# NOTES AND DISCUSSIONS

## AN ATHENIAN REMAINDER SALE

καὶ δὴ καὶ . . . ταῦτα παρ' ἐμοῦ μανθάνουσιν, ἃ ἔξεστιν ἐνίοτε, εἰ πάνυ πολλοῦ, δραχμῆς ἐκ τῆς ὀρχήστρας πριαμένοις Σωκράτους καταγελᾶν [Plat. *Apol.* 26D].

The view put forward by Böckh in *Staatshaushaltung der Athener* (Berlin, 1886), I, 61, that books were sold in the orchestra of the theater of Dionysus is inherently improbable. The view of Cron (*ad loc.*) and some others that the reference is to seeing plays of Euripides and others in which the choral odes presented the views of Anaxagoras is refuted by the simple fact that a theater ticket cost two obols not a drachma. The third view, put forward first, I think, by Schöne in *Fleck. Jahrb.*, CI (1870), 802–3, that the orchestra in question was the round terrace near the agora is clearly right (Timaeus *Lex. Plat.*, *s.v.* ὀρχήστρα), and we must deduce a book market there or near there.

The price, as has often been observed, seems low, especially in view of a passage in the Erechtheum accounts of 407 B.C. (*CIA*, I, 324): ἀναλώματα· ὠνήματα· χάρται ἐωνήθησαν δύο ἐς ἃ τὰ ἀντίγραφα ἐνεγράψαμεν ΗΗΙΙΙΙ. If two sheets of paper for keeping accounts cost two drachmas four obols, the normal price of a book must be more than one drachma.

It follows that this is not the normal price. The key words are εἰ πάνυ πολλοῦ, "at most." The whole point of the passage is Anaxagoras is *vieux jeu*. In fact the book was first issued more than forty years before (see my article in *Symb. Osl.*, XL [1965], 21). I submit that what we have here is an early example of a second-hand bookshop or remainder sale.

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## A NOTE ON CATULLUS' HENDECASYLLABICS

There are 552 lines in hendecasyllables in Catullus' poetry, if we include 55 and 58*b* where some lines are decasyllabic with a spondee in the second foot. Catullus uses elision on the average about once every two lines: 268 elisions in 552 lines. In these figures no account is taken of 6. 12 or 55. 11 (though the lines are included in the total number), where the true reading is quite uncertain. 55. 13, a decasyllable, is treated here statistically as if there were a dactyl in the second foot. Over all, the commonest elision is of the third syllable, the next commonest the sixth; the eighth and second are appreciably commoner than the remainder. The total figures are:

| | |
|---|---|
| 1st syllable elided | 4 |
| 2nd .. .. | 34 |
| 3rd .. .. | 65 |
| 4th .. .. | 16 |
| 5th .. .. | 9 |
| 6th .. .. | 48 |
| 7th .. .. | 8 |
| 8th syllable elided | 42 |
| 9th .. .. | 19 |
| 10th .. .. | 13 |
| 11th .. .. | 10 |

The elision of the eleventh syllable is invariably before *est*. A number of lines have three elisions, e.g., 9.6 "visam te incolumem audiamque Hiberum"; 36. 12 "quae sanctum Idalium Vriosque apertos" (an interesting example since there has been only one elision in the first eleven lines); 45. 3 "ni te perdite amo atque amare porro" (where the elisions are in consecutive syllables); 57.7 "uno in lecticulo erudituli ambo." Monosyllables are elided in 1.5 *cum ausus*; 2. 2 *quem in sinu*; 3. 14 *quae omnia*; 6. 16 *te ac*; 9. 6 *te incolumem*; 10. 7 *se haberet*; 13. 6 *si, inquam*; 13. 11 *nam unguentum*; 13.13 *cum olfacies*; 14. 8 *si, ut*; 14. 20 *te his*; 15. 1 *me ac*; 15. 7 *qui in*; 15. 18 *quem attractis*; 16. 3 *me ex*; 21. 7 *nam insidias*; 28. 4 *cum isto*; 28. 9 *me ac*; 45. 4 *sum assidue*; 49. 7 *tu optimus*; 55. 4

