

SHORTER NOTES

SAPPHO 110aLP: A FOOTNOTE

110aLP(= 110 Voigt) mocks the doorkeeper's big feet:

θυρώρῳ πόδες ἐπτορόγγυιοι,
τὰ δὲ σάμβαλα πεμπεβόηα,
πίσσυγγοὶ δὲ δέκ' ἐξεπόναισαν.

Critics comment on the simplicity of the jest here, not without reason.¹ But the levity also has some sophistication, of a literary kind. For a start, ἐπτορόγγυιοι and πεμπεβόηα are aptly long and are carefully left to the end of their clauses and lines for maximum effect. In addition, these striking words, which appear for the first (and last) time in Sappho, may well have been deliberate adaptations of two adjectives which had previously occurred only in Homer,² and they would in any case have called to mind the Homeric ones, because of their close similarity and because there are no other variants of these compounds in surviving literature down to the time of the poetess.³ At *Odyssey* 11.312 the poet had said of Otus and Ephialtes μήκός γε γενέσθην ἐννεόργυιοι, and at *Iliad* 7.220, 222, 245, 266 and 11.545 he had described the shield of Ajax as ἐπταβόειος. So, given the epic flavour of Sappho's epithets, it was amusing of her to include them at all in such a light and frivolous context. There is also pawkiness in the poetess's application of these terms with their Homeric tinge to quite different and very mundane objects; and the humour is increased when one takes into account the associations that these words had (in connection with the feet of a human she uses an adjective that recalls the extent of the whole bodies of two Giants; and with reference to the sandals of an ordinary man she uses one which conjures up the huge shield of a hero). This strikes me as an early instance of witty adaptation of epic diction such as is found in Anacreon 358 and 417 PMG.⁴

University of Natal, Pietermaritzburg

P. MURGATROYD

¹ D. A. Campbell in *Greek Lyric Poetry* (Exeter, 1982), p. 283 suggests that the joking may have a more intellectual aspect: 'Perhaps she is mockingly making the conventional point that the bridegroom (together with his attendants?) is of epic stature, an Achilles... or an Ares'. But in the lines that we have only the feet (and the sandals) are said to be large, and they seem to me to be too enormous to make one think of epic or even mock-epic size.

² It may not be a pure coincidence that Sappho's measurements are two units less each time than Homer's.

³ Although ἐπταβόειος and its one other variant (τετραβόειος) subsequently appear only in poetry, compounds involving ὄργυια did later become common enough in prose, and the rest of Sappho's language is quite at home in prose and comedy. All of this presumably explains the remark of Demetrius (*Eloc.* 167) that the poetess here mocks the doorkeeper ἐν πεζοῖς ὀνόμασι μάλλον ἢ ἐν ποιητικοῖς.

⁴ See A. E. Harvey, *CQ* 7 (1957), 211–13.

ARISTOPHANES, *THESMOPHORIAZUSAE* 148

In response to Mnesilochus' disparaging comments regarding Agathon's unusual dress, the tragic poet replies:

ὦ πρέσβυ πρέσβυ, τοῦ φθόνου μὲν τὸν ψόγον
ἤκουσα, τὴν δ' ἄλγησιν οὐ παρεσχόμην·

ἐγὼ δὲ τὴν ἐσθήθ' ἄμα γνώμη φορῶ.
 χρὴ γὰρ ποιητὴν ἄνδρα πρὸς τὰ δράματα
 ἃ δεῖ ποιεῖν, πρὸς ταῦτα τοὺς τρόπους ἔχειν.

