signal a failure'.[13] But though much of the *Theognidean Sylloge* may be a hodge-
podge of elegiac verse of multiple and often undetermined authorship, the only
poems within the *Sylloge* that most will agree to be the genuine work of Theognis
contain the vocative Κύρνε. Perhaps the seal wasn't such a failure after all.[14]

University of California, Los Angeles   GORDON L. FAIN
                                                                    gfain@ucla.edu

[13] Woodbury (n. 11), at 22.
[14] I am grateful to John Crook, Michael Haslam, and an anonymous referee for their
comments on the manuscript.

THE ΦΟΡΤΗΓΟΙ OF THEOGNIS 667–82

> εἰ μὲν χρήματ' ἔχοιμι Σιμωνίδη, οἷά περ ἤδη,
>   οὐκ ἂν ἀνιῴμην τοῖς ἀγαθοῖσι συνών.
> νῦν δέ με γινώσκοντα παρέρχεται, εἰμὶ δ' ἄφωνος
>   χρημοσύνηι, πολλῶν γνοὺς ἂν ἄμεινον ἔτι,
> οὕνεκα νῦν φερόμεσθα καθ' ἱστία λευκὰ βαλόντες
>   Μηλίου ἐκ πόντου νύκτα διὰ δνοφερήν,
> ἀντλεῖν δ' οὐκ ἐθέλουσιν, ὑπερβάλλει δὲ θάλασσα
>   ἀμφοτέρων τοίχων. ἦ μάλα τις χαλεπῶς
> σώιζεται, οἷ' ἔρδουσι· κυβερνήτην μὲν ἔπαυσαν
>   ἐσθλόν, ὅτις φυλακὴν εἶχεν ἐπισταμένως·
> χρήματα δ' ἁρπάζουσι βίηι, κόσμος δ' ἀπόλωλεν,
>   δασμὸς δ' οὐκέτ' ἴσος γίνεται ἐς τὸ μέσον·
> φορτηγοὶ δ' ἄρχουσι, κακοὶ δ' ἀγαθῶν καθύπερθεν.
>   δειμαίνω, μή πως ναῦν κατὰ κῦμα πίηι.
> ταῦτά μοι ἠινίχθω κεκρυμμένα τοῖς ἀγαθοῖσιν·
>   γινώσκοι δ' ἄν τις καὶ κακός, ἂν σοφὸς ἦι.[1]

Although Benedetto Bravo has shown that etymological evidence supports the
reading of φορτηγοί as 'traders' or 'merchants' at Theognis 679,[2] the Supplement to
LSJ sets aside this translation in favour of 'porter' for this passage. In doing so, LSJ
apparently adheres to the earlier argument of Thomas Hudson-Williams, who
contends that 'φορτηγοί probably denotes persons employed for menial services on
board ship, "carriers of burdens," the lowest class of ships' servants, who have no
knowledge of navigation'. According to his reading, a description of a ship in
disorder would require those of the lowest rank on the ship, the menial labourers
or porters, to have taken control from those of the highest rank, including the
κυβερνήτης ἐσθλός.[3]

[2] B. Bravo, 'Une lettre sur plomb de Berezan: colonisation et modes de contact dans le Pont',
Dialogues d'histoire ancienne 1 (1974), 111–87, and B. Bravo, 'Remarques sur les assises sociales,
les formes d'organisation et la terminologie du commerce maritime à l'époque archaïque',
Dialogues d'histoire ancienne 3 (1977), 1–59.
[3] T. Hudson-Williams, *The Elegies of Theognis* (London, 1910), *ad* 679.

This argument rests on the assumption that the poet strove for and achieved the greatest consistency, and so the greatest vividness, in the vehicle of his ship-of-state metaphor, the ship itself. Yet consideration of the rest of the metaphor, which shifts from vehicle (the ship) to tenor (his community), then back again to vehicle, contradicts this assumption. In lines 671–5, the speaker refers to the Melian Sea, the unwillingness of others to bail, water swamping the ship, and some who have deposed the pilot. Lines 677–8 switch from vehicle to tenor with mention of goods taken by force and unfairly distributed, activities inappropriate for a foundering ship but instead reminiscent of the complaint of poverty with which the poem opens. Lines 679–80 return to the vehicle with mention of merchants and the ship itself. Diction contributes to the interruption of vehicle by tenor. Four words within the description of the ship recall specific aspects of the speaker's disordered community: φυλακήν (676), χρήματα (677), κόσμος (677), and ἄρχουσι (679).[4]

The speaker seems motivated less by a desire for consistent and vivid poetic construction than by a frustration that leads him to introduce the facts of his straitened circumstances into the metaphor and thereby weaken it.[5] The placement of φορτηγοί as 'merchants' on the ship of state is wholly consistent with this impulse and thus is the meaning that should be understood here. Throughout the Theognidean corpus, an apparently ἐσθλός speaker condemns his enemies as being without *charis* because they do not respect the functioning of gift-exchange, but instead practise deceit,[6] a pattern of behaviour associated from Homer onward with merchants.[7] Like the other aspects of the speaker's world introduced into the vehicle of the metaphor, the merchants represent one of his urgent concerns, namely the many who disregard *charis* and attempt to seize control from the ἐσθλός, with whose solitary and overmatched predicament the speaker clearly identifies. The speaker therefore actually conflates two metaphors: merchants for degenerate ἐσθλοί and the traditional ship of state. Merchants might belong on a ship, but not one piloted by an ἐσθλός. Yet, as with the other insertions of tenor into vehicle, the desire to condemn those who threaten the speaker's status prevails over the need for poetic consistency.

State University of New York at Buffalo   NEIL COFFEE
                                                         ncoffee@buffalo.edu

[4] M. S. Silk, *Interaction in Poetic Imagery* (London, 1974), 125.

[5] Silk (n. 4), 125 writes that this is a 'transparent and unexciting version of the "ship of state" and the repetition of the interactive mode [where words have active denotations for both tenor and vehicle] becom[es] intrusive'.

[6] L. Kurke, *Coins, Bodies, Games, and Gold: The Politics of Meaning in Archaic Greece* (Princeton, 1999), 103 (cf. p. 29). Whoever the author of 667–82 was, he was clearly writing into the tradition of the Theognidean corpus.

[7] *Od.* 8.161–4.