Steffen, Victor

The Net-Haulers of Aeschylus

The Journal of Juristic Papyrology 3, 119-135

1949

Artykuł został zdigitalizowany i opracowany do udostępnienia w internecie przez Muzeum Historii Polski w ramach prac podejmowanych na rzecz zapewnienia otwartego, powszechnego i trwałego dostępu do polskiego dorobku naukowego i kulturalnego. Artykuł jest umieszczony w kolekcji cyfrowej bazhum.muzhp.pl, gromadzącej zawartość polskich czasopism humanistycznych i społecznych.

Tekst jest udostępniony do wykorzystania w ramach dozwolonego użytku.
THE NET-HAULERS OF AESCHYLUS

Up to recent times we did not know anything about Aeschylus' satyric drama Δικτυουλκοί except the title — which is cited in the κατάλογος τῶν Αἰσχύλου δραμάτων in a corrupt form Δικτυοοργοί later on corrected by G. Hermann¹ who has shown, against the opinion of Fr. G. Welcker,² that the right form of this title is the one, which occurs in other ancient writers — and three little fragments handed down by Pollux VII 35: τὸ δὲ εὐήτριον Αἰσχύλος ἐν Δικτυουλκοῖς, εἰ καὶ μὴ ἐπὶ ἐσθήτος, ἀλλ’ οὐν εἰρήκε. "Δικτύου δ’ εὐήτρια", Aelian N. A. VII 47: τῶν δὲ ὑστριχων καὶ τῶν ταυτίσων αἰθρῶν τὰ ἄλλα ἄρρα καλέσαν· καὶ μέμνηται γε Ἐδριπάθης εἰς Πελάτη τοῦ ὄνομασθαι καὶ Αἰσχύλος ἐν 'Αγαμέμνονι καὶ Δικτυουλκοῖς, and Hesychius II p. 334: θωνασθαι· θωνασθαι, θωνασθαι, ἑωγεισταθαι. Δικτυουλκοῖς. A passage of Pausanias II 24, 4: Αἰσχύλος δ’ ὁ Ἐυφορίωνος καλεῖ Δία καὶ τὸν ἐν δαλάσσῃ made G. Hermann surmise that the notice in Proclus in Plat. Crat. p. 83, 26 ff (ed. of Pasquale) respecting the different appearances of Zeus which are also mentioned by Pausanias: ὁ δὲ δεύτερος δυαδικώς καλεῖται Ζεὺς ἐνάλιος καὶ ὢστειδῶν refers to the original text of Aeschylus and consequently he recognized a further fragment of the Δικτυουλκοῖς³ which has been confirmed now by one of the newly found papyrus-fragments.

About the contents and the character of this play nothing is known to ancient writers. But G. Hermann⁴ has already proved that fishermen of Seriphos, a little isle among the Cyclades, appeared in this play and that a great chest containing Danaë and her little son Perseus was brought ashore by them. That is exactly the same tale which mentions in all the mythographical tradition the name of Dictys as one of those fishermen and

which has been preserved in the most ancient version that we know, independent from the Attic tragedy, by Phercydes of Athens\(^5\) in the following form:

και φερόμενοι (Danaë and Perseus) ἄφικνονται εἰς Σέριφον τὴν νῆσον καὶ σύνοις ἐξέλαι τὸν Δίκτυος ὁ Περσεΐδας αὐτὸν ἀλιεύων· εἶτε ἢ Η δανάη ἀνοίξει ἐκείσει τὴν λάρνακα· ἢ δὲ ἀνοίξες καὶ μαθῶν οἰστοκέας εἰσίν. ἂντε εἰς τὸν οἶκον καὶ τρέφει ὡς ἂν συγγενεῖς αὐτοῦ ὄντες.