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The expression ἄμα γνώμη is difficult. Colin Austin explains that it is equivalent to *κατὰ γνώμην*, *menti convenienter*.¹ He compares Hom. *Od.* 1.98 ἄμα πνοιῆσ' ἀνέμοιο, but there motion is involved, and ἄμα has its normal epic function of indicating accompaniment.² It might be possible to say, 'the clothes follow the thought',³ but with the verb φορῶ the sentence would be taken to mean, 'I wear clothing as well as γνώμη', which would be comical⁴ but clearly not what the context demands. The context would be satisfied by the explanation given by Rogers, 'ἄμα γνώμη means of set purpose'. Bergler says "consulto. Idem est quod ξὺν νῶ, Nub. 580, et ἄμα ante γνώμη ponitur pro σύν, ne fiat confusio cum συγγνώμη".⁵ But the fact is that the Greek for *consulto* is γνώμη, and the phrase ἄμα γνώμη is quite unparalleled. Indeed, ἄμα + dat. is rare enough in early Greek poetry for it to be possible to survey its occurrences rather easily. Apart from the instances in Epic (which are usefully collected by Gerhard Lohse in *Lfgre* s.v.) there are only about 50 occurrences of ἄμα + dat. in verse down to the end of the fifth century. In lyric, iambic and elegiac poetry, for example, it occurs once each in the remains of Tyrtaeus, Alcman, Alcaeus, Semonides and Bacchylides,⁶ and seven times in Pindar.⁷ Only Cratinus and Aristophanes among the writers of Old Comedy give examples.⁸ In fifth-century tragedy we find only 16 occurrences of ἄμα + dat., none in Aeschylus⁹ or in the minor tragedians, only three in Sophocles⁹ and the remainder in Euripides.¹⁰ It can be readily seen that the vast majority of these occurrences designate simple accompaniment or simultaneity. In only one other place does the noun in the dative refer, as here, to mental or emotional activity.¹¹ That place is Eur. *IT* 832 (κατὰ δὲ δάκρυ, κατὰ δὲ γόος ἄμα

¹ See *CQ* 32 (1982), 53. He had earlier suggested reading κατὰ γνώμην: *PCPhS* 20 (1974), 1. Dr Austin, for whose help in the preparation of this note I am very grateful, informs me that he still holds the view expressed in 1982, which is, in effect, the standard view.

² Cf. *Il.* 16.149, 19.415; Hes. *Th.* 268.

³ The Greek for which would surely require the article: ἡ ἐσθῆς ἄμα τῇ γνώμῃ ἔπεται. The only other place in Aristophanes where ἄμα precedes a noun without an article is in the Homeric phrase at *Av.* 1397: ἄμ' ἀνέμων πνοαῖσι βαίην. This is (presumably) the reason for Meineke's (*Vindiciae Aristophaneae* [Leipzig, 1865], p. 148) conjecture ἄμα <τῇ> γνώμῃ, which is adopted in the Budé edition ('en rapport avec mon esprit') and by Cantarella ('consono al mio spirito'). But no evidence has been produced that ἄμα can bear this signification.

⁴ Dr Austin refers me to Jebb on Soph. *Ant.* 705 for φορῶ used of mental features (add Aesch. *Sept.* 622; Agathon (!) frag. 14.2 Snell; *TrGF* ad. 519). It should be noted, however, that in all these instances the mental feature is somehow qualified. In other words, while it is apparently possible to say γνώμην δικαίαν φορῶ, it may not be possible to say simply γνώμην φορῶ.

⁵ Tyr. 2.14 West; Alcman. 26.3 Page; Alc. B 6^A.1 L-P; Semon. 5 West; B. 3.91.

⁶ *Ol.* 8.45, 9.70, 13.30, *Nem.* 9.25, 46, 52, frag. 74 Snell.

⁷ Cratin. frag. 151 K-A; Ar. *Ach.* 346, *Eq.* 519, 520, *Vesp.* 246, 609, 712, *Pax* 1233, *Av.* 1397, *Thes.* 148, *Ran.* 512. At *Pax* 727 the dative is probably governed by ἔπεσθον; cf. Soph. *El.* 253; Eur. *HF* 1323, *Tro.* 946, 1009; Emped. B 112.8 D-K.

⁸ The occurrence at *Sept.* 1072 should be added to Dawe's already substantial litany of non-Aeschylean features to be found in the final scene of that play (in *Dionysiaca* [Cambridge, 1978], pp. 93-101).

⁹ *Ant.* 1150, *Phil.* 983, 1026.

¹⁰ *Hipp.* 54, *El.* 78, 179, 642, *HF* 935, *Tro.* 805, *IT* 832, *Ion* 41, 122, *Phoe.* 174, *Ba.* 166, 567, 943.

¹¹ Tycho Mommsen, whose *Beiträge zu der Lehre von den griechischen Präpositionen* (Berlin, 1895) is an examination of the uses of σύν, μετά and ἄμα from Homer to the Byzantine period, says (647) of the occurrences of ἄμα in Aristophanes, 'Nur das ἄμα γνώμῃ (in Uebereinstimmung mit meinem Gedanke, nach meinem Sinne) weicht ab und erinnert an das Euripideische ἄμα χαρᾷ'.

