ τὸν παιᾶνα*. A parallel Welsh proverb is quoted by Rhys Roberts in *C.R.* xv 361.

## 699

## μέλη βοῶν ἀναυλα καὶ ρακτήρια

699 μέλη Musurus: μέλι cod. | ἀναυλα Bergk: ἀναυδα cod., ἀναυδα vulgo

699 Hesych. III p. 420 ρακτήριος κέντροισιν· ἀντὶ τοῦ ταῖς κόπαις, διὰ τὸ ράττεσθαι (so M. Schmidt for ἀράττεσθαι). καὶ ἐν Φιλοκτήτῃ τῷ ἐν Τροίᾳ 'μέλη...ρακτήρια,' ἀντὶ τοῦ ψοφώδῃ καὶ θορυβώδῃ. Nauck seems to be justified in his inference that the words ρακτήριος κέντροισιν came from another play of Sophocles.

'Uttering harsh and discordant cries.'

Cf. *Αἰ.* 976 (Τεύκρου) βοῶντος ἄτης τῆσδ' ἐπίσκοπον μέλος. The words are exactly appropriate to describe the shrieks of pain with which Philoctetes disturbed

the Greeks (*Phil.* 9 ἀγρίαις | κατεῦχ' αἰ πᾶν στρατόπεδον δυσφημίαις, | βοῶν, στενάζων). I have no doubt, therefore, that βοῶν is a participle, although Hartung, Campbell, and Jebb (on *Αἰ.* 976) agree in taking it as the gen. plur. of βοῦς.—μέλη ἀναυλα, unmusical strains, is an oxymoron like κῶμον ἀναυλότατον Eur. *Phoen.* 791 (n.); but ἀναυλος there has special reference to the flute, whereas here its application is generalized, as is sometimes the case with σύναυλος and ὁμαυλος. Cf. Tr. fr. adesp. 93 μέλη πάραυλα κάκρότητα κύμβαλα.

## 700

## δράκοντα

700 Hesych. I p. 534 δράκοντα· τὸ κηρύκειον (κηρύκειον has been proposed, but there is evidence that κηρύκειον was an alternative form in late Greek). Σοφοκλῆς Φιλοκτήτῃ.

This appears to be the earliest reference in literature to the snake as a constituent emblem of the κηρύκειον (ράβδος). The current representation in art shows two snakes facing each other on either side of the central stem: see *Dict. Ant.* I 322 b. Cf. schol. Thuc. I. 53 κηρύκειον ἐστὶ ξύλον ὁρθὸν ἔχον ἑκατέρωθεν δύο ὄφεις περιπεπλεγμένους καὶ ἀντιπροσώπους πρὸς ἀλλήλους κειμένους. Serv. auct. *Aen.* 8. 138 *caduceum Mercurio ideo assignatur, quod fide media hostes in amicitiam conducat, quae virga ideo serpentibus illigata est.* But this form was a later development, and the three forks (τριπέτηλον

Hom. *h. Herm.* 530) have been held to point to an original use of the staff as a divining-rod (Preller-Robert, *Gr. Myth.* I p. 412). The snake was a symbol of the underworld: J. E. Harrison, *Proleg.* p. 46. It has been assumed that a reference to Hermes is implied here. But, inasmuch as there is evidence that, at any rate in Hellenistic times, a snake was represented as surrounding the staff of Asclepius (Gruppe, *Gr. Myth.* p. 1444, Thraemer in Pauly-Wissowa II 1682), and as Heracles had promised that Asclepius should come to Troy and heal Philoctetes (*Phil.* 1437), it is tempting to think of him in this connexion. This inference is perhaps confirmed by the next fr., in which Ἑρμαία would be superfluous in the description of a staff actually carried by Hermes.

## 701

καὶ ράβδος ὡς κήρυκος Ἑρμαία διπλοῦ  
δράκοντος ἀμφίκρανος.

701 Phot. ed. Reitz. p. 101, 21 quotes Eur. *Her.* 1274 for ἀμφίκρανος ὄδρα, and continues: <α>μφίκρανος ράβδος· Σοφοκλῆς Φιλοκτήτῃ 'καὶ...ἀμφίκρανος.' Cf. Hesych. I p. 162 ἀμφίκρανον· ἀμφοτέρωθεν ἔχον κεφαλὰς, which is supposed to be a reference to Eur. *l.c.*

For the κηρύκειον see on fr. 700. But that fragment is probably not to be identified with this, if for no other reason, because Hesych. would not have taken δράκοντα as the lemma in citing the present passage.



## 702

## δρυοπαγῆ στόλον

**702** Hesych. I p. 538 δρυοπαγῆ στόλον (δρυοπαγήστολον cod.) τὸν πάσσαλον. Σοφοκλῆς Φιλοκτῆτη. Eustath. *Od.* p. 1726, 16 καὶ δρυοπαγῆς στόλος ὁ δρύινοι πάσσαλος· στόλους γάρ, φασίν, ἔλεγον τὰ ἀπεξυσμένα (ἀποξυσμένα Stallb., leg. ἀπωξυσμένα), διὰ τὸ συνεστάλθαι.

Blaydes is sceptical, wishing either to read *τύλον*, or to correct the explanation by introducing the ordinary sense of 'a fleet.' This is light-hearted criticism; for the genuineness of our authorities is supported by the obvious resemblance in shape between a wooden peg and the bows of a boat, in which latter sense

στόλος is used by Aesch. *Pers.* 411 and elsewhere. And the Medicean scholia on Aesch. *l.c.* show that such was exactly the point of view taken by the ancient grammarians: στόλον] τὸ ἐμβολον λέγει· στόλον δὲ λέγει παρ' ὅσον εἰς ὅξυ συνεσταλμένοι εἰσιν· οὕτως γὰρ ἔλεγον στόλον τὰ ἀπωξυμένα. — τὸν ἐμβολον παρὰ τὸ εἰς ὅξυ συνεστάλθαι. Hesych. IV p. 81 στόλος... καὶ ὁ τῆς νεῶς ἐμβολος λέγεται, τὸ εἰς ὅξυ συνεσταλμένον (συνεστραμμένον cod.: corr. Blomfield). Schol. Ap. Rhod. I. 1089 στόλος δὲ λέγεται τὸ ἐξέχον ἀπὸ τῆς πτύχης καὶ διήκον ἀχρι τῆς πρύρας ξύλον.

## 703

## ζηλῶ

**703** Hesych. II p. 257 ζηλῶ· μακαρίζω. Σοφοκλῆς Φιλοκτῆτη ἐν Τροίᾳ.

This is the ordinary gloss: see schol. *Al.* 552 καὶ νῦν σε μακαρίζω ὅτι μικρὸς ὢν κτέ.—[ζηλοῦν] μακαρίζω. Schol. Eur. *Or.* 1673 ζηλῶ] μακαρίζω. Schol. *id.* 521 οὐδέ σε [ζηλῶ] ζηλῶ τὸ μακαρίζω, ἐνταῦθα δὲ ἀντὶ τοῦ ἐπαινῶ. ἐπεὶ γὰρ πλεσιάζουσιν

ἀλλήλοις τρόπον τινὰ τὸ ἐπαινεῖν καὶ τὸ μακαρίζειν, οὐκ ὀκνεῖ λαμβάνειν τὸ ἕτερον ἀντὶ τοῦ ἑτέρου. The last note is a good example of the narrowness of scholastic methods. Suid. s.v. ζηλῶ. μακαρίζω, quoting Ar. *Thesm.* 175, *Ach.* 1008, *Eq.* 837, *Vesp.* 1450.

## ΦΙΝΕΥΣ A AND B

The story of Phineus and his sons, so far as it is given by Sophocles himself in the *Antigone* (966—987), is as follows. Phineus dwelt at Salmydessus in Thrace, on the west coast of the Euxine, and close to the Bosphorus. His first wife was Cleopatra, the daughter of Boreas, but she either died<sup>1</sup> or was put away and imprisoned. Phineus married again; and the

<sup>1</sup> Jebb (on v. 966) thinks that the intention of the poet was to compare Antigone with Cleopatra, and that the imprisonment of the latter is implied in 986. The point is doubtful; and the schol. certainly thought otherwise, as appears from his allusion to the death of Cleopatra and from the words τῆς Κλεοπάτρας παῖδας ἐν τάφῳ καθεῖρξεν. There was however a version which made Cleopatra survive, as we shall see.

cruel stepmother<sup>1</sup> dealt a blinding wound to Cleopatra's two sons, using her shuttle as a dagger to strike them in the eyes. So their high lineage did not avail to save them from a miserable doom.

Sophocles does not give the reason of the stepmother's cruelty, but this is supplied by other authorities. It is a story of a well-known type. The stepmother, whose name is variously recorded, chagrined, we may suppose, at a repulse by one of them, accused her stepsons to their father of attempting to violate her. Phineus believed her accusation, and blinded them, but was himself afflicted with blindness as a punishment either by Zeus, or, according to Apollodorus, by the Argonauts, who were sailing along the coast with Boreas in their company. See Apollod. 3. 200, Hygin. *fab.* 19, schol. Ov. *Ib.* 265, 271<sup>2</sup>.

Asclepiades<sup>3</sup>, who gives to the stepmother the name Eurytia, states that Zeus offered to Phineus the alternative of death or blindness. Phineus chose the latter, and the sun-god, incensed in consequence, afflicted him yet further by sending the Harpies to persecute him. We thus pass to the later history of Phineus, which is familiar from the *Argonautica* of Apollonius (2. 178 ff.). Here the Argonauts appear as the rescuers of Phineus, not, as in Apollodorus, as his punishers. Phineus had been punished with blindness and the unremitting persecution of the Harpies because of an act of impiety: endowed with powers of divination, he had revealed more of the future than was lawful<sup>4</sup>. He welcomed the Argonauts and promised to show them the means whereby they might pass through the Symplegades, and so reach Colchis, if only they would deliver him from the plague of the Harpies. Accordingly, Calais and Zetes, the sons of Boréas, attacked the Harpies, and drove them away as far as the Strophades islands, where they desisted from the pursuit.

Sophocles wrote two plays entitled *Phineus*; and, if we turn to the fragments which have been preserved, we find clear traces

<sup>1</sup> Her name is not given. Sophocles called her Idothea in the *Tympanistae* (fr. 645), but Idaea in a play which is not named (fr. 704). Cf. Ov. *Rem. Am.* 454.

