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The Greek anthology

William Roger Paton
THE GREEK ANTHOLOGY
WITH AN ENGLISH TRANSLATION
W. H. PATON
IN FIVE VOLUMES

OGY
METRES

Mortals, creatures
Words and works
Worthy majesty;
Thy dignity.

Hermes, mes-
Thy of like age
And him
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THE GREEK ANTHOLOGY

V
THE GREEK ANTHOLOGY.

VOLUME I.
CHRISTIAN EPIGRAMS.
CHRISTODORUS OF THEBES IN EGYPT.
THE CYZICENE EPIGRAMS.
THE PROEMS OF THE DIFFERENT ANTHOLOGIES.
THE AMATORY EPIGRAMS.
THE DEDICATORY EPIGRAMS.

VOLUME II.
SEPULCHRAL EPIGRAMS.
THE EPIGRAMS OF SAINT GREGORY THE THEOLOGIAN.

VOLUME III.
THE DECLAMATORY EPIGRAMS.

VOLUME IV.
THE HORTATORY AND ADMONITORY EPIGRAMS.
The convivial and satirical epigrams.
Strato's Musa Puerilis.
THE GREEK ANTHOLOGY

WITH AN ENGLISH TRANSLATION BY
W. R. PATON

IN FIVE VOLUMES

V

LONDON : WILLIAM HEINEMANN
NEW YORK : G. P. PUTNAM'S SONS
MCMXVIII
A63
+P2
V.5
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R. = Roscher, Lexikon der Mythologie.
Bm. = Baumeister, Denkmäler.
Rép. = S. Reinach, Répertoire de la Statuaire.
RR. = S. Reinach, Répertoire des Reliefs.
Bern. = Bernoulli, Griechische Ikonomie.

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GREEK ANTHOLOGY

BOOK XIII

EPIGRAMS IN VARIOUS METRES
ΑΝΘΟΛΟΓΙΑ

ΙΓ

ΕΡΙΓΡΑΜΜΑΤΑ ΔΙΑΦΟΡΩΝ ΜΕΤΡΩΝ

1.—ΦΙΛΙΠΠΟΣ
Πεντάμετρον μόνον
Χαῖρε θεᾶ Παφίη, σῆν γὰρ ἀεὶ δύναμιν
κάλλος τ’ ἅθανατον καὶ σέβας ἰμερόν
πάντες τιμῶσιν θυνατον ἐφαμέριοι
ἐν πᾶσιν μῦθοις ἔργωσίν τε καλοῖς;
pάντη γὰρ πᾶσιν σὴν δήλοις τιμήν.

2.—ΦΑΙΔΙΜΟΣ
Τρίμετρον
Καλλιστρατός σοι, Ζηνός ὁ διάκτορε,
ἐθηκε μορφῆς ξυνὸν ἥλικος τύπον.
Κηφισιευς ὁ κοῦρος· ὁ χαρεύς, ἀναξ,
Ἀπολλοδώρου παιδα καὶ πάτραν σάω.

3.—ΘΕΟΚΡΙΤΟΣ
Χωλὼν τρίμετρον
Ὁ μουσοποιῶς ἐνθᾶδ’ Ἰππώναξ κεῖται.
eὶ μὲν πονηρός, μὴ ποτέρχευ τῷ τύμβῳ·
eὶ δ’ ἔσοι κρήγνυς τε καὶ παρὰ χρηστῶν,
θαρσέων καθίζειν, κῇν θέλης, ἀποβριξον.
GREEK ANTHOLOGY

BOOK XIII

EPIGRAMS IN VARIOUS METRES

1.—PHILIPPUS
(Pentameters only)

Hail, Paphian goddess! For all mortals, creatures of the day, ever honour by all fair words and works thy power and immortal beauty and loveable majesty; for ever and to all dost thou manifest thy dignity.

2.—PHAEDIMUS
(Iambic trimeters)

Callistratus dedicated to thee, Hermes, messenger of Zeus, this statue of a youth of like age with himself, the common image of thee and him. The young man is of the deme of Cephissia. Rejoicing in his gift, O Lord, protect the son of Apollo, and his native place.

3.—THEOCRITUS
(Season iambic trimeters)

Here lies Hipponax, the maker of verse. If thou art wicked, approach not the tomb, but if thou art good and comest of a good stock, sit thee down fearlessly, and if thou be so minded, fall asleep.
4.—ΑΝΑΚΡΕΟΝΤΟΣ

Τετράμετρον

'Αλκίμων σ', ὁ 'ριστοκλείδη, πρῶτον οἰκτείρω φίλων· ἡλέσας δ' ἦβην, ἀμύνων πατρίδος δουλητήν.

5.—ΦΑΛΛΙΚΟΤ

Τρίμετρον μεῖουρον ἡ κόλουρον

Νικῶ διανυλον. 'Αλλ' ἐγὼ παλαιῶν.
'Εγὼ δὲ πεντάεθλον. 'Αλλ' ἐγὼ πύξ.—
Καὶ τίς τύ;—Τιμόδημος. 'Αλλ' ἐγὼ Κρής.
'Εγὼ δὲ Κρηθεύς. 'Αλλ' ἐγὼ Διοκλής.—
Καὶ τίς πατήρ τοι;—Κλείνος. "Ὡσπερ ἀμμιν.—
'Εμπη δὲ νικῆς;—'Ισθμοῖ.—Τῦ δ' ἐμπη;—
Νέμειον ἀν λειμώνα, καὶ παρ' Ἡρα.

6.—ΤΟΥ ΑΥΤΟΥ

'Ενδεκασυλλάβιον τρίμετρον οὕτω καλούμενον

Τοῦτ' ἐγὼ τὸ περισσόν εἰκόνισμα
tοῦ κωμῳδογέλωτος, εἰς θρίαμβον
cισσῆ καὶ στεφάνωσιν ἀμπυκασθέν,
ἐστασ', ὁφρα Δύκωνι σᾶμ' ἔπειθ.
όσα γὰρ ἠκαθύπερθε λαμπρὸς ἀνήρ,
μνάμα τοῦ χαρίεντος ἐν τε λέσχῃ
ἐν τ' οἴνῳ τὸδε κάτι τοῖς ἐπειτα
ἀγκεῖται, παράδειγμα τὰς ὁπωπᾶς.
EPICRAMS IN VARIOUS METRES

4.—ANACREON

(Trochaic tetrameters)

I pity thee, Aristoclides, first among all my valiant friends. Thou didst lose thy young life, defending thy country from enslavement.

5.—PHALAECUS

(Iambic trimeters with the last syllable missing)

(1) I conquered in the stadion. (2) And I in wrestling. (3) And I in the pentathlon. (4) And I in boxing. And who art thou? (1) Timodemus. (2) And I Cres. (3) And I Crethus. (4) And I Diocles. And who was thy father? (1) Cleinus. (2), (3), and (4) And ours too. And where didst thou win? (1) At Isthmus. And thou where? (2) In the Nemean grove and by the home of Hera.¹

6.—BY THE SAME

(Hendecasyllable trimeters)

This admirable portrait of the comedian, crowned for a triumph with ivy and garlands, I set up that it might stand as a monument on Lycon's grave. For this memorial of him who was so charming in familiar talk and over the wine, this presentment of his features, is offered by me to preserve the memory among posterity also of how the glorious man entertained us. (?)

¹ i.e. in the Heraea at Argos. The dialogue is between a passer-by and the statues of four brother athletes. There seems to be something missing at the end.
GREEK ANTHOLOGY

7.—ΚΑΛΛΙΜΑΧΟΣ

Κωμικόν τετράμετρον

'Ο Δύκτιος Μενοίτας τά τόξα ταύτ' ἐπειπὼν ἔθηκε: "Τή, κέρας τοι δίδωμι καὶ φαρέτρην, Σάραπι' τοὺς δ' ὀίστους ἔχουσιν 'Εσπερίται.'

8.—ΘΕΟΔΩΡΙΔΑ

Τετράμετρον 'Αρχιλόχειον

'Εκ δολιχοῦ τόνδε σφυρήλατον, ως τάχει κρατήσας, παῖς 'Ἀριστομάχειος ἀνείλετο χάλκεον λέβητα.

9.—ΚΑΛΛΙΜΑΧΟΣ

Πεντάμετρον βακχικόν. ἔστι δ' οὐ τέλειον τὸ ἐπίγραμμα

'Ερχεται πολὺς μὲν Δίγαιον διατρήξας ἀπ' οἰνηρῆς Χίου ἀμφορέας, πολὺς δὲ Δέσβης ἀωτὸν νέκταρ οἰνάνθης ἄγων.

10.—ΤΟΥ ΑΥΤΟΥ

Τετράμετρον ἐκκαίδεκα συλλαβῶν. οὐ δὲ τούτο τέλειον

'Α ναῦς, ἃ τὸ μόνον φέγγος ἐμὺ τὸ γλυκὺ τὰς ξοᾶς ἄρπαζας, ποτὶ τὲ Ζανὸς ἴκνεύμαι λιμενοσκόπω . . .

1 So Cobet: τόρα MS.

1 He had taken part in an expedition against Cyrene, in the territory of which was Hesperis or Berenice (now Benghazí).
7.—CALLIMACHUS

(Comic tetrameter)

Menoetas of Lyctus dedicated his bow with these words: “Here, Serapis, I give thee the horn bow and quiver, but the men of Hesperis have the arrows.”

8.—THEODORIDAS

(Archilochian tetrameter)

From the long race did the son of Aristomachus, having conquered by fleetness of foot, win this tripod of beaten brass.

9.—CALLIMACHUS

(Bacchic pentameter. The epigram is not complete)

From Chios, rich in wine, ploughing the Aegean comes many a jar, and many a one that brings us nectar, flower of the Lesbian vine.

10.—By the Same

(Tetrameters of sixteen syllables. This also is imperfect)

O ship, who hast carried off the only sweet light of my life, I beseech thee by Zeus, the watcher of the harbour . . . .

---

2 Metre of Horace, Od. i. 4.
3 "Trochaic pentameter" would be more correct.
4 Metre of Horace, Od. i. 18.
11.—ΣΙΜΩΝΙΔΟΤ
Πεντάμετρον ὑποχρηματικὸν
a. Τὸς εἰκόνα τὰν ἀνέθηκεν; β. Δωρίδες ὁ Θεόριος.
a. Όὐ ¹ 'Ρόδιος γένος ἢν; β. Ναὶ, πρὶν φυγεῖν γε
πατρίδα,
δεινά γε χειρὶ πολλὰ ῥέξας ἔργα καὶ βίαια.

12.—ΗΓΗΣΙΠΠΟΤ
Ἐπὶ ἐξαμέτρω τρίμετρον ἐπαδόμενον
Ἐρρέτῳ ἡμαρ ἐκεῖνῳ, καὶ οὐλομένη σκοτόμαια,
βρόμος τε δεινὸς ἡμεμομένης ἀλὸς,
όι ποτε νή ἐκύλισαι, ἐφ᾽ ἡς ὁ τὰ πολλὰ μελήφρων
Ἀβδηρίων ἀπρηκτα θεοῖσιν εὐχετο.
ῥαίσθη γὰρ διὰ πάντα, προσηνέχθη δὲ κλύδων
τρηχείαν εἰς Σέριφου, αἴδοιων ὃθι
προξείνων ὑπὸ χερσὶ λαχὼν πυρός, ἱκετο πάτρην
Ἀβδῆρα, κρωσσὸ χαλκὲφ περισταλεῖς.

13.—ἈΔΕΣΠΟΤΟΝ
Ἐπὶ ἐξαμέτρῳ πεντάμετρον, ἐίτα τρίμετρον
Τόνδε Πυρῆς ἀνέθηκε Πολυμνήστου φίλος νῦς,
eυξάμενος δεκάτην Παλλάδα Τριτογενεῖ.
Κυδωνιάτας Κρηςίλας εἰργάξατο.

14.—ΣΙΜΩΝΙΔΟΤ
Ἐπὶ ἐξαμέτρῳ πεντάμετρον καὶ δύο τρίμετροι, ἐίτα
ἐξάμετρον
Ἀργεῖος Δάνδης σταδιοδρόμοις ἐνθάδε κεῖται,
νίκαις ἵπποβοτον πατρίδ᾽ ἐπευκλέισας,
¹ Perhaps <ἀλλ> οὐ.
EPIGRAMS IN VARIOUS METRES

11.—SIMONIDES
   (Hyporchematic pentameters)
   A. Who dedicated this portrait? B. Dorieus of Thurii. A. Was he not a Rhodian by descent?
   B. Yea, before he was exiled from his country. Many deeds of might he had done by his terrible hand.¹

12.—HEGESIPPUS
   (Hexameters followed by iambic trimeters)
   Woe worth that day and that fatal moonless night, that dreadful roaring of the wind-beaten sea, that cast ashore the ship on which Abderion, so sweet a soul, was making ineffectual vows to the gods. For she, an utter wreck, was carried by the waves on to the rugged rocks of Seriphus, whence he, having got him fire from the hands of his city's reverend hosts, came to his home Abdera, lapped in a brazen urn.

13.—ANONYMOUS
   (Hexameter followed by a pentameter and afterwards by an iambic trimeter)
   This did Pyres, the dear son of Polymnestus, dedicate, having vowed the tithe to Trito-born Pallas; Cresilas of Cydonia wrought it.

14.—SIMONIDES
   (Hexameter followed by a pentameter, two iambic trimeters, and a hexameter)
   Here lies Dandes of Argos, the stadion racer, who gained honour by his victories for his fatherland, rich

¹ For Dorieus, who lived at the end of the fifth century B.C., see Smith's Biographical Dictionary. The epigram cannot, of course, be by Simonides.
GREEK ANTHOLOGY

'Ολυμπία δίς, ἐν δὲ Πυθώνι τρία,
δύω δ' ἐν 'Ισθμῷ, πεντεκαίδεκ' ἐν Νεμέᾳ:
tὰς δ' ἄλλας νίκας οὐκ εὔμαρες ἔστ' ἀριθμῆσαι.

15.—ἈΔΕΣΠΟΤΟΝ

Ἐπὶ δύο ἔξαμέτρους πεντάμετρον
Εἰμὶ Δίκων νίδος Καλλιμπρότου· αὐτὰρ ἐνίκων
τετράκις ἐν Νεμέᾳ, δίς 'Ολυμπία, πεντάκι Πυθοῖ,
τρὶς δ' Ἰσθμῷ· στεφανῶ δ' ἀστυ Συρακοσίων.

16.—ἈΔΕΣΠΟΤΟΝ

Ἐπὶ τρισὶν ἔξαμέτρους πεντάμετρον
Σπάρτας μὲν βασιλῆς ἐμοὶ πατέρες καὶ ἀδελφοί·
ἀρμασι δ' ὀκυπόδων ἱππῶν νικάσα Κυνίσκα
εἰκόνα τάνδ' ἔστησα. μόναν δὲ με φαμὶ γυναικῶν
'Ελλάδος ἐκ πάσας τόνδε λαβείν στέφανον.

17.—ΑΛΛΟ

Ἐπὶ ἔξαμέτρῳ δίμετρον
'Ιφίων ἔγραψεν ἐὰ χερί, τὸν ποκα ύδωρ
ἐθρεψε Πειρήνης από.

18.—ΠΑΡΜΕΝΟΝΤΟΣ

Ἐπὶ ἔξαμέτρῳ ἐνδεκασύλλαβον
Χάλκεα ἔργα, λέγουσθε θοῆς ἐπινίκια πῶλον,
ἵτις κεντροβαγῆς βαλοῦσα παιδα,
EPIGRAMS IN VARIOUS METRES

in pasture for horses. Twice did he conquer at Olympia, thrice at Delphi, twice at the Isthmus, and fifteen times at Nemea, and it is not easy to count his other victories.

15.—Anonymous

(Two hexameters followed by a pentameter)

I am Dicon, the son of Callimbrotus; but I was victor four times at Nemea, twice in the Olympian games, five times in the Pythian, and thrice in the Isthmian. I crown the city of Syracuse.¹

16.—Anonymous

(Three hexameters followed by a pentameter)

Kings of Sparta were my fathers and brothers, and I, Cynisca,² winning the race with my chariot of swift-footed horses, erected this statue. I assert that I am the only woman in all Greece who won this crown.

17.—Anonymous

(Hexameter followed by iambic dimeter)

Iphion, whom water from Pirene once fed,³ painted me with his own hand.

18.—Parmenon

(Hexameters followed by hendecasyllables)

Thou work of brass, be known as the prize of the swift filly, who when, torn by the spur, she had

¹ For Dicon, see Pausanias, vi. 3, 5.
² Sister of Agesilaurus. See Xenophon, Ages. chap. 9, § 6.
³ i.e. a Corinthian.
GREEK ANTHOLOGY

ψιλὴ λευρὸν ἔθυσε περὶ δρόμουν. ἐκ δ' ἄρ' ἐκεῖνον
Παρμένων χρυσής κύρησε νίκης.
Φώκριτε, σῷ δ' ἄρα παιδὶ Ἀμυκλαίδαι ¹ βασιλῆς 5
πατρῴων ἔδοσαν λαχεῖν ἄεθλων.

19.—ΣΙΜΩΝΙΔΟΣ
‘Επὶ ἐξαμέτρῳ ἐννεασύλλαβον

"Ἀνθήκεν τόδ’ ἀγαλμα Κορώνθιος ὀσπερ ἐνικά
ἐν Δελφοῖς ποσὶ Νικολάδας,
καὶ Παναθηναίοις στεφάνους λάβε Πεντ’ ἐπ’ ἄεθλοις
ἐξῆς ἀμφιφορεῖς ἐλαίον·
’Ισθμῷ δ’ ἐν ζαθέα τρις ἑπισχερῷ οἴδεν ἐλόντα 5
ἀκτῆ Παυσομέδιντος άθλον. ²
καὶ Νεμέα τρις ἐνίκησεν, καὶ τετράκις ἄλλα
Πελλάνα, δύο δ’ ἐν Δυκαλίῳ,
καὶ Τεγέα, ³ καὶ ἐν Λιγύνα, κρατερὰ τ’ Ἑπιδαύρῳ,
καὶ Θήβα, Μεγάρων τε δάμῳ,
ἐν δὲ Φλυώντι σταδίῳ, τά τε πέντε κρατήσας
ηὗρονεν μεγάλαν Κόρινθον.

20.—ΤΟΥ ΑΥΤΟΥ

‘Επὶ ἐξαμέτρῳ ἐναλλάξ τό τε κωμικὸν τετράμετρον δύο
συλλαβάις λεῖτον καὶ τὸ Ἀρχιλόχειον σκάζον τρίμετρον
Πατρίδα κυδαίνων ἵρην πόλιν Ὑπίς Ἀθανᾶς,
τέκνων μελαίνης Γῆς, χαρίεντας αὐλοῦς
τούσδε σὺν Ἡραίστῳ τελέσας, ἀνέθηκ’ Ἀφροδίτῃ,
καλὸν δαμασθέσι ἠμέρῳ Βρύσωνος.

¹ So Jacobs: καὶ ὑλαίδαι MS.
² οἴδεν . . . άθλον. These words are all due to the conjectures of various scholars, the MS. being utterly corrupt.
³ So Brunck: νεμέα MS.
EPIGRAMS IN VARIOUS METRES

thrown her jockey, ran unmounted round the level course. And therefore did Parmenon gain golden victory. Phocritus, to thy son did the Lords of Amyclae ¹ grant to win in the race like his father.

19.—SIMONIDES

(Hexameters followed by verses of nine syllables)

This statue is the offering of Nicoladas of Corinth, who conquered at Delphi in the foot-race, and at the Panathenaeae gained prizes, jars of oil, in five contests one after another; and in holy Isthmus the shore of the Sea-lord witnessed him win the prize thrice in succession; and in Nemea he gained three victories, another four in Pellene, and two in the precinct of Zeus Lycaeus; and likewise in Tegea, and in mighty Epidaurus, and in Thebes, and the land of Megara; and in Phlius, winning the stadion and pentathlon, he made great Corinth rejoice.

20.—BY THE SAME

(Hexameters followed alternately by a comic tetrameter wanting two syllables and an Archilochian seazon trimeter)

Opis, giving glory to his fatherland, the holy city of Athena, offered this pleasant flute, child of the black earth,² that he wrought by the help of Hephaestus, to Aphrodite, having been vanquished by love for beautiful Bryson.

¹ The Dioscuri.
² Presumably made of silver.
21.—ΘΕΟΔΩΡΙΔΑ

Επὶ τῷ ἀρτίῳ τριμέτρῳ δίμετρον ἀπὸ τοῦ ὑπορχηματικοῦ πενταμέτρου

Μνασάλκεος τὸ σάμα τῷ Πλαταίδα, τῷ ἱεροθοινῷ.
ἀ Μῶσα δ' αὐτῷ τὰς Σιμωνίδα πλάτας ἢς ἀποσπάραγμα.
κενά τε κλαγγάν καταλακτίστρια διθυραμβοχάνα.
tέθνακε, μὴ βάλωμεν εἰ δὲ κε ζῴεν, τύμπανόν κ' ἐφύσῃ.

22.—ΦΑΙΔΙΜΟΤ

Επὶ τριμέτρῳ ἀρτίῳ ἔπισόν τετράμετρον ἡρωικὸν κατὰ τὴν παρεσχάτην σκάλον

Τόδον μὲν, φί Γίγαντος ὀλέσας σέθενος, ἱσχε βίης, Ἐκάεργα ἀνάσσων.
Τοῦ ὦν φαρέτρην λύεται λυκοκτόνον· τοῖσι δὲ ἐπ’ ἡθέοις ὀίστοιν
στρέφειν Ἐρωτος, τόφρ' ἀλέξωντα πάτρη, ταρσαλέοι φιλότατι κούρων
πυροῖ γὰρ ἄλκην, καὶ θεῶν ὑπέρτατος αἰέν δὲ προμάχους ἀέξειν.
Μελιστίωνος δ', ὦ πατρωίον σέβας Σχοινέων, ἐπίηρα δέχθαι.

1 So Jacobs: ὀιστρον MS.
2 I write so: πυρδς γὰρ ἄλκη MS.
EPIGRAMS IN VARIOUS METRES

21.—THEODORIDES

(Complete iambic trimeters followed by dimeters from the hyporchematic pentameter)¹

This is the tomb of Mnasalcas of Plataeae,² the writer of elegies. His Muse was a fragment torn from Simonides’ page, loud-voiced but empty, a bombastic spout of dithyrambs. He is dead; let us not cast stones at him; but if he were alive, he would be blowing as loud as a drum beats.

22.—PHAEDIMUS

(Complete trimeters followed by epodes—shorter verses—consisting of heroic tetrameters scason in the penultimate syllable)

O King, Far-shooter, curb the force of thy bow with which thou didst lay low the Giant’s³ might. Open not thy wolf-slaying quiver, but aim at these young men the arrow of Love, that strong in the friendship of their youthful peers, they may defend their country; for it sets courage afire, and He is ever of all gods the strongest to exalt the hearts of the foremost in the fight.⁴ But do thou, whom the Schoenians⁵ reverence as their ancestral god, accept the gifts Melistion proffers.

¹ cp. Horace’s Epodes. ² A village near Sicyon. ³ Tityus. ⁴ Melistion was evidently one of the celebrated "holy regiment" of Thebes. It consisted of lovers and beloved. ⁵ Schoenus was a village near Thebes.
GREEK ANTHOLOGY

23.—ΑΣΚΛΗΠΙΑΔΟΤ

'Επὶ τετραμέτρῳ τῷ γεγονότι ἀπὸ ἀρτίου τριμέτρου κατὰ πρόσθεσιν βάσεως τελευταίας μείουρον τρίμετρον

'Ἰῶ παρέρπων, μικρόν, εיך τι κάγκονεῖς, ἀκουσόν
tὰ Βότρνος περισσά δήτα κηδή,
δς πρέσβυς ὁγδώκοντ’ ἔτων τὸν ἑυνέων ἔθαψεν
ἡδὴ τι τέχνα καὶ σοφὸν λέγοντα.
феυ τὸν τεκόντα, φευ δὲ καὶ σέ, Βότρνος φίλος παῖ, 5
ὅσων ἄμοιρος ἠδονῶν ἀπώλευ.

24.—ΚΑΛΛΙΜΑΧΟΤ

'Επὶ τῇ τοῦ προάγοντος τετραμέτρου ἐσχάτῃ διποδίᾳ ἐνδεκασύλλαβον

Τὰ δῶρα τῇ Ἀφροδίτῃ
Σίμουν ἡ περίφοιτος εἰκόν’ αὐτῆς
ἐθηκε, τῇ τε μίτρῃν,
ἡ μαστοῦς ἐφίλησε τὸν τε πανὸν
καὶ τοὺς <ποτ’ ἀντίναξεν>
ἀὐτοῦσ’ <ἀν> ὅρη τάλαινα θύρσους. 2

25.—ΤΟΥ ΑΥΤΟΥ

'Επὶ διπλασιασθείσῃ τῇ διποδίᾳ ἐπφῶς τετράμετρος
πλεονάζων μία συλλαβῆ τοῦ ἐξαμέτρου

Δήμητρι τῇ Πυλαίῃ, τῇ τούτου οὐκ Πελασγῶν
'Ακρίσιος τὸν νηὸν ἔδειματο, ταῦθ’ ὁ Ναυκρατίτης
καὶ τῇ κάτω θυγατρὶ τὰ δῶρα Τιμόδημος
ἐίσατο, τῶν κερδῶν δεκατεύματα· καὶ γὰρ εὖξαθ’
οὗτως.

1 So Schneider: πᾶνα (corrected from πᾶμα) MS.
2 So Bentley: θάρσους MS.
EPICRAMS IN VARIOUS METRES

23.—ASCLEPIADES

(Tetrameters, composed of complete trimeters with the addition of a final basis,\(^1\) followed by imperfect trimeters)

Ho! passer by; even if thou art in haste give ear a moment to the grief of Botrys that passeth measure. An old man now of four-score years, he buried his boy of nine, a child already speaking with some skill and wisdom. Alas for thy father and alas for thee, dear son of Botrys; with how many joys untasted hast thou perished!

24.—CALLIMACHUS

(Hendecasyllables following the last two feet of a tetrameter)

VAGRANT Simon offered these gifts to Aphrodite: her own portrait, the band that kissed her breasts, her torch, and the thyrsi she once waved, poor soul, sporting on the mountains.

25.—BY THE SAME

(The first verse of the last doubled and followed by an epode consisting of a tetrameter exceeding a hexameter by one syllable\(^2\))

For Demeter of Thermopylae, to whom Acrisius of Argos built this temple, and for her daughter under earth, did Timodemus of Naucratis place here these gifts, a tithe of his gains; for so he had vowed.

\(^1\) i.e. a catalectic iambic tetrameter.
\(^2\) This is not clear. It is an Archilochian tetrameter, as in Nos. 8 and 26.
GREEK ANTHOLOGY

26.—ΣΙΜΩΝΙΔΟΤ

Ἐπὶ τῷ αὐτῷ ἑτερείτρῳ μείονυμον τρίμετρον
Μνήσομαί οὐ γὰρ ἑοικεν ἀνώνυμον ἐνθάδ’ Ἀρχεναύτεσθε
κείσθαι θανοῦσαν ἀγιαλιν ἄκοιτιν,
Σανθίππην Περιάνδρου ἀπέκγονον, ὡς ποθ’ ψυπύργου
σήμαινε λαοῖς τέρμ’ ἔχων Κορίνθου.

27.—ΦΑΔΑΙΚΟΤ

Ἐπὶ τετραμέτρῳ τρίμετρον ἁρτιον, ἐδ’ ἐξαίμετρον ἐναλλάξ
Φάκος ἐπὶ ξείνη μὲν ἀπέφθειτο· κῦμα γὰρ μέλαινα
νεώς οὐχ ὑπεξήνεικεν, οὐδ’ ἀδέξιατο,
ἀλλὰ κατ’ Ἀιγαίοιο πολὺν βυθὸν ἡχετό πόντου,
βίῃ Νότου πρήσαντος ἑσχάτην ἄλα.
τύμβου δ’ ἐν πατέρων κενεῖ τάχειν· δυν πέρι Προ-
μηθίς
μῆτηρ, λυγρῇ ὀρνυθὶ πότιμον εἰκέλη,
αἰαὶ κοκυίει τὸν ἐδ’ ἑὼν γόνον ἡματα πάντα,
λέγουσα τὸν πρόωρον ὡς ἀπέφθειτο.

27A.—ΚΑΛΛΙΜΑΧΟΤ

Ἐπὶ τῷ αὐτῷ τετραμέτρῳ ἑνδεκασύλλαβον
Deest.

1 ἐπὶ τοῦ τῷ MS.: I correct. 2 So Meineke: πολὺ βαθὺν MS.
EPICRAMS IN VARIOUS METRES

26.—SIMONIDES

(The same tetrameter followed by an imperfect trimeter)

I will tell of her; for it is not meet that she should lie here without a name, the noble wife of Arche- nautes, Xanthippe, granddaughter of Periander, him who once ruled over the people, holding the lordship of high-towered Corinth.

27.—PHALAECUS

(Tetrameters alternating with hexameters and followed by iambic trimeters)

Phocus perished in a strange land; for the black ship did not escape or . . . the waves, but went down into the great deep of the Aegean main when the south-west wind had stirred the sea up from its depths. But in the land of his fathers he got an empty tomb; and by it his mother, Promethis, like in her suffering to the mournful bird halcyon, bewails evermore her son, calling “aiai,” telling how he perished before his time.

27A.—CALLIMACHUS

(The same tetrameter followed by a decasyllable)

The epigram is missing.
28.—ΒΑΚΧΤΔΙΔΟΤ ἢ ΣΙΜΩΝΙΔΟΤ

'Επὶ τῷ αὐτῷ τετραμέτρῳ τετράμετρον ὁμοίων τῷ “Εἴ μοι
gένοιτο παρθένος καλή τε καὶ τέρεινα” μία δὲ μόνον
συλλαβὴ πλεονάξου ἐπὶ τοῦ τετάρτου ποδὸς οὐκ ἔχει
ιαμβον, ἀλλ’ ἀνάπαυστον

Πολλάκι δὴ φυλής Ἀκαμαντίδος ἐν χοροῖσιν Ωραι
ἀνωλόλυξαν κισσοφόροις ἐπὶ διθυράμβοις
αἱ Διονυσιάδες, μύτατις δὲ καὶ ρόδων ἀώτοις
σοφῶν ἀοιδῶν ἐσκίασαν λιπαρὰν ἐθειραν,
οὗ τόνδε τρίποδά σφιοι μάρτυρα Βακχίων ἀέθλων 5
ἐθηκαν· κείνους δ’ Ἀντιγένης ἐδίδασκεν ἀνδρας.
εὐ δ’ ἐτιθηνεῖτο γλυκερὰν ὅπα Δωρίως Ἀρίστων
Ἀργείος ἦδυ πνεῦμα χέων καθαρὸς ἐν αὐλοῖς·
tῶν ἐχορήγησεν κύκλων μελάγηριν Ἰππόνικος
Στρούθωνος νιός, ἀρμασίν ἐν Χαρίτων φορηθεῖσι, 10
αἳ οἱ ἐπ’ ἀνθρώπους δύναμα κλυτὸν ἅγιαν τε νίκαν
θήκαν ἰοστεφάνων θεαν ἐκατι Μοισᾶν.

29.—ΝΙΚΑΙΝΕΤΟΤ

'Επὶ ἕξαμέτρῳ τρίμετρον

Οἴνος τοι χαρίεντι πέλει ταχὺς ἰππὸς ἀοιδῆ·
ὑδῷρ δὲ πίνων οὐδὲν ἀν τέκοις σοφῶν.
τούτ’ ἔλεγεν, Διόνυσε, καὶ ἐπινευν οὐχ ἐνὸς ἀσκοῦ
Κρατῖνος, ἀλλὰ παντὸς ὁδόδει πίθου.
τοιγὰρ ὕπο στεφάνως μέγας ἔβρυεν, εἰχε δὲ κισσῷ 5
μέτωπον ὁσπερ καὶ σὺ κεκροκωμένον.
EPIGRAMS IN VARIOUS METRES

28.—BACCHYLIDES OR SIMONIDES

(The same tetrameter followed by a tetrameter similar to \(- - \cdot - - - - - - - - -\), but with an extra syllable: in the fourth foot it has not an iambus but an anapaest\(^1\))

Often in truth, in the choruses of the tribe Acamantis, did the Hours, the companions of Dionysus, shout in triumph at the ivy-crowned dithyrambs, and overshadow the bright locks of skilled poets with fillets and rose blossoms. The chorus now hath set up this tripod as a witness of their Bacchic contest. Antigenes was the poet who trained those men to sing his verses,\(^2\) and Ariston of Argos, clearly pouring dulcet breath into the Doric flute, nursed well the sweet voice of the singers. The leader of their honey-voiced circle was Hipponicus, son of Struthon, riding in the chariot of the Graces, who established for him among men a name renowned, and the fame of glorious victory, for the sake of the violet-crowned Muses.

29.—NICAENETUS

(An iambic trimeter following a hexameter)

Wine is a swift horse to the poet who would charm, but, drinking water, thou shalt give birth to naught that is clever. This Cratinus said,\(^3\) Dionysus, and breathed the perfume not of one bottle but of all the cask; therefore was he great, loaded with crowns, and his forehead, like thine, was yellow with the ivy.

---

1 This account of the metre of the second verse is wrong, the metre being \(- - - - - \cdot - - - - - - -\), i.e. the second half is a dactylic logaoedic.

2 The epigram is most probably the work of the poet Antigenes himself.  

3 cp. Hor. Ep. i. 19, 1.
GREEK ANTHOLOGY

30.—ΣΙΜΩΝΙΔΟΣ

'Εξάμετρος και οὕτως τροχαίκος τετράμετρος κατά μετάθεσιν τῆς λέξεως
Μοῦσά μοι Ἀλκμήνης καλλισφύρου νῦν ἄειδε.
Τίδον Ἀλκμήνης ἄειδε Μοῦσά μοι καλλισφύρου.

31.—ΤΙΜΟΚΡΕΟΝΤΟΣ ΡΟΔΙΟΤ

'Ομοίως

Κητία με προσήλθε φλυαρία οὐκ ἔθελοντα.
Οὐκ ἔθελοντα με προσήλθε Κητία φλυαρία.
EPIGRAMS IN VARIOUS METRES

30.—SIMONIDES

(Hexameter, becoming a trochaic tetrameter by shifting the words)

Sing me, Muse, the son of fair-ankled Alcmene.

31.—TIMOCREON OF RHODES

(Similar)

This nonsense from Ceos¹ has reached me against my wish.²

¹ Simonides' island.
² Timocreon evidently alludes to No. 30, which must have reflected on a poem of his own.
BOOK XIV

ARITHMETICAL PROBLEMS, RIDDLES, ORACLES

Not only Nos. 116–146, but the rest of the arithmetical problems in this book may be put down to Metrodorus, if we may judge by the style. This Metrodorus was probably a grammarian of the time of Constantine the Great.

The problems, which are all of the same nature, can be easily solved by algebra. The Scholiast gives somewhat cumbrous arithmetical solutions.
ΙΔ

ΠΡΟΒΛΗΜΑΤΑ ΑΡΙΘΜΗΤΙΚΑ, ΑΙΝΙΓΜΑΤΑ, ΧΡΗΣΜΟΙ

1. — ΣΩΚΡΑΤΟΣ

Πολυκράτης

Ολβει Πυθαγόρη, Μουσέων Ἐλικώνιον ἔρνος,
ἐπεὶ μοι εἰρομένῳ, ὅποσοι σοφίς κατ’ ἀγώνα
σοῦι δόμοιςιν ἔσαιν, ἀεθλεύνοντες ἀριστα.

Πυθαγόρας

Τοιγάρ ἐγὼν εἴποιμι, Πολύκρατει· ἡμῖσις μὲν
ἀμφὶ καλὰ σπεύδουσι μαθήματα· τέτρατοι οὔτε
ἀθανάτου φύσεως πεπονήσαται· ἐβδομάτοις δὲ
συγή πᾶσα μέμηλε, καὶ ἄφθιοι ἔνδοθι μῦθοι·
τρεῖς δὲ γυναῖκες ἔσαι, Θεανῦ δ’ ἐξοχος ἄλλων.
5
tόσσους Πιερίδων ύποφήτορας οὔτὸς ἅγιοι.

2 — Εἰς ἅγαλμα Παλλάδος

Παλλάς ἐγὼ χρυσῆ σφυρῆλατος· αὐτάρ ὁ χρυσὸς
αἰζηῶν πέλεται δῶρον ἀοιδοπόλων.
ἡμέρι μὲν χρυσίον Χαρίσιος, ὁγδοάτην δὲ
Θέσπις, καὶ δεκάτην μοῦραν ἐδοκεὶ Σόλων,
αὐτάρ ἐκιστότην Θεμίσων· τὰ δὲ λοιπὰ τάλαντα
5 ἐννέα, καὶ τέχνη δῶρον Ἀριστοδίκου.
BOOK XIV

ARITHMETICAL PROBLEMS, RIDDLES, ORACLES

1.—SOCRATES

Problem

Polycrates Speaks

Blessed Pythagoras, Heliconian scion of the Muses, answer my question: How many in thy house are engaged in the contest for wisdom performing excellently?

Pythagoras Answers

I will tell thee then, Polycrates. Half of them are occupied with belles lettres; a quarter apply themselves to studying immortal nature; a seventh are all intent on silence and the eternal discourse of their hearts. There are also three women, and above the rest is Theano. That is the number of interpreters of the Muses I gather round me.

Solution: 28 (14 + 7 + 4 + 3).

2.—Problem

On a Statue of Pallas

I, Pallas, am of beaten gold, but the gold is the gift of lusty poets. Charisius gave half the gold, Thespis one-eighth, Solon one-tenth, and Themison one-twentieth, but the remaining nine talents and the workmanship are the gift of Aristodicus.

Solution: 40 (20 + 5 + 4 + 2 + 9).
'Α Κύπρις τὸν 'Ερωτα κατηφιώντα προσηύδα:
"Τίππε τοι, ὁ τέκος, ἀλγος ἐπέχραιε;" δὲ δ' ἀπάμειπτο.
"Πιερίδες μοι μῆλα διήρπτασαν ἄλλυδις ἄλλη, ἀνύμεναι κόλποι, τὰ δ' φέρον ἐξ Ἕλικώνος.
Κλειὼ μὲν μῆλων πέμπτον λάβε· δωδέκατον δὲ Ἐντέρπη· ἀτὰρ ὑγιοτὴν λάχε δὶα Θάλεια.
Μελπομένη δ' εἰκοστὸν ἀπαίνυτο· Τερψιχόρη δὲ τέτρατον· ἐβδομάτην δ' Ἐρατῶ μετεκλαθεὶ μοίρῃ·
ἡ δ' τριηκόντων με Πολύμνια νόσφιος μῆλων,
Οὐρανή δ' ἐκατόν τε καὶ εἰκοσι· Καλλιόπη δὲ βριθομένη μῆλοις τριηκοσίοις βέβηκε.
σοι δ' ἀρα κουφοτέρρησιν ἐγὼ σὺν χερσιν ἰκάνω,
πεντήκοντα φέρων τάδε λείψανα μῆλα θεάων."

4.—Εἰς τὴν Αὐγείον κόπρον

Αὐγείην ἐρέειες μέγα σθένος Ἀλκείδαο,
πληθὺν βουκολίων διζήμενος· δὲ δ' ἀπάμειπτο.
"'Αμφὶ μὲν Ἀλφειών ῥοᾶς, φίλος, ἤμμου τῶνδε·
μοίρη δ' ὑγιοτὴ ὄχθουν Κρόνου ἀμφινέμουται·
δωδεκάτη δ' ἀπάνευθε Ταραξίπποιο παρ' ἱρόν·
ἀμφὶ δ' ἄρ' Ἡλίδα διὰν ἑείκοσι νεμέονται·
αὐτὰρ ἐν Ὁρκαδίῃ <γε> τριηκοστὴν προλέλουπα·
λοιπὰς δ' αὖ λεύσεις ἀγέλας τάδε πεντήκοντα."
PROBLEMS, RIDDLES, ORACLES

3.—Problem

Cypris thus addressed Love, who was looking downcast: "How, my child, hath sorrow fallen on thee?" And he answered: "The Muses stole and divided among themselves, in different proportions, the apples I was bringing from Helicon, snatching them from my bosom. Clio got the fifth part, and Euterpe the twelfth, but divine Thalia the eighth. Melpomene carried off the twentieth part, and Terpsichore the fourth, and Erato the seventh; Polymnia robbed me of thirty apples, and Urania of a hundred and twenty, and Calliope went off with a load of three hundred apples. So I come to thee with lighter hands, bringing these fifty apples that the goddesses left me.

Solution: \(3360 \ (672 + 280 + 420 + 168 + 840 + 480 + 30 + 120 + 300 + 50)\).

4.—Problem

On the Dung of Augeas

Heracles the mighty was questioning Augeas, seeking to learn the number of his herds, and Augeas replied: "About the streams of Alpheius, my friend, are the half of them; the eighth part pasture around the hill of Cronos, the twelfth part far away by the precinct of Taraxippus; the twentieth part feed in holy Elis, and I left the thirtieth part in Arcadia; but here you see the remaining fifty herds."

Solution: \(240 \ (120 + 30 + 20 + 12 + 8 + 50)\).
GREEK ANTHOLOGY

5
Εἰμὶ πατρὸς λευκοῦ μέλαν τέκος, ἀπτερὸς ὅρνις,
ἄχρι καὶ οὐρανίων ἱπτάμενος νεφέων·
κούραις δὲ ἀνυμένησιν ἀπενθέα δάκρυα τίκτω·
eἰπ' δὲ γεννηθεὶς λύμαι εἰς ἀέρα.

6
‘Ωρονόμων ὡχ’ ἀριστε, πόσον παρελήμθεν ἕνος;
ὅσον ἀποιχομένοιο δύο τρίτα, δις τόσα λείπει.

7
Χύλκεος εἰμὶ λέων· κρουνοὶ δὲ μοι ὠματα δοῖα,
καὶ στόμα, καὶ δὲ θέναρ δεξιτεροῖο ποδός.
πλήθει δὲ κρητήρα δύ' ἡμασὶ δεξίδον ὠμα,
καὶ λαίδου τρίσσοις, καὶ πισύροισι θέναρ·
ἀρκινεν ἕξ ὦραις πλήσαι στόμα· σὺν δὲ ἁμα πάντα, 5
καὶ στόμα καὶ γλήναι καὶ θέναρ, εἰπ'ε τόσον.

8
"Εξ, ἕν, πέντε, δύο, τρία, τέσσαρα κύβος ἔλαυνει.

9
'Ανδρ' ἐμὸν ἐκταν' ἐκυρός, ἐκυρὸν δ' ἐκτανεν ἀνήρ,
καὶ δαὴρ ἐκυρόν, καὶ ἐκυρὸς γενέτην.

1 i.e. of the eyes. The word also means girls.
PROBLEMS, RIDDLES, ORACLES

5.—RIDDLE

I am the black child of a white father; a wingless bird, flying even to the clouds of heaven. I give birth to tears of mourning in pupils that meet me, and at once on my birth I am dissolved into air.

Answer: Smoke.

6.—Problem

"Best of clocks, how much of the day is past?"
There remain twice two-thirds of what is gone.

Solution: $5\frac{1}{4}$ hours are past and $6\frac{1}{4}$ remain.

7.—Problem

I am a brazen lion; my spouts are my two eyes, my mouth, and the flat of my right foot. My right eye fills a jar in two days, my left eye in three, and my foot in four. My mouth is capable of filling it in six hours; tell me how long all four together will take to fill it.

Solution: The scholia propose several, two of which, by not counting fractions, reach the result of four hours; but the strict sum is $3\frac{3}{7}$ hours.

8.—The Opposite Pairs of Numbers on a Die

The numbers on a die run so: six one, five two, three four.

9.—Riddle

My father-in-law killed my husband and my husband killed my father-in-law; my brother-in-law killed my father-in-law, and my father-in-law my father.

Answer: Andromache. Achilles, father of her second husband, Pyrrhus, killed Hector, Pyrrhus killed Priam, Paris killed Achilles, and Achilles killed her father Eetion.
GREEK ANTHOLOGY

10

Δέβητας ἐγὼν μὴ σιωπᾶν εἰδότας, πλὴν ἁρτιὰ τὸν χαλκὸν ἧχεῖν προτρέπειν, ἀντικτυποῦντος τοῦ πρῶτου τῷ δευτέρῳ, καὶ μεταδιδόντος τῷ τετάρτῳ τοῦ τρίτου. εὰν δὲ τὸ κινοῦν ἥρεμή καὶ μὴ πυνή, ἀφώνοις ὁ λέβης. τῇ φύσει γὰρ οὐ λάλοις. τῶν σῶν δὲ λεβητῶν ἡ φύσις μὲν εὐστομος. σῇ ὃ ἐντυχοῦσα γίνετ' εὐστομωτέρα, σιγῶς' ὅταν δεῖ, καὶ λαλοῦσ' ὅταν δεῖοι.

11

· Τοὺς χίλιους στατήρας, οδὲ ἐκτησάμην, λαβείν κελεύω τοὺς ἐμοὺς παιδας δύο. πλὴν γνησίου τὸ πέμπτον ἑξήσθω δέκα μέτρου τετάρτου τῶν λαχόντων τῷ νόθῳ.

12

"Εξ μνῶν ἐξ φιάλας Κροίσος βασιλεὺς ἀνέθηκεν δραχμῇ τὴν ἑτέρην μείζονα τῆς ἑτέρης.

13

"Αμφω μὲν ἥμεις εἴκοσι μνᾶς ἔλκομεν, Ζήθὸς τε χῶ ξύναιμος. ἦν δὲ μου λάβης

1 I write σῇ: σοι MS.

1 These badly written Byzantine verses refer to the caldrons hung up in a row at Dodona, which knocked against
PROBLEMS, RIDDLES, ORACLES

10

I know of caldrons that cannot be silent, but incite the brass to sound articulately, the first responding to the second, and the third transferring the sound to the fourth. But if the motive force is still and does not blow, the caldron is voiceless, for it is not gifted with speech by nature. But the nature of your caldrons is well spoken, and meeting with your own nature it becomes more so, keeping silence when meet and speaking when meet.¹

11.—Problem

I desire my two sons to receive the thousand staters of which I am possessed, but let the fifth part of the legitimate one’s share exceed by ten the fourth part of what falls to the illegitimate one.

*Solution:* \(577\frac{7}{9}\) and \(422\frac{2}{9}\).

12.—Problem

Croesus the king dedicated six bowls weighing six minae,² each one drachm heavier than the other.

*Solution:* The weight of the first is \(97\frac{1}{2}\) drachm, and so on.

13.—Problem

We both of us together weigh twenty minae, I, Zethus, and my brother; and if you take the third each other when agitated by the wind, and from the sound of which oracles were devised. By “your caldrons” in l. 8 the writer means simply the organs of speech.

² One mina = 100 drachms.
GREEK ANTHOLOGY

τρίτον, τὸ τέτρατον τε τοῦδ’ Ἀμφίονος, ἐξ πάντ’ ἀνευρόν, μητρὸς εὐρήσεις σταθμὸν.

14

Εἰς ἄνεμος· δύο νῆες· ἐρέττουσιν δέκα ναῦται·
εἰς δὲ κυβερνήτης ἀμφοτέρας ἑλάει.

15

"Εξ πόδες ἐν χώραισι τόσαισ μετροῦσιν ἕμβουν,
σπουδεῖος, χόριος, καὶ δάκτυλος ἢ δ’ ἀνάπαιστος,
πυρρίχιος καὶ ἵμβος· ἔχει δὲ τε σῶκον ἐκαστος.
πυρρίχιον τέλος ἔσθ’· ὅσ μακρὰν οἴδεν ἐν ἄρχῃ,
πρώτη καὶ τριτάτη, πέμπτη δὲ τοῦσδε κατάσχει. 5
οἱ δ’ ἄλλοι κατὰ πᾶσαν ὅμοιος βαίνουσιν ἀταρπόν·
μοῦνον ἕμβουν ἀνακτὰ φέρει τότος, ὅν κ’ ἐθελήσῃ.

16

Νῆσος ὅλη, μύκημα βοῶς, φωνὴ τε δανειστοῦ.

17

Θήρη μὲν πολέμου μελέτη· θήρη δὲ διδάσκει
κρυπτῶν ἐλείν, ἐπίοντα μένειν, φεύγοντα διώκειν.
PROBLEMS, RIDDLES, ORACLES

part of me and the fourth part of Amphion here, you will find it makes six, and you will have found the weight of our mother.

Solution: Zethus weighed twelve minae, Amphion eight.

14.—RIDDLE

One wind, two ships, ten sailors rowing, and one steersman directs both.

Answer: The double flute. The sailors are the fingers.

15.—THE LAWS OF THE IAMBIČ SENARIUS

Six feet in so many positions make the metre of an iambus, the spondees, the tribrachys (\(\sim\sim\sim\)), the dactyl, the anapaest, the pyrrhic (\(\sim\sim\)), and the iambus; and each has its proper habituation. The pyrrhic's is the end; those feet whose first syllable is long are admitted to the first, third, and fifth place. The others walk in every road alike; the king, the iambus, alone is admitted to any place he wishes.

16.—CHARADE

My whole is an island; my first the lowing of a cow, and my second what a creditor says.

Answer: Rhodes (\(dos\) = give).

17.—IN PRAISE OF HUNTING

The chase trains us for war and the chase teaches us to capture the hidden, to await the aggressor and to pursue the flying.
GREEK ANTHOLOGY

18
"Εκτορά τὸν Πριάμου Διομήδης ἐκτανεν ἀνήρ
Αἴας πρὸ Τρώων ἔγχει μαρνάμενον.

19
Εἶδον ἐγὼ ποτε θῆρα δι’ ἕλης τμητοσιδήρου
ὕπτιον ὄρθα τρέχοντα, ποσίν δ’ οὐχ ἤπτετο γαῖς.

20
Εἶ πυρὸς αἰθομένου μέσσην ἐκατοντάδα θείς,
παρθένου εὐρήσεις νιέα καὶ φονέα.

21
Ἔσ μέσον Ἡφαίστου ἑλαῖαν ἐκατοντάδα μοῦνην,
παρθένου εὐρήσεις νιέα καὶ φονέα.

22
Μὴ λέγε, καὶ λέξεις ἐμὸν οὖνομα. δεὶ δὲ σε λέξαι;
ὦδε πάλιν, μέγα θαῦμα, λέγον ἐμὸν οὖνομα λέξεις.

23
Νηρέος ὁντα μὲ παῖσι φέρει γαῖηίος νιός,
τὸν Στυγὸς ἴμερτοῖς νάμασι δυόμενον.
PROBLEMS, RIDDLES, ORACLES

18. —Puzzle

The husband of Diomede\(^1\) slew Hector, son of Priam, fighting with his spear for the land of the Trojans.

Or—

A man Diomedes called Ajax, slew Hector, son of Priam, fighting with his spear for the Trojans.

19. —Enigma

I once saw a beast running straight on its back through a wood cut by the steel, and its feet touched not the earth.

Answer: A louse.

20. —Enigma

If you put one hundred in the middle of a burning fire, you will find the son and slayer of a virgin.

Answer: Pyrrhus, son of Deidamia, and slayer of Polyxena. If \(\rho\), the sign for 100, is inserted into the middle of the word \(\pi\nu\rho\sigma\) (fire), it becomes \(\pi\nu\rho\rho\sigma\).

21.—The Same Enigma

22. —Enigma

Speak not and thou shalt speak my name. But must thou speak? Thus again, a great marvel, in speaking thou shalt speak my name.

Answer: Silence.

23. —Enigma

A son of earth bears me, the child of Nereus, bathed in the pleasant waters of Styx.

Answer: A fish in its juice (called Styx because the fish is dead) contained in an earthen vessel.

\(^1\) A concubine of Achilles.
GREEK ANTHOLOGY

24

... μεν Διόνυσον ὅρας ἐμὲ τίκτε με νηδὺς
dιχθαδίη, μνήμης δὲ πατὴρ ἐμὸς ἡγεμονεύει.
θηροφόρον δὲ με πρῶτον ἐγείνατο νηλεόθυμον
αὐτοκασανγήτης δὲ προκὸς φίλον ὑπα κατακτάς,
οὐκέτι θῆρα φέρω, ἀλλ' οὐρανὸν ἢδὲ θάλασσαν,
καὶ χθόνα, καὶ μακάρων ἱερὸν χορὸν ἀφθιτον αἰεὶ.

25

Ὄφθαλμοις Σκύλλης ποθέω, τοὺς ἐσβέσεν αὐτὸς
ἡέλιος, μήνη τε· πατὴρ δὲ με δείδει κούρην·
λούμαι δ' ἀενάοις δύω ποταμοῖς θανοῦσα,
οὐς κορυφή προῆσιν ἐπ' ὀφρύσει κολωνι.

26

Εανθὴ μὲν τις ἐγὼν ἡμὴν πάροσ, ἀλλὰ κοπεῖσα
γίνομαι ἀργεννῆς λευκοτέρη χίόνος·
χαίρω δὲ γλυκερῷ τε καὶ ἤθυόετε λοετρῷ,
πρώτῃ δαίτυμόνων ἐς χορὸν ἐρχόμενη.
PROBLEMS, RIDDLES, ORACLES

24.—Enigma

Thou seest me... Dionysus. A double womb bore me, and my father presides over memory. He first generated me, a merciless creature carrying a beast, and having slain the dear son of my sister, the fawn, I no longer carry a beast, but the sky, and sea, and earth, and the holy company of the gods ever imperishable.

Answer: Obscure, but there is in the last lines evidently a reference to a "panther," which, on losing its last syllable (ther = beast), becomes pan (the universe).

25.—Enigma

I miss the eyes of Scylla, which the Sun himself and the Moon extinguished. My father feared me when I was a girl, and now dead I am washed by two perennial rivers which my head sends forth on the rugged hill.

Answer: Niobe. By the eyes she means her twelve children slain by Apollo (the Sun) and Artemis (the Moon). They are called the eyes of Scylla because Scylla was supposed to have six heads.

26.—Enigma

I was once yellow, but when cut I become whiter than white snow. I rejoice in a sweet and fishy bath, coming first to the company of the banqueters.

Answer: A linen towel. Line 4 alludes to the practice of washing and wiping the hands at table before beginning to eat.
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27
Παρθένου ἐν πελάγει ζητῶν τὴν πρόσθε λέοντα,
tηθὴν εὑρήσεις παιδοφόνου Ἐκάβης.

28
Ἐξ ἀλὸς ἵχθυόν γένος ἑλλαχοῦ· εἰς δὲ μ' ἄεθλοσ
· εἰς Διονυσιακῶς οἴδεν ἁγῶνας ἁγειν·
καὶ δέμας ἐν σταδίοισιν ἀλευράμενος λίπ', ἐλαίῳ,
νίεα μὲν Δηνῖς ὀλεσα χερσίν ἐμαῖς·
δεύτερον αὐτε Γίγαντας ἀολλέας ἀλλοθεν ἄλλους
ἐκπέμπτω πολλάς χείρεσιν ἐλκομένους. 5

29
Μούνῳ μοι φίλον ἐστὶ γυναίξι περ ἐν φιλότητι
μὴ γνωσθαι, αὐτῶν λισσομένων ποσίων.

30
Κριδών ἔχω γενετήρα, τέκεν δὲ με τώδε χελώνη·
tικτομένη δ' ἁμφώ πέφυν ἐμοὺς γονέας.
PROBLEMS, RIDDLES, ORACLES

27.—ENIGMA

Seeking in the sea the maiden who was once a lion, thou shalt find the mother-in-law of Hecuba, the murderer of her children.

Answer: Thetis, who was transformed into a lion in her attempt to escape from Peleus. Hecuba was a name given to Medea, whom, according to late tradition, Achilles is said to have married in the islands of the blessed.

28.—ENIGMA

From the sea I have a fishy parentage, and one contest can bring me to the games of Dionysus. In the stadion, after anointing my body with oil, I slew by my hands the son of Demeter. In the second place, I send out from both sides of me a mass of giants, pulled by many hands.

The answer has not been guessed.

29.—ENIGMA

I alone delight in intercourse with women at their husbands' own request.

Answer: A clyster; cp. No. 55.

30.—ENIGMA

My father is a ram, and a tortoise bore me to him, and at my birth I slew both my parents.

Answer not guessed.
GREEK ANTHOLOGY

31

Οἶνον τὴν ἐτέρην γράφε μητέρα, καὶ θές ἐπ᾽ ἀρθρῳ ἀρθροῦν· τοῦ πάτρη πατρὸς ἄκοιτις ὅρᾶς.

32

Κτανθεὶς τὸν κτείναντα κατέκτανον· ἀλλὰ ὁ μὲν οὐδ᾽ ὡς ἥλυθεν εἰς Ἀἰδην' αὐτὰρ ἐγωγ᾽ ἔθανον.

33

Τὸν μὲ κατακτείναντα κατέκτανον, οὐ δὲ μοι ἦδος· θήκε γάρ ἀθάνατον τὸν κτάμενον θάνατος.

34

Νῆσός τις πόλις ἐστὶ φυτώνυμον αἶμα λαχοῦσα, ἴσθμον ὁμοῦ καὶ πορθμὸν ἐπ᾽ ἥπειροιο φέρονσα· ἐνθ᾽ ἡμῖν ἐσθ᾽ αἶμα ὁμοῦ καὶ Κέκροπος αἴμα· ἐνθ᾽ Ἡφαιστος ἐχεῖ χαῖρων γλαυκώπτων Ἀθηνῆν κεῖθι θυγατέριν πέμπειν κελόμην Ἡρακλεῖ.

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1 Quoted by Achilles Tatius, ii. 14 (he omits line 3), who thus explains it: φυτώνυμον γὰρ ὁ θεὸς ἐπεν αὐτὴν, ἐπει διάφοιν καὶ θάλασσα· ἦλθεν <μέν> ἡ θάλασσα, ἥλθεν> δὲ ἡ γῆ, ἥ δὲ εἰς ἀμφότερα αὐτὴν ἁμοίωσε. καὶ γὰρ ἐν θαλάσσῃ κάθεται καὶ οὐκ ἀφήκε τὴν γῆν· συνδεῖ γὰρ αὐτήν πρὸς τὴν ἥπειρον στενὸς αὐχην, καὶ ἐστὶν δωσπέρ τῆς νῆσου πράξης. οὐκ ἔρριζεν δὲ κατὰ τῆς θαλάσσης, ἀλλὰ τὸ ὑδωρ ὑπορρεῖ κάτωθεν. ὑπόκειται δὲ πορθμὸς κάτωθεν ἵσθμῷ· καὶ γίνεται τὸ βέλος καυνὸν, πόλις ἐν θαλάσσῃ.
PROBLEMS, RIDDLES, ORACLES

31.—ENIGMA

Write the second mother of wine and add an article to the article: you see him whose fatherland was her father’s wife.

Answer: Homer. μηρός = the thigh (of Zeus), from which Dionysus was born a second time. Smyrna, Homer’s city, is identified with Myrrha (both the forms mean “myrrh”), who committed incest with her father Cinyras.

32.—ENIGMA

SLAIN, I slew the slayer, but even so he went not to Hades; but I died.

Answer (to this and the following): Nessus the centaur, with whose blood the robe that slew Heracles was poisoned.

33.—ENIGMA

I slew him who slew me, but it was no pleasure to me, for death made the slain man immortal.

34.—ORACLE ON TYRE GIVEN TO THE BYZANTINES

There is a certain city which is an island having blood named from a plant, holding both an isthmus and a strait over against the continent. There is blood from my land and blood of Cecrops together with it. There Hephaestus enjoys the possession of grey-eyed Athena. Thither I bid you send a sacrifice to Heracles.

καὶ νῆσος ἐν γῇ. Ἀθηνᾶν δὲ Ἡφαιστος ἔχει· εἰς τὴν ἐλαιαν ἤνίξατο καὶ τὸ πῦρ, ἀ παρ’ ἡμῖν ἀλλήλοις συνοικεῖ. τὸ δὲ χωρίον ἱερὸν ἐν περιβάλων ἐλαιαν μὲν ἀναβάλλει φαιδρῶς τοῖς κλάδοις, πεφύτευται δὲ σὺν αὐτῇ τὸ πῦρ καὶ ἀνάπτει περὶ τοὺς πτόρους παλλήν τὴν φλόγα· ἢ δὲ τοῦ πυρὸς αἰθάλη τὸ φυτὸν γεωργεῖ. αὕτη πυρὸς φιλλα καὶ φυτοῦ· οὕτως οὐ φεύγει τὸν Ὁ Ἡφαιστον Ἀθηνή.
'Ανθρώπου μέλος εἰμί· δ' καὶ τέμνει με σίδηρος·
γράμματος αἱρομένου δύεται ἥλιος.

36
Πικρή μοι ζωή, θάνατος γλυκύς, ὕδατα δ' ἀμφω·
θυήσκω ἀναιμάκτοις ἐγχεσι νυσσόμενος·
ἡν δὲ τις ἐν ζώοντι νέκυν τύμβῳ με καλύψῃ,
αἴματι συγγενέων πρῶτον ἀποβρέχομαι.

37
Παλλάδος εἰμὶ φίλη, τίκτω δ' ἀπερείσια τέκνα,
ἀ κατὰ πετράων ἄνδρες βάλον· ὄλλυμένων δὲ,
Πηλείδη φαὸς ἔσκε, βροτῶν ἄκος, ἔρκος ἀγώνων.

38
Κτείνα κάσιν, κτάνε δ' αὖ με κάσις, θάνομεν δ' ὑπὸ πατρός·
μητέρα δ' ἀμφότεροι τεθναότες κτάνομεν.

39
Νῆσον τις καλέων μ' οὗ ψεύστεαι· ὡς ἐτεῦν γὰρ
πολλοὺς ἐς κελάδους οὐνομ' ἔθηκεν ἐμόν.
PROBLEMS, RIDDLES, ORACLES

35.—Enigma

I am a member of a man; wherefore iron cuts me. If you take away one letter the sun sets.
Answer: ὅνυξ, "nail." Take away the o and it becomes νύξ, "night."

36.—Enigma

Bitter is my life, my death is sweet, and both are water. I die pierced by bloodless spears; but if anyone will cover me when dead in a living tomb, I am first moistened by the blood of my relations.
Answer: A fish. The last line alludes to a pickle made with blood.

37.—Enigma

I am the friend of Pallas and give birth to countless children, which men throw under stones; and when they perish there is light for Pelides, medicine for men, protection in contests.
Answer: The olive-tree. By Pelides is meant the lamp, because made of clay (pelos).

38.—Enigma

I slew my brother, my brother again slew me; our death is caused by our father, and after our death we both kill our mother.
Answer: Eteocles and Polynices, the sons of Oedipus.

39.—Enigma

If one call me an island, he shall tell no falsehood for of a truth he gave my name to many noises.
Answer not guessed.
Εἰσὶ κασίγνηται δ’ ἄδελφει· ἡ μία τίκτη
tὴν ἐτέρην, αὐτὴ δὲ τεκοῦσ’ ἀπὸ τῆς
dε τεκνοῦται· ὥστε κασιγνήτας οὐσας ἀμα καὶ
αὐτοκασιγνήτας κοινῇ καὶ μητέρας εἰναι.

Μητέρ’ ἐμὴν τίκτω καὶ τίκτομαι· εἰμὶ δὲ ταύτης
ἀλλοτε μὲν μείζων, ἄλλοτε μειοτέρῃ.

Παρθένος εἰμὶ γυνὴ, καὶ παρθένου εἰμὶ γυναικός,
καὶ κατ’ ἔτος τίκτω παρθένος οὖσα γυνὴ.

Εἰμὶ πόλου μύμημα· δύω δὲ μὲ θήρες ἁγουσί,
πρόσθε μὲν Ἡριγόνης, Πασιφάης δ’ ὀπίθεν·
Ἡρακλέους τηρεῖ με συνεννέται, ἢ δὲ μὲ Φοῖβον
τείρει νύμφα φίλη πολλάκι δαιομένη.

Νυκτὶ μητὶ καὶ Τρωσίν ἐπήλυθα, καὶ τὰ Πελασγῶν
φύλα διατμήξας εἶλον ἀνεν δόρατος·
PROBLEMS, RIDDLES, ORACLES

40.—Enigma

There are two sisters German; one gives birth to the other, and herself having brought forth is born from the other, so that being sisters and of one blood they are actually sisters and mothers in common.

Answer to this and the following: Day and Night.

41.—Enigma

I bring forth my mother and am born from her, and I am sometimes larger, sometimes smaller than she is.

42.—Enigma

I am a virgin woman and a virgin woman’s child, and being a virgin woman I bring forth every year.

Answer: A palm or date. The fruit-bearing palm is called a virgin because it has only female flowers.

43.—Enigma

I am an imitation of the pole, and two beasts draw me, Erigone’s in front and Pasiphae’s behind. The wife of Heracles keeps me, and the dear bride of Phoebus, burning, often hurts me.

Answer: Est scrotum. Bestia Erigones est canis (mentula), bestia Pasiphae taurus (podex), Herculis conjux est Hebe (pubes), Phoebi vero Daphne (laurea qua utebantur ad pilos urendos).

44.—Enigma

In one night I both attacked the Trojans, and cutting through the tribes of the Greeks conquered them
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οὐ μὲν ὁ Τυδείδης, οὖδ’ ὁ πτολίπορθος Ὀδυσσεύς
tὸν θρασύν ἐκ νηῶν ἔσθενεν ἔξελάσαι·
ἀλλὰ μένος καὶ θάρσος ἐνὶ στήθεσσιν αέξων
 Ἀργείων στρατηγὸν ὀλεσά καὶ Φρυγίων.

Εἰμὶ μέλας, λευκός, ξανθός, ξηρός τε καὶ ύγρός·
εὔτε δὲ δουρατέων πεδίων ὑπὲρ ἐνταῦθης με,
 Ἀρεῖ καὶ παλάμη φθέγγομαι οὐ λαλέων.

Γράμματος ἀρυμμένου πληγῆν ποδὸς οὐνομα τεῦχει
ήμετερον: πταίειν δὲ βροτῶν πόδας οὐποτ’ εάσει.

Εἶνεκα φωτὸς ἐγὼ φῶς ὀλεσά: φῶς δὲ παραστὰς
φῶς μοι ὑπάσσε φίλον ποσσὶ χαριζόμενος.

Ἀἱ Χάριτες μήλων καλάθους φέρον, ἐν δὲ ἐκάστη
ἐσον ἐν πλῆθος. Μοῦσαι σφίσιν ἀντεβόλησαν
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without a spear. Neither Diomedes, nor Odysseus
the sacker of cities, was strong enough to drive away
me, the venturesome, from the ships, but by increas-
ing in their breasts spirit and courage, I destroyed
the armies of the Argives and of the Phrygians.

Answer: The dream sent by Zeus to Agamemnon
(II. ii. ad in.).

45.—ENIGMA

I am black, white, yellow, dry, and wet; and when
you spread me on the plains of wood, by Ares and
the hand I utter, speaking not.

Answer: The wax spread on writing tablets. By
Ares is meant the steel stylus.

46.—ENIGMA

My name, if you add a letter to it, produces a
blow of the foot, but, if not, it will never allow man’s
feet to stumble.

Answer: Sandal—scandal.

47.—ENIGMA

Because of the light I lost my light, but a man
standing by me gave me a clear light, doing a kind-
ness to his feet.

Answer: A lantern.

48.—PROBLEM

The Graces were carrying baskets of apples, and
in each was the same number. The nine Muses met

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ἔννεα, καὶ μήλων σφέας ἦτευν· αἱ δ' ἄρ' ἐδωκαν ἵσον ἐκάστη πλήθος, ἔχον δ' ἱσα ἔννεα καὶ τρεῖς.
eἰπὲ πόσον μὲν δῶκαν, ὅπως δ' ἱσα πᾶσαι ἔχεσκον. 5

Τεῦξον μοι στέφανον, χρυσὸν χαλκὸν τε κεράσσας,
kασσίτερον θ' ἀμα τοῦσι, πολύκμητον τε σίδηρον,
μνών ἐξήκοντα· χρυσός δ' ἐχέτω μετὰ χαλκὸν
dοιὰ μέρη τρισσῶν· χρυσὸς δ' ἀμα κασσίτερός τε
tρισσά μέρη τετόρων· χρυσὸς δ' αὐτ' ἕδε σίδηρος
tόσσα μέρη τῶν πέντε· πόσον δ' ἢρα δεὶ σε
ekεράσσαι

λέξον τοῦ χρυσοῦ, χαλκοῦ πόσον, ἀλλ' ἔτι λέξον
κασσίτερου πόσον, λοιποῦ πόσον εἰπὲ σιδήρου,
ὅστε σε τὸν στέφανον τεῦξαι μνών ἐξήκοντα.

50

Τὸ τρίτον, ἀργυρόποιε, προσέμβαλε καὶ τὸ τέταρτον
τῆς φιάλης εἰς ἔν, καὶ τὸ δυωδέκατον,
eἰς δὲ κάμμον ἔλαυνε βαλῶν, καὶ πάντα κυκήσας
ἐξέλε μοι βώλον· μνᾶν δὲ μοι ἑλκυσάτω.

51

α. Ἐχω τὸν ἔξης, καὶ τὸ τοῦ τρίτου τρίτων.
β. Κάγῳ τὸν ἔξης, καὶ τὸ τοῦ πρώτου τρίτων.
γ. Κάγῳ δέκα μνᾶς, καὶ τὸ τοῦ μέσου τρίτου.
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them and asked them for apples, and they gave the same number to each Muse, and the nine and three had each of them the same number. Tell me how many they gave and how they all had the same number.

Solution: The three Graces had three baskets with four apples in each, i.e. twelve in all, and they each gave three to the Muses. Any multiple of twelve does equally well.

49.—Problem

Make me a crown weighing sixty minae, mixing gold and brass, and with them tin and much-wrought iron. Let the gold and bronze together form two-thirds, the gold and tin together three-fourths, and the gold and iron three-fifths. Tell me how much gold you must put in, how much brass, how much tin, and how much iron, so as to make the whole crown weigh sixty minae.

Solution: Gold 30½, brass 9½, tin 14½, iron 5½.

50.—Problem

Throw me in, silversmith, besides the bowl itself, the third of its weight, and the fourth, and the twelfth; and casting them into the furnace stir them, and mixing them all up take out, please, the mass, and let it weigh one mina.

Solution: The bowl weighs 3 of a mina, or 60 drachmae.

51.—Problem

A. I have what the second has and the third of what the third has. B. I have what the third has and the third of what the first has. C. And I have ten minae and the third of what the second has.

Solution: A has 45 minae, B has 37½, and C has 22½.
GREEK ANTHOLOGY

52.—Eis oînov

Ἡν ὅτε σὺν Δαπίδῃσι καὶ ἀλκίμῳ Ἡρακλῆι
Κενταύροις διφυεῖς ὠλεσα μαρνάμενος;
ἥν ὅτε μουνογένεια κόρη θάνεν ἐν τρισὶ πληγαῖς
ἡμετέραις, Κρονίδην δ’ ἦκαχον εἰνάλιον;
νῦν δὲ μὲ Μοῦσα τρίτη πυρίναις Νύμφαισι μυγέντα
δέρκεται υπελίψω κείμενον ἐν δαπέδῳ.

53.—Eis lýnov

'Hphiáistw potē Pallás ὑπ’ ἀγκούνησι δαμείσα
eis eúnōn 'emígh Πηλέος εν θαλάμωι;
toi δ’ ως οὐν λυπαρῆσι καλυφθήτην ὀθόνησιν,
aútik’ égenvēthē vuktipólos Φαέθων.

