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## Hippokleides' Dance

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αὐγαῖς, Ar. *Clouds* 285 (a mystical passage by the way)—has, if my conjecture be right, its analogue in the underworld, as the fire in Plato's Cave is the analogue of the sun<sup>1</sup>.

And this reminds us, finally, that the word αὐγαί is associated with the blaze of light of the mystic ἐποπτεία, as in the context of the passage already quoted from the *Phaedrus* (250 c), εὐδαίμονα φάσματα μνουμένοι τε καὶ ἐποπτεύοντες ἐν αὐτῇ καθαρῇ, καθαροὶ ὄντες...: *Republic* 540 A πρὸς τέλος ἤδη ἀκτέον καὶ ἀναγκαστέον ἀνακλιναντας τὴν τῆς ψυχῆς αὐτῇ γῆν ('the radiant light of the soul,' Adam) εἰς αὐτὸ ἀποβλέψαι τὸ πᾶσι φῶς παρέχον: 516 A (of emerging from the Cave) ἐπειδὴ πρὸς τὸ φῶς ἔλθοι, αὐτῇ γῆς ἂν ἔχοντα τὰ ὅμματα μεστὰ δρᾶν οὐδ' ἂν ἐν δύνασθαι τῶν νῦν λεγομένων ἀληθῶν. Sophocles himself in the *Ajax* (70) mentions the sight-rays ἐγὼ γὰρ ὁμμάτων ἀποστροφῶν | αὐγὰς ἀπείρξω σὴν πρόσωπιν εἰσιδεῖν.

I suspect that the double sense of κόρη was not without significance to the Eleusinian mystic. Empedocles, describing the structure of the eye-ball, fashioned by Aphrodite, plays on the word, as Alexander notes (ad Arist. *de Sens.* 437 b. 23 ff., Diels, *Frag. d. Vors.*<sup>1</sup> p. 205): 'λεπτῆσί δ' ὁδόνῃσιν ἐξέυατο κύκλωπα κούρην' εἶπεν ('Ἐμπεδοκλῆς) ἀντὶ τοῦ 'λεπτοῖς

<sup>1</sup> Iambl. *vit. Pyth.* ix. 46 τοὺς γὰρ ἀνθρώπους (ἔφη Πυθαγόρας) εἰδότες ὅτι τόπος ἅπας προσδεῖται δικαιοσύνης, μυθοποιεῖν τὴν αὐτὴν τάξιν ἔχειν παρὰ τῇ Διὶ τὴν Θέμιν καὶ παρὰ τῇ Πλούτῳ τὴν Δίκην καὶ κατὰ τὰς πόλεις τὸν νόμον, ἵνα ὁ μὴ δικαίως ἐφ' ἃ τέτακται ποιῶν ἅμα φαίνεται πάντα τὸν κόσμον συναδικῶν.

ὑμέσιν περιέλαβε τὴν κυκλοτερῆ κόρην', πρὸς τὸ ὄνομα τῆς κόρης χρησάμενος ποιητικῶς ταῖς 'ὁδόνις' ἀντὶ τῶν ὑμένων.<sup>2</sup> Probably there are many places in lyrical poetry which would become clear to us, if we knew of these mystical word-plays and could fill in the associations which the poet is careful only to suggest remotely.

The following paraphrase may suffice to illustrate the suggested interpretation:

'Tis thou dost pluck aside, for its ruin, the heart whose righteousness is wrong; 'tis thou hast roused this strife of men in kindred blood; and victory is to the love-light clear-shining from the eyes of a Bride well-wed,—to the consort throned in radiance of the Queenly Laws; for therein plays the delusive smile of a Goddess unvanquished, the Mother of thee.'

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<sup>2</sup> I suspect that the marriage of Κόρη with Hades was allegorically interpreted as the marriage of the eye of the soul with the Sun by means of the αὐγαί, the radiance of the light of truth—an allegory which Plato turned to his purpose in *Rep.* vi. There is, I am told, some reason to identify Hades with the sun in the underworld. A trace of the doctrine is found in Aristophanes *Thesm.* 17 ὀφθαλμὸν ἀντίμιμον ἡλίου τροχῷ—a phrase which we find in the Pythagorean Euryphamus (Stob. *Flor.* 103 27), who calls man πολυτελέστατον ζῶον, planted by the divine power in the cosmos, as ἀντίμιμον μὲν τὰς ἰδίας φύσεις, ὀφθαλμὸν δὲ τὰς τῶν ὄντων διακοσμάσιος. It is disputable whether the title of the Hermetic treatise Κόρη Κόσμος means 'Eve' or 'Virgin of the World.' Ἀνταυγής is an epithet of Protononos-Phanes-Priapus, *Orph. hymn.* vi.