<sup>2</sup> The story has been traced back to Hesiod (fr. 54) through Serv. Verg. *Aen.* 3. 209.

<sup>3</sup> Schol. Hom. *μ* 69 (*FHG* III 302). The schol. Ap. Rh. 2. 178—181 (*Etym. gen. ap. Reitzenstein, Ind. lect. acad. Rost.* 1891/92) makes the alternatives the possession of the art of divination coupled with blindness on the one hand, and a short life in normal condition on the other. On Phineus choosing the former Apollo was incensed and maimed him. This particular version is absurd, since Apollo's action involves no further punishment. Nevertheless something of the kind was related by Hesiod in the *Catalogi* (fr. 52), which was undoubtedly the ultimate literary source bearing on the connexion of Phineus with the Argonauts (Sittig in Pauly-Wissowa VII 2424).

<sup>4</sup> Hes. fr. 151 made his crime consist in showing the way to Phrixus; and there are other variants.

of the later history of Phineus in frs. 709, 713 and 714, which seem to refer to the attacks of the Harpies, and in fr. 712, which describes the emaciated condition of Phineus himself. On the other hand, frs. 715 and 710 undoubtedly refer to the blinding of the Phineidae. Fr. 710, which testifies to the cure of the two sons by Asclepius, is corroborated by the parallel statement of Phylarchus (fr. 17, *FHG* I 338)<sup>1</sup>, who adds that it was his intention to gratify Cleopatra. From *A.P.* 3. 4 it appears that, according to one version of the story, the Phineidae ultimately put their stepmother to death, in order to avenge their mother's wrongs, and that Cleopatra survived, and was present to rejoice in the act of justice<sup>2</sup>. Diodorus (4. 43, 44), in a rationalized narrative, confirms the final victory of Cleopatra and her sons, whom he supposes to have been rescued by the Argonauts.

We are justified in concluding from these facts that the two plays of Sophocles were concerned with the history of Idaea's cruelty and the punishment of Phineus respectively; and that the first play ended with the rescue of the Phineidae and the execution of their vengeance, and the second with the release of Phineus from the Harpies. To speculate further on the details, as for example whether Cleopatra shared in her sons' triumph, seems unprofitable.

Welcker<sup>3</sup> treated the account of Asclepiades<sup>4</sup> as furnishing the basis of the plot, and held that the *Phineus* was produced in a revised edition, which he identified with the *Tympanistae*. His theory was approved by Dindorf, but may now be regarded as obsolete, in so far as it limits the activity of Sophocles to the composition and revision of a single play. G. Wolff in *Philol.* XXVIII 343 f. identified the *Tympanistae* with the earlier *Phineus*, the plot of which was to be found in schol. *Ant.* 980 and schol. *Ap. Rhod.* 2. 178. He avoided the difficulty arising from the name Idothea, which is said to have been given to the stepmother in the *Tympanistae*, by supposing that in fr. 645 the words *κατὰ δέ τινας...ἀδελφῆν* are parenthetical, and that *ἥς* refers to Idaea. But the natural interpretation of the scholium rather points to a contrast between *καὶ αὐτὸς Σοφοκλῆς* and *κατὰ τινας*. I think, however, that Wolff was right in refusing to attach much

<sup>1</sup> Bakhuyzen, *de parodia*, p. 185, wrongly refers this to the healing of Phineus, notwithstanding the evidence of Phylarchus.

<sup>2</sup> *μητρὶν Εὐρύκλειος καὶ κλυτὸν Πόλυμῆδον | κτείνουσι Φρυγίην, μητρός ὑπὲρ σφετέρης. | Κλειοπάτρη δ' ἐπὶ τοῖσιν ἀγάζεται, ἣ σφιν ἐπέειδεν | τὰν Φινέως γαμετὰν δαμναμένην ὀσίων.* Idaea is called a Phrygian, as the daughter of Dardanus. Her barbarian origin explains her cruelty: Diodorus makes her a Scythian, just as Sophocles made Idothea a Phoenician (fr. 645).

<sup>3</sup> p. 329 ff.

<sup>4</sup> Jessen rightly regards it as a conflation: it is now established that Asclepiades did not preserve the plots of single plays. See Pauly-Wissowa II 1628.

importance to the disagreement of the schol. Ap. Rhod. 2. 178, to which may now be added *Etym. gen. cod. Vat.* (fr. 705), with fr. 645 as well as with Soph. *Ant.* 973, in respect to the statement that the blinding of his sons was the act of Phineus himself. For by giving credit to the slander of his wife, and delivering his sons into her power, Phineus made himself responsible for her cruelty.

Wolff's view of the second *Phineus* was the same as that which has been taken above<sup>1</sup>, and he made a good point in suggesting that Sophocles may have found occasion to exhibit the chastening effect of suffering upon the character of Phineus, just as Oedipus changes in the interval between the two plays which bear his name. Jessen<sup>2</sup> held that in the first *Phineus* Phineus himself blinded his sons at the instigation of Idæa, and that their sight was subsequently restored by Asclepius. On the other hand, he believes that the *Tympanistae* was a distinct play, though dealing with the same material. Here Idothea blinded her stepsons with *κερκίδες*, and threw them into a dungeon, after Cleopatra's death. The sequel related the punishment of Phineus by the Argonauts, to whom the mention of Colchis in fr. 638 points. Boreas was with them, and was the speaker of fr. 637. Jessen's view is deserving of approval in so far as it is the only one which does not go beyond or strain the evidence; but the result—a double treatment of the same story in different plays<sup>3</sup>—does not commend itself as probable. It must be admitted that, with the evidence at our disposal, the problem of the *Tympanistae* is insoluble.

Aeschylus wrote a *Phineus*, produced with the *Persae* in 472 B.C., which is known to have referred to the Harpies (*TGF* p. 83). Aesch. *Eum.* 50 also shows that the Harpies were represented in contemporary art<sup>4</sup>. Aristotle has a mysterious allusion to an otherwise unknown play entitled *Φινειδαι*: *poet.* 16. 1455<sup>a</sup> ἴο καὶ ἡ (ἀναγνώρισις) ἐν τοῖς Φινειδαῖς, ἰδοῦσαι γὰρ τὸν τόπον συνελογίσαντο τὴν εἰμαρμένην ὅτι ἐν τούτῳ εἴμαρτο ἀποθανεῖν αὐταῖς, καὶ γὰρ ἐξετέθησαν ἐνταῦθα. There is nothing in the extant versions of the legend of Phineus which helps to

<sup>1</sup> So also Ribbeck, p. 540, and Jessen in Roscher III 2361, so that this result appears to be well settled. The original form of the story, in which Phineus was punished for disobedience to the gods, was entirely distinct from that of his treatment of his sons. This is shown by the conflicting rôles of the Argonauts.

<sup>2</sup> Roscher III 2362.

<sup>3</sup> It will be observed that the effect is much the same as that of Welcker's revised edition. Hiller v. Gaertingen, p. 59 ff., had taken a similar view, holding that Apollodorus reproduced the substance of the first *Phineus*, and that in the *Tympanistae* Idothea blinded and imprisoned the Phineidae.

<sup>4</sup> For the extant archaeological evidence see Gruppe, p. 570; Frazer, *Pausan.* III p. 612.

explain this. Nor can anything be made of the fragments attributed to the *Phinidae* of Accius. However, it is clear that the blinding of the Phineidae was a favourite incident of the tragic stage. Thus Timocles in the *Διονυσιαζουσai* (II 453 K.), perhaps in reference to Sophocles' play: τοὺς γὰρ τραγωδοὺς πρῶτον, εἰ βούλει, σκόπει | ὡς ὠφελοῦσι πάντας...ὀφθαλμῶ τ' αἱ, εἰσι Φινεῖδαι τυφλοί.

## 704

[ἐπηρώθη τὰς ὄψεις ὁ Φινεὺς ὅτι τοὺς ἐκ Κλεοπάτρας υἱοὺς ἐτύφλωσεν, πεισθεὶς διαβολαῖς Ἰδαίας.]

704 Schol. Apoll. Rhod. 2. 178 ἐπηρώθη δὲ τὰς ὄψεις ὁ Φινεὺς κατὰ μὲν ἐνίοις ὑπὸ τοῦ Ἥλιου, διὰ τὸ πολὺν χρόνον αἰτῆσαι μᾶλλον ζῆν ἢ βλέπειν· κατὰ δὲ ἐνίοις, ὅτι ἐπεβούλευσε Περσεΐ. Σοφοκλῆς δέ, ὅτι τοὺς ἐκ Κλεοπάτρας υἱοὺς ἐτύφλωσεν Ὁάρθον (Παρθένιον H. Keil from schol. on v. 140) καὶ Κράμβον (Κάραμβιον Holstenius) πεισθεὶς διαβολαῖς Ἰδαίας τῆς αὐτῶν μητρὸς.

If we may press these words to their full extent, Sophocles is made to represent the blinding of Phineus as a punish-

ment for his own act in blinding his sons at the instigation of Idaeia. See Introductory Note. The names of the sons are elsewhere given as Plexippus and Pandion (Apollod. 3. 200, schol. Soph. *Ant.* 981), Terymbas and Aspondus (schol. Soph. *Ant.* 981), Crambus and Parthenius (schol. Apoll. Rhod. 2. 140), Bithynus and Mariandynus (*Etym. gen.*: cf. *FHG* III 594), and Polidector and Polidophus (schol. Ov. *Id.* 271). Welcker and Bergk substituted Oreithyus for Oarthus here.

## 705

[ἐπηρώθη ὁ Φινεὺς ὅτι τὰ ἴδια τέκνα ἀνείλεν.]

705 *Etym. gen. cod. Vat.* (Reitzenstein, *Ind. lect. acad. Rost.* 2. 1891/92 p. 15) Σοφοκλῆς δὲ ἐν Φινεΐ (Φινεΐδαις corr. Reitzenstein) πηρωθῆναι αὐτὸν φησὶν (αὐτὸν φασιν cod.) ὅτι τὰ ἴδια τέκνα ἀνείλεν.

There is no other evidence of a form of the story in which Phineus killed his sons; and since in the *Phineus* the sons

recovered their sight (fr. 710), Reitzenstein substituted *Φινεΐδαις* (Arist. *poet.* 16. 1455<sup>a</sup> 10) for *Φινεΐ*. But there is nothing to connect Sophocles with that title; and the text is probably a loosely abbreviated statement to the effect that Phineus was punished for the blinding of his sons; or, in other words, it is an echo of fr. 704.

