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SOPHOCLES
PHILOCTETES

EDITED BY
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To the memory of Helen H. Bacon

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PREFACE

I am immeasurably indebted to earlier commentators on *Philoctetes*, especially R. F. C. Brunck, G. Hermann, L. Campbell, T. B. L. Webster, J. C. Kamerbeek, P. Pucci, and most of all R. C. Jebb. Jebb's interpretations have often influenced my understanding of the text even when they are not explicitly cited. In composing my text and critical apparatus, I have gratefully drawn on the authoritative work of A. C. Pearson, A. Dain, R. D. Dawe, H. Lloyd-Jones and N. G. Wilson, and G. Avezzi; I am also grateful to have benefited from the editions of the fragments of Aeschylus and Sophocles by S. L. Radt and of Euripides by R. Kannicht in *TrGF*.

I have taken much longer than planned to complete this commentary and accumulated debts of various kinds to numerous colleagues and friends and to the students with whom I have read *Philoctetes* at the University of California, Davis, and the University of California, Santa Cruz. I would like to thank Victor Bers, Mark Griffith, Tony Long, and Donald Mastronarde for early encouragement and support, and I also am indebted to Donald Mastronarde for much needed help with computer software. I am grateful to Sarah Nooter (and her students at the University of Chicago), Andrea Rodighiero, and especially Maria Serena Mirto for detailed criticism and corrections of the text and commentary and to Sheila Murnaghan for reading and improving the introduction. I profited from the opportunity to test several portions of the text and commentary in workshops with colleagues and graduate students at Princeton University, UCLA and the University of Chicago. Some of the ideas in the introduction and commentary were developed in highly enjoyable conversations several decades ago with Carola Greengard (now Carola Marte), when she was writing *Theatre in crisis: Sophocles' reconstruction of genre and politics in Philoctetes*. I also have benefited from advice and suggestions on particular points from Luigi Battezzato, Elaine Fantham, Nancy Felson, Rachel Kitzinger, Donald Mastronarde, Enrico Medda, Sarah Nooter, Morton Paley, Rush Rehm, Oliver Taplin, Mario Telò, and Nancy Worman. For recommending or helping me to obtain relevant publications and sharing their own work, I am grateful to Pascale Brillet-Dubois, Felix Budelmann, Bruno Currie, Nancy Felson, Patrick Finglass, Rachel Friedman, Carolin Hahnemann, Mache Païzi-Apostolopoulou, Pietro Pucci, and Julia Shear. I would like to thank Zoë Stachel for checking references and drafting the indexes.

I am grateful to the National Endowment for the Humanities and the Loeb Classical Library Foundation for research fellowships in 2004–2005, which enabled me to work uninterruptedly on this project; the University of California, Davis, for two terms of sabbatical leave in 2007–2008 and one term in 2011, which were similarly helpful; and the Academic Senate of the University of California, Davis, for a series of small research grants. I am also grateful to the Scuola Normale Superiore di Pisa, especially Glenn Most and former Director, Salvatore

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PREFACE

Settis, for their generous hospitality in 2007–2008, and to Pantelis Michelakis and Amanda Wrigley at the Oxford University Archive of Performances of Greek and Roman Drama in 2004, who helped me to locate material on modern productions and adaptations of *Philoctetes*.

I also would like to thank the editors at Cambridge University Press from whose expertise and professionalism I have benefited: Michael Sharp, for his advice and patience when I took far longer than expected to complete the project; Josephine Lane, who prepared my typescript for production; and Jodie Hodgson, who was the Production Editor. I am especially grateful to Linda Woodward for her expert copyediting, which made my writing more accurate, clear, and consistent. Working with her has been an enjoyable and instructive experience.

Most of all, I would like to thank Pat Easterling and Richard Hunter, Greek Editors of the Cambridge Greek and Latin Classics, for inviting me to contribute a volume on *Philoctetes* to the series, for detailed criticism of multiple drafts of the text, commentary, and introduction, and for helpful responses to my numerous questions. It has been a privilege and pleasure to benefit from their expertise and editorial experience. I probably should have heeded their criticism and followed their advice and the suggestions of other colleagues even more often than I did; I alone am responsible for any remaining errors and other faults of style and substance.

I first studied *Philoctetes* as an undergraduate in a course taught by Helen Bacon, with whom I continued to discuss the play on and off for over four decades. I dedicate this volume to her memory, in the hope that it will stimulate further scholarship on this deeply engaging work and lead to its being read and taught more often.

I have transliterated Greek names throughout, including that of Philoctetes, but Philoctetes and Sophocles appear on the cover and title page in accordance with the norms of the Cambridge Greek and Latin Classics Series.

ACKNOWLEDGEMENT

I would like to thank Mr Ron Pullins for permission to reuse, in the Introduction to the present work, a revised version of several pages originally published as part of the interpretive essay in S. L. Schein, *Sophocles, Philoctetes: Translation with notes, introduction, and interpretive essay*, Focus Classical Library (Newburyport, Mass.: Focus Publishing/R. Pullins & Co., 2003).

I have taken advantage of the need for a new impression to correct a few errors, most significantly in the notes on 676–80, 730–826, 1068–9, 1123–5, 1304, and 1470–1, and in the text of 830.

