The Greek anthology

William Roger Paton
H. Whipple

Princeton, Sept. 1917

Theodore D. Miller
Princeton
November, 1916
THE GREEK ANTHOLOGY

I
THE GREEK ANTHOLOGY
WITH AN ENGLISH TRANSLATION BY
W. R. PATON

IN FIVE VOLUMES
I

LONDON : WILLIAM HEINEMANN
NEW YORK : G. P. PUTNAM'S SONS
MCMXVI
PREFACE

The Palatine Anthology, so called because it is contained only in the unique manuscript of the Palatine Library at Heidelberg, was composed in the tenth century by Constantine Cephalas. He drew chiefly from three older Anthologies of widely different date: (1) the Stephanus, or Wreath, of Meleager, collected in the beginning of the first century B.C. by this master of the elegiac epigram and comprising all that is most worthy of preservation in these pages. Meleager was a quite unique personality in his own age, and his collection comprises no poems (as far as we know) of that age, except his own. It consists of poems of the seventh to third centuries B.C., i.e. of all the great or classical period of Greek literature. (2) The Stephanus of Philippus, made probably in the reign of Augustus. The spirit of poesy had in the interval descended on Italy, rather than on Greece, and here the most Roman poets, such as Crinagoras of Mytilene, are those who please the most. (3) The Cycle of Agathias, made in the age of Justinian and comprising strictly contemporary work. There is

1 Antipater of Sidon is however his contemporary.
PREFACE

much tenderness and beauty in many of the poems, but the writers wrote in a language which they did not command, but by which they were commanded, as all who try to write ancient Greek are.

Cephalas included also in addition to the poems drawn from these main sources: (1) a certain number of epigrams derived from well-known authors and a few copied from stones; (2) the Musa Puerilis of Strato (Book XII), a collection on a special subject made at an uncertain date\(^1\); (3) a collection of Love poems largely by Rufinus (beginning of Book V); (4) the epigrams of the Alexandrian Palladas (fifth century a.d.).\(^2\) At the beginning of each book (from Book V onwards) I try to indicate what is certainly due to each source. In Book IV will be found the proems of the three chief sources that I mention above. Books I–III explain themselves.

In the twelfth or thirteenth century a scholar of astounding industry, Maximus Planudes, to whom learning owes a heavy debt, rearranged and revised the work of Cephalas and to him alone we owe

\(^1\) For the sources of this book and also of the satirical epigrams of Book XI see the special prefaces to these books.

\(^2\) Some at least of these seem to have been incorporated by Agathias in his Cycle. It is not necessary to mention here matter included in the Palatine MS. but not reproduced in the printed texts.
PREFACE

the preservation of the epigrams here printed as an appendix (Book XVI), derived, no doubt, chiefly from a now lost book of Cephalas' Anthology containing epigrams on works of art. It may be a matter of dispute among scholars, but I do not believe myself that he had any text before him which was better than, or independent of, the tradition of the Palatine Manuscript. I therefore always follow, as strictly as possible, this tradition.

In Smith's Biographical Dictionary, under Planudes, a good account is given of the history of the Anthology, and readers may consult this. A still better and more recent account is Mr. Mackail's in the Introduction to his Select Epigrams from the Greek Anthology.

A word should, perhaps, be said as to the arrangement of the epigrams in the three principal sources. Agathias in his proem gives us his own classification of the Epigrams: (1) Dedicatory, (2) On Works of Art, (3) Sepulchral, (4) Declamatory (?), (5) Satirical, (6) Amatory, (7) Convivial; i.e. the same classification as that of Cephalas, but not in the same order. The Scholiast of the Palatine MS. tells us that Meleager's Wreath was not arranged under subjects at all but alphabetically (i.e. in the alphabetical order of the first letters of the poems), and
we know that Philippus’ Wreath was so arranged, as all the longer fragments of it retain this order. Curiously enough there are very few traces of such an order in the fragments of Meleager’s Wreath, none in the present volume. This is a fact I will not attempt to explain.

I would beg any possible, but improbable, reader who desires to peruse the Anthology as a whole, to read first the epigrams of Meleager’s Stephanus, then those of that of Philippus, and finally the Byzantine poems. In the intervals the iron hand of History had entirely recast and changed the spirit and the language of Greece, and much misunderstanding has been caused by people quoting anything from the “Greek Anthology” as specifically “Greek.” We have to deal with three ages almost as widely separated as the Roman conquest, the Saxon conquest, and the Norman conquest of England. It is true that the poems of all the epochs are written in a language that professes to be one, but this is only due to the consciousness of the learned Greeks, a consciousness we still respect in them to-day, that the glorious language of old Greece is their imperishable heritage, a heritage that the corruption of the ages should not be permitted to defile.

As regards the Greek text in Books I–VII and
PREFACE

IX, which had the advantage of being edited by Stadtmüller (the Teubner text), I do not give the sources of such changes from the long standard text of Dübner (the Didot text) as I think fit to make, except in cases where these sources are subsequent to Stadtmüller's edition, in which all conjectures previously made are cited and in which full information is given about the tradition. This work of his life was cut short by his lamented death, and in the remaining books, though through the kindness of the Loeb Library I have the advantage of consulting the facsimile of the Palatine MS., I shall not have that of his learned aid.

W. R. PATON.
CONTENTS

PREFACE ........................................... V

A CHRONOLOGICAL LIST OF THE MORE IMPORTANT BOOKS
CONTAINING VERSE TRANSLATIONS FROM THE GREEK
ANTHOLOGY .................................... xiii

BOOK I.—CHRISTIAN EPIGRAMS ................. 1

BOOK II.—CHRISTODORUS OF THEBES IN EGYPT ... 57

BOOK III.—THE CYZICENE EPIGRAMS ........... 93

BOOK IV.—THE PROEMS OF THE DIFFERENT ANTHOLOGIES 109

BOOK V.—THE AMATORY EPIGRAMS .............. 127

BOOK VI.—THE DEDICATORY EPIGRAMS .......... 297

GENERAL INDEX ................................ 493

INDEX OF AUTHORS INCLUDED IN THIS VOLUME ... 498
A CHRONOLOGICAL LIST OF THE MORE IMPORTANT
BOOKS CONTAINING VERSE TRANSLATIONS FROM
THE GREEK ANTHOLOGY

1806. Translations, chiefly from the Greek Anthology, etc.
      [By R. Bland and J. H. Merivale.]

1813. Collections from the Greek Anthology and from the
      Pastoral, Elegiac and Dramatic Poets of Greece.
      By R. Bland and others.
      [Many versions by J. H. Merivale.]

      [Many versions by C. Merivale.]

1847. Specimens of the Poets and Poetry of Greece and
      Rome. By various translators. Edited by

1849. Anthologia Polyglotta. A selection of versions in
      various languages, chiefly from the Greek
      Anthology. By H. Wellesley.
      [Wellesley was only the editor and author of some
      of the versions.]

1852. The Greek Anthology, as selected for the use of West-
      minster, Eton and other Public Schools. Literally
      translated into English prose, chiefly by G.
      Burges. To which are added metrical versions,
      etc.
      [Bohn's Classics.]

[1864]. Greek Anthology, with Notes Critical and Explanatory.
      Translated by Major Robert Guthrie MacGregor.
      [MacGregor, an Anglo-Indian soldier, produced ad-
      vance instalments, as Specimens of Greek An-
      thology [1855] and Epitaphs from the Greek:
      Anthology [1857]. His versions are rather dull,
      but close to the Greek.]
CHRONOLOGICAL LIST


[The Epigrams were reprinted in 1892, as *A Chaplet from the Greek Anthology*.]

1871. *Miscellanea* by John Addington Symonds, M.D. Selected and edited, with an introductory memoir, by his son.


[Ed. 3, 1893. Chapter xxii. in vol. ii. deals with the Anthology, and contains many versions by the author, his father, and others.]


1881. *Amaranth and Asphodel*. Songs from the Greek Anthology. By Alfred Joshua Butler.

[The translator is to be distinguished from the late Arthur J. Butler.]

1883. *Love in Idleness: a volume of Poems*. By H. C. Beeching (by whom the majority of versions from the Anthology are contributed), J. B. B. Nicholls, and J. W. Mackail. The book was reprinted in part as *Love's Looking Glass*, in 1891, and Dean Beeching's versions are reprinted, revised, in his *In a Garden*, 1895.]


[Second edition, 1892, with additions.]

[1889]. *Selections from the Greek Anthology*. Edited by Graham R. Thomson.

[In the "Canterbury Poets" series. Not very well edited, but contains many good versions.]


[1891.] *From the Garden of Hellas*. Translations into verse from the Greek Anthology. By Lilla C. Perry.
OF VERSE TRANSLATIONS


1903. *Paraphrases and Translations from the Greek.* By the Earl of Cromer.

1907. *A Book of Greek Verse.* By Walter Headlam. [Translations from and into Greek.]


1911. *Greek Love Songs and Epigrams from the Anthology.* By J. A. Pott.

1913. ——— Second series.

"*Ancient Gems in Modern Settings.* Being versions of the Greek Anthology in English rhyme by various writers. Edited by G. B. Grundy. [Many versions are contributed by the Editor and Mr. Pott.]
GREEK ANTHOLOGY

BOOK I

CHRISTIAN EPIGRAMS

Chiefly copies of actual inscriptions on Byzantine churches earlier than 1000 A.D., and as such of historic value. The frequent allusions to the brilliant effect created by the mosaics and precious marbles will be noticed.
ΑΝΘΟΛΟΓΙΑ

Α

ΤΑ ΤΩΝ ΧΡΙΣΤΙΑΝΩΝ ΕΠΙΓΡΑΜΜΑΤΑ

tà τῶν Χριστιανών προτετάχθω εὑσεβή τε καὶ θεῖα ἐπιγράμματα καὶ οἱ Ἔλληνες ἀπαρέσκονται.

1.—Εἰς τὸ κυβούριον τῆς ἁγίας Σοφίας

"Ας οἱ πλάνοι καθείλουν ἐνθάδ’ εἰκόνας ἀνακτεῖς ἐστήλωσαν εὑσεβεῖς πάλιν.

2.—Ἐν ταῖς ἄψυσι τῶν Βλαχερνῶν

Θείος Ἰουστῖνος, Σοφίης πόσις, ὧ πόρε Χριστὸς πάντα διορθοῦσθαι, καὶ κλέος ἐν πολέμοις, Μητρὸς ἀπευρογάμῳ δόμου σκάζοντα νοήσας, σαθρὸν ἀποσκεδάσας τεῦξε μιν ἀσφαλέως.

3.—Ἐἰς τὸ αὐτὸ ἐν ταῖς αὐταῖς

Ὁ πρὶν Ἰουστῖνος περικαλλέα δείματο νηὸν τούτον Μητρὶ Θεοῦ, κάλλεῖ λαμπόμενον ὀπλότερος δὲ μετ’ αὐτὸν Ἰουστῖνος βασιλεύων κρείσσονα τῆς προτέρης ὡπασεν ἀγλαίην.
GREEK ANTHOLOGY

BOOK I

CHRISTIAN EPIGRAMS

Let the pious and godly Christian Epigrams take precedence, even if the pagans are displeased.

1.—Inscribed on the Tabernacle of Saint Sophia

The images\(^1\) that the heretics took down from here our pious sovereigns replaced.

2.—Inscribed on the Apse of Blachernae

The divine Justin, the husband of Sophia, to whom Christ granted the gift of restoring everything, and glory in war, finding that the temple of the Virgin Mother was tottering, took the decayed part to pieces and built it up again securely.

3.—On the Same

This lovely temple shining with beauty the earlier Justin built to the Mother of God. A later Justin during his reign endowed it with more than its former splendour.

\(^1\) Here and below of course = icons, pictures.
GREEK ANTHOLOGY

4.—Eis tôn vndn tou Προδρόμου én tv Στουδίου
Τούτον Ἰωάννη, Χριστοῦ μεγάλω ϑεράποντι, Στουδίου ἀγλαῖν οἶκον ἐδείματο· καρπαλίμος δὲ τῶν κάμεν εὐρετο μισθόν, ἐλών ὑπατηθῆ ῥάβδων.

5.—Eis tôn vndn tou ἁγίου ἀποστόλου Θωμᾶ én tois Αμαντίου
Τόνδε Θεῷ κάμες οἶκον, Ἀμάντιε, μεσσόθι πόντου, τοῖς πολυπνήτως κύμασε μαρνάμενος. οὐ νότος, οὐ βορέης ιερόν σέο δώμα τινάζει, νηῦθε θεσπεσίῳ τὸδε φυλασσόμενον. ζώοις ἡματα πολλά· σύ γὰρ νεοθηλέα Ῥώμην, πόντῳ ἐπαίξας, θήκας φαιδροτέρην.

6.—Eis tôn vndn tou ἁγίου Θεοδώρου én tois Σφωρακίου
Σφωράκιος ποίησε φυγὼν φλόγα μάρτυρι νηόν.

7.—Eis tôn aútôn
Σφωράκιος, ζῶοντι φίλα ἑρεπτηρία τίνων γήθενεν Ἀντόλιος, σῶς ἀνεψιος· οἰχομένῳ δὲ αἰεὶ σοι γεφάρην τελέει χάριν· ὡστε καὶ ἀλλήν εὑρε, καὶ ἐν νηῷ στ ἀνεθήκατο, τὸν κάμες αὐτὸς.

8.—Eis tôn vndn tōn ἁγίων ἀποστόλων Πέτρου καὶ Παύλου, τηρησίου του ἁγίου Σεργίου εἰς τὰ Ὁρμίσδου
Χριστὸν παμβασιλῆα φίλοις καμάτοισι γεφάρων τούτον Ἰουστινιανὸς ἀγακλέα δείματο νηόν.
CHRISTIAN EPIGRAMS

4.—On the Temple of St. John the Baptist ("the Forerunner") in the property of Studius

Studius built this fair house to John the great servant of Christ, and quickly gained the reward of his work by obtaining the consular fasces.

5.—On the Church of St. Thomas the Apostle in the property of Amantius

This house thou didst make for God, Amantius, in the middle of the sea, combating the swirling waves. Nor south nor north wind shall shake thy holy house, guarded as it is by this divine temple. May thy days be many; for thou by invading the sea hast made New Rome more glorious.

6.—On the Church of St. Theodore in the land of Sphoracius

Sphoracius having escaped from a fire built this temple to the Martyr.

7.—On the Same

Sphoracius, Antolius thy nephew rejoiced in repaying during thy life thy kindness in bringing him up, and now thou art dead ever pays thee grateful honour; so that he found for thee a new honour, and laid thee in the temple thou thyself didst build.

8.—On the Church of the Holy Apostles Peter and Paul near St. Sergius in the property of Hormisdas

Honouring the King of Kings, Christ, with his works, Justinian built this glorious temple to Peter
Πέτρῳ καὶ Παύλῳ· θεράπουσι γὰρ εὐχὸς ὃπάξων αὐτῷ δή τις ἀνακτὶ φέρει πολυκυδέα τιμήν. ἐνθάδε καὶ ψυχῇ καὶ ὁμμασὶ κέρδος ἐτοίμῳν εὐχαίσιν μὲν ἐκαστὸς ὃ τι χρέος ἐστὶν ἐλέσθω, τερπέσθω δὲ ὅρων κάλλος καὶ δώματος αἰγήν.

9.—Εἰς τὸν ναὸν τοῦ Ἀρχαγγέλου ἐν Βοθρέπτῳ
Καὶ τόδε σῶν καμάτων παναίδιμον ἔργου ἐτύχθη, Γερράδιε κλωτομῆτι· σὺ γὰρ περικαλλέα νηῶν ἀγγελικῆς στρατιῆς σημάντορος αὕτης ἐδείξας.

10.—Εἰς τὸν ναὸν τοῦ ἁγίου μάρτυρος Πολυεύκτου
Εὐδοκίῆ μὲν ἀνασάνα θεῶν σπεύδουσα γεραιῶν, πρότη εἴην ἐτευχὲς θεοφραδέος Πολυεύκτου· ἀλλ’ οὐ τοῖν ἐτευχὲ καὶ οὐ τόσον· οὐ τινι φειδοῖ, οὐ κτεάτων χατέουσα—τίνος βασίλεια χατίζει;— ἀλλ’ ὡς θυμὸν ἔχουσα θεοπρότον, ὅτι γενέθλην καλλείψεις δεδαίαν ἀμείνουν κόσμουν ὅπάξειν. ἐνθεὶ Πολυλιανῆ, ζαθέων ἀμάρνυμα τοκῆς, τέτρατον ἐκ κεινῶν βασιλῆιον αἴμα λαχοῦσα, ἐλπίδας οὐκ ἐφευσαν ἀριστώδιαν ἀνάσσης· ἀλλὰ μὲν ἐκ βαιοῖο μέγαν καὶ τοῖν ἐγείρει, κύδος ἀξίσασα πολυσκηπτρων γενετήρων πάντα γὰρ ὄσα τέλεσσεν ὑπέρτερα τευχὲ τοκῆν, ὀρθὴν πιστὶν ἔχουσα φιλοχρίστου μενοῦνης. τίς γὰρ Πολυλιανῆ οὐκ ἔκλυς, ὅτι καὶ αὐτοὺς εὐκαμάτως ἔργοις ἔοιες φαιδροῦνε τοκῆς, εὐσεβῆς ἀλέγουσα; μόνῃ δ’ ἱδρ守住 δικαῖς ἅξιοιν οἰκον ἐτευχές ἀειξῶν Πολυεύκτω. καὶ γὰρ ἄει δεδήκης ἀμεμφέα δόρα κομίζειν πᾶσιν ἀεθλητήρας ἐπουρανίου βασιλῆος.
CHRISTIAN EPIGRAMS

and Paul, for by giving honour to His servants a man offereth great glory to the King Himself. Here is profit for the soul and for the eyes. Let each get what he hath need of by his prayers, and take joy in looking at the beauty and splendour of the house.

9.—On the Church of St. Michael in Bothreptus

And this celebrated work too is the fruit of thy toil, skilled Gerradius. For thou didst reveal to us anew the lovely temple of the captain of the angelic host.

10.—On the Church of the Holy Martyr Polyeuctus

Eudocia the empress, eager to honour God, first built here a temple of Polyeuctus the servant of God. But she did not make it as great and beautiful as it is, not from any economy or lack of possessions—what doth a queen lack?—but because her prophetic soul told her that she should leave a family well knowing how better to adorn it. Whence Juliana, the glory of her blessed parents, inheriting their royal blood in the fourth generation, did not defeat the hopes of the Queen, the mother of a noble race, but raised this from a small temple to its present size and beauty, increasing the glory of her many-sceptred ancestors; for all that she made, she made more magnificent than they, holding the true faith of a mind devoted to Christ. Who hath not heard of Juliana, how in her pious care she glorified even her parents by fair-fashioned works? All alone by her righteous toil she built a worthy house to immortal Polyeuctus, for she had ever studied to give blameless gifts to all athletes of the Heavenly King. Every country cries,
GREEK ANTHOLOGY

πάσα χθόνι βοά, πάσα πτόλισ, ὅτι τοκῆς
φαιδροτέροις ποίησε όρειοτέροις επ’ ἔργοις.
πού γάρ Ἰουλιανὴ ἁγίως οὐκ ἔστων ἰδέσθαι
νηὸν ἀγαστήσασαν ἁγακλέα; ποῦ σεό μούνης
ἐυσεβεῖων οὐκ ἔστων ἰδεῖν σημῆνα χειρῶν;
ποίος δ’ ἔπλετο χῶρος, δ’ οὔ μάθε σεό μενοῦνη
ἐυσεβίης πλῆθοσαν; ὅλης χθονοὶ ἐνναετήρες
σοὺς καμάτους μέλπουσιν ἀειμνήστους γεγαώτας.
ἔργα γάρ εὐσεβίης οὐ κρύπτεται. οὐ γάρ ἀέθλους
λήθη ἀποσβέννυσιν ἀριστοπόνων ἀρετῶν.
ὁσα δὲ σῇ παλάμῃ θεοπείθεα δώματα τεύχει
οὐδ’ αὐτή δεδάνκας: ἀμετρήτους γάρ, ὅτι,
μόνης οὐ εὔμπασαν ἀνά χθόνα δέιμαυ ναούς,
οὐρανίον θεράποντας αἰεὶ τρωμέονα θεοῦ.
ἔχθεσι δ’ εὐκαμάτοισιν ἐφεστομέτῃ γενετήρων
πάσιν, αἰειώσουσιν ἐγν τεκτήματο φύτλην,
εὐσεβίης εὔμπασαν αἰεὶ πατέουσα πορείνην.
τούνεκά μιν θεράποντες ἐπουρανίου βασιλῆς,
ὁσοῖς δώρα δίδωσιν, ὅσοις δωμήσατο νηὸς,
προφρονέως ἐρύεσθε σὺν νιεί, τοίο τε κούραις;
μύμνου δ’ ἀσπετον εὔχοας ἀριστοπόνοιο γενέθλης,
εἰσόκεν ἥλιος πυριλαμπέα δίφρον ἐλαύνει.

Ἐν τῇ εἰσόδῳ τοῦ αὐτοῦ ναοῦ ἔξω τοῦ νάρθηκος πρὸς τὴν ἅψιδα

Ποίος Ἰουλιανῆς χορὸς ἀρικώς ἐστὶν ἀέθλους,
ἡ μετὰ Κωνσταντῖνον ἔχεις κοσμήτορα Ῥώμης,
καὶ μετὰ Θεοδοσίου παγχρύσειον ἱερὸν ὅμμα,
καὶ μετὰ τοσσατίων προγόνων βασιληίδα ρίζαν,
ἄξιον ἤς γενεῖς καὶ ύπέρτερον ἤνυσεν ἔργον
εἶν ὁλῖγοις ἔτεσιν; χρόνον ἤδ’ ἐβιῆσατο μούνη,
CHRISTIAN EPIGRAMS

every city, that she made her parents more glorious by better works. Where do we not find that Juliana hath raised splendid temples to the Saints? Where do we not see the signs of the pious hand of thee alone? What place hath not learnt that thy mind is full of piety? The inhabitants of the whole world sing thy works, which are eternally remembered. For the works of piety are not hidden; oblivion doth not quench the labours of beneficent virtue. Not even thyself knoweth how many houses dedicated to God thy hand hath made; for thou alone, I ween, didst build innumerable temples all over the world, ever fearing the servants of God in Heaven. Following by her good works all the footsteps of her parents she made the fame of her race immortal, always walking in the whole path of piety. Therefore, all ye servants of the Heavenly King to whom she gave gifts or built temples, preserve her gladly with her son and his daughters, and may the immeasurable glory of the most beneficent family survive as long as the Sun drives his burning chariot.

At the Entrance of the same Church, outside the Narthex 1 towards the Apse

What quire is sufficient to chant the works of Juliana, who after Constantine, the adorer of his Rome, and after the holy golden light of Theodosius, and after so many royal ancestors, in a few years accomplished a work worthy of her race, yea, more than worthy? She alone did violence

1 i.e. vestibule.
GREEK ANTHOLOGY

καὶ σοφίην παρέλασσεν ἀειδομένου Σολομῶνος,
νηὺς ἀναστήσασα θεηδόχου, οὐ μέγας αἷῶν
οὐ δύναται μέλλαι φαρίτων πολυδαίδαλον αὐγῆν·
οἷος μὲν προβέβηκε βαθυρίζοισι θεμέθλοις,
νέρθεν ἀναθρόσκων καὶ αἰθέρος ἄστρα διώκων·
οἷος δ’ ἀντολής μηκύνεται ἐς δύσιν ἔρπων,
ἀρρήτως Φαέθοντος ὑπαστράπτων ἀμαρυγαῖς,
τῇ καὶ τῇ πλευρήσι’ μέσης δ’ ἐκάτερθε πορείς
κόινες ἀρρήκτοις ἐπὶ κίοσιν ἐστήτατε
χρυσόροφοι ἀκτίνας ἀερτάξουσι καλύπτρης.
κόλποι δ’ ἀμφοτέρωθεν ἐπ’ ἁγίδεσιν χυθέντες
φέγγοις ἀειδίων ἐμαίωσαντο σελήνης·
τοίχοι δ’ ἀντιπέρθεν ἀμετρήτοις κελεύθοις
θεσπεσίας λειμώνας ἀνεξώσαντο μετᾶλλων,
οὗς φύσις ἀντήσασα μέσοις ἐνθεόθεσι πέτρης
ἀγλαίην ἐκλεπτε, θεοῦ δ’ εὐφύλασσε μελάθροις,
ὅρων Ὁουλιανῆς, ἦνα θέσκελα ἐργα τελέσσῃ
ἀχράντους κραδίης ὕπὸ νεύμασι ταῦτα καμοῦσα.
τίς δὲ φέρων θοὺν ἱχνος ἐπὶ ζευγηθήδας αὔρας
ὑμνοπόλος σοφίης, ἐκατὸν βλεφάροις πεποιθώς,
tοξεύσει ἐκάτερθε πολύτροπα δὴνεα τέχνης,
οἶκον ἰδὼν λάμποντα, περίδρομον, ἄλλον ἐπ’ ἄλλῳ,
ἐνθ’ ἦνα καὶ γραφίδων ἱερῶν ὑπὸρ ἄντυγος αὐλῆς
ἐστὶν ἰδεῖν μέγα ταῦμα, πολύφρονα Κωνσταντῖνων,
πόσ προφυγών εἰδώλα θεημάχον ἐσθεςε λύσσην,
καὶ Τριάδος φᾶς εὕρεν ἐν ὑδατί γνία καθήρας.
τοῖν Ὁουλιανῆ, μετὰ μυρίων ἐσμὸν ἀέθλων,
ἠνυσε τοῦτον ἄθλον ὑπὲρ ψυχῆς γενετήρων,
καὶ σφετέρου βιότοιο, καὶ ἐσσομένων καὶ ἐόντων.
CHRISTIAN EPIGRAMS

to Time and surpassed the wisdom of renowned Solomon by raising a habitation for God, whose glittering and elaborate beauty the ages cannot celebrate—how it rises from its deep-rooted foundations, running up from the ground and aspiring to the stars of heaven, and how from east to west it extends itself glittering with unspeakable brightness in the sunlight on both its sides! On either side of its aisle columns standing on firm columns support the rays of the golden dome, while on each side arched recesses scattered on the dome reproduce the ever-revolving light of the moon. The opposite walls in innumerable paths are clothed in marvellous metallic veins of colour, like flowery meadows which Nature made to flower in the depth of the rock, and hid their glory, keeping them for the House of God, to be the gift of Juliana, so that she might produce a divine work, following in her toil the stainless dictates of her heart. What singer of skilful works shall now hasten to the west,\(^1\) armed with a hundred eyes, and read aright the various devices on the walls, gazing on the circle of the shining house, one story set on another? There you may see a marvellous creation of the holy pencils above the centre of the porch, the wise Constantine, how escaping from the idols he quenched the impious fury of the heathen and found the light of the Trinity by cleansing his limbs in water. Such is the labour that Juliana, after a countless swarm of labours, accomplished for the souls of her parents, and for her own life, and for that of those who are and shall be.

\(^1\) i.e. the west façade.
GREEK ANTHOLOGY

11.—Εἰς τοὺς ἁγίους Ἀναργύρους τοὺς εἰς τὰ Βασιλικόν
Τοῖς σεῖς θεράπουσιν ἡ θεράπαινα προσφέρω
Σοφία τὸ δῶρον. Χριστέ, προσδέχον τὰ σά,
καὶ τῷ βασίλει μου μισθὸν Ἰουστίνῳ δίδουν,
νίκας ἐπὶ νίκαις κατὰ νόσον καὶ βαρβάρων.

12.—Εἰς τὴν ἁγίαν Εὐφημίαν τὴν Ὀλυμπίον
Εἰμὶ δόμος Τριάδος, τρισύῃ δὲ με τεῦξε γενέθλησιν
πρώτη μὲν πολέμους καὶ βάρβαρα φύλα φυγοῦσα
τεῦξατο καὶ μ’ ἀνέθηκε θεῷ ζωάγραι μόχθων
Θεοδοσίου θυγάτηρ Εὐδοξία· ἐκ δὲ με κεῖσα
Πλακιδίη κόσμησε σὺν ὀλβίστῳ παρακύμη
εἰ δὲ που ἀγλαίης ἐπεδεύσετο κάλλος ἐμείο,
τὴν δὲ μοι ὀλβιόδωρος ὑπὲρ μνήμης γενετήρων
δώκεν Ἰουλιανή, καὶ ὑπέρτατον ὅπασε κῦδος
μητέρι καὶ γενέτη καὶ ἀγακλείη μητρὶ τεκούσης,
κόσμον ἀεξήσασα παλαίτερον. ὅδ’ ἐμὸν ἔργον.

13.—Εἰς τὸν αὐτὸν ναὸν ἔνδοθεν τοῦ περιδρόμου
Κάλλος ἔχων καὶ πρόσθεν ἐπηράτου· ἄλλ’ ἐπὶ μορφῇ
τῇ πρὶν ἀρειστήριν νῦν λάχου ἀγλαίην.

14.—"Ἀλλο
Οὕτω γῆρας ἔμοι μετὰ μητέρα καὶ μετὰ τηθῆν
ξύσεν Ἰουλιανή, καὶ νέον ἄνθος ἔχω.

15.—"Ἀλλο
Ἡν ἀρὰ καὶ κάλλος ἐτὶ κάλλιον· εὔτ’ ἐμὸν ἔργον,
καὶ πρὶν ἐν περίπυστον, ἀοίδιμον ἐς χθόνα πᾶσαν,
ἀγλαίης προτέρης ἐς ὑπέρτερον ἡγαγε κάλλος
τόσον Ἰουλιανή, ὡςον ἀστρασιν ἀντιφερίζεσίν.
CHRISTIAN EPIGRAMS

11.—On the Church of the Saints Cosmas and Damian
in the district of Basiliscus

I, thy servant Sophia, O Christ, offer this gift to thy
servants. Receive thine own, and to my emperor
Justin give in payment therefor victory on victory over
diseases and the barbarians.

12.—On St. Euphemia of Olybrius

I am the House of the Trinity, and three generations
built me. First Eudoxia, the daughter of Theodosius,
having escaped from war and the barbarians, erected
and dedicated me to God in acknowledgement of her
rescue from distress. Next her daughter Placidia
with her most blessed husband adorned me. Thirdly,
if perchance my beauty was at all deficient in splen-
dour, munificent Juliana invested me with it in
memory of her parents, and bestowed the height of
glory on her mother and father and her mother’s
illustrious mother by augmenting my former adorn-
ment. Thus was I made.

13.—In the same Church, inside the Gallery

I had loveliness before, but now in addition to my
former beauty I have acquired greater splendour.

14.—Another

Thus did Juliana, after her mother and grand-
mother, scrape off my coat of old age, and I have
new bloom.

15.—Another

There was then something more beautiful than
beauty, since my fabric, even formerly of world-wide
celebrity, was advanced to a beauty greater than its
former splendour by Juliana, so that now it rivals
the stars.

¹ Physicians, called 'Ἀνάγγελοι because they refused fees
from sick folk who were willing to become Christians.
GREEK ANTHOLOGY

16.—*Αλλο

Αὐτὴν ἐργοπόνουσιν ἐπιπνείουσαν ἀρωγὴν
εἶχεν Ἰουλιανὴ μάρτυρα νησόλον
οὐποτὲ γὰρ τοῖν τε τόσον τ’ εἰδαίδαλον ἔργον
Ἦνυσεν, οὐρανίης ἐμπλεον ἀγαλής.

17.—*Αλλο

Οὐκέτι θαυμάζεις προτέρων κλέος· οὐ διὰ τέχνης
εὔχος ἐν όψινόνοις λύπου ἀσπετον, ὀσσατίον περ
κύδος Ἰουλιανῆς πυντόφρονος, ἢ χάριν ἔργων
ἀρχεγόνων νίκησε νοῆματα πάνσοφα φωτῶν.

18.—Εἰς Ἅκουβιτον. Εἰς Βαὴν

Τῆς ἁγαθῆς ἁγαθὸς μὲν ἐγὼ κύκλος Ἅγαθονίκης

* * * * * * * * *

ἀνθετο δ’ ἀχάρντω μάρτυρι με Τροφίμω.

19.—ΚΛΑΤΔΙΑΝΟΤ

Εἰς τὸν σωτῆρα

*Ω πυρὸς ἀεύαιοι σοφὴν ὠδίνα φυλάσσων,
ἐμβεβαώς κόσμου παλινδίνητον ἀνάγκην,
Χριστὲ, θεορρήτοι βίου φυσίζοε πηγή,
pατρὸς ἀσημάντου θεοῦ πρωτόσπορε φωνή,
ὅς μετὰ μητρώων τοκετῶν ἐγκύμονα φόρτουν
καὶ γόνων αὐτοτέλεστον ἀυμψεύτων ύμεναιων

στήσας Ἀσσυρίης γενεῆς ἐτερόφρονα λύσσαν,
ὄργα δ’ εἰδώλων κενεὼν ψευδώνυμα λύσαν,
αἰθέρος ἀμφιβεβηκας ἐφ’ ἐπτάξων ὁχῆα,
ἀγγελικαίς πτερύγεσσιν ἐν ἄρρητοις θαάσσων·

* * * * * * * * * * * * *

ιλαθι, παγγενέταιο θεοῦ πρεσβηίου ὄμμα,
φρουρέ βίου, σῶτερ μερόπων, αἰῶνος ἀνάσσων.

14
CHRISTIAN EPIGRAMS

16.—Another

Juliana had the Martyr herself, the Patroness of the church, to inspire and help the artificers. For never would she have accomplished otherwise so vast and beautiful a work, full of heavenly splendour.

17.—Another

No longer dost thou marvel at the glory of them who are passed away: by their art they did not leave a fame so great as is the glory of wise Juliana, who by her work surpassed the skilled design of her ancestors.

18.—On an Uncertain Object

I am the good circle of good Agathonike . . . . . and she dedicated me to the immaculate Martyr Trophimus.

19.—CLAUDIANUS

To the Saviour

O Thou Who guardest the wise womb of the ever-flowing fire, Who art enthroned on the revolving necessity of the Universe, Christ, vivifying Source of the divinely appointed life, first begotten Voice of God the ineffable Father, Who, after the burden of Thy Mother's pangs and the self-accomplished birth from a marriage without bridegroom, didst arrest the heterodox rage of the Syrian race, and dissolve the falsely named rites of empty idols, and then didst ascend the seven-zoned belt of heaven seated on the unspeakable angelic wings, have mercy on me, venerated Eye of God, the Maker of all things, Keeper of life, Saviour of men, Lord of Eternity.

1 The epigram is imperfect.

15
GREEK ANTHOLOGY

20.—ΤΟΥ ΑΥΤΟΥ

Εἰς τὸν δεσπότην Χριστόν

'Αρτιφανές, πολυούχε, παλαιγενές, υἱὲ νεογήν, αἰεὶ ἕως προεώς τε, ὑπέρτατε, ὕστατε, Χριστέ, ἂθανάτου πατρός τε ὁμόχρονε, πάμπαν ὀμοίε.

21.—Εἰς τὸν αὐτὸν

Παῖ, γέρον, αἰώνων προγενέστερε, πατρὸς ὀμῆλιξ.

22.—Εἰς τὸν αὐτὸν

Πατρὸς ἐπουρανίου λόγε πάνσοφε, κοίρανε κόσμου, οὐ βροτέῃ γενεήν τιμήσας εἰκόνι σεῖ, σὴν χάριν ἄμμιν ὡπαξε καὶ ὀλβίωδαν ἄρωγήν εἰς σὲ γάρ εἰσορώσων ἐν ἐλπίσιν ὄμματα πάντων.

23.—[ΜΑΡΙΝΟΥ.] Εἰς τὸν αὐτὸν

'Αθανάτου πατρὸς υἱὲ συνάχρονε, κοίρανε πάντων, αἰθερίων μεδέων, εἴναλίων, χθονίων, δμωτε τε δφ τηνδ βιβλον γράψαντι, Μαρίνῳ δὸς χάριν εὐεπίθης καὶ λογικῆς σοφίας.

24.—Εἰς τὸν αὐτὸν.

Σύνθρονε καὶ συνάναρχε τεῷ πατρί, πνεύματι τ' ἐσθλῷ, οἰχομένων ὄντων τε καὶ ἐσωμένων βασιλεύων, τῷ ταῦτα γράψαντι τεῦ χάριν αὐτὸς ὀπάξοις, ὄφρα κε σῆς ἐφετμήσι καλῶς βίου οἴμοι ὄδευοι.

16
CHRISTIAN EPIGRAMS

20.—By the Same

To the Lord Christ

Newly revealed, Lord of the sky, born of old time, new-born Son, ever existing and pre-existing, highest and last, Christ, coeval with Thy immortal Father, in all ways like Him.

21.—To the Same

Child, old man, born before the ages, coeval with the Father.

22.—To the Same

All-wise Word of the heavenly Father, Lord of the world, Who didst honour the race of mankind by Thy image, grant us Thy grace and Thy help that bestoweth blessings; for the eyes of all look to Thee in hope.

23.—[By Marinus] To the Same

Son, co-eternal with the immortal Father, Lord of all, who rulest over all things in Heaven, in Sea, and on Earth, give to Thy servant Marinus who wrote this book the grace of eloquence and wisdom of speech.

24.—To the Same

Enthroned with Thy Father and the good Spirit and like unto Them without beginning, King of all that is, was, and shall be, give Thy grace unto him who wrote this, that by Thy precepts he may walk rightly in the path of his life.

VOL. I.
GREEK ANTHOLOGY

25.—Eis tôn autón
Χριστέ, θεοί σοφία, κόσμου μυθικών καὶ ἄνασσων ἡμετέρην τὸ πάροιχε πλάσας μεροπηγίδα φύτλην, δός με θέειν βίον οίμων ἐν ὑμετέρας ἐφετὴν.

26.—Eis tôn autón
Τψιμέδων θεοῦ νιέ, φαοσφόρου αἰέδων φῶς, σήν μοί ὀπαζε χάριν καὶ νῦν καὶ ἐπειτα καὶ αἰεί, ὡς προθελυμην ἐούσαν ὄτρι καὶ ὅτῃ κατανεύσεις.

27.—Eis tôn autón
Πανσθενές νιέ θεοῦ, Χριστε, προάναρχε ἀπαντῶν, πάσιν ἐπιχθονίοις σωτήρια νάματα βλύζων, μητρὸς ἀπειρογάμου τεῆς λυτέων ἐπακουόν, σήν χάριν ἄμμον ὀπαζε καὶ ἐν μύθοις καὶ ἐν ἔργοις.

28.—[MAPINOY.] Eis tôn autón
Χριστέ, θεοί σοφία, χάριν ὀπασον εὐπειάων, καὶ λογικῆς σοφίας ἐμπέραμον τέλεσον, ὅς τάδε τεύχος ἔγραψεν ἑαυτὸς χείρεσσι Μαρίνοις, φάρμακον ἀφραδίς, πρόξενοι εὐφραδίς.

29.—Eis tôn autón μονόστιχα
Χριστέ, τεὴν προϊάλλε χάριν καμάτοισιν ἐμείο. ὁ Χριστός καὶ ἐμοῖς ἐπιτάρροθος ἐσεται ἔργοις. Χριστός ἐμοῖς καμάτοισιν ἀρηγόνα χεῖρα τιταίνοι. Χριστέ, σύ μοι προϊάλλε τεὴν πολύολβον ἀρωγήν. Χριστέ, τεὴν καμάτοισιν ἐμοῖς χάριν αὐτὸς ὑπάξοις.
CHRISTIAN EPIGRAMS

25.—To the Same

Christ, Wisdom of God, Ruler and Governor of the world, Creator of old of our human stock, vouchsafe to me to run the race of life in the way of Thy commandments.

26.—To the Same

Son of God, who rulest on high, eternal Light that lighteneth, give me Thy grace now and after and ever, for that is the root of all for him to whom Thou shalt grant it in such manner as is best.

27.—To the Same

Almighty Son of God, Christ, without beginning and existing before all, Who dost make to gush forth fountains of salvation for all mankind, listen to the prayers of Thy Virgin Mother, and grant us Thy grace in word and deed.

28.—[By Marinus.] To the Same

Christ, Wisdom of God, endow with the grace of eloquence and make skilled in wisdom of speech Marinus, who wrote this volume with his own hand, a medicine for folly and guide to right diction.

29.—To the Same

Shed, O Christ, Thy grace on my works. Christ shall be the helper of even my works. May Christ stretch out a helping hand to my labour. Christ, send me Thy help full of blessing. Christ, Thyself give Thy grace to my work.
GREEK ANTHOLOGY

30.—Eis τὸν αὐτὸν
Χριστὲ μάκαρ, μερόπων φάος ἄφθιτον, ἐπὶς ἀπάντων,
ἐσθαλὰ δίδου χατέουσι, τὰ δ’ οὐ καλὰ νόσφιν ἐρύκοις.

31.—Eis τὴν ὑπεραγίαν Θεοτόκον
Παμμεδέοντα, ἀνασα, θεοῖ, γόνον τεόν, νίον,
ἀγγελοὶ δὲν τρομέουσι, τεῖς παλάμησι κρατοῦσα,
πρεμενέα πραπίδεσσαν ὑπὲρ μερότων τελέουσα,
ῥύεο συντηροῦσα ἀπήμονα κόσμον ἀπαντα.

32.—Eis τὸν ἀρχάγγελον Μιχαὴλ
 '"Ωδε ταλαιπαθέων χραισμῆα θέσκελα κεῖται
ἡ δέμας ἡ κραδήν τειρομένων μερότων·
καὶ γὰρ ἀνιάξονα πόνων φύσις αὐτίκα φεύγει
οὐνομα σὸν, Μιχαήλ, ἡ τύπου, ὁ θαλάμος.

33.—ΝΕΙΔΟΤ ΣΧΟΛΑΣΤΙΚΟΤ
Eis eikóna τοῦ ἀρχαγγέλου
 '"Ως θρασυ μορφῶσα τὸν ἀσώματος· ἄλλα καὶ
eikóν
ἐς νοερὴν ἀνάγει μνήμεσιν ἐπουρανίον.

34.—ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ
Eis τὴν αὐτὴν ἐν Πλάτη
 '"Ασκοῦν ἀγγελιάρχων, ἀσώματον εἶδει μορφῆς,
ἄ μέγα τολμήσεις κηρὸς ἀπεπλάσατο·
ἐμπὶς οὐκ ἀχάριστον, ἐπει βροτὸς εἰκόνα λεύσσων
θυμὸν ὑπιθύνει κρέσσους φαντασία.

20
CHRISTIAN EPIGRAMS

30.—To the Same

Blessed Christ, eternal Light of men, Hope of all, give good to them who are in need of it, and keep away evil.

31.—To the Most Holy Mother of God

O Queen, holding in thy arms thy almighty Child, the Son of God, before Whom the angels tremble, and making Him merciful in mind to men, guard Him and keep therewith the whole world safe from trouble.

32.—To the Archangel Michael

Here is kept the divine help for wretched men, afflicted in mind or body. For vexing trouble at once is put to flight, Michael, by thy name, thy image, or thy house.

33.—NILUS SCHOLASTICUS

On an Image of the Archangel

How daring it is to picture the incorporeal! But yet the image leads us up to spiritual recollection of celestial beings.

34.—AGATHIAS SCHOLASTICUS

On another on the Island of Platé

Greatly daring was the wax that formed the image of the invisible Prince of the Angels, incorporeal in the essence of his form. But yet it is not without grace; for a man looking at the image directs his mind to a higher contemplation. No
GREEK ANTHOLOGY

οὔκέτι δ' ἄλλοπρόσαλλον ἔχει σέβας, ἀλλ' ἐν ἑαυτῷ 5
tῶν τύπων ἐγγράψας ὡς παρέωντα τρέμει·
όμματα δ' ὀτρύνουσι βαθὺν νόον· σίδε δὲ τέχνη
χρώμασι πορθμεύσαι τὴν φρενὸς ἴκεσίν.

35.—TOY AYTOY

Εἰς τὸν αὐτὸν ἐν τῷ Σωσθενίῳ

Καρυκὸς Αἰμιλιανὸς, Ἰωάννης τε σὺν αὐτῷ,
Ῥουφῖνος Φαρίς, Ἀγαθίς Ἀσίχης,
tέτρατον, ἀγγελιάρχης, νόμων λυκάβαντα λαχόντες,
ἀνθέσαι εἰς σέ, μάκαρ, τὴν σφητέρην γραφίδα,
αἰτούντες τὸν ἔπειτα καλὺν χρόνον· ἀλλὰ φανείς 5
ἐλπίδας ἰθύνων ἔσσομένου βιώτον.

36.—TOY AYTOY

Εἰς εἰκόνα Θεοδώρου Ἰλλουστρίου καὶ δις ἀνθυπάτου,
ἐν ἡ γέγραπται παρὰ τοῦ ἀρχαγγέλου δεχόμενος
tὰς ἀξίας ἐν Ἐφέσῳ

"Ἰλαθὶ μορφωθείς, ἀρχάγγελε· σῇ γὰρ ὀπωτῇ ἀσκοπὸς· ἀλλὰ βροτῶν δῶρα πέλουσι τάδε·
ἐκ σέο γὰρ Θεόδωρος ἔχει ξωστήρα μαγιστροῦ
cαὶ δῖς ἀεθλεῦει πρὸς θρόνον ἀνθυπάτων·
tῆς δ' εὐγνωμοσύνης μάρτυς γραφίς· ὑμετέρῃ γὰρ 5
χρώμασι μμηλὴν ἀντετύπωσε χάριν.

37.—Εἰς τὴν Χριστοῦ γέννησιν

Σάλπυγγες, στεροπάλ, γαία τρέμει· ἀλλ' ἐπὶ
mήτηρν
παρθενικὴν κατέβης ἄψωφον ἱχνος ἱχνων.
CHRISTIAN EPIGRAMS

longer has he a confused veneration, but imprinting
the image in himself he fears him as if he were
present. The eyes stir up the depths of the spirit,
and Art can convey by colours the prayers of the
soul.

35.—By the Same

On the Archangel in the Sotthenium

AEMILIANUS of Caria and John with him, Rufinus
of Alexandria and Agathias of Asia¹ having completed
the fourth year of their legal studies, O Archangel,
dedicated to thee, O Blessed One, thy painted image,
praying that their future may be happy. Make thy-
self manifest in thy direction of their hopes.

36.—By the Same

On a picture of Theodorus the Illustrious and twice Pro-
consul, in which he is shewn receiving the insignia of
office from the Archangel in Ephesus

FORGIVE us, O Archangel, for picturing thee, for
thy face is invisible; this is but an offering of men.
For by thy grace Theodorus hath his girdle of a
Magister, and twice won for his prize the Proconsular
chair. The picture testifies to his gratitude, for in
return he expressed the image of thy beauty in
colours.

37.—On the Birth of Christ

TRUMPETS! Lightnings! The earth trembles!
but into the Virgin’s womb thou didst descend with
noiseless tread.

¹ The Province, a limited part of Asia Minor, excluding Caria.
GREEK ANTHOLOGY

38.—Eis to aito

Οὐρανὸς ἡ φάτνη, καὶ οὐρανοῦ ἐπλετο μείζων
οὐρανὸς ἐργασίη τοῦδε πέλει βρέφεος.

39.—Eis toús ποιμένας kai toús áγγελους

Εἰς χορός, ἐν μέλος ἀνθρώπους καὶ ἀγγελιώταις,
οὔνεκεν ἀνθρωπὸς καὶ θεὸς ἐν γέγονε.

40.—Eis tìn Χριστοῦ γέννησιν

Οὐρανὸς ἡ φάτνη, καὶ οὐρανοῦ ἐπλετο μείζων,
οὔνεκεν οὔτε ηδὲκτο ἀναξ πέλει οὐρανίων.

41.—Eis toús máyous

Οὐκέτι δῶρ’ ἀνάγονςι μάγοι πυρὶ ἥλιῳ τε·
ἡλιον γὰρ ἐτευξὲ τόδε βρέφος, ὡς πυρὸς αὐγάς.

42.—Eis tô Bêthleéim

Δέχυνσο, Βηθλεέμ, ὅπως προευθεῖτε προφήτης ἐσθλὸς
τεθεῖσθαι λαῶν ἡγούμενον ἐκ σοῦ ἀπάντων.

43.—Eis tìn Ῥαχήλ

Τίππτε, Ῥαχήλ, γοώσα πικρόν κατὰ δάκρυνον εἴβεις;
'Ολλυμένην ὀρόσα γονήν κατὰ δάκρυνον εἴβω.

44.—Eis tôn eíáγγελισμοῦ

Χαίρε, κόρη χαρίσσα, μακαριτάτη, ἀφθορε νύμφη,
νία θεοῦ λαγόνεσσιν ἀτερ πατρὸς ἔμβρυον ἔξεις.

24
CHRISTIAN EPIGRAMS

38.—On the Same

The manger is Heaven, yea, greater than Heaven. Heaven is the handiwork of this child.

39.—On the Shepherds and Angels

One dance, one song for men and angels, for man and God are become one.

40.—On the Birth of Christ

The manger is Heaven, yea, greater than Heaven, for He whom it received is the King of the Heavenly ones.

41.—On the Magi

No longer do the Magi bring presents to Fire and the Sun; for this Child made Sun and Fire.

42.—On Bethlehem

Receive Him, Bethlehem, Him who, as the good prophet foretold, would come from thee to be the Ruler of all peoples.

43.—On Rachel

Why mournest thou, Rachel, shedding bitter tears? Because I see my children slain I shed tears.

44.—On the Annunciation

Hail, Maiden, full of grace, most blessed, Bride immaculate, thou shalt have in thy womb a Son conceived without a father.
GREEK ANTHOLOGY

45.—Eis tôn àspasmon
"Eándoθi γαστρὸς ἔων σκιρτήμασιν εἴδε προφήτης σὸν γόνον ὡς θεός ἐστι, καὶ ἤνεσε πότυνια μήτηρ.

46.—Eis tìn ὑπαντήν
Πρεσβύτα, παίδα δέχοιο, Ἀδὰμ προγενέστερον ὄντα,
ὁς σε βίον λύσει τε καὶ ἐς βίον ἀφθιτόν ἀξεῖ.

47.—Eis tìn βάπτισιν
Πατρὸς ἀπ' ἀθανάτου μεγασθενῶς ἤλυθε πνεῦμα,
νίος ἐπεὶ βαπτίζετ' Ἰορδάνου ἀμφὶ ρέθρα.

48.—Eis tìn μεταμόρφωσιν
Ἀδὰμ ἦν ζῷ . . .

49.—Eis tôn Λάζαρον
Χριστὸς ἔφη, Πρόμολ' ὅδε καὶ ἔλλυπε Λάζαρος ἀθνήν,
αὐαλέως μοικήρι πάλιν σὸν ἄσθμα κομίζων.

50.—Eis tôn αὐτῶν ἐν 'Εφέσῳ
Ψυχὴν αὐτὸς ἐτευμεῖ, δέμας μόρφωσεν ὁ αὐτὸς·
Λάζαρον ἐκ νεκύων ἐς φάος αὐτὸς ἄγει.

51.—Eis tôn αὐτῶν
Τέτρατον ἡμαρ ἔην, καὶ Λάζαρος ἔγρετο τύμβου.
26
CHRISTIAN EPIGRAMS

45.—On the Visitation

The prophet, while yet in the womb, saw and showed by leaping that thy child was God, and his Mother gave praise.

46.—On the Presentation

Old man, receive the child who was born before Adam, who will deliver thee from this life and bring thee to eternal life.

47.—On the Baptism

From the immortal Father the most mighty Spirit came, when the Son was being baptized in the waters of Jordan.

48.—On the Transfiguration

Adam was . . .

49.—On Lazarus

Christ said “Come here,” and Lazarus left Hades, recovering the breath in his dry nostrils.

50.—On the Same, in Ephesus

He made the Soul, and likewise fashioned the body. He brings back Lazarus from the dead into the light.

51.—On the Same

It was the fourth day, and Lazarus awoke from the tomb.
GREEK ANTHOLOGY

52. — Eīs tā Bατα
Χαίρε, Σιών θύγατερ, καὶ δέρκεο Χριστὸν ἀνακτα
πώλῳ ἐφεξόμενον, καὶ ἐς πάθος αἷψα κιόντα.

53. — Eīs τὸ Πάσχα
Ἄμων ἔπαυσε νόμον καὶ ἀμβροτον ὑπασε θῦμα
Χριστὸς, ἐὼν ἱερεύς, αὐτὸς ἐὼν θυσία.

54. — Eīs τὴν σταυρωσίν
Ὤ πάθος, ὁ σταυρός, παθέων ἐλατήριον αἷμα,
πλύνον ἐμῆς ψυχῆς πάσαν ἀτασθαλίην.

55. — Eīs τὴν αὐτὴν
Παρθένου νῦν ἔφη τὸν παρθένον, ἄλλον ἑαυτὸν.
"Ἔλαθι τῆς καθαρῆς δέσποτα παρθενίης.

56. — Eīs τὴν ἀνάστασιν
Χριστὸς ἐὼν θεὸς εἶλε νέκους ἐξ ἄδου πάντας.
μοῦν ὤθε βροτολογοῦν ἀκήριον ἐλλιπεν" Ἀδην.

57. — Eīs τὸν ἀμνὸν τοῦ θεοῦ
Ψυχῆς ἐν φλεγήσων ἐμῆς σωτήριον αἷμα
ἀμνοῦ: ὀλοθρεύων, φεύγε, μὴ ἐγγύς ἱδι.

58. — Eīs τὸν πόκον Γεδεών
Eīs πόκος ὁμβρον ἔχει: λεκάνη μιόσον ὑπασεν αὐτός,
ἀβροχος αὐτός ὄδε κρύπτε νῷ φρύφια.1

1 Some of these “types” are, or are meant to be, obscure.
CHRISTIAN EPIGRAMS

52.—On Palm Sunday

Hail, daughter of Zion, and look on Christ the King seated on a foal and going swiftly to his Passion.

53.—On Easter

Christ abolished the lamb of the law, and provided an immortal sacrifice, Himself the priest and Himself the victim.

54.—On the Crucifixion

O Passion, O cross, O blood that purgeth of the passions, cleanse my soul from all wickedness.

55.—On the Same

He said that the Virgin\(^1\) should be the Virgin’s Son, another Himself: Have mercy on us, Lord of pure virginity.

56.—On the Resurrection

Christ being God took away all the dead from Hell, and left Hell the destroyer alone and soulless.

57.—On the Lamb of God

On the threshold of my soul is the saving blood of the Lamb. Away, Destroyer, come not near.

58.—On Gideon’s Fleece

One fleece has dew; it gave dew to the bowl; the same fleece is dewless. Hide hidden things in thy mind.

\(^1\) St. John the Divine.
GREEK ANTHOLOGY

59.—Εἰς τὸν Ἡσυχὴν καὶ εἰς τὴν θυγατέρα Φαραώ
Ἀγνοτήθη, κρύφην τε βρέφος, καὶ ἔγγυθεν ὕδωρ,
ἀ προτυποῖ μούνοις εὐσεβέεσσι Δόγον.

60.—Εἰς τὸν αὐτὸν ὅτε τὰς παλάμας ἔξετεινε τροποῦμενος
tὸν Ἀμαλήκ
Σταυροφαγῶς τανύεις παλάμας τίνος εἶνεκα, Ἡσυχή;
Τάδε τύπῳ Ἀμαλήκ ἀλλυται ἀμφότερος.

61.—Εἰς τὸν αὐτὸν
Ῥύεο σὴν ἐθνικὴν νύμφην παρὰ ὤδασι, Ἡσυχή,
υμφίον ἄψυχους σύνεκεν ἔσοι τύπος.

62.—Εἰς τὴν κιβωτὸν ὅτε τὸν Ἰορδάνην ἐπέρασεν
Λάρνακε χρυσείη ῥόος εἶκαθεν. "Ἰλαθῆ, Χριστέ·
σὸς τύπος ἡ λάρναξ, τάδε λοεσσομένου.

63.—[Εἰς τὴν Ἁγαμ]
Ἐξ ἐθνῶν καὶ Ἁγαμ· τί δὲ ἀγγελος; ἢ τί τὸ ὕδωρ;
ἐξ ἐθνῶν καὶ ἐγώ· τούνεκεν ὁῖδα τάδε.

64.—Εἰς τοὺς ὁ φοίνικας καὶ τὰς ἴβη πηγάς
Ἐπέτάκι τοὺς δέκα φοίνικας, δυσκαλεῖκα πηγάς
Χριστοῦ τοσσατιών ἵσθη τύπους ἔταρων.

65.—Εἰς τὸν Ἀβραὰμ
Ἀβραὰμ νῦν ἄγει θυσίην θεῷ· Ἰλαθῆ, ποῖην
νοῦς ὀράφα θυσίην, ἢς τάδε γράμμα τύπος;
CHRISTIAN EPIGRAMS

59.—On Moses and Pharaoh’s Daughter

An Egyptian woman, a hidden child, and water near by. These things are types of the Word only to the pious.

60.—On the Same when he stretched forth his hands to discomfit Amalek

Why dost thou, Moses, stretch forth thy hands in the form of a cross? By this type perish both Amaleks.

61.—On the Same

Defend thy Gentile wife by the well, Moses, because thou art the type of the infallible bridegroom.

62.—On the Ark passing over Jordan

The stream yielded to the golden Ark. Have mercy on us, O Christ; the Ark is a type of thy baptism here.

63.—On Hagar

Hagar, too, is of the Gentiles. But what is the angel, what is the fountain? I, too, am of the Gentiles, therefore I know these things.

64.—On the Seventy Palms and Twelve Wells

Know that the seventy palms and twelve wells of water are types of the number of Christ’s disciples.

65.—On Abraham

Abraham takes his son to be sacrificed to God. Be merciful! What sacrifice doth the mind see of which this picture is a type?

1 Exod. xvii. 11. 2 Exod. ii. 17. 3 Gen. xvi. 7. 4 Exod. xv. 27.
GREEK ANTHOLOGY

66.—Eis tôn Melchisedék didoúnta tó 'Aβραάμ oínon kai áρτους
Melchisedék basileu, iereú, áρτους te kai oínon óws tís eiónn parécheis; 'Ωs túpos átrekíhs.

67.—Eis tôn 'Aβraám ote úpedézato tôn theón
Morfhé énθáde moúnon éxhei theós. ústeron auté éis fúsion átrekéwos ħlubéven ándroménhn.

68.—Eis tôn 'Ισαάκ kai tôn 'Ιακώβ ote auténon ηλόγησen
Pnoíhén mén dià pnevúma, déras dè lácon dià grámmá·
eúφráínei patéra noús theón eisoroúí.

69.—Eis tìn 'Rebékkan
Númfie moungyánés, númfet ēθniké se filoúsa
káthorevn éz úψous sómatoj οú kadhroû.

70.—Eis tìn autén
Thlóthe oúc údátow mnísteweto pótuna 'Rebékkan,
númfhs éz éthnòv oúnekén ἐστί τύpos.

71.—Eis tìn Σωμανίτω
Eúχη 'Ελισσαίου, Σωμανίτi, diè pórèn uióν,
prōta mèn èk gastróς, déútera d' èk nekúwv.

72.—Eis tìn mhlwính 'Hlíou
Toúτo déras prolégei ármówò theóù eúneka pántwn
ánthròpwn zωhs tìde loessoúmenov.
CHRISTIAN EPIGRAMS

66.—On Melchisedech giving Wine and Bread to Abraham

"King Melchisedech, priest, who art thou that givest bread and wine?" "A type of truth."

67.—On Abraham receiving God

Here hath God only the form of a man, but later He in truth attained a human nature.

68.—On Jacob blessing Isaac

His hands have smell for the Spirit, and skin for the Letter. The mind that seeth God is pleasing to a father.

69.—On Rebecca

Only begotten bridegroom, thy Gentile bride, loving thee, leapt down from the height of an unclean body.¹

70.—On the Same

The lady Rebecca was wooed not far from the water, because she is the type of a Gentile bride.

71.—On the Shunamite

The prayer of Elisha, O Shunamite, twice gave thee thy son, first from thy womb, and next from the dead.

72.—On Elijah's Mantle

This skin foretells the Lamb of God, who shall be baptized here for the life of all men.

¹ The camel. Gen. xxiv. 64.
73.—Εἰς τὸν Δαβίδ χριόμενον
Εὐν χῶν πέφρικα πατήρ τίνος ἔκλυε Δαβίδ
οὗτος, διὰ εἰσοράς ἐνθάδε χριόμενον.

74.—Εἰς τὸν τυφλὸν
Οὐνομα τῇ πηγῇ Ἑσταλμένος· ἀλλὰ τίς ἐκ τοῦ
ἐσταλται νοεῖς, ὅφρα τέλεια βλέποις;

75.—Εἰς τὴν Σαμαρεῖτιν
Οὐ τύπος, ἀλλὰ θεὸς καὶ νυμφίος ἐνθάδε νύμφην
σώζει, τὴν ἑθνικήν, ὑδατὸς ἐγγὺς ἱδών.

76.—Εἰς τὸν γάμον
Τεῦξε μὲν ἀτρεκέως οὐνοὶ θεῶς· ὅσα δὲ κρυπτὰ
θαύματος, εἰ Χριστοῦ πνεῦμά σ’ ἔχει, νοεῖς.

77.—Εἰς τὴν χήραν τὴν τὸν Ἡλίαν θρέψασαν
Βλύξει ἐλαίηρῃ κάλπις καὶ κίστῃ ἀλεύρου,
ἐμπεδοῦ ἡ χήρη οὐνεκα πίστιν ἔχει.

78.—Εἰς Πέτρον τὸν ἀπόστολον
Πάντων ἀρχιερεὺς Πέτρος θεὸν ἀρχιερήνων,
δὲ θεὸν ἐκ φωνής ἔλλαχε τούτο γέρας.

79.—Εἰς Παύλον τὸν ἀπόστολον
Παύλος ἔπει θείον σέλας οὐρανοῦ ἐδρακεν ἄντην,
φωτὸς ἀπειρεσίου γαῖαν ἐπλησεν ὅλην.
CHRISTIAN EPIGRAMS

73.—On David being Anointed

I know in my heart, but fear to utter, whose father this David was called, whom thou seest anointed here.

74.—On the Blind Man

The name of the pool is Sent, but dost thou understand who is sent by whom, so that thou mayest have a perfect view?

75.—On the Samaritan Woman

No type, but a God and bridegroom here saves his Gentile bride, whom he saw beside the water.

76.—On the Wedding

God truly made wine, but the mystery of the miracle thou understandest if the spirit of Christ possesses thee.

77.—On the Widow who fed Elijah

The cruse of oil and the barrel of meal overflow because the widow has firm faith.

78.—On Peter the Apostle

Peter is the high-priest of all the high-priests of God, having received this office by the voice of God.

79.—On Paul the Apostle

Paul, having seen face to face the divine light of Heaven, filled all the Earth with infinite light.
GREEK ANTHOLOGY

80.—Εἰς Ἰωάννην τὸν ἀπόστολον

'Αρχιερεὺς Ἐφέσου θεηγόρος ἐκ θεοῦ εἶπεν πρῶτος Ἰωάννης, ὡς θεός ἦν ὁ λόγος.

81.—Εἰς τὸν αὐτὸν

Καὶ λαλῶντος ἀκούσε δόμοι καὶ πέφραδεν αὐτὸς πρῶτος Ἰωάννης, ὡς θεός ἦν ὁ λόγος.

82.—Εἰς τὸν αὐτὸν ἀπόστολον Ἰωάννην

Οὐρανίας σοφίας θεοτοπίας δῶμα κιχήσας εἶπεν Ἰωάννης, ὡς θεός ἦν ὁ λόγος.

83.—Εἰς τὸν Ματθαίου

Γράψε θεοῦ σαρκώσιος ἕξωχα θαύματα πάντα Ματθαίου σελίδεσσιν, ἔπει λίπε δῶμα τελώνου.

84.—Εἰς τὸν Λουκᾶν

'Αθανάτου βίωτου τελεσφόρα ἔργαμα Χριστοῦ πυκτίου ἐν λαγὼν σαφῶς ἐνέπασσε γιὰ Λουκᾶς.

85.—Εἰς τὸν Μάρκου

Οὗ κατ' ἐπωνυμίην Αἰγύπτιου ἔλλαχε λαὸν ὀρφυ, ἔπει φωνῆς Μάρκου ἐδεκτὸ φάος.

86.—Εἰς τὸν ἄγιον Βασίλειον

Παρθενίην Βασίλειος Ἰωάννου σοφίην τε ἔλλαχεν, ἰσα λαχῶν καὶ τάδε Γρηγορίῳ.
CHRISTIAN EPIGRAMS

80.—On John the Apostle

John the Divine high-priest of Ephesus, was the first who said from God that the Word was God.

81.—On the Same

John first heard the Word speak and himself said that the Word was God.

82.—On the Same

John, having reached the house of heavenly wisdom in which God is well pleased, said that the Word was God.

83.—On Matthew

Matthew wrote in his pages, after leaving the house of the publican, all the high marvels of the Incarnation of God.

84.—On Luke

Luke wove skillfully into the vitals of the volume the deeds of Christ which brought about eternal life.

85.—On Mark

Night no longer covers the people of Egypt, as its name signifies, since it received the light of the voice of Mark.

86.—On St. Basil

Basil had for his lot the virginity and wisdom of John, having in this a like lot with Gregory.
87.—Εἰς τὸν ἄγιον Πολύκαρπον
Οἰκτίρμων Πολύκαρπος, δὲ καὶ θρόνου ἀρχερῆς ἔσχε καὶ ἄτρεκεός μαρτυρίης στεφάνους.

88.—Εἰς τὸν ἄγιον Διονύσιον
Οὐρανίων θιάσων ἱεραρχικά τάγματα μέλψας, μορφοφανῶν τε τύπων κρύφιον νόον εἰς φάος ἔλκων, ξωσόφων λογίων θεοτρέπεα πυροῦν ἀνάπτεις.

89.—Εἰς τὸν ἄγιον Νικόλαον
Νικόλεων Πολύκαρπος ἔχει σχεδόν, οὐνεκεν ἂμφω εἰς ἔλεον παλάμας ἔσχον ἑτοιμότάτας.

90.—ΣΩΦΡΟΝΙΟΤ ΠΑΤΡΙΑΡΧΟΤ ΙΕΡΟΣΟΛΥΜΩΝ
Εἰς Κύρον καὶ Ἰωάννην
Κύρω, ἀκεστορίας πανυπέρτατα μέτρα λαχοῦτι, καὶ τῷ Ἰωάννῃ, μάρτυς θεσπεσίους, Σωφρόνιος, βλεφάρων ψυχαλγέα νοῦσον ἀλύξας, βαιών ἀμειβόμενος τήνδ᾽ ἀνέθηκε βίβλον.

91.—Εἰς Ἰουστινιανὸν τὸν βασιλέα ἐν Ἑφέσῳ
Ἰουστινιανὸν καὶ ἡγαθέν Ὀσοδώρην στέψειν Ἰωάννης Χριστοῦ ἐφημοσύναις.

92. <ΓΡΗΓΟΡΙΟΤ ΤΟΤ ΝΑΖΙΑΝΖΗΝΟΤ>
Ἐν Καισαρείᾳ εἰς τὸν ναὸν τοῦ ἁγίου Βασιλείου
Ἡν ὁτε Χριστὸς ἱαυεν ἐπ᾽ ὀλκάδος ἐμφυτον ὑπνον, τετρήχει δὲ θάλασσα κυδομοτόκοιοιν ἀήταις,
CHRISTIAN EPIGRAMS

87.—On St. Polycarp

This is the merciful Polycarp who occupied a high priest’s throne, and won truly a martyr’s crown.

88.—On St. Dionysius

Thou who didst sing the hierarchic ranks of the heavenly companies and didst bring to light the mystic meaning of visible types, lightest the torch, pleasing to God, of oracles wise unto life.

89.—On St. Nicholas

Polycarp has Nicholas near him because the hands of both were ever most prompt to deeds of mercy.

90.—Sophronius Patriarch of Jerusalem

On Cyrus and Joannes

To the holy martyrs, Cyrus, a past master in the art of healing, and Joannes, did Sophronius, as a slight return for his escape from a soul-distressing complaint of the eyes, dedicate this book.

91.—On the Emperor Justinian, in Ephesus

By the command of Christ did John crown Justinian and admirable Theodora.

92.—By Gregory of Nazianzus

In Caesarea in the Church of St. Basil

While Christ once slept on the ship a natural sleep, the sea was disturbed by stormy winds, and
GREEK ANTHOLOGY

déματι τε πλωτῆρες ἀνίαχον ΄Έγρεο, σῶτερ·
ὀλλυμένοις ἐπάμυνον. "Αναξ δὲ κέλευεν ἀναστάς
ἀτρεμεῖν ἀνέμους καὶ κύματα, καὶ πέλεν ούτως:
θαύματι δὲ φράζοντο θεοῦ φύσιν οἱ παρεόντες.

93.—Εἰς τὸν αὐτὸν υαόν
Ζῳογόνων ἄρετῶν τετρακτύως ἐικόνα λεύσων,
σεύ νόων πρὸς μόχθον ἐκούσων· εὐσεβίης γὰρ
ἰδρῶτες δεδᾶσων ἀγήραυν ἐς βίον ἐλκεῖν.

94.—Εἰς τὴν κοίμησιν τῆς ὑπεραγίας θεοτόκου
Νεῦμασι θεσπεσίοις μετάρσοι ζῆλοθον ἄρδην
ἐς δόμον ἄχράντου αἰωμῆτοι γυναικῶς
κεκλόμενοι μαθηταὶ ἀλλήλοις αἰγλήσειται,
οἱ μὲν ἀπῆ ἀντολίης, οἱ δ' ἐσπερίοις γαίης,
ἄλλοι μεσημβρίης, ἐτεροί βαῖνον δ' ἀπ' ἀρκτῶν,
διεζήμενοι κηδεύσαι σῶμα τὸ σωσικόσμοι.

95.—Ἐν Ἑφέσῳ
Σοὶ, μάκαρ, ἐκ σεο δῶκα τάπερ πόρες ἀμμιν ἄρη.

96.—Εἰς σκῆπτρον
Τοῦτο γέρας λάχειν ἐσθλὸς Ἀμάνττις, ὡς βασιλῆι
πιστὸς ἐὼν, Χριστὸν δὲ θεουδείησιν ἰαίνων.

97.—Ἐν τῇ Μελίτῃ
Νηὸς ἕγω κύδιστος Ἰουστίνιοι ἄνακτος,
καὶ μ' ὑπατος Θεόδωρος, ὁ καρτερὸς, ὁ τρὶς ὑπαρχός,
ἀνθετο καὶ βασιλῆι, καὶ νικεῖ παμβασιλῆιος,
Ἰουστινιανῶ, στρατηγὸς ἡγήτορι πάσης.

40
CHRISTIAN EPIGRAMS

the sailors cried out in fear, "Wake, Saviour, and help us who are perishing." Then the Lord arose and bade the winds and waves be still, and it was so; and by the miracle those present understood His divine nature.

93.—In the same Church

As thou lookest on the image of the four life-giving Virtues, stir thy mind to willing toil; for the labour of piety can draw us to a life that knows not old age.

94.—On the Death of the Holy Virgin

The disciples, their hearts uplifted by the divine command, came calling to each other in glittering robes to the house of the immaculate and blameless woman, some from the East, some from the West, others from the South, and others came from the North, seeking to inter the body of Her, the world's saviour.

95.—In Ephesus

To thee, O blessed one, from thee, I give the spoils thou gavest me in war.

96.—On a Sceptre

Worthy Amantius obtained this dignity, because he was faithful to the Emperor and delighted Christ by his fear of God.

97.—In Melite

I am the celebrated temple of the Emperor Justin. The Consul Theodorus, the strong, thrice a Prefect, dedicated me to the Emperor and his son Justinian, the general of the whole army.

41
98.—'Εν τῷ αὐτῷ τόπῳ

Εργον ὁρᾶς περίπυκτον Ἰουστίνου βασιλέως, Ἰουστινιανοῦ τε μεγασθενεός στρατιάρχου, λαμπόμενον στεροπῆσιν ἀμετρήτου μετάλλου· τούτο κάμεν Θεόδωρος ἄοιδιμος, ὃς πόλιν ἄρας τὸ τρίτον ἀμφιβέβηκεν ἐξοι ὑπατηίδα τιμῆν.

99.—'Ἐν τῷ κλίσι τοῦ ὁσίου Δανιήλ ἐν τῷ ἀνάπλω

Μεσσηνίς γηής τε καὶ οὐρανοῦ ἰσταται ἀνήρ, πάντοθεν ὄρυμνόμενος οὐ τρομεύων ἀνέμους.

* * * * * * * * * * *

ἐχνα ῥίζωσας κλίσι διεχάδια·

λιμῷ δ’ ἀμβροσία τρέφεται καὶ ἄπημον δύση,

νίεα κηρύσσων μητρὸς ἀπειρογάμου.

100.—Εἰς Νεῖλον μοναχὸν τὸν μέγαν ἐν τοῖς ἁσκηταῖς

Νεῖλου μὲν ποταμῷ ρόος χθόνα οἶδε ποτίζειν,

Νεῖλου δ’ αὖ μοναχοῖο λόγος φρένας οἶδεν ιαίνειν.

101.—ΜΕΝΑΝΔΡΟΤ ΠΡΟΤΙΚΤΟΡΟΣ

Εἰς Πέρσην μάγον, γενόμενον χριστιανὸν καὶ μαρτυρήσαντα

’Ην πάρος ἐν Πέρσησιν ἐγὼ μάγος Ἰσβοζήτης,

εἰς ὅλην ἀπάτην ἑλπίδας ἐκκρεμάσας·

ἐντε δὲ πυρσὸς ἐδαπανεὶ ἐμὴν πόλιν, ἠλθὼν ἀριθμῇ,

ἵλθε δὲ καὶ Χριστοῦ πανσθενεός θεράτων

κείνῳ δ’ ἐσβέσθη δύναμις πυρὸς· ἀλλὰ καὶ ἐμπεῖς

νικήθεις νίκην ἤμυσα θειοτέρην.
CHRISTIAN EPIGRAMS

98.—In the same Place

Thou seest the famous work of the Emperor Justin and of Justinian, the mighty general, glittering with the lustre of vast store of minerals. This was made by famous Theodorus, who, glorifying the city, thrice protected it by his consular office.

99.—On the Pillar of Holy Daniel on the Bosphorus

Midmost of earth and heaven stands a man, dreading not the winds that blow from all quarters . . . both feet firmly planted on the column. He is nourished by ambrosial hunger and painless thirst, ever preaching the Son of the Immaculate Mother.

100.—On Nilus the Great Hermit

The stream of the river Nile can water the earth and the word of the monk Nilus can delight the mind.

101.—BY MENANDER PROTECTOR

On a Persian mage who became a Christian and suffered Martyrdom

I, Isbozetes, was formerly a mage among the Persians, my hope resting on pernicious fraud. When my city was in flames I came to help, and a servant of all-powerful Christ came too. He extinguished the force of the fire, but none the less, though I was worsted I gained a more divine victory.
GREEK ANTHOLOGY

102.—Εἰς τὸν σωτῆρα καὶ κύριον ἡμῶν Ἰησοῦν Χριστὸν ὑίόν τοῦ Θεοῦ

"Ω πάντων ἐπέκεινα—τί γὰρ πλέον ἀλλο σε μέλψω;—
pῶς σε τὸν ἐν πάντεσσον ὑπείροχον ἔξονομήνω;
pῶς δὲ λόγῳ μέλψω σε τὸν οὐδὲ λόγῳ περιληπτόν;

103.—Εἰς ὑπέρθυρον οἰκου ἐν Κυζίκῳ σωθέντος ἀπὸ πυρὸς
Μῶμε μιαφόνε, σὸς σε κατέκτανε πικρὸς ὁίστος· ῥύσατο γὰρ μανίς με τῆς θεοῦ ὀλβίων οἰκον.

104.—Εἰς τὴν θήκην τῶν λευψάνων τοῦ ἁγίου μαρτύρος Ἄκακίου καὶ Ἀλεξάνδρου
Μάρτυρος Ἅκακίοιο, Ἀλεξάνδρου θ' ἱερῆσι ἐνθάδε σώματα κεῖται, τάπερ χρόνος ὀλβίος ἠδρε.

105.—Εἰς Εὐδοκίαν τὴν γυναῖκα Θεοδοσίου βασιλέως
"Ἡ μὲν σοφὴ δεσποίνα τῆς οἰκουμένης,
υπ᾿ εὐσεβοῦς ἔρωτος ἡρεμισμένη,
πάρεστι δούλη, προσκυνεῖ δ᾿ ἐνὸς τάφον,
ἡ πάσιν ἄνθρωποι προσκυνομένη.
ὁ γὰρ δεδωκὼς τὸν θρόνον καὶ τὸν γάμον
tέθνηκεν ὡς ἄνθρωπος, ἔλλα ζῇ θεός·
kάτω μὲν ἡνθρώπησεν· ἡν δ᾿ ὡς ἢν ἀνω.

106.—Ἐν τῷ χρυσοτρικλίνῳ Μαξαρίνοῦ
"Ελαμψεν ἀκτίς τῆς ἀληθείας πάλιν,
kαὶ τὰς κόρας ἡμβλύνε τῶν ψευδηγόρων·

44
CHRISTIAN EPIGRAMS

102.—On our Lord and Saviour Jesus Christ the Son of God

O Thou who art beyond all things (for how can I celebrate Thee more), how shall I tell Thy name Who art supreme above all? How shall I sing Thee in words, Whom no words can comprehend?

103.—On the Lintel of a House in Cyzicus which was saved from Fire

Bloodthirsty Momus, thy own bitter arrow slew thee, for God delivered me, this wealthy house, from thy fury.

104.—On the Chest containing the Relics of the Holy Martyr Acacius and of King Alexander

Here lie the bodies, discovered one happy day, of the Martyr Acacius and the priest Alexander.

105.—On Eudocia the Wife of King Theodosius

The wise mistress of the world, inflamed by pious love, cometh as a servant, and she who is worshipped by all mankind worshippeth the tomb of One. For He who gave her a husband and a throne, died as a Man but lives a God. Below He played the man, but above He was as He was.

106.—In the Golden Hall of Mazarinus (after the Restoration of Images)

The light of Truth hath shone forth again, and blunts the eyes of the false teachers. Piety hath

1 Probably = Satan.
GREEK ANTHOLOGY

ηὐξησεν εὐσέβεια, πέπτωκε πλάνη,
καὶ πίστις ἀνθεὶ καὶ πλατύνεται χάρις.
ἰδοὺ γὰρ αὐθεὶς Χριστὸς εἰκονισμένος
λάμπει πρὸς ὑψος τῆς καθέδρας τοῦ κράτους,
καὶ τὰς σκοτεινὰς αἱρέσεις ἀνατρέπει.
τῆς εἰσόδου δὲ ὑπερθέν, ὡς θεία πύλη,
στηλογραφεῖται καὶ φύλαξ ἡ Παρθένος,
ἀναξ δὲ καὶ πρόεδρος ὡς πλανοτρόποι
σὺν τοῖς συνεργοῖς ἱστοροῦνται πλησίον·
kύκλῳ δὲ παντὸς οὐα φρουροί τοῦ δόμου,
νόει, μαθηταί, μάρτυρες, θυστόλοι,
ὅθεν καλοῦμεν χριστοτρίκλινον νέον,
τὸν πρὸν λαχόντα κλήσεως χρυσωνῖμον,
ὡς τὸν θρόνον ἔχοντα Χριστοῦ κυρίον,
Χριστοῦ δὲ μητρός, χριστοκηρύκων τύπος,
καὶ τοῦ σοφουργοῦ Μιχαὴλ τῆν εἰκόνα.

107.—Εἰς τὸν αὐτὸν χριστοτρίκλινον

'Ως τὴν φαεινὴν ἀξίαν τῆς εἰκόνος
tῆς πρὸν φυλαττῶν, Μιχαὴλ αὐτοκράτωρ,
κράτῶν τε πάντων σαρκικῶν μολυσμάτων,
ἐξεικονίζεις καὶ γραφὴ τὸν δεσπότην,
ἐργὼ κρατύνων τοὺς λόγους τῶν δογμάτων.

108.—Ἀδέσποτον εἰς τὸν Ἀδὰμ

Οὖ σοφίς ἀπάνευθεν Ἀδὰμ τὸ πρὶν ἐκαλεῖτο,
τέσσαρα γράμματ' ἔχον εἰς τέσσαρα κλίματα κόσμου·
Ἀλφα γὰρ ἀντολής ἔλαχεν· δύσεως δὲ τὸ Δέλτα,
Ἀλφα πάλιν δ' ἄρκτοιο, μεσημβρίας δὲ τὸ λοιπόν.

46
CHRISTIAN EPIGRAMS

increased and Error is fallen; Faith flourisheth and Grace growth. For behold, Christ pictured again shines above the imperial throne and overthrows the dark heresies. And above the entrance, like a holy door, is imaged the guardian Virgin. The Emperor and the Patriarch, as victorious over Error, are pictured near with their fellow-workers, and all around, as sentries of the house, are angels, disciples, martyrs, priests: whence we call this now the Christotriclinium (the hall of Christ) instead of by its former name Chryotriclinium (the Golden Hall), since it has the throne of the Lord Christ and of his Mother, and the images of the Apostles and of Michael, author of wisdom.

107.—On the Same

O Emperor Michael, as preserving the bright preciousness of the ancient image, and as conqueror of all fleshly stains, thou dost picture the Lord in colours too, establishing by deed the word of dogma.

108.—On Adam (Anonymous)

Nor without wisdom was Adam so called, for the four letters represent the four quarters of the earth. The Alpha he has from Anatolé (the East), the Delta from Dysis (the West), the second Alpha is from Arctus (the North) and the Mu from Mesembria (the South).
109.—ΙΓΝΑΤΙΟΤ ΤΟΤ ΜΑΓΙΣΤΟΡΟΣ ΤΩΝ ΓΡΑΜΜΑΤΙΚΩΝ

Εἰς τὸν ναὸν τῆς παναγίας Θεοτόκου εἰς τὴν πηγήν
Πτωθέντα κοσμεῖ τὸν ναὸν τῆς Παρθένου
Βασίλειός τε σὺν Κωνσταντίνῳ Λέων.

110.—Εἰς τὸν αὐτὸν εἰς τὸν τρούλλον, ἐν τῇ ἀναλύσει
'Εκ γῆς ἀνελθὼν πατρικὸν σου πρὸς θρόνων,
τὸν μητρικὸν σου, σωτέρ, σῖκον δεικνύεις
πηγὴν νοητὴν κρειττόνων χαρισμάτων.

111.—Ἐν τῷ αὐτῷ ναῷ, εἰς τὴν σταύρωσιν
'Ὁ νεκρὸς Ἀδης ἔξευμε θευνηκότας,
κάθαρσιν εὐρών σάρκα τὴν τοῦ διστότου.

112.—Εἰς τὸν αὐτὸν ναὸν, εἰς τὴν μεταμόρφωσιν
Δάμψας ὁ Χριστὸς ἐν Θαβῶρ φωτὸς πλέον,
σκιάν πέπαυκε τοὺς παλαιτάτου νόμου.

113.—Ἐν τῷ αὐτῷ ναῷ, εἰς τὴν ὑπαντήν
'Ορώμενος νῦν χερσὶ πρεσβύτου βρέφος
παλαιός ἐστι δημιουργὸς τῶν χρόνων.

114.—Ἐν τῷ αὐτῷ ναῷ, εἰς χαιρετισμὸν
Προοιμίαξε κοσμικὴν σωτηρίαν,
εἰπὼν τὸ Χαίρε ταῖς γυναιξί δεσπότης.

115.—Εἰς τὴν θεοτόκον
Παρθένος νιέα τίκτε μεθ' νιέα παρθένος ήεν.

48
CHRISTIAN EPIGRAMS

109.—BY IGNATIUS THE MAGISTER GRAMMATICORUM

In the Church of the Holy Virgin at the Fountain

Basilius, Leo, and Constantine redecorate the ruined church of the Virgin.

110.—In the same Church on the picture of the Ascension in the Dome

Ascending from Earth, O Saviour, to Thy Father’s throne, Thou showest Thy Mother’s house to be a spiritual source of higher gifts.

111.—In the same Church on the Crucifixion

Dead Hell vomits up the dead, being purged by the flesh of the Lord.

112.—In the same Church on the Transfiguration

Christ on Tabor, shining brighter than light, hath done away with the shadow of the old Law.

113.—In the same Church on the Presentation

The Boy now seen in the old man’s arms is the ancient Creator of Time.

114.—In the same Church on the Salutation

The Lord saying “Hail” to the women presages the salvation of the world.

115.—On the Virgin

A Virgin bore a Son; after a Son she was a Virgin.
GREEK ANTHOLOGY

116.—Εἰς τὸν Σωτῆρα
Χριστὲ μάκαρ, μερόπων φάος ἄφθιτον, υἱὲ θεοῖο, ὅρ᾽ ἀπὸ κρυστάλλων, ὅρ᾽ ἀπὸ σαρδονύχων δέχυσο, παρθενικὴς τέκος ἄφθιτον, υἱὲ θεοῖο, ὅρ᾽ ἀπὸ κρυστάλλων, ὅρ᾽ ἀπὸ σαρδονύχων.

117.—Εἰς τὸν τυφλὸν
Ἡ βλεψε τυφλὸς ἐκ τόκου μεμυσμένος, Χριστός γὰρ ἦλθεν ἢ πανόμματος χάρις.

118.—Εὐκτικά
Ἡ γείρεν ἡμῖν τῶν παθῶν τρικυμίαν ἐχθρὸς κάκιστος, πνευματώσας τὸν σάλον, ὅθεν παράσει καὶ βυθίζει καὶ βρέχει τὸν φόρτον ἡμῶν ψυχικῆς τῆς ὀλκάδος. ἀλλ', ὡς γαλήνη καὶ στορεστὰ τῆς ξάλης, σὺ, Χριστὲ, δείξαις ἄβρόχους ἀμαρτίαις, τῷ σῷ πρὸς ὀρμῷ προσφόρος προσορμίὰς, ἐχθρόν δὲ τούτου συμφοραῖς βεβρεγμένον.

119.—Ὑπόθεσις, ἀπολογία ἑύφημος. Οἱ μηροκέντρων
Βίβλος Πατρικίου θεουδέος ἀρητήρος, ὅς μέγα ἔργον ἔρεξεν, ὅμηρείς ἀπὸ βίβλου κυδαλίμων ἐπέων τεῦξας ἐρίτιμον ἁοίδην, πρήξιας ἀγγέλλουσαν ἀνικήτου θεοῦ· ὡς μόλεν ἀνθρώπων ἐς ὀμήγγυρν, ὡς λάβε μορφήν ἀνδρομένην, καὶ γαστρὸς ἀμεμφέος ἔνδοθι κούρης κρύπτετο τυφλὸς ἑών, ἄν ἀπείροτος οὐ χάδε κύκλος· ἦδ' ὡς παρθενικῆς θεοκύμονος ἐσπασε μαζὸν παρθενίου γάλακτος ἀναβλύζοντα ἰήθρον· ὡς κτάνει Ἡρώδης ἀταλάφρονας εἰσετ' παίδας.
CHRISTIAN EPIGRAMS

116.—On the Saviour

Blessed Christ, immortal Light of men, Son of God, receive gifts of crystal and sardonyx, incorruptible Son of a Virgin, Son of God, gifts of crystal and sardonyx.

117.—On the Blind Man

The blind, whose eyes were closed from birth, saw; for Christ came, the Grace that is all eyes.

118.—Prayers

Our wicked enemy raised a tempest of passions, rousing the sea with his winds; whence he tosses and submerges and floods the cargo of our ship the soul. But, do thou, O Christ, calm and stiller of tempest, anchoring us safely in thy harbour, show our sins dry and this our enemy soaked with disaster.

119.—The Argument, an eloquent Apology, of a Homeric Cento

The book of Patricius, the God-fearing priest, who performed a great task, composing from the works of Homer a glorious song of splendid verses, announcing the deeds of the invincible God; how He came to the company of men and took human form, and was hidden when an infant in the blameless womb of a Virgin, He whom the infinite universe cannot hold; and how He sucked from the breast of the Virgin, once great with child from God, the stream of maiden milk it spouted; how Herod, in his folly
GREEK ANTHOLOGY

νήπιος, ἀθανάτου θεοῦ διζήμενος οἶτον·
ός μὲν Ἰωάννης λύσεν ποταμοῦ ρέθροις·
ός τε δυσδέκα φῶτας ἀμύμονας ἐλλαβετέαρων·
όσσων τ' ἀρτια πάντα θεός τεκτήνατο γυῖα,
νούσου τ' ἐξελάσσας στυγερᾶς βλεφάρων τ' ἀλατῦν,
ήδ' ὅπως ἤλοντας ἀπέσβεσεν αἵματος ὅλκων,
ἄγαμενης ἐανοῖο πολυκλαύτου γυναικὸς·
ήδ' ὅσσους μοίρησιν ὑπ' ἀργαλέσι δαμέντας
ηγαγεν εἰς φάος αὐθις ἀπὸ χθονίου βερέθρου·
ός τε πάθους ἀγίου μνημεία κάλλιπεν ἅμμιν·
ός τε βροτῶν ὑπὸ χερὶ τάθη κρυερὸς ἐνὶ δεσμοῖς,
αὐτὸς ἐκὼν· οὐ γὰρ τις ἐπικχονίων πολεμίζοι
ὑψιμέδευτι θεῶ, ὅτε μὴ αὐτὸς γε κελεύνωσι,
ός θάνει, ὦς Ἀίδαο σιδήρεα ῥῆξε θύρετρα,
κεῖθεν δὲ ψυχὰς θεοπεθάζεις οὐρανὸν εἰςω
ηγαγεν ἀχραντοσιν ὑπ' ἐννεσίτησι τοκῆσι,
ἀντὰς εἰς τριτάτηθα φασιμιβρότῳ ἠργενείη
ἀρχέγονον βλάστειμα θεοῦ γενετήρος ἀνάρχον.

120.—Ἐν Βλαχέρναις. Ἰαμβοὶ

Εἰ φρικτὸν ἐν γῇ τοῦ θεοῦ ζητείς θρόνον,
ἰδὼν τὸν οἶκον θαύμασον τῆς παρθένου·
ἡ γὰρ φέρουσα τὸν θεόν ταῖς ἀγκάλαις,
φέρει τὸν αὐτὸν εἰς τὸ τοῦ τόπου σέβας·
ἐνταῦθα τῆς γῆς οἱ κρατεῖν τεταγμένοι
τὰ σκῆπτρα πιστεύοντι τῆς νίκης ἑχειν·
ἐνταῦθα πολλὰς κοσμικὰς περιστάσεις
ὁ πατριάρχης ἀγρυπνῶν ἀνατρέπει·
οἱ βάρβαροι δὲ προσβαλὸντες τῇ πόλει,
αὐτὴν στρατηγήσασαν ὁς ἔδωκαν μόνον,
ἐκαμψαν εὔθυς τοὺς ἀκαμπτεῖς ἀὐχέναι.

52
CHRISTIAN EPIGRAMS

seeking the death of the immortal God, slew the still tender babes; how John washed Him in the waters of the river; how He took to Him His twelve excellent companions; the limbs of how many He made whole, driving out loathly diseases, and darkness of sight, and how He stayed the running stream of blood in the weeping woman who touched His raiment; and how many victims of the cruel fates He brought back to the light from the dark pit; and how He left us memorials of His holy Passion; how by the hands of men He was tortured by cruel bonds, by His own will, for no mortal man could war with God who ruleth on high, unless He Himself decreed it; how He died and burst the iron gates of Hell and led thence into Heaven by the immaculate command of His Father the faithful spirits, having arisen on the third morn, the primal offspring of the Father who hath no beginning.

120.—In Blachernae, in the Church of the Virgin

If thou seekest the dread throne of God on Earth, marvel as thou gazest on the house of the Virgin. For she who beareth God in her arms, beareth Him to the glory of this place. Here they who are set up to rule over the Earth believe that their sceptres are rendered victorious. Here the Patriarch, ever wakeful, averts many catastrophes in the world. The barbarians, attacking the city, on only seeing Her at the head of the army bent at once their stubborn necks.
GREEK ANTHOLOGY

121.—Εἰς τὸν αὐτὸν ναὸν

Εδει γενέσθαι δευτέραν θεοῦ πύλην
tῆς παρθένου τὸν οἶκον, ὥς καὶ τὸν τόκον·
κιβωτὸς ὥθη τῇ πρὶν ἐνθεοστέρα,
oὐ τὰς πλάκας φέρουσα τὰς θεογράφους,
ἀλλ' αὐτὸν ἔνδον τὸν θεὸν δεδεμένη.
ἐνταῦθα κρουνοὶ σαρκικῶν καθαρσίων,
καὶ ψυχικῶν λύτρωσις ἀγνοημάτων
όσαν γὰρ εἰσὶ τῶν παθῶν περιστάσεις,
βλύσι τοσαύτας δωρεὰς τῶν θαυμάτων.
ἐνταῦθα νικήσασα τοὺς ἐναντίους,
ἀνείλεν αὐτοὺς ἀντὶ λόγχης εἰς ὕδωρ·
τρωπῆς γὰρ ἄλλοις ὁὐκ ἔχει μόνην,
Χριστὸν τεκοῦσα καὶ κλονοῦσα βαρβάρους.

122.—ΜΙΧΑΗΛ ΧΑΡΤΟΦΤΔΑΞ

Εἰς τὴν Θεοτόκον βαστάζουσαν τὸν Χριστὸν

Αὕτη τεκοῦσα παρθένος πάλιν μένει·
καὶ μὴ θρηνῆς· ἦστι γὰρ τὸ παιδίον
θεὸς, θελήσας προσλαβεσθαι σαρκίων.

123.—ΣΩΦΡΟΝΙΟΤ

Εἰς τὸν Κρανίου λίθον ἐν Ἰερουσαλήμ.

Πέτρα τρισμακάριστε, θέσολυτον αἷμα λαχοῦσα,
οὐρανίη γενεί σε πυρίτους ἀμφίπολευεί,
καὶ χθονὸς ἐνυανετήρες ἀνάκτορες ὑμνοπολοῦσι.
CHRISTIAN EPIGRAMS

121.—In the same Church

The house of the Virgin, like her Son, was destined to become a second gate of God. An ark hath appeared holier than that of old, not containing the tables written by God’s hand but having received within it God himself. Here are fountains of purification from the flesh, here is redemption of errors of the soul. There is no evil circumstance, but from Her gusheth a miraculous gift to cure it. Here, when She overthrew the foe, She destroyed them by water, not by the spear. She hath not one method of defeat alone, who bore Christ and putteth the barbarians to flight.

122.—MICHAEL CHARTOPHYLAX

On the Virgin and Child

This is she who bore a child and remained a Virgin. Wonder not thereat, for the Child is God, who consented to put on flesh.

123.—SOPHRONIUS

On the Rock of Calvary

Thrice-blessed rock, who didst receive the blood that issued from God, the fiery children of Heaven guard thee around, and Kings, inhabitants of the Earth, sing thy praise.
BOOK II

CHRISTODORUS OF THEBES IN EGYPT

This description of the bronze statues in the celebrated gymnasium called Zeuxippos, erected under Septimius Severus at Byzantium and destroyed by fire shortly after this was written (in 532 A.D.), is of some value, as it gives at least a list of the statues and the names assigned to them. But owing to its bombastic style its value is of the slightest. The poet confines himself usually to mere rhetoric and tiresomely repeats his impression that the statues looked as if they were alive.
Β

ΧΡΙΣΤΟΔΩΡΟΥ ΠΟΙΗΤΟΥ
ΘΗΒΑΙΟΥ ΚΟΠΤΙΤΟΥ

'Εκφρασις τῶν ἀγαλμάτων τῶν εἰς τὸ δημόσιον γυμνάσιον τοῦ ἐπικαλούμενου Ζευξίππου.

Δηήφοβος μὲν πρῶτος ἐΰγλυπτός ἐπὶ βωμὸν ἵστατο, τολμήεις, κεκορυθμένος, ὀβριμος ἦρως, τοῖος ἀνθ. οἷος περ ἀπορρυμένω Μενελάῳ περθομένων ἤντησεν ἐσώ προπάροιδε μελάθρων. Ἰστατὸ δὲ προβιβάσαντες πανείκελος· εἰ δ' ἐπὶ κόσμῳ 5 δόχιμος ἦν, μανήδε κεκυφότα νύτα συνέλκων δριμὺ μένος ξυνάγειρεν ἐλυσε δὲ φέγγος ὅπωτῆς, οία τε δυσμενέων μερότων πεφυλαγμένος ὅρμην. λατή μὲν σάκους εὐρύ προϊσχετο, δεξιέρᾳ δὲ φάσγανον ὑψός' ἄειρεν· ἐμέλλε δὲ μαυνομένη χεῖρ 10 ἀνέρος ἀντιβίου κατὰ χρόνος ἄορ ἐλάσσαι· ἀλλ' οὐ χαλκὸν ἔθηκε φύσις πειθήμωνα λύσση.

Κεκροπίδης δ' ἦστραπτε, νοήμονος ἀνθέμα Πειθοῦς, Αἰσχύνης· λασίης δὲ συνείρει κύκλα παρείης, οία πολυτροχαλοισίν ἀεθλεύσων ἀγορῆσιν· 15 στείνετο γὰρ πυκνήσει μεληδόσιν. ἄγχι δ' ἐκείνου ἦσεν Ἀριστοτέλης, σοφίης πρόμος· ἰστάμενος δὲ χείρε περιπλέγηκαν συνεέργαθεν, οὐδ' ἐνὶ χαλκῷ ἀφθόνοις φρένας εἴχεν ἀεργέας, ἀλλ' ἐτὶ βουλήν.
BOOK II

CHRISTODORUS OF THEBES IN EGYPT

Description of the Statues in the public gymnasium called Zeuxippos.

_Deiphobus_

First Deiphobus stood on a well-carved pedestal, daring all, in armour, a valiant hero, even as he was when he met the onrush of Menelaus before his house that they were pillaging. He stood even as one who was advancing, side-ways, in right fighting attitude. Crouching in fury with bent back, he was collecting all his fierce strength, while he turned his eyes hither and thither as if on his guard against an attack of the enemy. In his left hand he held before him a broad shield and in his right his up-lifted sword, and his furious hand was even on the point of transpiercing his adversary, but the nature of the brass would not let it serve his rage.

_Aeschines and Aristotle_

And there shone Athenian Aeschines, the flower of wise Persuasion, his bearded face gathered as if he were engaged in struggle with the tumultuous crowd, looking sore beset by anxiety. And near him was Aristotle, the prince of Wisdom: he stood with clasped hands, and not even in the voiceless bronze was his mind idle, but he was like one
GREEK ANTHOLOGY

σκεπτομένης μὲν ἐϊκτό· συνιστάμεναι δὲ παρειαὶ ἄνερος ἀμφιέλισσαν ἐμαντεύοντο μενοινήν, καὶ τροχαλαὶ σήμαινον ἀολλέα μῆτιν ὀπωπαί.

Καὶ Πανανεὼν δημηγόρος ἔπρεπε σάλπυγξ, ῥήτρης εὐκελάδοιο πατήρ σοφός, ὁ πρὶν Ἀθῆναις Πειθοὺς θελξινόνοι νοήμων πυρσῶν ἀνάψας.

ἀλλ' οὐκ ἡρεμέων διεφαλέντο, πυκνὰ δὲ Βουλήν ἐστρώφα, πυκνίνῃ γὰρ ἐεἰδετο μῆτιν ἐλίσσειν, οἷα κατ' εὐόπλων τεθωμένος Ἡμαθηνών.

ἡ τάχα κεῖν κοτέων τροχαλῆν ἐφθέγγετο φωνήν, ἀπνοον αὐδήμενα τιθεὶς τύπων· ἀλλὰ ἐ τέχνη χαλκείης ἑπέδθησεν ὑπὸ σφραγίδα σιωπῆς.

"Ιστατο δ' Εὐρίποιο φερώνυμος· ὡς δὲ δοκεύω, λάβῃ ὑπὸ κραδίνην τραγικαῖς ὁμίλεε Μοῦσαις,

ἐργα σαοφροσύνης διανεύμενος· ἦν γὰρ ἰδέσθαι οἶλα τε ποὺ θυμέλησιν ἐν Ἀτηλίσθα γύρα τινάσσων.

Δάφυη μὲν πλοκαμίδα Παλαίφατος ἔπρεπε μάντις στεγάμενος, δόκεεν δὲ χεῖειν μαντώδεα φωνήν.

Ἡσίόδος δ' Ἀσκραίος ὀρειάσιν εἴδετο Μοῦσας φθεγγόμενος, χαλκῶν δὲ βιάζετο θυμάδι λύσης, ἐνθεόν ἰμέιρον ἀνάγειν μέλος. ἐγγύθι δ' αὐτοῦ μαντιπόλος πάλιν ἄλλος ἦν φοιβητίδι δάφυη.
CHRISTODORUS OF THEBES IN EGYPT

deliberating; his puckered face indicated that he was solving some doubtful problem, while his mobile eyes revealed his collected mind.

Demosthenes

And the trumpet-speaker of the Paeanians\(^1\) stood there conspicuous, the sage father of well-sounding eloquence, who erst in Athens set alight the wise torch of entrancing Persuasion. He did not seem to be resting, but his mind was in action and he seemed to be revolving some subtle plan, even as when he had sharpened his wit against the warlike Macedonians. Fain would he have let escape in his anger the torrent of his speech, endowing his dumb statue with voice, but Art kept him fettered under the seal of her brazen silence.

Euripides

There stood he who bears the name of the Euripus, and methought he was conversing secretly in his heart with the Tragic Muses, reflecting on the virtue of Chastity; for he looked even as if he were shaking the thyrsus on the Attic stage.

Palaephatus

Palaephatus the prophet stood forth, his long hair crowned with laurel, and he seemed to be pouring forth the voice of prophecy.

Hesiod, Polyidus, and Simonides

Hesiod of Ascra seemed to be calling to the mountain Muses, and in his divine fury he did violence to the bronze by his longing to utter his inspired verse. And near him stood another pro-

\(^1\) The deme to which Demosthenes belonged.
GREEK ANTHOLOGY

κοσμηθεὶς Πολύειδος· ἀπὸ στομάτων δὲ τινάξαι ἦθελε μὲν κελάδημα θεοπρόπον· ἀλλὰ ἐ τέχνη δεσμῷ ἀφωνήτω κατερήτουν· οὐδὲ σὺ μολπῆς εὑνασάς ἄβρον ἔρωτα, Σιμωνίδῃ, ἀλλ’ ἐτι χορδῆς ἰμείρεις, ἱερὴν δὲ λύρην οὐ χερσὶν ἀράσσεις. ὥφελεν ὁ πλάσσας σε, Σιμωνίδῃ, ὥφελε χαλκῷ συγκεράσαι μέλος ἡδὺ· σὲ δ’ ἂν καὶ χαλκὸς ἀναυδῆς αἰδόμενος, ῥυθμοῦσί λύρης ἀντήχεε μολπῆν.

'Hν μὲν 'Ἀμαξιμένης νοερὸς σοφός· ἐν δὲ μενοιηὴ 50 δαιμονίης ἐλέειζε νοήματα ποικίλα βουλῆς.

Θεστορίδης δ’ ἀρα μάντις εύσκοπος Ἰστατο Κάλχας, οἰά τε θεσπίζων, ἐδόκει δὲ τε θέσφατα κεύθειν, ἢ στρατὸν οἰκτείρων Ἐλλήνων, ἢ ἐτι θυμῷ δειμαίνων βασιλῆα πολυχρύσου Μυκήνης. 55

Δέρκεο μοι σκύμνον πτολιπόρθιον Αἰακιάδῶν, Πύρρον Ἀχιλλείδην, δοσον ἦθελε χερσὶν ἐλίσσειν τεύχεα χαλκῆντα, τὰ μὴ οἱ ὦπασε τέχνη· γυμνὸν γὰρ μὴν ἔτευξεν· ὃ δ’ ὤψετο φαίνετο λεύσσων, οἵα περ ἄνεμοσσαν ἐς Ἰλιον ὅμμα τιταῖνων. 60

'Ἡστο δ’ Ἀμμιμώνη ροδοδάκτυλος· εἰσοπίσω μὲν βόστρυχον ἀκρήδεμυν ἐης συνεφρεῖν ὑδείρης· γυμνὸν δ’ εἴχε μετώπου· ἀναστέλλονας ὁπωπάς εἰνάλων σκοπίαξε μελαγχαίτην παρακοίτην. ἐγγύθι δ’ εὐρύστερον ἐφαίνετο Κυανοχαίτης 65 γυμνὸς ἔών, πλοκαμον δὲ καθειμένον εἴχεν ὑδείρης, 62
CHRISTODORUS OF THEBES IN EGYPT

phet, Polyidus, crowned with the laurel of Phoebus, eager to break into prophetic song, but restrained by the gagging fetter of the artist. Nor hadst thou, Simonides, laid to rest thy tender love, but still dost yearn for the strings; yet hast thou no sacred lyre to touch. He who made thee, Simonides, should have mixed sweet music with the bronze, and the dumb bronze had reverenced thee, and responded to the strains of thy lyre.

Anaximenes

Anaximenes the wise philosopher was there, and in deep absorption he was revolving the subtle thoughts of his divine intellect.

Calchas

And Calchas, son of Thestor, stood there, the clear-sighted prophet, as if prophesying, and he seemed to be concealing his message, either pitying the Greek host or still dreading the king of golden Mycenae.

Pyrrhus

Look on the cub of the Aeacidae, Pyrrhus the son of Achilles the sacker of cities, how he longed to handle the bronze weapons that the artist did not give him; for he had wrought him naked: he seemed to be gazing up, as if directing his eyes to wind-swept Ilion.

Amymone and Poseidon

There sat rosy-fingered Amymone. She was gathering up her unfilleted hair behind, while her face was unveiled, and with upturned glance she was gazing at her black-haired lord the Sea-King. For near her stood Poseidon, naked, with flowing hair,
καὶ διερὸν δελφίνα προίσχετο, χειρὶ κομίζων
dῶρα πολυζήλοιο γάμων μνηστήρια κούρης.

Πιερικὴ δὲ μέλισσα λυγύθροος έξετο Σαπφῶ
Δεσβιάς, ἥρεμουσα: μέλος δὲ εὐφύμουν ύφαίνειν
συγαλέας δοκέεσκεν ἀναψαμένη φρένα Μούσαις.

Φοῖβος δὲ εἰστήκει τριποδηλάλος: ἦν δὲ ἄρα χαίτης
εἰσοπίσω σφίγξας ἀδετον πλόκον· ἀλλ' ἐνὶ χαλκῷ
gυμνὸς ἦν, ὡτι πᾶσιν ἀνειρομένοισιν 'Ἀπόλλων
γυμνῶσαι δεδάκηκεν ἀληθέα δὴνεα Μοίρης,
ἡ δὲ πᾶσιν ὄμως ἀναφαίνεται· ἡλίων γὰρ
Φοῖβος ἀναξ, καθαρῆν δὲ φέρει τηλέσκοπον αἰγήν.

Αἰγὴ δὲ Κύπρις ἐλαμπεν· ἔλειβε δὲ νώρηπι χαλκῷ
ἀγλαιῆς ραθάμυγγας· ἀπὸ στέρνου δὲ γυμνή
fαίνετο μὲν, φάρος δὲ συνήγαγεν ἀντυγι μηρῶν,
χρυσεὶ πλοκαμίδας ύποσφίγξασα καλύπτρη.

Κλεινιάδην δὲ τέθητα, περιστιβλοῦντα νοῆς
ἀγλαίη· χαλκῷ γὰρ ἀνέπλεκε κάλλεος αὐγῆν,
τοῖς ἐῶν, ὅλος περ ἐν Ἀθηναί, μητέρι μύθων,
ἀνδράσι Κεκροπίδῃσι πολύφρονα μῆτιν ἐγείρων.

Χρύσης δ' αὖθ' ἱερεὺς πέλας ἵστατο, δεξιετερὴ μὲν
σκῆπτρον ἀνασχόμενος Φοῖβηον, ἐν δὲ καρήνῳ
στέμμα φέρων· μεγεθεὶ δὲ κεκασμένος ἔπρεπε μορφῆς,
οἶα περ ἥρων ἱερὸν γένος· ὄς δοκέω δὲ,
64
CHRISTODORUS OF THEBES IN EGYPT
holding out to her a dripping dolphin, bringing a
suitor's gifts for the hand of the much-sought
maiden.

