

## Ὅρτυγίδης τ' Ἄντικλος (Triph. 178)

Triphiodorus' catalogue of the Achaean warriors hiding in the Wooden horse includes Anticlus<sup>1</sup>, following the Homeric tradition that gives him a role to play in the hours previous to the final battle. In *Od.* IV 285-289 Menelaus praises the figure of Odysseus and illustrates his character with an account of his performance inside the horse: he reacts quickly to silence Anticlus, when he is about to reveal their hiding place by answering to Helen's calling. This part of the episode was athetised by Aristarchus on the grounds that Anticlus did not appear in the *Iliad* and had been 'imported' from the Cycle<sup>2</sup>. Instead of suppressing any reference to the Homeric episode, Triphiodorus chooses to expand it by giving Anticlus a father (v. 178 Ortyx) and a wife (v. 476 Laodameia)<sup>3</sup>, and by elucidating the Homeric account: Homer's Odysseus held Anticlus silent until Athena took Helen away<sup>4</sup>, and Triphiodorus interprets that Odysseus suffocated Anticlus, after which the Greeks gave him a makeshift funeral, adapting the traditional funerary rites to the unusual circumstances<sup>5</sup>.

<sup>1</sup> Triph. 178f. Ὅρτυγίδης τ' Ἄντικλος, ὃν αὐτόθι τεθνεῖωτα / ἵππῳ δακρῶσαντες ἐνεκτερέϊξαν Ἀχαιοί.

<sup>2</sup> *Schol. Od.* IV 285a Pont. ἔνθ' ἄλλοι μὲν πάντες· Ἀρίσταρχος τοὺς ε' (*scil.* 285-289) ἀθετεῖ, ἐπεὶ ἐν Ἰλιάδι οὐ μνημονεύει Ἀντίκλου ὁ ποιητής. / ἄλλ' οὐδὲν τὸ κωλύον οὐ βασιλέα ὄντα τοῦτον, ἀλλὰ γενναῖον, εἰς τὴν ἐνέδραν ταχθῆναι, οὐ τῶν ἡγεμόνων <μόνων>, ἀλλὰ καὶ ἄλλων ἐπιλέκτων ἐπὶ τὴν πρᾶξιν ἡρημένων· “ἀρίστους” νῦν (*scil.* 272, 278) οὐ τῷ ἀξιώματι, ἀλλὰ τῇ ἀνδρείᾳ φησίν. **H** b. ἔνθ' ἄλλοι—ὁ Ἄντικλος...] ὁ Ἄντικλος ἐκ τοῦ Κύκλου. οὐκ ἐφέροντο δὲ σχεδὸν ἐν πάσαις οἱ πέντε (*scil.* 285-289)· τὰ γὰρ τῆς διαθέσεως ψυχρά. **H**. See Heubeck-West-Hainsworth 1988, 212 *ad* 285-289. Bernabé (*PEG*) prints *Od.* IV 285-289 as *Il. Parv.* fr. 26 (*incerti operis fragmenta*).

<sup>3</sup> The name Laodameia seems to be chosen for its heroic resonances (a name-sake is Sarpedon's mother in *Il.* VI 196-199) and to reinforce the homeoteleuton in *Il.* 474-476 Αἰγιαλείης / ... Πηνελοπείης / ... Λαοδαμείης.

<sup>4</sup> See *Od.* IV 287f. ἄλλ' Ὀδυσσεὺς ἐπὶ μάστακα χερσὶ πίεζε / νωλεμέως κρατερῆσι.

<sup>5</sup> Triph. 476-486 Ἄντικλος δ' ὅτε κέντρον ἐδέξατο Λαοδαμείης, / μῦθος ἀμοιβαῖην ἀνεβάλλετο γῆρυν ἀνοίξας· / ἄλλ' Ὀδυσσεὺς κατέπαλτο καὶ ἀμφοτέρῃς παλάμησιν / ἀμφιπυρῶν ἐπίεζεν ἐπειγόμενον στόμα λῦσαι· / μάστακα δ' ἄρρηκτοισιν ἀλυκτοπέδησι μεμαρπῶς / εἶχεν ἐπικρατέως· ὁ δ' ἐπάλλετο χερσὶ πιεσθείς, / φεύγων ἀνδροφόνοιο πελώρια δεσμὰ σιωπῆς. / καὶ τὸν μὲν λίπεν ἄσθμα φερέσβιον· οἱ δὲ μιν ἄλλοι / δάκρυσι λαθριδίοισι κατακλαύσαντες Ἀχαιοὶ / κοῖλον ἀποκρῦψαντες ἐς ἰσχίον ἔνθεσαν ἵππου / καὶ χλαῖναν μελέεσσιν ἐπὶ ψυχροῖσι βαλόντες. See Miguélez-Cavero 2013, *ad l.*

