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## Emendations of Herodas

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Museum. We subjoin Notes on Herodas by Dr. E. L. Hicks, Dr. H. Jackson, and Mr. Robinson Ellis, and Notes on the Fragments of the *Phaedo* by Professor L. Campbell, from whom we have also received some further notes on the *Antiope*, which will appear in a subsequent number. We hope shortly to give a review of the Dublin volume by Mr. Wyse, and one of the British Museum volume by Professor Jebb.

### EMENDATIONS OF HERODAS.

MR. KENYON has put before us, as near as may be, the MS. text of these poems, and Dr. Rutherford has published his 'first recension' of the text. Much still remains to be done, and Dr. Rutherford would be the first to own how tentative his suggestions are. Like him, I bestowed some study upon the poems before Mr. Kenyon's text appeared. Some of my suggestions are incorporated in Mr. Kenyon's edition. The following emendations or explanations have also occurred to me. They may perhaps help other scholars to something better. I hardly think the time has yet come for publishing a corrected text, though I think I see my way to the continuous meaning of all the poems, except the mutilated poem vii., *Σκυτεús*.

#### I.

3.—τῆν δὴ] θύρην. W.G.R.'s *ἔριδε* for *εἶσθε* is probable. But strike out his interrogation, and read : τίς σὺ δειμαίνεις κ.τ.λ.

7.—καλεῖ τις might equally well be assigned to Metrichè.

9.—θε[ὸς πρὸς] ἀνθρώπους had occurred independently to me.

18.—W.G.R.'s restoration [γῆρας φιλεῖ] unquestionably supplies the sense, if not the actual words, of the original.

19, 20.— Gyllis.

σά[λ]αι[ν]ε ταῦτα τῆς νεωτέρης ἡμῖν  
πρόσεστιν.

Metrichè. Ἀλλ' οὐ τοῦτο μὴ σε θερμήνῃ.

Gyllis. ἀλλ' ὃ τέκνον, κ.τ.λ.

26.—W.G.R. rightly κεῖ for ἐκεῖθι, κείθι. 'Tis there the Goddess has her home,' i.e. Aphrodite as the goddess of love and delight; compare line 62.

34 foll.—W.G.R.'s text does not satisfy me. The sense runs on after ὥρμησαν :

[τὴν] δ' ὄψιν οἶαι πρὸς Πάριν κοθ' ὥρμησαν  
[θεοὶ ἐπιφάνει καλλονήν]—λάθομ' αὐτὰς  
[λέγουσα]—κοίην οὖν κ.τ.λ.

For similar expressions of superstitious fear see iv. 58; vi. 34-35, 55-56.

37.—Perhaps τάχ' οὖν. MS. κατ' οὖν.

38.—[γῆρασα] had also occurred to me; it is indeed obvious.

39, 40.—I had written

[ἔκκλι]νον ἄλλη χῆμέρας μετάλλαξον  
[τὸν ν]οῦν δ' ἢ τρεῖς.

42.—I prefer [οὐκ ἀσφα]λής, which K. has printed.

45 foll.—Something of this kind :—

κοῦδ' εἰς οἶδεν  
[τὴν μοῖραν] ἡμέ[ων], ἄστατος γὰρ ἀνθρώποις  
[καιρὸς τελευτῆς]—ἀλλὰ μὴ τις ἔστηκεν  
σύνε[γγ]υ[ς] ἡμῖν;  
Metrichè. οὐδ' εἰς.

Gyllis. ἀκουσον δῆ.

50.—The first proper name needs to be explained or emended.

54.—πλουτέων τὸ κ[αλ]όν, i.e. καλῶς. Compare Theoc. iii. 3; Call. *Ep.* 56. 'With a handsome fortune.'

55.—Perhaps ἀθικτ[ος εἰς] Κυθηρίην σφρηγίς. 'An unbroken seal,' i.e. a heart untouched. Of course the forms in *Κυθερ*- are regularly used for Aphrodite; but there seems no reason why the other form should be impossible.

56.—Read (with W.G.R.) καθ' ὁδὸν τὴν Μίσης. Μίσα was a daughter of Isis according to some; by other accounts, the daughter of Baubo the friend of Demeter. See Pape-Benseler s.v. Μίση; Hesych. s.v. Μισατίς; Harpocration s.v. Δυσσαυλῆς, where for Νίσαν read Μίσαν. The street, therefore, in which Metrichè had been seen, probably led to a temple of Isis. At least we may suppose that Metrichè was on her way from or to a temple, or was taking part in a religious procession; this would account the better for her public appearance. I have again looked at the MS. for l. 57, and read : ἐκύμηνε | τὰ σπλάγχν' ἔρωτι καρδίην ἀνοιστρηθείς.

60.—MS. και τ αγκαλιζει. W.G.R. καί σ ἀγκαλίζει, which he translates "Has your name ever on his lips." ἀγκαλίζει = ἀνακα-

λίξει." It is not impossible to suppose an active form of ἀγκαλίζομαι, and adopting σ' to translate: 'he clasps you (in imagination) to his bosom.' Or possibly τανταλίζει, 'he hovers about restlessly.'

64.—The second half of the line is torn away. MS. και οια πρήξεις ηδ—, οια being corrected from δια. W.G.R. writes: δι' οια πρήξεις ηδε σοι χάρις κείται—. Perhaps rather something like this:

καὶ οἷα πρήξεις ἡδ[ε ῥῆσις ἀρκείτω,—]  
δοθήσεται τι μέζον ἢ δοκεῖς.

66.—It is equally possible to make ναὶ μὰ τὰς Μοίρας the end of Gyllis' speech especially if we adopt W.G.R.'s emendation φιλεῖ. MS. φιλέω.

71, 72.—W.G.R.'s text is very ingenious, but not quite convincing. Is it not possible to retain χωλὸν and ἐξεπαίδευσα? Rendering thus: 'By dear Demeter I would not have heard such words in patience from any other woman, but would have taught the bearer of so lame a tale to sing a lame tune, and to hate the sight of my doorstep.' There may have been a proverb τὸν χωλὸν διδάσκειν χωλὸν ἀείδειν, of sending away a shuffling messenger, one who comes with a dishonourable proposal, with a blow for his pains. Or the proverb may come from the story of Thersites in *Il.* ii.

74.—MS. μῦθον ος μετρηαῖς | πρεπεί γυναιεῖται νεαῖς απαγγαλλε. W.G.R. μῦθον ὅς τῆς μετρηήης. I do not understand μετρηήης. Possibly: μῦθον ὅς [γε] μητρῴης | πρέπεί γυναιεῖ τῆς νέης ἀπάγγελλε. 'Carry to young women a story that befits one who mothers them.' μητρῴος would answer to ἀμμία of *l.* 7.

76.—Πύθω of the MS. may stand, if we suppose a nom. Πύθης.

80.—W.G.R.'s conjecture is ingenious, but does not adhere to the MS. I read: [καὶ ἐ]κ[τῆ] μ[ό]ρους [τ]ρεῖς [εἰ]τα [δεῦσον?] ἀκρήτου.

83.—Possibly: πείσουσά σ' ἤλθον, ἀλλ' αἰ[πρακτος] ὦν[ήμην], i.e. 'I am glad to be thus disappointed.'

## II.

5 foll.—I can make no consecutive sense out of these sixteen mutilated lines. Note however προστάτης mentioned in *ll.* 10, 15. There was a board of προστάται at Cos, as will be seen from *The Inscriptions of Cos*, which Mr. W. R. Paton and I are just issuing from the Clarendon Press. I therefore retain προστάτην in line 40, where the MS. is dubious and W.G.R. writes προσταγήν.

18.—ἐκ Τύρον τι τῷ δήμῳ evidently refers to a cargo (of wheat) which the shipmaster

Thales has imported from Tyre to Cos. He is likely to plead this service to the city by way of defence. The pandar anticipates him in *ll.* 19, 20:

—[δ]ωρεῖν γὰρ οὐθ' οὗτος πυροὺς  
[εἰσάγαγ' ἐς] θῖν', οὐτ' ἐγὼ πάλιν κείνην.

Κεῖνην seems to refer to one of his own unholy wares, who must be supposed to have been alluded to in the mutilated lines.

27. τὴν αὐτονομίην. This the Coans had a right to boast of. I have remarked upon this in the Introduction to *The Inscriptions of Cos*, p. xxix. foll.

28, 29.—Read:

τὸν αὐτὸν ἔχρην ὅστις ἐστὶ κῆκ ποίου  
πηλοῦ πεφύρηται εἰδόθ' ὥς ἐγὼ ζῶειν κ.τ.λ.

38.—The full stop in W.G.R.'s edition must be a misprint.

40.—προστάτην, see note on *l.* 5.

44, 45.—W.G.R. is bold but not convincing. I think there is a proverb here, introduced by φησί. If λήτης κύρση may be understood passively = 'become a prey,' 'fall into the hands of the spoiler,' then we may suppose the original to have read somewhat thus:

μὴ πρὸς γ' ὁ χρυσός, φησί, χῶ τάτης ἡμῖν  
τὸ τοῦ λόγον δὴ τοῦτο λήτης κύρση.

i.e. 'Lest, as the proverb says, my gold and my raiment to boot,—I mean this my chance of pleading,—be a spoil to the robber.'

57.—ἐν Βρικυνδήροις. Βρικύνδηρα was a port of Rhodes: see Ross, *Inscriptiones Graecae ineditae*, iii. No. 277. It is mentioned in the Athenian tribute-lists (Köhler, *Urkunden und Untersuchungen zur Gesch. des Bundes*, p. 184), and was famous for its figs (Athenaeus xiv. 652; Julius Pollux, vi. 81). On the spelling of the name see Böckh-Fränkel, *Staatshaush.* ii. p. 432.

65.—τὰ ὑπέρθυρ' ὀπτά, 'my lintel is charred,' viz. by the torches of *ll.* 35, 36.

68 foll.—Is this a parody of the famous expedient of Hyperides in his defence of Phryne?

71, 72.—ὦ Γῆρας, | σοὶ θνέτω = 'Let him thank his stars that I was too old to fight him.' Then: ἐπεὶ τοί μ' ἂν ἐξεφύσσηεν κ.τ.λ. 'Else he would have swelled my passion.'

73.—Perhaps a good conjecture might be made with the MS. before one. Possibly ὁ Βράγχος, the mythical founder of the Branchidae; though I know of no story about him that suits our text. Or perhaps Φιλ.... is the hero of the story, and ὁ βραγχός (raucus) his epithet. There must have been many merry tales current among these islands (ἐν Σάμῳ ποτε) of which we know nothing.

