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Notes on the Greek Lyric Poets

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ON THE MEANING OF σφενδόνη IN AESCH. AG. 997.

καὶ τὸ μὲν πρὸ χρημάτων
κτισίων ὄκνος βαλὼν
σφενδόνας ἀπ' ἐνμέτρου
οὐκ' ἔδν πρόπας δόμος
πημονᾶς γέμων ἄγαν,
οὐδ' ἐπόντισε σκάφος.

Aesch. Ag. 995-1000.

Hermann followed by most modern editors and translators interprets σφενδόνας ἀπ' ἐνμέτρου by 'bene attemperato iactu,' 'a well measured throw.' This explanation, if explanation it can be called, has been sufficiently refuted by Prof. Housman (*Journal of Philology*, 16, 1888. p. 272) and by Dr. Verrall in his commentary *ad. loc.* and in *Appendix T* p. 213 *sqq.* Prof. Housman renders 'from a capacious sling,' in English metaphor with *unstinting hand*. Dr. Verrall's translation is 'discharging the measured scale,' with a note of interrogation appended. He suggests that some kind of instrument for suspending and weighing heavy goods was called a *sling*, but finally decides that, until the meaning of σφενδόνη in connexion with cargo can be positively ascertained, the whole passage must remain uncertain, and will scarcely repay further discussion. One of the inscriptions discovered by the French at Delphi proves that a σφενδόνη was part of an 'elevator' (*tolleno*) used in unloading vessels. The document, which is of great, historical interest, was first published by Bourguet (*Bull. de Corr. Hell.* 20 1896. p. 197 *sqq.*), and is now to be found in Michel, *Recueil d'Inscriptions Grecques*. n. 591, Dittenberger, *S.I.G.² n.* 140, Baunack, *Sammlung d. Griech. Dialekt.-Inscriben*. Bd. II Hft. 6. n. 2502 p. 652. It contains a record of sums of

money paid by the Council of Delphi between the years 351 B.C. and 328 B.C. (or 326 B.C.) to the commissioners for building the temple (οἱ ναοποιοὶ) and disbursed by these latter to contractors, workmen, and servants of various kinds. In the autumn of 348 B.C. the commissioners received 27 minae 25 staters: τοῦτον ἐδόθη Νικοδάμῳ ποτὶ τὸ ἐγ Κίρραι μαχάνωμα καὶ τοῦ χώματος μναὶ τρεῖς, στατήρες τριάκοντα δύο, ὀβολοὶ ἑπτὰ, ἡμυβέλιον. Νικοδάμῳ σφενδόνας τιμὰν ποτὶ τὸ ἐγ Κίρραι μαχάνωμα στατήρες πενήκοντα εἰς, ὀβολοὶ τέτορες. Οἰασίμῳ λιθαγωγῷ κατὰ θάλασσαν μναὶ ἑκατὶ μία, στατήρες ἑκατὶ πέντε (ll. 45-47). The accounts show that stone, some of it carved and ready for its place in the temple, was being brought by sea from Corinth to Cirrha, the port of Delphi. 'The engine at Cirrha' was something corresponding to a crane; it was made of wood (l. 12), coated with pitch (ll. 55-6) and sometimes broke down (l. 62). The pier (χώμα) may have been an addition to the harbour made necessary by the deep draught of heavily loaded vessels. The 'sling' is thus explained by Bourguet, *op. cit.* p. 218: *c'est sans doute la pièce de la machine où l'on place les fardeaux à soulever: comme elle était suspendue à des cordes (τορτίον), la forme générale en pouvait être comparée à celle d'une fronde. Mais le mot ne se rencontre avec ce sens dans aucun texte.* It is not clear that the cordage (τορτίον l. 29, apparently a collective) for which 3 minae 22 staters were paid to Xenon was bought for an 'elevator,' but there can be no doubt that the stones were somehow attached to ropes and then swung up out of the hold, and on to the quay.

W. WYSE.

NOTES ON THE GREEK LYRIC POETS.

POETAE LYRICI, ed. 4 Bergk (with Hiller-Crusius, 1897).

P. 39, Aleman 23, 11:

ἐκπρεπῆς τὼς ᾤπερ αἶ τις
ἐν βοτοῖς στάσειεν ἵππον
παγὼν ἀεθλοφόρον καναχάποδα
15 τῶν ὑποπετριδίων ὀνείρων.

Blass read τῶν at the beginning of v. 15, so that the reading of our MS. is the same tradition that Herodian followed. If only I could translate the words, I should feel less right to doubt; but I am at a loss to see what is the construction of the genitive; and knowing how common is the confusion of πετρ- and πετρ-, I cannot feel confident

that this strange form is genuine. *θάσσον* ὑποπτερίδιων *ὀνείρων*, for example, is what I should have looked for.

p. 45, Alcman 24:

οὐκ εἰς ἀνὴρ ἄγροικος οὐδὲ
σκαῖος οὐδὲ παρὰ σοφοῖσιν.

Bergk calls *παρὰ σοφοῖσιν* '*manifestum mendum*' and adds to the conjectures of Jacobs, Hartung, Welcker, Meineke, which are further multiplied by Crusius, p. xlvii. It appears to me perfectly sound and simple, 'you are not a boor or stupid even in wise men's judgment' or 'company': οὐδέ is merely the negative of καί.

p. 135 *fr.* 147 Himer. *Or.* xiii. 7 τὸν Βακχ[ε]ιώτην, οὕτω γὰρ αὐτὸν ἡ λύρα καλεῖ. Soph. *O.C.* 678 ὁ Βακχ[ε]ιώτας with the same mis-spelling, which is habitual. See Ellendt *s.v.*, and Lobeck *Phryg.* p. 700.

p. 143, Erinna 4, *A.P.* vi. 352 *δοξαπατᾶν χειρῶν* may be further illustrated by Gorgias *Helen* 10 *γοητείας δὲ καὶ μαγείας δισσαι τέχνας εὐρηναί, αἱ εἰσι ψυχῆς ἀμαρτήματα καὶ δόξης ἀπατήματα*. Hesych. *s.v.* Λυδία λίθος... ἡ δὲ μαγνήτις διαπατᾶ τὴν ὄψιν, ὡς δοκεῖν ἀργύριον εἶναι. The list of compounds may be increased by *μειρακιεξαπάται* Hegesand. (*Ath.* 162a), *ψευδαπάτης*.

p. 76, Alcman 145: Et. Gud. p. 395, 52:

Μνήμη... Ἀλκμᾶν δέ, φασί, δόρκον αὐτὴν καλεῖ,...

Rather, I should imagine, *δορκών*, the accusative of *Δορκώ*, as Ἀγιδών *fr.* 23, 58, pp. 41, 32. The Ionic accusative was -οῖν, the Aeolic also -ων, as *Λήτων*, Ἥρων Sappho *fr.* 71; therefore in E. M. 174, 38 (Sappho *fr.* 152) read τὴν γὰρ ἡὼ οἱ Αἰολεῖς αὐῶν φασί for *vv. ll.* αὖον, αὖαν, αὖαν. Ionic was ἡοῖν.

Personifications of this form were innumerable, as *φυσῶ*, *κινῶ* Emped. (which Hesych. calls Dorian, *κινῶ*: *κίνησις*. *Δώριοι*), *Μελλῶ*, *Μνημῶ*, Ὑμνῶ, Δωρῶ, Δεξῶ, etc. In the new fragment of Eur. *Antiope* I conjecture *Δενδρῶ τε μητρὸς ἐκλιπούς* ἑδῶλια (εὐδένδροιο *ματέρος* Pind. *P.* iv. 74), as *Σπειῶ*, *Κυμῶ*, *Νησῶ*, *Σιτῶ*, Ἰουλῶ, etc.

p. 85, Sappho 1, 7 *πατρὸς δὲ δόμον λίποισα χρύσιον ἤλθες ἄρμ' ὑπαερέαισα*.

