

GREEK COMPOUND ADJECTIVES WITH A VERBAL ELEMENT IN TRAGEDY.

A GENERAL treatment of Greek compounds seems much to be desired. It would have to be undertaken by one who had an up-to-date philological equipment, to which I cannot lay claim. But rather with the hope of eliciting discussion on the subject and learning from others I offer the following observations, and in further study of the subject should be grateful to anyone who would advise as to the exact statistics that may be desirable over and above what I give below. I was led to the subject by a feeling that the treatment of many individual compounds by editors was far from satisfactory, and that possibly a collection of the material might help to bring out the exact meaning of some of the well-known difficulties in the Tragedians. One is dealing here with a highly developed and somewhat arbitrary poetic idiom, and it may perhaps be impossible, as one must admit from the outset, always to make precise the poet's meaning, but it is worth while to make the attempt.

Homer is full of compound adjectives of the ornate and standing epithet type in the main, though of the class represented by βούθυτοι τιμαί or πάθεα δακρυοπετή or δημηγόροι στροφαί (to take three instances from Aeschylus' *Supplices*) he has hardly any. He has compounds in sufficient number, in which the verbal meaning is clear, and a large number have the verb in the first place—τερπικέραυνος, ἐχέφρων (the parallels of ὀλοόφρων ταλασίφρων, etc., show that the second element is to be regarded as substantival), μενεδήιος, βωτιάνειρα. These we must regard as belonging to the most primitive stratum, as Sanskrit parallels show. His proper names exhibit the Sanskrit categories clearly. Of the Tat-purusha type we have 'Αστυάναξ; of the Kama-dhārāya type, Κακοίλιος and nearly Καλλικολώνη; of the Bahu-vrīhi type, καλλιγύναικα. But from the first Greek seems to specialize, for whereas the same word may be either KD or BV, and either TP or BV in Sanskrit, in Greek this does not seem to be the case, though of course there are καλλίπαις = καλή παῖς in *Orestes* 964, καλλίπολις *Rep.* 527C. ἀγκυλόμητις might theoretically be KD, a crooked counsellor, but in practice is an epithet of Κρόνος. Nevertheless it may be of value to look back on these origins in treating expressions of tragedy.

One is surprised to find how few Epic compounds are used by Pindar and the Tragedians in comparison with the total number of compounds they employ. On a rough calculation there are 96 compound adjectives in the Olympian odes. Of these only 14 are found in Homer, Hesiod, and the

Hymns. There is one other surprising fact. Only 28 have any definite verbal element, and 57 are of the BV type. It is worth while to give the actual verbal elements: (1) Initial *άλιτο*-, *ἀναξι*-, *δαμασι*-, *ἐρασι*-, *ὄρσι*-, *φύγο*-, *φιλησι*- (not counting *φιλο*-, which is in no sense verbal). (2) Final in *-ος*, *-ης*, *-βολος*, *-βοσκος*, *-δοκος*, *-ελατης*, *-θαλμιος*, *-πετης*, *-πορθος*, *-ρεπης*, *-φορος*; in *-τος*, *-γναμπος*, *-δματος*, *-ελατος*, *-φατος*. The absence of the last type is striking in comparison with Aeschylus. The few that call for comment are cases, where the possibility of the adjective is created by the substantive it qualifies. Thus *ρίμφάρματος* seems in itself impossible, a combination of adverb and substantive to make an adjective; but when coupled with *διφρηλασία*, *δίφρος* being that part of the *ἄρμα* which by its lightness makes racing possible, we have, reduced to prosaic form, 'quickly racing cars of light construction.' *Ποικιλοφόρμυγξ ἀοιδή* is the 'complicated strain of the lyre,' and is really as much a case of transference of the epithet as *νεῖκος ξύναιμον ἀνδρῶν*. *δωδεκάγναμπος* only becomes a possible word by combination with *τέρμα*, and could not conceivably be used predicatively. One or two of a different nature may be added. *ἀλιερκῆς χώρα* should not be regarded as verbalized; it is 'a land which has a fence (created by) the sea.' *δολιχήρετμος πάτρα* is doubtless BV, just as much as *μελάμβροτος γῆ* (*Eur. fr.*), but it seems to be of an artificial type, an extension of the simple 'much-rice land,' implying 'the fatherland (of those who use) long oars.' These observations on Pindar's usage can be considerably developed in dealing with the Tragedians.

