

bro sporgente, veniva picchiato e afferrato proprio per il fatidico labbro, fin quasi a strapparglielo, liegt in den Worten des Dichters nicht die geringste Wahrscheinlichkeit.

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LOST PLAYS ABOUT THESEUS: TWO NOTES

At *Mnemosyne* n.s. 24, 1971, 295 f., W. J. W. Koster published a hitherto unnoticed Triclinian scholium on Aristophanes, *Vespae* 303, τὰ ἐν Θησεί ἀμοιβαία τῶν παίδων μιμείται and drew the proper conclusion¹): “ex hoc scholio efficimus parodiam Euripidis amplioem esse quam ex unico scholio huc pertinenti, quod hucusque editum est (ad v. 313, 1.33 – 37 Db.; cf. fr. 385 et 386 N.²), apparuerat.” Schol. Ven. on 313 gives the dramatic context of the parodied Euripidean passage: πράγματα βόσκειν] ὁ λόγος ἐκ Θησέως Εὐριπίδου. ἐκεῖ γὰρ ταῦτα λέγουσιν οἱ ταττόμενοι παῖδες εἰς βορὰν τῷ Μινωταύρῳ κ.τ.ἔ.

Elsewhere I have given reasons for thinking (as J. Hartung did) that *Theseus* was a satyr play rather than a tragedy²): the nugatory nature of fr. 382 N.² and the evidently comically exaggerated bloodiness of fr. 384 N.², which resembles the rantings of *Cyclops*' Polyphemus and *Syleus*' Heracles (fr. 687 N.²) more than anything said by even the worst barbarian-villains in Euripidean tragedy. A satyric *Theseus* would closely adhere to the hero-defeats-villain narrative pattern dramatized in Euripides' satyric *Busiris*, *Cyclops*, *Sciron*, *Syleus*, and perhaps *Theristae*³), and could

1) Proper because the plural article is regularly used to point out borrowing or parody of something rather substantial. Note, incidentally, parody of Pindar, fr. 189 Schroeder = 179 Bowra, at line 308 (remarked by MacDowell in his note *ad loc.*). Here we seem to have an interesting example of parody heaped on top of parody.

2) Euripides' *Theseus*, *Hermes* 106 (1978) 49–53. Hartung made the suggestion at *Euripides Restitutus* (Hamburg, 1843) II.544 f. without adducing any supporting arguments.

3) See the excellent survey article by Viktor Steffen, *The Satyr Dramas of Euripides*, *Eos* 59 (1971) 203 – 226.

perhaps have served as the Greek model for Pomponius' satyr play *Ariadne*. This new scholium may give another reason for considering *Theseus* to have been satyric; certainly, it gives no grounds for doubting that conclusion.

At first sight the passage beginning at *Vespae* 303 seems to indicate a subsidiary children's chorus, as at the end of Euripides' *Supplices*. Even in a satyr play this might not be impossible (cf. the mute sailors' chorus in *Cyclops*). But if the first words of the passage, ἄγε νῦν, ὦ πάτερ, are Euripidean, an obvious question arises: why should the Minotaur's child-victims be addressing their parents, who surely would not be represented as accompanying Theseus and the children on their voyage to Crete (cf. Bacchylides, 17 [16] 1 – 3)? More likely the passage parodied by Aristophanes is an exchange between Silenus and the satyrs in which, we may readily suppose, they bewail their misfortune in fetching up in Crete where they are held in durance by wicked King Minos, a situation matching that in *Cyclops* and *Sciron*. I have already suggested that a shepherd-Silenus is the speaker of fr. 382 N.² and this new scholium establishes that fr. 385 and 386 N.² come from this passage rather than from a lament by Ariadne, as I had previously supposed. Usually scholia pointing out Aristophanes' parodies and borrowings do not indicate how long parody or borrowing goes on. Philocleon's pathetically paratragic lament immediately following this passage may perhaps parody a lament uttered by some sympathetic character on stage with Silenus and the chorus, Theseus or Ariadne.

A fresco from the House of Gavius Rufus, Pompeii, closely matched by a partially-preserved fresco from Herculaneum (both clearly imitate a common original, perhaps Greek)⁴), shows a triumphant Theseus standing over the slain Minotaur, surrounded by the rescued children. On the right stand a paedagogue and five women. It is not unlikely that this picture, like other Pompeian frescoes, depicts a moment in a tragedy: the paedagogue is a stock

4) I had the good fortune to see the Pompeii fresco at a temporary exhibition at the Art Institute, Chicago. It normally resides, together with its counterpart from Herculaneum, at the Museo Nazionale, Naples. Both frescoes are reproduced (in black and white) by Richard Brilliant, *Roman Art* (London, 1974) 157, Figs. III.29 a and III.29 b.

tragic figure, and the five women may represent a tragic chorus, presumably composed of Cretan women.

If this surmise is correct, what play is illustrated? Not the satyric *Theseus* by Euripides. Not, surely, *Theseus* plays by the *tragici minores* Achaeus or Heracleides. More probably, the play in question is the tragedy by Sophocles represented by Soph., fr. 730a – g Radt, which evidently had a chorus of Cretan men or women (so Radt)⁵).

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SULL'EDIZIONE „COMPLETA“ DI TUCIDIDE

Elleniche, I,1,5: Οἱ δὲ Ἀθηναῖοι ἀνταναγαγόμενοι ἔναυμάχησαν περὶ Ἄβυδον κατὰ τὴν ἠϊόνα. I moderni, che interpretano „Athenienses ... *propter litus* ad Abydum proelio navali decernunt“¹), mutano la grafia tramandata ἠϊόνα in ἠόνα. Va osservato però che, altrove, nei manoscritti delle *Elleniche*, di XIV/XV secolo, lo iota è, ovviamente, sottoscritto, non ascritto.

Ma ἠών (*spiaggia*), che è „vocabulum poeticum“ come dicono i commentatori²), ricorrerebbe in tutta l'opera senofontea solo in questo passo. Altrove, per dire „spiaggia“, Senofonte dice αἰγιαλός ovvero παραθαλαττία γῆ (*Elleniche*, I,1,24). Il termine, del resto, manca del tutto anche in Tucidide.

E'dunque probabile che la grafia tradizionale vada conservata e presa sul serio. Che cioè Ἡϊόνα indichi una località: una località appunto nel Chersoneso Tracio, dal momento che qui si tratta della battaglia di Abido. E infatti Stefano di Bisanzio attesta, alla voce Ἡϊών, che esisteva nel Chersoneso appunto una città così denominata: Ἡϊών πόλις ἐν Χερρονήσῳ ὡς Θουκυδίδης.

Poiché però l'unica Eione nominata da Tucidide è la ben nota città sulla foce dello Strimone (I,98; IV, 50 ecc.), i moderni tendono a ritenere che la città cui si fa riferimento nel lemma di Stefano sia appunto Eione allo Strimone, e spiegano: „ἐν Χερρονήσῳ i.e.

5) Accius' *Mimos sive Minotaurus* may have been based on this play, or alternatively on Euripides' *Cretes* (so H. J. Mette, *Lustrum* 9, 1965, 140).

1) *Xenophontis quae supersunt*, Paris, Didot, 1861, p. 326.

2) F. W. Sturz, *Lexicon Xenophonticum*, Leipzig, 1801–1804, s. v. ἠών.