Sappho

And the clear-toned Pierian bee sat there at rest,
Sappho of Lesbos. She seemed to be weaving some
lovely melody, with her mind devoted to the silent
Muses.

Apollo

There stood Phoebus who speaketh from the
tripod. He had bound up behind his loosely flowing
hair. In the bronze he was naked, because Apollo
knoweth how to make naked to them who enquire of
him the true decrees of Fate, or because he appeareth
to all alike, for King Phoebus is the Sun and his
pure brilliancy is seen from far.

Aphrodite

And near shone Cypris, shedding drops of beauty
on the bright bronze. Her bust was naked, but her
dress was gathered about her rounded thighs and
she had bound her hair with a golden kerchief.

Alcibiades

And I marvelled at the son of Cleinias, seeing him
glistening with glory, for he had interwoven with the
bronze the rays of his beauty. Such was he as when
in Attica, the mother of story, he awoke wise
counsel.

Chryses

Near him stood the priest Chryses, holding in his
right hand the sceptre of Phoebus and wearing on
his head a fillet. Of surpassing stature was he,
as being one of the holy race of heroes. Methinks

65

VOL. I.
GREEK ANTHOLOGY

'Ατρείδην ἰκέτευε· βαθὺς δὲ οἱ ἦνθεε πώγων, καὶ ταναί̂ς ἀπλεκτός ἐσύρετο βότρυς ἐθείρης.

Καῖσαρ δ' ἐγγὺς ἐλαμπεν Ἰούλιος, ὡς ποτε Ἡρώμην ἀντιβίων ἐστεψεν ἀμετρήτοις βοείαις. αἰγίδα μὲν βλουσυρῶπιν ἐπωμαδὸν ἦν ἄειρων, δεξιερῆ δὲ κεραυνὸν ἀγάλλετο χειρὶ κομίζων, οὐα Ζεὺς νέος ἀλλος ἐν Αὐσονίοισιν ἀκούων.

Εἰστήκει δὲ Πλάτων θεοίκελος, ὁ πρὶν Ἀθήναις δείξας κρυπτὰ κέλευθα θεοκράντων ἀρετάων.

"Αλλήν δ' εὐπατέρειαν ἑδον χρυσῆν Ἀφροδίτην, γυμνὴν παμφανώσαν· ἐπὶ στέρνων δὲ θεαίνης αὐχένος ἐξ υπάτου χυθεὶς ἐλελίξετο κεστός.

"Ιστατο δ' Ἐρμαφρόδιτος ἐπήρατος, οὐθ' ὀλος ἄνηρ, οὐδὲ γυνὴ· μικτὸν γὰρ ἦν βρέτας· ἥ τάχα κοῦρον Κύπριδος εὐκόλποιο καὶ Ἐρμάωνος ἐνίζεις· μαζὸν μὲν σφυγνώσαν τε βοήθουν, οἷα τε κοῦρη· σχῆμα δὲ πάσιν ἔφαυν φυτοσπόρον ἀρσενὸς αἰδοὺς, ξυνής ἀγλαίης κεκερασμένα σήματα φαίνων.

Παρθενικὴ δ' Ἡρμινα λιγύθροος ἐξετο κόρη, οὐ μῖτον ἀμφαφόωσα πολύπλοκοι, ἀλλ' ἐνι συγη Πιερικῆς ῥαθάμιγγας ἀποσταλάουσα μελίσσης.
CHRISTODORUS OF THEBES IN EGYPT

he was imploring Agamemnon. His thick beard bloomed in abundance, and down his back trailed the clusters of his unplaited hair.

*Julius Caesar*

*Near him shone forth Julius, who once adorned Rome with innumerable shields of her foes. He wore on his shoulders a grisly-faced aegis, and carried exulting in his right hand a thunder-bolt, as one bearing in Italy the title of a second Zeus.*

*Plato*

*There stood god-like Plato, who erst in Athens revealed the secret paths of heaven-taught virtue.*

*Aphrodite*

*And another high-born Aphrodite I saw all of gold, naked, all glittering; and on the breast of the goddess, hanging from her neck, fell in coils the flowing cestus.*

*Hermaphroditus*

*There stood lovely Hermaphroditus, nor wholly a man, nor wholly a woman, for the statue was of mixed form: readily couldst thou tell him to be the son of fair-bosomed Aphrodite and of Hermes. His breasts were swelling like a girl’s, but he plainly had the procreative organs of a man, and he showed features of the beauty of both sexes.*

*Erinna*

*The clear-voiced maiden Erinna sat there, not plying the involved thread, but in silence distilling drops of Pierian honey.*

67
GREEK ANTHOLOGY

Μήτε λίπης Τέρπανδρον ἑύθροον, οὐ τάχα φαίης ἐμπνοοῦν, οὐκ ἄφθογγον ἱδεῖν βρέτας· ὡς γὰρ ὁὐ, κινυμέναις πρατίδεσαν ἀνέπλεκε μύστιδα μολπήν, ὡς ποτὲ δινήγατο ἐπ' Ἑυρώταυρον ῥοάων μυστιπόλω φόρμυγι κατεπρήνεν ἄειδον ἀγχεμάχων κακοτητας Ἀμυκλαίων ναετήρων.

'Ἡγασάμην δ' ὄρων σε, Περίκλεες, ὡς καὶ αὐτῷ χαλκῷ ἀναυδήτωρ δημηγόρον ἥθος ἀνάπτεις, ὡς έτι Κεκροπίδησι θεμιστεύων πολιτάς, ἡ μόθον ἐντύνων Πελοπῆιον. ἠστάμενος δὲ ἔπρεπε Πυθαγόρας, Σάμως σοφός, ἂλλ' ἐν 'Ολύμπῳ ἐνδιαείν ἐδόκευε, φύσιν δ' ἐβιάζετο χαλκοῦ, πλημμύρων νοερῆ σεληνισσίν ὡς γὰρ ὁὐ, οὐρανὸν ἀχράντοισιν ἐμέτρεε μοῦνον ὅπωπαίς.

Στησίχορον δ' ἐνόησα λιγύθροον, ὡς ποτε γαία Σικελικῇ μὲν ἐφερβε, λύρης δ' ἐδίδαξεν Ἀπόλλων ἀρμονίην, ἐτι μητρός ἐνι σπλάγχνους ἐόντα· τοῦ γὰρ τικτομένου καὶ ἐσφαὶς ἄρτι μολόντος ἐκποθεὶ ἥροφοιτος ἐπὶ στομάτεσαν ἀηδών λάθρη ἐφεξομενὴ λυγυρὴν ἀνεβάλλετο μολπήν.

Χαίρε μοι Ἀβδήρων Δημόκριτε κῦδος ἀροῦρης, ὡς σὺ καλλιτόκιον φυῆς ἐφράσασο θεσμοὺς, λεπτὰ διακρίνων πολυβίδμους ὄργια Μούσης· αἰεὶ δὲ σφαλερὰς ἐγέλας βιότοι κελεύθους, εὖ εἰδὼς ὅτι πάντα γέρων παραμείβεται αἰών.
CHRISTODORUS OF THEBES IN EGYPT

Terpander
Pass not over sweet-voiced Terpander, whose image thou wouldst say was alive, not dumb; for, as it seemed to me, he was composing, with deeply stirred spirit, the mystic song; even as once by the eddying Eurotas he soothed, singing to his consecrated lyre, the evil spite of Sparta's neighbours of Amyclae.

Pericles and Pythagoras
I marvelled beholding thee, Pericles, that even in the dumb brass thou kindlest the spirit of thy eloquence, as if thou didst still preside over the citizens of Athens, or prepare the Peloponnesian War. There stood, too, Pythagoras the Samian sage, but he seemed to dwell in Olympus, and did violence to the nature of the bronze, overflowing with intellectual thought, for methinks with his pure eyes he was measuring Heaven alone.

Stesichorus
There saw I clear-voiced Stesichorus, whom of old the Sicilian land nurtured, to whom Apollo taught the harmony of the lyre while he was yet in his mother's womb. For but just after his birth a creature of the air, a nightingale from somewhere, settled secretly on his lips and struck up its clear song.

Democritus
Hail, Democritus, glory of the land of Abdera; for thou didst explore the laws of Nature, the mother of beautiful children, discerning the subtle mysteries of the Muse of Science: and ever didst thou laugh at the slippery paths of life, well aware that ancient Time outstrippeth all.
GREEK ANTHOLOGY

'Ηρακλέης δ' ἀνίουλον ἐδείκνυε κύκλον ὑπήνης, μῆλα λευτοφόνῳ παλάμη χρύσεια κομίζων, γαίης δὲβια δόρα Διβυστίδος. ἔγγυθι δ' αὐτοῦ Παλλάδος ἀρίτειρα παρίστατο, παρθένος Ἀση, φάρος ἐπιστέιλασα κατωμαδόν· οὐ γὰρ ἑθείρας κρηθέμων συνέφεργεν· εἰς δ' ἀνετείνετο χεῖρας, οἷά τε κικλήσκουσα Διὸς γλαυκώπτιδα κούρην, Ἀρκαδικῆς Τεγής ὑπὸ δειράδος. Ἰλαθι, γαίης Τρωιάδος βλάστημα σακεστάλον, Ἰλαθι, λάμπων Αἰνεία Τρῶων βουληφόρε· σαίς γὰρ ὅπωσαί ἄγλαιης πνεύουσα σοφή περιλέβεται αἰδώς, θέσκελον ἀγγέλλουσα γένος χρυσῆς 'Αφροδίτης.

'Ἡγασάμην δὲ Κρέουσαν ἰδῶν πενθήμουν κόσμῳ, σύγγαμον Αἰνείαο κατάσκιον· ἀμφὶ γὰρ αὐταῖς ἀμφοτέραις κρηθέμων ἐφελκύσσασα παρειαῖς, πάντα πέριξ ἐκάλυψε ποδηνεκέι χρόα πέπλω, οἷά τε μυρομένη· τὰ δὲ χάλκεα δάκρυα νῦμφης Ἀρεὶ δουρίκτητον ἐμανεύοντο τιθήμην, Ἰλιὸν Ἀργείοισιν ἐελμένον ἀσπιδῶταις.

Οὐθ' Ἔλευς κοτέων ἀπεπαύσετο· πατρίδι νηλῆς φαίνετο δινεύον ἐτὶ ποι χόλων· ἂν μὲν ἄειρων δεξιτερῇ φιάλην ἐπιλοίβιον· ὃς δοκεόν δὲ, ἐσθλὰ μὲν Ἀργείους μαντεύετο, καθ'd τιθήμης ἄθανάτοις ἡράτο πανύστατα πήματα φαίνειν.

'Ἀνδρομάχη δ' ἔστηκε ροδόσφυρος Ἁμπιώνη, οὔτι γόνων σταλάφους πολύστονοι· ὡς γὰρ οὔω, οὔπω ἐνὶ πτολέμῳ κορυθαίολος ἡρίτεν· Ἐκτωρ, οὔδὲ φερεσσακέων ὑπερήνοις νῖ;ς Ἀχαϊῶν Δαρδανίην ζύμπασαν ἐληίσσαντο τιθήμην.

70
CHRISTODORUS OF THEBES IN EGYPT

Heracles, Auge and Aeneas

Heracles, no down yet visible on the circle of his chin, was holding in the hand that had slain the lion the golden apples, rich fruit of the Libyan land, and by him stood the priestess of Pallas, the maiden Auge, her mantle thrown over her head and shoulders, for her hair was not done up with a kerchief. Her hands were uplifted as if she were calling on the grey-eyed daughter of Zeus¹ under the hill of Tegea. Hail! warrior son of Troy, glittering counsellor of the Trojans, Aeneas! for wise modestly redolent of beauty is shed on thy eyes, proclaiming thee the divine son of golden Aphrodite.

Creusa

And I wondered looking on Creusa, the wife of Aeneas, overshadowed in mourning raiment. She had drawn her veil over both her cheeks, her form was draped in a long gown, as if she were lamenting, and her bronze tears signified that Troy, her nurse, was captive after its siege by the Greek warriors.

Helenus

Nor did Helenus cease from wrath, but seemed pitiless to his country, still stirring his wrath. In his right hand he raised a cup for libations, and I deem he was foretelling good to the Greeks and praying to the gods to bring his nurse to the extremity of woe.

Andromache

And Andromache, the rosy-ankled daughter of Eetion, stood there not weeping or lamenting, for not yet, I deem, had Hector with the glancing helm fallen in the war, nor had the exultant sons of the shield-bearing Greeks laid waste entirely her Dardan nurse.

¹ Athene.
'Ην δ' ἐσιδεῖν Μενέλαον ἀρήιον, ἀλλ' ἐπὶ νίκη
γηθόσυνοι. σχεδὸθεν γὰρ ἐθάλπετο χάρματι πολλῷ
dερκόμενος ῥοδόπηχυν ὦμόφρονα Τυνδαρεώνην.
ηγασάμην δ' Ἑλένης ἔρατον τύπον, ὦττι καὶ αὐτῷ
χαλκῷ κόσμον ἑδωκε πανίμερον· ἀγλαίη γὰρ
ἐπνεε θερμὸν ἔρωτα καὶ ἀψύχῳ ἐν ἑχῆ.

Πυκναῖς δὲ πραπτίδεσσιν ἀγάλλετο δίος Ὁδυσσεύς·
οὐ γὰρ ἔνη ἀπάνευθε πολυστρέπτου μενοῦνης,
ἀλλ' ἐτὶ κόσμον ἔφαινε σοφὴς φρενός· ἦν δ' ἐνι θυμῷ
καγχαλῶν. Τροίην γὰρ ἐγήθησθε πᾶσαν ὀλέσσας
ἥσι δολοφροσύνης. σὺ δ' Ἐκτορὸς ἐνυπε μήτερ,
τίς σε, πολυτλήμων Ἐκάβη, τίς δάκρυα λείβειν
ἀθανάτων ἐδίδαξαν ἀφωνήτῳ ἐνί κόσμῳ,
οὐδὲ σε χαλκὸς ἐπανεύσειν οἰξὺν, οὐδὲ σε τέχνη
ἀπνοος ὁικτέωσε δυσαλθέος ἐσχεθε λύσσης·
ἀλλ' ἐτι δακρυχέουσα παρίσταται· ὡς δὲ δοκεύτω,
οὐκέτι δυστήνου μόρον Ἐκτορός, οὐδὲ ταλαίνης
Ἀνδρομάχης βαρὺ πένθος ὀδύρεαι, ἀλλὰ πεσοῦσαν
πατρίδα σὴν· φάρος γὰρ ἐπικρέμης ἄμφι προσώπῳ
πήματα μὲν δείκνυσιν, ἀπαγέλλουσι δὲ πέπλοι
πένθος υποβρύχιον κεχαλασμένοι ἁχρὶ πεδίλων·
ἀλγεί γὰρ πυμάτω δέδεσαι φρένα, κακὴ παρείης
δάκρυα μὲν σταλάεις, τὸ δὲ δάκρυον ἐσβεσε τέχνη,
ἀπλετον ἀγγέλλουσα δυσαλθέος αὐχμὸν ἀνίης.

Κασσάνδρην δ' ἐνόσα θεοπρότην, ἀλλ' ἐνι συγη
μεμφομένη γενετήρα, σοφῆς ἀνεπίμπλατο λύσσης,
οία τε θεσπίζουσα πανύστατα πήματα πάτρης.
CHRISTODORUS OF THEBES IN EGYPT

Menelaus and Helen

There one might see Menelaus warlike, but rejoicing in the victory, for his heart was warmed with great joy, as he saw near him rosy-armed Helen reconciled. I marvelled at her lovely image, that gave the bronze a grace most desirable, for her beauty even in that soulless work breathed warm love.

Ulysses and Hecuba

Goodly Ulysses was rejoicing in his wily mind, for he was not devoid of his versatile wits, but still wore the guise of subtlety. And he was laughing in his heart, for he gloried in having laid Troy low by his cunning. But do thou tell me, mother of Hector, unhappy Hecuba, which of the immortals taught thee to shed tears in this thy dumb presentment? Not even the bronze made thee cease from wailing, nor did lifeless Art have pity on thee and stop thee from thy irremediable fury; but still thou standest by weeping, and, as I guess, no longer dost thou lament the death of unhappy Hector or the deep grief of poor Andromache, but the fall of thy city; for thy cloak drawn over thy face indicates thy sorrow, and thy gown ungirt and descending to thy feet announces the mourning thou hast within. Extreme anguish hath bound thy spirit, the tears ran down thy cheeks, but Art hath dried them, proclaiming how searching is the drought of thy incurable woe.

Cassandra

There saw I the prophetess Cassandra, who, blaming her father in silence, seemed filled with prescient fury as if prophesying the last woes of her city.
GREEK ANTHOLOGY

Πύρρος δ’ ἄλλος ἦν πτολυπόρθιος· οὐκ ἔπι χαῖτις ἱππόκομον τρυφάλειαν ἔχων, οὐκ ἔγχος ἔλισσων, ἀλλ’ ἀρα γυμνός ἐλαμπτε, καὶ ἄχυρον ἔχεν ὑπήνην· δεξιερήν δ’ ἀνέτεινεν ἐν, ἔπιμάρτυρα νίκης, λοξὰ Πολυξείνην βαρυδάκρυνον ὄμματι λευσσων. εἰπέ, Πολυξείνη δυσπάρθενε, τίς τοι ἀνάγκη χαλκῷ ἐν ἀφθόγγῳ κεκρυμμένα δάκρυνα λείβειν; πῶς δὲ τεῦ κρηδεμον ἐπειρύσσασα προσώπῳ ἴτασαι, αἰδομένη μὲν ἀλήγκιος, ἀλλ’ ἐνὶ θυμῷ πένθος ἔχεις; μὴ δὴ σε τεύν πτολύθηρον ὀλέσσας ληίδα Πύρρος ἔχοι Φθιώτιος; οὔδε σε μορφῇ ρύσατο τοξεύσασα Νεαπτολέμου μενοίην, ή ποτε θυρεύσασα τεύς γενετήρα φονῆς εἰς λίνον αὐτοκέλευστον ἀείπεος ἥγεν ὀλέθρου. 205

ναὶ μᾶ τὸν ἐν χαλκῷ νοσεῖν τύπου, εἰ νῦ τε τοῖν ἐδρακε Πύρρος ἀναξ, τάχα κεν ἑυνήνα λέκτρων ἥγετο, πατρίφης προλιπῶν μημήηα μοίρης.

Ἡγασάμην δ’ Αἰαντα, τον ὁμβριμόθυμος Ὀιλεῦς Δοκρίδος ἔστερμην πελώριον ἔρκος ἀρούρης. 210

φαίνετο μὲν νέοτητι κεκασμένος· οὔδε γὰρ ἦν ἀνθεὶ λαχύνετι γενειάδος ἀκρα χαράξας· γυμνὸν δ’ εἰχεν ἀπαν στιβαρον δέμας· ἡνορέθ δὲ βεβριθὼς ἐλέλιξε μαχήμονοσ οἰστρον Ἔνυνοσ.

Οἰνώνη δὲ χόλῳ φρένας ἔξεεν, ἔξεε πικρῷ 215

ζήλῳ θυμὸν ἐκουσά, Πάριν δ’ ἐδόκευεν λαθοῦσα ὄμματι μαινομένον· κρυφὴν δ’ ἡγειλεν ἀπειλήν, δεξιερῆ βαρύποτρον ἀναινομένη παρακοίτην. αἰδομένῳ μὲν ἐοικεν ὁ βουκόλος, εἰχε δ’ ὀπωτῆν

74
CHRISTODORUS OF THEBES IN EGYPT

Pyrrhus and Polyxena

Here was another Pyrrhus, sacker of cities, not wearing on his locks a plumed helmet or shaking a spear, but naked he glittered, his face beardless, and raising his right hand in testimony of victory he looked askance on weeping Polyxena. Tell me, Polyxena, unhappy virgin, what forces thee to shed hidden tears now thou art of mute bronze, why dost thou draw thy veil over thy face, and stand like one ashamed, but sorry at heart? Is it for fear lest Pyrrhus of Phthia won thee for his spoil after destroying thy city? Nor did the arrows of thy beauty save thee—thy beauty which once entrapped his father, leading him of his own will into the net of unexpected death. Yea, by thy brazen image I swear had Prince Pyrrhus seen thee as thou here art, he would have taken thee to wife and abandoned the memory of his father's fate.

Locrian Ajax

And at Ajax I marvelled, whom valorous Oileus begat, the huge bulwark of the Locrian land. He seemed in the flower of youth, for the surface of his chin was not yet marked with the bloom of hair. His whole well-knit body was naked, but weighty with valour he wielded the goad of war.

Oenone and Paris

OENONE was boiling over with anger—boiling, eating out her heart with bitter jealousy. She was furtively watching Paris with her wild eyes and conveyed to him secret threats, spurning her ill-fated lord with her right hand. The cowherd seemed
πλαζομένην ἐτέρωσε δυσίμερος· αἴδετο γὰρ ποὺ
Οἰνώφην βαρύδακρυν ἰδεῖν, Κεβρηνίδα νύμφην.

Ἀναλέος δὲ Δάρης ἔξωνυτο χεῖρας ἰμάντι,
πυγμαχίας κήρυκα φέρων χόλου· ἡμορέης δὲ
ἐπνεε θερμὸν ἄμμα πολυστρέπτοιςιν ὀπωτπαῖς.
Ἐντέλλος δὲ, Δάρητος ἐναυτίου ὀμμα τιταινών,
γυιοτόρους μύρηκας ἐμαίνετο χερσίν ἐλίσσων
πυγμαχίας δὲ ἄδινε φόνον δυνάσαν ἀπειλήν.

Ἡν δὲ παλαισμοσύνην δεδαμένος ὀβριμος ἀνὴρ·
ei δὲ Φίλων ἦκουε πελώριος, εἶτε Φιλάμμων,
eiτε Μίλων Σικελής ἐρυμα χθονός, οἶδεν Ἀπόλλων' ὁ
γὰρ ἐγὼ δεδάμα διακρίνα καὶ ἄεισαι
οὐνομα θαρσαλέου κλυτὸν ἀνέρος, ἀλλὰ καὶ ἐμπης
ἐπηευ ἡμορέης· λάσιος δὲ οἱ εἴλκετο πόγων,
καὶ φόβον ἦκουτιζον ἀεθλητῆρα παρεια,
καὶ κεφαλῆς ἐφρισσον ἑθειράδες· ἀμφὶ δὲ πυκνοῖς
μενὸνες μελέεσαι ἀνοιδάινοντο ταβέντες
τρηθαλεῖοι, διωι δὲ, συνισταμένων παλαμάων,
εὐρέες ἐσφηκῶντο βραχίονες, ἦτε πέτραι,
καὶ παχὺς ἀλκήνετι τένων ἐπανίστατο νότῳ,
αὐχένως εὐγνάμπτου περὶ πλατών αὐλῶν ἀνέρπων.

Δέρκεοι μοι Χαρίδημον, ὅς Ἀθίδος ἡγεμονεύων
Κεκρόπιδην στρατὸν εἰχεν ἔτος πειθημόνα βουλής.

Ἡ κεν ἰδὼν ἀγάσαιο Μελάμπηδα· μαντιπόλου
μὲν
ἱερὸν εἴδος ἑφαίνεν, ἐσικε δὲ θεσπίδος ὀμφής
συγηλοὶς στομάτεσσι θεοπρόπου ἁσθμα τιταινῶν.
CHRISTODORUS OF THEBES IN EGYPT

ashamed, and he was looking the other way, unfortu-
nate lover, for he feared to look on Oenone in tears, 
his bride of Kebrene.

Dares, Entellus

Dares was fastening on his hands his leather 
boxing-straps and arming himself with wrath, the 
herald of the fight; with mobile eyes he breathed 
the hot breath of valour. Entellus opposite gazed 
at him in fury, handling too the cestus that pierceth 
the flesh, his spirit big with blood-thirsty menace.

A Wrestler

And there was a strong man skilled in wrestling, 
Apollo knows if his name were Philo or Philammon, 
or Milo, the bulwark of Sicily; for I could not learn 
it to tell you, the famous name of this man of might; 
but in any case he was full of valour. He had a 
shaggy trailing beard, and his face proclaimed him 
one to be feared in the arena. His locks were 
fretful, and the hard stretched muscles of his sturdy 
limbs projected, and when his fists were clenched his 
two thick arms were as firm as stone. On his robust 
back stood out a powerful muscle running up on 
each side of the hollow of his flexible neck.

Charidemas

Look, I beg, on Charidemus the Attic chief, who 
had their army under his command.

Melampus

And thou wouldst marvel looking on Melampus: 
he bore the holy semblance of a prophet, and with 
his silent lips he seemed to be breathing intensely 
the divine breath of inspiration.
Πάνθος ἢ τρώων βουληφόρος, ἀλλ’ ἐτὶ δεινὴν οὐτω μὴτιν ἔπαισε κατ’ Ἀργείων στρατιῶν. δημογέρων δὲ νόμιμα πολύπλοκον εἰχε Θυμοίτης ἀμφασίς πελάγες εἶξεν ἐξομένος. ἦ γὰρ ἔκει σκεπτόμενῳ τινὰ μὴτιν ἐτὶ Τρώεσσιν ὑφαίνειν. Δάμπων δ’ ἀριστερά ἐναλίγκης ἦν ἰδέσθαι, οὐ γὰρ ἐτὶ φρεσὶν εἶχεν κυλινδόμενοι κυδομοῦ τειρομένους Τρώεσσι τεκεῖν παϊήνα βουλήν. εἰστήκει Κλυτίος μὲν ἀμήχανος· εἶχε δὲ δοιας χείρας ὀμοπλεκέας, κρυφής κήρυκας ἀνίης. 255

Χαίρε φάος ῥήτρης Ἰσόκρατε, ὅτι ς χαλκῷ κόσμου ἀγείς· δοκείσθαι γὰρ ἐπίφρονα μήδεα φαίνειν, εἴ καὶ ἀφωνήτω σε πόνῳ χαλκεύσατο τέχνη.

"Εστενε δ’ Ἀμφιάρης ἐχων πυρελαμπέα χαίτην στέμματι δαφναίῳ· κρυφήν δ’ ἐλέλυξεν ἀνίην, θεσπίζων, ὅτι πάσι βούκτιτος ἀνδράσι Θήβῃ ἀνδράσιν Ἀργείωσιν ὑπότροποι ἦμαρ ὀλέσσει. 260

"Ἀγιλας εἰστήκει χρησμηγόρος, ὅτινα φασίν μαντιστόλου γενετήρα θεοφράδεος Πολυείδου· εὐπετάλῳ δὲ κόμας ἐστεμμενος ἐπρεπε δάφνη. 265

Εἴδον ἄκερσεκόμην" Ἐκατον θέων, εἴδον ἀοιδής κούραν, ἀμήττος κεκασμένου ἄνθεσι χαίτην· εἰχε γὰρ ἀμφοτέροις κόμης μεμερισμένον ὄμοις βοστρυχον αὐτοελίκτου· ἔλισσε τε μάντιν ὑπωτήν, οἶα τε μαντοσύλη μεροπήθια πήματα λύων. 270
CHRISTODORUS OF THEBES IN EGYPT

*Panthous, Thymoetes, Lampon, and Clytius*

There was Panthous the Trojan senator; he had not yet ceased from menacing the safety of the Greeks. And Thymoetes the counsellor was thinking of some elaborate plan, plunged in the sea of silence. Verily he seemed to be yet meditating some design to help the Trojans. Lampon was like one vexed; for his mind had no more the power of giving birth to healing counsel to keep off from the sore-worn Trojans the wave of war that was to overwhelm them. Clytius stood at a loss, his clasped hands heralding hidden trouble.

*Isocrates*

*Hail, Isocrates, light of rhetoric! For thou adornest the bronze, seeming to be revealing some wise counsels even though thou art wrought of mute brass.*

*Amphiarraus*

*Amphiarraus, his fiery hair crowned with laurel, was sighing, musing on a secret sorrow, foreseeing that Thebes, founded where lay the heifer, shall be the death of the Argives' home-coming.*

*Aglaus*

The prophet Aglaus stood there, who, they say, was the father of the inspired seer Polydus: he was crowned with leafy laurel.

*Apollo*

There I saw the far-shooter with unshorn hair, I saw the lord of song, his head adorned with locks that bloomed in freedom: for a naturally-curling tress hung on each shoulder. He rolled his prophetic eyes as if he were freeing men from trouble by his oracular power.
GREEK ANTHOLOGY

Γυμνὸς δ’ ὀβριμόθυμος ἦν Τελαμώνιος Αἴας,
μήπω πρῶτον ἤτοι λογίαν ἔχων· ἐκέκαστο δὲ μορφής
ἀνθέσθαι πατρώφης· πλοκάμοις δὲ ἐςφύγγετο μέτρη
οὐ γὰρ ἦν τρυφάλειαν ἔχουν· οὐκ ἔγχυς ἑλίσσων,
οὐ σάκος ἐπταβόειον ἐπωμαδόν· ἀλλὰ τοκῆς
θαρσαλέην ἀνέφαινεν ἀγηνορίην Τελαμώνιος.

"Ἰστατο Σαρπιδών, Δυκίων πρόμοι· ἡνορείᾳ μὲν
φρυκτὸς ἦν· ἀπαλοῖς δὲ νεοτρεφέσσων ἱσύλωις
ἀναφθοὶ ἀκρα χάρασσεν γενεάδος· ἀμφὶ δὲ χαῖταις
εἰμὲ κόρυν· γυμνῶς μὲν ἦν δεμας· ἀλλ’ ἐν μορφῇ
σπέρμα Διὸς σήμαινεν· ἀπ’ ἀμφοτέρης γὰρ ὡπωτῆς
μαρμαρυγήν ἀπέπεμπεν ἑλευθερίου γενετήρος.

Καὶ τρίτος εὐχαίτης τριποδηλάλος ἦν’ Ἀττίλλων,
καλὸς ἵδειν· πλοκάμοις γὰρ ἐλιξ ἔπειδρομεν ὁμοί
ἀμφοτέροις· ἔρατη δὲ θεοῦ διεφάϊνετο μορφή,
χαλκῷ κόσμον ἀγώσα· θεὸς δὲ ἐτίταινεν ὁπωτήν,
οἷα τε μαντιπόλοισιν ἐπὶ τριπόδεσσι δοκεύων.

Καὶ τριτάτην θάμβησα πάλιν χρυσῆν Ἀρφοδίτην,
φάρει κόλπον ἔχουσαν ἐπίσκιον· ἀμφὶ δὲ μαζόις
κεστὸς ἐλιξ κεχάλαστο, χάρις δὲ ἐνενήχετο κεστῷ.

Αἰχμητῆς δ’ ἀνίουλος ἐλάμπετο δῖος ‘Αχιλλεύς,
γυμνὸς ἐδώσαν διὸν σαγείων· ἐδόκεεν μὲν ἐγχια ἐλίσσεαν
δεξιτερῆς, σκαϊὴ δὲ σάκοις χαλκεῖον ἄείρενιν,
σχήματι τεχνήνει· μόθον δ’ ἀπέπεμπεν ἀπειλῆν
θάρσει τοιούχοι τεθηγμένος· αἱ γὰρ ὁπωπαὶ
γνήσιον ἥθος ἐφαινον ἀρήμιον Αἰακίδων.
CHRISTODORUS OF THÉBES IN EGYPT

Ajax

All naked was stout-hearted Telamonian Ajax, beardless as yet, the bloom of his native beauty all his ornament; his hair was bound with a diadem, for he wore not his helmet, and wielded no sword, nor was his seven-hide shield on his shoulders, but he exhibited the dauntless valour of his father Telamon.

Sarpedon

There stood Sarpedon, the Lycian leader; terrible was he in his might; his chin was just marked with tender down at the point. Over his hair he wore a helmet. He was nude, but his beauty indicated the parentage of Zeus, for from his eyes shone the light of a noble sire.

Apollo

Next was a third Apollo, the fair-haired speaker from the tripod, beautiful to see; for his curls fell over both his shoulders, and the lovely beauty of a god was manifest in him, adorning the bronze; his eyes were intent, as if he were gazing from his seat on the mantic tripod.

Aphrodite

And here was a third Aphrodite to marvel at, her bosom draped: on her breasts rested the twisted cestus, and in it beauty swam.

Achilles

Divine Achilles was beardless and not clothed in armour, but the artist had given him the gesture of brandishing a spear in his right hand and of holding a shield in his left. Whetted by daring courage he seemed to be scattering the threatening cloud of battle, for his eyes shone with the genuine light of a son of Aeacus.
'Ήν δὲ καὶ Ἐρμήλας χρυσόρραπις· ἰστάμενος δὲ
δεξιέρᾳ πτερόεντος ἀνείρυμε δέσμα πεδίλου,
eἰς ὄδον αἰξάι λελιημένος· εἰχε γὰρ ἡδὴ
δεξιόν ὄκλαξοιτα θοῦν πόδα, τῷ ἐπὶ λαϊν
χείρᾳ ταθεὶς ἀνέπεμπεν ἐς αἰθέρα κύκλον ὀπωτῆς,
οίᾳ τε πατρός ἀνακτος ἐπιτρωπῶντος ἀκούων.

Καὶ νοερὴς ἄφθεγκτα Δατυίδος ὅργια Μούσης
ἀξετο παπταίνων Ἀπολλόσις, ὄντινα μύστην
Ἀυσσοῦς ἀρρήτου σοφίας ἐκθέσατο Σειρὴν.

Φοίβου δ' οὐρεσιφῶτος ὄμογνιος ἵστατο κούρη
Ἀρτέμις, ἀλλ' οὗ τόξου ἐκηβόλου, οὔδ'ε θαρετήν
ἱδόκειν ἀνέχοντα κατωμαδόν· ἢν δ' ἐπὶ γούνων
παρθένου λευκοπτῶν ἀναξωσθείσα κιτώνα,
καὶ τριχὸς ἀκρήδεμνον ἀνισμένη πλόκον ἀυραίς.

"Ἐμφροῦνα χαλκὸν" Ὁμήρος ἐδείκνυεν, οὔτε μενοινῆς
ἀμμορον, οὔτε νόου κεχρητένον, ἀλλ' ἀρα μούνης
φωνῆς ἀμβροσίας, ἀνέφαινε δὲ θυιάδα τέχνην.
η καὶ χαλκὸν ἔχευον ὁμὴ θεὸς εἰδεὶ μορφῆς·
οὔ γὰρ ἐγὼ κατὰ θυμὸν δίοιμαι ὅτι μὴν ἀνήρ
ἐργοπόνος χάλκευσε παρ' ἐσχαρὲων θαάσσων,
ἀλλ' αυτὴ πολύμητις ἀνέπλασε χερσὶν Ἀθήνη
eἰδος ἐπισταμένη τόπερ ἄκηκεν· ἐν γὰρ Ὁμήρῳ
αυτὴ ναιετάουσα σοφὴν ἐφθέγγετο μολπῆν.
σύννομος Ἀπόλλονι πατήρ ἔμοι, ἵσθεος φῶς
ἵστατο θεῖος "Ὁμήρος· ἐκτὸ μὲν ἀνδρὶ νοῆσαι
γηραλέω· τὸ δ' ἡρας ἐν γυλυκῷ· τότε γὰρ ἀυτῷ
82
CHRISTÒDORUS OF THEBES IN EGYPT

Hermes

There, too, was Hermes with his rod of gold. He was standing, but was tying with his right hand the lace of his winged shoe, eager to start on his way. His right leg was already bent, over it was extended his left hand and his face was upturned to the sky, as if he were listening to the orders of his father.¹

Apuleius

APULEIUS was seated considering the unuttered secrets of the Latin intellectual Muse. Him the Italian Siren nourished, a devotee of ineffable wisdom.

Artemis

There stood maiden Artemis, the sister of Phoebus, who haunteth the mountains: but she carried no bow, no quiver on her back. She had girt up to her knees her maiden tunic with its rich border, and her unsnooded hair floated loose in the wind.

Homer

HOMER's statue seemed alive, not lacking thought and intellect, but only it would seem his ambrosial voice; the poetic frenzy was revealed in him. Verily some god cast the bronze and wrought this portrait; for I do not believe that any man seated by the forge was its smith, but that wise Athene herself wrought it with her hands, knowing the form which she once inhabited; for she herself dwelt in Homer and uttered his skilled song. The companion of Apollo, my father, the godlike being, divine Homer stood there in the semblance of an old man, but his old age was sweet, and shed more grace on him.

¹ See Reinach, Répertoire, i. p. 157, 1, n. 3.
πλειοτέρην ἐσταζέ χάριν· κεκέραστο δὲ κόσμῳ
αἰδοῖς τε φίλω τε· σέβας δ’ ἀπελάμπτεσκε μορφής.
αὐχενὶ μὲν κύπτουσι γέρον ἐπεσύρεσκε βότρυς
χαίτῆς· εἰσοπίσω περιφημένος· ἀμφὶ δ’ ἀκονᾶς
πλαζόμενος κεκάλαστο· κάτω δ’ εὐρύσκετο πῶγον
ἀμφιταθεῖς· μαλακὸς δὲ καὶ εὐτροχος· οὐδὲ γὰρ ἦν
δεξιτενής· ἀλλ’ εὐρύς ἐπέπτατο· κάλλος ὕφαίνων
στήθει γυμνοσθεντὶ καὶ ἵμεροντι προσώπῳ.
γυμνὸν δ’ εἰχε μετώπον· ἐπ’ ἀπολκάμῳ δὲ μετωπῷ
ἔστο σαοφροσύνη κουροτρόφος· ἀμφὶ δ’ ἀρ’ ὀφρὺς
ἀμφοτέρας προβλήτας ἐΰσκοτος ἐπλάσε τέχνην·
οὔτε μάτην· φαέων γὰρ ἐρημάδες ἔσαν ὁπωταί.
ἀλλ’ οὐκ ἦν ἀλαῖ ἐναλέγκιος ἀνδρὶ νοίσαι·
ἐξετὸ γάρ κενεῖς χάρις ὅμασσιν· ὡς δὲ δοκεῖν,
τέχνη τοῦτο τέλεσσον· ὅπως πάντεσσι φανείη
φέγγος ὑπὸ κραδίνη σοφίας ἀσβεστον ἁείρων·
δοιαὶ μὲν ποτὶ βαῖνον ἐκοιλαινοῦντο παρεαί,
γῇραῖ δικυκηντι κατάσχετοι· ἀλλ’ ἐνι’ κεῖναις
ἀυτογενῆς· Χαρίτεσσι συνέστιος· ἤςαν Αἰδώς.
Πιερικὴ δὲ μέλισσα περὶ στόμα θείων ἄλατο,
κηρίου ὁδύνουσα μελισταγές· ἀμφοτέρας δὲ
χεῖρας ἐπ’ ἀλλήλαις τιθέσι ἐπερείδετο ῥάβδῳ,
οἵ περ ἐν ἵοοίσιν· ἐν δ’ ἐκλεινεν ἄκοινην
δεξιτερῆν· δόκεεν δὲ καὶ Ἄπολλωνος ἄκοιειν·
ἡ καὶ Πιερίδων τυνὸς ἤγγθεν· ἐν δ’ ἀρὰ θυμῷ
σκεπτομένῳ μὲν ἐκκύτο· νόσος δὲ οἱ ἐνθα καὶ ἐνθα
ἐξ ἀδύτων πεφόρητο πολυστρέπτοι μενοινής·
Πιερικῆς Σειρήνος ἀρήνων ἔργον ὕφαίνων.

Καὶ Σύριος σελάγιζε σαοφροσύνη Φερεκύδης
ἰστάμενος· σοφίς δὲ θεουδέα κέντρα νομεύων,
οὐρανὸν ἐσκοπίαζε· μετάρρυον ὄμμα τιταίνων. 84
CHRISTODORUS OF THEBES IN EGYPT

He was endued with a reverend and kind bearing, and majesty shone forth from his form. His clustering grey hair, tossed back, trailed over his bent neck, and wandered loose about his ears, and he wore a broad beard, soft and round; for it was not pointed, but hung down in all its breadth, weaving an ornament for his naked bosom and his loveable face. His forehead was bare, and on it sat Temperance, the nurse of Youth. The discerning artist had made his eyebrows prominent, and not without reason, for his eyes were sightless. Yet to look at he was not like a blind man; for grace dwelt in his empty eyes. As I think, the artist made him so, that it might be evident to all that he bore the inextinguishable light of wisdom in his heart. His two cheeks were somewhat fallen in owing to the action of wrinkling to, but on them sat innate Modesty, the fellow of the Graces, and a Pierian bee wandered round his divine mouth, producing a dripping honey-comb. With both his hands he rested on a staff, even as when alive, and had bent his right ear to listen, it seemed, to Apollo or one of the Muses hard by. He looked like one in thought, his mind carried hither and thither from the sanctuary of contemplation, as he wove some martial lay of the Pierian Siren.

Pherecydes

Pherecydes of Syra stood there resplendent with holiness. Plying the holy compasses of wisdom, he was gazing at the heavens, his eyes turned upwards.
Καὶ σοφὸς Ἡράκλειτος ἦν, θεοεἰκελος ἄνηρ, ἐνθεον ἀρχαίς Ἐφέσου κλέος, ὡς ποτε μοῦνος ἀνδρομένης ἔκλαιεν ἀνάλκιδος ἔργα γενέθλησ.

Καὶ τύπος ἄβρος ἐλαμπεν ἀριστονόου Κρατίνου, ὡς ποτε δημοβόρους πολυσούχοισιν Ἰώνων θυμοδακεῖς ἐθώσεν ἀκοντιστῆρας ἰάμβους, κῶμον ἀεξῆςας, φιλοπαίγμονος ἔργον ἁοιδῆς.

Εἰςτήκει δὲ Μένανδρος, ὡς εὐπύργιοις Ἀθῆναις ὀπλοτέρον κῶμοι σελασφόρος ἐπρεπεν ἀστήρ· πολλάων γὰρ ἐρωτας ἀνέπλασε παρθενικάων, καὶ Χαρίτων θεράποντας ἐγεῖνατο παῖδας ἰάμβους, ἀρπαγας οἰστρήνεντας ἀεδυνάτου κορεῖς, μίξας σεμνον ἐρωτι μελίφρονοι ἄνθοι ἁοιδῆς.

Ἀμφιτρύων δὲ ἔστραπτεν, ἀπειρογάμῳ τρίχα δάφυν στεψάμενος· πάσιν μὲν ἐνσκοτος εἶδετο μάντις· ἀλλ’ οὐ μάντις ἦν. Ταφίς δὲ ἔπι σήματι νίκης στέμμα πολυστρέπτουσιν ἐπάρμενον ἐχεν ἐθείραις. Ἀλκμήνης μενέχαρμος ἀριστοτόκου παρακούτης.

Θοικυδίδης δ’ ἐλέλυξεν ἐδώ νόου· ἥν δὲ νοῆσαι οἶα περ ἱστορίας δημηγόρου ἄθος ὕφαινων· δεξιτερὴ γὰρ ἀνέσχε μετάρσιον, ὡς πρὶν ἀείδων Σπάρτης πικρῶν “Αρηα καὶ αὐτῶν Κεκροπιδῶν, Ἔλλαδος ἀμητήρα πολυθρέπτου τιθήνης.
CHRISTODORUS OF THEBES IN EGYPT

Heraclitus

And Heraclitus the sage was there, a god-like man, the inspired glory of ancient Ephesus, who once alone wept for the works of weak humanity.

Cratinus

And there shone the delicate form of gifted Cratinus, who once sharpened the biting shafts of his iambics against the Athenian political leaders, devourers of the people. He brought sprightly comedy to greater perfection.

Menander

There stood Menander, at fair-towered Athens, the bright star of the later comedy. Many loves of virgins did he invent, and produced iambics which were servants of the Graces, and furious ravishers of unwedded maidenhoods, mixing as he did with love the graver flower of his honeyed song.

Amphitryon

Amphitryon glittered there, his hair crowned with virginal laurel. In all he looked like a clear-seeing prophet; yet he was no prophet, but being the martial spouse of Alcmena, mother of a great son, he had set the crown on his pleated tresses to signify his victory over the Taphians.

Thucydides

Thucydides was wielding his intellect, weaving, as it seemed, one of the speeches of his history. His right hand was raised to signify that he once sang the bitter struggle of Sparta and Athens, that cut down so many of the sons of populous Greece.
GREEK ANTHOLOGY

Ουδ’ Ἀλικαρνησσοῦ με παρέδραμε θέσπεις ἀγώνιν,
Ἡρόδοτος πολύδρομος, ὃς ῥυγνύων κλέα φωτῶν,
조사 περ ἡπείρων δύνας ἧγαγεν, ὅσσα περ αἰῶν
ἐδρακεν ἐρπτύζων, ἐνάταις ἀνεθήκατο Μούσαις,
μίξας εὐπτίησσιν Ἰωνίδος ἀνθελα φωνῆς.

Θήβης δ’ Ὀλυνής Ἑλικώνιος ἦστατο κύκνος,
Πίνδαρος ἰμερόφωνος, ὃν ἄργυροτοξὸς Ἀπόλλων
ἐτρηφε Βοωτοῖο παρὰ σκοτισὶν Ἑλικῶνος,
καὶ μέλος ἀρμονίας ἐδιδάξατο· τικτομένου γὰρ
ἐξόμεναι λογορᾳσίν ἐπὶ στομάτεσσι μέλισσαι
κηρὸν ἀνεπλάσσατο, σοφῆς ἐπιμάρτυρα μολπῆς.

Ἐωνοφῶν δ’ ἡστραπτε, φεράσπιδος ἁστὸς Ἀθῆνης,
ὃς πρὶν Ἀχαιμενίδας μένος Κύριοι λυγάσων,
ἐπιτετο φωνέντο πλατωνίδος θεὶς Ἑμύσης,
ἱστορίας φιλάεθλον ἀριστώδινος ὑπόρην
συγκεράςας ραθάμωγξι φιλαγρύπνιοι μελίσσης.

"Ιστατο δ’ Ἀλκμάων κεκλημένος οὐνομα μάντις·
ἀλλ’ οὐ μάντις ἔην ὁ βοώμενος, οὐδ’ ἐπὶ χαίτης
δάφνης εἰχὲ κόρυμβον· ἐγὼ δ’ Ἀλκμάνα δοκεύων,
ὃς πρὶν ἐυφθόγγυοι λύρης ἡσκήσατο τέχνην,
Δώριον εὐκεκαλάδουσι μέλος χορδῆς ὑφαίνων.

Καὶ πρόμοσ εὐκαμάτων Πομπήιος Ἀυσονήων,
φαιδρον ἵσαυροφόνων κειμήλιον ἱνορεὰς,
στειβομένας ὑπὸ ποσσίν Ἰσαυρίδας εἰχὲ μαχαῖρας,
CHRISTODORUS OF THEBES IN EGYPT

Herodotus

Noa did I fail to notice the divine nightingale of Halicarnassus, learned Herodotus, who dedicated to the nine Muses, intermingling in his eloquence the flowers of Ionic speech, all the exploits of men of old that two continents produced, all that creeping Time witnessed.

Pindar

There stood the Heliconian swan of ancient Thebes, sweet-voiced Pindar, whom silver-bowed Apollo nurtured by the peak of Boeotian Helicon, and taught him music; for at his birth bees settled on his melodious mouth, and made a honey-comb testifying to his skill in song.

Xenophon.

Xenophon stood there shining bright, the citizen of Athena who wields the shield, he who once proclaiming the might of Cyrus the Achaemenid, followed the sonorous genius of Plato’s Muse, mixing the fruit rich in exploits of History, mother of noble deeds, with the drops of the industrious bee.

Alcmaeon, or Alcman

There stood one named Alcmaeon the prophet; but he was not the famous prophet, nor wore the laurel berries on his hair. I conjecture he was Alcman, who formerly practised the lyric art, weaving a Dorian song on his sweet-toned strings.

Pompey

Pompey, the leader of the successful Romans in their campaign against the Isaurians, was treading under foot the Isaurian swords, signifying that he
GREEK ANTHOLOGY

σημαίνων ὅτι δούλων ὑπὸ ξυγὸν αὐχένα Ταύρου εἵρυσεν, ἀρρήκτῳ πεπεδημένου ἁματί Νίκης. 
κεῖνος ἀνήρ, ὅς πᾶσιν ἔην φάος, ὅς βασιλῆς ἡγαθέην ἐφύτευσεν Ἀναστασίοιο γενέθλην. 
τότε δὲ πᾶσιν ἔδειξεν ἔμοι σκηπτούχος ἁμύμων, 
δηώσας σακέεσσιν Ἰσαυρίδος ἔθνεα γαίης.

"Ἰστατο δ’ ἄλλος Ὑμηρος, διν οὐ πρόμοιν εὐεπτιῶν 
θέσκελον ὑπά Μέλητος εὐρρείοντος ὀδῴ, 
ἄλλῳ δὲ Ὑμηρίκησι παρ’ ἡσίῃ γεῖνατο μῆτηρ 
Μοιρώ κυδαλίμη Βυζαντίας, ἣν ἔτι παιδύν 
ἐπετρεφον εὐεπτίης ἡρωίδος ἵδιονα Μοῦσας· 
κεῖνος γὰρ τραγικῆς πινυτῆν ἡσείσατο τέχνην, 
κοσμήσας ἐπέεσσιν ἐγὼ Βυζαντίδα πάτρην.

Καὶ φίλος Αὐσονίωσι λιγύθροος ἐπρεπε κύκνος 
πνείων εὐεπτίης Βεργύλλιος, ὑπὸ τοῦ Ῥώμης 
Θυμβρίας ἄλλου "Ὤ μηρον ἀνέτρεψε πάτριος Ἡχώ.
CHRISTODORUS OF THEBES IN EGYPT

had imposed on the neck of Taurus the yoke of bondage, and bound it with the strong chains of victory. He was the man who was a light to all and the father of the noble race of the Emperor Anastasius. This my excellent Emperor showed to all, himself vanquishing by his arms the inhabitants of Isauria.¹

Homer

A second Homer stood there, not I think the prince of epic song, the divine son of fair-flowing Meles, but one who by the shore of Thrace was the son of the famous Byzantine Moero, her whom the Muses nurtured and made skilful while yet a child in heroic verse. He himself practised the tragic art, adorning by his verses his city Byzantium.

Virgil

And he stood forth—the clear-voiced swan dear to the Italians, Virgil breathing eloquence, whom his native Echo of Tiber nourished to be another Homer.

¹ Who had been formerly overcome by Pompey.
BOOK III

THE CYZICENE EPIGRAMS

Here we have the contemporary inscribed verses on a monument at Cyzicus erected by the brothers Attalus and Eumenes to the memory of their mother Apollonis, to whom they are known to have been deeply devoted. The reliefs represented examples of filial devotion in mythical history.
Γ

ΕΠΙΓΡΑΜΜΑΤΑ ΕΝ ΚΤΖΙΚΩ

'Εν τῷ Κυσίκῳ εἰς τὸν ναὸν Ἀπολλωνίδος, τῆς μητρὸς Ἀττάλου καὶ Ευμένους, Ἑπιγράμματα, δὲ εἰς τὰ στυλοπινάκια ἐγέγραπτο, περιέχοντα ἀναγλύφους ἱστορίας, ὡς ὑποτετακται.

1.—Εἰς Διόνυσον, Σεμέλην τὴν μητέρα εἰς οὐρανὸν ἀνάγοντα, προηγούμενον Ἐρμοῦ, Σατύρων δὲ καὶ Σιλῆνων μετὰ λαμπάδων προπεμπόντων αὐτούς.

Τάνδε Διὸς διμαθεῖσαν ἐν ὁδίνεσσι κεραυνῷ, καλλίκομον Κάδμου παῖδα καὶ Ἀρμονίας, ματέρα θυρσοχαρῆς ἀνάγει γόνος ἐξ Ἀχέροντος, τᾶν ἄθεον Πενθέως ὑβριν ἀμειβόμενος.

2.—Ο Β κίων ἔχει Τήλεφον ἀνεγνωρισμένον τῇ ἑαυτοῦ μητρί.

Τὸν βαθὺν Ἀρκαδίας προλιπὼν πάτων εὑνεκα ματρὸς Ἀγγεις, τάσσο ἐπέβην γὰς Τειθραυνίδος, Τήλεφος, Ἡρακλεός φίλος γόνος αὐτῶς ὑπάρχων, ὄφρα μιν ἄψ ἀγάγω ἐς πέδον Ἀρκαδίας.

3.—'Ο Γ ἐχει τυφλούμενον Φοίνικα ὑπὸ πατρὸς Ἀμύντωρος, καὶ κωλύουσαν Ἀλκιμέδην τὸν οἰκεῖον ἄνδρα.

Ἀλκιμέδη ξύνευνον Ἀμύντωρα παιδὸς ἐρύκει, Φοίνικος δὲ ἔθελε παῦσαι χόλον γενέτου,
BOOK III

THE CYZICENE EPIGRAMS

In the temple at Cyzicus of Apollonis, the mother of Attalus and Eumenes, inscribed on the tablets of the columns, which contained scenes in relief, as follows:

1.—On Dionysus conducting his mother Semele to Heaven, preceded by Hermes, Satyrs, and Sileni escorting them with Torches.

The fair-haired daughter of Cadmus and Harmonia, slain in childbirth by the bolt of Zeus, is being led up from Acheron by her son Dionysus, the thyrsus-lover, who avengeth the godless insolence of Pentheus.

2.—Telephus recognised by his Mother.

Leaving the valleys of Arcadia because of my mother Auge, I Telephus, myself the dear son of Heracles, set foot on this Teuthranian land, that I might bring her back to Arcadia.

3.—Phoenix blinded by his father Amyntor, whom his own wife Alcimede attempts to restrain.

Alcimede is holding back her husband Amyntor from their son Phoenix, wishing to appease his
GREEK ANTHOLOGY

4.—Ὁ Δ ἔχει Πολυμήδην καὶ Κλαύτιον τοὺς νεόν Φινέως τοῦ Θρακός, οἵτινες τὴν Φρυγίαν γυναῖκα τοῦ πατρὸς ἔφονεναι, ὅτι τῇ μητρὶ αὐτῶν Κλεοπάτρᾳ αὐτὴν ἐπεισήγησιν.

Μητρυιᾶν Κλαύτιος καὶ κλαύτονος Πολυμήδης κτείνουσι Φρυγίην, ματρὸς ὑπὲρ σφετέρας. Κλεοπάτρῃ δ᾿ ἐπὶ τοῖσιν ἀγάλληται, ἢ πρὶν ἔπειδεν τὰν Φινέως γαμετάν δαμναμένην ὀσίως.

5.—Ὁ Ε ἔχει Κρεσφόντην ἀναιροῦντα Πολυφόντην τοῦ πατρὸς τὸν φονέα. ἔστι δὲ καὶ Μερόπῃ βάκτρον κατέχουσα καὶ συνεργοῦσα τῷ νῖψ πρὸς τὴν τοῦ ἀνδρὸς ἐκδημίαν.

Κρεσφόντος γενέτην πέφυς τὸ πάρος, Πολυφόντα, κοιριδής ἀλόχου λέκτρα θέλων μιᾶναι· ὅψε δὲ σοι πάϊς ἢ κε φόνφο γενέτη προσαμύνων, καὶ σε κατακτείνει ματρὸς ὑπὲρ Μερόπας. τούνεκα καὶ δόρυ πηξε μεταφρένω, ἢ δ᾿ ἐπαρῆγει, βριθὺ κατὰ κροτάφων βάκτρον ἐρείδομένα.

6.—Ὁ ζ ἔχει Πυθώνα ὑπὸ Ἀπόλλωνος καὶ Ἀρτέμιδος ἀναιρούμενον, καθότι τὴν Δητὼ πορευομένην εἰς Δελφοὺς ἐπὶ τὸ κατασχέων [τὸ] μαντεῖον ἐπιφανεῖς διεκώλυσεν.

Γηγενέα Πυθώνα, μεμυγμένον ἐρπετὸν ὦλκοῖς, ἐκνευεὶ Λατώ, πάγχυ μυσατομένη.
father's wrath. He quarrelled with his father for his virtuous mother's sake, because he desired to lie with a slave concubine. His father, listening to crafty whispered slander, was wrath with the young man, and approached him with a torch to burn out his eyes.

4.—Polymedes and Clytius, the sons of Phineus the Thracian, who slew their father's Phrygian wife, because he took her to wife while still married to their mother Cleopatra.

Clytius and Polymedes, renowned for wisdom, are slaying their Phrygian stepmother for their own mother's sake. Cleopatra therefore is glad of heart, having seen the wife of Phineus justly slain.

5.—Cresphontes is killing Polyphontes, the slayer of his father; Merope is there holding a staff and helping her son to slay him.

Thou didst formerly slay, O Polyphontes, the father of Cresphontes, desiring to defile the bed of his wedded wife. And long after came his son to avenge his father's murder, and slew thee for the sake of his mother Merope. Therefore hath he planted his spear in thy back, and she is helping, striking thee on the forehead with a heavy staff.

6.—The Pytho slain by Apollo and Artemis, because it appeared and prevented Leto from approaching the oracle at Delphi which she went to occupy.

Leto in utter loathing is turning away from the earthborn Pytho, a creeping thing, all confusedly
GREEK ANTHOLOGY

σκυλάν γὰρ έθελε πινυτὰν θεόν· ἀλλὰ γε τόξφ
θῆρα καθαίμασε Φοίβος ἀπὸ σκοπῆς. 5
Δελφὸν δ’ αὖ θήσει τρίποιν ἔνθεουν ἐκ δ’ δ’ ὀδόντων
πικρδών ἀποπνεύσει ῥοϊζον ὀδυρόμενος.

7.—'Ο Ζέχε, περὶ τὰ ἀρκτικὰ μέρη, 'Αμφίονος καὶ Ζήθουν
ιστορίαν τροπάπτωτε τὰύρῳ τὴν Δίρκην, ὅτι τὴν
μητέρα αὐτῶν 'Αντιόπην, διὰ τὴν φθοράν Δύκω ἀνδρὶ
αὐτῆς ὑπὸ Νυκτέως τοῦ πατρὸς αὐτῆς <παραδοθείσαι>,
ὁργῇ ξηλοτύπῳ ἐνσυχεῖσα, ἀμέτρως ἐτιμωρῆσατο.

'Αμφίονο καὶ Ζήθε, Διὸς σκυλακεύματα, Δίρκην
κτείνατε τάνδ’ ὄλετιν ματέρος 'Αντιόπας,
δέσμων ἢ πάροις εἰχε διὰ ξηλήμουν μὴν
νῦν δ’ ἰκέτις αὐτὴ λύσετ’ ὀδυρομένη.
δ’ γε καὶ ἐκ ταύροιο καθάπτετε δίπλακα σειρῆν, 5
ὅφρα δέμας σύρη τήδε κατὰ ξυλόχου.

8.—Ἐν τῷ Ἡ ἡ τοῦ 'Οδυσσέως νεκυμαντεία καθέστηκε
τὴν ιδίαν μητέρα 'Αντίκλειαν περὶ τῶν κατὰ τὸν ὁίκον
ἀνακρίνων.

Μάτερ 'Οδυσσής πινυτόφρονος 'Αντίκλεια,
ξώσα μὲν εἰς Ἡθάκην οὐχ ὑπεδέξο πάιν·
ἀλλά σε νῦν 'Αχέροντος ἐπὶ ῥηγμώσα γεγώσαν
θαμβεῖ, ἀνὰ γλυκερὰν ματέρα δερκόμενος.

9.—Ἐν τῷ ΘΠελίας καὶ Νηλέως ἐνλελάξευται, οἱ Ποσει-
δώνος παίδες, ἐκ δέσμων τὴν ἐαυτῶν μητέρα ῥύμομενοι, ἢν
πρώην ὁ παῦρο μὲν Σαλμωνέας διὰ τὴν φθορὰν ἔδησεν·
ἡ δὲ μητρικαὶ αὐτῆς Σιδηρώ τὰς βασάνους αὐτὴ ἐπέτεινεν.

Μή Τυρώ τρύχοι σε περισπελρημα 1 Σιδηροῦς
Σαλμωνεὶ γενέτα τὸδ’ ὑποπτησομένην.

1 To make a verse, I wrote περισπελρημα for ἔτι στ.
THE CYZICENE EPIGRAMS

coiled; for it wishes to annoy the wise goddess: but Phoebus, shooting from the height, lays it low in its blood. He shall make the Delphian tripod inspired, but the Pytho shall yield up its life with groans and bitter hisses.

7.—ON THE NORTH SIDE

The story of Zethus and Amphion. They are tying Dirce to the bull, because instigated by jealousy she treated with excessive harshness their mother Antiope, whom her father, Nycteus, owing to her seduction, abandoned to Lycus, Dirce’s husband.

Amphion and Zethus, scions of Zeus, slay this woman Dirce, the injurer of your mother Antiope, whom formerly she kept in prison owing to her jealous spite, but whom she now beseeches with tears. Attach her to the bull with a double rope, that it may drag her body through this thicket.

8.—Ulysses in Hades questioning his mother Anticlea concerning affairs at home.

Anticlea, mother of wise Ulysses, thou didst not live to receive thy son in Ithaca; but now he marvelleth, seeing thee, his sweet mother, on the shore of Acheron.

9.—Pelias and Neleus, the sons of Poseidon, delivering from bonds their mother Tyro, whom her father Salmonesus imprisoned owing to her seduction, and whom her step-mother Sidero tortured.

Let not the bonds of Sidero torment thee any longer, Tyro, crouching before this thy father,
GREEK ANTHOLOGY

οὐκέτα γὰρ δουλώσει ἐν ἔρκεσιν, ἐγγύθι λεύσοσιν
Νηλέα καὶ Πελίαν τούσδε καθεξομένους.

10.—Ἐν δὲ τῷ κατὰ δύσιν πλευρᾶ ἐστὶν ἐν ἀρχῇ τοῦ
Ἰππάκου Εὐνοοῦ γεγυρμένος καὶ Θόας, οὐς ἔγεννησεν
Ὑπιτύλη, ἀναγεγριζόμενο τῇ μητρί, καὶ τὴν χρυσῆν
δεικνύτες ἀμπελοῦν, ὅπερ ἦν αὐτοῖς τοῦ γένους σύμ-
βολον, καὶ ῥυόμενοι αὐτὴν τῆς διὰ τὸν Ἀρχέμορον
θάνατον παρ’ Ἑυρυδίκη τιμωρίας.

Φαίνε, Θόαν, Βάκχοιο φυτὸν τόδε: ματέρα γὰρ σου
ῥύσῃ τοῦ θανάτου, οἰκέτιν Ἑψιτύλαν,
ἀ τὸν ἄπτ’ Ἑυρυδίκας ἔτηλ χόλον, ἵμος ἄφοιθαρ
ὑδρός ὁ γαγενέταις οἴλεσθε Ἀρχέμορον.
στείχε δὲ καὶ σὺ λυπῶν Ἀσωπίδος Εὔνοος ἀκούραν, 5
γειναμένην ἄξων Δήμων ἐς ἡγαθένω.

11.—Ἐν τῷ ΙΑ Πολύδεκτης ὁ Σερίφων βασιλεὺς ἀπολυ-
θοῦμενος ὑπὸ Περσέως τῇ τῆς Γοργόνος κεφαλῆς, διὰ
τὸν τῆς μητρὸς αὐτοῦ γάμον ἐκπέμψας τοῦτον ἐπὶ τὴν
τῆς Γοργόνος κεφαλῆς, καὶ δὴ καθ’ ἐτέρου βάνατον
ἐπενόει γενέσθαι, τοῦτον αὐτὸς κατὰ τὴν πρόνοιαν τῆς
Δίκης ἑδέστο.

Ἔτηλης καὶ σὺ λέχῃ Δανάης, Πολύδεκτα, μαίνειν,
δυσφήμως εἰναὶς τὸν Δ’ ἅμεισφάμενος
ἀνθ’ ὅν ὀμματ’ ἔλυσε τὰ Γοργόνος ἐνθάδε Περσεύς,
γυία λεθοργήσας, ματρὶ χαριζόμενος.

12.—Εν τῷ ΙΒ Ἰξίων Φόρβαντα καὶ Πολύμηλον
ἀναβιῶν διὰ τὸν εἰς τὴν μητέρα τὴν Ἰδίαν Μέγαραν
γεγενημένον φόνον μηθοπότερον γὰρ αὐτῶν προελο-
μένη γῆμαι, ἀγανακτήσαντες ἐπὶ τούτῳ ἐφόνευσαν.
Φόρβαν καὶ Πολύμηλον δ’ Ἰξίων βάλε γαίη,
τοινάν τὰς Ἰδίας ματρὸς ἄμωνόμενοι.
THE CYZICENE EPIGRAMS

Salmoneus; for he shall not keep thee in bondage longer, now he sees Neleus and Pelias approach to restrain him.

10.—On the West Side

The recognition of Eunous and Thoas, the children of Hypsipyle, by their mother. They are showing her the golden vine, the token of their birth, and saving her from her punishment at the hands of Eurydice for the death of Archemorus.

Show, Thoas, this plant of Bacchus, for so shalt thou save from death thy mother, the slave Hypsipyle, who suffered from the wrath of Eurydice, since the earth-born snake slew Archemorus. And go thou too, Eunous, leaving the borders of the Asopian land, to take thy mother to pleasant Lemnos.

11.—Polydectes the King of Seriphus being turned into stone by Perseus with the Gorgon’s head. He had sent Perseus to seek this in order to marry his mother, and the death he had designed for another he suffered himself by the providence of Justice.

Thou didst dare, Polydectes, to defile the bed of Danae, succeeding Zeus in unholy wedlock. Therefore, Perseus here uncovered the Gorgon’s eyes and made thy limbs stone, to do pleasure to his mother.

12.—Ixion killing Phorbas and Polymelus, for their murder of his mother Megara. They slew her out of anger, because she would not consent to marry either of them.

Ixion, whom you see, laid low Phorbas and Polymelus, taking vengeance on them for their vengeance on his mother.
13.—'Ο δὲ ΠΓ Ἡρακλέα ἀγωνία τὴν μητέρα αὐτοῦ Ἀλκ-μήνην εἰς τὸ Ἡλύσιον πεδίον, συνοικίζοντα αὐτήν Ῥαδαμάνθυνι, αὐτὸν δὲ εἰς θεοὺς δῆθεν ἐγκρινόμενον.

'Ἀλκίδας ὁ θρασύς Ῥαδαμάνθυνι ματέρα τάνδε, Ἀλκμήναν, ὁσιον πρὸς λέχος ἔξεδοτο.

14.—Ἐν δὲ τῷ ΠΔ Τιτυῶς ὑπὸ Ἀπόλλωνος καὶ Ἀρτέμιδος τοξευόμενον, ἐπειδὴ τὴν μητέρα αὐτῶν Λητῷ ἔτολμησεν ὑβρίσαι.

Μάργη καὶ ἀφροσύνη μεμεθυσμένε, τίπτε βιαίως εἰς εὐνάς ἑτράπης τᾶς Δίδος εὐνέτιδος; ὃς σε δὴ αἴματι φύσει κατάξια, θηρσὶ δὲ βορρὰν καὶ πτανοὶς ἐπὶ γῆ εἰάσε νῦν ὁσίως.

15.—Ἐν δὲ τῷ ΠΔ Βελλεροφόντης ὑπὸ τοῦ παιδός Γλαύκου σωζόμενος, ἴνα κατενεχθεὶς ἀπὸ τοῦ Πηγάσου εἰς τὸ Ἀλῆιον πεδίον, ἐμελεῖν ὑπὸ Μεγαπένθους τοῦ Προίτου φονεύεσθαι.

Οὐκέτι Προιτιάδου φύον εὐχεθε Βελλεροφόντης, οὔδ᾽ ἐκ τοῦ πατρός ἔτειρομένου θάνατον. Γλαύκ᾽ ἀκραντα ἡγένους ὑπαλάξει, οὔτως γὰρ Μοιρῶν ἐπεκλώσε δίνα. καὶ σὺ πατρός φύον αὐτὸς ἀπήλασας ἐγγύθεν ἐλθών, καὶ μύθων ἐσθλῶν μάρτυς ἐπεφράσασο.

1 I write οὔδ᾽ ἐκ τοῦ πατρὸς for τοὐδ᾽ ἐκ τοῦ παιδός, and Γλαύκ' ἀκραντα ἡγένους for Γλαύκον κρανταγένους. The epigram however remains very corrupt and obscure.
THE CYZICENE EPIGRAMS

13.—Heracles leading his mother Alcmene to the Elysian Plains to wed her to Rhadamanthys, and his own reception into the number of the gods.

Bold Heracles gave this his mother Alcmene in holy wedlock to Rhadamanthys.

14.—Tityus shot down by Apollo and Artemis for daring to assault their mother Leto.

Lustful and drunk with folly, why didst thou try to force the bride of Zeus, who now, as thou deservedst, bathed thee in blood and left thee righteously on the ground, food for beasts and birds.

15.—Bellerophon saved by his son Glaucus, when having fallen from the back of Pegasus into the Aleian plain he was about to be killed by Megapenthes, the son of Proetus.

No longer could Bellerophon stay the murderous hand of this son of Proetus, nor the death designed for him by his father. Glaucus, in vain thou fearest for him (?); he shall escape the plot of Iobates, for thus the Destinies decreed. Thyself, too, then didst shield thy father from death, standing near him, and wast an observant witness to the truth of the glorious story.
16.—Κατὰ δὲ τὰς θύρας τοῦ ναοῦ προσιόντων ἦστιν Αἰολος καὶ Βοιωτός, Ποσειδώνος παιδείς, ῥυόμενοι ἐκ δεσμῶν τὴν μητέρα Μελανίππην τῶν περιτεθέντων αὐτῷ διὰ τὴν φθορὰν ὑπὸ τοῦ πατρὸς αὐτῆς.

Αἴολε καὶ Βοιωτέ, σοφὸν φιλομήτορα μόχθον πρήξατε, μητέρ' ἐν ῥυόμενοι θανάτον· τούνεκα γὰρ καὶ <κάρτα> πεφήνατε ἀλκιμοὶ ἀνδρεῖς, δὲ μὲν ἀπ' Αἰολίης, δὲ δ' ἀπὸ Βοιωτίης.

17.—Ἐν δὲ τῷ ΙΖ Ἀνατίς καὶ Ἀμφύμομος, οὗ ἐκραγεντών τῶν κατὰ Σικελίαν κρατῆρων διὰ τοῦ πυρὸς οὐδὲν ἔτερον ἢ τοὺς ἑαυτῶν γονεῖς βαστάσαντες ἔσωσαν.

Πυρὸς καὶ γαίης * * *

18.—Ἐν δὲ τῷ ΙΗ Κλέοβις ἦστι καὶ Βίτων, οὗ τὴν ἑαυτῶν μητέρα Κυδίππην ἱερωμένην ἐν Ἁργείᾳ Ἡρας, αὐτῆς ὑποσχόντες τοὺς αὐχένας τῷ ξυγῷ διὰ τὸ βραδύναι τὸ σκεῦος τῶν βοῶν, ἱερουργήσατε ἑποίησαν, καὶ ἡσθείσα, φασίν, ἐπὶ τοῦτῳ ἐκείνῃ ἡξῆκτο τῇ θεῷ εἰ τι ἐστὶ κάλλιστον ἐν ἀνθρώποις, τούτῳ τοῖς παισίν αὐτῆς ὑπαντήσας καὶ τούτῳ αὐτῆς εὐξαμένης ἐκεῖνοι αὐτονυκτὶ θυνῆσκουσιν.

Οὐ θευδὴς ὥδε μῦθος, ἀληθείας δὲ κέκασται, Κυδίππης παῖδων εὐσεβίης ἡ σύς.

ἡδυχαρής γὰρ ἔναν κόπτος ἀνδρᾶσι χρῷ ωρίᾳ ὁδός, μητρός ἐπ' εὐσεβίη κλειῖν ἔθεντο πόλον.

χαίροιτ' ειν' ἐνεροισίων ἐπ' εὐσεβίη κλυτοί ἀνδρέας, καὶ τὸν ἀπ' ἀιώνων μύθον ἔχοιτε μόνοι. 5

104
THE CYZICENE EPIGRAMS

16.—At the door of the temple as we approach it are Aeolus and Boeotus, the sons of Poseidon, delivering their mother Melanippe from the fetters in which she was placed by her father owing to her seduction.

Aeolus and Boeotus, a clever and pious task ye performed in saving your mother from death. Therefore ye were proved to be brave men, one of you from Aeolis, the other from Boeotia.

17.—Anapis and Amphinomus, who on the occasion of the eruption in Sicily carried through the flames to safety their parents and nought else.

The epigram has perished.

18.—Cleobis and Biton, who enabled their mother Cydippe, the priestess of Hera at Argos, to sacrifice, by putting their own necks under the yoke, when the oxen delayed. They say she was so pleased that she prayed to Hera that the highest human happiness possible for man should befall her sons; thus she prayed, and that night they died.

This story of Cydippe and her sons' piety is not false, but has the beauty of truth. A delightful labour and a seasonable for men was theirs; they undertook a glorious task out of piety to their mother. Rejoice even among the dead ye men famous for your piety and may you alone have age-long story.
19.—Ἐν δὲ τῷ Ἡρμοὺς καὶ Ῥωμύλος ἐκ τῆς Ἀμολίου κολάσεως ὑμὸμενοι τὴν μητέρα Σερβιλίαν ὄνομάτι· ταύτην γὰρ ὁ Ἀρης φθείρας ἔκ αὐτῆς ἐγένησεν, καὶ ἐκτεθέντας αὐτοὺς λύκαινα ἔθρεψεν. Ἀνδρωθέντες οὖν τὴν μητέρα τῶν δεσμῶν ἔλυσαν, Ἡρμοὺς δὲ κτίσαντες Νομίτορι τὴν βασιλείαν ἀπεκατέστησαν.

Τόνδε σὺ μὲν παῖδων κρύφιοι γόνοι Ἠρεί τίκτεις, Ἡρμών τε ξυνῶν καὶ Ῥωμύλου λεχέων, θηρὶ δὲ λύκαιν ἄνδρωσεν ὕπο σπῆλυγγι τιθηνός, οἱ σε δυσηκέστων ἠρπασαν ἐκ καμάτων.
THE CYZICENE EPIGRAMS

19.—Romulus and Remus deliver their mother Servilia from the cruelty of Amulius. Mars had seduced her, and they were his children. They were exposed, and suckled by a wolf. When they came to man's estate, they delivered their mother from bondage. After founding Rome they re-established Numitor in the kingdom.

Thou didst bear secretly this offspring to Ares, Romulus and Remus, at one birth. A she-wolf brought them up in a cave, and they delivered thee by force from woe ill to cure.
BOOK IV

THE PROEMS OF THE DIFFERENT ANTHOLOGIES
Δ

ΤΑ ΠΡΟΟΙΜΙΑ ΤΩΝ ΔΙΑΦΟΡΩΝ ΑΝΘΟΛΟΓΙΩΝ

1.—ΜΕΛΕΑΓΡΟΤ ΣΤΕΦΑΝΟΣ

Μούσα φίλα, τίνι τάνδε φέρεις πάγκαρπτων ἀοιδάν;
ἡ τίς ὁ καὶ τεῦξας ὕμνοθετάν στέφανον;
ἀνυσε μὲν Μελέαγρος, ἀριζάλφ δὲ Διοκλεῖ
μναμόσυνον ταύταν ἐξεπόνησε χάριν,
πολλὰ μὲν ἐμπλέξας Ἄνυτης κρίνα, πολλὰ δὲ
Μοιροῦς

λείρια, καὶ Σαπφοὺς βαιὰ μὲν, ἀλλὰ ρόδα·
νάρκισσον τε τορῶν Μελανιππίδου ἔγκυον ὕμνων,
καὶ νέον οἰνάνθης κλήμα Σιμωνίδεω·
σὺν δ’ ἀναμίξα πλέξας μυρόπτουν εὔανθεμὸν ἴριν

Νοσσίδος, ἣς δέλτως κηρὸν ἔτηξεν Ἐρως·

τῇ δ’ ἀμα καὶ σάμψυχον ἀφ’ ἡδυπυόσιο Ῥιανοῦ,
καὶ γλυκῶν Ἡρίνης παρθενόχρωτα κρόκου,
Ἀλκαίον τε λάληθρον ἐν ὑμνοπόλοις ύάκινθον,
καὶ Σαμίου δάφνης κλόνα μελαμπτέαλον·
ἐν δὲ Δεωνίδω θαλεροῖς κισσοῦ κορύμβους,

Μνασάλκου τε κόμας ἐξυτόρον πίτυος·

βλασίην τε πλατάνιστον ἀπέθρισε Παμφίλου
οίμης,
σύμπλεκτον καρίης ἔρνεσι Παγκράτεος,
BOOK IV

THE PROEMS OF THE DIFFERENT ANTHOLOGIES

1.—THE STEPHANUS OF MELEAGER

To whom, dear Muse, dost thou bring these varied fruits of song, or who was it who wrought this garland of poets? The work was Meleager's, and he laboured thereat to give it as a keepsake to glorious Diocles. Many lilies of Anyte he inwove, and many of Moero, of Sappho few flowers, but they are roses; narcissus, too, heavy with the clear song of Melanippides and a young branch of the vine of Simonides; and therewith he wove in the sweet-scented lovely iris of Nossis, the wax for whose writing-tablets Love himself melted; and with it marjoram from fragrant Rhianus, and Erinna's sweet crocus, maiden-hued, the hyacinth of Alcaeus, the vocal poets' flower, and a dark-leaved branch of Samius' laurel.

He wove in too the luxuriant ivy-clusters of Leonidas and the sharp needles of Mnasalcas' pine; the deltoid plane-leaves of the song of Pamphilus he plucked intangled with Pancrates' walnut branches;

1 I print in italics the names of the poets, none of whose epigrams are preserved in the Anthology.
2 The word means bandy-legged, and I think refers to the shape of the leaves.
GREEK ANTHOLOGY

Τύμνεώ τ’ εὐπέταλον λεύκην, χλοερόν τε σίσυμβρον
Νεκλών, Εὐφήμου τ’ ἀμμότροφον πάραλον·
ἐν δ’ ἁρα Δαμάγητον, ἰουν μέλαν, ἦδυ τε μύρτον
Καλλιμάχου, στυφελοῦ μεστῶν ἄει μέλιτος,
λυχνίδα τ’ Εὐφορίωνος, ἵδ’ ἐν Μούσαις κυκλάμινον,
δ’ Διώς ἐκ κούρων ἐσχεν ἐπωνυμήν.
τῆς δ’ αμ’ Ἡγήσιπτον ἐνέπλεκε, μαίναδα βότρυν,
Πέρσου τ’ εὐώδη σχοῖνον ἀμησάμενος,
σὺν δ’ ἀμα καὶ γλυκὰς μῆλον ἀπ’ ἀκρεμόνων
Διοτίμου,
καὶ βοῦς ἀνθὴ πρῶτα Μενεκράτεος,
σμυρνάους τε κλάδους Νικαινέτου, ἢδ’ Φαένου
τέρμινθον, βλαθρήν τ’ ἀχράδα Σιμμίνω.
ἐν δὲ καὶ ἐκ λειμῶνος ἀμωμήτου σελίνου
βαῖα διακνίζου σαθεὰ Παρθενίδος,
λεύψαιά τ’ εὐκαρπεῦντα μελιστάκτων ἀπὸ Μου-
σέων,
ζανθοῦς ἐκ καλάμης Βακχυλίδεω στάχνας·
ἐν δ’ ἄρ’ Ἀνακρείνοντα, τὸ μὲν γλυκὸ κεῖνο μέλισμα, νέκταρος, εἰς δ’ ἐλέγους ἀστορον ἀνθέμιον
ἐν δὲ καὶ ἐκ φορθῆς σκολιότριχος ἄνθος ἀκάνθης
Ἀρχιλόχου, μικρὰς στράγγας ἀπ’ ὦκεανοῦ,
τοῖς δ’ αμ’ Ἀλεξάνδροι νέους ὀρτῆκας ἑλαίης,
ἥδ’ Πολυκλείτου πορφυρέων κύανον.
ἐν δ’ ἄρ’ ἀμάρακον ἤκε, Πολύστρατον, ἄνθος
ἀοιδῶν,
φοίνισσάν τε νέην κύπρον ἀπ’ Ἀντιπάτρου,
καὶ μὴν καὶ Συριάν σταχνότριχα θήκατο νάρδουν,
ὄμοθέταν, Ἐρμοῦ δόρων ἀειδόμενον
ἐν δ’ Ποσειδιπτόν τε καὶ Ἡδύλου, ἄγρι’ ἀρουρῆς,
Σικελίδεω τ’ ἀνέμοις ἀνθεὰ φύομενα.
and the graceful poplar leaves of Tymnes, the green serpolet of Nicias and the spurge of *Euphemus* that grows on the sands; Damagetus, the dark violet, too, and the sweet myrtle of Callimachus, ever full of harsh honey: and Euphorion’s lychnis and the Muses’ cyclamen which takes its name from the twin sons of Zeus.¹

²⁵ And with these he inwove Hegesippus’ maenad clusters and Perseus’ aromatic rush, the sweet apple also from the boughs of Diotimus and the first flowers of Menecrates’ pomegranate, branches of Nicaenetus’ myrrh, and Phaennus’ terebinth, and the tapering wild pear of Simmias; and from the meadow where grows her perfect celery he plucked but a few blooms of *Parthenis* to inweave with the yellow-eared corn gleaned from Bacchylides, fair fruit on which the honey of the Muses drops.

³⁵ He plaited in too Anacreon’s sweet lyric song, and a bloom that may not be sown in verse²; and the flower of Archilochus’ crisp-haired cardoon—a few drops from the ocean; and therewith young shoots of Alexander’s olive and the blue corn-flower of *Polyclitus*; the amaracus of Polystratus, too, he inwove, the poet’s flower, and a fresh scarlet gopher from Antipater, and the Syrian spikenard of Hermodorus; he added the wild field-flowers of Posidippus and Hedylus, and the anemones of Sicelides³; yea,

¹ *i.e.* Dioscorides.
² The name would not go into elegiac metre. We are left to guess what it was.
³ A nickname given by Theocritus to Asclepiades.
GREEK ANTHOLOGY

καὶ μὴν καὶ χρύσειον ἀεὶ θέλω τι Πλάτωνος
κλώνα, τὸν ἔξ αρετῆς πάντοθε λαμπτόμενον.
ἀστρῶν τ' ἱδρων. Ἄρατον ὁμοί βάλεν, υἱαρομάκεσως
φοίνικος κείρας προτογόνους ἐλικας,
λωτὸν τ' εὐχαίτην Χαιρήμονος, ἐν φλογὶ μίξας
Φαιδίμον, Ἀνταγόρου τ' εὐστροφὸν ὅμμα βοῶς,
tὰν τε φιλάκρητον Θεοδώριδεω νεοθαλή
ἐρπύλλουν, κυάμων τ' ἀνθέα Φανέω,
ἄλλων τ' ἔρνεα πολλὰ νεόγραφα· τοῖς δ' ἀμα
Μούσης
καὶ σφετέρης ἔτι ποιν πρὸ ὑμα λευκοῖα.
ἄλλα φίλοις μὲν ἐμοίοις φέρω χάριν· ἔστι δὲ μύσταις
κοινός ὁ τῶν Μουσέων ἠδυετής στεφάνος.

2.—ΦΙΛΙΠΠΟΤ ΣΤΕΦΑΝΟΣ

'Ἀνθέα σοι δρέψας Ἐλικώνια, καὶ κλυτοδένδρου
Πιερίῆς κείρας πρωτοφύτους κάλυκας,
καὶ σελίδος νεάρης θερίσας στάχυν, ἀντανέπλεξα
tοῖς Μελεαγρείοις ὡς ἵκελον στεφάνοις.
ἄλλα παλαιοτέρων εἶδος κλέος, ἐσθηλὲ Κάμιλλε,
γνώθι καὶ ὅπλατέρων τὴν ὁλυγοστίχην.
'Αντίπατρος πρέψει στεφάνῳ στάχυς· ὡς δὲ
κορμίμος
Κριναγόρας. λάμψει δ' ὡς βότρυς 'Αντίφιλος,
Τύλλιος ὡς μελίλωτον, ἀμάρακον ὡς Φιλόδημος·
μύρτα δ' ὁ Παρμενίων· ὡς ρόδου 'Αντιφάνης·
κισσὸς δ' Ἀὐτομέδων. Ζωνᾶς κρίνα· δρῦς δὲ
Βιάνωρ·
'Αντίγονος δ' ἐλάη, καὶ Διόδωρος ίουν
Εὐθηνον δάφνη, συνετπλεκτοὺς δὲ περισσοὺς
εἰκασον ὡς ἐθέλεις ἀνθέοις ἀρτιφύτοις.

114
PROEMS OF DIFFERENT ANTHOLOGIES

verily, and the golden bough of Plato, ever divine, all asheen with virtue; and Aratus therewith did he set on, wise in starlore, cutting the first-born branches from a heaven-seeking palm; and the fair-tressed lotus of Chaeremon mingled with Phaedimius' phlox,¹ and Antagoras' sweetly-turning oxeye, and Theodoridas' newly flowered thyme that loveth wine, and the blossom of Phanias' bean and the newly written buds of many others, and with all these the still early white violets of his own Muse.

57 To my friends I make the gift, but this sweet-voiced garland of the Muses is common to all the initiated.

2.—THE STEPHANUS OF PHILIPPUS

Plucking for thee flowers of Helicon and the first-born blooms of the famous Pierian forests, reaping the ears of a newer page, I have in my turn plaited a garland to be like that of Meleager. Thou knowest, excellent Camillus, the famous writers of old; learn to know the less abundant verses of our younger ones. Antipater will beautify the garland like an ear of corn, Crinagoras like a cluster of ivy-berries; Antiphilus shall shine like a bunch of grapes, Tullius like melilot and Philodemus like amaracus, Parmenion like myrtle and Antiphanes like a rose; Automedon is ivy, Zonas a lily, Bianor oak-leaves, Antigonus olive leaves, and Diodorus a violet. You may compare Evenus to a laurel, and many others whom I have inwoven to what freshly flowered blooms you like.

¹ Not the plant now called so; its flower must have been flame-coloured.
3.—ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ ΑΣΙΑΝΟΤ ΜΤΡΙΝΑΙΟΤ

Συλλογή νέων ἐπιγραμμάτων ἐκτεθείσα ἐν Κωνσταντίνου πόλει πρὸς Θεόδωρον Δεκουρίων τὸν Κοσμᾶ ἐξήται δὲ τὰ προοίμια μετὰ τὰς συνεχεῖς ἀκροάσεις τὰς κατ’ ἐκείνο καρποῦ γενομένας.

Οἶμαι μὲν ὑμᾶς, ἀνδρεῖς, ἐμπεπλησμένους ἐκ τῆς τοσαύτης τῶν λόγων πανδαισίας, ἐτι ποῦ τὰ σιτία προσκόρως ἔργωνανειν· καὶ δὴ κάθησθε τῇ τρυφῇ σεσαγμένοι· λόγων γὰρ ἥμιν πολυτελῶν καὶ ποικίλων πολλοὶ προθέντες παμμυγεῖς εὐωχίας, περιφρονεῖν πείθουσι τῶν εἰθισμένων. τὴ δὲ νῦν ποιήσω; μὴ τὰ προὔειργασμένα σύντως ἐάσω συντετήχθαι κείμενα; ἡ καὶ προθῶμαι τῆς ἁγορᾶς ἐν τῷ μέσῳ, παλιγκατήλοις εὐτελῶς ἀπεμπολῶν; καὶ τῆς μετασχεῖν τῶν ἔμων ἀνέξεται; τῆς δὲ ἀν πρίατο τούς λόγους τριῳβόλου, εἰ μὴ φέροι πως ὡτα μὴ τετρημένα; ἀλλὰ ἐστὶν ἐλπίς εὐμενῶς τῶν δρωμένων ὑμᾶς μεταλαβεῖν, καὶ κατὲλεκακουμένως· ἔθος γὰρ ὑμῖν τῇ προθυμίᾳ μόνῃ τῇ τῶν καλούντων ἐμμετρεῖν τὰ σιτία. καὶ πρὸς γε τούτῳ δεῖπνῳ ἡμανεμένον ἢκὼ προθήσων ἐκ νέων ἡδυσμάτων. ἐπεὶ γὰρ οὐκ ἐνεστὶν ἡς ἐμοῦ μόνου ὑμᾶς μεταλαβεῖν, ἀνδρεῖς, ἀξιαὶς τροφῆς, πολλοὺς ἐπεισά συλλαβεῖν μοι τοῦ πόνου, καὶ συγκαταβαλεῖν καὶ συνεστιῶν πλέον.

116
PROEMS OF DIFFERENT ANTHOLOGIES

3.—AGATHIAS SCHOLASTICUS OF MYRINA

His collection of new epigrams presented in Constantinople to Theodorus, son of Cosmas, the decurion. The proems were spoken after the frequent recitations given at that time.

I suppose, Sirs, that you are so glutted with this banquet of various literary dishes that the food you eat continues to rise. Indeed ye sit crammed with dainties, for many have served up to you a mixed feast of precious and varied discourse and persuade you to look with contempt on ordinary fare. What shall I do now? Shall I allow what I had prepared to lie uneaten and spoil, or shall I expose it in the middle of the market for sale to retail dealers at any price it will fetch? Who in that case will want any part of my wares or who would give twopence for my writings, unless his ears were stopped up? But I have a hope that you may partake of my work kindly and not indifferently; for it is a habit with you to estimate the fare of a feast by the host’s desire to please alone.

19 Besides, I am going to serve you a meal to which many new flavourings contribute. For since it is not possible for you to enjoy food worthy of you by my own exertions alone, I have persuaded many to share the trouble and expense and join with me in feasting you more sumptuously. Indeed
καὶ δὴ παρέσχου ἀρθόνως οἱ πλούσιοι
ἐξ ὧν τρυφῶσιν· καὶ παραλαβῶν γνησίως
ἐν τοῖς ἐκείνων πέμμασι φρυάττομαι.
tοῦτο δὲ τις αὐτῶν προσφόρως, δεικνύς ἐμέ,
ὁσοὶ ἐρεὶ πρὸς ἄλλον "Ἀρτίως ἔμοι
μάζαν μεμαχότος μουσικήν τε καὶ νέαν,
οὕτος παρέθηκεν τὴν ὑπ᾽ ἐμοῦ μεμαγμένην."
tαυτὶ μὲν ὡς ἐρεῖ τις, ἥούδε τῶν σοφωτάτων,
tῶν ὑψοποιῶν, ὃν χάριν δοκῶ μόνος
εἶναι τοσαύτης ἡγεμῶν πανδαισίας.
θαρρῶν γὰρ αὐτοῖς λιτῶν ὅικοθεν μέρος
καίτος παρέμμεξα, τοῦ δοκεῖν μὴ παντελῶς
ξένοις τις εἶναι τῶν ὑπ᾽ ἐμοῦ συνηγμένων.
ἀλλ᾽ ἐξ ἐκάστου σμικρῶν εἰςάγων μέρος,
ὅσον ἀπογεύσασι· τῶν δὲ λοιπῶν εἰ θέλοι
tυχέιν τις ἀπάντων καὶ μετασχεῖν εἰς κόρον,
ἰστω γε ταύτα κατ᾽ ἄγοραν ξητητέα.
kόσμον δὲ προσθεῖς τοῖς ἐμοῖς πονῆμασι,
ἐκ τοῦ βασιλέως τοὺς προλόγους ποιήσομαι·
ἀπαντὰ γὰρ μοι δεξίῶς προβήσεται.
καὶ μοι μεγίστων πραγμάτων ὑμνομένων
εὑρεῖν γένοιτο καὶ λόγους ἐπηρμένους.

Μὴ τις ὑπαυχενίοιο λιπῶν ἡωστήρα λεπάδουν
βάρβαρος ἐς βασιλῆα βιημάχον ὃμμα τανύσσῃ;
μηδὲ ἐτι Περσίς ἀναλίκης ἀναστέλλασα καλύπτρην
ὁρθίων ἀθρήσεις· ἐποκλάξουσα δὲ γαίη,
καὶ λόφον αὐχένην καταγιώμπτουσα τενύςτων,
Ἀυσσοῦος ἀκλήτος ὑποκλίνωτο ταλάντως.
Ἐσπερία θεράπαινα, σ᾽ ὥς κρητίδα Γαδείρων,
καὶ παρὰ πορβίῳ Ἰβηρα καὶ Ὀκεανίτιδα Θούλην,
ἡπιον ἀμπυνύσσειας, ἀμοιβαίων δὲ τυράννων
PROEMS OF DIFFERENT ANTHOLOGIES

the rich gave me abundantly of their affluence, and accepting this I take quite sincere pride in their dainties. And one of them pointing at me may say aptly to another, "I recently kneaded fresh poetical dough, and what he serves is of my kneading." Thus one but not the wisest of those skilled cooks may say, thanks to whom I alone am thought to be the lord of such a rich feast. For I myself have had the courage to make a slender contribution from my own resources so as not to seem an entire stranger to my guests. I introduce a small portion of each poet, just to taste; but if anyone wishes to have all the rest and take his fill of it, he must seek it in the market.

42 To add ornament to my work I will begin my preface with the Emperor's praise, for thus all will continue under good auspices. As I sing of very great matters, may it be mine to find words equally exalted.

(In Praise of Justinian)

Let no barbarian, freeing himself from the yoke-strap that passes under his neck, dare to fix his gaze on our King, the mighty warrior; nor let any weak Persian woman raise her veil and look straight at him, but, kneeling on the ground and bending the proud arch of her neck, let her come uncalled and submit to Roman justice. And thou, handmaid of the west, by farthest Cadiz and the Spanish Strait and Ocean Thule,1 breathe freely, and counting the

1 Britain.
κράτατα μετρήσασα τεί κρυφθέντα κοινή,
tharσαλέως παλάμησι φίλην ἀγκάζεο Ῥώμην.
Καυκασιώ δὲ τένοντι καὶ ἐν ῥηγμάθιν Κυταίῃ,
ὀππόθι ταυρεῖου ποδὸς δουτήτωρ χάλκῳ
σκληρὰ σιδηρεῖς ἑλακίζετο νῦτα κοινῆς,
σύννομον Ἀδριάνεσσιν ἀναπλέξασα χορεύην
Φασίας εἰλίσσοιτο φίλῳ σκιρτήματι νύμφη,
καὶ καμάτους μέλψειε πολυσκήπτρου βασιλῆσω,
μόχθον ἀπορρήψασα γυνατεῖον τοκετὸν.

μηδὲ γὰρ αὐχήσειεν Ἰωλκίδος ἐμβολοῦ Ἀργοῦς,
ὅτι πόνους ἡρως ἀγασσαμένη Παγασαίαν
οὐκέτι Κολχίς ἄρουρα, γονὴ πληθείσα Γιγάντων,
εὐπτολέμοισι σταχύσασι μαχήμονα βῶλον ἀνοίγει.
κεῖσα γὰρ ἡ μῦθος τις ἀνέπλασεν, ἡ διὰ τέχνης
οὔχ οὐσίς τετέλεστο, πόθων οὔτε λύσαν ἐλούσα
παρθενικὴ δολόσεσα μάγοι κίνησεν ἀνάγκην,
ἀλλὰ δόλων ἐκτοσθε καὶ ὀρφανίου κυκεώνος
Βάκτριος ἡμετέροις Γίγας δούπησε βελέμνωι,
οὐκέτι μοι χῶρος τις ἀνέμβατος, ἀλλ’ ἐνὶ πόντῳ
Τρακαίου κόλποιο καὶ ἐς βυθὸν Αἰδιοτῆα.

Ἰταλικαῖς νήσοσιν ἔρρισσεται ἰμερον ὕδωρ.
ἀλλ’ ἢθι νῦν, ἀφύλακτος ὅλην ἠτείρον ὅδειν,
Αὐσόνει, σκιρτήσουν, ὀδοπᾶρε. Μασσαγέτην δὲ ἀμφιθέουν ἄγκωνα καὶ ἁξενὰ τέμπεα Σοῦσι,
Ἰνδώθες ἐπίβησθι κατ’ ὀργάδος, ἐν ἐς κελεύθοις
eἰπτε διψήσιαις, ἀρύει δούλον 'Τδάστην'
ναὶ μὴ καὶ κναυσῖν ὑπὲρ δύσιν ἄτρομος ἐρπῶν
κύρβιας Ἀλκείδαο μετέρχεο. θαρσαλέως δὲ ἤχουν ἀμπαύσεις ἐπὶ ψαμάθοισιν Ἰβήρων,
ὅπποθι, καλλιρέθρον ὑπὲρ βαλβίδα ταλάσσης,
δίζυγος ἠπείροι συναντήσασα κεραίη
ἐλπίδας ἀνθρώποι θατῆς εὐνησε πορείς.
PROEMS OF DIFFERENT ANTHOLOGIES

heads of the successive tyrants that are buried in thy dust, embrace thy beloved Rome with trustful arms. By the ridge of the Caucasus and on the Colchian shore, where once the hard back of the iron soil was broken by the resounding hoofs of the brazen bulls, let the Phasian bride, weaving a measure in company with the Hamadryads, wheel in the dance she loves, and casting away her dread of the race of giants, sing the labours of our many-sceptred prince.

Let not the prow of Thessalian Argo any longer boast that the Colchian land, in awe of the exploits of the Pagasaean hero, ceased to be fertilized by the seed of giants and bear a harvest of warriors. This is either the invention of fable, or was brought about by unholy art, when the crafty maiden, maddened by love, set the force of her magic in motion. But without fraud or the dark hell-broth the Bactrian giant fell before our shafts. No land is now inaccessible to me, but in the waters of the Caspian and far as the Persian Gulf the vanquished seas are beaten by Italian oars.

Go now, thou Roman traveller, unescorted over the whole continent and leap in triumph. Traversing the recesses of Scythia and the inhospitable glen of Susa, descend on the plains of India, and on thy road, if thou art athirst, draw water from enslaved Hydaspes. Yea, and walk fearless too over the dark lands of the west, and seek the pillars of Heracles; rest unalarmed on the sands of Spain where, above the threshold of the lovely sea, the twain horns of the continents meet and silence men's hope of progress by land. Traversing the extremity of

1 Jason. 2 Medea.
GREEK ANTHOLOGY

ἐσχατιᾷ δὲ Δίβυσσαν ἐπιστείβων Νασαμώνων ἔρχεο καὶ παρὰ Σύρτιν, ὅπῃ νοτίησι θυέλλαις ἐς κλίσιν ἀντίπροφοι ἀνακλαυθεῖσα Βορής, καὶ ψαφαρὴν ἄμπωτιν ὑπερ, ἔγγον ἀλίππω ἀνδράσι δία τάλασσα πόρον χερσαίων ἀνοίγει. οὐδὲ γὰρ θενήσης σε δεδέξεται ἥθεα γαίης, ἀλλὰ σοφῶ δεκάνοισιν ὁμιλήσεις βασιλῆς, ἐνθὰ κεν ἄξειας, ἔπει κυκλώσατο κόσμου κοιράνης. Τάναις δὲ μάτην ἤπειρον ὠρίζων ἐς Σκυθήν πλάζοιτο καὶ ἐς Μαιώτιδα λίμνην. 

τούνεκεν, ὑπόπτω πάντα φίλης πέπληθε γαλήνης, ὑπόπτω καὶ ξείνου καὶ ἐνδαπήκου κυνομοῦ ἐπιτίδες ἑθράυσθησαν ὑπὸ ἠμετέρῳ βασιλῆς, δεῦρο, μάκαρ Θεόδωρε, σοφῶν στήσαντες ἀγώνα παίνην κινήσωμεν ἀοιδοπόλου χορείας. 

σοὶ γὰρ ἐν πὸν ἄεθλον ἐμόχθεος· εἰς σὲ δὲ μύθων ἐργασίην ἡκτησα, μηδ' ὑπὸ σύκυνι βίβλῳ ἐμπορίην ἡθροίσα πολυμείνου μελίσσης, καὶ τόσον ἐξ ἐλέγοι πολυστηρῆς ἄθως ἀγείρας, στέμμα σοι εὐμήθου καθήμοσα Καλλιοπείς, ὡς φηγον Κρονίων καὶ ὀλκάδας Ἐννοσιναίρ, ὡς Ἄρει ἡεστηρά καὶ Ἀπόλλωνι φαρέτρη, ὡς ἁλὸν Ἐρμάων καὶ ἡμερίδας Διονύσω. 

οἶδα γὰρ ὡς ἀλληκτόν ἐμῆς ἱδρῶτι μερίμνης εὐχος ἐπιστέξεις ἐπονυμίῃ Θεοδώρῳ.

Πρώτα δὲ σοὶ λέξαιμι, παλαιγενέσσων ἔρίζων, ὄσσαπερ ἐγράψαντο νέης γενετήρες ἀοιδῆς ὡς προτέροις μακάρεσσιν ἀνεῖμεν· καὶ γὰρ εἴκει 125 γράμματος ἀρχαίοι σοφῶν μίμημα φυλάξαι. Ἀλλὰ πάλιν μετ' ἔκεινα ἔποιατερον εὐχος ἀγείρει ὄσσαπερ ἡ γραφίδεσσι χαράξαμεν ἡ τινι χώρῃ, 122
PROEMS OF DIFFERENT ANTHOLOGIES

Libya, the land of the Nasamones, reach also the Syrtis, where the sea, driven back by southerly gales towards the adverse slope of the north, affords passage for men on foot over the soft sands from which it has ebbed, on a beach that ships sail over. The regions of no foreign land shall receive you, but you will be amid the possessions of our wise King, whichever way you progress, since he has encompassed the world in his dominion. In vain now would the Tanais in its course through Scythia to the sea of Azof attempt to limit the continents of Europe and Asia.

So now that the whole earth is full of beloved peace, now that the hopes of disturbers at home and abroad have been shattered by our Emperor, come, blest Theodorus, and let us institute a contest of poetic skill and start the music of the singer’s dance. I performed this task for you; for you I prepared this work, collecting in one volume the sweet merchandise of the bee that visits many blossoms; gathering such a bunch of varied flowers from the elegy, I planted a wreath of poetic eloquence to offer you, as one offering beech-leaves to Jove or ships to the Earth-shaker, or a breastplate to Ares or a quiver to Apollo, or a lyre to Hermes or grapes to Dionysus. For I know that the dedication to Theodorus will instil eternal glory into this work of my study.

I will first select for you, competing with men of old time, all that the parents of the new song wrote as an offering to the old gods. For it was meet to adhere to the wise model of the ancient writers.

After those again comes a more ambitious collection of all our pens wrote either in places or on well-
GREEK ANTHOLOGY

eιτε και ευποίητου ἐπὶ βρέτας, εἰτε καὶ ἄλλης
tέχνης ἐργοτόνου πολυσπερέεσσιν ἀέθλοις. 120
Καὶ τριτάτην βαλβίδα νεήνιδος ἠλλάχε ψίβλου
ὁσσα θέμας, τύμβοισι τάπερ θεός ἐν μὲν ἀοιδῇ
ἐκτελεέσθα νεύσειν, ἐν ἀτρεκίῃ δὲ διάκειν,
"Οσσα δὲ καὶ βιότοιο πολυσπερέεσσι κελεύθοις
γράψαμεν, ἀσταθέος δὲ τύχης σφαλεροίοι ταλάν-
tοις,
δέρκεο μοι βίβλοι παρὰ κρητίδα τετάρτην.
Ναι τάχα καὶ πέμπτοιο χάρις θέλξειν ἀέθλου,
ὀππόθι κερτομέοντες ἐπεσβόλου ἡχον ἀοιδῆς
gράψαμεν. ἐκταῖον δὲ μέλος κλέπτουσα Κυθήρη
eis ὀάρους ἐλέγοι παρατρέψιε πορείην
καὶ γλυκεροῦς ἐσ ἑρωτας. ἐν ἐβδομάτῃ δὲ μελίσσην
ἐυφροσύνας Βάκχουσ, φιλακρήτους τε χορείας,
καὶ μέθυ, καὶ κρητήρα, καὶ ἀλβία δείπνα νοήσεις.

dérké o moi bivloio para krêtída tetártn.
nai táxa kai pémpitouo xáris thélxein aéthlou,
opptôi kertoméontes épsevbólon ñchon aoidês
grá Dynamen. éktaiou dé melos kleptousa Kythér
ëis óárous élégooi parastrépsi poriein
kai glikeroú es érhoitas. en ébdomátè dé melíssth
eufrósonas Bákchous, filakrítous te xoreías,
kai méthu, kai krêtéra, kai álvia deípna noíseis.

4.—TOY AYTOY

Στήλαι καὶ γραφίδες καὶ κύρβιες, εὐφροσύνης μὲν
αίτια τῶις ταύτα κτησαμένοις μεγάλης,
ἀλλ' ἐσ ὁσον ξόουσιν· τὰ γὰρ κενὰ κύδεα φωτῶν
ψυχαῖς οἶχομένων οὐ μάλα συμφέρεται;
ἡ δ' ἀρετή σοφίας τε χάρις καὶ κείθι συνέρπει,
κανθάμε μμμάζει μνήστιν ἐφελκομένη.
οὕτως οὕτε Πλάτων βρεθύεται οὐτ' ἀρ'] "Ομήρος
χρώμασιν ἡ στήλαις, ἀλλὰ μονή σοφία.
ὀλβιοὶ δὲν μνήμη πινυτῶν ἐν τεύχεσι βιβλων,
ἀλλ' οὐκ ἐς κενέας εἰκόνας ἐνδιάει.

124
wrought statues or on the other—widely distributed performances of laborious Art.

The third starting-point of the young book is occupied, as far as it was allowed us, by what God granted us to write on tombs in verse but adhering to the truth.

Next what we wrote on the devious paths of life and the deceitful balance of inconstant Fortune, behold at the fourth base-line of the book.

Yea, and perhaps you may be pleased by the charm of a fifth contest, where waxing abusive we wrote scurrilous rhyme, and Cytherea may steal a sixth book of verse, turning our path aside to elegiac converse and sweet love. Finally in a seventh honey-comb you will find the joys of Bacchus and tipsy dances and wine and cups and rich banquets.

4.—By the Same

Columns and pictures and inscribed tablets are a source of great delight to those who possess them, but only during their life; for the empty glory of man does not much benefit the spirits of the dead. But virtue and the grace of wisdom both accompany us there and survive here attracting memory. So neither Plato nor Homer takes pride in pictures or monuments, but in wisdom alone. Blessed are they whose memory is enshrined in wise volumes and not in empty images.
BOOK V

THE AMATORY EPIGRAMS

In this book Nos. 134-215 are from Meleager's *Stephanus*, Nos. 104-133 from that of Philippus, and Nos. 216-302 from the Cycle of Agathias. Nos. 1-103 are from a collection which I suppose (with Stadtmüller) to have been made by Rufinus, as it contains nearly all his poems. It comprises a considerable number of poems that must have been in Meleager's *Stephanus*. Finally, Nos. 303-309 are from unknown sources.
ΕΠΙΓΡΑΜΜΑΤΑ ΕΡΩΤΙΚΑ ΔΙΑΦΟΡΩΝ ΠΟΙΗΤΩΝ

1.
Νέοις ἀνάπτων καρδίας σοφὴν ξέσιν,
ἀρχὴν Ἕρωτα τῶν λόγων ποιήσομαι:
πυρσὸν γὰρ οὗτος ἔξανατπει τοῖς νέοις.

2.—ΑΔΕΣΠΟΤΟΝ
Τὴν καταφλεξίπολιν Σθενελαίδα, τὴν βαρύμποθον,
τὴν τοῖς βουλομένων χρυσὸν ἱερογλυφίσει,
γυμνήν μοι διὰ νυκτὸς ὅλης παρέκλινεν ἄνειρος
ἄχρι φίλης ἴδες προῖκα χαριζομένην.
οὐκέτι γομώσομαι τὴν βάρβαρον, οὐδ' ἐπ' ἐμαυτῷ κλαύσομαι, ὑπ' ξων κεῖνα χαριζόμενον.

3.—ΑΝΤΙΠΑΤΡΟΤ ΘΕΣΣΑΛΟΝΙΚΕΩΣ
"Ὅρθρος ἔβη, Χρύσιλλα, πάλαι δ' ἦλθος ἀλέκτωρ
κηρύσσων φθονερὴν Ἰηργέγειαν ἁγεί.
ἀρνίθων ἐρροις φθονερώτατος, ὦς με διώκεις
οἱκοθεν εἰς πολλοὺς ἥδεων ὀάροις.
γηράσκεις, Τιθωνε, τί γὰρ σὴν εὐνέτω Ἡδο
οὗτος ὀρθριδῆν ἱλάσας ἐκ λεχέων;
BOOK V

THE AMATORY EPIGRAMS

1.—PROOEMION OF CONSTANTINE CEPHALAS

WARMING the hearts of youth with learned fervour, I will make Love the beginning of my discourse, for it is he who lighteth the torch for youth.

