NOTES ON THE TEXT OF EURIPIDES

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Summary: The present work consists of several notes on the text of Euripides:
Suppl. 24-8; 58-9; 31-3; 584-7; 971-6; 1152-7; El.
1072-3; 1233-5; 1329-30; HF 117-8; Tro. 538-41; 542ff.; 694-5; 817-8; 1100-4; 1171-7; IT 186-8; 691-2; 1348-53; Ion 84-5; 927-31; 936-8; 1410.

Supplies 24-28:

ὁς μ’ ἔξτρονει παῖδ’ ἐμὸν πείσοι λιτοίς νεκρῶν κομμητήν ἢ λόγοισιν ἢ δαρὸς ῥώμη γενέσθαι καὶ τάφον μετατάσαν, μόνον τοῖ δ’ ἐργά προστίθησί ἐμῷ τεκνῷ πολεῖ τ’ Ἀθηνῶν.


"He urges me to entreat my son to undertake – Whether by negotiation or by force of arms – The rescue of those bodies, and to bear his part In burying them. Upon my son alone he lays This task, and on the city of Athens."

Diggle1 commented as follows on this passage (op. cit., p. 1): "Adrastus (says Aethra) urges her to persuade her son to recover and bury the corpses".

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Diggle was puzzled by the word μονον, in line 27. I would like to point out that Paley has defended the mss. reading μονον τοις ἐπιοι in a persuasive manner. He commented as follows: "this duty and nothing beyond it, i.e. to demand leave to bury the dead, but not to interfere further in the political relations between Argos and Thebes". The conjecture μονον, which was suggested by Reiske and others, also gives good sense: Aethra wishes to stress that Theseus is her "only" son. However, this conjecture is not necessary because it is possible that the poet has made use of adjectival enallage, referring μονον to ἐπιοι rather than to της ου. I need hardly add that adjectival enallage is very common in Euripides: cf. MPRL vol. 10, p. 47.

Supplices 58-59:

μετα μεν δεκ ἐμοι σῦς διμνίσας,
μεταδος δ’, ἰσοπόσι ἐκολαμφ κελεα τῶν θυμέουν σὺς ἐτηκων

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δασα] διασα Τρ’, οὐκ Στιντόν

Paley² translated as follows:

"Share then with me the sentiments you feel towards your own son, and share them, in proportion as I an unhappy mother grieve for the slain whom I bore".

In his discussion of these lines, Diggle (op. cit., p. 2) noted that "Stinton's arguments (JHS 97, 1977, p. 145) are not quite strong enough to show that his conjecture is preferable to that of Triclinius". The reader will note that, according to Diggle, the reading δασα is a conjecture made by Triclinius. There is, however, no reason why we should assume that δασα is a conjecture. It is more likely that we are faced here with an example of the correct reading having been preserved for us by Τρ. For other cases where Triclinius has preserved the correct reading, cf. CL 3, pp. 11 and 13. From van Looy's edition of Euripides' Medea (cf. e.g. his apparatus on lines 1087, 1103) it appears that certain variants accepted by Triclinius are already attested in papyri.

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Supplices 60-62:


"Persuade your son, we entreat you,
To march to Ismenus, and bring
Those lost, unburied bodies
Home to our arms, the dead to the living".

Diggle (op. cit., p. 3) placed the words λαίανον τοφοῦ in line 62, between cruces. The transmitted text is, however, capable of being explained. The chorus ask Aethra to persuade Theseus to bring the bodies of their sons to them "for a stony burial". For similar uses of the accusative in Euripides, cf. Kühner-Gerth, vol. I, p. 284. Cf. also Iliad 24, 735, where the words ἄνευ πάθου συνεπέλειον constitute another appositional accusative. The accusative λαίανον τοφοῦ denotes here "eine Absicht" (cf. Kühner-Gerth, loc. cit.) and means "for the purpose of creating a stony burial".

