

τίεται δ' αἰολόμητις  
 θεὸς ἔργοις περισμένοις·  
 μετάκοινοι δὲ φίλα ματρὶ πάρεισιν  
 Πόθος, ᾧ τ' οὐδὲν ἄπαρνον τελέθει θέλκ-  
 τορι Πειθοῖ· δέδοται δ' Ἄρ-

1005

(1040)

coniectura opus. 1005 ἐπὶ σεμνοῖς M. περισμένοις scripsi. 1006 δ' αἰ  
 φίλαι M. δὲ φίλαι Par. corr. Bothe. 1007 τ' M. ᾧ τ' Wellauer. θεακτορι M,  
 corr. Bothe. 1008 πιθοῖ M. πειθοῖ cod. Par. Πειθῶ Haupt.

power" used absolutely (= μέγα δύναται) as in the phrase οἱ δυνάμενοι. Cf. Hdt. VII. 5 δυνάμενος παρ' αὐτῷ μέγιστον Περσέων, Eum. 950 μέγα δύναται πότνι' Ἐρινὸς παρά τ' ἀθανάτοις τοῖς θ' ὑπὸ γαῖαν. In the theology of Aeschylus Zeus is supreme sovereign. Here Cypris and Hera are most influential in his court. Διὸς ἄγχιστα is of local position or relation of intimacy, and the whole approximates to μέγιστον δύναται παρά Ζηνί. Zeus is susceptible to the persuasions of love.

1004 sq. = "But though we pay her homage, we claim that the crafty goddess is not honoured by conduct like that of Aegyptus' sons. It is not forced unions that please Aphrodite, but εὐνή with φιλότης".

ἔργοις, "rites", a common term in this connection. Cf. φιλοτήσια ἔργα Od. XI. 246, also called ἔργα Ἐρωτος, Ἀφροδίτης, Κυπρογενοῦς &c. The notion of sacred rites is here prominent (cf. ἔρδειν, operari, facere). Hence the adjective.

περισμένοις. The dative with ἐπὶ seems to have no place in the context. περι- = "very". For interchange of περι and ἐπὶ v. Cobet, Var. Lect. 2nd edit. pp. 278 sqq.

The epithet αἰολόμητις to mark that the "wiles" in question are wanting in the present case.

1006 sqq. "And Yearning and Persuasion always go hand in hand with Cypris; yet here we do not yearn, nor they persuade".

φίλα, to add to the pleasing picture. With this compare the description of Aphrodite's cestus II. XIV. 216 ἐνθ' ἐνὶ μὲν φιλότης, ἐν δ' ἕμερος, ἐν δ' ὀαριστὺς | πάρφασις, ἧτ' ἔκλεψε νόον πύκα περ φρονέοντων.

θέλκτορι. For the masculine form cf. τύχη σωτήρ Ag. 664. The dative πειθοῖ is a rare attraction. Yet cf. Od. I. 69 Κύκλωπος κεχόλωται, δν ὀφθαλμοῦ ἀλάσεν, | ἀντίθεον Πολύφημον.

1008 = "And not only Yearning and Persuasion play their part, but Music too and the whispering dalliance of the Loves have their office allotted by the Queen, Aphrodite".

Aphrodite administers her queenly powers by means of satraps who have their several functions (μοῖρας). Music has one such μοῖρα, the Loves another. μοῖρα of an office Eum. 476 αὐται δ' ἔχουσι μοῖραν οὐκ εὐπέμπελον, Eur. Bacc. 302 Ἄρεώς τε μοῖραν μεταλαβὼν ἔχει τινά (viz. Dionysus). In Cho. 238 Orestes has τέσσαρας μοῖρας, viz. πατρὸς μητρὸς ἀδελφοῦ ἀδελφῆς. When Zeus (P. V. 229) δαίμοσιν νέμει γέρα | ἄλλοισιν ἄλλα καὶ διαστοιχίζεται | ἀρχήν, each such division is a μοῖρα = "provincia".

The Scholiast's ἡ ἄρμονία μετέχει τῆς Ἀφροδίτης.

Ἄρμονία. According to the Hesiodic theogony Harmonia is the daughter of Aphrodite and Ares (Theog. 937). In Hymn. Apoll. 194 attendants of Aphrodite are εὐπλόκαμοι Χάριτες καὶ εὐφρονες Ὠραι | Ἄρμονίη θ' Ἥβη τε. Love and music have always been associated.