2.—ANONYMOUS

She who sets the town on fire, Sthenelais, the high-priced whore, whose breath smells of gold for those who desire her, lay by me naked in my dream all night long until the sweet dawn, giving herself to me for nothing. No longer shall I implore the cruel beauty, nor mourn for myself, now I have Sleep to grant me what he granted.

3.—ANTIPATER OF THESSALONICA

The day has broken, Chrysilla, and for long early-rising chanticleer is crowing to summon envious Dawn. A curse on thee, most jealous of fowls, who drivest me from home to the tireless chatter of the young men. Thou art growing old, Tithonus, or why dost thou chase thy consort Aurora so early from thy bed?

129
GREEK ANTHOLOGY

4.—ΦΙΛΟΔΗΜΟΣ
Τὸν συγώντα, Φιλαινί, συνίστορα τῶν ἀλαλήτων
λύχνου ἐλαιηρῆς ἐκμεθύσασα δρόσου,
ἐξειθεὶς μαρτυρίην γὰρ Ἐρως μόνος οὐκ ἐφίλησεν
ἐμπνουν' καὶ πηκτὴν κλείει, Φιλαινί, θύρην.
καὶ σὺ, φίλη Ξανθώ, μὲ σὺ δ', ὡς φιλεράστρια
κοίτης,
ηδὴ τῆς Παφίς ἱσθι τὰ λειπόμενα.

5.—ΣΤΑΤΤΛΑΙΟΣ ΦΛΑΚΚΟΣ
Ἀργύρεως νυχίων με συνίστορα πιστῶν ἐρώτων
οὐ πιστὴ λύχνου Φλάκκος ἔδωκε Νάπη,
ἡς παρὰ νῦν λεχέσσοι μαραίνομαι, εἰς ἐπιόρκουν
παντοπαθὴ κούρης αἰσχεα δερκόμενους.
Φλάκκε, σε δ' ἁγρυπνον χαλεπαί τείρουσι μέρι-
μαν.
ἀμφω δ' ἄλληλων ἀνδιχα καιόμεθα.

6.—ΚΑΛΛΙΜΑΧΟΣ
"Ωμοσε Καλλίγυνωτος Ἰωνίδι, μήποτε κείνης
ἐξεῖν μήτε φίλον κρέσσονα μήτε φίλην.
ὦμοσεν ἀλλὰ λέγουσιν ἀληθέα, τοὺς ἐν ἔρωτι
ὅρκους μὴ δύνειν οὐτ' ἐς ἀδανάτων.
νῦν δ' ἐναρσενικῷ θέρεται πυρὶ τῆς δὲ
tαλαίνης
νύμφης, ὡς Μεγαρέων, οὐ λόγος οὐδ' ἀριθμός.

7.—ΑΣΚΛΗΠΙΑΔΟΣ
Δύχινε, σὲ γὰρ παρεύσα τρις ομοσεν Ἡράκλεια
ηξειν, κούχ ἰκειν. λύχινε, σὺ δ', εἰ θεὸς εἰ,
THE AMATORY EPIGRAMS

4.—PHILODEMUS

Philaeenis, make drunk with oil the lamp, the silent confidant of things we may not speak of, and then go out: for Love alone loves no living witness; and, Philaeenis, shut the door close. And then, dear Xantho,—but thou, my bed, the lovers’ friend, learn now the rest of Aphrodite’s secrets.

5.—statyllius flaccus

To faithless Nape Flaccus gave myself, this silver lamp, the faithful confidant of the loves of the night; and now I droop at her bedside, looking on the lewdness of the forsworn girl. But thou, Flaccus, liest awake, tormented by cruel care, and both of us are burning far away from each other.

6.—CALLIMACHUS

Callignotus swore to Ionis that never man nor woman would be dearer to him than she. He swore, but it is true what they say, that Lovers’ oaths do not penetrate the ears of the immortals. Now he is glowing with love for a youth, and of the poor girl, as of the Megarians,¹ there is neither word nor count.

7.—ASCLEPIADES

Dear lamp, thrice Heraclea in thy presence swore by thee to come and cometh not. Lamp, if thou art

¹ There was a proverb to this effect about Megara in its decline.
GREEK ANTHOLOGY

tn dolin anapamno otan filon evdon exousa paiçi, apobesveis mhekèi phòs pàreche.

8.—ΜΕΛΕΑΓΡΟΤ

Nûi ierh kai lýche, swnístoras oûtinas állovs órkoi, álλy úmeas, eilómèb'mfôteroi.
chw mên ëmè stèržein, keivon ð' engw ou potè leîșein
wëmówamev' kowhn ð' eîçete martrûhîn.
vnû ð' ð' mên órkiâ phèsin en ùdati keîna fërešthai, 5
lûche, sv ð' en kòlpouis aútou orîs ètèrwv.

9.—ΡΟΤΦΙΝΟΤ

'Riofion tû' mû hylukerostatìh Epitidî pollà
chàreivn, eî chàrein chôris èmûv ðìnavatîn.
sûkèti bâstàçw, mà tà s' ðîmata, tûn filérêmîn
kai tûn mouvolèch' seîo ðiagûgîn.'
ûll' aiei dakrûois peîrûmènos ÷' tî Kòrhêsoûn 5
èrxômâi ÷' megàlìs vëon es' Aretêmîdos.
aûrion ûllà pàtrh me ðedèxêtaî; es' dè s'ûn ðîmà
pîràsômai, èrrôsômai muûria s' eûchûmenos.

10.—ΑΛΚΑΙΟΤ

'êchtaîrîw tôn 'Ewota: tî giar bârûs ouk èpî thîras
ôrîntai, allâ' èp't' èmûn iôbôlei kradiîn;
tî plëón, eî theîs ãndra katafîlêgei; ÷' tî tò sëmnûn
dhôsas àp' èmûs âthèn èxeî kephalîs;

11.—ΑΔΕΣΠΟΤΩΝ

Eî touîs en peîlàgye sôxeis, Kûprî, kàmê tôn en giâ
nanaçôn, phiîîh, sôson àpollymènen.

H. Wellesley, in Anthologia Polyglotta, p. 140.
THE AMATORY EPIGRAMS

a god, take vengeance on the deceitful girl. When she has a friend at home and is sporting with him, go out, and give them no more light.

8.—MELEAGER

O holy Night, and Lamp, we both chose no confidants but you of our oaths: and he swore to love me and I never to leave him; and ye were joint witnesses. But now he says those oaths were written in running-water, and thou, O Lamp, seest him in the bosom of others.

9.—RUFINUS

Written from Ephesus in the form of a letter

I, thy Rufinus, wish all joy to my sweetest Elpis, if she can have joy away from me. By thy eyes, I can support no longer this desolate separation and my lonely bed without thee. Ever bathed in tears I go to Coressus hill or to the temple of Artemis the Great. But to-morrow my own city shall receive me back and I shall fly to the light of thy eyes wishing thee a thousand blessings.

10.—ALCAEUS

I hate Love. Why doth not his heavy godship attack wild beasts, but shooteth ever at my heart? What gain is it for a god to burn up a man, or what trophies of price shall he win from my head?

11.—ANONYMOUS

Cypris, if thou savest those at sea, save me, beloved goddess, who perish ship-wrecked on land.
12.—ΡΟΤΦΙΝΟΤ
Λουσάμενοι, Προδίκη, πυκασώμεθα, καὶ τὸν ἄκρατον ἐλκωμεν, κύλικας μείζονας αἱρόμενοι.
βαίδος ὁ χαιρόντων ἔστιν βιος· ἔτα τὰ λοιπὰ γῆρας κωλύσει, καὶ τὸ τέλος θάνατος.

13.—ΦΙΛΟΔΗΜΟΤ
Ἔξηκοντα τελεῖ Χαρίτω λυκάβαντίδας ὀρας,
ἀλλ’ ἔτι κυανέων σύμμα μένει πλοκάμων,
κήν στέρνοις ἔτι κεῖνα τὰ λυγίνα κόνια μαστῶν
ἐστηκένεν, μύρης γυμνὰ περίδρομαδος,
καὶ χρῶς ἀρρυτίδοτος ἔτ’ ἀμβροσίην, ἔτι πειθῶ
πάσαν, ἔτι στάξει μυριάδας χαρίτων.
ἀλλὰ πόθον ὀργώντας ὅσοι μὴ φεύγετ’ ἐραστάι,
ἀυρί’ ἔτε, τῆς ἐτέων ἁθόμενοι δεκάδος.

14.—ΡΟΤΦΙΝΟΤ
Εὕρωτης τὸ φίλημα, καὶ ἂν ἄχρι χείλεος ἔλθῃ,
ἡδὺ γε, κἂν ψαύσῃ μοῦνον ἄκρου στόματος.
ψαύει δ’ οὐκ ἄκροι τοῖς χείλεσιν, ἀλλ’ ἐρίσασα
τὸ στόμα τῆς ψυχῆν ἔξ’ ὀνύχων ἀνάγει.

15.—ΤΟΥ ΑΥΤΟΥ
Ποῦ νῦν Πραξιτέλη; ποῦ δ’ αἰ χέρες αἰ Πολυκλείτου,
αἰ ταῖς πρόσθε τέχναις πνεῦμα χαριζόμεναι;
τὰς πλοκάμους Μελίτης εὐώδεας, ἢ πυρένητα
ὀμματα καὶ δειρῆς φέγγος ἀποπλάσσεται;
ποῦ πλάσται; ποῦ δ’ εἰσὶ λιθοξοί; ἔπρεπε τοῖς
μορφῇ νηὸν ἔχειν, ὡς μακάρων ξοάνῳ.

134
THE AMATORY EPIGRAMS

12.—RUFINUS

Let us bathe, Prodike, and crown our heads, and quaff untempered wine, lifting up greater cups. Short is the season of rejoicing, and then old age comes to forbid it any longer, and at the last death.

13.—PHILODEMUS

Charito has completed sixty years, but still the mass of her dark hair is as it was, and still upheld by no encircling band those marble cones of her bosom stand firm. Still her skin without a wrinkle distils ambrosia, distils fascination and ten thousand graces. Ye lovers who shrink not from fierce desire, come hither, unmindful of her decades.

14.—RUFINUS

Europa's kiss is sweet though it reach only to the lips, though it but lightly touch the mouth. But she touches not with the edge of the lips; with her mouth cleaving close she drains the soul from the finger-tips.

15.—By the Same

Where is now Praxiteles? Where are the hands of Polycleitus, that gave life to the works of ancient art? Who shall mould Melite's scented ringlets, or her fiery eyes and the splendour of her neck? Where are the modellers, the carvers in stone? Such beauty, like the image of a god, deserved a temple.
16.—ΜΑΡΚΟΣ ΑΡΓΕΝΤΑΡΙΟΤ
Μήνη χρυσόκερως, δέρκεν τάδε, καὶ περιλαμπέσεις ἀστέρες, οὐς κόλποις Ὀκεανὸς δέχεσαι,
ὡς με μόνον προλυποῦσα μυρόπνουσα φύχετ' Ἀρίστη·
ἐκταίην δ' εὑρεῖν τὴν μάγον οὐ δύναμαι.
ἀλλ' ἔμπης αὐτὴν ζωγρήσομεν, ἢν ἐπιπέμψω
Κύπριδος ἐξευτάς ἀργυρέους σκύλακας.

17.—ΓΑΙΤΟΤΑΙΚΟΤ
’Αγχιάλου ῥηγμίνοις ἐπίσκοπε, σοῦ τάδε πέμπω
ψαιστία καὶ λυθής δῶρα θυτολίρης·
αὐριον Ἰονίου γὰρ ἐπὶ πλατὺ κῦμα περήσω,
σπεύδων ἡμετέρης κόλπον ἐς Εἰδοθένης·
οὔριος ἀλλ' ἐπιλαμψον ἐμῶ καὶ ἔρωτι καὶ ἰστῷ,
δεσπότι καὶ θαλάμων, Κύπρι, καὶ ἱόνων.

18.—ΡΟΤΦΙΝΟΤ
Μάλλον τῶν σοβαρῶν τὰς δουλίδας ἐκλεγόμεσθα,
οἳ μὴ τοῖς σπατάλοις κλέμμασι τερπόμενοι.
ταῖς μὲν χρῶς ἀπόδωσε μύρου, σοβαρῶν τε φρύαρμα,
καὶ μέχρι ἧκινδυόνου ἐσπομένῃ σύμοδος·
ταῖς δὲ χάρις καὶ χρῶς ἰδίος, καὶ λέκτρον ἐτοῖμον,
δῶροις ἐκ σπατάλης οὐκ ἠλεγχιζόμενοι.
μιμοῦμαι Πύρρον τὸν Ἄχιλλεος, δς προεκρίνειν
Ἐρμώνης ἀλόχον τὴν λάτριν Ἀνδρομάχην.

19.—ΤΟΥ ΑΥΤΟΥ
Οὐκέτι παιδομανῆς ὡς πρὶν ποτε, νῦν δὲ καλοῦμαι
θηλυμανῆς, καὶ νῦν δίσκος ἐμοὶ κρόταλων.
THE AMATORY EPIGRAMS

16.—MARCUS ARGENTARIUS

Golden-horned Moon, and all ye stars that shine around and sink into the bosom of Ocean, look on this! Perfumed Ariste is gone and hath left me alone, and for six days I seek the witch in vain. But we shall catch her notwithstanding, if I put the silver hounds of Cypris on her track.

17.—GAETULICUS

Guardian of the surf-beaten shore, I send thee, Cypris, these little cakes and simple gifts of sacrifice. For to-morrow I shall cross the broad Ionian Sea, hastening to the bosom of my Idothea. Shine favourable on my love, and on my bark, thou who art queen alike of the chamber and of the shore.

18.—RUFINUS

We, who take no pleasure in costly intrigues, prefer servants to ladies of high station. The latter smell of scent, and give themselves the airs of their class, and they are attended even at the rendezvous (?). The charm and fragrance of a servant are her own, and her bed is always ready without any prodigal display. I imitate Pyrrhus the son of Achilles, who preferred Andromache the slave to his wife Hermione.

19.—By the Same

I am not said to rave about boys as before, but now they say I am mad about women, and my quoit
GREEK ANTHOLOGY

άντι δέ μοι παίδων ἀδόλουν χροὸς ἤρεσε γύψων χρώματα, καὶ φύκους ἀνδρός ἐπεισώδιον. βοσκήσει δελφίνας ὁ δενδροκόμης Ἐρύμανθος, καὶ πολιὸν πόντου κῦμα θοᾶς ἐλάφους.

20.—ΟΝΕΣΤΟΤ

Οὐτε με παρθενικὴς τέρπει γάμος, οὔτε γεραιῆς τὴν μὲν ἐποικτείρω, τὴν δὲ καταδεόμαι. εἰ ῥήμα ὁμφαξίζ, μὴ ἀσταφίζ. ἡ δὲ πέπειρος ἐς Κύπριος θαλάμους ὀρία καλλοσύνη.

21.—ΡΟΤΦΙΝΟΤ

Οὐκ ἔλεγον, Προδίκη, "γηράσκομεν"; οὐ προεφώνουν. "ηδονον ταχέως αἰ διαλυσίφιλοι"; νῦν μνημήν καὶ θρίξ πολὴ καὶ σῶμα ῥακάδες, καὶ στόμα τὰς πρωτέρας οὐκέτα ἐχον χάριτας. μὴ τις σοι, μετέωρε, προσέρχεται, ἡ κολακεύων λίμπεται; ὅς δὲ τάφον νῦν σε παρερχόμεθα.

22.—ΤΟΥ ΑΥΤΟΥ

Σοί με λάτριν γυνακύδωρος Ἐρως παρέδωκε, Βοώτη, ταῦρον ὑποζεύξεως εἰς πόθον αὐτόμολον, αὐτοθελή, πάνδουλον, ἔκούσιον, αὐτοκέλευστον, αἰτήσοντα πικρὴν μήποτ' ἐλευθερίην ἀχρι, φίλη, πολης καὶ γήρας. διμα βάλοι δὲ μήποτ' ἐφ' ἡμετέραις ἐλπίσι βασκανίη.

138
THE AMATORY EPIGRAMS

has become a rattle.\(^1\) Instead of the unadulterated complexion of boys I am now fond of powder and rouge and colours that are laid on. Dolphins shall feed in the forests of Erymanthus, and fleet deer in the grey sea.

20.—HONESTUS

I neither wish to marry a young girl nor an old woman. The one I pity, the other I revere. Neither sour grape nor raisin would I have, but a beauty ripe for the chamber of Love.

21.—RUFINUS

Did I not tell thee, Prodike, that we are growing old, did I not foretell that the dissolvers of love shall come soon? Now they are here, the wrinkles and the grey hairs, a shrivelled body, and a mouth lacking all its former charm. Does anyone approach thee now, thou haughty beauty, or flatter and beseech thee? No! like a wayside tomb we now pass thee by.

22.—BY THE SAME

Love, the giver of sweet gifts, gave me to thee, Boöpis, for a servant, yoking the steer that came himself to bend his neck to Desire, all of his own free will, at his own bidding, an abject slave who will never ask for bitter freedom, never, my dear, till he grows grey and old. May no evil eye ever look on our hopes to blight them!

\(^1\) Discus puerorum ludicrum est, crepitaculum puellarum; sed latet spurci aliquid.
GREEK ANTHOLOGY

23.—ΚΑΛΛΙΜΑΧΟΤ

Οὗτως ὑπνώσαις, Κωνώπιον, ὡς ἐμὲ ποιεῖς κοιμᾶσθαι ψυχροῖς τοίσδε παρὰ προθύροις: οὕτως ὑπνώσαις, ἀδικωτάτη, ὡς τὸν ἑραστὴν κοιμῆσαις. ἐλέου δ’ οὐδ’ ὄναρ ἡμίλασας. 5 γείτονες οἰκτείρουσι: σὺ δ’ οὐδ’ ὄναρ. ἡ πολιή δὲ αὐτίκ’ ἀναμνήσει ταύτα σε πάντα κόμη.

24.—[ΦΙΛΟΔΗΜΟΤ]

Ψυχὴ μοι προλέγει φεύγειν πόθον Ἡλιοδώρας, δάκρυα καὶ ξῆλους τοὺς πρὶν ἐπισταμένη. φησὶ μὲν: ἀλλὰ φυγεῖν οὐ μοι σθένος. ἡ γὰρ ἀναιδής αὐτὴ καὶ προλέγει, καὶ προλέγουσα φίλει.

25.—ΤΟΥ ΑΥΤΟΥ

'Οσσάκι Κυδίλλης ὑποκόλπιος, εἶτε κατ’ ἤμαρ, εἰτ' ἀποτολμήσας ἠλυθον ἐσπέριος, οἶδ’ ὅτι πάρ κρημνῶν τέμνω πόρον, οἶδ’ ὅτι ριπτῶ πάντα κύβον κεφαλῆς αἰέν ὑπερθεν ἐμῆς. 5 ἀλλὰ τί μοι πλέον ἐστί; ἡ γὰρ θρασύς, ἢ δ’ ὅταν ἐλκῇ πάντοτ’ Ἐρως, ἀρχὴν οὐδ’ ὄναρ οίδε φόβου.

26.—ΑΔΕΣΠΟΤΟΝ

Εἶτε σε κυανῆσσιν ἀποστίλβουσαν ἑθείρασις, εἰτε πάλιν ξανθαῖς εἶδον, ἀνασσα, κόμαι, ἵση ἀπ’ ἀμφοτέρων λάμπει χάρις. ἢ ὅσο γε ταύταις θριξὶ συνοικήσει καὶ πολιήσιν Ἐρως.

A. Lang, Grass of Parnassus, ed. 2, p. 163.

140
THE AMATORY EPIGRAMS

23.—CALLIMACHUS

Mayest thou so sleep, Conopion, as thou makest me sleep, by these cold portals; mayest thou sleep even so, cruel one, as thou sendest him who loves thee to sleep. Not a shadow of pity touched thee. The neighbours take pity on me, but thou not a shadow. One day shall the grey hairs come to remind thee of all this.

24.—[PHILODEMUS]

My soul warns me to fly from the love of Heliodora, for well it knows the tears and jealousies of the past. It commands, but I have no strength to fly, for the shameless girl herself warns me to leave her, and even while she warns she kisses me.

25.—BY THE SAME

As often as I come to Cydilla’s embrace, whether I come in the day time, or more venturesome still in the evening, I know that I hold my path on the edge of a precipice, I know that each time I recklessly stake my life. But what advantage is it to me to know that? My heart is bold (?), and when Love ever leads it, it knows not at all even the shadow of fear.

26.—ANONYMOUS

Whether I see thee, my queen, with glossy raven locks, or again with fair hair, the same charm illu-mines thy head. Verily Love shall lodge still in this hair when it is grey.

1 Probably by Meleager, and so too No. 25.

I41
27.—ΡΟΤΦΙΝΟΤ
Ποῦ σοι κείνα, Μέλισσα, τὰ χρύσα εάν καὶ περίοπτα τῆς πολυβρυλήτου κάλλεα φαντασίας;
ποῦ δ’ ὀφρύες, καὶ γαύρα φρονήματα, καὶ μέγας αὐχήν,
καὶ σοβαρῶν ταρσῶν χρυσοφόρος σπατάλη;
νῦν πενχρὴ ψαφαρὴ τε κόμη, παρὰ ποσσὶ τε τρύχη:
ταύτα τὰ τῶν σπαταλῶν τέρματα παλικάκιδων.

28.—ΤΟΥ ΑΥΤΟΥ
Νῦν μοι "χαίρε" λέγεις, ὅτε σου τὸ πρόσωπον ἀντήλθεν
κείνο, τὸ τῆς λύγδου, βάσκαινε, λειότερον;
νῦν μοι προσπαίζεις, ὅτε τὰς τρίχας ἡφαῖνικάς σου,
tὰς ἐπὶ τοῖς σοβαροῖς αὐχέσι πλαζομένας.
μηκέτι μοι, μετέωρε, προσέρχεο, μηδὲ συνάντα:
ἀντὶ ρόδου γὰρ ἐγὼ τὴν βάτον οὐ δέχομαι.

29.—ΚΙΛΛΑΚΤΟΡΟΣ
'Αδύ τὸ βινεῖν ἐστίν: τίς οὖ λέγει; ἀλλ’ ὅταν αὐτῇ
χαλκόν, πικρότερον γίνεται ἐλλεβόρου.

30.—ΑΝΤΙΠΑΤΡΟΤ ΘΕΣΣΑΛΟΝΙΚΕΩΣ
Πάντα καλῶς, τὸ γε μήν, χρυσὴν ὅτι τὴν
Ἀφροδίτην,
ἐξοχα καὶ πάντων εἶπεν ὁ Μαιονίδας.
ἡν μὲν γὰρ τὸ χάραγμα φέρης, φίλος, οὔτε θυρωρὸς ἐν ποσίν, οὔτε κύων ἐν προθύρῳς δέδεται.
ἡν δ’ ἐτέρως ἔλθης, καὶ ὁ Κέρβερος. ὁ πλεονέκται, 5
οἱ πλούτου, πενήν ὡς ἀδικεῖτε νόμοι.
THE AMATORY EPIGRAMS

27.—RUFINUS

Where, Melissa, now is the golden and admired brilliance of thy renowned beauty? Where are they, thy disdainful brow and thy proud spirit, thy long slender neck, and the rich gold clasps of thy haughty ankles? Now thy hair is unadorned and unkempt and rags hang about thy feet. Such is the end of prodigal harlots.

28.—BY THE SAME

Now, you so chary of your favours, you bid me good-day, when the more than marble smoothness of your cheeks is gone; now you dally with me, when you have done away with the ringlets that tossed on your haughty neck. Come not near me, meet me not, scorner! I don’t accept a bramble for a rose.

29.—CILLACTOR

Sweet is fruition, who denies it? but when it demands money it becomes bitterer than hellebore.

30.—ANTIPATER OF THESSALONICA

All Homer says is well said, but this most excellently that Aphrodite is golden. For if, my friend, you bring the coin, there is neither a porter in the way, nor a dog chained before the door. But if you come without it, there is Cerberus himself there. Oh! grasping code of wealth, how dost thou oppress poverty!
GREEK ANTHOLOGY

31.—ΤΟΥ ΑΥΤΟΥ
Χρύσεος ἦν γενεὴ καὶ χάλκεος ἀργυρέη τε πρόσθεν· παντοῖη δ’ ἡ Κυθέρεια τανῦν,
καὶ χρυσοῦν τίε, καὶ χάλκεον ἄνδρ’ ἐφίλησεν,
καὶ τοὺς ἀργυρέους οὐ ποτ’ ἀποστρέφεται.
Νέστωρ ἡ Παφίη. δοκέω δ’ ὅτι καὶ Δανάη Ζεὺς
οὐ χρυσός, χρυσοῦς δ’ ἦλθε φέρων ἐκατόν.

32.—ΜΑΡΚΟΤ ΑΡΓΕΝΤΑΡΙΟΤ
Ποιεῖς πάντα, Μέλισσα, φιλανθέος ἔργα μελίσσης·
οἶδα καὶ ἐς κραδίνη τοῦτο, γίναι, τίθεμαί.
καὶ μέλι μὲν στάξεις ὑπὸ χείλεσιν ἣδυ φιλεύσα·
ἡ δ’ αἵτῆς, κέντρῳ τῦμμα φέρεις ἄδικον.

33.—ΠΑΡΜΕΝΙΩΝΟΣ
Ἔς Δανάην ἔρρευσας, Ὁλύμππε, χρυσός, ίν’ ἡ παῖς
ὡς δόρφοι πεισθή, μὴ τρέσῃ ὡς Κρονίδην.

34.—ΤΟΥ ΑΥΤΟΥ
Ο Ζεὺς τὴν Δανάην χρυσοῦ, κάγω δὲ σὲ χρυσοῦ·
πλείωνα γὰρ δοῦναι τοῦ Δίδος οὐ δύναμαι.

35.—ΡΟΤΦΙΝΟΤ
Πυγᾶς αὐτὸς ἔκρινα τριῶν· εἰλοντο γὰρ αὐταί,
δείξασι γυμνὴν ἀστεροπῆν μελέων.
καὶ ρ’ ἡ μὲν τροχαλοῖσ σφραγιζομένη γελασίνοις
λευκῇ ἀπὸ γλουτῶν ἦνθεεν εὐαφίη.
THE AMATORY EPIGRAMS

31.—BY THE SAME

Formerly there were three ages, a golden, a silver, and a brazen, but Cytherea is now all three. She honours the man of gold, and she kisses the brazen man\textsuperscript{1} and she never turns her back on the silver men.\textsuperscript{2} She is a very Nestor\textsuperscript{3}; I even think that Zeus came to Danae, not turned to gold, but bringing a hundred gold sovereigns.

32.—MARCUS ARGENTARIUS

You do everything, Melissa, that your namesake the flower-loving bee does. I know this and take it to heart. You drop honey from your lips, when you sweetly kiss, and when you ask for money you sting me most unkindly.

33.—PARMENION

Thou didst fall in rain of gold on Danae, Olympian Zeus, that the child might yield to thee as to a gift, and not tremble before thee as before a god.

34.—BY THE SAME

Zeus bought Danae for gold, and I buy you for a gold coin. I can't give more than Zeus did.

35.—RUFINUS

I judged the hinder charms of three; for they themselves chose me, showing me the naked splendour of their limbs. Et prima quidem signata sulculis rotundis candido florebat et molli decore;

\textsuperscript{1} The soldier. \quad \textsuperscript{2} Bankers, etc. \quad \textsuperscript{3} She is to the three ages or sorts of men what Nestor was to the three generations in which he lived.
GREEK ANTHOLOGY

τῆς δὲ διαιρομένης φοινίσσετο χιονής σάρξ,
πορφυρέου ρόδου μᾶλλον ἐρυθροτέρῃ.
η δὲ γαληνιώσσα χαράσσετο κύματι κωφῆ,
αὐτομάτη τρυφερῇ χρωτὶ σαλευμένη.
εἰ ταύτας ὁ κριτὴς ὁ θεὼν ἐθείσατο τυγάς,
οὐκέτ' ἂν οὐδ' ἐσιδεῖν ἦθελε τὰς προτέρας.

36.—TOY AYTOY

"Ἡρισαν ἀλλήλαις 'Ροδότη, Μελίτη, 'Ροδόκλεια,
tῶν τρισάρην τις ἔχει κρείσσονα Μηρώνην,
καὶ με κριτὴν εἶλοντο· καὶ ὃς θεαὶ αἱ περίβλεπτοι
ἔστησαν γυμναὶ, νέκταρι λειβόμεναι.
καὶ 'Ροδότης μὲν ἔλαμπτε μέσος μηρών Πολύφημος
οἰα ῥόδων πολὴς σχιξόμενος Ζεφύρῳ.

τῆς δὲ 'Ροδοκλείας ἐλαχίς ἰσος, ὕγρομέτωπος,
oia καὶ ἐν νηῷ πρωτογύλυφες ξοάνου.

ἀλλὰ σαφῶς ἢ πέπονθε Πάρις διὰ τὴν κρίσιν εἰδὼς,
τὰς τρεῖς ἀθανάτας εὖθυν συνεστεφάνον.

37.—TOY AYTOY

Μὴτ' ἱσχυν λίπην περιλάμβανε, μὴτε παχέιαν
τοῦτων δ' ἀμφοτέρων τὴν μεσότητα θέλε.

τῇ μὲν γάρ λείπει σαρκῶν χύσις, ἢ δὲ περισσήν
κέκτηται· λείπον μὴ θέλε, μηδὲ πλέον.

38.—NIKARXOT

Εὔμεγέθης πείθει με καλὴ γυνή, ἂν τε καὶ ἄκμης
ἀπτητ', ἂν τε καὶ ὅ, Σιμύλη, πρεσβυτέρη.

ἡ μὲν γάρ μὲ νέα περιλήψεται, ἢ δὲ παλαιὴ
gραία με καὶ ρυσῆ, Σιμύλη, λειχάσεται.

1 I write Πολύφημος: πολύτιμος MS. In the next line I suggest that Ζεφύρῳ was the last word of the missing couplet and that here we should substitute πταμφ. I render so.

146
THE AMATORY EPIGRAMS

alterius vero divaricatae nivea caro rubescebat purpurea rosa rubieundior; tertia velut mare tranquillum sulcabatur fluctibus mutis, delicata eius cute sponte palpitante. If Paris who judged the goddesses had seen three such, he would not have wished to look again on the former ones.

36.—By the Same

Rhodope, Melita, and Rhodoclea strove with each other, quaenam habeat potiorem Merionem,¹ and chose me as judge, and like those goddesses famous for their beauty, stood naked, dipped in nectar. Et Rhodopes quidem inter femora fulgebant Polyphemus velut rosarium cano scissum amne.² . . . Rhodoclea vero feminal vitro simile erat, udaque ejus superficies velut in templo statuae recens sculptae. But as I knew well what Paris suffered owing to his judgment, I at once gave the prize to all the three goddesses.

37.—By the Same

Take not to your arms a woman who is too slender nor one too stout, but choose the mean between the two. The first has not enough abundance of flesh, and the second has too much. Choose neither deficiency nor excess.

38.—Nicarchus

A fine and largely built woman attracts me, Similus, whether she be in her prime, or elderly. If she be young she will clasp me, if she be old and wrinkled, me fellabit.

¹ i.e. feminal. ² A couplet on Melite wanting.
GREEK ANTHOLOGY

39.—TOY AYTOY

Όυκ ἀποθνησκεῖν δεῖ με; τί μοι μέλει, ἢν τε ποδαγρὸς ἢν τε δρομεὺς γεγονὼς εἰς Ἀίδην ὑπάγω; πολλοὶ γὰρ μ᾽ ἀροῦσιν. ἔα χωλόν με γενέσθαι τῶν ἐνεκεν γὰρ ἵδ᾽ ὡς οὕτωτ᾽ ἐὼ θιάσους.

40.—TOY AYTOY

Τῆς μητρὸς μὴ ἄκουε, Φιλουμένη. ἢν γὰρ ἀπέλθω καὶ θῷ ἀπαξ ἔξω τὸν πόδα τῆς πόλεως, τῶν καταπαιζόντων μὴ σχῆσις λόγον, ἀλλὰ γ᾽ ἐκείνος ἐμπαίξασ᾽, ἄρξαι πλεῖον ἐμοῦ τι ποιεῖν πάντα λίθον κίνει. σαντὴν τρέφε, καὶ γράφε πρὸς με εἰς πολυν ἀκτῆν εὐφρόσυνον γέγονας. εὐτακτεῖν πειρῶ. τὸ δ᾽ ενοίκιον, ἢν τι περισσῶν γίνηται, καὶ ἐμοὶ φρόντισον ἰμάτιον. ἢν ἐν γαστρὶ λάβῃς, τέκε, ναλ τέκε. μή θορυβηθῆς· εὐρήσει πόθεν ἔστ᾽, ἐλθὼν ἐς ἥλικίνην.

41.—ΡΟΤΦΙΝΟΤ

Τῆς γυμνῆς οὔτω σε καὶ ἕξεβαλεν καὶ ἔδειρεν; τῆς ψυχῆς λιθίνην εἴξε, καὶ οὐκ ἔβλεπε; μοιχῶν ἰσως ἡπικεῖν ἀκαίρως κείνος ἐσελθὼν. γνωσμένου πάσαι τοῦτο ποοῦσι, τέκνον. πλῆν ἀπὸ νῦν, ὅταν ἢ τις ἕσω, κεῖνος δ᾽ ὅταν ἔξω, τὸ πρόθυρον σφήνου, μὴ πάλι ταῦτα πάθης.

42.—TOY AYTOY

Μισῶ τὴν ἄφελῆ, μισῶ τὴν σώφρονα λίαν· ἢ μὲν γὰρ βραδέως, ἢ δὲ θέλει ταχέως.

J. A. Pott, Greek Love Songs and Epigrams, ii. p. 104.

148
THE AMATORY EPIGRAMS

39.—By the Same

Must I not die? What care I if I go to Hades with gouty legs or in training for a race? I shall have many to carry me; so let me become lame, if I wish. As far as that goes, as you see, I am quite easy, and never miss a banquet.

40.—By the Same

Don't listen to your mother, Philumena; for once I am off and out of the town, pay no attention to those who make fun of us, but give them tit for tat, and try to be more successful than I was. Leave no stone unturned, make your own living, and write and tell me what pleasures you have visited. Try and behave with propriety. If you have anything over, pay the rent and get a coat for me. If you get with child, bring it to the birth, I entreat you. Don't be troubled about that: when it grows up it will find out who its father was.

41.—Rufinus

Who beat you and turned you out half-naked like this? Who had so stony a heart and no eyes to see? Perhaps he arrived inopportune and found you with a lover. That is a thing that happens; all women do it, my child. But henceforth when someone is in, and he is out, bolt the outer door, lest the same thing happen to you again.

42.—By the Same

I dislike a woman who is too facile and I dislike one who is too prudish. The one consents too quickly, the other too slowly.
GREEK ANTHOLOGY

43.—TOY AYTOY

Ἐκβάλλει γυμνήν τις, ἐπὴν εὕρη ποτὲ μοιχόν, ὡς μή μοιχεύσασ, ὡς ἀπὸ Πυθαγόρου;
εἶτα, τέκνου, κλαίουσα κατατρίψεις τὸ πρόσωπον, καὶ παραριγώσεις μαυσομένου προθύροις;
ἐκμαξαὶ, μὴ κλαίει, τέκνου χεῦρήσομεν ἄλλον, τὸν μὴ καὶ τὸ βλέπειν εἴδοτα καὶ τὸ δέρειν.

44.—TOY AYTOY

Δέμβιον, ἢ δ᾿ ἐτέρα Κερκούριον, αἰ δυ᾿ ἐταϊραί
αἰὲν ἐφορμοῦσιν τῷ Σαμῖων λιμένι.
ἀλλὰ, νέοι, πανθημὶ τὰ ληστρικὰ τῆς Ἀφροδίτης
φεύγεθ'. ὁ συμμίξας καὶ καταδύς πλεταί.

45.—ΚΙΛΛΑΚΤΟΡΟΣ

Παρθενικὰ κούρα τὰ ἀ κέρματα πλείονα ποιεῖ,
οὐκ ἀπὸ τὰς τέχνας, ἄλλ᾿ ἀπὸ τὰς φύσιος.

46.—ΦΙΛΟΔΗΜΟΤ

a. Χαῖρε σὺ. β. Καὶ σὺ γε χαίρε. a. Τί δεῖ σε
καλεῖν; β. Σὲ δέ; a. Μή πω
τοῦτο φιλόσπουδος. β. Μηδὲ σὺ· a. Μή τιν' ἔχεις;
β. Ἀεὶ τὸν φιλέοντα. a. Θέλεις ἀμα σήμερον ἡμῖν
dειπνεῖν; β. Εἰ σὺ θέλεις. a. Εἴη γε πόσον παρέσῃ;
β. Μηδέν μοι προδίδον. a. Τοῦτο ξένον. β. Ἀλλ᾿
ὀσον ἂν σοι
κοιμηθέντι δοκῇ, τοῦτο δόσ. a. Οὐκ ἄδικεῖς.

150
THE AMATORY EPIGRAMS

43.—By the Same

Does any man turn his girl out of doors half-dressed, just because he finds a lover with her,—just as if he had never been guilty of adultery, as if he were a Pythagorean? And, so, my dear child, you will spoil your face with crying, will you, and shiver outside the maniac’s door? Wipe your eyes and stop crying, my dear, and we’ll find another who is not so good at seeing things and at beating.

44.—By the Same

Lembion and Kerkurion,¹ the two whores, are always riding off the harbour of Samos. Fly, all ye youth, from Aphrodite’s corsairs; he who engages, and is sunk, is swallowed up.

45.—Cillactor

A young girl increases her little store not by her art, but by her nature.²

46.—PhiledeMUS

He. Good-evening. She. Good-evening. He. What may your name be? She. And yours? He. Don’t be so inquisitive all at once. She. Well don’t you. He. Are you engaged? She. To anyone that likes me. He. Will you come to supper to-night? She. If you like. He. Very well! How much shall it be? She. Don’t give me anything in advance. He. That is strange. She. Give me what you think right after sleeping with me. He. That is quite

¹ Names of two varieties of small boats adopted as noms de guerre by these courtesans. ² = loca naturalia.
GREEK ANTHOLOGY

ποῦ γίνη; πέμψω. β. Καταμάνθανε. α. Πηνίκα
δ' ἥξεις;
β. Ἡν σὺ θέλεις ὅρην. α. Εὐθὺ θέλω. β. Πρόσαγε.

47.—ΡΟΤΦΙΝΟΤ

Πολλάκις ἡρασάμην σε λαβῶν ἐν νυκτί, Θάλεια,
πληρῶσαι θαλερῇ θυμὸν ἐρωμανίῃ.
νῦν δ’ ὅτε <μοι> γυμνὴ γλυκεροῖς μελέεσσι πέπλησαι,
ἔκλυτος ὑπυαλέφ γυνα κέκμηκα κόπω.
θυμε τάλαν, τί πέπονθας; ἀνέγρεο, μηδ’ ἀπόκαμνε. 5
ζητήσεις ταύτην τὴν ὑπερευνίην.

48.—ΤΟΥ ΑΥΤΟΥ

'Ομματα μὲν χρύσεια, καὶ ὑαλόεσσα παρειή,
καὶ στόμα πορφυρές τερπνότερον κάλυκος,
δειρῆ λυγδινῆ, καὶ στήθεα μαρμαίροντα,
καὶ πόδες ἀργυρές λευκότεροι Θέτιδος.
eἰ δὲ τι καὶ πλοκαμῖσι διαστελβοῦσιν ἀκανθαί,
τῆς λευκῆς καλάμης οὐδὲν ἐπιστρέφομαι. 5

49.—ΓΑΛΛΟΤ

Ἡ τρισὶ λειτουργοῦσα πρὸς ἐν τάχος ἀνδράσι Λύδη,
τῷ μὲν ὑπὲρ νηδῶν, τῷ δ’ ὑπό, τῷ δ’ ὁπίθεν,
eἰσδέχομαι φιλόπαιδα, γυναικομανῆ, φιλυβριστῆν.
eἰ σπεύδεις, ἐλθὼν σὺν δυσί, μὴ κατέχου.

50.—ΑΔΕΣΠΟΤΟΝ

Καὶ πενίη καὶ ἔρως δῦο μοι κακά: καὶ τὸ μὲν οἴσω
κούφως: πῦρ δὲ φέρειν Κύπριδος οὐ δύναμαι.

152
THE AMATORY EPIGRAMS

fair. Where do you live? I will send. She. I will tell you. He. And when will you come? She. Any time you like. He. I would like now. She. Then go on in front.

47.—RUFINUS

I often prayed, Thalia, to have you with me at night and satisfy my passion by fervent caresses. And, now you are close to me naked with your sweet limbs, I am all languid and drowsy. O wretched spirit, what hath befallen thee? Awake and faint not. Some day shalt thou seek in vain this supreme felicity.

48.—BY THE SAME

Golden are her eyes and her cheeks like crystal, and her mouth more delightful than a red rose. Her neck is of marble and her bosom polished; her feet are whiter than silver Thetis.1 If here and there the thistle-down glistens amid her dark locks, I heed not the white aftermath.

49.—GALLUS

Lyde, quae tribus viris eadem celeritate inservit, huic supra ventrem, illi subter, alii a postico. "Admitto" inquit "paediconem, mulierosum, irrumatorem. Si festinas, etiam si cum duobus ingressus sis, ne te cohibeas."

50.—ANONYMOUS

Poverty and Love are my two woes. Poverty I will bear easily, but the fire of Cypris I cannot.

1 Alluding to her Homeric epithet "silver-footed."

153
GREEK ANTHOLOGY

51. — ΔΕΣΠΟΤΟΝ

'Ηράσθην, ἐφίλουν, ἐπτυχον, κατέπραξι, ἀγαπῶμαι·
tis de, kai ήs, kai πῶς, ή theos oide de moni.

52. — ΔΙΟΣΚΟΡΙΔΟΤ

"Ορκον κοινὸν "Ερωτ' ἀνεθήκαμεν· ὁρκὸς ὁ πιστὴν
'Αρσινόης θέμενος Σωσιπάτρῳ φιλήν.
ἀλλ' ἡ μὲν ψευδὴς κενά δὲ ὥρκια, τῷ δ' ἐφυλάχθη
ἵμερος· ἡ δὲ θεών οὐ φανερὴ δύναμις.
θρήνους, ὡ 'Τρέναις, παρὰ κλησίων ἄυσιας
'Αρσινόης, παστὸ μεμψάμενος πρὸδότη.

53. — ΤΟΥ ΑΥΤΟΥ

'Η πιθανὴ μ' ἔτρωσεν 'Αριστονόη, φίλ' "Αδωνι,
κοψαμένη τῇ σῇ στήθεα πάρ καλύβη.
ei δώσει ταύτην καὶ ἔμοι χάριν, ἢν ἀποτενεύσω,
μὴ πρόφασις, σύμπλουν σύμ με λαβῶν ἀπάγου.

54. — ΤΟΥ ΑΥΤΟΥ

Μήποτε γαστροβάρη πρὸς σὸν λέχος ἀντιπρόσωπον
παιδογόνῳ κλίνῃς Κύπριδι τερπόμενος.
µεσσόθι γὰρ μέγα κύμα καὶ οὐκ ὁλίγος πόνος ἔσται,
tῆς μὲν ἐρεσκαμένης, σοῦ δὲ σαλευμένου.
ἀλλὰ πάλιν στρέψας ῥοδοειδεῖ τέρπει τύγχ,
tὴν ἀλοχον νομίσας ἀρσενοπαίδα Κύπριν.

55. — ΤΟΥ ΑΥΤΟΥ

Δωρίδα τὴν ῥοδόπυγον ὑπὲρ λεχέων διατείνας
ἀγέσων ἐν χλοεροῖς ἀθάνατος γέγονα.
THE AMATORY EPIGRAMS

51.—ANONYMOUS

I fell in love, I kissed, I was favoured, I enjoyed, I am loved; but who am I, and who is she, and how it befel, Cypris alone knows.

52.—DIOSCORIDES

To Love we offered the vow we made together; by an oath Arsinoe and Sosipater plighted their troth. But false is she, and her oath was vain, while his love survives, and yet the gods have not manifested their might. For a wedding song, Hymen, chant a dirge at her door, rebuking her faithless bed.

53.—BY THE SAME

Winning Aristonoe wounded me, dear Adonis, tearing her breasts by thy bier. If she will do me the same honour, when I die, I hesitate not; take me away with thee on thy voyage.

54.—BY THE SAME

Gravidam ne adversam ad lectum inclines procreatrice venere te oblectans. In medio enim ingens fluctus, nec parvus labor erit, remigante illa, teque jactato, sed conversae roseis gaude natibus, uxorem docens masculae veneri se praestare.

55.—BY THE SAME

Doride roseis natibus puella super grabatulum distenta in floribus roscidis immortalis factus sum.
GREEK ANTHOLOGY

ἡ γὰρ ὑπερφυνέσσι μέσον διαβάσα με ποσσίν, ἢνυσεν ἀκλινέως τὸν Κύπριδος δόλεχον, ὅμμασι νωθρὰ βλέπουσα· τὰ δὲ ἦντε πνεύματι φύλλα, ἀμφισαλευμένης, ἔτρεμε πορφύρα, μέχρις ἀπεσπείσθη λευκὸν μένος ἀμφοτέροισιν, καὶ Δωρίς παρέτοις ἐξεχύθη μέλεσι.

56.—ΤΟΥ ΑΥΤΟΥ

Ἐκμαίνει χείλη με ῥοδόχροα, ποικιλόμυθα, ψυχοτακή στόματος νεκταρέου πρόθυρα, καὶ γλύμαι λασίασιν ύπ’ ὀφρύσιν ἀστράπτουσαι, σπλάγχνων ἤμετέρων δίκτυα καὶ παγίδες, καὶ μαζὶ γλαγόεντες, ἐυφυνθεῖς, ἰμερόεντες, ἐυφυνθεῖς, πάσης τερπνότεροι κάλυκος. ἀλλὰ τὶ μηνὺν κυσίν ὡστέα; μάρτυρες εἰσὶν τῆς ἄθυροτομίας οἱ Μίδεοι κάλαμοι.

57.—ΜΕΛΕΑΓΡΟΤ

Τὴν περιφρυγομένην ψυχὴν ἀν πολλάκι καίγες, φεύξετ, "Ἐρωτό· καυτή, σχέτλι", ἔχει πτέρυγας.

58.—ΑΡΧΙΟΤ

Νήπι᾽ Ἐρως, πορθείς μὲ τὸ κρήνουν· εἰς μὲ κένωσον πάν σὺ βέλος, λοιπὴν μηκέτι ἀφεῖς γλυφίδα, ὡς ἄν μούνον ἔλοις ἱοίς ἐμὲ, καὶ τίνα χρῆζων ἄλλουν διστεῦσαι, μηκέτι ἑχοῖς ἀκίδα.

59.—ΤΟΥ ΑΥΤΟΥ

"Φεύγειν δεῖ τὸν Ἐρωτα " κενὸς πόνος· οὐ γὰρ ἀλυσὶν πεζὸς ὑπὸ πτηνοῦ πυκνὰ διωκόμενος.

Lilla C. Perry, From the Garden of Hellas, p. 109.
THE AMATORY EPIGRAMS

Ipsa enim mirabilibus pedibus medium me amplexa, rectamque se tenens, absolvit longum cursum Veneris, oculis languidum tuens; hi autem velut vento folia tremebant purpurei, dum circumagitabatur, donec effusum est album robur ambobus et Doris solutis jacuit membris.

56.—BY THE SAME

They drive me mad, those rosy prattling lips, soul-melting portals of the ambrosial mouth, and the eyes that flash under thick eyebrows, nets and traps of my heart, and those milky paps well-mated, full of charm, fairly formed, more delightful than any flower. But why am I pointing out bones to dogs? Midas' reeds testify to what befalls tale-tellers.

57.—MELEGGER

Love, if thou burnest too often my scorched soul, she will fly away; she too, cruel boy, has wings.

58.—ARCHIAS

Little Love, thou layest me waste of a truth; empty all thy quiver on me, leave not an arrow. So shalt thou slay me alone with thy shafts, and when thou wouldst shoot at another, thou shalt not find wherewith.

59.—BY THE SAME

You say "one should fly from Love." It is labour lost; how shall I on foot escape from a winged creature that pursues me close?
GREEK ANTHOLOGY

60.—ΡΟΤΦΙΝΟΤ

Παρθένος ἀργυρόστεξος ἔλούτετο, χρύσεα μαζών
χρωτὶ γαλακτοπάγει μῆλα διαινομένην.
πυγαὶ δ' ἀλλήλαις περιηγήσεις εἰλίσσοντο,
ὑδατὸς ύγριοτέρῳ χρωτὶ σαλεύομεναί.
τὸν δ' ὑπεροιδαίνοντα κατέσκεπε πεπταμένη χείρ
οὐχ ὅλον Εὐρώταν, ἀλλ' ὃσον ἡδύνατο.

61.—ΤΟΥ ΑΥΤΟΥ

Τῇ κυνοβλεφάρῳ παίζων κόνδακα Φιλίππη,
ἐξ αὐτῆς κραδίσης ἤδυ γελαῖν ἐπόουν.
"Δώδεκά σοι βέβληκα, καὶ ἀυριον ἄλλα βαλῶ σοι,
ἡ πλέον, ἢ πάλιν δώδεκ' ἐπιστάμενος."
εἰτα κελευομένη ἦλθεν· γελάσας δὲ πρὸς αὐτὴν
"Εἴθε σε καὶ νύκτωρ ἐρχομένην ἐκάλουν."

62.—ΤΟΥ ΑΥΤΟΥ

Οὔπω σοι τὸ καλὸν χρόνον ἔσβεσεν, ἀλλ' ἐτί πολλὰ
λείψανα τῆς πρωτής σώζεται ἡλικίας,
καὶ χάριτες μίμνουσίν ἀγήραιοι, οὐδὲ τὸ κάλλος
τῶν ἱλαρῶν μῆλων ἢ ῥόδου ἐξέφυγεν.
ὁ πόσσους κατέφλεξε τὸ πρὶν θεοεἰκέλου ἄνθος.

63.—ΜΑΡΚΟΤ ΑΡΓΕΝΤΑΡΙΟΤ

Αντιγόνη, Σικελή πάρος ἴσθα μοι· ὡς δ' ἐγενήθησι
Αἰτωλή, καγὼ Μήδος ἰδοὺ γέγονα.

64.—ΑΣΚΑΛΗΠΙΑΔΟΤ

Νίφε, χαλαζοβόληι, ποιει σκότος, αἴθε, κεραύνοι,
πάντα τὰ πορφύροντ' ἐν χθονὶ σεῖε νέφη.
THE AMATORY EPIGRAMS

60.—RUFINUS

The silver-footed maiden was bathing, letting the water fall on the golden apples of her breast, smooth like curdled milk. Her rounded buttocks, their flesh more fluid than water, rolled and tossed as she moved. Her outspread hand covered swelling Eurotas, not the whole but as much as it could.

61.—BY THE SAME

Playing at Condax with dark-eyed Philippa I made her laugh sweetly with all her heart. "I have thrown you" I said "twelve, and to-morrow I will throw you another twelve or even more, as I know how." Then when she was told she came, and laughing I said to her "I wish I had called you at night too when you were coming."

62.—BY THE SAME

Time has not yet quenched your beauty, but many relics of your prime survive. Your charm has not aged, nor has the loveliness departed from your bright apples or your rose. Ah! how many hearts did that once god-like beauty burn to ashes! ²

63.—MARCUS ARGENTARIUS

Antigone, I used to think you were Sicilian, but now you have become an Aetolian ³ I have become a Mede. ⁴

64.—ASCLEPIADES

Snow, hail, make darkness, lighten, thunder, shake out upon the earth all thy black clouds! If thou

¹ We do not know what the game was, and the jokes in the epigram are quite unintelligible.  ² The last line is lost.  ³ A beggar, from aitew.  ⁴ i.e. μη δόσ, don't give.

159
GREEK ANTHOLOGY

ἡν γάρ με κτείνησ, τότε παύσομαι. ἂν δὲ μ’ ἀφῆς ζῆν,
καὶ διαδὸς τούτων χείρονα, κωμάσομαι,
ἐλκεὶ γάρ μ’ ὁ κρατῶν καὶ σοῦ θεός, φ’ ποτε 5
πεισθείς,
Ζεῦ, διὰ χαλκείων χρυσὸς ἔδυς θαλάμων.

65.—ΑΔΕΣΠΟΤΟΝ

Ἄιετος ὁ Ζεὺς ἦλθεν ἐπ’ ἀντίθεου Γαινυμήδην,
κύκνος ἐπὶ ξανθὴν μυτέρα τὴν Ἕλενης.
οὕτως ἀμφοτέρ’ ἐστὶν ἀσύγκριτον τῶν δύο δ’ αὐτῶν
ἀλλοις ἄλλο δοκεῖ κρείσσον, ἐμοὶ τὰ δύο.

66.—ΡΟΤΦΙΝΟΤ

Εὐκαίρως μονάσασαν ἴδων Προδίκην ἱκέτευον,
καὶ τῶν ἀμβροσίων ἄψαμενος γονάτων,
“Σῶσον,” ἔφην, “ἀνθρωπον ἀπολλύεμον παρὰ μικρόν,
καὶ φεύγων ξωῆς πνεῦμα σύ μοι χάρισαι.”
ταῦτα λέγοντος ἐκλαυσεν ἀποψησάσα δὲ δάκρυν, 5
ταῖς τρυφερᾶς ἡμᾶς χερσὶν ὑπεξέβαλεν.

67.—ΚΑΠΙΤΩΝΟΣ

Κάλλος ἄνευ χαρίτων τέρπει μόνον, οὐ κατέχει δέ,
ὡς ἄτερ ἀγκύστρου νηχόμενον δέλεαρ.

68.—ΔΟΤΚΙΔΙΩΤΟΤ, οἳ δὲ ΠΟΛΕΜΩΝΟΣ
ΤΟΤ ΠΟΝΤΙΚΟΤ

ἲ ἣ τὸ φιλεῖν περίγραψον, Ἐρως, ὅλον, ἃ τὸ φιλεῖσθαι
πρόσθες, ἢν’ ἢ λύσις τῶν πόθων, ἢ κεράσις.

R. Garnett, A Chaplet from the Greek Anthology, lii.

160
THE AMATORY EPIGRAMS

slayest me, then I shall cease, but if thou lettest me live, though I pass through worse than this, I will go with music to her doors; for the god compels me who is thy master too, Zeus, he at whose bidding thou, turned to gold, didst pierce the brazen chamber.

65.—Anonymous

Zeus came as an eagle to god-like Ganymede, as a swan came he to the fair-haired mother of Helen.¹ So there is no comparison between the two things; one person likes one, another likes the other; I like both.

66.—Rufinus

Finding Prodiske happily alone, I besought her, and clasping her ambrosial knees, “Save,” I said “a man who is nearly lost, and grant me the little breath that has not left me.” When I said this, she wept, but wiped away the tears and with her tender hands gently repulsed me.

67.—Capito

Beauty without charm only pleases us, but does not hold us; it is like a bait floating without a hook.

68.—Lucilius or Polemo of Pontus

Either put an entire stop to loving, Eros, or else add being loved, so that you may either abolish desire or temper it.

¹ Leda.
69.—ΡΟΤΦΙΝΟΤ
Παλλᾶς ἐσαθρῆσασα καὶ Ἡρη χρυσοπέδιλος Μαινίδι, ἐκ κραδίξης ἵαχον ἁμφότεραι·
"Οὐκέτι γυμνούμεσθα· κρίσις μία ποιμένος ἀρκεῖ·
οὐ καλὸν ἡττάσθαι διὸς περὶ καλλοσύνης."

70.—ΤΟΥ ΑΥΤΟΥ
Κάλλος ἔχεις Κύπριδος, Πειθοῦς στόμα, σῶμα καὶ ἀκμὴν
εἰαρινῶν Ὄρων, φθέγμα δὲ Καλλιόπης,
νοῦν καὶ σωφροσύνην Θέμιδος, καὶ χεῖρας Ἀθηνῆς·
σὺν σοι δέ αἱ Χάριτες τέσσαρες εἰσὶ, φίλη.

71.—ΤΟΥ ΑΥΤΟΥ
οἱ δὲ ΠΑΛΛΑΔΑ ΑΛΕΞΑΝΔΡΈΩΣ
Πρωτομάχον πατρὸς καὶ Νικομάχης γεγαμηκὼς
θυγατέρα, Ζήμων, ἐνδικ ἔχεις πόλεμον.
ζήτειν Δυσίμαχον μοιχὸν φίλον, ὅς σ᾽ ἐλεησάς
ἐκ τῆς Πρωτομάχου λύσεται Ἀνδρόμαχης.

72.—ΤΟΥ ΑΥΤΟΥ
Τούτον βίος, τούτ' αὐτό· τρυφή βίος. ἔρρετ' ἀνίαμ·
ξωῆς ἀνθρώποις ὅλγος χρόνος. ἂρτι Δύαιος,
ἀρτι χοροῖ, στέφανοι τε φιλανθήες, ἂρτι γυναίκες·
σήμερον ἐσθλὰ πάθω· τὸ γὰρ αὐριον οὐδὲν ἐδῆλον.
THE AMATORY EPIGRAMS

69.—RUFINUS

When Pallas and golden-sandalled Hera looked on Maeonis, they both cried out from their hearts: "We will not strip again; one decision of the shepherd is enough; it is a disgrace to be worsted twice in the contest of beauty.

70.—BY THE SAME

Thou hast the beauty of Cypris, the mouth of Peitho, the form and freshness of the spring Hours, the voice of Calliope, the wisdom and virtue of Themis, the skill of Athene. With thee, my beloved, the Graces are four.

71.—PALLADAS OF ALEXANDRIA

Zenon, since you have married the daughter of Protomachus (first in fight) and of Nicomache (conquering in fight) you have war in your house. Search for a kind seducer, a Lysimachus (deliverer from fight) who will take pity on you and deliver you from Andromache (husband-fighter) the daughter of Protomachus.

72.—BY THE SAME

This is life, and nothing else is; life is delight; carpe diem, dull care! Brief are the years of man. To-day wine is ours, and the dance, and flowery wreaths, and women. To-day let me live well; none knows what may be to-morrow.
GREEK ANTHOLOGY

73.—ΡΟΤΦΙΝΟΤ

Δαίμονες, ούκ ἦδειν ὅτι λούεται ἡ Κυθέρεια,
χερσὶ καταυχενίους λυσαμένη πλοκάμουν.
ιλήκοις, δέσποινα, καὶ ὀμμασὶν ἡμετέροις
μὴποτε μηνύσης, θείοι ἴδους τύπον.

νῦν ἔγγον ὧ' Ροδόκλεια, καὶ οὖ Κύπρις. εἶτα τὸ 5
κάλλος
toúto πόθεν; σύ, δοκῶ, τὴν θεόν ἐκδέδυκας.

74.—ΤΟΥ ΑΥΤΟΥ

Πέμπω σοί, ὧ' Ροδόκλεια, τὸδε στέφοις, ἀνθεσι καλοῖς
αὐτὸς ὑφ' ἡμετέραις πλεξάμενος παλάμαις.
ἐστι κρίνον, ῥοδέῃ τε κάλυξ, υοτερή τ' ἀνεμώνη,
καὶ νάρκισσος ὕγρός, καὶ κυαναγῆς ἱον.

ταῦτα στεφαμένη, λῆξον μεγάλανχος ἐσύσα· 5
ἀνθεός καὶ λήγεις καὶ σὺ καὶ ὁ στεφανὸς.

G. H. Cobb, Poems from the Greek Anthology, p. 1; J. A.
Pott, Greek Love Songs and Epigrams, i. p. 123.

75.—ΤΟΥ ΑΥΤΟΥ

Γείτονα παρθένον εἶχον Ἀμυμώνην, Ἀφροδίτη,
ἤ μου τὴν ψυχὴν ἐφλέγειν οὐκ ὀλίγον.
αὐτὴ μοι προσέπαιξε, καὶ, εἰ ποτὲ καιρός, ἐτόλμων
ἡμυθρία. τι πλέον; τὸν πόνον ἡσθάνετο· 5

ἡνύσα πολλὰ καμῶν. παρακήκοα νῦν ὅτι τίκτειν

ωστε τι ποιούμεν; φεύγομεν ἡ μένομεν;

76.—ΤΟΥ ΑΥΤΟΥ

Αὕτη πρόσθεν ἔγν ἔρατόχροος, εἰαρόμασθος,
εὖσφυρος, εὐμήκης, εὖσφυρος, εὐπλόκαμος.

I suggest προσέπαιξε.
THE AMATORY EPIGRAMS

73.—RUFINUS

Ye gods! I knew not that Cytherea was bathing, releasing with her hands her hair to fall upon her neck. Have mercy on me, my queen, and be not wrath with my eyes that have looked on thy immortal form. Now I see! It is Rhodoclea and not Cypris. Then whence this beauty! Thou, it would seem, hast despoiled the goddess.

74.—BY THE SAME

I send thee this garland, Rhodoclea, that with my own hands I wove out of beautiful flowers. There are lilies and roses and dewy anemones, and tender narcissus and purple-gleaming violets. Wear it and cease to be vain. Both thou and the garland flower and fade.

75.—BY THE SAME

Know Aphrodite that Amymone, a young girl, was my neighbour and set my heart on fire not a little. She herself would jest with me, and whenever I had the opportunity I grew venturesome. She used to blush. Well! that did not help matters; she felt the pang. With great pains I succeeded; I am told now that she is with child. So what am I to do, be off or remain?

76.—BY THE SAME

Once her complexion was lovely, her breasts like the spring-tide; all were good, her ankles, her
GREEK ANTHOLOGY

77.—TOY ΑΥΤΟΥ

Εἰ τοῖς χάριν εἴχε γυνὴ μετὰ Κύπριδος εύνην,
όυκ ἀν τοι κόρον ἕσχεν ἀνὴρ ἄλοχουσιν ὀμιλῶν.
πᾶσαι γὰρ μετὰ Κύπριν ἀτερπεῖς εἰσὶ γυναῖκες.

78.—ΠΛΑΤΩΝΟΣ

Τὴν ψυχήν, 'Αγάθωνα φιλῶν, ἐπὶ χείλεσιν ἔσχον
ἡλθε γὰρ ἡ τλῆμων ὡς διαβησομένη.

79.—TOY ΑΥΤΟΥ

Τῷ μήλῳ βάλλω σε· σὺ δ᾽ εἰ μὲν ἐκούσα φιλεῖς με,
δεξαμένη, τῆς σῆς παρθενίας μετάδος·
ei δ᾽ ἄρ᾽ δ μὴ γύγνοιτο νοεῖς, τοῦτ᾽ αὐτὸ λαβοῦσα
σκέψαι τὴν ὀρνήν ὡς ὀλιγοχρόνιος.

80.—TOY ΑΥΤΟΥ

Μῆλον ἑγὼ· βάλλει με φιλῶν σὲ τις. ἀλλ᾽
ἐπίνευσον,
Ξανθίππη· κἀγὼ καὶ σὺ μαραίνόμεθα.

81.—ΔΙΟΝΤΣΙΟΤ ΣΟΦΙΣΤΟΤ

Ἡ τὰ ρόδα, ροδόεσσαν ἐχεις χάριν· ἀλλὰ τί
πωλεῖς;
σαυτὴν, ἢ τὰ ρόδα; ἢ συναμφότερα;

J. A. Pott, Greek Love Songs and Epigrams, i. p. 51.
THE AMATORY EPIGRAMS

height, her forehead, her hair. But time and old age and grey locks have wrought a change and now she is not the shadow of her former self, but wears false hair and has a wrinkled face, uglier even than an old monkey's.

77.—BY THE SAME

If women had as much charm when all is over as before, men would never tire of intercourse with their wives, but all women are displeasing then.

78.—PLATO

My soul was on my lips as I was kissing Agathon. Poor soul! she came hoping to cross over to him.

79.—BY THE SAME

I throw the apple at thee, and thou, if thou Lovest me from thy heart, take it and give me of thy maidenhead; but if thy thoughts be what I pray they are not, take it still and reflect how short-lived is beauty.

80.—BY THE SAME

I am an apple; one who loves thee throws me at thee. But consent, Xanthippe; both thou and I decay.

81.—DIONYSIUS THE SOPHIST

You with the roses, rosy is your charm; but what do you sell, yourself or the roses, or both?
GREEK ANTHOLOGY

82.—ΑΔΕΣΠΟΤΟΝ

"Ω σοβαρῇ βαλάνισσα, τί δή ποτέ μ’ ἐκπυρα λούεις; πρὶν μ’ ἀποδύσασθαι, τοῦ πυρὸς αἰσθάνομαι.

83.—ΑΔΕΣΠΟΤΟΝ

Εἰθ’ ἄνεμος γενόμην, σὺ δ’ ἐπιστείχουσα παρ’ ἀγάς στήθεα γυμνώσαις, καὶ με πνέουτα λάβοις.
J. A. Pott, Greek Love Songs and Epigrams, i. pp. 145–6.

84.—ΑΛΛΟ

Εἴθε βόδον γενόμην ὑποπόρφυρον, ὄφρα με χερσὶν ἀρσαμένη χαρίσῃ στήθεσι χιονέοις.
J. A. Pott, Greek Love Songs and Epigrams, i. pp. 145–6.

85.—ΑΣΚΛΗΠΙΑΔΟΤ

Φείδη παρθενίης· καὶ τῖ πλέον; οὐ γὰρ ἐσ’ Ἄδην ἑλθοῦσ’ εὐρήσεις τὸν φιλέοντα, κόρη.
ἐν ξωοίς τὰ τερπνὰ τὰ Κύπριδος· ἐν δ’ Ἀχέρωτι ὀστέα καὶ σποδιή, παρθένε, κεισόμεθα.
A. Lang, Grass of Parnassus, ed. 2, p. 171.

86.—ΚΛΑΤΔΙΑΝΟΤ

"Ἰλαθι μου, φίλε Φοίβε· σὺ γὰρ θοδὸ τὸξα τιταίνων ἐβλήθης υπ’ Ἐρωτὸς υπ’ ἱκυπόροισιν ὀδιστοῖς.

168
THE AMATORY EPIGRAMS

82.—Anonymous

Proud waitress of the bath, why dost thou bathe me so fiercely? Before I have stripped I feel the fire.

83.—Anonymous

Oh, would I were the wind, that walking on the shore thou mightest bare thy bosom and take me to thee as I blow.

84.—Anonymous

Oh, would I were a pink rose, that thy hand might pluck me to give to thy snowy breasts.

85.—Asclepiades

Thou grudgest thy maidenhead? What avails it? When thou goest to Hades thou shalt find none to love thee there. The joys of Love are in the land of the living, but in Acheron, dear virgin, we shall lie dust and ashes.

86.—Claudianus

Have mercy on me, dear Phoebus; for thou, drawer of the swift bow, wast wounded by the swift arrows of Love.
87.—ΡΟΤΦΙΝΟΤ

'Αρνείται τὸν ἔρωτα Μελισσιάς, ἀλλὰ τὸ σῶμα κέκραγ' ὡς βελέων δεξάμενον φαρέτρην,
καὶ βάσις ἀστατέουσα, καὶ ἀστάτος ἀσθματος ὀρμή,
καὶ κοίλαι βλεφάρων ἱστυπεῖς βάσιες.
ἀλλὰ, Πόθοι, πρὸς μητρὸς ἑωστεφάνου Κυθερείσις, 5
φλέξατε τὴν ἀπιθή, μέχρις ἔρει "Φλέγομαι."

88.—ΤΟΥ ΑΥΤΟΥ

Εἰ δυσίν γνικ ἵσχυσας ἵσον φλόγα, πυρφόρε, καῦσαι,
τὴν ἐνὶ καιομένην ἢ σβέσον ἢ μετάθες.

89.—ΜΑΡΚΟΤ ΑΡΓΕΝΤΑΡΙΟΤ

Οὐκ ἔσθ᾽ οὕτος ἔρως, εἰ τις καλὸν εἷδος ἕχουσαν
βούλετ' ἔχειν, φρονίμοις ὁμμαι πειθόμενος· ἀλλ' ὁστὶς κακόμορφον ἰδών, τετορημένος ὅλης
στέργει, μαίνομένης ἐκ φρενὸς αἰθόμενος,
οὕτος ἔρως, πῦρ τοῦτο· τὰ γὰρ καλὰ πάντας ὀμοίως 5
τέρπει τοὺς κρίνειν εἴδος ἐπισταμένους.

90.—ἈΔΕΞΙΠΟΤΟΝ

Πέμπω σοι μύρων ἵδυ, μύρφ τὸ μύρων θεραπεύων,
ὡς Βρομίωι σπένδων νάμα τὸ τού Βρομίου.

91.—ἈΔΕΞΙΠΟΤΟΝ

Πέμπω σοι μύρων ἵδυ, μύρφ παρέχων χάριν, οὐ
σοί·
αὐτὴ γὰρ μυρίσαι καὶ τὸ μύρων δύνασαι.

170
THE AMATORY EPIGRAMS

87.—RUFINUS

Melissias denies she is in love, but her body cries aloud that it has received a whole quiverful of arrows. Unsteady is her step and she takes her breath in snatches, and there are dark purple hollows under her eyes. But, ye Loves, by your mother, fair-wreathed Cytherea, burn the rebellious maid, till she cry, "I am burning."

88.—BY THE SAME

Linkman Love, if thou canst not set two equally alight, put out or transfer the flame that burns in one.

89.—MARCUS ARGENTARIUS

That is not love if one, trusting his judicious eyes, wishes to possess a beauty. But he who seeing a homely face is pierced by the arrows and loves, set alight by fury of the heart—that is love, that is fire; for beauty delights equally all who are good judges of form.

90.—ANONYMOUS

I send thee sweet perfume, ministering to scent with scent, even as one who to Bacchus offers the flowing gift of Bacchus.

91.—ANONYMOUS

I send thee sweet perfume, not so much honouring thee as it; for thou canst perfume the perfume.
GREEK ANTHOLOGY

92.—РОΤΦΙΝΟΤ
Τψοῦται ΅ῳδόπη τῷ κάλλει· κήν ποτὲ “χαϊρε”
εἴπω, ταῖς σοβαραῖς ὁφρύσιν ἦσπᾶσατο.
ἡν ποτὲ καὶ στεφάνους προθύρων ὑπὲρ ἐκκρε-μᾶσωμαι,
ἀργισθεὶσα πατεὶ τοῖσ σοβαροῖσ ἵχνεσιν.
ὤ ῥυτίδες, καὶ γήρας ἀνηλείς, ἐξῆτε θᾶσσον,
σπεύσατε· κἂν ὑμεῖς πείσατε τὴν Ῥώδόπην.

93.—ΤΟΥ ΑΥΤΟΥ
Ωπλισμαί πρὸς “Ερωτα περὶ στέρνοις λογισμόν,
οὐδὲ με νικήσει, μοῦνος ἐών πρὸς ἐνα.
θνατός δ’ ἀθανάτῳ συστήσομαι· ἦν δὲ βοηθὼν
Βάκχων ἔχη, τί μόνος πρὸς δ’ ἐγὼ δύναμαι;
J. A. Pott, Greek Love Songs and Epigrams, i. p. 124.

94.—ΤΟΥ ΑΥΤΟΥ
’Ομματ’ ἔχεις Ἡρῆς, Μελήτη, τὰς χεῖρας Ἀθηνῆς,
τοὺς μαζόνς Παφίης, τὰ σφυρὰ τῆς Θέτειδος.
εὐδαίμων ὁ βλέπων σε· τρισύλβοις δεστὶς ἄκουεν·
ἡμίθεος δ’ ὁ φιλῶν· ἀθανάτος δ’ ὁ γαμῶν.

95.—ἈΔΕΣΠΟΤΟΝ
Τέσσαρες αἱ Χάριτες, Παφίαι δύο, καὶ δέκα
Μοῦσαι.
Δερκυλῆς ἐν πάσαις Μοῦσα, Χάρις, Παφίη.

96.—ΜΕΛΕΑΓΡΟΤ
Ἰξὼν ἔχεις τὸ φίλημα, τὰ δ’ ὄμματα, Τιμάριον,
πῦρ·
ἡν ἐσίδης, καίεις· ἦν δὲ θύγης, δέδεκας.
THE AMATORY EPIGRAMS

92.—RUFINUS

Rhodope is exalted by her beauty, and if I chance to say "Good day," salutes me only with her proud eyebrows. If I ever hang garlands over her door, she crushes them under her haughty heels in her wrath. Come quicker, wrinkles and pitiless old age; make haste. Do you at least unbend Rhodope.

93.—BY THE SAME

I have armed my breast with wisdom against Love; nor will he conquer, if it be a single combat. I, a mortal, will stand up against an immortal. But if he has Bacchus to help him, what can I alone against two?

94.—BY THE SAME

Thou hast Hera's eyes, Melite, and Athene's hands, the breasts of Aphrodite, and the feet of Thetis. Blessed is he who looks on thee, thrice blessed he who hears thee talk, a demigod he who kisses thee, and a god he who takes thee to wife.

95.—ANONYMOUS

Four are the Graces, there are two Aphrodites and ten Muses. Dercylis is one of all, a Grace, an Aphrodite, and a Muse.

96.—MELEAGER

Timarion, thy kiss is bird-lime, thy eyes are fire. If thou lookest at me, thou burnest, if thou touchest me, thou hast caught me fast.
GREEK ANTHOLOGY

97.—ΡΟΤΦΙΝΟΤ
Εἰ μὲν ἐπ' ἀμφοτέρους ἤρως, ἦσα τοξα τυταινεις, 
εἰ θεός: εἰ δὲ ρέπεις πρὸς μέρος, οὐ θεὸς εἰ.
J. A. Pott, Greek Love Songs and Epigrams, i. p. 126.

98.—ΑΔΗΛΟΝ, οἱ δὲ ΑΡΧΙΟΤ
'Οπλίζειν, Κύπρι, τόξα, καὶ εἰς σκοπὸν ἡσυχος ἔλθε 
ἄλλον: ἐγὼ γὰρ ἐχω τραύματος οὐδὲ τόπον.
J. A. Pott, Greek Love Songs and Epigrams, i. p. 151.

99.—ΑΔΗΛΟΝ
'Ἡθελον, ὁ κιθαριδέ, παραστάς, ὡς κιθαρίζεις, 
τὴν ὑπάτην κροῦσαι, τὴν τε μέσην χαλάσαι.

100.—ΑΔΗΛΟΝ
Εἰ μοι τις μέμφοιτο, δαεῖς ὧτι λάτρεις Ἑρωτος 
φοιτῶ, θηρευτὴν ὄμμασιν ἠξὸν ἔχων, 
eidei kal Zήνα, καὶ Ἁίδη, τὸν τε θαλάσσῃς 
σκηπτοῦχον, μαλερῶν δοῦλον ἑότα πόθων. 
ei δὲ θεοὶ τοιοίδε, θεοὶς δ' ἐνέπουσιν ἐπεσθαί 
ἀνθρώπους, τί θεῶν ἔργα μαθῶν ἄδικω;  

101.—ΑΔΕΣΠΟΤΟΝ
a. Χαῖρε κόρη. β. Καὶ δὴ σύ. α. Τίς ἡ προιόνσα; 
β. Τί πρὸς σέ; 
a. Οὐκ ἀλόγως ξητῶ. β. Δεσπότις ἡμετέρη. 
a. Ἐπιζέειν ἔπτι; β. Ζητεῖς δὲ τί; α. Νύκτα. 
β. Φέρεις τί; 
a. Χρυσόν. β. Εὐθύμει. α. Καὶ τόσον. β. Οὐ 
δύνασαι.

174
THE AMATORY EPIGRAMS

97.—RUFINUS

Love, if thou aimest thy bow at both of us impartially thou art a god, but if thou favourest one, no god art thou.

98.—ARCHIAS or ANONYMOUS

Prepare thy bow, Cypris, and find at thy leisure another target; for I have no room at all left for a wound.

99.—ANONYMOUS

Vellem, O citharoede, adstans tibi lyram pulsanti summam pulsare, medium vero laxare.

100.—ANONYMOUS

If anyone blame me because, a skilled servant of Love, I go to the chase, my eyes armed with bird-lime to catch ladies, let him know that Zeus and Hades and the Lord of the Sea were slaves of violent desire. If the gods are such and they bid men follow their example, what wrong do I do in learning their deeds?

101.—ANONYMOUS

He. Good day, my dear. She. Good day. He. Who is she who is walking in front of you? She. What is that to you? He. I have a reason for asking. She. My mistress. He. May I hope? She. What do you want? He. A night. She. What have you for her? He. Gold. She. Then take heart. He. So much (shewing the amount). She. You can’t.
GREEK ANTHOLOGY

102.—ΜΑΡΚΟΤ ΑΡΓΕΝΤΑΡΙΟΤ
Τὴν ἵσχυν Διόκλειαν, ἀσαρκοτέρην Ἀφροδίτην, ὅψεαι, ἄλλα καλοῖς ἤθεσε τερπομένην. οὗ πολὺ μοι τὸ μεταξὺ γενήσεται, ἕλλ' ἐπὶ λεπτὰ στέρνα πεσών, ψυχῆς κείσομαι ἐγγυτάτω.

103.—ΡΟΤΦΙΝΟΤ
Μέχρι τίνος, Προδίκη, παρακλαύσομαι; ἄχρι τίνος σε γονυώσομαι, στερεὶ, μηδὲν ἀκούόμενος; ἢδη καὶ λευκά σοι ἑπισκηρτῶσιν ἔθειραι, καὶ τάχα μοι δώσεις ὡς Ἐκάβῃ Πριάμῳ.

104.—ΜΑΡΚΟΤ ΑΡΓΕΝΤΑΡΙΟΤ
Αἱρε τὰ δίκτυα ταῦτα, κακόσχολε, μηδ' ἐπιτηδές ἵσχιον ἐρχομένη σύστρεφε, Λυσίδικη. εὑ 1 σε περισφύγει λεπτὸς στολιδώμασι πέπλος, πάντα δὲ σου βλέπεται γυμνὰ, καὶ οὐ βλέπεται. εἰ τόδε σοι χαρίειν καταφαίνεται, αὐτὸς ὁμοίως ὁρθὸν ἔχων βύσσῳ τούτο περισκεπάσω.

105.—ΤΟΥ ΑΥΤΟΥ
'Ἄλλος ὁ Μηνοφίλας λέγεται παρὰ μαχλάσι κόσμος, ἄλλος, ἐπεὶ πάσης γεύεται ἀκρασίης. ἅλλ' ἦτε Χαλδαίοι κείνης πέλας. ἢ γάρ ὃ ταύτης οὐρανὸς ἐντὸς ἐχει καὶ κύνα καὶ διδύμους.

106.—ΔΙΟΤΙΜΟΤ ΜΙΛΗΣΙΟΤ
Γραῖα, φίλη θρέπτειρα, τί μου προσφέντος ἱλακτεῖς, καὶ χαλεπᾶς βάλλεις δις τόσον εἰς ὅδυνας;

1 I write εὑ: oū MS.

176
THE AMATORY EPIGRAMS

102.—MARCUS ARGENTARIUS

"You will see Dioclea, a rather slim little Venus, but blessed with a sweet disposition."
"Then there won't be much between us, but falling on her thin bosom I will lie all the nearer to her heart."

103.—RUFINUS

For how long, Prodice, shall I weep at thy door?
Till when shall thy hard heart be deaf to my prayers?
Already the grey hairs begin to invade thee, and soon thou shalt give thyself to me as Hecuba to Priam.

104.—MARCUS ARGENTARIUS

Take off these nets, Lysidice, you tease, and don't roll your hips on purpose, as you walk. The folds of your thin dress cling well to you, and all your charms are visible as if naked, and yet are invisible. If this seems amusing to you, I myself will dress in gauze too (hoc erectum bysso velabo.)

105.—BY THE SAME

Alius Menophilae qui dicitur inter reliqua scorta mundus (vel decentia), alius ubi omnem adhibet impudicitiam. At vos Chaldaei accedite ad hanc; caelum (vel palatum) enim eius et Canem et Geminos intus habet.

106.—DIOTIMUS OF MILETUS

Granny, dear nurse, why do you bark at me when I approach, and cast me into torments twice
GREEK ANTHOLOGY

παρθενικὴν γὰρ ἄγεις περικαλλέα, τῆς ἐπιβαίνων
ἐχνοί τὴν ἱδικὴν οἶμον ἵδ’ ὡς φέρομαι,
εἴδος ἐσαυγάξων μοῦνον γλυκὺ. τὸς φθόνος ὁσσῶν, 5
dύσμορε; καὶ μορφὰς ἀθανάτων βλέπομεν.

107.—ΦΙΛΟΔΗΜΟΤ

“Γινώσκω, χαρίεσσα, φιλεῖν πάνυ τὸν φιλέωντα,
καὶ πάλι γινώσκω τὸν με δακόντα δακεῖνα
μὴ λύπης με λίπνα στέργοντά σε, μηδ’ ἐρεβίζειν
τὰς βαρυρογήτους σοι θέλε Πιερίδας.”
τούτ’ ἐβῶν αἰεὶ καὶ προβλεγον’ ἀλλ’ ἵσα πόντῳ
Ἰονίων μῶθον ἐκλυν ἦμετέρων.
τυγχαρ νῦν σὺ μὲν ὅδε μέγα κλαίωσα βαύζεις;
ἡμεῖς δ’ ἐν κόλποις ἦμεθα Ναιάδος.

108.—ΚΡΙΝΑΓΟΡΟΤ

Δειλαίη, τί σε πρὸτον ἔπος, τί δὲ δεύτατον εἶπω;
δειλαίη· τούτ’ ἐν παντὶ κακῷ ἐτύμων.
οὐχεῖς, ὁ χαρίεσσα γύναι, καὶ ἐς εἰδεός ὀρην
ἀκρα καὶ εἰς ψυχῆς ἢθος ἐνεγκαμένη.
Πρώτη σοὶ ὅνομ’ ἐσκεῖν ἐτήτυμων· ἢν γὰρ ἀπαντα
5
δεύτερ’ ἀμμήτων τῶν ἐπὶ σοι χαρίτων.

109.—ΑΝΤΙΠΑΤΡΟΤ <ΘΕΣΣΑΛΟΝΙΚΕΩΣ>

Δραχμῆς Εὐρώπην τὴν Ἀτθίδα, μῆτε φοβηθεῖς
μηδένα, μῆτ’ ἄλλως ἀντιλέγουσαν, ἔχε,
καὶ στρωμνήν παρέχουσαν ἀμεμφέα, χωπότε χειμῶν,
ἀνθρακας. ἦ ρα μάτην, Ζεῦ φίλε, βοῦς ἐγένειν.

178
THE AMATORY EPIGRAMS

as cruel. You accompany a lovely girl, and look how treading in her steps I go my own way, only gazing at her sweet form. Why be jealous of eyes, ill-fated nurse? We are allowed to look on the forms of even the immortals.

107.—PHILODEMUS

"I know, charming lady, how to love him who loves me, and again I know right well how to bite him who bites me. Do not vex too much one who loves thee, or try to provoke the heavy wrath of the Muses." So I ever cried to thee and warned, but thou didst hearken to my words no more than the Ionian Sea. So now thou sobbest sorely and complainest, while I sit in Naias’ lap.

108.—CRINAGORAS

(Epitaph on a lady called Prote)

Unhappy! what first shall I say, what last? Unhappy! that is the essence of all woe. Thou art gone, O lovely lady, excelling in the beauty of thy body, in the sweetness of thy soul. Rightly they named thee Prote (First): for all was second to the peerless charm that was thine.

109.—ANTIPATER OF THESSALONICA

You can have the Attic Europa for a drachma with none to fear and no opposition on her part, and she has perfectly clean sheets and a fire in winter. It was quite superfluous for you, dear Zeus, to turn into a bull.
GREEK ANTHOLOGY

110.—ΜΑΡΚΟΤ ΑΡΓΕΝΤΑΡΙΟΤ

'Εγχει Δυσδίκης κυάδους δέκα, τής δὲ ποθεινής
Εὐφράντης ἦν μοι, λάτρι, δίδον κύαθον.
φήσεις Δυσδίκην με φιλεῖν πλέον. οὐ μὰ τὸν ἥδυν
Βάκχοιν, ὃν ἐν ταύτῃ λαβροποτῶ κύλικι.
ἀλλὰ μοι Εὐφράντη μία πρὸς δέκα· καλ γὰρ 5
ἀπείρους
ἀστέρας ἐν μῆνης φέγγος ὑπερτίθεται.

111.—ΑΝΤΙΦΙΛΟΤ

Εἶπον ἐγὼ καὶ πρόσθεν, ὅτ’ ἦν ἔτι φίλτρα Τερείνης
νήπια, "Συμφλέξει πάντας ἀεξομένην."
oi δ’ ἐγέλασιν τὸν μάντιν. ἤδε, ὁ χρόνος ὑπ’ ἐφώνουν,
oῦτος’ ἐγὼ δὲ πάλαι τραύματος ἱσθανόμην.
kai τὶ πάθω· λεύσσειν μὲν, ὅλαι φλόγες· ἦν δ’ 5
ἀπονεύσοι,
φροντίδας· ἦν δ’ αἰτῶ, "παρθένος." οἰχόμεθα.

112.—ΦΙΛΟΔΗΜΟΤ

Ἡράσθην· τίς δ’ οὐχί; κεκώμακα· τίς δ’ ἀμύστος
κόμων; ἀλλ’ ἐμάνθην· ἐκ τίνος; οὐχὶ θεοῦ;
ἐρρίφθω· πολιή γὰρ ἐπείγεται ἀντὶ μελαίνης
θρίξ ἦδη, συνετῆς ἀγγελος ἡλικίης.
kai παίζειν διε καιρός, ἐπαίξαμεν· ἡνίκα καὶ νῦν 5
οὐκέτι, λωἴτερης φροντίδος ἀψόμεθα.

113.—ΜΑΡΚΟΤ ΑΡΓΕΝΤΑΡΙΟΤ

Ηράσθης πλουτῶν, Σωσίκρατες· ἀλλὰ πένης ὁν
οὐκέτι ἑρῆς· λιμὸς ψάρμακον οἴον ἔχει.
THE AMATORY EPIGRAMS

110.—MARCUS ARGENTARIUS

Pour in ten ladles of Lysidice,¹ cup-bearer, and of charming Euphrante give me one ladle. You will say I love Lysidice best. No! I swear by sweet Bacchus, whom I drain from this cup. But Euphrante is as one to ten. Doth not the light of the moon that is single overcome that of countless stars?

111.—ANTIPHILUS

I said even formerly, when Tereina’s charms were yet infantile, “She will consume us all when she grows up.” They laughed at my prophecy: but lo! the time I once foretold is come, and for long I suffer myself from the wound. What am I to do? To look on her is pure fire, and to look away is trouble of heart, and if I pay my suit to her, it is “I am a maid.” All is over with me.

112.—PHILODEMUS

I loved. Who hath not? I made revels in her honour. Who is uninitiated in those mysteries? But I was distraught. By whom? Was it not by a god?—Good-bye to it; for already the grey locks hurry on to replace the black, and tell me I have reached the age of discretion. While it was playtime I played; now it is over I will turn to more worthy thoughts.

113.—MARCUS ARGENTARIUS

You fell in love, Sosicrates, when rich; now you are poor, you are in love no longer. What an

¹ It was customary, when the cup-bearer ladled the wine into the cup, to pronounce the name of the lady one wished to toast.
GREEK ANTHOLOGY

η δὲ πάρος σε καλεύσα μύρον καὶ τερπνὸν Ἀδωνιν
Μηνοφίλα, νῦν σου τούνομα πυνθάνεται,
"Τίς πόθεν εἰς ἀνδρῶν, πόθι τοι πτόλεις;" ἡ μόλις
ἐγνως
tοῦτ' ἔπος, ὡς οὐδέος οὐδὲν ἔχοντι φίλος.
W. Cowper, Works (Globe ed.), p. 504.

114.—ΜΑΙΚΙΟΤ

'Η χαλεπῇ κατὰ πάντα Φιλόστιον, ἢ τὸν ἔραστήν
μηδέποτ' ἀργυρίου χρώς ἀνασχομένην,
φαίνετ' ἀνεκτοτέρη νῦν ἢ πάρος. οὐ μέγα θαῦμα
φαίνεσθ' ἢλλάχθαι τὴν φύσιν οὐ δοκέω.
καὶ γὰρ πρηνύτερη πότε γίνεται ἀστις ἀναιδής;
δάκνει δ' οὐκ ἄλλως ἢ ψανατηφορήν.

115.—ΦΙΛΟΘΗΜΟΤ

'Ηράσθην Δημοῦς Παφίης γένος. οὐ μέγα θαῦμα:
καὶ Σαμίης Δημοῦς δεύτερον οὐχὶ μέγα.
καὶ πάλι Ναξικῆς Δημοῦς τρίτον, οὐκέτι ταῦτα
παἶγιμα. καὶ Δημοῦς τέτρατον Ἀργολίδος.
αὐταῖ πολε Μοῖραί με κατονόμασαι Φιλόδημον,
ὡς αἰεὶ Δημοῦς θερμὸς ἔχει με πόθος.

116.—ΜΑΡΚΟΤ ΑΡΓΕΝΤΑΡΙΟΤ

Θῆλυς ἔρως κάλλιστος ἐνὶ θυητοῖσα τέτυκται,
δόσοις ἐς φιλίην σεμνὸς ἐνεστὶ νός.
eἰ δὲ καὶ ἀρσενικὸν στέργεις πόθον, οἶδα διδάξαι
φάρμακον, ὃ παύσεις τὴν δυσέρωτα νόςον.
στρέφας Μηνοφίλαν εὐέχοιο, ἐν φρεσίν ἔποιον
αὐτῶν ἔχειν κόλπος ἀρακουλα Μηνοφίλον.
THE AMATORY EPIGRAMS

admirable cure is hunger! And Menophila, who used to call you her sweety and her darling Adonis, now asks your name. "What man art thou, and whence, thy city where?" 1 You have perforce learnt the meaning of the saying, "None is the friend of him who has nothing."

114.—MAECIUS

That persistently cruel Philistion, who never tolerated an admirer unless he had money, seems less insufferable now than formerly. It is not a great miracle her seeming so, but I don’t believe her nature is changed. The merciless aspic grows tamer at times, but when it bites, it always means death.

115.—PHILODEMUS

I fell in love with Demo of Paphos—nothing surprising in that: and again with Demo of Samos—well that was not so remarkable: and thirdly with Demo of Naxos—then the matter ceased to be a joke: and in the fourth place with Demo of Argos. The Fates themselves seem to have christened me Philodeme 2; as I always feel ardent desire for some Demo.

116.—MARCUS ARGENTARIUS

The love of women is best for those men who are serious in their attachments. Si vero et masculus amor tibi placet, scio remedium, quo sedabis pravum istum morbum. Invertens Menophilam pulchriculunem crede masculum Menophilum amplecti.

1 Homer.
2 The name means of course "Lover of the people."
GREEK ANTHOLOGY

117.—MAIKIOT

Θερμαίνει μ' ὁ καλὸς Κορνήλιος· ἀλλὰ φοβοῦμαι
tούτο τὸ φῶς, ἢδη πῦρ μέγα γυγυόμενον.

118.—MARKOT ARGENTARIOT

Ἅσιᾶς ἤδυπνευστε, καὶ εἰ δεκάκις μύρον ὅσδεις,
ἔγρευ καὶ δέξαι χερσὶ φίλαις στέφανον,
ὅν μνὲν θάλλοντα, μαρανύμενον δῇ πρὸς ἡδῶ
ὅφειλ, ὑμετέρῃς σύμβολον ἠλικίης.

A. Esdaile, Poems and Translations, p. 49.

119.—KRINAGOROT

Κὴν ρήψης ἐπὶ λαιά, καὶ ἣν ἐπὶ δεξίά ρήψης,
Κριναγόρῃ, κενεοῦ σαυτὸν ὑπερθε λέχους,
eἰ μὴ σοι χαρίεσσα παρακλίνοιτο Γέμελλα,
γνώσῃ κοιμηθείς οὖχ ὑπνοῦ, ἀλλὰ κόπον.

120.—ΦΙΛΟΔΗΜΟΤ

Καὶ νυκτὸς μεσάτης τὸν ἐμὸν κλέψασα σύνενυνον
ἡλθον, καὶ πυκνὶ τεγγωμένη ψακάδι.
τοῦνεκ' ἐν ἀπρήκτοισι καθήμεθα, κοῦξι λαλεύντες
εὐδομεν, ὡς εὐθεῖν τοῖς φιλέουσι θέμις;

121.—TOY AYTOY

Μικῆ καὶ μελανεῦσα Φιλαίνιον, ἀλλὰ σελῖνων
οὐλοτέρῃ, καὶ μοῦ χρῶτα τερεινοτέρη,
καὶ κεστοῦ φωνεύσα μαγωτερα, καὶ παρέχουσα
πάντα, καὶ αἰτήσαι πολλάκι φειδομένη.
τοιαῦτην στέργοιμι Φιλαίνιον, ἀχρὶ δὲν εὔρω
ἄλλην, ὃ χρυσέη Κύπρι, τελειοτέρην.

184
THE AMATORY EPIGRAMS

117.—MAECIUS

Cornelius' beauty melts me; but I fear this flame, which is already becoming a fierce fire.

118.—MARCUS ARGENTARIUS

Isias, though thy perfumed breath be ten times sweeter than spikenard, awake, and take this garland in thy dear hands. Now it is blooming, but as dawn approaches thou wilt see it fading, a symbol of thine own fresh youth.

119.—CRINAGORAS

Crinagaras, though thou tosest now to the left, now to the right on thy empty bed, unless lovely Gemella lie by thee, thy rest will bring thee no sleep, but only weariness.

120.—PHILODEMUS

By midnight, eluding my husband, and drenched by the heavy rain, I came. And do we then sit idle, not talking and sleeping, as lovers ought to sleep?

121.—By the Same

Philaeon is short and rather too dark, but her hair is more curled than parsley, and her skin is more tender than down: there is more magic in her voice than in the cestus of Venus, and she never refuses me anything and often refrains from begging for a present. Such a Philaeon grant me, golden Cypris, to love, until I find another more perfect.

185
122.—ΔΙΟΔΩΡΟΤ
Μὴ σὺ γε, μηδ' εἰ τοι πολὺ φέρτερος εἴδεται ὃςςων
ἀμφοτέρων, κλεινοῦ κοῦρε Μεγιστοκλέους,
κὴν στίλβῃ Χαρίτεσσι λελουμένος, ἀμφιδονοῖς
τὸν καλὸν· οὐ γὰρ ὁ παῖς ἦπιος οὐδ' ἄκακος,
ἀλλὰ μέλων πολλοῦσι, καὶ οὐκ ἄδιακτος ἑρῶτων.
5 τὴν φλόγα ῥιπτίζειν δείδηθι, δαμύνει.

123.—ΦΙΛΟΔΗΜΟΤ
Νυκτερινῆ, δίκερως, φιλοπάννυχε, φαίνε, Σελήνη,
φαίνε, δι' εὐτρήτων βαλλομένη θυρίδων·
αὐγάζε χρυσέην Καλλίστιον· ἐς τὰ φιλεύντων
ἔργα κατοπτεύειν οὐ φθόνος ἀθανάτη.
διβίζεις καὶ τὴν καὶ ημέας, οἶδα, Σελήνη·
καὶ γὰρ σὴν ψυχὴν ἐφλεγεν Ἐνυδμίων.

124.—ΤΟΥ ΑΥΤΟΥ
Οὕτω σοι καλύκων γυμνὸν θέρος, οὐδὲ μελαίνει
βότρυς ὁ παρθενίως πρωτοβολῶν χάριτας·
ἀλλ' ἦδη θοὰ τὸξα νέοι θήγουσιν Ἑρωτεῖ
Δυσιδίκη, καὶ πῦρ τῷβεται ἐγκρύφιοιν.
φεύγωμεν, δυσέρωτες, ἐως βέλος οὐκ ἐπὶ νευρῆ·
μάντις εἰγὼ μεγάλης αὐτίκα πυρκαίης.

125.—ΒΑΣΣΟΤ
Οὐ μέλλω βρεύσειν χρυσός ποτε· βούς δὲ γένοιτο ἄλλος,
χω μελίθρους κύκνος ἐπηνόιος.
Ζηνὶ φυλασσόθω τάδε παίγνια· τῇ δὲ Κορίνθη
tοὺς ὀβολοὺς δώσω τοὺς δύο, κοῦ πέτομαι.
186
THE AMATORY EPIGRAMS

122.—DIODORUS

Son of illustrious Megistocles, I beseech thee, not even though he seem to thee more precious than thy two eyes, though he be glowing from the bath of the Graces, hum not around the lovely boy. Neither gentle nor simple-hearted is he, but courted by many, and no novice in love. Beware, my friend, and fan not the flame.

123.—PHILODEMOS

Shine, Moon of the night, horned Moon, who lovest to look on revels, shine through the lattice and let thy light fall on golden Callistion. It is no offence for an immortal to pry into the secrets of lovers. Thou dost bless her and me, I know, O Moon; for did not Endymion set thy soul as fire?

124.—BY THE SAME

Thy summer's flower hath not yet burst from the bud, the grape that puts forth its first virgin charm is yet green, but already the young Loves sharpen their swift arrows, Lysidice, and a hidden fire is smouldering. Let us fly, we unlucky lovers, before the arrow is on the string. I foretell right soon a vast conflagration.

125.—BASSUS

I am never going to turn into gold, and let some one else become a bull or the melodious swan of the shore. Such tricks I leave to Zeus, and instead of becoming a bird I will give Corinna my two obols.
126.—ΦΙΛΟΔΗΜΟΣ

Πέντε δίδωσιν ἐνὸς τῇ δεινὰ ὁ δεινὰ τάλαντα, καὶ βινεὶ φρύσσων, καὶ μὰ τὸν οὐδὲ καλὴν· πέντε δ' ἐγὼ δραχμὰς τῶν δώδεκα Δυσιανάσση, καὶ βινῷ πρὸς τῷ κρείσσουν καὶ φαινεῖσθ. πάντως ἦτοι ἐγὼ φρένας οὐκ ἔχω, ἢ τὸ γε λοιπὸν τοὺς κείνου πελέκει δεὶ διδύμους ἀφελεῖν.

127.—ΜΑΡΚΟΣ ΑΡΓΕΝΤΑΡΙΟΤ

Παρθένον Ἀλκίππην ἐφίλουν μέγα, καὶ ποτὲ πείσας αὐτὴν λαβριδίως εἶχον ἐπὶ κλισίη. ἀμφοτέρων δὲ στέρνον ἐπάλληλο, μὴ τίς ἐπέλθη, μὴ τίς ἵδη τὰ πόθων κρυπτὰ περισσοτέρων. μητέρα δ' οὖν ἔλαθεν κεῖνης λάλον· ἄλλ' ἐσιδούσα ἐξαπίνης, "Ἄρμης κοινὸς," ἔφη, "θύγατερ."

128.—ΤΟΥ ΑΥΤΟΥ

Στέρνα περὶ στέρνοις, μαστῷ δ' ἐπὶ μαστὸν ἔρεισας, χείλεά τε ἥλυκεροῖς χείλεσι συμπίεσας 'Αντιγόνης, καὶ χρῶτα λαβὼν πρὸς χρῶτα, τὰ λοιπὰ συγὼ, μάρτυς ἐφ' οἷς λύχνως ἐπεγράφετο.

129.—ΑΤΤΟΜΕΔΟΝΤΟΣ

Τὴν ἀπὸ τῆς Ἀσίης ὀρχηστρίδα, τὴν κακοτέχνους σχήμασιν ἐξ ἀπαλῶν κωμουμένην ὀνύχων,
THE AMATORY EPIGRAMS

126 — PHILODEMUS

So-and-so gives so-and-so five talents for once, and possesses her in fear and trembling, and, by Heaven, she is not even pretty. I give Lysianassa five drachmas for twelve times, and she is better looking, and there is no secret about it. Either I have lost my wits, or he ought to be rendered incapable of such conduct for the future.

127.—MARCUS ARGENTARIUS

I was very fond of a young girl called Alcippe, and once, having succeeded in persuading her, I brought her secretly to my room. Both our hearts were beating, lest any superfluous person should surprise us and witness our secret love. But her mother overheard her talk, and looking in suddenly, said, “We go shares, my daughter.”

128.—BY THE SAME

Breast to breast supporting my bosom on hers, and pressing her sweet lips to mine I clasped Antigone close with naught between us. Touching the rest, of which the lamp was entered as witness, I am silent.

129.—AUTOMEDON

The dancing-girl from Asia who executes those lascivious postures, quivering from her tender finger-

---

\(^1\) Treasure-trove was supposed to come from Hermes. Hence the proverb.
GREEK ANTHOLOGY

αἰνέω, οὐχ ὅτι πάντα παθαίνεται, οὐδ' ὅτι βάλλει
tάς ἀπαλασ ἀπαλῶς ὡδε καὶ ὡδε χέρας·
ἀλλ' ὅτι καὶ τρίβακον περὶ πᾶσαλον ὀρχήσασθαι
οίδε, καὶ οὐ φεύγει γηραλέας ῥυτίδας.
γλωττίζει, κυίζει, περιλαμβάνει· ἤν δ' ἐπιρίψη
τὸ σκέλος, ἐξ ἀδου τὴν κορύφην ἀνάγει.

130.—MAIKIOT

Τῇ στυγνῇ; τῇ δὲ ταῦτα κόμης εἰκαία, Φιλανῦ,
σκύλματα, καὶ νοτερῶν σύγχυσις ὀμματίων;
μὴ τοῦ ἔραστὴν εἴδες ἐξονθ' ὑποκόλπιον ἀλλην;
ἐἰπὼν ἐμοῖ· λύτης φάρμακ' ἐπιστάμεθα.
δακρύεις, οὐ φής δὲ· μάτην ἀρνείσθ' ἐπιβάλλῃς.
ἀθαλμοί γλώσσης ἀξιοπιστότεροι.

131.—ΦΙΛΟΔΗΜΟΤ

Ψαλμός, καὶ λαλή, καὶ κωτίλον ὃμμα, καὶ φῶς
Ἐανθίππης, καὶ πῦρ ἄρτι καταρχόμενον,
ὁ ψυχή, φλέξει σε· τὸ δ' ἐκ τίνος, ἡ πότε, καὶ
πῶς,
οὐκ οἶδα· γνώση, δύσμορε, τυφομένη.

132.—ΤΟΥ ΑΥΤΟΥ

'Ω ποδός, ὡ κυήμης, ὡ τῶν ἀπόλωλα δικαίως
μηρῶν, ὡ γλοουτῶν, ὡ κτενός, ὡ λαγόνων,
ὁ ὀμοίω, ὡ μαστῶν, ὡ τοῦ βαδινοῦ τραχήλου,
ὁ χειρῶν, ὡ τῶν μαίνομαι ὀμματίων,
ὁ κατατεχνοτάτου κινήματος, ὡ περιάλλων
γλωττισμῶν, ὡ τῶν θυ' ἐμε φωναρίων.
eἰ δ' Ὡπική καὶ Φλώρα καὶ οὐκ ἄδουσα τὰ Σαπφοῦς,
καὶ Περσεῦς Ἰνδής ἠράσατ' Ἀνδρομέδης.
THE AMATORY EPIGRAMS

tips, I praise not because she can express all variations of passion, or because she moves her pliant arms so softly this way and that, sed quod et pannosum super clavum saltare novit et non fugit seniles rugas. Lingua basiatur, vellicat, amplexitur; si vero femur superponat clavum vel ex orco reducit.

130.—MAECIUS

Why so gloomy, and what do these untidy ruffled locks mean, Philaenias, and those eyes suffused with tears? Did you see your lover with a rival on his lap? Tell me; I know a cure for sorrow. You cry, but don't confess; in vain you seek to deny; eyes are more to be trusted than the tongue.

131.—PHILODEMUS

Xanthippe's touch on the lyre, and her talk, and her speaking eyes, and her singing, and the fire that is just alight, will burn thee, my heart, but from what beginning or when or how I know not. Thou, unhappy heart, shalt know when thou art smouldering.

132.—BY THE SAME

O feet, O legs, O thighs for which I justly died, O nates, O pectinem, O flanks, O shoulders, O breasts, O slender neck, O arms, O eyes I am mad for, O accomplished movement, O admirable kisses, O exclamations that excite! If she is Italian and her name is Flora and she does not sing Sappho, yet Perseus was in love with Indian Andromeda.
GREEK ANTHOLOGY

133.—ΜΑΙΚΙΟΤ

"Ωμος ἐγώ, δύο νύκτας ἅφε Ήδυλίου, Κυθέρεια,
σὺν κράτος, ἰσχύς ἄσευμι· ὡς δοκεῖ δ', ἐγέλας,
τούμιν ἐπισταμένη τάλανος κακόν· οὐ γὰρ ύποίσω
τὴν ἐτέρην, ὥρκους δ' εἰς ἀνέμους τίθεμαι.
αἰροῦμαι δ' ἀσεβείων κείνης χάριν, ἥ τὰ σὰ τηρῶν
ὁρκί ἀποθνήσκειν, πότιν', ὑπ' εὐσεβίης.

5

134.—ΠΟΣΕΙΔΙΠΠΟΤ

Κεκροπὶ ραίνε λάγυνυν πολύδροσον ἠκάμαδα Βάκχον,
ραίνε· δροσιζέσθω συμβολικὴ πρότοσις.
συγάσθω Ζηνών ὁ σοφὸς κύκνος, ἃ τε Κλέανθους
μοῦσα· μέλοι δ' ἡμῖν ὁ γλυκύπτικρος ἔρως.

135.—ΑΔΗΛΟΝ

Στρογγύλη, εὐτόρχυντε, μονούσσα, μακροτράχηλε,
ὑπαίχνην, στεινῷ φθεγγομένη στόματι,
Βάκχον καὶ Μουσέων ἱλαρὴ λάτρῃ καὶ Κυθερείς,
ηδύγελως, τερπνὴ συμβολικῶν ταμίᾳ,
τίφθ' ὁπόταν νήφῳ, μεθύεις σὺ μοι, ἦν δὲ μεθυσθῶ, 5
ἐκνήψεις; ἀδικεῖς συμπτομικὴν φίλην.

136.—ΜΕΛΕΑΓΡΟΤ

"Εγχει, καὶ πάλιν εἰπέ, πάλιν, πάλιν "Ἡλιοδώρας"
εἰπέ, σὺν ἀκρήτῳ τὸ γλυκὺ μόσγ' ὄνομα·
καὶ μοι τὸν βρεχθέντα μῦροις καὶ χθιζὸν ἐόντα,
μναμόσυνον κείνας, ἀμφιτίθει στέφανον.
δακρύει φιλέραστον ἰδοὺ βόθον, οὐνεκα κείναν
ἀλλοθι, κοῦ κόλποις ἀμετέρους ἑσορᾶ·

5

A. Lang, Grass of Parnassus, ed. 2, p. 187; H. C. Beeching, In a Garden, p. 98.

192
THE AMATORY EPIGRAMS

133.—MAECIUS

By thy majesty, Cytherea, I swore to keep away two nights from Hedylion, and knowing the complaint of my poor heart, methinks thou didst smile. For I will not support the second, and I cast my oath to the winds. I choose rather to be impious to thee for her sake than by keeping my oath to thee to die of piety.

134.—POSEIDIPPOS

Shower on us, O Attic jug, the dewy rain of Bacchus; shower it and refresh our merry picnic. Let Zeno, the learned swan, be kept silent, and Cleanthes' Muse,¹ and let our converse be of Love the bitter-sweet.

135.—ANONYMOUS

To his Jug

Round, well-moulded, one-eared, long-necked, babbling with thy little mouth, merry waitress of Bacchus and the Muses and Cytherea, sweetly-laughing treasurers of our club, why when I am sober are you full and when I get tipsy do you become sober? You don’t keep the laws of conviviality.

136.—MELEAGER

To the Cup-bearer

Fill up the cup and say again, again, again, "Heliodora's."² Speak the sweet name, temper the wine with but that alone. And give me, though it be yesternight's, the garland dripping with scent to wear in memory of her. Look how the rose that favours Love is weeping, because it sees her elsewhere and not in my bosom.

¹ He did write poems, but "Muse" refers to his writings in general. ² For this custom see above, No. 110.
GREEK ANTHOLOGY

137.—ΤΟΥ ΑΥΤΟΥ

'Εγχει τας Πειθούς καὶ Κύπριδος Ἡλιοδώρας,
καὶ πάλι τὰς αὐτὰς ἄδυνλόγω Χάριτος.
αὐτὰ γὰρ μὴ ἐμοὶ γράφεται θεός, ἂς τὸ ποθευνὸν
ουνῷ ἐν ἀκρήτῳ συγκεράσας πίομαι.

