

1985 b]). Greek *πώγων* (< \**roum-g-on-*) is like *lānūgō* then in being an endocentric derivative; the Greek word comes from \**roums-* (with misdivision to \**roum-s-*), the Latin from *lānā*. Latin *lānūgō* (like other derivatives in *-gō*) is feminine. Greek is masculine, as is the rule for endocentric collectives in *-(m)on-* in Greek (cf. *τέρωων* 'boundary, end' or *θημών* 'heap').

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## A Sophoclean Periphrasis

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Sophocles' use of the periphrasis *ῥμμα πελείας* involves greater subtlety than has sometimes been fully appreciated. It requires the context to bring out and exploit what is only an inherent possibility in the periphrasis itself.

*μέγαν ὄκνον ἔχω καὶ πεφόβημαι  
πτηνῆς ὡς ῥμμα πελείας*

(*Ajax* 139–40)

There is no problem about the basic meaning of this passage. The Chorus (Ajax's Salaminian followers) liken their state of panic to that of a dove whose fear is evident in its face.<sup>1)</sup> It is precisely because the meaning *is* so clear, however, that modern commentators have tended to gloss over the exact function of the expression *ὄμμα πελείας* with the result that Sophocles' extreme subtlety has not been fully appreciated or at least not satisfactorily explained.

It is often implied or even specifically stated that *ὄμμα* bears the actual meaning 'eye', 'face', 'look' or 'appearance' in its own right, and that *πελείας* is a possessive genitive rather than a genitive of definition. In that case, however, the verb *πεφόβημαι* would have to carry the significance 'I *show* fear', which is seriously forced. It is therefore necessary, as the basis of further discussion, to endorse the ancient scholiast's explanation of *ὄμμα πελείας* as *περιφραστικῶς ἢ πέλεια*.

This particular type of periphrasis, in which the substitution of a part for the whole serves to highlight a particular characteristic, is common enough.<sup>2)</sup> There are numerous examples in Homer with words denoting strength, which reflect the accepted heroic stature of various individuals e.g. *βίη Διομήδεος* 'mighty Diomedes' (*Iliad* 5.781). Similar examples with *βία* are found in Aeschylus<sup>3)</sup> and Sophocles (*Philoctetes* 314, 321, 592 and *Trachiniae* 38).

The scope of the periphrasis is extended to include parts of the body themselves as well as physical qualities e.g. *Ἰσμήνης κάρα* (*Antigone* 1) and *Οιδίπου κάρα* (*O. T.* 40). A vital part of the body is used in address as a formal equivalent of the person. It is impossible to pinpoint a particular characteristic emphasized by the periphrasis in these examples. The concentration on *κάρα* points to the very essence of the person, indicating some degree of intimacy between the speaker and the individual addressed.<sup>4)</sup>

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<sup>1)</sup> Radermacher points out that *μέγαν ὄκνον ἔχω* gives a general impression, with the more specific picture being introduced by *καὶ πεφόβημαι*.

<sup>2)</sup> For an excellent discussion, see A.A.Long, *Language and Thought in Sophocles*, London 1968, 100-102.

<sup>3)</sup> Cf. H. J. Rose, 'On an epic idiom in Aeschylus', *Eranos* 45 (1947) 88-89, and L. J. D. Richardson, 'Further remarks on an epic idiom in Aeschylus', *Eranos* 55 (1957) 1-6.

<sup>4)</sup> George Steiner, *Antigone*, Oxford 1984, 209, unnecessarily assumes a connection between Sophocles' choice of the expression *Ἰσμήνης κάρα* and the original theatre audience's view of the masked actor playing the role of Antigone's sister.

In the case of *ῥμμα πελείας*, however, the proper name has been replaced in the second part of the periphrasis. In isolation from a specific context, *ῥμμα πελείας* would basically just mean ‘dove’ as *Οἰδίου κάρα*, similarly divorced from context, would basically just mean ‘Oedipus’.

