

memnon and Cassandra. What, asks Pindar, was her motive? Was it 'the slaying of Iphigeneia at the Euripus'? Or was it an adulterous passion? 'Meanwhile, Orestes, a young child, became the guest of the aged Strophius, who dwelt at the foot of Parnassus. But in time, with the help of Ares, he slew his mother, and laid Aegisthus in blood<sup>1</sup>.'

Three points in this sketch are noteworthy. (1) Pindar makes Orestes 'a Laconian'; following the tradition, adopted also by Stesichorus and Simonides<sup>2</sup>, that Amyclae in Lacedaemon was the place where Agamemnon was slain<sup>3</sup>. (2) The house of Strophius, 'at the foot of Parnassus,' is the refuge of Orestes; and Pylades is his friend. Probably the *Nostoi* (circ. 750 B.C.), in which Pylades figured, gave this account; but Pindar is the earliest extant source of it<sup>4</sup>. (3) Clytaem-

<sup>1</sup> Pind. *Pyth.* 11. 15—37.

<sup>2</sup> Schol. on Eur. *Or.* 46.

<sup>3</sup> *Pyth.* 11. 31 θάνεν μὲν αὐτὸς ἦρως Ἀτρεΐδας | ἴκων χρόνῳ κλυταῖς ἐν Ἀμύκλαις. Pausanias (3. 19. 5) saw at Amyclae memorials of Agamemnon, Clytaemnestra and Cassandra.

The dominant influence of Sparta on the early development of the Dorian Choral Lyric may possibly help to explain how, in the lyric age, the local tradition of Lacedaemon could prevail over the Homeric version on a point of such importance. It is certainly a curious illustration of Dorian influence in modifying the Achaean legends of the Peloponnesus—though, in this case, the influence was not permanent, as it was in blackening the family history of the Pelopidae.

<sup>4</sup> In his brilliant and suggestive Introduction to the *Choephoroi*, Mr Verrall holds (p. xix, note 1) that Pindar gives no countenance to the legend followed by Euripides, that Pylades was the son of Strophius. Pindar, he thinks, suggests no connection between them. "The home of Pylades in the 'rich fields' of Cirrha is distinguished clearly from that of Strophius on 'the foot (spur) of Parnassus,' that is to say at Crisa."

Is this so? Pindar first designates the Pythian festival by the words ἀγῶνι... Κίρρας (*Pyth.* 11. 12), and presently adds that the victory of which he sings was won ἐν ἀφνεαῖς ἀρούραισι Πυλάδα (*ib.* 15). In *Pyth.* 10. 15 f. the Pythian festival is similarly designated as βαθυλείμων ὑπὸ Κίρρας ἀγῶν | πέτραν: where Κίρρας...πέτραν is clearly equivalent to the Κρισαῖον λόφον of *Pyth.* 5. 35, and the Κρισαῖαις ἐν πτυχαῖς of *Pyth.* 6. 18. It is the spur of Parnassus under which Crisa was situated: there was no such πέτρα or λόφος near the site of Cirrha on the gulf. And, by adding βαθυλείμων, Pindar interprets this large sense of Κίρρας. In his time the town of Cirrha no longer existed (see n. on Soph. *El.* 180). The plain in which the Pythian games were held extended from the site of Cirrha on the south to that of Crisa (the seat of Strophius) on the north. It was called 'Cirrhaean' as well as 'Crisaeon.' Hence the festival could be called 'the contest of Cirrha,' and its scene could also be identified with 'the cornlands of Pylades.'

Was Euripides (in *I. T.* 917 f.) the first poet, as Mr Verrall suggests, who made Strophius a brother-in-law, and Pylades a nephew, of Agamemnon? It seems hardly