138.—ΔΙΟΣΚΟΡΙΔΟΤ

'Ἰππουν Ἄθυμον ἤσεν ἐμοὶ κακῶν· ἐν πυρὶ πᾶσα
Ἡλιος ἦν, κάγῳ κεῖνη ἅμ’ ἐφλεγόμαι,
οὐ δείξας Δαναῶν δεκέτη πόλον· ἐν δ’ ἐνὶ φέγγει
τῷ τότε καὶ Τρώες κάγῳ ἀπωλόμεθα.

139.—ΜΕΛΕΑΓΡΟΤ

'Αδὺ μέλος, ναὶ Πάνα τὸν Ἀρκάδα, πηκτίδι μέλπεις,
Ζηνοφίλα, ναὶ Πάν’, ἀδὺ κρέκεις τι μέλος.
ποί σε φύγω; πάντη με περιστείχουσιν Ἑρωτες,
οὐδ’ ὅσον ἀμπνεύσαι βαιὸν ἐώσῃ χρόνον.
ἡ γάρ μοι μορφὰ βάλλει πόθου, ἡ πάλι μοῦσα,
ἡ χάρις, ἡ . . . τὰ λέγω; πάντα· πυρὶ φλέγομαι.

140.—ΤΟΥ ΑΥΤΟΥ

'Ἡμυελεῖς Μοῦσαι σὺν πηκτίδι, καὶ λόγος ἐμφρῶν
σὺν Πειθοὶ, καὶ Ἑρως κάλλος ψηφιοχῶν,
Ζηνοφίλα, σοὶ σκήπτρα Πόθων ἀπένειμαν, ἔπει σοι
αἱ τρισσαὶ Χάριτες τρεῖς ἔδοσαν χάριτας.
THE AMATORY EPIGRAMS

137.—By the Same

To the Cup-bearer

One ladle for Heliodora Peitho and one for Heliodora Cypris and one for Heliodora, the Grace sweet of speech. For I describe her as one goddess, whose beloved name I mix in the wine to drink.

138.—Dioscorides

Athenion sang "The Horse," an evil horse for me. All Troy was in flames and I burning with it. I had braved the ten years' effort of the Greeks, but in that one blaze the Trojans and I perished.

139.—Meleager

Sweet is the melody, by Pan of Arcady, that thou strikest from thy lyre, Zenophila; yea, by Pan, passing sweet is thy touch. Whither shall I fly from thee? The Loves encompass me about, and give me not even a little time to take breath; for either Beauty throws desire at me, or the Muse, or the Grace or—what shall I say? All of these! I burn with fire.

140.—By the Same

The melodious Muses, giving skill to thy touch, and Peitho endowing thy speech with wisdom, and Eros guiding thy beauty aright, invested thee, Zenophila, with the sovereignty of the Loves, since the Graces three gave thee three graces.
GREEK ANTHOLOGY

141.—ΤΟΥ ΑΥΤΟΥ
Ναι τὸν Ἕρωτα, θέλω τὸ παρ' οὕτως Ἡλιοδώρας
φθέγμα κλύειν ἢ τὰς Λατοίδεως κιθάρας.

142.—ἈΔΗΛΟΝ
Τίς, ρόδον ὁ στεφάνος Διονυσίου, ὡς ρόδον αὐτὸς
tοῦ στεφάνου; δοκέω, λείπεται ὁ στεφάνος.

143.—ΜΕΔΕΛΙΓΡΩΤ
Ὁ στεφάνος περὶ κρατὶ μαραίνεται Ἡλιοδώρας·
αὐτὴ δ' ἐκλάμπει τοῦ στεφάνου στέφανος.

144.—ΤΟΥ ΑΥΤΟΥ
Ἡ δὴ λευκοίον θάλλει, θάλλει δὲ φίλομβρος
νάρκισσος, θάλλει δ' οὐρέσιφοιτα κρίνα·
ἡ δ' ἡ φιλέραστος, ἐν ἀνθεσιν ἄρμον ἄνθος,
Ζηνοφίλα Πειθοῦς ἤδυ τέθηλε ρόδον.
λειμώνες, τί μάταια κόμαις ἐπὶ φαινήρα γελάτε;
ἀ γὰρ παῖς κρέσσων ἀδυνατών στεφάνων.

H. C. Beeching, In a Garden, p. 100; A. Lang, in G. R. Thomson's Selections from the Greek Anthology, p. 151; Alma Strettell, ib. p. 152; J. A. Pott, Greek Love Songs and Epigrams, ii. p. 66.

145.—ἈΣΚΛΗΠΙΑΔΟΤ
Αὐτοῦ μοι στέφανοι παρὰ δικλισὶ ταῖσδε κρεμαστοὶ
μίμετε, μὴ προπετῶς φύλλα τινασσόμενοι,
οὐς δακρύους κατέβρεξα· κάτομβρα γὰρ ὅματ' ἔρωτων·
ἀλλ', ὅταν οὐγομένῃ αὐτόν ἔδητε θύρης,
στάξαθ' ὑπὲρ κεφαλῆς ἐμὸν ὕετόν, ὡς ἀν ἡμεῖνον
ἡ ξανθῇ γε κόμη τὰμὰ πίη δάκρυα.

1 The corrupt ἡμεῖνον has probably taken the place of a proper name.

196
THE AMATORY EPIGRAMS

141.—By the Same

By Love I swear, I had rather hear Heliodora's whisper in my ear than the harp of the son of Leto.

142.—Anonymous

Which is it? is the garland the rose of Dionysius, or is he the garland's rose? I think the garland is less lovely.

143.—Meleager

The flowers are fading that crown Heliodora's brow, but she glows brighter and crowns the wreath.

144.—By the Same

Already the white violet is in flower and narcissus that loves the rain, and the lilies that haunt the hillside, and already she is in bloom, Zenaphila, love's darling, the sweet rose of Persuasion, flower of the flowers of spring. Why laugh ye joyously, ye meadows, vainglorious for your bright tresses? More to be preferred than all sweet-smelling posies is she.

145.—Asclepiades

Abide here, my garlands, where I hang ye by this door, nor shake off your leaves in haste, for I have watered you with my tears—rainy are the eyes of lovers. But when the door opens and ye see him, shed my rain on his head, that at least his fair hair may drink my tears.
GREEK ANTHOLOGY

146.—ΚΑΛΛΙΜΑΧΟΣ

Τέσσαρες αἱ Χάριτες· ποτὲ γὰρ μία ταῖς τρισὶ κεῖναις
ἀρτι ποτεπλάσθη, κητι μύροισι νοτεῖ
eυαὶων ἐν πάσιν ἄρξαλοις Βερενίκα,
ἀς ἀτερ οὐδ' αὐταί ταὶ Χάριτες Χάριτες.

147.—ΜΕΛΕΑΓΡΟΤ

Πλέξω λευκὸιον, πλέξω ὅ ἀπαλὴν ἀμα μῦρτοις
νάρκισσου, πλέξω καὶ τὰ γελώντα κρίνα,
πλέξω καὶ κρόκον ἕδυν· ἐτιπλέξω ὅ τάκινθουν
πορφυρῆν, πλέξω καὶ φιλέραστα ῥόδα,
ὡς ἀν ἐπὶ κροτάφοις μυροβοστρύχου Ἡλιοδώρας
εὐπλόκαμον χαίτην ἀνθοβολῆ στέφανος.

J. A. Pott, Greek Love Songs and Epigrams, i. p. 75; H. C. Beeching, In a Garden, p. 98.

148.—ΤΟΥ ΑΥΤΟΥ

Φαιντο湔' ἐν μύθοις ταῦ εὐλαλοῦν Ἡλιοδόραν
νικάσειν αὐτὰς τὰς Χάριτας χάρισιν.

149.—ΤΟΥ ΑΥΤΟΥ

Τίς μοι Ζηνοφίλαν λαλίδαν παρέδειξεν ἐταίραν;
τίς μίαν ἐκ τρισιῶν ἤγαγε μοι Χάριτα;
ἡ ῥ' ἐτύμως ἀνὴρ κεχαρισμένου ἄνυσεν ἔργον,
δῶρα διδούς, καῦταν τὰν Χάριν ἐν χάριτι.

150.—ἈΣΚΛΗΠΙΑΔΟΤ

'Ωμολόγησ' ἥξειν εἰς νύκτα μοι ἡ 'πιβόητος
Νικώ, καὶ σεμνήν ὀμοσε Θεσμοφόρον.'

198
THE AMATORY EPIGRAMS

146.—CALLIMACHUS

The Graces are four, for beside those three standeth a new-erected one, still dripping with scent, blessed Berenice,¹ envied by all, and without whom not even the Graces are Graces.

147.—MELEAGER

I will plait in white violets and tender narcissus mid myrtle berries, I will plait laughing lilies too and sweet crocus and purple hyacinths and the roses that take joy in love, so that the wreath set on Heliodora’s brow, Heliodora with the scented curls, may scatter flowers on her lovely hair.

148.—BY THE SAME

I foretell that one day in story sweet-spoken Heliodora will surpass by her graces the Graces themselves.

149.—BY THE SAME

Who pointed Zenophila out to me, my talkative mistress? Who brought to me one of the three Graces? He really did a graceful deed, giving me a present and throwing in the Grace herself gratis.

150.—ASCLEPIADES

The celebrated Nico promised to come to me for to-night and swore by solemn Demeter. She

¹ Berenice II, Queen of Egypt.
GREEK ANTHOLOGY

κούχ ήκει, φυλακή δὲ παροίχεται. ἀρ’ ἐπιρρκεῖν ἠθελε; τὸν λύχνου, παίδες, ἀποσβέσατε.

151.—ΜΕΛΕΑΓΡΟΤ

Ὅξυβόαι κώνωπες, ἀναιδεῖς, αἴματος ἄνδρῶν σίφωνες, υπερτός κνώδαλα διπτέρυγα, βαιῶν Ζηνοφίλαν, λίτομαι, πάρεθ’ ἤσυχον ὕπνουν εὐδεῖν, τὰμὰ δ’ ἰδοὺ σαρκοφαγεῖτε μέλη.
καίτων πρὸς τὶ μάτην αὐθῶ; καὶ θήρες ἀτεγκτοι τέρπονται τρυφερῷ χρωτὶ χλιανώμενοι.

ἀλλ’ ἐτὶ νῦν προλέγω, κακὰ θρέμματα, λήγετε τόλμης,
ἡ γνώσεσθε χερῶν ζηλοτύπων δύναμιν.

152.—ΤΟΥ ΑΥΤΟΥ

Πταῖς μοι, κώνωψ, ταχὺς ἄγγελος, συασὶ δ’ ἄκρους
Ζηνοφίλας παῦσας προσψιθύριζε τάδε:
“Ἄγρυπνος μίμει σε· σὺ δ’, δο λῆθαργε φιλούντων,
εὐδεῖς.” εἰα, πέτειν ναί, φιλόμουςι, πέτειν

ησυχα δὲ φθέγξαι, μὴ καὶ σύγκοιτον ἑγείρας
κινῆσις ἐπ’ ἐμοὶ ζηλοτύπους ὄδυνας.

ἡν δ’ ἀγάγης τὴν παῖδα, δορὰ στέψω σε λέοντος,
κώνωψ, καὶ δῶσῳ χειρὶ φέρειν ῥόπαλον.

153.—ΑΣΚΛΗΠΙΑΔΟΤ

Νικαρέτης τὸ Πόθοισι βεβαμμένον ἦδυ πρόσωπον,
πυκνὰ δ’ ύψορόφων φαινόμενον θυρίδων,
αἱ χαροται Κλεοφῶντος ἐπὶ προθύρους ἐμάραναν,
Κύπρι φίλη, γυλκεροῦ βλέμματος ἀστεροπαί.

1 βεβαμμένον Wilamowitz: βεβλημένον MS.

200
THE AMATORY EPIGRAMS

comes not and the first watch of night is past. Did she mean then to forswear herself? Servants, put out the light.

151.—MELEAGER

Ye shrill-voiced mosquitoes, ye shameless pack, suckers of men’s blood, Night’s winged beasts of prey, let Zenophila, I beseech ye, sleep a little in peace, and come and devour these my limbs. But why do I supplicate in vain? Even pitiless wild beasts rejoice in the warmth of her tender body. But I give ye early warning, cursed creatures: no more of this audacity, or ye shall feel the strength of jealous hands.

152.—BY THE SAME

Fly for me, mosquito, swiftly on my message, and lighting on the rim of Zenophila’s ear whisper thus into it: “He lies awake expecting thee, and thou sleepest, O thou sluggard, who forgettest those who love thee.” Whrr! away! yea, sweet piper, away! But speak lowly to her, lest thou awake her companion of the night and arouse jealousy of me to pain her. But if thou bringest me the girl, I will hood thy head, mosquito, with the lion’s skin and give thee a club to carry in thy hand.¹

153.—ASCLEPIADES

Nicaretē’s sweet face, bathed by the Loves, peeping often from her high casement, was blasted, dear Cypris, by the flame that lightened from the sweet blue eyes of Cleophon, standing by her door.

¹ i.e. I will give you the attributes of Heracles.
GREEK ANTHOLOGY

154.—ΜΕΛΕΑΓΡΟΤ
Ναὶ τὰν νηξαμέναν χαροποίης ἐνὶ κύμασιν Κύπρῳ,
ἐστὶ καὶ ἐκ μορφᾶς ἀ Τρυφέρα τρυφερά.

155.—ΤΟΥ ΑΥΤΟΥ
Ἠὔτος ἐμῆς κραδίης τὴν εὔλαλον Ἡλιοδόραν
ψυχὴν τῆς ψυχῆς αὐτὸς ἐπλασσεῖ Ἐρώς.

156.—ΤΟΥ ΑΥΤΟΥ
Αἱ φίλερως χαροποίης Ἀσκληπιᾶς οἷα γαλήνης
δῆμασι συμπεῖθει πάντας ἐρωτοπλοεῖν.
W. G. Headlam, Fifty Poems of Meleager, xliii ; A. Esdaile,

157.—ΤΟΥ ΑΥΤΟΥ
Τρηχῦς ὄνυξ ὑπʿ Ἐρωτος ἀνέτραφες Ἡλιοδόρας:
ταῦτης γὰρ δύνει κνίσμα καὶ ἐς κραδίην.

158.—ΑΣΚΛΗΠΙΑΔΟΤ
Ἐρμιόνη πιθανὴ ποτ’ ἐγὼ συνέπαιξον, ἔχονσι
ζωνίων ἐξ ἀνθέων ποικίλον, ὅ Παφίη,
χρύσεα γράμματ’ ἔχον. διόλου δ’ ἐγέγραψιν,
"Φίλιε με·
καὶ μὴ λυπηθῆς, ἣν τις ἔχῃ μ’ ἔτερος."
J. A. Pott, Greek Love Songs and Epigrams, i. p. 28.

159.—ΣΙΜΩΝΙΔΩΤ
Βοΐδιον ἡλητρὶς καὶ Πυθιᾶς, αἳ ποτ’ ἔρασται,
σοί, Κύπρι, τὰς ζώνας τὰς τε γραφᾶς ἔθεσαν.
ἐμπορε καὶ φορτηγε, τὸ σοῦ βαλλάντιον οἴδειν
καὶ πόθεν αἳ ξώναι καὶ πόθεν οἱ πίνακες.

202
THE AMATORY EPIGRAMS

154.—MELEAGER

By Cypris, swimming through the blue waves, Tryphera is truly by right of her beauty tryphera (delicate).

155.—BY THE SAME

Within my heart Love himself fashioned sweet-spoken Heliodora, soul of my soul.

156.—BY THE SAME

Love-loving Asclepias, with her clear blue eyes, like summer seas, persuadeth all to make the love-voyage.

157.—BY THE SAME

Love made it grow and sharpened it, Heliodora’s finger-nail; for her light scratching reaches to the heart.

158.—ASCLEPIADES

I played once with captivating Hermione, and she wore, O Paphian Queen, a zone of many colours bearing letters of gold; all round it was written, “Love me and be not sore at heart if I am another’s.”

159.—SIMONIDES

Boidion, the flute-player, and Pythias, both most lovable once upon a time, dedicate to thee, Cypris, these zones and pictures. Merchant and skipper, thy purse knows whence the zones and whence the pictures.
GREEK ANTHOLOGY

160.—ΜΕΛΕΑΓΡΟΤ
Δημώ λευκοπάρειε, σὲ μὲν τις ἔχων ὑπόχρωτα
tέρπεται· ἂ δ' ἐν ἔμοι νῦν στενάχει κραδία.
eἰ δὲ σαββατικὸς κατέχει πόθος, οὐ μέγα θαύμα·
ἐστι καὶ ἐν ψυχροῖς σάββασι θερμὸς Ἐρως.

161.—ΗΔΤΛΟΤ, οἱ δὲ ΑΣΚΛΗΠΙΑΔΟΤ
Εὐφρω καὶ Θαῖς καὶ Βοΐδιον, αἱ Διομήδους
γραῖαι, ναυκλήρων ὀλκάδες εἰκόσωροί,
Ἄγιν καὶ Κλεοφώντα καὶ Ἀνταγόρην, ἐν ἐκάστῃ,
γυμνοῦσ, ναυγγὼν ἰσονας, ἐξέβαλον.
ἀλλὰ σὺν αὐταῖς νηυσὶ τὰ ληστρικὰ τῆς Ἀφροδίτης
5
feύγετε· Σειρήνων αἴδε γὰρ ἐχθρότεραι.

162.—ΑΣΚΛΗΠΙΑΔΟΤ
Ἡ λαμπρή μ' ἔτρωσε Φιλαίνων· εἰ δὲ τὸ τραύμα
μὴ σαφές, ἀλλ' ὁ πόνος δῦνται εἰς ὄνυχα.
oἶχομ', Ἐρωτε, δολωλα, διοίχομαι· εἰς γὰρ ἐταίρων
νυστάξων ἐπέβην, οἴδ', ἔβιγον τ' Ἀτίδα.

163.—ΜΕΛΕΑΓΡΟΤ
Ἀνθοδίαιτε μέλισσα, τὶ μοι χρῶς Ἡλιοδώρας
ψαύεις, ἐκπρολιποῦσ' εἰαρινᾶς κάλυκας;
ἢ σὺ γε μηνύεις ὅτι καὶ γλυκὺ καὶ δυσύποιστον,
τικρόν ἀεὶ κραδία, κέντρον Ἐρωτος ἔχει;
ναι δοκέω, τούτ' εἴπας. Ἰῶ, φιλέραστε, παλίμπους
5
στείχε· πάλαι τὴν σὴν οἰδάμεν ἄγγελίην.


204
THE AMATORY EPIGRAMS

160.—MELEAGER

White-cheeked Demo, some one hath thee naked next him and is taking his delight, but my own heart groans within me. If thy lover is some Sabbath-keeper¹ no great wonder! Love burns hot even on cold Sabbaths.

161.—HEDYLUS OR ASCLEPIADES

Euphro, Thais and Boidion, Diomedes' old women, the twenty-oared transports of ship-captains, have cast ashore, one apiece, naked and worse off than shipwrecked mariners, Agis, Cleophon and Antagoras. But fly from Aphrodite's corsairs and their ships; they are worse foes than the Sirens.

162.—ASCLEPIADES

Cruel Philaenion has bitten me; though the bite does not show, the pain reaches to my finger-tips. Dear Loves, I am gone, 'tis over with me, I am past hope; for half-asleep I trod upon a whore,² I know it, and her touch was death.

163.—MELEAGER

O flower-nurtured bee, why dost thou desert the buds of spring and light on Heliodora's skin? Is it that thou wouldst signify that she hath both sweets and the sting of Love, ill to bear and ever bitter to the heart? Yea, meseems, this is what thou sayest. "Off with thee back to thy flowers, thou flirt! It is stale news thou bringest me."

¹ i.e. a Jew.
² ἑράπαυ "a whore" is put contra expectationem for ἠχιδναῦ "a viper."

205
GREEK ANTHOLOGY

164.—ΑΣΚΛΗΠΙΑΔΟΤ

Νῦξ· σὲ γὰρ οὐκ ἀλλην μαρτύρομαι, οἶνα μ᾽ ὑβρίζει Πυθιάς ἢ Νικώς, οὕσα φιλεξαπάτεις· κληθεῖς, οὐκ ἁκλητος, ἐλήλυθα. ταῦτα παθοῦσα σοι μέμψατ' ἐτ' ἐμόις στᾶσα παρὰ προθύρους.

165.—ΜΕΛΕΑΓΡΟΤ

„Εν τόδε, παμμῆτερα θεῶν, λίτομαι σε, φίλη Νῦξ, ναὶ λίτομαι, κόμων σύμπλανε, πότιμα Νῦξ, εἰ τις ὑπὸ χλαίνη βεβλημένος Ἡλιοδώρας θάλπηται, ὑπναπάτη χρωτὶ χλιαινόμενος, κοιμάσθω μὲν λύχνος· ὃ δ᾽ ἐν κολπαίσιν ἐκείνης 5 ῥιπτασθεῖς κείσθω δεύτερος Ἐνδυμίων.

166.—ΤΟΥ ΑΥΤΟΥ

„Ω νῦξ, ὃ φιλάγρυντος ἐμοὶ πόθος Ἡλιοδώρας, καὶ ἃσκολιῶν ὀρθρών 1 κυίσματα ὀδρυχαρή, ἀρα μένει στοργῆς ἐμὰ λείψανα, καὶ τὸ φίλημα μνημόσυνον ψυχρᾶθα θάλπητ' ἐν εἰκασία; ἀρὰ γ᾽ ἔχει σύγκοιτα τὰ δάκρυα, κάμον ὄνειρον ψυχαπάτην στέρνοις ἀμφιβαλοῦσα φιλεῖ; ἡ νέος ἄλλος ἑρως, νέα παῖγνια; Μήποτε, λύχνε, ταῦτ' ἐσίδης, εἰς δ᾽ ὡς παρέδωκα φύλαξ.

167.—ΑΣΚΛΗΠΙΑΔΟΤ

Τετὸς ἤν καὶ νῦξ, καὶ τὸ τρίτον ἄλγος ἔρωτι, οἶνος· καὶ βορέης ψυχρός, ἐγὼ δὲ μόνος.

1 The first hand in MS. has ὅρθρων.
THE AMATORY EPIGRAMS

164.—ASCLEPIADES

Night, for I call thee alone to witness, look how shamefully Nico's Pythias, ever loving to deceive, treats me. I came at her call and not uninvited. May she one day stand at my door and complain to thee that she suffered the like at my hands.

165.—MELEAGER.

Mother of all the gods, dear Night, one thing I beg, yea I pray to thee, holy Night, companion of my revels. If some one lies cosy beneath Heliodora's mantle, warmed by her body's touch that cheateth sleep, let the lamp close its eyes and let him, cradled on her bosom, lie there a second Endymion.¹

166.—BY THE SAME

O Night, O longing for Heliodora that keepest me awake, O tormenting visions of the dawn full of tears and joy,² is there any relic left of her love for me? Is the memory of my kiss still warm in the cold ashes of fancy? Has she no bed-fellow but her tears and does she clasp to her bosom and kiss the cheating dream of me? Or is there another new love, new dalliance? Mayst thou never look on this, dear lamp; but guard her well whom I committed to thy care.

167.—ASCLEPIADES

It was night, it was raining, and, love's third burden, I was in wine; the north wind blew cold

¹ i.e. sound asleep.
² The text is corrupt here, and no satisfactory emendation has been proposed. The rendering is therefore quite conjectural.
GREEK ANTHOLOGY

άλλ’ ὁ καλὸς Μόσχος πλέον ἵσχυεν. "Αἱ σὺ γὰρ οὕτως
ηλυχε, οὔδὲ θύρην πρὸς μίαν ἰσυχάσας."
τῇ δὲ τοσαῦτ᾽ ἐβόησα βεβρεγμένος. "Ἀχρὶ τίνος,
Ζεῦ; Ζεῦ φίλε, σύγχουν: καύτος ἔραν ἔμαθες."

168.—ΑΔΗΛΟΝ

Καὶ πυρὶ καὶ νυφετῷ με καὶ, εἰ βούλοιο, κεραυνῷ
βάλλε, καὶ εἰς κρημνὸς ἔλκε καὶ εἰς πελάγης
τὸν γὰρ ἀπαυδήσαντα πόθοις καὶ Ἐρωτὶ δαμέντα
οὔδὲ Διὸς τρύχει πῦρ ἐπιβαλλόμενον.

169.—ΑΣΚΛΗΠΙΑΔΟΤ

Ἡδὲ βέρους διψῶντες χιων ποτόν. Ἡδὲ δὲ ναύταις
ἐκ χειμωνὸς ἰδεῖν εἰάριων ξέφυρον.
ἡδίον δ᾽ ὅποταν κρύψῃ μία τοὺς φιλέοντας
χλαίνα, καὶ αἰνηταί Κύπρις ὑπ᾽ ἀμφοτέρων.


170.—ΝΟΣΣΙΔΟΣ

"Ἀδιον οὔδὲν ἔρωτος, ἀ δ᾽ ὀλβια, δεύτερα πάντα
ἔστιν. ἀπὸ στόματος δ᾽ ἐπτυσά καὶ τὸ μέλι.
τούτῳ λέγει Νοσσίς: τίνα δ᾽ ἀ Κύπρις οὐκ ἐφιλασεν,
οὐκ οὔδεν κήρα γ᾽ ἅνθεα ποία ρόδα.


1 γʹ Reitzenstein; τʹ MS.

208
THE AMATORY EPIGRAMS

and I was alone. But lovely Moschus overpowered all. “Would thou didst wander so, and didst not rest at one door.” So much I exclaimed there, drenched through. “How long Zeus? Peace, dear Zeus! Thou too didst learn to love.” ¹

168. — ANONYMOUS

HURL fire and snow upon me, and if thou wilt, strike me with thy bolt, or sweep me to the cliffs or to the deep. For he who is worn out by battle with Desire and utterly overcome by Love, feels not even the blast of Jove’s fire.

169. ASCLEPIADES

SWEET in summer a draught of snow to him who thirsts, and sweet for sailors after winter’s storms to feel the Zephyr of the spring. But sweeter still when one cloak doth cover two lovers and Cypris hath honour from both.

170. NOSSIS

“Nothing is sweeter than love; all delightful things are second to it, and even the honey I spat from my mouth.” Thus saith Nossis, but if there be one whom Cypris hath not kissed, she at least knows not what flowers roses are.

¹ The epigram is very obscure and probably corrupt. The last words are addressed to Zeus as the weather god, but it is not evident who “thou” in line 3 is. The MS. there, it should be mentioned, has καὶ σὺ — Ἠλυθές, “And thou didst come.”

209
171.—ΜΕΛΕΑΓΡΟΤ

Τὸ σκύφος ἀδύ γέγηθε, λέγει δ' ὅτι τὰς φιλέρωτος
Ζηνοφίλας φαύει τοῦ λαλιοῦ στόματος.
ὀλβιον· εἴθ' υπ' ἐμοίς νῦν χείλεσι χείλεα θείσα
ἀπνευστὶ ψυχὰν τὰν ἐν ἐμοὶ προπίοι.

172.—ΤΟΥ ΑΥΤΟΥ

"Ορθε, τί μοι, δυσέραστε, ταχὺς περὶ κόσμον
ἐπέστης
ἀρτι φίλας Δημοὺς χρωτὶ χλαίνωμένω;
εἴθε πάλιν στρέψας ταχύν ὁ ὅρομον Ἠσπερόσ ἐγ' ἡ,
ὡ γλυκόν φῶς βάλλων εἰς ἐμε πικρότατον.
ἡδη γὰρ καὶ πρόσθεν ἐπ' Ἀλκμήνῃ Διὸς ἥλθες
ἀντίος: οὐκ ἀδησὶ ἔσσι παλινδρομής.

173.—ΤΟΥ ΑΥΤΟΥ

"Ορθε, τί νῦν, δυσέραστε, βραδὺς περὶ κόσμον
ἐλίσση,
ἀλλος ἐπεὶ Δημοὺς θάλπηθ' ὑπὸ χλαίδι;
ἀλλ' ὀτε τὰν ῥαδινὰν κόλπον ἔχον, ὡκὺς ἐπέστης,
ὡς βάλλων ἐπ' ἐμοὶ φῶς ἐπιχαίρεκακον.


174.—ΤΟΥ ΑΥΤΟΥ

Εὐδεῖς, Ζηνοφίλα, τουφερόν θάλος. εἰθ' ἐπὶ σοὶ νῦν
ἀπτερος εἰσῆμεν"Τπνος ἐπὶ βλεφάροις,
ὡς ἐπὶ σοὶ μηδ' οὔτος, ὦ καὶ Διὸς ὀμματα θέλγων,
φοιτήσαι, κάτεχον δ' αὐτός ἐγὼ σε μόνος.

210
THE AMATORY EPIGRAMS

171.—MELEAGER

The wine-cup feels sweet joy and tells me how it touches the prattling mouth of Zenophila the friend of love. Happy cup! Would she would set her lips to mine and drink up my soul at one draught.

172.—BY THE SAME

Why dost thou, Morning Star, the foe of love, look down on my bed so early, just as I lie warm in dear Demo's arms? Would that thou couldst reverse thy swift course and be the Star of Eve again, thou whose sweet rays fall on me most bitter. Once of old, when he lay with Alcmena, thou didst turn back in sight of Zeus; thou art not unpractised in returning on thy track.

173.—BY THE SAME

O Morning-star, the foe of love, slowly dost thou revolve around the world, now that another lies warm beneath Demo's mantle. But when my slender love lay in my bosom, quickly thou camest to stand over us, as if shedding on me a light that rejoiced at my grief.

174.—BY THE SAME

Thou sleepest, Zenophila, tender flower. Would I were Sleep, though wingless, to creep under thy lashes, so that not even he who lulls the eyes of Zeus, might visit thee, but I might have thee all to myself.
175.—TOY AYTOY

Οδ' ὤτι μοι κενὸς ὀρκὸς, ἐπεὶ σὲ γε τὴν φιλάσωτον
μηνύει μυρόπνους ἀρτιβρεχῆς πλόκαμος,
μηνύει δ' ἀγρυπνὸν ἵδον βεβαρημένον ὄμμα,
καὶ σφιγκτὸς στεφάνων ἁμφί κόμαις μέτος:
ἐσκυλταὶ δ' ἀκόλαστα πεφυμένος ἄρτι κίκινος,
πάντα δ' ὑπ' ἀκρήτου γυνὰ σαλευτὰ φορεῖς.
ἔρρε, γυναὶ πάγκοινε· καλεῖ σε γὰρ ἡ φιλόκωμος
πηκτίς καὶ κροτᾶλων χειροτυπῆς πάταγος.

176.—TOY AYTOY

Δεινὸς Ἕρως, δεινὸς. τι δὲ τὸ πλέον, ἥν πάλιν εἰπὼ,
καὶ πάλιν, οἰμώξων πολλάκι, "δεινὸς Ἕρως";
ἡ γὰρ ὁ παῖς τούτοις γελᾶ, καὶ πυκνὰ κακισθεῖς
ἐδειεῖ. ἥν δ' εἰπὼ λοίδορα, καὶ τρέφεται.
θάυμα δὲ μοι, πῶς ἄρα διὰ γλαυκοῖο φανεῖσα
κύματος, εξ υγροῦ, Κύπρι, σὺ πῦρ τέτοκας.

177.—TOY AYTOY

Κηρύσσω τὸν Ἕρωτα, τὸν ἄγριον· ἄρτι γὰρ ἄρτι
ὀρθρῖνὸς ἐκ κόιτας φχέτ' ἀποπτάμενος.
ἐστὶ δ' ὁ παῖς γλυκύδακρυς, ἅελαλος, ὥκυς, ἄθαμβής,
σιμὰ γελῶν, πτερόεις νώτα, φαρετροφόρος.
πατρός δ' οὐκέτ', ἔχω φράξειν τόν· οὐτε γὰρ Ἀἰθήρ, 5
οὐ Χθὼν φησὶ τεκεῖν τὸν θρασύν, οὐ Πέλαγος·
πάντη γὰρ καὶ πᾶσιν ἀπέχθεται. ἀλλ' ἐσορᾶτε
μή που νῦν ψυχαῖς ἀλλὰ τίθησι λίνα.
καίτοι κεῖνος, ἵδον, περὶ φοιλεόν. ὦ με λέληθας,
tοξότα, Ζηνοφίλας ὄμμασι κρυπτόμενος.

H. C. Beeching, In a Garden, p. 101.

212
THE AMATORY EPIGRAMS

175.—By the Same

I know thy oath is void, for they betray thy wantonness, these locks still moist with scented essences. They betray thee, thy eyes all heavy for want of sleep, and the garland's track all round thy head. Thy ringlets are in unchaste disorder all freshly tousled, and all thy limbs are tottering with the wine. Away from me, public woman; they are calling thee, the lyre that loves the revel and the clatter of the castanets rattled by the fingers.

176.—By the Same

Dreadful is Love, dreadful! But what avails it though I say it again and yet again and with many a sigh, "Love is dreadful"? For verily the boy laughs at this, and delights in being ever reproached, and if I curse, he even grows apace. It is a wonder to me, Cypris, how thou, who didst rise from the green sea, didst bring forth fire from water.

177.—By the Same

The town-crier is supposed to speak

Lost! Love, wild Love! Even now at dawn he went his way, taking wing from his bed. The boy is thus,—sweetly-tearful, ever chattering, quick and impudent, laughing with a sneer, with wings on his back, and a quiver slung on it. As for his father's name I can't give it you; for neither Sky nor Earth nor Sea confess to the rascal's parentage. For everywhere and by all he is hated; but look to it in case he is setting now new springs for hearts. But wait! there he is near his nest! Ah! little archer, so you thought to hide from me there in Zenophila's eyes!
178.—ΤΟΥ ΑΥΤΟΥ
Πωλείσθω, καὶ ματρὸς ἔτ' ἐν κόλποις καθεύδων,
πωλείσθω. τί δ' ἦν τὸ θρασύ τοῦτο τρέφειν;
καὶ γὰρ σιμὸν ἐφυ καὶ ὑπόπτερον, ἄκρα δ' ὄνυξιν
κνίζει, καὶ κλαῖον πολλὰ μεταξὺ γελά.
πρὸς δ' ἔτι λοιπὸν ἀθρεπτον, ἀείλαλον, ὅξ' ἤ
dedorκός,
ἀγριον, οὔτ' αὐτὴ μητρὶ φίλη τιθασών·
Pάντα τέρας. τούγαρ πεπράσεται. εἰ τις ἀπόπλους
ἐμπορος ὄνεισθαι παῖδα θέλει, προσίτω.
καίτοι λίσσετ', ίδού, δεδακρυμένος. οὐ' σ' ἔτι
πωλῶ.
θάρσει. Ζηνοφίλα σύντροφος ὄδε μένε.

179.—ΤΟΥ ΑΥΤΟΥ
Ναὶ τὰν Κύπριν, Ὁρος, φλέξω τὰ σὰ πάντα
πυρώσας,
τὸξα τε καὶ Σκυθικὴν ιδόκον φαρέτρην·
φλέξω, ναὶ. τί μάταια γελάς, καὶ σιμὰ σεσηρώς
μυχθίζεις; τάχα που σαρδάκιν γελάσεις.
ἡ γάρ σεν τὰ ποδηγὰ Πόθων ὑκύπτερα κόψας,
χαλκόδετον σφίγξω σοῖς περὶ ποσσὶ πέθην.
καίτοι Καδμείου κράτος οἰσομεν, εἰ σε πάροικον
ψυχὴ συζεύξω, λύγκα παρ' αἰππολίως.
ἀλλ' ἱδι, δυσνίκητε, λαβῶν δ' ἐπὶ κούφα πέδιλα
ἐκπέτασον ταχινῶς εἰς ἐτέρους πτέρυγας.

180.—ΤΟΥ ΑΥΤΟΥ
Τί ἔνον, εἰ βροτολογός Ὁρος τὰ πυρίτων τὸξα
βάλλει, καὶ λαμυρὼς ὃμμασι πικρὰ γελα;
THE AMATORY EPIGRAMS

178.—By the Same

Sell it! though it is still sleeping on its mother's breast. Sell it! why should I bring up such a little devil? For it is snub-nosed, and has little wings, and scratches lightly with its nails, and while it is crying often begins to laugh. Besides, it is impossible to suckle it; it is always chattering and has the keenest of eyes, and it is savage and even its dear mother can't tame it. It is a monster all round; so it shall be sold. If any trader who is just leaving wants to buy a baby, let him come hither. But look! it is supplicating, all in tears. Well! I will not sell thee then. Be not afraid; thou shalt stay here to keep Zenophila company.

179.—By the Same

By Cypris, Love, I will throw them all in the fire, thy bow and Scythian quiver charged with arrows. Yea, I will burn them, by—. Why laugh so silliely and snicker, turning up thy nose? I will soon make thee laugh to another tune. I will cut those rapid wings that show Desire the way, and chain thy feet with brazen fetters. But a sorry victory shall I gain if I chain thee next my heart, like a wolf by a sheep-fold.¹ No! be off! thou art ill to conquer; take besides these light, winged shoes, and spreading thy swift wings go visit others.

180.—By the Same

What wonder if murderous Love shoots those arrows that breathe fire, and laughs bitterly with

¹ Literally "a lynx by a goat-fold."
GREEK ANTHOLOGY

ού μάτηρ στέργει μέν "Αρη, γαμέτις δὲ τέτυκται
'Αφαίστοου, κοινὰ καὶ πυρὶ καὶ ξέφειν;
ματρὸς δ' οὗ μάτηρ ἀνέμων μάστιξι Θάλασσα
τραχὺ βοᾷ; γενέτας δ' οὔτε τις οὔτε τινός.
tούνεκεν 'Αφαίστοου μὲν ἔγει φλόγα, κύμασι δ' ὀργὰν
στέρξεν ἵσαν, Ἀρεως δ' αἰματόφυρτα βέλη.

181.—ΑΣΚΛΗΠΙΑΔΟΤ

Τῶν ἄκαριων ἡμῶν λάβε ἀκώλακας (ἄλλα πόθ' ἦξετ'),
καὶ πέντε στεφάνους τῶν ῥοδίων. τί τὸ πάξ;
οὔ φής κέρματ' ἔχειν; διολωλαμεν. οὔ τροχιεῖ τις
τῶν Δαπίθην; ληστήν, οὔ θεράποντ' ἔχομεν.
οὔκ ἄσικεῖς; οὐδέν; φέρε τὸν λόγον· ἐλθέ τοι λαβοῦσα,
Φρύνη, τάς ψῆφους. ὃ μεγάλου κινάδους.
πέντ' οίνον δραχμῶν· ἄλλας δύο . . .
ἂτα λέγεις σκόμβροι ἑθέσμυκες σχάδουνες.
αὐριον αὐτὰ καλῶς λογιούμεθα· νῦν δὲ πρὸς
Ἀδεξραν
τὴν μυρόπωλιν ηῶν, πέντε λάβε άργυρέας.
εἰπὲ δὲ σμείυν, Βάκχου διὶ πέντ' ἐφίλησεν
ἐξῆς, ων κλίνη μάρτυς ἐπεγράφετο.

182.—ΜΕΛΕΑΓΡΟΤ

"Αγγειλον τάδε, Δορκάς· ἵδον πάλι δεύτερον αὐτῆ
καὶ τρίτον ἄγγειλον, Δορκάς, ἀπαντα. τρέχει
μηκέτι μέλλε, πέτου—βραχύ μοι, βραχύ, Δορκάς,
ἐπίσχες.
Δορκάς, ποῦ σπεύδεις, πρίν σε τὰ πάντα μαθεῖν;

216
THE AMATORY EPIGRAMS

cruel eyes! Is not Ares his mother's lover, and Hephaestus her lord, the fire and the sword sharing her? And his mother's mother the Sea, does she not roar savagely flogged by the winds? And his father has neither name nor pedigree. So hath he Hephaestus' fire, and yearns for anger like the waves, and loveth Ares' shafts dipped in blood.

181.—ASCLEPIADES

Buy us some . . . (but when will he come?) and five rose wreaths.—Why do you say "pax"? You say you have no change! We are ruined; won't someone string up the Lapith beast! I have a brigand not a servant. So you are not at fault! Not at all! Bring your account. Phryne, fetch me my reckoning counters. Oh the rascal! Wine, five drachmae! Sausage, two! ormers you say, mackerel . . . honeycombs! We will reckon them up correctly to-morrow; now go to Aeschrə's perfumery and get five silver bottles (?) Tell her as a token that Bacchon kissed her five times right off, of which fact her bed was entered as a witness.2

182.—MELEAGER

Give her this message, Dorcas; look! tell her it twice and repeat the whole a third time. Off with you! don't delay, fly!—just wait a moment, Dorcas! Dorcas, where are you off to before I've told you all?

1 i.e. that will do.
2 The epigram is exceedingly corrupt. The point seems to lie as in No. 185 in his giving an expensive order after all his complaint about charges.

217
GREEK ANTHOLOGY

πρόσθες δ’ οίς εὐρηκα πάλαι—μάλλον δέ (τι ληρῷ;) 5
μηδὲν ὅλως εἰπτῆς—ἀλλ’ ὅτι—πάντα λέγει:
μὴ φείδου τὰ ἀπαντα λέγειν. καίτοι τί σε, Δορκάς,
ἐκπέμπω, σὺν σοι καύτος, ἰδοῦ, προάγων;

J. H. Merivale, in Collections from the Greek Anthology, 1833, p. 220; J. A. Pott, Greek Love Songs and Epigrams, i. 67.

183.—ΠΟΣΕΙΔΙΠΠΟΣ

Τέσσαρες οἱ πίνοντες· ἐρωμένη ἔρχεθ’ ἔκάστῳ.
ὅκτῳ γινομένους ἐν Χίου οὐχ ἴκανόν.
παιδάριον, βαδίσας πρὸς Ἀριστίουν, εἰπτὲ τὸ πρῶτον
ἡμιδεῖς πέμψας. χοῦς γὰρ ἀπείσι δύο
ἀσφαλέως· οἴμαι δ’ ὅτι καὶ πλέον. ἀλλὰ τρόχαζε· 5
ὠρας γὰρ πέμπτης πάντες ἀθροιζόμεθα.

184.—ΜΕΛΕΑΓΡΟΤ

"Εγγών, οὐ μ’ ἔλαθες· τί θεοὺς; οὐ γὰρ με λέληθας·
ἐγγών· μηκέτι νῦν ὁμονε· πάντε ἐμαθον.
ταὐτ’ ἦν, ταὐτ’, ἐπίορκε; μόνη σὺ πάλιν, μόνῃ
ὑπνοῖς;
ὦ τόλμης· καὶ νῦν, νῦν ἔτι φησὶ· μόνῃ.
οὐχ οὗ περὶβλεπτὸς σε Κλέων; καὶ μὴ... τί δ’
ἀπειλῶ;
ἐρρε, κακῶν κοίτης θηρίων, ἔρρε τάχος.
καίτοι σοι δόσω τερπνῆν χάριν· οὐδ’ ὅτι βούλει
κεῖνον ὀράν· αὐτοῦ δέσμον ὁδείς μένε.

185.—ΑΣΚΛΗΠΙΑΔΟΣ

Εἰς ἀγορὰν βαδίσας, Δημήτριε, πρεῖς παρ’ Ἀμύντου
γλαυκίσκους αἴτει, καὶ δέκα φυκίδια.
THE AMATORY EPIGRAMS

Just add to what I told you before—or rather (what a fool I am!) don’t say anything at all—only that—Tell her everything, don’t hesitate to say everything. But why am I sending you, Dorcas? Don’t you see I am going with you—in front of you?

183.—POSIDIPPUSS

We are four at the party, and each brings his mistress; since that makes eight, one jar of Chian is not enough. Go, my lad, to Aristius and tell him the first he sent was only half full; it is two gallons short certainly; I think more. But look sharp, for we all meet at five.¹

184.—MELEAGER

I know it; you did not take me in; why call on the gods? I have found you out; I am certain; don’t go on swearing you didn’t; I know all about it. That was what it was then, you perjured girl! Once more you sleep alone, do you, alone? Oh her brazen impudence! still she continues to say “Alone.” Did not that fine gallant Cleon, eh?—and if not he—but why threaten? Away with you, get out double quick, you evil beast of my bed! Nay but I shall do just what will please you best; I know you long to see him; so stay where you are my prisoner.

185.—ASCLEPIADES

Go to the market, Demetrius, and get from Amyntas three small herrings and ten little lemon-

¹ About 11 A.M.
GREEK ANTHOLOGY

καὶ κυφᾶς καρίδας (ἀριθμήσει δὲ σοι αὐτὸς)
eἰκοσι καὶ τέτορας δεύρο λαβῶν ἀπιθί.
καὶ παρὰ Θαυβορίου ῥόδινους ἔξ πρόσλαβε . . .
καὶ Τρυφέραν ταχέως ἐν παρόδῳ κάλεσον.

186.—ΠΟΣΕΙΔΙΙΠΠΟΤ
Μὴ μὲ δόξει πιθανοῖς ἀπατᾷν δάκρυσιν, Φιλαινί.
oίδα· φιλείς γὰρ ὅλως οὐδένα μείζον ἐμοῦ,
tοῦτον ὅσον παρ’ ἐμοὶ κέκλισαι χρόνον· εἰ δ’
ἔστερός σε
eἰχε, φιλείν ἀν ἔφης μείζον ἐκείνον ἐμοῦ.

187.—ΜΕΛΕΑΓΡΟΤ
Εἰπὲ Λυκαιώδι, Δορκάς: „Ἰδ’ ὡς ἐπίτηκτα φι-
λούσα
ἵλως· οὐ κρύπτει πλαστὸν ἔρωτα χρόνους.”

188.—ΔΕΩΝΙΔΟΤ
Οὐκ ἄδικεώ τὸν Ἐρωτα. γυλκύς, μαρτύρομαι
ἀυτὴν.
Κύπριν· βέβλημαι δ’ ἐκ δολίου κέρας,
καὶ πᾶς τεφροῦμαι· θερμὸν δ’ ἐπὶ θερμῆ ἱάλλει
ἄτρακτον, λωφὰ δ’ οὐδ’ ὅσον ἱοβολῶν.
χωθεῖτος τὸν ἀλιτρὸν ἐγώ, κεὶ πτηνὸς ὁ δαίμων,
τίσομαι· εγκλήμων δ’ ἐσσοῦ ἀλεξόμενος;

189.—ἈΣΚΛΗΠΙΑΔΟΤ
Νῦξ μακρῇ καὶ χείμα, μέσην δ’ ἐπὶ Πλειάδα
dύνει
καγω πάρ προθύροις νίσσομαι ύμενος.
THE AMATORY EPIGRAMS

soles¹; and get two dozen fresh prawns (he will count them for you) and come straight back. And from Thauborius get six rose-wreaths—and, as it is on your way, just look in and invite Tryphera.²

186.—POSIDIPPUS

Don’t think to deceive me, Philaenis, with your plausible tears. I know; you love absolutely no one more than me, as long as you are lying beside me; but if you were with someone else, you would say you loved him more than me.

187.—MELEAGER

Tell to Lycaenis, Dorcas, “See how thy kisses are proved to be false coin. Time will ever reveal a counterfeit love.”

188.—LEONIDAS OF TARENTUM

It is not I who wrong Love. I am gentle, I call Cypris to witness; but he shot me from a treacherous bow, and I am all being consumed to ashes. One burning arrow after another he speeds at me and not for a moment does his fire slacken. Now I, a mortal, shall avenge myself on the transgressor though the god be winged. Can I be blamed for self-defence?

189.—ASCLEPIADES

The night is long, and it is winter weather, and night sets when the Pleiads are half-way up the sky. I pass and repass her door, drenched by the rain,

¹ I give these names of fish verbi gratia, only as being cheap.
² The joke lies in the crescendo.
GREEK ANTHOLOGY

τρωθείς τῆς δολίης κείνης πόθιν' ού γὰρ ἔρωτα
Κύπρις, ἀνυηρὸν δ' ἐκ πυρὸς ἤκε βέλος.

190.—ΜΕΛΕΑΓΡΟΤ

Κύμα τὸ πικρόν Ἕρωτος, ἁκοίμητοι τε πυέοντες
Ζῆλοι, καὶ κώμων χειμέριον πέλαγος,
ποί φέρομαι; πάντη δὲ φρενῶν οίκας ἀφεῖναι.
ἡ πάλι τὴν τρυφερὴν Σκύλλαν ἐποψάμεθα;

191.—ΤΟΥ ΑΥΤΟΥ

Ἀστρα, καὶ ἡ φιλέρωσι καλὸν φαίνονσα Σελήνη,
καὶ Νύξ, καὶ κώμων σύμπλανον ὀργάνων,
ἀρά γε τὴν φιλάσωτον ἐτ' ἐν κοίταισιν ἄθρησιν
ἀγρυπνον, λύχνω πόλλῳ ἀποκλαομένην;
ἡ τῶν ἔχει σύγκοιτον; ἐπὶ προθύρωσι μαράνας
δάκρυσιν ἐκδήσῃ τοὺς ἱκέτας στεφάνισιν,
ἐν τὸδ’ ἐπιγράψας. "Κύπρι, σοὶ Μελέαγρος, ὁ
μύστῃς
σῶν κώμων, στοργῆς σκῦλα τάδ’ ἐκρέμασεν."

192.—ΤΟΥ ΑΥΤΟΥ

Γυμνὴν ἦν ἔσιδης Καλλίστιον, ὃ ἐξεν, φήσεις:
"Ἡλλακταί διπλοῦν γράμμα Συρηκοσίων."

193.—ΔΙΟΣΚΟΡΙΔΟΤ

'Η τρυφερή μ’ ἠγρευσε Κλεώ τὰ γαλάκτων',
"Αδωνι,
τῇ σῇ κοψαμένῃ στήθεα παννυχίδι.
THE AMATORY EPIGRAMS

smitten by desire of her, the deceiver. It is not love that Cypris smote me with, but a tormenting arrow red-hot from the fire.

190.—MELEAGER

O briny wave of Love, and sleepless gales of Jealousy, and wintry sea of song and wine, whither am I borne? This way and that shifts the abandoned rudder of my judgement. Shall we ever set eyes again on tender Scylla?

191.—BY THE SAME

O stars, and moon, that lightest well Love's friends on their way, and Night, and thou, my little mando-line, companion of my serenades, shall I see her, the wanton one, yet lying awake and crying much to her lamp; or has she some companion of the night? Then will I hang at her door my suppliant garlands, all wilted with my tears, and inscribe thereon but these words, "Cypris, to thee doth Meleager, he to whom thou hast revealed the secrets of thy revels, suspend these spoils of his love."

192.—BY THE SAME

 Stranger, were you to see Callistion naked, you would say that the double letter of the Syracusans has been changed into T.2

193.—DIOSCORIDES

Tender Cleo took me captive, Adonis, as she beat her breasts white as milk at thy night funeral

1 i.e. the Greek Χ, said to be the invention of Epicharmus.
2 She should have been called Callischion, "with beautiful flanks."
GREEK ANTHOLOGY

ei dōsēi kāmoi ταύτην χάριν, ἥν ἀποπνεύσω, μὴ πρόφασις, σύμπλουν σύν με λαβῶν ἀπάγου.

194.—ΠΟΣΕΙΔΙΙΠΠΟΤ Ἡ ΑΣΚΛΗΠΙΑΔΟΤ

Αὔτοι τὴν ἀπαλὴν Εἰρήνην ἤγον ὧν Ἑρωτε,  
Κύπριδος ἐκ χρυσέων ἐρχομένην θαλάμων,  
ἐκ τριχὸς ἄχρι ποδῶν ἵερόν θάλος, οὐά τε λύγδου  
γλυπτὴν, παρθενίων βριθομένην χαρώτων·  
καὶ πολλοὺς τότε χερσίν ἐπʼ ἦθελοις δίστοις  
tόξου πορφυρές ἥκαν ἀφʼ ἀρπεδώνης.

195.—ΜΕΛΕΑΓΡΟΤ

Αἱ τρισσαὶ Χάριτες τρισσὸν στεφάνωμα συνείραν  
Ζηνοφίλα, τρισσαὶ σύμβολα καλλοσύνας·  
ἀ μὲν ἐπὶ χρωτὸς θεμένα πόθου, ἀ δὲ ἐπὶ μορφᾶς  
ἐμερον, ἀ δὲ λόγους τὸ γλυκύμυθον ἐπόσ.  
τρισσάκις εὐδαίμων, ἃς καὶ Κύπρις ἀπλίσευν εὐνάν,  
καὶ Πειθῶ μῦθους, καὶ γλυκὸ κάλλος Ἐρως.

196.—ΤΟΥ ΑΥΤΟΥ

Ζηνοφίλα κάλλος μὲν Ὄρως, σύγκοιτα δὲ φίλτρα  
Κύπρις ἔδωκεν ἔχειν, αἱ Χάριτες δὲ χάριν.

197.—ΤΟΥ ΑΥΤΟΥ

Ναὶ μὰ τὸν εὔπλοκαμὸν Τιμοῦς φιλέρωτα κίκωνον,  
ναι μυρόπνουν Δημοῦς χρῶτα τὸν ὑπναπάτην,  
ναὶ πάλιν Ἰλαδός φίλα παίγνια, ναι φιλάγρυτουν  
λύχνον, ἐμῶν κῶμων πολλ' ἐπιδόντα τέλη,
THE AMATORY EPIGRAMS

feast. Will she but do me the same honour, if I die, I hesitate not; take me with thee on thy voyage.¹

194.—POSEIDIPPOS OR ASCLEPIADES

The Loves themselves escorted soft Irene as she issued from the golden chamber of Cypris, a holy flower of beauty from head to foot, as though carved of white marble, laden with virgin graces. Full many an arrow to a young man's heart did they let fly from their purple bow-strings.

195.—MELEAGER

The Graces three wove a triple crown for Zenophila, a badge of her triple beauty. One laid desire on her skin and one gave love-longing to her shape, and one to her speech sweetness of words. Thrice blessed she, whose bed Cypris made, whose words were wrought by Peitho (Persuasion) and her sweet beauty by Love.

196.—BY THE SAME

Zenophila's beauty is Love's gift, Cypris charmed her bed, and the Graces gave her grace.

197.—BY THE SAME

Yea! by Timo's fair-curling love-loving ringlets, by Demo's fragrant skin that cheateth sleep, by the dear dalliance of Ilias, and my wakeful lamp, that looked often on the mysteries of my love-revels, I

¹ The bier of Adonis was committed to the sea. cp. No. 53 above.
GREEK ANTHOLOGY

βαιῶν ἔχω τὸ γε λειψθέν, Ἐρως, ἐπὶ χείλεσιν πνεῦμα:
εἰ δ’ έθέλεις καὶ τοῦτ’, εἰπέ, καὶ ἐκπτύσσομαι.

198.—ΤΟΥ ΑΥΤΟΥ

Οὐ πλάκαμον Τιμοῖς, οὐ σάνδαλον Ἥλιοι δόρας,
οὐ τὸ μυρόρραντον Δημαρίου πρόθυρον,
οὐ τρυφερὸν μείδήμα Βοώπιδος Ἀντικλείας,
οὐ τοὺς ἀρτιθαλεῖς Δωροθέας στεφάνους:
οὐκέτι σοὶ φαρέτρη . . . . πτερόεντας δύστοις
κρύπτει, Ἐρως: έν ώμοι πάντα γάρ ἐστι βέλη.

199.—ΗΔΤΛΟΤ

Οἶνος καὶ προπόσεις κατεκοίμισαν Ἁγαλαύνικην
αἰ δόλαι, καὶ ἔρως ἤδης ὁ Νικαγόρεως,
ἥς πάρα Κύπριδι ταύτα μύροις ἔτι πάντα μυδώντα
κεῖται, παρθενίων ἵγρα λάφυρα πόθων,
σάνδαλα, καὶ μαλακαί, μαστῶν ἐνδύματα, μίτραι,
ὕπνου καὶ σκυλμών τῶν τότε μαρτύρια.

200.—ΑΔΗΛΟΝ

Ὁ κρόκος, οὗ τε μύροις ἔτι πνεύοντες Ἀλεξοῦς
σὺν μίτραις κισσοῦ κυάνεοι στέφανοι
τῷ γλυκερῷ καὶ θῆλυ κατιλλόπτοντι Πρήπῳ
κεῖται, τῆς ἱερῆς ξείνα παννυχίδος.

201.—ΑΔΗΛΟΝ

Ηγρύπνησε Δεοντῆς ἐως πρὸς καλὸν ἔρων
ἀστέρα, τῷ χρυσέῳ τερπομένῃ Σθενίῳ,
ἥς πάρα Κύπριδι τούτο τὸ σὺν Μούσαιοι μελισθέν
βάρβιτον ἐκ κείνης κεῖτ’ ἐτὶ παννυχίδος.
226
THE AMATORY EPIGRAMS

swear to thee, Love, I have but a little breath left on my lips, and if thou wouldst have this too, speak but the word and I will spit it forth.

198.—By the Same

No, by Timo's locks, by Heliodora's sandal, by Demo's door that drips with scent, by great-eyed Anticlea's gentle smile, by the fresh garlands on Dorothea's brow, I swear it, Love, thy quiver hath no winged arrows left hidden; for all thy shafts are fixed in me.

199.—HEDYLUS

Wine and treacherous toasts and the sweet love of Nicagoras sent Aglaonicé to sleep; and here hath she dedicated to Cypris these spoils of her maiden love still all dripping with scent, her sandals and the soft band that held her bosom, witnesses to her sleep and his violence then.

200.—Anonymous

The saffron robe of Alexo, and her dark green ivy crown, still smelling of myrrh, with her snood she dedicates to sweet Priapus with the effeminate melting eyes, in memory of his holy night-festival.

201.—Anonymous

Leontis lay awake till the lovely star of morn, taking her delight with golden Sthenius, and ever since that vigil it hangs here in the shrine of Cypris, the lyre the Muses helped her then to play.
202.—ΑΣΚΛΗΠΙΑΔΟΤ Ἔ ΠΟΣΕΙΔΙΙΠΠΟΤ

Πορφυρένη μάστυγα, καλ ἡνία συγαλόεντα
Πλαγών εὐπτων θήκεν ἐπὶ προθύρων,
υικήσασα κέλητι Φιλαινίδα τὴν πολύχαρμον,
ἐσπερινῶν πῶλων ἀρτὶ φρυασσομένων.
Κύπρι φίλη, σὺ δὲ τῇδε πόροις νημερτέα νίκης
δόξαιν, ἀείμυησθον τῇδε τίθεισα χάριν.

203.—ΑΣΚΗΛΙΠΙΑΔΟΤ

Λυσιδίκη σοι, Κύπρι, τὸν ἱππαστῆρα μῶτα,
χρύσεοι εὐκνήμον κέντρον ἔθηκε ποδός,
ὁ πολὺν ὑπτιον ἵππων ἐγύμνασεν· σὺ δὲ ποτ’ αὐτῆς
μηρὸς ἐφοινίκθῃ κούφα τινασσομένης·
ἤν γὰρ ἀκέντητος τελεοδρόμος· οὐνεκεν ὄπλον
σοὶ κατὰ μεσσοπύλης χρύσεοι ἐκρέμασεν.

204.—ΜΕΛΕΑΓΡΟΤ

Οὐκέτι, Τιμάριον, τὸ πρὶν γλαφυρότερο κέλητος
πῆγμα φέρει πλωτὸν Κύπριδος εἰρεσίν·
ἀλλ’ ἐπὶ μὲν νῶτοις μετάφρενον, ὡς κέρας ἱστός,
κυρτοῦτα, πολύς δ’ ἐκλέλυται πρότων·
ἰστία δ’ αἰώρητα χαλὰ σπαδυνίσματα μαστῶν·
ἐκ δὲ σάλου στρεπτᾶς γαστρὸς ἔχει ῥυτίδας·
νέρθε δὲ πάνθ’ ὑπέραντλα νεώς, κούλη δὲ θάλασσα
πλημμύρει, γόνασιν δ’ ἐντρομόσ ἕστι σάλος.
ὕσταυν ὁδός τοι βοῶς ἔτ’ ἰδ’ Ἀχερουσίδα λίμνην
πλεύσετ’ ἀνωθ’ ἐπιβᾶς γραδός ἐπ’ εἰκοσόρῳ.
THE AMATORY EPIGRAMS

202.—ASCLEPIADES or POSEIDIPPOS

Plango dedicated on the portals of the equestrian god her purple whip and her polished reins, after winning as a jockey her race with Philaenès, her practised rival, when the horses of the evening had just begun to neigh. Dear Cypris, give her unquestioned glory for her victory, stablishing for her this favour not to be forgotten.1

203.—ASCLEPIADES

Lysidice dedicated to thee, Cypris, her spur, the golden goad of her shapely leg, with which she trained many a horse on its back, while her own thighs were never reddened, so lightly did she ride; for she ever finished the race without a touch of the spur, and therefore hung on the great gate of thy temple this her weapon of gold.

204.—MELEAGER

No longer, Timo, do the timbers of your spruce corsair hold out against the strokes of Cypris' oarsmen, but your back is bent like a yard-arm lowered, and your grey forestays are slack, and your relaxed breasts are like flapping sails, and the belly of your ship is wrinkled by the tossing of the waves, and below she is all full of bilge-water and flooded with the sea, and her joints are shaky. Unhappy he who has to sail still alive across the lake of Acheron on this old coffin-galley.2

1 In hoc epigr. et seq. de schemate venereo κέλητι jocatur.
2 In eadem re ludit, sed hic κέλης navigium est.
GREEK ANTHOLOGY

205.—ΑΔΗΛΩΝ

'Ιύγξ ἐ Νικῶς, ἢ καὶ διαπόντιον ἔλκειν ἀνδρα καὶ ἐκ θαλάμων παιδας ἐπισταμένη, χρυσῷ ποικιλθεῖσα, διαυγέος ἐξ ἀμεθύστου γυνητή, σοὶ κεῖται, Κύπρι, φίλον κτέανον, πορφυρής ἀμυνό μαλακῇ τριχὶ μέσα δεθεῖσα, τῆς Δαρίσσαίας ξείνια φαρμακίδός.

206.—ΔΕΩΝΙΔΟΤ

Μηλὼ καὶ Σατύρης ταυνήλικες, 'Αντιγενείδεω παιδες, ταὶ Μουσῶν εὔκολοι ἐργάτιδες. Μηλὼ μὲν Μούσαις Πιμπλήσῃ τοὺς ταχυχειλεὶς αὐλοῦς καὶ ταῦτην πῦξινον αὐλοδόκην; ἡ φίλερως Σατύρης δὲ τὸν ἔσπερον οἰνοποτήρων σύγκωμον, κηρῷ ξενισμένη, δόνακα, ἠδύν συριστήρα, σὺν ὃ πανεπόρφυρος ἡδῷ ηὔγασεν αὐλεῖος οὐ κοτέουσα θύραις.

207.—ΑΣΚΛΗΠΙΑΔΟΤ

Αἱ Σάμαι παιδίτω καὶ Νάννιον εἰς Ἀφροδίτης φοιτᾶν τοῖς αὐτῆς οὐκ ἔθελον νόμοις, εἰς δὲ ἐτερ' αὐτομολούσιν, ἃ μὴ καλὰ. Δεσπότι Κύπρι, μίσει τὰς κοίτης τῆς παρὰ σοὶ φυγάδας.

208.—ΜΕΛΕΑΓΡΟΤ

Οὐ μοι παιδομανῆς κραδία: τι δὲ τερπνόν, Ἐρωτε, ἀνδροβατεῖν, εἰ μὴ δοὺς τι λαβεῖν ἔθελει; ἃ χείρ γὰρ τὰν χεῖρα. καλὰ με μένει παράκοιτις. ἐρροὶ πᾶς ἀρσῆν ἀρσενικαῖς λαβίσιν.
THE AMATORY EPIGRAMS

205.—Anonymous

Nico’s love-charm, that can compel a man to come from oversea and boys from their rooms, carved of transparent amethyst, set in gold and hung upon a soft thread of purple wool, she, the witch of Larissa presents to thee Cypris, to possess and treasure.

206.—Leonidas

Melo and Satyra, the daughters of Antigenides, now advanced in age, the willing work-women of the Muses, dedicate to the Pimpleian Muses, the one her swift-lipped flute and this its box-wood case, and Satyra, the friend of love, her pipe that she joined with wax, the evening companion of banqueters, the sweet whistler, with which all night long she waited to see the day dawn, fretting not because the portals would not open.¹

207.—Asclepiades

Bitro and Nannion of Samus will not go to the house of Cypris by the road the goddess ordains, but desert to other things which are not seemly. O Lady Cypris, look with hate on the truants from thy bed.

208.—Meleager

Cor meum non furit in pueros; quid iucundum, Amores, virum inscendere, si non vis dando sumere? Manus enim manum lavat. Pulcra me manet uxor. Faccceant mares cum masculis forcipibus.

¹ I suppose this is the meaning. She was hired by time and gained by the exclusion of the man who hired her.
GREEK ANTHOLOGY

209.—ΠΟΣΕΙΔΙΠΠΟΤ Ἡ ΑΣΚΛΗΠΙΑΔΟΤ

Σῇ, Παφίνα Κυθέρεια, παρ’ ἥ’νι έδε Κλέανδρος
Νικόνν ἐν χαρόποισ κύμασι νηχομένην
cαιόμενος δ’ ὑπ’ “Ερωτος ἐνί φρεσίν ἀνθρακας ὄνηρ
ξηρως ἐκ νοτερής παιδός ἐπεσπάσατο.
χα μὲν ἐνανάγει γαίης ἐπι· τὴν δὲ, θαλάσσης 5
ψανουσαν, πρησίς εὔχοσαν αἰγιαλοὶ.
νῦν δ’ ἵσσος ἀμφιτερος φιλίης πόθος· οὐκ ἀτελεῖς γὰρ
εὐχαί, τὰς κείνης εὔξατ’ ἐπ’ ἥ’νινος.

210.—ΑΣΚΛΗΠΙΑΔΟΤ

Τῷ θαλλῷ Διδύμη με συνήρτασεν· ὦ μοι. ἐγὼ δὲ
tηκομαί, ὡς κηρός πὰρ πυρί, κάλλος ὀρῶν.
eι δὲ μέλαινα, τὶ τοῦτο; καὶ ἄνθρακες· ἀλλ’ ὃτ’
ἐκείνους
θαλψωμεν, λάμπουσ’ ὡς ῥόδεαί κάλνκες.

211.—ΠΟΣΕΙΔΙΠΠΟΤ

Δάκρυα καὶ κάμοι, τὶ μ’ ἐγείρετε, πρὶν πόδας ἄραι
ἐκ πυρός, εἰς ἐτέρην Κύπριδος ἄνθρακην;
λήγω δ’ οὐποτ’ ἔρωτος· αἰεὶ δὲ μοι ἐξ ’Αφροδίτης
ἀλγος ὦ μὴ ἀκρίνων 1 καινὸν ἄγει τι πόθος.

212.—ΜΕΛΕΑΓΡΟΤ

Αἰεὶ μοι δινεῖ μὲν ἐν οὐσιν ἰχώς "Ερωτος,
ὁμα δὲ σύγα Πόθος τὸ γλυκὺ δάκρυν φέρει·
oῦδ’ ἡ νύξ, οὐ φέγγος ἐκοίμησεν, ἀλλ’ ὑπὸ φίλτρον
ἡδη ποὺ κραδία γνωστὸς ἐνεστὶ τύπος.
ὁ πτανοὶ, μὴ καὶ ποτ’ ἐφιπτασθαι μὲν, "Ερωτες, 5
οἴδατ’, ἀποπτήναι δ’ οὖδ’ ὡς οἰς χύσετε;
1 μὴ κρίνων must be wrong. I render as if it were μὴ κάμων.
THE AMATORY EPIGRAMS

209.—POSEIDIPPUSS OR ASCLEPIADES

By thy strand, O Paphian Cytherea, Cleander saw Nico swimming in the blue sea, and burning with love he took to his heart dry coals from the wet maiden. He, standing on the land, was shipwrecked, but she in the sea was received gently by the beach. Now they are both equally in love, for the prayers were not in vain that he breathed on that strand.

210.—ASCLEPIADES

Didyme by the branch she waved at me has carried me clean away, alas! and looking on her beauty, I melt like wax before the fire. And if she is dusky, what is that to me? So are the coals, but when we light them, they shine as bright as roses.

211.—POSEIDIPPUSS

Tears and revel, why do you incite me before my feet are out of the flame to rush into another of Cypris' fires? Never do I cease from love, and tireless desire ever brings me some new pain from Aphrodite.

212.—MELEAGER

The noise of Love is ever in my ears, and my eyes in silence bring their tribute of sweet tears to Desire. Nor night nor daylight lays love to rest, and already the spell has set its well-known stamp on my heart. O winged Loves, is it that ye are able to fly to us, but have no strength at all to fly away?


233
GREEK ANTHOLOGY

213.—ΠΟΣΕΙΔΙΠΠΟΤ
Πυθιάς, εἰ μὲν ἔχει τιν’, ἀπέρχομαι· εἰ δὲ καθεύδει ὁδὲ μόνη, μικρὸν, πρὸς Διός, ἐσκαλέσαις.
εἰπὲ δὲ σημεῖον, μεθύων ὦτι καὶ διὰ κλωτῶν ἤλθον, ᾿Ερωτὶ θρασὶ ἵρωμενος ἤγεμόνι.

214.—ΜΕΛΕΑΓΡΟΤ
Σφαιριστὰν τὸν ᾿Ερωτὰ τρέφω· σοὶ δ’, ᾿Ηλιοδώρα,
βάλλει τὰν ἐν ἐμοὶ παλλομέναν κραδίαν.
ἀλλ’ ἄγε συμπαϊκταν δέξαι Πόθον· εἰ δ’ ἀπὸ σεῦ
με ῥῆψαις, οὐκ οἴσει τὰν ἀπάλαιστρον ὧβριν.

215.—ΤΟΥ ΑΥΤΟΥ
Δίσσομ’ ᾿Ερως, τὸν ἄγρυπνὸν ἐμοὶ πόθον ᾿Ηλιο-
δώρας
κοίμουσιν, αἴδεσθεὶς Μοῦσαν ἐμὴν ἰκέτων.
ναλ γὰρ δὴ τὰ σὰ τῶ χατα, τὰ μὴ δεδιδαγμένα βάλλειν
ἀλλον, ἀεὶ δ’ ἐπ’ ἐμοὶ πτηνὰ χέοντα βέλη,
εἰ καὶ με κτείνας, λείψω φωνὴν προϊέντα
γράμματ’. “”Ερωτὸς ὁρὰ, ξείνε, μαίαφονίην.”

216.—ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ
Εἰ φίλεις, μὴ πάμπαν ὑποκλασθέντα χαλάσης
θυμὸν ὀλυσθηρῆς ἐμπλεον ļκεσίας·
ἀλλὰ τι καὶ φρονέωσι στεγανώτερον, ὃσον ἐρύσαι
ὄφρας, ὃσον ἰδεῖν βλέμματε φειδομένω.
ἔργον γὰρ τι γυναιξὺν ὑπερφιάλους ἀθερίζειν
καὶ κατακαγχάζειν τῶν ἄγαν οἰκτροτάτων.
κεῖνος δ’ ἔστιν ἄριστος ἔρωτικός, δης τάδε μίξει
οἴκτον ἔχων ὀλίγη ἔσων ἄγηνορῆ.

234
THE AMATORY EPIGRAMS

213.—POSEIDIPPUSS

If anyone is with Pythias, I am off, but if she sleeps alone, for God’s sake admit me for a little, and say for a token that drunk, and through thieves, I came with daring Love for my guide.

214.—MELEAGER

This Love that dwells with me is fond of playing at ball, and to thee, Heliodora, he throws the heart that quivers in me. But come, consent to play with him, for if thou throwest me away from thee he will not brook this wanton transgression of the courtesies of sport.

215.—BY THE SAME

I pray thee, Love, reverence the Muse who intercedes for me and lull to rest this my sleepless passion for Heliodora. I swear it by thy bow that hath learnt to shoot none else, but ever pours the winged shafts upon me, even if thou slayest me I will leave letters speaking thus: “Look, O stranger, on the murderous work of Love.”

216.—AGATHIAS SCHOLASTICUS

If you love, do not wholly let your spirit bend the knee and cringe full of oily supplication, but be a little proof against approaches, so far at least as to draw up your eyebrows and look on her with a scanting air. For it is more or less the business of women to slight the proud, and to make fun of those who are too exceedingly pitiful. He is the best lover who mixes the two, tempering piteousness with just a little manly pride.
217.—ΠΑΤΛΟΤ ΣΙΛΕΝΤΙΑΡΙΟΤ

Χρύσεος ἀψαύστου διέτμαγεν ἀμμα κορείας
Ζεόν, διαδύς Δανάας χαλκελάτους θαλάμους.
φαμι λέγειν τὸν μύθον ἐγὼ τάδε: "Χάλκεα μικρὰ
τείχεα καὶ δεσμοῦς χρυσὸς ὁ πανδάματωρ."
χρυσὸς ὅλους ῥυτήρας, ὅλας κληίδας ἐλέγχει,
χρυσὸς ἐπιγυμνύτητα τὰς σοβαροβλεφάρους
καὶ Δανάας ἐλύσωσεν ὧδε φρένα. ἡμὲς ἔραστὴς
λισσέσθω Παφίαν, ἀργυρίον παρέχων.

218.—ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Τὸν σοβαρὸν Πολέμωνα, τὸν ἐν θυμέλῃ Μενάνδρου
κείραντα γλυκεροὺς τῆς ἀλόχου πλοκάμους,
ὁπλότερος Πολέμων μμήσατο, καὶ τὰ Ῥοδάνθης
βόστρυχα παντόλμως χερσῖν ἐληίσατο,
καὶ τραγικῶς ἀχέεσι τὸ κωμικὸν ἔργον ἀμείγας,
μάστιγιεν ῥαδινής ἄφεα θηλυτέρης.
ζηλομανεῖ τὸ κόλασμα: τὰ γὰρ τόσον ἦλιτε κούρη,
εἰ μὲ κατοικτείρειν ἦθελε τειρόμενον;
Σχέλυμος: ἀμφοτέρους δὲ διέτμαγε, μέχρι καὶ αὐτοῦ
βλέμματος ἐνατήσεις αἰθοπα βασκανίνην,
ἀλλ’ ἔμπνῃς τελέθει Μισούμενος: αὐτὰρ ἐγὼ ἔγη
Δύσκολος, οὐχ ὁρῶν τὴν Περικειρωμένην.

219.—ΠΑΤΛΟΤ ΣΙΛΕΝΤΙΑΡΙΟΤ

Κλέφωμεν, Ὑροδότη, τὰ φιλήματα, τὴν τ’ ἐρατεινήν
καὶ περιδήριτον Κύπριδος ἐργασίνην.
ἡδὺ λαθεῖν, φυλάκων τε παναγρέα κακθὸν ἄλυξαί·
φώρια δ’ ἀμφαδίων λέκτρα μελιχρότερα.

236
THE AMATORY EPIGRAMS

217.—PAULUS SILENTIARIUS

Zeus, turned to gold, piercing the brazen chamber of Danae, cut the knot of intact virginity. I think the meaning of the story is this, “Gold, the subduer of all things, gets the better of brazen walls and fetters; gold loosens all reins and opens every lock, gold makes the ladies with scornful eyes bend the knee. It was gold that bent the will of Danae. No need for a lover to pray to Aphrodite, if he brings money to offer.”

218.—AGATHIAS SCHOLASTICUS

The arrogant Polemo, who in Menander’s drama cut off his wife’s sweet locks, has found an imitator in a younger Polemo, who with audacious hands despoiled Rhodanthe of her locks, and even turning the comic punishment into a tragic one flogged the limbs of the slender girl. It was an act of jealous madness, for what great wrong did she do if she chose to take pity on my affliction? The villain! and he has separated us, his burning jealousy going so far as to prevent us even looking at each other. Well, at any rate, he is “The Hated Man” and I am “The Ill-Tempered Man,” as I don’t see “The Clipped Lady.”

219.—PAULUS SILENTIARIUS

Let us steal our kisses, Rhodope, and the lovely and precious work of Cypris. It is sweet not to be found out, and to avoid the all-entrapping eyes of guardians: furtive amours are more honied than open ones.

1 The allusions are to the titles of three pieces of Menander. We now possess part of the last.
GREEK ANTHOLOGY

220.—ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Εἰ καὶ νῦν πολιή σε κατεύνασε, καὶ τὸ θάλυκρὸν
κεῖνο κατημβλύθη κέντρου ἐρωμανίης,
ἀφέλει, ὁ Κλεόβουλε, πόθους νεότητος ἐπιγυνοῦ,
νῦν καὶ ἑπικυτείρεων ὀπλοτέρων ὀδύνας,
μηδ’ ἐπὶ τοῖς ξυνοῖς κοτέειν μέγα, μηδὲ κομάων
τὴν ῥαδίνην κούρην πάμπαν ἀπαγαλάσαι.
ἀντὶ πατρὸς τῇ παιδί πάρος μεμέλησο ταλαίνῃ,
καὶ νῦν ἔξαπίνης ἀντίπαλος γέγονας.

221.—ΠΑΤΛΟΤ ΣΙΔΕΝΤΙΑΡΙΟΤ

Μέχρι τίνος φλογόσεσαν υποκλέπτοντες ὑποπτὴν
φῶροι ἀλλήλων βλέμμα τινυσκόμεθα;
λεκτέων ἀμφαδήν μελεσήματα· κῆν τις ἐρύξῃ
μαλθακά λυσιτόνου πλέγματα σύζυγης,
φάρμακον ἀμφοτέρους ξίφος ἐσπερᾷ· ἤδιον ἡμῖν
ξυνὸν ἀεὶ μεθέπειν ἢ βίον ἢ θάνατον.

222.—ΑΓΑΘΙΟΤ

Εἰς Ἀριάδνην κιθαριστίδα
Εἰ ποτε μὲν κιθάρης ἐπαφήσατο πλήκτρον ἐλούσα
κούρη, Τερψιχόρης ἀντεμέλιζε μέτοις·
εἰ ποτε δὲ τραγικῶ τροιζήματι ρήξατο φωνήν,
αὐτῆς Μελπομένης βόμβου ἀπεπλάσατο·
εἰ δὲ καὶ ἀγλαίης κρίσις ἰστατο, μᾶλλον ἄν αὐτῇ
Κύπριες ἐνικήθη, κανεδίκαζε Πάρις.
σιγῆ ἐφ’ ἡμείων, ἵνα μὴ Διόνυσος ἄκούσας
τῶν Ἄριαδνείων ζηλοῦ ἐχοι λεχέων.

238
THE AMATORY EPIGRAMS

220.—AGATHIAS SCHOLASTICUS

If grey hairs now have lulled your desires, Cleobulus, and that glowing goad of love-madness is blunted, you should, when you reflect on the passions of your youth, take pity now on the pains of younger people, and not be so very wroth at weaknesses common to all mankind, robbing the slender girl of all the glory of her hair. The poor child formerly looked upon you as a father, (anti patros), and now all at once you have become a foe (antipalos).

221.—PAULUS SILENTIARIUS

How long shall we continue to exchange stolen glances, endeavouring to veil their fire. We must speak out and reveal our suffering, and if anyone hinderers that tender union which will end our pain, the sword shall be the cure for both of us; for sweeter for us, if we cannot live ever together, to go together to death.

222.—AGATHIAS

To a harp-player and tragic actress called Ariadne

Whenever she strikes her harp with the plectrum, it seems to be the echo of Terpsichore’s strings, and if she tunes her voice to the high tragic strain, it is the hum of Melpomene that she reproduces. Were there a new contest for beauty too, Cypris herself were more likely to lose the prize than she, and Paris would revise his judgement. But hush! let us keep it to our own selves, lest Bacchus overhear and long for the embraces of this Ariadne too.
223.—ΜΑΚΗΔΟΝΙΟΤ ΤΠΑΤΟΤ
Φωσφόρε, μὴ τὸν Ἐρωτα βιάζει, μηδὲ διδάσκου, Ἀρεί γειτονέων, νηλεῖς ἕτορ ἔχειν· ὃς δὲ πάρος, Κλεμένης ὁρῶν Φαέθοντα μελάθρφ, οὐ δρόμου ὠκυπόδην εἰχες ἐπ’ ἀντολίνης, οὕτω μοι περὶ νῦκτα, μόγις ποθεότοι φανεῖσαν, ἐρχεσὶ δηθύνων, ὡς παρὰ Κιμμερίοις.

224.—ΤΟΥ ΑΥΤΟΥ
Λῆξον, Ἐρως, κραδίς τε καὶ ἃπατος· εἰ δ’ ἐπιθυμεῖς βάλλειν, ἀλλο τί μου τῶν μελέων μετάβα.

225.—ΤΟΥ ΑΥΤΟΥ
"Ελκος ἐχὼ τὸν ἔρωτα· ῥεεὶ δὲ μοι Ἕλκος ἰχώρ, δάκρυν, ὀτειλής οὕτοτε τερσομένης. εἰμὶ γὰρ ἐκ κακότητας ἁμήχανος, οὔδε Μαχάων ἕπια μοι πάσσει φάρμακα δευμένα. Τῆλεφός εἰμι, κόρη, σὺ δὲ γίνεο πιστὸς ὅ Αχιλλεύς· κάλλει σῷ παύσον τὸν πόθον, ὡς ἐβαλες.

226.—ΠΑΤΛΟΤ ΣΙΛΕΝΤΙΑΡΙΟΤ
Οθαλμοὶ, τέο μέχρις ἀφύσσετε νέκταρ Ἐρῶτων, κάλλεος ἀκρήτου ζωροτοί ναρασεῖς; τῆλε διαθρέξωμεν ὅτι σθένος· ἐν δὲ γαλήνη νυφάλα σπείσω Κύπριδι Μελική. εἰ δ’ ἀρα ποι ναι καὶ κεῖθι κατάσχετος ἐσσομαι οἵστρω, 5 γίνεσθε κρνεροὶς δάκρυσι μυδαλέου, ἐνδικοῦν ὄτλησοντες ἀεὶ πόνον· ἕξ ὑμέων γάρ, φεῦ, πυρὸς ἐς τόσσην ἠλθομεν ἐργασίν. J. A. Pott, Greek Love Songs and Epigrams, i. p. 120. 240
THE AMATORY EPIGRAMS

223.—MACEDONIUS THE CONSUL

O star of the morning, press not hard on Love, nor because thou movest near to Mars learn from him to be pitiless. But as once when thou sawest the Sun in Clymene's chamber, thou wentest more slowly down to the west, so on this night that I longed for, scarce hoping, tarry in thy coming, as in the Cimmerian land.

224.—BY THE SAME

Cease Love to aim at my heart and liver, and if thou must shoot, let it be at some other part of me.

225.—BY THE SAME

My love is a running sore that ever discharges tears for the wound stancheth not; I am in evil case and find no cure, nor have I any Machaon to apply the gentle salve that I need. I am Telephus, my child; be thou faithful Achilles and staunch with thy beauty the desire wherewith thy beauty smote me.¹

226.—PAULUS SILENTIARIUS

How long, O eyes, quaffing boldly beauty's untempered wine, will ye drain the nectar of the Loves! Let us flee far away, far as we have the strength, and in the calm to a milder Cypris I will pour a sober offering. But if haply even there the fury possesses me, I will bid ye be wet with icy tears, and suffer for ever the pain ye deserve; for it was you alas! who cast me into such a fiery furnace.

¹ See note to No. 291.
227.—ΜΑΚΗΔΟΝΙΟΤ ΤΠΑΤΟΤ

ἡμερίδας τρυγόωσιν ἑτήσιον, οὐδὲ τις αὐτῶν
tous ἔλικας, κόπτων βότρυν, ἀποστρέφεται.
ἀλλὰ σὲ τὴν ῥοδότηχυν, ἐμὴς ἀνάθημα μερίμνης,
ὕγρον ἐνπλέξας ἀμματὶ δεσμὸν, ἔχω,
καὶ τρυγῶ τὸν ἔρωτα· καὶ οὐ θέρος, οὐκ ἔαρ ἄλλο
οἶδα μένειν, ὃτι μοι πᾶσα γέμεις χαρίτων.
ὡδὲ καὶ ἡβήσειας ὅλων χρόνον· εἰ δὲ τις ἔλθῃ
λοξὸς ἐλιξ ῥυτίδων, τλῆσομαι ὡς φιλέων.

228.—ΠΑΤΛΟΤ ΣΙΔΕΝΤΙΑΡΙΟΤ

Εἰπὲ τίνι πλέξεις ἐτί βόστρυχον, ἢ τίνι χείρας
φαιδρυνεῖς, ὅνύχων ἀμφιτεμῶν ἀκίδα;
ἐς τί δὲ κοσμήσεις ἀλλιαθεί φάρεα κόχλῳ,
μηκέτι τῆς καλῆς ἐγγύς ἐὼν Ῥοδότης;
ὁμμασίων οῖς Ῥοδότην οὐ δέρκομαι, οὐδὲ φαεινής
φέγγος ἰδεῖν ἐθέλω χρύσεου Ἡριπόλης.

229.—ΜΑΚΗΔΟΝΙΟΤ ΤΠΑΤΟΤ

Τὴν Νιόβην κλαίουσαν ἵδον ποτὲ βουκόλος ἀνήρ
θάμβεσιν, εἰ λείβειν δάκρυνον οἴδε λίθος·
αὐτάρ ἐμὲ στενάχοντα τόσης κατὰ νυκτὸς ὀμίχλην
ἔμπνοος Εὐήπτης οὐκ ἐλέαιρε λίθος.
αὐτίος ἀμφοτέρουσιν ἔρως, ὀχητηγὸς ἀνίης
τῇ Νιόβῃ τεκέων, αὐτάρ ἐμοὶ παθέων.

230.—ΠΑΤΛΟΤ ΣΙΔΕΝΤΙΑΡΙΟΤ

Χρυσῆς εἰρύσσασα μίαν τρίχα Δωρίς ἑθείρης,
οἰα δορικτήτου δῆσεν ἐμεύ παλάμας.
THE AMATORY EPIGRAMS.

227.—MACEDONIUS THE CONSUL

Every year is the vintage, and none in gathering the grapes looks with reluctance on the curling tendrils. But thee, the rosy-armed, the crown of my devotion, I hold enchained in the gentle knot of my arms, and gather the vintage of love. No other summer, no spring do I hope to see, for thou art entirely full of delight. So may thy prime endure for ever, and if some crooked tendril of a wrinkle comes, I will suffer it, for that I love thee.

228.—PAULUS SILENTIARIUS

Tell me for whose sake shalt thou still tire thy hair, and make thy hands bright, paring thy finger nails? Why shalt thou adorn thy raiment with the purple bloom of the sea, now that no longer thou art near lovely Rhodope? With eyes that look not on Rhodope I do not even care to watch bright Aurora dawn in gold.

229.—MACEDONIUS THE CONSUL

A HERDSMAN, looking on Niobe weeping, wondered how a rock could shed tears. But Éuippe’s heart, the living stone, takes no pity on me lamenting through the misty darkness of so long a night. In both cases the fault is Love’s, who brought pain to Niobe for her children and to me the pain of passion.

230.—PAULUS SILENTIARIUS

Doris pulled one thread from her golden hair and bound my hands with it, as if I were her prisoner.
GREEK ANTHOLOGY

αὐτὰρ ἐγὼ τὸ πρὶν μὲν ἐκάγχασα, δεσμὰ τινάξαι
Δωρίδος ἁμερὴς εὐμαρέσ εἰόμενος.
ὡς δὲ διαρρήξαι σθένος οὐκ ἔχου, ἔστενον ἡδῆ,
οἶα τε χαλκεῖα σφιγκτῶς ἀλυκτοπέδη.
καὶ νῦν ὁ τρισάπτομος ὡς τριχὸς ἡρτημαί,
δεσπότις ἐνθ' ἐρύσῃ, πυκνὰ μεθελκόμενος.

231.—ΜΑΚΗΔΟΝΙΟΤ ΤΠΑΤΟΤ.

Τὸ στόμα ταῦς Χαρίτεσσι, προσώπατα δ' ἀνθέσι
θάλλει,
ὅμματα τῇ Παφίη, τῷ χέρε τῇ κιθάρῃ.
συλευκεῖς βλεφάρων φάος ὄμμασιν, οὐδ' ἀοιδὴ
pάντοθεν ἄγρευες τλήμονας ἱθέουσ.

232.—ΠΑΤΛΟΤ ΣΙΛΕΝΤΙΑΡΙΟΤ

'Ἰππομένην φιλέουσα, νόον προσέρεισα Λεάνδρῳ,
ἐν δὲ Λεανδρείοις χείλεσι πηγυμένη,
εἰκόνα τὴν Ξάνθοιο φέρω φρεσί. πλεξαμένη δὲ
Ξάνθοιο, ἑσ Ιππομένην νόστιμον ἤτορ ἄγω.
pάντα τὸν ἐν παλάμησιν ἀναίνομαι. ἄλλοτε δ' ἄλλον 5
αἰὲν ἀμοιβαίοις πήχεσι δεχυμένη,
ἀφνεύην Κυθέρειαν ὑπέρχομαι. εἰ δὲ τὶς ἡμῖν
μέμφεται, ἐν πενή μιμνήτω ὀιογάμῳ.

233.—ΜΑΚΗΔΟΝΙΟΤ ΤΠΑΤΟΤ

"Ἄυριον ἄθρησῳ σε." τὸ δ' οὐ ποτὲ γίνεται ἡμῖν,
ἡθάδος ἀμβολίης αἰὲν ἀεξομένη.
ταῦτά μοι ἵμαι ἤρρηκεν χαρίζειν. ἄλλα δ' ἐς ἄλλους
δῶρα φέρεις, ἐμέθει πίστιν ἄπειπερί.
"οὐχομαι ἐστερησί σε." τὶ δ' ἔσπερος ἔστι γυναικῶν; 5
γῆρας ἀμετρήτῳ πληθώμενον ῥυτίδι.
THE AMATORY EPIGRAMS

At first I laughed, thinking it easy to shake off charming Doris' fetters. But finding I had not strength to break them, I presently began to moan, as one held tight by galling irons. And now most ill-fated of men, I am hung on a hair and must ever follow where my mistress chooses to drag me.

231.—MACEDONIUS THE CONSUL

Thy mouth blossoms with grace and thy cheeks bloom with flowers, thy eyes are bright with Love, and thy hands aglow with music. Thou takest captive eyes with eyes and ears with song; with thy every part thou trapest unhappy young men.

232.—PAULUS SILENTIARIUS

Kissing Hippomenes, my heart was fixed on Leander; clinging to Leander's lips, I bear the image of Xanthus in my mind; and embracing Xanthus my heart goes back to Hippomenes. Thus ever I refuse him I have in my grasp, and receiving one after another in my ever shifting arms, I court wealth of Love. Let whoso blames me remain in single poverty.

233.—MACEDONIUS THE CONSUL

"To-morrow I will see thee." Yet to-morrow never comes, but ever, as thy way is, deferment is heaped upon deferment. That is all thou grantest to me who love thee; for others thou hast many gifts, for me but perfidy. "I will see thee in the evening." But what is the evening of women? Old age full of countless wrinkles.
GREEK ANTHOLOGY

234.—ΠΑΤΛΟΤ ΣΙΛΕΝΤΙΑΡΙΟΤ

Ὁ πρὶν ἀμαλθάκτουσιν ὑπὸ φρεσὶν ἕδυν ἐν ἡβη 
οἰστροφόρον Παφίης θεσμὸν ἀπεπάμενος, 
γυνοβόροις βελέσεσιν ἀνέμβατος ὁ πρὶν Ἠρώτων, 
αὐχένα σοὶ κλίνω, Κύπρι, μεσαιόλοιος. 
δέξο με καγχαλώσα, σοφὴν ὑπὶ Παλλάδα νικᾶς 
νῦν πλέον ἡ τὸ πάρος μήλῳ ἔφ᾽ Ἐσπερίδων.

235.—ΜΑΧΔΟΝΙΟΤ ΤΙΠΑΤΟΤ

Ἡλθες ἐμοὶ ποθέοντι παρ᾽ ἐλπίδα· τὴν δ᾽ ἐνὶ θυμῷ 
ἐξεσάλαξας ὅλην θάμβεῖ φαντασίαν, 
καὶ τρομέω, κραδίη τε βυθὺ πελεμίζεται οὐστρῳ, 
ψυχής πυνομένης κύματε κυνρίδῳ. 
ἀλλ᾽ ἐμὲ τὸν ναυγηθὼν ἐπ᾽ ἡπείρω οἰκέντα 
σῶς, τεῶν λιμένων ἕνδοθι δεξαμένη.

236.—ΠΑΤΛΟΤ ΣΙΛΕΝΤΙΑΡΙΟΤ

Ναὶ τάχα Ταυταλῆς Ἀχερόντια πῆματα ποινῆς 
ἡμετέρων ἄχεων ἔστιν ἐλαφρότερα. 
οὐ γὰρ ἰδὼν σεό κάλλος, ἀπειργητὸ χείλεα μίξαι 
χείλει σφώ, ῥοδέων ἀβροτέρῳ καλύκων, 
Τάνταλος ἀκριτόδακρος, ὑπερτέλλοντα δὲ πέτρων 
δείδει τοίῳ θανεῖν δεύτεροι οὐ δύναται. 
αὐτὰρ ἐγὼ ξοῦς μὲν ἐὼν κατατήκομαι οὐστρῳ, 
ἐκ δ᾽ ὀλυγοδρανίς καὶ μόρον ἐγγὺς ἔχω.

237.—ΑΓΑΘΙΟΤ ΜΠΡΙΝΑΙΟΤ ΣΧΟΛΑΣ-

ΤΙΚΟΤ

Πάσαν ἐγὼ τὴν νύκτα κινύρομαι· εὕτε δ᾽ ἐπέλθῃ 
ὁρθρὸς ἐλιυνύσαι μικρὰ χαριζόμενος,
THE AMATORY EPIGRAMS

234.—PAULUS SILENTIARIUS

I who formerly in my youth with stubborn heart refused to yield to the sweet empire of Cypris, wielder of the goad, I who was proof against the consuming arrows of the Loves, now grown half grey, bend the neck to thee, O Paphian queen. Receive me and laugh elate that thou conquerest wise Pallas now even more than when ye contended for the apple of the Hesperides.

✓ 235.—MACEDONIUS THE CONSUL

Against my hope thou art come to me, who longed for thee, and by the shock of wonder didst empty my soul of all its vain imagining. I tremble, and my heart in its depths quivers with passion; my soul is drowned by the wave of Love. But save me, the shipwrecked mariner, now near come to land, receiving me into thy harbour.

✓ 236.—PAULUS SILENTIARIUS

Yea, maybe it is lighter than mine, the pain that Tantalus suffers in hell. Never did he see thy beauty and never was denied the touch of thy lips, more tender than an opening rose—Tantalus ever in tears. He dreads the rock over his head but he cannot die a second time. But I, not yet dead, am wasted away by passion, and am enfeebled even unto death.

237.—AGATHIAS MYRINAEUS

SCHOLASTICUS

All the night long I complain, and when dawn comes to give me a little rest, the swallows twitter
GREEK ANTHOLOGY

άμφιπεριτρύξουσι χελιδόνες, ἐς δὲ μὲ δάκρυν
βάλλουσιν, γλυκερῶν κῶμα παρωσάμεναι.
όμματα δ' οὐ λάοντα φυλάσσεται: ἥ δὲ Ῥοδάνθης
αὐθίς ἐμοῖς στέρνοις φρονίς ἡναστρέφεται.
ὡς θυγεραί παῦσασθε λαλητρίδες: οὐ γὰρ ἔγωγε
τὴν Φιλομηλείνην γλώσσαιν ἀπεθρισάμην
ἀλλ' Ἰτυλον κλαίοιτε κατ' οὐρα, καὶ γγοάοιτε
εἰς ἔστοπος κρανάκην αὐθίν εφεξόμεναι,
βαιόν ἵνα κνώσσομεν* ἱσως δὲ τις ἥξει ὀνειρος,
ὅς με Ῥοδανθείοις πήχεσιν ἀμφιβάλοι.


238.—МАΚΗΔΟΝΙΟΤ ΤΙΠΑΤΟΤ
Τὸ ξίφος ἐκ κολεοῖο τῖ σύρεται; οὐ μὰ σέ, κουρή,
οὐχ ἵνα τι πρῆξω Κύπριδος ἀλλότριον,
ἀλλ' ἵνα σοι τὸν Ἁρχα, καὶ ἄζαλεον περ ἐόντα,
δεῖξο τῇ μαλακῇ Κύπριδι πειθόμενον.
οὗτος ἐμοὶ ποθέοντι συνεμπορος, οὐδὲ κατόπτρον
δεύομαι, ἐν δ' αὐτῷ δέρκομαι αὐτὸν ἐγώ,
κάλας 1 ὡς ἐν ἔρωτι. σὺ δ' ἢν ἀπ' ἕμειο λάθηι,
τὸ ξίφος ήμετέρην δύσεται ἐς λαγόνα.

239.—ΠΑΤΑΟΤ ΣΙΔΕΝΤΙΑΡΙΟΤ.
Ἐσβέσθη φλογερῶν πυρὸς μένοις: οὐκέτι κάμων,
ἀλλὰ καταθνήσκω ψυχόμενος, Παφίη.
ἡδη γὰρ μετὰ σάρκα δι' ὀστεά καὶ φρένας ἔρπη
παμφάγον ἀσθμαίνων οὗτος ὁ πικρός Ἐρως.
καὶ φλὸξ ἐν τελετάις ὅτε θύματα πάντα λαβύξη,
φορβής ἦπαινη ψύχεται αὐτομάτως.

1 I write with some hesitation κάλας: καὶ καλὸς MS.
THE AMATORY EPIGRAMS

around and move me again to tears chasing sweet slumber away. I keep my eyes sightless, but again the thought of Rhodanthe haunts my heart. Hush ye spiteful babblers! It was not I who shore the tongue of Philomela. Go weep for Itylus on the hills, and lament sitting by the hoopoe’s nest amid the crags; that I may sleep for a little season, and perchance some dream may come and cast Rhodanthe’s arms about me.

V

238.—MACEDONIUS THE CONSUL

Why do I draw my sword from the scabbard? It is not, dear, I swear it by thyself, to do aught foreign to Love’s service, but to show thee that Ares ¹ though he be of stubborn steel yields to soft Cypris. This is the companion of my love, and I need no mirror, but look at myself in it, though, being in love, I am blind. But if thou forgettest me, the sword shall pierce my flank.

239.—PAULUS SILENTIARIUS

The raging flame is extinct; I suffer no longer, O Cypris; but I am dying of cold. For after having devoured my flesh, this bitter love, panting hard in his greed, creeps through my bones and vitals. So the altar fire, when it hath lapped up all the sacrifice, cools down of its own accord for lack of fuel to feed it.

¹ i.e. the sword.
GREEK ANTHOLOGY

240.—ΜΑΚΗΔΟΝΙΟΤ ΤΙΠΑΤΟΤ
Τῷ χρυσῷ τὸν ἔρωτα μετέρχομαι· οὐ γὰρ ἄρτρῳ
ἔργα μελισσάων γίνεται ἢ σκαπάνη,
ἀλλ’ ἔαρι δροσερῷ· μέλιτός γε μὲν Ἁφρογενεῖς
ὁ χρυσὸς τελέθει ποικίλος ἐργατίνης.

241.—ΠΑΤΛΟΤ ΣΙΔΕΝΤΙΑΡΙΟΤ
“Σώζεό,” σοι μέλλων ἐνέπειν, παλίνορσον ἰωην
ἄψ ἀνασειράζω, καὶ πάλιν ἀγχὶ μὲνω·
σὴν γὰρ ἐγὼ δασπλήτα διάστασιν οἶα τε πικρὴν
νύκτα καταπτήσασθ’ τὴν Ἁχεροντιάδα·
ἡματι γὰρ σὲο φήγγος ὀμολίου· ἀλλὰ τὸ μὲν που
αφθογγον· σὺ δὲ μοι καὶ τὸ λάλημα φέρεις,
κεῖν τὸ Σειρήνου γλυκερώτερον, ὃ ἔπι πᾶσαι
εἰσὶν ἐμῆς ψυχῆς ἐλπίδες ἐκκρεμέες.

242.—ΕΡΑΤΟΣΘΕΝΟΣ ΣΧΟΛΑΣΤΙΚΟΤ
‘Ως εἰδον Μελίτην, ἀχρόσ μ’ ἔλεε· καὶ γὰρ ἀκοῖτης
κεῖνη ἑφωμάρτει· τοια δ’ ἐλέξα τρέμων·
“Τοῦ σοῦ ἄνακρούσαι δύναμαι πυλεώνος ὀχής,
δικλίδος ὑμετέρης τὴν βάλανον χαλάσας,
καὶ δισσῶν προθύρων πλαδαρὴν κρηπίδα περήσαι,
ἀκρον ἐπιβλήτος μεσσόθι πηξάμενος;”
ἡ δὲ λέγει γελᾶσασα, καὶ ἀνέρα λοξὸν ἰδοῦσα·
“Τῶν προθύρων ἀπέχου, μὴ σε κύων ὀλέσῃ.”

243.—ΜΑΚΗΔΟΝΙΟΤ ΤΙΠΑΤΟΤ
Τὴν φιλοπουλυγέλωτα κόρῃν ἔπ’ νυκτὸς ὀνείρον
εἶχον, ἐπισφύγας πήξεσιν ἢμετέροις.

250
THE AMATORY EPIGRAMS

240.—MACEDONIUS THE CONSUL

I pursue Love with gold; for bees do not work with spade or plough, but with the fresh flowers of spring. Gold, however, is the resourceful toiler that wins Aphrodite's honey.

√ 241.—PAULUS SILENTIARIUS

"Farewell" is on my tongue, but I hold in the word with a wrench and still abide near thee. For I shudder at this horrid parting as at the bitter night of hell. Indeed thy light is like the daylight; but that is mute, while thou bringest me that talk, sweeter than the Sirens, on which all my soul's hopes hang.

242.—ERATOSTHENES SCHOLASTICUS

When I saw Melite, I grew pale, for her husband was with her, but I said to her trembling, "May I push back the bolts of your door, loosening the bolt-pin, and fixing in the middle the tip of my key pierce the damp base of the folding door?" But she, laughing and glancing at her husband, said, "You had better keep away from my door, or the dog may worry you."

243.—MACEDONIUS THE CONSUL

I held the laughter-loving girl clasped in my arms in a dream. She yielded herself entirely to
GREEK ANTHOLOGY

πείθετό μοι ξύμπαντα, καὶ οὐκ ἀλέγιζεν, ἐμεῖο κύπριδι παντοίς σώματος ἀπτομένου· ἄλλα βαρύζηλος τις Ἕρως καὶ νῦκτα λοχήσας ἐξέχεεν φιλήν, ὑπνὸν ἀποσκεδάσας. οἶδε μοι οὐδ' αὐτοῖσιν ἐν ὑπναλέοισιν ὀνείροις ἀφθονόν· ἔστιν Ἕρως κέρδεος ἡδυγάμου.

244.—ΠΑΤΛΟΤ ΣΙΛΕΝΤΙΑΡΙΟΤ

Μακρὰ φιλεῖ Γαλάτεια καὶ ἐμψοφα, μαλθακὰ Δημώ, Δωρὶς ὀδακτάζει. τις πλέον ἐξερέθει; οὐνα μὴ κρίνωσι φιλήματα· γενσάμενοι δὲ τριχθαδίων στομάτων, ψῆφον ἐποισόμεθα. ἐπλάγχθης, κραδίη· τὰ φιλήματα μαλθακὰ Δημοῦς· ἐγριος καὶ δροσερῶν ἤδυ μελὶ στομάτων· μίμν ἐπὶ τοῖς· ἀδέκαστον ἔχει στέφος. εἰ δὲ τις ἄλλη τέρπεται, ἐκ Δημοῦς ἥμεας οὐκ ἐρύσει.

245.—ΜΑΚΗΔΟΝΙΟΤ ΤΠΑΤΟΤ

Κιχλίζεις, χρημέτισμα γάμου προκέλευθον ἴεισα· ἦσυχά μοι νεύεις· πάντα μέλην ἐρέθεις. ὁμοσα τὴν δυσέρωτα κόρην, τρισὶν ὁμοσα πέτραις, μήποτε μελιχίοις ὁμμασίν εὐσίδειν. παῖζε μόνη τὸ φίλημα. μάτην πόππυζε σεαυτῇ χείλεσι γυμνοτάτοις, οὐ τινὶ μισογμένοις. αὐτὰρ ἐγὼν ἐτέρην ὀδὸν ἐρχομαι· εἰσὶ γὰρ ἄλλαι κρέσσονες εὐλέκτρου Κύπριδος ἐργάτιδες.

246.—ΠΑΤΛΟΤ ΣΙΛΕΝΤΙΑΡΙΟΤ

Μαλθακὰ μὲν Σαπφοὺς τὰ φιλήματα, μαλθακὰ γυνῶν πλέγματα χιονέων, μαλθακὰ πάντα μέλη·
THE AMATORY EPIGRAMS

me and offered no protest to any of my caprices. But some jealous Love lay in ambush for me even at night, and frightening sleep away spilt my cup of bliss. So even in the dreams of my sleep Love envies me the sweet attainment of my desire.

244.—PAULUS SILENTIARIUS

Galatea's kisses are long and smack, Demo's are soft, and Doris bites one. Which excites most? Let not ears be judges of kisses; but I will taste the three and vote. My heart, thou wert wrong; thou knewest already Demo's soft kiss and the sweet honey of her fresh mouth. Cleave to that; she wins without a bribe; if any take pleasure in another, he will not tear me away from Demo.

245.—MACEDONIUS THE CONSUL

You titter and neigh like a mare that courts the male; you make quiet signs to me; you do everything to excite me, but in vain. I swore, I swore with three stones in my hand¹ that I would never look with kindly eyes on the hard-hearted girl. Practise kissing by yourself and smack your lips, that pout in naked shamelessness, but are linked to no man's. But I go another way, for there are other better partners in the sports of Cypris.

246.—PAULUS SILENTIARIUS

Soft are Sappho's kisses, soft the clasp of her snowy limbs, every part of her is soft. But her heart

¹ Or possibly "to the three stones." The matter is obscure.
GREEK ANTHOLOGY

ψυχή δ’ εξ ἀδάμαντος ἀπειθέος· ἀχρι γὰρ οἶων ἔστιν ἄρως στομάτων, τάλλα δὲ παρθενίης. καὶ τὰς υποτλαίς; τάχα τις τάχα τοῦτο ταλάσσας δὴ πάν χαλτάλην τιλῆσται εὐμαρεώς.

247.—ΜΑΚΗΔΟΝΙΟΤ ΤΙΠΑΤΟΤ

Παρμενίς οὖκ ἔργω· τὸ μὲν οὖνομα καλὸν ἄκούοσας ὑσάμην· σὺ δὲ μοι πικροτέρη θανάτων· καὶ φεύγεις φιλέοντα, καὶ οὐ φιλέοντα διώκεις, ὅφρα πάλιν κεῖνον καὶ φιλέοντα φῦγης. κεντρομανεῖς δ’ ἀγκιστρον ἐφ’ στόμα, καὶ με δακόντα εὐθὺς ἐχει ῥοδέον χείλεος ἐκκρεμέα.

248.—ΠΑΤΔΟΤ ΣΙΔΕΝΤΙΑΡΙΟΤ

Ὡ παλάμη πάντολμε, σὺ τὸν παγχρύσεον ἔτλης ἀπρίξ δραξαμένη βόστρυχον αὐερύσαι· ἔτλης· οὐκ ἐμάλαξε τεὸν θράσος αἴλινος αὔδή, σκύλμα κόμης, αὐχήν μαλθακὰ κεκλιμένοι. νῦν θαμυνοῖς πατάγωι μάτην τὸ μέτωπον ἄρασσείς· σὺ κέτι γὰρ μαξοῖς σὸν θέναρ ἐμπελάσει. μή, λίτομαι, δέσποινα, τόσην μὴ λάμβανε ποιήν· μᾶλλον ἔγω τλαίνη φάσγανον ἀσπασίως.

