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## Berliner Klassikertexte, Heft V

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They are open to many pertinent remarks, besides those which present themselves obviously and have been made above. If they were taken from among the illustrations of some known treatise, manifestly this would be an immense advantage to the comedian, and would greatly increase his chance of finding in the theatre a sufficient proportion of understanding auditors to carry him without danger through the moderate length of the scene. Nor would there be any difficulty for Aristophanes in adopting examples chosen by another. For his own purpose, his ostensible purpose, any examples would serve. Any set of verses taken at random might be made the text of such arbitrary and absurd comments as he assigns to Dionysus. In the conditions of literature at this time, the appearance of a book or treatise, attempting to summarize and popularize the main

principles of literary composition, is a conceivable and not improbable thing. It seems possible therefore (one must not say more) that the 'book in which people now study the matter of arts', the book upon which the poets are told to rely, is some recent work of this kind, popular enough to be described rhetorically as in the hands of everybody.

However this may be, the scene of the verse-weighting does in fact require, to be appreciated, auditors acquainted with the rational standards of verse-weight, and able to contrast them with the absurd standard of the stage-critic. This it is which accounts for the anticipatory explanations and apologies of Aristophanes. The fact is of some moment in estimating the testimony of the *Frogs* to the state of culture in Athens at the close of the great century.

A. W. VERRALL.

#### BERLINER KLASSIKERTEXTE, HEFT V.

*Griechische Dichterfragmente.* Erste Hälfte. *Epische und Elegische Fragmente.* Bearbeitet von W. SCHUBART und U. von WILAMOWITZ-MOELLENDORFF; mit einem Beitrage von FRANZ BUECHELER. Mit 2 Lichtdrucktafeln. Pp. 136.

Zweite Hälfte. *Lyrische und Dramatische Fragmente.* Bearbeitet von W. SCHUBART und U. von WILAMOWITZ-MOELLENDORFF. Mit 6 Lichtdrucktafeln, Berlin: Weidmannsche Buchhandlung 1907. Pp. 160. [Part I. 8 marks; part II. 11 marks.]

A FULL account of the riches contained in these two volumes has been given by Dr. Hunt in the section 'Papyri' of *The Year's Work in Classical Studies*, 1907, which may be recommended to the reader of these Papyri. Some pieces have been published before in various Continental periodicals, but the greater part are published for the first time, and the most important of them will be mentioned here.

PART I. This contains part of a treatise

giving a prose paraphrase of an Orphic poem on the Rape of Persephone, incorporating extracts from the Homeric Hymn to Demeter; the textual value of it has been discussed in *C.R.* June 1907, p. 97 *sq.*, by Mr. T. W. Allen, who shows that the text of the fourteenth-century MS., which is our sole authority for the Homeric Hymn, agrees with this Papyrus of the first century B.C. There is also a fragment of 30 lines from Euphorion, in a very fair condition; it is the longest fragment which we have of this Alexandrine writer, and is characteristically Alexandrine in contents and style. It was found at Eschmunên, about 60 miles south of Oxyrhynchus. There are eighty lines, some mutilated, of an unknown Epic poem on Diomedes, apparently of the early Hellenistic period, and compared by the editor to the Epyllia in Theocritus. The story appears to be this: While Diomedes is absent, probably in Troy, a successful rebellion threatens the life of his son. The news is brought by a faithful man, the son of Iphis, to Kalydon, where a

trusty steward guards Diomedes' property. There are two Panegyrics upon deceased professors of Berytus: and two considerable fragments of Hesiod's Suitors of Helen, one of which has been printed before; and of existing works there is some Aratus, Oppian, and Nonnus.

