

# The Greek anthology

William Roger  
Paton



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**THE GREEK ANTHOLOGY**

**V**

## THE GREEK ANTHOLOGY.

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### VOLUME I.

CHRISTIAN EPIGRAMS.  
CHRISTODORUS OF THEBES IN EGYPT.  
THE CYZICENE EPIGRAMS.  
THE PROEMS OF THE DIFFERENT AN-  
THOLOGIES.  
THE AMATORY EPIGRAMS.  
THE DEDICATORY EPIGRAMS.

### VOLUME II.

SEPULCHRAL EPIGRAMS.  
THE EPIGRAMS OF SAINT GREGORY  
THE THEOLOGIAN.

### VOLUME III.

THE DECLAMATORY EPIGRAMS.

### VOLUME IV.

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

# THE GREEK ANTHOLOGY

WITH AN ENGLISH TRANSLATION BY  
W. R. PATON

IN FIVE VOLUMES

V



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# CONTENTS

	PAGE
BOOK XIII.—EPIGRAMS IN VARIOUS METRES . . . . .	1
BOOK XIV.—ARITHMETICAL PROBLEMS, RIDDLES, ORACLES . . . . .	25
BOOK XV.—MISCELLANEA . . . . .	109
BOOK XVI.—EPIGRAMS OF THE PLANUDEAN ANTHOLOGY NOT IN THE PALATINE MANUSCRIPT . . . . .	157
GENERAL INDEX . . . . .	393
INDEX OF AUTHORS INCLUDED IN THIS VOLUME . . . . .	398

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v

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## A LIST OF ILLUSTRATIONS TO ANTHOL. PALAT., BOOK XVI

R. = Roscher, *Lexikon der Mythologie*.  
 Br. = Baumelster, *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. *Archaeologische 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.
- No. 59.—R. (M), p. 2275, Fig. 11. Maenad. Marble relief in Rome.
- No. 60.—*Rép.* iii. p. 258, 1. Maenad. Marble statuette in Dresden.
- No. 62.—Diehl, *Justinien*, p. 27. Drawing from a colossal bronze statue formerly in Constantinople, long ago destroyed.
- No. 81.—Coin. Collignon, *Sculpture grecque*, i. p. 528. Coin of Elis, bronze.
- No. 87.—Br. iii. p. 1413. Prometheus. Part of a sarcophagus. Capitol, Rome.

## LIST OF ILLUSTRATIONS

- No. 88.—R. (P), p. 3098. Prometheus. From a painting in Villa Pamfili, Rome.
- No. 90.—Mns. Borbonian i. Pl. 8. Labours of Heracles. Marble statue. Naples.
- No. 91.—RR. iii. p. 190, 1, 4. Labours of Heracles. Marble bas. Capitól, Rome.
- No. 94.—Rép. i. p. 467, 2. Heracles and the Lim. Marble statue. Vatican.
- No. 96.—Rép. i. p. 468, 4. Heracles and Doe. Bronze group in Palermo.
- No. 97.—Rép. i. p. 472, 6. Heracles and Antaens. Marble group in Florence.
- No. 98.—*Gazette archéologique*, 1886, Pl. 6. Heracles Asleep. Bronze disc. Brit. Mus.
- No. 99.—Rép. ii. p. 206, 4. Drunken Heracles. Bronze in Veleia.
- No. 100.—Visconti, *Irouogr. grecque*, Pl. 41, 8 (coin). Coin of Lysimacheia. Portrait of King Lysimachus. Bronze.
- No. 105.—RR. ii. p. 279, 2. Theseus and the Bull. Terracotta from Italy. Louvre.
- No. 106.—RR. iii. p. 133, 2. Capanens (?) Subject doubtful. Marble relief. Villa Albani, Rome.
- No. 107.—Rép. ii. p. 810, 5. Icarus. Bronze statuette from Smyrna; now Warocqué Coll., in Mariemont (Belgium).
- 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.
- No. 111.—R. (P), p. 2332, 6. Philoctetes. A painting from Pompeii.
- No. 114.—R. (N), p. 175, 4. Sacrifice of Polyxena. A gem (intaglio).
- No. 116.—Roux et Barré, *Pompeii*, ii. 25. Chirru. Painting from Pompeii.
- No. 121.—Rép. i. p. 133, 8. Alexander the Great. Marble statue from Gabiae. Louvre.
- No. 126.—Rép. ii. p. 693, 5. The Minotaur. Bronze statuette in the Louvre.

