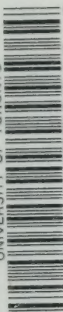


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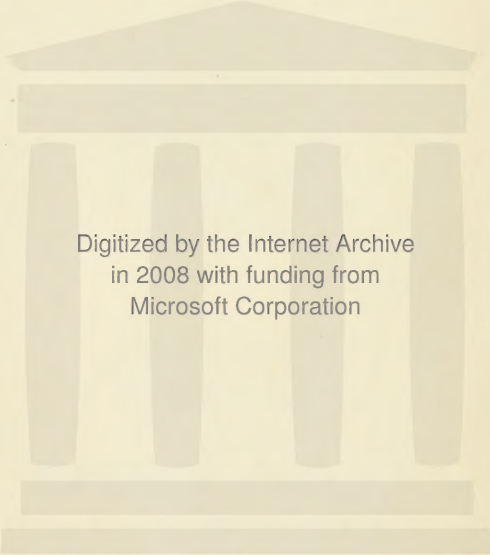


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THE GREEK ANTHOLOGY

V

THE GREEK ANTHOLOGY.

VOLUME I.

CHRISTIAN EPIGRAMS.
CHRISTODORUS OF THEBES IN EGYPT.
THE CYZICENE EPIGRAMS.
THE PROEMS OF THE DIFFERENT AN-
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SEPULCHRAL EPIGRAMS.
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VOLUME III.

THE DECLAMATORY EPIGRAMS.

VOLUME IV.

THE HORTATORY AND ADMONITORY
EPIGRAMS.
THE CONVIVIAL AND SATIRICAL EPI-
GRAMS.
STRATO'S *MUSA PUERILIS*.

L.G.C.
A
P

THE GREEK ANTHOLOGY

WITH AN ENGLISH TRANSLATION BY
W. R. PATON

IN FIVE VOLUMES
V



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The cordial thanks of the Editors of the Loeb Classical Library and of the Translator are due to Dr. SALOMON REINACH for selecting the cuts to illustrate Book XVI., and to Mademoiselle J. EVRARD for making the drawings. They are of much more value than notes, giving references, would have been.

A LIST OF ILLUSTRATIONS TO ANTHOL. PALAT. BOOK XVI

R. = Roscher, *Lexikon der Mythologie*.
 Bm. = Baumeister, *Denkmäler*.
 Rép. = S. Reinach, *Répertoire de la Statuaire*.
 RR. = S. Reinach, *Répertoire des Reliefs*.
 Bern. = Bernoulli, *Griechische Ikonographie*.

- No. 8.—R. Art. "Marsyas," p. 2455. Apulian crater. Malines (central figure).
- No. 15.—*Rép.* i. p. 71. The Smithy of Vulcan. Marble relief. Louvre.
- No. 17.—A Lamp. *Archæologische Zeitung*, 1852, Pl. 39. Pan and Echo. Terra-cotta, from Athens. Berlin Museum.
- No. 32.—*Arch. Zeit.* 1877, Pl. 3. The Sun and the Zodiac, in mosaic. From Sentinum, now at Munich.
- No. 44.—Diehl, *Justinien*, p. 37. Theodora. Mosaic. Ravenna.
- No. 54.—*Rép.* i. p. 527, 3. An athlete running. Large bronze statue. Naples.
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- No. 109. — *Arch. Zeit.*, 1883, Pl. 7. Hippolytus and Phaedra. From a painting in Rome.
- No. 110. — *Gaz. des Beaux Arts*, 1905, i. p. 198. A Wounded Warrior. Bronze statuette from Northern Gaul, in Saint Germain en Laye.
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- No. 116. — Roux et Barre, *Pompeii*, ii. 25. Chiron. Painting from Pompeii.
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- No. 142.—*Rép.* ii. 507, 8. Medea. Basso-relievo at Arles (Bouches du Rhône).
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- No. 238.—*R.* (P), p. 2985. Statue of Priapus with Children at Vienna. Marble.
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- No. 329.—Bern. ii. Pl. 12, a, 2. Marble bust of Aristotle (?). Vienna.
- No. 331.—Bern. ii. p. 204. Marble bust of Plutarch. Delphi.
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GREEK ANTHOLOGY

BOOK XIII

EPIGRAMS IN VARIOUS METRES

ΑΝΘΟΛΟΓΙΑ

II

ΕΠΙΓΡΑΜΜΑΤΑ ΔΙΑΦΟΡΩΝ ΜΕΤΡΩΝ

1.—ΦΙΛΙΠΠΟΥ

Πεντάμετρον μόνον

Χαίρει θεὰ Παφίην· σὴν γὰρ ἀεὶ ἔνθα μιν
κάλλος τ' ἀθλίνατον καὶ ἀέθλια ἡμερῶν
πάντες τιμῶσιν· θιατοὶ ἐφαμέριμοι
ἐν πᾶσιν μύθοις ἔρρημαίνε τε καλοῖς·
πάντη γὰρ πᾶσιν σὴν ἀηλοῖς τιμῶν.

5

2.—ΦΛΙΔΙΜΟΥ

Τρίμετρον

Καλλίστρατος σοι, Ζηνὸς ἠὲ διακταρεῖ,
ἔθηκε μορφῆς ξυρῶν ἡλικίας τύπων·
Κηφισίους ὁ κόρυς· ᾧ χαρμῆς, Πιάξ,
Ἄπολλοδοῦρον παιῶνα καὶ πᾶσιαν οἴσω.

3.—ΘΗΣΟΚΡΕΤΟΥ

Χωλὸν τρίμετρον

Ὅ μοι τοσοῦτος ἐπιθῶ· Ἴππῶνάξ κείναι,
εἰ μὲν πικρῶς, μὴ ποτέρχου τῶ τῶμβῳ,
εἰ δ' ἴσαι κρημῶς τε καὶ παρὰ χρημάτων,
θαυρῶν καθίζου, σὴν θέλῃς, ἀπόβραξου.

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 Apollodorus 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.

GREEK ANTHOLOGY

4.—ΑΝΑΚΡΕΟΝΤΟΣ

Τετράμετρον

Ἄλκιμον σ', ὦ ἄριστοκλειδῆ, πρῶτον οἰκτεῖρω φίλων
ᾧλεσας δ' ἠβην, ἀμύμων πατρίδος δουλήην.

5.—ΦΑΛΛΙΚΟΤ

Τρίμετρον μείουρον ἢ κόλουρον

Νικῶ δίαυλον. Ἄλλ' ἐγὼ παλαίω.

Ἐγὼ δὲ πεντάεθλον. Ἄλλ' ἐγὼ πύξ.—

Καὶ τίς τῦ;—Τιμόδημος. Ἄλλ' ἐγὼ Κρησ.

Ἐγὼ δὲ Κρηθεύς. Ἄλλ' ἐγὼ Διοκλῆς.—

Καὶ τίς πατήρ τοι;—Κλείως. Ὡσπερ ἄμμιν.—

Ἐμπη δὲ νικῆς;—Ἰσθμοί.—Τυ δ' ἔμπη;—

Νέμετον ἄν λειμῶνα, καὶ παρ' Ἡρα.

6.—ΤΟΥ ΑΥΤΟΥ

Ἐπίδοκτιλλάβωσι τρίμετρον οὕτω καλοῦμαι

Τοῦτ' ἐγὼ τὸ περισσὸν εἰκόμισμα
τοῦ κομφοδογλωτος, εἰς θρόλαμβον
κισσῶ καὶ στεφάνουσι ἀμπυκκισθῆν.

ἔστασ', ὄφρα Λύκωνι σᾶμ' ἐπέιη.

ἄστα γὰρ ἔκαθη πρὸς λαμπρὸς ἀνήρ.

μνᾶμα τοῦ χαρίεντος ἐν τε λέσχα

ἐν τ' οἴνῳ τόδε κάτι τοῖς ἔπειτα

ἀγρεῖται, παρυδαίγμιν τῆς ὀπωπᾶς.

EPIGRAMS IN VARIOUS METRES

4.—ANACREON

(*Trochaic tetrameters*)

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

5.—PHALAEUS

(*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.—ΚΑΛΛΙΜΑΧΟΥ

Κωμικὸν τετράμετρον

Ὁ Δυκτιὸς Μεισίτας τὰ τόξα τῶντ' ἐπειπὼν
ἔθρηξε· " Τῆ, κέρας τοῖ ἐλέομαι καὶ φαρμάκην,
Συριπὶ τοὺς ἄ' αἰετοὺς ἔχουσιν Ἐσπερίται."

8.—ΘΕΟΔΩΡΙΔΑ

Τετράμετρον Ἀρχιλόχειον

Ἐκ δολιχοῦ τόνδε¹ σφυρήλατον, ὡς τάχει κρατήμας,
παῖς Ἀριστομάχειος ἀνέλετο χάλκῳ λείδητα.

9.—ΚΑΛΛΙΜΑΧΟΥ

Πεντάμετρον βακχικόν. ἔστι δ' οὐ τέλειον το ἐπιγράμμα.

Ἐρχεται πηλὸς μὲν Δίημιον διατυμῆξαι ἀπ' οἰουρῆς
Χίου
ἀμφορέων, πολλὰ δὲ Λαοβίης βωτῶν μέγα μινάνθησιν
ἄγων.

10.—ΤΟΥ ΑΥΤΟΥ

Τετράμετρον ἰσχυρῶς συλλαβικόν. οἱ δὲ ποῖτε τέλειον

Ἄ γὰρ, ἃ τῶ μῦθῳ φέρησιν ἔμιν τὰ ἡλιουκί γὰρ ζῶντι
ἄρπηξαι, ποτὶ τὴ Ζαυοῖ ἰκνύομαι λιμενισσάντω . . .

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 Benghazi).

EPIGRAMS IN VARIOUS METRES

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."¹

8.—THEODORIDAS

*(Archilochian tetrameter)*²

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

9.—CALLIMACHUS

*(Bacchiac pentameter.)*³ *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.)*⁴ *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.

GREEK ANTHOLOGY

11.—ΣΙΜΩΝΙΔΟΥ

Πεντάμετρον ὑπορχηματικόν

- α. Τίς εἰκόνα τάνδ' ἀνέθηκεν; β. Δωρικὸς ὁ Θούριος.
 α. Οὐ¹ Ῥόμιος γένος ἦν; β. Ναί, πρὶν φεγγάν γε
 πατρίδα,
 δευρῆ γε χειρὶ πολλὰ ῥέξας ἔργα καὶ βίαια.

12.—ΗΓΗΣΙΠΠΟΥ

Ἐπὶ ἑξαμέτρου τρίμετρον ἐπαδόμενον

- Ἐρρέτω ἡμᾶρ ἐκεῖνο, καὶ σὺλομένη σκυτόμαινα,
 βρόμος τε δευρὸς ἡνεμομένης ἄλως,
 οἳ ποτε νῆ' ἐκύλισαν, ἐφ' ἧς ὁ τὰ πολλὰ μελίφρον
 Ἄβδηρίων ἀπρηκτα θεοῖσιν εὐχετο
 ραίσθη γὰρ διὰ πάντα, προσηνέχθη δὲ κλυδῶνι δ
 τρηχείαν εἰς Σόρινον, αἰδοίων ὅθι
 προξείνων ὑπὸ χειρὶ λαχῶν πυρός, ἵκετο πύττην
 Ἄβδηρα, κρωσσῆ χαλκίῳ περισταλαίς.

13.—ΑΔΕΣΠΙΟΤΟΝ

Ἐπὶ ἑξαμέτρῳ πεντάμετρον, εἴτα τρίμετρον

- Τόνδ' Ἡερῆς ἀνέθηκε Πολυμνήστου φίλος υἱός,
 εὐξάνειος δεκάτην Παλλὰδι Τραπογενεῖ.
 Κυδωνιάτας Κρησίλας εἰργαζέσθαι.

14.—ΣΙΜΩΝΙΔΟΥ

Ἐπὶ ἑξαμέτρῳ πεντάμετρον καὶ δύο τρίμετρον, εἴτα
 ἑξάμετρον

- Ἀργεῖος Δαντῆς σταδισθρῶνις ἐνθάδε κείται,
 εἰκαὶς ἰππύβοτον πατρίδ' ἐπιουκλαίας.

¹ Perhaps -εἰδ' > οἶ.

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 free 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 title to Triton-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

Ὀλυμπία τις, ἐν δὲ Πυθῶνι τρία,
 αὖτις δ' ἐν Ἴσθμῳ, πεντακαίδεκά' ἐν Νεμῶνι·
 τὰς δ' ἄλλας τίς τις οὐκ οὐρανόθεν ἀριθμήσεται.

15.—ΑΔΕΣΠΟΤΟΝ

Ἐπὶ δύο ἑξαμέτροις πεντάμετρον

Κίμνι Δίκων υἱὸς Καλλιμαχίδου· ἀντάρ ἐνίκων
 τετράκις ἐν Νεμῶνι, εἰς Ὀλυμπία, πεντάκι Πυθῶνι,
 τρίς δ' Ἴσθμῳ· ἀτυφανῶ δ' ἄστυ Συρακοσίων.

16.—ΑΔΕΣΠΟΤΟΝ

Ἐπὶ τρισὶν ἑξαμέτροις πεντάμετρον

Σπάρτης μὲν βασιλεῖς ἐμοὶ πατέρες καὶ ἀδελφοί,
 ἄρμισσι δ' ὠκυπέδων ἔτπουσι κικῶντα Κενύρακα
 εἰκόνα τάνδ' ἄστυρα· μένων δὲ με φαρμὴ γυναικῶν
 Ἑλλάδος ἐκ πάσης τάρθε λαβεῖν στέφανον.

17.—ΑΛΛΟ

Ἐπὶ ἑξαμέτρῳ δίμετρον

Ἰφίσιον ἐγμειψεν ἐφ' χερσὶ, οὖν πικρὰ ἔδωκε
 ἔθρεψε Πειρήνης ἄπο.

18.—ΠΑΡΜΕΝΟΝΤΟΣ

Ἐπὶ ἑξαμέτρῳ ἑνδεκαστέλλαβον

Χαλκεία ἔργα, λήρμισθε θήης ἐπιπέσια πύλαον,
 ἥτις κεντροραγῆς βαλοῦσα παῖδα,

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 Agesilaus. See Xenophon, *Ag. S.* chap. 9, § 6.

³ *i.e.* a Corinthian.

GREEK ANTHOLOGY

ψιλῆ λευρῶν ἔθυσσε περὶ ἔρμον. ἐκ δ' αὖ ἑκείνου
 Παρμένειον χροστέης κέρησε νέκης.
 Φωκρετὸ, σφ' εἴ ἄρα παιεῖ Ἀρκελαῖαι¹ βασιλῆες 5
 πατρῶων ἔδοσαν λαχεῖν ἀέθλων.

19.—ΣΙΜΩΝΙΔΟΥ

Ἐπὶ ἑξαμέτρῳ ἑνεασύλλαβον

Ἐπίθηκεν τὸδ' ἄγαλμα Κόρινθιος ὅσπερ ἐνίκα
 ἐν Δελφοῖς ποσὶ Νικολίδας,
 καὶ Παναθηναίους στεφάνους λαβεῖν πέντ' ἐπ' ἀέθλους
 ἐξῆς ἀμφιφορεῖς ἐλαίου.
 Ἰσθμῶ δ' ἐν ζυθίᾳ τρίς ἐπισχερῶ σίδεν ἰλίοντα 5
 ἀκτὴ Πουτομίδουτος ἄθλον²
 καὶ Νεμέᾳ τρίς ἐτίκησεν, καὶ τετράκις ἄλλα
 Πελλάνα, δύο δ' ἐν Λυκαίῳ,
 καὶ Τεγείᾳ,³ καὶ ἐν Λίγνῳ, κρατερῆ τ' Ἐπιδαύρῳ,
 καὶ Ἐθήβᾳ. Μεγύμνον τε δαίμν³ 10
 ἐν δὲ Φλοιόντι σταδίῳ, τὰ τε πέντε κρατήσας
 ἠΰφρανεν μεγάλην Κόρινθον.

20.—ΤΟΥ ΑΥΤΟΥ

Ἐπὶ ἑξαμέτρῳ ἐναλλάξ τὸ τε κομικὸν τετράμετρον δὲ
 σπυλαβῆς αὐτοῦ καὶ τὸ Ἀρχιλόχειον ἀκούζον τριμετρον
 Πατρίδα τιβαίωνων ἱερὴν πόλιν ὦπις Ἀθανᾶς,
 τίκτων μελαιτῆς Γῆς, χαρίενταν αἰόλους
 τούσδε συν' Ἠφαίστῳ τελείπυς, ἀνέθηκε Ἀφροδίτῃ,
 καλὸν δαμιασθεῖς ἱμέρῳ Βρισηϊοῦς.

¹ So Jacobs : καὶ ὑλάσαι MS.

² σίδεν . . . ἄθλον. These words are all due to the conjecture of some scholars, the MS. having ὑλιόντα ἰλίοντα.

³ So Brunek : νεμέαι 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 Amyclae¹ 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 Panathenaea 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

Ἐπὶ τῷ ἄστει τριμέτρῳ ἕκαστος ἀπὸ τοῦ ὑπερχρωματικῆ
πενταμετρον

Μεγαπυλακοὺς τὸ πάμπαν τῷ Πλαταίῳ,
τῷ ἄλεγοποιῶ·
ἂ Μωῦσα δ' αὐτῷ τῆς Σιμωνίδου πλασας
ἧς ἀποσπάρημα·
κενά τε κλαγγὰν κἀπιλακυθίστρια
διθυραμβοχάινα.
ταῖθ' αὖτε, μὴ βιάσσομεν· εἰ γὰρ κε ζῆται,
τύμπανόν κ' ἐφύση.

22.—ΦΑΙΔΙΜΟΤ

Ἐπὶ τριμέτρῳ ἕκαστος ἐκπῆλον τετράμετρον ἑκατοσὶ κατὰ
τὴν παρεσχάτην σκάζον

Ταξάν μιν, πῶ Γίγμειτος ὄλεσας σθῆθος,
ἰσχε βίης, Ἐκάεργ' ἀνάσσω·
ἔγὼ γὰρ φάρετρη λίσσεται λιπαυτήσας·
τοῖσδε δ' ἐπ' ἠιδέοις οἰστὸν¹
τετράφειν Ἐγῶσιν, κόφην ἠδ' ἄλξωσιναι πυτρη,
θαρσαλέοι φιλότατι κούριων
πυρῶ γὰρ ἀλάφην,² καὶ θεῶν ἐπὶ κτάσας
αἰὲν ὄδε προμάχους ἀέξειν.
Μελισσιόσιναι δ' ὅ παντρώων ἀέβλας
Σχαιμνίαν, ἐσθήμα δεχθῆναι.

¹ So Jacobs: οἰστρον MS.

² I write so: πυρὸς γὰρ ἀλάφ 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.

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23.—ΑΣΚΛΗΠΙΑΔΟΥ

Ἐπὶ τετραμέτρῳ τῷ γεγραμένῳ ἀπὸ ἄρτιος τριμέτρου κατὰ
 πρόσθετον βίαιος τελευταίας μέτρους τριμέτρον
 Ἰὼ παρέρπων, μικρόν, εἴ τι κἀγκονεῖς, ἄκουσαν
 τὰ Βότρυος περισσὰ δῆτα κηδῆ,
 ὅς πρέσβυς ὀργιόκοιτ' ἐτόν τὸν ἰνέων ἔθαψεν
 ἦέη τι τέχνη καὶ σοφὸν λέγοντα.
 φεῦ τὸν τεκόντα. φεῦ δὲ καὶ σέ, Βότρυος φίλος παῖ. ὁ
 ὄσων ἄμοιρος ἠδονῶν ἀπώλεν.

24.—ΚΑΛΛΙΜΑΧΟΥ

Ἐπὶ τῇ τοῦ προῖοντος τετραμέτρῳ ἄσχητῃ ἑπιπέδῳ
 ἑνδεκασύλλαβον

Τὰ δῶρα τῇ Ἀφροδίτῃ
 Σίμων ἢ περίφοιτος εἰκόν' αὐτῆς
 ἔθηκε, τὴν τε μήτηρ,
 ἢ μαστοὺς ἐφίλησε τὸν τε πανὸν¹
 καὶ τοὺς <ποτ' ἀντίναξεν>
 ἀντοῦσ' ἄνευ ὄρη τάλαινα θύρουσ.²

5

25.—ΤΟΥ ΑΥΤΟΥ

Ἐπὶ διπλασιασθείσῃ τῇ ἑπιπέδῳ ἑκατὴ τετραμέτρῳ
 πλεονάζων μία συλλαβῇ τοῦ ἕξαμέτρου

Δημητρί τῇ Πηλοσίῃ, τῇ γυναικὶ σὺν Πηλοσφῶν
 Ἀκρισίου τῆς νηὸς ἑδαίματά, ταῦτ' ὁ Ναυκρατίτης
 καὶ τῇ κίττῳ θεογατρί τ' ἔδωκε Τιμόδομος
 εἰσιετο, τῶν κερδίων δεκατεμμάτα· καὶ γὰρ εὐχάσθ'
 οὕτως.

¹ So Schneider : πᾶσα (corrected from πᾶμα) MS.

² So Bentley : θάρσουσ MS.

EPIGRAMS 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 syllable²)

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.

26.—ΣΙΜΩΝΙΔΟΥ

Ἐπὶ τῷ αὐτῷ¹ τετραμέτρῳ μείζονρον τρίμετρον

Μηήσομαι· οὐ γὰρ ἔοικεν ἀνόνημον εἰθιάδ' Ἄρχεναύτεσσιν
κείσθαι θανούσαν ἀγλαὰν ἀκοίτιν.

Ξανθίππην Περιάνδρον ἀπέεγορον, ὅς ποθ' ὑψιπέτρῳ
σήμαινε λαοῖς τέρεμ' ἔχων Κορίνθου.

27.—ΦΑΛΛΙΚΟΥ

Ἐπὶ τετραμέτρῳ τρίμετρον ἄρτιον, εἰθ' ἑξάμετρον διαλλάξ

Φῶκος ἐπὶ ξοίῃη μὲν ἀπέφθιτο· κῦμα γὰρ μέλαινα
ρεῦς οὐχ ὑπεξήρκειεν, οὐδ' ἔδδξατο.

ἀλλὰ κατ' Λίγαιῳ πολὺν βυθῶν² ὄχετο πῶνται,
βίη Νότου πρήσαντος ἐσχάτην ἄλα.

τύμβου δ' ἐν πατέρων κειοῦ λάχεν· ὄν πέρι Πρω-
μηθῖς

μήτηρ, λυγρῇ ὄρνιθι πότμον εἰκέλη,
αἰαῖ κοκκυῖα τῶν ἴθι γόνον ἤματα πάντα,
λέγουσι τῶν πρώων ὡς ἀπέφθιτο.

27A.—ΚΑΛΛΙΜΑΧΟΥ

Ἐπὶ τῷ αὐτῷ τετραμέτρῳ ἑνδεκασέλλαβον

Decsl.

¹ *ἐπὶ τῷ αὐτῷ* Ms. I omitted. ² *So Monacho; παρὰ φάτιν* Ms.

EPIGRAMS 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 Archautes, Xanthippe, granddaughter of Periander, him who once ruled over the people, holding the lordship of high-towered Corinth.

27.—PHALAEUCUS

(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.—CALLIMACHIUS

(The same tetrameter followed by a decasyllable)

The epigram is missing.

GREEK ANTHOLOGY

28.—ΒΑΚΧΥΛΙΔΟΥ ἢ ΣΙΜΩΝΙΔΟΥ

Ἐπὶ τῷ αὐτῷ τετραμέτρῳ τετράμετρον ἡμῶν τῷ "Ἐ μοι
 γένοιτο παρθένος κολή τε καὶ τέμνω" μῦθον δὲ μῦθον
 συλλαβῇ πλεονάζον ἐπὶ τοῖς τετάρτοις ποδὶς ὡς ἔχει
 ἴαμβον, ἀλλ' ἀνάπαιστον

Πολλάκι δὴ φυλῆς Ἀκαμαντίδος ἐν χοροῖσιν Ὀρει
 ἀνωλόλυξαν κισσοφόροις ἐπὶ διθυράμβοις
 αἱ Διονυσιάδες, μίτραισι δὲ καὶ ρόδων ἀώτοις
 σσφῶν ἀοιδῶν ἐσκίασαν λιπαρὰν ἔθειραν,
 οἱ τόνδε τρίποδά σφισι μάρτυρα Βακχίων ἀέθλων 5
 ἔθηκαν· κείρους δ' Ἀντιγένης ἐδίδασκεν ἄνδρας.
 εἷ δ' ἐτιθηεῖτο γλυκερὰν ὄπα Δωρίοις Ἀρίστων
 Ἀργεῖος ἠδὲ πνεῦμα χέων καθαρῶς ἐν αὐδαῖς
 τῶν ἐχορήγησεν κύκλον μελίγηρην Ἴππόρικος
 Στρούθωνος υἱός, ἄρμασιν ἐν Χαρίτων φορηθείς, 10
 αἶ οἱ ἐπ' ἀνθρώπους ὄνομα κλυτὸν ἀγλαῖν τε νίκαν
 ῥῆκαν ἰοστεφάνων θεῶν ἑκατι Μοισῶν.

29.—ΝΙΚΑΙΝΕΤΟΥ

Ἐπὶ ἑξαμέτρῳ τρίμετρον

Ὅμιος τοι χαρίεντι πέλει ταχύς ἵππος ἀοιδῶν·
 ἕδωρ δὲ πίμων οὐδὲν ἄν τέκοις σσφῶν.
 τοῦτ' ἔλεγεν, Διόνυσε, καὶ ἔπρεσεν οὐχ ἑνὸς ἀσκού
 Κριανίνου, ἀλλὰ παντός ἰωδῶδαι πίθου.
 ταυγάρ ἵπῳ στεφάνοις μέγας ἔβρυσεν, εἶχε δὲ κισσῶ 5
 μέτωπον ὡσπερ καὶ σὺ κεκροκωμένον.

EPIGRAMS IN VARIOUS METRES

28.—BACCHYLIDES OR SIMONIDES

(*The same tetrameter followed by a tetrameter similar to $\simeq - \cup - \simeq - \cup - \simeq - \cup - \cup - \simeq$, but with an extra syllable: in the fourth foot it has not an iambus but an anapaest¹*)

OFTEN in truth, in the choruses of the tribe Aca-mantis, 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. Antigènes 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 $\simeq - \cup - \simeq | - \cup \cup - \cup \cup - \cup - \simeq$, *i.e.* the second half is a dactylic logaoedic.

² The epigram is most probably the work of the poet Antigènes himself. ³ *cp.* Hor. *Ep.* i. 19, 1.

GREEK ANTHOLOGY

30.—ΣΙΜΩΝΙΔΟΥ

*Ἐξάμετρος καὶ οὗτος τριχῆαις, τετράμετρος κατὰ
μετάθεσιν τῆς λέξεως*

Μοῦσά μοι Ἀλκμήης καλλισφύρον νῖον δεῖξέ.
Υἱὸν Ἀλκμήης ἄριδ' Μοῦσά μοι καλλισφύρον.

31.—ΤΙΜΟΚΡΕΟΝΤΟΣ ΡΟΔΙΟΥ

Ὅμοιος

Κῆρα με προσήλθε φλυαρία οὐκ ἐθέλοντα.
Οὐκ ἐθέλοντά με προσήλθε Κῆρα φλυαρία.

EPIGRAMS IN VARIOUS METRES

30.—SIMONIDES

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

SING me, Muse, the son of fair-ankled Alemene.

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.

ΠΡΟΒΛΗΜΑΤΑ ΔΡΙΘΜΗΤΙΚΑ, ΛΙΝΗ-
ΜΑΤΑ, ΧΡΗΣΜΟΙ

1.—ΣΩΚΡΑΤΟΥΣ

Πυθαγόρας

Ὁλβιε Πυθαγόρη, Μουσίων Ἐλεγκόνιον ἄριστος,
εἶπε μοι εἰρωμένη, ὅποσοι σοφίης κατ' ἀγῶνα
σοῦσι ἄριστοι ἐσίν, ἀεθλεύοντες ἄριστα.

Πυθαγόρας

Τοιγὰρ ἔγωγε εἶποιμι, Παλιόκρατες· ἡμεῖς μὲν
ἀμφὶ καλὰ σπεύδουσι μαθήματα· τέτρατοι αὐτὸ
ἀθανάτου φύσεως πεποιήσασθαι· ἐβδομίτοις δὲ
σιγὴ πάντα μέμνηε, καὶ ἄφθιτοι ἔνδοξοι μύθοι·
τρῆς δὲ γυναῖκες ἔσσι. Θεανὸ δ' ἕξοχος ἄλλων. 5
τόσσους Πιερίδων ὑποφήτορας αὐτὸς ἀγνῶ.

2 —Εἰς ἄγαλμα Παλλάδος

Παλλὰς ἐγὼ χρυσῆ σφυρήλατος· αὐτὴρ ὁ χρυσὸς
μῆζον πέλεται ἑώρων ἀειδαπάλων.
ἤμισυ μὲν χρυσαῖα Χαρίσιον, ἰσχυράτην ἱε
Θάσπις, καὶ δεκάτην μῆσαν ἔδωκε Σόλων,
αὐτὴν εἰκοστὴν Θεμισίων· τὴ δὲ λοιπὴν τάλαντι 5
ἔδωκε, 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 ($20 + 5 + 4 + 2 + 9$).

Ἄ Κυπρίε τον Ἐρώτα κατηφιῶοντα προσηύδα·
 “ Τίπτε τοι, ὦ τέκος, ἄλγος ἐπέχραεν; ” ὃς δ’
 ἀπάμειπτο·

“ Περὶδες μοι μῆλα εὐήρπασαν ἄλλυεῖς ἄλλη,
 αἰνύμεναι κόλποιο, τὰ δὴ φέρου ἐξ Ἑλικῶνος.
 Κλειῶ μὲν μῆλων πέμπτον λίσσιν· ἑωδέκατον δὲ 5
 Εὐτέρπη· ἀτὰρ ὀγδόατην λαχεῖ εἰα Θυαλεία·
 Μελοπομένη δ’ εἰκοστὸν ἀπαίνωτο· Τερψιχόση δὲ
 τέτρατον· ἐβδόματην δ’ Ἐρατῶ μετεκίαθε μοῖρην·
 ἢ δὲ τριηκοῦτων με Πολύμνια κόσφισε μῆλων,
 Οὐρανίη δ’ ἑκατὸν τε καὶ εἴκοσι· Καλλιόπη δὲ 10
 Βρυθομένη μῆλοισι τριηκοσίουσι βέβηκε.
 σοὶ δ’ ἄρα κουφοτέρησιν ἐγὼ σὺν χερσὶν ἱκανῶ,
 πενήκοντα φέρων τάδε λείψανα μῆλα θεῶων.”

4.—Εἰς τὴν Αὐγείου κόπρον

Αὐγείην ἐρέεινε μέγα σθένος Ἀλκείδαο,
 πληθὺν βουκολίων ἐιζήμενος ὃς δ’ ἀπάμειπτο·
 “ Ἄμφι μὲν Ἀλφειοῖά μοῖας, φίλος, ἦμισυ πῶνδε·
 μοῖρην δ’ ὀγδόατην ὄχθον Κρόνου ἀμφινέμονται·
 ἑωδέκατη δ’ ἀπάγειθε Ταρραξιππίου παρ’ ἡμῖν 5
 ἀμφι δ’ ἄρ’ Ἡλιῶ εἶαν εἰκοστή νεμέθησται·
 αὐτὰρ ἐν Ἀρκαδίῳ <γε> τριηκοστήν προλέλοιπα·
 λοιπὰς δ’ αὖ λεύσσεις ὀγίλας τῶδε πενήκοντα.”

PROBLEMS, RIDDLES, ORACLES

3.—PROBLEM

CYPRIS thus addressed Love, who was looking down-cast : “ 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 ; Polyhymnia 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 πατρός λευκῶσ μέλαια τέκος, ἄπτερος ὄρνις,
 ἄχρη καὶ οὐρανίου ἰπτόμενος μελέως·
 κύριαι δ' ἀντομέγισται ἀπειθήα δόκρου τίκτω·
 εὐθὺ δὲ γειτηθεὶς λίσσμαι εἰς ἀέρα.

6

Ὀρνυόμων ὄχ' ἄριστε, πύσσου παρελήλυθεν ἡοῖς·
 ὅσσον ἀποιχομένοιο ἐνὸ τρίτα, εἰς τόσα λείπει.

7

Χιλκός εἰμι λέων· κρουτοὶ δὲ μοι ἄμματα δαιά,
 καὶ στόμα, καὶ εὐ θάναρ δεξιτερῶϊ ποδάς.
 πλέθει δὲ κρητῆρα εὐ' ἡμασι δεξιᾶν ἄμμα,
 καὶ λαίβε τρισσῶες, καὶ πιαύροισι θάναρ.
 ἄρκτων ἔξ ὥραιε πλῆσαι στόμα· σὺν δ' ἄμμα πύντι,
 καὶ στόμα καὶ γλῆραι καὶ θάναρ, εὐτε πύσσον.

8

Ῥξ, ἐν. πύσσον, δαι., τρία, τρίπαρμα κούβου ἔλαιοντι.

9

Ἄνθε' ἰμῶν ἔσται' ἰαυρός, ἰαυρὸς δ' ἔστανεν ἀσῆμι,
 καὶ δαῆρ 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 pupils¹ 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 $\frac{1}{2}$?”
There remain twice two-thirds of what is gone.

Solution : $5\frac{1}{2}$ hours are past and $6\frac{6}{7}$ 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 $3\frac{2}{3}\frac{2}{7}$ 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.

Λέβητας ἔγνων μὴ σιωπᾶν εἰδότης,
 πλὴν ἄρτια τῶν χαλκῶν ἤχαιν προτρέπειν,
 ἀντικτυποῦντος τοῦ πρώτου τῷ δευτέρῳ,
 καὶ μεταδιόντος τῷ τετάρτῳ τοῦ τρίτου.
 ἴαν δὲ τὸ κινεῖν ἠριμῆ καὶ μὴ πνέειν,
 ἄφωτος ὁ λέβης· τῇ φύσει γὰρ οὐ λαλῶν.
 τῶν σῶν δὲ λεβήτων ἡ φύσις μὲν εὐστομος·
 σῆ¹ δ' ἐντυχεῦσα γίγνεται εὐστομωτέρα,
 σιγῶσ' ὅταν δεῖ, καὶ λαλοῦσ' ὅταν δεῖσι.

Τοὺς χιλίους στατήρας, οὓς ἐκτησαίμην,
 λαβεῖν κελεύω τοὺς ἐμοῖς παῖδας ὄντα
 πλὴν γνησίου τοῦ πέμπτου ἠδὲ ξήσθω δέκα
 μέτρον τετάρτου τῶν λαχόντων τῷ νόμῳ.

Ἐξ μινδῶν δεξ φιαλας Κροίσας βασιλεὺς ἀπέθρωνε
 ὄρα χυμῆ τὴν ἐτέρην μίζονα τῆς ἐτίσης.

Ἄμφω μὲν ἡμεῖς εἴκοσι μνάς ἔλκομεν,
 Ζήθῃς τε χῶ ξένιτιμος· ἦν δὲ μου Λέβης

¹ I write σῆ: sol MS.

¹ These badly written Byzantine verses given to the publisher hang up in a row at Dodona, which knocked against

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 τέτρατόν τε τοῦδ' Ἀμφίονος,
ἔξ πάντ' ἀνευρίων, μητρὸς εὐμήτειος σταθμῶν.

14

Εἰς ἄνεμος· ἐνο γῆς· ἀρέτταναι ἑκά ταῖται
εἰς ἐκ κυβερνήτης ἀμφιτέραις ἐλάει.

15

Ἐξ πόδες ἐν χώραισι τόσαις μετροῦσιν ἱαμβου,
σπονδαῖος, χόριος, καὶ δάκτυλος ἠδ' ἀνάπαιστος,
πυρρίχιος καὶ ἱαμβος· ἔχει δὲ τε οἶκον ἑαστος,
πυρριχίου τέλος ἔσθ'· ὡς μακρὰν οἶδεν ἐν ἀρχῇ,
πρώτη καὶ τρίτατη, πέμπτη δὲ τε τοῦσδε νατίσχει, δ
αὶ δ' ἄλλοι κατὰ πᾶσαν ὁμῶς βαίνουσι ἀταμπῶν
μοῦνον ἱαμβον ἄνακτα φέρει τόπος, ὅν κ' ἐθελήσῃ.

16

Νῆριος ἕλη, μέγιστος Ζωίος, φωνή γέ δαυριστοῦ.

17

Θύρη μοι πολέμου μέγιστη· θύρη δὲ διδάσκει
μιστοῦν ἔλθειν, ἐπιόντα 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 IAMBIC SENARIUS

Six feet in so many positions make the metre of an iambus, the spondee, the tribrachys (∪ ∪ ∪), the dactyl, the anapaest, the pyrrhic (∪ ∪), and the iambus ; and each has its proper habitation. 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

Ἔκτορα τὸν Ἡριαιμὸν Διομήδης ἔστανει ἀνὴρ
 Αἴας πρὸ Τρώων ἔγχευ μαρτύμενον.

19

Ἐἶδον ἐγὼ ποτε θῆμα δι' ὕλης τμητοῦ ἰδῆρου
 ὑπτιον ὀρθὰ τρέχοντα, ποσσὶν δ' οὐχ ἤπτετο γαίης.

20

Ἐκ πυρός αἰθόμενον μέσσην ἑκατοστάδα θείης,
 παρθένου εὐρήσεις νιέα καὶ φορέα.

21

Ἐκ μέσου Ἰφιδίστοιο βαδίων ἑκατοστάδα μοίσην,
 παρθένου εὐρήσεις νιέα καὶ φορέα.

22

Μὴ λέγε, καὶ λέξεις ἄμῃν γένοιαι. Δεῖ δέ σε λέξαι
 ἴδεν παιδὸν, μέγα θαῦμα, λέγον ἄρῃσιν οὐτοῖα λέξεις.

23

Νημέωσιν ἄντα μὲν παῖδα φέρει γαίῃσιν νιός,
 τὸν Στυγρὸς ἡμερτοῖς νάμασι δνόμενον.

PROBLEMS, RIDDLES, ORACLES

18.—PUZZLE

THE husband of Diomedes¹ 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 ρ , the sign for 100, is inserted into the middle of the word $\pi\rho\acute{o}s$ (fire), it becomes $\pi\rho\rho\acute{o}s$.

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.

. . . μεον Διόνυσον ὀρῆς ἐμέ· τίκτε με τηδὺς
 διχθαδίη, μνήμης δὲ πατήρ ἐμὸς ἡγεμονεύει.
 θηροφάρον δὲ με πρῶτον ἐγείνατο τηλεόθυμοι·
 αὐτοκασιγνήτης δὲ προκὸς φίλον υἷα κατακτας.
 οὐκέτι θήρα φέρω, ἀλλ' οὐρανὸν ἠδὲ θαλασσαν, 5
 καὶ χθόνα, καὶ μακάρων ἱερὸν χορὸν ἄφθιτον αἰεί.

Ὀφθαλμοὺς Σκυλλης ποθέω, τοὺς ἑσβύσει αὐτὸς
 ἥελιος, μνήμη τε· πατήρ δέ με δαΐδιε κούρην·
 λαῖμαι δ' ἀεγείοισι δῶω ποταμοῖσι θανοῦσα,
 αὖς κορυφῇ πρῶτησι δ' ἄφρῦνῶντι κάλωνῳ.

Ξανθὴ μέν τις ἐργὸν ἤμην πάρος, ἀλλὰ κοπέλαι
 γίνομαι ἀργεννῆς λευκοπέδη χιτῶος·
 χιτῶσι δὲ γλυκεμῶν τε καὶ ἰχθυόωντι λαστοφῶ,
 πρῶτη δαιτυμῶων ἐς χορὸν ἐρχομένη.

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.

27

Παρθένον ἐν πελάγει ζητῶν τὴν πρόσθε λείοντα,
 τηθὴν εὐρήσεις παιδοφόρου Ἐκάβης.

28

Ἐξ ἁλὸς ἰχθυόεν γένος ἔλλαχον· εἰς δὲ μὲν ἄεθλος
 εἰς Διονυσιακοὺς οἶδεν ἀγῶνας ἄγειν
 καὶ εἶμας ἐν σταείοισιν ἀλειψάμενος λιπ' ἐλαίῳ.
 νίεα μὲν Δηοῦς ὄλεσα χερσὶν ἐμαῖς·
 ἑσπύτερον αὖτε Γίγαντας ἀολλέας ἄλλοθεν ἄλλους 5
 ἐκπέμπω πολλαῖς χείρεσιν ἐλκομένους.

29

Μουνο μοι φίλον ἐστὶ γυναιξὶ περ ἐν φιλότῃτι
 μέγισταθαι, αὐτῶν λισσομέντων ποσίων.

30

Κριτὸν ἔχω γενετῆρα, τέκεν δὲ με τῷδε χελῶνῃ·
 τικτορένη δ' ἄμφω πέφυκον ἐμοῖς γυνάεσ.

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 μῆτιρα, καὶ θεὸς ἐπ' ἄρθρον
ἄρθρον τοῦ πατρὸς πατρὸς ἄκουτις ὄραϊς.

32

Κταρθεὶς τὸν κτείναντα κατέκτανον· ἀλλ' ὁ μὲν
οὐδ' ὧς
ἤλυθεν εἰς Ἀίθην· αἰτάρ' ἐγὼγ' ἴθιμον.

33

Τὸν με κατακτείναντα κατέκτανον, οὐδέ μοι ἦϊος·
θῆκε γὰρ ἀθάνατον τὸν κτάμενον θάνατος.

34

Νῆστος τις πόλις ἐστὶ φυτόφυμον αἶμα λαχοῦσα,
ἰσθμὸν ὁμοῦ καὶ πορθμὸν ἐπ' ἠπειρώσι φέρουσα·
ἔνθ' ἀπ' ἐμῆς ἔσθ' αἶμα ὁμοῦ καὶ Κέκροπος αἶμα·
ἔνθ' Ἰφαιστός ἔχει χαίρων γλαυκῶπις Ἀθήνην
κεῖθι θυγοπόλιν πέμπειν κελόμην Ἡρακλεῖ.

¹ Quoted by Achilles Tatius, ii. 14 the source is ii. 3, who thus explains it: φυτόφυμον γὰρ ὁ θεὸς εἶπεν αὐτήν, ἐπεὶ Φαιστὸς ἠεθέσει· ἰ το πορθμὸν πορθεῖ, ἀεὶ δὲ ἐπὶ ταύταις γὰ καὶ θάλασσα· ἔλκει· μὲν ἢ θάλασσα, ἔλκει· δὲ ἢ γῆ, ἢ δὲ εἰς κορυφῆς ἀπὸ τοῦ φρονεῖ· καὶ γὰρ ἐν θαλάσῃ κεύθεται καὶ ἐν ἰσθμῷ τῆς γῆς· σπασθεῖ γὰρ ἀπὸ τοῦ πορθμὸν πορθεῖ καὶ ἐπὶ τῆς θαλάσσης, ἀλλὰ τὸ ἴθιμον ἐστὶν αὐτῆς· σπασθεῖται δὲ ταύτης ἀπὸ τοῦ πορθμὸν πορθεῖ καὶ ἐπὶ τῆς θαλάσσης.

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 BYZANTINES¹

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 γῆ. Ἀθηναίᾳ δὲ Ἡφαιστος ἔχει εἰς τὴν ἐλαίαν ἤνιξτο καὶ τὸ πῦρ, ἃ παρ' ἡμῶν ἀλλήλοισι συνοικεῖ. τὸ δὲ χωρίον ἰερὸν ἐν περιβόλῳ· ἐλαίαν μὲν ἀναθάλλει φαιδροῖς τοῖς κλάδοις, πεφύτευται δὲ σὺν αὐτῇ τὸ πῦρ καὶ ἀνάπτει περὶ τοὺς πτόρθους πολλὴν τὴν φλόγα· ἢ δὲ τοῦ πυρὸς αἰθάλη τὸ φυτὸν γεωργεῖ. αὕτη πυρὸς φιλία καὶ φυτοῦ· οὕτως οὐ φεύγει τὸν Ἡφαιστον Ἀθήνη.

GREEK ANTHOLOGY

35

Ἀνθρώπου μέλος εἰμί· ὃ καὶ τέμνει με σίδηρος·
γράμματος αἰρομένου ἐύεται ἡέλιος.

36

Πικρή μοι ζωή, θάνατος γλυκίς, ὕδατα δ' ἀμφω
θνήσκω ἀναιμάκτοις ἔγχρσι ρυσσόμενος·
ἦν δέ τις ἐν ζώοντι νέκυν τύμβω με καλύψει,
αἵματι συγγενέων πρῶτον ἀποβρέχομαι.

37

Παλλάδος εἰμὶ φίλη, τίκτω δ' ἀπερίστια τέκνα,
ἢ κατὰ πετρίων ἀνδρες βάλων ὀλλυμένων δέ,
Πηλείδη φάος ἔσκε, βροτῶν ἄκος, ἄρκος ἀγώνων.

38

Κτεῖνα κτείνε, κτείνε δ' αὖ με κέσις, θανάρον δ'
ὑπὸ πατρός·
μητέρα δ' ἀμφότεροι τεθναότες κτενομένε.

39

Νῆσόν τις καλέων μ' οὐ ψεύσεται· ὡς ἔτεον γὰρ
πολλοὺς ἐς κελεύους οὔνομ' ἔθηκεν ἐμῶν.

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 : ὄρυξ, "nail." Take away the ο 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.

GREEK ANTHOLOGY

40

Ἐλπί' κασίγνηται εὐ' ἀδελφείᾳ· ἢ μία τίκτει
τὴν ἐτέρην, αὐτὴ δὲ τεκοῦσ' ἀπὸ τῆσδε τεκνοῦται
ὥστε κασίγνητας οὖσας ἄρα καὶ συνομαίμους,
αὐτοκασίγνητας κοινῇ καὶ μητέρας εἶναι.

41

Μητέρ' ἐμὴν τίκτω καὶ τίκτομαι· εἰμὶ δὲ ταύτης
ἄλλοτε μὲν μείζων, ἄλλοτε μειώτερη.

42

Παρθένος εἰμὶ γυνή, καὶ παρθένου εἰμὶ γυναικός,
καὶ κατ' ἔτος τίκτω παρθένος οὖσα γυνή.

43

Ἰμῶ πολὺν μύθημα· εἶω δὲ με θήρας ἄγουσι,
πρώτῃ μὲν Ἡμιόνης, Πασιφάως δ' ὀπίθην·
Ἡρακλείους τῆρι με συντεκότις, ἢ δὲ με Φοῖβον
τείρει τυμφῆ φέλλῃ πολλὰκι δαιμονίῃ.

44

Νικτι μὴ καὶ Ἰριανὴν ἐπήλυθα, καὶ τὰ Πελασγίων
φύλα διαστρέψας εἶλον ἄνεν ὄρατας·

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 Pasiphaes 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

GREEK ANTHOLOGY

οὐ μὲν ὁ Τυδείδης, οὐδ' ὁ πτολίπορθος Ὀδυσσεύς
 τον θρασὺν ἐκ νηῶν ἔσθενον ἐξελάσαι·
 ἀλλὰ μένος καὶ θάρσος ἐνὶ στήθεσσιν ἀέζων
 Ἀργείων στρατιῆν ὤλεσα καὶ Φρυγίων.

45

Ἐγὼ μέλας, λευκός, ξανθός, ξηρός τε καὶ ἕγρος·
 ἔπτε δὲ δουρατέων πεδίον ἔπερ ἐντανύσης με,
 Ἄρει καὶ παλάμῃ φθέγγομαι οὐ λαλίων.

46

Γράμματος ἀρνημένον πληγὴν πόδης αἶνονα τεύχει
 ἡμέτερον· πταίειν δὲ βροτῶν πόδης οὔποτ' ἴασσι.

47

Εἴτεκα φῶτος ἐγὼ φῶς ὠδίσαι· φῶς δὲ παραστάς
 φῶς μοι ὀπάσσει φίλον τῶσσι χαριζόμενος.

48

Λί Χαρτικὸς μῆλων σαλαθῆς φέρον, ἐν δὲ ἑκάστη
 ἰσὺν ἐνὲν πλάγῃος. Μοῦσαι σφίσιεν ἀντιβόλησαν.

PROBLEMS, RIDDLES, ORACLES

without a spear. Neither Diomede, nor Odysseus the sacker of cities, was strong enough to drive away me, the venturesome, from the ships, but by increasing in their breasts spirit and courage, I destroyed the armies of the Argives and of the Phrygians.

Answer : The dream sent by Zeus to Ágamemnon (*Il. 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 kindness 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

GREEK ANTHOLOGY

ἐννέα, καὶ μῆλων σφέας ἤτεον· αἱ δ' ἄρ' ἔωκαν
 ἴσον ἐκάστη πλήθος, ἔχον δ' ἴσα ἐννέα καὶ τρεῖς.
 εἶπε πόσον μὲν δῶκαν, ὅπως δ' ἴσα πᾶσαι ἔχουσιν. 5

49

Τεῦξόν μοι στέφανον, χρυσὸν χαλκὸν τε κεράσας,
 κασσιτέρων θ' ἅμα τοῖσι, πολυκρητὸν τε σιδήρῳ,
 μῶν ἐξήκοντα· χρυσὸς δ' ἐχέτω μετὰ χαλκοῦ
 εἰσι μέρη τρισσῶν· χρυσὸς δ' ἅμα κασσιτέρος τε
 τρισσὰ μέρη τετάρων· χρυσὸς δ' αὐτ' ἠδὲ σιδήρος 5
 τόσσα μέρη τῶν πέντε. πόσον δ' ἄρα δεῖ σε
 κεράσσαι

λίξον τοῦ χρυσοῦ, χαλκοῦ πόσον, ἀλλ' ἔτι λίξον
 κασσιτέροιο πόσον, λοιποῦ πόσον εἶπε σιδήρου,
 ὥστε σε τὸν στέφανον τεύξαι μῶν ἐξήκοντα.

