

OTHER

FRAGMENTS OF PSEUDO-GREEK POETS

(Third to Second Century B.C.)

A NEW TRANSLATION AND INTRODUCTION

BY H. ATTRIDGE

In the hellenistic period, Jews composed many works in Greek literary genres. Some of these were written under the actual names of the authors (e.g. *Ezekiel the Tragedian* and *Philo the Epic Poet*). Others were pseudonymous compositions (e.g. the *SibOr*). In addition to these complete works, Jews reworked authentic fragments from Greek poetry and composed brief passages of their own in imitation of classical models. These pseudonymous fragments were then collected, together with some genuine passages from classical poets which could be interpreted in a Jewish way, and circulated in anthologies or *gnomologia*, which served to support the apologetic claims that Jewish tradition was the source of Greek wisdom and that the best in Greek literature was in harmony with Jewish belief.

Sources

The spurious verses of classical poetry composed by Jews are now to be found in several patristic witnesses, in the *Protrepticus* and *Stromata* of Clement of Alexandria (c. A.D. 150–215), who is in turn cited in the *Praeparatio Evangelica* of Eusebius (c. A.D. 263–339), and in the *De Monarchia* and the *Cohortatio ad Gentiles*, works erroneously attributed to Justin. The dates of these last two pseudonymous works are uncertain. They are probably later than Clement's works and may have been composed in the third century A.D. All these Christian works continue the traditions of Jewish apologetics by attempting to show how Judeo-Christian monotheism was foreshadowed in classical literature.

The two most extensive collections of pseudonymous verses, in the *Stromata* of Clement and the *De Monarchia* of Pseudo-Justin, diverge at many points. Neither source contains all the verses. In many cases they differ in their attribution of given verses to classical authors. In several cases the contents of particular verses differ and Pseudo-Justin's version is usually the longer. Finally, the order of the fragments varies. Based on the numeration of this translation, which follows the chronological order of the authors to whom the verses are attributed, Clement's order is 8, 1, 7, 2, 5, 12, 10, 6, 4, 11, while Pseudo-Justin's order is 4, 5, 9, 3, 6, 10, 12, 11.

Despite the differences between Clement and Pseudo-Justin, it is probable that all the tragic and comic verses which they cite ultimately derive from a single *gnomologion*. The spurious epic verses (number 1 in this translation) are attested separately by the Jewish philosopher and exegete Aristobulus of the second century B.C. and these hexameter verses may originally have been part of a *gnomologion* different from that which contained the dramatic verses.

Date

The spurious epic verses were quoted by Aristobulus (c. 150 B.C., according to Yorb); hence they were composed and collected in the late-third or early-second century B.C. In

connection with one of the fragments attributed to Sophocles (number 5 in this translation), Clement quotes as his source a work on Abraham, ascribed to the Greek ethnographer and historian Hecataeus. This work was, no doubt, a Jewish pseudepigraphon, probably identical to the work on the same subject alluded to in Josephus, *Antiquities* 1.159. Thus this work must have been written before the last quarter of the first century A.D.¹ Unfortunately, it is impossible to determine how much of the collection was known to Pseudo-Hecataeus. In any case, it is unlikely that the author of this Jewish pseudepigraphon composed the pseudonymous dramatic verses.² At most, it can be said that the verses predate this work of Pseudo-Hecataeus and thus probably were composed in the late-hellenistic or early-Roman period. Nothing definite can be said about their provenance.

Theological and historical importance

These brief fragments illustrate some of the most important themes of Jewish apologetic theology: the unity and transcendence of God, the inferiority of pagan worship and mythology, and the reality of divine justice. At the same time, these pieces indicate the influence of hellenistic civilization, which not only imposed on Judaism the need for apologetic enterprises but also provided a wide new range of literary tools for those endeavors.

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¹ On the issue of the various Jewish works composed in the name of Hecataeus, cf. most recently N. Walter, "Fragmente jüdisch-hellenistischer Historiker," *JSHRZ* 1.2 (1976) 144–60; B. Z. Wacholder, *Eupolemus: A Study of Judaeo-Greek Literature* (Cincinnati, O., 1974) pp. 263–73; and J. H. Charlesworth, *PMR*, pp. 120–22.

² This has been persuasively argued by N. Walter, *Der Thorausleger Aristobulos* (TU 86, Berlin, 1964) pp. 172–201.

