

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

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

University of Illinois, Urbana

HOWARD JACOBSON

# 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, 1905<sup>5</sup>). 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,<sup>1</sup> so reading κάλῳ will introduce a joke which is Aristophanic and may even be regarded as Aeschylean too.<sup>2</sup> 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 monotonous<sup>3</sup> work songs which are well attested<sup>4</sup> and must have been one of the most traditional and enduring elements of Greek cultural life.<sup>5</sup> 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.<sup>6</sup> 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

<sup>1</sup> 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.

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

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

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

<sup>5</sup> 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).

<sup>6</sup> 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.

matter because of the use to which he put this traditional raw material: he made a thing of beauty (εἰς τὸ καλόν) from this unpromising origin.

To allude to something drawn from this material as ἐκ τοῦ καλοῦ will not do. How can the songs of a rope-twister, whatever they are, be regarded as a *noble* source?<sup>7</sup> Nor does the phrase work better with what follows. Here Aeschylus' professed purpose (ἵνα μῆ) is to be seen drawing his songs from a different source from Phrynichus—but how can something as vague as τὸ καλόν be presented as a contrast to the source of Phrynichus, who is celebrated for the sweetness of his verse elsewhere in Aristophanes?<sup>8</sup> Finally, we can note that the phrase εἰς τὸ καλόν ἐκ τοῦ καλοῦ seems to occur nowhere else in Greek, which surely demolishes Denniston's suggestion (*ap. Dover*) that it was colloquial and possibly a proverb.

The phrase εἰς τὸ καλόν ἐκ τοῦ καλοῦ is so weak, neither agreeing with the charge in ἰμονιοστρόφου μέλη (as ἀλλ' οὖν obliges it to) nor distinguishing Aeschylus' source from Phrynichus' (as Aeschylus is explicitly trying to do here), that the text needs challenging. Tyrrell's emendation neatly solves both problems and restores a joke as well: truly an instance of *utile dulci*.

The corruption is not difficult to explain. It is likely that at some stage in transmission κάλω became the more regular, non-Attic and contemporary form κάλου, just as Attic κάλως became the easier κάλοις in the major MSS at *Peace* 458. In the case of *Frogs* 1298, however, a mere change of accent was then enough to bind in the incorrect reading—but not, as we have seen, without damage to the Greek.<sup>9</sup>

*The University of Western Australia*

NEIL O'SULLIVAN

nosulliv@arts.uwa.edu.au

<sup>7</sup> The *Suda* (ι 357) glosses ἰμονιοστρόφος with εὐτελής. The view that ἐκ τοῦ καλοῦ refers to the κιθαρωδικοὶ νόμοι of 1282 occurs already in the scholia and has modern supporters, but it does not solve the problem: ἀλλ' οὖν introduces a sentence addressed to Dionysus (note ἐγὼ μὲν . . . οὗτος δ'), and can only be a response to *his* words, not those of Euripides, so its concessive force remains unexplained.

<sup>8</sup> *Wasps* 220, *Birds* 748–51.

<sup>9</sup> We may prefer an explanation based on simple assimilation of endings (at *Frogs* 91 *Εὐριπίδου πλεῖν ἢ σταδίῳ* has produced the nonsensical variant *σταδίου*) or on the original form of Aristophanes' script, for he may have written both κάλω and καλοῦ as ΚΑΛΙΟ: for relevant pre-Euclidean material, see L. Thraette, *The Grammar of Attic Inscriptions* 1 (Berlin and New York, 1980), 33–4 (*O* for *Ω*) and 238–41 (*O* for the 'spurious diphthong' *OY*).

### TELESTES, *PMG* 808<sup>1</sup>

ἄλλος δ' ἄλλαν κλαγγὰν ἱεῖς  
κερατόφωνον ἐρέθιζε μάγαδιν,  
πενταρράβδωι χορδὰν ἀρθμῶι  
χέρα καμψιδίαυλον ἀναστροφῶν τάχος.

2 ἐρατό- Wagener ἡρέθ- conl. Schweighäuser 3 ἐν πεντ. Athen.: ἐν del. Dindorf πενταρράβδωι Athen. A, πενταρόδωι E, πενταράδωι C, corr. recc.<sup>2</sup> χορδὰν A, corr. CE. ἀριθμῶι codd., corr. Bergk χείρα codd., corr. Wil. κάμψει διάυλον ἀναστροφῶν A, corr. CE<sup>3</sup>

<sup>1</sup> I am grateful to Professor C. Collard and *CQ*'s anonymous referee for several useful and apposite comments.

<sup>2</sup> πενταρράβδωι is no doubt correct, although Wilamowitz (*Timotheos. Die Perser* [Leipzig, 1903], 30, n. 1) and some earlier editors attempt to defend the difficult πενταράβωι < πεντ-ἄραβος 'producing five sounds'.

<sup>3</sup> The apparatus is my own, after Kaibel (ed. Athen. 1887–90), Peppink (ed. *Epit.* 1936).