## 706

χερσὶν ἀρπάγοις

706 Schol. Hom. II 76 (*Oxyrhynch. Pap.* VIII p. 105, 35) τὸ ἀρπάγος, ἐνθεν ἐπλήθυνεν Ἀσχύλος ἐν Φινεΐ ἀρπάγοι χερσὶν, καὶ Σοφοκλῆς ἐν Φινεΐ αἱ χερσὶν ἀρπάγοις.

This quotation, illustrating the use of *ἀρπάγος*, is taken from a long note on

μάρτυρος treated as typical of a certain class of *παράνυμα*, i.e. those which convert an original genitive into a new nominative. The *παράνυμα* themselves are one of the seven classes into which Dionysius Thrax (§ 14) divided derivative (*παράγω-*

γα) (πρωτότυπα) nouns, and are so called as having no common characteristic (unlike πατρωνυμικά, κτητικά etc.) other than the fact of their derivation from a noun-stem (Bekk. *anecd.* p. 858, 9 ff.). For the transference of other stems into the o-declension, which is a common feature of most Indo-European languages, see Brugmann, *Comp. Gr.* II p. 110 E. tr. The word ἀρπαγος had hitherto been known only from schol. Dorv. Ar. *Phil.* 800 and Arcad. p. 102, 9.

The reference both in Aesch. and Soph. must surely be to the Harpies: cf. Apoll. Rhod. 2. 188 "Ἀρπυιαὶ στόματος χειρῶν τ' ἀπὸ γαμφήλῃσιν | συνεχέως ἥρπαζον. It should be remembered that the most ancient archaeological evidence represents the Harpies not as birds, but as winged women: see Gruppe, p. 8470, and Sittig in Pauly-Wissowa VII 2422. Even Vergil, who definitely describes them as *volucres*, speaks of *uncas manus* (*Aen.* 3. 217).

## 707

οὐδ' ἂν τὸ Βοσπόρειον ἐν Σκύθαις ὕδωρ

707 Steph. Byz. p. 179, 7 Βόσπορος ... τὸ ἔθνικόν Βοσπόριος... Σοφοκλῆς δ' ἐν Φινεὶ πρώτῳ διὰ διφθόγγου τὴν πρὸ τέλους φησὶ τὸ κτητικόν (κύριον cod.: corr. Gavelius) 'οὐδ' ἂν... ὕδωρ.' The quotation without the name of the play appears also in *Etym. M.* cod. Voss. p. 590 E Gaisf.

For the form cf. Ἐφέσια fr. 97. In *Ant.* 969 Βοσπόραιοι ἄνται, i.e. the Thracian Bosporus, occurs with reference to the story of the Phineidae; but here the words ἐν Σκύθαις appear to indicate the Cimmerian Bosporus, for which cf. Aesch. *Prom.* 759.

## 708

ἀχάλκευτα τρύπανα

708 Hesych. I p. 342 ἀχάλκευτα τρύπανα· τὰ Φρύγια πυρεῖα. Σοφοκλῆς Φινεὶ δευτέρῳ (φηρεὶ βω cod.). Φρύγια has not been explained, but Bergk's conjecture φρύγανα would be a change for the worse. It is possible that the word points to some ceremonial lighting of a sacred fire not otherwise recorded, just as the fire of the Vestal Virgins was rekindled every year on the 1st March by the same primitive method: see Warde Fowler, *Roman Festivals*, p. 1478.

The allusion is to the 'fire-drill,' to adopt the name chosen by Tylor to describe the contrivance whereby a stick roughly pointed is twirled between the hands in a hole scooped in a flat piece of soft wood, till fire is produced.—*πυρεῖα* is the general name given to the implements required, which are distinguished as τρύπανον and στορεὺς (or ἐσχαρά). Cf. Apoll. Rhod. I. 1184 τοὶ δ' ἀμφὶ πυρήια

δινέσκον, where the schol. gives the best existing account of the process. The invention of it was ascribed to Hermes: Hom. *h. Herm.* 109—111. Cf. *Phil.* 296. Since the ordinary τρύπανον was fashioned of metal, we should recognize here an instance of oxymoron parallel to Aesch. *Cho.* 493 πέδαις δ' ἀχαλκεύτοις ἐθρηύθης, πάτερ—Agamemnon entrapped by Clytaemnestra. Eur. fr. 595 αἰδοῦς ἀχαλκεύτουσιν ἐξενκται πέδαις. To the same class belong Eur. *Or.* 621 ἕως ὑψήψε δῶμ' ἀνηφαίστω πυρὶ—of Aegisthus, Aesch. *Prom.* 829 Ζητὸς ἀκραγέϊς κύνας—of the griffins, *ib.* 905 οἰστρον ἄρδης ἄπυρος. Arist. *poet.* 21. 1457<sup>b</sup> 30, referring to this form of qualified metaphor (προσαγορεύσαντα τὸ ἀλλότριον ἀποφῆσαι τῶν οἰκείων τι), chooses as an imaginary example the description of a shield as φιάλη αἰῶνος.

## 709

## ἀρτύμασι

**709** Hesych. I p. 293 ἀρτύμασι τοῖς πρὸς τὴν θυσίαν εὐτρεπίζομένοις. Σοφοκλῆς Φινεΐ β' (i.e. δευτέρῳ, as conjectured by

Schow for the cod. Φινεΐ).

See on fr. 675. There seems no ground for suspicion, but Blaydes conjectures ἀρτμασι in the sense of κατάρτμασι. It

is suggested that the context contained a description of the preparations for a sacrificial feast, which was interrupted by the appearance of the Harpies: Apoll. Rhod. 2. 184 οὐδὲ γάνυσθαι | εἰα ἀπειρεσίλοισιν δνείασιν, ὅσσα οἱ αἰεὶ | θέσφατα πνυθόμενοι περιναίεται οἰκαδ' ἄγειρον.

## 710

ἀντὶ γὰρ τυφλοῦ  
ἐξωμμάτῳ καὶ λελάμπρυνται κόρας,  
Ἀσκληπιοῦ παιῶνος εὐμενοῦς τυχών.

**710** Ar. *Plut.* 634—636 'ἀντὶ...τυχών.' Schol. rec. on v. 635 (i.e. as reported originally in the Aldine ed.) says: ἐκ Φινεὺς Σοφοκλέους ὁ στίχος. Schol. V on v. 636 says: ἀντὶ τοῦ εὐμενεστάτου. ταῦτα δὲ ἐκ τοῦ Φινεὺς Σοφοκλέους ἔλαβεν. Aelian *hist. an.* 17. 20, quoting from Aristotle's account of the white swallow, which, if its eyes are stabbed out, becomes blind for the moment, adds: μετὰ ταῦτα δὲ ἐξωμμάτῳ καὶ λελάμπρυνται κόρας καὶ ἐξ ὑπαρχῆς ὄρν, ὡς ἐκεῖνος φησι.

It is strange that Nauck has omitted to refer to Aelian. His evidence is important, as showing that v. 2 was a familiar quotation; and, although he does not refer to his source, the citation makes it more likely that Sophocles was the author of the line. For, if it had been a jest of Aristophanes, a parody of Sophocles rather than an actual transcript of his words, the inherent absurdity of the quotation would have made it less suitable for Aelian's purpose. Anyhow, Nauck was clearly right in withdrawing from the position which he took up in his first edition, that only v. 636 of the *Plutus* belongs to Sophocles. Cobet made the just remark 'Scholia in Codd. non ad certum verum adscribi' (*Coll. Crit.* p. 169); and their evidence here is not sufficient to determine exactly the limits of the quotation (or parody). Hence I have added the words ἀντὶ γὰρ τυφλοῦ, which, whether Sophoclean or

not, are necessary for the completion of the period. Unfortunately, the whole context in Aristophanes is paratragoedic, so that we are deprived of the usual indications which enable his tragic quotations to be fixed. There is a further element of obscurity in schol. V's ἀντὶ τοῦ εὐμενεστάτου, which Blaydes *more suo* desires to emend. It would not be legitimate to deduce from this comment that Sophocles wrote Ἀσκληπιοῦ παιῶνος εὐμενεστάτου, and that Aristophanes for his own purposes cut down his original. We conclude that, though Aristophanes may have abbreviated or adapted the tragic text, he has not blurred or transformed its essential features. It is fair to add that from Pollux 2. 59 καὶ ἐξωμμάτωσθαι φησιν Ἀριστοφάνης τὸν Πλούτον ἐν Ἀσκληπιοῦ it might be argued that ἐξωμματοῦσθαι was not taken from Sophocles. But that is purely negative evidence which should not be allowed to displace the positive considerations pointing the other way.

That the general sense relates to the healing of the Phineidae and not to that of Phineus himself is proved by Phylarchus ap. Sext. *Emp. math.* 1. 262 (fr. 17, *FHG* I 337) Φύλαρχος δὲ ἐν τῇ ἐννάτῃ (Ἀσκληπιδῶν κεκεραυνώσθαι λέγει) διὰ τὸ τοὺς Φινεὺς υἱοὺς τυφλωθέντας ἀποκαταστήσαι, χαρίζομενον αὐτῶν τῇ μητρὶ Κλεοπάτρῃ τῇ Ἐρεχθίδει (θυγατρίδῃ add. Sternbach, unless τῇ ἀπὸ is read). See also Introductory Note.

1 ἀντί... τυφλοῦ, if from Sophocles, would be parallel to *O. T.* 454 τυφλὸς γὰρ ἐκ δεδορκτός | καὶ πτωχὸς ἀντὶ πλουσίου, *Αἰ.* 1020 δοῦλος λόγῳσιν ἀντ' ἐλευθέρου *παύει*.