It was not my object to make a complete list of compound adjectives in the Tragedians, so I took a specimen play from each from about the middle of their poetic activity, and the result of that was as follows:

| | Lines in Play. | Total Compounds. | Verbal Compounds. |
|------------------------------|----------------|------------------|-------------------|
| <i>Prometheus Vincit</i> ... | 1093 | 235 | 25 |
| <i>Oedipus Rex</i> ... | 1530 | 102 | 11 |
| <i>Ion</i> | 1622 | 145 | 25 |

It will be seen that the following statistics, which refer to verbal compounds only, show a similar relation between the three Tragedians which a treatment of all the compounds would bring out.

An examination of the compounds, in which the verbal element comes first (those beginning with *φιλο*- being omitted as before), shows that they borrowed few words from Homer, and were not indebted to each other. Aeschylus has 18, Sophocles 14, Euripides 15. They are: A. *ἀεξι*-, S. *ἀλεξι*-, S. *ἀμνν*-, S. *ἀναξι*-, A. *ἀρπαξι*-, E. *ἀρχε*-, A. *ἀ*- *στεργ*-, S. *ἀτιμ*-, S. *δακε*-, E. *δεξι*-, A. *δηξι*-, S. *ἐγρε*-, A. *ἐλι*-, E. *ἐχε*-, S. *ζεξι*-, E. *θελξι*-, A. *καμφι*-, S. *λαθι*-, E. *λιπο*-, E. *λυσι*-, S. *μελλο*-, AE. *μιξο*-, A. *μισο*-, A. *μνησι*-, S. *νικο*-, E. *ὄλεσι*-, ASE. *παυσι*-, A. *πεισι*-, A. *περσι*-, E. *πλησι*-, A. *ρύψ*-, A. *ρύσι*-, AE. *τελεσσι*-, S. *τρυσ*-, AS. *φέρε*-, A. *φυξι*-. The primitive type survives, but

GREEK COMPOUND ADJECTIVES, ETC., IN TRAGEDY 17

the total number is small, and there is little difference between the usage of the three Tragedians. Now come the exact figures:

| | Dialogue. | Chorus. | Total. | Lines in Play. |
|--------------------------------|-----------|---------|--------|----------------|
| A. AESCHYLUS: | | | | |
| 1. <i>Supplices</i> | 12 | 32 | 44 | 1073 |
| 2. <i>Persae</i> | 12 | 17 | 29 | 1076 |
| 3. <i>Septem</i> | 15 | 28 | 43 | 1084 |
| 4. <i>Prometheus</i> | 13 | 11 | 24 | 1093 |
| 5. <i>Agamemnon</i> | 24 | 39 | 63 | 1673 |
| 6. <i>Choephoroe</i> | 17 | 25 | 42 | 1076 |
| 7. <i>Eumenides</i> | 16 | 13 | 29 | 1047 |
| | 109 | 165 | 274 | 8122 |
| B. SOPHOCLES: | | | | |
| 1. <i>Oedipus Rex</i> | 4 | 7 | 11 | 1530 |
| 2. <i>Oedipus Coloneus</i> ... | 6 | 7 | 13 | 1779 |
| 3. <i>Antigone</i> | 8 | 10 | 18 | 1353 |
| 4. <i>Ajax</i> | 9 | 17 | 26 | 1420 |
| 5. <i>Electra</i> | 5 | 5 | 10 | 1510 |
| 6. <i>Trachiniae</i> | 5 | 5 | 10 | 1278 |
| 7. <i>Philoctetes</i> | 7 | 11 | 18 | 1471 |
| | 44 | 62 | 106 | 10341 |
| C. EURIPIDES: | | | | |
| 1. <i>Cyclops</i> | 13 | 4 | 17 | 709 |
| 2. <i>Alcestitis</i> | 5 | 4 | 9 | 1163 |
| 3. <i>Medea</i> | 8 | 2 | 10 | 1419 |
| 4. <i>Heraclidae</i> | 1 | 2 | 3 | 1055 |
| 5. <i>Hippolytus</i> | 7 | 5 | 12 | 1466 |
| 6. <i>Andromache</i> | 10 | 4 | 14 | 1288 |
| 7. <i>Hecuba</i> | 7 | 11 | 18 | 1295 |
| 8. <i>Supplices</i> | 6 | 6 | 12 | 1234 |
| 9. <i>Heracles</i> | 8 | 13 | 21 | 1428 |
| 10. <i>Ion</i> | 16 | 9 | 25 | 1622 |
| 11. <i>Troades</i> | 5 | 12 | 17 | 1332 |
| 12. <i>Electra</i> | 3 | 7 | 10 | 1359 |
| 13. <i>Iph. Taur.</i> | 10 | 9 | 19 | 1499 |
| 14. <i>Helen</i> | 7 | 12 | 19 | 1692 |
| 15. <i>Phoenissae</i> | 14 | 25 | 39 | 1766 |
| 16. <i>Orestes</i> | 7 | 12 | 19 | 1693 |
| 17. <i>Bacchae</i> | 11 | 14 | 25 | 1392 |
| 18. <i>Iph. Aul.</i> | 7 | 16 | 23 | 1629 |
| 19. <i>Rhesus</i> | 13 | 13 | 26 | 996 |
| | 158 | 179 | 337 | 26037 |