In conclusion, the text is perfectly sound: what Diggle obelizes is, of all things, a stylistic feature typical of Euripides (Kühner-Gerth, loc. cit.: "häufig bei Euripides"). Euripides has cleverly utilized, in an elegant Neuleistung, the phrase λαίανον τοφοῦ which occurs in Soph., Oed. Col. 1596, where it means "a stone tomb". Here, in Euripides' line, the accusative λαίανον τοφοῦ is employed in the syntactical function described in Kühner-Gerth, loc. cit., and means "so as to achieve a stony burial": the word τοφοῦ is, accordingly, an abstract ("burial", not "tomb"), and the adjective λαίανον means "stony", in the sense that the burial will be effected in a stone tomb. For such metaphors, cf. e.g. λίθυνος θανάτος, Pind., Pyth. 10, 48.

Euripides, as is well known, likes Selbsvariation: accordingly, elsewhere he uses the adjective λαίανος in its literal meaning "made of stone" (e.g. El. 328, Troad. 5), whereas here he has employed it in its metaphorical sense "stony": cf. Habis 30, 1999, p. 77 f., where G. Giangrande has shown that πέδωσ, which
elsewhere in Euripides means "soil", "territory", has been used by the poet in its metaphorical sense "home", "abode", at Med. 1339.

_Supplices_ 321-323:

φρες, ἄβολος ὡς κεκεραμευμένη
tις κεκραμευμένη γαργών ὡς ἀναβλέψει
tη πατρίς, κυ γα γα τοῖς πάνοιτοι σέ δέσσατε.

Diggle (op. cit., p. 12) placed the words γαργών ὡς between cruces and suggested that we should accept the alteration γαργών ὡς. It is, however, possible to retain the transmitted text. As Paley has already explained in his note _ad loc._, this passage makes perfect sense and should be translated as follows:

"Do you see, how your country, when reproached as wanting in deliberation, looks sternly at those who assail her? (And she does this) for she grows great in the midst of toils".

_Supplices_ 584-587:

ὅμοιασθαι χρεω
παρ' οὐδ' ἐπιλθην ἄρματων τ' ἐκείμενην.
μομμυτικων τε φάλαξας κυκείσθαι στόμα
ἀφρύ καταστατῶντα Καδμείαν χίδια.

Diggle translated these lines as follows (op. cit., p. 15 f.):

"Forward must go every hoplite and charioteer, and the single-horses' cheek-pieces, making the mouth drip with foam (dripping at the mouth with foam' Collard), must be set in motion to the Cadmeian land".

Diggle was puzzled by the text of lines 586-7. He noted that στόμα, in line 586, is particularly difficult to explain. I would like to point out that the transmitted text is sound.
As is clear from Diggle's translation, the verb καταλακανείνα has been used in a causative3 sense and thus means "causing the mouth to drip with foam".

Supplices 971-976:

υπολειμένη μοι δίκρυνε
μέλε ραπᾶσθαι ἐν οἴκοις
κείσται μνήματα, πεινηθοὶ
kορώι καὶ στέφανοι κόμας,
λαβαί τε νεκρών θημέλιοι,
ἀστίδει θ' ὃς στρυφοκόμος
Απολλώνι σως ἐνδέχεται;

Translation by Vellacott (Euripides, Penguin edition, p. 224):

"All that is left to me is tears.
At home there are pitiful reminders of my son,
Locks cut for mourning, garlands for the head.
Offerings of wine for lifeless souls,
Songs that golden Apollo will not accept*.

In his discussion of this passage, Diggle argued (op. cit., p. 24) that we should accept Markland's alteration κατέστενοι κόμας for καταστέφανοι κόμας in line 974. He noted that "Mourners do not wear garlands". Collard, on the other hand, thought that there is "a reference to the practice of decorating the corpse's head with a garland". He added, however, that "in Argos there would be only ashes, not corpses to be garlanded". I would like to suggest a different solution. It is well known that "coronati bibebant veteres" (Euripidis Opera Omnia, ed. A. et J.M. Duncan, vol. IX, p. 689, with material), i.e. that the ancients wore garlands not only when they were banqueting, but also when they drank on the occasion of libations being poured: here, evidently, the garlands mentioned in line 974 are those which had been worn on the occasion of the λαβαί mentioned in line 975.