54.—Eis sikhain

Káme sofē poíhse tēkhnη Paniōnos émpnou
πῦρ ὑπὸ χαλκελάτοις χείπεσι κευθομένην
dейλων δ’ αἵμα κελαίνων ἀπ’ ἀνθρώπων ἔρυνσα,
"Hphiastou kteínō γαστρὶ περισχομένη.

55.—Eis klusthēra

Mouýnē mou thémis ēstī γυναικῶν ἐν φιλότητι
μῖσγεσθαί φαυερός, λισσομένων ποσίων
μοῦνος δ’ ἡθέοισι, καὶ ἀνδράσιν, ἠδὲ γέρουσιν,
παρθενικάῖς τ’ ἐπέβην ἀχιμμένων τοκέων.

1 The only-born pupil (or girl) is the eye of Polyphemus, the third Muse is Thalia, which means also a banquet; the fiery Nymphs are hot water.

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52-64.—Enigmas

52.—On Wine

Time was when, together with the Lapiths and doughty Heracles, I slew in fight the Centaurs of double form; time was when the only-born pupil died after three blows from me, and I grieved the son of Cronos, who dwells in the sea; but now the third Muse sees me mixed with fiery Nymphs lying on a pavement of glass.

53.—On a Lamp

Pallas once, subdued by his arms, lay with Hephaestus in the chamber of Peleus. But when they were covered by light sheets, straight was Phaethon who walketh in the night born. ¹

54.—On a Cupping-Glass

The skilled art of the Healer made me, too, who hide living fire under my lips wrought of brass; and drawing black blood from wretched men I kill Hephaestus, encircling him with my belly.

55.—On a Clyster

Only to me it is allowed to have open intercourse with women at the request of their husbands, and I alone mount young men, grown men, and old men, and virgins, while their parents grieve. Lascivious-

¹ Pallas is oil; Hephaestus is fire. For Peleus, see No. 37. The sheets are the cloth cover for the lamp; Phaethon is the light (of moon or stars) which illumines the darkness.
GREEK ANTHOLOGY

μαχλοσύνην ἡχθρανε, φιλεῖ δὲ με παιονίη χείρ, 5
Ἀμφίτρωνάδην ἐκτελέοντα πόνον.
ἀμφὶ δ' ὅππιομένους καὶ ἄν Πλοῦτοί μαχοίμην
ἀἰέν ὑπὲρ ψυχῆς τῶν ὀπόσοις ἐμίγην.
εὐρίμον δὲ με παῖδα καὶ ἀργῳδοῦντα τίθησιν
ἰδρεῖῃ μερότων αἰγὶ μυγείς ἐλέφας. 10

56.—Εἰς εἰσοπτρὸν

"Ἀν μ’ ἔσίδης, καὶ ἐγὼ σέ. σοὶ μὲν βλεφάροις
dέδορκας,
ἀλλ' ἐγὼ οὖ βλεφάροις. οὐ γὰρ ἔχω βλέφαρα.
ἀν δ' ἐθέλης, λαλέω φωνῆς δίχα: σοι γὰρ ὑπάρχει
φωνή, ἐμοὶ δὲ μάτην χείλει' ἀνοιγόμενα.

57.—Εἰς φοινίκων βάλανον

Οὕνομα μητρὸς ἔχω· γλυκερώτερος εἰμὶ τεκούσης.
ἀλλ' ἡ μὲν δολιχή, τυτθὸς ἐγὼ δὲ πέλων.
ἀβρωτος κεῖνη πλὴν κράατος: εἰμὶ δ' ἐγόγγε
τρωκτὸς ἅπασ, μοῦνον δ' ἐντερ' ἀβρωτα φέρω.

58.—Εἰς κινάραν

'Εγκέφαλον φορέω κεφαλῆς ἀτερ. εἰμὶ δὲ χλωρῆ
αὐχένος ἐκ δολιχοῦ γῆθεν ἀειρομένη.
σφαίρη δ' ὅς ὑπὲρ αὐλὸν ἑείδομαι: ἦν δὲ ματεύσης
ἔνδον ἐμῶν λαγόνων, μητρὸς ἔχω πατέρα.

1 The labour of Heracles alluded to is his cleansing the Augean stables. The instrument was made of a goat-skin with an ivory pipe attached to it.

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ness I hate, and the healing hand loves me when I perform the labour of Heracles.¹ I would fight even with Pluto for the lives of those whom I lie with. But the union, by the science of men, of an elephant and a goat produced me, a child both made of good leather (or with a good nose) and white tusked.

56.—On a Mirror

If you look at me I look at you too. You look with eyes, but I not with eyes, for I have no eyes. And if you like, I speak without a voice, for you have a voice, but I only have lips that open in vain.

57.—On a Date

I have the same name as my mother² and I am sweeter than my mother, but she is tall and I am tiny; she is uneatable, all but her head, but I can all be eaten; only my guts are inedible.

58.—On an Artichoke

I have a brain without a head, and I am green and rise from the earth by a long neck. I am like a ball placed on a flute, and if you search within my flanks I have there my mother’s father.³

² The date and palm were both called phoenix.
³ i.e. the core of the artichoke which is its seed.
GREEK ANTHOLOGY

59.—Εἰς τὴν Ἀργώ
Τίς πεντήκοντα μῇ ἐνὶ γαστρὶ λαβοῦσα
ὕμηληστῶν πάντων ἔκτανον ἡγεμόνα.
αὐτὰρ δ’ διὸς τέθηκεν, ἐπεὶ δύο γαστέρες αὐτὸν
τίκτον, χαλκεῖ, καὶ πάρος ἀνδρομένη.

60.—Δελτός
"Την μὲν με τέκεν, καινούργησεν δὲ σίδηρος·
eἰμὶ δὲ Μουσάον μυστικὸν ἐκδοχίον·
κλειομένη σιγῶ. λαλέω δ’, ὅταν ἐκπετάσῃς με,
κοινονὸν τὸν Ἀρη μοῦνον ἔχουσα λόγων.

61.—Ἀλλό
Οὐρεσὶ μὲν γενόμην, δένδρον δὲ μοι ἐπλετοῦ μήτηρ,
τῷρ δὲ πατήρ, βῶλος δ’ εἰμὶ μελανωμένη·
ἡν δὲ μ’ ἐσώ κεράμοιο πατήρ τήξεις βαθείς,
ἀρματος ὥτειλᾶς ῥύμοιει εἰναλίου.

62.—Εἰς σφώραν
Δῆν ἐντριχός εἰμι, τὰ φύλλα δὲ μοι κατακρύπτει
tὰς τρίχας, εἰ τρύπῃ φαίνεται οὐδαμόθεν·
pολλοῖς παϊδαρίοις ἐμπαιζόμαι· εἰ δὲ τὸς ἐστὶν
eἰς τὸ βαλεῖν ἄφυψ, ἵσταται ὁπερ ὄνος.

1 According to the legend mentioned by Euripides, Med. 1383, Jason was killed by a fragment of the Argo falling on his head. According to one story, Jason was cooked and rejuvenated by Medea.
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59.—On the Ship Argo

Having conceived in my womb fifty sons, I slew the leader of all the thieves. But he died twice as two bellies brought him forth, a brazen one and before that a human one.¹

60.—On a Writing-Tablet

Wood gave birth to me and iron reformed me, and I am the mystic receptacle of the Muses. When shut I am silent, but I speak when you unfold me. Ares² alone is the confidant of my conversation.

61.—On Pitch

I was born in the mountains and a tree was my mother; the fire was my father and I am a blackened mass. If my father melts me inside a deep vessel of clay, I protect from wounds the chariot of the sea.

62.—On a Ball

I am very hairy, but the leaves³ cover my hairs if no hole is visible anywhere. I trifle with many boys; but if one be unskilful in throwing he stands there like a donkey.⁴

¹ For Ares (= the stylus) cp. No. 45.
² i.e. the felt or leather exterior.
³ He who was beaten at a game resembling fives was called "donkey," and had to do anything he was ordered.
GREEK ANTHOLOGY

63.—ΜΕΣΟΜΗΔΟΣ

"Ερποῦσα, πετωμένα, βεβώσα κούρα,
νόθον ἵχνος ἀραμένα δρομαία λέαινα,
πτερόεσσα μὲν ἦν τὰ πρόσω γυνά,
τὰ δὲ μέσσα βρέμουσα λέαινα θήρ.
τὰ δ’ ὁπίσθεν ἐλισσόμενος δράκων.
οὐθ’ ὀλκός ἀπέτρεχεν, οὐ γυνά,
οὐτ’ ὤρνις δλον δέμασ, οὔτε θήρ.
κόρη γὰρ ἐφαίνετ’ ἀνευ ποδῶν,
κεφαλάν δ’ οὐκ ἐσχε βρέμουσα θήρ.
φύσιν εἰχεν ἀτακτα κεκραμέναν,
ἀτέλεστα τέλεια μεμυγμέναν.

64.—Τὸ ἀνυγμα τῆς Σφιγγός

"Εστι δίπουν ἐπ’ γῆς, καὶ τετράπον, οὐ μία φωνή,
καὶ τρίπον· ἀλλάσσει δὲ φυγὴ μόνον, ὅσο’ ἐπὶ γαῖαν
ἐρπετὰ κυνήται, ἀνά τ’ αἰθέρα καὶ κατὰ πόντον.
ἀλλ’ ὁπόταν πλεῖστοισιν ἐρειδόμενον ποσὶ βαίνῃ,
ἐνθά τάχος γυνίοισιν ἀφαυρότατον πέλει αὐτοῦ.

65.—Χρησμός δοθεῖς Ὀμῆρῳ

"Εστίν Ἰος νῆσος μητρὸς πατρίς, ἢ σε θανόντα
δέξεται· ἀλλὰ νέων παιδῶν ἀνυγμα φύλαξαι.

66.—Ετέρος πρὸς τὸν αὐτὸν

"Ολβιε καὶ δύσδαιμον (ἔφυς γὰρ ἐπ’ ἀμφοτέροισι),
πατρίδα δίξησι· μητρὸς δὲ τοι, οὐ πατρός ἐστὶ
μητρόπολις ἐν νῆσῳ ἀπὸ Κρήτης εὐρείς
Μίνωος γαῖς οὔτε σχεδόν, οὔτ’ ἀποτηλοῦ.
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63.—MESOMEDES

On the Sphinx

A creeping, flying, walking maiden; a lioness lifting up feet not her own as she ran; she was a woman winged in front, in the middle a roaring lioness, and behind a curling snake. She ran away neither making a trail nor as a woman, nor either bird or beast in her whole body; for she seemed to be a maiden without feet, and the roaring beast had no head. She had an irregularly mixed nature, made up of imperfect and perfect parts.

64.—The Sphinx’s Riddle on Man

There is a thing on earth two-footed, and four-footed, and three-footed, whose name is one, and it changes its nature alone of all creatures that move creeping on earth or in the air and sea. But when it moves supported on most feet, the swiftness of its legs is at its weakest.

65–100.—Oracles

65.—Oracle given to Homer

There is an island, Ios, the fatherland of thy mother, which shall receive thee on thy death. But beware of the riddle of the young boys.¹

66.—Another to the Same

Fortunate and unfortunate (for thou wert born to be both) thou seekest a fatherland, but the motherland of thy mother, not of thy father, is in an island neither near nor far from broad Crete, the land of

¹ See Book VII. 1.
GREEK ANTHOLOGY

ἐν τῇ μοῖρᾷ ἔστιν σε τελευτήσαι βιότοιο,
εὐτ' ἄν ἀπὸ γλῶσσης παίδων μὴ γνῆς ἐσακούσας
dυσξύνετον σκολιοῖσθε λόγοις εἰρημένον ὠμον·
δοιάς γὰρ ζωῆς μοίρας λάχεις· ἵνα μὲν ἀμαυρὰν
ἡπείρον δισσῶν, τὴν δ' ἀθανάτοις ἱσόμοιρον,
ζῶντι τε καὶ φθιμενῷ· φθίμενος δ' ἔτι πολλὸν
ἀγήρως.

67.—Χρησμὸς δοθεὶς Δαώ τῷ Ὄηθαιῳ
Δαίε Δαβδακίδη, παίδων γένος ὀλβιον αὐτεῖς.
dώσω τοι φίλου νιόν· ἀτάρ πεπρομένον ἐστίν,
tοῦ παιδὸς χερσίν λείψειν φάσο· ὅς γὰρ ἔνευσα.

68.—Χρησμὸς δοθεὶς Καρύστῳ
Χειρώνος φίλε τέκνου ἀγακλειτοῖο, Κάρυστῳ,
Pηλίων ἐκπροληπτῶν Ἑὐβοίας ἄκρον ἰκέσθαι·
ἐνθ' ἰερὰν χώραν κτίζειν σοι θέσφατον ἐστῶν.

69.—Χρησμὸς δοθεὶς Δυκόργῳ
"Ἡκεῖς, δ' Δυκόργε, ἐμὸν ποτὶ πίονα νηόν,
Ζηνί φίλος καὶ πάσιν Ὀλύμπια δώματ' ἔχουσιν.
δίζω ἢ σε θεοῦ μαντεύσομαι, ἥτεπρ ἄνδρα·
ἀλλ' ἔτι καὶ μᾶλλον θεοῦ ἔλπομαι, δ' Δυκόργε.

70.—Χρησμὸς δοθεὶς ἐκ τοῦ Σαράπιδος
Μὴ μεμψυχοίρει μὴ θεοὺς μηδέν, ξένε·
ὡρην δὲ μέμφου, ἢ πατήρ ἐσπειρέ σε.
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Minos. In this island thou art fated to end thy life, when thou understandest not, on hearing it from the tongue of the boys, a chant ill to comprehend, uttered in crooked words. For thou hast chanced on two destinies in life, the one dimming thy two suns, and the other equal to that of the gods in thy life and in thy death; and dead, thou shalt not grow old for many ages.

67.—Oracle given to Laius of Thebes

LAIUS, son of Labdacus, thou prayest for a fortunate progeny. I will give thee a dear son, but it is fated that by thy son's hand thou shalt leave the light; for so have I decreed.

68.—Oracle given to Carystus

Dear son of most renowned Chiron, leaving Pelion, betake thee to the Cape of Euboea, where it is ordained that thou shalt found a sacred place.

69.—Oracle given to Lycurgus

Thou comest, O Lycurgus, to my rich temple, dear to Zeus and all the dwellers in Olympus. I am at a loss if I shall proclaim thee to be a god or a man, but I deem thee rather a god, O Lycurgus.

70.—Oracle given by Serapis

Find not fault in aught with the gods, stranger, but find fault with the hour in which thy father sowed thee.

1 The legendary founder of the city so called.
GREEK ANTHOLOGY

71.—Χρησμὸς τῆς Πυθίας

Ἀγνὸς πρὸς τέμενος καθαροῦ, ἕνε, δαίμονος έρχου ψυχήν, νυμφαίου νάματος ἄγαμονν·
ὡς ἀγαθὸς ἀρκεῖ βαΐη λιβάς· ἀνδρὰ δὲ φαιλουν
οὐδ’ ἂν ὁ πᾶς νύφαι νάμασιν Ὀκεανὸς.

72.—Χρησμὸς ἐρωτήσαντi Ρουφίνω, τῶς ἀν λάβοι ὄρκον
παρὰ τοῦ ἴδιου ναυκλήρου

Εὔτ’ ἂν ὑπὲρ γαίης ἀνέχῃ δρόμον ὄρθρια Τιτάν,
λύσας ἀκτίσοι ζοφερῆς δὴλήμματα νυκτὸς,
λάμπη δ’ αἰγλήσσα νέον φάος Ἡριγέεια,
δῆ τὸτ’ ἄγων παρὰ δῶνα, ἀληραντοὺς τε παρ’ ἀκτᾶς
φῶτα στῆσον ἐναντά δεδορκότα πρὸς φάος αὐγῆς
ηελίου. καὶ τὸν μὲν ἔσω πόδαν χειμάτους ἐντὸς
dεξιῶν ἐν δῶναι ἐχέτω, λαῖδον δ’ ἐπὶ γαίης
στηρισάτω· χείρεσσι δ’ ἐπιψαύσων ἐκάτερθε,
τῇ μὲν ἄλος, τραφερῆς δ’ ἐτέρη, πιστούμενος ὄρκον
ουρανῷ ὀμυνέτω, χθόνα τ’ ἀσπετοῦν, ἤδ’ ἄλος ὄρμους,
αἰθερίου τε πυρὸς βιοδῶτα ἡγεμονή.
τοῖον γὰρ θεοὶ ὄρκον ὑπὸ στομάτεσίν ἀτίξεν
οὐδ’ αὐτοὶ τολμῶσιν, ἀγήνορες Οὐρανίων.

73.—Χρησμὸς δοθείς τοῖς Μεγαρείς

Γαίης μὲν πάσης τὸ Πελασγικὸν Ἀργος ἄμεινον,
ἵπποι Θεσσαλικαί, Δακεδαιμονία τε γυναίκες,
ἀνδρὲς δ’ οἱ πίνουσιν ὑδῷ καλῆς Ἀρεθοῦσης·
ἀλλ’ ἔτι καὶ τῶν εἰσίν ἄμεινους, οὐ τὸ μεσημ
Τίρυνθος ναίοσι καὶ Ἀρκάδης πολυμήλου,
Ἀργείοι λυνθόρηκες, κέντρα πτολέμοιο·
ύμεις δ’, οἱ Μεγαρεῖς, οὐδὲ τρίτοι, οὐδὲ τέταρτοι,
οὐδὲ δυωδέκατοι, οὔτ’ ἐν λόγῳ, οὔτ’ ἐν ἄριστῳ.

1 I write καθαροῦ: καθαρὸς MS.
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71.—*An Oracle of the Pythia*

Come, stranger, pure in mind, to the precinct of the pure god, after dipping thy hand in the water of the Nymphs. For a little drop suffices for the righteous, but not the whole ocean shall cleanse a wicked man with its streams.

72.—*Oracle given to Rufinus on his enquiring how he should exact an Oath from his own Skipper*

When Titan at daybreak mounts above the earth on his path, having dispelled by his rays the injuries of night, and radiant Dawn sheds the light of a new day, then lead the man to the sea-shore and make him stand on the sea-washed beach, looking towards the light of the sun's rays. Let him place his right foot in the water and hold it in the surge, while he plants his left on land, and touching with one hand the sea and with the other the dry land, let him swear by Heaven, by the vast Earth, by the harbours of the sea, and by the life-giving Lord of the heavenly fire. For such an oath not even do the gods, the splendid lords of Heaven, dare to dishonour by their mouths.¹

73.—*Oracle to the Megarians*

Of all soils Pelasgian Argos is the best, and best are the horses of Thessaly, the women of Lacedaemon, and the men who drink the waters of lovely Arethusa;² but better even than these are they who dwell between Tiryns and Arcadia, rich in sheep, the linen-cuirassed Argives, goads of war. But you, Megarians, are neither third, nor fourth, nor twelfth, nor in any reckoning or count.

¹ We must understand, I suppose, "when it has passed their mouths." ² Presumably the Syracusans.
74.—Χρησμὸς τῆς Πυθίας

'Ιρὰ θεῶν ἀγαθοῖς ἀναπέπτταται, οὐδὲ καθαρμῶν χρειῶν τῆς ἀρετῆς ἤψατο οὐδὲν ἄγος. ὅστις δ' οὐλοῦς ἦτορ, ἀπόστιχῳ οὕτοτε γὰρ σὴν ψυχὴν ἐκνύψει, σῶμα διαινόμενον.

75.—Χρησμὸς δοθεῖς ἐν Ἡλίου πόλει, ὅτε ἐνανάγησαν οἱ κίονες τοῦ ἱεροῦ Δίως τοῦ ὄντος ἐκείσε, οὗ νῦν ἐν Βηρύτῳ

Εἰπὲ Ποσειδώνων κασιγνήτοις πεπιθέσθαι πρεσβυτέρων ἐπέοικεν ἐμῆς ἐρυκυδέος αὐλῆς κίοσιν οὐ κατὰ κόσμον ἀγάλλεαν εἰπὲ τιμάξας τρὶς ἄλα μαρμαρένια, καὶ πείσεταί. ἢν δ' ἀπεθάνη, φραξέσθω, μὴ πᾶσαν ἐνιπτρήσαιμι θάλασσαν οὐδὲ γὰρ οὐδὲ θάλασσα Δίως σβέννυσι κεραυνόν.

76.—Χρησμὸς Πυθίας

'Ἀρκαδίην μ' αἰτεῖς. μέγα μ' αἰτεῖς. οὗ τοι δῶσω πολλοὶ ἐν 'Ἀρκαδίῃ βαλανηφάγοι ἄνδρες ἔσιν, οὐ' σ' ἀποκωλύσουσιν ἐγὼ δ' τοι οὕτω μεγαίρω. δῶσω τοι Τεγέην ποσώκροτον ὀρχήσασθαι, καὶ καλὸν πεδίον σχοῖνος διαμετρήσασθαι.

77.—Χρησμὸς ἐν τοῖς Θήσεως βίοις ἀναφερόμενος

"Ολβίος οὔτως ἀνήρ, οὗ νῦν κατὰ λαίνον οὐδὸν Φοίβου 'Ἀπόλλωνος χρηστήριον εἰσαναβαίνει, ἢλυθεν εὐνομίῳ διζήμενος: αὐτὰρ ἐγώ τοι δῶσω ἢν οὐκ ἄλλη ἐπιχθονίων πόλεις ἐξει.

1 From Herodotus i. 66. The oracle was given to the Spartans.

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74.—An Oracle of the Pythia

The holy places of the gods are open to the righteous, nor have they any need of lustration; no defilement touches virtue. But thou who art evil at heart, depart; for never by sprinkling thy body shalt thou cleanse thy soul.

75.—An Oracle given in Heliopolis when the Ship was lost containing the Columns of the Temple of Zeus there, which are now in Berytus

(Zeus is speaking to Apollo)

Tell Poseidon, "Thou shouldst obey thy two elder brethren; it is not meet for thee to glory in the possession of the temples of my glorious palace." Say it, and thrice shake the glistening brine, and he will obey. But if he submit not, let him take heed lest I burn the whole sea: for not even the sea can quench the bolt of Zeus.

76.—An Oracle of the Pythia

Thou askest me for Arcadia. It is a great thing this thou askest; I will not give it thee. In Arcadia are many acorn-eating men who will prevent thee, but I myself do not grudge it thee. I will give thee foot-beaten Tegea to dance in, and to measure out with a rope the goodly plain.

77.—An Oracle cited in the Lives of Theseus

Blessed is the man who now on the stone threshold of Phoebus Apollo ascends to the oracle. He came seeking for good laws, but I will give him such as no other city of mortal man hath.

2 Not in Plutarch's Life of Theseus.
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78.—Χρησμὸς Πυθίας

'Εστι τις 'Αρκαδίας Τεγέη λευρῷ ἐνι χώρῃ· ἐνθ' ἀνεμοι πυέουσι δύο κρατερῆς ὑπ’ ἀνάγκης, καὶ τύπος ἀντίτυπος καὶ πῆμ' ἐπὶ πῆματε κεῖται· ἐνθ’ Ἀγαμεμνονίδην κατέχει φυσίζοσ αἰα· τὸν σὺ κομισσάμενος, Τεγέης ἐπιτάρροθος ἔσσῃ.

79.—ΑΛΛΟΣ

Δυδὲ γένως, πολλῶν βασιλεύ, μέγα νήπιε Κροίσε, μὴ βούλου πολύευκτον ἵνα ἀνὰ δῶμαι ἀκούειν παιδὸς φθηνομένου· τὸ δὲ σοι πολὺ λοῖον ἀμφὶς ἔμμεναι· αὐδῆσει γὰρ ἐν ἄματι πρῶτον ἀνόλβῃ.

80.—ΑΛΛΟΣ

Τὴν πεπρωμένην μοίρην ἀδύνατα ἔστω ἀποφυγέως καὶ θείῳ.

81.—ΑΛΛΟΣ

'Ισθμῶν δὲ μὴ πυργοῦτε, μὴδ’ ὀρύσσετε; Ζεὺς γὰρ κ' ἑθηκε νῆσων, εἰ κ’ ἐβούλετο.

82.—ΑΛΛΟΣ

'Αλλ’ ὅταν ἐν Σίφνῳ πρυτανηίᾳ λευκὰ γένηται, λεύκοφρυς τ’ ἀγορῆ, τότε δὴ δεῖ φράδμονος ἄνδρὸς φράσσασθαι ξύλινον τε λόχων κήρυκα τ’ ἐρυθρόν.

1 From Herodotus i. 66. The Pythia thus described the place where the bones of Orestes would be found. It was in the neighbourhood of a blacksmith’s forge. The winds are his two bellows, the beating and beating back that of his anvil and hammer, and the woe the iron he was forging, iron being a curse to men.
2 From Herodotus i. 85. 3 From Herodotus i. 91.
4 Herodotus i. 174. Oracle given to the Cnidians.

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78.—An Oracle of the Pythia

There is a city of Arcadia, Tegea, in a level land, where two winds blow by strong compulsion, and there is beating and beating back, and woe lies on woe. There the life-giving earth holds the son of Agamemnon. Bring him home to thee and thou shalt be master of Tegea.

79.—Another

Lydian, king of many, most foolish Croesus, desire not to hear in the house the cry of a child for which thou longest sore. It is better for thee by far to be without it; for the day on which he shall cry first shall be one of misfortune.

80.—Another

It is impossible even for a god to escape from fore-ordained fate.

81.—Another

Fence not the Isthmus nor dig it, for Zeus would have made an island had he willed it.

82.—Another

When in Siphnos there is a white senate-house and the market-place has a white brow, then it is for a prudent man to beware of a wooden ambush and a red herald.

5 From Herodotus iii. 57, where see the explanation. The prophecy, delivered at an early date, was fulfilled as follows: The pryaneion and agora of Siphnos were now built of white marble. A Samian squadron came to Siphnos and sent in a ship an embassy requesting a loan of money. On this being refused, the Samians landed and defeated the Siphnians, exacting ten times the sum. The wooden ambush and red herald is the ship, all ships being then painted red.
83.—ΑΛΛΟΣ

Βάττ’, ἐπὶ φωνήν ἥλθες· ἀναξ δὲ σε Φοίβος Ἀπόλλων ἐς Λιβύην πέμπει μηλοτρόφον οἰκιστήρα.

84.—ΑΛΛΟΣ

Αι τύ ἐμεύ Λιβύην μηλοτρόφον οἶδας ἀμεινον μὴ ἐλθῶν ἐλθόντος, ἀγαν ἀγαμαί σοφίην σεῦ.

85.—ΑΛΛΟΣ

"Οσ δὲ κεν ἐς Λιβύην πολυήρατον ὑστερον ἐλθῃ γὰς ἀναδαιομένας, μετά οἱ ποκά φημι μελήσειν.

86.—ΑΛΛΟΣ

'Ηντίων, οὗ τίς σε τίει πολύτιτον ἑόντα.

Δάβδα κύει, τέξει δὲ ὀλοίτροχον· ἐν δὲ πεσεῖται ἀνδράσι μουνάρχοις, δικαιώσει δὲ Κόρινθον.

87.—Χρησμός

Αἰετὸς ἐν πέτρησι κύει, τέξει δὲ λέοντα καρτερόν, ἁμηστήν· πολλῶν δ' ὑπὸ γούνατα λύσει.

1 This and the two following are from Herodotus iv. 155 ff. Battus of Thera was a stammerer and consulted the Delphian oracle about his voice, but Apollo sent him to Africa to found Cyrene. The colonists first settled on an island near the coast, and when things went ill with them there, Battus consulted the oracle again and received No. 84 as a reply.
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83.—Another

Battus, thou art come to ask for voice, but Phoebus Apollo, the lord, sends thee to sheep-feeding Libya to found a city.

84.—Another

If thou who hast not been there knowest sheep-feeding Libya better than myself who have been there, I much admire thy wisdom.

85.—Another

But whoever comes too late to delightful Libya after the land has been apportioned, I say he shall repent it.

86.—Another

Eetion, none honours thee, though thou art worthy of all honour. Labda is with child, and will give birth to a crushing stone which shall fall on the regents and chastise Corinth.

87.—An Oracle

An eagle hath conceived in the rocks and shall bring forth a strong lion eating raw flesh, and the knees of many shall he make to sink.

2 For this and the two following, see Herodotus v. 92 ff. Nos. 86 and 87 both foretell the birth of Cypselus, who became tyrant of Corinth, overthrowing the oligarchy of the Bacchiadæ, to which family his mother, Labda, belonged. His father, Eetion, belonged to the deme Petra, and hence the allusions to stones and rocks. The eagle (aëtos) stands for Eetion.
88.—ΑΛΛΟΣ

"Ολβιος οὖτος ἀνήρ, ὅς ἐμὸν δόμον ἐσκαταβαίνει, Κύψελος Ἡτίδης, βασιλεὺς κλειτοῦ Κορίνθου, αὐτὸς καὶ παῖδες, παῖδων γε μὲν οὐκέτι παῖδες.

89.—ΑΛΛΟΣ

Καὶ τότε δὴ, Μίλητοι, κακῶν ἐπιμηχάνει ἔργων, πολλοὶσιν δείπνον τε καὶ ἀγλαὰ δῶρα γενὴς· σαὶ δ' ἄλοχοι πολλοίσιν πόδας νύψουσι κοιμήταις· νηοῦ δ' ἡμετέρου Διδύμως ἀλλοίσι μελήσει.

90.—ΑΛΛΟΣ

'Αλλ' ὅταν ἡ θήλεια τῶν ἄρσενα νυκήσασα ἐξελάσῃ, καὶ κύδος ἐν Ἀργείοισιν ἄρρηται, πολλὰς Ἀργείων ἀμφίδρυφεὰς τότε θήσει· ὅς ποτὲ τις ἔρεει καὶ ἐπεσομένων ἀνθρώπων· "Δεινὸς ὃφις ἄελικτος ἄπωλετο δοῦρι δαμασθεὶς." 5

91.—ΑΛΛΟΣ

Γλαύκ' Ἐπικυδείδη, τὸ μὲν αὐτῖκα κέρδιον οὔτως, ὄρκῳ νυκῆσαι καὶ χρήματα λήσουσθαι. ὅμως, ἐπεὶ θάνατος γε καὶ εὐρόκου μνείν ἀνδρα. ἀλλ' Ὁρκον παῖς ἠστὶν ἀνώνυμος, οὐδ' ἔπι χεῖρες οὐδὲ πόδες· κρατυνὼς δὲ μετέρχεται, εἰσόκε πᾶσαν 5 συμμάρφας ὀλέσῃ γενεὴν καὶ οἰκόν ἀπαντα· ἄνδρος δ' εὐρόκου γενεῆ μετόπισθεν ἀμείνων.

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1 From Herodotus vi. 19. A prophecy of the capture of Miletus by the Persians.
2 From Herodotus vi. 77. The Argives were afraid of this oracle when Cleomenes invaded Argos. They probably interpreted the female as the place Sepeia, where they were
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88.—Another

Blessed is that man who is entering my house; Cypselus, son of Eetion, king of renowned Corinth, himself and his children, but not his children's children.

89.—Another ¹

And verily then Miletus, contriver of evil deeds, shalt thou be for a feast and for rich gifts to many, and thy wives shall wash the feet of many long-haired lords, and others shall care for my temple at Didymi.

90.—Another ²

But when the female conquers and drives out the male, and gains glory in Argos, many women of the Argives shall she make to tear themselves, and some man in time to come shall say, “A terrible uncoiled snake perished by the spear.”

91.—Another ³

Glaucus, son of Epicydes, thus it profits more for the moment, to win by perjury and to plunder wealth. Swear, for death awaits also the man who keeps his sworn word, but Oath hath a nameless child; neither hands nor feet hath he, but swiftly he pursues, till he catches and destroys the race and all the house. But the race of a man who abides by his oath fares better in after generations.

stationed, and the male as Cleomenes. They dreaded a victory and subsequent disaster. The snake was a favourite device on Argive shields.

³ From Herodotus vi. 86. Glaucus had ventured to ask the oracle if he might take a false oath, and thus cheat the claimants of a sum of money that had been entrusted to him.
92.—ΑΛΛΟΣ

"Ω μέλειοι, τί κάθησθε; λιτῶν φεύγ' ἐσχατα γαῖς
dώματα καὶ πόλιος τροχοειδέος ἀκρα κάρνηα.
οὔτε γὰρ ἡ κεφαλὴ μενεῖ ἐμπεδοῦ, οὔτε τὸ σῶμα,
οὔτε πόδες νέατοι, οὔτ' ὥν χέρες, οὔτε τι μέσος
λείπεται, ἀλλ' ἀξίηλα πέλει: κατὰ γὰρ μεν ἐρείπει
πῦρ τε καὶ ὄξυς Ἀρχη, Συσυγκενέων ἀρμα διόκων;
pολλὰ δὲ κάλλ', ἀπολεὶ πυργόματα, κοῦ τὸ σῦν οἶον
πολλοὺς δ' ἀθανάτων ναόνς μαλερῷ πυρὶ δῶσει,
οί ποῦν νῦν ἱδρώτι ἰδούμενοι ἑστήκασι,
δείματι παλλόμενοι: κατὰ δ', ἀκροτάτως ὀρόφοισιν
ἀυμα μέλαιν κέχυται, προϊὸν κακότητος ἀνάγκην.
ἀλλ' ἐτον ἐξ ἀδύτου, κακοῖς δ' ἑπικίνδυναθε νῦμον.

93.—ΑΛΛΟΣ

Οὔ δύναται Πάλλας Δί', Ὀλύμπιοιν ἐξιλάσασθαι,
λισσομένη πολλοίς λόγοις καὶ μήτιδι πυκνή·
σοὶ δὲ τὸ ἄνθρωπος ἔστος ἐρέω, ἀδάμαντι πελάσσας.
τῶν ἄλλων γὰρ ἀλισκομένων, ὃσα Κέκροπος οὐρος
ἐν τὸ χαίρει, κεφάλα τε Κυθαιράνων ζαθεόου,
τείχων Τριτογενεὶ ἄλυμον διὸ εὐρύποτα Ζεὺς
μοῖνον ἀπὸ ὁμόθητον τελεθείν, τὸ σὲ τέκνα τ' ὄνησει.
μηδὲ σὺ γ' ἱπποσύνην τε μένειν καὶ πεῖζον ὀντα
πολλῶν ἀπ' ἥπειρον στρατῶν ἃμφος, ἀλλ' ὑποχρεῖν,
νῶτον ἐπιστρέψας· ἔτι τοι ποτὲ κάντιος ἐσῆρ.
ὡς θεὶς Σαλαμῖς, ἀπολείπες δὲ σὺ τέκνα γυναικῶν,
ἡ ποὺ σκιδναμένης Δημήτερος, ἡ συνιούσης.

¹ This and the following are oracles given to the Athenians from Herodotus vii. 140, 141. The first foretells the capture of Athens by the Persians. The second was taken, by Themistocles at least, as advising the Athenians to trust to
PROBLEMS, RIDDLES, ORACLES

92.—Another

O wretched people, why sit ye still? Fly to the ends of the earth, leaving your houses and the lofty summit of the wheel-like city. For neither shall her head remain in its place, nor her body, nor the feet at her extremity, nor the hands, nor is any of the middle left, but all is undiscernible; for she is laid in the dust by fire and by keen Ares driving his Syrian chariot. Many other fortresses shall he destroy, not thine alone, and give to devouring fire many temples of the immortals, which now stand with the sweat running down them, and shaking with fear, and on the summit of their roofs rains black blood foreshowing inevitable disaster. But get you gone from the holy place and steep your souls in calamity.

93.—Another

Pallas may not appease the wrath of Olympian Zeus, beseeching him with many words and subtle counsel. And this word I will tell thee again, setting it in adamant. For when all else is taken that the boundary of Cecrops and the dell of divine Cithaeron contain, a wooden wall doth far-seeing Zeus give to Athena the Trito-born, to remain alone unstormed, and that shall profit thee and thy children. Abide not in quiet the horsemen and the great host of footmen that cometh from the land, but turn thy back and give way: yet there shall come a day when thou shalt stand and meet them. O divine Salamis, thou shalt be the death of the children of women, either when Demeter is cast abroad or when she is gathered in.

their ships, and as foretelling a victory at Salamis. The ambiguous last lines might equally well have foretold a defeat.
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94.—Χρησμός Πυθίας
'Εχθρεὶ περικτίωνεσσι, φίλε ἄθανάτοιοι θεοί, εἰσώ τὸν προβόλαιον ἔχων, πεφυλημένον ἲςο, καὶ κεφαλῆν πεφύλαξο κάρα δὲ τὸ σώμα σαώσει.

95.—Χρησμός
"Ω νήπιοι, ἐπιμέμφεσθε ὅσα ύμιν ἐκ τῶν Μενελάου τιμωρημάτων. Μίνως ἐπεμψε μηνίων δακρύματα, ὅτι οἱ μὲν οὐ συνεξεπρήξαντο αὐτῷ τὸν ἐν Καμίκῳ θάνατον γενόμενον, ύμεῖς δὲ ἐκεῖνοι τὴν ἐκ Σπάρτης ἄρπαχθείσαι ὑπ' ἄνδρος βαρβάρου γυναῖκα.

96.—ΑΛΛΟΣ
Τμίν δ', ὁ Σπάρτης οἰκήτορες εὐρυχόροιο, ἢ μέγα ἀστυ ἐρυκυδές ὑπ' ἄνδραςι Περσειδησὶ πέρθετρι. ἢ τὸ μὲν οὐχὶ, ἢ Ἡρακλεὸς δὲ γενέθλιας πενθήσει βασιλῆς φβίμενον Δακεδαίμονος οὖρος. οὐ γὰρ τὸν ταύρον σχήσει μένος οὐδὲ λεόντων ἀντιβίτην. Ζηνὸς γὰρ ἔχει μένος· οὐδὲ ἐ φημὶ σχήσεσθαι, πρὶν τῶν ἐτερον διὰ πάντα δάσηται.

97.—Χρησμός Πυθίας
Φράξει βαρβαρόφωνος ὅταν ζυγὸν εἰς ἀλα βάλλῃ βυβλινον. Ἑβοῦσης ἀπέχειν πολυμηκάδας αἴγας.

1 Oracle given to the Argives, from Herodotus vii. 148. They had asked if they should join the rest of the Greeks against the Persians. The oracle distinctly discountenances it.
2 Oracle to the Cretans, from Herodotus vii. 169. This also dissuades from taking part in the war against the barbarians. They are told that they were punished by Minos for doing so on a previous occasion—the war against Troy.
PROBLEMS, RIDDLES, ORACLES

94.—An Oracle of the Pythia

Hated by thy neighbours, but dear to the immortal gods, sit guarded with thy defence inside thee and look to thy head; it is the head that shall save the body.

95.—Oracle

Ye fools, ye complain of all the tears that Minos sent you in his wrath for avenging Menelaus, for that the Greeks did not join you in exacting vengeance for his death in Camicus, but ye helped them to take vengeance for the woman who was carried off from Sparta by a barbarian.

96.—Another

Ye inhabitants of Sparta with broad dancing-floors, either your great and renowned city is sacked by the Persians, or this befalls not, but the guard of Lacedaemon shall mourn the death of a king of the house of Heracles. For him, the Persian, neither the might of bulls nor of lions shall arrest, for he hath the strength of Zeus, and I tell you he will not give in before he rend and devour one or the other of these.

97.—An Oracle of the Pythia

Take heed, when he of the barbarous tongue casts a yoke of papyrus into the sea, to remove from Euboea the bleating goats.

3 From Herodotus vii. 220.
4 Rather of Bacis, from Herodotus viii. 20. The Euboeans are advised to remove their flocks when the Persians have bridged the Hellespont. All these oracles show that at Delphi they were sure the Persians would conquer Greece.
GREEK ANTHOLOGY

98.—Βάκιδος χρησμός περὶ τῆς τῶν 'Ελλήνων νίκης

'Αλλ' οταν 'Αρτέμιδος χρυσαύρον ἱερὸν ἀκτὴν
νησὶ γεφυρώσωσι καὶ εἰναλίην Κυνόσουραν
ἐπιτίδει μαινομένη, λιπαρὰς πέρσαντες 'Αθήνας,
διὰ Δίκη σβέσσει κρατερὸν Κόρον, "Τβριός νῦν,
δεινὸν μαιμώντα, δοκεῖντ' ἀνα πάντα πιθέσθαι.
χαλκὸς γὰρ χαλκῷ συμμίξεται, αἵματι δὲ 'Αρης-
pούτον φοινίξει τότ' ἐλεύθερον 'Ελλάδος ἦμαρ
εὐρύσπα Κρονίδης ἐπάγει καὶ πότνια Νίκη.

99.—ΑΛΔΟΣ

Τὴν δ' ἐπὶ Θερμόδοντι καὶ 'Ασωπῷ λεχεποίη
'Ελλήνων σύνοδον καὶ βαρβαρόφωνον ἵγην,
τῇ πολλοὶ πεσόνται ὑπὲρ λάχεσιν τε μόρον τε
τοξοφόρων Μήδων, ὅταν αἰσθμὸν ἦμαρ ἐπέλθη.

100.—Χρησμὸς δοθεὶς Μενελάῳ καὶ 'Αλεξάνδρῳ

Τίππτε δὴν βασιλῆσ, ὦ μὲν Τρώων, ὦ δ' Ἀχαιῶν,
οὐ ταῦτα φρονεόντες ἔμοι δόμον εἰςανέβητε,
ἡτοὶ ὦ μὲν πῶλον γόνον διζήμενος ἐὑρείν,
αὐτὰρ ὦ πῶλον ἀγείν; Τὰ νυ μῆσει, ὥ μεγάλε Ζεῦ;

101.—ΚΛΕΟΒΟΣΙΩΤ ΑΙΝΙΓΜΑ

Εἰς ὦ πατήρ, παῖδες δυνακάδεκα· τῶν δὲ ἐκάστῳ
παῖδες <δίς> τρήκοντα διάνδικα εἴδος ἐχουσαι·
αἱ μὲν λευκαὶ ξασιν ἰδεῖν, αἱ δ' αὐτὲ μέλαιναι·
ἀθάνατοι δὲ τ' ἔοισαι, ἀποθανοῦσιν ἀπασαι.

¹ From Herodotus viii. 77. ² From Herodotus ix. 43.

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98.—The Oracle of Bacis touching the Victory of the Greeks at Salamis

But when in mad hope they bridge with ships the holy shore of Artemis of the golden bow and seawashed Cynosura, after sacking splendid Athens, divine Justice shall quench the light of strong Excess, the son of Insolence, terrible in his lust, deeming that all things would be subject to him. For brass shall clash against brass, and Ares shall redden the sea with blood. Then shall the far-seeing son of Cronos and mighty Victory bring on the day of freedom for Hellas.

99.—Another touching the Victory of Plataea

The gathering of the Greeks by Thermodon and meadowy Asopus, and the clamour of barbarous tongues, in which many of the Median bowmen shall fall, beyond their lot and destiny, when the fated day arrives.

100.—Oracle given to Menelaus and Alexander

Why do ye two Kings, one King of the Trojans, the other of the Achaeans, ascend to my house, not thinking of the same matter, one seeking to find offspring for a filly and the other to carry off a filly? What, then, will thy counsel be, great Zeus?

101.—An Enigma of Cleobulus

There is one father and twelve children. Each of these has twice thirty children of different aspect; some of them we see to be white and the others black, and though immortal, they all perish.

Answer: The year, months, days, and nights.
GRE  K A N T H L O G Y

102.—"Εκ τῆς Πυθίας τῷ βασιλεὶ Ἀδριανῷ
"Αγνωστόν μ᾽ ἐρέεις γενεής καὶ πατρίδος αἰής
ἀμβροσίον Σειρήνος· ἔδος δ᾽ Ἰθάκη της Ὀμήρου
Τηλέμαχος δὲ πατήρ, καὶ Νεστορέ Πολυκάστη
μῆτηρ, ἢ μοι ἐτικτε βροτῶν πολυπάνσοφον ἄλλων.

103.—Εἰς σταφίδα
Εἰ μὲ νέην ἔλαβες, τάχα μοι πίες ἐκχυθὲν αίμα·
νῦν δ᾽ ὑπεραλέην μ᾽ ἐξετέλεσσε χρόνος,
ἐσθιε τὴν ῥυσαινομένην, ὕγρον οὐδὲν ἔχουσαν,
ὅστεα συνθραύσων σαρκὶ σὺν ἡμετέρῃ.

104.—ΑΛΛΟ
Πήρην σὴν ὅπισω, κάλαθον χερὶ, τὸν τράγον ὦμοις,
αἰπόλε, σῶν ἄγρων σύμβολα πάντα φέρεις.

105.—ΑΛΛΟ
Εἰμὶ χαμαιζηλον ἤών μέλος· ἢν δ᾽ ἄφελθς μοι
γράμμα μόνον, κεφαλῆς γίνομαι ἄλλῳ μέρος·
ἡν δ᾽ ἐτερον, ἤών πάλιν ἔσσομαι· ἢν δὲ καὶ ἄλλο,
οὐ μόνον εὔρησεις, ἄλλα διηκόσια.

1 Answer of the Pythia to the Emperor’s enquiry about
the birthplace and parentage of Homer. This was one of
the many different accounts current.
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102.—Spoken by the Pythia to the Emperor Hadrian

Thou askest me that which is unknown to thee, the parentage and country of the ambrosial Siren. A certain Ithaca was the seat of Homer, Telemachus was his father, and his mother Nestor's daughter, Polycaste. Her son was he, the most excellently wise of all mortals.

103.—Riddle on a Raisin

If you had taken me in my youth, haply you would have drunk the blood shed from me; but now that time has finished making me old, eat me, wrinkled as I am, with no moisture in me, crushing my bones together with my flesh.

104.—Another

Goatherd, thou bearest thy wallet on thy back, the basket in thy hand, the goat on thy shoulders, all the tokens of thy lands.

105.—Another

I am the part of an animal which affects the ground, and if you take a single letter away from me I become a part of the head. If you take away another I shall again be an animal, and if you take yet another away you will not find me one, but two hundred.

Answer: πούς (foot), ως (ear), ὥς (pig), σ (sign for 200).

This would appear to be no riddle, but the description of a picture.
GREEK ANTHOLOGY

106.—ΑΛΛΟ

Τέσσαρα γράμματ' ἕχων ἀνύω τρίβον· ἂν δὲ τὸ πρώτον
γράμμ' ἀφέλης, ἀίω· καὶ τὸ μετ' αὐτὸ πάλιν,
βορβόρφε εὐρήσεις ἐμὲ φίλτατον· ἂν δὲ τὸ λοίσθον
αἱρής, εὐρήσεις ἐπίρρημα ¹ τόπου.

107.—ΑΛΛΟ

Λαμπάδα μὲν προέηκεν Ἔρως καὶ τόξα καὶ ἴοῦς,
Αἰθιόπων δὲ κόνων ἀντὶ βελῶν προχέει.

108.—ΑΛΛΟ

Οὐδὲν ἐσωθεν ἕχω, καὶ πάντα μοι ἐνδοθέν ἐστι,
προῖκα δ' ἐμὴς ἀρετῆς πᾶσι δίδωμι χάριν.

109.—ΑΛΛΟ

'Εν πυρὶ κοιμηθεῖσα κόρη θάνεν· ὁ προδότης δὲ
οἶνος· ὑφ' οὖ δὲ θάνεν, Παλλάδος ἦν στέλεχος·
ὁ κτείνας ναυηγός· ἐνί ξώοντι δὲ τύμβῳ
κεῖται μεμφομένη τὰς Βρομίου χάριτας.

109Α

Παλλᾶς καὶ Βρόμιος τε καὶ ὁ κλυτὸς Ἀμφιγυής,
οἱ τρεῖς τὴν μούνην παρθένου ἤφάνισαν.

¹ Jacobs conjectures εἰσήτι ῥῆμα.
PROBLEMS, RIDDLES, ORACLES

106.—Another

With four letters I march along: take away the first and I hear; take away the one after it, and you will find me very fond of mud; and if you take away the last, you will find an adverb of place.
Answer: ποὺς, ὁς, ὅς, ποῦ (where?).

107.—Another

Love has thrown away his torch, bow, and arrows, and scatters Aethiopian dust instead of darts.¹

108.—Another

I have nothing inside me and everything is inside me, and I grant the use of my virtue to all without charge.
Answer: A mirror.

109.—Another

A girl (or pupil of the eye) died in her sleep by fire; she was betrayed by wine, and the instrument by which she died was a trunk of Pallas. He who slew her was a ship-captain, and in a living tomb she lies, finding fault with the gift of Bacchus.
Answer: The eye of Polyphemus. The trunk of Pallas is the olive-trunk used to put it out.

109A

Pallas, Bacchus, and famous Hephaestus, all three destroyed one girl.
Answer: The same as the last.

¹ Scarcely an enigma. Aethiopian dust means "gold."

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110.—ΑΛΛΟ

Οὐδεὶς βλέπων βλέπει με, μὴ βλέπων δ' ὀρᾷ· ὁ μὴ λαλῶν λαλεῖ, ὁ μὴ τρέχων τρέχει.  
ψευδῆς δ' ὑπάρχω, πάντα τάληθ' λέγων.  

111.—ΑΛΛΟ

'Αγονος εξ ἀγόνων, βελεθφόρος, ἐμβρεφος, ἀρσις.

112.—Χρησμὸς δοθεὶς Κροίσῳ τῷ Δυδῷ

'Αλλ' ὅταν ἧμινον βασιλεὺς Μήδοις γένηται, καὶ τότε, Δυδὲ ποδαβρέ, πολυψηφίδα παρ' Ἐρμον 
φεύγειν, μηδὲ μένειν, μηδ' αἴδεισθαι κακὸς εἶναι.

113.—Χρησμὸς δοθεὶς Ἀρχιλόχῳ

'Αθάνατός σοι παῖς καὶ αοίδιμος, ὦ Τελεσίκλεις, ἔσσετ' ἐν ἀνθρώποισιν, ὅσ' ἂν πρώτος σε προσείπῃ 
νηῆς σῆς ἀποβάντα φίλη ἐν πατρίδι γαίῃ.

114.—Χρησμὸς δοθεὶς τῇ μητρὶ Ἀλεξάνδρου ἐν Κυζίκῳ

Πέρσαι λάτων ἐμὸν σημάντορα ἵππι βιαίῃ ἔκτανον, οἰκείαι δὲ κόνις νέκυν ἀμφικαλύπτετε· 
τοῦ δ' ἢν τις Φαέθοντι θοῶς λεύκ' ὀστέα δείξῃ, 
οὗτός τοι Περσῶν τὸ μέγα κράτος ἐνδοθι θραύσει·

1 τρέχει δ' ὁ μὴ τρέχων Jacobs.  
2 So Friedemann: πάντα δ' ἀληθῆ λέγω MS.

1 i.e. dreams, though unreal, portend realities.  
2 From Herodotus i. 55. The mule is Cyrus, whose mother was of the royal house of Media, while his father was a 
Persian and not of royal blood.
PROBLEMS, RIDDLES, ORACLES

110. — Another

No one sees me when he sees, but he sees me when he sees not; he who speaks not speaks, and he who runs not runs, and I am untruthful though I tell all truth.¹

*Answer*: Sleep.

111. — Another

Childless child of childless parents, arrow-bearing, with a child in me, a lifting up.

*Obscure.*

112. — *Oracle given to Croesus of Lydia* ²

But when a mule becomes King of the Medes, then, tender-footed Lydian, fly to pebbly Hermus and stand not, nor think it shame to be a coward.

113. — *Oracle given to Archilochus* ³

Thy son, O Telesicles, shall be immortal and the theme of song among men; he who first shall address thee when thou descendest from thy ship in thy dear country.

114. — *Oracle given to the Mother of Alexander at Cyzicus* ⁴

The Persians slew my servant, their leader, by violence, and the earth of his home covers his corpse. Whoever shows his white bones to the sun shall break the great force of Persia within. It lies inside Asia

¹ Or, rather, to his father, Telesicles.

² The oracle, which is not cited elsewhere, is quite obscure. The name "Pelius" is unknown. Aparnis or Abernis was on the Hellespont.
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κεῖται δ’ Ἀσίδος ἐντὸς ὀριζομένη ἐνὶ νῆσῳ δάφνη καὶ ἱεροῖοι παραὶ Πελίου γέροντος
φράξεο δ’ ἀνέρα μάντιν ὕψηγητηρα κελεύθουν Φωκεᾶ, δς ψαμάθοισιν Ἀπαρνίδος οἰκία ναἰεί.

115.—Κωνσταντῖνος, ἐλθὼν ἐν τῇ Τροίᾳ πλησίον, ἡβουλήκη κτίσαι πόλιν βασιλικήν, καὶ λαβὼν τὸν
χρησμὸν ἀνεχώρησεν καὶ κτίζει Κωνσταντινούπολιν
Οὐ θέμες ἐν Τροίῃ σε πάλαι τιμήθεντι θεμελίω
Ῥώμης ἰδρύσαι νέον οὖνομα· βαίνε δὲ χαίρων
ἐς Μεγαρῆιον ἅστυ Προποντίδος ἄγχι θαλάσσης,
ἐνθ’ ἵχθυς ἐλαφὸς τε νιμὸν βόσκουσι τὸν αὐτὸν.

116.—ΜΗΤΡΟΔΩΡΟΥ ΕΠΙΓΡΑΜΜΑΤΑ
ΑΡΙΘΜΗΤΙΚΑ

Τίπτε με τῶν καρύων ἐνεκεν πληγῆσι πιέζεις,
ω μὴτερ; τάδε πάντα καλαὶ διεμοιρήσαντο
παρθένοι. ἦ γὰρ ἐμεῖο Μελίσσιον ἐβδομα δοιά,
ἡ δὲ δυσδιάκονον Τιτάνη λάβεν· ἐκτὸν ἔχουσιν
καὶ τρίτον Ἀστυόχη φιλοπαίγμον ἢ δὲ Φίλιννα—
ἐκκοσὶ δ’ ἀρπάξασα Θέτις λάβε, δόδεκα Θηβῆ.
ἡ δ’, ὅρα, ἢδυ γελᾶ Γλαύκη παλάμησιν ἔχουσα
ἐνδεκα· τοῦτο δὲ μοι κάρυν περιλείπεται οἶον.

117.—ΑΛΛΟ

α. Ποῦ σοι μῆλα βέβηκεν, ἐμὸν τέκος; β. Ἐκτα
μὲν Ἰνὼ
δοιά, καὶ ὅγδοάτην μοῖραν ἔχει Σεμέλη.
PROBLEMS, RIDDLES, ORACLES

in a circumscribed island, by the laurel and streams of the old man Pelius. Seek for a seer to show thee the way, a Phocian who dwells by the sands of Aparnis.

115.—Constantine, having come to Troy near at hand, designed to found a royal city, and having received this oracle departed and founded Constantinople

It is not permitted to thee to found the new Rome on the foundations of Troy dug of old; but go rejoicing to the Megarian city¹ by the Propontis, where fish and deer feed on the same pasture.

116–146.—METRODORUS’ ARITHMETICAL EPIGRAMS

116

Mother, why dost thou pursue me with blows on account of the walnuts? Pretty girls divided them all among themselves. For Melission took two-sevenths of them from me, and Titane took the twelfth. Playful Astyoché and Philinna have the sixth and third. Thetis seized and carried off twenty, and Thisbe twelve, and look there at Glaucé smiling sweetly with eleven in her hand. This one nut is all that is left to me.

Solution: There were 336 \((96 + 28 + 56 + 112 + 20 + 12 + 11 + 1)\).

117

A. Where are thy apples gone, my child? B. Ino has two-sixths and Semele one-eighth, and Autonoe

¹ Byzantium was founded by the Megarians.
Αὐτονόη δὲ τέταρτον ἀφήρπασεν· αὐτὰρ Ἀγανὴ
πέμπτον ἐμῶν κόλπων φίλη· ἀπαινυμένη·
σοι δ’ αὐτῆ δέκα μῆλα φυλάσσεται· αὐτὰρ ἔγωγε, 5
ναὶ μὰ φίλην Κύπριν, ἐν τόδε μοῦνον ἔχω.

118.—ἈΛΛΟ

Δρεψαμένη ποτὲ μῆλα φίλαις διεδώσατο Μυρτώ·
Χρυσίδι μὲν μῆλων πέμπτον πόρε, τέταρτον Ἡροί,
ἐννεακαδέκατον Ψαμάθη, δέκατον Κλεοπάτρη·
αὐτὰρ ἐκεκοστὸν δωρήσατο Παρθενοπείη·
δώδεκα δ’ Ἐυάδη μοῦνον πόρεν· αὐτὰρ ἐς αὐτήν 5
ἥλυθον ἐκ πάντων ἐκατὸν καὶ εἰκοσι μῆλα.

119.—ἈΛΛΟ

᾽Αυτομέναις ποτὲ μῆλα φίλαις διεμοιρήσαντο
᾽Ινώ καὶ Σεμέλη δώδεκα παρθενικαίς.
καὶ ταῖς μὲν Σεμέλη πόρεν ἄρτια· ταῖς δὲ περισσὰ 5
δώκε κασιγνήτη· μῆλα δ’ ἔχειν πλέονα.
ἡ μὲν γὰρ τρισσήξερ τρί’ ἐβδομα δῶκεν ἔταίριας,
ταῖς δὲ δύο πάντων πέμπτον ἔδωκε λάχος·
ἐνδεκα δ’ Ἀστυνόμη μιν ἀφείλατο, καὶ οἱ ἔλειπεν
μοῦνα κασιγνήταις μῆλα δύο φερέμεν.
ἡ δ’ ἐτέρη φισύρεσσε πόρεν δύο τέτρατα μῆλων,
πέμπτη δ’ ἐκταῖὴν μοῖραν ἔδωκεν ἔχειν· 10
τέσσαρα δ’ Ἐυμυχόρη δῶρον πόρε· τέτρασι δ’ ἄλλως
μῆλοις Ἐσμέλη μίμνειν ἄγαλλομένη.
PROBLEMS, RIDDLES, ORACLES

went off with one-fourth, while Agave snatched from my bosom and carried away a fifth. For thee ten apples are left, but I, yes I swear it by dear Cypris, have only this one.

Solution: There were 120 \( (40 + 15 + 30 + 24 + 11) \).

118

Myro once picked apples and divided them among her friends; she gave the fifth part to Chrysis, the fourth to Hero, the nineteenth to Psamathe, and the tenth to Cleopatra, but she presented the twentieth part to Parthenope and gave only twelve to Evadne. Of the whole number a hundred and twenty fell to herself.

Solution: 380 \( (76 + 95 + 20 + 38 + 19 + 12 + 120) \).

119

Ino and Semele once divided apples among twelve girl friends who begged for them. Semele gave them each an even number and her sister an odd number, but the latter had more apples. Ino gave to three of her friends three-sevenths, and to two of them one-fifth of the whole number. Astynome took eleven away from her and left her only two apples to take to the sisters. Semele gave two quarters of the apples to four girls, and to the fifth one sixth part, to Eurychore she made a gift of four; she remained herself rejoicing in the possession of the four other apples.

Solution: Ino distributed 35 \( (15 + 7 + 11 + 2) \) and Semele 24 \( (12 + 4 + 4 + 4) \).
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120.—ΑΛΛΟ

’Η καρύη πολλοίσιν ἔβεβριθει καρύοισιν·
νῦν δὲ τις ἐξαπίνης μιν ἀπέθρισεν· ἀλλὰ τι φησίν;
"Ἔκ μὲν ἔμειν καρύων πέμπτον λάβε Παρθενόπεια·
όγδόατον δὲ Φίλιννα φέρει λάχος· ἢ δ' Ἀγανίπη
τέτρατον· ἐβδομάτῳ δ' ἐπιτέρπεται Ὀρείθυια· 5
ἐκτιμὴν δ' Ἐυρυνόμη καρύοιν ἐθρέψατο μοίρην·
τρισσαὶ δ' ἐξ ἐκατόν Χάριτες διεμοιρήσαντο·
ἐννάκι δ' ἐννέα Μοῦσαι ἔμειν λάβον· ἐπτὰ δὲ λοιπὰ
δὴ εἰς ἀκρεμόνεσσιν ἐφήμενα τηλοτέροισιν."

121.—ΑΛΛΟ

Ἐπτάλοφον ποτὶ ἀστυ Γαδειρόθεν, ἐκτον ὄδοιο
Βαήτιος εὐμύκους ἄχρις ἐς ἦιονας·
κεῖθεν δ' αὐ τέμπτον Πυλάδου μετὰ Φώκιον οὖδας,
Ταύρη χθών, βοέησι οὖνομ' ἀπ' εὐετήσις·
Πυρήνην δὲ τοι ἔνθεν ἐπ' ὅθοκραιρον ἰόντι 5
ὀγδοον, ἢδὲ μής δωδέκατον δεκάτης.
Πυρήνης δὲ μεσηγῷ καὶ Ἀλπιος ὑψικαρήνου
tέτρατον· Αὐσονίης αἶψα δυωδέκατον
ἀρχομένης ἥλεκτρα φαινεῖται Ἡριδανοῖο.
δ' μύκαρ, ὄς δισσάς ἦνυσα χιλιάδας,
πρὸς δ' ἐτι πέντε ἐπὶ ταῖς ἐκατοντάδας ἐνθεν ἐλαύνων·
ἡ γὰρ Ταρπεῖη μέμβλετ' ἀνακτορίη.

88
PROBLEMS, RIDDLES, ORACLES

120

The walnut-tree was loaded with many nuts, but now someone has suddenly stripped it. But what does he say? “Parthenopea had from me the fifth part of the nuts, to Philinna fell the eighth part, Aganippe had the fourth, and Orithyia rejoices in the seventh, while Eurynome plucked the sixth part of the nuts. The three Graces divided a hundred and six, and the Muses got nine times nine from me. The remaining seven you will find still attached to the farthest branches.”

Solution: There were 1680 nuts.

121

From Cadiz to the city of the seven hills the sixth of the road is to the banks of Baetis, loud with the lowing of herds, and hence a fifth to the Phocian soil of Pylades—the land is Vaccaean, its name derived from the abundance of cows. Thence to the precipitous Pyrenees is one-eighth and the twelfth part of one-tenth. Between the Pyrenees and the lofty Alps lies one-fourth of the road. Now begins Italy and straight after one-twelfth appears the amber of the Po. O blessed am I who have accomplished two thousand and five hundred stades journeying from thence! For the Palace on the Tarpeian rock is my journey’s object.

Solution: The total distance is 15,000 stades (say 1,500 miles); from Cadiz to the Guadalquivir, i.e. to its upper waters, 2,500, thence to the Vaccaei (south of the Ebro) 3,000, thence to the Pyrenees 2,000, thence to the Alps 3,750, thence to the Po 1,250, thence to Rome 2,500.
122.—ἈΛΛΟ

Εὐβλεφάρου Δίκης ἱερὰ κρηδεμνα μὴνας,

όφρα σε, πανδαμάτωρ χρυσέ, βλέποιμι τόσον,

οὐδὲν ἔχω· πίσυρας γὰρ ἐπ᾽ οὐκ ἀγαθοίσι ταλάντων

οἰωνοίσι μάτην δῶπα φίλοις δεκάδας·

ἡμισι δ’ αὐ, τριτατόν τε καὶ ὀγδοον, δ’ πολύμορφοι 5

ἀνθρώπων κήρες, ἐχθρῶν ἐχοντα βλέπω.

123.—ἈΛΛΟ

Πέμπτον μοι κλήρον, παί, λάμβανε· δωδέκατον δὲ

δέξο, δάμαρ· πίσυρες δ’ νιέος οὐχομένου

παϊδες, ἀδελφεῖοι τε δύω, καὶ ἀγάστονε μῆτερ,

ἐνδεκάτην κλήρου μοῖραν ἐκαστος ἐχε.

αὐτάρ, ἀνεψιάδοι, δυοκαίδεκα δέχθε τάλαντα·

Εὐβουλος δ’ ἐχέτω πέντε τάλαντα φίλος,

πιστοτάτοις δμώσσσειν ἐλευθερίην καὶ ἀποινα,

μισθόν ὑπηρεσίης, τοίσδε δίδωμι τάδε·

ἀδε δ’ λαμβανέτωσαν· Ὀνήσιμος εἰκοσὶ πέντε

μνάς ἐχέτω· Δάος δ’ εἰκοσὶ μνᾶς ἐχέτω,

πεντήκοντα Σύρος, Συνετή δέκα, Τίβιος ὀκτώ·

ἔππα δ’ μνᾶς Συνετῆ παιδὶ δίδωμι Σύρον.

ἐκ δ’ τριηκόντων κοσμήσατε σήμα ταλάντων,

ῥέζετε δ’ Οὐδαίρ Ζανὶ θυηπολίην·

dισσών ἐς τε πυρήν καὶ ἀλφίτα καὶ τελαμώνας,

eἰκαίῃ δοιών σῶμα χάριν λαβέτω.

90
PROBLEMS, RIDDLES, ORACLES

122

After staining the holy chaplet of fair-eyed Justice that I might see thee, all-subduing gold, grow so much, I have nothing; for I gave forty talents under evil auspices to my friends in vain, while, O ye varied mischances of men, I see my enemy in possession of the half, the third, and the eighth of my fortune.

Solution: 960 talents ($480 + 320 + 120 + 40$).

123

Take, my son, the fifth part of my inheritance, and thou, wife, receive the twelfth; and ye four sons of my departed son and my two brothers, and thou my grieving mother, take each an eleventh part of the property. But ye, my cousins, receive twelve talents, and let my friend Eubulus have five talents. To my most faithful servants I give their freedom and these recompenses in payment of their service. Let them receive as follows. Let Onesimus have twenty-five minae and Davus twenty minae, Syrus fifty, Synet ten and Tibius eight, and I give seven minae to the son of Syrus, Synetus. Spend thirty talents on adorning my tomb and sacrifice to Infernal Zeus. From two talents let the expense be met of my funeral pyre, the funeral cakes, and grave-clothes, and from two let my corpse receive a gift.¹

Solution: The whole sum is 660 talents ($132 + 55 + 420 + 12 + 5 + 2 + 34$).

¹ Probably precious ointment.
124.—ΑΛΛΟ

Ἡλίως, μήνη τε καὶ ἀμφιθέους ἀλήται
ξωφόρον τοίην τοι ἐπεκλώσαντο γενέθλην·
ἐκτην μὲν βιότοιο φίλη παρὰ μητέρι μεῖναι
ὁφανὸν· ὁγδοάτην δὲ μετ᾽ ἀντιβίοισιν ἀνάγκη
θητεύειν, νόστον τε γυναικά τε παιδά τ᾽ ἐπ᾽ αὐτή 5
τηλύγετον δώσουσι θεοὶ τριτάτη ἐπὶ μοῖρῃ·
ὅτε τότε σοι Σκυθικοῖς ὑπ᾽ ἔγχεσι παῖς τε δάμαρ τε
ὁλλυνται. σὺ δὲ τούσιν ἐπ᾽ ἄλγεις δάκρυα χεῦσαι,
ἐπτὰ καὶ εἶκος᾽ ἐτέσσει βίου ποτὶ τέρμα περήσεις.

125.—ΑΛΛΟ

Τύμβος ἐγὼ· κεύθω δὲ πολύστονα τέκνα Φιλίννης,
τοῖν μαψιτόκων καρπῶν ἕχων λαγόνων·
πέμπτων ἐν ἡθέοις, τρίτατον δ᾽ ἐνὶ παρθενικῇσιν,
τρεῖς δὲ μοι ἀρτυγάμους δᾶκε Φιλίννα κόρας·
λοιπὸν δ᾽ ἤλιοιο πανάμμοροι ἤδε καὶ αὐνής 5
téssares ἐκ λαγόνων εἰς Ἀχέροντα πέσου.

126.—ΑΛΛΟ

Οὐτὸς τοι Διόφαντον ἔχει τάφος· ἀ μέγα ϑαύμα·
καὶ τάφος ἐκ τέχνης μέτρα βίοιο λέγει.
ἐκτην κουρίζειν βιότον θεός ὡπασε μοίρην·
δωδεκάτην δ᾽ ἐπιθείς, μῆλα πόρεν χρυσάειν·
τῇ δ᾽ ἀρ′ ἐφ᾽ ἐβδομάτη τὸ γαμήλιον ἢψατο φέγγος, 5
ἐκ δὲ γάμων πέμπτῳ παιδ᾽ ἐπένευσεν ἐτει.
PROBLEMS, RIDDLES, ORACLES

124

The sun, the moon, and the planets of the revolving zodiac spun such a nativity for thee; for a sixth part of thy life to remain an orphan with thy dear mother, for an eighth part to perform forced labour for thy enemies. For a third part the gods shall grant thee home-coming, and likewise a wife and a late-born son by her. Then thy son and wife shall perish by the spears of the Scythians, and then having shed tears for them thou shalt reach the end of thy life in twenty-seven years.

Solution: He lived 72 years ($12 + 9 + 24 + 27$).

125

I am a tomb and I cover the lamented children of Philinna, containing fruit of her vainly-travailing womb such as I describe. Philinna gave me my fifth portion of young men, my third of maidens, and three newly married daughters; the other four descended to Hades from her womb without participating at all in the sunlight and in speech.

Solution: She had 15 children ($3 + 5 + 3 + 4$).

126

This tomb holds Diophantus. Ah, how great a marvel! the tomb tells scientifically the measure of his life. God granted him to be a boy for the sixth part of his life, and adding a twelfth part to this, he clothed his cheeks with down; He lit him the light of wedlock after a seventh part, and five years after his marriage He granted him a son. Alas! late-born
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αἰαὶ, τηλύγετον δείλων τέκος, ἡμισὺ πατρὸς
†τούδε καὶ ἡ κρυέρος μέτρον ἐλὼν βιότου.
πένθος δ᾿ αὐ πισύρεσσι παρηγορέων ἐνιαυτοῖς
τῆδε πόσον σοφὶς τέρυ ἐπέρησε βλοῦ.

127.—ΑΛΛΟ

Παντὸς ὧσον βεβίωκε χρόνου παῖς μὲν τὸ τέταρτον
Δημοχάρης βεβίωκε· νεφυσκὸς δὲ τὸ πέμπτον
τὸ τρίτον εἰς ἀνδρᾶς· πολιῶν δ᾿ ὀτ᾿ ἀφίκετο γῆρας
ἐξησεν λοιπὰ τρισκαίδεκα γῆρας οὐδὲ.

128.—ΑΛΛΟ

Οἶον ἀδελφεῖός μ᾿ ἐβιήσατο, πέντε τάλαντα
οὐχ ὀσίη μοίρῃ πατρικὰ δασσάμενος.
ἐπτὰ κασιγνήτωι τὸδ᾿ ἐνδεκάτων πολύδακρυς
πέμπτον ἐχὼ μοίρης. Ζεῦ, βαθὺν ὑπνὸν ἔχεις.

129.—ΑΛΛΟ

Εἴπε κυβερνητήρι, πλατὺν πόρον Ἄδριακοῖο
τέμνων νη, Ἰ Ἀλὸς πόσα λεῖπεται εἰςέτι μέτρα;”
τὸν δ᾿ ἀπαμείβετο. “Ναῦτα, μέσον Κριοῦ μετώπου
Κρηταίου, Σικελῆς τε Πελωρίδος ἐξάκι μέτρα
χίλια, δοῦν δ᾿ αὔτε παροιχομένου δρόμῳ
πέμπτων διπλάσιον Σικελῆν ἐπὶ πορθμίδα λείπει.”
wretched child; after attaining the measure of half his father's life, chill Fate took him. After consoling his grief by this science of numbers for four years he ended his life.

