

TELESTES FR. 805 (=1) . C . 2 PAGE

After quoting the lines from the Ἄργω of Telestes of Selinus, in which flute music is defended against the detractions of Melanippides (*Μαρσύας*, fr. 758 Page) and in which the traditional notion of Athena's aversion for the face-deforming instrument is maliciously turned about, Athenaeus 14.617 a proceeds thus: *μετὰ ταῦτα δὲ ἐγκωμιάζων τὴν αὐλητικὴν λέγει*

*ἀν συνερισσοτάταν Βρομίωι παρέδωκε σεμνᾶς
δαίμονος ἀερόεν πνεῦμ' αἰολοπτέρυγον
σὺν ἀγλαῶν ὠκύτατι χειρῶν.*

Bergk's conjecture ('in proecdosi') ἀερόεν, while paleographically fairly plausible (*AEPΘEN* cod. A < *AEPOEN*), is not adopted in his own text¹⁾, nor in those of Diehl²⁾, Huchzermeyer³⁾, or Pickard-Cambridge⁴⁾. The difficulty of explaining a metrical sequence such as -οοοο---υοοοο X rightly led Wilamowitz⁵⁾ to affirm the necessity of accepting ἀερόεν, which permits a scansion of 2 *hem*; but neither his interpretation ("der luftige Atem der Göttin mit der leichtbeschwingten Hürigkeit ihrer Hände, die rasch über die Schalllöcher der Klarinette hingreifen (anders als das plumpe Klatschen des Silenos), hat die Flöte dem Dionysos (der Theaternusik) als vornehmste Begleitung gegeben") nor that of Edmonds⁶⁾ ("which the airy breath of the holy Goddess together with the resplendent swiftness of her nimble-winged hands hath given to Bromius to

1) *Poetae Lyrici Graeci. Pars III: Poetae Melici*, Lipsiae 1882⁴, p. 628. Bergk's apparatus amasses a startling accumulation of arbitrary and erroneous conjectures.

2) *Anthologia Lyrica Graeca II*, 5. *Poetae Melici*, Lipsiae 1942², p. 199. Diehl conserves the *αἰολοπτέρυγον* of cod. A, which however is best corrected with Hartung into *αἰολοπτέρυγον* on the basis of Pratin. fr. 708 (= 1) 5 Page *ποικιλόπτερον μέλος*, which Diehl himself quotes. So also Page, who properly makes no further mention of Wilamowitz's *αἰολοπτέρυγι*.

3) *Aulos und Kithara in der griechischen Musik bis zum Ausgang der klassischen Zeit*, Emsdetten 1931, p. 61-2.

4) *Dithyramb, Tragedy and Comedy*, Oxford 1962², p. 52-3.

5) *Griechische Verskunst*, Berlin 1921, p. 493.

6) *Lyra Graeca III*, London-New-York 1927, p. 276-7.

the best of all his menials”) seems to give *ἀερόεν* its proper value.

An enticing explanation could be provided by Hesych. *a* 1395 Latte *ἀερόεν· μέλαν· βαθύ· μέγα*: in this case legitimate confrontation could be made with passages such as Poll. 4.72 *μέγα φουσῶν, μέγα πνέων* (*sc. ἀδλητής*), Eur. *Hel.* 1351 *βαρύβρομον ἀλλόν*, Aristoph. *Nub.* 313 *καὶ Μοῦσα βαρύβρομος ἀλλῶν*, Lucr. 2.619–20 *raucisonoque minantur cornua cantu, | et Phrygio stimulat numero cava tibia mentis*, Cat. 63.22 *canit Phryx curvo grave calamo*. All these passages⁷⁾ refer to the deep, low tone of the Phrygian instrument, the *βαρὺς ἀλλός* of Ion of Chios (fr. 42 Snell), to which Telestes himself refers in fr. 810 (= 6) Page in relation to the cult of the *Μάτῃο ὄρεία*. But it is not this tone that the poet wishes to indicate in fr. l. c. 2. As Athena is represented in the act of offering the *aulos* to Dionysus (i.e., beyond the metaphor, to Tragedy), we must rather expect a reference to the ‘scharfer Oboenton’⁸⁾ of the normal *aulos*, the *λίγεια λωτοῦ χάρις* of Eur. *Heraclid.* 892. There are two confirmations of this new interpretation in which I postulate the value of *λιγύ, λεπτόν* for *ἀερόεν*. The first comes from the context of the same fragment of Telestes where *αἰολοπτέρυγον* (v. 2) and *ὠκύτατι χειρῶν* (v. 3) refer to the *rapid* rhythm of Athena’s playing, which is in contrast to the inexpert fingering of Marsyas (*a. 4 χειροκτύπωι*): it is well known how the Greeks associate the *shrill* register with *rapid* rhythm⁹⁾. The second, external confirmation is to be found in another gloss of Hesychius, η 189 Latte *ἠέριον· μέγα· λεπτόν· μέλαν*¹⁰⁾, in which the second *glossema* refers perhaps to a wind instrument. That *λεπτόν* can characterize such a sound is confirmed, for the rest, by Call. *Dian.* 242–3 *ὑπήεισαν δὲ λίγειαι / λεπταλέον σύριγγες* (= *αἰολοί*, cf. K 13, Σ 495). In reference therefore to the sound of the flute, *λιγύς, ἄεριος* (*ἀερόεις*) and *λεπτ(αλέ)ός* seem to be synonyms, as their interchangeable usage would demonstrate.

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7) For other passages closely connected to these see Pearson on Soph. fr. 450, 513.

8) The expression is R. Kannicht’s *Euripides Helena. Band II: Kommentar*, Heidelberg 1969, p. 353.

9) Passages from technical texts are collected by L. E. Rossi, *Metrica e critica stilistica. Il termine “ciclico” e l’ἀγωγή ritmica*, Roma 1963, p. 84–5. A wide glean of literary texts could now be hoped for.

10) The gloss is used for different purposes by E. Livrea, *Maia* XXIII (1971), p. 143.