50

Τὸ τρίτον, ἀργυροποιί, προσέμβαλε καὶ τὸ τέταρτον
 τῆς φιμάλης εἰς ἕν, καὶ τὸ δυωδέκατον,
 εἰς δὲ κάμινον ἔλαινε βαλὼν, καὶ πάντα κυκίησας
 ἔξελε μοι βῶλον· μῶν δέ μοι ἔλκυσάτω.

51

- α. Ἐχω τὸν ἔξῃς, καὶ τὸ τοῦ τρίτου τρίτον.
 β. Κἀγὼ τὸν ἔξῃς, καὶ τὸ τοῦ πρώτου τρίτον.
 γ. Κἀγὼ δῶκα μῶν, καὶ τὸ τοῦ μέσου τρίτον.

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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 $30\frac{1}{2}$, brass $9\frac{1}{2}$, tin $14\frac{1}{2}$, iron $5\frac{1}{2}$.

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 $\frac{2}{3}$ 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 $37\frac{1}{2}$, and *C* has $22\frac{1}{2}$.

GREEK ANTHOLOGY

52.—Eis oïon

Ἦν ὅτε συν Λαπίθησι καὶ Ἀλκίμῳ Ἡρακλῆϊ
 Κερταύρῳσι εἰφνεῖς ὄλιστα μαρτυρήμενος·
 ἦν ὅτε μόννογεία κόρη θάνατον ἐν τρισὶ πληγαῖς
 ἡμετέραις, Κρονίδην δ' ἠκαχον εἰνάλιον·
 εὔν δέ με Μοῦσα τρίτη περὶ ναις Νυμφαῖσι μέγιστα 5
 εἴρεται ἰερίῳ κείμων ἐν ἑαπίεφ.

53.—Eis lútron

Ἠφαίστῳ ποτὶ Παλλὰς ὑπ' ἀγκυλίῳσι λαμείσαι
 εἰς αὐτὴν ἐμίγη Πηλέος ἐν θαλάμοις·
 τοῖ δ' ὡς εἶν λιπαρήσι καλυφθήτην ὀθώνησιν,
 αὐτίκ' ἐγεινήθη νεκτιπόδος Φαίθων.

54.—Eis sikían

Κάμ' σοφὴ ποίησέ τέχνη Παίφῳσι εμπιόνῳ
 πύρ ἔπο χαλκελατῆς χυλῶσι κειθόμετην·
 δειλῶν δ' αἶμα σελαιτῶν ἄπ' ἀνθρώπων ἐρυσσασα,
 Ἠφαιστον κτείνω γαστρὶ περισχομένη.

55.—Eis klushtḗra

Μυῖνον μοι θέμις ἐστὶ γυναικῶν ἐν φιλότῳ
 μίσγεσθαι φανερός, λισσομένων πυσίων
 μύθος ἔ' ἠθλοῖσι, καὶ ἠνδράσι, ἔε γέρονσιν,
 παρθεναῖς ἔ' ἐπελὴν ἄχενυμένων τοκῶν.

* The note-book found on his side is the eye of Polyphemos, the giant Minos of Thulis, which means also a lamp; the fiery Nymphs are hot water.

PROBLEMS, RIDDLES, ORACLES

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 pupil¹ 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.²

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-

² 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.

μαχλοσύνην ἤχθηρα· φιλεῖ δέ με παιονίη χεῖρ, 5
 Ἄμφιτρωνιάδην ἐκτελέοντα πόνον.
 ἀμφὶ δ' ὀπυιομένοισι καὶ ἂν Ἠλοντῆι μαχοίμην
 αἶεν ὑπὲρ ψυχῆς τῶν ὀπόσοις ἐμίγην.
 εὖρινον δέ με παῖδα καὶ ἀργιόδοντα τίθησιν
 ἰδρύει μερόπων αἰγὶ μίγεις ἐλέφας. 10

56.—Εἰς εἴσοπτρον

Ἄν μ' ἐσίῃης, καὶ ἐγὼ σέ. σὺ μὲν βλεφάροισι
 δέδορκας,
 ἀλλ' ἐγὼ οὐ βλεφάροισ· οὐ γὰρ ἔχω βλέφαρα.
 ἂν δ' ἐθέλῃς, λαλέω φωνῆς δίχα· σοὶ γὰρ ὑπάρχει
 φωνή, ἐμοὶ δὲ μάτην χεῖλέ' ἀνοιγόμενα.

57.—Εἰς φοινίκων βάλανον

Οὖνομα μητρός ἔχω· γλυκερώτερος εἰμὶ τεκούσης·
 ἀλλ' ἢ μὲν ἐσλιχῆ, τυτθὸς ἐγὼ εἶ πέλω·
 ἄβρωτος κείνη πλην κριάτος· εἰμὶ δ' ἔγωγε
 τρωκτὸς ἅπας, μόνον δ' ἔντερ' ἄβρωτα φέρω.

58.—Εἰς κυρίαρ

Ἐγκέφαλον φορέω κεφαλῆς ἄτερ· αἰμὶ δὲ χλωμῆ
 αὐχένος ἐκ ἐσλιχοῦ γῆθεν ἀειρομένη·
 σφαιρῆ δ' ὡς ὑπὲρ αὐτὸν εὐίδομαι· ἦν δὲ ματεύσης
 ἔνδον ἐμῶν λαγόνων, μητρός ἔχω πατέρα.

* 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.

PROBLEMS, RIDDLES, ORACLES

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 μῆ ἐνὶ γαστρὶ λαβούσα
 ἄμηλιστῶν πάντων ἕκταρον ἡγεμόνα.
 αὐτὰρ ὁ εἰς τέθνηκεν, ἐπεὶ δύο γαστέρες αὐτὸν
 τίκτον, χαλκείη, καὶ πάρος ἀνδρομέη.

60.—Δελτός

Ἐγὼ μὲν μὲ τέκεν, καινούργησεν ἐε σίδηρος·
 εἰμὶ δὲ Μουσάων μυστικὸν ἐκείσοχίον
 κλειομένη σιγῶ· λαλέω δ', ὅταν ἐκπετύσης με,
 κοινοῦνόν τόν Ἄρη μοῦνον ἔχουσα λόγων.

61.—ΑΛΛΟ

Οὔνεσι μὲν γενόμην, δένδρον δὲ μοι ἐπλετο μήτηρ,
 πῦρ δὲ πατήρ, βῶλος δ' εἰμὶ μελαινομένη
 ἦν δὲ μ' ἔσω κερήμεο πατήρ τηξήσει βαθείης,
 ἄρματος ὠπειλάς ῥύομαι εἰραλίον.

62.—Εἰς σφαῖραν

Λίην ἐνταχὸς εἰμι, τὰ φύλλα δὲ μοι κατακρυπτει
 πᾶς τρίχας, εἰ τρύπη φαίνεται οὐδαμῶθεν
 πολλοῖς παιδαγῶσι ἐμπαιζομαι· εἰ δὲ τίς ἐστίν
 εἰς τὸ βαλεῖν ἀφυσῆς, ἴσταται ὥσπερ ὄνος.

* According to the legend mentioned by Euripides, *Med.* 1383, Jason was killed by a fragment of the Argo falling on his head. According to another story, Jason was soaked and rejuvenated by Medea.

PROBLEMS, RIDDLES, ORACLES

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

² For *Ares* (= the stylus) *cp.* No. 45.

³ *i.e.* the felt or leather exterior.

⁴ He who was beaten at a game resembling fives was called "donkey," and had to do anything he was ordered.

63.—ΜΕΣΟΜΗΔΟΥΣ

Ἐρπύουσα, πετωμένα, βεβώουσα κούρα,
 γόθων ἰχθὺς ἀραμμένα δρομαία λέαινα,
 πτερόσσοσα μὲν ἦν τὰ πρόσω γυνά,
 τὰ δὲ μέσσο βρέμουσα λέαινα θήρ.
 τὰ δ' ὀπισθεν ἐλισσόμενος ἐράκων.
 οὔθ' ὄλκος ἀπέτρεχεν, οὐ γυνά,
 οὔτ' ὄρνις ὄλον ὄεμας, οὔτε θήρ.
 κόρη γὰρ ἰφαίνεται ἄνευ ποδῶν,
 κεφαλὰν δ' οὔκ ἔσχε βρέμουσα θήρ.
 φύσει εἶχεν ἄτακτα κικραμένα,
 ἀτέλεστα τέλεια μεμιγμένα.

64.—Τὸ αἶνιγμα τῆς Σφιγγός

Ἔστι εἶπαι ἐπὶ γῆς, καὶ τετράπων, αὐτὴ μία φωνή,
 καὶ τρίπων· ἀλλασσει δὲ φωνὴν μόνον, ὅσ' ἐπὶ γαῖαν
 ἔρπεται κινεῖται, ἀνετ' αἰθέρι καὶ κατὰ πόντον,
 ἀλλ' ὅποταν πλείστοισιν ἐριδόμενον ποσὶ βαίνει,
 ἔρθα τὰχος ἠγίοισιν ἀφαιρότατον πῖλαι αὐτοῦ.

65.—Χρησιμὸς δοθεὶς Ὀμήρῳ

Ἔστιν ἴος κῆσος μητρὸς πατρὸς, ἣ σὲ θανόντα
 εἴξεται· ἀλλὰ νέων παιῶν αἶνιγμα φύλαξαι.

66.—Ἔτερος πρὸς τὸν αὐτόν

Ὀλβιε καὶ εὐσεύαιμον· ἕβης γὰρ ἐπ' ἀμφοτέροισι,
 πατρίῳ εἴξεται· μητρὸς δὲ ποι, οὐ πατρὸς ἐστὶ
 μητρόπολις ἐν κῆσῳ ἀπὸ Κρήτης εὐρείης
 Μίνωος γαίης οὔτε σχεδῶν, οὔτ' ἀποτηλαῶν.

PROBLEMS, RIDDLES, ORACLES

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 Bóok VII. 1.

ἐν τῇ μοίρ᾽ ἐστίν σε τελευτῆσαι βιότοιο,
 εὐτ' ἂν ἀπὸ γλώσσης παίδων μὴ γνῶς ἑσακούσας
 ἐνσξένετον σκολιοῖσι λόγοις εἰρημίων ὕμνον
 δοιὰς γὰρ ζωῆς μοίρας λάχες· ἦν μὲν ἀμαυρὰν
 ἰελίων εἰσσῶν, τὴν δ' ἀθανάτοις ἰσόμοιρον,
 ζῶντι τε καὶ φθιμενῶ· φθίμενος δ' ἔτι πολλὸν
 ἀγήρωσ.

67.—Χρησμὸς δοθεὶς Λαίῳ τῷ Θηβαίῳ

Λαίε Λαβδακίῳ, παίδων γένος ὀλβιον αἰτεῖς.
 δῶσω τοι φίλον υἱόν· ἀτὰρ πεπρωμένον ἐστί,
 τοῦ παιδὸς χερσὶν λείψει φάος· ὥς γὰρ ἔνευσα.

68.—Χρησμὸς δοθεὶς Καρύστῳ

Χείρονος φίλε τέκνον ἀγακλειτοῖο, Κάρυστε,
 Πηλίων ἐκπρολιπῶν Εὐβοίας ἄκρον ἰκέσθαι
 ἐκθ' ἰερὰν χώραν κτίζειν σοι θεόφατόν ἐστιν.

69.—Χρησμὸς δοθεὶς Λυκούργῳ

Ἦκει, ὦ Λυκούργε, ἔμον ποτὶ πῖονα νηόν,
 Ζητὴ φίλος καὶ πᾶσιν Ὀλυμπία δώματ' ἔχουσι,
 εἴζω ἢ σε θεῶν μαντεύσονται, ἢ περ ἀνδρῶν
 ἀλλ' ἔτι καὶ μάλλον θεῶν ἔλαπτομαι, ὦ Λυκούργε.

70.—Χρησμὸς δοθεὶς ἐκ τοῦ Σαράπιδος

Μὴ μὲμφιμοῖροι μὴ θεοῖς μηδέν, ξένε
 ὄρην εἰ μέρφου, ἢ πατήρ ἐσπειρέ σι.

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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*¹

DEAR son of most renowned Chiron, leaving Pelion, betake thee to the Cape of Euboea, where it is ordained that thou shalt find 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.

71.—Χρησμὸς τῆς Πυθίας

Ἄγνος πρὸς τέμενος καθαρῶ,¹ ξέρε, δαίμονος ἔρχου
 ψυχὴν, νυμφαίου νάματος ἀψάμενος·
 ὡς ἀγαθοῖς ἀρκεῖ βαιὴ λιβάς· ἀνέρα δὲ φαῦλον
 οὐδ' ἂν ὁ πᾶς εἶψαι νάμασιν Ὠκεανός.

72.—Χρησμὸς ἐρωτῆσαι τι Ῥοιφάω. πῶς ἂν λάβω ὄρκον
 παρὰ τοῦ ἰδίου ναυκλήρου

Εὐτ' ἂν ὑπὲρ γαίης ἀρέχη ὁρόμον ὀρθρία Τίταν,
 λύσας ἀκτίσι ζοφερῆς ἐηλήματα νυκτός,
 λάμπη δ' αἰγλήσσει νέον φάος Ἡμητένια,
 δὴ τότε ἄγων παρὰ θήνας, ἀλκρραντους τε παρ' ἀκτὰς
 φῶτα στήσον ἔναντα δεδορκῶτα πρὸς φάος αὐγῆς 5
 ἡλίου. καὶ τὸν μὲν ἴσω πόδα χεύματος ἐντὸς
 δεξιῶν ἐν δίναις ἐχέτω, λαίον δ' ἐπὶ γαίης
 στήρισάτω χεῖροσσι δ' ἐπιψαύων ἰκάτερθε,
 τῇ μὲν ἄλος, τραφερῆς δ' ἑτέρῃ, πιστούμενος ὄρκον
 οὐραϊὸν ὀμνέτω, χθόνα τ' ἄσπετον, ἠδ' ἄλος ὄρμους, 10
 αἰθερίου τε πυρὸς βιοδῶτορα ἰγμεμονῆα·
 τοῖων γὰρ θεῶν ὄρκον ἵπο στοματεσσιν ἀτίξειν
 οὐδ' αὐτοὶ τολμῶσιν, ἀγήνορες Οὐρανίωρες.

73.—Χρησμὸς δοθεὶς τοῖς Μεγαρεῦσι

Γαίης μὲν πάσης τὸ Πελασγικὸν Ἄργος ἀμεινον,
 ἵπποι Θεσσαλικάι, Λακείαιμόνιαι τε γυναικες,
 ἀνδρες δ' οἱ πίνουσιν ὕδωρ καλῆς Ἀρεθουσις·
 ἀλλ' ἔτι καὶ τῶν εἰσὶν ἀμείνορες, οἳ τὸ μεσηγνὶ
 Τύρνηθος φαίονται καὶ Ἀρκαυδὴς περὶ Λυμῆλου, 5
 Ἄργεῖοι λινοθώρηκες, κέντρα πτολέμοιο·
 ἔμελλ' εἶ, ὦ Μεγαρεῖς, οὐδὲ τρίτοι, οὐδὲ τέταρτοι,
 οὐδὲ ἐνοβόκατοι, οὔτ' ἐν λόγῳ, οὔτ' ἐν ἀριθμῷ.

¹ I write καθαρῶ: καθαρὸς MS.

PROBLEMS, RIDDLES, ORACLES

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.

GREEK ANTHOLOGY

74.—Χρησμὸς τῆς Πυθίας

Ἴρὰ θεῶν ἀγαθοῖς ἀναπέπταται. οὐδὲ καθαρμῶν
 χρεῖω' τῆς ἀρετῆς ἤψατο οὐδ' ἐν ἄγος.
 ὅστις δ' οὐλοῦσ ἤτορ, ἀπόστιχε· οὐποτε γὰρ σὴν
 ψυχὴν ἐκρίψει σῶμα δίκαιόμενον.

75.—Χρησμὸς δοθείς ἐν Ἡλίου πόλει. ὅτε ἐναντήσιν
 αἰ κίους τοῦ ἱεροῦ Διὸς τοῦ ἄϊτος ἐκέυτε, οἱ γὰρ ἐν
 Βηρύτῳ

Ἐπεὶ Προσειάωνι· κασιγνήτοις πεπιθέσθαι
 πρεσβυτέροις ἐπέειπεν· ἐμῆς ἐρικυδέος αὐλῆς
 κίουσιν οὐ κατὰ κόσμον ἀγαλλεαι· εἶπε τιμᾶξας
 τρίς ἄλλα μαρμαρέην, καὶ πείσεται. ἦν δ' ἀπιθῆσθαι,
 φραζίσθω, μη πᾶσαν ἐπιπρήσαιμι θάλασσαν· 5
 οὐδὲ γὰρ οὐδὲ θάλασσα Διὸς σβέννυσσι κεραυνόν.

76.—Χρησμὸς Πυθίας

Ἄρκαδιῆν μ' αἰτεῖς· μέγα μ' αἰτεῖς· οὐ τοι ἔωσω
 πολλοὶ ἐν Ἀρκαδίῃ βαλανηφάγοι ἄνθρωποι ἔασιν,
 οἱ σ' ἀποκωλυσάντων· ἐγὼ δὲ τοι οὔτι μεγαίρω.
 ἔωσω τοι Υεγέην ποσειδάκροτον ἀρχήσασθαι,
 καὶ καλὸν περὶόν σχοίνῳ διαμετρήσασθαι. 5

77.—Χρησμὸς ἐν τῷσ θύραισ βένις ἀναφερόμενος

Ὁ Ἄρλιος οὗτος ἀνήρ, ὅς γινε κατὰ λάνιον οὐδὸν
 Φαίδου Ἀπόλλωνος χρηστήριον εἰσαναβαίνει,
 ἤλυθεν εἰςυμῆν εἰζήμενος· αὐτὰρ ἐγὼ τοι
 ὄωσω ἦρ οὐκ ἄλλη ἐπιχθαρίων πόλις ἔξει.

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

PROBLEMS, RIDDLES, ORACLES

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*¹

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*²

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*.

GREEK ANTHOLOGY

78.—Χρησμός Πυθίας

Ἔστι τις Ἀρκαδίας Τεγρή λευρῶ ἐνὶ χώρῳ·
 ἐνθ' ἄνεμοι πνέουσιν εὐό κρατερῆς ὑπ' ἀνάγκης,
 καὶ τύπος ἀντίτυπος καὶ πῆμ' ἐπι πῆματι κείται·
 ἐνθ' Ἀγαμεμνονίδην κατέχει φυσίζουσι αἶα·
 τὸν σὺ κομισσάμενος, Τεγρῆς ἐπιτάρροθος εἶσθη. 5

79.—ΑΛΛΟΣ

Λυδὲ γένος, πολλῶν βασιλεῦ, μέγα νήπιε Κροῖσε,
 μὴ βούλον πολύευκτον ἴην ἀνὰ δόματ' ἀκούειν
 παιδὸς φθεγγομένου· τὸ εἶ σοι πολὺ λώιον ἀμφὶς
 ἔρμενα· αὐδήσει γὰρ ἐν ἡματι πρῶτον ἀνόλβω.

80.—ΑΛΛΟΣ

Τὴν πεπρωμένην μοίρην ἀλύατα ἐστὶν ἀπό-
 φυγέειν καὶ θεῶ.

81.—ΑΛΛΟΣ

Ἴσθρὸν δὲ μὴ πυργοῦτε, μηδ' ὀρέσσετε·
 Ζεὺς γάρ κ' ἔθηκε τῆσον, εἰ κ' ἐβουλετο.

82.—ΑΛΛΟΣ

Ἄλλ' ὅταν ἐν Σίφρῳ πρυτανῆμα λευκὰ γένηται,
 λευκοφρῦς τ' ἀγορή, τότε εἴ εἰ φημιέμοσος ἀνέρος
 φράσασθαι ξυλιόν τε λόχον κηρυκὰ 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 heating and heating back that of the anvil and hammer, and the word 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.

PROBLEMS, RIDDLES, ORACLES

78.—*An Oracle of the Pythia*¹

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*²

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*³

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

81.—*Another*⁴

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

82.—*Another*⁵

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.

¹ From Herodotus iii. 57, where see the explanation. The prophecy, delivered at an early date, was fulfilled as follows: The *prytaneion* 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.

GREEK ANTHOLOGY

83.—ΑΛΛΟΣ

Βασιτ', ἐπι φωνῆν ἤλθεις ἀναξ' ἀέ σε Φοῖβος Ἀπόλλων
 ἐς Λιζύην πέμπει μηλοτρόφον οἰκιστῆρα.

84.—ΑΛΛΟΣ

Λι τὴν ἐμεῦ Λιζύην μηλοτρόφον οἶδας ἄμεινον
 μὴ ἐλθὼν ἐλθόντος, ἄγαν ἄγαμαι σοφίην σεῦ.

85.—ΑΛΛΟΣ

Ὅς δέ κεν ἐς Λιζύην πολυήρατον ἕσπερον ἐλθῆ
 γᾶς ἀναδαιομένης, μετὰ οἱ ποκά φημι μελήσειν.

86.—ΑΛΛΟΣ

Ἦετίων, αὖ τίς σε τίει πολύτιμον ἔοντα.
 Λάβδρα κίει, τέξιε δὲ ὀλοῖτροχον· ἐν δὲ πεσεῖται
 ἀνδράσι μονάρχοισι, εἰκαιῶσαι δὲ Κόρινθον.

87.—Χρησμός

Λίστος ἐν πέτρῃσι κίει, τέξιε δὲ λείοντα
 καρτερόν, ὀμηστίην· πολλῶν δ' ὑπὸ γούνατα λήσει.

This and the two following are from Herodotus iv. 155 ff. Battus of Tyra 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*¹

BARRUS, 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*²

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 Bacchiadae, 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 (*aetos*) stands for Eetion.

GREEK ANTHOLOGY

88.—ΑΛΛΟΣ

Ὀλβιος αὐτός ἀνὴρ, ὃς ἐμὸν ἔομον ἐσκαταβαίνει,
Κύβελος Ἡετίδης, βασιλεὺς κλειτοῖο Κορίνθου,
αὐτὸς καὶ παῖδες, παίδων γε μὲν οὐκέτι παῖδες.

89.—ΑΛΛΟΣ

Καὶ τότε εἶη, Μίλητε, κακῶν ἐπιμήχανε ἔργων,
πολλοῖσιν εἰπρόν τε καὶ ἀγλαὰ ἔορα γενήσῃ
σαὶ δ' ἄλοχοι πολλοῖσι πόδας νύψουσι κομήταις·
τηοῦ δ' ἡμετέρου Διδύμοις ἄλλοισι μελήσει.

90.—ΑΛΛΟΣ

Ἄλλ' ὅταν ἡ θήλεια τὸν ἄρσενά νικήσασα
ἐξελάσῃ, καὶ κύδος ἐν Ἀργείοισιν ἄρηται,
πολλὰς Ἀργείων ἀμφιδρυφίας τότε θήσει
ὥς ποτὶ τις ἐρίει καὶ ἐπεσσομένον ἀνθρώπων
" Δεινὸς ὄφιν ἀέλκτος ἀπώλετο ξουρὶ δαμασθείς." 5

91.—ΑΛΛΟΣ

Γλαυκ' Ἐπικυδοῖδην, τὸ μὲν αὐτίκα κέρδιον αἰτίας,
ὄρκῳ νικῆσαι καὶ χρήματα ληίσασσθαι,
ὄμνυ', ἐπεὶ θανατὸς γε καὶ εἴδορον μίνοι ἀνόρα,
ἄλλ' ὄρκῳ παῖς ἐστὶν ἀνόνημος, οὐδ' ἐπι χεῖρας
οἰεὶ παῖδες κραιπρὸς εἰ μετέρχεται, εἶσοκε πᾶσαν 5
συμμαχίαν ὀλέσῃ γενεῇν καὶ οἶκον ἅπαντα
ἀνόμος δ' εἴδορον γενεῇ μετόπισθεν ἀμείνων.

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 Sepseia, where they were

PROBLEMS, RIDDLES, ORACLES

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

ὦ μέλει, τί καθήσθη; λιπὼν φεύγ' ἐσχατὰ γαίης
 εἴωματα καὶ πόλιος τροχουέεος ἄκρα κάρηνα.
 οὔτε γὰρ ἡ κεφαλὴ μινεῖ ἔμπεσον, οὔτε τὸ σῶμα,
 οὔτε πόδες γένοιτο, οὔτ' ὦν χεῖρες, οὔτε τι μέσσης
 λείπεται, ἀλλ' ἄζηλα πέλει· κατὰ γὰρ μιν ἐρείπει
 πῦρ τε καὶ ὄξυς Ἄρης, Συριηγενὲς ἄρμα εἰώκων
 πολλὰ ἐκ κῆλλ' ἀπολεί· πυρρῶματα, καὶ τὸ σὸν οἶον
 πολλοὺς ἔ' ἀθανάτων ιαυὸς μαλερῶ πυρὶ εἴωσι.
 αἶ πον νῦν ἰδρῶτι βροῦμενοι ἐστήκασι,
 εἶματι παλλόμενοι· κατὰ δ' ἀκροτάτης ὀρόφουσι
 αἶμα μέλαν κέχυται, προῖδόν· κακότητος ἀνάγκη.
 ἀλλ' ἴτον ἐξ ἀδύτου, κακοῖς δ' ἐπικίδνατε θυμόν.

93.—ΑΛΛΟΣ

Οὐ δύναται Παλλὰς Δι' Ὀλύμπιον ἐξίλασθαι.
 λισσημένη πολλοῖσι λόγοις καὶ μήτιν πυκνήν
 σοὶ ἐκ τούτ' αὐτὶς ἔπος ἐρέω, ἀδύμνυτι πελίσσας.
 τῶν ἄλλων γὰρ ἀλίσκομένων, ὅσα Κεκροπὸς θῆρος
 ἐντὸς ἔχει, κενθμῶν τε Κιθαιρῶνος Ζαθέου,
 τείχος Τριτογενεῖ ξύλινον εἰδαὶ εὐρυπτα Ζεὺς
 μοῖνον ἀπὸρρητὸν τελέθειν, τὸ σε τέκνα τ' ὀνήσει.
 μήτις σὺ γ' ἵπποσύνην τε μέναι καὶ πεζῶν ἰόντα
 πολλὸν ἀπ' ἠπειρῶν στυμάτων ἤρωχος, ἀλλ' ἵποχωρεῖν,
 πῶτον ὀπιωτρέφας· σοὶ τοι ποτὲ κἀντίος εἴσῃ.
 ὦ θεῖη Σαλαμῖς, ἀποδείς ἐκ σὺ τέκνα γυναικῶν,
 ἧ πῶ· ἀκίαναρμένη, Δημότερος, ἧ στυριώωνος.

1 The second line follows an account given in the Athenian version 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*¹

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 Triton-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.

94.—Χρησμός Πηθίας

Ἐχθρὲ περικτιόνεσσι, φίλ' ἀθανάτοισι θεοῖσι,
 εἴσω τὸν προβόλαιον ἔχων, πεφυλαγμένος ἦσο,
 καὶ κεφαλὴν πεφυλαξοῖ· κάρη δὲ τὸ σῶμα σαώσει.

95.—Χρησμός

Ἦ νήπιοι, ἐπιμύθεσθε ὅσα ἔμιν ἐκ τῶν Μενε-
 λαου τιμωρημάτων Μίνως ἐπεμψε μηρίων ἑακρό-
 ματα, ὅτι οἱ μὲν οὐ συνεξεπρήξατο αὐτῷ τὸν
 ἐν Καμίκῳ θάνατον γεόμενον, ὑμεῖς δὲ ἐκείνηται
 τὴν ἐκ Σπάρτης ἀρπαχθεῖσταν ὑπ' ἀνδρὸς Βαρ- 5
 βάρου γυναῖκα.

96.—ΑΛΛΟΣ

Ἦ μιν δ', ὦ Σπάρτης οἰκίητορες εὐρυχόροιο,
 ἢ μέγα ἄστυ ἐρικυδέες ὑπ' ἀνδράσι Περσείδῃαι
 πέριθεται ἢ το μὲν οὐχί, ἀφ' Ἡρακλέους δὲ γενέθλης
 περθῆσσι Βασιλῆ φθίμενον Λακκείαιμονος οὔρης,
 οὐ γὰρ τὸν ταύρον σχήσει μένος οὐδὲ Λεόντων 5
 ἀντιβίην· Ζηγὸς γὰρ ἔχει μένος· οὐδέ εἰ φημί
 σχήσεσθαι, πρὶν τῶνδ' ἕτερον διὰ πάντα εἰσῆται.

97.—Χρησμός Πηθίας

Φράζεο Βαρβαρόφωτος ὅταν ζυγὸν εἴη ἅλα Βαλλῆ
 Βύβλιων, Κιβόλης ἀπέχειν πολυμηκέας 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 decisively dissuades them.

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.

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94.—*An Oracle of the Pythia*¹

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*²

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*³

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*⁴

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

¹ From Herodotus vii. 220.

⁴ Rather of Boeotia, 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.

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98.—Βακχίος χρηστὸς περὶ τῆς τῶν Ἑλλήνων τίκης
 Ἄλλ' ὅταν Ἀρτέμιδος χρυσαόρου ἱερὸν ἀκτῆν
 ἤνεσ' ἰγεφυρῶσσι καὶ εἰναλίην Κυρῶσουραν
 ἐλπίδι μαινομένη, λιπαρὰς πέρσαντες Ἀθήνας,
 εἶα Δίκη σβέσσει κρατερὸν Κόρον, ὕβριος υἱόν,
 εἰρὸν μαινώοντα, δοκεῖντ' ἀνά πάντα πιθέσθαι. 5
 χαλκὸς γὰρ χαλκῶ συμμύζεται, αἵματι δ' Ἄρης
 πόντον φοιρῖζειν τότ' ἐλεύθερον Ἑλλάδος ἡμᾶρ
 εὐρύοπα Κρονίδης ἐπάγει καὶ ποτρία Νίκη.

99.—ΑΛΛΟΣ

Τὴν δ' ἐπὶ Θερμώδοντι καὶ Ἀσωπῶ λεχεποίῃ
 Ἑλλήνων σύντοσον καὶ βαρβαρόφωνον ἰσχυρῆν,
 τῇ πολλοὶ πιστεύοντα ὑπὲρ λάχεσιν τε μόρον τε
 τοξοφόρων Μήδων, ὅταν αἴσιμον ἡμᾶρ ἐπέλθῃ.

100.—Χρηστὸς ὁμοίως Μειλίχῃ καὶ Ἀλεξάνδρῳ

Τίπτε εὐώ βασιλῆες, ὁ μὲν Ἰρῶων, ὁ δ' Ἀχαιῶν,
 οὐ ταιτὰ φρονέοντες ἐμὸν δόμον εἰσανέβητε,
 ἦτοι ὁ μὲν πῶλοιο γόνον ἐιζήμενος εὐρεῖν,
 αὐτὰρ ὁ πῶλον ἄγειν: Τί νυ μήσσαι, ὦ μεγάλε Ζεῦ:

101.—ΚΛΕΟΒΟΥΛΟΥ ΑἰΝΙΓΜΑ

Εἰς ὁ πατήρ, παῖδες δυοκαίδεκα· πῶν δὲ ἑκάστη
 παῖδες—δύς—τριήκοντα δινύδιχα εἶδος ἔχοντα·
 αἱ μὲν λευκαὶ εἴσσι ἰσῶν, αἱ δ' αὖτε μέλαινα·
 ἀθλίωται ἐξ τ' ἀδύσαι, ἀποφθινύθηναι ἄπασαι

¹ From Herodotus viii. 77.

² From Herodotus ix. 43.

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98.—*The Oracle of Bavis touching the Victory of the Greeks at Salamis*¹

BUT when in mad hope they bridge with ships the holy shore of Artemis of the golden bow and sea-washed 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*²

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.

102.—Ἐκ τῆς Πυθίας τῷ βασιλεῖ Ἀδριανῷ

Ἀγνωστὸν μὲ ἔρέεις γενεῆς καὶ πατρῴους αἰῆς
 Ἀμβροσίου Σειρήνις· εἶδος δ' Ἰθάκη τις Ὀμήρου·
 Τηλέμαχος δὲ πατήρ, καὶ Νεστορίη Πολυκάστη
 μήτηρ, ἣ μιν ἔτικτε βροτῶν πολυπάνσοφον ἄλλων.

103.—Εἰς σταφίδα

Εἴ με νέην ἔλαβες, τάχα μου πῖος ἐκχυθὲν αἷμα
 τῶν δ' ὅτε γηραλέην μ' ἐξετέλεσσε χρόνος,
 ἔσθιε τὴν ῥυσαιομένην, ὑγρὸν οὐδὲν ἔχουσαι,
 ὅστιά σινθρανῶν σαρκὶ σὺν ἡμετέρῃ.

104.—ΑΛΛΟ

Πῆρην σὴν ὀπίσσω, καλαθὸν χερσὶ, τῶν τράγων ὄμοις,
 αἰπόδι, σὸν ἄγρῶν ἀμβρολα πάντα φέρεις.

105.—ΑΛΛΟ

Εἰμὶ χαμαιζήλον ζῶον μέλις· ἦν δ' ἀφ' ἧς μου
 τρυμμασά μόνον, κεφαλῆς γίνομαι ἄλλο μέρος·
 ἦν δ' ἕτερον, ζῶον πάλιν ἴσσομαι· ἦν οὖν καὶ ἄλλο,
 οὐ μόνον εὐρήσεις, ἀλλὰ 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*¹

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*²

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), οὐς (ear), ἴς (pig), ς (sign for 200).

² This would appear to be no riddle, but the description of a picture.

GREEK ANTHOLOGY

106.—ΑΛΛΟ

Γεσσαρα γράμματ' ἔχων ἰνέω τριβῶν· ἦν δὲ τὸ
πρῶτον

γράμμ' ἀφέλης, αἴω· καὶ τὸ μετ' αὐτὸ πάλιν,
βαυβόρω εὐρήσεις ἐμὲ φίλτατον· ἦν δὲ τὸ λοιπὸν
αἴρης, εὐρήσεις ἐπίρρημα ¹ τόπων.

107. --ΑΛΛΟ

Λαμπάδα μὲν προσήκειν Ἐρως καὶ τόξα καὶ ἰούς,
Νιθιόπων δὲ κόνιν ἀντι βολῶν προχέει.

108.—ΑΛΛΟ

Οὐδέεν ἔσωθεν ἔχω, καὶ πάντα μοι ἐνδοθὲν ἔστι,
προῖκα δ' ἐμῆς ἀματιῆς πᾶσι δίδωμι χάριν,

109.--ΑΛΛΟ

Ἐν πυρὶ κοιμηθεῖσα κόρη θάνατον· ὁ προῦτος δὲ
αἶνος· ἠφ' αὐτῆς δὲ θάνατον, Παλλὰδος ἦν ἀτελέχως·
ὁ κτείνων κταίρητος· ἐν ζῶοντι δὲ τήμβω
κίεται μεμφυμένη τῆς Βρομίου χύριτας.

109α

Παλλὰς καὶ Βρομίου τε καὶ ὁ κλυτὸς Ἀμφιγυήεις,
ὡ τρεῖς τὴν μόννη παρθένων ἠφαιτισαν.

¹ Jacobs conjectures εἰσέτι ῥήμα.

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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: πούς, οὔς, ὕς, 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."

GREEK ANTHOLOGY

110.—ΑΛΛΟ

Οὐδέεις βλέπων βλέπει με, μὴ βλέπων δ' ὀφεί-
 ῶ μὴ λαλῶν λαλεῖ, ὁ μὴ τρέχων τρέχει.¹
 ψευδῆς δ' ὑπάρχω, πάντα τὰ ληθῆ λέγων.

111.—ΑΛΛΟ

Αγνος ἐξ ἀγνίων, βελουφόρος, ἐμβροφος, ἄριστος.

112.—Χρησμός δοθείς Κροῖσῳ τῷ Λυδῷ

Ἄλλ' ὅταν ἡμίονος βασιλεὺς Μηρόισι γένηται,
 καὶ τότε, Λυεὶ ποῖα βρέ, πολυψήφια παρ' Ἑρμῶ
 φεύγειν, μηδὲ μίειν, μηδ' αἰεεῖσθαι κακὸς εἶναι.

113.—Χρησμός δοθείς Ἀρχιλόχῳ

Ἀθάνατός σοι παῖς καὶ αἰεΐμος, ὦ Τελεπικλείς,
 ἴσσειτ' ἐν ἀνθρώποισιν, ὅς ἂν πρῶτος σε προσείπη
 τῆς σῆς ἀποβάντα φίλῳ ἐν πατρίδι γαίῳ.

114.—Χρησμός δοθείς τῇ μητρὶ Ἀλεζανδρῶ ἢ Κροῖσῳ

Πέσαι λάτριν ἔμον σημαντόρα χειρὶ βιαιῇ
 ἕκταρον, αἰκεία δὲ κόμης γέμων ἀμφικαλυπτει·
 τὸν δ' ἦν τις Φαίθοντι θεῶς λευκ' ὅστια εὐίξι,
 οὕτως τοι Περσῶν τὸ μέγα κράτος ἐκσῶθι θρῆναι.

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. 50. The wife is Oxytis, whose mother was of the royal house of Media, while his father was a Persian and not of royal blood.

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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

³ Or, rather, to his father, Telesicles.

⁴ The oracle, which is not cited elsewhere, is quite obscure. The name "Pelius" is unknown. Aparnis or Abernis was on the Hellespont.

κείται ὁ Ἄσιος ἐντος ὀριζομένη ἐνι νήσῳ
 εὐφρη καὶ μείθροισι παρὰ Πελοίω γέροντος·
 φράξο ὁ ἀνέρα μιντιν ἰφίγηγιήρα κελειθόν
 Φωκία, ὅς ψαμύθουιν Ἄπαρμίδος οἰκία ναίν.

115.—Κουστατινός, ἐλθὼν ἐν τῇ Τροίᾳ πληττων, ἤβου
 λήθη κτίται πόδιν βασιλικήν, καὶ λαβὼν τὸν
 χρηστὸν ἀνεχώρησεν καὶ κτίζει Κουστατινοῦπολιν.

Οὐ θέμις ἐν Τροίῃς σε παλαι τρηβέτι θεμελιῶ
 Ῥώμης ἰδρῆσαι νέον οὐνομα· βαιτε εἰ χαίρων
 ἐς Μεγαρήιον ἄστν Προποντίδος ἄγχι θαλάσσης,
 εἶθ' ἰχθυς ἑλαφός τε τομὸν βῶσκουσι τὸν αὐτὸν.

116.—ΜΗΤΡΟΔΩΡΟΥ ΕΠΗΓΡΑΜΜΑΤΑ ΑΡΙΘΜΗΤΙΚΑ

Τίπτε με τῶν καρῶν ἐνεκεν πληγῆσι πιέξεις,
 ὦ μήτερ; τάδε πάντα καλαὶ διερρηρήσαιτο
 παρθένοι. ἢ γὰρ ἐμεῖο Μελίσσιον ἑβδόμα εὐαῖ,
 ἢ εἰ δυωδέκατον Τιτάνη λαβὼν ἔκτον ἔχουσιν
 καὶ τρίτον Ἄστυόχη φιλοπαίγμωνες ἢ εἰ Φιλιννα
 εἴκοσι δ' ἄρπαξασα Θήτις λαβε, εὐδέκα Θείσβη·
 ἢ ὄ, ὄσα, ἢ εὖ γελᾷ Γλαύκη παλάμησιν ἔχουσα
 εἴκοκα· τούτο εἰ μοι κάμνον προαλείπεται οἶον.

117.—ΑΛΛΟ

α. Πῶ σαι μῆλα βεβήκει, ἐμὸν τέκος; β. Ἐκτα
 μὲν Ἴνῳ
 εὐαῖ, καὶ ὀβελίστων μούσων ἔχει Σερμέλην

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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.

116-116.- 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 Astyoche and Philinna have the sixth and third. Thetis seized and carried off twenty, and Thisbe twelve, and look there at Glauce 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.* Iro has two-sixths and Semele one eighth, and Autonoe

¹ Byzantium was founded by the Megarians.

Ἀπτονοῖη δὲ τέταρτον ἀφήρπασεν· αὐτὰρ Ἀγανὴ
 πέμπτον ἐμῶν κήλπων ᾤχετ' ἀπαινεμένη
 σοὶ δ' αὐτῇ δέκα μῆλα φυλάσσειται· αὐτὰρ ἔγωγε,
 καὶ μὰ φίλην Κύπριν, ἐν τόδῃ μοῦνον ἔχω.

118.—ΑΛΛΟ

Διψάμενη ποτε μῆλα φίλαις διεδάσσατο Μυρτώ
 Χρυσίδι μὲν μῆλων πέμπτον πόρει, τέταρτον Ἴρῳ,
 ἑντεκακιδέκατον Ψαμάθῃ, δέκατον Κλεσπάτρη·
 αὐτὰρ εἰκοστὸν δωρήσατο Παρθενίτῃ·
 ἑώδεκα δ' Εὐάδῃ μοῦνον πόρειν· αὐτὰρ ἐς αὐτῆς
 ἤλυθον ἐκ πάντων ἑκατὸν καὶ εἴκοσι μῆλα.

119.—ΑΛΛΟ

Ἄπτομεναις ποτε μῆλα φίλαις διανομήσαντο
 Ἴνῳ καὶ Σεμέλῃ ἑώδεκα παρθενικαῖς,
 καὶ ταῖς μὲν Σεμέλῃ πόρειν ἄρτια· ταῖς δὲ περισσὰ
 δῶκε κασιγνήτῃ· μῆλα δ' ἔχειν πλεονα.
 ἢ μὲν γὰρ τριασῆσι τρί' ἑβδόμη δῶκεν ἑταιρίαις,
 ταῖς δὲ δύο παρτιῶν πέμπτον ἔδωκε Λαχῶς·
 ἑτάκα δ' Ἄπτονομῃ μὲν ἀφείλατο, καὶ οἱ ἐλειπεν
 μοῦνα κασιγνήταις μῆλα δῶο φερέμεν·
 ἢ δ' ἑταίρῃ πιαύρουσι πόρει δῶο τέτρατα μῆλαι·
 πέμπτῃ δ' ἑκταίην μοῖραν ἔδωκεν ἔχειν
 πέσσαρα δ' Εὐρυχόρῃ δῶροι πάσαι· τέτρασι δ' ἄλλοις
 μῆλοισιν Σεμέλῃ μίμνεν ἀγαλλομένη.

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

Myrro 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 ($12 + 4 + 4 + 4$).

120.—ΑΛΛΟ

Ἡ καρὺν πολλοῖσιν ἐξεβούθει καρνοῖσιν·
 τῶν δὲ τις ἐξαπίνης μιν ἀπέθρυσεν· ἀλλὰ τί φηοίη·
 “ Ἐκ μὲν ἐμεῦ καρύων πέμπτον λάβε Παρθενόπεια·
 ὀγδόατον δὲ Φίλιππα φέρει λάχος· ἢ δ’ Ἀγανίππη
 τέτρατον· ἐβδόματ’ ἔ’ ἐπιτέρπεται Ὠρείθνια·
 ἕκτην δ’ Εὐρυνόμη καρύων ἐδρέψατο μοίῃη·
 τρισσαὶ δ’ ἔξ ἑκατὸν Χάριτες διμοιρήσαντο
 ἐννακί ἔ’ ἐννέα Μούσαι ἐμὴ λάβον· ἐπτα δὲ λοιπὰ
 εἴησι ἀκρμόνευσιν ἐφήμερα τηλοτέρησιν.”

121.—ΑΛΛΟ

Ἐπταλοφον ποτι ἄστυ Γαδειρόθεν, ἕκτοι ὀδοῖο
 Βαίτιος ἐνύκους ἄχρις ἐς ἡῖονας·
 κείθεν δ’ αὖ πέμπτον Πυλάδου μετὰ Φώκιον οὐδίας,
 Ταύρη χθών, βοέης οἴνομ’ ἀπ’ ἐνείης·
 Πυρήνην δὲ τοι εἶθεν ἐπ’ ὀρθόκραϊραν ἰόντι
 ὀγδοον, ἠδὲ μίης δωδέκατον δεκάτης,
 Πυρήνης ἐμ μωσηγῆ καὶ Ἀλπίως ἐψικαρήνου
 τέτρατον· Λύσσοιός αἰψα ἐνωδεκατον
 ἀρχαμένης ἠλέκτρα φαίνεται Ἡοῦδατοῖε,
 ὦ μάκαρ, ὃς δισσὰς ἦρυσα χιλιάδας,
 πρὸς δ’ ἔτι πέντ’ ἐπὶ ταῖς ἑκατοσιάδας εἶθε εἰλαίων·
 ἢ γὰρ Ἐαρπεΐη μέμβλετ’ ἀνακτορή.

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.

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 Vaccæan, 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 Vaccæi (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.—ΑΛΛΟ

Εὐβλεφάροισι Δίκης ἱερὰ κρήδεμνα μίηνας,
 ὄφρα σε, παύσασματ' ἄχρυσέ, βλέποισι τόσον,
 οὐδὲν ἔχω· πίσυρας γὰρ ἐπ' οὐκ ἀγαθοῖσι ταλάντων
 οἴωνοῖσι μάτην ἐῶκα φίλοις δεκάεας·
 ἤμισυ δ' αὖ, τρίτατόν τε καὶ ὄγδοον, ὦ πολύμορφαι ὦ
 ἀνθρώπων κῆρες, ἐχθρὸν ἔχοντα βλέπω.

123.—ΑΛΛΟ

Περμπτον μοι κλήρου, παῖ, λάμβανε· ἐσώκατον δὲ
 εἶξο, δάμαρ· πίσυρες δ' υἱὸς οἰχομένωι
 παῖδες, ἀδελφείοί τε δύω, καὶ ἀγύστωνε μήτηρ,
 ἐνέκατ' ἡ κλήρου μοῖραν ἕκαστος ἔχει.
 αὐτὰρ, ἀνεψιαδοῖ, ἐνοκαῖδε καὶ ἔχθε ταλαντα·
 Εὐβουλος δ' ἔχέτω πέντε ταλαντα φίλος,
 πιστοτάτοις ὁμώσσειν ἐλευθερίην καὶ ἄποινα,
 μισθὸν ὑπηρεσίης, τοῖσδε δίδωμι τὰδε·
 ὠδε δὲ λαμβανέτωσαν· Ὀρήσιμος εἴκοσι πέντε
 μῶς ἔχέτω· Δίος δ' εἴκοσι μῶς ἔχέτω,
 πεντήκοντα Σύρος, Σινετῆ δέκα, Τίβιος ὀκτὼν
 ἑπτὰ δὲ μῶς Σινετῶ παιδὶ δίδωμι Σύρον,
 ἐκ δὲ τριηκόντων κοισμήσατε σῆμα ταλαντων,
 ῥέξετε δ' Οὐδαίῳ Ζανὶ θυηπολίην·
 διασῶν ὅς τε πυρὴν καὶ ἄλφιστα καὶ τελαμῶνας,
 εἰκαίην δοιῶν σῶμα χάριν λαβέτω.

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 ($480 + 320 + 120 + 40$).

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, Synetes 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

Ἥλιος, μήνη τε καὶ ἀμφιθέσπιος ἀλήται
 ζωοφόρου τοίην τοι ἐπεκλώσαντο γριέθλην·
 ἕκτην μὲν βιότοιο φίλην παρὰ μητέρι μείναι
 ὄρφανόν· ὀγδόωτην δὲ μετ' ἀντιβίοισιν ἀναγκη
 θητεύειν, νόστον τε γυναικᾶ τε παῖδά τ' ἐπ' αὐτῇ 5
 τηλίγχετον εἴωσουσι θεοὶ τριτάτη ἐπιμοίρην·
 εἴη τότε σοὶ Σκυθικοῖσιν ὑπ' ἔγχεσι παῖς τε ἑσάρην τε
 ὀλλυνται. σὺ δὲ τοῖσιν ἐπ' ἄλγεσι ἑσάρην χεύσας,
 ἑπτὰ καὶ εἴκοσ' ἔτι σσι βίον ποσὶ τέρμα περιήσεις.

125.—ΑΛΛΟ

Τύμβος ἔργῳ κεύθῳ εἰ πολὺν ποταμὸν τέκεα Φιλίνης,
 τοῖον μαξιτόκων καρπὸν ἔχων λαγόνων·
 πέμπτον ἐν ἠϊθέοις, τρίτατον δ' ἐν παρθενηῆσιν,
 τρεῖς δὲ μοι ἀρτιγάμους εἴωκε Φιλίνα κόρας·
 λοιποὶ δ' ἠελίοιο πανάμμοροι ἠδὲ καὶ αὐδῆς 5
 πύσσαστες ἐκ λαγονίων εἰς Ἀχαιῶντα πέσον.

126. ΑΛΛΟ

Οἴητος τοι Διόφαντον ἔχει τάφος· ὃ μὲν γὰρ θαύμα
 καὶ τάφος ἐκ τέχνης μέγα βίονο λῆγει,
 ἕκτην κυρμίζειν βιότον θεὸς ὥπασε μοίρην·
 εὐδοκίωτην δ' ἐπιθείς, μήλα πομπῶν γυναικῶν
 πῆ δ' ἄρ' εἴφ' ἰβδαμάτην τὸ γαμήλιον ἠψατο φεγγος, 5
 ἐκ δὲ γάμων πέμπτον παῖδ' ἐπέτευσεν ἔπει.