TRANSLATION

1. Various epic poets.

These hexameter fragments are preserved in Clement of Alexandria, *Stromata* 5.14.107, 3f., who is cited by Eusebius, *Praeparatio Evangelica* 13.13.34. Eusebius quotes the same verses in *Praeparatio Evangelica* 13.12.13, along with material assigned to the Jewish philosopher of the second century B.C. Aristobulus. Utilization of these verses by that author indicates that this collection dates from the early-hellenistic period. The collection contains some genuine verses and may originally have been compiled by a Pythagorean or a Jew interested in the sacred number seven.^a

Clement's introduction:

Not only Hebrews but also Greeks know of the sacred number seven, in accordance with which the entire cosmos of all living and growing beings revolves. Hesiod speaks thus about it:

Eusebius' introduction:

And, indeed, the entire cosmos of all living and growing things revolves around the seventh day. It is called "sabbath" and is translated "rest." Both Homer and Hesiod, having taken information from our books, say clearly that it is holy. Hesiod speaks thusly:

1. The first, the fourth, and the seventh are holy days.^b

And again:

2. Again on the seventh day is the bright light of the sun.^c

And Homer says:

1. Then, on the seventh day, a holy day returned.

And:

2. It was the holy seventh day.^d

And again:

3. It was the seventh day and on it all things were completed.^e

And:

4. And, on the seventh dawn, we left the stream of Acheron.^f

Clement comments:

Yes, and Callimachus^g the poet writes:

Eusebius comments:

He signifies that movement is from spiritual forgetfulness and evil, that by the "seventh," reason, which is in accord with truth, the things previously mentioned are left behind and

1. Various epic poets

a. Cf. Plato, *Republic* 616B.

b. This vs. is from Hesiod, *Works and Days* 770.

c. This l. (F. 362 in the edition of Merkelbach and West) is not attested in the works of Hesiod. Compare Homer, *Iliad* 11.605, and Hesiod, *Theogony* 760, 958. Like vs. 1 from Homer and vss. 2-5 from Linus, the line seems particularly Pythagorean.

d. Or "The seventh day was holy."

e. This vs. is from the *Odyssey* 5.262, where the reference is to the fourth day. The vs. is, no doubt, understood to be an allusion to Gen 2:2, as is vs. 1 of Linus.

f. Cf. *Odyssey* 10.513. The reference to travel on the Sabbath makes it unlikely that the verse was originally composed by a Jew.

g. Probably because Linus was a legendary figure, Clement attributes the following lines to Callimachus, a poet of the third century B.C. The attribution in Aristobulus and Eusebius is probably more original.

we receive knowledge of the truth, as had been said above. And Linus speaks thusly:

1. On the seventh dawn, when all was completed.
2. The seventh day is counted among good things as is the seventh birth.

And:

3. The seventh day is counted among primary things and the seventh is perfect.

And:

4. All seven^h have been fashioned in the starry heaven, shining in their orbits in the recurring years.

2. Hesiod.

A brief hexameter fragment about the supreme deity is attributed to Hesiod in Clement of Alexandria, *Stromata* 5.14.112,3 and in his *Protrepticus* 6.73.3. Eusebius cites the passage from the *Stromata* in *Praeparatio Evangelica* 13.13.39. This fragment could be genuine.

For he is king and master of all
and none of the immortals contends with him in power.^a

3. Pythagoras.

The sixth-century philosopher Pythagoras is credited by Pseudo-Justin, *De Monarchia* 2, with a series of hexameter verses on the unique creator. The citation follows a series of Pseudo-Orphic verses.

If anyone says, "I am God," apart from the One, he should
set up a world equal to this and say, "This is mine."
He should not only set it up and call it "mine," but also should himself dwell
in that which he has made. For it has been made by this one.^a

4. Aeschylus.

This iambic fragment attributed to the first major tragic poet of the fifth century B.C. is quoted by Clement of Alexandria, *Stromata* 5.14.131,2f., who is cited by Eusebius, *Praeparatio Evangelica* 13.13.60. It is also preserved as the first passage in the collection of verses in Pseudo-Justin, *De Monarchia* 2.^a The piece deals first with the transcendence of God, and then describes a divine theophany. The language of the fragment has many elements derived from classical poetry, and it may be, in part at least, genuine.

Pseudo-Justin's introduction:

For, first of all, Aeschylus, using an arrangement of his own words, makes an utterance about the only God when he says:

Clement's introduction:

Again, Aeschylus the tragedian illustrating the power of God does not hesitate to call him "most high" in these words:

Set God apart from mortals, and do not think
that he exists in flesh like to yourself.

