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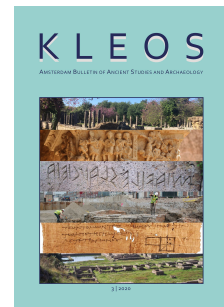
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# “You’re Inflaming Me Even Though I Don’t Want To Flare up!” Medicine in Herodas’ Mimiamb 4

Glyn Muijtens

## ABSTRACT

Mimiamb 4 of the third century BC Greek poet Herodas (or Herondas) tells of two women, Kynno and Kokkalo, who, together with the slave girl Kydilla, visit a sanctuary of Asclepius. Here, the women plan to sacrifice a cockerel to the god in order to thank him for healing them from some unspecified conditions. The women encounter all sorts of votive artworks in the sanctuary, which are so compelling that Kydilla cannot help but stand and stare, angering her mistress Kynno, who exclaims, “[m]ay this god here be my witness, Kydilla, you’re inflaming me even though I don’t want to flare up!” The setting of this poem in an important centre of Asclepius’ healing cult should, I suggest, alert Herodas’ learned audience to possible medical influence in the poem, and allows me to propose a new interpretation of the verses quoted. I will argue that this passage is meant as a medical joke, which perhaps makes clear what condition the women had been suffering from, and which aided Herodas in the construction of his characters in the mimiamb.

## INTRODUCTION

“Hail, Lord Paiêôn, who rule over Triikka  
and have made your dwelling in sweet Cos and Epidaurus.”<sup>1</sup>

This greeting to the statue of Asclepius, the god of healing, forms the opening of the fourth mimiamb by Herodas. Very little is known about the life of this third century BC author, except the fact that he may have lived on Cos during the reign of Ptolemy Philadelphus (285-247 BC).<sup>2</sup> Hardly anything of Herodas’ work is left. In 1891 F. G. Kenyon published a papyrus containing eight of Herodas’ mimiambes and a further, incomplete one.<sup>3</sup> These

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<sup>1</sup> Herodas 4.1-2, translation by Zanker 2009, 99.

<sup>2</sup> See Zanker 2009, 1.

<sup>3</sup> Zanker 2009, 1; Gutzwiller 2007, 127.

mimiamb is “[s]hort, dramatic character sketches, depicting persons from the lower strata of society in their everyday lives.”<sup>4</sup> The genre is considered to be Herodas’ own invention, a *Kreuzung der Gattungen*, ‘intersection of genres’, specifically of Hipponax’ invective iambic poetry – the choliambic metre of which Herodas employs himself – and an element of dramatic poetry.<sup>5</sup>

Mimiamb 4 follows two women, Kynno and Kokkale, who, together with their slave girl, Kydilla, visit the sanctuary of Asclepius on Cos in order to thank the god for healing them from some unspecified condition by sacrificing a cockerel to him.<sup>6</sup> As the women move through the sanctuary to the temple, they encounter all sorts of votive artworks to be admired and discussed. These dedications are indeed so compelling that Kydilla cannot help but stand and stare, angering her mistress Kynno. In her frustration, Kynno exclaims, “May this god here be my witness, Kydilla, you’re inflaming me even though I don’t want to flare up!”<sup>7</sup> These verses are the crux of this article, in which I want to explore the fact that mimiamb 4 is set explicitly in a specific centre of Asclepius’ healing cult, which, I argue, should alert the audience to a possible medical influence to the poem. I will consider the different meanings, both emotive and medical, that could be attributed to Herodas’ vocabulary in verse 4.49. The Asclepiad setting, I will argue, provides a framework which allows for a new reading of these verses as a medical joke.

## MEDICINE AND ASCLEPIAD CULT

It is no new claim that science in general, and medicine in particular, has had a profound influence on Hellenistic poets.<sup>8</sup> A specific example of the influence of medical discourse in Hellenistic poetry is provided by Callimachus’ *Aetia*. In his 2014 discussion of fr. 75.10-19 Harder, G. Kazantzidis argues that Callimachus’ rendering of the story of Acontius and Cydippe

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4 Cunningham 1971, 3.

5 Herodas defends his own literary program in mimiamb 8, on which see Rosen 1992. This poem is generally taken to represent Herodas defending himself from critics, including Hipponax in the guise of an old man. The two are eventually reconciled by the god of dramatic poetry, Dionysus. The exact dramatic influence on the mimiamb genre is a matter of fierce debate, and it would go too far to describe this in detail here. For some different opinions on the matter, see Fountoulakis 2002; Kutzko 2012. On the term *Kreuzung der Gattungen*, see Stanzel 1998, 144.

