

plural masculine in *-εις*.²²⁾ The form *ὕγιῃ* could not be replaced by *ὕγιᾶ* until the anomalous nature of this adjective had been forgotten.

To sum up, an examination of isolated forms shows that the reversion of /æ:/ to /a:/ after *e*, *i*, and *r* in prehistoric Attic took place after the contraction of /ea/ to /æ:/. Evidence to the contrary (e. g., *μέρη*) comes from derived forms which were subject to analogical pressures, pressures which operated freely after *r*, but were interfered with by a variety of special circumstances after *e* and *i*.

Sappho fr. 31.9: A Defense of the Hiatus

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ἀλλὰ καὶ μὲν γλῶσσα ἔαγε, λέπτον

So Wilamowitz prints the line in *Sappho und Simonides*, p. 56, and translates: "sondern meine Zunge ist zerbrochen". There was disagreement among scholars whether the true lection was *Ἐάγε* or *Ἐέφαγε*, but few doubted that a digamma removed the hiatus which appeared in the manuscripts of Longinus, except for the stray followers of Cobet who removed the hiatus by reading *πέπαγε*, suggested by Catullus 51.9, *lingua sed torpet*.

In 1925 and 1927 Lobel published his researches into the dialect of Sappho and Alcaeus and concluded that the digamma survived only before the third person pronoun and adjective, before initial *ρ*, and in a few more, linguistically dubious places, i. e. between augment and stem in verbs and internally in a few nouns. (See the summary in Denys Page, *Sappho and Alcaeus*, p. 329.)

Lobel and Page crucified the verb in their standard edition of 1955¹⁾ and Page in *Sappho and Alcaeus*, pp. 24–25, presents the following objections:

²²⁾ IG 1².74.20.

¹⁾ Milman Parry (n.4 *infra*) gives a convenient summary of Lobel's evidence: the corpus of Sappho and Alcaeus provide 14 cases of elision before a word once beginning with the digamma; 17 cases in which the presence of the digamma would lengthen a syllable that should be short; 5 cases of traces of the digamma. (*Language* 10 (1934) 144 = *The Making of Homeric*

1) Since the digamma does not exist here, the hiatus is certain and intolerable in Sappho's normal verse. "Sappho's normal verse," a category established by Lobel, refers to all of Sappho but a few hexameter poems where epic influence is undeniable.

2) The easy correction $\mu(\text{oi})'$ ἔαγε, made by Sitzler, *Phil. Woch.* 47 (1927) col. 995, is not idiomatic Lesbian according to Lobel, *Ἀλκαίου μέλη*, pp. lxxxii–lxxxv.

3) $\gamma\lambda\tilde{\omega}\sigma\sigma\alpha$ can not mean "my power of speech." It is an organ of speech.

4) "Metaphorical use of *κατάγνυμι* is hard to illustrate."

Page goes on to argue that Catullus 51 is too loose a translation elsewhere to encourage faith in Cobet's *πέπαγε* and Lucretius 3.155 *infringi linguam*, seems to show that ἔαγε was the text of the late Roman Republic. Lobel argues that the true reading involved ἄκαν (= ἀκήν) and some form of ἄγω. See Hesychius: ἀκήν ἦγες· ἡσυχίαν εἶχες. Page suggested ἄκαν . . . γέγακε.

Page's objection to the meaning of $\gamma\lambda\tilde{\omega}\sigma\sigma\alpha$ was answered almost immediately by Leonard Woodbury in *TAPA* 86 (1955) 31–39, comparing such places as Sappho 137.4 L-P and Theognis 178. Page's objection to *κατάγνυμι* also seems mistaken. The word is not used metaphorically but in an extension of its standard use with parts of the body (*LSJ*, s.v. II). Hippocratic corpus, *περὶ ἀγμῶν* 44 = 3.428; 430 Littré: *Τῶν δὲ ὀστέων τοῦ πήχεος, ὧν μὴ ἀμφοτέρα κατέγηε, ῥάων ἢ ἴησις, ἦν τὸ ἄνω ὀστέον τετραμένον ἢ καὶ περὶ παχύτερον εἶον . . . ἔπειτα ἐπιθεῖν τῷ ὀδονίῳ, τὴν ἀρχὴν βαλλόμενος κατὰ τὸ κάτηγμα.* The verb and its noun *κάτηγμα* (*LSJ*, s.v. II.2) appear *passim* in *περὶ ἀγμῶν* and in the related treatise *περὶ ἄρθρων*, in chapters 14–16, 32, and 35 (ἦν δὲ ἡρῖς κατεαγῆ). = 4.118–28; 146; 158L.