Translators commonly take *χρύσιον* with *δόμον*, but Sappho meant the golden chariot of Aphrodite, which Appuleius, *Met.* vi. 113, says *Vulcanus aurifex* made for her *ipsius auri damno pretiosum*: p. 392 Ruhnken, with the note.

P. 115, Sappho 79:

ἐγὼ δὲ φίλημ' ἄβροσύναν, καὶ μοι ἔρος τὸ λάμπρον

φάος <*ποτόρην*> *ἀελίω* καὶ τὸ κάλον *λέλογχεν* is practically Hartung's reading, and surely this or *ποτίδην* requires no confirmation. Yet it may seem perhaps to be confirmed by the following from Jacobs *A.P.* VI. p. 281 on Bacchyl. in Stob. *Flor.* 96, 25 'Plane contrario sensu *Ursinus* p. 203 ex Codice *Stobaei* edidit: *θνατοῖς μὲν φῶνα φέριστον, καὶ δ' ἀελίου φάος ἔρος προσιδεῖν*.'

p. 118 *fr.* 90 *γλύκη* as *fr.* 55, *Κυπρογενή* *fr.* 87.

p. 168, Alcaeus *fr.* 50:

δοκίμοι δ' ἄριστος ἔμμεναι
πῶνων· αἱ δὲ κε.....φρένας οἶνος, ὅτλιν ὡτα-
τος·

κάτω γὰρ κεφάλαν κατίσχει, τὸν φὸν θάμα
θῦμον αἰτιάμενος,
πεδατρύόμενός τ' ἄχεύη, τὸ δ' οὐκέτι *φανδά-
νει* πῶ τάνδε, πῶ

ὅτλινωτατος (= *τλημονέστατος*) I suggest as the superlative of *ὄτλιος*, formed from *ὄτλος* as *ἄθλιος* from *ἄθλος*: cf. Hesych. iii. p. 230. Two readings given of the papyrus are *οσδιω-
τοιος* and *οσδ....ος*. *ἀχεύει* (or *ἀκεύη εἴλετ*?) or *ἀχεύη* for *ακετῆ* or *ακει.η*. Cf. Theognis 487 *σὺ δ' ἔγχε' τοῦτο μάταιον κοτίλλεις αἶε*. Ar. *fr.* 198. 4 τὸ 'καταπλιγῆσει' τοῦτα. Liban. iv. p. 140 τὸ δὲ 'σῶπα' τοῦτο.

p. 199, Chilo: Diog. Laert. i. 71:

τῶν δὲ ἀδομένων αὐτοῦ μάλιστα εὐδοκίμησεν
ἐκείνο·

ἐν <μὲν> *λιθίναις ἀκόναϊς* ὁ χρυσὸς ἐξετάζεται
διδούς βάσανον *φανερὰν*·

ἐν δὲ χρυσῷ
ἀνδρῶν ἀγαθῶν τε κακῶν τε νοῦς ἔδωκ' ἔλεγχον.

So Bergk prints the passage, which does not appear to have been challenged; and indeed it was only the rhythm which at first excited my suspicion. There is a plausible smartness about the antithesis, enough to win it credit at first sight; and of course there is a sense which can be found for it. But remember that these are the most celebrated verses by one of the Seven Sages, whose wisdom, as Plato says (*Protag.* 342 E *sqq.*), consisted in their power of putting general truths in a brief and memorable form. Each was the one epigrammatist whose wit condensed the wisdom of the many, and embodied the undefined opinions of the race. Therefore we find the sentiments of the apophthegms ascribed to them¹ expressed in countless passages throughout

¹ Stob. *Flor.* 3. 79, 80.

the literature. But where do we find the sentiment that gold is a *touchstone* to try whether a man's mind be good or bad? Nowhere that I know; it is not a Greek thought.

No, χρυσῶ is merely a slip for χρόνῳ. That is the proverb that appears again and again: Simonid. Οὐκ ἔστιν μείζων βέλανος χρόνου οὐδενὸς ἔργου, ὃς καὶ ὑπὸ στέρνοις ἀνδρὸς ἔδειξε νόον.¹ Eur. fr. 303 ending χρόνος δίκαιους ἐπάγων κἀνοσας δέικνυσιν ἀνθρώπων κακότητας. Theognis 119–128, 415–8, 449–52, 1105, Menand. Monost. 276 κρίνει φίλους ὁ καιρὸς ὡς χρυσὸν τὸ πῦρ. Isocrat. ad Demon. (a treasury of proverbial commonplaces²) p. 76 τὸ μὲν γὰρ χρυσίον ἐν τῷ πυρὶ βασανίζομεν, τοὺς δὲ φίλους ἐν ταῖς ἀτυχαίαις διαγιγνώσκουμεν. Trag. fr. ἀλλὰ ταῦτα μὲν χρόνος δείξει· μόνος γὰρ ἔστιν ἀνθρώπων κριτής.¹ Chaeremon χρόνος δίκαιον ἀνδρα μὲνυει ποτέ,¹ as Soph. O.T. 614, Pind. fr. 159; P. x. 67, O. x. 55, Lysias 157. 27 τῷ χρόνῳ ὃν ὑμεῖς σαφέστατον ἔλεγχον τοῦ ἀληθοῦς νομίζατε, which is attributed to Thales.³ The tests of truth and troth and character are time or trial, χρόνος, καιρὸς, πείρα (Pind. O. iv. 20, Eur. H.F. 59): but not χρυσός. You will have good rhythm at the same time by reading

διδούς βάσανον φανεράν, ἐν δὲ χρόνῳ.

p. 238 Ibycus 7 τᾶμος ἄνπνος κλυτὸς ὄρθρος ἐγείρῃσιν ἀηδόνας (v.l. αἰδονάς). In the *Journal of Philology*, xxi. p. 84, I suggested ἐγείρῃσι χελιδόνας, since the birds of dawn were the cock and swallow: Hes. Op. 568, A.P. v. 237, vi. 160, 247, Anacreont. 9, Nicet. Eugen. vi. 649, Appul. Flor. ii. 13. The nightingale being proverbially sleepless, would hardly need the dawn to wake her. Euripides, however, Phaethon fr. 773, 23, in a beautiful description of morning has μέλπει δ' ἐν δένδρεσι λεπτὰν ἀηδὸν ἀρμονίαν ὀρθρενομένη γόοις Ἴτυν Ἴτυν πολύθρηνον.

p. 290 Anacr. 136 according to the statement of the *Et. Mag.* itself should be τῶκνάκη if 'written without the iota.'

p. 404 Simonid. 37 Danae: vv. 4, 5 would I think be correctly divided thus:—

ἀμφὶ τε Περσεί βάλλε φίλαν χέρ' ἐπέε τ'
ὦ τέκος οἶον ἔχω πόνον· σὺ δ' ἄωτεις.

In v. 8 the readings are κνώσσεις ἐν ἀτερπέϊ δούρατι χαλκογόμφῳ δὲ νυκτιλαμπεῖ κνανέῳ τε δνόφῳ τὰδ' εἰς αὐλέαν δ'... or τὰν δ' εἰς αὐλέαν δ'... or τὰδε εἰς αὐλέαν δ'... Here Blass con-

jectured ταθεῖς, which may be right; but I am inclined to see corruptions of τ' ἀδεής, for that is the most appropriate word conceivable. The whole purport of the passage is the contrast of her own emotions with the unconsciousness of her sleeping infant child. While she herself is in such deep distress and terror of the wind and sea, the babe, though cabined in this gloomy, perilous ark, still slumbers on in peace regardless of the rushing wave and roaring of the wind:

*Comme une algue morte, Tu vas, que t'importe ?
Le courant t'emporte, Mais tu dors toujours !
Sans soin, sans étude, Tu dors en chemin...*

The sentiment in Victor Hugo's poem is just the same. And to support this in Simonides, the next paragraph begins εἰ δέ τοι δεινὸν τό γε δεινὸν ἦν,...