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

αἰαί, τηλύγετον δειλὸν τέκος, ἥμισυ πατρὸς
 † τοῦδε καὶ ἡ κρνερὸς μέτρον ἴλων βίαιου.
 πένθος δ' αὖ πεισύρεσσι παρηγορέων ἐνιαυτοῖς
 τῆδε πόσου σοφίῃ τέρυ' ἐπέρησε βίον.

10

127.—ΑΛΛΟ

Παρτος ὅσον βεβίωκε χρόνον παῖς μὲν τὸ τέταρτον
 Δημοχάρης βεβίωκε· νεηίσκος δὲ τὸ πέμπτον
 τὸ τρίτον εἰς ἄνδρας· πολλὸν δ' ὅτ' ἀφίκετο γῆρας
 ἔζησεν λοιπὰ τρισκαίδεκα γῆρας οὐδέφ.

128.—ΑΛΛΟ

Οἶον ἀδελφεὸς μ' ἐβιήσατο, πέντε ταλαρτα
 οὐχ ὀσίῃ μοίρῃ πατρικὰ δασσάμενος.
 ἐπὶ κασιγνήτῳ τὸδ' ἑνδεκάτῳ πολυάκρυσ
 πέμπτον ἔχω μοίρης. Ζεῦ, βαθὺν ἕπιον ἔχεις.

129.—ΑΛΛΟ

Ἐλπε κυβερνητῆρι, πλατὺν πῶρον Ἀδριακοῦ
 πέμων νηί. “ Ἄλλος πῶσα λείπεται εἰσέτι μέτρα: ”
 ἴδον δ' ἀπαμείβετο· “ Ναῦτα, μέσον Κρισίῳ μετώπῳ
 Κρηταίου, Σικελίης τε Πελοποννήσου ἔξαικι μέτρα
 χίλια, δαῖων δ' αὐτε παροιχομένοις δρόμοις
 πέμπτων διπλάσιον Σικελίην ἐπὶ πορθμίδα λείπει.”

PROBLEMS, RIDDLES, ORACLES

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

DEMOCHARES 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 old.

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 $4\frac{1}{11}$ 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.

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130.—ΑΛΛΟ

Ἦν πινυμένων κρουμένων ὁ μὲν ἡματι πλήσων ἅπασαν
 δεξαμενήν, ἐνσὶ δ' αὖτος, ὁ δ' ἐν τρισὶν ἡμασιν οὗτος,
 τέτρατος ἐν τετάρτῳσσι πύσῳ πλήσωνσιν ἅπαντες:

131.—ΑΛΛΟ

Οἶγέ με, καὶ πινυόμεσσι ἐμπλήσω παρευῶσαν
 δεξαμενήν ὄραις, κρουῶς ἄλις προρέων
 δεξιτέρῳ δ' ἄρ' ἐμεῖο τόσαις ἀπολείπεται ὄραις,
 ὄφρα μιν ἐμπλήσει· οἷς δὲ τόσαις ὁ τρίτος,
 εἰ δ' ἄμφω σὺν ἐμοὶ προχέειν ῥέον ἔσμον ἀνώγει,
 εἰν ὀλίγη μῶρη πλήσομεν ἡματίη.

132.—ΑΛΛΟ

Κυκλωψ † ἐγὼ Πολύφημος ὁ χαλκεὺς· οἷα δ' ἐπ' αὐτῷ
 τεύξει τις ὀφθαλμὸν καὶ στόμα καὶ παλάμη,
 κρουνοῖς συζεύξας· σταζοντι εἰ πάνπαν εἴκεν,
 ἢ δ' ἔτι καὶ βλυζῶν φαίνεται ἀπὸ στόματος,
 κρουμένων δ' οὔτις ἄτακτος· ὁ μὲν παλαμῆς τριπύ-
 μούνοισι
 ἡμασιν ἐμπλήσει δεξαμενήν προρέων
 ἡμῆτιος γλήμης· στόμα δ' ἡματος ἐν ἀνω πύμπτοις,
 τίς δ' ἐπέται τριπυοῖς ἴσα θέοντα χροῖται:

5

133.—ΑΛΛΟ

Ὡς ἀγαθὰν κρητήρηι θοῶν κεράσσει μέθρη
 οἷος ὄνω ποταμοῖ, καὶ Βρομίωτο χάρις,
 ἴσος δ' οὐ πάντεσσι ῥέον ἑρόμος· ἀλλὰ μιν οἷος
 Νείλος μὲν προρέων ἡμῆτιος κερῆσει,

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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 : $\frac{1\frac{2}{5}}$ 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

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τόσπον ὕδωρ μαζῶν ἀπερεύγεται· ἐκ δ' ἄρα Βάκχου 5
 θύρσος ἐνὶ τρισσοῖς ἡμασιν οἶνον ἰεῖς·
 σὺν δὲ κέρας, Ἀχελῶε, εὖ ἡμασι. νῦν δ' ἅμα πάντες
 ρεῖτε καὶ εἰν ὥραις πλήσετε μιν ὀλίγαις.

134.—ΑΛΛΟ

Ω γύναι, ὡς πεύκης ἐπέλησας· ἢ δ' ἐπικείται
 αἰὲν ἀναγκαίη κέντρα φέρουσα πόνων.
 μνᾶν ἐρίων νήθεσκες ἐν ἡματι· πρεσβυτέρῃ δὲ
 θυγατέρων καὶ μνᾶν καὶ τρίτον εἶλκε κρόκης·
 ὀπλοτέρῃ δὲ μῆς φέρειν ἡμισυ. νῦν δ' ἅμα πάσαις 5
 δόρπον ἐφοπλίζεις μνᾶν ἐρύστατα μόνον.

135.—ΑΛΛΟ

Οἶσε λοετροχόοι τρεῖς ἕσταμεν ἐνθάδ' Ἐρωτες,
 καλλιρύου πέμποντες ἐπ' εὐρίποιο λοετρά.
 δεξιτερὸς μὲν ἔγωγε ταυνοπτερύγων ἀπὸ ταρσῶν
 ἡματος ἐκταίη μοίρῃ ἐνὶ τόνδε κορέσσω·
 λαιὸς δ' αὖ πισύρεσσιν ἀπ' ἀμφιφορῆος ἐν ὥραις· 5
 ἐκ δ' ὁ μίσος τόξοιο κατ' ἡματος αὐτὸ τὸ μέσσον.
 φράζω δ', ὡς ὀλίγη κεν ἐνιπλήσαιμεν ἐν ὥρῃ,
 ἐκ πτερύγων τόξου τε καὶ ἀμφιφορῆος ἰέντες.

136.—ΑΛΛΟ

Πλινθουργοί, μάλα τοῦτον ἐπείγομι οἶκον ἐγείραι,
 ἡμαρ δ' ἀνρέφελον τόδε σήμερον, οὐδ' ἔτι πολλῶν
 χρηρίζω, πᾶσαν ἔτι τρηκοσίησι ἐέουσαν
 πλίνθον ἔχω. σὺ δὲ μόνος ἐν ἡματι τόσπον ἔτευχες·

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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 $\frac{6}{17}$, the daughters respectively $\frac{8}{17}$ and $\frac{3}{17}$.

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

παῖς δέ τοι ἐκ καμάτοιο διηκουσίας ἀπέλιγεν 5
 γαμβρὸς δ' αὖ τὸσσῃσι καὶ εἰσέτι πεντήκοντα.
 τρισσαῖς συζυγαῖς πόσσαις τόδε τεύχεται ὄραις:

137.—ΑΛΛΟ

Δάκρυ παρὰ στάξαντες ἀμείβετε· οἶδε γὰρ ἡμεῖς,
 οἷς τόσῃ δῶμα πεσὼν ὄλεσεν Ἀρτίοχου
 δαιτυμόνας, ἰσῆς τε¹ θεὸς δαιτὸς τε τάφου τε
 τόνδ' ἔπορεν χῶρον. τήσσιμες ἐκ Τεγῆς 5
 κείμεθα· Μεσσήνης δὲ ἀνὰ δόκον ἐκ εἰς τε πέντε
 Ἄργεος· ἐκ Σπάρτης ἔ' ἡμισυ δαιτυμόνων,
 αὐτὸς τ' Ἀρτίοχος· πέμπτου δὲ τε πέμπτον ὄλοντο
 Κεκροπίειαι· σὺ δ' Ἴλιν κλαίει, Κόρινθε, μόνον.

138.—ΑΛΛΟ

Νικαρέτη παίζουσα σὺν ἡλικιωτάσι πέντε,
 ὧν εἶχε καμύων Κλαῖτ' ἔπορεν τὸ τρίτον,
 καὶ Σαπφῆαί τὸ τέταρτον, Ἀριατοσίχη δὲ τὸ πέμπτον,
 εἰκοστὸν Θεαινοῖ καὶ πάλι εὐδοκίαν,
 εἰκοστὸν τέταρτον δὲ Φιλιτίδον καὶ πενήτην δὲ 5
 πεντήκοντ' αὐτῇ Νικαρέτη κάρνα.

139.—ΑΛΛΟ

Γνωμοικῶν Διάδορε μέγα κλέος, εἰπέ μοι ὄρη,
 ἡμέ' ἀπ' ἀπολλῆς πόλιν ἤλατο χρύσεια κίονα
 ἠέλιον. τοῦ δῆτοι ὅσον τρίη πέμπτα δρόμοισι,
 τετρίκι πάσαις ἔπειτα μεθ' Ἐσπερίην ἄλλα λείπει.

¹ I write ἰσῆς τε : οἷσιν 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: $\frac{2}{5}$ 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 $\frac{9}{17}$ had passed, 8 hours and $\frac{8}{17}$ remained.

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140.—ΑΛΛΟ

Ζεῦ μάκαρ, ἦ ρά τοι ἔργα τάδ' εὐάδει, οἶα γυναῖκες
 Θεσσαλικάι παίζουσι; μαραίνεται ὄμμα Σελήνης
 ἐκ μερόπων· ἴδον αὐτός· ἔην δ' ἔτι νυκτὸς ἐπ' ἠῶ
 εἰς τόσον ὅσσα δὴ ἕκτα καὶ ἑβδομον οἰχομένοιο.

141.—ΑΛΛΟ

Ἀπλανέων ἄστρον, παρόδους τ' ἐπὶ τοῖσιν ἀλητῶν
 εἰπέ μοι, ἠνίκ' ἐμὴ χθιζὼν ἔτικτε δάμαρ.
 ἤμαρ ἔην, ὅσσον τε εἰς ἑβδομον ἀντολίηθεν,
 ἰξάκι τόσσον ἔην Ἑσπερίην εἰς ἅλα.

142.—ΑΛΛΟ

Ἐγρεσθ', Ἥριγένεια παρῖδραμε· πέμπτον, ἔριθοι,
 λειπομένης τρισσῶν οἴχεται ὀγδοάτων.

143.—ΑΛΛΟ

Συρτίος ἐν τεναγέσσι πατήρ θάεν· ἐκ δ' ἄρ' ἐκείνης
 πέντε τάλαντα φέρων ἤλυθε ναυτιλῆς
 οὗτος ἀδελφειῶν προφερέστατος· ἦ γὰρ ἔμοιγε
 ἔδωκεν εἰς μοίρης διπλάσιον τριτάτων
 δουῶν, ἡμετέρης δὲ δὴ ὀγδοα μητέρι μοίρης
 ὦπασεν, οὐδὲ δίκης ἤμβροτεν ἀθανάτων.

5

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140

BLESSED Zeus, are these deeds pleasing in thy sight that the Thessalian women¹ 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 : $6\frac{6}{41}$ of the night had gone by and $5\frac{5}{41}$ 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 : $\frac{3}{4}$ 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 $1\frac{2}{7}$ talents, the younger $2\frac{2}{7}$, the mother 1 talent.

¹ Witches.

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144.—ΑΛΛΟ

- α. Ἄ βάσις ἂν πατέω σὺν ἐμοὶ βάρος ἀλίκον ἔλκει.
 β. Χὰ κρηπίς σὺν ἐμοὶ τόσσα τάλαντα φέρει.
 α. Ἄλλ' ἐγὼ οἷος ἄπαξ τὰν σὰν βάσιν ἐς εἰς ἀνέλκω.
 β. Κήγῳ μούνος ἐὼν σὰν βάσιν ἐς τρίς ἄγω.

145.—ΑΛΛΟ

- α. Δός μοι ἑκά μνᾶς, καὶ τριπλοῦς σοῦ γίνομαι.
 β. Κὰγῳ λαβῶν σου τὰς ἴσας, σοῦ πενταπλοῦς.

146.—ΑΛΛΟ

- α. Δός μοι δύο μνᾶς, καὶ διπλοῦς σοῦ γίνομαι.
 β. Κὰγῳ λαβῶν σοῦ τὰς ἴσας, σοῦ τετραπλοῦς.

147.—Ὅμηρος Ἡσιόδῳ ἐρωτῆσαι τι πῶσον τὸ τῶν
 Ἑλλήνων πλῆθος τὸ κατὰ τῆς Ἰλίου στρατείας

Ἐπὶ τὰ ἴσταν μαλεροῦ πυρὸς ἐσχάραν· ἐν δὲ ἐκάστη
 πεντήκοντ' ὀβελοί, περὶ δὲ κρέα πεντήκοντα·
 τρίς δὲ τριηκόσιοι περὶ ἐν κρέας ἦσαν Ἀχαιοί.

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144

A. How heavy is the base I stand on together with myself! *B.* And my base together with myself weighs the same number of talents. *A.* But I alone weigh twice as much as your base. *B.* 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 *A* was a third part heavier than *B*, and *B* only weighed $\frac{3}{4}$ of the statue *A*. The base of *B* weighed thrice as much as the base of *A*.

145

A. GIVE me ten minas and I become three times as much as you. *B.* 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

A. GIVE me two minas and I become twice as much as you. *B.* And if I got the same from you I am four times as much as you.

Answer: $A = 3\frac{5}{7}$, $B = 4\frac{6}{7}$.

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.—Χρησμὸς δοθεὶς Ἰουλιῶν τῷ ἀποστᾶτι, ὅτε τὴν γενέθλιον ἡμέραν ἐπιτελῶν ἑαυτοῦ διήγγεν περὶ Κτησιφῶντα ἀγῶνας ἵππικοὺς θεώμενος

Γηγενέων ποτὲ φῦλον ἐνήρατο μητίετα Ζεὺς,
ἔχθιστον μακάρεσσιν Ὀλύμπια δῶματ' ἔχουσιν.
Ῥωμαίων βασιλεὺς Ἰουλιανὸς θεοειδὴς
μαρτυρέμενος Περσῶν πόλις καὶ τείχεα μακρὰ
ἀγχεμάχων διέπερσε πυρὶ κρατερῷ τε σιδήρῳ,
νωλεμέως δ' ἐδάμασσε καὶ ἔθνεα πολλὰ καὶ ἄλλα·
ὅς ῥα καὶ ἰσπερίων ἀνδρῶν Ἀλαμανικὸν οὐίας
ὑσμίναις πυκναῖσιν ἔλων ἀλάπαξεν ἀρούρας.

149.—Χρησμὸς δοθεὶς Τιμοκρίτῃ Ἀθηναίῳ ἐρωτήσαντι περὶ ἐπιδηψίας

Μείζον' ἀειράμενος κεφαλῆς ποιμηθίου εὐλῆν
μηκάδος, ἀγρονόμοιο ἔλμας περικάββαδε μῆλον,
ἔρπησταν πολύπλαγκτον ὑρρήμον ἀπὸ κόρησς.

150.—Χρησμὸς δοθεὶς τῷ Λίγῃ ἐρωτήσαντι περὶ παιδοποιίας

Ἄσκού τὸν προὔχοντα ποδαιόνα, φίλτατε λαῶν,
μη λῦσαι, πρὶν γονῶν Ἀθηναίων ἀφικέσθαι.

¹ The scholiast gives a long explanation, as follows, which shows that he had the version 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 Ctesiphon 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 . . .¹

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.²

and taking some, wrap them in the skin of a black sheep and tie it round your neck.

² 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 Cephala's, 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 Cephala's, 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 Cephala's, 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.

IE

ΣΥΜΜΙΚΤΑ ΤΙΝΑ

1.—Εἰς τὸ ποιημῶτα Ἰωάννου Γραμματικοῦ¹

Ζωοτόπος τόλμησεν ἢ μὴ θεῶν εἰκότι γράψαι,
 εὐδοκίῃ δ' ἐτέλευσε φῶσιν ψευδήματα κόσμου,
 ἐγγὺς ἀληθείης τε· γράφῃ δ' ἐψεύτατο πάντα.

2.—Εἰς τὴν πόλιν τῶν Μύρων τῆς Λυκίας

Καλλιχίρου τέδε τεῖχος ἀνοξήσῃ πολῆς
 Μαρκεταῆς σκηπτοῦχος, ὑπ' ἐνεσίῃσιν ἑπαρχοῦ
 Παλλαδίου, θεσμοῖν τε περὶφρονῶν Ἀρτεμίωνων·
 ἢ δὲ πόλις παλαιοῦσιν ἰὸν χρόνον σφρατα μέτρον.

3.—Εἰς τὸν τάφον τοῦ ἁγίου Νικάνδρου

Ἐπίτ' ἔμε καὶ δόνη παῖδ' ἐτίων ἀέριμον, ἄχραντον,
 Νικάνδρου πιστὸν μῦθον· ἦ ἴκε θεός.

¹ These lines should really have been omitted in the edition. They relate to the description of the Mayor 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.—Ἐπιτίμβιον ἐν Νικαίᾳ πλησίον τῆς λίμνης ἐν τῷ
ὄβελίσκῳ

Ἀΰχησον, Νίκαια, τὸν οὐρανομάκακα τύμβον,
καὶ τὰν ἀελίῳ γείτονα πυραμίδα·

ἃ τὸν ἐνὶ ζωῆς βεβρομένον ἱεροφάνταν
κρύπτει ἀμετρήτῳ σάματι θαπτόμερον.

ἔστι Σακέρεωτος τόσον ἡρίον, ἔστι Σεουήρας
μνᾶμα τόδ' ᾧ γείτων οὐρανός, οὐκ αἰέας.

5

5.—ΑΛΛΟ

Οὐράνιον τὸ μνᾶμα καὶ ἡ χρυσήλατος ἀκτὶς
ἀνέρος, ἴσον βιώτῳ καὶ τάφῳ εἴραμένον,

ἄστροις γειτονέοντα· φέρει δ' ὅσον οὔτινα τύμβος
ἀνέρα, τὸν τελετᾶς οὐρανόσος ζάκορον,

τὸν πάτραν ἐριποῦσαν ἀπὸ χθορός ὑψώσαντα,
τοῦ φρενός ἢ γλωσσας ἄκρα λαχόντα γέρα·

ᾧ περὶ ἐηγήσαντο καὶ ἡ νέκυρ ἐν πυρὶ θείσα
Ἄτθις, χὼ κόλποις ὀστέα δεξαμένα.

5

6.—ΑΛΛΟ

Τοῦτο Σακέρεωτος μεγάλον μέγα σῆμα τέτυκται
παμφαίς, Ἄσκανίης ἄστρον ἐπιχθόνιον,

ἀκτίνων ἀντωπὸν ὃ δ' ἠσυχος ἐνδοθι δαίμων
κεῖται, ὃ καὶ πάτρῃ δεξιτερὴν ταμίνας

κεκλιμένη, καὶ στέμμα περὶ κροτάφοισιν ἀνάψας
ἱερὸν ἐκ πατρὸς παιδὶ νεαζόμενον·

ὃν πάτρῃ μὲν ἔλεκτο φίλον νέκυρ, ἠγνισε δ' Ἄτθις
πυρκαϊῇ, σέβεται δ' Ἑλλάς ἀπαντα πόλεις.

5

MISCELLANEA

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.—ΑΛΛΟ

Ἄ πάτρα Νίκαια, πατήρ δέ μοι ὄργισφάντας
 οὐρανοῦ, αὐτὰρ ἐγὼ κλαροτόμος τελευτῆς·
 οὗτος ὁ καὶ σειςθεῖσαν ἐμὴν πόλιν ἐξ αἵδαο
 ῥυσάμενος ἑώρας Λύσιονίσιο Διός·
 θνάσκω δ' Ἀσκανίας μὲν ἀπόπροθεν, ἤν' ἐπὶ γυίας ὀ
 Ἀτθίῶος ἀρχηγόνων πυρκαϊᾶς ἐπέζαν,
 μνήμη δέ μοι περίσσιμον ὁμόνομος εἶρατο παππῶ
 παις ἐμός· ἅ ε' ἀρετὰ λεύσσει ἐς ἀμφοτέρους.

8.—ΑΛΛΟ

Εἰς γυίος ἀμφοτέρων, ξυῖος βίος, οἷα δὲ θανόντων
 μνήμονες ἀλλήλων ἔσχωρ ἀποικεσίην
 καὶ σ' αἱ μὲν τελευταί τε καὶ ἄρμενος ἔργα, Σακέρδως,
 κηρύξει βίωτον πάντα ἐς ἡλίους·
 αὐτὰρ ἐμὲ Σουονήμαν ἀιήρ, τέκος, ἦθεα, κάλλος, ὀ
 τῆς πρὶν Πηλεόπης θήσει ἀσιδοτέρην.

9.—ΚΤΡΟΤ ΠΟΙΗΤΟΤ

Ἐγκώριον εἰς Θεοδόσιον τὸν βασιλέα

Πάντα μὲν Ναικίδαο φέρεις ἀριδείκτα ἔργα,
 εὐσφι λαχαίαν ἔρωτας· ἀιστενεὶς δ' ἄτε Τευκρος,
 ἀλλ' οὐ τοι κόλον ἤμμερ ἔχεις ὅ ἐμκυνδία μορφήν,
 τὴν Ἀγαρομηνίην, ἀλλ' οὐ φρένας οἴσος ὀράνει
 ἐς πιευτήν δ' Ὀδυσσῆε δαιμόρι πᾶν σε ἴσκει, ὀ
 ἀλλὰ κακῶν ἀπάνευθε εὐδων Πυλίου ἐε γέροντος
 ἴσον ἀποσπάζεις, βασιλεῦ, μελιγέλα φωνην,
 πρὶν χρόνον ἀθρήσεις τριτάτην φαιώτα γενέθλην.

MISCELLANEA

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,¹ 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,² before thou seest Time touching the third generation.

¹ The Emperor. ² Nestor.

GREEK ANTHOLOGY

10.—ΑΛΛΟ

Μάρτυρας ἐν πελάγει πόθεν εὔρομεν: εἶπατε πέτραι,
εἶπατε κύματα μακρὰ, πόσαις ἐμάχοντο θυνέλλαις.
ναῦς ἐάγη, πέσειν ἰστός, ἔδν τρόπις, ὄλετο φόρτος.

11.—Ἐν τῷ Κάστρω τῆς Λίνδου

Εὐρὺ μὲν ἀρχαίης Λίνδου κλέος, Ἄτρυτῶνην
δεξαμένης ὄχθοις οὐρανόισιν ἄκρης·
μύζων δ' αὖ κατὰ γαίαν ἐπήρατος ἔπλετο φῆμις
παρθενικῆς γλαυκῶν πλησαμένη χαρίτων.
νῦν γὰρ Ἀθηναίης βοάα θαλερὸς ἔμεν οἶκος 5
χῶρος καρπογόνους ἐρκόμενοις σκοπέλους·
ἄνθεμα γὰρ τόδε λαρὸν Ἀθηναίῃ πόρεν ἱρεὺς
Ἀγλώχαρτος, ἴδων νειμάμενος κτεάνων,
κρέσσων καὶ Κελεῖο καὶ Ἰκαρίοιο κατ' αἶαν
πάμπαν ἀεξῆσαι τὴν ἱερὴν ἐλέην. 10

12.—ΛΕΟΝΤΟΣ ΦΙΛΟΣΟΦΟΥ

Εὔγε Τύχη με ποεῖς, ἀπραγμοσύνη μ' Ἐπικουρίου
ἠέϊστη κομέουσα, καὶ ἡσυχίη τέτιπουσα·
τίπτει δέ μοι χρεῖος ἀσχολίης πολυκηδέος ἀνδρῶν:
αὐκ ἐθέλω πλουῦτον, τυφλὸν φίλον, ἀλλοπρόσταλλον,
οὐ τιμάς· τιμαὶ δὲ βροτῶν ἀμενηνὸς ὄνειρος. 5

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 Lindos*²

WIDE 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 PHILOSOPHUS

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.

GREEK ANTHOLOGY

ἔρρε μοι, ὦ Κίρκης ἐνοφερὸν σπέος· αἰδέομαι γὰρ
 οὐράμιος γεγαῶς βυλάνους ἄτε θηρίων ἔσθειν·
 μισῶ Λωτοφάγων γλυκερὴν λιπόπατρην ἐδώδην·
 Σειρηνῶν τε μέλος καταγωγὸν ἀναίτομαι ἐχθρὸν
 ἀλλὰ λαβεῖν θεόθεν ψυχροσσόον εὐχομαι ἄνθος, 10
 μῶλυ, κακῶν ἐοξῶν ἀλκκῆριον· ὧπα δὲ κηρῶ
 ἀσφαλέως κλείσας προφυγεῖν γενετήσιον ὄρμην.
 ταῦτα λόγων τε γράφων τε πέρας βιότοιο κιχέην.

13. —ΚΩΝΣΤΑΝΤΙΝΟΥ ΤΟΥ ΣΙΚΕΛΟΥ

Εἰς τὸν θρόνον αὐτοῦ

Εἰ μὲν τις σοφὸς ἐσσί, ἐφέξω· εἰ δέ γε Μούσης
 δακτύλῳ ἀκροτάτῳ ἀπεγεύσαιο,
 πόρρω στήθ' ἀπ' ἐμοῖο, καὶ ἄλλοθι δίξω ἔδρην·
 κλισμὸς ἐγὼ φορέων σοφίης ἐπίιστορας ἄνδρας.

14.—ΘΕΟΦΑΝΟΥΣ

Ἀντίγραφον πρὸς ταῦτα

Καὶ τί γε σῆμα φέρεις ἐξαίρετον, ὦ κενεαυχές,
 ὅττι σοφούς φιλείς μὲν, ἀμούσους δ' ἀνταπερύκεις·
 οὐ χρόσον φορέεις, οὐκ ἄργυρον, οὐκ ἐλέφαντα,
 ἀλλὰ σε τεκταινίης ἡγήτορις ἄνδρις ἔτευξαν,
 Καλλιόπης ἀλδρις καὶ ἀπειθέος Ἡφαίστιο, 5
 πᾶσι σοφαῖς τ' ἀσάφαις τε δορῆϊον ἔμμεναι ἔδρην.

MISCELLANEA

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, moly¹ 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,² 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.

15.—ΚΩΝΣΤΑΝΤΙΝΟΥ ΤΟΥ ΡΟΔΙΟΥ

Εἰς τὸν σταυρὸν ὃν ἀνέθηκε ἐν τῇ Λίνῳ

Κωνσταντῖνος Ἰωάννου ἠδ' Εὐδοκίης με
 τέκνον ἔτευξεν ἀγακλυτόν, ὃν Λίνδος μέγαν λαυχὸς
 ἤνεγκε προτέρης γενεῆς προφερέστερον ἄνδρα,
 καὶ πιστὸν θεράποντα σκηπτούχοιο Λέοντος·
 ᾧ Ἀλέξανδρος ἀδελφὸς ἰδ' υἱὸς Κωνσταντῖνος
 σκῆπτρα θεοστήρικτα συνεξαγέτην βασιλείης.

5

16.—ΤΟΥ ΑΥΤΟΥ

Εἰς τὸν αὐτὸν σταυρὸν

" Ἄπαν μὲν ἔργον σὺ πρὸς ἀξίαν πέλει
 τὴν σὴν, ὑπερθαύμαστε κόσμον δεσπότι·
 ἔργων γὰρ ἔξω καὶ φθορᾶς τὸ σὸν κλέος·
 τὸ δ' ἔργον, ὃ προσῆξέ σοι Κωνσταντῖνος,
 ἐπάξιον πέφυκεν, εἰ δὴ, Παρθένε,
 τοῦ σοῦ τόκου τὸ σκῆπτρον εὖ εἰαγράψει,
 καὶ σαρκὸς αὐτοῦ τὸ τρισόλβιον πάθος.

5

17.—ΤΟΥ ΑΥΤΟΥ

Εἰς τὴν εἰκόνα τῆς Θεοτόκου

Ἐξωγραφεῖν τις ἠθέλεν σε, Παρθένε,
 ἄστρον ἀεὶ το μᾶλλον ἀντὶ χρωμάτων,
 ἢ ἐγράψης φωστήρσιν, ὡς φῶτος πύλην

MISCELLANEA

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.

GREEK ANTHOLOGY

ἀλλ' οὐχ ὑπεῖκει ταῦτα τοῖς βροτῶν λόγοις·
 ἃ δ' οὖν φύσις παρέσχε καὶ γραφῆς νόμος,
 τούτοις παρ' ἡμῶν ἱστορῆ τε καὶ γράφῃ.

5

18.—Εἰς τὴν τάβλαν

Ὅστιά σου, Παλάμηδες, ἔδει πρισθέντα γενέσθαι
 ὄργανα τῆς τέχνης τῆς ἀπὸ τοῦ πολέμου·
 ἐν πολέμοις γὰρ ἔων ἕτερον πόλεμον κατέδειξας,
 ἐν ξυλίῳ σταδίῳ τὸν φιλικὸν πόλεμον.

19.—Εἰς τινὰ ἰατρὸν Ἀσκληπιάδην

Ἀσκληπιάδης ἰατρὸς ἤρπασεν κόρυνη,
 μετὰ τὴν φθορὰν δὲ τοῦ γάμου τῆς ἀρπαγῆς
 ἐκάλεσε πλῆθος εἰς τὸν ἀνθείτην γάμον
 ἀνδρῶν χορευτῶν καὶ γυναικῶν ἀθλίων
 τῆς οἰκίας δὲ συμπεσοῦσης ἐσπέρας,
 πάντες κατηρέχθησαν εἰς ἦδον εὐμόους,
 νεκροὶ δ' ἔκειντο παρὶ νεκροῖς πεπτωκότες·
 νυμφῶν δ' ὁ σεμνός, ἐκ ῥόδων πεπλεγμένος,
 ἐκ τῶν φόνιων ἔσταξεν αἷμα φοίνικιν.

5

20.—ΠΑΛΛΑΔΑ ΛΑΕΞΑΝΔΡΕΩΣ

Σιγῶν παρήρχου τὸν ταλαίπωμον βίον,
 αἰτὸν αἰωπῆ τὸν χρόνον μιμούμενος·
 λαθῶν δὲ καὶ βίωσον, εἰ ἔε μή, θανῶν.

MISCELLANEA

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. —ΣΥΡΙΓΞΕ ΘΕΟΚΡΙΤΟΥ

Οὐδένος εὐνάτειρα, Μακροπτολόμοιο δὲ μῆτηρ,
 μαίας ἀντιπέτροιο θοῶν τέκεν ἰθυνηῆρα,
 οὐχὶ Κεράσταν, ὅν ποτ' ἐθρέψατο ταυροπάτωρ,
 ἀλλ' οὐ πιλιπὲς αἶθε πάρος φρένα τέρμα σάκουσ,
 αἶνομ' ἄλων, εἰζῶν, ὃς τῆς Μέροπος πόθλον 5
 κούρας γηρυγόνας ἔχε τῆς ἀνεμόεσος·
 ὃς Μοῖσῃ λιγὴ πᾶξεν ἰωστεφάνω
 ἔλκος, ἄγαλμα πόθειο περισμυῖ ἄγων
 ὃς σβέσεν ἀνορέαν ἰσανυδέα
 παπποφόνου Ἰυρίαν τ' . . . , 10
 ᾧ τόδε τυφλοφόρων ἐρατὸν
 πᾶμα Πάρις θέτο Σιμιχίδας.
 ψυχάν, ἧ βοτοβάμων,
 στήτας οἴστρε Σαέττας,
 κλωποπάτωρ, ἀπάτωρ, 15
 λαρνακόγιε, χαρεῖς
 ἀδὺν μελίσδοις
 ἔλλοπι κούρα,
 Καλλιόπα,
 μηλεύστῳ. 20

Πανθήρα: The wife of Ulysses and mother of Telemachus (Pan was, according to one legend, said to have been the son of Panopeus 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 Cronus (see Hesiod, *Th. vii. 78*; *λέμα* "born" may be used for *κόμα* "hair," him whom bees nourished, but him with whom Pyra (who becomes, if you take away the *Pyra*, the rim of a shield) was united to Igeu, Pan by name, half goat, half man, who felt desire for Etes, the number who divides the votes, who is the child of the winds and like to the wind; he who made for the Muse the shrill pipe (Syrinx has the two meanings of the Latin

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 "judge of gods"), also called Simichidas, offered the beloved possession of the wallet-bearing pastoral poets (*περός*, "blind"; *πήρα*, "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.

22.—ΣΙΜΙΟΥ Ο ΠΕΛΕΚΤΣ

Αἰδομένη δάρον ὁ Φωκείος κρατερᾶς μηδοσύνας ἦρα τίτων Ἀθάνα
 τᾶμος, ἐπεὶ τῶν ἱερῶν κηρὶ πυρίπιφ πόλιν ἠθάλωσεν
 οὐκ ἐνάριθμος γεγαῶς ἐν προμάχοις Ἀχαιῶν,
 νῦν δ' ἐς Ὀμήρειον ἔβα κέλευθον,
 τρὶς μάκαρ, ὃν σὺ θυμῷ
 ὕδ' ὕλβος
 ἀεὶ πνεῖ.
 Ἰλαος ἀμφιδερχθῆς.
 σὰν χάριν, ἀγνὰ πολύβουλε Παλλάς·
 ἀλλ' ἀπὸ κρανῶν ἰθαράν νᾶμα κόμιζε δυσκλής.
 Δαρδανίδον, χρυσοβαφεῖς τ' ἐστιφέλιξ' ἐκ θεμεθλων ἀιακτας·
 ὅπως Ἐπειὸς πέλεκυν, τῷ ποικύ πύργωι θεοτεύκτων κατέρειψεν αἶπος.

To be read thus :

Ἀνδρομένη δάρον ὁ Φωκείος κρατερᾶς μηδοσύνας ἦρα τίτων Ἀθάνα
 τᾶμος, ἐπεὶ τῶν ἱερῶν κηρὶ πυρίπιφ πόλιν ἠθάλωσεν
 Δαρδανίδον, χρυσοβαφεῖς τ' ἐστιφέλιξ' ἐκ θεμεθλων ἀιακτας·
 οὐκ ἐνάριθμος γεγαῶς ἐν προμάχοις Ἀχαιῶν,
 ἀλλ' ἀπὸ κρανῶν ἰθαράν νᾶμα κόμιζε δυσκλής·
 νῦν δ' ἐς Ὀμήρειον ἔβα κέλευθον,
 σὰν χάριν, ἀγνὰ πολύβουλε Παλλάς·
 τρὶς μάκαρ ὃν σὺ θυμῷ
 Ἰλαος ἀμφιδερχθῆς,
 ὕδ' ὕλβος
 ἀεὶ πνεῖ.

23.—Εἰς τὴν βίβλον Μάρκου

Εἰ λύπης κρατέειν ἐθέλεις,
 τήνδε μάκαιραν ἀναπτύσσων
 βίβλον ἐπέρχεο ἐνὶ κέως,
 ἧς ὑπο γνώμην ὀλβίστην
 ρεῖά κεν ὄψαι ἐσσομένων,
 ὄντων ἠδὲ παροιχομένων,
 τερπωλήν τ' ἀνίην τε
 καπνοῦ μηδὲν ἀρειοτέρην.

MISCELLANEA

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*¹

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.

21.—ΣΙΜΙΟΥ ΑΙ ΠΥΡΡΥΤΕΣ ΕΡΩΤΟΣ

Λύσσε με τὸν Γῆος το βαθυπέτερον ἄρακτ', Ἀκμοῖδαν τ' ἄλλυεις ἐράσαστα,
 μηδὲ τρέσῃς, εἰ τόσος ὢν ἑασκία βίβριθα λάχνα γένεια.
 τῆμος ἐγὼ γὰρ γένομαι, ἀπὲ' ἔκραν' Ἀνάγκα,
 πάντα δὲ Γῆος εἴκει φραδαῖσι λυγρῆς
 ἔρπετά, †πάνθ' ὄσ' ἔρπει
 δι' αἴθρας.
 Χάϊους δέ,

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οὔτι γε Κύπριδος παῖς

ἀκυρότατος οὐδ' ἄριστος καλεῖμαι·

οὔτι γὰρ ἔκρανα βία, πρηνλόγω δὲ πιθοῦ·

ὅκε δέ μοι γαῖα, θαλάσσης τε μεχόε, χάλκεος οὐρανός τε·

τῶν δ' ἐγὼ ἐκνοσφισάμαν ὀγύγιον σκάπτρον, ἔκρινον δὲ θεοῖς θέμιστας.

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24.—SIMIAS. WINGS OF LOVE

Look on me, the lord of broad bosomed Earth, who stablished the Heaven¹ 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 Cypriis 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.²

¹ Uranus was son of Aemon.

² This is the Eros of the old cosmogonics and of early speculation, the ordering and unifying power which succeeded to Chaos, here 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.

GREEK ANTHOLOGY

25.—ΒΗΣΑΝΤΙΝΟΥ ΒΩΜΟΣ

Ὀλὸς οὐ με λιβρὸς ἱρῶν
 Λιβάδεσσιν, οἶα κάλχη
 Ὑποφοινίησι τέγγει

Μαύλιες δ' ὑπερθε πέτρης Ναξίας βοοῦμεναι
 Παμάτων φείδοντο Παρός· οὐ στροβίλω λιγνύϊ 5
 Ἰξὸς εὐώδης μελαίνει τρεχρέων με Νυσίωιν.

Ἐς γὰρ βωμὸν ὄρης με μήτε γλόυρου
 Πλίνθοις, μήτ' Ἀλύξης παγέντα βώλοισ·
 Οὐδ' ὄν Κυρθογενῆς ἔτευξε φύτλη

Λαβόντε μηκάδων κέρα, 10
 Δισσαῖσιν ἀμφὶ δειράσιν
 Ὅσσαι νέμονται Κυνθίαις,
 Ἰσόρροπος πελοῖτό μοι.

Σὺν Οὐρανοῦ γὰρ ἐκγόνοις
 Εἰνὰς μ' ἔτευξε γηγενῆς· 15

Γάων ἀείζωον τέχνην
 Ἐνευσε πάλμυς ἀφθίτων.
 Σὺ δ' ὦ πιῶν κρήνηθεν, ἦν

Ἴνις κόλαψε Γοργόνος,
 Θύοις τ' ἐπισπένδοις τέ μοι 20

Ἐμηττιαδᾶν πολὺν λαροτέρην
 Σπονδῆν ἄδην· ἴθι δὴ θαρσέων

Ἐς ἐμὴν τεύξει· καθαρὸς γὰρ ἐγὼ
 Ἴων ἰέντων τεράων, οἶα κέκευθ' ἑκείνος
 Ἀμφὶ Νεαῖς Θρηκίαις, ὄν σχεδόντερ Μυρίνης 25
 Σοί, Ἐμπάτωρ, πορφυρέου φάωρ ἀν' ἠθεκε κριοῦ.

¹ The poem is acrostic, the first letters of the lines making ΟΛΙΜΠΟΝ, καὶ λυγρὸν ἔστι βωμὸς, "Olympion, may it thou sacrifice to me many years." This is addressed probably to the Emperor Hadrian.

² Frankincense.

³ i.e. silver. See Homer, *Il.* ii, 857.

MISCELLANEA

25.—BESANTINUS. THE ALTAR¹

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 trees² does not blacken me with its curling smoke. Thou seest in me an altar not composed of golden bricks or the clods of Alybe,³ 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.⁴ For together with the children of Heaven⁵ did the earth-born Nine rear me, the Muses to whose art the King of the gods granted immortality. And mayest thou,⁶ who drinkest of the spring that the Gorgon's son⁷ 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 ram⁸ dedicated to thee. Triton-born, hard by Myrina.⁹

¹ 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.

² Not, it would seem, the Graces, but the three Heliconian Muses, Mneme, Melite, Aoede.

³ *i.e.* Hadrian, himself a poet.

⁴ Pegasus, who set the fountain of Hippocrene running with a blow of his hoof.

⁵ 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 Dosiadas," is supposed to have been inscribed. Besantinus, of course, is alluding to Dosiadas' poem.

⁹ Not the town in Aeolis, but another name for Lemnos.

26.—ΔΩΣΙΑΔΑ ΒΩΜΟΣ

Εἰμάρσενός με στήτας
 πόσις, μέροψ δίσαβος,
 τεῦξ', οὐ σποδείνας, ἴσις ἐμπούσας, μόρος
 Τεύκροιο βούτα καὶ κινός τεκνώματος,
 Χρύσας δ' αἶτας, ἄμος ἐψάνδρα 5
 τὸν γιγίοχαλκον οὔρου ἔρραισεν,
 ὃν ὠπάτωρ δίσεινος
 μόρησε ματρόρριπτος.
 ἐμὸν δὲ τεῦγμ' ἀθρήσας
 Θεοκρίτοιο κτάντας, 10
 Τρισπέροιο καύτας,
 θώϋξεν † ἀνιύξας
 χάλεψε γάρ νιν ἰῶ
 σύργαστρος ἐκδύς γῆρας.
 τὸν δ' † αἰεὶ λινεῖντ' ἐν ἀμφικλίστῳ 15
 Πανός τε ματρὸς εὐνέτας, φῶρ
 δίζωος, ἴσις τ' ἀνδροβρῶτος ἰλιορραϊστῶν
 ἦρ' ἀρέϊων ἐς Τευκρίε' ἄγαγον τρίπορθον.

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 headman, the son of Hecuba who was changed into a bitch, but Jason, he who was dear to Athena (Clayse), 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 Aglaia), whom his

MISCELLANEA

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 Iliou, 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 Alcmene) 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 Diomedes, 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).

Κατίλας

τῇ τῶδ' ἄτριον νέον

πρόφρων δὲ θυμῷ δέξοι δὴ γὰρ ἀγαθῶς

τὸ μὲν θέων ἐριβδίας Ἐριῶς ἐκίξε κάρυξ

ἀνωγε δ' ἐκ μέτρου μονοβάμοτος μέγαν πάροισ' ἀέξευ

ὁσῶς ὃ ἴσχυρος θεῶν ἀχρῖσι φέρον· τείμα ποδὶ· σποδοῦν πύφαστικῆ·

ὅσῶς δὲ ἀλλήλοισι ἐκείνο δὲ ἀλλὰ δέσσει· οὐ σπόδων ἀλλὰ δὲ σποδοῦν

σποδοῦν σποδοῦν σποδοῦν σποδοῦν σποδοῦν σποδοῦν σποδοῦν σποδοῦν σποδοῦν σποδοῦν

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ἴχνη θέων . . . ταν παναίολον Πιερωδων μονόδουπον αὐδῶν

ἴχνη θέων ἀλλὰ δὲ σποδοῦν σποδοῦν σποδοῦν σποδοῦν σποδοῦν σποδοῦν σποδοῦν σποδοῦν σποδοῦν σποδοῦν

φῦλ' ἐς βροτῶν, ἐπὶ φίλας ἐλῶν περτοῖσι ματρός

λίγειά μιν κἀμ' ἴφι ματρός ὤδῃς

Δαρίας ἀηδόνος

ματρίου

Lo here a new woft
of a twittering mother,
a Dorian mightingale;
receive it with a right
good will, for pure was
the mother whose shrilly
throes 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-
sures: and quickly he
made fat from above the
swiftly-slanting slope of
its vagrant foot, strik-
ing, as he went on, a
motley strain indeed but

a right concordant cry
of the Piercians, and mak-
ing exchange of limbs
with the nimble fawns
the swift children of the

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Κωτίλας
ματέρος

τῇ τὸδ' ἄτριον νέον
Δωρίας ἀηδόνας

πρόφρων δὲ θυμῷ δέξο· δὴ γὰρ ἀγνῶς
λίγυιά μιν κάμ' Ἴφι ματρὸς ᾠδῖς·

τὸ μὲν θεῶν ἐριβόας Ἑρμῆς ἔκιξε κάρυξ
φῦλ' ἐς βροτῶν, ὑπὸ φίλας ἐλὼν πτεροῖσι ματρὸς·

ἄνωγε δ' ἐκ μέτρου κορυβαίματος μέγαν πάροιθ' ἀέξειν
ἀριθμὸν εἰς ἄκραν δεκάδ' ἰχνίων κόσμιον νέμωντα ρυθμῶν.

θιῶ δ' ὑπερθεῖ ἄκα λέχηριον φέρων νέυμα ποδῶν σποράδωι πίθανοσκεν
ἰχνει θέτων . ταν παταίολον Πιερίδων μοιόδοπον αὐδάτ.

θιῶς ἴσ' αἰόλας νεβροῖς κῶλ' ἀλλάσσων ὀρσιπιδῶι ἐλάφωι τέκεσσι·
ταὶ δ' ἀμβρότῃ πόθῃ φίλας ματρὸς ῥάοντ' αἴψα μεθ' ἱερύεοντα μαζόν.

πᾶσαι ιραιπινῶις ὑπὲρ ἄκρων ἰέμεται ποσὶ λόφων κατ' ἄρθμῆας ἰχνος τιθῆρας·
βλαχαὶ δ' ὄων πολυβότων ἀν' ὀρέων νοιὸν ἔβαν ταυροσφύρων ἐς ἀν' ἄντρα Νυμφῶν.

καί τις ᾠδόθυμος ἀμφίπαλτον αἰψ' αὐδὰν θῆρ ἐν κόλπῃ δεξέμενος θαλαμῶν μυχουίτῃ
ρίμφα πετρόκοιτον ἐκλιπῶν ὕρουσ' εὐνάτ, ματρὸς πλαγκτὸν καιοίμενος βαλίας ἐλεῖν τέκος·

κάτ' ἄκα βοῖς ἀκούων μεθέπων. ὕγ' ἔφαρ λάσιον νηφοβόλων ἀν' ὀρέων ἔσσυται ἄγκος·
ταῖσι δὴ δαίμων κλυτῶς ἴσα θοοῖς δονέων ποσὶ πολὺπλακῆ μετ' εἰ μέτρα μολπᾶς. 20

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 feedings 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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GREEK ANTHOLOGY

28.—ΑΝΑΣΤΑΣΙΟΥ ΤΟΥ ΤΡΑΤΛΟΥ

Εἰς τὴν σταύρωσιν

Χριστὸς ἐπὶ σταυροῖο πεπαρμένος ἦν ποτε γυμνός,
 μεσόθοι, ληϊστήρας ἔχων ἐκάτερθε παγέντας·
 καὶ μιν ἀκηχεμένη λιγέως ὀλοφύρετο μήτηρ
 λύγδην ἰσταμένη, καὶ παρθένος ἄλλος ἑταῖρος·
 καὶ μιν καγχαλόωντες ἐνεῖκεον ἄνδρες ὀδίται 5
 κάμμορον, οὐτιδανὸν καὶ ἀνάλκιδα φῶτα καλεῖντες·
 καὶ οἱ διψαλέω στυγερὴν ὄρεξε ποτῆτα
 λαὸς Ἰουδαίων ἀθεμίστιος, αἱματοχάρμης,
 ὄξει κιρνάμενος πικρὸν δέπας, εἶδαρ ὀλέθρου.
 ἀλλ' ἀκέων τετάυυστο καὶ οὐκ ἀπαμύρετο Χριστός, 10
 Χριστός, ὁ καὶ Μαρίας καὶ ἀθανάτου πατρὸς υἱός.
 ταῦτα τίς ἀνθρώπων ἀγέρωχος νήπιος ἔσται
 κῆρι λογιζόμενος καὶ ὀρώμενος ἐν πινάκεσσι·
 ἀνδρὸς γὰρ θεός ἐστιν, ὁ δὲ βροτὸς οὐδὲν ἀρείων.

29.—ΙΓΝΑΤΙΟΥ

Ἰγνάτιος πολλῆσιν ἐν ἀμπλακίησι βιώσας,
 ἔλλιπον ἠδυφαοῦς ἠελίοιο σέλας·
 καὶ νῦν ἐς ἐνοφερὸν κατακεύθομαι ἐνθαῶε τύμβου,
 οἴμοι· ψυχῇ μου μακρὰ κολαζόμενος.
 ἀλλά, κριτὰ βροτὸς εἰμι, σὺ δ' ἄφθιτος ἢ δ' ἐλεήμων, 5
 ἴλαθι, ἴλαθί μοι ὄμματι εὐμερεί.

30.—ΤΟΥ ΑΥΤΟΥ

Εἰς Παῦλον μοναχόν

Σῶμα μὲν, οὐκ ἀρετὴν ὅδε τύμβος νέρθε κέκευθε
 κείνου Παύλου· ὥστε γὰρ ἠελίου

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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.¹ 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.

ταυδὲ γ' ἀπαστρίπτουσι ἀριπρεπέες λόγοι αἴγλη,
 ἢ δ' ἀρετῆς κάματοι εὖχος ἔχουσι μέγα.
 εἴκοσιν ἐς λυκάβαντας ἰεὲ τρισὶν ἤρκεσε γαίῃ, 5
 ζήσας δ' αὖ λυγικῶς ἐσθλῶν ἰδεκτο τέλος.

31.—ΤΟΥ ΑΥΤΟΥ

Εἰς Σαμουὴλ ὀνίκουον τῆς μεγάλης ἐκκλησίας
 Ἐρὸς ἐν λαγόνεσσι Σαμουὴλ κεύθεται γαίης,
 πάντα λιπῶν βιότον, ὅσσα περ εἶχε, θεῶ·
 καὶ νῦν εὐσεβίων ἀσεδρυμὶ φαίδιμον αὐλήν,
 ἑόξαν ὑπὲρ μεγάλων ληψόμενος καμάτων.