The remains of the dead were "mit Wein begossen, dann begraben" (Beckby, Anthol. Gr., IV, p. 603). The multifarious uses of garlands in funerary

3 For other examples of the employment of verbs in a causative sense, cf. H. White, Studies in the Poetry of Nicander. Amsterdam, 1987, p. 34.
connections (cf. Beckby, op. cit., s.v. Krantz) are most usefully analyzed, with the relevant bibliography (notably Deubner, Klein, and Köchly) by M. Brech.

Supplices 1152-1157:

ΠΑ. ἔτ' εἰσοροῦν σε, πάτερ, ἐν' ἀπομάκρυνθ' θοῖκοι.
ΧΟ. φίλοις φίλημα παρά γενέων τόσατα σου.
ΠΑ. ὅγιον δέ περικλείσματα σιῶν ἀπὸ φιλομενοῦ σχέσεως.
ΧΟ. δύσιν ἐν ἀχή, ματέρι τ' ἔλπεις, σε τ' οὐσίον θλήνη πατρῶν λείψει.

Diggle translated these lines as follows (op. cit., p. 30):

(Sons) 'I seem still to see you, father, before my eyes...'
(Chorus) 'placing your loving kiss on the cheek'.
(Sons) 'And the encouragement of your speech is carried away on the breeze'.
(Chorus) 'And for two of us he has left lamentation, for me his mother – and grief for a father will never leave you'.

Diggle stated that φίλοις φίλημα "is a feeble tautology" and suggested that we should print φίλοι...γένεων...σου. It should be pointed out, however, that the words φίλοι φίλημα constitute an example of the repetition of the same Wortstamm: cf. MPhL 9, p. 54 γεροτε γέοιο Cf. Duncan, op. cit., s.v. Repetitio and Repetitiones; Letts, De Arist. Stud. Homer., p. 475; Campbell, Sophocles, vol. I, p. 82-84. The repetition φίλοις φίλημα is not only, in itself, at home in the tragic genre: it is, in the specific instance, the opposite of "feeble", as Diggle asserts. Euripides, as everybody knows, is fond of enallage adjectivi (cf. lastly G. Giangrande, Habis 30, 1999, p. 428 f.): here, he wants, by enallage, to underline that the kissing was done by a loving mouth (cf. Medea 1999).

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II

Electra 1072-1073:

γυνὴ δ' ἀπόντας ἀνδρός ἥτις κ' ἄκαμπτῃ
ἐξ κάλλος ἀσκεῖ, διαγράφω ως σύνεσιν κακήν.

Diggle (op. cit., p. 40) translated as follows:

"A woman who, when her husband is away from home, adorns herself with a view to beauty, write her off as wicked"

This passage puzzled Diggle who argued that "perhaps a line has been lost after 1072 in which ἀσκεῖ was given its object". There is, however, no need to alter the transmitted text. As is obvious from Diggle's translation, the reflexive pronoun has to be understood from the context in line 1073. For the omission of the personal pronoun, cf. my note on Iphigenia in Tauris lines 186 ff. Cf. also LSJ s.v. ἀσκεῖ (3): εἰς κάλλος ἀσκεῖ, E., El. 1073. For the ellipse of the reflexive pronoun, cf. Gow on Theocritus, Idyll 15, line 78. Cf. especially J. Fritsch, Der Sprachgebrauch des... Heliodor, Prgr. Kaaden, 1901-02, Teil I, pp. 27 f.

Electra 1233-1235:

καὶ εὖ τὸς χάρατιν ὑπὲρ ἄκραταν
φαίνοντι τίνες διαμονεῖς, ἢ θεῶν
τῶν ἀκαριστῶν

These lines refer to the Dioscuri. Diggle noted (op. cit., p. 41) that in line 1234 Hartung proposed the alteration φαίνοντι. This alteration is nevertheless unwarranted. Hartung failed to understand that the verb φαίνουσι alludes to St. Elmo's Fire. For the connection of the Dioscuri with St. Elmo's Fire, cf. Gow's note on Theocritus, Idyll 22, line 19 and Homeric Hymn 33, line 12. Cf. also Horace, Odes 1 12, 27.