*Solution*: He was a boy for 14 years, a youth for 7, at 33 he married, at 38 he had a son born to him who died at the age of 42. The father survived him for 4 years, dying at the age of 84.

127

*Democedes* lived for a quarter of his whole life as a boy, for a fifth part of it as a young man, and for a third as a man, and when he reached grey old age he lived thirteen years more on the threshold of eold.

*Solution*: He lived 15 years as a boy, 12 as a young man, 20 as a man, and 13 years as an old man; in all 60.

128

What violence my brother has done me, dividing our father's fortune of five talents unjustly! Poor tearful I have this fifth part of the seven-elevenths of my brother's share. Zeus, thou sleepest sound.

*Solution*: The one offered is that the one brother had $\frac{4}{11}$ of a talent, the other $\frac{7}{11}$, but I cannot work it out.

129

A traveller, ploughing with his ship the broad gulf of the Adriatic, said to the captain, "How much sea have we still to traverse?" And he answered him, "Voyager, between Cretan Ram's Head and Sicilian Peloris are six thousand stades, and twice two-fifths of the distance we have traversed remains till the Sicilian strait.

*Solution*: They had travelled $3,333\frac{1}{3}$ stades and had still $2,666\frac{2}{3}$ to travel.
GREEK ANTHOLOGY

130.—ΑΛΛΟ
Τῶν πισύρων κρουνῶν ὅ μὲν ἦματι πλήσειν ἀπασαν
dεξαμενήν, δυσὶ δ' οὕτως, δ' ἐν τρισὶν ἦμασιν οὕτως,
tέτρατος ἐν τετόρεσσιν πόσῳ πλήσουσιν ἀπαντες;

131.—ΑΛΛΟ
Οἰγέ με, καὶ πισύρεσσιν ἐνπλήσῳ παρεύσαν
dεξαμενήν ώραις, κρουνὸς ἄλις προρέων,
δεξιτερὸς δ' ἀρ' ἐμείῳ τόσαις ἀπολείπεται ώραις,
ὁφρα μιν ἐμπλήσεις. δίς δὲ τόσαις ὁ τρίτος.
eὶ δ' ἀμφω σὺν ἐμοὶ προχέειν ῥόου ἐσμῶν ἀνώγοις, 5
ἐίν ὀλίγη μοιρῇ πλήσομεν ἠματίῃ.

132.—ΑΛΛΟ
Κύκλωψ ἔγω Πολύφημος ὁ χάλκεος. οῖα δ' ἔπ' αὐτῷ
τεῦξε τίς ὀφθαλμῶν καὶ στόμα καὶ παλάμην,
κρουνὸς συζεύξας. στάξουτι δὲ πάμπαν ἔοικεν,
ἡδ' ἐτι καὶ βλύξων φαίνετ' ἀπὸ στόματος.
κρουνῶν δ' οὕτως ἄτακτος. ὅ μὲν παλάμης τρισὶ
μούνοις 5
ἡμασιν ἐμπλήσεις δεξαμενήν προρέων
ἡμάτιος γῆλῆς. στόμα δ' ἦματος ἐν δύο πέμπτοις.
tίς κ' ἐνέποι τρισσοῖς ἵσα θέοντα χρόνον;

133.—ΑΛΛΟ
Ὡς ἀγαθὸν κρητήρι θοοὶ κερώσῃ ρέεθρον
οίδε δύω ποταμοῖ, καὶ Βρομίου χάρις.
ἰσος δ' οὐ πάντεσσι ρόου δρόμος. ἀλλὰ μιν οἷος
Νεῖλος μὲν προρέων ἠμάτιος κορέσει,
PROBLEMS, RIDDLES, ORACLES

130

Of the four spouts one filled the whole tank in a day, the second in two days, the third in three days, and the fourth in four days. What time will all four take to fill it?

Answer: $\frac{12}{5}$ of a day.

131

Open me and I, a spout with abundant flow, will fill the present cistern in four hours; the one on my right requires four more hours to fill it, and the third twice as much. But if you bid them both join me in pouring forth a stream of water, we will fill it in a small part of the day.

Answer: In $2\frac{2}{11}$ hours.

132

This is Polyphemus the brazen Cyclops, and as if on him someone made an eye, a mouth, and a hand, connecting them with pipes. He looks quite as if he were dripping water and seems also to be spouting it from his mouth. None of the spouts are irregular; that from his hand when running will fill the cistern in three days only, that from his eye in one day, and his mouth in two-fifths of a day. Who will tell me the time it takes when all three are running?

Answer: $\frac{6}{23}$ of a day.

133

What a fine stream do these two river-gods and beautiful Bacchus pour into the bowl. The current of the streams of all is not the same. Nile flowing alone will fill it up in a day, so much water does he
GREEK ANTHOLOGY

tόσσον ὕδωρ μαζών ἀπερεύγηται· ἐκ δὲ ἀρα Βάκχον 5
θύρσος εὐπ τρισσοῖς ἦμασίν οἶνον ἰεῖς·
σὸν δὲ κέρας, Ἀχέλοις, δύ ἦμαι. νῦν δ' ἁμα πάντες
ρεῖτε καὶ εἶν ὠραις πλήσετε μιν ὀλίγαις.

134.—ΑΔΛΟ

Ογύναι, ὡς πενής ἐπελήσαι· ἢ δ' ἐπίκειται
αἰὲν ἀναγκαίη κέντρα φέρουσα πόνων.
μνὰν ἐρίων νήθεσκες ἐν ἡματί· πρεσβυτέρη δὲ
θυγατέρων καὶ μνὰν καὶ τρίτων ἐξέκε κρόκης.
ὀπλοτέρη δὲ μιῆς φέρειν ἡμίουν. νῦν δ' ἁμα πάσαις 5
δόρποιν ἐφοπλίζεις μνὰν ἑρύσασα μόνον.

135.—ΑΔΛΟ

Οδε λοετροχόοι τρεῖς ἔσταμεν ἐνθάδ' Ἐρωτες,
καλλιρόου πέμποντες ἐπ' εὐρύτοιο λοετρά.
δεξιτερὸς μὲν ἐγὼγε ταυτπτερύγων ἀπὸ ταρσῶν
ἡματός ἐκταῖς μὸρῃ ἐν τόνδε κορέσσω.
λαιδὸς δ' αὖ πισύρεσσιν ἀτ' ἀμφιφόρηος ἐν ὀραις· 5
ἐκ δ' ὁ μέσος τόξου κατ' ἡματός αὐτὸ τὸ μέσσον.
φράζει δ', ὡς ὀλύγη κεν ἐνυπλήσασμεν ἐν ὕρῃ,
ἐκ πτερύγων τόξου τε καὶ ἀμφιφόρηος ἑντετε.

136.—ΑΔΛΟ

Πλυθουργοί, μάλα τοῦτον ἐπείγομαι οἶκον ἐγείραι,
ἡμαρ δ' ἀννέφελον τόδε σήμερον, οὐδ' ἔτι πολλῶν
χρηζω, πᾶσαν δὲ τρηκοσίζησι δέονσαν
πλύνθουν ἔχω. σὺ δὲ μοῦνος ἐν ἡματι τόσσον ἐτευχες· 98
PROBLEMS, RIDDLES, ORACLES

spout from his paps, and the thyrsus of Bacchus, sending forth wine, will fill it in three days, and thy horn, Achelous, in two days. Now run all together and you will fill it in a few hours.

Answer: \( \frac{6}{11} \) of a day.

134

O woman, how hast thou forgotten Poverty? But she presses hard on thee, goading thee ever by force to labour. Thou didst use to spin a mina’s weight of wool in a day, but thy eldest daughter spun a mina and one-third of thread, while thy younger daughter contributed a half-mina’s weight. Now thou providest them all with supper, weighing out one mina only of wool.

Answer: The mother in a day \( \frac{6}{11} \), the daughters respectively \( \frac{8}{11} \) and \( \frac{3}{11} \).

135

We three Loves stand here pouring out water for the bath, sending streams into the fair-flowing tank. I on the right, from my long-winged feet, fill it full in the sixth part of a day; I on the left, from my jar, fill it in four hours; and I in the middle, from my bow, in just half a day. Tell me in what a short time we should fill it, pouring water from wings, bow, and jar all at once.

Answer: \( \frac{1}{11} \) of a day.

136

Brick-makers, I am in a great hurry to erect this house. To-day is cloudless, and I do not require many more bricks, but I have all I want but three hundred. Thou alone in one day couldst make as many, but thy son left off working when he had
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παῖς δὲ τοι ἐκ καμάτωι δηηκοσίαις ἀπέληγεν: 5
γαμβρὸς δ' αὐ τόσσησι καὶ εἰσέτι πεντήκοντα.
τρισσαῖς συζυγίαις πόσσαις τόδε τεύχεται ὁραῖς;

137.—ΑΛΛΟ

Δάκρυ παρὰ στάξαντες ἀμείβετε: οἴδε γὰρ ἡμεῖς,
οὕς τόδε δῶμα πεσὸν ὠλεσεν Ἀντιόχου
δαιτυμόνας, ἵσης τε ὁ ὁδός δαιτός τε τάφον τε
τόνδ' ἔπορευν χῶρον. τέσσαρες ἐκ Τεγέης
κείμεθα: Μεσσήνης δὲ δυόδεκα: ἐκ δὲ τε πέντε
"Ἀργεός: ἐκ Σπάρτης δ' ἡμιον δαιτυμόνων,
αὐτὸς τ' Ἀντιόχου: πέμπτον δὲ τε πέμπτον ὄλοντο
Κεκροπίδαι: σοῦ δ' "Τλαν κλαῖε, Κόρινθε, μόνον.

138.—ΑΛΛΟ

Νικαρέτη παίξουσα σὺν ἡλικιώτισι πέντε,
δὲν εἰχεν καρύων Κλεῖτ' ἔπορευν τὸ τρίτον,
καὶ Σαπφοῖ τὸ τέταρτον, Ἀριστοδίκη δὲ τὸ πέμπτον,
εἰκοστὸν Θεανό καὶ πάλι δώδεκατον,
εἰκοστὸν τέταρτον δὲ Φιλινίδι: καὶ περιήν δὲ
πεντήκοντα αὐτῇ Νικαρέτη κάρνα.

139.—ΑΛΛΟ

Γρωμονικῶν Διόδωρε μέγα κλέος, εἰπέ μοι ὡρην,
ἡμῖκ' ἀπ' ἀντολίης πόλον ἥλατο χρύσεα κύκλα
ἡλίου. τοῦ δῆτοι δοῦν τρία πέμπτα δρόμοιο,
tετράκει τόσσου ἐπείτα μεθ' Ἂσπερίην ἀλα λείπει.

1 I write ἵσης τε: οἷον MS.
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finished two hundred, and thy son-in-law when he had made two hundred and fifty. Working all together, in how many hours can you make these?

Answer: \( \frac{3}{8} \) of a day.

137

Let fall a tear as you pass by; for we are those guests of Antiochus whom his house slew when it fell, and God gave us in equal shares this place for a banquet and a tomb. Four of us from Tegea lie here, twelve from Messene, five from Argos, and half of the banqueters were from Sparta, and Antiochus himself. A fifth of the fifth part of those who perished were from Athens, and do thou, Corinth, weep for Hylas alone.

Solution: There were 50 guests.

138

Nicarete, playing with five companions of her own age, gave a third of the nuts she had to Cleis, the quarter to Sappho, and the fifth to Aristodice, the twentieth and again the twelfth to Theano, and the twenty-fourth to Philinnis. Fifty nuts were left for Nicarete herself.

Solution: She had 1,200 nuts (400 + 300 + 240 + 160 + 50 + 50).

139

Diodorus, great glory of dial-makers, tell me the hour since when the golden wheels of the sun leapt up from the east to the pole. Four times three-fifths of the distance he has traversed remain until he sinks to the western sea.

Answer: 3 hours and \( \frac{5}{8} \) had passed, 8 hours and \( \frac{8}{17} \) remained.
GREEK ANTHOLOGY

140.—ΑΛΛΩ
Ζεῦ μάκαρ, ἧ ρά τοι ἔργα τάδ’ εὐάδεν, οἱα γυναῖκες Θεσσαλικαὶ παῖζουσι; μαραίνεται ὁμμα Σελήνης ἐκ μερόπων ἵδον αὐτός· ἦν δ’ ἐτι νυκτὸς ἐπ’ ἦδ’ δῖς τόσον ὄσσα δῦ’ ἐκτα καὶ ἐβδομον οἰχομένου.

141.—ΑΛΛΩ
Ἀπλανέων ἀστρων, παρόδους τ’ ἐπὶ τοῖσιν ἀλητῶν εἰπέ μοι, ἦνίκ’ ἐμὴ χθιζὼν ἑτικτε δάμαρ. ἠμαρ ἐμ’ ὀσσον τε δῖς ἐβδομον ἀντολιθεν, ἐξάκι τόσον ἐμ’ Ἐσπερίην ἐς ἀλα.

142.—ΑΛΛΩ
Ἐγρεσθ’, Ἡραγένεια παρέδραμε· πέμπτον, ἐριθοι, λειπομένης τρισοῖν οἰχεται ὅγδοιτων.

143.—ΑΛΛΩ
Συρτιος ἐν τενάγεσσι πατήρ θάνεν. ἐκ δ’ ἄρ’ ἐκεῖνης πέντε τάλαντα φέρων ἦλυθε ναυτιλής οὔτος ἀδελφεῖῶν προφερέστατος. ἦ γὰρ ἐμοιγε δῶκεν ἑκ’ ἑκής μοῖρης διπλάσιον τριτάτων δοῦν, ἡμετέρης δὲ δῦ’ ὅγδοα μητέρι μοῖρης ὄπασεν, οὐδ’ δίκης ἡμβροτεν ἀθανάτων.
PROBLEMS, RIDDLES, ORACLES

140

Blessed Zeus, are these deeds pleasing in thy sight that the Thessalian women\(^1\) do in play? The eye of the moon is blighted by mortals; I saw it myself. The night still wanted till morning twice two-sixths and twice one-seventh of what was past.

Solution: \(6\frac{9}{11}\) of the night had gone by and \(5\frac{2}{11}\) remained.

141

Tell me the transits of the fixed stars and planets when my wife gave birth to a child yesterday. It was day, and till the sun set in the western sea it wanted six times two-sevenths of the time since dawn.

Answer: It was \(4\frac{8}{19}\) hours from sunrise.

142

Arise, work-women, it is past dawn; a fifth part of three-eighths of what remains is gone by.

Answer: \(\frac{5}{8}\) of an hour had gone by.

143

The father perished in the shoals of the Syrtis, and this, the eldest of the brothers, came back from that voyage with five talents. To me he gave twice two-thirds of his share, on our mother he bestowed two-eighths of my share, nor did he sin against divine justice.

Solution: The elder brother had \(1\frac{5}{7}\) talents, the younger \(2\frac{2}{7}\), the mother 1 talent.

\(^1\) Witches.
GREEK ANTHOLOGY

144.—ΑΛΛΟ

α. Ἂ Βάσις ἄν πατέω σὺν ἐμοὶ βάρος ἀλίκου ἔλκει.

β. Χὰ κρητῆς σὺν ἐμοὶ τόσσα τάλαντα φέρει.

α. Ἀλλ’ ἐγὼ οἶος ἀπαξ τὰν σὰν βάσιν ἐς δὶς ἀνέλκω.

β. Κῆγω μοῦνος ἐδών σὰν βάσιν ἐς τρὶς ἀγω.

145.—ΑΛΛΟ

α. Δός μοι δέκα μνᾶς, καὶ τριπλοῦσ σοῦ γίνομαι.

β. Κάγω λαβῶν σοῦ τὰς ἱσας, σοῦ πενταπλοῦς.

146.—ΑΛΛΟ

α. Δός μοι δύο μνᾶς, καὶ διπλοῦσ σοῦ γίνομαι.

β. Κάγω λαβῶν σοῦ τὰς ἱσας, σοῦ τετραπλοῦς.

147.—”Ομήρος Ἡσιόδῳ ἐρωτήσατι, πόσον τὸ τῶν Ἑλλήνων πλῆθος τὸ κατὰ τῆς Ἰλίου στρατεύσαν Ἐπτὰ ἔσαν μαλεροῦ πυρὸς ἔσχάραη: ἐν δὲ ἐκάστῃ πεντήκοντ’ ὀβελοὶ, περὶ δὲ κρέα πεντήκοντα· τρῖς δὲ τριηκόσιοι περὶ ἐν κρέας ἦσαν Ἀχαιοὶ.

104
PROBLEMS, RIDDLES, ORACLES

144

_1. How heavy is the base I stand on together with myself? _2. And my base together with myself weighs the same number of talents. _1. But I alone weigh twice as much as your base. _2. And I alone weigh three times the weight of yours._

_Answer_: From these data not the actual weights but the proportions alone can be determined. The statue _1_ was a third part heavier than _2_, and _2_ only weighed \( \frac{3}{4} \) of the statue _1_. The base of _2_ weighed thrice as much as the base of _1_.

145

_1. Give me ten minas and I become three times as much as you. _2. And if I get the same from you I am five times as much as you._

_Answer_: \( A = 15 \frac{5}{7}, B = 18 \frac{4}{7} \).

146

_1. Give me two minas and I become twice as much as you. _2. And if I got the same from you I am four times as much as you._

_Answer_: \( A = 3 \frac{5}{7}, B = 4 \frac{2}{7} \).

147.—_Answer of Homer to Hesiod when he asked the Number of the Greeks who took part in the War against Troy_

_There were seven hearths of fierce fire, and in each were fifty spits and fifty joints on them. About each joint were nine hundred Achaeans._

_Answer_: 315,000.
148.—Χρησμός δοθείς Ἰουλιανῷ τῷ ἀποστάτῃ, ὅτε τὴν γενέθλιον ἡμέραν ἐπιτελῶν ἐαυτοῦ διήγεν περὶ Κτησιφώντα ἀγώνας ἵππικους θεώμενος

Γηγενέων ποτὲ φύλον ἐνήρατο μητίετα Ζεὺς, ἐχθρίστου μακάρεσσιν Ὀλύμπων δώματ’ ἔχουσιν. Ῥωμαίων βασιλέως Ἰουλιανὸς θεοειδής μαρνάμενος Περσῶν πόλισι καὶ τείχεα μακρὰ ἀγχεμάχων διέπετο σπηλαῖο τε σιδήρῳ, νωλεμέως δ’ ἐδάμασσε καὶ ἔθνεα πολλὰ καὶ ἄλλα· ὃς ῥὰ καὶ ἐσπερίων αὐδρῶν Ἀλαμανικὸν σῶδας ὑσμίναις πυκναίσιν ἐλῶν ἀλάπαξεν ἄρουρας.

149.—Χρησμός δοθείς Τιμοκράτῃ Ἀθηναίῳ ἐρωτήσαντι περὶ ἐπιληψίας

Μείζον’ ἀειράμενος κεφαλῆς ποιμνηρὸν εὐλήν μηκάδος, ἀγροῦμοι δέμας περικάββαλε μήλου, ἐρπηστὰν πολύπλαγκτον ἐυρρήνου ἀπὸ κόρης.

150.—Χρησμός δοθείς τῷ Ἀιγεῖ ἐρωτήσαντι περὶ παιδοποιίας

Ἀσκοῦ τὸν προῦχοντα ποδαίονα, φίλτατε λαῶν, μὴ λύσαι, πρὶν γονοῦν Ἀθηναίων ἀφικέσθαι.

1 The scholiast gives a long explanation as follows, which shows that he had the verses in a more complete form. Goats breed worms in their heads, which fall out when they sneeze. Lay a cloak down to prevent the worms touching the ground,
PROBLEMS, RIDDLES, ORACLES

148.—Oracle given to Julian the Apostate when in celebration of his Birthday at Cleisiphon he held Horse-races

Zeus the counsellor destroyed of old the race of Giants most hateful to the blessed gods who dwell in the houses of Olympus. The King of the Romans, god-like Julian, laid waste in war by fire and sword the cities and long walls of the Persians who fight hand to hand, and pitilessly he subjugated many other peoples too. It was he also who conquered, after frequent fights, the German land of the men of the West, and devastated their fields.

149.—Oracle given to Timocrates the Athenian when he enquired about Epilepsy

Lifting up the largest worm from the head of a bleating beast of the flock, lay down on the ground the body of a sheep that feeds in the fields; the creeping wandering thing from a woolly head . . .

150.—Oracle given to Aegeus on his enquiring how to get him Children

Dearest of men, loose not the projecting foot of the wine-skin before reaching the land of the Athenians. and taking some, wrap them in the skin of a black sheep and tie it round your neck.

1 The meaning is "Have no intercourse with a woman."
BOOK XV

MISCELLANEA

We may consider that the miscellaneous epigrams (some of them from inscriptions) Nos. 1–20 were collected by Cephalas, as it has been pointed out that Constantinus of Rhodes, to whom we owe Nos. 14–17 and who no doubt also transcribed No. 11, was a contemporary of Cephalas, both holding ecclesiastical offices at the Court of Constantine Porphyrogenitus (A.D. 911–959). Nos. 21, 22, 24–27 consist of the so-called Technopaegnia, included also in some MSS. of the Bucolic Poets. They are poems written in enigmatic language, and each formed so as to represent the shape of some object. Nos. 28–40 are chiefly Christian poems, probably again collected by Cephalas, as two are by his contemporary, Arethas, Bishop of Caesarea, and Cometas, the author of 36–38 and 40, seems also to belong to the same period.
ΙΕ

ΣΤΜΜΙΚΤΑ ΤΙΝΑ

1.—Εἰς τὸ ποιημάτιον Ἰωάννου Γραμματικοῦ
Ζωοτύπος τόλμησεν â μὴ θέμις εἰκόνι γράψαι, εὐθείᾳ δ' ἐτέλεσσε φύσιν ψευδήμονα κόσμου, ἑγγὺς ἀληθείας τε γραφῇ δ' ἐψεύσατο πάντα.

2.—Εἰς τὴν πόλιν τῶν Μύρων τῆς Λυκίας
Καλλιχόρου τόδε τεῖχος ἀντέχησε πόλης Μαρκιάνος σκηπτούχος, ὑπ' ἐννεσίησιν ὑπάρχου Παλλαδίου, θεσμοῖς τε περίφρονος Ἀρτεμεώνος· ἢ δὲ πόλις παλίνορσον ἐδώ χρόνῳ εὔρατο μέτρον.

3.—Εἰς τὸν τάφον τοῦ ἁγίου Νικάνδρου
Ἐπτά μὲ καὶ δέκα παιδ' ἐτέων ἀκέραιον, ἄχραντον, Νικάνδρον πιστὸν μάρτυρα θήκε θεός.

1 These lines should really have been omitted in the edition. They relate to the "Description of the Map of the
BOOK XV

MISCELLANEA

1. — *On a little Poem of Joannes Grammaticus*

The painter ventured to picture what may not be pictured, and eloquence completed the counterfeited nature of the world, yea and near the truth; but the painting invented all.¹

2. — *On the City of Myra in Lycia*

Marcian the emperor enlarged this wall of the city with beautiful dancing-floors, according to the counsels of Palladius the Prefect and the design of wise Artemeon, and at length the city found its ancient size restored.

3. — *On the Tomb of Nicander*

God made me his faithful martyr, Nicander, a boy of seventeen years, pure and unstained.²

Universe at Gaza” by Joannes Grammaticus, which poem follows Book XIV. in the Palatine MS.

² He suffered in Mitylene during the persecution of Diocletian.
GREEK ANTHOLOGY

4.— Ἐπιτύμβιον ἐν Νικαίᾳ πλησίον τῆς λίμνης ἐν τῷ ὅβελίσκῳ

Ἀὔχησον, Νίκαια, τὸν οὐρανωμάκεα τύμβον, καὶ τὰν ἄελίῳ γείτονα πυραμίδαν·
ἀ τὸν ἐνὶ ζωῖς βεβοσαμένον ἰεροφάνταν
κρύπτει ἀμετρήτω σάματι θαπτόμενον.
ἔστι Σακέρδωτος τόσον ἦριον, ἔστι Σεοῦρας
μνάμα τὸν ὦ γείτων οὐρανός, οὐκ ἀίδας.

5.— ΑΛΔΟ

Οὐράνιον τὸ μνάμα καὶ ἀ χρυσήλατος ἀκτίς
ἀνδρός, ἵσον βιότῳ καὶ τάφον εὐραμένου,
ἀστροφις γειτονέοντα· φέρει δὲ ὁσον οὕτων τύμβος
ἀνέρα, τὸν τελετάς οὐρανίδος ξάκορον,
τὸν πάτραν ἐρυπούσαν ὀπό χθονὸς ὑψώσαντα,
τὸν φρενὸς ἡ γλώσσας ἀκρα λαχόντα γέρα.
�� πέρι δηρίσαντο καὶ ἀ νέκνω ἐν πυρὶ θείσα
Ἀθῆς, χα κόλποις ὅστεα δεξαμένα.

6.— ΑΛΔΟ

Τοῦτο Σακέρδωτος μεγάλου μέγα σῆμα τέτυκται
παμφαές, Ἀσκανίης ἀστρον ἐπιχθώνιον,
ἀκτίνων ἀντωπον· ὦ δὲ ἤσυχος ἐνυδθὶ δαίμων
κείται, ὦ καὶ πάτρῃ δεξιοτην ταυσάς
κεκλιμένη, καὶ στέμμα περὶ κροτάφοισιν ἀνάψας
ἰερόν ἐκ πατρὸς παιδὶ νεαζόμενον·
ὅν πάτρῃ μὲν ἐδεκτὸ φίλου νέκυν, ἡγεῖσθε δὲ Ἄθηνας
πυρκαϊῆς, σέβεται δὲ Ἑλλᾶς ἀπασα πόλις.
MISCELLANE A

4.—Sepulchral Inscription at Nicaea, near the Lake, on the Obelisk

VAUNT, Nicaea, the tomb that mounts to the sky, the pyramid that is nigh to the sun, which contains buried in the vast monument the hierophant celebrated among the living. Of Sacerdos¹ is this great sepulchre; Severa’s is this monument whose neighbour is not Hell, but Heaven.

5.—On the Same

Celestial is this monument, with its point of beaten gold, of a man who has been given a tomb equal to his life, approaching the stars; and the tomb holds a man, like to none other, the ministrant of the heavenly rites, him who upraised from the ground his city in ruins, whose were the highest gifts of intellect and speech, him for whom there was strife between Attica, that laid his corpse on the pyre, and his country that received his bones in her bosom.

6.—On the Same

It was built for the great Sacerdos, this great and all-resplendent tomb, the terrestrial star of Lake Ascania, flashing back the rays of the sun, and within it lies in peace the spirit, who both stretched out his right hand to his fallen country and bound about his brows the holy crown that, received from the father, bloomed again for the son; him whose dear corpse his country received, whom Attica purified by fire, and whom every city of Greece venerates.

¹ This priest, Sacerdos, upon whose tomb Nos. 4–8 were inscribed, was evidently a pagan, not a Christian.
GREEK ANTHOLOGY

7.—ΑΛΔΩ

'Α πάτρα Νίκαια, πατήρ δέ μοι όργιοφάντας
οὐρανοῦ, αὐτάρ ἐγὼ κλαρόνομος τελετᾶς:
οὕτος ὁ καὶ σεισθείσαν ἐμὰν πόλιν ἐξ ἀίδαο
ῥυσάμενος δῷροις Αὐσωνίοιο Διός:
θυάσκω δ' Ἀσκανίας μὲν ἀπόπροθεν, ἥδ' ἐπὶ γαίας 5
Ἀτθίδος ἀρχεγόνων πυρκαίας ἐπέβαν.
μνάμα δέ μοι περίσαμον ἰμώνυμος εὐρατὸ πάππῳ
παίς ἐμὸς: ἀδ' ἀρετὰ λεύσσει εἰς ἀμφοτέρους.

8.—ΑΛΔΩ

Εἰς γάμος ἀμφοτέρων, ξυνὸς βίος, οὐδὲ θανόντων
μνήμονες ἄλληλων ἔσχον ἀποικείσθην
καὶ σ' αἰ μὲν τελεταί τε καὶ ἄρρενος ἔργα, Σακέρδως,
κηρύξει βιότον πάντας ἐς ἱελίους.
αὐτὰρ ἐμὲ Σευονήραν ἀνήρ, τέκος, ἥθεα, κάλλος, 5
τῆς πρὸν Πηνελόπης θῆσει ἀοιδοτέρην.

9.—ΚΥΡΟΤ ΠΟΙΗΤΟΤ

'Εγκώμιον εἰς Θεοδόσιον τὸν βασιλέα

Πάντα μὲν Αἰακίδαο φέρεις ἀριθνέκετα ἔργα,
νόσφι λοχαίον ἔρωτος. δ' ὅπεῳς ἔτε Τεύκρος,
ἀλλ' οὗ τοι νάθον ἵμαρ. ἔχεις δ' ἐρυκυθέα μορφήν,
τῆν 'Αγαμεμνονέην, ἀλλ' οὗ φρένας οἶνος ὅρινει:
ἐς πινυτήν δ' Ὀδυσσῆι δαιφρού πᾶν σε ἐτίσκω,
ἀλλ' κακῶν ἀπάνευθε δόλων. Πυλίον δὲ γέροντος
ἴσον ἀποστάζεις, βασιλεύ, μελιδέα φωνήν,
πρὸν χρόνον ἀθρήσεις τριτάτην ψαύνοντα γενέθλην.

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7.—On the Same

My country was Nicaea, my father the hierophant of heaven, and I the inheritor of the holy rite. I am he who also saved from hell, by the generosity of Roman Zeus, my country cast down by earthquake. I died far away from Ascania, and in the Attic land, the mother of my race, I mounted on the pyre. My son, who bears his grandsire's name, designed this magnificent monument for me, and virtue looks on both.

8.—On the Same

One wedlock was theirs, a common life; nor in death, ever mindful of each other, were they divorced. Thee, Sacerdos, thy holy rites and thy manly works shall proclaim all the days of man's life, but I, Severa, shall grow more renowned than Penelope of old through my husband, my son, my virtue, and my beauty.

9.—CYRUS

In Praise of the Emperor Theodosius

All the renowned deeds of Achilles are thine, except his secret love; thou drawest the bow like Teucer, but art no bastard; thou hast the illustrious beauty of Agamemnon, but wine does not disturb thy mind. In prudence I liken thee in every way to Odysseus, but thine is without evil fraud, and thou dost distil, O King, honeyed accents like those of the old man of Pylos before thou seest Time touching the third generation.

1 The Emperor.  2 Nestor.
GREEK ANTHOLOGY

10.—ΑΛΛΟ
Μάρτυρας ἐν πελάγει πόθεν εὗρομεν; εἰπατε πέτραι, εἰπατε κύματα μακρά, πόσαις ἐμάχοντο θυέλλαις. ναῦς ἐάγη, πέσεν ἱστός, ἐδυ τρόπις, ὠλετο φόρτος.

11.—Ἐν τῷ Καστρῷ τῆς Δίνδου
Εὗρ ἥτιν ἀρχαῖς Δίνδου κλέος, Ἀτρυπώνῃ
δεξαμένης ὧνθοι οὐρανίοισιν ἀκρής,
μέξων δ' αὖ κατὰ γαλάν ἐπῆρατος ἐπλετοὶ φήμις
παρθενικῆς γλαυκῶν πλησάμενη χαρίτων.

νῦν γὰρ Ἀθηναίης βοᾶς ϑαλερὸς ἐμεν οἶκος
χῶρος καρπογόνους δερκόμενος σκοπέλους,
ἀνθέμα γὰρ τὸδε λαρὸν Ἀθηναίη πόρεν ἱρέας
Ἀγλῶχαρτος, ἐδώ νειμάμενος κτεάνων,
κρέσσων καὶ Κελεοῦ καὶ Ἰκαρίῳ κατ' αἶαν
πάμπαν ἀεξήσαι τὴν ἱερὴν ἑλένην.

12.—ΛΕΟΝΤΟΣ ΦΙΛΟΣΟΦΟΤ
Εὗρε Τύχη με ποιεῖς, ἀπραγμοσύνη με ἕπικούρον
ἡδίστη κομέουσα, καὶ ἱσυχία τέρπουσα·
tίπτε δὲ μοι χρέος ἀσχολίης πολυκηδεός ἀνδρῶν;
οὖκ ἔθελω πλοῦτον, τυφλῶν φίλον, ἀλλοπρόσαλλον,
οὔ τιμᾶς· τιμαὶ δὲ βροτῶν ἀμενηνὸς ὄνειρος.

1 Evidently a fragment.
2 The inscription still exists carved on the rock, and is published I.G. xii. 1, 783.
MISCELLANEA

10.—BY THE SAME

How is it we find martyrs in the deep sea? Tell me, ye rocks, tell me, ye long waves, with how many tempests they battled. The ship was broken, the mast fell, the keel sank, the cargo perished.¹

11.—In the Castle of Lindos²

WINE is the glory of ancient Lindos which received Atrytone on the heavenly slopes of its citadel, and greater yet on earth waxed the city’s lovely renown, when filled with the dark-green gifts of the virgin goddess. For now to those who look on the rocks that bear fruit the spot cries aloud that it is the flourishing home of Athena. For her priest Aglochartus made to her this sweet offering, giving to her of his own possessions, a man more skilled than Celeus and Icarus in causing through all the land increase of the holy olive.³

12.—LEO PHILOSOYPHUS

Thou art kind to me, Fortune, in adorning me with the most sweet restfulness of Epicurus and giving me calm to enjoy it. What need have I of men’s activity with all its cares? I desire not wealth, a blind and inconstant friend, nor honours, for the honours of mortals are a feeble dream. Away with

³ This priest of Athena, who had a famous temple at Lindos, boasts in this and other inscriptions of having planted olive-trees. Atrytone is a name of the goddess. Celeus and Icarus were introducers respectively of corn and the vine.
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έρρε μοι, ὃ Κύρκης δυνοφερὸς σπέος· αἰδέομαι γὰρ ὑφάνιος γεγαώς βαλάνους ἀτε θηρίου ἔσθειν·
μυσῶ κάτοφάγων γλυκερὴν λυπόπατριν ἐδωδὴν·
Σειρηνον τε μέλος καταγωγῶν ἀναίνομαι ἐχθρόν·
ἀλλὰ λαβεῖν θέοθεν ψυχοσόφον εὐχομαι ἄνθος,
μῶλυ, κακῶν δοξῶν ἀλκτήριου· ὅτα δὲ κηρῷ
ἀσφαλέως κλείσας προφυγεῖν γενετήσιον ὄρμην.
ταύτα λέγων τε γράφων τε πέρας βιότοιο κιχεῖν.

13.—ΚΩΝΣΤΑΝΤΙΝΟΤ ΤΟΤ ΣΙΚΕΛΟΤ

Εἰς τὸν θρόνον αὐτοῦ

Εἰ μὲν τις σοφὸς ἐστὶ, ἐφέξει· εἰ δὲ γε Μοῦσης
dακτύλῳ ἀκροτάτῳ ἀπεγεύσαο, . . . .
πόρρῳ στήθ᾽ ἀπ᾽ ἐμείο, καὶ ἄλλῳ δίζεο ἔδην·
κλισμὸς ἐγὼ φορέων σοφίας ἐπιστορας ἄνδρας.

14.—ΘΕΟΦΑΝΟΤΣ

'Αντίγραφον πρὸς ταύτα

Καὶ τι γε σῆμα φέρεις ἐξαίρετον, ὃ κενεαυχές,
ὅτι σοφῶς φιλέεις μέν, ἀμοῦσος ὡς ἀνταπερύκεις;
οὐ χρυσὸν φορέεις, οὐκ ἄργυρον, οὐκ ἐλέφαντα,
ἀλλὰ σε τεκτονίᾳ ἡγήτορεις ἄνδρες ἐτευξαν,
Καλλίστης αἴδρεις καὶ ἀπευθεῖς Ἦφαιστοίον,
πᾶς σοφοῖς τ᾽ ἀσόφοις τε ὁρθίον ἐμμεναι ἔδρην.

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thee, murky den of Circe, for I am ashamed, being of heavenly origin, to eat acorns like a beast. I hate the sweet food of the Lotus-eaters that causes men to abandon their country. I reject as my enemy the seductive music of the Sirens, but I pray to gain from God the flower that saves the soul, moly that protects from evil doctrines, and stopping my ears securely with wax may I escape the ill inborn impulse. Thus speaking and thus writing may I reach the end of my days.

13.—CONSTANTINUS OF SICILY

On his Professorial Chair

If thou art one of the learned seat thyself on me, but if thou hast tasted of the Muse only with the tip of thy finger, . . . . stand at a distance from me and seek a seat elsewhere. I am a chair who supports men familiar with learning.

14.—THEOPHANES

In Reply to the Above

And what mark of distinction dost thou bear, O empty braggart, to show that thou Lovest the learned and excludest on the other hand the illiterate? Thou bearest neither gold, nor silver, nor ivory, but masters of carpentry wrought thee, ignorant of Calliope and with no skill of Hephaestus, to be a wooden seat for all, learned and unlearned alike.

1 The magic herb of Hom. Od. 10, 305.
2 Not workers in metal.
GREEK ANTHOLOGY

15.—ΚΩΝΣΤΑΝΤΙΝΟΣ ΤΟΤ ΡΟΔΙΟΤ

Εἰς τὸν σταυρὸν δὲν ἀνέβητο ἐν τῇ Δίνδα

Κωνσταντῖνος Ἰωάννου ἦδ' Εὐδοκίας μὲ
τέκνου ἔτευξεν ἀγακλυτῶν, δὲν Δίνδας μεγάλαυχος
ἡνεγκε προτέρης γενεῆς προφερέστερον ἄνδρα,
kai πιστῶν θεράποντα σκηπτοῦχοι Λέοντος·
ὁ Ἀλέξανδρος ἀδελφὸς ἵδ' ύιος Κωνσταντῖνος
σκῆπτρα θεοστήρικτα συνεξαγότην βασιλείας.

16.—ΤΟΥ ΑΥΤΟΥ

Εἰς τὸν αὐτὸν σταυρὸν

"Απαν μὲν ἔργον οὗ πρὸς ἀξίαν πέλει
τὴν σήν, ὑπερβαύμαστε κόσμου δεσπότης
ἐργῶν γὰρ ἐξω καὶ φθορᾶς τὸ σὸν κλέος;
τὸ δὲ ἔργον, δ' προσήξει σοι Κωνσταντῖνος,
ἐπάξιον πέφυκεν, εἰ δὴ, Παρθένε,
tοῦ σοῦ τόκου τὸ σκῆπτρον εὗ διαγράφει,
kai σαρκὸς αὐτοῦ τὸ τρισόλβιον πάθος.

17.—ΤΟΥ ΑΥΤΟΥ

Εἰς τὴν εἰκόνα τῆς Θεοτόκου

Εἰ χαγγαρεῖν τις ἥθελεν σε, Παρθένε,
ἀστρον ἐδείτο μᾶλλον ἀντὶ χρωμάτων,
τὸν έγράφος φωστήρισιν, ὡς φωτὸς πῦλη.
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15.—CONSTANTINUS OF RHODES

On the Crucifix he Dedicated at Lindos

Constantinus, the son of Joannes and Eudocia, made me, this noble cross; he whom proud Lindos bore, the foremost man of the former generation, and the faithful servant of the Emperor Leo, associated with whom his brother Alexander and his son Constantine bore the God-supported sceptres of the kingdom.

16.—By the Same

On the Same

All works are inferior to thy dignity, more than admirable Mistress of the world: for thy glory is beyond all works and all that is corruptible. But the work that Constantinus brought thee is really worthy if, O Virgin, it well represents the sceptre of thy Son and the thrice-blessed passion of His flesh.

17.—By the Same

On the Picture of the Mother of God

If one would paint thee, O Virgin, he had need of stars rather than of colours, that thou, as the Gate of light, mightst be painted in luminaries.
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ἀλλ' οὖν υπείκει ταύτα τοῖς βροτῶν λόγοις·
ἀ δ' οὖν φύσις παρέσχε καὶ γραφής νόμος,
τούτοις παρ' ἡμῶν ἱστορῆ τε καὶ γράφῃ.

18.—Εἰς τὴν τάβλαν

'Οστέα σου, Παλάμηδε, έδει πρισθέντα γενέσθαι
ὅργανα τῆς τέχνης τῆς ἀπὸ τοῦ πολέμου·
ἐν πολέμων γὰρ ἔδω ἐτερον πόλεμον κατέδειξας,
ἐν ξυλίῳ σταδίῳ τὸν φιλικὸν πόλεμον.

19.—Εἰς τινα ιατρὸν Ἄσκληπιάδην

'Άσκληπιάδης ιατρὸς ἤρπασεν κόρην.
μετὰ τὴν φθορὰν δὲ τοῦ γάμου τῆς ἀρπαγῆς
ἐκάλεσε πλῆθος εἰς τὸν αὐθέντην γάμου
ἀνδρῶν χορευτῶν καὶ γυναικῶν ἄθλιων·
τῆς οἰκίας δὲ συμπεσοῦσης ἐσπέρας,
πάντες κατηνέχθησαν εἰς ἄδου δόμους,
νεκροὶ δ' ἐκείνῳ περὶ νεκρῶν πεπτωκότες·
νυμφῶν δ' ὁ σεμνὸς, ἐκ ρόδων πεπλεγμένος,
ἐκ τῶν φόνων ἐσταξὲν αἷμα φοίνιον.

20.—ΠΑΛΛΑΔΑ ΑΛΕΞΑΝΔΡΕΩΣ

Σιγῶν παρέρχον τὸν ταλαίπωρον βίον,
αὐτὸν σιωπῆ τὸν χρόνον μμούμενος·
λαθῶν δὲ καὶ βίωσον, εἰ δὲ μῆ, θανών.
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But the stars yield not to the voice of mortals
Therefore thou art delineated and painted by us
with the material that nature and the laws of
painting afford.

18.—On a Draught-Board

Thy bones, O Palamedes,¹ should have been sawn
up and made into instruments of the art that is
derived from war. For being in the wars thou didst
invent another war, the war of friends on a wooden
field.

19.—On a Physician named Asclepiades

The physician Asclepiades stole a girl, and after
the outrage of his stolen wedding invited to his
authentic wedding a crowd of dancers and vile
women. The house collapsed in the evening and
all were sent down to the house of Hades. Corpse
lay clasping corpse, and the lordly bridal chamber,
with its wreaths of roses, dripped with red blood
from the slaughter.

20.—PALLADAS OF ALEXANDRIA

Pass by this miserable life in silence, imitating by.
thy silence Time himself. Live likewise unnoticed;
or if not, thou shalt be so in death.

¹ He was said to have invented the game of draughts
during the Trojan war.
21.—ΣΤΡΙΓΕ ΘΕΟΚΡΙΤΟΤ

Οὐδενὸς εὐνάτειρα, Μακροπτολέμοιο δὲ μάτηρ, μαίας ἀντιπέτροιο θοὺν τέκεν ἰδιντῆρα, οὐχὶ Κεράσταυ, δὲν ποτ' ἑθρέψατο ταυροπάτωρ, ἀλλ' οὐ πιλπῆς αἴθε πάρος φρένα τέρμα σάκους, οὖνομ' ὀλον, δίξων, δς τἀς Μέροπος πόθον κούρας γηρυγώνας ἐχε τὰς ἀνεμώδεος·

δς Μοίσα λωγὶ παξεν ἵστεφάνω ἐλκος, ἀγάλμα πόθοιο πυρισμαράγω·

δς σβέσεν ἀνορέαν ἴσαιδα ταπτοφόνον Τυρίαν τ' . . .,

ὁ τόδε τυφλοφόρων ἐρατὼν πάμα Πάρις θέτο Σιμιχίδας.

ψυχάν, οὶ βοτοβάμων, στήται σίστρε Σαέττας,

κλωποπάτωρ, ἀπάτωρ,

λαρνακόγυνε, χαρεὶς ἀδὺ μελίσδοις ἐλλοπὶ κούρα,

Καλλιόπη,

υηλεύστω.

Paraphrase: The wife of Ulysses and mother of Telemachus (Pan was, according to one legend, said to have been the son of Penelope either by Hermes or by all the suitors) gave birth to the swift shepherd of the goat, the nurse of Zeus (in whose place a stone was given to Cronos), not Comatas (see Theocritus, Id. vii. 78; κέρας "horn" may be used for κόμη "hair,"” him whom bees nourished, but him with whom Pitys (who becomes, if you take away the Π, ἴτος, the rim of a shield) was once in love, Pan by name, half goat, half man, who felt desire for Echo, the maiden who divides the voice, who is the child of the voice and like to the wind; he who made for the Muse the shrill pipe (Syrinx has the two meanings of the Latin

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21.—THE PIPE OF THEOCRITUS

The bed-fellow of nobody and mother of the far-fighter gave birth to the swift director of the nurse of him whose place a stone took, not Cerastas, whom the child of the bull once reared, but him whose heart once was burnt by the edge of a shield lacking a Pi, whole by name, a double animal who felt desire for the Meropian girl born of a voice and like to the wind, who put together for the violet-crowned Muse a shrill wound, the monument of fiery love; he who quenched the bravery that had the same name as the slayer of his grandfather and freed the Tyrian maiden from it; he to whom Paris Simichidas offered this beloved possession of the blind-bearers; rejoicing in thy soul at which, O treader of flocks, tormentor of the Saettian woman, son of a thief, without a father, box-footed, mayst thou sweetly play to the mute girl, Calliope the invisible.

fistula), the monument of Syrinx, the object of his ardent love; he who (at Marathon, where Pan is said to have personally helped the Athenians) quenched the valour of the Persians (who bear the same name as Perseus, the slayer of his grandfather Acrisius) and freed Europe from them. To him Theocritus (he plays on his name, taking Theocritus as meaning “judger of gods”), also called Simichidas, offered the beloved possession of the wallet-bearing pastoral poets (περός, “blind”; πρα, “wallet”). Taking joy in this pipe, O Pan, goat-mounter, hoof-footed, beloved of Lydian Omphale, son of the thief Hermes with no known father (since Penelope lay with all the suitors), play sweetly on it to the dumb maiden, the invisible Muse, Echo.

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ΓΕΛΛΕΚΣ

22.—ΣΙΜΙΟΤ Ο ΠΕΛΕΚΣ

Ανδροθέα δώρον ὁ Φοικεύς κρατερᾶς μηδοσύνας ἥρα τίνων Ἄθανας
τάμος, ἔτει τάν ἱεράν κηρὶ πυρίτην πόλιν ἴθαλῶσεν
οὐκ ἐνδρίθμος γεγαδὼ ἐν προμάχοις Ἀχαιῶν,
νῦν δ’ ἐσ’ Ὄμηρειον ἔβα κέλευθον,
τρίς μάκαρ, ὑμὶν τῇ θυμῷ
δδ’ ὤλβος
ἀεὶ πνεύ.

Ἰλαος ἀμφιδερχῆς.

σὰν χαρῖν, ἀγνὰ πολύβουλε Πάλλας.

ἀλλ’ ἀπὸ κρανῶν ἱθαράν νάμα κόμιζε δυσκήλης.

Δαρβανιδᾶν, χρυσοβαφεῖς τ’ ἐστυφεῖς ἕκ θεμέθλων ἀνακτας.

ἔπασ’ Ἐπείδης πέλεκυν, τῇ ποικὰ πύργων θεοτεύκτων κατέρειψεν αἰπος.

To be read thus:

Ἀνδροθέα δώρον ὁ Φοικεύς κρατερᾶς μηδοσύνας ἥρα τίνων Ἄθανας
ἔπασ’ Ἐπείδης πέλεκυν, τῇ ποικὰ πύργων θεοτεύκτων κατέρειψεν αἰπος,
τάμος, ἔτει τάν ἱεράν κηρὶ πυρίτην πόλιν ἴθαλῶσεν
Δαρβανιδᾶν, χρυσοβαφεῖς τ’ ἐστυφεῖς ἕκ θεμέθλων ἀνακτας.

οὐκ ἐνδρίθμος γεγαδὼ ἐν προμάχοις Ἀχαιῶν,

ἀλλ’ ἀπὸ κρανῶν ἱθαράν νάμα κόμιζε δυσκήλης.

νῦν δ’ ἔσ’ Ὄμηρειον ἔβα κέλευθον,

σὰν χαρῖν, ἀγνὰ πολύβουλε Πάλλας.

τρίς μάκαρ δὲν τῇ θυμῇ

Ἰλαος ἀμφιδερχῆς.

δδ’ ὤλβος

ἀεὶ πνεύ.

23.—Εἰς τὴν βιβλίον Μάρκου

Εἰ λύπης κρατεῖν ἐθέλεις,

τὴνδὲ μάκαιραν ἀναπτύσσων

βιβλίον ἐπέρχεοι ἐνδυκέως,

 resil γνώμην ὀλβίστην

βελὰ κεν ὁψεῖ ἐσσομένων,

ὦντων ἥδε παροιχομένων,

τερπωλήν τ’ ἀνίην τε

καπνοῦ μηδὲν ἀρειστέρην.

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22.—THE AXE OF SIMIAS

Phocian Epeius, in gratitude for her strong device, gave to the virile goddess Athena the axe with which of old he laid in ruin the high, god-built towers, then when he burnt to ashes with fire-breathing doom the holy city of the Dardanidae and dashed down from their seats the gilded kings, a man who was not reckoned among the chieftains of the Achaeans, but one of low degree who carried water from the pure fountains. But now he has entered on the path of Homer, thanks to thee, holy Pallas of many counsels. Thrice blessed he whom with a gracious mind thou watchest over. This blessedness ever lives and breathes.

23.—On the Book of Marcus

If thou wouldst overcome sorrow, unroll and peruse with care this blessed book from which thou shalt with ease look on wealth of doctrine concerning things to be, things that are, and things that were, and shalt see that joy and pain are no better than smoke.

1 Nothing is known regarding it.
24.—ΣΙΜΙΟΤ ΑΙ ΠΤΕΡΤΓΕΣ ΕΡΩΤΟΣ

Λεύσε με τὸν Γάς τε βαθυστέρνου ἀνακτείπ, Ἀκμονίδαν τ’ ἀλλυθις ἐδράσαντα, μηδὲ τρέσης, εἰ τόσος ὑπὶ δάσκια βέβριθα λάχνα γένεια. τᾶμος ἐγὼ γὰρ γενόμαν, ἀνίκ’ ἔκραιν’ Ἀνάγκα, πάντα δὲ Γᾶς εἰκε φραδαῖσι λυγραῖς ἔρπετα, ὑπάνθ’ ὑπὸ ἔρπει δι’ αἴθρας. 5
Χάους δὲ,
οὔτι γε Κύπριδος παῖς ὁκυπέτας οὔδ’ Ἀρεος καλεῦμα:
οὔτι γὰρ ἔκρανα βίας, πραὐλόγῳ δὲ πειθοῖ. 10
εἰκε δὲ μοι γαῖα, θαλάσσας τε μυχοί, χάλκεος οὐρανός τε τῶν δ’ ἐγὼ ἐκνοσφισάμαν ὁγήγμοι σκάπτρου, ἔκρινον δὲ θεοῖς θέμοστας.
Look on me, the lord of broad-bosomed Earth, who stablished the Heaven elsewhere, and tremble not if, little though I be, my cheeks are heavy with bushy hair. For I was born when Necessity was ruler, and all creeping things and those that move through the sky yielded to the dire decrees of Earth. But I am called the swift-flying son of Chaos, not of Cypris or of Ares, for in no wise did I rule by force, but by gentle-voiced persuasion, and earth and the depths of the sea and the brazen heaven yielded to me. I robbed them of their ancient sceptre and gave laws to the gods.  

1 Uranus was son of Aecon.
2 This is the Eros of the old cosmogonies and of early speculation, the ordering and unifying power which succeeded to Chaos, there called actually the son of Chaos, elsewhere the son of Night (Arist. *Birds*, 695) always one of the oldest of the gods. See Plato, *Symp.* 178 b.
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25.—ΒΗΣΑΝΤΙΝΟΤ ΒΏΜΟΣ

'Ολος οὖ με λιβρός ἵρων
Λιβάδεσσιν, οία κάλχη
Τ'ποφοινίησεν τέγγεις
Μαύλιες δ' ὑπερθε πέτρης Ναξίας θοούμεναι
Παμάτων φείδουτο Πανός οὖ στροβίλφη λυγύνι
'Ιξός εὐώδης μελαίνει τρεχέων με Νυσίων.
'Ες γὰρ βωμὸν ὅρης με μήτε γλούρον
Πλάθοις, μήτ' Ἀλύβης παγένατα βῶλοις.
Οὐδ' ἐν Κυνθογενής ἐτευξε φύτλη
Λαβόντε μηκάδων κέρα,
Λυσσαίων ἀμφί δειράων
"Οσσαί νέμονται Κυνθίαις,
'Ισόρροπος πελούτο μοί.
Σὺν Οὐρανοῦ γὰρ ἐκγόνοις
Εἰνάς μ' ἐτευξε γηγενής.
Τάων ἀείζων τέχνην
"Ενευετε πάλμις ἀφθίτων.
Σὺ δ' ο πιῶν κρήνηθεν, ἂν
'Ινος κόλαψι Γοργονός,
Θὺους τ' ἐπισπένδους τέ μοι
'Tμηττιαδᾶν πολὺ λαρότερην
Σποιδὴν ἄδηλ' ἤθει δή θαρσέων
'Ες ἐμὴ τεῦξε καθαρὸς γὰρ ἐγώ
'Ιδὼν ιέντων τεράων, οία κέκενθ' ἐκείνος
'Αμφὶ Νέας Ἐρήκιαις, ὄν σχεδόθεν Μυρινῆς
Σοὶ, Τριπάτωρ, πορφυρέου φορὰ ἀνέθηκε κριού.

1 The poem is acrostic, the first letters of the lines making 'Ολυμπια, πολλοίς ἔστει θυσεῖς, "Olympian, mayst thou sacrifice for many years." This is addressed probably to the Emperor Hadrian.
2 Frankincense.
3 i.e. silver. See Homer, II. ii. 857.
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25.—BESANTINUS. THE ALTAR

The black cloud of victims does not, like purple, dye me with its reddening stream, and the knives sharpened on the Naxian stone spare the flocks of Pan; the sweet-scented juice of the Arabian trees does not blacken me with its curling smoke. Thou seest in me an altar not composed of golden bricks or the clods of Alybe, nor let that altar be like to me which the two gods born in Cynthus built, taking the horns of the goats that feed about the smooth ridges of Cynthus. For together with the children of Heaven did the earth-born Nine rear me, the Muses to whose art the King of the gods granted immortality. And mayest thou, who drinkest of the spring that the Gorgon's son opened with a blow of his hoof, sacrifice and pour on me libations in abundance sweeter than the honey of Hymettus' bees. Come to meet me with a confident heart, for I am pure of the venomous monsters which lay hid on that altar in Neae of Thrace that the thief of the purple ram dedicated to thee, Trito-born, hard by Myrina.

4 The altar of horns on the hill Cynthus, in Delos, was said to have been built by Apollo and Artemis themselves when children. See Callimachus' Hymn to Apollo, v. 60.
5 Not, it would seem, the Graces, but the three Heliconian Muses, Mneme, Melite, Aoede.
6 i.e. Hadrian, himself a poet.
7 Pegasus, who set the fountain of Hippocrene running with a blow of his hoof.
8 Jason, who was said to have built the altar in the island of Neae, from which issued the snake that bit Philoctetes. On this altar the following poem, "The Altar of Dosiadus," is supposed to have been inscribed. Besantinus, of course, is alluding to Dosiadus' poem.
9 Not the town in Aeolis, but another name for Lemnos.
Εἰμάρσενός με στήτας
πόσις, μέρος δισάβος,
tεῦξ', οὗ σποδεύνας, ἰνις ἐμπούσας, μόρος
Τεῦκροι βοῦτα καὶ κυνὸς τεκνώματος,
Χρύσας δ' ἀίτας, ἄμος ἐψάνδρα
τὸν γνιόχαλκον ὕρον ἔρρασεν,
ὅν ὡπάτωρ δίσεννος
μόρησε ματρόρριπτος.
ἐμὸν δὲ τεῦχῃ ἄθρησας
Θεοκρίτου κτάντας,
Τρισπέροιο καύτας,
θώξεν ἡμιύξας
χάλεψε γὰρ νυν ἰρ
σύργαστρος ἐκδύς γῆρας.
τὸν δ' ἢει λινεύντ' ἐν ἀμφικλύστω
Πανὸς τε ματρὸς εὐνήτας, φωρ
δίξωσ, ἰνις τ' ἀνδροβρώτος ἑλοραιστὰν
ἡρ' ἀρδίων ἐς Τεὐκρίδ' ἅγαγον τριπόρθον.

Paraphrase: The husband of Medea (who wished to dress in man's clothes and go with Jason to Media), Jason, the man who was rejuvenated, made me; not Achilles, the son of Thetis (who changed herself, when courted by Peleus, into an Empusa), he who was cast into the fire by his mother and was slain by Paris, the herdsman, the son of Hecuba who was changed into a bitch, but Jason, he who was dear to Athena Chryse, when Medea, the boiler of men (Pelias and Jason himself) broke Talus, the brazen watchman of Crete, who was wrought by Hephaestus, the god born without a father, and husband of two wives (Aphrodite and Aglaea), whom his
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26.—DOSIADAS. THE ALTAR

The husband of the woman clothed in male attire, a man who was twice young, made me; not he who lay on the fire, the son of the Empusa, whose death was due to the Trojan cowherd, offspring of a dog, but the friend of Chryse, when the cook of men struck the brazen-limbed watchman whom the faithless husband of two wives, he who was cast away by his mother, toiled to fashion. And when he had looked on my structure, the slayer of Theocritus, the burner of him of the three nights, called out... for it afflicted him with its poison, the belly-creeper that had put off old age. And him... in the sea-girt place, the husband of Pan's mother, the thief with two lives and the son of the man-devourer, for the sake of the shafts that destroyed Ilion, brought to the Teucrian city thrice sacked.

mother Hera threw down from heaven. When Philoctetes, who slew Paris and burnt the body of Heracles (whom Zeus begat during the three nights he lay with Alemene) saw me, he cried out in pain, for the snake that casts its skin hurt him with its poison. And him, in the island of Lemnos where he tarried, Odysseus, the husband of Penelope, the thief of the Palladion, who went twice to Hades, and Diomede, the son of Tydeus (who ate the head of Melanippus), for the sake of his arrow, fatal to Troy, persuaded to come to the Trojan land, thrice laid waste (by Heracles, the Amazons, and the Greeks).
27.—ΣΙΜΙΟΤ ΩΝ

Κωτίλας

τῇ τὸν ἄτριον νέον
πρόφρων δὲ θυμῷ δέξοι· δὴ γὰρ ἁγνᾶς
τὸ μὲν θεῶν ἐρίβως Ἐρμᾶς ἐκιζὲ κάρπυξ
ἀνωγε δὲ ἐκ μέτρου μονοβάμονος μέγαν πάροιθ' ἀέειν
θοῖς δ' ὑπερθεν ἂνα λέχριον φέρων νεῦμα ποδῶν σποράδων πίθαυνσεν
θοῖς ίσοι αἰδέλαια νεβροῖς κάλ' ἀλλάσσον ὀρσιπόδων ἐλάφων τέκεσσεν
πᾶσαι κραίνοντις ὑπὲρ ἄκρων ἰέμεναι ποσὶ λάφων κατ' ἀρθίμιας ἤχους τίθνασ
καὶ τίς ὕμβυος ἀμφίπαλτον αἰψ' αὐθίνα θήρ ἐν κόλπῳ δεξάμενος θαλαμὰν μυχοῖτάρω
καίτ' ἂνα βοϊς ἀκόλων μεθέσων, ὡς ἀφαρ λάσιον νυφοθέλων ἀν' ὅρεων ἵσσουται ἄγκος
ταῖς δ' ἀδιμών κλυτάς ἵσα θοῖς δονέων ποσὶ πολύπλοκα μετεί μέτρα μολπάς
βίμφα πετρόκοιτον ἐκλίπων ὥρουν' εὐνόμων, ματρὸς πλαγκτῶν μαίομενος Βαλλας ἔλειν τέκος
βλαχαὶ δ' οὐν πολυβότων ἀν' ὅρεων νομίζειν ἔβαν ταυνυφόρων ἤς ἀν' ἀντρα Νιμφῶν
ταί δ' ἀμβρότω φόθῳ φίλας ματρὸς ῥώοντ' αἰψα μεθ' ἰμερόσεντα μαζὸν
ἐχνει βένων . . . ταν παναῖλον Πειρίδων μονόδωτον αὐθίνα
ἀριθμὸν εἰς ἄκραν ἰέκαθ' ἰχνίων κόσμον νέμοντα ρυθμῶν
φυλ' ἐς βροτῶν, ὅπο φίλας ἔλαβεν πτεροῖσι ματρὸς
ληγεία μιν καμ' Ἰφί ματρὸς ὅδι
Δωρίας ἀθόδονος
ματέρος.

27.—SIMIAS.
THE EGG

Lo here a new weft
of a twittering mother,
a Dorian nightingale;
receive it with a right
good will, for pure was
the mother whose shrilly
thrones did labour for it.
The loud-voiced herald
of the Gods took it up
from beneath its dear
mother's wings, and cast
it among the tribes of
men and bade it increase
its number onward more
and more—that number
keeping the while due
order of rhythms—from
a one-footed measure
even unto a full ten mea-
ures: and quickly he
made fat from above the
swiftly-slaning slope of
its vagrant feet, strik-
ing, as he went on, a
motley strain indeed but
a right concordant cry
of the Pierians, and mak-
ing exchange of limbs
with the nimble fawns
of the
To be read thus :

Κωτίλας
ματέρος
τῇ τὸδ’ ἄτριον νέον
Δωρίας ἀθδόνος
πρόφορον δὲ θυμῷ δέξον ὡς γὰρ ἀγνᾶς
λίγεια μιν κάμ’ Ἰφι ματρὸς ἄδικ’
τὸ μὲν θείων ἐριβόας Ἑρμᾶς ἐκιε ᾠᾶρχεν
φῦλ’ ἐς βροτῶν, ὡπὶ φίλας ἐλῶν περοῦσι ματρός:
ἀναγε δ’ ἐκ μέτρου μονοβάδενος μέγαν πάροιθ’ ἀδειείω
ἀριθμὸν εἰς ἄκραν δεκάδ’ ἱχνίων κόσμον νέμωτα ῥυμών.

θώς δ’ ὑπερβεθεν ἄκα λέχριοις φέρων νεῖμα ποδὼν σποράδων πίφαυσκεν
ἱχνει τένων . τον παναίλοιον Πιερίδων μονόδουτον αὐθάν,
θοῖε γι’ αὐθάλαις νεβροῖς κἂν ἀλλάσσων ὀρσιπόδων ἐλάφων τέκεσιν:
tαῦτ’ αἱμβρότητα πόθῳ φίλας ματρὸς ρώσετ’ αἷμα μεθ’ ἰμηρόντα μαζών,
πάσαι κρατινοῖς ὑπὲρ ἄκρων ἱέμεναι ποσὶ λόφων κατ’ ἀρθμίας ἱχνος τιθήνας;

βλαχαὶ δ’ οἰωνικός πολυβότων ἀν’ ὅρεων νομὸν ἔβαν ταῦναφόρων ἐς ἀν’ ἀντρα νυμφῶν.
καὶ τις ὀμόθυμος ἀμφιπαλτὸν αἰτὶ αὐθάν θὴρ ἐν κόλπῳ δεξάμενος θαλαμὰν μυκηταίᾳ
ῥίμφα πετρόκοιτον ἐκλιπτοῦ δρόου’ εὐνάψ, ματρὸς πλαγκτῶν μαινόμενος βαλίας ἐλείν τέκος:
καὶ’ ἄκα βοῖς ἀκολὰν μεθέτων, δη’ ἀφαρ λάσιον νυφεῖόλων ἀν’ ὅρεων ἱσσυται ἀγγος:
tαῖς δ’ ὀλίμων κλεῖται ἵπτ’ θοῖες δονέων ποσὶ πολύπλοκα μετεί μέτρα μαλᾶς.

foot-stirring stag.—Now these fawns through immortal desire of their dear dam do rush apace after the beloved teat, all passing with far-hasting feet over the hilltops in the track of that friendly nurse, and with a bleat they go by the mountain pastures of the thousand feeding sheep and the caves of the slender-ankled Nymphs, till all at once some cruel-hearted beast, receiving their echoing cry in the dense fold of his den, leaps speedily forth of the bed of his rocky lair with intent to catch one of the wandering progeny of that dappled mother, and then swiftly following the sound of their cry straightway darteth through the shaggy dell of the snow-clad hills.—Of feet as swift as theirs urged that renowned God the labour, as he sped the manifold measures of the song.
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28.—ΑΝΑΣΤΑΣΙΟΤ ΤΟΥ ΤΡΑΤΛΟΤ

Εἰς τὴν σταύρωσιν
Χριστὸς ἐπὶ σταυρῷ πεπαρμένος ἑν ποτε γυμνὸς,
μεσσόθι, ληστὴρας ἔχων ἐκάτερθε παγέντας·
καὶ μιν ἀκηχεμένη λυγέως ὀλοφύρετο μήτηρ
λύγδην ἱσταμένη, καὶ παρθένος ἄλλος ἑταῖρος·
καὶ μιν καγχαλώντες ἐνείκεσον ἄνδρες ὅδιται
κάμμορον, οὐτιδὰν καὶ ἀνάλκιδα φῶτα καλεύντες·
καὶ οἱ διψαλέοι στυγχεὶν ὄρεξε ποτήτα
λαὸς Ἰουδαίων ἄθεμίστιος, αἰματοχάρμης,
δὲ εἰς κυριώμενοι πικρῶν δέσπας, εἰδὰρ ὀλέθρουν.
ἀλλ' ἀκέων τετάνυστο καὶ οὐκ ἀπαμύνετο Χριστός, 10
Χριστός, ὁ καὶ Μαρίης καὶ ἄθανάτου πατρὸς νύσ.
ταῦτα τίς ἀνθρώπων ἄγερωχος νήπιος ἔσται
κηρυ λογιζόμενος καὶ ὀρφιμος εν πιθάκεσσιν·
ἄνδρος γὰρ θεός ἔστιν, ὁ δὲ βροτὸς οὐδὲν ἀρείων.

29.—ΙΓΝΑΤΙΟΤ

Ἰγνάτιος πολλῆσιν ἐν ἀμπλακήσι βιώσας,
ἐλλιπον ἤδυφαοὺς ἥελιοιο σέλας·
καὶ νῦν ἔσ δυνοφερὸν κατακεύθομαι ἐνβάδε τύμβον,
οἶμοι· ψυχὴ μου μακρὰ κολαξόμενος.
ἀλλὰ, κριτὰ (βροτὸς εἰμι, σὺ δ’ ἄφθιτος ἢδ’ ἐλεήμων), 5
ἀλαθὶ, ἀλαθὶ μοι ὄμματι εὐμενεί.

30.—ΤΟΥ ΑΥΤΟΥ

Εἰς Παῦλον μοναχὸν
Σῶμα μέν, οὖκ ἀρετὴν ὕδε τύμβος νέρθε κέκευθε
κεδνοῦ Παῦλοιο· ὡςτε γὰρ ἥελιον

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28.—ANASTASIUS THE LISPER

On Christ Crucified

Christ once was nailed naked on the cross, in the midst, with robbers crucified on either side. And His Mother, grieving sore, bewailed Him loudly, standing by and sobbing, and another, His virgin companion. And the wayfarers mocked and reviled Him in His misery, calling Him a man of no account or courage. And the wicked and bloodthirsty people of the Jews offered Him, when He thirsted, an abominable drink, filling a bitter cup with vinegar, the potion of death. But Christ, outstretched there, was silent and resisted not, Christ, the Son of Mary and an immortal Father. A proud man shall be as an infant when he reflects on this in his heart and sees it in pictures; for God is better than men, but man in no way better than God.²

29.—IGNATIUS

I, Ignatius, who lived in many sins, have left the brightness of the sweet sunlight, and here I am hidden in a dark tomb, my soul enduring, alas! long punishment. But, O Judge (I am a mortal and thou eternal and merciful), look on me graciously with benignant eye.

30.—By the Same

On the Monk Paul

This tomb hides beneath it the body, not the virtue, of renowned Paul; for his admirable dis-

¹ St. John.
² This last line is so silly that I think it must be corrupt.
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τοῦτό γὰρ ἀπαστράπτουσιν ἀρματεῖς λόγοι αἴγλη, ἤδε ἄρετής κάματοι εὐχος ἔχουσι μέγα.
εἰκοσιν ἐς λυκάβαντας ἵδε τρισὶν ἤρκεσε γαίη, 
ξῆσας δὲ αὐ λογικῶς ἐσθλὸν ἐδεκτο τέλος.

31.—ΤΟΥ ΑΥΤΟΥ

Εἰς Σαμονῆλ διάκονον τῆς μεγάλης ἐκκλησίας
Ιερὸς ἐν λαγόνεσσι Σαμονῆλ κεύθεται γαίης,
πάντα λιπὼν βιῶτου, ὅσα περ εἶχε, θεῷ,
καὶ νῦν εὐσεβεῖς εἰσέδραμε φαίδιμον αὐλήν,
δὸξαν ὑπὲρ μεγάλων ληψόμενοι καμάτων.

32.—ΑΡΕΘΑ ΔΙΑΚΟΝΟΤ

Γεγονότος δὲ καὶ ἀρχιεπισκόπου Καισαρείας Καππαδοκίας

Ἐπὶ τῇ ἴδιᾷ ἀδελφῇ

Εἰ καὶ μοι λύχνον αἰῶνος ταχὺς ἐσβεσεν οἴτος,
λαμπάδος ἡμετέρης φέγγος ἀμερσάμενος,
ἀλλὰ γὰρ ἴρη ἤρκεσε λύσσῃ ἐς κακότητος ὁ δαίμων
τάσαν ἐμὴν τελέσαι στυγναλένθην βιοτίνην
θῆκε με χήρην ἐγγύς ἀειρομένου μοι μαξών,
σοῦ ἐπὶ τέκνου ἵδου καλὸν ἀθυρόμενον,
ἤδου τοκεύσων ἀγαλμα παραγκάς τῷ γέ με πένθος
ἀτλητοῦ μαλερῷ τηκεδόνος δάμασε
πυρσῷ. τρεῖς πρὸς ἔψεκας ἐποιχομένην ἐνιαυτοὺς
ἐσχεν τύμβος ὁδὲ ἵπποδόκος γενέθλης
ἡμετέρης· ἐνθ' υφήνων γενετήρες ἀπασι
γηραλέοι θρήνον τιλλόμενοι πολιήν,
καὶ χορὸς εὐγενέων στενάχοντες ἀδελφῶν Ἀρχῆς
μυώμενοι ἀσπασίως εἰδεος ἀγλαίης.
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courses are dazzling as the light of the sun, and the labours of his virtue have great glory. For twenty years and three he endured on earth, and having lived conformably to the Word, met with a good end.

31.—BY THE SAME

On Samuel, Deacon of the Great Church

Holy Samuel lies hid in the womb of earth, having left all the possessions he had to God; and now he hath entered the bright court of the pious to receive glory for his great labours.

32.—ARETHAS¹ THE DEACON,
WHO BECAME ALSO ARCHBISHOP OF CESAREA IN CAPPADOCIA

On his own Sister

Even if swift fate has put out the lamp of my life, depriving my torch of its light, yet did my evil demon satisfy the fury of his spite in making all my life wretched. He made me a widow early just as my breasts were swelling, nor did I look on a fair child at play, the sweet jewel in a parent's arms. Therefore did mourning overcome me by the cruel torch of decline. In my twenty-third year did this tomb, the hospice of my race, receive me. There did my aged parents weave for all a dirge, tearing their grey hair, and the company of Anna's noble brothers groaned as they bethought them fondly of the brilliance of her beauty.