32.—ΑΡΕΘΑ ΔΙΑΚΟΝΟΥ

Γεγιστος δὲ καὶ ἀρχιεπισκόπου Κωνσταντίας Καππαδοκίας

Ἐπὶ τῇ ἰδίᾳ ἀδελφῇ

Εἰ καὶ μοι λυχνον αἰῶνος ταχύς ἔσβεσεν οἶτος,
 λαμπάδος ἡμετέρης φέγγος ἀμερσάμενος,
 ἀλλὰ γ' ἄρ' ἤρκεσε λύσση ἐῆς κακότητος ὁ δαίμων
 πάσαν ἐμὴν τελέσαι στυγαλίην βιοτήν·
 θῆκέ με χόρην ἐγγύς ἀειρομένου μοι μαζοῦ, 5
 οὐδ' ἐπὶ τέστον ἰδὼν καλὸν ἀθυρόμενον,
 ἔξεν τοκεῦσιν ἄγαλμα παραγκάς· τῷ γέ με πένθος
 ἀτλητον μυλιρῶ τηκεδόνος ἑάμασε
 πυρσῶ· τρεῖς πρὸς εἴκοσ' ἐποιοχόμενην ἐνιαυτοῦς
 ἔσχεν τυμβος ὄδε ξεινοδόκος γενέθλης 10
 ἡμετέρης· ἐνθ' ὑφίμων γενετῆρες ἅπασι
 γηραλέσι θρήνων τιλλόμενοι πόλιν,
 καὶ χορὸς εὐγενῶν στενάχοντες ἀδελφῶν Ἄρτης
 μνηόμενοι ἁσπασίως εἰσεὸς 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 CAESAREA 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.

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33.—ΤΟΥ ΑΥΤΟΥ

Eis tήn aútēn

Τὸ σεμνὸν ἦθος, τὴν φιλάνθρωπον χάριν,
 τὸ πρὸς τεκόντας τοῦ τρόπου πειθήμιον
 αἰδῶς γὰρ ἦγεν ὡς διδάσκαλος μέγας
 παρῶν, τὰ λαμπρὰ τοῦ γένους γνωρίσματα,
 καὶ τὰς φιλάνθρωπος ἐνστάσεις πρὸς τὴν φύσιν 5
 κλονοῦσαν ἀστήρικτα χηρείας βία,
 ἀντεμπλοκῇ δὲ κρειττόνων ἠττωμένην¹
 ἀφ' ὧν τὰ φαιδρὰ στέμματα πρὸς ἀξίαν
 μόνανδρον ἐκλάμποντα τὴν παρρησίαν
 Ἄλκην ἀμαυροῦν οὐ δυνήσεται τάφος, 10
 πάντων γὰρ αὐτῆς οὐδαμῶς λάθοι στόμα
 καλὸν φερούσης νοθέτημα τῷ βίῳ·
 εἰ δ' οὖν, λαλήσει καὶ γραφὴ πάντων πλέου
 αὕτη παρ' αὐτὸν τὸν τάφον τεθειμένη.

34.—ΤΟΥ ΑΥΤΟΥ

Eis Φεβρωνίαν μοναχὴν

Δράσέ τί πον καὶ νερτερίοις μετὰ πνευμασιν ἀνθρώπων
 Φεβρωνία εἴης σύμβολα συμπαθείης,
 εἴ τις κἀρθάδε χρεῖω ἀφρείων ἦε πένησιν
 οὐδέ γὰρ οὐδ' αὐτοῦ τῆς σφετέρης ἐς ἅπαν
 ψυχαὶ λήθονται μεγαθύμων εὐεργείης· 5
 ἔμπα γε μὴν αἰὼν ἡμετέρου βίωτου
 ἄρκιος εἴη θεῖον ἐπὶ προέμεν θάλαμόν μιν
 Χριστοῦ, τὸν ῥα τυὸν σεμνὸν ἔλ' ἀφθορίης,
 λαμπρὰ δ' εἰλαίῳ φαϊόρυνουσα φιλοσπρωχείης·
 ἦς τόδε σῆμ' ὑπρου γινῶθι πολυχροίου. 10

¹ So Boissonade: ἠττωμένης 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 Febronia

FEBRONIA 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 life¹ 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.—ΘΕΟΦΛΑΝΟΥΣ

Εἶθε κρίνον γενόμην ἀργένναον, ὄφρα με χερσὶν
ἀρσαμένη μᾶλλον σῆς χροτιῆς κορέσης.

36.—ΚΟΜΗΤΑ

Ἄμφοτέρας, πολύμυθε, Κομητᾶς σείο ἀθρήσας
κύριζεις γηραλέας, θῆκεν ἀειθαλέας.

37.—ΤΟΥ ΑΥΤΟΥ

Εἰς τὴν ἐπ' αὐτοῦ διορθωμένην Ὀμήρου ποιήσιν
Σείο βίβλους, μεγάθυμε, Κομητᾶς, Ὀμηρε, δὴ ἄρῃην
εὐρῶν γηραλέας, τεύξατο ὄπλοτέρας·
γῆρας ἀποξέσας γὰρ ἀριπρεπέας τε βροτοῖσι
πάμπαν ἔδειξε σοφοῖς, οἷσιν ἔνεστι νόος.

38.—ΤΟΥ ΑΥΤΟΥ

Εἰς τὸ αὐτό

Εὐρῶν Κομητᾶς τὰς Ὀμηρεῖους βίβλους
ἐφθαρμένας τε κοῦδαμῶς ἐστιγμένας,
στίξας διεσμίλευσα ταύτας ἐντέχνως,
τὴν σαπρίαν ῥύψας μὲν ὡς ἀχρηστίαν,
γράψας δ' ἐκαινούρηστα τὴν εὐχρηστίαν. 5
ἐντεῦθεν αἱ γράφοιτες 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.—ΙΓΝΑΤΙΟΥ

Eis τὰ αὐτοῦ

Ἰγνάτιος τάδε τεύξε σοφῆς πολυίδρις ἀοιδῆς·
 Ἰγνάτιος τάδε τεύξεν, ὅς ἐς φάος ἤγαγε τέχνην
 γραμματικῆν, λήθης κευθομένην πελάγει.

39A

Τὰ τοῦ Πλάτωνος ἐξερευνήσας βάθη
 τὰ τῶν λογισμῶν ἐξερίξωσας πάθη.

40.—ΚΟΜΗΤΑ

Ὅππότε Παρμεδέοντος εἰς παῖς, ὄρχαμος ἀνδρῶν,
 ὅς πᾶσι θνητοῖσι καὶ ἀθανάτοισιν ἀνάσσει,
 ἀσπαλιεύσιν εἶπε μαθητῆσιν πυντοῖσιν·
 “Λάζαρος ἄμμι φίλος φάος ἔλλιπεν ἠελίῳ
 οὔποτε, τόφρα κέκειθε τεθρήμερον ἄπλετος αἶμα.” 5
 ἀλλ’ ἄνεω¹ μὲν ἔκειτο, μεμνῶς χεῖλα σιγῆ,
 σῶμά τε πυθόμενος καὶ ὄσπτεα καὶ χροῖα καλόν,
 ψυχὴ δ’ ἐκ βρόχιον πταμῶν αἰεδοῦσα κατῆλθεν,
 ἄρρητον δὲ φίλοισι γόνον καὶ πένθος ἔθηκεν,
 ἐκ πάντων δὲ μάλιστα Μάρθῃ Μαρῆν τε ὁμαίμοις 10
 αὐτοκασιγνήταις·
 ψυχῆς γὰρ φιλέουσιν ἀεελφῶν, ὅστις ἔκειτο
 μεσσήθι ἐν νεκάδεσσιν ἀκήριος, ἄψυχος αὐτως,
 τοῦ πότμον γοῶσαι δευρόμεναι τε ἐθρήνευν,
 σήματος ἔκτοθι οὔσαι καὶ ἐζόμεναι περὶ τῆμβρον. 15
 ὄφρα μὲν ἠέλιος τρίτον ἤνυσεν ἡμαρ ἐς αἶαν,
 τόφρα δὲ κἄν νεκάδεσσιν ἐτήκετο Λάζαρος ἄπρους·
 ἀλλ’ ὅτε δὴ τετράτῃ ῥοδοειδῆς ἤλυθεν ἡώς,

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 uprooted the passions that disturb reasoning.

40.—COMETAS

WHEN the good Son of the Almighty, chiefest 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

- και τότε δὴ προσέειπε θεοῖο παῖς μέγαλοιο
 εὐπατρίεσσι φίλοις, οἳ παρ θεοῦ ἐκγεγάαντο, 20
 αἱ περὶ μὲν βουλῇ μερόπων, περὶ δ' ἦγον ἀπάντων,
 οὓς ἔκπαυλ' ἐφίλησ', ὡσεὶ θεοῦ υἱας ἶοντας,
 ὧν καὶ ἀπὸ γλώσσης γλυκίων μελιτος ῥέει αὐδῆ,
 καὶ ἔπεα ριφάδεσσιν ἰοικότα χειμερήσιν·
 " ὦ φίλοι ἀγλαόθυμοι, ἐπεὶ θεὸς ἐστὶ σὺν ἄμμι, 25
 κεκλυτέ μεν πάντες τε ὅσοι θεῶν ἔνδον ἔχετε,
 ὄφρ' εἶπω τὰ με θυμὸς ἐνὶ στήθεσσι κελεύει
 δευτ' ἐς Βηθαρίην, ὅθι Λιζαρον ἔλλιπε θυμὸς,
 σπεύσομεν ὅτι τάχιστ', ὄφρα κλέος ἀφθίτον ἰσχω
 ἀνστήσῃ γὰρ ἔπειμι καὶ ἐξ Ἑρέβους φίλον ὄμον." 30
 τὸν δ' αὖτε προσέειπον εὐήγορες ἀγλαόθυμοι·
 " Ἰομεν, ὡς ἐκέλευσας, ἀλίγκιε πατρός ἐοῖο."
 εἶπον· ὁ δ' αὐτὸς ἔβαινε, καὶ ἠγεμόνευε μαθηταῖς,
 σπερχόμενοι δ' εἶποντο μετ' ἶχνα Παρμιδέωντος, 35
 ἦ ἦ τε ἴθνα εἰσι μελισσῶν ἀεινάων,
 πέτρης ἐκ γλαφυρῆς αἰεὶ ῥέον ἔρχομεναιων
 ὡς εἶποντο ὀπίσθε θεοῦ μέγαλοιο μαθηταί,
 ἀλλ' ὅτε δὴ ῥ' ἰκάνοντο πολυκλαιστω ἐνὶ τυμβῷ,
 καὶ τότε δὴ λίσσοντο κενιδόμεται παρὰ πωσσὶν 40
 Χριστοῦ παρμιδέοντα κασίγνηταί τε ἴται τε,
 " Γοινοῦμεσθὰ σ', ἀναξ, ἥς ὑπέρτατα δώματα ναίεις·
 Λιζαρον δὲ φιλέεσκis, ἐν ἔγκασιβ' ἤλυθεν ἄδων·
 αἱ γὰρ τῆδε ἔησθα, ἀναξ ρεκάων ἀιδωνεύς
 σὺ ποτ' ἐπλη μείναι, ἐπεὶ πολὺ φέρτατος ἦσθα·
 ἀλλὰ καὶ ὡς ἐθέλων δύνασαι πάλιν αὐτὸν ἐγείρει." 45
 καὶ τότε δὴ ἠψίστος ἀμείβετο· " Πού ποτε κείται;"
 αἱ δ' ἄρα ὡς παλῆος ἀνὰ ἠρίον ἤλυθον ἄρδην
 αἶψά τ' ἐπεὶ δεῖξαν θεῶ αὐτὸν σῆμα τε Λυγρῶν,
 εἶπεν ἄρ'· " Ὀρμηθέντες ἀείρατε πῶμα τάφοιο,"
 αὐτὰρ ὅπρι ἀνέφακτο τάφος Λυγρῶς φθιμένοιο, 50

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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

καὶ τότε ὁ μὲγ' ἄνσε θεος μέγας ἦδε καὶ ἀνὴρ·
 "Λάζαρε, δεῦρ' ἴθι, κλῦθι ἐμείο, καὶ ἔρχεο ἔξω."
 ὡς οὖν νεκρὸς ἄκουσε θεοῖο λόγον φήσαντος,
 λυσιμελὴς ἀρέου, πεπεδημένος, ἔμπρους, ὀδωδῶς.
 τὸν καὶ ἰδόντες ὄμιλοι ἐθάμβεον ἐν κραδίησιν.
 αὐτίκα δ' ὑψιμέδοντα ἐκύδαινον θεὸν ἐσθλόν,
 καὶ κλέος ἀφθιτον ἔσχε πατὴρ μέγας υἱὸς ἐῆος.

55

ΕΠΗΓΡΑΜΜΑΤΑ ΕΝ ΤΩΙ ΠΗΛΟΔΡΟΜΩΙ
 ΚΩΝΣΤΑΝΤΙΝΟΥΘΙΑΕΩΣ

41.—ΑΔΗΛΟΝ

Εἰς τὴν εἰκόνα Κωνσταντίνου ἠγνόχου

Χάλκεος οὐκ ἔσσης βιώων ἔτι, Κωνσταντῆ·
 ἀντὶ γὰρ εὐκλείης ἤρκεσε βασκαίη.
 ὡς δὲ θάνατος, τότε ἐῆ σε πόλις ξύμπασα γεραίρει
 οἷς εἴραται τί ἐι σῆς ἄξιον ἱπποσύνης;

42.—ΑΛΛΟ

Ἐξότε Κωνσταντῆνος εἶδεν δόμον Ἄϊκος εἰσω,
 ᾧχετο σὺν κείνῳ πᾶν κλέος ἠγνόχων.

43.—ΑΛΛΟ

Χρῦσον αἰτ' ἀρετῆς γέρας ἔπρεπε Κωνσταντίνῳ,
 οὐδένα τῆς τέχνης τοῖον ἐνεγκαμένης.

* Some spurious verses relating to the author and this poem are added in the MS. They are as follows: "Cometas, thou wast a Therites, and how didst thou assume the part of Achilles, thou wretch? Away with these works of thy impious dædal, and cast to the dæmon 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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κουρίζων νίκησεν ἀεισομένους ἐλατήρας·
 γηραλέος δὲ νέους ἐεΐξεν ἀφαιροτέρους.
 ὄντινα καὶ μετὰ πότμον ἀειμνήστω τινὲ θεσμῶ 5
 δῆμος καὶ βασιλεῖς ἰδρυσαν ἀζόμενοι.

44.—ΑΛΛΟ

Εἰς Πορφύριον τὸν ἡνίοχον

Πορφύριον λήξαντα πόνων, λύσαντά τε μίτρην,
 καὶ πάρος ἀντ' ἀρετῆς χάλκεον ἑσταότα,
 τῆδε πάλιν χαλκοῦ τε καὶ ἀργύρου ἰδρύσαντο.
 πρέσβυ, σὺ δὲ ξείνων ἀντιάσας γεράων,
 δῆμον μὲν βούωντος ἔλες παλινόρσον ἰμάσθην, 5
 ὡς δὲ εἰς ἠβήσας μαίεται ἐν σταδίοις.

45.—ΑΛΛΟ

Εἰς Ἰουλιανὸν τὸν ἡνίοχον

Τοῦτον Ἰουλιανόν, Τυρίας βλάστημα τιθήνης,
 ἡνίοχον πολλοὺς δεξάμενον στεφάνους,
 αὐτὸς ἀναξ καὶ δῆμος ἅπας καὶ πότνια βουλή
 ἕστησαν, κοινὴν ψῆφον ἐνεγκάμενοι.
 γῆραι γὰρ σταδίων ἀπεπανασατοῦ πᾶσι εἰ φίλτρων 5
 καλλιπεν, οἷσιν ἔρωσ ἠέπειν ἀντιπάλων.

46.—ΑΛΛΟ

Εἰς Πορφύριον τὸν ἡνίοχον

Πορφύριος Λίβυς αὐτός· ἀεθλοφόρων ἔ' ἐπι εἰφρῶν
 μοῦνος παντοδαποὺς ἀμφέθετο στεφάνους.
 νίκη γὰρ βασιλεία μεριζομένη κατὰ δῆμον,
 χρόμασι καὶ τίπλοις συμμετάβαλλε τύχας·

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 factions¹ 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.

GREEK ANTHOLOGY

ἤρμωσε δ' αὐτὸν ἔχειν Βερέτοις πλεον, ἐνθεν ἀνέστη 5
 χρύσεος ἀντ' ἀρετῆς, χάλκεος ἀντὶ πόρων.

47.—ΑΛΛΟ

Τούτου Πορφύριον Λιβύη τέκε, θρέψε δὲ Ῥώμη,
 Νίκη δ' ἐσταφάνωσεν ἀμοιβάζων, ἄλλοτ' ἀπ' ἄλλου
 χρώματος ἄκρα φέροντα καρῖατι σύμβολα νίκης.
 πολλάκι γὰρ δῆμους ἠλλάξατο, πολλάκι πωλους
 ἡν μὲν εὖν πρῶτος, τοτὶ δ' ἔσχατος, ἄλλοτε μίσσος, 5
 πάντας ὁμοῦ νίκησε καὶ ἀντιτάλους καὶ ἑταίρους.

48.—ΑΛΛΟ

Εἰς Οὐράνιον τὸν ἠρίοχον

Ἴσον κεφάλιμοις, Φαυστιμασῆ γε καὶ αὐτῷ
 Φαυστίω, βασιλαῖς στήσε παρ' ἀμφοτέροις
 Οὐράνιον, τῷ δῆμος ἀμειβήτων ἐπὶ νίκας
 ἠγαθείον Πέλοπος θῆκεν ἑπονυμίην.
 "Ὡς αἰεὶ τὸν ὁμοῖον ἄγει θεὸς ὡς τὸν ὁμοῖον" 5
 τοῦτον τις εἰσαρόων φθέγγεται ἀπρεκέως.

49.—ΑΛΛΟ

Σοὶ καὶ ἀδελφένωτι μου, χηρῶντι τ' ἀέθλωι
 τοῦτο γέρας Νίκη δὲς πόρον, Οὐράνιε,
 δῆμον ἀπ' ἀμφοτέροις, σὺ γὰρ παῖος ἐν Βερέτοις μὲν
 εἴκοσι κυρίστων στέμμα φέρεις ἑσών,
 πανσάν δ' ἵπποσύνης· Πρωσίων δὲ πε εἰζετο δῆμος· 5
 ταῖσδε σὺ μὲν νίκη, σὶ δ' ἄμα σοὶ τὸ γέρας.

MISCELLANEA

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 Faustinus¹ 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!"²

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.

GREEK ANTHOLOGY

50. — ΛΑΛΟ

Ὡφελος ὄπλα φέρειν, σὺ φάρια ταῦτα κομίζειν,
 ὡς ἐλατὴρ τελέθων, καὶ πολέμων πρόμαχος.
 εὔτε γὰρ ἦλθεν ἄρακτος ὄλεσσιτύρηνος ἀκωκή,
 καὶ σὺ συναιχμάζων ἦψας ναυμαχίης
 καὶ διπλῆς, πολύμητι, σοφῶς ἐδράξασο νίκης, 5
 τῆς μὲν πωλομάχου, τῆς δὲ τυραννοφόρου.

51. — ΑΡΧΙΟΥΤ

Εἰς τὸν Καλυδόνιον σῦν

Ναλκίος, ἀλλ' ἄθρησον ὅσον θράσος ἀνυσε καπρῶν
 ὁ πλάστας, ἔμπρουν θῆρα τυπωσάμενος,
 γαίτας αὐχερίους πεφρικότα, θηκτὸν ὀδόντα
 βρύχοντα, γλήραις φρικτὸν ἰέντα σέλας,
 ἰφρῶ χεῖλα πάντα ἐσσειμένων οὐκέτι θάμβος. 5
 εἰ λογαδὰ στρατιῆν ὄλεσεν 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 (= *Anth. 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.—ΔΑΜΑΓΗΤΟΥ

Οὐτ' ἀπὸ Μεσσηνας, οὐτ' Ἀργόθεν εἰμι παλαιστὰς·
 Σπάρτα μοι Σπάρτα κυδάνειρα πατρίς,
 κείνοι τεχνάεντες· ἐγὼ γε μὲν, ὡς ἐπέειπε
 τοῖς Λακεδαιμονίων παισὶ, βία κρατέω.

2.—ΣΙΜΩΝΙΔΟΥ

Ἐγὼθι Θεόγητον προσιδῶν, τὸν Ὀλυμπιονικῆν
 παῖσα, παλαισμοσύνας ἐξιὼν ἠγίοχον,
 καλλιστὸν μὲν ἰδεῖν, ἀθλεῖν δ' οὐ χείρῃα μορφῆς,
 ὡς πατέρων ἀγαθῶν ἐστεφάνωσε πολυ.

3.—ΤΟΥ ΑΥΤΟΥ

Ἰσθμία καὶ Πύθοι Διαφῶι ὁ Φιλώτας ἐνίκαι,
 ἄλμι, ποδοκείην, δίσκων, ἄκουτα, πύλιν.

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,¹ most lovely to behold, but in combat nowise inferior to his beauty. He won a crown for the city of his noble fathers.²

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.³

² The *gens* of the Midylidae at Aegina.

³ *i.e.* in the pentathlon.

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4.—ΑΔΗΛΟΝ

Τίτας ἢν ἄπει λόγους Ἐπίτω τιτρωστικῆρος ἔπο Ἐλλήρω
 Βάλλετε νῦν μετὰ ποτμον ἔμον ἔμας, ὅττι καὶ αὐτοὶ
 νεκροῦ σώμα λόντος ἔφυβρίζουσι λαγαοί.

5.—ΑΔΚΑΙΟΥ

Λγαγε καὶ Ξέρξης Πέρσαν στρυτον Ἐλλάδος ἐς γῆν,
 καὶ Τίτος εὐρείας ἄγαγ' ἀπ' Ἰταλίας·
 ἀλλ' ὁ μὲν Ἐρῶπα εὐλων ζυγῶν αὐχῆτι θήσων
 ἦλθεν, ὁ δ' ἀμπαύσων Ἐλλάδα δουλοσους.

6.—ΑΔΗΛΟΝ

Κοίρανος Ἐρῶπας, ὁ καὶ εἰν ἄλι καὶ κιντῆ χέρτων
 τοςσων ἀραξ θρατῶν, Ζεὺς ὄσον ἄθανατων,
 ἀνοδία τὰ λάφυρ' Ἐσῶτα θρασῆος Κιτωίδα,
 καὶ τέκνων, καὶ ὄλας γῆς ἔθετ' Ὀδρωσιδός,
 νίος ἐομμελία Δαρτρῆων ἠ ἐσ Φιλίππου
 ἔόφα πύδιν θεῶν ἄρχι βέβλασε θρόνῶν.

6A.—ΠΑΝΤΕΛΕΙΟΥ

Εἰς Καλλίμαχον καὶ Κενναίγειρον

Ὡ κεισὸν καμρτωῦ καὶ ἀπρηῆκτου παλέρωσι
 ἡμετερο βλαυδῆ τέ λέξομεν ἀντισαντες·
 ὁ βασιλεῦ, τί μ' ἐπεμπες ἐπ' ἀθανάτους πολωμιστάς·
 γυλλωμεν, αὐ πῆπτουαῖν τιτρωστικῆρον, αὐ φοβέονται.

† Titus Quinctius Flamininus, who in the year 196 B.C. dissolved the bondage of Greece.

THE PLANUDEAN APPENDIX

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,¹ 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.² Once more has the glory of Philip mounted near to the thrones of the gods.

6A.—PANTELLEUS

On Callimachus and Cynaegirus, the Athenian Captains at Marathon

O EMPTY toil and ineffective war! What shall we say when we meet our King?³ 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.

μῦθος ἀνὴρ σὺλησεν ὅλον στρατόν· ἐν δ' ἄρα μέσσω 5
 αἱματόεις ἔστηκεν, ἀτείρεος Ἄρεος εἰκῶν,
 δένδρον δ' ὡς ἔστηκε σιδηρεῖαις ὑπὸ ῥίζαις.
 κούκ ἐθέλειν πεσέειν· τάχα δ' ἔρχεται ἔνδοθι νηῶν.
 λῦε, κυβερνήτα, νέκυσ προφύγωμεν ἀπειλάς.

7.—ΑΛΚΑΙΟΥ

Σύμφωνον μαλακοῖσι κερασάμενος θρόον αὐλοῖς
 Δωρόθεος γοερούς ἔπρεε Δαρδαρίδας,
 καὶ Σεμέλας ὠδίνα κεραύνιον, ἔπρεε δ' ἵππου
 ἔργματ', ἀειζῶων ἀψάμενος Χαρίτων·
 μῦθος δ' εἰν ἱεροῖσι Διωνύσοισι προφήταις 5
 Μώμου λαιψηρὰς ἐξέφυγε πτέρυγας,
 Θηβαῖος γερεῆν, Σωσικλέος· ἐν δὲ Λυαίου
 νηῶ φορβειὰν¹ θήκατο καὶ καλάμους.

8.—ΤΟΥ ΛΥΤΟΥ

Οὐκέτ' ἀνὰ Φρυγίην πιτυοτρόφου,
 ὧς ποτε, μέλψεις,
 κρούμα δι' εὐτρήτων φθεγγό-
 μενος δονάκων,
 οὐδ' ἔτι σαῖς παλάμαις Τριτω-
 νίδος ἔργον Ἀθάνας,
 ὡς πρὶν, ἐπανθήσει, νυμφογενὲς
 Σάτυρε.
 ὦ γὰρ ἀλυκτοπέδαις σφίγγη
 χέρας, οὐνεκα Φοῖβω,
 θνατὸς ἐὼν, θείαν εἰς ἔριν
 ἠντίασας.



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

THE PLANUDEAN APPENDIX

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,¹ 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.² 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.³

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 Athena⁴ 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.

GREEK ANTHOLOGY

λωτοὶ δ' οἱ κλάζοντες ἴσον φόρμιγγι μελιχρον
ὠπασαν ἐξ ἀέθλων οὐ στέφος, ἀλλ' αἶδαν.

9.—ΑΔΗΛΟΝ

ὦ γαστήρ κυνόμνια, δι' ἣν κόλακες παράσιτοι
ζωμοῦ πωλοῦσιν θισμῶν ἐλευθερίας.

11.—ΕΡΜΟΚΡΕΟΝΤΟΣ

Ἴξεν ὑπὸ σκιερὰν πλάτανον, ξέρε, τάνθε παρέρπων,
ὡς ἀπαλῶ Ζεφύρος πνεύματι φύλλα δορεῖ,
ἐνθα με Νικαγόρας κλυτὸν εἶσατο Μαιάδος Ἔρμαν,
ἀγροῦ καρποτόκου ῥύτορα καὶ κτεάτων.

12.—ΑΔΗΛΟΝ

Ἐρχεν, καὶ κατ' ἴσαν ἴξεν πιτυν, ἅ το μελιχρον
προς μαλακοὺς ἤχη κέκλιμένα Ζεφύρους,
ἠγέει καὶ κρούσιμα μελιστάρης, ἐνθα μελίσδεων
ἤειτε ἐρημαίαις ὑπνον ἄγω καλιμοίς.

13.—ΠΑΛΤΩΝΟΣ

Τξαικόμων παρὰ τάνθε καθίξασ φωνήσασαν
φημίασασαν πικροῖς κῶμον ὑπὸ Ζεφύροις,
καὶ σὺ καχλάζουσιν ἐμοῖς παρὰ τήμασι σὺν γέξ,
θεληγμένω ἀξεί κῶμι κατὰ βλαφαιών.

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-FLY¹ 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 Niagoras 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.—ΖΗΝΟΔΟΤΟΥ

Τίς γλοφάε τον Ἐριότα παρά κρήνησιν ἔθηκεν,
οἴομενος παύσειν τοῦτο τὸ πῦρ ἕασι:

15.—ΑΔΗΛΟΝ



Ὁ πρὶν αἰεὶ Βρομίον μεμεθυμένος οἴνασι πηρῇ,
συντροφος εὐασταῖς, αἰγιοπόδης Σάτυρος
εἰχθυῖδιον κατὰ κώλον ἀλυκτοπέλοισι λυγρωθεὶς
έντεα παιῶν θεῶς χαλκοτορῆϊ Θέτιος.
οὐ σοφον ἐκ τέχνας ἀσκῶν πόρον, ἀλλὰ πειχρὰν 5
ἐργάτιν ἐκ μόχθων βυόμενος βιοτάν.

15A.—ΑΔΗΛΟΝ

- α. Πού σοι κείνα κυπελλα, λαφύστικε; πού καλά θειρσωί
† πηγήματα,¹ και κῶμοι, σκιρτοπόδη Σάτυρι;
τίς σε παρὰ σμύλαισι, ποδίσκροτον ἄμμα καθάψας,
θήκατο, τον Βρομίῳ σπάργαν' ἐλιξαμενον;
β. Ἀσχήμων ἐνδεία, και ἄ πάντολμος ἀνάγκα, 5
ἄ με παρ' Ἡφαίστῳ θῆκε μαριλοπόταν.

¹ πλέγματα Ruhnken, which I render.

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, drudg-
 ing life.¹

15A.—ANONYMOUS

A. WHERE are those cups of thine, thou tippler,
 where the thyrsè 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 coal-
 dust.

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.

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16.—ΑΔΗΛΟΝ

Πάν τὸ περιττὸν ἄκαιρον· ἐπεὶ λόγος ἐστὶ παλαιός,
ὡς καὶ τοῦ μέλιτος τὸ πλεόν ἐστὶ χολή.

17.—ΑΔΕΣΗΟΤΟΝ

ὦ Πάν, φερβομέναις ἱερὰν
φάτιν ἄπυε ποίμναις,
κυρτὸν ὑπὲρ χρυσέων χεῖ-
λος ἰεῖς δονάκων,
ὄφρ' αἱ μὲν λευκοῖο βεβρι-
θότα δῶρα γάλακτος
οὔθασιν ἐς Κλυμένου πυ-
κνὰ φέρωσι δόμον,
σοὶ δὲ καλῶς βωμοῖσι παρι-
στάμενος πόσις αἰγῶν ὃ
φοῖνιον ἐκ λασίου στήθεος
αἴμ' ἐρύγη.

18.—ΑΔΗΛΟΝ

Τέρπει δαναζόμενος τὴν σὴν φρένα· τοῖς ἐν δανεισταῖς
καλλιπὲς τὴν ψήφωσ δακτυλοκαμψοδίτην.

19.—ΑΔΗΛΟΝ

“Ἐγρήμη παντεσσιν,” ἐπίσκεπτος εἶπει ἐπελθών.
πῶς δύναται πᾶσι, ἦν μόνος ἔειδον ἔχει.

19α.—ΠΡΟΔΙΚΟΤ ΒΑΒΥΛΩΝΙΟΤ

Φειγέτ', Ἀριστάρχεια, ἐπ' εὐρία νῶτα θαλάσσης
Ἑλλάδα, τῆς ξουθῆς δεξιόστεροι κερμάδοι.

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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.

γωνιοβόμβυκες μορσούλλαβοι, οἷσι μέμηλε
 τὸ σφιν και ο φῶιν, και τὸ μιν ἠδέ τὸ νει.
 τοῦθ' ὑμῖν εἶη, ὄνσπέμφελοι. Προδίκω εἰ
 Ἑλλάς ἡί μίμνοι και θεόπαις Βαρυλων.

5

20.—ΑΜΜΙΑΝΟΥ

Ῥήτορα Μαῦρον ἰδὼν ἀπεθαύμασα, τὸν βαρύχειλον,
 τέχνης ῥητορικῆς δαίμονα λευκοφόρον.

21.—ΑΔΗΛΟΝ

Εἰς Νικόλαον Πατριάρχην Ἀλεξάνδρείου

Ὅς βασιλεῖς ἐδάμασσε, και ἡγορέην κατέπαυσε
 ἀντιπάλων, πατέρων εἵνεκεν εὐνομίας,
 οὗτος ὑπὸ σμικρῷ κατάκειται σηματι τῷδε,
 ἀρχιερεὺς Χριστοῦ Νικόλεως γεγαώς.
 ἀλλ' ἀρετῇ πολυόλβος ἐπέπτατο πείρατα κόσμου, 5
 και ψυχὴ μακάρων ἀμφιπολεῖ θαλάμους.
 τοίην γὰρ βιοτὴν ποθέσκειν ἔων ἐπὶ γαίης,
 σῶμα καλὸν πιέσας κυδαλίμοις καμίτοις.

22.—ΑΔΗΛΟΝ

Στηλὴν εὐνομίας και σωφροσύνης ἀνάθημα,
 εἰκόνα Νικόλεω στήσατο Γρηγόριος.

23.—ΣΙΜΩΝΙΔΟΥ

α. Εἰπὼν, τίς, τίος ἐσσί, τίος πατριῶς, τί ἐξ νικῆς;
 β. Κασμλος, Εὐαγόρον, Πύθια πύξ, Ῥόδιος.

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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

Μίλωνος τοῦ ἄγαλμα καλοῦ καλόν, ὅς ποτὶ Πίσση
ἐπτάκι νικήσας, ἐς γόνατ' οὐκ ἔπεσεν.

25.—ΦΙΛΙΠΠΙΟΥ

Τὸν ἐκ Σινώπης εἰ κλύεις Δαμόστρατον,
πίτυν λαβόντα τὴν κατ' Ἴσθμὸν ἑξάκις,
τοῦτον δέδορκας· οὐ κατ' εὐγυρον πάλιν
ψάμμον πεσόντος ῥῶτον οὐκ ἐσφράγισεν.
ἴδ' ἐς πρόσωπον θηρόθυμον, ὡς ἔτι
σώζει παλαιὰν τὰν ὑπὲρ νίκας ἔριν.
λέγει δ' ὁ χαλκός· "Ἄ βάσις με λυσάτω
χῶς ἔμπροσς νῦν ἑβδομον κοίσομαι."

26.—ΣΙΜΩΝΙΔΟΥ

Δίρφνος ἐδμήθημεν ὑπὸ πτυχί· σῆμα δ' ἐφ' ἡμῖν
ἐγγύθεν Εὐρίπου δημοσίᾳ κέχυνται,
οὐκ ἀδίκως· ἐρατὴν γὰρ ἀπώλισταμεν νεότητα,
τρηχίαν πολέμου δεξάμενοι νεφέλην.

26A.—ΑΔΗΛΟΝ

Τοῦδ' ἀρετὰ καὶ εὐδοκία καθ' Ἑλλάδα, πολλὰ μὲν
ἀλλαῖς,
πολλὰ δὲ καὶ βουλαῖς ἔργα ποιησαμένου
Ἄρκαιος αἰχμητᾶ Φιλοποίμενος, ᾧ μέγα κῦδος
δοπεῖτ' ἐνὶ πολέμῳ, δούρατος 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 Demonstratus 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

¹ 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.

μανυει δὲ τρόπαια τετυγμένα ἕισσά τυράννων
 Σπάρτας· αὐξαμένην δ' ἄρατο δουλοσύναν.
 ὦν ἔνεκεν Ἰεγέα μεγαλόφρονα Κραύγιδος υἱὸν
 στᾶσεν, ἀμωμήτου κράντορ' ἐλευθερίας.

26B.—ΦΙΛΙΠΠΙΟΥ

Τοῦ Μακεδόνων βασιλέως

Ἄφλοιος καὶ ἄφυλλος, ὁδοίπορε, τῷδ' ἐπὶ νότῳ
 Ἄλκαίῳ σταυρὸς πῆγνυται ἠλίβατος.

27.—ΑΔΕΣΠΟΤΟΝ

Εἰς Σαρδανάπαλον

Εὖ εἶδώς ὅτι θνητός ἔφυσ, τὸν θυμὸν αἶξε,
 τερπόμενος θαλίῃσιν· θανόντι σοι οὔτις ὄνησις.
 καὶ γὰρ ἐγὼ σποδός εἰμι, Νίνου μεγάλης βασιλευσας.
 τόσσ' ἔχω ὅσσ' ἔφαγον καὶ ἐφύβρισα, καὶ μετ' ἔρωτος
 τέρπν' ἐδάην· τὰ δὲ πολλὰ καὶ ὄλβια κείνα λέλαιπται.⁵
 ἦδε σοφὴ βιότοιό παραίνεσις ἀνθρώποισιν.

28.—ΑΔΗΛΟΝ

Ἐλλάς μιν Θήβας προτέρως προῦκρινεν ἐν αὐλοῖς·
 Θῆβαι δὲ Πύρομον, παῖδα τὸν Οἰνιάδου.

⁵ A parody on, and bitter notice to, Alcibiades' 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 pass-est by,
Full thirty thousand men on this mound in Thebes lie.

The King's retort.

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

¹ 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.

29.—ΛΔΕΣΗΙΟΤΟΝ

Ἐἴ τινα πρόποτ' ἄκουσας Ἐρναλίου φίλον υἱόν,
καὶ κρατερόν δυνάμει καὶ θαρσαλέον πολεμίζειν,
"Ἐκτορα τὸν Πριάμοιο νόει μῦνον γεγενῆσθαι,
ὃν ποτε μαρνάμενον Διομήδης ἔκταεν ἀγῆρ,
αἴας πρὸ Τρώων Δαναοῖσι μάχην προφέροντα· 5
ὃν καὶ τῆδε θανόντα τάφος ὄδε ἀμφικαλύπτει.

30.—ΓΕΜΙΝΟΥ

Χεῖρ με Πολυγνώτου¹ Θασίου κάμει· εἰμὶ δ' ἐκείνος
Σαλμωνεύς, βρονταῖς ὃς Διὸς ἀντεμάρην,
ὃς με καὶ εἰν Ἰλῖδι πορθεῖ πάλι, καὶ με κεραυνοῖς
βάλλει, μισῶν μου κοῦ λαλέοντα τύπον.
ἴσχε, Ζεῦ, πρηστήρα, μίθεσ χόλον· εἰμὶ γὰρ ἄπνους 5
ὁ σκοπός· ἀψύχοις εἰκόσι μὴ πολέμει.

31.—ΣΗΕΤΣΗΗΗΙΟΥ

Σῶμα μὲν ἐν κόλποις κατέχει τόδε γαῖα Πλάτωνος·
ψυχὴ δ' ἰσόθεον τάξιν ἔχει μακάρον.

32.—ΛΕΟΝΤΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Εἰς εἰκόνα Γαβριηλίου ὑπάρχον ἐν
Βαζανίῳ

Καὶ Φαέθων γραφίδεσσιν ἔχει
τύπον ἀλλὰ χαρισάσει
ἥλιον τέχρη, κρυπτομένων
φαέων.

καὶ σέ, σοφὲ πτολιάρχε, γρά-
φει, Γαβριήλιε, τέχρη
ἐκτὸς σῶν ἀρετῶν, ἐκτὸς
ὄλων καμάτων.

¹ The MSS. have Πολυκλείτου.

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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 Diomedes 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 Salmeon 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 it is reproduced here. ² *cp.* Book VII. 61.

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32A.—ΘΕΛΙΓΗΤΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Τούτου Ἰουλιανόν, ρομικῆς φάος, εἶπον ἰδούσαι
 Ῥώμη καὶ Βερόη· πάντα Φύσις εὔνεται.

33.—ΤΟΥ ΛΥΤΟΥ

Εἰς εἰκόνα Καλλινίκου κουβικουλαρίου

Κάλλει μὲν ρικῆς κραδίης τόσον, ὅσσον ὀπωπῆς·
 τῆς γὰρ ἑπωρυμῆς ἄξια πάντα φέρεις.
 αἰεὶ δ' ἐν θαλάμοισι κατευνάζων βασιλῆα
 πᾶσαν ὑποσπείρεις οὔασι μειλιχίην.

34.—ΘΕΟΔΩΡΗΤΟΥ ΓΡΑΜΜΑΤΙΚΟΥ

Εἰς τὴν εἰκόνα Φιλίππου ἄρχοντος ἐν Σμύρῃ

Ἐκ Φιλαδέλφεις ξενίῃα ταῦτα Φιλίππου,
 φράζου πῶς μνήμων ἢ πῶς εἰνομῆς.

35.—ΛΔΕΣΠΟΤΟΥ

Μνημονεὶ αἱ Κάρες παλίων ἐνεργεσιῶν
 Παλῶν ἰθυσίην τόσον ἀγασσάμενοι.

36.—ΑΓΑΘΙΟΥ

Εἰς εἰκόνα τινὸς σοφιστοῦ ἐν Περγᾷ

Ἦς μιν ὑπὲρ μίθων τε καὶ εἰτροχαλοῖο μεδίσσης
 εἰκόνας ἰδηκοῖς ἐηρον ὀφειλόμενος·
 νῦν δ' ὑπὲρ ἰδρωτῶν τε καὶ ἀστυόχοιο μείμνης
 τῆόν σε τῆ γραφίδι στήριξαμεν. Ἦρα κλάμοι,
 εἰ δ' ὀλίγον τὸ γέρας, μὴ μινφου· τοῖσδε γὰρ ἡμεῖς
 αἰεὶ τοὺς ἀγαθοὺς ἄνδρας ἀμειβόμεθα.

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32A.—THEAETETUS SCHOLASTICUS

ROME¹ and Beroe,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,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, Heraclamon, 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.

¹ *i.e.* Constantinople.

² *i.e.* Berytus.

³ Compounded of *καλός* (beauty) and *νίκη* (victory).

37.—ΛΕΟΝΤΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ ΤΟΥ
ΜΙΝΩΤΑΤΡΟΥ

Πέτρον ὀράς χρυσέσισιν ἐν εἵμασιν· αἱ δὲ παρ' αὐτὸν
ἄρχαι ἀμυβαίων μάρτυρές εἰσι πόνων·
ἀντολῆς πρώτη, καὶ εἰχθαεὶή μετὰ τήνδε
κόχλου πορφυρέης, καὶ πάλιν ἀντολῆς.

38.—ΙΩΑΝΝΟΥ ΤΟΥ ΒΑΡΒΟΚΑΛΛΟΥ

Εἰς εἰκόνα Σινναίων Σχολαστικοῦ ἐπὶ ἡκῆ μάχης
ἀνατεθείσαν ἐν Βηρυτῶ

Οὐχι παρ' Ἐβρώτῃ μόνον ἀνὴρες εἰσι μαχηταί,
οὐδὲ παρ' Ἰλισσῶ μνάμονές εἰσι δίκας·
ὡς ἀπὸ τᾶς Σπάρτας, ὡς αὐτᾶς ἀστὸν Ἀθήνας
Σινεσίον Νίκα καὶ Θέμις ἠγάσατο.

39.—ΑΡΑΒΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Εἰς εἰκόνα Λογγίνου ὑπάρχον ἐν Βυζαντίῳ

Νεῖλος, Περσίς, Ἰβηρ, Σόλυμοι, Δυσις, Ἀρμενίς, Ἰνδοί,
καὶ Κόλχαι σκοπέλων ἐγγύθι Καυκασίων,
καὶ πεδία ξείοντα πολυαπερῶν Ἀγαρηνῶν
Λογγίνου ταχιῶν μάρτυρές εἰσι πόνων,
ὡς δὲ ταχὺς ἀμισυλῆ εὐκτατορὸς ἦεν ὄδιον,
καὶ ταχὺς εἰρήμην ὥπασσε κενθρομέτην.

¹ The Prefecture of the East.

² The *εὐκτατορὸς*, which is interpreted the same as *εὐκατόρην*.

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37. LEONTIUS SCHOLASTICUS MINOTAURUS

THOU seest Peter in his golden robes, and the Provinces that stand by him witness to his successive labours; the first is a witness of the East,¹ and the pair after her are witnesses of the purple shell,² and again of the East.

38.—JOANNES BARBOCALLUS

*On a Portrait of Synesius Scholasticus set up in Berytus to commemorate his Victory in Battle*³

NOT only by Eurotas are there warriors, and not only by Ilissus are there men mindful of Justice. Victory and Themis revered 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,⁴ 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.⁵

¹ 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.—ΚΡΙΝΑΓΟΡΟΤ

Γείτονας οὐ τρισσάαι μόνον Τυχαι ἐκρεπόντι εἶναι,
 Κρίσπει, βαθυπλούτου σὺς ἐπέκερ κραδίης,
 ἀλλὰ καὶ αἱ παντῶν πᾶσαι· τί γὰρ ἀπόρι τασφῶν
 ἀρκέσει εἰς ἐτάρων μυρίον εὐφροσύνην;
 τῶν δέ σε καὶ τούτων κρέσσων ἐπι μείζον' αἰξοί·
 Καῖσαρ, τίς κείνου χωρὶς ἄρημε Τυχῆς;

41.—ΑΓΛΘΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Εἰς εὐδία ἀνυπεθέσται ἐν τοῖς Πλακιδίαις ἰπὸ τῶν τοῦ
 νέου σκρινίου

Θωμᾶν, παμβασιλῆος ἀμεμφέα κηρυμονία,
 ἀνθεσαν οἱ τὸ νέον τᾶγμα μετορχόμενοι,
 θεσπεσίης ἄγχιιστα συνωρίδος, ὄφρα καὶ αὐτῆ
 εἰκότι χῶρον ἔχη γείτονα κοιραιίης,
 αὐτος γὰρ ζαθέοιο θρόνους ἔψαψε μελαθρον,
 πλούτων ἀεξήσας, ἀλλὰ μετ' εὐσεβίης,
 εὐγνωμον τὸ πόνημα· τί γὰρ γραφὶς οἴσει ὀπασσαι,
 εἰ μὴ τοῖς ἀγαθοῖς μνήστω ὀφειλομένην;

42.—ΑΛΛΟ

Τὸν μέγαν ἐν βουλαῖς θεοδόσιον, Ἄσιδος ἀρχῶν,
 εἰκότι μαρμαρήν στήσαμεν ἀνθύπατον,
 οἷοκα Σμύρναν ἔργων καὶ ἡγασεν ἐς φάος αὐθις,
 ἔργων θαυμασίους πολλῶν ἀειδομένην.

¹ Statues of Fortune erected near the house of Crispus. The Crispus = probably the nephew of Sallust, to whom Horace's *Ode* ii. 2, is addressed.

40.—CRINAGORAS

Nor only three Fortunes¹ should be thy neighbour, 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.

² The Emperor and Empress.

³ After the earthquake of A. D. 178.

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43.—ΑΛΛΟ

Δαμόχαρι, κλυτόμητι ἐκασπόλει, σοὶ τοῖε κῆδος,
ὅττι γε τὴν Σμύρναν μετὰ λοίγια πῆματα σεισμῶν,
ἔστυμένως πορεύων, αἶθις πάλιν¹ ἐξετέλευσας.

44.—ΑΔΗΛΟΝ

Πᾶσα φύσις, Βασίλεια, τῶν κράτος αἶν ἀείδει,
οὔτεκα ἐνσμενέων στίχας ὤλεσας, οὔτεκα φέγγος
ἀνδράσι σωφρονέουσι κακὴν μετὰ ἔηριν ἀνήψας,
ἵππολύτης δ' ἐκέλευσας ὁμόγνια πῆματα χάρμης.

45.—ΑΛΛΟ

Ῥητῆρες Θεόδωρον ἐμέλλομεν εἰς ἐν ἴοντες
χρυσείαις γραφίδεσσιν ἀειμνήστοισι γεραίρειν,
εἰ μὴ χρυσὸν ἔφευγε καὶ ἐν γραφίδεσσιν ἔοντα.

46.—ΑΔΗΛΟΝ

Νικήταν ἐομότολμον ἀναξ, στρατῶς, ἄστυα, δῆμος
στήσαν ὑπὲρ μεγάλων Μηδοφόνων καμάτων.

¹ I write πάλιν: πόλιν MSS.

¹ i.e. the position lost by the characters 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 Nectus 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

47.—ΑΛΛΟ

Τὸν μέγαν ἐν πολέμοισι, τὸν ἀτρόμον ἠγέμενον ἦν,
Νικήσαν ἀρετῶν εὐεκεν ὁ Πρωϊστῆναι.

48.—ΑΔΗΛΟΝ

Πρόκλος ἐγὼ Παυλῶν, Βυζάντιος, ὄν περὶ ἀῶμα
τηλεθάοντα Δίκης βασιλῆϊος ἤρπασεν αὐλή,
ὄφρ' εἴην στόμα πιστὸν ἐρισθενέος βασιλῆος,
ἀγγέλλει δ' ὅτε χαλκὸς ὅσον γέρας ἐστὶν ἀέθλων,
καὶ τὰ μὲν εἰκλα πάντα καὶ νίει καὶ γενετῆρσι
ἐν δ' ὑπάτων ῥάβδοισι πᾶσι νίκησεν τοκῆα.

49.—ΑΠΟΛΛΩΝΙΔΟΥ

Θαύμασε τὸν Κιχῶρην ὁ πάλαι χρόνος ἢ Φρύγας ἄμφω
σοῦν εἰ, Λέων, ἡμοῖς καλλὸς ἀεισόμεθα,
Κερκαφίδῃ περίβωτε· μακαρτάτη ἐστ' ἄρα νῆσων
καὶ Ῥόδου, ἢ τοίφ' λάμπεται ἠελίφ.

50.—ΤΟΥ ΑΥΤΟΥ

Εἰ τοιόσδε Λέων λάχεν ἀντίος Ἡρακλῆι,
οὐκ ἦν Ἀλκίδεω τοῦτο το ἑωδέκατον.

51.—ΜΑΚΗΔΟΝΙΟΥ ΤΗΛΑΤΟΥ

Τῷ ξοάνῳ τὸν παῖδα Θυωμῆχον, οὐχ ἵνα λεύσσης
ὡς καλὸς ἐν τῆδε μνάματος ἀγλαία,
ἀλλ' ἵνα σοὶ τὸν ἀέθλων ὄν ἐξεπώνησεν μαθόντι,
ὃ γαθέ, τὰς αὐτὰς ζᾶλος εἶμι μαρίας,
οὔτος ὁ μὴ κλίνας καμᾶτ' ἰόδα, πᾶσι τα δ' ἀγῶνι
ἄλικά νικήσας, ὑπλότερον, πρότερον.