249.—ΕΙΡΗΝΑΙΟΤ ΡΕΦΕΡΕΝΔΑΡΙΟΤ

Ὡ σοβαρὴ Ῥοδότη, Παφίς εἴξασα βελέμνοις καὶ τὸν ὑπερφάλον κόμπον ἄπωσαμένη, ἄγκας ἐλούσα μ’ ἔχεις παρὰ σὸν λέχος· έν δ’ ἀρα δεσμόις κεῖμαι, ἐλευθερίῃς οὖκ ἐπιδεύομενοι. οὕτω γὰρ ψυχή τε καὶ ἔκχυντα σώματα φωτῶν συμφέρεται, φιλίης ρεύμασι μηγνύμεναι.
THE AMATORY EPIGRAMS

is of unyielding adamant. Her love reaches but to her lips, the rest is forbidden fruit. Who can support this? Perhaps, perhaps he who has borne it will find it easy to support the thirst of Tantalus.

247.—MACEDONIUS THE CONSUL

Constance (Parmenis) in name but not in deed! When I heard your pretty name I thought you might be, but to me you are more cruel than death. You fly from him who loves you and you pursue him who loves you not, that when he loves you, you may fly from him too in turn. Your mouth is a hook with madness in its tip: I bit, and straight it holds me hanging from its rosy lips.

248.—PAULUS SILENTIARIUS

O all-daring hand, how could you seize her tightly by her all-golden hair and drag her about? How could you? Did not her piteous cries soften you, her torn hair, her meekly bent neck? Now in vain you beat my forehead again and again. Nevermore shall your palm be allowed to touch her breasts. Nay, I pray thee, my lady, punish me not so cruelly: rather than that I would gladly die by the sword.

249.—IRENAEUS REFERENDARIUS

O haughty Rhodope, now yielding to the arrows of Cypris, and forswearing thy insufferable pride, you hold me in your arms by your bed, and I lie, it seems, in chains with no desire for liberty. Thus do souls and languid bodies meet, mingled by the streams of love.
GREEK ANTHOLOGY

250.—ΠΑΤΛΟΤ ΣΙΔΕΝΤΙΑΡΙΟΤ

'Ηδυ, φίλοι, μειδημα τὸ Δαίδος· ἥδυ κατ’ αὐ τῶν ἡπιοδινήτων δάκρυ χέει βλεφάρων. χθιζά μοι ἀπροφάσιστον ἐπέστενεν, ἐγκλιδὸν ὦμο ἡμετέρῳ κεφαλὴν ὅρρον ἐρεισμένην. μυρομένην δ’ ἐφίλησα· τὰ δ’ ὡς δροσερῆς ἀπὸ πηγῆς 5 δάκρυα μυγυμένων πίπτε κατὰ στομάτων. εἶπε δ’ ἀνειρομένη, "Τίνος εἶνεκα δάκρυα λείβεις;" "Δείδια μὴ με λίπης· ἐστὲ γὰρ ὀρκαπάται."

251.—ΕΙΡΗΝΑΙΟΤ ΡΕΦΕΡΕΝΔΑΡΙΟΤ

Ωμματα δεινείς κρυφίων ἵναλματα πυρσῶν, χείλεα δ’ ἀκροβαφή λοξὰ παρεκτανόεις, καὶ πολὺ κιχλίζουσα σοβεῖς εὐβοστρυχον αἰγῆν, ἐκχυμένας δ’ ὀρὸς τὸς σοβαρᾶς παλάμας. ἀλλ’ οὐ σῆς κραδίης ὑφαύχειος ὀκλάσεν ὁγκος· 5 οὐτω ἐθηλύσθης, οὐδὲ μαραμομένη.

252.—ΠΑΤΛΟΤ ΣΙΔΕΝΤΙΑΡΙΟΤ

Ῥήψωμεν, χαρίεσσα, τὰ φάρεα· γυμνὰ δὲ γυμνοὶ ἐμπελάσει γυνίᾳ γυνία περιπλοκάδην. μηδὲν ἐσι τὸ μεταξὺ· Σεμιράμιδος γὰρ ἐκεῖνο τείχος ἐμοὶ δοκεῖ θεσπὸν ὕφασμα σέθεν· στὴθεα δ’ ἐξεύχθω, τὰ [τε] χείλεα· τὰλλα δὲ σιγὴ 5 κρυπτέον· ἐχθαίρω τὴν ἀθυροστομίαν.

253.—ΕΙΡΗΝΑΙΟΤ ΡΕΦΕΡΕΝΔΑΡΙΟΤ

Τίπτε πέδου, Χρύσελλα, κάτω νεύουσα δοκεύεις, καὶ ξώνῃ παλάμαις οία περ ἀκρολυτεῖς; αἰδῶς νόσφι πέλει τῆς Κύπριδος· εἰ δ’ ἄρα σιγᾶς, νεύματι τὴν Παφῆν δείξον ὑπερχομένη.

256
THE AMATORY EPIGRAMS

250.—PAULUS SILENTIARIUS

Sweet, my friends, is Lais' smile, and sweet again the tears she sheds from her gently waving eyes. Yesterday, after long resting her head on my shoulder, she sighed without a cause. She wept as I kissed her, and the tears flowing as from a cool fountain fell on our united lips. When I questioned her, "Why are you crying?" She said, "I am afraid of your leaving me, for all you men are forsworn."

251.—IRENAEUS REFERENDARIUS

You roll your eyes to express hidden fires and you grimace, twisting and protruding your reddened lips; you giggle constantly and shake the glory of your curls, and your haughty hands, I see, are stretched out in despair. But your disdainful heart is not bent, and even in your decline you are not softened.

252.—PAULUS SILENTIARIUS

Let us throw off these cloaks, my pretty one, and lie naked, knotted in each other's embrace. Let nothing be between us; even that thin tissue you wear seems thick to me as the wall of Babylon. Let our breasts and our lips be linked; the rest must be veiled in silence. I hate a babbling tongue.

253.—IRENAEUS REFERENDARIUS

Why, Chrysilla, do you bend your head and gaze at the floor, and why do your fingers trifle with your girdle's knot? Shame mates not with Cypris, and if you must be silent, by some sign at least tell me that you submit to the Paphian goddess.

257
GREEK ANTHOLOGY

254.—ΠΑΤΛΟΤ ΣΙΔΕΝΤΙΑΡΙΟΤ

"Ωμοσα μιμνάξειν σέο τηλόθεν, ἀργέτι κούρη, ἄχρι δυσδεκάτης, ὅ πόσοι, ἡπιύλης: οὐ δ' ἐτηλην ὁ τάλας: τὸ γὰρ αὖριον ἁμμὶ φαάνθη τηλοτέρῳ μὴνσ, ναὶ μὰ σέ, δυσδεκάτης. ἀλλὰ θεοὺς ἱκέτευε, φίλη, μὴ ταῦτα χαράξαι ὀρκία ποιναίης νῶτον ὑπὲρ σελίδος: θέλγε δὲ σαίς χαρίτεσσιν ἐμὴν φρένα: μὴ δὲ με μάστιξ, πότνα, κατασψμύξη καὶ σέο καὶ μακάρων.

255.—ΤΟΥ ΑΥΤΟΥ

Εἴδον ἐγὼ ποθέοντας· ὑπ’ ἀτλήτοιο δὲ λύσσας δηρὸν ἐν ἀλλήλοις χεῖλεα πηξάμενοι, οὐ κόρον εἶχον ἔρωτος ἀφειδέος: ἰέμενοι δὲ, εἰ θέμις, ἀλλήλων δύμεναι ἐς κραδίην, ἀμφασίης ὅσον ὅσον ὑπετρῆνον ἀνάγκην, ἀλλήλων μαλακοῖς φάρεστιν ἐσσάμενοι. καὶ ὅ μὲν ἦν Ἀχιλῆι πανείκελος, οἷος ἐκεῖνος τῶν Ἀκουμηθείων ἐνδον ἐνὶ ταλάμων· κούρη δ' ἀργυφένες ἐπιγονινίδος ἀχρὶ χιτῶνα ξωσαμένην, Φοίβης εἶδος ἀπεπλάσατο. καὶ πάλιν ἤρημεστο τα ἁεῖλεα: γυμνόβορον γὰρ εἶχον ἀλωφήτου λιμὸν ἑρωμανής. ῥεῖα τις ἡμερίδος στελέχη δύο σύμπλοκα λύσει, στρεπτά, πολυχροιῶ φλέγματι συμφύεα, ἡ κεῖνος φιλέοντας, ὑπ' ἀντιπόροις τ' ἀγοστοῖς ὑγρὰ περιπλέγθην ἄψεα δησαμένους. τρίς μάκαρ, δὲ τοίοις, φίλη, δεσμοῖσιν ἐλίχθη, τρίς μάκαρ· ἀλλ' ἡμεῖς ἀνδίχα καιόμεθα.

258
THE AMATORY EPIGRAMS

254.—PAULUS SILENTIARIUS

Ye gods! I swore to stay away from thee, bright maiden, till the twelfth day dawned, but I, the long-enduring, could not endure it. Yea, by thyself I swear, the morrow seemed more than a twelvemonth. But pray to the gods, dear, not to engrave this oath of mine on the surface of the page that records my sins, and comfort my heart, too, with thy charm. Let not thy burning scourge, gracious lady, as well as the immortals' flay me.

255.—BY THE SAME

I saw the lovers. In the ungovernable fury of their passion they glued their lips together in a long kiss; but that did not sate the infinite thirst of love. Longing, if it could be, to enter into each other's hearts, they sought to appease to a little extent the torment of the impossible by interchangeing their soft raiment. Then he was just like Achilles among the daughters of Lycomedes, and she, her tunic girt up to her silver knee, counterfeited the form of Artemis. Again their lips met close, for the inappeasable hunger of passion yet devoured them. 'Twere easier to tear apart two vine stems that have grown round each other for years than to separate them as they kiss and with their opposed arms knot their pliant limbs in a close embrace. Thrice blessed he, my love, who is entwined by such fetters, thrice blessed! but we must burn far from each other.

259
GREEK ANTHOLOGY

256.—TOY AYTOY

Δικλίδας ἀμφετίναξέν ἐμοὶς Γαλάτεια προσώποις ἐσπερος, ὑβριστήν μύθοιν ἐπενξαμενῆ.
"Ὑβρις ἐρωτας ἐλυσε." μάτην ὅδε μύθοις ἀλᾶται.
ὑβρις ἐμήν ἐρέθει μᾶλλον ἐραμανίην.
άμοσα γὰρ λυκάβαντα μένειν ἀπανευθεν ἤκεινης· ὡ πόποι· ἀλλ' ἤκετης πρώιος εὐθὺν ἤβην.

257.—ΠΑΛΛΑΔΑ

Νῦν καταγιγγώσκω καὶ τοῦ Διὸς ὡς ἀνεράστου,
µὴ µεταβαλλοµένου τῆς σοβαρᾶς ένεκα:
οὔτε γὰρ Ἐὔρωπης, οὐ τῆς Δανάης περὶ κάλλος,
οὔθ' ἀπαλής Λήδης ἐστ' ἀπολευτοµένη:
εἰ µὴ τὰς πόρνας παραπέµπτειν οἶδα γὰρ αὐτὸν
tῶν βασίλευοσῶν παρθενικῶν φθορέα.

258.—ΠΑΤΛΟΥ ΣΙΛΕΝΤΙΑΡΙΟΤ

Πρόκριτος ἔστι, Φιλιννα, τεῖς ὢντις ἢ ὀπὸς ἢβης
πάσης· ἰµὲρω δ' ἀµφὶς ἔχειν παλάµαις
μᾶλλον ἐγὼ σε οὐκ ηῆλα καρβαρέοντα κορύµβοισ,
ἡ µαζὼν νεάρης ὄρθιον ἡλικίης.
sylvania ἔτι φθινόπωρον ὑπὲρτερον εἴαρος ἕλλης,
χέιµα σὸν ἀλλοτρίον θερµότερον θέρεος.

259.—TOY AYTOY

'Οµµατά σειν βαρύθονσι, πόθουν πνεόντα, Χαρικλοί,
oλάτερ ἐκ λέκτρων ἄρτι διεγροµένη·
ἔσκυλται δὲ κόµη, ροδής δ' ἀµάρνγµα παρεῖς
ἄχρος ἔχει λευκός, καὶ δέµας ἐκκλέλυται.

260
THE AMATORY EPIGRAMS

256.—BY THE SAME

Galatea last evening slammed her door in my face, and added this insulting phrase; "Scorn breaks up love." A foolish phrase that idly goes from mouth to mouth! Scorn but inflames my passion all the more. I swore to remain a year away from her, but ye gods! in the morning I went straightway to supplicate at her door.

257.—PALLADAS

Now I condemn Zeus as a tepid lover, since he did not transform himself for this haughty fair's sake. She is not second in beauty to Europa or Danae or tender Leda. But perhaps he disdains courtesans, for I know they were maiden princesses he used to seduce.

258.—PAULUS SILENTIARIUS

Your wrinkles, Philinna, are preferable to the juice of all youthful prime, and I desire more to clasp in my hands your apples nodding with the weight of their clusters, than the firm breasts of a young girl. Your autumn excels another's spring, and your winter is warmer than another's summer.

259.—BY THE SAME

Thy eyes, Chariclo, that breathe love, are heavy, as if thou hadst just risen from bed, thy hair is dishevelled, thy cheeks, wont to be so bright and rosy, are pale, and thy whole body is relaxed.
GREEK ANTHOLOGY

κεὶ μὲν παννυχίησιν ὁμιλήσασα παλαιόστραϊς
ταῦτα φέρεις, ὅλβου πάντος ὑπερπέτεται
ὅς σε περιπλέγηδην ἔχε πήχεσιν· εἰ δὲ σε τῆκει
θερμὸς ἔρως, εἰς εἰς ἐμὲ τηκομένη.

260.—ΤΟΥ ΑΥΤΟΥ

Κεκρύφαλοι σφύγγουσι τεὴν τρίχα; τήκομαι οὐστρῳ
Ῥείσις πυργοφόρου δεὶκελον εἰσορώνων.
ἀσκεπές ἔστι κάρηνον; ἐγὼ ἤσβιςμασι χαῖτης
ἐκχυτον ἐκ στέρμων ἐξεσοβῆσα νόν.
ἀργεναις ὀθόνης κατήρα βόστρυχα κεύθεως;
οὐδὲν ἐλαφρότερη φλὸξ κατέχει κράδην.
μορφὴν τριχαδίνην Χαρίτων τριὰς ἀμφιπολεύει.
πάσα δὲ μοι μορφὴ πῦρ ἱδιον πρόχεει.

261.—ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Εἰμὶ μὲν οὐ φιλόσωτορ. ὅταν δ' ἔθέλης με μεθύσσαι,
πρῶτα σύ γενομένη πρόσφερε, καὶ δέχομαι.
εἰ γὰρ ἐπιψαύσεις τοὺς χείλεσιν, οὐκέτι νῆφειν
eἰμαρές, οὐδὲ φυγεῖν τὸν γυλκὸν ὀινοχόν;
πορθμεύει γὰρ ἔμοιγε κύλιξ παρὰ σοῦ τὸ φίλημα,
καὶ μοι ἀπαγγέλλει τὴν χάριν ἥν ἔλαβεν.

262.—ΠΑΤΛΟΤ ΣΙΔΕΝΤΙΑΡΙΟΤ

Φεῦ φεῦ, καὶ τὸ λάλημα τὸ μείλεχον ὁ φθόνος εἰργεῖ,
βλέμμα τε λαθριδίως φθεγγομένων βλεφάρων,
ἰσταμένη δ' ἀγχιστα τεθήκαμεν ὁμμα γεραίης,
οὐ πολύγληνον βουκόλου Ἰναχίς.
ἰστασο, καὶ σκοπίαζες, μάτην δὲ σοῦ ἦτορ ἀμύσουν' δὲ
οὐ γὰρ ἐπὶ ψυχής ὁμμα τεῦ τανύσεις.

262
THE AMATORY EPIGRAMS

If all this is a sign of thy having spent the night in Love's arena, then the bliss of him who held thee clasped in his arms transcends all other, but if it is burning love that wastes thee, may thy wasting be for me.

260.—BY THE SAME

Does a caul confine your hair, I waste away with passion, as I look on the image of turreted Cybele. Do you wear nothing on your head, its flaxen locks make me scare my mind from its throne in my bosom. Is your hair let down and covered by a white kerchief, the fire burns just as fierce in my heart. The three Graces dwell in the three aspects of your beauty, and each aspect sheds for me its particular flame.

261.—AGATHIAS SCHOLASTICUS

I care not for wine, but if thou wouldst make me drunk, taste the cup first and I will receive it when thou offerest it. For, once thou wilt touch it with thy lips, it is no longer easy to abstain or to fly from the sweet cup-bearer. The cup ferries thy kiss to me, and tells me what joy it tasted.

262.—PAULUS SILENTIARIUS

Alack, alack! envy forbids even thy sweet speech and the secret language of thy eyes. I am in dread of the eye of thy old nurse, who stands close to thee like the many-eyed herdsman of the Argive maiden. "Stand there and keep watch; but you gnaw your heart in vain, for your eye cannot reach to the soul."

1 i.e. Argus set to keep watch over Io.
GREEK ANTHOLOGY

263.—ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Μήποτε, λύχνε, μύκητα φέροις, μηδ’ ὤμβρον ἐγείροις,  
μή τὸν ἐμὸν παύσῃς νυμφίον ἐρχόμενον.  
αἰεὶ σὺ φθονεῖς τῇ Κύπριδι, καὶ γὰρ ὃθ’ Ἡρώ  
ἡμοσεὶ Δειάνδρῳ...θυμέ, τὸ λοιπὸν ἦα.  
Ἡφαίστου τελέθεις· καὶ πεῖθομαι, ὅτι χαλέπτων 5  
Κύπριδα, θωπεύεις δεσποτικὴν ὀδύνην.

264.—ΠΑΤΛΟΤ ΣΙΔΕΝΤΙΑΡΙΟΤ

Βόστρυχον ὀμογέροντα τί μέμφεαι, ὄμματά θ’ ὕγρα  
δάκρυσθων; ὑμετέρων παιγνία ταῦτα πόθων·  
φροντίδες ἀπρήκτων πόθου τάδε, ταῦτα βελέμνων  
σύμβολα, καὶ δολιχῆς ἔργα νυχεγρεσίης.  
καὶ γὰρ που λαγόνεσσι ρυτίς παναώριος ἦδη, 5  
καὶ λαγαρὸν δειρῆ δέρμα περικρέμαται.  
ὁππόσον ἡβάσκει φλογὸς ἀνθέα, τόσον ἔμειω  
ἄγεα γηράσκει φροντίδι γυνοβόρφ.  
ἀλλὰ κατοικτείρασα δίδου χάριν· αὐτίκα γὰρ μοι  
χρῶς ἀναθηλήσει κρατῆ μελαινομένῳ. 10

265.—ΚΟΜΗΤΑ ΧΑΡΤΟΤΛΑΡΙΟΤ

"Ομματα Φυλλᾶς ἐπεμπε κατὰ πλόου· ὄρκος ἀλήτης  
πλάζετο, Δημοφώνων δ’ ἦν ἀπιστος ἄνήρ.  
νῦν δὲ, φίλη, πιστὸς μὲν ἐγὼ παρὰ θίνα θαλάσσης  
Δημοφώνων· σὺ δὲ πῶς, Φυλλᾶς, ἀπιστος ἔφυς;

264
THE AMATORY EPIGRAMS

263.—AGATHIAS SCHOLASTICUS

Never, my lamp, mayest thou wear a snuff\(^1\) or arouse the rain, lest thou hold my bridegroom from coming. Ever dost thou grudge Cypris; for when Hero was plighted to Leander—no more, my heart, no more! Thou art Hephaestus’s, and I believe that, by vexing Cypris, thou fawnest on her suffering lord.

264.—PAULUS SILENTIARIUS

Why find fault with my locks grown grey so early and my eyes wet with tears? These are the pranks my love for thee plays; these are the care-marks of unfulfilled desire; these are the traces the arrows left; these are the work of many sleepless nights. Yes, and my sides are already wrinkled all before their time, and the skin hangs loose upon my neck. The more fresh and young the flame is, the older grows my body devoured by care. But take pity on me, and grant me thy favour, and at once it will recover its freshness and my locks their raven tint.

265.—COMETAS CHARTULARIUS

Phyllis sent her eyes to sea to seek Demophoon, but his oath he had flung to the winds and he was false to her. Now, dear, I thy Demophoon keep my tryst to thee on the sea-shore; but how is it, Phyllis, that thou are false?

\(^{1}\) A sign of rain; \textit{cp.} Verg. \textit{G. i. 392.}

265
"Ανέρα λυσσητήρι κυνὸς βεβολημένον ἵφυδασι θηρείνη εἰκόνα φασὶ βλέπειν.
λυσσών τάχα πικρόν Ἐρως ἐνέπηξεν ὅδοντα εἰς ἑμέ, καὶ μανίας θυμὸν ἐλήσατο.
σὴν γὰρ ἐμοὶ καὶ πόντος ἐπήρατον εἰκόνα φαίνει, καὶ ποταμῶν δίναι, καὶ δέπας ὀνοχόν.

267.—ἈΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

a. Τί στενάχεις; β. Φιλέω. α. Τίνα; β. Παρθένον.  
α. Ἡ ρὰ γε καλὴν;  
β. Καλὴν ἱμετέρους ὁμμασί φαινομένην.
a. Ποῦ δὲ μιν εἰσενόησας; β. Ἐκεῖ ποτὲ δείπνον ἐπελθὼν  
ξυνὴ κεκλιμένην ἐδρακον ἐν στιβάδι.
a. Ἐλπίζεις δὲ τυχεῖν; β. Ναί, ναί, φίλοι ἀμφαδίην  
δὲ  
oὐ ξητῶ φιλήν, ἀλλ’ ὑποκλεπτομένην.
a. Τὸν νόμιμον μᾶλλον φεύγεις γάμον. β. Ἀτρεκὲς  
ἐγνων,  
ὅτι γε τῶν κτεάνων πουλὺ τὸ λειπόμενον.
a. Ἐγνως; οὐ φιλέεις, ἐγεύσασθαι πῶς δύναται γὰρ  
ψυχὴ ἐρωμανέειν ὅρθα λογιζόμενη;

268.—ΠΑΤΛΟΤ ΣΙΛΕΝΤΙΑΡΙΟΤ

Μηκέτι τις πτηξεις πόθου βέλος· ἱδόκην γὰρ  
eἰς ἑμὲ λαίβρος Ἐρως ἐξεκένωσεν ὀλην.  
μὴ πτερύγων τρομέοι τις ἐπῆλυσιν· ἐξότε γὰρ μοι  
λαξ ἐπιβὰς στέρνοις πικρῶν ἐπηξε πόδα,
THE AMATORY EPIGRAMS

266.—PAULUS SILENTIARIUS

They say a man bitten by a mad dog sees the brute's image in the water. I ask myself, "Did Love go rabid, and fix his bitter fangs in me, and lay my heart waste with madness? For thy beloved image meets my eyes in the sea and in the eddying stream and in the wine-cup.

267.—AGATHIAS SCHOLASTICUS

A. Why do you sigh? B. I am in love. A. With whom? B. A girl. A. Is she pretty? B. In my eyes. A. Where did you notice her? B. There, where I went to dinner, I saw her reclining with the rest. A. Do you hope to succeed? B. Yes, yes, my friend, but I want a secret affair and not an open one. A. You are averse then from lawful wedlock? B. I learnt for certain that she is very poorly off. A. You learnt! you lie, you are not in love; how can a heart that reckons correctly be touched with love's madness?

268.—PAULUS SILENTIARIUS

Let none fear any more the darts of desire; for raging Love has emptied his whole quiver on me. Let none dread the coming of his wings; for ever since he hath set his cruel feet on me, trampling on my heart,
GREEK ANTHOLOGY

άστεμφής, άδόνητος ἑνέξεται, οὐδὲ μετέστη, eis ἐμὲ συνυγίνην κειράμενος πτερύγων.

269.—ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Δισσῶν θηλυτέρων μοῦνός ποτε μέσσος ἐκεῖμην,
τῆς μὲν ἐφιμείρον, τῇ δὲ χαριζόμενος·
εἶλκε δ' ὡς δ' ἡ φιλέουσα, πάλιν δ' ἐγώ, οἶατε τις φῶρ,
χείλει θείομένῳ τὴν ἐτέρην ἐφίλουν,
ξῆλον ὑποκλεπτῶν τῆς γείτονος, ἢς τὸν ἔλεγχον
καὶ τὰς λυσιτόθους ἐτρέμουν ἀγγελίας.
οὐχὶςας δ' ἄρ' ἐειπον... "Εμοὶ τάχα καὶ τὸ φιλεῖσθαι
ὡς τὸ φιλεῖν χαλεπόν, δισσᾶ κολαξομένῳ."

270.—ΠΑΤΛΟΤ ΣΙΔΕΝΤΙΑΡΙΟΤ

Οὔτε ρόδον στεφάνων ἐπιδεύεται, οὔτε σὺ πέπλων,
οὔτε λυθοβλήτων, πότισα, κεκρυφάλων.
μάργαρα σῆς χροῆς ἀπολείπεται, οὔτε κομίζει
χρυσὸς ἀπεκτήτου σῆς τριχῆς ἀγλαίην.
'Ινδων δ' ὑάκινθος ἔχει χάριν αὔθοπος αὖγιλης,
ἀλλὰ τῶν λογάδων πολλῶν ἀφαυροτέρην,
χείλεα δὲ δροσόντα, καὶ ἡ μελίφυρτος ἐκεῖνη
στήθεος ἀρμονίη, κεστὸς ἐφι Παρίσης.
Τούτων πάσιν ἐγὼ καταδάμναμαι: ὄμμασι μοῦνοις
θέλγομαι, ὦς ἐπλής μειλίχος ἐνδιαίη.

271.—ΜΑΧΗΔΟΝΙΟΤ ΤΙΠΑΠΙΚΟΤ

Τὴν ποτὲ βακχεύουσαν ἐν εἰδεῖ θηλυτέράων,
τὴν χρυσέω κροτάλω σειμένην σπατάλην,
γῆς ἐχει καὶ νοῦσος ἀμείλιχος: οἱ δὲ φιληταῖ,
οἱ ποτὲ τριλλίστως ἀντὶον ἐρχόμενοι.

268
THE AMATORY EPIGRAMS

there he remains unmoved and unshaken and departs not, for on me he hath shed the feathers of his two wings.

269.—AGATHIAS SCHOLASTICUS

I once sat between two ladies, of one of whom I was fond, while to the other I did it as a favour. She who loved me drew me towards her but I, like a thief, kissed the other, with lips that seemed to grudge the kisses, thus deceiving the jealous fears of the first one, whose reproach, and the reports she might make to sever us, I dreaded. Sighing I said, "It seems that I suffer double pain, in that both loving and being loved are a torture to me."

270.—PAULUS SILENTIARIUS

A rose requires no wreath, and thou, my lady, no robes, nor hair-cauls set with gems. Pearls yield in beauty to thy skin, and gold has not the glory of thy uncombed hair. Indian jacinth has the charm of sparkling splendour, but far surpassed by that of thy eyes. Thy dewy lips and the honeyed harmony of thy breasts are the magic cestus of Venus itself. By all those I am utterly vanquished, and am comforted only by thy eyes which kind hope makes his home.

271.—MACEDONIUS THE CONSUL

She who once frolicked among the fairest of her sex, dancing with her golden castanettes and displaying her finery, is now worn by old age and pitiless disease. Her lovers, who once ran to welcome her,
ГРЕЙК Антиохия

νῦν μέγα πεφρίκασιν τὸ δ' αὐξοσέληνον ἐκεῖνο
ἐξελίπεν, συνόδου μηκέτι γινομένης.

272.—ΠΑΤΛΟΤ ΣΙΔΕΝΤΙΑΡΙΟΤ
Μαξιός χερσὶν ἔχω, στόματι στόμα, καὶ περὶ δειρῆν
ἀσχετὰ λυσσῶν βόσκομαι ἀργυρέων,
οὕτω δ' Ἀφρογένειαν ὄλην ἔλον· ἄλλ' ἐτὶ κάμνω,
παρθένον ἀμφίετον λέκτρων ἀναινομένην.
ἡμου γὰρ Παφίη, τὸ δ' ἀρ' ἢμουν δῶκεν Ἡθήνη
αὐτὰρ ἐγὼ μέσσος τῆκομαι ἀμφοτέρων.

273.—ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ
Ἡ πάρος ἀγαλαίησι μετάρσιος, ἢ πλοκαμίδας
σειομένη πλεκτάς, καὶ σοβαρευομένη,
ἡ μεγαλαυχήσασα καθ' ἡμετέρης μελεδώνης,
γύραι ρικνώδης, τὴν πρὶν ἀφήκε χάριν.
μαξίς ὑπεκλίνθη, πέσον ὁφρύς, ὠμο τέτηκται,
χείλεα βαμβαΐνει φθέγματι γηραλέω.
τὴν πολιήν καλέω Νέμεσιν Πόθου, ότι δικάζει
ἔννομα, ταῖς σοβαραῖς θάσσον ἐπερχομένη.

274.—ΠΑΤΛΟΤ ΣΙΔΕΝΤΙΑΡΙΟΤ
Τὴν πρὶν ἐνεσφρήγισσεν Ὠρως θρασύς εἰκόνα
μορφῆς
ἡμετέρης θερμῷ βένθει σῆς κραδίας,
φεῦ φεῦ, νῦν ἀδόκητος ἀπεττυσας· αὐτὰρ ἐγὼ τοι
γραπτὸν ἔχω ψυχῇ σῆς τύπον ἀγαλαίης.
τοῦτον καὶ Φαέθουτι καὶ Αἰδί, βάρβαρε, δείξω,
Κρήσσαι ἐπισπέρχων εἰς σὲ δικαστολίην.

270
THE AMATORY EPIGRAMS

the eagerly desired, now shudder at her, and that waxing moon has waned away, since it never comes into conjunction.

272.—PAULUS SILENTIARIUS

I press her breasts, our mouths are joined, and I feed in unrestrained fury round her silver neck, but not yet is my conquest complete; I still toil wooing a maiden who refuses me her bed. Half of herself she has given to Aphrodite and half to Pallas, and I waste away between the two.

273.—AGATHIAS SCHOLASTICUS

She who once held herself so high in her beauty, and used to shake her plaited tresses in her pride, she who used to vaunt herself proof against my doleful passion, is now old and wrinkled and her charm is gone. Her breasts are pendent and her eyebrows are fallen, the fire of her eyes is dead and her speech is trembling and senile. I call grey hairs the Nemesis of Love, because they judge justly, coming soonest to those who are proudest.

274.—PAULUS SILENTIARIUS

The image of me that Love stamped in the hot depths of thy heart, thou dost now, alas! as I never dreamt, disown; but I have the picture of thy beauty engraved on my soul. That, O cruel one, I will show to the Sun, and show to the Lord of Hell, that the judgement of Minos may fall quicker on thy head.
275.—ΤΟΥ ΑΥΤΟΥ

Δεισλανθ' χαρίεσσα Μενεκρατίς ἐκχυτός ὑπνή 
κεῖτο περὶ κροτάφους πῆχυν ἐλιξαμένη·
τολμήσας δ' ἐπέβην λεχέων ὑπερ. ὡς δὲ κελεύθου 
ἐμισν κυπρίδης ἢμοιον ἀσπασίως,
ἡ παῖς ἐξ ὑπνοίοι διέγρετο, χερσὶ δὲ λευκαῖς 
κράτασι ήμετέρου πᾶσαν ἔτιλλε κόμην 
μαρναμένης δὲ τὸ λοιπὸν ἀνύσασμεν ἔργων ἔρωτος.
ἡ δ' ὑπομπλαμένη δάκρυσιν εἰπε τάδε·
“Σχέτλιε, νῦν μὲν ἑρέξας ὧ τοι φίλον, φ' ἔπι πουλίων 
πολλάκι σής παλάμης χρυσὸν ἀπωμοσάμην”
οἰχόμενος δ' ἀλλὰν ὑποκόλπιον εὐθὺς ἐλίξεις· 
estὲ γὰρ ἀπλήστου Κύπριδος ἐργατίναι.”

276.—ἈΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Σοί τόδε τὸ κρήδεμνον, ἔμη μνῆστειρα, κομίζω,
χρυσεοπηνήτῳ λαμπόμενον γραφίδι·
βάλλε δὲ σοῖς πλοκάμοισιν ἐφεσσαμένη δ' ὑπὲρ ὀμών 
stήθει παλλεύκῳ τήνδε δὸς ἀμπεχόνην·
nai ναὶ στήθει μᾶλλον, ὅπως ἐπιμάζξην εἰη 
ἀμφιπεριτλέγην εἰς σὲ κεδαυνύμενον.
καὶ τόδε μὲν φορέοις ἀτε παρθένοις· ἀλλὰ καὶ εὖν ἱν 
λεύσοις καὶ τεκέων εὔσταχων ἀνθοσύνην,
ὅφρα σοὶ ἐκτελέσαιμι καὶ ἀργυφέν ἀναδέσμην 
καὶ λιθοκολλῆται πλέγματα κεκρυφάλων.

277.—ΕΡΑΤΟΣΘΕΝΟΤΣ ΣΧΟΛΑΣΤΙΚΟΤ

‘Ἀρσενας ἄλλος ἔχων· φιλείν δ' ἐγὼ οἶδα γυναίκας,
ἐς χρονίην φιλίην οἴα φυλασσομένας.
οὐ καλὸν ἤβητήρες· ἀπεχθαίρω γὰρ ἐκείνην 
tὴν τρίχα, τὴν φθονερήν, τὴν ταχὺ φυμένην.”

272
THE AMATORY EPIGRAMS

275.—BY THE SAME

One afternoon pretty Menecratis lay outstretched in sleep with her arm twined round her head. Boldly I entered her bed and had to my delight accomplished half the journey of love, when she woke up, and with her white hands set to tearing out all my hair. She struggled till all was over, and then said, her eyes filled with tears: "Wretch, you have had your will, and taken that for which I often refused your gold; and now you will leave me and take another to your breast; for you all are servants of insatiable Cypris."

276.—AGATHIAS SCHOLASTICUS

This coif, bright with patterns worked in gold, I bring for thee, my bride to be. Set it on thy hair, and putting this tucker over thy shoulders, draw it round thy white bosom. Yea, pin it lower, that it may cincture thy breasts, wound close around thee. These wear as a maiden, but mayest thou soon be a matron with fair fruit of offspring, that I may get thee a silver head-band, and a hair-caul set with precious stones.

277.—ERATOSTHENES SCHOLASTICUS

Let males be for others. I can love but women, whose charms are more enduring. There is no beauty in youths at the age of puberty; I hate the unkind hair that begins to grow too soon.
GREEK ANTHOLOGY

278.—ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ
Αυτή μοι Κυθέρεια καὶ ἰμερόεντες Ἕρωτες
tήξουσιν κενεῦν ἐχθόμενοι κραδίνην,
ἀρσενας εἰ σπεύσω φιλέειν ποτέ· μήτε τυχήσω,
μήτε ἐπολυσθήσω μείζοσιν ἀμπλακίαις.
ἀρκια θηλυτέρων ἀλητήματα· κείνα κομάσσω,
callieíψω δὲ νέους ἀφρονι Πιπταλάκῳ.

279.—ΠΑΤΛΟΤ ΣΙΛΕΝΤΙΑΡΙΟΤ
Δηθύνει Κλεόφαντις· ὁ δὲ τρίτος ἀρχεται ἡ ἴ
lύχνος ὑποκλάξειν ἦκα μαραίνομενος.
αἰθε δὲ καὶ κραδίς πυρσὸς συναπέσβετο λύχνῳ,
μηδέ μ' ὑπ' ἀγρύπνοις δηρὸν ἐκαίε πόθοις.
ἀ πόσα τὴν Κυθέρειαν ἐπώμοσεν ἐσπερος ἤξειν,
ἀλλ' οὔτ' ἀνθρώπων φείδεται, οὔτε θεῶν.

280.—ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ
Ἡ ῥά γε καὶ σύ, Φιλιννα, φέρεις πόνον; ἡ μα καὶ αὐτὴ
kármneis, ανάλεοις ὃμμασι τηκομένην;
ὅ σὺ μὲν ὑπνοσ ἐχεῖς γλυκερώτατον, ἡμετέρης δὲ
φροντίδος οὔτε λόγος γίνεται οὔτ' ἀριθμός;
ἐνρήσεις τὰ ὄμοια, τεὴν ὅ', ἀμέγαρτε, παρεὶ
ἥρησω θαμνοῖς δάκρυσι τεγγομένην.
Κύπρις γὰρ τὰ μὲν ἄλλα παλάγκοτος· ἐν δὲ τι καλὸν
ἐλλαχεν, ἐχθαίρειν τὰς σοβαρενομένας.

281.—ΠΑΤΛΟΤ ΣΙΛΕΝΤΙΑΡΙΟΤ
Χθιζά μοι Ἰερμώνασσα φιλακρήτους μετὰ κόμους
στέμμασιν αὐλείας ἀμφιπλέκοντι θύρας

274
THE AMATORY EPIGRAMS

278.—AGATHIAS SCHOLASTICUS

May Aphrodite herself and the darling Loves melt my empty heart for hate of me, if I ever am inclined to love males. May I never make such conquests or fall into the graver sin. It is enough to sin with women. This I will indulge in, but leave young men to foolish Pittalacus.1

279.—PAULUS SILENTIARIUS

Cleophonitis delays, and for the third time the wick of the lamp begins to droop and rapidly fade. Would that the flame in my heart would sink with the lamp and did not this long while burn me with sleepless desire. Ah! how often she swore to Cytherea to come in the evening, but she scruples not to offend men and gods alike.

280.—AGATHIAS SCHOLASTICUS

Art thou too in pain, Philinna, art thou too sick, and dost thou waste away, with burning eyes? Or dost thou enjoy sweetest sleep, with no thought, no count of my suffering? The same shall be one day thy lot, and I shall see thy cheeks, wretched girl, drenched with floods of tears. Cypris is in all else a malignant goddess, but one virtue is hers, that she hates a prude.

281.—PAULUS SILENTIARIUS

Yesterday Hermonassa, as after a carouse I was hanging a wreath on her outer door, poured a jug of

1 A notorious bad character at Athens, mentioned by Aeschines.
GREEK ANTHOLOGY

ἐκ κυλίκων ἐπέχευν ὑδωρ· ἀμάθυνε δὲ χαίτην,
جدد μόλις ἐς τρισσήν πλέξαμεν ἀμφιλύκην.
ἐφλέξθην δὲ ἔτι μᾶλλον ύφ' ὕδατος· ἐκ γὰρ ἐκείνης 5
λάθριον εἰχὲ κύλις πῦρ γυλυκερῶν στομάτων.

282.—ἈΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Ἡ ῥαδινὴ Μελίτη ταναῦθ ἐπὶ γῆρας οὔδ'φ
η ἀπὸ τῆς ἤβης οὐκ ἀπέθηκε χάριν,
ἀλλ' ἔτι μαρμαροὺσι παρηνές, ὅμοι δὲ θέλγειν
οὐ λάθε· τῶν δ' ἔτέων ἡ δεκάς οὐκ ὅλγην·
μίμνει καὶ τὸ φρύαγμα τὸ παιδικόν. ἐνθάδε δ' ἐγνών 5
ὁττι φύσιν νικᾶν ὁ χρόνος οὐ δύναται.

283.—ΠΑΤΛΟΤ ΣΙΛΕΝΤΙΑΡΙΟΤ

Δάκρυα μοι σπένδουσαν ἐπήρατον οἰκτρὰ Θεανῷ
εἰχὸν ὑπὲρ λέκτρων πάννυχον ἡμετέρῳν
ἔξοτα γὰρ πρὸς Ὀλυμπον ἀνέδραμεν ἐςπερος ἀστήρ,
μέμφετο μελλούσης ἀγγελον ἡρπόλην.
οὐδὲν ἐφημερίοις καταθύμιον· εἰ τις Ἐρώτων 5
λάτριος, νῦκτας ἔχειν ὀφελε Κιμμερίων.

284.—ΡΟΤΦΙΝΟΤ ΔΟΜΕΣΤΙΚΟΤ

Πάντα σέθεν πιλέων· μοῦνον δὲ σὸν ἄκριτον ὅμμα
ἐχθαίρω, στυγεροῖς ἀνδράσι τερπόμενον.

285.—ἈΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Εἰργομένη πιλέειν με κατὰ στόμα διὰ Ῥωδάνθη
ζώνην παρθενικήν ἐξετάνυσσε μέσην,

276
THE AMATORY EPIGRAMS

water on me, and flattened my hair, which I had taken such pains to curl that it would have lasted three days. But the water set me all the more aglow, for the hidden fire of her sweet lips was in the jug.

282.—AGATHIAS SCHOLASTICUS

SLENDER Melite, though now on the threshold of old age, has not lost the grace of youth; still her cheeks are polished, and her eye has not forgotten to charm. Yet her decades are not few. Her girlish high spirit survives too. This taught me that time cannot subdue nature.

283.—PAULUS SILENTIARIUS

I had loveable Theano all night with me, but she never ceased from weeping piteously. From the hour when the evening star began to mount the heaven, she cursed it for being herald of the morrow's dawn. Nothing is just as mortals would have it; a servant of Love requires Cimmerian nights.

284.—RUFINUS DOMESTICUS

I love everything in you. I hate only your undiscerning eye which is pleased by odious men.

285.—AGATHIAS SCHOLASTICUS

Divine Rhodanthe, being prevented from kissing me, held her maiden girdle stretched out between
GREEK ANTHOLOGY

καὶ κείμην φιλέσκειν· ἐγὼ δὲ τις ὡς ὁχετηγὸς
ἀρχὴν εἰς ἐτέρην εἴλκον ἔρωτος ὑδωρ,
αὐερύνῳ τὸ φίλημα· περὶ ξωστήρα δὲ κούρης
μᾶστακί ποππύζων, τηλόθεν ἀντεφίλουν.
ἡν δὲ πόνου καὶ τοῦτο παραλφασις· ἡ γλυκερή γὰρ
ζώνῃ πορθμὸς ἐνη χείλεος ἀμφοτέρου.

286.—ΠΑΤΔΟΤ ΣΙΔΕΝΤΙΑΡΙΟΤ

Φράξεο μοι, Κλεόφαντις, ὥστε χάρις, ὅπποτε δοιοὺς
λάβρον ἐπαυγίζων ἰσος ἔρως κλονέει.
ποῖος ἄρης, ἢ τάρβος ἀπείριτον, ἢ τὰς αἰδῶς
τούσδε διακρίνει, πλέγματα βαλλομένους;
εἰ καὶ μελέσσοι τὰ ἄρμοις ἡμισεν ἄκμοι
δεσμά, καὶ Ἰφαίστου πάσα δολορραφίης
μοῦνον ἐγώ, χαρίεσσα, τεὼν δέμας ἁγκάς ἔλίξας
θελγοίμην ἐπὶ σοὶ ἄψει βοσκόμενος,
δὴ τότε καὶ ξείνως με καὶ ἐνδάπιος καὶ ὀδής,
πότια, καὶ ἄρητήρ, χή παράκοιτες ἵδοι.

287.—ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Σπεύδων εἰ φιλέει με μαθείαν εὐώπις Ἐρευνῶ,
πείραζον κραδίνην πλάσματι κερδαλέος.
“Βήσομαι ἐς ξείνην τινὰ που χθονα· μίμων ἐς, κούρη,
ἀρτίτος, ἡμετέρου μνήστιν ἔχουσα πόθου.”
ἡ δὲ μέγα στονάχησε καὶ ἤλατο, καὶ τὸ πρόσωπον
πλῆξε, καὶ εὐπλέκτου βότρυν ἔρηξε κόμης,
καὶ με μένειν ἰκέτευν· ἐγὼ δὲ τις ὡς βραδυπειθής
ὁματι θρυπτομένων συγκατένευςα μόνον,
ὁλίθοις ἐς πόθον εἰμί· τὸ γὰρ μενεαίνου ἀνύσσαι
πάντως, εἰς μεγάλην τοῦτο δέδωκα χάριν.

278
THE AMATORY EPIGRAMS

us, and kept kissing it, while I, like a gardener, diverted the stream of love to another point, sucking up the kiss, and so returned it from a distance, smacking with my lips on her girdle. Even this a little eased my pain, for the sweet girdle was like a ferry plying from lip to lip.

286.—PAULUS SILENTIARIUS

THINK, Cleophantis, what joy it is when the storm of love descends with fury on two hearts equally, to toss them. What war, or extremity of fear, or what shame shall sunder them as they entwine their limbs? Would mine were the fetters that the Lemnian smith, Hephaestus, cunningly forged. Let me only clasp thee to me, my sweet, and feed on thy limbs to my heart's content. Then, for all I care, let a stranger see me or my own countryman, or a traveller, dear, or a clergyman, or even my wife.

287.—AGATHIAS SCHOLASTICUS

CURIOUS to find out if lovely Ereutho were fond of me, I tested her heart by a subtle falsehood. I said, “I am going abroad, but remain, my dear, faithful and ever mindful of my love.” But she gave a great cry, and leapt up, and beat her face with her hands, and tore the clusters of her braided hair, begging me to remain. Then, as one not easily persuaded and with a dissatisfied expression, I just consented. I am happy in my love, for what I wished to do in any case, that I granted as a great favour.
GREEK ANTHOLOGY

288.—ΠΑΤΛΟΤ ΣΙΛΕΝΤΙΑΡΙΟΤ

'Εξόςτε μοι πίνοντι συνεψιάουσα Χαρικλώ
λάθρη τοὺς ἵδιους ἀμφέβαλε στεφάνους,
pῦρ ὄλον δάπτε με· τὸ γὰρ στέφος, ὡς δοκέω, τι
eἰχὲν, δ καὶ Γλαύκην φλέξε Κρεοντιάδα.

289.—ἈΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

'Η γραῦς ἢ τρικόρωνος, ἢ ἡμετέρους διὰ μόχθους
μοίρης ἀμβολίνην πολλάκις δεξαμένη,
ἀγριον ἦτορ ἔχει, καὶ θέλγεται οὔτ’ ἐπὶ χρυσῷ,
οὔτε ξωροτέρῳ μείζονι κυσσυβίῳ.
τὴν κούρην δ’ αἰεὶ περιδέρκεται: εἰ δε ποτ’ αὐτὴν
ἀθρήσει κρυφίως ὑμμασὶ ῥεμβομένην,
ἀ μέγα τολμήσοσα ῥαπίσμασιν ἀμφὶ πρόσωπα
πλήσεις τὴν ἀπαλὴν οἰκτρὰ κυνυρομένην.
εἰ δ’ ἐτεὸν τὸν Ἀδαννὶ ἐφίλαο, Περσεφόνεια,
αἰκτειρον ξυνής ἀλγεὰ τηκεδῶνος.
ἐστω δ’ ἀμφοτέροις χάρις μία: τῆς δὲ γεραιῆς
ῥύεο τὴν κούρην, πρίν τι κακὸν παθεῖν.

290.—ΠΑΤΛΟΤ ΣΙΛΕΝΤΙΑΡΙΟΤ

Ομμα πολυπτολητὸν ὑποκλέπτουσα τεκούσης,
συζυγὴν μήλων δῶκεν ἐμοὶ ῥοδέων
θηλυτέρη χάριεσσα. μάγον τάχα πυρσῶν ἔρωτων
λαθριδίως μήλωις μίξεις ἐρευθομένοις.
εἰμὶ γὰρ ὁ τλήμων φλογὶ σύμπλοκος· ἀντὶ δὲ μαζὼν, 5
ὁ πότοι, ἀπρήκτοις μήλα φέρω παλάμαις.

291.—ΤΟΥ ΑΥΤΟΥ

Εἴ ποτ’ ἐμοὶ, χαρίεσσα, τεῶν τάδε σύμβολα μαζῶν
ὡπασας, ὀλβίζω τὴν χάριν ὡς μεγάλην·

280
THE AMATORY EPIGRAMS

288.—PAULUS SILENTIARIUS

Ever since Chariklo, playing with me at the feast, put her wreath slyly on my head, a deadly fire devours me; for the wreath, it seems, had in it something of the poison that burnt Glaucé, the daughter of Creon.

289.—AGATHIAS SCHOLASTICUS

The old hag, thrice as old as the oldest crow, who has often for my sorrow got a new lease of life, has a savage heart, and will not be softened either by gold or by greater and stronger cups, but is watching all round the girl. If she ever sees her eyes wandering to me furtively, she actually dares to slap the tender darling's face and make her cry piteously. If it be true, Persephone, that thou didst love Adonis, pity the pain of our mutual passion and grant us both one favour. Deliver the girl from the old woman before she meets with some mischance.

290.—PAULUS SILENTIARIUS

Eluding her mother's apprehensive eyes, the charming girl gave me a pair of rosy apples. I think she had secretly ensorcelled those red apples with the torch of love, for I, alack! am wrapped in flame, and instead of two breasts, ye gods, my purposeless hands grasp two apples.

291.—BY THE SAME

If, my sweet, you gave me these two apples as tokens of your breasts, I bless you for your great
GREEK ANTHOLOGY

ei δ' ἐπὶ τοὺς μίμνεις, ἄδικεῖς, ὅτι λάβρον ἀνήψας
πυρόν, ἀποσβέσσαι τοῦτον ἀναινομένη.
Τήλεφον ὁ τρόσας καὶ ἀκέσσατο· μὴ σύγη, κούρη, 5
eis ἐμὲ δυσμενέων γίνειο πικροτέρη.

292.—ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

πέραν τῆς πόλεως διάγοντος διὰ τὰ λύσιμα τῶν νόμων
ὑπομνηστικὸν πεμφθέν πρὸς Πάυλον Σιλεντιάριον

Ἐνθάδε μὲν χλοάουσα τεθηλότι βῆλος ὀράμνῳ
φυλλάδος εὐκάρπου πάσαν ἐδειξε χάριν.
ἐνθάδε δὲ κλάζουσιν ὑπὸ σκιεραίς κυπαρίσσοις
ὁμίλοις δροσερῶν μητέρες ὀρταλίχων·
καὶ λιγυρῶν βομβεῦσιν ἀκανθίδες· ἤ ὅ ὀλονηγὸν 5
τρύζει, τρηχαλέας ἐνδιάουσα βάτοις.

ἀλλὰ τί μοι τῶν ἡδος, ἐπεὶ σέο μύθου ἀκούειν
ἳθελον ἢ κιθάρης κρούσματα Δηλιάδος;
καὶ μοι δισσὸς ἔρως περικύδιωται· εἰσοράμων γὰρ
καὶ σέ, μάκαρ, ποθέω, καὶ γλυκερῆν δάμαλων,
ἂν με περισμύχουσι μεληδόνες· ἀλλὰ με θεσμοὶ
eἰργουσίνι βαδίνης τηλόθι δορκαλίδος.

293.—ΠΑΤΛΟΤ ΣΙΛΕΝΤΙΑΡΙΟΤ

ἀντίγραφον ἐπὶ τῇ αὐτῇ ὑποθέσει πρὸς τὸν φίλον Ἀγαθίαν
Θεσμοὺ Ἐρως οὐκ οἶδε βιημάχος, οὐδὲ τὶς ἄλλη
ἀνέρα νοσφίλει πρήξει ἐρωμανής.
εἰ δὲ σε θεσμοπόλοιο μεληδόνος ἔργον ἐρύκει,
oύκ ἄρα σοὶς στέρνοις λάβρος ἐνεστιν ἔρως.
ποίος ἔρως, ὅτε βαῖδος ἀλὸς πόρος οἶδε μερίζειν
σὸν χρώα παρθενικῆς τηλόθεν ὑμετέρης; 5

282
THE AMATORY EPIGRAMS

favour; but if your gift does not go beyond the apples, you do me wrong in refusing to quench the fierce fire you lit. Telephus was healed by him who hurt him\(^1\); do not, dear, be crueler than an enemy to me.

292.—AGATHIAS SCHOLASTICUS

*Lines written to Paulus Silentiaris by Agathias while slaying on the opposite bank of the Bosporus for the purpose of studying law*

Here the land, clothing itself in greenery, has revealed the full beauty of the rich foliage, and here warble under shady cypresses the birds, now mothers of tender chicks. The gold-finches sing shrilly, and the turtle-dove moans from its home in the thorny thicket. But what joy have I in all this, I who would rather hear your voice than the notes of Apollo's harp? Two loves beset me; I long to see you, my happy friend, and to see the sweet heifer, the thoughts of whom consume me; but the Law keeps me here far from that slender fawn.

293.—PAULUS SILENTIARIUS

*Reply on the same subject to his friend Agathias*

Love, the violent, knows not Law, nor does any other work tear a man away from true passion. If the labour of your law studies holds you back, then fierce love dwells not in your breast. What love is that, when a narrow strait of the sea can keep you apart from your beloved? Leander showed the

\(^1\) Nothing would cure Telephus' wound, but iron of the spear that inflicted it.

283
GREEK ANTHOLOGY

υνήχομενος Δελανδρος ὡςον κράτος ἐστὶν ἐρώτων
deίκνυνεν, ἐννυχίου κύματος ὅυκ ἁλέγων·
σοὶ δὲ, φίλοι, παρέασι καὶ ὀλκάδες. ἀλλὰ θαμίζεις
μᾶλλον Ἀθηναίη, Κύπριων ἀπωσάμενος.
θεσμοὺς Παλλᾶς ἔχει, Παφίη πόθον. εἰπέ· τὶς ἀνὴρ
εἰν ἐνὶ θητεύσει Παλλάδι καὶ Παφίη;

294.—ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

'Ἡ γραύς ἡ φθονερὴ παρεκκλιτο γείτονι κούρη
dόχμων ἐν λέκτρῳ νῶτον ἐρεισάμενη,
προβλήσις ὡς τὶς ἐπάλξεις ἀνέμβατος· οἷα δὲ πῦργος
ἐσκεπτε τὴν κούρην ἀπλῶς ἐκτάδικη,
καὶ σοβαρῆ θεράπαινα πύλας σφίγξασα μελάθρον
κεῖτο χαλικρήτῳ νάματι βριθομένη.
ἐμπῆς οὐ μὲ ἐφόβησαν· ἐπεὶ στρεπτήμα τυρέτρου
χερόν ἄδυτηπτόςς βαίϊν ἄεραμένος,
φρύκτους αἰθαλόντας ἐμὴς ρητίσμασι λόπης
ἐσβεσα· καὶ διάδυς λέχρους ἐν θαλάμῳ
τὴν φύλακα κυνόσουσαν ὑπέκφυγον· ἥκα δὲ λέκτρου
νέρθεν ὑπὸ σχοῖνους γαστέρι συρόμενος,
ἀφθούμην κατὰ βαίϊν, ὁτῃ βαίϊν ἐπλετο τεῖχος·
ἄγχι δὲ τῆς κούρης στέρνου ἐρεισάμενος,
μαζοὺς μὲν κρατέσκουν· ὑπεθρυφθῆν ἐν δε προσώπῳ,
μάστακα πιαίνων χείλεος ἐναφίη.

Ἡν δ’ ἄρα μοι τὰ λάφυρα καλὸν στόμα, καὶ τὸ φίλημα
σύμβολον ἔννυχίης εἰχον ἀθλοσύνης.
οὕτω δ’ ἐξαλάταξα φίλης πῦργωμα κορείης,
ἀλλ’ ἔτ’ ἀδηρίτω σφίγγεται ἀμβολίη.
ἐμπῆς ἢν ἐτέρου μόδου στήσωμεν ἀγώνα,
ναὶ τάχα πορθήσοι τείχεα παρθενίης,
οὐ δ’ ἔτι με σχήσουσιν ἐπάλξεις. ἢν δὲ τυχήσω,
στέμματα σοι πλέξω, Κύπρι τροπαίοφορε.
THE AMATORY EPIGRAMS

power of love by swimming fearless of the billows and the night. And you, my friend, can take the ferry; but the fact is you have renounced Cypris, and pay more attention to Athene. To Pallas belongs law, to Cypris desire. Tell me! what man can serve both at once?

294.—AGATHIAS SCHOLASTICUS

The envious old woman slept next the girl, lying athwart the bed like an insurmountable projecting rampart, and like a tower an ample blanket covered the girl. The pretentious waiting woman had closed the door of the room, and lay asleep heavy with untempered wine. But I was not afraid of them. I slightly raised with noiseless hands the latch of the door, and blowing out the blazing torch¹ by waving my cloak, I made my way sideways across the room avoiding the sleeping sentry. Then crawling softly on my belly under the girths of the bed, I gradually raised myself, there where the wall was surmountable, and resting my chest near the girl I clasped her breasts and wantoned on her face, feeding my lips on the softness of hers. So her lovely mouth was my sole trophy and her kiss the sole token of my night assault. I have not yet stormed the tower of her virginity, but it is still firmly closed, the assault delayed. Yet, if I deliver another attack, perchance I may carry the walls of her maidenhead, and no longer be held back by the ramparts. If I succeed I will weave a wreath for thee, Cypris the Conqueror.

¹ i.e. the lamp.
GREEK ANTHOLOGY

295.—ΔΕΟΝΤΙΟΤ
Ψαύε μελισταγέων στομάτων, δέπας εύρες, ἀμελγε
οὐ φθονέω, τὴν σὴν ὅ θέλειν αἰσαν ἔχειν.

296.—ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ
Ἐξότε τηλεφίλου πλαταγήματος ἧχετα βόμβος
γαστέρα μαντύφων μάξατο κισσυβίου,
ἔγρω ως φιλέεις με· τὸ δ’ ἀτρεκές αὐτίκα πείσεις
εὖν ἡμετέρης πάνυνυχος ἀπτομένη.
τοῦτο σε γὰρ δείξει παναληθέα· τοὺς δὲ μεθυστὰς
καλλείψω λατάγων πλήγμασι τερπομένους.

297.—ΤΟΥ ΑΥΤΟΥ
'Hιθέοις οὐκ ἐστὶ τόσος πόνος, ὁππόσος ἡμῖν
taῖς ἀταλοψύχοις ἔχρας θηλυτέραις.
τοῖς μὲν γὰρ παρέασιν ὀμήλικες, οἷς τὰ μερίμνης
ἀλγεα μυθεύνται φθέγματι θαρσαλέω,
παίγνια τ’ ἀμφιέπουσι παράγορα, καὶ κατ’ ἀγνιὰς
πλάξουται γραφίδων χρώμασι ρέμβόμενοι.
ἡμῖν δ’ οὐδὲ φῶς λεύσειν θέμις, ἀλλὰ μελάθροις
κρυπτόμεθα, ξοφεραίς φροντίσι νηκόμεναι.
W. M. Hardinge, in The Nineteenth Century, Nov. 1878, p. 887.

298.—ΙΟΤΛΙΑΝΟΤ ΑΠΟ ΤΙΠΑΡΧΩΝ
ΑΙΓΤΙΤΙΟΤ
Ἰμερτὴ Μαρίη μεγαλίξεται· ἀλλὰ μετέλθοις
κείνης, πόταν Δίκη, κόμπον ἀγηνορίης·

---
1 The τηλεφίλον (far-away love) mentioned by Theocritus is the πλαταγώνιον (cracker), a poppy-leaf from the cracking of which, when held in the palm and struck, love omens were
THE AMATORY EPIGRAMS

295.—LEONTIUS

Touch, O cup, the lips that drop honey, suck now thou hast the chance. I envy not, but would thy luck were mine.

296.—AGATHIAS SCHOLASTICUS

Ever since the prophetic bowl pealed aloud in response to the touch of the far-away love-splash, I know that you love me, but you will convince me completely by passing the night with me. This will show that you are wholly sincere, and I will leave the tipplers to enjoy the strokes of the wine-dregs.¹

297.—BY THE SAME

Young men have not so much suffering as is the lot of us poor tender-hearted girls. They have friends of their own age to whom they confidently tell their cares and sorrows, and they have games to cheer them, and they can stroll in the streets and let their eyes wander from one picture to another. We on the contrary are not even allowed to see the daylight, but are kept hidden in our chambers, the prey of dismal thoughts.

298.—JULIANUS, PREFECT OF EGYPT

Charming Maria is too exalted: but do thou, holy Justice, punish her arrogance, yet not by death, my taken. Agathias wrongly supposes it to refer to the stream of wine which, in the long obsolete game of cottabos, was aimed at a brazen bowl.
GREEK ANTHOLOGY

μὴ θανάτω, βασίλεια· τὸ δ’ ἐμπαλὼν, ἐς τρίχας ἦξοι
gήραος, ἐς ρυτίδας σκληρὸν ἱκοῦτο ἰέθος·
tίσειαν πολιαὶ τάδε δάκρυα· κάλλος ὑπόσχοι
ψυχῆς ἄμπλακίην, αἴτιον ἄμπλακίης.

299.—ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

“Μηδεν ἀγαν,” σοφὸς εἶπεν ἔγω δέ τις ὡς ἐπέραστος,
ὅς καλὸς, ἥρθην ταῖς μεγαλοφροσύναις,
καὶ ψυχὴν δοκέσσοιν ὦλην ἐπὶ χερσίν ἐμεῖο
κείσαθαι τῆς κούρης, τῆς τάχα κερδαλέης·
ἡ δ’ ὑπερήφανη, σοβαρήν θ’ υπερέσχεθεν ὄφρυν,
ὸσπερ τοῖς προτέροις θέσθαι μεμφομένη.
καὶ νῦν ὁ βλοσυρωτὸς, ὁ χάλκεος, ὁ βραδυπειθής,
ὁ πρὶν ἀερσιῦτος, ἥριπον ἑξαπίνη.
πάντα δ’ ἐναλλα γένοντο· πεσῶν δ’ ἐπὶ γούνασι κούρη
ἰαχον. “Ἰλήκοις, ἠλίτεν ἡ νεότης.”

300.—ΠΑΤΛΟΤ ΣΙΛΕΝΤΙΑΡΙΟΤ

Ὁ θρασὺς υψαύχην τε, καὶ ὄφρυας εἰς ἐν ἀγείρων
κεῖται παρθενικῆς παίγνιοι ἄδρανεος·
ὁ πρὶν ὑπερβασία δοκέων την πάϊδα χαλέπτειν,
αὐτὸς ὑποδημῆθαι ἐλπίδος ἐκτὸς ἐβη.
καὶ ὃ μὲν ἤκεισοις πεσῶν θηλύνεται οἷκτοις·
ἡ δὲ κατ’ ὅφθαλμων ἄρσενα μὴνν ἔχει.
παρθένε θυμολέαινα, καὶ εἰ χόλων ἐνδικὸν αἴθες,
σβέσσον ἀγηνορήν, ἐγγὺς ἰδεῖς Νέμεσιν.

301.—ΤΟΥ ΑΥΤΟΥ

Εἰ καὶ τηλοτέρῳ Μερόης τεῦν ἵχνος ἐρέισεις,
πτηνὸς Ἠρως πτηνῷ κεῖσε μένει με φέρει.
THE AMATORY EPIGRAMS

Queen, but on the contrary may she reach grey old age, may her hard face grow wrinkled. May the grey hairs avenge these tears, and beauty, the cause of her soul’s transgression, suffer for it.

299.—AGATHIAS SCHOLASTICUS

"Naught in excess" said the sage; and I, believing myself to be comely and loveable, was puffed up by pride, and fancied that this, it would seem, crafty girl’s heart lay entirely in my hands. But she now holds herself very high and her brow looks down on me with scorn, as if she found fault with her previous lenity. Now I, formerly so fierce-looking, so brazen, so obdurate, I who flew so high have had a sudden fall. Everything is reversed, and throwing myself on my knees I cried to her: "Forgive me, my youth was at fault."

300.—PAULUS SILENTIARIUS

He who was so confident and held his head so high and gathered his brow, lies low now, the plaything of a feeble girl; he who thought formerly to crush the child with his overbearing manner, is himself subdued and has lost his hope. He now falls on his knees and supplicates and laments like a girl, while she has the angry look of a man. Lion-hearted maid, though thou burnest with just anger, quench thy pride; so near hast thou looked on Nemesis.

301.—By the Same

Though thou settest thy foot far beyond Meroe, winged love shall carry me there with winged power,
GREEK ANTHOLOGY

ei kal ές αντολήν πρός ὁμόχρουν ἰέεις Ἡώ, πεζός ἀμετρήτους ἐψωμαι ἐν στάδιοις,
ed δὲ τὶ σοὶ στέλλω βύθων γέρας, ἴλαθι, κούρη.
eis σὲ θαλασσαίῃ τοῦτο φέρει Παφίη,
κάλλει νυκθεία τεσοῦ χρόος ἰμερόεντος,
τὸ πρῶν ἐπ’ ἁγιαὶ θάρσος ἀπωσαμένη.

302.—ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Ποίην τις πρὸς Ἑρωτος ἰοί τρίβοιν; ἐν μὲν ἀγυιαὶς
μαχλάδοις οἰμώξεις χρυσομανεῖ σπατάλης;
ei δ’ ἐπὶ παρθενικῆς πελάσεις λέχος, ἐς γάμον ἥξεις
ἐνυμοῦν, ἡ ποινὰς τὰς περὶ τῶν φορέον Κουριδίαις
δὲ γυναῖξιν ἄτερπηα κύπρων ἐγείρειν
τίς κεν ὑπόταια, πρὸς χρόος ἐλκόμενος;
μοίχια λέκτρα κάκιστα, καὶ ἐκτοθεὶν εἰσὶν ἐρώτων,
ἀν μέτα παιδομανῆς κεῖσθω ἀλητροσύνη.
χήρη δ’, ἡ μὲν ἁκοσμος ἐχει πάνθημον ἐραστὴν,
καὶ πάντα φρονεῖε δήνεα μαχλοσύνης.
ἡ δὲ σαφωρωνούσα μόλις φιλότητι μυγείσα
δέχυνται ἀστόργον κέντρα παλμβωλήσ,
καὶ στυγεῖε τὸ τελεσθέν’ ἔχουσα δὲ λείψανον αἴδους,
ἄγι ἐπὶ λυσιγάμους θάξεται ἀγγελίας.
ἡν δὲ μυγῆς ἱδίῃς θεραπαίνιδε, τλήθι καὶ αὐτὸς
δοῦλος ἐναλλάγην δμωίδε γινόμενος.
ei δὲ καὶ θνείη, τότε σοι νόμος αἴσχος ἀνάψει,
ὦβριν ἀνιχνεύων σῶματος ἀλλοτρίον.
πάντ’ ἄρα Διογένης ἐφυγεν τάδε, τὸν δ’ Ἐμέναιον
ἡειδεν παλάμη, Λαίδος οὐ χατέων.
THE AMATORY EPIGRAMS

though thou hiest to the dawn as rose-red as thyself, I will follow thee on foot a myriad miles. If I send thee now this gift from the deep,\(^1\) forgive me, my lady. It is Aphrodite of the sea who offers it to thee, vanquished by the loveliness of thy fair body and abandoning her old confidence in her beauty.

302.—AGATHIAS SCHOLASTICUS\(^2\)

By what road shall one go to the Land of Love? If you seek him in the streets, you will repent the courtesan’s greed for gold and luxury. If you approach a maiden’s bed, it must end in lawful wedlock or punishment for seduction. Who would endure to awake reluctant desire for his lawful wife, forced to do a duty? Adulterous intercourse is the worst of all and has no part in love, and unnatural sin should be ranked with it. As for widows, if one of them is ill-conducted, she is anyone’s mistress, and knows all the arts of harlotry, while if she is chaste she with difficulty consents, she is pricked by loveless remorse, hates what she has done, and having a remnant of shame shrinks from the union till she is disposed to announce its end. If you associate with your own servant, you must make up your mind to change places and become hers, and if with someone else’s, the law which prosecutes for outrage on slaves not one’s own will mark you with infamy. Omnia haec effugit Diogenes et palma hymeneaeum cantabat, Laide non egens.

\(^1\) A pearl.
\(^2\) An imitation of ix. 359.
GREEK ANTHOLOGY

303.—ΑΔΗΛΟΝ

Κλαγής πέμπται ἥχος ἐς οὐνα, καὶ θόρυβος δὲ ἄσπετος ἐν τριόδους, οὐδ' ἀλέγεις, Παφίη; ἐνθάδε γὰρ σέ κοῦρον ὀδοπορέουν κατέσχον ὄσσοι ἐνὶ κραδίᾳ πυρασθ' ἔχουσι πόθου.

304.—ΑΔΗΛΟΝ

"Ομφαξ οὐκ ἐπένευσας· ὅτ' ἦς σταφυλή, παρεπέμψω. μη φθονέσσης δοῦναι καὶ βραχὺ τῆς σταφίδος.

305.—ΑΔΗΛΟΝ

Κούρη τίς μ' ἐφίλησεν υφέσπερα χείλεσιν ὕγροῖς. νέκταρ ἔην τὸ φιλήμα· τὸ γὰρ στόμα νέκταρος ἔπνευ. καὶ μεθύω τὸ φιλήμα, πολύν τὸν ἔρωτα πεπωκώς.

306.—ΦΙΛΟΔΗΜΟΤ

Δακρύεις, ἐλεεινα λαλεῖς, περιεγρα θεωρεῖς, ἐχθροτυπεῖς, ἀπτή πολλάκις, πυκνὰ φιλεῖς. ταῦτα μὲν ἐστὶν ἐρωτὸς· ὅταν δ' εἶπω "παράκειμαι," καὶ μέλλης, ἀπλῶς οὐδὲν ἐρώτητος ἔχεις.

307.—ΑΝΤΙΦΙΛΟΤ

Χεύμα μὲν Εὐρώταο Δακωνικόν· ἀ δ' ἀκάλυπτος 

Δήδα· χω κύκνω κρυπτόμενος Κρονίδας. 

οὐ δὲ με τὸν δυσέρωτα καταίθετε, καὶ τί γένωμαι

ἀρνευ; εἰ γὰρ Ζεὺς κύκνος, ἐγὼ κόρυδος.

1 I write καὶ μέλλης: καὶ οὐ μένεις MS.
THE AMATORY EPIGRAMS

303.—Anonymous

There is a noise of loud shouting and great tumult in the street, and why takest thou no heed, Cypris? It is thy boy arrested on his way by all who have the fire of love in their hearts.

304.—Anonymous

When you were a green grape you refused me, when you were ripe you bade me be off, at least grudge me not a little of your raisin.

305.—Anonymous

A girl kissed me in the evening with wet lips. The kiss was nectar, for her mouth smelt sweet of nectar; and I am drunk with the kiss, I have drunk love in abundance.

306.—Philodemus

(Addressed by a Girl to a Man)

You weep, you speak in piteous accents, you look strangely at me, you are jealous, you touch me often and go on kissing me. That is like a lover; but when I say "Here I am next you" and you dawdle, you have absolutely nothing of the lover in you.

307.—Antiphilus

(On a Picture of Zeus and Leda)

This is the Laconian river Eurotas, and that is Leda with nothing on, and he who is hidden in the swan is Zeus. And you little Cupids, who are luring me so little disposed to love, what bird am I to become? If Zeus is a swan, I suppose I must be a lark.¹

¹ We should say "a goose."
GREEK ANTHOLOGY

308.—ΤΟΥ ΑΥΤΟΥ, ἡ μᾶλλον ΦΙΛΟΔΗΜΟΥ

Ἡ κομψή, μεῖνόν με. τί σοι καλὸν σώματα; ποῦ σε ἔστων ἑδείν; ὦ θέλεις δώσομεν. οὐδὲ λαλεῖς. ποῦ γίνη; πέμψω μετὰ σοῦ τινά. μὴ τις ἔχει σε; ὦ σοβαρή, ύγίαιν. οὐδὲ "ὑγίαινε" λέγεις;
καὶ πάλι καὶ πάλι σοὶ προσελεύσομαι. οἶδα μα-
λάσσειν
καὶ σοῦ σκληροτέρας. νῦν ὦ ὑγίαινε, γύναι.

309.—ΔΙΟΦΑΝΟΤΣ ΜΤΡΙΝΑΙΟΤ

Τρὶς ληστὴς ὁ Ἔρως καλοῖτ' ἀν ὄντως;
ἀγρυπνεῖ, θρασύς ἐστιν, ἐκδιδύσκει.

J. A. Pott, Greek Love Songs and Epigrams, i. p. 139.
THE AMATORY EPIGRAMS

308.—ANTIPHILUS OR PHILODEMUS

O you pretty creature, wait for me. What is your name? Where can I see you? I will give what you choose. You don’t even speak. Where do you live? I will send someone with you. Do you possibly belong to anyone? Well, you stuck-up thing, goodbye. You won’t even say “goodbye.” But again and again I will accost you. I know how to soften even more hard-hearted beauties; and for the present, “goodbye, madam!”

309.—DIOPHANES OF MYRINA

Love may justly be called thrice a brigand. He is wakeful, reckless, and he strips us bare.
BOOK VI

THE DEDICATORY EPIGRAMS


I add a classification of the dedicants.

**Public Dedications:**—50, 131-132, 142, 171, 342-3.

**Historical Personages:**—Alexander, 97; Arsinoe, 277; Demaratus' daughter, 266; Gelo and Hiero, 214; Mandrocles, 341; Pausanias, 197; Philip, son of Demetrius, 114-16; Pyrrhus, 130; Seleucus, 10; Sophocles, 145.

**Men or Women:**—in thanks for cures: 146, 148, 150, 189, 203, 240, 330; offerings of hair by, 155, 156, 198, 242, 277, 278, 279; offerings after shipwreck, 164, 166.

**Men:**—Archer, 118; Bee-keeper, 239; Boy (on growing up), 282; Carpenter, 103, 204, 205; Cinaedus, 254; Cook, 101, 306; Farmer, 31, 36-7, 40-1, 44-5, 53, 55-6, 72, 79, 95, 98, 104, 154, 157-8, 169, 193, 225, 238, 258, 297; Fisherman, 4, 5, 11-16, 23, 25-30, 33, 38, 89, 90, 105, 107, 179-187, 192, 196, 223, 230; Gardener, 21, 22, 42, 102; Goldsmith, 92; Herald, 143; Hunter or Fowler, 34-5, 57, 75, 93, 106-7, 109-12, 118, 121, 152, 167-8, 175-6, 179-188, 253, 268, 296, 326; Musician, 46, 54, 83, 118, 338; Physician, 337; Priest of Cybele, 51, 94, 217-20, 237; Sailor, 69, 222, 245, 251; Schoolmaster, 294; Schoolboy, 308, 310; Scribe, 63, 64-8, 295; Shepherd, 73, 96, 99, 108, 177, 221, 282-3; Smith, 117; Traveller, 199; Trumpeter, 151, 159, 194-5; Victor in games, etc. 7, 100, 140, 149, 213, 233, 246, 256, 259, 311, 339, 350; Warrior, 2, 9, 52, 81, 84, 91, 122-129, 141, 161, 178, 215, 264, 344.

**Women:**—before or after marriage, 60, 133, 206-9, 275, 276, 280-1; after childbirth, 59, 146, 200-2, 270-4; Priestess, 173, 269, 356; Spinster, 39, 136, 160, 174, 247, 286-9; Courtesan, 1, 18-20, 210, 290, 292.

Many of the epigrams are mere poetical exercises, but in this list I have not tried to distinguish these from real dedications, although I have omitted mere *jeux d'esprit*. Also, some of the best epigrams in which neither the calling of the dedicant nor the cause of the dedication is mentioned are of course not included.
ΕΠΙΓΡΑΜΜΑΤΑ ἈΝΑΘΗΜΑΤΙΚΑ

1 Α

Εἰς λίθος ἀστράπτει τελετὴν πολύμορφον Ἰάκχου καὶ πτηνῶν τρυγώντα χορὸν καθύπερθεν Ἐρώτων.

1.—ΠΙΛΑΤΩΝΟΣ

Ἡ σοβαρὸν γελάσασα καθ’ Ἐλλάδος, ἢ ποτ’ ἐραστῶν ἔσμον ἐπὶ προθύροις Λαῖς ἔχουσά νέων, τῇ Παφίᾳ τὸ κάτοπτρον ἐπεί τοίῃ μὲν ὀρᾶοσαι οὐκ ἔθελον, οἶδ’ ὡς πάρος οὐ δύναμαι.

Orlando Gibbons, First Set of Madrigals, 1612, and Prior’s “Venus take my looking-glass.”

2.—ΣΙΜΩΝΙΔΟΣ

Τόξα τάδε πτολέμου πεπαυμένα δακρύσες ἤσκε Ἀθηνάιης κεῖται ὑπορρόφοια, πολλάκι ὡς στονόμενα κατὰ κλόνον ἐν δαί φωτῶν Περσῶν ἱππομάχων αἰματι λουσάμενα.

298
BOOK VI

THE DEDICATORY EPIGRAMS

1 A

From one stone lighten the varied rites of Bacchus' worship and above the company of winged Cupids plucking grapes. (This should perhaps be transferred to the end of the previous book. It refers no doubt to a carved gem.)

1.—PLATO

I, Laïs, whose haughty beauty made mock of Greece, I who once had a swarm of young lovers at my doors, dedicate my mirror to Aphrodite, since I wish not to look on myself as I am, and cannot look on myself as I once was.

2.—SIMONIDES

This bow, resting from tearful war, hangs here under the roof of Athene's temple. Often mid the roar of battle, in the struggle of men, was it washed in the blood of Persian cavaliers.
GREEK ANTHOLOGY

3.—ΔΙΟΝΤΣΙΟΤ

'Ηράκλεες, Τρηχίνα πολύλληθον ὃς τε καὶ Οἴτην καὶ βαθὺν εὐδέιδρου πρώνα πατείς Φολόης, τούτο σοι ἀγροτέρης Διονύσιος αὐτὸς ἐλαῖς χλωρὸν ἀπὸ δρεπάνῳ θήκε ταμών ῥόπαλον.

4.—ΛΕΩΝΙΔΟΤ

Εὐκατές ἀγκιστρον, καὶ δούρατα δουλιχέντα, χάρμιν, καὶ τὰς ἰχθυδόκους σπυρίδας, καὶ τοῦτον ἤκτοις ἐπ’ ἰχθύς τεχνασθέντα κύρτον, ἄλπιλαγκτον εὔρεμα δικτυβόλων, τρηχίνω τε τριόδοντα, Ποσειδαώνιον ἕγχος, καὶ τοὺς ἐξ ἀκάτων διχθαδίους ἐρέτας, ὁ γραπτὸς Διάφαντος ἀνάκτορι θῆκατο τέχνας, ὡς θέμις, ἀρχαίας λεύψανα τεχνοσύνα.

5.—ΦΙΛΙΠΠΟΤ ΘΕΣΣΑΛΟΝΙΚΕΩΣ

Δούνακας ἀκροδέτους, καὶ τὴν ἄλωνχα κόπην, γυρὼν τ’ ἀγκίστρων λαμιδακείς ἀκίδας, καὶ λίνων ἀκρομολιβδον, ἀπαγγελτηρά τε κύρτου φελλόν, καὶ δυσσάς σχοινοπλεκείς σπυρίδας, καὶ τὸν ἐγερσίφατῃ πυρὸς ἔγκυνον ἐμφλογα πέτρου, ἀγκυράν τε, νεὼν πλαζομένων παγίδα.
Πελαών ὁ γραπτὸς Ἐρμῆ πόρεν, ἐντρομος ἑτῇ δεξιετέρῃ, πολλοῖς βριθόμενοι καμάτοις.

6.—ἈΔΕΣΠΟΤΟΝ

'Αμφιτρύων μ’ ἀνέθηκεν ἐλῶν ἀπὸ Τηλεβοάων.

---

1 εὐκατές Salmasius: εὐκαμπτες MS.
THE DEDICATORY EPIGRAMS

3.—DIONYSIUS

HERACLES, who treadest stony Trachis and Oeta and the headland of Pholoe clothed in deep forest, to thee Dionysius offers this club yet green, which he cut himself with his sickle from a wild olive-tree.

4.—LEONIDAS

DIOPHANTUS the fisherman, as is fit, dedicates to the patron of his craft these relics of his old calling, his hook, easily gulped down, his long poles, his line, his creels, this weel, device of sea-faring netsmen for trapping fishes, his sharp trident, weapon of Poseidon, and the two oars of his boat.

5.—PHILIPPUS OF THESSALONICA

PISO the fisherman, weighed down by long toil and his right hand already shaky, gives to Hermes these his rods with the lines hanging from their tips, his oar that swam through the sea, his curved hooks whose points bite the fishes’ throats, his net fringed with lead, the float that announced where his weel lay, his two wicker creels, the flint pregnant with fire that sets the tinder alight, and his anchor, the trap that holds fast wandering ships.

6.—On a Caldron in Delphi

AMPHITRYON dedicated me, having won me from the Teleboi.
GREEK ANTHOLOGY

7.—ΑΛΛΟ
Σκαίος πυγμαχέων με ἐκηθόλφ 'Ἀπόλλωνι νικήσας ἀνέθηκε τείν περικαλλές ἀγαλμα.

8.—ΑΛΛΟ
Δασάμας τρίποδ' αὐτὸς ἐυσκόπῳ 'Ἀπόλλωνι μονυαρχέων ἀνέθηκε τείν περικαλλές ἀγαλμα.

9.—ΜΝΑΣΑΛΚΟΤ
Σοὶ μὲν καμπύλα τόξα, καὶ ἱσχέαρα φαρέτρη,
δώρα παρὰ Προμάχου, Φοῖβη, τάδε κρέμαται
ιὸν δὲ πτερόεντας ἀνὰ κλόνων ἀνδρὲς ἔχουσιν
ἐν κραδίαις, ὅλῳ ξείνῳ δυσμενέων.

10.—ΑΝΤΙΠΑΤΡΟΤ
Τριτογενές, Σώτειρα, Δίδις φυγοδέμνιε κοῦρα,
Παλλάς, ἀπειροτόκου δεσπότι παρθενίς,
βωμὸν τοι κεραυχὸν ἐδείματο τόνδε Σέλευκος,
Φοῖβείαν ἰαχὰν φθεγγομένου στόματος.

11.—ΣΑΤΤΡΙΟΤ
Θηρεντῆς δολιχὸν τόδε δίκτυον ἀνθετοὶ Δάμιος·
Πύγρης δ' ὀρνίθων λεπτόμιτον νεφέλην,
τριγλοφόρον δὲ χιτῶνας ὁ νυκτερέτης θέτο Κλείτωρ
τῷ Πανί, τρισσῶν ἐργάτιναι καμάτων.
Ἠλασ εὐσεβέσσιν ἀδελφεοῖς ἐπίνευσον
πτηνά, καὶ ἀγροτέρων κέρδεα καὶ νεπόδων.

302
THE DEDICATORY EPIGRAMS

7.—On Another

Scaeus, having conquered in the boxing contest, dedicated me a beautiful ornament to thee, Apollo the Far-shooter.

8.—On Another

Laodamas himself during his reign dedicated to thee, Apollo the Archer, this tripod as a beautiful ornament.

9.—MNASALCAS

Here hang as gifts from Promachus to thee, Phoebus, his crooked bow and quiver that delights in arrows; but his winged shafts, the deadly gifts he sent his foes, are in the hearts of men on the field of battle.

10.—ANTIPATER

Trito-born, Saviour, daughter of Zeus, who hatest wedlock, Pallas, queen of childless virginity, Seleucus built thee this horned altar at the bidding of Apollo (?).¹

11.—SATYRIUS

(This and the following five epigrams, as well as Nos 179–187, are all on the same subject.)

The three brothers, skilled in three crafts, dedicate to Pan, Damis the huntsman this long net, Pigres his light-meshed fowling net, and Clitor, the night-rower, his tunic for red mullet. Look kindly on the pious brethren, O Pan, and grant them gain from fowl, fish and venison.

¹ The last line is unintelligible as it stands, and it looks as if two lines were missing.
GREEK ANTHOLOGY

12.—ΙΟΤΑΙΑΝΟΤ ΑΙΓΣΠΙΤΙΟΤ ΑΠΟ ΤΠΑΡΧΩΝ
Γνωτῶν τρισσατίων ἐκ τρισσατικῆς λίνα θῆρης
déχυσο, Πάν. Πύργης σοι γὰρ ἀπὸ πτερύγων
tαῦτα φέρει, θηρῶν Δάμις, Κλείτωρ δὲ θαλάσσης.
kai σφι δὸς εὐαγρεῖν ἥρα, γαῖαν, ὕδωρ.

13.—ΔΕΩΝΙΔΟΤ
Οἱ τρισσοί τοι ταῦτα τὰ δίκτυα θῆκαν ὅμαιμοι,
ἀγρότα Πάν, ἄλλης ἄλλος ἀπ’ ἀγρεισίς.
διὶ ἀπὸ μὲν πτηνῶν Πύργης τάδε, ταῦτα δὲ Δάμις
tετραπόδων, Κλείτωρ δ’ ὁ τρῖτος εὐναλίων.
ἀνθ’ ὄν τῷ μὲν πέμπτε δι’ ἥρους εὐστοχον ἄγρην,
tῷ δὲ διὰ δρυμῶν, τῷ δὲ δι’ ηἰόνων.

14.—ΑΝΤΙΠΑΤΡΟΤ ΣΙΔΩΝΙΟΤ
Παῦ τάδ’ αὐθαίμοι τρισσοὶ θέσαν ἄρμενα τέχνας.
Δάμις μὲν θηρῶν ἄρκνων ὀρεινόμων,
Κλείτωρ δὲ πλωτῶν τάδε δίκτυα, τὰν δὲ πτηνῶν
ἀρρηκτὸν Πύργης τάνδε δεραυσὶν ἐδαν.
τὸν μὲν γὰρ ἕυλοχον, τὸν δ’ ἥρους, δεν δ’ ἀπὸ λίμνας
οὐ ποτε σὺν κενεοῖς οἰκὸς ἐδεκτὸ λίνοι.

15.—ΤΟΥ ΑΥΤΟΥ, οἰ δὲ ΖΩΣΙΜΟΤ
Εὐναλίων Κλείτωρ τάδε δίκτυα, τετραπόδων δὲ
Δάμις, καὶ Πύργης θῆκεν ἀπ’ ἧερίων
Παῦ, κασιγνήτων ἱερή τριάς, ἀλλὰ σὺ θῆρην
ἥρι κῆν πόντῳ κῆν χθονὶ τοίσδε νέμε.
THE DEDICATORY EPIGRAMS

12.—JULIANUS, PREFECT OF EGYPT

Receive, Pan, the nets of the three brothers for three kinds of chase. Pigres brings his from fowl, Damis from beast, and Clitor from sea. Grant them good sport from air, earth, and water.

13.—LEONIDAS

Huntsman Pan, the three brothers dedicated these nets to thee, each from a different chase: Pigres these from fowl, Damis these from beast, and Clitor his from the denizens of the deep. In return for which send them easily caught game, to the first through the air, to the second through the woods, and to the third through the shore-water.

14.—ANTIPATER OF SIDON

The three brothers dedicated to Pan these implements of their craft: Damis his net for trapping the beasts of the mountain, Clitor this net for fish, and Pigres this untearable net that fetters birds' necks. For they never returned home with empty nets, the one from the copses, the second from the air, the third from the sea.

15.—BY THE SAME OR BY ZOSIMUS

The blessed triad of brothers dedicated these nets to Pan: Clitor his fishing nets, Damis his hunting nets, Pigres his fowling nets. But do thou grant them sport in air, sea, and land.

VOL. I. x
GREEK ANTHOLOGY

16.—ΔΡΧΙΟΤ
Σοι τάδε, Πάν σκοπιήτα, παναίσιλα δώρα σύναιμοι τρίζυγες ἐκ τρισσῆς θέντο λυστασίης: δίκτυα μὲν Δάμις θηρὼν, Πίγρης δὲ πετηνῶν λαμπρόπεδας, Κλείτωρ δ' εἰναλίφοιτα λίνα· ὅν τὸν μὲν καὶ ἑσαύδις ἐν ἑρί, τὸν δ' ἔτι θείης εὐστοχον ἐν πόντῳ, τὸν δ' κατὰ δρυόχους.

17.—ΔΟΤΚΙΑΝΟΤ
Αἱ τρισσαί τοι ταῦτα τὰ παιγνία θήκαν ἐταῖραι, Κύπρι μάκαιρ, ἄλλης ἄλλη ἀπ' ἐργασίης· ὅν ἀπὸ μὲν πυγῆς Εὔφρων τάδε, ταῦτα δὲ Κλειώ ὡς θέμις, ἡ τριτάτη δ' Ἄθης ἀπ' οὐρανών. ἀνθ' ὑπὲρ τῆς μὲν πέμπτε τὰ παιδικά, δεσπότηι, κέρδη, τῇ δὲ τὰ θηλείης, τῇ δὲ τὰ μηδετέρης.

18.—ΙΟΤΖΙΑΝΟΤ ΑΠΟ ΤΙΠΑΡΧΩΝ ΑΙΓΤΠΙΙΩΤ
Δαῖς ἀμαλδυνθεῖσα χρόνῳ περικαλλέα μορφήν, ἑηραλέων στυγεῖει μαρτυρίην ῥυτίδων· ἐνθεν πικρῶν ἔλεγχον ἀπεχθήρασα κατόπτρον, ἀνθετο δεσποίνη τῆς πάρος ἀγαλῆς. "Ἀλλὰ σὺ μοι, Κυθέρεια, δέχον νεότητος ἐταῖρον δίσκον, ἐσπεὶ μορφῆ σῇ χρόνῳ οἱ τρομεῖ." 5

19.—ΤΟΥ ΑΥΤΟΥ
Κάλλος μὲν, Κυθέρεια, χαρίζεαι· ἀλλὰ μαραίνει ὁ χρόνος ἔρπυζων σήν, βασίλεια, χάριν. δῶρον δ' ὑμετέρων παραπταιμένον με, Κυθήρη, δέχυσο καὶ δῶρον, πότινα, μαρτυρίην.
THE DEDICATORY EPIGRAMS

16.—ARCHIAS

To thee, Pan the scout, the three brothers from three kinds of netting gave these manifold gifts: Damis his net for beasts, Pigres his neck-fetters for birds, Clitor his drift-nets. Make the first again successful in the air, the second in the sea, and the third in the thickets.

17.—LUCIAN

(A Skit on the above Exercises.)

Tres tibi, Venus, ludicra haec dedicaverunt mere-trices alio alia ab opificio. Haec Euphro a clunibus, ista vero Clio qua fas est, Atthis autem ab ore.¹ Pro quibus illi mitte lucrum puerilis operis, huic vero feminei, tertiae autem neutrius.

18.—JULIANUS, PREFECT OF EGYPT

On Lais' Mirror

Lais, her loveliness laid low by time, hates whatever witnesses to her wrinkled age. Therefore, detesting the cruel evidence of her mirror, she dedicates it to the queen of her former glory. "Receive, Cytherea, the circle,² the companion of youth, since thy beauty dreads not time."

19.—BY THE SAME

On the Same

Thou grantest beauty, Cytherea, but creeping time withers thy gift, my Queen. Now since thy gift has passed me by and flown away, receive, gracious goddess, this mirror that bore witness to it.

¹ vel a cælestibus.
² Ancient mirrors made of bronze were always circular.
GREEK ANTHOLOGY

20.—ΤΟΥ ΑΥΤΟΥ
'Ελλάδα νικήσασαν ὑπέρβιον ἀστίδα Μήδων
_delegate_ εὰν κάλλει ληδίην:
μοῦν ἔνικήθη δ' ὑπὸ γῆραί, καὶ τὸν ἔλεγχον
ἀνθέτο σοί, Παφίη, τὸν νεότητι φίλον·
旃 γὰρ ἰδεῖν στυγνέει πολιής παναληθέα μορφήν,
tῆς δὲ συνεχθαίρει καὶ σκιόεντα τύπον.

21.—ΑΔΕΣΠΟΤΟΝ
Σκάπτειραν κήπου ϕιλοδήλοι δίκελλαν,
καὶ δρεπάνην καυλών ἀγκυλον ἐκτομίδα,
τὴν τε ἐπιωτιδίδον βραχετῶν ῥακόσασαν ἄρωγον,
καὶ τὰς ἀρρήκτους ἐμβάδας ἀμοβοῖες,
τὸν τε δ' εὐτρήτου πέδου δύνοντα κατ' ἱθ' ἀρτιφυοὺς κράμβης πάσσαλον ἐμβολέα,
καὶ σκάφος ἐξ ὁχετῶν πρασίην διψεῦσαν ἐγείρειν
αὐχύρηροι θέρευς οὐ ποτε παυσάμενοι,
σοι τῷ κηπουρῷ Ποτάμων ἀνέθηκε, Πρήπειε,
κτησάμενος ταύτης δὲ βούν ἀπ' ἕργασίης.

22.—ΑΔΗΛΟΝ
'Αρτιχανὴ ῥοιάν τε, καὶ ἀρτύχνουν τόδε μῆλον,
καὶ ῥυτιδόφλοιοι σύκοι ἐπομφάλιοι,
πορφύρεοι τε βότρυν μεθυπίδακα, πυκνορράγα,
καὶ κάρυν χλωρῆς ἀρτίδορον λεπίδος,
ἀγροιώτη τόδε μονοστόρθυγη Πρηπεῖορ
θῆκεν ὁ καρποφύλαξ, δευδριακὴν θυσίην.

23.—ΑΛΔΟ
'Ερμελα, σήραγγος ἀλίκτυτον δις τόδε ναλεὶς
εὐστιβὲς αἰθυίαις ἰχθυβόλοιοι λέπας,
THE DEDICATORY EPIGRAMS

20.—By the Same

On the Same

Lais took captive by her beauty Greece, which had laid in the dust the proud shield of Persia. Only old age conquered her, and the proof of her fall, the friend of her youth, she dedicates to thee, Cypris. She hates to see even the shadowy image of those grey hairs, whose actual sight she cannot bear.

21.—Anonymous

To thee, Priapus the gardener, did Potamon, who gained wealth by this calling, dedicate the hoe that dug his thirsty garden, and his curved sickle for cutting vegetables, the ragged cloak that kept the rain off his back, his strong boots of untanned hide, the dibble for planting out young cabbages going straight into the easily pierced soil, and his mattock that never ceased during the dry summer to refresh the thirsty beds with draughts from the channels.

22.—Anonymous

The fruit-watcher dedicated to rustic Priapus, carved out of a trunk, this sacrifice from the trees, a newly split pomegranate, this quince covered with fresh down, a navelled fig with wrinkled skin, a purple cluster of thick-set grapes, fountain of wine, and a walnut just out of its green rind.

23.—Anonymous

Hermes, who dwellest in this wave-beaten rock-cave, that gives good footing to fisher gulls, accept
GREEK ANTHOLOGY

dέξο σαγηναίοιο λίνον τετριμμένον ἀλμη
λείψανον, αὐχμηρῶν ξανθὲν ἐπʼ ἥδονων,
γριπτοὺς τε, πλωτῶν τε πάγην, περιδινέα κύρτον,
καὶ φέλλον κρυφίων σήμα λαχόντα βόλων,
καὶ βαθὺν ἱππείς πεπεδημένον ἀμματὶ χαῖτης,
οὐκ ἀτερ ἀγκίστρων, λιμνοφυὴ δόνακα.

24.—ἈΛΔΟ

Δαῖμονι τῇ Συρίᾳ τὸ μάτην τριβέθην 'Ἡλιόδωρος
dικτυν ἐν νηχοῦ τοῦδʼ ἐθετο προπύλοις;
ἀγνὸν ἀπʼ ἱχθυβόλου θήρας τόδε: πολλὰ δʼ ἐν αὐτῷ
φυκῆ ἐπʼ εὔρομων εἰλκυσεν αἰγιαλῶν.

25.—ΙΟΤΛΙΑΝΟΤ ΑΠΟ ΤῊΠΑΡΧΩΝ
ΑΙΓΤΙΠΙΩΤ

Κεκμηὼς χρονῆς πεπονηκότα δίκτυα θῆρη
ἀνθετο ταῖς Νύμφαις ταύτα γέρων Κινύρης;
οὐ γὰρ ἐτί τρομερὴ παλάμη περιγγέα κόλπον
εἶχεν ἄκοινλξεν οὐγόμενοι λίνον.
εἰ δʼ ὀλίγου δόρου τελέθει δόσις, οὐ τόδε, Νύμφαι,

26.—ΤΟΥ ΑΥΤΟΥ

Ταῖς Νύμφαις Κινύρης τόδε δίκτυον· οὐ γὰρ ἀεὶρει
γῆρας ἄκοινλξτὴν μόχθον ἐκηβολίς.
ἰχθὺς ἀλλὰ νέμουσθε γεγηθότες, ὡτὶ θαλάσσῃ
dῶκεν ἕχειν Κινύρου γῆρας ἐλευθερίν."
THE DEDICATORY EPIGRAMS

this fragment of the great seine worn by the sea
and scraped often by the rough beach; this little
purse-seine, the round weel that entraps fishes, the
float whose task it is to mark where the weels are
concealed, and the long cane rod, the child of the
marsh, with its horse-hair line, not unfurnished with
hooks, wound round it.

24.—ANONYMOUS

HELIODORUS dedicates to the Syrian Goddess\(^1\) in
the porch of this temple his net worn out in
vain. It is untainted by any catch of fish, but
he hauled out plenty of sea-weed in it on the
spacious beach of the anchorage.

25.—JULIANUS, PREFECT OF
EGYPT

Old Cinyras, weary of long fishing, dedicates to
the Nymphs this worn sweep-net; for no longer
could his trembling hand cast it freely to open
in an enfolding circle.\(^2\) If the gift is but a small
one, it is not his fault, ye Nymphs, for this was
all Cinyras had to live on.

26.—BY THE SAME

CINYRAS dedicates to the nymphs this net, for his
old age cannot support the labour of casting it.
Feed, ye fish, happily, since Cinyras’ old age has
given freedom to the sea.

\(^1\) Astarte.
\(^2\) These words apply only to a sweep-net (épervier), strictly \(\delta\mu\phi\beta\lambda\nu\sigma\tau\rho\omicron\).
GREEK ANTHOLOGY

27.—ΘΕΑΙΤΗΤΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

'Ιχθυβόλου πολυωπές ἀπ’ εὐθήρου λίνον ἀγρης,
τῶν τ’ ἀγκιστροδέτων συζυγήν δονάκων,
καὶ πιστὸν βυθίων παγίδων σημάντορα φελλόν,
καὶ λίθον ἀντιτύπῳ κρούσματι πυρσότοκον,
ἀγκυράν τ’ ἐπὶ τοῖς ἕχενηδα, δεσμὸν ἀέλλης,
στρεπτών τ’ ἀγκιστρων ἰχθυπαγή στόματα,
δαίμοσιν ἀγροδότησι θάλασσοπόρος πόρε Βαῖτων,
γῆραι νουσοφόροι βριθομένης παλάμης.

28.—ΙΟΤΛΙΑΝΟΤ ΑΠΟ ΤΙΠΑΡΧΩΝ ΑΙΓΤΠΙΙΟΤ

Καμπτομένους δόνακας, κώπην θ’ ἀμα, νηὸς ιμάσθην,
γυρῶν τ’ ἀγκιστρων καμπυλόςσαν ἵτων,
ἐυκόλπου τε λίνου περίπλεα κύκλα μολύβδῳ,
καὶ φελλοῦς κύρτων μάρτυρας ειναιλίων,
ζεῦγος τ’ εὐπλεκέων στυρίδων, καὶ μητέρας πυρσῶν
τήμεδε λίθων, νηὸν θ’ ἐδρανοῦν ἀσταθῶν
ἀγκυραν, γραπτόν, Ἐρισόνε, σοι τάδε Βαῖτων
δώρα φέρει, τρωμεροῦ γηραος ἀντιάσας.

29.—ΤΟΥ ΑΥΤΟΥ

Ἐρμεὶη Βαῖτων ἀλινηχέος ὄργανα τέχνης
ἀνήθετο, δεμαίνων γῆραος ἄδρανην·
ἀγκυραν, γυρῶν τε λίθων, στυρίδας θ’ ἀμα φελλῷ,
ἀγκιστρων, κώπην, καὶ λίνα καὶ δόνακας.

30.—ΜΑΚΗΔΟΝΙΟΤ ΤΙΠΑΤΟΤ

Δικτυν ἀκρομόλιβδου 'Αμύντιχος ἀμφὶ τριαίνη
δήσε γέρων, ἀλίων παισάμενος καμάτων,
THE DEDICATORY EPIGRAMS

27.—THEAETETUS SCHOLASTICUS
(This and the next two are Exercises on the Theme of No. 5)

Baeto the fisherman, now his hand is heavy with ailing old age, gives to the gods who grant good catches his many-eyed net that caught him many a fish, his pair of rods with their hooks, his float, the faithful indicator of the weels set in the depths, his flint that gives birth to fire when struck, the anchor besides, fetter of the storm, that held his boat fast, and the jaws of his curved hooks that pierce fishes.

28.—JULIANUS, PREFECT OF EGYPT

Baeto the fisherman, having reached trembling old age, offers thee, Hermes, these gifts, his pliant rods, his oar, whip of his boat, his curved, pointed hooks, his encompassing circular net weighted with lead, the floats that testify to where the weels lie in the sea, a pair of well-woven creels, this stone, the mother of fire, and his anchor, the stay of his unstable boat.

29.—BY THE SAME

To Hermes Baeto, fearing the weakness of old age, gives the implements of his sea-faring craft, his anchor, his round flint, his creel and float, his hook, oar, nets and rods.

30.—MACEDONIUS THE CONSUL (after No. 38)

Old Amyntichus, his toil on the deep over, bound his lead-weighted net round his fishing spear, and
GREEK ANTHOLOGY

ἐς δὲ Ποσειδάωνα καὶ ἀλμυρὸν οἶδα θαλάσσης ἔπειν, ἀποστένων δάκρυνον ἐκ βλεφάρων.
"Οισθα, μάκαρ: κέκμηκα: κακοὶ δ’ ἐπὶ γῆρας ἥμιν 5 ἀλλωτος ἠβάσκει γυνατακῆς πενή.
θρέψων ἐτὶ σπαίρον τὸ γερόντιον, ἄλλ’ ἀπὸ γαίης, ὥς ἔθελει, μεδέων κἀν χθονὶ κἀν πελάγει."

31.—ἈΔΗΛΩΝ, οἱ δὲ ΝΙΚΑΡΧΟΥ

Αἰγιβάτη τὸδε Πανί, καὶ εὐκάρπῳ Διονύσῳ,
καὶ Δηοὶ Χθονή ξυνὸν ἔθηκα γέρας.
αὐτέομαι δ’ αὐτοὺς καλὰ πῶς καὶ καλὸν οἶνον,
καὶ καλὸν ἀμήσαι καρπὸν ἀπ’ ἀσταχῶν.

32.—ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Δικραίρῳ δικέρωτα, δασυκνάμῳ δασυχαίταν,
ξαλον εὐσκάρθμω, λόχμων ὦλοβάτα.
Πανί φιλοσκοπέλῳ λάσιον παρὰ πρόνα Χαρικλῆς
κνακὸν ὑπηνήταν τόνδ’ ἀνέθηκε τράγον.

33.—ΜΑΙΚΙΟΤ

Αὐγιαλίτα Πρῆπε, σαγηνευτῆρες ἔθηκαν
δώρα παρακταίης σοι τάδ’ ἐπωφελίης,
θύνων εὐκλώστου λίνου βυσσώμασι ῥόμβων
φράξαντες γλαυκαις ἐν παρόδοις πελάγευς,
φηγίνειν κρητῆρα, καὶ αὐτούργητον ἔρείκης 5
βάθρον, ἵδ’ ὑαλένην οὐνοδόκοιν κύλικα,
ὅς ἂν ὑπ’ ὀρχησμῶν λευνησμένον ἐγκοπον ἤχυος
ἀμπαύσης, ἔηρήν δίψαν ἐλαυνόμενος.

314
THE DEDICATORY EPIGRAMS

to Poseidon and the salt sea wave said, shedding tears, "Thou knowest, Lord, that I am weary with toil, and now in my evil old age wasting Poverty, from whom there is no release, is in her youthful prime. Feed the old man while he yet breathes, but from the land as he wishes, thou who art Lord over both land and sea."

31.—NICARCHUS (?)

I have offered this as a common gift to Pan the goat-treader, to Dionysus the giver of good fruit, and to Demeter the Earth-goddess, and I beg from them fine flocks, good wine and to gather good grain from the ears.

32.—AGATHIAS SCHOLASTICUS

Charicles by the wooded hill offered to Pan who loves the rock this yellow, bearded goat, a horned creature to the horned, a hairy one to the hairy-legged, a bounding one to the deft leaper, a denizen of the woods to the forest god.

33.—MAECIUS

Priapus of the beach, the fishermen, after surrounding with their deep-sunk net the circling shoal of tunnies in the green narrows of the sea, dedicated to thee these gifts out of the profits of the rich catch they made on this strand—a bowl of beech wood, a stool roughly carved of heath, and a glass wine-cup, so that when thy weary limbs are broken by the dance thou mayest rest them and drive away dry thirst.
GREEK ANTHOLOGY

34.—PIANOT

Τὸ ῥόπαλον τῷ Παντὶ καὶ ἱοβόλον Πολύαινος
tόξον καὶ κάπρου τούσδε καθάψε πόδας,
kai ταύταν γωρυτόν, ἔπαυχενιόν τε κυνάγχαν
θήκεν ὀρειάρχα δῶρα συναγρεσίης.

ἀλλ', ὁ Πάν σκοπιήτα, καὶ εἰσοπισό Πολύαινον
eὔαγρον πέμποις, νίέα Σιμύλεω.

35.—ΑΕΩΝΙΔΟΣ

Τοῦτο χιμαιροβάτα Τελέσων αἰγώνυχε Παντὶ
tὸ σκύλος ἀγρείας τεῖνε κατὰ πλατάνουν;
kai τὰν ῥαιβόκρανον ἐυστόρθυγγα κορύναν,
δὲ πάροι αἴμωποὺς ἐστυφέλζε λύκους,
γαυλοὺς τῇ γλαγοπήγας, ἀγωγαί στὶ τον κυνάγχαν,
kai τὰν εὐρίνων λαμοπέδαν σκυλάκων.

36.—ΦΙΛΙΠΠΟΣ ΘΕΣΣΑΛΟΝΙΚΕΩΣ

Δράγματά σοι χώρου μικραύλακος, ὃ φιλόπυρε
Δηοί, Σωσικλέης θήκεν ἄρουροτόνοις,
εὐστάχυν ἀμήσας τὸν νῦν σπόρον. ἀλλὰ καὶ αὐτὴς
ἐκ καλαμητομίς ἀμβλυ φέροι δρέπανον.

37.—ΑΔΗΛΟΝ

Γῆραι δὴ καὶ τόνδε κεκυφότα φῆγινον ὄξον
οὔρεσιν ἀγρώται βουκόλοι ἐξέταμον.
Πανὶ δὲ μιν ἕξσαυτες ὀδὸ ἐπὶ καλὸν ἀθυμα
κάθεσαν, ὃραιν ῥύτορι βουκολίων.

316
THE DEDICATORY EPIGRAMS

34.—RHIANUS

Polyaenus hung here as a gift to Pan the club, the bow and these boar's feet. Also to the Lord of the hills he dedicated this quiver and the dog-collar, gifts of thanks for his success in boar-hunting. But do thou, O Pan the scout, send home Polyaenus, the son of Symilas, in future, too, laden with spoils of the chase.

35.—LEONIDAS

This skin did Teleso stretch on the woodland plane-tree, an offering to goat-hoofed Pan the goat-treader, and the crutched, well-pointed staff, with which he used to bring down red-eyed wolves, the cheese-pails, too, and the leash and collars of his keen-scented hounds.

36.—PHILIPPUS OF THESSALONICA

These trusses from the furrows of his little field did Sosicles the husbandman dedicate to thee, Demeter, who loveth the corn; for this is a rich harvest of grain he hath gathered. But another time, too, may he bring back his sickle blunted by reaping.

37.—Anonymous

The rustic herdsmen cut on the mountain this beech-branch which old age had bent as it bends us, and having trimmed it, set it up by the road, a pretty toy for Pan who protects the glossy cattle.
38.—ΦΙΛΙΠΠΟΤ
Δίκτυά σοι μολίβιι μεταφερόμενα, δυσιθάλασσα, καί κώπην, ἁλμῆς τὴν μεθύουσαν ἐτι, κητοφόνον τε τρίαναν, ἐν ὑδασι καρπερὸν ἔγχος, καί τὸν ἄει φελλοῖς κύρτον ἑλεγχόμενον, ἀγκυράν τε, νεόν στιμαρῆν χέρα, καί φιλοναύτην στέρμα τυρὸς σῶζειν πέτρον ἐπιστάμενον, ἀρχιθάλασσος Πόσειδου, 'Αμύντιχος ύστατα δῶρα ἥκατ', ἐπεὶ μογερῆς παύσαθ' ἀληπλανής.

