attributes to Dingelstad.[26] In a letter to Blomfield written on 8 February 1813[27] Elmsley says that he is preparing an edition of the *Helen* similar to that of his *Heraclidae*, so the notes probably date to around that time.[28]

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[26] H. Dingelstad, *De Euripidis Helena* (Munich, 1865), 51. I am grateful to Miss Claire Wilkinson for checking this reference for me in the Cambridge University Library.
[27] Bodley MS Autogr. d. 24 150–1.
[28] I am grateful to Professor Christopher Collard, Professor James Diggle and Mr Nigel Wilson for helpful comments; and to Professor Colin Austin, Dr Christopher Stray and Miss Claire Wilkinson for assistance acknowledged in earlier notes.

EURIPIDES, *IPHIGENIA IN TAURIS* 123–36[1]

ΧΟΡΟΣ
εὐφαμείτ' ὦ
πόντου δισσὰς συγχωρούσας
πέτρας ἀξείνου ναίοντες. 125

ὦ παῖ τᾶς Λατοῦς
Δίκτυνν' οὐρεία,
πρὸς σὰν αὐλὰν κεὐστύλων
ναῶν χρυσήρεις θριγκοὺς
ὁσίας ὅσιον πόδα παρθένιον 130
κληιδούχου δούλα πέμπω,
Ἑλλάδος εὐίππου πύργους
καὶ τείχη χόρτων τ' εὐδένδρων
ἐξαλλάξασ' †Εὐρώπαν† 135
πατρώιων οἴκων ἕδρας.
— ἔμολον· τί νέον; τίνα φροντίδ' ἔχεις;
τί με πρὸς ναοὺς ἄγαγες ἄγαγες,
ὦ παῖ τοῦ . . . ;

123n *ΧΟΡΟΣ* Tyrwhitt: *Ιφ.* L (cf. 137) 125 *ἀξείνου* Markland: *εὐξ-* L 127 *Δίκτυνν'* Barnes: *-υν'* L 128 *κεὐστύλων* Koechly: *εὐστ-* L 130 *ὁσίας ὅσιον πό- πα-* Seidler: *πό- πα- ὅσιον ὁσίας* L 132 *εὐίππου* p: *τᾶς εὐ-* L 137n *Χο.* hic L 138 *ἄγες* bis L, corr. Tr[2]

Kovacs and Cropp both have the assignation right here (as above), with most editors. Previously Diggle had accepted Taplin's 'tentative' speaker-change at 126 between 123–5 (*Ιφ.*) and 126–42 (*Χο.*);[2] and this has recently been followed by

[1] I have discussed the First Stasimon (*I.T.* 392–455) in *CQ* 56 (2006), 404–13. I refer especially to the Oxford Text of J. Diggle, *Euripidis fabulae*, vol. 2 (Oxford, 1981) and the editions of M. Platnauer (Oxford, 1938), D. Kovacs, *Euripides*, vol. 4, Loeb Classical Library (Cambridge, MA, 1999) and M. J. Cropp (Warminster, 2000). The most recent commentary on *I.T.* is that of P. Kyriakou (Berlin, 2006). The text and apparatus given follow those of Diggle in matters not covered by my discussion.
[2] O. P. Taplin, *The Stagecraft of Aeschylus* (Oxford, 1977), 194, n. 3.

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M. E. Wright[3] (without comment) and Kyriakou. Taplin was doubly mistaken. (i) Iphigenia does not enter 'with the chorus'. On the contrary, she re-enters from the temple, whereas the chorus enter by an *eisodos* from wherever they were before they were sent for to come to the temple (cf. 64–6, 138), and there is no good reason for requiring that these entries should be simultaneous. (ii) 123–5 is not an 'address to the chorus' (for which the content is inappropriate, *prima facie*, especially the masculine plural participle); nor should it be argued (*pace* Kyriakou) that the authoritative εὐφαμεῖτε . . . must be chanted by the Priestess. The choral entry, with εὐφαμεῖτε addressed to such inhabitants of the region as may be within earshot, is like *Bacch*. 68–72, and is properly followed by apostrophe of the goddess (126–7) and self-introduction (130–6). Iphigenia naturally emerges from the temple *during* this (hearing the awaited voices),[4] and is duly addressed at 137, probably with a change at this point from *tutte* to soloist (i.e. Leader).[5]