We have not the means of determining which τε should be ejected; but I should think the first more likely to have been inserted.

In v. 18 rhythm conspires with the MSS. in suggesting

ἐκ σέθεν ὅττι (ἔστι Schaefer) δὲ θαρσαλέων
ἐπὸς

εὔχομαί εἴτε νόσφι δίκας, σύγγνωθι μοι.

for εὔχομαι τεκνόφι δίκας.

p. 457, Simonid. 100: part of this is used in an epitaph given by Cougny p. 593, and No. 128 (A.P. vii. 516) serves the same purpose, *Inscriptions of Cos*, 324, p. 210.

p. 499, Simonid. 151 A.P. xiii. 20:

Πατρίδα κυδαίνων ἱερὴν πόλιν Ὀπίς Ἀθῆνης,
τέκνον μελαίνης γῆς, χαρίεντας αἰλοῦς
τούσδε σὺν Ἡφαίστῳ τελέσας ἀνέθηκ' Ἀφροδίτῃ
καλοῦ δαμασθεῖς ἱμέρῳ Βρύσωνος.

Bergk remarks that the authenticity is open to doubt; but, in any case, what is the meaning of τέκνον μελαίνης γῆς? Bergk offers no explanation; Hartung re-wrote the line altogether. Jacobs, VI. p. 246, says 'tibiae ex arundine compactas terrae filias vocat': and since that is an inappropriate description, Dübner, II. p. 462, thinks 'argenteae tibiae, fortasse ex Lauriensi argento intelligendae erunt.' τέκνον in the singular could not be said of αἰλοῦς in the plural, as Boissonade saw; but παῖδας, which he suggested, cannot be the text. The phrase cannot be anything but a description of Ὀπίς himself, 'a child of the brown earth,' the standing epithet of γῆ: that is terrae filius, of unknown origin, progenies terrae Pers. vi. 57 Jahn p. 225, fraterculus gigantis Juv. iv. 98 Mayor. 'γῆς ἀρ' ἐκ-

¹ Stob. Eccl. Phys. i.

² Whence the precepts of Polonius are in part derived.

³ Stob. Eccl. Phys. i.

πέφυκα μητρός,' asks Ion in the play v. 554. Crinag. A.P. vii. 371 (an epitaph on a slave) Γῇ μὲν καὶ μήτηρ κυκλήσκητο, γῇ με καλύπτει καὶ νέκυν'. Kaibel *Ep.* 606 on an actor, 1 παῖς γάιος, ... 4 γῆς ὧν πρόσθε γένος μητέρα γαῖαν ἔχω: see also his note in *Com. Graec. Fragm.* i. p. 206. This may account for the phrase πατρίδα κυδαίνων. It seems otherwise a strange occasion for mentioning the πατρίς: but if Opis has no parentage to boast, Athens (whatever may have been his legal rank in it) is at any rate his country.

p. 500, Simonid. A.P. xiii. 19:

Ανθῆκεν τόδ' ἄγαλμα Κορίνθιος ὅσπερ ἐνίκα
ἐν Δελφοῖς ποτε Νικολάδας,
καὶ Παναθηναίους στεφάνους λάβε πέντ' ἐπ'
ἄέθλοις
ἐξῆς ἀμφιφορεῖς ἐλαίον
'Ισθμῷ δ' ἐν ζαθέα τρίς ἐπισχερώ οὐδ' ἐγένοντο
ἀκτίνων τομίδων ποταβμοί
καὶ Νεμέα τρίς ἐνίκησεν, κτέ.

In v. 2 Bergk—rightly, I believe—reads ποσὶ for ποτε. It is with v. 6 that I propose to deal. Jacobs, VI. p. 249, calls it 'corruptissimus': 'immaniter corrupta' the words are to Dübner, II. p. 462. The conjectures (which may be seen in Bergk) proceed on the assumption that Jacobs' ποντομέδοντος is correct. It is ingenious; but, according to my experience of texts, the probability that a copyist finding for instance ΑΚΤΗΠΟΝΤΟΜΕΔΟΝΤΟC-ΑΘΑΔ would write (with no meaning) ΑΚΤΙΝΩΝΤΟΜΙΔΩΝΠΟΤΑΘΜΟΙ is too remote to be considered. And besides this, as violent alterations are made of οὐδ' ἐγένοντο.

I do not change ἐγένοντο ἀκτίνων τομίδων—or rather, in place of ἀκτίνων, which was the ordinary form of the adjective,¹ I merely write ἀκτείνων. That is 'of elder,' the wood from which the ἀκόντιον thrown at the games was made: Bacchyl. viii. 33 καὶ μελαμφύλλου κλάδον ἀκτέας ἐς αἰπεινὰν προπέμπων αἰθέρ' ἐκ χειρὸς βοὰν ὤτρυνε λαῶν in the pentathlon at Nemea. Hesych. Ἀκτέα: δόρατα (δοράτιον). κάμαξ. Ἰκτέα ἀκόντιον. Bekk. *Anecd.* 373, 18 Ἀκταινώσαι: ... ἔστι δένδρον ὃ καλεῖται

ἀκτῆ, ἀφ' οὗ τὰ ἀκόντια τέμνεται. We begin to see that τομίδων (or τομάδων) is sound. ἀποτομάς, in fact, was a technical term for the javelin thrown in the pentathlon: Hesych. Ἀποτομάδα: σχίζαν, καὶ ἀκόντιον πεντάθλου. Pollux iii. 151 καὶ τὸ ἀκόντιον τῶν πεντάθλων καλεῖται ἀποτομάς (v.l. ἀποτομή). x. 64 among the furniture of the gymnasium are δίσκοι καὶ ἀποτομάδες. Hesych. has also Ἀγκύλη: ἀκόντιον. ἤ.... δηλοῖ δὲ καὶ ἀποτομάδα. Phryn. Bekk. *An.* 29, 21 Ἀπὸ τόμου: οἷον τὰ ἀκόντια should be perhaps ἀπότομα. The *Et. Mag.* gives the following explanation of Ἀποτομή: ἀκόντιον μικρόν, ἀποτετμημένον ἀπὸ τοῦ τελείου, καὶ συνηρμοσμένον εἰς μέγεθος μικρόν. Whatever may have been the origin of the word, it is plain that Simonides is speaking of a javelin-contest. What then is the reading? It looks as though it were

'Ισθμῷ δ' ἐν ζαθέα τρίς ἐπισχερώ, οὗ τ' ἐγένοντο
ἀκτείνων τομίδων ποτ' ἄθλοι.

'where contests once took place in darts of elder'; but why 'once'? and why is that contest mentioned by itself? The answer is contained in the first Isthmian of Pindar. He is speaking of the achievements of Castor and Iolaus in the Isthmian games: λάμπει δὲ σαφῆς ἀρετὰ ἐν τε γυμνοῖσι σταδίοις σφίσιν ἐν τ' ἀσπιδοδοπούσιον ὀπλίταις δρόμοις, οἷά τε χερσίν, ἀκοντίζοντες αἰχμαῖς, καὶ λιθίνοις ὀπότη' ἐν δίσκοις ἱέν. οὐ γὰρ ἦν πεντάθλιον, ἀλλ' ἐφ' ἐκάστῳ ἔργματι κέτο τέλος. There was no pentathlon in those days; the prizes were given for the separate events. The schol. (p. 519 Boeckh) is acquainted with particulars: συλληπτικῷ δὲ κέχρηται τῷ σχήματι ἐν γὰρ τῷ ἐπὶ Πελοπ. ἀγῶνι ὃ Ἰόλαος τὸν ὀπλίτην νικᾷ, ὃν κοινὸν ἐπ' ἀμφοτέρων ἔθηκεν ὃ δὲ Κάστωρ τὰ δευτερεῖα ἔλαβε δισκεύων καὶ ἀκοντίζων, καὶ τοῦτο κοινὸν ἔταξε. τὸ δὲ οἷα θαυμαστικῶς ὅποια γὰρ ἴσαν ἀκοντίζοντες τὰ δόρατα, ἀ ἀποτομάδας καλοῦσι, παρόσον οἱ ἀρχαῖοι τοῖς νικῶσιν ἀκοντῶ τοσοῦτον ἀπετέμνοντο τῆς γῆς ἔπαθλον ὅσον ὁ νικηφόρος ἠδύνατο βαλεῖν. That is yet another explanation of the word.