Electra 1329-1330:

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"For I too, and the greater gods of heaven,
Feel pity for the suffering of mankind."

Diggle argued (op. cit., p. 46) that "οἶκτος should be changed to οἶκτος". He compared El. 294-5 and Or. 702 where οἷκτος θ' οἶκτος is found. Textual alteration is nevertheless not warranted. We are faced here with an example of Selbstvariation: cf. Minerva 1992, p. 97 and G. Giangrande, Scripta Minora Alexandrina, vol. 4, Select Index s.v. It should moreover be noted that οἶκτος is a poetic plural: cf. MPhil. 10, p. 49. Selbstvariation is, of course, common in Euripides. Cf. G. Schiassi, Euripide. Le Troiane, Milano, 1973, p. 112, underlining "il solito plurale poetico". I need hardly add that Euripides uses indifferently the singular οἶκτος and the plural οἶκτος. To accommodate the plural οἶκτος here in line 1330, he has used ένι as instead of ένεις, which latter he uses in the two passages quoted by Diggle.

III

Heracles 117-118:

οὶ τέκκα τοπικοὶ ὁμοτορ', ὁ γεγονές, σύ τε, καλέσαν μάτερ, ὁ τοῦ Αἰαὶ δομος πασίν αυστεράτες.

According to Diggle (op. cit., p. 47) "the expression τοῦ 'Αἰαὶ δομος πασν for 'the husband in Hades' is incredible". Consequently he argued that "Hermann's τοῦ <του> 'Αἴαδος δομος is inescapable". Diggle's argument is not convincing. We are faced here with a locatival dative: cf. Ba. 68-9 τις ὁδοι; τις μελαθροεια.

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IV

Troades 538-541:

κλωστού δ' αμμέβαλς λίνωι, νοσὶ ώσει
στεφός κελαίνου εἰς ἐδραία
λαών διδέθηκε τὰ φῶνα πατριδί
Πολλάδος θέσαν θέας.

These lines describe the wooden horse.

Translation by Vellacott (Euripides, Penguin edition, p. 100):

"Hauling on cables of flaxen twine
Like a ship's dark hulk they drew it along
And up the hill to the Temple rising white;
And there, on the holy floor where the slaughter of Troy began,
Gave their gift to the god they knew".

Diggle noted (op. cit., p. 63) that the critics have explained the words φῶνα πατριδί as referring to the coming destruction. The floors of the temple are soon to run with blood. Diggle was, however, not satisfied with this explanation and suggested that we should alter φῶνα into θέα. Textual alteration is not warranted. Diggle has failed to note that Greek poets often allude to future events?.

Troades 542 ff.:

ἐν δὲ πάνω κατὰ χαλίδ
υπὸν ἐπὶ κυψέως πορὴν,
αἰμοὶ τοὺς λάως ἀκούειν
φύργα τε μέλα, παρθένον δ'
αἰμοὶ ἀνὰ κρότον ποδῶν
βοῶν τ' ἑμελκαν εἴσοδον'.

Translation by Vellacott (Euripides, Penguin edition, p. 100):

"Over their happy weariness fell the shadow of night. Then Libyan flutes rang out.

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Translation by Vellacott (Euripides, Penguin edition, p. 100):

"Over their happy weariness fell the shadow of night. Then Libyan flutes rang out.

And the old tunes were played,
And our hearts were joined in singing
And in music of dancing feet".

Diggle (op. cit., p. 64) noted that the old editors translated line 546 f. as "per plausum aereum pedum iactam cantionem canebant". However, Diggle was troubled by the meaning of both δαν and τ. Consequently he suggested that "we change αερινον to αερινον and άνα to άμα". Once again, though, textual alteration is not necessary. The preposition άνα means here "during" (cf. LSJ s.v. άνα C, II; "of Time, throughout", quoting Hdt. 8, 123 άνα των πόλεων): "fra le danze", Taccone, ad loc. The particle ε' is either τε or τοι elided, with "asseverative force", and is used here by Euripides as one of his many epicisms: cf. Ruijgh, as quoted by me in Essays in Hellenistic Poetry, Amsterdam, 1980, p. 19. In the light of Ruijgh's research, the belief that "diphthongus in τε οτι δει non potest" (Euripidis Opera Omnia, cura A. et J.M. Duncan, vol. IX, London, 1821, p. 667) is no longer tenable.