78.—'I am not young, like Thales, nor do

I pretend to be a gentleman; but, if you speak of courage, why, if I were Thales, I should say frankly and bluntly, "You are fond of Myrtale, perhaps; no wonder: and I tried to burn you all. Condone the assault, and here is Myrtale." Or else, if there is any part of my household that you have got fond of, pay Battaros cash down, and then take your property (*i.e.* Myrtale) and maltreat it as you please.' I cannot doubt οὐδὲν δεινόν of line 79, nor θαλῇ of l. 83. It must however be confessed that ἐρᾶς κ.τ.λ. would suit far better if spoken by Battaros to Thales. I accept W.G.R.'s reading of lines 78, 80. For θάλπειν compare i. 76.

95 foll.—These lines interested me very much when I was writing the Introduction to *The Inscriptions of Cos*. They show how proud of their legendary glories were the Coans of the third century B.C. Battaros appeals to this pride: 'We shall see what all these distinctions come to, and whether Cos is any the better a town to live in for such divine favours.' Κόσον δραίνει in l. 93 = *quid valeat*. Line 97 contains the question: κῶς ἤλθε, 'with what intent he came.' W.G.R. wrongly alters κως to κοτ'. So in l. 98 read: κήτικτε Λητοῦν ὧδε τεῦ χάριν Φοίβη, where both K. and W.G.R. write ὧδ' ἐτ' εὐχαριν.

### III.

7 foll.—I think W.G.R. has quite missed the drift of the passage. I read thus:

συμφορῆς δ' ἤδη  
δρῶν ἐπὶ μέζον, χοῦ μὲν ἡ θύρη κείται  
τοῦ γραμματίστω καὶ τριηκὰς ἡ πικρή  
τὸν μισθὸν αἰτεῖ κῆν τὰ Ναννάκου κλαύσω  
οὐκ αἶν ταχέως λέξειε (MS. ληξειε)· τήν γε μὴν  
παίστην,

ὅκονπερ οἰκίζουσιν οἱ τε προῦνκοι  
χοὶ δρηπεται σάφ' οἶδε χήτερφ δέξει.  
The tears of Nannakos, as the explanation of the proverb (see Kenyon *ad loc.*) proves, were tears of supplication. The boy has played truant from the elementary school so long that he scarce could tell the way to it, though his mother asked with tears on her cheeks, and though (as the mother painfully recollects) his fees are due as his name has been on the list.

12.—παίστην = 'playground,' 'the idle corner,' exactly analogous to παλαιστήν: compare ll. 64, 65.

19 foll.—W.G.R. has deserted the MS. In l. 19 I transpose λι (which might the more easily have got out of place through NAI following), and read with the MS.:

αἱ δορκάδες δὲ ναὶ λιπαρώτεραι πολλὸν  
ἐν τῇσι φύσης τοῖς τε δικτύοις κένται  
τῆς ληκύθου ἡμέων τῇ ἐπὶ παντὶ χρώμεσθα.

'His pets lie about upon the bellows' (was the father a smith?), 'and the nets' (fishing was universal in the islands), 'and are sleeker, fatter, than our oil-flask which we use for everything.'

22.—'He does not know how to tell the syllable A, when he sees it': γινῶναι, 'to recognize.'

24 foll.—'Three days ago, when his father was teaching him to spell MARON, he turned him into SIMON, did this bright youth.' It seems to have been a lesson in dictation. Μάρων has nothing to do with Virgil, as K. shows in his Introduction. The following are the instances I have noticed of the name Μάρων occurring as pure Greek and not as a transliteration from the Latin: *C.I.G.* iii. p. xiv. No. 6; *ibid.* p. xv. No. 87 (cp. Dumont, *Inscriptions Céramiques*, pp. 198, 285), both are from Cnidian amphora-handles; Dittenberger, *Sylloge*, No. 77, l. 12, l. 43, from Iasos; *C.I.G.* 3846z<sup>70</sup>, from Aezani in Phrygia, late but apparently not Roman; *C.I.G.* 4325k, from Olympus in Lycia, late but not Roman; *C.I.G.* 276, 284, among the ἐπένγραφοι in the Athenian Ephebic lists, and possibly therefore Roman, but quite as probably not; *C.I.G.* 2850f, fragment of an epitaph from Aphrodisias, apparently Greek; *Bulletin de Corr. Hell.* i. 336, Maron a deity (late), from Olbasa in Pisidia; Dionysus and Maron united in worship in *Bulletin de Corr. Hell.* v. 93, viii. 51, from Maroneia. It will be observed that nearly all these examples come from Asia Minor and the Eastern Aegean; in other words, from the regions indicated by these poems.

30 foll.—ρήσιν. They try to teach him 'a piece' of poetry to say by heart, οἷα παιδίσκον, 'as a little boy should.'

33.—ἐναυτα ὅπως μιν ἐκ τετρημένης ἡθεῖ (*sc.* χύτρας). I take ὅπως as = ὥς. 'He lets it run out of his head as out of a cracked pot.' W.G.R. is certainly wrong here.

34 foll.—I put no stop after l. 33, and write the whole passage thus:

ἐναυτα ὅπως μιν ἐκ τετρημένης ἡθεῖ

—Ἀπολλον ἀγρεύ, τοῦτό φημι—χῇ μάμμη  
τὰ λῆς ἐρεῖ σοι (κῆστί γραμμάτων χῆρη)

χῶ προστυχῶν Φρύξ.

'It runs out of his head like a cracked pot, —I do declare, by Apollo, it's true,—and yet his poor old grandmother, who doesn't know her letters, will say off the piece you ask for, and the slave-lad who may chance to be by.'

43.—κοῦ τόσος λόγος τοῦδε is part of the mother's speech. She is a voluble woman, and her temper is up, so that she runs on without a break.

44.—MS. ὁ κέραμος πᾶς ὥσπερ ιτια θλήται.

W.G.R. writes ἴτρια, of the *cracking* of the roof tiles. I had suggested ἰτέα, of the *bending* of the tiled roof under his weight, 'like a willow.'

46.—ἐκάστου τοῦ πλατύσματος, 'for every tile that is found to be broken,' when the roof is being repaired before the rainy season.

49.—W.G.R.'s conjecture ὥστε μὴδ' ἰδόντα κυῆσαι is excellent; 'so as to move even one who has not witnessed him.' She then proceeds to give *ocular evidence* of a kind: ὅρη δ' ὁκοίως κ.τ.λ.

55.—παιγνίην: 'the holidays.'

57.—I retain αἶδε, understanding the Muses, who are invoked in ll. 1 and 71, and appear to be referred to in l. 97. There were probably statuettes or reliefs of the Muses to be seen in front of the school-master's house. Read:

ἀλλ' εἴ τί σοι, Λαμπρίσκε, καὶ βίον πρῆξιν  
ἐσθλὴν τελοῖεν αἶδε κάγαθων κύρσαις,  
μὴ ἔλασσον αὐτὸν Μητροτίμη ἐπεύχοιο,  
βαῖει γὰρ οὐδὲν μέζον.

I accept W.G.R.'s μέζον for MS. μειον, and I alter the unmetrical ἐπευχεο into ἐπεύχοιο.

64.—ἀστραβδόκος is a conceivable word, for ἀστραβοδόκος, from ἀστράβη, δέχομαι, 'you pack-ass!' ὥσπερ οἶδα (MS. οἶδε) refers to δορκάσιν παίζειν, 'as I understand your habit to be'; and the next words convey a distinct statement πρὸς δὲ τὴν παίστην...χαλκίζεις.

I write the whole passage thus:—

δέξον τέ σ' αἰνέω ἄργα, Κότταλ', ἃ πρήσσεις·  
οὐ σοι ἔτ' ἀπαρκεῖ τῇσι δορκάσιν παίζειν,  
ἀστραβδόκ', ὥσπερ οἶδα; πρὸς δὲ τὴν παίστην  
ἐν τοῖσι προυνίκουσι χαλκίζεις φοιτέων.

67.—W.G.R.'s conjecture is brilliant and convincing.

70.—MS. πρὶν χολῇ βῆξαι. W.G.R. πρὶν χολῇ λῆξαι, 'before my anger cools.' This sounds weak. Perhaps the MS. is right: πρὶν χολῇ βῆξαι, 'before my bile begins to choke me.'

71-73.—W.G.R.'s treatment of these lines is a brilliant piece of criticism. It would be just possible, however, to read in l. 71: μὴ, μὴ ἱκετέω, Λαμπρίσκε, and in l. 72 to understand τῆς τε κοττίδος ψυχῆς of 'the very life of your brain, or head.'

74, 75.—A slave-dealer selling a slave was under the strongest temptation to conceal his vices, and under Roman law the vendor was liable for an untrue warranty (*Dict. of Ant.* s.v. Servus, p. 665): οὐδ' ὅπως χωρῆς, 'not even to get rid of you.'

79.—May not εἴ τί σοι ζῶην be an optative? 'If I live under your lash.' If so, the MS. is right.

80.—φέρειν depends on σθένη and governs ὅσας.

87.—MS. οὐδ' ἐκλήξαι. W.G.R. οὐδ' ἂν ἐκλήξαις. Perhaps better οὐ δέον λῆξαι.

89 foll.—The speech of Metrotime continues unbroken to the end of the poem. The hydra is proverbial for labour in vain, and ποικιλώτερος does not refer to the wheals in the boy's back, but to his artful ways and endless resources; this is why he needs chaining. τὸ μὴθὲν 'at the least,' as a mere nothing.' Write the passage thus (ll. 87 foll.):—

οὐ δέον λῆξαι,  
Λαμπρίσκε, δέiron δ' ἄχρῃς ἥλιος δύσῃ·  
ἀλλ' ἔστιν ὕδρης ποικιλώτερος πολλῶ,  
καὶ δεῖ λαβεῖν μιν κήπῃ βυβλίῳ δήκου  
τὸ μὴθὲν ἄλλας εἰκοσίην γε κ.τ.λ.

96, 97.—Write

ὅπως μιν σύμποδ' ὦδε πηδεύντα  
αἱ δὲ θεαὶ βλέπωσιν ἅς ἐμίσησεν.

σύμποδα πηδεύντα form an *oxymoron*: with his feet tied, he could struggle but certainly could not jump or run. It is spoken in banter. The goddesses again are the Muses.

#### IV.

1 foll.—The best illustration of the poem would be the votive reliefs discovered of late years in the Asklepieion at Athens, south of the Acropolis. The text of lines 1-30 is fairly certain, and I agree with W.G.R.'s corrections. Perhaps however in l. 16 πολλῆς φορίνης of the MS. is right, and is a genitive of quality.

30 foll.—The sentence runs on without break. The old man is looking down on the boy at his feet playing with a goose; you would think he was going to speak to the boy, it is all so life-like. See K.'s note, and read:—

κείνον δὲ Κυνοῖ τὸν γέροντα, πρὸς Μοιρέων,  
τὴν χηναλώπεχ' ὥς τὸ παιδίον πνίγει  
πρὸ τῶν ποδῶν γούν, εἴ τι μὴ λίθος τοῦργον  
ἐρεῖς 'Ααλήσει' κ.τ.λ.

