Three of Euripides’ surviving plays have Orestes (with Pylades) and a sister as principal characters. Having edited and translated two of them, it may be considered appropriate that Professor Cropp should be honoured with a contribution—partly adversarial indeed—from this editor of the third such play. ¹

As always in Euripides, especially in the ‘Alphabetic’ plays, there are numerous troubling issues for the textual critic; and Electra gets into its stride with a controversial opening verse (ὁ γῆς τ’ παλαιών Ἀργὸς†, Ἰνάχου ῥοαί). ² But, apart from a footnote on that, I shall confine myself to discussion of sundry issues, familiar and less familiar, in the First Stasimon of Electra (especially the first pair of stanzas) and in the ‘reunion’ amoibaion and monody in I. T. ³ ²

(i) Of the first I give Diggle’s text of 432–51 (so also Cropp’s), ⁴ with the apparatus as trimmed by Cropp:

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² All three plays (El., I. T., Or.) feature in Weil’s Sept tragédies.

³ Cf. chs. 9 and 47 above on the ‘Reunion Duo’ in Helen and the First Stasimon of I. T., also ch. 49 on the Second Stasimon of El. On both El. and I. T. I have had fruitful exchanges with Professor Kovács; but on several points I have had further thoughts. Poulheria Kyriakou’s commentary on I. T. (de Gruyter, 2006) has not changed my mind on any of the issues discussed in that play.

⁴ Basta Donzelli’s text differs only in (rightly) adhering to χοροῦς μετὰ in 434.
432–41

κλειναὶ νάες, αἼ ποτ’ ἐβατε Τροίαν
τοῖς ἀμετρήτοις ἐρετμοῖς
πέμπουσαι χορεύματα Νηρήιδῶν,
ἰν’ ὁ φίλαυλος ἐπαλλῆ δελ-
φίς πρώιραις κυανεμβόλοι-
cίν εἰλισσόμενος,
pορεύον τὸν τάς Θέτιδος
κούφων ἅλμα ποδῶν Αχιλῆ
ἐν Ἀγαμέμνονι Τροίας
ἐπὶ Σιμουντίδας ἀκτᾶς:

442–451

Νηρήιδες δ’ Εὐβοίδας ἀκρας λιποῦσαι
μόχθους ἀσπιτών ἃκμονον
Ἡραίτου χρυσέον ἐφερον τευξέον,
ἀνά τε Πηλιον ἀνά τ’ ἐρυ-
mνας Ὁς εἰρας νάπας
Νυμφαίας σκοπιάς
†κόρας μάτευς †ἐνθα πατήρ
ἰππότας τρέφετεν Ἐλλαδί φῶς
Θέτιδος εἰναλίας γόνον
ταχύπορον πόδ’ Ἀτρείδας.

χ- ἀκ- μ- α- ἀ- L 445 ἐρυμνᾶς Wilamowitz: πρυμνᾶς L; ἐρυμνᾶς Musgrave 446 ἵερας Reske 449 τρέφεν Tr2: ἐτρ- (L)P 450 εἰναλίας Kvičala: ἐνάλιον L; εἰναλιο L Walberg. -ov Seidler

432–4. The thematic Nereids, first introduced in the genitive case, will be the subject of 442 ff. (and both stanzas will end with a focus on Thetis’ son, Achilles). The opening metre is straightforwardly wil ba (||) wil | wil sp || (with Seidler’s certain correction of Νηρήιδων in 434 to give a ‘dragged’ close).5

433 ‘with your numberless oars’ goes primarily with 434 πέμπουσαι χοροὺς … in line with the metrical pattern, but may also be construed ἀπὸ κοινοῦ with ἐβατε. Diggle’s (also West’s) χορεύματα here is seductive,6 δ but misconceived as I have previously argued.7 As Weil

5 For the period-end after wil ba cf. n. 16 below. Then the sequence wil | wil sp is like wil ~ gl | wil sp (bonded with overlap) at El. 173–4/196–7 and similarly wil | gl sp at S. El. 122–3 etc. (ch. 19 above).
7 P. 304 above, in my review of Chadwick (who rightly adheres to χοροὺς μετὰ