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THEOPHRASTUS

CHARACTERS

HERODAS

MIMES

SOPHRON AND OTHER
MIME FRAGMENTS

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THEOPHRASTUS
CHARACTERS
HERODAS
MIMES
SOPHRON AND OTHER
MIME FRAGMENTS

EDITED AND TRANSLATED BY
JEFFREY RUSTEN
I. C. CUNNINGHAM



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PREFATORY NOTE

This volume is a thoroughly revised and considerably altered version of the edition that was published in 1993. The text and translation of Theophrastus' *Characters* and of Herodas' *Mimes* have been corrected and revised by Jeffrey Rusten and Ian Cunningham respectively. Dr. Cunningham has added an edition and translation of the mimes of Sophron of Syracuse and of fragments of popular mime dating from the 2nd century B.C. to the 5th century A.D. The 1929 edition of Cercidas and the Choliambic Poets with translation by A. D. Knox that was included in the 1993 volume is omitted here; of the poets in Knox's collection, Hipponax and Ananius are now included in the volume of Greek Iambic Poetry edited and translated by D. E. Gerber.

THEOPHRASTUS
CHARACTERS

EDITED AND TRANSLATED BY
JEFFREY RUSTEN

PREFACE

Theophrastus' *Characters* is a pleasant little book for the casual reader, but an enormously difficult one for the scholar; I would guess that most of its editors, even the likes of Casaubon, Korais, Immisch and company, and Diels, have begun their work with relish and confidence, but concluded with an apologetic feeling that there was much more to be done. I am certainly no exception. The manuscript tradition of the work is perhaps the most corrupt among classical Greek authors, almost every other sentence requiring some emendation. To produce a text that can be translated and read requires adopting more conjectures than a proper critical edition might normally allow. Such a full edition—and a repertory of conjectures—is very much needed, but not to be sought here: my notes on the Greek text are normally restricted to recording conjectures by modern scholars, and are thus very limited; manuscript readings are reported at all only in these cases, and are usually taken from Immisch's 1923 Teubner edition, which I judged to be most accurate.

Many allusions in the *Characters* to the daily life of Athens require explanation; so when necessary I have not hesitated to annotate the translation more (on 16, "Superstition," *much* more) than may be customary for a Loeb volume. My translations of the individual titles were

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chosen to suit the descriptions (“Gripping,” “Sponging,” “Chiseling”) rather than to render a single Greek word; but the Additional Notes give an account of each trait’s literal meaning, and its treatment in ancient literature.

For the section numbers within each character I follow the standard numeration (Steinmetz, Navarre, Immisch), rather than Diels’ Oxford Classical Text.

For advice and suggestions I owe thanks to many more than I could name. But I cannot pass over Peter Bing, who lent me his notes from what must have been fascinating lectures on the *Characters* by the late Konrad Gaiser; William Fortenbaugh, not only for the splendid new edition of the fragments of Theophrastus but also for comments and hints on the Introduction; Rudolf Kassel, who introduced me to the dissertation on the *Characters* by Markus Stein, who in turn generously allowed me to use it in advance of publication and made countless acute corrections of my own work; and, especially, Zeph Stewart, for many hours of careful reading of my results, and painstaking criticism combined with unflinching encouragement.

Ithaca, New York
August 1992

Jeffrey Rusten

The reprint of 2002 has allowed the opportunity for some corrections and updates, deriving especially from Robin Lane Fox, “Theophrastus’ *Characters* and the Historian,” *Proceedings of the Cambridge Philological Society* 42 (1996) 127–170, and from James Diggle (who is now preparing a new edition of the *Characters* with commentary).

INTRODUCTION

Theophrastus’ range of interests almost matched that of his teacher Aristotle, from great works on botany,¹ studies on winds, weather, and many other topics in natural science, to logic and metaphysics, rhetoric and poetics, politics and ethics.² He would doubtless be astonished to learn that he is best remembered today for a little book only marginal to these studies and preserved only in a mutilated, perhaps abbreviated, form. Yet his *Characters* became a paradigm for European literature, and in the seventeenth and eighteenth centuries found translators and imitators in England, France, and Germany.

Before turning to its relatively recent influence, however, we must first look at its author’s career, the character of the book itself, and its affinities with ancient ethical, comic, and rhetorical writings, as well as several difficult (perhaps insoluble) problems: how the book came into being, why the text is in such lamentable condition, and to what extent the method and substance of this book can

¹*Inquiry into Plants*, ed. and tr. A. Hort (2 vols., Loeb Classical Library, 1916); *De Causis Plantarum*, ed. and tr. B. Einarson and G. K. Link (3 vols., Loeb Classical Library, 1976–1990).

² See the bibliography in Wehrli, “Der Peripatos” 475–476. (For abbreviations and works cited by author or short title only see the Bibliography.)

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be reconciled with what we know of the philosopher Theophrastus himself.

THEOPHRASTUS

Theophrastus was born in Eresus, on the island of Lesbos, ca. 370 B.C. He may have studied philosophy earlier, but at least by the age of 25 he began to work with Aristotle, who after the death of Plato had left Athens for the patronage of Hermias at Assos, a town near Theophrastus' home.³ Hermias was executed by the Persians in 341; the young man followed his master first to Macedonia and the court of Philip, then joined him on his return to Athens after 334, where he was recognized as Aristotle's preeminent student and designated successor.

Theophrastus' residence in Athens coincided with a turbulent period in its political history,⁴ some of which is mirrored in the *Characters*. Despite the power of Macedonia, the city remained democratic, under the leadership of Lycurgus, until his death in 324.⁵ The subsequent death of Alexander himself threw all into confusion, beginning with the Athenian uprising against Alexander's regent Antipater

³ For speculations on this period see Konrad Gaiser, *Theophrast in Assos* (Abhandlungen der Heidelberger Akademie der Wissenschaften, 1985.3). See in general the sketch of the lives of Aristotle (by H. Flashar) and Theophrastus in Wehrli, "Der Peripatos" 230–234, 477, and Theophr. fr., Intro. pp. 1–2.

⁴ See W. S. Ferguson, *Hellenistic Athens* (London 1911) chapters 1–3, Claude Mossé, *Athens in Decline* (London 1973) chapter 5.

⁵ F. Mitchel, "Lykourgan Athens, 388–322," *Simple Lectures*, series 2 (Cincinnati 1970).

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in 322 (when Aristotle himself withdrew again from Athens, leaving his school behind, and died in Euboea). Athens' defeat by Antipater led to a new oligarchic constitution under the Athenian conservative Phocion, with a limitation on the number of citizens.⁶ But then Antipater's death (319) produced a further struggle among his heirs, and the remnants of Alexander's family, for control of Greece: his designated successor Polyperchon, in partnership with Alexander's half-brother Philip III Arridaios, proclaimed the autonomy of all Greek states in exchange for their support. Democratic forces in Athens rallied to him, and Phocion was executed. But Polyperchon's power waned, and in 317 Antipater's son Cassander assumed control of Athens, which he placed under the control of Demetrius of Phaleron, a student of Aristotle and staunch supporter of Theophrastus. Demetrius fled to Egypt in 307, and Theophrastus was driven for a year into exile;⁷ but after his return he remained firmly established as the head of the most popular philosophical school in Athens until his death ca. 285 B.C.

STYLE, STRUCTURE, AND SETTING OF THE CHARACTERS

As preserved in the medieval manuscripts, the *Characters* consist of: a *Table of Contents* and a *Preface* explaining the

⁶ L. A. Trittle, *Phocion the Good* (London 1988).

⁷ Through a decree against non-Athenian heads of schools, moved by a certain Sophocles of Sounion. J. P. Lynch, *Aristotle's School* (Berkeley 1972) 103–104, Theophr. fr. 1.38; cf. Alexis *PCG* fr. 99, with the commentary of W. G. Arnott (Cambridge 1996) 858–859.

genesis and purpose of the whole collection; and *thirty chapters*, each with:

1) *Title*: a single-word personality trait, always ending in *-ια*;

2) *Definition* in abstract terms of this quality;

3) *Description*, the longest part of each chapter, introduced with the formula "the X man is the sort who . . .," and continuing in a series of infinitives giving characteristic actions;

4) *Epilogue* (in some cases) in a more rhetorical style, with moralizing generalizations.

It is certain that two of these elements—the preface and the epilogues—are not by Theophrastus himself, being later (perhaps much later) additions to the text. Of the definitions, one (the first) is certainly a later addition, and several others which seem irrelevant to the descriptions they introduce, or seem to be taken from other sources, are probably interpolations as well. (For the reasons behind these assumptions, see pages 30–32 below.)

What remains at the heart of the work are the descriptions, which are priceless for several reasons. First, because of their style. Theophrastus was a master of Greek rhetoric both in theory and practice—he received his name ("the divine speaker") from it, being originally called Tyrtamus (fr. 5A-6)—but here he disregards its constraints: there is no avoidance of hiatus, no logical or rhetorical figures or structures. An introductory formula "X is the sort who . . ." (*τοιούτος τις, οἷος . . .*)⁸ leads to an

⁸ For the style compare *PCG* Antiphanes fr. 166.6, and the treatise on letter writing ascribed to a certain Demetrius (R. Kassel, *Kleine Schriften* [Berlin 1991] 420–421).

infinitive containing the characteristic act—usually qualified by a series of participles giving the circumstances—followed by another participle and infinitive, and then another and another (sometimes interrupted with *δεινὸς καὶ . . .* "he is also apt to . . .") until the description ends. Not all scholars have found this style pleasing, and the attempt to account for its singularity has led to theories that it springs from lecture notes or a personal sketchbook, or even that it is the work of an excerptor, or a forgery utterly unrelated to Theophrastus; the only certain conclusion is that it is unique in Greek literature.⁹

Second, the setting is anything but timeless or idealizing, being unmistakably the Athens of the last few decades of the fourth century B.C., whose customs, institutions, and prejudices form the backdrop of every character's actions. Only the fragments of contemporary Athenian comedies offer an equal insight into the city's daily life.

Finally, the descriptions are equally distinctive as literary portraiture.¹⁰ They are never generalizations, but catalogues of vivid detail (some indeed so distinctive that they are difficult to interpret). We learn, for example, the exact words of the obsequious man, the boor, or the babbler, which gods the superstitious man placates on which days, how the chiseler avoids school fees, how the rumor-

⁹ Critics of its monotony include R. Porson and H. Sauppe (see Comperz 5), but most others have been more generous: see especially Pasquali, "Sui caratteri" 47–56.

¹⁰ For the background see Ivo Bruns, *Das literarische Porträt der Griechen im fünften und vierten Jahrhundert* (Berlin 1896); comparisons between Theophrastus and the portraiture of Lysippus in T. B. L. Webster, *Art and Literature in Fourth Century Athens* (London 1956) 124–133.

monger or the garrulous man finds an audience and the ungenerous man avoids one, which market vendors the shameless man franchises, how much he makes each day, and where he carries his earnings.

DATE OF THE CHARACTERS

Numerous allusions in the *Characters* themselves seem to offer hints about when they were composed.¹¹ The most tantalizing clue is in the gossip spread by the rumor-monger in *Characters* 8: he claims that Polyperchon and "the King" have defeated and captured Cassander, and that the current Athenian leadership is worried. C. Cichorius thought this rumor suited best the situation in Athens in late 319, when a decree of the new regent Polyperchon had encouraged Athens to restore its democracy, and Cassander appeared weak;¹² in that case the king will have been Philip Arridaios, and the worried Athenian leader, Phocion (Plutarch, *Phocion* 32.1, Diodorus 18.55–56).

Cichorius went on to argue that other chronological indications are consistent with 319 as well: thus *Characters* 23 assumes that the famine at Athens and the campaigns of Alexander are over, but that Antipater is still alive and in Macedon, which points to 326–3, 322–1, or 319. There is

¹¹ On dating *Characters* see A. Boegehold, "The Date of Theophrastus' *Characters*," *Transactions of the American Philological Association* 90 (1959) 15–19; Stein, *Definition und Schilderung* 21–45; Robin Lane Fox, "Theophrastus' *Characters* and the Historian," *PCPS* 42 (1995) 127–170 (especially 134–138).

¹² See C. Cichorius, Introduction to the edition of the Leipzig Philological Society, lvii–lxii.

mention of liturgies (23.6, 26.6), which were abolished by Demetrius of Phaleron (317–307) and not reinstated thereafter. The complaints of the authoritarian in *Characters* 26 seem to have been composed under a democracy—as do the democratic sentiments of the patron of scoundrels (29.5). But the fact that in 26.2 commissioners are being elected rather than chosen by lot (cf. Aristotle, *Constitution of Athens* 56.4) suggests a date after 322.¹³

But recent scholarship has endorsed other candidates for "the king" of *Characters* 8¹⁴ and Cichorius' insistence that all 30 sketches were composed in 319 seems somewhat doubtful. It is intrinsically just as plausible that different characters have different dramatic dates, and the various sketches may have been composed over a period of 10–15 years.¹⁵

There are other features of the *Characters* which recall anecdotal evidence on the life and school of Theophrastus.

¹³ See Boegehold in TAPA 90:18, and Stein, *Definition und Schilderung*.

¹⁴ Alexander IV, or Heracles, in which case the nervous current ruler of Athens will be Demetrius of Phaleron (and in any case the story is a lie). A detailed review of all the possibilities in Stein, *Definition und Schilderung* 21–36. Christian Habicht, *Athens from Alexander to Anthony* (Cambridge MA 1997) 123, prefers 317 B.C.; Lane Fox 309.

¹⁵ This seems a reasonable assumption, particularly since 319 was a year of constant crisis in Athens; the attempted prosecution of Theophrastus by the democrat Hagnonides (Diogenes Laertius 5.37) may belong to this year also (Boegehold in TAPA 90:17). Habicht suggests "the years 324–315 should be accepted as reasonable boundaries." Lane Fox (PCPS 43:138) suggests even wider boundaries, from the lifetime of Alexander to 309.

He and his students dressed rather well, and had a reputation for high living;¹⁶ it is therefore noteworthy that there are four varieties of stinginess, but none of extravagance (see the Additional Notes on *Characters* 9). His elegant manners and sophistication were well known; and we find in this work a number of types who lack social graces or make themselves foolish in society (see Additional Notes on *Characters* 4). He discussed sacrifice at length elsewhere (fr. 584A–585), and constantly employs it here to illustrate his types (9.2, 12.11, 15.5, 16 *passim*, 17.1, 21.7, 21.11, 22.4, 27.5); his father was a fuller, a trade with which his characters often have dealings (18.6, 22.8, 30.10; for the prominence of this craft in *De Causis Plantarum* see Einarson and Link, *Intro.* viii note a).

THE CHARACTERS AND ANCIENT LITERATURE¹⁷

Ethics

The meanings of ancient Greek *χαρακτήρ* are derived from an original sense of an *inscribing* (*χαράσσειν*) onto a surface: the *imprint* on a coin, the *form* of a letter, often the *style* of an author for rhetorical analysis.¹⁸ “Character” in the modern sense is *not* one of its meanings—the Greek

¹⁶ Stein, *Definition und Schilderung* cites Teles fr. 30 Hense, Theophr. fr. 12, 23, Lycon fr. 7, 8, 14 Wehrli.

¹⁷ For the concept in general see the survey in C. B. R. Pelling (ed.), *Characterization and Individuality in Greek Literature* (Oxford 1990).

¹⁸ See A. Koerte, “ΧΑΡΑΚΤΗΡ,” *Hermes* 64 (1928) 69–86.

word for “character” is usually *ἦθος*¹⁹—and if it were not firmly established, Theophrastus’ title might better be rendered “traits.” Basic to his whole enterprise is the notion that individual good or bad traits of character may be isolated and studied separately, a notion formulated most memorably by his teacher Aristotle in the *Nicomachean Ethics* Book 2:²⁰ for each range of emotion (fear, anger) or sphere of action (wealth, honor), Aristotle defines moral virtue and vice (*ἀρετή* καὶ *κακία ἠθική*, literally “excellence and badness of character”) by their relation to the middle: too large or small an amount is to be avoided as a vice, and only by remaining between the extremes can one attain virtue.²¹

Although Aristotle would not reduce moral behavior to a formula,²² he is nonetheless able to apply this doctrine to

¹⁹ For examples of the various Greek terms for character see O. Thimme, *Φύσις, τρόπος, ἦθος* (Diss. Göttingen, 1935).

²⁰ Among earlier philosophic descriptions of vices are Plato’s account of character types which parallel forms of government in *Republic* VIII, and the literature of national characters (Boeotian, Spartan, etc.) based ultimately on the sort of climatological determinism in the Hippocratic *Airs, Waters, Places*: see M. Goebel, *Ethnica* (Diss. Breslau 1915).

²¹ This in turn is related to Greek popular wisdom that avoidance of extremes is best: Nisbet-Hubbard on Horace, *Odes* II.10.5, Hermann Kalchreuter, *Die ΜΕΣΟΤΗΣ bei und vor Aristoteles* (Diss. Tübingen, 1911), H.-J. Mette, “ΜΗΔΕΝ ΑΓΑΝ,” *Kleine Schriften* (ed. A. Mette and B. Seidensticker, Frankfurt 1988) 1–38.

²² See W. F. R. Hardie, “Virtue Is a Mean,” chapter 7 in *Aristotle’s Ethical Theory* (second ed. Oxford 1980).

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a wide range of traditionally named virtues and vices of character (*Nicomachean Ethics* 1107a33–1108b7).²³

ἔλλειψις (deficiency)	μεσότης (mean)	ὑπερβολή (excess)
*δειλός (coward)	ἀνδρεία (courage)	θρασύς (rash)
*ἀναίσθητος (unable to feel)	σωφροσύνη (temperance)	ἀκολασία (intemperance)
*ἀνελευθερία (lack of generosity)	ἐλευθεριότης (generosity)	ἀσωτία (profligacy)
μικροπρεπεία (niggardliness)	μεγαλοπρεπεία (magnificence)	βαναυσία (vulgarity)
μικροψυχία (pusillanimity)	μεγαλοψυχία (magnanimity)	χαυνότης (vanity)
ἀφιλότιμος (unambitious)	φιλότιμος (ambitious- good)	φιλότιμος (ambitious- bad)
ἀοργησία (passivity)	πραότης (gentleness)	ὀργιλότης (irascibility)
*εἰρωνεία (self- deprecation)	ἀλήθεια (truthfulness)	*ἀλαζονεία (boastfulness)
*ἀγροικία (boorishness)	εὐτραπέλια (wit)	βωμολοχία (buffoonery)
δύσερις (quarrel- someness)	φιλία (friendliness)	*ἄρεσκος (obsequious)
δύσκολος (bad- tempered)	φιλία (friendliness)	*κόλαξ (flatterer)
*ἀναίσχυτος (shameless)	αἰδήμων (polite)	καταπλήξ (bashful)
ἐπιχαιρεκακία (spitefulness)	νέμεσις (righteous indignation)	φθόνος (enviousness)

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Aristotle goes on in Books 3 and 4 (1115a6–1128b33) to describe almost all of these virtues and vices in detail. Although considerably more abstract, his descriptions of individual vices, both here and in the parallel discussions in the *Eudemian Ethics* (2.1220b21–1221b3, 3.1228a23–1234b11) and the Pseudo-Aristotelian *Magna Moralia* (1.1190b9–1193a37), seem to be precursors of some of the *Characters* (see the Additional Notes on individual characters); it is easy to imagine Theophrastus' work as inspired by his teacher's approach to vices.

Peripatetic authors after Theophrastus wrote works in a similar style. A fragment of Satyrus' "On Characters" condemning profligacy is preserved by Athenaeus (4.168c). Extensive quotations from Ariston of Keos, "On Relieving Arrogance," are given by Philodemus, *On Vices* Book 10 (for text and translation see the Appendix); their style and use of detail show a remarkable resemblance to the *Characters*. Lycon's description of a drunkard is quoted by Rutilius Lupus 2.7 (Lycon fr. 26 Wehrli). Other treatments of vice owe something to character writing as well: Seneca and Plutarch²⁴ are the most obvious examples, but also evidently Posidonius (fr. 176 Kidd).

²³ The listing here is based on the *Nicomachean Ethics*; there is a slightly different list in exactly this format in *Eudemian Ethics* 1120b38ff. I give the abstract noun when Aristotle uses one, otherwise the adjective; an asterisk means it is found also in the *Characters*.

²⁴ He wrote essays *On Garrulity*, *How to Tell a Flatterer From a Friend*, *On Superstition*, *On Meddling*, *On the Love of Money*, and *On Extravagant Self-Praise*.

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Comedy and Satire

For all their ethical basis, Theophrastus' sketches—especially in extended scenes like "Idle Chatter" (3), "Rumor-Mongering" (8), or "Cowardice" (25)—quite obviously have comic affinities as well. Characterization by type was already an important feature in Aristophanes,²⁵ but it was the comedy of the fourth century which brought stock characters to the fore:²⁶ the flattering parasite, the greedy or mistrustful old man, the shameless pimp or the braggart soldier. The remains of comedies of this period (or their Roman adaptations) offer instructive parallels to the behavior of Theophrastus' characters,²⁷ and the titles of fourth-century plays now lost suggest that traits of character were sometimes central (those with an asterisk are in Theophrastus also): **The Boor* ("Άγροικος), **The Mistrustful Man* ("Απιστος), **The Glutton* ("Απληστος), **The Profligate* ("Ασωτος), **The Superstitious Man* (Δεισιδαίμων), **The Grouch* (Δύσκολος), **The Flatterer* (Κόλαξ), **The Griper* (Μεμψίμοιρος), **The Loner* (Μονότροπος), **The Meddler* (Πολυπράγμων), **The Miser* (Φιλάργυρος), **The Busybody* (Φιλοπράγμων).

Menander, the greatest author of New Comedy, has

²⁵ W. Süß, "Zur Komposition der altattischen Komödie," *Rheinisches Museum* 63 (1908) 12–38, R. G. Ussher, "Old Comedy and 'Character': Some Comments," *Greece and Rome* 24 (1977) 71–79.

²⁶ H.-G. Nesselrath, *Die attische mittlere Komödie* (Berlin 1991) 280–330.

²⁷ R. L. Hunter, *The New Comedy of Greece and Rome* (Cambridge 1985) 148–151.

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even been claimed as Theophrastus' student.²⁸ Not only does he appear to echo several other Theophrastan works in his writing, he manipulates his characters with as much skill as Theophrastus—in fact, even more skill, which prompts caution in assuming any direct influence. His philosophizing passages, impressive in themselves, are often given an ironic turn when put in the mouths of unsuitable characters. His stock characters too (especially soldiers and prostitutes) may often surprise us by transcending their limitations.²⁹

Satire and comedy were often linked by ancient theorists,³⁰ and here too there are occasional resemblances to the *Characters*, especially in the vivid portraits by Hipponax, Herodas, Phoenix, and Cercidas. Other such sketches are found in the poem by Semonides of Amorgos (seventh century B.C.) on types of women: their various vices (e.g., filthiness, cunning, extravagance) are explained by their creation from animals (e.g., the pig, fox, horse) or other elements (the sea). Only the industrious woman,

²⁸ The imperial writer Pamphile (*FGH* III fr. 10) as quoted by Diogenes Laertius 5.36; for a detailed examination of the tradition of Menander as philosopher see Konrad Gaiser, "Menander und der Peripatos," *Antike und Abendland* 13 (1967) 8–40.

²⁹ For the "philosophical" passages—note especially the slave Onesimos' garbled psychological theory, *Epitrepontes* 1092–1099—see Gaiser (preceding note); for the stock characters, Nesselrath (above n. 26) 333, and Wilamowitz' oft-repeated dictum (R. Kassel, *Kleine Schriften* [Berlin 1991], 508 n. 6): "Theophrastus gives us types; Menander gives us people."

³⁰ Horace, *Satires* 1.4, *Prolegomena* to Comedy p. 3 Koster.

created from the bee, is praiseworthy.³¹ Among Roman satirists, Horace discusses greed (1.2, 2.2), and offers an extensive portrait of a bore (1.9); Martial (3.63) defines the *bellus homo* with a Theophrastan eye for detail, and Juvenal skewers the miser (14.126–134). The diatribes of Teles adapt some of the same techniques, and Lucian even shows a direct knowledge of the *Characters*.³²

*Rhetoric*³³

Character sketching could also be an important weapon in court: Aristotle's account of moral traits in the *Ethics* is complemented by a rhetorical discussion of the contrasting traits of the old and young in *Rhetoric* 2.12–14.³⁴ Just as La Bruyère saw that fictitious characters could be mixed with the literary portrait of a real individual, so the ancient rhetorical tradition demanded exercises in character drawing as practice for historical portraits from life. Called *χαρακτηρισμοί* or *ἠθολογίαι*, these seem to have been standard exercises in all rhetorical training, and are mentioned by Cicero (*Topica* 83), and Quintilian (1.9.3);³⁵ a

³¹ Semonides fr. 7 West; H. Lloyd-Jones, *Females of the Species* (London 1975); Walter Marg, *Der Charakter in der Sprache der frühgriechischen Dichtung* (Würzburg 1938).

³² M. D. MacLeod, *Mnemosyne* 27 (1974) 75–76.

³³ See in general Wilhelm Süss, *Ethos: Studien zur älteren griechischen Rhetorik* (Leipzig 1910).

³⁴ A. Dyroff, *Der Peripatos über das Greisenalter* (Studien zur Geschichte und Kultur des Altertums 21.3, Paderborn 1939).

³⁵ Probably also by Suetonius, *De Grammaticis* 4.

fine sample of a braggart is given by the *Rhetorica ad Herennium* 4.50–51.64. They led not only to portraits like Cicero's *In Pisonem*, but also the famous sketches of historical figures in Sallust and Tacitus.³⁶

PURPOSE OF THE *CHARACTERS*

The authenticity of the *Characters* as a work of Theophrastus, although doubted (without argument) by scholars as distinguished as Porson, Haupt, Vettori, and Valckenaer, is as good as proved, as we have seen, by its allusions to Theophrastus' lifetime. Yet it is easy to see why it was suspected: the work's subject and its execution seem as alien to the philosopher's other work as its style.

Theophrastus' motive for writing the *Characters* might be sought in his ethical works, where several fragments offer connections, for example, the attested title "On Characters" (Περὶ ἠθῶν fr. 436.1); or fr. 465, where he notes how much care is devoted to the choice of a city, friends, even the route for a journey, while the more important choice of a way of life is left to chance; or fr. 449A, on virtue and vice, which closely resembles Aristotle—we have seen that the division of the *Characters* into traits, and even some of their names, recalls the *Nicomachean Ethics* as well.

³⁶ The most detailed introduction (although it slights rhetorical influence) is Christopher Gill, "The Question of Character-Development: Plutarch and Tacitus," *Classical Quarterly* 33 (1983) 469–487. For later parallels see David Nichol Smith, *Characters from the Histories and Memoirs of the Seventeenth Century* (Oxford 1918).

But the differences between the *Nicomachean Ethics* and the *Characters* are even more obvious. The latter deals only with faults, while Aristotle is far more interested in virtues than in vices; Aristotle develops an argument about virtue as a mean, which is then illustrated with specific examples from spheres like reactions to danger, behavior with money, treatment of other individuals, leading to extended consideration of the virtues of justice and friendship; the *Characters*, on the other hand, are utterly lacking in analysis, their order of presentation apparently random—traits relating to money, friendship, or talk are not treated together, or compared in any way.

Most importantly, the *motives* behind the characters' actions are not discussed.³⁷ Much of the behavior detailed here—things like charging compound interest and late fees for loans, hiring flute girls for dinner parties, dedicating skulls of sacrificed cows, shirking payments for public service, seeking purification after incurring pollution—is in fact very close to normal, and well-attested for Athens of the fifth and fourth centuries. If the *Characters* are to offer ethical instruction, we need an analysis such as Terence (probably following Menander) puts in the mouth of Micio (*Adelphi* 821–825):

multa in homine, Demea,
signa insunt ex quibus coniectura facile fit,

³⁷ See especially W. Fortenbaugh, "Die Charaktere Theophrasts," *Rheinisches Museum* 118 (1975) 64. The opening definitions of each character are completely inadequate as indications of motive, and their authenticity is in any case suspect (see below at note 54).

duo quom idem faciunt, saepe ut possis dicere
'hoc licet inpune facere huic, illi non licet.'
non quo dissimilis res sit, sed quo is qui facit.

In a person, Demeas, there are many clues that lead to an obvious conclusion. Thus even though two people behave the same, you can usually say

"this man can get away with it—that one can't."
Not because the behavior is different, but because
the *person* is.

Thus support is lacking for the idea that the *Characters* is a series of excerpts made from Theophrastus' ethical writings,³⁸ or was written to illustrate them.

Some have suggested its purpose was not ethical at all. One alternative candidate is comedy.³⁹ Since there are no examples of virtue in the *Characters*, we are reminded of Aristotle's dictum (*Poetics* 1449a32, cf. 1448a1–5) that the depiction of people we do not take seriously (*φαυλότροποι*) is the province of comedy. Aristotle and his successors wrote frequently on the techniques and ethical implications of comedy. Their exact views are far from clear, but the so-called "Tractatus Coislinianus," which has peripatetic affinities,⁴⁰ lists in section XII three "characters of

³⁸ Formulated by Sonntag (see p. 30 below), but refuted by Gomperz, "Über die Charaktere Theophrasts," 4–8.

³⁹ R. G. Ussher, "Old Comedy and 'Character'," *Greece and Rome* 24 (1977) 71–79; W. Fortenbaugh, "Theophrast über den komischen Charakter," *Rheinisches Museum* 124 (1981) 245–260.

⁴⁰ Most recently and fully R. Janko, *Aristotle on Comedy* (London 1984) and Nesselrath (above n. 26) 102–162.

comedy" (ἡθῆ κομωδίας), the βωμολοχικά, ἀλαζονικά, and εἰρωνικά ("buffoons, braggarts, and tricksters"), two of which appear in the *Characters* (1, 23), the other in Aristotle (*Nicomachean Ethics* 1108a24). Works "On Comedy" and "On the Ridiculous" are ascribed to Theophrastus himself (frs. 709–710), as well as a definition of the genre (fr. 708).

Another suggested purpose is rhetorical instruction.⁴¹ There is no doubt that this is the use to which the work was eventually put; indeed it owes its very survival to its inclusion among the handbooks of the schools; but we have no trace in the rhetorical writings of Theophrastus (fr. 667–707) that he treated characterization, nor in the *Characters* themselves that they have such a purpose; it might indeed seem to be ruled out if the title ἠθικοὶ χαρακτήρες in Diogenes Laertius 5.47 is correct.

What ultimately defeats any attempt to find an ethical, comic, or rhetorical basis in the *Characters* is the fact that there is no trace in them of structure or analysis at all. Like any other work of fictional literature—and unlike any other work of Theophrastus—the *Characters* are presented as pure entertainment. The question is therefore not the work's purpose so much as its style, and here three

⁴¹ O. Immisch, *Philologus* 11 (1898) 193–212, Süß, *Ethos* (above n. 33) 167, A. Rostagni, *Rivista di filologia* 48 (1920) 417–443, D. Furley, *Symbolae Osloenses* 30 (1953) 56–60, S. Trenkner, *The Greek Novella in the Classical Period* (Cambridge 1958) 147–154, Fortenbaugh, "Theophrastus, the *Characters* and Rhetoric," chapter 3 in *Rutgers University Studies in Classical Humanities* 6 (1993).

scholars have made complementary suggestions: 1) Gomperz (11–13), that the *Characters* bear the same relation to Theophrastus' ethical works as the sketchbook of a painter does to finished paintings—he compared the connection of Aristotle's *Constitution of Athens* to the *Politics*, his *Homeric Problems* to the *Poetics*; in the school of Aristotle, such preliminary collections of materials were published, though they would not be today; 2) Pasquali ("Sui caratteri" 51–3) points to the radically unusual style, which he regards as an experimental publication based on lectures; 3) Gaiser⁴² also suggested the lecture hall, as the place where the giving of information, moral instruction, and entertainment intersect.

Indeed Theophrastus' public lectures seem to have been enormously popular and entertaining; Diogenes Laertius 5.37 tells us that he had 2000 students (cf. Theophrastus fr. 15), and Hermippus (fr. 51 Wehrli = Theophrastus fr. 12) that he punctuated his lectures with gestures, citing in particular his mimicry of a glutton. Some other works of Theophrastus, known only from fragments, may have been as lively ("On Marriage," fr. 486), and the peripatetic school after him interested itself in a wide range of popular and practical ethical questions in an anecdotal style.⁴³

⁴² To my knowledge this suggestion was never published; I know it from notes on his Tübingen lectures on the *Characters* lent me by Peter Bing.

⁴³ Wehrli, "Peripatos" 467–469. The ethical fragments of Theophrastus (fr. 436–579) include "On Drunkenness," "On Pleasure," and "Piety."

HISTORY OF THE TEXT

Medieval Manuscripts

The most valuable individual manuscripts are:⁴⁴

A = *Parisinus graecus* 2977, XI cent.

B = *Parisinus graecus* 1983, X–XI cent.

Both A and B contain *Characters* 1–15, the proem and the table of contents (for 1–15 only); in both manuscripts, the text of *Character* 30.5–16 is wrongly appended to *Character* 11.⁴⁵

V = *Vaticanus graecus* 110, XIII cent., which only begins with *Character* 16, yet it alone continues to the end of *Character* 30 (29–30.5 were first edited from this manuscript by Amaduzzi in 1786).⁴⁶

Since the text of 30.5–16 is (incorrectly) added by AB after *Character* 11, for the final sentences of the work we may compare AB and V, which reveals that at least here (al-

⁴⁴ The clearest and most thorough account of the medieval manuscripts is by Immisch, pp. viii–lii of the *Philological Society of Leipzig* edition.

⁴⁵ For detailed accounts of both these manuscripts see H. Rabe, *Rheinisches Museum* 67 (1912) 323–332, W. Abraham in Studemund, *Jahrbücher für classische Philologie* 1885 (31) 759–772, and E. Matelli, *Scrittura e civiltà* 13 (1989) 329–386.

⁴⁶ The writing is indistinct, and heavily abbreviated; see the photograph of fol. 253 r/v (*Characters* 16–21) in R. Merkelbach und H. van Thiel, *Griechisches Leseheft zur Einführung in Paläographie und Textkritik* (Göttingen 1965) no. 5 pp. 15–16.

though not necessarily elsewhere) AB gives in many cases a *shorter* text, but often a *better* one than V.

The simplest approach to reconstructing this phase of their transmission is the assumption that an original manuscript *a* was divided into two parts (1–15, 16–30) and copied separately; the branch of the tradition containing *Characters* 1–15 found a fragment (perhaps the final page detached) containing *Character* 30.5–16 from an abridged text, and re-copied this where it was thought to belong, at the end of *Character* 11.⁴⁷ Thus the accompanying stemma (page 26).

All manuscripts *later* than A, B, and V are divided into three groups:⁴⁸

C, consisting of 7 manuscripts (XV–XVI cent.) containing *Characters* 1–28: Immisch pp. ix–xiii.

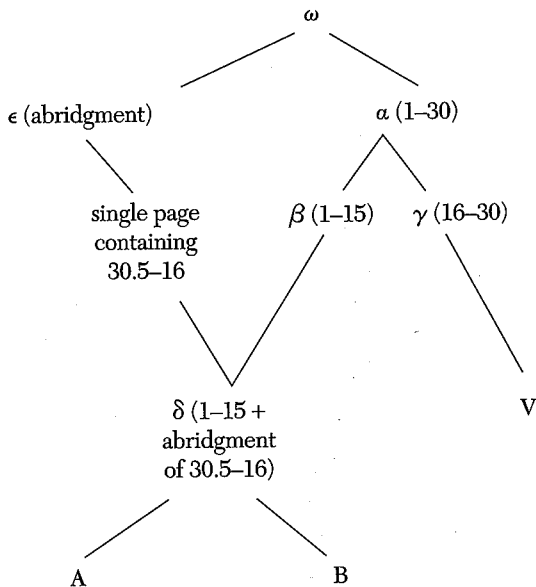
D, consisting of 6 manuscripts (XIV–XVI cent.) containing *Characters* 1–23: Immisch pp. xiii–xviii.

E, consisting of 32 manuscripts (XIII–XVI cent.) which never contained more than *Characters* 1–15: Immisch pp. xix–xxv.

⁴⁷ On the other hand AB is *not* derived from an abridgment for 1–15, as shown by the papyri (see below).

⁴⁸ N. G. Wilson, *Scriptorium* 16 (1962) 96–8, extends this list of manuscripts from published library catalogues: yet among the manuscripts he designates as new, nos. 3, 20, 24, and 55 were already known to Immisch (the first three only in his Teubner edition of 1923); whereas nos. 19, 34, and 63 (none designated “new”) have to my knowledge never been mentioned before.

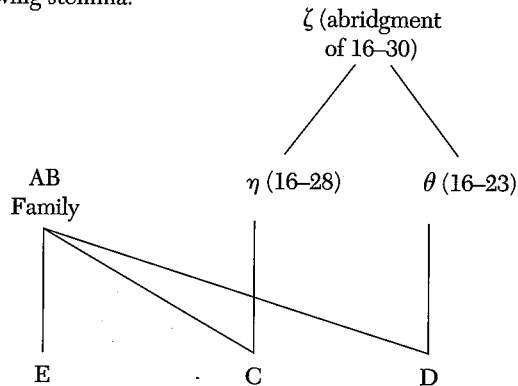
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The transmission of these later families C, D, and E is more complicated: E, containing *Characters* 1-15, appears to derive from A and B, and therefore to have no independent value. The families C and D, however, derive from A and B only for the first 15 characters; after that, they copy 16-23 or 16-28 from another source, which is however not identical with V, since when V was discovered

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it proved to have a significantly longer text in many passages.⁴⁹ Therefore C and D must have derived *Characters* 16ff from an abridged manuscript also, producing the following stemma:



The ultimate source of the abridgment ζ remains in dispute. Diels (followed by Stein, *Definition und Schilderung*, and most modern editors) believed it to be entirely derived from V, so that CD would possess no independent

⁴⁹ These so-called "additamenta Vaticana" are printed in bold type in the apparatus of the Philological Society of Leipzig edition and Immisch's 1923 Teubner edition. Steinmetz 38-41 suggested that the abridgments were carried out in the thirteenth century by Maximus Planudes, whom we know to have reworked the rhetorical corpus in A and B (H. Rabe, *Rheinisches Museum* 67 [1912] 332-337).

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value; Immisch (Leipzig edition pp. xxxvi–lii, Teubner edition pp. iii–iv, followed by Pasquali and Steinmetz) maintained that occasionally C and D preserved an independent tradition.

Finally, there exists an epitome of *Characters* 1–21 in “M” (*Monacensis graecus* 505, XV cent.), which agrees mostly with B in 1–15, mostly with V in 16–21.

Papyri and Testimonia

The text offered by the medieval manuscripts of the *Characters* may be the most corrupt of any major work of Greek antiquity; yet the fragments found on papyrus suggest that it is more or less that already fixed by the first century B.C.:

P. Hamb. 143 (I B.C., *Characters* 7–8), M. Gronewald *Zeitschrift für Papyrologie und Epigraphik* 35 (1979) 21–2.

P. Herc. 1457 (I B.C., Philodemus *On flattery* citing *Character* 5). For this and other possible citations of Theophrastus among the Herculaneum papyri see Eiko Kondo, “I ‘caratteri’ di Teofrasto nei papiri ercolanesi,” *Cronache ercolanesi* 1 (1971) 73–86, with the corrections of T. Dorandi and M. Stein, “Der älteste Textzeuge für den APECKOC des Theophrast,” *ZPE* 100 (1994) 1–16.

P. Oxy. 699 (A.D. III) offers an epitome of *Characters* 25–6.

In the twelfth century the *Characters* was mentioned (and perhaps imitated, see N. G. Wilson, *Scholars of By-*

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zantium [London 1983] 200–201) by Eustathius on *Iliad* 12.276 (p. 931.18) and Tzetzes, *Chiliades* 9.941.

Earliest Transmission

We have seen that the date of the *Characters* is only roughly known, while the purpose for which it was written and the earliest stages of its textual history are shrouded in mystery. But it is obvious why the work survived: every single medieval manuscript which contains it is derived from collections of treatises on rhetoric (whose central authors were Hermogenes and Aphthonius), so that it must owe its preservation to a decision to make it part of a rhetorical corpus, doubtless as an aid to the description of character. This must have occurred by the ninth century, perhaps considerably earlier.⁵⁰

In the process of being included in rhetorical corpora, the *Characters* was prone to being shortened in transmission: as we have seen, many of the medieval manuscripts of 16–30 are presumed to derive from abridgments, and there exist two epitomes, M and P. Oxy. 699.

Yet at other stages of its history, the work was prey to expansion as well, and here the motive seems to have been to adapt the work not to rhetoric, but to moralizing instruction in ethics.⁵¹ The evidence for these expansions is entirely subjective, since even the earliest papyri offer more or less the same sort of text we have today. Yet there can be

⁵⁰ Immisch, *Philological Society of Leipzig* edition, xxix–xxxv.

⁵¹ Immisch, *Philological Society of Leipzig* edition, xxxvi.

little doubt that some parts of the *Characters* as we have them are later additions, of three kinds:

The Proem. Even beyond its chronological absurdities and fatuous repetitions, the introductory essay now preserved in all manuscripts gives a completely false picture of the work that is to follow. For details see the note *ad loc.* It was first shown to be a later insertion by Carl Gottlieb Sonntag, *Dissertatio in prooemium characterum Theophrasti* (Leipzig 1787).

Epilogues are appended to several *Characters* (1.7, 2.13, 3.5, 6.10, 8.10–14, 10.14, 26.6, 28.7, 29.6). The *Characters* themselves, as we have seen, employ a simple and repetitive style to describe the specific actions of a single individual. In these epilogues, by contrast, a florid style and the tendency to moralize and generalize (and consequent use of the plural) betray immediately that they are alien. They are usually considered Byzantine, although not necessarily by the same hand as the proem.⁵²

Definitions are prefixed to every character: their style is uncompromisingly abstract, and they are composed of a limited number of recurring elements;⁵³ there are often problems in reconciling them with the character description which follows—at worst they flatly contradict it, at best they are irrelevant or offer only a partial introduction to the character described. (It is therefore especially unfortunate that they come first, since they lead the reader to

⁵² Gomperz 4; Immisch, Philological Society of Leipzig edition, xxxv; Pasquali, "Sui caratteri" 67–69.

⁵³ For example, ὡς ὁρω/τύπω (περι)λαβεῖν in 1, 5, 9, 20, cf. 14; δόξει/δόξειεν ἂν εἶναι in 1, 4, 7, 13, 16, 23, 25, 26, 27.

try to match what follows to their formula, rather than reading the description itself.) Most suspicious is the fact that several separate collections of definitions (ethical and otherwise) circulated in antiquity, some of them falsely attributed to famous names: Pseudo-Plato, *Definitions*, Pseudo-Aristotle, *On Virtues and Vices*, and the Stoic definitions of emotions collected in *SVF* III p. 92–102. Some of the definitions in the *Characters* correspond closely either with these collections (*Characters* 5, 7, 9, 12, 16) or with a formula in Aristotelian ethical writings (*Character* 1): since they seem less at home in Theophrastus, it is probable that in at least some cases the *Characters* were "improved" by the addition of definitions from these and other collections.⁵⁴

On the other hand, there are two strong arguments against attributing the definitions as a group: 1) the Theophrastan imitations of Ariston of Keos in the third/second century B.C. (see the Appendix) begin with definitions as well (although much more apt ones than in Theophrastus); and 2) three of the definitions (*Char.* 2, 6, 26) are attested in papyri. If *all* the definitions in the *Characters* are post-

⁵⁴ The first to suggest the definitions were not Theophrastan was Hanow; the case was made more strongly by Gomperz, and more recently by Stein, *Definition und Schilderung*. On the pseudo-platonic and other definitions see Ernst A. Schmidt, *Aristoteles über die Tugend* (Berlin 1965 = *Aristoteles Werke*, ed. E. Grumach XVIII.1) 27, 140, who however proceeds from the assumption that the definitions in *Characters* are genuine. Pasquali's suggestion ("Sui caratteri," 85) that Theophrastus himself borrowed from the collections of definitions seems on chronological and intellectual grounds unlikely.

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Theophrastan additions, their interpolation must have taken place extremely early.⁵⁵

Conclusions

After working backward to investigate the history of the text, we may now speculate at a positive account of its origins and transmission until its republication in the Renaissance.

I. (ca. 325–315 B.C.) Composition of the *Characters* by Theophrastus, in an experimental style; the publication was perhaps based on lectures. (There is no reason to believe the *Characters* was one of the “lost” works of Theophrastus edited by Andronicus in the first century B.C., on which see Theophrastus fr. 37–41; but it also seems clear that the work never received the kind of scholarly attention in Alexandria that was accorded to Plato or the historians.)

II. (III–II B.C.) At least some definitions added from other sources (Ps-Plato, *Definitions*, Ps-Aristotle, *On Virtues and Vices*. *Characters* known to peripatetics Lykon, Satyros, and Ariston.

III. (I B.C.) *Characters* known to Philodemus.

⁵⁵ Pasquali (“Sui caratteri” 76) suggests that some of the definitions and titles have been meddled with, others not. As far as titles go (they all end in *-ia*), there seems reason to be skeptical when they do not match the character, being used elsewhere in a different sense: *εἰρωνεία* (1), *ἀπόνοια* (6), *ἀναισχυντία* (9), *ἀναισθησία* (14), *ἀηδία* (20), *ὀλιγαρχία* (26).

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IV. (Roman empire) Beginnings of use in Roman rhetorical instruction (*Rhetorica ad Herennium*, Cicero, Quintilian): occasional epitomization (P. Oxy. 699).

V. (Later Roman empire) Proem and epilogues added to stress the work’s ethical importance.

VI. (Early middle ages) Inclusion of *Characters* in the corpus of rhetorical treatises dominated by Hermogenes and Aphthonius.

VII. (IX–XI cent.) Separation of *Characters* 1–15 from 16–30; major manuscripts produced.

VIII. (Later middle ages) *Characters* mentioned by Tzetzes, Eustathius, Planudes.

THE CHARACTERS AND EUROPEAN LITERATURE

The *Characters* had a small but persistent influence on European literature⁵⁶ even before the seventeenth century, through the tradition of rhetorical instruction: as we have seen, several ancient rhetorical works include character sketches in the Theophrastan style, and the *Characters* itself owes its very survival into the middle ages solely to its inclusion among the rhetorical treatises of Hermogenes and Aphthonius, doubtless as a model of character depiction. Galleries of such rhetorical portraits can be found already in the prologue to *The Canterbury Tales* or the

⁵⁶ For what follows see especially Smeed, *Theophrastan Character*. There are selections from all these writings in Aldington, *A Book of Characters*.

Seven Deadly Sins in *Piers Plowman*, or Sebastian Brant's *Ship of Fools*.⁵⁷

Although parts of it were edited as early as 1527, it was the great edition and commentary of Isaac Casaubon in 1592⁵⁸ that brought the *Characters* wider attention; his multiple corrections of the text, and commentary illustrating the background of the sketches in the life of ancient Athens, made it possible to read it with understanding for the first time. The seed it contained could fall on fertile soil: Rabelais and Cervantes had introduced new literary forms, Erasmus and others had adapted and popularized the writings of Lucian and Juvenal,⁵⁹ Montaigne had written in the Senecan manner on the components of character, and Thomas Chapman and Ben Jonson were beginning to exploit the ancient medical theory of humors to produce characters for the comic stage.⁶⁰

⁵⁷ Smeed, *Theophrastan Character* 6–19.

⁵⁸ See Rudolf Pfeiffer, *History of Classical Scholarship II* (Oxford 1976) 120–123. (The detailed and idiosyncratic biography by Mark Pattison, *Isaac Casaubon*, second ed. Oxford 1892, largely ignores Casaubon's scholarship.) Casaubon's commentary remained standard for nearly two centuries. His first edition contained only *Characters* 1–23; 24–28 were added in 1599; 29–30 were first included in the edition by J. C. Amaduzzi, 1786.

⁵⁹ Christopher Robinson, *Lucian and His Influence in Europe* (London 1979); Gilbert Highet, *Juvenal the Satirist* (Oxford 1954) 206–218; R. M. Alden, *The Rise of Formal Satire in England Under Classical Influence* (Philadelphia 1899).

⁶⁰ Chapman's *A Humorous Days' Mirth* (in 1597) and Jonson's *Every Man in His Humour* (1598) show no direct knowledge of the *Characters*, but the character sketches spoken by Mercury and Cupid in *Cynthia's Revels* (1600) are obviously modeled on

The idea of an individual essay devoted to the description of a single psychological type was an instant success. The first to imitate it was Joseph Hall, Bishop of Norwich and later of Exeter, who not surprisingly stressed its moral aspects; his own *Characters* (first published in London in 1608) were more abstract, moralizing, and rhetorical than Theophrastus, and (following the preface, which he did not know to be spurious) included characters of virtue as well as of vice.

Hall's book itself inspired imitations for the rest of the seventeenth century; but most of these were more interested in vice (and entertainment) than in virtue and moral instruction. Apart from individual sketches issued as pamphlets or incorporated into other books, two other English collections of this period stand out. In 1614 there appeared a book of 21 characters (expanded to 83 in subsequent editions) by the late Sir Thomas Overbury and "other learned gentlemen" (among them Webster, Dekker, and Donne), often employing extravagant wordplay and metaphor, which extend the genre to reflect contemporary English life—there are characters not only of vices and virtues but trades ("The Ostler") and national types ("The Dutchman"). Then in 1628 John Earle's *Microcosmography* retained the wide range of subjects treated in Overbury, but returned to a more relaxed, less mannered style.

Hall, Overbury, and Earle provided the models for innumerable others throughout the seventeenth century in

Theophrastus; see E. C. Baldwin, "Ben Jonson's Indebtedness to the Greek Character-Sketch," *Modern Language Notes* 16 (1901) 385–396.

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England, where character writing became a standard exercise, as prescribed by Ralph Johnson, *The Scholar's Guide* (1665).⁶¹

A Character

A Character is a witty and facetious description of the nature and qualities of some person, or sort of people.

RULES for making it

1. Choose a subject, *viz.* such a sort of men as will admit a variety of observation, such be, drunkards, usurers, liars, tailors, excise-men, travellers, peddlers, merchants, tappers, lawyers, an upstart gentleman, a young Justice, a Constable, an Alderman, and the like.
2. Express their natures, qualities, conditions, practices, tools, desires, aims or ends, by witty Allegories, or Allusions, to things or terms in nature, or art, of like nature and resemblance, still striving for wit and pleasantness, together with tart nipping jerks about their vices or miscarriages.
3. Conclude with some witty and neat passage, leaving them to the effect of their follies or studies.

Among the characters from this period are extensive collections by Samuel Butler and Richard Flecknoe.⁶²

In France, Hall's *Characters* had been translated as early as 1610, but English character-writing had little in-

⁶¹ Quoted by Smeed, *Theophrastan Character* 36.

⁶² Aldington, *Book of Characters* 269–333, 390–4.

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fluence on the great work of Jean de La Bruyère:⁶³ he began with a translation of Theophrastus, and continued with his own updating, a collection of aphorisms, reflective essays, and character sketches; the latter combine elements of Theophrastus with the then-fashionable literary "portrait": a description (usually flattering) of an unnamed figure from contemporary society, the game being to guess the name, although "keys" were often published separately. Thus La Bruyère's characters have classical names (Menalcas, Theophilus) rather than traits, and while they mostly illustrate moral failings, some of them are clearly based on real individuals as well—his work also attracted the writers of keys. The most original of all modern character writers, La Bruyère offered an ingenious combination: a classical model; a new twist to the genre of the "portrait"; a critical but vivid and entertaining picture of his own contemporaries; and a simplicity and precision of style which matches La Rochefoucauld even more than Theophrastus.

In eighteenth-century England the work of La Bruyère became more influential than the mannered formulas of the Overbury collection, and the character found still another home in the coffeehouse periodical: *The Tatler* and *Spectator* regularly featured sketches by Joseph Addison and Richard Steele, ranging from moralizing abstraction (e.g., Steele's "Women's Men") to accumulations of telling detail for a single individual ("Sir Roger de Coverley,"

⁶³ *Les Caractères de Théophraste traduits du grec avec les Caractères ou les Moeurs de ce Siècle*, first edition 1688, subsequently expanded until the ninth edition of 1696. See Smeed, *Theophrastan Character* chapter 2.

"Will Honeycomb"); in the *Rambler* and *Idler* Samuel Johnson followed suit.⁶⁴ The character was further adapted to use in published sermons, and to verse epistles by Alexander Pope.⁶⁵

The writing of characters was never again to be practiced so widely, or with as much originality, as in the seventeenth and eighteenth centuries; but the nineteenth saw its migration—through such preparatory works as Dickens' *Sketches by Boz* (1836) or Thackeray's *The Book of Snobs* (1846)—to the realm of the novel, and collections of sketches were published by George Eliot (*The Impressions of Theophrastus Such*, 1879) and Trollope.⁶⁶

Surveying such a variety of forms, purposes, and styles, we may be inclined to conclude that little remains of Theophrastus' original work apart from its brief scope and a certain concern with typology; that is why the most recent collection of characters, Elias Canetti's *Der Ohrenzeuge: Fünfzig Charaktere* (*The Earwitness: Fifty Characters*, 1974), is so striking. It contains brief essays, in no particular order, giving details of the behavior of unnamed individuals, each dominated by a single trait. The foibles of Canetti's characters are exaggerated to almost grotesque proportions, e.g. *Der Verlierer* (*The Man Who Loses Things*):

⁶⁴ Aldington, *Book of Characters* 422–476. For the influence of these periodicals on German-language characters see Smeed, *Theophrastan Character* 82–113.

⁶⁵ Benjamin Boyce, *The Character-Sketches in Pope's Poems* (Durham, North Carolina 1962).

⁶⁶ Smeed, *Theophrastan Character* 225–262.

He manages to lose everything. He starts with small things. He has a lot to lose. There are so many good places to lose things.

Pockets—he has them specially made for losing. Children, running after him on the street—"Hey, Mister!" all around him. He smiles contentedly, never bends down. He must be careful not to find anything again. No matter how many of them run after him, he won't bend down. If it's lost, it's lost. Isn't that why he brought it along? And yet, why does he still have so many things? Shouldn't he be running out of them? Are they inexhaustible? They are, but no one sees that. He seems to have a huge house full of little objects, and it seems impossible to get rid of them all. . . .

The surreal effect is new; but in their simplicity and use of striking detail and his utter silence about these peoples' motives, and his purpose in writing them—there is no preface—Canetti's *Characters* revert almost completely to the Theophrastan form.⁶⁷

⁶⁷ Smeed *Theophrastan Character* 130–131, who also gives (367–368) numerous examples of character sketches from popular literature in England of the 1960's and 70's, to which could be added even a popular song: "A Dedicated Follower of Fashion" (The Kinks, 1966).

Modern scholarly literature with an implicit similarity in approach to Theophrastus might be sought in, e.g. the typologies of Jungian psychologists, the trait-theory of Gordon Allport (*Personality*, New York 1937, chapter 3), or sociologists who delineate types (see the essays collected in Lewis A. Coser, ed., *The Pleasures of Sociology*, New York 1980, 232ff).

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- A = *Parisinus graecus* 2977, XI cent., containing *Characters* 1-15.
- B = *Parisinus graecus* 1983, X-XI cent., containing *Characters* 1-15.
- V = *Vaticanus graecus* 110, XIII cent., containing *Characters* 16-30.
- M = *Monacensis graecus* 505, XV cent., an epitome of *Characters* 1-21.
- C = a family of 7 manuscripts (XV-XVI cent.) containing *Characters* 1-28.
- D = a family of 6 manuscripts (XIV-XVI cent.) containing *Characters* 1-23.
- E = a family of 32 manuscripts (XIII-XVI cent.) which never contained more than *Characters* 1-15.
- c, d, e = at least one manuscript of the families C, D, or E.
- P. Hamb. 143 (I B.C.), containing *Characters* 7-8
- P. Herc. 1457 (I B.C.), Philodemus *On flattery* citing *Character* 5
- P. Oxy. 699 (A.D. III), an epitome of *Characters* 25-6.

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Abbreviations

- FGrHist *Die Fragmente der griechischen Historiker*, ed. Felix Jacoby, Berlin-Leiden 1922–.
- FHG *Fragmenta historicorum graecorum*, ed. Carl and Theodor Müller, 5 vols. Paris 1841–1870.
- LSJ H. G. Liddell and R. Scott, *A Greek-English Lexicon*, 9th ed. revised by Sir Henry Stuart Jones, Oxford 1925–1940.
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- RE Pauly and Wissowa, *Real-encyclopädie der classischen Altertumswissenschaft*, Stuttgart 1894–1979.
- SVF J. von Arnim (ed.), *Stoicorum veterum fragmenta*, 4 vols. Leipzig 1905–1924.
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ΧΑΡΑΚΤΗΡΕΣ

ΧΑΡΑΚΤΗΡΕΣ	CHARACTERS ¹
1. ΕΙΡΩΝΕΙΑ	Dissembling ²
2. ΚΟΛΑΚΕΙΑ	Flattery
3. ΑΔΟΛΕΣΧΙΑ	Idle Chatter
4. ΑΓΡΟΙΚΙΑ	Boorishness
5. ΑΡΕΣΚΕΙΑ	Obsequiousness
6. ΑΠΟΝΟΙΑ	Shamelessness
7. ΔΑΔΙΑ	Garrulity
8. ΛΟΓΟΠΟΙΑ	Rumor-Mongering
9. ΑΝΑΙΣΧΤΝΤΙΑ	Sponging
10. ΜΙΚΡΟΛΟΓΙΑ	Pennypinching
11. ΒΔΕΛΤΡΙΑ	Obnoxiousness
12. ΑΚΑΙΡΙΑ	Bad Timing
13. ΠΕΡΙΕΡΓΙΑ	Overzealousness
14. ΑΝΑΙΣΘΗΣΙΑ	Absent-mindedness
15. ΑΤΘΑΔΕΙΑ	Grouchiness
16. ΔΕΙΣΙΔΑΙΜΟΝΙΑ	Superstition
17. ΜΕΜΨΙΜΟΙΡΙΑ	Griping
18. ΑΠΙΣΤΙΑ	Mistrust
19. ΔΥΣΧΕΡΕΙΑ	Squalor
20. ΑΗΔΙΑ	Bad Taste
21. ΜΙΚΡΟΦΙΛΟΤΙΜΙΑ	Petty Ambition

¹ This traditional translation of the title is not accurate: the Greek equivalent for our "character" is *ἦθος*; a better translation for *χαρακτήρες* would be "Traits" (Diogenes Laertius 5.47 gives the title as *ἠθικὸὶ χαρακτήρες*, "Character traits"). See *Introd.* p. 11.

² The colloquial titles describe the sort of behavior actually depicted in each sketch, rather than translate the trait names in Greek, which are sometimes suspect (see *Introd.* n. 55); for the literal meanings of the Greek trait names, see the Additional Notes.

22. ΑΝΕΔΕΤΘΕΡΙΑ	Lack of Generosity
23. ΑΛΑΖΟΝΕΙΑ	Fraudulence
24. ΤΙΠΕΡΗΦΑΝΙΑ	Arrogance
25. ΔΕΙΛΙΑ	Cowardice
26. ΟΛΙΓΑΡΧΙΑ	Authoritarianism
27. ΟΨΙΜΑΘΙΑ	Rejuvenation
28. ΚΑΚΟΛΟΓΙΑ	Slander
29. ΦΙΛΟΠΟΝΗΡΙΑ	Patronage of Scoundrels
30. ΑΙΣΧΡΟΚΕΡΔΕΙΑ	Chiseling

[ΠΡΟΘΕΩΡΙΑ¹

(1) ἤδη μὲν καὶ πρότερον πολλάκις ἐπιστήσας τὴν διάνοιαν ἐθαύμασα, ἴσως δὲ οὐδὲ παύσομαι θαυμάζων, τί γὰρ δήποτε, τῆς Ἑλλάδος ὑπὸ τὸν αὐτὸν ἀέρα κειμένης καὶ πάντων τῶν Ἑλλήνων ὁμοίως παιδευομένων, συμβέβηκεν ἡμῖν οὐ τὴν αὐτὴν τάξιν τῶν τρόπων ἔχειν. (2) ἐγὼ γάρ, ὦ Πολύκλεις, συνθεωρήσας ἐκ πολλοῦ χρόνου τὴν ἀνθρωπίνην φύσιν καὶ βεβιωκῶς ἔτη ἐνενήκοντα ἐννέα, ἔτι δὲ ὠμιληκῶς πολλαῖς τε καὶ παντοδαπαῖς φύσεσι καὶ παρατεθεαμένος ἐξ ἀκριβείας πολλῆς τοὺς τε ἀγαθοὺς τῶν ἀνθρώπων καὶ τοὺς φαύλους ὑπέλαβον δεῖν συγγράψαι, ἃ ἑκάτεροι αὐτῶν ἐπιτηδεύουσιν ἐν τῷ βίῳ.

(3) ἐκθήσω δέ σοι κατὰ γένος ὅσα τε τυγχάνει γένων τρόπων τούτοις προσκείμενα² καὶ ὃν τρόπον τῇ οἰκονομίᾳ χρώνται ὑπολαμβάνω γάρ, ὦ Πολύκλεις, τοὺς νειεῖς ἡμῶν βελτίους ἔσεσθαι καταλειφθέντων αὐτοῖς ὑπομνημάτων τοιούτων, οἷς παραδείγμασι χρώμενοι αἰρήσονται τοῖς εὐσχημονεστάτοις συνεῖναι τε καὶ ὀμιλεῖν, ὅπως μὴ καταδέεστοροι ὦσιν αὐτῶν.

¹ Prooemium totum del. Sonntag.

² e: προκείμενα codd.

[PREFACE¹

(1) Before now I've often wondered, when I thought about it, and perhaps will never cease to wonder why, even though Greece lies in the same climate and all Greeks are educated the same way, it happens that we do not have the same composition of character. (2) After a life of ninety-nine years,² long observation of human nature, and furthermore an acquaintance with many natures of all types and a detailed study of men both superior and inferior, I have come to believe, Polycles,³ that I ought to write about how both groups normally behave in their lives.

(3) I shall set forth for you one by one which classes of character are attached to these people and how they manage; for I believe, Polycles, that our sons will be better if such writings are bequeathed to them, which they can use as a guide in choosing to associate with and become close to the finest men, so as not to fall short of their standard.

¹ This fatuous and repetitive preface has long been recognized as a later addition to the *Characters* (see Introd. p. 30). Steinmetz (volume 2, p. 32) speculates it was composed outside Greece in the fifth century A.D.

² In fact, Theophrastus died at 85 (Diogenes Laertius 5.40), and the *Characters* was most likely composed ca. 325–315 B.C. when he was around 50.

³ His identity is not known; there was a Macedonian general by this name (Diodorus Siculus 18.38.2).

(4) τρέφομαι δὲ ἤδη ἐπὶ τὸν λόγον. σὸν δὲ παρακολουθήσαι τε ὀρθῶς τε καὶ εἰδήσαι, εἰ ὀρθῶς λέγω. πρῶτον μὲν οὖν ποιήσομαι τὸν λόγον ἀπὸ τῶν τῆν εἰρωνείαν ἐζηλωκότων, ἀφείς τὸ προοιμιάζεσθαι καὶ πολλὰ περὶ τοῦ πράγματος λέγειν. (5) καὶ ἄρξομαι πρῶτον ἀπὸ τῆς εἰρωνείας καὶ ὀριοῦμαι αὐτήν, εἴθ' οὕτως τὸν εἰρώνα διέξιμι, ποῖός τις ἔστι καὶ εἰς τίνα τρόπον κατενήνεκται καὶ τὰ ἄλλα δὴ τῶν παθημάτων, ὥσπερ ὑπεθέμην, πειράσομαι κατὰ γένος φανερὰ καθιστάναί.]

ΕΙΡΩΝΕΙΑΣ Α'

(1) [ἡ μὲν οὖν εἰρωνεία δόξειεν ἂν εἶναι, ὡς τύπω λαβεῖν, προσποιήσις ἐπὶ χείρον πράξεων καὶ λόγων,]¹ ὁ δὲ εἰρων (2) τοιοῦτός τις, οἷος προσελθὼν τοῖς ἐχθροῖς ἐθέλειν λαλεῖν [οὐ μισεῖν].² καὶ ἐπαινεῖν παρόντας οἷς ἐπέθετο λάθρα, καὶ τοῖς δικάζεται,³ τούτοις συλλυπεῖσθαι ἡττωμένους· καὶ συγγνώμην δὲ ἔχειν τοῖς αὐτὸν κακῶς λέγουσι καὶ <γελᾶν>⁴ ἐπὶ τοῖς καθ' ἑαυτοῦ λεγομένοις. καὶ (3) πρὸς τοὺς ἀδικουμένους καὶ ἀγανακτοῦντας πρῶτος διαλέγεσθαι καὶ τοῖς ἐντυγχάνειν κατὰ σπουδὴν βουλομένοις προστάξαι ἐπανελθεῖν. (4) καὶ μηδὲν ὄν πράττει ὁμολογήσαι, ἀλλὰ φῆσαι βουλευέσθαι καὶ προσποιήσασθαι

¹ del. Hanow, Gomperz, Stein.

² del. Ussing.

³ suppl. Kassel.

⁴ suppl. Darvaris.

(4) I shall now turn to my story; it is your task to follow it correctly, and see whether it is told correctly as well. I shall speak first of those who affect dissembling, dispensing with preliminaries and details about the topic. (5) I shall begin with dissembling and define it, then describe the dissembler as to his qualities and how he is inclined; and I will attempt to render clear the rest of the emotions type by type, as I promised.]

1. DISSEMBLING

(1) [Dissembling, to put it in outline, would seem to be a false denigration of one's actions and words.]¹ The dissembler is the sort (2) who goes up to his enemies and is willing to chat with them. He praises to their faces those whom he has attacked in secret, and commiserates with people he is suing if they lose their case. He is forgiving to those who slander him, and laughs at anything said against him. (3) With people who have been wronged and are outraged his conversation is mild,² and those who urgently seek a meeting with him he bids to come back later. (4) He admits to nothing that he is actually doing, but says he is thinking it

¹ This introductory definition is derived from Aristotle, *Nicomachean Ethics* 1108a21ff, 1108a11, *Eudemian Ethics* 1233b39–1234a1. Like some other definitions in the *Characters* (see *Introd.*), it is probably a later addition to the text: it describes well the irony of Socrates (see *Additional Notes*), but not the character that follows here.

² That is, he does not share their outrage; cf. Xenophon, *Anabasis* I.5.14.

ἄρτι παραγεγονέναι [καὶ ὀψὲ γενέσθαι αὐτὸν]⁵ καὶ μαλακισθῆναι. (5) καὶ πρὸς τοὺς δανειζομένους καὶ ἐραυίζοντας <φήσαι ὡς χρημάτων ἀπορεῖ, καὶ πωλῶν τι φήσαι>⁶ ὡς οὐ πωλεῖ καὶ μὴ πωλῶν φήσαι πωλεῖν καὶ ἀκούσας τι μὴ προσποιεῖσθαι, καὶ ἰδὼν φήσαι μὴ ἑορακεῖναι, καὶ ὁμολογήσας μὴ μεμνήσθαι καὶ τὰ μὲν σκέψασθαι φάσκειν, τὰ δὲ οὐκ εἰδέναι, τὰ δὲ θανμάζειν, τὰ δ' ἤδη ποτὲ καὶ αὐτὸς οὕτως διαλογίσασθαι. (6) καὶ τὸ ὄλον δεινὸς τῷ τοιοῦτῳ τρόπῳ τοῦ λόγου χρῆσθαι “οὐ πιστεύω” “οὐχ ὑπολαμβάνω” “ἐκπλήττομαι” καὶ “λέγεις αὐτὸν ἕτερον γεγονέναι” “καὶ μὴν οὐ ταῦτα πρὸς ἐμὲ διεξῆει” “παράδοξόν μοι τὸ πρᾶγμα” “ἄλλω τινὲ λέγε” “ὅπως δὲ σοὶ ἀπιστήσω ἢ ἐκείνου καταγνῶ, ἀποροῦμαι” “ἀλλ' ὄρα, μὴ σὺ θᾶπτον πιστεύεις.”

(7) [τοιαύτας φωνὰς καὶ πλοκάς καὶ παλλιλογίας εὐρεῖν ἔστι τῶν εἰρώνων. τὰ δὲ τῶν ἠθῶν μὴ ἀπλᾶ ἀλλ' ἐπίβουλα φυλάττεσθαι μᾶλλον δεῖ ἢ τοὺς ἔχεις.]⁷

ΚΟΛΑΚΕΙΑΣ Β'

(1) [τὴν δὲ κολακίαν ὑπολάβοι ἂν τις ὁμιλίαν

⁵ del. Kassel.

⁶ lacunam statuit Salmasius: φῆσαι ὡς χρημάτων ἀπορεῖ Kassel, καὶ πωλῶν (τι add. Kassel) φῆσαι Ast.

⁷ epilogum del. editores.

over, and pretends that he just arrived, and behaves like a coward.³ (5) To those seeking a loan or a contribution⁴ he says he's short of cash, and if he is selling something says that he is not, and if he's not, says that he is. If he has heard something, he pretends he hasn't, and says he hasn't seen something when he has, and if he has made an agreement he doesn't remember it. He says about some things that he will look into them, about others that he doesn't know, about others that he is surprised, about others that once in the past he had thought that way himself too.⁵ (6) And in general he is apt to employ phrases like this: "I don't believe it." "I don't think so." "I'm astonished." And "you're telling me he's become a different person." "That's by no means what he told me." "The business is a mystery to me." "Save your words for someone else." "I do not see how I can doubt you—nor condemn him, either." "Be careful you don't make up your mind too quickly."

(7) [Such are the phrases, dodges and contradictions it is characteristic of dissemblers to invent. When natures are not open, but contriving, one must be more cautious of them than of vipers.]

2. FLATTERY

(1) [You might call flattery talk that is shameful, but also

³ The text may not be sound; but if it is, the verb is used not of illness (so most translators), but of irresolution in battle (cf. LSJ *μαλακίζω*).

⁴ For *ἔρανος* see on 15.7.

⁵ But does so no longer. Usually translated "he had already come to the same conclusion," which would be an anomaly in this list of responses.

αἰσχροὺς εἶναι, συμφέρουσαν δὲ τῷ κολακεύοντι,¹ τὸν δὲ κόλακα τοιοῦτόν τινα, (2) ὥστε ἅμα πορευόμενον εἰπεῖν: “ἐνθυμῆ, ὡς ἀποβλέπουσι πρὸς σὲ οἱ ἄνθρωποι; τοῦτο δὲ οὐθεὶ τῶν ἐν τῇ πόλει γίνεται πλὴν σοί.” “ἠὺδοκίμεις χθὲς ἐν τῇ στοᾷ.” πλειόνων γὰρ ἢ τριάκοντα ἀνθρώπων καθημένων καὶ ἐμπροσθέντος λόγου, τίς εἶη βέλτιστος, ἀφ’ αὐτοῦ ἀρξαμένους πάντας ἐπὶ τὸ ὄνομα αὐτοῦ κατενεχθῆναι.

(3) καὶ ἅμα τοιαῦτα λέγων ἀπὸ τοῦ ἱματίου ἀφελεῖν κροκύδα, καὶ εἰάν τι πρὸς τὸ τρίχωμα τῆς κεφαλῆς ὑπὸ πνεύματος προσενεχθῆ ἄχυρον, καρφόλογησαι. καὶ ἐπιγελάσας δὲ εἰπεῖν: “ὄρθῳ; ὅτι δυοῖν σοι ἡμερῶν οὐκ ἐντετύχηκα, πολιῶν ἔσχηκας τὸν πώγωνα μεστόν, καίπερ εἴ τις καὶ ἄλλος πρὸς τὰ ἔτη ἔχεις μέλαιναν τὴν τρίχα.”

(4) καὶ λέγοντος δὲ αὐτοῦ τι τοὺς ἄλλους σιωπᾶν κελεύσαι καὶ ἐπαινέσαι δὲ ἀκούοντος, καὶ ἐπισημῆ-
νασθαι δέ, εἰ παύεται,² “ὄρθῳ,” καὶ σκώψαντι ψυχρῶς ἐπιγελάσαι τό τε ἱμάτιον ὄσαι εἰς τὸ στόμα ὡς δὴ οὐ δυνάμενος κατασχεῖν τὸν γέλωτα. (5) καὶ τοὺς ἀπαν-
τῶντας ἐπιστῆναι κελεύσαι, ἕως ἂν αὐτὸς παρέλθῃ.

(6) καὶ τοῖς παιδίους μῆλα καὶ ἀπίους πριάμενος εἰσενέγκας δοῦναι ὀρώντος αὐτοῦ, καὶ φιλῆσας δὲ

¹ del. Hanow, Gomperz, Stein (videtur citare sine nomine auctoris Philodemus in libro *περὶ κολακείας*, P. Herc. 222 et 1082, v. T. Gargiulo, *Cronache ercolanese* 11 (1981) 103–127).

² Ast: παύσεται codd.

profitable to the flatterer.]¹ The flatterer is the sort (2) to say, as he walks along, “Do you notice how people are looking at you? This does not happen to anyone in the city except you.” “They praised you yesterday in the stoa”; and he explains that when more than thirty people were sitting there and a discussion arose about who was the best, at his own suggestion they settled on his man’s name.

(3) While he says more like this, he picks a flock of wool from his man’s cloak and, if some chaff in the wind lands on the hair on his head, harvests it, and says with a laugh, “You see! Since I haven’t seen you for two days, you’ve got a beard full of grey hairs—although your hair is black for your years, if anyone’s is.”²

(4) He tells everyone else to keep quiet while his man is saying something, and praises him when he is listening, and if he should pause, adds an approving “You’re right!” If he makes a tasteless³ joke, he laughs at it and pushes his cloak into his mouth to show he can’t contain his laughter. (5) He commands everyone who approaches to stand still until his man has passed by.

(6) To his children he brings apples and pears he has bought and, while his man is watching, presents them and

¹ The introductory definition, although twice mentioned (without Theophrastus’ name) in fragments of Philodemus, *On Flattery*, is probably a later insertion which has partly replaced the original first sentence. The notion that the flatterer’s motive is profit is derived from Aristotle, *Nicomachean Ethics* 1108a26, 1127a7, but is irrelevant here.

² The flatterer usually plucks the grey hairs from his patron’s beard (cf. *PCG* Aristophanes fr. 416, 689, *Knights* 908).

³ Literally “frigid,” but cf. *PCG* Eupolis fr. 261 and Timocles fr. 19, Demosthenes 18.256, Theophr. fr. 686.

εἰπεῖν “χρηστοῦ πατρὸς νεόττια.” (7) καὶ συνωνού-
μενος ἐπικρηπίδας τὸν πόδα φῆσαι εἶναι εὐρυθμότε-
ρον τοῦ ὑποδήματος. (8) καὶ πορευομένου πρὸς τινα
τῶν φίλων προδραμῶν εἰπεῖν ὅτι “πρὸς σὲ ἔρχεται,”
καὶ ἀναστρέψας ὅτι “προσῆγγελά σε.” (9) ἀμέλει δὲ
καὶ τὰ ἐκ γυναικείας ἀγορᾶς διακονῆσαι δυνατὸς
ἀπνευστί.

(10) καὶ τῶν ἐστιωμένων πρῶτος ἐπαινεῖσαι τὸν
οἶνον καὶ παραμένον εἰπεῖν “ὡς μαλακῶς ἐσθίεις,”
καὶ ἄρας τι τῶν ἀπὸ τῆς τραπέζης φῆσαι “τουτὶ ἄρα
ὡς χρηστόν ἐστιν” καὶ ἐρωτῆσαι μὴ ῥιγοῦ, καὶ εἰ
ἐπιβάλλεσθαι βούλεται, καὶ εἰ τι³ περιστείλῃ αὐτόν,
καὶ μὴν ταῦτα λέγων πρὸς τὸ οὐδὲ προσκύπτων⁴ δια-
ψιθυρίζειν καὶ εἰς ἐκείνον ἀποβλέπων τοῖς ἄλλοις
λαλεῖν. (11) καὶ τοῦ παιδὸς ἐν τῷ θεάτρῳ ἀφελόμενος
τὰ προσκεφάλαια αὐτὸς ὑποστρώσαι. (12) καὶ τὴν
οἰκίαν φῆσαι εὖ ἤρχιτεκτονῆσθαι καὶ τὸν ἀγρὸν εὖ
πεφυτευθῆσαι καὶ τὴν εἰκόνα ὁμοίαν εἶναι.

(13) [καὶ τὸ κεφάλαιον τὸν κόλακα ἔστι θεάσασθαι
πάντα⁵ καὶ λέγοντα καὶ πράττοντα ᾧ χαριεῖσθαι ὑπο-
λαμβάνει.]⁶

³ Petersen: ἐτι Α, ἐτι Β.

⁴ Valckenaer: προσπίπτων A^{corr.} B.

⁵ πάν Cobet, πάντη Diels, sed cf. Xen. Cyr. 8.2.25 (πάντα
ἔτου δέ), Kühner-Gerth II.1.56.

⁶ epilogum del. editores.

kisses the children and says “Chips off the excellent old
block!”⁴ (7) When he joins him in shopping for overshoes,
he says that his foot is more symmetrical than the sandal.
(8) When he is going to see one of his friends, he runs
ahead and says “He is coming to your house!” Then he runs
back and says “I have announced you.” (9) You can be sure
he is also capable of doing his errands from the women’s
market⁵ without stopping for breath.