## LIST OF ILLUSTRATIONS

- No. 127.—R. (L), p. 2198. Lyncurgus. From a red-figured vase in Naples.
- No. 128.—R. (I), p. 303. Iphigeneia. From a sarcophagus at Weimar.
- No. 129.—*Rép.* i. 313, 2. Statue of Niobe in Florence.
- No. 135.—R. (M), p. 2511. Medea. Painting from Pompeii.
- No. 138.—Gusman, *Pompeii*, p. 391. Medea. Painting from Herculaneum.
- No. 142.—*Rép.* ii. 507, 8. Medea. Basso-relievo at Arles (Bouches du Rhône).
- No. 145.—*Rép.* i. 385, 2. So-called Ariadne. Marble statue in the Vatican.
- No. 147.—*Museo Borbonico*, v. 32. Andromeda. A painting from Pompeii.
- No. 150.—*Rép.* iv. 4. Polyxena (so-called Niobid). Subject doubtful. Museum of the Terme, Rome.
- No. 157.—Collignon, *Sculpture grecque*, v. 524, Fig. 267. Pallas. Bronze coin of Athens.
- No. 159.—*Rép.* iii. 110, 8. Marble statue of Cnidian Aphrodite. Vatican.
- No. 174.—*Rép.* i. 319, 7. Armed Aphrodite, on a silver coin of Faustina junior.
- No. 195.—*Compte rendu de S. Petersbourg*, 1877, p. 121. Cupid in Bonds. Lamp from Cyprus, in the Ermitage at Petrograd.
- No. 196.—S. Reinach, *Pierres gravées*, Pl. 38, 79, 5. Cupid bound by Psyche. Gem in Florence.
- No. 197.—*Rép.* i. 356, 7. Cupid in Bonds. Marble. Vatican.
- No. 198.—*Rép.* i. 358, 2. Cupid in Bonds. Marble. Wilton House.
- No. 200.—Boettiger, *Kleine Schriften*, ii. Pl. 7, 1. Cupid Ploughing. Gem (intaglio).
- No. 203.—*Rép.* i. 357, 3. Cupid. Marble statue. Naples.
- No. 210.—*Rép.* i. 353. Statues of Sleeping Cupids (Louvre, Vienna, British Museum). Marble.
- No. 214.—*RR.* ii. 240. Cupid taking away the Weapons of Mars. Stone relief discovered in Paris. Musée Carnavalet.

## LIST OF ILLUSTRATIONS

- No. 215.—*Rép.* i. 359, 6. Cupid with the Weapons of Hercules. Marble. Coll. of Lord Lansdowne.
- No. 216.—Collignon, *Sculpture grecque*, i. 511, Fig. 262. Hera by Polycleitos. Bronze coin of Argos.
- No. 220.—*Rép.* i. 93, 1. The Muses. Sarcophagus in the Louvre.
- No. 221.—Saglio, *Dict.* Fig. 5298. Nemesis. Bronze coin of Taviium (Asia Minor).
- No. 226.—*Annali dell' Istituto*, 1863, Pl. L. 2. Offering to Pan and the Nymphs. Relief from Sparta in Athens Museum.
- No. 229.—*RR.* ii. 358, 2. Pan and a Nymph. Relief. Athens.
- No. 232.—*Rép.* ii. 67, 6. Statue of Pan at Chantilly. Marble.
- No. 233.—*Rép.* ii. 67, 3. Statue of Pan at Athens. Marble.
- No. 238.—*R.* (P), p. 2985. Statue of Priapus with Children at Vienna. Marble.
- No. 239.—*Rép.* ii. 75, 6. Statuette of Priapus kneeling. From an old engraving. Bronze.
- No. 251.—*Bull.* i. Fig. 499, p. 452. Eros and Anteros. Marble Relief. Palazzo Colonna, Rome.
- No. 253.—*Rép.* i. 144, 2. Artemis of Gabii. Marble. Louvre.
- No. 264.—*Rép.* i. 609, 7. Isis frugifera. Bronze statuette in Naples.
- No. 267.—*Bull.* s. v. "Hippocrates." Bust of Hippocrates. Marble. Villa Albani, in Rome.
- No. 275.—*RR.* iii. 423, 3. Kairos with Balance. Marble relief. Turin.
- No. 282.—*Rép.* i. 351, 3. Bronze statuette of Victory in Naples.
- No. 283.—*Rép.* i. 458, 7. Terra-cotta statuette of a dancer. Louvre.
- No. 288.—*RR.* iii. 152. Dancing Girls. Relief. Villa Albani, Rome.
- No. 292.—*Clarac, Musée*, Pl. 1023, n. 2904. Marble bust of Homer. Louvre.
- No. 306.—*Rép.* ii. 568, 3. Marble statue of Anacreon from Rome. Ny-Carlsberg Glyptotek (Denmark).