2 ἐξοματῶνται: so metaphorically in Aesch. *Prom.* 514 φλογωπὰ σήματα | ἐξοματῶσα, πρόσθεν ὄντ' ἐπάργεμα (where it should be observed that ἐπάργεμος is a medical term: see fr. 233). Philo 1 p. 455 M. καὶ τὸ βραχύτατον ἀρετῆς... τὰ τέως μεμνηκότα καὶ τυφλὰ ἐξοματῶσε. But a difficulty is imported from Eur. fr. 541 ἡμεῖς δὲ Πολύβου παῖδ' ἐρείσαντες πέδῳ | ἐξοματοῦμεν καὶ διόλλυμεν κόρας, where ἐξοματοῦν = *to deprive of sight*. Hence several critics, from Byzantine times onwards (see scholl.), have supposed that Aristophanes intended to direct attention to a ridiculous ambiguity of language, holding that λελάμπρυνται also covered a reference to the disease λεύκωμα. This is quite unjustifiable; for the usage of ἐκβροντᾶν, ἐκκηρύσσειν, ἐκμοχθεῖν, ἐξαμύλλασθαι, ἐξανθεῖν, ἐξεμπεδοῖν, ἐξεπλάζειν, ἐξοπλίζειν, ἐξοικεῖν, ἐξοικεῖν,

ἐξυγρῖναι (although it is not intended to suggest that they all stand on the same footing) shows that there was a tendency for verbs compounded with ἐκ to develop a particular sense denoting *expulsion* by the side of their ordinary meaning in which the preposition bears a slightly intensive force.—λελάμπρυνται: cf. Aesch. *Eum.* 104 εὐδουσα γὰρ φρήν δμμασιν λαμπρύνεται.

3 παιῶνος. παιῶν, as well as παιῶν and παῖων, is one of the regular ἐπικλήσεις of Asclepius: see Bergk in *PLG* 11 245, and the references given by Gruppe, *Gr. Myth.* p. 1455 f., and Thraemer in Pauly-Wissowa 11 1677. In *C.R.* xxv 246 I have pointed out that there is a reference to Asclepius in *Phil.* 832.—εὐμενοῦς is predicative in accordance with a common idiom; for the participle which might have been expected (*i.e.* ὄντος here) is often omitted. Cf. *O.C.* 1481 ἐναῖσιον δὲ σοῦ τύχοιμ. Eur. *Tro.* 734 αὐτὴ τ' Ἀχαιῶν πρηνεστέρων τύχοι. *Hel.* 1300 (n.). See also Holden on Plut. *Dem.* 14, 3.

## 711

βλέφαρα κέκληται γ' ὡς <ἀνηλίου πύλαι>.

711 γ'] δ' A | ἀνηλίου πύλαι Crusius: καπηλείου θύραι Pollux

711 Pollux 7. 193 τὸ δὲ τῶν καπηλίων ἐργαστήριον καπηλείου εἰρήκασιν οἱ κωμωδοδιδάσκαλοι, καὶ τὸ κωμωδοῦμενον ἐν Σοφοκλέους Φινεί· 'βλέφαρα κέκληται γ' ὡς καπηλείου θύραι' (Com. fr. adesp. 493, III 500 K.).

Several critics have perceived that καπηλείου θύραι was substituted by the parodist for the actual words of Sophocles, and that the general sense of the original was 'his eyes are closed as fast as the gates of Hades.' Thus Gomperz conjectured β. κ. τάνδρος ὡς Ἰδίου πύλαι, and F. W. Schmidt β. κέκληται γ' ὡς ἀνήλιοι πύλαι | Ἰδίου. Better than these, however, is the proposal of Crusius (see cr. n.), which is derived from Zenob. 4. 86 (*Paroem.* 1 246) ἐς Κυνόσαργες, ἐς ἀνηλίου πύλας: ἐπὶ τῶν ὁμοίων καὶ αὐταί, *i.e.* ἐπὶ τῶν εἰς ἀδύνατα ἀναβαλλομένων. Cf. Arsen. 200 εἰς Κυνόσαργες, εἰς ἀνηλίου πύλας: εἰρηται ἐπὶ τῶν ὕβρει καὶ ἀραίς χρομένων.

The point of the comparison would

then be that Hades is a warder who never lets his prisoners escape: Theogn. 709 κυνάτας τε πύλας παραμείψεται, αἶτε θανάτων | ψυχὰς εἰργουσιν καίπερ ἀναινομένας, Prop. 4. 11. 2 panditur ad nullas ianua nigra preces; | cum semel infernas intrarunt funera leges, | non exorato stant adamante vias. Hence the entrance is firmly secured ([Plat.] *Axioch.* 371 B τὰ δὲ πρόπυλα τῆς εἰς Πλούτωνος οδοῦ σιδηροῖς κλειθροῖς καὶ κλεισὶν ὥχρωται), and the traveller who arrives must knock in order to procure admission (Theocr. 2. 160). Note that Lucr. 5. 373 implies that the gate of death was proverbially kept closed. Nevertheless, admission was readily granted: the counterpart of Hades πυλάρτης is Hades πολυδέγμων, πολύξενος (Aesch. *Suppl.* 163), πανδοκεύς (Lycophr. 655); and it is rather in the latter character that he resembles an innkeeper. Iambli. *viz.* *Eyth.* p. 196 τοὺς τὰ μαθήματα καπηλεύοντας καὶ τὰς ψυχὰς ὡς πανδοχείου θύρας ἀνοίγοντας παντὶ τῷ



προσίουσι τῶν ἀνθρώπων. But the humour of the parody depended chiefly on the similarity of sound, and Sophocles can hardly have written ὡς πολυξένοι πύλαι after the pattern of *O. C.* 1570. The

parodist ludicrously substituted an open for a shut door, although of course a belated guest might arrive to find the tavern closed: *Ar. Lys.* 426 παῖ δ' αὖ σὺ βλέπεις, | οὐδὲν ποιοῦν ἀλλ' ἢ καπηλείου σκοπῶν;

## 712

## νεκρός, τάριχος εἰσορᾶν Αἰγύπτιος

712 post νεκρός interpunxerunt Jacobs, Dobree

712 Athen. 119 C (on the word τάριχος) Σοφοκλῆς τ' ἐν Φινεῖ· 'νεκρός... Αἰγύπτιος.'

It may be inferred with a high degree of probability that these words are a description of Phineus, as he appeared to the Argonauts, in the state of emaciation to which he was reduced by the persecutions of the Harpies: cf. *Apoll. Rhod.* 2. 197 ὀρθωθείς δ' εὐνῆθεν, ἀκήριον ἥϊτ' ὄνειραν, | βάκτρῳ σκηπτόμενος βικνοῖς ποσὶν ἤε θύραζε |... πίνῃ δέ οἱ ἀσταλῆος χρώς | ἐσκήλκει, βροτοὶ δὲ σὺν ὅστέα μόνον ἔργον. The credit of having first perceived this belongs to F. Jacobs (*Addit. Animadv. in Athen.* p. 83), who also quotes for the metaphor *Sophron* fr. 54 K. τὸ γὰρ ἀπεχθόμενον γῆρας ἀμέ μαραίνειν

ταριχεύει. Add *Aesch. Cho.* 295 κακῶς ταριχευθέντα παμφθάρῳ μόρῳ.—The reference to the Egyptian mummies was no doubt prompted by a recollection of *Herod.* 2. 86—90, and may therefore be added to the list of cases where Sophocles can be shown to have been influenced by *Herodotus*: see on fr. 29. Moreover, *Herodotus* uses the word τάριχος of a corpse: 9. 120 (Protesilaus) καὶ τεθνεώσ καὶ τάριχος ἔων. Add *Aelian nat. anim.* 13. 21 λέγει Δημόστρατος ἐν Τανάγρα θεάσασθαι τάριχον Τρίτωνα, *Tzet. Chyl.* II 33 (of Cleopatra's corpse) καὶ πρὸς τὴν Ῥώμην τάριχος στέλλεται χάριν θίας (*Benndorf in Festschrift Th. Gomperz*, p. 405).

## 713

## ἀπενώτισαν

713 *Hesych.* I p. 233 ἀπενώτισαν· ἀπέστρεψαν τὰ νῶτα. Σοφοκλῆς Φινεῖ (φιν' cod.).

L. and S. wrongly quote this fragment as an instance of the transitive usage (= *fugare*). But the gloss of *Hesych.* clearly indicates *terga vertere* as the meaning: so the simple verb in *O. T.*

193 ('Ἀρεα) παλίσσυντον δράμημα νωτίσαι (where the scholl. give both views), and *Eur. Andr.* 1141 πρὸς φυγὴν ἐνώτισαν. Cf. *Suid.* νωτίζω· τὰ νῶτα μεταστρέφω.

One may guess that the flight of the Harpies was described: *Apoll. Rhod.* 2. 270 αἱ δ' αὖτ' αὐτῇ | πάντα καταβρόχασαι ὑπὲρ πόντοιο φέροντο | τῇλε παρέξ.

## 714

## καταρράκται

714 *Hesych.* II p. 432 καταρράκτης· ὀχετός, ῥύαξ, καὶ ὁ ἀετός. Σοφοκλῆς Λαοκῶντι (fr. 377). καὶ ταρπυίας ἐν Φίνῃ. The last words were corrected by *Musurus* to καὶ τὰς ἀρπυίας ἐν Φινεῖ. *Bakhuizen* with less probability suggested καὶ ἡ ἀρπυία *Διοχύλος* Φινεῖ.

For the word καταρράκτης see on fr. 377. Its suitability as applied to the Harpies may be judged from *Apoll. Rhod.* 2. 187 ἀλλὰ διὰ νεφέων ἄφνω πέλας ἀίσσουσαι | 'Ἀρπυιαί, *ibid.* 267 αἱ δ' ἄφαρ ἥϊτ' ἀελλαι ἀδευκέες, ἢ στεροπαὶ ὥς, | ἀπρόφαται νεφέων ἐξάλλμεναι ἐσσεύοντο.

## 715

## κηρίωμα

**715** Hesych. II p. 477 κηρίωμα (κηρίωμα Salmasius)· ὁμίλημα (ἢ λήμη conij. Dindorf). ἔστι γὰρ τὸ κηρίον, ᾧ (δὴν cod.) προσεικάζει τοὺς ὀφθαλμοὺς τῶν Φινειδῶν. Nauck includes the fr. here, accepting the view of Perger and Dobree. I have followed him with hesitation; for there was a well-known Φινεΐδαι of uncertain authorship (Arist. *poet.* 16. 1455<sup>a</sup> 10),

and the subject was a favourite (Timocles fr. 6, 13 II 453 K.). If the view taken in the Introductory Note is right, it belongs to Φινεΐδαι. —The rheum which has gathered in the empty eye-sockets is compared to honey in the cell of the honeycomb. M. Schmidt would have preferred κήρωμα· σμήμα, [but κηρίον is against this.