¹ Arethas (tenth century A.D.) is now best known as the owner of a fine library, from which some of our most precious MSS. (inter alia the Bodleian Plato) come.
33.—ΤΟΥ ΑΥΤΟΥ

Εἰς τὴν αὐτὴν
Τὸ σεμνὸν ἡθος, τὴν φιλάνθρωπον χάριν,
tὸ πρὸς τεκόντας τοῦ τρόπου πειθήμιον
(αἴδως γὰρ ἦγεν ὡς διδάσκαλος μέγας
παρών), τὰ λαμπρὰ τοῦ γένους γνωρίσματα,
καὶ τὰς φιλάνδρους ἐνστάσεις πρὸς τὴν φύσιν
κλονοῦσαν ἀστήρικτα χρείας βία,
ἀντεμπλοκῇ δὲ κρειττόνων ἡττωμένην ¹
(ἄφ᾽ ὧν τὰ φαινόμενα στέμματα πρὸς ἄξιαν
μόνανδρον ἐκλάμποντα) τὴν παρρησίαν
"Ανήνη ἀμαροῦν οὐ δυνήσεται τάφος.
πάντων γὰρ αὐτῆς οὐδαμῶς λάθοι στόμα
καλὸν φεροῦσις νουθέτημα τῷ βίῳ.
eἰ δ᾽ οὖν, λαλήσει καὶ γραφή πάντων πλέον
αὖτη παρ᾽ αὐτὸν τὸν τάφον τεθειμένην.

34.—ΤΟΥ ΑΥΤΟΥ

Εἰς Φεβρωνίαν μοναχήν

Δράσε τί που καὶ νερτερίοις μετὰ πνεύμασιν ἀνδρῶν
Φεβρωνία ἐής σύμβολα συμπαθίας,
eἰ τις κάνθαδε χρειάω ἀφνείων ἢ πένησιν·
οὐδὲ γὰρ οὐδ᾽ αὐτοῦ τῆς σφετέρης ἐσ ἀπαν
ψυχαί λήθονται μεγαθύμων εὐεργείας·
ἐμπα γε μὴν αἰῶν ἡμετέρου βιότου
ἀρκιός εἰ θείον ἐπὶ προέμεν θάλαμον μιν
Χριστοῦ, τὸν ρὰ νῦν σεμνὸν ἐλ᾽ ἀφθορίης,
λαμπάδι ἑλαιῶ φαινόνουσα φιλοτποιείς·
ἠς τόδε σῆμ᾽ ὑπὸνο γυμνὸ πολυχρονίου.

¹ So Boissonade: ἡττωμένη MS.

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33.—By the Same

On the Same

The tomb shall not have power to obscure the austere virtue of Anna, the grace of her kindness, her submissive ways towards her parents (for modesty was with her like a great teacher and guided her), the brilliant characteristics of her race, her resistance, owing to love of her husband, to nature which tried to shake her unsupported widowhood by force, but was overcome by her clinging to the Higher Powers (whence the bright crowns shining forth in testimony of her worth in refusing to re-wed), and finally her frankness. For the mouths of all can by no means forget her who gave so good an admonition by her life. But if they do, this inscription placed beside her tomb shall speak more than all.

34.—By the Same

On the Nun Febronio

Febronio must surely have given some token of her sympathy to the spirits below likewise, if there, too, the poor have need of the wealthy; for not even there do the souls of the generous forget entirely their beneficence. But in any case the space of our life\(^1\) would suffice to send her forth to the holy bridal chamber of Christ, whom she took as the bridegroom of her chastity, keeping bright her lamp with the oil of love for the poor. Learn that this is the monument of her long, long sleep.

\(^1\) i.e. her good works when alive.
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35.—ΘΕΟΦΑΝΟΤΣ
Εἴθε κρίνον γενόμην ἀργήνναον, ὄφρα με χερσίν ἀρσαμένη μᾶλλον σῆς χροτής κορέσης.

36.—ΚΟΜΗΤΑ
Ἅμφοτέρας, πολύμυθε, Κομητᾶς σείο ἀθρῆςας κύρβεις γηραλέας, θήκεν ἅειθαλέας.

37.—ΤΟΥ ΑΥΤΟΥ
Εἰς τὴν ὑπ' αὐτοῦ διωρθωμένην 'Ομήρου ποίησιν
Σείο βιβλίουσι, μεγάθυμε, Κομητᾶς, "Ομηρε, δὺ ἀρδην εὐρῶν γηραλέας, τεύξατο ὀπλοτέρας·
γήρας ἀποξύσας γὰρ ἄριστρεπέας τε βροτοῖσι πάμπαν ἑδείξε σοφοῖς, οἷσιν ἐνεστὶ νός.

38.—ΤΟΥ ΑΥΤΟΥ
Εἰς τὸ αὐτὸ
Εὐρῶν Κομητᾶς τὰς 'Ομηρείουν βιβλίους ἐφθαρμένας τε κούδαμὼς ἐστιγμένας,
στίξας διεσμίλευσα ταύτας ἐντέχνως,
τὴν σαπρίαν ῥύψας μὲν ὡς ἄχρηστιαν,
γράφας δ' ἐκαινούργησα τὴν εὐχρηστιάν.
ἐντεῦθεν οἱ γράφοντες οὐκ ἐσφαλμένως μαθητιῶσιν, ὡς ἔοικε μανθάνειν.

1 cp. the anonymous couplets, Book V. 85, 86.
2 i.e. Homer.

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35.—THEOPHANES

Would I could be a white lily that thou mightest take me up in thy hands and sate me still more with thy skin.¹

36.—COMETAS

Teller of many tales,² Cometas, seeing both thy tables were aged, made them everlasting.³

37.—BY THE SAME

On the Poems of Homer corrected by him

Great-souled Homer, Cometas having found thy books utterly aged, made them younger; for, having scraped off their old age, he exhibited them in new brilliancy to those of the learned who have understanding.

38.—BY THE SAME

On the Same

I, Cometas, finding the books of Homer corrupt and quite unpunctuated, punctuated them and polished them artistically, throwing away the filth as being useless, and with my hand I rejuvenated what was useful. Hence writers now desire to learn them not erroneously, but as is proper.

³ This Cometas, who lived probably at about the date of the compilation of the Anthology (tenth century A.D.), made, as we see from this and the following epigram, a corrected text of Homer.
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39.—IGNATIOT

Εἰς τὰ αὐτοῦ

'Ιγνάτιος τάδε τεῦξε σοφής πολύϊδρις ἀοιδής.
'Ιγνάτιος τάδε τεῦξεν, ὅσ ἐσ φῶς ἡγαγε τέχνην
γραμματικήν, λήθης κευθομένην πελάγει.

39A

Τὰ τοῦ Πλάτωνος ἐξερευνήσας βάθη
τὰ τῶν λογίσμῶν ἐξερίζωσας πάθη.

40.—KOMHTA

'Οππότε Παμμεδέοντος εὖς πᾶς, ὄρχαμος ἀνδρῶν,
δς πάσι θυητοίσι καὶ ἀνανάτοισιν ἀνάσσει,
ἀσπαλεύσιν ἐεπε μαθητήσιν πινυτοίσι.

"Δάξαρος ἄμμι φίλος φάος ἐξετιπεν ἥελιοιο
ουποτε, τόφρα κέκευθε τεθρήμερον ἀπλετος αία." 5
ἀλλ’ ἀνεω 1 μὲν ἔκειτο, μεμυκὸς χείλεα σιγῇ,
σομά τε πυθόμενοι καὶ ὡστέα καὶ χρόα καλόν,
ψυχή δ’ ἐκ βθέων πταμένη αἰδόσδε κατήλθεν,
ἀρρητον δὲ φίλοισι γόον καὶ πένθος ἐθηκεν,
ἐκ πάντων δὲ μάλιστα Μάρθη Μαρίη τε ὀμαίμοις
ἀυτοκασυγήταις.

ψυχής γὰρ φιλέσκου ἀδελφεόν, ὡστὶς ἔκειτο
μεσσόθι ἐν νεκάδεσσιν ἀκήριος, ἄψυχος αὐτος.
τοῦ πότομον γοῦσαν ὀδυρομεναὶ τε θρηνεῖν,
σήματος ἐκτοθι οὐσαι καὶ ἐξομειον περὶ τύμβω.

15 ὀφρα μὲν ἡμίος τρίτων ἡμυσεν ἡμαρ ἐς αἶαν,
τόφρα δὲ καὶ νεκάδεσσιν ἐτήκετο Δάξαρος ἀπνους,
ἀλλ’ ὅτε δη τετράτη ῥοδοεἰδῆς ἦλυθεν ἥώς,

1 I write so: ἀλλὰ νέον MS.

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39.—IGNATIUS

On his own Work

IGNATIUS was the author of these works, highly skilled in learned song; Ignatius was their author, he who brought to light the science of grammar hidden in the ocean of oblivion.

39A

By exploring the depths of Plato thou hast up-rooted the passions that disturb reasoning.

40.—COMETAS

When the good Son of the Almighty, chiepest of men, who rules over all mortals and immortals, said to the wise fishermen, His disciples, “Lazarus our friend has not left yet the light of the sun, while the vast earth covers him these four days,” yet speechless Lazarus lay, his lips closed in silence, his body and bones and goodly flesh decaying; and his soul, taking flight from his limbs, went to Hades. Unspeakable sorrow did he cause to his friends, and most of all to Martha and Mary, his own sisters; for from their hearts they loved their brother, who lay without hurt, thus lifeless in the midst of the dead. His fate they lamented with wailing and dirges, remaining outside the grave and seated by the tomb. Till the sun made the third day on earth, so long was Lazarus decaying lifeless among the dead. But when the fourth rosy dawn came then did the Son
καὶ τότε δὴ προσέειπε θεοῦ παῖς μεγάλοιον εὐπατρίδησι φίλοις, οὐ πάρ θεοῦ ἐκγεγάνητο, 20 οὐ πέρι μὲν βουλή μερόπων, πέρι δὲ ἦν ἀπάντων, οὗς ἐκπαγή ἐφίλησ’, ὦσεί θεοῦ νόης ἐόντας, δὲν καὶ ἀπὸ γγλώσσης γλυκίων μέλιτος ρέουν αὐτή, καὶ ἔπεα νυφάδεσσαν ἔοικότα χειμερήσαν.

"Ὡ θεοὶ ἀγαλόθυμοι, ἐπεὶ θεὸς ἐστὶ σὺν ἁμῖ, 25 κεκλυτε μεν πάντες τε ὦσοι θεὸν ἔνδον ἔχοιτε, ὁφ’ εἴπω τά με θυμὸς ἐν ἄπειρα σῆμαν, ἐυτ’ ἐστὶ Βηθανήν, ὦθι Δάξαρον ἐλλυτε θυμός, σπεύσαμεν ἄτι τάχιστα, ὦφρα κλέιος ἄφθιτον ἱσχὼ ἀνστήσαι γὰρ ἐπείμαι καὶ ἔξ Ἐρέβενες ἄτι νόμον." 30 τὸν δ’ αὐτὸς προσέειπον εὐχόροις ἀγαλαθύμοιο.

"Ἰομεν, ὡς ἐκείλεντας, ἀλήγκε θυρατός εὖ αὐτοῦ." 35 εἴπον: δ’ αὐτὸς ἔβαινε, καὶ ἕγερμονε μαθηταίς. σπερχόμενοι δ’ εἴποντο μετ’ ἱψια Παμμεδένοντος, ἥπτε ἔθενα εἴσι μελισσάων ἐδώνας,

πέτρης ἐκ γγλαφυρῆς αἰεὶ νέοις ἐρχομενάων. ὅς εἴποντο ὅπισθε θεοῦ μεγάλοιο μαθηταίς.

ἀλλ’ ὅτε δὴ ἐκάνοντο πολυκλαῦστον ἑνὶ τύμβῳ, καὶ τότε δὴ λάσοντο κυλινδόμεναι παρὰ ποσοῖν Χριστὸν παμμεδένοντα κασίγνητα τε ἐται τε. 40 "Γονυούμεσθά σ’ ἀναξ, δς ὑπέρτατα δῶματα ναιεῖς.

Δάξαρον δὲν φιλέσκες, ἐν ἐγκασιν ἁλθεῖν ἄδου εἰ γαρ τῷ ἐνθα, ἀναξ νεκάδων ἀἱδωνεῦς οὔποτ’ ἔτη μεῖναι, ἐπείῃ πολύ φέρτατος ἱσχα’ ἀλλὰ καὶ δς ἐθέλων δύνασαι πάλιν αὐτὸν ἐγεῖραι.” 45 καὶ τότε δὴ ὑψιστος ἀμείβετο, "Ποῦ ποτε κεῖται,” αἱ δ’ ἀρα ὑπαλέως ἀνὰ ἄριον ἁλθοῦν ἄρδην.

δὴ τότ’ ἐπεὶ δεῖξαν θεὸν αὐτὸν σῆμα τε λυγρόν, εἴπεν ἄρ’ “Ὅμηρεν θείατε πῶμα τάφοιο.” 50 αὐτάρ ἐπεὶ ἀνέφυκτο τάφος λυγρός φθιμένοι, 146
of great God thus speak to His noble friends who were born of God, who were superior in wisdom to all men, whom He loved marvellously as if they were the Sons of God, from whose tongues flowed speech sweeter than honey and words like to winter snow-flakes: "O my noble-hearted friends and all who have God within them, list to me, since God is with us, that I may say what my heart within my breast bids me. Come, let us haste with all speed to Bethany, where Lazarus' soul left him, that I may have eternal renown, for I go to raise my friend even from Hell." And those excellent and noble-hearted men thus answered him back: "Let us go as Thou biddest, O like to Thy Father." They spoke, and He himself went on leading His disciples, and they in haste followed the steps of the Almighty; as the tribes of the multitudinous bees go forth, ever continuing to issue from the hollow of the rock, so did the disciples follow great God. But when they reached the tomb much bewept; then his sisters and friends, casting themselves at His feet, besought Almighty Christ: "We clasp Thy knees, O King who dwellest in the highest mansions; the Lazarus Thou didst love is gone to the bowels of Hell. If Thou hadst been here, Hades, the King of the dead, had never dared to abide, for Thou art far more puissant. But even so if Thou wilt, Thou canst raise him up again." And then the Most High answered, "Where lieth he?" Then swiftly they went close to the tomb. When then they showed him and the doleful tomb to God He said, "Haste ye and take off the cover of the tomb." But when the doleful tomb of the dead man lay open, then He who was
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καὶ τότε ἰῃ μέγυ ἀὖσε θεὸς μέγας ἢδὲ καὶ ἀνήρ. "Δάξαρε, δεῦρ ὤθι, κλῦθι ἐμείο, καὶ ἐρχεο ἐξω." ὡς οὖν νεκρός ἀκουσε θεοὶ λόγου φήσαντος, λυσιμελης ἀνέδυ, πεπεδημένος, ἐμπυνος, ὀδωδῶς.

τὸν καὶ ἰδόντες ὁμιλοὶ ἐθάμβεον ἐν κραδίησιν. αὐτίκα δ’ ἤψιμεδοντα ἐκύδαινον θεὸν ἐσθλόν.

καὶ κλέος ἀφθιτον ἐσχε πατήρ μέγας υἱος ἔγος.

ΕΠΙΓΡΑΜΜΑΤΑ ΕΝ ΤΩΙ ΠΠΟΔΡΟΜΩΙ ΚΩΝΣΤΑΝΤΙΝΟΤΠΟΛΕΩΣ

41.—ΑΔΗΛΟΝ

Εἰς τὴν εἰκόνα Κωνσταντίνου ἡμιώχου

Χάλκεος οὖκ ἔστης βιών ἐτι, Κωνσταντῖνε.

ἀντί γὰρ εὐκλείης ἢρκεσε βασκανίη.

ὡς δὲ θάνες, τότε δὴ σὲ πόλεις ἔμπυνασα γεραίρει

οἷς δύναται τί δὲ σῆς ἄξιον ἱπποσύνης;

42.—ΑΛΛΟ

Ἐξὼτε Κωνσταντῖνος ἐδυ δόμον Ἄϊδος εἰσω,

ἄχητο σὺν κεῖνω πᾶν κλέος ἡμιώχων.

43.—ΑΛΛΟ

Χρύσεον ἀντ’ ἀρετῆς γέρας ἐπρεπε Κωνσταντῖνῳ,

οὐδένα τῆς τέχνης τοῖον ἐνεγκαμένης.

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1 Some scurrilous verses relating to the author and this poem are added in the MS. They are as follows: "Cometas, thou wast a Thersites, and how didst thou assume the part of Achilles, thou wretch? Away with these works of thy unpoetical mind, and cast to the deuce or put on thy own
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both great God and man called out aloud, "Lazarus, come hither, hearken to me and come out." But when Lazarus heard the voice of God the Word, he came forth with decaying limbs bound in grave-clothes, breathing, and stinking. The multitudes, when they saw him, marvelled in their hearts, and straight they glorified the good God who ruleth on high, and the great Father of the good Son got Him great glory.¹

EPIGRAMS IN THE HIPPODROME AT CONSTANTINOPLE²

41.—Anonymous

On the Statue of the Charioteer Constantinus

Thou didst not stand in bronze while still alive, Constantinus, for envy prevailed against fame. But now on thy death the whole city honours thee as it can; but what is worthy of thy horsemanship?

42.—On the Same

Since Constantinus entered the house of Hades all the glory of charioteering is gone with him.

43.—On the Same

Constantinus deserved a golden gift for his merit, for his art has produced none like to him. While humped back these verses full of filth." From a literary point of view, indeed, there is nothing to be said for the production, chiefly made up of Homeric reminiscences. ² Many others on charioteers will be found at the end of the following book.

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κοὐρίζων νίκησεν ἀειδομένους ἐλατῆρας·
γηραλέος δὲ νέους δεῖξεν ἀφαυροτέρους.
οὕτων καὶ μετὰ πότμον ἀειμνήστος τινὶ θεσμῷ
δῆμος καὶ βασίλειος ἱδρύσαν ἄξομενοι.

44.—ΑΛΛΟ

Εἰς Πορφύριον τὸν ἤνιοχον

Πορφύριον λήξαντα πόνων, λύσαντά τε μῆτρην,
καὶ πάρος ἀντὶ ἀρετῆς χάλκεον ἐσταίτα,
τῇδε πάλιν χάλκου τε καὶ ἀργύρου ἱδρύσαντο.
πρέσβυ, σὺ δὲ ξείων ἀντιάσασας γεράων,
δῆμον μὲν βοῶντος ἔλεες παλίνορον ἵμασθην,
ὡς δὲ δίς ἱβήσασας μαίνεαι ἐν σταδίοις.

45.—ΑΛΛΟ

Εἰς Ἰουλιανὸν τὸν ἤνιοχον

Τούτον Ἰουλιανὸν, Τυρίης βλάστημα τιθήνης,
ἡνίοχον πολλοὺς δεξάμενον στεφάνους,
αὐτὸς ἀναζ καὶ δῆμος ἀπας καὶ πότνια βουλή
ἐστησαν, κοίνην ζῆσον ἐνεγκάμενοι.
γηραῖ γὰρ σταδίων ἀπεπαύσατο· πάσι δὲ φιλτρὸν
κάλλιτεν, οἷσιν ἕρως ἤθεεν ἀντιπάλων.

46.—ΑΛΛΟ

Εἰς Πορφύριον τὸν ἤνιοχον

Πορφύριος Λίβυς οὕτος· ἀεθλοφόρων δ’ ἐπὶ δίφρων
μοῦνος παντοδαποὺς ἀμφέθετο στεφάνους.
νίκη γὰρ βασίλεια μεριζομένη κατὰ δῆμον,
χρώμασι καὶ πέπλοις συμμετάβαλλε τύχας·
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yet a youth he overcame the celebrated drivers, and in his old age showed that the young were his inferiors. The people and the Emperor, reverencing him even after his death, set up his statue by a decree that will ever be remembered.

44.—On Porphyrius the Charioteer

Here they set up again in brass and silver Porphyrius, who formerly, too, stood here in brass owing to his merit, when he had ceased from his labours and unbuckled his belt. Old man, after receiving honours from abroad, thou didst at the loud request of the people take up thy whip again and dost rage furiously on the course, as if in a second youth.

45.—On Julianus the Charioteer

The Emperor himself, the whole People, and the reverend Senate, by a common vote erected this statue of Julianus, whose mother and nurse was Tyre, a charioteer who had won many crowns. For in his old age he had retired from the course, leaving regret even to all in whom love of his rivals was strong.

46.—On Porphyrius the Charioteer

This Porphyrius was an African, and he alone on his victorious chariot gained crowns of all varieties. For Queen Victory, divided among the factions of the people, changed fortune altogether with colour

1 For the factions of the circus, see Gibbon, ch. xl. Porphyrius had originally driven for one of the other factions. Ever since he began to drive for the Blues, they were victorious.
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ήμοσε δ’ αὐτὸν ἔχειν Βενέτοις πλέον, ἐνθὲν ἀνέστη 5
χρύσεος ἀντ’ ἀρετῆς, χάλκεος ἀντὶ πόνων.

47.—ΑΛΛΟ

Τοῦτον Πορφύριον Λιβύη τέκε, θρέψε δὲ Ὀμή, Νίκη δ’ ἐστεφάνωσεν ἄμοιβαδόν, ἀλλοτ’ ἀπ’ ἄλλου χρώματος ἀκρα φέροντα καρτάτι σύμβολα νίκης. πολλάκι γὰρ δήμοις ἡλλάξατο, πολλάκι πόλους· νῦν μὲν ἑών πρῶτος, τοτὲ δ’ ἐσχατος, ἀλλοτε μέσσος, 5 πάντας ὁμοῦ νίκησε καὶ ἀντιπάλους καὶ ἑταῖρους.

48.—ΑΛΛΟ

Εἰς Οὐράνιον τὸν ἦνιόχον

Ἅσον κυδαλάμοις, Φαυστινάδη τε καὶ αὐτῷ Φαυστίνῳ, βασιλεὺς στήσε παρ’ ἄμφοτέρους Οὐράνιον, τῷ δήμῳ ἀμετρητοῖς διὰ νίκας ἡγαθέου Πέλοπος θήκεν ἐπωνυμίην.

“Ὡς αἰεὶ τὸν ὁμοίον ἀγεί τεθεός ὡς τὸν ὁμοίον” 5
tούσδε τις εἰσορόφων φθέγχεται ἀτρεκέως.

49.—ΑΛΛΟ

Σοὶ καὶ ἀεθλεύοντι μόνῳ, λήξαντι τ’ ἀέθλων
tούτῳ γέρας Νίκη διὸ πόρει, Οὐράνιε, δήμον ἀπ’ ἄμφοτέροιο; σὺ γὰρ πάρος ἐν Βενέτοις μὲν εἰκοσι κυδίστοι στέμμα φέρεις ἐπέων.

παύσαο δ’ ἰπποσύνη: Πρασίνων δὲ σε δίξετο δήμος· 5
tούσδε σὺ μὲν νίκην, ὦ δ’ ἄρα σοὶ τὸ γέρας.
and robe. But it suited the Blues most to have him, and his statue was erected by them of gold because of his merit, of brass because of his pains.

47.—On the Same

This Porphyrius was born in Africa, but brought up in Constantinople. Victory crowned him by turns, and he wore the highest tokens of conquest on his head, from driving sometimes in one colour and sometimes in another. For often he changed factions and often horses. Being sometimes first, sometimes last, and sometimes between the two, he overcame both all his partisans and all his adversaries.

48.—On Uranius the Charioteer

The Emperor, regarding him as the equal of the famous charioteers, the son of Faustinus and Faustinus himself, erected beside both the statue of Uranius, to whom the people, owing to his countless victories, gave the name of lordly Pelops. Someone looking on these will say truly, “How doth God ever lead like to like!”

49.—On the Same

To thee alone, both during thy racing days and after thou hadst ceased to contend, did Victory give this reward thrice, Uranius, from each faction. For formerly among the Blues thou didst wear the crown for twenty illustrious years. But then thou didst cease from horsemanship, and the faction of the Greens sought thee. To them thou didst give victory, and they to thee this reward.

1 The above-mentioned Constantinus (Nos. 41–43).
2 Homer, Od. xvii. 218.
50.—ΑΛΛΟ

"Ωφελες ὅπλα φέρειν, οὐ φάρεα ταῦτα κομίζειν, ὅσ ἐλατήρ τελέθων, καὶ πολέμων πρόμαχος. εὗτε γὰρ ἤλθεν ἀνακτὸς ἀλεσιστύραννος ἄκωκῆ, καὶ σὺ συναιχμάξων ἦψαο ναυμαχίας. καὶ διπλῆς, πολύμητι, σοφῶς ἔδραξαο νίκης, τῆς μὲν πωλομάχου, τῆς δὲ τυραννοφόνου.

51.—ΑΡΧΙΟΤ

Εἰς τὸν Καλυδώνιον σὺν

Χάλκεος, ἄλλη ἄθρησον ὅσον θράσος ἄνυσε κάπρου ὁ πλάστας, ἔμπυνον θῆρα τυπωσάμενος, χαῖτας αὐχενίους πεφρικότα, θηκτὸν ὅθοντα βρύχοντα, γλύναις φρικτὸν ἰέντα σέλας, ἀφρὸ χειλεα πάντα δεδεμένον· οὐκέτι θάμβος, εἰ λογάδα στρατηγή ωλεσεν ἡμιθέων.
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50.—On the Same

Thou shouldst have borne arms and not these robes, as being a driver and also a champion in war. For when the tyrant-slaying sword of the emperor went forth thou didst take up arms, too, and join in the battle of the ships, and, master of many counsels, thou didst skilfully seize on a double victory, that of the charioteer and that of the tyrannicide.¹

51.—ARCHIAS

On the Calydonian Boar

It is of bronze, but see what strength he contrived to show, the sculptor of the boar, moulding a living beast with the bristles standing up on its neck, with sharpened tusks, grunting and darting terrible light from its eyes, all its lips wet with foam. No longer do we marvel that it destroyed a chosen host of demi-gods.

¹ See Book XVI. 350.
BOOK XVI

EPIGRAMS OF
THE PLANUDEAN ANTHOLOGY NOT IN
THE PALATINE MANUSCRIPT

The Anthology of Planudes is in seven Books, the contents of which are as follows: I. Declamatory and Descriptive Epigrams; II. Satirical Epigrams; III. Sepulchral Epigrams; IV. Epigrams on monuments, statues, etc.; V. Christodorus’ description of the statues in the gymnasium of the Zeuxippus (= Auth. Pal., Book II.), and a collection of Epigrams from the Hippodrome in Constantinople; VI. Dedicatory Epigrams; VII. Amatory Epigrams. As will be seen, while the other Books contain only a small number of Epigrams not included in the Palatine MS., almost the whole of Book IV. is absent from the latter, and we can only conclude that a Book of the Anthology of Cephalas was missing in the MS. of which the Palatine MS. is a transcript.
1.—ΔΑΜΑΓΗΤΟΤ
Οὗτ' ἀπὸ Μεσσάνας, οὗτ' Ἀργόθεν εἰμὶ παλαιστάς.
Σπάρτα μοι Σπάρτα κυδιάνειρα πατρίς.
κεῖνοι τεχνάνεις· ἐγὼ γε μὲν, ὡς ἐπέοικε
tοῖς Δακεδαιμονίων παισί, βία κρατέω.

2.—ΣΙΜΩΝΙΔΟΤ
Γνώθι Θεόγνητον προσιδών, τὸν Ὀλυμπιονίκαν
παῖδα, παλαισμοσύνας δεξίον ἡνίοχον,
κάλλιστον μὲν ἰδείν, ἀθλείν δ' οὐ χείρονα μορφῆς,
ὁς πατέρων ἀγαθῶν ἐστεφάνωσε πόλιν.

3.—ΤΟΥ ΛΥΤΟΥ
"Ἰσθμα καὶ Πυθοί Διοφῶν ὁ Φίλωνος ἐνίκα,
ἀλμα, ποδίσκειν, δίσκον, ἄκοντα, πάλην."

1 i.e. he had complete command of the science.
BOOK XVI

EPIGRAMS OF THE PLANUDEAN ANTHOLOGY NOT IN THE PALATINE MANUSCRIPT

FROM BOOK I

1.—DAMagetUS

I am no wrestler from Messene or from Argos; Sparta, Sparta famous for her men, is my country. Those others are skilled in the art, but I, as becomes the boys of Lacedaemon, prevail by strength.

2.—Simonides

Know Theognetus when thou lookest on him, the boy who conquered at Olympia, the dexterous charioteer of wrestling, most lovely to behold, but in combat nowise inferior to his beauty. He won a crown for the city of his noble fathers.

3.—By the Same

Diophon, the son of Philo, was victor at the Isthmian and Pythian games in jumping, fleetness of foot, throwing the quoit, throwing the javelin, and wrestling.

1 The gens of the Midylidae at Aegina.
2 i.e. in the pentathlon.

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4.—ΑΔΗΛΟΝ
Τίνας ἀν εἴποι λόγους Ἐκτωρ τιτρωσκόμειος ὑπὸ Ἑλλήνων
Βάλλετε νῦν μετὰ πότμον ἐμὸν δέμας, ὅτι καὶ αὐτοὶ
νεκροῦ σῶμα λέοντος ἐφυβρίζουσι λαγωσὶ.

5.—ΑΛΚΑΙΟΤ
Ἄγαγε καὶ Ξέρξης Πέρσαι στρατὸν Ἑλλάδος ἐς γὰν,
καὶ Τίτος εὐρείας ἄγαγ ἀτ’ Ἰταλίας·
ἄλλ’ ὁ μὲν Ἑβρωπὰ δούλων ζυγὸν αὐχένι θῆσον
HELLHEN, ὁ δ’ ἀμπαύσων Ἑλλάδα δουλοσύνας.

6.—ΑΔΗΛΟΝ
Κοίρανος Ἑβρωπάς, ὁ καὶ εἴν ἄλλι καὶ κατὰ χέρσου
τόσσον ἀναξ θνατῶν, Ζεὺς ὁς ἄθανάτων,
εἰνοδίᾳ τὰ λάφυρ’ Ἑκάτα θρασεός Κιροϊάδα,
καὶ τέκνων, καὶ οἰλας γὰς ἔθετ’ Ὀδρυσίδως,
νίδος ἑυμελία Δαματρίου ἀ δὲ Φιλίππου
doora πάλιν θείων ᾧχε βέβακε θρόνων.

6a.—ΠΑΝΤΕΛΕΙΟΤ
Εἰς Καλλίμαχον καὶ Κυναίγειρον
’Ω κενεοῦ καμάτοιο καὶ ἀπρήκτου πολέμωιον
ἡμετέρῳ βασιλῆ τὶ λέξομεν ἄντινανοιτες;
ἄ βασιλεύ, τί μ’ ἔπεμπτες ἐπ’ ἄθανάτους πολέμιστάς;
βάλλομεν, οὐ πίπτουσιν τιτρώσκομεν, οὐ φοβέονται.

1 Titus Quinctius Flamininus, who in the year 196 B.C.
proclaimed the freedom of Greece.

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4.—Anonymous

What Hector would say when wounded by the Greeks

Strike my body now after my death, for the very hares insult the body of a dead lion.

5.—Alcaeus of Messene

Both Xerxes led a Persian host to the land of Hellas, and Titus, too, led there a host from broad Italy, but the one meant to set the yoke of slavery on the neck of Europe, the other to put an end to the servitude of Hellas.

6.—Anonymous

The sovereign lord of Europe, who by sea and land is as much the King of mortals as Zeus of immortals, the son of Demetrius, wielder of the strong spear, dedicated to Hecate of the roadside this booty won from bold Ciroadas, his children, and all the land of the Odrysians. Once more has the glory of Philip mounted near to the thrones of the gods.

6a.—Panteleus

On Callimachus and Cynaegirus, the Athenian Captains at Marathon

O empty toil and ineffective war! What shall we say when we meet our King? O King, why didst thou send me against immortal warriors? We shoot them and they fall not, we wound them and they

2 This probably refers to the expedition of Philip against the Odrysians in 183 B.C.
3 The verses are supposed to be spoken by a Persian.
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μούνος ἀνὴρ σύλησεν ὅλον στρατόν· ἐν δ' ἀρα μέσῳ 5
ἀιματόεις ἔστηκεν, ἀτείρεος Ἄρεος εἰκόνιν,
δένδρον δ' ὡς ἔστηκε σιδηρείαις ὑπὸ ῥίζαις,
κούκ ἑθέλεν πεσεῖν· τάχα δ' ἔρχεται ἔνδοθι νηῶν.
λύε, κυβερνήτα, νέκυνος προφύγωμεν ἀπειλάς.

7.—ΑΛΚΑΙΟΤ

Σύμφωνον μαλακοίς κερασσάμενος θρόνον αὐλοῖς
Δωρόθεος γοεροὺς ἔπνεε Δαρδανίδας,
καὶ Σεμέλας ὅδινα κεραύνων, ἔπνεε δ' ἵππον
ἔργατ', ἀειζώνων ἀψάμενος Χαρίτων·
μοῦνος δ' εἰν ιεροῖς Διωνύσοιο προφήταις
Μώμου λαυήρας ἐξέβουγε πτέρυγας,
Θηβαῖος γενεῆ, Σωσικλέος· ἐν δὲ Λυαίου
νηῶ φορβειάν 1 θήκατο καὶ καλάμους.

8.—ΤΟΥ ΑΥΤΟΥ

Οὐκέτ' ἀνὰ Φρυγίην πιτυστρόφοιν,
ὡς ποτε, μέλψεις,
κρόύμα δ' εὐτρήτων φθεγγό-
μενος δονάκων,
οὐδ' ἔτι σαῖς παλάμαις Τριτώ-
νίδος ἔργον Ἀθάνας,
ὡς πρίν, ἑπανθήσει, νυμφογενεῖς
Σάτυρε.
δὴ γὰρ ἄλκυτοπέδαις σφίγγῃ
χέρας, οὖνεκα Φοίβῳ,
θυντὸς ἑών, θείαν εἰς ἐρίν
ἡπίασας.

1 The MSS. have φόρμαγα, "lyre," which, however, does not scan.

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fear not. A single man laid low a whole host, and covered with blood he stands in the midst, the image of tireless Ares; he stands like a tree with iron roots and will not fall, and soon he will be in the ships. Loose the cable, captain; let us escape from the dead man's threats.

7.—ALCAEUS OF MESSENE

Mixing in harmony with the singer’s voice the notes of his soft flute, Dorotheus, having come in touch with the deathless Graces, piped the mournful Trojans and Semele, slain in her labour by the levin-brand, and he piped the exploit of the horse. He alone among the holy prophets of Dionysus escaped the nimble wings of Blame. By birth he was a Theban, son of Sosicles, and in the temple of Dionysus he dedicated his mouth-band and reed-pipes.

8.—BY THE SAME

On Marsyas

No longer in Phrygia, the nurse of pines, as ere while, shalt thou play, speaking music through thy deftly-pierced reeds; nor in thy hands shall the craftsmanship of Tritonian Athena bloom again as erst it did, O Satyr, son of a Nymph. For now thy wrists are bound tight with gyves, for that thou, a mortal, didst encounter Phoebus in a strife meet but

1 The words certainly might be taken to imply that the sound was that of his own voice and that he sung to the flute; but yet the poet meant us to understand that he played on it accompanying a singer.  
2 The Trojan horse.
3 i.e. his double flute. The mouth-band was used for regulating the force of the breath.
4 Athena was said to have invented the flute, but cast it away in disgust because it disfigured her. It was picked up by Marsyas.
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λωτοὶ δ’ οἱ κλάζοντες ἵσον φόρμην χυμοί,
ὡπασαν ἐξ ἀέθλων οὐ στέφοι, ἀλλ’ ἁιδαν.

9.—ΑΔΗΛΩΝ

"Ω γαστήρ κυνόμυia, δι’ ἧν κόλακες παράσιτοι
ζωμοῦ πωλοῦσιν θεσμὸν ἔλευθερίας.

11.—ΕΡΜΟΚΡΕΟΝΤΟΣ

"Ιξεν ὑπὸ σκιερῶν πλάτανων, ξένε, τάνδε παρέρηπων,
ἀς ἀπαλὴ Ζέφυρος πνεύματι φύλλα δονεί,
ἐνθα με Νικαγόρας κλυτὸν εἴσατο Μαιάδος Ἑρμᾶν,
ἄγροι καρποτόκου ρύτορα καὶ κτεάνων.

12.—ΑΔΗΛΩΝ

"Ερχεν, καὶ κατ’ ἐμὰν Ιξεν πίτυν, ἀ τὸ μελιχρὸν
πρὸς μαλακοῦς ἥχει κεκλιμένα Ζεφύρους.
ἡνίδε καὶ κρούνιονα μελισταγές, ἐνθα μελίσδων
ἡδὺν ἐρημαίοις ὑπονον ἄγω καλάμοις.

13.—ΠΛΑΤΩΝΟΣ

"Τψέκομον παρὰ τάνδε καθίζεο φωνῆσσαν
φρίσσουσαν πυκνοῖς κόνων ὑπὸ Ζεφύρους,
καὶ σοι καχλάξουσιν ἐμοὶ παρὰ νάμασι σύριγξ
θελγομένων ἄξει κώμα κατὰ βλεφάρων.

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for gods. And the flutes that shrill a note as honeyed
as his lyre’s won for thee from the contest no crown
but death.

9.—Anonymous

O dog-fly belly, through whom parasite fawners
sell for a sop the law of liberty.

10. = Book IX. 118

11.—Hermocreon

Seat thee, stranger, as thou passest by, under this
shady plane-tree, whose leaves the west wind shakes
with its gentle blast; here where Nicagoras set me
up, Hermes, the famous son of Maia, to be the
guardian of his fruitful field and his cattle.

12.—Anonymous

On a Statue of Pan

Come and sit under my pine that murmurs thus
sweetly, bending to the soft west wind. And see, too,
this fountain that drops honey, beside which, playing
on my reeds in the solitude, I bring sweet sleep.

13.—Plato

Sit down by this high-foliaged vocal pine that
quivers in the constant western breeze, and beside
my plashing stream Pan’s pipe shall bring slumber to
thy charmed eyelids.

1 i.e. importunate.
14.—ZHΝΟΔΟΤΟΤ

Τὸς γλύφας τὸν Ἑρωτα παρὰ κρήμνησιν ἐδήκε, οἰόμενος παύσειν τούτο τὸ πῦρ ύδατι;

15.—ΑΔΗΛΩΝ

΄Ὁ πρὶν ἀεὶ Βρομίων μεμεθυσμένος οἰνάδι πηγῆ,
σύντροφος εὐασταῖς, αἰγοπόδης Σάτυρος
dιχθάδιον κατὰ κώλον ἀλυκτοπέδην λυγωθεὶς
ἐντεα παιδί θεᾶς χαλκοτορεῖ Θέτιδος,
oὐ σοφὸν ἐκ τέχνας ἀσκῶν πόνοι, ἀλλὰ πενιχρὰν
ἐργάτων ἐκ μόχθῳ ρυόμενοι βιοτάν.

15α.—ΑΔΗΛΩΝ

α. Ποῦ σοι κεῖνα κύπελλα, λαφύστιε; ποῦ καλὰ θύρσῳν
†πήγματα,1 καὶ κώμοι, σκιρτοπόδη Σάτυρε;
tὶς σε παρὰ σμίλαισι, ποδίκροτον ἄμμα καθάγας,
θήκατο, τὸν Βρομίῳ σπάργαν' ἐλιξάμενον;
β. 'Ἀσχήμων ἐνδεια, καὶ ἀ πάντολμος ἀνάγκα,
5 ἀ με παρ' Ἡφαίστῳ θήκε μαριλοπόταν.

1 πλήγματα Ruhnken, which I render.
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14.—ZENODOTUS

Who carved Love and placed him by the fountain, thinking to still this fire with water?

15.—Anonymous

The goat-footed Satyr, once ever tipsy with the winy fount of Bromius, once the comrade of the Bacchanals, now, both his ankles bound fast in fetters, works in brass the arms for the son of goddess Thetis, not practising the skilled labour of an artist, but sustaining by toil his needy, drudging life.¹

15a.—Anonymous

A. Where are those cups of thine, thou tippler, where the thyrse beautifully entwined, and thy revels, O nimble-footed Satyr? Who set thee to the chisel, making fast thy feet in welded fetters, thee who didst once wrap Bacchus in swaddling-bands? B. Hideous want and all-enduring necessity, which have put me beside Hephaestus to drink coaldust.

¹ The work of art to which this and the following refer represented a Satyr, in place of a Cyclops, engaged in working for Hephaestus at Achilles’ armour.
16.—ΑΔΗΛΟΝ
Πάν τὸ περιττὸν ἀκαίρον· ἐπεὶ λόγος ἐστὶ παλαιός, ὡς καὶ τοῦ μέλιτος τὸ πλέον ἐστὶ χολή.

17.—ΑΔΕΙΣΠΟΤΟΝ
’Ω Πάν, φερβομέναις ιεράν φάτιν ἀπευ ποίμναις, κυρτὸν ὑπὲρ χρυσέων χεῖλος ιείς δονάκων, ὁφρ’ αἱ μὲν λευκοὶ βεβριθότα δώρα γάλακτος οὐθασίν ἐς Κλυμένου πυκνὰ φέρωσι δόμοιν, σοὶ δὲ καλῶς βωμοὶ παριστάμενος πόσις αἰγῶν 5 φοίνικον ἐκ λασίου στήθεος αἰμ’ ἐρύγη.

18.—ΑΔΗΛΟΝ
Τέρπε δανειζόμενος τὴν σήν φρένα· τοῖς δὲ δανεισταῖς κάλπητε τὴν ψήφων δακτυλοκαμψιδύνην.

19.—ΑΔΗΛΟΝ
“Εἰρήνη πάντεσσιν,” ἐπίσκοπος εἰπεν ἐπελθών. πῶς δύναται πᾶσιν, ἡν μόνος ἐνδον ἔχει;

19A.—ΗΡΟΔΙΚΟΤ ΒΑΒΤΑΛΩΝΙΟΤ
Φεύγετ’ Ἀριστάρχειοι, ἐπ’ εὐρέα νῶτα θαλάσσης Ἐλλάδα, τῆς ξούθης δειλότεροι κεμάδος,
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16.—Anonymous

All that is superfluous is inopportune; for there is an old saying that too much of even honey is gall.

17.—Anonymous

O Pan, sound a holy air to the feeding flocks, running thy curved lips over the golden reeds, that they may often bring home to Clymenus teeming gifts of white milk in their udders, and that the lord of the she-goats, standing in comely wise at thy altar, may belch the red blood from his shaggy breast.

18.—Anonymous

Delight thy soul by borrowing, and leave to the lenders the cramp they get in their fingers by bending them to handle the reckoning counters.

FROM BOOK II

19.—Anonymous

"Peace (Irene) be to all" said the bishop on his appearance. How can she accompany all, when he alone has her within? ¹

19a.—HERODICUS OF BABYLON

Away with you from Greece, ye scholars of Aristarchus; take flight over the broad back of the sea, more fearful than the brown antelope, ye who buzz

¹ Probably written about Dioscurus, bishop of Alexandria, who is known to have had a concubine named Irene.
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gωνιοβόμβικες μονοσύλλαβοι, οίσι μέμηλε
tὸ σφίν καὶ σφῶν, καὶ τὸ μίν ἢδὲ τὸ νίν.
tοῦθεν ὑμῖν εἴη, δυσπέμφειοι. Ἡρόδεικφ δὲ
Εὐλάς ὥει μίμοι καὶ θεόπαις Βαβυλῶν.

20.—ΑΜΜΙΑΝΟΤ

Ῥήτορα Μαύρον ἰδὼν ἀπεθαύμασα, τὸν βαρύχειλον,
tέχνης ῥητορικής δαίμονα λευκοφόρον.

21.—ΑΔΗΛΟΝ

Εἰς Νικόλαου Πατριάρχην Ἀλεξανδρείας

"Ος βασιλεῖς ἐδάμασε, καὶ ἰμορέθην κατέπαυσεν
ἀντιπάλων, πατέρων εἴνεκεν εὐνομίας,
οὗτος ὑπὸ σμικρὸ γιοτάκειται σήματι τῷδε,
ἀρχιερεὺς Χριστοῦ Νικόλεως γεγαγός.

ἀλλ’ ἀρετὴ πολύολβος ἐπέπτατο πεῖρατα κόσμου,
καὶ ψυχὴ μακάρων ἀμφιπολεὶ θαλάμους.

τοίην γὰρ βιοτὴν ποθέσθεκεν ἐδών ἐπὶ γαίης,
σῶμα καλὸν πιέσας κυδαλίμοις καμάτοις.

22.—ΑΔΗΛΟΝ

Στήλην εὐνομίας καὶ σωφροσύνης ἀνάθημα,
eἰκόνα Νικόλεω στήσατο Γρηγόριος.

23.—ΣΙΜΩΝΙΔΟΤ

a. Εἰπόν, τίς, τίνος ἐσσί; τίνος πατρίδος, τί δὲ νικῆς;
b. Κασμύλος, Εὐναγόρον, Πύθια πῦξ, Ὁρόδιος.

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in corners and talk of monosyllables, whose business is "sphin" and "sphoin" and "min" and "nin." Let these things be yours, ye fretful men, but may Hellas and divine Babylon ever remain for Herodicus.

20.—AMMIANUS

I marvelled when I saw the rhetor Maurus, the heavy-lipped and white-robed demon of the art of Rhetoric.

FROM BOOK III

21.—Anonymous

On Nicolaus, Patriarch of Alexandria

He who subdued kings and put an end to the arrogance of the enemy, defending the orthodoxy of the Fathers, Nicolaus, the high-priest of Christ, lies under this little monument. But his most rich virtue took wing to the ends of the world, and his spirit dwells in the chambers of the blest. For such a blessed life he desired while yet on earth, afflicting his comely body by glorious labours.

22.—Anonymous

Gregorius set up the image of Nicolaus, a pillar testifying to his orthodoxy and a tribute to his temperance.

23.—Simonides

A. Say who thou art, whose son, from what country, and in what a victor. B. Casmylus, son of Evagoras, a Rhodian, victor in boxing at the Pythian games.
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24.—ΤΟΥ ΑΥΤΟΥ
Μήλωνος τοῦ ἄγαλμα καλὸν καλῶν, δὲ ποτὶ Πίσην ἐπτάκι νικήσας, ἐς γόνατ' οὐκ ἔπεσεν.

25.—ΦΙΛΙΠΠΟΤ
Τὸν ἐκ Σινώπης εἰ κλύεις Δαμόστρατον, πίτνω λαβόντα τὴν κατ’ Ἰσθμὸν εξάκις, τοῦτον δέδορκας· οὗ κατ' εὐγινρον πάλην ψάμμον πεσόντος νώτον οὐκ ἐσφράγισεν. ἰδ' ἐς πρόσωπον θηρόθυμον, ὡς ἐτι σώζει παλαιὰν τὰν ὑπὲρ νίκας ἔριν. λέγει δ' ὁ χαλκός: "Ἀ βάσις με λυσάτω χώς ἐμπνοος νῦν ἔβδομον κονίσομαι."

26.—ΣΙΜΩΝΙΔΟΤ
Δίρφυος ἐδμήθημεν ὕπο πτυχῆ: σῆμα δ' ἐφ' ἥμιν ἐγγύθευν Εὐρίπου δημοσία κέχυται, οὐκ ἀδίκως: ἐρατὴν γὰρ ἀπωλέσαμεν νεότητα, τρηχείαν πολέμου δεξάμενοι νεφέλην.

26a.—ΑΔΗΛΟΝ
Τοῦδ' ἄρετὰ καὶ δόξα καθ' Ἑλλάδα, πολλὰ μὲν ἄλλαῖς, πολλὰ δὲ καὶ θυραῖς ἔργα πονησαμένου Ἀρκάδος αἱμητὰ Φιλοπολίμενος, ὃ μέγα κύδος ἐσπετ' ἐνὶ πολέμῳ, δοὺρατος ἀγεμόνι.

1 A stream at Olympia.
2 Literally "I will powder myself again" as wrestlers did before a match.
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24.—By the Same
This is a beautiful statue of beautiful Milo, who, by the banks of Pisa,1 conquered seven times and never once fell on his knees.

25.—PHILIPPUS
If thou hast ever heard of Demostratus from Sinope, who twice won the Isthmian pine-wreath, it is he whom thou lookest on, he whose back never left its seal on the sand from a fall in limber wrestling bouts. Gaze at his countenance animated by pluck like a savage beast's, how it preserves its ancient look of keenness to win. And the bronze says, "Let my base set me free, and like a living man I will dight me again for the combat." 2

26.—SIMONIDES
We fell under the fold of Dirphys, and our funeral mound was raised near the Euripus by our country. And not undeservedly: for we lost our delightful youth facing the rugged cloud of battle.3

26a.—Anonymous
On Philopoemen
His valour and his glory are known throughout Greece, this man who wrought many things by his might and many by his counsels, the Arcadian warrior Philopoemen, the captain of the spearmen, whom great fame followed in the war. The two trophies

3 On the Athenians who fell in the victory over the Chalcidians in 504 B.C. See Herodotus v. 77. Dirphys is a mountain in Euboea.
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μανυεὶ δὲ τρόπαια τετυγμένα δισσὰ τυράννων
Σπάρτας, αὐξαμέναν δ’ ἀρατο δουλοσύναν.
ὅν ἐνεκέν Τεγέα μεγαλόφρονα Κραύγιδος νίν
στάσεν, ἀμωμήτου κράντορ’ ἐλευθερίας.

26. — ΦΙΛΙΠΠΟΤ

Τοῦ Μακεδόνων βασιλέως

"Αφλοίως καὶ ἄφυλλος, ὅδοιπορε, τῷ ἐπὶ νώτῳ
'Ἀλκαίω σταυρὸς πήγυνται ἡλίβατος.

27. — ΑΔΕΣΠΟΤΟΝ

Εἰς Σαρδανάπαλον

Εὖ εἰδὼς ὅτι θυητὸς ἔφυς, τὸν θυμὸν ἀείζε,
tερπόμενος θαλάσσι. θανόντι σοι οὕτως ὄνησις.
καὶ γὰρ ἐγὼ σποδός εἰμι, Νίνον μεγάλης βασιλεύσας.
tόσο’ ἔχω ὅσο’ ἔφαγον καὶ ἐφύβρισα, καὶ μετ’ ἐρωτὸς
tέρπν’ ἔδαν’ τὰ δὲ πολλὰ καὶ ὀλβία κείνα λέλειπται.
5 ἢδε σοφὴ βιότοιο παραίνεσις ἀνθρώπωσιν.

28. — ΑΔΗΛΟΝ

'Ελλὰς μὲν Θηβαῖς προτέρας προύκρινεν ἐν αὐλοῖσι̣.
Θῆβαι δὲ Πρόνομον, παῖδα τὸν Οἰνιάδον.

1 A parody on, and bitter retort to, Alcaeus’ epigram, Book VII. 247. It shows that this highly talented king could write very good verse. To bring out the parody it is necessary to render in verse:—

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from the tyrants of Sparta speak to this; he did away with the growing servitude. Therefore did Tegea set up the statue of the great-souled son of Craugis, the establisher of perfect freedom.

26b.—PHILIP, KING OF MACEDON

Barkless and leafless, traveller, on this ridge a lofty cross is planted by Alcaeus.¹

27.—ANONYMOUS

*The Epitaph of Sardanapalus*

Knowing well that thou wast born mortal, lift up thy heart, taking thy pleasure in feasting. Once dead, no enjoyment shall be thine. For I, too, who ruled over great Nineveh, am dust. I have what I ate, and my wanton frolics and the joys I learnt in Love’s company, but those many and rich possessions are left behind. This is wise counsel for men concerning life.

28.—ANONYMOUS

Hellas judged Thebes to be first in flute-playing, and Thebes Pronomus the son of Oeniades.²

VII. 247, first couplet.

Tombless, unwept we lie, O thou who passest by,
Full thirty thousand men on this mound in Thessaly.

The King’s retort.

Leafless, unbarked it stands, O’thou who passest by,
The cross upon the hill, where Alcaeus shall hang high.

² Pronomus lived at the time of the Peloponnesian War. This epigram was perhaps inscribed on the base of his statue at Thebes, which stood next to that of Epaminondas.
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29.—ΑΔΕΣΙΠΟΤΟΝ
Εἰ τινὰ πώποτ’ ἀκουσάς Ἐυναλίου φίλον νιῶν, καὶ κρατερὸν δυνάμει καὶ θαρσαλέων πολεμίζειν, Ἔκτορα τὸν Πριάμοιο νόει μοῦνον γεγενήθαι, ὃν ποτὲ μαρνάμενον Διομήδης ἔκτανεν ἀνήρ, αἰας πρὸ Τρώων Δαναοῖς μάχην προφέροντα· δὴν καὶ τῆς θανόντα τάφος ὅδε ἀμφικαλύπτει.

30.—ΓΕΜΙΝΟΤ
Χεῖρ με Πολυγνώτου¹ Θασίου κάμεν· εἰμὶ δ’ ἐκεῖνος Σαλμωνεύς, βρονταῖς ὃς Διὸς ἀντεμάνην, ὃς με καὶ εἰν ’Αἰδη πορθεὶ πάλι, καὶ με κεραυνοῖς βάλλει, μισῶν μου κοῦ λαλέοντα τύπον.
ἔσχε, Ζεῦ, πρηστήρα, μέθες χόλου· εἰμὶ γὰρ ἄπνους 5 ὁ σκοπός· ἄψυχος εἰκόσι μή πολέμει.

31.—ΣΠΕΤΣΙΠΠΟΤ
Σῶμα μὲν ἐν κόλποις κατέχει τόδε γαία Πλάτωνος· ψυχὴ δ’ ἰσόθεον τάξιν ἔχει μακάρων.

32.—ΛΕΟΝΤΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ
Εἰς εἰκόνα Γαβριηλίου ὑπάρχου ἐν Βυζαντίῳ
Καὶ Φαέθων γραφίδεσσιν ἔχει τύπον· ἀλλὰ χαράσσει ἥλιον τέχνη, κρυπτομένων φαέων.
καὶ σὲ, σοφὲ πτολίαρχε, γράφει, Γαβριήλιε, τέχνη ἐκτὸς σῶν ἀρετῶν, ἐκτὸς ὅλων καμάτων,

¹ The MSS. have Polycleiton.
THE PLANUDEAN APPENDIX

29.—Anonymous

If thou didst ever hear of a certain dear son of Ares, both powerful in bodily strength and bold in fight, think it was none other than Hector, son of Priam, whom once the husband of Diomede slew in combat, as he made war on the Greeks for the land of the Trojans, and whom in death this tomb here covers.\(^1\)

30.—Geminus

The hand of Thasian Polygnotus made me, and I am that Salomeneus who madly imitated the thunder of Zeus, Zeus who in Hades again destroys me and strikes me with his bolts, hating even my mute presentment. Hold back thy fiery blast, Zeus, and abate thy wrath, for I, thy mark, am lifeless. War not with soulless images.

31.—Speusippus

The earth holds in its bosom this, the body of Plato, but his soul is equal in rank to the blessed gods.\(^2\)

FROM BOOK IV

32.—Leontius Scholasticus

On a Portrait of Gabriel the Prefect in Byzantium

The Sun, too, is represented in pictures, but Art draws the Sun with his light hidden. And thee, Gabriel, learned prefect of the city, doth Art paint without thy virtues and without all thy achievements.

\(^1\) See Book XIV. 18, the silly enigma in which is reproduced here.  
\(^2\) cp. Book VII. 61.

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32A.—ΘΕΑΙΤΗΤΟΤ ΣΧΟΛΑΣΤΙΚΟΤ
Τούτον Ἰουλιανόν, νομικῆς φάσος, εἰπὼν ἰδοὺσαι Ὀμη καὶ Βερόη· πάντα Φύσις δύναται.

33.—ΤΟΥ ΑΥΤΟΥ
Εἰς εἰκόνα Καλλινίκου κουβικουλαρίου
Κάλλει μὲν νικῆς κραδίθης τόσον, ὅσον ὑπωτής·
τῆς γὰρ ἐπωνυμίας ἄξια πάντα φέρεις.
αιεὶ δ' ἐν θαλάμωσι κατευνάξων βασιλῆα
πᾶσαι ὑποσπείρεις οὐαςι μειλιχίην.

34.—ΘΕΟΔΩΡΗΤΟΤ ΓΡΑΜΜΑΤΙΚΟΤ
Εἰς τὴν εἰκόνα Φιλίππου ἄρχοντος ἐν Σμύρνῃ
Ἐξ Φιλαδέλφείης ξεινήδα ταύτα Φιλίππῳ.
φράξεω πῶς μνήμων ἡ πόλις εὐνομίας.

35.—ΑΔΕΣΠΟΣΟΝ
Μνήμονες οἱ Καρεσ πολέων ἐυεργεσιάων
Παλμᾶν ἱθυδίκην τόσον ἀγασσάμενοι.

36.—ΑΓΑΘΟΙΤ
Εἰς εἰκόνα τῶν σοφιστῶν ἐν Περγάμῳ
Τὰς μὲν ὑπὲρ μύθων τε καὶ εὐτροχάλοιο μελίσσης
εἰκόνας ἰλήκοις δηροῦ ὀφειλόμενοι·
νῦν δ' ὑπὲρ ἱδρώτων τε καὶ ἁστυχοῦ μερίμνης
tιδέ σε τῇ γραφίδι στήσαμεν, Ἡρακλάμον.
eι δ' ὁλίγον τὸ γέρας, μὴ μέμφεο· τοιάδε γὰρ ἡμεῖς 5
αιεὶ τοὺς ἀγαθοὺς ἄνδρας ἀμειβόμεθα.

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THE PLANUDEAN APPENDIX

32A.—THEAETETUS SCHOLASTICUS

Rome\textsuperscript{1} and Beryt\textsuperscript{2}, when they saw this Julianus, the light of the Law, said, “Nature can do all.”

33.—BY THE SAME AS 32

On a Portrait of Callinicus the Cubicularius

Thou conquerest in beauty of soul as much as in beauty of face, for thou possessest everything that is worthy of thy name,\textsuperscript{3} and ever in the bed-chamber, sending the emperor to sleep, thou dost sow all gentleness in his ears.

34.—THEODORETUS GRAMMATICUS

On the Portrait of Philippus, Prefect of Smyrna

This is the gift of Philadelphia to Philippus. Mark how well the city remembers his just rule.

35.—ANONYMOUS

The Carians, mindful of many benefits, set here just Palmas whom they venerated so much.

36.—AGATHIAS

On the Picture of a certain Sophist at Pergamus

Forgive our delay in offering the portrait long due to you on account of your discourses and well-running, honeyed speech; but now, Heraclammon, we have set up this picture of you in return for your labours and care for the city’s weal. If the gift be little, blame us not; for with such gifts we ever reward good men.

\begin{itemize}
\item \textsuperscript{1} \textit{i.e.} Constantinople.
\item \textsuperscript{2} \textit{i.e.} Berytus.
\item \textsuperscript{3} Compounded of καλλος (beauty) and νίκη (victory).
\end{itemize}
GREEK ANTHOLOGY

37.—ΔΕΟΝΤΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ ΤΟΤ ΜΙΝΩΤΑΤΡΟΤ

Πέτρου ὅρᾶς χρυσέοισιν ἐν εἴμασιν· αἱ δὲ παρ' αὐτῶν ἀρχαὶ ἀμοιβαίων μάρτυρες εἰσὶ πόνων ἀντολῆς πρώτη, καὶ διεθαδίη μετὰ τήνδε κόχλου πορφυρῆς, καὶ πάλιν ἀντολῆς.

38.—ΙΩΑΝΝΟΤ ΤΟΤ ΒΑΡΒΟΚΑΛΛΟΤ

Εἰς εἰκόνα Συνεσίου Σχολαστικοῦ ἐπὶ νίκη μάχης ἀνατεθεὶσαν ἐν Βηρυτῷ

Οὐχὶ παρ' Ἐυρώτα μόνον ἀνέρες εἰσὶ μαχηταί, οὐδὲ παρ' Ἰισσόφ μνάμονες εἰσὶ δίκας· ὥς ἀπὸ τὰς Σπάρτας, ὥς αὐτὰς ἀστὸν Ἀθάνας Συνέσιον Νίκα καὶ Θεμις ἡγάσατο.

39.—ΑΡΑΒΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Εἰς εἰκόνα Δοχηλίνου ὑπάρχον ἐν Βυζαντίῳ

Νεῖλος, Περσῖς, Ἱβηρ, Σόλυμοι, Δύσις, Ἀρμενίς, Ἰνδοὶ, καὶ Κόλχοι σκοπέλων ἐγγύθι Καυκασίων, καὶ πεδία ξείοντα πολυσπερέων Ἀγαρηνῶν Δοχηλίνου ταχύνων μάρτυρες εἰσὶ πόνων, ὥσ δὲ ταχὺς βασιλεία διάκτερος ἢν ὅδεῳ, καὶ ταχὺς εἰρήνην ὑπασε κευθομένην.

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1 The Prefecture of the East.
2 The consulship, which conferred the right to wear purple.
THE PLANUDEAN APPENDIX

37.—LEONTIUS SCHOLASTICUS
MINOTAURUS

Thou seest Peter in his golden robes, and the Pro-
vinces that stand by him witness to his successive
labours; the first is a witness of the East, and the
pair after her are witnesses of the purple shell; and
again of the East.

38.—JOANNES BARBOCALLUS

On a Portrait of Synesius Scholasticus set up in Berytus
to commemorate his Victory in Battle

Not only by Eurotas are there warriors, and not
only by Ilissus are there men mindful of Justice.
Victory and Themis reverenced Synesius as if he
were from Sparta, as if he were a citizen of Athens
herself.

39.—ARABIUS SCHOLASTICUS

On a Portrait of Longinus the Prefect in Byzantium

The Nile, Persia, the Iberian, the Lycians, the
West, Armenia, the Indians, the Colchians near the
crags of Caucasus, and the burning plains of the
widely-scattered Arabians, are witnesses to the
rapidly executed labours of Longinus; and as he
was on his journeys a swift minister of the Emperor,
so likewise was he swift in giving us peace which
had lain in hiding.

3 Probably against the Persian King Chosroes in A.D. 540.
We have below, in No. 267, an epigram by this Synesius.
4 In modern Georgia.
5 This Longinus was probably the minister of Justin II.
(565–578) so named.
40.—ΚΡΙΝΑΙΓΟΡΟΤ

Γείτονες οὐ τρισσαὶ μοῦνον Τύχαι ἐπρεπον εἰναι, 
Κρίσπε, βαθυπλοῦτον σῆς ἑνεκεν κραδίης, 
ἀλλὰ καὶ αἱ πάντων πᾶσαι τί γὰρ ἀνδρὶ τοσῶδε 
ἀρκέσει εἰς ἑτάρων μυρίων εὐφροσύνην; 
νῦν δὲ σε καὶ τοῦτων κρέσσων ἐπὶ μείζον' ἀέξοι 
Καὶσαρ. τις κείνου χωρίς ἀρηρε τύχη;

41.—ἈΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Εἰς εἰκόνα ἀνατεθεῖσαν ἐν τοῖς Πλακίδιας ὑπὸ τῶν τοῦ 
νέου σκρινίου

Θωμᾶν, παμβασιλῆος ἀμεμφέα κηδεμονία, 
ἀνθεσάν οἱ τὸ νέον τάγμα μετερχόμενοι, 
θεσπεσίας ἀγχίστα συνωρίδος, ὁφρα καὶ αὐτὴ 
εἰκόνι χῶρον ἔχη γείτονα κοιρανίας. 
αὐτὸς γὰρ ζαθεύοι θρόνους υψωσε μελάθρου, 
πλοῦτον ἀεξῆσας, ἀλλὰ μετ' εὐσεβίας. 
εὐγνωμον τὸ πόνημα. τί γὰρ γραφίς οἶδεν ὀπάσσαι, 
i ὑ τοῖς ἄγαθοῖς μνήστιν ὀφειλομένην;

42.—ἈΛΛΟ

Τὸν μέγαν ἐν βουλαίσ  Θεοδόσιον, Ἄσιδος ἀρχῶν, 
εἰκόνι μαρμαρέῃ στῆσαμεν ἀνθύπατον, 
οὐνεκα Σμύρναν ὠγειρε καὶ ἤγαγεν ἐς φάος αὐθίς, 
ἔργοις θαυμασίοις πολλῶν ἄειδομένην.

1 Statues of Fortune erected near the house of Crispus. This Crispus is probably the nephew of Sallust, to whom Horace's Ode ii. 2, is addressed.
THE PLANUDEAN APPENDIX

40.—CRINAGORAS

Not only three Fortunes\(^1\) should be thy neighbours, Crispus, because of the great riches of thy heart, but all the fortunes of all the world; for to so great a man what honour shall suffice for his infinite benevolence to his friends? But now may Caesar, who is even more powerful than these Fortunes, raise thee to higher dignities. What fortune stands firm without him?

41.—AGATHIAS SCHOLASTICUS

On a Portrait dedicated in the Property of Placidia
by the new Curators of the Treasury

Those who are entering on the new office dedicated Thomas, the universal Emperor's blameless Curator, close to the sacred Pair,\(^2\) that by his very portrait also he may have a place next Majesty. For he raised higher the thrones of the divine Palace by increasing their wealth, but with piety. The work is one of gratitude; for what can the pencil give, if it give not the memory due to good men?

42.—Anonymous

We erected here in marble the statue of Theodosius, great in counsel, the Proconsul, ruler of Asia, because he raised Smyrna from ruin and brought her to light again,\(^3\) the city much besung for her beautiful edifices.

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\(^1\) The Emperor and Empress.
\(^2\) After the earthquake of A.D. 178.
GREEK ANTHOLOGY

43.—ΑΛΛΟ
Δαμόχαρι, κλυτόμητι δικαστóbλε, σῶι τῷ κύδος, ὃτι γε τὴν Σμύρναν μετὰ λοίγῳ πόματα σεισμοῦ, ἑσσυμένως πονέων, αὕθις πάλιν¹ ἔξετέλεσσας.

44.—ΑΔΗΛΟΝ
Πᾶσα φύσις, Βασίλεια, τεῦν κράτος αἰεὶν ἀείδει, οὐνεκα δυσμενέων στίχας ὀλέσας, οὐνεκα φέγγος ἀνδράσι σωφρονεύοσι κακὴν μετὰ δήμων ἄνηψας, ἵππολύτης δ’ ἐκέδασας ὀμόγνια πόματα χάρμης.

45.—ΑΛΛΟ
Ῥητῆρες Θεόδωρον ἐμέλλομεν εἰς ἐν ἱόντες χρυσείας γραφίδεσσῳ ἀειμνήστοισι γεραίρειν, εἰ μὴ χρυσὸν ἐφευγε καὶ ἐν γραφίδεσσῳ ἐόντα.

46.—ΑΔΗΛΟΝ
Νικῆταιν δορίτολμον ἀναξ, στράτος, ἀστεα, δήμος στῆσαν ὑπὲρ μεγάλων Μηδοφόνων καμάτων.

¹ I write πάλιν: πόλιν MSS.

¹ i.e. the sedition led by the charioteers of the circus factions. See Gibbon, ch. xl. If the MS. reading Βασίλεια (Queen) is right it is doubtful to what empress it refers: possibly Theodora.

² Nicetas was a general, and the friend, if not the colleague, of the Emperor Heraclius (610–641).

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43.—Anonymous

Damocharis, judge famous for thy skill, this glory is thine, that labouring vigorously, thou didst completely rebuild Smyrna after the fatal disaster of the earthquake.

44.—Anonymous

All Nature, O Queen, ever sings thy might, for that thou didst destroy the ranks of the enemy, for that after the evil broils thou didst kindle a light for prudent men and didst scatter the civil troubles of the strife that loosed the horses.¹

45.—Anonymous

We orators would have combined to honour Theodorus with golden portraits of eternal memory, had he not avoided gold even when it is in paintings.

46.—Anonymous

The Emperor, the Army, the cities, and the People erected the statue of Nicetas, bold in war, for his great exploits in slaying the Persians.²

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47.—ἌΛΔΟ
Τὸν μέγαν ἐν πολέμωσι, τὸν ἄτρομον ἧγεμονὴ, Νικήταν ἀρετῶν εἶνεκεν οἱ Πράσινοι.

48.—ἌΔΗΛΟΝ
Πρόκλος ἔγὼ Παύλου, Βυζάντιος, ὅπερ δὲ δῶμα 
τηλεθάντα Δίκης βασιλῆιος ἦρπασεν αὐλῆ, ὁφ᾿ εἰ ὑπὸ στόμα πιστῶν ἐρυθενέος βασιλῆιος.
ἀγγέλετε δ᾿ ὅδε χαλκὸς ὅσον γέρας ἔστιν ἄθλων.
καὶ τὰ μὲν εἰκελα πάντα καὶ νῦει καὶ γενετήρι.
ἐν δ᾿ ὑπάτων ράβδουσι πάρις νίκησε τοκῆα.

49.—ἈΠΟΛΛΩΝΙΔΟΤ
Θαύμασε τὸν Κινύρην ὁ πάλαι χρόνος ἦ Φρύγας ἄμφω· 
σὸν δέ, Δέων, ἢμεῖς κάλλος ἁεισόμεθα, 
Κερκαφίδη περὶβωτε· μακαρτάτη ἔστ᾿ ἀρα νήσων 
καὶ Ἀτόδος, ἢ τοίῳ λάμπτεται ἡμῖν.

50.—ΤΟΥ ΑΥΤΟΥ
Εἰ τοιὸσδε Δέων λάχεν ἀντίος Ἡρακλῆι,
οὗκ ἦν Ἀλκίδεω τούτῳ τὸ δωδέκατον.

51.—ΜΑΚΗΔΩΝΙΟΤ ΤΠΑΤΟΤ
Τῷ ξοάνῳ τὸν παῖδα Θυώνιχον, οὗ ἦν λεύσης 
ὡς καλὸς ἐν τῇ ἰδίῳ μιμάτος ἀγλαῖα, 
ἀλλ᾽ ἦν σοι τὸν ἀεθλοῦν ὅπερ ἔξεπτον ὑγεῖν, μᾶθοντι, 
ὡ γαθέ, τὰς αὐτὰς ξάλος ἔοι μανίας.
οὗτος ὁ μῆ κλίνας καμάτῳ πόδα, πάντα δ᾽ ἄγονι 
ἀλίκα νικήσας, ὀπλότερον, πρότερον.

1 He was Quaestor, and, as such, spokesman of the Emperor in the Senate.
2 Paris and Ganymede.

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47.—Anonymous

The Green Faction erected, because of his merits, the statue of Nicetas the great in war, the fearless leader.

48.—Anonymous

I am Proclus, the son of Paul, a Byzantine whom the Imperial Court stole from the Courts of Law where I flourished, to be the faithful mouth of our mighty Emperor. This bronze announces what reward my labours had. Son and father held all the same offices, but the son surpassed the father by his consular faseses.

49.—APOLLONIDES

The olden time admired Cinyras or both the Phrygians, but we, Leo, will sing thy beauty, O renowned son of Cercaphus. Most blessed of islands, then, is Rhodes, on which such a sun shines.

50.—By the Same

If such a Leo (lion) had chanced to face Heracles, this would not have been his twelfth labour.

51.—MACEDONIUS THE CONSUL

We honour the boy Thyonichus with this statue, not that thou mayst see by the beauty of this monument how comely he was, but, good Sir, that thou mayst learn his achievement, and be emulous of such enthusiasm. This is he whose legs never gave way owing to fatigue, and who vanquished every adversary, him of his own age, the younger one, and the elder one.

