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AJAX'S 'GREAT TIME' AND STOBAEUS' TRAGIC QUOTATIONS: SOPHOCLES, *AJAX* 714

ABSTRACT

This article supports Livineius' deletion of τε καὶ φλέγει *in Soph.* Aj. *714* πάνθ' ὁ μέγας χρόνος μαραίνει *by means of a comparative examination of tragic quotations in Stobaeus'* Anthology, *where* Aj. *714 is quoted without* τε καὶ φλέγει *(1.8.24).*

Keywords: Sophocles; Ajax; Greek tragedy; Stobaeus; textual criticism

πάνθ' ὁ μέγας χρόνος μαραίνει [τε καὶ φλέγει]·
κοὐδὲν ἀναύδητον φατίσαιμ'
ἄν, εὖτέ γ' ἐξ ἀέλπτων
Αἴας μετανεγνώσθη
θυμοῦ τ' Ἀτρείδαις μεγάλων τε νεικέων.[1]

714 μαραίνει St, Livineius: μαραίνει τε καὶ φλέγει **Ω***Su* **715** ἀναύδητον **Ω***Su*: -ακτον Hesychius: -ατον Valckenaer φατίσαιμ' Livineii 'p': φατίξαιμ' LK**a***Su* **717** μετανεγνώσθη LK*Su*: μετεγνώσθη **a** **718** θυμοῦ Hermann: θυμῶν $G^{γp}N^{s.l.}$FX: θυμὸν **Ω***Su* τ' A: om. Lk**a**

Great time extinguishes all things [and kindles them]; and I would declare that nothing is impossible, if Ajax, beyond any hope, has turned his heart from his anger and harsh discord against the Atreidai.

Livineius' athetesis at *Aj.* 714 of the transmitted phrase τε καὶ φλέγει (also attested by *Suda* φ 525),[2] already omitted by Stobaeus (*Flor.* 1.8.24), is accepted by most recent

[1] Text and apparatus are from P.J. Finglass (ed.), *Sophocles. Ajax* (Cambridge, 2011), except for my addition (in square brackets) of the phrase τε καὶ φλέγει here taken into examination. My preference for Finglass's text over that offered by H. Lloyd-Jones and N.G. Wilson (edd.), *Sophoclis fabulae* (Oxford, 1990, revised impression 1992) is because I agree with the two choices in which the former differs from the latter. The first is Finglass's agreement with Livineius' conjecture φατίσαιμ' (⏑ ⏑ –) at 715 (see also J. Diggle, *Euripidea. Collected Essays* [Oxford, 1994], 506), in place of the transmitted φατίξαιμ' (⏑ – –, accepted by Lloyd-Jones and Wilson), due to his decision to preserve the transmitted Ἰκαρίων ὑπὲρ πελαγέων at 702. This line, interpretable as a choriambic dimeter B (– ⏑ ⏑ – × – ⏑ ⏑ –), does not require the replacement of the anapaest πελαγέων with a bacchiac like κελεύθων or κλυδόνων. See for the latter hypothesis Lloyd-Jones and Wilson (this note [1992]), 29; R.F. Renehan, 'The new Oxford Sophocles', *CPh* 87 (1992), 335–75, at 347–9; H. Lloyd-Jones (ed.), *Sophocles. Vol. I: Ajax, Electra, Oedipus Tyrannus* (Cambridge, MA, 1994), 94; H. Lloyd-Jones and N.G. Wilson, *Sophocles: Second Thoughts* (Göttingen, 1997), 21. For this specific configuration of *cho dim* B, not elsewhere attested in Sophocles, see Eur. *Or.* 831, *Bacch.* 140, *IA* 556, 764; K. Itsumi, 'The "choriambic dimeter" of Euripides', *CQ* 32 (1982), 59–74. The second one is Finglass's choice of the conjecture θυμοῦ at 718 by G. Hermann (ed.), *Sophoclis Aiax* (Leipzig, 1851[4]), ad loc., also accepted by R.D. Dawe (ed.), *Sophoclis Aiax* (Stuttgart and Leipzig, 1996[3]). Compared to the transmitted plural θυμῶν, accepted by Lloyd-Jones and Wilson, the singular more effectively conveys Ajax's implacable anger towards the Greeks (Finglass [this note], 351).