39.—ΑΡΧΙΟΤ
Αἰ τρισσαί, Σατύρη τε, καὶ Ἦρακλεια, καὶ Εὐφρῶ, θυγατέρες Ξούθου καὶ Μελίτης, Σάμιαι· ἀ μέν, ἀραχναῖοι μίτου πολυδίνεα λάτρων, ἀτρακτὸν, δολιχᾶς οὐκ ἀτέρ ἀλακάτας· ἀ δὲ πολυσπαθέων μελεδήμονα κερκίδα πέπλων εὐθροον· ἀ τριτάτα δ' εἰροχαρῆ τάλαρον· οἶς ἐσχὸν χερνήτα βίον δηναίον, 'Αθάνα πότνια, ταῦθ' αἴ σαι σοὶ θέσαι ἐργάτιδες.

40.—ΜΑΚΗΔΟΝΙΟΤ
Τῷ βόε μοι· σῖτῳ δὲ τετεῦχατον ἡλαθι, Δηοί, δέχυσο δ' ἐκ μάζης, οὐκ ἀπὸ βουκολίων· δὸς δὲ βόε ζωϊῶν ἐτύμω, καὶ πλῆσον ἄροιρας δράγματος, ὀλβίστην ἀντιδίδουσα χάριν. σῷ γὰρ άρουροπόνῳ φιλαλθῆσα τέτρατος ἦδη ὁκτάδος ἑπεκάτης ἐστὶ φίλος λυκάβας, οὐδέποτ' ἀμήσαντι Κορινθίκον, οὔ ποτε πικρᾶς τῆς ἀφιλοσταχύου γενσαμενφ πενίης.
THE DEDICATORY EPIGRAMS

38.—PHILIPPUSS (cp. No. 30)

To thee Poseidon, Lord of the sea, did Amyntichus give these his last gifts, when he ceased from his toil on the deep—his nets edged with lead that plunge into the sea, his oar still drunk with the brine, his spear for killing sea-monsters, strong lance of the waters, his weel ever betrayed by floats, his anchor, firm hand of his boat, and the flint, dear to sailors, that has the art of guarding the seed of fire.

39.—ARCHIAS

The three Samian sisters Satyra, Heraclea, and Euphro, daughters of Xuthus and Melite, dedicate to thee, Lady Athene, whose workwomen they were, the implements with which they long supported themselves in their poverty, the first her spindle, twirling servant of the spidery thread, together with its long distaff, the other her musical comb,¹ busy maker of close-woven cloth, and the third the basket that loved to hold her wool.

40.—MACEDONIUS

The two oxen are mine and they helped to grow the corn. Be kind, Demeter, and receive them, though they be of dough and not from the herd. Grant that my real oxen may live, and fill thou my fields with sheaves, returning me richest thanks. For the years of thy husbandman, who loves the truth, are already four-score and four. He never reaped rich Corinthian² harvests, but never tasted bitter poverty, stranger to corn.

¹ See note to No. 160.
² The land between Corinth and Sicyon was famous for its richness.

319
GREEK ANTHOLOGY

41.—ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ
Χαλκὸν ἄροτρητήν, κλασιβώλακα, νειστομήν, καὶ τὴν ταυροδετὲν βύρσαν ὑπαυγεύσαν, καὶ βούπληκτρον ἄκων, ἔχετληφτὰ τὰ γόμφον Δηοὶ Καλλιμένης ἄνθετο γειοπόνος, τριήςες εὐαρῶτοι ῥάχιν ὀργάδος· εἰ δ' ἐπινεύσεις τὸν στάχυν ἀμῆσαι, καὶ δρεπάνην κομίσω.

42.—ΑΔΕΣΠΟΤΟΝ
'Αλκιμένης ο Πεινιχρὸς ἐπὶ σμικρῷ τινι κῆπῳ τοῦ φιλοκροτοφόρου γευσάμενον θέρεος, ἰσχάδα καὶ μῆλον καὶ ύδωρ γέρα Πανὶ κομίζουν, εἴπε: "Σὺ μοι βιότον τῶν ἀγαθῶν ταμίας· 5 δυν τὰ μὲν ἕκ κῆπῳ, τὰ δ' ύμετέρης ἀπὸ πέτρης δέξο, καὶ ἀντιδίδους δὸς πλέον ὑν ἔλαβες."

43.—ΠΛΑΤΩΝΟΣ
Τὸν Νυμφὸν θεράποντα, φιλόμβριμον, ὤγρὸν ἀοίδον, τὸν λιβάσιν κούφαις τερπόμενον βάτραχον χαλκῷ μορφώσας τις ὀδοὐτόρος εὐχὸς ἔθηκε, καβάματος ἐξθροτάτην δίψαν ἀκεσσάμενος· 5 πλαζομένῳ γὰρ ἐδείξεν ὕδωρ, εὐκαθαρον ἀέσας κοιλάδος ἐκ δροσερῆς ἀμφιβίως στόματι. φωνήν δ' ἡγητεραν ὀδοὐτόρος οὐκ ἀπολείπων εὑρε πόσιν ὑλικερῶν ὑν ἐποθῆκε ναμάτων.¹

44.—ἈΔΗΛΟΝ, οἱ δὲ ἈΕΩΝΙΔΟΥ ΤΑΡΑΝΤΙΝΟΥ
Πλευκοπότας Σατύρωσι καὶ ἀμπελοφύτωρι Βάκχῳ Ἦρωνας πρώτης δράγματα φυταλῆς,

¹ The last line, added in a later hand, is evidently a supplement by a bad versifier.
THE DEDICATORY EPIGRAMS

41.—AGATHIAS SCHOLASTICUS

His brazen share that breaks the clods and cuts
the fallows, the leather thong that passes under the
neck of the ox, the goad with which he pricks it,
and his plough-bolt doth the husbandman Callimenes
dedicate to thee, Demeter, after cutting the back of
his well-ploughed field. Grant me to reap the corn,
and I will bring thee a sickle, too.

42.—ANONYMOUS

Poor Alcimenes, having tasted the gifts of
fruitful summer in a little garden, when he brought
to Pan as a present an apple, a fig, and some water,
said: "Thou givest me from thy treasury the good
things of life; so accept these, the fruits from the
garden and the water from thy rock, and give me in
return more than thou hast received."

43.—PLATO (?)

Some traveller, who stilled here his tormenting
thirst in the heat, moulded in bronze and dedicated
ex voto this servant of the Nymphs, the damp
songster who loves the rain, the frog who takes joy
in light fountains; for it guided him to the water, as
he wandered, singing opportunely with its am-
phibious mouth from the damp hollow. Then, not
deserting the guiding voice, he found the drink he
longed for.

44.—LEONIDAS OF TARENTUM (?)

To the must-bibbing Satyrs and to Bacchus the
planter of the vine did Heronax consecrate these
GREEK ANTHOLOGY

τρισσῶν οίνοπέδων τρισσοῦς ιερόσατο τούσδε, ἐμπλήσας οἴνου πρωτοχύτου, κάδους: δὲν ἡμεῖς σπείσαντες, ὥσον θέμις, οἶνοπι Βάκχῳ καὶ Σατύροις, Σατύρων πλείονα πιόμεθα.

45.—ΑΔΗΛΟΝ

Ὁξέσι λαχνηνετα δέμας κέντροισιν ἑχινον ῥαγολόγον, γλυκερῶν σίντορα θειοπέδων, σφαιρηδόν σταφυλήσιν ἐπιτροχάοντ' ὁδοκέύσας, Κώμαυλος Βρομίῳ ἥων ἀνεκρέμασεν.

46.—ΑΝΤΙΠΑΤΡΟΤ ΣΙΔΩΝΙΟΤ

Τὰν πρὶν Ἐνυαλίοιο καὶ Εἰράνας ὑποφάτιν, μέλπουσαν κλαγγάν βάρβαρον ἐκ στομάτων, χαλκοπαγη σάλπιγγα, γέρας Φερένικος Ἁθάνα, λῆξα καὶ πολέμου καὶ θυμέλας, ἔθετο.

47.—ΤΟΥ ΑΥΤΟΥ

Κερκίδα τήν φιλαοιδίων Ἀθηναίηθετό Βιττῶ ἀνθεμα, λυμηρῆς ἀρμενον ἐργασίης, εἶπε δὲ· "Χαίρε, θεά, καὶ τήνδ' ἔχε· χήρη ἐγὼ γὰρ τέσσαρας εἰς ἔτεων ἐρχομένη δεκάδας, ἀρνεύμαι τὰ σὰ δῶρα· τὰ δ' ἐμπαλὶ Κύπριδος ἐργων ἀπτομαι· ὃρης γὰρ κρείσσον ὅρῳ τὸ θέλειν."

48.—ΑΔΗΛΟΝ

Κερκίδα τήν φιλοεργόν Ἀθηναίηθετό Βιττῶ ἀνθεμά, λυμηρῆς ἀρμενον ἐργασίης,
THE DEDICATORY EPIGRAMS

three casks of fresh wine filled from three vineyards, the first-fruits of his planting. We, having first poured what is right from them to purple Bacchus and the Satyrs, will drink more than the Satyrs.

45.—Anonymous

Comaulus hung up alive to Bacchus this hedgehog, its body bristling with sharp spines, the grape-gatherer, the spoiler of the sweet vineyards, having caught it curled up in a ball and rolling on the grapes.

46.—Antipater of Sidon

Pherenicus, having quitted the wars and the altar, presented to Athene his brazen trumpet, erst the spokesman of peace and war, sending forth a barbarous clamour from its mouth.

47.—By the Same

Bitto dedicated to Athene her melodious loom-comb, implement of the work that was her scanty livelihood, saying, "Hail, goddess, and take this; for I, a widow in my fortieth year, forswear thy gifts and on the contrary take to the works of Cypris; I see that the wish is stronger than age."

48.—Anonymous

Bitto dedicated to Athene her industrious loom-comb, the implement of her scanty livelihood, for then

---

1 The trumpet was used at sacrifices.
2 Because an Etruscan invention.  3 See note to No. 160.
GREEK ANTHOLOGY

πάντας ἀποστύξασα γυνὴ τότε τούς ἐν ἔριθοις
μόχθους καὶ στυγερὰς φροντίδας ἰστοπόνων
εἶπε δ’ Ἀθηναίη. "Τῶν Κύπριδος ἄψυχαὶ ἔργων,
5 τὴν Πάριδος κατὰ σοῦ ψῆφου ἐνεγκαμένη"

49.—ΑΔΛΟ

Χάλκεος εἰμι τρίπους. Πυθοὶ δ’ ἀνάκειμαι ἀγαλμα,
καὶ μ’ ἐπὶ Πατρόκλωθ θῆκεν πόδας ὡκὺς Ἀχιλλέως.
Τυδείδης δ’ ἀνέθηκε βοὴν ἀγαθὸς Διομήδης,
νικήσας ἰπποισιν ἐπὶ πλατὺν Ἐλλήσποντον.

50.—ΣΙΜΩΝΙΔΟΤ

Τόνδε ποθ’ Ἐλλήνες ρώμη χερός, ἔργῳ Ἄρης,
εὐτόλμῳ ψυχῇς λήματι πειθόμενοι,
Πέρσας ἐξελάσαντες, ἐλεύθερον Ἐλλάδι κόσμον
ἰδρύσαντο Διὸς βωμὸν Ἐλευθερίου.

51.—ΑΔΗΛΟΝ

Μήτερ ἐμὴ Ἡρειή, Φρυγίων θρέπτειρα λεόντων,
Δίνδυμον ὡς μύσταις οὐκ ἀπάτητον ὄρος,
σοὶ τάδε θῆλυς Ἀλεξίς ἐξὶς οἰστρῆματα λύσις
ἀνθετο, χαλκοτύπου παισάμενος μανίης,
κύμβαλά τ’ οξύφθογγα, βαρυφθόγγου τ’ ἀλαλητὸν
5 αὐλῶν, οὐς μόσχου λοξὸν ἐκαμψε κέρας,
tυμπανά τ’ ἢχηντα, καὶ αἴματι φωνικθέντα
φάσγανα, καὶ ξανθάς, τὰς πρὶν ἔσευσε, κόμας.
Ἰλαος, ὃ δέσποινα, τὸν ἐν νεότητι μανέντα
γυραλέουν προτέρης παῦσον ἀγριοσύνης.

324
THE DEDICATORY EPIGRAMS

she conceived a hatred for all toil among workfolk, and for the weaver's wretched cares. To Athene she said, "I will take to the works of Cypris, voting like Paris against thee."

49.—ON A TRIPOD AT DELPHI

I AM a bronze tripod, dedicated at Delphi to adorn the shrine; swift-footed Achilles offered me as a prize at Patroclus' funeral feast, and Diomed the warlike son of Tydeus dedicated me, having conquered in the horse-race by the broad Hellespont.

50.—SIMONIDES

On the Altar at Plataea commemorating the Battle

This altar of Zeus the Liberator did the Hellenes erect, an ornament for Hellas such as becomes a free land, after that, obeying their brave hearts' impulse, they had driven out the Persians by the might of their hands and by the toil of battle.

51.—ANONYMOUS

To thee, my mother Rhea, nurse of Phrygian lions, whose devotees tread the heights of Dindymus, did womanish Alexis, ceasing from furious clashing of the brass, dedicate these stimulants of his madness—his shrill-toned cymbals, the noise of his deep-voiced flute, to which the crooked horn of a young steer gave a curved form, his echoing tambourines, his knives reddened with blood, and the yellow hair which once tossed on his shoulders. Be kind, O Queen, and give rest in his old age from his former wildness to him who went mad in his youth.

1 For this shape of the double Phrygian flute see article "Tibia" in Darenberg and Saglio's Dict. des Antiquités.
GREEK ANTHOLOGY

52.—ΣΙΜΩΝΙΔΟΣ
Οὔτω τοι, μελία ταναύ, ποτὶ κίονα μακρὸν ἦσο, Πανομφαῖο Ζηνὶ μένουσ’ ἱερά.
ἡδη γὰρ χαλκός τε γέρων, αὐτὰ τε τέτρυσαι πυκνὰ κραδαινομένα δαίφ ἐν πολέμῳ.

53.—ΒΑΚΧΤΛΙΔΟΤ
Εὐδήμος τὸν νηθὸν ἐπ’ ἄγροῦ τόνδ’ ἀνέθηκεν τῷ πάντων ἀνέμου πιοτάτῳ Ζεφύρῳ
εὐξαμένῳ γὰρ οἱ ἠλθε βοαθόος, ὅφρα τάχιστα λικμής πεπόνων καρπὸν ἀπ’ ἀσταχών.

54.—ΠΑΤΛΟΤ ΣΙΛΕΝΤΙΑΡΙΟΤ
Τὸν χαλκὸν τέττυγα Δυκωρεῖ Δοκρῶς ἀνάπτειν
Εὔνομος, ἀθλοσύνας μεμάφα μελάστεφάνου.
ἡν γὰρ ἄγων φόρμας· ὁ δ’ ἀντίος ἴστατο Πάρθις
ἀλλ’ ὅκα δὴ πλάκτρῳ Δοκρὶς ἔκρεξε χέλυς,
βραγχὸν τετρυγία λύρας ἀπεκόμπασε χορδά·
πρὶν δὲ μέλος σκάξειν εὐπόδος ἀρμονίας,
ἀβρόν ἐπιτρύζων κιθάρας ὑπὲρ ἔξετο τέττιξ,
καὶ τὸν ἀποιχαμένον φόγγον ὑπῆλθε μύτου,
τὰν δὲ πάρος λαλαγεύσαν ἐν ἄλσειν ἀγρότιν ἀχώ
πρὸς νόμον ἀμετέρας τρέψει λυροκτυπίας.
τῷ τε, μάκαρ Δητῷ, τεφ’ τέττυγι γεραΐρει,
χάλκευν ἱδρύσας φόδον ὑπὲρ κιθάρας.

55.—ΙΩΑΝΝΟΤ ΤΟΤ ΒΑΡΒΟΚΑΔΛΟΤ
Πειθοὶ καὶ Παφία πακτὰν καὶ κηρία σήμβλων
τᾶς καλυκοστεφάνου νυμφίος Εὐρυνόμας
‘Ερμοφίλας ἀνέθηκεν ὁ βωκόλος· ἀλλὰ δέχεσθε ἀντ’ αὐτάς πακτὰν, ἀντ’ ἐμέθεν τὸ μέλι.

326
THE DEDICATORY EPIGRAMS

52.—SIMONIDES

Rest, my long lance, thus against the high column and remain sacred to Panomphaean Zeus. For now thy point is old, and thou art worn by long brandishing in the battle.

53.—BACCHYLIDES

Eudemus dedicated this temple in his field to Zephyr the richest of all winds; for he came in answer to his prayer to help him winnow quickly the grain from the ripe ears.

54.—PAULUS SILENTIARIUS

To Lycorean Apollo doth Locrian Eunomus dedicate the brazen cicada, in memory of his contest for the crown. The contest was in lyre-playing, and opposite him stood his competitor, Parthis. But when the Locrian shell rang to the stroke of the plectrum, the string cracked with a hoarse cry. But before the running melody could go lame, a cicada lighted on the lyre chirping tenderly and caught up the vanishing note of the chord, adapting to the fashion of our playing its wild music that used to echo in the woods. Therefore, divine Son of Leto, doth he honour thee with the gift of thy cicada, perching the brazen songster upon thy lyre.

55.—JOHANNES BARBOCALLUS

I, Hermophiles the herdsman, the bridegroom of rosy-wreathed Eurynome, dedicate curdled milk and honey-combs to Peitho and Aphrodite. Receive the curds in place of her, the honey in place of me.
GREEK ANTHOLOGY

56.—ΜΑΚΗΔΟΝΙΟΤ ΤΠΑΤΙΚΟΤ

Κυσσοκόμαν Βρομίῳ Σάτυρον σεσαλαγμένον οίνῳ
άμπελοεργός ἀνήρ ἄνθετο Δηναγόρας:
τῷ δὲ καρηβαρέουτι δορήν, τρίχα, κισσόν, ὅπωτην,
πάντα λέγοις μεθύειν, πάντα συνεκλέυται:
καὶ φύσι τῊ ἀφθόνγοιοι τύποις μιμήσατο τέχνη,
ὕλης ἀντιλέγειν μηδὲν ἀνασχομένης.

57.—ΠΑΤΛΟΤ ΣΙΛΕΝΤΙΑΡΙΟΤ

Σοὶ τόδε πενταίχμοισι ποδῶν ὡπλισμένον ἀκμαῖς,
ἀκροχανές, φοινίκ κρατὶ συνεξερύσαν,
ἀνθετό δέρμα λέυτος ὑπὲρ πίτυν, ἀγιπόδη Πάν,
Τεύκρος Ἄραψ, καυτὰν ἀγρότιν αἰγανέαν.
αἰχμῇ δ’ ἡμιβρῶτι τύποι μίμουσιν ὠδόντων,
ἀ ἐπὶ βρυχητὰν θὴρ ἑκένωσε χόλον.
ὑδράδες Νύμφαι δὲ σὺν ὑλονόμοισι χορεῖαν
στάσαν, ἐπεὶ καυτὰς πολλάκις ἔξεφόβει.

58.—ΙΣΙΔΩΡΟΤ ΣΧΟΛΑΣΤΙΚΟΤ ΒΟΛΒΤ-
ΘΙΩΤΟΤ

Δέκτρα μάτην μίμουντα καὶ ἀπτρηκτον σκέπας εὐνής
ἀνθετο σοὶ, Μήνῃ, σὸς φίλος Ἐνδυμίων,
αιδόμενος: πολιή γὰρ δλοῦ κρατέουσα καρῆνον
οὐ σῶξει προτέρης ἰχνιον ἀγλαίης.

59.—ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Τῇ Παφίῃ στεφάνους, τῇ Παλλάδι τὴν πλοκαμίδα,
Ἄρτεμιδί ζώνην ἄνθετο Καλλιρόην.
εὐρετο γὰρ μυστήρα τὸν ἥθελε, καὶ λάχεν ἡβην
σώφρονα, καὶ τεκέων ἄρσεν ἐτικτε γένος.
THE DEDICATORY EPIGRAMS

56.—MACEDONIUS THE CONSUL

Lenagoras, a vine-dresser, dedicated to Bacchus an ivy-crowned Satyr overloaded with wine. His head is nodding and you would say that everything in him is drunk, everything is unsteady, the fawn-skin, his hair, the ivy, his eyes. Art with her mute moulding imitates even Nature, and Matter does not venture to oppose her.

57.—PAULUS SILENTIARIUS

To thee, goat-footed Pan, did Teucer, the Arab, dedicate on the pine-tree this lion’s skin, armed with five-pointed claws, fleeced with its tawny, gaping head, and the very lance he slew it with. On the half-eaten lance-head on which the brute vented its roaring anger, remain the marks of its teeth. But the Nymphs of the streams and woods celebrated its death by a dance, since it often used to terrify them too.

58.—ISIDORUS SCHOLASTICUS OF BOLBYTINE (?)

Thy friend Endymion, O Moon, dedicates to thee, ashamed, his bed that survives in vain and its futile cover; for grey hair reigns over his whole head and no trace of his former beauty is left.

59.—AGATHIAS SCHOLASTICUS

Callicrhopoe dedicates to Aphrodite her garland, to Pallas her tress and to Artemis her girdle; for she found the husband she wanted, she grew up in virtue and she gave birth to boys.
60.—ΠΑΛΛΑΔΑ

’Αντί βοῶς χρυσέου τ’ ἀναθήματος ‘Ισιδή τούσθε δῆκατο τοὺς λυπαροὺς Παμφίλίων πλοκάμους· ἡ δὲ θεὸς τούτως γάνυται πλέον, ἥπερ Ἀπόλλων χρυσῆ, διὸ ἐκ Λυδῶν Κροίσος ἐπεμψε θεῷ.

61.—ΤΟΥ ΑΥΤΟΥ

'Ω ξυρὸν οὐράνιον, ξυρὸν ὅλιον, ὃ πλοκαμίδας κειραμένη πλεκτάς ἀνθετο Παμφίλιον,
οὐ σὲ τὰς ἄνθρωπος καλκεύσατο· πάρ δὲ καμίνῳ Ἡφαίστου, χρυσῆν σφόδραν ἀειραμένην
ἡ λεπροκρήδεμος, ἵνα εἴπωμεν καθ’ Ὀμηρον, χερσὶ σὲ ταῖς ἰδίαις ἔξεπονησε Χάρις.

62.—ΦΙΛΙΠΠΟΤ ΘΕΣΣΑΛΟΝΙΚΕΩΣ

Κυκλοτερῆ μόλισθεν, σελίδων σημάντορα πλευρῆς,
καὶ σμίλαι, δομάκων ἀκροβελῶν γυλφίδα,
καὶ κανούδιο ὑπάτην, καὶ τὴν παρὰ θίνα κίσηριν,
αὐχυμηρὸν πόντου τριματόεντα λίθον,
Καλλιμένης Μοῦσαις, ἀποπαυσάμενος καμάτῳ,
θῆκεν, ἐπεὶ γῆρα κανθὰς ἐπεσκέπτετο.

63.—ΔΑΜΟΧΑΡΙΔΟΣ

Γραμμοτόκῳ πλήθοντα μελάσματι κυκλομόλιβδον
καὶ κανόνα γραφίδων ἴδιυτῶν φύλακα,
καὶ γραφικὸ ὁδοείδα κελανιοτότω ἰρέθρου,
ἀκρα τε μεσσοτόμους εὐγλυφέας καλάμους,

1 The conclusion imposed by the phraseology is that the lead (for which we now use a pencil) was a thin disc of lead
THE DEDICATORY EPIGRAMS

60.—PALLADAS

Pamphile, in place of an ox and a golden offering, dedicated to Isis these glossy locks; and the goddess takes more pleasure in them than Apollo in the gold that Croesus sent him from Lydia.

61.—BY THE SAME

O heavenly razor, happy razor with which Pamphile shore her plaited tresses to dedicate them. It was no human smith that wrought thee, but beside the forge of Hephaestus the bright-snooded Grace (to use Homer's words) took up the golden hammer and fashioned thee with her own hands.

62.—PHILIPPUUS OF THESSALONICA

Callimenes, on giving up his work, now old age has veiled his eyes, dedicates to the Muses his circular lead which marks off the margin of the pages, and the knife that sharpens his pointed pens, his longest ruler, and the pumice from the beach, the dry porous stone of the sea.

63.—DAMOCHARIS

Weary Menedemus, his old eyes misty, dedicates to thee, Hermes (and feed ever thy labourer), these implements of his calling, the round lead full of black matter giving birth to lines, the ruler that with a sharp edge, rotating on its axis, and fixed to a holder held in the hand.
GREEK ANTHOLOGY

τρηχαλένι τε λίθον, δονάκων εὐθηγέα κόσμου,
ἐνθα περιτριβέων ὁξύ χάραγμα πέλει,
καὶ γλυφανον καλάμον, πλατεος γλωξίνα σιδήρου,
ὅπλα σοὶ ἐμπόρίες ἀνθετο τῆς ἰδίης
κεκιμέως Μενέδημος ὕπ’ ἀχλύος ὅμμα παλαίον,
'Ερμεία· σὺ δ’ ἀεὶ φέρβε σοῦ ἐργατίνην.

64.—ΠΑΥΛΟΤ ΣΙΛΕΝΤΙΑΡΙΟΤ

Γυρδ’ κυανής μόλισθον σημάντορα γραμμῆς,
καὶ σκληρῶν ἀκόνην τρηχαλένιν καλάμων,
καὶ πλατῶν ὀξυντήρα μεσοσχιδέων δονακῆων,
καὶ κανόνα γραμμῆς ἰδυπόρου ταμίην,
καὶ χρόνων γλυπτοῖσι μέλαν πεφυλαγμένον ἀντροις,
καὶ γλυφίδας καλάμων ἄκρα μελαιομένων,
'Ερμείης Φιλόδημος, ἐπεὶ χρόνω ἐκκρεμές ἡδὴ
ἠλθε κατ’ ὀφθαλμῶν ῥυσὸν ἐπισκύνιον.

65.—ΤΟΥ ΑΥΤΟΥ

Τὸν τροχόντα μόλισθον, δς ἄτραπον οἶδε χαράσσειν
ὀρθὰ παραξύων ἱστυτήν κανόνα,
καὶ χάλυβα σκληρῶν καλαμηφάγων, ἀλλὰ καὶ αὐτὸν
ἡγεμόνα γραμμῆς ἀπλανέος κανόνα,
καὶ λίθον ὁκρωέντα, δόναξ ὃθι δύσον ὁδόντα
θήγεται ἀμβλυνθεὶς εἰκ. δολιχογράφης,
καὶ βυθίην Τρίτωνος ἀλπιπλάγκτου χαμεύνην,
σπόγγον, ἀκεστορίην πλατομένης γραφίδος,
καὶ κίστην πολύσπα μελαιόδοκον, εἰν ἐνί πάντα
εὐγραφεός τέχνης ὅργανα ῥυμομένη.
'Ερμης Καλλιμένης, τρομερὴν ύπὸ γῆρας ὅκυφ
χείρα καθαρμόζων εἰκ. δολιχῶν καμάτων.
THE DEDICATORY EPIGRAMS

keeps the pens very straight, the receptacle of the black writing fluid, his well-cut reed-pens split at the top, the rough stone that sharpens and improves the pens when they are worn and the writing is too scratchy, and the flat steel penknife with sharp point.

64.—PAULUS SILENTIARIUS

Philodemus, now that his wrinkled brows owing to old age come to hang over his eyes, dedicates to Hermes the round lead that draws dark lines, the pumice, rough whet-stone of hard pens, the knife, flat sharpener of the split reed-pens, the ruler that takes charge of the straightness of lines, the ink long kept in hollowed caverns and the notched pens blackened at the point.

65.—BY THE SAME

Callimenes, resting from its long labour his sluggish hand that trembles with age, dedicates to Hermes his disc of lead that running correctly close to the straight ruler can deftly mark its track, the hard steel that eats the pens, the ruler itself, too, guide of the undeviating line, the rough stone on which the double-tooth of the pen is sharpened when blunted by long use, the sponge, wandering Triton's couch in the deep, healer of the pen's errors, and the ink-box with many cavities that holds in one all the implements of calligraphy.
GREEK ANTHOLOGY

66.—TOY AYTOY

'Αβροχον ἀπλανέος μόλιβον γραπτῆρα κελεύθου, ὡς ἐπὶ ρίζονται γράμματος ἀρμονίη, καὶ κανόνα τροχαλοίο κυβερνητῆρα μολίβδου, καὶ λίθακα τρητήν στόγγυρ ἐειδομένην, καὶ μέλανος σταθεροὶ δοχήται, ἀλλὰ καὶ αὐτῶν εὐγραφέων καλάμων ἀκροβαθεῖς ἄκιδας, στόγγυρον, ἀλὸς βλάστημα, χυτῆς λειμῶναθαλάσσης, καὶ χαλκὸν δονάκων τέκτωνα λεπταλέων, ἐνθάδε Καλλιμένης φιλομειδέσιν ἀνθέτο Μούσαις, γῆραϊ κεκμηθὼς ὄμματα καὶ παλάμην.

67.—ΙΟΤΛΙΑΝΟΤ ΑΠΟ ΤΙΠΑΡΧΩΝ ΑΙΓΤΠΙΟΤ

Ἀκλυνέας γραφίδεσσιν ἀπίθυνοντα πορείας τόνδε μόλιβδον ἀγων, καὶ μολίβου κανόνα σύνδρομον ἡνιοχή, πολυτρήτου τ’ ἀπὸ πέτρης λαοῦ, ὃς ἀμβλειαν θήγε γένυν καλάμου, σὺν δ’ αὐτοῖς καλάμοις μέλαν, μυστήρια φωνῆς ἀνδρομένης, σμίλης τ’ ὀξυστομόν κοπίδα, Ἀρμείθη Φιλόδημος, ἐπεὶ χρόνος ὄμματος αὐγὴν ἀμβλύνασ παλάμη δῶκεν ἔλευθερην.

68.—TOY AYTOY

Ἀὐλακας ἱδυτόρων γραφίδων κύκλοις χαράσσων ἀνθεμά σοι τροχόεις οὕτος ἐμὸς μόλιβος, καὶ μολίβῳ χρωστήρι κανόν τύπων ὀρθῶν ὀπάξων, καὶ λίθοι εὐσχιδέων θηγαλέῃ καλάμων, σὺν καλάμοις ἄγγος τε μελανδόκον, οἴσι φυλάσσει αἰῶν ἐσσομένοις γῆρυν ἀποιχομένων.
THE DEDICATORY EPIGRAMS

66.—By the Same

Here Callimenes, his eye and hand enfeebled by age, dedicates to the laughter-loving Muses the never-moistened lead which draws that undeviating line on which is based the regularity of the script, the ruler which guides the course of this revolving lead, the porous stone like a sponge, the receptacle of the permanent ink, the pens themselves, too, their tips dyed black, the sponge, flower of the sea, forming the meadows of the liquid deep, and the knife, brazen artificer of slender pens.

67.—Julian Prefect of Egypt

Philodemus, now that Time has dulled his eyesight and set his hand at liberty, dedicates to Hermes this lead, that keeps straight for pens their undeviating path, the ruler, the lead’s companion and guide, the porous stone which sharpens the blunt lip of the pen, the pens and ink, mystic implements of the human voice, and the pen-knife sharp as a chopper.

68.—By the Same

I dedicate to thee this lead disc that, by its revolutions, marks the furrows for the straight-travelling pen to run in, the ruler which assures that the mark of the staining lead shall be straight, the stone that sharpens the deftly split pens, the inkstand and pens, by which Time guards for future generations the voice
GREEK ANTHOLOGY

dékumou kai ἐλυπτήρα σιδήρεον, ὢ θρασὺς Ἀρης
σὺν Μοῦσας ἰδίην δῶκε διακτορίν,
Ἔρμηνη· σὰ γὰρ ὅπλα· σὺ δὲ ἄδρανέος Φιλοδήμου
ἰθνει ζωήν, λειπομένοι βίον.

69.—ΜΑΚΗΔΟΝΙΟΤ ΤΠΑΤΟΤ
Νῆα Ποσειδάωνι πολύπλανος ἀνθετο Κράντας,
ἐμπεδοῦ ὡς νηὺ πέξαν ἐρεισάμενοι,
αὔρης οὐκ ἀλέγουσαν ἐπὶ χθονὸς· ἢς ἐπὶ Κράντας
ἐυρῆς ἀνακλινθεὶς ἀτρομον ὑπὸν ἔχει.

70.—ΤΟΥ ΑΥΤΟΥ
Νῆα σοι, ὦ πόντου βασιλεῦ καὶ κοίρανε γαῖς,
ἀντὶδεμαί Κράντας, μηκέτι τεγγομένην,
νῆα, πολυπλανέων ἀνέμων πτεροῦ, ἢς ἐπὶ δείλος
πολλάκις ἄισάμην εἰσελάαν Ἀἰδή·
πάντα δ’ ἀπειπάμενος, φόβον, ἐλπίδα, πόντον,
ἀέλλας,
πιστῶν ὑπὲρ γαῖς ἱχυιν ηδρασάμην.

71.—ΠΑΤΛΟΤ ΣΙΛΕΝΤΙΑΡΙΟΤ
Σοὶ τὰ λυποστεφάνων διατίλματα μυρία φῦλλων,
σοὶ τὰ νοσπλήκτων κλαστὰ κύπελλα μέθης,
βόστρυχα σοὶ τὰ μύροις δεδεμένα, τῆς κοινῆς
σκῦλα ποθοβλήτου κεῖται Ἀναξαγόρα,
σοὶ τάδε, Λαῖς, ἀπαντά· παρὰ προθύροις γὰρ ὁ
dείλος
τοῖσδε σὺν ἀκρῆβαις πολλάκι πανυχίςας,
οὐκ ἔτος, οὐ χαρίσαν υπόσχεσιν, οὐδὲ μελεχρῆς
ἐλπίδος υβριστὴν μύθου ἐπεσπασάτο.
THE DEDICATORY EPIGRAMS

of the departed. Receive, too, the steel chisel, to which bold Ares and the Muses assigned its proper task. These all, Hermes, are thy tools, and do thou set straight the life of feeble Philodemus, whose livelihood is failing him.

69.—MACEDONIUS THE CONSUL

Crantas, after his many voyages, dedicates his ship to Poseidon, fixing it firmly on the floor of the temple. It cares not for the winds now it is on the earth, the earth on which Crantas, stretching himself at his ease, sleeps a fearless sleep.

70.—BY THE SAME

O King of the sea and lord of the land, I, Crantas, dedicate to thee this my ship, no longer immerged in the sea—my ship, bird blown by the wandering winds, in which I, poor wretch, often thought I was being driven to Hades. Now, having renounced them all, fear, hope, sea, storms, I plant my steps confidently on dry land.

71.—PAULUS SILENTIARIUS

Here in the dust lie dedicated to thee, Lais, all these spoils of love-smitten Anaxagoras. To thee he gives the leaves of his wreaths torn into a thousand pieces, to thee the shattered cups from which he quaffed the maddening wine, to thee his locks dripping with scent. For at these doors, poor wretch, full oft he passed the night with the young men his companions, but could never draw from thee one word, one sweet promise, not even a word of scorn for honeyed hope. Alas!

1 Engraving letters on stone.
72.—ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ
Είδον ἑγὼ τῶν πτώκα καθήμενον ἐγγὺς ὑπάρχος ἑαυτὸν ἀμεργόμενον ἄγρονομῷ δ’ ἀγόρευσα, καὶ ἔδρακεν ἀπροίδης δὲ ἐγκέφαλον πλήξας ἐξεκύλισε λίθῳ.
eἰπε δὲ καὶ χαίρων ὁ γεωτόνος: Ἄν τάχα Βάκχω 5 λοιμῆς καὶ θυέων μικτὸν ἔδωκα γέρας.”

73.—ΜΑΚΗΔΟΝΙΟΤ ΤΠΑΤΟΤ
Δάφνης ὁ συμκτὰς τρομερφ περὶ γῆραϊ κάμνων, χειρὸς ἀεργηλᾶς τάνδε βαρυνομένας
Πανί φιλαγραύλῳ νομίαν ἀνέθηκε κορύναν, γῆραι ποιμενῖων πανσάμενοι καμάτων. 5
eἰσέτι γὰρ σύρυγγι μελόδομαι, εἰσέτι φωνὰ ἀτρομὸς ἐν τρομερφ σώματι ναιετάει.
ἀλλὰ λύκοις συντησώ ἀν’ οὐρεα μή τις ἐμεῖο αἰτόλος ἀγγείλη γῆραος ἀδρανίην.

74.—ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ
Βασσαρίς Εὐρυνόμη σκοπελοδρόμος, ἢ ποτε ταύρων πολλὰ ταυνκραίρων στέρνα χαραξαμένη,
ἡ μέγα καγχάζουσα λεοντόφονοι ἐπὶ νίκαις, ταύγυινον ἀτλήτου θηρὸς ἔχουσα κάρη,
ἰλίκοις, Δίόνυσε, τεῖς ἀμέλησα χορείης,
Κύπριδι βακχεύειν μᾶλλον ἑπειγομένη. 5
θῆκα δὲ σοὶ τάδε ῥόπτρα· παραρρύψασα δὲ κισσόν, χεῖρα περιφίγξει χρυσοδέτῳ σπατάλῃ.
THE DEDICATORY EPIGRAMS

Alas! all wasted away he leaves here these tokens of his love-revelling, and curses the beauty of the unbending fair.

72.—AGATHIAS SCHOLASTICUS

I saw the hare sitting near the vine, nibbling off many grapes. I called the farmer, who saw it, and surprising it he knocked out its brains with a stone. He said in triumph, "It seems I have given a double gift to Bacchus, a libation and a sacrifice."

73.—MACEDONIUS THE CONSUL

I, Daphnis the piper, in my shaky old age, my idle hand now heavy, dedicate, now I have ceased from the labours of the fold, my shepherd’s crook to rustic Pan. For still I play on the pipes, still in my trembling body my voice dwells unshaken. But let no goatherd tell the ravenous wolves in the mountains of the feebleness of my old years.

74.—AGATHIAS SCHOLASTICUS

I, Eurynome the Bacchant, who used to race over the rocks, who formerly tore the breasts of many long-horned bulls, who boasted of the lions I had overcome and slain, and made toys of the heads of irresistible beasts, have now (and pardon me), Dionysus, abandoned thy dance, and am eager rather to join the revels of Cypris. This club I dedicate to thee, and throwing aside my ivy crown, I will clasp rich gold bracelets round my wrists.
75.—ΠΑΤΔΟΤ ΣΙΛΕΝΤΙΑΡΙΟΤ

"Ἀνδροκλός, ὥπολλον, τόδε σοι κέρας, φ ἐπὶ πουλίν
θῆρα βαλόν, ἁγρας εὐσκόπον εἴχε τύχην.
οὐποτε γάρ πλαγκτὸς γυρᾶς ἔξαλτο κεραίας
ἰὸς ἐπ’ ἡλεμάτῳ χειρὸς ἐκηβολία·
ὀσσάκι γὰρ τόξοι παναγρέτις ἰαχε νευρά,
τοσσάκις ἦν ἁγρεὺς ἥέρος ᾧ ξυλόχου.
ἀνθ’ δυν σοι τόδε, Φοῖβε, τὸ Δύκτιον ὅπλον ἀγινεῖ,
χρυσείαις πλέξας μείλιον ἀμφιδέας.

76.—ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Σὸς πόσις Ἀγχήσης, τοῦ εἴνεκα πολλάκι, Κύπρι,
τὸ πρὶν ἐς Ἰδαίνῃ ἑτρεχες ἡ ὀνα,
νῦν μόλις εὑρε μέλαιναν ἀπὸ κροτάφων τρίχα κόψαι,
θῆκε δὲ σοι προτέρης λείψανον ἡλικῆς.
ἀλλὰ, θεά, δύνασαι γὰρ, ἢ ἡμητηρά με τεῦξον,
ἡ καὶ τὴν πολιήν ὡς νεότητα δέχον.

77.—ΕΡΑΤΟΣΘΕΝΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Οἰνοπότας Ξενοφῶν κενῶν πίθου ἄνθετο, Βάκχε·
δέχυσο δ’ εὐμενέως· ἄλλο γὰρ οὐδὲν ἔχει.

78.—ΤΟΥ ΑΥΤΟΥ

Τῶς τρητῶς δύνακας, τὸ νάκος τόδε, τὰν τε κορύναν
ἀνθετον Παῦλον πίλο, Δάφνι ὑγνακοφίλα.
ὁ Πάν, δέχυσο δῶρα τὰ Δάφνιδος· ίσα γὰρ αὐτῷ
καὶ μολπὰν φιλεῖς καὶ δύσερως τελέθεις.
THE DEDICATORY EPIGRAMS

75.—PAULUS SILENTIARIUS

Androclus, O Apollo, gives to thee this bow, with which, hunting successfully, he shot full many a beast. For never did the archer's hand send the arrow to leap amiss, all in vain, from the curved horn, but as often as the string, fatal to every quarry, twanged, so often he slew some game in the air or in the wood. So now he brings thee, Phoebus, this Lyctian weapon, enclasping his gift with golden rings.

76.—AGATHIAS SCHOLASTICUS

Cypris, thy husband Anchises, for whose sake thou didst often hasten of old to the Trojan shore, now just managed to find a black hair to cut from his temple, and dedicates it to thee as a relic of his former beauty. But, goddess, (for thou canst), either make me young again, or accept my age as youth.

77.—ERATOSTHENES SCHOLASTICUS

Xenophon, the toper, dedicates his empty cask to thee, Bacchus. Receive it kindly, for it is all he has.

78.—BY THE SAME

Daphnis, lover of women, dedicates to dear Pan the pierced reed-pipe, and this skin and club. Accept O Pan, the gifts of Daphnis, for like him thou lovest music and art unhappy in love.

1 From Lyctus in Crete.
79.—ΑΓΑΘΙΟΤ ΣΧΟΔΑΣΤΙΚΟΤ

"Ασπόρα, Πάν λοφήτα, τάδε Στρατόνικος ἀροτρεὺς ἀντ’ εὐεργεσίης ἀνθέτο σοι τεμένῃ.
"Βόσκε δ’, ἐφη, “χαίρων τὰ σὰ ποίμνια, καὶ σέο χώρην
δέρκει τὴν χάλκῳ μηκέτι τεμνομένην.
αἰσιὼν εὐρήσεις τὸ ἐπαύλιον ἐνθάδε γάρ σοι
’Ηχώ τερπομένη καὶ γάμων ἐκτελέσει.”


80.—ΤΟΥ ΑΥΤΟΥ

Δαφνικῶν βίβλων Ἀγαθία ἡ ἐννέας εἶμι.
ἀλλὰ μ’ ὁ τεκτήνας ἀνθέτο σοι, Παφίνη.
οὐ γὰρ Πιερίδεσσι τόσον μέλῳ, ὅσον Ἑρωτί,
δριμα τοσσατίων ἀμφιεπουσα πόθων.
αἰτεὶ δ’ ἀντὶ πόνων, ἵνα οἱ διὰ σεῖο παρεῖ
ἡ τινα μὴ φιλέειν, ἢ ταχὺ πειθομένην.

81.—ΠΑΤΛΟΤ ΣΙΛΕΝΤΙΑΡΙΟΤ

’Ασπίδα ταυρεῖν, ἔρυμα χροῖς, ἀντιβίων τε
πολλάκις ἐγχείρη γενσαμένην χολάδων,
καὶ τὸν ἀλεξιβελέμνου ἀπὸ στέρνοι χιτῶνα,
καὶ κόρων ἱππείας θρἐξ δαυνυμένην
ἀνθέτο Δυσίμαχος γέρας Ἀρεί, γηραλέον νῦν
ἀντὶ πανοπλίης βάκτρων ἀμείψαμενος.

82.—ΤΟΥ ΑΥΤΟΥ

ὐλοὺς Παυλὶ Μελίσκος· ὁ δ’ ἐννεπε μὴ γέρας
αἰρεῖν
tοῦτοις: “Ἐκ καλάμων οἰστρον ἐπεσπασάμην.”

342
THE DEDICATORY EPIGRAMS

79.—AGATHIAS SCHOLASTICUS

O Pan of the hills, Stratonicus the husbandman, in thanks for thy kindness, dedicates this unsown precinct and says, "Feed thy flocks here and be welcome, looking on thy plot of land, that the plough never more shall cut. Thy little country domain will bring thee luck, for Echo will be pleased with it, and will even celebrate here her marriage with thee."

80.—BY THE SAME

I am the nine books of Agathias' Daphniad, and he who composed me dedicates me to thee, Aphrodite. For I am not so dear to the Muses as to Love, since I treat of the mysteries of so many loves. In return for his pains he begs thee to grant him either not to love or to love one who soon consents.

81.—PAULUS SILENTIARIUS

Lysimachus, who has now exchanged his armour for an old man's staff, presents to Ares his oxhide shield, the protector of his body, his spear that often tasted the entrails of his foes, his coat of mail that warded off missiles from his breast, and his helmet with thick horse-hair plume.

82.—BY THE SAME

Meliscus would dedicate his reed-flute to Pan, but Pan says he will not accept the gift in these words: "It was from the reeds I was infected with love-madness."¹

¹ Alluding to the tale of Pan's love for Syrinx.
83.—ΜΑΚΗΔΟΝΙΟΤ ΤΠΑΤΟΤ
Τὴν κιθάρην Ἕδυμολπος ἐπὶ τριπόδων ποτὲ Φοίβῳ ἀνθετο, γηραλέῃν χεῖρ’ ἐπιμεμφόμενος, εἴπε δὲ: “Μὴ ψαύσαιμι λύρης ἐτι, μηδ’ ἐθελήσω τῆς πάρος ἀρμονίης ἐμμελέτημα φέρειν. ἥθεοισ μελέτω κιθάρης μίτοις· ἀντὶ δὲ πλήκτρου σκηπανίῳ τρομερᾶς χείρας ἐρεισάμεθα.”

84.—ΠΑΤΛΟΤ ΣΙΛΕΝΤΙΑΡΙΟΤ
Ζηνὶ τόδ’ ὀμφάλιον σάκεος τρύφος, δ’ ἐπὶ λαϊᾶν ἐσχεν ἀριστεύων, ἀνθετο Νικαγόρας· πᾶν δὲ τὸ λοιπὸν ἀκοντες, ἴσηρθι χεῖ περί τε χαλάζῃ χερμάς καὶ ἐξεφών ἐξεκόλαφτε γένυς. ἀλλὰ καὶ ἀμφίδρυτον ἐὰν τὸ δὲ χειρὶ μεναιχμα σῶξετο Νικαγόρας, σῶξε δὲ Νικαγόραν. θεσμὸν τὸν Ἐπάρτας μενεφύλοτιν ἄμφι βοεία τῇ δὲ τις ἀθρήσει πάντα φυλασσόμενον.

85.—ΠΑΛΛΑΔΑ
Ἀνάθημα πεπαιγμένον
Τὸν θῷο, καὶ τὰς κυν, τὰν τ’ ἀσπίδα, καὶ δόρυ, καὶ κρᾶ, Γορδιοπριλάριος ἀνθετο Τιμοθέω.

86.—ΕΥΤΟΛΜΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ ΙΛΛΟΤΣΤΡΙΟΤ
εἰς τὸ παίχθεν ὑπὸ Παλλάδα
Κυμίδας, θώρηκα, σάκος, κόρυν, ἤγχος Ἀθήνη ᾿Ρούφος Μεμμιάδης Γέλλως ἐκρέμασεν.

1 He is making fun of the speech of the barbarian soldiers, chiefly Goths at this date (fifth century), of which the Byzant.
THE DEDICATORY EPIGRAMS

83.—MACEDONIUS THE CONSUL

Eumolpus, finding fault with his aged hands, laid his lyre on the tripod as an offering to Phoebus. He said, “May I never touch a lyre again or carry the instrument of the music I made of old. Let young men love the lyre-string, but I, instead of holding the plectrum, support my shaky hands on a staff.”

84.—PAULUS SILENTIARIUS

This bossed fragment of his shield, which, when fighting gloriously, he held on his left arm, did Nicagoras dedicate to Zeus; but all the rest of it the darts and stones as thick as hail and the edge of the sword cut away. Yet though thus hacked all round in his martial hand it was preserved by Nicagoras and preserved Nicagoras. Looking on this shield one shall read the perfect observance of the Spartan law, “Meet undaunted the battle shock.”

85.—PALLADAS

His breaster and leggers and shield and spear and heller Captain Gordy dedicates to Timothy.¹

86.—EUTOLMIUS SCHOLASTICUS

(In allusion to the above)

Rufus Gellius, son of Memmias, suspended here to Athene his greaves, breastplate, shield, helmet and spear.

tine forces for the most part consisted. Τυρώθει is a blunder for the name of some god. The officer was of rather high rank, a primipilarius.
87.—ΑΔΗΛΟΝ

'Ανθετο σοι κορύνην καὶ νεβρίδας ὑμέτερος Πάν,
Εὐδεῖε, καλλεῖψας σὸν χορὸν ἐκ Παφίης.
'Ἡχὸ γὰρ φιλέει, καὶ πλάζεται ἀλλὰ σὺ, Βάκχε,
ὁ λαθὶ τῷ ξυνῆν ἀμφιέποιτι τύχην.

88.—ΑΝΤΙΦΑΝΟΤΣ ΜΑΚΕΔΟΝΟΣ

Αὐτὴ σοι Κυθέρεια τὸν ἴμερόντι ἀπὸ μαστῶν,
Ἰνώ, λυσαμένη κεστῶν ἐδωκεν ἐχεῖν,
ὡς ἀνθελεξύοισιν ἀεὶ φιλτροεύι δαμάζεις
ἀνέρας· ἔχρησο δ' εἰς ἐμὲ πᾶσι μόνον.

89.—ΜΑΙΚΙΟΤ ΚΟΙΝΤΟΤ

'Ακταλῆς νησίδος ἀλιξάντοις. Πρήπετε,
χοιράσι καὶ τρηχεὶς τερπόμενε σκοπέλω,
σοι Πάρις ὀστρακοδέρμον ὑπ' εὐθήρωσι δαμέντα
ὅ γριτεὺς καλάμοις κάραβον ἐκρέμασεν.
σάρκα μὲν ἐμπυρον αὐτὸς ὑφ' ἡμίβρωτον ὅδοντα
θεῖς μάκαρ, αὐτὸ δὲ σοι τοῦτο πόρε σκύβαλον.
τῷ σὺ δίδου μὴ πολλά, δὲ εὐάγρου δὲ λίνοιο,
δαίμον, ὑλακτούσης νησίδος ἑσυχίη.

90.—ΦΙΛΙΠΠΟΤ ΘΕΣΣΑΛΟΝΙΚΕΩΣ

'Αγκυραν ἐμβρύοικον, ἐρυσινήδα,
κόπας τε δισσὰς τὰς ἀπωσικυμάτους,
καὶ δικτύων μόλιβδον ἡψιδωμένον,
κύρτους τε φελλοὶς τοὺς ἐπεσφραγισμένους,
καὶ πῖλον ἀμφίκρην ὑδάσιστεγῇ.
λίθῳ τε ναύταις ἐσπέρης πυρσητόκων,
ἀλὸς τύραννε, σοὶ, Ποσείδων, Ἀρχικλῆς
ἐθηκε, λήξας τῆς ἐπ' ἡόνων ἄλης.
THE DEDICATORY EPIGRAMS

87.—Anonymous

Thy Pan, Bacchus, dedicates to thee his fawn-skin and club, seduced away from thy dance by Venus; for he loves Echo and wanders up and down. But do thou, Bacchus, forgive him, for the like hath befallen thee.

88.—Antiphanes of Macedonía

Cytherea herself loosed from her breast her delightful cestus and gave it to thee, Ino, for thine own, so that ever with love-charms that melt the heart thou mayest subdue men; and surely thou hast spent them all on me alone.

89.—Maecius Quintus

Priapus, who dost delight in the sea-worn rocks of this island near the coast, and in its rugged peak, to thee doth Paris the fisherman dedicate this hard-shelled lobster which he overcame by his lucky rod. Its flesh he roasted and enjoyed munching with his half-decayed teeth, but this its shell he gave to thee. Therefore give him no great gift, kind god, but enough catch from his nets to still his barking belly.

90.—Philippus of Thessalonica

Poseidon, King of the sea, to thee doth Archides, now he hath ceased to wander along the beach, dedicate his anchor that rests in the seaweed and secures his boat, his two oars that repel the water, the leads over which his net forms a vault,¹ his weels marked by floats, his broad-brimmed rainproof hat, and the flint that generates light for mariners at even.

¹ Again referring to the ἀμφιβληστρον. See No. 25.
GREEK ANTHOLOGY

91.—ΘΑΛΛΟΤ ΜΙΛΗΣΙΟΤ

'Ασπίδα μὲν Πρόμαχος, τὰ δὲ δούρατα θήκεν
'Ακοντεύς,
tὸ ξίφος Εὔμηδης, τόξα δὲ ταῦτα Κύδων,
'Ιππομέδων τὰ χαλινά, κόρυν δ' ἀνέθηκε Μελάντας,
kυμίδας Νίκων, κοῦτον Ἀριστόμαχος,
tὸν θώρηκα Φιλίνος· ἀεὶ δ', Ὄρες βροτολογεῖ,
σκύλα φέρειν δόξης πᾶσιν ἀπ' ἀντιπάλων.

92.—ΦΙΛΙΠΠΟΤ ΘΕΣΣΑΛΟΝΙΚΕΩΣ

Αὐλὸν καμμεντήρα τὸν φιλήνεμον,
ῥύην τε κυνήγυρον ὄξυνθηκτορά,
καὶ τὸν δίχυλον καρκίνον πυραγρήτην,
πτωκὸς πόδας τε τοῦσθε λευψανυλόγους,
ὁ χρυσοτέκτων Δημοφῶν Κυλληνίω
ἐθηκε, γήρα κανθὴν ἐξοφωμένος.

93.—ΑΝΤΙΠΑΤΡΟΤ ΣΙΔΩΝΙΟΤ

'Αρταλίων ὁ πρέσβυς, ὁ πᾶς ῥυτίς, οὐπιλιωντής,
τόνδε παρ' Ἡρακλεῖ θήκε με τὸν σύβυνην,
ἐκ πολλοῦ πλείωνος ἐπεὶ βάρος οὐκέτι χεῖρες
ἐσθενον, εἰς κεφαλὴν δ' ἦλυθε λευκοτέρην.

94.—ΦΙΛΙΠΠΟΤ ΘΕΣΣΑΛΟΝΙΚΕΩΣ

'Αραξόχειρα ταῦτά σοι τὰ τύμπανα,
καὶ κύμβαλ' ὄξυδοντα κοιλοχείλεα,
διδύμων τε λωτοὺς κεροβόας, ἐφ' ὦς ποτὲ
ἔπωλόλυξαι αὐχένα στροβιλίσας,
λυσιφλεβῆ τε σάγαριν ἁμφιθηγέα,
κεφαλόδιφρε, σοὶ, Ὅρη, Κλυτοσθένης,
ἐθηκε, λυσιπτήρα γηράσας πόδα.

348
THE DEDICATORY EPIGRAMS

91.—THALLUS OF MILETUS

The shield is the offering of Promachus, the spears of Aconteus, the sword of Eumedes, and this bow is Cydon's. Hippomedon offers the reins, Melantas the helmet, Nico the greaves, Aristomachus the pike, and Philinus the cuirass. Grant to them all, Ares, spoiler of men, ever to win trophies from the foemen.

92.—PHILIPPUS OF THESSALONICA

Demophon the goldsmith, his eyes misty with age, dedicates to Hermes the windy bellows of his forge, the keen-biting file that scrapes the gold, the double-clawed fire-tongs, and these hare's pads that gather up the shavings.

93.—ANTIPATER OF SIDON

Harpalion the huntsman, the old man nothing but wrinkles, offered me, this hunting spear, to Heracles; for by reason of many years his hands would no longer support my weight and his head is now grey.

94.—PHILIPPUS OF THESSALONICA

Clytosthenes, his feet that raced in fury now enfeebled by age, dedicates to thee, Rhea of the lion-car, his tambourines beaten by the hand, his shrill hollow-rimmed cymbals, his double-flute that calls through its horn, on which he once made shrieking music, twisting his neck about, and the two-edged knife with which he opened his veins.
95.—ΑΝΤΙΦΙΛΟΤ

Βουστρόφον, ἀκροσίδαρον, ἀπειλητήρα μύωπα,
καὶ πήραν μέτρον σιτοδόκον σπορίμουν,
γαμφὸν τε δρέπανον σταχύντομον, ὁπλὸν ἀρούρησ,
καὶ παλινουρφόρον, χεῖρα θέρευς τρίνακα,
καὶ τριτοῦς ποδέωνας ὁ γατόμος ἀνθετο Δηοῖ
Πάρμως, ἀνηρῶν παυσάμενος καμάτων.

96.—ΕΡΤΚΙΟΤ

Πλαύκων καὶ Κορώδων, οἱ ἐν οὐρεσι βουκολεόντες,
Ἀρκάδες ἀμφότεροι, τὸν κεραῖ δαμάλην
Παντὶ φιλωρείτα Κυλληνίων αὐερύσαντες
ἐρρεξαν, καὶ οἱ δωδεκάδωρα κέρα
ἀλφ μακροτέννοι στὶ πλατάνιστον ἔπαξαν
εὑρεῖαν, νομίῳ καλὸν ἄγαλμα θεό.

97.—ΑΝΤΙΦΙΛΟΤ ΒΤΖΑΝΤΙΟΤ

Δοῦρας Ἀλεξάνδρου λέγει δὲ σε γράμματ' ἐκείνον
ἐκ πολέμου θέσαι σύμβολον Ἀρτέμιδι
ὁπλὸν ἀνικήτου βραχίονος. ἀ καλὸν ἐγχος,
φι πόντος καὶ χθόν εἰκε κραδαιμομένης.
Ἐλαθεῖ, δοῦρας ἀταρβές. ἀεὶ δὲ σε πᾶς τις ἄθρησας
ταρβῆσει, μεγάλης μνησάμενος παλάμης.

98.—ΖΩΝΑ

Δηοὶ λικμαῖ καὶ ἐναυλακοφοίτισιν Ὡραίς
Ἡρώναξ πενιχρῆς ἐξ ὀλυγοροσίς
μοίραν ἀλώττα στάχυνος, πάνσπερμά τε ταύτα
δσπρι' ἐπὶ πλακίνου τούθ' ἐθετο τρίποδος,
ἐκ μικρῶν οὐλάμιστα· πέπατο γάρ οὐ μέγα τούτο
κληρίον ἐν ὁμηρῇ τῇδε γεωλοφή.
THE DEDICATORY EPIGRAMS

95.—ANTIPHILUS

Parmis the husbandman, resting from his sore toil, dedicates to Demeter his ox-turning iron-tipped, threatening goad, his bag, measure of the seed-corn, his curved sickle, husbandry's weapon, that cuts off the corn-ears, his winnowing fork, three-fingered hand of the harvest, that throws the corn up against the wind, and his laced boots.

96.—ERYCIUS

Glaucos and Corydon, who keep their cattle on the hills, Arcadians both, drawing back its neck slaughtered for Cyllenian Pan, the mountain-lover, a horned steer, and fixed by a long nail to the goodly plane-tree its horns, twelve palms long, a fair ornament for the pastoral god.

97.—ANTIPHILUS OF BYZANTIUM

The spear of Alexander; the inscription on thee tells that after the war he dedicated thee to Artemis as a token thereof, the weapon of his invincible arm. O good spear, before the shaking of which earth and sea yielded! Hail, fearless spear! and ever all who look on thee will tremble, mindful of that mighty hand.

98.—ZONAS

To Demeter the Winnower and the Seasons that tread in the furrows Heronax from his scantly tilth offers a portion of the corn from his threshing-floor and these various vegetables on a wooden tripod—very little from a small store; for he owns but this little glebe on the barren hill-side.
99.—ΦΙΛΙΠΠΟΤ ΘΕΣΣΑΛΩΝΙΚΕΩΣ

Κόψας ἐκ φηγοῦ σε τὸν αὐτόφλοιον ἔθηκεν
Πάνα Φιλοξενίδης, ὁ κλυτὸς αἰγελάτης,
θύσας αἰγιβάτην πολιῶν τράγον, ἐν τῇ γάλακτι
πρωτογόνῳ βωμοῦς τοὺς ἱεροὺς μεθύσας.
ἀνθ᾽ ὅσ ἐν σηκοῖς διδυμητόκοι αἴγες ἔσσονται
γαστέρᾳ, φεύγουσαι τρηχῦν ὀδόντα λύκου.

100.—ΚΡΙΝΑΓΟΡΟΤ

Δαμπάδα, τὴν κούρους ἱερὴν ἔριν, ὅκυς ἑνέγκας,
οἱ Προμηθείς μνῆμα πυροκλοπῆς,
νίκης κλεινὸν ἀεθλοῦν, ἔτο ἐκ χερὸς ἐμπυρου Ἔρμη
θῆκεν ἀμωμυμή πᾶς πατρὸς Ἀντιφάνης.

101.—ΦΙΛΙΠΠΟΤ

Ξίφη τὰ πολλῶν κυναδάλων λαμμητόμα
πυριτρόφους τε ῥιπίδας πορηνέμους,
ἡμῶν τε πουλύτρητον, ἱδὲ τετράπον
πυρὸς γέφυραν, ἐσχάρην κρεηδόκον,
ζωμήρυσιν τε τὴν λίπους ἀφρησόλογον,
ὅμοι κρεάγρῃ τῇ σιδηροδακτύλῳ,
βραδυσκελῆς Ἡφαιστε, σοι Τιμασίων
ἔθηκεν, ἀκμῆς γιοῦ ὁρφανωμένοις.

102.—ΤΟΥ ΑΥΤΟΥ

Ῥοιήν ξανθοχίτων, γεραιόφλοια τε σῦκα,
καὶ ροδέας σταφυλῆς ὀμῶν ἀποσπάδιον,
μῆλον θ᾽ ἡδύπυρον λεπτῇ πεποκωμένον ἄχυρη,
καὶ κάρυνον χλωρῶν ἐκφανεῖς ἐκ λεπίδων,
THE DEDICATORY EPIGRAMS

99. — PHILIPPUS OF THESSALONICA

Philoexenides the worthy goatherd dedicated thee, the Pan he carved from an unbarked beech trunk, after sacrificing an old he-goat and making thy holy altar drunk with the first milk of a she-goat. In reward for which the goats in his fold shall all bear twins in the womb and escape the sharp tooth of the wolf.

100. — CRINAGORAS

Antiphanes, whose father bore the same name, dedicated to Hermes, still burning in his hand, the torch, object of the young men's holy strife, the glorious meed of victory, having run swiftly with it, as if mindful of how Prometheus stole the fire.

101. — PHILIPPUS

Timasion, whose limbs have now lost their lustiness, dedicated to thee, slow-footed Hephaestus, his knives that have slaughtered many beasts, his windy bellows that feed the fire, his pierced tammy and that four-footed bridge of fire, the charcoal pan on which the meat is set, his ladle that skims off the foaming fat, together with his iron-fingered flesh-hook.

102. — BY THE SAME

To thee, Priapus, who lovest the wayfarer, did the gardener Lamon, praying that his trees and his own limbs may flourish, dedicate a yellow-coated pomegranate, figs wrinkled like old men, half-ripe reddening

353
GREEK ANTHOLOGY

καὶ σίκουν χυοάντα, τὸν ἐν φύλλοις πεδοκοίτην, 5
καὶ πέρκην Ἦδη χρυσοχίτων ἐλάνην,
σοί, φιλοδίτα Πρίηπε, φυτοσκάφος ἀνθετο Δάμων,
δένδρεσι καὶ γυνίοις εὐξάμενος θαλέθειν.

103.—TOY AYTOY

Στάθμην ἱδυτενη μολιβαχθέα, δουρτυπή τε
σφύραιν, καὶ γυρᾶς ἀμφιδέτους ἄριδας,
καὶ στιβαρῶν πέλεκυν στελεχητόμον, ιθύδρομόν τε
πρίονα, μιλτείφ στάγματι πεθόμενον,
τρύπανα θ’ ἐλκεσίχειρα, τέρετρα τε, μιλτοφυρή τε
5 σχοίνου, ὑπ’ ἀκρονύχω ψαλλομένην κανόνι,
σοί, κούρη γλαυκώπι, Δεόντιχος ὡπασε δῶρον,
ἀνθος ἐπεὶ γυνῶν πᾶν ἀπέδυσε χρόνος.

104.—TOY AYTOY

Σπερμοφόρον πήρην ἀμαχθέα, κόλασιβωλον
σφύραιν, καὶ γαμφὰς πυρολόγους δρεπάνας,
καὶ τριβόλους ὄξεις ἀχυρότριβας, ἱστοβόην τε
5 σὺν γυροῖς ἀρότροις, καὶ φιλόγαιοι υἱῶν,
κέντρα τ’ ὤπισθονυγῆ, καὶ βουστρόφα δεσμὰ τε-
νότων,
καὶ θρίακας ξυλίνας, χειρὰς ἀρουροπονῶν,
γυῖ ἀτε πηρωθεῖς Δυσίξενος αὐλακι πολλῇ
ἐκρέμασεν Δηοὶ τῇ σταχυστεφάνῳ.

354
grapes plucked from a cluster, a sweet-scented quince with a fleece of fine down, a walnut peeping from its green outer skin, a cucumber wont to lie embedded in its leaves with the bloom on it, and a golden-smocked olive already ripe.

103.—By the Same
(Imitation of No. 205)

Leontichus, when time had stripped from his limbs all bloom, gave to thee, grey-eyed Athene, his taut plumb-line weighted with lead, his hammer that strikes planks, his curved bow-drill with its string attached to it at both ends, his sturdy axe for hewing tree-trunks, his straight-running saw that follows the drops of red ochre, his augers worked by the hand, his gimlets, and his taut ochre-stained line just touched by the extreme edge of the rule.

104.—By the Same

Lysixenus, deprived of the use of his limbs by much ploughing, suspends to Demeter with the wreath of corn, his seed-bag carried on the shoulder, his mallet for breaking clods, his curved sickle that gathers the corn, his sharp-toothed threshing "trebbia," his plough-tree with the curved plough and the share that loves the earth, his goad that pricks the oxen in the rear, the traces attached to their legs that make them turn, and his wooden winnowing-fork, the hand of the husbandman.

1 See Century Dictionary under "bow-drill" and "drill-bow."
2 A harrow-shaped threshing implement.
GREEK ANTHOLOGY

105.—ΑΠΟΛΑΩΝΙΔΟΤ

Τρύγλαν ἀπ’ ἀνθρακίτης καὶ φυκίδα σοί, λιμενίτι
Ἀρτεμί, δωρεάν ἡμῶς ὁ δικτυβόλος,
καὶ ξωρόν, κεράσας ἰσοχειλέα, καὶ τρύφος ἄρτον,
ἀδιόν ἐπιθραύσας, τὴν πενεχρὴν θυσίνην,
ἀνθ’ ἣς μοι πλησθέντα δίδον θηράμασιν αἰὲν
δίκτυα· σοὶ δέδοται πάντα, μάκαιρα, λίνα.

106.—ΖΩΝΑ

Τούτο σοί, ὑληκοίτα, κατ’ ἀγριάδος πλατάνου
δέρμα λυκοφραίστης ἐκρέμασεν Τελέσων,
καὶ τάν ἐκ κοτίνου καλαύρατα, τάν ποκα τῆνος
πολλάκι ρομπητάν ἐκ χερὸς ἦκροβόλει.
ἀλλὰ τύ, Πάνι βοηνίτα, τὰ μὴ πολύολβα τε δέξαι
δῶρα, καὶ εὐαγρεί τὸδε πέτασσον ὅρος.

107.—ΦΙΛΙΠΠΟΣ

Τλησκόποφ με Παυλὶ θηρευτὴς Γέλων
ἔθηκε λόγχην, ἥς ἀπέθρησε χρόνος
ἀκμὴν ἐν ἐργῷ, καὶ λίνων πολυστρόφουν
γεραιά τρύχη, καὶ πάγας δεραγχέας,
νευροπλεκεῖς τε κυνοβάζουν ἐπισφύρους
ἀκεῖνος ποδίστρος, καὶ τραχηλοδεστότας
κλοιον οὐκοῦχουν· γυῖλα γὰρ δαμείς χρόνῳ
ἀπείπεν ἦδη τὴν δρεινόμον πλάνην.

108.—ΜΤΡΙΝΟΣ

Τψηλῶν ὀρέων ἐφοροὺ, κεραοὶ χοροταῖκται,
Πάνες, βουξήλου κράντορος Ἀρκαδίς,
ἐγαρνόν θείτε καὶ εὐχόμαρον Δίστιμον,
δεξάμενοι λαμπρῆς δῶρα θυηπολής.

356
THE DEDICATORY EPIGRAMS

105.—APOLLONIDES

I, Mēnis the net-fisher, give to thee, Artemis of the harbour, a grilled red-mullet and a hake, a cup of wine filled to the brim with a piece of dry bread broken into it, a poor sacrifice, in return for which grant that my nets may be always full of fish; for all nets, gracious goddess, are given to thy keeping.

106.—ZONAS

This skin, O woodland god, did Telamon, the slayer of wolves, suspend to thee on the plane-tree in the field, also his staff of wild olive wood which he often sent whirling from his hand. But do thou, Pan, god of the hills, receive these not very rich gifts, and open to him this mountain, thy domain, to hunt thereon with success.

107.—PHILIPPUS

The huntsman Gelo dedicates to Pan, the ranger of the forest, me, his spear, the edge of which time hath worn by use, also the old rags of his twisted hunting-nets, his nooses that throttle the neck, his foot-traps, made of sinews, quick to nip beasts by the leg, and the collars, masters of his dogs' necks; for Time has overcome his strength, and he has now renounced wandering over the hills.

108.—MYRINUS

Ye Pans, keepers of the high mountains, ye jolly horned dancers, lords of grassy Arcady, make Dio- timus rich in sheep and goats, accepting the gifts of his splendid sacrifice.
ГРЕЕК ANTHOLOGY

109.—АНТИПАТРОΤ
Γηραλέουν νεφέλας τρύχος τόδε, καὶ τριέλικτον ἰχνοπέδαν, καὶ τὰς νευροτενείς παγίδας, κλωβοῦσι τ’ ἀμφίρρωγας, ἀνασπαστοὺς τε δεράγχας, καὶ πυρὶ θηγαλέους ἄξυπαγείς στάλκας, καὶ τὰν εὐκόλλον δρυὸς ικμάδα, τὸν τε πετηνῶν ἄγρευτὰν ἵξῳ μυδαλέων δόνακα, καὶ κρυφίου τρίκλωστον ἐπισπαστήρα βόλοιο, ἀρκὺν τε κλαγερῶν λαμποπέδαν γεράνων, σοί, Πᾶν ὡς σκοπητα, γέρας θέτο παῖς Νεολάδα Κραύγις ὃ θηρευτάς, Ἀρκᾶς ἃπ᾽ Ὀρχομενοῦ.

110.—ΔΕΩΝΙΔΑ, οἱ δὲ ΜΝΑΣΑΛΚΟΤ
Τὰν ἔλαφον Κλεόλαος ὑπὸ κναμοῖσι λοχήσας, ἔκτανε Μαιάνδρου πάρ τριέλικτον ὑδῶρ, θητὸν σαυρωτῆρι· τὰ δ’ ὁκτάρριξα μετώπων φράγμαθ’ ὑπέρ ταναῦν ἄλος ἐπάξε πίτυν.

111.—АНТИПΑΤΡΟΤ
Τὰν ἔλαφον, Δάδωνα καὶ ἀμφ’ Ἐρυμάνθιον ὑδῶρ νῦτα τε θηρυνόμου φερβομέαν Φολόας, παῖς ὁ Θεαρίδεως Δασιώνος εἶλε Δυκόρμας πλῆξας ῥομβητῷ δούρατος ὀὐράκχῳ· δέρμα δὲ καὶ δικέραυν ἀπὸ στόρτυγγα μετώπων σπασσάμενος, κοῦρα θήκε παρ’ ἀγρότιδι.

112.—ΠΕΡΣΟΤ
Τρεῖς ἄφατοι κεράεσσιν ὑπ’ αἰθούσαις τοι, Ἄπολλον, ἄγκενται κεφαλά Μαναλίων ἔλαφων, ἄς ἐλον ἐξ ὑπῶν Γύνηε τίχρε Δατλοχός τε καὶ Προμένης, ἁγαθοῦ τέκνα Λεοντιάδου.

358
THE DEDICATORY EPIGRAMS

109.—ANTIPATER

Craugis the huntsman, son of Neolaidas, an Arcadian of Orchomenus, gives to thee, Pan the Scout, this scrap of his old fowling-net, his triple-twisted snare for the feet, his spring-traps made of sinews, his latticed cages, his nooses for the throat which one draws up, his sharp stakes hardened in the fire, the sticky moisture of the oak, the cane 'wet with it that catches birds, the triple cord which is pulled to close the hidden spring-net, and the net for catching by the neck the clamorous cranes.

110.—LEONIDAS or MNASALCAS

Cleolaus killed with his sharp spear, from his ambush under the hill, this hind by the winding water of Maeander, and nailed to the lofty pine the eight-tyned defence of its forehead.

111.—ANTIPATER

Lycormas, the son of Thearidas of Lasion, slew with the butt end of his whirled spear the hind that used to feed about the Ladon and the waters of Erymanthus and the heights of Pholoe, home of wild beasts. Its skin and two spiked horns he frenched, and hung up by the shrine of Artemis the Huntress.

112.—PERSES

These three heads of Maenalian stags with vast antlers hang in thy portico, Apollo. They were shot from horseback by the hands of Gyges, Dailochos and Promenes, the children of valiant Leontiades.

1 Bird-lime made from mistletoe.
GREEK ANTHOLOGY

113.—ΣΙΜΜΙΟΤ ΓΡΑΜΜΑΤΙΚΟΤ

Πρόσθε μὲν ἄγραύλοιο δασύτριχος ἱζάλοι αἰγὸς
δοῖον ὕπλου χλωροῖς ἑστεφόμαν πετάλοις
νῦν δὲ μὲ Νικομάχοι κεραοξόος ἠρμοσε τέκτων,
ἐντανύσας ἐλικός καρτερὰ νεῦρα βοός.

114.—ΦΙΛΙΠΠΟΤ ΘΕΣΣΑΛΟΝΙΚΕΩΣ

Δέρμα καὶ ὅργυιαὶα κέρα βοῶς ἐκ βασιλῆς
'Ἀμφιτρουνιᾶδα κείμεθ' ἀνὰ πρόπυλον,
τεσσαρακαιδεκάδωρα, τὸν αὐχήνε τα Φιλίππη
ἀντόμενον κατὰ γὰς ἠλασε δεῦσι ἄκων,
βούβοτον Ὅρβηλον παρὰ σφυρόν. ἀ πολύολβος
'Ἡμαθίς, ἀ τοῖς κραίνεται ἀγεμόνι.

115.—ΑΝΤΙΒΑΤΡΟΤ

Τὸν πάρος Ὅρβηλοα μεμυκότα δειράσι ταῦτον,
τὸν πρὶν ἐρημωτὰν θῆρα Μακεδονίας,
Δαρδανέων ὀλεθρῷ, ὁ κεραύνιος εἴλε Φιλιππος,
πλῆξας αἰγανέα βρέγμα κυναγέτιδι
καὶ τάδε σοὶ βριαρᾶς, Ἡράκλεες, οὐ δίχα βύρσας
θῆκεν, ἀμαμακέτου κρατὸς ἔρεισμα, κέρα.
σὰς τοις ὅδ' ἐκ ρίζας ἀναδέδρομεν οὐ οἱ ἀεικὲς
πατρήν ξαλοῦν ἔργα βοοκτασίας.

369
THE DEDICATORY EPIGRAMS

113.—SIMMIAS GRAMMATICUS

I was formerly one of the two horns of a wild long-haired ibex, and was garlanded with green leaves; but now the worker in horn has adapted me for Nicomachus, stretching on me the strong sinew of a crumple-horned ox.¹

114.—PHILIPPUS OF THESSALONICA

We hang in the porch, a gift of the king to Heracles, the skin and mighty horns, fourteen palms long, of a wild bull, which when it confronted Philip,² glorying in its strength, his terrible spear brought to ground, on the spurs of Orbelus, the land of wild cattle. Blest indeed is Macedon, which is ruled by such a chief.

115.—ANTIPATER

The bull that bellowed erst on the heights of Orbelus, the brute that laid Macedonia waste, Philip, the wielder of the thunder-bolt, the destroyer of the Dardanians, hath slain, piercing its forehead with his hunting-spear; and to thee, Heracles, he hath dedicated with its strong hide these horns, the defence of its monstrous head. From thy race he sprung, and it well becomes him to emulate his ancestor's prowess in slaying cattle.

¹ i.e. the horn was made into a bow; it seems to have served before as a hook on which to hang wreaths.
² Son of Demetrius II. and King of Macedon, B.C. 220–178.
GREEK ANTHOLOGY

116.—ΣΑΜΟΤ
Σολ γέρας, Ἄλκειδα Μινναμάχε, τούτο Φίλιππος
dέρμα ταναίμυκου λευρὸν ἔθηκε βοῶς
αὐτοῖς σὰν κεράσαι, τὸν ὑβρεί κυδιώντα
ἐσβεσεν Ὄρβηλον τρηχῶν ὑπὸ πρόποδα.
ὁ φθόνος αναίνοιτο. τεῦν δ’ ἔτι κύδος αέξει
ῥίζα Βεροιαίου κράντορος Ἡμαβίας.

117.—ΠΑΓΚΡΑΤΟΣ
Ἐκ πυρὸς ο ῥαιστήρ, καλ ὁ καρκίνος, ἦ τε πυράγρη
ἀγκεινθ’ Ἡφαίστω, δῶρα Πολυκράτεος,
ὁ πυκνῶν κροτέων ὑπὲρ ἄκμονος εὐρετο παισίν
ὀλβον, ὁξυρήν ὀσάμενος πενίην.

118.—ΑΝΤΙΠΑΤΡΟΤ
Ἀ φόρμυγξ, τά τε τόξα, καὶ ἄγκυλα δίκτυα Φοίβῳ
Σώσιδος, ἐκ τε Φίλας, ἐκ τε Πολυκράτεος.
χῶ μὲν ὀιστευτήρ κεραυ βίον, ἀ δὲ λυρωδὸς
tαῦτα χέλνιν, ὡργευτής ὀπτάσε πλεκτὰ λίνα;
ἀλλ’ ὁ μὲν ὀκυβόλων ἰὸν κράτος, ἀ δὲ φέροιτο
ἀκρα λύρας, ὅ δ’ ἔχοι πρῶτα κυναγεσίας.

119.—ΜΟΙΡΟΤΣ ΒΤΖΑΝΤΙΑΣ
Κείσαι δὴ χρυσέαν ὑπὸ παστάδα τὰν Ἄφροδίτας,
βοτρυν, Διωνύσου πληθώμενος σταγόνιν
οὐδ’ ἔτι τοι μάτηρ ἐρατόν περὶ κλήμα βαλοῦσα
φύσει ὑπὲρ κράτος νεκτάρευν πέταλον.

362
THE DEDICATORY EPIGRAMS

116.—SAMUS

As a gift to thee, Heracles, sacker of Orchomenus, did Philip dedicate this, the smooth hide, with its horns, of the loud-bellowing bull, whose glorying insolence he quenched in the rough foot-hills of Orbelus. Let envy pine away; but thy glory is increased, in that from thy race sprang the Beroean lord of Macedon.

117.—PANCROATES

The hammer from the fire, with the pliers and tongs, is consecrated to thee, Hephaestus, the gift of Polycrates, with which often beating on his anvil he gained substance for his children, driving away doleful poverty.

118.—ANTIPATER

The lyre, the bow, and the intricate nets are dedicated to Phoebus by Sosis, Phila and Polycrates. The archer dedicated the horn bow, she, the musician, the tortoise-shell lyre, the hunter his nets. Let the first be supreme in archery, let her be supreme in playing, and let the last be first among huntsmen.

119.—MOERO OF BYZANTIUM

Cluster, full of the juice of Dionysus, thou restest under the roof of Aphrodite's golden chamber: no longer shall the vine, thy mother, cast her lovely branch around thee, and put forth above thy head her sweet leaves.
GREEK ANTHOLOGY

120.—ΛΕΩΝΙΔΑ

Οὐ μόνον ὑψηλοὶς ἐπὶ δένδρεσιν οἶδα καθίζων ἀείδειν, ζαθερεῖ καύματι θαλπόμενος, προικίος ἀνθρώποις κελευθήσειν ἀοιδός, θηλείας ἔρσης ἱκμάδα γευόμενος: ἀλλὰ καὶ εὐπήληκος Ἀθηναίης ἐπὶ δουρὶ τὸν τέτυμῃ ὑψεῖ μ', ὁνερ, ἐφεξόμενον. ὃςον γὰρ Μοῦσας ἐστέργυμεθα, τὸσον Ἀθήνη ἕξ ἡμέων· ἢ γὰρ παρθένος αὐλοθετεῖ.

121.—ΚΑΛΛΙΜΑΧΟΣ

Κυνθιάδες, θαρσεῖτε· τὰ γὰρ τοῦ Κρήτης Ἐξέμμα κεῖται ἐν 'Ὀρτυγίῃ τόξα παρ’ Ἀρτέμιδι, ὁς ἡμέων ἐκένωσεν ὄρος μέγα. νῦν δὲ πέπαυται, αἰγές, ἐπεὶ σπουδᾶς ἡ θεὸς εἰργάσατο.

122.—ΝΙΚΙΟΤ

Μαῖνας Ἐνναλίου, πολεμαδόκει, θοῦρι κράνεια, τίς νῦ σε θῆκε θεᾶ δῶρον ἐγερσιμάχα; "Μήνιος· ἢ γὰρ τοῦ παλάμας ἀπὸ ρίμφα θορούσα ἐν προμάχοις Ὀδρύσας δῆλον ἀμπεδίον."

123.—ΑΝΤΤΗΣ

"Εσταθὶ τείδε, κράνεια βροτοκτόνε, μηδ’ ἔτι λυγρὸν χάλκεος ἀμφ’, ὅνυχα στάζε φόνον δαίων ἀλλ’ ἀνὰ μαρμάρεον δόμον ἡμέα αἰπ’ ὃν Ἀθάνας, ἀγγελλ’ ἀνορέαν Κρήτης Ἐχεκρατίδα.
THE DEDICATORY EPIGRAMS

120.—LEONIDAS

Not only do I know how to sing perched in the high trees, warm in the midsummer heat, making music for the wayfarer without payment, and feasting on delicate dew, but thou shalt see me too, the cicada, seated on helmeted Athene's spear. For as much as the Muses love me, I love Athene; she, the maiden, is the author of the flute.

121.—CALLIMACHUS

Ye denizens of Cynthius, be of good cheer; for the bow of Cretan Echemmas hangs in Ortygia in the house of Artemis, that bow with which he cleared a great mountain of you. Now he rests, ye goats, for the goddess has made him consent to a truce.

122.—NICIAS

Maenad of Ares, sustainer of war, impetuous spear, who now hath set thee here, a gift to the goddess who awakes the battle? "Menius; for springing lightly from his hand in the forefront of the fight I wrought havoc among the Odrysae on the plain."

123.—ANYTE

Stand here, thou murderous spear, no longer drip from thy brazen barb the dismal blood of foes; but resting in the high marble house of Athene, announce the bravery of Cretan Echecratidas.
124.—ΗΓΗΣΙΠΠΟΤ

'Ασπίδα ἀπὸ βροτέων ὠμῶν Τιμάνορος ἀμμαὶ ναῦ ὑπορροφία Παλλάδος ἀλκιμάχας, πολλὰ σιδαρείου κεκονιμένα ἐκ πολέμωι, τὸν μὲ φέροντ’ αἰεὶ ρυομένα θανάτου.

125.—ΜΝΑΣΑΛΚΟΤ

"Ηδη τῇδε μένω πολέμου δίχα, καλὸν ἀνακτὸς στέρνον ἐμῷ νότῳ πολλάκι ρυσαμένα. καίτερ τηλεβόλους ίοὺς καὶ χερμάδι’ αἰνὰ μυρία καὶ δολιχᾶς δεξαμένα κάμακας, οὐδέποτε Κλείτοιο λιπεῖν περιμάκεα πάχυν φαμι κατὰ βλοσυρόν φλοίσβον Ἑυναλίου.

126.—ΔΙΟΣΚΟΡΙΔΟΤ

Σάμα τόδ’ οὐχὶ μάταιοι ἐπ’ ἀσπίδι παῖς ὁ Πολύττον ὁ Ἡλλὸς ἀπὸ Κρήτας θοῦρος ἀνὴρ ἔθετο, Γοργόνα τὰν λιθοργόν ὠμοῦ καὶ τριπλόα γοῦν γραφάμενος. δήος τούτο δ’ ἐσεὶκε λέγειν. "Ασπίδος ὁ κατ’ ἐμᾶς πάλλων δόρω, μὴ κατίδης με, καὶ φεῦγε τρισοῦς τὸν ταχὺν ἄνδρα ποσίν."

127.—ΝΙΚΙΟΤ

Μέλλον ἀρα στυγερὰν κὰγω ποτὲ δῆριν Ἀρης ἐκπρολιποῦσα χορῶν παρθενίων ὑέλιν Ἀρτέμιδος περὶ ναῶν, Ἐπίξενος ἐνθα μ’ ἔθηκεν, λευκῶν ἐπεὶ κεῖνον γῆρας ἔτειρε μέλη.
THE DEDICATORY EPIGRAMS

124.—HEGESIPPUS

I am fixed here under the roof of warrior Pallas’ temple, the shield from the mortal shoulders of Timanor, often besouled with the dust of iron war. Ever did I save my bearer from death.

125.—MNASALCAS

Now I rest here far from the battle, I who often saved my lord’s fair breast by my back. Though receiving far-flying arrows and dreadful stones in thousands and long lances, I aver I never quitted Cleitus’ long arm in the horrid din of battle.

126.—DIOSCORIDES

Not idly did Hyllus the son of Polyttus, the stout Cretan warrior, blazon on his shield the Gorgon, that turns men to stone, and the three legs. This is what they seem to tell his foes: “O thou who brandishest thy spear against my shield, look not on me, and fly with three legs from the swift-footed man.”

127.—NICIAS

(A Shield speaks)

So one day I was fated to leave the hideous field of battle and listen to the song and dance of girls round the temple of Artemis, where Epixenus set me, when white old age began to wear out his limbs.

1 The triquetra, later the arms of Sicily and of the Isle of Man.

367
GREEK ANTHOLOGY

128.—ΜΝΑΣΑΛΚΟΤ

'Ἡσο κατ’ ἡγάθεου τόδ’ ἀνάκτορον, ἀστὶ φαεννά, ἀνθέμα Δατφία δήιον Ἀρτέμιδι.
πολλάκι γὰρ κατὰ δὴριν Ἀλεξάνδρου μετὰ χερσὶν μαρμάμενα χρυσέαν εὐ κεκόνισαι ἵτνν.

129.—ΔΕΩΝΙΔΟΤ

'Οκτὼ τοι θυρεοῦς, ὀκτὼ κράνη, ὀκτὼ ύφαντος θώρηκας, τόσσας θ' αἱμαλέας κοπίδας,
ταῦτ' ἀπὸ Δευκανῶν Κυρφασία ἔντε Ἀθάνα "Ἀγνων Εὐάνθεις θῆχ' ὁ βιαόμαχας.

130.—ἈΛΛΟ

Τοὺς θυρεοὺς ὁ Μολοσσὸς Ἰτωνίδι δῶρον Ἀθάνα
Πύρρος ἀπὸ θρασέων ἐκρέμασεν Γαλατῶν, πάντα τὸν Ἀντιγόνου καθελὼν στρατόν οὐ μέγα θαῦμα·
ἀιχμηταὶ καὶ νὺν καὶ πάρος Αἰακίδαι.

131.—ΔΕΩΝΙΔΑ

Αἴδʹ ἀπὸ Δευκανῶν θυρεάσπιδες, οἱ δὲ χαλινοὶ
στοιχεῖδον, ἕστατι τ' ἀμφίβολοι κάμακες
déδημνται, ποθέουσαι ὅμως ὑποὺς τε καὶ ἄνδρας,
Παλλάδι· τοὺς δ' ὁ μέλας ἀμφέχανεν θάνατος.

132.—ΝΟΣΣΙΔΟΣ

"Εντεα Βρέττιοι ἄνδρες ἀπ' αἴνομόρων βάλον ὄμων,
θειόμενοι δοκρῶν χερσὶν ὑπ' ὀκυμάχων,
THE DEDICATORY EPIGRAMS

128.—MNASALCAS

Rest in this holy house, bright shield, a gift from
the wars to Artemis, Leto's child. For oft in the
battle, fighting on Alexander's arm, thou didst in
comely wise befoul with dust thy golden rim.

129.—LEONIDAS

Eight shields,\(^1\) eight helmets, eight woven coats
of mail and as many blood-stained axes, these are
the arms, spoil of the Lucanians, that Hagnon, son of
Euanthes, the doughty fighter, dedicated to Coryphas-
ian Athene.

130.—BY THE SAME

The shields, spoils of the brave Gauls, did Molossian
Pyrrhus hang here as a gift to Itonian Athene, after
destroying the whole army of Antigonus. 'Tis no
great wonder! Now, as of old, the sons of Aeacus.
are warriors.

131.—LEONIDAS

These great shields won from the Lucanians, and
the row of bridles, and the polished double-pointed
spears are suspended here to Pallas, missing the
horses and the men their masters; but them black
death hath devoured.

132.—NOSSIS

These their shields the Bruttians threw from
their doomed shoulders, smitten by the swiftly-
\(^1\) \(\thetaυρεαλ\) were long oblong shields.

VOL. I.  B B
GREEK ANTHOLOGY

δ'ν ἀρετὰν ὑμνεύντα θεῶν ὑπ' ἀνάκτορα κεῖνται,
οὐδὲ ποθεύντι κακῶν πάχεας, οὐς ἠλπιον.

133.—ΑΡΧΙΔΟΧΟΣ

'Αλκιβίη πλοκάμων ἱερὴν ἄνεθηκε καλύπτρην
"Ἡρη, κουριδίων εὐν' ἐκύρησε γάμων.

134.—ΑΝΑΚΡΕΟΝΤΟΣ

'Η τὸν θύρσον ἐχοῦσα' Ἐλλικωνιάς, ἥ τε παρ' αὐτὴν
Ξανθίπτη, Γλαύκη τ', εἰς χορὸν ἔρχομεναι,
ἐξ ὀρεσί χωρεύσ, Διωνύσῳ δὲ φέρονσι
κισσῶν καὶ σταφυλῆν, πίονα καὶ χίμαρον.

135.—TOY AYTOS

Οὗτος Φειδόλα ἵππος ἀπ' εὐρυχόροιο Κορίνθου
ἀγκειτή κρονίδα, μνᾶμα ποδῶν ἀρετᾶς.

136.—TOY AYTOS

Πρηξίδικη μὲν ἔρεσεν, ἐβούλευσεν δὲ Δύσηρις
εἶμα τόδε· ξυπή δ' ἀμφότερων σοφῆ.

137.—TOY AYTOS

Πρόφρων, 'Αργυρότοξε, δίδου χάριν Αἰσχύλου νυφ
Ναυκράτει, εὐχωλάς τάσδ' ὑποδεξάμενος.

138.—TOY AYTOS

Πρὶν μὲν Καλλιτέλης μ' ἱδρύσατο· τόνδε δ' ἐκεῖνον
ἐκγονοι ἐστάσανθ', οἷς χάριν ἀντιδίδουν.

370
THE DEDICATORY EPIGRAMS

charging Locrians. Here they hang in the temple of the gods, praising them, the brave, and regretting not the clasp of the cowards they left.¹

133.—ARCHILOCHUS

Alcibia dedicated to Hera the holy veil of her hair, when she entered into lawful wedlock.

134–145 ATTRIBUTED TO ANACREON

134

Heliconias, she who holds the thyrsus, and Xanthippe next to her, and Glauce, are coming down the mountain on their way to the dance, and they are bringing for Dionysus ivy, grapes, and a fat goat.

135

This horse of Phidolas from spacious Corinth is dedicated to Zeus in memory of the might of its legs.

136

Praxidice worked and Dyseris designed this garment. It testifies to the skill of both.

137

Apollo of the silver bow, grant willingly thy grace to Naucrates, the son of Aeschylus, receiving these his vows.

138

Calliteles set me here of old, but this ² his descendants erected, to whom grant thy grace in return.

¹ The exact date of the combats referred to in 129, 131, 132 is unknown. Pyrrhus’ victory (130) was after his Italian war.
² An unknown object.
GREEK ANTHOLOGY

139.—TOY AYTOY
Πραξαγόρας τάδε δώρα θεοῖς ἀνέθηκε, Λυκαιόν
υίος· ἐποίησεν δ' έργον Άναξαγόρας.

140.—TOY AYTOY
Παιδί φιλοστεφάνῳ Σεμέλας [μ'] ἀνέθηκε Μέλανθος
μνάμα χοροῦ νίκας, υίος Άρησφίλου.

141.—TOY AYTOY
Ῥυσαμένα Πύθωνα δυσαχέος ἐκ πολέμωιον,
ἀστὶς ΒΑθηναίης ἐν τεμένει κρέμαται.

142.—TOY AYTOY
Σάν τε χάριν, Διόνυσε, καλ ἄγλαδν ἀστεῖ κόσμον
Θεσσαλίαις μ' ἀνέθηκ' ἄρχός Ἔχεκρατίδας.

143.—TOY AYTOY
Εὔχεο Τιμώνακτι θεῶν κήρυκα γενέσθαι
ἡπιον, δ' μ' ἐρατοῖς ἄγλαιν προθύροις
'Ερμη γε κρείοντι καθέσσατο· τὸν δ' ἐθέλοντα
ἀστῶν καὶ ξείων γυμναισίφ δέχομαι.

144.—TOY AYTOY
Στροίβου παί, τόδ' ἄγαλμα, Δεώκρατες, εὐτ' ἀνέθηκας
'Ερμη, καλλικόμους οὐκ ἔλαθες Χάριτας,
οὐδ' Ακαδημίαν πολυγαθεὰ, τῆς ἐν ἀγοστῷ
σὴν εὐεργεσίην τῷ προσιόντι λέγω.
THE DEDICATORY EPIGRAMS

139

Praxagoras, son of Lycaeus, dedicated these gifts to the gods. Anaxagoras was the craftsman.

140

Melanthus, the son of Areiphilus, dedicated me to the wreath-loving son of Semele in memory of his victory in the dance.

141

The shield that saved Python from the dread battle din hangs in the precinct of Athene.

142

Echecratidas, the ruler of Thessaly, dedicated me in honour of Bacchus and as a splendid ornament for his city.

143

On a Statue of Hermes

Pray that the herald of the gods may be kind to Timonax, who placed me here to adorn this lovely porch, and as a gift to Hermes the Lord. In my gymnasion I receive whosoever wishes it, be he citizen or stranger.

144

Leocrates, son of Stroebus, when thou didst dedicate this statue to Hermes, neither the beautiful-haired Graces were heedless of it, nor joyous Academe, in whose bosom I tell of thy beneficence to all who approach.

1 i.e. Bacchus.
GREEK ANTHOLOGY

145.—TOY AYTOY

Βωμούς τούσδε θεοὺς Σοφοκλῆς ἱδρύσατο πρῶτος, ὃς πλείστου Μούσης εἶλε κλέος τραγικῆς.

146.—ΚΑΛΛΙΜΑΧΟΤ

Καὶ πάλιν, Εἰλείθυια, Δυκαλίδος ἔλθε καλεύσῃς, εὐλοχος, ἀδίνων ὄδε σὺν εὐκολίῃ.

147.—TOY AYTOY

Τὸ χρέος ὡς ἀπέχεις, Ἀσκληπίιε, τὸ πρὸ γυναικὸς

148.—TOY AYTOY

Τῷ με Κανώπιτα Καλλίστων εἴκοσι μύξαις

149.—TOY AYTOY

"Φησὶν ὃ με στήσας Ἐυαίνετος (οὐ γὰρ ἔγνω γ

γυνώσκω) νίκης ἀντὶ με τῆς ἔδιῃς

ἀγκεισθαί χάλκειον ἀλέκτορα Τυνδαρίδησιν.

Πιστεῦω Φαίδρου παιδὶ Φιλοξενίδεω."
THE DEDICATORY EPIGRAMS

145

Sophocles, who won the highest glory of the tragic Muse, first dedicated these altars to the gods.

146.—CALLIMACHUS

Once more, Ilithya, come at Lycaenis' call, easing thus the pangs of labour. This, my Queen, she bestows on thee for a girl, but may thy perfumed temple afterwards receive from her something else for a boy.

147.—BY THE SAME

Thou knowest, Asclepius, that thou hast been paid the debt that Akeson incurred to thee by the vow he made for his wife Demodie; but if thou dost forget and claim it again, this tablet declares that it will bear witness.

148.—BY THE SAME

Kallistion, the wife of Critios, dedicated me, the lamp rich in twenty wicks, to the god of Canopus, having made the vow for her daughter Apellis. When you see my lights you will cry, "Hesperus, how art thou fallen!"

149.—BY THE SAME

"Euaenetus, who set me up, says (for I don't know) that I, the bronze cock, am dedicated to the Twin Brethren in thanks for his own victory." I believe the son of Phaedrus son of Philoxenus.

1 i.e. Serapis.
GREEK ANTHOLOGY

150.—TOY ATOY

'Ιναχίης ἐστηκεν ἐν Ἰσίδος ἡ Θάλεω παῖς Ἀἰσχυλός, Εὐρήνης μητρὸς ὑποσχεσίη.

151.—ΣΤΜΝΕΩ

Μίκκος ὁ Πελλαναίος Ἐνυαλίου βαρὺν αὐλὸν τόνδ᾽ ἐς Ἀθαναίας ἐκρέμασ᾽ Ἰλιάδος,
Τυρσηνὸν μελέδαμα, δι᾽ ου ποκα πόλλ᾽ ἐβόασεν ὁμὴρ εἰράνας σύμβολα καὶ πολέμου.

152.—ΑΓΙΔΟΣ

Καὶ στάλκας καὶ πτηνὰ λαγῳβόλα σοι τάδε Μείδων,
Φοίβε, σὺν ἵζενταῖς ἐκρέμασεν καλάμοις,
ἔργων ἔξ ὀλίγων ὀλίγην δόσιν· η γε τι μεῖζον
dωρήσῃ, τίσει τῶνδε πολυπλάσια.

153.—ΑΝΤΠΗΣ

Βουχανδῆς ὁ λέβης· ὃ δὲ θεῖς Ἐριαστίδα νῦς
Κλεύβωτος· ἀ πάτρα δ᾽ εὐρύχορος Τεγέα·
tάθάνα δὲ τὸ δόρου· Ἀριστοτέλης δ᾽ ἔποιησεν
Κλειτόριος, γενέτα ταῦτα λαχὼν ὄνομα.

154.—ΛΕΩΝΙΔΑ ΤΑΡΑΝΤΙΝΟΤ, οἱ δὲ ΓΑΙΤΟΤΛΙΚΟΤ

'Ἀγρονόμῳ τάδε Παῦλο καὶ εὐαστήρι Λυναίῳ
πρέσβεις καὶ Νῦμφαις Ἀρκάς ἔθηκε Βίτων·
Παῦλο μὲν ἀρτίτοκον χίμαρον συμπαίστορα ματρός,
κισσοῦ δὲ Βρομίῳ κλῶνα πολυπλανεός.

376
THE DEDICATORY EPIGRAMS

150.—BY THE SAME

Aeschylis, the daughter of Thales, according to the promise of her mother Irene stands in the temple of Argive \(^1\) Isis.

151.—TYMNUS

Miccus of Pellene hung in the temple of Ilian Athene this deep-toned flute of Ares,\(^2\) the Tyr-rhenian instrument by which he formerly uttered many a loud message of peace or war.

152.—AGIS

Midon, O Phoebus, dedicated to thee his stakes and winged hare-staves, together with his fowling canes—a small gift from small earnings; but if thou give him something greater he will repay thee with far richer gifts than these.

153.—ANYTE

The cauldron would hold an ox; the dedicator is Cleobotus, the son of Eriaspidas; his city is spacious Tegea. The gift is made to Athene; the artist is Aristoteles of Cleitor, who bears the same name as his father.

154.—LEONIDAS OF TARENTUM

OR GAETULICUS

Old Biton of Arcady dedicated these things to rustic Pan, and Bacchus the reveller, and the Nymphs; to Pan a newly born kid, its mother’s play-fellow, to Bacchus a branch of vagrant ivy, \(^1\) Because regarded as identical with Io. \(^2\) i.e. a trumpet.
GREEK ANTHOLOGY

Νύμφαις δὲ σκιερῆς εὐποίκιλον ἄνθος ὀπώρης,
φύλλα τε πεπταμένων αἰματόεντα ρόδων.
ἀνθ' ὁν εὐύδρον, Νύμφαι, τόδε δῶμα γέροντος
ἀξέτε, Πᾶν γλαγερόν, Βάκχε πολυστάφυλον.

155.—ΘΕΟΔΩΡΙΔΑ

"Ἄλκης αἱ τε κόμαι καὶ ὁ Κροβύλος, ὡς ἀπὸ Φοίβῳ
πέζατο μολπαστᾷ κῶρος ὁ τετραετὴς;
αἱμητὰν δ’ ἐπέθυσεν ἀλέκτορα, καὶ πλακόεντα
παῖς Ἡγησιδίκου πίωνα τυροφόρου.

Ὦπολλον, θείης τὸν Κροβύλον εἰς τέλος ἀνδρα,
οἴκου καὶ κτεάνων χείρας ὑπερθεν ἔχων.

156.—ΤΟΥ ΑΥΤΟΥ

Καλῷ σὺν τέττυγι Χαρίζεινος τρίχα τήνδε
κουρόσυνον κοῦρας θήκ’ Ἀμαρυνθώς
σὺν βοῖ χερωβφείντα: παῖς δ’ ἰσόν ἀστέρι λάμπει,
pωλικὸν ὡς ἵππος χνοῦν ἀποσεισάμενος.

157.—ΤΟΥ ΑΥΤΟΥ

Ἀρτεμίς, ἡ Γόργοιο φύλαξ κτεάνων τε καὶ ἀγροῦ,
tόξῳ μὲν κλώτπας βάλλε, σάου δὲ φίλους;
καὶ σοι ἐπερρέζει Γόργων χιμάροιο νομαίς
ἀίμα καὶ υἱάις ἀρνας ἐπὶ προθύρους.

158.—ΣΑΒΙΝΩΤ ΓΡΑΜΜΑΤΙΚΩΤ

Πανὶ Βίτων χίμαρον, Νύμφαις ρόδα, θύρσα Δαλίφω,
τρισσῶν ὑπ’ εὐπετάλωσ δῶρον ἔθηκε φόβαις.

378
THE DEDICATORY EPIGRAMS

to the Nymphs the varied bloom of shady Autumn
and blood-red roses in full flower. In return for
which, bless the old man's house with abundance—
ye Nymphs, of water, Pan, of milk, and Bacchus, of
grapes.

155.—THEODORIDAS

Of one age are the locks and Crobylus, the locks
that the four-year old boy shore for Apollo the
lyre-player, and therewith a fighting cock did
Hegesidicus' son sacrifice, and a rich march-pane.
Bring Crobylus up, O Phoebus, to perfect man-
hood, holding thy hands over his house and his
possessions.

156.—By the Same

To the Amarynthian Nymphs did Charixenus dedi-
cate this shorn hair along with a beautiful hair-pin
shaped like a cicada, all purified by holy water, to-
gether with an ox. The boy shines like a star, like a
foal that has cast its first coat of down.

157.—By the Same

Artemis, guardian of Gorgus' possessions and his
land, shoot the thieves with thy bow, and save thy
friends. Then Gorgus at thy porch will sacrifice
to thee the blood of a she-goat from his pastures
and full-grown lambs.

158.—SABINUS GRAMMATICUS
(An Exercise on the Theme of 154)

A triple gift did Biton dedicate under the green-
wood tree, to Pan a goat, roses to the Nymphs, and a
GREEK ANTHOLOGY

δαίμονες ἄλλα δέχοισθε κεχαρμένοι, αὔξετε δ' αἰεὶ
Πᾶν ἀγέλην, Νύμφαι πίδακα, Βάκχε γάνος.

159.—ΑΝΤΙΠΑΤΡΟΤ ΣΙΔΩΝΙΟΤ

'A párros aímatóen polémuon mélos én dait sáltpynx
kai γλυκών εϊράνας ἐκπροχέουσα νόμον,
ἀγκειμαι, Φερένκε, τεν Τριτονίδι κούρα
δώρον, ἐριθρύχων πανσαμένα κελάδων.

160.—ΤΟΥ ΑΥΤΟΥ

Κερκίδα τὰν ὄρθρινά, χελιδονίδων ἄμα φωνᾶ,
μελπομέναν, ἴστων Παλλάδος ἀλκυόνα,
τὸν τε καρθαρέοντα πολυροβηθητόν ἀτρακτόν,
κλωστήρα στρεπτάς εὐδρομον ἀρπεδόνας,
καὶ πῦνας, καὶ τόνδε φιληλάκατον καλαθίσκον,
στάμνονος ἀσκητοῦ καὶ τολύπας φύλακα,
παῖς ἀγαθὸν Τελέσιλλα Διοκλέος ἀ ὀιλοεργός
εἰροκόμων Κούρα θήκατο δεσπότιδι.

161.—ΚΡΙΝΑΓΟΡΟΤ

'Ἐσπερίου Μάρκελλος ἀνερχόμενος πολέμου
σκυλοφόρος κραναῆς τέλσα πάρ' Ἰταλίης,
ζαυθὴν πρῶτον ἔκειρε γενειάδα: βούλετο πατρίς
οὕτως, καὶ πέμψαι παῖδα καὶ ἄνδρα λαβεῖν.

\[^1\] i.e. Athene.
\[^2\] cp. No. 247 etc. The singing of the κερκίς is often
mentioned. The κερκίς is the comb with which the threads
of the woof are driven home in the upright loom. Its
THE DEDICATORY EPIGRAMS

thyrsus to Bacchus. Receive with joy his gifts, ye gods, and increase, Pan, his flock, ye Nymphs his fountain, and Bacchus his cellar.

159.—ANTIPATER OF SIDON

I, the trumpet that once poured forth the bloody notes of war in the battle, and the sweet tune of peace, hang here, Pherenicus, thy gift to the Tritonian maid,\(^1\) resting from my clamorous music.

160.—BY THE SAME

INDUSTRIOUS Telesilla, the daughter of good Diocles, dedicates to the Maiden who presides over workers in wool her weaving-comb,\(^2\) the halcyon of Pallas’ loom, that sings in the morning with the swallows, her twirling spindle nodding with the weight, the agile spinner of the twisted thread, her thread and this work-basket that loves the distaff, the guardian of her well-wrought clews and balls of wool.

161.—CRINAGORAS

MARCCELLUS,\(^3\) returning from the western war, laden with spoil, to the boundaries of rocky Italy, first shaved his yellow beard. Such was his country’s wish, to send him forth a boy and receive him back a man.

singing is the rhythmical tapping of it against the loom by the worker.

\(^3\) The nephew of Augustus familiar to us from Vergil’s lines (\textit{Aen.} vi. 863 \textit{seq.}).

381
GREEK ANTHOLOGY

162.—ΜΕΛΕΑΓΡΟΤ

Ἄνθεμα σοι Μελέαγρος ἐδώ συμπαϊστορα λύχνον,
Κύπρι φίλη, μύστῃν σάν θέτο παννυχίδων.

163.—ΤΟΥ ΑΥΤΟΥ

Τίς τάδε μοι θυντῶν τὰ περὶ θρυγκοῖσιν ἀνήφη
σκῦλα, παναισχύστην τέρψιν Ἐνυαλίου;
οὔ τε γὰρ αὐγανέαι περιαγέει, οὔτε τι πήληξ
ἀλλοφος, οὔτε φόνῳ χρανθέν ἄρηρε σάκος.
ἀλλ’ αὐτῶς γανώντα καὶ ἄστυφέλικτα σιδάρφ,
οἷά περ ὁυκ ἐνοπάς, ἀλλὰ χορῶν ἔναρα.
ὁς θάλαμον κοσμεῖτε γαμήλιον· ὄπλα δὲ λύθρῳ
λειβόμενα βροτέφ σηκὸς Ἀρησ ἐχοι.