3 Legendary first colonist of Rhodes.
52.—ΦΙΛΙΠΠΟΤ

'Ἰσως με λεύσσων, ξείνε, ταυρογάστορα καὶ στερρόγυιον, ὡς Ἀτλαντα δεύτερον, θαμβεῖς, ἀπιστῶν εἰ βρότεος ἡ φύσις. ἀλλ' ἰσθι μ' Ἡρᾶν Λαδικῆα πάμμαχον, ὁν Σμύρνα καὶ δρύς Περγάμου κατέστεφεν, 5 Δελφοῖ, Κόρινθος, Ἡλις, Ἀργος, Ἀκτιον· λοιπῶν δ' ἀέθλων ἦν ἐρευνήσῃς κράτος, καὶ τὴν Λίβυσσαν ἔξαριθμήσεις κόνιν.

53.—ΑΔΗΛΟΝ

Λάδας τὸ στάδιον εἶθ' ἡλιότο, εἶτε διέπτη, δαιμόνιον τὸ τάχος, οὐδὲ φράσαι δυνατόν.

54.—ΑΔΛΟ

Οἶος ἔης φεύγων τὸν ὑπίνεμον, ἐμπνεοὶ Λάδα, Ἐχύμον, ἐπ' ἀκροτάτῳ ἄνευματι θείς ὄννχα, τρῖον ἔχαλκευσέν σε Μύρων, ἐπὶ παντὶ χαράξας σῶματι Πισαίου προσδοκίην στεφάνου.

54A

Πληρῆς ἐλπίδος ἑστὶν, ἄκροις δ' ἐπὶ χείλεσιν ἀσθμα ἐμφαίνει κοίλων ενδοθεν ἐκ λαγόνων. πῃδῆσει τάχα χαλκὸς ἐπὶ στέφος, οὐδὲ καθέξει ἄ βάσις. ὡ τέχνη πνεύματος ἄκυτέρα.
THE PLANUDEAN APPENDIX

52.—PHILIPPUS

Perhaps, O stranger, seeing me thus with a belly like a bull and with solidly built limbs, like a second Atlas, thou marvellest, doubting if I am of mortal nature. But know that I am Heras of Laodicea, the all-round fighter, crowned by Smyrna and the oak of Pergamus, by Delphi, Corinth, Elis,¹ Argos, and Actium. But if thou enquirest as to my victories in other contests thou shalt number also the sands of Libya.

53.—Anonymous

Whether Ladas jumped the Stadion or flew over it, his fleetness was portentous and not easy to express in words.

54.—Anonymous

Just as thou wert in life, Ladas, flying before wind-footed Thymus, just touching the ground with the tips of thy toes,² so did Myron mould thee in bronze, stamping on all thy body thy expectation of the Olympian crown.

54A.—Anonymous

Full of hope is he, and he shows that the breath on the tip of his lips comes from deep within the hollow of his sides. The bronze is ready to leap forth to gain the crown, and the base shall not hold it back. O Art, swifter than the wind!³

¹ Olympia.
² This is the sense required, but no satisfactory emendation has been proposed.
³ The statue looks as if it could run swifter than the wind.
GREEK ANTHOLOGY

55.—ΤΡΩΙΛΟΤ ΓΡΑΜΜΑΤΙΚΟΤ
a. Εἰκῶν, τίς σ’ ἀνέθηκε, τίνος χάριν, ἢ τίνι, λέξον.
β. Ἄντι παλαισμοσύνης θήκε Δύρωνι πόλις.

56.—ΑΔΗΛΟΝ
Ταύτην Εὐσεβίῳ Βυζαντίας εἰκόνα Ῥώμη
πρὸς δισσαίς ἐτέραις, εἶνεκεν ἱπποσύνης.
οὐ γὰρ ὅ γ᾽ ἀμφήριστον ἔλων ἐστέψατο νίκην,
ἀλλὰ πολὺ κρατέων ποσσὶ καὶ ἤμορεῖ.
τούτων ἄντιβιών ἔρων ἔσβεσεν: ἀλλὰ καὶ αὐτὴν 5
dήμου τὴν προτέρην παῦσε διχοστασίην.

57.—ΠΑΤΑΛΟΤ ΣΙΛΕΝΤΙΑΡΙΟΤ
Εἰς Βάκχην ἐν Βυζαντίῳ
"Εκφρονα τὴν Βάκχην οὐχ ἢ φύσις, ἀλλ᾽ ἢ τέχνη
θήκατο, καὶ μανίην ἐγκατέμιξε λίθῳ.

58.—ΑΔΗΛΟΝ
Εἰς τὸ αὐτό
"Ἰσχετε τὴν Βάκχην, μή, λαίνετε περ ἐσόσα,
οὐδόν ὑπερθεμένη, νην ὑπεκπροφύγῃ.

59.—ΑΓΑΘΙΟΤ ΣΧΟΛΑ-
ΣΤΙΚΟΤ
Εἰς τὸ αὐτό
Οὕτω ἐπισταμένην τάχα κύμβαλα
χερσὶ τινάξαι
Βάκχην αἰδομένην στήσατο
λαοτύπος.
oὐτω γὰρ προιόνευκεν: ἐσικε δὲ
tοῦτο βοῶσῃ.
"'Εξίτε: καὶ παταγὼ, μηδενὸς ἵσταμένου."

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55.—TROILUS GRAMMATICUS

A. Statue, who dedicated thee, and because of what, and to whom?  B. The city to Lyron for his wrestling.

56.—Anonymous

Byzantine Rome set up this statue, in addition to two others, to Eusebius for his horsemanship. For he was crowned after gaining no disputed victory, but far excelling in fleetness of foot\(^1\) and valour. Therefore he quenched the light of his adversaries' rivalry; but also he put a stop to the former dissensions of the people.

57.—PAULUS SILENTIARIUS

On a Bacchant in Byzantium

Not Nature, but Art, made the Bacchant frenzied, mixing madness with the stone.

58.—Anonymous

On the Same

Hold the Bacchant, lest, though she be stone, she leap over the threshold and escape from the temple.

59.—AGATHIAS SCHOLASTICUS

On the Same

The sculptor set up a statue of a Bacchant, yet ignorant of how to beat the swift cymbals with her hands and ashamed. For so does she bend forward, and looks as if she were crying, "Go ye out, and I will strike them with none standing by."

\(^1\) i.e., that of his horses, as he was a charioteer.
60.—ΣΙΜΩΝΙΔΟΤ

a. Τίς ἄδε; β. Βάκχα. α. Τίς δέ μιν ξέσε; β. Σκόπα a. Τίς δ’ ἐξέμηνε, Βάκχος, ἢ Σκόπας; β. Σκόπας.

61.—ΚΡΙΝΑΓΟΡΟΤ

'Αντολίας, δύσιες, κόσμον μέτρα· καὶ τὰ Νέρωνος ἔργα δι’ ἀμφοτέρων ἰκετο γῆς περάτων.
"Ἡλιος Ἀρμενίνην ἀνων ὑπὸ χερσὶ δαμείαν κεῖνον, Γερμανίνῃ δ’ εἰδε κατερχόμενος.
δισοὺν ἀειδέσθων πολέμου κράτος· οἴδεν Ἀράξης καὶ Ῥήγος, δούλοις ἐθνεσὶ πινόμενοι.

62.—ΑΔΗΛΟΝ

Εἰς στήλην Ἰουστινιανοῦ βασιλέως ἐν τῷ ἵπποδρόμῳ

Ταύτα σοι, ὁ βασιλεὺς Μηδοκτόνε, δῶρα κομίζει
σῆς Ῥώμης γενέτης καὶ πάις
Εὐστάθιος,
pώλον ὑπὲρ νίκης, Νίκην στεφανηφόρον ἄλλην,
καὶ σὲ μετηνεμός πώλῳ
ἐφεξόμενον.

ὑψός', Ἰουστινιανὲ, τεὸν κράτος· ἐν χθονὶ δ’ αἰεὶ
5
dεσμὸς ἔχοι Μήδων καὶ
Σκυθέων προμάχους.

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1 The future Emperor Tiberius.
2 Constantinople: father as prefect, son as citizen.
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60.—SIMONIDES

A. Who is this?
B. A Bacchant.
A. And who carved her?
B. Scopas.
A. And who made her frenzied, Bacchus or Scopas?
B. Scopas.

61.—CRINAGORAS

East and West are the limits of the world, and through both ends of the earth passed the exploits of Nero. The Sun as he rose saw Armenia subdued by his hands and Germany as he went down the sky. Let us sing his double victory in war; Araxes knows it and Rhine, drunk now by enslaved peoples.

62.—ANONYMOUS

On the Statue of Justinian in the Hippodrome

These gifts, O King, slayer of the Persians, are brought to thee by Eustathius, the father and son of thy Rome: a horse for thy victory, another laurelled Victory, and thyself seated on the horse swift as the wind. Thy might, Justinian, is set on high, but may the champions of the Persians and Scythians lie ever in chains on the ground.

3 Alluding to the height of the base on which the statue stood.  
4 i.e. Goths.
63.—ΑΛΛΟ

Εἰς τὸ αὐτὸ
Πῶλου ὁμοῦ καὶ ἄνακτα καὶ ὀλυμμένην Βαβυλώνα χαλκὸς ἀπὸ σκύλων ἐπλάσευ 'Ασσυρίων.
ἔστι δ' Ἰουστινιανός, δὴ ἀντολίης ξυγὸν ἐλκὼν στήσεν Ἰουλιανός, μάρτυρα Μηδοφόνου.

64.—ΑΛΛΟ

Εἰς στήλην Ἰουστινίου βασιλέως ἐν τῷ λιμένι
Τούτῳ παρ' αἰγαλοΐσιν ἐγὼ Θεόδωρος ὑπαρχος στῆσα φαεινὸν ἀγάλμα Ἰουστίνῳ βασιλῆι,
ὄφρα καὶ ἐν λιμένεσιν ἔην πετάσειε γαλήνην.

65.—ΑΛΛΟ

Εἰς στήλην Θεοδοσίου βασιλέως
"Εκθορες ἀντολίηθε, φαεσφόρος ἢλιος ἄλλος, Θεοδόσιε, θυητοῖσι, πόλον μέσον, ἡπιώθυμε,
'Ωκεανὸν παρὰ ποσσίν ἔχων μετ' ἀπείρουν γαίαν, πάντοθεν αἰγαλῆις, κεκορυθμένος, ἄγιλαδν ἵππων ῥηῖδιως, μεγάθυμε, καὶ ἐσσύμενον κατερύκων.

66.—ΑΛΛΟ

Τὸν κρατερὸν Βύζαντα καὶ ἰμερτὴν Φιδάλειαν εἰν ἐνὶ κοσμήσας ἄνθετο Καλλιάδης.

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1 There seems to have been a figure of Babylon on the base of the statue.  
2 i.e. Prefect of the East.
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63.—ANONYMOUS

On the Same

The bronze from the Assyrian spoils moulded the horse and the monarch and Babylon perishing.¹ This is Justinian, whom Julianus, holding the balance of the East,² erected, his own witness to his slaying of the Persians.

64.—ANONYMOUS

On the Statue of the Emperor Justin by the Harbour

I, the Prefect Theodorus, erected by the shore this splendid statue to Justin the Emperor, so that he might spread abroad his calm in the harbour also.

65.—ANONYMOUS

On a Statue of the Emperor Theodosius

Thou didst spring from the East to mid heaven, gentle-hearted Theodosius, a second sun, giver of light to mortals, with Ocean at thy feet³ as well as the boundless land, resplendent on all sides, helmeted, reining in easily, O great-hearted King, thy magnificent horse, though he strives to break away.

66.—ANONYMOUS

Calliades, fashioning them in a single group, dedicated here mighty Byzas⁴ and lovable Phidalia.

¹ i.e. represented on the base.
² Mythical founder of Byzantium. Phidalia was his wife.
67.—ΑΛΛΟ

'Ιμερτή Φιδάλεια δάμαρ Βύζαντος ἑτύχθην·
eἰμὶ δὲ βουπαλέος δῶρον ἀεθλοσύνης.

68.—ΑΣΚΛΗΠΙΑΔΟΤ, οἱ δὲ ΠΟΣΕΙΔΙΙΠΠΟΤ

Κύπριδος ἀδ' εἰκών· φέρ' ἱδώμεθα μὴ Βερενίκας·
dιστάξω ποτέρα φῇ τις ὡμοιοτέραν.

69.—ΑΔΗΛΟΝ

Ζήνωνα πτολιάρχος Ἰουλιανὸς βασιλῆα·
Ζήνωνος παράκοιτων Ἰουλιανὸς Ἀριάδνην.

70.—ΑΔΗΛΟΝ

Οἶκου Ἀναξ 'Ελικώνος ἀνηβήσαντα νοῆσας
κυδαλίμοις καμάτοισιν Ἰουλιανοῦ πολιάρχου,
Πιερικῶν προπάροιθε δόμων παγχρύσεος ἐστη.

71.—ΑΔΗΛΟΝ

Κῦδος Ἰουλιανοῦ παναύδιμον, ὁς μετὰ κόσμον
Πιερίδων χρυσῆν στήσειν Ἀναστασίην.

72.—ΑΛΛΟ

Ἀλλον ὑπὲρ νῖκας ἐναρηφόρον ἐνδοθὶ Σοῦσων
ὁ θρασύς ἀνατήσει Μήδος ἀνακτὶ τύπον·

i Or "a struggle with a bull." In the former case it refers to Phidalia's defeat of the Scythians who attacked Byzantium, in the latter to some exploit of Byzas.

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67.—Anonymous

I, lovable Phidalia, was the wife of Byzas, and I am a gift commemorating a mighty contest.¹

68.—Asclepiades or Posidippus

This is a statue of Cypris. But come let us see if it be not Berenice's. I am in doubt of which one should say it is the better likeness.

69.—Anonymous

Julianus, the Prefect of the city, dedicates Zeno, the Emperor. Julianus dedicates Ariadne, the consort of Zeno.

70.—Anonymous

The Emperor, seeing that the house of Helicon was rejuvenated by the glorious labour of Julianus, the ruler of the city, stationed himself, all of gold, before the habitation of the Muses.²

71.—Anonymous

It is everywhere the theme of song, the glory of Julianus, who, after adorning the house of the Muses, erected the golden statue of Anastasia.³

72.—Anonymous

Another statue loaded with spoils shall the bold Persian erect within Susa to the Emperor for his

² The Library (or Museum) erected by the Emperor Julian having been burnt down in A.D. 477 was rebuilt in the reign probably of Zeno (474-491) by Julian, the City Prefect, who erected a golden statue of the Emperor outside it.

³ It is unknown who she was.
ἀλλον ἀκειρεκόμας Ἄβαρων στρατὸς ἔκτοθεν Ἰστροῦ, κείρας ἐκ κεφαλῆς βόστρυχον αὐσταλείς· τὸν δ’ ὑπὲρ εὐνομίας ἐριθηλεός ἐνθάδε τούτον ἐξ ὑπάτου μέτρης στῆσεν ἀνασσα πόλις. ἐμπεδὸς ἄλλα μένοις, Βυζαντίας ἐμμορε Ἡρώμα, θείον Ἰουστίνου κάρτος ἀμειψαμένα.

73.—ΑΔΗΛΟΝ
Οὕτως ὁ κοσμήσας Ἡπάτων θρόνον, δυν τρισέπαρχον καὶ πατέρα βασιλῆς ἔων καλέσαντο μέγιστοι, χρύσεος ἐστηκεν Ἀὐρηλιανὸς· τὸ δὲ ἔργον τῆς βουλῆς, ᾧ αὐτὸς ἕκὼν κατέπαυσεν ἀνίας.

74.—ΑΔΗΛΟΝ
Εἰς ἀρχοντα
Μίξον μειλιχή βαιῶν φόβον, ὅτι καὶ αὐτὴ βομβήσασα μέλισσα κορύσσεται ὅξει κέντρῳ. οὐ γὰρ ἀτερ μάστιγος ἰθύνεται ἢππος ἀγήνωρ· οὐδὲ συὸς ἀγέλη ἐπιτεῖθεται ἀνδρὶ νομῇ, πρὶν καὶ ἐργυδοῦποι καλαύροπος ἤχον ἀκοῦσῃ.

75.—ΑΝΤΙΠΑΤΡΟΤ
Ζηνὶ καὶ Ἀπόλλωνι καὶ Ἀρεὶ τέκνων ἀνάκτων εἰκελον, εὐκταίη μητέρος εὐτοκίη, πάντα τοι ἐκ Μοιρέων βασιλῆια, πάντα τέλεια ἴδθεν· ἐποιήθης δ’ ἔργον ἀοιδοπόλων. Ζεὺς σκῆπτρον βασιλείον, Ἄρης δόρυ, καλλοσύνην δὲ 5 Φοῖβος ἔχει· παρά σοι δ’ ἀθρόα πάντα, Κότυ.

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1 A Scythian tribe.
2 This appears to mean “After the restoration of the consulate.” This measure of Justin’s was very popular.

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victory, and yet another the host of the long-haired Avares\(^1\) beyond the Danube shearing the locks from their squalid heads. But this one here was erected for the righteousness of his rule by the Sovereign City after the consular fillet.\(^2\) But mayst thou stand firm, O fortunate Byzantine Rome, who hast rewarded the god-given might of Justin.

73.—Anonymous

This golden Aurelianus, who stands here, is he who adorned the consular throne, whom our greatest emperors styled thrice Prefect and their father. The work is the Senate’s, to the troubles of which he willingly put an end.\(^3\)

74.—Anonymous

To a Magistrate

Mix with mildness a little terror, for the buzzing bee herself is armed with a sharp sting, the noble horse is not guided without a whip, nor does a herd of swine obey the swineherd before they hear the sound of the far-booming crook.\(^4\)

75.—Antipater of Thessalonica

Son of Kings, like to Zeus, Apollo, and Ares, lovely offspring granted to a mother’s prayers, from the Fates all kingly, all perfect things have come to thee, and thou art become the theme of Poets. Zeus has his royal sceptre, Ares his spear, and Phoebus his beauty, but thine, Cotys,\(^5\) are all three together.

\(^1\) In A.D. 400. He was thrice Praetorian Prefect, and the title “Father of the Emperor” was given to Patricians.

\(^2\) The crook was thrown at animals to drive them back to the herd. \textit{cp. Homer, I. xxiii. 845.}

\(^3\) This is probably the Thracian King to whom Ovid’s Epistle \textit{Ex Ponto}, ii. 9, is addressed.
76.—ΣΤΝΕΣΙΟΤ ΦΙΛΟΣΟΦΟΤ
Οι τρεῖς Τυνδαρίδαι, Κάστωρ, Ἕλενη, Πολυδεύκης.

77.—ΠΑΤΛΟΤ ΣΙΔΕΝΤΙΑΡΙΟΤ
"Ὅμως μὲν κούρης μόλις ἡ γραφής, οὔτε δὲ χαίτην, οὔτε σέλας χροιής ἄκρουν ἀπεπλάσατο. εἰ τις μαρμαρυγὴν δύναται φαεθοντίδα γράψαι, μαρμαρυγὴν γράψει καὶ Θεοδωριάδα."

78.—ΑΛΛΟ
Βάσκανος ἡ γραφής ἐσσι, καὶ εἰσορώσως μεγαῖρες χρύσεα κεκρυφάλως βόστρυχα κρυφαμένη. εἰ δ᾽ ὑπάτης κεφαλῆς ὑπάτην χάρων εἰκόνι κεύθεις, οὐδὲ ἐπὶ τῷ λοιπῷ κάλλει πίστων ἔχεις. πᾶσα γραφής μορφήσει χαρίζεται. ἀλλὰ σὺ μούνη τῆς Θεοδωριάδος κλέψας ἀπ' ἀγλαίας.

79.—ΣΤΝΕΣΙΟΤ ΦΙΛΟΣΟΦΟΤ
Εἰς τὴν ἑαυτοῦ ἁδελφὴν
Τῆς χρυσῆς εἰκὼν ἡ Κύπριδος, ἡ Στρατονίκης.

80.—ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ
Μαχλᾶς ἐγὼ γενόμην Βυζαντίδος ἐυθοθὶ Ῥώμης, ὠνήσεις φιλίην πᾶσι χαριζομένην. εἰμὶ δὲ Καλλιρόη πολυδεύκη, ἂν ὑπ᾽ ἔρωτος οἰστρηθεῖς Ὀμμᾶς τῇ ἔθετο γραφίδι, δεικνὺς ὄσσον ἔχει πόθον ἐν φρεσίν. ἵσα γὰρ αὐτῷ κηρῷ τηκομένῳ τήκεται ἡ κραίδη.

1 I write Θεοδωριάδα : Θεοδωριάδος MSS.
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76.—SYNESIUS THE PHILOSOPHER

The three children of Tyndareus, Castor, Helen, and Pollux.

77.—PAULUS SILENTIARIUS

Scarce ly has the pencil portrayed the girl’s eyes, but not at all her hair nor the supreme lustre of her skin. If any can paint the sheen of the sun, he will paint the sheen of Theodora.

78.—BY THE SAME (?)

Thou art envious, O pencil, and grudgest us who look, hiding her golden hair in a caul. But if in the picture thou hidest the supreme grace of her supreme head, thou canst not be trusted touching the rest of her beauty. Every pencil is favourable to form, but thou alone hast stolen from the loveliness of Theodora.

79.—SYNESIUS THE PHILOSOPHER

On his Sister

The statue is of golden Cypris or of golden Stratonic.

80.—AGATHIAS SCHOLASTICUS

I wav a harlot in Byzantine Rome, granting my venal favours to all. I am Callirhoe the versatile, whom Thomas, goaded by love, set in this picture, showing what great desire he has in his soul; for even as his wax melts, so melts his heart.

1 Probably the well-known Empress.
2 The picture was in encaustic.
81. — ΦΙΛΙΠΠΟΤ
Εἰς τὸ ἐν Ὀλυμπίᾳ Διὸς ἁγαλμα
'Η θεός ἦλθ' ἐπὶ γῆν ἐξ οὐ-
ρανοῦ, εἰκόνα δείξων,
Φειδία: ἤ σὺ γ' ἐβης τὸν
θεὸν ὀψόμενος.

82. — ΣΙΜΩΝΙΔΟΤ
Τὸν ἐν Ὑρδῷ κολοσσόν ὀκτάκις δέκα
Χάρης ἔποιεί πήχεων ὁ Δίνδιος.

83. — ΑΔΕΣΙΠΟΤΟΝ
Εἰς Αἰαντος εἰκόνα
Ἄλκιν Τιμομάχου πλέον ἡ πατρός, ἠρπασε τέχνα
τὴν φύσιν· ὁ γράφας εἶδε σε μανόμενον,
καὶ συνελυσάθη θη χειρ ἄνερι, καὶ τὰ κεραστὰ
dάκρυα τῶν λύπης πάντας ἔμιξε πόνους.

84. — ΑΔΗΛΟΝ
Οὐκ ἄδαχς ἔγραψε Κλήμων τάδε· παντὶ δ' ἐπ' ἐργῳ
μῶμος, ὅ τι οὐδ' ἦρως Δαίδαλος ἔξεφυγεν.

85. — ΑΔΕΣΙΠΟΤΟΝ
'Α τέχνα τῶν ἔλεγχων ἀπώλεσεν· οὐδὲ γὰρ αὐτὰ
μανύσαι δύναται τῷ πόρε τῶν κεφαλάν.

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81.—PHILIPPUS

On the Statue of Zeus at Olympia

Either God came from Heaven to Earth to show thee His image, Phidias, or thou didst go to see God.

82.—SIMONIDES ¹

Chares of Lindus made the Colossus of Rhodes, eighty cubits high.

83.—ANONYMOUS

On the Picture of Ajax by Timomachus ²

Ajax, more the son of Timomachus than thine own father's, Art seized on thee as thou really wert; the painter saw thee in thy frenzy; his hand grew mad as the madman, and the tears he mixed on his palette were a compound of all the griefs that made up thy sorrow.

84.—ANONYMOUS

With no ignorant hand did Cimon paint these things; but no work is without blame, which not even Daedalus of blessed memory escaped.

85.—ANONYMOUS

On a Headless Statue

This work of art has lost what was required for judging it; for even it itself cannot inform us to whom it gave its head.

¹ This attribution is of course wrong, as the Colossus was erected long after his time. ² See Ovid, Tristia, ii. 528.
GREEK ANTHOLOGY

86.—ΑΔΗΛΩΝ
Τούμπρασίζ φύλακος μακράν ἀποτῆλε φύλαξάι. 
τοῖος, ὄκοιον ὅρᾶς, ὦ παρ' ἐμ' ἐρχόμενε, 1
σύκινος, οὔ ῥίνη πεπονημένος, οὐδ' ἀπὸ μύλτον,
ἀλλ' ἀπὸ ποιμενικῆς αὐτομαθοῦς ξοῖδος . . . 
ἀχρείως γέλασον με, τὰ δ' Ἐυκλέιοιος πεφύλαξ
σίνεσθαι, μὴ καὶ σαρδάνιον γελάσης.

87.—ΙΟΤΔΙΑΝΟΤ
Τέχνης πυρὸν ὑπασσα φερέσβιον' ἐκ δ' ἀρα τέχνης 
καὶ πυρὸς ἀλλήκτον πήματος ὅσιν ἐχω.
ἡ μερότον ἄχριστον δεὶ γένος, εἰ γε Προμηθεὺς
ἀντ' εὐφρέσης ταῦθ' ὑπὸ χαλκοτύπων.

88.—ΤΟΥ ΑΥΤΟΥ

Χαλκοῦ μὲν καλέσσεκαν ἀτειρέα βίβλος 'Ομήρου.
ἀλλὰ μὲν ὁ πλάστης δεῖξεν ἑλεγχομένην.
δεῦρ' ἰδε γὰρ στενάχοντα Προμηθέα, δεῦρ' ἰδε χαλκοῦ 
τειρομένου σπλάγχνων ἐκ μυχάτων ὁδύνας.
"Ἡρακλε, νεμέσσησον, ἐπεὶ μετὰ σεῖο φαρέτρην 
Ἰαπτεινίδης ἄλγος ἀπαυστον ἐχει.

1 The first couplet has probably been tampered with by Planudes; τοῖος ὄκοιον ὅρᾶς is a conjecture for τοῖος ὃ κύων ὅν 
ὁρᾶς, but the whole gives very poor sense. We expect a 
mention of the usual appendage of Priapus and ὃ κύων may 
be right.

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86.—ANONYMOUS

On a Statue of Priapus

Beware from afar off of the guardian set up in the kitchen-garden. I am such as thou seest me, O thou who goest past me, made of fig-wood, not polished with shagreen, nor carved by rule and measure, but by a shepherd’s self-taught chisel. Laugh foolishly at me, but take care not to damage Eucles’ property or you may have to laugh grimly too.

87.—JULIANUS

The flame that gives life to Art was my gift, and now from Art and fire I get the semblance of ceaseless pain. Ungrateful of a truth is the race of mankind, since in return for his benefit to them this is what Prometheus gets from workers in bronze.

88.—BY THE SAME

Homer’s book calls brass a metal that is inconsumable by age, but the sculptor has visibly confuted it. For come here and look at Prometheus groaning; look at the torments of the brass consumed from its inmost vitals. Wax wrath, O Heracles, that after the deed of thy quiver the son of Lapetos suffers ceaseless pain.

1 Heracles shot the vulture which devoured Prometheus’ vitals.
GREEK ANTHOLOGY

89.—ΓΑΛΛΟΤ

Εἰς Τάνταλον ἐπὶ ποτηρίου γεγυμμένον
Οὕτως ὁ πρὶν μακάρεσσι συνέστιος, οὕτως ὁ νηδῶν
πολλάκι νεκταρέου πλησάμενος πόματος,
νῦν λεβάδος θυητῆς ἱμείρεται· ἡ φθονερὴ δὲ
κράσις ἀεὶ χείλεις ἐστὶ ταπεινοτέρη.
"Πίνε," λέγει τὸ τόρευμα, "καὶ ὅργια μάνθανε σιγῆς· 5
οἱ γλώσση προπετεῖς ταῦτα κολαζόμεθα."

90.—ἈΔΗΛΟΝ

Θλίβε δρακοντείους περιμή-κεας ὀβριμε δειρᾶς
"Ἡρακλῆς, δακέτων ἅγχε
βαθεῖς φάρυγας.
ἐξέτι νηπιάχου χόλον ξηλή-
μονος "Ηρῆς
ἀμπαυσοῦ μοχθεῖν γνώθι
cαι ἐκ βρέφεος.
οὐ γάρ σοι κρητῆρ χαλκῆ-
λατος, οὐδὲ λέβητες, 5
ἀλλ’ ὄδος εἰς αὐλήν Ζηνός,
ἐπαθλον ἕφυ.

91.—ἈΔΗΛΟΝ

Δέρκεο μυριόμοχθε τεοὺς "Ἡρακλῆς ἄγωνας,
οὗς τλᾶς ἀθανάτων οἰκον Ὀλυμπον ἔβης·
Γηρύνῃ, κλυτὰ μῆλα, μέγαν πόνου Αὐγείαο,
πώλους, Ἰππολύτην, πουλυκάρηνον ὄφιν,
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89.—GALLUS

On Tantalus carved on a Cup

He who once sat at the table of the gods, he who often filled his belly with nectar, now lusts for a mortal liquor, but the envious brew is ever lower than his lips.1 "Drink," says the carving, "and learn the secret of silence; thus are we punished who are loose of tongue."

90.—ANONYMOUS

Crush, sturdy Heracles, the long necks of the snakes; choke the deep throats of the venomous brutes. Even from thy babyhood toil to defeat the spite of envious Hera, learn to labour from thy cradle up. For thy prize was no bowl of beaten brass, no cauldrons, but the road to the court of Zeus.

91.—ANONYMOUS

On a Monument on the Acropolis of Pergamus with Reliefs of the Labours of Heracles

Look, Heracles, thou of the countless labours, at these thy emprises, after achieving which thou didst go to Olympus, the house of the immortals: Geryon, the famous apples, the great task of Augeas, the horses, Hippolyte, the many-headed

1 The figure of Tantalus was probably carved on the handle of the cup. He was punished for betraying the secrets of the gods.
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κάπρον, θωϊκτῆρα Χώους κύνα, θήρα Νεμέης,
oiωνούς, ταύρουν, Μαιναλίην ἐλαφον.
nῦν δὲ κατ᾽ ἄκρα πόλης ἀπορθήτου Βεθηκὼς
Περγαμίης, μεγάλους ρύεο Θηλεφίδας.

92.—ΑΔΗΛΟΝ

Ὑρακλέους ἄθλοι

Πρῶτα μὲν ἐν Νεμέῃ βριαρὸν κατέπεφυε λέοντα.
δεύτερον, ἐν Λέρνῃ πολυάχερον ὠλεσεν ὕδραν.
τὸ τρίτον αὐτ’ ἐπὶ τοῖς Ἐρυμάνθιον ἔκτανε κάρπον.
χρυσόκερων ἐλαφον μετὰ ταῦτ’ ἤγρευσε, τέταρτον.
πέμπτον δ’, ὄρνιθας Στυμφαλίδας ἔξεδόξειν.
ἔκτον, Ἀμαζονίδος κόμμεσε ξωστῆρα φαεινόν.
ἐβδομον, Ἀγυεῖον πολλὴν κόπρον ἐξεκάθηρεν.
ὀγδοον, ἐκ Κρήτηθε πυρίπνου ἠλασε ταύρον.
εἴνατον, ἐκ Θρήκης Διομήδεος ἤγαγεν ἵππους.
Γηρύονον, δέκατον, βόας ἤγαγεν ἐξ Ἐυθείης.
Κέρβερον, εὐδέκατον, κυν’ ἀνήγαγεν ἐξ Ἄιδαο.
δωδέκατον, ἐκόμυσεν ἐς Ἐλλάδα χρύσεα μῆλα.
τὸ τρισκαίδεκατον, τοῖον λυγρὸν ἐσχέν ἄεθλον·
μουνουχὶ πεντήκοντα ἕννελέξατο κούραις.

93.—ΦΙΛΙΠΠΟΤ

Εἰς τὸ αὐτὸ

"Ὤλεσα τὸν Νεμέας θήρ’ ἀπλετον, ὠλεσα δ’ ὕδρην
καὶ ταῦρον, κάπρον δ’ ἀμφετίναξα γένων·
ξωστῆρ’ ἐξυσσας, πώλους Διομήδεος εἶλον·
χρύσεα μάλα κλάσας, Γηρυοῦν γλαβον·
Ἀγυεὰς μ’ ἑδάν’ κεμάς ὦ φύγεν’ ἐκτανον ὅρνις·
Κέρβερον ἠγαγόμην· αὐτὸς Ὀλυμπον ἑχω,

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snake, the boar, the baying hound of Chaos, the wild beast of Nemea, the birds, the bull, the Maenalian hind. But now, standing on the height of Pergamus, the inexpugnable city, defend the great sons of Telephus.¹

92.—ANONYMOUS

The Labours of Heracles

First, in Nemea he slew the mighty lion. Secondly, in Lerna he destroyed the many-necked hydra. Thirdly, after this he killed the Erymanthian boar. Next, in the fourth place, he captured the hind with the golden horns. Fifthly, he chased away the Stymphalian birds. Sixthly, he won the Amazon’s bright girdle. Seventhly, he cleaned out the abundant dung of Augeas. Eighthly, he drove away from Crete the fire-breathing bull. Ninthly, he carried off from Thrace the horses of Diomedæ. Tenthly, he brought from Erythea the oxen of Geryon. Eleventhly, he led up from Hades the dog Cerberus. Twelfthly, he brought to Greece the golden apples. In the thirteenth place he had this terrible labour: in one night he lay with fifty maidens.

93.—PHILIPPUS

On the Same

I slew the vast wild beast of Nemea, I slew the hydra and the bull, and smashed the jaw of the boar; when I had torn off the girdle² I took the horses of Diomedæ. After plucking the golden apples I captured Geryon. Augeas learnt to know me, the hind did not escape me, and I killed the birds. I led Cerberus, and myself dwell in Olympus.

¹ The people of Pergamus, whose mythical ancestor was Telephus. ² Of Hippolyte.
94.—ΑΡΧΙΟΤ

Μη κέτι ταυροβόροιο βαρὺ βρύχημα λέοντος
πτήσσετε, ληινόμοι γειαροταί Νεμέης:

 hend υφ' Ἡρακλῆος ἄρι-
στάθλοιο δέδουπεν,
αὐχένα θηροφόνοις ἀγ-
χόμενοι παλάμαις.
ποίμνας ἐξελάσασθε· πά-
λιν μυκηθμοῦν ἀκούοι 5
'Ηχώ, ἐρημαιήν ἐνναέ-
τειρα νάπης.
καὶ σὺ, λεοντόχλαινε, πά-
λιν θωρήσεσο ρινῷ
" Ἡρης πρηνύνων μισοῦν-
θοιο χόλου.

95.—ΔΑΜΑΓΗΤΟΤ

Ἐκ Νεμέης ὁ λέων, ἀτὰρ ὁ ξένος Ὀργόθεν αἴμα,
πολλὸν ὁ μὲν θηρῶν λύστος, ὁ δὲ ἡμιθέων.
ἐρχονται δὲ ἐς ἀγώνα καταντίον ὦμμα βαλόντες
λοξὸν ὑπὲρ ζώας ἀμφότεροι σφετέρας.
Ζεὺ πάτερ, ἄλλ᾽ εἰτ τὸν ἀπ᾽ Ὀργεῖος ἀνέρα νυκῶν, 5
ἐμβατός ὡς αὐ̃ τοι καὶ Νεμέα τελέθοι.

96.—ἈΔΗΛΟΝ

Τῷ πρῶτῳ, τί δ᾽ ἐπείτα φρεσίν, τί δὲ λοισθιοῦν ὅσσοις
θαυμάσομαι τέχνηις ἀνέροις ἢ δὲ ἐλάφου;
ὁν ὁ μὲν ἵππι θηρὸς ἐπεμβεβαίως γόνων βρίθει,
ἐυπτόρθων παλάμαις δραξίμενος κεράων

1 According to one story, Heracles, before killing the Nemean lion, wore the skin of a lion he killed on Cithaeron.
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94.—ARCHIAS

Ye rustic ploughmen of Nemea, tremble no more at the deep roaring of the lion, slayer of bulls. It has fallen by the hands of Heracles, the supreme achiever of emprises, its throat strangled by his death-dealing hands. Drive out your flocks to pasture; let Echo, the denizen of the lonely glen, again hear the sound of bleating. And do thou, clothed in the lion-skin, again arm thee with the pelt, appeasing the spite of Hera who hateth her lord's bastards.

95.—DAMAGETUS

The lion is from Nemea, but the stranger is of Argive blood; the one far the most valiant of beasts, the other of demi-gods. They come to the conflict glaring askance at each other, each about to fight for his life. Father Zeus, may the victory be the Argive man's, that Nemea be again accessible.

96.—ANONYMOUS

On Heracles and the Maenalian Hind

What first and what next shall my mind marvel at, what lastly shall my eyes admire in the portraiture of the man and hind? He, mounting on the beast's loins, rests all the weight of his knee on her, grasping with his hands her beautifully branched antlers, while she, panting hard
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η δ’ ύπο χάσματι πολλὰ καὶ ἄσθματι φυσιώσα
γλώσσῃ σημαίνει θλιβομένην κραδίνην.
"Ἡρακλες, γήθησον, ὀλὴ κεμᾶς ἄρτι τέθηλεν
οὔ κέρασιν μούνοις, ἀλλὰ τέχνη χρυσῆ.

97.—ΑΛΛΟ

Χαλκὸν ἀποιμώξοντα τίς ἐπλασε; τίς δ’ ύπο τέχνας
καὶ πόνον ἐν μορφᾷ καὶ θράσος εἰργάσατο;
ἐμψυχον τὸ πλάσμα· καὶ οἰκτείρω μογέοντα,
καὶ φρίττω κρατερὸν τὸν θράσιν Ἡρακλέων.
Ἀνταῖον γὰρ ἔχει πεπονημένου ἐκ παλαμάων
ἰδνωθείς δὲ δοκεῖ καὶ στοναχὰν ἴναι.

98.—ΑΛΛΟ

Εἰς Ἡρακλέα μεθύοντα

Οὗτος ὁ νῦν ὑπνω βεβαρημένος ἢδὲ κυπέλλω,
Κενταύρους νήφων οἴνοβαρεῖς ὅλεσεν.
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with open jaws and forced breath, tells of her heart's anguish by her tongue. Rejoice, Heracles; the whole hind now glitters, not her horns alone golden, but fashioned all of gold by Art.¹

97.—Anonymous

On Heracles and Antaeus

Who moulded this bronze that groans, and by the power of his art thus figured effort and daring? The statue is alive, and I pity him who is in distress, and shudder at Heracles the bold and mighty; for he holds Antaeus sore pressed by the grip of his hands, and the giant doubled up seems even to be groaning.

98.—Anonymous

On Heracles in his Cups

He who is now weighed down with sleep and the wine-cup, when sober slew the Centaurs heavy with wine.

¹ This does not, of course, mean that the group was golden or gilded; "golden" is used figuratively. The horns were doubtless gilded. The actual animal is stated to have had gold horns.
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99.—ΑΛΛΟ

Εἰς τὸ αὐτὸ

Ὁὗτος ὁ πανδαμάτωρ, ὁ παρ' ἀνδράσι δωδεκάεθλος
μελπόμενος κρατερῆς εἰνεκεν ἄνορέσης,
οἴνοβαρῆς μετὰ δαίτα μεθυσφαλέος ἵχνος ἐλίσσει,
νικηθεὶς ἀπαλῷ λυσιμέλει Βρομίω.

100.—ΑΛΛΟ

Εἰς εἰκόνα Λυσιμάχου βασιλέως

Χαίτην καὶ ῥόπαλον καὶ ἐν ὀφθαλμοῖσιν ἀταρβῆθ
θυμὸν ὅρῶν, βλοσυρόν τ' ἀνδρὸς ἐπισκύνοιν,
ζήτει δέρμα λέωντος ἐπ' εἰκόνι· κῆν μὲν ἐφεύρης,
Ἡρακλῆς, εἰ δ' οὐ, Λυσιμάχοιο πίναξ.

101.—ΑΛΛΟ

Εἰς εἰκόνα Ἡρακλέως

Ὅψι Θειοδάμας πρὶν ύπήρτεεν Ἡρακλῆς,
τοῖον ὁ τεχνίτης τὸν Δίος εἰργάσατο,
βοῦν ἅρπην ἔλκοντα, καὶ ἀντανύωντα κορύνην
ἀλλ' οὗ τὴν ὁλοῆν γράφε βοοσφαγίην.
ναι τάχα Θειοδάμαντι γούμονα χείλεσι φωνὴν
ἡρμοσεν, ἢς ἄιων φείδεται Ἡρακλῆς.

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99.—Anonymous

On the Same

This subduer of all, of whom, telling of his twelve labours, men sing because of his mighty valour, now after the feast is heavy with wine, and rolls along unsteady in his gait from drink, conquered by soft Bacchus, the loosener of the limbs.

100.—Anonymous

On a Portrait of King Lysimachus

Seeing the man's flowing locks, and the club, and the dauntless spirit in his eyes, and the fierce frown on his brow, seek for the lion's skin in the portrait, and if thou findest it, it is Heracles; but if not, this is the picture of Lysimachus.

101.—Anonymous

On a Picture of Heracles

As Heracles was when Theiodamas met him of old, even so did the artist portray the son of Zeus dragging off the ox from the plough and lifting up his club on high, but he did not paint the wicked murder of the ox.¹ Yea, perchance he drew Theiodamas with a plaintive cry on his lips, hearing which Heracles spares the steer's life.²

¹ Heracles in Rhodes killed the labouring ox of Theiodamas to cook and eat it.
² i.e. possibly the artist wished to convey the impression that Heracles spared the ox.
102.—ΑΛΛΟ
Εἰς εἰκόνα ἔτεραν τοῦ αὐτοῦ
Οἶον καὶ Κρονίδης ἐσπειρέ σε τῇ τρισελήνῳ
νυκτί, καὶ Εὐρυσθεὺς εἰδεν ἀεθλοφόρον,
κήρ πυρὸς εἰς Οὐλμηποὺν ἐκώμασας, ὁ βαρύμοχθε
Ἀλκείδη, τοίην εἰκόνα σου βλέπομεν.
Ἀλκμήνης δ’ ὦδίνας ἐχει λίθος: αἱ δὲ μεγανχεῖς
Θῆβαι νῦν μῦθων εἰσὶν ἀπιστότεραι.

103.—ΓΕΜΙΝΟΤ
Εἰς ἁγαλμα τοῦ αὐτοῦ
"Ἡράκλεως, ποῦ σοι πτόρθος μέγας, ἡ τε Νέμειος
χλαῖνα, καὶ ἡ τῶξων ἐμπλεος ἰδὸκη;
ποῦ σοβαρὼν βρίμημα; τί σ’ ἐπλασεν ὦδε κατηφὶ
Λύσιππος, χαλκῷ τ’ ἐγκατέμειξ ὤδύμην;
ἀχθ’ γυμνωθεῖς ὀπλῶν σέω τίς δέ σ’ ἐπερσέν;
ὁ πτερόεις, ὄντως εἰς βαρύς ἄθλος, "Ερως.

104.—ΦΙΛΙΠΠΟΤ
Εἰς τὸ αὐτὸ
"Ἡρη τοῦτ’ ἀρα λοιπὸν ἐβούλετο πᾶσιν ἐπ’ ἄθλοις,
ὅπλων γυμνῶν ἰδεῖν τὸν θρασὺν Ἡρακλέα.
ποῦ χλαίνωμα λεόντος, ὁ τ’ ἐνωνίζετο ἐπ’ ὰμοιον
ἰός, καὶ βαρύπος ὄξος ὁ θηρολήτης;
πάντα σ’ Ερως ἀπέδυσε καὶ οὐ ξένοι, εἰ Δία κύκνον
ποιῆσας, ὀπλῶν νοσφίσασθ’ Ἡρακλέα.

1 The meaning of this very frigid and laboured couplet seems to be “Not Alcmen gave birth to thee, but this marble, and the claim of Thebes to be thy birthplace is now baseless.” From the rest of the epigram we must, I think,
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102.—ANONYMOUS

On a Statue or Statues of Heracles

Even as the son of Cronos sowed thee on the night of three moons; even as Eurystheus saw thee, thy labours accomplished; even as from the flame thou didst go in triumph to Olympus, so, O Alcides, hard toiler, do we look on thee in thine image. The stone's are the birth-pangs of Alemene, and too boastful Thebes is now less worthy of belief than fables.¹

103.—GEMINUS

On a Statue of Heracles

Heracles, where is thy great club, where thy Nemean cloak and thy quiver full of arrows, where is thy stern glower? Why did Lysippus mould thee thus with dejected visage and alloy the bronze with pain? Thou art in distress, stripped of thy arms.² Who was it that laid thee low? Winged Love, of a truth one of thy heavy labours.

104.—PHILIPPUS

On the Same

So Hera, then, wished for this to crown all his labours, the sight of doughty Heracles stripped of his arms! Where is the lion-skin cloak, where the quiver of loud-whizzing arrows on his shoulder and the heavy-footed branch, the slayer of beasts? Love has stripped thee of all, and it is not strange that, having made Zeus a swan, he deprived Heracles of his weapons.

understand that there were three representations of Heracles—at his birth, in his prime, and after his death.

² By Omphale.
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105.—ΑΔΗΛΟΝ
Εἰς ἀνδριάντα Θησέως καὶ τοῦ Μαραθωνίου ταύρον
Θαύμα τέχνης ταύρον τε καὶ ἄνερος, διὸ μὲν ἄλκα
θήρα βίη βρίθει, γνία τιταινόμενος
ἰνας δ’ αὐχενίους γνάμπτων, παλάμησιν ἐμαρψεν,
λαίη μυκτήρας, δεξιερή δὲ κέρας,
ἀστραγάλους δ’ ἐλέλιξε· καὶ αὐχενὰ θήρ ὑπὸ χερσὶν
δαμνάμενος κρατεραῖς ὁκλασεν εἰς ὅπισώ.
ἔστι δ’ ὀίσσασθαι τέχνης υπὸ τῶν ἐνί χαλκῷ
θήρα μὲν ἐμπνεείν, ἄνδρα δ’ ἱδρώτε ρεεῖν.

106.—ΑΔΗΛΟΝ
Εἰς ἀνδριάντα Καπανέως
Εἰ τοῖος Θήβης Καπανεύς
ἐπεμήνατο πῦργοις,
ἀμβασιν ἡρήνην κλίμακι
μισάμενος,
εἰλευ ἀν ἀστυ βίη καὶ ὕπερ
μόρον. αἰθέτο γάρ ὤν
καὶ σκηπτὸς Κρονίδου
tοῦν ἔλειν πρόμαχον.

107.—ΙΟΤΑΙΑΝΟΣ
Εἰς Ἰκαρον χαλκοῦν ἐν λουτρῷ
ιστάμενον
"Ἰκαρε, κηρός μὲν σε διώλεσε· νῦν δὲ
σε κηρῷ
ήγαγεν εἰς μορφὴν αὕθις ὁ χαλκοτύπος.
ἀλλὰ γε μὴ πτερὰ πάλλε κατ’ ἥρα,
μὴ τὸ λοετρόν,
ἡρόθεν πτίπτων, Ἰκάριον τελεσθε.
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105.—Anonymous

On a Statue of Theseus and the Bull of Marathon

Marvelous is the art of the bull and man: he, the man, his limbs all tense, forces down by his might the savage beast. To bend back the sinews of its neck he grasps with his left hand its nostrils, with his right its horn, and shakes up the neck-bones. The beast, its neck subdued by his strong hands, sinks down on its hindquarters. One may fancy that in this bronze Art makes the beast breathe and bathes the man in sweat.

106.—Anonymous

On a Statue of Capaneus

Had Capaneus been like this when he furiously attacked the towers of Thebes, contriving to mount through the air on a ladder, he would have taken the city by force in Fate's despite; for even the bolt of Zeus would have deemed it shame to slay such a champion.

107.—Julianus

On a Bronze Statue of Icarus which stood in a Bath

Icarus, wax caused thy death, and now by wax 1 the worker in bronze has restored thee to thy shape. But beat not thy wings in the air, lest thou fall from the sky and give thy name to the bath. 2

1 The model for the bronze had been worked in wax.
2 As he gave his name to the Icarian Sea.
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108.—ΤΟΥ ΑΥΤΟΥ

Εἰς τὸ αὐτὸ

"Ικαρε, χαλκὸς ἕως μμυνήσκεον, μηδὲ σε τέχνη, μηδ' ἀπάφη πτερύγων ζεύγος ἐπωμάδιον. εἰ γὰρ ξώδες ἐῶν πέσες ἐν πελάγεσσι θαλάσσης, πῶς ἐθέλεις πτήναι χάλκεου εἴδος ἔχουν;

109.—ΑΓΑΘΙΟΤ

Εἰς Ἰππόλυτον διωλεγόμενον τῇ τροφῇ τῆς Φαῖδρας

'Ἰππόλυτος τῆς γρηγορής ἐπ' οὐατι νηλέα μύθον φθέγγεται ἀλλ' ἠμείς οὐ δυνάμεσθα κλύειν. ὡσον δ' ἐκ βλεφάροι μεμηνότος ἐστὶ νοῆσαι, ὅτι παρεγγυνάμηκετ' ἄθεσμα λέγειν.

110.—ΦΙΛΟΣΤΡΑΤΟΤ

Εἰς εἰκόνα Τηλέφου τετρωμένου

Οὗτος ὁ Τευθρανίας πρόμος ἀσχετος, οὗτος ὁ τὸ πρὶν Τήλεφος αἰμάξας φρυκτὸν ἀρη Δαναῶν, Μυσὸν ὅτε πλῆθοντα φόνῳ ἐκέρασε Κάνκον, οὗτος ὁ Πηλιακὸς δούρατος ἀντίπαλος, νῦν ὅλουν μηρῷ κεύθου βάρος, οἷα λυπότυνοι τήκεται, ἐμψυχῶ χωρὶς σαρκὶ συνελκόμενοι. οὐ καὶ τειρομένοι περιπτώσσοντες Ἀχαιοὶ φύρδην Τευθρανίας νεῦνται ἀπ' ἥμων.
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108.—By the Same

On the Same

Icarus, remember thou art of bronze, and let neither art nor the pair of wings on thy shoulders delude thee; for if, when alive, thou didst fall into the depths of the sea, how canst thou wish to fly when formed of bronze?

109.—AGATHIAS

On Hippolytus conversing with Phaedra’s Nurse

Hippolytus speaks into the old wife’s ear pitiless words, but we cannot hear them. But as far as we can understand from the fury in his eyes, he enjoins her not to say again unlawful words.

110.—PHILOSTRATUS

On a Picture of Telephus Wounded

This, the irresistible chieftain of Teuthrania; this Telephus who once bathed in blood the terrible host of the Greeks when he filled Mysian Caycus to overflowing with slaughter; this, the champion who faced the spear of Peleus, now bearing hidden deep in his thigh a heavy and deadly wound, wastes away as if his life were leaving him, dragging himself along with his living flesh.\(^1\) Even though he be sore hurt the Greeks tremble at him, and depart in disorder from the Teuthranian shore.

\(^1\) The phrase is most obscure. By some it is explained “his living flesh contracted,” but the Greek can scarcely bear this meaning grammatically.
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111.—ΓΛΑΤΚΟΤ

Εἰς εἰκόνα Φιλοκτήτου

Καὶ τὸν ἀπὸ Τρηχῶνος ἵδων πολυώδυνον ἦρω,
τόνδε Φιλοκτήτην ἔγραψε Παρράσιος·
ἐν τῇ γαρ ὀφθαλμοῖς ἐσκεληκόσι κωφὸν ὑποικεῖ
δάκρυ, καὶ ὁ τρύχων ἐντὸς ἐνεστὶ πόνος.
ζωογράφων ὁ λόβιτε, σὺ μὲν σοφὸς, ἀλλ' ἀναπάυοις 5
ἀνδρα πόνων ἥδη τὸν πολύμοχθον ἐδει.

112.—ΑΔΗΛΟΝ

Εἰς τὴν αὐτὴν

Ἐχθρὸς ὑπὲρ Δαναοῦς πλάστης ἐμὸς, ἀλλὸς
Ὀδυσσεύς,
οὐς μ' ἔμυμεν κακῆς οὐλομένης τε νόσου.
οὐκ ἦρκει πέτρη, τρύχος, λύθρου, ἐλκὸς, ἀνίη
ἀλλὰ καὶ ἐν χαλκῷ τὸν πόνον εἰργάσατο.

113.—ΙΟΤΛΙΑΝΟΤ

Εἰς τὸν αὐτὸν

Οἶδα Φιλοκτήτην ὅρῳν, ὃτι πάσι φαείνει
ἀλγός ἐόν, καὶ τοὺς τηλοὺς δερκομένους.
ἀγρια μὲν κομῶσαν ἔχει τρίχα· δεῦρ ἰδεύσης
χαίτην τρηχάλεον χρώμασιν ἀὐσταλέην,
δέρμα κατασκληκτος δὲ φέρει καὶ ῥικοὺν ἰδέσθαι, 5
καὶ τάχα καρφαλέον χερσὺν ἐφαπτομέναις.
δάκρυνα δὲ ξηροῖς ὑπὸ βλεφάρισι παγέντα
ἰσταται, ἀγρύπνου σήμα δυσπαθής.
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111.—GLAUCUS

On a Picture of Philoctetes

Parrhasius painted this, Philoctetes' likeness, after verily seeing the long-suffering hero from Trachis. For in his dry eyes there lurks a mute tear, and the wearing pain dwells inside. O best of painters, great is thy skill, but it was time to give rest from his pains to the much tried man.

112.—Anonymous

On a Bronze Statue of the Same

My foe, more than the Greeks, was my maker, a second Odysseus, who put me in mind again of my evil, accursed hurt. They were not enough, the rock-cave, the rags, the pus, the sore, the misery, but he wrought in the brass even the pain.

113.—Julianus

On a Picture of the Same

I know Philoctetes when I look on him, for he makes manifest his pain to all, even to those who gaze on him from a distance. He is all shaggy like a wild man; look at the locks of his head, squalid and harsh-coloured. His skin is parched and shrunk to look at, and perchance feels dry even to the finger's touch. Beneath his dry eyes the tears stand frozen, the sign of sleepless agony.
GREEK ANTHOLOGY

114.—ΚΟΣΜΑ
Εἰς Πύρρον μέλλοντα σφάξαι τὴν Πολυξένην
Πύρρος ἦγος· σπεύδω δὲ πατρὸς χάριν· ἢ δὲ κυνώπις
Παλλάδα κικλῆσκει, γνωτὸν ἐχοῦσα Πάριν.

115.—ΑΔΗΛΟΝ
Εἰς Χείρωνα τὸν ἵπποκένταυρον
'Ανδρόθεν ἐκκέχυθ' ἵππος· ἀνέδραμε δ' ἵπποθεν ἀνήρ,
ἀνήρ νοσφύ ποδῶν, κεφαλῆς δ' ἄτερ αἰόλος ἵππος·
ἵππος ἐρεύγεται ἄνδρα, ἀνήρ δ' ἀποπέρδεται ἵππον.

116.—ΕΤΩΔΟΤ
Εἰς τὸν αὐτόν

"Ἰππός ἦν ἄκάρυνος, ἀνήρ δ' ἀτέλεστος ἔκειτο,
オン γε Φύσις παίζουσα θοῦ ἐνεκέντρισεν ἵππῳ.

117.—ΚΟΡΝΗΛΙΟΤ
Εἰς Κυναίγειρον
Οὗ σε, μάκαρ Κυνέγειρε, τοὺ χως Κυνέγειρον ἔγραψε
Φάσις, ἐπεὶ βριαράις ἀνθετο σὺν παλάμαις·
ἀλλὰ σοφὸς τις ἦν ὁ ξωγράφος, οὐδέ σε χειρῶν
νόσφισε, τὸν χειρῶν οὔνεκεν ἠθάνατον.

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114.—COSMAS

*On Pyrrhus about to butcher Polyxena*

I am Pyrrhus, and am urgent for my father's sake; but she, the shameless girl, calls on Pallas, though her brother be Paris.¹

115.—ANONYMOUS

*On the Centaur Chiron*

A horse is shed forth from a man, and a man springs up from a horse; a man without feet and a swift horse without a head; a horse belches out a man, and a man farts out a horse.

116.—EVODUS

*On the Same*

There were a horse without a head and a man lying unfinished: Nature, in sport, grafted him on the swift horse.

117.—CORNELIUS LONGINUS

*On a Painting of Cynaegirus*

Phasis did not paint thee, blest Cynaegirus,² as Cynaegirus, since thou hast sturdy hands in this his offering. Yet the painter was a skilful one, and did not deprive of thy hands thee who art immortal because of thy hands.

¹ *i.e.* he who scorned Pallas by his judgment.

² The brother of Aeschylus. He lost a hand (according to later writers, both hands) at the battle of Marathon.
GREEK ANTHOLOGY

118.—ΠΑΤΛΟΤ ΣΙΛΕΝΤΙΑΡΙΟΤ

Εἰς τὸν αὐτὸν
Μηδοφόνους μὲν χεῖρας ὑπὲρ γαμψοῖο κορύμβου
ναὸς ἀπορνυμένης ἐξέταμον κατίδες,
ἀνίκα ποι', Κυνέγειρε, φυγάς ποτε φορτὶς ἐκεῖνα
ὀσπὲρ ἀπ' ἐνυαίας εἴχετο σᾶς παλάμας.
ἀλλὰ καὶ ὅς ἀπρίξ δόρυ νῆιον ἀμφιδακοῦσαι,
ἀπνοον ὦμάρτευν τάρβος Ἀχαμενίοις·
καὶ τὰς μὲν τις ἀνήρ ἔλε βάρβαρος· ἀ δὲ γε χειρῶν
νίκα Μοσφόπιοις μίμην παρ' ἐνναέταις.

119.—ΠΟΣΕΙΔΙΠΠΟΤ

Εἰς στήλην Ἀλεξάνδρου τοῦ Μακεδόνος
Λύσιππε, πλάστα Σικυώνιος, θαρσαλή χείρ,
δαὶς τεχνίτα, πῦρ τοι ὁ χαλκὸς ὅρη,
ὅτι καί Ἀλεξάνδρου μορφὰς χέες. οὐκέτι μεμπτοὶ
Πέρσαι· συγγνώμη βουσὶ λέοντα φυγεῖν.

120.—ΑΡΧΕΛΑΟΤ, οἱ δὲ ΑΣΚΛΗΠΙΑΔΟΤ

Εἰς τὸν αὐτὸν
Τόλμαν Ἀλεξάνδρου καὶ ὅλαν ἀπεμάξατο μορφὰν
Λύσιππος· τίν' ὅδι χαλκὸς ἐχει δύναμιν;
αὐδασάσθητι δ' ἕοικεν ὁ χάλκεος ἐς Δία λεύσων·
"Γὰν ὡς ἐμοὶ τίθεμαι· Ζεὺς, σὺ δ' "Ολυμπὸν ἔχε."
THE PLANUDEAN APPENDIX

118.—PAULUS SILENTIARIUS

On the Same

The hands that dealt death to the Medes were hewn off by axes as they rested on the curved stern of the ship which was hastening away, then, Cy-naegirus, when that flying vessel was held by thy hand as if by a cable. But even so, gripping tight the ship's timber, they accompanied the Persians, a lifeless terror to them. Some barbarian took the hands, but their victory remained with the inhabitants of Mopsopia. ¹

119.—POSIDIPPUUS

On a Statue of Alexander of Macedon

Lysippus, sculptor of Sicyon, bold hand, cunning craftsman, its glance is of fire, that bronze thou didst cast in the form of Alexander. No longer do we blame the Persians: cattle may be pardoned for flying before a lion.

120.—ARCHELAUS OR ASCLEPIADES

On the Same

Lysippus modelled Alexander's daring and his whole form. How great is the power of this bronze! The brazen king seems to be gazing at Zeus and about to say, "I set Earth under my feet; thyself, Zeus, possess Olympus."

¹ Attica.
GREEK ANTHOLOGY

121.—ΑΔΗΛΟΝ
Εἰς τὸν αὐτὸν
Αὐτὸν Ἀλέξανδρον τεκμαίρει· ὥδε τὰ κεῖνον
ὀμματα, καὶ ζωὸν θάρσος ὁ χαλκὸς ἔχει.
ὡς μόνος, ἢν ἐφορῶσιν ἀπ᾽ αἰθέρος
αἱ Διὸς αὐγαί,
πᾶσαν Πελλαίων γῆν ὑπέταξε
θρόνον.

122.—ΑΔΗΛΟΝ
Εἰς τὸν αὐτὸν
Τούτων Ἀλέξανδρον, μεγαλήτερος υἱὸν Φιλίππου,
δέρκεαι ἀρτιλόχευτον, Ὀλυμπιὰς ὡν ποτὲ μήτηρ
καρτερόθυμου ἔτικτεν· ὑπ᾽ ὠδίνων δὲ μὴν Ἀρχη
ἔργα μόθων ἐδίδασκε, Τύχη δ᾽ ἐκέλευσεν ἀνάσσειν.

123.—ΑΔΗΛΟΝ
Οὐ τὸν βουθοῖναν Ἡρακλέα, παῖδες ἀγρώται,
οὐκέτι κερδαλέοις ἐμβατὰ ταῦτα λύκοις,
φῶρές τε στείχειν κλοπῆν ὁδὸν ἀρνήσουται,
εἰ καὶ κωμήται ἀκρῖτος ὑπνὸς ἔχοι.
ἡ γὰρ μ᾽ ἱδρυται Διονύσιοι οὐκ ἀτέρ εὐχῆς
χώρῳ τὸδ᾽ ἀγαθον σύμμαχον Ἡρακλέα.

124.—ΑΔΗΛΟΝ
Μὴ τρέσσης, ὅτι τόξον, ὁδοιπόρε, καὶ νεοθηγεῖς
ιοὺς γυμνώσας, πρόσθε ποδῶν ἐθέμην,
THE PLANUDEAN APPENDIX

121.—Anonymous

On the Same

Imagine that thou seest Alexander himself; so flash his very eyes in the bronze, so lives his dauntless mien. He alone subjected to the throne of Pella all the earth which the rays of Zeus look on from heaven.

122.—Anonymous

On a Statue of the Same as a Child

Here seest thou newly-born Alexander, the son of great-hearted Philip, him the bold-spirited to whom Olympias of old gave birth, to whom from his cradle Ares taught the labours of war and whom Fortune called to the throne.

123.—Anonymous

No, by Heracles the ox-eater, ye country lads, no longer shall wily wolves set their feet here, and thieves shall refuse to tread the path of pilfering, even if the villagers lie in imprudent sleep. For Dionysius withal, not without a vow, hath set me, Heracles, here to be the place’s good defender.

124.—Anonymous

On a Statue of Heracles

Tremble not, traveller, at this, that I have unsheathed my bow and newly sharpened arrows and

1 Also by Lysippus.
GREEK ANTHOLOGY

μηδ’ ὑπ’ ἀνάγομαι ῥόπαλον χείρι, μηδ’ ὅτι δέρμα
ἀμφ’ ὠμοὶς χαροποῦ τοῦτο λέοντος ἔχω.
πηµαινεῖν οὐ πάντας ἐπίσταµαι, ἀλλὰ κακοῦργους.
καὶ σώζειν ἀγαθοὺς ἐξ ἀχέων δύναµαι.

125.—ΑΔΗΛΩΝ

Αἰεὶ Δαρτιάδη πόντος βαρύς· εἰκόνα χεῦµα
ἐκλύει, κὰκ δελτων τῶν τύπων ἡφάνισεν.
τι πλέον; εἰσ ἐπεσεῖν Ὁµηρείος γὰρ ἐκεῖνον
eἰκῶν ἀφθάρτους ἐγγράφηται σελίσιν.

126.—ΑΔΗΛΩΝ

Εἰς τὸν Μινώταυρον

Ὁ παῖς ὁ ταῦρος, ὁ κατὰ µηδὲν
ἐντελῆς,
ὁ τῆς τεκούσης τοῦ πάθους κατή-
γορος,
ὁ µιξόθηρ ἀνθρωπός, ἡ διπλὴ φύσις,
ὁ ταυρόκρανος, ἡ πλάνη τῶν σωμά-
των,
διὸ οὐτὲ βοῦς πέφυκεν, οὔτ’ ἀνὴρ
ὀλως.

127.—ΑΔΗΛΩΝ

Τίς τῶν Θρήκα τὸνδε µονοκρήπιδα Λυκοῦργον
χάλκεον, Ἡθωνῶν ταγόν, ἄνεπλάσατο;
Βακχιακὸν παρὰ πρέμουν ἵδ’ ὡς ἄγερῳχα µεµηνῶς
βριθῶν ὑπὲρ κεφαλᾶς ἀντέτακεν χάλυβα.
µανύει µορφὰ τὸ πάλαι θράσος; ἀ δ’ ἄγερῳχος
λύσσα καὶ ἐν χαλκῷ κεῖνο τὸ πικρὸν ἔχει.

1 This was the fashion among certain peoples. cp. Virgil, Aen. vii. 689.

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laid them at my feet, nor that I bear a club in my hand and wear round my shoulders the skin of a tawny lion. It is not my task to hurt all men, but only evil-doers, and I also can deliver the good from sorrow.

125.—Anonymous

On a Picture of Ulysses

Ever is the sea unkind to the son of Laertes; the flood hath bathed the picture and washed off the figure from the wood. What did it gain thereby? For in Homer's verse the image of him is painted on immortal pages.

126.—Anonymous

On the Minotaur

The bull-boy, in no respect complete, he who betrays his mother's passion, the man half-beast, the double nature, the bull-headed, the freak of bodies, who is neither a whole ox nor a whole man.

127.—Anonymous

Who moulded in bronze this one-shoed Thracian Lycurgus, the chieftain of the Edones? Look how, in his insolent fury, standing by the stem of Bacchus' vine, he holds high over his head his heavy axe. His pose speaks of his old over-boldness, and even in the brass his insolent fury has that bitterness we look for.

Where, as in this and other cases, the epigram begins so, the name of the artist was doubtless given beneath.
GREEK ANTHOLOGY

128.—ΑΔΗΛΟΝ

Εἰς Ἰφιγένειαν
Μαίνεται Ἰφιγένεια: πάλιν δὲ μιν εἴδος Ὄρεστον ἐς γλυκερὴν ἀνάγει μνῆστιν ὀμαίμοσύνης· τῆς δὲ χολωμένης καὶ ἄδελφων εἰσοροώσης οἰκτρὸ καὶ μανίη βλέμμα συνεξάγεται.

129.—ΑΔΗΛΟΝ

Εἰς ἅγαλμα Νιῶθης

'Εκ ζωῆς με θεοὶ τεῦξαν λίθον· ἐκ δὲ λίθου
ζωὴν Πραξιτέλης ἐμπαλὼν εἰργάσατο.

130.—ΙΟΤΛΙΑΝΟΤ ΑΙΓΙΤΙΠΙΟΤ

Εἰς τὸ αὐτὸ

Δυστήνου Νιῶθης ὀράς παναληθέα μορφήν,
ὡς ἐτὶ μυρομένης πότμον ἐὼν τεκέων.
εἰ δὲ ἄρα καὶ ψυχὴν οὐκ ἔλλαχε, µὴ τόδε τέχνη
μέμφεο· θηλυτέρην εἰκασε λαίνειν.

131.—ΑΝΤΙΠΑΤΡΙΟΤ

Εἰς τὸ αὐτὸ

Τανταλῆς ἀδε ποχ' ἀ δίσο ἐπτάκι τέκνα τεκοῦσα
γαστρὶ µῆ, Φοῖβῳ θύµα καὶ Ἄρτεµίδι.
128.—Anonymous

On Iphigenia

Iphigenia rageth furiously, but the face of Orestes recalls her to the sweet memory of kinship. Being stirred by wrath, and gazing, too, at her brother, her glance is as of one carried away by mixed fury and pity.

129.—Anonymous

On a Statue of Niobe

From a living being the gods made me a stone, but Praxiteles from a stone made me alive again.

130.—Julianus, Prefect of Egypt

On a Picture of the Same

Thou seest the veritable shape of unhappy Niobe as if she were still bewailing the fate of her children. But if it is not given to her to have a soul, blame not the artist for this: he portrayed a woman of stone.

131.—Antipater (of Thessalonica?)

On the Same

This is the daughter of Tantalus, who of old bore from a single womb twice seven children, victims of Phoebus and Artemis: for the Maiden sent untimely

1 This and the following epigrams refer to a group of Niobe and her children such as we possess.
GREEK ANTHOLOGY

κούρα γὰρ προὔπεμψε κόραις φόνον, ἀρρεσί δ᾽ ἀρσην
dισσοὶ γὰρ δισσὰς ἐκτανον ἐβδομάδας.
ἀ δὲ τόσας ἀγέλας μάτηρ πάρος, ἀ πάρος εὐπαις, 5
οὐδ᾽ ἐφ᾽ ἐνι τλάμων λείπετο γηροκόμῳ
μάτηρ δ᾽ οὐχ ὑπὸ παισίν, ὅπερ θέμις, ἀλλ᾽ ὑπὸ ματρὸς
παιδε ἐς ἀλγευνῶς πάντες ἄγουτο τάφους.
Τάνταλε, καὶ δὲ σὲ γλῶσσα διώλεσε, καὶ σέο κούραν
χά μὲν ἐπετρώθη, σοὶ δ᾽ ἐπὶ δείμα λίθος. 10

132.—ΘΕΟΔΩΡΙΔΟΤ

Εἰς τὸ αὐτὸ

Στάθη πέλας, δάκρυσον ἰδὼν, ξένε, μυρία πένθη
τάς ἀθυρογλώσσου Τανταλίδος Νιόβας.
ἀς ἐπὶ γας ἐστρωσε δυσδεκάπαιδα λοχελήν
ἀρτὶ, τὰ μὲν, Φοῖβον τόξα, τὰ δ᾽, Ἀρτέμιδος.
ἀ δὲ λίθῳ καὶ σαρκὶ μεμιγμένων εἶδος ἔχουσα,
πετροῦται στενάχει δ᾽ ὑψιπαγῆς Σίμπυλος.
γλῶσσα θυνατοῖσιν δολία νόσος, ἃς ἀχάλωνος
ἀφροσύνα τίκτει πολλάκι δυστυχίαν.

133.—ΑΝΤΙΠΑΤΡΟΤ

Εἰς τὸ αὐτὸ

Τίππε, γύναι, πρὸς ὎λυμπον ἀναιδέα χεῖρ ἀνένεικας,
ἐνθεον ἐξ ἀθέου κρατὸς ἀφείσα κόμαν;

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death to the maiden, the male god to the boys, the two slaying two companies of seven. She, once the mother of such a flock, the mother of lovely children, was not left with one to tend her age. The mother was not, as was meet, buried by her children, but the children all were carried by their mother to the sorrowful tomb. Tantalus, thy tongue was fatal to thee and to thy daughter; she became a rock, and over thee hangs a stone to terrify thee.

132.—THEODORIDAS

On the Same

Stand near, stranger, and weep when thou lookest on the infinite mourning of Niobe, the daughter of Tantalus, who held not her tongue under lock and key; whose brood of twelve children is laid low now on earth, these by the arrows of Phoebus, and those by the arrows of Artemis. Now, her form compounded of stone and flesh, she is become a rock, and high-built Sipylius groans. A guileful plague to mortals is the tongue whose unbridled madness gives birth often to calamity.