The first thing one notices is the large use made of the idiom in Dialogue, especially by Euripides. No doubt it is essentially more appropriate to choral passages, but it established itself apparently as a definite feature of Tragedy as a whole. Aeschylus has roughly 1 in 30 lines, Sophocles 1 in 100 lines, Euripides 1 in 77. Only in three plays does Euripides approach to the Aeschylean standard, *Cyclops*, *Phoenissae*, and *Rhesus*, if it be his. It did not

seem advisable to include the fragments in the table, but a study of them shows a constant use in those of Aeschylus and Sophocles, and a comparative absence in the fragments of Euripides, which are so largely sententious, that one does not wonder at the fact. One notes that the poet is often tempted to multiply instances in a choral passage, e.g. in the *Ajax* between lines 208 and 253 there are seven cases, and in the *Septem* there are ten instances between lines 127 and 180. If Sophocles uses the idiom more sparingly, his instances strike us often as more elaborate bits of poetic experiment than the other two usually give us.

From an examination of all the instances, it appears that it is really impossible to distinguish in many cases the active and passive meaning in the compound. Not merely are adjectives compounded with e.g. *-φορος*, *-βορος*, *-κτονος* used in both ways, but there is a residuum of cases in which you cannot say whether the poet intended an active or a passive meaning, so that the rule of Alexandrian scholars as to accentuation becomes meaningless. Who shall say whether *δαφνηφοροι τιμαί* (to omit the accent) is more correctly translated 'laurel-bearing honours' or 'honours of laurel borne'? Did the poet know himself? If *ἀνδροκμής* is used by Aeschylus as an epithet of *πέλεκυς*, *λοιγός*, *μόχθοι*, *τύχαι*, *ἀγωνίαι*, it would seem for him to have taken on the signification of 'murderous,' though it does not follow that he gave a transitive sense to *κάμνω*. In particular I would contest the usually accepted view—that a word ending in *-τος* must have a passive sense. Thus, for instance, Mr. Prickard, on *P.V.* 109 *ναρθηκοπλήρωτον πυρός πηγῆν*, says: 'According to analogy it should mean 'filled with reeds,' the form being passive. But Aeschylus uses such compounds with much freedom. The passive sense seems to be always present, but sometimes has to be reached circuitously. Thus *ναρθηκοπλήρωτον* is equivalent to *οὐ (τοῦ πυρός) ἐπληρώθη ὁ νάρθηξ*.' Is this tenable? Against it are the following points. All three Tragedians use compounds with *-ρutos*: Aeschylus, *αἰμόρρυντοι φλέβες* (*Sisyphus* fr.); Sophocles, *γονὰς χρυσορύτους* (*O.C.* 950) and *πηγὰς νεορρύτους* (*El.* 894); Euripides, *λαιορρύτον σφαγὰς* (*Hel.* 355) and *ρανίσιν αἵματορρύτοις* (*I.A.* 1515). If Aeschylus has *φόνον αἵματοσταγῇ* (*Ag.* 1307), he has also in a similar sense *δακρυσίστακτον ῥέος* (*P.V.* 400) (cf. Eur. *Cycl.* 898 *πυριστάκτω πέτρῳ*). Can Euripides' *ὀφθαλμοτέγκτω πλημυρίδι* (*Alc.* 184) be anything but active? Are not *κράτος καρδιόδηκτον* (*Ag.* 1470) *κοπάνων ἀνδροδαίκτων* (*Cho.* 860) and *ἀνδροδαίκτον κόπον* (*Myrm.* fr.) equally clear cases? Probably *ἄτης πανάλωτον* (*Ag.* 361) is an experiment by false analogy, and the same may be said of *νεόκμητον νεκρόν* (*Rhes.* 887). At least everyone must admit that *ἀθηρόβρωτον ὄργανον* (a periphrasis for *πτύον*, Soph. fr. 454 Pearson) is a clear case. Having thus premised that, if I am right, nearly all the verbal terminations can be used in an active or a passive sense, let me attempt to classify the instances under the following heads, though often an instance will fall under more than one head:

1. *Transference of Epithet*.—(a) *Simple*; active *τοξουλκῶ λήματι* (*Pers.* 55),

ἄθλον οὐρανοστεγῇ (Aesch. fr. 312), ὠμοφάγους δαΐτας (Eur. fr. 475), τυμβοχόα χερσώματα (Sept. 1625), and probably ματέρος ἀνθονόμους ἐπωπᾶς (Suhr. 539), χερσιτόνους λιτάς (Sept. 172); *passive*, καράτομος ἐρημία νεανιῶν (Tro. 564) for καρατόμων, ἀρτιτρεφεῖς βλαχαί (Sept. 350), ὠμοδρόπων νομίμων (Sept. 333). (b) Complex, νεοδμήτες γάμοι (Med. 1366), λαιμοτόμητ' ἄχη (Eur. fr. 122), νυκτιπλάγκτων κελευμάτων (Cho. 751); the baby cries, but the nurse walks him about in her arms (on the other hand, νυκτίπλαγκτος πόνος Ag. 330 and νυκτίπλαγκτα δείματα Cho. 524 are cases of simple transference). This seems sometimes to involve an artificial shuffling of the elements. If πάχνα κουροβόρω (Ag. 1513) is not corrupt, it must be that 'a bloody eating of children' is inverted, and in any case it is a mistake to try and classify κουροβορος as either active or passive. σπεῖραι δικτυόκλωστοι (Ant. 347) means 'the woven meshes of the net.' This last instance falls also under heading 2.

2. *Redundancy*.—Such expressions as ἐνήρετος πλάτα (O.C. 716), βίος μακραίων (O.T. 518), λόγος κακόθρους (Ai. 318), εὖπαις γόνος (I.T. 1234), εὐπήχεις χεῖρες (Hipp. 200), ἐπημαξευμένη τροχοῖσιν (Ant. 251), illustrate this type. Thus we have ἀστύνικον πόλιν (Eum. 915), λαίλαπι χειμωνοτύφῳ (Suhr. 34), οἶνοχύτου πώματος (Phil. 715: πῶμα is the genus, οἶνος the species): so πώματος ὑδρηχίου (Eur. fr. 884), κρήναισι ὑδροχύτοις (Cycl. 68). In the unique expression καρατόμοις χλιδαῖς (Soph. El. 52), where καράτομος really ought not to mean 'cut from the head,' but 'beheaded,' is it possible that *κάρα* is the whole, and χλιδαῖ 'ornamental locks' the part, and so it falls under this class? Soph. *Electra* 156 πλοῦτον χρανόφαντον is 'wealth of gold displayed.' In the figure of which ἀχαλκος ἀσπίδων is a type there is the same combination of genus and species.