## 716

## μάστακας

**716** Eustath. *Od.* p. 1496, 53 (Ael. Paus. fr. 253 Schw.) ἐν δὲ ῥητορικῷ λεξικῷ εὐρηγνται καὶ μάστακες· αἱ ἀκρίδες. καὶ λέγεται κεῖσθαι τοῦτο παρὰ Σοφοκλεῖ ἐν Φινεΐ. Phot. *lex.* p. 248, 18 μάστακας· τὰς ἀκρίδας. Σοφοκλῆς.

For further evidence of this meaning see *Etym. M.* p. 216, 9 μάσταξ καλεῖται, παρὰ τὸ μασᾶσθαι· Νικάνδρος (*Ther.* 802) μάστακι σιτοβόρῳ ἐναλίγκιος. Κλεταρχος

δὲ φησιν ὅτι κατὰ Ἀμβρακιώτας μάσταξ καλεῖται ἡ ἀκρίς. [This is the Clitarchus whose work on γλώσσαι is often quoted by Athenaeus: see Susemihl, II 191 f.] But the passage is confused by abbreviation; for in Nicander also μάσταξ is a locust (ἄγον ἀκρίδι τῇ σιτοφάγῳ ὁμοία κτέ. schol.). The comparison of the Harpies to locusts is apt (Sittig in Pauly-Wissowa VII 2427).

## 717

## ὄμαυλον

**717** Cyrill. cod. Messan. (Reitzenstein, *Ind. lect. acad. Rost.* a. 1890/91 p. 5) ὄμαυλον· ὁμόκοιτον, σύγκοιτον, ὁμοῦ <αὐλιζόμενον>. Σοφοκλῆς Φινεΐ.

For the word cf. fr. 24, 5 and Hesych. there quoted. Phot. *lex.* p. 331, 5 ὄμαυλον· ὁμόκοιτον.

## ΦΟΙΝΙΞ

The play which Euripides composed under this title was widely known, and is the subject of a familiar allusion in Ar. *Ach.* 421: it must, therefore, have been produced before 425 B.C. It is definitely ascertained that the subject is outlined in Apollod. 3. 175 Φοῖνιξ ὁ Ἀμύντορος... ὑπὸ τοῦ πατρὸς ἐτυφλώθη κατανευσταμένης φθορὰν Φθίας τῆς τοῦ πατρὸς παλλακῆς. Πηλεὺς δὲ αὐτὸν πρὸς Χείρωνα κομίσας, ὑπ' ἐκείνου θεραπευθέντα τὰς ὄψεις βασιλέα κατέστησε Δολόπων. Echoes of the Euripidean

story appear in *A.P.* 3. 3 'Αλκιμέδη ξυνόμενον Ἀμύντορα παιδὸς ἐρύκει, | Φοῖνικος δ' ἐθέλει παῦσαι χόλον γενέτου.... κεῖνος δ' αὖ δολίοις ψιθυρίσμασιν ἤχθετο κούρῳ, | ἦγε δ' ἐς ὀφθαλμοὺς λαμπάδα παιδολέτιν, and in *Prop.* 2. 1. 60 *Phoenicis Chiron lumina Philyrides* (sc. *samanit*).

We have already seen<sup>1</sup> that Welcker postulated an entirely different argument for the Sophoclean *Phoenix*, and have given reasons for rejecting his theory<sup>2</sup>. It is in any case more probable that Sophocles—whether he preceded or followed Euripides—in selecting Phoenix for the title-rôle of a play, was occupied rather with the pathetic history recounted in the ninth book of the *Iliad*, than with an entirely subordinate incident in his later life. Moreover, fr. 720 is naturally interpreted as a reference to Phthia. The story as related by Homer comprised certain primitive elements which Euripides avoided (schol. A Hom. I 453 ἀναμάρτητον εἰσάγει τὸν ἥρωα ἐν τῷ Φοίνικι); but it would be rash to infer from τοῖς τραγικοῖς in schol. A Hom. I 448 that Sophocles and Euripides were agreed. Nor can we lay stress on the plural in *Suid.* s.v. ἐπηλυγάζονται· οἱ δ' οὖν περὶ πλείστου τιθέμενοι τὰ τοῦ Φοῖνικος, καλλύνοντες ἄρα τὸ κακὸν αὐτοῦ καὶ ἐπηλυγάζοντες, ἄλλως φασὶ τοῦτο γενέσθαι. *Epict. diss.* 1. 28. 32 probably refers to the *Phoenix* of Euripides; but if wider scope were allowed to the mention of the tragic hero as the victim of a false judgement, the allusion would be consistent with the view which has been advocated above.

## 718

## κύνaros ἄκανθα πάντα πληθύει γῆν

718 Athen. 70 A κυνάρα. ταύτην Σοφοκλῆς ἐν Κολχίσι (fr. 348) κυνάραν καλεῖ, ἐν δὲ Φοίνικι 'κύνaros... γῆν.' Eustath. *Od.* p. 1822, 17 ἀπὸ κυνὸς λέγεται συντεθείσθαι παρὰ Σοφοκλεῖ καὶ ἡ κύνaros ἄκανθα, ἡ καὶ κυνάρα.

Later on (70 C) Athenaeus introduces the comment of Didymus on κύνaros ἄκανθα in Sophocles: μήποτε, φησί, τὴν κυνὸσβατον ('dog-thorn') λέγει διὰ τὸ ἀκανθῶδες καὶ τραχὺ εἶναι τὸ φυτόν· καὶ γὰρ ἡ Πυθία ξυλίνην κύνα αὐτὸ εἶπεν, καὶ ὁ Διοκρὴς χρησμὸν λαβὼν ἐκεῖ πόλιν οἰκίζειν ὅπου ἂν ὑπὸ ξυλίνης κυνὸς δηχθῇ, καταμυχεῖς τὴν κνήμην ὑπὸ κυνὸσβάτου ἐκτίσῃ

τὴν πόλιν. We have no better authority to follow for the meaning. Athenaeus states that in his time κυνάρα rather than κυνάμα was the current form (71 A), and Galen *de aim. facult.* 2. 51 treats the spelling κυνάρα as an affectation (φεύγοντες τὸ συνηθές). But it seems that κυνάρα was the name given to the *artichoke* at the time when Athenaeus wrote, and Schweighäuser infers that he confused it with κυνάρα, which was an entirely different plant.—κύνaros was an adj., which Sophocles treated as having either two or three terminations; but Hecataeus (*FHG* I 12) and Scylax or Polemon

<sup>1</sup> See Introductory Note to the *Dolopes*, I p. 119.

<sup>2</sup> Wagner, *Epit. Vat.* p. 224, also differs from Welcker as to the subject of the *Phoenix*.

(fr. 92 Preller) are quoted by Athenaeus as employing *ἀκανθα κυνάρια*.

**πληθύνει.** Dindorf in his *Lex. Soph.* conjectured *πληθύνει* in accordance with the view that *πληθύνω* is the transitive form of *πληθύνω*. But in his edition he made no sign, and the lexicons strangely quote this fragment as an example of *πληθύνω* used intransitively. It is still open to question whether a valid distinc-

tion can be drawn between *πληθύνω* and *πληθύνει* in this respect; see the edd. on Aesch. *Suppl.* 612. In Hdt. 2. 93 most critics keep the reading of the MSS: *ἐπεὶ δὲ πληθύνεσθαι ἀρχηται ὁ Νεῖλος*. *πληθύνω* and *πληθύνω* are often confused: Jebb on O.C. 377 (cr. n.), Theophr. c. pl. 1. 19. 5, Plat. *mor.* 1005 F. So *ἰθύνοντας* (intrans.) was corrected in Ap. Rhod. 1. 323.

## 719

## ὑπόστασις

**719** Socrates *hist. eccl.* 3. 7 p. 176 B *Εἰρηναῖος ὁ γραμματικὸς ἐν τῷ κατὰ στοιχείων Ἀττικιστῇ καὶ βάρβαρον ἀποκαλεῖ τὴν λέξιν· μηδὲ γὰρ παρὰ τισι τῶν παλαιῶν εἰρησθαι. εἰ δὲ πού τις εἴρηται, μὴ ταῦτα σημαίνειν ἐφ' ὧν νῦν παραλαμβάνεται· παρὰ μὲν γὰρ Σοφοκλεῖ ἐν τῷ Φοίνικι ἐνέδραν σημαίνειν τὴν ὑπόστασιν, παρὰ δὲ Μενάνδρῳ (fr. 462, 10, III 132 K.) τὰ καρυκεύματα. This is copied by Jul. Poll. *hist. phys.* p. 376. For Julius Polydeukes, a late Byzantine chronicler, see Krumbacher, *Geschichte d. Byz. Literatur*, p. 135. Irenaeus, the pupil of Heliodorus, was a grammarian who be-*

longed to the latter part of the first century A.D. He was the earliest of the Atticists, and is frequently referred to as ὁ Ἀττικιστής. Hence the error in Socrates' quotation, which appears to be drawn from the book *περὶ ἀττικισμοῦ*: see Cohn in Pauly-Wissowa V 2122.

Irenaeus declared that *ὑπόστασις* in the philosophical sense was unknown to Attic writers. No other instance of *ὑπόστασις* as 'ambush' is quoted; but we may compare Eur. *Andr.* III 14 τῷ δὲ ξιφηρῇ ἀρ' ὑφειστήκει λόχος! δάφνη σκισθείς, Hdt. 8. 91 *ἰθύνονται ὑποστάντες ἐν τῷ παρθμῷ*.

## 720

## φορβάς

**720** Eustath. II. p. 1088, 35 *φορβάς γυνή, παρὰ Σοφοκλεῖ, φασίν, ἐν Φοίνικι ἢ πολλοῖς προσομολοῦσα τροφῆς χάριν*. The source of Eustathius was Suetonius *περὶ βλασφημιῶν*: see Miller, *Mélanges*, p. 414, and Cohn in Pauly-Wissowa VI 1477.

Prostitutes are compared to cattle browsing on the public land: cf. Pind.

fr. 122 *φορβάδων κορὰν ἀγέλαν ἐκατόγ-γυνον*. So we should explain Theogn. 861 ff. *οἱ με φίλοι προδιδοῦσι, καὶ οὐκ ἐθέλουσι τι δοῦναι | ἀνδρῶν φαινομένων· ἄλλ' ἐγὼ αὐτομάτη | ἐσπερίη τ' ἔξειμι καὶ ὀρθρὴ αὐτὴς ἔσειμι*: see Hiller-Crusius, *Anthol. Lyr.* p. XXXI. Pollux 7. 203 *καὶ φορβάδας δ' ἂν τὰς πόρναις λέγοις*.

