

LSJ, s.v. *ιουλος* IV, should be emended to read “‘a millipede, probably of the *Spirobolidae*.’ Arist. HA 523b18, PA 682a5, b3, Thphr. *Sign.* 19, Nic. *Ther.* 811, schol. Arat. 957 M., Gal. *UP* 3. 2, Numen. ap. Ath. 305A.” It should be noted that the supplement to LSJ (Oxford, 1968) corrects the citation of Aratus and that *ιουλῶδες* has been changed from “scolopendra-like” to “millipede-like.”

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TWO NOTES ON THE *ANTHOLOGY*

The first passage for consideration is by Macedonius (*Anth. Pal.* 5. 225):

“Ἐλκος ἔχω τὸν ἔρωτα· ῥέει δέ μοι ἔλκος ἰχώρ,
δάκρυον, ὡτειλῆς οὐποτε τερσομένης.
εἰμὶ καὶ ἐκ κακότητος ἀμήχανος, οὐδὲ Μαχάων
ἦπιά μοι πάσσει φάρμακα δευομένῳ.
Τήλεφός εἰμι, κόρη, σὺ δὲ γίνεο πιστὸς Ἀχιλλεύς.
κάλλεϊ σῶ παῦσον τὸν πόθον, ὡς ἔβαλες.

Just as Achilles alone had the power to cure Telephus whom he had wounded, so it is the poet's girl alone who has the power to cure him of the wound she has inflicted—a common motif in erotic poetry (e.g., Prop. 2. 1. 63; Ov. *Am.* 2. 9. 7, *Rem.* 47, *Trist.* 5. 2. 15). The most familiar element in the story is Telephus' supplication of Achilles in rags; thus Achilles' cooperation might have been described as generosity, kindness, humanity, or something similar—but never loyalty (5 πιστός). “O sei mir ein treuer Achilles” (Beckby) is a rare but possible meaning for πιστός which would however imply that curing people with rusty swords was a standing characteristic of Achilles. I had long ago jotted down *πικρός* in my margin before noticing that this was evidently what Macedonius contemporary and friend Paul the Silentiary read. Compare his imitation of this very poem: Τήλεφον ὁ τρώσας καὶ ἀκέσαστο· μὴ σὺ γε, κόρη, / εἰς ἐμὲ δυσμενέων γίνεο πικροτέρη (*Anth. Pal.* 5. 291. 5–6). Πικρός in 5. 225. 5 would be functional rather than merely decorative: if even the cruel Achilles could cure his enemy. . . . Paul's *πικροτέρη* clearly builds on the implication that Macedonius' girl is more *πικρός* than Achilles if she refuses to play nurse.

The last line is also surely corrupt. A literal version would run “assuage with your beauty the desire, as you struck.” The sense required is surely “assuage with your beauty the desire with which you struck me.” And the Greek for this, changing only one letter, is κάλλεϊ σῶ παῦσον τὸν πόθον ᾧ μ' ἔβαλες. μ' appears to be one of the elisions that did not trouble the fastidious *Cycle* poets.¹

The second passage is attributed to a shadowy but presumably first- or second-century figure called Dionysius Sophistes (*Anth. Pal.* 5. 81):

ἢ τὰ ῥόδα, ῥοδόεσσαν ἔχεις χάριν. Ἀλλὰ τί πωλεῖς;
σαυτήν ἢ τὰ ῥόδα ἢ συναιμότερα;

*Ῥόδα in line 2 exhibits two major metrical anomalies in one word: hiatus and

1. D. L. Page (ed.), *The “Epigrams” of Rufinus* (Cambridge, 1978), p. 34.

brevis in longo at the mid-pentameter break. From the material recently collected by Page,² it appears that there is no parallel to such a combination in the entire corpus of Hellenistic and early imperial epigram. (Palladas, *Anth. Pal.* 10. 44. 4, is not comparable, less because Palladas is later and generally lax about hiatus than because the *brevis in longo* is necessary for a joke turning on the phonetic equivalence of Latin *domine* and Greek *δόμειναι*.)

Of course, we are all familiar with Paul Maas's dictum that the unique is not in itself suspect, but the fact that one slight change of word order eliminates both these anomalies at one stroke is surely its own best commendation: *ἡ τὰ ῥόδ' ἡ σαυρήν*. . . . It is pleasant to observe, by way of bonus, that this improves the emphasis as well as the meter of the line. It is dramatically more appropriate, after asking the rose-girl what she is selling, to begin with the routine answer "roses," and only then, after a pause, to add ". . . or yourself." I could not believe that I was the first to make this obvious correction, and Jacobs' apparatus reveals that the credit belongs to G. Hermann, though no edition this century even mentions it. The genesis of the corruption is plain enough. A scribe's eye jumped from the first *ἡ* to the second, and he omitted *ἡ σαυρήν*, which was then added in the left-hand margin. A later scribe copied the words in this order, dropping the *ἡ* for the sake of the meter.

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2. *Ibid.*, pp. 31–33.