3. *Brachylogy*.—As ὄξυνλῆγας γόους (Soph. fr. 523) seems to mean 'wailing of women who deal fierce blows,' so ἀλίτυπα βάρη (Pers. 945) seems to mean 'griefs for sea-tossed (corpses).' If φιλοθύτων ὀργίων means 'rites paid by willing worshippers,' it is of the same kind. It seems very unnatural to take τρυσάνωρ (Phil. 208) in any but an active sense. Can 'an exhausting cry' be a sort of brachylogy for 'the cry of an exhausting malady'? σιτονόμος ἐλπίς (Phil. 1091) 'food-providing hope' = hope that food will be provided. If στόνον βαρυβρῶτα (Phil. 695) go together, the expression is of this kind. I may add here ἵππομανῇ λειμῶνα (Ai. 143), about which there is unnecessary difficulty. It seems to me quite poetical to say that 'a meadow is wild with horses,' and quite unnecessary to analyze it into ἐφ' ᾧ οἱ ἵπποι μαίνονται.

4. *Comparison*.—Homer's ῥοδοδάκτυλος Ἥως is the type of this; the streaks of light in the dawn are like rosy-fingers (cf. Soph. χρυσαυγῆς κρόκος). Thus we have ἵπποβάμοσιν καμήλοις (Aesch. Suhr. 284), ὀδύναις κεντροδαλήτισσι (Aesch. Suhr. 563), κυματοαγεῖς ἄται (O.C. 1243). The Aeschylean instances are simpler; the Sophoclean is a compressed simile.

5. *Inversion of the Prosaic Order*.—This may account for some of those

phrases in which the adjective is usually translated as if it were equivalent to a noun and passive participle in the genitive. Some of these have already been dealt with under § 2, but in these highly artificial phrases it is inevitable that there may be more than one factor in their construction. Prose would say 'linen torn to tatters,' but Aeschylus has *λινόφθοροι λακίδες*, where *λακίδες* cannot mean 'rendings,' as *στολμοί* is in apposition. Euripides has *βορᾶ ἀνθρωποκτόνῳ* (*Cycl.* 127), the prose form of which is 'men killed for food.' The epithet *βοθύυτος* is found with *ἐστία*, *ἐσχάρα*, *ἡδονή*, *ἡμαρ*, and *τιμή*, and I hardly think it possible to decide whether the poets were conscious of a distinction of active and passive in these various instances. On the other hand Dr. Verrall is probably right in regarding *ἀρεψάτοιοι ἀγῶνες* (*Eum.* 914), with which goes *ἀρεψάτοιοι φόνοι* (*Eur. Supp.* 603), as probably active; for *ἀρεψάτοιοι λήμα* (*Aesch. fr.* 147) is so exactly like *τοξουλκῶ λήματι*, and seems to be a case of simple transference. In view of the frequency of *αἶμα* = *φόνος* in Greek Tragedy (*Soph. fr.* 799 actually has *αἶμα συγγενὲς κτείνας* for 'having committed the murder of a kinsman'), Elmsley is perhaps right in regarding most of the *-κτονος* compounds as active, e.g. *αἵματος μητροκτόνου* (*Orest.* 1649) 'matricidal murder.' The more primitive (BV) type is illustrated by *ματροφόνου δῦας* (*Eum.* 268) 'mother-murder woe.'

6. *Juxtaposition*.—This class is very dubious, but it stands or falls with the Sophoclean group of epithets, in which Jebb holds this explanation, *δικρατεῖς λόγχαι* (*Ani.* 146) = *δύο καὶ κρατοῦσαι, πυκνόπτεροι ἀηδόνες* = *πολλαὶ καὶ πτεροῦσαι, οἰζῶνος, δίστολος, ἐκατόμπους* (though his note on this last is inconsistent with itself). There is a group in *-φορος* which may have this meaning. Nothing will induce me to believe that *δαφνηφόρους κλάνας* (*Ion* 422) means 'branches of olive with laurel on them.' It seems to mean 'branches of laurel carried.' In *Soph. fr.* 11 *παρδαλήφορον δέρος* seems to be a 'leopard-skin worn.' In *Bacch.* 102 *θηρότροφον ἄγραν* is translated 'beast-fed prey,' but I cannot imagine what that means. Either Elmsley is right in reading *θυρσοφόροι Μαίναδες*, or Mr. Morice's conjecture *θηρόφορον ἄγραν* 'a prey of beasts, i.e. snakes, worn,' should be adopted. *Soph. fr.* 89 is difficult: *κερασφόρους στόρθυγας* may be 'tynes of horn worn' by the reindeer, as it seems unnatural to transfer the epithet of the reindeer to the antlers.