Troades 694-695:

στοιο δε κάγιο, πολλ'. έχουσα πήματα,
δάφνηγος εμι και κατελετ' ει' στοια.

Diggle (op. cit., p. 66) was puzzled by the words κιε στοια and suggested that we should alter κιε into κιεω (literally, "I hold my mouth"). The alteration is nevertheless not necessary. We are faced here with an example of metonymy. Thus στόια is used here instead of λόγος: cf. LSJ s.v. στοια (2): "speech, utterance". Consequently the words κιε στοια mean "I let alone speech". On στοια "sermo" in Euripides, cf. Duncan, op. cit., IX, p. 662.

Troades 817-818:

δε δε δηςιν πτιλουν τειχη περι
Δαφνηγος ους κατελευςεν σίγμα.

"So twice the reeking sword has pierced the heart of Troy. Twice her towers have crashed in thunder".

In his discussion of this passage, Diggle (op. cit., p. 68) suggested that we should "change the accent on περί and add a letter ϊον Δορδώνιος" and print these lines as follows:

δις δε δυσιν πετύλουν τείχη περί
Δορδώνιος ϊον Ϗοία κατέληυσεν αίχμα.

There is, however, no need to alter the transmitted text since it makes perfect sense. The poet is obviously alluding to the destruction of the city of Troy. The spear is said to have destroyed "the walls round Troy". For this use of περί with the genitive cf. LSJ s.v. περί. Moreover, the verb καταλώσαμε is used elsewhere to describe the destruction of a city. Cf. LSJ s.v. καταλώομεν: "put down, destroy. παλλώομεν παλλώομεν κατέληυσεν καρπαία Η. 2. 117, 9. 24; τείχη, παλλώμεν, E., Tr. 819, 1080". Cf. moreover, Paley's note ad loc., where it is pointed out that the participle ψευδοσχειμικότατος must be understood6.

_Troades_ 1100-1104:

εἰπ’ ἀκοτού Μενελάο
μεσον πέλαγος ιοςάναν,
διπλώσαν λεπών ονα μέσον πλατών πέσαν
Ἀγαίαυ κεραυνοφόρες πύρ,

Diggle (op. cit., p. 71) printed the following translation of this passage:

"As the ship of Menelaus sails in mid-ocean, may there fall between its banks of oars the holy fire of the lightning flash hurled by the two hands of Zeus".

He then commented as follows: "This translation ignores Αἰγαίαυ which the order of words forbids to be constructed with πέλαγος and which a good many commentators forlornly construct with Πύρ (Ἀγαίαυ πύρ = "lightning such as commonly occurs over the Aegean" Leo). Diggle then lists the various 6 For such "partiziplose Konstruktionen", cf. H. White, _Essays in Hellenistic Poetry_, Amsterdam, 1980, p. 60.
alterations which have been proposed for 

... would like to point out that textual alteration is not necessary, since the transmitted text makes perfect sense. The poet is referring to the literary topos of shipwreck in the Aegean sea. Cf. Horace, Odes 3, 29, 62 ff.:

\[
\begin{align*}
tum me biremis praesidio scaphae \\
tatum per Aegaeos tumultus \\
aura feret geminusque Pollux.
\end{align*}
\]


"Then the breezes and Pollux with his brother shall bear me through the tempests of the Aegean main, safely protected in my two-oared skiff."

