

the distinct possibility that Seneca had, in fact, been one of the *primores viri* who accompanied Nero on guided tours of his favourite water organs. During these junkets Seneca would have been instructed about the *tabulae et tibiae* of the instruments by the Emperor himself (*ostendensque singula, de ratione ac difficultate cuiusque disserens*)!

This interpretation, then, has at least two advantages: it makes sense of the reading of the manuscripts, and it gives point to the mention of the *Meta Sudans*. Consider the sounds which issue from your own living room when your piano tuner is at work and you will appreciate the accuracy of Seneca's description. I therefore suggest that Summers' translation be adapted to read: 'and this fellow who, near the *Meta Sudans*, tests the planks and pipes [of water organs] and does not play a tune on them,⁹ but only makes intermittent bellowings.'¹⁰

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⁹ *Cantare* appears to be the *mot juste* for making music on the water organ; cf. Petronius, *Satyricon* 36: ...*ut putares essedarium hydraule cantate pugnare*.

¹⁰ I would like to thank Professor Philip Stadter and an anonymous reader for their helpful suggestions.

Correction

On p. 339 of *Classical Quarterly* 36 (1986), note 9 of the posthumous article by T. C. W. Stinton, 'Sophocles, *Trachiniae* 94–102', refers to '*JHS* 106 (1986, forthcoming)'. The reference should in fact be to T. C. W. Stinton, 'Greek tragic texts and the limits of conservatism', *BICS* 32 (1985), 35ff.

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