35 foll.—She points now to a portrait-statue, as a proof of the sculptor's realism. Read:—

τὸν Βατάλης γὰρ τοῦτον οὐχ ὀρῆς Κυνοῖ  
ὅπως βέβαιος ἀνδριάντα τῆς Μύττει·  
εἰ μὴ τις αὐτὴν εἶδε Βατάλην, βλέψας  
ἐς τοῦτο τὸ εἰκόνημα, μὴ θῆς δέισθω.

The order of words in 35-36 is οὐχ ὀρῆς τοῦτον ἀνδριάντα τὸν Βατάλης τῆς Μύττει ὅπως βέβαιος. I take both Batale and Myttes for proper names ('lisper' and 'mute'): the stone image is really dead and mute. It would be well to examine the other proper names in Herodas, and see how far they are suggestive and suitable. This is certainly the case with Παταϊκόσκος in l. 63 (see W.G.R.'s note).

41 foll.—None of Herodas' poems seem complete unless a slave gets a sound rating. Poor Kydilla is a dull, stupid wench, and stands gaping and inattentive.

42.—οὐ σοι λέγω αὐτῇ τῇ δέχ' ὥδε χασκεύσῃ; i.e. 'yawning as if you would come in two'; the phrase is vulgar.

44.—ἔστηκε δ' ἔς μ' ὁρεῦσα καρκίνου μέζον, the comparison is with the outspread, squat, inert position of a crab, and his fixed unmeaning stare. So the maid, fat, lounging, with arms a-kimbo, and a fatuous stare. Compare vii. 123.

46-51.—The fault of l. 47 is not easy to emend. I can suggest nothing better than with W.G.R. to read οὔτε | βέβαιον εἶναι, though I should prefer something nearer the MS. At the end of l. 47 perhaps we might restore πανταχῇ δ[ὲ ναρ]κ[ῆ]σαι or possibly:

λαίμαστρον οὐτ' ὀργῇσι κρηγῇν οὔτε  
βέβαιον αἰνεῖ πανταχῇ δ[ὲ ναρ]κ[ῆ]σαι!

Kynno's temper is sorely stirred; she feels herself 'to be swelling, as it were, with anger against her will.' She would like to give the hussy a good beating on the spot, but they are in the temple, and religion forbids.

53.—The beating is, however, only postponed for a more fitting opportunity; the girl, if so she goes on, will get her head broken one of these days. Restore:—

μαρτύρομαι, Κυδίλλα, τὸν θεὸν τοῦτον,  
ὡς ἔκ με καίπερ οὐ θέλουσαν οἰδῆσαι,  
μαρτύρομαι, φῆμ', ἔς σε τῇμέρῃ κείνῃ  
ἐν ᾗ τὸ βρέγμα τοῦτο τῶϊζυρὸν κήσῃ.

52 foll.—The friend replies, in order to soothe her wrath:—

μὴ πάνθ' ἐτοίμως καρδίῃ βάλοι, Κυννοί,  
δοῦλῃ 'στί, δοῦλῃς δ' ὧτα νωθρήν θλίβει·  
ἀλλ' ἡμέρῃ γε κῆπ'ι μέζον ὠθεῖται,

i.e. she is dull, but gentle, and is progressing somewhat with a little pushing.

56.—καὶ ἀνέται ὁ παστός, 'the shrine is thrown open,' from ἀνίημι.

57.—κοινὴν is not impossible, they see the hand of an Athena everywhere. Read:—

οὐχ ὀρῆς, φίλῃ Κυννοί  
οἶ' ἔργα; κοινὴν ταῦτ' ἐρεῖς Ἀθηναίην  
γλύψαι τὰ καλὰ· χαίρετω δὲ Δέσποινά.

For the latter invocation, to excuse a too irreverent use of the goddess' name, see note on i. 34.

59.—There seems no reason why the MS. κνίγω should not stand; it would be an unknown 2nd aor. of κνίζω. But perhaps better κνίσω.

65.—W.G.R.'s text of the preceding lines is obviously right, but I retain ἀργυρεῖν πεποιήσθαι.

68.—ζόνῃν ἡμέρῃν cannot be 'still life.' Read ζόνῃν βλέπουσι χῆμέρῃν.

72-78.—All one unbroken speech by Kynno. It is important to make it out, for it contains a very remarkable and very ancient tribute to the skill of Apelles. If ψαύειν may govern a dative, we may take the MS. as it stands:—

ἀληθινὰί φίλῃ γάρ αἱ Ἐφεσίου χεῖρες  
ἔς πάντ' Ἀπέλλῳ γράμματ', οὐδ' ἐρεῖς 'κείνος  
ὠνθρωπος ἐν μὲν εἶδεν ἐν δ' ἀπηνήθη,  
ἀλλ' ὃ ἐπὶ νοῦν γένοιτο καὶ θεῶν ψαύειν  
ἡπείγεθ'· ὃς δ' ἐκείνον ἢ ἔργα τὰκείνου  
μὴ παμφαλῆσας ἐκ δίκης ὀρώρηκεν,  
ποδὸς κρέματ' ἐκείνος ἐν γραφέως οἴκῳ.

"Aye, for the genuine hand of Ephesian Apelles, dear, is seen in all (these) paintings, nor will you say of him 'He was a man who could see one thing, but could not see another'; nay, whatever god it crossed his mind to handle, that god he hastened to handle." Apelles was, of course, as famous for his ideal creations, as for his portraits. μὴ παμφαλῆσας, 'without due respect'; ἐκ δίκης, 'robbing him of his due.'

79 foll.—The sacristan comes to announce that the offerings of the women have proved favourable, and promise greater blessings for the future; never was Asklepios better pleased. In 80 I retain μεζόνως, putting a colon or full stop after ἐμβλέποντα. I gratefully accept W.G.R.'s attribution of αὐτῇ τῆς ὑγίης λῶ to Kottale. For the rest my restoration is as follows:

Sacristan.

ἰή, ἰή Παῖον, εὐμενὴς εἴης  
καλοῖς ἐπ' ἱροῖς ταῖσδε κεί τινες τῶνδε  
ἔασι ὀπνιῆται τε καὶ γενεὴς ἄσπον.

85 ἰή, ἰή Παῖον, ὥδε ταῦτ' εἴη.

Woman.

εἴη γάρ, ὦ μέγιστε, χυγίῃ πολλῇ  
ἔλθοιμεν αἵτις, μέζον' ἱρ' ἀγινεύσαι  
σὺν ἀνδράσιν καὶ παισί. Κοττάλῃ, καλῶς  
τεμεῦσα μέμνεο τὸ σκελῦδιον δοῦναι

90 τῷ νεωκόρῳ τοῦρνηθος, ἔς τε τὴν τρώγλῃν  
τὸν πέλανον ἔνθες τοῦ δράκοντος εὐφήμως,  
καὶ ψαιστὰ δεύσον· τᾶλλα δ' οἰκίης ἔδρη  
δαισόμεθα· κῆπ'ι μὴ λάθῃ φέρειν.

Kottale.

αὐτῇ

τῆς ὑγίης λῶ.

Woman.

πρόσδος· ἢ γὰρ ἱροῖσιν

95 μέζον ἁμαρτίας ἢ ὑγίῃ 'στι τῆς μοίρης.

I read ἔασι in l. 84, and ψαιστὰ in l. 92. The suggestion of sweethearts and kinsfolk in l. 84 leads up to the prayer about husbands and children in l. 88. In l. 93 foll. Kottale is advised to make an offering for herself afterwards out of the share of

good things she gets at home. She at once assents, for she too desires to enjoy the blessing of health. 'Make then the additional gift,' says the lady, 'for by means of sacrifice does Hygieia overcome whether transgression or fate,' *i.e.* the goddess here worshipped with her father, in return for sacrifice, heals us of sickness or prevents it seizing us, whether as the result of sin or of evil-fate. Here, as elsewhere in these poems, we are introduced to the actual thoughts and superstitions of the Greeks of the Hellenistic period.

## V.

1.—For  $\eta\delta$  of MS. read  $\eta\varsigma$  or  $\eta\sigma\theta'$ .

11.— $\lambda\upsilon\sigma\alpha\varsigma$  may stand, if we take  $\alpha\lambda\lambda'$   $\epsilon\theta'$   $\epsilon\sigma\tau\eta\kappa\alpha\varsigma$ ; as merely parenthetical.

18.— $\phi\acute{\epsilon}\rho'$ ,  $\epsilon\iota\varsigma$   $\sigma\acute{\upsilon}$ ;  $\delta\eta\sigma\omicron\nu$   $\kappa.\tau.\lambda.$

30.—Possibly  $\mu\epsilon\theta'$   $\eta\varsigma$   $\alpha\lambda\epsilon\acute{\iota}\nu$   $\delta\epsilon\acute{\iota}$   $\kappa\acute{\alpha}\mu\omicron\nu$   $\delta\omicron\nu\tau'$   $\alpha\pi\acute{o}\psi\eta\sigma\tau\omicron\nu$ , *i.e.* 'you and she deserve to grind together in the same slavery, you, my cast-off leavings.'

41.—MS.  $\omicron\delta\eta$ . W.G.R.  $\sigma\mu\eta$ . Possibly  $\theta\lambda\eta$ , 'hit him,' which suits the violence of Bitinna and follows the *ductus literarum*.

52.— $\tau\acute{\alpha}$   $\text{Μικκάλης}$ , 'the house of Mikkale', see Dr. Field's note on St. Luke ii. 49. Bitinna begins to feel the un wisdom of 'washing one's dirty linen in public.'

56.—She is now angry with Pyrrhies for having obeyed her orders and led off the culprit: he has (she declares) used quite unnecessary violence.

59.—Both Pyrrhies and Gastron shall be thrown into chains together. I feel sure that  $\alpha\chi\alpha\acute{\iota}\kappa\acute{\alpha}\varsigma$  refers to some kind of fetters or stocks.

66.—She will have both of them branded.  $\delta\epsilon\acute{\iota}$   $\sigma\acute{\epsilon}$ , *i.e.* Pyrrhies.  $\mu\eta\grave{\iota}$   $\delta\delta\omega$ , 'all under one,' at the same time as his fellow-slave.

67, 68.—  $\kappa\alpha\tau\eta\rho\eta\tau\acute{\eta}\sigma\theta\omega$

$\omicron\upsilon\tau\omega$   $\kappa\alpha\tau\grave{\alpha}$   $\mu\upsilon\delta\omicron\varsigma$   $\omega\sigma\pi\epsilon\rho$   $\eta$   $\Delta\acute{\alpha}\nu$   $\tau\iota\mu\acute{\eta}$ , *i.e.* while we are punishing Davus for his pilferings let us punish the mouse as well. In other words, Gastron and Pyrrhies are both guilty, they differ only in degree.