PART II. This is still more striking. The most important are the new fragments of Alcaeus, Corinna, Sophocles, and Euripides; there are also welcome additions to our fragments of Sappho; they have been printed before, but they are now published with further suggestions and notes. The first piece of Alcaeus, printed in 1902, contains the fragmentary context of *ἄνδρες γὰρ πόλιος πύργος ἀρεύιοι*, and is followed by a scholium giving the circumstances of the poem 'κατὰ τὴν φύγην τὴν πρώτην.' The new piece contains some twenty-seven lines, in a tantalising condition of incompleteness, the left-hand portion of the writing containing the first word or two of each line being torn away. It appears to contain two examples of a curious variety in the last half of the first and second lines of the Alcaic stanza, — — — | — — — for — — — | — — —. The scene, according to the editor, appears to be laid in a boat in which the poet and a companion have been rowing in the chilly morning; they then stop and draw in the oars, to warm themselves by a draught of wine. Further suggestions on this fragment are offered below. The next new fragments are two of Corinna, with brief marginal scholia explaining the dialectical forms, but only the middle part of each poem is in a satisfactory condition. The first describes a contest in singing between the mythical personages Helicon and Cithaeron. 'One scene,' says the editor, 'can be made out. The gods sit to give judgment; the Muses preside; Hermes is the Herald; they give their votes' ('into golden vases,' *καλπίδας ἐν χρουσοφαίς*) 'and a majority is obtained. The procedure corresponds throughout to that in the Eumenides, but it is not a lawsuit, but a contest of song.' Cithaeron sang of the youth of Zeus, and the crown of victory is adjudged to him: *πλίννας εἶλε Κιθηρών* (sc. *ψήφους*). Then Helicon in bitter

chagrin seizes a rock; the mountain gives way, and with a grievous cry he hurls the rock on 'unnumbered folk,' *εἴρισέ νιν ἐμ μουριάδεσσι λαῖς*.

The second fragment is called by the editor a 'geographical-genealogical poem.' Akraiphen, one of the fifty sons of Orion, and the prophet of Apollo of Ptoion, gives an account of the nine daughters of Asopus, who are identified with various towns and places, the list of which appears to be Aegina, Thebes, Salamis, Corcyra, Sinope, Tanagra, Chalcis, Thespieae, Plataea. The editor concludes thus: 'Corinna has treated local legends quite differently from Pindar, and . . . their simplicity is in sharp contrast to the pomp of Choral Lyric. . . . We see in Tanagra the poetesses (Myrtis and Corinna) treating local tales with undeniable skill. . . . Clearly a long period of practice must have preceded them. But Attic poetry became so brilliant, that the Choral Lyric and the writing of the Boeotian poetesses passed into the shade. Now we can see with joy a gleam of this poetry once more.'

We may conveniently deal here with the fragments of Sappho, which have been printed and discussed before by Blass and others. The second piece incorporates three lines already known. The fifth is a poem on a girl-friend who has gone to Lydia, probably to Sardis, and is of great beauty, as the following extract shows:

*Νῦν δὲ Λύδαισιν ἐνπρέπεται γυναι-  
κεσσιν ὡς ποτ' ἀελίῳ  
δύντος ἂ βροδοδάκτυλος σελάννα,  
πάντα περρέχοισ' ἄστρα, φάος δ' ἐπί-  
σχει θάλασσαν ἐπ' ἀλμύραν  
ἴσως καὶ πολυανθέμοις ἀρούραις·  
ἀ δ' ἔέρσα κάλα κέχυνται, τεθάλ-  
αισι δὲ βρόδα κάπαλ' ἀν-  
θρυσκα καὶ μελλιωτος ἀνθεμώδης.*

Lines like

*Ψάπφ', ἧ μάν σ' ἀέκοισ' ἀπυλιμπάνω*

and

*σὺ δὲ λάθει  
δο(σα τέρπνα τε) καὶ κάλ' ἐπάσχομεν*

in fragment ii, with their poignant simplicity and vein of passion, and the passage quoted above from the fifth piece with its feeling for nature, are equal to anything in the fragments of Sappho which we already possess.

In the new Tragic fragments there is a passage of some twenty-four lines from Sophocles' *Ἀχαιῶν Σύλλογος*; a dialogue containing a long speech of Pasiphae, clearly belonging to Euripides' tragedy of the Cretans; some lyrics from the Phaethon, found, like the Euphorion, at Eschmunên; there are also extracts from the Hippolytus and a tragic and comic Florilegium; and some Melanippe fragments, previously published. Of comedy, there is some more Menander, probably, as well as fragments of the Acharnians, Frogs, and Birds. The volume ends with an anapaestic speech of Cassandra, probably late, and a short hymn to *Τύχη*.

It is needless to say that the commentary is a monument of learning.

A few more suggestions are appended, and further restoration, especially of the Sappho and Alcaeus, ought not to be impossible.

## PART I.

*Euphorion*, col. 1, l. 7.

ἐν καὶ οἱ βλεφάροις κυάνῳ ἤστραπτε . . .

This is part of the description of Cerberus when brought up from Hades. Perhaps *ἤστραπτεν ὀπωπή*, or the plural. It is an Alexandrine use.

col. 2, l. 6.