6 See Zanker 2009, 106 for the identification of the Asclepieum in Herodas 4 as the one on Cos. The dramatic date is most likely somewhere between 280 and 265 BC, and the suggestion that this poem celebrates the upscaling of the Coan Asclepieum in the first half of the third century BC places the actual date of composition close to this dramatic date; see *ibid.*, 105-106. See also Mastromarco 1984, 4-5 and his references there for some reservations on the identification.

7 Herodas 4.48-49; Zanker 2009, 101 for the translation.

8 Good examples are the contributions in Harder et al. 2009.

displays awareness of medical concepts of female desire also present in the Hippocratic Corpus. However, he adds the important proviso that it remains difficult to determine “[w]hether Callimachus was aware of the medical concepts about young girls outlined in the *De virginum morbis* and was acquainted with medical literature, or whether medical concepts about female bodies circulated in learned conversation of scholars from the sophisticated atmosphere the poet inhabited in Ptolemaic Alexandria”.<sup>9</sup>

Thus, it would not be surprising to encounter some medical concepts or language in Herodas’ poetry, but, to my knowledge, no such influence has been discussed in detail.<sup>10</sup> Mimiamb 4 is a particularly promising candidate for medical influence, as it is situated explicitly in a sanctuary dedicated to a healing god. It is well-known that there were close ties between the secular medical tradition in ancient Greece as represented by – though not limited to – the works in the Hippocratic Corpus, and religion, especially the cult of Asclepius.<sup>11</sup>

Aristophanes’ *Wealth*, staged in 388 BC, provides one of the fullest ancient accounts of incubation at an Asclepiad sanctuary, albeit parodic. In the play, after the patients have gone to sleep, Asclepius enters, together with his daughters Iasô and Panacea, and starts his round (verses 696-749). It has been indicated by B. L. Wickkiser how much Asclepius, with his medicine chest and eye poultice recipe, in this scene acts like a human doctor.<sup>12</sup> The *iamata* – inscriptions of accounts of Asclepius’ healing dedicated by cured patients – often tell a similar story of Asclepius employing medical techniques alike to those known from the Hippocratic treatises.<sup>13</sup>

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9 Kazantzidis 2014, 127.

10 Wells 1998, 66-70 discusses some of the language used to describe Asclepius’ healing in mimiamb 4, but does not note any terminology known from medical treatises.

11 On the incorporation of notions of the divine in the Hippocratic Corpus, see e.g. Jouanna 2012, 97-118. On the treatise *Sacred Disease* in particular, see Laskaris 2002; Lloyd 2003, 43-50. King 1998, 99-113 analyses the correspondences and differences between the two healing traditions, and reflects on possible reasons why an ancient patient may have chosen one over the other. Nissen 2009, 227-251 discusses the incorporation of instruments and methodologies known from secular medicine into descriptions of Asclepius’ miracle cures. These kinds of “contamination du culte d’Asclépios par l’activité des médecins” (249) become more numerous and evident in the Hellenistic and Roman eras, and more often seem to call for the intervention of a secular doctor, with Asclepius only providing the remedy, but less often curing the patient himself.

12 Wickkiser 2008, 49. Totelin 2016 compares this and other medical recipes mentioned in Aristophanes’ plays to those in the Hippocratic Corpus, and suggests they are meant to be parodies of Hippocratic recipes.

13 Wickkiser 2008, 46-50. See also King 1998, 102. The *iamata* are not all concerned with bodily healing per se: the examples from Epidaurus include, for example, the mending of a broken cup (inscription 10), discovery of a lost child (24), and of buried treasure (46). See Lidonnici 1995, 93, 103, 119, respectively.

