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Remarks on the *Supplices* of Euripides

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per ignes 498 Contineat summa fecerit
 unum 499 Tricenas dabis ex illa 500
 quae illa sub astris 501 cadet 503 uidis
 sep 504 horoscopus 505 Vt cum ex hac
 fides steterit 506 possit 507 Nosceret
 oblitus 508 Sint ueri uerique sub-
 ortus 509 Denaque¹ in proprias After
 509 CVIVS · SIGNI QVISQ · ANNVS · AVT ·
 MENSIS · AVT DIES AVT · HORA · SIT :- 511
 Quique diuisa 514 sole fulserit 515
 Annum tempora mundum 516 aliis
 secuntur 518 horoscopus 519
 Adserit atque dies tradit sequentibus 520
 tuos 521 munerandi signa per horas
 525 est om. 526 sequuntur 528 usque
 529 omnis 530 usque 531 ipsa dies
 aliumque requireret 532 nonulli (sic) 532
 sistant 535 menses aminantur 536
 tum uertitur asta After 536 ALTERATIO ·
 CVIVS · SIGNI · QUI SQ · ANNVS :- (so far in
 red Capitals, then in another line) A(a red
 initial) ut mensis aut dies aut hora sit (in the
 ordinary writing of M) 537 et om.
 placeat horae 538 as Jac. 539
 describitur 541 capit ex imo 542
 tradit (om. que) 546 Hora dies 547
 exacti solibus annum 549 et pariter
 sit mensis et annus 550 Asperioris agam
 551 si triste 552 si durior 554 Non
 annos signi 556 properant 557
 de est alius modo est 558 autque 559
 uariatā Then QVOD · ANNOS · VN̄ ·
 QVODQ ; · SIGN̄ · TRIBVIT :- 560 duci
 561 uenit 564 quod queque 567 trientē
 568 adpositis tut aure 569 Vincis et toti-
 dem 570 annosque for binosque 571
 neme e tribues 573 fluerint annis
 574 aequauit 576 quattuor 577 Adp.
 triplicauit 578 Quattuor 579
 herens 580 de ēē tribuet After 580
 QVOD · ANNOS · QVAEQ · LOCA · TRIBVANT :-
 581, 2 as Jac. 586 nunc tantum templorum
 587 uenit 588 p cognita 589 turba-
 tur 591 Quo tenebat 593 Ni
 duo decidant ad 595 quadragenus in-
 actus 596 olimpa luna 597 Primaque
 599 Quoque 601 sequentur 602 duplicant
 tris 604 Tertia forma et summo^{sub} 605
 Nec tris abstrahat annis 606 abequo
 (sic) 607 complent 610 Adc. 611
 praecidit 614 temptatum est ter dena
 remittit 615 Annorum spacia et decum
 (cett. om.) 616 Interius puerum in (cett.
 om.) 617 Inm. trahant natalis corpore
 morti Then QVAE SINT · TRIPLICIA · SIGNA ·
 ET · QVAS · VIRE · HABEANT 620 tenet
 621 adp. quattuor 625 a destinae
 627 quarito 629 Tum 630 destringunt
 631 Et templum pelagus iactatum 632
 morte 633 Scytharum (sic) hyemps
 germinia 634 tellurem (sic) fugit
 in aura 635 Huic 637 Parte ex ad-
 uerso 640 legit suplet 641
 Tunc figit 643 Stat quinto 644 P.
 in infectum et simili r. motus 645 lucas
 for noctes 650 subc. 651 ueniat a
 sidere 652 mici 656 uemus 657
 Viribus 659 paritur foedera ducem
 660 as Jac. 661 Ex ipsa uiuet a brumae
 cum tempora uincat 663 inp. muicta²
 666 Quattuor ut tempora 667 Nequi-
 quam manerē After 668 QVAE · PARTES ·
 IN · QVATVOR · SIGNIS · TROPICE · SINT 671
 Qua for una 674 Qui 675 urgent
 676 gerdenda figuris 677 mundumque
 mutant 678 Facta mouent 679 flec-
 tant reuoluant 680 octauam in
 parte 681 defluit 682 as Jac.
 M · MILNILI ASTRONOMICON LIB · III · EXPLĪC ·
 INCĪP · IIII ·

ROBINSON ELLIS.

