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*P. OXY. XXXII 2628 FR. 1: EUR. ANDROMEDA*

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***P. Oxy. XXXII 2628 fr. 1: Eur. Andromeda***

Until now, our knowledge of Euripides' *Andromeda* has always been dependent upon quotations embedded in scholiasts, anthologists, and grammarians, and collected by A. Nauck. To this secondhand information, we can now add firsthand evidence of the play.

*P. Oxy. XXXII 2628 fr. 1*, a late first or early second century scrap written in an elegant upright uncial, is presented by E. Lobel as follows:

— — — — —

		]νων[	
		]χει [	
		]ων [	
		]ωνεται [	
5		] βροτων [	
		]ατρακυπερ [	
		]μικτοδεν [	
		]αρον [ ] [	
		] [ ] [	
10		] [ ] [	
		]νη . ι[ ]φ[	

— — — — —

Lobel, who discerns only a right-hand arc of  $\omega$  in line 4 and an upright at ] in line 5, assumes (on the basis of the layout of the text) that the passage is of a lyrical nature; however, he declines to venture even a guess "at its nature or source, whether choral or dramatic."<sup>1</sup> The fragment thereafter finds its way into the *adespota* section of Page's *Supplementum Lyricis Graecis*, where Page credits Lobel with supplying  $\pi$ ]άτρας ὑπερ[ in line 6.

The key needed to unlock the identity of *P. Oxy. XXXII 2628 fr. 1* was provided more than a century ago when Nauck juxtaposed two fragments, *Androm.* 119 and 120, in *TGF*. Drawing fr. 119 from Stobaeus *Flor.* 113.2 (and observing that *chori notam praemittit S*) he presents it as follows:

συνάληγον, ὡς ὁ κάμων  
δακρύων μεταδοὺς ἔχει  
κουφότητα μόχθων.

2 ἔχει SM : ἔχει τινὰ A

<sup>1</sup> In the Preface to *P. Oxy. XXXII*, E.G. Turner and T.C. Skeat state that "the principal genre of hitherto unknown Greek literature included in this volume is Greek choral lyric other than the lyric of tragedy."

The scholiast (ed. Dübner) on Aristophanes *Thesm.* 1022 (ἄνοικτος ὅς μ' ἔδησε τὸν πολυπονώτατον βροτῶν) reports παρὰ τὸ τοῦ χοροῦ ἐν Ἀνδρομέδᾳ "ἄνοικτος ὅς τεκῶν σε τὴν πολυπονωτάτην βροτῶν μεθήκεν Ἄϊδα πατρὸς ὑπερθανεῖν." Nauck, thus, presents fr. 120 with the following colometry:

ἄνοικτος ὅς τεκῶν σε τὴν  
πολυπονωτάτην βροτῶν  
μεθήκεν Ἄϊδα πάτρας ὑπερθανεῖν.

3 "πατρὸς vulgo, πάτρας Duentzer" notavit Nauck

Allowing for the Doric ταν in line 4, *P. Oxy.* XXXII 2628 fr. 1 lines 1-6 are a perfect match for Nauck fr. 119+120. Lobel's π]άτρας ὑπερ[ is confirmed, and the scholiast's παρὰ τὸ τοῦ χοροῦ ἐν Ἀνδρομέδᾳ resolves Lobel's quandary as to whether choral or dramatic verse is at issue. In fact, the notation in S, coupled with the sense of the passage, raises the possibility that line 1 of the papyrus constitutes the beginning of a chorus.

The text in lines 7-11 of the papyrus is too scant to aid in determining the continuation of the passage.<sup>2</sup> Page suggests the division ]μιε τοδεν . [ at line 7 and considers it very likely that ]αρ cὸν is to be read in line 8. T]αρσον (i.e., a reference to the birthplace of Perseus) is a tempting possibility, however. The papyrus also echoes a portion of another Euripides passage, *Phoenissae* 1001f. (στάντες παρ' ἀσπίδ' οὐκ ὀκνήουσιν θανεῖν | πύργων πάροιθε μαχόμενοι πάτρας ὑπερ).

As already noted by Lobel, the physical layout of *P. Oxy.* XXXII 2628 fr. 1 clearly reflects lyric verse, i.e., it is unlikely that the fragment is prose testimony similar to that represented by the scholion on Aristophanes *Thesm.* 1022. It is therefore reasonable to assume that *P. Oxy.* XXXII 2628 fr. 1 is our first direct (as opposed to testimonial) evidence for lines from Euripides' *Andromeda*.<sup>3</sup>

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<sup>2</sup> Fr. 2, similarly, offers no help; in fact, Lobel sees "no indication that the two scraps should be assigned to the same column."

<sup>3</sup> The Thesaurus Linguae Graecae data bank and computing facilities were used in compiling the evidence for this article.