[2] 'Verba τε καὶ φλέγει videntur glossema, et alioquin versus non respondent' (Livineius' note): see 'Ctesiphon', 'Collation of two MSS. of Sophocles', *CJ* 7 (1813), 428–36, at 429; H. Lloyd-Jones and N.G. Wilson, *Sophoclea. Studies on the Text of Sophocles* (Oxford, 1990), 271; L. Battezzato,

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editors and scholars,[3] with few exceptions.[4] In a recent contribution, Battaglino has returned in detail to the textual and interpretative issues raised by *Aj*. 714:[5] although she ultimately opts for the shorter version, and provides an interesting interpretation of μαραίνει (see below), her accurate discussion of the previous literature on *Aj*. 714 also emphasizes the plausibility of the transmitted reading, as gesturing towards a possible (yet not easily detectable, as she rightly argues) Heraclitan influence on Sophocles' imagery of time.[6] I here advance further remarks in support of the widely accepted hypothesis of τε καὶ φλέγει as a later interpolation, both through a re-examination of previously advanced arguments and the addition of original ones.

The addition of the iambic sequence τε καὶ φλέγει would require a metrically similar supplement at *Aj*. 701 νῦν γὰρ ἐμοὶ μέλει χορεῦσαι: an expression of choral self-referentiality[7] which is self-contained and strongly assertive, and thus hardly amenable to plausible textual emendations.[8] Moreover, the addition of τε καὶ φλέγει poses the issue of the plausibility and unclear interpretation of a metrical sequence than can be variously

'Livineius' unpublished Euripidean marginalia', *RHT* 30 (2000), 323–48, at 348 n. 102. It is unclear whether Livineius' agreement with Stobaeus is casual, or whether the latter actually prompted this conjecture: Finglass (n. 1), 350.

[3] B. Heath, *Notae sive lectiones ad tragicorum Graecorum veterum, Aeschyli Sophoclis Euripidis, quae supersunt dramata deperditorumque reliquias* (Oxford, 1762), 2.8; R.F.P. Brunck (ed.), *Sophoclis quae extant omnia* (Strasbourg, 1786), ad loc.; M.L. Seyffert (ed.), *Sophoclis Aiax* (Berlin, 1866), 72–3; R.C. Jebb (ed.), *Sophocles. The Plays and Fragments. Part VII: The Ajax* (Cambridge, 1907), 112; Lloyd-Jones and Wilson (n. 1 [1992]), 29; Dawe (n. 1), ad loc.; Finglass (n. 1), 105; P. Demont (ed.), *Sophocles. Aïas/Ajax* (Paris, 2022), 60.

[4] Hermann (n. 1), ad loc.; C.M. Francken, *Aiacis Sophocleae metra* (Groningen, 1857), 21; C.A. Lobeck (ed.), *Sophoclis Aiax* (Berlin, 1866^3), 273; F.T. Ellendt and H.F. Genthe, *Lexicon Sophocleum* (Berlin, 1872^2), 427; B.M.W. Knox, 'The *Ajax* of Sophocles', *HSPh* 65 (1961), 1–37, at 37 n. 128; J.C. Kamerbeek, *The Plays of Sophocles. Commentaries: Part I, The Ajax* (Leiden, 1963^2), 149–50; W.B. Stanford (ed.), *Sophocles. Ajax* (New York, 1963), 153; J. de Romilly, *Time in Greek Tragedy* (Ithaca, NY, 1968), 100; J. de Romilly (ed.), *Sophocle. Ajax* (Paris, 1976), ad loc.; A.F. Garvie (ed.), *Sophocles. Ajax* (Warminster, 1998), 195; J. Hesk, *Sophocles. Ajax* (London, 2003), 95; apparently B. Reitze, *Der Chor in den Tragödien des Sophokles. Person, Reflexion, Dramaturgie* (Tübingen, 2017), 213, although he does not adopt a definitive solution (see the discussion below).

[5] G. Battaglino, 'Per una riflessione sul lessico del tempo e sulla semantica della temporalità in Sofocle', *Vichiana* 55 (2018), 12–18.