¹ In Denaque the first e is almost an o.² Conceivably for *muicta*.

(To be continued.)

REMARKS ON THE SUPPLICES OF EURIPIDES.

SINCE the publication of an admirable critical text in Wilamowitz-Moellendorff's *Analecta Thucydidea*, nobody need wish for a better recension of the *Supplices*. In the senarii, Wilamowitz has left little more than tinker's work for those that come after him. A part of this humble task I shall now attempt to perform before giving

a few notes on some passages that appear to me to have been misunderstood by the commentators.

L. 100. ὦ παῖ, γυναῖκες αἶδε μητέρες τέκνων
 τῶν καθανόντων.

W. removes τέκνων, and marks the loss of a foot. We should read νεκρῶν. Both in

prose and verse νεκρὸς is often found with -θνήσκω, as Thuc. vii. 87 τῶν νεκρῶν... οὐ... ἀπέθνησκον, and in our passage the word used by Aethra to her son, whose sympathy she wishes to rouse, makes an excellent point.

L. 120. τούτους θανόντας ἡλθον ἐξαιτῶν πόλιν.

W. gives μέτα for πόλιν, with Kaibel. The request was made to Eteocles and the victorious generals, not to Thebes at large. Perhaps λαβεῖν is the missing word.

L. 164. ἀναξ Ἀθηναίων, ἐν μὲν αἰσχύναις ἔχω πίνων πρὸς οὐδας γόνυ σὸν ἀμπίσχειν χερί.

W. notes 'ἔχω Φ vere. cf. *El.* 238: qui non rectius corrigitur.' In *El.* 238 ὅπου ζῶσα συμφορᾶς ἔχεις, the partic. goes with ἔχω. In our passage ἀμπίσχειν is direct object of ἔχω, and the meaning is 'I deem clasping thee... among disgraces,' such as slavery.

L. 248. χαίρων ἴθι μὴ γὰρ βεβούλευσαι καλῶς αὐτὸς πῖέζειν τὴν τύχην ἡμᾶς λίαν.

W. reads with Matthiae in 248 χαίρων ἴθ'. εἰ γὰρ μὴ, and on 249 writes the sad note 'conclamatus.' The two lines form the close of Theseus' long and sententious speech, and, as we are in the midst of rhetoric, we might well substitute αἰσχρὸν for αὐτός.

L. 302. σκοπεῖν κελεύω μὴ σφαλῆς ἀτιμάσας· σφάλλει γὰρ ἐν τούτῳ μόνῃ τᾷλλ' εὖ φρονῶν.

σφάλῃς for σφάλλει Φ. Hence we rearrange 303 thus:

τᾷλλ' εὖ φρονῶν γὰρ ἐν μόνῳ τούτῳ σφάλῃς.

L. 321 W. gives ὄρᾱς, ἄβουλος ὡς κεκερτομημένη τοῖς κερτομοῦσι γοργὸν † ὡς ἀναβλέπει σὴ πατρίς.

and notes 'γοργόν' ὡς conjecit φ. alii alia. alterum ὡς languet.' Read γόργ' ὀρῶσ'.

L. 352. καὶ γὰρ κατέστησ' αὐτὸν εἰς μοναρχίαν ἐλευθερώσας τήνδ' ἰσοψήφον πόλιν.

W. gives κ. γ. κατέστησ' αὐτὸς ἐκ μοναρχίας. Query καὶ γὰρ καταστὰς αὐτὸς ἐς μοναρχίαν | ἡλευθέρωσα κ.τ.λ.

L. 406. δῆμος δ' ἀνάσσει διαδοχαῖσιν ἐν μέρει ἐνιαυσίαισιν, οὐχὶ τῷ πλούτῳ διδοὺς τὸ πένιστον ἀλλὰ καὶ ὁ πένης ἔχων ἴσον.

W. del. 408. But read τὸ πλεῖον (with Elmsley) ἀλλὰ χὼ πένης ἄρχει 'ν ἴσῳ.

L. 444. ἀνὴρ δὲ βασιλεὺς ἐχθρὸν ἡγέται τόδε, καὶ τοὺς ἀρίστους τοὺς ἀν' ἡγήται φρονεῖν κτείνει. W., who notes

'Corrupta haec esse vidit Marklandus. Debebant juvenes nominari.' Read νέους τ' for καὶ τοὺς and cf. l. 1092 νεανίαν τεκῶν ἀριστον.

