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CRUX CRUCUM IN HIPPOLYTO.

MEKLER, in his review of my *Studies in the Hippolytus* (*Berliner Phil. Wochenschrift*, 6 Mai, 1911), calls verses 468-469 'die berüchtigtste aller Hippolytcruxes,' and refers to the 'Inhaltslosigkeit' (of the relative clause) 'die auch in Wilamowitz' "das Dach, das unser Haus bedeckt," nicht verwischt ist.'

But the passage has absolutely nothing to do with architecture. By one or two very simple corrections we transfer the scene from the land (and the wholly irrelevant house-building) to the sea and navigation. Four years ago I wrote (*Studies*, p. 23): 'Possibly Euripides did not have in mind a building at all, but a ship.' Recently my eye happened to fall on a passage in Polybius which seems to confirm the suspicion I had held for many years: ἐβουλεύετο περὶ τῆς εἰς οἶκον ἀνακομιδῆς . . . ἄπειρος ὑπάρχων τοῦ νεῖν καὶ μέλλων αὐτὸν ῥιπτεῖν εἰς τὸ πέλαγος . . . ῥίψας δὲ διανοοῖτο περὶ τοῦ πῶς ἂν ἐκνήξαιτο πρὸς τὴν γῆν (40. 3). Cp. Zonaras, *Epit. Hist.* 10. 10 ῥίψας ἑαυτὸν εἰς τὴν θάλασσαν ἀπενήξατο μόλις.

The words πεσοῦσ' ὄσσην in 470 give us the key to the whole riddle. Verse 468 does not refer to what goes before, but to what comes after. The nurse, as she says οὐδὲ στέγην, has in mind ἐκνεῦσαι of 470 — Phaedra has fallen into such a tempestuous sea that she is powerless to buffet the waves and swim to safety (πρὸς τὴν γῆν). So, later, Theseus is so overwhelmed that he beholds a sea of troubles τοσοῦτον ὥστε μήποτ' ἐκνεῦσαι πάλιν | μηδ' ἐκπεράσαι κύμα (823). Euripides, as well as Polybius, is speaking περὶ τῆς εἰς οἶκον ἀνακομιδῆς, for it is εἰς κατηρεφεῖς δόμους (which will provide shelter) that the luckless bark is speeding διὰ τῆς τεταραγμένης θαλάττης. And it is not near enough the land πείσμα βαλεῖν καὶ προσσχεῖν καὶ νεωλκήσαι (Stob., vol. iii., p. 21). The staunch craft itself does not always ride the waves to a fair haven; and if the good ship sometimes goes down, how can ἡ ἀπὸ τῆς στέγης πεσοῦσα hope to swim to safety? And a vessel, as well as a human being, has an οἶκος (δόμοι), for ἐν Πειραιεὶ νεὼς εἰσιν οἴκοι (Pausan. 1. 29. 16). Cp.

νεώσοικος (Ar. Ach. 96; Thuc. 7. 25. 64, and often).

The noun στέγη is *Decke*; but it is also *Verdeck*; and to the maritime Greeks the ideas conveyed by the two German words were practically identical: στέγη is δ στέγει—whether 'boat-house' or 'house-boat'—and the ship on the sea is the mariner's οἰκία: the sailor does not live ἐνδον ἀστεγοῦς δόμου (Nicetas 6. 198). Even the sides of a ship were called τοῖχοι (μ 420, Eur. Hel. 1573; Thuc. 7. 36; Ar. Ran. 537); and ναῦς οὐ στέγουσα for a leaky vessel was a common expression for two thousand years; while in Modern Greek 'watertight' is ὑδατοστεγής. Cp. Thuc. 2. 94 νῆες οὐδὲν στέγουσαι, Eur. Fr. 891 μὴ στέγοντα πιμπλάναι, Plutarch, *De Tranquil. Animi* 17 ἐφορκίου μὴ στέγοντος, *Philopoemen* 14 μὴ στεγούσης, Theophrastus, *Hist. Plant.* 5. 7. 4 καθελκυσθέντα συμμύει καὶ στέγει, Zonaras 8. 13 ναῦν αὐτῷ δοῦναι παλαιὰν μηδὲν στέγουσαν.

If we change ης to εἰς (δόμοι being originally δόμους), and ἀκριβωσειαν to ἀκριζουσαιεν, we not only secure the desired thought, but we find also that the other difficulties vanish: κατηρεφεῖς is no longer superfluous; the troublesome ἄν is no longer studiously sought for; and the greatest stumbling-block of all, ἀκριβώσειαν, with its attendant difficulties (mood, interpretation, sequence of thought) is entirely removed. As von Wilamowitz says, 'denn einmal kommt es auf dem Grad der Correctheit an, was in ἀκριβοῦν und selbst in ἐξακριβοῦν nicht liegt.' But with the changes suggested, verse 467 glides naturally into

οὐδὲ στέγην γὰρ εἰς κατηρεφεῖς δόμους
καλῶς ἀκρίζουσ' αἰέν,

and these verses just as naturally into
ἐς δὲ τὴν τύχην πεσοῦσ' ὄσσην σύ.