This fact has already been seen by Paley, who commented as follows: "we must ... suppose an ellipse of πελάγως, and understand 'the lightning of the Aegean', viz. such as commonly occurs there."

\[
\begin{align*}
\text{Troades 1173-1177:} \\
\text{δύστηνε ραχας ως αι \'έκειστον \'άθλιως} \\
\text{εἰκη παρώμοι. Λοδιοι πυγμάμποτα,} \\
\text{ο\'ν πολλ' \'εκτρεπ' \'η τεκτοιο \'οστρυ\'ον} \\
\text{φληματον \'ε δεκενε, ε\'υθεν εκευλο} \\
\text{ο\'στεσ\'ω \'οσε\'ε\'ων \'ονος. \'I\' ε\'υσ\'ε\'ρο \'υ \'λε\'γω.}
\end{align*}
\]


"Poor little head, your curls were a garden where your mother loved to plan her kisses – how roughly they were parted by your own city's bastions, built by the God of Foreknowledge! Now through the shattered skull the blood gleams, mocking. ... No more words, or I shall offend".

In this passage Hecuba laments for her dead child. Diggle noted (op. cit., p. 73) that, according to Athenaeus (66A), Euripides wished to avoid "the visually repulsive" in this passage. Diggle argued, however, that Athenaeus was wrong.
Consequently he suggested that we should write \( \text{v' o} \text{x} \text{o} \text{a} \text{i} \text{a} \text{x} \text{i} \text{o} \text{n} \text{m} \text{e} \text{s} \text{e} \text{g} \text{e} \text{o} \text{n} \) in line 1177. This alteration is not warranted. It should be noted that Hecuba’s description of her child’s smashed skull is very brief. In other words, the poet avoids speaking at length about unpleasant matters. Athenaeus therefore says that he avoided “the visually repulsive”. Cf. again Paley ad loc., who explains Hecuba’s words accurately.

\[ \text{V} \]

**Iphigenia in Tauris 186-188:**

\( \text{o} \text{m} \text{e} \text{o}, \text{t} \text{a} \text{w}, \text{' A} \text{p} \text{r} \text{e} \text{i} \text{d} \text{i} \text{o} \text{n} \text{e} \text{s} \text{e} \text{o} \text{n} \)  

\( \text{\varepsilon} \text{r} \text{e} \text{i} \text{a} \text{c} \text{o} \text{s} \text{s} \text{k} \text{e} \text{p} \text{e} \text{d} \text{e} \text{m} \text{o} \text{n} \)  

\( \text{o} \text{m} \text{e} \text{o}, \text{p} \text{a} \text{t} \text{r} \text{o} \text{m} \text{i} \text{o} \)  

Whilst discussing this passage, Diggle noted (op. cit., p. 78) that Platnauer translated line 187 f. as “The sceptre-brilliance of (your) ancestral home”. According to Diggle, “the addition of \( \text{o} \text{i} \text{c} \text{o} \text{n} \text{e} \text{s} \text{o} \text{n} \text{e} \text{n} \) makes this expression “unbearable”. It should be pointed out, however, that the use of two genitives one after the other is an orthodox Greek construction\(^9\). In other words, as Platnauer has correctly understood, in lines 187-8 the genitive \( \text{s} \text{k} \text{e} \text{p} \text{e} \text{d} \text{e} \text{m} \text{o} \text{n} \) governs the genitive \( \text{o} \text{i} \text{c} \text{o} \text{n} \text{e} \text{s} \text{o} \text{n} \text{e} \text{n} \), the sense being “the light of the sceptre of your ancestral house” (here, \( \text{o} \text{i} \text{c} \text{o} \text{n} \text{e} \text{s} \text{o} \text{n} \) means “royal family”; cf. Duncan, op. cit. IX, p. 642, on \( \text{o} \text{i} \text{c} \text{o} \text{n} \text{e} \text{s} \text{o} \text{n} \) “familia”; cf. also Paley, ad loc., “the woes of the house of Agamemnon”).