133.—ANTIPATER (OF SIDON)

On the Same

Why, woman, dost thou lift up to Olympus thy shameless hand, and let thy divine hair fall loose from thy godless head? Looking now on the heavy

1 Niobe, though turned to stone, still suffered and wept.

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Λατοῦς παπταῖνουσα πολὺν χόλων, ὃ πολύτεκνε, 
νῦν στένε τὰν πυκράν καὶ φιλάσιουλον ἔριν.
ἀ μὲν γὰρ παίδων σταίρει πέλας· ἀ δὲ λυπότων τε 
kέκλιται· ἀ δὲ βαρὺς πότμος ἐπικρέμαται.
καὶ μόχθων οὐπτω τόδε σοι τέλος, ἀλλὰ καὶ ἄρσην 
ἐστρωται τέκνων ἐσμὸς ἀποθεμένων.
᾿ω βαρὺ δακρύσασα γενέθλιον, ἀπυνος αὐτὰ 
pέτρος ἔση, Νιόβα, κάδει ¹ τειρομένα.

134.—ΜΕΛΕΑΓΡΟΤ

Εἰς τὸ αὐτὸ

Τανταλὶ παῖ, Νιόβα, κλῦ ἕμὰν φάτων, ἄγγελον ἄτας·
δέξαι σῶν ἄχεων οἰκτροτάταν λαλιάν.
λυε κόμας ἀνάδεσμον, ἰώ, βαρυπενθέσι Φοίβου 
γειναμένα τόξους ἀρσενόπαιδα γόνον·
οὐ σοι παίδεσ ἐτ' εἰςίν. ἀτὰρ τί τόδ' ἄλλο; τί 
λεύσοω;

αἰ, αἰ, πλημμυρεῖ παρθενικαίσι φόνος.
ἀ μὲν γὰρ ματρὸς περὶ γούνασιν, ἀ δ' ἐνὶ κόλποις 
kέκλιται, ἀ δ' ἐπὶ γᾶς, ἀ δ' ἐπιμαστίδιος·
ἄλλα δ' ἀντωπὸν θαμβεῖ βέλος· ἀ δ' ἐπ' ἀιστοῖς 
πτώσει· τὰς δ' ἐμπυνοῦν ὀμμ' ἐτὶ φῶς ὀράς.
ἀ δὲ λάλον στέρξασα πάλαι στόμα, νῦν ὑπὸ θάμβευς 
mάτηρ σαρκοπαγῆς οία πέπηγε λίθος.

¹ This is Jacobs’ correction. The MSS. have καδεῖ, “in Hades too,” but there is no trace of such a version of the story of Niobe.
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wrath of Leto, O mother of many children, bemoan thy bitter and froward strife. One of thy daughters is gasping beside thee, one lies lifeless, and heavy death is nigh descending on another. Yea, and this is not yet the end of thy woe, but the swarm of thy male children lies low likewise in death. O Niobe, weeping for the heavy day that gave thee birth, thou shalt be a lifeless rock consumed by sorrow.

134.—MELEAGER

On the Same

Niobe, daughter of Tantalus, hearken to my word, the announcer of woe; receive the most mournful tale of thy sorrows. Loose the fillet of thy hair; thy male children, alas! thou didst bear but to fall by the woe-working arrows of Phoebus. Thy boys are no more. But what is this other thing? What do I see? Alack! alack! the flood of blood has overtaken the maidens. One clasps her mother's knees, one rests on her lap, one on the ground, and the head of one has fallen on her breast. Another is smitten with terror at the shaft flying straight to her, and one stoops before the arrows, while the rest still live and see the light. And the mother, who erst took pleasure in her tongue's chatter, now for horror stands like a rock built of flesh.

1 Supposed to be spoken by a messenger who brings to Niobe the news of the death of her sons slain by Apollo while hunting.
135.—ΑΔΗΛΟΝ

Eis eikôna Mêdeias tîn en 'Ròmê
Tékhne Timomákhov storghîn
kai ýhlon êmîxe
Mêdeîês, têknon eîs móron
êlkooménov.
 tô mên gar suneâneusen épî
êîfôs, ë' ãananeîei,
swîzein kai kteîneîn boulo-
mênî têkea.

136.—ΑΝΤΙΦΙΛΟΤ

Eis to autô

Tâv óloav Mêdeian ot' êgrafè Timomákhov xêír,
álpw kai têknois ântimêbelkoimênav,
mûrîon ârato möchdov, ûn 'hthea dîsâ xarâkê,
ôv to mêv eîs orgân neve, tô ã' eîs êleov.
âmfo d' êplêrîwsev: òra tîpou: en gar äpeîlâ
dákrynou, ev d' êlêf thumós ânastreôfei. 5
ârkei ã' â mêllhêsîs, êfva sofôs: aîma dè têkwn
êptrêpe Mêdeîê, kou xêrî Timomâkhov.

Asonius, Epigram 129.

137.—ΦΙΛΙΠΠΟΤ

Eis to autô

Tîs sou, Kolchîs ãtheîme, suneîgrafèn eikôvîn thymôn;
tîs kai en eîdôlîf bárbaron eîrgáßato;
âr' aiei dihâs brephênîn fônov; ë'tîs 'Itîswîn
devêrêos, ë' Glaukê tîs pâlî soi prôfasis;

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135.—ANONYMOUS

On the Picture of Medea in Rome

The art of Timomachus mingled the love and jealousy of Medea as she drags her children to death. She half consents as she looks at the sword, and half refuses, wishing both to save and to slay her children.

136.—ANTIPHILUS

On the Same

When the hand of Timomachus painted baleful Medea, pulled in diverse directions by jealousy and love of her children, he undertook vast labour in trying to draw her two characters, the one inclined to wrath, the other to pity. But he showed both to the full; look at the picture: in her threat dwell tears, and wrath dwells in her pity. The intention is enough,¹ as the sage said. The blood of the children befitted Medea, not the hand of Timomachus.

137.—PHILIPPUS

On the Same

Who, lawless Colchian, chronicled thy wrath in the picture? Who wrought thee, thus barbarous even in thy image? Dost thou yet thirst for thy babes’ blood? Is some second Jason or another Glaucce thy

¹ i.e. Timomachus was right in not painting the actual murder. cp. No. 138.
GREEK ANTHOLOGY

έρρε, καὶ ἐν κηρῷ παιδοκτόνε. σῶν γὰρ ἀμέτρων 5
ζήλων ἤεῖς ἃ θέλεις καὶ γραφῆς αἰσθάνεται.
Ausonius, Epigram 130.

138.—ἌΔΕΞΙΠΩΤΟΝ

Εἰς τὸ αὐτὸ
Δεῦρ' ἵδε παιδολέτειραν ἐν εἰκόνι, δεῦρ'
idian ἁγαλμα,
Κολχίδα, Τιμομάχου χειρὶ τυπωσα-
μένου
φάσγανον ἐν παλάμα, θυμὸς μέγας,
ἀγριον ὃμα,
παισὶν ἑτ' οἰκτῖστοις δάκρυ κατερ-
χόμενον
πάντα δ' ὀμοῦ συνέχευεν, ἀμικτότατ' 5
εἰς ἐν ἀγείρας,
ἀἱματι μὴ χρώσαι φεισάμενος παλά-
μαν.

139.—ΙΟΤΛΙΑΝΟΤ ΑΙΓΤΠΙΙΟΤ

Εἰς τὸ αὐτὸ
Τιμόμαχος Μηδειαν ὅτ' ἔγραφεν, εἰκόνι μορφᾶς
ἀψύχου ἡ ψυχὰς πολκατο διχθραίας·
ζᾶλον γὰρ λεχέων, τεκέων θ' ἀμα φίλτρα συνάψας,
δεῖξεν ἐν ὀφθαλμοῖς ἀντιμεθελκομένοις.

140.—ἈΔΗΛΟΝ

Εἰς τὸ αὐτὸ
Δεῦρ' ἵδε, καὶ θάμβησον ὑπ' ὀφρύσι κείμενον οἴκτον
καὶ θυμόν, βλεφάρων καὶ πυρόεσσαν ἵτων,

1 ἀψύχου probably should not be corrected, but one must render as if it were ἀψῦχφ.

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pretext? Out on thee, murderess of thy children, even in the painted wax. For the very picture feels that jealousy of thine that passed all bounds.

138.—ANONYMOUS

On the Same

Come, look on the child-murderess in a picture; look on her image, the Colchian's, drawn by the hand of Timomachus. The sword is in her hand, great is her wrath, wild is her eye, the tears are falling for her most unhappy children. The painter has made a medley of all, uniting things most un-combinable, but he refrained from reddening his hand with blood.

139.—JULIANUS, PREFECT OF EGYPT

On the Same

Timomachus, when he painted Medea, put two souls into the soulless image of her form. For joining her jealousy of her husband and her love for her children he shows her to our eyes dragged in diverse directions.

140.—ANONYMOUS

On the Same

Come, look and marvel at the pity and wrath that dwell under her brow; look at the fiery orbs of her

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καὶ μητρὸς παλάμην ἀλόχοιο τε πικρὰ παθούσης
ὀρμῆς φειδομένη πρὸς φόνον ἐλκομένην.
ξωγράφος εὖ δὲ ἐκρυφέ φόνον τέλος, οὐκ ἔθελήσας
θᾶμβος ὑπαμβλύναι πένθει δερκομένων.

141.—ΦΙΛΙΠΠΟΤ

Εἰς τὸ αὐτὸ

Κολχίδα, τὴν ἐπὶ παισίν ἀλάστορα, τραυλὲ χελιδῶν,
pῶς ἐτλῆς τεκέων μαίαν ἔχεων ἱδίων;
ής ἐτί κανθὸς ύφαιμος ἀπαστράπτει φόνον πῦρ,
καὶ πολίος γενύων ἀφρὸς ἀπὸ σταλάει
ἀρτιβρέχῃς δὲ σίδηρος ἐφ' αἴματι. φεῦγε πανώλη
μητέρα, κὰν κηρῷ τεκνοφονοῦσαν ἕτι.

142.—ΑΔΗΔΟΝ

Εἰς ἄγαλμα τῆς αὐτῆς

Μαίνῃ καὶ λίθος οὖσα, καὶ ἐκ κραδίης
σέο θυμὸς
ὀμματα κοιλήνας ἐς χόλον ¹ ηὕτρε-
πισεν.
ἐμπῆς οὐδὲ βάσις σε καθέξεται, ἀλλ' ἀρα θυμὸς
πηδήσεις, τεκέων ¹ εἶνεκα μαινο-
μένη.
ὦ, τὶς ὁ τεχνίτης τὸδε γ' ἐπλασεν, ἢ
τὶς ὁ γλύττης,
ὁς λίθον εἰς μαίνην ἔγαγεν εὐ-
τεχνίη;

¹ Jacobs proposes eis φόνον and λεξέων, which certainly
make this very poor poem less inept.

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eyes; look at the mother's hand, the hand of the bitterly suffering wife, drawn towards slaughter by a relenting impulse. The painter rightly hid from us the accomplishment of the murder, not wishing to blunt by mourning our admiration as we look on his work.

141.—PHILIPPUS

On the Same

How, twittering swallow, didst thou suffer to have as nurse of thy children the Colchian woman, the vengeful destroyer of her babes, from whose blood-shot eye still flashes murderous fire, from whose jaws white foam still drips, whose sword is freshly bathed in blood? Fly from the fatal mother, who even in the wax is still slaying her children.

142.—ANONYMOUS

On a Statue of the Same

Though of stone thou art frenzied, and the fury of thy heart has hollowed thy eyes and made them meet to express thy anger. Yet not even thy base shall hold thee back, but thou shalt leap forward in thy wrath, mad because of thy children. Oh! who was the artist or sculptor who moulded this, who by his skill sent a stone mad?

1 To a swallow which had built its nest on the picture of Medea. This is an amplification of Book IX. 346.
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143.—ΑΝΤΙΠΑΤΡΟΤ ΜΑΚΕΔΟΝΟΣ

Εἰς τὴν αὐτὴν
Μηδείης τύπος οὗτος: ἵδ' ὡς τὸ μὲν εἰς χόλον αἴρει ὁμμα, τὸ δ' εἰς παίδων ἔκλασε συμπαθεῖν.

144.—ΑΡΑΒΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Εἰς Ἄταλαντὴν καὶ Ἰππομένην

„Ἐδνα γάμων ἔρριπτες, ἣ ἀμβολίην ταχυτήτοις,
τούτο γέρας κούρης χρύσεου, Ἰππόμενες;
ἀμφὶ μῆλον ἄνυσσες, ἐπεὶ καὶ παρθένου ὀρμῆς
eἰργεν, καὶ ξυγίης σύμβολον ἢν Παφίης.

145.—ἈΔΗΛΟΝ

Εἰς ἀγαλμα Ἀριάδνης

Οὐ βροτὸς ὁ γλυπτᾶς· οἱαν
de σε Βάκχος ἐραστὰς
eἰδεν ὑπὲρ πέτρας ἐξεσε κεκλιμένων.

146.—ΑΛΛΟ

Εἰς τὸ αὐτὸ

Εἰς τὸ αὐτὸ

Εἰς τὸ αὐτὸ

Αἰνεῖ, λαϊνέας μὴ ψαύτε τὰς Ἀριάδνας,
μὴ καὶ ἀναθρώσκῃ Ἁθηνή διξομένη.

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143.—ANTIPATER OF THESSALONICA

On the Picture of the Same

This is the picture of Medea. See how one eye is raised in wrath, but the other is softened by affection for her children.

144.—ARABIUS SCHOLASTICUS

On Atalanta and Hippomenes

Hast thou thrown this golden gift to the maiden, Hippomenes, as a wedding present, or to delay her fleet feet? The apple accomplished both, since it both delayed the girl in her course and was a token of Aphrodite, who links in wedlock.

145.—Anonymous

On a Statue of Ariadne

No mortal was thy sculptor, but he carved thee even as thy lover Bacchus saw thee reclining on the rock.

146.—Anonymous

On the Same

Strangers, touch not this stone Ariadne, lest she leap up seeking Theseus.
147.—ΑΝΤΙΦΙΛΟΣ

Εἰς Ἀνδρομέδαν
Αἴθιόπων ὁ βῶλος· ὁ δὲ πτερόεις τὰ πέδιλα,
Περσεύς· ὁ δὲ λίθω πρόσδετος Ἀνδρομέδα.
ἀ προτομὰ Γοργόν τιθοδερ-
κέος· ἀθλον ἔρωτος,
κήτος· Κασσιόπας ὁ λά-
λος εὐτεκνία·
χά μὲν ἀπὸ σκοπέλοιο χαλᾶ
πόδας ἤθαδι νάρκα 5
νωθροῦ· χῶ μναστήρ 1
νυμφοκομεῖ τὸ γέρας.

148.—ΑΡΑΒΙΟΣ ΣΧΟΔΑΣΤΙΚΟΣ

Εἰς τὴν αὐτὴν
Κηφεὺς Ἀνδρομέδην, ἡ ζωγράφος ἄνθετο πέτραις;
καὶ γὰρ ἀπ’ ὀφθαλμῶν ἡ κρίσεις ἀμφίβολος.
κήτος δὲ σπιλάδεσσι ἔπε γναμπτήσι χαράχθη,
ἡ ἀπὸ Νηρής γείτονος ἔξανεθν;
ἔγνω νταῦτα σοφός τις ἀνὴρ κάμε· δεινὸς ἀληθῶς 5
teύξατο καὶ βλεφάρων καὶ πραπίδων ἀπάτην.

149.—ΤΟΥ ΑΥΤΟΥ

Εἰς εἰκόνα Ἑλένης
Ἀργεῖς Ἐλένης ἑρίεις τύποις, ἦν ποτε βούτης
ἡρπασε, τὸν Χένιον Ζῆνα παρωσάμενος.

1 νωθροῦ· ὁ δὲ μναστήρ MSS.: I correct.
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147.—ANTIPHILUS

*On a Painting of Andromeda*

The land is Ethiopian; he with the winged sandals is Perseus; she who is chained to the rock is Andromeda; the face is the Gorgon’s, whose glance turns men to stone; the sea-monster is the task set by Love; she who boasted of her child’s beauty is Cassiopea. Andromeda releases from the rock her feet inured to numbness and dead, and her suitor carries off the bride his prize.

148.—ARABIUS SCHOLASTICUS

*On the Same*

Did Cepheus or the painter expose Andromeda on the rocks, for the judgment of the eye is indecisive? And was the monster drawn as we see it on the curving crag, or did it rise out of the neighbouring sea? I see: a skilled man made these things; he was indeed clever thus to deceive our eyes and our wits.

149.—BY THE SAME

*On a Picture of Helen*

This is the lovely form of Argive Helen, whom of old the cowherd carried away, spurning Zeus who protects host and guest.

1 *i.e.* the slaying of it.
2 There were two versions of the story: in one Cassiopea boasted of her own beauty, in another of Androméda’s. Antiphilus follows the latter.

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150.—ΠΟΛΛΙΑΝΟΤ

"Αδε Πολυκλείτου Πολυξένα,
oûδε τις ἄλλα
χεῖρ ἔθιγεν τούτον δαιμονίου
πίνακος.

"Ηρας ἔργου ἀδελφόν. ἵδι ὡς,
pέπλωσε ραγέντος,
tὰν ἀιδός γυμνῶν σώφρονι
κρύπτε πέπλω.¹

λίσσεται ὁ πλάμοι ψυχᾶς ὑπερη
ἐν βλεφάροις δὲ

παρθενικὰς ὁ Φρυγών κεῖται
όλος πόλεμος.

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151.—ΑΔΕΣΙΠΟΤΟΝ

Εἰς εἰκόνα Διδώς

'Αρχέτυπον Διδώς ἐρικυδέως, ὃ ξένε, λεύσσεις,
eἰκόνα θεσπεσίω κάλλει λαμπρομένην.
tούτη καὶ γενόμην, ἀλλ' οὐ νόον, οἶον ἄκοιεις,
ἐσχὼν, ἐπ' εὐφήμοις δόξαν ἐνεγκαμένην.
oûδὲ γὰρ Αἰνείαν ποτ' ἐσέδρακον, οûδὲ χρόνοισι

Τροίης περθομένης ἤλθον ἐς Διβύνην

ἀλλὰ βίας φεύγουσα Ἰαρβαίων ὑμεναίων

πῆξα κατὰ κραδής φάσκανον ἀμφίτομον.

Πιερίδες, τί μοι ἄγων ἐφωπλίσσασθε Μάρωνα

οία καθ' ἰμετέρης ψεύσατο σωφροσύνης;

Ausonius, Epigram 118.

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152.—ΓΑΤΡΑΔΑ

'Αχώ φίλα, μοι συγκαταίνεσόν τι.—Τί;

'Ἐρώ κορίσκας ἀ δὲ μ' οὐ φιλεῖ.—Φιλεῖ.

¹ χεῖρ is required and has been proposed instead of πέπλω.

I render so.

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150.—POLLIANUS

This is the Polyxena of Polycleitus, and no other hand touched this divine picture. It is a twin sister of his Hera.\(^1\) See how, her robe being torn, she covers her nakedness with her modest hand. The unhappy maiden is supplicating for her life, and in her eyes lies all the Trojan war.

151.— Anonymous

On a Painting of Dido

Thou seest, O stranger, the exact likeness of far-famed Dido, a portrait shining with divine beauty. Even so I was, but had not such a character as thou hearest, having gained glory rather for reputable things. For neither did I ever set eyes on Aeneas nor did I reach Libya at the time of the sack of Troy, but to escape a forced marriage with Iarbas I plunged the two-edged sword into my heart. Ye Muses, why did ye arm chaste Virgil against me to slander thus falsely my virtue?

152.— GAURADAS

Dear Echo, grant me somewhat.—What? I love a girl, but do not think she loves.—She loves. But

\(^1\) The writer very absurdly attributes to the sculptor Polycleitus a work of the painter Polygnotus. The "Hera" of Polycleitus was famous.
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Πράξαι δ’ ὁ καιρὸς καιρὸν οὗ φέρει.—Φέρει.
Τύ τοίνυν αὐτὰ λέξον ὃς ἑρώ.—Ἐρώ.
Καὶ πίστιν αὐτὰ κερμάτων τοῦ δόσ.—Τοῦ δόσ.
’Ἀχώ, τί λοιπόν, ἢ πόθου τυχεῖν;—Τυχεῖν.

153.—ΣΑΤΤΡΟΤ

Eis ἁγαλμα Ἡχοῦς

Ποιμενίαν ἀγλωσσος ὁν ὀργάδα μέλπεται ’Ἀχώ
ἀντίθρον πτανοῖς ύστερόφωνον ὅπα.

154.—ΛΟΤΚΙΑΝΟΤ, οἱ δὲ ΑΡΧΙΟΤ

Eis τὸ αὐτὸ

’Ἡχὼ πετρήσασαν ὀρᾶς, φίλε, Πανὸς ἐταίρην,
ἀντίτυπον φθογγὴν ἐμπαλὶν ἀδομένην,
παντοίων στομάτων λάλον εἰκόνα, ποιμέσιν ἤδυ
παίγνιον. ὅσα λέγεις, ταῦτα κλύων ἀπιθι.

155.—ΕΤΟΔΟΤ

Eis τὸ αὐτὸ

’Ἡχὼ μιμολόγου, φωνὴς τρύγα, ρήματος οὐρὴν.

156.—ΑΔΗΛΟΝ

Eis τὸ αὐτὸ

’Ἀρκαδικὰ θεὸς εἰμ, παρὰ προθύροις δὲ Λυαίου
ναίω, φθεγγόμενον μῦθον ἀμειβομένα·
οὐκέτι γὰρ στυγέω, Βακχεῖ φίλε, τὸν θιασώταν
τὸν τεόν. ἐρχεο, Πάν, ξυνά λέγωμεν ἑπη.
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to do it Time gives me not good chance.—Good chance. Do thou then tell her I love her, if so be thy will.—I will. And here is a pledge in the shape of cash I beg thee to hand over.—Hand over. Echo, what remains but to succeed?—Succeed.

153.—SATYRUS

On a Statue of Echo

Tongueless Echo sings in the shepherd’s meadow, her voice taking up and responding to the notes of the birds.

154.—LUCIAN or ARCHIAS

On the Same

'Tis Echo of the rocks thou seest, my friend, the companion of Pan, singing back to us a responsive note, the garrulous counterfeit of every kind of tongue, the shepherds’ sweet toy. After hearing every word thou utterest, begone.

155.—EVODUS

On the Same

Echo the mimic, the lees of the voice, the tail of a word.

156.—ANONYMOUS

On the Same

An Arcadian goddess am I, and I dwell by the portals of Dionysus, returning vocal responses. For no longer, dear Bacchus, do I hate thy companion.¹

Come, Pan, let us talk in unison.

¹ Pans were confused with Satyrs and Sileni in late times.

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157.—ΙΟΤΔΙΑΝΟΤ ΑΠΟ ΤΙΠΑΡΧΩΝ

Εἰς τὴν ἐν Ἀθῆνας ἐνοπλον Ἀθηνᾶν
Τίππε, Τριτογένεια, κορύσσει αστεὶ μέσω; εἶξε Ποσειδάων φείδεο Κεκροπίης.

158.—ΔΙΟΤΙΜΟΤ

΄Ως πρέπει, 'Αρτεμίς εἶμι· εὖ δὴ 'Αρτεμιν αὐτὸς ὁ χαλκὸς
μανύει Ζηνός, κοῦχ ἐτέρου θύγατρα.
τεκμαίρου τὸ θράσος τὰς παρθένου. ἢ ῥὰ κεν εἴποις;
πᾶσα χθὼν ὀλίγον τάδε κυναγέσιον.

159.—ΑΔΗΛΟΝ

Εἰς ἀγαλμα Ἁφροδίτης τῆς ἐν Κνίδῳ
Τὰς λίθον ἐψύχωσε; τὸς ἐν χθονὶ
Κύπριν ἐσείδεν;
ἡμερον ἐν πέτρῃ τῶς τόσοι εἰργά-
σατο;
Πραξιτέλους χειρῶν ὁδε ποιον πόνος, ἢ
τὰχ’'Ολυμπός
χηρεύει, Παφίς ἐς Κνίδου ἐρχο-
μένης.

160.—ΠΛΑΤΩΝΟΣ

Εἰς τὸ οὕτω

Ἡ Παφίς Κυθήρεια δι’ οὐδματὸς ἐς Κνίδου ἤλθε,
βουλομένη κατιδεῖν εἰκόνα τὴν ἰδίην.

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157.—JULIANUS, PREFECT OF EGYPT

On the Statue of the armed Athena at Athens

Why, Trito-born, dost thou put on armour in the middle of the city? Poseidon has yielded to thee. Spare the land of Cecrops.

158.—DIOTIMUS

I am Artemis fashioned in the form that befits me, and well does the brass itself tell that I am the daughter of Zeus and of no other. Consider the maiden’s audacity. Verily thou wouldst say that the whole earth is a hunting-ground too small for her.

159.—ANONYMOUS

On the Cnidian Aphrodite of Praxiteles

Who gave a soul to marble? Who saw Cypris on earth? Who wrought such love-longing in a stone? This must be the work of Praxiteles’ hands, or else perchance Olympus is bereaved since the Paphian has descended to Cnidus.

160.—PLATO

On the Same

Paphian Cytherea came through the waves to Cnidus, wishing to see her own image, and having
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πάντη δ’ ἀθρόησασα περισκέπτω ἐνὶ χώρῳ,  
φθέγξατο: "Ποῦ γυμνὴν εἰδέ με Πραξιτέλης;"

Πραξιτέλης οὐκ εἶδεν ἀ μὴ θέμις, ἀλλ’ ὁ σίδαρος ἐξέσεν οἱ ἀν’ Ἀρης ἤθελε τὴν Παφίην.

161.—ΤΟΥ ΑΥΤΟΥ

Οὔτε σε Πραξιτέλης τεχνάσατο, οὐθ’ ὁ σίδαρος, ἀλλ’ οὕτως ἔστης, ὡς ποτε κρινομένη.

162.—ΑΔΗΛΟΝ

'A Κύπρις τὰν Κύπριν ἐνὶ Κυίδῳ εἶπεν ἰδοὺςא.  
"Φεῦ, φεῦ: ποῦ γυμνὴν εἰδέ με Πραξιτέλης;"

163.—ΛΟΤΚΙΑΝΟΤ

Τὴν Παφίην γυμνὴν οὐδεὶς ἑδὲν εἰδέν ἐν τὶς εἶδεν,  
οὕτως ὁ τὴν γυμνὴν στησάμενος Παφίην.

164.—ΤΟΥ ΑΥΤΟΥ

Σοὶ μορφῆς ἀνέθηκα τεὶς περικαλλὲς ἀγαλμα,  
Κύπρι, τεὶς μορφῆς φέρτερον οὐδὲν ἔχων.

165.—ΕΘΗΝΟΤ

Παλλάς καὶ Κρονίδαο συνευνητίς εἶπον, ἰδοὺςαι  
τὴν Κυίδην" "Ἀδίκως τὸν Φρύγα μεμφόμεθα."

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1 No doubt the last couplet is a later addition. We know from Pliny that the shrine in which the statue stood was open on all sides.

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viewed it from all sides in its open shrine, she cried, "Where did Praxiteles see me naked?"

Praxiteles did not look on forbidden things, but the steel carved the Paphian as Ares would have her.¹

161.—By the Same

On the Same

Neither did Praxiteles nor the chisel work thee, but so thou standest as of old when thou camest to judgment.

162.—Anonymous

On the Same

Cypris, seeing Cypris in Cnidus, said, "Alas! alas! where did Praxiteles see me naked?"

163.—Lucian

On the Same

None ever saw the Paphian naked, but if anyone did, it is this man who here erected the naked Paphian.

164.—By the Same

To thee, Cypris, I dedicate the beautiful image of thy form, since I have nothing better than thy form.²

165.—Evenus

On the Cnidian Aphrodite

Pallas and the consort of Zeus said, when they saw the Cnidian, "We are wrong in finding fault with Paris."

² This is out of place, having nothing to do with the Cnidian Venus, and is either an epigram of an early period or an imitation of one. *cp.* Book VI. 7.
166.—ΤΟΥ ΑΥΤΟΥ

Πρόσθε μὲν Ἰδαίοισιν ἐν οὐρεσιν αὐτὸς ὁ βούτας
dέρξατο τὰν κάλλευς πρῶτ’ ἀπενεγκαμέναν
Πραξιτέλης Κνίδιος δὲ πανωπήσαν ἔθηκεν,
μάρτυρα τῆς τέχνης ψήφον ἔχων Πάριδος.

167.—ΑΝΤΙΠΑΤΡΟΤ ΣΙΔΩΝΙΟΤ

Φάσεις, τὰν μὲν Κύπριν ἀνὰ κραναὰν Κνίδον ἄθρων,
ἀδε ποὺ ὡς φλέξει καὶ λίθος εὐσα λίθων
τὸν δ’ ἐν Θεσπιάδαις γλυκὺν Ἰμερον, οὐχ ὅτι πέτρον,
ἀλλ’ ὅτι κὰν ψυχρῷ πῦρ ἀδάμαντι βαλεί.
τοίους Πραξιτέλης κάμε δαίμονας, ἄλλον ἐπ’ ἄλλας 5
γὰς, ἵνα μὴ δισσῷ πάντα θέροιτο πυρί.

168.—ΑΔΗΛΟΝ

Εἰς τὸ αὐτὸ

Γυμνὴν εἶδε Πάρις με, καὶ Ἀγχίσης, καὶ Ἀδωνίς·
τοὺς τρεῖς οἶδα μόνους. Πραξιτέλης δὲ πόθεν;

169.—ΑΛΛΟ

Εἰς τὸ αὐτὸ, καὶ τὴν ἐν Ἀθήναις Ἀθηνᾶν

Ἀφρογενοῦς Παφῆς ξάθεον περιδέρκει κάλλος,
καὶ λέξεις. Αἰνῷ τὸν Φρύγα τῆς κρίσεως.
Ἀτθίδα δερκόμενος πάλι Παλλάδα, τοῦτο βοήσεις,
ὡς βούτης ὁ Πάρις τῆς τήνδε παρετρόχασεν.

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166.—BY THE SAME

On the Same

The neatherd alone saw of old on the mountains of Ida her who gained the prize of beauty, but Praxiteles has set her in full view of the Cnidians, having the vote of Paris to attest his skill.

167.—ANTIPATER OF SIDON

On the Same and on Praxiteles’ Statue of Eros at Thespiae

You will say, when you look on Cypris in rocky Cnidus, that she, though of stone, may set a stone on fire; but when you see the sweet Love in Thespiae you will say that he will not only set fire to a stone, but to cold adamant. Such were the gods Praxiteles made, each in a different continent, that everything should not be burnt up by the double fire.

168.—ANONYMOUS

On the Cnidian Aphrodite

Paris, Anchises, and Adonis saw me naked. Those are all I know of, but how did Praxiteles contrive it?

169.—ANONYMOUS

On the Same and on the Athena in Athens

Gaze from every side at the divine beauty of the foam-born Paphian and you will say, “I applaud the Phrygian’s judgment.” Again when you look at the Attic Pallas you will cry out, “It was just like a neatherd for Paris to pass her by.”
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170.—ΕΡΜΟΔΩΡΟΤ

Εἰς τὸ αὐτὸ

Τὰν Κυδίαν Κυθέρειαν ἰδὼν, ἔνε, τοῦτο κεν εἴποις:
"Αὐτὰ καὶ θνατῶν ἀρχὲ καὶ ἀθανάτων."
τὰν δ’ ἐνὶ Κεκροπίδαις δορυθαρσέα Παλλάδα λεύσων,
αιδάσεις: ""Οὐτως θουκόλος ἦν ὁ Πάρις."

171.—ΔΕΩΝΙΔΟΤ

Εἰς Ἄφροδίτην ὑπλισμένην

"Ἀρεσὶ ἐνετα ταῦτα τίνος χάριν, ὡς Κυθέρεια,
ἐνεδέδυσα, κενεδὸν τοῦτο φέρουσα βάρος;
αὐτὸν "Ἀρη γυμνῆ γὰρ ἄφωπλισας· εἰ δὲ λέλειπται
καὶ θεός, ἀνθρώποις ὀπλα μάτην ἐπάγεις.

172.—ΑΛΕΞΑΝΔΡΟΤ ΑΙΤΩΛΟΤ

Αὐτὰ που τὰν Κύπρων ἀπηκριβώσατο Παλλάς,
τὰς ἐπ’ Ἀλεξάνδρου λαθομένα κρίσιος.

173.—ΙΟΤΛΙΑΝΟΤ ΑΙΓΤΙΠΙΟΤ

Εἰς τὴν ἐν Λαργάτῃ ἕνοπλον Ἀφροδίτην

Αἰεὶ μὲν Κυθέρεια φέρειν δεδάκη φαρέτρην,
τόξα τε καὶ δολιχῆς ἐργον ἐκβολίης·
αἰδομένη δ’ ἀρα θεσμὰ μενεπτολέμοιο Δυκοῦργου
φίλτρα φέρει Σπάρτη τεῦχεσιν ἄγχημαξιον.
ὕμεῖς δ’ ἐν θάλαμῳι, Δακωνίδεσ, ὀπλα Κυθήρης
ἀξόμεναι, παίδας τίκτετε θαρσαλέους.
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170.—HERMODORUS

On the Same

When you see, stranger, the Cnidian Cytherea, you would say this, "Rule alone over mortals and immortals," but when you look at Pallas in the city of Cecrops boldly brandishing her spear you will exclaim, "Paris was really a bumpkin."

171.—LEONIDAS OF ALEXANDRIA

On Armed Aphrodite

Why, Cytherea, hast thou put on these arms of Ares, bearing this useless weight? For, naked thyself, thou didst disarm Ares himself, and if a god has been vanquished by thee it is in vain that thou takest up arms against mortals.

172.—ALEXANDER OF AETOLIA

On a Statue of Aphrodite

Pallas herself, I think, wrought Aphrodite to perfection, forgetting the judgment of Paris.

173.—JULIANUS, PREFECT OF EGYPT

On the Armed Aphrodite in Sparta

Cypris has ever learnt to carry a quiver and bow, and to ply the far-shooting archer's craft. Is it from reverence for the laws of warlike Lycurgus that, bringing her love-charms to Sparta, she comes clad in armour for close combat? But ye, daughters of Sparta, venerating in your chambers the arms of Cytherea, bring forth courageous sons.
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174.—ΑΔΕΞΙΠΟΤΟΝ

Εἰς τὴν αὐτὴν
Παλλὰς τὰν Κυθηρειαν ἐνοπλον ἔστησεν ἱδοῦσα:
“Κύπρι, θέλεις οὕτως ἐσεὶς κρίσιν ἐρχόμεθα;”
ἡ δ’ ἀπαλὸν γελάσασα: “Τι μοι σάκος ἀντίον αἱρεῖν;
eἰ γυμνὴ νυκῶ, πῶς ὅταν ὅπλα λάβω;”

Ausonius, Epigrams 42 and 43.

175.—ΑΝΤΙΠΑΤΡΟΤ

Εἰς τὴν αὐτὴν
‘Ἡ λίθος ὡς Παφίη θωρῆξατο, ἥ τάχα μᾶλλον
eἰδε λίθον Παφίη, καὶ ὁμοσένει “’Ἡθελον εῖναι.”

176.—ΤΟΥ ΑΥΤΟΥ

Καὶ Κύπρις Σπάρτας: οὐκ ἄστεσιν οἶα τ’ ἐν ἄλλοις
ιδρυται, μαλακὰς ἐσσαμένα στολίδας:
ἄλλα κατὰ κρατὸς μὲν ἔχει κόρυν ἀντὶ καλύπτρας,
ἀντὶ δὲ χρυσείων ἀκρεμώνων κάμακα.
oὐ γὰρ χρῆ τευχέων εἶναι δίχα τὰν παράκοιτιν

Θρακὸς Ἐνυπάλλον καὶ Λακεδαιμονίαν.

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177.—ΦΙΛΙΠΠΟΤ

Κύπρι φιλομιμειδής, θαλαμητόλε, τίς σε μελιχρήν
daίμονα τοῖς πολέμων ἐστεφάνωσεν ὅπλοις;

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174.—Anonymous

On the Same

Pallas, seeing Cytherea in arms, said, "Cypris, wouldst thou that we went to the judgment so?" But she, with a gentle smile, answered, "Why should I lift up a shield in combat? If I conquer when naked, how will it be when I arm myself?"

175.—Antipater

On the Same

Either the stone statue, as being Aphrodite, armed itself, or perhaps rather Aphrodite saw the statue and swore, "Would I were it."

176.—By the Same

On the Same

Cypris belongs to Sparta too, but her statue is not, as in other cities, draped in soft folds. No, on her head she wears a helmet instead of a veil, and bears a spear instead of golden branches. For it is not meet that she should be without arms, who is the spouse of Thracian Ares and a Lacedaemonian.

177.—Philippus

On the Same

Laughter-loving Aphrodite, minister of the bridal chamber, who girt thee, honey-sweet goddess that thou art, with the weapons of war? To thee the
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σοι παιὰν φίλος ἢν καὶ ὁ χρυσοκόμης Ἄμεναιος,
καὶ λιγυρῶν αὐλῶν ἡδυμελεῖς χάριτες.
ἐς τί δὲ ταῦτ’ ἐνέδυσ ἀνδροκτόνα; μὴ θρασὺν Ἀρη
συλήσας’ αὐχεῖς, Κύπρις ὅσον δύναται;

178.—ΑΝΤΙΠΑΤΡΟΤ ΣΙΔΩΝΙΟΤ

Εἰς τὴν αὐτὴν ἀνερχομένην ἀπὸ θαλάττης
Τὰν ἀναδυομέναν ἀπὸ ματέρος ἀρτί θαλάσσας
Κύπριν, Ἀπελλείοιο μόνιθον ὅρα γραφίδος,
ὡς χεῖρι συμμάρψασα διάβροχον ὕδατι χαίται
ἐκθλίβει νοτερῶν ἀφρῶν ἀπὸ πλοκάμων.
αὐταλ νῦν ἔρεουσιν Ἄθηναιὴ τε καὶ Ἡρη
"Οὐκέτι σοι μορφᾶς εἰς ἔριν ἐρχόμεθα."

Ausonius, Epigram 106.

179.—ἈΡΧΙΟΤ

Εἰς τὸ αὐτὸ

Αὐτὰν ἐκ πόντου τιθηνητήρος Ἀπελλής
ταῖν Κύπριν γυμνὰν εἴδε λοχευμέναν,
καὶ τοῖαν ἔτυπωσε, διάβροχον ὕδατος ἀφρῷ
θλίβουσαν βαλεραῖς χερσίν ἔτι πλόκαμον.

180.—ΔΗΜΟΚΡΙΤΟΤ

Εἰς τὸ αὐτὸ

Κύπρις ὅτε σταλάουσα κόμας ἀλμυρέος ἀφρῷ
γυμνὴ πορφυρέοι κύματος ἔξανέδυν,
οὔτω που κατὰ λευκὰ παρηία χερσὶν ἐλούσα
βόστρυχον, Αἰγαίην ἐξεπίεζεν ἄλα,
στέρνα μονὸν φαίνουσα, τὰ καὶ θέμις· εἰ δὲ τοιῇδε 5
κείνη, συγχείσθω θυμὸς Ἐνναλίου.
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Paean is dear, and golden-haired Hymenaeus and the dulcet charm of shrill-voiced flutes. Why hast thou put on these engines of murder? Is it that thou hast despoiled bold Ares to boast how great is the might of Cypris?

178.—ANTIPATER OF SIDON

On the Aphrodite Anadyomene of Apelles

Look on the work of Apelles' pencil: Cypris, just rising from the sea, her mother; how, grasping her dripping hair with her hand, she wrings the foam from the wet locks. Athena and Hera themselves will now say, "No longer do we enter the contest of beauty with thee."

179.—ARCHIAS

On the Same

Apelles saw Cypris herself brought forth by the sea, her nurse; and so he drew her, still wringing with her fresh hands her locks soaked with the foam of the waters.

180.—DEMOCRITUS

On the Same

When Cypris, her hair dripping with the salt foam, rose naked from the purple waves, even in this wise holding her tresses with both hands close to her white cheeks, she wrung out the brine of the Aegean, showing only her bosom, that indeed it is lawful to look on; but if she be like this, let the wrath of Ares be confounded.

1 His wrath with her for her infidelity.
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181.—ΙΟΤΛΙΑΝΟΤ ΑΠΟ ΤΠΑΡΧΩΝ

Εἰς τὸ αὐτὸ

'Αρτι θαλασσαίης Παφίη προὐκνυψε λοχείης,
μαίαν Ἀπελλείην εὑραμένη παλάμην
ἀλλὰ τάχος γραφίδων ἀποχάζεστε, ήθελε νὰ διήνη
ἀφρός ἀποστάζουν θλιβομένων πλοκάμων.
εἰ τοῖς ποτὲ Κύπριος ἐγυμνώθη διὰ μῆλου,
τὴν Τρόην ἀδίκως Παλλάς ἐληίσατο.

182.—ΔΕΩΝΙΔΟΤ ΤΑΡΑΝΤΙΝΟΤ

Εἰς τὸ αὐτὸ

Τὰν ἐκφυγούσαν ματρὸς ἑκ κόλπων, ἐτὶ
ἀφρῶ τε μορμύρουσαν, εὐλεχὴ Κύπριν
ἰδὼν Ἀπελλής, κάλλος ἰμερώτατον,
οὐ γραπτὸν, ἀλλ’ ἐμψυχον ἐξεμάξατο.
εὐ μὲν γὰρ ἄκραις χερσίν ἐκθλίβει κόμαι
εὐ δ’ ὄμματων γαληνὸς ἐκλάμπει πόθος,
καὶ μαζός, ἀκμῆς αἰγγελός, κυδωνιά
αὐτὰ δ’ Ἀθάνα καὶ Διὸς συνευνέτες
φάσουσιν ὡς Ζεῦ, λειπόμεσθα τῇ κρίσεις.

183.—ΑΔΗΛΟΝ

Εἰς ἀγαλμα Διονύσου πλησίον Ἀθηνᾶς ἐστός

α. Εἰπέ, τί σοι ἔστω καὶ Παλλάδι; τῇ γὰρ ἄκοντες
καὶ πόλεμοι, πέρι σοι δ’ εύσως εἰσαπιναί.
β. Ἔτι ἰσοίς ἰκέλως στῆσι δ’ ὅσοις ἰκέλως στῆσε τῇ χελω.
καὶ γὰρ ἐμοὶ πόλεμων φίλου κλέος· οἴδει ἡμᾶς μοι
ἡφών δημηθεὶς Ἰνδός ἀπ’ Ὀκεανοῦ.
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181.—JULIANUS, PREFECT OF EGYPT

On the Same

The Paphian has but now come forth from the sea’s womb, delivered by Apelles’ midwife hand. But back quickly from the picture, lest thou be wetted by the foam that drips from her tresses as she wrings them. If Cypris looked thus when she stripped for the apple, Pallas was unrighteous in laying Troy waste.

182.—LEONIDAS OF TARENTUM

On the Same

Apelles having seen Cypris, the giver of marriage blessing, just escaped from her mother’s bosom and still wet with bubbling foam, figured her in her most delightsome loveliness, not painted, but alive. With beautiful grace doth she wring out her hair with her finger-tips, beautifully doth calm love flash from her eyes, and her paps, the heralds of her prime, are firm as quinces. Athena herself and the consort of Zeus shall say, “O Zeus, we are worsted in the judgment.”

183.—ANONYMOUS

On a Statue of Dionysus which stood near Athena

A. “Tell me what hast thou in common with Pallas; for to her javelins and wars, to thee banquets are exceeding dear.” B. “Do not rashly, O stranger, ask such questions about the gods, but learn in how many ways I am like to this goddess. For the glory of wars is dear to me likewise; all India, subdued by me as far as the Eastern Ocean, knows

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καὶ μερώπων δὲ φυὴν ἐγερήραμεν, ἡ μὲν ἐλαίη, 
 αὐτὰρ ἐγὼ γλυκεροῖς βότρυσιν ἤμερίδος. 
καὶ μὴν οὐδ’ ἐπ’ ἐμοὶ μήτηρ ὡδίνας ύπέτλη. 
λύσα δ’ ἐγὼ μηρὸν πάτριον, ἡ δὲ κάρη.

184.—ΑΝΤΙΠΑΤΡΟΤ

Εἰς ἔτερον ἀγαλμα τοῦ αὐτοῦ
Αὐσονίῳ Πείσομι συνασπιστῆς Διόνυσος
 ἰδρυμαί μεγάρων φρουρὸς ἐπ’ εὐτυχία.
ἀξιων, ὁ Διόνυσος, ἐσέβθης δόμον. ἔπρεπεν ἄμφω,
καὶ μέγαρον Βάκχῳ, καὶ Βρόμιος μεγάρῳ.

185.—ΑΔΗΛΟΝ

Εἰς ἀγαλμα Διονύσου καὶ Ἡρακλέους
 Ἀμφότεροι Θῆβηθε, καὶ ἀμφότεροι πολεμισταί,
 κῆκ Ζηνός· θύρσῳ δεινός, ὁ δὲ ῥοπάλῳ.
ἀμφοῖν δὲ στῆλαι συντέρμονες· εἰκελα δ’ ὀπλα,
 νεβρῖς λειαντῆ, κύμβαλα δὲ πλαταγῆ.
"Ημη δ’ ἀμφότεροις χαλεπὴ θεός. οἱ δ’ ἀπὸ γαῖς
 ἡλθον εἰς ἀθανάτους ἐκ πυρὸς ἀμφότεροι.

186.—ΞΕΝΟΚΡΑΤΟΣ

Εἰς ἀγαλμα Ἑρμοῦ
 Ἕρμῆς ὡκὺς ἐγὼ κικλήσκομαι· ἀλλὰ παλαίστρῃ
 μὴ κολοβοῖν χειρῶν ἱστατε, μηδ’ ἄποδα·
ἡ πῶς ὡκὺς ἐγὼ; πῶς δ’ ὀρθία χειρομομῆ σω,
εἰς βάσιν ἀμφότερων ὀρφανὸς ἱστάμενος;

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1 The leader of the Bessi, who were defeated by Piso, was a priest of Bacchus, and Piso probably regarded the god as having deserted his own priest and favoured him.
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it. The race of mortals, too, have we gifted, she with the olive, and I with the sweet clusters of the vine. Neither again did a mother suffer the pangs of labour for me, but I burst from our father's thigh, she from his head.”

184.—ANTIPATER OF THESSALONICA

On another Statue of the Same

I, Dionysus, the fellow-soldier of Italian Piso, am set here to guard his house and bring him good fortune. A worthy house hast thou entered, Dionysus. Meet is the house for Bacchus, and Bacchus for the house.

185.—ANONYMOUS

On Statues of Dionysus and Heracles

Both are from Thebes, both warriors, and both sons of Zeus. The one wields well his thyrsus, the other his club. The statues of both are close together and like are the arms they bear, the one a fawn-skin, the other a lion-skin; cymbals the one, a rattle the other. To both Hera was a cruel goddess, and both through fire went from earth to the immortals.

186.—XENOCRATES

On a Statue of Hermes

Swift Hermes is my name, but in the wrestling-school set me not up without arms and feet; or how shall I be swift, and how shall I spar correctly, if I stand on a base deprived of both? 3

2 With which he frightened away the Stymphalian birds.
3 The epigram is facetious. The ordinary Hermae were termini without legs and arms.
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187.—ΑΔΗΛΟΝ

Εἰς τὸ αὐτό

Ἐρμῆς ἕξωλής τις ἐπηύχετο, καὶ ξύλον ἤεν.
εἰτά μν ἀείρας χαμάδες βάλε· τοῦ δ' ἀπὸ χρυσός
ἔρρευσεν καταγέντος. ὕβρις πόρε πολλάκι κέρδος.

188.—ΝΙΚΙΟΤ

Εἰνοσίφυλλον ὅρος Κυλλήνιοι αἰτῶ λελογχώς,
τηδ' ἐστηκ' ἐρατοῦ γυμνασίου μεδέων,
Ἐρμῆς· ὃ ἐπὶ παιδες ἀμάρακον ἢδ' νάκινθον
πολλὰκι, καὶ θαλεροὺς θήκαν ἵων στεφάνους.

189.—ΤΟΥ ΑΥΤΟΥ

Φρουρός ἐπὶ σμήνεσσι, Περισσηράτου εἴνεκα, μίμων
ἐνθάδε, Μαυλαίαν κλητῶν ἀποπρολιπών,
κλώπα μελισσάων δεδοκημένος. ἄλλ' ἀλέασθε
χείρα, καὶ ἀγροτέρου κοῦφον ὅρεγμα ποδός.

190.—ΔΕΩΝΙΔΟΤ

Τῶν αἰγών ὁ νομείς Μόριχος τὸν ἐπίσκοπον Ἔρμαν
ἐστασ· αἰπολίων εὐδόκιμον φύλακα.
ἀλλὰ μοι αἳ τ' ἄν ὅρη χλωρᾶς κεκορεσμέναι ὅλας,
τοῦ γ' ἀρπακτήρος μὴ τι μέλεσθε λύκου.

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187.—ANONYMOUS

On another of the Same

A certain man prayed for help to a wooden Hermes, and Hermes remained wooden. Then, taking him up, the man threw him on the ground, and, the statue breaking, out from it poured gold. Outrage often produces profit.¹

188.—NICIAS

On Another

I, Hermes, whose domain is Cyllene’s steep, forest-clad hill, stand here guarding the pleasant playground; and on me the boys often set marjoram and hyacinths and fresh wreaths of violets.

189.—BY THE SAME

On a Statue of Pan

Having left the slopes of Maenalus I abide here, for Peristratus’ sake, to guard the hives, on the watch for him who would rob the bees. But keep clear of my hand and the nimble stride of my country-bred shanks.

190.—LEONIDAS OF TARENTUM

On a Statue of Hermes

Morichus the goatherd set me up, Hermes the overseer, to be the approved guardian of his fold. But, ye nannies who have taken your fill of green herbage on the mountains, heed not now at all the ravening wolf.

¹ The story is told by Babrius, Fab. 119.
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191.—NIKAINETOT
Αὐτόθεν ὡστράκινον με καὶ ἐν ποιλ γῆινον Ἐρμῆν ἔπλασεν ἄψιδος κύκλος ἐλισσόμενος. πηλὸς ἐφυράθην οὐ ψεύσομαι. ἀλλ' ἐφίλησα, ὁ ξεῖν, ὡστρακέων δύσμορον ἐργασίην.

192.—ΑΔΕΣΠΟΤΟΝ
Ό λύστε, μὴ νόμιζε τῶν πολλῶν ἕνα Ἐρμᾶν θεῷείν εἰμὶ γὰρ τέχνα Σκόπα.

193.—ΦΙΛΙΙΠΠΟΤ
α. Κράμβης ἄψωμαι, Κυλλήσω; β. Μή, παροδίτα. α. Τίς φθόνος ἐκ λαχάνων; β. Οὐ φθόνος, ἀλλὰ νόμος, ἀλλοτρίων ἀπέχειν κλοπίμους χέρας. α. Ω παραδόξου, μὴ κλέπτειν Ἐρμῆς καινὸν ἔθηκε νόμον.

194.—ΑΔΗΛΟΝ
Εἰς ἀγαλμα Ἐρωτος
Χάλκειον τις Ἐρωτα μετήγαγεν ἐκ πυρὸς εἰς πῦρ, τήγανον ἄρμόζων τῇ κολάσει κόλασιν.

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191.—NICAENETUS

On Another

I, a Hermes of our native clay and with earthern feet, was moulded on the revolving circle of the wheel; of mud was I kneaded, I will tell no lie; but, stranger, I loved the luckless labour of the potters.

192.—Anonymous

On a Hermes by Scopas

Stranger, deem not that thou lookest on one of the vulgar crowd of Hermae; for I am the work of Scopas.

193.—PHILIPPUS

A. May I touch the kail, Cyllenian? B. No, traveller. A. Why grudge some greens? B. It is not grudging, but it is the law to keep pilfering hands from other people's property. A. Well! that is strange. Hermes¹ has made a new law against stealing.

194.—Anonymous

On a Statue of Love made into a Frying-pan²

Someone has transferred this brazen Love from fire to fire, fitting a frying-pan on to him, torment to torment.

¹ The patron of thieves.
² cp. Book IX. 773, by Palladas, who is also probably the author of this. Both refer to a small bronze Eros made into the handle of a frying-pan.
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195.—ΣΑΤΤΡΩΤ

Εἰς ἀγαλμα τοῦ αὐτοῦ δεδεμένου

Τὸν πετρόεντα τὸς ὄρε, τὸς ἐν δεσμῷ θυὸν πύρ ὁχμασεν; ἀἰθομένης ἤψατο τὶς φαρέτρης, καὶ τὰς ὁκυβόλους περιγγέας ἐσφήκωσε χεῖρας, ὑπὸ στιβαρῷ κίονι δησάμενος; ψυχρὰ ταῦτα ἀνθρώπους παραμύθια. μὴ ποτ' ἐκείνου 5 οὖτος ὁ δεσμώτης αὐτὸς ἔδησε φρένα;

196.—ΑΛΚΑΙΟΤ

Εἰς τὸ αὐτὸ

Τὶς σε τὸν οὐχ ὅσιως ἠγρευμένου ὅρα πεδήσας θήκατο; τὶς πλέγδην σὰς ἐνέδησε χέρας, καὶ πιναρὰν ὄψιν τεκτήματο; ποῦ θαλ τόξα, υπέι; ποὺ πικρὴ πυρφόρος ὕδοκη;

ἡ ῥα μάτην ἐπόνησε λιθοξύος, ἃς σε, τὸν οίστρῳ κυμήναντα θεοὺς, τῇ ἐνέδησε πάγη.

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195.—SATYRUS

On a Statue of Love Bound

Who fettered thee, the winged boy, who bound swift fire with chains? Who laid his hand on Love's burning quiver and made fast behind his back those hands swift to shoot, tying them to a sturdy pillar? Such things are but chill consolation for men. Did not, per-chance, this prisoner himself enchain once the mind of the artist?

196.—ALCAEUS OF MESSENE

On the Same

Who impiously hunted thee down and set thee here in fetters? Who crossed and bound thy hands, and wrought thee with this rueful face? Where, poor child, is thy swift bow, where the bitter quiver that held thine arrows? Of a truth in vain the sculptor laboured, making fast in this trap thee who dost tempest the gods with the fury of desire.
197.—ΑΝΤΙΠΑΤΡΟΤ

Εἰς τὸ αὐτὸ
Τίς δὴ ὑπὲρ παλάμας πρὸς κίονα ἀθίκτοις
ἀμμασί; τίς πυρὶ πῦρ, καὶ δόλον
εἶλε δόλῳ;
υἱπε, μὴ δὴ δάκρυ κατὰ γλυκεροῖο
προσώπου
βάλλε, σὺ γὰρ τέρπῃ δάκρυσιν
ἡθέων.

198.—ΜΑΙΚΙΟΤ

Εἰς τὸ αὐτὸ
Κλαῖε δυσεκφύκτως σφιγχθεῖς χέρας, ἀκρίτε δαίμον,
κλαῖε μάλα, στάζου ψυχοτακῇ δάκρυα,
σωφροσύνας ὑβριστα, φρενοκλότῃ, ληστὰ λογισμοῦ,
πτανὸν πῦρ, ψυχᾶς τραύμ’ ἄρατον, Ἐρως.
θνατοῖς μὲν κύσις ἐστὶ γόων ὁ σῶς, ἀκρίτε, ἀσημός;
ὅ σφιγχθεῖς κωφοῖς πέμπε λιτᾶς ἀνέμοις.
ὅν ὑπὲρ ἠρητόν ἀφύλακτος ἐνέφλεγε, ἐν φρεσὶν πυρσῶν,
ἀθρεὶ νῦν ὑπὸ σῶν σβεννύμενον δακρύνω.

199.—ΚΡΙΝΑΓΟΡΟΤ

Εἰς τὸ αὐτὸ
Καὶ κλαῖε καὶ στέναζε, συνφιγχθεῖς χερῶν
τένοντας, ὃ πέζουλε: τοιά τοι πρέπει.
οὐκ ἐσθ’ ὁ λύσσων. μὴ ἱεῖν ὑπόβλεπε.
αὐτός γὰρ ἄλλοις ἐκ μὲν ὀμμάτων δάκρυν

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197.—ANTIPATER OF SIDON

On the Same

Who bound thy hands to the pillar in a fast knot? Who took captive fire by fire and guile by guile? My boy, bedew not thy sweet face with tears, for thou dost take delight in the tears of young men.

198.—MAECIUS

On the Same

Weep, thou wrong-headed god, with thy hands made fast beyond escape; weep bitterly, letting fall soul-consuming tears, scorners of chastity, thief of the mind, robber of the reason, Love, thou winged fire, thou unseen wound in the soul. Thy bands, O wrong-headed boy, are to mortals a release from complaint; remain fast bound, sending thy prayers to the deaf winds, and watch that torch that thou, eluding all vigilance, didst light in men's hearts, being quenched now by thy tears.

199.—CRINAGORAS

On the Same

Weep and moan, thou artful schemer, the sinews of thy hands made fast: thou hast thy desert. None will untie thee; make not those piteous faces; for thou thyself, Love, didst wring the tears from other
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έθλιψας, ἐν δὲ πικρὰ καρδία βέλη
πήξας ἀφύκτων ὑδὴν ἔσταξας πόθων,
"Ερως· τὰ θυητῶν δ' ἐστὶ σοι γέλως ἄχη
πέπονθας οὐ' ἔρεξας· ἐσθλὸν ἡ δίκη.

200.—ΜΟΣΧΟΤ

Εἰς Ἔρωτα ἄροτριώντα

. Δαμπάδα θεῖς καὶ τόξα, βοηλάτιν εἴλετο ῥάβδουν
οὐλος Ἐρως, πήρην δ' εἰχε κατωμαδίνην
καὶ ξεύξας ταλαεργὸν ὑπὸ ξυγὸν αὐχένα ταῦρων
ἐστειρεν Δηνοὺς αὐλακα πυροφόρον.
ἐίπε δ' ἀνω βλέψας αὐτῷ Διί: "Πλῆσον ἀρούρας,
μή σε τὸν Εὐρώπης βοῦν ὑπ' ἄροτρα βάλω."

201.—ΜΑΡΙΑΝΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Εἰς Ἔρωτα ἐστεφανωμένον

Ποῦ σοι τόξου ἐκεῖνο παλίντονον, οὐ τ' ἀπὸ σείο
πηγὺμενοι μεσάτην ἐς κραδίην δόνακες;
ποὺ πτερά; ποὺ λαμπὰς πολυώδυνος; ἐς τί δὲ
τρισσά
στέμματα χειρὶν ἔχεις, κρατὶ δ' ἔπ' ἄλλο
φέρεις;—

Οὐκ ἀπὸ πανδήμου, ξένε, Κύπρεδος, οὐδ' ἀπὸ γαῖης
eἰμί, καὶ ᾿υλαίης ἐκγονος εὐφροσύνης;
ἀλλ' ἐγὼ ἐς καθαρήν μερόπων φρένα πυρσὸν
ἀνάπτῳ
ἐυμαθίης, ψυχὴν δ' οὐρανὸν εἰσανάγω.
ἐκ δ' ἀρετῶν στεφάνους πισύρων πλέκω· ὃν ἄφ' ἐκάστης
τούσδε φέρων, πρῶτῳ τῷ σοφίς στέφομαι.
eyes, and piercing the heart with thy bitter darts, didst instil the venom of desire that takes fast hold. The woes of mortals are thy sport. Thou hast suffered what thou hast done. An excellent thing is justice.

200.—MOSCHUS

On Love Ploughing

Curly-haired Love, laying aside his torch and bow, took an ox-driver’s rod and wore a bag on his shoulders; coupling the patient necks of the oxen under the yoke, he began to sow the wheat-bearing furrow of Demeter. Looking up he said to Zeus himself, “Fill the cornfield, lest I put thee, Europa’s bull, to the plough.”

201.—MARIANUS SCHOLASTICUS

On Love Garlanded

“Where is that back-bent bow of thine, and the reed-arrows driven by thee into the middle of the breast? Where are thy wings, where thy torturing torch, and wherefore dost thou bear three garlands in thy arms and wear another on thy head?”

“Stranger, I am not sprung from vulgar Cypris nor from the earth; I am no offspring of material joy. But I am he who lights the torch of learning in the pure minds of mortals, and leads the soul up to heaven. From the four Virtues I weave garlands, and carrying these, one of each, I crown myself with the first, the crown of Wisdom.”

1 The four cardinal virtues.
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202.—ΑΔΗΛΟΝ
Eis to aúto
Μή με τὸν ἐκ Διβάνου λέγε, ξένε, τὸν φιλοκόμων
terptómenon υνχίους ἥθεων ὀάρως·
βαιώς ἐγὼ νύμφης ἀπο γείτονος ἀγροιώτης,
μοῦνον ἐποτρύνων έργα φυτοσκαφίης.
ἔνθεν ἀπ’ εὐκάρπου με φίλης ἐστεψαν ἀλώης
tέσσαρες Ὄραων ἐκ πισύρων στήφανοι.

203.—ΙΟΤΛΙΑΝΟΤ ΑΙΡΤΙΠΙΙΟΤ
Eis tòn Πραξιτέλους Ἔρωτα
Κλίνας αὐχένα γαύρων ὑφ’ ἡμετέρουσι πεδῖλοις,
χερσί με λησίας ἔπλασε Πραξιτέλης.
αὕτων γὰρ τὸν Ἔρωτα τὸν ἐνδοθι
ekενθομενόν με
χαλκεύσας, Φρύην δῶκε γέρας
φιλής.
ἡ δὲ μιν αὐθίς Ἔρωτι προσήγαγε·
καὶ γὰρ ἐρωτας
dōrou Ἔρωτι φέρειν αὐτὸν Ἔρωτα
θέμις.

204.—ΠΡΑΞΙΤΕΛΟΤΣ
Eis to aúto
Πραξιτέλης δὲν ἔπασχε διηκρίβωσεν Ἔρωτα
ἐξ ἰδίης ἐλκών ἀρχέτυπον κραδίης,
Φρύη μισθὸν ἐμείο διδοῦς ἐμέ. φίλτρα δὲ τίκτω
οὐκέτι τοξεύων, ἀλλ’ ἀτενιζόμενος.

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202.—ANONYMOUS

On the Same

Say not, stranger, that I am he from Lebanon,¹ he who delights in the converse by night of youths who love the revel. I am a little Love and country-bred, the son of the Nymph who dwells hard by, and I further but the gardener's labour. Hence from my dear fruitful plot I am crowned with four crowns by the four Seasons.

203.—JULIANUS, PREFECT OF EGYPT

On the Eros of Praxiteles

Praxiteles, who stooped his proud neck for my sandals to tread on, wrought me with his captive hands. For, working me in bronze,² he gave me, that very Love that was hidden within him, to Phryne, an offering of friendship. But she again brought it to give to Love; for it is lawful for lovers to bring Love himself as a gift to Love.

204.—PRAXITELES

On the Same

Praxiteles perfectly portrayed that Love he suffered, taking the model from his own heart, giving me to Phryne in payment for myself. But I give birth to passion no longer by shooting arrows, but by darting glances.

¹ Heliopolis, near the Lebanon, was a very gay city.
² This is an error. Both Praxiteles' statues of Love were of marble.
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205.—ΤΤΑΛΙΟΤ ΓΕΜΙΝΟΤ

Εἰς τὸ αὐτὸ

'Αντὶ μ' ἔρωτος Ἕρωτα βροτῶθ' θεὸν ὠπασε Φρύνη
Πραξιτέλης, μυσθὸν καὶ θεῶν εὐφρόμενος.
η δ' οὐκ ἡμνήθη τὸν τέκτονα· δεῖσε γὰρ οἱ φρήν,
μὴ θεῶς ἀντὶ τέχνης σύμμαχα τὸξα λάβη.
ταρβεῖ δ' οὐκέτι ποιοῦ τὸν Κύπριδος, ἀλλὰ τὸν ἐκ σοῦ, 5
Πραξίτελες, τέχνην μητέρ' ἐπισταμένη.

206.—ΔΕΩΝΙΔΟΤ

Εἰς τὸ αὐτὸ

Θεσπιέες τὸν Ἕρωτα μόνον θεῶν ἐκ Κυθερείης
ἀξοῦτ', οὐχ ἐτέρου γραπτὸν ἀπ' ἀρχετύπου,
ἀλλ' ἐν Πραξιτέλης ἐγνωθ' θεῶν· ὅπερ Φρύνη
dερκόμενος, σφετέρων λύτρον ἔδωκε πόθων.

207.—ΠΑΛΛΑΔΑ

Γυμνὸς Ἐρως· διὰ τὸ τοῦτο γελᾶ καὶ μείλιχός ἐστιν'
οὗ γὰρ ἔχει τόξον καὶ πυρόεντα βέλη·
oυδὲ μάτην παλάμαις κατέχει δελφίνα καὶ ἄνθος·
tῇ μὲν γὰρ γαίαν, τῇ δὲ θάλασσαν ἔχει.

208.—ΓΑΒΡΙΗΛΙΟΤ ΤΠΑΡΧΟΤ

Εἰς Ἐρωτα καθεύδοντα ἐν πιπεροπάστῃ

Οὐδὲ κατακυώσωσων, οὐδ' ἄπνοος, οὐδ' ἐνί δαιτὶ
νόσφι πυρισπάρτου δήγματος ἐστιν Ἐρως.
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205.—TULLIUS GEMINUS

On the Same ¹

Praxiteles, in return for love, gave me, Love, a god to mortal Phryne, creating at once a guerdon and a god. But she repulsed not the artist, for in her mind she feared lest the god should take up his bow to fight for the sculptor’s art. She dreads no longer the son of Cypris, but thy offspring, Praxiteles, knowing that Art is his mother.

206.—LEONIDAS OF ALEXANDRIA (?)

On the Same

The Thespians venerate Love, the son of Cytherea, alone amongst the gods, and not Love copied from any other model, but the god whom Praxiteles knew, seeing whom in Phryne he gave him to her as the ransom of his desire.

207.—PALLADAS

On a Statue of Love

Love is unarmed; therefore he smiles and is gentle, for he has not his bow and fiery arrows. And it is not without reason that he holds in his hands a dolphin and a flower, for in one he holds the earth, in the other the sea.

208.—GABRIEL THE PREFECT

On Love Asleep on a Pepper-Castor

Neither when asleep, nor when lifeless, nor at the banquet, is Love without a fire-scattering nip.

¹ cp. Book VI. 260.
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209.—ΑΔΗΛΩΝ

Οὕτως ὁ τὸν δαλὸν φυσῶν, ἵνα λύχνων ἀνάψης,
δεῦρ’ ἀπ’ ἐμᾶς ψυχᾶς ἄψον· ὅλος φλέγομαι.

210.—ΠΛΑΤΩΝΟΣ

'Αλςος δ’ ὡς ἰκόμεσθα βαθύσκιον, εὕρομεν ἐνδον
πορφυρέος μήλοισιν ἐοικότα παῖδα Κυθήρης.
οὐδ’ ἔχειν ἴδοκόν φαρέτρην, οὗ καμπύλα τόξα·
ἀλλὰ τὰ μὲν δένδρεσιν ὑπ’ εὐπετάλοισι κρέμαντο,
αὐτὸς δ’ ἐν καλύκεσι τόδων πεπεδημένος ὑπνῷψ
εὖθεν μεδιόσων. ξοῦθαὶ δ’ ἐφύπερθε μέλισσαι
κηροχῦτον μέλιτος¹ λαροῖς ἐπὶ χείλεσι ραῖνον.²

¹ So Schneidewin: κηροχῦτοις ἐντὸς MSS.
² I write ραῖνον: βαίνον MSS.

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209.—Anonymous

A Love Couplet

Thou who dost blow on thy torch to light the lamp, come and light it from my soul. I am all aflame.

210.—Plato

When we entered the deep-shadowed wood we found within it the son of Cytherea, like unto rosy apples. Nor had he the quiver that holds arrows, nor his bent bow, but they were hanging on the leafy trees, and he lay among the rose-blossoms smiling, bound fast by sleep, and above him the tawny bees were sprinkling on his dainty lips honey dripping from the comb.
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211.—ΣΤΑΤΤΑΛΙΟΤ ΦΛΑΚΚΟΤ

Εἰς Ἑρωτα κοιμώμενον

Εὐδεῖς, ἄγρυπνοις ἐπάγων θυντοῖσι μερίμνας:
ἐὐδεῖς, ἀτηρής ἃ τέκος Ἀφρογενοῦς,
οὐ πεῦκην πυρόσεσαν ἐπηρμένος, οὐδὲ ἀφύλακτον
ἐκ κέρασι ψάλλων ἀντιτόνοιο βέλος.
ἀλλοι ἀθαρσείωσαν· ἐγὼ δ', ἀγέρωχε, δέδουκα,
μή μοι καὶ κνώσσον πικρῶν ὀνειρον ἴδης.

212.—ἈΛΦΕΙΟΤ

Εἰς τὸ αὐτὸ

Ἀρπάσομαι πυρόσεσαν, Ἑρως, χερὸς ἐκ σέο πεῦκην,
συλήσω δ' ὄμων ἀμφικρεμῆ φαρέτρην,
εἰ γ' ἐτύμως εὐδεῖς, πυρὸς ἐγγονε, καὶ σέο φώτες
πρὸς βαιὸν τόξων εὖνομήν ἀγομεν.
ἀλλὰ καὶ ὡς σε δέδουκα, δολοπλόκε, μή τινα κεῦθης
εἰς ἐμέ, κην ὑπνφ πικρῶν ὀνειρον ἴδης.

213.—ΜΕΛΕΑΙΡΟΤ, οἱ δὲ ΣΤΡΑΤΩΝΟΣ

Εἰ καὶ σοι πτέρυγες ταχιναὶ περὶ νῦτα τέτανται,
καὶ σκυθικαί τόξων ἀκροβολεῖς ἀκίδες,
φεύξομ', Ἑρως, ὑπὸ γὰν σε. τί δὲ πλέον; οὐδὲ
γὰρ αὐτὸς
σὰν ἔφυγε ρώμαι πανδαμάτωρ Ἀιάδας.
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211.—STATYLLIUS FLACCUS

On Love Asleep

Thou sleepest, thou who bringest sleepless care on mortals; thou sleepest, O child of the baneful daughter of the foam, not armed with thy fiery torch, nor sending from thy backward-bent, twanging bow the dart that none may escape. Let others pluck up courage, but I fear, thou overweening boy, lest even in thy sleep thou see a dream bitter to me. ¹

212.—ALPHEIUS

On the Same

I shall snatch the fiery pine-brand from thy hand, O Love, and strip thee of the quiver that hangs across thy shoulders, if in truth thou sleepest, thou child of fire, and we mortals have peace for a little season from thy arrows. But even so I fear thee, thou weaver of wiles, lest thou have one hidden for me and see a cruel dream in thy sleep.

213.—MELEAGER OR STRATO

Though on thy back thou hast swift outstretched wings, though thou hast thy sharp-pointed Scythian arrows, I shall escape from thee, Love, under the earth. Yet what shall that avail me? For even Hades himself, who overcometh all things, did not escape thy might.

¹ i.e. in this and the next (its original), “lest some cruelty to me be suggested to thee by thy dreams.”