New details of the play Δικτυουλκοί came to light in 1932 when two papyrus-fragments of the Δικτυουλκοί, discovered at Oxyrhynchus by the director of the Alexandrian Museum E. Brecchia, were published for the first time by the Italian papyrologists M. Norsa and H. Vitelli,\(^6\) and in the following years completed by some tiny scraps containing the ends of II 15—21 of fragment \(a\). Both fragments, \(a\) and \(b\), were reproduced in a complete form by the same editors in 1935 in the 11-th volume of the Papiri greci e latini, number 1209.\(^7\) The first fragment appeared in the following form:

\[\text{[A]} \quad \text{[ἐν ἀρχής}}\]

\[\text{[B]} \quad \text{ἐν ἀρχής}\]

5 \[\text{[A]} \quad \text{τί σοι φιλάσσω}\]

\[\text{[B]} \quad \text{τι σοι θαλάσσης}\]

5 \[\text{[A]} \quad \text{άσημα· λείος πόντος}\]

\[\text{[B]} \quad \text{δέρκεσαι νον ἐς κεφαλάριμων}\]

\[\text{[A]} \quad \text{καὶ ἢ ἡθόροκα· κυπές}\]

\[\text{[B]} \quad \text{τι φοι τῶδ' εἶναι· πότερα [πόντων τέρας,}

\[\text{[A]} \quad \text{φαλάσαμεν ἢ ξύγισαν ἢ κημέοιν;}\]

\[\text{[B]} \quad \text{άνεις Ποσείδον Ζεό τ' ἐνάλλης}\]

\[\text{[Ε]} \quad \text{ὁδον θαλάσσης πέμπει}^9\]

8 See also Carl-Ernst Fritsch, Neue Fragmente des Aischylos u. Sophokles, Diss. Hamburg, 1936 p. 7 ff.
This fragment has been exhaustingly dealt with by several philologists. I do not intend to discuss all the opinions that have been taken into consideration in connexion with the explanation and reconstruction of the mutilated text. I shall limit my remarks to the most important questions. I want to emphasize that the verb ξυνιεναι (1. 1 and 2) does not mean see or observe as it is understood by Körte, its meaning is perceive or hear. In this meaning we usually find it in such expressions as έπος ξυνιέναι, φθόγγον ςυνιεναι, φωνήν ξυνιεναι. It is also used in a similar manner by Sophocles, Trach. 1129: οδήν ξονίημ' ὁν σύ μοι καλείς πολύ.

A word like φωνή, φθόγγος, ψόφος, βοή must be therefore restored in 1. 1 as the object of ξυνιεναι. — The words στ' σα ρολάσσω (1. 3) allow us to guess that this question was preceded by an imperative of the verb ρολάσσων. For, especially in Aeschylus and Sophocles, invitations and questions, in stichomythic parts, are usually answered by means of the same words. — R. Pfeiffer is
entirely right when he maintains that a plural neuter substantive, to which the adjective άσημ,α referred, must have been present in l. 4. But I cannot agree with Pfeiffer as to the place of the substantive κύματα. The words λείος πόντος in l. 5 suggest rather that the sea was calm, that there were no waves, and thus it seems that in l. 4 the word χεόματα, which often occurs in Aeschylus' tragedies and denotes smooth water, is more fitting. —