69.— $\mu\eta$   $\delta\rho\acute{\alpha}$   $\tau\iota$   $\alpha\lambda\lambda\acute{\alpha}$   $\nu\upsilon\kappa$   $\mu\acute{\epsilon}\nu$   $\alpha\iota\tau\acute{o}\nu$ , *i.e.* 'spare him even now, at the eleventh hour.'

70.—Batyllis seems to be a daughter of Bitinna by this self-same favourite.

77.— $\omicron\upsilon\sigma\sigma\eta\nu$   $\tau\acute{\upsilon}\rho\alpha\nu\nu\omicron\nu$ , 'seeing I am mistress in my own house.'

81.— $\nu\acute{\upsilon}\nu$   $\mu\acute{\epsilon}\nu$   $\sigma'$   $\alpha\phi\acute{\eta}\sigma\omega$ ,  $\kappa\alpha\iota$   $\epsilon\chi\epsilon$   $\tau\eta\nu$   $\chi\acute{\alpha}\rho\iota\nu$   $\tau\alpha\upsilon\tau\eta$

$\tau\eta\nu$   $\omicron\upsilon\delta\acute{\epsilon}\nu$   $\eta\sigma\sigma\omicron\nu$   $\eta$   $\text{Βατυλλίδα}$   $\sigma\tau\acute{\epsilon}\rho\gamma\omega$ ,  $\kappa.\tau.\lambda.$

'Thank Bitylla for your release; I love her like my own daughter, for I have brought her up from a child.'

84, 85.—

$\epsilon\pi\eta\nu$   $\delta\epsilon$   $\tau\omicron\iota\varsigma$   $\kappa\alpha\mu\omicron\upsilon\sigma\iota\nu$   $\epsilon\gamma\chi\eta\tau\lambda\acute{o}\sigma\omega\mu\epsilon\nu$ ,

$\alpha\acute{\xi}\epsilon\iota\varsigma$   $\tau\omicron\tau'$   $\acute{\alpha}\mu\acute{\epsilon}\lambda\epsilon\iota$   $\tau\acute{\eta}\nu\delta'$ ,  $\epsilon\omicron\rho\tau\eta\nu$   $\epsilon\acute{\xi}$   $\epsilon\omicron\rho\tau\eta\varsigma$ .

'And when we have paid our libations to the dead, why you shall of course marry her, and make festival upon festival,' the marriage festivity shall come on the top of the other solemnity.

What this festival was we do not know, except that it was in honour of the dead. There were  $\epsilon\iota\kappa\alpha\delta\epsilon\acute{\iota}\varsigma$  at Athens, and the Epicureans were called  $\text{Εικαδισταί}$  because they kept the twentieth of each month in honour of their founder's memory (Schömann, *Griechische Alterthümer* ii. 549). Is this referred to here? Of the 'Gerenia' (l. 80), held  $\epsilon\varsigma$   $\pi\acute{\epsilon}\mu\pi\tau\eta\nu$  ( $\mu\epsilon\tau'$   $\epsilon\iota\kappa\acute{\alpha}\delta\alpha\varsigma$ ) *i.e.* the twenty-fifth, I know nothing. W.G.R.'s suggestion is worth noting.

## VI.

1.— $\text{Κάθησο}$ ,  $\text{Μητροῖ}$ ,  $\tau\eta$   $\gamma\upsilon\nu\alpha\iota\kappa\eta\acute{\iota}\alpha$   $\epsilon\varsigma$   $\delta\acute{\iota}\phi\rho\omicron\nu$ . This is nearer the MS.  $\gamma\upsilon\nu\alpha\iota\kappa\epsilon\acute{\iota}\alpha$  =  $\gamma\upsilon\nu\alpha\iota\kappa\acute{o}\nu$ .

9.—If  $\delta\acute{\iota}\phi\rho\omicron\varsigma$  may be used in the masculine by Herodas, then  $\alpha\iota\tau\acute{o}\nu$  refers back to l. 1. The servant, alarmed by her mistress' voice rating her for her idleness, bustles up to dust and polish the chair. Or perhaps for  $\alpha\iota\tau\acute{o}\nu$  rather read  $\omicron\iota\kappa\omicron\nu$ .

10.— $\omicron\tau'$   $\epsilon\sigma\tau\acute{\iota}$   $\chi\rho[\eta\sigma\theta\alpha\iota]$ ;  $\lambda\eta\sigma\tau\rho\acute{\iota}$ ,  $\theta\upsilon\acute{\epsilon}$   $\mu\omicron\iota$   $\tau\alpha\upsilon\tau\eta$ .

Coritto wants the girl to be off about her business, that she may talk secrets with Metro. 'Why does the wench begin tidying and polishing up the room, when they want to use it? You pirate! be off along this way! or else—'  $\lambda\eta\sigma\tau\rho\acute{\epsilon}\varsigma$ , because impudent and unwelcome.

15.—Restore:

$\alpha\lambda\lambda'$   $\omicron\upsilon\nu\kappa\epsilon\kappa\epsilon\nu$   $\pi\rho\acute{o}\varsigma$   $\sigma'$   $\eta\lambda\theta\omicron\nu$ ,  $\epsilon\kappa\pi\omicron\delta\omega\nu$   $\eta\mu\acute{\iota}\nu$   $\phi\theta\acute{\epsilon}\rho\epsilon\sigma\theta\alpha\iota$   $\acute{\epsilon}\nu$   $\delta\omega\sigma\tau\upsilon$   $\omega\tau\alpha$   $\mu\omicron\iota\nu\omicron\nu$   $\kappa\alpha\iota$   $\gamma\lambda\acute{\alpha}\sigma\sigma\alpha\iota$ ,  $\tau\acute{\alpha}$   $\delta'$   $\alpha\lambda\lambda'$   $\epsilon\omicron\rho\tau\eta\varsigma$ .

'Now I have come to see you, all my worries are vanished and fled. When bosom-friends meet ears and tongues alone are busy, all else keeps holiday.' Perhaps better  $\delta\alpha\rho\iota\sigma\tau\upsilon$ . This is spoken also by Metro, by way of soothing Coritto. I assign lines 12—21 continuously to Metro.

23.— $\mu\acute{\alpha}$   $\tau\omicron\iota\upsilon\tau\omicron\upsilon\varsigma$   $\tau\omicron\upsilon\delta\varsigma$   $\gamma\lambda\upsilon\kappa\acute{\epsilon}\alpha\varsigma$  *sc.*  $\delta\phi\theta\alpha\lambda\mu\omicron\upsilon\varsigma$ , for perhaps in so saying she kisses her friend's forehead or eyes.

26, 27.—Perhaps we may read:

$\kappa\alpha\iota$   $\epsilon\lambda\pi\epsilon$   $\mu\eta\delta\acute{\epsilon}$   $\acute{\alpha}\nu$   $\alpha\iota\sigma\theta\acute{\epsilon}\sigma\theta\alpha\iota$

$\gamma\upsilon\nu\alpha\iota\kappa\alpha\varsigma$   $\eta$   $\alpha\upsilon\tau\acute{\eta}$   $\mu\eta$   $\gamma\upsilon\nu\acute{\eta}$   $\kappa\omicron\tau'$   $\epsilon\kappa\tau\rho\acute{\iota}\phi\epsilon\iota$ .

'Saying, as she gave it away, women would not so much as notice whether the same woman wore it out'; *i.e.* nobody would notice the change of owners.

28.—What is  $\beta\alpha\upsilon\beta\acute{\omega}\nu$ ? Pretty certainly a head-gear, a band for holding the hair. It

was stitched (l. 27, 47), and was laced up (l. 72). I incline to think it a sort of night-cap, from βαυβάω.

33 foll.— τὰλλα Νοσσίδι χρῆσθω,  
τῇ—μὴ δοκέω μέζον μὲν ἢ γυνὴ λέξαι,  
λάβοιμι δ', Ἀδρήστεια!—χελίων εὐντων,  
ἐν οὐκ ἂν ὅστις σαπρὸς ἐστὶ προσδοίην.

44, 45.—

τί μοι ἐνβλέπεις γελῶσα; νῦν δ' ὀρώρηκας  
Μητροῦν τὸ πρῶτον; ἢ τί τὰ βρά (τὰ ἄβρά) σοι  
ταῦτα;

Coritto has looked her in the face with a smile of coy and coquettish deprecation.

47. The whole line is Metro's: ἀλλ' εἶπε τὸν ῥάσαντα. μὰ ἦν τί μοι ἐν εὐχῇ, i.e. 'I vowed I would find it out.'

56.—This pious wish, 'May her friends never forget her!' is in keeping with the other indications of religious awe in these poems; see note on i. 34 and iv. 95.

59-61.—

... ἥκει, φαλακρός, μικρός· αὐτὸ ἐρεῖς εἶναι  
Πρηξίνον, οὐδ' ἂν σῶκον εἰκάσαι σύγκῳ  
ἔχοις ἂν οὕτω, πλὴν κ.τ.λ.

I fancy αὐτὸ may stand, either as a kind of adverb, or else *per tmesin* for αὐτοπρήξινος, like αὐτοάνθρωπος, αὐθόμωρος and the like (see Viger, *De idiotismis*, note on p. 134).

64.—τελώνας. One would like to know whether these taxes were merely local, to support the government of Cos, or to supply tribute to Ptolemy. Whether or no Cos was exempt from such tribute, it was certainly αὐτονόμος, and in high favour with the Egyptian kings (see *The Inscriptions of Cos*, Introduction).

67.—ἔωθεν δύο γὰρ ἦλθ', or ἐκείθεν i.e. from his shop just described.

68.—ἰδούσα μ[έντοι] τῶμματ' ἐξέκμυνα.  
'The sight of them however set my eyes in a flutter': for the verb, compare i. 56.

69.—What τὰ βάλλια are (assuming the MS. to be correct) I do not know. They must be some portion, or some ornamentation, of the βαυβών; possibly some kind of border, or ornamental stitches, or eyelet-holes.

70.—αὐταὶ γάρ, if correct, must be connected with a verb in the first person plural, e.g. ἴσμεν, which would complete the metre.

71, 72.—

ἀλλ' ἢ μαλακότης ὕπνος, οἱ δ' ἱμαντίσκοι  
ἔρια, οὐχ ἱμάντες.

'Its softness is sleep itself' (a delightful bit of rhetoric), 'and the laces are wool not thongs,' i.e. though of leather they are more like wool.

77.—K. finds ταταλίζουσα, which I had conjectured, to be perfectly in accord with

the remains of letters in the MS. The meaning is plain, 'calling him deary.'