There is also evidence that physicians in the secular tradition endorsed temple healing by Asclepiad priests. The famous Hippocratic *Oath*, for example, is sworn in the name of Apollo the healer, Asclepius, Hygieia and Panacea – all of whom are also invoked at the start of Herodas' *mimiamb 4*.<sup>14</sup> Asclepius seems to have become the patron deity of all doctors already in the fifth century BC.<sup>15</sup> Contemporaneous of Herodas is a third century BC Athenian inscription mentioning "the ancestral custom of physicians in the service of the state to sacrifice to Asclepius and to Hygieia twice each year on behalf of their own bodies and of those they have healed".<sup>16</sup> Although it was often believed in modern scholarship that secular medicine, such as the Hippocratic tradition, had somehow evolved and freed itself from cultic healing, ritual healing and secular medicine are in fact hard to keep apart, and they shared techniques, or were at least imagined to do so, in the ancient Greek world.<sup>17</sup>

In light of these strong ties between Asclepius and the medical practices of human doctors, the setting of *mimiamb 4* in an Asclepiad sanctuary would then, I suggest, already alert Herodas' learned audience of a possible connection with the secular medical tradition and its terminology. Let us now consider the poem at hand.

## FEVER AND SWELLING

Having greeted Asclepius and the other members of his divine family, Kynno apologises for the humble sacrifice of the cockerel she and Kokkale bring in (vss. 1-18), thereby casting the two as women of modest means.<sup>18</sup> Kynno then instructs her friend

14 The invoked deities are listed in the first 11 verses of the *mimiamb*, and include in addition to those already mentioned: Coronis, Epio, Iaso, Machaon and Podalirius. For the deities of the invocation in the *Oath* and their relevance in the Hippocratic tradition, see Jouanna 2018, 9-12 (section 1a of the text in Jouanna's edition).

15 Wickkiser 2008, 53-55. Hippocrates himself may have belonged to the Coan branch of a family of Asclepiads, who traced their lineage back to the god through his son Podalirius. At a certain point, they would have taken in students of medicine to ensure the survival of this craft in their family: see Jouanna 2018, xxv-xxxi. If the identification of the Asclepieum in *mimiamb 4* as the one on Cos is correct, this setting may even have recalled the influence of the Coan 'father of medicine', Hippocrates himself.

16 For the inscription (IG II<sup>2</sup> 772.9-13) and the translation, see Stafford 2005, 128.

17 This is not to say there was no competition between the two groups in the medical marketplace: L. T. Percy demonstrates that both the Hippocratics and the Asclepiad priests at Epidaurus competed over the authority over dreams and their interpretation, and mentions differences in their approaches to them. But he also allows for "[...] the cooperative relationship between at least some physicians and the worship of Asclepius [...]". See Percy 2013, 101 note 23, and the references there.

18 The poem opens with a greeting to Asclepius and his family, and includes a Paeian song at the end (verses 82-85, on which see Zanker 2009, 119), neatly flanking the poem with Asclepiad ritual. On the cockerel as an indication of lack of wealth, see Headlam/Knox 1922, xiv.

Kokkale to “put the tablet down on Hygieia’s right.”<sup>19</sup> This tablet most likely contains a written account of the cure for their unspecified diseases (νούσων, mentioned in vs. 17).<sup>20</sup> By referencing the conditions the women were previously suffering from, Kynno here draws attention to a medicalised context. It is Kynno who knows her way around the temple and is the better versed of the two in Asclepiad cult, even bossing Kokkale around in the final verses. Herodas seems very much concerned with the dramatic characterization of the two women in mimiamb 4, especially “in their role as contrasts”.<sup>21</sup>

After Kynno has ordered Kydilla to call the temple attendant, she flies into a rage against the slave girl, who is so overwhelmed by the artworks surrounding her that she can do nothing but gape at them and does not hear her mistress (vss. 42-52). The enraged Kynno cries out, starting with another invocation of the god of healing:

“Μαρτύρομαι, Κύδιλλα, τὸν θεὸν τοῦτον, ὡς ἔκ με καίεις οὐ θέλουσιν οἰδῆσαι.”

“May this god here be my witness, Kydilla, you’re inflaming me even though I don’t want to flare up!”<sup>22</sup>

After Kynno threatens to hurt the girl, Kokkale quickly intervenes and tells Kynno to calm down: “Don’t get excited [μὴ [...] καρδιηβολεῦ] so easily over every little thing, Kynno”.<sup>23</sup> Here the difference in character between the hot-headed Kynno and the gentle Kokkale is most marked: Kokkale is, in G. Zanker’s words, “probably one of the most sympathetic characters in Herodas”.<sup>24</sup> In his 1971 edition of the mimiamb, I. C. Cunningham calls verse 49 “[a]n infuriated mixture of metaphors”.<sup>25</sup> Cunningham thus interprets the verse as emotive, expressing Kynno’s anger, as do W. Headlam and A. D. Knox, and G. Puccioni in their earlier

19 Zanker 2009, 99 for the translation.

20 Ibid., 111 on the tablet.

21 Ibid., 106.

22 Herodas 4.48-49. Zanker 2009, 100-101 for text and translation. The centrality of these lines in the 95 verse long poem could be taken to indicate Herodas wished to emphasize them specifically.