χαρᾶ | τὸ σὸν νοτίζει βλέφαρον), the only passage in which the use of ἄμα approximates what we find at *Thes.* 148. But this is not a good parallel. In the first place, we cannot even be certain that χαρᾶ is governed by ἄμα. It may instead be a causal dative.¹² In the second place, I have shown on entirely different grounds that there is reason for believing that these lines are interpolated.¹³ Finally, even if it is by Euripides, and even if the words ἄμα χαρᾶ are to be taken together, the line is not so aberrant from normal practice as the line we are considering. For the reference in Euripides is still to mere accompaniment ('lamentation *together with* joy') although, to be sure, elevated to the mental plane. But here the relationship is more complex, and the language far bolder. For the expression must mean something like 'in accordance with (my) γνώμη', and for this no parallel is available.

Were we to assume that Aristophanes is here parodying a feature of Agathon's diction of which we are ignorant, we would be begging the question, and it seems to me that the text ought to be altered. I suggest that Aristophanes wrote ἐγὼ δὲ τὴν ἐσθῆτ' ἀπὸ γνώμης φορῶ, 'I wear my clothes¹⁴ on the basis of considered judgement'.¹⁵ Agathon's language is, as one would expect, characterized by elements of tragic diction,¹⁶ and the expression ἀπὸ γνώμης shows up three times in surviving tragedy, in each instance appearing in this position in the trimeter line.¹⁷ When the phrase is employed, whether in tragedy or elsewhere, there is normally a contrast either implied or explicit between the considered judgement in question and the various emotional states and moral failings that can interfere with the exercise of considered judgement. So, for example, Plutarch says that a judge in a court of law must hear the case μήτε πρὸς ἔχθραν τινὰ μήτε πρὸς χάριν... ἀλλ' ἀπὸ γνώμης πρὸς τὸ δίκαιον.¹⁸ And Plutarch concludes his description of the burning of Persepolis by an Alexander inebriated with wine and with the patriotic sentiments of Thais by admitting that, while some say that this is how it happened, others say that the incendiaryism was ἀπὸ γνώμης, that is, a matter of deliberate policy.¹⁹ Similarly, Cassius Dio relates that, after the death of Tiberius, Caligula honoured the bequests of his predecessor, in some instances out of fear of the army and the people, but for the most part ἀπὸ γνώμης.²⁰ And the Platonic *Definitions* include the following: νουθέτησις· λόγος ἐπιτιμητικὸς ἀπὸ γνώμης.²¹ Here the phrase presumably distinguishes νουθέτησις from those forms of chastisement that are provoked by anger,

¹² As at *Alc.* 579, *El.* 401; *Aesch. Ag.* 1630. In which case, compare *Hom. Od.* 19.471 and *Soph. Ant.* 436 for ἄμα.

¹³ *Maia* 31 (1979), 240.

¹⁴ Or perhaps τήνδ' ἐσθῆτ', 'I wear these clothes'? For what it is worth, the Ravennas manuscript reads ἐσθῆτ' ἄμα γνώμη, but it is doubtful whether the absence of either the aspirate or the subscript iota is significant.

¹⁵ Dr Austin kindly informs me that I am not alone in making this suggestion. He writes, 'In 1964 I picked up at Thornton's in Oxford Paul Maas' copy of vLeeuwen's edition of the play with various marginalia, including suggestions taken down in the late twenties at one of Wil[amowitz]'s famous "Graeca" or seminars at his home (for these see F. Solmsen, 'Wilamowitz in his Last Ten Years', *GRBS* 20, 1979, 89ff.). Wil. himself published some notes on the play..., but Maas' marginalia contain more and at l. 148 his note on ἄμα γνώμη reads: "müßte ἀπὸ γνώμης sein" Wil.'

¹⁶ P. Rau, *Paratragodia* (*Zetemata* 45, 1967), pp. 108–14.

¹⁷ *Aesch. Eum.* 674; *Soph. Trach.* 389; *Eur. Ion* 1313.

¹⁸ *De aud.* 44d; cf. *Aesch. Eum.* 674–5 and the excellent discussion in B. P. Hillyard, *Plutarch. De Audiendo* (New York, 1981), pp. 181–2.

¹⁹ *Alex.* 38.8; cf. 50.2, on the murder of Cleitus.

²⁰ 59.2.4. The expression is a favourite of Dio's; cf. 39.10.2, 54.10.7, 57.22.3, 74.1.5, and see note 22, below.