## LIST OF ILLUSTRATIONS

- No. 310.—*Monum. antichi dei Lincei*, v. pp. 71, 72. Head of Sappho. Marble. Museo delle Terme, in Rome.
- No. 320.—Bern. ii. Pl. 30. Marble bust of Aristides the Rhetor. Vatican.
- No. 325.—Bern. i., Münztafel i. 21. Pythagoras. Bronze coin of Samos.
- No. 327.—Bern. i. Pl. 21, 1. Marble bust of Socrates. Louvre.
- No. 328.—Bern. ii. Pl. 5, 2. Marble bust of Plato. Vatican.
- No. 329.—Bern. ii. Pl. 12, a, 2. Marble bust of Aristotle (?). Vienna.
- No. 331.—Bern. ii. p. 204. Marble bust of Plutarch. Delphi.
- No. 332.—Bern. i. Pl. 7, 1. Marble statue of Aesop. Villa Albani, Rome.
- No. 333.—Bern. ii. Pl. 8, 1. Marble statue of Diogenes. Villa Albani, Rome.
- No. 335.—*RR.* ii. p. 167. A relief in Constantinople, representing Porphyrius, victor in the chariot-race.



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# GREEK ANTHOLOGY

## BOOK XIII

### EPIGRAMS IN VARIOUS METRES

VOL. V.

B

# ΑΝΘΟΛΟΓΙΑ

## ΙΓ

### ΕΡΙΓΡΑΜΜΑΤΑ ΔΙΑΦΟΡΩΝ ΜΕΤΡΩΝ

#### 1.—ΦΙΛΙΠΠΟΥ

Πεντάμετρον μόνον

Χαίρε θεὰ Παφίη· σὴν γὰρ αἰεὶ δύναμιν  
κάλλος τ' ἀθάνατον καὶ σέβας ἱμερόεν  
πάντες τιμῶσιν θνατοὶ ἐφ' ἀμέριον  
ἐν πᾶσιν μύθοις ἔργοισίν τε καλοῖς·  
πάντη γὰρ πᾶσιν σὴν δηλοῖς τιμῆν.

5

#### 2.—ΦΑΙΔΙΜΟΥ

Τρίμετρον

Καλλίστρατός σοι, Ζηνὸς ὦ διάκτορε,  
ἔθηκε μορφῆς ξυγόν ἡλικος τύπον·  
Κηφισιεὺς ὁ κοῦρος· ὦ χαρεῖς, ἄναξ,  
Ἄπολλοδώρου παῖδα καὶ πάτραν σάω.

#### 3.—ΘΕΟΚΡΙΤΟΥ

Χωλὸν τρίμετρον

Ὅ μουσοποιὸς ἐνθάδ' Ἴππῶναξ κεῖται.  
εἰ μὲν πονηρός, μὴ ποτέρχεν τῷ τύμβῳ·  
εἰ δ' ἐσὶ κρήγυός τε καὶ παρὰ χρηστῶν,  
θαρσέων καθίζευ, κῆν θέλῃς, ἀπόβριζον.



# 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

*(Seazon 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

Ἄλκίμων σ', ὦ ῥιστοκλείδῃ, πρῶτον οἰκτεῖρω φίλων  
ᾠλεσας δ' ἤβην, ἀμύνων πατρίδος δουληῖν.

### 5.—ΦΑΛΛΙΚΟΤ

Τρίμετρον μείουρον ἢ κάλουρον

Νικῶ διάυλον. Ἄλλ' ἐγὼ παλαίων.  
Ἐγὼ δὲ πεντάεθλον. Ἄλλ' ἐγὼ πύξ.—  
Καὶ τίς τὺ;—Τιμόδημος. Ἄλλ' ἐγὼ Κρίης.  
Ἐγὼ δὲ Κρηθεύς. Ἄλλ' ἐγὼ Διοκλῆς.—  
Καὶ τίς πατήρ τοι;—Κλείνος. Ὡσπερ ἄμμιν.—  
Ἐμπη δὲ νικῆς;—Ἴσθμοί.—Τὺ δ' ἔμπη;—  
Νέμειον ἂν λειμῶνα, καὶ παρ' Ἡρα.

### 6.—ΤΟΥ ΑΥΤΟΥ

Ἐνδεκασυλλάβιον τρίμετρον οὕτω καλούμενον

Τοῦτ' ἐγὼ τὸ περισσὸν εἰκόμισμα  
τοῦ κωμφοδογέλωτος, εἰς θρίαμβον  
κισσῶ καὶ στεφάνοισιν ἀμπυκασθέν,  
ἔστασ', ὄφρα Λύκωνι σᾶμ' ἐπέη.  
ὅσσα γὰρ †καθύπερθε λαμπρὸς ἀνήρ  
μνάμα τοῦ χαριέντος ἐν τε λέσχῃ  
ἐν τ' οἴνῳ τὸδε κάτι τοῖς ἔπειτα  
ἄγκεται, παράδειγμα τᾶς ὀπωπᾶς.