*te in*; 55. 5 *te in*; 55. 14 *te in*; 58. 3 *se atque*. The diphthong *-ae* is elided four times: 3. 14 *quae omnia* 6. 2 *illepidae atque*; 7. 3 *Libyssae harenae*; 26. 3 *Boreae aut*. Within the confines of a single word there are a few examples of syncopation or synaeresis and similar effects. In 5. 7–10 *dein* is consistently monosyllabic; at 40. 1, unless we are to suppose the elision of a hypermetric syllable, *Rauide* is dissyllabic; at 46. 3 we have the old spelling *aureis*; at 50. 7 *vehemens* is dissyllabic, at 55. 10 probably the *i* of *Camerium* is treated as consonantal; at 55. 13 we have *Herculei* as a trisyllable. Hiatus appears four times: 3. 16 "o factum male! o miselle passer!"; 10. 27 "deferri.' 'mane,' inquii puellae"; 38. 2 "malest, me hercule, et laboriose"; 55. 4 "te in circo, te in omnibus libellis." In the first three the dramatic point is obvious; the fourth, with the shortening of *te*, appears, to judge from Plautus and Terence, to reflect normal conversational practice, and is in accord with Catullus' general introduction of popular speech into poetry. There is an interesting point at 42. 10, "circumsistite eam, et reflagitate." By orthodox theories of elision this is indistinguishable from *circumsistite et reflagitate* with hiatus; I remain persuaded that in certain circumstances there was a slurring rather than an elimination of the previous syllable; one crux is Pl. *Amph*. 278, "optumo optume optumam operam dare," which is incomprehensible if the distinctions are eliminated; another is Verg. *Aen*. 2. 460 where in an elided syllable Probus insisted on *turrim* not *turrem* (A. Gell. 13. 21. 6). In 5. 6, "nox est perpetua una dormienda," the two principles are in subtle tension. Here probably the final *-a* of *perpetua* was eliminated, and the consequent continued *u*-sound symbolically represented the perpetuity of death. But then the repeated final *-a* takes over to the same effect till the fading *dormienda* is echoed in the explosive *da* of the next line: Hopkins has a similar device in "The Leaden Echo and the Golden Echo."

The poem with the highest proportion of elisions is 26, the squib about the overdraft. It alone has more elisions than lines, 7 in 5, and, in fact, 7 in the last 4. The only poems to approach this are the jesting dinner invitation (13) with 12 in 14 lines, three of them elisions of monosyllables, and an obscure piece of vituperation (54) with 5 in 7. The only poem without elision is 41, on Ameana. The charming little spring poem of return from Bithynia (46) has only one elision in 11 lines. The second kissing poem (7) has 2 in 12. 43, another Ameana poem, has 1 in 8, and that is saved to the last line; he avoids elision earlier by writing *nec ore*. Poem 49, to Cicero, has 1 in 7. Poem 45, "Acme and Septimius," is especially interesting. Statistically it is close to the average with 14 elisions in 26 lines; but of those 14, 7 are elisions of the sixth syllable, and 6 of these are in lines 3–14.

Owen Lee in *TAPA*, XCIII (1962), 144 ff., has studied Catullus' general practice with elision, and pointed to its illustrative use. For example in the sparrow poems, the bird hides in Lesbia's lap (2. 2, "quem in sinu tenere") and opens his beak for her finger (2. 3 *dare appetenti*). So he did not stir from her lap (3. 8, "nec sese a gremio illius movebat"). And we see death devouring everything (3. 14 *quae omnia*) including the sparrow (3. 15 *passerem abstulistis*). Two other examples show his verses jostling the whore (42. 10 *circumsistite eam et*; 42. 18 *conclamate iterum altiore*) and Caesar and Mamurra packed in one small bed (57. 7, "uno in lecticulo erudituli ambo"). A rather different use is the extension of a phrase, like the overdraft (26. 5 "o ventum horribilem atque pestilentem"), the contributions to the party (13. 5, "et vino et sale et"), the catalogue of dryness (23. 14, "sole et frigore et esuritione"). To these effects we may add "Acme and Septimius," where the elisions across the caesura link the lines as the lovers are linked; especially 45. 3, "ni te perdite amo atque amare porro." So at 36. 12, elisions begin when he turns to the goddess of love after his tiff with Lesbia; at 9. 6 they express his unity with his friend. For the rest it is sufficient to note a tendency to use elision to point a jest; less when he wishes to drive home each word in biting vituperation; controlled and special effects when his purpose is serious.

