

return to his ships with the carcass of the stag have an ironic ring, spoken as they might have been on the verge of their descent to the land of the dead:

Dear friends, grieving though we are, we shall not yet go down
into the house of Hades, until our appointed day is come

(10.174–5).

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EURIPIDES, *MEDEA* 486–7

Πελίαν τ' ἀπέκτειν', ὥσπερ ἄλγιστον θανεῖν,
παίδων ὕπ' αὐτοῦ, πάντα τ' ἐξείλον δόμον.

487 τ' LP: δ' BOCDEAV || δόμον LP et ⁷²Σ^b: φόβον BODEAV

So Diggle's recent text and *apparatus criticus*; so too its predecessor in the Oxford series (Murray). Advocates of πάντα δ' ἐξείλον φόβον have, however, been in a considerable majority, and include Porson, Elmsley, Bothe, Weil, Wecklein, Nauck, Paley, Verrall, Meridier, and, more recently, Schiassi (1967) and Ebener (1972).¹ But Page's objection (*ad loc.*) cannot be lightly dismissed: 'With φόβον here, σοῦ must be understood; and the ellipse seems intolerable.' To this I would add what appears to have been largely disregarded, namely that the contextual and thematic significance of δόμον is an even stronger argument in its favour. Medea is ἀπολις (255, cf. 645–53 [ἀπολις 646], 386), having lost not only her home in Colchis (31–5, 166–7, 798–801) but also her new home in Corinth (139, 275–81, 359–60, 435–8).² In a sense the fate cruelly forced upon the daughters of Pelias by Medea (487 πάντα τ' ἐξείλον δόμον) is now visited upon Medea herself, who finds herself deserted and alone (513). This isolation brings with it the realization that to those to whom she should be φίλη she is now ἐχθρά (her family in Colchis, 506–8), while those whom she should be able to regard as φίλοι are now ἐχθροί (Jason, 467; even her children, 36, 112–14, 116–17; cf. the pointed, programmatic νῦν δ' ἐχθρὰ πάντα καὶ νοσεῖ τὰ φίλτατα in 16).³ Her response? As Medea had done in Iolcus, so δόμον τε πάντα συγχέασ' Ἰάσονος | ἐξεμι γαίης κτλ. (794–5; cf. 114 πᾶς δόμος ἔρροι).

Diggle's text is far preferable. But the existence of variants so different in meaning as δόμον and φόβον seems problematic. Page, quoting E. *Antiope* iv.B.9 von Arnim (= Page, *Select Papyri* iii.64, line 33) πάλιν ἔν' αἰρωσιν φόβον, and *Ph.* 991 πατρός ἐξείλον φόβον, suggested that the origin of φόβον in *Med.* 487 may have been due to a scribe's familiarity with a stereotyped verse end. This is certainly possible.⁴ But the frequency with which disyllables are elsewhere confused at line-end provides a simple explanation for the variants in our passage.⁵ Confusion of disyllabic synonyms or

¹ φόβον is assumed in the translations of Warner, Coleridge, and Hadas-McLean, while G. Zuntz in his study of the textual tradition of Euripides (*An Inquiry into the Transmission of the Plays of Euripides* [Cambridge, 1965], p. 267) seems also to accept φόβον as the true reading.

² For the thematic use of οἶκος, δόμος, and πόλις in *Med.* see now Emily A. McDermott, *Euripides' Medea: the Incarnation of Disorder* (University Park, PA, 1989), pp. 81–106.

³ On the use of this theme elsewhere in tragedy see A. F. Garvie, *Aeschylus, Choephoroi* (Oxford, 1986), p. 103 (on line 234), and his general index under 'relationships: of φίλος treated as ἐχθρός'.

⁴ On this kind of corruption see M. L. West, *Textual Criticism and Editorial Technique* (Stuttgart, 1973), p. 21.

