TEAMED TOGETHER IN DEATH

WILBOUR'S previously unpublished copy of an inscription now known as *S.E.G.*, VIII, 375, a poem originally of sixteen or more lines of verse engraved continuously but separated by blanks of one letter space each, has just enabled Robert K. Sherk, " An Epitaph in the Museum at Alexandria," *Greek, Roman and Byzantine Studies*, V, 1964, pp. 295-304, to recognize that the stone marked a double grave containing an ex-slave, " either a groom (*strator*) or an agent used for the selection of remounts for the Roman army in Egypt," and the former slave's *contubernalis*. With a rich commentary he brings out clearly the interest and importance of the unusual monument, for which the freedman's patron Junius – –, *praefectus alae veteranae Gallicae*, seems to have paid. Sherk, himself cautious in restoration, has indicated textual problems which still remain. Several of these problems tempt the writer to present the following reconstruction.

Perhaps second century after Christ

$$[\text{– –}]$$
$$[\text{– – – –}]ς \ νέρθεν \ ε[\text{– – – – – – – – – – – –}]$$
$$[\text{ἵπποις}] \ || \ Ἑλλαδικῆσιν \ ἔην \ μ[\text{– – – – – – – –}]$$
$$αἰὲν \ δ' \ ἱπποβότων \ ἄστε' \ [ἰδὼν \ ξε|νι]κῶν.$$
5 $$μυρ[α]μένῳ \ δ' \ ἄλοχ[ον \ θάλψεν \ || \ πολ]νήρατον \ ἦτορ$$
$$Ἰούνιος, \ εὔ[χαριν \ ὃς \ | \ δῶ]κεν \ ἐλευθερίην,$$
$$Ἰούνιος \ Ἡδα[ὶ|ο]ς, \ παννπέρτατος \ αὐτὸς \ ἔπαρχ[ος] \ |$$
$$[οὐε]τρανῶν \ εἴλης, \ δεσπόσυννος \ | \ [Κελτ]ῶν.$$
10 $$ἀλλ' \ ἄμφω \ ἐλέαιρ' \ ἐτεῆς \ || \ [ὑπὸ \ κ]εύθεσι \ ⟨γ⟩αίης,$$
$$ἄμφω \ σει[ραί|ο]νς. \ οὕνεκα \ παρβεβαὼς \ |$$
$$[αὐτὸ]ς \ ἀραιόν, \ ὁδοίπορε, \ δά| \ [κρυον \ εἶψο]ν,$$
$$ᾗ \ θέμις \ εὐσεβίης \ | \ [εἵνεκεν \ ἐσσομέ]νοις$$
15 $$κείρασθαί \ || \ [τε \ κόμην \ βαλέειν \ τ'] \ ἀπὸ \ δάκρυ \ | \ [παρειῶν]$$
$$[\text{– – – – – – – – – – – – – – – –}]παλλασ[\text{– –}]$$
$$[\text{– – – – – – – – – – – – – – – – –}]κδ[\text{– – –}]$$
$$[\text{– – – – – – – – – – – – – – – – – – –}]$$

The main differences between this text and the one so well presented by Sherk lie in the commitment to the cognomen of line 7 and in the restoration of lines 11-12. Since the first syllables of the cognomen extend practically as far to the right as any engraved line (lines of verse and engraved lines are different), it is fairly clear that one must read two syllables, ΗΔΑ[.] on one engraved line and a complete syllable [.]ς on the next, if syllabic division is respected. Hence the cognomen was

almost certainly Ἠδα[ῖ|ο]ς, whether one interprets it as a variant spelling for Ἰδαῖος, which has a long iota, or as an Ionic form of the name Ἀδαῖος.

In line 11 the new restoration σει[ραί|ο]υς (ϹΕΙ[– – | – –] !ϟ Sherk) assumes that the poet compared the husband and wife with a pair of horses side by side. In view of the man's work the metaphor is quite suitable. Similarly, in the poem on the thrown charioteer Julius Faustus at Rome, *Parola del Passato*, LXX, 1960, pp. 61-72, Cerberus is compared with the leading horse. Furthermore, σειραῖος and σύζυγος are near in meaning.

In line 12 the main point of the writer's reconstruction is that the letters APAION   go well with δά[κρυον. The poet asked the wayfarer to " shed a tear now and then." An aorist imperative of the verb εἴβω may or may not be right but an imperative seems needed.

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