L. 469. εἰ δ' ἔστιν ἐν γῇ, πρὶν θεοῦ δύναι σέλας λύσαντα σεμνὰ στεμμάτων † μυστήρια † τῆσδ' ἐξελαύνειν. So W.

Creon, in sending his message from Thebes to Theseus, could not include an order that Theseus should 'free the mysteries,'—a matter which in no way concerned Creon. The general sense must be 'reject Adrastus' supplication.' L. 470 should be read θύσαντα σεμνὰ στεμμάτων λυτήρια, 'offering sacrifices that will release thee from suppliant wreaths.' It was necessary that Creon should answer beforehand the objection that Athens was not in the habit of rejecting suppliants. Cf. l. 38, where Aethra says of Theseus ὡς ἡ τὸ τούτων λυτρὸν ἐξέλη χθονός | ἡ τᾶσδ' ἀνάγκας ἱκεσίους λύσῃ θεοὺς | ὅσιόν τι δράσας.

L. 555. γρόντας οὖν χρεῶν τάδε ἀδικουμένους τε μέτρια, μὴ θυμῷ, φέρειν ἀδικεῖν τε τοιαῦθ' οἷα μὴ βλάβει πόλιν.

L. 557 is sarcastic. Very likely we should read βλάβει (pass.) πόλιν. If not, the sense is 'such as will not injure (your) city' in the end, by provoking retribution.

L. 587. μοναμπύκων τε φάλαρα κινεῖσθαι † στόμα ἀφρῷ καταστάζοντα † Καδμείαν χθόνα. W.

Clearly φάλαρα καταστάζει στόμα ἀφρῷ is nonsense, and the passages cited by Paley in defence of it are quite different. στόμα has been confused with χθόνα, and we should read στίχας, and construct the sentence στίχας τε μοναμπύκων κινεῖσθαι φάλαρα ('accus. of respect') ἀφρῷ καταστάζοντα.

L. 716. ὁμοῦ τραχήλους κάπικείμενον κᾶρα † κνέας θερίζων κάπκαυλίζων ἐνύλω. W.

Markland explains 'heads with helmets on'; but this does not solve the difficulties. *θερίζειν* is a queer word to use of a man who is laying about him with a club, only taking care to hit high; and if you 'reap' a man's neck, you can hardly help 'reaping' his head as well, and the helmet doesn't count. We should read *κυνέας τ' ἐρείκων*. In some cases Theseus smashed to atoms neck, head and helmet: sometimes he merely knocked them off.

L. 878. τοὺς δ' ἐξαμαρτάνοντας οὐχὶ τὴν πόλιν
ῥῆθαιρ', ἐπεὶ τοι κοῦδὲν αἰτία πόλις
κακῶς κλύουσα διὰ κυβερνήτην κακόν.

W. marks the loss of a foot after *αἰτία*, and notes 'magis etiam interpolate αἰτία πᾶλει Stobaeus.' But we require a verb of some sort; and it is probably *πονεῖ*, which is supported by *κυβερνήτην*.

L. 899. πολλοὺς δ' ἐραστὰς κατὰ θηλειῶν
† ὄσας
ἔχον ἐφρούρει μηδὲν ἐξαμαρτάνειν. W.

For *ὄσας* read *πόθους*, and we have another case of *ἐρῶ* and *ποθῶ* in proximity.

Ll. 903 πολλά τ' ἐξευρεῖν σοφά...908 are regarded by W. as an interpolation. In l. 903 we should read *ἐξηῦρεν*, and in l. 907, for *φιλότιμον ἦθος πλούσιον*, which is nonsense, *φιλότιμον ἦθος πλουσίου* (*sc. ἔχον*). In l. 1194 ἦν δ' ὄρκον ἐκλιπόντες ἔλθωσιν πόλιν, we should perhaps read *ἐνδῶσιν δόλον*. The words *ἔλθωσιν πόλιν* recur in l. 1208.