**Iphigenia in Tauris 691-692:**

\( \text{t} \text{o} \text{m} \text{e} \text{n} \text{g} \text{a} \text{e} \text{r} \text{e} \text{i} \text{c} \text{e} \text{e} \text{c} \text{i} \text{s} \) \( \text{\varepsilon} \text{\varepsilon} \text{i} \text{c} \text{o} \text{s} \text{e} \text{c} \text{i} \text{n} \text{e} \text{e} \text{n} \)  

\( \text{p} \text{r} \text{o} \text{s} \text{s} \text{e} \text{p} \text{e} \text{s} \text{e} \text{m} \text{o} \text{n} \)  

\( \text{\l} \text{n} \text{e} \text{t} \text{e} \text{t} \text{e} \text{n} \text{L} \)  

\( \text{\l} \text{n} \text{e} \text{t} \text{e} \text{t} \text{e} \text{t} \text{e} \text{n} \text{L} \)  

\( \text{i} \text{s} \text{i} \text{t} \text{e} \text{t} \text{e} \text{n} \text{P} \)  

\( \text{\l} \text{n} \text{e} \text{t} \text{e} \text{t} \text{e} \text{t} \text{e} \text{t} \text{e} \text{n} \text{P} \)  

\( \text{\l} \text{n} \text{e} \text{t} \text{e} \text{t} \text{e} \text{t} \text{e} \text{n} \) \( \text{\v} \text{a} \text{d} \text{h} \text{a} \text{m} \text{e}, \text{\l} \text{\o} \text{\o} \text{\o} \text{\o} \text{n} \)  

Schenkl

Diggle argued (op. cit., p. 84) that we should accept Schenkl’s alteration \( \text{\l} \text{n} \text{e} \text{t} \text{e} \text{t} \text{e} \text{t} \text{e} \text{n} \text{i} \text{c} \text{o} \text{n} \text{e} \text{s} \text{o} \text{n} \text{e} \text{n} \) \( \text{\l} \text{n} \text{e} \text{t} \text{e} \text{t} \text{e} \text{t} \text{e} \text{n} \text{P} \) \( \text{\l} \text{n} \text{e} \text{t} \text{e} \text{t} \text{e} \text{t} \text{e} \text{n} \text{P} \) \( \text{\l} \text{n} \text{e} \text{t} \text{e} \text{t} \text{e} \text{t} \text{e} \text{n} \) \( \text{\v} \text{a} \text{d} \text{h} \text{a} \text{m} \text{e}, \text{\l} \text{\o} \text{\o} \text{\o} \text{\o} \text{n} \)


that "hē̔yeus transitive recurs at Ion 1404". For the transitive use of hē̔yeus cf. also LSJ s.v. I: "stay, abate". It is difficult to disregard Maas' observation (loc. cit.) to the effect that "hē̔yeus deserves preference as the lectio difficilior".

Iphigenia in Tauris 1348-1353:

ικε δεσμων δε τοις νεανίας κλειθερας προίμηθεν ευτώσας νεώσ.
κοντοίς δε πρώοιν είχεν, οι δ' επωτίδων άγγελων ἐξαιτίαν.
οι δε κλιμακος σπευδοτες ήγουν δια χερων προμνήστα,
πόνοι δε δοντες τον ξένου κολώσσου.

Diggle translated these lines as follows (op. cit., p. 92):

"And (we saw) the young men free from their bonds standing on the stern of the ship. (Some of the sailors) were holding the prow with poles, others were fastening the anchor to the catheads, others were carrying stern-cables in their hands while hurrying ladders (κλιμακας σπευδοτες, and after putting them into the sea were letting them down for the foreign girl)."

Diggle was puzzled by the meaning of lines 1351 ff. He argued that the aorist participle δοντες is out of place in this passage. There is, however, no need for us to alter the transmitted text. The aorist participle has been used here without any sense of anteriority10. Lines 1351-4 should therefore be translated thus:

"others were carrying stern-cables in their hands while procuring ladders, and placing them (i.e. the ladders) into the sea they let them down for the foreign girl".

VI

Ion 84-85:

ήλιος δέν λάμπει κατα γην,
ἐσπερα δε σειρες γὰρ τος' ἀν' αἰθέρος
ἐς νυκτι' ἑρεν

10 Cf. H. White, Studies in Late Greek Epic Poetry, Amsterdam, 1987, p. 32.
Diggle translated these lines as follows (op. cit., p. 94):

"The stars are put to flight into the holy night by this fire of aether".

I would like to suggest that the verb ἔφυγε has been used here in a factitive sense. The subject of ἔφυγε is the sun, which is a fire (πύρ τόῦ) and which is said to cause the stars to flee into the holy night.