The reason Simonides mentioned this historic detail was not, perhaps, merely to eke out a verse. Besides the victories named in the first half (which I have quoted) of the epigram, Nicoladas had won a large number of prizes at less famous meetings. These are all mentioned afterwards in the briefest manner; but on those greater contests the poet seeks to throw more stress, and the allusion to the antiquity of the Isthmian games is a reminder of their long prestige. At any rate, the

¹ Lobeck *Parall.* p. 337, 'vulgo autem ἀκτῆ... cui tonosi convenit adjectivum ἀκτινός, quod ἀκτείνος scribendum erat ut ἰτέινος, πτελέινος, si ab ἀκτέα sive ἀκτῇ duceretur; quanquam λεύκινος apud Hesychium legitur s. Μασχάλιν et saepius κράνινος v. Tzschuck. ad Strab. xii. 197. pro λευκείνους, κραινίους.' See also Phryn. p. 262. In the *Thesaurus* I have failed to find the adjective.

space devoted to these main achievements serves to enlarge them in the foreground; and the description added here is at least as relevant as one in No. 157:

Ἄρτεμιδος τὸδ' ἄγαλμα—διηκόσιαί γὰρ ὁ μισθός
δραχμαὶ τὰ Πάριαί, τῶν ἐπίσημα τράγος—

p. 502 Simonid. 159:

Ἐρμῆν τόνδ' ἀνέθη Δημήτριος Ὀρριάδου κεν
ἐν προθύροις.

Most of the examples of divided names may be found in the references given (*Journ. Philol.* xxvi. p. 93) to Hephaestion; who also quotes a pentameter of Callimachus with Διοσκουρίδew (*fr.* 192). Νικο-μήδης may be added from Kaibel *Epigr.* p. 531, and Mr. Platt supplies me with a luculent example in *Helio nam gabalus* from a poet ap. Pompeium, p. 474 as corrected by Quicherat. Bergk. ii. p. 282 quotes an inscription with another apology like that of Critias, which I may cap from one of our own poetesses, in case there should be anyone to whom Marjory Fleming is a stranger:

'His nose's cast is of the Roman,
He is a very pretty woman.
I could not get a rhyme for Roman,
So was obliged to call him woman.'

And yet again:

'He was killed by a cannon splinter
Quite in the middle of the winter;
Perhaps it was not at that time,
But I can get no other rhyme.'

p. 507 Simonid. 174 is mentioned as among his epigrams; the presumption therefore is that it was in elegiac metre:

ἀοιδῆς
Φοῖβος (ἔθ') ἀγέεται¹ Τυνδαρίδῃσι(ν) ~ ~
ἂν ἄμετροι τέττιγες ἐπεστῆσαντο χορωνῶ.

p. 552 Corinna 34 schol. Ar. *Ach.* 720
ὅθεν καὶ ἡ Κόριννα ἐπὶ τοῦ Πινδάρου 'ἄττι-
κιστί' for ἐστὶ.

p. 591 Melanippid. (Ath. 429b) 4. 3 τάχα
δ' ἡ τάχα for τάχα δὴ τάχα, if Bergk is right
in reading τοὶ μὲν ἀπ' ὧν δλοντο.

p. 644 *Scolion* 5: Ar. *Thesm.* 978-81.

¹ Apollo (*Mousagétas*) is leader of song, as Dionysus of revels, Pan of hunting; ἐν δὲ μέσαις Ἀπόλλων ἀγέιτο παντοίων νόμων Pind. *N.* v. 23, Φοῖβος ἀγῆτωρ μελέων Eur. *Med.* 425. Hence I think may be emended Aesch. *Theb.* 131 καὶ σύ, Λύκει' ἄναξ, Λύκειος γενοῦ στρατῷ δαίφ, στόνων ἀγέτας (for *sv. ll. autas, diras*) 'show thyself to the foe Destroyer, and Leader—of lamentations.' Cf. *Rhes.* 227.

p. 655. 1:

*Ἄρτεμι, σοί με τι φρὴν <γὰρ> ἐφίμερον
ὅ μιν ἐν

Cf. Alcaeus 5 χαίρε Κυλλάνας δ' μέδεις, σὲ γάρ μοι θῆμος ὕμνην. Hor. *C. i.* 11. 1 *Mercuri—nam te...* p. 401 Orelli—Hirschfelder. The dactylic metre and the dialect suggest that this fragment is from *Alcman*; compare, for instance, fragments 45-47. He uses, of course, this form of the infinitive, *fr.* 1. 3, 23. 43. τι ἐφίμερόν as ἀβρόν τι Bacchyl. *fr.* 15, τι κλεινόν xviii. 9.

p. 660 *Carm. Pop.* 15:

βαλβίδι πέλας θέτε πόδα παρ πόδα

for βαλβίδα ποδὸς θέτε or βαλβίδα πόδας θέντες, with a resolved anapaest θέτε πόδα as in Ar. *Thesm.* 668 δράσας ἀνόςια = 707 πρὸς ταῦτά τις ὅτε. Tyrtaeus 11. 31 has καὶ πόδα παρ ποδὶ θείς, but the plural is necessary here.—Anapaestic dimeters are given to a herald in Ar. *Vesp.* 752; and, being appropriate to formal proclamations, were commonly spoken in Comedy by servants or others making announcements—of dinner, for example: Ar. *Thesm.* 39 *sqq.*, Anaxandrid. *fr.* 41, Mnesimach. II. p. 437 Kock.

p. 673 *Carm. Pop.* 44: in v. 3 πόλεσιν, I think, should be πολίεσσιν or πόλεσσιν. In v. 2 Bergk's former conjecture is right, ὀμιλεῖν.

p. 701 *adesp.* 43 B Ἐνετίδας πόλο[v]s στεφαναφόρο[v]s, for the metre is dactylic.

p. 719 *adesp.* 90. 4:

ἄσκος δ' οὔτε τις ἀμφ(ι)ορεὺς ἔλινυ' ἐν δόμοις,
πέλλαι λίθιναι τε πίθοι πλησθεν δ' ἅπαντες.

p. 720 *adesp.* 97:

ὡς ἄρ' εἰπόντα μιν ἄμβροσίον
τηλαυγὲς ἐλασίππου πρόσωπον
ἀπέλιπεν ἡμέρας.

Is not that, with its prodigality of superfluous epithet, the very manner of *Bacchylides*?

p. 728 *adesp.* 126: τουτὶ δεινὸν or δεινὼν looks like a compound in —δινής: e.g.

(ὀνείρων) δέσποτα Πλούτων μελανοπτέρυγ'
ἀντυγιδνῶν

λιπαροπτερώγων αὐτοποιήτων (*Anth. Append.* ii. 607 Cougny Ἀιδῆς ᾧ σκοτιάς ἀμφέβαλε πτέρυγας) or πυκιδνῶν (πυκνὰ δινεῦντες περὰ Sappho). This would be of course from Comedy.

The following does not appear to have been recognised for a quotation: Plut. *de fort. Rom.* 4, p. 318 E τῆς δὲ Τύχης ὀξύ μὲν τὸ κίνημα...φθάνουσα δὲ τὴν Ἀρετὴν ἐγγύς ἐστιν,

οὐ 'πτεροῖς ἐλαφρίζουσα κούφοις' ἐαντήν, οὐδ' 'ἀκρωνύχον ὑπὲρ σφαίρας' τινὸς 'ἔχνος καθεῖσα.'