In what follows I should like to analyse Anticlus' patronymic in the *Sack of Troy*, Ὀρτυγίδης (v. 178)<sup>6</sup>.

Ὀρτυγίδης does not occur in any other extant Greek text and no Ὀρτυξ appears in mythological or historiographical accounts<sup>7</sup>, which means that either Triphiodorus referred to an obscure mythological figure (though the argument *ex silentio* is always a weak one) or he made up the genealogy and the name itself. He does something similar a few lines later when he names, among the volunteers who hide in the horse, Ἴφιδάμας τε καὶ Εὐρυδάμας, Πελῖαο γενέθλη, / τόξω δ' Ἀμφιδάμας κεκορυθμένος (vv. 181f.), three Homeric-sounding names with no real correspondence in the Homeric poems or elsewhere<sup>8</sup>. Most of the twenty-two heroes of this catalogue are identified by their name and patronymic (or an extended family reference)<sup>9</sup> and the cases of the few who are not, are mostly justified because their main reason for being in the horse is Helen, not their family connections<sup>10</sup>.

The combination of name and patronymic in Homer (and also in Triphiodorus) emphasizes that the warrior belongs to the higher social classes<sup>11</sup>: Anticlus' patronymic, even if invented, suggests that he was of equal standing with other Greek heroes. Since in Homer's epic and beyond it was a son's duty to live up to the

<sup>6</sup> Gerlaud (1982), Livrea (1982) and Dubielzig (1996) all print Ὀρτυγίδης. Dubielzig (1996) reports that Leopardi corrected it into Ὀρτυχίδης.

<sup>7</sup> The closest mythical parallel would be Ὀρτυγία ('quails' island'), the mythical birthplace of Artemis (see *H. Hom. Ap.* 15f.), mentioned by Homer (*Od.* V 123f. ἦως μιν ἐν Ὀρτυγίη χρυσόθρονος Ἄρτεμις ἀγνή / οἷς ἀγανοῖς βελέεσσιν ἐποιχομένη κατέπεφνε, XV 404f. νῆσός τις Συρίη κικλήσκειται, εἴ που ἀκούεις, / Ὀρτυγίης καθύπερθε, ὅθι τροπαὶ ἠελίοιο), and frequently identified with Delos (cf. *e.g. Ap. Rh.* I 419, 536-538, *Strab.* X 5,8).

<sup>8</sup> Iphidamas in *Il.* I 218-263, Eurydamas in *Il.* V 148-151 and *Od.* XXII 283, Amphidamas in *Il.* X 261-271 and XXIII 85-88 (also *Ap. Rh.* I 161, II 1046).

<sup>9</sup> Patronymics (and longer references to fathers and/or mothers) feature in the *Sack of Troy* mainly in the catalogues of Greek and Trojan casualties (vv. 17 Πηλεΐδης, 18 'Antilochus', 27 Πατρόκλοιο Μενoitιάδαο, 30-33 Memnon) and volunteers to hide in the Wooden Horse; in references to Achilles and Neoptolemus (vv. 17 Πηλεΐδης, 51-54, 270 Ἀχιλλῆος ... Αἰακίδαο, 634 Αἰακίδης ... Νεοπτόλεμος, 687 Αἰακίδαο); referring to Sinon (vv. 220 Αἰσιμίδης ... Σίνων, 293f.), presumably to emphasize that he is a cousin of Odysseus (Sinon's father and Odysseus' mother, Anticleia, were siblings: cf. *Lyc.* 344-347), whose epithet he carries (*Triph.* 291 πολυμήχανος ἦρωας, after *Il.* II 173, etc.) and with whom he shares an inventive mendacity; as a substitute for a name, emphasizing the family tidings of the named person (vv. 204 Ἀτρεΐδης, 267 Δαρδανίδα, 358 κούρη ... Πριάμοιο, 473 Τυνδαρεώνης, 474 Τυδεΐδης, 626 Ἀτρεΐδης).

