

At *NH* 35.147, Pliny offers precious information on female artists of Greece and Rome. This paper emends Pliny's text, thereby attributing a more precise subject to a painting by a Greek woman.

Jerzy Linderski has recently discussed the difficulties associated with text and interpretation of the first sentence of 35.147 (*ZPE* 2003.83-7). Pliny lists female painters from antiquity, including Irene, daughter of Cratinus. The disputed portion of the text normally appears as follows (Mayhoff 1897): *Irene, Cratini pictoris filia et discipula, puellam, quae est Eleusine, Calypso, senem et praestigiatores Theodorum, Alcisthenen saltatorem* (sc. *pinxit*). Since the nineteenth century, scholars have debated whether *Calypso* is here in the accusative or nominative case; in other words, was she one of five known works of Irene or does Pliny include an unattested painter named Calypso, creator of the last three works mentioned (thereby reducing Irene's known corpus to the Eleusinian girl)? Prof. Linderski, concurring with the now more common view that Calypso is a painting, ingeniously suggests that in antiquity an ambiguity over grammatical case was resolved by changing an original *Calypso* to *Calypsonem*. He therefore proposes deleting *senem* as a later conjecture and reading *Calypso* as accusative, the accusative form that we know Pliny endorsed (*Char. gramm.* p. 162.6-11).

While agreeing that Calypso is a painting, I propose here an emendation that is more plausible paleographically and accords well with known representations of the nymph. I suggest *Calypso sedentem* for the text transmitted at 35.147 (*Calypso senem et*). Several points favor this emendation: 1) it provides Calypso with an epithet, like most of the other works listed by Pliny in this passage; 2) it is paleographically easy; 3) our anonymous old man (*senem*), over whose interpretation scholars cannot agree, now disappears from the record, replaced by an admirable double chiasmus in asyndeton. The emendation to the accusative (*Calypso sedentem*) also identifies Calypso as beyond doubt painting and not painter, a claim still repeated in the literature. I close by conjecturing how Irene's "new" subject--a Calypso seated, presumably after the departure of Odysseus--may supplement our understanding of women artists in Greece and Rome.