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

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.¹ 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 fasces.

49.—APOLLONIDES

THE olden time admired Cinyras or both the Phrygians,² but we, Leo, will sing thy beauty, O renowned son of Cercaphus.³ 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.—ΦΙΛΙΠΠΙΟΥ

Ἴσως με λείψων, ξεῖν, ταυρωμαστορα
καὶ στερρόγχιον, ὡς Ἄτλαντα δεύτερον,
θαμβεῖς, ἀπιστῶν ἢ βρότειος ἢ φύσις.
ἀλλ' ἴσθι μ' Ἡρᾶν Λαδικῆμα πάμμαχον,
ὄν Σμύρνα καὶ ἐρῦς Περγᾶμου κατέστεφεν, 5
Δελφοί, Κόρινθος, Ἥλις, Ἄργος, Ἄκτιον
λοιπῶν δ' ἀέθλων ἦν ἐρευνησῆς κράτος,
καὶ τὴν Λίβυσσαν ἰξαριθμήσεις κόριν.

53.—ΑΔΗΛΟΝ

Λάσας τὸ στάσιον εἶθ' ἤλατο, εἴτε εἰέπτῃ,
λαϊμόνιον τὸ τάχος, οὐδὲ φράσαι εὐνατόν.

54.—ΑΛΛΟ



Οἶος ἔης φεύγων τον ὑπήνεμον,
ἔμπνοε Λάδα,
Θῦμον, ἐπ' ἀκροτάτῳ †πνεύ-
ματι θεῖς ὄνυχα,
τοῖον ἐχάλκευσέν σε Μύρων, ἐπι
παντὶ χαράξας
σώματι Πισαίου προσδοκίην
στεφάνου.

54A

Πλήρης ἐλπίδος ἐστίν, ἀκροῖς δ' ἐπι χεῖλεσιν ἀσθμα
ἐμφαίνει κοιλῶν ἐπδοθεῖν ἐκ λαγόνων.
πηήσσει τάχα χαλκος ἐπι στέφος, οὐδὲ καθέξει
ἄ Βασίς. ὦ τέχνη πνεύματος ὠκυτέρα.

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.

55.—ΤΡΩΙΑΟΤ ΓΡΑΜΜΑΤΙΚΟΤ

- α. Εἰκὼν, τίς σ' ἀνέθηκε, τίτος χάριν, ἢ τίμη, λέξοι.
β. Ἄντι παλαισμοσύνης θῆκε Λύρωι πόλις.

56.—ΑΔΗΛΟΝ

Ταύτην Εὐσεβίῳ Βυζαντίας εἰκόνα Ῥώμη
προς εἰσσαῖς ἑτέραις, εἵνεκεν ἵπποσύνης.
οὐ γὰρ ὁ γ' ἀμφήριστος ἔλων ἐστέψατο νίκην,
ἀλλὰ πολυκρατίων ποσσὶ καὶ ἠγορη.
τοῦνεκεν ἀντιβίων ἔριν ἔσβασεν· ἀλλὰ καὶ αὐτὴν 5
ἐήμων τὴν προτέρην παῦσε δίχαστασίην.

57. ΠΑΤΑΟΤ ΣΙΑΕΝΤΙΑΡΙΟΤ

Εἰς Βάκχην ἐν Βυζαντίῳ

Ἐκφρονα τὴν Βακχὴν οὐχ ἡ φύσις, ἀλλ' ἡ τεχνη
θήκατο, καὶ μαγίην ἐγκατέμιξε λίθῳ.

58.—ΑΔΗΛΟΝ

Εἰς τὸ αὐτό

Ταχέτε τὴν Βακχὴν, μὴ λαίρην περ ἰούσα,
οὔτεον ὑπερθεμένη, γηοῦ ὑπεκπροφυγῆ.

59.—ΑΓΛΘΙΟΤ ΣΧΟΛΛ-
ΣΤΙΚΟΤ

Εἰς τὸ αὐτό

Οὐπω ἐπισταμένην τάχα κύμβαλο
χερσὶ τινάξαι
Βάκχην αἰδομένην στήσατο
λαοτύπος.

αὐτῷ γὰρ προέειπεν· τοῖσε δὲ
τοῦτο βοώσῃ·

“Ἐξίτε· καὶ παταγῶ, μηδενὸς
ἰσχυαίον.”



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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 foot¹ 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

NOR 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. AGATHAS 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.—ΣΙΜΩΝΙΔΟΥ

α. Τίς ἄδε; β. Βάκχα. α. Τίς ἐέ μιν ξείσε; β. Σκόπας.
α. Τίς δ' ἐξέμηνε, Βάκχος, ἢ Σκόπας; β. Σκόπας.

61.—ΚΡΙΝΑΓΟΡΟΥ

Ἄρτολῖαι, οὐσίαι, κόσμου μέτρα· καὶ τὰ Νέρωνος
ἔργα δι' ἀμφοτέρων ἴκετο γῆς περάτων.

Ἦλιος Ἀρμενίην ἀνιῶν ὑπὸ χερσὶ λαμείσαν
κείνον, Γερμανίην δ' εἶδε κατερχόμενος.

Ἰσσοῦν ἀειδίσθω πολέμου κράτος· οἶδεν Ἀράξης 5
καὶ Ῥῆνος, δοῦλοις ἔθνεσι πινόμενοι.

62.—ΑΔΗΛΟΝ

Εἰς στήλην Ἰουστινιανοῦ βασιλέως ἐν τῷ ἵπποδρόμῳ



Ταῦτά σοι, ὦ βασιλεῦ Μήσο-
κτόνε, δῶρα κομίζει
σῆς Ῥώμης γενέτης καὶ παῖς
Εὐστάθιος,

πῶλον ὑπὲρ πίκης, Νίκην στε-
φανηφόρον ἄλλην.

καὶ σὲ μετρημῖω πῶλον
ἐφεζόμενον.

Ἰνός· Ἰουστινιανέ, τῶν κρα-
τος· ἐν χροῖι δ' αἰεὶ

δεσμὸς ἔχοι Μήδων καὶ
Σκυθέων προμάχους.

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.¹ 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:² 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,³ but may the champions of the Persians and Scythians⁴ lie ever in chains on the ground.

³ Alluding to the height of the base on which the statue stood.

⁴ *i.e.* Goths.

GREEK ANTHOLOGY

63.—ΑΛΛΟ

Εἰς τὸ αὐτό

Πῶλον ὁμοῦ καὶ ἄνακτα καὶ ὀλλυμένην Βαβυλῶνα
 χαλκὸς ἀπὸ σκύλων ἔπλασεν Ἀσσυρίων.
 ἔστι δ' Ἰουστινιανός, ὃν ἀντολίης ζυγὸν ἔλκων
 στήσεν Ἰουλιανός, μάρτυρα Μηδοφόνου.

64.—ΑΛΛΟ

Εἰς στήλην Ἰουστίνου βασιλέως ἐν τῷ λιμένι

Τούτο παρ' αἰγυπτοῦ ἐγὼ Θεόδωρος ὑπαρχος
 στήσα φαεινὸν ἄγαλμα Ἰουστίνῳ βασιλῆϊ,
 ὄφρα καὶ ἐν λιμένεσσιν ἔην πετάσειε γαλήνην.

65.—ΑΛΛΟ

Εἰς στήλην Θεοδοσίου βασιλέως

Ἐκθορες ἀντολίηθε, φαεσφόρος ἥλιος ἄλλος,
 Θευόσιε, θνητοῖσι, πόλου μέσον, ἠπιόθυμε,
 Ὀκεανὸν παρὰ ποσσίν ἔχων μετ' ἀπείρονα γαῖαν,
 πάντοθεν αἰγλήεις, κεκορυθμένος, ἀγλαὸν ἵππον
 ῥηιδίως, μεγάθυμε, καὶ ἐσσύμενον κατερύκων.

66.—ΑΛΛΟ

Τον κρατερόν Βυζαντα καὶ ἱμερτήν Φιόαλειαν
 εἰν ἐνὶ κοσμήσας ἀνθετο Καλλιόδης.

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.

³ *i.e.* represented on the base.

⁴ Mythical founder of Byzantium. Phidalia was his wife.

GREEK ANTHOLOGY

67.—ΑΛΛΟ

Ἰμερτὴ Φιδάλεια δάμαρ Βύζαντος ἐτύχθην·
εἰμὶ δὲ βουπαλῆος δῶρον ἀεθλοσύνης.

68.—ΑΣΚΛΗΠΙΑΔΟΥ, οἱ δὲ ΠΟΣΕΙΔΗΠΠΟΥ

Κύπριδος ἄδ' εἰκῶν· φέρ' ἰδόμεθα μὴ Βερενίκας·
διστάζω ποτέρᾳ φῆ τις ὁμοιοτέραν.

69.—ΑΔΗΛΟΝ

Ζήνωνα πολίαρχος Ἰουλιανὸς βασιλῆα·
Ζήνωνος παρίκοιτιν Ἰουλιανὸς Ἀριάδην.

70.—ΑΔΗΛΟΝ

Οἶκον Ἀναξ Ἑλικῶνος ἀνηβήσαντα νοήσας
κυδαλίμοις καμάτοισιν Ἰουλιανοῦ πολιάρχου,
Πιερικῶν προπάρουθε δόμων παγχυρέσεος ἔστη.

71.—ΑΔΗΛΟΝ

Κῦδος Ἰουλιανοῦ πανασίδιμον, ὅς μετὰ κόσμον
Πιερίδων χρυσέην στήσεν Ἀναστασίην.

72.—ΑΛΛΟ

Ἄλλον ὑπὲρ νίκας ἐναρηφόρον ἐνέσθι Σούσων
ὁ θρασυὺς ἀναστήσει Μήεος ἀνακτι τύπον·

¹ Or "a struggle with a bull." In the former case it refers to Phidias'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.

GREEK ANTHOLOGY

ἄλλον ἀκείρεκόμας Ἀβάρων στρατὸς ἔκτοθεν Ἰστρου,
 κείρας ἐκ κεφαλῆς βόστρυχον αὐοταλέης·
 τὸν δ' ὑπὲρ εὐνομίας ἐριθηλέος ἐνθάδε τοῦτον 5
 ἐξ ὑπάτου μίτρης στήσεν ἄνασσα πόλις.
 ἔμπεδος ἀλλὰ μένοις, Βυζαντίας ἔμμορε Ῥώμα,
 θεῖον Ἰουστίνου κάρτος ἀμειψαμένα.

73.—ΑΔΗΛΟΝ

Οὗτος ὁ κοσμήσας Ὑπάτων θρόνον, ὃν τρισέπαρχον
 καὶ πατέρα βασιλῆες ἐὼν καλέσαντο μέγιστοι,
 χρύσεος ἔστηκεν Λύρηλιανός· τὸ δὲ ἔργον
 τῆς βουλῆς, ἧς αὐτὸς ἐκὼν κατέπαυσεν ἀνίας.

74.—ΑΔΗΛΟΝ

Εἰς ἄρχοντα

Μίξον μειλιχίῃ βαιὸν φόβον, ὅττι καὶ αὐτῇ
 βομβήεσσα μέλισσα κορύσσεται ὀξεί κέντρο.
 οὐ γὰρ ἄτερ μίστιγος ἰθύνεται ἵππος ἀγῆνωρ·
 οὐδὲ συνῶν ἀγέλη ἐπιπείθεται ἀνδρὶ νομῆι,
 πρὶν καὶ ἐριγδούποιο καλαύροπος ἦχον ἀκούσῃ. 5

75.—ΑΝΤΙΠΑΤΡΟΥ

Ζηρὶ καὶ Ἀπόλλωνι καὶ Ἄρει τέκνον ἀνάκτων
 εἴκελον, εὐκταίῃ μητέρος εὐτοκίῃ,
 πάντα τοι ἐκ Μοιρέων βασιλῆϊα, πάντα τέλεια
 ἦλθεν· ἐποιήθης δ' ἔργον αἰδοσπόλων.
 Ζεὺς σκῆπτρον βασιλείου, Ἄρης δόρυ, καλλοσύνην δὲ
 Φοῖβος ἔχει· παρὰ σοὶ δ' ἀθρόα πάντα, Κότυ.

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
Avares¹ 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.

³ In A.D. 400. He was thrice Praetorian Prefect, and the
title "Father of the Emperor" was given to Patricians.

⁴ The crook was thrown at animals to drive them back to
the herd. *cp.* Homer, *Il.* xxiii. 845.

⁵ This is probably the Thracian King to whom Ovid's
Epistle *Ex Ponto*, ii. 9, is addressed.

76.—ΣΤΥΝΕΣΙΟΥΤ ΦΙΛΟΣΟΦΟΥΤ

Οἱ τρεῖς Τυνδαρίαι, Κάστωρ, Ἑλένη, Πολυδεύκης.

77.—ΠΑΥΛΟΥΤ ΣΙΛΕΝΤΙΑΡΙΟΥΤ

Ὅμματα μὲν κούρης μόλις ἢ γραφίς, οὔτε ἐξ χαίτην,
οὔτε σέλας χροῖης ἄκρον ἀπεπλάσατο.
εἰ τις μαρμαρυγὴν ἐνάται φαεθοντίδα γράψαι,
μαρμαρυγὴν γράψει καὶ Θεοδωριάδα.¹

78.—ΑΛΛΟ

Βάσκανος ἢ γραφίς ἐσσι, καὶ εἰσορόωσι μεγάρεις
χρῦσεα κέκρυφαλοῖς βύστρυχα κρυψαμένη.
εἰ δ' ὑπάτης κεφαλῆς ὑπάτην χαριν εἰκόνι κεύθει,
οὐδ' ἐπὶ τῷ λοιπῷ κάλλει πίστιν ἔχεις.
πᾶσα γραφίς μορφῆσι χαρίζεται· ἀλλὰ σὺ μούνη
τῆς Θεοδωριάδος κλέψας ἀπ' ἀγλαίας.

79.—ΣΤΥΝΕΣΙΟΥΤ ΦΙΛΟΣΟΦΟΥΤ

Εἰς τὴν ἐαυτοῦ ἀδελφὴν

Τῆς χρυσοῦς εἰκῶν ἢ Κύπριδος, ἢ Στρατορικής.

80.—ΑΓΛΑΘΙΟΥΤ ΣΧΟΛΑΣΤΙΚΟΥΤ

Μαχλὰς ἐγὼ γενόμεν Βυζαντίδος ἐρέσθι Ῥώμης,
ὠρητὴν φιλήν πᾶσι χαριζομένην
εἰμὶ δὲ Καλλιρῶη πολυκαίεαλος, ἦν ὑπ' ἔρωτος
οἰστρηθεὶς Θωμᾶς τῆδ' ἔθετο γραφίει,
δεικνύς ὅσον ἔχει πόνον ἐν φρεσίν· ἴσα γὰρ αὐτῷ
κηρῶ τηκομένῳ τήκεται ἢ κρασίη.

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

SCARCELY 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.¹

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

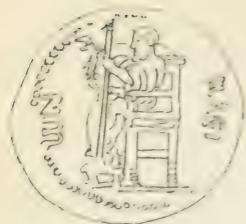
THE statue is of golden Cypris or of golden Stratonice.

80.—AGATHIAS SCHOLASTICUS

I WAS 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,² so melts his heart.

¹ Probably the well-known Empress.

² The picture was in encaustic.



81.—ΦΙΛΙΠΠΙΟΥ

Εἰς τὸ ἐν Ὀλυμπίᾳ Διὸς ἄγαλμα
 Ἡ θεὸς ἦλθ' ἐπὶ γῆν ἐξ οὐ-
 ρανοῦ, εἰκόνα δείξων,
 Φειδία· ἦ σύ γ' ἔβης τὸν
 θεὸν ὀψόμενος.

82.—ΣΙΜΩΝΙΔΟΥ

Τὸν ἐν Ῥόδῳ κολοσσὸν ὀκτάκις εἰκα
 Σάρης ἐποίει πήχεων ὁ Λίνκιος.

83.—ΑΔΕΣΠΟΤΟΝ

Εἰς Λίαντος εἰκόνα

Λίαν Τιμομάχου πλέον ἢ πατρός, ἤρπασε τέχρα
 τὴν φύσιν ὁ γράψας εἶδέ σε μαινόμενον,
 καὶ συνελυσσῆθη χεῖρ ἀνέρι, καὶ τὰ κεραστὰ
 ἑάκρνα τοὺς λύπης πάντας ἔμιξε πόρους.

84.—ΑΔΗΛΟΝ

Οὐκ ἀδοῆς ἔγραψε Κίμων τάδε· παρτὶ δ' ἐπ' ἔργῳ
 μῶμος, ὃν οὐδ' ἦρος Δαίδαλος ἐξέφυγεν.

85.—ΑΔΕΣΠΟΤΟΝ

Ἄ τέχνα τὸν ἔλεγχον ἀπώλεσεν οὐδὲ γὰρ αὐτὰ
 μαρτυρεῖται τῷ πόρῳ τὰν κεφαλῶν.

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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.—SIMONIDES¹

CHARES of Lindus made the Colossus of Rhodes, eighty cubits high.

83.—ANONYMOUS

On the Picture of Ajax by Timomachus²

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.

86.—ΑΔΗΛΟΝ

Τοῦμπρασιῆ φυλακος μακρὰν ἀποτήλε φυλαξαι.
 τοῖος, ὁκοῖον ὀρᾶς, ὦ παρ' ἐμ' ἐρχόμενε,¹
 σύκινος, οὐ ρίνη πεπονημένος, οὐδ' ἀπὸ μίλτου,
 ἀλλ' ἀπὸ ποιμεικῆς αὐτομαθοῦς ξοῖδος . . .
 ἀχρείως γέλασόν με, τὰ δ' Εὐκλείους πεφύλαξα 5
 σίνεσθαι. μὴ και σαρκάνιον γελάσης.

87.—ΙΟΥΛΙΑΝΟΥ

Τέχνης πυρσὸν ὅπασσα φερέσβιον ἐκ δ' ἄρα τέχνης
 και πυρὸς ἀλλήκτου πήματος ὄψιν ἔχω.
 ἢ μερόπων ἀχάριστον ἀεὶ γένος, εἴ γε Προμηθεὺς
 ἀντ' εὐεργεσίης ταῦθ' ὑπὸ χαλκοτύπων.

88.—ΤΟΥ ΑΥΤΟΥ



Χαλκὸν μὲν καλέεσκεν ἀπειρία βιβλος Ὀμήρου
 ἀλλὰ μιν ὁ πλάστης ἐεῖξεν ἐλεγχομένην.
 δεῦρ' ἴδε γὰρ στενάχοντα Προμηθεῖα, δεῦρ' ἴδε χαλκοῦ
 τειρομένου σπλάγχχνων ἐκ μυχάτων ὀδύνας.
 Πρακτες, νεμίσησον, ἐπεὶ μετὰ σείῳ φαρέτρην 5
 Ἰαπετιοῦδης ἄλγος ἀπαιστον ἔχει.

¹ The first couplet has probably been tampered with by Planudes; τοῖος ἀνεῖν ὀρᾶς is a conjecture for τοῖου ὁ κερ δὲ ὀρᾶς, but the whole gives very poor sense. We expect a mention of the usual appurtenance of Priapus and δ κείει 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 unconsumable 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 quiver¹ the son of Iapetos suffers ceaseless pain.

¹ Heracles shot the vulture which devoured Prometheus' vitals.

89.—ΓΑΛΛΟΥ

Εἰς Τάνταλον ἐπὶ ποτηρίου γεγλυμμένον

Οὗτος ὁ πρὶν μακάρεσσι συνέστιος, οὗτος ὁ νηδὶν
πολλάκι νεκταρέου πλησάμενος πόματος,
νῦν λιβάδος θνητῆς ἰμείρεται· ἢ φθονερῇ δὲ
κράσις αἰεὶ χεῖλεος ἐστὶ ταπεινοτέρη.

“Πῖνε,” λέγει τὸ τόρευμα, “καὶ ὄργια μάνθανε σιγῆς· ὅ
οἱ γλώσση προπετεῖς ταῦτα κολαζόμεθα.”

90.—ΑΔΗΛΟΝ



Θλίβε δρακοντείους περιμή-
κεας ὄβριμε δειρὰς

“Ηρακλες, δακέτων ἄγχε
βαθεῖς φάρυγας.

ἔξετι νηπιάχοιο χόλον ζηλί-
μονος” Ἡρης

ἄμπαυσον· μοχθεῖν γνῶθι
καὶ ἐκ βρέφους.

οὐ γάρ σοι κρητῆρ χαλκή-
λατος, οὐδὲ λέβητες, ὅ
ἀλλ’ ὁδὸς εἰς αὐλὴν Ζηνός,
ἔπαθλον ἔφν.

91.—ΑΔΗΛΟΝ

Δέρκεο μυριόμοχθε τοὺς “Ηρακλες ἀγῶνας,

οὓς τλάς ἀθανάτων οἶκον Ὀλυμπον ἔβης·

Γηρυόνην, κλυτὰ μῆλα, μέγαν πόνον Λυγείαν,

πώλους, Ἴππολύτην, πουλυκάρημον ὄφιον,

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, θωυκτῆρα Χάους κύμα, θῆρα Νεμείης, 5
 οἰωνούς, ταῦρον, Μαιναλίην ἔλαφον.
 γῆν δὲ κατ' ἄκρα πόλιος ἀπορθήτοις βεβηκώς
 Περγαμίης, μεγάλους ῥῖνο Τηλεφίεας.

92.—ΑΔΗΛΟΝ

Ἴρακλέους ἄθλοι

Πρῶτα μὲν ἐν Νεμίῃ βριαρὸν κατέπεφνε λίσσιντα,
 δεῦτερον, ἐν Λέρνῃ πολυαύχενον ὤλισσεν ὑδρῶν.
 τὸ τρίτον αὐτ' ἐπὶ τοῖς Ἐρυμινθίων ἕκτανε κάπρον,
 χρυσόκερον ἔλαφον μετὰ ταῦτ' ἠγγρευσε, τέταρτον,
 πέμπτον δ', ὄρνιθας Στυμφαλίδας ἐξεδίωξεν. 5
 ἕκτον, Ἀμαζονίδος κόμισσε ζωστήρα φαειόν.
 ἑβδόμον, Λυγείου πολλὴν κόπρον ἐξεκάθηρεν.
 ὄγδοον, ἐκ Κρήτηθε πυρίπυρον ἤλασε ταῦρον.
 εἵνατον, ἐκ Θρήκης Διομήδεος ἠγαγεν ἵππους.
 Γηρυόνον, δέκατον, βίας ἠγαγεν ἐξ Ἐρυθείης. 10
 Κέρβερον, ἐνδέκατον, κύν' ἀἰγῆαγεν ἐξ Ἰλίου.
 ἀσδέκατον, ἐκόμισσεν ἐς Ἑλλάδα χρυσεὰ μῆλα.
 τὸ τρισκαίδέκατον, τοῖον λυγρὸν ἔσχεν ἄεθλον
 μουνονυχί πεντήκοτα ξυτελέξατο κούραις.

93.—ΦΙΛΙΠΠΙΟΥ

Εἰς τὸ αὐτό

Ἦλυσσα τὸν Νεμείας θῆρ' ἀπλετων, ὤλυσσα δ' ὑδρῶν
 καὶ ταῦρον, κάπρον δ' ἀμφετίναξα κύνων
 ζωστήρ' ἄκυσσας, πῶδον Διομήδεος εἶλον
 χρυσεὰ μῆλα κλισίας, Γηρυόνην ἔλαφον·
 Λυγείας μ' εἰδὴν κομῆς οὐ φέγγεν ἕκτατον ὄρνιθ' 5
 Κέρβερον ἠγαγόμεν' αὐτὸς Ὀλυμπον ἔχω.

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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 Diomedes. 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 Diomedes. 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

Μηκέτι ταυροβόριο βαρὺ βρύχημα λέοντος
πτήσσετε, ληνόμοι γριαρόται Νεμέης·

ἦ γὰρ ὑφ' Ἡρακλῆος ἀρι-
στάθλοιο δέδουπεν,
αὐχένα θηροφόνοις ἀγ-
χόμενος παλάμαις.
ποίμνας ἐξελάσασθε· πά-
λιν μυκηθμὸν ἀκούοι 5
Ἡχώ, ἐρημαίης ἐνναέ-
τειρα νάπης.
καὶ σύ, λεοντόχλαινε, πά-
λιν θωρήσσεο ῥινῶ
Ἡρης πρηῦνων μισονό-
βοιο χόλον.



95.—ΔΑΜΑΓΗΤΟΥ

Ἔε Νεμέης ὁ λέων, ἀτὰρ ὁ ξένος Ἀργόθεν αἶμα,
πολλοὺν ὁ μὲν θηρῶν λῶστος, ὁ δ' ἠμιθέων.
ἔρχονται δ' ἐς ἀγῶνα καταρτίων ὄμμα βαλόντες
λαξὸν ὑπὲρ ζωᾶς ἀμφοτέρωι σφετέρως.
Ζεὺ πάτερ, ἀλλ' εἰή τον ἀπ' Ἀργεὺς ἀνέρα νικῆν, 5
ἐμβατὸς ὡς αὐ τοι καὶ Νεμέα τελέθει.

96.—ΑΔΗΛΟΝ

Τι πρόωτον, τί δ' ἔπειτα φρεσίν, τί σε λοιπὸν ὄσσοις
θαυματοσφαί τεχνῆς ἀνέρος ἠδ' ἑλαφου;
ὦν ὁ μὲν ἔξεν θηρῶν ἐπεμπεβαῶς ἄνυ βρῖθει,
εὐπτορῶν παλάμαις ἀμάρτυρος κερμαῖω·

¹ According to one story, Heracles, before killing the Nemean lion, wore the skin of a lion he killed on Cithaeron.

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,¹ 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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ἢ δ' ὑπὸ χάσματι πολλὰ καὶ ἄσθματι φυσιώσα 5
 γλώσση σημαίνει θλιβομένην κραδίην.
 Ἡρακλες, γήθησον, ὅλη κεμὰς ἄρτι τέθηλεν
 οὐ κέρασιν μούνοισι, ἀλλὰ τέχνῃ χρυσέῃ.

97.—ΛΑΛΟ

Χαλκὸν ἀποιμώζοντα τίς ἔπλασε; τίς δ' ὑπὸ τέχνας
 καὶ πόνον ἐν μορφῇ καὶ θράσος εἰργάσατο;
 ἔμψυχον τὸ πλάσμα· καὶ οἰκτεῖρω μογέοντα,
 καὶ φρίττω κρατερόν τον θρασὺν Ἡρακλέην·
 Ἄνταῖον γὰρ ἔχει πεπονημένον ἐκ παλαμῶν· 5
 ἰδρωθεὶς δὲ δοκεῖ καὶ στοναχὰν ἰέναι.

98.—ΛΑΛΟ

Εἰς Ἡρακλέα μεθύοντι



Οὗτος ὁ γίνῃ ὑπὸ βεβαρημένῳ ἡδὲ κυπέλλῳ,
 Κεῖται γὰρ οὐκ εὐφρον οἰσθαρεῖν ὄλεσεν.

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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 αὐτό

Οὗτος ὁ πανεαμάρτωρ, ὁ παρ' ἀγοράσι ἐωδὲκάεθλος
 μελπόμενος κρατερῆς εἵνεκεν ἠγορέης,
 οἴνοβαρῆς μετὰ δαίτα μεθυσφαλὲς ἰχθὺς ἐλίσσει,
 μικηθεὶς ἀπαλῶ λυσιμελεῖ Βρομίῳ.

100.—ΑΛΛΟ

Εἰς εἰκόνα Λυσιμάχου βασιλέως



Χαίτην καὶ ῥόπαλον καὶ ἐν ὀφθαλμοῖσιν ἀταρβῆ
 θυμὸν ὄρων, βλοσυρὸν τ' ἀνδρὸς ἐπισκύνιον,
 ζήτει δέρμα λέοντος ἐπ' εἰκόνι· κῆν μὲν ἐφεύρης,
 Ἡρακλῆς, εἰ δ' οὔ, Λυσιμάχοιο πίναξ.

101.—ΑΛΛΟ

Εἰς εἰκόνα Ἡρακλέους

Οἶψ' Θειοδάμας πρὶν ὑπῆρτεσεν Ἡρακλῆι,
 τοῖον ὁ τεχνίτης τὸν Δίος εἰργάσατο,
 βούν' ἀρότην ἔλκοντα, καὶ ἀνταννοντα κορίνην·
 ἀλλ' οὐ τὴν ὄλοην γράψε βροσσοφαγίην.
 καὶ τάχα Θειοδάμαντι γοήμονα χεῖλεσι φωίην
 ἤρροσεν, ἧς αἶων φεῖδεται Ἡρακλῆς.

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.

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102.—ΑΛΛΟ

Εἰς εἰκόνα ἑτέραν τοῦ αὐτοῦ

Οἶον καὶ Κρονίους ἔσπειρέ σε τῇ τρισεληνῷ
 ρυκτί, καὶ Εὐρυσθεὺς εἶδεν ἀεθλοφόρον,
 κῆκ πυρός εἰς Οὐλύμπον ἐκώμασας, ὧ βαρύμοχθε
 Ἀλκείῳ, τοίην εἰκόνα σου βλέπομεν.
 Ἀλκμήνης δ' ὠδῖνας ἔχει λίθος· αἱ δὲ μεγαυχεῖς 5
 Θῆβαι γῆν μύθων εἰσὶν ἀπιστότεραι.

103.—ΓΕΜΙΝΟΥ

Εἰς ἄγαλμα τοῦ αὐτοῦ

Ἡρακλῆς, ποῦ σοι πτόρθος μέγας, ἧ τε Νέμειος
 χλαῖνα, καὶ ἡ τόξων ἔμπλεος ἰοδόκη;
 ποῦ σοβαρὸν βρίμημα· τί σ' ἔπλασεν ὠδὲ κατηφῆ
 Λύσιππος, χαλκῷ τ' ἐγκατέμιξ' ὀδύνην;
 ἄχθῃ γυμνωθεὶς ὄπλων σείσ'· τίς δέ σ' ἔπερσεν; 5
 ὁ πτερόεις, ὄντως εἰς βαρὺς ἄθλος, Ἔρως.

104.—ΦΙΛΙΠΠΙΟΥ

Εἰς τὸ αὐτό

Ἦρη τοῦτ' ἄρα λοιπὸν ἐβούλετο πᾶσιν ἐπ' ἄθλοις,
 ὄπλων γυμνοὺν ἰδεῖν τὸν θρασύν Ἡρακλῆα.
 ποῦ χλαῖνωμα λίσστος, ὃ τ' εὐροίξητος ἐπ' ὤμοις
 ἴος, καὶ βαρύπους ὄζος ὁ θηρολοῖτης;
 πάντα δ' Ἔρως ἀπέδυσσε· καὶ οὐ ξείνον, ἀ Δία κύκνον 5
 ποιήσας, ὄπλων ροσφίσασθ' Ἡρακλῆα.

¹ The meaning of this very rigid and laboured couplet seems to be "Not Alcmena 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 Alcmene, 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 Θησιῶος καὶ τοῦ Μαραθῶναι ταιροῦ
 Θαῦμα τέχνης ταύρου τε καὶ ἀγέρος, ὃν ὁ μὲν ἀλκῇ
 θήρα βίη βρίθει, γυνῆα τιταινόμοιος
 ἴνας δ' αὐχειῖους γνάμπτων, παλάμησιν ἔμαρψεν,
 λαιῇ μυκτῆρας, δεξιτερῇ δὲ κέρας,
 ἀστραγάλους δ' ἐλίλιξε καὶ αὐχεῖνα θῆρ ὑπὸ χερσίν 5
 δαμνάμενος κρατεραιῖς ἴσπλασεν εἰς ὀπίσω.
 ἔστι δ' οἷσσαισθαι τέχνης ὑπο τῶδ' ἐνὶ χαλκῷ
 θήρα μὲν ἐμπνεύειν, ἀνδρα ἔ' ἰδρῶτι ρέειν.



106.—ΑΔΗΛΟΝ

Εἰς ἀνδριάντα Καπανέως
 Εἰ τοῖος Θήβης Καπανεύς
 ἐπεμήνατο πύργοις,
 ἄμβασιν ἠερίην κλίμακι
 μησάμενος,
 εἶλεν ἂν ἄστυ βίη καὶ ὑπὲρ
 μόρον. αἶδετο γάρ ῥα
 καὶ σκηπτὸς Κρονίδου
 τοῖον ἐλεῖν πρόμαχον.

107.—ΙΟΥΔΙΑΝΟΥ

Εἰς Ἴκαρον χαλκοῦν ἐν λουτρῷ
 ἰσόμενον

Ἴκαρε, κηρὸς μὲν σε εἰώλεσε γῆν ἐν
 σε κηρῷ
 ἦγαγεν εἰς μορφὴν αἴθλις ὁ χαλ-
 κοτύπος.
 ἀλλὰ γε μὴ πτερὰ πάλλε κατ' ἠέρα,
 μὴ τὸ λοετρὸν,
 ἠερόθεν πίπτων, Ἴκαριον τελευτῆς.



THE PLANUDEAN APPENDIX

105.—ANONYMOUS

On a Statue of Theseus and the Bull of Marathon

MARVELLOUS 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 wax¹ 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.

GREEK ANTHOLOGY

108.—ΤΟΥ ΑΥΤΟΥ

Εἰς τὸ αὐτό

Ἰκαρε, χαλκος εἶον μιμησκει· μηδὲ σε τέχνη,
μηδ' ἀπάφῃ πτερόγων ζεύγος ἐπωμείων.
εἰ γὰρ ζωὸς εἶον πέσες ἐν πελαγεσσι θαλάσσης,
πῶς ἐθέλεις πτήναι χαλκῶν εἶδος ἔχων;

109.—ΑΓΑΘΙΟΥ

Εἰς Ἴππόλυτον ἀμλεγόμενον τῇ τροφῇ
τῆς Φαίδρας

Ἴππόλυτος τῆς γρηὸς ἐπ' οὐατι
νηλέα μῦθον
φθέγγεται· ἀλλ' ἡμεῖς οὐ δύ-
νάμεσθα κλύειν.
ὄσσον δ' ἐκ βλεφάρου μεμηγότες
ἐστὶ νοῆσαι,
ὅτι παρεγγυάα μικρότ' ἄθεσμα
λέγειν.

110.—ΦΙΛΟΣΤΡΑΤΟΥ

Εἰς εἰκόνα Τηλέφου τετρωμένου

Οἷτος ὁ Τευθραίας πρόμος ἀσχετος, οἷτος ὁ τὸ πρὶν
Τηλεφος αἰμάξας φρικτῶν ἄσπῃ Δαναῶν,
Μυσον ὅτε πλήθοντα φόνω ἐκίμασσε Κανκον,
οἷτος ὁ Πηλιακοῦ εὐράτος ἀντίπαλος,
εἶν ὄλιον μὲν κενθῶν βάρος, οἷα λιπόπνους
τήκεται, ἐμψυχῶ σαρκὶ συνελκομένος.
οὐ καὶ τετρωμένοιο περιπτώσσαντες Ἀχαιοὶ
φύρδην Τευθραίας ρεῦνται ἀπ' ἠμόρος.

THE PLANUDEAN APPENDIX

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.

GREEK ANTHOLOGY

111.—ΓΛΑΥΚΟΥ

Εἰς εἰκόνα Φιλοκτήτου

Και τον ἀπο Τρηχῖνος ἰδὼν πολυώδυνον ἦρω,
 τότε Φιλοκτῆτην ἔγραφε Παρράσιος·
 ἐν τε γὰρ ὀφθαλμοῖς ἐσκληκόσι κωφὸν ὑποικεῖ
 ἑάκρυ, καὶ ὁ τρύχων ἐντὸς ἔρεσσι πόρος.
 ξωογράφων ὦ λῶστέ, σὺ μὲν σοφός, ἀλλ' ἀναπαῦσαι
 ἄνδρα πόρων ἤδη τὸν πολύμοχθον ἴδει.

112.—ΑΔΗΛΟΝ

Εἰς τὴν αὐτὴν

Ἐχθρὸς ὑπὲρ Δαναοῦς πλάστης ἑαός, ἄλλος
 Ὀδυσσεύς,
 ὅς μ' ἔμνησε κακῆς οὐλομένης τε τύχου,
 οὐκ ἦρκει πέτρον, τρύχος, λύθρον, ἑλκος, ἀνίη·
 ἀλλὰ καὶ ἐν χαλκῷ τὸν πόρον εἰργάσατο.

113.—ΙΟΥΛΙΑΝΟΥ

Εἰς τὸν αὐτόν

Οἶσα Φιλοκτῆτην ὀρώων, ὅτι πᾶσι φαίνεται
 ἄλγος εἶναι, καὶ τοῖς τηλόθι δερκομένοις,
 ἄγρια μὲν κομῶσαν ἔχει τρίχα· δεῦρ' ἴδε κόμης
 χαιτην τρηχαλίους χροῖμασιν ἀνσταλίην·
 δέρμα κατεσκληκός τε φέρει καὶ ρικνὸν ἰδέσθαι,
 καὶ τόχα καρφαλιὸν χερσὶν ἐφαπτομέναις·
 ἑσπερὰ δὲ ξηραῖσιν ὑπὸ βλεφάρωσι παγύνητα
 ἴστανται, ἀγρυπτιὸν σῆμα ἐνηπαθίης.

THE PLANUDEAN APPENDIX

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 Ἡύρρον μέλλοντα σφάσαι τὴν Πολυξένην

Ἡύρρος ἐγὼ σπεύδω δὲ πατρός χάριν· ἢ δὲ κυνῶπις
Παλλάδα κικλήσκει, γνωτὸν ἔχουσα Πάριν.

115.—ΑΔΗΛΟΝ

Εἰς Χείρωνα τὸν ἵπποκένταυρον

Ἄνδρόθεν ἐκκέχυθ' ἵππος· ἀνέδραμε δ' ἵπποθεν ἀνήρ,
ἀνήρ νόσφι ποσσῶν, κεφαλῆς δ' ἄτερ αἰόλος ἵππος·
ἵππος ἐρείγεται ἀνδρα, ἀνήρ δ' ἀποπέρεσται ἵππου.

116.—ΕΤΟΔΟΤ

Εἰς τὸν αὐτόν



Ἴππος ἐγὼ ἀκαρῆμος, ἀνήρ δ' ἀτελεστός ἐκεῖτο,
ὅν γε Φῶις παιζουσα βοῶ ἐνέκιντρισεν ἵππῳ.

117.—ΚΟΡΝΗΛΙΟΥ

Εἰς Κινυάγειρον

Οὐ σέ, μάκαρ Κινυάγειρε, τοὶ ὄς Κινυάγειρον ἐγράψα
Φῶις, ἐπεὶ βριαραῖς ἀνθετο ἄνν παλαμαῖς·
ἀλλὰ σὺ φασ τε ἐγὼ ὁ ζωγράμφος, αἰὲς σε χειρῶν
νόσφισε, τὸν χειρῶν οὐνεκεν ἀθάνατον.

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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 beleches 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

PHYSIS 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.—ΠΑΤΛΟΥ ΣΙΑΕΝΤΙΑΡΙΟΥ

Εἰς τὸν αὐτόν

Μηδοφόρους μὲν χεῖρας ὑπὲρ γαμψοῖς κορύμβου
 ραὸς ἀπορρυμένης ἐξέταμον κοπίδες,
 ἀνίκα πον, Κινέγειρε, φυγὰς ποτε φορτὶς ἐκείνα
 ὥσπερ ἀπ' εὐναίας εἶχετο σᾶς παλάμας.
 ἀλλὰ καὶ ὡς ἀπρίξ δόρυ νήιον ἀμφιδρακούσαι, 5
 ἄπρουν ὠμάρτευν τάριβος Ἀχαιμενίους·
 καὶ τὰς μὲν τις ἀνήρ ἔλε βάρβαρος· ἅ δέ γε χειρῶν
 νίκα Μοψοπίοις μίμνε παρ' ἐνναέταις.

119.—ΠΟΣΕΙΔΗΠΟΥ

Εἰς ἀτήλην Ἀλεξάνδρον τοῦ Μακεδόνα

Δύσιππε, πλάστα Σικυῶνιε, θαρσαλή χεῖρ,
 εἴαιε τεχρίτα, πῦρ τοι ὁ χαλκὸς ὀρή,
 ὄν κατ' Ἀλεξάνδρου μορφᾶς χέες. οὐκέτι μεμπτοὶ
 Πέρσαι· συγγνώμη βουσί λέοντα φυγεῖν.

120.—ΑΡΧΕΛΑΟΥ, οἱ δὲ ΑΣΚΛΗΠΙΑΔΟΥ

Εἰς τὸν αὐτόν

Τόλμαν Ἀλεξάνδρου καὶ ὄλαν ἀπειμαζατο μορφῶν
 Δύσιππος· τίν' ὀδὶ χαλκὸς ἔχει δύναμιν;
 αὐδασοῦντι δ' ἴοικεν ὁ χάλκεος ἐν Δία λείσσων
 "Γάν ἰπ' ἐμοὶ τίθεμαι Ζεῦ, αὐτὸς Ὀδυσσεὺς ἔχει."

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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, Cynaegirus, 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.—POSIDIPPUS

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.

121.—ΑΔΗΛΟΝ

Εἰς τὸν αὐτόν

Αὐτὸν Ἀλέξανδρον τεκμαίρου· ὧδε
τὰ κείνου
ὄμματα, καὶ ζῶν θάρσος ὁ χαλκῶς
ἔχει·
ὅς μόνος, ἦν ἐφορῶσιν ἀπ' αἰθέρος
αἱ Διὸς ἀνγαί,
πᾶσαν Πελλαίῳ γῆν ὑπέταξε
θρόνῳ.

122.—ΑΔΗΛΟΝ

Εἰς τὸν αὐτόν

Τοῦτον Ἀλέξανδρον, μεγαλήτορος υἱὰ Φιλίππου,
ὄρκοι ἀρτιλόχευτον, Ὀλυμπιάς ὄν ποτε μήτηρ
καρτεροθυμον ἔτικτεν· ἀπ' ὠδίνων δέ μιν Ἄρης
ἔργα μόθων εἰδίδασκε, Τυχη δ' ἐκέλευσεν ἀνάσσειν.

123.—ΑΔΗΛΟΝ

Οὐ τὸν βουθοῖναν Ἡρακλῆα, παῖδες ἀγρόνται,
οὐκέτι κερῆαλέοις ἐμβατὰ ταῦτα λυκοῖς,
φῶρες τε στείχειν κλοπίνην ὅσον ἀρνήσανται,
αἱ καὶ κομητὰς ἀκμῆτος ὑπὲρ ἔχει,
ἧ γὰρ μ' ἰορύται Διακύνσιος οὐκ ἄτερ εὐχῆς
χωρῶ τῶδ' ἀγαθὸν σιμημαχοῖ Ἡρακλῆα.

124.—ΑΔΗΛΟΝ

Μη τρώσῃς, ὅτι τῶξου, ὠσιπόμε, καὶ τεσθηγεί-
λους γυμνωσας, πρῶσθε τῶξου ἰθιμην,

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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*¹

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.

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μηδ' οὐκ βασταῖω ῥόπαλον χερσὶ, μηδ' οὐκ ἔερμα
ἀμφ' ὤμοις χαρπετὸν τοῦτο λαιτὸν ἔχω·
ἠμῶν οὐκ ἔστιν ἄλλο παρὰ τὰς ἐπίσταται, ἀλλὰ κακουργοῖς·
καὶ σῶζεν ἀγαθούς ἐξ ἀχέων οὐταται.

125.—ΑΔΗΛΟΝ

Δίαι Λαρτιασὴ πόντος βαρὺς· εἰκότα χεῦμα
ἐκλυσε, καὶκ' ἄλλων τὸν τύπον ἠφαιρίσεν.
τί πλέον· εἰν' ἐπέεσσιν Ὀμηρείοις τῶν ἐκείνων
εἰκὼν ἀφθάρτοις ἐγγράφεται σελίσιν.

126.—ΑΔΗΛΟΝ

Εἰς τὸν Μινώταυρον

Ὁ παῖς ὁ ταῦρος, ὁ κατὰ μηδὲν
ἀπέλας,
ὁ τῆς τεκούσης τοῦ πάθους κατή-
γορος,
ὁ μῆξοθηρ ἄνθρωπος, ἡ ἀιπλή φυσίς,
ὁ ταυρόκρμος, ἡ πλατὴ τῶν σωμα-
των,
ὃς οὔτε βοῦς πέφυκεν, οὔτ' ἀνὴρ
ὄλωσ.



127.—ΑΔΗΛΟΝ

Τίς τὸν Θρημκα τόντε μονοκρήπιδα Λυκαῶν γῆν
χαλκῶν, Ἡεσιῶν ταγόν, ἀπέπλαστατο·
Βακχιακὸν παρὰ πρῆμον ἴε' ὡς ἀγέρωχα μέμνηται
βριθίην ὑπὲρ κεφαλῆς ἀπέτακεν χαλυβᾶ.
μανίει μορφή τὸ πάλαι θράσος· ἃ δ' ἀγέρωχος
λύσσα καὶ ἐν χαλκῷ κείνο 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-shoed¹ Thracian Lycurgus, the chieftain of the Edones?² 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 overboldness, and even in the brass his insolent fury has that bitterness we look for.



¹ Where, as in this and other cases, the epigram begins so, the name of the artist was doubtless given beneath.

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128.—ΑΔΗΛΟΝ

Εἰς Ἴφιγένειαν

Μαίνεται Ἴφιγένεια· παλιν εἶ μιν εἶδος Ὀρέσταν
 ἐς γλυκερὴν ἀνάγει μνήσταν ὀμαιμουμένης·
 τῆς δὲ χολωμένης καὶ ἀδελφεῶν εἰσορῶσσης
 οἴκτω καὶ μαρίῃ βλέμμα συνεξαγεται.



129.—ΑΔΗΛΟΝ

Εἰς ἄγαλμα Νιόβης

Ἴε ζῶης με θεοὶ τεύξαν λίθον· ἐκ
 δὲ λίθοιο
 ζῶην Πραξιτέλης ἔμπαλιν εἰργάσατο.

130.—ΙΟΥΛΙΑΝΟΥ ΔΙΕΤΗΤΙΟΥ

Εἰς τὸ αὐτό

Δυστήρου Νιόβης ὀράας παραληθεῖα μορφήν,
 ὡς ἔτι μυρομένης πτόσμον ἴων τεκίων,
 εἰ δ' ἄρα καὶ ψυχὴν οὐκ ἔλλαχε, μὴ τότε τέχνη
 μίμφεο· θηλυτέραν εἰκασε λαϊκήν.

131.—ΑΝΤΙΠΑΤΡΟΥ

Εἰς τὸ αὐτό

Ἰαρταλὶς ἄδε ποχ' ἄ δίσα' ἐπτάκι τέκνα τεκοῖσαι
 γαστρὶ μῆ, Φοῖβη θῆρι καὶ Ἀρτέμιδι

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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*¹

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.

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κούρα γὰρ πρῶτον ἔμψε κόραις φόνον, ἄρρεσι δ' ἄρσῃ
 εἰσοδοὶ γὰρ εἰσοδοῖα, ἑκτανον ἐβέροιασ.
 ἂ ἔε τόσας ἀγλαῖα ματὴρ πάρος, ἂ πάρος εὐπαι.
 οὐδ' ἐφ' ἐνὶ τλάμων λείπετο γηροκόμῳ
 μάτηρ δ' οὐχ ὑπὸ παισίν, ὅπερ θέμις, ἀλλ' ὑπὸ ματρὸ
 παῖδες ἐς ἀλγεινούς πάντες ἄγοντο τάφους.
 Τάρταλε, καὶ εἰ σὲ γλώσσα διώλεσε, καὶ σὲ κούραν
 χὰ μὲν ἐπετρώθη, σοὶ δ' ἐπι δάμα λιθος.

132.—ΘΕΟΔΩΡΙΔΟΥ

Εἰς τὸ αὐτό

Στάθι πέλας, εὐκρυστον ἰδῶν, ξέρε, μνῆρα πείθη
 τὰς ἀθυρογλώσσου Τανταλίδος Νιόβας,
 ἃς ἐπὶ γῆς ἔστρωσε εὐωδὸς ἀπαιδὰ λοχίην
 ἄρτι, τὰ μὲν, Φοῖβον τόξα, τὰ δ', Ἄρτεμιδος.
 ἂ εἰ λίθῳ καὶ σαρκὶ μεμηγμένον εἶδος ἔχουσα,
 πετροῦται· στενάχει δ' ὑψιπαγῆς Σίπυλος.
 γλώσσου θνατοῦσιν ἐοχλῖα τόσος, ἃς ἀχάλινος
 ἀφροσύνη τίκτει πολλακὶ ἐνοστιχίαν.

133.—ΑΝΤΙΠΑΤΡΟΥ

Εἰς τὸ αὐτό

Τίπτει, γύναι, πρὸς Ὀλυμπον ἀναϊδέα χεῖρ' ἀνένεικας,
 ἐρθεον εἰς ἀθῆον κρατὸς ἀφείσα κόμαν;

THE PLANUDEAN APPENDIX

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,¹ she is become a rock, and high-built Sipylus 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.