7. *Progressive Verbalization*.—This is well illustrated by *χρυσόκολλος χρυσοκόλλητος*. Thus *κοῖλα χρυσόκολλα* (*Soph. fr.* 378) is 'gold-glue incrustations,' i.e. incrustations in which gold is glued on, and *κώπην χρυσόκολλον* (*Eur. fr.* 590) is a 'gold-glue haft.' But we also find *χρυσοκολλήτοις δίφροις* (*Phoen.* 2), *χρυσοκολλήτοις τύποις* (*Rhes.* 305), *ῥυνοκόλλητον χρήμα* (*Soph. Ichn.* 366) a 'hide-glued thing,' i.e. a thing made of glued hides, where *ῥυνοκόλλον* would have done just as well. Euripides has *καλλίπυργον ἄστυ* (*Bacch.* 1202) and *καλλιπυργώτους πόλεις* (*Bacch.* 19), and Hesychius has the gloss *δύσαυλος* · *δυσάλιστος*. In constructing these *-τος* compounds, it really did not signify whether there was a verb like *κολλάω* in use or not. Aeschylus (*fr.* 118) has *πισσοκωνήτῳ πυρί*, and this is probably only 'a fire made (-τος)

with pitch and pine-cones.' Exactly the same tendency is to be observed in English, e.g. 'barefoot,' 'barefooted.'

8. *Weakening of Verbal Element*.—As many older editors have observed, the verbal idea seems often to disappear in the compound. Thus *παλαίφατος πρόνοια* (*Trach.* 828) seems only a more grandiose word for *παλαιά*. The same may be said about endings in *-ήρης* (*ἄγχήρης* *Soph.* fr. 7, *τυμβήρει θαλάμῳ* *Ant.* 947 = simply 'sepulchral'), *-αυλος*, *-νομος*, *-γενης*, *-πορος*, *-ελατος* (cf. *Ion* 1306, where it is difficult to believe that *θεηλάτους ἔδρας* could mean 'the seat to which you have been driven by the god.' *Ion* would not say so!), and *-δματος*, e.g. in Pindar (*Ol.* 3. 11 *θεόδματος χρέος* *Isthm.* 5. 15 *θεοδμάτων ἀρετής*).

If this humble attempt to deal with a very difficult subject, on which I cannot possibly hope to have hit the mark in everything I have said, succeeds in eliciting a treatment of it by more competent hands, my object in writing will have been entirely attained.

G. C. RICHARDS.

A SPURIOUS MIME FRAGMENT (XXI. *RIBB.*).

On p. 382 of his third edition of the *Comici Romani* Ribbeck assigns the number xxi. to a fragment consisting of a single word, *ingluviae*, a word which he has extracted from Goetz' *Corpus Glossariorum Latinorum*: 'Gloss. Amplon. C.G.L. V. 367 G. "in mimo ingluviae, quod tantum ad mimarios et mimographos pertinet."' This is what is variously called the First Amplonian or First Erfurt Glossary and is identical with the older and more accurate Épinal Glossary. Goetz in his apparatus has printed the Épinal variants, a fact overlooked by Ribbeck: *ingliwae* and *tamen* (Ampl. I. has the symbol *tn*). Both variants are right. We have here not the Latin word *ingluviae* (-ia) but the two Anglo-Saxon words *in gliwae* 'in a play'; and the following sentence is apparently a torso from a scholium on the Mime. The Corpus College MS. containing a cognate glossary to this one was so faithfully reproduced in Dr. Hessels' apograph (Cambridge, 1890) that it was excluded by Goetz from the volumes of the C.G.L. and from the index to these volumes, the *Thes. Gloss.* It was therefore ignored by Ribbeck, as it has been unfortunately overlooked by various foreign publications (e.g. by the great Latin Thesaurus often). The Corpus College MS. has merely *In mimo : in gliowe* (omitting the torso).

This part of these glossaries contains a batch of Orosius glosses, and *in mimo* comes from Orosius' story of Augustus (*Hist.* 6, 22, 4): 'nam cum eodem spectante ludos pronuntiatum esset in mimo "O dominum aequum et bonum,"' etc. So Ribbeck's fragment is a phantom.

W. M. LINDSAY.