^h. These seven are the sun, the moon, and the five planets known in antiquity.

2. Hesiod

- a. These lines are F. 308 in Merkelbach and West, whose emendations are reflected in the translation.

3. Pythagoras

- a. I.e., this visible cosmos has been made by the one God.

4. Aeschylus

- a. The text is F. 464 Aeschylus in the edition of Nauck.

You know him not. At times as fire^b he appears
unapproachable and raging,^c at times as water,
at times as darkness.^d

He is similar to beasts,^e
to wind, cloud and lightning, thunder, rain.^f
Sea and rocks serve him,
and every font and all bodies of water.^g
Hills, earth, the enormous
depth of the sea^h and the lofty height of mountains quakeⁱ
when they behold the terrible eye^j of the Master.
For the glory of the most high God^k has power over all.

5. Sophocles.

To the second major tragic poet are ascribed several theological fragments. The first is found in Clement of Alexandria, *Protrepticus* 7.74.2 and *Stromata* 5.14.113,2, which is cited by Eusebius, *Praeparatio Evangelica* 13.13.40. The passage is also cited in Pseudo-Justin, *De Monarchia* 2 and in the *Cohortatio ad Gentiles* 18.^a In the *Stromata*, Clement mentions as his source the work attributed to Hecataeus *On Abraham and the Egyptians*. The verses proclaim the unity of the creator while they condemn idolatry.

Pseudo-Justin's introduction:

Not only was he (Aeschylus) initiated into the knowledge of God, but also Sophocles gives an account of the sole creation of the universe and the one God thusly:

Clement's introduction (Stromata):

As Hecataeus said in his historical work *On Abraham and the Egyptians*, Sophocles cries out on the stage:

God is one, one in very truth,^b
who fashioned heaven and the broad earth,
the depth's gray swell^c and the winds' might.^d
But many of us mortals, erring in our heart,
have set up^e consolation for calamities,^f
statues of gods made of stone, or figures of bronze,
wrought gold or ivory.^g

b. Note that the Divine Warrior "shone forth" in Deut 33:2. The Lord leads his people in a pillar of fire by night, according to Ex 13:21, and he descends on Mount Sinai in fire in Ex 19:18.

c. Cf. Pindar, *Pythian Ode* 1.21, of the fire of Etna. A similar phrase appears in Aeschylus, *Prometheus Bound* 371. The adjective "unapproachable" has connotations of "terrible, monstrous."

d. Cf. Ex 20:18.

e. Note that God brings his people out of Egypt "on the wings of eagles" in Ex 19:4, but the Gk. here may be corrupt.

f. All of these meteorological phenomena are connected with the divine theophany. Cf. Ex 19:16, Judg 5:4f.

g. A similar l. appears in Ezekiel the tragedian, Eusebius, *PrEv* 9.29.12 (GCS 43.1, p. 532f.).

h. Cf. Aeschylus, *Prometheus Bound* 431f.

i. For the quaking of the elements at the appearance of God, cf. Ex 19:18, Judg 5:4, Ps 68:8f.

j. The phrase "terrible eye" (*gorgon omma*) is used in Aeschylus, *Seven Against Thebes* 537.

k. "Most high" (*hypsistos*) is an epithet used of Zeus in Aeschylus, *Eumenides* 28. It was used of many deities in the hellenistic period, but was especially used by Jews. Cf. Gen 14:17(LXX).

5. Sophocles

a. The text is F. 1025 of Aeschylus in the edition of Nauck.

b. The monotheistic affirmation of this first l. certainly recalls Deut 6:4, although similar monotheistic affirmations can be found in syncretistic pagan sources from the hellenistic and Roman periods. Note the Orphic fragment, no. 239, cited in Pseudo-Justin, *Cohortatio ad Gentiles* 15, and Macrobius, *Saturnalia* 1.18.17.

c. The poetic description of the sea is frequently attested: Orphic fragment 245.21. *Anthologia Palatina* 9.36, 12.53, and Nonnus, *Dionysiaca* 4.187.

d. Cf. *Iliad* 16.213.

e. The Gk. word *hidyro* is a technical term for the founding of a sanctuary or cult.

f. Cf. Euripides, *Hecuba* 280 and *Orestes* 62, for similar expressions.

g. Cf. the condemnations of idolatry in Isa 46:6-7, WisSol 13:10, LetJer 17-29.

Sacrifices do we grace with these as well as
lovely^b holy days, and think we thus act piously.