## EPIGRAMS IN VARIOUS METRES

### 4.—ANACREON

*(Trochaic tetrameters)*

I PITY thee, Aristocleides, 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.<sup>1</sup>

### 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. (?)

<sup>1</sup> 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 Λύκτιος Μενοίτας τὰ τόξα ταῦτ' ἐπειπὼν  
ἔθηκε· “ Τῆ, κέρας τοῖ δίδωμι καὶ φαρέτρην,  
Σάραπι· τοὺς δ' ὀϊστοὺς ἔχουσιν Ἐσπερίται.”

### 8.—ΘΕΟΔΩΡΙΔΑ

Τετράμετρον Ἀρχιλόχειον

Ἐκ δολιχοῦ τόνδε<sup>1</sup> σφυρήλατον, ὡς τάχει κρατήσας,  
παῖς Ἀριστομάχειος ἀνείλετο χάλκεον λέβητα.

### 9.—ΚΑΛΛΙΜΑΧΟΥ

Πεντάμετρον βακχικόν. ἔστι δ' οὐ τέλειον τὸ ἐπίγραμμα

Ἐρχεται πολὺς μὲν Αἰγαῖον διατμήξας ἀπ' οἰνηρῆς  
Χίου  
ἀμφορεύς, πολὺς δὲ Λεσβίης ἄωτον νέκταρ οἰνάνθης  
ἄγων.

### 10.—ΤΟΥ ΑΥΤΟΥ

Τετράμετρον ἑκκαίδεκα συλλαβῶν. οὐ δὲ τοῦτο τέλειον

Ἄ ναῦς, ἃ τὸ μόνον φέγγος ἐμὴν τὸ γλυκὺ τὰς ζοᾶς  
ἄρπαξας, ποτὶ τὲ Ζανὸς ἰκνεῦμαι λιμενοσκόπῳ . . .

<sup>1</sup> So Cobet: τόρα MS.

<sup>1</sup> 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." <sup>1</sup>

### 8.—THEODORIDAS

*(Archilochian tetrameter)*<sup>2</sup>

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

### 9.—CALLIMACHUS

*(Bacchic pentameter.)*<sup>3</sup> *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.)*<sup>4</sup> *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 . . . .

<sup>2</sup> Metre of Horace, *Od.* i. 4.

<sup>3</sup> "Trochaic pentameter" would be more correct.

<sup>4</sup> Metre of Horace, *Od.* i. 18.

## GREEK ANTHOLOGY

### 11.—ΣΙΜΩΝΙΔΟΥ

Πεντάμετρον ὑπορχηματικόν

- α. Τίς εἰκόνα τάνδ' ἀνέθηκεν; β. Δωριεὺς ὁ Θούριος.  
α. Οὐ<sup>1</sup> ῥόδιος γένος ἦν; β. Ναί, πρὶν φυγεῖν γε  
πατρίδα,  
δεινᾷ γε χειρὶ πολλὰ βέξας ἔργα καὶ βίαια.

### 12.—ΗΓΗΣΙΠΠΟΥ

Ἐπὶ ἑξαμέτρον τρίμετρον ἐπαδόμενον

- Ἐρρέτω ἡμαρ ἐκείνο, καὶ οὐλομένη σκοτόμαινα,  
βρόμος τε δεινὸς ἠνεμωμένης ἄλός,  
οἳ ποτε νῆ' ἐκύλισαν, ἐφ' ἧς ὁ τὰ πολλὰ μελίφρων  
Ἄβδηρίων ἄπρηκτα θεοῖσιν εὐχετο  
ῥαίσθη γὰρ διὰ πάντα, προσηνέχθη δὲ κλύδωνι 5  
τρηχεῖαν εἰς Σέριφον, αἰδοίων ὄθι  
προξείνων ὑπὸ χειρὶ λαχῶν πυρός, ἴκετο πάτρην  
Ἄβδηρα, κρωσσῶ χαλκῶ περισταλείς.

### 13.—ΑΔΕΣΠΟΤΟΝ

Ἐπὶ ἑξαμέτρῳ πεντάμετρον, εἶτα τρίμετρον

- Τόνδε Πυρῆς ἀνέθηκε Πολυμνήστου φίλος υἱός,  
εὐξάμενος δεκάτην Παλλάδι Τριτογενεῖ.  
Κυδωνιάτας Κρησίλας εἰργάζατο.

### 14.—ΣΙΜΩΝΙΔΟΥ

Ἐπὶ ἑξαμέτρῳ πεντάμετρον καὶ δύο τρίμετροι, εἶτα  
ἑξάμετρον

- Ἄργεῖος Δάνδης σταδιοδρόμος ἐνθάδε κεῖται,  
νίκαις ἱππόβοτον πατρίδ' ἐπευκλείσας,

<sup>1</sup> Perhaps <ἀλλ' > οὐ.