<sup>10</sup> Menelaus (vv. 162-164: his main reason for being in the horse is that he wants to find Helen before anybody else does), some of Helen's suitors (vv. 167b-168 Idomeneus, 176b Leonteus, 180a Peneleus and Meges – see [Apollod.] III 10,8). The seer Calchas (vv. 172b-174) and Epeius the builder of the horse (vv. 182b-183) are there because of their personal abilities and the final string of Homeric-sounding names is added to round up the catalogue (vv. 181f.: it is not clear if both Iphidamas and Eurydamas are Πελῖαο γενέθλη or only the latter; Amphidamas' family is not mentioned).

<sup>11</sup> See Higbie 1995, 6ff., 191ff.

standard of his hero father, we need to know more of Ortyx. Orsini (1974, 6f.) and Gerlaud (1982, 123 *ad* 178f.) have suggested that Triphiodorus invented Ὀρτυγίδης with a possible mocking intention, assuming that ὄρτυξ, 'quail', is not a flattering base for a proper name and could imply an insult such as 'looking/behaving like a quail' or 'having a passion for eating quails or for the game of quails', for which there are literary precedents in Aristophanes<sup>12</sup>.

Ortyx certainly implies a connection with the common (i.e. non-epic) use of ὄρτυξ, 'quail', as a nickname, one of many animal- and plant- based ones quoted to tell one person from another of the same name<sup>13</sup>. Such nicknames could also take precedence over the birth name of a person, especially when in the form of the father's name in genitive<sup>14</sup>. The moniker could become an official name<sup>15</sup> or be used as a stage name. Regarding the latter, take the case of a second – or third – century AD inscription from Parion<sup>16</sup>, preserving three hexameters for the base of a statue or as an epitaph on a tomb for Ortyx:

εἰμί μὲν ἐκ | Παρίου Ὀρτυ[ξ] | σοφὸς αὐτοδίδακτος<sup>17</sup> |

<sup>12</sup> Cf. e.g. Ar. Av. 1297-1299 Μειδίας δέ γε / Ὀρτυξ ἐκαλεῖτο· καὶ γὰρ ἦκειν ὄρτυγι / ὑπὸ στυφοκόπου τὴν κεφαλὴν πεπληγμένῳ (with Taillardat 1965, 268: «on sait que Midias était un maniaque du jeu de la caille et ses compatriotes l'appelaient pour cette raison 'La Caille' [...]. Mais Aristophane justifie ce sobriquet à sa façon en disant que Midias 'ressemblait à une caille qui sous les coups d'un tape-dur a le timbre fêlé' (Ois. 1298 s.) [...] une manière comique de dire qu'il était abruti [τὴν κεφαλὴν ἐσέσειστο] par sa passion, son ὄρτυγομανία»); Pax 788 ὄρτυγας οἰκογενεῖς (with Taillardat 1965, 125: «les fils de Carcinus sont petits et belliqueux comme des *cailles domestiques*»).

<sup>13</sup> See e.g. IG II-III 2128 (Attica, 180-200 AD), ephobic catalogue: l. 120 Λικίνιος Ὀρτυξ (followed by Λικίνιος Ἀρκεσίλαος and Λικίνιος Φιλέταιρος). A similar case is that of the mythographer and paradoxographer of the first century AD Ptolemaeus Chennos, χέννιον being a particular breed of quail, frequent in Egypt, where it was eaten salted (cf. Ath. IX 393c). See Suda π 3037 A. Πτολεμαῖος, Ἀλεξανδρεὺς, γραμματικὸς, ὁ τοῦ Ἡφαιστίωνος, γεγονὸς ἐπὶ τε Τρωαίαν καὶ Ἀδριανοῦ τῶν αὐτοκρατόρων, προσαγορευθεὶς δὲ Χέννος.