23 Herodas 4.52. Zanker 2009, 100-101 for text and translation.

24 Ibid., 107.

25 Cunningham 1971, 137, who translates “[t]hat you inflame me though I don’t want to swell up”, and 137-138 for examples of οἰδέειν as expressing anger in ancient Greek texts. Although Cunningham’s 1971 translation – as well as the one in his 2002 Loeb edition (see Rusten/Cunningham 2002, 231) – does justice to the technical medical meaning of the verbs, he does not explicitly mention or reflect on their medical usage. He seems to prefer the verbs’ emotive meaning in his commentary.

editions.<sup>26</sup> Considering the Asclepiad healing context – brought to mind again by Kynno explicitly invoking Asclepius right before her outburst and her references to “diseases” in verse 17 – I would suggest the second verse could also be read otherwise.

Both of the verbs used, ἔκ-καίειν (in tmesis) and οἰδέειν, are often used in a medical context.<sup>27</sup> For example, ἔκ-καίειν, ‘to burn out’, appears in the Hippocratic treatise *Diseases 1*, in a discussion of the consequences of a ruptured growth in the lung which keeps on giving off pus. The blood vessels close “inasmuch as the blood from them is burnt out [ἐκκεκαυμένου] by the fevers”.<sup>28</sup> Later in the same treatise, the author discusses a kind of fever, καῦσος – a word that has the same root as ἔκ-καίειν – which arises when phlegm is moved through the body, reaches the vessels and blood, and starts heating up. As a result, most of the moisture is burned out (ἐκκαίεται) of the extremities of the body.<sup>29</sup> In Hippocratic pathology then, ἔκ-καίειν seems to designate ‘drying out due to fever’.<sup>30</sup> It is worth considering here that the non-composite form καίειν ‘to burn’ is, although usually in the passive, also used to denote the effects of fever, or a general feeling of heat, in the Hippocratic Corpus, for example at *Aphorisms 4.48*: “In continued fevers [πυρετοῖσιν], if the external parts be cold but the internal parts burning hot [καίηται], while the patient suffers from thirst, it is a fatal sign”.<sup>31</sup>

The second verb used by Kynno to describe Kydilla’s effect on her, οἰδέειν, ‘to swell’, is a regular appearance in Hippocratic

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26 Headlam/Knox 1922, 193; Puccioni 1950, 81: “ἐκ-κάεις, tmesi, « mi scaldi » (d’ira)” and “οἰδήσαι « gonfiare » come nell’uso vivo Italiano”.

27 I use examples from the Hippocratic Corpus, as it is the most extensive corpus of medical texts available before Galen and is mostly slightly older than Herodas. The treatises quoted here belong to the fifth and fourth centuries BC. I do not want to argue that Herodas knew the Hippocratic treatises, keeping Kazantzidis’ warning, quoted earlier, in mind. Rather, I suggest Herodas and his audience were aware of similar medical concepts to those presented in the Corpus. The technical use of both verbs is included in the *Index Hippocraticus*, see Kühn/Fleischer 1989, 411 for καίω and 544 for οἰδέω.

28 *Diseases 1.19.16-17*, ἄτε τοῦ αἵματος ἐξ αὐτῶν ἐκκεκαυμένου ὑπὸ πυρετῶν. See Potter 1988, 126-127 for text and translation.

29 *Diseases 1.29.11*. See Potter 1988, 156-157 for text and translation. Other examples include: *Diseases 1.28.18*, discussing a type of pneumonia (περιπλευμονίη) in which all moisture is burnt out (κκαίει) of the lung; 1.33.3, considering patients who die from καῦσος, all of the moisture having been burnt out (ἐκκαυθῆ) of the body. The term also appears in the Hippocratic treatises *Airs, Waters, Places; Epidemics 7; Nature of the Child; Regimen 2; and Fleashes*. While none of these instances are concerned with pathology directly, they correspond to the idea of ἔκ-καίειν as drying out moisture, such as in the cases of *Diseases 1*.