[ὄνεκ' Ἀθ]ηναίης ἱερὴν ἀνελύσατο κίστην  
[ . . . ]ης.

On the death of the brigand Sciron. Perhaps *παρθενίης*.

*Épíc Poem on Diomedes*, l. 12-13.

τῶν ἄρ καὶ πρῶτος γε]ρ[εῖν φυτῶσατο Κάστωρ  
μίξας λαμπύρ[ο]ισιν ἀ[ . . . ]

Perhaps *ἀλωπήκεσσι λακαίνας*.

The form *ἀλωπήκεσσι* is found in Oppian, *Cyn.* 1. 433. Pollux, v. 40, states that Nicander calls the *Καστορίδες* (a breed of hound) *ἀλωπεκίδες*, and this writer appears to agree with him; for it is plain that the breeding of *ἀλωπεκίδες*, is described in lines 9-13, just as the Libyan breed, crossed with the jackal, is mentioned in l. 14. The words in Pollux are: αἱ δὲ Καστορίδες Κάστωρος θρέμματα, Ἀπόλλωνος τὸ δῶρον. ταύτας δ' ὁ αὐτὸς οὖτος ποιητῆς (sc. Nicander) εἶναι τὰς ἀλωπεκίδας λέγει, μιξαμένον τὸ γένος ἀλώπεκι Κάστωρος. The editors then are probably

right in inserting the word *Κάστωρ* in l. 12, and thus making this writer agree with Nicander. On the other hand, Xenophon, *Cyn.* 3. 1, distinguishes *Καστόρμαι* from *ἀλωπεκίδες*, so that the savants and the sporting squire differ. The Spartan prince Castor crossed foxes presumably with the native breed of dog, which could hardly be called anything but *λάκων* and *λάκαινα*; for *κύνας λάκαιναι*, see Jebb's note on *Soph. Aj.* 8. Oppian, *Cyn.* 2. 19, says of Polydeuces  
*πρὸς δὲ μόθους θηρῶν κύνας ὥπλισε καρχαρόδοντας πρῶτος.*

l. 66. [ . . . δὲ σφε π[έ]δου ἀνάειρεν· εἶπε δὲ τοῖον.

Perhaps *αὐτίκα* (cf. 45) came at the beginning of the line.

## PART II. LYRISCHE UND DRAMATISCHE FRAGMENTE.

*Alcaeus*, No. 2, ll. 15-6.

Adopting the Editor's general idea of the fragment,

. . . ] ΑΘΕΝΤΕΣΩΤΑΧΙCΤΑ  
. . . ] ΑΔΑΝΚΑΜΑΚΩΝΕΛΟΝΤΕΣ,

we may perhaps restore

ἐρετμὰ θέντες ὡς τάχιστα  
παρβολάδαν καμάκων ἐλόντες.

*κάμακες* may be 'thole-pins,' *σκαλμοί*. For *παρβολάδαν*, that is, 'parallel with the sides of the ship,' another existing form of *παρβλήδην*, cf. *Aristoph. Ran.* 269, *παραβαλοῦ τὸ κωπίω*, 'ship your oars' (*Blass*' emendation for *τῷ κωπίῳ*).

. . . ] *ΝΟΕΙΔΗΝ* in l. 14 may represent *χιονοεῖδην*, scanned *χιονοεῖδην*. For the accusative in *-ην*, cf. *Sappho*, *Bergk.* 72, *ἀβάκην*; *Bergk.* 85, *ἐμφέρην*, and *Farnell*, *Lyric Poets*, p. 78. See *H. Weir Smyth*, *Lyric Poets*, p. 215, on *ἀσυνέτημι*, and *Tucker*, *Aesch. Choeph.* 1047, on *φαιῶχίτωνες*, *Ἰππομέδοντος* etc. Adopting von *Wilamowitz-Moellendorff's* *τί δ' οὐ* in l. 13, we may write the whole stanza thus:

τί δ' οὐ θαλάσσας φειδόμεθ', ὡς κῆρον  
χιονοεῖδην αἶθρον ἐπημένοι;  
ἐρετμὰ θέντες ὡς τάχιστα  
παρβολάδαν, καμάκων ἐλόντες . . .

For *φείδεσθαι*, cf. *Pind. Nem.* ix. 46, *φείσασθαι κελεύθου*. Perhaps *πίνοιμεν* may be the word required in l. 19, but the restoration of the stanza is still to seek. *ἐπημένοι* = *ἐφειμένοι*.