GREEK ANTHOLOGY

Λατοῦς παπταίνουσα πολὺν χόλον, ὦ πολυτεκνε,
 νῦν στένε τὰν πικρὰν καὶ φιλάβουλον ἔριν.
 ἅ μιν γὰρ παίδων σπείρει πέλις· ἅ τε λιπόπρους
 κέκλιται· ἅ δὲ βαρὺς πόντος ἐπικρέμαται.
 καὶ μόχθων οὔπω τόδε σοι τέλος, ἀλλὰ καὶ ἄρσην
 ἐστρωται τέκνων ἔσμος ἀποφθιμένων.
 ὦ βαρὺν δακρῦσασα γενέθλιον, ἄπυρος αὐτὰ
 πέτρος ἔση, Νιόβα, κῆδεϊ¹ τειρομέγαι.

134.—ΜΕΛΕΑΓΡΟΥ

Εἰς τὸ αὐτό

Τανταλὶ παῖ, Νιόβα, κλύ' ἐμὴν φάτιν, ἄγγελον ἄτα
 εἶξαι σὼν ἀχέων οἰκτροτάταν λαλιάν.
 λῦε κόμας ἀνάδεσμον, ἰώ, βαρυπενθήσι Φοῖβου
 γειναμένα τόξοις ἀρσενόπαιδα γόιον·
 οὔ σοι παῖδες ἔτ' εἰσίν· ἀτὰρ τί τόδ' ἄλλοι τ
 λεύσσω;
 αἶ, αἶ, πλημμυρεῖ παρθενικαῖσι φόρος,
 ἅ μιν γὰρ ματρὸς περὶ γούνασιν, ἅ δ' ἐπὶ κόλπῳις
 κέκλιται, ἅ δ' ἐπὶ γᾶς, ἅ δ' ἐπιμαστίοις·
 ἄλλα δ' ἀντωπὸν θαμβεῖ βόλος· ἅ δ' ἐπ' αἰσιτοῖς
 πτώσσει· τᾶς δ' ἔμπροσθεν ἔμ' ἔτι φῶς ἕρα.
 ἅ δὲ λάλον στέρξασα πάλαι στόμα, νῦν ἰπὸ θαμβεύς
 μᾶτην σαρκοπαγῆς οἶα πέπηγε λίθος.

¹ This is Jacobs' correction. The MSS. have καῖδι, "in Hades too," but there is no trace of such a version of the story of Niobe.

THE PLANUDEAN APPENDIX

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*¹

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

Εἰς εἰκόνα Μηδείας τὴν ἐν Ῥώμῃ

Τέχνη Τιμομάχου σποργῆν
καὶ ζῆλον ἔμιξε

Μηδείης, τέκνων εἰς μύρον
ἐλκομένων.

τῇ μὲν γὰρ συνένευσεν ἐπὶ
ξίφος, ἧ δ' ἀνανεύει,
σώζειν καὶ κτείνειν βουλο-
μένη τέκεα.

136.—ΑΝΤΙΦΙΛΟΤ

Εἰς τὸ αὐτό

Τὰν ὁλοάν Μηδεῖαν ὅτ' ἔγραφε Τιμομάχου χερ.
ζαλω καὶ τέκνοις ἀντιμεθελκομέναν,
μυρίον ἄρα το μόχθον, ἵν' ἦθεα εἰσσὰ χαράξῃ,
ὡν τὸ μὲν εἰς ὄργαν γέυε, τὸ δ' εἰς ἔλεον.
ἀμφὼ δ' ἐπλήρωσεν ὄρα τύπον ἐν γὰρ ἀπειλῇ
δάκρυν, ἐν δ' ἐλέῳ θυμὸς ἀναστρέφεται.
ἀρκεῖ δ' ἂ μ' ἄλλησις, ἔφα σοφίς· αἶμα δὲ τέκνων
ἔπρεπε Μηδείῃ, κοῖ χερὶ Τιμομάχων.

Ausonius, *Epigramm* 129.

137.—ΦΙΛΗΠΠΟΤ

Εἰς τὸ αὐτό

Τίς σου, Κολχίς ἀθεσμέ, ἀνεῖ γραφεῖ εἰκότι θυμόν;
τίς καὶ ἐν αἰδῶδῳ βυρβύραρον εἰργάσατο;
ἀρ' αἶε διγῆς βρεφέων φόνον; ἢ τίς Ἰφίστων
εὐτύρως, ἢ Γλαυκῆ τίς πάλι σοὶ πρῶφασις;

THE PLANUDEAN APPENDIX

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 Glauce thy

¹ *i.e.* Timomachus was right in not painting the actual murder. *cp.* No. 138.

GREEK ANTHOLOGY

ἔοικε, καὶ ἐν κηρῷ παιδοκτόνε. σῶν γὰρ ἀμέτρων
ζήλων † εἰς ἃ θέλεις καὶ γρυφίς αἰσθάνεται.

Ausonius, *Epigram* 130.



138.—ΛΔΕΣΗΟΤΟΝ

Εἰς τὸ αὐτό

Δεῦρ' ἴδε παιδοκτότειραν ἐν εἰκόνι, δεῦρ'
ἴδ' ἄγαλμα,
Κολχίσα, Τιμομάχου χειρὶ τυπωσα
μένου·
φάσγανον ἐν παλάμῃ, θυμὸς μέγας,
ἄγριον ὄμμα,
παισὶν ἐπ' οἰκτίστοις δάκρυ καταρ-
χόμενον·
πάντα δ' ὁμοῦ συνέχευεν, ἀμκτότατ'
εἰς ἐν ἀγείρας,
αἵματι μὴ χρῶσται φεισάμενος παλά-
μαν.

139.—ΙΟΥΔΑΙΑΝΟΥ ΛΙΓΥΠΤΙΟΥ

Εἰς τὸ αὐτό

Τιμόμαχος Μιθδαίαν ὅτ' ἔγραφεν, εἰκόνι μορφῆς
ἀψυχον¹ ψυχᾶς θήκατο διχθαδίας·
ζῆλον γὰρ λεχέων, τεκείων θ' ἅμα φίλτρα συναψας,
ἐεῖξεν ἐν ὀφθαλμοῖς ἀντιμεθελομένην.

140.—ΑΔΗΛΑΟΝ

Εἰς τὸ αὐτό

Δεῦρ' ἴδε, καὶ θαυμάησον ὅπ' ὀφρῶνι τέλειον οἶκτον
καὶ θυμὸν, βλεφάρων καὶ πυρόσσαν ἴτιν.

¹ ἀψυχοι probably should not be omitted, but one must render as if it were ἀψύχῃ.

THE PLANUDEAN APPENDIX

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 uncombinable, 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

GREEK ANTHOLOGY

καὶ μητρός παλάμην ἀλόχοιό τε πικρὰ παθούσης
 ὄρμη φείδομένη πρὸς φόρον ἔλκομένην.
 ξωγράφος εὖ δ' ἔκρυψε φόρου τέλος, οὐκ ἐβλήσας
 βάμβος ἀπαμβλῖναι πένθει ἔεοκομένων.

141.—ΦΙΛΙΠΠΙΟΥ

Εἰς τὸ αὐτό

Κολχίῃα, τὴν ἐπὶ παισὶν ἀλάστορα, τραυλεὶ χελιδῶν,
 πῶς ἔτλης τεκῶν μαῖαν ἔχειν ἰδίῳν;
 ἦς ἔτι καρθὸς ἵφαιμος ἀπαστράπτει φόνιον πῦρ,
 καὶ πάλιος γενύων ἀφρὸς ἀπὸ σταλαίῃ
 ἀρτιβρεχῆς ἐν σίδηρος ἐφ' αἵματι, φεύγε παρωδή
 μητέρα, κὰν κηρῶ τεκνοφοοῦσαν εἶναι.

142.—ΑΔΗΛΟΝ

Εἰς ἄγαλμα τῆς αὐτῆς

Μαίην καὶ λίθος οὔσα, καὶ ἐκ κραδίης
 σέο θυμὸς
 ὄμματα κοιλίης ἐς χόλον¹ ἠντρέ-
 πισεν.
 ἔμπης αὐδὲ βίσις σε καλλέξεται, ἀλλ'
 ἄρα θυμῷ
 πηδήσεις, τεκέων¹ εἵνεκα μαίνο-
 μένη.
 ὦ, τίς ὁ τεχνίτης τόδε γ' ἐπλασεν, ἢ
 τίς ὁ γλύπτης,
 ὃς λίθον εἰς μαίην ἤγαγεν εὐ-
 τεχνίης;



¹ U. Lascaris suggests, in his notes on this passage, which certainly makes this very point, that the word is *lithos*.

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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*¹

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.

143.—ΑΝΤΗΛΑΤΡΟΥ ΜΑΚΕΔΟΝΟΣ

Εἰς τὴν αὐτήν

Μηδῆϊς τύπος αὐτός· ἰδ' ὡς τὸ μὲν εἰς χόλον αἶρει
ὄμμα, τὸ δ' εἰς παιδῶν ἔκλασε συμπάθειν.

144.—ΑΡΑΒΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Εἰς Ἀταλάντην καὶ Ἰππομένην

Ἔρα γάμων ἔρριπτες, ἢ ἀμβολίην ταχυτήτος,
τοῦτο γέρας κούρη χρύσειον, Ἰππομένης·
ἄμφω μῆλον ἄνυσσεν, ἐπεὶ καὶ παρθένον ὄρμῆς
αἶρμεν, καὶ ζυγίως σύμβολον ἦν Παφίης.



145.—ΑΔΗΛΟΝ

Εἰς ἄγαλμα Ἀριάδνης

Οὐ βροτὸς ὁ γλύπτας· οἶαν
δέ σε Βάκχος ἐραστὰς
εἶδεν ὑπὲρ πέτρας ἔξεσε
κεκλιμένην.

146.—ΑΛΛΟ

Εἰς τὸ αὐτό

Σοῦσι λαίμακα μὴ ψαύετε τὴν Ἀριάδνας,
μὴ καὶ ἀναθρόσκη Θησεία διζομένην.

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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.—ΑΝΤΙΦΙΛΟΤ

Εἰς Ἀνδρομέδαν



Λιθιόπων ἅ βῶλος· ὁ δὲ
 πτερόεις τὰ πέδιλα,
 Περσεύς· ἅ δὲ λίθῳ πρόσ-
 δετος Ἀνδρομέδα·
 ἅ προτομὰ Γοργοῦς λιθοδερ-
 κέος· ἄθλον ἔρωτος,
 κῆτος· Κασσιόπας ἅ Λά-
 λος εὐτεκνία·
 χί μὲ ἀπὸ σκοπέλοιῳ χαλῇ
 πόδας ἠθάδι νύρκα
 ρωθρούς· χῶ μναστήρ¹
 νυμφοκομεί τὸ γέρας.

148.—ΑΡΑΒΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Εἰς τὴν αὐτήν

Κηφεύς Ἀνδρομέδην, ἢ ζωγράφος ἀνθετο πέτραις·
 καὶ γὰρ ἀπ' ὀφθαλμῶν ἢ κρίσις ἀμφίβολος.
 κῆτος δὲ σπιλάεισσι ἐπι γναμπτήσι χαράχθη,
 ἢ ἀπὸ Νηρήος γείτονος ἔξανεν·
 ἔγνω· ταῦτα σοφός τις ἀνὴρ κάμε· δεῖνός ἀληθῶς
 τεύξατο καὶ βλεφάρων καὶ πρᾶπίδων ἀπάτην.

149.—ΤΟΥ ΑΥΤΟΥ

Εἰς εἰκόνα Ἑλένης

Ἀργεῖος Ἑλένης ἔριος τύπος, ἢ ποτε βούτης
 ἤρπασε, τὸν Ξένιον Ζῆνα παρῴσάμενος.

¹ ρωθρόν· ὁ δὲ μναστήρ MSS.: I correct.

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;¹ she who boasted of her child's beauty is Cassiopea.² 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 Andromeda's. Antiphilus follows the latter.

GREEK ANTHOLOGY

150.—ΠΟΛΛΙΑΝΟΥ



"Αδε Πολυκλείτοιο Πολυξένα,
οὐδέ τις ἄλλα
χείρ ἔθιγεν τούτου δαιμονίου
πίνακος.

"Ηρας ἔργον ἀδελφόν. ἴδ' ὡς,
πέπλοιο ῥαγέντος,
τὰν αἰδῶ γυμνὰν σῶφρονι
κρύπτε πέπλω.¹

λίσσεται ἡ τλάμων ψυχᾶς ὑπερ-
ἐν βλεφάροις δὲ
παρθενικᾶς ὁ Φρυγῶν κείται
ὄλος πόλεμος.

151.—ΑΔΕΣΠΟΤΟΝ

Εἰς εἰκόνα Διδούς

Ἀρχέτυπον Διδούς ἐρικυδέος, ὃ ξίφε, λεύσσεις,
εἰκόνα θεσπεσίῳ κάλλει λαμπομένην.

τοίῃ καὶ γενόμην, ἀλλ' οὐ νόον, οἷον ἀκούεις,
ἔσχον, ἐπ' εὐφήμοις ἔδξαν εἰσεγκαμένην.

οὐδὲ γὰρ Λιγείαν ποτ' ἐσέδρακον, οὐδὲ χρόνοισι
Τροίης περθομένης ἤλυθον ἐς Λιβύην·

ἀλλὰ βίας φεύγουσα Ἰαρβαίων ἡμεναίων
πῆξα κατὰ κρυδείης φάσγανον ἀμφίτομον.

Πιερίδες, τί μοι ἀγρόν ἐφωπλίσσασθε Μάρωνα
οἷα κατ' ἡμετέρης ψεύσατο σωφροσύνης:

Ausonius, *Epigram* 118.

152.—ΓΑΤΡΑΔΑ

Ἄχω φίλα, μοὶ συγκαταίνεσόν τι.—Τί:

Ἐρῶ κορίσкас· ἡ δὲ μ' οὐ φιλεῖ.—Φιλεῖ.

¹ χειρ 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.

GREEK ANTHOLOGY

Πράξαι εἴ ὁ καιρὸν καιρὸν οὐ φέρεϊ.—Φέρεϊ.
 Τυ τοίνυν αὐτῇ λέξον ὡς ἔρω.—Ἐρῶ.
 Καὶ πίστιν αὐτῇ κερμάτων τὸ εὖς.—Τὸ εὖς.
 Ἄχῳ, τί λοιπὸν, ἢ πῶθεν τυχεῖν;—Τυχεῖν.

153.—ΣΑΤΥΡΟΥ

Εἰς ἄγαλμα Ἥχοῦς

Ποιμενίαν ἄγλωσσοσ ἄν' ὀργάδα μέλπειται Ἄχῳ
 ἀντίθρονον παταροῖς ἰσπερόφωνον ὄπα.

154.—ΛΟΥΚΙΑΝΟΥ, οἱ δὲ ΑΡΧΙΟΥ

Εἰς τὸ αὐτό

Ἥχῳ πετρήεσσαν ὀράς, φίλε, Παρὸς ἑταίρην.
 ἀντίτυπον φθογγὴν ἔμπαλιν ἠδομένην,
 παντοίων στομάτων λάλον εἰκόνα, ποιμέσιν ἤεν
 παίγριον. ὄσσα λέγεις, ταῦτα κλυτὸν ἄπιθι.

155.—ΕΥΘΟΔΟΥ

Εἰς τὸ αὐτό

Ἥχῳ μιμολόγον, φωνῆς τρῆγμα, ῥήματος οὐρήν.

156.—ΑΔΗΛΟΝ

Εἰς τὸ αὐτό

Ἄρκαδικὰ θεὸς εἰμι, παρὰ πολλοῖσι δὲ Λυαίου
 ταῖσι, φθεγγόμενον μῦθον ἀμειβομένα
 οἴκῃτι γὰρ στυγέω, Βακχεῦ φίλε, τὸν θιασώταν
 τὸν τοῦν. ἔρχεο, Πάν· ξυτὰ λέγομεν ἔπη.

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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. —ΙΟΥΔΑΙΑΝΟΥ ΔΙΟ ΤΗΑΡΧΩΝ

Eis tēn en 'Athēnais ēnoplon 'Athnān

Τίπτε, Τριτογένεια, κορέσσαι ἄσται μέσση;
εἶξε Ποσειδάων· φείσει Κεκροπίης.

158.—ΔΙΟΤΙΜΟΥ

Ὡς πρέπει, Ἄρτεμις εἰμ'· εὖ δ' Ἄρτεμιν αὐτὸς ὁ χαλκὸς
μανύει Ζηνός, κοῦχ' ἐτέρου θυγάτρα.
τεκμαίρου τὸ θράσος τὰς παρθένου. ἦ ῥά κεν εἶποι,
πᾶσα χθῶν ὀλίγον τᾶδε κυναγίστιον.

159.—ΑΔΗΛΟΝ

Eis ἄγαλμα Ἀφροδίτης τῆς ἐν Κνίδῳ

Τίς λίθον ἐψύχωσε; τίς ἐν χθονὶ
Κύπριν ἐσεῖδεν;
ἤμερον ἐν πέτρῃ τίς τόσον εἰργά-
σατο;
Πραξιτέλους χειρῶν ὅσε πον πόνοσ, ἢ
τάχ' Ὀλυμπος
χηρεῖει, Παφίης ἐς Κνίδον ἐρχο-
μένης.

160.—ΠΛΑΤΩΝΟΣ

Eis τὸ αὐτό

Ἢ Παφίη Κυθέρεια δι' οἰδέματος ἐς Κνίδον ἦλθε,
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' ἀθρήσασα περισκέπτω ἐνὶ χώρῳ,
φθέγγεσθε· "Ποῦ γυμνὴν εἶδέ με Πραξιτέλης;"

Πραξιτέλης οὐκ εἶδεν ἂ μὴ θέμις· ἀλλ' ὁ σίειρος
ἔξεσεν οἷ' ἂν Ἄρης ἤθελε τὴν Παφίην.

161.—ΤΟΥ ΑΥΤΟΥ

Οὔτε σε Πραξιτέλης τεχνάσατο, οὔθ' ὁ σίειρος·
ἀλλ' οὕτως ἔστης, ὡς ποτε κρινομένη.

162.—ΑΔΗΛΟΝ

Ἄ Κίπρις τὰν Κύπριν ἐνὶ Κυδίῳ εἶπεν ἰδοῦσα·
"Φεῦ, φεῦ ποῦ γυμνὴν εἶδέ με Πραξιτέλης;"

163.—ΛΟΥΚΙΑΝΟΥ

Τὴν Παφίην γυμνὴν οὐδεὶς ἶδεν· εἰ δέ τις εἶδεν,
αὐτὸς ἂ τὴν γυμνὴν στησάμενος Παφίην.

164.—ΤΟΥ ΑΥΤΟΥ

Σαὶ μορφῆς ἀνθήσα τοῖς περικαλλεῖς ἄγαλμα,
Κύπρι, τοῖς μορφῆς φέρτερον οὐδὲν ἔχων.

165.—ΕΤΗΝΟΥ

Παλλὰς καὶ Κριτίδαο συνεννέτις εἶπον, ἰδοῦσαι
τὴν Κυδίην· "Ἄδίκως τὸν Φρίερα μεμφόμεθα."

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.

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166.—ΤΟΥ ΑΥΤΟΥ

Πρόσθε μὲν Ἰδαίοισιν ἐν οὖρεσιν αἶτος ὁ βούτας
 ἔέρξατο τὰν κάλλευς πρῶτ' ἀπειτεγκαμένηαν
 Πραξιτέλης Κριδίους δὲ παρωπῆσσαν ἔθηκεν,
 μάρτυρα τῆς τέχνης ψῆφον ἔχων Παρίδος.

167.—ΑΝΤΗΠΑΤΡΟΥ ΣΙΔΩΝΙΟΥ

Φάσεις, τὰν μὲν Κύπριν ἀνὰ κραναῶν Κριδὸν ἀθρῶν,
 ἄθε πον ὡς φλέξει καὶ λίθος εὔσα λίθον
 τὸν δ' ἐν Θεσπιάδαις γλυκὺν Ἴμερον, οὐχ ὅτι πέτρον
 ἀλλ' ὅτι κῆν ψυχρῶ πῦρ ἀδάμαντι βαλεῖ.
 τοίους Πραξιτέλης κόμει δαίμονας, ἄλλον ἐπ' ἄλλας
 γὰς, ἵνα μὴ δισσῶ πάντα θέροιτο πυρί.

168.—ΑΔΗΛΟΝ

Εἰς τὸ αὐτό

Ἐγμνήμειο Παρίς με, καὶ Ἀγχίστη, καὶ Ἀέωις
 τοὺς τρεῖς αἰετα μόνους· Πραξιτέλης δὲ πόθεν;

169.—ΑΛΛΟ

Εἰς τὸ αὐτό, καὶ τὴν ἐν Ἀθήναις Ἀθηναῖν

Ἀφρογμοῦς Παφίης ζήτησον περιέριπαι καλλος,
 καὶ λέξεις· Αἰνῶ τὸν Φρύνγα τῆς κρίσεως,
 Ἀθλίδα ἀρπάζομενος παιδι Πασαλάδα, τοῦτο βοήσεις,
 ὡς βούτης ὁ Παρίς τήνδε παροτρύχασται.

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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 Thespieæ

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 Thespieæ 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.—ΕΡΜΟΔΩΡΟΥ

Εἰς τὸ αὐτό

Τὰν Κυθέρειαν Κυθέρειαν ἰδὼν, ξέρε, τοῦτο κεν εἶποις·
 “ Λυτὰ καὶ θνατῶν ἄρχε καὶ ἀθανάτων.”
 τῶν δ' ἐνὶ Κεκροπίεσσιν ἐσφυλλαρσέα Παλλαῖα λεύσσει
 αἰηάσεις· “ Ὀντως βουκόλος ἦν ὁ Πάρις.”

171.—ΛΕΩΝΙΔΟΥ

Εἰς Ἀφροδίτην ὀπλισμένην

Ἄρως ἔντα ταῦτα τίμος χάρι, ὦ Κυθέρεια,
 ἐνέδουσαι, κενὸν τοῦτο φέρουσα βᾶρος;
 αὐτὸν Ἄρη γυμνὴ γὰρ ἀφώπλισας· εἰ δὲ λέλειπται
 καὶ θεός, ἀνθρώποις ὄπλα μίτην ἐπαγεις.

172.—ΑΛΕΞΑΝΔΡΟΥ ΔΙΤΙΩΛΟΥ

Λυτὰ που τῶν Κυπρίων ἀπηκριβώσατο Παλλὰς,
 τὰς ἐπ' Ἀλεξανδρῶν λαθόμενα κρίσιος.

173.—ΙΟΥΔΑΙΑΝΟΥ ΔΙΓΓΙΤΗΤΙΟΥ

Εἰς τὴν ἐν Σπάρτῃ ἔνοπλον Ἀφροδίτην

Λοὶ μὲν Κυθέρεια φέρεται δοδάηκε φαρμάκων,
 τόξα τε καὶ ἐσφιχθῆς ἔργων ἐσηβοδίας·
 αἰεσομένη δ' ἄρα θοσρα μοισπτολίμοιο Λυκούργου
 φελλτρα φέροι Σπάρτῃ πούχσιν ἀγχιμάχοις.
 ἰναῖς δ' ἐν θαλάμοισι, Λακωνίεσσιν, ὄπλα Κυθήρης
 ἄξομαι, παῖδας τιετέτε βαρσαλίους.

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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.—ΑΔΕΣΠΟΤΟΝ

Εἰς τὴν αὐτὴν

Παλλὰς τὴν Κυθέρειαν ἑσπλον
εἶπεν ἰδοῦσα·

“Κύπρι, θέλεις οὕτως ἐς κρίσιν
ἐρχόμεθα;”

ἢ δ' ἀπαλὸν γελάσασα· “Τί μοι
σάκος ἀντίον αἶρειν;
εἰ γυμνὴ νικῶ, πῶς ὅταν ὄπλα
λάβω;”

Ausonius, *Epigrams* 42 and 43.

175.—ΑΝΤΗΙΑΤΡΟΥ

Εἰς τὴν αὐτὴν

“Ἦ λίθος ὡς Παφίῃ θωρήξατο, ἢ τάχα μάλλον
εἰς λίθον Παφίῃ, καὶ ὁμοίτην· “Ἦθελον εἶναι.”

176.—ΤΟΥ ΑΥΤΟΥ

Καὶ Κυπρὸς Σπάρτας· οὐδ' ἀστεσθιν οἷα τ' ἐν ἄλλοις
ἴδονται, μαλακὰς ἐσθαρμένα στυλίας·

ἀλλὰ κατὰ κριτὸς μὲν ἔχει κόριν ἀπὲρ καλύπτρας,
ἀπὲρ δὲ χρυσείων ἀκρεμόνων κύμακα.

αὐτὰ γὰρ γρη῏ τευχέων εἶναι δίχα τὴν παράκοιτιν
Θρακὸς Ἐπιταλίου καὶ Λακεδαιμονίαι.

177.—ΦΙΛΗΠΠΙΟΥ

Κύπρι φιλομηϊδῆς, θαλαρηπόδε, τίς σε μελιχρῆν
λαίματα τοῖς ποδῶν ἐστεφανώσεν ὄπλοις;

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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 παῖαν φίλος ἦν καὶ ὁ χρυσοκόμης Ὑμέαιος,
καὶ Λιγυρῶν αὐλῶν ἡδύμελεις χάριτες.
ἐς τί δὲ ταῦτ' ἐρέδης ἀνδροκτόνα; μὴ θρασυῖν Ἄρη 5
συλήσασ' ἀρχεῖς, Κύπρις ὅσον δύναται;

178.—ΑΝΤΗΛΑΤΡΟΥ ΣΙΔΩΝΙΟΥ

Εἰς τὴν αἰτίην ἀναρχομένην ἐπὶ θαλάττης

Τὰν ἀναδυσόμεναν ἀπὸ ματέρως ἄρτι θαλάσσης
Κύπριν, Ἀπελλείου μύχθον ὄρα γραφίδος,
ὡς χερὶ συμμάμψασα διαβροχῶν ὕδατι χαιτὰν
ἐκθλίβει ποτερῶν ἀφρον ἀπὸ πλοκαμιῶν.
αἰταὶ γὺν ἐρέουσιν Ἀθηναίη τε καὶ Ἡρῆ:
" Οὐκέτι σοὶ μορφᾶς εἰς ἔριν ἐρχόμεθα."
Ausonius, *Epinum* 106.

179.—ΑΡΧΙΟΥ

Εἰς τὸ αὐτό

Λίπαν ἐκ πόρτουσι τιθρηνητῆρος Ἀπελλῆς
τὰν Κύπριν γυμνὰν εἶδε λοχεομένηαν,
καὶ τοίαν ἐτύπωσσε, διαβροχῶν ὕδατος ἀφρῶν
θλίβουσαν θαλαραῖς χερσιν ἐπὶ πλόκαμιν.

180.—ΔΗΜΟΚΡΙΤΟΥ

Εἰς τὸ αὐτό

Κύπρις ὅτε σταλαίνουσα κόμας ὑλιμυρῆος ἀφροῦ
γυμνῆ πορφυρέου κόματος ἐξανέδου,
οὕτω ποῦ κατὰ λευκὴν παρῆμα χερσὶν ἐλαύουσα
βλάστην χον, Λιγαίην ἐξεπέριξεν ἕλα,
στέρνα μόνον φαίνοντα, τὰ καὶ θέμις· αἱ δὲ ποιήθη 5
καίη, ἀγγχεῖσθω θυμὸς Ἐνευαλίου.

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Paeon 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 Ares¹ be confounded.

¹ His wrath with her for her infidelity.

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181.—ΙΟΥΛΙΑΝΟΥ ΛΗΘΥΠΑΡΧΩΝ

Εἰς τὸ αὐτό

Ἄρτι θαλασσαίης Παφίη προῦκυψε λοχείης,
 μαῖαν Ἀπελλείην εὐραμένη παλάμην
 ἀλλὰ τάχος γραφίδων ἀποχάξεο, μὴ σε εἰρήνη
 ἀφρὸς ἀποσταζῶν θλιβομένων πλοκάμων.
 εἰ τοιή ποτὲ Κύπρις ἐγυμνώθη εἰὰ μῆλον,
 τὴν Τροίην ἀδίκως Παλλὰς ἐλήισατο.

182.—ΛΕΩΝΙΔΟΥ ΤΑΡΑΝΤΙΝΟΥ

Εἰς τὸ αὐτό

Τὰν ἐκφυγούσαν ματρὸς ἐκ κόλπων, ἔτι
 ἀφρῶ τε μορμύρουσαν, εὐλεχῆ Κύπριν
 ἰδὼν Ἀπελλῆς, κάλλος ἡμερώτατον,
 οὐ γραπτόν, ἀλλ' ἔμφυχον ἐξεμάξατο.
 εἰ μὲν γὰρ ἄκραις χερσὶν ἐκθλίβει κόμαν,
 εἰ δ' ὀμμάτων γαλήνης ἐκλάμπει πύθος,
 καὶ μαζός, ἀκμῆς ἄγγελος, κυδωνίη·
 αὐτὰ δ' Ἀθὰνα καὶ Διὸς στυμνέτις
 φάσονται· “ὦ Ζεῦ, λειπόμεσθα τῇ κρισει.”

183.—ΑΔΗΛΩΝ

Εἰς ἠγάσμα Διοτίσου πλησίαν Ἀθηναίης ἱστῶς

- α. Εἰπέ, τί σοὶ ξενὸν καὶ Παλλάδι· τῇ γὰρ ἄκοιτες
 καὶ πόλεμοι, πέρι σοὶ δ' εὔαδον εἰλαπίται.
 β. Μὴ προπετώς, ὦ ξεῖνε, θεῶν πέρι τοῖα μετ' ἄλλα·
 ἴσθι δ' ὅσας ἴκελος δαίμοι τῆδε πέλω.
 καὶ γὰρ ἐμοὶ πολέμων φίλιον κλέος· οὔδεν ἔπασ μοι
 ἠΐσαν ἐμῆβις Ἰνδὸς 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 delightful 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 μερόπων δὲ φύην ἐγρήραμεν, ἡ μὲν ἔλαιη,
 αὐτὰρ ἐγὼ γλυκεροῖς Βύτρωσιν ἡμερίδος.
 καὶ μὴν οὐδ' ἐπ' ἐμοὶ μητηρ ᾠδίαις ὑπέτλη
 Λῦσα δ' ἐγὼ μηρὸν πάτριον, ἡ οἱ κάρη.

184.—ΑΝΤΙΠΑΤΡΟΥ

Εἰς ἕτερον ἄγαλμα τοῦ αὐτοῦ

Λίσσονται Πείσωνι συνασπιστῆς Διόνυσος
 ἰορυμαὶ μεγάρων φρουρὸς ἐπ' εὐτυχίῃ.
 ἄξιον, ὦ Διόνυσ', ἐσέβης δόμων. ἔμπροπεν ἄμφω,
 καὶ μέγαρον Βακχῶ, καὶ Βρόμιος μεγάρῳ.

185.—ΑΔΗΛΑΟΝ

Εἰς ἄγαλμα Διονύσου καὶ Ἡρακλείου

Ἄμφότεροι Θήβηθε, καὶ ἄμφότεροι πολεμισταί,
 κῆκ Ζηνός· θύρατφ δευτός, ὁ δὲ ῥοπάλαφ.
 ἀμφὸν εἰ στήλαι σωτήριαι· εἰσελα δ' ὄπλα,
 νεβρίς λειοντῆ, κύμβαλα εἰ πλαταγῆ.
 Ἦρη δ' ἄμφότεροις χαλεπῆ θεός. οἱ δ' ἀπο γαίης
 ἦλθον εἰς ἀθανάτους εἰς πυρὸς ἀμφοτεροί.

186.—ΞΕΝΟΚΡΑΤΟΥ

Εἰς ἄγαλμα Ἑρμοῦ

Ἑρμῆς ὡκίς ἐγὼ κελήκωμα· ἀλλὰ παλαιίστη
 μὴ κολοβὸν χειρῶν ἰστάτε, μηδ' ἀποδα·
 ἢ πῶς ὡκίς ἐγὼ; πῶς δ' ὄρθια χειροναμῆσαι
 εἰ βλάσιν ἀμφοτέρων ὄφθαλμοις ἰστάμενος;

* The leader of the Boeotians, who were defeated by Paus, was a priest of Bacchus, and Paus 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,¹ 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 rattle² the other. To both Héra 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

¹ With which he frightened away the Stymphalian birds.

² The epigram is facetious. The ordinary Hermae were termini without legs and arms.

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187.—ΑΔΗΑΟΝ

Εἰς τὸ αὐτό

Ἐρμείῳ ξυλίνῳ τις ἐπηνύχιστο, καὶ ξυλον ἦεν.
εἶτά μιν ἀείρας χαμαῖς βάλει· τοῦ δ' ἄπο χρυσῶς
ἔσφουσεν καταγόντος. ὕβρις πόρε πολλακι κέρως.

188.—ΝΙΚΙΟΤ

Ἐννοσφυλλον ἄρος Κυλλήμιον αἶπυ λελοσγῶς,
τῆ δ' ἔστηκ' ἐματοῦ γυμνασίου μεδέων,
Ἐρμῆς· φ' ἔπι παῖδες ἀμέρακον ἠδ' ἰάκινθον
πολλακι, καὶ θαλαροῦς θῆκαν ἴων στεφάνους.

189.—ΤΟΥ ΑΥΤΟΥ

Φρουρος ἐπι σμῆμεσσι, Περυστράτου εἵνεκα, μίμνω
ἐνθάδε, Μαιναλίαν κλιτὴν ἀποπρολιπῶν,
κλώπα μελισσῶν ἐξοσκημένος. ἀλλ' ἀλέασθε
χεῖρα, καὶ ἀγροτέρου κοῦφον ἄμεγμα πύσος.

190.—ΛΕΩΝΙΔΟΤ

Τῶν αἰγῶν ὁ νομεὺς Μόριχος τὸν ἐπίσκοπον Ἐρομῶν
ἔσται· αἰπολίων εὐδόκμου φύλακα.
ἀλλὰ μοι αἶ τ' ἂν' ἄρη χλωρῶς κοκορμασμέναι ὕλας,
τοῦ γ' ἀρπακτῆρος μὴ τι μελισθε λύκων.

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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

MORICUS 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.—ΝΙΚΑΙΝΕΤΟΤ

Αὐτόθεν ὄστράκινόν με καὶ ἐν ποσὶ γήϊνον Ἑρμῆν
 ἔπλασεν ἀψῖδος κύκλος ἐλισσόμενος.
 πηλος ἐφυράθην· οὐ ψευσομαι. ἀλλ' ἐφίλησα.
 ὦ ξεῖν', ὄστρακίων δύσμορον ἐργασίην.

192.—ΑΔΕΣΠΟΤΟΝ

ὦ λῶσται, μὴ νόμιζε τῶν πολλῶν ἕνα
 Ἑρμῆν θεωρεῖν· εἰμὶ γὰρ τέχνα Σκόπα.

193.—ΦΙΛΗΠΠΟΤ

α. Κριμβῆς ἄψωμαι, Κυλλήνιε; β. Μή, παροῦσα.
 α. Τίς φθόνος ἐκ λαχάνων; β. Οὐ φθόνος, ἀλλὰ
 νόμος.
 ἀλλοτρίων ἀπέχου κλοπίμους χόρας. α. ὦ παῖσα
 δόξον·
 μὴ κλέπτειν Ἑρμῆς καινὸν ἔθηκε νόμον.

194.—ΑΔΗΛΟΝ

Εἰς ἄγαλμα Ἔρωτος

Χαλκείων τις Ἐρωτὰ μετ' ἡγάγεν ἐκ πυρός εἰς πῦρ,
 τήγανον ἡρμόζων τῇ κοιλίᾳ καὶ κάλασιν.

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191.—NICAENETUS

On Another

I, a HERMES of our native clay and with earthen 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.

195.—ΣΑΤΤΡΟΥ

Εἰς ἄγαλμα τοῦ αὐτοῦ δεδεμένον

Τὸν πτερόεντα τίς ὄδω, τίς ἐν δεσμοῖσι θῶν πύρ
 ὄχμασεν; αἰθρομένης ἤψατο τίς φαρέτρης,
 καὶ τὰς ὠκυβόλους περιηγίας ἐσφήκωσεν
 χεῖρας, ὑπὸ στιβαρῶ κίονι ὀησάμενος;
 ψυχρὰ τὰδ' ἀνθρώποις παραμύθια. μὴ ποτ' ἐκείνου
 οὔτος ὁ δεσμώτης αὐτὸς ἔδησε φρένα;

196.—ΛΑΚΚΑΙΟΥ

Εἰς τὸ αὐτό

Τίς σε τὸν οὐχ ὀπίσσω ἠγγραμμίτου ὄδω πειθήσιας
 θήκατο; τίς πλέγην σὰς ἐνέδησε χέρμας,
 καὶ πιναρὰν ὄψιν τεκτήματο;
 ποῦ θοὰ τόξα,
 ἠήπιε; ποῦ πικρὴ πυρφόρος
 ἰοδόκη;
 ἢ μὰ μῆτην ἐπώμησε λιθοξόος, ὅς
 σε, τὸν οἴστρω
 κυμήναντα θεούς, τῆδ' 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, perchance, 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.—ΑΝΤΙΗΑΤΡΟΥ

Εἰς τὸ αὐτό



Τίς σε σὺς παλάμας πρὸς κίονα εἴησεν
 ἀφύκτοις
 ἄμμασι; τίς πυρὶ πῦρ, καὶ δόλον
 εἶλε δόλω;
 γήτω, μὴ δὴ δάκρυ κατὰ γλυκερυῶ
 προσώπου
 βάλλε· σὺ γὰρ τέρπη δάκρυσιν
 ἠθέλων.

198.—ΜΑΙΚΙΟΥ

Εἰς τὸ αὐτό

Κλαίει ἀνασκέψοντος σφιγχθεὶς χεῖρας, ἀκριτέ, δαίμων·
 κλαίει μάδα, σπύζων ψυχαστακὴ δόκησι,
 σοφροσυνας ἔβριμστί, φρενοκλόστει, ἀρσὶ τὰ λασγισμοῖ,
 πταιῶν πῦρ, ψυχῆς τριῦνι ἀόρατον, Ἔριος,
 θιατοῖς μὲν λύσις ἐστὶ γόων ὁ σός, ἀκριτέ, ἀσμός· ὦ
 ὦ σφιγχθεὶς κωφοῖς πέμπτε λιτὰς ἀνέμοις,
 ἄν δὲ βροτοῖς ἀφάλακτος ἐπέφλεγες ἐν φρεσὶ πυρσισι,
 ἄθρει νῦν ὑπὸ σίωσιν σβεννυμένων δακρυῶν.

199.—ΚΡΙΝΑΓΩΡΟΥ

Εἰς τὸ αὐτό

Καὶ κλαίει καὶ σπύζων, σφιγχθεὶς χεροῖν
 τένοντας, ὦ ἴβουλε· τοῦτο τοι πρέπει,
 σὰς ἐστὶ ὁ λυσίων· μὴ λείν' ὑπέβλεπε,
 πάντες γὰρ ἄλλαι ἐκ μὲν ὀμμάτων δάκρυ

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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,
scornful 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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ἔθλιψας, ἐν δὲ πικρὰ καρδίᾳ βέλη
 πήξας ἀφύκτων ἰόν ἔσταξας πόθων,
 Ἔρωσ' τὰ θνητῶν δ' ἐστὶ σοι γέλωσ ἄχη
 πέπονθας οἷ ἔρεξας. ἐσθλὸν ἢ δίκη.

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200.—ΜΟΣΧΟΥ

Εἰς Ἔρωτα ἀροτριῶντα

Λαμπάδα θεὸς καὶ τόξα, βοηλάτιν εἴλετο βαλεῖον
 οὐλὸς Ἔρωσ, πήρην δ' εἶχε κατωμαδίην
 καὶ ζυξας ταλαιφρόν ὑπὸ ζυγόν ἀνχίνα ταύηρον
 ἔσπειρεν Διούσ αὐλακα πυροφόρον.

οἶπε δ' ἄνω βλέψας αὐτῷ Διὸς " Πλήσον ἀρουρας, 5
 μὲ σε τὸν Εὐρώπης βῶν ὑπ' ἄροτρα Βιάω."

201.—ΜΑΡΙΑΝΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Εἰς Ἔρωτα ἐστεφανωμένον

Ποῦ σοι τόξον ἐκεῖνο παλίντωνον, οἷ τ' ὑπὸ σεῖν
 πηγνύμενοι μεσάτην ἐς κραδίην δόνακες :

ποῦ πτερὰ ; ποῦ λαμπρὸς πολυπόδινος ; ἐς τί δὲ
 τρισσά

στέμματα χροσίν ἔχεις, κρητὶ δ' ἐπ' ἄλλο
 φέρεις ;—

Οἶκ' ἀπὸ πανθήμιου, ξένου, Κίπριδος, οὐδ' ἀπὸ γαίης 5
 εἰμί, καὶ ὑδαίνης ἐκγονοῦς εὐφροσύνης :

ἀλλ' ἐγὼ ἐς καθαρὴν μερόπων φρένα πυρσὸν
 ἀνάπτω

εὐμαθίης, ψυχὴν δ' οὐρανὸν εἰσανάγω,

ἐκ δ' ἀρετῶν στεφάνουσι πισύρων πλέκω· ἴδου ἀφ'
 ἐκάστης

γυναικὸς φάσμα, πρῶτον τῆν σοφίης στέφομαι.

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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. Look-



ing 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 Virtues¹ 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.—ΑΔΗΛΑΟΝ

Εἰς τὸ αὐτό

Μὴ με τον ἐκ Λιβάνου δέγε, ξέγε, τον φιλοκόμων
 τερπόμενον νυχίοις ἠθέων ὄμοις·
 βαιὸς ἐγὼ νύμφης ἀπο γείτονος ἀγριώτης,
 μῦνον ἐποτρύνων ἔργα φυτοσκαφίης.
 ἔθην ἀπ' εὐκάρπου με φίλης ἔσπευαν ἀλώης
 τέσσαρες Ὠραίων ἐκ πισύρων στέφαναι.

203.—ΙΟΥΔΙΑΝΟΥ ΑΙΤΗΤΙΟΥ

Εἰς τὸν Πραξιτέλου Ἔρωτα

Κλίνας αἰχάρα γαῦρον ὑφ' ἡμετέροισι πεδίλοις,
 χερσὶ με λιγύοις ἔπλασε Πραξιτέλης.
 αὐτὸν γὰρ τὸν Ἔρωτα τὸς ἐνάθε
 κευθόμενόν με
 χαλκείας, Φρίγγη δῶκε γέρας
 φίλης·
 ἢ οὐ μιν αὖθις Ἔρωτι προσηγαγε
 καὶ γὰρ ἐρώντας
 δῶρων Ἔρωτι φέμειν αὐτὸν Ἔρωτα
 θέμις.



204.—ΠΡΑΞΙΤΕΛΟΥΣ

Εἰς τὸ αὐτό

Πραξιτέλης δε ἔπασχε ἐσκαίβωσσε Ἔρωτα
 δε ἰδίης ἔλασσε ἀρχετυπὸν κρυδῆς,
 Φοίγγη μισθὸν ἔρωτο εἶδωσ ἐμὲ, φίλτρα δὲ τίκτω
 οὐκ εἶτι τοξένων, ἀλλ' ἀτειζόμενας.

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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.—ΤΤΑΛΙΟΥ ΓΕΜΙΝΟΥ

Εἰς τὸ αὐτό

Ἄντι μὲν ἔρωτος ἔρωτα βροτῶν θεὸν ὠπασα Φρήνη
 Πραξιτέλης, μισθὸν καὶ θεὸν εὐρόμενος,
 ἢ δ' οὐκ ἠρνήθη τὸν τόκτον· δεῖσε γὰρ οἱ φρήν,
 μὴ θεὸς ἀντὶ τέχνης σύμμαχα τόξα λάβῃ,
 ταρβεῖ δ' οὐκέτι πῶν τὸν Κυπρίδος, ἀλλὰ τὸν ἐκ σοῦ, ὦ
 Πραξιτέλες, τέχνην μητρὶ ἐπισταμένη.

206.—ΛΕΩΝΙΔΟΥ

Εἰς τὸ αὐτό

Θεσπίτες τὸν ἔρωτα μόνον θεὸν ἐκ Κιθέρειης
 ἄξουσι, οὐκ ἑτέρου γμαπτὸν ἀπ' ἀρχετύπου,
 ἀλλ' ὅν Πραξιτέλης ἔγνω θεόν· ὅν περὶ Φρήνη
 θερκόμενος, ἀφαιτέρων λιτρῶν ἔτακε πάθων.

207.—ΠΑΛΛΑΔΑ

Γυμνος ἔρως· διὰ τοῦτο γόλη καὶ μίλιχος ἔστιν·
 αὐτὸς γὰρ ἔχει τόξον καὶ πυρρῶντα βέλη·
 οὐδὲ μήτην παλάμῃσι παύχει ἑελφίνα καὶ ἀέθλα·
 τῇ μὲν γῆν γυῖνι, τῇ ἐν θαλάσῃσιν ἔχει.

208.—ΓΑΒΡΗΛΙΟΥ ΤΗΑΡΧΟΥ

Εἰς ἔρωτα καθεύδοντα ἐν πιπεροπάσῃ

Οὐδ' ἐκ κωνιακνίσσων, οὐδ' ἀπτοῦς, οὐδ' ἐν δαιτι
 οὐδέ ποτε πυρραπύρῃσιν ἄγγυμῆτις ἔστιν ἔρως.

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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. — ΑΔΗΛΟΣ

Οὗτος ὁ τοῦ θαλον φυσίων, ἵνα λιχτρον ἀνάψῃς,
 δεῦρ' ἀπ' ἐμᾶς ψυχᾶς ἄψον ὅλος φλέγομαι.

210.—ΗΛΑΤΩΝΟΣ



Ἄστος δ' ὡς ἰκόμεσθαι θαυροσκίων, εὐρομεν ἐνδον
 πορφυρίαις μῆλοισιν ἐσκότα παῖδα Κυθήρης.
 οἷδ' ἔχει ἰσόθεον θαρέτην, αὐτὴν σαμπύλα τόξα·
 ἀλλὰ τὰ μὲν ἐνδρῶσιν ὑπ' αὐπταλαίωσι κήμαντο,
 αὐτὸς δ' ἐν καλύκασσι μύθων πεπισημένος ὑπὸ φ
 εἶδεν μειδιών· ξανθαὶ δ' ἐφύπερθε μέλισσαι
 κηραχύτων μέλισσας¹ λαμοῖς ἐπὶ χείλεσσι βᾶϊνων.²

¹ See Scholasticism. κηραχύτων ἐστὶ MSS.

² I write βᾶϊνον: βαῖνον MSS.

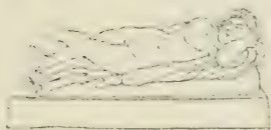
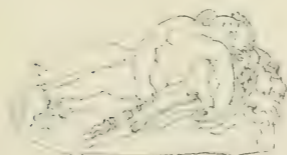
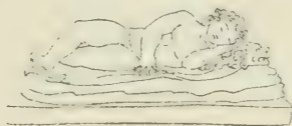
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209. — ANONYMOUS

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.

GREEK ANTHOLOGY

211.—ΣΤΑΤΤΑΛΙΟΥ ΦΛΑΚΚΟΥ

Εἰς Ἔρωτα κοιμώμενον

Εὐῆεις, ἀγρύπνους ἐπάγων θνητοῖσι μερίμνας·
 εὐῆεις, ἀτηρήῃς ἢ τέκος Ἄφρογενούς,
 οὐ πεύκημ πυρόεσσαν ἐπηρμένους, οὐδ' ἀφύλακτον
 ἐκ κέρας ψάλλων ἀντιτόνοιον βέλος.
 ἄλλοι θαρσεύωσαν· ἐγὼ δ', ἀγέρωχε, δέδοικα.
 μὴ μοι καὶ κνώσσων πικρὸν ὄνειρον ἰδῆς.

212.—ΑΛΦΕΙΟΥ

Εἰς τὸ αὐτό

Ἄρπάσομαι πυρόεσσαν, Ἔρωτος, χερὸς ἐκ σέο πεύκημ,
 συλήσω δ' ὤμων ἀμφικρεμῆ φαρέτρην,
 εἰ γ' ἐτύμως εὐῆεις, πυρὸς ἔγγονε, καὶ σέο φῶτες
 πρὸς βαιὸν τόξων ἐννομήν ἄγομεν.
 ἄλλὰ καὶ ὡς σε δέδοικα, ἐολοπλόκε, μὴ τινα κενθῆς
 εἰς ἐμέ, κῆν ὑπὲρ πικρὸν ὄνειρον ἰδῆς.

213.—ΜΕΛΑΜΠΡΟΥ, ἢ τοῦ ΣΤΡΑΤΩΝΟΣ

Εἰ καὶ σαι πτέρυγες ταχισταὶ περὶ νῶτα τέτανται,
 καὶ ἀκυθικαὶ τόξων ἰκροβολεῖς ἀκίδες,
 φεύξομαι, Ἔρωτος, ὑπὸ γῆν σε. τί δὲ πλέον; οὐδὲ
 γὰρ αὐτὸς
 πᾶν ἔφαγγε βόμην πανδαμάτωρ Ἄϊεας.

THE PLANUDEAN APPENDIX

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 *l.c.* in this and the next (its original), "lest some cruelty to me be suggested to thee by thy dreams."