(10) He is the first of the dinner guests to praise the
wine, and keeps it up by saying “How luxuriously you
dine!” He takes up something from the table and says
“This is really good!”⁶ He asks whether his man is chilly,
and whether he wants him to put a blanket on him, and
whether he should wrap something around his man’s
shoulders; and yet he says all this in a whisper, leaning for-
ward toward his ear. He keeps an eye on his man while
speaking to others. (11) At the theater he takes the cush-
ions away from the slave, and tucks them under his man
personally. (12) He says that his house has been well laid-
out, and his farm well cultivated, and his portrait a perfect
resemblance.⁷

(13) [And the sum is that the flatterer is on the lookout
for everything in word or deed by which he thinks he will
curry favor.]

⁴ The proverbial phrase is literally “chicks of their father”
(Aristophanes, *Birds* 767), to which the flatterer adds a further
complimentary adjective.

⁵ Pollux, *Onomasticon* 10.18 says
this name is used by Menander (*PCG* fr. 344) for a place where
one could buy household furnishings.

⁶ Cf. *PCG* Alexis fr.
15.8, Antiphanes fr. 238.

⁷ Since classical Greek portraits
tended toward ideal beauty, this is a handsome compliment.

(1) ἡ δὲ ἀδολεσχία ἐστὶ μὲν διήγησις λόγων μακρῶν καὶ ἀπροβουλεύτων, ὁ δὲ ἀδολέσχος τοιοῦτός ἐστιν, (2) οἶος, ὃν μὴ γινώσκει, τούτῳ παρακαθεζόμενος πλησίον πρῶτον μὲν τῆς αὐτοῦ γυναικὸς εἰπεῖν ἐγκώμιον εἶτα ὃ τῆς νυκτὸς εἶδεν ἐνύπνιον, τοῦτο διηγῆσασθαι εἶθ' ὃν εἶχεν ἐπὶ τῷ δείπνῳ τὰ καθ' ἕκαστα διεξελεθῆναι. (3) εἶτα δὴ προχωροῦντος τοῦ πράγματος λέγειν, ὡς πολὺ πονηρότεροί εἰσιν οἱ νῦν ἄνθρωποι τῶν ἀρχαίων, καὶ ὡς ἄξιοι γεγόνασιν οἱ πυροὶ ἐν τῇ ἀγορᾷ, καὶ ὡς πολλοὶ ἐπιδημοῦσι ξένοι, καὶ τὴν θάλατταν ἐκ Διονυσίων πλόμιον εἶναι, καὶ εἰ ποιήσειεν ὁ Ζεὺς ὕδωρ πλείον, τὰ ἐν τῇ γῆ βελτίω ἔσεσθαι, καὶ ὅτι ἀγρὸν εἰς νέωτα γεωργήσει, καὶ ὡς χαλεπὸν ἐστὶ τὸ ζῆν, καὶ ὡς Δάμπιπος μυστηρίους μεγίστην δᾶδα ἔστησεν, καὶ "πόσοι εἰσὶ κίονες τοῦ Ὀιδείου," καὶ "χθὲς ἡμεῖς," καὶ "τίς ἐστὶν ἡμέρα τήμερον;" καὶ ὡς Βοηδρομιῶνος μὲν ἐστὶ τὰ μυστήρια, Πυανοψιῶνος δὲ τὰ πατούρια, Ποσιδεῶνος δὲ <τὰ>¹ κατ' ἀγρούς Διονύσια. (4) κἂν ὑπομένη τις αὐτόν, μὴ ἀφίστασθαι.²

(5) [παρασείσαντα δὴ δεῖ τοὺς τοιοῦτους τῶν ἀνθρώπων καὶ διαράμενον ἀπαλλάττεσθαι, ὅστις ἀπυρετος βούλεται εἶναι ἔργον γὰρ συναρκεῖσθαι τοῖς

¹ suppl. Casaubon.

² κἂν . . . ἀφίστασθαι ante καὶ ὡς Βοηδρομιῶνος codd.: transposuit Schneider.

(1) Idle chatter is engaging in prolonged and aimless talk. The idle chatterer is the sort (2) who sits right down beside someone he doesn't know, and starts out by speaking in praise of his own wife; then he recounts the dream he had the night before; then he relates the details of what he had for dinner. (3) Then, as matters progress, he says that people nowadays are much more wicked than they used to be; that wheat is a bargain in the marketplace; that there are lots of foreigners in town, and that the sea lanes have been open since the festival of Dionysus. And that if it rains more, the soil will be better; that he intends to start a farm next year, and that it's hard to make a living; and that Damippos dedicated the biggest torch at the mysteries.¹ "How many pillars are there in the Odeion?"² "Yesterday I threw up!" "What day is it today?" And that the mysteries are in the month Boedromion, and the Apatouria in Pyanepsion, and the country Dionysia in Poseideon. (4) And if you put up with him, he doesn't stop!

(5) [Men like this you must flee at top speed³ if you want to stay unscathed; it is hard to stand people who don't care

¹ Initiates carried torches in the procession from Athens to Eleusis, and evidently private individuals could dedicate representations of them in the Eleusinian sanctuary: G. Mylonas, *Eleusis* (Princeton 1961) 204.

² An indoor music hall constructed under Pericles, with many interior columns; see Plutarch, *Pericles* 13.9 (with the commentary of Philip Stadter).

³ Literally "swinging (your arms) and stretching (your legs) wide."

μήτε σχολήν μήτε σπουδὴν διαγινώσκουσιν.]³

ΑΓΡΟΙΚΙΑΣ Δ'

(1) ἡ δὲ ἀγροικία δόξειεν ἂν εἶναι ἀμαθία ἀσχήμων, ὁ δὲ ἀγροικὸς τοιοῦτός τις, (2) οἶος κυκεῶνα πίων εἰς ἐκκλησίαν πορεύεσθαι (3) καὶ τὸ μύρον φάσκειν οὐδὲν τοῦ θύμον ἥδιον ὄζειν· (4) καὶ μείζω τοῦ ποδὸς τὰ ὑποδήματα φορεῖν· (5) καὶ μεγάλη τῇ φωνῇ λαλεῖν· (6) καὶ τοῖς μὲν φίλοις καὶ οἰκείοις ἀπιστεῖν, πρὸς δὲ τοὺς αὐτοῦ οἰκέτας ἀνακουνοῦσθαι περὶ τῶν μεγίστων. καὶ τοῖς παρ' αὐτῷ ἐργαζομένοις μισθωτοῖς ἐν ἀγρῷ πάντα τὰ ἀπὸ τῆς ἐκκλησίας διηγείσθαι. (7) καὶ ἀναβεβλημένος ἄνω τοῦ γόνατος καθιζάνειν ὥστε τὰ γυμνὰ αὐτοῦ φαίνεσθαι.¹ (8) καὶ ἐπ' ἄλλῳ μὲν μηδενὶ <μήτε εὐφραίνεσθαι>² μήτε ἐκπλήττεσθαι ἐν ταῖς ὁδοῖς, ὅταν δὲ ἴδῃ βοῦν ἢ ὄνον ἢ τράγον, ἐστηκῶς θεωρεῖν. (9) καὶ προαιρῶν³ δέ τι ἐκ τοῦ ταμίειου δεινὸς φαγεῖν, καὶ ζωρότερον πιεῖν.

(10) καὶ τὴν σιτοποιὸν πειρῶν λαθεῖν, κὸτ' ἀλέσας

³ epilogum del. editores.

¹ ὥστε τὰ γυμνὰ αὐτοῦ φαίνεσθαι del. Darvaris, fortasse recte, cf. 20.9 [ὥστε εἶναι ψυχρόν].

² μήτε suppl. editores, εὐφραίνεσθαι Kassel: θανμάζειν De.

³ Casaubon: προαίρων codd.

¹ The *κυκεῶν* was a mixture of grains, liquids (wine, milk, water, honey, oil) and spices, drunk by the poorer classes: N. J. Rich-

whether you are busy or free.]

4. BOORISHNESS

(1) Boorishness would seem to be an embarrassing lack of sophistication. The boor is the sort (2) who drinks a posset¹ before going to the assembly, (3) and claims that perfume smells no sweeter than thyme. (4) He wears sandals that are too big for his feet. (5) He talks in too loud a voice.² (6) He is wary of friends and family, but asks advice from his servants on the most important matters. He describes to hired laborers in the field all the proceedings of the city assembly. (7) He sits down with his cloak hitched up above his knee, thereby revealing his nakedness.³ (8) He doesn't enjoy or gawk at anything else on the street—yet stands in rapt attention at the sight of a cow, an ass, or a goat. (9) He is apt to eat the food as he is taking it out of the storeroom. He drinks his wine too strong.⁴

(10) He seduces his cook without anyone's knowing,

ardson, *The Homeric Hymn to Demeter* (Oxford 1974) 344. The boor does not care how strongly his breath smells of thyme (which in antiquity was a much stronger herb than today; see *PCG* Pherecrates fr. 177).

² For a "barnyard voice" cf. *PCG* Cratinus fr. 371.

³ He isn't wearing anything underneath; cf. *PCG* Philetairus fr. 18, and the illustrations in the Leipzig Edition of the *Characters*, p. 26, and A. Dieterich, *Pulcinella* (Leipzig 1897) 119.

⁴ Athenaeus 423d-f cites many parallels to show that *ζωρότερον* (first in Homer, *Iliad* 9.203) means "with more wine and less water." He also notes that Theophrastus in a treatise *On Drunkenness* (=fr. 574) dissents with an interpretation ("mixed") that cannot be applied here.

μετ' αὐτῆς <μετρεῖν>⁴ τοῖς ἔνδον πᾶσι καὶ αὐτῷ τὰ ἐπιτήδεια. (11) καὶ ἀριστῶν δὲ ἅμα τοῖς ὑποζυγίοις ἐμβαλεῖν. (12) καὶ τὴν θύραν ὑπακοῦσαι⁵ αὐτός, καὶ τὸν κύνα προσκαλεσάμενος καὶ ἐπιλαβόμενος τοῦ ῥύγχους εἰπεῖν· “οὗτος φυλάττει τὸ χωρίον καὶ τὴν οἰκίαν.”

(13) καὶ [τὸ]⁶ ἀργύριον δὲ παρά του λαβὼν ἀποδοκιμάζειν, λίαν <γὰρ>⁷ μολυβρὸν⁸ εἶναι, καὶ ἕτερον ἀνταλλάττεσθαι.⁹ (14) καὶ εἰ <τῷ>¹⁰ ἄροτρον ἔχρησεν ἢ κόφινον ἢ δρέπανον ἢ θύλακον, ταῦτα τῆς νυκτὸς κατὰ ἀγρυνίαν ἀναμνησκόμενος <ἀπαιτεῖν>.¹¹ (15) καὶ εἰς ἄστν καταβαίνων ἐρωτῆσαι τὸν ἀπαντῶντα, πόσον ἦσαν αἱ διφθέραι καὶ τὸ τάριχος καὶ εἰ τῆμερον [ὁ ἀγῶν]¹² νουμηνίαν ἄγει, καὶ εἰπεῖν εὐθὺς ὅτι βούλεται καταβὰς ἀποκείρασθαι καὶ ἐν βαλανείῳ δὲ ἄσαι καὶ εἰς τὰ ὑποδήματα δὲ ἦλους ἐγκροῦσαι καὶ τῆς αὐτῆς ὁδοῦ παριῶν κομίσασθαι παρ' Ἀρχίου τοῦ τάριχους.¹³

⁴ suppl. Casaubon. ⁵ Casaubon: ἐπακοῦσαι codd.

⁶ suspectum habuit Stein (cf. 14.8).

⁷ suppl. Eberhard.

⁸ Diels: μὲν λυπρὸν ABce, μὲν λυπηρὸν cDe.

⁹ Cobet: ἅμα ἀλλάττεσθαι codd.

¹⁰ Diels: καὶ εἰ τὸ A, καὶ ὁ CDE, καὶ τὸ B, καὶ εἰς τὸ e.

¹¹ suppl. Casaubon.

¹² del. Edmonds.

¹³ Sylburg: τοὺς τάριχους codd. verba καὶ ἐν βαλανείῳ—ἐγκροῦσαι fortasse aut post τοῦ τάριχους ponenda aut secludenda sunt.

but then joins her in grinding up the daily ration of meal and handing it out to himself and the whole household.⁵ (11) While he is eating his breakfast, he feeds his plough-animals. (12) He answers the door himself, then calls his dog, grabs his snout and says “This fellow looks out for our property and household.”

(13) He rejects a silver coin that he gets from someone because it looks too much like lead, and trades for another.⁶ (14) And if he has lent someone a plough, basket, sickle or sack, he asks for it back in the middle of the night, because he just remembered it while he couldn't sleep. (15) And when he is going into town, he asks anyone he meets about the price of hides and salt fish, and whether today is the first of the month,⁷ and he says right away that when he reaches town he wants to get a haircut, do some singing at the baths, hammer some nails into his shoes,⁸ and while he's going in that direction pick up some salt fish at Archias'.

⁵ He is so smitten that he joins her in work the master should not be doing (cf. 30.11).

⁶ The text is corrupt; as emended here, the rustic cares more about the appearance than the value of his money, despite the higher value of the older (and less shiny) silver coins. Cf. Aristophanes, *Frogs* 718ff, Plautus, *Casina* 9.

⁷ A market-day, Aristophanes, *Knights* 43, *Wasps* 171.

⁸ Evidently to stick the soles back on (cf. 22.11).

(1) [ἡ δὲ ἀρέσκειά ἐστι μὲν, ὡς ὄρω περιλαβεῖν, ἐντευξίς οὐκ ἐπὶ τῷ βελτίστῳ ἡδονῆς παρασκευαστική,]¹ ὁ δὲ ἄρεσκος ἀμέλει τοιοῦτός τις, (2) οἶος πόρρωθεν προσαγορεύσαι² καὶ ἄνδρα κράτιστον εἶπας³ καὶ θανμάσας ἰκανῶς, ἀμφοτέραις ταῖς χερσὶν ἀψάμενος⁴ μὴ ἀφιέναι καὶ μικρὸν προπέμφας⁵ καὶ ἐρωτήσας, πότε αὐτὸν ὄψεται, ἐπαινῶν⁶ ἀπαλλάττεσθαι.

(3) καὶ παρακληθεὶς δὲ πρὸς δίαιτᾶν μὴ μόνον ᾧ πάρεσσι⁷ βούλεσθαι ἀρέσκειν, ἀλλὰ καὶ τῷ ἀντιδικῷ, ἵνα κοινός τις⁸ εἶναι δοκῆ. (4) καὶ <πρὸς>⁹ τοὺς ξένους δὲ εἰπεῖν ὡς δικαιότερα λέγουσι τῶν πολιτῶν.

(5) καὶ κεκλημένος δὲ ἐπὶ δέλπνον κελεύσαι καλέσσαι τὰ παιδιά τὸν ἐστιῶντα, καὶ εἰσιόντα φῆσαι σύκου ὁμοιότερα εἶναι τῷ πατρί, καὶ προσαγόμενος φιλήσαι καὶ παρ' αὐτὸν καθίσασθαι,¹⁰ καὶ τοῖς μὲν

¹ del. Hanow, Gomperz, Stein. ² προσαγορεύσας codd. (προαγορεύσας A): ρεσαι ut videtur P. Herc. 1457.

³ εἶπα[s P. Herc. 1457: εἰπὼν codd.

⁴ τα[ῖς χε[ρσ]ῶν [. . .] μὲν[. . .] μὴ P. Herc. 1457, ut videtur, supplevit Stein: ταῖς χερσὶ μὴ ἀφιέναι codd.

⁵ μικρ[ὸ]ν [. . .] προπέμφας P. Herc. 1457.

⁶ ὄψεται ἐπαινῶν P. Herc. 1457 (quod coniecerat Needham): ὄψεται ἔτι αἰνῶν ABCe, ὄψεται ἔτι ἐπαινῶν De.

⁷ δίαιτα[ν μὴ μόνον τοῦτῳ ᾧ] πάρεσσι[ν P. Herc. 1457, ut videtur, sed de pronomine cf. 13.5, 18.6 (Stein). ⁸ εἷς AB (εἷς om. CDE): τις (quod iam coniecerat Pauw) P. Herc. 1457, Durandi et Stein ZPE 100 (1994) 8.

5. OBSEQUIOUSNESS

(1) [Obsequiousness, to put it in a definition, is a manner of behavior that aims at pleasing, but not with the best intentions.]¹ You can be sure that the obsequious man is the sort (2) who greets you from a distance,² then, after calling you “your excellency” and expressing great respect, detains you by grabbing you with both hands, walks along a little farther, asks when he will see you again, and calls out compliments as he leaves.

(3) When he is asked to join an arbitration board, he wants to gratify not only the man whose side he is on, but his opponent too, so that he'll appear to be a neutral party.³ (4) He tells foreigners that they have a better case than his fellow-citizens.

(5) When he is invited to dinner, he asks his host to call in the children and, when they come, says “Spit 'n' image of their dad!”⁴ He hugs and kisses them and sits them down beside him; some he joins in a game, himself shouting out

¹ Probably adapted from the definition of flattery in Pseudo-Plato, *Definitions* 415e9 (cf. *Gorgias* 465a).

² As prescribed in Menander, *Dyskolos* 105. With the whole scene cf. Horace, *Satires* 1.9.4, Plautus, *Aulularia* 114–6.

³ For a private arbitration one member of the board had to be acceptable to both sides as an impartial tie-breaker, but each disputant could choose any (equal) number of judges. See Douglas M. MacDowell, *Law in Classical Athens* (London 1978) 203–206.

⁴ Literally “more like their father than a fig (is like another).” For the proverb see *Paroem. Graec.* I.293 and Herodas 6.60.

⁹ suppl. Casaubon.

¹⁰ Cobet: καθίστασθαι AB, καθίσαι CDe.

συμπαίξεν αὐτὸς λέγων· “ἀσκός, πέλεκυς,” τὰ δὲ ἐπὶ τῆς γαστρὸς ἔαν καθεύδειν ἅμα θλιβόμενος. <...>¹¹

(6) <...> καὶ πλειστάκις δὲ ἀποκείρασθαι καὶ τοὺς ὀδόντας λευκοὺς ἔχειν καὶ τὰ ἱμάτια δὲ χρηστὰ μεταβάλλεσθαι καὶ χρίσματι ἀλείφεσθαι. (7) καὶ τῆς μὲν ἀγορᾶς πρὸς τὰς τραπέζας προσφουτᾶν, τῶν δὲ γυμνασίων ἐν τούτοις διατρίβειν, οὗ ἂν οἱ¹² ἔφηβοι γυμνάζωνται, τοῦ δὲ θεάτρου καθῆσθαι, ὅταν ἦ θέα, πλησίον τῶν στρατηγῶν. (8) καὶ ἀγοράζειν αὐτῷ μὲν μηδέν, ξένους δ' εἰς Βυζάντιον ἐπιστάλματα¹³ καὶ Λακωνικὰς κύνας εἰς Κύζικον καὶ μέλι Ἰμῆτιον εἰς Ῥόδον, καὶ τὰυτα ποιῶν τοῖς ἐν τῇ πόλει διηγείσθαι.

(9) ἀμέλει δὲ καὶ πίθηκον θρέψαι δεινὸς καὶ τίτυρον κτήσασθαι καὶ Σικελικὰς περιστερὰς καὶ δορκαδεῖους ἀστραγάλους καὶ Θουριακὰς τῶν στρογγύλων ληκύθους καὶ βακτηρίας τῶν σκολιῶν ἐκ Λακεδαίμονος καὶ αὐλαίαν Πέρσας ἐνυφασμένην¹⁴ καὶ παλαιστρίδιον

¹¹ lacunam indicavit Casaubon (continuat P. Herc. 1457).

¹² P. Herc. 1457: om. codd. ¹³ οἶνον pro ἐπιστάλματα Naber conferens [Dem.] 35.35, alii alia. ¹⁴ αὐλαίαν

ἔχουσαν Πέρσας ἐνυφασμένους codd., α]υλαίας Πέρσας ἐν[υφασ]μεν[ο]υς P. Herc. 1457: corr. Herwerden et Cobet.

⁵ Evidently part of a children's game, no longer known.

⁶ Cf. Catullus 39, *Paroem. Graec.* I.159, *PCG* Alexis fr. 103.20.

⁷ He is choosing the spots where the greatest crowd will be watching. ⁸ The word may be corrupt, but perhaps he sends the equivalent of a “gift-certificate” to a local merchant.

“wineskin” and “ax”;⁵ others he lets fall asleep on his stomach even though they are crushing him . . .

<From a different character (see Additional Notes)>

(6) . . . He gets frequent haircuts and keeps his teeth white,⁶ and discards cloaks that are still good, and anoints himself with perfumed oil. (7) In the marketplace he goes frequently to the moneychangers; among gymnasia he spends his time at those where the ephebes work out; in the theater, whenever there is a show, he sits next to the generals.⁷ (8) He buys nothing for himself, but for foreigners he buys letters of commission⁸ for Byzantium, and Laconian dogs for Kyzikos, and Hymettos honey for Rhodes, and as he does so tells everybody in town about it.⁹ (9) You can be sure he is apt to keep a pet monkey, and buys a pheasant,¹⁰ and some Sicilian pigeons,¹¹ and dice made from gazelle horns,¹² and oil flasks from Thurii of the rounded sort, and walking sticks from Sparta of the twisted sort,¹³ and a tapestry embroidered with pictures of Persian

⁹ For the fame of Laconian hunting-dogs cf. Aristotle, *History of Animals* 608a25; for honey from Mt. Hymettos, Gow and Page on *Hellenistic Epigrams: The Garland of Philip* (Cambridge 1968) 2265.

¹⁰ So D'Arcy W. Thompson, *Glossary of Greek Birds* (Cambridge 1936) 282, although other identifications of the *tityros* are possible.

¹¹ See Arnott on Alexis *PCG* fr. 58.

¹² See Herodas 3.19; they are mentioned frequently in papyrus documents as items of great value.

¹³ See Aristophanes, *Birds* 1281–3, Plutarch, *Nicias* 19.6.

THEOPHRASTUS

κόνιν ἔχον καὶ σφαιριστήριον. (10) καὶ τοῦτο περιῶν
 χρηννῖναι¹⁵ τοῖς σοφισταῖς,¹⁶ τοῖς ὄπλομάχοις, τοῖς
 ἄρμονικοῖς ἐνεπιδείκνυσθαι.¹⁷ καὶ αὐτὸς ἐν ταῖς ἐπι-
 δείξεσιν ὕστερον ἐπεισιέναι ἐπὶν συγκαθῶνται ἴν'
 ἄλλος ἄλλω εἶπη τῶν θεωμένων¹⁸ ὅτι "τούτου ἐστὶν ἡ
 παλαίστρα."

ΑΠΟΝΟΙΑΣ Σ'

(1) ἡ δὲ ἀπόνοιά ἐστὶν ὑπόμονη αἰσχροῦ ἔργων καὶ
 λόγων, ὁ δὲ ἀπονενημένος τοιοῦτός τις, (2) οἷος
 ὁμόσαι ταχύ, κακῶς ἀκοῦσαι, λοιδορηθῆναι δυναμέ-
 νοις,¹ τῷ ἦθει ἀγοραῖός τις καὶ ἀνασευρμένος καὶ
 παντοποιός. (3) ἀμέλει δυνατὸς καὶ² ὀρχεῖσθαι νήφων
 τὸν κόρδακα καὶ προσωπέιον ἔχων ἐν κωμικῷ χορῷ.³

(4) καὶ ἐν θαύμασι δὲ τοὺς χαλκοὺς ἐκλέγειν καθ'

¹⁵ χρηννῖναι (quod habet, ut videtur, P. Herc. 1457) Foss:
 χρηή νῦν ἀεί ABe. ¹⁶ τοῖς φιλοσόφοις (quod non habet P.
 Herc. 1457) ante τοῖς σοφισταῖς codd.

¹⁷ Cobet (quod habet, ut videtur, P. Herc. 1457): ἐπιδείκ-
 νυσθαι codd.

¹⁸ ἐπεισιν ἐπὶ τῶν θεωμένων πρὸς τὸν ἕτερον ὅτι AB,
 εἰπεῖν ἐπὶ . . . πρὸς ἕτερον ὅτι CDe: vestigia P. Herc. 1457 sic
 interpretatus est Stein: ἐπει[σιέναι ἐπὶν] συγκαθων[ταί ἴν']
 [ἄλλος ἄλλω] πη τῶν θεω[μένω]ν ὅτι.

¹ Foss: δυνάμενος codd.

² ὁμόσαι ταχὺ . . . δυνατὸς καὶ del. Diels.

³ καὶ προσωπέιον . . . χορῷ del. Navarre.

CHARACTERS 6

soldiers,¹⁴ and his own little arena (complete with sand)
 and handball court. (10) The last of these he goes around
 lending to sophists, military instructors, and musicians to
 perform in; and during their shows he himself is the last to
 enter after they are seated, so that the audience will say to
 each other¹⁵ "That's the man the arena belongs to!"

6. SHAMELESSNESS

(1) Shamelessness is a tolerance for doing and saying un-
 seemly things.¹ The shameless man is the sort (2) who
 takes an oath too readily, ruins his reputation, vilifies the
 powerful, in his character is like a market-vendor, coarse
 and ready for anything,² (3) You can be sure he is capable
 of even dancing the *kordax*³ while sober, and while wear-
 ing a mask in a comic chorus.

(4) At street fairs⁴ he goes around and collects coppers

¹⁴ See PCG Hipparchus fr. 1.4. ¹⁵ The text of the medi-
 eval manuscripts here is nonsense; the translation is based on a
 speculative reconstruction of the Herculaneum papyrus.

¹ The definition is alluded to by Philodemus, *On Flattery* (M.
 Gigante and G. Indelli, *Cronache ercolanesi* 8 [1978] 130), but
 may still be a post-Theophrastan addition (see *Introd.* p. 30).

² This section and start of the next use an adjectival style alien
 to the rest of the *Characters*, and may be a later addition.

³ A lewd dance sometimes included in comedies (see Aris-
 tophanes, *Clouds* 540); for the assumption that one danced only
 when drunk see 12.14. The end of the sentence ("and while wear-
 ing . . .") offers no sense in this context—it may be a marginal ex-
 planation of the dance which has found its way into the text.

⁴ Literally "marvels," a mixture of puppet shows, magic tricks,
 skits, and animal fights; see W. Kroll, *RE Suppl.* VI.1281.

ἐκαστον παριῶν καὶ μάχεσθαι τούτοις τοῖς τὸ σύμβολον φέρουσι, καὶ προῖκα θεωρεῖν ἀξιούσι. (5) δεινὸς δὲ καὶ πανδοκεῦσαι καὶ πορνοβοσκήσαι καὶ τελωνῆσαι καὶ μηδεμίαν αἰσχρὰν ἐργασίαν ἀποδοκιμάσαι, ἀλλὰ κηρύττειν, μαγειρεύειν, κυβεύειν, (6) τὴν μητέρα⁴ μὴ τρέφειν, ἀπάγεσθαι κλοπῆς, τὸ δεσμωτήριον⁵ πλείω χρόνον οἰκεῖν ἢ τὴν αὐτοῦ οἰκίαν.

(7) [καὶ τοῦτο ἂν εἶναι δόξειε τῶν περισταμένων τοὺς ὄχλους καὶ προσκαλούντων, μεγάλην τῆ φωνῆ καὶ παρερρωγυῖα λοιδορουμένων καὶ διαλεγόμενων πρὸς αὐτούς, καὶ μεταξύ οἱ μὲν προσίασιν, οἱ δὲ ἀπίασιν πρὶν ἀκοῦσαι αὐτοῦ, ἀλλὰ τοῖς μὲν τὴν ἀρχήν, τοῖς δὲ συλλαβήν, τοῖς δὲ μέρος τοῦ πράγματος λέγει, οὐκ ἄλλως θεωρεῖσθαι ἀξίων τὴν ἀπόνοιαν αὐτοῦ ἢ ὅταν ἦ πανήγυρις.]⁶

(8) ἱκανὸς δὲ καὶ δίκας τὰς μὲν φεύγειν, τὰς δὲ διώκειν, τὰς δὲ ἐξόμνησθαι, ταῖς δὲ παρεῖναι ἔχων ἐχίνον ἐν τῷ προκοιλίῳ καὶ ὄρμαθούς γραμματιδίῳ ἐν ταῖς χερσίν. (9) οὐκ ἀποδοκιμάζειν⁷ δὲ οὐδ' ἅμα πολλῶν ἀγοραίων στρατηγεῖν καὶ εὐθὺς τούτοις δανεῖζειν καὶ τῆς δραχμῆς τόκον τρία ἡμιωβόλια τῆς ἡμέρας πρᾶττεσθαι καὶ ἐφοδεύειν τὰ μαγειρεῖα, τὰ

⁴ κυβεύειν. <δεινὸς δὲ καὶ> τὴν μητέρα Meier.

⁵ δεσμωτήριον: κέραμον M (de carcere schol. Hom. II. 5.387).

⁶ del. editores.

⁷ Meier: ἀποδοκιμάζων codd.

from each individual, and fights with those who already have a ticket or claim they can watch without paying. (5) He is apt to keep an inn or run a brothel or be a tax collector, and he rejects no disgraceful occupation, but works as an auctioneer, a cook, a gambler. (6) He lets his mother starve, is arrested for theft, and spends more time in jail than at home.

(7) [And this⁵ would seem to be the character of those who gather crowds around them and give a harangue, railing in a loud and cracked voice and arguing with them. Meanwhile some of them are coming in, some are leaving before they hear him; yet he manages to say the beginning to some, a word or two to others, a part of his message to others, in the conviction that the only place for his shamelessness to be displayed is among a crowd.]

(8) In court he is capable of being now a defendant, now a plaintiff, now taking an oath for a postponement,⁶ now showing up for trial with a potful of evidence⁷ in the fold of his cloak and sheaves of memoranda in his hands. (9) He doesn't even have any qualms about being the leader of a group of street vendors, while at the same time giving them quick loans and charging one and a half obols per drachma per day interest,⁸ and making the rounds of

⁵ I.e., shamelessness; but this whole paragraph is so different in style (use of the plural, finite verbs instead of infinitives, rhetorical tone) as to be almost certainly a later addition.

⁶ MacDowell, *Law in Classical Athens* 208.

⁷ All the documentation in a case was deposited in a pot in the court (Aristotle, *Constitution of Athens* 53.2); this man has brought his own.

⁸ Twenty-five percent interest each day.

ἰχθυοπάλια, τὰ ταριχοπάλια, καὶ τοὺς τόκους ἀπὸ τοῦ ἐμπολήματος εἰς τὴν γνάθου ἐκλέγειν.

(10) [ἐργώδεις δὲ εἰσιν οἱ τὸ στόμα εὔλυτον ἔχοντες πρὸς λοιδορίαν καὶ φθεγγόμενοι μεγάλη τῇ φωνῇ, ὡς συνηγεῖν αὐτοῖς τὴν ἀγορὰν καὶ τὰ ἐργαστήρια.]⁸

ΛΑΛΙΑΣ Ζ'

(1) [ἢ δὲ λαλιά, εἴ τις αὐτὴν ὀρίζεσθαι βούλοιο, εἶναι ἂν δόξειεν ἀκρασία τοῦ λόγου.]¹ ὁ δὲ λάλος τοιοῦτός τις, (2) οἷος τῷ ἐντυγχάνοντι εἰπεῖν, ἂν ὀτιοῦν πρὸς αὐτὸν φθέγγεται, ὅτι οὐθὲν λέγει καὶ ὅτι αὐτὸς πάντα οἶδεν καὶ, ἂν ἀκοῆν αὐτοῦ, μαθήσεται καὶ μεταξὺ δὲ ἀποκρινόμενος ἐπιβάλλειν εἶπας "σὺ μὴ ἐπιλάθῃ, ὁ μέλλεις λέγειν," καὶ "εὖ γε, ὅτι με ὑπέμνησας," καὶ "τὸ λαλεῖν ὡς χρήσιμόν που," καὶ "ὁ παρέλιπον," καὶ "ταχύ γε συνηκας τὸ πρᾶγμα," καὶ "πάσαι σε παρετήρουν, εἰ ἐπὶ τὸ αὐτὸ ἐμοὶ κατενεχθήσῃ" καὶ ἑτέρας ἀρχὰς τοιαύτας πορίσασθαι, ὥστε μηδὲ ἀναπνεύσαι τὸν ἐντυγχάνοντα.

(3) καὶ ὅταν γε τοὺς καθ' ἓνα ἀπογυμνώσῃ, δεινὸς καὶ ἐπὶ τοὺς ἀθρόους [καὶ]² συνεστηκότης πορευθῆναι καὶ φυγεῖν ποιῆσαι μεταξὺ χρηματίζοντας. (4) καὶ εἰς

⁸ epilogum del. editores.

¹ del. Hanow, Gomperz, Stein.

² del. Meineke.

the stalls where they sell hot food and fresh or salted fish, and tucking into his cheek⁹ the interest he's made from his business.

(10) [They are tiresome, these people who have a ready tongue for abuse, and who speak in such a loud voice that the marketplace and workshops resound with them.]

7. GARRULITY

(1) [Garrulity, should you like to define it, would seem to be an inability to control one's speech.]¹ The garrulous man is the sort (2) who says to anyone he meets that he is talking nonsense—no matter what that man may tell him—and that he knows it all himself, and if he listens, he'll find out about it. And as the other tries to answer, he keeps interrupting and says, "Now don't forget what you intend to say!" and "Good of you to remind me of that!" and "How nice to be able to talk!" "That's something I left out!" and "You're quick to grasp the point!" and "I've been waiting all this time to see whether you would come around to my view!"² He tries to give himself more openings like these, so that the man who meets him can't even catch his breath.

(3) Once he has finished off individuals, he is apt to move against whole formations and put them to flight in the midst of their business. (4) He goes into the schools

⁹ The poor man's way of carrying money when shopping, see PCG Aristophanes fr. 3. ¹ The definition seems derived from Pseudo-Plato, *Definitions* 416a23.

² Even when he agrees with the other, the talkative man uses these phrases to cut back into the conversation.

τὰ διδασκαλεῖα δὲ καὶ εἰς τὰς παλαιστρας εἰσιῶν κωλύει τοὺς παῖδας προμαυθάνειν [τοσαῦτα καὶ προσλαλεῖ³ τοῖς παιδοτρίβαις καὶ διδασκάλοις.]⁴

(5) καὶ τοὺς ἀπίενοι φάσκοντας δεινὸς προπέμψαι καὶ ἀποκαταστήσαι εἰς τὰς οἰκίας.⁵ (6) καὶ πυθόμενοις⁶ <τὰ ἀπὸ>⁷ τῆς ἐκκλησίας ἀπαγγέλλειν, προσδιηγῆσασθαι δὲ καὶ τὴν ἐπ' Ἀριστοφῶντος τότε γενομένην [τοῦ ῥήτορος]⁸ μάχην καὶ τὴν Λακεδαιμονίους ὑπὸ Λυσάνδρου, καὶ οὐς ποτε λόγους αὐτὸς εἶπας εὐδοκίμησεν ἐν τῷ δήμῳ, καὶ κατὰ τῶν πληθῶν γε ἅμα διηγούμενος κατηγορίαν παρεμβαλεῖν, ὥστε τοὺς ἀκούοντας ἤτοι ἐπιλαβέσθαι⁹ ἢ νυστάξαι ἢ μεταξὺ καταλιπόντας ἀπαλλάττεσθαι.

(7) καὶ συνδικάζων δὲ κωλύσαι κρίναι καὶ συνθεωρῶν θεάσασθαι καὶ συνδειπνῶν φαγεῖν, καὶ λέγειν ὅτι “χαλεπὸν μοι¹⁰ ἐστὶν σιωπᾶν,” καὶ ὡς ἐν ὑγρῷ ἐστὶν ἢ γλωττα, καὶ ὅτι οὐκ ἂν σιωπήσειεν, οὐδ' εἰ τῶν χελιδόνων δόξειεν εἶναι λαλίστερος. (8) καὶ σκωπόμενος ὑπομείναι καὶ ὑπὸ τῶν αὐτοῦ παιδίων, ὅταν αὐτὰ¹¹ ἤδη καθεύδειν βουλόμενον¹² κωλύῃ¹³ λέγοντα ταῦτα, “λαλεῖν τι ἡμῖν, ὅπως ἂν ἡμᾶς ὑπνος λάβῃ.”

³ Diels: προσλαλεῖν codd. ⁴ del. Diels coll. 8.14 οὕτως καὶ καταπονοῦσι. ⁵ Ribbeck: ἐκ τῆς οἰκίας AB.

⁶ Foss: πυθόμενος codd. ⁷ suppl. Kayser (cf. 4.6).

⁸ ut glossema del. Fischer: τῶν ῥητόρων Casaubon.

⁹ Foss: ἐπιλαθέσθαι codd. ¹⁰ Kassel e P. Hamb. 143: τῷ λάλῳ codd. ¹¹ dubitanter conieci: αὐτῶν codd.

¹² c: βουλόμενα AB. ¹³ Hartung: κελεύῃ codd.

and wrestling grounds and prevents the boys from making progress with their studies. [That is how much he talks to their trainers and teachers.]

(5) When people say they must go, he is apt to keep them company, or see them back home. (6) He reports what has happened in the assembly to people who ask him, but adds to his account as well the battle in the year of Aristophon³ and that of the Spartans under Lysander,⁴ and the speeches by which he himself gained a public reputation, and as he tells his story he interjects a condemnation of the masses, so that his hearers interrupt him, or doze off, or go away and leave before he finishes.

(7) When he is among them, he prevents jurors from reaching a verdict, an audience from watching the show, and dinner guests from getting anything to eat, and he remarks “it’s hard for me to keep still,” and how mobile the tongue is, and that he simply couldn’t be quiet, not even if he might appear to chatter more than the swallows.⁵ (8) He puts up with being mocked even by his own children when he wants them to go to bed right now, and they stop him by saying this: “Talk to us a little, so we can get to sleep.”⁶

³ Aristophon was archon of Athens in 330/29, but no suitable battle is known. Casaubon suggested that this was a political rather than military battle, between Demosthenes and Aeschines in the speeches *On the Crown* and *Against Ctesiphon* in 330; but see Hermann Wankel, *Demosthenes' Kranzrede* (Heidelberg 1976) 29–30.

⁴ Again the battle cannot be identified; Lysander was a Spartan general 408–395.

⁵ *Paroem. Graec.* II.183.

⁶ The text is uncertain.

ΛΟΓΟΠΟΙΙΑΣ Η'

(1) ἡ δὲ λογοποιία ἐστὶ σύνθεσις ψευδῶν λόγων καὶ πράξεων, ὧν <...>¹ βούλεται ὁ λογοποιῶν, ὁ δὲ λογοποιὸς τοιοῦτός τις, (2) οἷος ἀπαντήσας τῷ φίλῳ εὐθύς καταβαλὼν τὸ ἦθος καὶ μειδιάσας ἐρωτησῆαι “πόθεν σύ;” καὶ “λέγεις τι;” καὶ “πῶς ἔχεις;” πρὸ τοῦ δ' εἰπεῖν ἐκείνον “καλῶς”² ἐπιβαλὼν “ἐρωτᾷς³ μὴ λέγεται τι καινότερον; καὶ μὴν ἀγαθὰ γέ ἐστι τὰ λεγόμενα.” (3) καὶ οὐκ ἔασας ἀποκρίνασθαι εἰπεῖν “τί λέγεις; οὐθὲν ἀκήκοας; δοκῶ μοί σε εὐωχῆσαι καινῶν λόγων.” (4) καὶ ἔστιν αὐτῷ ἢ στρατιώτης ἢ παῖς Ἀστείου τοῦ αὐλητοῦ ἢ Δύκων ὁ ἐργολάβος παραγεγονῶς ἐξ αὐτῆς τῆς μάχης, οὗ φησιν ἀκηκοέναι· αἱ μὲν οὖν ἀναφοραὶ τῶν λόγων τοιαῦτά εἰσιν αὐτῷ, ὧν οὐθεις ἂν ἔχοι ἐπιλαβέσθαι.⁴ (5) διηγέεται δὲ τούτους φάσκων λέγειν, ὡς Πολυπέρχων καὶ ὁ βασιλεὺς μάχῃ νενίκηκε, καὶ Κάσανδρος ἐζώγηται. (6) καὶ ἂν εἴπη τις αὐτῷ, “σὺ δὲ ταῦτα πιστεύεις;” φήσει· τὸ πρᾶγμα βοᾶσθαι γὰρ ἐν τῇ πόλει, καὶ τὸν λόγον ἐπεντείνειν, καὶ πάντα⁵ συμφωνεῖν, ταῦτα γὰρ λέγειν περὶ τῆς μάχης, καὶ πολὺν τὸν ζῶμον γεγονέναι. (7) εἶναι δ' ἑαντῷ καὶ σημεῖον τὰ πρόσωπα τῶν ἐν τοῖς πράγμασιν ὄραν γὰρ αὐτῶν πάντων μεταβεβληκότα. λέγει δ', ὡς καὶ

¹ <πιστεύεσθαι> suppl. Diels, <διασπείρων σεμνύνεσθαι> Navarre.

² sic vestigia P. Hamb. 143 interpretatur Grone-wald: περὶ τοῦδε εἰπεῖν καινῶν καὶ ὡς codd.

³ Kassel: ἐρωτᾶν codd.

8. RUMOR-MONGERING

(1) Rumor-mongering is the invention of untrue reports and events about which the monger wants <...>. The rumor-monger is the sort (2) who, when he meets his friend, immediately relaxes his expression¹ and asks with a laugh, “Where have you been? Do you have anything to tell me? How’s it going?” But before the man can say “I’m fine,” he interrupts him: “You ask if there’s any news? Actually, you know, the reports are rather good.” (3) And without allowing an answer, he says “What? You haven’t heard *anything*?” It looks like I’ll be giving you a feast of the latest news.” (4) He has got a man he says he’s heard just back from the battle itself, a soldier, or a slave of Asteios the flute-player, or Lykon the contractor—he has ways of vouching for his stories that no one can refute. (5) He relates, as he claims these people told him, that Polyperchon and the king were victorious in a battle, and Cassander has been taken prisoner.² (6) And if you say to him “Do *you* believe it?” he will say he does, because it’s the talk of the city, and the discussion is intensifying; all the people are in unison since they tell the same story about the battle; it was a huge blood-bath, (7) and he has proof in the faces of the political leaders, since he notices they are all changed. And he says he

¹ For καταβάλλειν in this sense see Van Leeuwen on Aristophanes, *Wasps* 655.

² For the possible historical situation of this (untrue) rumor see *Introd.* pp. 10–11.

⁴ Casaubon: ἐπιλαθέσθαι codd.

⁵ Casaubon: πάντα codd.

παρακήκοε παρὰ τούτοις κρυπτόμενόν τινα ἐν οἰκίᾳ, ἤδη πέμπτην ἡμέραν ἤκουτα ἐκ Μακεδονίας, ὅς πάντα ταῦτα οἶδε.

(8) καὶ πάντα διεξίῳν πως⁶ οἶεσθαι πιθανῶς σχετλιάζειν⁷ λέγων· “δυστυχῆς Κάσανδρος· ὦ ταλαίπωρος· ἐνθυμῆ τὸ τῆς τύχης; ἀλλ’ οὖν ἰσχυρὸς γενόμενος.” (9) καὶ “δεῖ δ’ αὐτόν σε μόνον εἰδέναι.” πᾶσι δὲ τοῖς ἐν τῇ πόλει προσδεδράμηκε λέγων.

(10) [τῶν τοιούτων ἀνθρώπων τεθαύμακα, τί ποτε βούλονται λογοποιούντες· οὐ γὰρ μόνον ψεύδονται, ἀλλὰ καὶ ἀλυσιτελῶς ἀπαλλάττουσι. (11) πολλάκις γὰρ αὐτῶν οἱ μὲν ἐν τοῖς βαλανείοις περιστάσεις ποιούμενοι τὰ ἱμάτια ἀποβεβλήκασιν, οἱ δ’ ἐν⁸ τῇ στοᾷ πεζομαχία καὶ ναυμαχία νικῶντες ἐρήμους δίκας ὠφλήκασιν. (12) εἰσὶ δ’ οἱ καὶ πόλεις τῷ λόγῳ κατὰ κράτος αἰροῦντες παρεδειπνήθησαν. (13) πάνν δὴ ταλαίπωρον αὐτῶν ἐστί τὸ ἐπιτήδευμα. ποία γὰρ οὐ στοᾷ, ποίῳ δὲ ἐργαστηρίῳ, ποίῳ δὲ μέρει τῆς ἀγορᾶς οὐκ ἐνημερεύουσιν ἀπαυδᾶν ποιοῦντες τοὺς ἀκούοντας; (14) οὕτως καὶ καταπονούσι ταῖς ψευδολογίαις.]⁹

⁶ Diels: πῶς codd.

⁷ οἶεσθε cDE, σχετλιάζει D.

⁸ δ’ ἐν CDE: δὲ AB.

⁹ τῶν τοιούτων . . . ταῖς ψευδολογίαις del. editores.

also overheard that someone who knows the whole story has been kept hidden by them in a private house since he came to town four days ago from Macedonia.

(8) And as he tells his story, he somehow believes³ he is persuasively indignant when he says, “Miserable Cassander! Poor fellow! You see what Fortune can do? Well, he had his power once.” (9) and “You must keep it to yourself.” But he has run up to everyone in town with the news.

(10) [I wonder what such people hope to gain from their rumor-mongering; not only do they tell lies, they also end up no better off for it. (11) Those who draw a circle of hearers in the baths often have their cloaks stolen, and those who are victorious by land and sea in the stoa lose court-cases forfeited for failure to appear. (12) Some of them capture cities in an all-out talk-fight, but go without their dinner. (13) Their behavior is sad indeed, for in what stoa, or what workshop, or what part of the market do they not pass the day exhausting those who listen to them? (14) That is how they persevere in telling lies.]⁴

³ The rumor-monger abandons his glee at the supposed fall of Cassander and ends with an evocation of pity. The text may be corrupt beyond repair; the reading adopted here assumes that the construction reverts to the typical string of infinitives begun in §2 and interrupted with §6.

⁴ This whole paragraph, beginning in the first person, with tenses and constructions unlikely for fourth-century Greek, and rhetorical questions alien to the *Characters*, is certainly one of the later epilogues.

(1) [ἡ δὲ ἀναισχυντία ἐστὶ μὲν, ὡς ὄρω λαβεῖν, καταφρόνησις δόξης αἰσχροῦ,¹ ἔνεκα κέρδους,² ὁ δὲ ἀναισχυντος τοιοῦτος, (2) οἷος πρῶτον μὲν ὄν ἀποστερεῖ πρὸς τούτον ἀπελθὼν δανείζεσθαι, εἶτα θύσας τοῖς θεοῖς αὐτὸς μὲν δειπνῆν παρ' ἐτέρῳ, τὰ δὲ κρέα ἀποτιθέναι ἄλλοι πάσας, (3) καὶ προσκαλεσάμενος τὸν ἀκόλουθον δοῦναι ἀπὸ τῆς τραπέζης ἄρας κρέας καὶ ἄρτον καὶ εἰπεῖν ἀκούοντων πάντων "εὐωχοῦ, Τίβειε."

(4) καὶ ὀψωνῶν δὲ ὑπομιμνήσκει τὸν κρεωπῶλην, εἴ τι χρήσιμος αὐτῷ γέγονε, καὶ ἐστηκὼς πρὸς τῷ σταθμῷ μάλιστα μὲν κρέας, εἰ δὲ μή, ὅσπου εἰς τὸν ζωμὸν ἐμβαλεῖν, καὶ ἐὰν μὲν λάβῃ, εἶ ἔχει, εἰ δὲ μή, ἀρπάσας ἀπὸ τῆς τραπέζης χολίκιον ἅμα γελῶν ἀπαλλάττεσθαι.

(5) καὶ ξένοις δὲ αὐτοῦ θέαν ἀγοράσας μὴ δοῦς τὸ μέρος συνθεωρεῖν,³ ἄγειν δὲ καὶ τοὺς νιεῖς εἰς τὴν ὑστεραίαν καὶ τὸν παιδαγωγόν. (6) καὶ ὅσα ἐωνημένος

¹ Kassel: αἰσχροῦ codd. ² del. Hanow, Gomperz, Stein.

³ Cobet: θεωρεῖν codd.

¹ The definition is too vague to suit the following description, and seems derived from Pseudo-Plato, *Definitiones* 416a14.

² The meat of the sacrificial animal was normally given to guests and the household in a feast on a holy day (W. Burkert, *Homo Necans*, Berkeley 1983, 6-7)—this man goes to another's feast instead.

(1) [Sponging, to put it in a definition, is a disregard for a bad reputation for the sake of gain.]¹ The sponger is the sort (2) who, in the first place, goes back to a man he is holding out on and asks for a loan; second, after performing a sacrifice to the gods he salts and stores away the meat, and goes to dinner at another's;² (3) he invites his slave along too, and gives him meat and bread he takes from the table and says in everyone's hearing "Enjoy yourself, Tibeios."³

(4) When he goes shopping, he reminds the butcher of any favor he has done him, then stands by the scale and throws in⁴ preferably some meat, otherwise a bone for the soup, and if he gets it, good, otherwise he grabs some tripe from the table with a laugh as he goes away.

(5) When he buys theater tickets for his guests⁵ he goes to the show too without paying his share; the next day, he brings along his children and the slave who takes care of them. (6) If anyone makes a purchase at a bargain price, he

³ A name of Paphlagonian slaves (Strabo 7.304), often in Menander (*Heros* 21 and *Perinthia* 3 Sandbach, *PCG* fr. 172, 241). For giving slaves a taste, cf. Athenaeus 4.128d-e; but often in such cases the slave's task was to hide the food and take it home for later (Martial 2.37, 3.23, 7.16, *Anth. Pal.* 11.205).

⁴ After the weighing; he wants it for nothing.

⁵ With money they have given him. Since they make no objection the first time, he is even more brazen for the following day's show.

ἄξιά τις φέρει, μεταδοῦναι κελεύσαι καὶ αὐτῷ. (7) καὶ ἐπὶ τὴν ἀλλοτρίαν οἰκίαν ἔλθων δανείζεσθαι κριθάς, ποτὲ δὲ ἄχυρα, καὶ ταῦτα τοὺς χρήσαντας ἀναγκάσαι ἀποφέρειν πρὸς αὐτὸν.

(8) δεινὸς δὲ καὶ πρὸς τὰ χαλκεῖα τὰ ἐν τῷ βαλανείῳ προσελθὼν καὶ βάψας ἀρύταιναν βοῶντος τοῦ βαλανέως αὐτὸς αὐτοῦ καταχέασθαι καὶ εἰπεῖν, ὅτι λέλουται, ἀπιὼν †κἀκεῖ† “οὐδεμία σοι χάρις.”

ΜΙΚΡΟΛΟΓΙΑΣ Ι΄

(1) ἔστι δὲ ἡ μικρολογία φειδωλία τοῦ διαφόρου ὑπὲρ τὸν καιρὸν, ὁ δὲ μικρολόγος τοιοῦτός τις, (2) οἶος ἐν τῷ μῆνι ἡμιβόλιον ἀπαιτεῖν ἐπὶ τὴν οἰκίαν. (3) καὶ συσσιτῶν ἀριθμεῖν τὰς κύλικας, πόσας ἕκαστος πέπωκε, καὶ ἀπάρχεσθαι ἐλάχιστον τῇ Ἀρτέμιδι τῶν συνδειπνούντων. (4) καὶ ὅσα μικροῦ τις πριάμενος λογίζεται, πάντα φάσκειν εἶναι <...>¹ (5) καὶ οἰκέτου χύτραν² ἢ λοπάδα κατάξαντος εἰσπράξαι ἀπὸ τῶν ἐπιτηδείων. (6) καὶ τῆς γυναικὸς ἐκβαλοῦσης τρί-

¹ lacunam statuit Holland, e.g. <τιμιώτερα καὶ ἀποδοκιμάζειν> Stein. ² post χύτραν add. εἶναι AB.

⁶ Used as filling material, or mixed with grain: W. K. Pritchett, *Hesperia* 25 (1956) 182–183.

⁷ For the apparatus and procedure see René Ginouvès, *Βαλανευτική: Recherches sur le bain dans l'antiquité grecque* (Paris 1962) 205, 214. Only the proverbially outspoken (Ginouvès

asks to be given a share too. (7) He goes to other people's houses and borrows barley, sometimes chaff,⁶ and makes the lenders deliver it to him besides.

(8) He is apt to go up to the hot-water tanks at the baths, draw a ladle-full and rinse himself, as the bath attendant screams at him, and say, as he goes away, “I've already had my bath—no thanks to you!”⁷

10. PENNYPINCHING

(1) Pennypinching is an immoderate sparing of expense. The pennypincher is the sort (2) who stipulates the repayment of a half-cent “within the month, to his house.”¹ (3) When he is sharing a dinner he reckons up how many glasses each has drunk;² his initial offering to Artemis³ is smaller than any other at the table. (4) When someone has bought goods for him at a bargain price and presents his bill, he says they are too expensive, and rejects them.⁴ (5) When a servant breaks a clay pot or serving dish, he deducts it from his daily rations. (6) And if his wife drops a

212) bath attendant (who has lost his fee) has the nerve to object to the sponger's tricks.

¹ The text is very condensed and may be corrupt.

² He demands a complete reckoning of each glass before he pays his share of the bill after dinner; cf. *PCG* Alexis fr. 15.

³ The initial offering was a libation of wine; evidently the dining-group has Artemis as its patron.

⁴ Some of the text must be missing; the last part of the sentence translated here is a speculative reconstruction (cf. *PCG* Ephippus fr. 15).

χαλκον οἶος μεταφέρειν τὰ σκεύη καὶ τὰς κλίνας καὶ τὰς κιβωτοὺς καὶ διφᾶν τὰ καλύμματα. (7) καὶ ἕαν τι πωλῆ, τοσοῦτου ἀποδόσθαι, ὥστε μὴ λυσιτελεῖν τῷ πριαμένῳ.

(8) καὶ οὐκ ἂν εἶσαι οὔτε συκοτραγῆσαι ἐκ τοῦ αὐτοῦ κήπου οὔτε διὰ τοῦ αὐτοῦ ἀγροῦ πορευθῆναι οὔτε ἐλαίαν ἢ φοῖνικα τῶν χαμαὶ πεπτωκότων ἀνελέσθαι.

(9) καὶ τοὺς ὄρους δ' ἐπισκοπεῖσθαι ὁσημέραι εἰ διαμένουσιν οἱ αὐτοί. (10) δεινὸς δὲ καὶ ὑπερημερίαν πράξει καὶ τόκον τόκου. (11) καὶ ἐστιῶν δημότας μικρὰ τὰ κρέα κόψας παραθεῖναι. (12) καὶ ὀψωνῶν μηθὲν πριάμενος εἰσελθεῖν. (13) καὶ ἀπαγορεύσαι τῇ γυναικὶ μήτε ἄλλας χρηρνύειν³ μήτε ἐλλύχνιον μήτε κύμμνον μήτε ὀρίγανον μήτε ὀλὰς μήτε στέμματα μήτε θνηλήματα, ἀλλὰ λέγειν ὅτι τὰ μικρὰ ταῦτα πολλὰ ἐστί τοῦ ἐνιαυτοῦ.

(14) [καὶ τὸ ὄλον δὲ τῶν μικρολόγων καὶ τὰς ἀργυροθήκας ἔστιν ἰδεῖν εὐρωτιώσας καὶ τὰς κλείς ἰωμένας καὶ αὐτοὺς δὲ φοροῦντας ἐλάττω τῶν μηρῶν⁴ τὰ ἱμάτια καὶ ἐκ ληκυθίων μικρῶν πάνν ἀλειφομένους καὶ ἐν χρῶ κειρομένους καὶ τὸ μέσον τῆς ἡμέρας ὑποδομένους καὶ πρὸς τοὺς γναφεῖς διατεινομένους ὅπως τὸ ἱμάτιον αὐτοῖς ἔξει πολλὴν γῆν, ἵνα μὴ ῥυπαίνηται ταχύ.]⁵

³ Foss: *χρωννύειν* codd.

⁴ A (ante correctionem) et e: *μικρῶν* A (corr.) et BDe, *μετρῶν* C.

⁵ *epilogum del. editores.*

three-penny piece, he is capable of moving the dishes, couches, and chests, and searching in the floorboards. (7) If he sells something, he charges so much that the buyer can't recover his price of purchase.

(8) He doesn't allow eating of figs from his own garden, or passage through his field, or picking up of an olive or date that has fallen on the ground.

(9) He inspects his property markers daily to see if they remain the same. (10) He is apt to charge a late fee and compound interest. (11) When he gives a dinner for his precinct,⁵ he serves the meat cut into tiny portions. (12) When he goes shopping, he returns home without buying anything. (13) He forbids his wife to lend out salt, or a lampwick, or cumin, or oregano, or barley groats, or garlands, or sacrificial cakes, maintaining that these small items add up to a lot over the course of a year.

(14) [In general, pennypinchers like to see their money boxes moldy and the keys to them rusty, and they themselves wear cloaks that don't cover their thighs, rub themselves down from tiny oil flasks,⁶ have their heads shaved,⁷ put on their shoes at midday, and insist to the cleaners that their cloaks get a lot of earth⁸ so that they won't get dirty again quickly.]⁹

⁵ Lit. "his deme," the members of his local voting-district: David Whitehead, *The Demes of Attica* (Princeton 1986) 152.

⁶ At the baths (30.8 note).

⁷ To save money on haircuts.

⁸ Fuller's clay: Hugo Blümner, *Technologie und Terminologie der Gewerbe und Künste* (2nd ed. Leipzig 1912) 1.176.

⁹ The change in style and the switch to the plural among other things suggest that this closing paragraph is a later addition.

(1) οὐ χαλεπὸν δέ ἐστι τὴν βδελυρίαν διορίσασθαι ἐστὶ γὰρ παιδιὰ ἐπιφανῆς καὶ ἐπονείδιστος, ὁ δὲ βδελυρὸς τοιοῦτος, (2) οἷος ἀπαντήσας γυναῖξιν ἔλευθέραις ἀνασυράμενος δείξει τὸ αἰδοῖον. (3) καὶ ἐν θεάτρῳ κροτεῖν, ὅταν οἱ ἄλλοι παύωνται, καὶ συρίττειν, οὓς ἡδέως θεωροῦσιν οἱ λοιποί· καὶ ὅταν σιωπήσῃ τὸ θέατρον, ἀνακύψας ἐρνεγεῖν ἵνα τοὺς καθημένους ποιήσῃ μεταστραφῆναι. (4) καὶ πληθούσης τῆς ἀγορᾶς προσελθὼν πρὸς τὰ κάρνα ἢ τὰ μύρτα ἢ τὰ ἀκρόδρυα ἐστηκῶς τραγηματίζεσθαι ἅμα τῷ πωλοῦντι προσλαλῶν καὶ καλέσαι δὲ τῶν παρόντων ὀνομασί τινα, ᾧ μὴ συνήθης ἐστί· (5) καὶ σπεύδοντας δὲ ποι¹ ὁρῶν περιμεῖναι κελεύσαι· (6) καὶ ἡττωμένῳ δὲ μεγάλην δίκην ἀπιόντι ἀπὸ τοῦ δικαστηρίου προσελθὼν² συνησθῆναι.

(7) καὶ ὄψωνεῖν ἑαυτῷ³ καὶ αὐλητρίδας μισθοῦσθαι καὶ δεκνύειν δὲ τοῖς ἀπαντῶσι τὰ ὄψωνημένα καὶ παρακαλεῖν ἐπὶ ταῦτα· (8) καὶ διηγείσθαι προσστὰς πρὸς κουρέιον ἢ μυροπώλιον ὅτι μεθύσκεσθαι μέλλει.

ΑΚΑΙΡΙΑΣ ΙΒ'

(1) [ἢ μὲν οὖν ἀκαιρία ἐστὶν ἐπίτευξις <χρόνου>¹

¹ Casaubon: πον codd.

² Cobet: προσελθεῖν καὶ codd.

³ Casaubon: ἑαυτὸν codd.

¹ suppl. Ruge.

11. OBNOXIOUSNESS

(1) It is not difficult to define obnoxiousness: it is joking that is obvious and offensive. The obnoxious man is the sort (2) who, when he meets respectable women, raises his cloak and exposes his genitals. (3) In the theater he claps after others have stopped, and hisses the actors whom the others enjoy watching. When the audience is silent he rears back and belches, to make the spectators turn around. (4) When the agora is crowded he goes to the stands for walnuts, myrtleberries, and fruits, and stands there nibbling on them while talking with the vendor. He calls out by name to someone in the crowd with whom he's not acquainted. (5) When he sees people hurrying somewhere he tells them to wait. (6) He goes up to a man who has lost an important case and is leaving the court, and congratulates him.

(7) He goes shopping for himself and hires flute girls,¹ and he shows his purchases to anyone he meets and invites them to share. (8) He stands by the barber shop or perfume seller and relates that he intends to get drunk.

12. BAD TIMING

(1) [Bad timing is a usage of time which causes pain to

¹ Women who were expected to provide music (and sometimes sex) for a dinner party; cf. 20.9 and C. G. Starr, *Parola del passato* 34 (1978) 401-410.

λυπούσα τοὺς ἐντυγχάνοντας,]² ὁ δὲ ἄκαιρος τοιοῦτός τις, (2) οἷος ἀσχολουμένῳ προσελθὼν ἀνακοινοῦσθαι. (3) καὶ πρὸς τὴν αὐτοῦ ἐρωμένην κωμάζειν πυρέττουσαν. (4) καὶ δίκην ὠφληκότα ἐγγύης προσελθὼν κελεύσαι αὐτὸν ἀναδέξασθαι. (5) καὶ μαρτυρήσων παρῆναι τοῦ πράγματος ἤδη κεκριμένου. (6) καὶ κεκλημένος εἰς γάμους τοῦ γυναικείου γένους κατηγορεῖν. (7) καὶ ἐκ μακρᾶς ὁδοῦ ἦκοντα ἄρτι παρακαλεῖν εἰς περίπατον.

(8) δεινὸς δὲ καὶ προσάγειν ὠνητὴν πλείω διδόντος ἤδη πεπρακότη. (9) καὶ ἀκηκότας καὶ μεμαθηκότας ἀνίστασθαι ἐξ ἀρχῆς διδάξων.³ (10) καὶ πρόθυμος δὲ ἐπιμεληθῆναι ἂ μὴ βούλεται τις γενέσθαι, αἰσχύνεται δὲ ἀπέιπασθαι. (11) καὶ θύοντας καὶ ἀναλίσκοντας ἤκειν τόκον ἀπαιτήσων. (12) καὶ μαστιγούμενου οἰκέτου παρεστῶς διηγείσθαι ὅτι καὶ αὐτοῦ ποτε παῖς οὕτως πληγὰς λαβὼν ἀπήγξατο. (13) καὶ παρὼν διαίτη συγκρούειν, ἀμφοτέρων βουλομένων διαλύεσθαι. (14) καὶ ὀρχησόμενος αἴψασθαι ἐτέρου μηδέπω μεθύοντος.

² del. Hanow, Gomperz, Stein.

³ Korais: διδάσκων codd.

those you happen to meet.]¹ The man with bad timing is the sort (2) who goes up to someone who is busy and asks his advice. (3) He sings love songs to his girlfriend when she has a fever. (4) He goes up to a man who has just had to forfeit a security deposit in court and asks him to stand bail for him. (5) He shows up to give testimony after the case has already been decided. (6) If he's a guest at a wedding, he launches into a tirade against women.² (7) When a man has just returned from a long journey, he invites him to go for a walk.

(8) He is apt to bring in to a man who has already completed a sale a buyer who will pay more. (9) After people have listened and understand, he stands up to explain all over again. (10) He is zealous in seeing to things that you don't desire, but are embarrassed to refuse. (11) When people are consuming a sacrifice, he comes to ask for interest on his loan. (12) When a slave is being beaten he stands watching and tells the story of how a slave of his once hanged himself after being beaten in just this way. (13) When he is on an arbitration board³ he exacerbates the dispute, when what both sides desire is a reconciliation. (14) When he wants to dance, he grabs a partner who is still sober.⁴

¹ This extremely abstract definition appears to be adapted from the definition of its opposite ("good timing") in Pseudo-Plato, *Definitiones* 413c12.

² Cf. the tirade in Theophrastus, *On Marriage* (fr. 486).

³ See on 5.3.

⁴ Cf. 6.3.

ΠΕΡΙΕΡΓΙΑΣ ΙΓ'

(1) ἀμέλει <ή>¹ περιεργία δόξει εἶναι προσποίησης τις λόγων καὶ πράξεων μετὰ εὐνοίας, ὁ δὲ περιεργος τοιοῦτός τις, (2) οἷος ἐπαγγέλλεσθαι ἀναστὰς ἃ μὴ δυνήσεται. (3) καὶ ὁμολογουμένου τοῦ πράγματος δικαίου εἶναι ἐντείνασ² ἐλεγχθῆναι. (4) καὶ πλείω δὲ ἐπαναγκάσαι τὸν παῖδα κεράσαι ἢ ὅσα δύνανται οἱ παρόντες ἐκπιεῖν.

(5) καὶ διείργειν τοὺς μαχομένους καὶ οὓς οὐ γινώσκει. (6) καὶ ἀτραποῦ ἡγήσασθαι, εἶτα μὴ δύνασθαι εὐρεῖν οἷ³ πορεύεται. (7) καὶ τὸν στρατηγὸν προσελθὼν ἐρωτῆσαι πότε μέλλει παρατάττεσθαι, καὶ τί μετὰ τὴν αὐριον παραγγελεῖ. (8) καὶ προσελθὼν τῷ πατρὶ εἰπεῖν, ὅτι ἡ μήτηρ ἤδη καθεύδει ἐν τῷ δωματίῳ. (9) καὶ ἀπαγορεύοντος τοῦ ἱατροῦ ὅπως μὴ δώσει οἶνον τῷ μαλακιζομένῳ, φήσας βούλεσθαι διάπειραν λαμβάνειν εὐ ποτίσαι⁴ τὸν κακῶς ἔχοντα. (10) καὶ γυναικὸς δὲ τελευτησάσης ἐπιγράψαι ἐπὶ τὸ μνήμα τοῦ τε ἀνδρὸς αὐτῆς καὶ τοῦ πατρὸς καὶ τῆς μητρὸς καὶ αὐτῆς τῆς γυναικὸς τοῦνομα καὶ ποδαπὴ ἐστὶ, καὶ προσεπιγράψαι ὅτι οὗτοι πάντες χρηστοὶ ἦσαν.

(11) καὶ ὀμνύειν μέλλων εἰπεῖν πρὸς τοὺς περιεστηκότας, ὅτι “καὶ πρότερον πολλακίς ὁμώμοκα.”

¹ suppl. Buecheler.

² Immisch: ἐν τινι στάς codd.

³ Casaubon: οὐ codd.

⁴ Foss: εὐτρεπίσαι codd.

13. OVERZEALOUSNESS

(1) You can be sure overzealousness will seem to be a well-intentioned appropriation of words and actions. The overzealous man is the sort (2) who gets up and promises to do things he won't be able to carry out. (3) When people are in agreement that his cause is just, he becomes too intense and loses the case. (4) He forces the servant to mix more wine than the company can drink.

(5) He tries to stop fights even between strangers to him.¹ (6) He leads the way down a path, but then can't find the way to where he is going.² (7) He goes up to the general and asks him when he will take the field, and what his orders are going to be the day after tomorrow. (8) He goes up to his father and tells him that his mother is already asleep in their bedroom. (9) Even though the doctor forbids giving any wine to a sick man, he says he wants to do an experiment, and soaks the poor fellow with it. (10) If a woman dies, he inscribes on her tomb the names of her husband, her father and mother, and herself and place of birth, and adds that they were *all* “fine persons.”³

(11) When he is going to swear an oath he says to the bystanders, “I've sworn oaths many times before.”⁴

¹ As does the cook in Menander, *Samia* 383ff.

² The proverb was “don't take a path when you have a road” (*Paroem. Graec.* I.437).

³ In Attic funerary inscriptions Athenian women were rarely listed with more than their names, and *χρηστός* (literally “good”) was limited to slaves (Lane Fox 149–150).

⁴ Cf. Menander *PCG* fr. 96. Swearing to the truth of something undocumented (Harrison, *Law of Athens* II, Oxford 1971, 150–152) was a last resort, not to be taken lightly.

ΑΝΑΙΣΘΗΣΙΑΣ ΙΔ'

(1) ἔστι δὲ ἡ ἀναισθησία, ὡς ὄρω εἰπεῖν, βραδυντῆς ψυχῆς ἐν λόγοις καὶ πράξεσιν, ὁ δὲ ἀναισθητος τοιοῦτός τις, (2) οἷος λογισάμενος ταῖς ψήφοις καὶ κεφάλαιον ποιήσας ἐρωτᾶν τὸν παρακαθήμενον "τί γίνεται," (3) καὶ δίκην φεύγων καὶ ταύτην εἰσιέναι μέλλων ἐπιλαθόμενος εἰς ἀγρὸν πορεύεσθαι. (4) καὶ θεωρῶν ἐν τῷ θεάτρῳ μόνος καταλείπεσθαι καθεύδων. (5) καὶ πολλὰ φαγῶν καὶ τῆς νυκτὸς ἐπὶ θάκου ἀνιστάμενος¹ ὑπὸ κυνὸς τῆς τοῦ γείτονος δηχθῆναι. (6) καὶ λαβῶν <τι>² καὶ ἀποθεὶς αὐτός, τοῦτο ζητεῖν καὶ μὴ δύνασθαι εὑρεῖν. (7) καὶ ἀπαγγέλλοντος αὐτῷ ὅτι τετελεύτηκέ τις αὐτοῦ τῶν φίλων, ἵνα παραγένηται, σκυθρωπάσας καὶ δακρύσας εἰπεῖν "ἀγαθῆ τύχη."

(8) δεινὸς δὲ καὶ ἀπολαμβάνων ἀργύριον ὀφειλόμενον μάρτυρας παραλαβεῖν. (9) καὶ χειμῶνος ὄντος μάχεσθαι τῷ παιδὶ ὅτι σικύους οὐκ ἠγόρασεν. (10) καὶ τὰ παιδιά ἐαυτοῦ παλαίειν ἀναγκάζων καὶ τροχάζειν εἰς κόπον ἐμβάλλειν. (11) καὶ ἐν ἀγρῷ αὐτὸς φακῆν ἔψων δις ἅλας εἰς τὴν χύτραν ἐμβαλὼν ἄβρωτον ποιῆσαι. (12) καὶ ὕοντος τοῦ Διὸς εἰπεῖν "τῆδύ γε τῶν ἄστρον νομίζει, ὅτι δὴ καὶ οἱ ἄλλοι λέγουσι πίσσης† (13) καὶ λέγοντός τινος "πόσους οἶει κατὰ τὰς Ἱερὰς

¹ post ἀνιστάμενος lacunam statuerunt editores, fortasse recte (τῆς νυκτὸς καὶ codd., transp. Salmasius).

² add. M.

14. ABSENT-MINDEDNESS

(1) Absent-mindedness, to say it in a definition, is slowness of soul in words and deeds. The absent-minded man is the sort (2) who, when he has made a calculation with an abacus and determined the total, asks the person sitting by him, "What's the answer?" (3) If he is a defendant, and intends to appear in court, he forgets and goes to the country. (4) If he's in the audience at the theater, he falls asleep and is left behind alone. (5) If he eats too much and gets up at night to go to the toilet, he is bitten by his neighbor's dog.¹ (6) When he's received something and put it away himself, he looks for it and can't find it. (7) If it's reported to him that one of his friends has died, so he should attend the funeral, he makes a sad face and says weepingly, "Let's hope it's for the best!"

(8) When he receives money that is owed to him, he is apt to ask for a receipt.² (9) Despite its being winter he quarrels with his servant because he didn't buy cucumbers. (10) He forces his children to practice wrestling and running until he drives them to exhaustion. (11) When he is cooking himself bean-soup in the field, he adds salt to the pot twice, and makes it inedible. (12) When it rains, he says "He thinks it sweet from the stars," which others in fact say "from pitch."³ (13) If someone says to him "How many bodies do you suppose have been carried out for

¹ The text seems abbreviated: instead of the outhouse he wanders into the watchdog's pen.

² Literally "secure witnesses."

³ The Greek text of this sentence is corrupt beyond repair.

πύλας ἐξενηνέχθαι νεκρούς;" πρὸς τοῦτον εἰπεῖν
"ὄσοι ἐμοὶ καὶ σοὶ γένοιντο."

ΑΤΘΑΔΕΙΑΣ ΙΕ'

(1) ἡ δὲ αὐθάδεια ἐστὶν ἀπήγνεια ὁμιλίας ἐν λόγοις, ὃ δὲ αὐθάδης τοιοῦτός τις, (2) οἷος ἐρωτηθεῖς· "ὄ δεῖνα ποῦ ἐστίν;" εἰπεῖν· "πράγματά μοι μὴ πάρεχε." (3) καὶ προσαγορευθεὶς μὴ ἀντιπροσειπεῖν. (4) καὶ πωλῶν τι μὴ λέγειν τοῖς ἄνουμένοις πόσου ἂν ἀποδοῖτο, ἀλλ' ἐρωτᾶν "τί εὕρισκει;" (5) καὶ τοῖς τιμῶσι καὶ πέμπουσιν εἰς τὰς ἑορτὰς εἰπεῖν, ὅτι οὐκ ἂν γένοιτο διδόμενα. (6) καὶ οὐκ ἔχειν συγγνώμην οὔτε τῷ ῥυπώσαντι¹ αὐτὸν ἀκουσίως οὔτε τῷ ὤσαντι οὔτε τῷ ἐμβάντι. (7) καὶ φίλῳ δὲ ἔρανον κεύσαντι εἰσενεγκεῖν εἰπών, ὅτι οὐκ ἂν δοίη, ὕστερον ἦκειν φέρων καὶ λέγειν, ὅτι ἀπόλλυσι καὶ τοῦτο τὸ ἀργύριον. (8) καὶ προσπαισίας ἐν τῇ ὁδῷ δεινὸς καταράσασθαι τῷ λίθῳ. (9) καὶ [ἀναμείναι]² οὐκ ἂν ὑπομείναι³ πολὺν χρόνον οὐθένα. (10) καὶ οὔτε ἄσαι οὔτε ῥῆσιν εἰπεῖν οὔτε ὀρχήσασθαι ἂν ἐθελήσειεν.⁴ (11) δεινὸς δὲ καὶ τοῖς θεοῖς μὴ ἐπεύχεσθαι.

¹ Foss (cf. Seneca *de beneficiis* 6.9.1): ἀπώσαντι codd.

² del. Reiske.

³ ὑπομείναι (optativum) Casaubon,

Ussing: ὑπομείναι (infinitivum) codd.

⁴ Petersen: ἠθέλησε(ν) AB, θελήσαι CDe.

burial at the sacred gate?"⁴ He says to him, "May you and I have as many!"

15. GROUCHINESS

(1) Grouchiness is verbal hostility in social contacts. The grouch is the sort (2) who, when asked "Where is so-and-so?" responds "don't bother me." (3) If someone speaks to him he doesn't answer. (4) If he is selling something, he doesn't tell customers how much he would sell it for, but asks "What will it fetch?"¹ (5) If people honor him by sending him some of the food on a festival day,² he tells them not to expect anything in return. (6) If anyone splashes him accidentally or jostles him or steps on his foot, he won't forgive him. (7) After first refusing to give to a friend who has asked him to contribute to a loan,³ he comes to him later and brings it, but adds that he is throwing his money away again. (8) If he stumbles on the street, he is apt to curse the stone. (9) He isn't likely to wait very long for anyone. (10) He won't sing or recite a speech or dance.⁴ (11) He is apt to ask for nothing—even from the gods.

⁴ Perhaps in a time of plague, or after a military disaster (for the sacred gate see Plutarch, *Sulla* 14.3). He answers as if he had been asked something like "how much money do you suppose x has?"¹ For this meaning see LSJ *εὕρισκω* V.

² For the custom cf. 17.2 below, and Aristophanes, *Acharnians* 1049, Menander, *Samia* 403, *PCG* Ehippus fr. 15.11.

³ In its financial sense, *ἔρανος* was a loan put together from multiple contributors (cf. 1.5, 17.9, 22.9, 23.6; MacDowell in Demosthenes, *Against Meidias* 101), sometimes interest-free (and therefore a friendly gesture), but not always.

⁴ At a banquet.

ΔΕΙΣΙΔΑΙΜΟΝΙΑΣ ΙΣ'

(1) [ἀμέλει ἢ δεισιδαιμονία δόξειεν ἂν εἶναι δειλία πρὸς τὸ δαιμόνιον,]¹ ὁ δὲ δεισιδαίμων τοιοῦτός τις, (2) οἶος ἰεπιχρωρῶν² ἀπονηψάμενος τὰς χεῖρας καὶ περιπρανάμενος ἀπὸ ἱεροῦ δάφνην εἰς τὸ στόμα λαβὼν οὔτω τὴν ἡμέραν περιπατεῖν. (3) καὶ τὴν ὁδὸν ἐὰν ὑπερδράμη γαλή, μὴ πρότερον πορευθῆναι ἕως διεξέλθῃ τις ἢ λίθους τρεῖς ὑπὲρ τῆς ὁδοῦ διαβάλλῃ. (4) καὶ ἐὰν ἴδῃ ὄφιν ἐν τῇ οἰκίᾳ, ἐὰν παρείαν, Σαβάζιον³ καλεῖν, ἐὰν δὲ ἱερόν, ἐνταῦθα ἠρώον⁴ εὐθύς ἰδρύσασθαι.