[6] Battaglino (n. 5), 14–17. See already on this J.C. Kamerbeek, 'Sophocle et Heraclite (quelques observations sur leurs rapports)', in *Studia varia Carolo Guilelmo Vollgraff a discipulis oblata* (Amsterdam, 1948), 84–98; J.C. Opstelten, *Sophocles and Greek Pessimism* (Amsterdam, 1952), 179–80; de Romilly (n. 4 [1968]), 87.

[7] See on this A.M. Henrichs, '"Why should I dance?": choral self-referentiality in Greek tragedy', *Arion* 3 (1994–5), 56–111; A.M. Henrichs, 'Dancing in Athens, dancing on Delos: some patterns of choral projection in Euripides', *Philologus* 140 (1996), 48–62; A.F.H. Bierl, *Ritual and Performativity. The Chorus in Old Comedy* (Washington, DC, 2009), 24–47, 275–6; A. Rodighiero, *Generi lirico-corali nella produzione drammatica di Sofocle* (Tübingen, 2012), *passim* (19–60 on *Aj*. 693–718); A. Rodighiero, 'How Sophocles begins: reshaping lyric genres in tragic choruses', in R. Andújar, T.R.P. Coward and T.A. Hadjimichael (edd.), *Paths of Song. The Lyric Dimension of Greek Tragedy* (Berlin and Boston, 2018), 137–62, at 158.

[8] See R.W.B. Burton, *The Chorus in Sophocles' Tragedies* (Oxford, 1980), 29; C.W. Willink, 'Critical studies in the cantica of Sophocles: II. *Ajax, Trachiniae, Oedipus Tyrannus*', *CQ* 52 (2002), 65–89, at 60; Finglass (n. 1), 350; Reitze (n. 4), 213. The concise clarity and consistency of the chorus' statement at 701 also discourages the hypothesis of a sequence like νῦν γὰρ ἐμοὶ μέλει < ⏑ – ⏑ – > χορεῦσαι ~ πάνθ' ὁ μέγας χρόνος <φλέγει τε καὶ> μαραίνει, although the consequential disposition of the two verbs at 714 may appear more coherent with the lexical/conceptual order of *Aj*. 647 (φύει τ' ἄδηλα καὶ φανέντα κρύπτεται: see on this below) and less problematic than the transmitted one: as Seyffert argues (Seyffert [n. 3], 72–3), μαραίνει τε καὶ φλέγει would here be a bad omen, suggesting that Ajax's extinguished madness could be restored. More generally, the athetesis is justified by the fact that the chorus here focuses on the 'negative' aspect of Ajax's change, i.e. his liberation from pain (*Aj*. 706, 711): see on this F. Ferrari (ed.), *Sofocle. L'Aiace* (Turin, 1974), 69.

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intended as a *dodr ia^*, *cho penthem*^{ia} *(reiz)*, or *¨hi* (anaclastic hipponactean)[9] + *ia*. In addition to this interpretative uncertainty, what makes this sequence anomalous is mainly the fact that a sequence *ba ia* (μαραίνει τε καὶ φλέγει, ⏑ – – ⏑ – ⏑ –) 'scarcely if at all occurs in lyric iambics before late Euripides'.[10] Such a metrical sequence cannot even be included in one of the attested three types of choriambic trimeter (*ia cho ia*, A; *ia cho ba*, B; *cho cret ba*, C).

Not only do these metrical issues strongly support the athetesis, but also the semantic/interpretative arguments sustaining the plausibility of τε καὶ φλέγει can be countered. It is true, as Reitze argues,[11] that the addition of φλέγει as opposed to μαραίνει, with the meaning of 'kindle/illuminate',[12] has the advantage of mirroring the dichotomy ἄδηλα/φανέντα (and φύει/κρύπτεται) at *Aj*. 647; furthermore, φλέγω is used in this sense by Ajax himself at *Aj*. 672–3 (the daylight replacing the darkness of night), as a concrete example of the contrast between revelation/generation and concealment/destruction thematized by *Aj*. 646–7.[13] Nevertheless, an exact lexical correspondence is not needed to detect a reminiscence of *Aj*. 646–7 in the chorus' words;[14] moreover, and more relevantly, the lack itself of this correspondence with Ajax's statement in the *Trugrede*, emerging as a simplification of the latter's more complex semantic and syntactical articulation,[15] has the effect of emphasizing the chorus' misunderstanding of the intrinsic meaning of Ajax's words, and thus the crucial irony of the stasimon.[16]

