

GREEK INSCRIPTIONS

By MARCUS N. TOD

I HAVE been invited by the editors of *Greece and Rome* to contribute to its pages a series of notes on recently discovered Greek inscriptions, indicating briefly their significance for classical studies but avoiding technicalities. I gladly accept the invitation, alike because of the fascination which inscriptions exercise for myself, in common with many teachers and students of the classics, and also because of the value of the epigraphical evidence for every aspect of the thought, the speech, and the activities of the ancient world. I shall select for this purpose inscriptions short enough to be transcribed in full and shall prefer those which are published in periodicals or books not everywhere accessible in this country. For the sake of those, and I hope they may be not a few, who wish to pursue the study further, I shall add to each note a select bibliography.

I. *A new record of the Attic drama*

The upper part of a basis of Pentelic marble, in the form of an unfluted column, was found in 1929 at the western foot of Mount Hymettus, where lay the ancient deme Aexone, and is now housed in the Epigraphical Museum at Athens. It supported a life-sized marble statue, now lost, perhaps of Dionysus. On the basis is engraved, in Ionic letters, the following text:

Ἐ[πιχάρης χορηγῶν ἐνίκα κ]ωμωιδοῖς·

Ἐχφαντίδης ἐδίδασκε Πείρας.

Θρασύβολος χορηγῶν ἐνίκα κωμωιδοῖς·

Κρατῖνος ἐδίδασκε Βουκόλος.

5 Θρασύβολος χορη[γῶν ἐνίκα τραγωιδοῖς·

Τιμόθεος ἐδίδασκε Ἀλκμέωνα, Ἀλφεισίβο[ιαν, - -].

Ἐπιχάρης χορηγῶν ἐνίκα τραγωιδοῖ[s]·

Σοφοκλῆς ἐδίδασκε Τηλέφειαν.

The greater part of the first line has perished, but of its restoration there can be little doubt. In line 2 Σπείρας may

be read in place of Πείρας: no comedy is known bearing either of these titles.

We have before us, it would seem, the record of a contest in comedy between Echphantides and Cratinus, famous representatives of the Old Comedy—in which the former was victorious, though precisely the same formula is used of his rival—and of a contest in tragedy between Timotheus and Sophocles, in which Sophocles was placed second by the judges. The two χορηγοί united in the erection of this monument to commemorate their equal success. Whether the Timotheus here mentioned is the famous Milesian author of dithyrambs has been doubted: to Professor von Wilamowitz he is 'a forgotten tragedian', but Miss Guarducci thinks it more likely that at the beginning of his career Timotheus, who was later to win glory in other fields, tried his hand at tragedy—though we may well wonder whether one who had succeeded in defeating Sophocles would thereafter abandon the tragic field. The titles of only two of his plays survive on the stone, and we cannot be sure whether one or two further titles have perished, i.e. whether the competition was one of trilogies or of tetralogies; von Wilamowitz, indeed, holds that Timotheus on this occasion exhibited only two plays. In any case, we learn here for the first time of a Sophoclean play-cycle entitled Τηλέφεια, to which Professor Arvanitopoulos tentatively assigns the tragedies Ἀλεάδαι, Μυσοί, and Τήλεφος (τύραννος?) and the satyric drama Τήλεφος (σφάλτης?).

When and where did the contests here recorded take place? The question has been variously answered. The discoverer of the inscription assigned it on epigraphical grounds to a date about 380 B.C. and thought that the plays were all παλαιὰ δράματα, revived in the theatre of Aexone at the country Dionysia after their authors' deaths. Professor von Wilamowitz, accepting the date so proposed, thinks that the record commemorated dramatic victories won, at some time in the previous century, at the Athenian Dionysia during the lifetime of the dramatists. Miss Guarducci agrees that the word ἐδίδασκε rules out the supposition that the poets were already dead, but argues that the palaeographical evidence is not

incompatible with a date about 420 B.C. She therefore maintains that the contests in question took place at Aexone about that time and that this inscription 'affords a fresh proof that the great dramatic poets of the fifth century, accustomed to the triumphs of the city, did not disdain the more modest triumphs of the suburban stage'.

This is not the place for a fuller discussion of the question. It will be seen that here, as so often happens, the new evidence raises fresh and difficult problems. Perhaps the projected excavation of the theatre of Aexone will help toward their solution.

BIBLIOGRAPHY: A. A. Papagiannopoulos-Palaios, *Πολέμων*, i. 161 ff.; A. S. Arvanitopoulos, *ibid.* 181 ff.; U. von Wilamowitz-Moellendorff, *Hermes*, lxxv. 243 ff.; P. Roussel, *C. R. Acad. Inscr.* 1930, 43 ff.; M. Guarducci, *Riv. Filol.* lviii. 202 ff., lix. 243 ff.

VERSION

Heroic England

HEROIC England, prodigal of life,
Sends forth to distant enterprise and strife
Her dearest offspring. We must not repine
If from the frozen circle to the line
Our graves lie scattered, and the sole relief
For kindred sorrow and parental grief
Is to record upon an empty tomb
Merit and worth and their untimely doom.

JOHN HOOKHAM FRERE.

τολμᾶ ἀποικίζειν, στέργουσά περ, Ἄγγλια υἱούς
ἔργα τε δράσοντας τηλόθι καὶ πόλεμον,
ψυχᾶς γὰρ λαπανᾶ· τί δ' ἄρ' ἀχθόμεθ' οὐνεκα κείται
ἔνθα καὶ ἔνθα ταφέντ' ὄστέα συγγενέων
ἄρκτου ἀπὸ κρυερῆς νότον ἔς μέσον, οὐδέ τι λύπης
φαίνεται οἰκείοις οὐδέ τοκεῦσιν ἄκος,
εἰ μὴ ἐπιγράψαι κενεῶν τάφῳ ὡς ὄδ' ἄωρος,
ὡς καλός, ὡς πάτρη τίμιος ὧν ἔθανεν.

GEORGE ENGLEHEART.