## HIPPOKLEIDES' DANCE.

In the *Classical Review* for September (Vol. xxi. No. 6, page 169) Mr. A. B. Cook comments on this passage (Hdt. 6. 129). He suggests that the third dance in which Hippokleides indulged, to the great disgust of his host, was a recognised Theban dance. He supports this view by the contention that as the first dance was Laconian and the second Attic, so there is reason to suppose that the third was Theban, and further that Theban vases bear out this view. But it may

be objected that, though Hippokleides might have gone on to give an example of Theban dancing, there are at least equal grounds for presuming that the third dance was the result of personal inspiration, as indeed seems to be suggested by the way the incident is narrated in Herodotus. Again the vase-fragment which Mr. Cook reproduces appears to represent a gentleman about to turn a somersault. It is surely slender evidence for the contention that Hippokleides in putting his head down

on the table and waving with his legs, was engaging in a 'recognised, if not a ritual, performance.'

Further Mr. Cook contends that οὐ φροντὶς Ἴπποκλείδῃ does not mean 'Hippokleides doesn't care,' which would be οὐδὲν μέλει μοι; but 'Hippokleides has no cares'—'a few trochaic words appropriate to his festive fling.' Here Mr. Cook appears to me to misrepresent the sense of the passage. Kleisthenes breaks in upon Hippokleides' dancing with the ex-

clamation, 'You have danced away your marriage,' to which Hippokleides retorted (ὑπολαβὼν εἶπε) Οὐ φροντὶς Ἴπποκλείδῃ, meaning, I take it, 'this,' i.e. the dancing away of the marriage, 'is not a care to Hippokleides.' And Herodotus goes on to say that the expression became proverbial. Does not the joke lose its point in Mr. Cook's interpretation of the passage?

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## NOTES

### ON HERODAS AND HORACE.

(i) HERODAS, iii. 76: οἱ μὲν ὁμοίως τὸν σίδηρον τρώγουσιν. Read ὁμοίως, as 'ἁμοῖος Siculis κακός, teste Hesychio' (Dindorf's *Stephanus Lex.*). ὁμοίως is otiose, and arose probably from the rarity of ἁμοῖος, though ἁμοίῃ occurs in Galen's *Dict. Hippocr.* (in a contested sense) and μοῖος, σμοῖος are forms given by Isaac Voss: σμοῖος means στυγνός.

Nothing more natural than that Herodas should have Sicilian forms and words. Some ten in Aeschylus are well known, thanks (among others) to Athenaeus, ix. 402, who cites ἀσχέδωρος, for σύαγρος (Aesch., *Phorc.*), and says: ὅτι δὲ Αἰσχύλος, διατρίψας ἐν Σικελίᾳ, πολλαῖς κέχρηται φωναῖς Σικελικαῖς, οὐδὲν θαυμαστόν. Neither is it wonderful that a mimiamb, such as he or Cn. Matius, should have drawn linguistic drafts on the land that was associated with their craft, Sicily. The 'Venisti huc ubi mures ferrum rodunt' (of L. Annaei Senecae *Ludus de morte Claudii*, vii.) does not help for the reading any more than the *quia Romae mures molas lingunt* of the same Ἀποκολοκύντωσις (viii.). Equally little helpful is O. Crusius' 'wo die Mäuse Eisen fressen.' (p. 21.) τόργος [ἔστι δὲ καὶ γὺψ παρὰ Σικελιώταις (Hesych.)] is another Sicilian word, Τόργιον being to τόργος as 'Eryri' (Snowdon) to 'eryr,' eagle, in Welsh.

(ii) Horace, *Carm.* II. viii. 13, *ridet hoc*

*inquam, Venus ipsa.* Read *nequam*, and omit comma before and after. *Nequam* was written *niquam*, then *inquam*, which last is intolerably heavy in an ode of 24 lines; besides, Horace has said nothing before of Venus' laughter (in this poem). 'Antiqui *ni pro ne* ponebant' (Servius ad Verg. *Aen.* iii. 686, *ni teneant cursus*). And Lindsay's Plaut. *Captivi* has many instances. Similarly, the famous Vergilian *crux* (*Aen.* xii. 648) *Sancta ad vos anima atque istius inscia culpa* should run s. a. v. a. a. i. *nescia culpa*, as in O. Ribbeck's edition,—to name but that;—when all difficulty of scansion magically vanishes.

(iii) Horace, *Epist.* II. ii. 123 *Virtute carentia tollet*, where *carentia* is the less well authenticated reading, runs v. *calentia* t. in the Blandin. As *tollet* is in sense ambiguous, if we read *calentia*, we can translate, 'will adopt what is instinct with worth,' a much less otiose sense, after the preceding, 'nimis aspera sano laevabit cultu,' than 'will remove' 'what lacks worth' (*carentia*). Of the *carentia* readings given by Vollmer (*ueberlief. des Horaz*) one is 'second hand.' [Vollmer shows we must keep *veris* in *Carm.* I. xliii. 5 and, probably, *scaevum* in *Epist.* I. i. 6. 50.]

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