164.—ΔΟΤΚΙΑΝΟΤ

Γλαύκῳ καὶ Νηρῇ καὶ Ἰνόῳ Μελικέρτῃ,
καὶ βυθίῳ Κρονίδῃ, καὶ Σαμόθραξι θεοῖς,
σῳδεῖς ἐκ πελάγους Δουκίλλιος ὁδὲ κέκαρμαι
τὰς τρίχας ἐκ κεφαλῆς· ἄλλο γὰρ οὐδὲν ἔχω.

165.—ΦΑΛΑΙΚΟΤ

Στριπτῶν Βασσαρικοῦ ῥόμβου διάσοιο μύστα,
καὶ σκύλος ἀμφιδόρου στικτὸν ἀχαίνεω,
καὶ κορυβαπτείων ιαχήματα χάλκεα ρόπτρων,
καὶ θύρσου χλοερὸν κωνοφόρον κάμακα,
καὶ κούφοιο βαρῶν τυπάνου βρόμον, ἢδε φορηθὲν
πολλάκι μιτροδέτου λίκνου ὑπερθε κόμης,
Εὐάνθη Βάκχῳ, τὴν ἐντρομον ἀνίκα θύρεοις
ἀτρομον εἰς προπόσεις χεῖρα μετημφίασεν.
THE DEDICATORY EPIGRAMS

162.—MELEAGER

Meleager dedicates to thee, dear Cypris, the lamp his play-fellow, that is initiated into the secrets of thy night festival.

163.—BY THE SAME

What mortal hung here on the wall these spoils in which it were disgraceful for Ares to take delight? Here are set no jagged spears, no plumless helmet, no shield stained with blood; but all are so polished, so undinted by the steel, as they were spoils of the dance and not of the battle. With these adorn a bridal chamber, but let the precinct of Ares contain arms dripping with the blood of men.

164.—LUCIAN

To Glaucus, Nereus, and Melicertes, Ino’s son, to the Lord of the Depths, the son of Cronos, and to the Samothracian gods, do I, Lucillius, saved from the deep, offer these locks clipped from my head, for I have nothing else.

165.—PHALAECUS

Evandhe, when she transferred her hand from the unsteady service of the thyrsus to the steady service of the wine-cup, dedicated to Bacchus her whirling tambourine that stirs the rout of the Bacchants to fury, this dappled spoil of a flayed fawn, her clashing brass corybantic cymbals, her green thyrsus surmounted by a pine-cone, her light, but deeply-booming drum, and the winnowing-basket she often carried raised above her snoooded hair.
GREEK ANTHOLOGY

166.—ΛΟΤΚΙΛΔΙΟΤ
Εἰκόνα τῆς κήλης Διονύσιος ὃς ἀνέθηκεν,
σωθεὶς ἐκ ναυτῶν τεσσαράκοντα μόνος·
τοῖς μηροΐς αὐτὴν γὰρ ὑπερῆσας ἐκολύμβα.
ἔστ’ ὦν καὶ κήλης ἐν τισιν εὐτυχή.

167.—ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ
Σοι, μάκαρ ἄγικναμε, παράκτιον ἐς περιωπὰν
τὸν τράγον, ὃ δισσᾶς ἁγέτα θηροσύνας—
σοι γὰρ καστορίδων ὕλακα καὶ τρίστομος αἴχμη
εὐάδε, καὶ ταχυνῆς ἔργα λαγωσφαγῆς,
δίκτυα τ’ ἐν ῥόθιοις ἀπλούµενα, καὶ καλαμεῦτας
κάμνουν, καὶ μυγερῶν πείσµα σαγηνοβόλων—
ἄνθετο δὲ Κλεόνικος, ἐπεὶ καὶ πόντιον ἀγραν
ἀνε, καὶ πτώκας πολλάκις ἔξεσόβει.

168.—ΠΑΤΛΟΤ ΣΙΛΕΝΤΙΑΡΙΟΤ
Βοτρυῶν ἀκάμαυτα φυτῶν λωβήτωρα κάπτουν,
τὸν θρασὺν ψυκόμων ἐναέταν δονάκων,
πολλάκις ἐξερύσαντα θοῦν ἀκμαίσιν ὁδὸντων
δένδρεα, καὶ νοµίζων τρεψάµενον σκύλακας,
ἀντήσας ποταµῶν πέλας, πεφρικότα χαίτας,
ἁρτε καὶ ἐξ ὑλας πάγχη λιπόντα βάθος,
χαλκῷ Ξεινόφιλος κατενήρατο, καὶ παρὰ φηγῷ
θηρὸς ἀθωπεύτου Παῦλος καθῆψε δέρας.

169.—ΑΔΗΛΟΝ
Κῶμαινος τὸν ἔχινον ἱδὼν ἐπὶ νῦντα φέροντα
ράγας, ἀπεκτείνειν τῷ ὀ ἐπὶ θειόπεδῳ
αὐτής δ’ ἀνέθηκε φιλακρήτῳ Διονύσῳ
τὸν τὰ Διωνύσου δῶρα λειξόµενον.

384
THE DEDICATORY EPIGRAMS

166.—LUCILIUS

Dionysius, the only one saved out of forty sailors, dedicated here the image of his hydrocele, tying which close to his thighs he swam to shore. So even a hydrocele brings luck on some occasions.

167.—AGATHIAS SCHOLASTICUS

Thine, goat-legged god, for thy watch-tower by the sea, is the goat, thou who presidest over both kinds of sport. For to thee are dear both the cry of the Laconian hounds, the three-edged spear and the work of slaying the swift hare, and eke the nets spread on the waves and the toiling angler and the cable of the labouring seine-fishers. He who dedicated it was Cleonicus, since he both engaged in sea-fishing and often started hares from their forms.

168.—PAULUS SILENTIARIUS

The boar, the untiring spoiler of the vines, bold denizen of the reeds that toss their lofty heads, the brute that often tore up trees with its sharp tusks and put to flight the sheep-dogs, Xenophilus slew with the steel, encountering it near the river, its hair bristling, just fresh from its lair in the deep wood; and to Pan on the beech-tree he hung the hide of the grim beast.

169.—Anonymous

Comaulus, seeing the porcupine carrying grapes on its spines, slew it in this vineyard, and having dried it, he dedicated to Dionysus, who loves untempered wine, the spoiler of Dionysus’ gift.
170.—ΘΤΙΛΛΟΤ

Αἱ πτελέαι τῷ Πανί, καὶ αἱ ταυμάκες αὐταὶ ἠτέα, ἢ θ' ἵερα κάμφιλαφής πλάτανος, χαὶ λεβάδες, καὶ ταῦτα βοτηρικὰ Πανί κύπελλα ἀγκείται, δίψης φάρμακ' ἀλεξίκακα.

171.—ΑΔΗΛΟΝ

Αὐτῷ σοὶ πρὸς Ὕλυμπον ἐμακύναντο κολοσσόν τὸνδε Ἱώδου ναέται Δωρίδος, Ἀέλιι, χάλκεον ἀνίκα κύμα κατευνάσαντες Ἐνυοῦς ἔστεψαν πάτραν δυσμενέων ἐνάροι. οὐ γὰρ ὑπὲρ πελάγους μόνον ἠκάθεσαν, ἀλλὰ καὶ ἐν γά, ἀβρόν ἀδουλώτου φέγγος ἐλευθερίας τοῖς γὰρ ἄφ', Ἡρακλῆς ἀειξηθείσι γενέθλαις πάτριος ἐν πόντῳ κήν χθονί κοιράνια.

172.—ΑΔΗΛΟΝ

Πορφυρίς ἡ Κυθή τὰ στέμματα, καὶ τὸ δίθυρον τοῦτο τὸ λογχωτὸν, καὶ τὸ περισφύριον, οἷς ἀνέδην βάκχευεν, ὡς εἰς Διόνυσον ἐφοίτα κυσσωτῆς στέρνως νεβρίδ' ἀναπτομένην, αὐτῷ σοί, Διόνυσε, πρὸ παστάδος ἡώρησε ταῦτα τὰ <καὶ> κάλλεις κόσμα καὶ μανίς.

173.—ΠΙΑΝΟΤ

Ἄχρυλε ἡ Φρυγίη θαλαμητόλος, ἡ περὶ πεύκας πολλάκι τὰς ήερᾶς χευαμένη πλοκάμους, γαλλαίῳ Κυβέλῆς ὀλολύγματι πολλάκι δούσα τὸν βαρὺν εἰς ἄκολος ἦχον ὑπὸ στομάτων,
THE DEDICATORY EPIGRAMS

170.—THYILLUS

The elms, and these lofty willows, and the holy spreading plane, and the springs, and these shepherds' cups that cure fell thirst, are dedicate to Pan.

171.—ANONYMOUS

To thy very self, O Sun, did the people of Dorian Rhodes raise high to heaven this colossus,\(^1\) then, when having laid to rest the brazen wave of war, they crowned their country with the spoils of their foes. Not only over the sea, but on the land, too, did they establish the lovely light of unfettered freedom. For to those who spring from the race of Heracles dominion is a heritage both on land and sea.

172.—ANONYMOUS

Cnidian Porphyris suspends before thy chamber, Dionysus, these gauds of her beauty and her madness, her crowns, and this double thrysus-spear, and her anklet, with all of which she raved her fill whenever she betook her to Dionysus, her ivy-decked fawn-skin knotted on her bosom.

173.—RHIANUS

Achrylís, Rhea's Phrygian lady-in-waiting, who often under the pines loosed her consecrated hair, who often uttered from her lips the sharp cry, painful to hear, that Cybele's votaries use, dedi-

\(^1\) It was erected in the time of Demetrius Poliorcetes, about 300 B.C.
GREEK ANTHOLOGY

tάσδε θηῇ χαίτας περὶ δικλίδε θήκευν ὀρεία,
θερμόν ἐπεὶ λύσσης ὄδ' ἀνέπαυσε πόδα.

174.—ΑΝΤΙΠΑΤΡΟΤ
Παλλάδι ταί τρισσαί θέσαν ἄλκες, ἵσον ἀράχνα
τεύξαι λεπταλέον στάμον ἐπιστάμεναι,
Δημώ μὲν ταλαρίσκον ἐὔπλοκον, Ἀρσινόα δὲ
ἐργάτων εὐκλώστου νῦματος ἃλακταν
κερκίδα δ’ εὐπόητον, ἀφόδα τὰν ἐν ἑρίθως,
Βακχυλίς, εὐκρέκτους δ’ διέκρινε μίτους·
ζωεῖν γάρ δίχα παντὸς ὀνείδεους ἤθελ’ ἐκάστα,
ζεῖνε, τὸν ἐκ χειρῶν ἄρνυμένα βλοτον.

175.—ΜΑΚΗΔΟΝΙΟΤ ΤΠΑΤΟΤ
Τὸν κύνα, τὸν πάσης κρατερῆς ἐπίδιδονα θήρης,
ἐξεσε μὲν Λεύκων, ἀνθετο δ’ Ἀλκιμένης.
Ἀλκιμένης δ’ οὐχ εὑρεί τί μέμψεται· ὡς δ’ ὅμοίην
εἰκόνα παντοίῳ σχήματι φαινομένην,
κλοῖν ξέων πέλασης ἥλθε, λέγων Λεύκωι κελεύειν
τῷ κυνὶ καὶ βαινεῖν· πείθε γὰρ ὅς ὑλᾶτων.

176.—ΤΟΥ ΑΥΤΟΥ
Τὸν κύνα, τὰν πήραν τε καὶ ἀγκυλόδοντα σύγγυνον,
Πανί τε καὶ Νύμφας αὐτίθεμαι Δρυάσιν
τὸν κύνα δὲ ξώοντα πάλιν ποτὶ ταῦλιον ἄξω,
ξηρὰς εἰς ἀκόλους ξυνόν ἐχειν ἔταρον.

177.—ΑΔΗΛΩΝ
Δάφνης ὁ λευκόχρως, ὁ καλὸ σύρρυγι μελίσδων
βουκολικοὺς ὕμνους, ἀνθετο Πανὶ τάδε·

388
THE DEDICATORY EPIGRAMS

cated her hair here at the door of the mountain goddess, where she rested her burning feet from the mad race.

174.—ANTIPATER

The three girls all of an age, as clever as the spider at weaving delicate webs, dedicated here to Pallas, Demo her well-plaited basket, Arsinoe her spindle that produces the fine thread, and Bacchylis her well-wrought comb, the weaver’s nightingale, with the skilled stroke of which she deftly parted the threads. For each of them, stranger, willed to live without reproach, gaining her living by her hands.

175.—MACEDONIUS THE CONSUL

This dog, trained in every kind of hunting, was carved by Leucon, and dedicated by Alcimenes. Alcimenes had no fault to find, but when he saw the statue resembling the dog in every feature he came up to it with a collar, bidding Leucon order the dog to walk, for as it looked to be barking, it persuaded him it could walk too.

176.—BY THE SAME

I dedicate to Pan and the Dryads this dog, this bag, and this barbed hunting-spear, but I will take the dog back alive to my stable to have a companion to share my dry crusts.

177.—ANONYMOUS

White-skinned Daphnis, who plays on his pretty pipe rustic airs, dedicated to Pan his pierced reed-

389
GREEK ANTHOLOGY

touς τρητοὺς δόνακας, τὸ λαγῳβόλον, ὀξὺν ἄκουνα, νεβρίδα, τὰν πήραν, ἢ ποτ᾽ ἐμαλοφόρει.

178.—ΗΓΗΣΙΠΠΟΤ

Δέξαι μ', Ἦράκλεις, Ἄρχεστράτου ἱερὸν ὄπλον, ὄφρα, ποτὶ ξεστὰν παστάδα κεκλιμένα,
γηραλεά τελέθοιμι, χορὸν άτονα καὶ ύμνων·
ἀρκεῖτω στυγερὰ δήρις Ἐνυαλίου.

179.—ἈΡΧΙΟΤ

’Αγραύλῳ τάδε Παντί βιαρκέος ἄλλος ἀπ’ ἄλλης
αιθαίμου τρισσοί δώρα λυνστασίς.
Πίγρης μὲν δειρακθεῖς εὔβροχον ἄμμα πετανῶν,
Δᾶμω κ’ ὑλονόμων δίκτυα τετραπόδων,
ἀρκνυν κ’ ειναλίων Κλείτωρ πόρεν· οίς σὺ δ’ αἰθρας 5
καὶ πελάγενς καὶ γᾶς εὕστοχα πέμπτε λίνα.

180.—ΤΟΥ ΑΥΤΟΥ

Ταῦτα σοι ἐκ τ’ ὄρεων, ἐκ τ’ αἰθέρος, ἐκ τε θαλάσσης
τρεῖς γνωτοὶ τέχνης σύμβολα, Πάν, ἔθεσαν·
tαῦτα μὲν ειναλίων Κλείτωρ λίνα, κεῖνα δὲ Πίγρης
οἰωνῶν, Δᾶμω τὰ τρίτα τετραπόδων·
oίς ἄμα χερσαλαίσιν, ἀμ’ ἥρεϊσιν ἐν ἄγραις,
’Αγρεῦ, ἀμ’ ἐν πλοταίς, ὡς πρίν, ἀρωγὸς ἰδι.

181.—ΤΟΥ ΑΥΤΟΥ

Τρίξυνες, οὐρεαῖοικε, κασίγνητοι τάδε τέχνας
ἀλλὸς ἀπ’ ἄλλοιας σοι λίνα, Πάν, ἔθεσαν,
THE DEDICATORY EPIGRAMS

pipe, his hare-club, his sharp spear, his fawnskin and the leather bag in which he used to carry apples.

178.—HEGESIPPUSS

Accept me, Heracles, the consecrated shield of Aschestratus, so that, resting against thy polished porch I may grow old listening to song and dance. Enough of the hateful battle!

179.—ARCHIAS

(179–187 are another set of tiresome variants on the theme of 11–16)

To rustic Pan three brothers dedicate these gifts each from a different kind of netting that provides sustenance—Pigres the fowling noose that catches by the neck, Damis his nets for the beasts of the forest, and Cleitor his for those of the sea. Send success to their nets by air, sea and land.

180.—By the Same

The three brothers dedicate to thee, Pan, from mountain air and sea these tokens of their craft, Cleitor his net for fishes, Pigres his for birds, and Damis his for beasts. Help them as before, thou hunter god, in the chase by land, air, and sea.

181.—By the Same

Pan, who dwellest in the mountains, the three brothers dedicated to thee these three nets, each

391
GREEK ANTHOLOGY

καὶ τὰ μὲν ὄρνιθων Πῦρσης, τὰ δὲ δίκτυα θηρῶν
Δάμις, ὥδε Κλείτωρ εἰναλίων ἔπορευ·
tῶν ὁ μὲν ἐν ξυλόχοισιν, ὥδε ἥρισιν ἐν ἄγραις
αἰέν, ὥδε ἐν πελάγει εὐστοχον ἄρκνων ἔχοι.

182.—ΑΛΕΞΑΝΔΡΟΤ ΜΑΓΝΗΤΟΣ

Πῦρσης ὄρνιθων ἄπο δίκτυα, Δάμις ὀρείων,
Κλείτωρ δ’ ἐκ βυθίων, σοὶ τάδε, Πάν, ἔθεσαν,
ξυνὸν ἀδελφεῖοι θήρης γέρας, ἄλλος ἄπ’ ἄλλης,
ἳδρι τὰ καὶ γαϊῆς, ἰδρι τὰ καὶ πελάγευς:
ἀνθ’ ὁν τῷ μὲν ἁλὸς, τῷ δ’ ἥρεος, ὥδε ἄπ’ ὀμοῦν 5
πέμπτε κράτος ταύτη, δαίμον, ἐπ’ εὐσεβίῃ.

183.—ΖΩΣΙΜΟΤ ΘΑΣΙΟΤ

Σοὶ τάδε, Πάν, θηρευταὶ ἀνηρτήσαντο σύναιμοι
dίκτυα, τριχβαδίς δὼρα κυναγεσίς.
Πῦρσης μὲν πτανῶν, Κλείτωρ ἁλὸς, δ’ ἄπ’ χέρσου,
Δάμις, τετραπόδῳν ἄγκυλος ἰχνελάτης.
ἄλλα σὺ κῆν δρυμοῖα, καὶ εἰν ἁλ’, καὶ διὰ μέσης 5
ἡέρος εὐαγρόν τοίσδε δίδου κάματον.

184.—ΤΟΥ ΑΥΤΟΥ

Τρισά τάδε τρυσσοὶ θηραγρέται, ἁλλος ἄπ’ ἁλλῆς
tέχνης, πρὸς νηφ Πᾶνος ἔθεντο λίνα.
Πῦρσης μὲν πτανοῖσιν ἐφείς βόλον, ἐν δ’ ἁλίωσιν
Κλείτωρ, ἐν θηραῖν Δάμις ἐρημοῦμοις.
tοῦνεκα, Πάν, τὸν μὲν γε δ’ αἰθέρος, δ’ ἄπ’ ἄλη
λάχμης,
τὸν δὲ δ’ αἰγιαλῶν θές πολυαγρότερον.

392
THE DEDICATORY EPIGRAMS

from a different craft. Pigres gave his fowling nets, Damis his nets for beasts, and Cleitor his for fishes. Let the nets of the one be always lucky in the wood, those of the second in the air, and those of the third in the sea.

182.—ALEXANDER OF MAGNESIA

Pigres dedicates to thee, Pan, his nets for birds, Damis his for mountain beasts, and Cleitor his for those of the deep: a common gift from the brothers for their luck in the various kinds of chase to thee who art skilled in the things of sea and land alike. In return for which, and recognising their piety, give one dominion in the sea, the other in the air, the third in the woods.

183.—ZOSIMUS OF THASOS

The hunter brothers suspended these nets to thee, Pan, gifts from three sorts of chase; Pigres from fowls, Cleitor from the sea, and Damis, the crafty tracker, from the land. But do thou reward their toil with success in wood, sea, and air.

184.—BY THE SAME

The three huntsmen, each from a different craft, dedicated these nets in Pan’s temple; Pigres who set his nets for birds, Cleitor who set his for sea-fishes, and Damis who set his for the beasts of the waste. Therefore, Pan, make them more successful, the one in the air, the other in the thicket, and the third on the beach.
GREEK ANTHOLOGY

185.—TOY AYTOY

Βριθή μὲν ἀγραύλων τόδε δίκτυον ἀνθετο θηρῶν
Δάμις, καὶ Πίγρης πτηνολέτιν νεφέλην,
ἀπλότατον δ’ ἀλλ’ τούτο μυτορραφὲς ἀμφίβληστρον
Κλείτωρ, εὐθήρῳ Πανὶ προσευξάμενοι.
τούνεκα, Πάν, κρατερῷ πόρε Δάμιδι ληίδα θηρῶν,
Πίγρη δ’ οἴωνῶν, Κλείτορι δ’ εἰναλῶν.

186.—ΙΟΤΑΙΟΤ ΔΙΟΚΛΕΟΤΣ

Δίκτυα σοι τάδε, Πάν, ἀνεθήκαμεν οἶκος ἄδελφῶν
οἱ τρεῖς, ἐξ ὀρέων, ἥέρος, ἐκ πελάγευς.
δίκτυβόλει τούτῳ δὲ παρ’ ἱώνων κροκάλαισιν
θηροβόλει τούτῳ δ’ ἀγκεσι θηροτόκοις.
τὸν τρίτον ἐν πτηνοίσιν ἐπίβλεπε· τῆς γὰρ ἀπάν
των,
δαίμον, ἐχεις ἕμεων δῶρα λινοστασίας.

187.—ΑΛΦΕΙΟΤ ΜΙΤΤΛΗΝΑΙΟΤ

Πανὶ κασιγνήτων ἱερὴ τριάς, ἄλλος ἀπ’ ἄλλης,
ἀνθετ’ ἀπ’ οἰκείης σύμβολον ἐργασίης,
Πίγρης ὀρνίθων, ἀλίων ἀπομοίρια Κλείτωρ,
ἐμπαλὼν ἰθυτόμων Δάμις ἀπὸ σταλίκων.
ἀνθ’ ἀκατυχίμην τῷ μὲν χθονός, ὃ δὲ διδοῖς
ἐξ ἀλός, ὃ δὲ νέμοις ἥρος ὑφελίην.

188.—ΑΕΩΝΙΔΑ ΤΑΡΑΝΤΙΝΟΤ

Ὁ Κρῆς Θηρίματος τὰ λαγιβόλα Πανὶ Δυκαίῳ
ταῦτα πρὸς Ἀρκαδικοῖς ἐκρέμασε σκοπῆλοι.
ἄλλα σὺ Θηριμᾶχῳ δόρῳς χάριν, ἀγρότα δαίμον,
χεῖρα κατιθύνοις τοξότιν ἐν πολέμῳ,
THE DEDICATORY EPIGRAMS

185.—BY THE SAME

This heavy net for forest beasts did Damis dedicate, Pigres his light net that brings death to birds, and Cleitor his simple sweep-net woven of thread for the sea, praying all three to Pan the hunter's god. Therefore, Pan, grant to strong Damis good booty of beasts, to Pigres of fowls, and to Cleitor of fishes.

186.—JULIUS DIOCLES

We three brothers of one house have dedicated three nets to thee, Pan, from mountain, air, and sea. Cast his nets for this one by the shingly beach, strike the game for this one in the woods, the home of wild beasts, and look with favour on the third among the birds; for thou hast gifts, kind god, from all our netting.

187.—ALPHEIUS OF MYTILENE

The holy triad of brothers dedicate to Pan each a token of his own craft; Pigres a portion from his birds, Cleitor from his fish, and Damis from his straight-cut stakes. In return for which grant to the one success by land, to the second by sea, and let the third win profit from the air.

188.—LEONIDAS OF TARENTUM

Therimachus the Cretan suspended these his hare-staves to Lycaean Pan on the Arcadian cliff. But do thou, country god, in return for his gift, direct aright the archer's hand in battle, and in the

395
GREEK ANTHOLOGY

ἐν τε συναγκείαισι παρίστασο δεξιτερή οἱ,
πρώτα διδοὺς ἀγρής, πρώτα καὶ ἀντιπάλων.

189.—ΜΟΙΡΟΤΣ ΒΤΖΑΝΤΙΑΣ
Νῦμφαι Ἀνυγριάδες, ποσαμοῦ κόραι, αἱ τάδε βένθη
ἀμβρόσιαι ῥοδέως στείβετε ποσσῶν ἀεὶ,
χαίρετε καὶ σώζοιτε Κλέωνυμον, ὃς τάδε καλὰ
eἰσαθ’ ὕπαι πιτύων ὕμυ, θεαί, ξόανα.

190.—ΓΑΙΤΟΤΛΙΚΟΤ
Δάξεο, τιμῆσσα Κυθηριάς, ὑμνοπόλοιο
λιτὰ τάδ’ ἐκ λιτοῦ δῶρα Δεωνίδεω.
πεντάδα τὴν σταφυλὴς εὐρώγεα, καὶ μελινήδες
πρὼιν εὐφύλλων σῦκον ἀπ’ ἀκρεμόνων,
καὶ ταῦτην ἀπετηλον ἀλινήκτειραν ἕλαιν,
καὶ ψαιστῶν ὅλον δράγμα πενιχραλέων,
καὶ σταγόνα σπουδίτων, ἀεὶ θυέσσων ὁπηδόν,
τὴν κύλλικος βαιὼ πυθμένι κευθομένην.
eἰ δ’, ὡς εὐ βαρύγυιον ἀπόφασο νοῦσον, ἐλάσσεσις
καὶ πενίην, δῶσω πιαλέω χίμαρον.

191.—ΚΟΡΝΗΛΙΟΤ ΔΟΓΓΟΤ
Ἐκ πενίης, ὡς οἶσθ’ ἀκραίφνεος ἀλλὰ δικαίης,
Κύπρις, ταῦτα δέχεις δῶρα Δεωνίδεω;
πορφυρέως ταῦτην ἕπιφυλλίδα, τὴν θ’ ἀλάπαστον
δρύτεπα, καὶ ψαιστῶν τὴν νομίμην θυσίνη,
σπουδῆν θ’, ἦν ἀσάλευτον ἀφύλισα, καὶ τὰ μελιχρὰ
σῦκα. σὺ δ’, ὡς νοῦτον, ρύει καὶ πενίῆς;
καὶ τότε θουθυτέουντα μ’ ἐσόψειαν. ἀλλὰ σὺ, δαῖμον,
sπεύδοις ἀντιλαβείν τὴν ἀπ’ ἐμεὶ χάριτα.
THE DEDICATORY EPIGRAMS

forest dells stand beside him on his right hand,
giving him supremacy in the chase and supremacy
over his foes.

189.—MOERO OF BYZANTIUM

Ye Anigrian nymphs, daughters of the stream,
ambrosial beings that ever tread these depths with
your rosy feet, all hail, and cure Cleonymus, who set
up for you under the pines these fair images.

190.—GAETULICUS

Take, honoured Cytherea, these poor gifts from
poor Leonidas the poet, a bunch of five fine grapes,
an early fig, sweet as honey, from the leafy branches,
this leafless olive that swam in brine, a little handful
of frugal barley-cake, and the libation that ever ac-
companies sacrifice, a wee drop of wine, lurking in
the bottom of the tiny cup. But if, as thou hast
driven away the disease that weighed sore on me, so
thou dost drive away my poverty, I will give thee
a fat goat.

191.—CORNELIUS LONGUS

Receive, Cypris, these gifts of Leonidas out of a
poverty which is, as thou knowest, untempered but
honest, these purple gleanings from the vine, this
pickled olive, the prescribed sacrifice of barley-cake,
a libation of wine which I strained off without
shaking the vessel, and the sweet figs. Save me
from want, as thou hast saved me from sickness, and
then thou shalt see me sacrificing cattle. But hasten,
goddess, to earn and receive my thanks.

1 This and the following are in imitation of Leonidas' own
poem, No. 300.
192.—ΑΡΧΙΟΤ

Ταῦτα σαγηναίοιο λίνου δηναιά Πριήπιον
λείψανα καὶ κύρτους Φιντύλος ἐκρέμασεν,
καὶ γαμψὸν χαίτησιν ἐφ’ ἱππείσι πεδηθέν
ἀγκιστρον, κρυφῆν εἰναλίοιοι πάγην,
καὶ δόνακα τριτάνυστον, ἀβάπτιστον τε καθ’ ὕδωρ 5
φέλλων, ἀεὶ κρυφών σῆμα λαχόντα βόλων.
οὐ γὰρ ἔτι στείβει ποσὶ χωράς, οὐδ’ ἐπιανεὶ
ηἴσιν, μογερῆς γῆραι τειρόμενος.

193.—ΦΛΑΚΚΟΤ

Πρίηπ’ αἰγιαλότα, φυκόγειτον,
Δαμοῖτας ἄλιεός, ὁ βυσσομέτρης,
τὸ πέτρης ἀλιπλήγος ἐκμαγεῖον,
ἡ βδέλλα σπιλάδου, ὁ ποντοθηρης,
σοὶ τὰ δίκτυα τάμφιβληστρα ταῦτα,
δαίμον, εἰςατο, τοῖς ἔθαλπε γῆρας. 5

194.—ΑΔΕΣΠΟΤΟΝ

eἰς σάλπιγγα

Σῶζε, θεὰ Τριτοῖ, τὰ τεθέντα [τε] τὸν τ’ ἀναθέντα.

195.—ΑΡΧΙΟΤ

Τρφάδι Παλλαναίος ἀνηέρτησεν Ἀθάνα
ἀυλὸν ἐριβρεμέταν Μίκκος Ἐνυαλίοιον,
ὡ ποτὲ καὶ θυμήσαντα καὶ ἐν πολέμοιαν ἐμελήσαν
πρόσθε, τοῖς μὲν στοναχᾶς σῆμα, τοῖς δ’ εὐνομίας.

398
THE DEDICATORY EPIGRAMS

192.—ARCHIAS

Phintylus suspended to Priapus these old remains of his seine, his weels, the crooked hook attached to a horse-hair line, hidden trap for fishes, his very long cane-rod, his float that sinks not in the water, ever serving as the indicator of his hidden casts; for no longer does he walk on the rocks or sleep on the beach, now he is worn by troublesome old age.

193.—FLACCUS

Priapus of the beach, neighbour of the seaweed, Damoetas the fisherman, the fathomer of the deep, the very image of a sea-worn crag, the leech of the rocks, the sea-hunter, dedicates to thee this sweep-net, with which he comforted his old age.

194.—Anonymous

On a Trumpet.

Preserve, Tritonian goddess, the offerings and the offerer.

195.—ARCHIAS

To Athene of Troy Miccus of Pallene suspended the deep-toned trumpet of the War-God which formerly he sounded by the altars\(^1\) and on the field of battle, here a sign of civic order, and there of the death-cry.

\(^1\) See No. 46.
GREEK ANTHOLOGY

196.—ΣΤΑΤΤΛΑΙΟΤ ΦΛΑΚΚΟΤ

'Ραιβοσκελῆ, δίγαλον, ἀμμοδύτορα ὀπτισθοβάμον, ἀτράχηλον, ὄκταπον, νήκταν, τερεμνόνωτον, ὀστρακόχροα, τῶν Παντὸν πάγον, ὄρμηβόλος, ἄγρας ἀπαρχάν, ἀντίθησι Κώτασος.

197.—ΣΙΜΟΝΙΔΟΤ

'Ελλάνων ἀρχαγός ἐπεί στρατὸν ὠλεσα Μῆδων Παυσανίας Φοίβῳ μνῆμ' ἀνέθηκα τόδε.

198.—ΑΝΤΙΠΑΤΡΟΤ ΘΕΣΣΑΛΟΝΙΚΕΩΣ

"Ὡριον ἀνθήςαντας ὑπὸ κροτάφοισιν ιούλους κειράμενος, γενύων ἄρσενας ἀγλαίας,
Φοίβῳ θηκὲ Δύκων, πρῶτον γέρας· εὐξατο δ' οὕτως καὶ πολίην λευκῶν κεῖραι ἀπὸ κροτάφων.
τοῖν ἀλλ' ἐπίνευε, τίθει δὲ μιν, ὡς πρὸ τῆς τοῖν, ὡς αὖτις πολιῷ γῆραι νιφόμενον.

199.—ΑΝΤΙΦΙΛΟΤ ΒΤΖΑΝΤΙΟΤ

Εἰνοδίῃ, σοὶ τὸν δὲ φίλης ἀνεθήκατο κόρης τιλον, ὄδουπορίς σύμβουλον, Ἀντίφιλος· ἥσθα γὰρ εὐχωλῆσι κατῆκος, ἥσθα κελεύθους ἰλαος· οὗ πολλῆ δ' ἡ χάρις, ἀλλ' ὀσίη.
μὴ δὲ τὶς ἡμετέρου μάρψῃ χερὶ μάργης ὄδυτης ἀνθέματος· συλάν ἁσφαλές οὐδ' ὀλγα.
THE DEDICATORY EPIGRAMS

196.—STATYLIUS FLACCUS

The bandy-legged, two-clawed sand-diver, the retrograde, neckless, eight-footed, the solid-backed, hard-skinned swimmer, the crab, does Copasus the line-fisher offer to Pan, as the first-fruits of his catch.

197.—SIMONIDES

I, PAUSANIAS, the leader of the Greeks, dedicated this monument to Phoebus,¹ when I destroyed the army of the Medes.²

198.—ANTIPATER OF THESSALONICA

LYCON, having shaved the down that flowered in its season under his temples, the manly ornament of his cheeks, dedicated it to Phoebus, a first gift, and therewith prayed that so he might also shave the gray hairs from his temples. Grant him an old age such as his youth, and as thou hast made him now thus, may he remain thus when the snow of hoary eld falls on his head.

199.—ANTIPHILUS OF BYZANTIUM

ARTEMIS, goddess of the road, Antiphilus dedicates to thee this hat from his head, a token of his way-faring; for thou hast hearkened to his vows, thou hast blessed his paths. The gift is not great, but given in piety, and let no covetous traveller lay his hand on my offering; it is not safe to despoil a shrine of even little gifts.

¹ At Delphi on the bronze tripod.
² At the battle of Plataea.
GREEK ANTHOLOGY

200.—ΛΕΩΝΙΔΟΤ
Εκ τόκου, Ειλείθυια, πικράν ὄδίνα φυγοῦσα,
Λιμβροσίη κλεινῶν θήκατό σοι πρὸ ποδῶν
δέσμα κόμας καὶ πέπλον, ἐφ᾽ ὦ δεκάτῳ ἐνὶ μηνὶ
dισσὸν ἀπὸ ζώνης κῦμ᾽ ἐλόχευσε τέκνων.

201.—ΜΑΡΚΟΤ ΑΡΓΕΝΤΑΡΙΟΤ
Σάνδαλα καὶ μύτην περικαλλέα, τὸν τε μυρόπνουν
βόστρυχον ὀραίων οὐλον ἀπὸ πλοκάμων,
καὶ ζώνην, καὶ λεπτὸν ὑπένδυμα τούτο χαίτων,
καὶ τὰ πέρι στέρνουσι ἀγιαὶ μαστάδετα,
ἔμβρυον εὐώδινος ἐπεὶ φύγε νηδύος ὄγκον,
Εὐφράντη νηφ’ θήκεν ὑπ’ Ἀρτέμιδος.

202.—ΛΕΩΝΙΔΟΤ ΤΑΡΑΝΤΙΝΟΤ
Εὐθύσανον ζώνην τοῦ ὡμοῦ καὶ τόνδε κύπασιν
Ἀθήνας παρθενίων θήκεν ὑπερθε θυρῶν,
ἐκ τόκου, ὁ Δητωῖ, βαρυνομένης ὅτε νηδύν
ζώνον ἄπ’ ὄδινων λύσαο τῆς δέ βρέφος.

203.—ΛΑΚΩΝΟΣ, οἱ δὲ ΦΙΛΙΠΠΟΤ ΘΕΣΣΑΛ.
Ἡ γρηγὺς ἡ χειρήτις, ἡ γυνὴ πόδας,
pύστιν καὶ ἐσθλὴν ὑδατὸς παιινίουν
ζηθεὶς ποιεστῆξουσα σὺν δρυὸς ξύλω,
tὸ μὲν διεσκήρυχε τὴν τετρομένην
οἰκτος δὲ Νύμφας εἶλεν, αὐτ’ ἐμπρόμου
Αἰτνήσα παραρέιησι Συμαίθου πατρὸς
ἐξουσι διηλέντος ὑγρὸν οἰκίων.
καὶ τῆς μὲν ἁμφίχωλον ἀρτεμίς σκέλος
θερμὴ διεστηρίξεν Αἰτναὴ λεβάς.
Νύμφας δ’ ἔλειπε βάκτρων, αὐτ’ ἐπήνεσαν
πέμπτειν μιν ἀστήρικτον, ἤσθείσαις δόσει.
THE DEDICATORY EPIGRAMS

200.—LEONIDAS

Ilithyia, at thy glorious feet Ambrosia, saved from the bitter pangs of labour, laid her head-bands and her robe, because that in the tenth month she brought forth the double fruit of her womb.

201.—MARCUS ARGENTARIUS

Euphrante, when she was happily delivered of the burden of her womb, dedicated in the temple of Artemis her sandals and beautiful head-band, and this scented curl cut from her lovely locks, her zone, too, and this fine under-vest, and the bright band that encompassed her bosom.

202.—LEONIDAS OF TARENTUM

Attis hung over thy virginal portals, O daughter of Leto, her tasselled zone and this her frock, when thou didst deliver her heavy womb of a live child.

203.—LACON or PHILIPPUS OF TESSALONICA

The old lame serving-woman, hearing the good news of the healing water, came limping with an oaken staff that propped her stricken body. Pity seized the Nymphs who dwelt on the skirts of bellowing Etna in the watery house of their father, eddying Symaethus. The hot spring of Etna restored the strength of her lame legs, and to the Nymphs, who granted her prayer that they would send her back unsupported, she left her staff, and they rejoiced in the gift.
GREEK ANTHOLOGY

204.—ΔΕΩΝΙΔΟΤ ΤΑΡΑΝΤΙΝΟΤ

Θήρις ο δαιδαλόχειρ τα Παλλάδι πήχυν ἀκαμπή, καὶ τετανὸν νῶτῳ καμπτόμενον πρόνα, καὶ πέλεκυν δυκάναν τ᾽ εὐανγέλα, καὶ περιαγῆς τρύπανον, ἐκ τέχνας ἄνθετο παυσάμενος.

205.—ΤΟΥ ΑΥΤΟΥ

Τέκτονος ἀρμενα ταῦτα Δεοντίχων, αἱ τε χαρακταὶ ῥῆναι, καὶ κάλων οἱ ταχινοὶ βορέες, στᾶθμαι καὶ μιλτεῖα, καὶ αἱ σχεδὸν ἀμφιπλῆγες σφῦραι, καὶ μιλτῷ φυρόμενοι κανόνες, αἱ τ᾽ ἀρίδες, ξυστήρ τε, καὶ ἐστελεωμένος ὦτος ἐμβρυθῆς, τέχνας ὁ πρύτανις, πέλεκυς, τρύπανα τ᾽ εὐδύνητα, καὶ ἄκησεντα τέρετρα, καὶ γόμφων ὦτοι τοῖς πίσυρες τορέες, ἀμφίσιν τε σκέπαρνον· ἄ δῆ χαριεργῷ Ἀθάνα ὀνήρ ἐκ τέχνας θήκατο παυσάμενος.

206.—ΑΝΤΙΠΑΤΡΟΤ ΣΙΔΩΝΙΟΤ

Σάνδαλα μὲν τὰ ποδῶν βαλτήρια ταῦτα Βίτινα, εὑρέχων ἐρατῶν σκυττόμων κάματον· τὸν δὲ φιλοπλάγκτοιο κόμας σφιγκτήρα Φιλανίνης, βαπτῶν ἄλος πολλῆς ἀνθετει κεκρύφαλον· ῥυτίδα δ᾽ Ἀντίκλεια· καλύπτειραν δὲ προσώπου, ἔργον ἀραχναίοις νῆμασιν ἰσόμορον, ἀ καλὰ Ἡράκλεια· τὸν εὐσπειρῆ δὲ δράκοντα, χρύσειον ραδιῶν κόσμον ἐπισφυρόν, πατρὸς Ἀριστοτέλους συνομόνυμος· αἱ συνομήθεις ἀλικες Οὔρανίῃ δώρα Κυθηριάδι.
THE DEDICATORY EPIGRAMS

204.—LEONIDAS OF TARENTUM

Theris, the cunning worker, on abandoning his craft, dedicates to Pallas his straight cubit-rule, his stiff saw with curved handle, his bright axe and plane, and his revolving gimlet.

205.—BY THE SAME

These are the tools of the carpenter Leontichus, the grooved file, the plane, rapid devourer of wood, the line and ochre-box, the hammer lying next them that strikes with both ends, the rule stained with ochre, the drill-bow and rasp, and this heavy axe with its handle, the president of the craft; his revolving augers and quick gimlets too, and these four screw-drivers and his double-edged adze—all these on ceasing from his calling he dedicated to Athene who gives grace to work.

206.—ANTIPATER OF SIDON

To Aphrodite the Heavenly we girl companions, all of one age, give these gifts: Bitinna these sandals, a comfort to her feet, the pretty work of skilled shoemakers, Philaenis the net, dyed with sea-purple, that confined her straying hair, Anticlea her fan, lovely Heraclea her veil, fine as a spider's web, and the daughter of Aristotle, who bears her father's name,¹ her coiled snake, the gold ornament of her slender ankles.

¹ Aristoteleia.
207.—ΑΡΧΙΟΤ

Σάνδαλα ταύτα Βίτιννα· πολυπλάγκτου δὲ Φιλαινίς
πορφύρεον χαίτας ρύτορα κεκρύφαλον·
ξανθὰ δ᾽ Ἀντίκλεια νόθον κεύθουσαν ἅμα
ῥιτίδα, τὰν μαλερὸν θάλπος ἀμυνομέναν·
λεπτὸν δ᾽ Ἱράκλεια τόδε προκάλυμμα προσώπου, 5
τευχθὲν ἀραχναίης εἰκελοῦ ἀρπεδόσιν·
ἀ δὲ καλὸν σπείραμα περισφυριοῦ δράκοντος
οὖνομ᾽ Ἀριστοτέλεω πατρίς ἐνεγκαμένα·
άλκες ἀγλαὰ δῶρα, γαμοστόλε, σοὶ τάδε, Κύπρι,
ἀπασαν, αἰ γυάλων Ναυκράτιδος ναέται.

208.—ΑΝΤΙΠΑΤΡΟΤ

Ἡ τὰ πέδιλα φέρουσα, Μενεκράτις· ἢ δὲ τὸ φάρος,
Φημονόη· Πρηξὼ δ', ἢ τὸ κύπελλον ἔχει.
τῆς Παφής δ' ὅ νεως καὶ τὸ βρέτας· ἀνθέμα δ᾽
ἀυτῶν
ξυνόν· Στρυμνίου δ' ἔργον Ἀριστομάχου.
πᾶσα δ' ἀσταλ ἔσαν καὶ ἐταιρίδες· ἀλλὰ τυχοῦσαι 5
κύπριδος εὐκρήτου, νῦν ἐνός εἰσι μία.

209.—ΤΟΥ ΑΥΤΟΥ

Βιθυνίς Κυθήρη με τεῆς ἀνεθήκατο, Κύπρι,
μορφῆς εἰδώλον λύγδων, εὐξαμένη.
ἀλλὰ σὺ τῇ μικκῇ μεγάλην χάριν ἀντιμερίζου,
ὡς ἔθος· ἀρκεῖται δ' ἀνδρός ὀμοφροσύνη.

406
THE DEDICATORY EPIGRAMS

207.—ARCHIAS

Bitinna gives these sandals, Philaenis the purple net that confines her vagrant hair, fair-haired Anticlea her fan in which lurks bastard wind, her defence against the violent heat, Heraclea this fine veil for her face, wrought like unto a spider's web, and Aristoteleia, who bears her father's name, the snake, her beautiful anklet. Girls all of one age, dwelling in low-lying Naucratis, they offer these rich gifts to thee, Aphrodite, who presidest over weddings.

208.—ANTIPATER

(It would seem on a Picture.)

She who brings the shoes is Menecratis, she with the cloak is Phemonoe, and Praxo she who holds the goblet. The temple and statue are Aphrodite's. The offering is their joint one and it is the work of Aristomachus of the Strymonian land. They were all free-born courtesans, but chancing on more temperate love are now each the wife of one.

209.—BY THE SAME

'Bithynian Cythere dedicated me to thee, Cyris, according to her vow, the marble image of thy form. But do thou, as is thy wont, give her a great gift in return for this little one; she asks no more than that her husband may be of one heart and soul with her.
210.—ΦΙΛΗΤΑ ΣΑΜΙΟΤ
Πεντηκονταέτες καὶ ἐπὶ πλέον ἡ φιλέραστος
Νικιὰς εἰς ὑδὲν Κύπριδος ἐκρέμασεν
σάνδαλα καὶ χάιτης ἀνελλύματα, τὸν δὲ διανυὴ
χαλκόν, ἀκριβεῖς οὐκ ἀπολειπόμενον,
καὶ ξώμην πολύτιμον, ἀ τ’ οὐ φωνητὰ πρὸς ἀνδρὸς· 5
ἀλλ’ ἐσορῆς πάσης Κύπριδος ὑπτασίν.

211.—ΛΕΩΝΙΔΟΤ ΤΑΡΑΝΤΙΝΟΤ
Τὸν ἄργυρον Ἐρωτα, καὶ περίσφυρον
πέξαν, τὸ πορφυρεῖν τε Λεσβίδος κόμης
ἐλγυμα, καὶ μηλοῦχον ὑαλόχρωα,
τὸ χάλκεον τ’ ἐσοπτρον, ἢδὲ τὸν πλατὺν
τριχῶν σαγηνευτήρα, πύξινον κτένα,
ὅν ἠθελεν τυχοῦσα, γησία Κύπρι,
ἐν σαῖς τίθησι Καλλίκλεια παστάσιν.

212.—ΣΙΜΩΝΙΔΟΤ
Εὐχεο τοῖς δώροισι, Κύτων, θεον ὅδε χαρῆναι
Λητοῖδην ἀγορῆς καλλιχόρου πρύτανιν,
ὡσπερ ὑπὸ ξείνων τε, καὶ οἱ ναϊοῦν Κόρινθον,
αἵνων ἔχεις χαρίτων μεστοτάτοις στεφάνοις.

213.—ΤΟΥ ΑΥΤΟΥ
"Εξ ἐπὶ πεντηκοντα, Σιμωνίδη, ἦραο ταῦρος
καὶ τρίποδας, πρὶν τὸν ἀνθέμεναι πίνακα·
tοσσάκι δ’ ἱμερόεντα διδαξάμενος χορὸν ἀνδρῶν,
eὐδέξου Νίκας ἄγλαδν ἄρμ’ ἐπέβης.

408
THE DEDICATORY EPIGRAMS

210.—PHILETAS OF SAMOS

Now past her fiftieth year doth amorous Nicias hang in the fane of Cypris her sandals, locks of her uncoiled hair, her bronze mirror that lacketh not accuracy, her precious zone, and the things of which a man may not speak. But here you see the whole pageant of Cypris.

211.—LEONIDAS OF TARENTUM

Calliclea, her wish having been granted, dedicates in thy porch, true Cypris, the silver statuette of Love, her anklet, the purple caul of her Lesbian hair,\(^1\) her pale-blue bosom-band, her bronze mirror, and the broad box-wood comb that gathered in her locks.

212.—SIMONIDES

Pray, Cyton, that the god, the son of Leto, who presides over the market-place, scene of beautiful dances, may take joy in thy gifts as great as is the praise thou receivest by the gifts to thee of crowns loaded with gratitude from strangers and citizens of Corinth.

213.—BY THE SAME

Six and fifty bulls and as many tripods didst thou win, Simonides, ere thou didst dedicate this tablet. Even so many times, after teaching thy odes to the delightful chorus of men, didst thou mount the splendid chariot of glorious victory.

\(^1\) She was presumably from Lesbos. Its women were celebrated for their hair.
GREEK ANTHOLOGY

214.—TOY AYTOY

Φημὶ Γέλων', 'Ιέρωνα, Πολύζηλον, Θρασύβουλον,
παίδας Δεινομένευς, τὸν τρίπποδ' ἀνθέμεναι,
ἐξ ἐκατόν λιτρῶν καὶ πεντήκοντα ταλάντων
Δαμαρέτου χρυσοῦ, τὰς δεκάτας δεκάταν.

215.—TOY AYTOY

Ταῦτ' ἀπὸ δυσμενέων Μήδων ναῦται Διοδόρον
ὅπλ' ἀνέθεν Δατοῖ μνάματα ναυμαχίας.

216.—TOY AYTOY

Σῶσος καὶ Σωσῶ σωτήρια τὸνδ' ἀνέθηκαν·
Σῶσος μὲν σωθεῖς, Σωσῶ δ' ὅτι Σῶσος ἐσώθη.

217.—TOY AYTOY

Χειμερίην νυφετὸῦ κατήλυσιν ἡνίκ' ἀλύξας
Γάλλος ἐρημαίην ἡλυθ' ὑπὸ σπιλάδα,
ὑετὸν ἄρτι κόμης ἀπομόρφατο· τοῦ δὲ κατ' ἵχνος
βουφάγος εἰς κοίλην ἀτραπὸν ἵκτο λέων.
αὐτὰρ οδόν πεπταμένη μέγα τὺμπανον δ' σχέθε χειρὶ
ἡραξεν, καναχῇ δ' ἤλευξεν ἀντρὸν ἅπαν.
οῦδ' ἐτλη Κυβέλης ἱερὸν βρόμων ὕλονομος θηρ
μεῖναι, ἀν' ὕλην δ' ἄκως ἐδυνευν ὀρός,
δεῖσας ἡμιγύναικα θεῆς λάτρειν, δὲ τάδε 'Ρεία
ἐνυτὶ τὰ καὶ ξανθοῦς ἐκρέμασε πλοκάμους.

1 One of the most famous and precious offerings at Delphi, dedicated by the Sicilian princes after their victory over the Carthaginians, which was contemporary with the battle of Salamis.

410
THE DEDICATORY EPIGRAMS

214.—By the Same

I say that Gelo, Hiero, Polyzelus, and Thrasybulus, the sons of Dinomenes, dedicated the tripod\(^1\) weighing fifty talents and six hundred litrae\(^2\) of Damarettian\(^3\) gold, a tithe of the tithe.\(^4\)

215.—By the Same

These shields, won from their foes the Medes, the sailors of Diodorus dedicated to Leto in memory of the sea-fight.\(^5\)

216.—By the Same

Sosus and Soso dedicated this (tripod) in thanks for being so saved, Sosus because he was so saved and Soso because Sosus was so saved.

217.—By the Same

The priest of Rhea, when taking shelter from the winter snow-storm he entered the lonely cave, had just wiped the snow off his hair, when following on his steps came a lion, devourer of cattle, into the hollow way. But he with outspread hand beat the great tambour he held and the whole cave rang with the sound. Nor did that woodland beast dare to support the holy boom of Cybele, but rushed straight up the forest-clad hill, in dread of the half-girlish servant of the goddess, who hath dedicated to her these robes and this his yellow hair.

---

\(^1\) A coin first struck by Damarete, wife of Gelo.
\(^2\) i.e. of the tithe which fell to the princes.
\(^3\) Of Salamis.
ΕΚ ΠΟΤΕ ΤΙΣ ΦΡΙΚΤΟΙΘΕΑΣ ΣΕΣΟΒΗΜΕΣΟΙ ΟΤΣΤΡΟ
ΡΟΜΒΗΤΟΙΣ ΔΟΥΕΝ ΛΥΣΟΜΑΝΕΙΣ ΠΛΟΚΑΜΟΥΣ,
ΘΗΛΥΚΩΝ, ΆΣΚΗΤΟΙΣ ΕΥΣΠΕΙΡΟΙΣΙ ΚΟΡΟΜΒΟΙΣ,
ΑΥΒΡΩ ΤΕ ΣΤΡΕΠΤΩΝ ΑΜΜΑΤΙ ΚΕΚΡΥΦΑΛΩΝ,
ΘΡΗΣ ΆΝΗΡ, ΚΟΙΛΩΠΙΝ ΘΡΕΙΑ∆Α ΔΥΣΑΤΟ ΠΕΤΡΑΝ,
ΖΑΝΟΣ ΕΛΑΣΤΡΗΣΘΕΙΣ ΚΗΙΖΟΠΑΓΕΙ ΧΙΦΑΔΙ.
ΤΟΝ ΔΕ ΜΕΤΡΑΡΓΗΤΟΣ ΕΠΕΙΣΘΟΡΕ ΤΑΥΡΟΓΙΝΟΟΙΘΗΡ,
ΕΙΣ ΤΟΝ ΕΟΝ ΠΡΟΜΟΛΩΝ ΦΩΛΕΝ ΕΣΠΕΡΙΟΣ.
ΑΘΡΗΣΑΣ ΔΕ ΕΙΣ ΦΩΤΑ, ΚΑΙ ΕΥΤΡΗΤΟΙΣΙΝ ΑΥΤΙΜΔΝ
ΜΥΚΤΗΡΩΝ ΒΡΟΤΕΑΣ ΣΑΡΚΩ∆Σ ΕΡΥΣΟΜΑΕΝΟΙΣ,
ΕΣΤΑ ΜΕΝ ΒΡΙΑΡΟΙΣΤΙΝ ΕΠΤ ΕΧΥΕΙΝΙΝ ΟΜΜΑ ΔΕ ΕΛΙΧΑΣ
ΒΟΥΛΑΤΟ ΣΦΕΘΑΝΩΝ ΩΒΡΙΜΟΝ ΕΚ ΓΕΙΨΩΝ.
ΑΜΦΙ ΔΕ ΟΙ ΣΜΑΡΑΓΕΙ ΜΕΝ ΕΝΑΛΙΣΘΗΡΙΟΝ ΑΝΤΡΟΝ,
ΑΧΕΙ ΔΕ ΩΛΑΕΙΣ ΑΓΧΙΝΕΦΗΣ ΣΚΟΠΕΛΟΣ.
ΑΥΤΑΡ δ ΘΑΜΒΗΣΑΦ ΘΟΥΓΓΟΝ ΒΑΡΙΝ, ΕΚ ΜΕΝ ΑΠΑΝΤΑ
ΕΝ ΣΤΕΡΝΟΙΣ ΕΑΓΗ ΘΥΜΟΝ ΩΡΙΝΟΜΕΝΟΝ.
THE DEDICATORY EPIGRAMS

218.—ALCAEUS

A begging eunuch priest of Cybele was wandering through the upland forests of Ida, and there met him a huge lion, its hungry throat dreadfully gaping as though to devour him. Then in fear of the death that faced him in its ravening jaws, he beat his tambour from the holy grove. The lion shut its murderous mouth, and as if itself full of divine frenzy, began to toss and whirl its mane about its neck. But he thus escaping a dreadful death dedicated to Rhea the beast that had taught itself her dance.

219.—ANTIPATER

Goaded by the fury of the dreadful goddess, tossing his locks in wild frenzy, clothed in woman's raiment with well-plaited tresses and a dainty netted hair-caul, a eunuch once took shelter in a mountain cavern, driven by the numbing snow of Zeus. But behind him rushed in unshivering a lion, slayer of bulls, returning to his den in the evening, who looking on the man, snuffing in his shapely nostrils the smell of human flesh, stood still on his sturdy feet, but rolling his eyes roared loudly from his greedy jaws. The cave, his den, thunders around him and the wooded peak that mounts nigh to the clouds echoes loud. But the priest startled by the deep voice felt all his stirred spirit broken in his

413
GREEK ANTHOLOGY

άλλ’ ἔμπασ ερήμουκον ἀπὸ στομάτων ὀλολυγάν ἤκεν, ἐδίνησεν δ’ εὐστροφάλυγγα κόμαν·
χειρὶ δ’ ἀνασχόμενος μέγα τύμπανον, ἐπιλατάγησεν,
δινωτὸν Ῥείας ὀπλὸν Ὀλυμπιάδος·
τὸ ζωᾶς ἐπαρωγόν· ἀλθεὰ γὰρ τότε βύρσης
tαυρεῖου κενοῦ δοῦτον ἐδείσε λέων,
ἐκ δὲ φυγῶν ὄρουσεν. ἵδ’ ὡς ἐδίδαξεν ἀνάγκα
πάνσοφος ἔξευρεῖν ἐκλυσών Ἀιδεω.

220.—ΔΙΟΣΚΟΡΙΔΟΣ

Σάρδις Πεσσινώντος ἀπὸ Φρυγὸς ἦθελ’ ἱκέσθαι
ἐκφρῶν, μανιμένῃ δοὺς ἀνέμοισι τρίχα,
ἀγνὸς’ Ἀτυς, Κυβέλης θαλαμητόλος· ἀγρια δ’ αὐτοῦ
ἐψῦχῃ χαλεπῆς πνεύματα θευργίας,
ἐσπέριον στείχοντος ἀνὰ κνέφας· εἰς δὲ κάταντες
ἀντρον ἔδω, νεύσας βαιὸν ἀπώθεν ὀδοὶ.

τοῦ δὲ λέων ὄρουσε κατὰ στῆβον, ἀνδράσι δεῖμα
θαρσαλέως, Γάλλω δ’ οὔδ’ ὄμοστῶν ἄχος,
ὅς τὸτ’ ἀναυδὸς ἔμεινε δέους ὑπὸ, καὶ τινὸς ἀύρη
daίμων τὸς στονοῖν τύμπανον ἤκε χέρας·

οὐ βαρὺ μυκήσαντος, ὁ θαρσαλέωτερος ἀλλῶν
tετραπόδων, ἐλάφων ἔδραμεν ὄξυτερον,
τὸν βαρὺν ὃς μείνας ἀκοής ψῦφων· ἐκ δὲ βόησεν

“Μήτερ, Σαγγαρίου χείλεσι πάρ ποταμὸν
ἱρὴν σοὶ θαλάμην, ξωάγρια, καὶ λαλάγημα
tοῦτο, τὸ θηρὶ φυγῆς αἰτίον, ἀντίθεμαι.”

221.—ΔΕΩΝΙΔΟΤ

Χειμερίην διὰ νύκτα, χαλαζήντα τε συρμῶν
καὶ νιφετὸν φεύγων καὶ κρυόεντα πάγων,
THE DEDICATORY EPIGRAMS

breast. Yet he uttered from his lips the piercing shriek they use, and tossed his whirling locks, and holding up his great tambour, the revolving instrument of Olympian Rhea, he beat it, and it was the saviour of his life; for the lion hearing the unaccustomed hollow boom of the bull’s hide was afraid and took to flight. See how all-wise necessity taught a means of escape from death!

220.—DIOSCORIDES

CHASTE Atys, the gelded¹ servant of Cybele, in frenzy giving his wild hair to the wind, wished to reach Sardis from Phrygian Pessinus; but when the dark of evening fell upon him in his course, the fierce fervour of his bitter ecstasy was cooled and he took shelter in a descending cavern, turning aside a little from the road. But a lion came swiftly on his track, a terror to brave men and to him an inexpressible woe. He stood speechless from fear and by some divine inspiration put his hand to his sounding tambour. At its deep roar the most courageous of beasts ran off quicker than a deer, unable to bear the deep note in its ears, and he cried out, “Great Mother, by the banks of the Sangarias I dedicate to thee, in thanks for my life, my holy thalame² and this noisy instrument that caused the lion to fly.”

221.—LEONIDAS

Through the wintry night and driving hail, flying from the snow and bitter frost, a lion old and solitary

¹ See next note.
² These were receptacles in which the organs of these castrated priests were deposited.
GREEK ANTHOLOGY

μουνολέων, καὶ δὴ κεκακωμένος ἀθρόα γυία,
ἡλθε φιλοκρήμων αὐλιν ἐς αἰγινόμων.
oi δ’ οὐκ ἀμφ’ αἰγάων μεμελημένοι, ἀλλὰ περὶ σφέων, 5
εἰάτο Σωτῆρα Ζην’ ἑπικεκλόμενοι.
χείμα δὲ θὴρ μείνας, θὴρ νύκτιος, οὔτε των ἀνδρῶν
οὔτε βοτῶν βλάψας, ὡχετ’ ἀπαυλόσυνος.
oi δὲ πάθης ἔργον τὸ δ’ εὐγραφῆς ἀκρολοφίτα
Παῦλῳ παρ’ εὐπρέμῳ τάδ’ ἀνέθεντο δρώτ.

222.—ΘΕΟΔΩΡΙΔΑ
Μυρίσσων σκολόπτενδραν ὑπ’ ὸμρίων κυκυθεῖς
τόντος Ἰατύγων ἔβρασ’ ἐπὶ σκοπέλους·
καὶ τὸδ’ ἀπὸ βλοσυροῦ σελάχεος μέγα πλευρὸν
ἀνήψαν
δαίμοσι βουφόρτων κόλρανοι εἰκοσόρων.

223.—ΑΝΤΙΠΑΤΡΟΤ
Δείψανον ἀμφίκλαστον ἀλιπδανέος σκολόπτενδρης
τοῦτο κατ’ εὐψαμάθου κείμενον ἡμόνος,
δισσάκι τετρόγυμων, ἀπαν πεφορυγμένον ἀφρῇ,
pολλὰ θαλασσαίῃ ξαυθὲν ὑπὸ σπιλάδι,
Ἐρμῶναξ ἐκίγανεν, ὅτε γρυπηθὲ τέχνη
εἰλκε τὸν ἐκ πελάγους ἱσθύοιελτα βόλον·
eὐρὸν ὃ ἥρτησε Παλαίμοι παιδὶ καὶ Ἰνοὶ,
daίμοσιν εἰναλίοις δοὺς τέρας εἰνάλιον.

224.—ΘΕΟΔΩΡΙΔΑ
Εἰνάλιε λαβύρινθε, τύ μοι λέγε· τίς σ’ ἀνέθηκεν
ἀγρέμου πολιάς ἐξ ἀλὸς εὐρόμενος;—
and indeed stricken in all its limbs came to the fold of the goat-herds who haunt the cliffs. They, no longer anxious for their goats, but for themselves, sat calling on Zeus the Saviour. But the beast, the beast of the night, waiting till the storm was past, went away from the fold without hurting man or beast. To Pan the god of the mountain peaks they dedicated on this thick-stemmed oak this well-limned picture of what befel them.

222.—THEODORIDAS

The sea disturbed under the rays of Orion washed ashore this thousand-footed scolopendra on the rocks of Iapygia, and the masters of the deep-laden twenty-oared galleys dedicated to the gods this vast rib of the hideous monster.

223.—ANTIPATER

This mutilated body of a sea-wandering scolopendra eight fathoms long, all foul with foam and torn by the rocks, was found lying on this sandy beach by Hermonax when, in pursuit of his calling as a fisherman, he was drawing in his haul of fish, and having found it he hung it up as a gift to Ino and her son Palaemon, offering to the deities of the sea a monster of the sea.

224.—THEODORIDAS

Shell, labyrinth of the deep, tell me who found thee, a booty won from the gray sea, and dedicated

1 "Scolopendra" is now in Greek the bait-worm, but, unless this and the following epigram are facetious, it means here a marine monster.
GREEK ANTHOLOGY

παίγνιον ἀντριάσιν Διονύσιος ἄνθετο Νύμφαις
(δῶρον δ' ἐξ ἱερᾶς εἰμὶ Πελοπιάδος,) 5
νίδος Πρωτάρχου σκολιὸς δ' ἐξεπτυσένιον πορθμός,
σφρ' εἶν ὑπαρών παίγνιον Ἀντριάδων.

225.—NIKAI NE TO

'Ἡρώσσαι Διβύων, ὄρος ἀκριτοῦ ἄετε νέμεσθε,
αἰγίδι καὶ στρεπτῶις ἔσωσάμεναι θυσάνοις,
tέκνα θεῶι, δέξασθε Φιλήτιδος ἱερὰ ταύτα 5
δράγματα καὶ χλωροῦς ἐκ καλάμης στεφάνους,
ἀσσ' ἀπὸ λικητοῦ δεκατεύεται· ἀλλὰ καὶ οὕτως
'Ἡρώσσαι Διβύων χαίρετε δεσπότιδες.

226.—ΔΕΩΝΙΔΑ

Τοῦτ' <ὁλίγον> Κλείτωνος ἐπαύλιον, ἢ τ' ὀλυγώλαξ
σπείρεσθαι, λιτός θ' ὁ σχεδὸν ἀμπελεῶν,
tοῦτο τε ἑρωτεῖον ὀλυγόξυλον· ἀλλ' ἐπὶ τοῦτοι 5
Κλείτων ὁγδώκοντ' ἐξεπέρησον' ἔτεα.

227.—ΚΡΙΝΑΓΟΡΟΤ ΜΤΤΙΛΗΝΑΙΟΤ

'Ἀργύρεων σοι τόνδε, γενέθλιον ἐς τεῦν ἡμαρ,
Πρόκλε, νεόσμηκτον ἥδουρατίην κάλαμον,
eὖ μὲν ἐυσχῆστοις διάγλυπτον κεράσσων,
eὐ δὲ ταχυνομένην εὗρον εἰς σελίδα, 5
πέμπτει Κριναγόρης, ὀλίγην δόσιν, ἀλλ' ἀπὸ θυμοῦ
πλείους, ἀρτιδαίει σύμπνουν εὐμαθήι.
THE DEDICATORY EPIGRAMS

thee here.—Dionysius son of Protarchus dedicated me as a plaything for the Nymphs of the grotto. I am a gift from the holy Pelorian coast, and the waves of the winding channel cast me ashore to be the plaything of the sleek Nymphs of the grotto.

225.—NICAENETUS

HEROINES of the Libyans, girt with tufted goat-skins, who haunt this mountain chain, daughters of the gods, accept from Philetis these consecrated sheaves and fresh garlands of straw, the full tithe of his threshing; but even so, all hail to ye, Heroines, sovereign ladies of the Libyans.

226.—LEONIDAS

This is Clito's little cottage, this his little strip of land to sow, and the scanty vineyard hard by, this is his patch of brushwood, but here Clito passed eighty years.

227.—CRINAGORAS OF MYTILENE

This silver pen-nib, with its newly polished holder, nicely moulded with two easily dividing tips, running glib with even flow over the rapidly written page, Crinagoras sends you, Proclus, for your birthday, a little token of great affection, which will sympathize with your newly acquired readiness in learning.¹

¹ I follow in line 2 Diels' emendation νεοςμήκτυ δώρατι σύν which, though not, I think, right, gives the required sense.
GREEK ANTHOLOGY

228.—ΑΔΔΑΙΟΤ ΜΑΚΕΔΟΝΟΣ
Αύλακι καὶ γῆρα τετρυμένου ἐργατίνην βοῦν
"Αλκων οὐ φοινὴν ἤγαγε πρὸς κοτίδα,
αιδεσθεὶς ἐργων· ο ὅ δε που βαθῇ ἐνὶ ποιή
μυκηθμοῖς ἀρότρου τέρπετ᾽ ἐλευθερίη.
J. A. Pott, Greek Love Songs and Epigrams, i. p. 19;

229.—ΚΡΙΝΑΓΟΡΟΤ
Αἰετοῦ ἀγκυλοχείλου ἀκρόπτερον ὄξυ σιδήρῳ
γλυφθὲν, καὶ βαπτῆ πορφύρεον κυάνῳ,
ἤν τι λάθῃ μίμνον μεταδότιον ἐντὸς ὀδόντων,
κινήσαι πρηκεί κέντρῳ ἐπιστάμενον,
βαιὼν ἀπ᾽ οὐκ ὀλίγης πέμπει φρενός, οὐα δὲ δαιτὸς 5
dῶρων, ὁ πᾶς ἐπὶ σοί, Δεύκιε, Κριναγόρης.

230.—ΚΟΙΝΤΟΤ
"Ἀκρείτα Φοίβῳ, Βιθυνίδος ὃς τόδε χώρης
κράσπεδον αὐγιαλοίς γειτονέοις συνέχεις,
Δάμις ὁ κυρτευτής, ψάμμω κέρας αἰεῖν ἐρείδων,
φορυρητὸν κήρυκ' αὐτοφυεῖ σκόλπη
θῆκε γέρας, λιτὸν μὲν, ἐπ' εὐσεβίᾳ δ', ὁ μεραιός, 5
eὐχόμενος νοῦσων ἐκτὸς ἰδεῖν Ἀθήν.

231.—ΦΙΛΙΠΠΟΤ
Αἰγύπτου μεδέουσα μελαμβώλου, λυνόπεπλε
δαίμον, ἐπ' εὐιέρους βῆθι θυηπολίας.
σοὶ γάρ ὑπὲρ σχιδάκων λαγαρόν ποπάνευμα
πρόκειται,
καὶ πολιῶν χηνῶν ξεῦγος ἐνυδροβίων, 420
THE DEDICATORY EPIGRAMS

228.—ADDAEUS OF MACEDON

Alcon did not lead to the bloody axe his labouring ox worn out by the furrows and old age, for he reverenced it for its service; and now somewhere in the deep meadow grass it lows rejoicing in its release from the plough.

229.—CRINAGORAS

This quill of a crooked-beaked eagle, sharpened to a point by the steel and dyed with purple lacquer, which skilfully removes with its gentle pick any fragments that may be concealed in the teeth after dinner, Crinagoras, your devoted friend, sends you, Lucius, a little token of no small affection, just a mere convivial gift.

230.—QUINTUS

To thee, Phoebus of the cape, who rulest this fringe of the Bithynian land near the beach, did Damis the fisherman who ever rests his horn\(^1\) on the sand give this well protected trumpet-shell with its natural spikes, a humble present from a pious heart. The old man prays to thee that he may see death without disease.

231.—PHILIPPUS

Queen of black-soiled Egypt, goddess with the linen robe,\(^2\) come to my well-appointed sacrifice. On the wood ashes a crumbling cake is laid for thee and there is a white pair of water-haunting geese, and

---

\(^1\) What this horn object can be I do not know.  
\(^2\) Isis.
GREEK ANTHOLOGY

καὶ νάρδος ψαφαρὴ κεγχρίτισιν ἵσχάσιν ἀμφὶ,
καὶ σταφυλὴ γραίη, χῶ μελιτνους λίβανος,
eἰ δ᾿ ὡς ἐκ πελάγους ἐρρύσαο Δᾶμων, ἀνασσα,
kῆκ πενίης, θύσει χρυσόκερων κεμάδα.

232.—ΚΡΙΝΝΑΓΟΡΟΤ

Βότρυνες οἰνοπέπαντοι, ἐὐσχίστοιο τε βοϊής
θρύμματα, καὶ ξανθοὶ μυελοὶ ἐκ στροβίλων,
καὶ δειλαὶ δάκνεσθαι ἄμυγδάλαι, ὡ τε μελισσῶν
ἀμβροσίῃ, πυκναὶ τ᾿ ἵπτριναι ποτάδες,
καὶ πότιμοι γέλημιδες, ἵδ᾿ ἕνεακύκαδες ὄγχαι,
δαψιλὴ οἰνοπόταις γαστρός ἐπεισώδια.
Πανί φιλοσκῆπων καὶ εὐστόρθυγιον Πριήπω
ἀντίθεται λιτὴν δαίτα Φιλοζενίδης.

233.—ΜΑΙΚΙΟΥ

Γομφιόδουπα χαλινά, καὶ ἀμφίτρητον ὑπειρκτὰν
κημόν, καὶ γενύων σφίγκτορ’ εὐραφέα,
tάνδε τ᾿ ἐπιπλήκτειραν ἀπορρηκτοῦ διωγμοῦ
μάστιγα, σκαίον δηγμά τ᾿ ἐπιχελίου,
κέντρα τ᾿ ἐναιμήνετα διωξίππου μύσως,
καὶ πριστὸν ψῆκτρας κυήσμα σιδηρόδετον,
διπλοῖς αἰῶνων ὴργυγμασίν, ᾴσθμε, τερψθείς,
δώρα, Πόσειδον, ἔχεις ταύτα παρὰ Στρατίου.

234.—ΕΡΤΚΙΟΤ

Γάλλος ὁ χαιτάεις, ὁ νεήτομος, ὅπο Τυμώλου
Λύδιος ὀρχηστὰς μάκρη ὀδολυζόμενος,
THE DEDICATORY EPIGRAMS

powdery nard round many-grained figs, and wrinkled raisins and sweet-scented frankincense. But if, O queen, thou savest Damis from poverty, as thou didst from the deep, he will sacrifice a kid with gilded horns.

232.—CRINAGORAS

Philoxenides offers a modest feast to Pan with the sheperd’s crook, and Priapus with the beautiful horns. There are grapes ripe for wine-making, and fragments of the pomegranate easily split, and the yellow marrow of the pine cone, and almonds afraid of being cracked, and the bees’ ambrosia, and short-cakes of sesame, and relishing heads of garlic and pears with shining pips, (?) abundant little diversions for the stomach of the wine-drinker.

233.—MAECIUS

The bit that rattles in the teeth, the constraining muzzle pierced on both sides, the well-sewn curb-strap that presses on the jaw, also this correcting whip which urges to violent speed, the crooked biting “epipselon,” 1 the bloody pricks of the spur and the scraping saw-like curry-comb iron-bound —these, Isthmian Poseidon, who delightest in the roar of the waves on both shores, are the gifts thou hast from Stratius.

234.—ERYCIUS

The long-haired priest of Rhea, the newly gelded, the dancer from Lydian Tmolus whose shriek is

1 I prefer to leave this word untranslated. It cannot be “curb-chain” (L. and S.), as the curb-strap is evidently meant above.
GREEK ANTHOLOGY

τὰ παρὰ Σαγγαρίῳ τάδε Ματέρι τύμπαν’ ἀγανᾶ θήκατο, καὶ μάστιν τὰν πολυαστράγαλον,
tαινὰ τ᾽ ὀρειχάλκου λάλα κύμβαλα, καὶ μυρόεντα 5 βόστρυχον, ἐκ λύσσας ἀρτία παυσάμενος.

235.—ΘΑΛΛΟΤ

Ἐσπερίοισι μέγα χάρμα καὶ ἡμῶι περάτεσσι,
Καίσαρ, ἀνικάτων ἐκγονε Ῥωμυλιδῶν,
αἰθερήν γένεσιν σέο μέλπομεν, ἀμφὶ δὲ βωμοὶς
γηθοσύνους λοιβᾶς σπένδομεν ἀθανάτοις.
ἀλλὰ σὺ παππώοις ἐπὶ βῆμας ἵχνος ἑρέίδων,
eὐχομένους ἡμῖν πουλὲ μένοις ἐπ᾽ ἔτος.

236.—ΦΙΛΙΠΠΟΤ

Εμβολα χαλκογένεια, φιλόπλοα τεύχεα νηῶν,
Ἄκτικοι πολέμου κείμενα μαρτύρια,
ηνίδε συμβλεπεί κηρότροφα δῶρα μελισσῶν,
ἐσμὸς βομβητῇ κυκλόσε βριθόμενα.
Καίσαρος εὐνομίας χρηστῆ χάρις ὁπλα ἤδρο ἑχθρῶν 5
carpoys eirῆνης ἀντεδίδαξε τρέφειν.

237.—ΑΝΤΙΣΤΙΟΤ

Ἐνυτὰ καὶ πλοκάμους τούτους θέτο Γάλλος ὀρείῃ
Μητρὶ θεῶν, τοῖς εἰνεκά συντυχίας.
μοῦνω ὁ στείχοντι λέων ἄντασε καθ’ ὕλαν
ἀργαλέος, ἵως δ’ ἄθλος ἐπεκρέματο.
ἀλλὰ θεῇ Γάλλῳ μὲν ἐπὶ φρένας ἦκεν ἀράξαι 5
tύμπανον οὐχὶστάν δ’ ἐτραπε φυζαλέον,
φθόγγον ὑποδείζαντα πελώριον εἰνεκά τούδε
πλοχμοι συρικτάν κεῖνται ἀπ’ ἀκρεμόνων.

424
THE DEDICATORY EPIGRAMS

heard afar, dedicates, now he rests from his frenzy, to the solemn Mother who dwells by the banks of Sangarius these tambourines, his scourge armed with bones, these noisy brazen cymbals, and a scented lock of his hair.

235.—THALLUS

CAESAR,\(^1\) offspring of the unconquered race of Romulus, joy of the farthest East and West, we sing thy divine birth, and round the altars pour glad libations to the gods. But mayest thou, treading in thy grandsire's steps, abide with us, even as we pray, for many years.

236.—PHILIPPUS

See how the brazen beaks, voyage-loving weapons of ships, here preserved as relics of the fight at Actium, shelter, like a hive, the waxy gift of the bees, weighted all round by the humming swarm. Beneficent indeed is the righteous rule of Caesar; he hath taught the arms of the enemy to bear the fruits of peace, not war.

237.—ANTISTIUS

(*cp. Nos. 217-220*)

The priest of Rhea dedicated to the mountain-Mother of the gods this raiment and these locks owing to an adventure such as this. As he was walking alone in the wood a savage lion met him and a struggle for his life was imminent. But the goddess put it in his mind to beat his tambourine and he made the ravening brute take flight, dreading the awful din. For this reason his locks hang from the whistling branches.

Tiberius. By "grandsire" Julius must be meant.

425
GREEK ANTHOLOGY

238.—ΑΠΟΛΛΩΝΙΔΟΣ
Εὐφρων ὦ πεδίου πολυαύλακός εἴμ' ὁ γεραιός
οὐδὲ πολυγλεύκου γειομόρος βότρυος·
ἀλλ' ἀρότρῳ βραχύβωλου ἐπικυίζοντι χαράσσω
χέρσου, καὶ βαιού πίδακα βαγός ἐχώ.
eἰὴ δ' ἐξ ὀλῖγων ὀλίγη χάρις· ἐι δὲ διδοῖς
πλείονα, καὶ πολλῶν, δαίμον, ἀπαρξόμεθα.

239.—ΤΟΥ ΑΥΤΟΥ
Σμήνεος ἐκ μὲ ταμών γλυκερῶν θέρους ἀντὶ νομαίῶν
γηραιῶς Κλείτων σπεῖεσε μελισσοπόνως,
ἀμβροσίων ἔαρος κηραῖ μελὶ πολλὸν ἀμέλξας,
δῶρον ἀποιμάτου τηλετέτευς ἀγέλης.
θείης δ' ἔσμοτόκου χορὸν ἀπλετοῦν, εὖ δὲ μελιχροῦ
νέκταρος ἐμπλήσαις κηροπαγεῖς θαλάμας.

240.—ΦΙΛΙΠΠΟΤ
Ζηνὸς καὶ Αττωῖς θηροσκόπε τοξότι κούρη,
'Αρτεμίς, ἡ θαλάμους τοὺς ὀρέων ἐλαχεῖς,
νοῦσον τὴν στυγερὴν αὐθημεροῦ ἐκ βασιλῆος
ἐσθλοτάτου πέμψαις ἀχρις Τπερβορέων·
σοὶ γὰρ ὑπὲρ βωμῶν ἀτμῶν λεβάνοι Φιλίππος
rvinei, καλλιθυτῶν κάπρον ὀρειονόμουν.
J. A. Pott, Greek Love Songs and Epigrams, ii. p. 240.

241.—ΑΝΤΙΠΑΤΡΩΤ
Ἡ κόρυσ ἀμφοτέρην ἐλαχον χάριν· εἰμὶ δ' ὀρᾶσθαι
καὶ τερπνὴ φιλίως, καὶ φόβος ἀντιπάλοις.
ἐκ δὲ Πυλαμένεος Πείσων μ' ἔχει· ἐπρεπεν ἄλλαις
οὔτε κόρυσ χαίταις, οὔτε κόμη κόρυθι.
THE DEDICATORY EPIGRAMS

238.—APOLLONIDAS

I, old Euphran, farm no many-furrowed plain or vineyard rich in wine, but I plough a little shallow soil just scraped by the share, and I get but the juice that flows from a few grapes. From my little my gift can be but little, but if, kind god, thou givest me more, thou shalt have the first fruits of my plenty likewise.

✓ 239.—BY THE SAME

Old Cliton, the bee-keeper, cut me out, the sweet harvest of his swarm, and instead of a victim from the herd offers me, pressing much honey from the ambrosial combs of the spring, the gift of his unshepherded far-flying flock. But make his swarm-bearing company innumerable and fill full the wax-built cells with sweetest nectar.

240.—PHILIPPUSS

Archer daughter of Zeus and Leto, Artemis, watcher of wild creatures, who dwellest in the recesses of the hills, this very day send the hated sickness from our best of emperors\(^1\) forth even unto the Hyperboreans. For Philippus will offer o'er thy altars smoke of frankincense, sacrificing a mountain boar.

241.—ANTIPATER

I, the helm, am graced by two gifts. I am lovely to look on for friends and a terror to foes. Piso\(^2\) hath me from Pylaemenes.\(^3\) No other helmet was fit to sit on his head, no other head fit to wear me.

\(^1\) One of the Caesars.  \(^2\) See note to No. 335.  \(^3\) Leader of the Paphlagonians in Homer.
242.—ΚΡΙΝΑΓΟΡΟΤ

'Ηοϊ ἐπ' εὐκταῖη ταδε ἔξομεν ἵδα Τελείω
Ζηνὶ καί ὠδίνων μειλίχῳ Ἀρτέμιδι.
τῶι γὰρ οὐμός ὄμαιμος ἔτ' ἄχροος εὐξατο θήσειν
τὸ πρῶτον γενύων ἥθεοισιν ἔαρ.
δαίμονες ἀλλὰ δέχοισθε καὶ αὐτίκα τῶι ᾄπ'
ἰούλων
Εὐκλείδην πολιῆς ἄχρις ἀγοιτε τριχός.

243.—ΔΙΟΔΩΡΟΤ

""Ἡ τε Σάμου μεδέουσα καὶ ἡ λάχες Ἰμβρασον Ἡρη,
δέξο γενεθλίοις, πότνα, θυγολίας,
μόσχων ἵερα ταύτα, τὰ σοι πολὺ φίλτατα πάντων,
εἰ ὅσιοι μακάρων θεσμῶν ἐπιστάμεθα."
εὐχετ' ἐπισπένδων τάδε Μάξιμος· ἡ δ' ἐπένευσεν
ἐμπεδα· Μοιρᾶων δ' οὐκ ἐμέγηρε λίνα.

244.—ΚΡΙΝΑΓΟΡΟΤ

"Ἡρη, Ἐλεεθυών μήτηρ, Ἡρη τε τελείη,
καὶ Ζεὺ, γινομένους ἐνυός ἀπασι πατήρ,
ὡδίνας νεύσαις' Ἀντωνίη ὑλαὶ ἐλθεῖν
πρηνείας, μαλακαῖς χερσὶ σὺν Ἡπίονης,
ὡρα κε γηθήσεις τόσις, μῆτηρ θ', ἐκυρά τε.
ὁ νηδὺς οἰκών αἷμα φέρει μεγάλων.

245.—ΔΙΟΔΩΡΟΤ

Καρπαθίην ὅτε νυκτὸς ἀλα στρέψατος ἀήτου
λαῖλαπὶ Βορραῖη κλασθέν ἔσείδε κέρας,
THE DEDICATORY EPIGRAMS

242.—CRINAGORAS

On the long-desired morn we offer this sacrifice to Zeus Teleius and Artemis who soothes the pangs of child-bed. For to them did my brother while yet beardless vow to offer the first spring-bloom that clothes the cheeks of young men. Accept it, ye gods, and from this season of his tender beard lead Eucleides straight on to the season of grey hairs.

243.—DIODORUS

"Hera, who watchest over Samos and whose is Imbrasus, accept, gracious goddess, this birthday sacrifice, these heifer victims, dearest of all to thee, if we priests know the law of the blessed gods." Thus Maximus prayed as he poured the libation, and she granted his prayer without fail, nor did the spinning Fates grudge it.

244.—CRINAGORAS

Hera, mother of the Ilithyiae, and thou, Hera Perfectress, and Zeus, the common father of all who are born, hear my prayer and grant that gentle pangs may come to Antonia in the tender hands of Hepione, so that her husband may rejoice and her mother and her mother-in-law. Her womb bears the blood of great houses.

245.—DIODORUS

Diogenes, when he saw his yard-arm broken by the blast of Boreas, as the tempest lashed the

1 The Perfecter.  2 Wife of Drusus Germanicus.  3 Wife of Aesculapius.
GREEK ANTHOLOGY

εὐξάτο κήρα φυγών, Βοιώτιε, σοί με, Κάβειρε δέσποτα, χειμερίης ἀνθέμα ναυτίλης,
ἀρτηρέων ἀγίους τόδε λάπιον ἐν προπυλαῖοις
Διογένης: ἀλέκοις δὲ ἀνέρι καὶ πενίην.

246.—ΦΙΛΟΔΗΜΟΤ, οἱ δὲ ΑΡΓΕΝΤΑΡΙΟΤ

Κέντρα διώξεκέλευθα, φιλορρώθωνα τε κημόν,
τὸν τε περὶ στέρνωσ κόσμον ὀδοντοφόρον,
κοισυνὴν <ἐτί> ῥάβδον ἐπὶ προθύρουσι, Πόσεδον,
ἀνθετο σοι νίκης Χάρμος ἀπ’ Ἰσθμιάδος,
καὶ ψήκτηρι ἰπτων ἐρυσίτριχα, τήν τ’ ἐπὶ νότων
5 μάστυγα, ροῖζον μυτέρα καρχαλένη.  
’allὰ σὺ, Κυνοχαῖτα, δέχεσ τάδε, τὸν δὲ Λυκίνου
νύλα καὶ εἰς μεγάλην στέψου Ὀλυμπιάδα.

247.—ΦΙΛΙΠΠΟΤ

Κερκίδας ὅρθρολάλωσι χελιδόσων εἰκελοφώνους,
Παλλάδος ἱστοπόνου λεομίτους κάμακας,
καὶ κτένα κοσμοκόμης, καὶ δακτυλότριπτον ἀτρακτὸν
σφονδυλυδικήτω νήματι νηχόμενον,
καὶ τάλαρον σχοίνοις ύφασμένον, ὃν ποτ’ ὀδόντι
5 ἐπλήρον τολύπη πᾶσα καθαιρομένη,
σοί, φίλερθε κόρη Παλλαντίας, ἢ βαθυγήρως
Αἰσιόνη, πενίης δῶρον, ἀνεκρέμασεν.

248.—ΑΡΓΕΝΤΑΡΙΟΤ

Κύπριδι κεῖσο, λάγυνε μεθυσφαλές, αὐτίκα δῶρον
κεῖσο, κασιγνήτῃ νεκταρέης κύλικος,
βακχιάς, ὑγρόφθογγε, συνέστε δαιτὸς ἔίσης,
στειναύχη ψήφου συμβολικῆς θύγατερ,

1 καρχαλένη Stadtmüller (later than his edition): θαρσαλένη MS.

430
THE DEDICATORY EPIGRAMS

Carpathian sea by night, vowed, if he escaped death, to hang me, this little cloak, in thy holy porch, Boeotian Cabirus, in memory of that stormy voyage; and I pray thee keep poverty too from his door.

246.—PHILODEMUS or ARGENTARIUS

Charmus from his Isthmian victory dedicates in thy porch, Poseidon, his spurs that urge the horse on its way, the muzzle that fits on its nose, its necklace of teeth,¹ and his willow wand, also the comb that drags the horse’s hair, the whip for its flanks, rough mother of smacking blows. Accept these gifts, god of the steel-blue locks, and crown the son of Lyceinus in the great Olympian contest too.

247.—PHILIPPUS

Pallantian Maid who lovest the loom,² Aesione, now bowed with age, suspends to thee the gift of her poverty, her weaving-comb that sings like the early-chattering swallows, with the prongs of which weaver Pallas smooths the thread, her comb for dressing the wool, her spindle worn by the fingers, swimming (?) with the twirling thread, and her wicker basket which the wool dressed by her teeth once filled.

248.—ARGENTARIUS

Rest here, consecrated to Cypris henceforth, my tipsy flagon, sister of the sweet wine-cup, devotee of Bacchus, liquid-voiced, boon-companion in the “equal feast,”³ slim-necked daughter of our dining

¹ To protect from the evil eye. ² Athene. ³ Homeric.
249.—ΑΝΤΙΠΑΤΡΟΤ
Λαμπάδα κηροχίτωνα, Κρόνου τυφήρεα λύχνου,
σχοινῷ καὶ λεπτῇ σφυγγομένην παπύρῳ,
'Αντίπατρος Πείσωνι φέρει γέρας· ἂν δὲ μ' ἀνάψας
εὔξηται, λάμψω φέγγος ἀκοουσθεὶσιν.

250.—ΑΝΤΙΦΙΛΟΤ
Διότι ἐγὼ τὰ τύχης, ὦ δεσπότης φημὶ δὲ πολλῶν
ὀλβὸν ὑπερκύπτειν τὸν σὸν ἀπὸ κραδίης.
ἀλλὰ δέχει μνιαροῖ βαθυρρήνου τάπητος
ἐνδυτὸν εὐανθεὶ πορφύρῃ εἰδόμενον,
εἰρία τε ῥοδόεντα, καὶ ἐς κυανότριχα χαίτην
νάρδου, ὑπὸ γλαυκῆς κλειομένην ὑάλου,
ὄφρα χιτῶν μὲν χρῶτα περισκέπτῃ, ἔργα δ' ἐλέγχῃ
χεῖρας, ὥ δ' εὐώδῃς ἀτμός ἔχῃ πλοκάμους.

251.—ΦΙΛΙΠΠΟΤ
Δευκάδος αἰτῶν ἔχων ναύταις τηλέσκοπον ὀχθὸν,
Φοῖβε, τὸν Ἰονίῳ λουόμενον πελάγει,
δέξαι πλωτήρων μάζης χεριφυρέα δαίτα,
καὶ σπουδὴν ὀλύγη κιρμαμένην κύλικι,

1 No. 135 in Book V. should be compared.
2 The present was made according to custom at the Saturnalia.
THE DEDICATORY EPIGRAMS

club, self-taught minister of men, sweetest confidant of lovers, ever ready to serve at the banquet; rest here, a lordly gift from Marcus who sang thy praises, thou tippler, when he dedicated thee, the old companion of his wanderings.¹

249.—ANTIPATER

This wax-robed candle, the rush lamp of Cronos,² formed of the pith held together by a strip of thin bark,³ Antipater brings as a present to Piso; if he lights me and prays, I will give a light signifying that the god hears.

250.—ANTIPHILUS

My circumstances are slender, madam, but I maintain that he who is yours from his heart looks down on the wealth of many. But accept this garment like the bright purple of a deep-piled carpet soft as moss, and this pink wool, and spikenard for your dark hair contained in a gray glass bottle, so that the tunic may cover you, the woollen work may testify to the skill of your hands, and the sweet vapour may pervade your hair.

251.—PHILIPPUS

Phoebus, who dwellest on the sheer height of Leucas visible from afar to sailors, and washed by the Ionian sea, accept from the seamen a feast of barley cake kneaded by the hand, and a libation

³ πάπυρος means, it is evident, not papyrus proper, but the bark of the rush. Again, τυφίρης is loosely used for “made of rush,” not “made of Typha (cattail).”
GREEK ANTHOLOGY

καὶ βραχυφεγγίτου λύχνου σέλας ἐκ βιοφειδοῦς ὄλπης ἡμιμεθεὶ πινόμενον στόματι ἀνθ’ ὄν ἱλήκοις, ἐπὶ δ’ ἱστία πέμψον ἀelpers ὦριον Ἀκτιακοῦς σύνδρομον εἰς λιμένας.

252.—ΑΝΤΙΦΙΔΟΤ

Μῆλον ἐγὼ στρούθειν ἀπὸ προτέρης ἔτι ποίης ὠριον ἐν νεαρῷ χρωτὶ φυλασσόμενον, ἀσπίλου, ἀρρυτίδωτον, ἱσόχυουν ἀρτιγόνοισιν, ἄκμην εὐπετάλους συμφυὲς ἀκρεμόσιν, ὁρὴς χειμερίης σπάνιον γέρας’ εἰς σὲ δ’, ἀνασσα, τοίνυν χω νιφόεις κρυμὸς ὀπωροφορεῖ.

253.—ΚΡΙΝΑΓΟΡΟΤ

Σπῆλυγγες Νυμφών εὑπίδακες, αἱ τόσον ὤδωρ εἴβουσαι σκολιοῦ τοῦδε κατὰ πρέανος, Παῦς τ’ ἡχῆσα πιτυστέπτοιο καλιή, τὴν ὑπὸ βησσαίης ποσσί λέλογχε πέτρης, ἱερὰ τ’ ἀγρευταῖσι γερανδρύνου ἀρκεύθου πρέμινα, λιθηλογέες θ’ Ἐρμέω ἱδρύσεις, αὐταὶ θ’ ἱλήκοιτε, καὶ εὐθῆροι δέχεσθε Σωσάνδρου ταχυνής σκύλ’ ἐλαφοσοῦῆς.

254.—ΜΤΡΙΝΟΤ

Τὴν μαλακὴν Παφίης Στατύλλιον ἄνδρόγυνον δρῶν ἐλκεῖν εἰς ’Αἰδήν ἡμίκ’ ἐμέλλε χρόνος, τάκ κόκκου βαφθέντα καὶ ύσγίνου θέριστα, καὶ τοὺς ναρδολιπεῖς ἀλλοτρίους πλοκάμους,
THE DEDICATORY EPIGRAMS

mixed in a small cup, the poor light too of this lamp, imbibed by its half-satisfied mouth from a parsimonious oil-flask. In return for which be kind to us, and send to our sails a favourable breeze carrying us with it to the shore of Actium.

252.—ANTIPHILUS

I am a quince of last year kept fresh in my young skin, unspotted, unwrinkled, as downy as newly-born ones, still attached to my leafy stalk, a rare gift in the winter season; but for such as thou, my queen, even the cold and snow bear fruit.

253.—CRINAGORAS

Caves of the Nymphs with many springs, from which such abundance of water trickles down this winding slope; and thou, echoing shrine of Pan crowned with pine-leaves, the home that is his at the foot of the woodland rock; ye stumps of the ancient juniper, holy to hunters, and thou, stone-heap raised in Hermes' honour, be gracious unto us and accept the spoil of fortunate Sosander's swift chase of the deer.

254.—MYRINUS

When Time was about to drag down to Hades pathic Statyllius, the effeminate old stump of Aphrodite, he dedicated in the porch of Priapus his light summer dresses dyed in scarlet and crimson, his false

\[1\] A heap of stones on which every traveller would cast one. Such are still common in the East, and they had nothing to do essentially with Hermes.
GREEK ANTHOLOGY

φαικάδα τ’ ευτάρσουσιν ἐπ’ ἀστραγάλοισι γελώσαν, 5 καὶ τὴν γρυτοδόκην κοιτίδα ταμβακίδων, αὐλοῦς θ’ ἥδυ πνέουτας ἑταρείοις ἐνὶ κώμοις, δόφα Πριηπείων θηκεν ἐπὶ προθύρων.

255.—ΕΡΤΚΙΟΤ

Τούτο Σάων τὸ δίπαχυ κόλον κέρας ὡμβρακιώτας βουμολόγος ταύρου κλάσσεν ἀτιμαγέλου, οππότε μιν κυνηγόις τε κατὰ λασίους τε χαράδρας ἐξερέων ποταμοῦ φράσσατ’ ἐπ’ αἰόνι ψυχόμενον χηλάς τε καὶ ἰξύας. αὐτὰρ ὁ βούτεω 5 ἄντιος ἐκ πλαγίων ἓθη’ ὁ δὲ ῥοπάλῳ γυρῶν ἀπεκράνυξε βοδὶς κέρας, ἐκ δὲ μιν αὐτὰς ἄχραδος εὐμύκων πάξε παρὰ κλισία.

256.—ΑΝΤΙΠΑΤΡΟΤ

Ταύρου βαθὺν τένοντα, καὶ σιδαρέους Ἀτλαντός ὁμούς, καὶ κόμαν Ἡρακλέους σεμνὰν θ’ ἥψιναν, καὶ λέοντος ὄμματα Μήλησιον γάγαντος σου’ Ὀλυμπίου Ζεὺς ἀτρόμητος εἶδεν, ἀνδρας ἤνικα πυγμαῖν ἐνίκα Νικοφῶν Ὀλυμπία.

257.—ΑΝΤΙΦΙΛΟΤ

Τις μὲ, Διωνύσῳ πεπλασμένου ἀμφιφορῆα, τις μὲ, τὸν Ἀδριακὸν νέκταρος οἰνοδόκον, Δηνύς ἐπλήρωσε; τίς ὁ φθόνος εἰς ἐμὲ Βάκχου, ἢ σπάνις οἰκείου τεύχεος ἀσταχύων; ἀμφοτέρους ἰχυνε’ σεσύληται μὲν ὁ Βάκχος, 5 Δημήτηρ δὲ Μέθην σύντροφον οὐ δέχεται.
THE DEDICATORY EPIGRAMS

hair greasy with spikenard, his white shoes that shone on his shapely ankles, the chest in which reposed his bombasine frippery, and his flute that breathed sweet music in the revels of the harlot tribe.

255.—ERYCIUS

Saon of Ambracia, the herdsman, broke off this his straying bull's mutilated horn two cubits long, when, searching for him on the hill-side and leafy gullies, he spied him on the river-bank cooling his feet and sides. The bull rushed straight at him from one side, but he with his club knocked off his curving horn, and put it up on this wild pear-tree by the byre, musical with the lowing of the herd.

256.—ANTIPATER

The thick bull neck, the iron shoulders like Atlas, the hair and reverend beard like Heracles, and the lion-eyes of the Milesian giant not even Olympian Zeus saw without trembling, when Nicophon won the men's boxing contest in the Olympian games.

257.—ANTIPHILUS

Who filled me with the gifts of Demeter, the amphora fashioned for Bacchus, the recipient of Adriatic wine sweet as nectar? Why should he grudge me to Bacchus, or what scarcity was there of proper vessels for corn? He insulted both divinities; Bacchus has been robbed, and Demeter does not receive Methé ¹ into her society.

¹ Drunkenness.
GREEK ANTHOLOGY

258.—ΑΔΔΑΙΟΤ

Τὰν δὲν, ὦ Δάματερ ἐπόγμεν, τὰν τ’ ἀκέρωτον
μόσχον, καὶ τροχιὰν ἐν κανέῳ φθοίδα,
σοὶ ταύτας ἐφ’ ἄλωος, ἐφ’ ἃ πολὺν ἔβασαν ἀντλῶν
Κρῆθων καὶ λιπαρὰν εἰδε γεωμορίαν,
ἱρεύει, πολύσωφε. σὺ δὲ Κρῆθωνος ἄρουραν
πᾶν ἔτος εὐκριθοῦν καὶ πολύπυρον ἁγοῖς.

259.—ΦΙΛΙΠΠΟΤ

Τὶς τὸν ἄχρουν Ἐρμῆν σε παρ’ ύσπλήγησσιν ἥθηκεν;—
Ἐρμογένης. — Τίνος ὥν; — Δαϊμένευς. — Πο-
δαπός;—
Ἀντιοχεύς. — Τιμῶν σε χάριν τίνος;—Ὡς συναρωγὸν
ἐν στάδιοι. — Ποίοις;— Ἰσθμόθι κῆν Νεμέα. —
Ἐπεχε γάρ; — Καὶ πρῶτος.— Ἐλῶν τίνας;—
Ἐννέα παιδὰς.
ἐπὶ τῇ δ’ ὡς ἄν ἔχων τοὺς πόδας ἴμετέρους.

260.—ΓΕΜΙΝΟΤ

Φρύνη τὸν πτερόντα, τὸν εὐτέχυντον Ἐρωτα,
μισθὸν ὑπὲρ λέκτρων, ἀνθέτω Θεσπίσιων.
Κύπριδος ἡ τέχνη ζηλοῦμενον, ὅπι ἐπιμεμφές
δόρου; ἐς ἀμφοτέρους δ’ ἐπρεπε μισθὸς Ἐρως.
δοῦ ἐκ τέχνης αἰνεόν βροτόν, ὅσ γε καὶ ἄλλοις
δοὺς θεόν ἐν σπλάγχνω εἰχε τελειότερον.

261.—ΚΡΙΝΑΓΟΡΟΤ

Χάλκεου ἄργυρῷ με πανείκελον, Ἰνδικὸν ἔργον,
δαπην, ἡδίστου ξεύμου εἰς ἑτάρου,
THE DEDICATORY EPIGRAMS

258.—ADDÆUS

This ewe, Demeter, who presidest over the furrows, and this hornless heifer, and the round cake in a basket, upon this threshing-floor on which he winnowed a huge pile of sheaves and saw a goodly harvest, doth Crethon consecrate to thee, Lady of the many heaps.\(^1\) Every year make his field rich in wheat and barley.

259.—PHILIPPUS


260.—GEMINUS

Phryne dedicated to the Thespians the winged Love beautifully wrought, the price of her favours. The work is the gift of Cypris, a gift to envy, with which no fault can be found, and Love was a fitting payment for both.\(^2\) I praise for two forms of art the man who, giving a god to others, had a more perfect god in his soul.

261.—CRINAGORAS

Son of Simon, since this is your birthday, Crinagoras sends me with the rejoicings of his heart as a

\(^1\) i.e. the heaps of grain on the threshing-floor.
\(^2\) Phryne and Praxiteles.
GREEK ANTHOLOGY

ήμαρ ἐπεὶ τόδε σείδῳ γενέθλιον, υἱὲ Σίμωνος,
pέμπτει γηθομένη σὺν φρενὶ Κρυναγόρης.

262.—ΔΕΩΝΙΔΑ

Τὸν ποῖμην καὶ ἑπαύλα βοῶν καὶ βῶτορας ἄνδρας
σινόμενον, κλαγγάν τ’ οὐχὶ τρέσαντα κυνῶν,
Εὐάλκης ὁ Κρής ἐπινύκτια μῆλα νομεύον
πέφυε, καὶ ἐκ ταύτης ἐκρέμασεν πίτυνος.

263.—ΤΟΥ ΑΥΤΟΥ

Πυρσῷ τούτῳ λέοντος ἀτ’ ἄν φλοιώσατο δέρμα
Σώσος ὁ βουτάμων, δουρὶ φονευσάμενος,
ἀρτὶ καταβρύκοντα τὸν εὔθηλήμονα μόσχον,
οὐδ’ ἵκετ’ ἐκ μάνδρας αὐθίς ἐπὶ ἕξαλοχον·
μοσχεῖῳ δ’ ἀπέτισεν ὁ θηρ’ ἄνθ’ αἵματος αἷμα,
βληθεῖς· ἄχθειναν ὁ’ εἰδε βοικτασίαν.

264.—ΜΝΑΣΑΛΚΟΤ

'Ασπίς Ἄλεξάνδρου τοῦ Φυλλέος ἱερὸν ἄδε
δώρον Ἀπόλλωνι χρυσοκόμφρ δέδομαι,
γηραλέα μὲν ἵππων πολέμων ὑπὸ, γηραλέα δὲ
ὁμφαλόν· ἀλλ’ ἄρετὰ λάμπομαι, ᾧ ἐκίχων
ἄνδρι κορυσσαμένα σὺν ἀριστέι, ὃς μ’ ἀνέθηκε.
ἐμμὶ δ’ ἀήσατος πάμπαν ἀφ’ οὗ γενόμαι.

265.—ΝΟΣΣΙΔΟΣ

"Ἡρα τιμήσσα, Δακίνων ὑ τὸ θυώδες
πολλάκις οὐρανιδείς νεισομένα καθορής,
ἀξίαν βύσσινον ἐίμα, τὸ τού μετὰ παιδὸς ἄγανας
Νοσσίδος ύφανεν Θευφιλᾶς ἢ Κλεόχας.

440
THE DEDICATORY EPIGRAMS

gift to the house of his sweetest friend. I am a bronze flask, just like silver, of Indian workmanship.

262.—LEONIDAS

The beast which wrought havoc on the flock and the cattle-pen and the herdsmen, and feared not the loud noise of the dogs, Eualces the Cretan slew while shepherdng his flock at night, and hung on this pine.

263.—BY THE SAME

Sosus, rich in cattle, frenched this tawny lion, which he slew with his spear just as it had begun to devour the suckling calf, nor went it back from the sheepfold to the wood. To the calf the brute transierced paid blood for blood, and sorrowful to it was the murder it wrought.

264.—MNASALCAS

I am the shield of Alexander, Phyleus’ son, and hang here a holy gift to golden-haired Apollo. My edge is old and war-worn, old and worn is my boss, but I shine by the valour I attained going forth to the battle with the bravest of men, him who dedicated me. From the day of my birth up I have remained unconquered.

265.—NOSSIS

Hera revered, who oft descending from heaven lookest on thy Lacinian shrine fragrant with frankincense, accept the linen garment which Theophilis, daughter of Cleocha, wove for thee with her noble daughter Nossis.

441
GREEK ANTHOLOGY

266.—ΗΓΗΣΙΠΠΟΤ

Τάνδε παρὰ τριόδοις τὰν Ἀρτεμίν πρὸς Ἀγελόχεια,
ἔτ' ἐν πατρός μένουσα παρθένος δόμοις,
εἰσατο, Δαμαρέτου χυγάτηρ ἔφανη γάρ οἱ αὐτὰ
ἰστοῦ παρὰ κρόκαισιν ὡς αὐγὰ πυρὸς.

C. Merivale in Collections from the Greek Anthology, 1833, p. 147.

267.—ΔΙΟΤΙΜΟΤ

Φωσφόρος ῥώ σώτερ', ἔπι Πόλλιδος ἔσταθι κλήρων,
Ἀρτέμι, καὶ χαρίεν φῶς ἐν ἀνδρὶ δίδουν,
αὐτῷ καὶ γενεῇ τόπερ εὐμαρές: οὐ γὰρ ἀφανῶς
ἐκ Δίων ἰδείης οἶδε τάλαντα δίκης.
ἀλος ὑπ' Ἀρτέμι, τοῦτο καὶ ἦν Χαρίτεσσι θεοῦσαι
ἐν ἐπ' ἀνθεμίδων σύμβαλα κοῦφα βαλεῖν.

268.—ΜΝΑΣΑΛΚΟΤ

Τούτῳ σοι, Ἀρτεμί δία, Κλεώνυμος εἰσατ' ἀγαλμα,
τοῦτο: σὺ δ' εὐθήρου τοῦδ' ὑπέρισχε ρίον,
ἐντε κατ' εὐνοσίφυλλον ὄρος ποσί, πότνια, βαίνεις,
δεῖνον μαμώσας ἔγκονέουσα κυσίν.

269.—ΩΣ ΣΑΠΦΟΤΣ

Παῖδες, ἄφωνος ἐσίςα τορ' ἐννέπω, αἱ τις ἔρηται,
φωνᾶν ἀκαμάταν καθεμένα πρὸ ποδῶν.
" Ἀλθοπία με κόρα Δατοῦς ἀνέθηκεν Ἀρίστα
ἀ Ἐρμοκλείδα τῷ Σαῦναϊάδα.

1 I write tor': tet MS.

442
THE DEDICATORY EPIGRAMS

266.—HEGESIPPUS

This Artemis in the cross-ways did Hagelochia, the daughter of Damaretus,\(^1\) erect while still a virgin in her father's house; for the goddess herself appeared to her, by the weft of her loom, like a flame of fire.

267.—DIOTIMUS

Stand here, Artemis the Saviour,\(^2\) with thy torch on the land of Pollis,\(^3\) and give thy delightful light to him and to his children. The task is easy; for no feeble knowledge hath he from Zeus of the unerring scales of Justice. And, Artemis, let the Graces too race over this grove, treading on the flowers with their light sandals.

268.—MNASALCAS

This image, Holy Artemis, Cleonymus set up to thee. Bestow thy blessing on this upland chase when thy feet, our lady, tread the forest-clad mountain, as thou followest eagerly the dreadful panting of thy pack.

269.—SAID TO BE BY SAPPHO

Children, though I am a dumb stone, if any ask, then I answer clearly, having set down at my feet the words I am never weary of speaking: "Arista, daughter of Hermoclides the son of Sauneus, dedi-

\(^1\) The well-known king of Sparta (circ. 500 B.C.).
\(^2\) Not, I suppose, chosen as such; but the shrine was hers.
\(^3\) A man learned in the law, who begs that other graces of life too may be his.
270.—ΝΙΚΙΟΤ

Αμφαρέτας κρήδεμνα καὶ ὑδατόεσσα καλύπτρα,
Εἰλείθυια, τεῖς κεῖται ὑπὲρ κεφαλᾶς,
ἀς σε μετ’ εὐχωλάς ἐκαλέσσατο λευγαλέας οὐ
cήρας ἀπ’ ὀδίνων τῆλε βαλείν λοχίων.