<sup>14</sup> See e.g. IG XII/9 244 (Eretria, Euboea, beginning of the third century BC; list of Eretrian citizens with patronymics and demotics) l. 22 Ἀρέτων Ὀρτυγίωτος. He reappears in IG XII/9 249 (a contemporary list) Face B c. II 169, followed by Ἐρατόξενος Ὀρτυγίωτος and Ἐρατοκλῆς Ὀρτυγίωτος (his brothers?) and later Face D l. 453 Φρόνιχος Ὀρτυγίω(τος), IG XII/6 2 (Samos, second half of the second century BC) l. 1 Ἡράκλειτος Ὀρτυγος. Curbera (2004, 3f.) notes the frequent use of animal and plant names in the *corpus* of inscriptions of Samos.

<sup>15</sup> Cf. e.g. PLRE II 813 s.v. Fl. Ortygius: «vir consularis et spectabilis, primi ordinis comes et dux provinciae Tripolitanae (IRE 480, Leptis Magna, 408-423)».

<sup>16</sup> Cf. GVI 1041, I. Parion 53, SGO I 07/08/01. Commentary in Puech 2002, 370f.; Garulli 2012, 315-319.

<sup>17</sup> After Od. XXII 347f. (Phemios about himself) αὐτοδίδακτος δ' εἰμί, θεὸς δέ μοι ἐν φρεσὶν οἶμας / παντοίας ἐνέφυσεν. See esp. Garulli 2012, 316-319: Ortyx is presented as new Phemios.

Γράτου το[ῦ] | μεγάλου, | ὄς<sup>18</sup> πάντα | λόγοις ὑπο/τάσσει  
 τοὺς | τε ποιητογράφου[ς] κα[ὶ] | τοὺς πα[λα]ίοντα[ς] ἀγῶνι

I am Ortyx, from Parion, self-taught wise man, son of the great Gratus, who subdues all with his words, both composers of poems and those who wrestle in competitions.

Here Ortyx could be a stage name<sup>19</sup>, similar to those of gladiators and other performers, or a nickname referring to his physical appearance, voice or behaviour, which had taken over his first name.

Thus, the epic sequence Ὀρτυγίδης ... Ἄντικλος would have a connection with ordinary naming practices, suggesting an Anticlus, son of ..., better known as ‘Quail’ (because he was thought to be similar to these birds in his appearance or disposition). However, the usual formation would have been Ἄντικλος Ὀρτυγος (or with a derivative with -ιος), whereas Triphiodorus prefers making up a Homeric patronymic in -ίδης, a type he regularly uses<sup>20</sup>.

Triphiodorus could be referring to a characteristic attributed to quails<sup>21</sup>, which he would expect the reader to relate to Anticlus’ subsequent behaviour inside the horse. In other words, Ὀρτυγίδης would be a *nomen omen* prediction device. This would make particular sense in the context of Triphiodorus’ naming games for several characters<sup>22</sup> and his frequent use of the initial introduction of characters to forecast and justify their success or lack of it<sup>23</sup>.

Quails were kept as pet birds, for quail-fighting and for the game of quail-tapping<sup>24</sup>. They were said to be coward<sup>25</sup> and the characteristic cry of males, dur-

<sup>18</sup> The antecedent of this relative could be Ortyx (if this were the base of a honorary statue, it makes sense to praise him for the merits which won him this distinction) or Gratus (e.g. Gratus buries his son Ortyx, who died young). Analysis in Puech (2002, 370f.), who prefers the first option and suggests that Gratus could be related to or identical with Plotius Aurelius Gratus, asiarch in Cyzicus at the end of the second century AD and resends to Campanile 1994, 104f. no. 104. Garulli (2012, 315) relates it to Ortyx.

<sup>19</sup> Cf. SGO I 07/08/01 ad 1: «Ortyx ‘Wachtel’ ist vielleicht ein Künstlername».

<sup>20</sup> Vv. 17 Πηλείδης, 157 Τυδείδης ... Διομήδης, 169 Νεστορίδης ... Θρασυμήδης, 176 Εὐρύπυλος ... Εὐαμμονίδης, 204 Ἀτρείδης, 220 Αἰσιμίδης ... Σίνων, 267 Δαρδανίδα, 426 Ζεὺς Κρονίδης, 474 Τυδείδης, 626 Ἀτρείδης, 634 Αἰακίδης ... Νεοπτόλεμος, 657 Ἀτρείδης, 662 Θησείδης Ἀκάμας. The suffix -άδης or -ίδης also had a comic and iambic usage: see Bonanno 1980, 82-85.