## EPIGRAMS IN VARIOUS METRES

### 11.—SIMONIDES

*(Hyporchematic pentameters)*

A. Who dedicated this portrait? B. Dorieus of Thurii. A. Was he not a Rhodian by descent? B. Yea, before he was exiled from his country. Many deeds of might he had done by his terrible hand.<sup>1</sup>

### 12.—HEGESIPPUS

*(Hexameters followed by iambic trimeters)*

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

### 13.—ANONYMOUS

*(Hexameter followed by a pentameter and afterwards by an iambic trimeter)*

This did Pyres, the dear son of Polymnestus, dedicate, having vowed the tithe to 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

<sup>1</sup> 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 δις, ἐν δὲ Πυθῶνι τρία,  
δύω δ' ἐν Ἴσθμῳ, πεντεκαίδεκ' ἐν Νεμέᾳ·  
τάς δ' ἄλλας νίκας οὐκ εὐμαρές ἐστ' ἀριθμῆσαι.

5

### 15.—ΑΔΕΣΠΟΤΟΝ

Ἐπὶ δύο ἑξαμέτροις πεντάμετρον

Εἰμὶ Δίκων υἱὸς Καλλιμβρότου· αὐτὰρ ἐνίκων  
τετράκις ἐν Νεμέᾳ, δις Ὀλύμπια, πεντάκι Πυθοῖ,  
τρὶς δ' Ἴσθμῳ· στεφανῶ δ' ἄστν Συρακοσίων.

### 16.—ΑΔΕΣΠΟΤΟΝ

Ἐπὶ τρισὶν ἑξαμέτροις πεντάμετρον

Σπάρτας μὲν βασιλῆες ἐμοὶ πατέρες καὶ ἀδελφοί·  
ἄρμασι δ' ὠκυπόδων ἵππων νικῶσα Κυνίσκα  
εἰκόνα τάνδ' ἔστησα. μόναν δέ με φαμὶ γυναικῶν  
Ἑλλάδος ἐκ πάσας τόνδε λαβεῖν στέφανον.

### 17.—ΑΛΛΟ

Ἐπὶ ἑξαμέτρῳ δίμετρον

Ἰφίων ἔγραψεν ἐᾶ χερσί, τόν ποκα ὕδωρ  
ἔθρεψε Πειρήνης ἄπο.

### 18.—ΠΑΡΜΕΝΟΝΤΟΣ

Ἐπὶ ἑξαμέτρῳ ἑνδεκασύλλαβον

Χάλκεα ἔργα, λέγοισθε θεῆς ἐπινίκια πώλου,  
ἧτις 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.<sup>1</sup>

### 16.—ANONYMOUS

*(Three hexameters followed by a pentameter)*

KINGS of Sparta were my fathers and brothers, and I, Cynisca,<sup>2</sup> 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,<sup>3</sup> 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

<sup>1</sup> For Dicon, see Pausanias, vi. 3, 5.

<sup>2</sup> Sister of Agesilaus. See Xenophon, *Ages.* chap. 9, § 6.

<sup>3</sup> i. e. a Corinthian.

## GREEK ANTHOLOGY

ψιλὴ λευρὸν ἔθυσσε περὶ δρόμον. ἐκ δ' ἄρ' ἐκείνου  
 Παρμένων χρυσέης κύρησε νίκης.  
 Φώκριτε, σῶ δ' ἄρα παιδὶ Ἀμυκλαῖδαι<sup>1</sup> βασιλῆες 5  
 πατρῶων ἔδοσαν λαχεῖν ἀέθλων.

### 19.—ΣΙΜΩΝΙΔΟΥ

Ἐπὶ ἑξαμέτρῳ ἑννεασύλλαβον

Ἄνθηκεν τόδ' ἄγαλμα Κορίνθιος ὅσπερ ἐνίκα  
 ἐν Δελφοῖς ποσὶ Νικολάδας,  
 καὶ Παναθηναίοις στεφάνους λάβε πέντ' ἐπ' ἀέθλοις  
 ἕξις ἀμφιφορεῖς ἐλαίου·  
 Ἴσθμῷ δ' ἐν ζαθέα τρὶς ἐπισχερῶ οἶδεν ἐλόντα 5  
 ἀκτὴ Ποντομέδοντος ἄθλον·<sup>2</sup>  
 καὶ Νεμέα τρὶς ἐνίκησεν, καὶ τετράκις ἄλλα  
 Πελλάνα, δύο δ' ἐν Λυκαίῳ,  
 καὶ Τεγέα,<sup>3</sup> καὶ ἐν Αἰγίνα, κρατερᾶ τ' Ἐπιδαύρῳ,  
 καὶ Θήβα, Μεγάρων τε δάμῳ· 10  
 ἐν δὲ Φλιούντι σταδίῳ, τὰ τε πέντε κρατήσας  
 ἠΰφρανευ μεγάλην Κόρινθον.

