

gelegt haben als auf die Möglichkeiten der Machtverhältnisse, die mit oder ohne Adoption die Wahl auf wenige Exponenten der wirklichen Mächte einschränkte. Von Verfassung, Abgrenzungen, Institutionen hat er sich nie in der Hauptsache die Rettung versprochen. Gar auf die Götter zu vertrauen und ihre führende Hand in diesem Akt der Adoption zu erkennen, wird ihm in dieser Lage vermessen erschienen sein. Er ist der tiefer Blickende, der die Hintergründe sieht, wo Plinius einschwingt in den Jubel der Zeit und optimistisch auf das Wort, auf Erziehung, auf Neueinrichtung vertraut. Tacitus mag seinen guten Willen durchaus anerkannt haben, sich gefreut haben an solchen Naturen, die doch eine nicht ohne weiteres bestimmbare Entwicklung der Geschichte immerhin zum Guten lenken wollten. Er wird sicher nicht, wie Alfieri meinte, empört gewesen sein bei der Lektüre der panegyrischen Schrift des Plinius, hätte sicher keine andere von seinem Freunde erwartet, wohl aber wird er in seiner tieferen Erkenntnis allein geblieben sein. Nicht vergrämt, verbittert und auch den Unschuldigen grollend — wir müssen ihn uns in einer Schar verehrender Jugend, gemeinsam um Geistiges bemüht, vorstellen —, aber doch wissend, daß selbst die beste Meinung, die größte Wohlgemeintheit und eifrigstes Bemühen die Abgründe verdeckt, die unter der Oberfläche schlummerten und schlummern und mit dieser verheerenden Erkenntnis allerdings für sich und allein, aus ihr aber die Gedanken speisend, die so einmalig und persönlich sind und an deren Tiefe und Form sich der schöne Geist des Plinius entzückte.

Freiburg/Breisgau

Karl Büchner

---

## A NOTE ON ALEXIS' OPORA

---

The scholiasts of Germanicus' *Aratea*<sup>1)</sup> purport to sketch the plot of what has been generally understood to be a comedy entitled *Opora* by the middle comedy writer *Amphis*<sup>2)</sup>. The

---

1)  $\Sigma$  Germanicus mss B & P: ed. C. Robert, *Eratosthenis Catasterism. Rell.* p 168;  $\Sigma$  Germanicus ms S: ed. A. Breysig p 168, cf  $\Sigma$  of *Aratus Latinus*, ed. E. Maass, *Comm. in Aratum Rell.* p 251.

2) Meineke, *FCG* III 320-1, (cf *Kock CAF* II 249 f, fr. 48); *Kaibel s. v. Amphis*, *RE* 1.1954.1, *Türk s. v. Opora*, id. 18.1. 697.38, and *Gundel s. v. Sirius*, id. 2nd series 3.1.333.34.

Latin these scholiasts write is debased, and our manuscripts are full of corruptions and stupid errors; none the less, it is very likely that the information they give derives ultimately from Eratosthenes, and is therefore of value<sup>3</sup>). The corruptions and peculiar phraseology of the text prevent all the details of the plot from being clear, but the gist is as follows. The dog star, Sirius, is on a mission to the earth, where he sees *Opora* and falls violently in love with her. His passion is unrequited, and burns the more. Mankind appeals to the gods, and *Aquilo* sends his sons to hand *Opora* over to Sirius, soothing the heat of his love by cool blasts. It is a strange story, and Türk<sup>4</sup>) is right in seeing behind it a folk myth, that clothes in human form the inanimate forces and objects of nature and the universe. Obvious parallels are the chariot of the sun and the Uranus-Ge myth. But there is one detail that suggests a stage play: *Aquilo's* sending of his sons to the earth as a divine embassy recalls the similar one in Aristophanes' *Birds*.

So much for the plot of the play. Concerning its author, the manuscripts offer evidence whose value is impaired by serious corruption, a usual occurrence with proper names. Two codices (P and B) of the Germanicus scholia give 'Amphiam tragoediarum scriptor', while the scholiast of Aratus Latinus runs 'Amphis (amphys P) carminum poeta'. No tragedian or lyric poet with the name *Amphis* or something similar to it is known, and consequently the interpretation of Meineke has generally been accepted, when he refers (FGC III 320-1) the authorship to *Amphis*, the poet of middle comedy. However, neither the anthologies nor the lexica cite any fragments from an *Opora* of *Amphis*, so that this title is otherwise unknown for him. On the other hand, *Amphis'* contemporary, *Alexis*, is twice cited as the author of an *Opora*,<sup>5</sup>) and I am tempted to believe that it is to *Alexis'* play that Eratosthenes originally referred in a note

---

3) See Gundel, loc. cit. in n. 2. This is of course no place to discuss the problem of the sources of the *Catasterismoe* and the scholia, (for which see Knaack s. v. Eratosthenes in R. E. VI p 377.44); but that the information given here about the play *Opora* derives ultimately from Eratosthenes seems very likely, when we take into account Eratosthenes' especial interest in comedy.

4) loc. cit. in n. 2.