214. ΣΕΚΟΥΝΔΟΥ

Εἰς ἀγάλματα Ἐρώτων

Σκυλοχαρεῖς ἰδ' Ἐρωτας, ἰδ' ὡς βριαροῖσιν ἐπ'
ὤμοις

ὄπλα φέρουσι θεῶν νήπι' ἀγαλλόμενοι,
τύμπανα καὶ θύρσον Βρομίου, Ζητὸς δὲ κεραυνόν,
ἀσπίδ' Ἐνναλίου καὶ κόριν ἠΰκομον,
Φοῖβου δ' εὐτοξον φαρέτρην, Ἀλίου δὲ τρίαιναν,
καὶ σθεναρῶν χειρῶν Ἡρακλέους ῥόπαλον,
τί πλέον ἀνθρώποισιν, Ἐρως ὅτε καὶ πόλον εἶδε,
τεύχεα δ' ἀθανάτων Κύπρις ἐλήϊσατο :

215.—ΦΙΛΗΠΠΟΥ

Συλήσαντες Ὀλυμπον ἰδ' ὡς ὄπλοισιν Ἐρωτες
κόσμοιεντ' ἀθανάτων, σκύλα φρουρασόμενοι,

Φοῖβου τόξα φέρουσι, Διὸς δὲ κεραυνόν, Ἄρης
ὄπλον καὶ κυρέην, Ἡρακλέους ῥόπαλον,

Ἐνναλίον τε θεοῦ τριβελίς ὄφρυ, θυρσα
τε Βάκχου,

πηγὰ πῆδιχ' Ἐρμοῦ, λαυπαῖδας
Ἄρτέμιδος,

οὐκ ἄχθος θνητοῖς εἰκὴν βελέσσειν
Ἐρώτων,

δαίμονες οἷς ὄπλων κόσμον ἔδωκαν
ἔχειν.

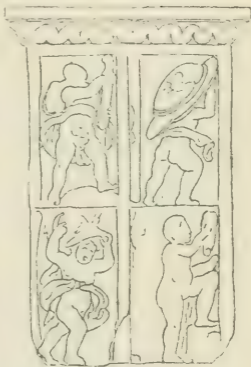


THE PLANUDEAN APPENDIX

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 thyrsus 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 thyrsus 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 wherewith to busk themselves.

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216.—ΠΑΡΜΕΝΙΩΝΟΣ

Εἰς ἄγαλμα Ἴηρας



Ὀργεῖος Πολύκλειτος, ὁ καὶ
μόνος ὄμμασιν Ἴηρην
ἀθρήσας καὶ ὄσσην εἶδε τυπω-
σάμενος,
θνητοῖς κάλλος ἔδειξεν, ὅσον
θέμις· αἱ δ' ὑπὸ κόλποις
ἄγνωστοι μορφαὶ Ἰηρὴ φυ-
λασσόμεθα.

217.—ΑΔΗΛΟΝ

Εἰς ἄγαλμα Καλλιόπης

Καλλιόπη μὲν ἔγω· Κίρῳ δ' ἔμον ὀπίσθια μαζῶν,
ὅς τρέφε θεῶν Ὀμηρον, ὅθεν πῖε γέλυμος Ὀρφεύς.

218. ΙΩΑΝΝΟΥ ΤΟΥ ΒΑΡΒΟΚΑΛΑΟΥ

Ἦθελε Μελπομένην ὁ Σαγμάφος εἰκότι γράψαι,
ἀλλ' ἀπαλειπτέως, ἔγραψε Καλλιόπην.

219.—ΤΟΥ ΑΥΤΟΥ

Σεῖο μὲν εἰκότι ἦε Παλῆνιαι, καὶ αὐτὴ Ἐ. Μουσαις.
ἐν γὰρ ἐπ' ἠμφιπέτραις οὐνομα καὶ τύπος εἶς.

¹ We have some epigrams by this Byzantine poet.

THE PLANUDEAN APPENDIX

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.

GREEK ANTHOLOGY

220.—ΑΝΤΙΠΑΤΡΟΥ

Εἰς εἰκόνας Μουσῶν



Τρίζυγες αἱ Μοῦσαι τᾶδ' ἔσταμεν· ἅ μία λωτοῖς,
 ἅ δὲ φέρει παλάμαις βάρβιτον, ἅ δὲ χέλυν.
 ἅ μὲν Ἀριστοκλῆος ἔχει χέλυν, ἅ δ' Ἀγελάα
 βάρβιτον, ἅ Καραχῶ δ' ὕμνοπόλους εἶοακας.
 ἀλλ' ἅ μὲν κρίντειρα τόμου πέλει, ἅ δὲ μελωδὸς
 χρώματος, ἅ δὲ σοφᾶς εὐρέτις ἁρμονίας.

221.—ΘΕΛΙΤΗΤΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Εἰς τὴν Ἀθηναίων Νέμεσιν

Χιονόην με λίθον παλιναυξίος ἐκ περιωπῆς
 λαοτύπος τμηξας πετροτόμοις ἀκίστι
 Μῆδος ἐποντοπόρουσεν, ὅπως ἀνδρείκελα τεύξῃ,
 τῆς κατ' Ἀθηναίων σύμβολα καμμοῖης.
 ὡς δὲ δαιζομένοις Μαραθῶν ἀντέκτυπε Πέρσαις
 καὶ νίξιν ὑγροπόρουν χεῖμασιν αἱμαλείς,
 ἐξισαν Ἀδρήστειαν ἀριστῶνις Ἀθῆναι,
 εὐαίμων' ὑπερβαλοῖς ἀντίπαλον μορότων.
 ἀντιταλαντεύω τὰς ἑλπίδας· ὅμι δὲ καὶ νῦν
 Νίκη Ἐρεχθιδᾶις, Ἀσσυρίοις Νέμεσι.

THE PLANUDEAN APPENDIX

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 Canachus' ¹ the musical reeds. The first is she who rules tone, the second makes melody of colour, and the third invented skilled harmony. ²

221.—THEAETETUS SCHOLASTICUS

On the Nemesis of the Athenians ³

I AM a white stone which the Median sculptor quarried with his stone-cutter's tools from the mountain where the rocks grow again, ⁴ 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.

GREEK ANTHOLOGY

222.—ΠΑΡΜΕΝΙΩΝΟΣ

Εἰς τὸ αὐτό

Μήεοις ἐλπισθεῖσα τροπαιοφόρος λίθος εἶναι,
 ἠλλάχθην μορφὴν καίριον εἰς Νεμεσιν,
 ἔνδικος ἰερυνθεῖσα θεὰ Ῥαμνοῦντος ἐπ' ὄχθαις
 νίκης καὶ σοφίης Ἀτθίδι μαρτύριον.

223.—ΑΔΗΛΟΝ

Εἰς στήλην Νεμέσεως

Ἢ Νεμεσις προλέγει τῷ πῆχαι, τῷ τε χαλιῷ,
 μήτ' ἄμετρον τι ποιεῖν, μήτ' ἀχάλινα λέγειν.

224.—ΑΛΛΟ

Εἰς τὸ αὐτό

Ἢ Νεμεσις πῆχυν κατέχω· Τίνας οἴνικα; λέξεις.
 πᾶσι παραγγέλλων· Μήδεν ἰπὲρ τὸ μέτρον.

225.—ΑΡΑΒΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Εἰς ἄγαλμα Παρός

Ἦν ταχὺ συμζώντος ἑταίρεα Παρός ἀκούειν
 πνεῦμα γὰρ ὁ πλάστης ἐγκατέμψε τύπων
 ἀλλ' ὄρωσιν φεύγουσαν ἀμύχανος ἄστατον Ἠχώ,
 πηκτίδος ἠμνήθη φθόγγον ἀνωφιλία.

THE PLANUDEAN APPENDIX

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 Rhannus 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 unavailing¹ voice of the pipe.

¹ Because there was no Echo to answer.

GREEK ANTHOLOGY

226.—ΑΛΚΑΙΟΥ

Εἰς τὸ αὐτό



Ἐμπρει Πὰν λαροῖσιν ὀλιζάτα χεῖλεσι μούσων,
 ἔμπρει, ποιμενίῳ τερπόμενος ἄνακτι,
 εὐκελάεφ σύριγγι χεῶν μέλος, ἐκ δὲ συνφῶδῶ
 κλάζε κατιθύνων ῥήματος ἄρμοιεν
 ἀμφὶ δὲ σοὶ ῥυθμοῖσ' κατὰ κρότον ἐνθεον ἶχνος
 ῥησείσθω Νύμφαις ταῖσδε μεθυδρῦσιν.

227.—ΑΔΗΛΟΝ

Ἦσει κατὰ χλοερῶν ῥιφείσ' λειμώνος, ὀδίτα,
 ἄμπανσον μετρητῶν μαλθακὰ γυῖα κόπου,
 ἦχί σε καὶ Ζεφύριον τινασσομένη πίπυς αἴφνης
 θέλξει, τεττίγων εἰσαίοντα μέλος,
 χῶν ποιμὴν ἐν ὄρεσσι μεσαμβρινὸν ἀγχιόθι πατρῶς
 συρίσδων, λασίας θάμνω ὑπὸ πλαταίνῳ
 καῖμα δ' ὀπωρινόσ' φεγγοῦ κύνος αἴπυς ἀμείψεις
 ὄριον¹ Ἐρμείῳ τοῦτ' ἐνέποντι πιθοῦ.

228.—ΑΝΤΥΓΗΣ

Ξεῖν', ἐπὶ τῆν πετλίαν¹ τετρυμμένα γυῖ' ἀμπανσον
 ἄεν τοι ἐν χλοερῶσ' πνεῦμα θροσὶ πεταλοῖς
 πίδακῃ τ' ἐκ πατρῶς ψυχρὸν πίε· δὴ γὰρ ὀδίταις
 ἄμπανμ' ἐν θερμῷ καννατι τοῦτο φίλον.

¹ αἴριον 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.—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 *στάχυες* 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.



GREEK ANTHOLOGY

233.—ΘΕΑΓΙΤΗΤΟΤ

Eis tòn autón

Ἐλτοβάτας, φιλόξενος, ὄρεσσαυλου πόσις Ἄχουσι,

Πάν, σκοπός, εὐκεραίου μαλοφύλαξ ἀγέλας,

Πάν ὁ δασυκνήμων, ὁ πολύσπορος, ὃς μετανάστας

ἔδραμον αἰχματῶν ἐς εἶαν Ἀσσυρίων,

Μιλτιάδου στήσαντος ὁμάσπινδα περισσοδιώκτην, 5

ἴσταμαι, ἀκλήτου ξείνια συμμαχίης.

ἄλλοις ἀκροπόλης· ὁ μηδσοφόνος δὲ δίδασται

ξενὸς ἐμὴν Μαραθῶν καὶ μαραθωνομαχοῖς.

234.—ΦΙΛΟΔΗΜΟΤ

Ἐρισσοῖς ἀθανάτους χωρεῖ λίθος· ἡ κεφαλὰ γὰρ
μανίει τρανώς Πᾶνα τὸν αἰγόκεριον,

στέρνα δὲ καὶ νηδὺς Ἡρακλῆα, λοιπὰ δὲ μηρῶν

καὶ κνήμης Ἑρμῆς ὁ πτερόπους ἔλαχεν.

θῦειν ἀνοήση, ξένε, μήκετι· τοῦ γὰρ ἐνός σοι 5

θύματος οἱ τρισσὺν δαίμονες ἀντόμεθα.

235.—ΛΠΟΛΛΩΝΙΔΟΤ ΣΜΥΡΝΑΙΟΤ

Ἄγροτέρων θεὸς εἶμι· τί μοι χρυσέοις ἐσπᾶεσσι

σπένδετε, τοῦ δ' Ἰταλοῦ χεῖτε μῖθον Βρομίον,

καὶ γυρῶν τὰ ῥῶν πέτρην προσέειπε τένοντας·

φείσασθε· οὐ τοῦτοις θύμασι τερπόμεθα.

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233.—THEÆTETUS 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 παρωρέτης, αὐτόξυλος, ἀρρεοθεινῆς
εἰμί, καὶ ἐγχθυρίου γλευκοπότης κυλικός.

236.—ΛΕΩΝΙΔΟΥ

Αὐτοῦ ἐφ' αἵμασιαῖσι τὸν ἀγρυπνοῦντα Πρίηπον
ἔστησεν λαχάνων Δεινομένης φύλακα.
ἀλλ' ὡς ἐντέταμαι, φῶρ, ἔμβλεπε. Τοῦτο δ', ἐρωτᾶς,
τῶν ὀλίγων λαχάνων εἵνεκα; Τῶν ὀλίγων.

237.—ΤΥΜΝΕΩ

Εἰς ἄγαλμα Πριήπου

Πάντα πριηπίζω, κἂν ἦ Κρόνος· οὐ διακρίνω
οὐδένα φῶρ' οὔτω ταῖσδε παρὰ πρασιαῖς.
ἔπρεπε μὴ λαχάνων ἔνεκεν τάδε καὶ κολοκυθῶν,
φήσει τις, με λέγειν. ἔπρεπεν ἄλλὰ λέγω.

238.—ΛΟΤΚΙΑΝΟΥ

Εἰς τὸ κενὸν με τίθεικε, νομον χάριν,
ὧδε Πρίηπον
Εὐτυχίδης, ξηρῶν κληματίδων φύ-
λακα
καὶ περιβέβλημαι κρημῶν βαθύν, ὡς
δ' ἂν ἐπέλθῃ,
οὐδὲν ἔχει κλέψαι πλὴν ἐμὲ 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*¹

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.

GREEK ANTHOLOGY

239.—ΔΙΟΛΛΩΝΙΔΟΥ



“Αρθετ’ Ἀναξαγόρης με, τὸν οὐκ
ἐπὶ ποσσὶ Πρίηπον,
ἐν χθονὶ δ’ ἀμφοτέρῳ γούνατι
κ·κλιμένον·
τεύξε σε Φυλόμαχος. Χαριτῶ δὲ
μοι ἀγχόθι καλὴν
ἀθρήσας, δίζευ μηκέτι πῶς
ἔπεσον.

240.—ΦΛΑΠΠΗΟΥ

- α. Ὀρραίας γ’ ἐστορῶ τὰς ἰσχυράς· εἰ γε λαβεῖν μοι
στυγχορεῖς ὀλίγας. β. Θίγγανε μηδεμιᾶς.
- α. Ὀργίλος ὡς ὁ Πρίηπος. β. Ἐρεῖς ἔτι καὶ κενὸς
ἦξεις.
- α. Ναὶ λίτομαι. β. Δὸς μω· καὶ γὰρ ἐγὼ
δέομαι.
- α. Χρήξεις γάρ, λέγε μοι, παρ’ ἐμοῦ τινός; β. Ἔστι
νόμος πον·
“ εὖς λαβε.” α. Καὶ θεὸς ὦν ἀργυρίου στυ-
γλίχη;
- β. Ἄλλο τι χρῆμα φιλῶ. α. Ποῖον τοῦτο; β. Τὰ μὰ
κατέσθων
αὐκα, δὸς εὐθύμως ἰσχυρὰ τὴν ὀπίσσω.

241.—ΑΡΓΕΝΤΑΡΙΟΥ

“ Ἄριμον.” Ὀἶδα καὶ αἴτιον, πλειπόμε, μηκέτ’
ἐπαίνει
ἰσχυρὰ, μηδ’ ἰσόμε του πέδας ἀκρέμονα.

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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 Charito¹ 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.² *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 l. 3 as it stands.

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καὶ λίην ὁ Πρίηπος ἐφίσταται ὄξυ δεδουρκώς,
καὶ φυλακὴν σύκων ἦν ἐπέσικεν ἔχων.
ἦν δὲ μόνον σὺ θίγγης τῆς ἰσχάδος, ἰσχάδα δ' ὠσει·
ὡς ἰσότης πάντων ἐστὶ δίκαιοτάτη.

242.—ΕΡΥΚΙΟΥ

Εἰς τὸν αὐτόν

Ὡς βαρὺ τοῦτο, Πρίηπε, καὶ εὖ τετυλωμένοι ὄπλον
πάν ἀπο βουβωνῶν ἀθρόον ἐκκέχυκας
εἰς γάμον οὐκ ἀνέτοιμον ἔχει δέ σε εἴψα γυναικῶν,
ὦ γαλλέ, καὶ σπαργῆς θυμὸν ἅπαντα πόθοις.
ἀλλὰ καταπρήνιτε τὸν ἐξωδῆκότα φαλλὸν
τοῦδε, καὶ ἀνθηρῇ κρυψὸν ὑπὸ χλαμύδι·
οὐ γὰρ ἐρημαῖον ραίεις ὄρος, ἀλλὰ παρ' Ἑλλης
ἦν ἄ τῆν ἱερὴν Λάμψακον ἀμφιπολεῖς.

243.—ΑΝΤΙΣΤΙΟΥ

Ἄγροφυλαξ ἔστηκα πολυκτεανοῖς ἐν ἀρούραις,
Φρίκωνος καλυβὴν καὶ φυτὰ βρύμενος.
τοῦτο λέγων πρὸς ἕκαστον Ἐπιὴν γελισσῆς ἐσιδὼν με
τοῦ ἀκειοῦς, χῶρι τῆν κατὰ σάντων ὁδόν.
ἦν δὲ παρεκβίης ἐς ἡ μὴ θέμις, αὐτὶ σ' ὀνήσει
ἢ λάχνην τρυπῆν πάντας ἐπιστάμεθα.

244.—ΑΓΛΑΘΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Εἰς αἰῶνα Σατιρῶν πρὸς τῆ ἀσπὴ τοῦ αἰλίου ἔχοντος οὐ
ὡσπερ ἀκροωμένον

Λύτομάτως, Σατιρμίσκε, δόξαξ τείς ἤχηρ ἰάλλαι·
ἢ τί παρακλίνας οὐας ἄγεις καλάμφ;

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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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ὅς ἐε γελῶν σίγησεν ἴσως ἔ' ἂν φθέγγετο μῦθον.
 ἀλλ' ὑπὸ τερπωλῆς εἶχετο ληθεῖόνι.
 οὐ γὰρ κηρὸς ἔρυκεν ἑκὼν δ' ἠσπάζετο σιγῆν,
 θυμὸν ὄλον τρέψας πηκτίδος ἀσχολίῃ.

245.—ΛΕΟΝΤΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Τὸν Σάτυρον Διόνυσος ἰδὼν τόσον ἄλγος ἔχοντα,
 καὶ μιν ἐπαικτεῖρας, θήκατο λαινεόν.
 ἀλλ' οὐδ' ὡς ἀπέληξε βαρυτλίτων ὀδυνηῶν
 εἰσέτι γὰρ μογέει, καὶ λίθος ὢν, ὁ τύλας.

246.—ΑΔΗΛΟΝ

Ἡ Σάτυρος τὸν χαλκὸν ὑπέδραμεν, ἢ διὰ τέχνης
 χαλκὸς ἀναγκασθεὶς ἀμφεχύθη Σάτυρον.

247.—ΝΕΙΛΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Εἰς εἰκόνα Σατύρου ἀπο φημίνας ἐν Ἀετιοχαίῳ

- α. Πάντες μὲν Σάτυροι φιλοκέρτομοι· εἰπέ δὲ καὶ σὺ,
 τί πρὸς διαστῆται ὄρων τόνδε γελῶτα χείρσι;
 β. Θάμιλος ἔχων γελῶν, πῶν, ἐκ λίθου ἀλλοθεν ἄλλης
 συμφερτός, γενόμεν ἑξαπίνης 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.

215.—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.

216.—ANONYMOUS

On Another

EITHER a Satyr secretly entered the bronze, or the bronze, compelled by art, poured itself round a Satyr.

217.—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 kind 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.

248.—ΠΛΑΤΩΝΟΣ

Τον Σάτυρον Διοδώρος ἐκοίμισεν, οὐκ ἐτόρευσεν.
ἦν νύξῃς, ἐγερεῖς· ἄργυρος ὕπνου ἔχει.

249.—ΑΔΗΛΟΝ

Δερκόμενος ξόανον καλὸν τόδε, τὰν Ἀφροδίταν.
ὠνθρῶφ', ἰλάσκει, πλατίον ἐζόμενος·
αἶνει δὲ Γλυκέραν Διονυσίου, ἃ μ' ἀνέθηκε
πορφυρέας ἀπαλὸν κῆμα παρ' ἡμόρος.

250.—ΑΔΗΛΟΝ

Εἰς Ἔρωτα

Ὁ πταυος τον πταυόν ἰδ' ὡς ἄγρυσι κεραυυόν,
δεικνυς ὡς κρεῖσσον πῦρ πυρός ἐστιν, Ἔρωσ.

251.—ΑΔΛΟ



Πταυῶ πταυόν Ἔρωτα τίς ἀρτίον ἐπλασ' Ἔρωτι:
ἃ Νίμεσις, τόξῳ τόξον ἀμνησμένα,
ὡς κε πάθη τα γ' ἔμεξεν ὁ δὲ θρασύς, ὁ πρὶν ἀταρτήης,
ἔακρῶσι, πικρῶν γενεᾶμενος βελίον,
ἐς δὲ βάλει τρίς κόλπῳ ἀπίπτυσεν. ἃ μέγα θαῦμα·
φλέγει τις πύρ ἤψατ' Ἔρωτος 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. Prodd him and you will wake him up: the silver is asleep.¹

249.—ANONYMOUS

O THOU who lookest on this lovely statue, seat thee near it and worship Aphrodite; and praise Glyceria, 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.

252.—ΑΛΛΟ

Κά μιν Κέπριον αἶμα· καστερητῶ δέ με μήτηρ
ἦτοσε τόξα φέρειν ἄντια καὶ πτερυγῶν.

253.—ΑΔΗΛΟΝ

Εἰς Ἄρτεμιν



- α. Ἄρτεμι, ποῦ σοι τόξα, παραυχενίη
τε φαρέτρη;
ποῦ δὲ Λυκαστείων ἐνδρομὶς ἄρ-
βυλίδων,
πύρπη τε χρυσοῖο τετυγμένη, ἠδὲ
πρὸς ἄκρην
ἰγνύην φοῖνιξ πέπλος ἐλισσό-
μενος;
β. Κεῖνα μὲν εἰς ἄγρην ὀπλίζομαι· ἐς
δὲ θυηλὰς
εἰμ' αὐτῶς, ἱρῶν ἀντουάειη θυέων.

254.—ΑΔΗΛΟΝ

Εἰς Ἑρμῆν

Ἴερὸν Ἑρμείη με παρυστείχοιτες ἔχουσιν
ἄνθρωποι λίθινον σωρόν· ὁ δ' ἀντ' ὀλίγης
ὄν μεγάλην αὐτοῖς ἔγνωεν χάριν, ἀλλ' ὅτι λοιπὰ
Λίγος ἐπὶ κρήνην ἐπτά λέγω στάσια.

255.—ΑΔΗΛΟΝ

Ὅδοιτα, μὴ πρόσρπε πρὸς τὰ κληματα
μηδ' αὖ τὰ μήλα, μηδ' ὄπη τὰ μεσπιλα
τηνὰ δὲ πρὸς τὴν σχοῖνον ἐξαμείβο.

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*¹

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.

ὡς μὴ τι θρυξῆς κῶνικε, μηδ' ἀποθρῶγῃ,
 ἀ σὺν πότῳ φυτουργὸς ἐκίηται Μιῶων,
 ὅς κ' ἀμὲ θήκεν ἦν δὲ μιν παρακλῆς,
 γνῶσῃ τῶν Ἐρυήν, ὡς κακοῦς ἀμειβομαι.

256.—ΑΔΗΛΟΝ

Ὅχθηρὸν τὸν χῶρον ἔχω καὶ ἔρημον, ὀδίτα
 οὐκ ἐγὼ, ὁ στύσας δ' αἰτίας Ἀρχέλοχος.
 οἱ γὰρ ὄρειοχαρῆς ὄρμῆς, οὐδ' ἀκρολοφίτας,
 τὸ πλεῖν δ' ἀτραπιτοῖς, ὄνειρ, ἀρισκόμενος.
 Ἀρχέλοχος δ', ὡς αὐτὸς ἐρημοφίλας καὶ ἀγείτων, 5
 ὦ παριῶν, τοῖον κ' ἀμὲ παρφέισατο.

257.—ΑΔΗΛΟΝ

Εἰς Διόνυσον

Ἐκ πυρός, ὦ Διόνυσε, τὸ δευτερον ἠνίδε χαλκοῦς
 ἔξεφάνης· ἡγετὴρ εἶσε Μύρωνι ἑτέρην.

258.—ΑΔΗΛΟΝ

Εἰς Πάνα

Δικτένης ταῖων με καθ' ἱερὸν ἔμπυρον ὁ Κρήης
 χαλκοῦν ἔστησεν Πάνα τὸν αἰγόνυχα.
 ἄρμα δ' ἔχω, διπλοῦν τε λαγωβόλον· ἐκ δὲ πετραίας
 σπῆλυγγος τεύω βλέμμα διπλοῦν πρὸς ἄρος.

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 himself 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 fire¹ 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.

¹ As when he was first brought to birth by the bolt of Zeus.

259.—ΑΔΗΛΟΝ

Πέτρης ἐκ Παρίης με πόλιε κατὰ Παλλὰδος ἄκρην
στῆσαν Ἀθηναῖοι Πάνα τρισπαιοφόρου.

260.—ΑΔΗΛΟΝ

Ἦν λαχάνων σ' ὁ Πρίηπος ἰδὼ σχεδὸν ἰχθια θείτα,
αὐτῇ γυμνωσῶ, φῶρ, σὺ πασι πρυσίῃ.
αἰσχρὸν ἔχειν τοῦτ' ἔργον ἐρεῖς θεῶν· οἶδα καὶ αὐτός·
αἰσχρὸν ἀφιδριμθῆν ἔ', ἰσθ' ὅτι, τοῦδε χάριν.

261.—ΛΕΩΝΙΔΟΥ

Ἄμφότεραις παρ' ὁδοῖσι φύλαξ ἴστηκα Πείηπος,
ἰθυτενὲς μηρῶν ὀρθυίστας ῥάπαλον.
εἶσατο γὰρ πιστόν με Θεόκριτος· ἀλλ' ἀποστηλοῦ
φῶν ἴθι, μὴ κλαύσης τῆν φλίβα διξάμενος.

262.—ΑΔΗΛΟΝ

Ὁ τραγῳποῦς, ὁ τὸν ἄσκὸν ἐπιηρμένος, αἶτε γελῶσαι
Νύμφαι, Πραξιτέλους, ἢ τε καλῆ Δανύη,
λίγδινά πάντα, καὶ ἄκρα σοφαὶ χέρεις· αὐτὸς ὁ Μῶμος
φθέγγεται· Ἄκριτος, Ζεῦ πάτερ, ἢ σοφίη.

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."

263.—ΑΔΗΛΟΝ

Εἰς Νέμεσιν

Πρὶν με λίθον Πέρσαι θεῶν ἔργων, ὄφρα τούτων
στήσονται νίκας· εἰμὶ δὲ τῶν Νέμεσις.

ἀμφοτέροις δ' ἔστηκα, καὶ Ἑλλήνεσσι τρώπαιον
νίκας, καὶ Πέρσαις τοῦ πολέμου νέμεσις.

Ansonius, *Epigram* 21.

264.—ΑΔΗΛΟΝ

Ἰοίει καρποτόκῳ, σταχυμήτορι, μυρνώ-
μόρφῳ,
λαινέῳ θαλάρῳ, μογαρῶν ἀπεινεύθεν
ἀρότρων,
αὐτόματοι στείχουσιν εἴη πρὸς μητέρα
καρποί.

264λ.—ΑΔΗΛΟΝ

Ταῖς Νύμφαις τὸδ' ἄγαλμα μέλει δ' αὐταῖσιν ὁ χῶρος.
ταί μελοῖ, ὡς κρήναις ἀφθίτα ἡϊθρα βέει.

265.—ΑΔΗΛΟΝ

Εἰς τὸν Μῶμον

Τίς τὸν ἐπ' ἐσθλοῖσιν παμπενθία καὶ τρισύλαστον
Μῶμον ἀμομήτοις χερσὶν ἀνεπλαστατο;
ὡς ὁ γέρον ἐπὶ γῆς Βεβλημένος, οἷά τις ἔμπρους
ἀμπαιεῖ λιπας, γνῖα βαρυνόμενος.
μανεῖ δίστοιχος ὀλέθρως ὄγκος ὄδοντων,
πρηνέων ἐπὶ τὰς τῶν πέλας εὐτυχίας.

263.—ANONYMOUS

*On the Nemesis of Phidias*¹

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 κατεσκληκὸς σκῆνον βάρος· ἃ μὲν ἐρείδει
 ψιλὸν γηραιᾷ χειρὶ βάλων κροτάφον,
 ἃ δὲ σεσηρῶς βύκτρον ἀποστηρίζεται ἐς γᾶν,
 κωφὰ πρὸς ἄψυχον πέτρον ἀπεχθόμενος.

266.—ΑΛΛΟ

Εἰς τὸν αὐτόν

Τάκεο ἐυστάσιον ὀνύχων ἀπο παμφάγε Μῶμε,
 τάκεο σὺ πρίων ἰσιβόλους γένυας,
 γεῦρά σε μαρτυρεῖ τεταρυσμένα, καὶ φλέβεις ἄρθρων,
 καὶ κενὰ σαρκῶν ψυχολιπῆς δύναμις,
 καὶ ῥικνοῖς φρίσσουσα περὶ κροτάφοισιν ἔθειρα.
 * * * * *
 ὥστε¹ τίς ἔμψυχόν σ' ἀνδρὸς σίνω ἄνυσε τέχνη,
 οὐδὲ τόπον δῆκτα σείω λιπῶν στόματι:

267.—ΣΤΡΩΣΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Εἰς εἰκόνα Ἰπποκράτους

- a. Ὅππῳθεν ὁ στήσας; β. Βυζαντιος. a. Οὐραία
 δὴ τίς;
 β. Εὐσεβιος. a. Σὺ εἶ τίς; β. Κωϊος Ἰππο-
 κράτης.
 a. Τοῦ δ' ἔνεκεν γεγραφέν σοι; β. Λόγων χάριν ἢ
 πόλις αὐτῷ
 τῶν ἐς ἐμὲ γραφίδων ἀντιδόδωκε γέρας.
 a. Καὶ τί μὴ αὐτὸς εἶν τῶν γεγραφέν; β. Ὅτι,
 γεραίρων
 ἡμῶν ἰσθ' αὐτοῦ, κρέσσονα εὐχαι εἶχε.

¹ We do not know what was in the missing line, but ὥστε seems to have no meaning. One expects εἶπε, and I render so.

THE PLANUDEAN APPENDIX

fortune of the neighbours, that wasted burden of 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

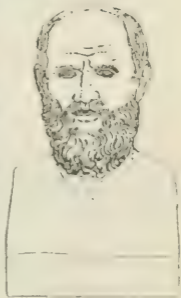
On the Same

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.

GREEK ANTHOLOGY

268.—ΑΔΗΛΟΝ

Ἦν τείην φωνήν, Ἴππόκρατες, ἔγραφε Παιών.
ἠὲ σὺ τῆς κείνου μάρτυς ἀκεστορίας.

269.—ΑΛΛΟ

Οἷτος ἀκεστορίας κρυφίας ᾤξε κελειθούς.
Παιῶν μερόπων, Κώϊος Ἴπποκράτης.

270.—ΜΑΓΝΟΥ ΙΑΤΡΟΥ

Εἰς εἰκόνα Γαληνοῦ

Ἦν χρόνος, ἠρίκα γαῖα βροτούς διὰ σείω, Γαληνέ.
δέχρυστο μὲν θνητούς, ἔτρεφε δ' ἀθανάτους.
χηρευεν δὲ μέλαθρα πολυκλαυτων Ἀχέρωντος
σῆ παιηονίῃ χειρὶ βιαζόμενα.

271.—ΑΔΕΣΠΙΟΤΟΝ

Εἰς Σώσανδρον ἱππίατρον

Ἦν τήν μερόπων, Ἴππύκρατες, ἀλλὰ καὶ ἵππων.
Σώσανδρε, κρυφίης ἱστορ ἀκωτορίας,
ἢ τέχνην μεταμείψατ', ἢ οὔνομα· μηδὲ καλείσθω
ἄτερος ἐκ τέχνης, ἢς ἕτερος 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 be-reaved 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."

GREEK ANTHOLOGY

272.—ΛΕΟΝΤΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Εἰς εἰκόνα Ἰαμβλίχου ἰατροῦ

Ὁ γλυκὺς ἐν πάντεσσιν Ἰάμβλιχος, ὃς ποτὶ γῆρας
ἤλυθεν ἀγρὸς ἔων Κυπριδίων ὁάρων
ἔργα δ' ἀκεστορίας ἐφέπων, σοφίην τε διδάσκων,
κέρδεσιν οὐδ' ὀσίοις χεῖρας ὑπεστόρεσεν.

273.—ΚΡΙΝΑΓΟΡΟΥ

Εἰς εἰκόνα Πραξαγόρου ἰατροῦ

Λέττος σοι Φοῖβου παῖς λαθικηδέα τέχνης
ἰδμοσύνην, πανάκη χεῖρα λιπηράμενος,
Πρηξαγόρη, στέρροισ ἐνεμάξατο. τοιγὰρ ἀνῆσι
ὄρνυται ἑσλιχῶν ὀππῶσαι ἐκ πυρετῶν,
καὶ ὀπῶσαι τμηθέντος ἐπὶ χροῦς ἄρκια θείναι
φάρμακα, πρηγίης οἴσθα παρ' Ἠπιόνης.
θνητοῖσιν δ' εἰ τοῖσι ἐπήρκεον ἰητήρες,
οὐκ ἂν ἐπορθμεύθη νεκροβαρῆς ἄκατος.

274.—ΑΔΗΛΟΝ

Εἰς Ὀρειβάσιον ἰατρόν

Ἰητὴρ μέγας αὐτὰς Ἰουλιανῶν βασιλῆας,
ἄξιος εὐσεβείης διὸς Ὀρειβάσιος.
εἶχε γὰρ οἷα μέλισσα νοφὸν ῥῶον, ἀλλὰ θένε ἀλλὰ
ἰητῶν πρυντέρων ἀνθεῖν ἔμεψάμενος.

THE PLANUDEAN APPENDIX

272.—LEONTIUS SCHOLASTICUS

On a Picture of the Physician Iamblichus

Thus 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 Phoebus¹ 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

Thus 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.

GREEK ANTHOLOGY

275.—ΠΟΣΕΙΔΙΠΠΙΟΥ

Εἰς ἄγαλμα τοῦ Καιροῦ

α. Τίς πόθεν ὁ πλάστης; β. Σικυώνιος. α. Οὐνομα δὴ τίς;

β. Λύσιππος. α. Σὺ δὲ τίς; β. Καιρὸς ὁ πανδαμάτωρ.

α. Τίπτε δ' ἐπ' ἄκρα βέβηκας; β. Ἄλει τροχάω. α. Τί δὲ ταρσοὺς

ποσσὶν ἔχεις δίφνεϊς; β. Ἴπταμ' ὑπηρέμιος.

α. Χειρὶ δὲ δεξιτερῇ τί φέρεις ξυρόν; β. Ἄνδράσι δείγμα,

ὡς ἀκμῆς πάσης ὀξύτερος τελείω.

α. Ἢ δὲ κόμη, τί κατ' ὄψιν; β. Ὑπαντιάσαντι λαβέσθαι.

α. Νη Δία, τὰξόπιθεν εἰς τί φαλακρὰ πεδαι;

β. Τὸν γὰρ ἄπαξ πτηνοῖσι παραθρέξαντά με ποσσὶν

οὔτις ἔθ' ἰμείρων ἀραξεται ἐξόπιθεν.

α. Τοῦνεχ' ὁ τεχνίτης σε διόπλασεν; β. Εἴρεκεν ὕμεων,

ξοῖνε· καὶ ἐν προθυροῖς θήκει διδασκαλίην.

276.—ΒΙΑΝΟΡΟΣ

Ἔστησεν Περιανόρος Ἀρίστος εἰκόνα ταύτην,
καὶ τὸν ἀπαλλυμένω συνδράμα τηξάμενον
εἰσιλιπὸν ἐελθόντα. λέγει δ' ἐπ' Ἀρίστι μῦθος·
Κτεινόνεσθ' ἀνθρώποις, ἰχθύσι σωζόμεθα.

275.—POSIDIPPUS

On a Statue of Time by Lysippus

A. Who and whence was the sculptor? *B.* From Sicily. *A.* And his name? *B.* Lysippus. *A.* And who art thou? *B.* Time¹ 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 swam 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.

277.—ΠΑΤΑΟΤ ΣΙΑΕΝΤΙΑΡΙΟΤ

Εἰς εἰκόνα κιθαριστρίδος ἐν Βυζαντίῳ

Σου μὲν κάλλος εἰδείξει μάλιστα γραφίς· αἶθε δὲ τευχεῖν
 ἴσθετε καὶ λιγυρῶν ἢ ἔο μὲλος στομάτων,
 ὥς κεν ἐπ' ὀφθαλμοῖσι καὶ οὐάσιν, ἔκ τε προσώπου,
 ἔκ τε λυροκτυπίης, ἴσον ἔθε λυρομεθα.

278.—ΤΟΥ ΑΥΤΟΥ

Εἰς εἰκόνα Μαρίας τῆς κιθαρωδοῦ

Πλήκτρον ἔχει φόρμιγγος, ἔχει καὶ πλήκτρον ἔρωτος·
 κρούει δ' ἀμφοτέροις καὶ φρένα καὶ κιθάρην.
 τλήμονες, οἷς ἄγραμπτον ἔχει γυῶν· ᾧ δ' ἐπινεύσει,
 ἄλλος ὁδ' Ἀγχίσης, ἄλλος Ἀδωνίς ὁδε.
 εἰ δ' ἐθέλεις, ᾧ ξεῖνε, καὶ ἀμφιβόητον ἀκοῦσαι
 οἶνομα καὶ πατρὴν· ἐκ Φαρίης Μαρίην.

279.—ΑΔΕΣΗΟΤΟΝ

Εἰς τὸν ἐν Μεγάροις κιθαριστὴν λίθον

Ἦν με λίθον μέμνησο τὸν ἠχίηεντα, παρέρπων
 Νισαίην· ὅτε γὰρ τύρσιν ἐτειχοδόμοι
 Ἄλκαθρος, τότε Φοῖβος ἐπιωμαδὸν ἤρι δομαῖον
 Λίη, Λυκωμείην ἐνθήμενος κιθάρην.
 ἐκθεν ἐγὼ λυρασιδὸς· ἐποκρούσας δὲ με λεπτῇ
 χερμαίει, τοῦ κόμπου μαρτυρίην κομίσαι.

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.

280.—ΑΔΗΛΟΝ

Εἰς λουτρόν

Χρήμασι τοῖς Ἀγαθῶνος ἐδείματο τῆδε λουτρόν
 ὄημος ὁ τῆς Τεγέης, θαῦμα καὶ ἐσσομένοις.

281.—ΑΔΗΛΟΝ

Εἰς λουτρόν ἐν Πραϊνέτῳ

Οὐ Βαλανεῖον εἶν προπαροῖθε τὸ νῦν Βαλανεῖον,
 ἀλλὰ τόπος σκυβάλων, χώρος ἀποκρίσις·
 νῦν δὲ τὰ τερπνὰ τὰ πᾶσι βοώμενα καὶ χαρίεντα
 ἀγλαίῃ προσφέρει, καὶ γὰρ Ἀλέξανδρος
 Νικαέων ἱερεὺς, σοφίης ἐρικυδέος ἀστὴρ,
 τεύξε μιν οἰκείοις χρήμασι καὶ δαπάναις.

282.—ΠΑΛΛΑΔΑ

Νίκαι πάρεσμεν, αἱ γελῶσαι παρθένοι,
 νίκας φέρουσαι τῇ φιλοχρήστῳ¹ πόλει.
 ἔγραψαν ἡμᾶς οἱ φιλῶντες τὴν πόλιν,
 πρέποντα Νίκαις ἐντυποῦντες σχήματα.

283.—ΛΕΟΝΤΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Εἰς εἰκόνα ὀρχηστρίδος

Μουσάων δεκάτη, Χαρίτων Ῥυδόκλεια
 τετάρτη,
 τερπωλὴ μερόπων, ἄστρος ἀγλαίη,
 ὄμμα δὲ οἱ καὶ ταρσὶ ποδῆμα, καὶ
 σοφὰ χειρῶν
 εὐκτυλι καὶ Μουσῶν κρέσσυνα 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.

284.—ΤΟΥ ΑΥΤΟΥ

Εἰς εἰκόνα ἑτέρας ὀρχηστρίδος ἐν τῷ Σωσθενίῳ
 Εἶμι μὲν Ἑλλαδίη Βυζαντίας, ἐνθάδε δ' ἔστιν
 ἦχι χοροστασίην εἶαρι ἑῆμος ἄγει,
 ὅππῳθι πορθμῷ γαῖα μερίζεται· ἀμφότεραι γὰρ
 ἄντυγες ὀρχηθμοὺς ἤνεσαν ἡμετέρους.

285.—ΤΟΥ ΑΥΤΟΥ

Εἰς εἰκόνα κιθαριστρίας διάχρυσον
 Οὐ τις ἐπ' Ἀρθούσῃ χρυσοῦν βάλεν, ἀλλὰ καὶ αὐτῇ
 ἀμφεχύθη Κρονίδης, ὡς τὸ πάρος Δανάη·
 σώματι δ' οὐκ ἐπέλασσεν, ἐπεὶ νόον ἔλλαβεν αἰδώς,
 μὴ τιμὴ Μουσάων μίσγεται οὐκ ἐθέλων.

286.—ΤΟΥ ΑΥΤΟΥ

Θῆλυς ἐν ὀρχηθμοῖς κρατεῖ φύσις· εἴξατε κούροι·
 Μοῦσα καὶ Ἑλλαδίη τοῦτον ἔθεντο νόμον·
 ἢ μὲν, ὅτι πρώτη κινήσις εὔρετο ῥυθμούς,
 ἢ δ', ὅτι τῆς τέχνης ἦλθεν ἐς ἀκρότατον.

287.—ΤΟΥ ΑΥΤΟΥ

Ἐκτορα μὲν τις ἄεισε, νόον μίλος· Ἑλλαδίη δέ,
 ἴσσημένη χλαῖναν, πρὸς μίλος ἠντίασεν.
 ἦν δὲ πόθος καὶ δαῖμα παρ' ὀρχηθμοῖσιν Ἐννοῦς·
 ἄρσενι γὰρ ῥωμῇ θῆλιν ἐμίξε χερῖν.

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.

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288.—ΤΟΥ ΑΥΤΟΥ

Εἰς εἰκόνα Λιβανίας ὀρχηστρίδος

Οἶνομ' ἔχεις λιβάνου, Χαρίτων δέμας, ἦθεα Πειθοῦς,
παρθένε, καὶ Παφίης κέστων ὑπέκ λαγόνων.
αὐτὰρ ἐν ὀρχηθμοῖσιν, Ἐρως ἄτε κοῦφος,¹ ἄθύρις,
κάλλει καὶ τέχνῃ πάντας ἐφέλκομένη.

289.—ΑΔΗΛΟΝ

Εἰς Ξενοφῶντος Σμυρναίου εἰκόνα

Αὐτὸν ὄραν Ἰόβακχον ἐδόξαμεν, ἦνίκα Λιβαῖς
ὁ πρίσβυς νεαρῆς ἦρχε χορομανίης,
καὶ Κάδμου τὰ πάρηβα χορεύματα, καὶ τὸν ἀφ' ὕλης
ἄγγελον εὐιακῶν ἰχνελατῆν θιάσων,
καὶ τὴν ἐνάζουσαν ἐν αἵματι παιδὸς Ἀγαυῆν
Λυσσάδα. φεῦ θεῖης ἀνδρὸς ὑποκρισίης.

290.—ΑΝΤΙΠΑΤΡΟΥ

Εἰς στήλην Πυλάδου ὀρχηστοῦ

Αὐτὸν βακχαντὴν ἐνάδν θεόν, ἦνίκα Βάκχας
ἐκ Θηβῶν Ἰταλὴν ἤγαγε πρὸς θυμέλην,
ἀνθρώποις Πυλάδης τερπνον δῖος, οἷα χορευῶν
δαίμονος ἀκρήτου πᾶσαν ἐπλησε πόλιν.

¹ There is a variant κοῦρος, "young."

¹ i. e. Xenophion 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 man¹ 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 Bacchantes, 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 Bacchantes 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.

Θῆβαι γυγνώσκουσι τὸν ἐκ πυρός· οὐράνιος δὲ
οὗτος, ὁ παμφώροισ χερσὶ λοχευόμενος.

291.—ΑΝΤΥΤΗΣ

Φριξοκόμα τόδε Πανὶ καὶ αὐλιάσιν θέτο Νύμφαις
δῶρον ὑπὸ σκοπιᾶς Θεύδοτος οἰονόμος·
οὔνεχ' ὑπ' ἀζαλέου θέρεος μέγα κεκμηῶτα
παῦσαν, ὀρέξασαι χερσὶ μελιχρὸν ὕδωρ.

292.—ΑΔΗΛΟΝ

Eis tīs 'Oμηρικὸς δύο βίβλους



Τίε Μέλιτος Ὀμηρε, σὺ γὰρ κλέος Ἑλλάδι πάσῃ
καὶ Κολοφῶνι πάτρῃ θῆκας ἐς αἰεῖον,
καὶ τὰσδ' ἀντιθέῳ ψυχῇ γεννήσασ κούρας,
δισσὰς ἐκ στηθέων¹ γραψύμενος σελίδας·
ἕμνεί δ' ἡ μὲν νόστον Ὀδυσσεῆος πολὺπλαγκτον,
ἡ δὲ τὸν Ἰλιακὸν Δαρδανίδων πόλεμον.

293.—ΑΛΛΟ

Τίς ποθ' ὁ τὸν Τροίης πόλεμον σελιδέσσει χαραξας,
ἢ τίς ὁ τὴν ἑσλιχὴν Λαρτιαδαο πλάνην;
οὐκ ὄνομ' εὐρίσκω σαφές, οὐ πόλιν. οὐράνιε Ζεῦ,
μη ποτε σῶν ἐπίων δόξαν Ὀμηρος ἔχει:

¹ Plutarch *V. II.* gives the variant ἑσθίαν (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.

294.—ΑΛΛΟ

Ποίας ἄστρον Ὀμηρον ἀναγραφόμεθα πατρης,
 κείνον, ἐφ' ὃν πᾶσαι χεῖρ' ὀρέγουσι πόδες;
 ἢ το μὲν ἔστιν ἄγνωστον, ὃ δ' ἀθανάτοις ἴσος ἦρως
 ταῖς Μούσαις ἔλιπεν πατρίδα καὶ γενεήν;

295.—ΑΛΛΟ

Οὐχί πέδον Σμυρνης ἐλοχεύσατο βεῖον Ὀμηρον,
 οὐ Κολοφῶν τρυφερῆς ἄστρον Ἰηονίης,
 οὐ Χίος, οὐκ Αἴγυπτος ἐὺσπορος, οὐ Κυπρος ἀγνή,
 οὐ νῆσος κραναή Λαρτιάδαο πάτρι,
 οὐκ Ἄργος Δαναοῖο, κυκλωπέει τε Μυκήνη,
 οὐδέ το Κεκροπιδῶν ἄστυ παλαισγόνων.
 αὐτὰρ ἔφην χθονὸς ἔργον· ἀπ' αἰθέρος ἀλλὰ εἰ Μοῦσαι
 πέμψαν, ἵν' ἡμερίοις δῶρα ποθητὰ φέροι.

296.—ΑΝΤΙΠΑΤΡΟΥ

Οἱ μὲν σεν Κολοφῶνα τιθηνήτειμαν, Ὀμηρε,
 οἱ δὲ καλὰν Σμυρναν, οἱ δ' ἐνέπουσι Χίον,
 οἱ δ' Ἴον, οἱ δ' ἐβόασαν ἐκλαρον Σαλαμίνα,
 οἱ δὲ εν τῶν Λαπιθίων ματέρα Θεσσαλίην·
 ἄλλοι δ' ἄλλην μαῖιν ἀνίσχων, οἱ δὲ με Φοῖβαν
 χρῆ λέξαι πινυτὰν ἀμφαδὰ μαντοσύνας,
 πάτρα σοι τελέθει μέγας οἰραῖος, ἐκ δὲ τεκοῖνσθης
 οὐ θνατῆς, ματρός δ' ἐπέλει Καλλιόπας.

THE PLANUDEAN APPENDIX

294.—ANONYMOUS

On the Same

OF 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.

GREEK ANTHOLOGY

297.—ΑΔΗΛΟΝ

Ἐπτά ἐριδμαίνουσι πόλεις διὰ ρίζαν Ὀμήρου,
Κύμη, Σμύρνα, Χίος, Κολοφών, Πύλος, Ἄργος,
Ἄθηναι.

298.—ΑΛΛΟ

Ἐπτά πόλεις μάργαντο σοφὴν διὰ ρίζαν Ὀμήρου,
Σμύρνα, Χίος, Κολοφών, Ἰθάκη, Πύλος, Ἄργος,
Ἄθηναι.

299.—ΑΛΛΟ

α. Χίος ἔφυς; β. Οὐ φημι. α. Τί δαί, Σμυρναῖος;
β. Ἄπαυδῶ.

α. Κύμη ἔ' ἢ Κολοφῶν πατρίς, Ὀμηρε, σέθεν;
β. Οὐδέτερή. α. Σαλαμὶς ἔε τῆ πόλις; β. Οὐδ'
ἀπὸ ταύτης

ἰξέφην. α. Ἄλλ' αἶτος λέξον ὅπη γέγονας.
β. Οὐκ ἐρέω. α. Τίτος ἦραι; β. Πέπεισμ' ὅτι
τάτρεκὲς εἰπῶν

ἰξω τὰς ἄλλας ἄμμιν ἀπεχθόμενας.

300.—ΑΛΛΟ

Ἐξ αἰῶνας, Ὀμηρε, καὶ ἔξ αἰῶνος αἰῶδι,
σφραγίης Μωϋσῆς ἔοξεν ἀειμίμνος,
μῆνιν μὲν γὰρ ἄεισας Ἀχιλλεύς, αὐτὰρ Ἀχαιῶν
ἀτρομβηδόν τῆδ' αὐτὸν ἀνελχίσαι ἐν πελάγει,
τειρόμετόν τε πλόησιν Ὀδυσσεὶα ποικιλόβουλον,
τοῦ λέγον ἄντασιος εἰσὶν Πηνελόπη.