(5) καὶ τῶν λιπαρῶν λίθων τῶν ἐν ταῖς τριόδους παριῶν ἐκ τῆς ληκύθου ἔλαιον καταχεῖν καὶ ἐπὶ γόνατα πεσὼν καὶ προσκυνήσας ἀπαλλάττεσθαι. (6)

¹ del. Hanow, Gomperz, Stein. ² ἐπὶ Χόων Foss, ἐπιδὼν κορώνην Usener, ἐπιτυχῶν ἐκφορᾶ Bolkestein.

³ Schneider: Σαβάδιον codd.

⁴ Duebner: ἱερώων (ι in rasura) V, om. CD.

¹ The definition resembles one found in Stoic writings (SVF III p. 98.42, p. 99.13) and is probably interpolated from another source.

² The word in the text is nonsense, and various changes have been proposed, e.g. "when it is 'Pitchers'" (a festival of the dead, see Burkert, *Homo Necans* 218–222), "when he sees a crow," or "when he meets a funeral procession."

³ For weasels as bad luck cf. Aristophanes, *Ecclesiazousai* 792, *Paraem. Graec.* I.230.

⁴ A Phrygian god often identified with Dionysus, imported to Athens in the fifth century B.C.; Demosthenes gives a detailed ac-

16. SUPERSTITION

(1) [You can be sure superstition would seem to be cowardice about divinity.]¹ The superstitious man is the sort (2) who < . . . >² washes his hands, sprinkles himself with water from a shrine, puts a sprig of laurel in his mouth and walks around that way all day. (3) If a weasel crosses his path³ he goes no further until someone passes between them, or he throws three stones over the road. (4) If he sees a snake in his house, he invokes Sabazios⁴ if it is a cheek snake, but if it is a holy one⁵ he immediately founds a hero shrine on the spot.

(5) When he passes the oiled stones⁶ at the crossroads, he drenches them with olive oil from his flask,⁷ kneels and prostrates himself before he departs. (6) If a mouse eats a

count of how he was worshipped in *On The Crown* 18.259–260, and describes handling snakes of the variety mentioned here, which were harmless (Aelian, *Nature of Animals* 8.12).

⁵ This variety of snake was poisonous (Aristotle, *History of Animals* 8.607a30). "Heroes" were potentially harmful spirits of the dead: Walter Burkert, *Greek Religion*, tr. John Raffan (Oxford and Cambridge, Mass. 1985) 206–207. Compare the snake in the fraudulent hero-cult of Heraclides of Pontus, *Diog. Laert.* 5.89 = fr. 16 Wehrli. Plato, *Laws* X.909e3–910a6 condemns the establishment of private shrines to avert bad luck.

⁶ For the anointing of stones see Homer, *Odyssey* 3.406–11; Tibullus I.1.11–12; W. Burkert, *Structure and History in Greek Mythology and Ritual* (Berkeley 1979) 162 n.20; Frazer on Pausanias 10.24.6. Worshipping them is ridiculed by Lucian, *Alexander* 30; Arnobius, *Adv. nationes* I.39; Clement of Alexandria, *Stromateis* 7.4.26.

⁷ The one he carries for the baths, see on 30.8.

καὶ ἐὰν μὲς θύλακον ἀλφίτων διαφάγη, πρὸς τὸν ἐξηγητὴν ἐλθὼν ἐρωτᾶν τί χρῆ ποιεῖν, καὶ ἐὰν ἀποκρίνηται αὐτῷ ἐκδοῦναι τῷ σκντοδέψῃ ἐπιρράψαι, μὴ προσέχειν τούτοις, ἀλλ' ἀποτραπεῖς ἐκθύσασθαι.⁵

(7) καὶ πυκνὰ δὲ τὴν οἰκίαν καθάραι δεινὸς Ἑκάτης φάσκων ἐπαγωγὴν γεγονέναι. (8) κἄν γλαῦκες βαδίζοντος αὐτοῦ <ἀνακράγῳσι>,⁶ ταραττεσθαι καὶ εἴπας "Ἀθηνᾶ κρείττων," παρελθεῖν οὕτω. (9) καὶ οὔτε ἐπιβῆναι μνήματι οὔτ' ἐπὶ νεκρὸν οὔτ' ἐπὶ λεχῶ ἐλθεῖν ἐθελῆσαι, ἀλλὰ τὸ μὴ μαιίνεσθαι συμφέρον αὐτῷ φῆσαι εἶναι.

(10) καὶ ταῖς τετράσι δὲ καὶ ταῖς ἐβδόμοις προστάξας οἶνον ἔψευ τοῖς ἔνδον, ἐξελθὼν ἀγοράσαι μυρσίνας, λιβανωτόν, πόπανα⁷ καὶ εἰσελθὼν εἶσω στεφανοῦν⁸ τοὺς Ἑρμαφροδίτους ὅλην τὴν ἡμέραν.

(11) καὶ ὅταν ἐνύπνιον ἴδῃ, πορεύεσθαι πρὸς τοὺς ὄνειροκρίτας, πρὸς τοὺς μάντις, πρὸς τοὺς ὀρνιθοσκοποῦς, ἐρωτήσων, τίμη θεῶν ἢ θεῶν εὐχεσθαι δεῖ. καὶ

⁵ Bernard: ἐκθύσασθαι codd.

⁶ suppl. Foss: ταραττεται V, corr. Korais.

⁷ Foss: λιβανωτῶν πίνακα V.

⁸ Siebenkees: στεφανῶν codd.

⁸ For an account of a Hekate-exorcism see Sophron fr. 4 below, and Robert Parker, *Miasma* (Oxford 1983) 223–224.

⁹ Thompson, *Glossary of Greek Birds* 78. ¹⁰ He extends legitimate rules of purity (see West on Hesiod, *Works and Days* 750; Burkert, *Greek Religion* 378 nn. 30–31) to avoid attending funerals, or even seeing his wife after childbirth. ¹¹ Boiling

hole in a sack of barley, he visits the theologian and asks what he should do; if the answer is to give it to the tailor to be patched he pays no attention, but hurries off and performs an expiation.

(7) He is apt to purify his house frequently, claiming Hekate has bewitched it.⁸ (8) If owls hoot⁹ as he passes by he becomes agitated, and says "mighty Athenal!" before he goes on. (9) He refuses to step on a gravestone, view a corpse or visit a woman who has given birth, and says it's the best policy for him not to incur pollution.¹⁰

(10) On the fourth and the seventh of every month he orders his household to boil some wine,¹¹ then goes out and buys myrtle, frankincense, and cakes,¹² comes back home and spends all day putting wreaths on the Hermaphrodites.¹³

(11) Whenever he has a dream, he visits the dream analysts or the prophets or the omen-readers to ask to which god or goddess¹⁴ he should pray. He goes to the Initiators

wine made it sweeter, see MacDowell on Aristophanes, *Wasps* 878, PCG Plato Comicus fr. 164.

¹² The first is to make wreaths (Aristophanes, *Wasps* 861), the others to burn as a sacrifice (Menander, *Dyskolos* 449–50).

¹³ If the text is sound, he seems to spend too much time and money on a regular household offering. The word "Hermaphroditos" first occurs here (it is also the title of a comedy by the third-century writer Posidippus, and found in a votive inscription perhaps of the fourth century B.C.); rather than the androgynous god of later mythology, the plural may designate a variety of the neighborhood portrait-busts known as "herms" with female and male faces on opposites sides. See *Lexicon Iconographicum Mythologiae Classicae* V (Zurich 1991) 269.

¹⁴ A prayer formula: J. Alvar, "Materiaux pour l'étude de la formule *sive deus sive dea*," *Numen* 32 (1985) 236–273.

τελεσθησόμενος πρὸς τοὺς Ὀρφεοτελεστὰς κατὰ μῆνα πορεύεσθαι μετὰ τῆς γυναικός, εἰ μὴ σχολάζῃ ἢ γυνή, μετὰ τῆς τίτθης καὶ τῶν παιδίων. (12) καὶ τῶν περιρραينوμένων ἐπὶ θαλάττης ἐπιμελῶς δόξειεν ἂν εἶναι. (13) κἄν ποτε ἐπίδη σκοροδῶ εἰστεμμένον⁹ τῶν ἐπὶ ταῖς τριόδοις, ἀπελθὼν κατὰ κεφαλῆς λούσασθαι καὶ ἱερείας καλέσας σκύλλη ἢ σκύλακι κελεύσαι αὐτὸν περικαθᾶραι. (14) μαινόμενον δὲ¹⁰ ἰδὼν ἢ ἐπίληπτον φρίζας εἰς κόλπον πτύσαι.

MEMΨΙΜΟΙΡΙΑΣ ΙΖ'

(1) ἔστι δὲ ἡ μεμψιμοιρία ἐπιτίμησις παρὰ τὸ προσήκον τῶν δεδομένων, ὁ δὲ μεμψίμοιρος τοιόσδε τις, (2) οἷος ἀποστείλαντος μερίδα τοῦ φίλου εἰπεῖν πρὸς τὸν φέροντα “ἐφθόνησέν¹ μοι τοῦ ζωμοῦ καὶ τοῦ οἴναρίου οὐκ ἐπὶ δείπνον καλέσας.” (3) καὶ ὑπὸ τῆς ἐπαίρας καταφιλούμενος εἰπεῖν “θαυμάζω εἰ σὺ καὶ ἀπὸ τῆς ψυχῆς οὕτω με φιλεῖς.” (4) καὶ τῷ Διὶ ἀγανακτεῖν, οὗ

⁹ Foss: εἰστεμμένων V.

¹⁰ Blaydes: τε codd.

¹ Pauw: ἐφθόνησας V.

¹⁵ Itinerant priests, cf. Plato *Republic* 364b–e, W. Burkert, *Ancient Mystery Cults* (Cambridge, Mass. 1987) 33. Evidently the presence of a woman was required. ¹⁶ For the purifying powers of salt water see Robert Parker, *Miasma* 226–227.

¹⁷ Crossroads were repositories of religious pollution, including the bodies of murderers: S. I. Johnston, “Crossroads,” *Zeit-*

of Orpheus¹⁵ every month to be inducted with his wife—if she has no time, he takes his children and their wet-nurse. (12) When people are sprinkling themselves carefully at the seaside,¹⁶ he would seem to be among them. (13) If he ever notices someone at the crossroads wreathed in garlic¹⁷ he goes away, takes a shower, summons priestesses and orders a deluxe purification by sea onion¹⁸ or dog.¹⁹ (14) If he sees a madman or epileptic he shudders, and spits down at his chest.²⁰

17. GRIPING

(1) Gripping is unsuitable criticism of what one has been given. The griper is a type such as this, (2) who, when his friend has sent him part of the meat from a sacrifice,¹ says to the delivery boy, “by not inviting me to the dinner, he did me out of the soup and wine.” (3) When he is being kissed by his mistress, he says “I wonder whether you really love me that much in your heart.” (4) He is annoyed

schrift für Papyrologie und Epigraphik 88 (1991) 222–224. As it is today, garlic was a protection against evil spirits (cf. Persius 5.188), so that he immediately suspects danger.

¹⁸ Also called “squill”; credited with apotropaic powers, *PCG* Cratinus fr. 250.2; Theophrastus, *Inquiry into Plants* 7.13.4; John Scarborough, “The Pharmacology of Sacred Plants, Herbs, and Roots,” in *Magika Hiera*, ed. C. A. Faraone and D. Obbink (New York 1991) 146–148.

¹⁹ Killed and rubbed around the bodies of those to be purified: Plutarch, *Roman Questions* 280B–C, 290D; N. J. Zaganariis, “Sacrifices de chiens dans l’antiquité classique,” *Πλάτων* 27 (1975) 322–329; *PCG* Aristophanes fr. 209.

²⁰ The ancient Greek equivalent of knocking on wood (see Gow on Theocritus 6.39).

¹ Cf. 15.5.

διότι ὕει, ἀλλὰ διότι ὕστερον. (5) καὶ εὐρὼν ἐν τῇ ὁδῷ βαλλάντιον εἶπεν· “ἀλλ’ οὐ θησαυρὸν εὕρηκα οὐδέποτε.” (6) καὶ πριάμενος ἀνδράποδον ἄξιον καὶ πολλὰ δεηθεὶς τοῦ πωλοῦντος· “θαυμάζω,” εἶπεν, “ὅ τι ὑγιὲς οὕτω ἄξιον ἐώνημαι.” (7) καὶ πρὸς τὸν εὐαγγελιζόμενον ὅτι “υἱὸς σοι γέγονεν” εἶπεν ὅτι “ἂν προσθῆς ‘καὶ τῆς οὐσίας τὸ ἥμισυ ἄπεστιν,’ ἀληθῆ ἔρείς.” (8) καὶ δίκη² νικήσας καὶ λαβὼν πάσας τὰς ψήφους ἐγκαλεῖν³ τῷ γράψαντι τὸν λόγον ὡς πολλὰ παραλειπότι τῶν δικαίων. (9) καὶ ἐράνου εἰσενεχθέντος παρὰ τῶν φίλων καὶ φήσαντός τινος· “ἴλαρὸς ἴσθι,” “καὶ πῶς;” εἶπεν, “ὅτι δεῖ τὰργύριον ἀποδοῦναι ἐκάστω καὶ χωρὶς τούτων χάριν ὀφείλειν ὡς εὐεργετημένον;”

ΑΠΙΣΤΙΑΣ ΙΗ'

(1) ἔστιν ἀμέλει ἢ ἀπιστία ὑπόληψις τις ἀδικίας κατὰ πάντων, ὃ δὲ ἀπιστος τοιοῦτός τις, (2) οἶος ἀποστείλας τὸν παῖδα ὀψωνήσοντα ἕτερον παῖδα πέμπειν τὸν πευσόμενον πόσον ἐπρίατο. (3) καὶ φέρων αὐτὸς τὸ ἀργύριον [καὶ]¹ κατὰ στάδιον καθίζων ἀριθμεῖν πόσον ἐστίν. (4) καὶ τὴν γυναικα τὴν αὐτοῦ ἐρωτᾶν κατακέμενος εἰ κέκλεικε τὴν κιβωτόν, καὶ εἰ σεσήμανται τὸ κυλιούχιον, καὶ εἰ ὁ μοχλὸς εἰς τὴν θύραν τὴν αὐλείαν ἐμβέβληται καὶ ἂν ἐκείνη φῆ, μηδὲν

² Casaubon: *νίκη* V.

³ Stephanus: *ἐγκαλεῖ* V.

with Zeus not because it is raining, but because it rained too late. (5) If he finds a wallet in the road, he says, “well, I still haven’t ever found a treasure.” (6) If he buys a slave at a good price, after much haggling with the seller, he says “I wonder how sound the merchandise can be if I got it so cheap.” (7) To the bearer of the good news “you have a son!” he replies, “if you add ‘half of your property is gone,’ you’ll be telling the truth.” (8) If he wins a court case, even by a unanimous vote, he criticizes his lawyer for leaving out many valid arguments. (9) If his friends get together a loan for him,² and someone says “Congratulations!” he says “Why? Because I’ve got to pay the money back to each of you, and be grateful besides, as if you’d done me a favor?”

18. MISTRUST

(1) You can be sure that mistrust is an assumption that one is being wronged by everyone. The mistrustful man is the sort (2) who, when he has dispatched his slave to do the shopping, sends another one to find out how much he paid. (3) Even though he carries his money himself,¹ he sits down every hundred yards and counts how much he has. (4) When he is lying in bed he asks his wife whether she has locked up the money chest, whether the cupboard has been sealed, and whether the bolt is in place on the front

² See on 15.7.

¹ Normally a slave would carry it (Plautus, *Pseudolus* 170, *Menaechmi* 265), cf. 23.8.

¹ del. Needham.

ἦττον αὐτὸς ἀναστὰς γυμνὸς ἐκ τῶν στρωμάτων καὶ ἀνυπόδητος τὸν λύχνον ἄψας ταῦτα πάντα περιδραμῶν ἐπισκέψασθαι καὶ οὕτω μόλις ὕπνου τυγχάνειν. (5) καὶ τοὺς ὀφείλοντας αὐτῷ ἀργύριον μετὰ μαρτύρων ἀπαιτεῖν τοὺς τόκους, ὅπως μὴ δύνωνται² ἔξαρνοι γενέσθαι. (6) καὶ τὸ ἱμάτιον δὲ ἐκδοῦναι δεινὸς οὐχ ὅς <ἂν>³ βέλτιστα ἐργάσῃται, ἀλλ' οὐδ' ἂν ἢ ἄξιος ἐγγνητῆς [τοῦ κναφέως].⁴ (7) καὶ ὅταν ἦκη τις αἰτησόμενος ἐκπώματα, μάλιστα μὲν μὴ δοῦναι, ἂν δ' ἄρα τις οἰκείος ἦ καὶ ἀναγκαῖος, μόνον οὐ πυρώσας καὶ στήσας καὶ σχεδὸν ἐγγνητῆν λαβῶν χρήσαι.⁵ (8) καὶ τὸν παῖδα δὲ ἀκολουθοῦντα κελεύει αὐτοῦ ὄπισθεν μὴ βαδίσειν ἀλλ' ἔμπροσθεν, ἵνα φυλάτῃ αὐτὸν⁶ μὴ ἐν τῇ ὀδῷ ἀποδρᾶ.⁷ (9) καὶ τοῖς εἰληφόσι τι παρ' αὐτοῦ καὶ λέγουσι "πόσον, κατάθου· οὐ γὰρ σχολάζω πω," εἰπεῖν⁸ "μηδὲν πραγματεύου· ἐγὼ γὰρ, <ἕως>⁹ ἂν σὺ σχολάσῃς, συνακολουθήσω."

ΔΤΣΧΕΡΕΙΑΣ ΙΘ'

(1) ἔστι δὲ ἡ δυσχέρεια ἀθεραπευσία σώματος λύπης παρασκευαστικῆ, ὃ δὲ δυσχερῆς τοιοῦτός τις, (2) οἶος λέπραν ἔχων καὶ ἀλφὸν καὶ τοὺς ὄνυχας μεγάλους

² Jebb: δύναιτο codd. ³ suppl. Diels. (ὅς Salmasius: ὅς codd.) ⁴ Ast: ὅταν ἦ codd. ⁵ Schneider: χρήσει codd.

⁶ Needham: αὐτῷ vel αὐτῶ codd.

⁷ φυλάτῃ . . . ἀποδρᾶ Hirschig: φυλάτῃται . . . ἀποδράση codd.

door; and even if she says yes he gets out of bed anyway, naked and barefoot, lights the lamp and runs around checking all these, and only then can he get some sleep. (5) When people owe him money he takes the witnesses with him when he collects the interest, so they won't be able to deny the debt. (6) He is apt to give his cloak not to the man who does the best work, but the one whose bondsman is worth the most.² (7) Whenever someone comes to him to borrow drinking cups he prefers not to give them at all, but if it is a relative or close friend he makes the loan only after practically testing their composition and weight, and nearly asking for someone to guarantee replacement costs. (8) When his slave is attending him he tells him not to walk behind but in front, so he can watch to make sure he doesn't run away.³ (9) To those who are buying something from him and say "Add it up and put it down to my account; I don't have time yet," he says "Don't go to any trouble; I'll stay with you until you have time."⁴

19. SQUALOR

(1) Squalor is a neglect of one's body which produces distress. The squalid man is the sort (2) who goes around in a leprous and encrusted state, with long fingernails, and says

² He assumes his clothing is going to be lost or ruined.

³ As in Plautus, *Curculio* 487.

⁴ The text is uncertain.

⁸ Madvig: πέμπειν codd.

⁹ suppl. Madvig.

περιπατεῖν καὶ φῆσαι ταῦτα εἶναι αὐτῷ συγγενικὰ ἀρρωστήματα· ἔχειν γὰρ αὐτὸν καὶ τὸν πατέρα καὶ τὸν πάππον, καὶ οὐκ εἶναι ῥάδιον αὐτῶν¹ εἰς τὸ γένος ὑποβάλλεσθαι. (3) ἀμέλει δὲ δεινὸς καὶ ἔλκη ἔχειν ἐν τοῖς ἀντικνημίοις καὶ προσπαΐσματα ἐν τοῖς δακτύλοις καὶ μὴ θεραπεύσαι ἀλλ' εἶσαι θηριωθῆναι· καὶ τὰς μασχάλας δὲ θηριώδεις καὶ δασείας ἔχειν ἄχρι ἐπὶ πολὺ τῶν πλευρῶν, καὶ τοὺς ὀδόντας μέλανας καὶ ἐσθιομένους [ῶστε δυσέντευκτος εἶναι καὶ ἀηδής].²

(4) καὶ τὰ τοιαῦτα· ἐσθίων ἀπομύττεσθαι· θύων ἄμ' ἀδαξᾶσθαι.³ προσλαλῶν ἀπορρίπτειν ἀπὸ τοῦ στόματος· ἄμα πῶν ἐρυγγάνειν.⁴ (5) ἀναπόνιπτος⁵ ἐν τοῖς στρώμασι μετὰ τῆς γυναικὸς αὐτοῦ κοιμᾶσθαι. (6) ἐλαίῳ σαπρῷ ἐν βαλανείῳ χρώμενος ὄζεσθαι.⁶ (7) καὶ χιτωνίσκον παχὺν καὶ ἱμάτιον σφόδρα λεπτὸν καὶ κηλίδων μεστὸν ἀναβαλλόμενος εἰς ἀγορὰν ἐξελεθῆναι. <...>⁷

(8) καὶ εἰς ὀρνιθοσκόπου τῆς μητρὸς ἐξελοῦσθαι βλασφημῆσαι. (9) καὶ εὐχομένων καὶ σπενδόντων ἐκβαλεῖν⁸ τὸ ποτήριον καὶ γελάσαι ὡς τεράστιόν τι πεποιηκώς· (10) καὶ αὐλούμενος δὲ κροτεῖν ταῖς χερσὶ μόνος τῶν ἄλλων καὶ συντερετίζειν καὶ ἐπιτιμᾶν τῇ

¹ Meister: αὐτὸν V. ² ut glossema del. Immisch.

³ Diels: θύων ἄμα δ' ἄρξασθαι V, θύων ἀρξάμενος CD.

⁴ Stein: προσερυγγάνειν codd.

⁵ Badham: ἀναπίπτοντος V. ⁶ Petersen: σφύζεσθαι V, χρίεσθαι c, χράσθαι c, χρήσθαι d.

⁷ lacunam stat. edd., qui §8-11 aliena esse viderunt.

these are all inherited illnesses; he has them like his father and grandfather before him, so it won't be easy to smuggle an illegitimate child into *their* family! (3) You can be sure he is apt to have sores on his shins, whitlows on his fingers, which he doesn't treat but lets fester. His armpits might belong to an animal, with hair extending most of the way down his sides. His teeth are black and decayed.

(4) And things like this: he wipes his nose while eating, scratches himself while sacrificing, shoots spittle from his mouth while talking, belches while drinking. (5) He sleeps in bed with his wife without washing.¹ (6) Because he uses rancid oil in the baths, he smells.² (7) He goes out to the market wearing thick underwear, and a very thin cloak full of stains.

<From a different character (see Additional Notes)>

(8) . . . When his mother goes out to the omen reader, he curses.³ (9) When people are praying and pouring libations, he drops his drinking cup and laughs, thinking he's performed a marvel. (10) When he is listening to a flute performance he is the only one of the group to clap his hands, and he hums along and asks the flute girl accusingly

¹ For washing after dinner and before bed cf. Aristophanes, *Ecclesiazousai* 419, *Wasps* 1217, Plato, *Symposium* 223d.

² Cf. 30.8.

³ She is worried about offending the gods (cf. 16.11), but her son deliberately offends them.

⁸ Casaubon: ἐμβαλεῖν codd.

αὐλητρίδι, τί οὕτω ταχὺ ἐπαύσατο⁹ (11) καὶ ἀποπτύσαι δὲ βουλόμενος, ὑπὲρ τῆς τραπέζης προσπτύσαι τῷ οἰνοχόφ.

ΑΗΔΙΑΣ Κ

(1) ἔστι δὲ ἡ ἀηδία, ὡς ὄρω περιλαβεῖν, ἔντευξις λύπης ποιητικῆ ἀνευ βλάβης, ὁ δὲ ἀηδὴς τοιοῦτός τις, (2) οἶος ἐγείρειν ἄρτι καθεύδοντα εἰσελθόν, ἵνα αὐτῷ λαλή. (3) καὶ ἀνάγεσθαι δὴ μέλλοντας κωλύειν, (4) καὶ προσελθόν δέισθαι ἐπισχέειν, ἕως ἂν περιπατήσῃ.

(5) καὶ τὸ παιδίον τῆς τίθης ἀφελόμενος, μασώμενος σιτίζεν αὐτὸς καὶ ὑποκορίζεσθαι ποππύζων καὶ πανουργότερον² τοῦ πάππου καλῶν. (6) καὶ ἐσθίων δὲ ἅμα διηγείσθαι ὡς ἐλλέβορον πιὼν ἄνω καὶ κάτω καθαρθείη καὶ ζωμοῦ τοῦ παρακειμένου ἐν τοῖς ὑποχωρήμασιν αὐτῷ μελαντέρα <εἶη>³ ἢ χολή. (7) καὶ ἐρωτησῆαι δὲ δευρὸς ἐναντίον τῶν οἰκείων “εἶπ’, ὦ⁴ μάμμη, ὅτ’ ὦδινες καὶ ἔτικτές με, τίς ἡμέρα;” (8) †καὶ ὑπὲρ αὐτῆς δὲ λέγειν ὡς ἡδύ ἐστι, καὶ ἀμφοτέρα δὲ οὐκ ἔχοντα οὐ ρᾶδιον ἀνθρωπον λαβεῖν,† (9) καὶ ὅτι ψυχρὸν ὕδωρ ἐστὶ παρ’ αὐτῷ λακκαῖον, καὶ ὡς κῆπος λάχανα πολλὰ ἔχων καὶ ἀπαλὰ [ὥστε εἶναι ψυχρὸν]⁵

⁹ Ribbeck: τί οὐ ταχὺ παύσατο V, μὴ ταχὺ πανσαμένη CD. ¹ inter καὶ et προσελθόν lacunam statuit Stein.

² Schneider: πανουργίων V. ³ suppl. Hanow.

why she stopped so quickly. (11) When he wants to spit, he spits over the table and hits the wine pourer.

20. BAD TASTE

(1) Bad taste, to put it in a definition, is a manner of behavior which produces distress without injury. The man with bad taste is the sort (2) who goes in and wakes up a man who is just asleep, to have a chat. (3) He delays people when they are about to set sail, (4) and < . . . >¹ goes up to a man and asks him to wait until he takes his walk.

(5) He takes his baby from its wet-nurse, chews its food² and feeds it himself, gurgles³ in baby-talk, and says “You’re a bigger rascal than your daddy!” (6) While eating he relates that he’s drunk some hellebore that cleaned him inside out, and that the bile in his stool was blacker than the soup that is on the table. (7) He is apt to ask in front of the household, “Tell me, mommy, when you were in labor and giving birth to me, what day was it?” (8) He says about her that it is sweet, and that it isn’t easy to find a man who doesn’t have them both,⁴ (9) and that he has a cistern of cold water at his house, and a garden with lots of fresh vegetables, and a cook who prepares dishes well, and that his

¹ Some words may have fallen out of the text in this sentence.

² Nurses chewed the baby’s food first to soften it (Aristophanes, *Knights* 717, *RE* XVII.1493). ³ Literally, “says ‘pop’” to attract its attention (see Gow on Theocritus 5.89).

⁴ The text of this sentence is corrupt beyond repair.

⁴ Diels: εἶπου V.

⁵ ut glossema del. Bloch.

καὶ μάγειρος εὖ τὸ ὄψον σκευάζων, καὶ ὅτι ἡ οἰκία αὐτοῦ πανδοκεῖόν ἐστι μεστή γὰρ αἰεὶ καὶ τοὺς φίλους αὐτοῦ εἶναι τὸν τετρημένον πίθον· εὖ ποιῶν γὰρ αὐτοὺς οὐ δύνασθαι ἐμπλήσαι.

(10) καὶ ξενίζων δὲ δεῖξαι τὸν παράσιτον αὐτοῦ ποίος τίς ἐστι τῷ συνδειπνοῦντι καὶ παρακαλῶν δὲ ἐπὶ τοῦ ποτηρίου εἰπεῖν, ὅτι “τὸ τέρψον τοὺς παρόντας παρεσκεύασται,” καὶ ὅτι “αὐτήν,” ἔαν κελεύσωσιν, “ὁ παῖς μέτεισι παρὰ τοῦ πορνοβοσκοῦ ἤδη, ὅπως⁶ πάντες ὑπ’ αὐτῆς ἀλλώμεθα καὶ εὐφραυνώμεθα.”

ΜΙΚΡΟΦΙΛΟΤΙΜΙΑΣ ΚΑ

(1) ἡ δὲ μικροφιλοτιμία δόξει εἶναι ὄρεξις τιμῆς ἀνελεύθερος, ὁ δὲ μικροφιλότιμος τοιοῦτός τις, (2) οἷος σπουδάσαι ἐπὶ δέιπνον κληθεῖς παρ’ αὐτὸν τὸν καλέσαντα κατακείμενος δειπνήσαι. (3) καὶ τὸν υἷον ἀποκείραι ἀγαγὼν εἰς Δελφούς, (4) καὶ ἐπιμεληθῆναι δέ, ὅπως αὐτῷ ὁ ἀκόλουθος Αἰθίοψ ἔσται.

(5) καὶ ἀποδιδούς μνᾶν ἀργυρίου καινὸν [ποιῆσαι]¹ ἀποδοῦναι. (6) καὶ κολοῦν δὲ ἔνδον τρεφομένῳ δεινὸς κλιμάκιον πρίασθαι καὶ ἀσπίδιον χαλκοῦν ποιῆσαι, ὃ ἔχων ἐπὶ τοῦ κλιμακίου ὁ κολοῦς πηθήσεται.

(7) καὶ βούν θύσας τὸ προμετωπίδιον ἀπαντικρῶ

⁶ Siebenkees: πῶς codd.

¹ del. Pauw.

house is like a hotel, since it's always overflowing, and that his friends are like a pitcher full of holes, since he can never seem to fill them up with his favors.

(10) When he is giving a party he points out to his dinner-companion how impressive his lackey is. While they are drinking he says by way of challenge, “The delight of the guests has been arranged”; if they bid it, “The servant will go and fetch her right now from the pimp, so she can pipe us all to happiness.”⁵

21. PETTY AMBITION

(1) Petty ambition will seem to be an ignoble desire for prestige. The man of petty ambition is the sort (2) who, when invited for dinner, takes care to eat reclining next to the host himself. (3) For the ceremony of cutting his son's hair, he takes him to Delphi.¹ (4) He takes care to have an Ethiopian attendant.

(5) When he pays back a debt of one mina, he does it in brand-new coin. (6) He is apt to keep a jackdaw as a housepet, and buy it a little ladder and make it a tiny bronze shield to hold as the bird hops up the ladder.²

(7) When he has sacrificed an ox he nails up its skull fac-

⁵ Perhaps a double entendre, Lane Fox p. 122, J. Henderson, *The Maculate Muse* [New Haven 1975] 184–185); but cf. *PCG* Philetaerus fr. 18.1.

¹ It was customary for youths coming of age to dedicate their hair to a local deity (Burkert, *Greek Religion* 70, 373–374 n. 29); this man has his son imitate Theseus (Plutarch, *Theseus* 5.1).

² For vase paintings of pet birds wearing helmets and shields see J. D. Beazley, *Classical Review* 43 (1949) 42–43.

τῆς εἰσόδου προσπαταλεύσαι στέμμασι μεγάλοις περιδήσας, ὅπως οἱ εἰσιόντες ἴδωσιν ὅτι βούν ἔθυσσε. (8) καὶ πομπεύσας δὲ μετὰ τῶν ἰππέων τὰ μὲν ἄλλα πάντα δοῦναι τῷ παιδί ἀπενεγκεῖν οἴκαδε, ἀναβαλλόμενος δὲ θοιμάτιον ἐν τοῖς μύσῃ κατὰ τὴν ἀγορὰν περιπατεῖν.

(9) καὶ κυναρίου δὲ Μελιταίου τελευτήσαντος αὐτῷ, μνήμα [ποιῆσαι]² καὶ στηλίδιον ποιήσας ἐπιγράψαι “Κλάδος Μελιταῖος.” (10) καὶ ἀναθεῖς δακτυλίδιον χαλκοῦν ἐν τῷ Ἀσκληπιεῖ τούτου ἐκτρίβειν, στεφανοῦν, ἀλείφειν ὁσημέραι. (11) ἀμέλει δὲ καὶ διοικήσασθαι παρὰ τῶν συμπρυντάνων,³ ὅπως ἀπαγγεῖλη τῷ δήμῳ τὰ ἱερά, καὶ παρεσκευασμένους λαμπρὸν ἱμάτιον καὶ ἐστεφανωμένους παρελθὼν εἰπεῖν “ὦ ἄνδρες Ἀθηναῖοι, ἐθύομεν οἱ πρυνταῖνοι [τὰ ἱερά]⁴ τῇ Μητρὶ τῶν θεῶν τὰ Γαλάξια,⁵ καὶ τὰ ἱερά καλά, καὶ ὑμεῖς δέχεσθε τὰ ἀγαθὰ.” καὶ ταῦτα ἀπαγγεῖλαις ἀπιὼν διηγῆσασθαι οἴκαδε τῇ ἑαυτοῦ γυναικὶ ὡς καθ’ ὑπερβολὴν εὐημερεῖν.⁶

ΑΝΕΛΕΥΘΕΡΙΑΣ ΚΒ’

(1) ἡ δὲ ἀνελευθερία ἐστὶν ἀπουσία τις φιλοτιμίας

² del. Pauw. ³ Madvig: συνδιοικήσασθαι (-οικίσασθαι V) . . . πρυντανέων codd. ⁴ del. Schneider.

⁵ Wilamowitz: τὰ γὰρ ἄξια V, τὰ ἄξια CD.

⁶ εὐημέρει Needham, sed cf. Kühner-Gerth II.357.3b (Fischer, Stein).

ing his front door and wreathes it with large garlands,³ so that people coming in will see that he’s sacrificed an ox. (8) When he has ridden in the cavalry parade⁴ he gives his slave everything else to carry home, but walks around the market in his spurs, wearing his riding cloak.

(9) When his Maltese dog⁵ dies, he builds it a monument and inscribes on a plaque “Klados of Malta.” (10) If he dedicates a bronze ring in the sanctuary of Asclepius, he polishes it, garlands it, and anoints it every day. (11) You can be sure that as council president he obtains from his colleagues the job of reporting the sacrifice, and going to the podium in a white robe and garland and saying “Men of Athens, we presidents of the council have sacrificed the *Galaxia*⁶ to the Mother of the gods; the omens are propitious, and we bid you accept their favorable outcome.”⁷ After making this announcement he goes home and gives a report to his wife of his stupendous success.

22. LACK OF GENEROSITY

(1) Lack of generosity is an absence of pride when expense

³ An ox was an expensive sacrifice for an individual (Menander, *Dyskolos* 474; Herodas 4.16; PCG Posidippus fr. 28.19; Strato fr. 1.20). For the custom of hanging the wreathed skull of the sacrificial ox (usually in a sanctuary) see Burkert, *Greek Religion* 92, 372 n. 93. ⁴ See RE XXI.1904ff.

⁵ One of the most expensive dogs one could own: Virginia T. Leitch, *The Maltese Dog: A History of the Breed* (2nd ed. D. Carno, New York 1970) 10–22.

⁶ Literally “milk-festival,” after the mash of barley and milk dedicated then: L. Deubner, *Attische Feste* (Berlin 1932) 216.

⁷ A formula attested [Dem.] *Proem* 54, cf. PCG Alexis fr. 267.3.

δαπάνην ἐχούσης,¹ ὁ δὲ ἀνελεύθερος τοιοῦτός τις, (2) οἶος νικήσας τραγωδοῖς ταυῖαν ξυλίην ἀναθεῖναι τῷ Διονύσῳ ἐπιγράψας μόνου² αὐτοῦ τὸ ὄνομα.

(3) καὶ ἐπιδόσεων γινομένων ἐκ τοῦ δήμου, σιωπᾶν ἢ ἀναστὰς³ ἐκ τοῦ μέσου ἀπελθεῖν. (4) καὶ ἐκδιδούς αὐτοῦ θυγατέρα τοῦ μὲν ἱερείου πλὴν τῶν ἱερέων τὰ κρέα ἀποδόσθαι, τοὺς δὲ διακονούντας ἐν τοῖς γάμοις οἰκοσίτους μισθώσασθαι.

(5) καὶ τριηραρχῶν τὰ τοῦ κυβερνήτου στρώματα αὐτῷ⁴ ἐπὶ τοῦ καταστρώματος ὑποστορέννυσθαι, τὰ δὲ αὐτοῦ ἀποτιθέναι. (6) καὶ τὰ παιδιὰ δὲ δευδὸς μὴ πέμψαι εἰς διδασκάλου ὅταν ἦ Μουσεῖα,⁵ ἀλλὰ φῆσαι κακῶς ἔχειν, ἵνα μὴ συμβάλωνται. (7) καὶ ἐξ ἀγορᾶς δὲ ὀψωνήσας τὰ κρέα αὐτὸς φέρειν <ἐν ταῖς χερσὶν καὶ>⁶ τὰ λάχανα ἐν τῷ προκολπίῳ. (8) καὶ ἔνδον

¹ Schweighäuser: περιουσία τις ἀπὸ φιλοτιμίας δαπάνην ἔχουσα codd. (definitionem del. Hanow, Gomperz, Stein).

² anonymus apud Hanow: μὲν V.

³ Schwarz: ἀναστὰς σιωπᾶν ἢ V (σιωπᾶ cD, σιωπῶν c).

⁴ Meier: στρώμα ταῦτον V.

⁵ post ὅταν ἢ iterat V τοῦ ἀποτιθέναι καὶ τὰ παιδιὰ: del. Meier.

⁶ Navarre (*Revue des études anciennes* 20 [1918] 218).

¹ The definition requires extensive emendation, and may in any case be a later addition (see *Introd.* p. 30); it resembles [Aristotle,] *Virtues and Vices* 1251b13.

² The wealthiest citizens were required to act as *choregus* (producer) and pay for dramatic productions; if the play won the

is involved.¹ The ungenerous man is the sort (2) who, if he wins the tragedy competition, dedicates to Dionysus a strip of wood with only his own name written on it.²

(3) When emergency contributions³ are announced in an assembly, he either remains silent or gets up and leaves their midst. (4) When he marries off his daughter, he sells the meat from the sacrifice except for the priests' share, and hires staff for the wedding feast who must bring their own dinners.

(5) When he is captaining a ship⁴ he spreads his helmsman's bedding on deck for himself, and puts away his own. (6) He is apt not to send his children to the teacher's for the annual pageant,⁵ but say they are sick, so they will not have to bring presents. (7) When he goes shopping he carries the meat home from the market in his hands, with the vegetables in the fold of his cloak.⁶ (8) When he is having his

competition, they often dedicated an elaborate monument in a public place (Arthur Pickard-Cambridge, *The Dramatic Festivals of Athens*, revised by John Gould and D. M. Lewis, Oxford 1988, 77–78). The ungenerous man's meager plaque (like some choregic dedications actually preserved) does not even add the customary names of the poet, the play, actors, or the tribe he represented.

³ In times of crisis the wealthiest citizens were asked to pledge voluntary payments (*ἐπιδόσεις*) to the government: W. Kendrick Pritchett, *The Greek State at War II* (Berkeley 1974) 110 n. 286.

⁴ The wealthy citizen who provided money for a warship became its captain: J. S. Morrison and J. F. Coates, *The Athenian Trireme* (Cambridge 1986) 109, 121–127, 130.

⁵ Literally "the festival of the Muses" (cf. Aeschines 1.10).

⁶ Delivery boys (LSJ *προῦνεικοι*) could be hired cheaply.

μένειν, ὅταν ἐκδῶ θοιμάτιον πλύναι.⁷ (9) καὶ φίλον ἔρανον συλλέγοντος καὶ διειλεγμένου αὐτῷ, προσιόντα προῖδόμενος ἀποκάμψας ἐκ τῆς ὁδοῦ τὴν κύκλω οἴκαδε πορευθῆναι.

(10) καὶ τῇ γυναικὶ δὲ τῇ ἑαυτοῦ προῖκα εἰσενεγκαμένη μὴ πρίασθαι θεράπαιναν, ἀλλὰ μισθοῦσθαι εἰς τὰς ἐξόδους ἐκ τῆς γυναικείας παιδίον τὸ συνακολουθήσον.⁸ (11) καὶ τὰ ὑποδήματα παλιμπήξει κεκαττυμένα φορεῖν καὶ λέγειν, ὅτι “κέρατος οὐδὲν διαφέρει.” (12) καὶ ἀναστὰς τὴν οἰκίαν καλλῦναι καὶ τὰς κλῖνας ἐκκορίσαι.⁹ (13) καὶ καθεζόμενος παραστρέψαι τὸν τρίβωνα, ὃν αὐτὸν¹⁰ φορεῖ.

ΑΛΑΖΟΝΕΙΑΣ ΚΤ

(1) ἀμέλει δὲ ἡ ἀλαζονεία δόξει εἶναι προσποίησις¹ τις ἀγαθῶν οὐκ ὄντων, ὁ δὲ ἀλαζὼν τοιοῦτός τις, (2) οἶος ἐν τῷ διαζεύγματι ἐστηκὼς διηγείσθαι ξένοις ὡς πολλὰ χρήματα αὐτῷ² ἐστὶν ἐν τῇ θαλάττῃ· καὶ περὶ τῆς ἐργασίας τῆς δανειστικῆς διεξιέναι ἡλίκη, καὶ αὐτὸς ὅσα εἴληφε καὶ ἀπολώλεκε καὶ ἅμα ταῦτα πλεθρίζων πέμπειν τὸ παιδάριον εἰς τὴν τράπεζαν, δραχμῆς αὐτῷ κεκίμενης.

⁷ Hirschig: ἐκπλύναι V. ⁸ Korais, Schneider: συνακολουθήσαν (-ῆσον perperam Siebenkees) V.

⁹ Casaubon: ἐκκορήσαι V, ἐκκορίσαι CD.

¹⁰ Münsterberg: αὐτός V.

¹ Auber: προσδοκία codd.

² Lycius: αὐτοῖς codd.

cloak cleaned, he doesn't leave the house.⁷ (9) If a friend is soliciting a loan⁸ and has discussed it with him, he veers out of his path whenever he sees him approaching, and takes a roundabout way home.

(10) Even though his wife brought him a dowry, he doesn't buy her a slave-girl, but rents from the women's market⁹ a slave to go along when she leaves the house. (11) He wears shoes with soles that have been stuck back on, and says "They wear like iron."¹⁰ (12) As soon as he wakes up he cleans the house, and picks the fleas off the couches.¹¹ (13) When he sits down he pulls aside his cheap cloak, even though it's the only thing he's wearing.¹²

23. FRAUDULENCE

(1) You can be sure fraudulence will seem to be a pretence of nonexistent goods. The fraud is the sort (2) who stands on the breakwater¹ and tells strangers how much of his money is invested in shipping; he goes into detail about the extent of his moneylending business, and the size of his profits and losses; and while he exaggerates these, he sends his slave to the bank because a drachma is on deposit for him there.²

⁷ He owns only one cloak.

⁸ See on 15.7.

⁹ See on 2.9.

¹⁰ Literally "they are no different from horn," proverbial for its hardness (Lucian, *True History* I.14, *Alexander* 21).

¹¹ Instead of having a servant to do it.

¹² That is, he tries to protect his cheapest clothing (τρίβων, see *RE VIA*.2416-17), even when this means sitting on his bare buttocks (cf. 4.7).

¹ For the meaning of διάζευγμα see *RE V*.355.

² That is, he is actually so poor he must withdraw even the smallest sum immediately.

(3) καὶ συνοδοιπόρου δὲ ἀπολαύσαι ἐν τῇ ὁδῷ δεινὸς λέγων, ὡς μετ' Ἀλεξάνδρου³ ἐστρατεύσατο, καὶ ὡς αὐτῷ εἶχε, καὶ ὅσα λιθοκόλλητα ποτήρια ἐκόμισε καὶ περὶ τῶν τεχνιτῶν τῶν ἐν τῇ Ἀσίᾳ ὅτι βελτίους εἰσὶ τῶν ἐν τῇ Εὐρώπῃ ἀμφισβητήσαι καὶ ταῦτα φῆσαι,⁴ οὐδαμοῦ ἐκ τῆς πόλεως ἀποδημηκῶς. (4) καὶ γράμματα δὲ εἰπεῖν ὡς πάρεστι παρ' Ἀντιπάτρου τριπτὰ δὴ λέγοντα παραγενέσθαι αὐτὸν εἰς Μακεδονίαν καὶ διδομένης αὐτῷ ἐξαγωγῆς ξύλων ἀτελοῦς ὅτι ἀπείρηται, ὅπως μῆδ' ὑφ' ἐνὸς συκοφαντηθῆ, “περαιτέρω φιλοσοφεῖν προσήκε τοῖς Μακεδόσι.” (5) καὶ ἐν τῇ σιτοδείᾳ⁵ δὲ ὡς πλείω ἢ πέντε τάλαντα αὐτῷ γένοιτο τὰ ἀναλώματα διδόντι τοῖς ἀπόροις τῶν πολιτῶν, ἀνανεύειν γὰρ οὐ δύνασθαι.

(6) καὶ ἀγνώτων δὲ παρακαθημένων κελεύσαι θεῖναι τὰς ψήφους ἕνα αὐτῶν καὶ ποσῶν⁶ κατὰ χιλιάδας⁷ καὶ κατὰ μίαν καὶ προστιθεῖς πιθανῶς ἐκάστοις τούτων ὀνόματα ποιῆσαι καὶ δέκα τάλαντα καὶ τοῦτο φῆσαι⁸ εἰσηγηρέχθαι εἰς ἑράνους αὐτῷ⁹ καὶ τὰς τρι-

³ Auber: μετὰ Εὐάνδρου codd.

⁴ Korais: ψηφῆσαι V.

⁵ Casaubon: σποδιᾶ V, σποδία ΞΔ.

⁶ Goez: πόσων V, ποσούν ἀπὸς CD.

⁷ ἑξακοσίας V, ἑξακοσίους CD: χιλίας Wilamowitz (errorem ratus e compendio X ortum), sed χιλιάδας correctius esse docet P. Keyser, *Classical Journal* 81 (1986) 231–2.

⁸ Lycius: φῆσας codd.

⁹ Foss: αὐτῶν codd.

(3) On a journey he is apt to put one over on a travel companion by relating how he campaigned with Alexander, and how Alexander felt about him, and how many jewel-studded goblets he got, and arguing that the craftsmen in Asia are better than those in Europe (he says all this even though he's never been out of town). (4) He says that he's got no less than three letters from Antipater summoning him to visit Macedonia, and that he has declined a grant to him for the duty-free export of timber, because he refuses to be prey to even one informer—"The Macedonians should have been smarter than that!"³ (5) And that during the food shortage⁴ his expenses in giving to destitute citizens amounted to more than five talents—he just can't bring himself to say no.

(6) When people he doesn't know are sitting beside him, he asks one of them to move the stones for him, and doing the addition from the thousands column to the ones⁵ and convincingly supplying names for each of these sums, he actually reaches ten talents; and says that these are just

³ I.e., smarter than to think he could be bribed with such a poor gift. He claims to have turned down a lucrative contract, much sought-after by Athenian politicians (Andoc. 2.11, R. Meiggs, *Trees and Timber in the Ancient Mediterranean World*, Oxford 1982, 126) because he feared prosecution for trading with an enemy state (MacDowell, *Law in Classical Athens* 62–63, 158–159).

⁴ In Athens, 330–326: see Wankel on Demosthenes *On the Crown* 491, Mikhail Rostovtzeff, *Social and Economic History of the Hellenistic World* (Oxford 1941) 95.

⁵ The Greek abacus had columns for counting-stones numbered 1000, 500, 100, 50, 10, 5 and 1: for its use see Mabel Lang, "Herodotus and the Abacus," *Hesperia* 26 (1957) 271–287.

ηραρχίας εἶπεν ὅτι οὐ τίθησιν οὐδὲ τὰς λειτουργίας ὄσας λελειούργηκε.

(7) καὶ προσελθὼν δ' εἰς τοὺς ἵππους τοὺς ἀγαθοὺς τοῖς πωλοῦσι προσποιήσασθαι ὀνητιᾶν. (8) καὶ ἐπὶ τὰς κλίνας ἐλθὼν ἱματισμὸν ζητῆσαι εἰς δύο τάλαντα καὶ τῷ παιδί μάχασθαι, ὅτι τὸ χρυσίον οὐκ ἔχων αὐτῷ ἀκολουθεῖ. (9) καὶ ἐν μισθωτῇ οἰκίᾳ οἰκῶν φῆσαι ταύτην εἶναι τὴν πατρῶαν πρὸς τὸν μὴ εἰδότα, καὶ διότι μέλλει πωλεῖν αὐτὴν διὰ τὸ ἐλάττω εἶναι αὐτῷ πρὸς τὰς ξενοδοχίας.

ΤΗΠΕΡΗΦΑΝΙΑΣ ΚΔ'

(1) ἔστι δὲ ἡ ὑπερηφανία καταφρόνησίς τις πλὴν αὐτοῦ τῶν ἄλλων, ὁ δὲ ὑπερήφανος τοῖόςδε τις, (2) οἷος τῷ σπεύδοντι ἀπὸ δείπνου ἐντεύξεσθαι φάσκειν ἐν τῷ περιπατεῖν. (3) καὶ εὖ ποιήσας μεμνήσθαι φάσκειν. (4) καὶ βιάζεσθαι¹ ἐν ταῖς ὁδοῖς τὰς διαίτας κρίνειν ἐντυχῶν² τοῖς ἐπιτρέψασι. (5) καὶ χειροτονούμενος ἐξόμνησθαι τὰς ἀρχάς, οὐ φάσκων σχολάζειν. (6) καὶ προσελθεῖν πρότερος οὐδενὶ θελήσει. (7) καὶ τοὺς πωλοῦντάς τι ἢ μεμισθωμένους δεινὸς κελεύσαι ἦκειν πρὸς αὐτὸν ἄμ' ἡμέρα. (8) καὶ ἐν ταῖς ὁδοῖς πορευόμενος μὴ λαλεῖν τοῖς ἐντυγχάνουσι, κάτω κεκυφώς, ὅταν δὲ αὐτῷ δόξῃ, ἄνω πάλιν. (9) καὶ ἐστὶν

¹ Foss: βιάζειν codd.

² Foss: ἐν τοῖς ἐπιτρέψασι codd.

his loans to friends;⁶ he's not counting the warships, nor the public events he's paid for.⁷

(7) He goes up to the high-priced horse market and pretends to the sellers that he wants to buy. (8) Going to the clothing-vendors, he picks out a wardrobe totalling two talents, then quarrels with his servant because he came along without bringing any gold coins.⁸ (9) When he is living in a rented house, he tells someone who doesn't know that it belongs to his family, and that he intends to sell it because it's too small for him for entertaining.

24. ARROGANCE

(1) Arrogance is a sort of contempt for anyone other than oneself. The arrogant man is a type such as this, (2) who says to a man in a hurry that he'll meet him after dinner while he takes his walk. (3) If he does a favor, he says to remember it. (4) If he meets disputants on the street, he forces them to decide their arbitration.¹ (5) If elected to office he takes an oath to avoid serving, claiming lack of time.² (6) He won't make the first approach to anyone. (7) He is apt to tell salesmen or employees to come to his house first thing next morning. (8) As he walks down the street he avoids speaking to passers-by by casting his eyes down, then back up again when it suits him. (9) When he

⁶ See on 15.7.

⁷ See on 26.6.

⁸ Cf. 18.3.

¹ For private arbitrations see on 5.3.

² One could avoid office with a sworn statement of ill-health (Demosthenes 19.124).

τοὺς φίλους αὐτὸς μὴ συνδειπνεῖν, ἀλλὰ τῶν ὑφ' αὐτόν τινη συντάξαι αὐτῶν ἐπιμελεῖσθαι.

(10) καὶ προαποστέλλειν δέ, ἐπὰν πορεύηται, τὸν ἐροῦντα, ὅτι προσέρχεται.³ (11) καὶ οὔτε ἐπ' ἀλειφόμενον αὐτὸν οὔτε λουόμενον οὔτε ἐσθίοντα ἐάσαι⁴ ἂν εἰσελθεῖν.

(12) ἀμέλει δὲ καὶ λογιζόμενος πρὸς τινα τῷ παιδί συντάξαι τὰς ψήφους διωθεῖν⁵ καὶ κεφάλαιον ποιήσαντι γράψαι αὐτῷ εἰς λόγον. (13) καὶ ἐπιστέλλων μὴ γράφειν ὅτι "χαρίζοιο ἄν μοι," ἀλλ' ὅτι "βούλομαι γενέσθαι," καὶ "ἀπέσταλκα πρὸς σὲ ληψόμενος," καὶ "ὅπως ἄλλως μὴ ἔσται," καὶ "τὴν ταχίστην."

ΔΕΙΛΙΑΣ ΚΕ'

(1) ἀμέλει δὲ ἡ δειλία δόξειεν ἂν εἶναι ὑπειξίς τις ψυχῆς ἐμφοβος, ὁ δὲ δειλὸς τοιοῦτός τις, (2) οἶος πλέων τὰς ἄκρας φάσκειν ἡμιολίας εἶναι καὶ κλύδωνος γενομένου ἐρωτᾶν εἴ τις μὴ μεμύηται τῶν πλεόντων· καὶ τοῦ κυβερνήτου ἀνακύπτων μὲν πυνθάνεσθαι εἰ μεσοπορεῖ καὶ τί αὐτῷ δοκεῖ τὰ τοῦ θεοῦ, καὶ πρὸς τὸν παρακαθήμενον λέγειν ὅτι φοβεῖται ἀπὸ ἐννυῖου τινός· καὶ ἐκδύς διδόναι τῷ παιδί τὸν χιτωνίσκον· καὶ δεῖσθαι πρὸς τὴν γῆν προσάγειν αὐτόν.

(3) καὶ στρατευόμενος δὲ <τοῦ>¹ πέζου ἐκβοηθοῦν-

³ Schneider: προέρχεται V, ἔρχεται C.

⁴ Casaubon: ἐάσαι codd. ⁵ διαθεῖναι Sheppard.

entertains his friends he doesn't join them at dinner himself, but orders one of his subordinates to see to them.

(10) When he goes somewhere he sends someone ahead to say that he's on his way. (11) He won't let anyone in when he's oiling himself, bathing, or eating.

(12) You can be sure that when he's reckoning accounts with someone he tells his slave to clear the counters³ and find the total, and write it in his account. (13) When he sends a commission he doesn't write "would you be so kind as to . . ." but rather "I want this done" and "I've sent to you to pick up . . ." and "no deviations" and "immediately."

25. COWARDICE

(1) You can be sure that cowardice would seem to be a sort of fearful yielding of the soul. The coward is the sort (2) who, when at sea, says that the cliffs are pirate ships. When a wave hits, he asks whether anyone on board has not been initiated.¹ Of the helmsman he first pops up and asks whether he is halfway, and how he thinks the heavens look, and says to the man sitting beside him that his fear is the result of some dream. He strips off his shirt and hands it to his slave;² he begs to be put ashore.

(3) When he is on military service and the infantry is

³ On the abacus see on 23.6. He is so busy that he has his slave perform the whole transaction.

¹ The mysteries at Samothrace promised special protection for seafarers: Burkert, *Ancient Mystery Cults* 15-16.

² To ready himself to swim.

¹ suppl. Wilamowitz.

τος προσκαλεῖν πάντας² κελύων πρὸς αὐτὸν στάντας πρῶτον περιδεῖν, καὶ λέγειν ὡς ἔργον διαγνώναί ἐστι πότεροί εἰσιν οἱ πολέμοι. (4) καὶ ἀκούων κραυγῆς καὶ ὄρων πίπτοντας εἰπεῖν πρὸς τοὺς παρεστηκότας ὅτι τὴν σπάθην λαβεῖν ὑπὸ τῆς σπουδῆς ἐπελάθετο, τρέχειν ἐπὶ τὴν σκηνὴν, τὸν παῖδα ἐκπέμψας κελεύειν προσκοπεῖσθαι ποῦ εἰσιν οἱ πολέμοι, ἀποκρῦναι αὐτὴν ὑπὸ τὸ προσκεφάλαιον, εἶτα διατρίβειν πολὺν χρόνον ὡς ζητῶν.³ (5) καὶ ἐν τῇ σκηνῇ ὄρων τραυματίαν τινὰ προσφερόμενον τῶν φίλων προσδραμῶν καὶ θαρρῆν κελεύσας ὑπολαβὼν φέρειν. καὶ τοῦτον θεραπεύειν καὶ περισπογγίζειν καὶ παρακαθήμενος ἀπὸ τοῦ ἔλκουσ τὰς μυῖας σοβεῖν καὶ πᾶν μᾶλλον ἢ μάχεσθαι τοῖς πολεμίοις. καὶ τοῦ σαλπιστοῦ δὲ τὸ πολεμικὸν σημήναντος καθήμενος ἐν τῇ σκηνῇ <εἰπεῖν>⁴ “ἅπαγ’ ἐς κόρακας· οὐκ ἑάσει τὸν ἄνθρωπον ὕπνου λαβεῖν πυκνὰ σημαίνων.” (6) καὶ αἵματος δὲ ἀνάπλεως ἀπὸ τοῦ ἀλλοτρίου τραύματος ἐντυγχάνειν τοῖς ἐκ τῆς μάχης ἐπανιοῦσι καὶ διηγέισθαι ὡς κινδυνεύσας· “ἕνα σέσωκα τῶν φίλων.” καὶ εἰσάγειν πρὸς τὸν κατακείμενον σκεφομένους [τοὺς δημότας]⁵ τοὺς φυλέτας καὶ τούτων ἄμ’ ἐκάστω διηγέισθαι, ὡς αὐτὸς αὐτὸν ταῖς ἑαυτοῦ χερσὶν ἐπὶ σκηνὴν ἐκόμισεν.

ΟΛΙΓΑΡΧΙΑΣ ΚΣ’

(1) δόξειεν δ’ ἂν εἶναι ἡ ὀλιγαρχία φιλαρχία τις ἰσχύος καὶ¹ κέρδους γλιχομένη, ὁ δὲ ὀλιγαρχικὸς

attacking he calls to everyone and orders them to stand near him first and reconnoitre, and says that their task is to discern which ones are the enemy. (4) When he hears a tumult and sees men falling, he says to those beside him that in his haste he forgot to take his sword, and runs to his tent, sends his attendant out and orders him to spy out the enemy's location, hides the sword under the pillow, then wastes a long time pretending to look for it. (5) When from his tent he sees one of his friends brought in wounded, he runs up to him, bids him be brave, picks him up and carries him; then he takes care of him, sponges him off, sits at his side shoeing the flies off his wound—anything rather than fight the enemy. When the trumpeter sounds the charge, he sits in his tent and says “Go to hell! He won't let a man get any sleep with his endless signalling!” (6) Drenched in blood from another man's wound, he meets the men returning from battle and tells the story as if he'd been in danger: “I saved one of our friends.” Then he leads the members of his tribe inside to view him lying there, while he tells each one that he personally brought him into the tent with his own hands.

26. AUTHORITARIANISM

(1) Authoritarianism would seem to be a desire for office that covets power and profit. The authoritarian is the sort

² sic refnxi: στρατευόμενος δὲ προσκαλεῖν πάντας πρὸς αὐτὸν καὶ στάντας C, στρατευόμενος δὲ πεζοῦ ἐκβοηθούντος τε προσκαλεῖν κελύων πρὸς αὐτὸν στάντας V.

³ Schneider: ζητέειν V. ⁴ suppl. Schneider.

⁵ del. Diels. ¹ P. Oxy. 699: ἰσχυρῶς V, ἰσχυροῦ C.

τοιούτος, (2) οἶος τοῦ δήμου βουλευομένου,² τίνας τῶ ἄρχοντι προσαιρήσονται³ τῆς πομπῆς τοὺς συνεπιμελησομένους, παρελθὼν ἀποφῆναι⁴ ὡς δεῖ αὐτοκράτορας τούτους εἶναι, κἂν ἄλλοι προβάλλωνται δέκα, λέγειν “ἱκανὸς εἷς ἔστι, τοῦτον δέ” ὅτι “δεῖ ἄνδρα εἶναι” καὶ τῶν Ὁμήρου ἐπῶν τοῦτο ἐν μόνον κατέχειν, ὅτι “οὐκ ἀγαθὸν πολυκοιρανίη, εἷς κοίρανος ἔστω,” τῶν δὲ ἄλλων μηδὲν ἐπίστασθαι.

(3) ἀμέλει δὲ δευδὸς τοῖς τοιούτοις τῶν λόγων⁵ χρήσασθαι, ὅτι “δεῖ αὐτοὺς ἡμᾶς συνελθόντας περὶ τούτων βουλευσασθαι, καὶ ἐκ τοῦ ὄχλου καὶ τῆς ἀγορᾶς ἀπαλλαγῆναι, καὶ παύσασθαι ἀρχαῖς πησιάζοντες καὶ ὑπὸ τούτων οὕτως ὑβριζομένους ἢ τιμωμένους,” <καὶ>⁶ ὅτι “ἢ τούτους δεῖ ἢ ἡμᾶς οἰκεῖν τὴν πόλιν.”

(4) καὶ τὸ μέσον δὲ τῆς ἡμέρας ἐξίῶν καὶ τὸ ἱμάτιον ἀναβεβλημένος καὶ μέσην κουρὰν κεκαρμένος καὶ ἀκριβῶς ἀπωνυχισμένος σοβεῖν τοὺς τοιούτους λόγους τραγωδῶν.⁷ (5) “διὰ τοὺς συκοφάντας οὐκ οἰκητόν ἐστιν ἐν τῇ πόλει,” καὶ ὡς “ἐν τοῖς δικαστηρίοις δευνὰ πάσχομεν ὑπὸ τῶν δεκαζομένων,”⁸ καὶ ὡς “θαυμάζω⁹ τῶν πρὸς τὰ κοινὰ προσιόντων τί βούλονται,” καὶ ὡς “ἀχάριστόν ἐστι <τὸ πλῆθος καὶ ἀεὶ>¹⁰ τοῦ νέμοντος καὶ διδόντος,” καὶ ὡς αἰσχύνεται ἐν τῇ ἐκκλησίᾳ, ὅταν παρακάθηται τις αὐτῷ λεπτὸς

² Casaubon: βουλομένου codd. ³ Schneider: προαιρήσονται V. ⁴ Schneider: ἀποφῆνας ἔχει codd.

(2) who, when the people are debating which people to choose to assist the chief magistrate with the procession, takes the podium and says they need to have absolute power; if other speakers propose ten of them, he says “One is plenty—but he has to be a real man!” He remembers only one line of Homer—he doesn’t know a single thing about the rest: “More than one leader is bad; let one alone be our ruler.”¹

(3) You can be sure he is apt to say things like these: “We ought to get together by ourselves and make decisions about this, and be rid of the rabble and the marketplace, and stop depending on them as we do for reward or rejection when we compete for public offices”; and “Either they must run the city or we must!”

(4) At midday he goes out with his cloak arranged about him, hair cut to a moderate length, fingernails expertly trimmed, and struts along intoning speeches like this: (5) “With the informers, life in the city has become unbearable!” “What the bribe-takers in the courts are doing to us is a crime!” “I wonder what the men getting involved in politics are after.” “The common people show no gratitude; they always follow anyone with a handout or a gift.” He says that he is ashamed in the assembly when some scrawny, unwashed type sits beside him. (6) And “When

¹ *Iliad* 2.204, Aristotle, *Politics* 1292a13.

⁵ Casaubon: ὀλίγων V. ⁶ suppl. Ussing.

⁷ Herwerden: τὴν τοῦ ὀδίου V (τὴν τοῦ Ὀιδείου Preller).

⁸ Meier: δεκαζομένων codd.

⁹ Schneider: θαυμάζων V.

¹⁰ suppl. Ast.

καὶ αὐχμῶν· (6) καὶ εἰπεῖν· “πότε πανσόμμεθα ὑπὸ τῶν λειτουργιῶν καὶ τῶν τριηραρχιῶν ἀπολλύμενοι;” καὶ ὡς μισητὸν τὸ τῶν δημαγωγῶν γένος, τὸν Θησέα πρῶτον φήσας τῶν κακῶν τῇ πόλει γεγονέναι αἴτιον· τοῦτον γὰρ ἐκ δώδεκα πόλεων εἰς μίαν καταγαγόντα λῦσαι τὰς¹¹ βασιλείας· καὶ δίκαια αὐτὸν παθεῖν πρῶτον γὰρ αὐτὸν ἀπολέσθαι ὑπ’ αὐτῶν·

[καὶ τοιαῦτα ἕτερα πρὸς τοὺς ξένους καὶ τῶν πολιτῶν τοὺς ὁμοτρόπους καὶ ταῦτὰ προαιρουμένους.]¹²

ΟΨΙΜΑΘΙΑΣ ΚΖ’

(1) [ἡ δὲ ὀψιμαθία φιλοπονία δόξειεν ἂν εἶναι ὑπὲρ τὴν ἡλικίαν,]¹ ὁ δὲ ὀψιμαθῆς τοιοῦτός τις, (2) οἷος ῥήσεις μαθάνειν ἐξήκοντα ἔτη γεγονῶς καὶ ταύτας λέγων παρὰ πότον ἐπιλανθάνεσθαι. (3) καὶ παρὰ τοῦ νιοῦ μαθάνειν τὸ “ἐπὶ δόρῳ”² καὶ “ἐπὶ ἀσπίδα” καὶ “ἐπ’ οὐράν.” (4) καὶ εἰς ἡρώα³ συμβάλλεσθαι τοῖς μεираκιῶσι <καὶ>⁴ λαμπάδα τρέχειν. (5) ἀμέλει δὲ κἄν που

¹¹ Kayser: λυθείσας βασιλ’ V.

¹² del. Diels.

¹ del. Hanow, Gomperz, Stein.

² τὸ ἐπὶ Schneider: ἐπὶ

τὸ codd.

³ Schneider: ἡρώα V.

⁴ suppl. Ast.

² Literally “liturgies and trierarchies” required of the wealthiest citizens: J. K. Davies, *Athenian Propertied Families* (Oxford 1971) xvii–xxx.

³ The so-called *συννοικισμός* of Attika (Thucydides 2.15, *FGrHist* 328 Philochorus F 94, with Jacoby’s commentary).

will we be delivered from the deathgrip of being forced to pay for public events and warships?”² “How loathsome the breed of demagogues is!” adding that the originator of the city’s troubles was Theseus, since he reduced it to a unit instead of twelve cities³ and broke up the monarchy; but he got what he deserved, since he was the first one they killed.⁴

[He says more of this sort to foreigners, and to those citizens who share his character and political preferences.]⁵

27. REJUVENATION

(1) [Rejuvenation would seem to be an enthusiasm for work¹ inappropriate to one’s age.] The rejuvenated man is the sort (2) who, after turning sixty, memorizes passages, but when he is reciting at a drinking party can not remember them.² (3) From his son he learns “right face” and “left face” and “about face.”³ (4) For the hero-festivals, he contributes to the boys, and runs in the relay races.⁴ (5) If he is

⁴ There was a tradition that Theseus was ostracized from Athens, Theophrastus fr. 638.

⁵ The epilogue is a later addition; see *Introduct.* p. 30.

¹ *φιλοπονία* is a quality for which ephebes are often praised (*Inscriptiones Graecae* II² 900.17, 1039.48–9), but it does not apply to all the behavior described below, and this definition is probably a later addition. ² Cf. Philocleon’s mangling of the drinking songs in Aristophanes, *Wasps* 1225ff.

³ Literally “to the spear,” “to the shield,” and “to the tail” (Pollux 1.129, and frequently in Xenophon), commands from the military training of ephebes.

⁴ Torch races are attested for festivals of Ajax and Theseus (*Inscriptiones Graecae* II² 956.6, 1011.54).

κληθῆ εἰς Ἡράκλειον, ῥίψας τὸ ἱμάτιον τὸν βόυν αἰρεσθαι⁵ ἵνα τραχηλίση.

(6) καὶ προσανατρίβεσθαι εἰσιῶν⁶ εἰς τὰς παλαίστρας. (7) καὶ ἐν τοῖς θαύμασι τρία ἢ τέτταρα πληρώματα ὑπομένειν τὰ ἄσματα ἐκμανθάνων. (8) καὶ τελούμενος τῷ Σαβαζίῳ σπεύσαι ὅπως καλλιστεύση παρὰ τῷ ἱερεί.

(9) καὶ ἐρών ἐταίρας⁷ καὶ κριούς προσβάλλων ταῖς θύραις πληγὰς εἰληφῶς ὑπ' ἀντεραστοῦ δικάζεσθαι. (10) καὶ εἰς ἀγρὸν ἐφ' ἵππου ἀλλοτρίου κατοχόμενος ἅμα μελετᾶν ἱππάζεσθαι καὶ πεσὼν τὴν κεφαλὴν κατεαγένας.

(11) καὶ ἐν δεκαδισταῖς⁸ συνάγειν τοὺς μεθ' αὐτοῦ συναύξοντας. (12) καὶ μακρὸν ἀνδριάντα παίζειν πρὸς τὸν ἑαυτοῦ ἀκόλουθον. (13) καὶ διατοξεύεσθαι καὶ διακοντίζεσθαι τῷ τῶν παιδίων παιδαγωγῷ καὶ ἅμα μανθάνειν παρ' αὐτοῦ <παραινεῖν>,⁹ ὡς ἂν καὶ ἐκείνου μὴ ἐπισταμένον. (14) καὶ παλαίων δ' ἐν τῷ βαλανείῳ πυκνὰ ἔδραν στρέφειν, ὅπως πεπαιδεῦσθαι δοκῆ.

⁵ Meier: αἰρείσθαι V.

⁶ Ast: εἰπὼν V.

⁷ Schneider: ἱερᾶς V.

⁸ Wilhelm: ἔνδεκα λιταῖς V.

⁹ suppl. Hanow.

⁵ As the ephebes do at some sacrifices (*Inscriptiones Graecae* I³ 82.29, II² 1028.10, *Supplementum Epigraphicum Graecum* 15 (1958) 104). ⁶ See on 6.4.

⁷ The precise context is unknown. For Sabazios see on 16.4.

⁸ Fighting over prostitutes is pardoned in the young (Dem.

invited to a shrine of Heracles somewhere, you can be sure he will throw off his cloak and try to lift the bull⁵ to twist its neck.

(6) He goes into the wrestling schools and challenges them to a match. (7) At street fairs⁶ he sits through three or four shows, trying to learn the songs. (8) When he is being inducted into the cult of Sabazios he wants the priest to judge him the most handsome.⁷

(9) He becomes infatuated with a prostitute, uses a battering ram on her door and gets a beating from her other lover—then takes him to court.⁸ (10) While he is riding on a borrowed horse in the country he tries to practice fancy horsemanship at the same time, but falls and hurts his head.

(11) Among the members of a monthly club⁹ he plans the attendance of his fellow financial sponsors. (12) He plays "long statue"¹⁰ against his own attendant. (13) He competes in archery and the javelin against his childrens' teacher, and suggests that the teacher, as if he were not an expert, take lessons from him. (14) When he wrestles at the baths, he often twists his hips so that he will look well-trained.¹¹

54.14, Micio in Terence, *Adelphoe*), but not the old (Philokleon in *Wasps*): Dover, *Greek Popular Morality* (Oxford 1974) 103. For the impropriety of older men consorting with prostitutes see PCC Pherekrates fr. 77. A similar court case—except that the prostitute is a young male—is found in Lysias' 3rd Oration.

⁹ Lit. "Tenth-day men," for the day of the month on which they celebrated. The rest of the sentence remains unexplained.

¹⁰ The game is otherwise unknown.

¹¹ Hip movements were a specialty of Argive wrestlers: Theocritus 24.111.

(15) καὶ ὅταν ὧσιν ἐγγὺς γυναικες,¹⁰ μελετᾶν ὀρχεῖσθαι αὐτὸς αὐτῷ τερετίζων.

ΚΑΚΟΛΟΓΙΑΣ ΚΗ'

(1) ἔστι δὲ ἡ κακολογία ἀγωγή ψυχῆς¹ εἰς τὸ χεῖρον ἐν λόγοις, ὃ δὲ κακολόγος τοῖοσδε τις, (2) οἶος ἐρωτηθεῖς· “ὁ δεῖνα τίς ἐστιν;” ὀγκοῦσθαι² καθάπερ οἱ γενεαλογοῦντες· “πρῶτον ἀπὸ τοῦ γένους αὐτοῦ ἄρξομαι. τούτου ὁ μὲν πατὴρ ἐξ ἀρχῆς Σωσίας ἐκαλεῖτο, ἐγένετο δὲ ἐν τοῖς στρατιώταις Σωσίστρατος, ἐπειδὴ δὲ εἰς τοὺς δημότας ἐνεγράφη, <Σωσίδημος>.³ ἡ μέντοι μήτηρ εὐγενῆς Θράττά ἐστὶ καλεῖται γοῦν ἡ ψυχὴ Κρινοκόρακα· τὰς δὲ τοιαύτας φασὶν ἐν τῇ πατρίδι εὐγενεῖς εἶναι. αὐτὸς δὲ οὗτος ὡς ἐκ τοιούτων γεγονὼς κακὸς καὶ μαστιγίας.”

(3) καὶ κακῶς⁴ δὲ πρὸς τινα εἰπεῖν· “ἐγὼ δῆπου τὰ τοιαῦτα οἶδα, ὑπὲρ ὧν σὺ πλανᾷ⁵ πρὸς ἐμέ.” καπὶ⁶ τούτοις διεξιῶν· “αὐταὶ αἱ γυναῖκες ἐκ τῆς ὁδοῦ τοὺς παριόντας συναρπάζουσι,” καὶ “οἰκία τις αὕτη τὰ σκέλη ἠρκυῖα· οὐ γὰρ οἶον λήρὸς ἐστὶ, τὸ λεγόμενον,

¹⁰ ὧσι . . . γυναικ . . . μελετᾶν V: supplevit Meister.

¹ ἀγὼν τῆς ψυχῆς codd.: ἀγωγή Casaubon, τῆς del. Edmonds.

² Diels: οὐκοῦνδε V, om. C.

³ suppl. Meier. ⁴ Siebenkees: κακῶν V.

⁵ Schneider: πλανᾶς V.

⁶ Immisch (praeunte Casaubon): καὶ codd.

(15) And when women are nearby he practices a chorus dance, humming to himself.

28. SLANDER

(1) Slander is a tendency of the soul toward derogatory talk. The slanderer is the sort (2) who, when asked “Who is such-and-such?” becomes pompous like the genealogers:¹ “Let me begin at the beginning, with his lineage. This man’s father was originally named Sosias, but became Sosistratos in the army, and after he had been enrolled as a citizen, Sosidemos. However, his mother was noble—a noble Thracian, that is.² The darling³ is called ‘Krinokoraka—women like that pass for noble where he comes from. As you’d expect coming from such stock, he’s a villain and a scoundrel.”

(3) He says to someone as an insult, “Of course I know the sort of things for which you are wandering to me.”⁴ And then beyond this, as he goes into detail: “These women snatch men passing by from the street.” And “This house practically has its legs in the air. That’s not just a joke, you know, the old saying, they really copulate in the streets

¹ Usually a genealogy lists the names of various ancestors: this list gives the aliases of a single man; “Sosias,” common in comedies, suggests that he started as a slave. For changing one’s name to bolster a claim of citizenship see Lane Fox 158–159 n. 16.

² Considered by the Greeks a wild and uncultured people (Aristophanes, *Acharnians*, 141–171 and Euripides, *Hecuba*).

³ Literally “soul,” a term of endearment suggesting she had many lovers.

⁴ The text here makes little sense, even with emendations. In what follows, the topic has shifted to the women of a particular family.

ἀλλ' ὥσπερ αἱ κύνες⁷ ἐν ταῖς ὁδοῖς συνέχονται," καὶ "τὸ ὄλον ἀνδρογάλοι τύνες," καὶ "αὐταὶ τὴν θύραν τὴν αὐλειον ὑπακούουσι."

(4) ἀμέλει δὲ καὶ κακῶς λεγόντων ἐτέρων συνεπιλαμβάνεσθαι εἶπας⁸ "ἐγὼ δὲ τοῦτον τὸν ἄνθρωπον πλέον πάντων μεμίσηκα· καὶ γὰρ εἰδεχθῆς τις ἀπὸ τοῦ προσώπου ἐστίν· ἢ δὲ πονηρία — οὐδὲν ὅμοιον σημεῖον δέ· τῇ γὰρ ἑαυτοῦ γυναικὶ τάλαντα εἰσενεγκάμενη προῖκα, ἐξ οὗ⁹ παιδίον αὐτῷ γεννᾶ, τρεῖς χαλκοῦς εἰς ὄψον δίδωσι καὶ τῷ ψυχρῷ λούεσθαι ἀναγκάζει τῇ τοῦ Ποσειδῶνος ἡμέρα."

(5) καὶ συγκαθήμενος δεινὸς περὶ τοῦ ἀναστάντος εἰπεῖν καὶ ἀρχὴν γε εἰληφῶς¹⁰ μὴ ἀποσχέσθαι μηδὲ τοὺς οἰκείους αὐτοῦ λοιδορῆσαι. (6) καὶ πλείστα περὶ τῶν <αὐτοῦ>¹¹ φίλων καὶ οἰκείων [κακὰ εἰπεῖν,]¹² καὶ περὶ τῶν τετελευτηκότων κακῶς λέγειν, ἀποκαλῶν παρρησίαν καὶ δημοκρατίαν καὶ ἐλευθερίαν καὶ τῶν ἐν τῷ βίῳ ἥδιστα τοῦτο ποιῶν.