## ΦΡΙΞΟΣ

The story of Phrixus has already been discussed in connexion with the *Athamas* (I p. 1), and any attempt to reconstruct the plot of the *Phrixus* must take into account the results of that investigation. The internal evidence is insignificant, and general probability can alone decide the issue. Urlichs conjectured that

the *Phrixus* related to the fortunes of the hero subsequent to his arrival in Colchis. But Welcker's reply (p. 317) is conclusive, that the tradition records no adventure of Phrixus in that country which could have formed the plot of a tragedy. Welcker himself found the substance of the plot in Hygin. *poet. astron.* 2. 20 *Crethea autem habuisse Demodicen uxorem, quam alii Biadicen dixerunt ...hanc autem Phrxi, Athamantis filii, corpore inductam in amorem incidisse: neque ab eo, ut sibi copiam faceret, impetrare potuisse: itaque necessario coactam criminari eum ad Crethea coepisse, quod diceret, ab eo vim sibi paene adlatam, et horum similia mulierum consuetudine dixisse. quo facto Crethea, ut uxoris amantem et regem decebat, permotum ut de eo supplicium sumeret persuasisse. Nubem autem intervenisse et ereptum Phrixum...ipsum autem (i.e. Phrixus, after dedicating the fleece of the ram at Colchis) a Mercurio ad Athamantem esse reductum qui patri eius satisfecerit eum innocentia confisum profugisse.* Another version made Demodice the step-mother of Phrixus, and this, as I have endeavoured to show in *Class. Rev.* XXIII 255, is referred to by Pind. *Pyth.* 4. 161 δέρμα τε κριοῦ βαθύμαλλον ἄγειν, | τῷ ποτ' ἐκ πόντου σαώθη | ἐκ τε ματρὸς ἀθέων βελέων. The scholiast on Pindar comments as follows: ἐκακώθη γὰρ διὰ τὴν μητρὶν ἐρασθεῖσαν αὐτοῦ καὶ ἐπεβουλεύθη. ταύτην δὲ ὁ μὲν Πίνδαρος ἐν ὕμνοις Δημόδικην, Ἰππίας δὲ Γοργώπιν· Σοφοκλῆς δὲ ἐν Ἀθάμαντι Νεφέλην· Φερεκύδης Θεμιστώ. Unfortunately, the scholiast, so far from elucidating the problem, adds to the confusion by his statement that Sophocles in the *Athamas* called the step-mother Nephele. This can hardly be anything but a blunder, and was perhaps abbreviated from a statement which made the union with Nephele subsequent to the marriage with Ino. Such was in fact the account given by Philostephanus (fr. 37, *FHG* III 34), who related that Nephele left her husband, finding that he was still intriguing with Ino, and that Ino was then restored to her former position. Escher (in Pauly-Wissowa II 1931) preferred to explain that Nephele's name is given as that of the prime contriver of the mischief, i.e. of the sacrifice of Athamas. However that may be, the statement of the scholiast does not in any way assist the conclusion that the Demodice-story was the central incident in the *Phrixus*. Welcker's conjecture is thus little more than a guess, but he is justified in remarking (p. 319) that Phrixus was probably the leading character in the play which bears his name, and that the proposed plot agrees well enough with that assumption. There is however another possible solution which must not be overlooked, viz. that the *Phrixus* contained the earlier part of the story of Ino's plot up to the time of the

escape of the two children, whereas the *Athamas*, as has already been suggested (I p. 2), narrated the subsequent punishment of their father. On the other hand, Ahrens thought that the *Phrixus* contained the concluding part of the story given by Hyginus, that is to say, the return of Phrixus to his native land and the establishment of his innocence.

Ribbeck (*Röm. Trag.* p. 526), who wrongly concludes that the story of Demodice was a late copy of that of Phaedra and Hippolytus, and cannot therefore be attributed to Sophocles, is driven to suggest that the *Phrixus* was a satyr-play.

## 721

## ὄρια κελεύθου τῆσδε γῆς προαστίας

721 Steph. Byz. p. 140, 1 ἀστν... προαστίας. οὕτω γὰρ καὶ τὸ θηλυκὸν εὐρίσκειται, προαστία γῆ, ἐν Φρίξῳ Σοφοκλέους 'ὄρια... προαστίας.'

The words as quoted are unintelligible. Ellendt's attempt to join ὄρια κελεύθου (as if *recta viae*), making γῆς depend on the combined notion, with the sense 'via recte ducens per regiones urbi finitimas' cannot be approved; for the sense given to ὄρια is improbable, and tragic usage requires that it should be joined to γῆς (Eur. *Her.* 82, *Tro.* 375). Hartung conjectured τ' ἐλεύσῃ for κελεύθου, but we are

hardly warranted in suspecting a corruption of the text. At the same time, it must be admitted that it is not easy to frame a context which will quite satisfactorily account for κελεύθου. For the completion of the sense something like διὰ μακρὰς περὶ seems to be demanded. But in that case, unless there is a lacuna in the quotation (e.g. ὄρια κελεύθου <διὰ μακρὰς ἀφ' ἑμῶν> | πάρεμ' Ἀχαιῶν > τῆσδε κτέ.), we should be obliged to assume a hyperbaton; see on Eur. *Hel.* 719, *Hclid.* 160, *Phoen.* 1318.

## 722

## κυνηδὸν ἐξέπραξαν κυνζούμενον

722 Etym. Gud. p. 330, 43 κυνζῶ... ἐξ οὗ καὶ τὸ κυνηθμός... καὶ πάλιν Σοφοκλῆς Φρίξῳ (so cod. Paris. in *Anecd. Paris.* IV p. 73, 32: φρίξῳ cod. Gud.) 'κυνηδὸν ἐξέπραξαν κυνζούμενον (κυνζούμενον cod. Paris.).'

The text is obviously corrupt, and the following corrections have been proposed: (1) Dobree, ἐσπάραξαν. This is modified by Blaydes to ἐσπαραξέ νιν. (2) Blomfield, ἐξέπραξαν ὡς κυνζούμενοι. (3) Tucker's ἐξέπραξά νιν, 'I finished him off' (*C.R.* xvii 191), was anticipated by Papabasilieios. (4) Wagner, ἐξήραξά νιν. Of these Blomfield's has met with most favour. J. remarks that ἐκπραξω denotes a sound very different from κυνέεισθαι; but κυνηθμός was used of a dog *squealing* from pain (ἡ τῶν κυνῶν ὕλακῃ ὀδυρτικῇ Suid., who has also κυνζόμενον· στένοντα), or

howling for his master (Ael. *nat. an.* i. 8), and Hdt. 2. 2 uses κυνηθματα for the inarticulate cries of babies. It does not therefore seem impossible that it should be used of a shrill cry.—κυνηδὸν is formed like ἐππηδόν, ταυρηδόν, and other adverbs quoted by Blaydes on Ar. *Nub.* 491. Blomfield argued that in Phot. *lex.* p. 187, 3 κύνη· πλοῖον εἶδος. Σοφοκλῆς. κυνηδόν· ὡς κύων, the name Σοφοκλῆς should be transposed so as to follow κύων; but see on fr. 127.—κυνζούμενον. κυνζάομαι, which also occurs, is more in accordance with analogy (cf. βληχάομαι, μηκάομαι, βρυχάομαι, etc.); but κυνέεισθαι is supported by the best MSS in O.C. 1571 and Ar. *Vesp.* 977. (J.) Willamowitz, *Textgeschichte d. Bukoliker*, p. 20, rejects κυνέεισθαι in Theocritus.

## 723

## ἀφελής

723 *Antiatt.* (Bekk. *anecd.*) p. 83, 23 ἀφελής. Σοφοκλῆς Φρίξω.

ἀφελής. Dindorf in *Thes.* 2625 c says of this word: 'Frequentant recentiores vocabulum a prosa Atticorum, ut videtur, alienum.' The fact was observed by the Atticists of the second century A.D., and it may be assumed that the *Antiatticist* maintained by his reference to Sophocles that the word was current in Attic. One would suppose that it was employed in the sense which it usually bears in later Greek, that of *simple, artless, naïf*; for, though no early instance of this meaning

is quoted, it seems to be implied by the stylistic use, which appears in Aristotle (*rhet.* 3. 9. 1409<sup>b</sup> 18). So also ἀφελεια of artistic handiwork in Antiph. fr. 163, 11 77 K. It is remarkable that the earliest example Theogn. 1211 μή μ' ἀφελῶς παιζούσα φίλους δένναζε τοκῆας illustrates the bad sense *shameless, brazen*: cf. *A.P.* 5. 41, Aristid. 11 116 (Plato is blamed for attacking Miltiades and others in the *Gorgias*) καὶ ταῦτ' ἀφελῶς οὕτως καὶ ἀνειμένως. For ancient criticism on the word see the schol. on Ar. *Eq.* 527, from which Suidas made extracts.

## ΦΡΥΓΕΣ

Welcker<sup>1</sup> had no hesitation in coming to the conclusion that the *Phryges* of Sophocles was to be compared with the *Φρύγες ἢ Ἔκτορος λύτρα* of Aeschylus, and that the subject of both plays was the visit made by Priam to the tent of Achilles in order to ransom the body of Hector, which is described in the last book of the *Iliad*. He was to some extent influenced by schol. Aesch. *Prom.* 452 σιωπῶσι γὰρ παρὰ τοῖς ποιηταῖς τὰ πρόσωπα ἢ δι' αὐθάδειαν, ὡς Ἀχιλλεύς ἐν τοῖς Φρυξί Σοφοκλέους: but the statement in the Life of Aeschylus (p. 3, 11 = 467, 25 W.), together with Ar. *Ran.* 911 and the schol., prove that Ménage was right in regarding the mention of Sophocles as an error. When the evidence for Sophocles' play consisted of a single quotation, there was some reason for Bergk's opinion<sup>2</sup> that the title should be eliminated altogether; and Wecklein<sup>3</sup> also conjectured that fr. 724 ought to be assigned to Aeschylus. But the recent discovery of a new fragment (725) alters the conditions of the problem, although it is far from certain that the plot of Sophocles' play was the same as that of its Aeschylean namesake<sup>4</sup>.

<sup>1</sup> p. 135.

<sup>2</sup> *Rh. Mus.* xxxv 254: his purpose was to show that Sophocles and Euripides deliberately avoided the subjects contained in the *Iliad*.

