

- γόμφος διαμπάξ, ὡς μένειν ἀραρότως. (945)
 ταῦτ' οὐ πίναξιν ἐστὶν ἐγγεγραμμένα,
 οὐδ' ἐν πτυχαῖς βίβλων κατεσφραγισμένα, 915
 σαφῆ δ' ἀκούεις ἐξ ἐλευθεροστόμου
 γλώσσης· κομίζου δ' ὡς τάχιστ' ἐξ ὀμμάτων.
 ΚΗ. ἔοιγμεν ἤδη πόλεμον ἀρεῖσθαι νέον. (950)
 εἶη δὲ νίκη καὶ κράτη τοῖς ἄρσεσιν.
 ΒΑ. ἀλλ' ἄρσενάς τοι τῆσδε γῆς οἰκήτορας 920
 εὐρήσεται οὐ πίνοντας ἐκ κριθῶν μέθυ.

corr. Turnebus. 913 ἀραρότα Meineke. 915 Secludunt nonnulli: vide infra. 918 Deest personae nota. ἴσθι μὲν τὰδ' ἤδη et ἔρεισθε (ex ἔρισθε corr.) M. Pulcherrime emendavit Cobet. Dederat Porson ἀρεσθαι. ἴσθ' οὖν τὰδ' ἤδη Bothe. εἰ σοι τόδ' ἤδ' Hermann. ἴσθ' ἐν τόδ' ἤδη Marckscheffel. ἴσμεν τὰδ' ἤδη...ἀρεσθαι δέον anonymus. 919 κράτος Weil. 920 Deest personae nota. καὶ τῆσδε

ing up the code afterwards known as the XII Tabulae, derived from Greece the manner of publication as well as the legal principles. Paley quotes Plaut. Trin. 1039 leges ad parietem sunt fixae clavis ferreis. The laws of Solon were fixed on revolving pyramids (cf. voc. κύρβεις, ἄξονες).

ἐφηλοῦν τὸν γόμφον διὰ τοῦ ψηφίσματος is a slight extension of ἐφηλοῦν τὸ ψηφ. τῷ τελεῖται ("nail up"). The simple ἠλώω is scarcely in use.

τορῶς, literally of piercing, "through and through", and with the implication "decisive". As a decree it is "thoroughly" definite, as a plate of metal it has the nail driven "through".

914—916. The point of these lines, though not obvious, is plain when found. The Scholiast has οὐκ ἐγγράφως ταῦτα εἶπον, ἀλλὰ ζώση φωνῇ, and the meaning is "the message I have now given you (ταῦτα), I do not give in any letter, sealed up, but I say it for everyone to hear". The difficulty has arisen from a misunderstanding of ταῦτα, as if it were the same as τῶνδε of v. 912. But οὗτος implies some connection with the person addressed. The king gives the herald his message, but he refuses to make a state secret of it, as if it were a diplo-

matic negotiation.

πίναξιν = δέλτοισιν (ἐπιστολῇ). Cf. Soph. Tr. 157, Eur. I. A. 98, Ar. Thesm. 778 πινάκων ξεστῶν δέλτοι, Plat. Critias 120 C & c. πίνακες were doubled together. Il. VI. 169 γράψας ἐν πίνακι πτυκτῶ.

v. 915 is no unusual repetition and it contains the important word κατεσφραγισμένα, which adds a point. The rhythm is not unparalleled in Aeschylus, cf. Pers. 509 Θρήκην περάσαντες μόγις πολλῶ πόνῳ.

The above explanation seems more simple than Weil's "oblique notat Asiae reges epistulis mandata includentes neque ante hominum ora procedentes, ut saepe in hac fabula barbarorum instituta Graecorum moribus opponuntur".

918. νέον. Cf. sup. v. 313.

919. νίκη, the victory: κράτη, the subsequent authority and prerogatives. The singular κράτος = "victory", Ag. 943 κράτος πάρες ἐμοί, Cho. 490 δὸς δέ τ' εὐμορφον κράτος, Eum. 530 & c., Plat. Legg. 962 A νίκην καὶ κράτος πολεμίων. The plural κράτη = "exertions of power", i.e. "dominion": sup. v. 368, Cho. 1.

921. οὐ πίνοντας κ.τ.λ., with contempt, like that of v. 740. For the fact cf. Hdt. II. 77 οἶνω δὲ ἐκ κριθῶν πεποιημένῳ διαχρέωνται· οὐ γὰρ σφι εἰσὶ ἐν τῇ