### 20.—ΤΟΥ ΑΥΤΟΥ

Ἐπὶ ἑξαμέτρῳ ἑναλλάξ τό τε κωμικὸν τετράμετρον δύο  
 συλλαβαῖς λείπον καὶ τὸ Ἀρχιλόχειον σκάζον τρίμετρον  
 Πατρίδα κυδαίνων ἱερὴν πόλιν Ὀπις Ἀθανᾶς,  
 τέκνον μελαίνης Γῆς, χαρίεντας αὐλοῦς  
 τούσδε σὺν Ἠφαίστῳ τελέσας, ἀνέθηκ' Ἀφροδίτῃ,  
 καλοῦ δαμασθεῖς ἡμέρῳ Βρύσωνος.

<sup>1</sup> So Jacobs: καὶ ὀλαῖδαι MS.

<sup>2</sup> οἶδεν . . . ἄθλον. These words are all due to the conjectures of various scholars, the MS. being utterly corrupt.

<sup>3</sup> 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 Amyclae<sup>1</sup> 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 scazon trimeter)*

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

<sup>1</sup> The Dioscuri.

<sup>2</sup> Presumably made of silver.

## GREEK ANTHOLOGY

### 21.—ΘΕΟΔΩΡΙΔΑ

Ἐπὶ τῷ ἀρτίῳ τριμέτρῳ δίμετρον ἀπὸ τοῦ ὑπορχηματικοῦ  
πενταμέτρου

Μνασάλκεος τὸ σᾶμα τῷ Πλαταΐδα,  
τῷ ἄλεγοποιῶ·  
ἅ Μῶσα δ' αὐτῷ τᾶς Σιμωνίδα πλάτας  
ἧς ἀποσπάραγμα·  
κενά τε κλαγγὰν κάπιλακυθίστρια  
διθυραμβοχάνα.  
τέθνακε, μὴ βάλωμες· εἰ δέ κε ζόεν,  
τύμπανόν κ' ἐφύση.

5

### 22.—ΦΑΙΔΙΜΟΤ

Ἐπὶ τριμέτρῳ ἀρτίῳ ἐπὶ τὸν τετράμετρον ἠρωικὸν κατὰ  
τὴν παρεσχάτην σκάζον

Τόξον μὲν, ᾧ Γίγαντος ὤλεσας σθένος,  
ἰσχε βίης, Ἐκάεργ' ἀνάσσω·  
τοῦ οἱ φαρέτρη λύεται λυκοκτόνος·  
τοῖσδε δ' ἐπ' ἠϊθέοις οἴστον<sup>1</sup>  
στρέφειν Ἔρωτος, τόφρ' ἀλέξωνται πάτρη,  
θαρσαλέοι φιλότατι κούρων  
πυροῖ γὰρ ἀλκῆν,<sup>2</sup> καὶ θεῶν ὑπέρτατος  
αἰὲν ὄδε προμάχους ἀέξειν.  
Μελιστίωνος δ', ᾧ πατρῷϊον σέβας  
Σχοινιέων, ἐπίηρα δέχθαι.

5

10

<sup>1</sup> So Jacobs : οἴστορον MS.

<sup>2</sup> I write so : πυρὸς γὰρ ἀλκή MS.

## EPIGRAMS IN VARIOUS METRES

### 21.—THEODORIDES

(*Complete iambic trimeters followed by dimeters from the hyporchematic pentameter*)<sup>1</sup>

THIS is the tomb of Mnasalca of Plataeae,<sup>2</sup> 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 scazon in the penultimate syllable*)

O KING, Far-shooter, curb the force of thy bow with which thou didst lay low the Giant's<sup>3</sup> 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.<sup>4</sup> But do thou, whom the Schoenians<sup>5</sup> reverence as their ancestral god, accept the gifts Melistion proffers.

<sup>1</sup> *cp.* Horace's *Epodes*.      <sup>2</sup> A village near Sicyon.

<sup>3</sup> Tityus.

<sup>4</sup> Melistion was evidently one of the celebrated "holy regiment" of Thebes. It consisted of lovers and beloved.

<sup>5</sup> Schoenus was a village near Thebes.

## GREEK ANTHOLOGY

### 23.—ΑΣΚΛΗΠΙΑΔΟΥ

Ἐπὶ τετραμέτρῳ τῷ γεγονότι ἀπὸ ἀρτίου τριμέτρον κατὰ  
 πρόσθεσιν βάσεως τελευταίας μείουρον τρίμετρον  
 Ἴὼ παρέρπων, μικρόν, εἴ τι κάγκονεῖς, ἄκουσον  
 τὰ Βότρυος περισσὰ δῆτα κήδη,  
 ὃς πρέσβυς ὀγδώκουτ' ἐτών τὸν ἐννέων ἔθαψεν  
 ἦδη τι τέχνα καὶ σοφὸν λέγοντα.  
 φεῦ τὸν τεκόντα, φεῦ δὲ καὶ σέ, Βότρυος φίλος παῖ, 5  
 ὅσων ἄμοιρος ἡδονῶν ἀπώλεν.

