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GRAECOLATINA

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1. A ῥωμαϊστής on Delos

In 170 B.C. the *hieropoios* of Apollo of Delos submitted this list of those who had performed in honor of the god in his year (οἶδε ἡγωνίσσαντο [τῷ θεῷ]): a flute-player with chorus, tragic actors, cithara-players with chorus, three singers to cithara, three comic actors, a singer to flute, θαυματ[οπο]ιο[ί], a dancer, puppeteers (νευροσπ[άσται]), and last a ῥωμαϊστής named Agathodorus (*IG* XI.2 133.71-81). Since Wilhelm, who first put this passage in order, ῥωμαϊστής has been taken to be a performer of farce in Latin ("Spasmacher oder Darsteller einer italienischen Possenfigur");¹ apparently thinking of the Atellana, Wilhelm guessed that Agathodorus, a Greek like all the other performers whose names survive in this list, came from southern Italy or Sicily.

The noun does not recur; Wilhelm invoked the verb ῥωμαΐζειν, "to speak Latin" at Appian *Han.* 41 (Indian mahouts told to enter a Roman camp on their elephants and shout in Latin that an order of evacuation had been issued: τοὺς ῥωμαΐζοντας βοᾶν); for the verb LSJ add Philostratus *VA* 5.36 (the emperor should appoint as governors of Greek provinces men who speak Greek: ἐλληνίζοντας μὲν Ἑλληνικῶν ἄρχειν, ῥωμαΐζοντας δὲ ὁμογλώττων καὶ συμφώνων). It is not surprising that Greek coined this verb, parallel to ἐλληνίζειν;² but a noun "Latin-speaker" falls well short of the specific meaning posited for the performer on Delos.

Moreover, we should be very surprised to find Latin culture on the island as early as 170 B.C. Wilhelm was at pains to remark that the Italian community might well be that old; but we are here before the privileged status of Delos of 166 that led to the famous influx of Italian merchants, and Roussel described cautiously the meager evidence for Italian residents even before the destruction of Corinth in 146.³ So this is disturbingly early for a display of Latin humor, which is not on record later in the developed Italian settlement on Delos. To what interested audience, and why by a Greek?

The list evidently respects some order of dignity. After the traditional choral arts come θαυματοποιοί, who, unspecified, might be anything from magicians to acrobats.⁴ Then come the dancer, the puppeteers, and last of all Agathodorus, who seems to have ranked

¹ *Jahreshefte* 3 (1900) 49-50 (= *Kleine Schr.* II.1 64-66); followed e.g. by Durrbach in *IG* ("histrion qui sermone latino scurrilitates pronuntiat"); LSJ ("actor of Latin comedies"); G.S.Sifakis, *Studies in the History of Hellenistic Drama* (London 1967) 20.

² A locus classicus of sorts is *P.Col.* IV 66.21, οὐκ ἐπίσταμαι ἐλληνίζειν.

³ *Délos colonie athénienne* (Paris 1916) 75-76.

⁴ Cf. L.Robert, *Op.min.sel.* I 221-226 (*REG* 1929).

even lower; surely his art was not so *recherché* (for Delos in 170) or indeed so literary as Latin farce.

I suggest therefore that ῥωμαῖστής comes not from Ῥώμη but from ῥώμη: it means "strongman, weight-lifter." Such performances are well attested; and it was on the stage that Pliny the Elder saw one such display. The word ἰσχυροπαίκτης is found for this performer, but this is almost as rare as our hapax (three attestations, all of Imperial date).⁵ This understanding of ῥωμαῖστής makes the Delian list coherent. What is interesting is that in 170 the strongman and the puppeteers are among our earliest testimonies to both of these lesser arts, performed "in honor of the god."

2. A Married Couple in Macedonia

A funerary text found outside Dium in Macedonia was published three times from the stone in the nineteenth century:⁶

Ἐρως καὶ Ῥώμη Θερίνη τῇ ἰδίᾳ θυγατρὶ μνείας χάριν ἔτων Alll.

A second monument from Dium was reported in a newspaper in 1904:⁷ Ἐρως καὶ Ῥώμη ἐαντῶν μνείας χάριν, the same couple.⁸ Their names deserve some notice.