6. Sophocles.

The second fragment attributed to Sophocles occurs in Clement of Alexandria, *Stromata* 5.14.121,4–122, 1, which is cited by Eusebius, *Praeparatio Evangelica* 13.13.48. The verses are cited by Pseudo-Justin, *De Monarchia* 3, in a slightly longer form than that found in Clement.^a The additional verses are, no doubt, misplaced in Pseudo-Justin. The attribution of the verses to Sophocles occurs only in Pseudo-Justin. Clement and Eusebius introduce them simply as a quotation from “tragedy.” The fragment contains an eschatological vision with many parallels in Stoic thought, as well as in Jewish apocalyptic eschatology.

Pseudo-Justin's introduction:

And for the fact that he alone is able to institute judgment concerning the things done in life and concerning ignorance about the divine, I am able to provide suitable witnesses, first of whom is Sophocles, who says on this matter:

Clement's introduction:

Tragedy agrees with these (the comic verses of number 10 in the translation) in the following verses:

For there will, there will indeed, come that period of time
when the gold-faced sky^b will split apart
the treasury filled with fire, and the nurtured flame^c
will in its rage consume^d all things on earth
and in the heavens.

And, after a while, he adds:^e

and when the universe gives out,
the whole wavy deep will be gone;^f
the land will be empty of dwellings; the air,
in flames, will not bear winged flocks.
For we believe there are two paths in Hades,
one for the just, the other for the impious.^g
Then will he preserve all things which previously perished.^h

7. Sophocles.

The third iambic fragment attributed to Sophocles is preserved in Clement of Alexandria, *Stromata* 5.14.111,4–6, which is cited by Eusebius, *Praeparatio Evangelica* 13.13.38.^a The piece describes a mythological episode. It contains nothing specifically Jewish and may

h. Pseudo-Justin's text reads “lovely,” which may be meant ironically. Clement in the *Stromata* reads “evil” and in the *Protrepticus* “empty.”

6. Sophocles

- a. The text is F. 1027 of Sophocles in the edition of Nauck.
- b. The epithet “gold-faced” is applied to the sun in Euripides, *Electra* 740.
- c. For the language of nurturing a flame, cf. Sophocles, *Oedipus Rex* 1425. Here the sky is conceived of as raining fire.
- d. For the Stoic doctrine of the final conflagration, cf. Cicero, *De Natura Deorum* 2.118, where the notion of the fiery ether is also prominent. Consuming fire also plays a prominent role in Jewish eschatology. Cf. Mal 3:19; Ezek 38:22; SibOr 3.80–90; Vita 49; 2Pet 3:7; Josephus, *Ant* 1.70.
- e. Clement, followed by Eusebius, divides the passage into two sections at this point. The vss. form one fragment in Pseudo-Justin.
- f. Cf. Sophocles, *Antigone* 15.
- g. These two vss. are omitted from the text of Sophocles in Clement, in whose version they appear as part of the fragment of Diphilus. See number 10, below.
- h. The subject of this sentence is not explicit. It most probably is God.

7. Sophocles

- a. The text is F. 1026 of Sophocles in the edition of Nauck.

well be authentic. It was probably used by a Jewish author to illustrate the low morality of Greek mythology.

Clement's introduction:

Sophocles straightforwardly writes:

For Zeus wed the mother of this man,
not in golden form,^b nor clothed
with feathers of a swan, as he made pregnant
the maid of Pleuron,^c but completely as a man.^d

Then he goes on and adds:

Swiftly the adulterer stood upon the steps
of the bride,^e

by which becomes even clearer the immorality of the mythical account. Zeus is introduced in this way:

And he, without touching table or basin,
rushed to bed with heart aflame
and through that whole night^f he kept mounting her.

8. Euripides.

Two short iambic fragments of possible Jewish origin are attributed to the third great fifth-century tragedian. One is cited only by Clement of Alexandria, *Stromata* 5.11.75.1.^a It proclaims that no temple is worthy of containing God.