5) Athenaeus 10.443 e & 13.567 c; Kock CAF II 358.

that later was completely muddled, probably by the scholia<sup>6</sup>). Certainly we find that they or their copyists made numerous errors in translating or transliterating the Greek sources from which their information was derived. For instance, in the various manuscripts *doloram*, *dolorem*, *operam* and even *fructus* are found in place of the correct *Oporam*, with the scholiast in the last case transparently mistaking the Greek Ὀπώρα for a common noun; and 'succendebatur' in the scholia edited by Maass (10 c cit. n. 2) appears to be a mistranslation of an original ὑπεπραῦνετο, which the scholiast confused with ὑπεπυροῦτο. Hence we need have no compunctions about the possibility of ἌΜΦΙΣ being substituted for ἌΛΕΞΙΣ.

What is known or conjectured about Alexis' play *Opora* does not conflict with the details of the plot narrated by the scholiasts. Fr. 164,<sup>7</sup>) which suggests the presence on the stage at one point of some gluttonous drunkard, gives no clue to the plot, and fr. 165<sup>7</sup>) is only conjecturally assigned to this play, and in my opinion without sufficient evidence. Athenaeus,<sup>8</sup>) however, affirms that the play is named after a hetaira *Opora*, and this has led B. Warnecke<sup>9</sup>) to suggest that two of Aelian's Ἀγροικαὶ Ἐπιστολαὶ (nos. 7 & 8) are derived from incidents in Alexis' play. He cites Wilamowitz' article of the previous year<sup>10</sup>) for a similar example of Aelian's derivation of material for these letters from later comedy, and

6) It is, however, conceivable that the error was made in the first place by Eratosthenes himself. When we consider that of the 26 titles certainly attested for *Amphis*, at least ten are shared with Alexis, it is not difficult to see how Eratosthenes may have become confused and made such an error. In any case there seems to have been doubt even in Alexandria about the correct attribution of certain middle comedy plays; certainly Athenaeus did not know whether Alexis or Antiphanes wrote the *Aleiptria*, *Anteia* and *Hypnos*. The attribution to Alexis, then, appears not improbable; that it was possible G. Kaibel first seems to have indicated [RE I. 1953. 57], as Professor Bickel informs me.

7) Kock CAF II 358.

8) Loci cit. n. 5.

9) *Hermes* 41 (1906) pp 158-9.

10) *Hermes* 40 (1905) p 170. The connexion, however, between Aelian's letters 13-16 and Menander's *Dyskolos* was first pointed out by Ch. Graux, *Rev. de Phil. N. S.*, 1 (1877) 228, n. 5; cf. also O. Ribbeck, *Agroikos*, pp 11-15 (Kön. Sächs. Ges. d. Wiss., *Abhandl. Phil.-Hist. Kl.*, X, 1888). Connexions between other letters and Attic comedy are indicated by C. Bonner, *Class. Phil.* 4 (1909) pp 34, 42-44; the writer suspects that 'these letters of Aelian are throughout little more than a stupid patchwork of material derived chiefly from the Comedy.'

shows that the sentiments expressed in them may be paralleled from comedy. In these two letters we find a country yokel named Derkyllus making presents of harvest produce to a proud hetaira Opora, and being spurned by her. If Warnecke's attractive theory is right, and these incidents do in fact derive from Alexis' play, there need be no clash with the story as told by the scholiasts. It would be entirely in the comic tradition to dress up the dog star as a country yokel,<sup>11)</sup> and Opora as a hetaira; Prof. Webster<sup>12)</sup> cites several passages from middle comedy where myths are interpreted at 'the lowest level of contemporary life'. And just as in Aelian the yokel is rejected by Opora whom he loves, so also in the Aratea scholia is Sirius' passion unrequited by his Opora, before he receives divine aid. Here at any rate we have agreement between the two.

London, Bedford College

W. G. Arnott

---

## DER LAT. -ī-GENITIV UND DIE FALIS- KISCHEN -osio-BILDUNGEN

---

Zum ersten Mal in meinen *Studi sulla preistoria delle lingue indeuropee* (Memorie dell'Accademia Nazionale dei Lincei, Serie VI, vol. IV, fasc. VI, 1933), S. 78=622 erklärte ich die Endung -ī des Genitivus der lat. zweiten Deklination durch -eie aus -oio, dies weiter aus -\*osio = gr. -oto, sanskr. -asya, arm. -oy usw., das im falisk. *Kaisiosio* überliefert ist. Kurz nachher nahm ich Kenntnis von einer zweiten falisk. Form auf einem neulich entdeckten  $\kappa\acute{\omega}\theta\omega\nu$ , n? *euotenosio* (*eco quto euotenosio*) und wiederholte meine Erklärung in einer kurzen Bemerkung, die in *Glotta* XXII, 1934, S. 295 erschien. Dann hatte ich oft Gelegenheit, diese Herleitung des lat. ī-Genitivus vorzutragen, zuletzt in meinen Handbüchern *Grammatica latina storica e comparativa*, 1948, <sup>2</sup>1952, S. 149 f. und *Le lingue*

---

11) The name Derkyllus need not trouble us; Aelian may have taken it from another comedy: see Bonner, loc. cit. in n. 10, p 36; or alternatively Sirius may have called himself by this name on earth as an alias.

12) *Studies in Later Greek Comedy*, p 85.