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Euripides, *Troades* 256

J. Stanley

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A FRAGMENT OF HERMIPPUS.

I QUOTE at once the vulgate as represented by Tauchnitz (1829) in Plutarch, *Pericles* 33 :

Βασιλεῦ σατύρων, τί ποτ' οὐκ ἐθέλεις
Δόρυ βαστάζειν, ἀλλὰ λόγους μὲν
Περὶ τοῦ πολέμου δεινούς παρέχῃ,
Ψυχὴν δὲ Τέλῃτος ὑπέστης ;
5 Κἀγχειριδίου δ' ἀκόνῃ σκληρᾷ
Παραθρομένης βρύχεις κοπίδος
Δηχθεὶς αἰθῶνι Κλέωνι.

The point is that Pericles after preventing peace will not allow a battle, though a Spartan army is in Attica (431 B.C.).

Lines 1—3 are plain enough. Line 4 seems meaningless. Kock objecting to a paroemiac among anapaests reads *ψυχὴν δ' ἀτέλεστος ὑπεξίστης*, not a very pretty or even likely line. Most editors correct to *ψυχὴ δὲ Τέλῃτος ὑπέστη* explaining Teles as 'some notorious coward.' This is easy enough, and no doubt right if there ever was such a person. But commentary of this order is dangerous. We must remember the grammarian who read in Virgil, *E. ix. 1* *Quot Emori Pedes*, and explained Emorus as an Arab horse. It might be possible to combine both suggestions and

read *ψυχὴ δ' ἀτέλεστος ὑπέστη*, and translate with Hosea Biglow,

'But sermon thru an' come to du
'Why, there's the old J. B.'

Lines 5—7 are desperate. Holden in his edition of the *Pericles* quotes with some scorn the explanations of Koraës, Blass and Meineke, and is sagaciously silent himself. In fact, as the lines stand, you can get no more meaning out of them than you put in. Of course the *παρὰ προσδοκίαν* type of joke is frequently fatal to meaning. But I incline to think that if for *ἀκόνῃ* we read *ἀκοῇ* we get nearer something reasonable. I translate roughly: 'And yet (in spite of this warlike talk) your teeth are set on edge at the harsh sound of a hand-chopper being sharpened, and the flashing Cleon really does hit home [when he calls you coward].' The mere presence of *παραθρομένης* would be more than enough to turn *ἀκοῇ* into *ἀκόνῃ*, a change exemplified quite gratuitously in Pindar, *O. vi. 82* = 140 *δόξαν ἔχω τιν' ἐπὶ γλώσσῃ ἀκόνας λιγυρᾶς* | *ἃ μ' ἐθέλοντα προσέρπει καλλιρροῖσι πνοαῖς*.

T. R. GLOVER.

EURIPIDES, *TROADES* 256.

ρίπτε, τέκνον, λαθέους
κλῆδας καὶ ἀπὸ χροῦς ἐνδυτῶν στεφάνων
ἱερὸν στολμούς.

I OBJECT to the word *κλῆδας* on three grounds:—

(1) If *κλῆδας* means 'keys,' as Liddell and Scott and others take it, what keys are meant? Were they those of the *ὑποπόδιον* of a temple of Apollo? If so, is it probable that the captive Cassandra had been allowed to retain them until now?

(2) If *κλῆδας* means 'chaplets,' as it is explained by Dr. Tyrrell, is it not tautological when followed by *στεφάνων*? Besides, the gloss quoted from Hesychius (*παρὰ Ἐφεσίοις τῆς θεοῦ τὰ στέμματα*) does not sufficiently prove that such is the meaning here.

(3) We should expect the Doric form *κλάδας* just as we find *τλάμονα* v. 247, *τᾷ*

νύμφᾳ δούλαν v. 250, *τὰν* v. 253, *ἐτεκόμαν* v. 265 κ.τ.λ.

I suggest therefore that we should for *κλῆδας* read *κλάδας*, a heteroclite acc. pl. of *κλάδος*, 'suppliant bough,' found in a fragment of Nicander quoted in Athenaeus 684 B *λιβάνον τε νέας κλάδας*. A dative *κλάδεσι* is found Aristoph. *Av. 239*. This change will give a short anacrusis, as in lines 266 and 271 of this passage of Euripides.

The reading I suggest will give a preferable meaning, and it is to be noticed that Cassandra is represented *σὺν κλάδοις ἐγχειριδίοις* and wearing a wreath on her head in Pitture d' Ercolano ii. 18.

The trifling difference, both to eye and ear, between ΚΛΑΔΑC, ΚΛΑΙΔΑC, and ΚΛΗΙΔΑC, will readily account for such a corruption of the text.

J. STANLEY.