MENANDER, *SAMIA* 606–8

Ἀνδροκλῆς ἔτη τοσαῦτα ζῇ, τρέχει, πηδᾷ, πολὺ
πράττεται, μέλας περιπατεῖ. λευκὸς οὐκ ἂν ἀποθάνοι,
οὐδ' ἂν εἰ σφάττοι τις αὐτόν. οὗτός ἐστιν οὐ θεός;

606–11 om. B 606 *πηδα* ex *παιδα* corr. C 607 *μέλας περιπατεῖ λευκός* coniungunt multi

The correct punctuation and meaning of Menander *Samia* 606–8 (preserved only in *P Cair.* 43227 [C]) have been a matter of considerable dispute.[1] Scholars are divided as to whether the sense break should fall before or after *λευκός*, and about whether Androcles' potential whiteness refers to his hair, his skin or his character. I suggest that the punctuation belongs before *λευκός*; that Androcles is suntanned from his athletic, outdoor lifestyle; and that the point of 607–8 is that he would not die pale, even if his throat were slit.

The punctuation of the passage is disputed,[2] but the essential distinction is between scholars who take *μέλας περιπατεῖ λευκὸς* together and those who consider *λευκός* part of the clause that follows. The general consensus is that Androcles is 'dark' because his white hair has been dyed black, and that his exercise habits represent a desperate attempt to remain youthful.[3] Alternatives include Capps's suggestion (accepted by Wilamowitz) that the play on *λευκός* and *μέλας* refers to a contrast between the colour of Androcles' body and his cowardly 'white' personality, and Gomme–Sandbach's theory that Androcles is so vital that even if he were to become old and grey, or were his throat slit, he would remain vibrantly alive. Van Leeuwen believes that Androcles has tanned his naturally pale skin, and is thus walking around nearly black, although this is not his normal condition. Austin notes the difficulty in the punctuation and characterizes the line as *obscura*.[4] Editors have had difficulty with the rest of the passage as well, and in particular with *πολὺ πράττεται* which seems to mean 'he does well for himself.'[5] Nor is it clear whether Androcles is really athletic, or if *τρέχει, πηδᾷ* refers to him jumping with joy at the

[1] I would like to thank Professors John Dillery and A.J. Woodman for their helpful suggestions and support, as well as the anonymous referee.

[2] J. van Leeuwen, *Menandri Quattuor Fabularum* (Leiden, 1908), 149–50 interprets *λευκὸς οὐκ ἂν ἀποθάνοι* as an interjection broken off from the rest of the sentence by dashes. E. Capps, *Four Plays of Menander* (New York, 1910), 272, followed by U. von Wilamowitz, 'Die Samia des Menandros', *SB Berlin* 66 (1916), 82, places a full stop after *λευκός*, as do H-D. Blume, *Menanders Samia: Eine Interpretation* (Darmstadt, 1972), 241, F. Sisti, *Menandro Samia* (Rome, 1974), 56, G. Paduano, *Menandro Commedie* (Milan, 1980) 316, and M. Lamagna, *La Donna di Samo* (Naples, 1998), 131. Austin, *Menandri Aspis et Samia* (Berlin, 1969), 53 punctuates after *περιπατεῖ*, as do J. Jacques *Menandre Samienne* (Paris, 1971), 43; F.H. Sandbach, *Menandri Reliquiae Selectae* (Oxford, 1972), 259; A.W. Gomme and F.H. Sandbach, *Menander, a Commentary* (Oxford, 1973), 615; D.M. Bain, *Menander Samia*. vol.1. (1983), 86; and W.G. Arnott, *Menander* III. (Cambridge, Mass., 2000), 156.

[3] Thus van Leeuwen (1908), 149; Capps (1910), 271 (his first suggestion); C. Dedoussi, *The Samia of Menander* (Athens, 1965), 76–7; Arnott (2000), 156.

[4] Austin (1969), 53.