PINDAR, ed. Bergk (with Christ, 1896).

O. xiv. 20 merely requires the words to be transposed :

μελαντειχέα νῦν ἔθι
Φερσεφόνας δόμον, Ἀχοῖ,

P. v. 9 :

ἔκατι χρυσαρμάτου Κάστορος,
εὐδίαν' ὅς μετὰ χειμέριον ὄμβρον τεὰν
καταιθύσσει μάκαιραν ἔστιαν.

εὐδιανά is adverbial, as A.P. x. 14 εὐδια μὲν πόντος πορφύρεται, 16, 8 γαλήνης εὐδια πεπταμένης, and many words describing weather, as οὐρία θέτε Ar. Lys. 550, καὶ ξυννένοφε καὶ χειμέρια βροντᾶ μάλ' αὖ fr. Ἀναγ. In Soph. O.C. 1446 ἐπτήξα θυμόν, οὐρανία γὰρ ἀστραπή φλέγει πάλιν I think Erfurdt was right in reading οὐράνια (which has escaped Prof. Jebb). I had made the same conjecture. Eur. Tro. 521 has ἵππον οὐράνια βρέμοντα.

N. viii. 46 Herwerden, I see, has anticipated me in reading

σεῦ δὲ πάτρα Χαριάδαις τε λευρὸν
ὑπερείσαι λίθον Μοισαῖον

for λάβρον with the common variant λαῦρον: yet λάβρον is retained by Christ. It can hardly be defended by O. ix. 20 ἐγὼ δέ τοι φίλαν πόλιν μαλεραῖς ἐπιφλέγων αἰοδαῖς, for μαλερόν is an epithet of fire, but λάβρος is not a quality of stone, nor can it be a 'limiting' epithet to mark the metaphorical application to a monument of song. λαβράκταις in Pratinas is suitable of course to dithyrambic poets.

fr. 168, p. 438, Ath. 411 b διὰ βοῶν θερμὰ δ' εἰς (v.l. θερμὰ εἰς) ἀνθρακιὰν στέψαν πυρὶ δ' ὑπνόνων (v.l. πυριπνόνων) τε σώματα καὶ τότε ἐγὼ σαρκῶν τ' ἐνοπὴν ἤδ' ὀστῶν στεναγμὸν βαρὺν ἦν ἰδόντα διακρίναι πολλὸς ἐν καιρῷ χρόνος.

Two things at any rate can be restored here: first πυρὶ δ' ὑπνόνων τε and πυριπνόνων τε are corruptions of πυρὶ ἵπνοόν τε, that is, *baked*. This verb is recorded by Stephanus, s.v. Ἰπνώ, apparently as mentioned by Eustathius: 'Ex Aristoph. [Eq. 924], Eust. [p. 16, 40] citat, 'Ἰπνούμενος ταῖς εἰσφοραῖς, exponens βλαπτόμενος. Ἰπνώω, In furno s. camino uro, In furnum s. caminum conjicio.' But it is not mentioned by Eustathius in that place, and the editors insert '[Et alio loco:] Ἰπνώω,' etc. Since,

however, ἵπνούμενος is a common error for ἵπνόμενος, it would seem to have been in use. The form ἵπνεύω is found in Hesychius, where it has suffered exactly the same corruption as one in Athenaeus: 'Ἐκοδομέυτο: ἐφρύγετο. ὑπνεύετο (ἵπνεύετο Musurus). *Lezirphanes* in Lucian ii. 331 speaks of οἶν δλον ἵπνοκαῆ.

The way is clear now for a second emendation—a very easy one—of ἐγὼ το ἐσω, 'inside the oven.' Heracles is listening to the crackling and hissing of the bones and flesh inside, to judge by the sound how soon the meat is cooked, μονονουχὶ ἐγκαλῶν τῷ πυρὶ ὡς βραδεῖ in his impatience, as Philostratus says in the passage adduced by Bergk. It is plain, I think, that ἰδόντα will not do: αἰόντα seems to be required. Boeckh's conjecture δοιὰ for διὰ is supported by the passage of Philostratus (τὸν ἕτερον τῶν βοῶν); possibly θερμὰ δ' is an error for δέρματ' : Bergk thought there was no doubt something had been lost. The rest runs easily in the appropriate Dorian rhythm :

— — — ἐς ἀνθρακιὰν στέψαν πυρὶ
ἵπνοόν τε σώματα: καὶ τότε ἔσω
σαρκῶν τ' ἐνοπὴν ἤδ' ὀστῶν
βαρὺν ἦν αἰόντα διακρίναι στεναγμὸν
πολλὸς ἐν καιρῷ χρόνος.

fr. 203: Perhaps

νεκρὸν ἵππον στυγείοισιν λόγῳ κτάμενον ἐν φάει,
κρυφᾷ δὲ σκοτίοις γένυσιν ἀνδρείοισιν
πόδας ἡδὲ κεφαλὰς.

(or σκοτίαις) for νυ.λλ. σκολιοῖς or σκολιοῦς.

fr. 246, p. 460 διήγεται σάρκες ἀντὶ τοῦ διήγονται: v.l. διοίγετο δὲ σάρκες ἀντὶ τοῦ διοίγοντο. Probably διοίσεται σάρκες ἀντὶ τοῦ διοίσονται. This use of διαφέρειν instead of διαφορεῖν in the sense διασπάρασσειν is poetical: Eur. Bacch. 743 πάντ' ἄνω τε καὶ κάτω διέφερον. Herodas vii. 90 τὰς μνέας ὅκως σοι μὴ αἱ γαλαῖ διοίσουσι.

fr. 292, p. 470 Add Psellus *Mirabil.* p. 148, Westermann: ἀλλ' ἀγαπήων ἂν εἰ καὶ τὰ νέρθεν εἰδείην τῆς γῆς. καὶ οὐχ ὥσπερ οἱ πολλοὶ περὶ τοῦτο μὲν ἐσπούδακα ἐκείνο δὲ ἀπώσάμην, ἀλλὰ... which is a further illustration of Herodas iv. 73.

BACCHYLIDES, ed. Blass, 1898.

Metrical matters I propose to treat in another article.

p. 21, v. 7:

μαλὰ γὰρ δαρὸν τέρομαι
φρένας ἀμ]φάκει δῦα
γῆραι καὶ π]ενία.

γήραι καὶ πενία (Blass) has every sign of truth: *A.P.* vii. 336 γήραι καὶ πενίη τετρυνένος, vi. 228 γήρα τετρυνένον. *τείρομαι* is the proper word with both, *τειρόμενος πενίη* Theognis 181, 684, 752, γήραι Hom. *ω* 233, E 153, Δ 315, cf. O 61, η 218, and suits the metaphor of a wound, cf. Herodes (*Paroem.* IF. 344) γήρας καὶ πενίη, δύο τραύματα δυσθεράπευτα.

τείρομαι, the usual form, is merely a lengthening, as *δείρω* of *δέρω* (Blass), *πειραίνω* of *περαίνω*: cf. Lobeck *Rhem.* p. 132.

p. 21 *fin.*:

οἰκωφ[ελ...

p. 25:

ἐκ τᾶς μὲν γένος
ἐπλετο καρτερόχειρ
Ἀργείος.....λέοντος
θυμὸν[ν ἔχων] ὁπότε
χρεῖ.....βολοὶ μάχας,
ποσσὶν τ' ἐλαφρός,...