(7) [οὕτως ὁ τῆς διδασκαλίας ἐρεθισμὸς μανικὸς καὶ ἐξεστηκότης ἀνθρώπους τοῖς ἤθεσι ποιεῖ].¹³

ΦΙΛΟΠΟΝΗΡΙΑΣ ΚΘ

(1) ἔστι δὲ ἡ φιλοπονηρία ἐπιθυμία κακίας, ὁ δὲ

⁷ *anonymus apud Ast: γυναῖκες V.*

⁸ *Cobet: εἶπου V.*

⁹ *Immisch: ἐξ ἧς V.*

¹⁰ *Schneider: εἰληφότος V.*

¹¹ *suppl. Herwerden.*

like dogs." And "They'll always talk to men." And "These women answer their own front door!"⁵

(4) You can be sure that when others are engaging in slander he will join in, saying "I loathe this man more than anyone; he has a quite hateful-looking face; his wickedness is unequalled, and I'll prove it: his wife brought him thousands in dowry, but ever since she bore him a son, she gets from him three coppers for her shopping, and he makes her bathe in cold water on Poseidon's day."⁶

(5) When he is sitting in a group he is apt to start talking about whoever has just left and, once started, not refrain from reviling even his family. (6) He maligns most his own friends and household, and the dead, passing off his slander as free speech, democracy or openness, and taking more pleasure in it than anything in his life.

(7) [That is how the stimulus for learning makes men mad and distraught in their personality.]⁷

29. PATRONAGE OF SCOUNDRELS

(1) Patronage of scoundrels is a predilection for evil. The

⁵ Anyone respectable would have had someone to answer the door (cf. 4.12, Aristophanes, *Peace* 979, *Thesm.* 792, Menander fr. 592). ⁶ Presumably this was in the cold month Poseideon (December-January).

⁷ For the interpolated epilogue (probably displaced from the preceding character) see *Intro.* p. 30.

¹² *del. Hanow.*

¹³ *epilogum byzantinum capitis prioris (διημιμαθία) huc inepte insertum agnovit Hanow.*

φιλοπόνηρός ἐστι τοιόσδε τις, (2) οἶος ἐντυγχάνειν τοῖς ἡττημένοις καὶ δημοσίοις ἀγῶνας ἀφληκόσι καὶ ὑπολαμβάνειν, ἐὰν τούτοις χρήται, ἐμπειρότερος γενήσεσθαι καὶ φοβερώτερος.

(3) καὶ ἐπὶ τοῖς χρηστοῖς εἰπεῖν, “ὡς φαίνεται,”¹ καὶ φῆσαι ὡς οὐδείς ἐστι χρηστός, καὶ ὁμοίους πάντας εἶναι, καὶ ἐπισκῶψαι² δέ, ὡς χρηστός ἐστι.

(4) καὶ τὸν πονηρὸν δὲ εἰπεῖν ἐλεύθερον, ἐὰν βούληται τις εἰς πείραν ἔλθειν,³ καὶ τὰ μὲν ἄλλα ὁμολογεῖν ἀληθῆ ὑπὲρ αὐτοῦ λέγεσθαι ὑπὸ τῶν ἀνθρώπων, ἔνια δὲ ἀγνοεῖν· φῆσαι γὰρ αὐτὸν εὐφυῆ καὶ φιλέταιρον καὶ ἐπιδέξιον· καὶ διατείνεσθαι δὲ ὑπὲρ αὐτοῦ, ὡς οὐκ ἐντετύχηκεν ἀνθρώπῳ ἰκανωτέρῳ·

(4a) καὶ εὖνους δὲ εἶναι αὐτῷ⁴ ἐν ἐκκλησίᾳ λέγοντι ἢ ἐπὶ δικαστηρίῳ κρινομένων· καὶ πρὸς τοὺς καθημέρους⁵ δὲ εἰπεῖν δεινός, ὡς οὐ δεῖ τὸν ἄνδρα, ἀλλὰ τὸ πρᾶγμα κρίνεσθαι· καὶ φῆσαι αὐτὸν κύνα εἶναι τοῦ δήμου, φυλάττειν γὰρ αὐτὸν τοὺς ἀδικοῦντας· καὶ εἰπεῖν ὡς “οὐχ ἔξομεν τοὺς ὑπὲρ τῶν κοινῶν συναχθεσθησομένους, ἂν τοὺς τοιούτους προώμεθα.” (5) δεινὸς δὲ καὶ προστατῆσαι φαύλων καὶ συνηγορήσαι⁶ ἐν δικαστηρίοις ἐπὶ πονηροῖς πράγμασιν καὶ κρίσιν κρίνων ἐκδέχεσθαι τὰ ὑπὸ τῶν ἀντιδίκων λεγόμενα ἐπὶ τὸ χεῖρον.

¹ Diels: γίνεται V.

² Nast: ἐπισκῶψαι V.

³ supplevit Naber: π V.

⁴ Meier: τῷ codd.

⁵ Meier: προσκαθήμενος V.

⁶ Immisch: συνεδρεῦσαι codd.

patron of scoundrels is a type such as this, (2) who seeks out losers in court and those convicted in public trials, and imagines that with their friendship he will become more experienced and formidable.

(3) About those called “good”¹ he says “apparently,” and says “No one is good,” and that all people are the same, and ridicules “How good he is.”

(4) About a wicked man, if someone wants to examine him, he says that he is a gentleman, and admits the truth of the rest of what is said about him by people, but some points he does not believe, since he says the man is good at heart, loyal, and fair; he exerts himself on his behalf, stating he’s never met a more capable man.

(4a) He supports him when he is speaking in the assembly or a defendant in court, and to the judges he is apt to say: “You must judge the case, and not the man.” He claims he is a watchdog for the public,² since he is vigilant against wrongdoers. “If we abandon men like this, we won’t have anyone left to join in the struggle for the public interest.” (5) He is apt to come to the defense of riff-raff, testify for the defence in cases involving the wicked and, when judging a dispute, react negatively to what is said by both parties.

¹ E.g., The oligarchic politician Phocion, who received the title *χρηστός* by public decree (*Suda* s.v. Φρόνῶν καὶ Φιλοκράτης, *Diod.* 17.15.2); but the text of this sentence is probably corrupt.

² Cf. Plutarch, *Demosthenes* 23.4, R. A. Neil on Aristophanes, *Knights* 1017.

(6) [καὶ τὸ ὄλον ἢ φιλοπονηρία ἀδελφή ἐστὶ τῆς πονηρίας. καὶ ἀληθές ἐστὶ τὸ τῆς παροιμίας, τὸ ὅμοιον πρὸς τὸ ὅμοιον πορεύεσθαι.]⁷

ΑἰΣΧΡΟΚΕΡΔΕΙΑΣ Δ'

(1) ἡ δὲ αἰσχροκέρδειά ἐστὶν ἐπιθυμία¹ κέρδους αἰσχροῦ, ἔστι δὲ τοιοῦτος ὁ αἰσχροκερδής, (2) οἷος ἐστιῶν² ἄρτους ἱκανοὺς μὴ παραθεῖναι. (3) καὶ δανείσασθαι παρὰ ξένου παρ' αὐτῷ καταλύοντας. (4) καὶ διανέμων μερίδας φῆσαι δίκαιον εἶναι διμοίριαν³ τῷ διανέμοντι δίδοσθαι καὶ εὐθὺς αὐτῷ νείμει. (5) καὶ οἰνοπωλῶν κεκραμένον τὸν οἶνον τῷ φίλῳ ἀποδόσθαι. (6) καὶ ἐπὶ θέαν τηρικαῖα πορεύεσθαι ἄγων τοὺς νείεις, ἡνίκα προίκ' ἀφιᾶσιν οἱ θεατρῶναι.

(7) καὶ ἀποδημῶν δημοσίᾳ τὸ μὲν ἐκ τῆς πόλεως ἐφόδιον οἴκοι καταλιπεῖν, παρὰ δὲ τῶν συμπρεσβευτῶν δανείζεσθαι καὶ τῷ ἀκολούθῳ μείζον φορτίον ἐπιθεῖναι ἢ δύναται φέρειν καὶ ἐλάχιστα ἐπιτήδεα τῶν ἄλλων παρέχειν καὶ ξενίων τὸ μέρος τὸ αὐτοῦ ἀπαιτήσας ἀποδόσθαι.

⁷ epilogum del. editores.

¹ Cobet: περιουσία V.

² Korais: ἐσθίων V.

³ Petersen: δίμοιρον ("two-thirds") Amaduzzi; διμοίρω V.

(6) [In general, patronage of scoundrels is evil's close relative. What the proverb says is true: like travels with like.³]

30. CHISELING

(1) Chiseling is a desire for tawdry gain. The chiseler is the sort (2) who doesn't serve enough bread when he gives a feast. (3) He asks for a loan from an out-of-town guest who is staying at his house. (4) When distributing shares¹ he asserts that it is fair for a double share to be given to the distributor, and awards it immediately to himself. (5) If he sells wine, he sells a watered-down wine to his friend.² (6) He goes to the theater—and brings his sons—only when the theater managers³ have remitted the entrance fee.

(7) When traveling abroad at public expense, he leaves his public travel-funds behind at home, and asks for loans from his fellow ambassadors. He burdens his attendant with a greater load than he can carry, and yet gives him fewer provisions than any others. He asks for his own share of the gifts they receive⁴ and sells it.

³ Never preserved in quite this form, but cf. Homer, *Od.* 17.218, Aristotle, *Rhet.* 1371b15, *Nicomachean Ethics* 1155a34.

¹ The word is vague enough to cover portions of meat at a sacrifice (cf. 17.2), contributions of food to a joint dinner, or even financial returns from a commercial enterprise.

² The Greeks mixed water with wine when they drank it, but did not purchase it already watered.

³ Evidently those who leased rights to produce plays; see Pickard-Cambridge, *The Dramatic Festivals of Athens* 266.

⁴ "Guest-gifts" here are presumably those given to the embassy by its foreign hosts.

(8) καὶ ἀλειφόμενος ἐν τῷ βαλανείῳ καὶ εἰπὼν “σαπρὸν γε τὸ ἔλαιον ἐπρίω, ὦ παιδάριον”⁴ τῷ ἀλλοτρίῳ ἀλείφεισθαι. (9) καὶ τῶν εὕρισκομένων χαλκῶν ἐν ταῖς ὁδοῖς ὑπὸ τῶν οἰκετῶν δευδὸς ἀπαιτῆσαι τὸ μέρος, κοινὸν εἶναι φήσας τὸν Ἑρμῆν. (10) καὶ θοιμάτιον⁵ ἐκδοῦναι πλύναι καὶ χρησάμενος παρὰ γνωρίμου ἐφέλκυσαι πλείους ἡμέρας, ἕως ἂν ἀπαιτηθῆ. (11) καὶ τὰ τοιαῦτα Φειδωνείῳ μέτρῳ τὸν πύνδακα εἰσσεκρονμένῳ⁶ μετρέειν αὐτὸς τοῖς ἔνδον τὰ ἐπιτήδεια σφόδρα ἀποψῶν.

(12) ὑποπρίασθαι φίλου δοκοῦντος πρὸς τρόπον τι ὠνεῖσθαι, εἶτα λαβὼν ἀποδόσθαι.⁷ (13) ἀμέλει δὲ καὶ χρέος ἀποδιδοῦς τριακόντα μνῶν ἔλαττον τέτταρσι δραχμαῖς ἀποδοῦναι.

(14) καὶ τῶν υἱῶν δὲ μὴ πορευομένων εἰς τὸ

⁴ Reiske: τῷ παιδαρίῳ AB, παιδρ V.

⁵ Meineke: ἱμάτιον V.

⁶ εἰσ- vel ἔγκεκρουσμένῳ (sic) Casaubon (ad char. 11): πύνδακα ἔκκεκρουμένῳ AB, π δακ κεκρον μενω V.

⁷ locus desperatus: ὑποπρίασθαι φίλου δοκοῦντος πρὸς τρόπον πωλεῖσθαι V, ὑποπρίασθαι φίλου ἐπιλαβὼν ἀποδόσθαι AB (τι ὠνεῖσθαι, εἶτα λαβὼν Naber).

⁵ Every visitor to the baths would carry a personal flask of oil with which to wash himself by rubbing it on and scraping off again; see Ginouvès, *Βαλανευτική* 214.

⁶ Lucky finds were called “gifts of Hermes”; for the use of this phrase to justify sharing them see Menander, *Epitrepontes* 284,

(8) When rubbing himself down in the bath, he exclaims “Stupid boy, you’ve bought oil that is rancid!” and uses someone else’s.⁵ (9) He is apt to ask for his own share of any coins that are found in the street by his slaves, citing the proverb “Hermes is impartial.”⁶ (10) He sends out his cloak to be cleaned and, borrowing one from an acquaintance, hangs onto it⁷ for several extra days, until he is asked for it back. (11) And things like this: he measures out provisions personally to his household staff in a Pheidonian measure with its bottom hammered in, levelling it off strictly.⁸

(12) He makes a secret purchase from a friend who thinks he is buying something on a whim,⁹ and then, once he’s got it, resells it. (13) You can be sure that when he repays a debt of thirty minas, he pays four drachmas too little.¹⁰

(14) If his sons don’t go to school because of illness,

317; Aristotle, *Rhetoric* 1401a22; Lucian, *Navigium* 12; *Paroem. Graec.* II.483.15.

⁷ Literally “drags it behind him,” perhaps of rough wear, but more probably delay (LSJ *ἐφέλκω* I.4).

⁸ He personally oversees the doling out of grain, using a smaller than average cup (for Pheidonian measures see Aristotle, *Constitution of Athens* 10.2), made still smaller by pushing in its base (cf. *PCG* Aristophanes fr. 281, Pherekrates fr. 110), and scraping off any excess grain on top (Pollux 4.168).

⁹ He dupes his friend into agreeing to a low price by pretending the item is something he aches to own. But the text is corrupt here, and the version translated is largely modern conjecture.

¹⁰ He pretends he is one coin short (the *tetradrachmon* was the largest common silver coin in use in Athens), assuming his creditor will not insist on it.

διδασκαλείον [τὸν μῆνα ὄλον]⁸ διὰ τιν⁹ ἀρρωστίαν ἀφαιρεῖν τοῦ μισθοῦ κατὰ λόγον· καὶ τὸν Ἀνθεστηριῶνα μῆνα <ὄλον>¹⁰ μὴ πέμπειν αὐτοὺς εἰς τὰ μαθήματα διὰ τὸ θέας εἶναι πολλάς, ἵνα μὴ τὸν μισθὸν ἐκτίνη.

(15) καὶ παρὰ παιδὸς κομιζόμενος ἀποφορὰν τοῦ χαλκοῦ τὴν ἐπικαταλλαγὴν προσπατεῖν, καὶ λογισμὸν δὲ λαμβάνων παρὰ τοῦ χειρίζοντος. (16) καὶ φράτορας ἐστῶν αἰτεῖν τοῖς ἑαυτοῦ παισὶν ἐκ τοῦ κοινοῦ ὄψιον, τὰ δὲ καταλειπόμενα ἀπὸ τῆς τραπέζης ἡμίση τῶν ῥαφανίδων ἀπογράφεσθαι, ἵν' οἱ διακοινοῦντες παῖδες μὴ λάβωσι. (17) συναποδημῶν δὲ μετὰ γνωρίμων χρῆσασθαι τοῖς ἐκείνων παισὶ, τὸν δὲ ἑαυτοῦ ἔξω μισθῶσαι καὶ μὴ ἀναφέρειν εἰς τὸ κοινὸν τὸν μισθόν. (18) ἀμέλει δὲ καὶ συναγόντων παρ' αὐτῶ¹¹ ὑποθεῖναι τῶν παρ' ἑαυτοῦ διδομένων ξύλων καὶ φακῶν καὶ ὄξους καὶ ἄλων καὶ ἐλαίου τοῦ εἰς τὸν λύχνον. (19) καὶ γαμοῦντός τινος τῶν φίλων καὶ ἐκδιδομένου θυγατέρα πρὸ χρόνου τινὸς ἀποδημῆσαι, ἵνα <μῆ>¹² προπέμψῃ προσφοράν. (20) καὶ παρὰ τῶν γνωρίμων τοιαῦτα κίχρασθαι, ἃ μῆτ' ἂν ἀπαιτήσῃ μῆτ' ἂν ἀποδιδόντων ταχέως ἂν τις κομίσαιτο.

⁸ del. Nast.

⁹ Unger: τὴν V.

¹⁰ suppl. Bloch.

¹¹ Korais: ἐαυτῶ V.

¹² suppl. Amaduzzi.

he makes a deduction proportionally from their fees, and doesn't send them to their lessons for the whole month of Anthesterion because of its numerous shows, to avoid paying the fee.¹¹

(15) When he collects tenant-rent from his slave,¹² he demands also the fee to exchange the copper,¹³ as also when he settles accounts with his steward. (16) When entertaining his clan,¹⁴ he demands a dinner for his own slaves at joint expense, yet insists that even the radish-halves left over from the meal be inventoried, to prevent the waiters from taking them. (17) When he is travelling with acquaintances he uses their servants, and hires out his own without sharing the proceeds. (18) You can be sure that when people get together at his house he makes a bill for the wood, beans, vinegar, salt and lamp-oil he's contributed. (19) When one of his friends is getting married, or marrying off a daughter, he leaves town some time before to avoid giving a present. (20) He borrows from acquaintances the sorts of things one wouldn't ask for back, or wouldn't pick up if people offered them back.

¹¹ In the month of Anthesterion (February-March) were celebrated the Anthesteria, the Diasia and the Lesser Mysteries at Eleusis; other months seem to have had more holidays, but our knowledge may be defective.

¹² Masters of slaves often allowed them to work for others, in return for a portion of the wages.

¹³ The slave pays in copper coinage, which must be converted to silver at a bank for a fee (see *RE* Suppl. II, "agio").

¹⁴ To celebrate the *Apatouria* (Burkert, *Greek Religion* 255).

ADDITIONAL NOTES

1. DISSEMBLING

The title is literally "irony," a notion with a long and complex history. It consists of saying what one obviously does not mean, and originally *εἰρωνεία* meant simply "lying" (Aristophanes, *Clouds* 499, cf. *Wasps* 174, *Birds* 1211); but it came to be applied specifically to the self-deprecating false modesty of Socrates (e.g., Plato, *Republic* 337A, cf. Aristotle, *Nicomachean Ethics* 1127b; Gregory Vlastos, *Socrates, Ironist and Moral Philosopher* [Ithaca, N.Y., 1991] 21–44). The brothers Schlegel conceived it to be a playful excess of self-confidence (Ernst Behler, *Klassische Ironie, romantische Ironie, tragische Ironie*, Darmstadt 1972); then, by way of reaction, it was viewed as a destructive force (Søren Kierkegaard, *The Concept of Irony*, tr. Lee M. Capel, New York 1965). Modern criticism considers (unconscious) irony to be an important element of tragic drama (beginning with Connop Thirlwall, "On the Irony of Sophocles," *The Philological Museum* 2 (1833) 483–536).

The *εἶρων* is described also by Ariston of Keos (see the Appendix); he is one of the characters of comedy according to *Tractatus Coislinianus* XII; in Aristotle, *Nicomachean Ethics* 1127a20ff., the *εἶρων* is opposite to the *ἀλαζών*

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(see *Character* 23 below). See in general Otto Ribbeck, "Über den Begriff des εἰρων," *Rheinisches Museum* 31 (1876) 381–400.

Irony as described by Theophrastus is rather different: it is *dissimulation*—avoiding all forthright statements—with the goal of avoiding all involvement in their consequences.

2. FLATTERY

Eupolis wrote a comedy *The Flatterers* (PCG fr. 156–191) and there is a play *The Flatterer* by Menander (p. 93 Koerte). Theophrastus himself wrote a book *On Flattery* (fr. 547–8), the peripatetic Klearchos of Soloi did as well (fr. 19 Wehrli), and Plutarch wrote "How to Tell a Flatterer from a Friend" (*Moralia* 48e–75d).

For ancient caricatures of the flatterer see in general Otto Ribbeck, *Kolax: eine ethologische Studie* (Leipzig 1883) and H.-G. Nesselrath, *Lukians Parastendialog* (Berlin 1985). Another character-trait relating to praising others is "Obsequiousness" (chapter 5); the difference is that the flatterer is totally fixed on the attention of a single patron, for whom he lowers himself to perform tasks usually done by slaves.

3. IDLE CHATTER

ἀδολεσχία is mentioned in Aristotle as a vice (*Nicomachean Ethics* 3.1117b35, *Rhetoric* 1390a9) and discussed in Plutarch's "On Garrulity" (*Moralia* 502b–515a). It is listed as one of the "stylistic" techniques for producing

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laughter in *Tractatus Coislinianus* V (p. 64 line 16 Koster); Lane Cooper, *An Aristotelian Theory of Comedy* (New York 1922) 231–233 gives many examples of long-winded comic characters from Aristophanes to Molière. See also "Garrulity" (*Character* 7).

4. BOORISHNESS

Aristotle (*Nicomachean Ethics* 1128a) uses ἀγροικία of an inability to appreciate wit, but here it is closer to its original meaning (that of English "boorish" as well), "like a farmer" (cf. Dikaiopolis or Trygaeos in Aristophanes, *Acharnians* and *Peace*, and the plays entitled *Agroikos* by Anaxandrides, Antiphanes, Menander, Philemon and others). See Otto Ribbeck, "Agroikos, eine ethologische Studie," *Abhandlungen der königlichen sächsischen Gesellschaft der Wissenschaften* 23 (1888) 1–68.

It is the first of six characters portraying a general lack of tact—the others are "Shamelessness" (6), "Bad Timing" (12), "Absent-mindedness" (14), "Squalor" (19) and "Bad Taste" (20). This is a more subtle portrait than most of the others, and not entirely unsympathetic.

5. OBSEQUIOUSNESS

See the note on "Flattery" (2). Sometimes the distinction is drawn that flattery is for one's advantage, obsequiousness is not (Aristotle, *Nicomachean Ethics* 1108a26, 1127a8), and that is roughly true here, but there are differences as well: "the flatterer [in Theophrastus] . . . is the constant, fixed companion of one and the same patron, while the ob-

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sequious man is an excessively friendly but basically insecure person, who is driven by the overpowering desire to please everyone" (Nesselrath, *Lukians Parasitendialog* 113).

All the manuscripts (even P. Herc. 1457, of the first century B.C.) make §6–10 follow immediately upon §5. Yet these sections clearly do not describe an obsequious man but an entirely different type, a show-off spendthrift rather like the Aristotelian description of vanity, *Nicomachean Ethics* 1125a27–35, or vulgarity, *Nicomachean Ethics* 1123a19–31, or "Petty Ambition" (21). The only reasonable assumption is that §6–10 belong to a different character, either because they have been displaced from the end of *Character* 21 or—more probably—because a column of text was lost at an early date containing the end of "Obsequiousness" and the beginning of another character. The same thing seems to have happened in *Character* 19.

6. SHAMELESSNESS

The title is literally "mindlessness," or "lack of good sense." The term is much rarer than any other trait-name in the *Characters*, and often a virtual synonym for shamelessness: it is applied to a parasite in PCG Nicolaos Comicus fr. 1.43, and to a political opponent by Demosthenes *On the Crown* 249 (where see the commentary of Hermann Wankel). R. G. Ussher, *Greece and Rome* 24 (1977) 77, compares the sausage-seller in Aristophanes, *Knights*.

Considering the low reputation of moneylending in antiquity (Paul Millett, *Lending and Borrowing in Ancient*

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Athens, Cambridge 1991, 179) it is not surprising that his ultimate disgrace is to charge exorbitant interest.

6.4 ("have a ticket or claim . . ."): As often in this work (e.g., the next sentence), *καί* links *alternatives*: see J. D. Denniston, *Greek Particles* (2nd ed. Oxford 1954) 292.

7. GARRULITY

See on ἀδολεσχία (3); there we have a sustained portrait of a single man in one situation, here a series of different characteristic actions.

8. RUMOR-MONGERING

A type of political gossip known to Demosthenes, *In Timocratem* 15 and Aeschines, *De falsa legatione* 153. On the dating of its historical allusions see *Introd.* pp. 10–11.

9. SPONGING

Literally "shamelessness," not a term normally applied to the desire for money, although this was a common topic of ancient moralists and satirists: notable are the Pseudo-Platonic *Eryxias*, Plutarch, "On the love of money" (*Moralia* 523c–528b), the comedies entitled Φιλάργγυρος (see on PCG Dioxippus fr. 4), Plautus' *Aulularia*, and innumerable satirists; see Gilbert Highet, *Juvenal the Satirist* (New York 1954) 282.

In his discussion of virtues and vices relating to money, Aristotle remarks (*Nicomachean Ethics* 1121b12–1122a3): "Lack of generosity (ἀνελευθερία) is incurable, since old

age and any disability seem to make people ungenerous. It is also more innate in people than is extravagance [the opposite excess]; most people are more inclined to love money than to give it away. It is also widely prevalent, and diverse, since of the lack of generosity there are many varieties. Because it consists of two parts—a deficiency in giving and an excess in taking—it does not occur in its entirety in all [ungenerous people], but is sometimes separated, some being excessive in taking and some deficient in giving. The one group, called things like ‘sparing,’ ‘sticky’ or ‘skinflint,’ are all deficient in giving, but neither desire nor are willing to take others’ possessions . . . The others are excessive in taking, because they take anything from any source . . . what is common to them all is the desire for base profit (*αἰσχροκέρδεια*), since they all take upon themselves disgrace for the sake of gain.”

In this and the other three characters relating to money—*μικρολογία* (10), *ἀνελευθερία* (22), *αἰσχροκέρδεια* (30)—the terminology is differently applied, and the standard names for greed (like *φιλαργυρία* and *φιλοχρηματία*) are avoided; but the distinction between taking and keeping is maintained. This particular man is distinguished by his cheerful openness in taking extras for himself: he makes no attempt at concealment, passing off each small depredation as common courtesy or friendship.

10. PENNYPINCHING

μικρολογία is “obsession with details,” but often applied to one who counts every penny (*PCG* Menander fr. 106, Ephippus fr. 15.10). On the types of greed in general see the Additional Notes on *Character* 9: this man is not con-

cerned with taking from others, but making sure no others take from him.

11. OBNOXIOUSNESS

βδελυρία is literally “hatefulness,” a strong term used to describe the most loathsome enemies (e.g., Aeschines 1.31, 189, Demosthenes 25.27). Here it has something in common with Aristotle’s “buffoonery” (*βωμολοχία*, *Nicomachean Ethics* 1128a4), which aims to get a laugh at any price.

12. BAD TIMING

καιρός means “the proper time” (see West on Hesiod, *Works and Days* 694). This man’s blunders are not always his fault—he simply does not foresee how inopportune are his actions. He might be a comic character in a farce, who manages to do something reasonable in itself at the worst possible time.

13. OVERZEALOUSNESS

περιεργία as used here is a synonym of the more common *πολυπραγμοσύνη*, the meddlesomeness for which Athenians were especially famous: Victor Ehrenberg, “*Polypragmosyne: A Study in Greek Politics*,” *Journal of Hellenic Studies* 67 (1947) 46–67. Plutarch wrote a treatise on it (*Moralia* 515b), and *πολυπράγμων* was the title of comedies by Diphilus, Heniochus, and Timocles. See also H.-J. Mette, “*Die περιεργία bei Menander*,” *Gymnasium* 69 (1962) 398–406.

14. ABSENT-MINDEDNESS

ἀναισθησία is literally "insensitivity," but comes to be used for "stupidity" (Thucydides 6.86, Demosthenes 21.153, Pseudo-Aristotle, *Physiognomica* 3.807b12), and applied especially to Boeotians (see Wankel on Demosthenes, *On the Crown* 43). When Aristotle, *Nicomachean Ethics* 1107b7, applies it to a character-trait, it is the inability to feel pleasure, a meaning not present here.

15. GROUCHINESS

The character described here and in *Character* 17 ("Gripping") is better-known by the epithet "bad tempered" (*δύσκολος*) as described in Aristotle, *Nicomachean Ethics* 1126b11ff, and in Menander's play of that name. Cf. *Eudemian Ethics* 1221a8, *Magna Moralia* 1192b31, Ariston of Keos col. 16–17 (Appendix).

16. SUPERSTITION

δεισιδαιμονία is literally "fear of the gods," one of three character-traits relating to fear—"Mistrust" (18) is the fear of being deceived, "Cowardice" (25) is the fear of death.

"Superstition" is in some ways a poor translation, since it ascribes supernatural significance to everyday events or things; but the events listed here *could* have religious meaning in ancient Greece, so that this man merely takes a correct attitude too far. (Xenophon, *Agesilaos* 11.8 and Aristotle, *Politics* 1315a1 actually use the word *δεισιδαίμων* in a positive sense.) He attempts to influence the gods on

his own behalf, and substitutes personal rituals for public ones. In terms of the Aristotelian mean, his is an excess of piety (*εὐσέβεια*, on which Theophrastus wrote a treatise, fr. 584A–588), just as atheism is the deficiency of it.

Ancient critiques of superstition in a more modern sense are found in the Hippocratic treatise *On the Sacred Disease*, chapters 1–4, Plato, *Laws* X.909a8–910e4, and Plutarch, "On Superstition" (*Moralia* 164e–171f). Menander wrote a play entitled *Δεισιδαίμων* (said by an ancient critic to have been modeled on a comedy called "The Reader of Omens" by Antiphanes). For Theophrastus see especially H. Bolkestein, *Theophrastos' Charakter der Deisidaimonia als religionsgeschichtliche Urkunde* (Religionsgeschichtliche Versuche und Vorarbeiten vol. 21.2, Giessen 1929).

17. GRIPING

The title means literally "finding fault with one's lot"; see the Additional Notes on 15 (*ἀνθάδεια*). *Μεμφίμοιρος* was the title of a comedy by Antidotus.

18. MISTRUST

Menander wrote a play entitled "The mistrustful man."

19. SQUALOR

δυσχέρεια usually indicates "revulsion," i.e. the reaction of the viewer rather than the behavior of the character.

§8–11 do not seem to belong to the same character

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as §1-7; perhaps they should be placed at the end of another character (e.g. 11, "Obnoxiousness"), or else we must assume a column of text was lost containing the end of "Squalor" and the beginning of this new character, something like "Lack of Cooperation." The same thing appears to have happened in *Character* 5.

20. BAD TASTE

ἀηδία is literally "unpleasantness"; the noun and adjective are used of disagreeable or odious people by the orators (Demosthenes 21.153, 47.28, 3.72, 164) and elsewhere (PCG Alexis fr. 278). Aristotle uses it simply of a man who gives others no pleasure (*Nicomachean Ethics* 1108a30, 1171b26, *Magna Moralia* 1200a15). This character is more precise than the term used: he offends others like many other characters, but mostly he is a city version of the boor, who is best viewed at home (§4-10) and resembles Trimalchio in Petronius' *Satyricon*.

21. PETTY AMBITION

μικροφιλοτιμία, a term found only here, is literally "desire for small honor." The corresponding discussion in Aristotle is not on ambition (*Nicomachean Ethics* 1107b27ff, 1125b1-25, where he concludes that the proper mean between ambition and the lack of it has no name) but on the magnanimous man, who "will reject honor that comes from just anyone, or for petty achievements" (*Nicomachean Ethics* 1124a10). With Theophrastus' man it is not the strength of the desire for honor that is in question, but

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error about the proper kind of it; Aristotle would have called him "vain" (*χαῦνος*, *Nicomachean Ethics* 1125a27).

22. LACK OF GENEROSITY

A wealthy Athenian was expected to be generous to his family, friends and country (Dover, *Greek Popular Morality*, Oxford 1974, 230-231). This man behaves with a shabby parsimony on the very occasions (a dramatic victory, his daughter's wedding, command of a warship, contributions to charity) designed to display generosity, and does not maintain the style that suits his prosperity.

A satirist of the third century B.C. mocks the school of Theophrastus for requiring some of the very things the ungenerous man does without: "There [in Theophrastus' school] one needed to have footwear—and it couldn't be re-soled—and further a fancy cloak, a slave to attend you, a large house for dinner parties . . . this way of life was considered 'liberal' (*ἐλευθέριος*, Teles p. 40.8ff Hense)." Compare also Diogenes Laertius 6.90, Hermippus fr. 51 Wehrli.

23. FRAUDULENCE

ἀλαζονεία is literally "boasting"; the word may be taken from the name of a Thracian tribe (Herod. 4.17, 52; cf. the modern use of "bohemian" or "vandal"). It is defined by Aristotle as the opposite vice to *εἰρωνεία* (*Nicomachean Ethics* 1108a9-30; in between them is "being truthful"). The *ἀλαζών* is listed as one of the three "characters of comedy" in the *Tractatus Coislinianus*. It comes to be ap-

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plied especially to soldiers, like Capitano Spavento in the commedia dell' arte, Bobadill in Jonson's *Every Man in His Humour*, Falstaff and Pistol in Shakespeare's *Henry IV* and *V*, and many characters in ancient comedy. See Walter Hofmann, *Der Bramarbas in der antiken Komödie* (Berlin 1973); J. Arthur Hanson, "The Glorious Military," in T. A. Dorey and D. R. Dudley (eds.), *Roman Drama* (New York, 1965) 51-85.

But its basic sense is "being an impostor," e.g. of a doctor (*De morbo sacro* 2), an ambassador (Aristophanes, *Acharnians* 109, 135), a prophet (Aristophanes, *Peace* 1045, Aristoxenus fr. 1 West), or a philosopher (Aristophanes, *Clouds* 102, *PCG* Eupolis fr. 157). Theophrastus' impostor pretends to have a financial empire, and most closely resembles the *gloriosus* vividly described in *Rhetorica ad Herennium* 4.50-51.64. Cf. Demetrius, *On Style* 119: "the fraud boasts that he possesses things that he doesn't" (ὁ τε γὰρ ἀλαζῶν τὰ μὴ προσόντα αὐτῷ ἀχέει ὡς προσόντα).

Plutarch wrote an essay "On extravagant self-praise" (*Moralia* 539a). On the whole theme see especially Otto Ribbeck, *Alazon: ein Beitrag zur antiken Ethologie* (Leipzig 1886).

24. ARROGANCE

For ὑπερήφανος see MacDowell on Demosthenes, *Against Meidias* 83. This man is not really hostile (as is the grouch in 15) but imperious and superior, maintaining a cool distance from everyone he deals with. Cf. Ariston of Keos, col. 20 (Appendix).

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25. COWARDICE

Aristotle described the coward as one who feared even what he need not (*Eudemian Ethics* 1221a18, cf. *Nicomachean Ethics* 1115b15f, 34f, and Theophrastus fr. 449a). This coward is more developed; he not only fears danger, but attempts to disguise his cowardice with various excuses, and is pictured in two extended scenes.

26. AUTHORITARIANISM

ὀλιγαρχία is better known as a form of government than a trait of character; but Plato's sketches of human types who correspond to forms of government in *Republic* VIII include the "oligarchic" man (553a1-554b1), who equates excellence with wealth, and a character is called "oligarchic" when he denigrates large juries in Menander, *Sicyonius* 156.

Theophrastus' "oligarchic" man is a retailer of authoritarian slogans: he could as well be called "anti-democratic," as the word implies in political speeches (Andocides 4.16, Lysias 25.8). He much resembles the anonymous author (sometimes dubbed "the old oligarch") of the treatise *On the Constitution of the Athenians* ascribed (falsely) to Xenophon, but the topic was also fresh: from 322 to 318 an oligarchic government of nine thousand led by Phocion replaced the democracy at Athens. See Lawrence A. Trittle, *Phocion the Good* (London 1988) 129-140.

27. REJUVENATION

ὀψιμαθία is literally "late learning" (cf. Aulus Gellius 11.7, Cicero, *ad familiares* 9.20.2, Horace, *Satires* 1.10.22), and it is true that a part of this man's oddity consists in going to school at an advanced age; his appearance in military drills and athletic contests is as absurd as Strepsiades' enrolling himself in Socrates' school in *Clouds* (cf. the adjective παιδομαθής "having learned it in childhood," as a term of praise).

But the essential characteristic here is a general enthusiasm and recklessness of behavior that was tolerated in youths (Dover, *Greek Popular Morality* 103) but not their elders: Philokleon's re-education and rejuvenated violence at a symposium in Aristophanes, *Wasps* 1122–end, are closely parallel.

28. SLANDER

There were legal sanctions against slander in Athens (for which the more common term was *κατηγορία*), but this man manages to avoid them, and his techniques are in any case the stock-in-trade of the ancient orator's invective, as itemized by Wilhelm Süß, *Ethos: Studien zur älteren griechischen Rhetorik* (Leipzig 1910) 247ff; see also Severin Koster, *Die Invektive in der griechischen und römischen Literatur* (Beiträge zur klassischen Philologie vol. 99, Meisenheim am Glan, 1980) 14, and Lucian's essay *On Not Being Quick to Believe Slander*.

29. PATRONAGE OF SCOUNDRELS

φιλοπονηρία is literally "love of wickedness" (*πονηρία* is often applied to democratic politicians by their enemies), and one of the oddest characters. Although the word is attested (e.g., Aristotle *Nicomachean Ethics* 1165b16, Dinarchus fr. 42, Plutarch, *Alcibiades* 24.5), the type as described here is not: his interests are purely political, and he is a master of slogans, able to cast doubt on claims of virtue (*χρηστός*, §3) and misapply aristocratic terms (*ἐλεύθερος*, *εὐφυής*, *φιλέταιρος*, §4) to a demagogue. On the types of vocabulary used see especially R. A. Neil, "Political Use of Moral Terms," Appendix II (pp. 202–209) in his edition of Aristophanes, *Knights* (Cambridge 1909).

30. CHISELING

αἰσχροκέρδεια is literally "base profiteering." The *αἰσχροκερδής* is an avaricious man in Aristotle, *Nicomachean Ethics* 1122a3; but in Theophrastus' version he is mainly concerned with retaining as much as possible in cash. He buys no oil, accepts (and gives) as little hospitality as possible, always pays the minimum and collects the maximum in every transaction; he surpasses in his greed even the other three misers (9, 10, 22) at every point where he can be compared.

APPENDIX

FRAGMENTS OF THE CHARACTER SKETCHES OF ARISTON OF KEOS (III-II B.C.)

From a work "On Relieving Arrogance" quoted by Philodemus, *On vices* Book 10, edited by Christian Jensen, *Philodemi περὶ κακιῶν liber decimus*, Leipzig 1911.¹ I generally follow the text of F. Wehrli, *Die Schule des Aristoteles* vol. 6: *Lykon und Ariston von Keos* (2nd ed. Basel 1968) fr. 14–16.² On Ariston himself³ see Wehrli in H. Flashar (ed.), *Die Philosophie der Antike* vol. 3: *ältere Akademie, Aristoteles, Peripatos* (Basel 1983) 579–582.

The characters treated are the inconsiderate man (*αὐθάδης*, col. 16–17), the self-willed man (*αὐθέκαστος*, col. 17–18), the know-it-all (*πανρευδήμων*, col. 18), and the dissembler or ironic man (*εἴρων*, col. 21–23). Interspersed with the character descriptions are Philodemus' tedious and contorted analyses of the disadvantages of

¹ Further bibliography in Kondo, "I caratteri."

² Note that uncertain letters, or lacunae in the papyrus text which are filled by conjecture, are *not* indicated here: for an exact account of these see the editions of Jensen or Wehrli.

³ Not to be confused with Ariston of Chios, Stoic and pupil of Zeno (*SVF* vol. 1 p. 75).

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each trait. The sections I think most likely to be from Ariston are italicized in the translation; on their close similarity in form and style to Theophrastus see Pasquali, "Sui caratteri," 59–62.

(XVI.29sq.) ὁ δ' αὐθάδης λεγόμενος ἔοικε μὲν εἶναι μεικτὸς ἐξ οἰήσεως καὶ ὑπερηφανίας καὶ ὑπεροψίας, μετέχων δὲ καὶ πολλῆς εἰκαιότητος. τοιοῦτος γὰρ ἔστιν, φησὶν ὁ Ἀρίστων, οἷος ἐν τῇ μάκρᾳ θερμὸν ἢ ψυχρὸν αἰτεῖν μὴ προανακρίνας τὸν συμβεβηκότ', εἰ κάκεινφ συναρέσκει, καὶ . . .

(XVII) . . . παῖδα πριάμενος μὴδὲ τοῦνομα προσερωτῆσαι μήτ' αὐτὸς θέσθαι, καλεῖν δὲ "παῖδα" καὶ μὴθὲν ἄλλο καὶ τὸν συναλεύψαντα μὴ ἀντισυναλείφειν καὶ ξενισθεὶς μὴ ἀντιξενίσαι καὶ θύραν ἀλλοτριᾶν κόπτων, ἐπερωτήσαντος τίς ἔστιν, μὴδὲν ἀποκρίνεσθαι, μέχρι ἂν ἐξέλθῃ. καὶ ἀρρωστοῦντ' αὐτὸν ἐπισκεπτομένου φίλου μὴ λέγειν πῶς ἔχει, μὴδ' αὐτὸς ἐπισκεπτόμενός τινα τοιοῦτό τι προσεπερωτῆσαι. καὶ γράφων ἐπιστολὴν τὸ χαίρειν μὴ προσγράψαι μὴδ' ἐρῶσθαι τελευταῖον.

ὁ δ' αὐθέκαστος οὐ πάνυ μὲν εἰκαλός ἔστιν οὐδ' ἄλογος ὥσπερ ὁ αὐθάδης, δι' οἴησιν δὲ τοῦ μόνος φρονεῖν ἰδιογνωμονῶν, καὶ πειθόμενος ἐν ἅπασιν κατορθώσειν, ἀμαρτήσεσθαι δ' ἂν ἑτέρου κρίσει προσχρήσεται, μετέχων δὲ καὶ ὑπερηφανίας· οἷος μὴδενὶ προσαναθέμενος ἀποδημεῖν, ἀγοράζειν, πωλεῖν, ἀρχὴν μετιέναι, τᾶλλα συντελεῖν κἂν προσερωτήσῃ τις τί μέλλει ποιεῖν, "οἶδ' ἐγώ," λέγειν, κἂν μέμφηται τις, ὑπομειδιῶν, "ἐμὲ σύ;" καὶ παρακληθεὶς ἐπὶ συνεδρείαν βουλευομένῳ μὴ βούλεσθαι τὸ δοκοῦν εἰπεῖν, εἰ μὴ τοῦτο μέλλει πράττειν καὶ πάντ' ἐν ὅσοις ἀποτέτευχε

. . .

(Column 16, line 29 ff.): *The man called inconsiderate seems to be a blend of conceit, pride and scorn, with a large dose of thoughtlessness. He is the sort, Ariston says, who demands hot or cold water in the bath without first asking his fellow-bather whether it is all right, . . .*

(Column 17) . . . *when he buys a slave he doesn't even ask for his name, or give him one himself, but merely calls him "slave." When someone rubs him with oil, he doesn't do the same in return; if he has been invited out, he doesn't return the invitation. When he knocks at another's door and is asked "who is it?" he doesn't answer until the man comes outside. If a friend pays him a visit while he's ill, he won't say how he is feeling, and when he himself visits someone, he won't even ask such a question. When he writes a letter, he doesn't add "greetings," or "best wishes" at the end.*

The self-willed man is not exactly thoughtless or irrational like the inconsiderate one, but self-opinionated because of his conceit that he alone has any sense, and confident that he will always do the right thing, whereas if he relies on another's judgment he will make a mistake; he also has a dose of arrogance. He is the sort who seeks no one's advice before going on a trip, making a purchase or a sale, running for office, or carrying out other things. If someone asks him what he intends to do, he says "That's for me to know." If someone criticizes, he smirks "Look who's talking!" If he is called to a meeting for a man who seeks advice, he refuses to say what he thinks unless the man is definitely going to follow it. Anything in which he has failed . . .

(XVIII) . . . τελείν καὶ μὴ ἐπιτεθυμηκέναι γενέσθαι φάσκειν· καὶ μὴ δυσωπέσθαι τούνομα καλούμενος ὡς αὐθέκαστος, ἀλλὰ καὶ ἔτι παιδάρια λέγειν εἶναι τοὺς ὡς παιδαγωγοῖς ἄλλοις προσανατιθεμένους, καὶ μόνος ἔχειν πῶγωνα καὶ πολιὰς καὶ ζῆν δυνήσεσθαι γενόμενος ἐν ἔρημῳ.

τούτου δ' ἔτι χείρων ἐστὶν ὁ παντειδήμων, ἀναπεπεικῶς ἑαυτὸν ὅτι πάντα γινώσκει, τὰ μὲν μαθὼν παρὰ τῶν μάλιστ' ἐπισταμόνων, τὰ δ' ἰδὼν ποιῶντας μόνον, τὰ δ' αὐτὸς ἐπινοήσας ἀφ' αὐτοῦ. κάσσι τοιούτους οὐ μόνον οἶον Ἰππίαν τὸν Ἡλείον ἱστορεῖ Πλάτων, ὅσα περὶ τὸ σῶμ' εἶχεν αὐτῷ πεποιηκέναι λέγειν, ἀλλὰ καὶ κατασκευάζειν οἰκίαν καὶ πλοῖον δι' αὐτοῦ καὶ χωρὶς ἀρχιτέκτονος· καὶ γράφειν συνθήκας ἑαυτῷ δεομένας ἐμπειρίας νομικῆς· καὶ δούλους ἰδίου ἰατροῦειν, μὴ μόνον ἑαυτὸν, ἐπιχειρεῖν δὲ καὶ ἄλλους· καὶ φυτεύειν καὶ φορτίζεσθαι τὰ μάλισθ' ὑπὸ τῶν τεχνικωτάτων κατορθούμενα· καὶ ναυαγῶν ἐν ἅπασιν μῆδ' οὕτω παύεσθαι τῆς ἀποπληξίας. οἷος δὲ καὶ τῶν μαθημάτων ἀντιποιοῦμενος πάντων ἀσχημονεῖν· καὶ τοὺς καταγελῶντας ἀπείρους λέγειν . . .

(XIX) . . . οὐκ ἂν δι . . . δων ἐπιτρέπειν.

τῷ μὲν οὖν αὐθάδει τὰ τ' ἐκ τῆς οἰήσεως καὶ τῆς ὑπερηφανίας καὶ ὑπεροψίας εἰ μὴ καὶ τῆς ἀλαζονείας δυσχερῆ παρακολουθεῖ, καὶ ἰδίως τὰ ἐκ τῆς εἰκαιότητος καὶ τὰ διὰ τῆς ὀργῆς τούτων οἷς οὕτω προσφέρεται, καὶ τὸ τυγχάνειν ὁμοίων ἢ μῆδὲ βουλομένων εἰς ὀτιδήποτε κοινὸν συναγαγεῖν, δυσχρηστεῖ-

(Column 18) . . . and has no desire to admit it happened. He is not disturbed when you call him self-willed, but says those who seek the guidance of others like nursemaids are little children, and that he is the only one with a beard and grey hair, who could survive if left on his own.

Still worse than this one is the know-it-all, since he has persuaded himself that his knowledge is complete—some he's learned from experts, some is from merely observing them in action, some he has come up with on his own. He is not only like Plato [Hippias Minor 368B] says Hippias of Elis was, and says that he has made everything he wears, but he also builds a house and boat by himself, without an architect. He draws up contracts for himself that require legal expertise; he acts as physician to his slaves as well as himself, and tries it for others too; he works at the sort of agriculture and merchant shipping which most require experts to be successfully pursued, and if he washes out completely he does not even then stop his madness. He is the sort who makes a fool of himself by laying claim to all subjects; those who laugh at him he calls laymen . . .

(Column 19) . . . The inconsiderate man is beset by the difficulties arising from conceit, arrogance, and scorn, if not from fraudulence as well, and in particular those from thoughtlessness, and the anger of those to whom he behaves this way, and the fact that he encounters people like him, or who don't want to have anything to do with him at

σθαι, καὶ τὸ περὶ μαινομένον πάντας φέρεσθαι καὶ καθαιρεῖν, διότι τὴν κακίαν ἔχειν αὐτὸν ὑπονοοῦσιν.

τῷ δ' ἀνθεκαστῷ τὰ τε παρὰ τὰς ἀτοπίας ἐξ ὧν μέμικται καὶ τὸ μόνον ἀφραίνειν, ὅτι μόνος οἶεται περὶ πάντων φρονεῖν· διὸ καὶ τοῖς πλείστοις ἀποτυγχάνειν καὶ ἐπιχαίρεσθαι μετὰ καταγέλωτος ὑπὸ πάντων καὶ μηδὲ βοηθεῖσθαι καὶ μηδὲ τῶν σοφῶν ἀναμαρτήτων εἶναι λεγόντων μηδ' ἀπροσδέκτων συμβουλίας, τοῦτον ὑπὲρ αὐτοὺς νομίζοντα φρονεῖν ἐξ ἀνάγκης κακοδαιμονεῖν· ληρεῖν δὲ καὶ διότι τὴν κοινῶς σύνεσιν οἶεται περιπεποιῆσθαι τὰ τῶν ἰδίας ἐμπειρίας ἐχόντων, καὶ μεταμεμηλῆσθαι πολλῶν ἐξ ἀνάγκης ἐνκυρεῖν, καὶ λουδορίας καρποῦσθαι καὶ προσκρούσεις ἐτέρων . . .

(XX) . . . φάσθαι . . . ἄνθρωπον ἄλλων ἀνθρώπων οὐκ ἔχειν χρεῖαν.

ὁ δὲ παντειδῆμων ἅμα τοῖς εἰρημένους πᾶσι καὶ μαργιτομανῆς ἔστιν, εἰ καὶ τὸν ὄντως πολυμαθέστατον προσαγορευόμενον οἶεται πάντα δύνασθαι γινώσκειν καὶ ποιεῖν, οὐχ οἷον ἑαυτὸν, ὃς ἐνίστε οὐδέν τι φωρᾶται κατέχων καὶ οὐ συνορῶν· ὅτι πολλὰ δέεται τριβῆς, ἃν καὶ ἀπὸ τῆς αὐτῆς γίνηται μεθόδου καθάπερ τὰ τῆς ποιητικῆς μέρη, καὶ διότι περὶ τοὺς πολυμαθεῖς ὁσμαι μόνον εἰσὶ πολλῶν, οὐ κατοχαί, καὶ

all, that he does not know what to do, and that everyone rushes away and dismisses him for a madman, because they think that vice has him possessed.

The self-willed man is beset by the difficulties attendant on the strange traits of which he is comprised, and the fact that he alone is out of his mind, because of his belief that he alone is sensible about all subjects. That is why he fails in most things, and is a source of delight and ridicule for all, and receives no assistance. Whereas not even the wise claim to be without fault or in no need of advice, he, thinking he is more sensible than they, cannot avoid ill-fortune. He talks nonsense, because he imagines his basic intelligence has bestowed on him the talents of those who possess specialized knowledge, and it happens that he must regret many things, and reap the abuse and attacks of others . . .

(Column 20) He says . . . that a man has no need of other men.

The know-it-all, along with everything already said, is also as crazy as Margites,¹ if he thinks that even one truly called the greatest polymath can know and do everything—much less² himself, who is sometimes caught with no mastery at all, and no comprehension; the reason is that many things require practice—if they follow the same method as the elements of the art of poetry; and because around the polymaths there is only an aroma of many sub-

¹ The hero of the (now lost) comic epic of whom it was said "he had knowledge of many deeds—and he knew them all badly" (fr. 3 West).

² οὐχ οἷον = οὐχ ὅτι (see F. Blass and A. Debrunner, *Grammar of New Testament Greek*, tr. R. Funk, Chicago 1961, §304).

τάποτεύγματα περίεστιν τῶν παιδευμάτων, οὐ τὰ κατορθώματα, καὶ πάνθ' ὅσα τοῖς τοιούτοις συμβαίνειν ἀνελογιζόμεθα· καὶ διότι πολλὰ γινώσκειν, ὡς Ἰππίας ἔκαυχάτο, καὶ τὸ παραπλήσιον πᾶν γένος ὀνειδή μάλλόν ἐστιν ἢ περὶ ἐγκώμια· καὶ — τί γὰρ δεῖ τᾶλλα περὶ ληρούντων λέγειν; ὡς ὅταν ἀτυχήσωσι, φωρῶνται καταφεύγοντες ἐπὶ τοὺς τυχόντας καὶ τῶν ἐλαχίστων ἐλάττους αὐτοὺς εἶναι προσομολογοῦσιν.

ὁ μὲν οὖν ὑπερήφανος καὶ ὑπερόπτης ἐστίν, ὁ δ' ὑπερόπτης οὐ πάντως καὶ ὑπερηφανεῖ καὶ ἅπαντα διὰ τὸ . . . χηρ . . . ἔστιν ὅτε τα . . . εἶναι· πέφυκε δ' οὐ . . .

(XXI) τὸν μὲν σεμνὸν ἐπαινοῦντες ὡς ἀξίαν ἔχοντα μετὰ τινος αὐστηρίας, τὸν δὲ σεμνοκόπον καὶ τότε καὶ νῦν πάντως ψέγοντες ὡς ἐπιφάσκοντα τὸν εἰρημένον καὶ προσποιούμενον εἶναι τοιούτον ἐν τοῖς ὄχλοις καὶ διὰ τῶν λόγων — ὃν σεμνομυθεῖν ἔλεγον — καὶ τῷ σχήματι τοῦ προσώπου καὶ τῶν ὀμμάτων καὶ περιβολῇ καὶ κινήσει καὶ ταῖς κατὰ τὸν βίον ἐνεργείαις· καὶ βρενθύεσθαι δὲ καὶ βρενθυόμενον ὀνομάζον καὶ ἔτι νῦν ὀνομάζουσιν — εἴτ' ἀπὸ τοῦ παραδεδομένου θυμάματος ἢ μύρου τῶν θεῶν βρένθυος, ὡς καθ' ἡμᾶς καὶ μίνθνος ἀπὸ τῆς μίνθης, εἴτ' ἀφ' ὅτουδῆποτε — τὸν ἀπὸ τῆς εἰρημένης διαθέσεως κατεμβλέποντα πᾶσιν καὶ παρεμβλέποντα καὶ τῇ κεφαλῇ κατασειόντα καὶ κατασμηκρίζοντα τοὺς ἀπαντῶντας ἢ τοὺς ὧν ἂν τις μνημονεύσῃ, κἂν ὧσι τῶν μεγάλων εἶναι δοκούντων, μετὰ διασυρμού καὶ μόλις πον βραχείας

jects, not a mastery of them, and what remains is what they have failed to learn, not where they have succeeded, and all the rest of what we have listed as happening to such people; and because multiple knowledge in the way Hippias boasted of it, and every category like it, is more to reproach than to praise. But why say any more about windbags? Since when they fail they are caught running to anyone they can find for help, and so they admit they are at the lowest level of all.

The arrogant man is also contemptuous; but the contemptuous man is not necessarily arrogant, and . . .

(Column 21) . . . since they praised the dignified man as possessing importance combined with some austerity, but the man who makes a show of dignity both then and now alike they mock, as an impersonator of the aforementioned, who for the mob pretends to be like this in his speech (they used to say he "preached"), the cast of his face and eyes, his dress, movements and way of life. And "high-falutin"³ behavior (*brenthuesthai*) or personality—whether from the well-known incense or perfume of the gods called *brenthos* (just as modern *minthon* from mint), or from whatever else—is what they used to call, and still do call, a man who looks down on everyone, avoids their sight, tosses his head, belittles whoever meets him or whom anyone mentions to him, even from the elite, with

³ An Aristophanic expression for pride, of obscure origin.

ἀποκρίσεως ὑπεροχὴν ἰδίαν ἐμφαινούσης, ἄλλου δ' οὐδενὸς ἀριθμὸν ἐμποιοῦσης· οἶον ὁ Ἀριστοφάνης “ὅτι βρενθῦει τ' ἐν ταῖσιν ὁδοῖς καὶ τῷφθαλμῷ παραβάλλεις” ἐκωμῶδει.

ὁ δ' εἶρων ὡς ἐπὶ τὸ πλείστον ἀλαζόνος εἶδος . . .

(XXII) διανοεῖ . . . ος . . . ον, ἀλλὰ καὶ τὰναντία μάλλον, ὥστ' ἐπαινεῖν ὃν ψέγει, ταπεινοῦν δὲ καὶ ψέγειν ἑαυτὸν τε καὶ τοὺς < . . . > οἷός ἐστιν εἰωθέναι πρὸς ὀνδήποτε χρόνον μετὰ παρεμφάσεως ὧν βούλεται· συνεπινοεῖται δ' αὐτῷ καὶ δεινότης ἐν τῷ πλάσματι καὶ πιθανότης· ἔστιν δὲ τοιοῦτος οἶος τὰ πολλὰ μωκᾶσθαι καὶ μορφάζειν καὶ μειδιᾶν καὶ ὑπανίστασθαι τισιν ἐπιστάσιν ἄφνω μετ' ἀναπηδήσεως καὶ ἀποκαλύψεως· μαὶ μέχρι πολλοῦ συνῶν ἐνίοις σιωπᾶν· κἂν ἐπαινῇ τις αὐτὸν ἢ κελεύῃ τι λέγειν ἢ μνημονευσθῆσθαι φῶσιν αὐτόν, ἐπιφωνεῖν “ἐγὼ γὰρ οἶδα τί πλὴν γε τούτου, ὅτι οὐδὲν οἶδα;” καὶ “τίς γὰρ ἡμῶν λόγος;” καὶ “εἰ δὴ τις ἡμῶν ἔσται μνεῖα.” καὶ πολὺς εἶναι τῷ “μακάριοι τῆς φύσεως εἰ δὴ τινες” ἢ “τῆς δυνάμεως” ἢ “τῆς τύχης.” καὶ μὴ ψιλῶς ὀνομάζειν, ἀλλὰ “Φαῖδρος ὁ καλός,” καὶ “Λυσίας ὁ σοφός,” καὶ ῥήματ' ἀμφίβολα τιθέναι, “χρηστόν,” “ἡδύν,” “ἀφελή,” “γενναῖον,” “ἀνδρείον” καὶ παρεπιδείκνυσθαι μὲν ὡς σοφά, προσάπτειν δ' ἐτέρους ὡς Ἀσπασία καὶ Ἰσχομάχῳ Σωκράτης· καὶ πρὸς τοὺς ἐκ

ridicule and scarcely even a brief retort to express his own superiority and dismiss everyone else. Just as Aristophanes joked: “Since you act high-falutin on the street, and avert your eyes.”⁴

. . . *The dissembler*⁵ is for the most part a type of fraud . . .

(Col. 22) . . . *he intends . . . but rather the opposite, so that he praises a man he finds fault with, but belittles and faults himself and those < . . . >*⁶ is the sort who is accustomed to do on all occasions, merely hinting at what he desires. In his fabrications one can discern a cleverness and persuasiveness as well. He is the sort who often mocks, grimaces, smiles, and for people in authority he rises to yield his place suddenly, with a leap and uncovering his head. With some people he remains silent, even though he has spent a long time with them. If one praises him or bids him speak or people say that he will be remembered, he responds: “What am I supposed to know, except that I know nothing?” or “Of what importance am I?” or “In the event that anyone remembers me.” And he constantly calls people “Blessed, if any are, in their nature,” or their “capability,” or “fortune.” He doesn't call people merely by their names, but “fair Phaedrus,” or “wise Lysias,” or uses ironic words: “good,” “sweet,” “simple,” “noble,” “brave.” He shows off thoughts he thinks wise, but attributes them to others as Socrates does with Aspasia and Ischomachus.⁷ To those

⁴ *Clouds* 362, of Socrates.

⁵ The literal meaning, “ironic man,” is better suited to the description here than in *Character* 1 of Theophrastus.

⁶ The text is corrupt; probably several words are missing.

⁷ In the dialogues *Menexenus* (by Plato) and *Oeconomicus* (by Xenophon).

τῶν ἀρχαιρεσιῶν ἀπολλομένους· “ἔδοκίμ . . . (XXIII) . . . θεῶν . . . μοι πάντα γὰρ δεινὸς σὺ κατεργάσασθαι.” κἂν συνέλθῃ, τὸν καταπληττόμενον ἐμφαίνειν τό τε εἶδος καὶ τὴν ἀξίαν καὶ τὸν λόγον πρὸς τοὺς συγκαθημένους θαυμάζοντα, καὶ προσκαλούμενος εἰς κοινολογίαν φοβεῖσθαι καὶ τᾶλάχιστα φάσκειν ἄπορα καταφαίνεσθ' ἑαυτῷ, καὶ διαγελάσαντος· “ὀρθῶς μου καταφρονεῖς τηλικούτος ὢν, καὶ γὰρ αὐτὸς ἔμαντοῦ.” καὶ “νέος ὄφελον εἶναι καὶ μὴ γέρον, ἴν' ἔμαντὸν ὑπέταξά σοι.” κἂν τῶν συμπαρόντων του ὀτιδῆποτε εἰπόντος ἐκδήλως, ἐκεῖνος εἴπη τοιοῦτον· “διὰ τί λέγεις;” ἐπιφωνεῖν τὰς χεῖρας ἀνατείνας· “ὡς ταχὺ συνῆκας, ἀλλ' ἀφυγῆς ἐγὼ καὶ βραδὺς καὶ δυσαίσθητος.” καὶ προσέχειν μὲν διαλεγομένῳ καὶ ἐνχάσκειν, εἶθ' ὑποκιναιδεῖν καὶ διανεύειν ἄλλοις, ποτὲ δ' ἀνακαγχάζειν.

οἷος δὲ καὶ πρὸς οὓς ἔτυχεν ὀμιλῶν “διασαφεῖτε μοι τὰς ἐμὰς ἀγραμματίας καὶ τὰς ἄλλας ἀστοχίας ὑμεῖς, ὦ φίλοι, καὶ μὴ περιορᾶτ' ἀσχημονοῦντα.” καὶ “οὐ διηγῆσεσθέ μοι τὰς τοῦ δέινος εὐημερίας, ἵνα χαίρω, κἂν ἄρα δυνατὸς ὦ μιμῶμαι;” καὶ τί δεῖ τὰ πλείω λέγειν; ἅπαντα γὰρ τὰ Σωκρατικὰ μνημονεύματα . . .

(XXIV) . . . ὅμοιοι δ' εὐτελειστῆς ἢ ἐξευτελειστῆς καὶ οὐδενωτῆς ἢ ἐξουδενωτῆς καὶ ἐπὶ ταῦτ' φέρονται, διαφέροντες ἀνέσει καὶ ἐπιτάσει διαβολῆς τοῦ πλησίον· ὁ μὲν γὰρ ἐξευτελιστῆς ἀπόντων τινα φαυλότε-

who have been eliminated from the elections . . .

(Column 23) . . . “You’re adept at carrying out everything.”⁸ And if he meets him, to those sitting nearby he reveals himself awestruck with admiration of his appearance, his dignity and speech. When he is asked to share his ideas he is terrified, and says that even the smallest difficulties seem to him impossible, and when the man mocks him he says “A man like you is right to feel contempt for me—I feel it for myself.” And “I wish I were young and not old, so I could sit at your feet.” When someone in the group makes any sort of obvious comment, if that man says something like “What makes you say that?” he exclaims with upraised hands “How quickly you have grasped it! I’ve been dull, slow, stupid!” When the man converses he is intent and open-mouthed, then he talks mincingly and nods to others, and sometimes bursts out laughing.

He is the sort who says to whoever he happens to be talking to, “Friends, you must explain to me my ignorance and other blunders, and not let me make a fool of myself”; or “Please tell me about so-and-so’s happy state, so that I may have the pleasure of being like him, if I can.” Why go on? All the memoirs about Socrates . . .

(Column 24) *The disparager and the utter disparager, and the vilifier and the utter vilifier are the same and amount to the same thing, differing only in whether their slander of their neighbor is relaxed or intense: the utter disparager*

⁸ This paragraph seems to describe the dissembler’s ironic treatment of one particular individual.

ρον δὴ δοκεῖν παρίστησιν, ὁ δ' ἐξουδενωτῆς ἴσον τῷ μηδενί. λοιπὸν ἔστιν μὲν ὅτε τοιοῦτοί τινές εἰσιν ὑπεροχῆν ἐμφαίνοντες ἰδίαν ἢ τῶν <καὶ τῶν>¹ οὓς ἀποσεμνύουσιν, ἔστιν δ' ὅτε κατατρέχοντες μόνον ἐνίων ὥστε τοὺς προτέρους καὶ ὑπερηφάνους εἶναι διὸ καὶ δῆλον ὅτι φησὶν ἐπακολουθεῖν αὐτοῖς τὰ δι' ἐκείνην ἄτοπα καὶ περιττότερόν τι τῇ διαβλητικῇ καὶ βασκαντικῇ καὶ φθονητικῇ. καὶ τὸν ὑπομνηματισμὸν δὲ τοῦτον αὐτοῦ καταπαύσομεν, ἐπισυνάψομεν δ' αὐτῷ τὸν περὶ τῶν ἄλλων κακιῶν ὧν δοκιμάζομεν ποιέσθαι λόγον.

¹ Supplevi (ἢ τῶν οὓς papyrus).

suggests that a person then absent doesn't seem very significant; the utter vilifier, that he is worthless. Well, they are sometimes this way because they are hinting at their own superiority, or of this or that group they are praising; sometimes it is only because they run certain people down. The former are therefore arrogant as well; thus it is obvious that he⁹ says they are beset by the strange things arrogance produces, and somewhat more abundantly [than the arrogant man] because of slander, malignity and envy.

And here we shall end this excerpt from him [Ariston], and append to it one about the other vices which we are attempting to treat.

⁹ Ariston.

HERODAS

MIMES

EDITED AND TRANSLATED BY
I. C. CUNNINGHAM

Note to the 2002 Edition

In this reprint of Herodas' *Mimes* some mistakes have been corrected and the translation has been revised in some details; in particular, in damaged passages restorations suggested in the apparatus have often been included in the translation, to give the probable sense.

To the bibliography we can now add the first volume of an Italian translation and commentary by L. Di Gregorio (1997). I have read as many of the books and articles which have appeared since the last printing as were accessible; a few changes in interpretation have resulted.

INTRODUCTION

In the first half of the fourth century the city-states of Greece continued, as for generations past, their self-destructive warring. Athens, Sparta, Thebes—each in turn achieved and lost brief supremacies. When a new power began to emerge in the north, it was regarded as something to be used, as they had previously used the Persian and other eastern powers, to help defeat whoever was the current chief rival. But Macedonia under Philip II proved to be very different. With a mixture of cunning diplomacy and military might Philip advanced southwards into Thessaly; by the middle of the century he was a power to be reckoned with, a position recognised by his presidency of the Pythian Games in 346. His progress was temporarily impeded by an alliance led by Athens under the orator Demosthenes. But his victory at the battle of Chaeroneia in 339 left him overlord of all Greece. He began to organise it into a confederacy led by Macedonia, with the aim of renewing the age-old struggle with Persia. However in 336 he was assassinated in obscure circumstances, and the kingship and leadership of Greece passed to his son, known to history as Alexander the Great.

After a short period spent in consolidating his position in Greece, in Thrace, and in Illyria, Alexander in 334 turned to Asia. In rapid succession he conquered Asia

Minor, defeated the Persian king Darius at Issus, overran Syria and Egypt, advanced into Babylonia, defeated Darius again at Gaugamela, and conquered Persia itself. At the beginning of 330 he rested briefly in the Persian palace, then pursued Darius to Ecbatana; Darius was overthrown in a coup and murdered. Alexander now continued east into modern Afghanistan and Uzbekistan, spending some time in Samarkand; then south into Pakistan. He would have gone on but his weary army had had enough. At the end of 324 he returned to Babylon. Six months later he fell ill and died.

Alexander took Greek culture and language with him, but inevitably they evolved in their new surroundings. Greek colonists settled all over the lands of his conquests. Cities called Alexandria were left behind as he marched. He created the first European empire. But it scarcely survived him. In the absence of a recognised successor his generals battled for supremacy and the empire fell apart. India was soon given up. Macedonia, Syria and Egypt emerged as the most powerful kingdoms, which for a century and a half re-enacted the feuding of the old city-states. The rising power of Rome was more and more drawn into their disputes and ended by absorbing all into its empire.

In the fourth century, poetry in Greece was totally overshadowed by the refined and polished prose of orators, philosophers and historians. Only comedy continued a live verse tradition. But in the following century there was a brief revival, mostly centred on the capital of Egypt, Alexandria. Founded by Alexander in 331, it became the capital of the Egyptian kingdom and dynasty of the Ptolemies. In the 280s Ptolemy II, known as Philadelphus,

set up both the celebrated Library, into which were collected texts of all Greek literature, and the Museum, a university or research institute rather than a museum in the modern sense. To these were attracted a host of scholars and literary figures, and in this highly intellectual atmosphere flourished the poetry now known as Alexandrian or Hellenistic.

Some authors used traditional genres in a new way, such as Apollonius with his long epic the *Argonautica*. But more typical is the short poem, whether equally traditional in genre like the epyllia of Callimachus and Theocritus; or using old forms for new purposes, like the hymns and iambs of Callimachus; or introducing subjects new to poetry, like the mimiambes of Herodas and the mime-related poems of Theocritus. Common to all is the fact that this is learned poetry, composed by and intended for those who were familiar with earlier literature, recondite myths, obscure words, unusual metres. Poetry was the companion of studies in the Library and the Museum.

Herodas and His Work

No biographical information about the poet has come down from antiquity. Those who quote a few lines of his work (see under Text) variously give his name as Herodas (Ἡρώδας, a later form of Ἡρώιδας), Herodes (Ἡρώδης) or Herondas (Ἡρώνδας). The first and third are Doric, the second presumably a normalisation to the Attic form. The forms with and without the *n* are both possible, but the evidence for the latter is slightly greater.

Pliny the Younger (see end of this section) mentions him in conjunction with Callimachus, in such a way that it

is possible that they were contemporaries. This is confirmed by a few internal references. The fourth mimiamb can be dated to between about 280 (as Apelles, mentioned in the past in lines 72–78, must have died before then) and 265 (as the sons of Praxiteles, mentioned in the present in lines 25–26, must have died by then). The first must be after, probably soon after, 272/1 (by which date Ptolemy II and Arsinoe, who have a shrine in line 30, were deified). The second is probably earlier than 266 (by which date the city of Ace, mentioned in line 16, had been renamed Ptolemaïs). Herodas' poetical activity can therefore be assigned to the late 270s and early 260s, exactly the period of Callimachus and of Theocritus, the high point of Hellenistic poetry.

The second mimiamb is undoubtedly set in the island of Cos in the Dodecanese, and the temple of Asclepius in the fourth may be that in Cos (though there is no coincidence between the works of art mentioned in that poem and those known to have been in that temple). The connected sixth and seventh appear to be located in Asia Minor (the month Taureon in 7.86 suggests that, as does Cerdon's origin in either Chios or Erythrae, 6.58). Egypt is highly praised in 1.26–35; and the phrase 'Attic minae' in 2.22 may indicate that this was written within the Ptolemaic empire (the Attic silver standard being universal, and the adjective therefore needless, everywhere else).

The evidence may be summarised: Doric in origin, living in the first half of the third century, connected to a greater or lesser extent with Egypt, Cos and Asia Minor.

His poems are typical of their place and time in that they combine the content of one older genre with the form

of another. This is indicated by their name (recorded by several of the ancient quotations), mimiamb: they are both mimes and iambs.

The Greek mime was a popular entertainment in which one actor or a small group portrayed a situation from everyday life in the lower levels of society, concentrating on depiction of character rather than on plot. Situations were occasionally borrowed from comedy. Indecency was frequent. Ancient writers mention a great variety of subtypes, the details of which are obscure. Some had a musical accompaniment; of one such group we are told possible subjects: 'sometimes women who are adulteresses and procuresses, sometimes a man drunk and going on a revel to his lover'.¹ Some performers shared booths in the market-place with conjurers, dancers and the like; others played at private parties. Individual mimes could act several parts in a piece when necessary. The normal vehicle was prose and the spoken language.

A few fragments of or relating to such performances have been found in texts from Egypt dating from the second century B.C. to the fifth A.D.² Only one writer is known by name, Sophron of Syracuse, of the late fifth century B.C., whose mimes were introduced to Athens by Plato. But full texts have not survived, and most of the fragments quoted by later writers were selected for grammatical interest, so that we know little of the nature of his work.

¹ Athenaeus 14. 621c (Loeb edition: vol. VI, page 347).

² The texts of these fragments have been added to this edition. Also now included is a selection of the fragments of Sophron's mimes.

However it can be said that he wrote in his native Doric dialect and in prose, and his subjects are apparently all realistic.

The iamb was a genre of seventh- and sixth-century Ionia. Named from its characteristic metre, the iambic trimeter, it is personal and realistic, full of immediate loves and hates. Archilochus and Hipponax are the major names, but few complete poems have survived. Archilochus came from the island of Paros, Hipponax from Ephesus; both used their vernacular languages. Hipponax increased the coarse, sneering effect of his verse by using the so-called 'limping iambic' (choliambos), where the second-last element of the line is long instead of short.

Herodas took his subject-matter from the mime. Only in the case of the fifth mimiamb is there an exact parallel in the mime tradition; but the first and second have characters which are known to have figured in the tradition; and the situation of the fourth and subject of the sixth appeared in Sophron. And the treatment is invariably that of the mime: characters from the urban proletariat in realistic settings and situations, and character-depiction more important than plot.

But there is a crucial difference in the form. His language and verse are, as far as we can tell, a slightly imperfect rendering of those of Hipponax. The qualification is necessary because we have so little of the latter's work and because of the possibility of corruption in our texts of both Hipponax and Herodas and in Herodas' text of Hipponax. The imperfections in his rendering consist of a few false Ionic forms and a few non-Ionic (Attic and Doric) words; the not infrequent occurrence of common Greek (Attic)

forms is almost certainly due to corruption. The most striking features of the dialect, which differentiate it from most literary Ionic, are the use of κ for π in interrogative and indefinite pronouns and adjectives ($\kappa\omicron\upsilon$, $\kappa\omicron\iota\omicron\varsigma$ etc.) and the absence of aspiration at the beginning of words (psilosis), both of which are sporadically but unmistakably indicated by the papyrus. In his versification Herodas, probably following Hipponax, is far freer than most Greek writers in allowing a long vowel at the end of a word to be followed by one at the beginning of the next, the whole counting as only one long syllable; this may either be indicated in writing (crasis; e.g. $\mu\eta\lambda\alpha\sigma\sigma\omicron\nu = \mu\eta\ \epsilon\lambda\alpha\sigma\sigma\omicron\nu$) or not (synalophe; e.g. $\mu\acute{\epsilon}\sigma\omega\iota\ \acute{\epsilon}\sigma\tau\omega$). He resolves long syllables into two shorts (creating anapaests, dactyls or tribrachs in place of iambs) not infrequently, and rarely admits anacalasis (- u u - for u - u -).

Mimes were recited either by one actor, taking several parts if necessary, or by a small troupe. There has been much discussion as to which method Herodas used. Certainty is unattainable, but it seems unlikely that a troupe with costumes and sets would be assembled for such brief pieces, whose performance would not have been frequently repeated.³

Herodas' work is typically Hellenistic. The poems are short. The subjects are new to poetry, remote from the experience of the intellectual audience. The language and metre are revivals of obsolete forms. It is clear from the eighth mimiamb that he met with criticism in his own day,

³ See my review in *Journal of Hellenic Studies* 101 (1981), 161, of G. Mastromarco, *Il Pubblico di Eronda*, 1979 (English translation, *The Public of Herondas*, 1984), who takes the opposite view.

but the text is so badly preserved that it cannot be ascertained (if it was clearly stated in the first place) who the critics were or what they objected to.

In the same poem Herodas anticipated fame for himself, but that was not to be. Texts were still to be had in Egypt in the second century A.D., though whether these represent the end of a continuous interest or a revival is unknown. A few sententious lines were taken into the anthological tradition which we know under the name of John of Stoboe (Stobaeus) (see 1.15–16, 67–68; 6.37–39; 10; 12; 13), while one of his many proverbs is in the collection of Zenobius (see 3.10). Grammarians picked up a few unusual words or forms (see 5.32; 8.59–60; 11). But the later Greek literary and biographical sources know nothing of him. The only person known to have read him as literature is Roman: Pliny the Younger about 100 A.D. compliments his friend Arrius Antoninus on his Greek epigrams and mimiambs—'What an amount of elegance and beauty is in them, how sweet they are, and pleasing and bright and correct. I thought I was reading Callimachus or Herodes, or better if such exists.'⁴ In the century since he again became known he has excited considerable interest, often for the wrong reasons: despite appearances, he is no 'ancient realist', but a highly literary writer with a similarly elite audience.

⁴ *Epp.* 4.3.3: *quantum ibi humanitatis, uenustatis, quam dulcia illa, quam amantia, quam arguta, quam recta. Callimachum me uel Heroden uel si quid melius tenere credebam.*

The Mimiambs

1. *A Matchmaker or Procuress.* Metriche, companion of Mandris who has been for some considerable time absent in Egypt, is alone with her slave Threissa. She is visited by her old nurse, Gyllis, the matchmaker of the title. The reason for the visit is approached obliquely: Mandris, tempted by the attractions of Egypt, has gone for good; Metriche will be old before she realises it and should enjoy herself while she can. Then she comes to the point: the athlete Gryllus is desperately in love with Metriche and will not leave Gyllis alone; Metriche should yield to him. Metriche firmly rejects the proposition: she is faithful to Mandris. This little drama is framed by the domestic scene, the arrival and the hospitality before departure.

The characterisation of the matchmaker is the purpose of the piece. This was one of the subjects of the popular mime.