Furthermore, the absence of φλέγει does not render the meaning of μαραίνει less perspicuous, despite Reitze's contention[17] based on Kamerbeek's observation that 'μαραίνειν connotes in the first place something beautiful that is made to waste away',[18] since the line can be understood as 'a general maxim of the type "everything comes to an end"'.[19] The use itself of a verb like μαραίνω, generally associated with corruption/

[9] See M.L. West, *Greek Metre* (Oxford, 1982), 31; M.L. West, *Introduction to Greek Metre* (Oxford, 1987), 33. See for parallels Aesch. *Pers*. 659/666, *Ag*. 687/706; Soph. *El*. 1066/1078, *Phil*. 687/703; Eur. *IT* 765.

[10] Willink (n. 8), 60; Finglass (n. 1), 350. See also S. Murnaghan, 'Reading the mind of Ajax', in F.J. Budelmann and I. Sluiter (edd.), *Minds on Stage: Greek Tragedy and Cognition* (Oxford, 2023), 44–59, at 57 n. 19.

[11] Reitze (n. 4), 213–14; see also Garvie (n. 4), 195.

[12] See Pind. *Pyth*. 5.45, *Nem*. 10.2; Σ Soph. *Aj*. 714b–c.

[13] On time in the stasimon, and generally in *Ajax*, see T.G. Rosenmeyer, *The Masks of Tragedy. Essays on Six Greek Dramas* (Austin, 1963), 153–98; de Romilly (n. 4 [1968]), 100–1; R.P. Winnington-Ingram, *Sophocles. An Interpretation* (Cambridge, 1980), 38–40, 47–56; C.P. Segal, *Tragedy and Civilization. An Interpretation of Sophocles* (Cambridge, MA, 1981), 121; H.A. Golder, 'Sophocles' *Ajax*: beyond the shadow of time', *Arion* 1.1 (1990), 9–34; P. Kyriakou, *The Past in Aeschylus and Sophocles* (Berlin, 2002), 212–13; Battaglino (n. 5), 12–18. See also the close parallels at Soph. fr. 954 R.^{2} and *OC* 609.

[14] Other reminiscences of the *Trugrede* in the stasimon: *Aj*. 675–6 ~ 706; 672–3 ~ 708–9; 654–6, 666–7 ~ 712–13; 667–8, 677 ~ 717–18.

[15] See S.D. Goldhill, *Reading Greek Tragedy* (Cambridge, 1986), 191–2; Finglass (n. 1), 350; Murnaghan (n. 10), 57: 'They evoke a single, one-directional form of change … This limitation to their understanding is pointed up by the fact that our manuscripts include an interpolation that seeks to correct it, by adding in "and kindles them"'.

[16] On this irony, see C.P. Gardiner, *The Sophoclean Chorus: A Study of Character and Function* (Iowa City, 1987), 67; M. Heath, *The Poetics of Greek Tragedy* (London, 1987), 190; G. Scavello, 'Tre riprese omeriche nei corali dell'*Aiace* di Sofocle', in M. Tulli (ed.), *In dialogo con Omero* (Pisa and Roma, 2018), 49–72. See also below, n. 20.

[17] Reitze (n. 4), 214 n. 248.

[18] Kamerbeek (n. 4), 149. See Francken (n. 4), 21: 'Postrema τε καὶ φλέγει non possunt abesse: iis enim omissis exspectes tristis rei commemorationem.'

[19] R. Lionetti, review of Reitze (n. 4), *Eikasmos* 29 (2018), 495–9, at 497: 'una massima generale del tipo "tutto finisce"'.