Now, as far as the ancient Greeks were concerned, the dove’s leading characteristic was fear. This fear is emphasized in Homer by the epithet *τρήρων* applied to the bird, whose flight from enemies is familiar e.g. *ἤύτε κίρκος ὄρεσφιν, ἐλαφρότατος πετεηνῶν, / ῥηιδίως οἴμησε μετὰ τρήρωνα πέλειαν* (*Iliad* 22.139–40). The dove is also used as a symbol of fear in Aeschylus, e.g. at *Septem* 294 *πάντρομος πελείας*, and in the description of the chorus by Danaus at *Supplices* 223–24. This factor is also noted in the ancient scholiast’s comment on *Ajax* 140, *ἐπεὶ περιδεῆς τὸ ζῶον*.

Given this, the expression *ῥμμα πελείας* in itself would probably already have some connotation of fear, but not significantly more so, I would suggest, than *πέλεια* itself. Once placed in a context of fear, of course, as in *Ajax* 139–40, the inherent fearfulness becomes highlighted<sup>5</sup>). This in turn *in the context* draws attention to *ῥμμα* as the place in which fear is most clearly manifested<sup>6</sup>). Grammatically, it should be repeated, *ῥμμα πελείας* is basically *περιφραστικῶς ἡ πέλεια*, as the scholiast says. The context renders his assessment not so much incorrect as inadequate to capture the Sophoclean subtlety.

A parallel is provided by the periphrasis *ῥμμα νύμφας* (*Trachiniae* 527)<sup>7</sup>). Largely because of the *Ajax* example, leading Sophoclean

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<sup>5</sup>) It is a debatable point whether the epithet *πτηνῆς* is to be translated ‘fluttering’ and thus also incorporated into the picture of panic, or whether it is to be regarded as simply ornamental.

<sup>6</sup>) As the editors point out, the evidence of fear in the eyes is the basis of such expressions as *ὄρω τιν’ ὑμᾶς ὀμμάτων εἰληφότας / φόβον* (*O. C.* 729–30). There is, in fact, some confusion as to exactly how the eyes betray fear, the issue being complicated by reference to humans in *O. C.* 729–30 as opposed to doves in *Ajax* 140. We associate the dilation of the pupil with fear. A late scholion on *Ajax* 140 offers an explanation specifically concerned with doves: *εἰκότως δὲ εἶπε τὸ ῥμμα. ὁπότεν γὰρ αἰσθομένη τινὸς ψόφου καμμύη τοὺς ὀφθαλμοὺς, παλλομένην αὐτῆς τὴν καρδίαν ἔστι φωρᾶσαι*. Contrast, however, Dain-Mazon: ‘sous l’image poétique il faut retrouver la croyance des anciens, pour qui le clignement des yeux était un signe de crainte’, with reference to pseudo-Aristotle, *Physiognomonica* 813 a, 20.

<sup>7</sup>) O. Longo, *Commento Linguistico alle Trachinie di Sofocle*, Padova 1968, 194, is unconvincing in his denial that *ῥμμα* is to be linked with *νύμφας* in a periphrasis.

commentators (e.g. Jebb, Radermacher, Kamerbeek and Stanford)<sup>8)</sup> all see fear in *ῥμμα* here as well. However, it seems essential to follow Long<sup>9)</sup> in taking the meaning of this expression to be 'beautiful bride'. The most obvious of the traditional literary characteristics of a bride is beauty. The noun *νύμφα* on its own, inasmuch as it means 'bride' or 'marriageable woman', implies beauty, as would the periphrasis *ῥμμα νύμφας* by itself. Again it is the context which more fully allows the genitive *νύμφας* to highlight the significance of the part *ῥμμα*.