L. 6: δέρκου νυν ἐς κευθ[αώνα expresses the direction to which the attention of the second fisherman should be drawn. The complements of Schadewaldt: δέρκου νυν ἐς κευθ[μώνα τόν παρ-άκτον, Vitelli-Norsa: δέρκου νυν ἐς κευθ[μώνα τόν μαζ[ονα, Körte: δέρκου νυν ἐς κευθ[μώνα πρός τά θέματα, Pfeiffer: δέρκου νυν ἐς κευθ[μώνας ἀκταίων πετρών do not agree with Aeschylus' style and manner. For the next line shows that the strange thing the fishermen looked for was hidden in the net. Therefore, it is very probable that one of the fishermen called the attention of his companion to the direction in which the net was lowered. I think therefore that Aeschylus has written: δέρκου νυν ἐς κευθ[μώνα πρός τό θίκτων. — The supplementary κιβώτιον in l. 9 given by Vitelli and Norsa and accepted by Körte is quite misplaced. The diminutive κιβώτιον does not fit the large chest hiding Da- näë and Perseus. Moreover, mentioning the chest would anticipate the following action. — The most plausible complement of this line is that of Pfeiffer who, with regard to Hesychius' gloss, conjectured that κιρράν τινα should be written at the end of l. 9. — The names Ἰσσείδων and Ζεὺς ἔναλις (l. 10) refer to one and the same god. The remark of Proclus in Plat. Crat. 83, 26 ff: ὁκα-λείται Ζεὺς ἔναλις καὶ Ἰσσείδων concerning the play of Aeschylus and the report of Pausanias II 24, 4 prove it clearly. — As for l. 17 ff I am inclined to consider them to be iambic trimeters rather than iambic tetrameters. — In order to understand the function of ἀντιώτατης (l. 22) see Pfeiffer, Die Netzfischer... p. 14, 2.

Following these remarks I quote the text reconstructed in the way I consider most plausible:

[A] ζυνήξις[; εἰπέ μοι, φύσαν τιν' ἢ βοήν;


12 Cf. R. Pfeiffer, Die Netzfischer... p. 7.
The action contained in this fragment is now quite clear: Two fishermen are busy drawing a net out of the sea. One of them has heard a strange sound, coming from the sea. He calls his companion's attention to this strange thing. After a vain search for the source of that sound the accosted fisherman notices in the net — with great amazement — a large object which seems to him a huge fish. As the tired fishermen have not enough strength to draw the heavy net out of the sea by themselves, they appeal to the local peasants, vinedressers, hunters, herdsmen and other people, living near the sea, to help them in pulling out the net.

This apostrophe inviting all kind of local workers reminds us of that part of Sophocles' *Ichneutae* (l. 32 ff), where Apollo, seeing that he is unable to find his stolen herd, appeals, too, to the neighbouring herdsmen, hunters, charcoalburners and to the mountain demons, that is to the satyrs, to come and look for the lost herd. Although it is not possible to assert whether there is
any dependence of Sophocles upon Aeschylus or vice versa in this case, we can, however, assume that in both cases the effect was the same i. e. that in Sophocles' *Ichneutae* as well as in Aeschylus' *Δικτυολκοί*, after a similar kind of invitation, satyrs appeared on the stage to offer their help. From the rôle carried out by the satyrs the plays got their names *Ιχνεοταί* and *Δικτυολκοί*.

The net being brought ashore with the aid of Silenus and the satyrs, it became clear that instead of a gigantic fish a large chest, containing Danaë and Perseus, was found in it.

The action included in fragment a shows that this fragment belonged to that part of the play which preceded the parodus of the chorus, that is to the prologue. Thus the prologue in Aeschylus' *Net-haulers* — this is the right modern name given to the play by Lobel — was constructed as in Sophocles' *Ichneutae*. A ἐξής explaining the situation was followed by a vivid stichomythic dialogue. One of the persons carrying on the dialogue was the mythical Dictys, whose name occurs in the very mutilated fragment b which may belong to the introductory ἐξής. The text of this fragment is as follows:

```
| ὀ άλγος ε|  |
| ν Δίκτυ νο|  |
| αντες αλ|  |
| 5  |  |
| ν ὄμμι|  |
| και ποταιν|  |
| α δικλως [|  |
| ]  |
| πρέσβος . [|  |
| 10 |  |
| σιν έμπ|  |
| 5 ον ἰμπ|  |
| κ [|  |
| ] |  |
| 6 άπζι|  |
```

More important fragments of Aeschylus' *Net-haulers* were published in 1941 in the 18-th volume of the *Oxyrhynchus Papyri*, number 2161. The papyrus containing parts of the drama *Δικτυολκοί* consists of two columns. The first one is very mutilated

having lost the beginnings of the lines; the second one is more comprehensible in spite of some lacunae, which render the text difficult for complete and right understanding. I quote the fragments in the form as they were published by the first editors:

Col. I

765 [Δικτ]

|..[..] αν και θεοίς μαρτύρομαι: |
|..και κηρόσσω προφήτη |
|..παντερεσι: μή φθαρής |
|..ο[.].σα πρόεξενον η’ ἀμα |
|..ου με και προπράκτορα |

770

|... μαίαν ὡς γερασιμίν |
|... γεράς προφήταμαν |
|...[.].[.].] ἐν χρόνῳ μανεὶ. |

[Δαν]

|... καὶ γενέθλιοι θεοί, |
|... τάδε μει πόλον τιθείς |

775

|...[.].[.]. κνωθάλοις με διόσει |
|... γοις λυμανθήσομαι |

αἰγ[μάλωντος ο. [.].]οι κακά |

|... αηγον ἔχρινην ἀρ’ ἀφομίς |
|...κτεμομα ξολοτήριον |

780

|... μή ποντήσῃ τις αυ’ πάλιν |
|... λή πατήρ: δέθοικα γὰρ |
|... εψη: ἀφογν ἐλθεὶ τινα. |
|...έχες αἰτίας τῆς μεῖζονος |
|... ν’ ἔλα πάσαν ἔξετειν’ ἐγώ. |

785

[Χορ]

|... α’ ἔληξε: πάντ’ ἔχει[.] λόγον. |

|... γελᾶ μου προσοφόρον |
|...[.].[.].[.]. μικρὸς λυπαρόν |
|...[.].[.].] πρεπ. τ. φυλακτῶν |

THE NET-HAULERS OF AESCHYLUS 125
εισ. πάπας τις ἄρεσ-βος[.] το ποικιλωνο
"
... λασομαι
...

795
† ποτδοστηλῆς ο νεοσσάς

ε. κόμενος
"
ις
"

Col. II

[Δικη]
ει μή σε χαίρω π

800
όλοιο δικτυς κρή
tίσδε μ' ἄργας μή
οἱ Φίνδηνοι, ἢτο δειπρο.

ποππορμάς[

Θάρσει δή· τι κνώρης;

805
dεῦρ', ὡς παῖδας ἱωμεν ὅς.—

ἐγι παιδοφόροις ἐμάς.

ὁ φίλος, χέρας εὔμενης,
tέρφῃ δ' ἐκτις καὶ[!] νεφοῖς

810
καμηγη δὲ τρίτος ζήν

μηρρὶ [καὶ π]ετρὶ τέφες,

ὁ πάπας[ ὅ]λα πορέζει
tῷ μιχρῷ τὰ γαλ[εία]

καὶ τροφᾷς ἁνόσους, ὅπως π]

815

ἐλθὼν αὐτὸς ἵ...[.]...

χαλὴ νεφορον.[.] ποδ[.

μάρττουν θήρας ἄνεον ὅ]
THE NET-HAULERS OF AESCHYLUS

θώσατι μετρὶ παρέξεις
καὶ δέστων τρόπον οἴκν

820

μήτρος πελατεύσεις.

ἀλλ᾽ εἰσὶ, φίλοι, στείχουσιν ὑπὸς
γράμμων ὄρμανωμεν, ἐπεὶ τέλεος
καιρὸς ἄναυδος τὰδ᾽ ἐπαινεῖ

καὶ τῆνδ᾽ ἔσσω γνῷρεῖν ἕθη

825

πανὶ βουλουμένην τῆς ήμετέρας
φιλότητος ἁθὴν κορέσαικεν.