ABBREVIATIONS: EDITIONS, COMMENTARIES, REFERENCE WORKS

Bruhn	<i>Sophokles</i> erklärt von F. W. Schneidewin und A. Nauck, Achter Band, <i>Anhang</i> , zusammengestellt von E. Bruhn (Berlin 1899)
Campbell, <i>Essay</i>	L. Campbell, 'Introductory essay on the language of Sophocles', in <i>Sophocles</i> , ed. L. Campbell, vol. 1, 2nd edn (Oxford 1879): 1-107 (references are to numbered paragraphs)
Chadwick	J. Chadwick, <i>Lexicographica Graeca</i> (Oxford 1997)
Chantraine, <i>DELG</i>	P. Chantraine, <i>Dictionnaire étymologique de la langue grecque</i> (Paris 1968-80)
Chantraine, <i>GH</i>	P. Chantraine, <i>Grammaire Homérique</i> , 2 vols. (Paris 1958-63)
D-K	H. Diels and W. Kranz, <i>Die Fragmente der Vorsokratiker</i> , 10th edn (Berlin 1961)
<i>EGM</i>	R. L. Fowler, <i>Early Greek mythology</i> , vol. 1 (Oxford 2000)
Ellendt	F. Ellendt, <i>Lexicon Sophocleum</i> , 2nd edn rev. H. Genthe (Berlin 1872)
<i>GMT</i>	W. W. Goodwin, <i>Syntax of the Moods and Tenses of the Greek Verb</i> (London 1889) (references are to numbered paragraphs)
<i>GP</i>	J. D. Denniston, <i>The Greek Particles</i> , 2nd edn (Oxford 1954)
K-B	R. Kühner, <i>Ausführliche Grammatik der griechischen Sprache, Erster Teil, Elementar- und Formenlehre</i> , 3rd edn, 2 vols., rev. F. Blass (Hanover 1890-1892) (references are to volume and page number)
K-G	R. Kühner, <i>Ausführliche Grammatik der griechischen Sprache, Zweiter Teil, Satzlehre</i> , 3rd edn, 2 vols., rev. B. Gerth (Hanover 1898-1904) (references are to volume and page number)
Leutsch-Schneidewin	E. Leutsch and F. G. Schneidewin, <i>Corpus Paroemiographorum Graecorum</i> , 2 vols. (Göttingen 1839-51) (references are to the reprint by G. Olms Verlagsbuchhandlung (Hildesheim 1965))
LSJ	H. G. Liddell and R. Scott, <i>Greek-English Lexicon</i> , rev. H. Stuart Jones (Oxford 1925-1940), with Revised

	Supplement edited by P. G. W. Glare and A. A. Thompson (Oxford 1996)
Moorhouse	A. C. Moorhouse, <i>The Syntax of Sophocles</i> (Leiden 1982)
<i> OCD </i>	S. Hornblower, A. Spawforth and E. Eidinow, eds., <i>The Oxford Classical Dictionary</i> , 4th edn (Oxford 2012)
<i> OGCMA </i>	J. D. Reid, <i>The Oxford Guide to Classical Mythology in the Arts, 1300–1990s</i> , 2 vols. (Oxford 1993)
<i> PCG </i>	<i>Poetae Comici Graeci</i> , eds. R. Kassel and C. Austin, 8 vols. (Berlin 1983–2001)
<i> SCG </i>	B. L. Gildersleeve, <i>Syntax of Classical Greek</i> , 2 vols. (New York 1900–1911) (references are to volume and page number)
Smyth	H. W. Smyth, <i>Greek Grammar</i> , rev. G. M. Messing (Cambridge, Mass. 1956) (references are to numbered paragraphs)
<i> TrGF </i>	<i>Tragicorum Graecorum Fragmenta</i> , eds. B. Snell, R. Kannicht and S. Radt, 5 vols. (Göttingen 1971–2004)

N.B. Abbreviations of ancient authors and works generally follow LSJ and *OCD*. In references to Attic tragedies and comedies, the titles of plays are abbreviated as follows (plays by each author in probable chronological order):

(Aesch.) *Pers.* (*Persae, Persians*), *Sep.* (*Septem contra Thebas, Seven against Thebes*), *Supp.* (*Supplices, Suppliant Women*), *Ag.* (*Agamemnon*), *Cho.* (*Choephoroi, Libation Bearers*), *Eum.* (*Eumenides*), *PV* (*Prometheus Vincetus, Prometheus Bound*);

(Soph.) *Aj.* (*Ajax*), *Ant.* (*Antigone*), *Tr.* (*Trachiniai, Women of Trachis*), *OT* (*Oedipus Tyrannus, Oedipus the King*), *El.* (*Electra*), *Ph.* (*Philoctetes*), *OC* (*Oedipus Coloneus, Oedipus at Colonus*);

(Eur.) *Alc.* (*Alcestis*), *Med.* (*Medea*), *Held.* (*Heraclidae, Children of Heracles*), *Hipp.* (*Hippolytus*), *Andr.* (*Andromache*), *Hec.* (*Hecuba*), *Supp.* (*Supplices, Suppliant Women*), *El.* (*Electra*), *Her.* (*Heracles*), *Tro.* (*Troades, Trojan Women*), *IT* (*Iphigenia in Tauris, Iphigenia among the Taurians*), *Ion.* (*Helena, Helen*), *Pho.* (*Phoenissae, Phoenician Women*), *Or.* (*Orestes*), *Ba.* (*Bacchae*), *IA* (*Iphigenia Aulidensis, Iphigenia at Aulis*);

(Ar.) *Ach.* (*Acharnes, Acharnians*), *Eq.* (*Equites, Knights*), *Nub.* (*Nubes, Clouds*), *Vesp.* (*Vespae, Wasps*), *Pax* (*Peace*), *Av.* (*Aves, Birds*), *Lys.* (*Lysistrata*), *Thesm.* (*Thesmophoriazusae, Women at the Thesmophoria*), *Ran.* (*Ranae, Frogs*), *Eccl.* (*Ecclesiazusae, Women in the Assembly*), *Plut.* (*Plutus, Wealth*).

I refer to Soph.'s plays only by title and to the other works by author and title.