### 24.—ΚΑΛΛΙΜΑΧΟΥ

Ἐπὶ τῇ τοῦ προάγοντος τετραμέτρον ἐσχάτη διποδία  
 ἑνδεκασύλλαβον

Τὰ δῶρα τῇ Ἀφροδίτῃ  
 Σίμον ἢ περίφοιτος εἰκόν' αὐτῆς  
 ἔθηκε, τήν τε μίτρην,  
 ἢ μαστοὺς ἐφίλησε τὸν τε πανὸν<sup>1</sup>  
 καὶ τοὺς <ποτ' ἀντίναξεν>  
 αὐτοῦσ' <ἀν> ὄρη τάλαινα θύρσους.<sup>2</sup>

5

### 25.—ΤΟΥ ΑΥΤΟΥ

Ἐπὶ διπλασιασθείσῃ τῇ διποδία ἐπωδὸς τετράμετρος  
 πλεονάζων μία συλλαβῆ τοῦ ἑξαμέτρον

Δήμητρι τῇ Πυλαίῃ, τῇ τούτου οὐκ Πελασγῶν  
 Ἀκρίσιος τὸν νηὸν ἐδείματο, ταῦθ' ὁ Ναυκρατίτης  
 καὶ τῇ κάτω θυγατρὶ τὰ δῶρα Τιμόδημος  
 εἶσατο, τῶν κερδέων δεκατεύματα· καὶ γὰρ εὐξαθ'  
 οὕτως.

<sup>1</sup> So Schneider : πᾶνα (corrected from πᾶμα) MS.

<sup>2</sup> So Bentley : θάρσους MS.

## EPIGRAMS IN VARIOUS METRES

### 23.—ASCLEPIADES

*(Tetrameters, composed of complete trimeters with the addition of a final basis,<sup>1</sup> followed by imperfect trimeters)*

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

### 24.—CALLIMACHUS

*(Hendecasyllables following the last two feet of a tetrameter)*

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

### 25.—BY THE SAME

*(The first verse of the last doubled and followed by an epode consisting of a tetrameter exceeding a hexameter by one syllable<sup>2</sup>)*

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.

<sup>1</sup> i.e. a catalectic iambic tetrameter.

<sup>2</sup> This is not clear. It is an Archilochian tetrameter, as in Nos. 8 and 26.

GREEK ANTHOLOGY

26.—ΣΙΜΩΝΙΔΟΥ

Ἐπὶ τῷ αὐτῷ<sup>1</sup> τετραμέτρῳ μείουρον τρίμετρον

Μνήσομαι· οὐ γὰρ ἔοικεν ἀνώνυμον ἐνθάδ' Ἀρχεναύτεω  
 κείσθαι θανούσαν ἀγλαὰν ἄκοιτιν,  
 Ξανθίππην Περιάνδρου ἀπέκγονον, ὅς ποθ' ὑψιπύργου  
 σήμαινε λαοῖς τέρμ' ἔχων Κορίνθου.

27.—ΦΑΛΛΙΚΟΥ

Ἐπὶ τετραμέτρῳ τρίμετρον ἄρτιον, εἴθ' ἑξάμετρον ἐναλλάξ

Φῶκος ἐπὶ ξείνῃ μὲν ἀπέφθιτο· κῦμα γὰρ μέλαινα  
 νεὺς οὐχ ὑπεξήνεικεν, οὐδ' ἴδέξατο,  
 ἀλλὰ κατ' Αἰγαίοιο πολὺν βυθὸν<sup>2</sup> ᾤχετο πόντου,  
 βίη Νότου πρήσαντος ἐσχάτην ἄλα.

τύμβου δ' ἐν πατέρων κενεοῦ λάχεν· ὃν περὶ Προ-  
 μηθις

μήτηρ, λυγρῇ ὄρνιθι πότμον εἰκέλη,  
 αἰαῖ κωκύει τὸν ἔον γόνον ἤματα πάντα,  
 λέγουσα τὸν πρόωρον ὡς ἀπέφθιτο.

5

27A.—ΚΑΛΛΙΜΑΧΟΥ

Ἐπὶ τῷ αὐτῷ τετραμέτρῳ ἑνδεκασύλλαβον

*Deest.*

<sup>1</sup> ἐπὶ τοῦ τῷ MS.: I correct.    <sup>2</sup> So Meineke: πολὺν βυθὸν 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 Archeonauts, Xanthippe, granddaughter of Periander, him who once ruled over the people, holding the lordship of high-towered Corinth.