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destruction and having the specific nuance noted by Kamerbeek, ultimately establishes an ambiguous dissonance with the chorus' enthusiasm for Ajax's presumed recovery from madness, thus emphasizing the irony of the ode.[20] This irony would be enhanced by Battaglino's medical interpretation of μαραίνει, as implicitly equating the consumption caused by the chorus' μέγας χρόνος (possibly an Orphic/Pindaric reminiscence)[21] to that of (Ajax's) νόσος.[22] Moreover, this semantic nuance would further contribute to the perception of πάνθ' … μαραίνει as a self-standing gnome, and not requiring a dichotomy μαραίνει/φλέγει based on the semantic field of fire/light.[23]

A further, original contribution to this issue can be provided by a detailed examination of how at least tragic passages, and specifically excerpts of tragic lyric, are quoted in Stobaeus' anthology, which, as said above, represents an indirect source for *Aj*. 714 and could actually be a 'unique preservation of the truth'[24] about its original form. This comparative analysis, I argue, may help to gain more confidence on this issue.[25]

From a general examination of Stobaeus' tragic lyric citations, we can observe a usual coincidence of syntactical and metrical integrity: see *Flor*. 1.4.3 (Eur. *Alc*. 962–6), 1.5.6 (Eur. *Heracl*. 608–9, 615–17), 3.22.17 (*Bacch*. 395–401), 3.36.13 (ibid. 386–8), 4.8.11 (Soph. *OT* 873–4), 4.16.11 (Eur. *Bacch*. 389–94), 4.34.34 (Soph. *OT* 1189–92).[26] The very nature of lyric verses, as self-contained metrical units often closely aligned with syntactical coherence, discourages their dismemberment. Very few quotations of incomplete lyric lines are attested, and some of them are not even certain. It may also happen that a sentence is not fully reported, but without this affecting the metrical integrity of the quoted lines. What can be generally inferred is that syntactical integrity may occasionally take precedence over metrical one, or vice versa, but a simultaneous incompleteness of both verses and sentences/propositions, which would be the case of *Aj*. 714 without τε καὶ φλέγει, is basically avoided.

An identifiable case of quotation of an incomplete line is *Flor*. 3.1.2 (Eur. *Andr*. 774–6), where τιμὰ καὶ κλέος are omitted from 774; nevertheless, this is justified by the fact that these words belong to the preceding sentence. Other examples may be *Flor*. 4.34.22 (Soph. fr. 410 R.^{2}) ἄμοχθος γὰρ οὐδείς· ὁ δ' ἥκιστ' ἔχων | μακάρτατος, whose metre is

[20] Kamerbeek (n. 4), 150 ('the chorus utters an ambiguity without being conscious of it'). The insistence on the imagery of light (*Aj*. 708–9) stands in opposition to the negative connotation of μαραίνω (for which see M. Meier-Brügger, 'Zu griechisch μαραίνω -ομαι und μόρος', *HSF* 102 [1989], 62–7): this dichotomy would enhance the irony of the stasimon, showing that the chorus' positive outlook is utterly misplaced. Moreover, the possible etymological connection of μαραίνω with death (perhaps implicit at Soph. *OT* 1328, where μαραίνω is associated with Oedipus' self-blinding) might be ironically hinting at Ajax's impending suicide. For the tragic occurrences and meanings of μαραίνω see Battaglino (n. 5), 14–18.

[21] Battaglino (n. 5), 12–14.

[22] Battaglino (n. 5), 17–18. For parallels see Aesch. *Eum*. 139, 280, *PV* 597; Eur. *Alc*. 203, 236; Isoc. 1.6; Pl. *Resp*. 10.609d.

[23] Battaglino (n. 5), 14 nn. 4–5.

[24] Finglass (n. 1), 350.

[25] See West's caution *apud* Finglass (n. 1), 350: 'Since he quotes πάνθ' … μαραίνει in isolation we cannot be sure'; see however Finglass's statement 'Stobaeus preserves a unique true reading at 714' (ibid. 65). See also below on the isolation of *Aj*. 714 in Stobaeus, as further demonstrating its coherence and self-standingness.

