

κάλπισι πα | γὰν ῥυτὰν προιεῖσα κρημνῶν | τόθι μοί τις ἦν φίλα | πορφύρεα φάρεα  
ποταμίᾳ δρόσῳ | τέγγουσα . . . Then the adjective 'dewy' appears in Phaidra's  
expression of longing, 208, soon after her first entrance, πῶς ἂν δροσερᾶς ἀπὸ  
κρηνίδος | καθαρῶν ὑδάτων πῶμ' ἀρυσάιμαν and in the Nurse's answering remon-  
strance, 226, πάρα γὰρ δροσερὰ πύργοις συνεχῆς | κλειτύς, ὅθεν σοι πῶμα γένοιτ'  
ἄν. Literally, of course, the women of the chorus refer to the local laundrette, Phaidra  
to a distant spring, and the Nurse to the palace water supply; but this does not negate  
the *sous-entendre* in the Leitmotiv.

That Euripides was fond of punning and wordplay is well-known; and that this  
tendency extends to the language of sex, in plays where sex is a dominant theme, need  
not surprise us. How far could such boldness go? In *Cyclops*, ὄρχηστὺς is probably a  
pun on ὄρχεις (Cy. 171; see *MM* 27). In these passages in *Hippolytos*, where δρόσος  
has sexual overtones, κλειτύς, lit. 'slope', 'hillside', may be intended as a reminiscence  
of κλειτορίς (cf. Poll. 2.174 and Ruf. *Onom.* 111) and κρημνοί, lit. 'bank', as a  
reminiscence of its other sense, as a medical technical term, of the vaginal labia (Poll.  
2.174 and Ruf. *Onom.* 112; also Hipp. *Loc. Hom.* 47, cf. 29). What is certain is that *aidos*  
first occurs in a passage of dense erotic imagery; and that other words of this passage  
are later deployed in a way which capitalizes on this associative introduction. A link  
between *aidos* and *eros* is established long before Phaidra's rhesis; and we may note  
that *Eros* is the subject of the ensuing lyric, 525ff.

I conclude with a brief word on Furley's own interpretation. Much of what he says  
about *aidos* in general is unexceptional; most of what he says about *aidos* in  
*Hippolytos*, from the starting point of *Theognidea* 1063–8, is unoriginal. *Aidos*  
(glossed at 88 'decency', 'courteousness', 'impeccable manners') is at 89 'a fastidious  
sense of honour which can ruin oneself and others'. But much had already been  
written on Phaidra's *time*, *eukleia*, and social status, on prideful pleasure in attention  
to conventions, and on the ways in which virtue can become a vice if taken to excess.<sup>6</sup>  
If, as Furley suggests, treatment of this passage may be likened to 'such ancient rites as  
singing the *skolion*, where every member of the symposium was supposed to give his  
variant of a given theme', it is time for the symposiarch to intervene: οὗτος,  
ὦ Ἐρυξίμαχε, ὁ ἐμὸς λόγος ἐστὶ περὶ Ἑρωτος.

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<sup>6</sup> Furley's stance does not differ substantially from that of Barrett, Dodds, Segal and others;  
see discussion and bibliography in my article. Reciprocity is noted throughout D. L. Cairns, *Aidos*  
(Oxford, 1993); see e.g. pp. 3–4, 458–9, 184–5.

#### A NOTE ON EURIPIDES, *HECUBA* 1054F.

ἀλλ' ἐκποδῶν ἄπειμι κάποστήσομαι  
θυμῷ ζέοντι Θρηκὶ δυσμαχωτάτῳ.<sup>1</sup>

The manuscripts attribute these lines with 1049–53 to Hecuba. This is accepted by  
all editors. But the fear of Polymestor as revealed in the sentence does not fit the  
death wishes Hecuba expresses e.g. in 167f., 231–3, 383–7, 391–3, 396; nor is  
it consistent with her scornful description of the blind king as τυφλὸν τυφλῷ  
στείχοντα παραφόρῳ ποδί in 1050. On the other hand, the chorus have many

<sup>1</sup> The text follows J. Diggle, *Euripidis Fabulae I* (Oxford, 1984).

two-line interloquia in this part of the play (1042f., 1047f., 1085f., 1107f.). In 1042f. and 1047f. they clearly regard Polymestor as a dangerous person. They also style him in 1036 as ἀνδρὸς Θρηκὸς and in 1047 as Θρηῆκα; to this corresponds Θρηκὶ in 1055. Considering the uncertainty in the transmission concerning the change of speaker in Attic drama,<sup>2</sup> we have therefore good reason to attribute the lines 1054f. to the chorus instead of Hecuba. Of course this is not to say that the chorus should here leave the stage, where they are still present at 1085. Taking a few steps back will be completely sufficient. Hecuba, in comparison, could ostentatiously stay where she is, which would result in an effective contrast between her and her fellow captives.

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<sup>2</sup> S. J. Andrieu, *Le dialogue antique* (Paris, 1954), pp. 215–8.

### EURIPIDES, *PHOENISSAE* 1567–1578

δάκρυα γοερά  
φανερὰ πᾶσι τιθεμένα  
τέκεσι μαστὸν ἔφευγον ἔφευγον  
ικέτις ικέτιν ὀρομένα.  
[ἡδὺρ δ' ἐν Ἡλέκτραισι πύλαις τέκνα  
λωτοτρόφον κατὰ λείμακα λόγχαις  
κοινὸν ἐννάλιον  
μάτηρ, ὥστε λέοντας ἐναύλους,  
μαρναμένους ἐπὶ τραύμασιν, αἵματος  
ἤδη ψυχρὰν λοιβὰν φονίαν,  
ἂν ἔλαχ' Αἰδας, ὥπασε δ' Ἄρης.]  
χαλκόκροτον δὲ λαβοῦσα νεκρῶν πάρα φάσανον εἴσω  
σαρκὸς ἔβαψεν, ἅχει δὲ τέκνων ἔπες' ἀμφὶ νεκροῖσιν.

I give the text as printed by James Diggle in his new Oxford Classical Text. His deletion of 1570–6 is rejected by Donald Mastronarde in his recent commentary.<sup>1</sup> Apart from this, Mastronarde's text differs from Diggle's on only a couple of minor points which are immaterial to the main problems.<sup>2</sup>

Diggle argued for the deletion of 1570–6 as follows:<sup>3</sup> 'I say nothing of their linguistic oddities, which have provoked much emendation. The lines interrupt the progress of the narrative. Jocasta offered her breast to her sons in supplication (1567–9). *She found them fighting* (1570–6). She took the sword from the corpses and killed herself (1577–8). First there is ὕστερον πρότερον: Jocasta cannot have bared her breast to her sons before she found them. Second, there is a logical

<sup>1</sup> *Euripides: Phoenissae* (Cambridge, 1994). Mastronarde retains the text printed in his Teubner edition (1988). I follow both editors in treating 1485–1581 as substantially authentic though rich in textual difficulties (cf. Diggle's apparatus ad loc.) of the kind expected in an astrophic monody and amoibaion. I have commented briefly on the severe doubts that surround what follows (1582–1766) in *BMCR* 6 (1995), 431–2.

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<sup>2</sup> 1575 φόνιον with *IT*<sup>2</sup>; 1578 τέκνοισι with the main tradition but allowing the plausibility of Eldik's νεκροῖσιν (νεκροῖς Markland). Diggle and Mastronarde provide further textual information which need not be repeated here.

<sup>3</sup> *SIFC* 7 (1989), 205–6 = *Euripidea* (Oxford, 1994), 351–2.