The sense of the last six lines suggested by the Editor in his notes would be given by

ἔπειτα λίσσα[ι]μεν, πρότ' ἐνώπια  
 πλόου τρέποντες, καὶ κ' ἰθαρώτεροι  
 πίνουμεν ἢ Ἰλλάντι θυμῶ  
 τοῦτό κ' ἀμυστίδος ἔργον εἶη.

The meaning of the last six lines will then be: 'Remos confestim utroque adducamus, deinde scalmis solutos ad latera navis admoveamus, et libentius potemus.'

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### THE TRAU MS. OF PETRONIUS.

THE *Cena Trimalchionis*, as is well known, has only survived in one fifteenth century MS., which was discovered about 1650 by Marino Stalileo in the library of Niccolo Cippico at Trau in Dalmatia. The MS., which is now at Paris (Lat. 7989), contains Tibullus (p. 1), Propertius (p. 44), Catullus (p. 132), Ovid, Sappho to Phaon (p. 180), Petronius,—*i.e.* the portion of the Satiricon found in other MSS., with the usual *subscriptio* (pp. 190–205),—followed by the 'Cena' without title (pp. 206–229), the Moretum (p. 229), and in a later hand Claudian de Phoenice (p. 233).<sup>1</sup> Its date is fixed by an entry in p. 179 at the end of Catullus, viz. '1423 di 20 novemb.' It, therefore, appears that the *Cena*, which in 1650 was hailed as a new discovery, first came to light in 1423, but vanished immediately afterwards so completely that its existence remained unknown until the discovery at Trau.

The *provenance* of the 'Cena' is obviously a most interesting problem, though, so far as I am aware, no one has attempted a solution. The suggestion which I venture to make is not based upon any new material. The facts are contained in various pages of Bücheler's *editio maior* and sundry well-known works of reference. It is only necessary to put them together.

The first mention of Petronius at the period of the Renaissance is to be found in a letter of Poggio to Niccolo Niccoli<sup>2</sup> written from London on June 13, 1420. In this replying to a question of Niccolo he says

<sup>1</sup> I take the facts from the description by Chatelain, *Paléographie des Classiques Latins*, p. 16.

<sup>2</sup> Bücheler, *ed. mai.* p. vii, by a curious error says that the letter is written to Nicolas of Treves (*i.e.* Nicholas Krebs, generally known as Nicolas of Cues. Sabbadini, Scoperte, p. 109).

'De Petronio Arbitro quod scire cupis quid tractet . . . Est autem homo gravis versu et prosa constans.'<sup>3</sup> The inference from this is that Poggio had discovered Petronius, or a portion of the author, in England. If Niccolo Niccoli was unacquainted with him, it is very improbable that any one else was. Poggio left England and returned to Italy in 1423. In a letter to Niccolo written in May 1423 he says 'allatus est mihi ex Colonia xv. liber Petronii Arbitri, quem curavi transcribendum modo cum illac iter feci: mittas ad me oro bucolicam Calpurnii et particulam Petronii quas misi tibi ex Britannia.'<sup>4</sup> The Trau MS., or a portion of it, was, as we have already seen, written in November 1423. The conclusion suggested is one of great simplicity: viz. that the *particula* discovered in England was the *Cena*, while the Cologne MS., copied by Poggio's order, belonged to the vulgar family. The Trau MS. combines these. First come the ordinary excerpts with the *subscriptio* 'Petronii Arbitri Satyri fragmenta explicantur ex libro quinto decimo et sexto decimo,' and, after the *subscriptio*, the new fragment, the *particula* sent from England.

How then are we to explain the disappearance of the MS.? The simple answer is, that it must have been stolen, and intentionally secreted. I would compare the mystery which surrounds the 2nd Medicean MS. of Tacitus (Laur. lxxviii. 2), which, according to recent authorities, was first stolen by Boccaccio from Monte Cassino, and by a second theft from the heirs of Boccaccio.<sup>5</sup> It then came into the hands of Niccolo, who kept its existence very dark from fear of legal complications. Thus Poggio, when borrowing it from him in 1427, says:

'Cornelium Tacitum cum venerit obser-

<sup>3</sup> Epistulae, ed. Tonelli, i. p. 38.

<sup>4</sup> Tonelli, i. p. 91.

<sup>5</sup> Cl. R. xx. pp. 224–5.