

twenty similar cases of a place-name occurring once only with minimal identification.¹ It is also arguable that Thucydides' readers would not be expected to know a Lycian Phoenix, but, as has frequently been pointed out, the author does expect a fair amount of background knowledge and there might be good reason for a fifth-century Athenian to know of the place, apart from memories of Cimon's operations in the area.²

The modern Finike is not only the easternmost port on the south coast of Lycia but also stands on the first navigable river from the eastern borders,³ which flows through a plain noted for its fertility.⁴ In addition to the abundant palm-trees in this region, other trees are also found, among them the cypress, valued as a timber for ship construction in the ancient world.⁵ A Byzantine chronicler records a raid by the Saracen fleet from Alexandria on the cypress trees in the area of Phoenix in Lycia.⁶ There seems a reasonable possibility that the same area had, in the fifth century B.C., supplied cypress wood for the building of Athenian ships. If so, it may well have been anxiety to protect this supply that sent Melesander's squadron to the Lycian coast with instructions to prevent Peloponnesian privateers from raiding merchant ships *en route* to Athens from Phaselis and Phoenix and the mainland thereabouts. Given the Athenians' preoccupation with their navy, it is perhaps not surprising that Thucydides should not think it necessary to spell out the nature of the cargoes to be protected, or further define the places from which they were coming.

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¹ Reference to the index of the O.C.T. Thucydides throws up, among others, Alope (2.26.2), Boucolion (4.134.2), Gigonos (1.61.5), Caryae (5.55.3), Oesyme (4.107.3), Scolus (5.18.5), and Physca (2.99.5), as well as such more famous cities as Abdera (2.97.1) and Sardis (1.115.4).

² The generally accepted connection between Cimon and Thucydides might have kept some names from the period of the Eurymedon campaign in the historian's memory. If the accounts of Cimon's activities in Caria and Lycia (admitting the

doubtful nature of the Ephoran account of the Eurymedon campaign) are in essence correct as to his achievements, we may conjecture that Phoenix might have had some temporary fame as the first 'liberated' port west of the Chelidonian Islands, traditionally the eastern limit of the Delian League's naval control.

³ C. Fellows, *op. cit.*, p.160.

⁴ C. Fellows, *op. cit.*, pp. 159, 361.

⁵ Cf. Plato, *Laws* 705 c.

⁶ Theophanes, *Chronographia*, p.385 de Beer.

KNIGHTS 230–3 AND CLEON'S EYEBROWS

καὶ μὴ δέδιθ'· οὐ γάρ ἐστιν ἐξηκασμένος,
ὑπὸ τοῦ δέους γὰρ αὐτὸν οὐδεὶς ἤθελεν
τῶν σκευοποιῶν εἰκάσαι. πάντως γε μὴν
γνωσθήσεται· τὸ γὰρ θέατρον δεξιὸν.

(Ar. *Knights*, 230–3)

With these words the 'first slave' of the *Knights* (usually identified as Demosthenes), encourages the Sausage-seller to take up the cudgels against the Paphlagonian, confident that the actor playing this role will not be masked. The exception proves the rule and it is generally concluded from these lines that portrait masks were customary in Aristophanic comedy.

K. J. Dover, however, in a stimulating article published in 1967,¹ offered a new interpretation of the passage. He emphasizes the technical difficulties of making readily identifiable masks in a society which must have been, by modern standards, homogeneous in appearance, and suggests that there was nothing unusual about Cleon's face; that 'when the requirements of the apertures for eyes and mouth had been met, it was impossible to make a mask such that anyone in the audience could say οὗτος ἐκεῖνος.' Noting the horrendous descriptions of Cleon's physical appearance at *Wasps* 1031–5 and *Peace* 753–8, Dover suggests that Aristophanes may have put on the Paphlagonian an exceptionally hideous mask 'which expressed visually what he felt about Cleon', and turned it to good comic effect by pretending that it fell far short of the real man, because a realistic mask would have been too frightening for even the mask-maker to look at.

Dover's general observations about the difficulty of making realistic portrait masks are clearly timely. The hypothesis which he puts forward is highly ingenious, and if it is correct it changes the point of *Knights* 230–3. It seems to rest, however, upon the assumption that Cleon's features were completely regular, and Cratinus in his *Seriphians* apparently mocked the appearance of Cleon, emphasizing particularly the ugliness of his eyebrows; schol. Lucian, *Tim.* 30.² [π. Κλέωνος] τὰ δὲ ὑπὸ τὴν ὄψιν ἦν ἀργαλέος καὶ μάλιστα τὰς ὀφρύς, ὡς Κρατῖνος Σεριφίους. It is not easy to see how a man's eyebrows can be repulsive,³ but Aristophanes' mask-makers would apparently have had something to work with, if they had been so inclined.

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¹ KOMOIDOTRAGEMATA, *Studia Aristophanea*, W. J. W. Kostr, in honorem, 1967, pp.16 ff. Dover repeated his arguments in *Aristophanic Comedy*, Berkeley and Los

Angeles, 1972, pp.28–9.

² Fr. 217A, Edmonds.

³ For ἀργαλέος in this sense, cf. Aesch. 1.61.

ΒΩΣΕΣΘΕ REVISITED

The form βώσεσθε (Ap. Rhod. 1.685) has lately caused controversy. It is traditionally interpreted as poetic for βιώσεσθε, but O. Skutsch¹ has denied that iota could be lost in this way, pointing out that instead it could be a correctly formed future of βόσκειμαι,² cf. δόσκον: δώσω, with a root ending in the laryngeal *a₃ (my addition). M. Campbell rejects this,³ and rightly claims that Apollonius borrowed the line from the *Homeric Hymn to Pythian Apollo* 528:

πῶς καὶ νῦν βιδόμεσθα; τό σε φράζεσθαι ἄνωγμεν,

cf. Ap. Rhod. 1.685a πῶς τῆμος βώσεσθε, and 693 τάδε φράζεσθαι ἄνωγα. Campbell reinforces his point by citing other parallels between the *Hymn* and this part of the *Argonautica*, which are hard to gainsay. But this does not

¹ CQ N.S. 23 (1973), pp.60, 378.

² cf. H. Frisk, *Griechisches Etymologisches Wörterbuch*, s.v. βόσκω.

³ CQ N.S. 27 (1977), p.467, cf. id. 22 (1972), pp.111 f.