[5] Gomme–Sandbach (1973), 616.

[6] Dedoussi (1965), 76.

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sight of food,[6] or describes a bounding stride.[7] Opinion is also divided as to whether *σφάττοι* refers literally to slitting his throat, or means 'torture.'[8]

All the attempts to explain *μέλας* and *λευκός* listed above face serious objections, as they are either illogical or not humorous. The idea that Androcles is so lively that he would not die, even if his throat were slit, lacks humour because it takes the assertion of his immortality as literally true, making it a poor match for the association in 603–4 between Chaerephon's unnatural talent for acquiring dinner invitations and immortality. The argument that Androcles' personality is 'white' is similarly lacking in humour and connects poorly with the rest of Demeas' description of him. While the idea that Androcles is so resistant to natural ageing processes that he would continue to dye his hair on pain of death is funny, it requires that a great deal be read into the passage to associate Androcles' running and jumping with his black hair. In addition, the lack of a logical connection between hair colour and the slitting of someone's throat means that *οὐδ ἂν εἰ σφάττοι τις αὐτόν* would have to be taken 'not even if someone threatened to slit his throat unless he stop dyeing his hair.' None of these suggestions have satisfied their authors, and Gomme–Sandbach accordingly end their discussion of the passage by citing Arnott's view that 'it is a mistake to look for logic here.'[9]

I suggest that a humorous interpretation of these lines that requires no leaps of logic and allows all the vocabulary to be taken in a straightforward sense is possible. Androcles literally runs and jumps in the place where Greeks normally ran and jumped, the gymnasium; and this outdoor lifestyle causes him to become so tanned that he would not turn pale even if he bled heavily, as one would normally expect.[10] The explicit sense of *σφάττοι*, which refers to slitting the throat, suggests that Menander has precisely this in mind, rather than simply meaning 'kill,' as editors have generally assumed.[11] This interpretation not only makes logical sense but is humorous, since Androcles' immortality is 'proven' by his unnatural resistance to paleness at the moment of death, an argument both ludicrous and likely to be difficult for the dim-witted Niceratus to refute.

Because this passage follows a parallel allegation that Chaerephon is immortal, it has often been suggested that Androcles too is a parasite.[12] The possibility that Demeas means that the man to whom he refers has extraordinarily dark skin supports this conclusion, since parasites were traditionally deeply suntanned, as a result of the time they spent in the palaestra or the marketplace searching for their next host.[13] The characterization of Androcles as frequenting the gymnasium, doing well for himself

[7] Gomme–Sandbach (1973), 616.

[8] Dedoussi (1965), 77.

[9] Gomme–Sandbach (1973), 616.

[10] *λευκός* can be used to describe the pallor of sick or weakened individuals, e.g. Hp. *Int.* 38; *Epid.* 7.388, 2.1, 3.14, 4.45; *Prorrh.* 11.12–13. Although physical paleness is also described as *χλωρός*, *λευκός* is the natural choice here because it is the opposite of *μέλας*, the *vox propria* for someone with dark skin, e.g. Pl. *Resp.* 474E and Dem. 21.71. Menander uses *λευκός* to refer to skin colour at *Sik.* 200. For the opposition between *μέλας* and *λευκός*, e.g. Hom. *Il.* 3.103; Hes. *Sc.* 294.

[11] The verb implies blood loss, e.g. Hdt. 3.11 *σφάζειν ἐς τόν κρητῆρα*.

[12] van Leeuwen (1908), 149; Capps (1910), 271; Dedoussi (1965), 76; Gomme–Sandbach (1973), 615.

[13] Poll. 4.119, 148; C. Robert, *Die Masken der neuern attischen Komödie* (Halle, 1911), 23–5; A. Pickard-Cambridge, rev. J. Gould and D.M. Lewis, *The Dramatic Festivals of Athens* (Oxford, 1988), 225; W.G. Arnott, *Alexis: The Fragments* (Cambridge, 1996), 338; D. Wiles, *The Masks of Menander* (Cambridge, 1991), 76.