καὶ θαόμ᾽ οὐδὲν πολὺς ἢν αὕτῇ

χρόνος ὁ βύρα κατὰ ναιν ὄργανος
tεῖρετο ὅν ὅν

830

ἔσσων ἠπὶ τὴν ήμετέραν

...αἰ γὰρ πεπραξεῖν ἑνὶ ἐν τῷ ὀνοματεροῖς
...τὴν λοιπὰτα τῆς Αἰ[φ]ροδίτης

These fragments belong undoubtedly to the end of the drama. This is evident not only by the θ, which is added in the margin of the second column and is to be understood as the number 800, but also by the interpretation of the text. The existence of this letter proves, that the text was treated by ancient grammarians, who used to prefix letters indicating the hundreds of lines.¹⁵ So we see that the drama Δικτυοκράτης was larger than the Cyclops of Euripides, which contains only 708 lines.

The new Oxyrhynchian fragments have been dealt with, so far as I know, by Br. Snell¹⁶ and V. Martin.¹⁷ But these learned men did not contribute anything to the explanation and reconstruction of the mutilated text. They had enough to repeat generally the contents of the play according to the remarks given by the first editors, although it seems that the explanation and

¹³ In Sophocles' Ιχνεοταί there are also some letters indicating the hundreds of lines.
reconstruction of the fragments and the whole play can be enormously advanced. It is quite clear that the reconstruction of the mutilated lines will be somewhat problematic because of the great lacunae. The action, however, should come to brighter light even if not all complements will consist of the same words that were used by Aeschylus.

In the lines 765—772 there appears, according to Lobel, a certain influential person holding a high social position. It is undoubtedly Dictys whose name we find in line 800. From the extant parts of the text we can see that he is promising safety and his own protection to a certain woman who turns out to be Danaë. In order to give more weight to his assurances and his promises he swears — as we can surmise from the remnants of the word θάλασσα (L. 765) preserved on the papyrus and from similar passages in Greek tragedies — on the earth, the sea and the gods, assuring Danaë that he will issue an order to the whole nation so that no evil will befall her. For she has found in him a friendly supporter and protector as we can see from his further utterances. There is no doubt whatever that the substantives πρόξενος and προπράκτωρ must have been preceded by synonyms with which the preserved words were connected by means of the conjunctions and the adverbs ἃν... καὶ in L. 769. The text, therefore, should be reconstructed from that point of view. In lines 770—772 Dictys' wishes to stress his attitude to Danaë by alluding to his former behaviour towards her and also by assuring her of his future support. The changes of the persons of the verbs in that part of the drama (αρτύρομαι — φθαρης — μενεί) prove that the action contained in lines 765—772 must have been as suggested.

The lines 873—885 belong to Danaë, as my predecessors have already proved. This section is obviously divided into two parts. In the first part, lines 873—878, we see Danaë's attitude to the assurances and promises offered by Dictys. She does not address him directly as might have been expected, but, amazed at his surprising friendliness, interprets it as the influence of the gods, and that is why under the fresh impression of Dictys' assurances promising her safety she turns first of all to the gods. It is most

18 Except the final letters αν I see there the top of a second α : θαλ[α][ε]ν.
probable that she mentions Poseidon first, for he it was who let her make safely that terrible and dangerous voyage, then the domestic gods and Zeus who put an end to her sea wanderings. Relying on Dictys' assurances she says with satisfaction, that they will not deliver her to monsters or make her a prey of their persecution. Undoubtedly she means the satyrs who assaulted her in their peculiar way when she came out of the chest, before Dictys stopped them. Danaë declares, too, that she will not be insulted, she will not be made to suffer the hard lot of a slave and that she need not fear hanging any more. From her words we can surmise that these were the dangers she was threatened with on the part of the satyrs. Scientists who suppose that here Danaë expresses her fears for the future cannot be right. Her fears would be absolutely unfounded in view of the clear and definite promises of Dictys and would only show that she did not trust them while the following text reveals that, for the present at least, Danaë feels at ease as regards her fate. It is only in the second part of her declaration that we can detect some fears for the future. For although she is sure, as I have proved, that no harm can come to her in her present surroundings, she fears yet that some of her persecutors might follow her and throw her again into the sea. Only her own father could have been this persecutor, as we know from the myth, and Danaë subtly calls attention to him as to the malefactor. That is why she appeals to Zeus, the actual author of her misfortunes as well as the deliverer from more dangerous consequences, she appeals for help and protection against her father, stressing the fact that she has already expiated her offence. Anybody well acquainted with the technique of Greek playwrights will perceive the deeper meaning of Danaë's words and will understand the aim of the poet. For Danaë will be subject to persecutions on the part of her father as long as she does not find another official protector, i.e. by marrying, which would place her under the protection of her husband, excluding any interference of her father's. In the above mentioned lines I see a hint, although a very vague one, of her marriage. Dictys soon answers that hint in a very clever and witty way before he finds the opportunity to propose to her explicitly the marriage. I suppose that the trend