80.—ἔδει γὰρ ἀλλὰ καιρὸν οὐ πρέποντ' εἶναι.  
['But that was out of the question,] for, you must know, the moment was doomed to be inopportune, for Bitas' slave came in upon us—

82.—αὕτη γὰρ ἡμέων ἡμέρην τε καὶ νύκτα  
τρίβουσα τὸν ὄνον σκωρίην πεποιήκεν,  
ὅκως τὸν ἐωυτῆς μὴ τετρωβόλον κόψη.

'For she by coming to grind night and day has reduced my mill-stone to powder, for fear of shattering her own at a cost of four obols'; i.e. Bitas' quern was out of repair and cracked, and worth but a few pence, therefore to save it, his slave is perpetually coming in to borrow Coritto's.

89, 90.—

δεῖ [δ], εἰ μὲν Ἀρτεμῖς τι καινὸν εὐρήσει,  
πρόσω πιεύσα[ν] τὴν προκυκλὴν θάλ[πει]ν,  
i.e. 'It is but right, if Artemis makes any fresh discovery, for her to taste herself and then hand on the cup to others.' The peculiar meaning of προκυκλέω, προκυκλῆς, προκυκλία we now know from the title of i.; they are synonymous with προαγωγέω. The verb προκυκλέω is (I believe) only in the Rhodian Swallow-song (Athen. 360), παλάθαν σὺ προκυκλείς | ἐκ πίονος οἴκου: clearly its use there is humorous and figurative, 'procure, betray us a fig-cake.' And precisely so προκυκλὴν in the line before us.

96.—ὑγίαινε, 'Good-bye.' At the end of the line perhaps [πά]λαι μάτ[ην] χωρεῖ.

## VII.

74 foll.—Cerdo loquitur:—

Ἑρμῇ τε Κέρδων, καὶ σὺν κερδεῖα Πειθοῖ!

75. ὥς ἦν τι μὴ νῦν ἡμῖν ἐς βόλον κύρσει,  
οὐκ οἶδ' ὅκως ἄμεινον ἢ χύτρη πρήξει.

'Unless some fish comes now to my net, my fish-pot is likely to be badly off.' This is an aside; hence the next speech.

Μητρώ.

τί τονθορῶζεις κοῦκ ἐλευθέρη γλάσση  
τὸν τίμον ὅστις ἐστὶν ἐξεδίφησας;

Κέρδων.

γύναι, μῆς μῆς ἐστὶν ἄξιον τοῦτο

80. τὸ ζεύγος, ἢ ἂν σ' ἢ κατὰ βλέπειν χαλκοῦ  
ρίνγη· ὃ δὴ κοτ' ἐστὶ, τῆς Ἀθηναίης  
ὠνευμένης αὐτῆς, ἂν οὐκ ἀποστάξαι.

'If Athena herself were my customer, not a fraction would I abate of the price, ever so small.'

Μητρώ.

μάλ' εἰκότως σευ τὸ στεγύλλιον, Κέρδων,  
πέπληθε δαυιλέων τε καὶ καλῶν ἔργων,  
(i.e. if you sell them so dear,)

85. φύλασσε καλῶς αὐτά· τῇ γὰρ εἰκοστῇ  
τοῦ Ταυρεώου ἢ Ἑκάτῃ γάμον ποιεῖ  
τῆς Ἀρτακηνῆς, χυπόδημάτων χρείη'



τάχ' οὖν τὰ λῆς πρόσσεισι σὺν τύχῃ πρὸς σε.  
μᾶλλον δὲ πάντων ἀλλὰ θύλακον ῥάψαι,  
90. τὰς μνέας ὅκως σοι μὴ αἱ γαλαῖ διόισουσιν.  
Metro declines to pay his price, and so to beat him down she has recourse to banter. 'There's the festival coming on the 20th of Taureon, when Hecate makes a ἱερὸς γάμος, (a mystery festival in honour of our Lady of Artace and her marriage with Pluto). There will be a demand for shoes (among the ladies). No doubt you will get your prices, and have good luck. But be sure, above all else, to stitch you a wallet to hold your coins, for fear the "cat" spirits them away.' He replies, 'Though Hecate came to my shop, or our Lady of Artace herself, she shall not be asked less than a mina.' Cyzicus was famous for the worship of Demeter and Proserpine: see Greenwall's *Electrum Coinage of Cyzicus*, pp. 11, 12; Propertius iv. 22, 4; Plutarch, *Lucullus*, 10; Appian, *Mithr.* 75. Of course these passages say nothing of Artace, the suburb of Cyzicus, nor of any temple of Proserpine thereat; but they make my suggestion the more probable.

91 foll. are provisionally to be restored as follows. So much of the papyrus is mutilated here that even the drift of some lines is obscure; but where the MS. is entire, I feel pretty confident of my readings.

## ΚΕΡΔΩΝ.

\*Ὦν τ' ἢ Ἐκάτῃ ἔλθῃ μνῆς ἔλασσον οὐκ οἶσσι,  
ἦν τε ἢ Ἀρτακηνή.

## ΓΥΝΗ.

Πρὸς τὰδ' εἰ θέλεις σκέπτειν  
οὐ σοὶ δίδωσι καὶ ἡ ἀγαθὴ τύχη, Κέρδων,  
ψαῖσαι ποδίσκων ὧν πόθοι τε κήρωτες  
ψαύουσιν ἀλλ' οἷς κνύσα καὶ κακὴ λώβη. 95  
ὥστ' ἐκ μὲν ἡμέων διαφόρως σεωντοῦ πρήξεις,  
ταύτῃ δὲ δώσεις κείνο τὸ ἕτερον ζεύγος.  
κόσου πάλιν; πρήμνηνον ἀξίαν φωνὴν  
σεωντοῦ.

K. Στατήρας πέντε· ναὶ μὰ θεοὺς φοιτᾷ  
ἡ ψάλτρι' [Εὐ]ετηρὶς ἡμέραν πᾶσαν 100  
λαβεῖν ἀνώγουσ', ἀλλ' ἐγὼ μιν ἐχθαίρω  
κῆν τέσσαράς μοι δαρικοὺς ὑπόσχηται,  
δοῦναι 105  
ὁτοῦνεκέν μεν τὴν γυναῖκα τωθάξει  
κακοῖσι δεινοῖς.

Γ. Εἰ [δὲ χρημάτων] χρεῖη,  
φέρ', εὐλαβοῦ [δῆ'] τῶν τριῶ[ν] θέλεις]  
δοῦναι 105  
καὶ ταῦτα καὶ ταῦτ' [— — —] δαρ]εἰκῶν  
ἐκῆτι Μητροῦς τῆσδε;

K. Δ[εῖνον οὐ φήσ]ει[ς]  
εἶ[ναι] τό μ' ἐλάσαι σαν[δάλων γε τεχνίτην?]  
εἶόντ' ἀληθινὸν ἐς θεοὺς ἀνα[π]τῆ[ναι];

Γ. Ἐχεις γὰρ οὐχὶ γλᾶσσαν ἢ δ[ύ]νῃ δὴ  
ἐλθεῖν. 110

K. Μ]ὰ, θεὸν ἐκείνος οὐ μακρὴν ἀ[πο ζώει]  
ὁτέω σὺ χεῖλεα νύκτα χῆμέρην οἰ[γνυς].  
φέρ', ὧδε τὸν ποδίσκον εἰς ἱ[χ]νος θά[μεν].

(He proceeds to measure the lady's foot, or to try on a sandal.)

Γ. Πάξ· μήτε προσθῆς μήτ' ἀπ' οὖν ἔλῃ μηδέν.

K. Τὰ καλὰ πάντα τῆς καλῆσιν ἀρμόζει. 115  
αὐτὴν ἐρεῖς τὸ πέλμα τὴν Ἀθηναίην  
τεμῖν. δὸς αὐτῇ καὶ σὺ τὸν πόδα.—

(He proceeds to do the same for the other lady.)

ψωρῇ  
ἄρῃεν ὅπλη βοῦς ὁ λακτίσας ὑμᾶς.  
εἰ τις πρὸς ἱχνος ἠκόνῃσε τὴν σμίλῃν,  
οὐκ ἂν (μὰ τὴν Κέρδωνος Ἑστίην) οὕτω 120  
τοῦργον σαφέως ἔκειτ' ἂν ὡς σαφέως κείται.—

(An inquisitive lady stares in at the door in passing, and seems amused at the group.)

αὐτῇ σύ, δώσεις ἑπτα δαρικοὺς τοῦδε,  
ἡ μέζον ἵππου πρὸς θύρῃ κιχλίζουσα.—

(To the customers.)

γυναῖκες, ἣν ἔχητε χητέρων χρεῖν  
ἢ σαμβάλισκον ἢ ἄ κατ' οἰκίην ἔλκειν 125  
εἴθισθε, τὴν δούλην [μὲν] ὧδε [δεῖ] πέμπειν·  
σὺ δ' ἦκε, Μητροῖ, πρὸς με τῇ ἐνάτῃ πάντως  
ὅκως λαβῆς καρκύνια· τὴν γὰρ οὖν βαίτην  
θάλπουσαν εὖ δεῖ [τ]ὸν φρονούντα καὶ ῥάπ-  
τειν.

94.—See the Cupids in attendance at the toilet-scenes so common upon Greek *myxides*.

95.—I gladly adopt W.G.R.'s reading.

96.—διαφόρως is not far from the letters of the MS.

98.—W.G.R. is probably right in his punctuation.

104–107.—Merely a suggestion of the probable drift.

107–109.—My suggestion is very doubtful, but still possible. The shoemaker is a testy fellow with a sharp tongue. But he is beginning to relent; for Metro is a very valuable customer, and the other lady has talked him down. Half seriously he complains of their hard treatment of him. They beat him down so much that he will have to leave; he is an honest man, and this unfair world is not fit for him; like Astraea, he will have to flit to the gods.

110.—'If he reaches the gods, it will not be by virtue of his tongue.'

113.—I feel pretty sure of ἱ[χ]νος. It may mean either the sole of a sandal (so line 119), or perhaps a pattern sole for measuring the size of the foot.

114.—Clearly the lady's exclamation. He has fitted her perfectly; he cannot better it.

117, 118.—The proverb must mean : ‘Anybody who flouts such charming ladies must be an ill-conditioned fellow indeed.’

119–121.—‘To sharpen one’s knife on the sole of one’s shoe’ seems proverbial for a careless, untidy, inaccurate workman. This perfect fit could never have been turned out by rule of thumb.

123.—She grins like a horse : the comparison is confined to the mouth. See on iv. 44.

128–129.—The jerkin that keeps one warm a wise man will take care to keep mended : *i.e.* Metro is a good customer, and therefore shall be well attended to.