[26] Also lyric quotations from lost tragedies apparently follow this criterion: see *Flor*. 1.1.22 (fr. 482 Sn.–K.), 1.3.45 (fr. 499), 1.8.18 (fr. 509), 3.26.1 (Soph. fr. 568 R.^{2}), 3.38.14 (Eur. fr. 814 K.), 4.14.1 (fr. 453), 4.14.4 (fr. 369), 4.22.11 (fr. 137), 4.29.2 (fr. 61b), 4.29.7 (fr. 61c), 4.29.12 (Soph. fr. 591 R.^{2}), 4.41.12 (Eur. fr. 304 K.), 4.48.17 (fr. 119, also reported by *P.Oxy*. 2628), 4.52.29 (fr. 792a), 4.54.7 (fr. 263).

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uncertain,[27] if μακάρτατος is seen as the beginning of an incomplete second line,[28] and *Flor.* 1.3.3 (fr. 483 Sn.–K.), if the first line ὁρῶ γὰρ χρόνῳ (δ) was originally a 2δ like the second one. However, these conditions cannot be ascertained, and metrical uncertainty in the former case makes things far less clear; moreover, in the latter case, the dochmiac rhythm is none the less preserved.

Examples of quotations of integral lines, but incomplete sentences, are *Flor.* 3.37.4 (Soph. *El.* 1082–3) οὐδεὶς τῶν ἀγαθῶν ζῶν κακῶς | εὔκλειαν αἰσχῦναι θέλει | [νώνυμος, ὦ παῖ παῖ·] and 2.4.6 (Eur. *HF* 673–6) οὐ παύσομαι τὰς Χάριτας | ταῖς Μούσαισιν συγκαταμει|γνύς, ἡδίσταν συζυγίαν. | μὴ ζῴην μετ' ἀμουσίας | [αἰεὶ δ' ἐν στεφάνοισιν εἴην]. In both cases, however, what is removed from the quotations are additional elements that are not essential to their intelligibility: at *Flor.* 3.37.4, a predicative complement that basically expresses the same concept as ζῶν κακῶς, and the interjection παῖ παῖ; at *Flor.* 2.4.6, a coordinate clause whose omission does not affect the self-standing nature of the statement 'may I not live a life without the Muses' (676).

A controversial case is *Flor.* 4.13.4 (Eur. fr. 24b.1–2 K.), also known from the longer quotation at Plut. *Mor.* 98E and 959C–D (ἦ βραχύ τοι σθένος ἀνέρος· ἀλλά | ποικιλίᾳ πραπίδων | δεινὰ μὲν πόντου χθονίων τ' ὀρέων | δάμναται παιδεύματα): the first two lines are reported, but the phrase to which the second one is syntactically linked is omitted, and the text itself is problematic (nom. plur. ποικιλίαι instead of dat. sing. ποικιλίᾳ). This incompleteness may be due to a subsequent textual loss, or to an interpretation of these lines in Stobaeus as an independent statement like 'man has slight strength, but resourcefulness of mind', with σθένος and ποικιλίαι as subjects and an implied copula.[29] A similar issue is raised by *Flor.* 3.38.26 (Soph. fr. 353 R.[2]): in this case, rather than being the subject of a missing phrase ('for the paths of envy . . . ')[30] and a metrically incomplete line, φθονεραὶ γὰρ ὁδοί (fr. 353.4) can be interpreted as an anapaestic monometer that provides a statement with an implied copula, basically meaning 'the paths of life are full of envy'.[31]

In sum, the here-examined exceptions and controversial passages do not ultimately affect the overall judgement of Stobaeus' treatment of tragic lyric quotations.

At this point, we may examine specific quotations from *Ajax*. Stobaeus always quotes iambic (31) and anapaestic passages (2), and, except for *Aj.* 1087 at *Flor.* 4.1.17 (πρόσθεν οὗτος ἦν is omitted),[32] always preserves the metrical integrity of the quoted lines. The only exception is actually *Flor.* 1.8.24 (*Aj.* 714), taken from a lyric context and singularly cited after a textual block from the *Trugrede* (*Aj.* 646–9), as both sharing the main topic of *Flor.* 1.8 ('on the essence of time, its parts, and what it causes'). In general, quotations of isolated tragic lyric verses are extremely rare in Stobaeus: see *Flor.* 1.3.48b (fr. 500 Sn.–K.), 3.29.5 (Eur. *Heracl.* 625), 4.39.5 (Soph. *Ant.* 582/3). This further demonstrates the strong conceptual, syntactical and metrical integrity of *Aj.* 714, which,

[27] See S.L. Radt (ed.), *Tragicorum Graecorum Fragmenta* (*TrGF*) vol. 4 (Göttingen, 1999[2]), 349.