Prof. Blass now prefers to write *χρεῖός ἐ κερβόλλοι μάχας*, and says 'Now if this restoration is substantially correct, the *ὁπότε* with optative must express what used to be in the past, and refers, of course, to the lion, not to the living victor. It is evident therefore that a particular lion is meant.'¹ I find it difficult to accept this view. The optative appears to me to refer quite naturally to Ἀργείος, the mood being dictated by the preceding past tense *ἐπλετο*. And it is certainly much more natural that *λέοντος θυμὸν ἔχων* should be merely *θυμολέων*, *Coeur-de-lion*, a purely general phrase. Cf. Galen (quoted by Bergk ii. p. 20) οἷον καὶ ὅταν εἴπῃ Τυρταῖον λέγοντα 'αἰθωνος δὲ λέοντος ἔχων ἐν στήθεσι θυμόν'. ὅτι μὲν γὰρ ἔχει ὁ λέων θυμὸν ἀκριβῶς ἅπαντες ἄνθρωποι καὶ πρὶν ἀκοῦσαι Τυρταῖον γιγώσκομεν....Τυρταῖος δὲ γε, καθάπερ οὖν καὶ Ὀμηρος καὶ Ἡσίοδος [*Theog.* 833 λέοντος ἀναιδέα θυμὸν ἔχοντος] καὶ ἀπλῶς εἰπεῖν ἅπαντες οἱ ποιηταὶ σφοδρότατον ἔχειν φασὶ τοὺς λέοντας τὸν θυμόν, ὥστε καὶ τὸν ἄνθρωπον ὅστις ἂν ἦ θυμοειδέστατος εἰκάζουσι λέοντι. *Eur. H.F.* 1198, Bergk on Simonid. 110 p. 465. Not having seen the MS., I do not know whether there is any trace to help in completing the line: *ἔσω τε* or *ἔσωθε* (*Aesch. Cho.* 829 Περσέως ἐν φρεσὶν καρδίαν σχεθών) would be natural, but the sound is unpleasant: I had thought of *ὁμᾶ τε* or *ὀρειολέοντος* like *ἀλμαίετος*, *μονόλυκος* al.

p. 33, v. 22: The reading of Blass and Crusius:

θεὸν θεόν τις
ἀγλαϊζέτω, ὁ γὰρ ἄριστος ὄλβων

accounts for the MS. (which gives ἀγλαϊζέθω by crasis) and makes an entirely natural sentence. ὁ γὰρ ἄριστος ὄλβων is like iii. 52 ἔχθιστος φόνων, 83 τοῦτο γὰρ κερδέων ὑπέρτατον, ix. 47 τὸ μὲν κάλλιστον ἐσθλόν: and there is a still closer parallel in *Eur. fr.* 137 τῶν γὰρ πλούτων ὃδ' ἄριστος, γενναῖον λέχος εὐρύν.

θεὸν θεόν τις is confirmed by the use of θεός θεός as a formula, see Bergk *P.L.G.* iii. p. 562, and compare *Eur. H.F.* 764, *Andr.* 1004, *Aesch. Theb.* 553.

p. 37, v. 68: φθόνῳ παίνεται: *Pindar. N.* viii. 21: ὅφον δὲ λόγοι φθονεροῖσι. *Fragn. adesp.* (Stob. *Flor.* 38, 6) εἰσὶν τινες νῦν οὓς τὸ βασκαίνειν τρέφει.

p. 41, v. 11:

....ν ἄμφ' ἰσόρ-
ροπον.....Δίκ[ας] τάλατον.

p. 51, v. 100: πολλῶν τ' αἰγῶν...καὶ βοῶν φοινικονώτων is plausible in Bacchylides, whose fondness for colour is so marked.

v. 100: Themistius p. 168 B has the adverb *κατάντην* in a poetical description of an aqueduct.

v. 112: *προθύμως καὶ ἀκαμάτως* 'indefatigably' seems to cover all uses of *ἐνδουκέως*.

p. 57, v. 187: ἀλαθείας χάριν: *Aesch. Ag.* 383 ἀθίκτων χάρις (1355 quoted by Trypho as τῆς Μελλοῦς χάριν), *Eur. Med.* 437 βέβακε δ' ὄρκων χάρις.

p. 59, v. 191: cf. *Soph. fr.* 226, *Eur. H.F.* 1325, *θεοτίμητος*.—Theognis 17 is borrowed apparently from Hesiod.

v. 193: *κείνῳ* is not incorrect; but *τούτῳ* (Housman) ὃν ἄν...contrary to our expression is the normal use in Greek,² e.g. *Pind. P.* x. 23 and a fragment in Bergk iii. p. 735: *Plat. Gorg.* 450 B εἴπερ ταύτην ῥητορικὴν καλεῖς ἢ ἂν ἦ περὶ λόγους 'if you give the name of rhetoric to that which.' 'The man that would make a pun would pick a pocket' would be in Greek *ὅστις παρονομαζίνδα παίζων ἡδεται*, *βαλλαντιστομεῖν τοῦτον ἂν νόμιζέ μοι*. It is strange this should not have been realized by Cobet: *Coll. Crit.* p. 49 'In *Menon.* p. 92 C haereo in verbis πῶς οὖν ἄν...εἰδείης περὶ τοῦτου τοῦ πράγματος...οὐ παντάπασιν ἄπειρος εἴης. He requires εἰ, or if εἴης is sound, περὶ ὁτιοῦν πράγματος because in that case 'sententia est generalis.'

p. 67, v. 22: So *ἐμπληκτοὶ βροτῶν* *Soph. Aj.* 1358, *φαῖλοι βροτῶν* *Agathon fr.* 7.

v. 28: cf. *Sappho fr.* 3.

p. 69 vv. 14, 16. There are two examples here of a rhetorical artifice in lyric which

² Hence in *Eur. fr.* 183 (*Plat. Gorg.* 484 x) the right reading is *τούτῳ*...ἴν' αὐτὸς αὐτοῦ τυγχάνῃ βέλτιστος ὢν.

¹ *Hermathena*, xxv. p. 357.

is worth remark, deferring the introduction of a name until a description has preceded. It may be seen in Pind. *P.* iv. 2, viii. 42, *N.* v. 13, *I.* ii. 22 and Aesch. *Supp.* 549, and was not unknown to the Alexandrians, *Hermesianax* (*Ath.* 597b), vv. 8, 15, 51, 60, 67, 71, 76, 90, 97. The object was to avoid the monotony of simple narrative; and the effect of it in keeping interest alert may be illustrated by an elaborate example in Macaulay's account of Warren Hastings' trial.

p. 69, v. 46: ἐγγόνων (the genitive has been rightly restored) is correct according to the distinction made by the grammarians between ἐγγονος and ἔκγονος (*Bachmann on Lycophr.* 431); but it is habitually an error.

'Thy descendants' says Bacchylides to the Asopus 'have made themselves known to the daughters of Ares¹ who dwell by Thermodon, and to the towers of Troy.' Who are the descendants meant? 'Telamon, Ajax, Achilles' says Prof. Blass. The Amazons had certainly reason to become acquainted with those heroes, for they fought against them in defence of Troy, and their queen was slain there by Achilles: and no doubt they would carry their impressions back with them to their distant home. But they had no need to go to Troy, for the acquaintance came to them: Sinope, the daughter of Asopus (*Apoll. Rhod.* ii. 946 schol.), was received in her wanderings by Thermodon, and established at their very doors (*Dionys. Perieg.* 773 *Eustath.*).

v. 52 Cf. Pind. *I.* vii. 19–23.—v. 56 Ζηνὸς ἄ (Herwerden) πλαθείσα λέχει is an improvement.

p. 75, v. 9: καὶ νῦν κασιγνήτας ἀκοίτας νασιῶτιν κекίνηκεν λιγυφθογγον μέλισσαν for ἐκείνησεν restores the metre. They are prone to write the aorist for the perfect; and this might happen here through the omission of the first syllable in <κε>κίνηκεν.

p. 77, v. 26:

Ἰσθμιονίκαν
δὲς νῦν ἀγκάρυξαν εὐβοῦ-
λων.....ον προφάται.