The metaphor in *βαίτη* is appropriate to a *σκυτεὺς*. The saying is an aside, and Metro is not supposed to hear it.

I have not been at pains to restore the correct dialectical forms : this would require further study, for which I have had no time. The way in which staters and darics are spoken of in the last 25 lines of No. vii. is worth the attention of numismatists. The stater is the silver stater, I suppose, or tetradrachm, which was current coin. The (gold) daric was no longer current, but seems used like our guinea to express a large sum. It is as if we talked of crowns and guineas.

E. L. HICKS.

i. 1, 2. θ.....α αρασσι την θυρην τις ουκ οψι  
.....παρ ημεων εξ αγροικιης ηκει

Dr. Rutherford writes

Θρείσσ', ἀράσσει τὴν θύρην τις· οὐκ ὄψει  
εἴ τις παρ' ἡμέας ἐξ ἀγροικίης ἦκει ;

Θρείσσ' is plainly right. But may we not keep the *παρ' ἡμέων* of the MS. and read *τίς τῶν παρ ἡμέων ἐξ ἀγροικίης ἦκει* ?

40, 41. χιλαρη καταστηθι  
.....s αλλον

Dr. Rutherford conjectures *ἀνδρῶν πρὸς ἄλλον*. As Herondas lengthens a short vowel before *πρ* at iii. 62 and v. 76, why not *ἀνδρα πρὸς ἄλλον* ?

47, 48. αλλα μη τις εστηκες  
συνε[σ]τ' υ[φ] ημων

The editor tells us that ‘a dot is placed over the last letter’ of *εστηκες*, ‘presumably to cancel it,’ and that *ημεων* is ‘apparently corrected to *ημιν*.’ Is it certain that the sixth letter of 48 is τ, and not γ ? I think that the scribe meant

ἀλλὰ μή τις ἔστηκε  
σύνεγγυς ἡμῖν ;

(As *σύνεγγυς* takes both genitive and dative, the variant *ἡμέων* is quite intelligible.) Gullis, now that she is coming to the point of her discourse, is anxious to assure herself that there is no one within hearing.

69–72.

και την φιλην Δημητρα ταυτ εγω[γ]ε αλλης  
γυναικος ουκ αν ηδεως ε[π]ηκου[σ]α  
χωλην δ αει δειν χωλον εξεπαιδενσα  
και της θυρης τον ουδον εχθρον ηγεισθαι

Dr. Rutherford writes in 71 *χωλὴν δ' αἰ*

*δεῖν πῶλον ἐξεπαιδεύθην*. I think that the reading of the MS., differently divided, should be retained :

χωλὴν δ' αἰδεῖν χωλὸν ἐξεπαίδενσα.  
‘I would have taught her to keep to birds of her own feather, and to hate the sight of my doorstep.’

ii. 71, 72.

ω γηρας  
σοι θυετω επ...τον μαν εξεφυστησεν.

Dr. Rutherford reads *ἐπεὶ τόλμαν*. I think that the text of the MS. is substantially sound, and that we should read

ὦ γῆρας,  
σοὶ θυέτω· ἐπεὶ τὸν ἔμ. ἂν ἐξεφύστησεν.

‘Old age, he should render a grateful sacrifice to thee ; for such exertions would have made *me* a proud man.’ For *τὸν ἐμέ*, compare Plato *Philebus*, 20 B. That a dactyl is admissible in the third foot, appears from iv. 19.

iii. 8–13.

κου μεν η θυρη κειται  
του γραμματιστευ και τριηκας η πικρη  
τον μισθον αιτι κην τα Ναννακον κλανσω  
ουκ αν ταχεως ληξει την γε μην παιστρην  
οκον περ οικιζουσιν οι τε προνικοι  
και δραπεται σαφ ουδε κητεροι διξει

Apparently the mother complains that her boy, though ready enough to guide any one to the Casino, will be in no hurry to tell or show the way to the school-house. Hence for *ληξίε*, I desiderate *λέξειε* or *δείξειε*. Is it certain that the initial letter is λ ? (I suppose that *καὶ τριηκὰς ἢ πικρὴ τὸν μισθὸν αἰτεῖ*,

κῆν τὰ Ναννάκου κλαύσω is a mere by-the-by.)

19-21.

αι δορκαλιδες δε ναι παρωτεραι πολλον  
εν τῇσι φύσῃσι τοις τε δικτυοις κεινται  
τῆς ληκυθου ημεων τῇ ἐπὶ παντὶ χρωμεσθα

The editor adds : 'δε ναι : at first written, *δαι*, but *ἐν* is written above, apparently for insertion.' Is it possible that what was 'at first written' was, not *δαι*, but *δλι*, and that the supposed *ν* is in reality the mark of a short syllable as in iv. 62? I suspect that the scribe found *αι δορκαλιδες δὲ λιπαρώτεραι πολλόν*, and added the mark over the *ι* to show his appreciation of the false quantity. I understand Metrotime to say—'his knuckle-bones—which from much use in the past are brighter than the family *λήκυθος*—are now neglected.' But was Herondas guilty of the false quantity which the conscientious scribe has preserved? Is it possible that the letters *λι*, which have intruded themselves into *δορκαδες*, are a survival from an earlier reading?

58. Μητροιμιη επευχεο

Both metre and sense suggest *Μητροτίμη*, *μη̣ επεύχεο*. Lampriscus, interrupting, assures the anxious mother that prayers are unnecessary: her boy shall have all she asks.

63, 64.

ου σοι ετ̣ απαρκει ταισι δορκασιν παιζειν  
αστραβδ̣ οκωσπερ̣ ουδε̣

The sense is plain: 'you are no longer content to play at dibs with knuckle-bones, like your school-fellows.' But is it not likely that the name of the game was *αστραγδα*, rather than *αστραβδα*?

68. κου μοι το δριμν̣ σκυλος η̣ βοος̣ κερκος̣  
ωι

Dr. Rutherford points out that the *υ* in *σκυλος* is short. Should we read

κου̣ μοι το̣ δριμν̣ σκυτος̣—ή̣ βοος̣ κερκος̣—  
φ̣ κ.τ.λ.?

77, 78.

κοσας̣ κοσας̣ Λαμπρισκε̣ λισσομαι̣ μελλισ̣  
ες̣ μεν̣ φορησαι̣ μη̣ με̣ τηνδε̣ δ̣ ιρωτα̣

Dr. Rutherford reads *ἐς μ'̣ ἐνφορήσαι*. I imagine that Lampriscus' interruption deprives us of an obvious accusative. For the order of the words, compare v. 76 *ἐς μεν̣ δικάως̣ τὸ πρόσωπον*.

iv. 42. ου σοι λεγω̣ αὕτη̣ τῇ

Dr. Rutherford writes *αὐτῇ*. Rather, as the accent indicates, *αὕτη*.

v. 4-11. Adopting from Dr. Rutherford *χρέω μοι̣ ὅκη* and *ἰμονήθρην*, and writing, for *Ἀμφυταιην*, *Ἀμφυταίην*, I would distribute and punctuate these lines as follows:

Γ. ἐγὼ Ἀμφυταίῃ ; τὴν λέγεις̣ ὀρώρηκα̣  
γυναῖκα ;

B. προφάσεις̣ πᾶσαν̣ ἡμέραν̣ ἔλκεις̣  
'Βίτιννα, δοῦλός̣ εἰμι· χρέω μοι̣ ὅκη̣ βούλει,  
καὶ ' μὴ̣ τό μεν̣ αἶμα̣ νύκτα̣ χῆμέρην̣ πῖνε·'  
ὅσῃν̣ δὲ καὶ τὴν̣ γλᾶσσαν̣ οὗτος̣ ἔσχηκας—  
Κυδίλλα, κοῦ̣ στί̣ Πυρρίης ; κἀλεῖ μοι̣ αὐτόν.

Π. τί̣ ἐστι ;

B. τοῦτον̣ δῆσον—ἀλλ'̣ ἔθ'̣ ἔστηκας ;—  
τὴν̣ ἰμονήθρην̣ τοῦ̣ κάδου̣ ταχέως̣ λύσας.  
vi. 1, 2.

καθησο̣ Μητροι̣ τῇ̣ γυναικί̣ας̣ ἐς̣ διφρον̣  
ἀνασταθείς[α]

So B. M. But in the note we read: 'Apparently the scribe began to write *γυναικίδος*, but altered the word before reaching the last letter, as the last two letters of *γυναικί̣ας̣* are written over *δο*. The *α* however is not certain, and as there is a dot above it, it may be intended to be cancelled.' I suspect that the letter which follows the dotted *α* is not *ς* but *θ*: in other words, that the scribe began to write *γυναικὶ̣ δός*, and then substituted *γυναικὶ̣ θές*. The words *τῇ̣ γυναικὶ̣ θές̣ διφρον̣ ἀνασταθείσα*, as well as the sentences which follow, are of course addressed to the servant.

9-11.

νυν̣ αὐτον̣ [ε]κμασσις̣ τε̣ καὶ̣ ποῖς̣ λαμπρον̣  
οτ̣ ἐς̣ τι̣ χρ̣ . . ληστρι̣ θύε̣ μοι̣ ταυτη̣  
ἐπεὶ̣ σε̣ γέ . . αν̣ των̣ ἐμων̣ ἐγὼ̣ χεῖρεων̣

Dr. Rutherford's excellent *σ'̣ ἔγεις'̣ ἄν* is plainly to be accepted. To complete the sense of the passage, it only remains to write

νῦν̣ αὐτόν̣ ἐκμάσσεις̣ τε̣ καὶ̣ ποιεῖς̣ λαμπρόν̣  
ὅτ'̣ ἐστὶ̣ χρεῖη̣. ληστρί,̣ θυέ̣ μοι̣.—ταύτη̣  
ἐπεὶ̣ σ'̣ ἔγεις'̣ ἄν̣ τῶν̣ ἐμῶν̣ ἐγὼ̣ χεῖρῶν.

'There? just when the chair is wanted, it has to be dusted and cleaned. Make haste, thief!—That will do: else,' etc.

70. αὐται̣ γαρ̣ . . . It seems obvious to write *αὐταὶ̣ γάρ̣ ἔσμεν*, and to treat these words as a parenthesis.

96, 97.

νγαιεν̣ ἐμ̣ . . . . . λαιματ̣ . . χωρεῖ  
ἡμ̣ . . φ̣ . . . . . στι̣

The last words of 96 would appear to be *μάτην̣ χώρει*: 'you may have your journey for nothing!' The moment that Metro has gone, Coritto, talking to herself, reveals the secret: she has bought *both* the 'articles of apparel,' if that is the right phrase, and Metro will take nothing by her visit to Artemis.

101.