30 At *Regimen in Acute Diseases 5*, both καῦσος, ‘ardent fever’ and περιπνευμονίη, ‘pneumonia’ appear in a list of diseases which are accompanied by continuous fevers (πυρετοί).

31 *Aphorisms 4.48*, Ἐν τοῖσι μὴ διαλείπουσι πυρετοῖσιν, ἦν τὰ μὲν ἔξω ψυχρὰ ἦ, τὰ δὲ ἔνδον καίηται, καὶ δίψαν ἔχη, θανάσιμον. Jones 1931, 148-149 for text and translation. See also e.g. *Coan Precognitions 113.2; Internal Affections 27.9; Diseases of Women 1.2.34*. The term is also very often used for cauterisation, for example at: *Airs, Waters, Places 20.7; Epidemics 4.4.1; 5.7.10; 7.111.1; Joints 50.52; Nature of Women 6.5*.

pathology too, as is the noun derived from it, οἰδήμα, ‘swelling’. Consider for example the following passage from *Superfetation*, in which the author notes that pathological swelling is caused by the retained foetus, and is accompanied by fever: “If the added foetus does not come out immediately (sc. after the first one), the woman has pain, an evil-smelling flux, and fever, she swells up in the face, calves and feet...”<sup>32</sup> I would therefore suggest to read verse 49 as medical jargon: “you are inducing a fever in me even though I do not want to swell up/be inflamed”.<sup>33</sup> This perhaps provides an identification – burning fever and swelling – of the unnamed diseases previously mentioned by Kynno.

G. E. R. Lloyd has taken issue, especially in the context of ancient Greek medical terminology, with categorical metaphor as an interpretive tool, as metaphor implies a divide: a term has a literal meaning and a metaphorical meaning – in this case, the verbs used have a medical and an emotive meaning – and means either one or the other.<sup>34</sup> Instead, Lloyd argues that what are often considered to be literal, primary, and metaphorical, secondary meanings of a term are actually on a spectrum: every term has ‘semantic stretch’, stretching over what we might consider to be different literal and metaphorical meanings.<sup>35</sup> These word meanings would be invoked simultaneously.<sup>36</sup> Taking up Lloyd’s concept, I would suggest that the verbs in question here

32 *Superfetation* 1.5-7. ἦν δὲ μὴ αὐτίκα ἀποχωρῆν τὸ ἐπικύημα, ὀδύνας τε ἔχει καὶ ῥεῦμα δυσώδες καὶ πυρετόν, καὶ οἰδεῖ τὸ πρόσωπον καὶ τὰς κνήμας καὶ τοὺς πόδας. See Potter 2010, 318-319 for text and translation. For other cases of οἰδέειν, see e.g. *Diseases* 2.1.6.23; 4.1.25.30; *Coan Prenotions* 443.7; *Diseases* 3.7.2. For οἰδήμα, see e.g. *Airs, Waters, Places* 7.25; *Diseases* 2.26.28 (with καίηται); *Prognostic* 17.8. This list is in no way exhaustive, as both terms are very common in the Corpus: 99 and 162 occurrences respectively.

33 The translation of Cunningham thus conveys the message quite well, and corresponds to the point I want to make here, although it bears repeating that none of the commentators has explicitly noted the use of medical language here. The general interest in the poem in the lifelike physicality of the works of art is also congruent with an emphasis on the body and its pathologies, e.g.: “If I scratched this naked boy, wouldn’t he get a wound, Kynno? The flesh that covers him pulses like hot, hot springs in the painting”. Herodas 4.59-62. Zanker 2009, 101 for the translation.

34 It is often quite difficult to determine which meaning is to be considered ‘primary’ over others. Cunningham 1971 considers the emotive meaning to be metaphorical, but he does not add what he would consider to be the primary meaning of the terms.

35 Lloyd 2003, 8-13. As examples, Lloyd discusses, among other terms, κάθαρσις, and, more important in the context of this paper, πάθος, which can denote ‘illness’, as well as ‘affection’ more generally. Von Staden 2007 provides an in-depth study of the meanings of κάθαρσις. Clements 2013 takes a stance similar to Lloyd’s vis-à-vis metaphor in his study of the Greek term δριμύς. For reservations on the usefulness of categorical metaphor on a more general level, see Rakova 2003. Specifically in scientific texts, Lloyd considers the dichotomy between the literal and the metaphorical an arbitrary one, derived from the polemic of Greek science to separate itself from other areas of Greek culture: Lloyd 1990, *passim*, but especially chapters one and two.