271.—ΦΑΙΔΙΜΟΤ

Αρτεμι, σοι τὰ πέδιλα Κιχησίου εἶσατο υίός,
kαὶ πέπλων ὄλιγον πτύγμα Θεμιστοδίκη,
οὔνεκά οἱ πρήπεια λεχοὶ δισσὰς ὑπερέσχεις
χείρας, ἀτερ τόξου, πότυνια, νισσομένη.
"Αρτεμι, νηπίαχον δὲ καὶ εἰσέτι παίδα Δέοντι
νεύσου ἰδεῖν κοῦρον γυι’ ἐπαεξόμενον.

272.—ΠΕΡΣΟΤ

Ζωμά τοι, ὦ Δατωὶ, καὶ ἀνθεμόεντα κύπασσιν,
kαὶ μίτραν μαστοὺς σφυγκὰ περιπλομέναν,
θήκατο Τιμάεσσα, δυσῳδίου γενέθλας
ἀργαλέον δεκάτῳ μηνὶ φυγοῦσα βάρος.

273.—ΩΣ ΝΟΣΣΙΔΟΣ

"Αρτεμι, Δάλον ἔχουσα καὶ Ὀρτυγίαν ἔροεσσαν,
tόξα μὲν εἰς κόλπους ἀγί’ ἀπόθουν Χαρίτων,
λούσαι δ’ Ἰνωπτῷ καθαρὸν χρόα, βαθὶ δὲ Δοκροὺς
λύσουσ’ ὀδίνων Ἄλκετίν ἐκ χαλεπῶν.

444
THE DEDICATORY EPIGRAMS

cated me to Artemis Aethopia.\textsuperscript{1} Thy ministrant is she, sovereign lady of women; rejoice in this her gift of herself,\textsuperscript{2} and be willing to glorify our race."

270.—NICIAS

The head-kerchief and water-blue veil of Amphireta rest on thy head, Ilithyia; for them she vowed to thee when she prayed thee to keep dreadful death far away from her in her labour.

271.—PHAEDIMUS

Artemis, the son of Cichesias dedicated the shoes to thee, and Themistodice the simple folds of her gown, because that coming in gentle guise without thy bow thou didst hold thy two hands over her in her labour. But Artemis, vouchsafe to see this baby boy of Leon’s grow great and strong.

272.—PERSES

Her zone and flowered frock, and the band that clasps her breasts tight, did Timaessa dedicate, Artemis, to thee, when in the tenth month she was freed from the burden and pain of difficult travail.

273.—LIKE NOSSIS

Artemis, lady of Delos and lovely Ortygia, lay by thy stainless bow in the bosom of the Graces, wash thee clean in Inopus, and come to Locri to deliver Alcetis from the hard pangs of childbirth.

\textsuperscript{1} A Lesbian Artemis, dedications to whom we possess.
\textsuperscript{2} The statue was one of Arista herself.
GREEK ANTHOLOGY

274.—ΠΕΡΣΟΤ
Πότνια κουροσόδος, ταύταν ἐπιπορπίδα νυμφᾶν, καὶ στεφάναν λιπαρῶν ἐκ κεφαλᾶς πλοκάμων, ὤλβα Εἰλείθυια, πολυμνάστου φύλασσε Τισίδος ὄδινων ρύσια δεξαμένα.

275.—ΝΟΣΣΙΔΟΣ
Χαίροισάν τοι ἐοικε κομᾶν ἀπο τὰν Ἀφροδίταν ἀνθέμα κεκρύφαλον τόνδε λαβείν Σαμύθας· δαιδαλέος τε γὰρ ἔστι, καὶ ἄδυ τι νέκταρος ὄσδει, τοῦ, τῷ καὶ τῆνα καλὸν Ἀδωνα χρίει.

276.—ΑΝΤΙΠΑΤΡΟΤ
Ἡ πολύθριξ οὐλας ἀνεδήσατο παρθένος Ἰππη χαίτας, εὐώδη σμηχομένα κρόταφον· ἡδὴ γὰρ οἱ ἐπῆλθε γάμου τέλος· αἱ δ’ ἐπὶ κόρση μίτρα παρθενίας αἰτέομεν χάριτας.
"Ἀρτεμι, σῇ δ’ ἵστητι γάμος θ’ ἁμα καὶ γένος εἴη τῇ Δυκομηθείδου παιδί λυπαστραγάλη.

277.—ΔΑΜΑΓΗΤΟΤ
"Ἀρτεμι, τόξα λαχοῦσα καὶ ἀλκήνης πόις τοίς, σοὶ πλόκον οἰκείας τὸνδε λέοντε κόμης Ἀρσινόηθυόν παρ’ ἀνάκτορον, ἣ Πτολεμαίον παρθένος, ἰμερτοῦ κειραμένη πλοκάμου.
THE DEDICATORY EPIGRAMS

274.—PERSES

Goddess, saviour of children, blest Ilithyia, receive and keep as thy fee for delivering Tisis, who well remembers, from her pangs, this bridal brooch and the diadem from her glossy hair.

275.—NOSSIS

With joy, methinks, Aphrodite will receive this offering from Symaetha, the caul that bound her hair; for it is delicately wrought and hath a certain sweet smell of nectar, that nectar with which she, too, anoints lovely Adonis.

276.—ANTIPATER

Hippē, the maiden, has put up her abundant curly hair, brushing it from her perfumed temples, for the solemn time when she must wed has come, and I the snood that used to rest there require in my wearer the grace of virginity. But, Artemis, in thy loving-kindness grant to Lycomedes' child, who has bidden farewell to her knuckle-bones, both a husband and children.

277.—DAMAGETUS

Artemis, who wieldest the bow and the arrows of might, by thy fragrant temple hath Arsinoe, the maiden daughter of Ptolemy,¹ left this lock of her own hair, cutting it from her lovely tresses.

¹ Ptolemy I.
GREEK ANTHOLOGY

278.—PIANOT

Παῖς Ἀσκληπιάδεω καλῷ καλὸν εἶσατο Φοίβῳ
Γόργος ἀφ' ἰμερτάς τοῦτο γέρας κεφαλᾶς.
Φοίβη, σὺ δ' ἤλασ, Δελφίνε, κοῦρον ἀέξοις
εὕμοιρον λευκῆν ἀχρὶς ἑφ' ἡλικίην.

279.—ΕΤΦΟΡΙΩΝΟΣ

Πρῶτας ὑπότ' ἐπεξε καλὰς Εὐδοξὸς ἔθειρας,
Φοίβῳ παιδείην ὤπασεν ἀγλαίην.
ἀντὶ δὲ οἱ πλοκαμίδος, Ἑκηβόλε, καλὸς ἐπείη
ὠχαρνήθεν ἀεὶ κισσὸς ἀεξομένῳ.

280.—ΑΔΗΛΟΝ

Τιμαρέτα πρὸ γάμου τὰ τύμπανα, τὴν τ' ἐρατεινὴν
σφαῖραν, τὸν τε κόμας ῥύτορα κεκρύφαλον,
τὰς τε κόρας, Διμυνᾶτι, κόρα κόρα, ὡς ἑπτεικές,
ἀνθετο, καὶ τὰ κοράν ἐνδύματ', Ἀρτέμιδι.
Δατόα, τυ δὲ παιδὸς ὑπὲρ χέρα Τιμαρετείας
θηκαμένα, σῶζοις τὰν ὀσίαν ὀσίως.

281.—ΔΕΩΝΙΔΟΤ

Δίνδυμα καὶ Φρυγίης πυρικαέος ἀμφιπολεύθα
πρώνας, τὴν μικρήν, μήτερ, Ἀριστοδίκην,
κούρην Σειλήνης, παμπότνια, κεῖς ὑμέναιον
κεῖς γάμον ἅδρύνας, πείρατα κουροσύνας
ἀνθ' ὁδ' σοι κατὰ πολλὰ προνύμια καὶ παρὰ βωμῷ
παρθενικήν ἐτίναξ' ἔνθα καὶ ἔνθα κόμην.

1 Acharnae is near Athens. A crown of ivy was the prize in musical contests.

448
THE DEDICATORY EPIGRAMS

278.—RHIANUS

Gorgus, son of Asclepiades, dedicates to Phoebus
the fair this fair lock, a gift from his lovely head.
But, Delphinian Phoebus, be gracious to the boy,
and stablish him in good fortune till his hair be
grey.

279.—EUPHORION

When Eudoxus first shore his beautiful hair, he gave
to Phoebus the glory of his boyhood; and now
vouchsafe, O Far-shooter, that instead of these tresses
the ivy of Acharnae¹ may ever rest on his head as
he grows.

280.—ANONYMOUS

Timareta, the daughter of Timaretus, before her
wedding, hath dedicated to thee, Artemis of the
lake, her tambourine and her pretty ball, and the
caul that kept up her hair, and her dolls, too, and
their dresses; a virgin’s gift, as is fit, to virgin² Dian.
But, daughter of Leto, hold thy hand over the girl,
and purely keep her in her purity.

281.—LEONIDAS

Great Mother, who watchest over Dindyma and
the hills of Burnt Phrygia,³ bring, O sovereign lady,
little Aristodike, Silene’s daughter, up to an age ripe
for marriage and the hymn of Hymen, the due end
of girlhood. For this, dancing at many a festival
held in thy courts and before thy altar, she tossed
this way and that her virgin hair.

² In Greek the same word is used for “girl” and “doll.”
³ A part of Phrygia with many vestiges of volcanic action
was so called.
GREEK ANTHOLOGY

282.—ΘΕΟΔΩΡΟΣ

Σοι τὸν πιληθέντα δι' ευξάντων τριχὸς ἀμνοῦ, Ἑρμά, Καλλιτέλης ἐκρέμασεν πέτασον, καὶ δίβολον περόναν, καὶ στλεγγίδα, κάποταυσθέν τόξον, καὶ τριβάκην γλυσσύτιν χλαμύδα, καὶ σχίζας, καὶ σφαίραν ἀείβολον ἀλλὰ σὺ δέξαι, κυροφίλ', εὐτάκτου δῶρον ἐφηβοσύνας.

283.—ἈΔΗΛΩΝ

Ἡ τὸ πρὶν αὐχήσασα πολυχρόσοις ἐπ' ἐρασταῖς, ἡ Νέμεσιν δεινὴν οὐχὶ κύσασα θεῶν, μίσθια νῦν σπαθίους πενεχρόις πηνίσματα κρούει. ὅψε γ' Ἀθηναίη Κύπριν ἐληίσατο.

284.—ἈΔΗΛΩΝ

Δάθρη κοιμηθεῖσα Φιλαίνιον εἰς Ἀγαμίδους κόλπους τὴν φαινὴν εὐργάσατο χλαμύδα. αὐτῇ Κύπρις ἔριθος· ἐυκλεοστὸν δὲ γυναικῶν νῆμα καὶ ἡλακάτην ἄργος ἔχοι τάλαρος.

285.—ΝΙΚΑΡΧΟΣ δοκεῖ

Ἡ πρὶν Ἀθηναῖης ὑπὸ κερκίσι καὶ τὰ καθ' ἱστῶν νῆματα Νικαρέτη πολλὰ μιτωσαμένη, Κύπριδι τὸν κάλαθον τὰ τε πηνία καὶ τὰ σὺν αὐτῶν ἀρμεν' ἐπὶ προδόμου πάντα πυρῆς ἔθετο, "Ἐρρετε," φωνήσασα, "κακῶν λυμηρὰ γυναικῶν ἔργα, νέον τήκειν ἄνθος ἐπιστάμενα."
THE DEDICATORY EPIGRAMS

282.—THEODORUS

To thee, Hermes, did Calliteles suspend his felt hat made of well-carded sheep's wool, his double pin, his strigil, his unstrung bow, his worn chlamys soaked with sweat, his arrows (?),¹ and the ball he never tired of throwing. Accept, I pray thee, friend of youth, these gifts, the souvenirs of a well-conducted adolescence.

283.—ANONYMOUS

She who formerly boasted of her wealthy lovers and never bowed the knee to Nemesis, the dread goddess, now weaves on a poor loom cloth she is paid for. Late in the day hath Athene despoiled Cypris.

284.—ANONYMOUS

Philaenion, by sleeping secretly in Agamedes' bosom, wrought for herself the grey robe. Cypris herself was the weaver; but may women's well-spun thread and spindles lie idle in the work-basket.

285.—BY NICARCHUS, IT WOULD SEEM

Nicaretē, who formerly was in the service of Athene's shuttle, and stretched out many a warp on the loom, made in honour of Cypris a bonfire in front of her house of her work-basket and bobbins and her other gear, crying, "Away with ye, starving work of wretched women, that have power to waste away the bloom of youth." Instead the girl chose

¹ In this, as in some other epigrams, obscure words are used purposely as by Lycophron.

451
GREEK ANTHOLOGY

εύλετο δὲ στεφάνους καὶ πηκτίδα καὶ μετὰ κωμῶν ἡ παῖς τερπνῶν ἐχειν ἐν θαλάσσις βίοτον· εἶπε δὲ· "Πάντως σοὶ δεκάτην ἀπὸ λήμματος οἶσιν, Κύπρι· σὺ δὲ ἐργασίην καὶ λάβε καὶ μετάδος."  

286.—ΔΕΩΝΙΔΟΤ

Τῆς πέξης τὰ μὲν ἁκρα τὰ δεξία μέχρι παλαιστῆς καὶ σπιθαμῆς οὐλῆς Βίττιον εἰργάσατο· θάτερα δ' Ἀντιάνειρα προσήμονε· τὸν δὲ μεταξὺ Μαίανδρου καὶ τὰς παρθενικὰς Βίτην· κουράν καλλίστη Διός, 'Αρτεμί, τούτῳ τὸ νήμα πρὸς ψυχής θείας, τὴν τριπόνητον ἔριν.

287.—ΑΝΤΙΠΑΤΡΟΤ

'Αρτεμί, σοὶ ταύταν, εὐπάρθενε, πότνα γυναικῶν, τὰν μίαν αἰ τρισσαὶ πέξαν υφηνάμεθα. καὶ Βίτη μὲν τάςδε χοροθαλάσσις κάμε κούρασ, λοξά τε Μαίαινδρου ρεῖθρα παλλιμπλανέος· ξανθὰ δ' Ἀντιάνειρα τὸν ἀγχόρθι μῆσατο κόσμον, πρὸς λαῖα ποταμοῦ κεκλιμένου λαγώνι. τὸν δὲ νυ δεξιετέρων νασμῶν πέλας ἰσοπάλαιστον τοῦτον ἐπὶ σπιθαμῆ Βίττιον ἡνύσατο.

288.—ΔΕΩΝΙΔΟΤ

Αἱ Δυκομῆδεσ ραΐδες, Ἀθηνᾶ καὶ Μελίτεια καὶ Φιντῶ Γλυμνῖς θ', αἱ φίλοεργόταται, ἐργον ἐκ δεκάτας ποτιθύμια, τὸν τε πρόσεργον ἀτρακτόν, καὶ τὰν ἀτρια κριναμέναν

452
THE DEDICATORY EPIGRAMS

garlands and the lyre, and a gay life spent in revel and festivity. "Cypris," she said, "I will pay thee tithe of all my gains. Give me work and take from it thy due."

286.—LEONIDAS

The right end of the border, measuring a span and a whole palm,\(^1\) is the work of Bitto; the other extremity was added by Antianira, while Bitie worked the girls and the Maeander\(^2\) in the middle. Artemis, fairest of the daughters of Jove, take to thy heart this piece of woven work which the three vied in making.

287.—ANTIPATER

Artemis, fairest of virgins, sovereign lady of women, we three wove this border for thee. Bitie wrought the dancing girls and the crooked stream of winding Maeander. Blonde Antianira devised the decoration that lies on the left side of the river, and Bittion that on the right, measuring a span and a palm.

288.—LEONIDAS

We, the industrious daughters of Lycomedes, Atheno, Melitea, Phinto, and Glenis, offer from the tithe of our work, as a gift to please thee, a little part of the little we have in our poverty, the labori-

\(^1\) Altogether twelve finger's breadths.
\(^2\) The actual river, not the pattern so called. See the next epigram.
GREEK ANTHOLOGY

κερκίδα, τὰν ἱστῶν μολπάτιδα, καὶ τὰ τροχαία πανία, ἵκερταστάς τούσδε ποτιρρογέας, καὶ ἵσταθας εὔβριθείς πολυάργυρα· τῶς δὲ πενίχραλ ἐξ ὀλιγων ὀλίγην μοῖραν ἀπαρχόμεθα, τῶν χέρας ἄλεν, Ἀθάνα, ἐπιπλήσας μὲν ὀπίσσω, θείης δ' εὐστυγος ἐξ ὀλιγησιπύων.

289.—TOY AYTOY

Αὐτονόμα, Μελίτεια, Βοίςκιον, αἱ Φιλολάδεω καὶ Νικοῦς Κρήσσαι τρεῖς, ξένε, θυγατέρες, ἀ μὲν τῶν μιτόργυρον ἀειδὶνητον ἀτρακτον, ἀ δὲ τῶν ὁρφυτάν εὐροκόμων τάλαρων, ἀ δ' ἀμα τῶν πέπλων εὐάριου ἔργατων, ἱστῶν κερκίδα, τὰν λεχέων Πανελόπας φύλακα, δῶρον Ἀθαναία Πανιτίδι τῷ δ' ἐνι ναφθήκατ, Ὀθαναίας πανσέμεναι καμάτων.

290.—ΔΙΟΣΚΟΡΙΔΟΤ

Ῥυπίδα τῆν μαλακοῖσσιν αἰεὶ προηείαν ἀήτανας Παρμενίης ἡδίστη θήκε παρ' Κυρανίη, ἐξ εὕρης δεκάτεμα· τὸ δ' ἥελιον βαρὺ θάλτος ἡ δαῖμων μαλακοῖς ἐκτρέπεται Ζεφύρωι.

291.—ΑΝΤΙΠΑΤΡΟΤ

Βακχυλῆς ἡ Βάκχου κυλίκων σποδός, ἐν ποτε νοῦσῳ κεκλιμένα, Δηοὶ τοῖον ἔλεξε λόγον. "Ὡν ὀλοσύν διὰ κύμα φύγα πυρός, εἰς ἐκατον σοι ἥελιων δροσερῶν πίομαι ἐκ λιβάδων, ἀβρόμος καὶ ἄοινος." ἐπεὶ δ' ὑπάλυξεν ἄνιῆν, αὐτῆμαρ τοῖον μῆχος ἐπεφράσατο· τρητὸν γὰρ θεμένα χερὶ κόσκινον, εὖ διὰ πυκνῶν σχοίνων ἥελιων πλείονας ηὐγάσατο.

454
THE DEDICATORY EPIGRAMS

ous spindle, the weaving-comb that passes between
the threads of the warp, sweet songster of the
loom, our round spools, our . . . , and our heavy
weaving-blade. Fill our hands, Athene, ever after,
and make us rich in meal instead of poor in
meal.

289.—BY THE SAME

AUTONOMA, Melite, and Boiscon, the three Cretan
daughters of Philolaides and Nico, dedicated in this
temple, O stranger, as a gift to Athene of the spool
on ceasing from the labours of Athene, the first her
thread-making ever-twirling spindle, the second her
wool-basket that loves the night, and the third her
weaving-comb, the industrious creator of raiment,
that watched over the bed of Penelope.

290.—DIOSCORIDES

With sweetest Urania¹ did Parmenis leave her fan,
the ever gentle ministrant of soft breezes, a tithe
from her bed; but now the goddess averts from her
by tender zephyrs the heavy heat of the sun.

291.—ANTIPATER

Bacchylis, the sponge of the cups of Bacchus,
once when she fell sick addressed Demeter some-
thing in this way. "If I escape from the wave of
this pernicious fever, for the space of a hundred suns
I will drink but fresh spring water and avoid Bacchus
and wine." But when she was quit of her illness,
on the very first day she devised this dodge. She
took a sieve, and looking through its close meshes,
saw even more than a hundred suns.

¹ Aphrodite the Celestial.

455
GREEK ANTHOLOGY

292.—ΗΔΑΛΩΤ

Αἱ μύται, τὸ θ’ ἀλουργές ὑπένδυμα, τοῦ τε Δάκωνες πέπλοι, καὶ λῃρῶν οἱ χρύσεοι κάλαμοι, πάνθ’ ἀμα Νικονόη συνέκπιεν. ⁱ ἢν γὰρ Ἐρώτων καὶ Χαρίτων ἡ παῖς ἀμβρόσιον τι θάλος τούγαρ τὸ κρίναντι τὰ καλλιστεῖα Πριήψῳ νεβρίδα καὶ χρυσέην τήνδ’ ἔθετο προχόην.

293.—ΔΕΩΝΙΔΟΤ

'Ο σκήπων καὶ ταῦτα τὰ βλαύτια, πότνια Κύπρι, ἄγκειται κυνικὸν σκύλ’ ἀπὸ Σωχάρεος, ὀληπη τε ῥυπόεσσα, πολυτρήτοιο τε πήρας λείψανον, ἀρχαῖς πληθόμενου σοφῆς’ σοι δὲ 'Ρόδων ὁ καλὸς, τὸν πάνσοφον ἤνικα πρέσβεν ἤγερεσεν, στεπτοῖς θήκατ’ ἐπὶ προθύροις.

294.—ΦΑΝΙΟΤ

Σκήπωνα προποδαγόν, ἢμάντα τε, καὶ παρακοίταν νάρθηκα, κροτάφων πλάκτορα νηπιάχων, κέρκον τ’ εὐμόλπαν φιλοκαμπέα, καὶ μοῦσπελμον συγχίδα, καὶ στεγάναν κρατὸς ἐρημοκόμου, Κάλλουν Ἐρμεία θέτ’ ἀνάκτορι, σύμβολο ἀγωγᾶς παιδείου, πολιφ γυνια δεθεὶς καμάτω.

295.—ΤΟΥ ΑΥΤΟΥ

Σμίλαν Ἀσκόνδας δονακογιλύφον, ὅν τ’ ἔπι μισθῷ σπόγγον ἔχειν καλάμων φαιστορα τῶν Κνιδίων.

¹ ek in this word is a correction of hand two, the reading of hand one being unfortunately lost. There is room for four or five letters.

456
THE DEDICATORY EPIGRAMS

292.—HEDYLUS

The snood and purple vest, and the Laconian robes, and the gold piping for the tunic, all fell to (?).Niconoe, for the girl was an ambrosial blossom of the Loves and Graces. Therefore to Priapus, who was judge in the beauty-contest, she dedicates the fawn-skin and this golden jug.

293.—LEONIDAS

The staff and these slippers hang here, Cypris, the spoils won from Socharis the cynic; his grimy oil-flask, too, and the remains of his wallet all in holes, stuffed full of ancient wisdom. They were dedicated here, on thy begarlanded porch, by comely Rhodon, when he caught the all-wise greybeard.

294.—PHANIAS

Callon, his limbs fettered by senile fatigue, dedicates to Hermes the Lord these tokens of his career as a schoolmaster: the staff that guided his feet, his tawse, and the fennel-rod that lay ever ready to his hand to tap little boys with on the head, his lithe whistling bull’s pizzle, his one-soled slipper, and the skull-cap of his hairless pate.

295.—BY THE SAME

Ascondas, when he came in for an exciseman’s lickerish sop, hung up here to the Muses the

1 This poet also uses obscure words on purpose, and much is conjecture.  
2 i.e. fat place.
GREEK ANTHOLOGY

καὶ σελίδων καλόνισμα φίλόρθιον, ἔργα τε λείας
σαμοθέτων, καὶ τὰν εὐμέλανον βροχίδα,
κάρκινα τε σπειροῦχα, λεάντειραν τε κύσηριν,
καὶ τὰν ἀδυφαῖ ἀπλυθίδα καλλαίναν,
μάζας ἀνίκ’ ἔκυρσε τελωνιάδος φιλολίχυν,
Πιερίσω πενίας ἁρμεν’ ἀνεκρέμασεν.

296.—ΛΕΩΝΙΔΟΤ

'Αστεμφή ποδάγρην, καὶ δούνακας ἀνδικτήρας,
καὶ λύνα, καὶ γυρόν τοῦτο λαγωβόλον,
ιοδόκην, καὶ τοῦτόν ἔπ’ ὅρτυνι τετραυθέντα
αὐλόν, καὶ πλωτῶν εὐπλεκές ἀμφιβόλον,
Ἐρμείη Σώσιττος, ἐπελ παρενήξατο τὸ πλεῦν
ἡβης, ἐκ γήρως δ’ ἀδρανίη δέδεται.

297.—ΦΑΝΙΩΤ

'Αλκίμος ἀγρίφαν κενοδωτίδα, καὶ φιλοδούπου
φάρσος ᾠμας, στελεοὺ χήρου ἐλαίνεον,
ἀρθροπέδαις τεστικόν τε, καὶ ὠλεσίβωλον ἄρουρης
σφύραν, καὶ δαπέδων μουνορύχαν ὀρυγα,
καὶ κτένας ἐλκητήρας, ἀνὰ προτύλαιον 'Αθάνας
θήκατο, καὶ ῥαπτὰς γειοφόρους σκαφίδας,
θησαυράν ὀτ’ ἔκυρσεν, ἐπελ τάχ’ ἄν τ’ ἄπολυκαμπής
ἰξὺς κεῖς Ἀϊδαν φίχετο κυφαλέα.

298.—ΛΕΩΝΙΔΟΤ

Πήρην, κάδέψητον ἀπεσκληρυμένον αἰγὸς
στέρφοις, καὶ βάκτρων τοῦτο γ’ ὀδοιπορικόν,
κόλπαν ἀστελγηστού, ἀχάλκωτον τε κυνοῦχον,
καὶ πίλων κεφαλάς οὐχ ὀσίας σκέπανοι
ταῦτα καταφθιμένου μυρικίνεον περὶ θάμνον
σκῦλ’ ἀπὸ Σωκάρεως Ἀμής ἀνεκρέμασεν.
THE DEDICATORY EPIGRAMS

implements of his penury: his penknife, the sponge he used to hire to wipe his Cnidian pens, the ruler for marking off the margins, his paper-weight that marks the place (?), his ink-horn, his compasses that draw circles, his pumice for smoothing, and his blue spectacles (?) that give sweet light.

296.—LEONIDAS

Sosippus gives to Hermes, now that he has out-swum the greater part of his strength and the feebleness of old age fetters him, his securely fixed trap, his cane springes, his nets, this curved hare-club, his quiver, this quail-call, and the well-woven net for throwing over wild fowl.

297.—PHANIAS

Alcimus hung up in Athene’s porch, when he found a treasure (for otherwise his often-bent back would perhaps have gone down curved to Hades), his toothless rake, a piece of his noisy hoe wanting its olive-wood handle, his . . . ., his mallet that destroys the clods, his one-pronged pickaxe, his rake,¹ and his sewn baskets for carrying earth.

298.—LEONIDAS

A wallet, a hard untanned goat-skin, this walking-stick, an oil-flask never scraped clean, a dog-skin purse without a copper in it, and the hat, the covering of his impious head, these are the spoils of Socharies that Famine hung on a tamarisk bush when he died.

¹ It seems evident that two kinds of rake, which we cannot distinguish, are mentioned.

459
299.—ΦΑΝΙΟΤ

Φάρσος σοι γεφαροῦ τόδε βότρυνος, εἰνόδι Ἐρμᾶ, καὶ τρύφοις ἵππεύτα πιαλέου φθόοις πάρκειται, σῦκῶν τε μελαντραγές, ἃ τε φιλουλίς δρύππα, καὶ τυρᾶν δρύψια κυκλιάδων, ἀκτά τε Κρήταιν, ἔυτριβέος ἠτε ῥόειπα θωμός, καὶ Βάκχων πώμ’ ἐπίδορπίδιον τοίσιν ἄδοι καὶ Κύπριος, ἐμὰ θεος ὑμι μὲ ῥέξειν φημὶ παρὰ κροκάλαις ἀργιπόδαν χίμαρον.

300.—ΔΕΩΝΙΔΟΤ

Δαθρίη, ἐκ πλανίου ταύτην χάριν ἐκ τε πενέστεω κῆς ὀλεγγσιπτύον δέξο Δεωνίδεω, ψαιοτά τε πιηέντα καὶ εὐθήσαυρον ἐλαίνην, καὶ τοῦτο χλωρόν σῦκον ἀποκράδιον, κευόινον σταφυλής ἔχ’ ἀποσπάδα πεντάρραγον, πότυψα, καὶ σπούδα τιν’ ἐπουρμίδιον. ἢν δέ μὲ γ’, ὡς ἐκ νοῦσου ἀνειρύσω, ὄδε καὶ ἐχθρῆς ἐκ πενήθης ρύσῃ, δέξο χιμαιροθύτην.

301.—ΚΑΛΛΙΜΑΧΟΤ

Τὴν ἀλήθν Εὐδήμος, ἀφ’ ἂς ἀλα λιτὴν ἐπέσθων χειμώνας μεγάλους ἔξεφυγεν δανέων, θῆκε θεοῦς Σαμώθραξ, Λέγων ὅτι τήνδε, κατ’ εὐχήν, ὦ μεγάλοι, σωθεῖς ἐξ ἀλός, ὅδ’ ἔθετο.

302.—ΔΕΩΝΙΔΟΤ

Φεύγεθ’ ὑπ’ ἐκ καλύβης, σκότιοι μύς. οὕτι πενιχρή μύς σιπύη βόσκειν οἴδε Δεωνίδεω.
THE DEDICATORY EPIGRAMS

299.—PHANIAS

To thee, wayside Hermes, I offer this portion of a noble cluster of grapes, this piece of a rich cake from the oven, this black fig, this soft olive that does not hurt the gums, some scrapings of round cheeses, some Cretan meal, a heap of crumbling... , and an after-dinner glass of wine. Let Cypris, my goddess, enjoy them too, and I promise to sacrifice to you both on the beach a white-footed kid.

300.—LEONIDAS (cp. Nos. 190, 191)

LATHRIAN goddess,¹ accept these offerings from Leonidas the wanderer, the pauper, the flour-less: rich barley-cakes, olives easy to store, and this green fig from the tree. Take, too, lady, these five grapes picked from a rich cluster, and this libation of the dregs of the cup. But if, as thou hast saved me from sickness so thou savest me from hateful penury, await a sacrifice of a kid.

301.—CALLIMACHUS

EUDEMUS dedicated to the Samothracian gods² his salt-cellar, by eating much plain salt out of which he escaped dreadful storms of debts. “O great gods,” he said, “according to my vow I dedicate this here, saved from the brine.”

302.—LEONIDAS

Out of my hut, ye mice that love the dark! Leonidas’ poor meal-tub has not wherewith to feed

¹ Aphrodite is meant, as Nos. 190, 191 show, but the epithet is otherwise unknown. ² Cabiri.
GREEK ANTHOLOGY

αυτάρκης ὁ πρέσβυς ἔχων ἄλα καὶ δύο κρίμαν.
ἐκ πατέρων ταύτην ἤνεσαμεν βιοτήν.
τῷ τί μεταλλευεῖς τούτον μυχόν, ὃ φιλόλιχυν,
οὐδ' ἀποδειπνιδίου γενόμενος σκυβάλου;
σπεύδων εἰς ἄλλους οἶκους ὦθη (τὰμὰ δὲ λυτά),
δὲν ἀπὸ πλειοτέρην οἴσεαι ἀρμαλην.

303.—ΑΡΙΣΤΩΝΟΣ

"Ω μύες, εἰ μὲν ἐπ' ἄρτον ἐληλύθατ', ἐς μυχὸν ἄλλον
στείχετ' (ἐπεὶ λιτὴν οἶκέομεν καλύβην),
οὐ καὶ πίνῳ τυρόν ἀποδρέψεσθε καὶ αὕτην
ιαγάδα, καὶ δείπνουν συχνὸν ἀπὸ σκυβάλων.
εἰ δ' ἐν ἐμαῖς βιβλοισὶ πάλιν καταθήκετ' ὁδόντα,
κλαύσεσθ', οὐκ ἀγαθὸν κάμον ἐπερχόμενοι.

304.—ΦΑΝΙΟΤ

'Ακτῖς' ὁ καλαμεντά, ποτὶ ξερὸν ἔλθ' ἀπὸ πέτρας,
καὶ μὲ λάβ' εὐάρχαν πρῶϊν ἐμπολέα.
αἰτε σὺ γ' ἐν κύρτῳ μελανουρίδας, αἰτε τιν' ἀγρείς
μορμύρου, ἢ κίχλην, ἢ σπάρου, ἢ σμαρίδα,
αἰσιον αὐδάσεις με τὸν οὐ κρέας, ἀλλὰ θάλασσαν
τιμῶντα, ψαφαροῦ κλάσματος εἰς ἀτάνα.
ὡρίζεις ἡν δὲ φέρης φιλακανθίδας, ἢ τινο
θρίσαν,
εὐάρχειν λιθίναιν οὐ γὰρ ἔχω φάρυγα.

305.—ΛΕΩΝΙΔΟΤ

Δαβροσύνα τάδε δῶρα φιλευχύλῳ τε Δαφυμῳ
θήκατο ἕδεισόξου Δωρίδος κεφαλά.

---

1 I am acquainted with these fish, which retain their names, but am unable to give their scientific names or nearest
THE DEDICATORY EPIGRAMS

mice. The old man is contented if he has salt and two barley-cakes. This is the life I have learnt to acquiesce in from my fathers. So why dost thou dig for treasure in that corner, thou glutton, where thou shalt not taste even of the leavings of my dinner? Haste and be off to other houses (here is but scanty fare), where thou shalt win greater store.

303.—ARISTON

Mice, if you have come for bread, go to some other corner (my hut is ill-supplied), where ye shall nibble fat cheese and dried figs, and get a plentiful dinner from the scraps. But if ye sharpen your teeth again on my books ye shall suffer for it and find that ye come to no pleasant banquet.

304.—PHANIAS

Fisher of the beach, come from the rock on to the dry land and begin the day well with this early buyer. If you have caught in your wee black-tails or some mormyre, or wrasse, or sparus, or small fry, you will call me lucky, who prefer not flesh but the fruit of the sea to make me forget I am munching a dry crust. But if you bring me bony chalcides\(^1\) or some thrissa,\(^1\) good-bye and better luck! I have not got a throat made of stone.

305.—LEONIDAS

To Gluttony and Voracity, the deities who love well flavoured sauces, did Dorieus who stinks of . . .

English equivalent. The thrissa is a fish that goes in shoals, a little like mackerel and not particularly bony; the chalkis is a kind of bream.
GREEK ANTHOLOGY

tώς Δαρισσαίως βουγάστορας ἐψηθήρας,
καὶ χύτρως, καὶ τὰν εὐρυχαδὴ κύλικα,
καὶ τὰν εὐχάλκωτον ἐὐγναμπτόν τε κρεάγραν,
καὶ κυνῆστιν, καὶ τὰν ἑτνοδόνον τορύναν.
Λαβροσύνα, σὺ δὲ ταῦτα κακοῦ κακὰ δωρητήρος
dεξαμένα, νεύσαις μὴ ποκα σωφροσύναν.

306.—ΑΡΙΣΤΩΝΟΣ

Χύτρον τοῦ, ταῦτην τε κρεαγρίδα, καὶ βαθυκαμπή
κλειδα συών, καὶ τὰν ἑτνοδόνον τορύναν,
καὶ πτερίναν ῥυπίδα, ταναϊχυλκόν τε λέβητα,
σὺν πελέκει, καὶ τὰν λαιμοτόμον σφαγίδα,
ξωμοὶ τ’ ἀμφ’ ὀβελοῖσιν ἁρυστρίδα, τὸν τε μαγήν
σπόγγον ὑπὸ στιβαρὰ κεκλιμένον κοπίδι,
καὶ τούτον δικάρανον ἀλωτρίβα, σὺν δὲ θυεῖαν
εὕπτερον, καὶ τὰν κρειοδόκον σκαφίδα,
οὕεσιτον Σπίνθηρ Ἐμρῆ τάδε σύμβολα τέχνας
θήκατο, δουλοσύνας ἄχθος ἀπωσάμενος.

307.—ΦΑΝΙΟΤ

Εὐγάθης Δαπιθανός ἐσοπτρίδα, καὶ φιλέθειρον
συνόνα, καὶ πετάσου φάρος ὑποξύριον,
καὶ ψήκτραν δονακίτων ἀπέπτυσε, καὶ λιποκόπτους
φασγανίδας, καὶ τοὺς συλόνυχας στόνυχας:
ἐπτυσε δὲ φαλίδας, ξυρὰ καὶ θρόνον, εἰς δ’
Ἐπικούρου,
κουρεῖον προλιπὼν, ἀλατο κηπολόγος,
ἐνθα λύρας ἦκουν ὅπως ὅνος· ὅλετο δ’ ἂν που
λιμόσσων, εἰ μὴ στέρζῃ παλινδρομίαν.

464
THE DEDICATORY EPIGRAMS

dedicate these enormous Larissean boiling cauldrons, the pots and the wide-gaping cup, the well-wrought curved flesh-hook, the cheese-scraper, and the soup-stirrer. Gluttony, receive these evil gifts of an evil giver, and never grant him temperance.

306.—ARISTON

Spinther, the cook, when he shook off the burden of slavery, gave these tokens of his calling to Hermes: his pipkin, this flesh-hook, his highly-curved pork-spit (?), the stirrer for soup, his feather fan, and his bronze cauldron, together with his axe and slaughtering-knife, his soup-ladle beside the spits, his sponge for wiping, resting beneath the strong chopper, this two-headed pestle, and with it the stone mortar and the trough for holding meat.

307.—PHANIAS

Eugeethes of Lapiithe cast away with scorn his mirror, his sheet that loves hair, a fragment of his shaving-bowl, his reed scraper, his scissors that have deserted their work, and his pointed nail-file. He cast away, too, his scissors,¹ razors, and barber's chair, and leaving his shop ran prancing off to Epicurus to be a garden-student.² There he listened as a donkey listens to the lyre, and he would have died of hunger if he had not thought better of it and run home.

¹ Two kinds of scissors seem to be mentioned.
² Epicurus taught at Athens in "the Garden" as the Stoics did in "the Porch."

465

VOL. I.  H H
GREEK ANTHOLOGY

308.—ΑΣΚΛΗΠΙΑΔΟΤ

Νικήσας τοὺς παίδας, ἐπεὶ καλὰ γράμματ' ἐγραψεν,
Κόνναρος οὐδώκοντ' ἀστραγάλους ἐλαβεν,
κάμε, χάριν Μούσαις, τὸν κωμικόν ὡδε Χάρητα
πρεσβύτην θορύβῳ θήκατο παιδαρίων.

309.—ΔΕΩΝΙΔΟΤ

Εὐφημόν τοι σφαῖραν, ἐὐκρόταλόν τε Φιλοκλῆς
Ἡρμείη ταῦτην πυξινήν πλατάγην,
ἀστραγάλας θ' αἷς πόλλ' ἐπεμήνατο, καὶ τὸν ἔλικτὸν
ῥόμβον, κουροσύνης παίγνι' ἀνεκρέμασεν.

310.—ΚΑΛΛΙΜΑΧΟΤ

Εὐμαθίην ἦτείτο διδόνς ἐμὲ Σίμος ὁ Μίκκον
ταῖς Μούσαις· αἱ δὲ, Γλαύκος ὁκως, ἔδοσαν
ἀντ' ὁλίγων μέγα δώρων· ἐγὼ δ' ἀνὰ τὴδε κεχηνῶς
κείμαι τοῦ Σαμίου διπλόν, ὁ τραγικὸς
παιδαρίων Διόνυσος ἐπήκοος· οἱ δὲ λέγουσιν,
"ιέρὸς ὁ πλόκαμος," τούμον ὀνειαρ ἐμοί.

311.—ΤΟΥ ΑΥΤΟΥ

Τῆς Ἀγοράνακτος με λέγε, ξένε, κωμικὸν ὅντως
ἀγκεῖσθαι νίκης μάρτυρα τοῦ Ῥοδίου
Πάμφιλον, οὐ μὲν ἔρωτι δεδαγμένον, ἢμισὺν δ' ὀπτῇ
ἰσχάδι καὶ λύχνωσ Ἰσίδος εἰδόμενον.

1 Hom. Il. vi. 236.
2 The letter Y used by Pythagoras to symbolise the diverging paths, one narrow, the other broad, of right and wrong.
THE DEDICATORY EPIGRAMS

308.—ASCLEPIADES

Connarus, on winning the boys’ contest, since he wrote such a pretty hand, received eighty knuckle-bones, and in gratitude to the Muses he hung me up here, the comic mask of old Chares, amid the applause of the boys.

309.—LEONIDAS

To Hermes Philocles here hangs up these toys of his boyhood: his noiseless ball, this lively boxwood rattle, his knuckle-bones he had such a mania for, and his spinning-top.

310.—CALLIMACHUS

Simos, son of Miccus, when he gave me to the Muses, prayed for learning, and they gave it him like Glaucus,¹ a great gift in return for a little. I hang dedicated here (in the school), the tragic mask of Dionysus, yawning twice as much as the Samian’s letter² as I listen to the boys, and they go on saying “My hair is holy,”³ telling me my own dream.⁴

311.—BY THE SAME

Tell, stranger, that I, the mask of Pamphilus, am dedicated here as a truly comic witness of the victory of Agoranax the Rhodian in the theatre. I am not like Pamphilus, bitten by love, but one side of me is wrinkled like a roast fig and the colour of Isis’ lamps.

³ Spoken by Dionysus in the Bacchae of Euripides, line 494. This was evidently a favourite passage for recitation in schools.
⁴ i.e. a thing I already know.
GREEK ANTHOLOGY

312.—ΑΝΤΤΗΣ

'Ηνία δὴ τοι παιδεσ ἐνί, τράγε, φοινικόεντα
θέντες καὶ λασίω φιμά περὶ στόματι,
ἵππια παίδευον θεοὺ περὶ ναὸν ἀεθλα,
ὅφρ' αὐτοὺς ἐφορῇ νήπια τερπομένους.

313.—ΒΑΚΧΤΛΙΔΟΤ

Κούρα Πάλλαντος πολυώνυμε, πότνια Νίκα,
πρόφρων Καρθαίων ἵμεροεντα χορόν
αἰὲν ἑποττεύοις, πολέας δ' ἐν ἀθύμασι Μουσαν
Κηϊφ ἀμφιτίθει Βακχυλίδη στεφάνους.

314.—ΝΙΚΟΔΗΜΟΤ ΗΡΑΚΛΕΩΤΟΤ
ΑΝΑΣΤΡΕΦΟΝΤΑ

Πηνελόπη, τόδε σοι φάρος καὶ χλαίναν Ὀδυσσεὺς
ήνεγκεν, δολιχὴν ἐξανύσας ἀτραπόν.

315.—ΤΟΥ ΑΥΤΟΥ

Τὸν τραγόπον ἐμὲ Πάνα, φίλον Βρομίωιο καὶ νιῶν
'Αρκάδοις, τὰν ἀλκᾶς ἔγραφεν Ὡφελίων.

316.—ΤΟΥ ΑΥΤΟΥ

'Αερότης δάκρυν διερής, καὶ λείψανα δείπνων
δύσνομα, καὶ ποιήν ἐγραφεὶν Ὡφελίων.

1 One of the three independent towns of Ceos.
   Daughter of Crateus, king of Crete, and subsequently
THE DEDICATORY EPIGRAMS

312.—ANYTE

The children, billy-goat, have put purple reins on you and a muzzle on your bearded face, and they train you to race like a horse round the god's temple that he may look on their childish joy.

313.—BACCHYLIDES

Famous daughter of Pallas, holy Victory, look ever with good will on the beauteous chorus of the Carthaeanas,¹ and crown Ceian Bacchylides with many wreaths at the sports of the Muses.

314–320.—Couplets of NICODEMUS OF HERACLEA WHICH CAN BE READ BACKWARDS

314

Odysseus, his long road finished, brought thee this cloak and robe, Penelope.

315

In thanks for my help Ophelion painted me the goat-footed Pan, the friend of Bacchus and son of Arcadian Hermes.

316

Ophelion painted the tears of dripping Aerope,² the remains of the impious feast and the requital.³ wife of Atreus. Owing to an oracle she was cast into the sea by her father, but escaped.

² The feast of Thyestes by Atreus and murder of Agamemnon.
GREEK ANTHOLOGY

317.—ΤΟΥ ΑΥΤΟΥ
Πραξιτέλης ἐπλασε Δαναήν καὶ φάρεα Νυμφών λύγδινα, καὶ πέτρης Πάν’ ἐμὲ Πεντελικῆς.

318.—ΤΟΥ ΑΥΤΟΥ
Κύπριδι κουροτρόφῳ δάμαλιν ῥέξαντες ἐφηθοὶ χαίροντες νύμφας ἐκ θαλάμων ἀγομεν.

319.—ΤΟΥ ΑΥΤΟΥ
Αἰθομέναις ὑπὸ δασὺν ἐν εὐρυχόρῳ πατρὸς οἶκῳ παρθένον ἐκ χειρῶν ἡγαγόμην Κύπριδος.

320.—ΤΟΥ ΑΥΤΟΥ
᾿Ασκανίη μέγα χαίρε καλὴ, καὶ χρύσεα Βάκχου ὀργία, καὶ μνεῖται πρόκριτοι Ἐυίεω.

321.—ΔΕΩΝΙΔΟΤ ΑΛΕΞΑΝΔΡΕΩΣ ΙΣΟΨΗΦΑ
Θύει σοι τόδε γράμμα γενεθλιακαίσων ἐν ὃραις, Καῖσαρ, Νειλαίη Μοῦσα Δεωνίδεω.
Καλλιώτης γὰρ ἄκαπνον ἀεὶ θύος. εἰς δὲ νέωτα, ἤν ἐθέλης, θύσει τοῦδε περισσότερα.

322.—ΤΟΥ ΑΥΤΟΥ
Τὴνδὲ Δεωνίδεω θαλερὴν πάλι δέρκεο Μοῦσαν, δίστικον εὐθίκτου παίγνιον εὐεπίθης.
ἐσται δ’ ἐν Κρονίοις Μάρκῳ περικαλλῆς ἀθυρμα τοῦτο, καὶ ἐν δείπνοις, καὶ παρὰ μουσικοῖς.

470
THE DEDICATORY EPIGRAMS

317

Praxiteles carved of Parian marble Danae and the draped Nymphs, but me, Pan, he carved of Pentelic marble.

318

We young men, after sacrificing a calf to Aphrodite, the Nurser of youth, conduct the brides with joy from their chambers.

319

By the light of burning torches in her father's spacious house I received the maiden from the hands of Cypris.

320

Hail, lovely Ascania, and the golden orgies of Bacchus, and the chief of his initiated.

321–329.—ISOPSEPHA¹ BY LEONIDAS OF ALEXANDRIA

321

On thy birthday, Caesar,² the Egyptian Muse of Leonidas offers thee these lines. The offering of Calliope³ is ever smokeless; but next year, if thou wilt, she will offer thee a larger sacrifice.

322

Behold again the work of Leonidas' flourishing Muse, this playful distich, neat and well expressed. This will be a lovely plaything for Marcus at the Saturnalia, and at banquets, and among lovers of the Muses.

¹ i.e. poems in which the sum of the letters taken as numerical signs is identical in each couplet.
² Perhaps Nero.
³ i.e. of poets.
GREEK ANTHOLOGY

323.—TOY AYTOY
'Αναστρέφων ἢ 'Ανακυκλικῶν
Οἴδιπόδης κάς ἤν τεκέων, καὶ μητέρι πόσσις
γίνετο, καὶ παλάμης ἢν τυφλὸς ἐκ σφετέρης.

324.—TOY AYTOY
Πέμματα τίς λυπόματα, τίς 'Αρεῖ τῷ πτολυπόρθῳ
βότρυς, τίς δὲ ρόδων θήκεν ἐμοὶ κάλυκας;
Νύμφαις ταῦτα φέροι τίς ἀναιμάκτους δὲ θυηλᾶς
οὐ δέχομαι βωμοῖς ὁ θρασύμητις 'Αρης.

325.—TOY AYTOY
'Αλλος ἀπὸ σταλίκων, ὃ δ' ἀπ' ἧρος, ὃς δ' ἀπὸ πόντου,
Εὔπολις, σοι πέμπει δώρα γενεθλίδαι·
ἀλλ' ἐμέθεν δέξαι Μουσῶν στίχον, ὅστις ἐς αἰεὶ
μίμει, καὶ φιλίς σήμα καὶ εὐμαθίης.

326.—TOY AYTOY
Δύκτιον ἱδόκην καὶ καμπύλον, 'Ἀρτεμι, τόξον
Νίκεις ὃ Δυσιμάχου παῖς ἀνέθηκε Δίσυσ.
ιοῦς γὰρ πλήθοντας αἰεὶ λαγόνεσσι φαρέτρης
δορκάσι καὶ βαλλίας ἐξεκένωσ' ἑλάφοις.

327.—TOY AYTOY
Εἰς πρὸς ἔνα ψῆφοισιν ἱσάζεται, οὐ δύο δοιοῖς·
oὐ γὰρ ἐτὶ στέργω τὴν δολιχογραφίην.

328.—TOY AYTOY
Τὴν τριτάτην χαρίτων ἂν ἐμεῖ πάλι λάμβανε βύθλον,
Καίσαρ, ἵσπριθμον σύμβολον εὐπτής,
Νεῖλος ὅπως καὶ τῆνδε δ' Ἐλλάδος ἰδύνουσαν
τῇ χθονὶ σῇ πέμψει δῶρον ἀοιδότατον.

472
THE DEDICATORY EPIGRAMS

323 (Not Isopsephon, but can be read backwards)

Oedipus was the brother of his parents and his mother’s husband, and blinded himself by his own hands.

324

Who offered to me, Ares the sacker of cities, rich cakes, and grapes, and roses? Let them offer these to the Nymphs, but I, bold Ares, accept not bloodless sacrifices on my altars.

325

One sends you, Eupolis, birthday gifts from the hunting-net, another from the air, a third from the sea. From me accept a line of my Muse which will survive for ever, a token of friendship and of learned skill.

326

Nicas the Libyan, son of Lysimachus, dedicates his Cretan quiver and curved bow to thee, Artemis; for he had exhausted the arrows that filled the belly of the quiver by shooting at does and dappled hinds.

327

One verse here gives the same figures as the other, not a distich the same as a distich, for I no longer care to be lengthy.

328

Accept from me, Caesar,¹ the third volume of my thankful gift to thee, this token of my skill in making “isopsepha,” so that the Nile may despatch through Greece to thy land this most musical gift.

¹ Probably Nero.
GREEK ANTHOLOGY

329.—ΤΟΥ ΑΥΤΟΥ

'Αλλος μὲν κρύσταλλον, ὁ δ' ἄργυρον, οἱ δὲ τοπάζους
πέμψουσιν, πλούτου δῶρα γενεθλίδια·
ἀλλ' ἵδ' Ἀγρευππίνη δύο δίστιχα μοῦν ἱεώσας,
ἀρκοῦμαι δῶροις, ἃ φθόνος οὐ δαμάσει.

330.—ΑΙΣΧΙΝΟΤ ΡΗΤΟΡΟΣ

Θυμητῶν μὲν τέχναις ἀπορούμενος, εἰς δὲ τὸ θείον
ἐλπίδα πᾶσαν ἔχων, προμετών εὐπαιδᾶς 'Αθῆνας,
ἰάθην ἐλθών, Ἀσκληπιεί, πρὸς τὸ σὸν ἄλοσον,
ἔλκος ἔχων κεφαλῆς ἐναύσιον, ἐν τρισὶ μησίν.

331.—ΓΑΙΤΟΤΛΙΚΟΤ

Παῖδα πατὴρ Ἀλκων ὅλοφ σφιγξθέντα δράκοντι
ἄθρησας, δειλὴ τόξον ἔκαμψε χερί·
θηρός δ' οὐκ ἀφάμαρτε· διὰ στόματος γὰρ ὅιστὸς
ἡξεν, τυφθοῦ βαιῶν ὑπέρθε βρέφοις.
παυσάμενος δὲ φόβοιο, παρὰ δρυὶ τῆς φαρέτρην
σῆμα καὶ εὐτυχίας θῆκε καὶ εὐστοχίας.

332.—ΑΔΡΙΑΝΟΤ

Ζηνὶ τὸδ' Αἰνεάδῆς Κασίῳ Τραϊανὸς ἁγαλμα,
κοῖρανος ἀνθρώπων κοιράνω ἀθανάτων,
ἀνθετο, δοιὰ δέπα πολυδαίδαλα, καὶ βοῦς οὐροῦ
ἀσκητὸν χρυσῷ παμφανώντι κέρας,
ἐξαίτα προτέρης ἀπὸ λῃδός, ἥμος ἀτειρῆς
πέρσεν ὑπερθύμους ὑπὸ δουρὶ Γέτας.
THE DEDICATORY EPIGRAMS

329

One will send crystal, another silver, a third topazes, rich birthday gifts. But I, look, having merely made two "isopsephon" distiches for Agrippina, am content with this my gift that envy shall not damage.

330.—AESCHINES THE ORATOR

Despairing of human art, and placing all my hope in the Divinity, I left Athens, mother of beautiful children, and was cured in three months, Asclepius, by coming to thy grove, of an ulcer on my head that had continued for a year.

331.—GAETULICUS

Alcon, seeing his child in the coils of a murderous serpent, bent his bow with trembling hand; yet he did not miss the monster, but the arrow pierced its jaws just a little above where the infant was. Relieved of his fear, he dedicated on this tree his quiver, the token of good luck and good aim.

332.—HADRIAN

To Casian Zeus\(^1\) did Trajan, the descendant of Aeneas, dedicate these ornaments, the king of men to the king of gods: two curiously fashioned cups and the horn of a urus\(^2\) mounted in shining gold, selected from his first booty when, tirelessly fighting, he had overthrown with his spear the insolent Getae. But,

\(^{1}\) i.e. it was at Antioch in Syria on his way to the Persian war (A.D. 106) that Trajan made this dedication.

\(^{2}\) The now extinct wild bull of Europe.
GREEK ANTHOLOGY

άλλα σύ οί καὶ τήνδε, Κελαινεφές, ἐγγυάλιξον
κρῆναι ἐὐκλείδος δὴριν Ἀχαιμενίην,
δόρα τοι εἰσορόωντι διάνδιξα θυμὸν ἰαίνη
δοιά, τὰ μὲν Γετέων σκύλα, τὰ δὲ Ἀρσακιδέων.

333.—ΜΑΡΚΟΤ ΑΡΓΕΝΤΑΡΙΩΤ

"Ηδη, φίλτατε λύχυν, τρις ἐπτάρες· ἢ τάχα τερπνὴν
 eius θαλάμους ἢξεν Ἀντιγόνην προλέγεις;
ei γάρ, ἄναξ, εἰη τὸ δὲ ἐτήτυμον, οἶος Ἀπόλλων
θυητοὶς μάντις ἐςῃ καὶ σὺ παρὰ τρίποδι.

334.—ΔΕΩΝΙΔΟΤ

Ἀύλια καὶ Νυμφέων ιερὸς πάγος, αἱ θ' ὑπὸ πέτρη
πίδακες, ἢ θ' υδασιν γειτονέουσα πίτυσ,
καὶ σὺ τετράγλωχυν, μηλοσσόε, Μαιάδος Ἔρμᾶ,
ὅς τε τὸν αἰγιβότην, Πάν, κατέχεις σκόπελον,
ἰλαοὶ τὰ ψαυτὰ τὸ τε σκύφος ἐμπλεον οὖνς
δέξασθ', Αἰακίδεω δώρα Νεοστολέμου.

J. H. Merivale, in Collections from the Greek Anthology, 1833, p. 131.

335.—ΑΝΤΙΠΑΤΡΟΤ

Καυσίη, ἢ τὸ πάρουθε Μακηδόσιν εὐκολῶν ὄπλων,
καὶ σκέπασι ἐν νιφετῷ, καὶ κώρυς ἐν πολέμῳ,
ἰδρὸς διψήσασα πιείν τεόν, ἄλκιμε Πεῖσων,
Ἡμαθίς Αὐσονίους ἤλθον ἐπὶ κροτάφους.
ἀλλα φίλος δέξαι με· τάχα κρόκες, αἱ ποτὲ Πέρσας
τρεψάμεναι, καὶ σοι Θρῆκας ὑπαξόμεθα.

1 One of the well-known images, consisting of a head on a rectangular base.

476
THE DEDICATORY EPIGRAMS

Lord of the black clouds, entrust to him, too, the glorious accomplishment of this Persian war, that thy heart's joy may be doubled as thou lookest on the spoils of both foes, the Getae and the Arsacidae.

333.—MARCUS ARGENTARIUS

(A Love Epigram misplaced)

Thrice hast thou sneezed, dear lamp! Is it, perchance, to tell me that delightful Antigone is coming to my chamber? For if, my lord, this be true, thou shalt stand by the tripod, like Apollo, and prophesy to men.

334.—LEONIDAS

Caves and holy hill of the Nymphs, and springs at the rock's foot, and thou pine that standest by the water; thou square Hermes,\(^1\) son of Maia, guardian of the sheep, and thou, Pan, lord of the peak where the goats pasture, graciously receive these cakes and the cup full of wine, the gifts of Neoptolemus of the race of Aeacus.

335.—ANTIPATER

I, the causia,\(^2\) once a serviceable head-dress for the Macedonians, a covering in the snow-storm and a helmet in war, thirsting to drink thy sweat, brave Piso,\(^3\) have come from my Macedonian land to thy Italian brows. But receive me kindly; may-be the felt that once routed the Persians will help thee, too, to subdue the Thracians.

\(^2\) A broad-brimmed hat.

\(^3\) L. Calpurnius Piso, to whose sons Horace addressed the Ars Poetica.
Τὰ ρόδα τὰ δροσόεντα, καὶ ἀ κατάπυκνος ἑκεῖνα ἔρπυλλος κεῖται ταῖς Ἐλικωνιάσιν·
ταῖ δὲ μελάμφυλλοι δάφναι τίν, Πῦθιε Παιάν,
Δελφῖς ἐπεὶ πέτρα τούτῳ τοι ἀγλάισεν.
βωμὸν δ' αἰμάξει κεραΐς τράγος οὗτος ὁ μᾶλος,
τερμίνθον τρώγον ἐσχατον ἀκρεμόνα.

337.—ΤΟΥ ΑΥΤΟΥ

Ἡλθε καὶ ἐς Μίλατον ὁ τῷ Παιήνωνος νῦς,
ηθάρι νόσων ἀνδρὶ συνοισόμενος,
Νικία, δός μιν ἐπ' ἀμαρ ἄει θυέσσων ἰκνεύται,
καὶ τόδε ἀπ' εὐώδους γλύψαι' ἄγαλμα κέδρου
'Ἡτίων χάριν γλαφυρᾶς χερὸς ἀκρὸν ὑποστὰς
μυσθόν· ὃ δ' εἰς ἔργον πάσαν ἀφίκε τέχναν.

338.—ΤΟΥ ΑΥΤΟΥ

Τμῖν τούτῳ, Θεαί, κεχαρισμένον ἀνθέτο πάσας
τῶν γαλαμα Ξενοκλῆς τούτῳ τὸ μαρμάρινον,
μουσικός· οὐχ ἐτέρως τις ἔρει· σοφία δ' ἐπὶ τᾶς
ἀινον ἔχων, Μουσέων οὐκ ἐπιλαυθάνεται.

339.—ΤΟΥ ΑΥΤΟΥ

Δαμομένης ὁ χοραγός, ὁ τὸν τρίτοδ', ὁ Διὸνυσε,καὶ σὲ τὸν ἄδιστον θεῶν μακάρων ἀναθεῖς,
μέτριος ἦν ἐν πᾶσι, χορῷ δ' ἐκτῆσατο νίκαιν
ἀνδρῶν, καὶ τὸ καλὸν καὶ τὸ προσήκον ὅρων.
THE DEDICATORY EPIGRAMS

336.—THEOCRITUS

The fresh roses and this thick creeping-thyme are a gift to the Heliconian Muses; the dark-leaved laurel branches are for thee, Pythian Paean, since the rocks of Delphi gave thee this bright foliage to wear. But thy altar shall be reddened by the blood of this white-horned goat that is nibbling the end of the terebinth branch.

337.—BY THE SAME

The son of Paean hath come to Miletus too, to visit the physician Nicias who every day approaches him with sacrifice, and ordered to be carved for him this statue of perfumed cedar-wood, promising the highest fee for the delicate labour of his hands to Eetion, who put all his skill into the work.

338.—BY THE SAME

A gift to please you all, O Muses, this marble statue was dedicated by Xenocles, a musician—who will gainsay it? and as he has gained fame by this art he does not forget the Muses.

339.—BY THE SAME

Damomenes the choregos, who dedicated the tripod, O Dionysus, and this image of thyself, sweetest of the blessed gods, was a man moderate in all things. He won the victory with his chorus of men, keeping before his eyes ever what was good and seemly.

1 Apollo. 2 i.e. Aesculapius.
340.—ΤΟΥ ΑΥΤΟΥ

'Α Κύπρις οὗ πάντας διάσκεο τὰν θεόν, εἰπὼν Οὐρανίαν, ἀγνᾶς ἀνθέμα Χρυσογόνας
οἶκῳ ἐν 'Αμφικλέους, ὥ καὶ τέκνα καὶ βίον ἔσχε ἐνυόν, ἀεὶ δὲ σφιν λωΐον εἰς ἔτος ἤν
ἐκ σέθεν ἀρχομένοις, ὥ τότινα κηδόμενοι γὰρ ἀθανάτων αὐτοῖ πλεῖον ἔχονσι βροτοί.

341.—ΑΔΕΞΙΠΟΤΟΝ

Βόσπορον ἱχθύσετα γεφυρώσας ἀνέθηκε
Μανδροκλέης Ἡρη, μνημόσυνον σχεδίας,
αὐτῷ μὲν στέφανον περιθεῖς, Σαμίοις δὲ κύδος,
<Δαρείου βασιλέως ἐκτελέσας κατὰ νοῦν>.

342.—ΑΛΛΟ

'Αθηνᾶν Χαράκων ἦπο παστάδι τάδε τριήρους
στυλίδας: τὰς πρώτας τοῦθ' ὕποδειγμα τέχνας:
τάυταν γὰρ πρώταν ποτ' ἐμῆσατο Παλλᾶς Ἀθάνα,
tάνδε πόλει καλαν ἀντιδιδοῦσα χάριν,
οὔνεκεν ὑψίστα Τριτωνίδι νηὸν ἔτευξεν
Κύζικος ἄδ', ἵρα πρῶτον ἐν 'Ασιάδι
δείγμα <δὲ> καὶ πλυνθὼν χρυσήλατον ἥγαγεν ἄχθος
Δελφίδα γὰν, Φοῖβῳ τάνδε νέμουσα χάριν.

343.—ΑΔΗΛΟΝ

'Εθνεία Βοιωτῶν καὶ Χαλκιδῶν δαμάσαντες
παῖδες Ἀθηναίων ἔργασιν ἐν πολέμων,

1 = Vulgivaga.
2 From Herodotus iv. 88, to which refer.
3 On a mast preserved at Cyzicus, supposed to be a relic of the first ship ever built. In lines 7–8, to confirm the
THE DEDICATORY EPIGRAMS

340.—BY THE SAME

This Cypris is not Pandemus; would ye gain her favour, address as Celestial this her statue, the offering of chaste Chrysogona in the house of Amphicles. With him she dwelt in wedlock blessed with children, and each year it went better with them, since from thee they began, O sovereign Lady. Mortals who cherish the gods profit themselves thereby.

341.—ANONYMOUS

Mandrocles, having bridged the fishy Bosporus, dedicated to Hera this memorial of the bridge. A crown for himself he gained and glory for Samos by executing the work as Darius the King desired.

342.—ANONYMOUS

Look on this jigger-mast of a trireme in the porch of the Graces. This is a sample of the beginnings of ship-building; it was the first ship that Pallas Athene devised, well recompensing this city of Cyzicus, because it first raised a temple to her, the supreme Tritonian maid, in the holy Asian land. The ship carried to the Delphian shore, doing this service to Phoebus, a model of itself (?) and ingots of gold.

343.—ANONYMOUS

The sons of Athens having subdued in the work of war the peoples of Boeotia and Chalcis, quenched veracity of the story, a story is told of the services this ship rendered.

For this inscription which stood in the Acropolis "on the left as you enter the Propylea" see Herod. 5. 77.

481
GREEK ANTHOLOGY

desmu εν ἀχυνόεντι σιδηρέῳ ἐσθεσαν ὑβριν τῶν ἵππων, δεκάτην Πάλλαδι, τάσδ᾿ ἔθεσαν.

344.—ΑΛΛΟ

(Ἐπὶ τῷ ἐν Θεσπιαῖς βωμῷ)
Θεσπιαὶ εὐρύχοροι πέμψαν ποτὲ τούςδε σὺν ὅπλοις τιμωροῦσι προγόνων βάρβαρον εἰς Ἀσίνην, οὐ μετ᾿ Ἀλεξάνδρου Περσῶν ἀστὴ καθελόντες στήσαν Ἐριθρεμέτη δαιδάλεον τρίποδα.

345.—ΚΡΙΝΑΓΟΡΟΤ

Εἰδρος ἦνθει μὲν τὸ πρὶν ρόδα, νῦν δ᾿ ἐνὶ μέσῳ χείματι πορφυρέας ἐσχάσαμεν κάλυκας, σὴ ἑπιμειδήσαντα γενεθλία ἀσμενα τῇδε ἡοῖ, νυμφιδίων ἀσσωτάτη λεχέων.
καλλίστης ὀφθήναι ἐπὶ κροτάφωσί γυναικὸς λώιον ἢ μίμησεν ἠρινὸν ἥλιον.

346.—ΑΝΑΚΡΕΟΝΤΟΣ

Τέλλιδι ἑμερόεντα βίον πόρε, Μαιάδος νἰε, ἀντ᾿ ἐρατῶν δόρων τῶν διά χάριν θέμενοις ὅσ θα μιν εὐθυδίκων Εὐωνυμεόν ἐν δήμῳ ναίειν, αἰῶνος μοίραιν ἐχοντ᾿ ἀγαθὴν.

347.—ΚΑΛΛΙΜΑΧΟΤ

Ἀρτεμι, τὸν τὸδ᾿ ἀγαλμα Φιληράτις εἴσατο τῇδε ἀλλὰ σὺ μὲν δέξαι, πόνοια, τὴν δὲ σάω.

348.—ΔΙΟΔΩΡΟΤ

Ἀλιμον ὁκυμόρῳ με λεχωίδι τούτῳ κεκόθαι τῆς Διοδωρείου γράμμα λέγει σοφίς.
THE DEDICATORY EPIGRAMS

their arrogance in sorrowful iron bondage. These statues of the horses of their foes, they dedicated to Pallas as a tithe of the ransom.

344.—ANONYMOUS
(On the Altar in Thespiae)

Spacious Thespiae once sent these men-at-arms to barbarous Asia to avenge their ancestors, and having sacked with Alexander the cities of Persia, they set up to Zeus the Thunderer this curiously-wrought tripod.

345.—CRINAGORAS

Roses used to flower in spring, but we now in mid-winter burst scarlet from our buds, smiling gaily on this thy natal morn that falls so nigh to thy wedding. To be seen on the brow of the loveliest of women is better than to await the sun of spring.

346.—ANACREON

Give Tellis a pleasant life, O son of Maia, re-compensing him for these sweet gifts; grant that he may dwell in the justly-ruled deme of Euonymea, enjoying good fortune all his days.

347.—CALLIMACHUS

Artemis, to thee did Phileratis erect this statue here. Accept it, sovereign Lady, and keep her safe.

348.—DIODORUS

These mournful lines from the skilled pen of Diodorus tell that this tomb was carved for one who
GREEK ANTHOLOGY

κοῦρον ἐπεὶ τίκτουσα κατέφθιτο· παῖδα δὲ Μήλας
dεξάμενος θαλερὴν κλαίω Ἀθηναίδα,
Λεσβιάδεσσιν ἄχος καὶ Ἰήσου πατρὶ λυποῦσαν.

'Αρτεμί, σοι δὲ κυνῶν θηροφόνων ἐμελευ.

349.—ΦΙΛΟΔΗΜΟΤ

Ἰνοῦς ὁ Μελικέρτα, σὺ τε γλαυκὴ μεδέουσα
Δευκοθέη πόντου, δαίμον ἀλεξίκακε,
Νηρήδων τε χοροῖ, καὶ κύματα, καὶ σὺ, Πόσειδον,
καὶ Θρήξ, ἀνέμων προήπατε, Ζέφυρε,
ἲπλαι με φέροιτε, διὰ πλατὺ κύμα ψηγόντα,
σῶν ἐπὶ γλυκεραὶ ἥονα Πειραέως.

350.—ΚΡΙΝΑΓΟΡΟΤ

Τυρσηνῆς κελάδημα διαπρύσιον σάλπιγγος,
πολλάκις Πισαιῶν στρυμῆς ὑπὲρ πεδίων
φθεγξαμένης, ὃ πρὶν μὲν ἔχει χρόνος ἐν δυσὶ νῖκαις:
ei δὲ σὺ καὶ τρισιγγοῦς ἡγαγες εἰς στεφάνους
ἀστῶν Μιλήτου Δημοσθένε', οὐ ποτὲ κώδων
χάλκεος ἡχῆσει πλειστέρῳ στόμαι.

351.—ΚΑΛΛΙΜΑΧΟΤ

a. Τίν με, λεοντάγχ' ὅνα συνκτόνε, φήγινων ήξου
β. Θήκε τίς; a. Αρχίνως. β. Ποῖος; a. 'Ο Κρῆς.
β. Δέχομαι.

352.—ΗΡΙΝΗΣ

'Εξ ἀπαλῶν χειρῶν τάδε γράμματα· λῶστε Προμαθεῦ,
ἐντι καὶ ἀνθρωποι τῶν ὀμαλοὶ σοφίαν.

484
THE DEDICATORY EPIGRAMS

died before her time in child-birth, in bearing a boy. I mourn her whom I received, blooming Athenais the daughter of Mela, who left sorrow to the ladies of Lesbos and to her father Jason. But thou hadst no care, then, Artemis, but for thy hounds deadly to beasts.

349.—PHILODEMUS

O Melicertes, son of Ino, and thou sea-blue queen of the sea, Leucothea, goddess that avertest evil, and ye Nereids linked in the dance, and ye waves, and thou, Poseidon, and Thracian Zephyr, gentlest of winds, be gracious unto me and bear me, escaping the broad billows, safe to the sweet beach of Piraeus.

350.—CRINAGORAS

To a Trumpet

The Tyrrhenian trumpet that often over the plain of Pisa hath uttered shrilly its piercing note, past time did limit to two prizes. But for that thou hast led Demosthenes of Miletus to three victories, no brazen bell shall ever peal with fuller tone than thine.

351.—CALLIMACHUS

A. I was dedicated, this beech branch, to thee, O King, the lion-throttler, the boar-slayer.—B. By whom? A. By Archinus. B. Which? A. The Cretan one. B. I accept.

352.—ERINNA

This picture is the work of delicate hands; so, good Prometheus, there are men whose skill is equal

1 Heracles.

485
GREEK ANTHOLOGY

ταῦταν γοῦν ἐτύμως τὰν παρθένον ὅστις ἔγραψεν,
αἱ καῦδαν ποτέθηκε', ἢς κ᾽ Ἀγαθαρχῆς ὅλα.

353.—ΝΟΣΣΙΔΟΣ

Αὐτομέλινα τάτυτκται· ἵδ᾽ ὡς ἄγινὸν τὸ πρόσωπον
ἀμὲν ποτοπτάζειν μείλιχῶς δοκέειν·
ὡς ἐτύμως θυγάτηρ τὰ ματέρι πάντα ποτόκει.
ἡ καλὸν ὁκκα πέλῃ τέκνα γονεύσων ἵσα.

354.—ΤΗΣ ΑΥΤΗΣ

Γνωτὰ καὶ τηνῶθε Σαβαθίδος εἴδεται ἐμμεν
ἀδ᾽ εἰκὼν μορφᾶ καὶ μεγαλειοσύνα.
θάεο τὰν πισυτᾶν· τὸ δὲ μείλιχον αὐτὸθι τήνας
ἐλπομ' ὀρῆν' χαίροις πολλά, μάκαιρα γύναι.

355.—ΔΕΩΝΙΔΟΤ

Ἀ μάτηρ ξῷον τὸν Μίκυθον, οἷα πενιχρὰ
Βάκχῳ δωρεῖται, ῥωτικὰ γραψαμένα.
Βάκχε, σὺ δ᾽ ύψωθς τὸν Μίκυθον· εἰ δὲ τὸ δώρον
ῥωπικοῦν, ἀ λιτὰ ταῦτα φέρει πενία.

356.—ΠΑΓΚΡΑΤΟΣ

Κλεισὺς αἱ δύο παῖδες Ἀριστοδίκη καὶ Ἀμεινῶ
Κρῆσσαι, πότνια, σῆς, Ἀρτέμι, νεικόρουν
τετραετεῖς ἀπὸ μητρῶς· ἴδοις, ὄνασσα, τὰ τῆςδε
eὐτεκνα, κἂντὶ μὴς θῆς δύο νεικόρους.

486
THE DEDICATORY EPIGRAMS

to thine. At least if he who painted this girl thus to the life had but added speech, you would be, Agatharchis, your complete self.

353.—NOSSIS

It is Melinna herself. See how her sweet face seems to look kindly at me. How truly the daughter resembles her mother in everything! It is surely a lovely thing when children are like their parents.

354.—BY THE SAME

Even from here this picture of Sabaethis is to be known by its beauty and majesty. Look at the wise house-wife. I hope to look soon from nigh on her gentle self. All hail, blessed among women!

355.—LEONIDAS

His mother, being poor, gives Micythus' picture to Bacchus, poorly painted indeed. Bacchus, I pray thee, exalt Micythus; if the gift be trumpery, it is all that simple poverty can offer.

356.—PANCrates

Aristodice and Amino, the two Cretan four-year-old daughters of Clio thy priestess, Artemis, are dedicated here by their mother. See, O Queen, what fair children she hath, and make thee two priestesses instead of one.
GREEK ANTHOLOGY

357.—ΘΕΑΙΗΤΗΣ

α. Ὄλβια τέκνα γένοισθε τίνος γένος ἔστε; τί δ’ ύμιν
 ὅδε καλοῖς χαρίεν κείμενόν ἐστ’ ὄνομα;
β. Νικάνωρ ἐγώ εἰμι, πατήρ δὲ μοι Αἰπιόρητος,
 μήτηρ δ’ Ἡγησώ, κείμι γένος Μακεδών.
γ. Καὶ μὲν ἐγὼ Φίλα εἰμί, καὶ ἔστι μοι οὕτος ἀδελφὸς. 5
 ἐκ δ’ εὐχῆς τοκέων ἑσταμεν ἀμφότεροι.

358.—ΔΙΟΤΙΜΟΣ

Χαίρε μοι, ἀβρεί κύπασοι, τὸν Ὄμφαλη ἢ ποτε Δυδὴ
 λυσαμένη φιλότητ’ ἤλθεν ἐς Ἡρακλεοὺς.
 ὁλβιος ἠσθα, κύπασοι, καὶ ἐς τότε καὶ πάλιν, ὡς νῦν
 χρύσεον Ἀρτέμιδος τούτ’ ἐπέβης μέλαθρον.
THE DEDICATORY EPIGRAMS

357.—THEAETETUS

A. May ye be blest, ye children. Who are your parents, and what pretty names did they give to their pretty ones? B. I am Nicanor, and my father is Aeporietus, and my mother Hegeso, and I am a Macedonian. C. And I am Phila and this is my brother. We are both dedicated here owing to a vow of our parents.

358.—DIOTIMUS

Hail, dainty frock, that Lydian Omphale doffed to go to the bed of Heracles. Thou wert blessed then, O frock, and blessed again art thou now that thou hast entered this golden house of Artemis.
INDEXES
### GENERAL INDEX

<table>
<thead>
<tr>
<th>Name</th>
<th>Page(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acadus, martyr (2nd cent.?)</td>
<td>I. 104</td>
</tr>
<tr>
<td>Academy, at Athens, where Plato taught</td>
<td>VI. 144</td>
</tr>
<tr>
<td>Acharnæ, VI. 279</td>
<td></td>
</tr>
<tr>
<td>Achilles, II. 291; VI. 49</td>
<td></td>
</tr>
<tr>
<td>Actium, VI. 251; battle of, VI. 236</td>
<td></td>
</tr>
<tr>
<td>Aeneas, II. 143</td>
<td></td>
</tr>
<tr>
<td>Aesop, VI. 316</td>
<td></td>
</tr>
<tr>
<td>Aesicles, II. 13</td>
<td></td>
</tr>
<tr>
<td>Agamemnon, II. 90</td>
<td></td>
</tr>
<tr>
<td>Aglaiaus (described as father of Polyidus, but not elsewhere mentioned as such)</td>
<td>I. 264</td>
</tr>
<tr>
<td>Agrippina the younger, VI. 329</td>
<td></td>
</tr>
<tr>
<td>Ajax, son of Oileus the Locrian, Homeric hero, II. 209</td>
<td></td>
</tr>
<tr>
<td>Ajax, son of Telamon, Homeric hero, II. 271</td>
<td></td>
</tr>
<tr>
<td>Alcibiades, II. 32</td>
<td></td>
</tr>
<tr>
<td>Alcides, v. Heracles</td>
<td></td>
</tr>
<tr>
<td>Alcmeneon, son of Amphiarasus, II. 393</td>
<td></td>
</tr>
<tr>
<td>Alcman (poet of Sparta, 7th cent. B.C.), II. 394</td>
<td></td>
</tr>
<tr>
<td>Alcmene (mother of Heracles), II. 371; v. 172</td>
<td></td>
</tr>
<tr>
<td>Alexander the Great, VI. 344</td>
<td></td>
</tr>
<tr>
<td>Amarynthus (town in Euboea), VI. 156</td>
<td></td>
</tr>
<tr>
<td>Ambracia, VI. 255</td>
<td></td>
</tr>
<tr>
<td>Amphiarasus (prophet, one of the Seven against Thebes), II. 259</td>
<td></td>
</tr>
<tr>
<td>Amphitryon (husband of Alcmene), II. 387</td>
<td></td>
</tr>
<tr>
<td>Anagnus, river in Elis, the caverns near which were supposed to cure skin diseases, VI. 189</td>
<td></td>
</tr>
<tr>
<td>Antigonus (Gonatas, king of Macedonia, 2nd cent. B.C.) VI. 130</td>
<td></td>
</tr>
<tr>
<td>Antonia, VI. 244</td>
<td></td>
</tr>
<tr>
<td>Aphrodite, II. 78, 99, 283; dedications to,VI. 1, 17–20, 55, 59, 76, 80, 119, 162, 190, 191, 207–211, 248, 275, (Urania) 206, 290, 298, 340, (Lathria = Secret) 300</td>
<td></td>
</tr>
<tr>
<td>Apollo, II. 72, 266, 283; dedications to,VI. 7–9, 54, 75, 83, 112, 118, 137, 152, 155, 197, 198, 212, 251, 264, 278, 279, 336, (of the cape) 230</td>
<td></td>
</tr>
<tr>
<td>Apuleius, author of the &quot;Golden Ass&quot; etc. 2nd cent. A.D. II. 303</td>
<td></td>
</tr>
<tr>
<td>Ares, dedications to, VI. 81, 91</td>
<td></td>
</tr>
<tr>
<td>Argus, V. 262</td>
<td></td>
</tr>
<tr>
<td>Atrialne, daughter of Minos, beloved by Dionysus, v. 222</td>
<td></td>
</tr>
<tr>
<td>Aristotele, II. 16</td>
<td></td>
</tr>
<tr>
<td>Arsacidae, title of Parthian kings, VI. 332</td>
<td></td>
</tr>
<tr>
<td>Arsinoe, VI. 277</td>
<td></td>
</tr>
<tr>
<td>Artemis, dedications to, VI. 59, 97, 111, 121, 127, 128, 240, 266–288, 276, 277, 286, 287, 326, 347, 348, 356, 358, (Aethiopian) 289, (of the lake) 280, (of the harbour) 105, 157, (of the road) 199, as Ilithyia or goddess of childbirth, 146, 200–202, 242, 244, 270–274</td>
<td></td>
</tr>
<tr>
<td>Ascania, district and lake in Bithynia, VI. 320</td>
<td></td>
</tr>
<tr>
<td>Asclepius, dedications to, VI. 147, 330, 337</td>
<td></td>
</tr>
<tr>
<td>Astarte, dedications to, VI. 24</td>
<td></td>
</tr>
<tr>
<td>Athena, dedications to, VI. 2, 10, 39, 46–48, 59, 86, 103, 120, 123, 124, 131, 141, 151, 153, 159, 160, 174, 194, 195, 204, 205, 493</td>
<td></td>
</tr>
</tbody>
</table>
GENERAL INDEX

247, 288, (Panitis = the weaver)
289, 297, (of Coryphaum = Pylos)
129, (of Iton, in Thessaly), 130
Auge, mother of Telephus (q.v.),
by Heracles, II. 139

Bacchus, v. Dionysus
Basil I. Emperor, 9th century,
and his sons Constantine and
Leo (?), I. 109
Basil, St. bishop of Caesarea, 4th
cent. I. 86, 92
Beroea, in Macedonia, VI. 116
Blachernae, I. 2, 120
Boeotia, VI. 343
Bosporus, VI. 341
Bruttium (south of Italy), VI. 132

Cabiri (mystical divinities), dedica-
tions to, Boeotian VI. 245;
Samothracian, VI. 164, 301
Caesar, Julius, II. 92
Caesarea, I. 92
Calchas, Homeric prophet, II. 52
Calchis, in Euboea, VI. 343
Canopus, in Egypt, VI. 142
Carpathian (sea near Rhodes),
VI. 245
Carthageans, VI. 313
Casius Mons, near Antioch, where
was a temple of Zeus, VI. 332
Cassandra, II. 189
Charidemus, Athenian general, 4th
cent. B.C. II. 221
Chryses, priest, v. II. 1; II. 86
Chimmeria = northern Europe, v.
223, 283
Clymene, beloved by the Sun God,
v. 223
Clytius, Lampon, Panthous, Thymo-
etes (Trogian elders, v. II. III.
146), II. 246-255
Constantine, the Great, I. 10
Constantinople I. passim
Corinth, VI. 40
Cosmas and Damian, saints and
physicians (called the silverless,
because the only fee they accept-
ed was the conversion of their
patients), I. 11
Cratinus, poet of the old Comedy,
II. 357
Creon, king of Corinth, whose
daughter Glauce was poisoned
by Medea, v. 288

Creusa, wife of Aeneas, II. 148
Cybele (or Rhea), the great
Phrygian Goddess, crowned
with towers, v. 260; dedications
to VI. 51, 94, 173, 217-220,
234, 237, 251
Cyrus and Joannes, physicians
and martyrs under Diocletian,
3rd cent. I. 90
Cyrus the younger, II. 389
Cynthus, mountain in Delos, VI.
121
Cyzicus, city on the sea of Mar-
mora, VI. 342

Damaretus, VI. 266
Damian, v. Cosmas
Danae (woed by Zeus in the form
of a golden shower), v. 31, 33,
34, 217, 257
Daniel Stylites (5th cent. A.D.), I. 90
Daphnis (the mythical piper-
shepherd), VI. 73, 78
Dares and Entellus, boxers in
Aen. v. 368 etc.; II. 222
Delphobus, Trojan, 2nd husband
of Helen, II. 1
Delos, VI. 273
Delphi, dedications at, VI. 6, 49
Demeter, dedications to VI. 36, 40,
41, 95, 98, 104, 258; Cithonian
or Infernal = Persephone, 31
Democritus, philosopher of Abdera
in Thrace, 5th cent. B.C. II. 131
Demophon, lover of Phyllis, who
killed herself, believing that he
had deserted her, v. 265
Demosthenes, II. 23
Dindymus, mountain in Phrygia,
where Cybele was worshipped,
VI. 45, 281
Diomedes, VI. 49
Dionysius, St. the supposed author
of writings on the hierarchy of
angels, I. 88
Dionysus, dedications to, VI. 44,
45, 56, 74, 77, 87, 134, 140,
142, 154, 158, 165, 189, 172,
330, 355
Dioscuri, Castor and Pollux, dedi-
cations to, VI. 149
Dryads, dedications to, VI. 176
Echo, nymph, beloved by Narcissus,
VI. 79, 87

494
GENERAL INDEX

Endymion, vi. 58
Entellus, v. Dares
Epicurus, vi. 307
Ephesus, I. 36, 95
Erinnia, poetess of Rhodes, 7th cent. B.C. II. 108
Erymanthus, mountain in Arcadia, v. 19; vi. 111
Etna, vi. 203
Eudocia, wife of Theodosius II. 5th cent. A.D. I. 10, 105
Eudoxia, daughter of the above, wife of Valentinian 3rd, I. 12
Euphemia, martyr, 4th cent. I. 12, 16

Ganymede, v. 65
Gelo, son of Deinomenes, tyrant of Syracuse, 5th cent. B.C. VI. 214
Getae = Dacians, VI. 332
Glauce, v. Creon
Glauce, sea-god, dedications to, VI. 164
Glauce (who exchanged gifts with Diomede, II. vi. 234), VI. 310
Gorgon’s head, VI. 126
Graces, dedications to
Gregory of Nyssa, brother of St. Basil, I. 86

Hecuba, II. 175
Helen, II. 167
Helensus, Trojan prophet and warrior, II. 155
Hephaestus, dedications to, VI. 101, 117
Hepleone, VI. 244
Hera, dedications to, VI. 133, 243, 244, 265, 341
Heracles, II. 135, dedications to, VI. 3, 93, 114-116, 178, 351
Heracleitus, Ionian philosopher, 6th cent. B.C. II. 354
Hermaphroditus, II. 102
Hero, beloved by Leander, who swam over the Hellespont to visit her and was finally drowned, V. 263, 293
Herodotus, II. 377

Hesiod, II. 338
Hiero, tyrant of Syracuse, after his brother Gelo, VI. 214
Homer, II. 311
Homer, son of Moero, Poet of Byzantium, about 280 B.C., II. 406

Iapygia, Greek name for S.E. of Italy, VI. 222
Ida, mountain in Phrygia, VI. 218
Ilythya, v. Artemis
Ino (afterwards Leucothea), and her son Melicertes, afterwards Palaemon, drowned and turned into sea deities, dedications to, VI. 164, 223, 349
Inopus, river in Delos, VI. 273
Io, dedication to, VI. 150
Isauria, district in Asia Minor, II. 400
Isis, dedications to, VI. 60, 231
Isthmus (of Corinth) and Isthmian games, VI. 246, 259
Itylus or Itys, son of Procris and Tereus. Procris killed him and served his flesh up to Tereus, who had cut out the tongue of her sister Philomela. Procris was changed into a swallow, Philomela to a nightingale, Tereus to a hoopoe, v. 237

Joannes and Cyrus, v. Cyrus
Juliana, Byzantine Princess, 6th cent. A.D. I. 10, 12, 14-17
Justin I., Emperor, 518-527; I. 3, 97, 98
Justin II., Emperor, 565-578; I. 2, 3
Justinian, Emperor, 527-565; I. 8, 91, 97, 98

Ladimir, promontory in Bruttium, where was a temple of Hera, VI. 265
Ladon, river of Arcadia, VI. 111
Lais, the celebrated courtesan, VI. 1, 18-20, 71
Lampon, v. Clytius
Lapithae, town in Thessaly, VI. 307
Lasion, town in Elis, VI. 111
Leander, v. Hero
Leto (mother of Apollo and Artemis), dedication to, VI, 215

495
GENERAL INDEX

Leucas, island on the west coast of Greece, vi. 251
Leucothea, v. Ino
Locri (western, in Italy), vi. 132
Lucania, vi. 129, 130
Lycomedes, at whose court Achilles was brought up as a girl, v. 255
Lycoris, peak of Parnassus, vi. 54
Lycus, city in Crete, vi. 75

Machaon, Homeric surgeon, son of Asclepius, v. 225
Maeander, river in Lydia, vi. 110, 286, 287
Maenius, mountain in Arcadia, vi. 112
Mardrocles, of Samos, architect, vi. 341
Marcellus, vi. 161
Melampus, supposed founder of prophecy and medicine, ii. 243
Melicertes, v. Ino
Melite (Malta or Meleda ?), i. 97
Menander, comic poet, 4th cent. b.c. II. 361
Menelaus, ii. 165
Michael, Emperor, 9th cent. a.d. i. 106, 107
Moon-goddess, dedication to, vi. 58
Muses, dedications to, vi. 62, 66, 295, 308, 310, 336, 338
Naucratis (in the Delta), vi. 207
Nemea, games of (in the Peloponnesus), vi. 259
Neoptolemus or Pyrrhus, son of Achilles, ii. 56, 192
Nereus, dedications to, vi. 164
Nero, dedication to, vi. 321, 328
Nicolas, St., Bishop of Myra, 3rd century, i. 89
Niobe, who when turned into stone, did not cease to mourn for her children’s death, v. 229
Nilius, hermit and theological writer, 4th cent. a.d. i. 100
Nymphs, dedications to, vi. 25, 26, 154, 156, 159, 203, (of Anigrus) 189, (of the Grotto) 224
Odrysae, people of Thrace, vi. 122
Odysseus, ii. 172; vi. 314
Oedipus, vi. 323
Oenone, nymph beloved by Paris, ii. 215

Oeta, mountain in Thessaly, vi. 3
Olybrius, v. Placidia
Omphale, Queen of Lydia, vi. 358
Orbelus, mountain in Macedonia, vi. 114–116
Orchomenus (in Arcadia), vi. 109
Ortygia = Delos, vi. 121, 273

Paeanian, the “deme” of Demosthenes, II. 23
Palaemon, v. Ino
Palaephatus, mythical (?) epic poet of Athens, II. 36
Pallas, v. Athena
Pallene, isthmus of, vi. 195
Pan, dedications to, vi. 11–16, 31, 32, 34, 35, 37, 42, 57, 73, 75, 79, 82, 96, 99, 106–109, 154, 158, 167, 168, 170, 176, 177, 179–182, 196, 221, 222, 394
Panthous, v. Clytius
Paris, ii. 215
Patroclus, vi. 49
Pausanias, victor of Plataea, 479 b.c. vi. 197, v. Thuc. i. 132
Peitho, goddess of persuasion, v. 137, 195, dedications to, vi. 55
Pellene, city of Achaea, vi. 151
Pelorium, promontory of Sicily, vi. 224
Penelope, vi. 289, 314
Pericles, II. 117
Pherecydes, teacher of Pythagoras, ii. 351
Phillip, son of Demetrius, king of Macedonia, 2nd cent. b.c. vi. 114–116
Philomela, v. Itylus
Phoebus, mountain in Eolis, vi. 3, 111
Phrygia (Burnt), vi. 281
Phryne (the courtesan), vi. 280
Phyllis, v. Demophoon
Piraeus, vi. 349
Pita (near Olympia), vi. 350
Pisto, dedication to, vi. 335
Placidia, daughter of Eudoxia (q.v.) and Valentinian III., wife of Olybrius, i. 12
Plate, i. 34
Plato, ii. 97
Polycarp, martyr, 2nd cent. i. 87, 89
Polycletus, the celebrated sculptor, 5th cent. b.c., v. 15
GENERAL INDEX

Polyeuctus, martyr, 3rd cent. I. 10
Polyidus, soothsay (? ) v. II. v. 148, but there is also a dithyrambic poet of this name about 400 B.C. II. 42
Polyxena, daughter of Priam, II. 196
Pompey, II. 398
Poseidon, II. 65, dedications to, vi. 4, 30, 38, 69, 70, 90, 246, (Isthmian) 233
Praxiteles, the celebrated sculptor, 4th cent. B.C., v. 15; vi. 317
Priapus, dedications to, vi. 21, 22, 102, 254, (of the beach) 33, 89, 192, 193, 232, 292
Prometheus, vi. 352
Ptolomy I, VI 277
Pylaemenes, vi. 241
Pyrrhus, v. Neoptolemus
Pyrrhus, king of Epirus, 3rd cent. B.C. VI. 130
Pythagoras, II. 121
Pytho = Delphi, VI. 141
Rhea, v. Cybele
Rhodes, Colossus of, VI. 171
St. Sophia, I. 1
Samothracian deities, v. Cabiri
Sangarius, river in Asia Minor, VI. 220, 234
Sappho, II. 69
Sarpedon, Trojan hero, killed by Patroclus, II. 277
Saturnalia, vi. 322
Satyrs, dedication to, VI. 41
Seleucus (several kings of Syria bore this name), VI. 10
Serapis, Egyptian god, dedications to, VI. 149
Simonides, of Ceos, 6th and 5th cent. B.C. II. 45
Sophia, wife of Justin II. I., 2, 11
Sophocles, VI. 145
Stesichorus, lyric poet, 7th cent. B.C. II. 125

Strymon, river in northern Greece, VI. 208
Sun-god, dedications to, VI. 171
Synaethus, river in Sicily, VI. 203
Syrian goddess, v. Astarte
Tantalus, v. 236
Taphii or Teleboae, inhabitants of islands off the west coast of Greece, II. 369: VI. 6
Teleboae, v. Taphii
Telephus, wounded by Achilles (v. note, page 285), v. 225, 291
Terpander, poet and musician, 7th cent. B.C. II. 111
Theodora, wife of Justinian, I. 91
Theodorus (Byzantine official), I. 36, 97, 98
Theodorus (Martyr, A.D. 306), I. 6
Theodosius I, Emperor, 379–395, I. 10
Theodosius II, Emperor, 408–450 I. 105
Theophrastus, city of Boeotia, VI. 344, dedication to, 260
Thucydides, II. 372
Thymoetes, v. Clytius
Tiberius, dedication to, VI. 235
Tmolus, mountain in Lydia, VI. 234
Trachis, city in the north of Greece, VI. 3
Trajan, VI. 332
Trophimus, St. supposed first bishop of Arles, I. 18
Tyrrenian = Etruscan, VI. 151, 350
Ulysses, v. Odysseus
Virgil, II. 414
Xenophon, II. 388
Zephyr, dedication to, VI. 53
Zeus, dedications to, VI. 84, 135, (Casian) 332, (Liberator) 50, (Perfector) 242, (Panoppeian = author of all oracles). 52

ANTH. I.

K K

497
INDEX OF AUTHORS INCLUDED IN THIS VOLUME

M = Wreath of Meleager
Ph = Wreath of Philippus
Ag = Cycle of Agathias

(For explanation of these terms, v. Introduction, page v.)

Adaeus of Macedon (Ph), VI. 228, 258
Aeschines (the Orator, 4th cent. B.C.), VI. 330
Agis (M, 4th cent. B.C.), VI. 152
Alcaeus of Lesbos (M, 7th cent. B.C.), v. 10; vi. 218; cp. iv. 1, 13
Alexander of Magnesia (M), VI. 182; cp. iv. 1, 39
Alpheius of Mitylene (Ph, Augustan age), VI. 187
Anacreon (M, 6th cent. B.C.), (attributed to him, VI. 134-145), 346; cp. iv. 1, 35
Antipater of Sidon (M, 1st cent. B.C.), VI. 14, 15 (?), 46, 47, 93, 159, 160, 206; cp. iv. 1, 42
Antipater of Thessalonica (Ph, Augustan age), v. 3, 30, 31, 198; cp. iv. 2, 7
Antipater, whether of Thessalonica or Sidon uncertain, vi. 10, 109, 111, 115, 118, 174, 208, 209, 219, 223, 241, 249, 256, 267, 287, 291, 335
Antiphanes of Macedonia (Ph, Augustan age?), VI. 88; cp. iv. 2, 10
Antiphiollus of Byzantium (Ph, 1st cent. A.D.), v. 111, 307, 308 (?); VI. 95, 97, 199, 250, 252, 257; cp. iv. 2, 8
Antistius (Ph), VI. 237
Anyte (M), VI. 123, 153, 312; cp. iv. 1, 5
Apollonides (Ph, 1st cent. A.D.), VI. 105, 238, 239
Archias (possibly second of this name), v. 58, 59, 93; vi. 16, 39, 179-181, 192, 195, 207
Archilochus (M, circ. 700 B.C.), VI. 133; cp. iv. 1, 37
Aristo (M), VI. 303, 306
Asclepiades (M, 3rd cent. B.C.), v. 7, 44 (?), 64, 85, 145, 150, 153, 158, 161 (?), 162, 164, 167, 169, 181, 185, 189, 194 (?), 202 (?), 203, 207, 209 (?), 210; vi. 308; cp. iv. 1, 46
Automedon (Ph, 1st cent. B.C.), v. 129; cp. iv. 2, 11
Baccylides (M, 6th cent. B.C.), VI. 53, 313; cp. iv. 1, 34
Bassus (Ph, 1st cent. A.D.), v. 125
Callimachus (M, 3rd cent. B.C.), v. 6, 23, 146; vi. 121, 146-150, 301, 310, 311, 347, 351; cp. iv. 1, 22
Capito, v. 67
Christodorus of Thebes (Byzantine poet), Book II
Cilactor, v. 29, 45
Claudianus (Byzantine poet), I. 19, 20; v. 86
Cometes Chartularius (Ag) v. 265
Constantine Cephalas, v. 1
Cornelius Longus, VI. 191
INDEX OF AUTHORS

Crinagoras of Mytilene (Ph. Augustan age), v. 108, 119; vi. 100, 161, 227, 229, 232, 242, 244, 253, 261, 345, 350; cp. iv. 2, 8

Damagetus (M., circ. 200 B.C.), vi. 277; cp. iv. 1, 21

Damocharis (6th cent. A.D.), vi. 63

Diodorus (Ph. perhaps sometimes stands for Diodorus Zonas, q.v.), v. 122; vi. 243, 245, 348; cp. iv. 2, 12

Dionysius Sophistes (2nd cent. A.D.), v. 81

Dionysius (M., date doubtful); vi. 3

Diophanes of Myrina, v. 308

Dioscorides (M., 2nd cent. B.C.), v. 52-56, 138, 193; vi. 126, 220, 290; cp. iv. 1, 24

Diotimus of Miletos (M., 3rd cent. B.C.), v. 100; vi. 267, 358; cp. iv. 1, 27

Eratosthenes Scholasticus (Ag. Byzantine poet), v. 242, 277; vi. 77, 78

Erinnia (M., circ. 600 B.C.), vi. 352; cp. iv. 1, 12

Erycnius (Ph.), vi. 96, 234, 255

Euphorion (M., 3rd cent. B.C.), vi. 279; cp. iv. 1, 23

Eutolmius Scholasticus of Alexandria (Ag. 5th cent. A.D.), vi. 86

Flaccus (probably we should read Phalaecus), vi. 193

Gaetulicus (1st cent. A.D.), v. 17; vi. 154, 190, 331

Gallus, v. 49

Geminus (Ph.), vi. 280

Gregory of Nazianzus (4th cent. A.D.), i. 92

Hadrian (Emperor, 2nd cent. A.D.), vi. 332

Herodius (M., 3rd cent. B.C.), v. 161 (?); 199; vi. 292; cp. iv. 1, 45

Hegesippus (M., circ. 300 B.C.), vi. 121, 178, 266; cp. iv. 1, 25

Honestus, v. 20

Ignatius Magister Grammaticorum (Byzantine), i. 109

Irenaeus Referendarius (Ag.), v. 249, 251, 258

Istodorus Scholasticus (Ag. Byzantine), vi. 58

Johannes Barbocollas (Ag. Byzantine, 6th cent. A.D.), vi. 55

Julianus, prefect of Egypt (Ag.), v. 208; vi. 12, 15-20, 25, 26, 28, 29; 67, 68

Julius Diocles (Ph.), vi. 186

Laco, vi. 203 (?)

Leonidas of Alexandria (1st cent. A.D.), vi. 321-329

Leonidas of Tarentum (M., 3rd cent. B.C.), v. 188, 206; vi. 4, 13, 35, 44, 110 (?), 120, 129-131, 154 (?), 188, 200, 202, 204, 205, 211, 221, 226, 262, 263, 281, 286, 288, 289, 293, 296, 298, 302, 305, 309, 334, 355; cp. iv. 1, 15

Leontius (Ag.) v. 295

Lucian (2nd cent. A.D.), vi. 17, 164

Lucilius (1st cent. A.D.), vi. 68 (?); vi. 166

Macedonius Consul (Ag. 6th cent. A.D.), v. 223-225, 227, 229, 231, 233, 235, 238, 240, 243, 245, 247, 271; vi. 30, 40, 58, 69, 70, 73, 83, 175, 176

Maeclus Quintus (Ph.), v. 114, 117, 130, 133; vi. 38, 89, 233

Marcus Antequarius (Ph.), v. 16, 32, 63, 89, 102, 104, 105, 110, 113, 116, 118, 127, 128; vi. 201, 246 (?); 248, 333

Marinus, i. 23

Meleager (1st cent. B.C.), iv. Proem, 1; v. 8, 24, 57, 96, 102, 136, 137, 139-141, 148, 144, 147-149, 151, 152, 154-157, 160, 163, 165, 166, 171-180, 182, 184, 187, 190-192, 195-198, 204, 208, 212, 214, 215; vi. 162, 163

Menander Protector (Byzantine poet, circ. 600 A.D.), i. 101

Michael Chartophylax (Byzantine poet), i. 122

Mnasalas (M., 4th cent. B.C. ?), vi. 9, 110 (?), 125, 128, 264, 268; cp. iv. 1, 16

Moero of Byzantium (poetess, circ. 300 B.C.), vi. 119, 189; cp. iv. 1, 5

Myrinos (Ph., 1st cent. A.D.), vi. 108, 254
INDEX OF AUTHORS

Nicaennus (M, 3rd cent. B.C.), VI. 225; cp. IV. 1, 29
Nicarchus (1st cent. A.D.), V. 38-40; VI. 31 (?), 285 (?)
Nicias (M, 3rd cent. B.C.), VI. 122, 127, 270; cp. IV. 1, 20
Nicodemus of Heracleis, VI. 314-320
Nils Scholasiticus (Byzantine poet), I. 33
Nossia (M, 3rd cent. B.C.), V. 170; VI. 132, 265, 273 (?), 275, 353, 354; cp. IV. 1, 10
Palladas of Alexandria (Ag, 5th cent. A.D.), V. 71, 72, 257; VI. 60, 61, 85
Pancrates (M), VI. 117, 356; cp. IV. 1, 18
Parmenon (Ph, Augustan age ?), V. 33, 34; cp. IV. 2, 10
Patricius (Byzantine poet), I. 119
Paulus Silentarius (Ag, 6th cent. A.D.), V. 217, 219, 221, 228, 228, 230, 232, 234, 236, 239, 241, 244, 246, 248, 250, 252, 254-256, 258-260, 262, 264, 266, 268, 270, 272, 274, 275, 279, 281, 283, 286, 288, 290, 291, 293, 300, 301; VI. 54, 57, 64-66, 71, 75, 81, 82, 84, 168
Penes (M, circ. 300 B.C.), VI. 112, 272, 274; cp. IV. 1, 26
Phaedimus (M, circ. 300 B.C.), VI. 271; cp. IV. 1, 52
Phalaeus, VI. 165, 193 (?)
Phanes (M, between 3rd and 1st cent. B.C.), VI. 294, 295, 297, 299, 304, 307; cp. IV. 1, 54
Philetas of Samos (M), VI. 210
Philippus of Thessalonica (2nd cent. A.D. ?), IV. Proem. 2; VI. 5, 36, 38, 62, 90, 92, 94, 99, 101-104, 107, 114, 203 (?), 231, 236, 240, 247, 251, 259
Philodemus the Epicurean (Ph, 1st cent. B.C.), V. 4, 13, 25, 46, 107, 112, 115, 120, 121, 123, 124, 126, 131, 132, 306, 308 (?); VI. 246 (?), 349; cp. IV. 2, 9
Plato (M, 4th cent. B.C.), V. 78-80; VI. 1, 43; cp. IV. 1, 46
Polemo, V. 63 (?)
Posidippus (M, 3rd cent. B.C.), V. 134, 153, 156, 194 (?), 202 (?), 209 (?), 211, 213; cp. IV. 1, 46
Quintus (Ph), VI. 230
Rhianus (M, circ. 200 B.C.), VI. 34, 173, 278; cp. IV. 1, 11
Rufinus (date uncertain), V. 9, 12, 14, 15, 18, 19, 21, 22, 27, 28, 35-37, 41-43, 47, 48, 60-62, 66, 69, 70, 73-77, 87, 88, 92-94, 97, 103
Rufinus Domesticus (Ag), V. 284
Sabinus Grammaticus, VI. 158
Samus (M, 2nd cent. B.C.), VI. 116
Sappho (M, 7th cent. B.C.), VI. 269; cp. IV. 1, 6
Satyrius, VI. 11
Simias Grammaticus (M, end of 6th cent. B.C.), VI. 113; cp. IV. 1, 30
Simonides (M, 5th cent. B.C.), V. 159; VI. 2, 50, 52, 197, 212-217; cp. IV. 1, 8
Sophronius, Patriarch, I. 90, 123
Statylilus Flaccus, V. 5; VI. 196
Thallus of Miletus (Ph, 1st cent. A.D.), VI. 91, 235
Theoetetus (Ag, Byzantine, 6th cent. A.D.), VI. 27, 357
Theocritus, VI. 336-340
Theodotidas (M, 3rd cent. B.C.), VI. 153-157, 222, 224
Theodorus (M), VI. 282
Thylus, VI. 170
Tymnes (M, 2nd cent. B.C. ?), VI. 151; cp. IV. 1, 19
Zonas (Ph, 1st cent. B.C.), VI. 96, 106; cp. IV. 2, 11
Zeusim, VI. 15 (?), 183-185

PRINTED IN GREAT BRITAIN BY R. CLAY AND SONS, LTD.
BRUNSWICK STREET, STAMFORD STREET, S.E., AND BUNGAY, SUFFOLK.
THE LOEB CLASSICAL LIBRARY.

VOLUMES ALREADY PUBLISHED.

Latin Authors.

CATULLUS. Trans. by F. W. Cornish; TIBULLUS, Trans. by J. P. Postgate; PERVIGILIUM VENERIS.
Trans. by J. W. Mackail. 1 Vol.
CICERO: DE FINIBUS. Trans. by H. Rackham. 1 Vol.
CICERO: DE OFFICIIS. Trans. by Walter Miller. 1 Vol.
CICERO: LETTERS TO ATTICUS. Trans. by E. O. Winsteadt. Vols I and II.
HORACE: ODES AND EPODES. Trans. by C. E. Bennett. 1 Vol.
OVID: HEROIDES AND AMORES. Trans. by Grant Showerman. 1 Vol.
OVID: METAMORPHOSES. Trans. by F. J. Miller. 2 Vols.
PLINY: LETTERS. Melmoth's Translation revised by W. M. L. Hutchinson. 2 Vols.
PROPERTIUS. Trans. by H. E. Butler. 1 Vol.
SENECA: TRAGEDIES. Trans. by F. J. Miller. 2 Vols.
SUETONIUS. Trans. by J. C. Rolfe. 2 Vols.
TERENCE. Trans. by John Sargeaunt. 2 Vols.
Greek Authors.

ACHILLES TATIUS. Trans. by S. Gaselee. 1 Vol.

APOLLONIUS RHODIUS. Trans. by R. C. Seaton. 1 Vol.

THE APOSTOLIC FATHERS. Trans. by Kirsopp Lake. 2 Vols.

APPIAN'S ROMAN HISTORY. Trans. by Horace White. 4 Vols.

DAPHNIS AND CHLOE. Thornley's Translation revised by J. M. Edmonds; PARTHENIUS. Trans. by S. Gaselee. 1 Vol.


EURIPIDES. Trans. by A. S. Way. 4 Vols.


JULIAN. Trans. by Wilmer Cave Wright. Vols. I and II.

LUCIAN. Trans. by A. M. Harmon. Vols. I and II.

MARCUS AURELIUS. Trans. by C. R. Haines. 1 Vol.


PINDAR. Trans. by Sir J. E. Sandys. 1 Vol.

PLATO: EUTHYPHRO, APOLOGY, CRITO, PHAEDO, PHAEDRUS. Trans. by H. N. Fowler. 1 Vol.


PROCOPIUS. Trans. by H. B. Dewing. Vols. I and II.

QUINTUS SMYRNAEUS. Trans. by A. S. Way. 1 Vol.

SOPHOCLES. Trans. by F. Storr. 2 Vols.


THEOPHRASTUS: ENQUIRY INTO PLANTS. Trans. by Sir Arthur Hort, Bart. 2 Vols.

XENOPHON: CYROPAEDIA. Trans. by Walter Miller. 2 Vols.

DESCRIPTION PROSPECTUS ON APPLICATION.

London - - WILLIAM HEINEMANN.
New York - - - G. P. PUTNAM'S SONS.