For another case of the employment of a verb of motion in a factitive sense in Euripides, cf. MPhL 10, p. 48. Cf. also my note on Supplices 548 ff. (above).

 Ion 927-931:

κακῶν γὰρ ἄριτε κῆμα ὑπεξεπιστολη ὑπερειν, πρώτητη μὲν αἰμὶ ἄλλῳ σίνω λόγῳ λύνα, εἰς έκπεπλετά τῶν παρεκτῶν κακῶν μεταπήλυς ἄλλων πιεμάτων κακαίς ἔδωκε.

Diggle noted (op. cit., p. 107) that Paley translated lines 927-8 as follows:

"I was just now getting rid of a wave of troubles in my mind, and now another wave at the stern (i.e. which was yet behind) heaves me up in consequence of your words".

Diggle then added that he was puzzled by lines 929-930 which he stated have "not yet received an acceptable explanation". It should be pointed out, however, that the sense of lines 929-930 has already been well explained by the critics, who understood that we are faced here with a genitive of separation. Hence these lines should be translated as follows:

"having poured out (these words) you have come from your present troubles to a wretched path of other woes".

For the genitive of separation, cf. Gow's note on Theocritus' Idyll 24, line 129. Cf. also Odyssey 20, 53 κακών δ' ὑποδιούσα ("escape from misfortune")11.

Ion 936-938:

KR. ἄκους τοῖς ὀισθά. Κεκροπίας πέτρας
πρόσβησοροι ἄντενο, ὡς Μαρκός κτιλήσκοιμειν;
ΠΑ. οἶδ', ἔνθα Παῦλος ἄδυτα καὶ βωμοὶ πέλας.

Diggle noted (op. cit., p. 109) that line 937 has been deleted by various scholars. He then added that the main objections to 937 are "(i) that the cave was not called 'the Long Rocks'; (ii) that άς has no antecedent". He then suggested that we should accept the alteration KEK~O~C~V XE'GP~V and translate as follows: "Do you know the northern cave belonging to the Cecropian rocks, which we call the Μαρκός?".

I would like to point out that textual alteration is not necessary. The critics have failed to understand that the noun n~zpag, in line 936, means "cave": cf. LSJ s.v. πέτρα (2), quoting Iliad 2, 88 and Sophocles, Ph. 16. Thus we should translate as follows: "Do you know the Cecropian cave, a north-facing cave, which we call the Μαρκός?"

For the Cecropian cave, cf. line 1400. It will be noted that πέτρας is a poetic plural: cf. MPPhl. 10, p. 49. The antecedent of άς is Κεκροπίας πέτρας. We are thus faced here with an example of the employment of synonyms: cf. MPPhl. 4, p. 200, note 2 and my Studies in Late Greek..., op. cit., p. 64.

Ion 1410:

Π. παύσοι πλέκοντα. λήψιμαι ά' ἐγώ καλῶς.

Diggle translated as follows (op. cit., p. 115):

"Stop weaving: I shall catch you nicely".

He was, however, troubled by the "odds" presented in this line and suggested printing it thus: παύσοι πλέκοντα - λήψιμαι ά' ἐγώ - πλοκας.

Textual alteration is nevertheless not warranted. As previous critics have understood (cf. especially Paley, ad loc.), the adverb καλῶς means here "effectually", "successfully", and the verb πλέκοντα is used absolutely, in the sense "plot". In line 826, Euripides uses πλέκω with the internal accusative (κάθεν πλέκειν πλοκας κτλ.): here, for the sake of variation, he has omitted the internal accusative (cf. Kühner-Gerth II, p. 558, § 596, 4). The absolute
construction of πλέκω ("plot") also occurs in late prose, cf. Lampe, Patr. Lex., s.v., 3.

Conclusion. The reader will have noticed that not even one of the conjectures proposed by Diggle is justified. My paper fully confirms what Prof. H. van Looy has recently written (AC 1986, p. 417 f.) about "certaines tendances qui se manifestent de façon plutôt inquiétante dans certaines éditions critiques". Cf. especially G. Giangrande, Philaetia 50, 1998, p. 262.