2. *A Brothel-keeper.* Battarus the brothel-keeper lives in Cos, a resident alien. He claims that a sea captain Thales has attacked his house in an attempt to abduct Myrtale, one of his girls. In Greek courts complainants and defendants had to represent themselves, and the mimiamb consists of Battarus' speech to the jury. He depicts himself as poor and humble, providing a necessary service to the community, and grossly abused by Thales. But this is a charade, and the greed, shamelessness and indecency normally considered typical of his profession constantly break through. He attempts to follow the usual pattern of a legal speech (known to us from the fourth-century Attic orators), but is regularly diverted from his theme and repeats himself endlessly.

An incoherent orator appeared in Sophron. The brothel-keeper is a regular character in Middle and New Comedy.

3. *A Schoolmaster.* Metrotime brings her delinquent son Cottalus to the schoolmaster Lampriscus for punishment. She narrates his wrongdoings: gambling in bad company, neglect of his studies, damage to the roof of the building in which they live, generally leading a lazy and worthless life. Lampriscus agrees that a beating is required and with the assistance of other pupils proceeds to inflict it. The boy pleads for mercy and promises to reform, but when released is apparently still impudent. Metrotime angrily goes off to get fetters for him.

Despite the title Metrotime is the dominant character in the piece, as she obviously is in her household.

4. *Women dedicating and sacrificing to Asclepius.* The two women, with their slaves, come to the temple early in the morning to thank the god for curing an illness. After praying and giving the sacrificial cock to the temple attendant, they inspect the sculptures and paintings which can be seen. One of them is a stranger and exclaims excitedly at what she sees. The other acts as guide and makes a vigorous defence of the art of the painter Apelles. Finally the success of the sacrifice is announced and arrangements are made for the distribution of the sacrifice—as in 1 the central scene is placed in a frame.

The description of works of art is common in Greek literature, from the shield of Achilles in the *Iliad* on. One of Sophron's mimes was entitled 'Women watching the Isthmian Festival'. Theocritus, *Idyll* 15, roughly contemporary with this poem of Herodas and also related to the

mime, includes a description of a tapestry concerning Adonis. Here the observers are poor, unsophisticated women, whose sole criterion of excellence is naturalness.

5. *A Jealous Person.* Bitinna has a sexual relationship with her slave Gastron, whom she accuses in crude terms of infidelity. Rejecting both pleas of innocence and appeals for mercy, she orders that he should be flogged, and on second thoughts tattooed also. But her anger, though vehemently expressed, is not implacable, and when another slave Cydilla, whom she regards more as a daughter, intercedes on Gastron's behalf, she is prepared to remit his punishment, at least for the present.

The situation is not dissimilar to that of the mime fragment P.Oxy. 413 verso (anonymous fragment 7 below), though Bitinna is mild by comparison with the protagonist of that violent piece.

6. *Women in a Friendly or Private Situation.* Metro visits her friend Coritto to enquire who made her the red dildo. Coritto is astonished that she knows of this and asks where she saw it. On learning that Euboule had lent it to Nossis, she complains bitterly of her false friend. Metro consoles her and again asks who made it. Coritto tells her that it was Cerdon and describes him and his skill; she explains why she was unable to get a second dildo from him. Metro further learns that more can be discovered of the cobbler from Artemis, and departs to see her.

Dildos are at least mentioned in Sophron.

7. *A Cobbler.* Metro brings some other ladies to Cerdon's shop. He shows them his stock, with elaborate praise of his wares. There is some bargaining about prices. Cerdon fits some of the ladies with shoes and tells Metro to

come back later. Cerdon has been described as the great craftsman in the previous poem; here he is the consummate salesman.

That Cerdon the cobbler of 6 and 7 is the same person can hardly be doubted; it is equally certain that the Metro of both is the same, having by the dramatic date of 7 come to know and patronise Cerdon. It is therefore an obvious question if there is not also a continuity of subject; and in fact there are clear indications that Cerdon is still selling dildos as well as shoes, in the very high prices mentioned and in various remarks throughout (especially lines 62–63, 108–112, 127–129).

8. *A Dream*. The speaker, the poet himself, wakens his household and narrates and interprets his dream. It appears that he has participated in some kind of Dionysiac festival, with the sacrifice of a goat, the appearance of the god himself, and a contest in which the participants attempt to stand on an inflated wineskin. He wins this and is threatened by an old man; he replies and calls on a young man. He interprets the dream in relation to his poetry, which is represented by the goat: it is eaten, i.e. attacked by critics; probably he predicts future fame for himself.

The mutilated condition of the text is very unfortunate; if the dream and its interpretation had been better preserved, we should know more of Herodas' view of his own work and perhaps the identity and arguments of his critics. But the damage is so great that no certainty is possible.

9. *Women at Breakfast*. Clearly a domestic scene, perhaps recalling one in Sophron, but the few surviving words give no more detail.

10. *Molpinus*. The surviving fragment advocates avoid-

ing the miseries of old age by death, a not infrequent wish in Greek literature. Here it may well be an aside rather than the subject. Molpinus will have been the main character, Gryllus another.

11. *Women working together*. The only surviving line appears to be erotic.

12 and 13, brief quotations from unknown poems, respectively describe a children's game and repeat a popular commonplace. Nothing is known of their contexts.

Text and Editions

In 1891 F. G. Kenyon published a papyrus roll which had been discovered in Egypt and purchased by the British Museum.⁵ It contains the first seven mimiambos of Herodas more or less complete (though the text is damaged from time to time by abrasions or holes); the eighth and the beginning of the ninth were later put together from fragments of papyrus. Presumably the other two whose names are known from quotations, and quite possibly more, have been totally lost from the end of the roll. The scribe writes a small, clear bookhand which can be ascribed to the early second century A.D. He has the orthographical peculiarity of frequently writing ι for ϵ . Words are not usually separated. In some difficult passages accents, breathings or punctuation marks are added. Changes of speaker are not marked by names but by the paragraphus, a short line placed under the first few letters of the verse in the middle of or after which the change oc-

⁵ Now British Library, Pap. 135. It is referred to as P.

curs; this indication is not infrequently omitted. The scribe made or faithfully copied many mistakes; some he corrected himself in the course of writing, many more afterwards, doubtless having looked again at his model. A corrector, probably using a different copy, wrote in about three dozen corrections or variants, mostly in the first three poems. There is a handful of later annotations.

A small fragment of a second roll from later in the second century, discovered at Oxyrhynchus in Egypt, was published by E. Lobel in 1954⁶ and recognised a year later by A. Barigazzi as the ends of 8.67–75. Its text is marginally worse than that of P.

Kenyon's first edition was little more than a transcript of P. Shortly afterwards W. G. Rutherford published his, which assigned the lines to their speakers and made some correct emendations (among a host of wild conjectures). Many other scholars made suggestions in periodicals for the reading, supplementing and interpretation of the new text, including F. Blass, O. Crusius, "F. D." (an unidentified English scholar), O. A. Danielsson, H. Diels, W. Headlam, H. van Herwerden, A. Palmer, H. Richards, and H. Stadtmüller. Editions and commentaries were produced by F. Bücheler (1892), O. Crusius (1892–1914), and R. Meister (1893; fundamental for the dialect). The work of this early period is summarised in the commentary of J. A. Nairn (1904).

Walter Headlam had spent years collecting material for a definitive commentary, but was prevented by his prema-

⁶ *The Oxyrhynchus Papyri*, vol. 22, no. 2326; it is preserved in the Ashmolean Museum, Oxford, and is referred to as O.

ture death from finally organising and publishing it. This task was undertaken by A. D. Knox, who contributed significantly to the restoration of 8. This edition (1922) is the only one of Herodas which will certainly have a lasting value beyond its immediate sphere, but for that sphere it has major defects, in particular the absence of typographical indications of supplements in the text. P. Groeneboom's French commentary on 1–6 (1922) is also important. Knox and R. Herzog continued to struggle with the problems of 8, and each finished by producing a text with translation: Herzog a revision of Crusius's German one (1926), Knox in the first Loeb edition a very idiosyncratic and unhelpful antique English one (1929). At the same time a French translation in the Budé series was done by H. Laloy, with text by Nairn (1928).

Later editors have followed the modern tendency of keeping the text much freer of uncertain supplements: Q. Cataudella (1948; Italian translation), G. Puccioni (1950; Italian commentary), L. Massa Positano (mimiambos 1–4, 1970–3; Italian translation and commentary), I. C. Cunningham (1971; English commentary), and B. G. Mandilaras (1978 and 1986; Modern Greek translation and commentary). The present editor's Teubner edition (1987) has a full apparatus, bibliography and index. Important modern books on the dialect are those of D. Bo (*La Lingua di Eroda*, 1962) and V. Schmidt (*Sprachliche Untersuchungen zu Herondas*, 1968); on the production that of G. Mastromarco (see above, note 3).

This edition largely repeats the text of the Teubner one, but is somewhat less austere in printing supplements in damaged passages; these are to be understood as giving

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the likely sense, but not necessarily the exact words lost. Supplements are placed in square brackets, editorial insertions in angle brackets. The apparatus records only substantive variations from the papyrus; most corrections by the scribe and orthographical and dialectal modifications are not included.

MIMES

1. ΠΡΟΚΤΚΛΙ[Σ] Η ΜΑΣΤΡΟΠΟΣ

(MH.) Θ[ρείσ]σ', ἀράσσει τὴν θύρην τις· οὐκ ὄψημι
μ[ή] τ[ίς] παρ' ἡμέων ἐξ ἀγροικίης ἦκει;

(ΘP.) τίς τ[ῆν] θύρην;

<ΓT.> ἐγῶδε.

<ΘP.> τίς σύ; δειμαίνεις

ἄσσον προσελθεῖν;

<ΓT.> ἦν ἰδοῦ, πάρεμι' ἄσσον.

5 <ΘP.> τίς δ' εἶς> σύ;

<ΓT.> Γυλλίς, ἡ Φιλαινίδος μήτηρ.

ἄγγειλον ἔνδον Μητρίχημι παρεῦσάν με.

(ΘP.) καλεῖ—

<MH.> τίς ἔστω;

¹ Θ[ρείσ]σ' Rutherford, Bücheler

² μ[ή] τ[ίς] Blass

³ τ[ῆν] several ΓT. ἐγῶδε (= ἐγὼ ἦδε) Blass

⁵ φιλαίνιον in text, νιδος in margin P

⁷ So divided by Danielsson: MH. κάλει ('Invite her in'). τίς ἔστω;
ΘP. Γυλλίς, ἀμμήν Γυλλίς Blass (but command and question should
be in the reverse order)

1. A MATCHMAKER OR PROCURESS

METRICHE

Th[reis]sa, someone is banging at the door. Go and see [if
one] of our people from the country has come.

THREISSA

Who's at [the] door?

<GYLLIS>

It's I.

<THREISSA>

Who are you? Are you afraid to come nearer?

<GYLLIS>

See, I have come nearer.

<THREISSA>

But who are you?

<GYLLIS>

Gyllis, Philaenis' mother. Go in and tell Metriche that I am
here.

THREISSA

There is a visitor—

<METRICHE>

Who is it?

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Γυλλίς.

<ΘΡ.>

<ΜΗ.>

ἀμμία Γυλλίς.

στρέψον τι, δούλη. τίς σε μοῖρ' ἔπεισ' ἔλθειν,
 Γυλλίς, πρὸς ἡμέας; τί σὺ θεῶς πρὸς ἀνθρώπους;
 10 ἦδη γάρ εἰσι πέντε κου, δοκέω, μῆνες
 ἐξ εὖ σε, Γυλλίς, οὐδ' ὄναρ, μὰ τὰς Μοίρας,
 πρὸς τὴν θύρην ἔλθοῦσαν εἶδέ τις ταύτην.

(ΓΤ.)

μακρὴν ἀποικέω, τέκνον, ἐν δὲ τῆς λαύρης
 ὁ πηλὸς ἀχρὶς ἰγνύων προσέστηκεν,
 15 ἐγὼ δὲ δραίνω μὲν ὅσον τὸ γὰρ γῆρας
 ἡμέας καθέλκει κῆ σικὴ παρέστηκεν.

[ΜΗ.]

σίγη] δὲ καὶ μὴ τοῦ χρόνου καταψεύδω
 οἴη τ' ἔτ' εἰς> γάρ, Γυλλί, κῆτέρουσ ἀγχειν.

(ΓΤ.)

σίλλ[α]ῖνε ταῦτα τῆς νεωτέρης ὕμν
 20 πρόσεστιν.

<ΜΗ.>

ἀλλ' οὐ τοῦτο μὴ σε θερμήνηι.

<ΓΤ.>

ἀλλ' ὦ τέκνον, κόσον τι' ἦδη χηραίνεις
 χρόνον μόνη τρύχουσα τὴν μίαν κοίτην;
 ἐξ εὖ γὰρ εἰς Αἴγυπτον ἐστάλη Μάνδρις
 25 δέκ' εἰσὶ μῆνες, κοῦδὲ γράμμα σοι πέμπει,
 ἀλλ' ἐκλέλησται καὶ πέπωκεν ἐκ καυῆς.
 κεί δ' ἐστὶν οἶκος τῆς θεοῦ· τὰ γὰρ πάντα,
 ὅσσ' ἔστι κου καὶ γίνετ', ἔστ' ἐν Αἰγύπτωι
 πλοῦτος, παλαιστρη, δύναμις, εὐδίη, δόξα,

15-16 are cited by Stobaeus, *Anth.* 4.50b.52, from Herodas' *Mim-*
iambi, with minor corruptions

¹⁷ σίγη] Bücheler δὲ Cunningham

MIME I

<THREISSA>

Gyllis.

<METRICHE>

Mama Gyllis! Leave us, slave. What fate has persuaded
 you, Gyllis, to come to us? Why are you here, a god to men?
 For it's now, I think, about five months since anyone saw
 you, Gyllis, coming to this door even in a dream, I swear it
 by the Fates.

GYLLIS

I live far off, child, and in the lanes the mud comes up to
 one's knees. And I have the strength of a fly; for old age
 weighs me down and the shadow is at hand.

[METRICHE]

[Be quiet] and do not bring false charges against your age.
 For [you are still able] to hug others, Gyllis.

GYLLIS

Joke away; that's typical of you younger ones.

<METRICHE>

Now don't let this heat you.

<GYLLIS>

Well, my child, how long now is it that you've been
 separated, wearing out your single bed alone? It's ten
 months since Mandris set off for Egypt, and not a word
 does he send you; he has forgotten and drunk from a new
 cup. The home of the goddess is there. For everything in
 the world that exists and is produced is in Egypt: wealth,
 wrestling schools, power, tranquillity, fame, spectacles,

¹⁸ οἴη τ' ἔτ' (ε)ἰ Tucker ²⁰ Others give the whole line
 to Gyllis, 'but this will not keep you warm'.

30 θέαι, φιλόσοφοι, χρυσίον, νεηνίσκοι,
 θεῶν ἀδελφῶν τέμενος, ὁ βασιλεὺς χρηστός,
 Μουσήϊον, οἶνος, ἀγαθὰ πάντ' ὅσ' ἂν χρήμζηνι,
 γυναικες, ὀκόσους οὐ μὰ τὴν Ἄϊδεω Κούρην
 ἀστέραις ἐνεγκεῖν οὐραν[ὸ]ς κεκαύχεται,
 35 τὴν δ' ὄψιν οἶαι πρὸς Πάριον κοτ' ὄρησαν
 θ[ε]αῖ κρ[ι]θῆναι καλλονήν—λάθοιμ' αὐτάς
 γρύξασ[α]. κο[ί]ην οὖν τάλαινα[α] σὺ ψυχῆν
 ἔ[χ]ο[υ]σ[α] θάλπεις τὸν δίφρον; κατ' οὖν λήσεις
 γηράσα[α] καὶ σευ τὸ ὄριον τέφρη κάψει.
 πάπτ]ημον ἄλλη κημέρας μετάλλαξον
 40 τὸ]ν νοῦν δὺ ἢ τρεῖς, κίλαρῆ κατάστηθι
 (.).....[ι]ς ἄλλον νηὺς μῆτις ἐπ' ἀγκύρης
 οὐκ] ἀσφαλῆς ὀρμεύσα· κείνος ἦν ἔλθη
[.]..ν[.] μηδὲ εἰς ἀναστήσει
 ἠ]μέας τοδινα δ' ἄγριος χεμῶν
 45 ..[.....].. κοῦδὲ εἰς οἶδεν
 τὸ μέλλο]ν ἠμέων ἄστατος γὰρ ἀνθρώποις
[.]..η[.]ς. ἀλλὰ μήτις ἔστηκε
 σύνεγγυς ἦμιν;

<MH.> οὐδὲ εἰ[ε]ς.

<GT.> ἄκουσον δὴ

50 ἄ σοι χρε[ε]ζουσ' ὦδ' ἔβην ἀπαγγεῖλαι
 ὁ Ματαλίνης τῆς Παταικίου Γρύλλος,

³¹ χρήμζηνι > Bücheler

³² τὴν Δεωκούρην ('daughter of Deo', i.e. of Demeter) Meister

³⁴ τὴν δ ὄψιν P, with το δ (εἶδος written above by the corrector

philosophers, gold, youths, the sanctuary of the sibling gods, the King excellent, the Museum, wine, every good thing he could desire, women, as many by Hades' Maid as the stars that heaven boasts of bearing and as lovely as [the goddesses] who once hastened to Paris to be [judged] for beauty—may they not notice [what I say]! What then, poor girl, [is in] your mind that you are keeping your seat warm?¹ You will [become old] before you know and ashes will gulp your beauty. [Glance] elsewhere and for two or three days change [your] purpose, and become cheerful [] another: a ship [is not] safe riding at one anchor. If that [dark one] comes, no one shall raise us [] and a wild storm [], and none of us knows [the future]; for [life is] unstable for men. But is there anyone near us?

<METRICHE>

No one.

<GYLLIS>

Then listen to what I came here wishing to tell you: Gryllus, son of Pataecion's Mataline, winner of five

¹ I.e. 'doing nothing'.

³⁵ θεαῖ κρ[ι]θῆναι Bücheler

³⁶ γρύξασ[α] Headlam ³⁷ ἔ[χ]ο[υ]σ[α] several

³⁸ γηράσα[α] Rutherford, Blass ³⁹ πάπτ]ημον Weil

⁴³ ὁ πορφύρεος] Crusius [οὐ] μηδὲ Richards

⁴⁴ -το· δεῖνὰ seems preferable to τὸ δεῖνα; but with the latter

φίλη (Bell) may precede

⁴⁶ τὸ μέλλο]ν several

⁴⁷ beginning βίος or similar

⁵⁰ ματακινῆς P, with λ written above κ by the corrector

ὁ πέντε νικέων ἄθλα, παῖς μὲν ἐν Πυθοί,
 δις δ' ἐν Κορίνθῳ τοὺς Ἴουλον ἀνθεύοντας,
 ἄνδρας δὲ Πίσση δις καθέιλε πυκτεύσας,
 55 πλουτέων τὸ καλόν, οὐδὲ κάρφος ἐκ τῆς γῆς
 κινέων, ἄθικτος ἔς Κυθηρίην σφρηγίς,
 ἰδὼν σε καθόδῳ τῆς Μίσσης ἐκύμησε
 τὰ σπλάγχχν' ἔρωτι καρδίην ἀνοιστρηθείς,
 καί μεν οὔτε νυκτὸς οὔτ' ἐπ' ἡμέρην λείπει
 60 τὸ δῶμα, [τέ]κνον, ἀλλά μεν κατακλαίει
 καὶ ταταλ[ί]ζει καὶ ποθέων ἀποθνήσκει.
 ἀλλ', ὦ τέκνον μοι Μητρίχην, μίαν ταύτην
 ἁμαρτίην δὸς τῆι θεῶν κατάρτησον
 σαυτήν, τὸ [γ]ήρας μὴ λάθῃ σε προσβλέψαν.
 καὶ δοιὰ πρήξεις ἠδέω[ν] τε[ύ]ξ[ει] κ[αί] σοι
 65 δοθήσεται τι μέζον ἢ δοκεῖς σκέψαι,
 πείσθητί μεν φιλέω σε, να[ί] μὰ τὰς Μοίρας.
 (ΜΗ.) Γυλλί, τὰ λευκὰ τῶν τριχῶν ἀπαμβλύνει
 τὸν νοῦν· μὰ τὴν γὰρ Μάνδριος κατὰπλωσιν
 καὶ τὴν φίλῃν Δήμητρα, ταῦτ' ἐγὼ [έ]ξ ἄλλης
 70 γυναικὸς οὐκ ἂν ἠδέως ἐπήκουσα,
 χωλὴν δ' αἰεῖδεν χῶλ' ἂν ἐξεπαίδευσα
 καὶ τῆς θύρης τὸν οὐδὸν ἐχθρὸν ἠγείσθαι.
 σὺ δ' αὖτις ἔς με μηδὲ ἔν<α>, φίλη, τοῖον
 φέρουσα χῶρει μῦθον· ὄν δὲ γρηήμισι
 75 πρέπει γυναίξῃ τῆς νέης ἀπάγγελλε

⁶⁴ ἠδέω[ν] τε[ύ]ξ[ει] κ[αί] σοι Headlam

prizes—as a boy at Pytho, twice at Corinth over the
 downy-cheeked youths, while he in wrestling brought
 down men twice at Pisa²—quite well off, but not moving
 even a straw from the earth,³ an untouched seal as far as
 Cytheria⁴ is concerned, on seeing you at the Descent of
 Mise⁵ seethed inside, stung to the heart with love, and
 neither at night nor throughout the day does he leave my
 house, child, but wails at me and calls me mama and is
 dying of desire. Now, Metriche my child, allow the goddess
 this one fault; dedicate yourself, in case old age sees you
 unexpectedly. You will gain two benefits: [you will get]
 pleasure [and] something greater than you expect will be
 given [to you]. Consider, do as I say; I love you, I swear it by
 the Fates.

METRICHE

Gyllis, the whiteness of your hair is blunting your mind; for
 by Mandris' return and dear Demeter I should not have
 heard this cheerfully from another woman, but should
 have taught her to sing her lame song with a limp and to
 find the threshold of my door a hostile place. See that you
 do not come again to me, my friend, with any such tale, but
 repeat to your young girls one which suits old crones. And

² In the Pythian, Isthmian and Olympic games respectively.

³ Proverbial expression for a quiet person; also used in 4.67.

⁴ Aphrodite. ⁵ Festival representing a descent (into Hades) of this minor goddess.

67–68 are cited by Stobaeus, *Anth.* 4.50b.59, from Herodas' *Mimiambi*, with γύναι for Γυλλί

73 ἔν<α> Blass

HERODAS

τὴν Πυθέω δὲ Μητρίχην ἕα θάλπειν
τὸν δίφρον· οὐ γὰρ ἐγγελαῖ τις εἰς Μάνδριν.
ἀλλ' οὐχὶ τούτων, φασί, τῶν λόγων Γυλλίς
δεῖται· Θρέισσα, τὴν μελαινίδ' ἔκτριψον
80 κῆκτημόρους τρεῖς ἐγχεάσ[α τ]οῦ ἀκρήτου
καὶ ὕδωρ ἐπιστάξασα δὸς πιεῖν.

(ΓΤ.) καλῶς.

(ΜΗ.) τῆ, Γυλλί, πίθι.

<ΓΤ.> δειξον οὐ[.].....πα[.]
πέισουσά σ' ἦλθον, ἀλλ' ἔκητι τῶν ἱρῶν.

<ΜΗ.> ὦν οὐνεκέν μοι, Γυλλί, ὠνα[.]

85 <ΓΤ.> οσσοῦ γένοιτο, μᾶ, τέκνον π[.].....
ἠδύς γε ναὶ Δήμητρα, Μητρ[ί]χην, τούτου
ἠδίου' οἶνον Γυλλίς οὐ πέ[π]ωκέμ [κω].
σὺ δ' εὐτύχει μοι, τέκνον, ἀσ[φα]λίξεν [δέ
σαντήν· ἐμοὶ δὲ Μυρτάλη τε κ[αὶ] Σίμη
90 νέαι μένοιεν, ἔστ' ἂν ἐμπνέη[ι] Γυλλίς.

⁷⁹ In the margin is what appears to be a gloss on μελαινίδα:
κυλ(ίκων) γέ(νος) εὐ(τελής)

⁸¹ ΓΤ. καλῶς Headlam

⁸⁴⁻⁸⁵ Division among speakers and readings are doubtful

MIME 1

let Metriche, daughter of Pytheas, keep her seat warm; for no one laughs at Mandris. But it is not these words, they say, that Gyllis needs; Threissa, wipe the cup clean and give her a drink, pouring in half of wine and a splash of water.

GYLLIS

No, thanks.

METRICHE

Here, Gyllis, drink.

<GYLLIS>

Show.⁶ I did not come to persuade you [], but because of the rites.

<METRICHE>

On account of which to me, Gyllis, [].

<GYLLIS>

† † may be, ah, child, [] sweet; by Demeter, Metriche, Gyllis has never [before] drunk sweeter wine than this. Farewell, child, [and] look after yourself; but may my Myrtale and Sime⁷ remain young, as long as Gyllis breathes.

⁶ The meaning is not clear: perhaps explained by the lost end of the verse. 'Give it me' (Knox) is an unsupported rendering.

⁷ Typical names of courtesans.

2. ΠΟΡΝΟΒΟΣΚΟΣ

(BA.) ἄνδρες δικασταί, τῆς γενῆς μ[ε]ν οὐκ ἐστέ
 ἡμέων κριταὶ δῆκουθεν οὐδὲ [τ]ῆς δόξης,
 οὐδ' εἰ Θαλῆς μὲν οὗτος ἀξίην τῆ[ν] νηὺν
 ἔχει ταλάντων πέντ', ἐγὼ δὲ μ[η]δ' ἄρτους,
 5 ὑπερέξει Βάτταρον [τι π]ημήνας·
 πολλοῖ] γε καὶ δ(ε)ῖ: [τ]ῶλυκὸν γὰρ [ἄν] κλαύσαι
] ιησομαστοσηασ[...]. νχωρη
] σμε... ἐστὶ τῆς [πό]λιος κήγώ,
 καὶ ζ[ώ]μεν οὐκ ὡς βουλό[μεσ>]θ' ἀλλ' ὡς ἡμέας
 10 ὁ και]ρὸς ἔλκει. προστάτην [ἐ]χει Μεννήν,
 ἐγ]ώ δ' Ἄριστοφῶντα· πῆξ [νε]νίκηκεν
 Μεν]νῆς, [Ἄρισ]τοφῶν δὲ κ[ῆ]τι νῦν ἄγχει·
 κεί μ]ή ἐστ' ἀ[λη]θέα ταῦτα, το[ῦ] ἡ]λίου δύντος
 ἐξ]ε]λθετω[...].ων ἄνδρες [..]χε χλαῖναν
 15 ...] γνώσετ' οἷω προστάτ[η] τ[ε]θώρηγμαί.
 ἐρέε] τάχ' ὑ[μ]ῶν ἐξ Ἄκης ἐλήλ[ο]υθα
 πυρ]οὺς ἄγων κῆστησα τὴν κακὴν λιμόν',

⁵ δίκη] Crusius ⁶ πολλοῖ] γε καὶ δ(ε)ῖ Milne [τ]ῶλυ-
 κὸν γὰρ [ἄν] κλαύσαι Knox ⁷ supplements and word-division
 are quite uncertain ⁸ κοῦτ]ος μέτοκος F.D.
⁹ καὶ ζ[ώ]μεν Headlam βουλό[μεσ>]θ' Crusius

2. A BROTHEL-KEEPER

BATTARUS

Gentlemen of the jury, certainly you are not judges of our family or reputation; nor, if the defendant Thales has a ship worth five talents and I not even bread, shall he prevail [in his suit] by doing [some] harm to Battarus. [Far from it:] for he would weep bitterly [¹ He too is an alien] of the city, as I am, [and] we live not as we wish but as [the moment] compels us. He [has] Mennes as patron, [I] have Aristophon: Mennes has won with his fists, but Aristophon can [even] now wrestle; [if] this is not true, after sunset () come out,² gentlemen, [] cloak [] and] he will know by what kind of patron I am protected. Perhaps [he will say] to you, 'I came from Ace³ with

¹ The meaning of line 7 is quite uncertain.

² This may be said to the jury, 'come out', or of Thales, 'let him come out'. ³ The later Acre.

¹⁰ ὁ και]ρὸς Stadtmüller [ἐ]χει Milne
¹² Μεν]νῆς Crusius [Ἄρισ]τοφῶν Headlam κ[ῆ]τι
 Bücheler ¹³ κεί μ]ή Blass ἀ[λη]θέα Blass
¹⁴ ἐξ]ε]λθετ' Blass, ἐξ]ε]λθέτω Knox ἡ]ν (ε)ἶ]χε Blass, but
 the first letter is rather α[] ¹⁵ καὶ γνώσετ' οἷω Knox
¹⁶ ἐρ(ε)ῖ] τάχ' ὑ[μ]ῶν Crusius
¹⁷ πυρ]οὺς F.D., Crusius

ἐγὼ δ]ἐ πρό[ρ]νας ἐκ Τύρου· τί τῶι δήμῳ
; δ]ωρεὴν γὰρ οὔτ' οὔτος πυρούς
 20]θιν οὔτ' ἐγὼ πάλιν κείνην.
 εἰ δ' οὔνεκεν πλεί τὴν θάλασσαν ἢ χλαῖναν
 ἔχει τριῶν μνέων Ἀττικῶν, ἐγὼ δ' οἰκέω
 ἐν γῆι τρίβωνα καὶ ἀσκέρας σαπρὰς ἔλκων,
 βίηι τιν' ἄξει τῶν ἐμῶν ἔμ' οὐ πείσας,
 25 καὶ ταῦτα νυκτός, οἴχετ' ἡμῖν ἢ ἀλεωρή
 τῆς πόλιος, ἄνδρες, κἀπ' ὅττε>ωι σεμνύνεσθε,
 τὴν αὐτονομίην ὑμέων Θαλῆς λύσει.
 ὃν χρῆν ἑαυτὸν ὅστις ἐστὶ κακ ποίου
 πηλοῦ πεφύρητ' εἰδότη' ὡς ἐγὼ ζῶειν
 30 τῶν δημοτέων φρίσσοντα καὶ τὸν ἡκιστον.
 νῦν δ' οἱ μὲν ἐόντες τῆς πόλιος καλυπτῆρες
 καὶ τῆι γενῆι φυσῶντες οὐκ ἴσον τούτῳ
 πρὸς τοὺς νόμους βλέπουσι κῆμὲ τὸν ξείνου
 οὐδ' οἱ πολίτης ἠλόγησεν οὐδ' ἦλθεν
 35 πρὸς τὰς θύρας μεν νυκτός οὐδ' ἔχων δαῦδας
 τὴν οἰκίην ὑφήψεν οὐδὲ τῶν πορνέων
 βίηι λαβῶν οἴχωνκεν ἄλλ' ὁ Φρυγὸς οὔτος,
 ὁ νῦν Θαλῆς ἑὼν, πρόσθε δ' ἄνδρες, Ἀρτίμμη,
 ἅπαντα ταῦτ' ἐπρηξε κοῦκ ἐπηιδέσθη
 40 οὔτε νόμον οὔτε προστάτην οὔτ' ἄρχοντα.
 καίτοι λαβῶν μοι, γραμματεῦ, τῆς αἰκείης
 τὸν νόμον ἄνειπε, καὶ σὺ τὴν ὀπήν βύσον
 τῆς κλειψύδρης, βέλτιστε, μέχρις εὐ <ν>είπηι,

18 ἐγὼ δ]ἐ Headlam

19 τοῦτ' ἔστι; Headlam

[wheat] and checked the bad famine.' [But I] came from
 Tyre with girls. What [is that] to the people? For neither
 does he [give] the wheat []⁴ for nothing, nor again do I
 give her.⁵ But if because he sails the sea or has a cloak
 worth three Attic minas, while I live on land wearing a
 rough coat and shuffling along in rotten shoes, he will by
 force take one of my girls without my consent, and that at
 night, the security of your city is lost, gentlemen, and what
 you pride yourselves on, your freedom, will be undone by
 Thales. Knowing who he is and from what kind of clay he is
 mixed, he ought to live as I do, trembling before even the
 humblest of the common people. But in fact those who are
 the upper-crust of the city, and are puffed with pride in
 their family far more than he, respect the laws; no citizen
 has thrashed me, the alien, or come to my doors at night or
 with torches set my house on fire or forcibly abducted one
 of my girls. But this Phrygian, who is now called Thales but
 previously, gentlemen, was Artimmes,⁶ has done all this
 and showed no respect for law or patron or ruler. Now,
 clerk, take and read me the law of assault, and you, my
 good fellow, stuff the hole of the water-clock until he has

4 '[to grind]' or '[to eat]' or something similar.

5 Or (with *κινεῖν*) 'give (her to them) to screw'.

6 Battarus alleges that Thales has changed his name to conceal his foreign (and possibly servile) origin.

20 δίδωσ' ἀλήθ(ε)ω F.D., δίδωσιν ἔσθ(ε)ω Crusius
κινήν P, whence κείνην Hicks, κινεῖν Crusius

28 εχρην αυτον P, corrected by several

43 <ν>είπηι Richards

- 45 μὴ ἴπροσσειε κῦσος φῆι τι κῶ τάπης ἡμῶν,
 τὸ τοῦ λόγου δὴ τοῦτο, λήτης κύρσην.
 (ΓΡ.) ἐπὴν δ' ἐλεύθερός τις αἰκίσση δούλην
 ἢ ἔκλκων ἐπίσση, τῆς δίκης τὸ τίμημα
 διπλοῦν τελείτω.
- (ΒΑ.) ταῦτ' ἔγραψε Χαιρώνδης,
 50 ἄνδρες δικασταί, καὶ οὐχὶ Βάτταρος χρήζων
 Θαλῆν μετελεθεῖν. ἦν θύρην δέ τις κόψη,
 μὴν τινέτω, φησὶ· ἦν δὲ πῦξ ἀλοήση,
 ἄλλην πάλι μὴν ἦν δὲ τὰ οἰκί' ἐμπρήση
 ἢ ὄρους ὑπερβῆι, χιλίας τὸ τίμημα
 ἔγειμε, κῆν βλάψη τι, διπλοῦν τίνειν.
- 55 ὠικεὶ πόλιν γάρ, ὦ Θάλης, σὺ δ' οὐκ οἴσθαι
 οὔτε πόλιν οὔτε πῶς πόλις διοικεῖται,
 οἰκίς δὲ σήμερον μὲν ἐν Βρικινδήροις
 ἐχθές δ' ἐν Ἀβδήροις, αὔριον δ' ἦν σοὶ
 ναῦλον διδοῖ τις, ἐς Φασηλίδα πλώση.
- 60 ἐγὼ δ' ὅκως ἂν μὴ μακρηγορέων ὑμέας,
 ἄνδρες δικασταί, τῆι παροιμίῃ τρύχω,
 πέπονθα πρὸς Θάλητος ὄσσα κῆν πίσση
 μῦς· πῦξ ἐπλήγην, ἢ θύρη κατήραται
 τῆς οἰκίης μου, τῆς τελῶ τρίτην μισθόν,
 65 τὰ ὑπέρβυρ' ὄπτα. δεῦρο, Μυρτάλη, καὶ σύ·

⁴⁴ πρόσθ' ὁ Piccolomini φησι P, corrected by Rutherford
⁴⁷ ἔκλκων Rutherford

spoken, lest bum say † †⁷ and our sheet, as the
 saying goes, gets the spoil.

CLERK

When a freeman assaults a slave-girl or pulls her about and
 belabours her, he is to pay double the fine for the crime.

BATTARUS

This was written by Chaerondes,⁸ gentlemen of the jury,
 and not by Battarus wanting to punish Thales. But if some-
 one knocks at a door, he is to be fined a mina, he says; and
 if he beats someone up, again another mina, and if he
 burns the house or crosses the boundary, he assessed
 the penalty at a thousand, and if he causes any injury, to
 pay double. For he was settling a city, Thales, but you do
 not know a city and how a city is governed: but today you
 live in Bricindera, yesterday in Abdera, and tomorrow if
 someone gives you the fare you'll sail to Phaselis.⁹ But I,
 gentlemen of the jury—in order not with long speeches to
 wear you out by digression—I have suffered from Thales
 what the mouse did in pitch:¹⁰ I was struck with his fist,
 the door of my house, for which I pay a third¹¹ in rent,
 was broken down, the lintel roasted. Myrtale, you too,

⁷ Probably 'lest the bum say something before'. Battaros
 compares the waterclock, which had a hole and plug in its base,
 to an anus about to 'speak' (similar vulgarities are found in
 Aristophanes) and soil the bed (the saying about 'sheet' and 'spoil'
 is not otherwise known).

⁸ A lawgiver. ⁹ All cities of poor reputation.

¹⁰ Battarus recalls, but very vaguely, the proverbial mouse
 which was trapped in pitch and died.

¹¹ Presumably 1/3 of the value of the house, a large amount to
 reflect the dangers to which Battarus' profession exposed it.

- δείξον σεωυτήν πάσι μηδέν' αἰσχύνει·
 νόμιζε τούτους οὖς ὀρηῖς δικάζοντας
 πατέρας ἀδελφούς ἐμβλέπων. ὀρηῖτ' ἄνδρες,
 τὰ τίλματ' αὐτῆς καὶ κάτωθεν κἄνωθεν
 70 ὡς λεία ταῦτ' ἔτιλλεν ὠναγῆς οὗτος,
 ὄτ' εἶλκεν αὐτὴν κἀβιάζειτ'—ᾧ γῆρας,
 σοὶ θυέτω ἐπ[εῖ] τὸ αἶμ' ἂν ἐξεφύσησεν
 ὥσπερ Φίλιστος ἐν Σάμωι κοτ' ὁ Βρέγκος.
 γελᾶις; κίνα[ι]δός εἰμι καὶ οὐκ ἀπαρνεύμαι,
 75 καὶ Βάτταρός μοι τοῦνομ' ἐστὶ κῶ πάππος
 ἦν μοι Σισυμβρᾶς κῶ πατὴρ Σισυμβρίσκος,
 κῆπορνοβόσ[κ]ευν πάντες, ἀλλ' ἔκητ' ἀλκῆς
 θαρσέων λέο[ν]τ' ἄ[γχι]οιμ' ἂν εἰ Θαλῆς εἶη.
 80 ἐρᾶις σὺ μὲν ἴσω[ς] Μυρτάλης; οὐδὲν δεινόν·
 ἐγὼ δὲ πυρέων· ταῦτα δοὺς ἐκέιν' ἕξεις.
 ἦ νῆ Δί, εἴ σευ θ[ά]λπεταί τι τῶν ἔνδον,
 ἔμβυσον εἰς τὴν χεῖρα Βατταρίωι τιμῆν,
 καυτὸς τὰ σαντοῦ θλῆ λαβὼν ὄκως χρήζεις.
 85 ἐν δ' ἔστιν, ἄνδρες—ταῦτα μὲν γὰρ εἴρηται
 πρὸς τούτων—ὑμεῖς δ' ὡς ἀμαρτύρων εὐντων
 γνώμη δικαίη τὴν κρίσιν διαιτᾶτε.
 ἦν δ' οἶον ἐς τὰ δοῦλα σώματα σπεύδηι
 κῆς βάσανον αἰτῆι, προσδίδωμι κάμαντόν·
 90 λαβὼν, Θαλῆ, στρέβλου με μόνον ἢ τιμῆ
 ἐν τῶι μέσῳ ἔστω· ταῦτα τρυτάνη Μίνως

⁶⁶ μηδέν' and μηδέν are both possible

⁷² ἐπ[εῖ] Blass

come here; show yourself to all—don't be ashamed before anyone; consider that in these gentlemen you see on the jury you are looking on fathers, brothers. See, gentlemen, her plucked skin, both below and above, how smooth this "innocent" has plucked it, when he was dragging and forcing her—Old Age, let him make you a thank-offering, else he would have breathed out his blood as Philistus son of Brenx once did in Samos.¹² You laugh? I am gay and don't deny it; Battarus is my name and my grandfather was Sisymbras and my father Sisymbriscus,¹³ and all were brothel-keepers, but for strength I'd boldly [choke] a lion, if it were Thales. You love Myrtale perhaps: nothing strange in that; but I love bread: give the one and you will have the other. Or by Zeus, if your passion is roused, stuff the price into little Battarus' hand, and take your own property and bash her as you want. But there is one thing, gentlemen—for this was addressed to him—you must, as there are no witnesses, decide the case with just judgement. But if he is only eager for slaves' bodies and asks them for torture, I offer myself: take me, Thales, and stretch me; only let the value be on hand.¹⁴ Minos judging

¹² The victim of a boxer falsely accused of softness.

¹³ Names suggesting effeminacy.

¹⁴ When a slave was tortured to obtain evidence and the accusation was not upheld, the accuser had to compensate the owner with the value of the slave.

⁷³ φιλιππος corrected to φίλιστος P

⁷⁸ λέο[ν]τ' ἄ[γχι]οιμ' ἂν Bücheler

⁸² Βαττάρωι Rutherford

HERODAS

οὐκ ἂν δικάζων βέλτιον διήιτησε.
 τὸ λοιπόν, ἄνδρες, μὴ δοκεῖτε τὴν ψήφον
 τῶι πορνοβοσκῶι Βαττάρωι φέρειν, ἀλλὰ
 ἅπασι τοῖς οἰκεῦσι τὴν πόλιν ξείνοισ.
 95 νῦν δείξετ' ἢ Κῶς κῶ Μέρουψ κόσσον δραίνει
 κῶ Θεσσαλὸς τίς εἶχε κήρακλῆς δόξαν,
 κῶσκληπιὸς κῶς ἦλθεν ἐνθάδ' ἐκ Τρίκκης,
 κῆτικτε Δητοῦν ὦδε τευ χάριν Φοίβη.
 ταῦτα σκοπεύντες πάντα τὴν δίκην ὀρθῆι
 100 γνώμῃ κυβερνᾶτ', ὡς ὁ Φρῦξ τὰ νῦν ἕμιν
 πληγεῖς ἀμείνων ἔσσειτ', εἴ τι μὴ ψεύδος
 ἐκ τῶν παλαιῶν ἢ παροιμία βάζει.

¹⁰² βραζει the corrector

MIME 2

this with his scales would not have decided it better. For the rest, gentlemen, do not think that you are casting your vote for the brothel-keeper Battarus, but for all the foreigners living in the city. Now you will show to what extent Cos and Merops¹⁵ are strong, and what fame Thessalus had and Heracles,¹⁶ and how Asclepius came here from Tricca,¹⁷ and the reason for Phoebe's giving birth to Leto here.¹⁸ Considering all this, steer the case with straight judgement, and you'll see that the Phrygian will now be better for a beating, unless the saying from men of old speaks false.

¹⁵ Merops was a legendary king of the island, Cos his daughter.

¹⁶ Heracles, returning from Troy, landed in Cos, and was the father of Thessalus by the king's daughter.

¹⁷ Town in Thessaly, original site of the cult of Asclepius.

¹⁸ Leto, daughter of *Coeos*, is claimed to have been born in *Cos*.

3. ΔΙΔΑΣΚΑΛΟΣ

(MH.) οὐτω τί σοι δοίησαν αἱ φίλαι Μούσαι,
 Δαμπρίσκε, τερπνὸν τῆς ζοῆς τ' ἐπαυρέσθαι,
 τοῦτον κατ' ὤμου δείρον, ἄχρῖς ἢ ψυχὴ
 5 αὐτοῦ ἐπὶ χειλέων μόνον ἢ κακὴ λειφθῆι.
 ἔκ μευ ταλαίνης τὴν στέγην πεπόρθηκεν
 χαλκίνδα παίζων· καὶ γὰρ οὐδ' ἀπαρκεύσιν
 αἱ ἀστραγάλοι, Δαμπρίσκε, συμφορῆς δ' ἤδη
 10 ὄρμαί ἐπὶ μέζον. κοῦ μὲν ἢ θύρη κείται
 τοῦ γραμματιστέω—καὶ τριηκὰς ἢ πικρὴ
 τὸν μισθὸν αἰτεῖ κῆν τὰ Ναννάκου κλαύσω—
 οὐκ ἂν ταχέως λήξειε τὴν γε μὴν παίστην,
 ὄκουπερ οἰκίζουσιν οἳ τε προύνεικοι
 15 κοὶ δρηπέται, σάφ' οἶδε κητέρωι δείξαι.
 κῆ μὲν τάλαινα δέλτος, ἦν ἐγὼ κάμνω
 κηροῦσ' ἐκάστου μηνός, ὀρφανὴ κείται
 πρὸ τῆς χαμεύνης τοῦ ἐπὶ τοίχον ἐρμίνος,
 ἦν μήκοτ' αὐτὴν οἶον Ἀίδην βλέψας
 γράψῃ μεν οὐδὲν καλόν, ἐκ δ' ὄλην ξύσηι·
 αἱ δορκαλίδες δὲ λιπαρώτεραι πολλόν

⁸ κοῦ (i.e. καὶ οὐ) Hicks, Weil

¹⁰ The paroemiographer

Zenobius, 6.10, says that Herodes the iambic poet used the proverb

3. A SCHOOLMASTER

METROTIME

Lampriscus, as the dear Muses may give you something pleasant, and enjoyment of life, flay this boy on his shoulder, until his wretched soul is just left on his lips. He has pillaged my house, poor me, by spinning coins; for in fact the dice are no longer enough, Lampriscus, but things are now rushing to a greater disaster. Where the teacher's door is—and the woeful thirtieth seeks the fee,¹ even if I weep the tears of Nannacus²—he could not quickly say: but the gaming house, where the toughs and runaways live, he knows well enough to show to someone else. The wretched tablet,³ which I tire myself out waxing each month, lies orphaned before the bed-post next the wall, except when he looks at it as if it were Hades and writes nothing good but scrapes it all smooth. But the dice, much more shiny,⁴ are

¹ Accounts, including school fees, are paid on the last day of the month.

² A king in Phrygia, said to have attempted to avert the great flood by tears to the gods.

³ Wax-tablets are the equivalent of an exercise-book.

⁴ With use.

¹¹ λέξειε many, unnecessarily

¹² ὀκλάζουσιν Herwerden

¹⁷ κην P, corrected by Blass, Palmer

- 20 ἐν τῆισι φύσῃσι τοῖς τε δικτύοις κείνται
 τῆς ληκύθου ἡμέων τῆι ἐπὶ παντὶ χρώμεσθα.
 ἐπίσταται δ' οὐδ' ἄλφα συλλαβὴν γνῶναι,
 ἦν μὴ τις αὐτῶι ταῦτα πεντάκις βῶσῃ.
 25 τριτῆμέρηι Μάρωνα γραμματίζοντος
 τοῦ πατρὸς αὐτῶι, τὸν Μάρων' ἐποίησεν
 οὗτος Σίμων' ὁ χρηστός· ὥστ' ἔγωγ' εἶπα
 ἄνουν ἐμαντήν, ἥτις οὐκ ὄνους βόσκειν
 αὐτὸν διδάσκω, γραμμάτων δὲ παιδείην,
 30 δοκεῖσ' ἀρωγὸν τῆς ἀωρίας ἔξειν.
 ἐπεὰν δὲ δὴ καὶ ρῆσιν οἶα παιδίσκον
 ἦ 'γὼ μιν εἰπεῖν ἢ ὁ πατὴρ ἀνώγωμεν,
 γέρων ἀνὴρ ὡσὶν τε κῶμμασιν κάμωνων,
 ἐνταυθ' ὅκως νυν ἐκ τετρημένῃς ἠθεῖ
 "Ἀπολλων . . . Ἄγρευ . . .", 'τοῦτο' φημι 'κῆ
 35 μάμμη,
 τάλῃς, ἐρεῖ σοι—κῆστὶ γραμμάτων χήρη—
 κῶ προστυχῶν Φρύξ'. ἦν δὲ δὴ τι καὶ μέζον
 γρύξαι θέλωμεν, ἢ τριταῖος οὐκ οἶδεν
 τῆς οἰκίης τὸν οὐδόν, ἀλλὰ τὴν μάμμην,
 γρηῖν γυναικα κῶρφανὴν βίου, κείρει,
 40 ἢ τοῦ τέγευς ὑπερθε τὰ σκέλεα τείνας
 κάθητ' ὅκως τις καλλίης κάτω κύπτων.
 τί μευ δοκεῖς τὰ σπλάγχχνα τῆς κάκης πάσχειν
 ἐπεὰν ἴδωμι; κοῦ τόσος λόγος τοῦδε·
 ἀλλ' ὁ κέραμος πᾶς ὥσπερ ἴτ<ρ>ια θλήται,
 45 κῆπῆν ὁ χειμῶν ἐγγυὺς ἦι, τρί' ἤμαιθα
 κλαίουσ' ἐκάστου τοῦ πλατύσματος τίνω·

placed in their skins and nets,⁵ than our oil-flask which we use constantly. He does not even know how to recognise the letter A, unless one shouts the same thing at him five times. Two days ago when his father was teaching him to spell 'Maron', this fine fellow made 'Maron' into 'Simon';⁶ so that I said I was a fool, teaching him book-learning instead of to feed asses, thinking I would have a support for bad times. And again when either his father, an old man with sick ears and eyes, or I ask him to recite a speech as one does a youngster, then when he lets it trickle out as if from a holed jug 'Apollo . . . Hunter . . .', 'This' I say 'even your grandmother will recite to you, wretch, and she is devoid of learning, or any passing Phrygian.' And again if we try to speak more forcibly, either for three days he does not know the threshold of the house, but fleeces his grandmother, an old lady destitute of the means of life, or stretching his legs he sits above the roof like a monkey, bending down. What do you think my heart suffers because of his wickedness when I see him? My concern is not so much for him: but all the tiling is broken like wafers, and when winter is near, I pay in tears three half-pennies for

⁵ Bags of skin and net. The disturbed order expresses her agitation.

⁶ The name of a throw at dice is substituted for a Homeric name normally used as an example in school.

⁴² κάκης Meister, κακῆς most edd.

⁴⁴ ἴτ<ρ>ια Rutherford

ἐν γὰρ στόμῳ ἐστὶ τῆς συνοικίης πάσης,
 τοῦ Μητροτίμης ἔργα Κοττάλου ταῦτα,⁵³
 κἀληθὴν ὥστε μὴδ' ὀδόντα κινῆσαι.
 50 ὄρη δ' ὁκοίως τὴν ράκιν λελέπηκε
 πᾶσαν, κατ' ὕλην, οἷα Δῆλιος κυρτεύς
 ἐν τῇ θαλάσσει, τᾶμβλὸν τῆς ζοῆς τρίβων.
 τὰς ἐβδόμας δ' ἄμεινον εἰκάδας τ' οἶδε
 τῶν ἀστροδιφεῶν, κοῦδ' ὕπνος νιν αἰρεῖται
 55 νοεῦντ' ὅτ' ἦμος παιγνίην ἀγινῆτε.
 ἀλλ' εἴ τί σοι, Λαμπρίσκε, καὶ βίου πρήξιμ
 ἐσθλήν τελοῖεν αἶδε κἀγαθῶν κύρσαις,
 μῆλασσον αὐτῶι—

(ΔΔ.) Μητροτίμη, <μῆ> ἐπεύχεο·
 60 ἔξει γὰρ οὐδὲν μείον. Εὐθίης κοῦ μοι,
 κοῦ Κόκκαλος, κοῦ Φίλλος; οὐ ταχέως τοῦτον
 ἀρεῖτ' ἐπ' ὤμου τῆι Ἀκέσειω σεληναίῃ
 δείξοντες; αἰνέω τᾶργα, Κότταλ', ἃ πρήσσεις·
 οὐ σοι ἔτ' ἀπαρκεῖ τῆμι δορκάσιν παίζειν
 65 ἀστράβδ' ὄκωσπερ οἶδε, πρὸς δὲ τὴν παίστην
 ἐν τοῖσι προκυνέικοισι χαλκίζεις φοιτέων;
 ἐγὼ σε θήσω κοσμιώτερον κούρης,
 κινεῦντα μὴδὲ κάρφος, εἴ τό γ' ἦδιστον.
 κοῦ μοι τὸ δριμὺν σκύτος, ἢ βοὸς κέρκος,
 70 ὦι τοὺς πεδήτας ἀποτάκτους λαβεῦμαι;
 δότω τις εἰς τὴν χεῖρα πρὶν χολῆ<ι> βῆξαι.

⁵³ δ' Terzaghi, τ' P

⁵⁸ <μῆ> several

⁶⁸ σκυλος P, corrected by several

⁷⁰ χολῆ<ι> Hicks

each tile; for there is one voice in the whole tenement,
 'This is the work of Cottalus, Metrotime's son,' and it is
 true, so as not to move a tooth.⁷ See how he has roughened
 all his back by dragging out his pointless life in the wood,
 like a Delian pot-fisherman⁸ at sea. And he knows the
 seventh and twentieth of the month⁹ better than the star-
 watchers; not even sleep overcomes him as he thinks of
 when you are on holiday. But if these ladies¹⁰ are to fulfil
 for you good success in life and you are to obtain blessings,
 no less to him—

LAMPRISCUS

Metrotime, stop praying; for he shall get no less. Euthies,
 where are you, and Cocalus, and Phillus? Quickly lift him
 on your shoulders to show him to Aceses' moon.¹¹ I ap-
 prove of your deeds, Cottalus; isn't it enough for you any
 longer to play flashingly with dice, like these boys, but you
 go to the gaming house and spin coins among the toughs?
 I shall make you better behaved than a girl, not moving
 even a straw,¹² if that is what you want. Where is my biting
 strap, the bull's tail, with which I mutilate those whom I've
 fettered and set apart? Put it in my hand before I cough
 with bile.¹³

⁷ Sense uncertain.

⁸ Reference uncertain.

⁹ Feast days when the school would be closed.

¹⁰ The Muses.

¹¹ Aceses, pilot of the ancient hero Neleus, always waited for
 the full moon so as not to sail in darkness. His moon therefore is
 the time that is ripe for action.

¹² Compare 1.54.

¹³ He fears his shouting may cause bile to accumulate in his
 lungs and make him ill.

HERODAS

(ΚΟ.) μὴ μ' ἱκετεύω Λαμπρίσκει, πρὸς σε τῶν Μουσέων
καὶ τοῦ γενείου τῆς τε Κόττιδος ψυχῆς,
μὴ τῶι με δριμεῖ, τῶι ἔτέρωι δὲ λῶβησαι.

75 <ΔΑ.> ἀλλ' εἰς πονηρός, Κότταλ', ὤ<σ>τε καὶ περνώας
οὐδέεις σ' ἐπαινέσειεν, οὐδ' ὄκου χώρας
οἱ μῦς ὁμοίως τὸν σίδηρον τρώγουσιν.

(ΚΟ.) κόσας, κόσας, Λαμπρίσκει, λίσσομαι, μέλλεις
ἔς μ' ἐμφορῆσαι;

<ΔΑ.> μὴ 'μέ, τήνδε δ' εἰρώτα.

<ΚΟ.> τατα<ι>, κόσας μοι δώσετ';

<ΜΗ.> εἶ τί σοι ζώην,

80 φέρειν ὅσας ἂν ἡ κακῆ σθένει βύρσα.

<ΚΟ.> παῦσαι ἱκαναί, Λαμπρίσκει.

(ΔΑ.) καὶ σὺ δὴ παῦσαι
κάκ' ἔργα πρήσσω.

<ΚΟ.> οὐκέτ' οὐκέτι πρήξω,

ὄμνυμί σοι, Λαμπρίσκει, τὰς φίλας Μούσας.

(ΔΑ.) ὄσσην δὲ καὶ τὴν γλάσσαν, οὔτος, ἔσχηκας·

85 πρὸς σοι βαλέω τὸν μῦν τάχ' ἦν πλέω γρύξῃς.

⁷⁸ μὲν φορησαι P, corrected by Rutherford

⁷⁹ τατα<ι> Herwerden

⁸² οὐκέτι Rutherford, οὐχι P

¹⁴ I.e. a very barren place whose inhabitants would not find much fault with potential slaves. The reference of 'equally' is unclear.

MIME 3

COTTALUS

No, I beseech you, Lampriscus, by the Muses and your beard and poor Cottalus' life, do not mutilate me with the piercing one, but with the other.

<LAMPRISCUS >

But you are wicked, Cottalus, so that no one, even if selling you, would praise you, not even where mice eat iron equally.¹⁴

COTTALUS

How many, how many, Lampriscus, I beg you, are you going to inflict on me?

<LAMPRISCUS >

Ask her, not me.

<COTTALUS >

Ow! How many will you give me?

<METROTIME >

As I wish to live, as many as your wicked hide can bear.

<COTTALUS >

Stop! Enough, Lampriscus.

LAMPRISCUS

You too stop doing wicked deeds.

<COTTALUS >

I shall not do any again, I swear to you, Lampriscus, by the dear Muses.

LAMPRISCUS

What a tongue you've acquired; I'll put the gag on you quickly, if you say any more.

HERODAS

(ΚΟ.) ἰδοῦ, σιωπῶ μὴ με, λίσσομαι, κτείνης.

(ΔΑ.) μέθεσθε, Κόκκαλ', αὐτόν.

(ΜΗ.) οὐ δ<εἰ σ' > ἐκλήξαι,

Λαμπρίσκε· δεῖρον ἄχρισ ἥλιος δύση.

88a <ΔΑ.> ἀλλ' >

(ΜΗ.) ἀλλ' ἐστὶν ὕδρης ποικιλώτερος πολλῶι

90 καὶ δεῖ λαβεῖν νιν—καπὶ βυβλίωι δῆκον,

τὸ μηδέν—ἄλλας εἴκοσιν γε, καὶ ἦν μέλλῃ

αὐτῆς ἄμεινον τῆς Κλεοῦς ἀναγνώσαι.

<ΚΟ.> ἰσοαῖ.

<ΔΑ.> λάθοις τὴν γλάσσαν ἐς μέλι πλύνας.

<ΜΗ.> ἐρέω ἐπιμηθέως τῶι γέροντι, Λαμπρίσκε,

95 ἐλθοῦσ' ἐς οἶκον ταῦτα, καὶ πέδας ἤξω

φέρουσ' ὄκως νιν σύμποδ' ὦδε πηδεύντα

αἰ πότνιαι βλέπωσιν ἄς ἐμίσησεν.

87 δ<εἰ σ' > Danielsson, Pearson

88a added by a friend of Headlam

93 ἰσοαῖ is given to Cottalos by Crusius, the rest to Lampr. by Nairn

15 A line with the general sense 'But he has had enough' appears to have been lost.

16 If he pretends to study.

17 One of the Muses.

18 Rejoicing at his release and his mother's discomfiture.

MIME 3

COTTALUS

See, I'm silent. Don't kill me, I beg you.

LAMPRISCUS

Let him go, Coccalus.

METROTIME

You ought not to have stopped, Lampriscus; flay him until the sun sets.

<LAMPRISCUS >

< . . . >¹⁵

METROTIME

But he is much more subtle than a water-snake, and he ought, even over his book,¹⁶ the wretch, to get another twenty at least, even if he will read better than Cleo¹⁷ herself.

<COTTALUS >

Ha-ha!¹⁸

<LAMPRISCUS >

May you find your tongue washed in honey.¹⁹

METROTIME

On second thoughts, Lampriscus, I shall go home and tell the old man this; and I shall come back with fetters, so that the Ladies²⁰ he has hated may see him jumping here with feet tied together.

¹⁹ I.e. be honoured by the Muses (Hesiod, *Theogony*, 83–84), something which is unlikely to happen by his own act.

²⁰ The Muses.

4. ΑΣΚΛΗΠΙΩΙ ΑΝΑΤΙΘΕΙΣΑΙ ΚΑΙ ΘΥΣΙΑΖΟΤΣΑΙ

(κτ.) χαίροις, ἄραξ Παίηον, ὃς μέδεις Τρίκκης
καὶ Κῶν γλυκεῖαν κήπίδαυρον ὠϊκηκας,
σὺν καὶ Κορωνὶς ἢ σ' ἔτικτε κώπόλλων
χαίροιεν, ἧς τε χειρὶ δεξιῇ ψαύεις
5 Ἰγεία, κῶνπερ οἶδε τίμοι βωμοί
Πανάκη τε κήπιώ τε κήσῳ χαίροι,
κοὶ Λεωμέδοντος οἰκίην τε καὶ τείχεα
πέρσαντες, ἰητήρες ἀγρίων νούσων,
Ποδαλείριός τε καὶ Μαχάων χαϊρόντων,
10 κῶσοι θεοὶ σὴν ἐστίνη κατοικεῦσιν
καὶ θεαί, πάτερ Παίηον ἔλεω δεῦτε
τῶλέκτορος τοῦδ', ὄντι' οἰκίης †τοίχων†
κήρυκα θύω, τὰπίδορπα δέξαισθε.
οὐ γάρ τι πολλὴν οὐδ' ἔτοιμον ἀντλεῦμεν,

The names of the participants and the division of the lines between them are not certain. One of the women is Cynno, but the other may be Phile or Cottale (then φίλη = 'dear'); Coccale and Cydilla are their slaves in either case

⁵ τε κωνπερ P, corrected by several

⁶ Herwerden trans-

posed χαίροι before κήπιώ to improve the syntax

¹² τοιχων P, τρηχὺν Richards, μόχθων Stadtmüller

4. WOMEN DEDICATING AND SACRIFICING TO ASCLEPIUS

CYNNO

Greetings, Lord Paeon,¹ who rulest Tricca and hast settled sweet Cos and Epidaurus, and also may Coronis who gave thee birth and Apollo be greeted, and she whom thou touchest with thy right hand Hygieia, and those to whom belong these honoured altars, Panace and Epio and Ieso be greeted, and the sackers of Laomedon's house and walls, curers of cruel diseases, Podalirios and Machaon be greeted, and whatsoever gods and goddesses live at thy hearth, father Paeon: may ye graciously come hither and receive this cock which I am sacrificing, herald of the walls of the house,² as your dessert. For our well is far from

¹ Epithet of Asclepius, whose parents are Apollo and Coronis, wife Hygieia ('Health'), daughters Panace ('Remedy'), Epio ('Gentleness') and Ieso ('Healing'), and sons Podalirius and Machaon, both healers, who took part in the siege of Troy (whose walls were built by Laomedon).

² It is not clear how the cock is herald of the *walls*. 'Harsh-voiced herald' or 'herald of the labours of the house' would be easier.

- 15 ἐπεὶ τάχ' ἂν βοῦν ἢ νευημένην χοῖρον
πολλῆς φορίνης, κοῦκ ἀλέκτορ', ἤητρα
νούσων ἐποιεύμεσθα τὰς ἀπέψησας
ἐπ' ἠπίας σὺ χεῖρας, ᾧ ἄναξ, τεῖνας.
ἐκ δεξιῆς τὸν πίνακα, Κοκκάλη, στήσον
20 τῆς Ἱγυείης.
<ΦΙ.> ᾧ, καλῶν, φίλη Κυννοῖ,
ἀγαλμάτων· τίς ἦρα τὴν λίθον ταύτην
τέκτων ἐποκίει καὶ τίς ἐστὶν ὁ στήσας;
<ΚΤ.> οἱ Πρηξιτέλεω παῖδες· οὐκ ὀρῆις κείνα
ἐν τῇ βάσει τὰ γράμματ'; Εὐθύης δ' αὐτήν
25 ἔστησεν ὁ Πρήξωνος.
<ΦΙ.> ἴλεως εἶη
καὶ τοῖσδ' ὁ Παιῶν καὶ Εὐθύηι καλῶν ἔργων.
<ΚΤ.> ὄρη, Φίλη, τὴν παῖδα τὴν ἄνω κείνην
βλέπουσιν ἐς τὸ μῆλον· οὐκ ἐρεῖς αὐτήν
ἦν μὴ λάβημι τὸ μῆλον ἐκ τάχα ψύξει<ν>;
30 <ΦΙ.> κείνον δέ, Κυννοῖ, τὸν γέροντ'—
<ΚΤ.> ᾧ πρὸς Μοιρέων
τὴν χηναλώπεκ' ὡς τὸ παιδίον πνίγει.
πρὸ τῶν ποδῶν γούν εἴ τι μὴ λίθος, τοῦργον,
ἐρεῖς, λαλήσει. μᾶ, χρόνωι κοτ' ἄνθρωποι
κῆς τοὺς λίθους ἔξουσιν τὴν ζοῆν θείναι.
35 <ΦΙ.> τὸν Βατάλης γὰρ τοῦτον οὐκ ὀρῆις, Κυννοῖ,
ὄκως βέβηκεν ἀνδρ[ι]άντα τῆς Μυττέω;

²⁴ *αυτα* P, corrected by Richards

²⁶ *ευθυης* P, corrected by several ²⁹ *ψύξει<ν>* Rutherford

³⁰ <ΦΙ.> and <ΚΤ.> Hertling *γεροντά* P, divided by Knox

abundant or ready-flowing, else we should have made an ox or a sow heaped with much crackling, and not a cock, our thank-offering for the diseases which thou hast wiped away, Lord, stretching out thy gentle hands. Coccale, set the tablet³ on the right of Hygieia.

<PHILE>

Oh, what lovely statues, dear Cynno; what artist made this sculpture and who is the person who dedicated it?

<CYNNO>

The sons of Praxiteles;⁴ don't you see these words on the base? And Euthies son of Prexon dedicated it.

<PHILE>

May Paeon be gracious to them and to Euthies for their lovely works.

<CYNNO>

See, Phile, that girl looking up at the apple: wouldn't you say that if she doesn't get the apple she will quickly expire?

<PHILE>

And that old man, Cynno—

<CYNNO>

Oh, by the Fates, how the child chokes the goose. Certainly if it were not stone before our feet, the work, you'd say, will speak. Ah, in time men will be able to put life even into stones.

PHILE

Now this statue of Batale, daughter of Myttes, don't you

³ With a description of the cure.

⁴ Cephisodotus and Timarchus, artists like their better-known father.

HERODAS

- εἰ μή τις αὐτὴν εἶδε Βατάλην, βλέψας
 ἐς τοῦτο τὸ εἰκόνησμα μὴ ἐτύμης δέισθω.
 (ΚΤ.) ἔπευ, Φίλη, μοι καὶ καλὸν τί σοι δείξω
 40 πρῆγγμ' ὄιον οὐκ ᾠρηκας ἐξ ὄτου ζώεις.
 Κύδιλλ', ἰούσα τὸν νεωκόρον βῶσον.
 οὐ σοὶ λέγω, αὐτῇ, τῇ ᾧδε κῶδε χασκεύση;
 μᾶ, μὴ τιν' ᾠρην ᾧν λέγω πεποίηται,
 ἔστηκε δ' εἷς μ' ὀρεῦσα καρκίνου μέζον.
 45 ἰούσα, φημί, τὸν νεωκόρον βῶσον.
 λαίμαστρον, οὐτ' ὀργή σε κρηγῦνη οὐτε
 βέβηλος αἰνεῖ, πανταχῆ δ' ἴση κέισαι.
 μαρτύρομαι, Κύδιλλα, τὸν θεὸν τοῦτον,
 ὡς ἔκ με κακίεις οὐ θέλουσαν οἰδῆσαι
 50 μαρτύρομαι, φήμ'. ἔσσειτ' ἡμέρη κείνη
 ἐν ἧι τὸ βρέγμα τοῦτο †ταουσυρες† κνήσηι.
 (ΦΙ.) μὴ πάντ' ἐτοίμως καρδιηβολεῦ, Κυννοί·
 δούλη 'στι, δούλης δ' ᾧτα νωθρίη θλίβει.
 (ΚΤ.) ἀλλ' ἡμέρη τε κῆπὶ μέζον ᾠθείται·
 55 αὐτῇ σύ, μείνον· ἡ θύρη γὰρ ᾠικται
 κἀνεῖτ' ὁ παστός.
 <ΦΙ.> οὐκ ὀρηίς, φίλη Κυννοί;
 οἶ' ἔργα κεί' ἠνῆν ταῦτ' ἐρεῖς Ἀθηναίην
 γλύψαι τὰ καλὰ—χαίρετω δὲ δέσποινα.
 τὸν παῖδα δὴ <τὸν> γυμνὸν ἦν κνίσω τοῦτον

⁴⁹ κακίεις Meister⁵¹ τῶσυρες Blass, Danielsson⁵² It is not clear if the corrector intended καρδιηβολεῦ or καρδίη βαλεῦ: καρδιηβαλλει P ⁵⁷ κωιην with i deleted P, explained by Diels, Richards; κείν' ἦν Headlam, καὶ μὴν Verdenius

MIME 4

see, Cynno, how it stands? Anyone who has not seen Batale herself, looking at this likeness would not need the real thing.

CYNNO

Come with me, Phile, and I'll show you a lovely thing such as you have never seen in all your life. Cydilla, go and call the temple-warden. Am I not speaking to *you*, who gape this way and that? Ah, she has paid no heed to what I say, but stands staring at me more than a crab. Go, I say, and call the temple-warden. Glutton, no woman pious or impure praises you as good, but everywhere you are valued equally.⁵ I make this god my witness, Cydilla, that you inflame me though I do not wish to swell up. I make him witness, I say: that day will come when you will scratch your filthy head.⁶

PHILE

Don't take everything so readily to heart, Cynno; she is a slave, and a slave's ears are blocked with sluggishness.

CYNNO

But it is day and the crush is getting worse. You there, wait, for the door has been opened and the curtain unfastened.

<PHILE>

Don't you see, dear Cynno, what works are here! You would say that Athena carved these lovely things—greetings, Lady. This naked boy, if I scratch him, won't he have a

⁵ I.e. are equally worthless.⁶ Possibly she is to be branded.⁶¹ A second θερμὰ is added by a late hand; θερμὸν αἶμα Stadt Müller

- 60 οὐκ ἔλκος ἔξει, Κύννα; πρὸς γάρ οἱ κείνται
αἱ σάρκες οἷα ἱθερματὶ πηδῶσαι
ἐν τῇ σαπίσκῃ. τῶργύρευν δὲ πύραυστρον
οὐκ ἦν ἴδιμ Μύελλος ἢ Πατακίσκος
ὁ Δαμπρίωνος, ἐκβαλεῦσι τὰς κούρας
65 δοκεῦντες ὄντως ἀργύρευν πεποιῆσθαι;
ὁ βοῦς δὲ κῶ ἄγων αὐτὸν ἢ τ' ὀμαρτεῦσα
κῶ γρυνπὸς οὗτος κῶ ἀνάσιλλος ἄνθρωπος
οὐχὶ ζοῆν βλέπουσι κῆμέρην πάντες;
εἰ μὴ ἐδόκευν τι μέζον ἢ γυνὴ πρήσσειν,
70 ἀνηλάλαξ' ἄν, μὴ μ' ὁ βοῦς τι πημήνην
οὕτω ἐπιλοξοί, Κυρννί, τῇ ἐτέρῃ κούρηι.
(ΚΤ.) ἀληθιναί, Φίλη, γὰρ αἱ Ἐφεσίου χεῖρες
ἐς πάντ' Ἀπελλέω γράμματ'. οὐδ' ἐρείς 'κείνος
ἄνθρωπος ἐν μὲν εἶδεν, ἐν δ' ἀπηρνήθη',
75 ἀλλ' ὦ ἐπὶ νοῦν γένοιτο καὶ θέων ψαύειν
ἠπέιγετ'. ὃς δ' ἐκείνου ἢ ἔργα τὰ ἐκείνου
μὴ παμφαλήσας ἐκ δίκης ὀρώρηκεν,
ποδὸς κρέμαιτ' ἐκείνος ἐν γναφέως οἴκωι.
(ΝΕ.) κάλ' ὕμιν, ὦ γυναῖκες, ἐντελέως τὰ ἱρά
80 καὶ ἐς λῶιον ἐμβλέποντα· μεζόνως οὕτις
ἠρέσατο τὸν Παίηον' ἤπερ οὖν ὕμεῖς.
ἰῆ ἰῆ Παίηον, εὐμενῆς εἶης

⁶² πύραυστρον P, explained by Vollgraff

⁶⁸ βλέπουσιν ημερην P, corrected by Hicks

⁷⁵ ὦ = ὁ οἱ explained by Paton θέων Ellis, θεῶν most edd.

wound, Cynno? For the flesh is laid on him in the painting, pulsing like warm springs.⁷ And the silver fire-tongs, if Myellus or Pataeciscus son of Lamprion sees them, won't they lose their eyes thinking they are really made of silver? And the ox, and the man leading it, and the woman following, and this hook-nosed man and the one with his hair sticking up, don't they all have the look of life and day? If I did not think I was acting too boldly for a woman, I should have cried out, in case the ox might do me some harm: he glances sideways so, Cynno, with the one eye.

CYNNO

Yes, Phile, the hands of the Ephesian Apelles are truthful in every line, nor would you say 'That man looked at one thing but rejected another,' but whatever came into his mind he was quick and eager to attempt; and anyone who has looked on him or his works without just excitement ought to hang by the foot in the fuller's house.⁸

TEMPLE-WARDEN

Perfectly fair, ladies, are your offerings, and looking forward to better: no one has found more favour with Paeon than you have. Hail hail Paeon, mayest thou be well dis-

⁷ Or, with Stadtmüller's conjecture, 'like warm blood'.

⁸ Being hung up by a foot is mentioned as a punishment in New Comedy. The location in the fuller's adds the suggestion of being beaten like dirty clothing.

HERODAS

καλοῖς ἐπ' ἱροῖς τῆισδε κεί τινες τῶνδε
 ἕασ' ὀπυηταί τε καὶ γενῆς ἄσσον.

85

ἢ ἢ Παίηον, ᾧδε ταυτ' εἴη.

<KT.>

εἴη γάρ, ᾧ μέγιστε, κύνγιμι πολλῆι
 ἔλθοιμεν αὐτίς μέζον' ἴρ' ἀγινεύσαι
 σὺν ἀνδράσιν καὶ παισί. Κοκκάλη, καλῶς
 τεμεύσα μέμνεο τὸ σκελύδριον δοῦναι

90

τῶι νεωκόρῳι τοῦρνηθος· ἕς τε τὴν τρώγλην
 τὸν πελανὸν ἔνθες τοῦ δράκοντος εὐφήμῳς,
 καὶ ψαιστὰ δεῦσον· τάλλα δ' οἰκίης ἔδρηι
 δαισόμεθα, καὶ ἐπὶ μὴ λάθῃι φέρεῖν, αὐτη,
 τῆς ὑγίης †λωι† πρόσδος· ἦ γὰρ ἱροῖσιν
 †με.ων αμαρτυησηνηγησι† τῆς μοίρης.

95

⁸⁸ κοτταλη P, corrected by Rutherford

⁹⁴ δωι P, λωι the corrector; neither is intelligible and no conjecture is plausible

⁹⁵ μεθ ων is the likeliest reading at the beginning. The middle is unmetrical (ὑγίη). I have conjectured μετ' ᾧν ἀμαρτέι (Meister) ἦσ<ίς ἐ>στι (deleting ἠ ὑγίη as a gloss), 'for certainly at sacrifices after which it (health) follows there is enjoyment.'

MIME 4

posed for their fair offerings to these ladies and to any who are their spouses and near kin. Hail hail Paeon; so may it be.

<CYNNO>

May it be, o most mighty, and in good health may we come again with our husbands and children, bringing greater offerings.—Coccale, remember to cut carefully the bird's little leg and give it to the temple-warden, and place the batter reverently in the snake's hole⁹ and dip the cakes; the rest we shall feast on at the house's seat—and don't forget, you, to carry some of the health-offering and † †; surely at sacrifices † † of the portion.

⁹ The gift to the god's holy animal had by this period been formalised into money placed in a box shaped like a snake, but the old terminology was retained.

5. ΖΗΛΟΤΤΠΟΣ

(BL.) λέγε μοι σύ, Γάστρων, ἥδ' ὑπερκορῆς οὕτω
ὥστ' οὐκέτ' ἄρκει τὰμά σοι σκέλεα κινεῖν

ἀλλ' Ἀμφυταίηι τῆι Μένωνος ἔγκεισαι;

(ΓΑ.) ἐγὼ Ἀμφυταίηι; τὴν λέγεις ὀρώρηκα

5

γυναῖκα;

<BL.> προφάσις πᾶσαν ἡμέρην ἔλκεις.

<ΓΑ.> Βίτιννα, δοῦλός εἰμι· χρῶ ὅτι βούληι <μοι>
καὶ μὴ τό μεν αἶμα νύκτα κήμερην πῖνε.

(BL.) ὄσσην δὲ καὶ τὴν γλάσσαν, οὕτος, ἔσχηκας.
Κύδιλλα, κοῦ ἔστι Πυρρίης, κάλει μ' αὐτόν.

10

(ΠΤ.) τί ἔστι;

<BL.> τοῦτον δῆσον—ἀλλ' ἔτ' ἔστηκας;—

τὴν ἱμανήθρην τοῦ κάδου ταχέως λύσας.

ἦν μὴ κατακίσασα τῆι σ' ὅληι χώρηι

παράδειγμα θῶ, μᾶ, μὴ με θῆις γυναῖκ' εἶναι.

ἦρ' οὐχὶ μᾶλλον Φρύξ; ἐγὼ αἰτίη τούτων,

¹ εἰ δ' Bücheler (if accepted, read εἰς) ⁴ ἀμφυταίην P, corrected by Jackson ⁶ <μοι> Blass, Bücheler

¹ His penis, indicated by a gesture.

5. A JEALOUS PERSON

BITINNA

Tell me, Gastron, is this¹ so over-full that it is no longer enough for you to move my legs, but you are devoted to Menon's Amphytaea?

GASTRON

I to Amphytaea? Have I seen the woman you speak of?

<BITINNA>

You draw out excuses all day.