20 So Br. Snell and V. Martin.
of my reconstruction of the lines 773—785 is already clear: they express Danaë’s feeling of security, fear, and hope. I do not intend to go into all the technical details of my reconstruction for the reader will by able to estimate it properly, when confronted with the text completed.

After Danaë’s declaration there is a short intermezzo in the action. Beside her there is her little son Perseus on the stage. This is perfectly natural for he was in the chest with his mother during her voyage across the seas as well as taken ashore by the satyrs. Silenus is present, too, with the satyrs, the chorus of the drama. Their presence is natural, too, for on the whole the chorus does not leave the stage while there is any action going on. For the little boy the presence of the strange creatures must seem an extraordinary phenomenon that may evoke in him two reactions: curiosity and fear. Both feelings will come in turn. First the boy observes Silenus with curiosity and pleasure, for the latter’s caricatural figure presents a striking contrast to the group of mountainous creatures. Lobel, Martin and Snell maintain that the boy is interested in the satyrs, but the text, although badly mutilated in that place, clearly points at Silenus who does not hide his satisfaction and says that the boy smiles at him, looking at his ample figure (ὑπερφόνη, i. e. σώμα) and splendid bald head (πρεπτδν φαλακρόν), which is the usual characteristic of Silenus. The word πάπας, too, can refer only to the old Silenus whom satyrical dramas consider the father of satyrs. Silenus is fond of children and he is popular with them. We know it from the beautiful fragment 42 St. of Sophocles’ drama Διονύσια in which Silenus is nursing the little god and in which the boy is delighted when he feeds him:

Undoubtedly there is some relation between these two descriptions of children in Aeschylus and Sophocles, although for the present moment it is difficult to determine which of the two poets was the model and which the imitator.

This idyllic scene with Silenus and little Perseus, which I cannot reconstruct in full, ends the first column of the papyrus as well as the intermezzo in the action. In the next column Dictys
is speaking. In reference, probably, to Danaë's fears, expressed in the end of her speech, he offers her further assurances of the support he will give her and here he names himself quite distinctly. Unfortunately I am not able to reconstruct this passage (lines 799—801) completely, although its general contents may be guessed easily.

Then Dictys turns to little Perseus, present on the stage, with the words: ὦ Φίνθων, ί'θι δε[ὕρο. The stage-manager's remark, following this line immediately, shows that he addresses the boy in baby-language, in tender words. Lobel, Martin and Snell think that it is the satyrs who want to lure little Perseus to approach them. It is, however, more probable that it is Dictys who now looks after the boy. Seeing that the latter is afraid and begins to cry he addresses him in tender words and calms him down. He encourages him to come with him to the children i.e. to the satyrs, assures him that he will be happy in his fatherly hands, he will play with weasels, fawns and young hedgehogs, he will sleep in one bed with his mother and with Dictys as his father — a clearer hint concerning the marriage of Danaë and Dictys! — while grandfather, i.e. Silenus will tell him stories (τα γελοία). Then in the lines that follow (814—820), and the reconstruction of which will be given further on without any more comments, Dictys declares to little Perseus that he will find himself his own food hunting fearlessly and providing his mother with game; he will invite guests to his home and entertain them as their host. These lines put in the form of a lyrical meter undoubtedly constitute the most beautiful part of the newly discovered fragments.