If there is not space for either of Mr. Platt's conjectures ἀεθλάρχων or ἀγωνάρχων, there might be room for διαιτατών.

p. 79, v. 35 sqq.: In v. 42 Prof. Blass has made the admirable correction ἕτερος δ' ἐπὶ πᾶσι ποικίλον τόξον τιταίνει. It is a pleasure to be able to contribute signal confirmation of the reading. The whole of this passage is merely a paraphrase in brief of Solon 13.

¹ *Dionys. Perieg.* 654 sqq. with *Eustath.*, *Quint. i.* 55, 461, 560, *Iustin.* ii. 4.

33 sqq. p. 43 Bergk which contains the original of every detail here. To regard this, however, as plagiarism in our sense, with its implied reproach, would be quite to misconceive the Greek attitude towards art, including literature in general and lyric in particular. The art of the lyric poet—Pindar often prides himself upon his skill in it—was largely shown in his power of treating with brief touches matter familiar, and assumed to be familiar, to the audience.

Euripides uses πάτωρ (restored by Dindorf for πατήρ) in a passage to the same effect, *fr.* 659:

ἔρωτες ἡμῖν εἰσὶ παντοῖοι βίον'
ὁ μὲν γὰρ εὐγένειαν ἱμεῖρι λαβεῖν,
τῷ δ' οὐχὶ τοῦτον φροντίς, ἀλλὰ χρημάτων
πολλῶν κεκλῆσθαι βούλεται πάτωρ δόμοις.

And so on. Perhaps he would hardly have used the word in dialogue unless he had counted upon his audience recalling the passage of Bacchylides.

The particular application of σοφία is well seen already (besides Solon 13. 52) in *Theognis* 770, 790, 942, 995, *Pigres Bergk* ii. 238. In v. 40 ἐλπίδι χρυσέα suggests 'hope of gold' like ἀργυρέη πειρώ in *Anacr. fr.* 33.

p. 89, v. 104: The sudden break into direct quotation is found in *Hom. Δ* 303, *O* 348, *Ψ* 855. The second of these is the subject of admiring criticism by *Longin. περὶ ὕψους* 27, who quotes another example of the device from *Hecataeus*; to which may be added *Sappho* 1. 18, *Pind. I.* viii. 35 sqq., *Aesch. Theb.* 634. This should modify criticism of the Homeric passages.

p. 91, xi. 6: Prof. Jebb's ἀπαιτεῖ (constructed with an infinitive as in *Eur. Supp.* 586) is a most attractive conjecture. 'Requires me' is the sense we want, and the compound is appropriate to the case. Pindar habitually speaks of his ode as a χρέος, a task he has been commissioned to fulfil; and it is perhaps with this notion that in *P.* iv. 67 he says ἀπὸ δ' αὐτὸν ἐγὼ Μοῦσαισι δὲ σὼ καὶ τὸ πάγχρυσον νάκος κριοῦ, those themes having been the instructions in his brief. So in *I.* viii. 5 αἰτέομαι χρυσέαν καλέσαι Μοῦσαν. *Hor. C.* i. 32. 1 (*Orelli-Hirschfelder*) *Poscimus*.

p. 97, v. 83: cf. *Pind. P.* ii. 18.

p. 99, v. 103:

ὑπέρθυμον βοᾷ[τὰν
Αἶαντα σακεσφόρον ἦρω.

In spite of the Homeric passages adduced by Blass (*M* 277, *O* 687), it is tempting to think that Bacchylides used a more natural

epithet of Ajax, *ὑπέρθυμον βιατάν*. Pind. *I.* vii. 58 has *Μέμνονος βίαν ὑπέρθυμον*.¹

p. 105, v. 162 :

εἰλα]πίνας τ' ἐν
καὶ χό[ρ]ο]ις ἔξεν θεόδοματον πόλιν.

χόροι are the natural accompaniments of peace and joy, Ar. *Pax* 976, Eur. *H.F.* 755, Hes. *Scut.* 272–285 after Hom. Σ 491 sqq. *ἐν καὶ* is used thus by Pind. *O.* ii. 28, vii. 26, *P.* x. 58, *N.* vii. 31. There is no means of saying whether *εἰλα]πίνας* should be *εἰλα]πίνας*, or whether *νεας* in 161 is the remnant of *ἀφ]νεάς*.

p. 109, v. 202 : *A.P.* xvi. 84, Bergk iii. p. 517.

p. 109, v. 228 : *εἴ γε* ('that is, if') was restored for *εἰ δέ* in Pind. *O.* ii. 62 by Boeckh.

p. 111, xiii. 8 : I do not remember whether it has been proposed, but the right supplement here would seem to be

μία δ' ἐς κοινὸν προκείται,
εἰ τὸ πὰρ χειρὸς κυβερνᾷ—
ταὶ δικαίαισι φρένεσσιν

or *κυβερνᾷ τις*. Cf. *fr.* 11, p. 156, Pind. *N.* vii. 14, *I.* v. 12, and such common phrases as *μίαν* or *μόνην ταύτην ἔχοντες σωτηρίαν εἰ* or *ἦν...*

p. 115 : The title *Διθύραμβοι* is illustrated by Plut. *de mus.* 10, p. 1134 E *περὶ δε Ξενοκρίτου...ἀμφισβητεῖται εἰ παιάνων ποιητῆς γέγονεν ἢ ῥωϊκῶν γὰρ ὑποθέσεων πράγματα ἔχουσῶν ποιητὴν γεγονέναι φασὶν αὐτόν διὸ καὶ τινες διθυράμβους καλεῖν αὐτοῦ τὰς ὑποθέσεις*.² The term is applied to such heroic themes by Ath. 402a, Hephaest. 22 (Praxilla).

p. 117, v. 56 : *ὀλβίων παῖδες* as Hom. *Z* 127, Dionys. *Perieg.* 600.

p. 119 *ὅπῃ ἀδεία* : Sappho is recorded to have used *Μῆδεῖα* (sic) : *fr.* 162, p. 138 Bergk.

p. 123 : I believe with Prof. Jebb that *πολεμαίγιδος* is right. Athena is eminently a war-goddess, *πολεμαδόκος*, *πολεμόκλονος* : cf. Ebeling, *Lex. Hom.* p. 37a, schol. Aesch. *Theb.* 254. For the accent see Bergk, Pindar, p. 136.

This rather loose kind of compound they called 'dithyrambic,' Demetr. *de eloc.* 91 (Bergk, *PLG* iii. p. 729) ; *ἀρέταιμος* in Bacchyl. is another example (Pindar has *ἱππαιμος*), and *ἐγχειέρανος* in Pind. (= *κεραυνεγχής* in Bacchyl.).

v. 23 : Palaeographically *μεγάλογον*

¹ Compare however the remarkable expression in Pind. *N.* ii. 14 *ἐν Τροίᾳ μὲν Ἐκτωρ Αἴαντος ἔκουσεν*.

² I see now this has already been adduced by Prof. Wilamowitz-Moellendorff.

would be an easy reading : but *μεγάλαυχον* is supported by Pind. *I.* viii. 15.

p. 125, v. 38 : *κατεῖλμα* would make the metre normal. *κάλυμμα* was the common word, and used therefore in explanation, of *εἶλμα* for instance. Hesych. gives *κατεῖλνται* : *κεκάλυπται*.

p. 125, v. 43 : Prof. Herwerden's *ιδεῖν φάος ἔρ'*, *εἴ τιν'* improves both sense and rhythm.

p. 133, v. 18 : Sappho 12 *ὅττινας γὰρ εὖ θέω*, 36 *οὐκ οἶδ' ὅττι θέω*, 62 *τί κε θέμεν* :

p. 137 :

ἡ μῶνον σὺν ὁπάσιν
στείχειν ἔμπορον οἳ ἀλάταν.