⁵ On the confusion of disyllables in general (not necessarily at line-end) see G. W. Bond, *Euripides, Heracles* (Oxford, 1981), on lines 80, 484, 548; also R. Renehan, *Greek Textual Criticism* (Cambridge, MA, 1969), p. 18 (confusion at line-end).

near-synonyms at line-end is common and unexceptional; among many instances from tragedy may be cited E. *Alc.* 1105 ἄθρει BOV: ὄρα LPQ; *Tr.* 271 πόνων V: κακῶν PQ; *Ba.* 227 στέγαις L: δόμοις P; A. *Th.* 652 πᾶ[τραν P.Oxy.: πόλιν codd.; *Pr.* 20 πάγω] τόπω M; S. *Ant.* 449 νόμους] ὄρους S; *Ph.* 331 θανεῖν] παθεῖν K; 560 ἔχεις] φέρεις GR, Q^{sl}.⁶ But it is by no means unusual for one disyllable to supplant another at line-end even when there is no apparent connection in meaning between the two words; cf., e.g., E. *Alc.* 520 ἔτι BOV: πέρι LP; 1089 λέχος BOV: μόνος LPQ; A. *Th.* 191 φυγὰς] βοὰς OYa, B^{sl}; *Pr.* 75 πόνω] χρόνω HaOYa; S. *Tr.* 731 λόγον L^{no}: χρόνον codd.; *Aj.* 1130 νόμους LQ: γένος GR, F^{no}. The possibility that the variants δόμον and φόβον in *Med.* 487 simply represent another instance of the phenomenon outlined above is raised to a virtual certainty by the fact that δόμους (recte) and φόβους occur as variants in E. *Su.* 225 (though not at line-end).⁷

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⁶ For further examples from Euripides, see Bond, op. cit. (n. 5), p. 190 n. 2; and for some comments on the substitution of synonyms in the text of Euripides, see Zuntz, op. cit. (n. 1), pp. 265–7.

⁷ My thanks to the journal's anonymous referee for generous advice in the writing of this note; and to Professor Martin Cropp for supplying valuable bibliographical assistance.

NOTES ON THE PARODOS-SCENE IN EURIPIDES' HERACLIDAE, 73–117¹

In response to Iolaus' cry for help, the chorus in *Hclid.* enter at a run (βοηδρομούντες, cf. 121), and the Parodos takes a form appropriate to that. Instead of choral song-and-dance, what follows, after an exceptionally brief non-strophic 'entry'-passage, is an amoibaion first between the Chorus-leader and Iolaus, then between the Chorus-leader and the Herald, musical only as featuring some 'half-chanted' sequences in the Chorus-leader's utterances.

73–7. The 'entry':

ΧΟΡΟΣ

ἔα ἔα· τίς ἢ βοῇ βωμοῦ πέλας
ἔστηκε; ποῖαν κυφορὰν δείξει τάχα;
ἴδετε τὸν γέροντ' ἀμάλων ἐπὶ πέδωι χύμενον· ὦ τάλας,
πρὸς τοῦ ποτ' ἐν γῇ πτώμα δύετηνον πίτνεις; 75–6

73–4 and 77, as iambic trimeters with Attic vocalization, are presumably spoken by the Chorus-leader. 73–4 might indeed be interpreted as

ἔα ἔα· – τίς ἢ βοῇ βωμοῦ πέλας
ἔστηκε; – ποῖαν κυφορὰν δείξει τάχα;

and thereafter there might be speaker-changes before ἴδετε and before and/or after ὦ τάλας; but nothing in the pattern of the verses favours such fragmentation. Dochmiacs can combine with spoken iambs in the same sentence;² and the continuity at 76–7 is like *Hipp.* 818f. ... ὦ τύχα, | ὥς μοι βαρεῖα καὶ δόμοις ἐπεστάθης.

¹ I am grateful to Dr J. Diggle for encouragement and helpful comments; also to the *CQ* referee who drew attention to some errors and inadequacies in the first draft submitted.

² Cf. especially *Hipp.* 817–51; also *Med.* 1286–9, *Hec.* 1030–4, *Or.* 1353–60.