<sup>3</sup> *Sitzungsb. h. b. Akad.* 1891, p. 363.

<sup>4</sup> See p. 192. For the views of Blass and Reitzenstein see below. It has also been suggested that the titles *Φρύγες* and *Πρίαμος* should be identified: see p. 160.

Welcker and Hermann held that the *Hectoris Lutra* of Ennius was adapted, not from Aeschylus but from the *Phryges* of Sophocles; but it is extremely unlikely that in the case supposed Ennius would have altered the title<sup>1</sup>.

## 724

τοὺς εὐγενεῖς γὰρ καγαθοὺς, ὦ παῖ, φιλεῖ  
 Ἄρης ἐναίρειν· οἱ δὲ τῇ γλώσση θρασεῖς  
 φεύγοντες ἄτας ἐκτός εἰσι τῶν κακῶν·  
 Ἄρης γὰρ οὐδὲν τῶν κακῶν λωτίζεται.

**724.** 2 ἐναίρειν B (cod. Paris. 1985) m. sec.: συναίρειν SMA 4 οὐδένα schol. Il. | λωτίζεται C. Keil et Conington: λογίζεται Stob., λήγεται schol. Il.

**724** Stob. *flor.* 8. 5 (III p. 341, 10 Hense) Σοφοκλέους Φρυγῶν· 'τοὺς εὐγενεῖς... λογίζεται.' v. 4 is quoted without name of poet or play by schol. Hom. B 833.

The general sentiment, summed up in the last line belongs to proverbial philosophy: Anacreon fr. 101 καρπερὸς ἦν πολέμοις Τιμόκριτος, οὗ τόδε σῆμα: | Ἄρης δ' οὐκ ἀγαθὸν φεῖδεται ἀλλὰ κακῶν, Aesch. fr. 100 ἀλλ' Ἄρης φιλεῖ | ἀεὶ τὰ λῶστα πάντα τάνθρωπων (πάντ' ἀπανθίζαν Kidd) στρατοῦ, Eur. fr. 728 φιλεῖται πόλεμος οὐ πάντων τυχεῖν, | ἐσθλῶν δὲ χαίρει πτώμασιν νεανιῶν, | κακοῦ δὲ μισεῖ, Soph. *Phil.* 436 πόλεμος οὐδέν' ἄνδρ' ἐκὼν | αἰρεῖ πονηρόν, ἀλλὰ τοὺς χρηστοὺς ἀεὶ. See also fr. 554.

2 Valckenaer proposed ἀναίρειν, but this is another instance (see cr. n.) of the confusion of ἐν with σύν, for which see on fr. 679.

3 ἄτας. For the plural of the abstract noun used distributively see Gildersleeve, § 45.—For τῶν κακῶν, which is certainly awkward in view of its repetition, Nauck wished to substitute πημάτων,

—no doubt with a mind to Aesch. *Prom.* 279 ὅστις πημάτων ἔξω πόδα ἔχει, Eur. *Hipp.* 1293 πήματος ἔξω πόδα τοῦδ' ἀπέχεις. The words ἐκτός εἰσι τῶν κακῶν are intended to recall the proverb ἔξω πηλοῦ πόδα (schol. Aesch. *Cho.* 693); but it does not follow that πημάτων is required: see *Ai.* 88, *Phil.* 1260, *Helid.* 109 (n.). Buecheler also conj. τῶν μαχῶν, but see on fr. 314, 350, and on Eur. *Hel.* 674.

4 λωτίζεται is doubtless right. As contrasted with ἀμᾶν (*A.P.* 9. 362 Ἑλλάδος ἀμῶν ἀγαμὸν στάχυν, *Hor. C.* 4. 14. 31 *primoque et extremos metendo stravit humum*) or θερίζειν (Aesch. *Suppl.* 646), the verb λωτίζεσθαι implies selection: see on Eur. *Hel.* 1593. Nauck quotes Ennius' *flor delibatus populi* (353 M.). Add Eur. *Suppl.* 449 θαν τις ὡς λευκῶνος ἡρωῦ στάχυν | τόλμας ἀφαιρῇ κάπολωτίζη νέους. Blass in *Rh. Mus.* LXII 272 suggested that the lines might have been spoken by Priam to Paris with reference to the death of Hector. Welcker assumed that they were addressed to Achilles.

## 725

οὐ λήξεται, οὐ παύσεσθε τούσδε τοὺς γάμους  
 . . . . ἀνυμναιοῦντες;

**725** Phot. ed. Reitz. p. 151, 7 <δ> νυμναιοῦν· Σοφοκλῆς Φρυγῶν· 'οὐ . . . ἀνυμναιοῦντες;'

Reitzenstein conjectured that the speaker was Cassandra, and that she was alluding to the ceremonies connected

<sup>1</sup> Skutsch in Pauly-Wissowa v 2593.



with the marriage of Paris and Helen. Blass, however, who held that the play related to a much later period in the story (see on fr. 724), assigned the fragment to a messenger who announced the death of Achilles by the hands of Paris and Deiphobus. He supposed accordingly that the wedding was that of Achilles and Polyxena, referring to Hygin. *fab.* 110. According to some authorities, a meeting was arranged between Priam and Achilles to take place in the grove of the Thymbraean Apollo for the negotiation of the marriage; and on that occasion Achilles was waylaid

(Escher in Pauly-Wissowa I 239). Blass treated the metre as trochaic tetrameter, but the absence of the caesura at the end of the second dipody (Jebb on *Phil.* 1402) is a fatal objection to this view, as has been pointed out by Mekler (*Bursians Jahresh.* CXLVII 114). The latter prefers to suppose that the syllable -αι- is shortened in ἀνυμεναιούρες, for which see on fr. 956, 3. It is perhaps better to assume that a word (e.g. ᾠδαίς) has dropped out between γάμος and ἀνυμεναιούρες. The verb ἀνυμεναιούει is otherwise unknown, but may be compared with ἀνυμνεῖν, ἀνευφημεῖν, ἀναβοᾷν, ἀναχορεύειν, etc.

## ΧΡΥΣΗΣ

Naeke (*Opusc.* I p. 91) was the first who perceived that the plot of this play was to be found in Hygin. *fab.* 120, 121. After relating the story of Orestes and Iphigenia according to the version of Euripides in his *Iphigenia in Tauris*, the mythographer adds (at the end of *fab.* 120) that Iphigenia succeeded in carrying off the image, and, setting sail with Orestes and Pylades, was borne by a favourable wind to the island Sminthe, the home of Chryses, priest of Apollo. The title Sminthius (Smintheus) was especially connected with the worship of Apollo at Chrysa, a town in the Troad (see on frs. 40, 384); but Strabo (605) declared that it was to be found at several other places in the west of Asia Minor, and in the islands off the coast. Whether by 'the island Sminthe' is meant the island Chryse to the east of Lemnos<sup>1</sup>, and whether in any case the name is taken from Sophocles we cannot tell. After referring to the events connected with Chryses and Chryseis, as related in the first book of the *Iliad*, Hyginus (*fab.* 121) proceeds with the sequel of their history. When Agamemnon restored Chryseis, she was already pregnant, but denied that she was with child by Agamemnon; and, after the birth of a son to whom also the name of Chryses was given, declared that Apollo was his father. This younger Chryses was grown to manhood at the time when Iphigenia, pursued by Thoas, arrived at the island. Thoas demanded the surrender of the fugitives, and Chryses was disposed to comply with the request, when his mother Chryseis<sup>2</sup>, learning that Iphigenia and Orestes were the children of Agamemnon, divulged to

<sup>1</sup> Ribbeck thinks that Sminthe represents Tenedos: see on fr. 726.

<sup>2</sup> I follow M. Schmidt's text of Hyginus: according to the MS it was the elder Chryses.

her son the true story of his birth. Thereupon Chryses assisted his newly-found brother Orestes to kill Thoas, after which the image of Artemis was safely conveyed to Mycenae.

Pacuvius also wrote a play with the title *Chryses*, which Næke supposed to be an adaptation of Sophocles. He is followed by Welcker, Nauck, and Ribbeck; but Wilamowitz preferred to suppose that Pacuvius made use of a post-Euripidean drama dealing with the story of Iphigenia<sup>1</sup>. In any case, the fragments of Pacuvius would be but of little assistance for the elucidation of Sophocles' plot; and the question is further complicated by the doubt whether some of the most significant belong to the *Chryses* or to some other play<sup>2</sup>.

According to a tradition preserved in late authorities<sup>3</sup>, the name of Chryses was connected with the foundation of Chrysopolis on the Bithynian coast of the Bosphorus opposite to Byzantium. After the death of Agamemnon Chryses fled from the machinations of Clytaemnestra, and went in search of Iphigenia; but died at the place afterwards known as Chrysopolis, where he was buried. Wilamowitz<sup>4</sup> believes that this legend was adopted by Sophocles, and denies that the story recorded by Hyginus can have been employed in the play. His reason is to be found in the conviction that the plot of the *Iphigenia in Tauris* was invented by Euripides, and cannot therefore have been known to Sophocles at the time of the production of the *Chryses* (before 414 B.C.<sup>5</sup>).

It is a remarkable fact that two, if not three<sup>6</sup>, of the five extant fragments appear to be comic in intention. This strongly favours the inference that the *Chryses* was a satyr-play, and the story of Hyginus was obviously capable of comic treatment. On the other hand, not only did Pacuvius adapt Sophocles elsewhere, but no other play than the *Chryses* is known which could have served as the model of the Pacuvian tragedy.

O. Rossbach<sup>7</sup> referred to this play a mutilated papyrus fragment published by Grenfell and Hunt in *New Class. Fragments* II (Oxford, 1897), p. 3, which he restored as *ψευδῇ δὲ Φοῖβος ἡγάγην σε μαντρεά*,—an address of Agamemnon to Calchas (Hom. A 106). This is a very remote possibility.

<sup>1</sup> *Herm.* xviii 257.

<sup>2</sup> *Tr. Rom. Frag.*<sup>3</sup> p. 143 ff.; see also Reid on Cic. *Lael.* 24. Ribbeck claims for the *Chryses*, in preference to the *Dulorestes*, the famous scene in which Orestes and Pylades disputed over their identity, in order that each might save the other from imminent death. The conclusion is supported by Non. s.v. *opino* (Pacuv. 101 R.).

<sup>3</sup> Hesychius of Miletus (6th cent. A.D.): see *FHG* IV 148. Cf. *Etym. M.* p. 815, 55.