M. Weil supports his emendation by Eur. *Hec.* 1126 *μόνον σὺν τέκνοισι*. Add *Εὐ.* 627 *πόσων μετ' ἀνδρῶν ; ἡ μόνος δμῶν μέτα ;* Achill. *Tat.* ii. 10 *ἡ γὰρ μήτηρ τῆς κόρης, ὡς οἶσθα, μαλακίζεται, καὶ καθ' αὐτὴν ἀναπαύεται μόνη δ' ἡ παῖς βαδιέται κατὰ τὰ εἰθισμένα, τῆς Κλειοῦς ἐπομένης*. Children or attendants do not count as persons.

στείχειν is practically the invariable spelling of MSS.

p. 141, v. 15 : I think Mr. Housman's *εἴ τιν'* is the truth.

p. 145 : The story as told by Apollodorus was the version of Simonides (*fr.* 216), schol. Hom. *I.* 557.

p. 149, v. 7 : *Z]ηνὸς ἐν κ[άπῳ* or *κάποις* cf. Pind. *P.* iv. 54 of Libya, metaphorically Soph. *fr.* 297. Hesych. *Κάποις* : *κήποις*.

v. 2 : The phrase *μεμελημ[ένον]* *Εὐσεβ[ία]* which I conjectured here I have since found in Kaibel *Ep.* 1068, 13. See his Index, p. 642, Jacobs, *A.P.* VII. p. 34, 411, 458. Lyric, the fountain of ornate and euphuistic language generally, was the parent of these phrases too. So Pindar *O.* vii. 17 has *ἀδόντα Δίκᾱ*.

p. 152, *fr.* 2 : Aesch. *Pers.* 294.

p. 154, v. 15 : Blass' *ἀφως* is a beautiful emendation : add *A.P.* vii. 726. 1.—v. 17 Pind. *I.* ii. 3.

fr. 5 reads like a mild reply to Pindar's contemptuous contrast (*O.* ii. 85) of his own original genius (*φνᾶ*) with his rival's mere pupil-craftsmanship (*μάθησις*). Also *fr.* 26, which is in the form of a denial, 'it is not true that,' might be an answer to *Nem.* vii. 23.

p. 158, *fr.* 15 : see Strabo 411 (Bergk iii. p. 151).

p. 165, *fr.* 31 : The only other example of this rhythm is Pind. *O.* x. 3. Not unlike is *P.* x. 4 ; and Ar. *fr.* 506, 1 (Ath. 96c) may be considered a further development.

fr. 32 : ἀβρότῃ ξυνέασιν Ἰώνων βασιλῆες. A similar prelude to Ionic *a minore* rhythm will be found in Ar. *Ran.* 326 = 342, and Castorio (iii. p. 634 Bergk) ἐξόχως δ' εὐγενέτας ἡλιόμορφος ζαθέοις.

p. 168, *Ep.* 2, 2 ; τῷ πάντων ἀνέμων πρῆτάτῳ Ζεφύρῳ. With πιστάτῳ, the reading of the Anthology and Suidas, Casaubon compared Theocr. x. 47, and one might adduce also Hom. *η* 119, Theophrast. *de caus. plant.* ii. 3. 1, *Geoponica* i. 11, 6 τὸν δὲ Ζέφυρον σύνεργον εἶναι τῇ γεωργίᾳ μᾶλλον τῶν ἄλλων πάντων ἀνέμων, and Plin. *N.H.* xvi. 25, xviii. 34. Winds fatten certainly (Kaibel *Ep.* 1036, 4), but there is no reason why a wind that fattens should himself be fat¹; and if there

¹ Dionys. Perieg. applies the epithet to the rich water of the fattening Nile, 221 ἔνθεν πιστάτοιο κατέρχεται ὕδατα Νείλου, 227 ὕδασι πάλιν λιπαρὸν πέδον Αἰγύπτου : but that (as the schol. observes) is a synonym of λιπαρώτατου, as 824 Μαλιάνδρος λιπαρῆσι κατέρχεται εἰς ἄλα δίναις, Aesch. *Supp.* 1039, and the

were, the epithet would be pointless here. He was not desired for ripening but for winnowing; and for that purpose you do not seek the fattest but the gentlest : Columella ii. 20 *at ubi paleis immista sunt frumenta, vento separentur : ad eam rem Favonius habetur eximius, qui lenis aequalisque aestivis mensibus perflat.* It was from this that Schneider (quoted by Jacobs in his notes on Bacchylides, *A.P.* VI. p. 290) restored πρῆτάτῳ. This is the established epithet : Dioscorid. *A.P.* xii. 171 ἀνέμων πρῆτάτε Ζέφυρε. Philodem. *A.P.* vi. 349 ἀνέμων πρῆτάτε Ζέφυρε. *A.P.* x. 102, 6 εἰσὶ τινες πρῆεῖς καὶ βιότον Ζέφυροι. Himer. *Ecl.* xvii. 5 πραῖνει Ζέφυρος ταῖς αὔραις τὰ κύματα. Otherwise λειοτάτῳ (Meineke) would be correct : Theophrast. *de vent.* 7. 38 ὁ δὲ Ζέφυρος λειοτάτος τῶν ἀνέμων κτέ. W. HEADLAM.

difference will, I think, be felt ; Nile-water may have body in it, hardly the unsubstantial Zephyr.

NEW HOMERIC PAPYRI.

THE portion of a Commentary on the twenty-first book of the Iliad which Messrs. Grenfell and Hunt publish in their *Oxyrynchus Papyri*, vol. II (Pap. CCXXI) is as interesting a contribution to the Homeric text as has been made for a long time. A first-hand Homeric commentary of the classical period may safely be called unique (a lexicon, such as that of Apollonius, is not a commentary, and no one now believes that the disjointed pages which once formed a preface to the Venetus A have anything to do with Aristonicus), and is bound both to increase our knowledge of the subject and to disturb our ideas of the process of Homeric tradition.

The date of the MS. is, according to its editors' of the second century A.D. ; the commentary touches Φ 1—363 with gaps. The editors who contribute a judicious introduction and interesting notes, acknowledge their obligations to Dr. Blass, who as the reviewer (having had the privilege of an early copy) can testify, has shown the most remarkable erudition and ingenuity in restoring this difficult grammatical prose.

The important point of authorship turns on the interpretation of the signature *αμμωνιος αμμωνιον γραμματικος εσημειωσαμην*, which is found in the middle of the roll between two columns of text. The experts give a somewhat uncertain sound on the matter, nor can I offer anything material towards the problem. I will follow, as

everyone must wish to, the example of the editors in assuming Ammonius Ammonii f. to be the author of the commentary. The question follows which of several Ammonii is he? The successor of Aristarchus, the most prominent of them, is debarred by chronology, and uncertain though the matter may be, I have some confidence in plumping for the author of the lexicon *περὶ διαφορᾶς ὀνομάτων*. The matter of this lexicon is largely taken up with Homeric usage, and on the other hand the brief glosses which abound in the commentary suit a lexicographical grammarian. Further, the authors whom both works cite, point to a similar period : as the editors remark, the commentary quotes Dionysius Thrax, Didymus, Aristonicus and Seleucus, but not Herodian or Nicanor ; the lexicon quotes, to take names as they come, Aristoxenus, Trypho, Alexion, Didymus, Ptolemy of Ascalon, Lucius Tarraeus, Aristonicus,—evidently the same set ; neither brings in Apollonius Dyscolus nor his greater son, even upon points of accentuation. The inference is a fair one that the two Ammonii are the same man, and that his age was about 100 A.D.¹

If this be correct the lexicographer Am-

¹ I should attribute to this Ammonius the brief and often glossarial notes which are found in the *Odyssey* MS. B.M. Pap. cclxxi. under the name α*, and which Prof. Ludwig, I believe, assigns to the successor of Aristarchus.