<sup>21</sup> On quails in the ancient world, see Thompson 1936, 215-219.

<sup>22</sup> Cf. Triph. 34 ὄφακα MAZOÛ (for the Amazons), 54 ΝΕΟΣ περ ἐὼν ΠΟΛΕΜιστής (Neoptolemus), 643 Δελφὸς ἀνὴρ ἐλάσας ἰερῆ κατέπεφνε μαχαίρη (for Μαχαίρεϋς). See Dubielzig 1996 and Miguélez-Cavero 2013, ad ll. on these phonic games.

<sup>23</sup> See esp. the cases of Odysseus (vv. 111-152), Cassandra (vv. 358-418), Neoptolemus (vv. 51-54, 152-158), Sinon (vv. 247-264), as analysed in Miguélez-Cavero 2013, ad ll. and 17-26.

<sup>24</sup> Cf. Ar. Av. 1297-1299, Plut. Fort. Rom. 319f, Frat. am. 487e, Philostr. VS 603 ad fin. Overview: Thompson 1936, 217; Jennison 2005, 18, 101, 115.

<sup>25</sup> Cf. Antiphan. fr. 5 K.-A. ap. Ath. IX 392e, Philostr. VS 584. Analysis in Bechtel 1898, 68f.

ing migration, in fights or in mating, was not melodious<sup>26</sup>. Only cowardice seems relevant to this case (Anticlus cannot resist Helen's temptation), but it makes more sense to relate the passage to the narratives of the quail's mating habits: Aristotle attributes a fondness for mating to them<sup>27</sup>, which explains their immediate response when they see the female or hear her call and their easy capture by placing a mirror before them<sup>28</sup>.

Thus, Ὀρτυγίδης ... Ἄντικλος could suggest to Triphiodorus' readers a father who looked or sounded like a quail, or was a coward. Those who knew that quails were hunted by exposure to the female's sound or image, and who were aware of Triphiodorus' habit of predicting his characters' fortunes in their first appearance, could anticipate that the name or image of his wife was going to be enough to catch Anticlus. Along the same line of thought, Anticlus' weakness and the tears of his companions after his death are instances of Triphiodorus' customary characterisation of the Homeric heroes with their faults and defects<sup>29</sup>. Triphiodorus explicitly notices that Anticlus was the only warrior to succumb to temptation, but others

<sup>26</sup> Quails cry as they fly in migration because their weight makes flying difficult (cf. Arist. *HA* 597b 13f., Plin. *Nat.* X 33); males scream during fights (cf. Arist. *HA* 536a 26 καὶ τὰ μὲν μαχόμενα φθέγγεται, οἷον ὄρτυξ, Plin. *Nat.* XI 268) and in mating (cf. Arist. *HA* 536a 30-32 ἐνίων δὲ τὰ ἄρρενα μᾶλλον, οἷον ἀλεκτρούνες καὶ ὄρτυγες, αἱ δὲ θήλειαι οὐκ ἄδουσιν), but their cries are not melodious: cf. Ath. IX 392e-f Πρατίνας δ' ἐν Δυμαίναις ἢ Καρυάτισιν <...> ἀδύφωνον ἰδίως καλεῖ τὸν ὄρτυγα, πλὴν εἰ μή τι παρὰ τοῖς Φλιασίοις ἢ τοῖς Λάκωσι φωνήεντες, ὡς καὶ οἱ πέρδικες.

<sup>27</sup> Cf. Arist. *HA* 614a 26-28 οὕτω δὲ σφόδρα καὶ οἱ πέρδικες καὶ οἱ ὄρτυγες ἐπτόγηται περὶ τὴν ὀχεῖαν, ὥστ' εἰς τοὺς θηρεύοντας ἐμπίπτουσι καὶ πολλάκις καθιζάνουσιν ἐπὶ τὰς κεφαλὰς.