Aristophanes, *Ach.* 1180 *καὶ τῆς κεφαλῆς κατέαγε περὶ λίθῳ πεσῶν*, *Vesp.* 1428 *καὶ πως κατεάγη τῆς κεφαλῆς μέγα σφόδρα*

Andoc. 1.61 *καὶ τότε μὲν οὐ γένοιτο δι' ἐμέ, ὕστερον δ' ἐγὼ μὲν ἐν Κνωσάργει ἐπὶ πωλίον ὃ μοι ἦν ἀναβὰς ἔπεσον καὶ τὴν κλεῖν συνετρίβην καὶ τὴν κεφαλὴν κατεάγην φερόμενός τε ἐπὶ κλίνης ἀπεκομίσθην οἴκαδε.*

Verse, p. 403.) The various editions and commentaries of Lobel and Page (1925, 1955) are followed by most recent editors and commentators, e.g. Diehls² (1934); Max Treu, *Sappho* (1963), p. 24, who, however, appears to defend the hiatus in his commentary, p. 178, citing Alcaeus 54.7 D; Eva Voigt, *Sappho et Alcaeus* (1970), p. 58; David A. Campbell, *Greek Lyric Poetry* (1967), p. 44. Distrust of the hiatus leads C.M. Bowra, *Greek Lyric Poetry*² (1961) to read *πέπαγε* p. 185 and n. 1.

Similarly Lysias 3.14; Demosthenes 54.35; Plato, *Gorgias* 469d; and with *κρανίον* Euripides, *Cyclops* 683.

Plato twice refers to young Oligarchs who had “cauliflower” ears from imitating the Spartan love of boxing. *Gorgias* 515e: τῶν τὰ ὄτα κατεαρότων ἀκούεις ταῦτα, ὦ Σώκρατες. *Protagoras* 342b: ὄτά τε κατὰγονται μιμούμενοι αὐτούς, A. J. Beattie, *Mn.* ser. 4, 9 (1956) 104–105, defends his conjecture ἀπέαγε with references that are not inappropriate for κατέαγε.

Recent scholars have seen the “Nachwirkung” of the digamma in this passage.²⁾ Douglas E. Gerber, *Euterpe*, p. 169, takes this to mean “the presence of the digamma here.” The problem with this explanation is linguistic. As Joshua Whatmough says in his Sather Lectures,³⁾

phonemic substitution always is, and must be, completely regular . . . Either a phoneme exists or it does not; there *is* no “in between” or “transition” stage. Only the assumption of different dialects (with and without *F*), different authors (with and without *F*), and different ages can account for the observed facts as every tyro in linguistics knows.

Milman Parry,⁴⁾ followed by Hiersche, explains the erratic “appearance” of the digamma in the Lesbians on the same principles that he uses to explain its “appearance” in Homer. The Lesbians are using a traditional poetic diction which has phrases which retain traces of the digamma. Parry denies the existence of the digamma in Lesbian and especially of initial digamma. Since sigma and digamma do tend to disappear when initial before a vowel, this seems to be correct. The appearance of digamma in papyri is due to later philology, the same philology, in fact, that was the source of Bentley’s knowledge of the digamma.

As Hiersche points out, it is easy to find precise Homeric parallels for Sappho’s and Alcaeus’ other observances of the digamma, but difficult in the case of ἔαγε.⁵⁾ Heitsch and Hiersche cite, e.g.,

Hesiod, *Erga* 534: οὐ τ’ ἐπὶ νῶτα ἔαγε, κάρη δ’ εἰς οὐδας ὄραται,
Homer, *Iliad* 8.403: αὐτὰς δ’ ἐκ δίφρου βαλέω κατὰ θ’ ἄρματα ἄξω,
Homer, *Iliad* 5.161: ὡς δὲ λέων ἐν βουσί θορῶν ἐξ ἀρχένα ἄξει,

²⁾ E. Heitsch, *Rh. M.* 105 (1962) 285; R. Hiersche, *Glotta* 44 (1968) 1–5.

³⁾ *Poetic, Scientific, and Other Forms of Discourse* (1956) p. 90.

⁴⁾ See *The Making of Homeric Verse* (1971), pp. 222–32 (= “Les formules et la métrique d’Homère” [1928], pp. 43–55); 348–50 (= *HSCP* 43 [1932] 30–32); 391–403 (= *Language* 10 [1934] 130–44).

⁵⁾ ἄγνωμι may be *hapax legomenon* here for Greek lyric poetry. Other possible occurrences, e.g. Sappho 1.19 and Anacreon, 346, fr. 1.10 *PMG*, are not accepted by most scholars.

and for other examples, see Hiersche, p. 3 n. 2. As he remarks, “man sucht die Perfektform ἔαγε in Ilias und Odyssee vergeblich.” His own suggestion that Hesiod and Sappho have their source in lost Lesbian epic seems to us a counsel of despair and unnecessary to boot. We prefer to follow up another statement of his:

Man könnte sich vielleicht zunächst damit zufrieden geben, indem man sagt, daß die formelhafte Wendung *κατά θ' ἄρματα ἄξω* (fünfmal in Il. und Od.) Sappho zur Zulassung der Hiats an unserer Stelle bestimmt haben könnte.