Twice in this play the chorus is prevented, by a device common in the Greek drama, from ascending the stage, from which it has descended at the end of the first scene. The second example of this proceeding is quite clear. But the point of the earlier passage, which occurs in the *Commos* between Adrastus and the chorus, has escaped the commentators. The recovered bodies of the dead heroes having been brought on to the stage, their mothers naturally express from the orchestra a desire to embrace them. The passage runs (l. 815 fol.):—

XO. δόθ', ὡς περιπτυχαῖσι δὴ
χέρας προσαρμόσας' ἐμοῖς
ἐν ἀγκῶσι τέκνα θῶμαι.

818. ΑΔ. ἔχεις ἔχεις—XO. πημάτων γ' ἄλις
βάρος.

ΑΔ. αἰᾶ. XO. τοῖς τεκοῦσι δ' οὐ
λέγεις.

ΑΔ. αἰτέ μου. XO. στένεις ἐπ' ἀμ-
φοῖν ἄχῃ.

It is clear that Adrastus is here answering the mothers from the stage. They ask for their children; but Adrastus does not assent. He puts them off with the words *ἔχεις ἔχεις*, and they at once catch his meaning and fill it up with the words: 'true, I have trouble enough, but I have not my son.' Adrastus meant that it would only increase their sorrow to approach the bodies. It is the very same point that Theseus makes again subsequently when Adrastus thinks there is now no objection (ll. 940 fol.). Adrastus continues the lamentation. But the chorus objects: 'but you are disregarding us parents'; that is, you are not giving us the bodies. To this Adrastus retorts: 'listen to me'; that is, 'obey me.' But the mothers take *αἰέτε* in its literal sense only. There is in reality a double sense running through the last two lines. This explanation disposes, by the way, of Nauck's *ὄν λέγεις* for *οὐ λέγεις*.

In l. 187 *πεποικιλταὶ τρόπους*, applied to Sparta, is a reference to the concealment and diplomacy practised at Sparta as contrasted with the frankness that Pericles claims as characteristic of Athenian *τρόποι*. Mr. Coleridge's rendering, 'her customs variable,' misses the point. Among similar mistranslations comes l. 185 *ἀπαιτεῖ πρὸς χάριν θάψαι νεκρούς*. *πρὸς χάριν* is not 'as a favour' (Col.), nor does it go with *θάψαι* (Paley); but it = *amice*, as Markland translates. It would be idle to quote other adverbial expressions with *πρὸς*.

Creon's herald delivers his message to Theseus in a remarkable manner, as though he were himself giving the orders—l. 467 *ἐγὼ δ' ἀπαυθῶ κ.τ.λ.* Is it not probable that *ἐγὼ* means Creon, and that something has been lost denoting 'but my master bids me say this'?

L. 846. ἐν δ' οὐκ ἐρήσομαι σε, μὴ γέλωτ'
ὀφλω,
ὅτῳ ξυνέστη τῶνδ' ἕκαστος ἐν μάχῃ
ἢ τραῦμα λόγχης πολεμίων ἐδέξατο.

The next ll. to these are regarded as spurious by W. They stand in the MSS.

849 κοινοὶ γὰρ οὗτοι τῶν τ' ἀκούοντων λόγοι
καὶ τοῦ λέγοντος, ὅστις ἐν μάχῃ βεβῶς

851 λόγχης ἰούσης πρόσθεν ὀμμάτων πυκνῆς
σαφῶς ἀπήγγειλ' ὅστις ἐστὶν ἀγαθός;

This passage refers exclusively to the difficulty of identifying persons in the midst of a battle. There is nothing in it about noticing who displays courage, as Paley supposes. The passage that follows amounts

to a demonstration of this. What appears to me to be fatal to the four lines in question is that they confuse together the actual progress of a battle (850, 1) with the report carried from the field (852). In 849 *κοινὸι* means 'commonplace' on the stage, and the remark reminds us of the great scene at the opening of the *Phoenissae*, as well as of Aeschylus. 851 means 'while serried ranks of spearmen pass before his eyes.'