<sup>28</sup> Cf. Ath. IX 389f Κλέαρχος δ' ἐν τῷ περὶ τοῦ Πανικοῦ οἱ στρουθοί, φησί, χαὶ πέρδικες, ἔτι δὲ οἱ ἀλεκτρούνες καὶ οἱ ὄρτυγες προίενται τὴν γονὴν οὐ μόνον ἰδόντες τὰς θηλείας, ἀλλὰ καὶ ἀκούσωσιν αὐτῶν τὴν φωνήν. τούτου δὲ αἴτιον ἢ τῆ ψυχῆ γινομένη φαντασία περὶ τῶν πλησιασμῶν. φανερώτατον δὲ γίνεται περὶ τὰς ὀχεῖας, ὅταν ἐξ ἐναντίας αὐτοῖς θῆς κάτοπτρον· προστρέχοντες γὰρ διὰ τὴν ἔμφρασιν ἀλίσκονται τε καὶ προίενται τὸ σπέρμα («Clearchus says in his *On Panic* [fr. 8 Wehrli]: “sparrows and partridges, as well as roosters and quail, ejaculate not just when they see the hens, but even if they simply hear them calling. What causes this is the image of mating that forms in their mind. This becomes most obvious during mating-season, if you place a mirror in front of them; because they run up to their reflection, become entranced by it, and ejaculate”), IX 393a οἱ ὄρτυγες περὶ τὸν τῆς ὀχεῖας καιρόν, ἐὰν κάτοπτρον ἐξ ἐναντίας τις αὐτῶν καὶ πρὸ τούτου βρόχον θῆ, τρέχοντες πρὸς τὸν ἐμφαινόμενον ἐν τῷ κατόπτρῳ ἐμπίπτουσιν εἰς τὸν βρόχον («during mating-season, if you set a mirror in front of them, and a noose before the mirror, they rush toward the image in the mirror and are snared by the noose»). Text and translation from Olson 2008.

<sup>29</sup> The Trojans succumb to mourning (vv. 21-39), Neoptolemus is impulsive (vv. 152-158, 634-640), Menelaus succumbs to his passion for Helen (vv. 162-164, 630-634). On the contrary Quintus of Smyrna values epic dignity and presents his heroes as images of perfection: cf. Vian 1963, XXXV-XXXVII; James 2004, XXVI; Boyten 2007 (on Neoptolemus).

may have followed, had Athena not intervened<sup>30</sup>: Anticlus' lot was to be prey of the same instincts affecting the rest of men, only quicker.

The tragic tone of both Triphiodorean passages (178f., 476-486) and of their Homeric antecedent (*Od.* IV 285-289) blocks the comic nuances implicit in the interpretation of Ortyx as a nickname with a possible Aristophanic connection. In this a comparison with Nonnus' usage of the *nomina significantia* can be helpful. Nonnus gives 'speaking' names to Bacchic characters, such as satyrs (*D.* XIV 105-111), Bassarides (XIV 219-227) or Bacchic fighters (e.g. XXVIII 173-323), with which he presents them as personifications of different natural elements at the service of Dionysus<sup>31</sup>. There is no comic intention in their naming. On the contrary, when the Indian chieftain Morrheus shares his erotic desperation with a soldier called Hyssacos (XXXIV 21-88), after Ar. *Lys.* 1001 (ὑσσακος – ὁ ὑσσαξ – refers explicitly to the feminine sex)<sup>32</sup>, the Aristophanic connection is activated by ridiculing Morrheus throughout the episode. The tragic tone of the passages in Triphiodorus would thus preclude a comic reading of Anticlus' patronymic, but not the connection of his figure with a shameful ancestry which would justify and predict his cowardice<sup>33</sup>.

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<sup>30</sup> Triph. 487-497 καί νύ κεν ἄλλον ἔθειλε γυνή δολόμητις Ἀχαιῶν, / εἰ μή κτλ.

<sup>31</sup> Analysis in Gigli Piccardi 1985, 140-144; Vian 1990, 161-163.

<sup>32</sup> See Taillardat 1965, 75; Chuvin 1991, 49 n. 10; Agosti 2004, *ad l.*; Gerlaud 2005, 97-99.

<sup>33</sup> I should like to thank the anonymous referees for their suggestions.

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### Abstract

This note considers the meaning and context of Triph. 178 Ἵορτυγίδης τ' Ἄντικλος.