It was easy enough for the ship to be kept ἄκρα when the sea was smooth—εἰ δὲ θάλασσα κοίλη γένοιτο (Polyaenus 3. 11. 14) the case was different; for οὐδὲν ἐκώλυε τὴν ναῦν ὑποβρύχιον φέρεσθαι (3. 2. 13). Even in fair weather ἡ ναῦς ἐνταθῆσα πρὸς βίαν ποδὶ ἐβαψεν (Or. 706), for μέγα κύμα

θαλάσσης νηὸς ὑπὲρ τοίχων καταβήσεται (O 381), but in a storm, it became completely submerged (Polyb. 1. 51. 6; 16. 6. 2). Cp. 34. 3. 7 βαπτίζομενον τοῦ δρυίνου βάρει μετέωρον εἶναι τὸ λοιπόν, 8. 6. 4 βαπτίζόμενα πλήρης θαλάττης ἐγίγνετο.

Now ἀκρίζειν is the opposite of βαπτίζειν, and although the simple form is not found in this sense, the compound is not unusual. In our passage ἀκρίζουσι means *skim the upper surface of the water*, whereas ἐξακρίζετ' αἰθέρα in Or. 275 means *skim the upper air*. The compound ἐπακρίζειν is used in Aesch. Cho. 932, and ὑπερακρίζειν in Xen. Eq. Mag. 6. 5. Cp. Eur. Suppl. 988 and Φ 249 ἀροκελαινιόων, Polyb. 3. 55. 2 ἀρόπηλος, Hipp. 451. 38 ἀρόπλος, Luc. Lexiph. 15 ἀροκυμάτω, T 229 ἄκρον ἐπὶ ῥήγμιν αἰλός.

But I do not believe, after all, that Euripides wrote οὐδὲ στέγην—rather οὐδ' ἐν στέγῃ. The nurse has in mind a passenger sitting on deck, like Chry-

salus in Plautus, Bacch. 2. 3. 44: in nauem conscendimus | Domi cupientes, forte ut adsedi in stega. Cp. Stichus 3. 1. 12 sine aduocatis ibidem in curo in stega (that is, ἐν κερκούρῃ ἐν στέγῃ), Antiph. 132. 8 πλοῖον ἐστεγασμένον.

Consequently, I think that this crux crucum means simply: οὐδ' ἐν στέγῃ γὰρ (βροτοὶ) εἰς κατηρεφεῖς δόμους καλῶς ἀκρίζουσ' αἰέν'· σὺ δὲ εἰς τοσοῦτον πέλαγος πεσοῦσα—πῶς δοκεῖς ἐκνεῦσαι πρὸς τὴν γῆν. If ἡ εἰς οἶκον ἀνακομιδή is not always possible—οὐδ' ἐν στέγῃ—what hope for one who has fallen overboard into the roaring sea? Better is it ἔκδοτον σεαυτὴν τῷ σύροντι ποταμῷ τῶν πραγμάτων ἑᾶσαι (Porphyry, Ad Marcellam. 5), or as von Wilamowitz well translates the thought:

Und du vermisst dich, wider diesen Strom
Zu schwimmen, der dich weggerissen hat?

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AGAINST THE STRESS ACCENT IN LATIN.

IN the view of most scholars of this and the last generation the accent of Classical Latin (which I shall for convenience call the penultimate accent) was in the main an accent of stress. The grounds on which this view is based are the following: the existence of a similar stress in the early history of all the Romance languages; certain phenomena of sound-change during the Classical period; and certain somewhat similar phenomena immediately previous to that period. If, however, it can be shown that these phenomena were not in any way the result of a penultimate stress accent, but of another and in some cases at present unascertained cause, the evidence thus accumulated against the existence of a penultimate stress in Classical Latin will be positive as well as negative. For if the history of any stressed language, such as English, Irish, German, Armenian, Old French, etc., be examined over a period of 400 or 500 years, with all its accompanying sound-changes, it will be seen how impossible it is to suppose that

Latin could have possessed a predominant stress accent that left no mark on the language. I therefore propose in the following pages to deal as far as possible with each sound-change that has been attributed to the action of the penultimate stress accent either during or immediately preceding the Classical period.

First, however, there arises the question of the Romance or late Latin stress. The fact that a stress accent existed in late Latin (after the third or fourth century A.D.), corresponding for the most part in position with the classical accent, and testified to by the grammarians and the phonetic development of the Romance languages, is no ground for postulating the existence of an accent mainly expiratory in the Classical period. For the Greek accent, at one time indisputably musical, became, after the beginning of the Christian era, expiratory, and remains so to-day: cp. Mod. Gk. γένοιτο ἄνθρωπος (pronounced *yénito ánthropos*) with ἀνθρώπου (pronounced *ánthrōpu*). Similarly the