ωρν̣[υ]θ̣ . . . . . αι̣ κην̣ τρεφεῖ̣ τις̣ ἐν̣ κόλπῳ̣

Read:

ὦρνυσθ'̣ ἄρ'̣ ἔχιδναι̣ κῆν̣ τρέφῃ̣ τις̣ ἐν̣ κόλπῳ̣.

vii. 50, 51.

τ[α]υτην . . υμινα . . ανηι Μητρ[οι]  
το ζευγος ετερον χατε[ρ]ον μαλ εξοισει

Read :

τοῦτ' ἦν κου μιν ἀλγύνῃ, Μητροῦ,  
τὸ ζεύγος, κ.τ.λ.

'If this pair hurts the foot, he shall bring  
out another and then another.'

vii. 124-126.

γυναικες ην εχητε κητερων χρευην  
η σαμβαλισκων η ακατοικιην ελκιν  
ειθ ισθε την μοι δουλ[ην] ωδε πεμπιν

So B. M. In 126 Dr. Rutherford writes :

εἴθισθε, τήν μοι— ὧδε δεῖ πέμπειν.

To complete the line, I propose

εἴθισθ', ἔτην μοι ἡ δούλον ὧδε δεῖ πέμπειν.  
128, 129.

την γαρ ουν βαιτην  
θαλπουσαν ευδειν δολιφρονουντα και ραπτιν

So B. M. But the editor adds the note :  
'δολιφρονουντα : or δονφρονουντα, which  
certainly seems to be what the scribe  
actually wrote.' Read :

τὴν γὰρ οὖν βαίτην  
θάλπους ἀνευ δεῖ ὕδον φρονούντ' ἀκᾶ ράπτειν.  
Cerdon pompously excuses himself for fixing  
a distant day : the sewing will require cool  
reflection in the privacy of his studio. It  
will be seen that this distribution of the words  
does not entail any deviation from the text  
of the MS. With ἀκᾶ ράπτειν, compare per-  
haps iv. 57 οἱ ἐργα κῶνην which I suppose to  
represent οἱ ἔργ' ἀκᾶ νείν : 'what triumphs of  
needle-work !'

HENRY JACKSON.

CANNES.

9 September, 1891.

## I.

3. εσωδε is clearly ἔσωθε, and should not  
be altered.

9. Perhaps τί σὺ θέλεις πρὸς ἀνθρώπους ;  
'what do you want with civilized men ?'—  
what errand makes you force your way into  
respectable society ?

19, 20. The punctuation is perhaps thus :

σίλλαине ταῦτα· τῆς νεωτέρης ὑμῖν  
πρόσεστιν· ἀλλ' οὐ τοῦτο μὴ σε θερμήνῃ.

'Jibe on as you will : it is natural to  
young women like you : but it will never  
give you any real warmth'—such as you may  
get from me.

37. Read κᾶτ' οὖν λήσεις.

39-41. Read

χήμερας μετάλλαξον  
[τὸν ν]οῦν δὺ ἢ τρεῖς, χίλαρῃ κατάστηθι  
κλίνας' (οἱ νεύουσ') ἐ]ς ἄλλον.

55. Perhaps ἄθικτ[ος ἐς] Κυθηρείην σφρη-  
γίς, 'a pure gem for Aphrodite's service.'

56. Obviously ἰδὼν σε καθ' ὁδοῦ τῆς μέσης.

60. ἀγκαλίζει, 'fondles.'

62. κατάρτησον. I think in a less dis-  
tinct sense than that suggested by Ruther-  
ford : 'turn all your thoughts to Aphrodite,'  
'have no thought except for love' : tota  
pende ex Venere, i.e. toto animo, tota mente.

64. καὶ λῶα πηξέεις ἢ ὀδοίκει ποτ' ἂν  
πηξῆαι.

74 sqq. μετρηαῖς seems to be μὴ ταιρείαῖς  
(μὴ ἑταιρείαῖς) 'keep for younger women such

a tale as would be indecent to prostitutes.'  
μὴ would thus = μηδέ.

## II.

28-30.

ὃν χρῆν ἑαυτὸν ὅστις ἐστὶ κακ ποίου  
πηλοῦ πεφύρητ' εἰδὼτ', ὡς ἐγὼ ζῶειν  
τῶν δημοτέων φρίσσοντα καὶ τὸν ἡκιστον.

Rutherford is strangely wrong here.

44. κυσος seems to be a neuter form of  
κύσθος sens. obsc. τάπης perhaps for ἀπάτης,  
= ἀπατεῶν.

72. Perhaps σοὶ θυέτω, ἐπεὶ ὢν τόλμαν  
ἐξεφύσησεν : ἐπεὶ by itself is metrically too  
weak, I think.

78. θαρσέων λεηλατοῖμ' ἂν εἰ Θαλῆς εἴη.

So I conjectured before seeing Mr. Head-  
lam's paper in *Athenaeum* of Sept. 12. He  
however reads εἴην, as Rutherford. I retain  
εἴη, 'uirtutem uero quod attinet, fidenter  
ipse praedas abigam si ex Thaletis domo  
abigendae sint.'

79. οὐδὲν δευδὸν looks right, in spite of  
the dots over δ and ε of οὐδέν. It is diffi-  
cult to imagine anything more Greek or  
more completely in character.

## III.

32, 33 may be right as printed by  
Kenyon : 'assuming the part of an old man  
stricken both in ears and eyes, he proceeds  
to strain him out as it were from a jar with

holes, drop by drop.' I would explain this of some gesture the boy makes, in ridicule of the slow and painful way in which an old man discharges his water or dribbles out his words.

50. *ρακιν* is, I think, 'his spine' not 'the bridge of his nose,' as R.

55. *οτ ημος* looks right, at any rate ought not to be altered summarily.

58—60 may perhaps be written thus

μη λασσον αυτω —  
Λαμπ. Μητροτιμη [μη] 'πεύχου.  
ἔξει γὰρ οὐδὲν μείων.

'as you would be happy and fortunate, Lampriskus, give him no less'—*Lampr.* 'Metrotima, no imprecations: he shall get what you wish all the same.'

62. *δείκοντες* with *οὐκ ἀρείτε*. The school-master orders the offending Cottalus to be lifted on the back of one of the slaves and whipt, thus *exposing*, or perhaps, *making him an example*. The attitude is familiarly known by the Pompeian picture.

64. *αστραβδα* looks genuine. It probably describes the posture of boys playing with each other [Mr. Headlam compares *κύβδα*] at some game of dice. *οἶδε* like the lads we see; not any that he sees at the moment, but like Latin *hi*.

*πίστρη* like *πίστρη* must be a *place*, cp. *ποτίστρη*. Cottalus knows the way to the recognised playground of the looser characters—the common porters and runaway slaves.

66. *κινευντα μηδε καρφοσι το γ ηδιστον*. The meaning seems to be: 'I will make you as well-behaved as a girl, you shall be so still as not to set the least bit of chaff astir.' Then *κάρφος* must be separated from *ι*, and *τό γ' ηκιστον* written with R. But what then is *ι*? *ἐν* is the only suitable word that occurs: *εἰ* seems barely admissible.

71. Rutherford thinks that Cottalus abridges *Lampriskus* to *Priskus*. Would not this be dangerous while the whipping goes on? I should prefer to drop the *Λ*. The boy's fright might make him drop *one* letter, hardly *three*.

75. *χωρεῖν* seems here to mean 'go off well,' i.e. sell at a good price.

79. Possibly *εἰ ἔτι* (so R.) *σνζώνην*, 'if I consent to live with you,' instead of running off to my grandmother's.

82. Perhaps *οὐκέτ' οὐχί τοι πρήξω*: or even *οὐχί τι πρ*.

87. *οὐδεκλήξαι*. R. *οὐδ' ἂν ἐκλήξαις*. But the *κ* is a genuine relique: read therefore *οὐδέκω λήξεις* or *οὐδέκω ἂν λήξαις*.

90, 91. *δῆκου* may be rightly given by the papyrus. The following words *τὸ μῆθεν ἄλλ'*

*ἐς εἰκοσὶν γε* appear to mean 'nothing short of as many as twenty lashes at the least.'

## IV.

16. *ιητρα* like *θρέπτρα* is unexceptionable: 'we should have offered something better than a cock as our fee for Asklepios' healing our complaints.'

20. Perhaps *τῆς ὑγίης μοι μᾶ καλῶν*.

26. Papyr. *εὐθιης*, which may be right; she plays on the name. 'May Paeon be gracious to these as to us, and may he be a veritable *forwarder* (Euthies) of fine workmanship.'

36. Possibly *ὅκως βιβᾶ, τὸν ἀνδριάντα τῆς Μύττω* (? *Μύσττω*).

42. *αὐτη* is difficult; we should expect *αὐτως*. I suggest that *αὐτῇ* was used for *αὐτως*: the rest of the v. was perhaps *τῇδε χῶδε χασκούσῃ*.

44. *καρκίνου μέζον* is not to be altered. The slave stares, making great eyes like a crab.

46. Read *οὐτ' ὀργῆς σε κρηγύην οὔτε βέβηλος αἰνεί, πανταχῇ δ' ἀργὸς κεύσαι*: 'neither priest nor layman has a word of praise of your goodness: everywhere you lie idle.'

49, 50. She takes Asklepios to witness her vexation at the idleness of the slave, *ὡς ἐκ μ' ἐκναίσας οὐ θέλουσαν οἰδῆσαι*. Theocr. xv. 88 *ἐκκναίσεύντι πλατειάσοισαι ἅπαντα οἰδῆσαι, ἱτασί*.

54. Surely the meaning is: 'But day has come and is moving on.' The door is opened accordingly. *κανεῖθ' for καὶ ἀνέιται* should not be altered: the shrine may now be entered.

57. *κουνην*, the papyrus: *καυνῆν* would be easier—a new Athene, i.e. Athene in her latest development as patroness of art and the last inventions in art.

67. It is difficult not to believe that *ἀνάσιμος* should be read for *ἀνάσιλλος*. For (1) this is suggested by the immediately preceding *χὼ γρυπὸς οὗτος*, (2) it is not certain that *ἀνάσιλλος* can be used adjectively.

68. *ζοην βλεπωσιν ημερην* has a strangely modern look. I do not remember to have seen the combination elsewhere.

72 *sqq.* Here Rutherford has quite missed the meaning. Without changing a word of the papyrus as printed by Kenyon, translate: 'they are the absolute lines of Apelles; you will never say "That man saw one thing, was denied the sight of another." Not so: but whatever came into his mind, he pressed on to attain that even at a run. If there be any who has looked upon Apel-

les or his works without the due awe they claim, I wish he may hang by the foot in a fuller's shop.' One change alone is needed; ἀλλ' οἱ ἐπὶ can hardly be anything but either ὁ ἐπὶ or οὗ ἐπὶ, by attraction, i.e. ὁ 'πὶ.