<sup>4</sup> *l.c.* 256.

<sup>5</sup> Fr. 727.

<sup>6</sup> Frs. 728, 729, and 726.

<sup>7</sup> *Berl. ph. Wochenschr.* 1899, 1630 ff.

## 726

ὦ πρῶρα λοιβῆς Ἑστία, κλύεις τάδε ;

726 Schol. V Ar. *Vesp.* 846 τῇ γὰρ Ἑστία τὰς ἀπαρχὰς ἔθος ἦν ποιεῖσθαι. καὶ Σοφοκλῆς ἐν Χρυσῇ 'ὦ πρῶρα...τάδε;' (with ἐστί for Ἑστία). Schol. Pind. *Nem.* 11. 5 καὶ Σοφοκλῆς 'ὦ πρῶρα λοιβῆς Ἑστία.'

At every sacrifice the first offering, or libation, was made to Hestia: Plat. *Crat.* 401 D τὸ πρὸ πάντων θεῶν τῇ Ἑστίᾳ πρώτη προθύειν. There is good authority for the statement that she was also honoured last, but it is not clear whether this was the case at every meal or only on the occasion of a sacrifice: Hom. *h.* 29. 4 οὐ γὰρ ἄτερ σοῦ | εἰλαπίναι θνητοῖσιν, ἦ' οὐ πρώτη πυμιάτῃ τε | Ἑστίῃ ἀρχόμενος σπένδει μελιθεῖα οἶνον, Cornut. 28, p. 53 Lang, καθὼς καὶ ταῖς θυσίαις οἱ Ἕλληνες ἀπὸ πρώτης τε αὐτῆς ἤρχοντο καὶ εἰς ἐσχάτην αὐτὴν κατέπαινον. But the first offering is the more frequently mentioned, so that ἀφ' Ἑστίας ἀρχεσθαι became proverbial for 'to begin at the beginning,' or 'to start aright' (Plat. *Crat.* 401 B, *Euthyphr.* 3 A, Eur. fr. 781, 35 Ἑστίας θ' ἔδος, | ἀφ' ἧς γε σῶφρων πᾶς ἀν ἀρχεσθαι θέλοι, Dio Chrys.

11. 56 ὕστερον ἡγανάκτουν ἐπὶ τοῖς πεπραγμένοις, ἐξὸν ἀφ' Ἑστίας κωλύειν). See further Gruppe, *Gr. Myth.*, p. 14054, Stüss in Pauly-Wissowa VIII 1272 ff.—**πρῶρα**. The form of expression, which strikes us as quaint, illustrates the prevalence of sea-faring metaphors at Athens (ζυγόν, κλύδων, κατέχειν, ὑφειμένος, σθριος etc.). Cf. Aesch. *Suppl.* 1000 ἐν πρύμνῃ φρενός, *Ag.* 245 στόματος καλλιπρώρου. In Eur. *Tro.* 103 μηδὲ προσώτω πρῶραν βίοντο | πρὸς κύμα πλέουσα τύχαισιν I think that βίοντο should be taken with κύμα rather than with πρῶραν, but the figure is in any case remarkable.—For κλύεις Papageorgius reads κλύεις; perhaps rightly, since the line seems more likely to be a prayer than an indignant question.

Ribbeck thinks that the mention of Hestia suggests the identification of Sminthe with Tenedos: see Pind. *Nem.* 11. 1 ff. Perhaps, he adds, the fugitives took refuge at her altar. Welcker thought the words were an exclamation by the younger Chryses on learning the truth.

## 727

μακέλλη Ζηνὸς ἐξαναστραφῆ

727 Schol. Ar. *Av.* 1240 τοῦτο φησὶ παρὰ τὸ Σοφοκλείων ἐν Χρυσῇ (so Fritzsche on Ar. *Thesm.* 300: χρυσῇ codd.) 'μακέλλη...ἐξαναστραφῆ.'

The words of Aristophanes (ὅπως μὴ σου γένος πανώλερον | Διὸς μακέλλη πᾶν ἀναστρέψῃ Δίκη) are an intentionally absurd perversion of this passage, where however we do not know what the subject to ἐξαναστραφῆ was, and of Aesch. *Ag.* 530 Τροίαν κατασκάψαντα τοῦ δικηφόρου | Διὸς μακέλλη, τῇ κατεργασταὶ πέδον.—**μάκελλα**, an agricultural implement, which may best be rendered *maïloek* and probably resembled a pick rather than a spade (Suid. Phot. glossed by δίκελλα 'fork,' schol. Aesch. *σπάθη*), was used for breaking up the ground: Hom. *Φ* 259, Apoll. Rhod. 4. 1533. But the verb

points to the demolition of buildings: cf. Aesch. *Pers.* 813 δαιμόνων θ' ἰδρύματα | πρόρριζα φύρδην ἐξανέστραπται βάθρων.—I have followed Nauck in accepting Fritzsche's ἐν Χρυσῇ. Dindorf (fr. 767) retains the vulg. χρυσῇ, but it is not easy to explain the epithet. It is true that the gods' possessions are commonly labelled as golden (cf. O. C. 1051 χρυσέα κλῆς, and epithets like χρυσήνιος and χρυσηλάκατος); but it seems inept to extend this fancy to μάκελλα. Ellendt suggests alternatively that the thunderbolt is meant: 'fulmen coruscum cum ligonis dentibus comparatum.' But its representations in art do not make it likely that the κεραυνός would have been figured as μάκελλα.

## 728

τοιοῦτος ὢν ἄρξειε τοῦδε τοῦ κρέως

728 ἄρξειε cod. Θ: ἄρξει RV, ἄρξει Ald., ἄρξει σὺ Brunck

728 Schol. Ar. *Ran.* 191 κρέων, ὡς Ἀρίσταρχος φησὶν ἐπὶ τῶν σωμάτων λαμβάνεσθαι πολλάκις, καὶ παρὰ τῷ Σοφοκλεῖ ἐν Χρύσῃ 'τοιοῦτος...κρέως.'

τοῦδε τοῦ κρέως is generally assumed on the authority of Aristarchus to be a periphrasis for the pronoun ἐμοῦ (or possibly ἐκείνου). The only extant parallels are Ar. *Eq.* 421 ὦ δεξιότατον κρέας, and *ib.* 457 ὦ γεννικώτατον κρέας. Observe however that the words may have borne a stronger meaning 'master of this my flesh.' But in neither case is it credible that κρέας would have been used, if the quotation was taken from a tragedy. Outside the *Cyclops*, κρέας is only applied to human flesh in reference to the banquet of Thyestes. It is possible, therefore, and perhaps not unlikely that the *Chryses* was a satyric play. Brunck cut the knot

by reading ἐν Κρίσει, supposing that the reference was to the promise of Helen to Paris, and he was followed by Ellendt. Welcker and Ribbeck assigned the speech to a *barbarian*, Welcker to Chryses and Ribbeck to Thoas; but barbarians do not speak so, unless they are represented as comic characters. The parallel instances of σάρξ quoted by Welcker, and the periphrastic use of σῶμα, δέμας, and κάρα referred to by Blaydes do not solve the difficulty.—In favour of Brunck's ἄρξει σὺ, which he would make interrogative, Blaydes quotes Ar. *Eq.* 1307 οὐ δὴτ' ἐμοῦ γ' ἄρξει ποτ', *Lys.* 631 ἀλλ' ἐμοῦ μὲν οὐ τυραννεύουσ', Eur. *Her.* 258 ἀλλ' οὐκ ἐμοῦ σὺ δεσπύσεις χαίρων ποτέ. This is an attractive conjecture, but in such a doubtful context we cannot condemn ἄρξειε.

## 729

ἐγὼ μίαν μὲν ἐξιονθίζω τρίχα

729 μίαν μὲν | μέλαιναν Lehrs | τρίχα Hesych.: τρίχας Apollon.

729 Apollon. *lex. Hom.* p. 91, 34 ἰονθάδος... τὰς γὰρ τῶν τριχῶν ῥίζας ἰονθους λέγει Σοφοκλῆς ἐν Χρύσῃ 'ἐγὼ...τρίχας.' Hesych. II p. 126 ἐξιονθίζω [ἐξιονθίζω] τρίχα· ἐκδίδωμι. ἔστι γὰρ ἰονθος ῥίζα τριχῶν ἢ <τὸ> ὑπερέχον (ὑπερέχων cod.).

The meaning of ἐξιονθίζω is hardly doubtful: it denotes the first sprouting of the beard on the chin. Cf. Suid. ἰονθος· ἡ πρώτη ἐκφυσις τῶν τριχῶν, ἀπὸ τοῦ ἰέναι καὶ ἀνθεῖν. *Etym. M.* p. 473, 17. Schol. Hom. ξ 50 ἰονθοὶ δὲ ἐξανθήματα ἀκμάζοντος σώματος. τὸ ὑπερέχον in Hesych. is 'that which rises from the

surface': cf. Phryn. *praepr. Soph.* p. 77, 17 de B. ἰονθος· ἡ ἐπὶ τοῦ προσώπου ἅμα τῇ τῶν τριχῶν ἐκφύσει τῶν πρώτων γινόμενη αἰδησις. If μίαν is right, there is reason to doubt whether the tone is serious, and this might bear on the interpretation of fr. 728. Otherwise, there is much to be said for Lehrs's μέλαιναν. Wagner's βία μὲν is unintelligible. Bergk (*PLG* III 711) retains τρίχας with μίαν μὲν, interpreting the latter as 'one by one' like μίαν μίαν fr. 201. But τρίχας is probably a mere blunder.

## 730

ἔσχάρα

730 Ammon. ed. Valck. p. 34 παρὰ δὲ Εὐριπίδῃ ἔσχάρα ἀντὶ τοῦ βωμοῦ κείται ἐν Πλευσθένει (fr. 628) 'μηλοσφαγεῖ τε δαιμόνων ἐπ' ἔσχάrais' καὶ Σοφοκλῆς ἐν Χρύσῃ. Eustath. *Od.* p. 1564, 32 Σοφο-

κλῆς δὲ καὶ ἀντὶ βωμοῦ οἶδεν ἔσχάραν.

The distinction between βωμός and ἔσχάρα has already been discussed in the note on fr. 38.

END OF VOLUME II

Cambridge:

PRINTED BY J. B. PEACE, M.A.,  
AT THE UNIVERSITY PRESS