THE PLANUDEAN APPENDIX

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 Smyrnian? *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 *Naxoi*.

GREEK ANTHOLOGY

301.—ΑΛΛΟ

Εἰ θεός ἐστίν Ὀμηρος, ἐν ἀθανάτοισι σεβέσθω·
εἰ δ' αὖ μὴ θεός ἐστί, νομιζέσθω θεός εἶναι.

302.—ΑΛΛΟ

Εὖρε Φύσις, μόλις εὖρε· τεκούσα δ' ἐπαύσατο μόχθων,
εἰς ἓνα μοῦνον Ὀμηρον ὄλην τρέψασα μενοιρήν.

303.—ΑΛΛΟ

Τίς ποθ' Ὀμηρείης μεγάλης ὁπός ἐστιν ἀπειθείης;
τίς χθίων, τίς ἐε θάλασσαν μάχην οὐκ οἶδεν Ἀχαιῶν.
ἔημος ὁ Κιμμερίων, πινυτέρκος ἄμμορος αἴγλης
Ἥελίου, Τροίης ὄνομ' ἔκλυεν, ἔκλυεν Ἄτλας
οὐρανὸν εὐρύστερνον ἔχων ἐπισκίμενον ὄμοις.

304.—ΑΛΛΟ

Διεξιῶν, Ὀμηρε, τὴν κεκαυμένην,
φθισαῖν ἀφήκας τὰς ἀπαρθήτους πόλεις.

305.—ΑΝΤΙΠΑΤΡΟΥ

Εἰς εἰκόνα Πηδῶρον

Νεφέλαι ὅππασαι σάλπιγγ' ὑπερσχεῖν αἰγῶν,
τόσσον ὑπὲρ πάσας ἔκραγε σείο χέλυσ'

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

οὐδὲ ματὴν ἀπαλοῖς περὶ χεῖρασιν ἔσμοι· ἐκεῖνος
 ἔπλασε κηρόδετον, Πίνδαρε, σείω μίλι.
 μάρτυς ὁ Μαιναλίσκος, κέρσεϊς θεός, ἕμνον ἀείσας
 τῶν¹ σείω, καὶ τομίον Ἀγσάμενος δοῦνάκων.

306.—ΛΕΩΝΙΔΟΥ ΤΑΡΑΝΤΙΝΟΥ

Εἰς Ἀνακρέοντα

Πρέσβυν Ἀνακρέοντα χύδαρ σεσαλαγμένον οἴνω
 θέασθαι διωτοῦ στρεπτόν ὑπερθε λίθου,
 ὡς ὁ γέρον ἰχθυοῖσιν ἐπ' ὄμμασιν ὑγρὰ διδορκῶς
 ἄχρι καὶ ἀστραγαλῶν ἔλκεται ἀμπεχόναν
 δισσῶν δ' ἀρβυλίδων τὰν μὲν μίαν, οἷα μεθυπλήξ,
 ᾧλεσεν· ἐν δ' ἑτέρα ρικνὸν ἄραρι πόδα.
 μέλπει δ' ἠὲ Βάθυλλον ἐφήμερον, ἠὲ Μεγιστία,
 αἰωρῶν παλάμη τὰν δυσέρωτα χέλυν.
 ἀλλὰ πάτερ Διόνυσε, φύλασσε μιν· σὺ γὰρ ἔοικεν
 ἐκ Βάκχου πίπτειν Βακχιακὸν θέραπα.

307.—ΛΕΩΝΙΔΟΥ

Ἴδ' ὡς ὁ πρέσβυς ἐκ μέθας Ἀνακρέων
 ὑπεσκέλισται, καὶ τὸ λῶπος ἔλκεται
 ἐσάχρι γυίων· τῶν δὲ βλαυτίων τὸ μὲν
 ὄμως φυλάσσει, θατερον δ' ἀπώλεσεν.
 μελίσσεται δὲ τὰν χέλυν διακρίκων
 ἦτοι Βάθυλλον, ἢ καλὸν Μεγιστία,
 φύλασσε, Βάκχε, τὸν γέροντα, μὴ πέσῃ.

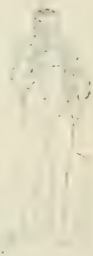
¹ So Sonntag: τῶν MSS.

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," who chanted one of thy hymns and forgot his reed-pipe.²

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).

308.—ΕΤΓΕΝΟΤΣ

Τον τοῖς μελιχροῖς Ἰμέροισι συντροφόν,
 Λυαῖ, Ἄνακρείοντα Τήιον κύκρον,
 ἑσφηλας ὑγρῇ νέκταρος μελιδόρι.
 λοξὸν γὰρ αὐτοῦ βλέμμα, καὶ περὶ σφυροῖς
 ῥιφθεῖσα λώπεις πέζα, καὶ μοροζυγῆς
 μέθην ἐλέγχει σάνδαλον· χέλυς δ' ὄμως
 τὸν εἰς Ἐρωτας ὕμνον ἀθροίζεται.
 ἀπτῶτα τήρει τὸν γεραίόν, Εἴνε.

309.—ΑΔΕΣΠΟΤΟΝ

Τήιον ἀμφοτέρων με βλέπεις ἀκόρεστον ἐρώτων
 πρέσβυν, ἴσον κούροις, ἴσον ἀξόντα κόραις·
 ὄμμα δέ μιν Βρομίῳ βεβαρημένον, ἠδ' ἀπὸ κώμων
 τερπνὰ φιλαγρῦπνων σήματα παννυχίδων.

310.—ΔΑΜΟΧΑΡΙΔΟΣ

Εἰς εἰκόνα Σαπφοῦς

Αὐτῇ σαι πλαστειρα Φύσις παρήλωκε τυπῶσαι
 τὴν Μυτιληναίαν, ζωγράφε, Πιερίδα.
 πηγάζει τὸ διανγες ἐν ὄμμασι· τοῦτο δ' ἐκαργῶς
 ἀηλοῖ φαντασίην ὀμπλεσον εὐστοχίης.
 αὐτομάτως δ' ὀμαλή τε καὶ οὐ περίεργα †κολῶσα
 σὰρξ ὑποεικνυμένην τὴν ἀφέλειαν ἔχει.
 ἄμμαγα δ' ἐξ ἰδαροῖο καὶ ἐκ νοεροῖο προσωπον
 Μοῦσαν ἀπαγγέλλει Κύπριδι μιγνυμένην.

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 Ὀππιανοῦ Ἀλιευτικά

Ὀππιανὸς σελίεσσιν ἀλίπλου φύλα συνάψας
θήκατο πᾶσι νέοις ὄψον ἀπειρέσιον.

312.—ΑΔΗΛΟΝ

Εἰς εἰκόνα Γεωργίου

Καλλιόπη Βασίλεια Γεωργίου εἶπεν ἰδοῦσα·
“Οὗτος ἐμὸς γενέτης γνήσιον· αὐτὸν Κρονίευσ·”

313.—ΑΔΕΣΗΟΤΟΝ

Εἰς ἀιδρωῖτα Πτολεμαίου ῥήτιμος ἐν Αἰτωχίῃ

- α. Εἰκων, τίς σ' ἀνέθηκε· β. Λόγοι. α. Τίμις εἶ·
β. Πτολεμαίου.
α. Ποίου; β. Τοῦ Κρητός. α. Τεῦ χάριν·
β. Ἄντ' ἀρετῆς.
α. Της ποταπῆς; β. Πασης. α. Τῆς ἐς τίνας·
β. Ἐς δικολέκτας.
α. Καὶ ξύλον ἀρκεῖ; β. Ναὶ· χρυσαῖον οὐδέ-
χεται.

314.—ΑΡΑΒΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Εἰκόνα Λογγίνῳ χρυσέην πόλιν εἶχεν ὀπάσσαι,
εἰ μὴ πάντα Δίκη χρυσοῦν ἀπιστρέφετο.

311.—ANONYMOUS

On Oppian's Halieutics

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 George¹

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.—ARABIUS 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.

GREEK ANTHOLOGY

315.—ΘΩΜΑ ΣΧΟΛΑΣΤΙΚΟΥ

Ῥητορικῆς φιλέω τρεῖς ἀστέρας, οὐνεκα μῦθοι
 πάντων ῥητήρων εἰσὶν ἀριότεροι·
 σεῖο πόρους φιλέω, Δημόσθηνες· εἰμὶ δὲ λίην
 καὶ φιλαριστεΐδος καὶ φιλοθουκυδέϊδος.

316.—ΜΙΧΑΗΛΙΟΥ ΓΡΑΜΜΑΤΙΚΟΥ

Εἰς εἰκόνα Ἀγαθίου Σχολαστικοῦ

Ἢ πόλις Ἀγαθίαν τὸν ῥήτορα, τὸν στιχασοῖδόν,
 ἀίξυγος εὐπέης ῥυθμον ἀγασσαμένη,
 ὡς μήτηρ ἐτέλεσσευ ἐφ' οὐδὲ, καὶ πόμπη τήνδ'
 εἰκόνα, καὶ στοργῆς μάρτυρα καὶ σοφίης·
 Μεμνῶμιον δὲ τόκῃα, κασίγνητῶν τε σὺν αὐτῷ
 ἐστήσειν, γενεῆς σύμβολα σιμωσάτης.

317.—ΠΑΛΛΑΔΑ

Κωφὸν ἄναυδον ὄρωε τὸν Γέσσιον, εἰ λίθος ἐστί,
 Δῆλιε, μαρτυροῦ, τίς τίνας ἐστί λίθος.

318.—ΑΔΗΛΟΝ

Εἰς εἰκόνα ῥήτορος ἀφουῶς

Ἦς σε τὸν οὐ λαλέοντι τύπῳ ῥητῆρος ἐγραψεῖ
 σιγῆς, 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 Aristides¹ 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.

GREEK ANTHOLOGY

319.—ΑΛΛΟ

Εἰς εἰκόνα Μαρίνου ῥήτορος

Εἰκόνας ἀνθρώπουσι φίλον γέρας· ἀλλὰ Μαρῖνον
ὑβρις, ἐλεγχομένης εἴδεος ἀπρεπίης.



320.—ΑΛΛΟ

Εἰς ἄγαλμα Ἀριστείδου
ῥήτορος

Νεῖκος Ἀριστείδης Ἰάδων
κατέπαυσε πολλῶν,
τὸ πρὶν Ὀμηρείης εἶχον
ὑπὲρ γενεῆς.
φασὶν γὰρ πᾶσαι· “Σμύρνη
τέκε θεῖον Ὀμηρον,
ἢ καὶ Ἀριστείδην ῥήτορα
γευναμένη.”

321.—ΑΔΗΛΟΝ

Εἰκὼν Καλλιόπαι τοῦ ῥήτορος· οἱ δὲ παρ’ αὐτὴν
ἐσχυόμενοι, Ἐρμῆ ἀπέειπεν τῷ Λαρίῳ.

322.—ΑΔΗΛΟΝ

Φέρμας με Φέρμοι, περιφόρος τὸν περιφόρον,
ὁ παῖς ὁ ῥήτωρ τοῦ πατέρα τὸν ῥήτορα.

THE PLANUDEAN APPENDIX

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.—ΜΕΣΟΜΗΔΟΥΣ

Τὰν ὕελον ἐκόμιζε
 κόψας ἐργάτας ἀνήρ·
 ἐς δὲ πῦρ ἔθηκε βῶλον,
 ὡς σίδηρον εὐσθενῆ·
 ἂ δ' ὕελος, οἷα κηρός,
 ἐξεχεῖτο, παμφύγοισι
 φλοξίν ἐκπυρουμένα·
 θαῦμα δ' ἦν ἰδεῖν βροτοῖς
 ὄλκον ἐκ πυρὸς ρέοντα,
 καὶ τὸν ἐργάτην τρέμοντα,
 μὴ πεσὼν διαρραγῆ·
 ἐς δὲ διπτύχων ἀκμὰς
 χηλέων ἔθηκε βῶλον.

324.—ΛΔΗΛΟΝ

Ἦ γραφίς ἀργυρή μιν ὅτ' ἐκ πυρὸς ἦλθον ἐτύχθην,
 σάισι ἐν καὶ χρυσῆ γίνομαι ἐν παλαιαῖς.
 ὦδέ σοι, ὦ χαριέσσα Λεόντιον, εὐ μὲν Ἀθήνη
 τέχνης, εὐ δ' αἰῶνος ἄκρα δέδωκε Κυπρίαι.

325.—ΙΟΥΛΙΑΝΟΥ ΛΙΓΥΤΤΙΟΥ

Εἰς ἀνδριάντα Πυθαγόρου

Οὐ τῶν ἀναπνευσήσαστα φωνῶν πολυμήτην ἀριθμῶν
 ἠθέλειν ὁ πλάστῃς Πυθαγόραν τελέσαι,
 ἀλλὰ τὸν οἱ αἰγῆ πιευσίφρονε· καὶ τάχα φωνῆν
 εἶδαι ἀποκρίπτει, καὶ τὸ δ' ἔχων ὀπίσσει.

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

Λύττον Πυθαγόραν ὁ ζωγράφος, ὃν μετὰ φωνῆς
εἶδες ἄν, εἴ γε λαλεῖν ἤθελε Πυθαγόρας.

327.—ΙΩΑΝΝΟΥ ΤΟΥ ΒΑΡΒΟΚΑΛΛΟΥ



Ὡς σόφος ὁ γριψῆς· ζῶντι οὐκ ἐμύσαλε κηρῶ,
Σωκράτους ψυχῇ τούτο χαριζόμενος.

328.—ΑΔΗΛΟΝ

Τοῦ τῆμιν ἐπέμοικον αἰθέρομ' ἄσκειν Πυλάτων,
ταῖς τῶν ἰσπέρ τοῖν ἐξερεύγεται λόγους.

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

Εἰς εἰκόνα Ἀριστοτέλους



Οὗτος Ἀριστοτέλης μετρῶν χθόνα καὶ πόλον ἄστρον.

330.—ΑΛΛΟ

Νοῦς καὶ Ἀριστοτέλους ψυχὴ, τύπος ἀμφοτέρων εἰς.

331.—ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Εἰς εἰκόνα Πλουτάρχου

Σεῖο πολικλήματα τύπου στήσαν. Χαιρωνεῦ
Πλουτάρχε, κρατερῶν νόες Λύσιονίωρ,
ὅτι παραλληλοισι βίαις Ἑλληνας ἀρίστους
Ῥωμαγ εὐπηλέμοις ἤρυσσας ἐναέταις.
ἀλλὰ τοῦν βίωσιον παράλληλον βίον ἄλλον
οὐδε σὺ γ' ἂν γράψαις· οὐ γὰρ ὁμοιον ἔχεις.

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329.—ANONYMOUS

On a Portrait of Aristotle

THIS is Aristotle measuring the earth and the starry heavens.

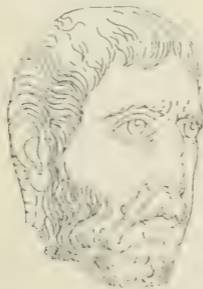
330.—ANONYMOUS

On the Same

INTELLECT and the soul of Aristotle, the picture of both is the same.

331.—MAGATHIAS 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.

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332.—ΤΟΥ ΑΥΤΟΥ

Εἰς εἰκόνα Λίσώπου

Ἐὖγε ποιῶν, Λύσιππε γέρον, Σικυῶντι πλάσται,
 εἰκέλον Λίσώπου στησαο τοῦ Σαμίου
 ἑπτὰ σοφῶν ἔμπροσθεν· ἔπει κῆνοι μὲν ἀνάγκη
 ἔμβalon, οὐ πειθῶ, φθέγμασι τοῖς σφετέροις,
 ὅς δὲ σοφοῖς μύθοις καὶ πλάσμασι καίρια λίξας,
 παίζων ἐν σπουδῇ, παίθει ἐχεφρονέειν.
 φευκτὸν δ' ἢ τρηχέα παραίρεσις· ἢ Σαμίον εἶ
 τὸ γλυκὺ τοῦ μύθου καλὸν ἔχει ἔλεαρ.

333.—ΑΝΤΙΦΙΛΟΥ ΒΥΖΑΝΤΙΟΥ



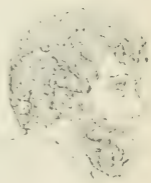
Ἡ πῆχη καὶ χλαῖνα καὶ ἰσοτι πιληθεῖσα
 μάξα, καὶ ἡ πρὸ ποδῶν βίβλος ἐκτεταμένη,
 καὶ εἰπας ἐκ κεράμοιο, σοφῶ κινὴ μέτρα βίβλο
 ἄρκια· κῆν ταύτοις ἦν τι περισσώτερον
 κίλαιοι γὰρ πόμα χερσίν ἰσῶν ἀπρόντα Βωωτην,
 εἶπε· "Τι καὶ σε μήτην, ὄστρακον, ἠχθοφόρον;"

Λυσίου, *Erigram* 53.

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· ἀλλὰ σὺν οἷτι
 κῦδος ὁ πᾶς αἰὼν, Διόγενες, καθελεί·
 μούνος ἐπεὶ βιοτῶς αὐτάρκεια δόξαν ἔδειξας
 θνητοῖς, καὶ ζωῆς οἶμον ἑλαφροτάτην.

Εἰς τὰς ἐν τῷ Ἰπποδρόμῳ Κωνσταντινουπόλεως
 στήλας τῶν ἀθλητῶν ἐπιγρᾶμματα.



335.—Εἰς Πορφύριον

Πορφύριον Καλχαντος Ἰαγᾶ
 καὶ δῆμος ἐγείρει,
 πολλοῖς εὐκαμάτοις βριθύ-
 μενον στεφάνοις,
 πᾶσι μεθ' ἡνιόχοισι νεώτατον,
 ὄσσον ἄριστον,
 ἀλλὰ τόσον νίκης κάρτος ἐν-
 εγκάμενον.
 ἔπρεπε μὲν χρυσέῳ ἐν ἀγάλ-
 ματι, μὴ δ' ἐνὶ χαλκῷ
 τοῦτον τοῖς ἄλλοις εἵκελον
 ἐστάμεναι.

336.—ΑΛΛΟ

Τέτραγα μὲν τὸ παλαιὸν διακριτῶν λαχε δῆμος,
 τὸν Καλχαντιᾶδην Πορφύριον παθίων·
 αὐτὰρ ὁ δεξιτεμῆσιν ἀνακτορείῳ θυσίου
 ἡρία καὶ ζώνην ἵπποτιν 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 CONSTANTINOPLE¹

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;² but he, taking up the reins and his driving belt at the right of the Emperor's seat,³ 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 ἐλάα· μεσσηγνὲς ἀέθλων
 χαλκεὸς ἰδρύνθη, πρῶτον ἰουλον ἔχων.
 εἰ δ' ἐτέων γέρας ἦλθε θοώτερον, ἀλλ' ἐπὶ νίκαις
 ὄψιμον, ἀλλὰ μόλις, πολλὰ μετὰ στέφρα.

337.—ΑΛΛΟ

Ἀγχίστην Κυθήρεια, καὶ Ἐνδυμίωνα Σελήνη
 φιλατο· καὶ Νίκη νῦν τάχα Πορφύριον,
 ὃς καὶ ἰὺς ἵππους καὶ ὁμόφρονος ἠμιοχῆος
 ἐξ ἐτέρων ἐτέρους αἶν ἀμειβομένος,
 πολλακι κρᾶτα πυκασσε πανημερίοισιν ἀέθλοις,
 οὐ μογέων, ἐτάρου μῦνον ἐφespoμένου.

338.—ΑΛΛΟ

Τούτῳ σοι ἠθέω Νίκη γέρας, ὃ χρόνος ἄλλοις
 ὄψε μόλις πολιοῖς ὄπασε, Πορφύριε.
 καὶ γὰρ ἀριθμήσασα πολυστεφίας σέο μάχθους
 εὔρετο γηραλέων κρῖσσονας ἠμιοχῶν.
 τί πλέον, ὅτι καὶ αὐτὸς ἐπενυφήμησεν αὔσας
 σου κλέος ἀντιπάλων δῆμος ἀγασσάμενος:
 Ὀλβίη ἢ Βενέτων παρὰλευθερός ἐστὶ γενέθλη,
 ἢ σε μέγας Βασιλεὺς δῶρον ἐνευσεν ἔχειν.

339.—ΑΛΛΟ

Ἄλκιμοι ἀλκιμεντα, σοφοὶ σοφόν, νῖσα Νίκης
 οἱ Νίκης παῖδες Πορφύριον Βένετοι
 ἀνθεσαν· ἀμφοτέροις γὰρ ἀμειβομένοις ἐπὶ πῶλοις
 κυδιῖται νίκαις, οἷς πόρην, οἷς ἔλαβεν.

¹ It was the practice for a victorious character 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 without 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 performances 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

² It appears from this that the Emperor sometimes apportioned the drivers between the factions.

³ See note to No. 337.

340.—ΑΛΛΟ

Ἀλλοῖσι πανσυμμένοισιν, ἀεθλευσόντι δὲ μουνοῖο
 Πορφυρίῳ Βασιλεὺς τοῦτο δέδωκε γέρας.
 πολλάκι νικήσας γὰρ ἔους πόρον ὤκίας ἵππους.
 λάζετο δ' ἀντιπάλων, καὶ πάλιν ἐστέφετο.
 ἔνθεν ἔην Πρασίνοισ ἔρις ἄσπετος, ἔνθεν αὐτῆ,
 ὃς Βερέτους τέρψει, Κοίρανε, καὶ Πρασίνοισ.

341.—ΑΛΛΟ

Λί πάντων ψῆφοί με καὶ εἰσέτι διφρευόντα
 ἔστησαν Νίκης ἐγγύθι Πορφύριον.
 δῆμος μὲν γὰρ ἔμος γέρας ἤτεεν· οἱ δ' ἕτεροί με
 εἴζοντ' αὐτίς ἔχειν, νεῖκος ἀπειπάμενοι.
 μήτι δ' ἠριόχων περιγύρομαι, οἷσι καὶ ἵππους
 κρείσσονας ἀντιπόρων, δεῖξα χερειστέροισ.

342.—ΑΛΛΟ

Αὐτὸν Πορφύριον μὲν ἀπηκριβώσατο χαλκῷ
 ὁ πλαστής, ἔμπρουν οἷα τυπωσάμενος.
 τίς δὲ χάριν, τίς ἡθλα, τίς ἔνθεα δῆνεα τέχνης
 τεύξει, καὶ νικῆν οὐποτ' ἀμειβομένην;

343.—ΑΛΛΟ

Εἰκόνη χαλκείη τὸν χαλκῶσι ἠριόχη
 ἀνθετο νικητὴν κοίρανος Λυσιστόλον,
 ὡς σπαθὸν, ὡς Βερέτοισ πεφλημένον· ἀλλ' ἐπὶ νίκαις
 Πορφυρίον πολλὰς εἰκόνας ἀψόμεθα.

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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.—ΑΛΛΟ

α. Τίς τελείθεις, φίλε κούρε, γενειάδος ἄκρα χαρίσ-
σων;

β. Ὡ ξίε, Πορφύριος. α. Τίς πατρίς; β. Ἢ
Λιβύη.

α. Τίς δέ σε νῦν τίμησεν; β. Ἄναξ, χάριν ἵππο-
συνάων.

α. Τίς μάρτυς τελείθεις; β. Δῆμος ὁ τῶν Βενέτων.

α. Ἐπρεπέ σοι Λύσιππον ἔχειν ἐπιμάρτυρα νίκης
τοσσατίης, πλάστην ἰόμονα, Πορφύριε.

345.—ΑΛΛΟ

Ἐγγύθι τῆς Νίκης καὶ Ἀλεξανδρῶν βασιλῆος
ἑστῆς, ἀμφοτέρων κύδεα ὄρεψάμενος.

346.—ΑΛΛΟ

Παῖτα Τύχης ὀφθαλμοῖς ἐπέρχεται· ἀλλ' ἐπὶ μούνοις
Πορφυρίων καμάτοις ὄλκεται ὄμμα Τύχης.

347.—ΑΛΛΟ

Σὴν τροχαλὴν μαστιγὰ καὶ ἄσπιδα δῆμος ἠγασθεὶς
ἠθελέ σε στήσαι διπλῶν, ὡς περ ἔχει,
ἠνίοχον κρατερόν καὶ ἠριστέα· διχθὰ ἐκ χαλκός
οὐκ ἐχίδνη, ψυχὴν σείω τυπώσασίμενος.

348.—ΑΛΛΟ

Πορφυρίων στασίωσι τίρος χυρὴν ἠνίοχον
ἀῆμος ὁ πρῶτα φέρων ἀντίστο τῶν Πρασινοῖ;
αἴτος Ἄναξ κηρυξί. τί γὰρ πλέον, ὅτι γορραίρει
εἵνεκεν εὐνοίης, εἵνεκεν ἵπποσύνης;

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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?

349.—ΑΛΛΟ

Πορφυρίῳ μετ' ἄεθλα γέρας πόρην ἄξιον ἔργων
 Κοίρανος, ὁ Πρασίνοις τοῦτο χαριζόμενος.
 πολλάκι γὰρ δῆμος προφερέστερα ἔργα κομίζων
 ἤνεσε Καλλιόπαν, καὶ πάλι Πορφύριον.
 ἐπλόον οὔνομα τοῦτο, τόπερ λάχε χάλκεος ἦρως
 οὗτος, ὁ τεθρίπποις κῦδος ἐλὼν ἀρετῆς.

350.—ΑΛΛΟ

Οὐ μόνον ἐν σταδίοις σε κατέστεφε πότνια Νίκη,
 ἀλλὰ καὶ ἐν πολέμοις δεῖξεν ἀεθλοφόρον.
 εὐτ' ἄρ' Ἄραξ πολέμιζεν ἔχων Πρασίνοις ὑποεργούς
 ἄγρια μαινομένῳ ἐχθρῷ ἀνακτορέῳ,
 καὶ πέσεν αἰνοτύραννος ἐπυθθιμένης τότε Ῥώμης,
 ἡμαρ δ' Ἀύσονίης ἦλθεν ἐλευθερίας.
 τοῦντεκα τοῖς μιν ἔδωκεν Ἄραξ γέρας, ὡς πάρος εἶχον,
 σὺν δὲ τύπον τέχνη ἔξεσε, Πορφύριε.

351.—ΑΛΛΟ

Ἵμετέρων κήρυκες ἀμεμφές εἰσὶν ἀγώνων
 οἱ καὶ ἀπ' ἀντιβίων, Πορφύριε, στέφανοι.
 πάντας γὰρ σταδίοισιν ἀμειβαδὸν αἰεὶ ἐλέγχεις
 ἀντιτέχνους, τῆς σῆς παύσειον ἵπποσύνης.
 τοῦντεκα καὶ ξείνω πρᾶσβηϊαν εὖρυσ μοῦνης,
 εἰκόνα χαλκείην ἔημι 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 Calliopas¹ 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 tyrant² 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 sedition-movement.

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352.—ΑΛΛΟ

Ἠλαστίης χαλκῶν ἔτευξεν ὁμοίων ἡρωχῆν
 εἶθε δὲ καὶ τέχνης ὄγκον ἀπειργάσατο,
 ὄγκον ὁμοῦ καὶ κάλλος· ὅπερ φύσις ὄψὲ τεκοῦσα
 ὤμοσεν· Ὡδαίνει δεύτερον οὐ δύναμαι.
 ὤμοσεν εὐόρκους ὑπὸ χεῖλεσι· Πορφυρίῳ γὰρ
 πρῶτῳ καὶ μόνῳ πᾶσαν ἔδωκε χάριν.

353.—ΑΛΛΟ

Ἐλ φθόρος ἡρεμίῳι, κρίνειν δ' ἐθέλοιεν ἀέθλους.
 πάντες Πορφυρίου μάρτυρές εἰσι ποιῶν
 ραι τάχα καὶ φήσαιεν ἀριθμῆσαιτες ἀγῶνας·
 Βαῖον τοῦτο γέρας τασσατίων καρμάτων.
 ὅσσα γὰρ ἡρωχῆας ἀνι μεμερισμένα κοσμεῖ,
 εἰς ἐν ἀολλίσσας, τηλικὸς ἐξεφάνη.

354.—ΑΛΛΟ

Λίθομένη χαλκῶ σε πόλις, τριπόθητε, γεραιῖραι·
 ἤθελε γὰρ χρυσῶν· ἀλλ' ἴδεν ἐς Νέμεσιν.
 εἰ ἐπὶ τοῖμ μάλ' ἔπει οὐ πάνεταί ἠθάλα νίκη
 εὐγνώμων ἔθμος, Πορφυρίε, Πουσίῳου,
 ἔμπροσθε σοὶ ξήμπαιτες ἀγάλματα· πᾶς ἐπὶ περισσῶν
 καὶ χρυσῶν ταῦτοις εἰς ἔμην ἐρχόμενος.

355.—ΑΛΛΟ

Οὐκ ἔστι μοι γένοιτο Τύχη πῶμιν ἀξία νίκης·
 νῖκαι γὰρ τῆς σῆς μείζονες εὐτυχίης.

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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 chose¹ 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*

THIRICE-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 ἐθέλοιεν is for ἐθέλοι.

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ἀλλὰ μέρει πρότῳ σταθερῶ καὶ ἀρείωνι μίμνοις
τὴν φθοερὴν τῆκων δυσμερέων κραδίην,
οἵ, σέθεν εἰσορόωρτες ἀεὶ νικῶσαν ἰμάσθλην, 5
μέμφονται σφετέρην αἰὲν ἀτασθαλίην.

356.—ΑΛΛΟ

Ἄλλοις μὲν γερῶν πρόφασις χρόνος· οἱ δ' ἐπὶ νίκαις
κρινόμενοι πολιῆς οὐ χατέουσι κόμης,
ἀλλ' ἀρετῆς, ὅθεν εὐχος ἀνάπτεται. εἰς ἀπὸ τοίων
Πορφύριος ἑώρων δις λάχεν ἀγλαίην,
οὐκ ἑτέων ἑκαάδας, νίκης δ' ἑκατοντάδας αὐχῶν 5
πολλάς, καὶ πασὰς συγγενέας Χαρίτων.

357.—ΔΕΟΝΤΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Ἀγχίστην Κυθέρεια, καὶ Ἐνδυμίωνα Σελήνη
φίλατα μυθεῖνται τοῖα παλαιγενέες.
νῦν δὲ νῖος τις μῦθος ἀείσεται, ὡς τίχα Νίκη
ὄμματα καὶ εἰφρους φίλατα Πορφυρίου.

358.—Εἰς Καλλιόπην

Πρεσβυτέρους κοῦρος μὲν εἶον, πρεσβυς δὲ τε κοῦροις
νικᾶς, τεθρίπτων κέντορας ἀθλοφόρου.
εἰ δ' ἐτίων ἀνίστας ἑκαάδας, στήλην ἐπὶ νίκαις
εἶλες, Καλλιόπα, νευματι κοιρανίης,
σφρα μῆναι καὶ ἔπειτα τειν κλέος. αἴθε τοι εἶη, 5
ὡς κλέος ἀθηνάτων, καὶ εἶμας ἀθηνάτων.

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, Calliopus*³

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, Calliopus, 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.

359.—ΑΛΛΟ

Σὺς τότε εὐφρελάτεια τὸ χαλκὸν ἄρθετο Νικα
 εἰκηλον μορφᾶς, Καλλιόπα, Ζαθίας,
 πρέσβυς ὅτι σφριγύωντας ἐν ἵπποδάμῳ πλέον ἀλκᾷ
 ρίκησας, γεραροῦς δ' ὄν ἰέος ἐν σοφίῃ.
 ἔνθεν ἐλευθερόπαις Βενέτων σίε πηξάτο ἔημος 5
 σοιά, τὰ μὲν τέχνας ἄθλα, τὰ δὲ σθένεος.

360.—ΑΛΛΟ

Σὸν γῆρας νεότητα τείην ὑπερέδραμε ρίκαις,
 καὶ πάντων κρατέεις πάντοτε, Καλλιόπα.
 ἔνθεν Ἄναξ καὶ ἔημος ἐλευθερὸς αὐθις ἐγείρει
 τοῦτο γέρας, σοφίης μνήμα καὶ ἡγορείης.

361.—ΑΛΛΟ

Οὗτος, ἐγερσιθίατρε, τεὸς τύπος, ὄν τοι ἐγείρει
 ἔσμος ἀριζήλων, Καλλιόπα, στεφάνων.
 οὔτε γὰρ ἡνίοχος σε παρήπαφεν, οὔτε χαλινοῖς
 δύσστομος ἵππειῇ σοῖς ἀπίθησε γένυς.
 μόνος ἐὼ ρίκης γέρας ἄρυσσαι. ἢ παρὰ πᾶσι 5
 ἔδξαν ἔχεις ἀθλῶν ἄθλα λιπεῖν ἑτόροισ.

362.—ΑΛΛΟ

Καλλιόπα κλυτόμοχθε, τί σοι πλέον, ὅτι γεραίρει
 εἰκόρι χαλκοτύπῳ σοῦς Βασιλεῖς καμάτους,
 ἔημος ὁ μυριόφωνος, ὄλη πτόλις: εὔτε καὶ αὐτῇ
 ἄσμενεων παλάμη σοῖς ἐπείνευσε πόροισ.

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, Calliopus, 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, Calliopus. 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 CALLIOPUS, 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 CALLIOPUS, 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.—Eis Φανστίνου

Μητέρες εὐαθῶν γεράων φρένες, οὐ κράτος ἡρώης,
 οὐ τάχος ἵπποσύνης, οὐ χρόνος εὐτυχίης.
 Ἰλήκοι, Φανστίνε, τὸς νόος, ᾧ τάδε πάντα
 ἔσπεται, ᾧ Νίκη σύντροφος ἀθάνατος.

364.—ΑΛΛΟ

Πρὶν σε νέον, Φανστίνε, νόος πεφόβητο γερόντων
 νῦν δέ σε πρεσβυγενῆ καρτος ἔφριξε νέων.
 αὐτέρα δ' εὔρετο πάντα τοὺς πόνοισ, ὅς σε γεραιῶν
 πρέσβυν ἐν ἡθέοις, ἐν δὲ γέρονσι νέον.

365.—Eis Κωνσταντίνου

Ἐξότε Κωνσταντίνος ἰδὼν ἔομον ἄλκιος εἰσω,
 πλῆτο κατηφείης ἵπποσύνης σταῆλον,
 τερπωλὴ δ' ἀπέλειπε θεήμονας οὐδ' ἐν ἀγυαῖς
 κείνας τὰς φιλίας ἐστὶν ἰδεῖν ἔριδας.

366.—ΑΛΛΟ

Εἰκόνα, Κωνσταντίνε, τὴν ἀνέθεντο πολῖται,
 μυρόμενοι, ψυχῆς τέρψιν ἀπαιχομένης.
 σοὶ κλέος ὅππότε δῆμος ἐπεσφρήγιζε θανόντι.
 μνησατο σὼν καμάτων καὶ μετὰ πότμον Ἄναξ·
 αἶνεκεν ἵπποσύνης φιλοκέρτομος ὄλετο τέχνη,
 ἐν σοὶ παυσταμένη πᾶσα καὶ ἀρξαμένη.

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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 abusive² 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.

GREEK ANTHOLOGY

367.—ΑΛΛΟ

Ἐλπίει μὲν ζῶοντι πόλις ποτε Κωνσταντινῶ
 εἰκόνα χαλκείην βαιῶν ἔκρινε γέρας·
 ἴδου γὰρ πᾶς δῆμος ὄσους ἐπὶ κύδει τέκνης
 αἰὲν ἀσθλεύων ἀμφέθετο στεφάνους,
 ὡς δ' ἴθαιεν, ποθέουσα, φίλον τύπον ἀνθετο τοῦδε, 5
 ὄφρα καὶ ἐσσημένους μνήστιν ἔχει καμάτων.

368.—ΑΛΛΟ

Οἱ Βέρετοι Πρασίνοισιν ἐναντίοι αἰὲν ἔοντες
 εἰς ἓν ὁμοφροσύνης ἐξεβόησαν ὄρον,
 ὥστε σε, Κωνσταντίνε, λαβεῖν ἐπιτύμβιον εὖχος,
 πᾶσιν ἀειδόμενον, πᾶσιν ἀρροκόμενον.

369.—ΑΛΛΟ

Ἄρτολῆς, εὐσῖός τε, μωσημβρίας τε, καὶ ἄρκτον
 σὸς δρόμος ὑψιφαῖς ἀμφιζόβηκεν ὄρους,
 ἄφθιτε Κωνσταντίνε, θανάϊν δὲ σε μὴ τις ἐνίσπη·
 τῶν γὰρ ἀνικήτων ἄπτεται οὐδ' Ἀΐδης.

370.—ΑΛΛΟ

Ἐγγυθὶ τῆς σφετέρης γενέθης λαχὼν εἰκόνα τῆνδε
 ἔπρεπε γὰρ τρισσοῖς εἶν ἐνὶ χώρον ἔχειν,
 οἱ καὶ ἐν στασίσις ἀρετῆς κλέος εἰκελὸν εἶπον,
 νηρθμῶν στεφάνων ἐσμὸν ἐλάωτες ἴσον.

371.—ΑΛΛΟ

Τὸν Φαυστινιάσῃν πόλις ἀνθετο Κωνσταντίνων,
 γέλτογα μὲν γενέθης, κρέσσονα δ' ἠριόχων.

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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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ὄν γὰρ ἀθλευσας οὐκ ἡμιβροτεν, ἀλλ' ἐπι νίκη
 παισσατο, οὐρ νικη και παρος ἀρξαμενος,
 ὄν καὶ κοῦρον ὄντα παλαιτεροι ἡνιοχῆς,
 στεψάμενοι σταδίοις, εἶσαν ἀγωνοθέτην.

372.—ΑΛΛΟ

Σοὶ τόδε, Κωνσταντῆνε, τεῆ τροφὸς ὄπασε Νίκη
 παιδύθεν ἐσπομένη πᾶσαν ἐφ' ἡλικίην,
 πέντε γὰρ ἐν σταδίοις δεκάδας τελίσας ἐνιαυτῶν,
 οὐδ' ἴσον, οὐδ' ὀλίγον εὔρεσ λειπόμενον.
 ἀλλ' ἔτι κουρίζων τε καὶ ἄχρους ἄνδρας ἐνίκας,
 ἡλικας ἡβήσας, γηραλέος δὲ νέους.

373.—ΑΛΛΟ

Ἦθελε Κωνσταντῆων ἀεὶ πτολις ἡνιοχεύειν
 ἤθελεν, ἀλλὰ πόθω οὐκ ἐπέρευσε Φύσις.
 ἔνθεν ἰῶν τόδ' ἄγαλμα παραίφασιν εὔρεν ἐρώτων,
 ὄφρα εἰ μὴ λήθη καὶ χρόνος ἀμφιβύλοι,
 ἀλλὰ μένοι πολλέονσιν ἔρωσ, ζήλος δ' ἐλατῆρσι,
 κόσμος δὲ σταδίοις, ἐσσομένοις δὲ φατις,
 καὶ τις ἰῶν μετόπισθε χερσίσσας ἡνιοχῆς
 ὀλβίσσει προτέρην, ἢ μιν ἰῶν, γενεήν.

374.—ΑΛΛΟ

Πέντε καὶ εἴκοσι μόινος ἀθλια Κωνσταντῆνος
 εἰς μίαν ἡριγένειαν ἔλιων, ἤμειψε μὲν ἵππους

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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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ἀντιπάλους· κείνους δὲ λαβὼν, οἷς πρόσθεν ἐνίκα,
 τοῖς αὐτοῖς πάλιν εἶλε μίαν τε καὶ εἴκοσι νίκας,
 πολλαίκι δ' ἀμφοτέρων μερέων ἔρις ἔμπεσε δήμῳ.
 τίς μιν ἔχου· κείνῳ δὲ ἑόσαν κρῖσιν ἐκ δύο πέπλων.

375.—ΛΑΛΟ

Ἐζήρεο, Κωνσταντίνε· τί χαλκίαν ἔπνον ἰάνεις;
 σείο δίφρους ποθέει δῆμος ἐνὶ σταδίοις,
 σῆς τε διδασκαλίας ἐπιδευέες ἡμιοχῆς
 εἶαται ὀρφανικοῖς παισιν ὁμοιοτάτη.

376.—Εἰς Οὐράνιον

Ἀμφοτέροις εἰς μόνος ἀριστεύσας παρὰ δήμῳ
 κῦδος ἀπ' ἀμφοτέρων ἔλλαχε· Οὐράνιος,
 εἰσέτι διφρεύων· τὸ δὲ οἱ γέρας ἤλυθε πρῶτον
 ἐκ Πρασίμων, οἷς δὴ γείτονα χῶρον ἔχει.
 αὐτοὶ καὶ σταδίοιο πεπανμένον ἤγαγον αἰθίς
 ἐς δίφρους, νίκης μισθόμενοι πρωτέρης.

377.—ΛΑΛΟ

Πανσάμενον σταδίων Βασιλεὺς ἐπ' ἀγκαλῆ νίκη
 αἰθίς ὑπὲρ δίφρων βῆσεν ἀθλοφόρων
 Οὐράνιον, δήμῳσι φέρον χίμιν· οὐ ποθέει γάρ
 ἢ πόλις Οὐράνιον νόσφιν ἀθλοσύνας,
 ταδίκῃ εὐφρεύοντα τὸ δεύτερον, ὑστυτίης τε
 νίκης καὶ πρωτέρης στήσεν ἡμιουσαμένη.

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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 Praem and the blue of the Veneti.

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378.—ΑΛΛΟ

*Οὐρανίος Νίκαιαν ἔχει πέλας ὀπλοτέρην τε
 Ῥωμην, τῆς μιν ἴων, τῇ δ' ἐν κῦδος ἔλων.
 μικῇ δ' ἀμφοτέρωθεν, ἐπεὶ περιδείξιος ἦεν
 τῇ καὶ τῇ προβίω ἢ παρεξέλααν.
 τοῦνεκα καὶ χρυσέω μιν ἀνεγράψαντο μετάλλω,
 κυδίστῳ κτεάνων κῦδομον ἠνίοχον.*

379.—ΘΩΜΑ

Εἰς Ἀναστάσιον

*Τον θρασυεὶν ἠνιοχῆα λιλασμένον ἄρματος ἄθλων
 ἐνθάδ' Ἀναστάσιον κείμενον οὐδας ἔχει,
 ὅς τόσσους ἀνεδήσατο πρὶν στεφανοῦς, ὅσα ἄλλοι
 ἔδρακον ἠνιόχων ἤματα ἵππασίης.*

380.—Εἰς Πορφύριον, μέρους Βενέτων

*Ἐν γῇ κρατήσας παντὸς ἄρματηλατοῦ
 καλῶς ἐπήρθη καὶ πρὸς αἰθέρα τρέχειν
 Πορφύριος, το θαῦμα ἔημον Βενέτων.
 νικῶν γὰρ οὗτος πάντα γῆς εὐφρηλιτην,
 ἀνίστιν, ὡς ἂν καὶ σὺν ἡλίῳ ὄρουμῃ.*

381.—ΑΛΛΟ

*Ἰουλον ἀνθῶν πρότον οὗτος ἠνίας
 Πορφύριος Καλχαρτὰς εἶλεκε Βενέταιν,
 ἐκπληττομαι ἐε πῶς γράφει χειρ ἐμπροσθεν
 τούτου τις ἵππαις, καὶ γὰρ ἂν πληξῆ παλιν,
 αἰμῆι, ὀραμῆται εἶκος ἀφρεῖν καὶ πάλιν.*

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*

URANIUS 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 Blues*

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*

Thus 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 (*προίκου*), 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 το ἔραμα μηχανουργοῦ τοῦ δομοῦ
εἰ μὴ γὰρ ἐστὲ γαστο καρτερᾶ σκέπη,
πρὸς οὐρανοῖς ἂν ὄρτο Φαυστῖνος τρέχων
ὡς ζῶν σὺν ἵπποις, το κλέος πρὶν Πρασίνων.
ἄρον στέγος γαῖο, καὶ φθάνει πρὸς αἰθέρα.

383.—ΑΛΛΟ

Φαυστῖνος οὗτος, ὁ πρὶν ἄρματηλάτης,
ὄν ἔημος εὐράν τοῦ μέρους τῶν Πρασίνων
τὴν ἤτταν ἠγρόητε παντελῶς ἔραμα,
γέρον μὲν ἦν γαῖο, ὡς βλέπεις· τὸ δὲ γένος
ἦν τις νεάζων, οὐδ' ὄλως ἠττημένος.

384.—Εἰς Κωνσταντῖνον ἠνίοχον Λευκῶν

Λευκοῦ μεθέλκει ἠνίας Κωνσταντῖνος,
ἂν μὴ καθείρητο ἀτερράτητι τῶν εἰμῶν,
τοὺς τρεῖς ἰνία, πρῶτος αἰθέρα φθάνου,
προῆς ἀνευθεν εἶδες αἰθεροδρόμον
τέχνη με πείθει τοῦτον ἔμπροσθ βλέπειν.

385.—ΑΛΛΟ

Κωνσταντῖνος γ' ἦν, ἀλλὰ ταῖς πάλαι γυμνασίαις
λευκῆν γένος τέλλεττονον ἔλκειον εὐνομοφῶς,
ἀφ' οὗ δὲ τοῦτον ἤρπασεν Χάρων, ἐόν
τὸ φῶς ἀμίλλης ἵππικῶν δρομημάτων,
καὶ πᾶσα τέρψις τοῦ θεάτρου, καὶ τέχνη.

THE PLANUDEAN APPENDIX

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 skillfully 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.

GREEK ANTHOLOGY

386.—Εἰς Ἰουλιανὸν ἡμίχον Ῥουσίῳ

Χεῖρ οἷο γερνῆν τοῖς πάλαι τεθνηκότας,
 Ἰουλιανὸς καὶ γὰρ ὡς πάλαι σθένει,
 ἔλκων, μεθέλκων Ῥουσίῳ τὰς ἡμέας·
 καὶ νῦν γραφεὶς ἕστηκεν ὑψοῦ σὺν εἰφρῶ·
 τὸ εὖμα χεῖρ μῆτι ἐέ· τινε νύσσαν ἔοτε.

387.—ΑΛΛΟ

Ἰουλιανὸς οὗτος ἄρμα Ῥουσίῳ
 ἔχων, ἐνίκα τοὺς ἐναντίους δρόμῳ.
 ἀλλ' αἱ γραφεὶς παρῆχε καὶ πικρῆς χάριτι,
 ἕτοιμος ἔστι καὶ πάλιν εἰφρηλατῆς
 καὶ πρόσθεν ἔλθειν, καὶ λαβεῖν καὶ τὸ στέφος.

388.—ΙΟΥΛΙΑΝΟΥ ΛΙΓΤΗΤΙΟΥ

Στέφος πλέκων ποθ', εὖρον
 ἐν τοῖς ῥόδοις Ἐρωτα·
 καὶ τῶν πτερῶν κατασχών,
 ἐβάπτισ' εἰς τὸν οἶνον.
 λαβὼν δ' ἔπιον αὐτόν·
 καὶ νῦν ἔσω μελῶν μου
 πτεροῖσι γαργαλίζει.

THE PLANUDEAN APPENDIX

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 ear of the Red faction, conquered his adversaries in the race. But if the painter had endued 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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(For explanation of these terms, v. Introduction to vol. i. page v.)

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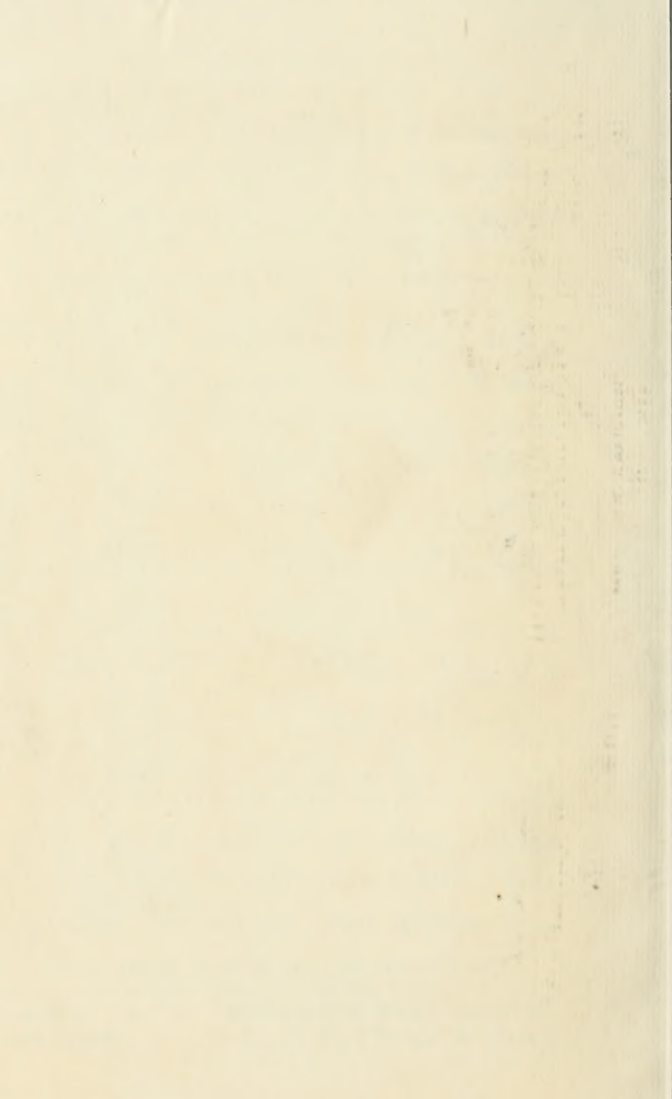
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