Two pyres are lit for the dead heroes, one for Capaneus, a second for the rest. This action is going on during the singing of the stasimon that begins at l. 955. Hartung wrongly says that both pyres are in sight of the audience. Theseus goes off with the procession before the stasimon is begun, and slaves remain behind to burn Capaneus on the stage. This is certain from l. 940, *σταιχέτω δ' ἄχθη νεκρῶν*, where *σταιχέτω* = 'let them move off,' as usual, and from the reference that Athena afterwards makes to their pyre as lit between Eleusis and Isthmus. But it is also clear that Adrastus is off the stage during the singing of the stasimon and the subsequent scene between Evadne and Iphis. L. 948, where Adrastus says *ὅταν δὲ τοῦσδε προσθῶμεν πυρὶ, ὅσα προσάξεσθ'* (should we read *προσίξεσθ'*?), is alone enough to prove this. He returns when the boys come in procession into the orchestra, bringing the bones of their fathers to their mothers.

At l. 1075, after Evadne has thrown herself on to the pyre, the chorus exclaims to Iphis,

ἐξ, σχέτλια τάδε παθών,
τὸ πάντολμον ἔργον ὅψει τάλας.

The passage continues :

1077 ΙΦ. οὐκ ἂν τιν' εὖροιτ' ἄλλον ἀθλιώτερον.
ΧΟ. ἰὼ τάλας.

1079 μετέλαχες τύχας Οἰδιπόδα, γέρον,
μέρος.

τὸ πάντολμον ἔργον ὅψει is supposed to refer to the fallen body of Evadne, which Iphis will soon see. But Iphis had seen her fall, and could now see nothing further than the mingled ashes of Evadne and Capaneus; and any force that can be extracted from the words on the assumption that they refer to Evadne merely is extremely weak. Probably Euripides intended a wider reference to the story of Oedipus and the resulting strife of Eteocles and Polynices, which produced the πάντολμον ἔργον of the invasion of Thebes, and finally the misery of Iphis. Aeschylus makes Eteocles call Polynices πάντολμος. By ὅψει is meant that Iphis will presently see the mingled ashes of husband and wife, and will thus realise the full meaning of the ἔργον πάντολμον that had begun with Oedipus and resulted in the death of Evadne. ἔργον thus refers to the whole series of troubles. I should connect l. 1075 with l. 1079 in this way :—

ΧΟ. ἐξ, σχέτλια τάδε παθών,
τὸ πάντολμον ἔργον ὅψει τάλας—
ΙΦ. οὐκ ἂν τιν' εὖροιτ' ἄλλον ἀθλιώτερον—
ΧΟ. ἰὼ τάλας,
μετέλαχες τύχας κ.τ.λ.

E. C. MARCHANT.

ST. MARK IN THE DIATESSARON.

THE publication of a version of Tatian's long lost *Diatessaron* (ed. Ciasca, Romae 1888) gives an opportunity of testing some theories about the Gospels and their history. In this note I shall speak chiefly of the Gospel according to St. Mark.

Papias writes on the authority of a certain elder, Μάρκος μὲν ἑρμηνευτὴς Πέτρον γενόμενος ὅσα ἐμνημόνευσεν ἀκριβῶς ἔγραψεν. οὐ μὲν τοι τάξει τὰ ὑπὸ τοῦ Χριστοῦ ἢ λεχθέντα ἢ πραχθέντα. οὔτε γὰρ ἤκουσε τοῦ Κυρίου, οὔτε παρηκολούθησεν αὐτῷ ὕστερον δὲ, ὡς ἔφην, Πέτρῳ, δὲ πρὸς τὰς χρείας ἐποιεῖτο τὰς διδασκαλίας. ἀλλ' οὐχ ὥσπερ σὺν ταξιὶν τῶν Κυριακῶν ποιούμενος λογίων· ὥς τε οὐδὲν

ἤμαρτε Μάρκος, οὕτως ἐν ἑνὶ γράφῃ ὡς ἀπεμνημόνευσεν. ἐνὸς γὰρ ἐποίησατο πρόνοιαν, τοῦ μηδὲν ὧν ἤκουσε παραλιπεῖν, ἢ ψεύσασθαι τι ἐν αὐτοῖς (Routh *R. R.* i. 13, ed. 2). Briefly, St. Mark wrote ἐν ἑνὶ and οὐ τάξει from his recollections of St. Peter's Gospel teachings, which themselves did not constitute a σὺν ταξι.

In the opinion of some writers the canonical St. Mark does not answer to this description, and accordingly it is said that some other writing or recension must have been referred to. This however does not at once follow; for it is possible to think with Eusebius that Papias was σφόδρα