²¹ 416a30.

envy, disappointment, etc.²² And so, at *Thes.* 148, Agathon asserts that he is not dressed as he is as a result of any moral or intellectual laxity. Rather it is a deliberately contrived feature of his craft. *χρὴ γὰρ ποιητὴν ἄνδρα κτλ.*

But there is a difficulty with the idiom *ἀπὸ γνώμης* that arises out of the ambiguity of the preposition and which may have been responsible for the corruption. Just as *ἀπ' ὀμμάτων* can mean both 'by sight' and '(away) from the eyes',²³ so *ἀπὸ γνώμης* can mean both 'on the basis of considered judgement' and 'away from good judgement'. This last is Jebb's rendering of the phrase at *Soph. Trach.* 389, where we read *καὶ γὰρ οὐκ ἀπὸ γνώμης λέγεις*. Now, it is true that an attempt has recently been made to alter the text to *καὶ γὰρ οὖν ἀπὸ γνώμης λέγεις*.²⁴ But there is an exact parallel at Pausanias 7.1.4, where *οὐκ ἀπὸ γνώμης* means 'not contrary to the wishes (of Ion)', and we must acknowledge that the expression *ἀπὸ γνώμης* can legitimately mean either 'on the basis of' or 'contrary to' *γνώμη*. It is likely, then, that *ἅμα γνώμη* at *Thes.* 148 has its origin in some marginal or interlinear note introduced by someone who thought he was being helpful.

The University of Illinois

DAVID SANSONE

²² I find the expression *ἀπὸ γνώμης* also at Philo, *De migr. Abr.* 225 and Hesychius, s.v. *ἀχρεῖον ἰδόν*. In addition, we frequently find the phrase expanded by the addition of some attribute to *γνώμη*: Eur. *Ion* 1313; Thuc. 3.92.1, 4.68.3 (see P. Huart, *ΓΝΩΜΗ chez Thucydide et ses contemporains* [Paris, 1973], p. 148); Dem. 18.161; D.S. frag. Bk. 27 (6.366.9–12 Fischer) and frag. Bk. 29 (6.382.8 Fischer); Cassius Dio Bk. 1 frag. 5.11, Bk. 3 frag. 12.10, 38.18.2, 38.42.4, 42.53.5, 46.52.3, 48.45.1, 60.31.2.

²³ Aesch. *Ag.* 988; *Soph. OC* 15; Eur. *Hec.* 240. Compare also *ἀπ' ὅψεως*, 'on the basis of external appearance' (Lysias 16.19), with *ἀπ' ὀφθαλμών*, 'out of sight' (Hom. *Il.* 23.53).

²⁴ By Emmanuel Viketos, *Hermes* 113 (1985), 494–5.

WHOSE LAUGHTER DOES PENTHEUS FEAR? (EUR. *BA.* 842)

ΠΕ. πᾶν κρείσσον ὥστε μὴ ᾿γγελᾶν βάκχας ἐμοί.

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᾿γγελᾶν Pierson, Reiske: *γγελᾶν* P

The Aldine editor, no doubt put off in part by the expression *πᾶν κρείσσον ὥστε*, had the text printed as given by P (the sole witness for this part of the play), but punctuated with commas after *κρείσσον* and *βάκχας*, so that *ἐμοί* could go with *πᾶν κρείσσον*. According to Elmsley,¹ it was Musgrave who removed the comma after *βάκχας*, adducing *I.T.* 276 to show *γελάω* taking a dative. But, continues Elmsley, the simple *γελάω* in this and other examples is taking a dative of the thing, never of the person. Accordingly he prints Pierson's easy emendation *᾿γγελᾶν*, proposed independently by Reiske and printed almost simultaneously with Elmsley by Matthiae. The resulting reading has sufficiently satisfied all editors from then until the present day; there is not one, as far as I am aware, who does not print it. In our century the line has not been the object of any controversy.

As early as 1790, however, it was observed by Jacobs² that it is not the Bacchae

¹ P. Elmsley, *Euripidis Bacchae* (Leipzig, 1822), *ad loc.*; I was not able to see the earlier edition (Oxford, 1821), but the second is the *editio auctior* anyway.

² F. Jacobs, *Animadversiones in Euripidis tragoedias* (Gotha, 1790), according to the citation in C. Kopff's new Teubner edition (Leipzig, 1982); Elmsley, however, quotes the conjecture as coming from Jacobs' *Exercitationes criticae in scriptores veteres* (Leipzig, 1796). I have seen neither.