Clement's introduction:

Quite beautifully, then, does Euripides agree with these remarks (of Isa 1:11 on sacrifices) as he writes:

What sort of house fashioned by craftsmen
would contain the divine form in the folds of its walls?^b

9. Euripides/Philemon.

The second fragment, proclaiming that God is invisible, is attributed to Euripides by Clement of Alexandria, *Protrepticus* 6.68.3. Pseudo-Justin, *De Monarchia* 2, attributes the verses to the fourth-century comic poet Philemon.^a The verses may be authentic.

b. Zeus in the form of a golden stream had intercourse with Danae. Cf. Sophocles, *Antigone* 944–50. Horace, *Odes* 3.16.1–12, and Apollodorus, *The Library* 2.4.1.

c. Zeus in the form of a swan had intercourse with Leda. Cf. Euripides, *Helen* 16–22. Apollodorus, *The Library* 3.10.7. Leda was the great-granddaughter of Pleuron. Cf. Pausanias, 3.13.8.

d. These vss. probably refer to the begetting of Heracles, who was born of Alcmena after Zeus slept with her in the form of her husband, Amphitryon. Cf. Hesiod, *Shield of Heracles* 1–56, and Apollodorus, *The Library* 2.4.8.

e. This remark fits the situation of the begetting of Heracles. Amphitryon was unable to sleep with his wife before avenging the death of his wife's brothers. Before he returned from that task, Zeus, the adulterer, had already done his work. Sophocles composed a lost play based on this myth.

f. According to the myth about the birth of Heracles, Zeus prolonged the time he spent with Alcmena into three nights.

8. Euripides

a. The text is F. 1130 of Euripides in the edition of Nauck.

b. That a man-made temple is inadequate to house the divine is affirmed by Isa 66:1 and Acts 7:48 but is also a commonplace in popular hellenistic philosophy. Cf. Seneca, *De Beneficiis* 7.7.3; Plutarch, *De Tranquillitate Animi* 20; and Diogenes Laertius, 7.33 (quoting Zeno).

9. Euripides/Philemon

a. The text is F. 247 of Philemon in the edition of Edmonds and F. 1129 of Euripides in the edition of Nauck.

Pseudo-Justin's introduction:

But Philemon, too, who has much to say on ancient things, partakes in the knowledge of reality, since he writes:

Clement's introduction:

Though unwilling, they confess that God is one, indestructible and unbegotten, and that somewhere on high in the outermost parts of heaven in his own personal watchtower he really exists eternally. . . . So says Euripides:

Tell me, how should one think of God,
the one who is all-seeing yet is himself unseen?

10. Diphilus/Philemon/Euripides.

A lengthy set of iambic verses is preserved in several patristic sources, who give various attributions. Clement of Alexandria, *Stromata* 5.14.121,1–3, followed by Eusebius, *Praeparatio Evangelica* 13.13.47, cite the whole collection as a fragment of the fourth-century comic poet Diphilus. Pseudo-Justin, *De Monarchia* 3, quotes the first thirteen verses, including two not in Clement, as a fragment of Philemon.^a Pseudo-Justin attributes the last eleven verses, including one not in Clement, to Euripides. Within the latter passage, verses 3 to 6 are a genuine fragment of Euripides, from his tragedy the *Phryxos*, which is quoted by Stobaeus, *Anthology* 1.3.15. The comic verses in the first half of the passage may also be genuine. In both cases, a Jewish author has taken verses congenial to Jewish belief and interpolated further material which is unmistakably Jewish. Such interpolations are the reference to the unutterable name of God at the end of the comic verses and possibly the strong affirmation of the existence of God after the genuine verses of Euripides. Common to the whole collection is the affirmation of the reality of reward and punishment after death.

Pseudo-Justin's introduction:

And Philemon again:

Clement's introduction:

Diphilus the comic poet says the following about the judgment:

Do you think, Niceratos,^b that those who die
having had in life a share in every delight
are covered by the earth and henceforth for all time^c
have avoided the notice of the deity and escape him?
Justice has an eye, which looks upon all things.^d
And we believe there are two paths^e in Hades,
one for the just, the other for the impious,^f
even if the earth forever covers both.
For if just and unjust will have one end,^g
go off and rob, steal, plunder, act in rage.^h
Make no mistake. There is, even in Hades, judgment,
which God, the Lord of all, will execute,

10. Diphilus/Philemon/Euripides

- a. The text is F. 246 of Philemon in the edition of Edmonds.
- b. A Niceratos appears as a character in an anonymous comic fragment from the end of the third century B.C. and in Menander's play *The Samian Lady*. Cf. Edmonds, *The Fragments of Attic Comedy*, 339, 1167.
- c. This vs. is omitted by Clement. Note the similarity with vs. 8.
- d. This l. is cited by Plutarch, *Moralia* 1124F. Justice is often personified. Cf. Hesiod, *Works and Days* 218–24.
- e. On the two paths, cf. Plato, *Gorgias* 523E.
- f. The last two ll. are omitted by Pseudo-Justin, who cites them as part of the fragment of Sophocles given above in number 6, n. 29. The passage in Clement is interrupted at this point.
- g. This vs. is omitted by Clement.
- h. Similar advice is recorded by the Roman comic poet Plautus, *Pseudolus* 138.

whose name is awesome, and I would not utter it.ⁱ
And Euripides^j

He gives to sinners a long
life.