It is true, of course, that this particular context is also coloured with fear (Deianeira is anxiously awaiting the outcome of the contest between Heracles and Achelous). However, even more important than Deianeira's fear is her beauty, to gain possession of which the rival suitors are fighting. The groundwork has already been laid for this emphasis on her beauty (*ἀ δ' εὐῶπις ἀβροά* 523), and the epithet *ἀμφινείκητον* (527) stresses the quality of this beauty which is the prize of the contest.

The use of the epithet *ἀμφινείκητον* is paralleled in another Sophoclean expression involving *ῥμμα*. This is Teucer's exclamation in response to the news of Ajax's death *ὦ ξύναιμον ῥμμ' ἐμοί* (977). Whereas in the case of *ἀμφινείκητον ῥμμα νύμφας* the emotional colouring is provided by both the epithet and the genitive, and in the case of *ῥμμα πελείας* by the genitive alone, in this instance it is provided by the epithet alone. The absence of the genitive, of course, means that technically the expression cannot be counted as a periphrasis<sup>10)</sup>. However, it is clear that the genitive *Αἴαντος* could be added (the presence of the immediately preceding exclamation *ὦ φίλτατ' Αἴας* in any case renders it redundant), as the genitive *Ἰσμήνης* is provided, in fact, in the similar expression involving *κάρρα* at *Antigone* 1, *ὦ κοινὸν ἀντάδελφον Ἰσμήνης κάρρα*.<sup>11)</sup>

All of these examples are slightly different, but taken together they nicely illustrate Sophocles' individuality in adapting an already existing verbal formula. As a coda, it is worth noting Euripides'

<sup>8)</sup> So too, Longo, op. cit., 194.

<sup>9)</sup> Op. Cit., 101-102. Cf. also A.C. Moorhouse, *The Syntax of Sophocles* (*Mnemosyne* Suppl. 75), Leiden 1982, 53. D. Seale, *Vision and Stagecraft in Sophocles*, London and Canberra 1982, 198, detects in addition in *ῥμμα* here the connotation of watchful passivity.

<sup>10)</sup> Cf. e.g. *σύνηθες ῥμμα* (*El.* 903) and *σύντροφον ῥμμ'* (*Ph.* 171).

<sup>11)</sup> Cf. *ὦ ταυρόμορφον ῥμμα Κηφισοῦ πατρός* (*Eur. Ion* 1261).

expression at *Hecuba* 337–38 in which the former Trojan queen invites her daughter Polyxena to plead for her life with Odysseus:

*σπούδαζε πάσας ὥστ' ἀηδόνοσ στόμα  
φθογγὰσ ἰεῖσα, μὴ στερηθῆναι βίου.*

The nightingale was known for its plaintive cry, the reason for which was, in fact, enshrined in mythology. The periphrasis *ἀηδόνοσ στόμα* implies this grief-stimulated characteristic as, to some extent, does *ἀηδών* itself. Once again it is in the particular context that the genitive *ἀηδόνοσ* serves to make explicit the plaintive significance of the part *στόμα*.

## Prepositional Idiom in Galen

By RICHARD J. DURLING, Kiel

No studies of Galen's style are known to me. Scholars have edited and commented on Galen's works over the centuries, but no one has as yet examined his prepositional usage. The following account is therefore provisional. May this preliminary study be the prelude to renewed activity in this rich field.

*ἄμα*

*ἄ. νοήματι as quick as thought.* SM<sup>1</sup>) III 136.15.

*ἀνά*

*ἄ. μέρος in succession,* XVIII (2) 863.16; SM III 248.10–11;

*ἄ. χρόνον in course of time,* X 513.1.

*ἀπό*

*τούσ γ' ἀπ' αὐτοῦ his disciples,* SM II 37.7; *ἀ. κοινοῦ* of two clauses taking a word *in common,* XII 860.12; XVII (2) 625.11, 708.8;

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<sup>1</sup>) SM = GALEN. *Scripta Minora: recensuerunt Ioannes Marquardt, Iwanus Mueller, Georgius Helmreich.* 3 vols. Lipsiae, 1884–1893 (Repr. Amsterdam, 1967).