It may be useful to append statistics on monosyllabic endings. Altogether there are to

the eye 17. But three of these are part of prepositional phrases: 10. 13 *quid ad me*?; 13. 1 *apud me*; 50. 20 *a te*. Of the remaining 14, 12 are *est*, and with 10 of these the previous syllable is elided, or there is prodelision (7. 10; 10. 3; 12. 5; 12. 16; 13. 10; 16. 6; 23. 19; 36. 7; 38. 4; and 55. 1). At 55. 13 *labos est* is really a single phrase. In 24. 7 the use of the monosyllable is dramatic, "'qui? non est homo bellus?' inquies. est." The last syllable of a Phalaecean does not commonly bear a word accent, and we are not to suppose *est* here as being stressed. This is not a strong assertion "He *is*!" but an apologetic "Well yes of course but . . ." The other two monosyllables are exquisite. At 5. 5, "nobis cum semel occidit brevis lux," the regression from a three-syllable word to a two-syllable to a monosyllable represents the steady movement to nothingness. So at 7. 7 *cum tacet nox* there is a movement to silence.

Finally it is interesting to make a comparison with Martial. In his first book there are 18 hendecasyllabic poems totaling 199 lines. In all there are only 20 elisions, an average of one every 10 lines. But even these figures are misleading, as the first five lines of 1. 109 begin *Issa est* and inflate the figure. All the elisions except two precede *est* or *es*; the remaining two are both in 1. 99 *Calene, ut* and *atque intra*. There is no example of the elision of a monosyllable or a long syllable. The place statistics are inflated for the second syllable by the five in 1. 109; there are hardly enough for a valid table, but the eighth does seem less common than with Catullus:

| | |
|---|---|
| 1st syllable elided | 0 |
| 2nd .. .. | 9 |
| 3rd .. .. | 4 |
| 4th .. .. | 0 |
| 5th .. .. | 0 |
| 6th .. .. | 2 |
| 7th .. .. | 0 |
| 8th .. .. | 1 |
| 9th .. .. | 2 |
| 10th .. .. | 0 |
| 11th .. .. | 1 |

The whole effect is more regular—and duller. The five monosyllabic line-endings are proportionately fewer than Catullus shows. Four of them are on *est*, two with previous elisions, and the other two with the monosyllables *res* and *non*; the fifth is with *non volt*, which is virtually a single word. Martial's hendecasyllabics show close familiarity with and extensive borrowing from Catullus, as I showed in *Proceedings of the African Classical Associations*, VI (1963), 3–15. His failure to follow his predecessor's metrical practices throws additional light on the relative flexibility of the two poets.

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## PARTICLES IN THE *PROMETHEUS BOUND*

In the discussions of the style and authenticity of the *Prometheus Bound*, little attention has been paid to the peculiarity of the use of particles in *Pr* since J. D. Denniston's masterly but brief treatment in *The Greek Particles*.[1] Now, with the assistance of Italie's *Index*,[2] a more schematic and accurate comparative study can be made. "On the whole," says Denniston,[3] "a greater variety of particles is to be found in the later plays [of Aeschylus] than in the earlier ones." But with the new, later dating of the *Suppliant Women*, this does not seem entirely true any more, since *Su* is a play that is weakest in its use of particles and particle combinations. The following list contains only those particles which in usage or frequency show the peculiarity of *Pr* in this area (the letters in parentheses refer to my later Remarks).

### REMARKS

(*a*) On the combination, see Denniston, *GP*, pp. 441–42 ("not before Aeschylus"). Indeed, the form ἀλλ' οὖν . . . γε is, in Aeschylus, only found at *Pr* 1058. Cf. also R. Kühner, F. Blass, and B. Gerth,

1. J. D. Denniston, *The Greek Particles* (2d ed. with additions by K. J. Dover, Oxford, 1954), pp. lxvii–lxviii, and lxxix. Denniston at that time had accepted the early dating of the *Supplices*.

2. G. Italie, *Index Aeschyleus* (Leyden, 1955), which supersedes the earlier *Lexicon* of Dindorf (1876) used by Denniston.