And if some mortal thinks he has escaped
the notice of the gods while doing evil all day long,
he reckons ill, and in his reckoning will be seized,
when Justice at her leisure comes upon him.^k
Give heed, you who think there is no God,
erring twice without careful thought,^l
for there is, there is indeed, and if someone prospers,
while really being wicked, let him take advantage of the present time,
for in time to come he will pay the penalty.

11. Diphilus/Menander.

Another brief iambic fragment is also preserved with varying attributions. Clement of Alexandria, *Stromata* 5.14.133,3, followed by Eusebius, *Praeparatio Evangelica* 13.13.62, attribute it to Diphilus. Pseudo-Justin, *De Monarchia* 5, attributes it to the major figure in the New Comedy, Menander (late fourth to early third century), in a work called the *Diphilus*.^a The latter attribution is probably a misunderstanding of the correct attribution found in Clement. It is possible that the fragment is not a Jewish exaltation of the creator but an authentic fragment referring to a divine figure such as Zeus, or possibly Eros. Cf. Plato, *Symposium* 178f.

Clement's introduction:

The comic poet Diphilus says most sententiously:

Wherefore honor only the one who is forever
Lord of all and father for all time,
who discovered and established so many pleasant things.

12. Philemon/Menander.

A final iambic fragment is, again, attributed to various comic poets. Clement of Alexandria, *Stromata* 5.14.119,2, followed by Eusebius, *Praeparatio Evangelica* 13.13.45f., attributes it to Menander and introduces the piece as a parallel to the condemnation of sacrifices in Isa 1:11. Pseudo-Justin, *De Monarchia* 4, cites a longer version of the fragment and attributes it to Philemon.

Pseudo-Justin's introduction:

And that God does not approach the libation or offering of the wicked but apportions recompense to each in righteousness, Philemon again testifies for me:

Clement's introduction:

Menander the comic poet writes in these very words:

i. This vs. may be the only Jewish interpolation. On the prohibition against profane uttering of the divine name, cf. Philo, *Vit Mos* 2.114; Josephus, *Ant* 2.276. Cf. also y. Yoma 40d, b. Kid 71a.

j. This is Pseudo-Justin's introduction to the second half of this collection.

k. The last four vs. are the genuine fragment from the lost play the *Phryxos*, of Euripides.

l. Clement omits this vs.

11. Diphilus/Menander

a. The text is F. 138 of Diphilus in the edition of Edmonds.

O Pamphilus,^b if someone offers as a sacrifice
 a multitude of bulls or kids, or by God,
 items such as these, or offers works of art,
 having fashioned gold or purple mantles,
 or animals of ivory or of emerald,
 and thinks he thereby renders God propitious,^c
 he is deluded and has not all his wits.
 For man must honorable be
 and must not seduce women, nor commit adultery
 nor steal nor slay for sake of gain,
 nor look to others' property, nor covet
 either wealthy woman or house
 or goods or even slave or servant lass
 or horses, cattle or any beast at all. What then?^d
 Covet not, O friend, even a needle's thread.
 For God is nearby and is watching you.

Clement comments:

And again Menander, paraphrasing that scripture (which exhorts): "Offer a sacrifice of righteousness and hope in the Lord," writes as follows:

Not even a needle, dear friend,
 should you covet, when it is another's. For God
 is pleased with just deeds, not unjust,
 and he allows a man to earn his livelihood by labor,
 by plowing the earth night and day.
 Sacrifice to God always being righteous,
 shining not in your clothing but in your heart.
 If you hear some thunder, do not flee,
 as long as you have nothing on your conscience, master.
 For God is nearby and is watching you.

b. A Pamphilus appears as a character in fragments of Philemon, Philpides, Apollodorus of Carystus, Menander, and an anonymous comic poet. Cf. Edmonds, *The Fragments of Attic Comedy*; vol. 3, pp. 79, 179, 191, 367, 401, 809.

c. Note the similar critique of the cult of images in the fragment ascribed to Sophocles, number 5, above.

d. The preceding four vss. are omitted by Clement. They bring the fragment's condemnation of vice into even closer conformity with the decalogue.