82-85. I read thus:

ἢ ἢ Παίον, εὐμενὴς εἴης  
καλοῖς ἐπ' ἱροῖς ταῖσδε, κεί τις ἐκ τῶνδε,  
ἐταῖς ὀπνύηται τε καὶ γενῆς ἄσπον.

'et si qua ex his prognata fuerit, nubat propinquorum alicui nec longe a familia sua.'

γενῆς not γονῆς is also given by the papyrus in II. I.

90. Cf. Prop. iv. 8, 7-14.

92. καὶ ψαιστὰ δέουσιν.

## V.

6. χρῶ ὅ τι καὶ βούλει.

18. φέρ' εἰς σύ.

41. ὁδῃ the papyrus: σμῇ Rutherford: possibly θλῇ 'smash his nose'; so vii. 7. κόπτε τὸ ῥύγχος.

68. Perhaps ἡ Δάω 'ντίμη (Entima).

69. Read μὴ παιτῶ ἀλλὰ νῦν μὲν &c.

73. For μὴ λυπεῖτε με read μὴ λυπεῖτ' ἡμί.

85. This v. must have ended, I think,  
...ἵτω ὁρτῆν ἐξ ὁρτῆς,

But what the last adjective is I cannot see. The metre will not bear ἀλκονότιν.

## VI.

1. Κάθησο, Μητροῖ, τῇ γυναῖκας ἐς δίφρον.  
ἀνασταλείσαν πάντα δέ με προστάσσειν αὐτήν.

ἀναστα- is all that Kenyon vouches for: but ἀνασταθείσαν seems to me hardly suitable. I suggest ἀνασταλείσαν. Koritto is impatient, and declares she must tuck up her dress and see to her orders in person.

5. ἐν τῇ οἰκίῃ εἰς[σύ].

Slave. μὴ] ἀλλὰ τᾶλφ' ἦν μετρήσ.

10. The name was, I believe, *Thalestris*. Read therefore ὅτ' ἐς τι χροῖ. Θάληστρι, θυέ μοι ταύτη.

The slave only begins polishing up when the moment calls for it to be done. If therefore she escapes a beating from her mistress, she may thank the visitor for it (θυέ ταύτη, sc. to the visitor, Metro). Metro having thus saved the slave, deserves her σώστρα. It was customary σώστρα θύειν.

16. νωβυστρα looks like a formation of the same kind as νουβυστικός.

26-29. αὐτη—αὐτη—αὐτην—αὐτη, an unexampled recurrence in these poems. In 27,

where the papyrus gives γυναῖκες αὐτῇ μὴ γυνῇ ποτ' ἐκτριψέ, Rutherford edits γυναῖκας αὐτῇ μὴ γυνῇ κοτ' ἐκτριψέ; assigning the v. to Koritto. It might, I think, be equally well a continuation of Metro's, with αὐτῇ for αὐτῇ, in the sense of αὐτως: 'she gave orders that no one should see it, for fear a woman some day ruin her kind unthinkingly.'

32 sqq. with διξαι or ενδιξαι for ...ξω might be explained as printed by Kenyon: 'aliam pro nobis amicam indaget quae posthac Nossidi (= sibi) familiaris sit, quoniam ei non uideor maiora quam ex mulieris modulo ostendisse: nam, quod pace dixerim Nemesis, mille mihi si praesto sint, ne unum quidem uelim adsciscere, qui modo insincerus sit'. She seems to mean (at least primarily) friends: but there may be an under-allusion.

45. Aut quid sibi uolunt hae deliciae? 'these affected airs.'

59. αὐτὸ ἐρεῖς εἶναι Πρηξίνον is simply 'you will say it is the very ideal Praxinus,' id ipsum quod est Praxinus: cp. αὐτοῦπιπος, αὐτοάνθρωπος &c.

66, 67. I would suggest αὐτῆς ὁρᾶν τὰς χεῖρας, οὐχὶ Κέρδωνος, δόξεις. [ἐγὼ δ'] ἐν, δύο γὰρ ἡλθ' ἔχων, Μητροῖ, ἰδοῦσα μ[οῦνον].

69. τα βαλλι recalls ταβαλά, a Persian word for *tympanium*, 'atabal.' But it is difficult to see how these could resemble the article described in the poem. Or can it be an abridgment of σαραβάλλια a diminutive of σαραβάλλα, loose trousers, like those worn by the Persians?

80. Possibly ἔδει γαρ' ἀλλ' ἄκαιρον. οὐ πρέπον τεῖναι.

'Debebam sane, sed occasio non erat: non est res ducenda'; or, ἀλλὰ καιρὸν οὐ π. τεῖναι, 'sed non decebat occasionem plus aequo tendere,' i.e. to abuse the opportunity.

98. The words ἐξαμβρόησαι and τεύρειων (so I read) point to the meaning: cp. i. 33, Catull. lxi. 200.

## VII.

1. The v. perhaps ended with εἴ τι.

38. ταθρρα may be τερθρα.

50. Perhaps ταῦτ' ἦν [δῶ] ὑμῖν, ἂν δ' ἀνῇ Μητρώ, 'see let me give you these, and if Metro lowers her terms.'

52. ἔστ' ἂν [τέλος] πεισθῇτε [μηδ'] ἔτει ψευδέα.

65. ἀπεμπολῇ[σαι].

80. ἡ ἄνω σ' ἡ κάτω βλέπειν is unexceptionable: 'it is worth a mina from what-

ever point you look at it'—examined either side, top or bottom.

95. *ισκνυσα* seems to be a word connected with *ισχνός*. Perhaps there was a noun *ισχνός* 'withering' 'shrivelling': the *a* would then be *ā*, a change from the particularizing *ποδίσκων* to a more general object. This however would involve constructing *ψάυνειν* with an accusative. It may equally well be a participle: 'non tibi contingit pedes tractare quos tractant Veneres Cupidinesque sed quos macies et mala deformitas.' Notice the Catullian cast of the language *ὦν πόθοι τε κήρωτες ψάουσιν*.

96. The indications of the papyrus as stated by Kenyon suggest either *ὥστ' ἐκ μὲν ἡμέων δις λόω σέο πρήξεις* or *ὦ. ἐ. μ. ἡ. λῶα δις σέο πρήξεις*, duplo fortunatior eris quam ante fuisti.

110. Perhaps

ἔχεις γὰρ οὐτι γλαῖσσαν, ἡθύνην δ' ἡθεί  
ἀθέων ἐκείνος οὐ μακρὴν ἀφεστηκὼς  
ὄστω σὺ χεῖλεα νύκτα χήμερην οἴγνυς.

*ἀφέστηκεν, οἴγνυς* Rutherford: 'non tu linguam habes, sed tanquam colum in os ingeris isti impio cuius labra semper irru-

mando aperis.' On this view, the words are said by one of the women to Kerdon, who thereupon lowers his tone (113).

In the difficult passage ii. 17—21 it seems clear that *παρώτεραι* is the comparative *παρόιτεραι*—the meaning being *either* that the dice (*δορκάδες*) are of much more account in Cottalus' estimation than his slate; or that, when the distressed mother looks into the *λήκυθος* which serves as a general family repository for things stowed away, the dice are found with the fire-bellows and nets at the *top*, and the slate beneath them; showing that the former have been used recently, while the slate has been thrust away with other lumber out of sight. On this latter hypothesis, which I conceive to be the more probable, I would write the vv. thus

κῆν δήκοτ' αὐτὴν ὥσπερ Ἀἴδην βλάβας  
γράψῃ μὲν οὐδὲν καλόν, ἐκ δ' ὅλην ξύσῃ,  
αἱ δορκάδες νῆ Δι παρώτεραι πολλὸν  
ἐν τῇσι φύσῃς τοῖς τε δικτύοις κείνται  
τῆς λήκυθου ἡμέων ἢ ἐπὶ παντὶ χρώμεσθα.

ROBINSON ELLIS.

## ON THE TEXT OF THE PAPYRUS FRAGMENT OF THE *PHAEDO*.

§ 1.—The fragments of the *Phaedo* of Plato represented on Plates v. vi. vii. viii. of Professor Mahaffy's facsimiles belong to two of the most impressive passages of the great dialogue, viz. pp. 67-69 (of Stephanus) *οὐκοῦν, ἔφη ὁ Σωκράτης, εἰ ταῦτ' ἀληθῆ, ...δικασταῖς, εὖ ἂν ἔχοι*, and pp. 79-84 *θῶμεν οὖν βούλει, ἔφη, δύο εἶδη τῶν ὄντων...καὶ διαπτομένη οἰχηται καὶ οὐδὲν ἐτι οὐδαμοῦ ἦ*. The former is immediately followed by the interposition of Cebes, the latter by the silence preceding the reluctant statement of his difficulties by Simmias. This fact is in so far favourable to the supposition that the MS. was an excerpt of favourite places (carried with him perhaps by some soldier to fortify him against the fear of death, as others have carried the Bible or the *Imitatio Christi*) rather than a complete and authenticated copy of the whole dialogue. The same hypothesis would serve to excuse what the editor-in-chief has justly characterized as 'patent blunders,' which, although less gross than those in later papyri, would yet be surprising in a copy prepared for sale to educated readers within a century of Plato's death. How in any case such a precious roll

could find its way to the waste-paper basket is a bewildering puzzle.

§ 2.—The following is a list of such manifest errors:—

Plate v. (3) l. 13 (68 D).—*ναὶ μάλα* for *καὶ μάλα*. The eye of the scribe has glanced aside to the preceding *εἶναι*, with a vague sense that the expression gives assent. (Has *ν* been retouched at the upper right-hand point so to make a rough *κ*?)

*Ib.* l. 10.—*τομ[θ]αν[ατον]* for *τὸν θάνατον*. This is treated by the editors as a normal case of assimilation! Did the scribe pronounce *τὸμ φάνατον*?

*Ib.* l. 15.—*ὑπομεινῶ[σιν]* for *ὑπομένωσιν*.

(4) l. 1 (68 E).—*τοῦτο* for *τούτω*.

*Ib.* l. 2 (68 E).—*τοῖς* for *το περὶ*.

vi. (3) l. 13.—*ἀπηλλαγμεν[η]* for *ἀπηλλαγμένη*.

*Ib.* l. 18.—*οἱ μεμιασμενῇ* for *οἶμαι μεμιασμένη*.

vii. (4) l. 7 (84 B).—*ζων* for *ζῆν*.

*Ib.* (2) l. 5 (82 A).—*παρακελευεσθαι* for *παρακελευομένη*.

\* viii (4) l. 19.—*δοκεινῆς* for *δ' ἐκείνης*—(but is the *ο* certain?)

(On grounds to be stated presently, I do