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(presumably by procuring many dinner invitations), and having very dark skin fits every part of the traditional description of a parasite. Menander's Androcles is thus perhaps to be connected with the eponymous character in Sophilus' *Androcles*, in which someone demands the election of ὀψονόμοι (fr. 2).[14] In any case, *Samia* 606–8 makes good sense in all regards if λευκός and μέλας are taken to refer to skin colour.

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[14] Cf. van Leeuwen (1908), 149; Capps (1910), 271.

ON A CAUSAL NOTION IN PHILODEMUS' *ON ANGER*

Philodemus of Gadara's *On Anger* represents the only substantially preserved Epicurean treatise explicitly devoted to the topic of a πάθος, or emotion.[1] At the heart of Philodemus' treatment of the subject is a distinction between two types or species of anger, one 'natural' (ἡ φυσικὴ ὀργή),[2] the other 'empty' or 'vain' (ἡ κενὴ ὀργή).[3] Even a sage, maintains Philodemus, is subject to the former, which 'results from a consideration of the actual nature of things, and from having no false beliefs regarding the estimation of the harms suffered and the punishments for those doing the harm'.[4]

The treatise as a whole has been characterized as 'frequently scholastic, baffling, and difficult even to construe'.[5] This characterization seems especially apposite to the treatise's conclusion, which focuses on the anger experienced by a sage. As another recent commentator writes, '[T]he work comes to a rather limp and hurried conclusion. It becomes harder than usual to pin down the references, to say who is saying what about whom. The exposition grows hurried and slapdash, as though the author had lost interest and decided that he had gone on long enough.'[6] This much at

[1] What remains of the treatise, roughly the final fifty columns of text, is preserved in Herculaneum papyrus [*PHerc.*] 182. The most recent edition is G. Indelli, *Filodemo*: *L'ira*; *Edizione*, *Traduzione e Commento* (Naples, 1988). Indelli's edition owes much to K. Wilke's earlier Teubner text, *Philodemi De ira liber* (Leipzig, 1914).

For a bibliography of secondary works concerning *On Anger*, see G. Del Mastro, *Χάρτες*: *Catalogo Multimediale dei Papiri Ercolanesi* (Naples, 2005), a catalogue of the Herculaneum papyri on CD–ROM that incorporates and expands upon earlier, printed editions (= M. Gigante, *Catalogo dei Papiri Ercolanesi* [Naples, 1979]; M. Capasso, 'Primo supplemento al *Catalogo dei Papiri Ercolanesi*', *CErc* 19 [1989], 193–264; and G. Del Mastro, 'Secondo supplemento al *Catalogo dei Papiri Ercolanesi*', *CErc* 30 [2000], 157–242).

[2] See *On Anger*, cols. 38,6; 38,20; 39,26; 39,40; and 40,18.

[3] See e.g. cols. 37,40–38,6.

[4] Col. 37,32–9: *συνίσταται γὰρ ἀπὸ το[ῦ] βλέπειν, ὡς ἡ φύσις ἔχει τῶν πραγμάτων, καὶ μηδὲν ψευδοδοξεῖν ἐν ταῖς σ[υ]μμετρήσεσι τῶν ἐλα[ττ]ωμάτων καὶ ταῖς κολάσεσι τῶν βλαπτόντων*.

[5] J. Annas, 'Epicurean emotions', *GRBS* 30 (1989), 145–64 at 145.

[6] J. Procopé, 'Epicureans on anger', in G.W. Most, H. Petersmann and A.M. Ritter (edd.), *Philanthropia kai Eusebeia*: *Festschrift für Albrecht Dihle zum 70. Geburtstag* (Göttingen, 1993), 363–86 at 385 (repr. in J. Sihvola and T. Engberg–Pederson [edd.], *The Emotions in Hellenistic Philosophy* [Dordrecht, 1998], 171–96).

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