<GASTRON>

Bitinna, I am a slave: use me as you wish and do not suck my blood night and day.

BITINNA

You, what a tongue you've acquired. Cydilla, where is Pyrries? Call him to me.

PYRRIES

What is it?

<BITINNA>

Tie him—are you still standing there?—quickly taking the rope from the bucket. If by my ill-treatment of you I don't make you an example to the whole country, well, don't count me a woman. Is this not rather a case of the Phrygi-

15 ἐγῶμι, Γάστρων, ἧ σε θέλω ἐν ἀνθρώποις.
 ἀλλ' εἰ τότε ἐξήμαρτον, οὐ τὰ νῦν εὔσαν
 μώρην Βίτινναν, ὡς δοκεῖς, ἔτ' εὐρήσεις.
 φέρ', εἰς σύ, δῆσον, τὴν ἀπληγίδ' ἐκδύσας.

(ΓΑ.) μὴ μή, Βίτιννα, τῶν σε γουνάτων δεύμαι.

20 (ΒΙ.) ἔκδυθι, φημί. δεῖ σ' ὀτεύνεκ' εἰς> δοῦλος
 καὶ τρεῖς ὑπέρ σευ μνάς ἔθηκα γινώσκειν.
 ὡς μὴ καλῶς γένοιτο τῆμέρηι κείνηι
 ἧτις σ' ἐσῆγαγ' ὦδε. Πυρρήη, κλαύσηι
 ὀρώ σε δήκου πάντα μάλλον ἢ δεύντα:

25 σύσσιφιγγε τοὺς ἀγκῶνας, ἔκπρισόν δήσας.

(ΓΑ.) Βίτινν', ἄφες μοι τὴν ἀμαρτίην ταύτην.

ἀνθρωπός εἰμι', ἧμαρτον' ἀλλ' ἐπὴν ἀδτις
 ἔλῃς τι δρώντα τῶν σὺ μὴ θέλῃς, στίξον.

(ΒΙ.) πρὸς Ἀμφυταίην ταῦτα, μὴ 'μέ πληκτίξεν,

30 μετ' ἧς ἀλινδῆι καὶ ἐμ...η ποδῶψηστρον.

<ΠΤ.> δέδεται καλῶς σοι.

<ΒΙ.> μὴ λάθῃι λυθεῖς σκέψαι.

ἀγ' αὐτὸν εἰς τὸ ζήτρειον πρὸς Ἑρμῶνα
 καὶ χιλίας μὲν ἐς τὸ νῶτον ἐγκόψαι
 αὐτῶι κέλευσον, χιλίας δὲ τῆι γαστρί.

35 (ΓΑ.) ἀποκτενεῖς, Βίτιννα, μ' οὐδ' ἐλέγξασα
 εἴτ' ἔστ' ἀληθέα πρῶτον εἶτε καὶ ψευδέα;

³⁰ ἐμέ is likely, but the following verb uncertain: χρῆ can be read (Milne), then a line must have been omitted

³² Quoted by the *Etymologicum Magnum*, p. 411.33, for the scansion ζήτρειον from 'Herodotus' (i.e. Herodas)

³³ τον P, corrected by Rutherford, Blass

an² I am the cause of this, Gastron, I am, by having set you among men. But if I was wrong then, you will no longer find Bitinna being foolish now, as you expect. Come, you by yourself, take off his cloak and tie him.

GASTRON

No, no, Bitinna, by your knees, I beg you.

BITINNA

Take it off, I say. You must realise that you are a slave and I paid three minas for you. A curse on that day which brought you here! Pyrries, you will regret this: I see you undoubtedly at everything rather than tying him. Bind his elbows tightly; saw them off with the ties.

GASTRON

Bitinna, excuse me this mistake. I am human, I went wrong; but whenever again you catch me doing anything you don't wish, tattoo me.

BITINNA

Don't make up to me like this, but to Amphytaea, with whom you roll about, and [] me a doormat.

<PYRRIES>

He's well tied for you.

<BITINNA>

See that he doesn't slip free. Take him to the executioner's, to Hermon, and order him to hammer a thousand blows into his back and a thousand to his belly.

GASTRON

Will you kill me, Bitinna, without proving first whether this is true or false?

² Who is the better of a beating (2.100).

- (BI.) ἃ δ' αὐτὸς εἶπας ἄρτι τῆι ἰδίῃ γλάσσηι,
 'Βίτινν', ἄφες μοι τὴν ἀμαρτίην ταύτην';
 (ΓΑ.) τὴν σευ χολὴν γὰρ ἤθελον κατασβῶσαι.
 40 (BI.) ἔστηκας ἐμβλέπων σύ, κοῦκ ἄγεις αὐτὸν
 ὄκου λέγω σοι; θλή, Κύδιλλα, τὸ ρύγχος
 τοῦ παντοῆρκεω τοῦδε. καὶ σύ μοι, Δρήχων,
 ἤδη 'φμαάρτει <τῆι> σοι ἂν οὗτος ἠγγῆται.
 δώσεις τι, δούλη, τῶι κατηρήτῳ τούτῳ
 45 ράκος καλύψαι τὴν ἀνώνυμον κέρκον,
 ὡς μὴ δι' ἀγορῆς γυμνὸς ὦν θεωρήται.
 τὸ δευτερόν σοι, Πυρρίη, πάλιν φῶνέω,
 ὅκως ἐρείς Ἑρμωνι χιλίας ὦδε
 καὶ χιλίας ὦδ' ἐμβαλεῖν ἀκήκουκας;
 50 ὡς ἦν τι τούτων ὦν λέγω παραστειξίης,
 αὐτὸς σὺ καὶ τὰρχαῖα καὶ τόκους τείσεις.
 βάδιζε καὶ μὴ παρὰ τὰ Μικκάλῃς αὐτὸν
 ἄγ', ἀλλὰ τὴν ἰθείαν. εὖ δ' ἐπεμνήσθην—
 κάλει, κάλει δραμεῦσα, πρὶν μακρὴν, δούλη,
 αὐτοκῶν γενέσθαι.
 55 (ΚΤ.) Πυρρίης, τάλας, κωφέ,
 καλεῖ σε. μᾶ, δόξει τις οὐχὶ σὺνδουλον
 αὐτὸν σπαράσσειν ἀλλὰ σημάτων φῶρα.
 ὀρηῖς ὅκως νῦν τοῦτον ἐκ βίης ἔλκεις
 ἐς τὰς ἀνάγκας, Πυρρίη; <σ>έ, μᾶ, τούτους
 60 τοῖς δύο Κύδιλλ' ἐπόψετ' ἡμερέων πέντε
 παρ' Ἀντιδώρῳ τὰς Ἀχαϊκὰς κείνας,

BITINNA

But what about what you just said with your own tongue:
 'Bitinna, excuse me this mistake'?

GASTRON

I wanted to calm you down.³

BITINNA

Are you standing there staring, instead of taking him
 where I tell you? Bash this knave's snout, Cydilla. And you,
 Drechon, follow now where he leads you. Girl, will you
 give some rag to this cursed fellow to hide his unmention-
 able tail, to avoid his being seen naked through the market-
 place. For the second time, Pyrries, again I tell you, that
 you are to instruct Hermon to inflict a thousand here and a
 thousand here: have you heard? If you go astray in any of
 my orders, you will yourself pay both principal and inter-
 est. Go on, and don't take him by Miccale's but the direct
 road. But I've just remembered!—run and call, girl, call
 them before they get far.

CYDILLA

Pyrries, you deaf wretch, she is calling you. Ah, you'd think
 he was dragging a grave-robber rather than a fellow-slave.
 Do you see how you're now forcibly pulling him to the tor-
 ture, Pyrries? Ah, it's you that Cydilla will see with these
 two eyes within five days at Antidorus' rubbing your ankles

³ Lit. 'extinguish your bile'.

⁴¹ θλή Headlam, Hicks, Ellis: οδη P (ΘΔΗ and ΟΔΗ are only
 two strokes apart) ⁴³ <τῆι> σοι ἂν Danielsson, σοι εαν P

⁵⁵ αὐτοκῶν several ⁵⁹ <σ>έ Blass, Weil

⁶⁰ τους P, corrected by Blass, Weil

- ἄς πρῶν ἔθηκας, τοῖς σφυροῖσι τρίβοντα.
 (BI.) οὗτος σύ, τοῦτον αὐτίς ᾧδ' ἔχων ἦκε
 δεδεμένον οὕτως ὥσπερ ἐξάγεις αὐτόν,
 65 Κόσω τέ μοι κέλευσον ἐλθεῖν τὸν στίκτην
 ἔχοντα ραφίδας καὶ μέλαν. μῆι δεῖ σε
 ὀδῶι γενέσθαι ποικίλον. κατηρτήσθω
 οὕτω κατάμνος ὥσπερ ἡ Δάου τιμή.
 (KT.) μῆ, τατί, ἀλλὰ νῦν μὲν αὐτόν—οὕτω σοι
 70 ζῶνι Βατυλλίς κηπίδοις μιν ἐλθοῦσαν
 ἐς ἀνδρὸς οἶκον καὶ τέκν' ἀγκάλης ἄραις—
 ἄφες, παραιτεῦμαί σε τὴν μίαν ταύτην
 ἀμαρτίην . . .
 (BI.) Κύδιλλα, μῆ με λύπει τι
 75 ἢ φεύξομ' ἐκ τῆς οἰκίης. ἀφέω τοῦτον
 τὸν ἐπτάδουλον; καὶ τίς οὐκ ἀπαντώσα
 ἐς μεν δικαίως τὸ πρόσωπον ἐμπτύει;
 οὐ τὴν Τύραννον, ἀλλ' ἐπεὶ περ οὐκ οἶδεν,
 ἀνθρωπος ὢν, ἐωντόν, αὐτίκ' εἰδήσει
 ἐν τῶι μετώπῳ τὸ ἐπίγραμμα' ἔχων τοῦτο.
 80 (KT.) ἀλλ' ἔστιν εἰκάς καὶ Γερήνι' ἐς πέμπτην.

⁷⁰ μεν P, corrected by Rutherford, Blass

⁷³ με λυπέει τι Palmer, λυπιτε με P

⁷⁴⁻⁷⁵ ἀφέω . . . ἐπτάδουλον is quoted by Eustathius in his commentary on the *Odyssey* 5.306

with those Achaean objects⁴ you recently put off.

BITINNA

You there, come back here again with him tied just as you are taking him away, and order Cosis the tattooer to come to me with his needles and ink. At the one go you must become speckled. Let him be hung up gagged as much as His Honour Daus.⁵

CYDILLA

No, mama, but for the moment let him—as Batyllis may live and you may see her going to a husband's house and lift her children in your arms—let him be excused, I beseech you: this one error—

BITINNA

Cydilla, do not vex me at all, or I shall rush out of the house! Am I to excuse this sevenfold son of slaves? Would not anyone who met me justly spit on my face? No, by the Queen.⁶ But since, though human, he does not know himself, he will soon know when he has this inscription⁷ on his forehead.

CYDILLA

But it is the twentieth, and the Gerenia⁸ are in four days—

⁴ Clearly chains, though the reason for the epithet is unclear.

⁵ Daus is a common slave-name in New Comedy, and we must suppose that one suffered the fate described.

⁶ Which goddess is meant is not clear.

⁷ Probably γνώθι σαυτόν, 'know yourself'.

⁸ An otherwise unknown festival, obviously in honour of the dead (84).

HERODAS

(BI.) νῦν μὲν σ' ἀφήσω, καὶ ἔχε τὴν χάριν ταύτην,
ἣν οὐδὲν ἦσσον ἢ Βατυλλίδα στέργω,
ἐν τῆσι χερσὶ τῆς ἐμῆσι θρέψασα.
ἐπεὰν δὲ τοῖς καμοῦσιν ἐγχυτλώσωμεν
85 ἄξεις τότε ἀμελικτῶτιν ἑορτὴν ἐξ ἑορτῆς.

⁸⁵ ἀμελικτῶτιν Headlam

MIME 5

BITINNA

For the moment I shall excuse you, and be grateful to her,
whom I love no less than Batyllis, as I reared her in my own
arms. But when we have poured libations to the dead, you
will then keep unhoneyed⁹ festival on festival.

⁹ I.e. bitter. Honey was not offered to the dead.

6. ΦΙΛΙΑΖΟΤΣΑΙ Η ΙΔΙΑΖΟΤΣΑΙ

- (ΚΟ.) κάθησο, Μητροί. τῆι γυναικὶ θές δίφρον
 ἀνασταθείσα· πάντα δεῖ με προστάσσειν
 αὐτήν· σὺ δ' οὐδὲν ἄν, τάλαινα, ποιήσῃς
 αὐτῆ ἀπὸ σαυτῆς· μᾶ, λίθος τις, οὐ δούλη
 5 ἐν τῆι οἰκίῃ <κ>εῖσ'· ἀλλὰ τάλφιτ' ἦν μετρέω
 τὰ κρίμν' ἀμβροίς, κῆ<ν> τοσοῦτ' ἀποστάξῃ
 τὴν ἡμέ[ρ]ην ὅλην σε τουθορούζουσαν
 καὶ πρημογῶσαν οὐ φέρουσιν οἱ τοῖχοι.
 νῦν αὐτὸν ἐκμάσσεις τε καὶ ποεῖς λαμπρόν
 10 ὄτ' ἐστὶ χρ[εῖ]η, ληιστρί; θυέ μοι ταύτη
 ἐπέε σ' ἔγευσ' ἄν τῶν ἐμῶν ἐγὼ χειρέων.
 (ΜΗ.) φίλη Κοριττοί, ταῦτ' ἐμοὶ ζυγὸν τρίβεις·
 κῆγὼ ἐπιβρύχουστ' ἡμέρην τε καὶ νύκτα
 κύων ὑλακτέω τῆ[ς] ἀνωνύμοις ταύτης.
 15 ἀλλ' οὐνεκεν πρὸς σ' ἡλ[θ]ον—ἐκποδὼν ἡμῖν
 φθείρεσθε, νόβυστρ', ὦτ[α] μόννον καὶ γλάσσαι,
 τὰ δ' ἄλλ' ἐορτή—λίσσομαί [σ]ε, μὴ ψεύσῃς,

⁵ <κ>εῖσ' Richards μετρέω, corrected to μετρῆι, P (the correction, 'when you measure out', loses the nice point of the characterisation of Coritto as careful, if not mean, cf. 99 ff.)

6. WOMEN IN A FRIENDLY OR PRIVATE SITUATION

CORITTO

Be seated, Metro. Stand up and put out a chair for the lady. I have to give you every instruction myself: you would do nothing by yourself, you wretch; ah, you are a stone lying in the house, not a slave. But if I measure out the meal to you, you count the crumbs, and if so much should drop the walls won't contain you as you mutter and fume the whole day. Are you rubbing it and making it shiny now, when it's needed, you pirate? Give a thank-offering, I tell you, to this lady, since I would have made you taste my hands.

METRO

Dear Coritto, you have the same yoke wearing you down as I. I too am a barking dog, snapping day and night at those unmentionable girls. But why I've come to you—get to hell out of our way, with your closed minds, only ears and tongues, but otherwise idleness—I beg you, do not lie,

⁶ κη . . . ἀποσταξει P, corrected by several

¹⁰ χρ[(ε)ί]η several

¹⁶ ὦτ[α] Hicks

¹⁷ εορτη P, corrected by Blass, Danielsson

HERODAS

φίλη Κοριττοῖ, τίς κοτ' ἦν ὃ σοι ράβας
τὸν κόκκινον βανβῶνα;

(ΚΟ.) κοῦ δ' ὀρώρηκας,

20 Μητροῖ, σὺ κείνον;

(ΜΗ.) Νοσσίς ε[ῖ]χεν ἠρίννης
τριτημέρηι νιν' μᾶ, καλόν τι δώρημα.

(ΚΟ.) Νοσσίς; κόθεν λαβοῦσα;

(ΜΗ.) διαβαλεῖς ἦν σοι
εἶπω;

(ΚΟ.) μὰ τούτους τοὺς γλυκέας, φίλη Μητροῖ,
ἐκ τοῦ Κοριττοῦς στόματος οὐδεὶς μὴ ἀκούσῃ
25 ὅσ' ἂν σὺ λέξῃς.

(ΜΗ.) ἡ Βιτᾶδος Εὐβούλη
ἔδωκεν αὐτῇ καὶ εἶπε μηδέν' αἰσθέσθαι.

(ΚΟ.) γυναικες. αὐτῇ μ' ἡ γυνὴ κοτ' ἐκτρίψει.
ἐγὼ μὲν αὐτὴν λιπαρεῦσαν ἠιδέσθην
κῆδωκα, Μητροῖ, πρόσθεν ἢ αὐτὴ χρήσασθαι·

30 ἢ δ' ὠκ>περ εὔρημ' ἀρπάσα<σα> δωρεῖται
καὶ τῆσι μὴ δεῖ. χαιρέτω φίλη πολλὰ
ἔουσα τοίῃ, κητέρην τι' ἀντ' ἡμέων
φίλην ἀθρεῖτω. τὰμὰ Νοσσίδι χρήσαι
τῇ μὴ δοκέω—μέζον μὲν ἢ δίκη γρυζῶ,

35 λάθοιμι δ', Ἀδρήστεια—χιλιῶν εὔντων

³³ ταλλα P, corrected by Groeneboom χρῆσθαι P, interpreted
by others as χρῆσθαι

³⁴ Μηδόκεω Weil wrongly ἡ γυνὴ γρυζῶ P, ἡ δίκη γρυζῶ the
corrector

MIME 6

dear Coritto: who was it who stitched the scarlet dildo for
you?

CORITTO

And where, Metro, did you see that?

METRO

Nossis, daughter of Erinna,¹ had it two days ago; ah, what a
fine gift!

CORITTO

Nossis? From whom did she get it?

METRO

Will you disparage me if I tell you?

CORITTO

By these sweet eyes, dear Metro, no one shall hear what
you say from Coritto's mouth.

METRO

Bitas' Eubule gave it to her and said that no one should
know.

CORITTO

Women! This woman will uproot me yet. I paid respect to
her plea, and gave it her, Metro, before I used it myself.
But snatching it like a windfall, she passes it on even to
those who ought not to have it. Many farewells to a friend
who is of such a nature; let her look on some other instead
of me as her friend in future. That she should have lent my
property to Nossis! To whom I do not think—I speak more
strongly than is right, may Adrestia² not hear—if I had a

¹ The names of two famous poets, used maliciously.

² Goddess who punished any kind of excess.

ἔν' οὐκ ἂν ὅστις σαπρὸς ἐστὶ προσδώσω.

(ΜΗ.) μὴ δῆ, Κοριττοῦ, τὴν χολὴν ἐπὶ ρινὸς
 ἔχ' εὐθύς, ἣν τι ρῆμα μὴ καλὸν πεύθη.
 γυναικὸς ἐστὶ κρηγγύης φέρεν πάντα.
 40 ἐγὼ δὲ τούτων αἰτίη λαλεύσ' εἰμι
 πόλλ', ἀλλὰ τὴν μεν γλάσσαν ἐκτεμεῖν δέεται.
 ἐκείνο δ' εἶ σοι καὶ μάλιστ' ἐπεμνήσθη,
 τίς ἔστ' ὁ ράψας αὐτόν; εἰ φιλεῖς μ', εἶπον.
 45 τί μ' ἐμβλέπεις γελῶσα; νῦν ὀρώρηκας
 Μητροῦν τὸ πρῶτον; ἢ τί τὰβρά σοι ταῦτα;
 ἐνεύχομαι, Κοριττί, μή μ' ἐπιψεύση,
 ἀλλ' εἰπὲ τὸν ράψαντα.

(ΚΟ.) μᾶ, τί μοι ἐνεύχη;
 Κέρδων ἔραψε.

<ΜΗ.> κοῖος, εἶπέ μοι, Κέρδων;
 50 δὺ εἰσὶ γὰρ Κέρδωνες· εἷς μὲν ὁ γλαυκὸς
 ὁ Μυρταλίνης τῆς Κυλαιθίδος γείτων,
 ἀλλ' οὗτος οὐδ' ἂν πλήκτρον ἐς λύρην ράψαι
 ὁ δ' ἕτερος ἐγγυὸς τῆς συνοικίης οἰκέων
 τῆς Ἑρμοδώρου τὴν πλατεῖαν ἐκβάντι
 ἦν μὲν κοτ' ἦν τις, ἀλλὰ νῦν γεγήρακε·
 55 τούτῳ Κυλαιθὶς ἢ μακαρίτις ἐχρήτο—
 μνησθεῖεν αὐτῆς οἵτινες προσήκουσι.

(ΚΟ.) οὐδέτερος αὐτῶν ἐστίν, ὡς λέγεις, Μητροῦ.
 ἀλλ' οὗτος οὐκ οἶδ' ἢ <κ> Χίου τις ἢ ῥυθρέων

³⁶ λεπρος P, σαπρος the corrector προσδώσω corrected to προσδοιην P

thousand, I should not hand over one that was rotten.

METRO

Coritto, don't get bile in your nose as soon as you hear a word not to your liking. It is a good woman's place to bear everything. I am the cause of this by saying too much; <but> my tongue should be cut out. But to return to what I particularly asked you, who is the one who stitched it? If you love me, tell me. Why do you look at me with a smile? Have you just seen Metro for the first time? What is this delicacy of yours? I implore you, Coritto, don't deceive me, but tell me the one who stitched it.

CORITTO

Ah, why do you implore me? Cerdon stitched it.

<METRO>

Tell me, which Cerdon? For there are two Cerdons, one the grey-eyed neighbour of Cylaethis' Myrtaline; but *he* couldn't stitch even a plectrum for a lyre; and the other, living near Hermodorus' tenement as you go from the main street, he *was* someone once, but now he has grown old; the late Cylaethis was intimate with him—may her relations remember her.

CORITTO

It's neither of these, as you say, Metro, but this one comes from Chios or Erythrae, I don't know which; bald, small—

³⁷⁻³⁹ are cited by Stobaeus, *Anth.* 4:23.14, from Herodas' Mimiambi, with *κόρη τὴν* for *Κοριττοῦ* and *ρίνας*

³⁸ σοφον P and Stobaeus, *καλον* the corrector

⁴¹ πόλλ', ἀλλὰ > Kaibel

⁵⁵ τουτῳ κυλαιθὶς or τουτῳ πυλαιθὶς P

⁵⁷ ὁν several, unnecessarily ⁵⁸ <κ> Kaibel

- 60 ἤκει, φαλακρός, μικκός· αὐτὸ ἐρεῖς εἶναι
 Πρηξίνον, οὐδ' ἂν σῦκον εἰκάσαι σύκωι
 ἔχοις ἂν οὐτῶ· πλὴν ἐπὴν λαλήη, γνώσηι
 Κέρδων ὀτεύνεκ' ἐστὶ καὶ οὐχὶ Πρηξίνος.
 κατ' οἰκίην δ' ἐργάζεται ἐμπολέων λάθρη,
 τοὺς γὰρ τελώνας πᾶσα νῦν θύρη φρίσσει.
 65 ἀλλ' ἔργα, κοῖ' ἔστ' ἔργα· τῆς Ἀθηναίης
 αὐτῆς ὀρήν τὰς χεῖρας, οὐχὶ Κέρδωνος,
 δόξεις. ἐ[γὼ] μέν—δύο γὰρ ἦλθ' ἔχων, Μητροῦ—
 ἰδοῦσ' ἄμ' ἰδμήη τῶμματ' ἐξεκύμηνα·
 τὰ βαλλί' οὕτως ἄνδρες οὐχὶ ποιεύσι
 70 —αὐταὶ γὰρ εἶμεν—ὀρθά· κοῦ μόνον τοῦτο,
 ἀλλ' ἢ μαλακότης ὕπνος, οἱ δ' ἱμαντίσκοι
 ἔρι', οὐκ ἱμάγ[τες]. εὐνοέστερον σκυτέα
 γυναικ[εῖ] διφῶσ' ἄλλον οὐκ ἀνευρ[ή]σ[εις].
 (ΜΗ.) κῶς οὖν ἀφήκας τὸν ἕτερον;
 75 <ΚΟ.> τ[εῖ] δ' οὐ, Μητροῦ,
 ἐπρηξα; κοίην δ' οὐ προσήγαγ[ο]ν πειθοῦν
 αὐτῶι; φιλεύσα, τὸ φαλακρὸν κ[α]τὰφῶσα,
 γλυκὺν πιεῖν ἐγχεύσα, ταταλίζ[ο]νυσα,
 τὸ σῶμα μόνον οὐχὶ δοῦσα χ[ρ]ήσασθαι.
 (ΜΗ.) ἀλλ' εἴ σε καὶ τοῦτ' ἠξίωσ', ἔδει δοῦ[ν]αι.
 80 (ΚΟ.) ἔδει γάρ· ἀλλ' ἄκαιρον οὐ πρέποντ' εἶναι·
 ἦλθεν ἢ Βιτάδος ἐν μέσσωι <Εὐ>βούλη·

60 (ε)ικασαις P, corrected by Kenyon

63 κατοικειν P, corrected by Rutherford

65 εργοκοι P, corrected by Herwerden

67 ἐ[γὼ] Bücheler 72 ἱμάγ[τες] several

you'd say he was just Prexinos, you couldn't liken fig to fig so much; however when he speaks, you'll know that it is Cerdon and not Prexinus. He works at home and sells secretly, for every door now shudders at the tax-collectors—but his work! What work it is! You would think you were seeing the handiwork of Athena, not Cerdon; when I saw them—for he came with two, Metro—my eyes swelled out at first sight; men do not make stands—we are alone—so straight; and not only that, but their smoothness is sleep,³ and the little straps are wool, not straps; if you look for another cobbler better disposed to a woman, you will not find one.

METRO

How then did you let the second go?

<CORITTO>

Metro, what did I not do? What persuasion did I not bring to bear on him? Kissing him, stroking his bald head, pouring him a sweet drink, calling him papa, almost giving him my body to use.

METRO

But if he asked for that too, you should have given it.

CORITTO

Yes, I should have; but it is not decent to act unseasonably: Bitas' Eubule was grinding near us. For by turning our

³ I.e. they are as smooth as sleep.

⁷³ ἀνευρ[ή]σ[εις] Headlam, Stadtmüller ⁸⁰ ἀλλ' ἄκαιρον divided by Ellis ⁸¹ ἦλθεν γὰρ P, γὰρ deleted by Wilamowitz <Εὐ>βούλη Jevons, Kaibel, δουλη P

HERODAS

αὕτη γὰρ ἡμέων ἡμέρην τε κα[ι] νύκτα
 τρίβουσα τὸν ὄνον σκωρίην πεποίηκεν,
 ὅκως τὸν αὐτῆς μὴ τετραβόλου κόψη.

85 (MH.) κῶς δ' οὗτος εἶρε πρὸς σε τὴν ὀδ[ὸ]ν ταύτην,

φίλη Κοριττοῖ; μηδὲ τοῦτό με ψεύσῃ.

(KO.) ἔπεμψεν αὐτὸν Ἀρτεμείς ἢ Κανδᾶδος

τοῦ βυρσοδέψεω τὴν στέγην σημήνασα.

(MH.) αἰεὶ μὲν Ἀρτεμείς τι καινὸν εὐρίσκει,

90 πρόσω πιεύσα τὴν προκυκλίην θα...ν.

ἀλλ' οὖν γ' ὅτ' οὐχὶ τοὺς δύο εἶχες ἐκλύσαι

ἔδει πυθέσθαι τὸν ἕτερον τίς ἢ ἐκδοῦσα.

(KO.) ἐλιπάρεον, ὃ δ' ἄμνυ' οὐκ ἂν εἰπεῖν μοι

†ταύτη γὰρ καὶ ἠγάπησεν Μητροῖ.†

95 <MH.> λέγεις ὀδόν μοι νῦν πρὸς Ἀρτεμείν εἶμι,

ὅκως ὁ Κέρδων ὅστις ἐστὶν εἰδ[ή]σω.

ὑγίαινέ μο[ι], Κοριτ[τί]. λαιμάτ[τε]ι κῶρη

ἡμῶν ἀφ[έρπειν] ἐστί.

⁹⁰ πρὸ σοι Kaibel θάμνην Blass, Θεαλλοῦν Meister (then Rutherford's ποεύσα must also be read, 'leaving Thallo behind in panderer'); superscript letters largely illegible

⁹⁴ is added by a later, cursive hand in the upper margin, with signs indicating its position <ἤλω> κῆγάπησέ ν<ω> Knox

⁹⁵ εἶμι Rutherford, (ε)ιμαι P

⁹⁷ μο[ι], Κοριτ[τί] Bücheler λαιμάτ[τε]ι Crusius

⁹⁸ ἀφ[έρπειν] Crusius

⁹⁹ γ[ε]σοπῶλι Diels

¹⁰⁰ ἀλεκτρο[ρῖ]δες Blass, Crusius [σ]όαι Crusius, Palmer

MIME 6

millstone day and night she has ruined it, to avoid setting her own for four obols.

METRO

But how did this man find his way to you, dear Coritto? On this too don't deceive me.

CORITTO

The tanner Candas' Artemis sent him, pointing out the house.

METRO

Artemis always finds something new, drinking further pander's [wine]. But at least, when you could not save the two, you should have found out who it was who ordered the second.

CORITTO

I pleaded, but he swore he would not tell me; for <he was taken> by her and she loved <him>, Metro.⁴

<METRO>

Your words mean I must leave: now I shall go to Artemis, to learn who Cerdon is. Keep well, [Coritto]; it is very hungry⁵ and it is time for us [to slip] away.

⁴ Translating Knox's conjecture for the imperfect line.

⁵ I.e., apparently, I need to use the dildo.

HERODAS

(ΚΟ.)

τὴν θύρην κλείσον,

αὐτῆ [σ]ύ, ἡ[εο]σσοπῶλι, κάξαμίθρησαι

100

αἱ ἀλεκτρο[ροῖ]δες εἰ [σ]όαι εἰσί, τῶν τ' αἰρέων

αὐτῆισ[ι ρ]ῖψ[ο]ν· οὐ γὰρ ἀλλὰ πορθεῖ[σ]ι

ᾠρν[ι]θο[κ]λέ[π]ται, κῆν τρέφῃ τις ἐν κόλπῳ.

¹⁰¹ αὐτῆισ[ι ρ]ῖψον Blass¹⁰² ᾠρν[ι]θο[κ]λέ[π]ται Headlam

MIME 6

CORITTO

Shut the door, you there, [chicken]-seller, and count if the hens are safe, and [throw] some darnel to them; for undeniably the bird-thieves raid them, even if one rears them in one's bosom.

7. [Σ]ΚΤΤ[Ε]ΤΣ

(ΜΗ.) Κέρδων, ἄγω σοι τάσδε τὰς γ[υνάσ, εἴ] τι
τῶν σῶν ἔχεις αὐτῆσιw ἄξιον δεῖξαι
χειρέων νοήρες ἔργον.

(ΚΕ.) οὐ μάτην, Μητροῖ,
ἐγὼ φ[ι]λκ[έ]ω σε. τῆς γυναιξίν οὐ θήσεις
5 τὴν μέζον' ἔξω στανίδα; Δριμύλῳ φωνέω·
πάλιν καθεύδεις; κόπτε, Πίστε, τὸ ρύγχος
αὐτοῦ, μέχρῃς τὸν ὕπνον ἐκχέμι πάντα·
μᾶλλον δὲ τὴν ἄκανθα[ν] ὡς ἔχ[ει] εἴ]ν καλῆι
ἐκ τοῦ τραχήλου δῆσο[ν. εἴ]α δῆ, [...].ψ,
10 κίνει ταχέως τὰ γούνα. [μ]έζον [...].
τρίβειν ψοφεύντα νουθ[ετημάτων] τῶνδε.
ἦν ἔκ μιν αὐτὴν λε[.....] λαμπ]ρύνεις
καὶ ψ[ήμ]ς; [ἐγὼ] σεν τη[.....]ψήσω.
ἔξεσ[θ]ε, Μητροῖ. Πίστ[ε,ο]ίξας
15 πυργίδα, μὴ τὴν ὠδ[ε,]ν.
τὰ χρήσιμ' ἔργα τοῦ τ[.....]ος
ταχέως ἔνεγκ' ἄνωθ[εν] Μη]τροῖ,

¹ γ[υνάσ] Diels, γ[έας] Crusius εἴ] Blass, Ellis

⁸ ἔχει ἐν καλῆι (sc. δέσει) Cunningham, following Crusius and Edmonds, ἔχ[ω]ν κλάηι Knox ('so that he may weep with it')

7. A COBBLER

METRO

Cerdon, I am bringing you these [ladies to see if] you can show them any skilled work worthy of your craft.

CERDON

I have good reason, Metro, for loving you. Will you not put the larger bench outside for the ladies? I'm speaking to Drimylus: are you asleep again? Pistus, hit his snout, until he sheds all his sleepiness; or rather tie the thorn to his neck, as he is, well bound. Come then, [ape], move your knees quickly: [did you want] to rub on objects that make more noise than these warn[ings?]. Now, [smooth (or white) arse,] are you [polishing] and [wiping] it? I'll wipe your [posterior]. Sit down, Metro. Pistus, open the [double] chest, not this one here, [but that one up there]. The serviceable works of the [skilful Cerdon], bring them quickly down from above. [Lucky] Metro, what works you shall

⁹ [Κέρκω]ψ Headlam ¹⁰ [ἴχην]ας Knox

¹¹ νουθ[ετημάτων] Headlam ¹² λε[ιόπυγε, λαμπ]ρύνεις Knox and Headlam, λε[υκόπυγε, φαιδ]ρύνεις Crusius and Headlam ¹³ καὶ ψ[ήμ]ς; [ἐγὼ] Knox τὴν [κοχώνην ἐκ]ψήσω Knox ¹⁴ τὴν διπλῆν ο]ίξας Herzog

¹⁵ τὴν δ' ἄνω κ(ε)ίνην]ν Headlam, following Crusius

¹⁶ τρ[ίβωνος Κέρδων]ος Sitzler ¹⁷ ἄνωθ[εν] Blass, then

ὦ μάκαρ Headlam, οὐκ ἐρώ Stadt Müller

20 οἶ' ἔργ' ἐπόψεσθ'. ἡσυχή [.....]ον
 τὴν <σ>αμβαλούχην οἶχ[ε.....] πρῶτον
 Μητροῖ, τελέων ἄρη[ρε]ξων ἴχνος.
 θηείσθε κύμε[ι]ς, ὦ γυναικες· ἢ πτ[έρν]η
 ὀρήτ' ὅπως πέπηγε, [. . . .]φην[. . .]οις
 ἐξηρτίωται πᾶσα, κο[ὺ τ]ὰ μὲν κ[αλ]ῶς
 25 τὰ δ' οὐχὶ καλῶς, ἀλλὰ πά[ν]τ' ἴσαι χ[εῖρ]ε[ς].
 τὸ χρώμα δ' οὕτως ἔμ[ι]ν ἢ πα[. . .]δοίη
 [. . .]ερ ἰχανᾶσθ' ἐπαυρέσθαι
 [. . .]ἄλλο τῶιδ' ἴσον χρώμα
 κ[]ωκουδε κηρὸς ἀνθήσει
 χ[] τρεῖς ἔδωκε Κανδάτ[. . .].
 30 κ[] τοῦτο κῆτερον χρώμα
 β[] ὄμνυμι πάντ' ὅσ' ἔστ' ἰρά
 κω[] τὴν ἀληθ[ε]ί[η]ν βάζειν
 [] οὐδ' ὅσον ροπήν ψεύδος
 ἦ] Κέρδωνι μὴ βίου ὄνησις
 35 μ[ηδ'] [ων γίνονται κα[ι] χάρις πρὸς με
 οὐ γ]ὰρ ἀλλὰ μεζόνων ἦδη
 [] κερδέων ὀριγνῶνται
 [], τὰ ἔργα τῆς τέχνης ἡμέκων
 π[ί]στυγγος δὲ δειλαῖην οἰζύν

18 [δὲ πρόσμειν]ον Blass (if spoken to Metro), or [σύ, λαί-
μαστρ]ον Knox ('you glutton,' if to the slave)

19 <σ>αμβαλούχην several οἶχ[ε τοῦτ' ὄρη] Blass, τοῦτό σοι
Knox 20 ἐκ μερ]έων Knox 21 γυναικες· ἢ πτ[έρν]η
Rutherford 22 χ[ᾶτι σ]φημ[ί]σ[κ]οις Kenyon, but the first letter
is more like α[23 κο[ὺ τ]ὰ μὲν κ[αλ]ῶς Blass, Headlam

see. Quietly [wait,] open the shoe-box. [Look at this] first,
 Metro, the sole is put together from perfect [parts]; look,
 ladies, you also; see how the heel is fixed, and it is all
 fitted [with decorative wedges], and it is not the case that
 some parts are well-made and others are not, but all the
 [handiwork] is equal. And the colour, as may [the Lady of
 Paphos] give you [whatever] you wish to enjoy, [you will
 find no other] colour equal to this, [nor] will beeswax¹
 flower [Cerdon] gave three [staters to] Candas's
 [wife for] this and another colour [I swear
 by] all that is sacred [and holy] that I speak the truth
 [] nor so much of a lie [weighs down] the
 balance [] or] may Cerdon have no profit in
 life [or trade]—and [asked] me for thanks in addition;
 for undeniably [the tanners] now grasp at greater gains.
 [You have] the works of our craft. But I the cobbler,
 [] wretched woe, heat

¹ The material used in encaustic painting.

24 χ[εῖρ]ε[ς] Blass 25 Πά[φου] Knox, with μ[εδέου]σ' in
26 ('the ruler of Paphos', i.e. Aphrodite)

26 ὄσων]περ Headlam 27 ε[ύρη]σετ' οὐδὲν ἄλλο
Crusius 28 κοῦδὲ οὐ κοῦ δὲ may be read

29 χ[ρυσ]οῦ στατήρα]ς Knox, χ[θῆ]ς οὖν στατήρα]ς
Edmonds Κανδάτ[ο]ς Diels (to be corrected to -ād-)

30 Κ[έρδων] Knox, γυναικί Cunningham

31 ὄμνυ]μι Blass 32 κᾶ[σια, γυναικες,] Crusius, κᾶ[σο]
ἐστιν ὄσια] Headlam βαδιζειν P, corrected by Crusius

34 beginning βρήθει Knox ἦ] Bücheler

35 μ[ηδ'] Sitzler, ἐμπολέ]ων Knox 36 ἡμιτησεν Knox, οὐ
γ]ὰρ Bücheler 37 οἱ βυρσοδέψαι] Crusius

39 ἔχεις, ὁ Knox, or φέρου]σ', ὁ ('They have the profits of our
skill') Herzog; π[ί]στυγγος Blass

40] ,ναν[. .]εων νύκτα κήμερην θάλλπω
] . ἤμέων ἄχρικς > ἐσπέρης κάπτει
]αι πρὸ[s] ὄρθρον οὐ δοκέω τόσ<σ>ον
 τὰ Μικίωνος κηρὶ εὐπ[]
 κοῦπω λέγω, τρισκαίδε[κ. β]όσκω,
 45 ὀτεύνεκ', ὦ γυναῖκες, ἀργ[.]s
 οὔ, κῆν ἕη Ζεὺς, τοῦτο μοῦ[νον αἰδουσι]ι,
 φέρ' εἰ φέρεις τι, τᾶλλα δ' ἀ[. . .] . ἦ]νται
 ὅκως νεοσσο[ι] τὰς κοχῶνας θά[λ]π[ο]ντες.
 ἀλλ' οὐ λόγων γάρ, φασίν, ἡ ἀγορὴ δέεται
 50 χαλκῶν δέ, τοῦτ' ἦν μὴ ἕμιν ἀνδάνη, Μητρ[οῖ],
 τὸ ζεῦγος, ἕτερον κάτε[ρ]ον μάλ' ἐξοίσει,
 ἔστ' ἂν νόωι πεισθῆτε [μὴ λ]έγει[ν] ψευδέα
 Κέρδωνα. τὰς μοι σα[μ]βα[λ]ουχίδας πάσας
 ἔνεγκε, Πίστε . . . αλισγ[ν]νηθειςας
 55 ἕμέας ἀπελθεῖν, ὦ γυναῖκες, εἰς οἶκον.
 θήσεσθε δ' ἕμ[εῖς] γένεα ταῦτα πα[ν]τοῖα·
 Σικωνί, Ἀμβρακίδια, Νοσσίδες, λείαι,
 ψιπτάκια, κανναβίσκα, Βαυκίδες, βλαῦται,
 60 Ἴωνί⁴¹ ἀμφίσφαιρα, νυκτιπήδηκες,
 ἀκροσφύρια, καρκίνια, σάμβάλ' Ἀργεῖα,
 κοκκίδες, ἔφηβοι, διάβαθρ' ὦν ἐραὶ θυμὸς
 ἕμέων ἐκάστης εἶπατ', ὡς ἂν αἰσθοισθε
 σκύττα γυναῖκες καὶ κύνες τί βρώζουσιν.

41 τίς Knox, τίς ἔστ' ὅς Edmonds ἄχρικς > Rutherford

42 ἡ πῖετ]αι Knox τόσ<σ>ον Bücheler

43 μικρῶνος P, corrected by Crusius

[] night and day. [Which] of us gulps till evening [or drinks] at dawn? I don't think Micion's honey is so []. And I haven't yet mentioned the thirteen [whom] I feed, since, ladies, [they are all] lazy[ness], who, even if Zeus sends rain, [sing] this alone, 'Bring, if you've anything to bring'; but otherwise they [sit secure], like chicks warming their posteriors. But as it's not words, they say, the market needs but brass,² if you don't like this pair, Metro, he'll bring out another and yet another, till you are convinced that Cerdon does [not] tell lies. Bring me all the shoe-boxes, Pistus; you must, ladies, go back home []. You will see for yourselves: here are all kinds: Sicyonians, little Ambracians, Nossises, plains, greens, hemps, Baucises,³ slippers, Ionic with buttons, night-walkers, boots, crabs, Argive sandals, scarlets, youths, flats: say what is the heart's desire of each one of you; so that thus you may realise why women and dogs eat leather.⁴

² Cerdon adapts to his own situation the proverb 'the market needs not words, but deeds'. ³ Nossises and Baucises continue the malicious reference of 6.20: for Baucis was the friend of Nossis and subject of her poem 'Distaff'.

⁴ Dogs proverbially never forget how to chew their leather lead; women similarly never give up using a leather dildo.

44 οὗς ἐγὼ Edmonds 45 ἀργ[ί]η πάντε]ς Headlam

46 μοῦ[νον αἰδουσι] Crusius 47 ἀ[σ]φ[α]λείς Herzog

ἦ]νται Headlam 48 κηχῶνας P, corrected by Daniels-son, Jackson 52 [μὴ λ]έγει[ν] F.D.

53 σα[μ]βα[λ]ουχίδας Bücheler 54 An unsolved mystery

56 ἕμ[εῖς] γένεα Rutherford 57 For λείαι Headlam conjectured Xίαι 58 βλαυτ]αι P, corrected by Herwerden

- (MH.) κόσου χρεΐζεις κείν' ὃ πρόσθεν ἤειρας
 65 ἀπεμπολήσσαι > ζεύγος; ἀλλὰ μὴ βροντέων
 οὔτος σὺ τρέψῃς μέζον εἰς φυγὴν ἡμέας.
 (KE.) αὐτὴ σὺ καὶ τίμησον, εἰ θέλεις, αὐτό
 καὶ στήσον ἥς κότ' ἐστὶν ἄξιον τιμῆς.
 70 ὁ τρῶτ' ἔβῳ γὰρ οὐ σε ρηιδίως ρηῶι.
 ζευγέων, γύναι, πᾶληθὲς ἦν θέλης ἔργον,
 ἐρεῖς τι—ναὶ μὰ τήνδε τὴν τεφρὴν κόρσην,
 ἐπ' ἥς ἀλώπηξ νοσοσὴν πεποιήτα[ι—
 τάχ' ἀλφειτηρὸν ἐρ[γ]α[λ]εῖα κινεῦσι.
 Ἔρμη τε Κερδέων καὶ σὺν Κερδείῃ Πειθοί,
 75 ὡς, ἦν τι μὴ νῦν ἡμῶν ἐς βόλον κύρσῃ,
 οὐκ οἶδ' ὄκως ἄμεινον ἢ χύτρη πρήξει.
 (MH.) τί τουθορούζεις κοῦκ ἔλευθέρηι γλάσσηι
 τὸν τῆμον ὅστις ἐστὶν ἐξεδίφσας;
 (KE.) γύναι, μῆς μῆς ἐστὶν ἄξιον τοῦτο
 80 τὸ ζεύγος· ἢ ἄνω 'σ<τ>' ἢ κάτω βλέπειν χαλκοῦ
 ρίνημ' ὃ δήκοτ' ἐστὶ τῆς Ἀθηναίης
 ὠνευμένης αὐτῆς ἂν οὐκ ἀποστάξαι.
 (MH.) μάλ' εἰκότως σευ τὸ στεγύλλιον, Κέρδων,
 πέπληθε δαψιλέων τε καὶ καλῶν ἔργων.
 85 φύλασσε κά[ρτ]α σ' αὐτά· τῆι γὰρ εἰκοστῆι
 τοῦ Ταυρεῶνος ἡκατῆ γάμον ποιεῖ

⁶⁵ ἀπεμπολήσσαι > several ⁶⁹ The beginning was read by Meister, the end by Blass; neither is fully certain

⁷³ ἐρ[γ]α[λ]εῖα Diels ⁷⁷ τουθορούζεις P, corrected by Rutherford

⁷⁸ ἐξεφώνησας (Richards) would be easier

⁸⁰ 'σ<τ>' Headlam

METRO

For how much do you want to sell that pair which you lifted up before? But see you, don't put us to flight with louder thundering:

CERDON

Value it yourself if you wish and set what price it is worth. One who allows this does not readily cheat you. Lady, if you wish the true craftsmanship of pairs, you will say something—yes by this ashen head, on which the fox has made its den⁵—supplying food quickly to tool-wielders. O Hermes of profit and profiting Persuasion,⁶ if something does not now chance into the cast of our net, I do not know how the pot will fare better.

METRO

Why are you muttering instead of having searched out the price with free tongue?

CERDON

Lady, this pair is worth one mina, you may look up or down.⁷ Not the least shaving of a copper would come off, if Athena herself were the customer.

METRO

It's not surprising, Cerdon, that your little house is full of abundant lovely objects. Guard them [carefully] for yourself; for on the twentieth of Taureon⁸ Hecate holds the

⁵ I.e. which suffers from the disease alopecia, by a pun with 'alopex', fox.

⁶ The pun on κέρδος 'profit' and Cerdon is untranslatable.

⁷ Probably 'whether you look happy or sad'.

⁸ A month in many cities of Asia Minor.

⁸⁵ κά[ρτ]α Blass σ(οι) αὐτά understood by Bücheler

τῆς Ἀρτακηνῆς, κῦποδημάτων χρεΐη·
 τάχ' οὖν, τάλης, ἄκιξουσι σὺν τύχηι πρὸς σε,
 μᾶλλον δὲ πάντως. ἀλλὰ θύλακον ράψαι
 90 τὰς μνέας ὄκως σοι μὴ αἰ γαλαῖ διοίσουσι.
 (ΚΕ.) ἦν τ' ἠκατ'ῆ> ἔλθῃ, μνῆς ἔλασσον οὐκ οἴσει,
 ἦν τ' ἠ' Ἀρτακηνῆ. πρὸς τὰδ', εἰ θέλεις, σκέπτει.
 (ΜΗ.) οὐ σοι δίδωσι ἢ ἀγαθὴ τύχηι, Κέρδων,
 ψαῦσαι ποδίσκων ὧν Πόθοι τε κῆρωτες
 95 ψαύουσιν; ἀλλ' εἰς κνῦσα καὶ κακὴ λῶβῃ
 ὥστ' ἐκ μὲν ἡμέων †λιολεοσεω† πρήξεις.
 ταύτηι δὲ δώσεις κεῖ[ι]νο τὸ ἕτερον ζεύγος
 κόσσου; πάλιν πρήμηνον ἀξίην φωνήν
 σεωντοῦ.

<ΚΕ.> σταπήρας πέντε, ναὶ μὰ θεοῦς, φο[ι]τᾶι
 100 ἢ ψάλτρι' <Εὐ>ετηρῖς ἡμέρηι πᾶσαν
 λαβεῖν ἀνάγουσ', ἀλλ' ἐγὼ μιν ἐχθ[α]ίρω,
 κῆν τέσσαράς μοι Δαρικοὺς ὑπόσχηται,
 ὁτεύνεκέμ μιν τὴν γυναικᾶ τῷθάξει
 105 κακοῖσι δέννοισ· εἰ δ[ι]έ σοί γ' ἔσ[τι] χρεΐη
 φερελαβουκ > τῶν τριῶν [...] δοῦναι
 καὶ ταῦτα καὶ ταῦτ' ἦι ὕμιν ἐπτά Δαρεικῶν
 ἔκῃτι Μητροῦς τῆσδε· μηδὲν ἀντείπηις.

88 ἄκιξουσι Crusius 91 ἠκατ'ῆ> Rutherford 92 τῃ P,
 corrected by Herwerden 96 Possibly Αἰολέως should be read
 (taking εω as a correction of εο, added instead of substituted; Αἰολέως
 Beare), followed by <χειρῶν> or <μέων>

100 <Εὐ>ετηρῖς Blass, Rutherford 104 δ[ι]έ σοί γ' ἔσ[τι] Blass

105 If the first word is φέρ', one can read with Headlam εὐλαβοῦ

marriage of Artacene, and there is need of shoes; so, wretch, perhaps with good luck, or rather certainly, they will rush to you. Have a sack stitched so that the cats won't plunder your minas.

CERDON

Whether Hecate comes, or Artacene, she will not get them for less than a mina; consider this, if you please.

METRO

Cerdon, does not good fortune grant you to touch the little feet which Desires and Loves touch? But you are an irritation and wicked disgrace; so that from us you will get < >.⁹ But for how much will you give that other pair to this lady? Again blast out a word worthy of yourself.

<CERDON>

Five staters, by the gods, is what the harpist <Eu>eteris comes each day asking me to take, but I hate her, even if she promises me four Darics, since she jeers at my wife with wicked reproaches. But if [you have] need, † † to give [] of the three—and this and this may be yours for seven Darics for the sake of Metro here. Don't

⁹ The sense must be 'you will get nothing'; with the conjecture suggested, 'you will fare worse than Aeoleus', but the identity of Aeoleus is unknown.

<σὺν> τῶν τριῶν [μῖαι] δοῦναι, 'come, beware of giving them to one of the three' (i.e. Hecate, Artacene, Eueeteris); if it is φέρειν, then λαβοῦ<σα> τῶν τριῶν [θέλω] δοῦναι (Blass, Bücheler), 'take them away; I wish to give you them for three Darics'. Knox's placing of a fragment .ον here is uncertain in itself and leads to no good result

- 110 δύναιτό μ' ἐλάσαι σ<ῆ> ἄν [ἰῆ] τὸν πίσ[υγγον
 ἐόντα λίθινον ἐς θεοὺς ἀναπτῆραι·
 ἔχεις γὰρ οὐχὶ γλάσσαν, ἡδονῆς δ' ἡθμόν.
 ἄ, θεῶν ἐκείνος οὐ μακρὴν ἀπεστ[τ' ὦν]ήρ
 ὅτεωι σὺ χεῖλεα νύκτα κῆμέρην οὔχ[εις].
 φέρ' ὦδε τὸν ποδίσκον· εἰς ἴ<χ>νος θῶμεν·
 115 πᾶξ· μήτε προσθῆις μήτ' ἀπ' οὖν ἔλῃς μηδέν·
 τὰ καλὰ πάντα τῆις καλῆσιω ἀρμόζει·
 αὐτῆν ἐρεῖς τὸ πέλημα τῆν Ἀθηναίην
 τεμείν. δὸς αὐτῆ καὶ σὺ τὸν πόδ'· ἄ, ψωρῆι
 ἄρρηεν ὀπλήι βουὸς ὁ λακτίσας ὑμ<έ>ας.
 εἴ τις πρ[ὸ]ς ἴχνος ἡκόνησε τῆν σμίλην,
 120 οὐκ ἄν, μὰ τῆν Κέρδωνος ἐστίνην, οὕτω
 τοῦργον σαφέως ἔκειτ' ἄν ὡς σαφέ<ω>ς κείται.
 αὐτῆ σύ, δώσεις ἐπτά Δαρικοὺς τοῦδε,
 ἢ μέζον ἵππου πρὸς θύρην κιχλίζουσα,
 γυναικες, ἣν ἔχητε κητέρων χρείην
 125 ἢ σαμβαλίσκων ἢ ἄ κατ' οἰκίην ἔλκειν
 εἴθισθε, τῆν μοι δουλ[ίδ]' ὦδε <δέι> πέμπειν.
 σὺ δ' ἦκε, Μητροῖ, πρὸς με τῆι ἐνάτῃ πάντως
 ὅκως λάβῃς καρκίνα· τῆν γὰρ οὖν βαίτην
 θάλπουσαν εὖ δεῖ ἵνδον φρονεῦντα καὶ ράπτειν.

108 δύναιτο Bücheler σ<ῆ> ἄν [ἰῆ] Knox πίσ[υγγον] Knox

109 ληθινον P, corrected by Headlam

110 ἡδονῆς P, corrected by Herwerden ἡθμην or ἡθμην P, corrected by Bücheler

contradict: your [voice] could drive me, the cobbler, a man of stone, to fly to heaven; for you have not a tongue but a sieve of pleasure; ah, not far away from the gods [is the man] to whom you open your lips night and day. Give me your little foot here; let's place it on the sole. Right! Neither add nor remove anything: all lovely things fit lovely ladies; you would say that Athene herself had cut the sole. Give me your foot also: ah, the ox that kicked you was equipped with a scabby hoof. If one had sharpened one's knife on the sole, by Cerdon's hearth the work would not have lain so accurately as it does lie accurately. You there, will you give seven Darics for this, you who are cackling at the door more loudly than a horse? Ladies, if you have need of anything else, small sandals or what you are in the habit of trailing at home,¹⁰ you <must> send your slave here to me. But you, Metro, be sure to come to me on the ninth to get your crabs; for in truth a sensible man must stitch inside the skin coat that gives warmth.

¹⁰ Loose-fitting house-shoes.

111 ἀπεστ[τ' ὦν]ήρ Blass 112 οὔχ[εις] Blass

113 ἴ<χ>νος Blass θῶμεν Hicks, better than θῶ μιν Blass

117 πόδ' ἄ divided by Headlam

117-118 ψωρη . . . σπλη P, corrected by Rutherford

126 δουλ[ίδ]' several <δέι> several

20 ἡ[οῦ]ς φα[ούσης]] γὰρ ἔσσωμαι
 συ[.....] ἐς αἰπόλοι πλε[
 τη[.....] ριωντεπιοεν[
 κῆγῶ οὐκ ἐσύλευν[.....](.)[
 καὶ ἄλλης δρυὸς [...]. ἐ[
 25 οἱ δ' ἀμφικαρτα[.....] γεσ[
 τὸν αἰγ' ἐποίενν [...]. π[
 καὶ [π]λησίον με[.....] ἐ[
 κ[.....], νμα[.....] ω[
 σχ[.....] κροκωτ[.....] φ[.
 30 ω[.....] λεπτήης ἀ[ν]τυγος[
 σ[.....] δὲ νεβροῦ χλαν[ε]δίω[ε] κατέζω[στ]ο
 κ[.....] ν κύπα[σσι]ν ἀμ[φ]ι τοῖς ὤμοις
 κο[.....] ἀμφι κρ[η]τι κ[ί]σσι[ν] ἔστεπτο
 κ[ο]θόρνου[.....] η κα[τ]αζώστρη
] ωμεντο [.....] σα[.....] φρίκη[.
 35] ωρηνηχ[.....] θι[]
] ο λῶπο[ς]] κον [πε]ποιήσθαι
 Ὀδ]υσσέως ο[.....] Αἰόλ[ου] δῶρον
] φ[.....] το[.....] α λακτίζειν
] εγ[.....] εν[.....] λῶιστον
 40 ὥσπερ τελεῦμεν ἐν χοροῖς Διωνύσου.
 κοὶ μὲν μετώποις ἐ[ς] κόνιν κολυμβῶντες
 ἔκοπτον ἀρνευτήρ[ε]ς ἐκ βίης οὔδας,
 οἱ δ' ὑπτί' ἐρριπτεῦντο· πάντα δ' ἦν, Ἄνν[α],
 45 εἰς ἐν γέλωσ τε κἀνήν[ε]ντα.
 κἀγὼ δόκεον δις μοῦ[ν]ος ἐκ τήσης λείης
 ἐπ' οὖν ἀλέσθαι, κηλάλαξαν ὠνθρωπ[οι]

[appearance of] dawn [] for I am
 [not] defeated, [] goatherds []. And I
 did not despoil [] and of another tree [].
 And those around [] very [] made the
 goat [] and near by [he wore a] yellow [dress] of
 slight curve []. He was girded with a stole of
 [stippled] fawnskin, [] tunic about his shoulders,
 and he was crowned with ivy [clusters] round his head
 [] with the lace of a boot.² [] frost
 [] cloak [] to have been made []
 of Odysseus [] gift of Aeolus [] to kick
 [] best, as we observe in the choruses of Diony-
 sus.³ Some plunging with their foreheads to the dust forc-
 ibly struck the ground like divers, and others were thrown
 on their backs; everything, Annas, was laughter and pain
 [mingled] in one. And I [alone] of such a flock seemed to
 leap on twice, and the men cried out, as they saw the skin

² Lines 29–35 are clearly a description of Dionysos.

³ A game played at Dionysiac festivals, in which the partici-
pants tried to balance on an inflated wineskin.

19 ἡ[οῦ]ς φα[ούσης] Knox οὐ] γὰρ Knox

24 ἀμφι κάρτα Crusius

28 σχ[ιστὸν] κροκωτ[ὸν] Vogliano, ἡμ[φ]ι[ε]στο Knox

30 σ[τ]ικτῆ]ς Knox κατέζω[στ]ο Herzog

31 κύπα[σσι]ν Crusius

32 κό[ρυμβα] δ' Knox κρ[η]τι κ[ί]σσι[ν] Knox

33 -ου or -ους κα[τ]αζώστρη Knox

36 λῶπο[ς] Bücheler [πε]ποιήσθαι Milne

37 Ὀδ]υσσέως Bücheler Αἰόλ[ου] Knox

40 διωνυσου P, corrected by Kenyon

44 [ναμιχθ]έντα Knox 45 μοῦ[ν]ος Herzog

46 ὠνθρωπ[οι] Crusius

ὡς μ' εἶδ[ον ..] ὡς τὴν δο[ρῆ]ν πιεζέουσιν
καὶ φ[] τ[]
οἶδε []
50 γρυπ[]
ρυπ[]
τ. []
τ[]
[]
55 []
[]
[]
τὰ δεινὰ πνεύσαι λάξ πατε[]
ἔρρ' ἐκ προσώπου μὴ σε καίπερ ὦν πρέσβυς
60 οὔληι κατ' ἰθὺ τῆι βατηρίηι κόψω.
κῆγ' ὠ μεταύτις· ὦ παρεόν[τες
θανεῦμ' ὑπὲρ γῆς, εἰ ὁ γέρων μ[]
μαρτύρ[ο]μαι δὲ τὸν νεηνίην
ὁ δ' εἶπεν [ἄ]μφω τὸν δορέα []
65 καὶ τοῦτ' ἰ[δ]ῶν ἔληξα. τὸ ἔνδν[τον
'Αν]γὰ δ[ὸς] ὦδε. τῶναρ ὦδ' ἰ[]
.....]ν αἶγα τῆς φ[άραγγος] ἐξείλκον
..... κ[α]λοῦ δῶρον ἐκ Δ[ιων]ύσου
..... αἰ[πό]λοι μιν ἐκ βίης [ἐδ]αιτρεύντο
70 τ[ἄ] ἔνθεα τελευντες καὶ κρεῶ[ν] ἐδαίνυντο,
τὰ μέλεα πολλοὶ κάρτα, τοὺς ἐμοὺς μόχθους,

⁴⁷ (ε)ἶδ[ον] Knox δο[ρῆ]ν Crusius πιεζέοντα Knox (a more natural 'saw me pressing the skin')

pressing me [] and []. And they []
hooked [] dirt[]

[] to blow terribly trampling with the
foot [] get out of my sight, lest although I am
old, I strike you straight down with my whole stick.' I then
[said], 'Spectators, I shall die for the land⁴ if the old man
[] and I call to witness the young man [].'
He said that the flayer [should tie] both [in the stocks]. And
having seen this I stopped. [Annas, give] my cloak here.
[One must interpret] the dream thus. [As] I dragged the
goat from the [defile, I shall have some] gift from lovely
Dionysus; [and as the goat]herds forcibly butchered it,
carrying out their rites of communion, and feasted
on the meat, many will severely pluck the songs, my la-

⁴ Or 'above the ground'

⁵⁰ πατέ[οντα] Crusius, πατέ[ων] Herzog ⁵⁹⁻⁶⁰ are cited
by the scholiast on Nicander, *Theriaca*, 377, from Herodes the
hemiamb (i.e. mimiambic poet) in his 'Sleep' ("Ἕπνοι for
'Εννπνίωι), as evidence for βατηρία = βακτηρία ⁵⁹ ερρ
P, φ(ε)ύγωμεν schol. ⁶⁰ κόψω Weil, καλύψω or -ηι schol.
⁶⁴ [ἄ]μφω Crusius ξ[ύ]λοι δήσαι Herzog, or ξ[υν]ή
κτῆσθαι Pisani ('that both [should hold] the skin [in common]')
⁶⁵ ἔνδν[τον] Crusius ⁶⁶ 'Αν]γὰ Sitzler δ[ὸς] Knox
τοῦναρ Knox (ε)ἰ[κά]ζειν δεῖ Crusius ⁶⁷⁻⁷⁵ The ends
are preserved in O ⁶⁷ ὡς μὲν τὸ]ν Edmonds φ[άραγ-
γος] Crusius ⁶⁸ ἔξω τι κ[α]λοῦ Knox Δ[ιων]ύσου Knox
⁶⁹ ὡς δ' οἰ Knox, αἰ[πό]λοι Bücheler [ἐδ]αιτρεύντο Milne
⁷⁰ τ[ἄ] Crusius κρεῶ[ν] ἐδαί]νυντο Weil, [α]μειδαινυντο O
(perhaps corrupt)

τιλεύσιν ἐν Μούσησιν. ὠδεγῶ[]το.
 τὸ μῆν ἄεθλον ὡς δόκειν ἔχ[ει]ν μόνος
 πολλῶν τὸν ἄπνον κώρυκον πατησάντων,
 κῆ τῶι γέροντι ξύν' ἔπρηξ' ὀρωθέντι
 75 . .] κλέος, ναὶ Μοῦσαν, ἧ μ' ἔπεα κ[
 .εγ' ἐξ ἰάμβων, ἧ με δευτέρῃ γν[
 .μ. . .] μετ' Ἰππώνακτα τὸν παλαι[
 τ]ὰ κύλλ' αἰεΐδων Ξουθίδης †επιουσι[

⁷² ὠδεγῶ[P,]το O (ruling out older supplements with ὠδ' ἐγὼ []; I have suggested ὠδέ γ' ὠ[ισ]το or ὠ[λλ]υτο, 'so at least it presaged' or 'so at least they were destroyed'; ὠ[ιον]το, 'so they thought', Crane

⁷³ ἔχ[(ε)ι]ν Knox

⁷⁴ ἔμπνον 'full of air' would give better sense. That ἄπνον could mean 'air-tight' seems unlikely.

⁷⁶⁻⁷⁹ The grammar and sense of the conclusion are unfortunately not determinable. The principal verb may be at the beginning of 76 (ἐξῶ] Vogliano) or at its end (κ[λήσει Knox); η . . . η may be the feminine relative pronoun or the disjunctive adverb; εἰξ may be preposition or numeral; δευτέρῃ γν[ωμη (?)] may be nominative or dative; the construction of αἰεΐδων is unknown

⁷⁷ μέγ' Knox

⁷⁸ ἔμοις Herzog (but the sense of 'my Ionians' is not obvious)

bours, among the Muses; so []. However as I seemed alone to have the prize, though many trod the wind-less bag, and I shared with the old man in his anger, fame, by the Muse [] verses [] from iambs [] me a second [] after Hipponax of old to sing limping songs to [] sons of Xuthus.

9. ΑΠΟΝΗΣΤΙΖΟΜΕΝΑΙ

5 ἔ]ξεσθε πάσαι. κού τὸ παιδίον; δεξί
 .]αιπ[.]ος Εὐτέειραν καὶ Γλύκην .[
 .]ιτ[.....]αιδρη τὴν ἔτοιμον ου[
]ισμησε[.....]ισματων[
]ινατ[.....]νηννω[
]η[.....]αχηπεπο[
]ι[.....]φερεσκο .[
 .ρ[.]οδ[.....]α δειλαίρις βλε[
 φερω .[.....] ακαιτανν[
 10 αυτησν .[.....]εται νο[
 ουπροστα[.....]νισηξ[
 τίθεσθ' α.[.....] ἄ]εθλον ἐξοι[
 γλήχ[.....]κεύσι σ' ἦειρα

¹ ἔ]ξεσθε Kenyon

² κ]αι π[ρ]ὸς Crusius

³ λ]αιδρή, Knox

⁴ μή σε [κν]ισμάτων Crusius

⁵ ἄ]νηνύτω[ς Knox

¹⁰ Apparently P had φρ[εν- corrected to νο[- (Knox)

¹² ἐξοι[σ- Crusius

¹³ το]κεύσι Knox

9. WOMEN AT BREAKFAST

Sit down, all of you. Where is the child? Show [and to] Euetira and Glyce; [], impudent girl; won't you [] the one that is ready? Are you []? Lest [] you of scratches [] endlessly [] bring [] with wretched []. Bring [] and []. You there, [] mind [] not formerly [] you make [] will carry off the prize [] pennyroyal [to your] parents I reared you []

10. ΜΟΛΠΙΝΟΣ

ἔπην τὸν ἑξήκοστον ἥλιον κάμφησι,
ὦ Γρύλλε, Γρύλλε, θνήσκε καὶ τέφρη γίνε·
ὡς τυφλὸς οὐπέκεινα τοῦ βίου καμπτήρ·
ἤδη γὰρ αὐγὴ τῆς ζωῆς ἀπήμβλυνται.

Verses 1–3 are cited by Stobaeus, *Anth.* 4.50b.56 from Herodas' 'Molpinus', verse 4 *ibid.* 55 from Herodas' Mimiambi; linked by Salmasius

¹ ἥλιον = 'year' is scarcely possible; perhaps a line has been omitted, e.g. ἔπην τὸν ἑξήκοστον ἢ λκίην πολλὸν / ἡκῆσι ἔτος χρηστὸν τε σὸν βίον κάμφησι, 'when you reach your sixtieth or greater year and come to the end of the good part of your life'

³ ὁ ὑπὲρ ἐκεῖνα Stob., corrected by Porson

⁴ αὕτη . . . ἀπήμβλυντο Stob., corrected by Salmasius

11. ΣΤΝΕΡΓΑΖΟΜΕΝΑΙ

προσφῦς ὅκως τις χουράδων ἀνηρίτης

Cited by Athenaeus, *Deipnosoph.* 86b from Herondas' 'Women Working Together', as an example of ἀναπίτης. The feminine προσφύο (Bücheler) is equally possible

10. MOLPINUS

Gryllus, Gryllus, when you have turned the post of sixty suns, die and become ashes; for the further lap of existence is blind; then the ray of life has been dimmed.

11. WOMEN WORKING TOGETHER

Clinging like a sea-snail to the rocks.¹

¹ Apparently erotic.

12. From an unknown mimiamb

ἢ χαλκῆν μοι μῦλαν ἢ κύθρην παίζει
ἢ τῆσι μηλάνθισιν ἄμματ' ἐξάπτων
τοῦ κεσκίου μοι τὸν γέροντα λωβᾶται.

Cited by Stobaeus, *Anth.* 4.24d.51 from Herodas' Mimiambi

13. From an unknown mimiamb

ὡς οἰκίην οὐκ ἔστιν εὐμαρέως εὐρεῖν
ἄνευ κακῶν ζώουσαν· ὃς δ' ἔχει μείον,
τοῦτόν τι μέζον τοῦ ἑτέρου δόκει πρῆσσειν.

Cited by Stobaeus, *Anth.* 4.34.27 from Herodas' Mimiambi
³ τοῦτου Stob., corrected by Schneidewin

12.

Either he plays brass fly or pot,¹ or fastens ties of my tow to cockchafers and despoils my 'old man'.²

¹ Children's games, similar to blind man's buff (the second without blindfold).

² Name for a distaff, from the old man's face put on it as ornament.

13.

For it isn't possible to find easily a house that lives without troubles; consider him who has less trouble to fare a little better than the other.

SOPHRON

MIMES

EDITED AND TRANSLATED BY
I. C. CUNNINGHAM

INTRODUCTION

Information from ancient sources on Sophron¹ is summarised in the Suda, σ 893: 'Sophron, of Syracuse, son of Agathocles and Damnasyllis. He lived at the time of Xerxes and Euripides. He wrote men's mimes and women's mimes; they are in prose, in the Doric dialect. And they say that the philosopher Plato always read them, so as even to sleep on them on occasions.' (Σώφρων, Συρακούσιος, Ἀγαθοκλέους καὶ Δαμνασυλλίδος. τοῖς δὲ χρόνοις ἦν κατὰ Ξέρξην καὶ Εὐριπίδην. καὶ ἔγραψε μίμους ἀνδρείους, μίμους γυναικείους· εἰσὶ δὲ καταλογάδην, διαλέκτῳ Δωρίδι. καὶ φασὶ Πλάτωνα τὸν φιλόσοφον αἰεὶ αὐτοῖς ἐντυγχάνειν, ὡς καὶ καθεύδειν ἐπ' αὐτῶν ἔσθ' ὅτε.) As the Persian ruler Xerxes (d. 464) and the tragedian Euripides (485–406) were scarcely contemporaries, it has been suggested that the former's name should be replaced by that of his son Artaxerxes (d. 424). That the mimes were in a rhythmical prose is stated by a scholion on Gregory of Nazianzus (Testim. 19), which explains why he is sometimes described as a poet. That Plato was familiar with his work is stated already in the third century by Duris (Testim. 5); a

¹ All the Testimonia will be found in Kassel–Austin, *Poetae Comici Graeci* vol. 1.

variant of the above is that Sophron was under his pillow when he died; Diogenes Laertius further says that it was Plato who brought the neglected works to Athens (Testim. 6). The scholar Apollodorus of Athens (second century) wrote a commentary on them in at least four books (Testim. 22).

The division into men's and women's mimes goes back to Apollodorus and perhaps further; it indicates that, unlike Herodas and some of the papyrus fragments, Sophron did not mix male and female characters in the same mime. The surviving titles frequently show to which category a mime belongs, and fragments not ascribed to a particular mime can sometimes be recognised as men's or women's by the gender of the speaker or addressee.

The only fragment of any length is the papyrus plausibly ascribed to *The women who say they expel the goddess* (fr. 4). Only one of the citations is of more than two lines, and most are shorter; the majority are quoted to exemplify points of dialect or vocabulary. In these circumstances it is vain to expect much idea of either plots or characters.

The known titles, five or six of each category, suggest scenes of domestic or social life, not unlike those in Herodas. The women's are:

Sewing women (Ἀκίστριαι), of which the two fragments give no further information (it has been suggested, for no good reason, that fr. 4d belongs to it);

The women who say they expel the goddess (Ταὶ γυναῖκες αἱ τὰν θεὸν φαντὶ ἐξέλῶν), in which one of them performs a ceremony to remove Hecate from a house (details of the preparation are in fr. 3, 4a, 75, 115 and 165, of the incantation in fr. *7 and **8, and of the result

perhaps in fr. *9; Theocritus' imitation in *Id.* 2 is of one point only);²

The women viewing the Isthmian festival (Ταὶ θάμεναι τὰ Ἴσθμια), which began with a domestic scene and presumably moved outdoors for the spectacle, as in Theocritus' imitation in *Id.* 15,³ while Herodas 4 is a parallel only for the viewing of an artistic spectacle;

Bridesmaid (Νυμφοπόνοσ), which apparently had a less than pleasant description of the celebration;

Mother-in-law (Πενθερά), domestic but without known details; and

the conjectural *The women breakfasting together* (Ταὶ συναριστῶσαι), whose fragments (identified from the occurrence of the name Coecoa and entitled by Wilamowitz) recall the similarly titled play of Menander and mimiamb of Herodas (9).

The men's are:

Messenger (Ἄγγελος), whose sole fragment is presumably the beginning of the mime and suggests that the eponymous hero is a bombastic figure;

The fisherman to the farmer (Ὠλιεὺς τὸν ἀγροιώταν), of which only fragments with names of fish, some with distinctly odd epithets, survive, though it may be guessed that

² See fr. *6. I see no reason to assume that his borrowing of the name or character Thestylis comes from this mime (argument to *Id.* 2 τὴν δὲ Θεστυλίδα ἀπειροκάλως ἐκ τῶν Σώφρονος μετήνεγκε μίμων, 'he transferred Thestylis ignorantly [or, tastelessly] from the mimes of Sophron').

³ Argument to *Id.* 15 παρέπλασε δὲ τὸ ποιημάτιον ἐκ τῶν παρὰ Σώφρονι Ἴσθμια θαμένων, 'he fashioned the poem from the Women viewing the Isthmia in Sophron.'

the theme was the difference, even conflict, between life at sea and on the farm;

Tunny-hunter (Θυννοθήρας), which must also have concerned fishing, and of which unusually we know of two characters, the hunter and his (possibly drunken) son;

You will frighten the darling boy (Παιδικὰ ποιφνξέως), whose type of title is comparable to some in the anonymous mime fragment 15 below, as well as in Varro's satires, and whose only fragment is again concerned with fish;

Promythion (Προμύθιον), whose title and subject are equally obscure;⁴ and

the conjectural *Old men* (Γέροντες), whose fragments were brought together and named by Ahrens.

Other more or less clear parallels in Herodas and Theocritus are noted below. Themes which occur relatively often are: food and drink, sex, excrement, games, and money. Proverbs are employed frequently as in Herodas.

Text

The now standard complete collection of testimonia and fragments is R. Kassel and C. Austin, *Poetae Comici Graeci*, vol. 1, Berlin and New York, 2001, pp. 187–253 (superseding G. Kaibel, *Comicorum Graecorum Fragmenta*, vol. 1, fasc. 1, Berlin, 1899, 2nd ed. 1958). The present edition gives text and translation of a selection only, viz. most of the fragments of named mimes and those

⁴ It may be connected with the Sicilian word *προμυθίτρια* = *προμνήστρια*, matchmaker (Aristoph. Byz. fr. 279, Pollux 3.31); cf. Herodas 1. Its use in the rhetorical schools of the imperial period as 'moral preceding a myth' is unlikely to be relevant.

others with some interest for the later mime or otherwise informative. Quotation of sources and critical apparatus are also selective. The numbering and order follow Kassel–Austin (except that fr. 75, 115, 165, fr. 158, and fr. 65, 66 are placed under *Ταὶ γυναῖκες*, *Ταὶ συναριστώσαι*, and *᾿Ωλιεύς* respectively); an asterisk before the number indicates an uncertain attribution; the order of the fragments from unnamed mimes is alphabetical by the source.

SOPHRON

MIMOΙ ΓΤΝΑΙΚΕΙΟΙ

ἈΚΕΣΤΡΙΑΙ

1 φωρτάτους ἀεὶ καπήλους παρέχεται

Philox. fr. 347 (ap. Et. Gen. s.v. μακάρατος) μεμπτέον Σώφρονι λέγοντι [1]. οὐδὲ γὰρ τὰ εἰς ᾧρ λήγοντα σχηματίζουσιν συγκριτικὸν καὶ ὑπερθετικόν. Ἐκλ. διαφ. λέξ. AO ii.456.2 (Suda κ 337) ἕτερόν ἐστιν οἰνοπώλης καὶ ἕτερον κάπηλος· καθόλου γὰρ τοὺς πωλοῦντάς τι καπήλους ἔλεγον. ἔστιν καὶ παρὰ Σώφρονι ἐν ταῖς Ἀκεστρίαις

φωροτάτους codd., corr. Blomfield

*2 ἀκούε νυν καὶ ἐμεῦ, Ῥόγκα

Apoll. Dysc., pron. p.65.13 ἐμεῦ κοινῇ Ἰόνων καὶ Δωριέων . . . [2]. Σώφρων. Hesych. ρ 386 ῥογία· ἀκέστρια (Ῥόγκα· <Σώφρων> Ἀκεστρίαίς Kaibel)

SOPHRON

WOMEN'S MIMES

SEWING WOMEN

1 He/she always makes merchants the greatest thieves

Philoxenus (cited in the *Etymologicum Genuinum*): 'Sophron is to be criticised for saying [1]; for words ending in -or [such as the Greek for thief] do not form comparative or superlative.' *Selection of differing words* (also in the *Suda*): 'Wine-seller means one thing, merchant another; for they called those who sell a thing in general merchants. It occurs in Sophron in the *Sewing Women*'

*2 Listen now to me also, Rhonca

Apollonius Dyscolus, *On pronouns*: 'of me, common to Ionians and Dorians . . . [2]. Sophron.' Hesychius: 'rhogia, sewing woman' (perhaps to be corrected to: 'Rhonca, Sophron in the *Sewing Women*')

ΤΑΙ ΓΥΝΑΙΚΕΣ Αἶ Τ' ἈΝ ΘΕΟΝ ΦΑΝΤΙ ΕΞΕΛΑΨΑΝ

3 ὑποκατώρυκται δὲ ἐν κυαθίδι τρικτύς ἀλεξιφαρμάκων

Athen. xi.480B κυαθίς· κοτυλῶδες ἀγγεῖον. Σώφρων δ' ἐν τῷ ἐπιγραφομένῳ μίμῳ Γυναικες αἶ τὰν θεόν φαντι ἐξελάων [3]

τρικτοί cod., corr. Schweighäuser (τρικτύα Jahn, Ahrens)

4a

τὰν τράπεζαν κάθετε ὥσπερ ἔχει
λάζεσθε δὲ ἀλὸς χονδρὸν ἐς τὰν χῆρα
καὶ δάφναν πὰρ τὸ ῥας.