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214. ΣΕΚΟΤΝΔΟΤ

Εἰς ἀγάλματα Ἐρώτων
Σκυλοχαρέως Ἰδ' Ἐρωτας, Ἰδ' ὡς βριαροίσιν ἐπ' ὃμοις
ὀπλα φέρουσι θεῶν νῆπι' ἀγαλλόμενοι,
tύμπανα καὶ θύρσον Βρομίου, Ζηνὸς δὲ κεραυνόν,
ἀστίδ' Ἐνυαλίον καὶ κόρυν ἥκομον,
Φοίβου δ' εὐτοξὸν φαρέτρην, Ἀλίου δὲ τρίαιναν,
καὶ σθεναρῶν χειρῶν Ἡρακλέους ῥόπαλον.
tί πλέον ἀνθρώποισιν, Ἐρως ὅτε καὶ πόλον εἶλε,
teύχεα δ' ἀθανάτων Κύπρις ἐληίσατο;

215.—ΦΙΛΙΠΠΟΤ

Συλήσαντες Ὀλυμπον Ἰδ' ὡς ὀπλοίσιν Ἐρωτες
κοσμοῦντ' ἀθανάτων, σκῦλα φρυασάμενοι.
Φοίβου τόξα φέρουσι, Δίως δὲ κεραυνόν, Ἀρης
ὀπλοὶ καὶ κυνήθην, Ἡρακλέους ῥόπαλον,
eἰναλίου τε θεοῦ τριβελές δόρυ, θύρσα
τε Βάκχου,
πτηνά πέδιλ' Ἐρμοῦ, λαμπάδας
Ἀρτέμιδος.
οὐκ ἄχθος θυντοῖς εἰκεῖν βελέσσιν
Ἐρώτων,
δαίμονες οἷς ὀπλῶν κόσμων ἐδώκαν
ἐχεῖν.
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214.—SECUNDUS
On Statues of Loves

Look how the Loves delight in their spoils; look how, in childish triumph, they wear the weapons of the gods on their sturdy shoulders: the tambourine and thyrse of Bacchus, the thunderbolt of Zeus, the shield of Ares and his plumed helmet, the quiver of Phoebus well stocked with arrows, the trident of the sea-god, and the club from the strong hands of Heracles. What shall men’s strength avail when Love has stormed heaven and Cypris has despoiled the immortals of their arms!

215.—PHILIPPUS
On the Same

Look how the Loves, having plundered Olympus, deck themselves in the arms of the immortals, exulting in their spoils. They bear the bow of Phoebus, the thunderbolt of Zeus, the shield and helmet of Ares, the club of Heracles, the three-pronged spear of the sea-god, the thyrse of Bacchus, Hermes’ winged sandals, and Artemis’ torches. Mortals need not grieve that they must yield to the arrows of the Loves, if the gods have given them their arms where-with to busk themselves.
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216.—ΠΑΡΜΕΝΙΩΝΟΣ

Εἰς ἄγαλμα Ἡρας

'Ωργείος Πολύκλειτος, ὁ καὶ 
μόνος ὁμμασίων Ἡρην
ἀθρήσας καὶ ὅσην εἶδε τυπω-
σάμενος,
θυητοῖς κάλλος ἔδειξεν, ὅσον
θέμις· αἱ δ' ὑπὸ κόλποις
ἀγνωστοί μορφαὶ Ζηνὶ 
φυ-
λασσόμεθα.

217.—ΑΔΗΛΟΝ

Εἰς ἄγαλμα Καλλιόπης

Καλλιόπη μὲν ἔγω· Κύρσῳ δ' ἐμὸν ὠπασα 
μαζὼν,
ἀς τρέφε θείων Ὀμηρον, ὅθεν πλε 
νήδυμος Ὀρφεύς.

218.—ΙΩΑΝΝΟΤ ΤΟΤ ΒΑΡΒΟΚΑΛΛΟΤ

'Ηθελε Μελπομένην ὁ ξωγράφος εἰκόνι 
γράφαι,
ἀλλ' ἀπολειπομένης, ἔγραφε 
Καλλιόπην.

219.—ΤΟΥ ΑΥΤΟΥ

Σεῖό μὲν εἰκῶν ἦδεν Πολύμνια, καὶ σὺ δὲ, 
Μούσῆς. 
ἐν γὰρ ἐπὶ ἀμφιτέραις οἴνομα 
καὶ τύπος εἰς.

1 We have some epigrams by this Byzantine poet.

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216.—PARMENION

On a Statue of Hera

Polycleitus of Argos, who alone saw Hera with his eyes, and moulded what he saw of her, revealed her beauty to mortals as far as was lawful; but we, the unknown forms beneath her dress's folds, are reserved for Zeus.

217.—ANONYMOUS

On a Statue of Calliope

I am Calliope, and I gave to Cyrus¹ my breast to suck, the breast which nourished divine Homer, and from whence sweet Orpheus drank.

218.—JOANNES BARBOCALLUS

The painter wished to portray Melpomene, but as she was absent he painted Calliope.²

219.—BY THE SAME

This is a portrait of thee, Polymnia, and thou art a portrait of the Muse; for both have one name and one form.

² Doubtless an actress of this name, like Polymnia in the next epigram.

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Τρίζυγες αἱ Μοῦσαι ταῦτα ἔσταμεν. ἀ μία λωτοῦς,
ἀ δὲ φέρει παλάμας βάρβιτον, ἀ δὲ χέλυν.
ἀ μὲν Ἄριστοκλῆς ἔχει χέλυν, ἀ δ” Ἀγελάδα
βάρβιτον, ἀ Καναχὰ δ’ ὑμνοπόλοις δόνακας.
ἀλλ’ ἀ μὲν κράντειρα τόνου πέλει, ἀ δὲ μελῳδὸς
χρωματος, ἀ δὲ σοφᾶς εὑρέτις ἀρμονίας.

221.—ΘΕΑΙΤΗΤΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Eis τὴν 'Αθηναίων Νέμεσιν

Χιονέην με λίθον παλιναξέος ἐκ περιωπῆς
λαστύπος τυμῆς πετροτόμου ἀκίσι
Μῆδος ἐπτοντοπέτρευσε, ὅπως ἀνδρείκελα τεύξη,
τῆς κατ᾽ Ἀθηναίων σύμβολα καμμονίας.
ὡς δὲ δαίζωμένους Μαραθῶν ἀντέκτυπε Πέρσαις
καὶ νέες ὑγροτόρουν χεῦμασιν αἰμαλέοις,
ἐξαν δ’ Ἀδρήστειαν ἀριστόδινες Ἀθῆναι,
δαίμον’ ὑπερφιλοίς ἀντίταλον μερότων,
ἀντιταλαντεύω τὰς ἐλπίδας· εἰμὶ δὲ καὶ νῦν
Νίκη Ἐρεχθείδαις, Ἀσσυρίως Νέμεσις.

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220.—ANTIPATER OF SIDON

On Statues of the Muses

Three are we, the Muses who stand here; one bears in her hands a flute, another a harp, and the third a lyre. She who is the work of Aristocles holds the lyre, Ageladas’ Muse the harp, and Canachas’ the musical reeds. The first is she who rules tone, the second makes melody of colour, and the third invented skilled harmony.

221.—THEAETETUS SCHOLASTICUS

On the Nemesis of the Athenians

I am a white stone which the Median sculptor quarried with his stone-cutter’s tools from the mountain where the rocks grow again, and he bore me across the sea to make of me images, tokens of victory over the Athenians. But when Marathon resounded with the Persian rout, and the ships voyaged on bloody waves, Athens, the mother of beautiful works, carved of me Adrasteia, the goddess who is the foe of arrogant men. I counter-balance vain hopes, and I am still a Victory to the Athenians, a Nemesis to the Assyrians.

1 Canachus is the usual form. Aristocles was his brother, and all three artists were of the sixth century B.C.

2 They presided respectively over the diatonic, chromatic, and enharmonic tetrachords. For these see “tetrachord” in Century Dictionary.

3 The Nemesis of Rhamnus was said to have been carved by Phidias from a block of marble brought by the Persians to use for a trophy. 4 This was a prevalent belief.
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222.—ΠΑΡΜΕΝΙΩΝΟΣ

Εἰς τὸ αὐτὸ
Μῆδος ἐλπισθεῖσα τροπαιοφόρος λίθος εἶναι,
ἡλλάχθην μορφὴν καίριον εἰς Νέμεσιν,
ἔνδικος ἱδρυνθεῖσα θεὰ Ἀρμοῦντος ἔτ' ὀχθαῖς
νίκης καὶ σοφίας Ἀτθίδι μαρτύριον.

223.—ἈΔΗΛΟΝ

Εἰς στῆλην Νεμέσεως

'Ἡ Νέμεσις προλέγει τῷ πήχει, τῷ τε χαλινῷ,
μήτ' ἀμετρόν τι ποιεῖν, μήτ' ἀξιάλινα λέγειν.

224.—ΑΛΛΟ

Εἰς τὸ αὐτὸ

'Ἡ Νέμεσις πῆχυν κατέχω. Τίνος οὖν οὖνεκα; λέξεις.
πᾶσι παραγγέλλω. Μηδὲν ύπέρ τὸ μέτρον.

225.—ΑΡΑΒΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Εἰς ἄγαλμα Πανός

Ἡν τάχα συρρίζοντος ἐναργεά Πανός ἀκούειν
πνεῦμα γὰρ ὁ πλάστης ἐγκατέμιξε τύπῳ.
ἀλλ' ὀρόων φεύγουσαν ἀμήχανος ἀστατον Ἰχώ,
πηκτίδος ἤρυθηθε φθόγγον ἀνωφέλεα.
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222.—PARMENION

On the Same

I, the stone of whom the Medes hoped to make a trophy, was changed opportunely to the form of Nemesis, the goddess justly planted on the shore of Rhamnus to be a witness to the Attic land of victory and the skill of her artist.

223.—ANONYMOUS

On a Statue of Nemesis

Nemesis warns us by her cubit-rule and bridle neither to do anything without measure nor to be unbridled in our speech.

224.—ANONYMOUS

On the Same

I, Nemesis, hold a cubit-rule. "Why?" you will say. I proclaim to all men, "Nothing beyond due measure."

225.—ARABIUS SCHOLASTICUS

On a Statue of Pan

We might, perhaps, have clearly heard Pan piping, for the sculptor infused breath into the statue, but left resourceless when he saw fickle Echo flying, the god renounced the unavailing voice of the pipe.

1 Because there was no Echo to answer.
GREEK ANTHOLOGY

226.—ΔΛΚΑΙΟΤ

Εἰς τὸ αὐτὸ

"Εμπνευ Πάν λαροίσων ὀρειβάτα χείλεσι μοῦσαν, ἐμπνευ, ποιμενίφω τερπόμενος δόναξι, εὐκελάδῳ σύργηγι χέων μέλος, ἐκ δὲ συνώδῳ κλάξε κατιθύνων ῥήματος ἀρμονίην· ὑμφὶ δὲ σοι ῥυθμοίῳ κατὰ κρότον ἐνθεον ἴχνος ῥησσέσωθα Νύμφαις ταῖσθε μεθυδριάσιν.

227.—ἈΔΗΛΟΝ

Τάδε κατὰ χλοερόιο ῥυφεῖς λειμῶνος, ὀδίτα, ἀμπανσον μογεροῦ μαλθακὰ γυία κόπου, ἧχι σε καὶ Ζεφύρου τινασσομένη πίτυς αὐραις θέλεξε, τεττίγων εἰσαίοντα μέλος, χω ποιμὴν ἐν ὀρεσσὶ μεσαμβρινὸν ἀγχοθὲ παγάς συρίσδων, λασίας θάμψῳ ὑπὸ πλατάνου· καῦμα δ’ ὀπωρινὸι φυγῶν κυνὸς αἴτος ἀμηίγεις ὤριον" Ἐρμείη τοῦτ’ ἐνέποντι πιθοῦ.

228.—ἈΝΤΤΗΣ

Ξεῖν’, ὑπὸ τὰν πτελέαν ἄναπαυσον· ἀδὺ τοι ἐν χλωροῖς πνεύμα θροεῖ πετάλοις· πιδακά τ’ ἐκ παγᾶς ψυχρὸν πιέ· δὴ γὰρ ὀδίταις ἀμπαυμ’ ἐν θερμῷ καῦματι τοῦτο φίλον.

1 ἀβριον MSS. 2 So Jacobs: πέτραν MSS.
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226.—ALCAEUS OF MESSENE

On the Same

O Pan, who walkest on the mountains, breathe music with thy sweet lips, delighted with thy shepherd's reed, pouring forth melody from the sweet-toned pipe, and bring its shrill notes into tune with the words it accompanies, and round thee to the beat of the rhythm let the inspired feet of these water-nymphs move in the dance.

227.—ANONYMOUS

On a Statue of Hermes

Throw thyself down here, wayfarer, on the green meadow, and rest thy languid limbs from painful toil; here where the pine also, tossed by the western breeze, shall soothe thee as thou listenest to the song of the cicadas, and the shepherd likewise on the hills, piping at mid-day by the fountain under the leafy plane-tree. Thus, having escaped the burning heat of the autumnal dog-star, thou shalt in good time cross the hill. Take this counsel that Hermes gives thee.

228.—ANYTE

Stranger, rest thy weary legs under the elm; hark how sweetly the breeze murmurs in the green leaves; and drink a cold draught from the fountain; for this is indeed a resting-place dear to travellers in the burning heat.
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229.—ΑΔΗΛΟΝ

Εἰς ἄγαλμα Πανός

'Εξ αὐτοῦ Διός ἔστιν ὁ φίλτατος

ἔκχυτος οὗτος

μαρτυρίην δὲ φέρει τὴν ἐπάνω

νεφέλην.

'Ερμείαν γὰρ ἀνακτά τέκεν νεφε-

ληγερέτα Ζεὺς.

αὐτὰρ ὡς 'Ερμείας Πᾶνα ὑπὸ τὸν

αιγελάτην.

230.—ΔΕΩΝΙΔΟΤ

Μὴ σὺ γ' ἐπ' οἰόνόμοιοι Περίπλευσιν ἴλυος ὡδὲ

tοῦτο χαράδραίνης θερμόν, ὀδίτα, πίης.

ἀλλὰ μολὼν μάλα τυτθὼν ὑπὲρ δαμαλήβοτον ἀκραν

ταῦταν, πάρ κείνα ποιμενία πῖτυίθ

εὐρήσεις κελαρύζον ἐὐκρήμου διὰ πέρηθη

νάμα, Βορειαίης ψυχρότερον νυφάδος.

231.—ΑΝΤΗΣ

a. Τίππε κατ' οἰόβατον, Πᾶν ἄγροτα, δάσκιον ὅλαν

ημένος, ἀδυβωρ τὸδε κρέκεσ χόναι;

β. 'Οφρα μοι ἐρσήντα κατ' ὀὐρεα ταῦτα νέμοιντο

πόρτινς ἥκομον δρεπτόμεναι σταχὺν.

232.—ΣΙΜΩΝΙΔΟΤ

Τὸν τραγόπουν ἐμὲ Πᾶνα, τὸν Ἀρκάδα, τὸν κατὰ

Μῆδων,

τὸν πετ' Ἀθηναίων, στήσατο Μιλτιάδης.

1 γε ποιονόμοι is usually now read, agreeing with ἴλυος,

while χαράδραίνης is taken as a substantive (= χαράδρας). I

do not believe in this.

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229.—Anonymous

On a Picture of Pan

This, our dearest one, is the issue of the loins of Zeus himself and the cloud over his head testifies to it.¹ For Zeus the cloud-gatherer begot Hermes the King, and Hermes begot Pan the goatherd.

230.—Leonidas of Tarentum

Traveller, drink not here in the solitude this warm water so full of mud from the torrent, but go a little farther over this hill whereon the heifers are grazing, and by the shepherds' pine there thou wilt find a fountain bubbling up through the generous rock, colder than the snow from the north.

231.—Anyte

On a Statue of Pan

A. "Why, rural Pan, thus seated in the lonesome shadowy wood, dost thou sound this sweet-voiced reed-pipe?" B. "So that the heifers may graze over these dewy mountains, cropping the luxurious tresses of the herbage."²

232.—Simonides

On the Statue of Pan erected by Miltiades

Miltiades erected me, goat-footed Pan, the Arcadian, the foe of the Medes, the friend of the Athenians.

¹ This mention of a nimbus, such as was afterwards given by painters to Christ and His saints, is curious.
² Though στάχυς seems to be universally used as equivalent to "ears of corn," it cannot here surely mean that. It means, evidently, any tall herbage, such as wild oats.
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233.—ΘΕΑΙΘΤΟΤ

Εἰς τὸν αὐτὸν

Τλοβάτας, φιλόδενδρος, ὑρεσσαύλου πόσις Ἀχοῦς,
Πάν, σκοπός, εὐκεράμον μαλοφύλαξ ἀγέλας,
Πάν ὁ δασυκνάμων, ὁ πολύσπορος, δς μετανάστας ἔδραμον αἰχματάν ἐς δαίν Ἀσσυρίων,
Μιλτιάδου στῆσατος ὁμάσπιδα περσοδιώκτην, 5
ἰσταμαι, ἀκλήτου ξεύνια συμμαχίης.
ἀλλοις ἀκροτόληγες: ὁ μηδοφόνος δὲ δέδασται
ξυνὸς ἔμιν Μαραθῶν καὶ μαραθωνομάχους.

234.—ΦΙΛΟΔΗΜΟΤ

Τρισσοῦς ἄθανάτος χωρεῖ λίθος· ἀ κεφαλὰ γὰρ
μανύει τρανῶς Πάνα τὸν αἰγόκερων,
στέρνα δὲ καὶ νηθὺς Ἡρακλέα, λοιπὰ δὲ μηρῶν
καὶ κυήμης Ἐρμῆς ὁ πτερόπους ἕλαχεν.
θύειν ἄρνησα, ξένε, μηκέτι· τοῦ γὰρ ἐνὸς σοι
θύματος οἱ τρισσοὶ δαίμονες ἀντόμεθα, 5

235.—ἈΠΟΛΛΩΝΙΔΟΤ ΣΜΤΡΝΑΙΟΤ

Ἀγροτέρων θεός εἰμι· τί μοι χρυσέοις δεπάσσι
σπένδετε, τοῦ δ' Ἰταλοῦ χεῖτε μέθυ Βρομίου,
καὶ γυροῦς ταύρων πέτρη προσδεῖτε τένωντας;
φείσασθ'. οὗ τούτως θύμασι τερπόμεθα.

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233.—THEAETETUS SCHOLASTICUS

On the Same

The walker in the woods, the lover of the trees, the spouse of Echo who dwells on the hills, I, Pan, the scout, the keeper of the horned flock of sheep, Pan with the shaggy legs, the fruitful god, I who, leaving my home, ran to meet the warlike Assyrians¹ in battle, stand here set up by Miltiades, as his fellow-soldier and pursuer of the Persians, in return for my unsummoned succour. Let others stand on citadels, but Marathon, which slew the Medes, is the common portion of myself and the men who fought at Marathon.

234.—PHILODEMUS

The stone has place for three immortals; for the head clearly shows me to be goat-horned Pan, the breast and belly tell I am Heracles, the rest of the thighs and the legs are the portion of wing-footed Hermes. Refuse me not a sacrifice, stranger, for thy one sacrifice will earn the thanks of the three gods.

235.—APOLLONIDES OF SMYRNA

On a Statue of Pan

I am the country-folk’s god. Why do you shed for me offerings from cups of gold, and pour me out strong Italian wine, and bind to the stone the curved necks of bulls? Spare your pains; I take no pleasure

¹ i.e. Persians. See Herodotus vi. 105.
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Πάν ὁ παρωρείτης, αὐτόξυλος, ἀρνεοθοίνης εἰμὶ, καὶ ἐγχθονίου γλευκοπότης κύλικος.

236.—ΛΕΩΝΙΔΟΤ

Αὐτοῦ ἐφ' αἵμασιαίσι τὸν ἀγρυπνοῦντα Πρήπτον ἔστησεν λαχάνων Δεινομένης φύλακα.
άλλ' ὡς ἐντέταμαι, φῶρ, ἐμβλεπε. Τούτο δ', ἔρωτάς, τῶν ὀλίγων λαχάνων εἶνεκα; Τῶν ὀλίγων.

237.—ΤΤΜΝΕΩ

Εἰς ἄγαλμα Πρήπτον
Πάντα πριηπίζω, κἂν ἡ Κρόνος· οὐ διακρίνω οὐδένα φῶρ' οὕτω ταῖσθε παρὰ πρασιάδις.
ἐπρεπε μὴ λαχάνων ἐνεκεν τάδε καὶ κολοκυνθῶν, φήσει τις, με λέγειν. ἐπρεπεν· ἀλλὰ λέγω.

238.—ΛΟΤΚΙΑΝΟΤ

Εἰς τὸ κενὸν με τέθεικε, νόμον χάρων, ὦδε Πρήπτον
Εὐτυχίδης, ξηρῶν κληματίδων φύλακα·
καὶ περιβέβλημαι κρημνῶν βαθῶν. ὦς δ' ἂν ἐπέλθῃ,
οὐδὲν ἔχει κλέψαι πλὴν ἕμε τὸν φύλακα.

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in such sacrifices. I, Pan, the dweller on the mountains, carved from a tree-trunk, am a feaster on mutton, and drink my must from a bowl of clay.

236.—LEONIDAS

On a Statue of Priapus

Here on the garden wall did Dinomenes set me up, wakeful Priapus, to guard his greens. But look, thief, how excited I am. And is this, you say, all for the sake of a few greens? For the sake of these few.

237.—TYMNES

On the Same

I behave like Priapus to everyone, even be he Cronos, so little distinction do I make between thieves here beside this kitchen-garden. Someone will tell me it is not meet for me to say this for the sake of greens and pumpkins. It is not meet, but I say it.

238.—LUCIAN

On the Same

Eutychides set me, Priapus, here in vain, for the sake of convention, to guard his dried-up vines; and there is a high cliff all round me. Whoever attacks me has nothing to steal but myself, the guardian.

1 This and other epigrams (we have a large Latin collection of them) refer to statues of the garden god Priapus, who was represented with an erect membrum virile to avert the evil eye. The joke that he threatens thieves with it is always the same. There is no use glossing over it in rendering.
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239.—ΑΠΟΛΛΩΝΙΔΟΤ

'Ανθετ' Ἀναξαγόρης με, τὸν οὐκ ἔτι ποσσὶ Πρίηπον,
ἐν χθονὶ δ' ἀμφοτέρῳ γούνατι κεκλιμένον·
teuξε δὲ Φυλόμαχος. Χαριτῶ δὲ μοι ἁγχόθι καλὴν ἀδρήσας, δίξεν μηκέτι πῶς ἔπεσον.

240.—ΦΙΛΙΠΠΟΤ

α. Ὡς τὰς ἰσχίας. εἰ γε λαβεῖν μοι συγχωρεῖς ὀλίγας. β. Θίγγανε μηδεμιᾶς.
a. Ὁργίλος ὡς ο Πρίηπος. β. Ἑρεῖς ἐτι καὶ κενὸς ἰδεῖς.
a. Ναί λίτομαι. β. Δός μοι καὶ γὰρ ἐγὼ δέομαι.
a. Χρήζεις γὰρ, λέγε μοι, παρ' ἐμοῦ τινὸς; β. Ἑστὶ νόμος ποιν."  
"δὸς λάβε." α. Καὶ θεὸς ὅν ἄργυρίου σὺ γλίχη;  
β. Ἀλλο τι χρήμα φιλῶ. α. Ποίον τόδε; β. Τὰμὰ κατέσθων σῶκα, δὸς εὐθύμως ἰσχία τὴν ὁπίσω.

241.—ΑΡΓΕΝΤΑΡΙΟΤ

"Ὤριμος." Οἶδα καὶ αὐτὸς, ὀδοιπόρε. μηκέτ' ἐπαίνει ἰσχία, μὴ ἐσόρα τὸν πέλας ἄκρημονα.
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239.—APOLLONIDES

On the Same

Anaxagoras set me up here, a Priapus not standing on my feet, but resting both knees on the ground. Phylomachus made me; but seeing lovely Charito standing beside me, you will seek no longer why I fell on my knees.

240.—PHILIPPUS

On the Same

A (a traveller). I see the figs are ripe. Won’t you let me take a few? B (Priapus). Don’t touch a single one. A. How angry Priapus is! B. You will say so still, and you will have come to no purpose. A. Indeed, I beseech you. B. Give me; for I, too, am in want of something. A. What! do you want anything from me? B. There is a law, I think, “Give and take.” A. Even though you are a god, are you greedy for money? B. It is another thing that I am fond of. A. What is that? B. If you eat my figs, give me with a good grace that fig you have behind.

241.—MARCUS ARGENTARIUS

“IT is ripe.” “I know that myself as well as you, traveller. Stop praising the fig, and keep your eyes

1 A statue of a lady of this name.
2 Little sense can be made of 1. 3 as it stands.
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καὶ λήν ὁ Πρίηπος ἐφίσταμαι ὃξυ δεδορκώς,
καὶ φυλακὴν σύκων ἦν ἐπέοικεν ἔχων.
ἡν δὲ μόνον σὺ θύγης τῆς ἵσχάδος, ἵσχάδα δώσεις· 5
ὡς ἴσότης πάντων ἔστι δικαιοτάτη.

242.—ΕΡΤΚΙΟΤ

Εἰς τὸν αὐτὸν

Ὡς βαρὺ τοῦτο, Πρίηπε, καὶ εὐ τετυλωμένον ὁπλον
πάν ἀπὸ βουβώνων ἀθρόου ἐκκένωκας
eis γάμων οὐκ ἀνέτοιμον ἔχει δέ σε δίψα γυναικῶν,
ὅ γαθέ, καὶ σπαργάσ θυμὸν ἀπαντα πόθοις.
ἀλλὰ καταπρήψει τὸν ἐξωδηκότα φαλλὸν
τόνδε, καὶ ἀνθρηκή κρύψον ὑπὸ χλαμύδι
οὐ γὰρ ἐρημαίοιν ναίεις ὅρος, ἀλλὰ παρ Ἐλλης
ἡνα τὴν ἱερὴν Δάμψακου ἀμφιπολεῖς.

243.—ΑΝΤΙΣΤΙΟΤ

Ἀγροφύλαξ ἐστηκα πολυκτεάνοις ἐν ἀρούραις,
Φρίκωνος καλύβην καὶ φυτὰ ῥῦμενος,
τοῦτο λέγων πρὸς ἔκαστον· Ἐπὴν γελάσης ἔσιδον με
τοῦ σκεύους, χώρει τὴν κατὰ σαυτὸν ὅδον.
ἡν δὲ παρεκβήσις ἐς ἂ μὴ θέμις, ὡστε σ’ ὀνήσει 5
ἡ λάχυς τρυπὰν πάντας ἐπιστάμεθα.

244.—ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Εἰς εἰκόνα Σατύρου πρὸς τῇ ἀκοή τοῦ αὐλῶν ἐχοντος καὶ
ὡσπερ ἀκροωμένου

Ἀυτομάτως, Σατυρίσκε, δόναξ τεὸς ἤχον ἱάλλει;
ἡ τί παρακλῖνας οὐας ἁγεῖς καλάμοι;
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off the branch near you. I, Priapus the warden, am very sharp-eyed, and keep proper watch over the figs; and if you even touch a fig you shall give me a fig, for equality in all things is most just."

242.—ERYCIUS

On the Same

How heavy and well-hardened, Priapus, is this weapon, which springs all of it from thy loins, not unready for marriage! Thou art athirst for women, my friend, and all thy heart is swollen with desire. But appease this swollen organ and hide it under a flowered robe, for thou dost not dwell on a lonely mountain, but guardest holy Lampsacus by the shore of the Hellespont.

243.—ANTISTIUS

On the Same

I stand here the guardian of the farm in the rich field, watching over Phricon's hut and his plants, and to everyone I say this, "When you have done laughing at the sight of me with this appendage, go your way. But if you transgress and do what is unlawful, your hairy face will not help you; I know how to pierce all."

244.—AGATHIAS SCHOLASTICUS

On a Painting of a Satyr holding a Reed-Pipe to his Ear as if it were Listening

"Does thy pipe, little Satyr, send forth sound of its own accord, or why dost thou bend thine ear and
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δς δὲ γελῶν σίγησεν ἵσως δ' ἂν φθέγξατο μύθον,
ἀλλ' ὑπὸ τερπωλῆς εἰχετο ληθεδόν.
οὐ γὰρ κηρὸς ἐρυκεν ἐκὼν δ' ἥσπαξε το οὐγήν,
θυμὸν ὅλου τρέψας πηκτίδος ἄσωλήν.

245.—ΛΕΟΝΤΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Τὸν Σάτυρον Διώνυσος ἱδὼν τόσον ἄλγος ἔχοντα,
καὶ μιν ἐποικτείρας, θήκατο λαίνεν.
ἀλλ' οὐδ' ὡς ἀπέληξε βαρυτλήτων ὀδυνάων,
εἰσέτι γὰρ μογέει, καὶ λίθος ὃν, ὁ τάλας.

246.—ΑΔΗΛΟΝ

Ἡ Σάτυρος τὸν χαλκὸν υπέδραμεν, ἢ διὰ τέχνης
χαλκος ἀναγκασθεὶς ἀμφεχύθη Σατύρω.

247.—ΝΕΙΔΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Εἰς εἰκόνα Σατύρου ἀπὸ ψηφίδος ἐν Ἀντιοχείᾳ
α. Πάντες μὲν Σάτυροι φιλοκέρτομοι εἰπὲ δὲ καὶ σύ,
τι πρὸς ἐκαστὸν ὅρων τόνδε γέλωτα χέεις;
β. Θάμβος ἔχουν γελόω, πῶς, ἐκ λίθου ἀλλοθεν ἀλλης
συμφερτός, γενόμην ἐξαπίνης Σάτυρος.
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put it to the reed?" But the Satyr smiled and spoke not; perchance he would have uttered words, but his delight held him in forgetfulness. For it was not the wax that hindered him, but he chose of his own will to be silent, turning his whole soul to his occupation with the pipe.

245.—LEONTIUS SCHOLASTICUS

On a Statue of a Satyr

DIONYSUS, seeing the Satyr in such pain,¹ and pitying him, made him into stone, but not even so did he cease from his anguish ill to bear; but even though he be stone he still suffers, the luckless creature.

246.—ANONYMOUS

On Another

Either a Satyr secretly entered the bronze, or the bronze, compelled by art, poured itself round a Satyr.

247.—NILUS SCHOLASTICUS

On a Satyr in Mosaic at Antioch

A. All Satyrs are fond of jeering, but tell me, thou too, why, looking at everyone, dost thou pour forth this laughter? B. I laugh because I marvel how, being put together out of all kinds of stones, I suddenly became a Satyr.

¹ Possibly from a thorn in his foot which he was trying to extract. Several works of art represent this.
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248.—ΠΛΑΤΩΝΟΣ
Τὸν Σάτυρον Διόδωρος ἐκοίμησεν, οὐκ ἔτορευσεν. ἦν νύξης, ἐγερεῖς ἄργυρος ὑπνον ἔχει.

249.—ΑΔΗΛΩΝ
Δερκόμενος ἔδωκαι καλὸν τόδε, τὰν Ἀφροδίταν, ὁμθρωφ’, ἤλάσκει, πλατίον ἐξόμενος. αἶνει δὲ Γλυκέραν Διονυσίου, ἄ μ’ ἀνέθηκε πορφυρέας ἀπαλὸν κῦμα παρ’ ἥιόνος.

250.—ΑΔΗΛΩΝ
Εἰς Ἔρωτα
"Ὁ πτανὸς τὸν πτανὸν ἵδ’ ὡς ἀγνυσι κεραυνόν, δεικνύς ὡς κρείσσον πῦρ πυρός ἐστίν," Ἔρως.

251.—ΑΛΛΟ

Πτανὸ πτανὸν Ἔρωτα τὶς ἀντίον ἐπλασ’ Ἔρωτι; ἀ Νέμεσις, τὸξφ τὸξον ἀμυνομένα, ὡς κε πάθη τὰ γ’ εἴρεξεν: ό δὲ θρασύς, ῥ.πρ’ ἄταρβης, δακρύει, πικρῶν γευσάμενος βελέων, ἐς δὲ βαθὺν τρίς κόλπον ἀπέπτυσεν. ἁ μέγα θαῦμα: 5 φλέξει τις πυρὶ πῦρ· ἡψάτ’ Ἐρωτος Ἔρως.
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248.—PLATO (THE YOUNGER)

On a Satyr chased on a Cup

Diodorus did not engrave this Satyr, but sent him to sleep. Prod him and you will wake him up: the silver is asleep.¹

249.—Anonymous

Oh thou who lookest on this lovely statue, seat thee near it and worship Aphrodite; and praise Glycera, the daughter of Dionysius, who set me up as an offering by the soft waves of the purple² shore.

250.—Anonymous

On Love

See how winged Love is breaking the winged thunderbolt, showing that there is a fire stronger than fire.

251.—Anonymous

On Eros and Anteros

Who fashioned a winged Love and set him opposite winged Love? Nemesis, taking vengeance on the bow with the bow, that he may suffer what he did; and he, the bold boy never daunted before, is crying as he tastes the bitter arrows, and thrice he spits in the deep folds of his bosom!³ Oh, most marvellous! One shall burn fire with fire, Love has touched Love to the quick.

¹ Pliny (xxxiii. 55, 156), quoting from this epigram, gives the artist's name as Antipater, from which it has been conjectured that the epigram is by Antipater.
² The epithet seems to be transferred from the sea to the sea-shore.
³ See Book XII. 229.
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252.—ΑΛΛΑ
Κάγω Κύπριδος αίμα· κασινηήτω δέ με μήτηρ
ήνεσε τόξα φέρειν ἀντία καὶ πτέρνυγας.

253.—ΑΔΗΛΟΝ
Εἰς Ἀρτεμίν

α. Ἀρτεμίν, ποῦ σοι τόξα, παρανχενή
tε φαρέτρη;
pοῦ δὲ Δυκαστείων ἐνδρομίς ἄρ-
βυλίδων,
pόρπη τε χρυσοῖο τετυγμένη, ἢδὲ
πρὸς ἄκρην
ἰγνύην φοίνιξ πέπλος ἐλισσό-
μενος;

β. Κεῖνα μὲν εἰς ἄγρην ὀπλίζομαι ἐς
δὲ θυηλᾶς
ἐμ'/ αὐτῶς, ἱρῶν ἀντουένη θυέων.

254.—ΑΔΗΛΟΝ
Εἰς Ἐρμῆν

Ἰερὸν Ἐρμείη με παραστείχουτες ἔχειν
ἀνθρωποὶ λίθων σωρόν· ὁ δ' ἀντ' ὀλίγης
οὐ μεγάλην αὐτοῖς ἐγγνων χάριν, ἄλλ' ὅτι λοιπὰ
Ἀγγός ἐπὶ κρήνην ἐπτὰ λέγω στάδια.

255.—ΑΔΗΛΟΝ

'Οδίτα, μὴ πρόσερπε πρὸς τὰ κλήματα
μηδ' αὐ τὰ μῆλα, μηδ' ὅπη τὰ μέσπιλα
τηνεὶ δὲ πρὸς τὴν σχοῖνον ἔξαμείβειο,
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252.—Anonymous

On the Same

I, too, am of the blood of Cypris, and my mother exhorted me to take my bow and take wing against my brother.

253.—Anonymous

On a Picture of unarmed Artemis

A. Artemis, where are thy bow and the quiver that hung from thy neck? Where are thy Cretan hunting-boots and the buckle wrought of gold that gathers up thy purple robe as high as thy knee? B. That is the armour I don for the chase, but to my sacrifices I go as I am, to meet the holy incense cloud.

254.—Anonymous

On a Statue of Hermes by the Roadside

Men who pass by me have heaped up a pile of stones sacred to Hermes, and I, in return for their small kindness, give them no great thanks, but only say that it is seven stadia more to Goat Fountain.

255.—Anonymous

On another Hermes guarding a Garden

Wayfarer, come not near the vines, nor yet the apples, nor where the medlars grow, but pass me by there along the rope, so as not to disturb or break

1 This pretty epigram probably refers to a picture by Apelles, but may refer to a statue of Artemis not attired as a huntress.
GREEK ANTHOLOGY

γειτνέις τῶν δίκαιων, μηδ’ ἀποθρόσης,
ἀ σὺν πόνῳ φυτουργὸς ἐκτηται Μίδων,
ὅς καμὲ θῆκεν· ἢν δὲ μεν παρακλύης,
γνώση τῶν Ἐρμῆν, ὡσ κακοὺς ἀμείβομαι.

256.—ΑΔΗΛΟΝ

'Οχθηρὸν τὸν χώρον ἔχω καὶ ἔρημον, ὀδιτα·
οὐκ ἐγώ, ὁ στάσας δ’ αὐτίος Ἄρχελοχος.
oὐ γὰρ οἰκοχαρής ὁμᾶς, οὐδ’ ἀκρολοφίτας,
το πλεῦν δ’ ἀτραπιτοῖς, ὡνερ, ἀρεσκόμενος.
'Αρχελοχος δ’, ὡς αὐτὸς ἐρημοφίλας καὶ ἀγείτων,
ὅ παριῶν, τοῖον καμὲ παρφίλισατο.

257.—ΑΔΗΛΟΝ

Εἰς Διόνυσον

'Εκ πυρὸς, ὁ Διόνυσε, το δεύτερον ἠνίδε χαλκοῦς
ἐξεφάνης; γενεὴν εὗρε Μύρων ἐτέρην.

258.—ΑΔΗΛΟΝ

Εἰς Πᾶνα

Δικτύννης τοῖον μὲ καθ’ ἰερὸν ἐμπυρον ὁ Κρῆς
χάλκεουν ἐστησεν Πᾶνα τὸν αἰγόνυχα.
δέρμα δ’ ἐχω, διπλοῦν τε λαγῳβόλουν· ἐκ δὲ πετραίας
σπῆλυγγος τεῖνω βλέμμα διπλοῦν πρὸς ὄρος.

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off any of these things which the gardener Midon
got with labour. He it was who set me up here,
but if thou give not ear to me, thou shalt know how
Hermes rewards wicked men.

256.—Anonymous

On another Hermes

The place where I dwell is steep and desert,
traveller; it is no fault of mine, but of Archelochus
who set me up. For Hermes, Sir, is no lover of the
mountains, no dweller on the hill-tops, but rather
takes delight in roads; but Archelochus, being him-
self a lover of solitude and without neighbours,
settled me, O passer by, beside him, making me
even as he is.

257.—Anonymous

On Dionysus

Lo! from the fire for the second time, Dionysus,
thou hast appeared in bronze. Myro gave thee a
second birth.

258.—Anonymous

On Pan

In the fane of Dictynna, where blaze the altar
fires, did the Cretan erect me such as you see me
in bronze, goat-footed Pan. I wear a skin and carry
two hare-staves, and from the cave in the rock gaze
with both eyes at the hill.

As when he was first brought to birth by the bolt of
Zeus.
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259.—ΑΔΗΛΟΝ

Πέτρης ἐκ Παρίης με πόλιν κατὰ Παλλάδος ἄκρην στήσαν Ἀθηναίοι Πάνα τροπαιοφόρον.

260.—ΑΔΗΛΟΝ

'Ην λαχάνων σ’ ὁ Πρίηπος ἱδὼ σχέδον ἰχνα θέντα, αὐτὴ γυμνώσω, φῶρ, σὲ ποτὶ πρασιῆ. αἰσχρὸν ἔχειν τοῦτ’ ἔργων ἐρείς θεών’ οἶδα καὶ αὐτός, αἰσχρόν’ ἀφιδρύνθην δ’, ἵσθ’ ὅτι, τοῦδε χάριν.

261.—ΔΕΩΝΙΔΟΤ

'Αμφοτέραις παρ’ ὅδοις φύλαξ ἕστηκα Πρίηπος, ἰδυτενές μηρῶν ὀρθιᾶσας ῥόπαλον. εἶσατο γὰρ πιστόν με Θεόκριτος· ἄλλ’ ἀποτηλοῦ φῶρ ἵθι, μὴ κλαύσῃς τὴν φλέβα δεξάμενος.

262.—ΑΔΗΛΟΝ

'Ο τραγόπους, ὁ τὸν ἄσκον ἐπηρμένος, αἰ’ τε γελῶσαι Νύμφαι, Πραξιτέλους, ἥ τε καλὴ Δανάη. λύγδινα πάντα, καὶ ἄκρα σοφαὶ χέρες. αὐτὸς ὁ Μῶμος φθεγξεται· Ἀκρητος, Ζεὺς πάτερ, ἡ σοφίη.
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259.—ANONYMOUS

On the Statue of Pan on the Athenian Acropolis

On the citadel of Pallas did the Athenians set me up, trophy-bearing Pan wrought of Parian marble.

260.—ANONYMOUS

On a Statue of Priapus

If I, Priapus, see you stepping near the kail, you thief, I will uncover your nakedness by the kail-bed itself. You will say that this is a shameful duty for a god to have. I know myself that it is shameful, but I would have you know that for this purpose I was set up.

261.—LEONIDAS

On Priapus

I, Priapus, stand as a guardian at the meeting of the roads, my club standing straight out from my thighs. For Theocritus set me up to serve him faithfully. But keep your distance, Sir thief, lest you weep, receiving the thing you see.

262.—ANONYMOUS

Goat-footed Pan with the wine-skin on his shoulder, and the Nymphs, and lovely Danae, are all by Praxiteles. They are all of marble, and the hands that wrought them were supremely skilled. Momus himself will cry out "Father Zeus, this was perfect skill."
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263.—ΑΔΗΛΟΝ

Εἰς Νέμεσιν
Πρὶν μὲ λίθον Πέρσαι δἐωρ ἤγαγον, ὅφρα τρόπαιον
στήσουσι κάτις: εἰμὶ δὲ νῦν Νέμεσις.
ἀμφότερος δὲ ἔστηκα, καὶ Ἑλλήνες οἱ τρόπαιον
καὶ Πέρσαις τοῦ πολέμου νέμεσις.
Ausonius, Epigram 21.

264.—ΑΔΗΛΟΝ

Ἰσιδί καρποτόκῳ, σταχυμήτορι, μυριο-
μόρφῳ,
λαϊνέῳ ταλάρῳ, μογερῷ ἀπάνευθεν
ἀρότρων,
αὐτόματοι στείχουσιν ἐγὼ πρὸς μητέρα
καρποῖ.

264α.—ΑΔΗΛΟΝ

Ταῖς Νύμφαις τὸν ἀγαλμα: μέλει δ’ αὐταῖσιν ὁ χώρος.
ναὶ μέλοι, ός κρήναις ἀφθιτὰ πεῖθα ρέοι.

265.—ΑΔΗΛΟΝ

Εἰς τὸν Μώμον
Τέσ τον ἔπει ἐσθλοίσων παμπενθέα καὶ τρισάλαστον
Μώμον ἀμωμήτους χερσίν ἀνεπλάσατο;
ὡς ὁ γέρων ἐπὶ γᾶς βεβλημένος, οὐ τις ἐμπνεοῦς
ἀμπαίει λύτας, γνία βαρυκόμενος.
μανύει διστοιχὸς ὁλέθριος ὁγμὸς ὁδόντων,
πριομένων ἐπὶ τὰς τῶν πέλας εὕτυχίας,
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263.—Anonymous

On the Nemesis of Phidias

The Persians first brought me here, a stone to use for setting up the trophy of their victory, but now I am Nemesis. I stand here for both, a trophy of their victory for the Greeks, and for the Persians the Nemesis of war.

264.—Anonymous

On a Procession to Isis

To Isis, parent of crops, mother of the corn, thousand-shaped, in a stone basket without the toiling plough, go of their own accord the fruits of the field, even to their mother.

264a.—Anonymous

To the Nymphs is this statue dedicated, and the place is their care. Yea, may it be their care that a constant stream flow from the fountain.

265.—Anonymous

On Momus

Who with blameless hands fashioned Blame the thrice accurst, who mourns at all good things? How the old man, like one alive throwing himself on the ground, seeks to find rest from his sorrows, his limbs heavy to him. They tell who he is, that deadly double row of teeth gnashing at the good

1 cp. Nos. 221, 222.
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καὶ τὸ κατεσκληκτὸς σκήνους βάρος: ἃ μὲν ἔρειδεὶ
ψυλὸν γηραιὰ χειρὶ βαλὼν κρόταφον,
ἀ δὲ σεσηρὼς βάκτρων ἀποστηρίζεται ἐς γᾶν,
κωφὰ πρὸς ἀψυχον πέτρον ἀπεχθόμενος.

266.—ΑΛΛΟ
Eis tôn autón

Τάκεο δυστάνων ὀνύχων ἀπὸ παμφάγε Μῶμε,
tάκεο σὺ πρίων ἱοβόλους γέννας.
νεῦρα σε μανύει τετανυμένα, καὶ φλέβες ἀρθρῶν,
καὶ κενεὰ σαρκῶν ψυχολιτής δύναμις,
cαὶ ῥικνοῖς φρίσσουσα περὶ κροτάφουσιν έθειρὰ.

* * * * *

ὡστε1 τίς ἐμψυχον σ᾽ ἀνδρὸς σῶν ἄνυσε τέχνας,
οὐδὲ τόπον δήκτα σείο λυπών στόματι;

267.—ΣΤΝΕΣΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Eis eikóna Ἰπποκράτους

a. Ὀππόθεν ὁ στήσας; β. Βυζάντιοι. a. Οὐνομα
dὴ τίς;

β. Εὐσέβιοι. a. Σὺ δὲ τίς; β. Κώιος Ἰππο-
kράτης.

a. Τοῦ δ᾽ ἐνεκεν γέγραφεν σε; β. Λόγων χάριν ἡ
τόλις αὐτῷ
tῶν ἐς ἐμὲ γραφίδων ἀντιδεδώκε γέρας.
a. Καὶ τί μὴ αὐτὸς εἶον τύπον ἐγραφεν; β. Ἡμεῖ,
γεραιρῶν
ήμεας ἀνθ᾽ αὐτοῦ, κρέσσονα δόξαν ἐχει.

1 We do not know what was in the missing line, but ὡστε
seems to have no meaning. One expects εἰπὲ, and I render so.
fortune o. the neighbours, that wasted burden o. a body; on one of his senile hands he rests his bald head, and with the other, grinning sardonically, he plants his staff on the ground, quarrelling aimlessly with the lifeless rock.

266.—Anonymous

On the Same

Waste away, starting from thy wretched nails, all-devouring Momus; waste and gnash thy poisoned jaws. They tell who thou art, those stretched sinews and the veins of thy limbs, and their dying strength devoid of flesh, and the harsh locks that hang over thy wrinkled forehead (one line missing). Tell me, who fashioned thee so, the living plague of men, not leaving a place for thy teeth to fasten on? ¹

267.—Synesius Scholasticus

On a Picture of Hippocrates

A. From whence was he who placed thee here? B. A Byzantine. A. And his name? B. Eusebius. A. And who art thou? B. Hippocrates of Cos. A. And why did he paint thee? B. In return for his discourses the city gave him the privilege of making my picture. A. And why did he not paint his own portrait? B. Because, by honouring me instead of himself, he gains greater glory.

¹ i.e. no fault could be found in the workmanship.
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268.—ΑΔΗΛΟΝ

'Η ὥ τὴν φωνήν, Ἰππόκρατες, ἔγραφε Παιάν,
ἡ ὥ σὺ τῆς κείνου μάρτυς ἀκεστορίης.

269.—ΑΛΛΟ

Οὗτος ἀκεστορίης κρυφίας ὃ ἅντε κελεύθουσι,
Παιήνων μερόπων, Κώιος Ἰπποκράτης.

270.—ΜΑΓΝΟΤ ΙΑΤΡΟΤ

Εἰς εἰκόνα Γαληνοῦ

'Ην χρόνος, ἦνικα γαῖα βροτοῦς διὰ σείο, Γαληνέ,
δέχυτο μὲν θνητοὺς, ἔτρεφε δὲ ἄθανάτους,
χήρευεν δὲ μέλαθρα πολυκλαύτου Ἀχέροντος
σὴ παινονή χειρὶ βιαζόμενα.

271.—ΑΔΕΣΠΟΤΟΝ

Εἰς Σῶσανδρον ἵππιατρον

'Ητήρ μερόπων, Ἰππόκρατες, ἀλλὰ καὶ ἱππῶν,
Σῶσανδρε, κρυφίας ἱστορ ἀκεστορίης,
ἡ τέχνην μεταμείψατ', ἥ οὖνομα: μηδὲ καλείσθω
ἀτερος ἐκ τέχνης, ἃς ἐτερος κρατεῖ.
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268.—Anonymous

In Praise of the Same

Either Apollo wrote thy words, Hippocrates, or thou art the witness of his healing power.

269.—Anonymous

On the Same

This is he who opened the secret paths of medicine, the divine healer of men, Hippocrates of Cos.

270.—Magnus the Physician

On a Portrait of Galen

There was a time, Galen, when, owing to thee, Earth received men mortal and reared them in immortality. The halls of tearful Acheron were bereaved by the force of thy healing hand.

271.—Anonymous

On Sosander, the Veterinary Surgeon

Thou wast the healer of men, Hippocrates, but thou of horses too, Sosander, learned in the secrets of medicine. Either exchange your professions or your names.¹ The one should not be named from the art of which the other was the master.

¹ Sosander means “saviour of men,” Hippocrates “ruler of horses.”
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272.—ΔΕΟΝΤΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Εἰς εἰκόνα Ἰαμβλίχου ἰατροῦ

Ὁ γλυκὸς ἐν πάντεσσιν Ἰάμβλιχος, δὲ ποτὶ γῆρας ἤλθεν ἄγνοι τῶν Κυπριδίων θάρσων ἔργα δ᾽ ἀκεστορίῃς ἐφέπων, σοφίᾳ τε διδάσκων, κέρδεσιν οὐδ᾽ ὀσίως χεῖρας ὑπεστόρεσεν.

273.—ΚΡΙΝΑΓΟΡΟΤ

Εἰς εἰκόνα Πραξιγόρον ἰατροῦ

Αὐτός σοι Φοίβοι πάϊς λαθικηδέα τέχνης ἰδμοσύνην, πανάκη χεῖρα λυπηνάμενος,
Πρηξιγόρη, στέρνως ἐνεμάζατο. τοιγὰρ ἀνίαι ὀρνυται δολιχῶν ὀπτόσαι ἐκ πυρετῶν, καὶ ὀπόσα τριθέντος ἐπὶ χροὸς ἄρκια θείναι φάρμακα, πρηείς οἰσθα παρ᾽ Ἡπιόνης.
θυητοῖς δ᾽ εἰ τοῦτο ἐπήρκεον ἰητήρες, οὐκ ἀν ἐπορθμεύθη νεκροβαρῆς ἄκατος.

274.—ΑΔHELLON

Εἰς Ὄρειβάσιον ἰατρόν

Ἱητήρ μέγας οὗτος Ἰουλιανοῦ βασιλῆς,
ἄξιος εὐσεβίης δῖος Ὅρειβάσιος.
εἰχε γὰρ οἷα μέλισσα σοφὸν νόον, ἀλλοθεν ἄλλα ἰητρῶν προτέρων ἀνθεα δρεψάμενος.
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272.—LEONTIUS SCHOLASTICUS

On a Picture of the Physician Iamblichus

This is Iamblichus, sweetest among men, who reached old age without knowing the converse of Aphrodite; but practising medicine and teaching his skill to others, he did not hold out his hand to receive even righteous gain.

273.—CRINAGORAS

On a Picture of the Physician Praxagoras

The son of Phoebus\(^1\) himself, anointing his hand with juice of the all-healing herb, rubbed into thy breast, Praxagoras, the pain-stilling science of medicine. Therefore thou knowest from gentle Hepione herself all woes that spring from long fevers, and what drugs it is fitting to lay on flesh cut by the knife. Had mortals had sufficient of such healers, the boat heavy with the dead would never have crossed the ferry.

274.—ANONYMOUS

On Oribasius the Physician

This is the great physician of the Emperor Julian, divine Oribasius, right worthy of this pious gift; for he had a wise mind like a bee, gathering from this place and that the flowers of former physicians.

\(^1\) Aesculapius; Hepione is his wife.
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275.—ΠΟΣΕΙΔΙΠΠΟΤ

Eis ἀγαλμα τοῦ Καιροῦ

a. Τίς πόθεν ὁ πλάστης; β. Σικυώνιος. α. Οὐ- νομα δὴ τίς;

β. Λύσιππος. α. Σὺ δὲ τίς; β. Καίρος ὁ παν- δαμάτωρ.

a. Τίππε δ’ ἐπὶ ἄκρα βέβηκας; β. Ἀεὶ τροχάω.

a. Τι δὲ ταρσοὺς

ποσοῖν ἔχεις διφυεῖς; β. Ἰππαρμ ὑπηνέμος.

a. Χειρὶ δὲ δεξιτερῆ τί φέρεις ξυρόν; β. Ἀνδράσι δείγμα,

ὡς ἀκμῆς πάσης ὄξυτερος τελέθω.

a. Ἡ δὲ κόμη, τί κατ’ ὄψιν; β. Ἡ παντιάσαντι λαβέσθαι.

a. Νὴ Δία, τὰξόπιθεν δ’ εἰς τί φαλακρὰ πέλει;

β. Τὸν γὰρ ἀπαξ πτηνοῖς παραθρέξατα με ποσοῖν

οὔτε ἐθ’ ἰμείρων δράξεται ἐξοπιθεν.

a. Τούνειχ’ ὁ τεχνίτης σε διέπλασεν; β. Εἰνεκεν ὑμέων,

ξεῖνε καὶ ἐν προθύροις θῆκε διδασκαλίην.

276.—ΒΙΑΝΟΡΟΣ

"Εστησεν Περίανδρος Ἀρίονος εἰκόνα ταύτην,
καὶ τὸν ἀπολλυμένοι σύνδρομα νηξάμενον
εἰνάλων δελφίνα. λέγει δ’ ἐπὶ Ἀρίονι μύθος,
Κτεινόμεθα ἀνθρώποις, ἱχθύσι σῳζόμεθα.
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275.—POSIDIPPU

On a Statue of Time by Lysippus

A. Who and whence was the sculptor? B. From Sicyon. A. And his name? B. Lysippus. A. And who art thou? B. Time who subdueth all things. A. Why dost thou stand on tip-toe? B. I am ever running. A. And why hast thou a pair of wings on thy feet? B. I fly with the wind. A. And why dost thou hold a razor in thy right hand? B. As a sign to men that I am sharper than any sharp edge. A. And why does thy hair hang over thy face? B. For him who meets me to take me by the forelock. A. And why, in Heaven’s name, is the back of thy head bald? B. Because none whom I have once raced by on my winged feet will now, though he wishes it sore, take hold of me from behind. A. Why did the artist fashion thee? B. For your sake, stranger, and he set me up in the porch as a lesson.

276.—BIANOR

On a Statue of Arion

PERIANDER set up here this statue of Arion and the dolphin of the sea that swum together with him when he was perishing. The story says of Arion, “We are killed by men and saved by fish.”

1 Time, that is, in his character of Opportunity, not of Length of Years.
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277.—ΠΑΤΛΟΤ ΣΙΛΕΝΤΙΑΡΙΟΤ

Εἰς εἰκόνα κιθαριστήδος ἐν Βυζαντίῳ
Σὸν μὲν κάλλος ἐδειξε μόνης γραφῆς· αἰθὲ δὲ τεῦχεν ἔσθενε καὶ λυγυρῶν ἧδυ μέλος στομάτων,
ὁς κεν ἐπ' ὀφθαλμοῖς καὶ οὐσίν, ἐκ τε προσώπου,
ἐκ τε λυροκτυπῆς, ἵσον ἐθελγόμεθα.

278.—ΤΟΥ ΑΥΤΟΥ

Εἰς εἰκόνα Μαρίας τῆς κιθαριδοῦ
Πλήκτρων ἔχει φόρμωσις, ἔχει καὶ πλήκτρων ἔρωτος·
kρούει δ' ἄμφοτέρους καὶ φρένα καὶ κιθάρην.
τλῆμον, ὁς ἀγναμπτοῦν ἔχει νόον· φ' δ' ἐπινεύσει,
ἀλλος ὁδ' Ἀγχίσης, ἀλλος Ὄδωρος ὅδε.
εἰ δ' ἔθελες, ὃ ξεῖνε, καὶ ἀμφιβόητον ἀκοῦσαι
ούνομα καὶ πάτρην· ἐκ Φαρίς Μαρίη.

279.—ΑΔΕΣΙΠΟΤΟΝ

Εἰς τὸν ἐν Μεγάροις κιθαριστῆν λίθον
Τὸν μὲ λίθον μέμνησο τὸν ἄξυντα, παρέρπων
Νισαίην· ὅτε γὰρ τύρσιν ἐτειχόδοιμε
Ἀλκάθους, τὸτε Φοῖβος ἐπωμαδόν ἤρε δομαίον
λάα, Δυκωρεῖν ἐνθέμενος κιθάρην.
ἐνθεῖν ἐγὼ λυραιόδος· ὕποκρούσας δὲ με λεπτη
χερμάδι, τοῦ κόμπου μαρτυρίην κόμισαι.
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277.—PAULUS SILENTIARIUS

On a Picture of a Female Lyrist in Constantinople

The painting does not justly show thy beauty, and would it had had the power to portray the sweet tones of thy melodious mouth, so that our eyes and ears might have been equally entranced by thy face and thy lyre-playing.

278.—BY THE SAME

On the Picture of Maria the Singer and Lyrist

She has the plectrum of the lyre, she has also the plectrum of love, and she beats with one the heart, with the other the lyre. Pitiabie are they to whom her mind does not unbend, but he whom she favours is a second Anchises, a second Adonis.¹ And if, O stranger, it is thy wish to hear her celebrated name and her country, she is Maria of Alexandria.

279.—ANONYMOUS

On the Lyre-playing Stone at Megara

As thou passest by Nisaea remember me, the musical stone; for when Alcathous was building his towered wall, then Phoebus lifted on his shoulder the building stone, laying down his Delphian lyre in me.² Hence I am a lyrist; strike me with a small pebble and get evidence of what I boast.

¹ Both beloved by Venus.
² This implies that the stone was in some way hollow. According to Pausanias (I. xlii.), Apollo, when helping Alcathous to build the wall, laid down his lyre on the stone. See, too, Ovid, *Met.* viii. 14.
GREEK ANTHOLOGY

280.—ΑΔΗΛΩΝ

Εἰς λοντρὸν
Χρήμασι τοῖς Ἀγώθωνος ἐδείματο τῇδε λοετρὸν
dήμος ὁ τῆς Τεγέης, θαύμα καὶ ἐσομένως.

281.—ΑΔΗΛΩΝ

Εἰς λοντρὸν ἐν Πραινέτῳ
Οὗ βαλανείου ἔην προπάροιθε τὸ νῦν βαλανείουν,
ἀλλὰ τόπος σκυβάλων, χῶρος ἀποκρίσιος:
νῦν δὲ τὰ τερπνὰ τὰ πᾶσι βοῶμενα καὶ χαρίεντα
ἀγλαῖη προφέρει. καὶ γὰρ Ἀλέξανδρος
Νικαέων ἱερεύς, σοφίης ἐρικυδέος ἀστήρ,
teûξε μοι οἰκείοις χρῆμασι καὶ δαπάναις.

282.—ΠΑΛΛΑΔΑ

Νίκαι πάρεσμεν, αἱ γελῶσαι παρθένοι,
νίκας φέρονται τῇ φιλοχρήστῳ ¹ πόλει.
ἐγραψαν ἡμᾶς οἱ φιλοῦντες τὴν πόλιν,
πρέποντα Νίκαις ἐντυπούντες σχήματα.

283.—ΛΕΟΝΤΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Εἰς εἰκόνα ὄρχηστρίδος
Μουσάων δεκάτῃ, Χαρίτων Ὁρόδκλεια
τετάρτῃ,
tερπολὴ μερόπων, ἁστεος ἀγλαίη.
δήμα δὲ οἱ καὶ ταρσὰ ποδήνεμα, καὶ
σοφὰ χειρῶν
dάκτυλα καὶ Μουσὰων κρέσσονα καὶ
Χαρίτων.

¹ φιλοχρήστῳ MSS.
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280.—Anonymous

On a Bath

With the money of Agathon did the people of Tegea build the bath here, a marvel to future generations too.

281.—Anonymous

On a Bath at Praenetus in Bithynia

What is now a bath was formerly no bath, but a rubbish ground, a place of excretion; but now it excels in splendour those delightful and lovely baths of which all men sing the praises. For Alexander, the bishop of Nicaea, the star of illustrious learning, built it at his own expense.

282.—Palladas

Here we are, the Victories, the laughing maidens, bringing victories to the city that loveth righteousness. Those to whom the city is dear painted us, fashioning us in such forms as are proper to Victories.

283.—Leontius Scholasticus

On a Painting of a Dancing Girl

Rhodoclea is the tenth Muse and fourth Grace, the delight of men, the glory of the city. Her eyes and her feet are swift as the wind, and her skilled fingers are better than both Muses and Graces.
GREEK ANTHOLOGY

284.—TOY AYTOY

Εἰς εἰκόνα ἑτέρας ὥρχηστρίδος ἐν τῷ Σωσθενίῳ
Εἰμὶ μὲν Ἕλλαδι Βυζαντιᾶς, ἐνθάδε δ' ἔστην
ἣν χοροστασίας εἴαρι δήμος ἢγεί,
ὅπως θορεμω γαῖα μερίζεται· ἀμφότεραι γὰρ
ἀντυγις ὀρχηστρών ἤνεαν ἤμετέρους.

285.—TOY AYTOY

Εἰς εἰκόνα κιθαριστρίας διάχρυσον
Οὐ τις ἐπ' Ἀνδρούση χρυσόν βάλεν, ἀλλὰ καὶ αὐτὴ
ἀμφεχύθη Κρονίδης, ὡς τὸ πάρος Δανάης
σώματι δ' οὐκ ἐπέλασσεν, ἐπεὶ νόον ἐλλαβεν αἰδώς,
μὴ τινι Μουσάων μίσηται οὐκ ἔθελων.

286.—TOY AYTOY

Θῆλυς ἐν ὀρχηστρών κρατεῖν φύσεις· εἴξατε κοῦρον.
Μοῦσα καὶ Ἕλλαδι τοῦτον ἔθεντο νόμον·
ἡ μὲν, ὅτι πρώτῃ κινήσιος εὐρετο ῥυθμοὺς,
ἡ δ', ὅτι τῆς τέχνης ἠλθεν ἐς ἀκρότατον.

287.—TOY AYTOY

"Εκτορά μὲν τις ἄεισε, νέον μέλος· Ἕλλαδι δὲ,
ἐσσαμένη χλαίναν, πρὸς μέλος ἤμετάσεν.
ἤν δὲ πόθος καὶ δείμα παρ' ὀρχηστροίσιν Ἕμνοις·
ἀρσεν ἄρωμη θῆλυν ἐμιξε χάριν.

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284.—By the Same

On another Picture of a Dancing Girl in the Sosthenion

I am Helladia of Byzantium, and here I stand where the people in spring celebrate the dance, here where the land is divided by the strait; for both continents praised my dancing.

285.—By the Same

On the Gilded Picture of a Female Lyrist

No one put gold on Anthusa, but the son of Cronos poured himself on her, as once on Danae. But he did not come near her body, for his mind was seized with shame, lest against his will he should consort with one of the Muses.

286.—By the Same

On the Dancer Helladia

The feminine nature excels in dancing: give way, ye young men! The Muse and Helladia laid down this law, the one because she first invented the rhythm of movement, the other because she reached perfection in the art.

287.—By the Same

On the Same

Someone sung the lay of Hector, a new tune, and Helladia, donning a chlamys, accompanied the melody. In the dancing of this goddess of war there was both desire and terror, for with virile strength she mingled feminine grace.
GREEK ANTHOLOGY

288.—TOY AYTOY

Eis eikôna Líbanías ὀρχηστρίδος
Οὔνομ᾽ ἔχεις λιβάνου, Χαρίτων δέμας, ἥθεα Πειθοῦς,
παρθένε, καὶ Παφίης κεστὸν ὑπὲκ λαγόνων.
αὐτὰρ ἐν ὀρχηστροῖσιν, Ἐρως ἀτε κοῦφος, ἀθύρεις,
κάλλεϊ καὶ τέχνη πάντας ἐφελκομένη.

289.—ΑΔΗΛΩΝ

Eis Ξενοφώντος Σμυρναίου εἰκόνα

Αὐτὸν ὁρᾶν Ἰόβακχον ἐδόξαμεν, ἥνικα Δηναῖς
ὁ πρέσβυς νεαρῆς ἤρχε χορομανιής,
καὶ Κάδμου τὰ πάρηβα χορεύματα, καὶ τὸν ἄφ’ ύλης
ἀγγέλου εὐικών ἱχνελάτην θιάσων,
καὶ τὴν εὔδοξουσαν ἐν αἴματι παιδὸς Ἀγαύνην
λυσσάδα. φεῦ θείς ἀνδρὸς ὑποκρισίης.

290.—ΑΝΤΙΠΑΤΡΟΤ

Eis στήλην Πυλάδου ὀρχηστοῦ

Αὐτὸν βακχευτὴν ἐνέδυ θεόν, ἥνικα Βάκχας
ἐκ Ὑβῆδων Ἰταλῆν ἤγαγε πρὸς θυμέλην,
ἀνθρώπωις Πυλάδης τερπνῶν δέος, οἷα χορεύων
δαιμόνοις ἀκρήτων πᾶσαν ἔπλησε πόλιν.

¹ There is a variant κοῦρος, “young.”

¹ i.e. Xenophon in the part of Tiresias. The argument of the ballet in which he danced was taken from the Bacchae
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288.—By the Same
On a Picture of the Dancer Libania

Maiden, thou hast thy name from frankincense, thy body is the Graces', thy spirit is Peitho's, the cestus of Aphrodite flows from thy waist, but in the dance thou dost frolic like light Eros, attracting all by thy beauty and art.

289.—Anonymous
On the Dancer Xenophon of Smyrna

We thought we were looking on Bacchus himself when the old man lustily led the Maenads in their furious dance, and played Cadmus tripping it in the fall of his years, and the messenger coming from the forest where he had spied on the rout of the Bacchants, and frenzied Agave exulting in the blood of her son. Heavens! how divine was the man's acting!

290.—Antipater of Thessalonica
On the Dancer Pylades

Pylades put on the divinity of the frenzied god himself, when from Thebes he led the Bacchants to the Italian stage, a delight and a terror to men, so full by his dancing did he fill all the city with the untempered fury of the demon. Thebes knows but of Euripides. Xenophon had played the four different parts mentioned.
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Θήβαι γιγνώσκουσι τὸν ἐκ πυρὸς οὐράνιος δὲ οὕτος, ὁ παμφώνοις χερσὶ λοχεύομενος.

291.—ΑΝΤΤΗΣ

Φριξοκόμα τόδε Παντί καὶ αὐλιάσιν θέτο Νύμφαις δῶρον ὑπὸ σκοπιὰς Θεύδοτος οἰνόμοις οὖνεχ ὑπ’ ἀζαλέουν θέρεος μέγα κεκμηώτα πάνταν, ὅρεξασαι χερσὶ μελιχρὸν ὕδωρ.

292.—ΑΔΗΛΟΝ

Εἰς τὰς Ὀμηρικὰς δύο βιβλίους

Τίς Μέλητος Ὅμηρος, σὺ γὰρ κλέος Ἑλλάδι πάση καὶ Κολοφώνι πάτρῃ θῆκας ἐς αἰδίον, καὶ τάσσοντ’ αὐτιθέω φυχῇ γεννήσαο κούρας, δισσάς ἐκ στηθέων ἡ γραψάμενος σελίδας· ύμνεῖ δ’ ἡ μὲν νόστοι Ὀδυσσήθος πολύπλαγκτον, ἡ δὲ τὸν Ἰλιακὸν Δαρδανίδων πόλεμον.

293.—ΑΛΛΟ

Τίς ποθ’ ὁ τὸν Τροίης πόλεμον σελίδεσσι χαράξας, ἡ τίς ὁ τὴν δολιχὴν Δαρτιάδαο πλάνην; οὐκ ὄνουμ’ εὐρίσκω σαφές, οὐ πόλιν. οὐράνιε Ζεὺς, μή ποτε σῶν ἐπέων δόξαν Ὅμηρος ἔχει;

1 Ps.-Plutarch Vit. Hom. gives the variant ἦμιθέων (about the demigods) for ἐκ στηθέων.

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the god who was born of the fire; the heavenly one is this whom we see brought into the world by these hands that can utter everything.¹

291.—ANYTE
To shock-headed Pan and the Nymphs of the sheepfold did the shepherd Theodotus set this his gift here under the hill, because, when he was sore tired by the parching summer heat, they refreshed him, holding out to him sweet water in their hands.

292.—ANONYMOUS
On the two Homeric Poems

Homer, son of Meles, thou hast won eternal glory for Hellas and thy fatherland Colophon, and these two daughters didst thou beget by thy divine soul, writing from thy heart the twain tablets. The one sings the many wanderings of Odysseus in his homecoming, and the other the Trojan war.

293.—ANONYMOUS
On Homer

Who wrote on his pages the Trojan war, and who the long wanderings of the son of Laertes? I cannot be certain about his name or his city. Heavenly Zeus, can it be that Homer gets the glory of thine own poems?

¹ i.e. the real Bacchus was born from the fire, this stage Bacchus is created by the expressive gestures of the dancer's hands. In this kind of dancing, more importance was attached to the movements of the hands than to those of the feet.
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294.—ΑΔΔΟ

Ποίας ἀστὸν ὁ Ομηρὸν ἀναγραψόμεθα πάτρης,
κεῖνον, ἐφ’ ὑν πᾶσαι χεῖρ’ ὀρέγουσι πόλεις;
hydrate ἡ τὸ μὲν ἐστιν ἄγνωστον, ὁ δ’ ἀθανάτους ἵσος ἤρως
taῖς Μοῦσαις ἐλπιπεν πατρίδα καὶ γενεήν;

295.—ΑΔΔΟ

Οὐχὶ πέδων Σμύρνης ἐνοχεύσατο θείον ὁ Ομηρὸν,
où Κολοφών τρυφερῆς ἀστρον Ἰηνίης,
où Χίος, οὐκ Ἀξιωπτος ἔστεπος, οὐκ Κύπρος ἄγνῃ,
où νήσος κρανανταλ παρτίδαο πάτης,
où Ἀργος Δαναοῦ, κυκλοπείη τε Μυκήνη,
oùδὲ τὸ Κεκροπίδων ἀστιν παλαιογόνων.
où γὰρ ἐφ’ χθονὸς ἔργοι ἀπ’ αἰθέρος ἅλλα ἐ Μοῦσαι
πέμψαν, ἵν’ ἡμερίους δόρα ποθητὰ φέροι.

296.—ΑΝΤΙΠΑΤΡΟΤ

Οἱ μέν σεν Κολοφώνα τιθηνητεραν, ὁ Ομηρε,
oi δὲ καλὰν Σμύρναν, οἱ δ’ ἐνεποντοι Χίων,
oi δ’ Ἰον, οἱ δ’ ἐβόασαν ἑκλαρον Σαλαμίνα,
oi δὲ νου τῶν Λαπιθέων ματέρα Θεσσαλίην.
άλλοι δ’ ἄλλην μαίαν ἀνίαχον. εἰ δὲ με Φοίβου
χρή λέξαι πενντάς ἀμφαδὰ μαντοσύνας,
πάτρα σοι τελέθει μέγας οὐρανός, ἐκ δὲ τεκούσης
οὐ θνατᾶς, ματρὸς δ’ ἐπλεο Καλλιόπας.
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294.—Anonymous

On the Same

Or what country shall we record Homer to be a citizen, the man to whom all cities reach out their hands? Is it not the truth that this is unknown, but the hero, like an immortal, left as a heritage to the Muses the secret of his country and race?