123–5 The persons addressed (in weighty lyric anapaests, the same metre continuing in 126ff.) are inhabitants of the 'Pontic/Black Sea' region defined by association with the fabled 'twin clashing rocks' (elsewhere 'Symplegades', with the traditional epithet 'Cyan, dark') which guarded the Bosporus strait as a gateway to the Black Sea; a thematic feature of the 'exotic' geography of this play (cf. 241, 260, 392, 422, 746, 889–90)—with some poetic 'blurring', the Crimean land of the Taurians being in fact a long way beyond the Thracian Bosporus when coming from Greece.[6] In some contexts, in line with the supposed derivation of the name 'Bos-poros', the strait was also (or alternatively) thought of as a frontier between 'Europe' and 'Asia'.[7] This first period ends with a clear sense-pause at . . . ναίοντες.[8]

126–7 Pentasyllables **(– – – – –),** possibly to be recognized as dochmiac, are associable with lyric anapaests (cf. *Hec.* 190, etc.),[9] but open to suspicion here both as textually insecure and as the only such cola in the context.[10] Hermann's ἰὼ παῖ τᾶς /

[3] M. E. Wright, *Euripides' Escape-Tragedies* (Oxford, 2005), 120.

[4] If indeed the entry during a Parodos is unusual, it is much less venturesome than Euripides' treatment of the Parodos in *Helen* (C. W. Willink, 'The parados of Euripides' *Helen* (164–90)', *CQ* 40 [1990], 77–8, with nn. 7 and 11).

[5] There could well have been a transmitted *paragraphos* indicating speaker-change at this point (misunderstood by whoever was responsible for L's attribution of 123–36 to Iphigenia). On such *paragraphoi*, cf. Fraenkel on *Ag.* 501 (also 258, 317, 1650).

[6] Cf. the blurred location of Proetus' palace in *Helen*, variously on the island of Pharos and with the Nile nearby (Willink [n. 4], 91 n. 68).

[7] So, notably, in 392–7 (Willink [n. 4]). It may or may not be relevant that there were *two* 'Bosporoi', both constituting frontiers between Europe and Asia, of which the remoter, the Cimmerian Bosporus, was actually adjacent to the Taurians' land. It was explicitly there that Io had crossed from Europe to Asia in *P.V.* 729–35. Euripides is unlikely to have been unaware of that. But there were no 'Clashing Rocks' (etc.) associated with that Bosporus, and in Aesch. *Supp.* 540–55 'Phrygia' is the first-mentioned Asiatic location passed through by Io (followed by Mysia, Lydia, Cilicia, Pamphylia). [It is surprising that Wright's discussion of Black Sea geography makes no mention of these precedent 'Io' passages, despite the focus on Io's gadfly-driven transit in *I.T.* 392–7.]

[8] Cf. *Ion* 901, etc. (and J. Diggle, *Studies on the Text of Euripides* [Oxford, 1981], 96–7, who overlooked this instance); also the hiatus (before a comma) at 131–2 . . . πέμπω, ‖ Ἑλλάδος . . . (Diggle, ibid.).

[9] For the dochmiac interpretation, cf. L. P. E. Parker, *The Songs of Aristophanes* (Oxford, 1997), 57–8.

[10] *Ion* 178, 906, 908, 909 are similarly open to suspicion (if not definitely 'suspect'); but not S. *El.* 153 ~ 173 (discussed in *CQ* 53 [2003], 77).