Eros as a personal name is too familiar to need comment. Ῥώμη however is quite rare, and subject to ambiguity: "Strength" or "Rome"? In a useful study, Heiki Solin has argued that only the former, "Strength," is intended by this Greek name and that the use of "Rome" as a name was deliberately avoided.⁹ He urges this even of a pair named *Romulus* and *Rhome* buried at Rome (*IGUrbRom* 1140), suggesting that the relation of the two is uncertain and the name *Rhome* here could be connected with the far more common name *Romulus* only by hindsight. To the contrary, the situation of this family in Rome seems to me all too clear, and hindsight was not in question:

Αἰμ. Καλόκαιρο[ς] καὶ Δε. Εὐφρατίλλα Αἰμ. Εὐφρατίλλα θυγατρὶ ἐ(τῶν)
κβ καὶ Ῥωμόλφ καὶ Ῥώμη ἐγγόνοις μ(νήμης) χ(άριν).

When a married couple bury their daughter and their two "descendants," surely these last are grandchildren, and, named as they are, twins, a boy and a girl. And surely all three died together, whether in childbirth or soon after. Perhaps the grandparents gave the infants these names in a parting gesture. At any rate, in the name of the girl this family seems to intend the city and goddess *Roma*.

⁵ Robert, *Op.* II 893-896 (*BCH* 1928), on *FD* III.1 216 and *IGUrbRom* 473, adducing Plin. *HN* 7.83 among other testimonies; cf. *Etudes épigraphiques et philologiques* (Paris 1938) 102-108.

⁶ By Leake, Le Bas, and Laspopoulos: see J.M.R.Cormack, *Klio* 52 (1970) 53-54, with D.Pandermalis, in *Ancient Macedonian Studies ... Charles F. Edson* (Inst.f.BalkanStud. 158 [Thessaloniki 1981]) 283-284.

⁷ Cited by Pandermalis 284 n.8.

⁸ If this is indeed a different monument; the varied and fragmentary published versions of the first might make a confusion possible here.

⁹ *ZPE* 39 (1980) 249-254.

The couple at Dium, I suggest, imply an interesting Romanism in this much Romanized province. Either name alone might be ambiguous; but Ἔρως and Ῥώμη together make something else: not Love and Strength, but *Amor* and *Roma* - Rome and the magic name of Rome, its palindrome. On the House of Menander at Pompeii, the house of the Poppaei Sabini, is a famous graffito:¹⁰

R O M A
O M
M O
A M O R

The conceit Roma-Amor, obvious enough in itself, must have been familiar to every Roman; and it enjoyed a long life after antiquity.¹¹ The relation between Rome and love forms a rich and ambivalent theme of the *Aeneid*.¹²

How did a man and wife come to be so named? Coincidence seems improbable. I suggest that the two were slaves of a Roman, who gave them this coy pair of names. Masters sometimes tended to cuteness in naming slaves; one thinks of the brothers *Dioscorus*, *Castor*, and *Pollux* in a register of the second century,¹³ or a Roman's matched pair *Hierus* and *Asylus*.¹⁴ Eventually, as was common, our pair grew up, cohabited, and married. They display no Roman name, however, so they may still be slaves and not manumitted.

If I am right about these two instances - the sentimental names of infant twins, the cute names of slaves - this need not contradict the basic principle argued by Solin, that respectable people did not use the name "Rome."

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¹⁰ *CIL* IV 8297. The family had a man named Q.Poppaeus Eros (A.Maiuri, *La casa del Menandro* [Rome 1932] 20, cf. M. della Corte, *Case ed abitante* [Naples 1965] 294), once their slave and now a Roman citizen; which might be thought another illustration of Roma-Amor.

¹¹ See D.K.Stanley, *GRBS* 4 (1963) 237-249.

¹² E.g. 6.899, the narrator's claim that Aeneas is fired with love of his fame to come - a chilly passion, fortified by which the half-brother of Amor emerges through the gate of false dreams.

¹³ *P.Berlin* I 26.25-26.

¹⁴ Mart. *Ep.* 9.103, with *CIL* VI 280 and 30728.