295.—Anonymous

On the Same

It was not the plain of Smyrna that gave birth to divine Homer; no, nor Colophon, the star of delicate Ionia; not Chios, nor fruitful Egypt, nor holy Cyprus, nor the rocky island that was the home of the son of Laertes, nor Argos, the land of Danaus, and Cyclops-built Mycenae, nor the city of the ancient sons of Cecrops. No, he was not Earth's work, but the Muses sent him from the sky to bring desirable gifts to the creatures of a day.

296.—Antipater of Sidon

On the Same

Some say, Homer, that thy nurse was Colophon, some lovely Smyrna, some Chios, some Ios; while some proclaim fortunate Salamis, and some Thessaly, mother of the Lapiths, some this place, some that, to be the land that brought thee to the birth. But if I may utter openly the wise prophecies of Phoebus, great Heaven is thy country, and thy mother was no mortal woman, but Calliope.
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297.—ΑΔΗΑΟΝ

'Επτὰ ἐριδμαίνοντι πόλεις διὰ Ρίζαν Ὀμήρου,
Κύμη, Σμύρνα, Χίος, Κολοφῶν, Πύλος, Ἀργος,
Ἀθήναι.

298.—ΑΛΛΟ

'Επτὰ πόλεις μάρναντο σοφὴν διὰ Ρίζαν Ὀμήρου,
Σμύρνα, Χίος, Κολοφῶν, Ἰθάκη, Πύλος, Ἀργος,
Ἀθήναι.

299.—ΑΛΛΟ

a. Χίος ἔφυς; β. Οὐ φήμι. a. Τί δαί, Σμυρναιοίς;
β. Ἀπανθώ.

a. Κύμη ἤ Κολοφῶν πατρίς, Ὀμηρε, σέθεν;
β. Οὐδετέρη. a. Σαλαμῖς δὲ τεὴ πόλις; β. Οὐδὲ
ἀπὸ ταύτης
ἐξέφυν. a. Ἀλλ' αὐτὸς λέξοι ὡτη γέγονας.
β. Οὐκ ἐρέω. a. Τίνος ἡρα; β. Πέπεισμ' ὅτι
τάτρεκές εἴπτων
ἐξω τὰς ἀλλας ἄρμιν ἀπεχθομένας.

300.—ΑΛΛΟ

Εἰς αἰώνας, Ὀμηρε, καὶ ἔ οι αἰῶνοι άείδη,
οὐρανίης Μοῦσης δόξαν ἀειράμενος.
μὴν μὲν γὰρ άείσας Ἀχιλλέος, αὐτὰρ Ἀχαιῶν
στρομβηθῶν νηῶν σύγχυσιν ἐν πελάγει,
tειρόμενον τε πλάνησιν Ὀδυσσέα ποικιλόβουλον,
τοῦ λέχος ἀσπασίως εἰσίδε Πηνελόπη.

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297.—Anonymous

On the Same

Seven cities claim to be the root of Homer: Cyme, Smyrna, Chios, Colophon, Pylos, Argos, Athens.

298.—Anonymous

On the Same

Seven cities strive for the learned root of Homer: Smyrna, Chios, Colophon, Ithaca, Pylos, Argos, Athens.

299.—Anonymous

On the Same

A. Wast thou a Chian?  B. I say No.  A. What then, a Smyrnan?  B. I deny it.  A. Was either Cyme or Colophon thy native place, Homer?  B. Neither.  A. Was Salamis thy city?  B. No, I do not spring from her either.  A. But tell me thyself where thou wast born.  B. I will not.  A. Wherefore?  B. I know for sure that if I tell the truth, I shall make the other cities my enemies.

300.—Anonymous

On the Same

Thou art besung, Homer, for all ages and from all ages for having won thee the glory of the heavenly Muse. For thou didst sing the wrath of Achilles and the confusion of the Greek ships whirled hither and thither on the sea,\(^1\) and Odysseus, the subtle-minded, worn out by his wanderings, the husband that Penelope rejoiced to see again.

\(^1\) He attributes to Homer the epic called *Nostoi.*
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301.—ΑΛΛΟ

Εἰ θεός ἦστιν ὁ Ομηρός, ἐν ἀθανάτοις σεβέσθω·
ei δ' αὖ μὴ θεός ἦστι, νομίζεσθω θεός εἶναι.

302.—ΑΛΛΟ

Εὖρε Φύσις, μόλις εὗρε· τεκοῦσα δ' ἐπαύσατο μόχθων,
eis euna mouin "Omrwv òlhn trepasa mevoinh.

303.—ΑΛΛΟ

Τίς ποθ' ὁ Ομηρείης μεγάλης ὁπός ἦστιν ἀπενθής;
tis poth' omrerei'is megali'is opopos estiin apenthes;
ti's xhwn, ti's de thaalasa ma'xhwn oik sidhen 'Akhaidw;
dimos 'o Kimmerei'wn, panderreko's amoros a'glihs
'Helion, Troidhs onom' eklyven, eklyven 'Atla's
ouranon eurystermon e'xhon epikei'menon o'mois.

304.—ΑΛΛΟ

Διεξιών, ὁ Ομηρε, τὴν κεκαυμένην,
diexiw' on, onmrere, t'hn kekaimene'n,
phonein afhes t'as aportheiou s'poleis.

305.—ΑΝΤΙΠΑΤΡΩΤ

Εἰς εἰκόνα Πυνδάρου

eis ek'ona Pindaru

Νεβρείων ὁπόσον σαλπιγξ ὑπερίαχεν αὐλῶν,
tob' sou yp'er pasas ekrape se'io xelus.

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301.—Anonymous

On the Same

If Homer be a god, let him be honoured as one of the gods; but if again he be not a god, let him be believed to be a god.

302.—Anonymous

On the Same

Nature produced him; she produced him by a mighty effort, and after bearing him she ceased from her labour, having spent all her care on Homer alone.

303.—Anonymous

On the Same

Who has not heard of the mighty voice of Homer? What land, what sea, does not know of the Grecian battle? The people of the Cimmerians, lacking the rays of the all-seeing Sun, has heard the name of Troy; Atlas has heard it, Atlas on whose shoulders broad-bosomed heaven rests.

304.—Anonymous

On the Same

By telling the burnt city’s story, Homer, thou hast allowed unsacked cities to envy her fate.

305.—Antipater of Sidon

On a Portrait of Pindar

As much as the trumpet out-peals the fawn-bone flute, so much does thy lyre out-ring all others. It
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οὐδὲ μάτην ἀπαλοῖς περὶ χείλεσιν ἐσμὸς ἐκεῖνος ἐπλασε κηρόδετον, Πίνδαρε, σεῖο μέλι.
μάρτυς ὁ Μαινάλιος κεράεις θεός, ὕμνον ἅείσας τῶν¹ σέο, καὶ νομίων λησάμενος δονάκων.

306.—ΔΕΩΝΙΔΟΤ ΤΑΡΑΝΤΙΝΟΤ

Εἰς Ἀνακρέοντα

Πρέσβυν Ἀνακρέοντα χύδαιν σεσαλαγμένον οὖν ώθεν ἀναφυτοῦ στρεπτῶν ὑπερθε λίθουν,
ως ὁ γέρων λίχυνσιν ἐπὶ ὁμμασιν ύγρὰ δεδορκῶς ἀχρὶ καὶ ἀστραγάλων ἐλκεται ἀμπεχόναν·
διστῶν δ' ἀρβυλίδων τῶν μὲν μίαν, οὐα μεθυπλήξ, ὧλεσεν· ἐν δ' ἐτέρα μικρῶν ἀραρε πόδα.
μελπει δ' ἡ Βάθυλλων ἐφίμεροι, ἡ Μεγιστέα,
αιωρῶν παλάμα τῶν δυσέρωτα χέλων.
ἀλλὰ πάτερ Διώνυσε, φύλασσε μν' οὐ γὰρ ἔοικεν ἐκ Βάκχου πίπτειν Βακχιακὸν θέρατα.

307.—ΔΕΩΝΙΔΟΤ

'Ἰδ' ὡς ὁ πρέσβυς ἐκ μέθας Ἀνακρέων ὑπεσκέλεσται, καὶ τὸ λῶπος ἐλκεται ἐσάχρι γυίων· τῶν δὲ βλαυτίων τὸ μὲν ὅμως φυλάσσει, θάτερον δ' ἀπώλεσεν.
μελισδεταὶ δὲ τὰν χέλων διακρέκων ἦτοι Βάθυλλων, ἡ καλὸν Μεγιστέα.
φύλασσε, Βάκχε, τὸν γέροντα, μὴ πέση.

¹ So Sonntag: τῶν MSS.
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was not idly, Pindar, that that swarm of bees fashioned the honeycomb about thy tender lips.¹ I call to witness the horned god of Arcady,² who chanted one of thy hymns and forgot his reed-pipe.³

306.—LEONIDAS OF TARENTUM

On a Statue of Anacreon

Look at old Anacreon, loaded profusely with wine, in a distorted attitude on the rounded basis. See how the greybeard, with a swimming leer in his amorous eyes, trails the robe that descends to his ankles. As one stricken by wine he has lost one of his two shoes, but in the other his wrinkled foot is fast. He is singing either of lovely Bathyllus or of Megisteus, holding uplifted in his hand his love-lorn lyre. But, father Dionysus, guard him; it is not meet that the servant of Bacchus fall by the hand of Bacchus.

307.—BY THE SAME (?)

On the Same

Look how old Anacreon stumbles from drunkenness and trails the mantle that falls down to his feet. In spite of all he keeps one of his slippers on, but has lost the other. Striking his lyre, he sings either of Bathyllus or beautiful Megisteus. Save the old man, Bacchus, from falling.

¹ This is said to have happened to Pindar in his childhood.
² Pan.
³ Pindar is said to have actually heard Pan singing one of his hymns (Plut. Mor. 1103 b).
GREEK ANTHOLOGY

308.—ΕΤΤΕΝΟΤΣ
Τὸν τοῖς μελιχροῖς Ἰμέροιςι σύντροφον,
Ἀναὶ', Ἀνακρείοντα Τήνιον κύκνου,
ἔσφηλας ὑγρὴ νέκταρος μεληδόνι.
λοξὸν γὰρ αὐτοῦ βλέμμα, καὶ περὶ σφυροῖς
ῥυθεῖσα λόπευς πέξα, καὶ μονοξυγίας
μέθην ἐξέγχει σάνδαλον, χέλυς δ’ ὅμως
τὸν εἰς Ἐρωτας ὕμνου ἀθροίζεται.
ἀπτῶτα τήρει τὸν γεραιόν, Εὐδείς.

309.—ΑΔΕΞΙΠΟΤΟΝ
Τήνιον ἀμφοτέρων με βλέπεις ἀκόρεστον ἐρώτων
πρέσβυν, ἵσον κούροις, ἵσον ἀδόντα κόραις:
ὁμα δὲ μεν Βρομίῳ βεβαρημένον, ἥδ’ ἀπὸ κόμῳ
τερπνὰ φιλαγρύπτων σήματα παννυχίδων.

310.—ΔΑΜΟΧΑΡΙΔΟΣ
Εἰς εἰκόνα Σατφοῦς
Αὐτή σοι πλάστειρα Φύσεις παρέδωκε τυπώσαι
τὴν Μυτιληναίαν, ξωγράφε, Πιερίδα.
πηγάζει τὸ διανυγές ἐν ὁμμασι: τούτο δ’ ἐναργῶς
δηλοῖ φαντασίην ἐμπλευν εὐστοχίης.
ἀυτομάτως δ’ ὁμαλή τε καὶ οὔ περίεργα ἤκολωσά
σὰρξ ὑποδεικνυμένην τὴν ἀφέλειαν ἔχει.
ἀμμιγα δ’ ἐξ Ἰλαροῦ καὶ ἐκ νοσεροῦ προσώπου
Μοῦσαν ἀπαγγέλλει Κύπριδι μυγνυμένην.

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308.—EUGENES

On the Same

Bacchus, thou hast betrayed by thy liquid nectar, his delight, Anacreon, the companion of the honeyed Loves, the swan of Teos. For his leering glance, and the edge of his mantle hanging about his ankles, and his single sandal, tell that he is drunk with wine; but yet his lyre plays continually the hymn to the Loves. Keep the old man from falling, O Bacchus.

309.—ANONYMOUS

On the Same

Thou seest me, the old man of Teos never sated by loves, singing alike to young men and to maidens. But my eyes are heavy with wine, and I bear from my revelling the pleasant signs of sleepless night-festivals.

310.—DAMOCHARIS

On a Picture of Sappho

Nature herself, the creative artist, gave thee, painter, the Muse of Mytilene to portray. Her eyes overflow with brightness, and this clearly shows a fancy full of happy images. Her skin, naturally smooth and not too highly coloured (?), reveals her simplicity, and the mingled gaiety and gravity of her face announces the union in her of the Muse and Cypris.
GREEK ANTHOLOGY

311.—ΑΔΗΛΟΝ

Εἰς τὰ Ὀπτιανοῦ Ἀλιεντικὰ
'Οπτιανὸς σελίδεσσιν ἄλπλοα φῦλα συνάψας
θήκατο πᾶσι νέοις ὤψον ἀπειρέσιον.

312.—ΑΔΗΛΟΝ

Εἰς εἰκόνα Γεωργίου

Καλλίστη βασίλεια Γεώργιον εἴπεν ἰδούσα:
"Ὅτος ἔμοις γενέτης γνήσιος, οὐ Κρονίδης."

313.—ΑΔΕΙΠΟΤΩΝ

Εἰς ἀνδριάντα Πτολεμαίου ρήτορος ἐν Ἀντιοχείᾳ
α. Εἰκών, τίς σ’ ἀνέθηκε; β. Λόγοι. α. Τίνος εἶ;
   β. Πτολεμαίου.
   α. Ποίον; β. Τοῦ Κρητῶς. α. Τεῦ χάριν;
   β. 'Ἀντ’ ἀρετῆς.
   α. Τῆς ποδαπῆς; β. Πάσης. α. Τῆς ἐς τίνας;
   β. 'Ες δικολέκτας.
   α. Καὶ ξύλον ἄρκει; β. Ναὶ· χρυσίον οὐ δέ-
   χεται.

314.—ἈΡΑΒΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Εἰκόνα Δογμάτω χρυσότην πόλις εἶχεν ὁπάσσαι,
εἰ μὴ πότεν Δίκη χρυσὸν ἀπεστρέφετο.
THE PLANUDEAN APPENDIX

311.— Anonymous

On Oppian’s Helieutics

Oppian, collecting in his pages the tribes that
swim the sea, served to all young men a dish of
fish infinite in variety.

312.— Anonymous

On a Portrait of George

Queen Calliope, when she saw George, said, “This,
not Zeus, is my real father.”

313.— Anonymous

On a Statue of the Rhetor Ptolemy at Antioch

A. Statue, who created thee? B. Eloquence.
A. Whose art thou? B. Ptolemy’s. A. Which?
B. The Cretan’s. A. Because of what? B. For
merit. A. What kind of merit? B. All kinds.
A. To whom? B. To lawyers. A. And does a
wooden statue satisfy you? B. Yes, Ptolemy accepts
no gold.

314.— ARABIIUS SCHOLASTICUS

The city could have afforded a golden statue for
Longinus if august Justice did not loathe gold.

1 Probably George of Pisidia (seventh century A.D.), author
of numerous poems.

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315.—ΘΩΜΑ ΣΧΟΛΑΣΤΙΚΟΤ

'Ρητορικής φιλέω τρεῖς ἀστέρας, οὐνεκα μόνοι πάντων ῥητήρων εἰσὶν ἀρειότεροι· σείο πόνους φιλέω, Δημόσθενε· εἰμί δὲ λίνη καὶ φιλοριστείδης καὶ φιλοθουκυδίδης.

316.—ΜΙΧΑΗΛΙΟΤ ΓΡΑΜΜΑΤΙΚΟΤ

Εἰς εἰκόνα Ἄγαθιον Σχολαστικοῦ

'Ἡ πόλις Ἀγαθίαν τὸν ρήτορα, τὸν στιχαοιδὸν, δίξυνος εὐσπίθης ρυθμὸν ἀγασσαμένη, ὡς μήτηρ ἐτέλεσεν ἐφ' υἱέ, καὶ πόρε τήνδε εἰκόνα, καὶ στοργῆς μάρτυρα καὶ σοφίς· Μεμνόνιον δὲ τοκῆ, κασίγνητον τε σὺν αὐτῷ ἔστησεν, γενεῖς σύμβολα σεμνοτάτης.

317.—ΠΑΛΛΑΔΑ

Κωφὸν ἀναυδον ὑρῶν τὸν Γέσσιον, εἰ λίθος ἐστί, Δήλω, μαντεύου, τίς τίνος ἐστὶ λίθος.

318.—ΑΔΗΛΟΝ

Εἰς εἰκόνα ρήτορος ἄφνοις

Τίς σὲ τὸν οὐ λαλέοντα τύπῳ ρητήρος ἔγραψε; σιγᾶς, οὐ λαλέεις· οὐδὲν ὁμοιότερον.
THE PLANUDEAN APPENDIX

315.—THOMAS SCHOLASTICUS

I love three stars of Rhetoric, because they alone are the best of all rhetoricians. I love thy works, Demosthenes, but I am also a great lover of both Aristides and Thucydides.

316.—MICHAEL THE GRAMMARIAN

On a Portrait of Agathias Scholasticus

The city, with the regard of a mother to her son, figured here Agathias the rhetor and verse-writer, admiring the harmony of his eloquence in both respects, giving him the portrait as a testimony of its love and his own literary skill; and with him it set up portraits of Memnonius, his father, and of his brother, representatives of a most venerable family.

317.—PALLADAS

Looking here on Gessius, dumb and speechless, if he be of stone, tell by thy sooth, Delian Apollo, which is the stone statue of which.

318.—ANONYMOUS

On the Portrait of a Dull Rhetor

Who painted thee who speakest not in the character of a rhetor? Thou art silent, and dost not speak: nothing more lifelike.

1 The rhetor whose works we possess.
319.—ΑΛΛΟ

Εἰς εἰκόνα Μαρίνου ῥήτορος
Εἰκόνες ἄνθρωποι σφίλον γέρας· ἀλλὰ Μαρίνῳ ὤβρις, ἐλεγχομένης εἴδεος ἀπρεπώς.

320.—ΑΛΛΟ

Εἰς ἄγαλμα Ἀριστείδου ῥήτορος
Νεῖκος Ἀριστείδης Ἰάδων κατέπαυσε πολίων,
τὸ πρὶν Ὀμηρεῖς εἶχον ὑπὲρ γενεῆς.
φασὶν γὰρ πᾶσαν: "Σμύρνη
tέκε θείον "Ὁμηρον,
ἡ καὶ Ἀριστείδην ῥήτορα
γειναμένη."

321.—ΑΔΗΛΟΝ

Εἰκὼν Καλλίστου τοῦ ῥήτορος· οἱ δὲ παρ᾽ αὐτὴν ἐρχόμενοι, Ἕρμη σπένδετε τῷ λογίῳ.

322.—ΑΔΗΛΟΝ

Φύρμος μὲ Φύρμον, πυρφόρος τοῦ πυρφόρου,
ὁ παῖς ὁ ῥήτωρ τὸν πατέρα τὸν ῥήτορα.
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319.—Anonymous

On a Portrait of the Rhetor Marinus

Portraits are an honour dear to men, but for Marinus a portrait is an insult, as it exhibits the uncomeliness of his form.

320.—Anonymous

On a Portrait of the Rhetor Aristides

Aristides put an end to the ancient quarrel that the cities of Ionia had about Homer's parentage. For they all say, "It was Smyrna who gave birth to divine Homer, even she who bore likewise the rhetor Aristides."

321.—Anonymous

The portrait is that of the rhetor Callistus, and pour a libation, ye who pass by it, to Hermes, the god of Eloquence.

322.—Anonymous

Phyrmus set up the portrait of Phyrmus, the fire-bearer the fire-bearer's, the son the father's, the rhetor the rhetor's.¹

¹ This is obscure.
323.—ΜΕΣΟΜΗΔΟΤΣ

Τάν ὑελον ἐκόμιζε
κόψας ἐργάτας ἀνήρ:
ἐς δὲ πῦρ ἔθηκε βῶλον,
ὡς σίδηρον εὐσθενή:
ἀ δὲ ὑέλος, ὁλα θηρός,
ἔξεχείτο, παμφάγουσι
φλοξίν ἐκπυρομέναι:
θαύμα δ' ἦν ἰδεῖν βροτοῖς
όλον ἐκ πυρὸς ῥέουτα,
καὶ τὸν ἐργάτην τρέμοντα,
μὴ πεσῶν διαρραγῇ.
ἐς δὲ διπτύχων ἀκμᾶς
χηλέων ἔθηκε βῶλον.

324.—ΑΔΗΛΟΝ

‘Η γραφής ἀργυρή μὲν ὦτ᾽ ἐκ πυρὸς ἡλθον ἐτύχθην,
σαῖσι δὲ καὶ χρυσάει γίνομαι ἐν παλάμαις.
ωδὲ σοι, ὦ χαρίεσσα Δεόντιον, εὐ μὲν ᾿Αθηνὴ
tέχνης, εὐ δ' εἰδοὺς ἀκρα δέδωκε Κύπρις.

325.—ΙΟΤΛΙΑΝΟΤ ΑΙΓΤΠΙΣΙΟΤ

Εἰς ἀνδριάντα Πυθαγόρου

Οὐ τὸν ἀναπτύσσοντα φύσιν πολύμητιν ἀριθμῶν
ἡθελεν ὁ πλάστης Πυθαγόραν τελέσαι,
ἀλλὰ τὸν ἐν σιγῇ πινυτόφρονι καὶ τάχα φωνὴν
ἐιδον ἀποκρύπτει, καὶ τὸδ' ἔχων ὑπάσαι.
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323.—MESOMEDES

On the Invention of Glass

The workman having quarried it,¹ brought the glass and put in the fire the mass hard as iron, and the glass, set afire by the all-devouring flames, ran out melted like wax. And to men it was a marvel to see a trail flowing from the fire, and the workman trembling lest it should fall and break; and on the points of the double forceps he put the lump.

324.—Anonymous

I, the pencil, was silver when I came from the fire, but in thy hands I have become golden likewise. So, charming Leontion, hath Athena well gifted thee with supremacy in art, and Cypris with supremacy in beauty.

325.—JULIANUS, PREFECT OF EGYPT

On a Statue of Pythagoras

The sculptor wished to portray not that Pythagoras who explained the versatile nature of numbers, but Pythagoras in discreet silence. Perhaps he has hidden within the statue the voice that he could have rendered if he chose.

¹ i.e. some form of silica.
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326.—ΑΔΗΛΟΝ

Εἰς εἰκόνα Πυθαγόρου

Αὐτὸν Πυθαγόραν ὁ ζωγράφος, ὅν μετὰ φωνῆς
eίδες ἄν, εἰ γε λαλεῖν ἦθελε Πυθαγόρας.

327.—ΙΩΑΝΝΟΤ ΤΟΤ ΒΑΡΒΟΚΑΛΛΟΤ

vince οἱ φῶνοι οὐ καθελὼν κηρῷ,
Σωκράτης ψυχῇ τούτῳ χαριζόμενος.

328.—ΑΔΗΛΟΝ

Τὸν νοὺν διδάσκων αἰθέρεμβατεῖν Πλάτων,
tous touto uper nous exeireigneti logous.

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326.—ANONYMOUS

On a Picture of the Same

The painter drew the very image of Pythagoras, and you would have seen him with his voice, too, had Pythagoras wished to speak.

327.—JOANNES BARBOCALLUS

On a Picture of Socrates

How wise was the painter! He did not put life into the wax, doing this favour to the soul of Socrates.¹

328.—ANONYMOUS

Plato, teaching the mind to walk in the aether, utters words concerning things passing comprehension.

¹ i.e. not imprisoning it in the body.
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329.—ΑΔΗΛΟΝ
Eis eikôna Ἀριστοτέλους

Οὗτος Ἀριστοτέλης μετρῶν χθόνα καὶ πόλον ἀστρῶν.

330.—ΑΛΛΟ
Νοῦς καὶ Ἀριστοτέλους ψυχῆ, τύπος ἀμφοτέρων eis.

331.—ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ
Eis eikôna Πλούταρχου

Σείο πολυκλήνετα τύπον στήσαν, Χαιρωνεί
Πλούταρχε, κρατερῶν νιέες Αὐσούϊνως,
ὅτι παραλλήλουσι βίοις Ἐλληνας ἀρίστους
Ῥώμης εὐπολέμους ἡμοῖος ἐνναέταις.
ἀλλὰ τεοῦ βιότοι τε παράλληλοι βίον ἄλλων
οὐδὲ σὺ γ’ ἀν γράψαις· οὐ γὰρ ὁμοίον ἔχεις.

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329.—Anonymous

On a Portrait of Aristotle

This is Aristotle measuring the earth and the starry heavens.

330.—Anonymous

On the Same

Intellect and the soul of Aristotle, the picture of both is the same.

331.—Agathias Scholasticus

On a Picture of Plutarch

The valiant sons of Italy set up thy renowned form, Plutarch of Chaeronea, because in thy Parallel Lives thou didst couple the best of the Greeks with the warlike citizens of Rome. But not even thyself couldst write a life parallel to thine own, for thou hast no equal.
332.—ΤΟΥ ΑΥΤΟΥ

Εἰς εἰκόνα Αἰσώπου

Εὖγε ποιῶν, Δύσιππε γέρων, Σικυώνιος πλάσται,
δείκελον Αἰσώπου στήσαο τοῦ Σαμίου
ἐπτὰ σοφῶν ἐμπροσθεν· ἔτει κεῖνοι μὲν ἀνάγκην
ἐμβαλον, οὐ πειθώ, φθέγμασι τοῖς σφετέροις,
ὅς δὲ σοφὸς μύθοις καὶ πλάσμασι καίρια λέξας,
παίζων ἐν σπουδῇ, πείθει ἐχεφρονεῖν.

333.—ΑΝΤΙΦΙΛΟΤ ΒΤΖΑΝΤΙΩΤ

᾿Ἡ πῆρη καὶ χλαίνα καὶ ὕδατι πιληθείσα
μάξα, καὶ ἢ πρὸ ποδῶν ράβδος ἐρειδομένη,
καὶ δέπας ἐκ κεράμου, σοφὸ κυνὶ μέτρα βίοιο
ἀρκία· κήν τούτοις ἢν τι περισσότερον
κοίλαις γὰρ πόμα χερσίν ἱδὼν ἀρύοντα βωτήν,
 eius· "Τί καὶ σὲ μάτην, ὀστρακον, ἥχθοφόρονν;"

Ausonius, Epigram 53.
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332.—BY THE SAME

On a Statue of Aesop

Thou didst well, old Lysippus, sculptor of Sicyon, in placing the portrait of Samian Aesop in front of the Seven Sages, since they for their part put force, and not persuasion, into their saws, but he, saying the right thing in his wise fables and inventions, playing in serious earnest, persuades men to be sensible. Rough expostulation is to be avoided, but the sweetness of the Samian's fables makes a pretty bait.

333.—ANTIPHILUS OF BYZANTIUM

On Diogenes

The wallet and cloak and the barley-dough thickened with water, the staff planted before his feet, and the earthenware cup, are estimated by the wise Dog as sufficient for the needs of life, and even in these there was something superfluous; for, seeing the countryman drinking from the hollow of his hand, he said, "Why, thou earthen cup, did I burden myself with thee to no purpose?"
334.—ΤΟΥ ΑΥΤΟΥ

Γηράσκει καὶ χαλκὸς ὑπὸ χρόνου. ἄλλα σὺν οὕτι κύδος ὁ πᾶς αἰών, Διόγενες, καθελεῖ· μοῦνος ἐπελ βιοτᾶς αὐτάρκεα δόξαν ἔδειξας θυτοῖς, καὶ ζωῆς οἴμον ἑλαφροτάτην.

Εἰς τὰς ἐν τῷ Ἰπποδρόμῳ Κωνσταντινουπόλεως στῆλας τῶν ἁθλητῶν ἔπυγράμματα.

335.—Εἰς Πορφύριον

Πορφύριον Κάλχατος Ἀναξ καὶ δῆμος ἔγειρει, πολλοῖς εὐκαμάτοις βριθόμενοι στεφάνοις, πᾶσι μεθ᾿ ἦνόχοις νεώτατοι, ὄσσον ἀριστον, ἄλλα τόσον νίκης κάρτος ἐνεγκάμενοι.

ἐπρεπε μὴν χρυσέφ ἐν ἀγάλματι, μὴ δ᾿ ἐνὶ χαλκῷ τούτῳ τοῖς ἄλλοις εἰκέλον ἐστάμεναι.

336.—ΑΛΛΟ

Τέτραχα μὲν τὸ πάροιθε διακριδὸν ἵσχε δῆμος, τὸν Καλχαντιάδην Πορφύριον ποθέων· αὐτὰρ δ᾿ δεξιτεροῖσιν ἀνακτορέοιο θοῦκον ἡμία καὶ ζώην ἱππότων ἀνθέμενος,
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334.—By the Same

On the Same

Even brass is aged by time, but not all the ages, Diogenes, shall destroy thy fame, since thou alone didst show to mortals the rule of self-sufficiency and the easiest path of life.

FROM BOOK V

Epigrams on the Statues of Athletes in the Hippodrome at Constantinople

335.—On Porphyrius

The Emperor and the faction erected the statue of Porphyrius, son of Calchas, loaded with many crowns won by skilled toil, the youngest of all the drivers as well as the best, and winner of as many victories as any. This man's statue should have been of gold, not of bronze like the others.

336.—On the Same

Four times before did the people shout distinctly, desiring Porphyrius, the son of Calchas; but he, taking up the reins and his driving belt at the right of the Emperor's seat, drives, starting from there, urging on his team, and in the middle of his racing

1 A certain number of these found their way into the Palatine MS. (Book XV.).
2 This apparently means that the people had clamoured for him during previous races in which he took no part.
3 Here stood the porch of the Blues, for which faction Porphyrius drove.
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κείθεν ἐπισπέρχων ἐλάς· μεσσηγυ δ΄ ἀέθλων
χάλκεος ἱδρύνθη, πρώτον ίουλον ἐχων.
eἰ δʾ ἑτέων γέρας ἦλθε θοώτερος, ἀλλʾ ἐπὶ νίκαις
ὀψιμον, ἀλλὰ μόλις, πολλὰ μετὰ στέφεα.

337.—ΑΛΔΟ

'Αγχίσην Κυθέρεια, καὶ 'Ευδυμίωνα Σελήνη
φίλατο· καὶ Νίκη νῦν τάχα Πορφύριον,
δε καὶ ἑοῦσ ἱππους καὶ ὀμόφρονος ἡμιχήθος
ἐξ ἑτέρων ἑτέρους αἰείν ἀμειβόμενος,
πολλάκι πρῶτα πύκασσε πανμερίοισιν ἀέθλοις,
oὐ μογέων, ἑτάρου μοῦνον ἐφεσπομένον.

338.—ΑΛΔΟ

Γοῦτο σοι ἤθεω Νίκη γέρας, δ χρόνος ἄλλοις
ὀψε μόλις πολλοῖς ὑπασε, Πορφύριε.
καὶ γὰρ ἄριθμήσασα πολυστεφέας σεο μόχθους
εὔρετο γηραλεών κρέασονας ἡμιόχων.
τὴ πλέον, ὅτι καὶ αὐτὸς ἐπενεφήμησεν ἄυσας
σὸν κλέος ἀντιπάλων δῆμος ἀγασσάμενος;
οὐλβὴ ἡ Βενέτων πανελεύθερος ἐστὶ γενέθλη,
ἡ σε μέγας Βασίλειου δῶρον ἔνευσεν ἐχείων.

339.—ΑΛΔΟ

Ἀλκιμοὶ ἄλκηντα, σοφοὶ σοφῶν, υἱὰ Νίκης
οἱ Νίκης παῖδες Πορφύριον Βένετοι
ἀνθεσαν· ἀμφοτέραις γάρ ἀμειβομένοις ἐπὶ πώλοις
κυδιάει νίκαις, ὅς πόρεν, ὅς ἐλαβεν.

1 It was the practice for a victorious charioteer to change
his team with another of his own faction and to race him.
This was called a “diversium.”

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career his bronze statue was erected with the first
down on his cheeks. If this honour came to him
quicker than years, yet it came late after victories
won by much labour, after many crowns.

337.—On the Same

Cytherea was in love with Anchises and Selene
with Endymion, and now it seems that Victory is
in love with Porphyrius, who, ever changing his own
team for that of another driver of his faction,¹ was
often crowned in the races that lasted all day with-
out labour on his part, his companion only following
him.

338.—On the Same

Victory gave to thee, Porphyrius, while still young,
this honour which time has given to others late in
life and grudgingly; for, having counted the per-
formances that won thee many crowns, she found
them superior to those of old drivers. Why! did
not the rival faction, in admiration of thy glory,
applaud thee loudly? Blessed is the most free
people of the Blues, to whom our great Emperor
granted thee as a gift.²

339.—On the Same

The valiant to the valiant; the wise to the wise;
the sons of victory, the Blues, to the son of victory,
Porphyrius, erected this statue; for he glories in the
two victories he gained by the interchanged teams,
the team he gave and the team he received.³

¹ It appears from this that the Emperor sometimes appor-
tioned the drivers between the factions.
² See note to No. 337.
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340.—ΑΛΛΟ

'Αλλοις παυσάμενοις, ἀεθλεύοντι δὲ μοῦνῳ
Πορφυρίῳ Βασίλειος τούτο δέδωκε γέρας.
πολλάκι νικήσας γὰρ ἐνώς πόρεν ὠκέας ἦπτον,
λάζετο δ' ἀντιπάλων, καὶ πάλιν ἐστέφετο.
ἐνθεν ἦν Πρασίνοις ἔρις ἄσπετος, ἐνθεν ἀὐτῇ,
δὲ Βενέτους τέρψει, Κοίρανε, καὶ Πρασίνους.

341.—ΑΛΛΟ

Αἱ πάντων ψήφοι μὲ καὶ εἰσέτι διφρεύοντα
ἐστησαν Νίκης ἐγγύθι Πορφύριον.
ὅμοιος μὲν γὰρ ἐμὸς γέρας ἦτεν· οἱ δ' ἐτεροὶ μὲ
δίξοντ' αὐτὶς ἔχειν, νεῖκος ἀπειπάμενοι.
μὴ ὅτι δ' ἡμίόχων περιγύνομαι, οἶσι καὶ ἦπτον
κρείσσονας ἀντιπορων, δείξα χερειότέρους.

342.—ΑΛΛΟ

Αὐτὸν Πορφύριον μὲν ἀπηκριβώσατο χαλκῷ
ὁ πλάστης, ἐμπυνοῦν οἷα τυπωσάμενοι.
τίς δὲ χάριν, τίς ἀεθλα, τίς ἐνθεα δὴνεα τέχνης
τεύξει, καὶ νίκην οὔποτε ἀμείβομένην;

343.—ΑΛΛΟ

Εἰκόνι χαλκεῖς τὸν χάλκεον ἡμιοχῆ
ἀνθετο νικητὴν κοίρανος Αὐσοιάνων,
ὡς σοφόν, ὡς Βενέτοις πεφιλημένον· ἀλλ' ἐπὶ νίκαις
Πορφυρίου πολλὰς εἰκόνας ψφόμεθα.

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340.—On the Same

To others when they have retired, but to Porphyrius alone while still racing, did the Emperor give this honour. For often he drove his own horses to victory and then took in hand the team of his adversary, and was again crowned. Hence arose a keen rivalry on the part of the Greens, hence a shout of applause for him, O King, who will give joy both to Blues and to Greens.

341.—On the Same

The votes of all erected near to Victory the statue of me, Porphyrius, while still driving. For my own faction demanded the honour, and the opposite one desired to have me again, renouncing their hostility. I got the best of the other drivers by my cleverness, giving them in exchange for their own better horses, and then showing them to be my inferiors.

342.—On the Same

The sculptor exactly portrayed in bronze Porphyrius himself, fashioning him as if alive. But who shall mould his grace, his races, the inspired tricks of his craft, and victory that never varied?

343.—On the Same

In a brazen image the Lord of the Latins set up the victorious driver, strong himself as brass, as being skilled and dear to the Blues; but we shall see many statues yet of Porphyrius erected because of his victories.
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344.—ΑΛΛΩ

α. Τίς τελέθεις, φίλε κούρε, γενειάδος ἀκρα χαράσ-

σων;

β. Ὡ ξένε, Πορφύριος. α. Τίς πατρίς; β. Ἡ Διβύη.

α. Τίς δὲ σε νῦν τίμησεν; β. Ἄναξ, χάριν ἵππο- 

συνάων.

α. Τίς μάρτυς τελέθει; β. Δῆμος ὁ τῶν Βενέτων. 

α. Ἐπρεπέ σοι Λύσιτππον ἔχειν ἐπιμάρτυρα νίκης 5 

tοσσατίης, πλάστην ἴδμονα, Πορφύριε.

345.—ΑΛΛΩ

Ἐγγύθι τῆς Νίκης καὶ Ἀλεξάνδρου βασιλῆς 

ἔστης, ἀμφοτέρων κύδεα δρεψάμενος.

346.—ΑΛΛΩ

Πάντα Τύχης ὀφθαλμὸς ἐπέρχεται· ἄλλ᾽ ἐπὶ μοῦνοις 

Πορφύριον καμάτωι ἑλκεται ὅμμα Τύχης.

347.—ΑΛΛΩ

Σὴν τροχαλὴν μάστυγα καὶ ἀσπίδα δῆμος ἀγαςθεῖς 

ἡθελέ σε στήσαι διπλόν, ὡσπερ ἐδει, 

ἡμιοχον κρατερὸν καὶ ἀριστεὰ· διχθά δὲ χαλκὸς 

οὐκ ἐχύθη, ψυχὴν σεῖο τυπωσάμενος.

348.—ΑΛΛΩ

Πορφύριον σταδίοις τίνος χάριν ἡμιοχῆ 

dῆμος ὁ πρῶτα φέρων ἀνθετο τῶν Πρασίνων; 

αὐτὸς Ἀναξ κηρυξέ. τί γὰρ πλέον, ὅτι γεραίρει 

eἴνεκεν εὐνοιής, εἴνεκεν ἰπποσύνης;

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344.—On the Same

A. Who art thou, dear young man, the point of thy chin just marked with down? B. Stranger, I am Porphyrius. A. Thy country? B. Africa. A. Who hath honoured thee? B. The Emperor, on account of my driving. A. Who testifies to it? B. The faction of the Blues. A. Porphyrius, thou shouldst have had Lysippus, a skilled sculptor, to testify to so many victories.

345.—On the Same

Thou standest near Victory and King Alexander, thou who hast gathered thee the glory of both.

346.—On the Same

The eye of Fortune ranges over all things, but now the eye of Fortune is attracted to the exploits of Porphyrius alone.

347.—On the Same

The people, in admiration of thy whirling whip and thy shield, was minded to set thee up in two aspects as was fitting, as a strong driver and a strong warrior; but the bronze, forming itself like thy soul, would not flow in two streams.

348.—On the Same

Why did the distinguished faction of the Greens erect on the course the statue of the charioteer Porphyrius? The Emperor himself issued the order. What could he do but honour him in view of his good will to him and of his skill as a driver?
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349.—ΑΛΛΟ
Πορφυρίῳ μετ’ ἀεθλα γέρας πόρεν ἄξιον ἔργων
Κοίρανος, ὁ Πρασίνος τούτῳ χαριζόμενος.
pολλάκι γὰρ δήμος προφερέστερα ἔργα κομίζων
ήμεσε Καλλιόπαν, καὶ πάλι Πορφύριον.
dιπλόν οὐνομα τούτῳ, τόπερ λάχε χάλκεος ἦρως
οὗτος, ὁ τεθρίπποις κύδος ἐλών ἀρετής.

350.—ΑΛΛΟ
Οὐ μόνον ἐν σταδίοις σε κατέστεφε πότιμα Νίκη,
ἀλλὰ καὶ ἐν πολέμοις δεῖξεν ἀεθλοφόρον,
eυτ’ ἄρ’ Ἄναξ πολέμιζεν ἔχων Πρασίνους ὑποεργοῦς
ἀγρία μαινομένῳ ἐχθρῷ ἀνακτορέῳ,
καὶ πέσεν αἰνοτύραννος ἐπιφθιμένης τότε Ῥώμης,
ἡμαρ δ’ Ἀὐστονίς ἠλθεν ἐλευθερίης.
tούνεκα τοῖς μὲν ἑδώκεν Ἄναξ γέρας, ὡς πάρος ἔχουν,
σὸν δὲ τύπον τέχνη ἐξεσε, Πορφύριε.

351.—ΑΛΛΟ
‘Τμετέρων κήρυκες ἀμεμφέες εἰσὶν ἀγώνων
οἱ καὶ ἅπ’ ἀντιβίων, Πορφύριε, στέφανοι.
πάντας γὰρ σταδίωσιν ἀμοιβαδὸν αἰέν ἐλέγχεις
ἀντιτέχνους, τῆς σῆς παύγυιον ἱπποσύνης.
tούνεκα καὶ ξεῖνον πρεσβήιον εὑραο μοῦνος,
eικόνα χαλκείθην δήμῳ ἐν ἀμφοτέρῳ.

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349.—On the Same

Our Sovereign Lord, who grants this favour to the Greens, gave to Porphyrius after the races an honour worthy of his performances. For often the people, their attention turned to exploits more than usually brilliant, praised Calliopas ¹ and again Porphyrius, the two names that belonged to this brazen hero, who won the meed of valour in the chariot-races.

350.—On the Same

Not only did divine Victory crown thee on the race-course, but in war, too, she showed thee to be victorious, then when the Emperor, with the Greens to assist him, warred with the furiously raging enemy of the throne; when the savage tyrant ² fell, as Rome was on the point of perishing, and the light of Latin liberty came back. Therefore the Monarch gave to the Greens the privileges they formerly had, and the artist wrought and polished thy image, Porphyrius.

351.—On the Same

The crowns from the hostile faction too, Porphyrius, are unimpeachable witnesses of thy exploits. For ever in the race thou conquerest one after the other all the rival charioteers, a mere toy for thy skilled hands. Therefore hast thou alone gained an unwonted mark of honour, a bronze statue in the grounds of each faction.

¹ See No. 358.
² By “tyrant” is meant some leader of a seditious movement.
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352.—ΑΛΛΟ

Πλάστης χαλκῶν ἐτευξέν ὀμολίου ἡμισχῆ.
ἐἴθε δὲ καὶ τέχνης ὄγκον ἀπειργάσατο,
ὄγκον ὀμοῦ καὶ κάλλος; ὅπερ φύσις ὄψε τεκοῦσα
ὡμοσεν. Ὡδίνειν δεύτερον οὐ δύναμαι.
ὡμοσεν εὐόρκοις ὑπὸ χείλεσιν. Πορφυρίῳ γὰρ
πρῶτῳ καὶ μοῦνῳ πᾶσαν ἔδωκε χάριν.

353.—ΑΛΛΟ

Εἰ φθόνος ἤρεμεω, κρίνειν δ' ἐθέλοιεν ἀέθλον,
πάντες Πορφυρίου μάρτυρες εἰσὶ πόνων,
ναὶ τάχα καὶ φήσαιεν ἀριθμῆσαντες ἀγῶνας:
Βαιῶν τοῦτο γέρας τοσσατίων καμάτων.
ὅσα γὰρ ἡμισχῆς ἀεὶ μεμερισμένα κοσμεῖ,
eἰς ἐν ἀολλίσσας, τηλίκος ἐξεφάνη.

354.—ΑΛΛΟ

Αἰδομένη χαλκῆ σε πόλις, τριπόθητε, γεραίρει.
ἥθελε γὰρ χρυσῷ· ἀλλ' ἵδεν ἐσε Νέμεσιν.
εἰ δὲ τῆν μέλπων οὐ παύεται ἡθάδα νίκην
εὐγρώμων δήμος, Πορφύριε, Πρασίνων,
ἐμπνεόσοι τοίς ξύμπαντες ἀγάλματα· πᾶς δὲ περισσὸς
καὶ χρυσὸς τούτος εἰς ἔριν ἐρχόμενος.

355.—ΑΛΛΟ

Οὕτω σοι μογέοντι Τύχη πόρεν ἄξια νίκης;
νίκαι γὰρ τῆς σῆς μείζων εὐτυχίας.

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352.—On the Same

The sculptor made the bronze like unto the charioteer, but would that he could have fashioned also the vastness of his skill, its vastness and beauty, a thing that when Nature brought forth late in her life she swore, "I cannot travail again." She swore it with truthful lips, for to Porphyrius first and alone she gave all her gifts.

353.—On the Same

If envy could be at rest and chose\(^1\) to judge the contests, all men testify to the achievements of Porphyrius. Yea, perchance they would say after reckoning up his races, "That is a slender reward for so much exertion." For, having gathered into one all the separate qualities which adorn each driver, he showed himself to be the great man he is.

354.—On the Same

Thrice-desired Porphyrius, the city reverencing thee honours thee with a bronze statue. She would have wished it to be gold, but Nemesis was before her eyes. But if thy well-wishers, the faction of the Greens, never cease celebrating thy wonted victories, they are every man of them living statues in thy honour, and all gold is worthless in comparison with them.

355.—On the Same

Not yet has Fortune worthily rewarded thy hard-won victories, for thy victories are greater than the

\(^1\) ὄνειρον is for ὄνειροι.
άλλα μέρει πρώτῳ σταθερῷ καὶ ἀρείοιν μίμνους τὴν φθονερὴν τῆς δισμενέων κραδίνην, οἴ, σέθεν εἰσορόωντες ἀεὶ νικῶσαν ἰμάσθλην, μέμφονται σφετέρην αἰεῖν ἀτασθαλίην.

356.—ΑΛΛΟ

'Αλλοις μὲν γεράων πρόφασις χρόνος: οἴ δ' ἐπὶ νίκαις κρινόμενοι πολιῆς οὐ χατέουσι κόμης, ἀλλ' ἀρετῆς, θεον εὐχὸς ἀνάπτεται. εἰς ἀπὸ τοίων Πορφύριος δόρων δὶς λάχειν ἀγλαίνην, οὐκ ἔτεων δεκάδας, νίκης δ' ἐκατοντάδας αὐχῶν πολλάς, καὶ πάσας συγγενεὰς Χαρίτων.

357.—ΛΕΟΝΤΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

'Αγχίσην Κυθέρεια, καὶ 'Ευνυμίωνα Σελήνη φίλατο' μυθεύνται τοία παλαγενεές. νῦν δὲ νέος τις μύθος ἀείσεται, ὡς τάχα Νίκη ὁμματα καὶ δίφρους φίλατο Πορφύριου.

358.—Eις Καλλιόπαν

Πρεσβυτέρους κούροις μὲν ἑών, πρέσβυν σὲ τὸ κούρους νικᾶς, τεθρίππων κέντροις ἀθλοφόρων. ἔξ δ' ἑτέων ἀνύσας δεκάδας, στήλην ἐπὶ νίκαις εἴλες, Καλλιόπα, νεύματι κοιρανίης, ὁφρα μένοι καὶ ἔπειτα τεὸν κλέος. αἴθε τοι εἰη, ὡς κλέος ἀθάνατον, καὶ δέμας ἀθάνατον.

1 This no doubt refers to a statue erected to him by the Greens. The Blues seem to have expelled him.
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prizes that have fallen to thee. But remain now in this, the first of the factions, the more constant and more excellent, consuming the envious hearts of our enemies, who, seeing thy whip ever victorious, never cease to blame their own recklessness.¹

356.—On the Same

Time is the cause of the honours of others, and those who are judged worthy of them, owing to their victories, do not lack grey hairs, but lack that virtue on which glory depends. Porphyrius alone twice gained the splendour of such gifts, not boasting many decades of years, but many hundreds of victories, and all of them akin to the Graces.

357.—LEONTIUS SCHOLASTICUS

On the Same

Cytherea loved Anchises, and Selene Endymion, so it is fabled by men of old time. But now a new fable shall be sung, that Victory, it seems, fell in love with the eyes and chariot of Porphyrius.²

358.—On the Same under his other name, Calliopas³

When a youth thou didst conquer thy elders, and now, in thy later years, thou conquerest the young drivers of racing four-horse chariots. Having accomplished thy six decades of years, thou hast won, Calliopas, a statue for thy victories, by command of the Emperor, so that thy renown may abide for future ages. Would that thy body were as immortal as thy renown.

² Imitated from No. 337.
³ He seems to have adopted this name late in life.

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359.—ΑΛΛΟ

Σής τόδε διφρελάτειρα τὸ χάλκεον ἄνθετο Νίκα
εἰκηλον μορφᾶς, Καλλιόπα, ζαθέας,
πρέσβυς ὅτι σφυριγώντας ἐν ἰπποδάμῳ πλέουν ἀλκά
νίκησας, γεραροὺς δ’ ὄν νέος ἐν σοφίη.
ἐνθεν ἐλευθερόπαις Βενέτων σέο πήξατο δήμος
δοιά, τὰ μὲν τέχνας ἀθλα, τὰ δὲ σθένεος.

360.—ΑΛΛΟ

Σὸν γῆρας νεότητα τείν ὑπερέδραμε νίκαις,
καὶ πάντων κρατεῖς πάντοτε, Καλλιόπα.
ἐνθεν Ἄναξ καὶ δήμος ἐλεύθερος αὖθις ἐγείρει
τοῦτο γέρας, σοφίης μνήμα καὶ ἡµορήη.

361.—ΑΛΛΟ

Οὗτος, ἐγερσιθέατρε, τεὸς τύπος, ὅν τοι ἐγείρει
ἐσμός ἀριζήλων, Καλλιόπα, στεφάνων.
οὔτε γὰρ ἰππίσις σε παρηταφεν, οὔτε χαλινώις
δύσστομος ἰππείη σοῖς ἀπίθησε γέννη.
μοῦνος δὴ νίκης γέρας ἄρνυσαι. ἦ παρὰ πᾶσι
δόξαν ἑχεις ἄεθλων ἀθλα λυπείν ἐτέροις.

362.—ΑΛΛΟ

Καλλιόπα κλυτόμοχθε, τί σοι πλέον, ὅτι γεραιρεῖ
εἰκόνι χαλκοτύπῳ σοὺς Βασίλεις καμάτους,
δήμου ὁ μυριόφωνος, ὀλὴ πτόλυς; εὔτε καὶ αὐτή
δυσμενέων παλάμη σοῖς ἐπένευσε πόνους.

1 The meaning is probably that to be second to him was a distinction.

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359.—On the Same

VICTORY, the charioteer, dedicated to thee, Calliopas, this brazen image of thy divine form, because in thy old age thou didst conquer men in the prime of youth by thy force in subduing horses, and in thy youth didst conquer thy elders by skill. Hence the faction of the Blues, the children of liberty, erected two prizes for thee, one for thy art and the other for thy force.

360.—On the Same

Thy old age has surpassed thy youth in victories, and thou didst ever overcome all, Calliopas. Therefore do the Emperor and this free faction again raise this honour for thee, a monument of thy skill and valour.

361.—On the Same

O Calliopas, thou who raisest applause in the theatre, this is thy portrait which a swarm of much-envied crowns raises to thee. For neither did any charioteer cozen thee, nor did any hard-mouthed horse's jaws refuse to obey thy reins. Alone hast thou gained the reward of victory; verily the opinion of all is that by contending thou leavest prizes for others.¹

362.—On the Same

O Calliopas, celebrated for thy achievements, what does it profit thee that thy labours are rewarded with a bronze statue by the Emperor, by this myriad-throated faction, by the whole city, considering that even the hands of the hostile faction applauded thy exploits?
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363.—Εἰς Φαυστίνων
Μητέρες ευάθλων γεράων φρένες, οὐ κράτος ἥβης,
οὐ τάχος ἰπποσύνης, οὐ χρόνος εὐτυχίης.
ιλήκοι, Φαυστίνε, τεὸς νόος, ὃ τάδε πάντα
ἐσπεται, ὃ Νίκη σύντροφος ἄθανατος.

364.—ΑΛΛΟ
Πρὶν σε νέον, Φαυστίνε, νόος πεφόβητο γερόντων
νῦν δὲ σε πρεσβυγενή κάρτος ἐφριξὲ νέων.
δεύτερα δ' εὑρετο πάντα τεὸς πόνος, ὅσ σε γεραίρει
πρέσβυν ἐν ἡδέοις, ἐν δὲ γέρουσι νέον.

365.—Εἰς Κωνσταντῖνον
Ἐξότε Κωνσταντῖνος ἔδω δόμον Ὄιδος εἴσω,
πλήτω κατηφείης ἰπποσύνης στάδιον,
tερπωλὴ δ' ἀπέλειπτε θεήμονας· οὐδ᾿ ἐν ἁγυιαῖς
κείναις τὰς φιλίας ἐστὶν ἰδεῖν ἔριδας.

366.—ΑΛΛΟ
Εἰκόνα, Κωνσταντῖνε, τεὴν ἀνέθεντο πολιται,
μυρόμενοι, ψυχῆς τέρψιν ἀποιχομένης.
σοὶ κλέος ὅπποτε δῆμος ἐπεσφρῆγις θανόντι,
μνήσατο σὼν καμάτων καὶ μετὰ πότμον Ὄαξ:
οὐνεκεν ἰπποσύνης φιλοκέρτομος ὥλετο τέχνη,
ἐν σοὶ παυσαμένη πᾶσα καὶ ἄρξαμένη.
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363.—On Faustinus

Wits are the mothers of a winner’s honours, not the force of youth, nor swift driving, nor favourable occasion. May thy mind, Faustinus, be propitious, which takes precedence of all these things, and whose companion is immortal Victory.

364.—On the Same

Formerly in thy youth, Faustinus, the minds of the old men feared thee, and now the strength of the young men trembles before thine in thy advanced years. The first place was ever gained for thee by thy toil, which brings honour to thee, an old man among the youths, a youth among the old men.

365.—On Constantinus

Since Constantinus entered the house of Hades the race-course is full of despondency, and pleasure has abandoned the spectators, nor even in the streets does one see the old friendly strife.¹

366.—On the Same

The citizens, mourning thee, erected thy image, Constantinus, to be a delight to thy departed spirit. When the people confirmed thy fame on thy death, the Emperor, too, was mindful of thy exertions after thy decease, because the abusive art of driving has perished, ceasing finally with thee as it began with thee.

¹ i.e. between the two factions: it was frequently most savage and sanguinary.
² Alluding to the insulting language used by the rival factions regarding each other.

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367.—ΑΛΛΟ
Εἰσέτι μὲν ξώοντι πόλις ποτὲ Κωνσταντῖνῳ
εἰκόνα χαλκεῖν βαίνων ἐκρύνε γέρας.
Τῇ γὰρ πᾶς δῆμος ὅσους ἐπὶ κύδει υἱκής
αιῶν Ἀθηναίων ἄμφεθετο στεφάνους.
ὡς δ’ ἔθανεν, ποθέουσα, φίλοι τύπου ἀνθετό τούδε, 5
ὄφρα καὶ ἐσσωμένοις μνήστιν ἔχοι καμάτων.

368.—ΑΛΛΟ
Οἱ Βενετοὶ Πρασίνοιοιν ἐναντίοις αἰὲν ἑόντες
εἰς ἐν ὁμοφροσύνης ἐξεβόασαν ὅρον,
ἀομετ σε, Κωνσταντῖνε, λαβέειν ἐπιτύμβιον εὐχος,
πᾶσιν ἀειδόμενον, πᾶσιν ἀρεσκόμενον.

369.—ΑΛΛΟ
"Ἀντολής, δύσις τε, μεσημβρίης τε, καὶ ἄρκτου
σὸς δρόμος ὑψηφάς ἄμφιβοικεν ὅρους,
ἀφθητε Κωνσταντῖνε. θανεῖν δὲ σε μὴ τις ἐνίσπη.
τῶν γὰρ ἀνίκητων ἀπτεται οὐδ’ Ἁῖδης.

370.—ΑΛΛΟ
"Ἐγγύθι τῆς σφετέρης γενεῆς λάχεν εἰκόνα τήνδε·
ἐπρεπε τῷ τρισσοῖς εἰν ἐνι χῶρον ἐχειν,
οὐ καὶ ἐνι σταδίοις ἀρετῆς κλέος εἰκελον ἔχον,
.ὑηρίθμων στεφάνων ἐσμὸν ἑλόντες ἰσον.

371.—ΑΛΛΟ
Τὸν Φανστινιάδην πόλις ἀνθετό Κωνσταντῖνον,
γείτονα μὲν γενεῆς, κρέσσονα δ’ ἡμιόχων.

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367.—On the Same

While Constantinus yet lived, the city deemed a bronze statue a small reward for him, for the whole people knew how many crowns in his long racing career he had set on his head because of glorious Victory. But when he died, in regret for him, it erected this his dear form, so that posterity, too, should be kept mindful of his achievements.

368.—On the Same

The Blues and Greens, always at variance, shouted aloud one concordant decision, that thou, Constantinus, shouldst have on thy tomb this ornament, acclaimed by all, pleasing to all.

369.—On the Same

Immortal Constantinus, thy course, high in the light, has traversed the boundaries of east, west, south, and north. Let none say thou art dead, for even Hades cannot lay his hand on the invincible.

370.—On the Same

This, his statue, has been placed near those of his own family, for it was proper that they should stand in one place, the three who won equal glory for their skill in the race, gaining equal swarms of innumerable crowns.

371.—On the Same

Here the city erected Constantinus, son of Faustinus, next his own family, the best of all
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δὴν γὰρ ἄεθλεύσας οὐκ ἦμβρωτεν, ἀλλὰ ἐπὶ νίκῃ παύσατο, σὺν νίκῃ καὶ πάρος ἀρξάμενος, ὑπὲρ καὶ κούρον ἐόντα παλαιτέροι ἡμιοχῆς, στεψάμενοι στάδιος, εἶσαν ἀγωνοθέτην.

372.—ΑΛΛΟ

Σοὶ τόδε, Κωνσταντίνε, τεῇ τροφὸς ὀπτασε Νίκη παιδόθεν ἐσπομένη πᾶσαν ἐφ' ἡλικίην. πέντε γὰρ ἐν στάδιοις δεκάδας τελέσας ἐνιαυτῶν, οὐδ' ἵσον, οὐδ' ὀλγὸν εὐρεο λειπόμενον. ἀλλ' ἐτὶ κουρίζων τε καὶ ἄχνοος ἀνδρας ἐνίκας, ἡλικας ἡβήσας, γηραλέος δὲ νέους.

373.—ΑΛΛΟ

"Ἡθελε Κωνσταντῖνον ἀεὶ πτόλις ἡμιοχεύειν· ἡθελεν, ἀλλὰ πόθῳ οὐκ ἔπενεύεσε Φύσις. ἐνθὲν ἐὼν τόδ' ἄγαλμα παραίφασιν εὐρεν ἔρωτων, ὃφρα ε μὴ λήθη καὶ χρόνος ἀμφίβαλοι, ἀλλ' μένοι ποθέουσιν ἔρως, ζήλος δ' ἐλατήρσι, κόσμος δὲ στάδιος, ἐσσομένος δὲ φάτις. καὶ τις ἰδὼν μετόπισθε χερείωνας ἡμιοχής ὀλβίσευε προτέρην, ἢ μιν ἰδεν, γενεὴν.

374.—ΑΛΛΟ

Πέντε καὶ εἰκοσι μοῦνοι ἄεθλια Κωνσταντῖνος εἰς μίαν ἡρυγένειαν ἐλών, ἡμειψε μὲν ὑπ'πους
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charioteers. For through all the long time he raced he never failed, but ended by a victory, as he had formerly begun by a victory. When he was a young man the older drivers who had won crowns on the course appointed him president of the races.

372.—On the Same

This is a gift for thee, Constantinus, from thy nurse, Victory, who hath followed thee from thy childhood all through thy life. For in the five times ten years thou didst pass on the race-course thou didst never light on thy equal, or even on one a little inferior to thee; but while yet a lad and beardless thou didst conquer men, when grown up thou didst conquer those of thine age, and in thine old age the young men.

373.—On the Same

The city wished Constantinus to wield the reins for ever; she wished it, but Nature refused to grant her desire. Therefore she bethought her of erecting this statue to console her for her lost love, that time and oblivion should not envelop him, but that he might remain, the desire of his lovers, the envy of charioteers, an ornament to the course, and a tale for future generations to tell; and that one in time to come, looking on inferior drivers, should bless the former age that looked on him.

374.—On the Same

Constantinus having won five-and-twenty races on one morning, changed his team with his rival's, and
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ἀντιπάλοις: κείνους δὲ λαβών, οὐς πρόσθεν ἕνικα,
toῖς αὐτοῖς πάλιν εἴλε μίαν τε καὶ εἴκοσι νίκας.
pολλάκι δ' ἀμφοτέρων μερέων ἔρις ἐμπέσε δήμφρ, 5
tίς μν ἔχοι· κείνῳ δὲ δόσαν κρίσιν ἐκ δύο πέπλων.

375.—ΑΛΛΑΩ

Ἅγρεο, Κωνσταντίνε· τί χάλκεον ὑπνον ἱαύεις;
σεῖο διφροῦς ποθεῖ τῆς ἑίμος εἰι σταδίοις,
σῆς τε διδασκαλίης ἐπιδειεῖς ἡμοχής
εἰσαί ὀρφανικῶς παισίν ὀμοιότατοι.

376.—Εἰς Οὐράνιον

Ἀμφοτέροις εἶς μοῦνος ἄριστεύσας παρὰ δήμοις
κύδος ἀπ᾽ ἀμφοτέρων ἐλλαχεὶν Οὐράνιος,
eἰσεί διφρεύων. τὸ δὲ οἱ γέρας ἤλυθε πρῶτον
ἐκ Πρασίνων, οἷς δὴ γείτονα χώρον ἔχει.
αὐτοὶ καὶ σταδίοι πεπαυμένον ἡγαγον αὐθίς
ἐς διφροῦς, νίκης μνωμένοι προτέρης.

377.—ΑΛΛΑΩ

Παυσάμενον σταδίων Βασιλεὺς ἐπ᾽ ἅγακλείι νίκη
αὐθίς ὑπὲρ διφροῦ βῆσεν ἀεθλοφόρων
Οὐράνιον, δήμοισι βέρων χάριν· οὐ ποθεῖ γὰρ
ἡ πόλις Οὐρανίου νόσφων ἀεθλοσύνας.
tοῦνεκα διφρεύουτα τὸ δεύτερον, ὑστατίης τε
νίκης καὶ προτέρης στῆσεν ἀγασσαμένη.
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taking the same horses that he had formerly beaten, won twenty-one times with them. Often there was a great strife between the two factions as to which was to have him, and they gave him two robes to choose from.\(^1\)

375.—On the Same

Awake, Constantinus! Why dost thou sleep the brazen sleep? The people long to see thy team on the course, and the charioteers, lacking thy instruction, sit just like orphaned children.

376.—On Uranius

Uranius, who had distinguished himself in the service of both the factions, gained glory from both while still driving. His first reward came from the Greens, and stands near their stand. They also, when he had retired from racing, brought him back again to the chariots, mindful of his former victory.

377.—On the Same

The Emperor, when Uranius had retired from the race-course after gaining splendid victories, made him mount again his victorious chariot, doing a favour to all the factions; for the city has no desire for the races without Uranius. Therefore, admiring him for his first victories and his last, the city erected his statue during the second period of his career.

\(^1\) i.e. the green of the Prasini and the blue of the Veneti.
378.—ΛΔΔΟ

Οὐράνιος Νίκαιαν ἔχει πέλας ὀπλοτέρην τε ὅρμην, τῆς μὲν ἔων, τῇ δ' ἐνι κύδως ἐλών. νικᾶ δ' ἄμφοτέρωθεν, ἐπεὶ περιδέξιος ἦν τῇ καὶ τῇ προθέειν ἢ παρεξελάνει. τούνεκα καὶ χρυσέφ μιν ἀνεγράψαντο μετάλλῳ, κυδίστῳ κτεάνων κύδιμον ἤνιοχον.

379.—ΘΩΜΑ

Εἰς Ἀναστάσιον

Τὸν θρασὺν ἰνιοχήν λελασμένον ἄρματος ἄθλων ἐντάξει Ἀναστάσιον κείμενον οὗδες ἔχει, ὅσ τόσος ἤνεδῆσατο πρὶν στεφάνους, ὅσα ἄλλοι ἐδρακον ἰνιόχων ἰματα ἱππασίης.

380.—Εἰς Πορφύριον, μέρος Βενέτων

Ἐν γῇ κρατήσας παντὸς ἄρματηλάτου καλῶς ἐπήρθη καὶ πρὸς αἰθέρα τρέχειν Πορφύριος, τὸ θαῦμα δῆμου Βενέτων. νικῶν γὰρ οὕτος πάντα γῆς διφρηλάτην, ἀνείσιν, ὡς ἄν καὶ σὺν ἥλιῳ δράμη.

381.—ΛΔΔΟ

Τοῦλον ἄνθων πρῶτον οὕτος ἤνιας Πορφύριος Κάλχαυτος εἶλκε Βενέτου. ἐκπλήττομαι δὲ πῶς γράφει χεῖρ ἐμπυνύους τοῦτον τις ἱπποὺς. καὶ γὰρ ἄν πληξὶ πᾶλιν, οἷμαι, δραμεῖται νῖκος εὐρεῖν καὶ πᾶλιν.

1 i.e. Constantinople. His statue stood, it appears, in the neighbourhood of those of Nicea and Constantinople.
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378.—On the Same

Uranus has Nicea and New Rome¹ near him, being a native of one and having gained glory in the other. He wins from both sides, because he was very clever at dashing forward and getting past on both sides of the course. Therefore did they portray him in golden metal, the precious charioteer in the most precious of possessions.

379.—THOMAS

On Anastasius

Beneath this earth lies Anastasius the bold driver, mindful no more of the chariot-race, he who of old set on his head as many crowns as were the racing days that other charioteers saw.

380.—On Porphyrius, of the faction of the Blues²

Porphyrius, the wonder of the Blues, having conquered every charioteer on earth, does well to rise and race towards heaven. For he, victorious over every driver here below, mounts to join the sun on its course.

381.—On the Same

This Porphyrius, son of Calchas, with the first down on his cheeks, held the reins for the faction of the Blues. I marvel how some artist's hand has painted his horses as if alive. Really, if he whips them again, I think he will be carried again to victory.

² This and the following iambic epigrams were, as a scholiast tells us, not on statues of the charioteers, but on pictures on the roof of the Emperor's throne-room (πρόκυψις), which I take to mean here not a room in the palace but the Emperor's box on the race-course.
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382.—Εἰς Φαυστῖνον, μέρους Πρασίνων

Σκόπει τὸ δρᾶμα μηχανουργοῦ τοῦ δόμου·
εἶ μὴ γὰρ ἐστέγαστο καρτερᾶ σκέπη,
πρὸς οὐρανοῦς ἄν ὠρτο Φαύστινος τρέχων
ὡς ξάνην σὺν ἦπτοις, τὸ κλέος πρὶν Πρασίνων.
ἄρον στέγος γάρ, καὶ φθάνει πρὸς αἰθέρα.

383.—ΑΛΛΟ

Φαυστῖνος οὗτος, ὁ πρὶν ἀρματηλάτης,
δὴ δῆμος εὐρῶν τοῦ μέρους τῶν Πρασίνων
tὴν ἦτταν ἡγήμονες παντελῶς δρόμω.
γέρων μὲν ἦν γάρ, ὡς βλέπεις. τὸ δὲ σθένος
ἡν τὶς νεᾶξων, οὐδ' ὅλως ἤττημένος.

384.—Εἰς Κωνσταντῖνον ἡνίοχον Δευκῶν

Δευκῶν μεθέλκων ἡνίας Κωνσταντῖνος,
ἀν μὴ καθείρκτο στερρότητι τοῦ δόμου,
τοὺς τρεῖς ἐνίκα, πρῶτος αἰθέρα φθάνων.
πνοῆς ἀνευθεῖν εἴδες αἰθεροδρόμων.
τέχνη με πείθει τοῦτον ἐμπνου Βλέπειν.

385.—ΑΛΛΟ

Κωνσταντῖνος γ' ἦν, ἀλλὰ τοῖς πάλαι χρόνοις
λευκῆς χρόας τέθριππον ἐλκὼν εὐστρόφως.
ἀφ' οὖ δὲ τοῦτον ἠρπασεν Χάρων, ἐδυν
τὸ φῶς ἀμίλλης ὑππικῶν δρομημάτων,
καὶ πᾶσα τέρψις τοῦ θεάτρου, καὶ τέχνη.

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382.—On Faustinus, of the faction of the Greens

Look on the work of the architect of this house. For if it had not been covered by a strong roof Faustinus, the ancient glory of the Greens, would have mounted racing to heaven, so like the life are he and his team. Take the roof off and he will reach the sky.

383.—On the Same

This is Faustinus, the former charioteer, after engaging whom the faction of the Greens never knew what defeat was in the race. He was old, as you see, but in his strength he was as a young man, and was never once vanquished.

384.—On Constantinus, the Charioteer of the Whites

Constantinus, wielding the reins of the White faction, were he not restrained by the solidity of the house, would conquer those three, getting to heaven first. You would see him mount the heavens without breath. The artist persuades me that I see him alive.

385.—On the Same

Constantinus was his name, but in the old days he skilfully drove the four-horse chariot of the Whites. Since Charon carried him off, it is set, the light of horse-racing and all the delight and art of the theatre.
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386.—Εἰς Ἰουλιανὸν ἦν οἶχον Ἄρων
Χείρ οἴδε γεννᾶν τοὺς πάλαι τεθηκότας.
Ἰουλιανὸς καὶ γὰρ ὡς πάλαι σθένει,
ἐλκὼν, μεθέλκων Ὁρυσίου τὰς ἡμίας,
καὶ νῦν γραφεῖς ἐστηκεν ὑπὸ σὺν διφρώ
τὸ νεῦμα χείρ μένει δὲ τὴν νύσσαν δότε.

387.—ΑΛΛΟ

Ἰουλιανὸς οὗτος ἄρμα Ὁρυσίου
ἔχων, ἐνίκα τοὺς ἐναντίους δρόμου.
ἀλλὰ εἰ γραφεῖς παρείχε καὶ πνοῆς χάριν,
ἔστι καὶ πάλιν διφρηλάτης
καὶ πρόσθεν ἔλθείν, καὶ λαβείν καὶ τὸ στέφος.

388.—ΙΟΥΛΙΑΝΟΤ ΑΙΓΤΠΙΙΟΤ

Στέφος πλέκων ποθ', εὑρὼν
ἐν τοῖς ρόδοις Ἐρωτα.
καὶ τῶν πτερών κατασχῶν,
ἐθάπτεσθ' εἰς τὸν οἶνον.
λαβὼν δ' ἐπιού αὐτῶν
καὶ νῦν ἐσῳ μελὼν μου
πτεροῖς γαρ γαλάζει.

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386.—On Julianus, the Charioteer of the Reds

The hand of man knows how to give birth to men long ago dead, for Julianus is as strong here as of old, guiding this way and that the reins of the Red faction. Now he stands painted here on high, himself and his chariot; his hand awaits the signal. Give him a winning-post.¹

387.—On the Same

This Julianus, with his car of the Red faction, conquered his adversaries in the race. But if the painter had endowed him with breath he is ready again to drive his chariot and come in first, and even take the crown.

FROM BOOK VII

388.—JULIANUS, PREFECT OF EGYPT

Once, weaving a garland, I found Love among the roses, and catching him by the wings dipped him in wine. I took and drank him, and now within me he tickles with his wings.

¹ I suppose this means “Shew him a winning-post and off he goes.”
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