[28] Ibid.

[29] Whether this was a deliberate manipulation/abridgement by the anthologist, or was just derived from a version of this passage with βραχύ . . . πραπίδων and δεινά . . . παιδεύματα as two distinct phrases ('man has slight strength, but resourcefulness of mind: [with this] he subdues the sea monsters . . . '), we cannot say for certain.

[30] Lloyd-Jones (n. 1), 191. See also Ellendt and Genthe (n. 4), 512; A.C. Pearson (ed.), *The Fragments of Sophocles* (Cambridge, 1917), 2.26.

[31] K.W. Dindorf, *Lexicon Sophocleum* (Leipzig, 1870), 501; Ellendt and Genthe (n. 4), 512.

[32] Stobaeus' tendency to isolate sentences/propositions by omitting preceding and/or subsequent textual portions of the quoted lines, when he does not fully report them (as he usually does), is largely attested in iambic—the majority of Stobaeus' tragic citations—and anapaestic passages.

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as such, discourages any omission in the eventuality (concretely enacted by Stobaeus) of a decontextualized quotation. The substantial coherence and unity of the chorus' statement is also confirmed by the fact that Stobaeus does not quote the following lines, where κοὐδέν (715) introduces a new syntactical sequence that marks a shift from the universal scope of the gnome to Ajax's specific situation.

The conjunction τε καί adds a second element, having the same grammatical function as the one previously mentioned (two verbs at *Aj*. 714), which is placed in analogical or oppositional correlation with it, within the same syntactical/semantic unit. Parallels for this usage, among Stobaeus' tragic quotations, can be found at *Flor*. 4.13.5 (Eur. fr. 290 K.) ἀεὶ γὰρ ἄνδρα σκαιὸν ἰσχυρὸν φύσει | ἥσσον δέδοικα τἀσθενοῦς τε καὶ σοφοῦ (substantivized adjective) and 4.41.19.5–6 (Eur. fr. 415.4–5 K.) … τῶν μὲν αὔξεται βίος, | τῶν δὲ φθίνει τε καὶ θερίζεται πάλιν (verb). Eur. fr. 415 K. can be closely associated with *Aj*. 714, as both display an alternation between two antithetical actions/events (φθίνω/θερίζω, μαραίνω/φλέγω). In both cases, therefore, what is added by the coordinating conjunction is not redundant, but, serving as one of the two counterparts of a dichotomy, is an indispensable element for meaning and syntax. Furthermore, as noted earlier, the quotation of *Aj*. 714 matches 646–7, where the dual action of revelation and concealment performed by time is described: this reveals Stobaeus' (or his source's) intention of emphasizing the intertextual connection between stasimon and *Trugrede*. Therefore, there is no reason why the anthologist, had he possessed a text with τε καὶ φλέγει, should not have quoted it.

What can be confidently asserted, given these observations, is that Stobaeus or his source drew on a text that did not contain τε καὶ φλέγει, and thus that its absence is not due to an omission (either arbitrary or accidental) by the anthologist. It is therefore more reasonable to posit that τε καὶ φλέγει later entered the text by the work of a reader/commentator, who, like Stobaeus (and, potentially, any ancient or modern reader of Sophocles), noted the correspondence between *Aj*. 646–7 and 714, and added in the margins καὶ φλέγει, selecting a verb from *Aj*. 673, to establish an even closer connection with the imagery of time and nature in Ajax's monologue. The interpolation would have been facilitated by the presence of καί, and subsequently involved the addition of the enclitic τε, which gave the phrase a metrical pattern (*ia*) compatible with the overall iambic-choriambic rhythm of the ode.

Scuola Normale Superiore, Pisa ALESSIO RANNO
alessio.ranno@sns.it

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