5 ποτιβάντες νυν πὸτ τὰν ἰστίαν θωκεῖτε.

δός μοι τὸ τῶμφακες·
φέρ' ὦ τὰν σκύλακα.
πεῖ γὰρ ἂ ἄσφαλτος;
— οὔτα. —

10 ἔχε καὶ τὸν δάιδιον καὶ τὸν λιβανωτόν.
ἄγετε δὴ πεπτύσθων μοι ταὶ θύραι πάσαι.
ἕμεις δὲ ἐνταῦθα ὀρήτε καὶ τὸν δαελὸν σβῆτε ὥσπερ ἔχει.

15 εὐκαμίαν νυν παρέχεσθε
ἄς κ' ἐγὼν πὸτ τάνδε πυκταλεύσω.
πότνια, δείπρου μὲν τυ κα[ι ξ]ενίων ἀμεμφένων
ἀντά[]ν .ν. καὶ κα. αμῶν δέ π.[

(traces of the following line, with no certain letters, and of the beginnings of 4 lines from the next column, with no more than 1 letter each, survive)

THE WOMEN WHO SAY THEY EXPEL THE GODDESS

3 The sacrifice for warding off poison has been buried
below in the cup

Athenaeus: 'kyathis, a cup-shaped vessel. Sophron in the mime entitled *Women who say they expel the goddess* [3]'

4a

Set down the table as it is;
take a lump of salt in your hand
and bay at your ear.
Now approach the hearth and sit down.
You, give me the sword;
bring the dog here.
But where's the bitumen?
— Here. —

5

Hold both the torch and the incense.
Come then, let's have all the doors open.
Look there all of you and put out the torch as it is.
Now keep quiet
while I fight against this one.
Lady, food and perfect gifts
you will [receive in plenty] and reeds [

10

15

b

- 25 περρα[
 μυχοδ[
 Μορμολύ[καν
 κογχομαι[
 κυναναιδ[ές
 30 μισητάτα[

c

- [.....], ιαδεσ[
 θύραν τὰν αὐτὸς ἐ..[
 ἐκ Στυέλλας
 ἴκω σ.[.....]ο.[
 35 ετεθ.[

d

- οὐδέ χ' ὕδ[ω]ρ ...εἰοσ...ε.[] δοίη καταρρυφῆσαι·
 τὸ γὰρ κακὸν γλυκύπικρον ἐὼν ἐπεπείγει.
 σπατιλοκολυμφεύμεσ δὲ θάμα χοδοόντες·
 40 ὁ γὰρ τίλος ἀστακτὶ κοχυδεύων ἀποτοσίτους ἄμ'
 ἐπεποιήκει.
 τ[.....], ακος στ.[..]ν [.....]μες ἀσκοὶ πεφυσ-
 αμ[έ]νοι.
]δ' ἐπανδὺς βιῆται
 45]αμερον ὅπερ ἦς [.....]υδρηρον δρυφον[
]ν ἐκεραύνω[σ]εν

b

Mormolu[ca
 shell
 dog-shameful
 most lewd [woman

30

c

door which he himself [knocked at
 from Styella
 I come [

d

nor would he/she give water [] to gulp down;
 for the wickedness, bitter-sweet, was pressing.
 And we are plunged in dung with frequent shitting;
 for the diarrhoea, pouring out in floods, had made us with- 40
 out food or drink.
 [The sacks/trousers] blown-up wineskins.
] rising up uses force
] short living which was [] watery tear [45
] struck with thunderbolts

²⁷ Apollodorus, *On the Gods*: (Gorgyra invented as wife of Acheron) 'just as his nurse was named as Mormolyca by Sophron'
³³ Styella was a fort of Megara in Sicily

SOPHRON

(traces of 2 further lines, with no words legible)

1-49 A papyrus of the 1st century A.D., published in *Papiri della Società Italiana* (vol. 11, 1935, ed. M. Norsa and G. Vitelli: PSI 1214). 7 Schol. Lycophr. 77 καὶ γὰρ Σώφρων ἐν τοῖς μίμοις φησὶν αὐτῇ (scil. Ἐκάτη) κύνως θύεσθαι. 8 Ammon. adf. voc. diff. 423 τὸ . . . πεῖ τὴν ἐν τόπῳ σχέσιω δηλοῖ. Σώφρων φησὶ πεῖ—ἄσφαλτος. [74], ἀντὶ τοῦ ποῦ. This line is cited without ascription by Ioann. Alex. de accent. p.32.14 and by Apoll. Dysc. adv. p.132.27 and elsewhere. 13 Et. Gen. s.v. δαλός: λέγεται δὲ καὶ δαλὸς καὶ δαελὸς παρὰ Σώφρωνι. 16 Et. Orion. p.62.31 Σώφρων φησὶν ἀπὸ τοῦ πυκτεῦω πυκταλεύω. 27 Apollod. Π. θεῶν xx (244 F 102a Jac.) (Gorgyra invented as wife of Acheron) καθὸ δὴ καὶ αὐτοῦ τούτου τιθήνην ὁ Σώφρων Μορμολύκαν ὠνόμασεν. 29 Schol. (Ge) Hom. Π. 21.394 (compounds of κύνων) ὡς παρὰ Σώφρωνι κυναϊδές (κυνάπαιδες cod.). 30 Eust. in Od. p.1651.1 ἄλλοι δὲ μισήτην βαρυντόως πρὸς διαστολήν τῆς ὀξυτονουμένης τὴν κοινὴν καὶ ῥαδίαν, λέγοντες καὶ χρῆσιω αὐτῆς εἶναι παρὰ Κρατίω (fr.354) καὶ Σώφρονι

18-19 ἀντά[σεις χα]ν[δόν] Latte καλαμῶν Koerte
 30 [γύνοι Gallavotti 32 ἔκο[πτε Olivieri
 39 -κολυμφεῦμες Gallavotti θαμὰ Kerényi χοδιτεύοντες
 Pohlenz 40 ἀστακ>τι several 42 τ[ὸς θν]λάκος
 ed. pr. 45 ἐπ[άμερον Kerényi 46 ὕδρηλὸν Olivieri
 [[α]]δρυψον pap.

*6 ὑπό τε τὸν [στρ]όφιγγα ὄρρο[. .] ποτὲ βληθέν

Schol. Theocr. 2.60 τὴν δὲ τῶν φαρμάκων ὑπόθεσιω ἐκ τῶν Σώφρονος (Εὐφορίωνος codd., corr. Adert) μίμων μεταφέρει [6]

WOMEN'S MIMES

*6 Once thrown below the pivot

Schol. on Theocr.: 'He takes the plot of the drugs from the mimes of Sophron: [6]'

***7** νερτέρων πρύτανιν

Schol. (1) Theocr. 2.12 τὴν Ἑκάτην χθονίαν φασὶ θεὸν καὶ [7], καθὰ καὶ Σώφρων; Schol. (2) ib. χθονίαν δὲ τὴν Ἑκάτην φησί, παρόσον Περσεφόνης τροφός, ἢ παρόσον <νερτέρων> πρύτανιν αὐτὴν τέθεικε Σώφρων

****8** αἴτε κα ἀπ' ἀγχόνας αἰξασα,
αἴτε κα λεχοῦν διακναίσασα,
αἴτε κ' ἄν νέκρος μολοῦσα πεφυρμένα ἐσέλθης,
αἴτε κα ἐκ τριόδων καθαυμάτεσσιν ἐπισπωμένα
τῶι παλαμναίω συμπλεχθῆις

Plut. de superst. 170B (after Timoth. fr.3) καὶ μὴν ὁμοία τούτοις καὶ χείρω περὶ Ἀρτεμίδος οἱ δευσιδάιμονες ὑπολαμβάνουσιν [8]

Superficial corruptions corr. by Wilamowitz, who ascribed to this mime

***9** κύων πρὸ μεγαρέων μέγα ὑλακτέων

Epimer. Hom. μ 64 μέγαρον μέγαρος. ζητεῖται τὸ παρὰ τῷ Σώφρονι [9], οὐ γὰρ ἐπὶ τῆς πόλεως τὰ Μέγαρα ὁ Μεγαρεύς καὶ οἱ Μεγαρεῖς, τῶν Μεγαρέων, ἀλλ' ἀντὶ τοῦ πρὸ τῶν οἰκῶν καὶ γὰρ δῆλον ὅτι πρὸ τῶν οἰκῶν ὑλακτοῦσιν οἱ κύνες. ἔστιν οὖν ἀπὸ τοῦ μέγαρος μεγάρους κτλ.

***7** ruler of the dead

Scholias on Theocr.: 'They say that Hecate is a chthonian deity and [7], as also Sophron'; id. 'He says that Hecate is chthonian, inasmuch as she was nurse of Persephone, or inasmuch as Sophron made her ruler <of the dead>'

****8** Whether having darted from the hanging,
or having worn out the woman in childbirth,
or having come as a sullied corpse you enter,
or attracted by off-scourings from the crossroads
you are entwined with the murderer

Plutarch, *On superstition*: 'Indeed similar to these, and worse, the superstitious suppose about Artemis [mistake for Hecate?]' [8]

***9** A dog barking loudly before the house

Homeric parsings, on 'megaron': 'The line in Sophron [9] requires investigation, for it does not refer to the city Megara, inhabitant(s) Megarian(s), but means 'before the house'; for it is obvious that the dogs bark before the house. It is therefore from 'megaros' etc.'

Cf. Theocr. 2.35

SOPHRON

75 πῦς ἐς μυχὸν καταδύη;

Ammon. adf. voc. diff. 423 (after other fragments of Sophron)
ὅταν δὲ εἰς τόπον θέλη εἰπεῖν, φησί: [75], τουτέστιν ἀντὶ τοῦ
εἰς τίνα μυχόν

Ascribed to this mime by Wuensch

115 φέρε τὸ θαύμακτρον κήπιθυσιδῶμες

Et. Gen. s.v. θαύμακτρον: παρὰ τὸ θανμάζω . . . Σώφρων
[115]

Ascribed to this mime by Blomfield θύμακτρον Kaibel

165 αἰὲ δὲ πρόσω φύλλα ράμνου κραστιζόμεθα

Schol. Nic. Ther. 861 ἀλεξιάρης δὲ ράμνου, ὅτι οὐ μόνον
ἀπαλέξειν ἐστὶν ἀγαθὴ ἢ ράμνος εἰς φάρμακα, ἀλλὰ καὶ εἰς
φαντάσματα, ὅθεν καὶ πρὸ τῶν θυρῶν ἐν τοῖς ἐναγίσμασι
κρεμῶσιν αὐτήν. . . . μέμνηται δὲ τῆς βοτάνης . . . καὶ
Σώφρων ὁμοίως [165]

Ascribed to this mime by Blomfield κρατιζόμεθα codd.,
corr. Bussemaker

ΤΑΙ ΘΑΜΕΝΑΙ ΤΑ ΞΙΘΜΙΑ

**10 φέρ' ὦ τὸν δρίφος

Et. Gen. s.v. δρίφος Συρακοσίων [10]. δίφρος γὰρ καὶ
δρίφος

Ascribed to Sophron and this mime by Valckenaer

WOMEN'S MIMES

75 Where do you go down into a corner?

115 Bring the censer and let's offer incense

165 And always hereafter we graze on leaves of
buckthorn

Scholias on Nicander, *Poisonous creatures*: 'protective twigs of
buckthorn, for buckthorn is a good defence not only against poi-
sons, but also against phantoms; hence they hang it in front of
doors in offerings to the dead. . . . The plant is mentioned by . . .
and likewise Sophron [165]'

THE WOMEN VIEWING THE ISTHMIAN FESTIVAL

**10 Bring the chair here

Cf. Herodas 6.1, Theocr. 15.2

SOPHRON

ΝΥΜΦΟΠΟΝΟΣ

11 κῆπειτα λαβὼν προήχε, τοὶ δ' ἐβάλλιζον

βαλλίζοντες τὸν θάλαμον σκάτους ἐπέπλησαν

Athen. viii.362C (βαλλίζειν) καὶ Σώφρων δ' ἐν τῇ ἐπιγραφομένη Νυμφοπόνῳ φησὶν [11.1] καὶ πάλιν [11.2]

12 πατάνα ἀντοπούητος

Poll. x.107 καὶ πατάνη δὲ καὶ πατάνιον τὸ ἐκπέταλον λοπάδιον . . . ἡ μὲν πατάνη Σώφρονος εἰπόντος ἐν Νυμφοπόνῳ [12] . . . ; sim. vi.90

ΠΕΝΘΕΡΑ

13 συμβουλευὼ τιν ἐμφαγεῖν ἄρτον γάρ τις τυρῶντα τοῖς παιδίοις ἴαλε

Athen. iii.110C καὶ τυρῶντος δ' ἄρτου μνημονεύει ὁ Σώφρων ἐν τῇ ἐπιγραφομένη Πενθερᾷ οὕτως [13]

τιν Cobet, Wilamowitz: τ' cod.

ΤΑῖ ΣΤΝΑΡΙΣΤῶΣΑΙ (?)

14 πάρφερε, Κοικόα, τὸν σκύφον μεστόν

Athen. ix.380E (παραφέρειν) Σώφρων δ' ἐν γυναικείois κατὰ <τὸ> κοινότερον κέχρηται λέγων [14]

WOMEN'S MIMES

BRIDESMAID

11 And then he took it and held it out, and they were dancing

While dancing they filled the bedroom with shit

12 A homemade dish

MOTHER-IN-LAW

13 I advise you to eat; for someone has sent a cheese loaf for the children

THE WOMEN BREAKFASTING TOGETHER (?)

14 Coecoa, serve the cup full

Athenaeus (discussing 'serve'): 'Sophron in the women's mimes uses it in the more common way [14]'

SOPHRON

15 *τάλαινα Κοικόα, κατὰ χειρὸς δοῦσα ἀπόδος ποχ'
ἀμὴν τὰν τράπεζαν*

Athen. ix.408F Ἀριστοφάνης δὲ ὁ γραμματικὸς ἐν τοῖς πρὸς τοὺς Καλλιμάχου πίνακας (fr. 368) χλευάζει τοὺς οὐκ εἰδότας τὴν διαφορὰν τοῦ τε κατὰ χειρὸς καὶ τοῦ ἀπονύσασθαι. παρὰ γὰρ τοῖς παλαιοῖς τὸ μὲν πρὸ ἀρίστου καὶ δείπνου λέγεσθαι κατὰ χειρός, τὸ δὲ μετὰ ταῦτα ἀπονύσασθαι. . . . καὶ Σώφρων ἐν γυναικείους [15]

Κοικόα Dindorf: καὶ κοα cod.

*17 *πίμπλη δέ, Κοικόα*

Herodian, Π. παθῶν ap. Et. Gen. οἱ . . . Δωριεῖς λέγουσι *πίμπλη*, οἶον [17]· καὶ γὰρ τὸ δῖρα δῖρη λέγουσιν, οὕτως *πίμπλα* *πίμπλη*

Ascribed to Sophron by Valckenaer

*158 *ἦρ' ἔσθ' ὕδωρ;*

Schol. Dion. Thr. p.290.11 ὁ ἄρα ἐρωτηματικὸς ὧν μηκύνει τὸ *ᾱ*, συλλογιστικὸς δὲ βραχύνει. τρέπεται δὲ ἑκατέρου τὸ *ᾱ* εἰς *ἦ*, τὸ μὲν μακρὸν παρ' Αἰολεῦσιν οὕτως [Sapph. fr. 107], [158] Σώφρων (σώφρων cod.) παρὰ Δωριεῦσι, καὶ παρ' Ἰωσι [Call. hy. 4.114], . . . ; sim. Apoll. Dysc. conī. p.223.24

Ascribed to Sophron and this mime by Wilamowitz

WOMEN'S MIMES

15 Wretched Coecoa, pour the water over our hands
and at last give us the food

Athenaeus: 'Aristophanes the grammarian in his book on Callimachus' catalogues mocks those who do not know the difference between "water over the hands" and "washing"; for among the ancients what was done before breakfast and dinner was called "over the hands" and what after them "washing." . . . Sophron in the women's mimes [15]'

Cf. Herodas 6.3

*17 Fill up, Coecoa

*158 is there water?

SOPHRON

Unnamed Women's Mimes

18 αἰ δὲ μὴ ἐγὼν ἔμασσον ταῖς αὐταντᾶς χερσίν

Apoll. Dysc. pron. p.62.23 *μόνη διπλασιάζεται παρὰ Δωριεύσιν ἢ αὐτός ἐν τῷ αὐταντός*. [18] Σώφρων

ἔμασσον Kaibel after Valckenaer, *μαθον* cod.

19 ἔτι μεθὲν ἂ καρδία παδῆι

Apoll. Dysc. pron. p.66.3 *ἐμέθεν. πυκνῶς αἰ χρήσεις παρὰ Αἰολεῦσιν . . . ἀλλὰ καὶ παρὰ Συρακουσίοις*. [19] Σώφρων *γυναικείοις*, p.76.29 τὸ [19] ἐγκέκλιται

20 ἂ δ' ἄρ' ἄμ' ἐλωβῆτο

Apoll. Dysc. pron. p.100.4 *ἀμὲ Δωριεῖς*. [20] Σώφρων *γυναικείοις*

*21 ἦ ῥα καλῶς ἀποκαθάρασα ἐξελεπύρωσεν

Apoll. Dysc. adv. p.169.22 (*εἰς ὡς λήγοντα ἐπιρρήματα*) *παρὰ Δωριεύσιν ἐνια ὀξύνεται, ὥστε κατ' ἐγκλισιν ἀνεγώσθη*. [21]

Ascribed to Sophron by Bast

*22 αὐτῷ ὄρηις, Φύσκα;

Apoll. Dysc. adv. p.190.17 *τὰ τῷ ὃ παρεδρευόμενα παρὰ Δωριεῦσι τῶν ἐπιρρημάτων ἀπειράκις ἐν ἀποκοπῇ γίνεται τοῦ θεν καὶ ἐν μεταθέσει τοῦ ὃ εἰς ὦ, καθὼς προείπομεν*

WOMEN'S MIMES

Unnamed Women's Mimes

18 And if I wasn't kneading with my own hands

19 Still my heart is jumping

Cf. Plato, *Ion* 535c, *Symp.* 215e

20 And then she was mutilating us

Cf. Herodas 3.69, 73, 12.1

*21 Certainly she has nicely purged and stripped (him)

Probably sexual, cf. for the first verb Aristoph., *Eccl.* 847 and Theocr. 5.119, for the second Catullus 58.5

*22 Are you looking here, Physca?

SOPHRON

αὐτόθεν αὐτῶ· [22], . . .

Ascribed to Sophron by Valckenaer

23 τίνες δ' ἐντί ποκα, φίλα, τοῖδε τοὶ μακροὶ
κόγχοι;—σωληνῆς θην
τούτοί γα, γλυκύκρεον κογχύλιον, χηρᾶν
γυναικῶν λίχνευμα

Athen. iii.86E Σώφρων δ' ἐν μίμοις· [23]. Demetr. eloc. 151 (after fr. 52) ὅσα τε ἐπὶ τῶν γυναικῶν ἀλληγορεῖ, οἶον ἐπ' ἰχθύων [23, σωληνῆς to end], καὶ μιμικώτερα τὰ τοιαῦτά ἐστι καὶ αἰσχροῖα

24 ταί γα μὰν κόγχοι, ὥσπερ αἶ κ' ἐξ ἐνὸς
κελεύματος
κεχάναντι ἀμὴν πᾶσαι, τὸ δὲ κρήσ ἐκάστας ἐξέχει

Athen. iii.87A (κόγχοι λεγόμενοι θηλυκῶς) καὶ Σώφρων γυναικείους· [24, αἶ to end]. Philox. fr.378 ap. Et. Gen. κέλευμα . . . Σώφρων [24, 1]

αἶ γα μὰν κόγχοι Athen., οἶ γα μὰν κόγχοι Philox.

25 ἴδε καλᾶν κουρίδων, ἴδε καμμάρων, ἴδε φίλα·
θᾶσαι μὰν ὡς ἐρυθραὶ τ' ἐντὶ καὶ λειοτριχιῶσαι

Athen. iii.106D κουρίδας δὲ τὰς καρίδας εἶρηκε Σώφρων ἐν γυναικείοις οὕτως· [25], vii.306C (κάμμοροι) καὶ Σώφρων δ' ἐν γυναικείοις μίμοις αὐτῶν μέμνηται

WOMEN'S MIMES

23 Whatever are they, my dear, these big male mussels?
—Surely these ones are tubes,
a sweet-fleshed little shell, licking for solitary women

Athenaeus: 'Sophron in mimes [23]'; Demetrius, *On Style* 151: (following fr. 52) 'and his metaphors on women, such as on fish [23, "surely" to end], are more suited to mimes and are disgusting'

Dildos, cf. Herodas 6-7

24 Then the female mussels, as if from one command
they are all agape at us, and each one's flesh stands
out

Female genitalia, as in Plautus, *Rudens*, 704

25 See the fine shrimps, see the lobsters, see my dear;
look how red they are and smooth-haired

Dildos again, cf. Herodas 6.19, 71

SOPHRON

26 δέϊπνον ταῖς θείαις κριβανίτας καὶ δώρους καὶ
ἡμάρτιον Ἑκάται

27 τίς σταιτίτας ἢ κλιβανίτας ἢ ἡμάρτια πέσσει;

28 εἰς νύκτα με †αἰτιᾶι σὺν ἄρτωι πλακίται

Athen. iii.110BC (types of bread) ὦν καὶ Σώφρων ἐν γυναι-
κείοις μίμοις μνημονεύει λέγων οὕτως: [26]. οἶδα δ' . . . ὅτι
Ἄττικοὶ μὲν διὰ τοῦ ῥ στοιχείου λέγουσι καὶ κρίβανον καὶ
κριβανίτην, Ἡρόδοτος δ' ἐν δευτέρῃ τῶν ἱστοριῶν ἔφη (92.5)
κλιβάνῳ διαφανεί, καὶ ὁ Σώφρων δὲ ἔφη [27]. ὁ δ' αὐτὸς
μνημονεύει καὶ πλακίτα τινὸς ἄρτου ἐν γυναικείοις: [28]

28 μ' ἐσίτισεν Blomfield, μελιτίταν σὺν Kaibel

29 τῶν δὲ χαλκωμάτων καὶ τῶν ἀργυρωμάτων
ἐγάργαιρεν ἅ οἰκία

Athen. vi.230A Σώφρων δ' ἐν γυναικείοις μίμοις φησί: [29].
Cf. Schol. Ar. Ach. 3a.i (Suda ψ 22) καὶ παρὰ Σώφρονι δέ· ἅ δὲ
οἰκία τῶν ἀργ. γάργαιρε

ἐγάργαιρεν Blomfield (cf. schol.), ἐμάρμαιρε Athen.

30 τρίγλαν γενεάτιν

Athen. vii.324F (after fr. 49) κὰν τοῖς γυναικείοις δὲ ἔφη [30]
. . . 325C γεν. δ' ἔφη τὴν τρ. Σώφρων ἐπεὶ αἱ τὸ γένειον
ἔχουσαι ἡδίωνές εἰσι μᾶλλον τῶν ἄλλων

WOMEN'S MIMES

26 As a meal for the divine ladies pan bread and sweet
breads and a half-loaf for Hecate

27 Who is baking spelt or pan breads or half-loaves?

28 Towards night he/she entertained (?) me with a flat
loaf

29 And the house was full of copper and silver objects

30 Bearded mullet

Athenaeus: 'and in the women's too he said [30] . . . And Sophron
called the mullet bearded, since those with beards are more pleas-
ant than the others'

SOPHRON

31 θάσαι ὄσα φύλλα καὶ κάρφεια τοὶ παῖδες τοὺς
 ἄνδρας βαλλίζοντι·
 οἴονπερ φαντί, φίλα, τοὺς Τρῶας τὸν Αἴαντα τῶι
 παλῶι

Demetr. eloc. 147 (παραβολή) Σώφρων δὲ καὶ αὐτὸς ἐπὶ τοῦ
 ὁμοίου εἶδους φησί [31]. καὶ γὰρ ἐνταῦθα ἐπίχαρις ἢ παρα-
 βολή ἐστι, καὶ τοὺς Τρῶας διαπαίζουσα ὡσπερ παῖδας

παῖδες <εἰς> Ahrens

32 πρὶν αὐτὰν τὰν νόσον εἰς τὸν μυελὸν σκιρωθῆναι

EM 718.1 σκιρωθῆναί φαμεν ἐπὶ τοῦ ρύπου τοῦ σφόδρα
 ἐμμένοντος καὶ δυσεκπλύτου. Σώφρων ἐν τοῖς γυναικείοις
 τροπικῶς [32]

33 ὑγιώτερον κολοκύντας

Philox. fr. 351 ap. EM 774.41 ζητεῖται τὸ παρὰ Σώφρωνι [33]
 πῶς οὐ λέγει ὑγιέστερον· ῥητέον οὖν ὅτι ἔκοντι ἡμαρτε τὸ
 ἄκακον τῆς γυναικείας ἐρμηνείας μιμούμενος.

WOMEN'S MIMES

31 Look what leaves and sticks the boys are throwing at
 the men,
 just as they say, my dear, the Trojans did to Ajax with
 the clay

Demetrius, *On Style* 147: (comparison) 'And Sophron himself
 says in a similar style: [31]. For there the comparison is charming,
 laughing at the Trojans like boys'

Possibly refers to throwing leaves on athletes (e.g. Pindar,
Pyth. 9.123) (then from *The Women viewing the Isthmian Festi-
 val*) or to wedding ceremonies (Stesichorus fr. 187) (then from
The Bridesmaid). An alternative version of Ajax' death (the com-
 mon version being suicide after madness) was that the Trojans
 killed him with lumps of clay (so that the comparison, *pace*
 Demetrius, is bizarre)

32 Before the disease itself is ingrained into the marrow

Etymologicum Magnum: 'we say 'to be ingrained' of dirt that
 sticks firmly and is hard to wash out. Sophron in the women's
 metaphorically: [32]'

The disease may be love, cf. Theocr. 30.21

33 More healthy than a gourd

Philoxenus cited in the Etymologicum Magnum: 'It is asked with
 regard to the phrase in Sophron [33] why he used the form 'hygi-
 oteron' and not (the normal) 'hygiesteron'. It must be said then
 that he made an intentional mistake, imitating the innocence of
 women's expression'

This explanation is doubtful: such variation in comparative
 formation is not unknown and the same form as here is a possible
 reading in Epicharmus fr. 152

34 τατωμένα τοῦ κιτῶνος, ὁ τόκος νιν ἀλιφθερώκει

Philox. fr. 351 ap. EM 774.41 (after fr. 33) *ὄν τρόπον κάκει ἔσολοίκισε*: [34, τ. τοῦ κ.], *ἀντὶ τοῦ ἐνέχυρα θείσα*, [34, ὁ τ. νιν ἄ.].

35 ἄμα τέκνων θην δευμένα

Plut. de E ap. Delph. 5, p.386D *τοῦ εἶθε τὴν δευτέραν συλλαβὴν ᾧσπερ καὶ τὸ θην* Bernadakis, larger loss assumed by Paton > *παρέλκεσθαί φασιν, οἶον τὸ Σώφρονος* [35]

ἄμα] ὁμῶι Ahrens, ἀλλὰ Wilamowitz, ἄ μᾶτηρ Paton

36 ὁ μισθὸς δεκάλιτρον

Poll. iv.173 *καὶ μὴν οἱ γε Δωριεῖς ποιηταὶ τὴν λίτραν ποτὲ μὲν νόμισμά τι λεπτὸν λέγουσιν, οἶον ὅταν Σώφρων ἐν τοῖς γυναικείοις μίμοις λέγη*: [36]

37

Poll. x.175 *καὶ βαίτας δὲ τὰς τῶν ἀγροίκων διφθέρας ἐν τοῖς γυναικείοις μίμοις ὁ Σώφρων ἐκάλεσεν*

38 ἄ δ' ἀμφ' ἄλγητα κυπτάζει

Schol. Ar. Ach. 263b *περισπωμένως δὲ τὸ Φαλῆς ἀναγνωστέον, ὡς Ἑρμῆς. οὕτως δὲ Ἀττικοί. παρὰ Δωριεῦσι δὲ βαρυντόνως*: [38]. Cytill. AP iv.179.16 *ἄλειαρ· τὰ ἀπὸ πυρῶν ἄλευρα, τὰ δὲ ἀπὸ κριθῆς ἄλφιστα . . . τὰ ἀλήατα καὶ ἄλγητα, ἐνθεν ὁ μμογράφος ἔπαιξεν*: [38]. Herodian Π. *παθῶν* ap. Et.

34 Being deprived of my tunic, the interest has wrecked it

Philoxenus (after fr. 33): 'in this way too he made a mistake here, "being deprived of my tunic" instead of "having pledged," "the interest has wrecked it"'

Again doubtful: the grammarian demands literalness (if one could further accuse him of not knowing or misunderstanding the context, one of the other senses of *τόκος* might be better, 'child' or 'childbirth')

35 At the same time then being without children

36 The price is ten pence

Pollux: 'Further the Doric poets use "litre" for a small coin, as when Sophron in the women's mimes says: [36]'

37 baetae

Pollux: 'Sophron in the women's mimes called the jerkins of country people "baetae"'

Cf. Herodas 7.128

38 And she keeps stooping about the meal

The ambiguity between *ἀμφ' ἄλγητα*, 'about the meal', and *ἀμ φάλγητα*, 'about the phallus' is doubtless intentional

SOPHRON

Gen. a 457 ἄλλατα. Σώφρων· ἀμφ' ἄλλατα. ἀλήτατα κατὰ συγκοπὴν <ἄλλατα>

ἢ δ' οἱ ὁ δ' Schol., ἀλλ' Cyril. ἀμφ' ἄλλατα, ἀμφάλλατα, ἀμφάλλιτα codd.; Schol. originally must have had ἀμ Φάλλατα

40 ἐνθάδε κυπτάζοντι πλείσται γυναῖκες

Schol. Ar. Lys. 17 κυπτάζειν ἐστὶ τὸ περὶ τι πονεῖσθαι καὶ διατρίβειν. κομψῶς δὲ τῇ ἀμφιβολίᾳ καὶ χαριέντως <ἐχρήσατο>, καθὰ καὶ Σώφρων· [40]

MIMOI ANAPEIOI

*ΑΓΓΕΛΟΣ

41 ἐξ Ἑστίας ἀρχόμενος καλέω Δία πάντων ἀρχαγέταν

Schol. Arat. Phaen. 1 (ἐκ Διὸς ἀρχώμεσθα) ζητεῖται διὰ τί ἐκ τοῦ Διὸς ἤρξατο καὶ οὐκ ἀπὸ τῶν Μουσῶν, ὡς Ὅμηρος. οἰκειότερον ἤγησατο ἀρχὴν τῶν Φαινομένων ποιήσασθαι, ἀπὸ τοῦ Διὸς, ἐπειδὴ καὶ τῶν Μουσῶν ἀρχηγέτης αὐτός ἐστιν. οὐ φαίνεται δὲ Ἄρατος μόνος οὕτως ἤρχθαι, ἀλλὰ καὶ Κράτης ὁ κωμικὸς εἰπὼν (fr. 44)· ἐξ Ἑστίας ἀρχόμενος εὐχομαι θεοῖς, καὶ Σώφρων· [41]. Schol. German. *non solus autem ita coepisse videtur Aratus, sed et Crates comicus . . . et Sophron in mimo qui Nuntius inscribitur: a Vesta incipiens [omnes] invoco Iovem omnium principem*

MEN'S MIMES

40 Here a great many women stoop

Scholias on Aristoph.: "to stoop" is to take pains and be occupied about something. He (Aristoph.) used it cleverly with ambiguity and elegantly, as also Sophron [40]

Possibly also sexual

MEN'S MIMES

MESSENGER

41 Beginning from Hestia I invoke Zeus as creator of all

Scholium on Aratus, *Phaenomena* 1 ('Let us begin from Zeus'): 'It is questioned why he began from Zeus and not from the Muses like Homer. He thought it more fitting to make the beginning of the *Phaenomena* from Zeus, since he is actually the creator of the Muses too. Aratus does not seem to have been the only one to begin thus, but Crates the comic poet said "Beginning from Hestia I pray to the gods," and Sophron [41].' Scholium on Germanicus' Latin translation of Aratus: ' . . . Sophron in the mime entitled Messenger . . . '

SOPHRON

ΩΛΙΕΥΣ ΤὸΝ ἈΓΡΟΙΩΤΑΝ

42 βλέννωι θηλαμόνι

Athen. vii.288A βλέννος. τούτου μέμνηται Σώφρων ἐν τῷ ἐπιγραφομένῳ Ὠλιεύς τὸν ἀγροκωϊώταν. [42]. ἔστι δὲ κωβιῶ τὴν ἰδέαν παραπλήσιος

65 βαμβραδόνι †ραφεια†

Athen. vii.287C (βεμβράδες) καὶ Σώφρων ἐν ἀνδρείοις. [65]

Ascribed to same context as fr.42 by Botzou and Kaibel. ραφίδι Casaubon, τρυφερῶι Kaibel

66 τριγόλαι ὀμφαλοτόμωι

τριγόλαν τὸν εὐδιαῖον

Athen. vii.324E Σώφρων δ' ἐν τοῖς ἀνδρείοις τριγόλας τινὰς ἐν τούτοις ὀνομάζει [66.1] καὶ [66.2]

² τριγόλαι cod., corr. by Musurus

43 χηράμβας

Athen. iii.86A (Σώφρων) ἐν τῷ ἐπιγραφομένῳ Ὠλιεύς τὸν ἀγροκωϊώταν χ. ὀνομάζει

44 κωθωνοπλύται

Athen. vii.309C (κωβιοί) καὶ Σώφρων ἐν τῷ Ἀγροκωϊῶτη κ. φησὶ . . . Σικελιώται δ' εἰσὶν οἱ τὸν κωβιὸν κώθωνα καλοῦντες, ὡς Νίκανδρός φησιν ὁ Κολοφώνιος ἐν ταῖς Γλώτταις (fr. 141) καὶ Ἀπολλόδωρος ἐν τοῖς περὶ Σώφρονος (244 F 217 Jac.)

MEN'S MIMES

THE FISHERMAN TO THE FARMER

42 For gudgeon the nurse

65 For sprat the needle

66 For piper the umbilical cutter

Fair weather piper

43 Scallops

44 Gudgeon-cleaners

SOPHRON

ΘΥΝΝΟΘΗΡΑΣ

45 ἄ δὲ γαστήρ ὑμέων καρχαρίας, ὄκκα τινὸς δῆσθε

Athen. vii.306D Σώφρων Θυννοθήρα· [45]

46 Κωθωνίας

Athen. vii.309C (after fr. 44) τὸν τοῦ θυννοθήρα δὲ υἱὸν
Κωθωνίαν προσηγόρευεν

47 ἐγκίκρα, ὡς εἶω

EM p.423.23 ἔστιν εἶω τὸ πορεύομαι, διὰ διφθόγγου, ὡς φησι
Σώφρων ἐν Θυννοθήρα· [47]. Choerob. in Theod. can. p.104.34
εἶω . . . τὸ πορεύομαι, ὡς παρὰ Σώφρον· [47], τουτέστι
κέρασον ἵνα πορευθῶ. Eust. in Il. p.234.39 κικρῶ, οὐ χρήσις
τὸ [47], ἤγγον κίρνα ὡς ὀδεύω

48 λοξῶν τὰς λογάδας

Soran. ap. EM p.572.36 λογάδες· ἐπὶ τῶν ὀφθαλμῶν τὰ λευκά
. . . εἴρηται δὲ . . . ἢ ὅτι λοξοῦνται ἐν τῷ βλέπειν κατὰ τὰς
ἐπιστροφάς. Σώφρων ἐν Θυννοθήρα· [48]

ΠΑΙΔΙΚΑ ΠΟΙΦΤΕΒΙΣ

49 τρίγλας μὲν γένηον, τριγόλα δ' ὀπισθίδια

Athen. vii.324F (after fr. 66) ἐν δὲ τῷ ἐπιγραφομένῳ Παιδικὰ
ποιφνεῖς φησί· [49], again soon after Τρύφων φησὶν ἐν τοῖς
περὶ ζῴων (fr. 121) τὸν τριγόλαν τινὰς ὄεσθαι κόκκυγα εἶναι
διὰ τε τὸ ἐμφερές καὶ τὴν τῶν ὀπισθίων ξηρότητα, ἣν
σεσημείωται ὁ Σώφρων λέγων· [49]

MEN'S MIMES

TUNNY-HUNTER

45 But your stomach is a shark, when you want something

46 Cothonias

Athenaeus: (after fr. 44) 'and the son of the tunny-hunter he called
Cothonias'

The context in Athenaeus suggests the meaning 'gudgeon-
like,' but it might also suggest 'drinker' (cf. fr. 47)

47 Mix it, so that I can go

48 Glancing with the whites of his eyes

Cf. Herodas 4.71

YOU WILL FRIGHTEN THE DARLING BOY

49 The beard of a mullet, but the rear of a piper

Athenaeus: (after fr. 66) 'and in *You will frighten the darling boy*
he says [49] . . . Tryphon says in his work on animals that some
think the piper is the cuckoo fish because of both the resemblance
and the dryness of its hind parts, which Sophron has marked [49]'

Possibly Tryphon's statement is derived from the following
words, now lost

SOPHRON

ΠΡΟΜΨΘΙΟΝ

50 κοντῶι ψηλαφῶν αὐτὸ τυψεῖς

Prov. Par. (Corp. Paroem. Gr. suppl. i.82 nr.94) κοντ[ω ψηλαφῶς]· κατὰ τῶν τὰ ἄδηλα τελῶς τεκμαιρομένων, ὡσπερὶ λέγοι τις· κοντὸν κ[α]θ[εῖς] δι' α[ὐτοῦ] ψηλαφῶς. Σώφρων ἐν Προμψθίῳ [50]. ἔοικε δὲ διαφ[έρειν] τὸ ψηλαφῶν τοῦ ψηλαφῶν, ἥτοι ὅτι τὸ μὲν τὸ δι' ἑτέρου ἄπτεσθαι, τὸ δὲ ψηλαφῶν [] ἔστι ταῖς χερσὶ θυγείν

51 βλεννόν

Antiatt. p.85.24 (Phot. β 157) β.: τὸν νωθῆ καὶ μωρόν. Σώφρων Προμψθίῳ

ΓΕΡΟΝΤΕΣ

52 ἐνθάδε ὦν κήγῶ παρ' ὑμῆ τοὺς ὁμότριχας

ἔξορμίζομαι πλόον

δοκάζων †ποντῖναι† γὰρ ἤδη τοῖς ταλικοῖσδε ται
ἄγκυραι

Demetr. eloc. 151 ἔχουσι δὲ τι στωμύλον καὶ ἀλληγορία τινές
... καὶ τὰ Σώφρονος δὲ τὰ ἐπὶ τῶν γερόντων [52].

πόντιον ἀρτέαι γὰρ Kaibel

MEN'S MIMES

PROMYTHION

50 Hitting with a pole, you'll strike it

Proverb collection: 'you hit with a pole, of those who bear witness completely to what is unclear, as if one were to say, having dropped a pole you hit by means of it. Sophron in the Promythion [50]. . . .'

51 Slimy

The (so-called) Antiatticist: 'slimy, dull and stupid. Sophron in the Promythion'

OLD MEN (?)

52 Here then I too put to sea beside you of similar hair,
waiting for the time
to sail; for the anchors are already prepared for men
of such age

Demetrius, *On Style* 151: 'Some have a certain wordiness even in metaphor . . . so too the lines of Sophron on old men [52]'

53 *κνυζοῦμαι δὲ οὐδὲν ἰσχύων· ἅ δὲ ξυσμὰ ἐκ ποδῶν
εἰς κεφαλὰν ἱππάζεται*

Epimer. Hom. κ 125 *εἴρηται δὲ κνυζοῦν καὶ τὸ ξύνει παρὰ
Δωριέσσι . . . ὡς Σώφρων* [53]. Herodian. ap. Et. Gen. τὸ δὲ
*κνυζῶ σημαίνει πολλάκις τὸ ξύνει, ὡς παρὰ Σώφρονι ἐν
μίμοις, οἶον* [53]; id. ap. Eust. in Od. 1766.33

54 *τὸ γὰρ ἀπεχθόμενον γήρας ἀμὲ μαραῖνον
ταριχεύει*

Stob. iv.50b.65 (*ψόγος γήρας*) *Σώφρονος* [54]. Schol. Aesch.
Cho. 296 (*ταριχευθέντα*) *καὶ ὁ Σώφρων* [54]

55 *τί μὰν ξύσιλος;—τί γάρ; σύφαρ ἀντ' ἀνδρός*

Et. Gen. *σύφαρ· οὐχ ἀπλῶς τὸ γήρας ἀλλ' ὡς ἐπιγέννημα
γήρας . . . τὸ κατερρυσωμένον, τουτέστι τὸ δέρμα. καὶ
Σώφρων ἐν τοῖς ἀνδρείοις δεδήλωκε μίμοις εἰπῶν* [55]. *τὸν
ἀνακρινόμενον γέροντα ξύσιλον παίζων εἴρηκεν ἀπὸ τοῦ
κνᾶσθαι καὶ ξύνει τὸ δέρμα, κᾶπειτα ἀποκρινόμενον σ. ἀντ'
ἀ., δέρμα ψιλόν, ὡς τῶν ἄλλων ἤδη δεδαπανημένων*

Preceding words *ξύσιλος* τὴ γ' ἐσσί (or the like) Kaibel

56 *καθαιρημένος θην καὶ τήνος ὑπὸ τῷ χρόνῳ*

Apoll. Dysc. pron. p.59.12 *Δωριεῖς τήνος* [56]. *Σώφρων*

53 I'm scratching without strength; and the itch gallops
from head to foot

54 For hateful old age withers us and dries us up

55 <You are scratchy.—>
What do you mean, scratchy?—What else?
Wrinkledness instead of a man

Etymologicum genuinum: “suphar” not simply old age, but the
result of old age . . . that which has become wrinkled, i.e. the skin.
Sophron in the men's mimes has made this clear, saying [55]. He
jokingly said the enquiring old man was scratchy from itching and
scratching the skin, then replying wrinkledness instead of a man,
dry skin, the rest having already been consumed'

56 So that man too is overpowered by time

Cf. Herodas 1.15–16

SOPHRON

Unnamed Men's Mimes

57 ὦ οὗτος, ἦ οἴηι στρατείαν ἐσσεῖσθαι;

Apoll. Dysc. pron. p.57.18 (οὗτος κατὰ τὸ δεύτερον πρόσωπον)
[57] Σώφρων ἀνδρείους

58 οὐχ ὁ δεῖν τυ τεικαζέτ

Apoll. Dysc. pron. p.59.21 ὁ δεῖνα . . . παρὰ δὲ Συρακουσίοις
δίχα τοῦ ᾱ. [58] Σώφρων ἀνδρείους

ἐπε<κή>καζε; Cunningham (after Lobeck), ἐπύγιζε; Blom-
field

59 Ἡρακλῆς τεοῦς κάρρων ἦς

Apoll. Dysc. pron. p.74.21 τῆ μὲν οὖν ἐμοῦ σύζυγος ἦ σου . . .
καὶ τῆ ἐμοῦς Δωρίω ἦ τεοῦς. [59] Σώφρων

60 ὑμέσ δὲ ἐπεγγνάμενοι θωκεῖτε

Apoll. Dysc. pron. p.93.22 ὑμέις. Δωριεῖς ὑμέσ. [60] Σώφρων

61 ἐμὲ δ' Ἀρχωνίδας ἴαλλε παρ' ὑμέ

Apoll. Dysc. pron. p.100.10 ὑμάς . . . Δωριεῖς ὑμέ. [61]
ἀνδρείους Σώφρων

MEN'S MIMES

Unnamed Men's Mimes

57 You there, do you think there will be a war?

58 Did not so and so revile/fuck you?

59 Heracles was stronger than you

The scholar Chamaeleon quoted this line to Seleucus I, when
in 271 the king threatened an embassy from Heracleia Pontica, of
which he was a member

60 All of you promise and sit down

61 Archonidas sent me to you

62 λιχνοτέρα τῶν πορφυρῶν

Athen. iii.89A Ἀπολλόδωρος δ' ὁ Ἀθηναῖος ἐν τοῖς περὶ Σώφρονος (244 F 216 Jac.) προθεῖς τὸ [62] φησιν ὅτι παροιμία ἐστὶν καὶ λέγεται, ὡς μὲν τινες, ἀπὸ τοῦ βάμματος· οὐ γὰρ ἂν προσψαύση ἔλκει ἐφ' ἑαυτὸ καὶ τοῖς παρατεθειμένοις ἐμποεῖ χρώματος ἀγγήν. ἄλλοι δ' ἀπὸ τοῦ ζώου

63 καταπυγοτέρα τ' ἀλφιστῶν

Athen. vii.281E Ἀπολλόδωρος ὁ Ἀθηναῖος ἐν τῷ τρίτῳ περὶ Σώφρονος τῷ εἰς τοὺς ἀνδρείους μίμους (244 F 214 Jac.) προθεῖς τὸ [63] φησιν "ἰχθύς τινες οἱ ἀλφισταὶ τὸ μὲν ὅλον κίρροειδεῖς, πορφυρίζοντες δὲ κατὰ τινα μέρη. φασὶ δὲ αὐτοὺς ἀλίσκεσθαι σύνδου καὶ φαίνεσθαι τὸν ἕτερον ἐπὶ τοῦ ἑτέρου κατ' οὐρὰν ἐπόμενον. ἀπὸ τοῦ οὐδ' κατὰ τὴν πυγὴν θατέρῳ τὸν ἕτερον ἀκολουθεῖν τῶν ἀρχαίων τινὲς τοὺς ἀκρατεῖς καὶ καταφερεῖς οὕτω καλοῦσιν"

64 κέστραι βότῳ κάπτουσαι

Athen. vii.286D Σώφρων δ' ἐν μίμοις ἀνδρείους βότῳ καλεῖ τινὰ ἰχθὺν ἐν τούτοις· [64]. καὶ μήποτε βοτάνην τινὰ λέγει· id. vii.323A καὶ Σώφρων ἐν ἀνδρείοις· [64]

65, 66 see under Ὀλιεύς

67 Ἡπιάλῃς ὁ τὸν πατέρα πνίγων

Demetr. eloc. 156 ἐν δὲ τοῖς πράγμασι λαμβάνονται χάριτες ἐκ παροιμίας. φύσει γὰρ χαρίεν πρᾶγμά ἐστιν παροιμία, ὡς ὁ Σώφρων μὲν ἐπίης, ἔφη, ὁ τ. π. π.

Ἡπιάλῃς from fr.68

62 (She is) more greedy than the purple fish

Athenaeus: 'Apollodorus of Athens in his work on Sophron, quoting [62], says that it is a proverb and is derived, some say, from the dye; for whatever it touches it draws to itself and creates the gleam of colour in what is placed beside it. Others derive from the creature'

63 (her) and more lecherous than coupling fish

Athenaeus: 'Apollodorus of Athens in his third book on Sophron, which deals with the men's mimes, quoting [63], says: "Alphestae are a kind of fish, on the whole yellowish but purplish in some parts. It is said that they are caught in pairs and appear to follow one after the other by the tail. Therefore from the fact that the one follows the other by the rump, some of the ancients so call the unrestrained and dissolute"

64 Cestrae gulping down a botis

Athenaeus: 'Sophron in the men's mimes mentions a fish botis in [64]. And perhaps he means a plant'

67 Epiales who chokes his father

Demetrius, *On Style* 156: 'Among these things delights are taken from a proverb. For a proverb is a thing delightful by its nature, as Sophron says [67]'

Epiales (Epialos, Epialtes) was the name given to the cause of the choking sensation felt in some fevers (e.g. Aristoph., *Wasps* 1037-9). Heracles is strong enough to overcome it (fr. 68; cf. fr. 59)

68 Ἡρακλῆς Ἡπιάλητα πνίγων

Eust. in Il. p.561.17 ἐν δὲ ῥητορικῷ λεξικῷ (Ael. Dion. η 12) φέρεται ὅτι Ἡπιάλτην Ἄττικοί φασι δαίμονά τινα . . . ἐτέρωθι δέ, ὅτι ἐπιάλτης ὁ πνιγαλίων ὑπὸ τιῶν, ὁ δ' αὐτὸς καὶ ἠπίαλος. ἐν δὲ τοῖς Ἡρωδιανοῦ (i.69.13) κείται καὶ ἠπιάλης ἠπιάλητος, οὗ χρήσις, φησί, παρὰ Σώφρονι, οἶον [68]

69

Et. Gud. = Et. Orion. p. 101.30 μαστροπός· παρὰ τὸ μαίεσθαι τοὺς τρόπους τῶν πορνεουσῶν γυναικῶν. οὕτως ἐν ὑπομνήματι τῶν Σώφρονος ἀνδρείων

71 σῶσαι δ' οὐδὲ τὰς δύο λίτρας δύναμαι

Poll. iv.174 (after fr. 36) καὶ πάλιν ἐν τοῖς ἀνδρείοις· [71]

72 Ἡράκλεις, πνίγεις γυλίον τι

Schol. Ar. Pac. 527b (γυλίος) ἔστι δὲ καὶ ζῷον, οὗ μέμνηται Σώφρων [72]. ἔστι δὲ ὁ καλούμενος ὑπὸ τιῶν χοιρογυλίος

*73 μωρότερος εἶ Μορύχου, ὃς τᾶνδον ἀφεὶς ἕξω τᾶς οἰκίας κάθηται

Zenob. vulg. V 13 μωρότερος εἶ Μορύχου· αὕτη ἡ παροιμία λέγεται παρὰ τοῖς Συκελιώταις, ἐπὶ τῶν εὐθές τι διαπρασ-

68 Heracles choking Epiales

Eustathius: 'In the rhetorical lexicon it is recorded that Attic writers call a certain demon Epialtes . . . and elsewhere, that Epialtes is the choker, also called Epialos. In the works of Herodian is found Epiales, genitive Epialeto, an example of which, he says, is in Sophron, as [68]'

69

Etymologicum Gudianum: 'procuress, derived from procuring the ways of women prostitutes. So in the commentary on Sophron's men's'

Doubtless Apollodorus' commentary. The word in the title of Herodas 1

71 I can't save even the two pence

Pollux: (after fr. 36) 'and again in the men's [71]'

72 Heracles, you're choking a hedgehog

Scholias on Aristoph., *Peace* 527 (gylios, a soldier's wallet): 'It is also an animal, which Sophron mentions [72]; it is what is called by some choerogryllios'

Possibly 'Heracles' is vocative and there is a link with fr. 68; but it may be an exclamation (cf. fr. 134), and the dangerous feat is being done by someone else

*73 You're more stupid than Morychus, who sits outside the house neglecting affairs within

Zenobius: 'You are more stupid than Morychus. This proverb is current among Sicilians, about those who carry out some foolish

SOPHRON

σομένων, ὡς φησι Πολέμων ἐν τῇ πρὸς Διόφιλον ἐπιστολῇ (fr. 73). λέγεται δὲ οὕτως [73]. Μόρυχος δὲ Διονύσου ἐπίθετον . . . καταγνωσθῆναι δὲ αὐτοῦ εὐήθειαν παρόσον ἕξω τοῦ νεῶ τὸ ἄγαλμα αὐτοῦ ἐστὶ, παρὰ τῇ εἰσόδῳ ἐν ὑπαίθρῳ; sim. Suda μ 1343 = Phot. μ 652, and (omitting ref. to Sicily and Polemo) Zenob. Ath. III 68

Ascribed to Sophron by Ahrens εἰ Zen., Sud.: εἰμι Phot. (then κάθημαι Kaibel) Μορ- Zen. vulg., Sud. codd. GM: Μωρ- Zen. Ath., Sud. codd. AFV, Phot.

MIMES OF UNCERTAIN TYPE

74 πεί ἐσσι, λειοκόνιτε;

Ammon. adf. voc. diff. 423 (see fr. 4.8)

A variant reading in Ammon. is ποῖος εἰλισκοπεῖται. Kaibel, knowing only this reading, ingeniously but wrongly corrected it to πῦς Θεοτυλί, σκοπῆ τυ; on the basis of the statement in the argument to Theocr. 5, τὴν δὲ Θεοτυλίδα ὁ Θεόκριτος ἀπειροκάλως ἐκ τῶν Σώφρονος μετήνεγκε μίμων

75 see under Ταὶ γυναιῖκες

77 ἐγὼν δέ τυ καὶ πάλαι ᾤψεον

Apoll. Dysc. pron. p.50.9 Δωριεῖς ἐγὼν. Σώφρων [77]. Choerob. in Theod. can. p.56.31 τὸ δὲ ὀψείω, ὅπερ σημαίνει τὸ ἐπιθυμῖαν ἔχω τοῦ θεωρῆσαι, ὀφείλον εἶναι ἐν τῷ παρατατικῷ ᾤψεον διὰ τῆς εἰ διφθόγγου, ἐπειδὴ καὶ ὁ ἐνεστώσ τὴν εἰ δίφθογγον ἔχει κατὰ τὴν παραλήγουσαν, ἐγένετο

MIMES OF UNCERTAIN TYPE

action, as Polemon says in his letter to Diophilus. It is stated thus [73]. Morychus is an epithet of Dionysus . . . His foolishness is proved inasmuch as his statue is outside the temple, beside the entrance in the open air'

The person of the first clause (you or I) is uncertain; that of the second may, but need not, be the same

MIMES OF UNCERTAIN TYPE

74 Where are you, total dust-heap?

77 I've long been wanting to see you

SOPHRON

ᾠψεν παρὰ Σώφρωνι κατὰ ἀποβολὴν τοῦ ἰ, οἶον· [77], ἀντὶ τοῦ ἐγὼ καὶ πάλαι ἐπεθύμουν θεωρήσαι

τοι codd., corr. by Bekker

79 ἐκπεφάναντί τεός ται δυσθαλῖαι

Apoll. Dysc. pron. p.74.28 τῇ ἐμέος ἢ τέος κατ' ἔγκλισιν σύζυγος· [79]. Σώφρων. τὸ γὰρ ὀρθοτονούμενον κτητικὴν σημαίνει

82 μόνον ἐμίνγα τὸ τοῦ γόγγρου τέμαχος

Apoll. Dysc. pron. p.81.20 Δωριεῖς ἐμίν καὶ ἔτι ἐμίνγα. Σώφρων· [82]. Et. Gen. (EM 732.36) ἐπ' αὐτοῦ δὲ τοῦ γε τρέπεται (ε to α in Doric)· [82]

μόνον ἐμίνγα Apoll. Dysc., τοῦτό γα Et. Gen.

86 ὁ δ' ἐκ τῷ σκότεος τοξεύων αἰὲν ἕνα τινὰ ὄν
ζυγαστροφεῖ

Apoll. Dysc. pron. p.96.15 ἐν ἴσῳ τῷ αὐτῶν παρὰ Συρακουσίοις τίθεται τὸ ὄν. Σώφρων· [86]

87 ὅσα κα ὕμιν αἰνέσω

Apoll. Dysc. pron. p.97.28 ὕμιν . . . παρ' Ἴωσι <προ>περισπάται ἐγκλινομένη, καθὸ συστέλλει τὸ ἰ. καὶ ἔτι παρὰ Δωριεῦσιν· [87] Σώφρων

MIMES OF UNCERTAIN TYPE

79 Your misfortunes have been displayed

82 Only the slice of eel for me

86 And he, shooting his arrow in the dark, always . . .
some one of them

The meaning of the verb is quite uncertain, and no proposed correction is any better

87 What I should advise you

SOPHRON

88 οὐ μάν τοι δίφρον ἐπημμένον ὑμῖν

Apoll. Dysc. pron. p.98.1 (ὑμῖν, after fr. 87) καὶ ἐν ὀρθῇ τάσει [88]

91 τίς μοι τὰ λᾶια ἐκτίλλει;

Apoll. Dysc. adv. p.157.8 λήϊος, ἀφ' οὗ λάϊος καὶ λάϊον καὶ λάϊα καὶ ἐν συναρέσει . . . τοῦ ᾧ λᾶια [91]. Σώφρων

*93 ταυτᾶι ταὶ θύραι, μᾶτερ

Apoll. Dysc. adv. p.180.6 τὸ . . . οἱ τοί φασι Δωριεῖς, καὶ τὸ αἰ ταί [93]

Ascribed to Sophron by Bast, to the Women's Mimes by Kaibel

94 ὕδωρ ἄκρατον εἰς τὰν κύλικα

Athen. ii.44B ὅτι καὶ ἐπὶ τοῦ ὕδατος ἔταπτον οἱ παλαιοὶ τὸ ἄκρατον. Σώφρων [94]

Ascribed to the Θυνοθήρας (after fr.47) by Hauler

95 στρουθωτὰ ἐλίγματα ἐντετιμημένα

Athen. ii.48C Σώφρων δὲ σ. ἐλ. φησιν ἐν.

MIMES OF UNCERTAIN TYPE

88 Not indeed a chair laid hold of by you

91 Who's stripping my crops?

Perhaps cf. fr. 167

*93 Here are the seats, mother

94 Neat water into the cup

Athenaeus: 'The ancients used 'neat' also in relation to water. Sophron [94]'

95 Bird-adorned, highly valued wraps

SOPHRON

96 μελαινίδες γάρ τοι νισοῦνται ἐμὴν ἐκ τοῦ μικροῦ
λιμένος

Athen. iii.86A παρὰ Σώφρονι δὲ {οἱ} κόγχοι μελαινίδες
λέγονται [96]

Ascribed to Ὀλιεύς by Kaibel

99 βόες δὲ λαρινεύονται

Athen. ix.376B λαρινεύεσθαι, ὅπερ ἐστὶν σιτίζεσθαι, Σώφρων
[99]

100 κατάστρεψον, τέκνον, τὰν ἡμίαν

Athen. xi.479B (ἡμίαν = κοτύλη) καὶ Σώφρων [100]

101 ἐκρατηρίχθημες

Athen. xi.504B (κρατηρίζειν) καὶ ὁ τοὺς μίμους δὲ πεποιηκώς
. . . λέγει που κηκρατηριχημες ἀντὶ τοῦ πεπώκειμεν

Corr. by Wackernagel

*103 φαλακρότερος εὐδίας

Demetr. eloc. 127 τοῦ δὲ αὐτοῦ εἴδους (τῆς ὑπερβολῆς) ἐστὶ
καὶ τὸ [103] καὶ τὸ κολοκύντης ὑγιέστερος (cf. fr.33)

MIMES OF UNCERTAIN TYPE

96 For black shells come to me from the Little Harbour

One of the two harbours of Syracuse

99 The cattle are being fattened

100 Turn the cup over, child

101 We've been bottled

Athenaeus: "The author of the mimes says somewhere [101] in-
stead of "we are drunk"

*103 Balder than a calm

Demetrius, *On Style* 127: "Of the same kind (of hyperbole) are
[103] and "healthier than a gourd"

104

Demetr. eloc. 153 ἤδη μέντοι ἐκ δύο τόπων ἐνταῦθα ἐγένετο ἡ χάρις· οὐ γὰρ παρὰ προσδοκίαν μόνον ἐπηνέχθη, ἀλλ' οὐδ' ἠκολούθει τοῖς προτέροις. ἡ δὲ τοιαύτη ἀνακολουθία καλεῖται γρίφος, ὥσπερ ὁ παρὰ Σώφρονι ῥητορεύων Βουλίας· οὐδὲν γὰρ ἀκόλουθον αὐτῷ λέγει. καὶ παρὰ Μενάνδρῳ δὲ ὁ πρόλογος τῆς Μεσσηνίας

105 ἐκ τοῦ ὄνυχος γὰρ τὸν λέοντα ἔγραψεν. τορύναν
ἔξεσεν. κύμινον ἔτρισεν

Demetr. eloc. 156 (χάριτες ἐκ παροιμίας, after fr. 67) καὶ ἀλλαχόθι πού φησιν [105]. καὶ γὰρ δυοὶ παροιμίας καὶ τρισὶν ἐπαλλήλοις χρῆται, ὡς ἐπιπληθύνονται αὐτῷ αἱ χάριτες· σχεδόν τε πάσας ἐκ τῶν δραμάτων αὐτοῦ τὰς παροιμίας ἐκλέξει ἔστιν

ἔσπειρεν cod., corr. Hemsterhuys

***106** λαδρέοντι δὲ τοῖ μυκτῆρες

Epimer. Hom. δ 78 (from Herodian, Π. παθῶν, cf. Et. Gen. λ 8) . . . καὶ τὸ παρὰ τῷ Συρακουσίῳ [106]. ἔγκειται γὰρ τὸ λ<α> ἐπιτακτικὸν <καὶ τὸ> ῥέω, <λα>ρέοντι ἀντὶ τοῦ μεγάλως ῥέουσι (πλεονασμῷ τοῦ δ added in Et. Gen.)

Ascribed to Sophron by Ahrens πλαδαρέοντι Wilamowitz

115 see under Ταὶ γυναικες

342

104

Demetrius, *On Style* 153: 'Now however here (in Aristophanes, *Clouds* 178–9) the delight has come from two places: for not only is it introduced unexpectedly, but it is not even consistent with what goes before. Such lack of consistency is called "griphos," as Boulias who makes a speech in Sophron; for he says nothing that is self-consistent. And in Menander the prologue of the *Messenia*'

Cf. Battarus in Herodas 2

105 For he drew the lion from the nail. He polished the ladle. He bit the cummin.

Demetrius, *On Style* 156: (delights from a proverb, after fr. 67) 'And elsewhere he says [105]. For he uses two and three proverbs after each other, so that the delights are multiplied; and it is possible to pick almost all proverbs from his dramas'

***106** His/her nostrils are running

Sophron is also recorded as using an unusual word (πλέννα) meaning 'discharge from the nose' (fr. 144)

343

121 πῶ τις ὄνον ὠνασεύεται;

Et. Orion. p.137.12 τὰ τῶ ὁ παραληγόμενα ἐπιρρήματα ἀποκοπῇ τοῦ θεν καὶ ἐπεκτάσει τοῦ ὁ εἰς ᾧ γίνεται παρὰ Δωριεύδων, οἶον . . . πόθεν πῶ. Σώφρων ἐν τοῖς μίμοις [121]; sim. Et. Gen., Apoll. Dysc. adv. p.190.21

122 κινησῶ δ' ἤδη καὶ τὸν ἀφ' ἱερᾶς

Suet. ap. Eust. in Il. p.633.59 παροιμία κινεῖν τὸν ἀφ' ἱερᾶς ἐπὶ τῶν ἐν ἀπογνώσει δεομένων βοηθείας ἐσχάτης. χρήσις δὲ ταύτης καὶ παρὰ Σώφρονι ἐν τῶ [122], ἐνθα λείπει τὸ πεσσὸν ἢ λίθον

124 δειπνήσας ὠστίζεται τοῖς τρηματιζόντεσσι

Eust. in Od. p.1397.22 λέγει δὲ ὁ ταῦτα παραδιδούς (Suet.) καὶ ὡς οἱ τῇ παιδιᾷ ταύτῃ (κυβεία) χρώμενοι ἀπὸ τῶν ἐν τοῖς κύβοις τρημάτων τρηματῖται ἐλέγοντο, παράγων καὶ χρήσιω Σώφρονος τὸ [124]

Suet., Poll., Hesych. have τρηματῖκται, which Kaibel thinks occurred in Sophron

134 Ἡράκυλον

Hesych. η 855 Ἡρύκαλον τὸν Ἡρακλέα Σώφρων ὑποκοριστικῶς

Corr. by Latte; <μὰ τὸν> Ἡ. Crusius

121 From where will one buy an ass?

122 I shall now move also the (piece) from the holy
(line)

Suetonius in Eustathius: 'the proverb "move the piece from the holy line" on those who in despair need the utmost help. An example of it also in Sophron in [122], where "piece" or "stone" is to be understood'

The reference is to a board game where the central line was called 'holy'; rules and object are obscure

124 After dinner he jostles among the pippers

Eustathius: 'The recorder of these matters (Suetonius) says also that those who play this game (dice) are called "pipers" from the pips in the dice, adducing an example from Sophron [124]'

134 <By (?)> little Heracles

SOPHRON

*136 *νῦν τ' ἦνθες εἰς χορόν, νῦν τ' ἔπραδες*

Hesych. ν 734 [136]: *νῦν εἰς χορόν ἦλθες, καὶ νῦν ἔπραδες.*
Suda ν 606 [136]

Ascribed to Sophron by Kaibel ἐς κόρον Meineke

139 *πέε εἶ; — εἶ τὰ τῶν χοιραγῶν*

Ioann. Alex. De accent. p.32.14 [139] *Σώφρων* (followed by fr. 4.8). Apoll. Dysc. in several places quotes the second half of the line without author

147 *αἶ τις τὸν ξύοντα ἀντιζύει*

ὁ χοραγὸς ξύεται

Suda ξ 91 = Phot. p.310.12 *τὸ κνήν οἱ Δωριεῖς ξύειν λέγουσιν, ὡς καὶ Σώφρων* [147.1] *καὶ πάλιν* [147.2]

152 *τὰς ἐν Ἄιδου τριακάδας*

Prov. Par. in Corp. Paroem. Graec. Suppl. i.71 [152] . . . *λεχθείη δ' ἂν ἡ παροιμία ἐπὶ τῶν περιέργων καὶ τὰ ἀποκεκρυμμένα ζητούντων γινώσκειν. ταῦτα καὶ παρὰ Σώφρονι ἐν μίμοις*

154 *τῆτέ τοι κορώναι εἶσι*

Schol. Ar. Ach. 204a(i) (*τῆ*) *σημαίνει δέ ποτε καὶ ῥῆμα προστακτικόν . . . ἐχρήσατο δὲ καὶ τῷ πληθυντικῷ ὁ Σώφρων εἰπὼν* [154]

MIMES OF UNCERTAIN TYPE

*136 Now you went to the dance, and now you farted

Cf. anonymous mime no.6 below

139 Where are you?—Where the pork-butchers' shops are

147 If one scratches the scratcher in return

The producer is scratched

'Mutual back-scratching' is the English equivalent, but the Greek may be used of harm as well as benefit

152 The thirtieths in Hell

Proverb collection: '[152] . . . the proverb would be said of busy-bodies and those seeking to know what is hidden. This also in Sophron in mimes'

154 Here they are; they are crows

Possibly one of the crow-shaped objects so named rather than birds (Sophron used it of hair ornaments, fr. 162)

SOPHRON

156 ἰλλοτέρα τᾶν κορωνᾶν

Schol. Ar. Thesm. 846 (ἰλλός) τυφλός, διεστραμμένος τὴν ὄψιν. Σώφρων [156]. Gal. in Hipp. epid. 3 τὸ ἰλλός, ἀφ' οὗ καὶ ὁ Σώφρων δοκεῖ πεποιηκέναι τὸ συγκριτικὸν ὀνομαζόμενον παρὰ τῶν γραμματικῶν [156]

ἰλλοτερά sch. Ar., ἰλλότερον Gal. τᾶν κορώναν sch. Ar., τᾶν κύονα Gal.

158 see under Ταὶ συναριστῶσαι

165 see under Ταὶ γυναικες

167

Tzetz. ad Ar. Ran. 516 κᾶρτι παρατετιλμένοι: νεοξυρεῖς τὸν δορίαλον, τὸ μύτον, τὸν χοῖρον, τὸν κύσθον, καὶ ὅσα τοιαῦτα ὁ Σώφρων καὶ ὁ Ἰππῶναξ καὶ ἕτεροι λέγουσι

168 μοῖτον ἀντὶ μοίτου

Varr. De ling. Lat. v.179 si datum quod reddatur, mutuum, quod Sicuti moetum: itaque scribit Sophron [168]. Hesych. μ. 1557 [168]· παροιμία Σικελοῖς. ἢ γὰρ χάρις μοῖτον· οἶον χάριν <ἀντὶ χάριτος>

moeton antimo Varr., μοιτοὶ ἀντιμοι Hesych., corr. Huschke and Kaibel

MIMES OF UNCERTAIN TYPE

156 More squinting than the crows

Cf. Herodas 4.70–1

167

Tzetzes on Aristoph., *Frogs* 516 (women just plucked) 'newly shaved in the spear, the dummy, the pig, the cunt, and similar words used by Sophron, Hipponax and others'

Cf. Herodas 2.68–70

168 Like for like

Varro, *Latin Language*: 'If what is to be returned is given, it is *mutuum*, "like," which the Sicilians call *moeton*; and so Sophron writes [168].' Hesychius: '[168] a proverb among the Sicilians. For *moeton* means favour; so "favour for favour"'

SOPHRON

169

Zenob. Ath. I 58 ἀληθέστερα τῶν ἐπὶ Σάγραι ταύτης (τῆς παροιμίας) μέμνηται Μένανδρος (fr.32) καὶ Σώφρων καὶ Ἄλεξις (fr.306)

*170

A Sicilian proverb, γραῦς ἔριθος (or ἔριφος or σέριφος), of an old maid, connected with grasshoppers, was discussed by Apollodorus, prob. in his comm. on Sophron. Zenob. vulg. II 94, Suda γ 431, Schol. Theocr. 10.18a

MIMES OF UNCERTAIN TYPE

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Zenobius: Truer than events at Sagra. This (proverb) is mentioned by Menander, Sophron, and Alexis'

Sagra was a river in South Italy, site of a victory of Locri over Croton in the sixth century, reports of which were not believed at Sparta

POPULAR MIME

**EDITED AND TRANSLATED BY
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INTRODUCTION

The popular mime in ancient Greece, succinctly described by an anonymous Greek source quoted by the Roman grammarian Diomedes¹ as 'imitation of life comprising both what is acceptable and what is unacceptable' (*μίμησις βίου τὰ τε συγκεχωρημένα καὶ ἀσυγχώρητα περιέχων*), was almost always subliterate (the exception is Sophron) and the subject of strong disapproval by literary critics and moralists alike. It is not surprising that few actual fragments of it have survived, and in fact (again excluding Sophron) no more than sixteen papyrus texts, of varying length, have been with any plausibility assigned to mimes.

It is scarcely possible to assign these accurately to the various genres mentioned in ancient sources, mime, *magodia*, *hilarodia*, etc., some in prose, some in verse; and some have but a weak claim to be included at all. The sixteen fragments are here arranged chronologically by the date of writing (which can be assumed in this instance to be close to that of composition), as in the appendix to my Teubner edition of Herodas (1987), with the addition of one (3a) first published after that edition was completed. A fuller bibliography and apparatus will be found there.

¹Keil, *Gramm. Lat.* i.491; Kaibel, *Com. Graec. Fragm.*, i.61.

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A brief description of the source and content of each of these pieces follows.

1 A papyrus of the 2nd century B.C., published by B. P. Grenfell (*An Alexandrian Erotic Fragment and Other Greek Papyri*, 1896: P.Grenf. 1 v.). It contains a dramatic monologue by a young girl, in love but deserted by her lover. It is in verse (not divided by metra in the papyrus; hence only in its first column, lines 1–40, where the text is complete, can the structure be determined): dactyls, iambs, dochmiacs, anapaests in various combinations; a full list, based on analyses by Wilamowitz and West, may be found in the Teubner edition.

2 From a papyrus anthology of about 100 B.C., published in *The Tebtunis Papyri* (vol. 1, 1902: P.Tebt. 2d v., ed. B. P. Grenfell, A. S. Hunt, J. G. Smyly). That there are several speakers is indicated by paragraphi, but how many there are and how the lines are to be distributed among them is unclear. The subject again is thwarted love.

3 This incomplete text is inscribed on an ostrakon of the 2nd or 1st century B.C., published by O. Reinach (*Papyrus Grecs et Démotiques*, vol. 1, 1905: O.Rein.1). There are two speakers, one of whom is drunk and in love.

3a From a papyrus which has other scraps in the same hand mentioning the year 48–49 A.D., published in *The Oxyrhynchus Papyri* (vol. 53, 1986: P.Oxy. 3700, ed. M. W. Haslam). The text is a dialogue; one speaker is indicated as ΕΤΕ() or ΕΤΕΡ() (lines 6, 7), presumably meaning 'The Other', another by an uncertain abbreviation (line 14); the symbol ∪ which precedes these may be musical, cf. no. 6 below, or indicate the change of speaker. A man seems to visit a woman (comparing himself to Heracles vis-

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iting Omphale), but details are very obscure. Several lines are iambic trimeters.

4 A papyrus in a cursive hand, found among documents of the 1st century A.D., published in *The Oxyrhynchus Papyri* (vol. 2, 1899: P.Oxy. 219, ed. B. P. Grenfell, A. S. Hunt). The speaker laments the loss of his fighting cock which has apparently yielded to the attractions of a hen. Some scholars claim to see traces of metre, but no conclusion has been reached on this.

5 A papyrus written at Heptacomia in 117 A.D., published by E. Kornemann (*Griechische Papyri zu Giessen*, 1910: P.Giss. 3). The god Phoebus announces the succession of the emperor Hadrian, and this is welcomed by a spokesman of the people. This was possibly the introduction to some kind of performance.

6 From the recto, with col. 4 of the verso, of a papyrus written in the mid 2nd century A.D., published in *The Oxyrhynchus Papyri* (vol. 3, 1903: P.Oxy.413, ed. B. P. Grenfell, A. S. Hunt; edition by Stefania Santelia, *Charition liberata*, Bari, 1991). The text, apparently incomplete at the beginning, is of a mime, but it is not the full text, rather a summary which would be expanded in performance; possibly, given the frequency of musical notes, it was the musician's copy. The verso column, written rather later, gives a fuller version of lines 30–50. The plot concerns a Greek girl, Charition, who has been captive in an Indian temple and is rescued by her brother; it resembles in many ways the *Iphigenia in Tauris* and *Helen* of Euripides, and also the adventures of Odysseus in *Odyssey* 9; the difference of genre is typified by the presence of a buffoon who routs the Indians by farting and giving them neat wine. The Greek speakers are indicated by letters: A

(Charition), Β (buffoon), Γ (Charition's brother), Δ (ship's captain), and Ϛ (lookout); while some Indians are treated likewise—Ζ and Ϝ are women—most are more explicitly indicated: ΒΑΣ(ιλεύς), ΓΥΝ(ή), ΑΑ(λη), and ΚΟΙ(νῆι). Stage directions and musical notes occur throughout (not distinguished in the papyrus; italicised in the translation below). The Indians speak in their own tongue; although this has been shown to have affinities to real languages, it is probably largely an *ad hoc* construct, intended to amuse the audience rather than be understood by them; and no attempt to translate it has been made. The Indian king, at least, also speaks Greek, and indeed when drunk declaims in sotadean verse (lines 88–91). The finale is in iambic and trochaic verse (lines 96–106).

7 The text on columns 1–3 of the verso of the same papyrus which preserves no. 6 above. Again it is a mime in an abbreviated form, for use by the cast: apart from the last scene, we have only the words of the principal, female, character; in that scene those only of two male characters. In the papyrus each speech, represented below as a paragraph, is concluded by an oblique line. Lacking the other scripts, we must guess at what was said or done between each speech. The divisions into scenes are inferred from the text. Some of the characters are unnamed: the mistress and master of the household, and the parasite; the slaves Aesopus and Apollonia, Spinther and Malacus are mentioned by name. The main outline of the plot is clear, though many details are obscure because of the nature of our text; it bears a strong resemblance to that of Herodas 5. The mistress has been rejected by Aesopus in favour of Apollonia. In the first scene she rails against him, and orders the pair to be taken away and killed. Next it seems that

they have escaped, but the girl is recaptured; Aesopus is to be sought and killed. Then he is present, seemingly dead. Next she announces a plan to poison the 'old man' (presumably her husband) and sell the property; the parasite is to be summoned for discussion. He comes (along with a covered-up man and woman, doubtless Aesopus and Apollonia) and is told to fetch the old man for a reconciliation and lunch. Malacus is praised for preparing the poison; the parasite behaves strangely. The final dialogue between the parasite, Spinther, and the master appears to show that the plot has been discovered; someone (Malacus?) is to go to the stocks; others (Aesopus and Apollonia?) are safe. The fate of the mistress is unknown.

8 A papyrus written towards the end of the 2nd century A.D., published by H. J. M. Milne (*Catalogue of Literary Papyri in the British Museum*, 1927: P.Lit.Lond. 51 v.), who characterised it as the 'rough illiterate cursive hand of an unintelligent scribe'. The text is a lament, perhaps by a mother for her son; but others have thought it to be mythological (the Sun for Phaethon, or a series of goddesses for their mortal sons). It may be a school exercise.

9 A papyrus written in a cursive hand in the 2nd century A.D., published in *Catalogue of the Greek Papyri in the John Rylands Library* (vol. 1, 1911: P.Ryl. 15 v., ed. A. S. Hunt). It seems to be in verse, possibly ionics. The very fragmentary text is a lament by a woman for a gladiator.