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Λατοῦς, Δίκτυνν' οὐρεία (accepted by Kovacs) gives another anapaestic monometer like 123, 144, 157, *Tro.* 168, etc., followed by a paroemiac in line with the following verses; but *ὦ* commonly corrupts to *ἰώ*, not vice versa.[11] Best, if change is to be considered, is Seidler's pruning [*ὦ*] *παῖ* [*τᾶς*] *Λατοῦς Δίκτυνν' οὐρεία*, giving a verse with the same pattern as 134 *καὶ τείχη χόρτων τ' εὐδένδρων*.[12]

132–6 The remaining issue, of greater importance, concerns the reading in 135. The transmitted *ἐξαλλάξασ' Εὐρώπαν* ('having left Europe') unambiguously locates the land of the Taurians in Asia, which is geographically incorrect. *Εὐρώταν* (Barnes) has consequently been advocated by E. M. Hall, and subsequently accepted by Diggle.[13] Cropp rightly (like Platnauer) rejects this. The chorus have come from a sacked city (1106–10), therefore not from Laconia;[14] and a river is not naturally defined as 'of well-treed fields (*χόρτοι*)', *a fortiori* a river whose standard attribute is 'reeds' (399, *Hel.* 209, 349, *I.A.* 179; Theogn. 785). But it does not follow that we must accept *Εὐρώπαν* and tolerate the geographical error. The phrasing is clumsy and otherwise unsatisfactory, with 'citadels and walls of well-horsed Greece' followed inversely by 'Europe of well-treed fields'. As Cropp observes, the descriptive genitive attached to a proper name is 'unique and perhaps suspect (Bergk)'. †*Εὐρώπαν*† should at least be obelized.[15]

Bergk proposed *εὔρωπα ν*<*άπη*> (mentioned by Platnauer). But a smaller change (mentioned in Kovacs' apparatus) seems preferable:

'Ελλάδος εὐίππου πύργους
καὶ τείχη χόρτων τ' εὐδένδρων
ἐξαλλάξασ' εὔροιαν, 135
πατρώιων οἴκων ἕδρας.

Though not attested till later, *εὔροια* (*εὐροία*), cognate with *εὔροος* and *εὐροεῖν*, is formed like *παλίρροια*/*-ροία* (Soph. fr. 832 etc.). It occurs three times in Plato with three different but related senses determined by the context: at *Leg.*779C literally denoting 'good flow' (*ὑδάτων*); Arist. *Somn.* 457a26 (*φλεβῶν*); but more metaphorically at *Phdr.* 238C denoting 'fluency' (of utterance) and at *Leg.* 784B 'prosperous course' (so also Plb. 2.44.2 with *πραγμάτων*); cf. the metaphorical sense of *εὐροεῖν* at Aesch. *Pers.* 601 *ὅταν δ' ὁ δαίμων εὐροῇ . . .* Similarly metaphorical are the other attestations reported in LSJ: 'abundance' (Clearch. 8) and 'happy life' (with *βίου*, Zeno and others).[16] In our context the literal sense 'well-flowingness' will naturally be understood as at once literal and metaphorical: on the one hand as 'lushness',[17] but at the same time with overtones of 'prosperity' and 'happy life'.

[11] Cf. my note on *Hipp.* 672 in *CQ* 49 (1999), 417, n. 29. Better, on these metrical lines, is Weil's *ὦ παῖ* [*τᾶς*] *Λατοῦς* | <*ἀγνὰ*> *Δίκτυνν' οὐρεία*.

[12] Mentioned by Paley as 'very probable' (*Euripides* [London, 1860], 3.350). *ὦ* is very commonly interpolated (cf. my note on Soph. *Ant.* 1121–5 in *CQ* 51 [2001], 851 with n. 84); and for [*τᾶς*] we need look no further than [*τᾶς*] *εὐίππου* in 132. *ὦ παῖ τᾶς* here could well owe something to *ὦ παῖ τοῦ* in 139.

[13] E. M. Hall, *AJPh* 107 (1987), 430–4; Diggle in H. D. Jocelyn (ed.), *Tria Lustra* (Liverpool, 1993), 136 (= *Euripidea* 418).

