

Thus, even if Reeve's (1) does not suffice on its own to explain *why* fire is primary for Heraclitus, it may – if suggestion (B) is correct – help to explain *how* it is primary for Zeno.¹¹

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¹¹ In the second part of this note I have benefited greatly from the discussion at the colloquium on Stoic physics held in Cambridge in 1977.

SOPHOCLES, *OEDIPUS TYRANNUS* 873

ὕβρις φυτεύει τύραννον· ὕβρις κτλ. Thus the MSS, Schol. (= *Suda* v 15) and Stobaeus 4. 8. 11 (p. 298 H.). ὕβριν φυτεύει τυραννίς· ὕβρις κτλ. Thus Blaydes, followed recently by R. P. Winnington-Ingram, *JHS* 91 (1971), 126 = *Sophocles. An interpretation* (Cambridge, 1980), p. 192 ('What is positively gained by making this correction? Three things'); R. D. Dawe, *Sophoclis Tragoediae* (Teubner, 1975), i. 156 and *Sophocles. Oedipus Rex* (Cambridge, 1982), pp. 18, 61, 182 f. ('We may be sure of this for two reasons'); R. W. B. Burton, *The Chorus in Sophocles' Tragedies* (Oxford, 1980), p. 164 ('The resulting sense is admirable'); J. Diggle, *CR* n.s. 32 (1982), 14 ('My heart warms... What is drastic about altering three letters?').

First: ὕβριν weakens the anaphora (cf. *Ajax* 1198 f. κείνός... ἐκείνός..., Horace, *Odes* 3. 2. 17 ff. *virtus... virtus...*, etc.), and the rhythm is further spoilt by the ugly juxtaposition τυραννίς· ὕβρις.

Second: τυραννίς breaks the train of thought. There is a clear contrast between *strophe* and *antistrophe*: the Chorus pray for εὐσεπτος ἀγνεία (864), because they fear its opposite, ὕβρις, which leads to tyranny and destruction. 'They pray for purity and reverence. They assert that it is pride and violence that produce a Tyrant. They hope that Oedipus is not a Tyrant' (J. T. Sheppard, *The Oedipus Tyrannus of Sophocles* (Cambridge, 1920), p. 151). Similarly J. C. Kamerbeek, *The Plays of Sophocles*. Part IV (Leiden, 1967), pp. 175 f. In this context the sequence 'May I be pure: Tyranny begets Hybris' would be lame and disjointed (or are we to imagine that the Chorus are tyrants?).

Third: a dull commonplace is no substitute for a splendid poetic image. Cf. Cratinus' *Στάσις δὲ καὶ πρεσβυγενῆς | Χρόνος ἀλλήλοισι μίγνεντε | μέγιστον τίκτετον τύραννον* (= fr. 258 in *PCG* vol. iv). At *OT* 1080 Oedipus calls himself παῖδα τῆς Τύχης and at Eur. *Troades* 768 f. Helen is cursed as the daughter of Ἀλάστορος μὲν πρῶτον, εἶτα δὲ Φθόνον | Φόνον τε Θανάτου θ'. For other genealogical metaphors see Sandbach on Men. *Dysc.* 88.

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A NOTE ON ARISTOPHANES, *CLOUDS* 977–8

ἡλείψατο δ' ἂν τοῦμφαλοῦ οὐδεὶς παῖς ὑπένερθεν τότ' ἂν, ὥστε τοῖς αἰδοίοισι δρόσος καὶ χνοῦς ὥσπερ μήλοισιν ἐπήνθει.

K. J. Dover, in *Greek Homosexuality* (London, 1978), p. 125 n. 1, observes: 'My interpretation *ad loc.* (sc. in his Commentary), that *drosos* is Cowper's secretion, appearing when the boy's penis has been erected by titillation, is far-fetched (I am bound to agree with some reviewers on this), but no other interpretation so far seems to me to pay enough attention to the semantics of *drosos* or to explain why Right