

wisdom.⁷ Comparison with *P.* 3.103f., εἰ δὲ νόωι τις ἔχει θνατῶν ἀλαθείας ὁδόν [~ σοφίας ἄριστον], χρηὴ πρὸς μακάρων / τυγχάνοντ' [~ σὺν τύχαι πότμου] εὖ πασχόμεν [~ πλουτεῖν], suggests rather that the sentence is to be understood as meaning 'to be wealthy as and when fortune grants it [i.e. to accept such wealth as fortune brings] is the best (part) of wisdom': Pindar returns to this thought at 93–6, φέρειν δ' ἐλαφρῶς ἐπαυχένιον λαβόντα ζυγόν / ἀρήγει· ποτὶ κέντρον δέ τοι / λακτιζέμεν τελέθει / ὀλισθηρὸς οἶμος. It is God who is in control of men's fortunes (49–52), and Pindar must not have recourse to slander if others are more successful than he (52f.):⁸ for he has seen Archilochus in his helplessness taking pleasure in insults, but the best of wisdom is to accept wealth as and when fortune grants it (54–6). To Hieron it has been granted more than to any other man (57–61).

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⁷ Cf. J. Péron, *REG* 87 (1974), 8.

⁸ For the use of the first person, cf., in the parallel passage in *P.* 3, lines 107–11: σμικρὸς ἐν σμικροῖς, μέγας ἐν μεγάλοις / ἔσσομαι, τὸν δ' ἀμφέποντ' αἰεὶ φρασίν / δαίμον' ἀσκήσω κατ' ἐμὴν θεραπεύων μαχανάν. / εἰ δέ μοι πλούτον θεὸς ἄβρὸν ὀρέξαι, / ἐλπίδ' ἔχω κλέος εὐρέσθαι κεν ὑψηλὸν πρόσω.

HOMERIC IPHIGENEIA

The *I.T.* opens with Iphigeneia's narration of her dream and her interpretation of it. The dream signifies, she believes, that her dear brother is dead (42–60, 144–56). Shortly thereafter she hears that two new Greek victims are being brought to her and she notes how the recent 'news' of her brother's death has changed her personality (344–79).

To the best of my knowledge, it has never been noticed that the latter speech is clearly and substantially influenced by a passage in the *Iliad*.

When Achilles learns of the death of his dear friend Patroclus, he returns with fury to the battlefield. The hapless Lycaon crosses his path and begs for mercy (21.64–96). Achilles responds (99–113) with a speech that is the source of Iphigeneia's. He notes that before Patroclus' death he had been merciful to and sparing of the Trojans. But now that Patroclus is dead, no enemy who meets him on the battlefield will escape death. Similarly Iphigeneia: previously she had felt mercy toward strangers who fell into her hands, but now that Orestes is 'dead', the strangers will receive no mercy from her (344–50). Thus, the central theme of Iphigeneia's speech is borrowed from Homer.

In addition, there are perhaps tangential similarities. The herdsman observes that the death of captured Greeks serves as vengeance for Iphigeneia on the Greeks who sought to kill her (336–9) and she herself echoes the notion of punishing surrogates in the absence of the real villains (357–8). So Achilles had seen his killing of Trojans, especially sons of Priam, as revenge for the blood of Patroclus, in the (temporary) absence of Hector (105; cf. 95–6).¹

There are a few verbal echoes: Iphigeneia begins with *πρὶν μὲν*, followed by *νῦν δέ* (344, 348); so too Achilles (100, 103).² Addressing herself, she refers to her Greek

¹ We note too that, whereas Iphigeneia recalls her evil father who brought her to her present plight (360), Achilles thinks of his noble father (109). Iphigeneia contrasts her mother to her father (365–8); Achilles mentions his mother as an appropriate complement to his father (109).

² This is, in fact, one of only two instances in Euripides of *πρὶν μὲν* followed by *νῦν δέ*. The other is at *Or.* 1095–6.

victims, ἐς χέρας λάβοις (347); Achilles refers to his Trojan victims, θεός . . . ἐμῆς ἐν χερσὶ βάλλῃσι (103–4).

In sum, an important piece of Homeric influence on Euripides needs to be recognized in the *I.T.*

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POETRY FROM OLD ROPE: A NEGLECTED EMENDATION IN ARISTOPHANES, *FROGS* 1298

Aristophanes, *Frogs* 1296–1300:

Dionysus: τί τὸ “φλαττοθρατ” τοῦτ’ ἐστίν; ἐκ Μαραθῶνος ἧ
πόθεν συνέλεξας ἱμονιοστρόφου μέλη;
Aeschylus: ἀλλ’ οὖν ἐγὼ μὲν εἰς τὸ καλὸν ἐκ τοῦ κάλῳ
ἤνεγκον αὐθ’, ἵνα μὴ τὸν αὐτὸν Φρυνίχῳ
λειμῶνα Μουσῶν ἱερὸν ὀφθείην δρέπων.

1298 κάλῳ Tyrrell, καλοῦ codd.

Tyrrell’s emendation was suggested over a century ago (*CR* 1 [1887], 130) and mentioned in Merry’s small edition (Oxford, 1905⁵). Since then it seems to have been ignored. But the alteration is an attractive one and deserves more attention and support than it has so far received; it is hoped that this note can provide it with both.

Tyrrell could not see ‘much point’ in the transmitted reading καλοῦ, and ventured κάλῳ as a play on ἱμονιοστρόφου of the previous line. 1297 certainly mentions a ‘rope-twister’, however we understand the term,¹ so reading κάλῳ will introduce a joke which is Aristophanic and may even be regarded as Aeschylean too.² But the crucial point is that καλοῦ has a number of problems which seem to have avoided notice so far.

Dionysus’ jibe characterizes Euripides’ parody of Aeschylus’ lyrics, with its constantly repeated refrain, as being like the monotonous³ work songs which are well attested⁴ and must have been one of the most traditional and enduring elements of Greek cultural life.⁵ Aeschylus’ response begins with ἀλλ’ οὖν, which is always used in Aristophanes (and often elsewhere) to mean ‘Yes, but . . .’; it combines concession of the point made with a dismissal of its importance.⁶ Aeschylus’ ἀλλ’ οὖν should then admit that he is guilty as charged—he did indeed make use of elements from this source—but it should also contend that this guilt is unimportant. The source does not

¹ Either as ‘rope-hauler’ (thus the scholia, Dover, Sommerstein), or as ‘rope-maker’ (Tucker). Sommerstein refutes the suggestion of E. K. Borthwick, *Phoenix* 48 (1994), 21–6, that the term refers to a conjurer wielding a leather strap.

² Note the observations of W. B. Stanford, *Aeschylus in his Style* (Dublin, 1942), 72–7, on Aeschylus’ passion for such paronomasia.

³ The few work-songs to survive make clear how repetitious they must have been: see *PMG* 849 and 869.

⁴ M. L. West, *Ancient Greek Music* (Oxford, 1992), 27–8.

⁵ In *Clouds*, Aristophanes had the newly educated Pheidippides claim that it was ‘old fashioned (ἀρχαῖον) to play the lyre and sing while drinking, like a woman grinding barley’ (1357–8).

⁶ Dover’s gloss on the combination here (‘dismissal rather than denial’) is only half right; ἀλλ’ οὖν occurs nine times in the MSS of Aristophanes, and each occurrence exercises the dual function of concession and dismissal. The other passages are *Ach.* 620, *Av.* 1408, *Nu.* 985, 1002, *Th.* 710, *V.* 1129, 1190, 1434.