Having calmed down the boy with great promises and having won his confidence Dictys has obviously found thus his way to the mother's heart. And so already in the next lines 821—832, expressed in march-like anapaests and preserved almost intact, he turns to the whole company present on the stage proposing to go without delay to celebrate the marriage. He maintains that the time is most suitable for Danaë fell in love with him and strongly longs for his love having spent so much time in loneliness in the chest, under water. And now looking at his manly figure, she rejoices like a young maid looking forward to the moment when the torches of Aphrodite begin to burn bright.

This is the end of the papyrus-fragment and, most probably, too, that of the action of the drama. It is obvious not only from
the high number of the line 832, but also from the plot itself. At Dictys' invitation all the company, including the chorus of the satyrs, leave the stage to go to the wedding ceremony. The departure of all those present under that pretext constitutes the ἔξοδος, which is usually the end of the action. If the author intended to continue the action, one of the actors would have to remain on the stage in order to carry on the play with another, newly arrived person. For this is the way characters change in the Greek tragedy and in the satyric drama. The stage is never deserted by all the actors in order to give place to new ones, the change of actors is effected in a fixed order and way. On the other hand if anybody supposed that Aeschylus included in his drama also a fragment of the wedding ceremony in which the satyrs would have the opportunity of displaying their dances, such an addition would require a change of scene unheard of in ancient tragedies or satyric dramas, as might be inferred from the words of Dictys, l. 821—822: ἀλλ᾽ εἴξα, τιμὸς, στείρωμα, ὅπως γάλαξον ὀρμάζωμεν. That is why we must assume that the action of the drama ends with the tacit acceptance of the marriage proposal. We find a similar ending in the Wasps of Aristophanes, in which the play ends also with an accepted proposal of marriage.

Following these remarks concerning the last part of the drama I present the text preserved in the papyrus together with the parts I have reconstructed:

Col. I

765 [Διν.τ.] [Γῆν καὶ θάλασσαν καὶ θεοὺς μαρτύρομαι,
[ὡς σοὶ πρόθυμος πειράζω στρατῷ. 21
[αὐτῷ περὶ ἐμίν] παντάπασι μὴ φθάρομε
[ὡς προστάτη τῷ οἰς τὰ προέχον θὰ ἴμω
[ἐκάπως ὁ ὑπὲρ κεῖται καὶ προπράκτορα,

770 [ὅς σ' εὐσέβῃ] μοῖν ὡς γεραμίζω
[καὶ σ' ἡμῖν] ἡμῖν προτεράγματαν
[καὶ σοὶ πόλεως ἤρετος ἐν γένοις μοι.

[Δωρ.] [Γ. 'Αναξ Πάσιδον] καὶ γενέθλιοι θασί
[kαι Ζαῦ τελευτάτας τάσσει μοι πόλεως τηθείς.

21 passive strati = passive ἄγμα; cf. Soph. Icn. 1. 16: ὁράσωμον ὑπὸ ἐπιθέμου φίλα
to τοῦ παντὸς στρατοῦ.
22 Not ἕχετεα.
775 [οὐδὲ ὀρὸς τοῖς δεῖ]α] νικωδάλας ὅπε μὲ δώσετε
[οὐδὲ αναστὸς λάγοσι λαμανθήσομαι
[οὐδὲ αὐτὶ τὰς αἰχήμαλας ός ἔτι τὰ κακά
[οὐδὲ ἄιγυμνο]ς γοῦν ἄγχυστην ἂρ᾽ ἄφορμι.]
[ὅμως πλάνας τεμοῦσας καλοτήριον 24 καλοτήριον
780 [αιτῶ, μ' ἀπω]ξ μὴ πονεῖσθι τις αὐ τὰ πάλιν
[κακός δύσκοπος ὡς πατήρ, ἔδειξαι γὰρ
[μὲν Ζεῦ, ὅ]ς πάμα ἀφοῦν ἐπὶ δοκεῖ τινα.
[ὅ]ν γὰρ μ' ἀπετής αἴτιας τῆς ματίωνος,
[ἀμφοτέρων]ν ὡς παίκεν ἐξέπτευσ᾽ ἐγώ.]
785 [ὁρᾶς, ὃτι] εὖ σε ἠλέξα· πάντ᾽ ἐγείρει[τ]έ λόγον.