36 According to the linguistic ‘maximalist’ approach to lexical meaning. For a clear explanation of the minimalist and maximalist approaches to lexical meaning, see Peels 2015, 15-23.

should be interpreted as displaying semantic stretch, rather than as Cunningham’s “infuriated mix of metaphors”.<sup>37</sup>

In this line of thinking, the medical and emotive meanings were not wholly separated for Greek listeners, who would have considered both on hearing them. As Herodas primed his learned audience, as I have argued, with a medical context – the setting of the poem in the Coan sanctuary of Asclepius and Kynno mentioning of her diseases – the medical stretch would be all the more marked for them, but this does not exclude the emotive meaning. In fact, Herodas’ verse works best if we allow for semantic stretch, as it reveals a joke about Kynno’s character: it is after all her lack of emotional control that threatens her health. In becoming inflamed and swelling up in anger over Kydilla, Kynno also becomes medically inflamed and swells up, thus becoming ill, even though the whole purpose of the two friends visiting the Asclepieum was to thank the god for curing them in the first place, perhaps of the very diseases Kynno now risks contracting. Interpreting these lines as a joke, playing on medical language, would aid in the unsympathetic emotive characterisation of Kynno as bossy and easily angered, as a contrast to the gentle Kokkale, and might reveal what diseases the women were previously suffering from, which prompted the events in the dramatic sketch of mimiamb 4.

Herodas’ interest in medical language in this poem is perhaps also indicated by his use of the verb καρδιηβολέω in vs. 52: μή (...) καρδιηβολεῦ. Zanker chose to translate this admonition to Kynno as emotive: “Don’t get excited...”<sup>38</sup> Yet, this verb too may have some medical connection through its derived adjective καρδιοβόλος, ‘affecting the heart,’ which, as Cunningham has noted in his commentary on this verse, “is known as a medical term”.<sup>39</sup> The verb may thus display the same semantic stretch between emotion and pathology observed for καίω and οἰδέω,

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37 Cunningham 1971, 137.

38 Zanker 2009, 100-101. The verb is rare and only attested in this form in Herodas 4. LSJ similarly translates it as ‘lay to heart’.

39 Cunningham 1971, 138, who does not elaborate on this. The term occurs in the later medical authors Aretaeus and Oribasius. The attestation of this adjective in the work of Aretaeus of Cappadocia – a first century AD medical author who often alluded to the Hippocratic treatises – could again be taken to point to Herodas’ bringing to mind the Coan medical tradition of the Hippocratics, although this is complicated considerably by the fact that the adjective is not attested in the Hippocratic Corpus. I thank an anonymous reviewer for this suggestion. Another tentative reference to a medical context might be Herodas’ usage of Eastern Ionic dialect. This need not refer to the Hippocratic Corpus specifically, similarly composed in Ionic, although the Coan setting does make this tempting. In the context of the other references mentioned, I do not consider it unlikely that the dialect would have at least brought to mind scientific prose. For Herodas’ dialect, see Zanker 2009, 7-12.

again pertaining to the hot-headed Kynno.<sup>40</sup>

## CONCLUSION

In conclusion, then, I have argued for the importance of taking into account the Asclepiad context and medical language in interpreting Herodas' mimiamb 4. By nudging his audience with the Asclepiad setting – closely connected to the secular medical tradition – Herodas points to his usage of medical language and makes a joke at the expense of one of his characters, simultaneously capping this character development and perhaps explaining what the women suffered from. In doing so, Herodas juxtaposes Asclepiad temple medicine with the secular medical tradition, once again evincing that the two were closely intertwined in the ancient Greek imagination.<sup>41</sup>

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<sup>40</sup> Hesychius *k* 798 glosses a different form of the verb, καρδιοβολεῖσθαι (passive), as λυπεῖσθαι, 'to be hurt,' which again can be taken to be both emotional and physical.

<sup>41</sup> This article is based on an essay written for the course 'Ancient Drama in Its Social and Intellectual Context' during a semester abroad at the University of Exeter in late 2016, taught by Nicolò D'Alconzo. Many thanks to the anonymous reviewers appointed by Kleos.

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