The object of this note is to suggest how and why Sappho used the traditional diction of Homer and Hesiod. She read, e.g., *ῥῶτα ἔαγε* or *κατά θ' ἄρματα ἄξω* and was inspired by the onomatopoeia of the break. She then transferred this effect elegantly and brilliantly to a place where the broken gasp is even more effective. Read the line out loud and you will yourself reproduce the effect sought so long ago by the Lesbian poetess.

That hiatus could be an effective rhetorical device was known and appreciated in Antiquity. A favorite example was Homer, *Od.* 11.596: *λᾶαν ἄνω ὄθεσκε ποτὶ λόφον*. Dionysius of Halicarnassus in his extensive discussion, *De Comp.* 20.139 (pp. 90–91, Usener-Rademacher) remarks: *τὸ δὲ μεταξὺ τῶν ὀνομάτων ψύγμα καὶ ἡ τῶν τραχυνόντων γραμμάτων παράθεσις τὰ διαλείμματα τῆς ἐνεργείας καὶ τὰς ἐποχὰς καὶ τὸ τοῦ μόχθου μέγεθος [ἐμιμήσαντο]*. Similar comments are found in Demetrius, *De Eloc.* 68–73. Eustathius' commentary on the line expands and supplements a brief appreciation in the ancient scholia to *Od.* 11.596.⁶) Vergil is no doubt imitating the effect of this line at *Georgics*, 1.281:

ter sunt conati inponere Pelio Ossam.

Aulus Gellius also has a discussion of the pleasing effect of hiatus in Greek and Latin and in addition to the *Odyssey* passage quoted, he cites Catullus 27.1–4:⁷)

⁶) Eustathius reads on *Od.* 11.596 (= p. 1702.19 [Rome ed.]): *τὸ δὲ 'λᾶαν ἄνω ὄθεσκε ποτὶ λόφον' ἐπαινεῖται χάριν τῆς συνθήκης. ἐμφαίνει γὰρ τὴν δυσχέρειαν τοῦ τῆς ὠθήσεως ἔργου τῆ τῶν φωνηέντων ἐπαλληλία, δι' ὧν ὀγκούντων τὸ στόμα οὐκ ἔᾶται τρέχειν ὁ λόγος, ἀλλ' ὀκνηρὰ βαίνει συνεξομοιούμενος τῆ ἐργωδία τοῦ ἄνω ὠθεῖν.*

⁷) The variants are *ebrioso* (V's *ebriose* is a common slip), *ebriosa*, and *ebria*. The last comes from *libri* Gellius said he examined at 6.20.6, a passage restored by Moriz Haupt, *Opuscula*, II (1876) 122–25. Haupt himself preferred *ebriosa*. The vulgate *ebrioso* is defended by Kroll, *ad. loc.*, and Fordyce, pp. 158–59. Hiatus in the elegiac verse is cited by Haupt from 66.11 and 107.1. The form *acina* is defended by Lachmann in his *Lucretius*, p. 392 and H. Zimmermann, *Glotta* 13 (1924) 225–28.

*Minister vetuli puer Falerni
inger mi calices amariores
ut lex Postumiae iubet magistræ
ebria acina ebriosiores.*

L. P. Wilkinson in *Golden Latin Artistry*, p. 21, comments: "However, 'ebria' for the more normal masculine might seem intended rather to induce an effect of hiccup."

The passage is a *Streitfrage* and Haupt himself, who recovered the reading, was not inclined to accept it. If we do accept it, however, we have Catullus transferring to an amusing context an effect he had found in Sappho but considered perhaps too grotesque for Roman ears to reproduce in the serious 51. What is wit in Catullus in Sappho is the gasp of inarticulate emotion rendered in a most articulate picture of passion. It is also, incidentally, an argument for scholars to disturb on occasion the quiet of their study with the sound of an ancient poem read out loud, as the ancients did.

Eine versteckte Namensdeutung bei Aischylos¹⁾ Zur Interpretation von Ch. 639–651

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Am Ende des ersten Teils der Choephoren²⁾ entwickelt Orestes seinen Mordplan in einer längeren Rhexis. Auffallend an dieser Rede ist, daß sie die Ermordung des Aigisthos ausführlich antizipiert (565–578), den Muttermord dagegen mit Stillschweigen übergeht. Aber die Rache an Klytāimēstra, von der der Sohn zu sprechen sich scheute, behandelt nun der Chor der asiatischen Sklavinnen in einem Lied³⁾ über die „alles wagenden Liebesleidenschaften maßloser Frauen“ (596f. *γυναικῶν φρεσὶν τλημόνων παν-*

¹⁾ Vgl. die Dissertation von Regula Schweizer-Keller: Vom Umgang des Aischylos mit der Sprache (Interpretationen zu seinen Namensdeutungen), Aarau 1972.

²⁾ Zur Einteilung des Dramas vgl. K. Reinhardt, Aischylos als Regisseur und Theologe, Bern 1949, 125.

³⁾ Bekanntlich hat sich vom Beginn dieses Liedes Sophokles im ersten Stasimon der Antigone (*πολλὰ τὰ δεινά*) anregen lassen.