[Σιλ.] ]...ζηλὰ μου προσφόρων
[...] ὅ μικχτὸς λεπτοὶν
[...] λε[...] πρεπου[τ]άπο φαλακρὸν
[εἰς [...] πάπας τις ὅρεσιν
790 [...δὴ] τευκριλονο
[...] λακτιμοι
[...] ὅοος
[...] τρίτην.

795 [...] ποσθομηλῆς ὁ νεοσσὸς
[...] νεοκλόμονος
[πον ἦν]
[γάνυται]

Col. II

[Δικτ.] εἰ μὴ σε χαίρω π[ροσφέρων σωτηρίαν,
800 ὁλοίτως Δίκτως κρό[νος
τηθῆς μὲ ἄρας μὲ[ν]
ὁ Φινέας, τὸ δὲ[φάνο
ποπυσ]ιός]
[θάρσει δὴ· τί καὶ ὁρᾶ;
805 διὸ εἰς παθὰς ἔφευ οὐς [τάχος..]

23 κνωδαλα is the right name for the sons of Silenus i.e. for the satyrs; cf. Aesch. Amymone, fr. 7 St., where Poseidon seems to say to Silenus, that he is able generate animals: θρωζοῦσα κνωδαλα.
24 Cf. similar expressions: τήν μετάγαν τῆς ἔδοκε τέμνεν or τήν μένην (ἐδοκε) τέμνειν.
25 The adjective πρεπτός occurs in Soph. Ichn. 1. 322.
The fragments being completed as far as it was possible I am going to sketch the disposition of the drama: An introductory


27 γαλά may be a substantive belonging to the verb γαλάω; cf. τιμή ~ τιμάω and others. As for νεβροφόνοι πολίς I understand them as snares laid by game hunters.


29 κηδεστῶν = καὶ εἰσόστοι.

30 Lobel is not right reading on the papyrus .ΙΝΤΡΟΠΟΣ. I see there ,.ΙΠΡΟΠΟΣ.

31 ὑψίν (nom. ὑψίς = torches), not ὑψίν.
ρησις explaining the situation was followed by a vivid dialogue of two fishermen who were busy drawing a net out of the sea. As they had not enough strength to draw the net ashore by themselves they appealed to the local peasants, vinedressers, hunters, herdsmen and other people living near the sea to help them in pulling out the net. At their appeal instead of the called men satyrs appeared on the stage to offer their help. We can assume that drawing out the net was not so easy even by means of the satyrs. It can be considered almost as certain that Silenus and the satyrs had to spend a rather long time before they drew the net out of the sea. We do not know at all, what was their attitude as they had heard the strange sound coming from the great chest containing Danaë and Perseus. Was their behaviour the same as in Sophocles’ *Ichneutae*, when for the first time the strange sound of Mercury’s lyre was heard by them? In any case, we must assume that in a satyric drama a great deal of the action was carried on by Silenus and the satyrs. At last, the net being brought ashore and the chest being opened the satyrs made assaults upon the wretched and terrified woman and threatened her in their peculiar way, until Dictys, one of the abovementioned fishermen, came back — for he seems to have left the stage for a time — and stopped them. He promised safety and his own protection to the woman and her little son and then, after her reply and a short intermezzo with Perseus, he asked her in marriage. At Dictys’ invitation all present persons leave the stage to go to the wedding ceremony. By this departure the action of the drama got its end.

Victor Steffen

[University of Wroclaw]