10 A papyrus of the 2nd century A.D., written (?) by Heraclides and owned by Prasias, published by A. Koerte (*Archiv für Papyrusforschung* 6, 1913, 1: P.Lit.Lond. 97). It is in many respects similar to no. 6 above. Only the end survives, apparently a recognition scene of the type famil-

iar from New Comedy, where a supposed courtesan is shown to be the lost daughter of a citizen. The characters are designated as A (female), B (buffoon?), Γ ('father Ion'), Δ (male), and KOI(νῆι). There is a stage direction *Finale* (line 16), in the papyrus not distinguished from the text. This and no. 13 below recall the statement of Aristoxenus (fr. 110) that magodia adopted plots from comedy.

11 A papyrus of the 2nd century A.D., published by G. Manteuffel (*Papyri Varsovienses*, 1935: P.Varsov. 2). No connected text remains. There are two character designations, E and B, which led the first editor to conclude that this is a mime (cf. nos. 6, 10, 12); but this method is now known from other genres.

12 A papyrus of the 2nd century A.D., published by G. Manteuffel (*De Opusculis Graecis Aegypto e Papyris, Ostracis, Lapidibusque Collectis*, 1930, no. 16: P.Berol. 13876). There is only slightly more text than in no. 11, but also slightly more justification for thinking it to be from a mime. There were many characters, but only A and Γ appear singly in what survives, while Σ, Ζ, and Η speak one line together. Γ possibly quotes Homer: 36-7 ἀλλὰ τὰ μὲν προτερύχθαι ἑάσομεν] ἀχνύμενοί περ] (*Iliad* 18.112, 19.65).

13 A papyrus written in a cursive hand in the 3rd century A.D., published by H. J. M. Milne (*Catalogue of Literary Papyri in the British Museum*, 1927: P.Lit.Lond. 52). It is in verse: the papyrus is written in long lines, with the verses marked by a diagonal line: 1-7 anapaests (partly ἀπόκροα, where the final foot is υ-), 8-12 either ionic or iambic, 13-17 hexameters μείουροι (where again the final foot is υ-). Changes of speaker are not indicated; it is pos-

sible that they coincide with change of metre. A girl begs to be left alone; her brother and nurse plead with her to tell them whatever it is that is troubling her; a young man's conduct is described. It is a reasonable inference that she is pregnant as a result of meeting the youth at a παννυχίς; parallels with New Comedy plots, e.g. Menander's *Epitrepontes*, are readily found (cf. above on 10).

14 A papyrus of the 4th century A.D., published in *Papiri della Società Italiana* (vol. 2, 1913: P.S.I. 149, ed. G. Vitelli). The texts on recto and verso are in different metres (iambic and dactylic) but in the same hand; some have thought they are parts of one piece, others that they are separate (perhaps tragedy and epic).

15 A papyrus of the 5th century A.D., published by G. Manteuffel (*De Opusculis Graecis Aegypto e Papyris, Ostracis, Lapidibusque Collectis*, 1930, no.17: P.Berol. 13927). It contains a list of titles of seven mimes; then the props required for another one and for these seven; a unique, if fitful, light is cast on the staging of these performances. The orthography has been corrected to classical norms.

POPULAR MIME FRAGMENTS

1

ἔξ ἀμφοτέρων γέγον' αἴρεις·
ἔξενγίσμεθα τῆς φιλίης Κύπρις
ἔστ' ἀνάδοχος. ὀδύνη μ' ἔχει,
ὅταν ἀναμνησθῶ

5 ὡς με κατεφίλει ἑπιβούλως μέλλον
με καταλιμπάν[ει]ν
ἀκαταστασίας εὐρετῆς
καὶ ὁ τὴν φιλίην ἐκτικῶς.
ἔλαβέ μ' ἔρωσ,

10 οὐκ ἀπαναίναμαι, αὐτὸν ἔχουσ' ἐν τῇ διανοίᾳ.
ἄστρα φίλα καὶ συνερῶσα πότνια νύξ μοι
παράπεμψον ἔτι με νῦν πρὸς ὃν ἡ Κύπρις
ἔκδοτον ἄγει με καὶ ὁ
πολὺς ἔρωσ παραλαβῶν.

15 συνοδηγὸν ἔχω τὸ πολὺ πύρ
τὸ ἐν τῇ ψυχῇ μου καιόμενον.
ταῦτά μ' ἀδικεῖ, ταῦτά μ' ὀδυνᾷ.
ὁ φρεναπάτης,

ὁ πρὸ τοῦ μέγα φρονῶν, καὶ ὁ τὴν Κύπριν οὐ
20 φάμενος εἶναι τοῦ ἔρᾶν μεταίτιαν

POPULAR MIME FRAGMENTS

1

The choice was made by both:
we were united; Aphrodite
is surety for our love. Pain holds me,
when I remember
how he kissed me while treacherously intending
5 to leave me,
inventor of inconstancy
and creator of love.
Desire has seized me,
I do not deny it, having him in my thoughts. 10
Loving stars and Lady Night who shares desire with me,
escort me even now to him to whom Aphrodite
delivers and drives me, and the
great desire that has taken hold of me.
As guide I have the great fire 15
that burns in my heart.
These things hurt me, these things pain me.
The mind-deceiver,
he who formerly had high thoughts, and he who denies that
Aphrodite
shares responsibility for desire, 20

POPULAR MIME

- οὐκ ἤνεγκε νῦν
 τὴν τυχοῦσαν ἀδικίην.
 μέλλω μαίνεσθαι· ζῆλος γάρ μ' ἔχει,
 καὶ κατακακίνομαι καταλειμένη.
- 25 αὐτὸ δὲ τοῦτ[ό] μοι τοὺς στεφάνους βάλε,
 οἷς μεμονωμένη χρωτισθήσομαι.
 κύριε, μὴ μ' ἀφήις ἀποκεκλειμένην·
 δέξαι μ'· εὐδοκῶ ζῆλωι δουλεύειν.
 †πεπιμανουσοραν† μέγαν ἔχει πόνον.
- 30 ζηλοτυπεῖν γὰρ δεῖ, στέγειν, καρτερεῖν.
 ἔαν δ' ἐνὶ προσκάθει μόνον ἄφρων ἔσει.
 ὁ γὰρ μονιὸς ἔρωσ μαίνεσθαι ποιεῖ.
 γίνωσχ' ὅτι θυμὸν ἀνίκητον ἔχω
 ὅταν ἔρις λάβημι με· μαίνομ' ὅταν ἀναμ[νή]σωμι·
- 35 εἰ μονοκοιτήσω,
 σὺ δὲ χρωτίζεσθ' ἀποτρέχεις.
 νῦν ἂν ὀργισθῶμεν, εὐθὺ δεῖ
 καὶ διαλύεσθαι.
 οὐχὶ διὰ τοῦτο φίλους ἔχομεν
- 40 οἱ κρινούσι τίς ἀδικεῖ;
 νῦν [ἄ]ν μὴ ἐπι[
 ἔρω, κύριε, τὸν [
 νῦν μὲν οὐθε[
 πλυτης ο[
- 45 δυνήσομαι [
 κοίτασον ἧς ἔχ[
 ἱκανῶς σου εν[
 κύριε, πῶς μ' α. [

FRAGMENT 1

- has not now borne
 the present hurt.
 I am about to go mad; for jealousy holds me,
 and I am burning at being deserted.
- For this very reason throw the garlands to me, 25
 with which I shall be bedded in my loneliness.
 My lord, do not exclude me and put me away;
 receive me; I accept to be a slave to jealousy.
 To be madly in love (P) brings great trouble.
- For one must be jealous, conceal, endure. 30
 And if you devote yourself to only one man, you will be
 senseless.
 For single-minded desire makes one mad.
 Recognise that I have an undefeated spirit
 when strife takes me: I am mad when I remember
 that I shall sleep alone, 35
 while you go off to be bedded.
 Now if we have quarrelled, we must at once
 also be reconciled.
 Is it not for this that we have friends
 who will judge who is at fault? 40
 Now if not [
 I desire, my lord, the [
 now [
 [
 I shall be able [
 sleep with whom [
 sufficiently of you [
 my lord, how [do you put] me away [45

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- 50 πρῶτος μεπειρ[
 κύρι' ὄν ἀτυχῶς ου[.][
 ὀπυασθῶμεθ' ἐμὴν [.]εθε[ἐπι-
 τηδείως αἰσθέσθω μ[.]ταν[
 ἐγὼ δὲ μέλλω ζηλοῦν τω[
 55 δουλ[.]ταν διαφορον. η[
 ἀνθρ[ωπο.]ς ἀκριτῶς θαυμάζεις [
 με[.] [.]φ[.]ρη. προσίκου δω[
 θαυ[μα] [.]χριαν κατέιδεν ο[
 σχω[.] τωι τοιγὰ η εντ[
 60 κου[ἐ]νόσησα νηπία· σὺ δέ, κύριε
 και[.] μμεν..[
 λελαλ[ηκ] [.]ριεμη.[

7 Alternatively punctuate after *εὐρετής* (Maas)

- 10 ἀπαναίνομαι Schroeder 19 και deleted by West to improve
 metre 20 μ' ἐρᾶν West 28 ζηλῶ Scott 29 ἐπιμανῶς
 ἐρᾶν Diels, Rohde 34 ἔρωσ Vollgraff 48/9 (verse formerly
 divided after κύριε) ἀφ[ήης, 50 μ' ἐπειρ[ασας Crusius
 62 πε[ρ]ὶ ἐμὴν [ψυχὴν Powell, κύ]ριε, μὴ μ' [ἀφής Manteuffel

2

- [.]
 — [.]ονπ[
 — [.]...[.]
 [ω κυριατ[.]
 5 — [ν φίλων []
 [.] μὴ σχεῖν ετ[

FRAGMENT 2

- you were the first to seduce me [50
 my lord, whom unfortunately [
 that we be married my []
 let him fittingly perceive []
 but I am going to be jealous []
 slave[] different [55
 men uncritically you admire []
 approach []
 admir[] he(?) saw []
 []
 I was sick like a child; but you, my lord, [60
 []
 spoke []

2

[]
 []
 []

- [] my lord/lady []
 [] of friends [] 5
 [] not to have []

POPULAR MIME

-], [,]... ακις μονοκ[ο]ι[τ
], με, [,], α[.]εσ []
 π]αράκνυφον ίκετῶ Κλευπατ[ρ
 10], ν. .ον απηλιτριωμεν δοκ[]
], τα μεταπεσεῖν ἀδύ(νατον) μή μου.[]
], ...πέπλευκας μετα[]
 ... () .. καὶ απλι() αρυ() []
 ἐρῶ μαίνομαι κατ'έαγμαι εμ[]
 15 — κρο(ύσον) τὰς θύρα(s) μὴ μέγα φωνεῖ τ.[]
 — ἐξαναστατοῦμαι καὶ π.[]
 — δός μοι τὸν τρίβω(να) καὶ β.ν.ε.[]
 κύριε καθεύδεις κα[.]... []
 — ἐγὼ δὲ στρέφομαι καὶ ... []
 20 — μεθύων ἔρχεται ὁ μέγα .. []
 ὁ κελεῆς σου γέμει καλεῖ καὶ []

1-3, 5 Presence of paragraphi shown by greater line spacing

7 πολλάκις ed. pr., τοσουτάκις Crusius 9 Κλευπάτ[ρα ed.
 pr., Κλεύπατ[ρε Crusius 11 π[ειρῶ Crusius 14 Correction by
 Crusius 21 Perhaps κέλης

3

- A. γ]έγονεν μεθύων κατα τρο-
], μων. πρόσεχε, πρόσεχε.
 B.]ν Ναιδες ἀβρόσφυροι
] ὑπὸ γὰρ τῶν πολλῶν προπόσεων
 5]λλομαι.
 A.], ν. B. ἐπὶ δέ τινα κῶμον ὀπλίζομαι

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FRAGMENT 3

-] often sleep alone []
]
] look, I beg you, Cleopat[ra/ros
]
] impossible to change, do not [10
] you have sailed []
]
 I am in love, I am mad, I am broken []
 — Knock at the door, do not shout [] 15
 — I am driven out and []
 — Give me the old cloak and []
 my lord, you are asleep []
 — But I am turning and []
 — Drunk, the great [] is going[] 20
 your horse groans, calls and []
 3
 [A.] he has become, drunk []
 [] Look, look.
 [B.] neat-ankled Naiads []
 [] for from many toasts
 I am [falling]. 5
 [A.]. B. I'm armed for some revel.

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POPULAR MIME

φιλήτης ἔχω τι παρὰ Κυπρίδος ἄδηλον

]ς ὁ γόης εἰς τὴν ψυχὴν μου εἰσπε-

σῶν]ε παραφρονεῖν.

- 10 A.]ρα σαντοῦ κράτει μή τι πάθης.
 B.]ι μή με περίσπα. ὁμολογῶ φιλεῖν ἐρᾶν
]δικῶ οὐ πάντες ἀπλῶς τὸ Παφίης
] ἐν ἀκρήτῳ μᾶλλον ἀνακέκαυκέ με
]... μου..... ὡς οἷς οὐκ ἀντι-

1-2 τρόπον Reinach 2 εὐθ]νυμῶν Crusius, ὀρχεῖσθαι
 ἐπιθ]νυμῶν Wilamowitz 5 σφά]λλομαι Wilamowitz
 7 κέντρον φιλήτης Reinach 8 ἔρω]ς Cunningham 9 ποιεῖ
 μ]ε or ἐποίησ]ε Reinach 12 τί δ' ἀ]δικῶ Wilamowitz
 14-15 ἀντι]σχεῖν Reinach, then ἔξεστι Beazley

3a

]ς Ἡρακλέα νικηφόρον

] Ὀμφάλῃς θῆλυν λάτρην

]την θύραν.

] δαίδα φαῖνε. τίνα βλέπω;

5] ΕΤΕ() οὐκ οἶδασημα. ἐρ[

]ν θέλει. ∪ κατάμαθ' ἀκρ.[

]με. ∪ ΕΤΕΡ() ἀγνοῶ.

]ς ὁ ποτε λαμπρός σου φίλ[ος

]η ταῖς θύραις ὅθεν παρ[ει]

10]ε ω μὴ λάβῃς ὕβριν ταλ[

] πάλιν ὅπου μοι. [.]εις εἶδου[

FRAGMENT 3a

I have an unclear [goad] to love from Aphrodite.

[Desire] the magician has fallen on my heart

and [made me] insane.

[A.] get control of yourself lest you come to some harm. 10

[B.] don't divert me. I admit I'm in love and full of desire.

[But what am I doing] wrong? Do not all simply [] the
 [] of Aphrodite?

[] in neat wine [] has kindled me more [

[] which [cannot be] resisted

3a

] victorious Heracles [

] female servant of Omphale [

] door. [

] show a torch. Whom do I see? [

] OTHER. I do not know you (or: You do not know us) [5

] is willing. Learn [exactly

] OTHER. I don't know [

] your once distinguished friend [

] (at?) the doors whence appear[

] I [wish] that you should not take violence [10

] again where [

POPULAR MIME

] ἄκουσόν μοι ἵνα μὴ φανῆις
] δός μοι φίλημα κα[ι] ὑγίαινε
] ν ἐκποδών. υ () ἰδοῦ. ὕ.
 15] ἀσυμπαθῆ μή τί μοι λέγεις
] ἐληθης ὅταν ἀπέλθω
] υλεῦσαι.
] . ἄνδρες, ἰταμὸς των δύο
] ς πτωχὸς ὢν φιλεῖν θέλει
 20] τῆς οἰπερ οἶδας πρὸς με νῦν
] ς μοι πολλὰ πρὸς ταῦτα τί λέγ[ι]
] . υνος ἐστίν, ἐγὼ δ' εἰμὶ πένης
] . υς παρὰ δαπάνημα οὐ μὴ ζ.[ι]
] τευε, ἀλλὰ δουλεύσω ἐκεῖν[ι].

⁵ οἶδά σ' or οἶδας ἡμᾶς ed. pr. ⁶ ἀκρ[ι]βῶς ed. pr.

¹⁰ λ]έγω or θ]έλω ed. pr. ¹⁸ τῶν or τ' ὢν ed. pr.

4

(a)

(12 lines in which the only words which can be identified are 4
 καλλονῆν, 5 ἐν τῇ[ι] δ]δαί, 9 ἀλέκτορά μου [δ]υνάμεθα, 10
 ἐκ περιπάτου, and 11 δρόσοις)

π]αιδὸς ἐφύλασσεν ὁ φίλος μου τρυφῶν
 τέ]κνον τη[ρ]ῶν ἐν ταῖς ἀγκάλαις

15 ἀπορο]ῦμαι ποῦ βαδίσω. ἢ ναῦς μου ἐρράγη.
 τὸν κ]α[τ]α[θ]ύμιον ἀπολέσας ὄρνιθά μου κλαίω
 φ]έρε τὸ ἐρνίο[ν] τροφήν αὐτοῦ περιλάβω

FRAGMENT 4

] listen to me so that you may not appear []
] give me a kiss and farewell []
] away. See. Ugh! []
] lest you say anything unsympathetic to me¹ [] 15
] when I leave []
] []
] men, eager [] two []
] being a beggar he wishes to love []
] you know to me now [] 20
] to me much against this why do[] say []
] is, but I am poor []
] for expense not []
] but I shall be enslaved [] that []

¹ Or: unsympathetic. Won't you say something to me?

4

(12 lines in which the only words which can be identified are 4
 'beauty', 5 'in the street', 9 'my cock we can', 10 'from the walk',
 and 11 'with water')

] of the boy, my dainty friend defended
] the child, holding it in his arms
 I'm uncertain where to go. My ship is wrecked. 15
 I've lost my darling bird and weep for it
] come let me embrace his offspring, brood

POPULAR MIME

τοῦ μ[αχ]ίμου τοῦ ἐπεράστου τοῦ Ἑλληνικοῦ.
 χάρ[ι] τ[οῦ]του ἐκαλούμην μέγας ἐν τῷ βίω[ι]
 20 καὶ [ἐ]λεγόμην μακάρι[ο]s, ἄνδρες, ἐν τοῖς
 φιλοτροφί(οις).
 ψυχομαχῶ· ὁ γὰρ ἀ[λ]έκτωρ ἡστόχηκέ μου
 καὶ θακαθαλπάδος ἐρασθεὶς ἐμὲν ἐγκατέλιπε.
 ἀλλ' ἐπιθεὶς λίθον ἐμαντοῦ ἐπὶ τὴν καρδίαν
 καθ[η]συχάσομαι. ὑμε[ῖ]s δ' ὑγιαίνετε, φίλοι.

(b)
]ωφ[
],μμ[
]υσυμ[
]ις νοσσο[
 5]γαν[
]πολι[
]τεμ[
]ταψυχ[

⁸ πολλὰ [στέ]νων ed. pr. ¹⁰ τηρήσας ed. pr.

(b) Uncertain whether this is from same column as (a) or from foot of previous one

5

ἄρματι λευκοπώ[λ]ωι ἄρτι Τραϊῶν[ωι
 συνανατείλας ἤκω σοι, ὦ δῆμ[ε],
 οὐκ ἄγνωστος Φοῖβος θεὸς ἄν[α-

FRAGMENT 5

of the fighter, the beloved, the Greek.
 On account of him I was called great during his life
 and I was said to be blessed, men, among the breeders. 20
 I fight for my life; for my cock is missing
 and in desire for his hen has left me.
 But setting a stone on my own heart
 I shall find rest. Farewell to you, friends.

5

PHOEBUS Having recently risen in my white-horsed chariot
 along with Trajan, I have come to you, People,
 the not unknown god Phoebus,

POPULAR MIME

κατα καινὸν Ἀδριανὸν ἀγγελ[ῶν
5 ὡς πάντα δοῦλα [δὲ] ἀρετῆν κ[αὶ]
πατρὸς τύχην θεοῦ.

χαίροντες
τοιγ[αροῦν θύοντες τὰς ἐστίας
ἀγάπτωμεν, γέλωσι καὶ μέ-
θαις ταῖς ἀπὸ κρήνης τὰς ψυχὰς
10 ἀνέντες γυμνασίων τε ἀλείμ-
μασι, ὧν πάντων χορηγὸν τὸ
πρὸς τὸν κύριον εὐσεβὲς τοῦ στρα-
τηγοῦ φιλότιμόν τε τὸ πρὸς

1 <ΦΟΙΒΟΣ> ed. pr. 4 Supplied by Wilcken
6 <ΔΗΜΟΣ> Wilcken, Croenert 14 [ἡμᾶς Wilcken

6

] ὠθῆς πορδῆν βάλε
] B. πορδῆν
] αἱ δοκοῦσι ἀποτροπαῖ
] ν ἐπιτήδειον ὄντα
5] ασην. τοσαῦτα γὰρ
] ὅτι ἐν τῷ πρακτῶι μου
] ν περιφέρω. κυρία Πορδή, ἐὰν διὰ
] ν ἀργυρᾶν σε ποιήσας
]
10] οἶδοι παραγίνονται. τυμπ.

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FRAGMENT 6

to announce a new ruler, Hadrian,
to whom all is subject because of the virtue and
fortune of his divine father. 5

PEOPLE

Gladly

therefore let us kindle the hearths in sacrifice,
with laughter and drinking
from the spring relaxing our minds
and with oils of the gymnasia. 10
Of all these the patron is the
piety of the general towards the emperor
and the goodwill towards [us].

6

so that you may be] saved send a fart

] B. A fart

] preventions seem

bum] being fit

] For such great things 5

] in my bum

] I carry around. Lady Fart, if

I am saved
in silver

] having made [a model] of you

] They're here! *Drums* 10

1 ἵνα δὲ διασ]ωθῆς Sudhaus

4 πρακτῶ]ν Crusius

6 δῆλ]ον ὅτι Sudhaus

7-8 δια[σρωθῶ ed. pr.

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POPULAR MIME

-] KOI. αβορατον Ζ
]μαλαλαγαβρουδιτακοτα
]ρασαβαδιναραπρουτιννα
 15]...[.....]ακρατιεντιγα
]μα
]ωσαδω[.]χαριμμα Ζ
 B. ὁ πρω]κτός μου ἀπεσφήνω-
 ται ἐν τῶι πελάγει χει-
 μών]αι ἐρεγμόν
 20]ατέιδαν αὐτῶν
 KOI.]λαβαττα κροτ.
]τυμπ. πέρδ(εται) B.
]ον πορδῆν
]μενω
 25]ην σου ποιήσας
]ασαι μοι εἰπέιν
 εἰς τὸν Ψῶλι]χον ποταμόν
]μος τῆς πορδῆς
] κεκρυμμένος
 30 κυρία Χαρίτιον, σύ]γχαίρῃ μοι λελυμέν(ωι)
] Γ. λάλει βα-
]α. Ζ. λεανδα
]ομαι αὐτὰς
]
 35]αλεμμακα κροτ.
]ν κροτ.
 τὸ εἶσω ἢ ὡς μεν[
 B. δοκῶ χοιριδίων θυγατέρες εἰσί: ἐγὼ καὶ ταύτας

FRAGMENT 6

-] ALL. aboraton Z
]malalagabroudittakota
]rasadinaraprouitinna
]akratieutigā
]ma 15
]osado[.]charimma Z
 B.] my bum is fully compressed
] a storm at sea
] bellowing
] they've seen their 20
 ALL.]labatta Cymbals
]Drums. He farts B.
] fart
]
] having made of you 25
] to say to me
 to the Psoli]chos river
 wind] of the fart
] hidden
 Lady Charition,] rejoice in my release 30
] G. Speak
] Z. leanda
] I [] them
]
]alemmaka Cymbals 35
] Cymbals
 Below or as [
 B. I think they are daughters of pigs; I shall remove

¹⁷ B. supplied by Crusius, ²¹ KOI. by Knoke

²⁷ cf. 40, 129

²⁸ ὁ ἀν]εμὸς Sudhaus

³⁰ cf. 107

ἀπολύσω. τυμπ. πορδ(ή) ΚΟΙ. αἶαρμνθι κροτ.

τυμπ.

- 40 B. καὶ αὐται εἰς τὸν Ψώλιχον πεφεύγασι.
 Γ. καὶ μάλα, ἀλλὰ ἐτοιμαζόμεθα [ἐ]ὰν σωθώμεν.
 B. κυρία Χαρίτιον, ἐτοιμάζου ἔαν δυνηθῆμι τι
 τῶν ἀναθημάτων τῆς θεοῦ μαλώσασαι.
 A. εὐφήμει· οὐ δεῖ τοὺς σωτηρίας δεομένους με-
 45 θ' ἱεροσυλίας ταύτην παρὰ θεῶν αἰτεῖσθαι.
 πῶς γὰρ ὑπακούουσι ταῖς εὐχαῖς πονηρῶν
 τὸν ἔλεον μέλλοντες παρ[ασπᾶ]σθαι; τὰ τῆς
 θεοῦ δεῖ μένειν ὁσίως.
 B. σὺ μὴ ἄπτου· ἐγὼ ἀρῶ. A. μὴ παίζεις, ἀλλ' ἔαν
 παρα-
 50 γένωνται διακόνει αὐτοῖς τὸν οἶνον ἄ[κ]ρατον.
 B. ἔαν δὲ μὴ θέλωσιν οὕτως πίνειν;
 Γ. μωρέ, ἐν [τ]ούτοις τοῖς τόποις οἶνος [..].ων. [·]
 λοιπὸν [δὲ] ἔαν τοῦ γένους δράξω[ν]τα[ι] ἀπειρ[ί]ται.
 [πο-
 θοῦντ[ες] ἄκρατον πίνουσιν.
 55 B. ἐγὼ αὐτοῖς καὶ τὴν τρυγίαν διακο[ν]ῶ.
 Γ. αὐτοὶ δὲ οὗτοι λελομένοι μετὰ τῶν [.....]
 παραγίνονται. τυμπ. ἀναπεσ() τυμπ. δ.....
 [..].....[
 ΒΑΣ. βραθις. ΚΟΙ. βραθεις. B. τί λέγου[σι];
 Γ. εἰς τὰ μερίδια φησι λάχωμεν. B.[.]...
 60 ΒΑΣ. στουκεπαιρομελλοκοροκη. B. βάσκ', ἄλαστ' ε.
 ΒΑΣ. [·]ραθιε Z τυμπ. βερη· κονζει· δαμνν· πετρεκιο
 πακτει· κορταμες· βερη· ἱαλερω· δεπωμενζι;

- them too. *Drums. Fart* ALL. ai arminthi *Cymbals Drums*
 B. They too have fled to the Psolichos. 40
 G. Yes indeed, but let us get ready for our escape.
 B. Lady Charition, get ready if you can
 to sneak off some of the dedications to the goddess.
 A. Quiet! Those seeking safety ought not
 to ask that of the gods along with robbing a temple. 45
 For how will they heed prayers
 if they are about to be detached from mercy by
 wrongdoing?
 The goddess's property must be left piously.
 B. Don't you touch it; I'll take it. A. Don't joke, but if they
 appear
 get the neat wine ready for them. 50
 B. What if they don't want to drink it thus?
 G. Fool, in these parts wine is [not for sale];
 so if inexperience has a grip on the people,
 in desire they drink it neat.
 B. I'm preparing the dregs too for them. 55
 G. But here they come, washed with the [
Drums [] *Drums* [
 KING Brathis. ALL. Bratheis. B. What are they saying?
 G. He says, let's draw lots for shares. B. []
 KING Stoukepairomellokoroke. B. Get off, curse you. 60
 KING [·]rathie *Z Drums* Bere; konzei; damun; petrekio
 paktei; kortames; bere; ialero; depomenzi

³⁹ ἀπολύσω Knoke

⁴⁶ ὑπακούουσι 141

⁴⁷ cf. 142

⁴⁹ For A. Wiemken would read γ.

⁵² [οὐ]κ ἄνει[ος] ed. pr.

⁵³ end supplied by Manteuffel

POPULAR MIME

- πετρεκιδαμυτ· κινζη· παξει· ζεβης· λολω
βια· βραδης· κοττως. ΚΟΙ. ΚΟΤΤΩΣ.
- 65 Β. ΚΟΤΤΩΣ ὑμᾶς λακτίσαιτο. ΒΑΣ. ΖΟΠΙΤ ΤΥΜΠ.
Β. τί λέγουσι; Γ. ΠΕΙΝ ΔΟΣ ΤΑΧΕΩΣ.
Β. ὀκνεῖς οὖν λαλεῖν; καλήμερε, χαίρε. ΚΡΟΤ. ΤΥΜΠ.
ΒΑΣ. ζεισουκορμοσηδε. ΤΥΜΠ. Β. ἄ, μὴ ὑγιαίνων.
Γ. ὕδαρές ἐστι, βάλε οἶνον. ΤΥΜΠ. ΠΟΛ.
- 70 Σ. σκαлмаκαταβαπτειραγουμι.
Ζ. τουγουμμι ΚΡΟΤ. νεκελεκεθρω. Σ. ειτουβελλετρα
χουπτεραγουμι. Β. αἱ ΚΡΟΤ. μὴ ἀηδιαν· παύσασθε.
ΤΥΜΠ. ΚΡΟΤ.
αἱ ΚΡΟΤ. τί ποιεῖτε; Ζ. τραχουντερμανα.
Σ. βουλλιτικαλουμβαῖ πλαταγουλδα ΚΡΟΤ. βι[
- 75 Β. απυλευκασαρ. ΤΥΜΠ. Β[ΑΣ.] χορβοноρβοθορβα[
τουμωναξιζδεσπιτ πλαταγουλδα ΚΡΟΤ. βι[
σεοσαραχισ. ΤΥΜΠ. ΒΑΣ. [...]οραδω ΚΡΟΤ. σατυρ[
ΒΑΣ. οναμεσαρεσυμφαραδαρα ΚΡΟΤ. ηι ΚΡΟΤ. ια ΚΡΟΤ.
δα[
- Β. μαρθα ΚΡΟΤ. μαριθουμα εδμαῖμαῖ ΚΡΟΤ. μαῖθο[
80 θαμουνα μαρθα ΚΡΟΤ. μαριθουμα. ΤΥΜΠ. [...][τυν[
ΒΑΣ. μαλπινιακουρουκουκουβι ΚΡΟΤ. काराको [...][ρα. [
ΚΟΙ. αβα. ΒΑΣ. ζαβεде ΚΡΟΤ. ζαβιλιγιδουμβα. ΚΟ[Ι.]
αβα ουν[
- ΒΑΣ. πανουμβρητικατεμανουαμβρητουουени. [
ΚΟΙ. πανουμβρητικατεμανουαμβρητουουени [
85 παρακουμβρητικατε[μ]ανουαμβρητουουени [

FRAGMENT 6

- petrekiodamut; kinze; paxei; zebes; lolo
bia; bradis; kottos. ALL. Kottos.
- B. May kottos kick you. KING. Zopit *Drums* 65
B. What are they saying? G. Give them drink quickly.
B. Are you reluctant to speak? Bringer of good days, greet-
ings. *Cymbals Drums*
KING Zeisoukormosedede. *Drums* B. Ah, not willingly.
G. It's watery, pour in wine. *Many drums*
F. Skalmakatabapteiragoumi. 70
Z. Tougoummi *Drums* Nekelekethro. F. Eitoubelletra
choupteraoumi. B. Ah! *Cymbals* No unpleasantness!
stop! *Drums Cymbals*
Ah! *Cymbals* What are you doing? Z. Trachountermana.
F. Boullitikaloumbaï platagoulδα. *Cymbals* Bi[
B. Apuleukasar. *Drums* KING. Chorbonorbothorba[75
toumionaxizdespit platagoulδα. *Cymbals* Bi[
seosarachis. *Drums* KING. [...]orado *Cymbals* satur[
KING Ouamesaresumpsaradara *Cymbals* ei *Cymbals* ia *Cym-*
bals da[
B. Martha *Cymbals* marithouma edmaïmaï *Cymbals*
maïtho[
thamouna martha *Cymbals* marithouma *Drums* 80
[.....]tun[
KING Malpiniakouroukoubi *Cymbals* karako [...]ra.[
ALL Aba. KING Zabede *Cymbals* zabiligidoumba. ALL Aba
oun[
KING Panoumbretikatemanouambretououeni. [
ALL Panoumbretikatemanouambretououeni. [
Parakoumbretikate[m]anouambretououeni. [85

68 ὑγιανον Knoke

82 ου<ε>ν[ι ed. pr., cf. 83-5

- ολυσαδιζαπαρδαπισκουπισκατεμαναρειμα[
 ριδαου κροτ. ουπατει[.]α κροτ. τυμπ. έ []
 ΒΑΣ. [βά]ρβαρον ανάγω χόρον άπλετον, θεά Σελή[ν]η,
 90 πρὸς ῥυθμὸν άνέτωι βήματι βαρβάρω[ι υ--
 Ἴνδῶν δὲ πρόμοι πρὸς ἱ[ε]ρόθρουν δότε κροτ.
 [υ--
 [Σ]ηρικὸν ἰδίως θεαστικὸν βήμα παραλ[.].[]
 τυμπ. πολ. κρούσ[ις] ΚΟΙ. ὀρκισ[.]. Β. τί πάλι
 λέγουσι; []
 Γ. ὄρχησαί φησι. Β. πάντα τὰ τῶν ζώντων. τυμπ.
 πορδ[ή]
 [Γ.] ἀναβαλόντες αὐτὸν ταῖς ἱεραῖς ζώναις
 κατα[δήσα]τε.
 95 τυμπ. πολ. ΚΑΤΑΣΤΟΛΗ []
 Β. οὔτοι μὲν ἤδη τῆι μέθῃ βαροῦνται. []
 Γ. ἐπαινώ. σὺ δέ, Χαρίτιον, δεῦρο ἕξω. []
 Α. δεῦ[ρ], ἀδ]ελφέ, θάσσον. ἄπανθ' ἔτοιμα τυγχάν[ει];
 Γ. πάντα γ[ά]ρ. τὸ πλοῖον ὄρμει πλησίον. τί μέλλετε;
 []
 100 σοῖ [λέ]γω, πρωρεῦ, παράβαλε δεῦρ' ἄγων
 τη[- υ -
 Δ. ἐὰν π[ρ]ῶτος ἐγὼ ὁ κυβερνήτης κελεύσω. []
 Β. πάλι λαλεῖς, καταστροφεῦ; []
 ἀπολ]ίπωμεν αὐτὸν ἕξω καταφιλεῖν πύνδ[ακα].
 Γ. ἔνδον ἐστὲ πάντες; ΚΟΙ. ἔνδον. Α. ᾧ
 τάλαιν[υ - υ -
 105 τρόμος πολὺς με τὴν παναθλίαν κρατεῖ. []

- Olusadizapardapiskoupiskatemanareiman[
 ridaou *Cymbals* oupatei[.]a *Cymbals* 5 drums
 KING Barbarian and immense is the choir I conduct, Goddess
 Moon.
 In rhythm with slack barbarian step [dancing].
 Chiefs of the Indians, give to the holy sound of [cymbals] 90
Cymbals
 A Chinese god-like step severally [in turn].
Many drums, Stamping. ALL. orkis[.]. Β. What are they
 saying again?
 G. He says, dance! Β. All like living things! *Drums. Fart.*
 [G.] Trip him up and [tie] him with the holy belts.
Many drums. FINALE 95
 Β. They are now heavy with drink.
 G. Good. Charition, come out here.
 Α. Come, brother, more quickly. Is everything ready?
 G. Everything. The ship is anchored close by. Why do you
 delay?
 I mean you, bow man, bring the [ship quickly] here and 100
 come alongside.
 D. If I the helmsman first give the order.
 Β. Are you speaking again, ruin man?
 Let's leave him out to kiss the bottom.
 G. Are you all on board? ALL We are. Α. O wretched []
 A great trembling overcomes me, most troubled 105
 woman. []
-
- 89 χορεύων Sudhaus 90 κροταλισμόν Winter
 91 [Σ]ηρικὸν and παραλ[λ]άζ Crusius
 98 <ἀρ>α πάνθ' ed. pr. 100 τ[ὴν ναὺν ταχύ] ed. pr.
 101 πρώτως ed. pr. 103 <τὸν> π. ed. pr.

POPULAR MIME

εὐμενής, δέσποινα, γίνου σῶζε τὴν σὴν
πρό[σπολον.

5. κυρία Χαρίτιον, σύγχαιρε τουτ[
λελυμένωι. [
- A. μεγάλοι οἱ θεοί. [
- 110 B. ποῖοι θεοί, μωρέ; πορδή [
- A. παῦσαι, ἄνθρωπε. [
5. αὐτοῦ με ἐκδέχσθε, ἐγὼ δὲ πορ[ευ-
θεῖς τὸ πλοῖον ἐφορμον [
- 115 A. ποιήσω. [
- A. πορεύου. ἰδοὺ γὰρ καὶ αἱ γυναῖκες
[
αὐτῶν ἀπὸ κυνηγίου παραγίνοντα[ι.
B. οὔ, πηλικά τοξικά ἔχουσι. [
- ΓΤΝ. κρανονν. ΔΔ. λαλλε. [
- ΑΔ. λαιταλιαντα λαλλεαβ...αιγμ[
- 120 ΑΔ. κοτακως αναβ.ιωσαρα. [
- B. χαίρετε. Ζ [
- ΚΟΙ. λασπαθια. κροτ. [
- B. αἰ κυρία, βοήθει. [
- A. αλεμακα κροτ. ΚΟΙ. αλεμακα[
- 125 B. παρ' ἡμῶν ἐστι φοκηλεω† μὰ τὴν Ἄ[
- A. ταλαίπωρε, δόξασαί σε πολέμ[ο]ν [
- εἶναι παρ' ὀλίγον ἐτόξευσαν. [
- B. πάντα μοι κακά. θέλεις οὖν κα[....]. [
- εἰς τὸν Ψώλιχον ποταμὸν [;

FRAGMENT 6

Be favourable, mistress, save your [servant.

- F. Lady Charition, rejoice with this [released.
- A. Great are the gods.
- B. Which gods, fool? *Fart* 110
- A. Stop, man.
- F. Wait for me here, and I shall go and get the ship anchored.
- A. Go. Look, here come their women also from the hunt. 115
- B. Oh, what big bows they have.
- WOMAN Kraunou. OTHER Lalle.
- OTHER Laitianta lalleab aigm[120
- B. Greetings. Z
- ALL Laspathia. *Cymbals*
- B. Oh, lady, help.
- A. Alemaka. *Cymbals* ALL Alemaka[
- B. On our part there is <no(?) > by A[thena/ A[rtemis 125
- A. Wretch, taking you for an enemy they almost shot you.
- B. Everything's bad for me. Do you wish me then [to drive them too away] to the Psolichos river?

¹⁰⁷ τουτ[ωι Crusius

¹²⁵ Ἄ[θήνην ed. pr., Ἄ[ρτεμιν Crusius

¹²⁸ κα[ὶ ταύ]τ[ας and 129 [ἀπελάσω Crusius

POPULAR MIME

- 130 A. ὡς θέλεις. τυμπ. B. πορδ(ή) [
 KOI. μινει.
 Σ. κυρία Χαρίτιον, καταρχην[
 ἀνέμου ὥστε ἡμᾶς πε[
 τὸ Ἰνδικὸν πέλαγος ὑπ[
 135 ὥστε εἰσελθοῦσα τὰ σε[αυτῆς ἄρον
 καὶ εἴαν τι δύνῃ τῶν ἀν[αθημάτων
 τῆς θεοῦ βάστασον. [
 A. σ[ω]φ[ρό]νησον, ἄνθρωπε· οἴδ' εἶ δὲ τοὺς σω-
 τηρία[s] δεομένους μετ[ὰ ἱεροσυλίας
 140 ταύτην ἀπὸ θεῶν αἰτεῖσθαι.
 πῶς γὰρ ὑπακούσουσιν ἀψ[τῶν] πονη-
 ρίαι τὸν ἔλεον ἐπισπωμ[ένων];
 B. σὺ μὴ ἄπτου, ἐγὼ ἄρῶ. [
 Σ. τοίνυν τὰ σεαυτῆς ἄρον. [
 145 A. οὐδ' ἐκείνων χρεῖαν ἔχω, μόν[ον] δὲ τὸ πρόσω-
 πον τοῦ πατρὸς θεάσασθ[αι].
 Σ. εἰσελθε τοίνυν. σὺ δὲ ὄψομ[αι].
 διακονήσης ἀκρατέστερ[ον] τὸν οἶνον
 διδούς, αὐτοὶ γὰρ οἴτοι προ[οσέρχονται].

¹³² καταρχῇ ν[ῦν] ἀγαθοῦ Sudhaus

¹³³ πε[ράσαντας] and ¹³⁴ ὑπ[οφυεῖν] ed. pr.

¹³⁵ cf. 144

¹³⁶ cf. 43

¹³⁸⁻⁴² cf. 44-8

FRAGMENT 6

- A. As you wish. B. *Fart* [
 130 ALL Minei.
 F. Lady Chariton, there is the prospect [now of a good]
 wind for us [to cross]
 the Indian ocean and [escape.]
 Therefore go in and [pick up your belongings]
 135 and if you can, lift some [of the dedications]
 of the goddess.
 A. Be sensible, man: those who seek safety
 ought not with robbery
 to ask for this from the gods.
 140 For how will they heed to those
 who try to attract mercy with wrongdoing?
 B. Don't you touch them, I'll pick them up.
 F. Then pick up your own things.
 A. I don't need even those, but only
 145 to see my father's [face].
 F. Go in then. But you []
 prepare the [wine] with less water
 and give it to them, for here they are [coming.]

(c.22 lines totally lost, then 7 with only a few letters, then c.15 lost)

[]ζωσμαι.
 ἐρῶ νῦν παιδ().
 [] αὐ]τὸν ἵνα με βιμήσῃ.
 τί οὖν [] μά]στιγας.
 5 δούλε, προσελθὼν [] .
 φαιδρόν.
 μαστιγία, ἐγὼ ἢ κυρία [] ἔτου. κελεύω καὶ οὐ
 γίνεται;
 οὐ θέλεις [] δινεσ() ποιησ().
 10 μ ..[.]γ τὰς μαστιγ(ας) [] στ() ποησ().
 οὐδὲ σὺ θέλεις; παῖδες, τοὺς [] οὐδὲν
 γίνεται; δὸς ὦδε τὰς μαστιγ(ας).
 [] ἔστηκεν Αἴσωπ(ος) ὁ τὴν δούλ(ην)
 καταδεξό(μενος) [.]ιογ [τοὺς ὀδό]γτρας
 ἀράσσ(ουσα) αὐτ(ῶι) ἐκτινάξ(ω). ἰδού. □□
 [κ]υρί' εἰ δέ σ[ε] σκάπτειν ἐκέλευο(ν);
 εἰ δὲ ἀροτριᾶν;
 15 [εἰ] δὲ λίθ[ους] βα[σ]τάξ(ειν);
 πάντων οὖν τῶν ἐν τῶι ἀγρῶι ἔργων γινομέν(ων)
 ὁ ἐμός σοι κύσθ(ος) σκληρότερ(ος) ἐφάνη τῶι
 γυναικε(ίωι) γέν(ει) συντεθραμμ(ένωι).
 [ἀ]λόγιστ(ε), ποηρή(αν) τινὰ μέν(εις) καὶ
 ἀχ(εῖς), καὶ τοῦτ(ο) σὺν τῇ πῶλλ(ωι)

[gap of about 44 lines]

[] that I may [] .
 I now desire the boy.
 [] him to fuck me.
 What then [] whips.
 Slave, having approached [] . 5
 Cheerful.
 Wretch, I your mistress [] . Do I give orders and
 it does not happen?
 You do not wish [] do.
 [] the whips [] do.
 Are you not willing either? Boys, the [] Is nothing 10
 happening? Give here the whips.
 [] Aesop stands expecting to receive the slave
 girl [] I'll hit his teeth and shake them out. See.
 Sirrah, if I ordered you to dig?
 And if to plough?
 And if to lift stones?
 So compared with all the things that have to be done on 15
 the farm, my cunt has appeared harsher to you who
 were raised in womanly fashion. Idiot, you're waiting
 for some wickedness and boasting of it, and that with

2 παιδ(ίου) ed. pr., παιδ(ός) Crusius

6 Φαῖδρον Winter

7 [α]ύτοῦ ed. pr., [το]ύτου Crusius

11 [τοὺς ὀδό]ντας Manteuffel End explained by Robert

15 συντεθραμμ(ένωι) Cunningham, -(ένε) Sudhaus

Ἄπολλ(ωνίαι). ὥστε, παῖδ(ες), συλλαβόντ(ες)
 τούτον ἔλκετε ἐπὶ τὴν πεπωμένην. προάγετε
 νῦν κάκείνην ὡς ἐστὶν πεφμιωμένη.

ὕμῖν λέγω, ἀπαγαγόντες αὐτοὺς κατὰ ἀμφοτέρα
 τὰ ἀκρωτήρι[α .]. τὰ παρακείμενα δένδρα
 προσδήσατε, μακρὰν διασπ[ά]σαντες ἄλλον
 ἀπ' ἄλλον, καὶ βλέπετε μὴ πο[τρ]εῖ τῶι ἐτέρωι
 δείξητε μὴ τῆς ἀλλήλων ὄψεως [πλ]ησθέντες
 μεθ' ἡδονῆ[s] ἀποθάνωσι. σφαγιάσαντες δὲ
 αὐτοὺς πρὸς με εἰ . ἀντάτε. εἴρηκα. ἐγὼ δὲ
 ἔνδον εἰσελεύσομα[ι].

τί λέγετε ..[. . .]; ὄντως ο[ἰ] θεοὶ ὑμῖν ἐφαν-
 τάσθ(ησαν);

[κ]αὶ ὑμεῖς ἐφοβήθ[ητ]ε;

κα[ὶ] ἐκείν(οι) ..[. . .] () γεγόνασι;

20 [ἐ]γὼ [ὑ]μῖν καταγγέλλ[ω].

ἐκείνοι εἰ καὶ ὑμᾶ[s] δι[έ]φυγον τοὺς

ὄρε[ο]φ[ύ]λακας οὐ μὴ λάβωσι. νυνὶ δὲ τοῖς
 θεοῖς ... αρασαι βούλωμαι, Σπινθήρ.

ὄμοσον.

επιπ . σ ἠγομενα.

λ[έγ]ετε τὰ πρὸς τὰ[s] θυσίας.

25 ἐπειδὴν οἱ θεοὶ καὶ ἐπ' ἀγαθῶι ἡμῖν φα[ί]νεσθαί

μέλλω(σιν) ὡς προσέχ(οντας) ὑμνήσ(ομεν)

τοὺς θεοῦ[s].

μαστιγία, οὐ θέλ(εις) ποιεῖν τὰ ἐπιτασσόμε(να);

τί γέγονε[ν; ἦ] μαίνη;

the filly Apollonia. So, boys, seize him and drag him to
 his fate. Now bring her forward too, gagged as she is.

I'm speaking to you, take them away and tie them by
 both extremities [to] the neighbouring trees, drag-
 ging one a long way apart from the other, and see that
 you don't show one to the other, in case being full of
 the sight of each other they should die happy. And
 when you have slaughtered them, meet me [inside].
 I've spoken. And I shall go within.

What are you saying []? Did the gods really appear to
 you?

And you were terrified?

And they became []?

I declare to you.

20

They, if he has escaped you, will not evade the mountain
 guards. But now I wish to [pray?] to the gods,
 Spinter.

Swear.

[]

Say the words for the sacrifices.

When the gods are going to appear to us for our good 25
 too, we shall praise the gods as being attentive.

Wretch, are you not willing to do what is commanded?

What has happened? are you mad?

16 κ[αὶ] ed. pr., πρ[ὸς] Crusius ἔσω ed. pr.

17 ὑμ[εῖς] ed. pr.

21 διέφυγον Crusius

25 End explained by Sudhaus

27 γέγονε[ν ἦ] Sudhaus

εἰσελθόντ(ες) ἴδετε τίς ἐστιν.

τί φησιν; [.] . . ν ἀρα;

30 ἴδετε μὴ [κ]αὶ ὁ ὑπερήφανος ἔσω ἐστί.

ὑμῖν λέγω, ἀπαλλάξ[ε]ντες ταύτην παράδοτε

τ[οῖς] ὄρεοφύλαξι καὶ εἵπατε ἐν πολλῶι

σιδήρῳ τηρεῖν ἐ[πι]μελῶς.

ἔλκετε, σύρετε, ἀπάγετε.

καὶ ὦ[μ]εῖ[ς] δ[ὲ] ἐκείνον ἀναζητήσαντες ἀπο-

σφά[ξατε] [ε] προβάλετε, ἵνα [ἐγ]ῶ

αὐτὸν νεκρὸν ἴδω. [Σπι]νθήρ, Μάλακε,

μετ' ἐμοῦ.

ἐξιοῦσα [ἀκρ]ιβῶς νῦν ιδεῖν πειράσομαι εἰ

τέθνηκε[δ]ὴπως μὴ πάλιν πλανῆι μ' ἔρισ.

35 ὦδε μὲν[] . μαι τὰ ὦδε. ἔε.

ιδ[ο]ῦ οὔτος· αἱ ταλαῖ[πωρε]] ἤθελες

οὕτω ῥιφήναι μᾶλλον ἢ ἐμέ [. ; κε]ίμενον

δὲ κωφὸν πῶς ἀποδύρομαι; νεκρῶι

[] ε γέγονεν, ἦρται πᾶσα ἔρις.

ἀνάπαισον.

[] . [.] . μενας φρένας ἀρω. Σπινθήρ,

πόθεν σου ὁ ὀφθαλμὸς ἡμέρωται;

ὦδε ἄνω συνείσελθέ μοι, μαστιγία, ὅπως οἶνον

δυλίσω.

εἴσελθε, εἴσελθε, μαστιγία.

40 ὦδε πάρελθε.

ποταπὰ περιπατεῖς; ὦδε στρέφου.

ποῦ σου τὸ ἦμισυ τοῦ χιτωνί(ου);

Go in and see who it is.

What does he say? []

Look lest the booster is inside.

I tell you, take this woman away, hand her over to the
mountain guards, and say they are to watch her care-
fully in many irons.

30

Pull, drag, take away.

And you, seek him out and kill him [] bring him for-
ward, so that I may see him dead. [Come, Spi]nther,
Malacus, with me.

Coming out [] I shall now try accurately to see if he is
dead [] so that jealousy shall not deceive me again.

Here [] things here. Ah!

35

You, look! Ah wretch [] did you wish rather to be
thrown out thus than [to fuck] me? As he lies dumb
how do I mourn him? To a corpse [] has become,
all jealousy is removed. Stop.

[] I shall lift thoughts. Spinther, whence has your
eye been tamed?

Come in up here with me, wretch, so that I may strain
the wine.

Come in, come in, wretch.

Come here.

What is this wandering about of yours? Turn here.

40

Where is the half of your shirt?

²⁹ [ἡ]δ' ἦν Crusius, [π]οῖον Manteuffel ³³ ἀποσφά[ξατε]
σπάσατ]ε Sudhaus [ἔλ]θετε ed. pr. ³⁴ ἐξιοῦσα taken as
stage direction by Wiemken τέθνηκε]ν ἐκείνος Sudhaus
³⁶ [βινεῖν Cunningham ³⁷ ἀρῶ ed. pr., ἀρω Sudhaus

POPULAR MIME

τὸ ἡμισυ. ἐγὼ σοι πάντα περὶ πάντων ἀποδώσω.

οὕτω μοι δέδοκται, Μάλακε. πάντας ἀνελοῦσα
καὶ πωλήσασα τὰ ὑπάρχοντά πού ποτε
χωρίσεσθαι.

45 νῦν τοῦ γέροντ(ος) ἐγκρατῆς θέλω γενέσ(θαι)
πρὶν τι τούτ(ων) ἐπιγνοῖ. καὶ γὰρ εὐκαίρως
ἔχω φάρμακον θανάσιμον ὃ μετ' οἶνομέλιτος
διηθήσασα δώσω αὐτῷ πείν. ὥστε πορευθεῖς
τῆι πλατεΐαι θύραι κάλεσον αὐτὸν ὡς ἐπὶ
διαλλαγᾶς.

ἀπελθόντες καὶ ἡμεῖς τῷ παρασίτῳ τὰ περὶ τοῦ
γέροντος προσαναθώμεθα.

παιδίον, παῖ.

τὸ τοιούτῳ ἔστι, παράσιτε.

οὗτος τίς ἐστι(ν);

50 αὕτη δέ;

τί οὖν αὐτῇ ἐγένετο;

ἀ[ποκ]άλυψον ἵνα ἴδω αὐτήν.

χρεΐαν σου ἔχω.

τὸ τοιούτῳ ἔστι, παράσιτε.

55 μετανοήσασ(α) θέλ(ω) τῷ γέροντ(ι) διαλ-
λαγ(ῆναι).

πορευθεῖς οὖν ἴδε αὐτὸν καὶ ἄγε πρὸς ἐμέ, ἐγὼ
δὲ εἰσελθούσα τὰ πρὸς τὸ ἄριστον ὑμῖν
ἐτοιμάσ[ω].

FRAGMENT 7

The half. I shall repay you in full for everything.

This is what I've decided, Malacus. Having destroyed
everyone and sold the property to go away some-
where.

Now I wish to get control of the old man before he gets 45
to know anything of this. For by good luck I have a
deadly drug which I'll mix with wine and honey and
give him to drink. So go in by the main door and invite
him as if to a reconciliation.

We too shall go and consult with the parasite about the
matter of the old man.

Boy, boy.

That's how it is, parasite.

Who is this man?

And this woman?

50

So what happened to her?

Uncover her so that I may see her.

I have need of you.

That's how it is, parasite.

I've changed my mind and wish to be reconciled with 55
the old man.

So go and see him and bring him to me, and I shall go in
and get things ready for lunch for you.

POPULAR MIME

ἐπαινῶ, Μάλακε, τὸ τάχος. τ[ὸ] φάρμακον ἔχεις
 συγκεκραμένον;
 καὶ τὸ ἄριστον ἔ[τοι]μόν ἐστι;
 τὸ ποῖον;
 60 Μάλακε.
 λαβέ ἰδοῦ οἶνόμελι.
 τάλας, δοκῶ Πανόλημπτος γέγονεν ὁ παράσιτος.
 τάλας, γελᾷ. σ[υν]ακολουθήσ[α]τε αὐτῶι μὴ καὶ
 τι πάθῃ.
 τοῦτο μὲν ὡς ἐβ[ο]υλόμην τετ[έ]λεσται. εἰσελ-
 θ[όν]τες περὶ τῶν λοιπῶν ἀσφαλέστερον
 βουλευσώμεθα.
 65 Μάλακε, πάντα ἡμῖν κατὰ γνώμην προκεχώρηκε,
 ἐὰν ἔτι τὸν γέροντα ἀνέλωμεν.
 παράσιτε, τί γέγονεν;

ἀγών(ισμα)

αἰ πῶς;
 μάλιστα. πάντων γὰρ ν[ῦ]ν ἐγκρατῆς γέγονα.
 ἄγωμεν, παράσιτε.
 70 τί οὖν θέλεις;

(ΠΑΡ.) Σπινθήρ, ἐπίδος μοι φαῖον ἱμάτιον.
 (ΣΠΙ.) παράσιτε, φοβοῦμαι μὴ γελάσω.
 (ΠΑΡ.) καὶ καλῶς λέγεις.
 (ΠΑΡ.) λέξω τί με δεῖ λέγειν.

⁷¹ Read by Knox

FRAGMENT 7

Congratulations, Malacus, on your quickness. Do you
 have the drug mixed together?

And is lunch ready?

What?

Malacus!

See, take the wine and honey.

Wretch, I think the parasite has become panic-stricken.

Wretch, he's laughing. Follow him in case he has an acci-
 dent.

This has been completed as I wished. Let's go in and
 plan more safely about the rest.

Malacus, everything has proceeded as we intended, if 65
 we still destroy the old man.

Parasite, what's happened?

conflict

Ah, how?

Certainly. For I've now gained control of everything.

Let's lead on, parasite.

What then do you want?

60

70

(ΠΑΡ.) Spinther, give me also a grey cloak.

(ΣΠΙ.) Parasite, I'm afraid I shall laugh.

(ΠΑΡ.) And you are right.

(ΠΑΡ.) I shall say what I must say.

POPULAR MIME

- 75 (ΠΑΡ.) πᾶ[τ]ερ κύριε, τίμη με καταλείπεις;
 (ΠΑΡ.) ἀπολώλεκά μου τὴν παρρησι(αν).
 (ΠΑΡ.) τὴν δόξ(αν).
 (ΠΑΡ.) τὸ ἐλευθέριον φῶς.
 (ΠΑΡ.) σύ μου ἦς ὁ κύριος.
- 80 (ΠΑΡ.) τούτωι μόνον – ἀληθῶς οὐ λέγω; – ἄφες. ἐγὼ
 αὐτὸν θρηνήσω.
 (ΔΕΣ.) οὐαί σοι, ταλαίπωρε, ἄκληρε, ἀ[λγ]εινέ, ἀναφ-
 ρόδιτε· οὐαί σοι, Ξ οὐαί μοι.
 (ΔΕΣ.) οἶδα γάρ σε ὅστις π[ε]ρ εἶ, μισοκύνε.
 Σπινθήρ, ξύλα ἐπὶ τούτου.
 (ΔΕΣ.) οὗτος πάλιν τίς ἐστιν;
 (ΣΠ.) μένουσι σῶοι, δέσποτα.

⁸² π[ε]ρ Crusius

8

- ἤδη σέ περ ὄντα πρὸ τοῦ πολλοῦ
 κλαύσω τάφον οἶα θανόντι
 πρὸ τοῦ θανάτου στήσας
 τέκνον ἄρματα πάντα.
- 5 φαοσφόρος σὺ καλεῖ παῖ καὶ σὸν περὶ
 τύμβον ἱερὸν φυτεύσω δένδρεα
 χρύσεια.
 πτεδάσω νάμασιν ὀ...νοισ[]
 στενάξω δεύτερον ἥλιον ὡς Κλυ-

FRAGMENT 8

- (PAR.) Father and lord, to whom do you abandon me? 75
 (PAR.) I've lost my freedom of speech.
 (PAR.) My reputation.
 (PAR.) The light of freedom.
 (PAR.) You were my lord.
 (PAR.) This man alone – do I not speak truly? – acquit. I shall
 lament him.
 (MAS.) Woe to you, wretched, poor, suffering, unloved; woe to
 you X woe to me.
 (MAS.) I know what you are, hateful man. Spinther, the stocks
 for him.
 (MAS.) This man again, who is he?
 (SPI.) They're waiting safely, master.

8

Although you are now alive before much time (?)
 I shall lament your grave as for a dead man
 having before your death set in place,
 my child, all the furnishings.
 You are called light-bringing, son, and around your
 sacred tomb I shall plant trees 5
 of gold;
 I shall make it gush (?) with springs []
 I shall groan for a second sun as

POPULAR MIME

- 10 μένη γάων Ἡριδανοῦ. Κυβέλ[η
 σύ με †δευοδο† δίδασκ' ὅτε
 νάπαις γαμέτην Φρύγα πῶς ρεάγαμ[ου
 ἔτεμες περὶ τύμβον ἱερὸν
 καὶ μέλος ἔλεγον ὅτε παρὰ π-
- 15 αππᾶν γεγόνει γυνὴ Παφίη σ...
 ...[...]εκαὶ ...πτεδασω
- 16a ἔχουσα τὸν Ἄδωνιν .ουσα νυ[]σπε..[
 γόους Βυβλιάσιω ἔλεγον αἰαὶ βρα-
 χὺς ὑμῆν τὰ ν..... τὰ ξητιμα
 μέλη σείστρον καλεῖ σ' ὑφ' ἄρ..
- 20 ταληθη νυχίαν ἦδη
 .πας παρα κορη . φύγε φέγγος
 ἐμὸν σπευσιν ἐμάγευον ἀλλὰ
 μενε κλαίω τέκνον ἔλεγον
 ἐμὸν δεύτερον ἦλιον ὡς κλυ-
- 25 μένη γάων Ἡριδανοῦ.

¹ πολλοῦ read by Manteuffel ⁵ καλεῖ read by Croenert

⁸ πιδάσω Keydell ¹² End supplied by Manteuffel

¹⁸ Νείλου Schubart ²⁰ -τα λήθη<ς> . . . ἐς εὐνήν Manteuffel

FRAGMENT 8

- Clymene for the monument (?) of Eridanus. Cybele, 10
 teach me [] when
 in the glades how you cut your newly wed Phrygian husband
 around the sacred tomb
 and when a song of mourning from
 ancestors the Paphian lady sang (?) [] 15
 I shall make gush (?)
 having Adonis []
 laments for women of Byblos an elegy alas
 a short wedding song (?) the honoured lays of [the Nile]
 the rattle calls you below []
 [] of night now [] 20
 [] flee from my light
 [] I bewitched but
 [] I weep for my lamented child
 a second sun as Clymene
 the monument of Eridanus.

POPULAR MIME

9

]συναῖς μορβίλλων ὧν ...νον
]ν ἄμα κρατῶν ἐν παλάμαις
], κρατεραῖς ξίφος ὄπλον αἰαῖ
]ῖς μόνην μ' ἔλιπες.

5

]ς ῥοδίνους πυκάζησ.ε
]με.[.]ν παιδὶ κυρεῖ κακοῖς
]μογομαχῆσειν ἀνέπεισαν
], νου μηδὲ λάθοι.

10

]σης γὰρ ἔχεις χρυσὸν παῖ
 κ]αρ[τ]ερόθρον βριαρ[.].]ε
]ομενην πορφυρ[ε]ω[.]
], λη[.]. φερει[.]. κα[
], χρ.ο[. . .]θα

(From col. 2 the opening letters, up to 5 in number, of 16 lines survive)

⁵ στεφάνο]υς ed. pr. πυκάζησι > σε οἱ πυκάζησθε
¹⁰ βριαρό]ν τ]ε Murray

10

- A. ποῦ τὸ δίκαιον; []
 B. παρὰ τοῖς ἀλλήλους [.]ντίζουσι. []

FRAGMENT 10

9

] being a gladiator []
] together strong among hands
] that are strong a sword a weapon alas
] you have left me alone.

garlands] of roses you deck []
] for a boy he meets with evil
] they persuaded (you? him?) to engage in single
 combat
] nor may it be unobserved.

5

] for you have gold, boy
] strong-voiced and powerful
] purple

10

10

- A. Where is justice?
 B. Among those who rend (?) each other.

POPULAR MIME

- Δ. ἄγε, περὶ ταύτης σ[υνῆ]κα τὴν γνώμ[ην]
τῶν κοσμίω[ν] [] τί βουλευέσθ[ε]
- 5 Γ. εἶ[.]ται. [] ἴγα []
ΚΟΙ. δικαί[.] [] []
- Δ. πάτερ Ἴων, οὐ χρῶμαί σοι οὔτε κριτῆι []
παρακρήτωι. [Α.] παρακλήτωι. []
- Γ. διὰ τί; []
- 10 Δ. ὅτι ὄλος ἐξ ἐκ[εί]νο[ν] το[ῦ] μέρουσ ἐί. ο[]
οὐδ' εἰς β[ί].....]ν ἀ[ρ]πάζομαι []
Γ. συγγνώμην μ[.....]κομψοσ []
αὐτοῦ γέγονα φ[ί]λος ἀναγκαῖοσ []
ὡσ ἀκούσασ τῆ[ν] μεταλλαγῆ[ν]
15 τούτωι συλλυπηθησόμενοσ. []
Δ. καταστροφή λέγ[ε] μοι, πάτερ Ἴων, []
πατέρα ἡμῶν ἦιδεισ; []
Γ. τὸ[ν] τούτου ἦιδειν. []
Δ. ἀγ[.]..... ατήρ ην []
20 Γ. οὐ μὰ τὴν ἐμήν σω[τ]ηρίαυ []
Δ. πῶσ .ρε.εγ.ο. []
Γ. [.]...εκέινη γυνῆ ἀξίω [] προσφι-
λεσάτη.
Δ. ..]οιχ[.]ντ[.]... []
25 ὁμοίόσ εἰμι.
Γ. τυχόν.
Δ. οὐκ ἀρέσκει μοι ουτ[]
σάπρ' ἄλμεια.

(A second fragment continues the dialogue between A, Γ, Δ,

FRAGMENT 10

- D. Come, concerning this woman I [understood] the opinion
of the honest [] what you plan
- G. [] 5
- ALL Just[]
- D. Father Ion, I do not treat you either as judge [or as
arvocate. [A.] Advocate.
- G. Why?
- D. Because you are wholly of that part [] 10
nor to [] am I seized []
- G. Excuse [me] skilled. [Of the father
himself I have become a close friend []
since having heard of the change [] I've come
to sympathise with him. 15
- D. *Finale* Tell me, father Ion []
did you know our father?
- G. I knew the father of this man.
- D. Come, [] father []
- G. No by my safety [] 20
- D. How []
- G. [] that woman worth []
most loved.
- D. Adulteress (?) []
I am similar. 25
- G. Perhaps.
- D. I do not like either [adultery or
rotten pickles.
.....

(A second fragment continues the dialogue between A, G, D and

POPULAR MIME

and B; the fifth and seventh lines each begin *ναί, ἀλλ[ἀ?]*, the eighth *σφόννται[*

² [σκ]υτίζουσι ed. pr. ³ Supplied by Bell At end τῆν
Crusius, περὶ ᾧ ed. pr. ⁴ [- ἀλλὰ] Crusius, [τούτων] ed. pr.
⁵ ἑταίρ[αν παρε]ίνα[ι Crusius, ξ[σ]ται τ[αῦτα δε]ιυά Knox
⁶ δίκαι[ον ed. pr., δικάι[ως Bell ⁷ [οὔτε Bell ¹⁰ Supplied
by Bell ¹² μ[οι ἔχε Bell τ[οῦ πατρὸς Srebmny
¹³ φ[ίλ]ος Hunt [καὶ νῦν ed. pr. ¹⁴ At end ἤκω ed. pr.
¹⁶ [σὺ γὰρ τὸν Crusius ¹⁹ ἄγ' ε[ἰ] ed. pr., then ἐμὸς Manteuffel
22-3 ed. pr. ²⁴ μ[οι]χ[ο]ν ed. pr., μ[οι]χ[ε]ν[τρία]ν Srebmny
²⁷ οὔτε μοιχικὰ οὔτε Manteuffel ²⁸ ἄλμα ed. pr.
³⁹ λα]βὲ Bell

11

1. βροντην[
]ιποι τις ἀνουτ[
]ειπανειταντα[
]λειν κατάρατε [5
] μηδενὶ τῶν [5
] ἴν' εὐρήσει[
] E. οὐδαμοῦ π[
] B. τῆς ἐπεμψ[
]πειθεὺς ἀπηλθο[
]που πρέσβεων [10
]...υεξα[

FRAGMENT 11

B; the fifth and seventh lines each begin 'Yes, but(?) ...', and the eighth 'They are rushing'

11

] thunder[
] anyone [5
] [5
] cursed man [5
] to no one of the [5
] so that [] will find [5
] E. No where [5
] B. Of the [5
] depart [5
] of the elders [10
] [10

POPULAR MIME

12

]μέλλομεν
επ]εμψεν
]πλατος ἐστί

(ends of 21 lines, of which only 4 have a few letters surviving
and 2 have the musical note *τυμπ.*)

(1 line missing)

25 .].. []
 .].. ω []
 καὶ ψυχαγωγ []

Γ. καλῶς ὡς οἱη []
 μάχοντο. []

30 Σ.Ζ.Η. οὐά· οὐά· ο []
Γ. οὔτοι δὲ .α. []

 οὐ θέλετ' ἐξε []
 διώκει. *τυμπ.* []

Γ. οὐδὲν ἀργοτερ []

35 Α. καθ[.].ον λοιπὸν []
Γ. ἀλλὰ τὰ μὲν πρ []
 ἀχνύμενοι π. []
 καὶ ἰσισιο. Α. κ []

Γ. τί τοῦτο ἐποίησα []

40 οὐκ ἀρτίως σου α []

410

FRAGMENT 12

12

] we are about to
] he sent
]

18, 22 *Drums*

] []
] []
and soul-lead []

25

G. Well as []
 they fought. []
F.Z.E. Ah. Ah. A[h.]
G. But they []

30

You do not wish [to go out
He pursues. *Drums*

G. Nothing more slow []
A. All remaining []
G. But these things []
 They grieving []
 and Isis Io (?) A. []
G. Why have [they (?)] done this []
 Not recently your []

35

40

411

POPULAR MIME

- A. οὐ ἄνθρωπε . . . []
 ἐξέπεσεν και []
 φίλησα ουτ []
 Γ. τοῦτ' ἐστι μ[]
 45 ἀνάγειν α[]

³ Read by Cunningham ³⁰ ο[ύ]ά ed. pr. ³¹ πάν]res ed.
 pr. ³² Perhaps ἐξελ[θεῖν ³⁵ καθ' [όλ]ον ed. pr.
³⁸ Ἴσις ἴο ed. pr. ⁴³ οὔτω ed. pr.

13

-],ρατε σώματα, μαινόμεναι,
 καὶ μὴ καθυβρίζετε τρόπον ἐμόν.
 τί περὶ σφυρά μου δέματ' [ἐ]βάλετε;
 ἐμέ, σύγγονε βάρβαρε, παρακαλεῖς;
 5 ἰκέτις, τροφέ, ναί, πέπτακας ἐμοῦ;
 φιλάδελφε, πρόνοια λόγων ἀνέχη.
 πειραζομένη βασανίζομαι.

- οὔτω τι [.....] . . . ν μενη ναί,
 καὶ πρόσωπα τύπτει κ[αἰ] πλοκάμους
 σπαράσσει.
 10 νῦν ἔμαθον ἄληθῶς ὅτ[ι πλ.]εῖον οὐ ποθεῖς
 μετελθοῦσά τι λέξαι.
 ἔδει σ' ἐμὲ λιτ[αν]εῦσαι
 καὶ οὐ παρήν ἐμοὶ ποεῖν πάντα κελεύσαι.

412

FRAGMENT 13

- A. No, man, [
 he has fallen out [
 I loved [
 G. This is [
 to lead up [
]

13

- (GIRL) Do not flay] your bodies, mad women,
 and do not insult my habits.
 Why have you put ropes round my ankles?
 Is it I, barbarian brother, whom you exhort?
 As a suppliant, nurse, yes, have you fallen before me? 5
 Dear brother, let the foresight of words sustain.
 I am tested and tortured.

- (NURSE) Thus [] being [], yes,
 she both strikes her face and rends her hair.
 Now I have learned truly that you do not long to seek me 10
 out and say any more.
 You ought to have entreated me
 and ordered me to do everything where it was possible
 for me.

413

POPULAR MIME

θρήνον ὑπερθεμένη λέγε, παρθένε, μή τινα
 ποθεῖς;
 15 εἰπέ, κόρη, φανερώς ἀλγηδόνα μηδ' ἐ[μὲ] φοβοῦ.
 εἰ θεός ἐστιν ὁ σὰς κατέχων φρένα[ς οὐ]δὲν
 ἀδικεῖς.
 κοῦκ ἔχομεν γενέτην ἀγριώτατον ἡμερα φρονεῖ.
 καὶ καλός ἐστιν ἔφηβος ὁ σὸς τάχα, καὶ σὺ δὲ
 καλή.

ἐπικωμάζει καὶ μεθύει.
 20 κοιῆς δὲ φέρων πόθον Ἀφροδίτης
 αὐτός τ' ἔφηβῶν ἄγρυπνον
 ὑπὸ κάλαμον ἄνομα λέγει.
 καὶ τοῦτον ἐῷ. βραχύτατον ἦν
 ζήλωμα, πάτερ, γινώσκω.
 25 ἕτερονρον
 παρὰ παννυχίσιν
 το κατελθῶν ἐπι[

¹ μή δε[ί]ρατε Manteuffel

²⁴ At end ἕτερον or πρότερον

14

r ..]δη.[
 ..]δεν ξ[
 ταιμι[
 5 τοναι[
 έκατε[

414

FRAGMENT 14

(BROTHER) Rising above your lament, say, maiden, do you de-
 sire some one?
 Speak, girl, clearly of your pain and do not be afraid of
 me.
 If it is a god who possesses your mind, you do no wrong. 15
 And we do not have a very brutish parent; he has gentle
 thoughts.
 And your boy is probably lovely, and you are lovely.

(GIRL) He comes revelling and is drunk.
 Having a desire for common love
 and being himself a youth, beneath the wakeful 20
 flute he talks unlawfully.
 And him I give up. It was a very short
 infatuation, father, I recognise.
 An other [
 at night festivals [
 25 coming down [
 14

(The first 7 lines have no recognizable words. There is a para-
 graphos after the fifth.)

415

POPULAR MIME

π ...[
 αμ ...[.].ν[.].[....]η[
 τὸν [ε]ὑσεβῆ τὸνθ[.].[...]
 10 ὁς ο[ὔ]δὲν ἄλλο πλὴν .[
 καὶ τῶν ἀδελφῶν ὑ[
 αὔταρκες εἰς ε...[
 σῶζει δὲ τοῦτο πρ[
 ἢ συμφυῆς ὁμόνοια
 τῆς εἰς ἅπαν[τας

 15 τὰ μὲν καθη[
 μακρηγορεῖ[
 ἔαρ χελιδῶν [

v (the first 7 lines have only a few letters surviving)

25]το, εστι...[
]τα κεκουωνηκ[...], [
] χάριτες τῆς πατρίδος [
]υτοὶ πέφραστα[ι] γ. ε....[
], βη. ας ἐστι κλη...η, [
 30]νε σαόπτολις ἐστιν α...[
], ων βλάστησεν ἑορτ[
] εἰ θέμις ἄρτι χορευ[
]ου τεὸν ἀνχένα ...[
]μο[.] ἔξεναρ[

¹⁵ καθή[κοντα Koerte ¹⁶ μακρηγορεῖ[ν δ' οὐ βούλομαι
 Heitsch ¹⁷ [οὐχὶ ποιήσει μία ed. pr. ³² χορεύ[εω Koerte

FRAGMENT 14

the pious [

who nothing else except [

and of the brothers [

self-sufficient to [

10 and he saves this [

the natural agreement [

of the towards all [

The fitting [

15 speak(s) at length [

summer [is not made by one] swallow

(7 lines with no recognizable words)

]is [

25] has/have made common [

] graces of one's country [

] they have supposed [

] is

] is saviour of the city [

30] has grown fest[ival

] if it is right now to dance [

] your neck [

] [

- α'] σοι με πόλιν διζεις[
 β' σχημάτικο>ν τολ[...]ιμ[...]ατος
 γ' οὐ χρε<ε>ία ῥημάτων
 δ' τὸ τῶν μαλακῶν
 5 ε' τὸ τοῦ ἡλίου
 ζ' τιβιάζεσθ(αι) μετὰ τῆς παρθ(ένου) [...]ι
 ζ' τὰ τῶν Γόθθων
 .].ε ---
 τὸ ὑπομνηστικὸν χορηγίας
 10 Λευκίππης
 ἐ]ργαστήρ(ιον) κουρέως
 κουρικά
 <ε>ἴσοπτρον
 φασκίας
 15 κιβάρια γ' τῆ<ι> γραῖδ(ι)
 ζωνοβαλλάντικο>ν
 γλωσ<σ>δόκομον χάρτ(ου)
 τὰ τοῦ χαλκέως
 σφύραν σπάθην
 20 τὸ <ε>ἰκόνικο>ν α'
 συνδόνικο>ν προμ. ()
 η...[
]πολ ...[
 ὑπομ]νη<σ>τικὸν χορηγιῶν παραγρα()
 25]θη οὕτως---

1. That I seek the city for you
2. Little figure []
3. No need of words
4. That of the soft ones
5. That of the sun
6. Flute-playing with the maiden
7. Those of the Goths

5

The memorandum of props

of Leucippe

Barber's shop

scissors

mirror

bandages

3 rations for the old woman

belt-purse

papyrus box

Things for the smith

hammer blade

1 small picture

cloth ?

10

15

20

Memorandum of props written

was agreed] thus:

25

POPULAR MIME

]ον τῆς πόλεως
] .χεδιν
β'	<ε>ιςδαιμε καὶ ταῖς τεταισ[
		φαληγάρια β'
30		[σ]φύρας β'
		ἄρμενον. πλοῖον
		λύχνον. κοσουλλια [
		κώπας. κουρικόν
		φάγικο>ν. χόρτον
35	γ'	<ε>ις τὸ οὐ χρεεγία ῥημάτων
		κιθάρα. δελφάκκο>ν
		κυνάρικο>ν. ζωμάρυστρα
	δ'	<ε>ις τὸ τῶν μαλακῶν
		περιζώματα φασκίας
40	ε'	<ε>ις τὸ τοῦ ἡλίου
		ἄκτινας
	ς'	<ε>ις τὸ τιβιάζεσθαι
		οὐδέ[ν]
	ζ'	<ε>ις τὸ τῶν Γόθθων
45		χλωρὰ <ε>ις τὸν ποταμό(ν)
		τριβυνάρικο>ν τῶ<ι> ποταμῶ<ι>
		σχήματα Γόθθων
		καὶ Γοθθισφῶν

¹ End read by Maehler ² should be, but is not, the same as 28

⁶ τιβιάζεσθαι recognised by Maehler παρθ(ένου) read by Schubart ²¹ προμ() read by Maehler

²⁴⁻⁵ παραγρα(πτὸν) [ἐτάχ]θη ed. pr.

²⁶ Beginning α' <ε>ις

Cunningham ²⁷ Perhaps σχέδικο>ν

⁴² cf. 6

FRAGMENT 15

1. For '] of the city'
]
2 small phalluses
2 hammers
rigging. ship
lamp. ?
oars. cutting
glutton. grass
- 30
3. For the 'no need of words'
cithara. little pig
little dog. soup ladles
35
4. For that of the soft ones
girdles bandages
5. For that of the sun
rays
40
6. For the flute playing
nothing
7. For that of the Goths
green stuff for the river
small cloak (?) for the river
45
dresses of male and female Goths

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