[14] For Laconia as 'not sacked', cf. Din. 1.73; Lys. 33. 7; Antiph. 117 (LSJ s.v. *ἀπόρθητος*).

[15] Kyriakou seems content, without clear preference, to accept either *Εὐρώπαν* or *Εὐρώταν*.

[16] My attention has also been drawn to Sol. fr. 13.34 West (*coni.*) and Theogn. 639–40 (both *εὖ ῥεῖν*).

[17] A word aptly featuring in Cropp's and Kyriakou's notes, the 'lushness' thematically contrasted with the 'barrenness' of the Taurian land.

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There can be little doubt that, if εὔροιαν (or εὐροίαν)[18] had been the transmitted reading, it would have been accepted without question and explained as above. The emendation is sense-enriching as well as geographically remedial; and there are also two grammatical benefits. (i) We no longer have the 'unique' attachment of a descriptive genitive to a proper noun. (ii) All the objects of ἐξαλλάξασα, no longer clumsily constructed, are now associated with 'of well-horsed Greece . . . ';[19] first the (urban) πύργοι and τείχη, then the (more rural) εὔροια of well-treed χόρτοι.[20] And the terminal phrase πατρώιων οἴκων ἕδρας (ἕδρας now genitive singular) is naturally understood as in apposition to the emphatic initiating phrase 'Ελλάδος εὐίππου . . .[21]

The Greek origin of the chorus-ladies is thus properly enunciated in their self-introduction.

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[18] Euripides could perhaps have favoured the paroxytone form with long α as more 'exquisite'; but evidence for a decision is lacking.

[19] For this use of εὔιππος (praising the land as a whole) cf. S. *O.C.* 668–9 εὐίππου, ξένε, τâσδε χώ-/ρας ἵκου τὰ κράτιστα γâς ἔπαυλα.

[20] These εὔδενδροι χόρτοι are antithetic to the Taurian δύσχορτοι οἶκοι lamented by Iphigenia in 218–19, where I see no need for Köchly's emendation of δυσ- to συγ- (accepted by Kovacs, as advocated in his *Euripidea Tertia, Mnemosyne* suppl. 240 [2003], 6); cf. n. 17 above.

[21] As things stand, ἕδρας has to be taken, much less well, as accusative plural, in apposition either to 'Europe' or to the whole of 'Ελλάδος . . . Εὐρώπαν (as to which editors who accept Εὐρώταν offer no guidance).

EURIPIDES, *IPHIGENIA IN TAURIS* 1391–7

Orestes makes his escape by sea from the Taurian land:

ναῦς δ', ἕως μὲν ἐντὸς ἦν
λιμένος, ἐχώρει στόμια, διαπερῶσα δὲ
λάβρωι κλύδωνι συμπεσοῦσ' ἠπείγετο·
δεινὸς γὰρ ἐλθὼν ἄνεμος ἐξαίφνης νεὼς
ὤθει †πάλιν πρυμνήσι'†· οἱ δ' ἐκαρτέρουν
πρὸς κῦμα λακτίζοντες· ἐς δὲ γῆν πάλιν
κλύδων παλίρρους ἦγε ναῦν.

1392 ἐχώρει, στόμια etc. some edd. ἐχώρει, διαπερῶσα δὲ στόμα Murray 1395 ὠθεῖ Kirchhoff παλιμπρυμνηδόν Hermann (with 1346 placed before 1395), Paley (with 1394 σκάφος for νεώς) παλίμπρυμν' ἴστι' Mekler

So, most recently, the text and apparatus of Cropp, the first editor to obelize 1395 πάλιν πρυμνήσι'.[1]

According to the Taurian messenger, whose language is rich in the technical vocabulary of seafaring, the Greek ship rests with the stern on shore, prepared for a

[1] M. J. Cropp, *Euripides: Iphigenia in Tauris* (Warminster, 2000), 162. I would like to thank the anonymous referee for *CQ* and James Diggle for their helpful comments.

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