### 27.—PHALAECUS

*(Tetrameters alternating with hexameters and followed by iambic trimeters)*

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

### 27A.—CALLIMACHUS

*(The same tetrameter followed by a decasyllable)*

The epigram is missing.

GREEK ANTHOLOGY

28.—ΒΑΚΧΥΛΙΔΟΥ ἢ ΣΙΜΩΝΙΔΟΥ

Ἐπὶ τῷ αὐτῷ τετραμέτρῳ τετράμετρον ὅμοιον τῷ "Εἴ μοι  
γένοιτο παρθένος καλή τε καὶ τέρπεινα" μία δὲ μόνον  
συλλαβῇ πλεονάζον ἐπὶ τοῦ τετάρτου ποδὸς οὐκ ἔχει  
ἴαμβον, ἀλλ' ἀνάπαιστον

Πολλάκι δὴ φυλῆς Ἀκαμαντίδος ἐν χοροῖσιν ὦραι  
ἀνωλόλυξαν κισσοφόροις ἐπὶ διθυράμβοις  
αἱ Διονυσιάδες, μίτραισι δὲ καὶ ῥόδων ἀώτοις  
σοφῶν ἀοιδῶν ἐσκίασαν λιπαρὰν ἔθειραν,  
οἱ τόνδε τρίποδά σφισι μάρτυρα Βακχίων ἀέθλων 5  
ἔθηκαν· κείνους δ' Ἀντιγένης ἐδίδασκεν ἄνδρας.  
εὐδ' ἐτίθηνεῖτο γλυκερὰν ὄπα Δωρίοις Ἀρίστων  
Ἀργεῖος ἠδὺν πνεῦμα χέων καθαρῶς ἐν αὐλοῖς·  
τῶν ἐχορήγησεν κύκλον μελίγηρυν Ἴππόνικος  
Στρούθωνος υἱός, ἄρμασιν ἐν Χαρίτων φορηθεῖς, 10  
αἱ οἱ ἐπ' ἀνθρώπους ὄνομα κλυτὸν ἀγλαάν τε νίκαν  
θῆκαν ἰοστεφάνων θεῶν ἕκατι Μοισῶν.

29.—ΝΙΚΑΙΝΕΤΟΥ

Ἐπὶ ἑξαμέτρῳ τρίμετρον

Οἶνός τοι χαρίεντι πέλει ταχὺς Ἴππος ἀοιδῷ·  
ὔδωρ δὲ πίνων οὐδὲν ἂν τέκοις σοφόν.  
τοῦτ' ἔλεγεν, Δίονυσε, καὶ ἔπνεεν οὐχ ἐνὸς ἀσκού  
Κρατίνος, ἀλλὰ παντὸς ὠδώδει πίθου.  
τοιγὰρ ὑπὸ στεφάνοις μέγας ἔβρυσεν, εἶχε δὲ κισσῷ 5  
μέτωπον ὥσπερ καὶ σὺ κεκροκωμένον.

## EPIGRAMS IN VARIOUS METRES

### 28.—BACCHYLIDES OR SIMONIDES

(*The same tetrameter followed by a tetrameter similar to  $\bar{\text{u}}-\text{u}-\bar{\text{u}}-\text{u}-\bar{\text{u}}-\text{u}-\bar{\text{u}}-\text{u}$ , but with an extra syllable: in the fourth foot it has not an iambus but an anapaest<sup>1</sup>*)

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. Antigenes was the poet who trained those men to sing his verses,<sup>2</sup> 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,<sup>3</sup> 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.

<sup>1</sup> This account of the metre of the second verse is wrong, the metre being  $\bar{\text{u}}-\text{u}-\bar{\text{u}}-\text{u}|\text{u}-\text{u}-\text{u}-\text{u}-\text{u}-\bar{\text{u}}$ , i.e. the second half is a dactylic logaoedic.

<sup>2</sup> The epigram is most probably the work of the poet Antigenes himself.      <sup>3</sup> *cp. Hor. Ep. i. 19, 1.*

## GREEK ANTHOLOGY

### 30.—ΣΙΜΩΝΙΔΟΥ

Ἐξάμετρος καὶ οὗτος τροχαϊκὸς τετράμετρος κατὰ  
μετάθεσιν τῆς λέξεως

Μοῦσά μοι Ἀλκμήνης καλλισφύρου υἷον ᾄειδε.  
Τῖον Ἀλκμήνης ᾄειδε Μοῦσά μοι καλλισφύρου.

### 31.—ΤΙΜΟΚΡΕΟΝΤΟΣ ΡΟΔΙΟΥ

Ὅμοίως

Κητὰ με προσῆλθε φλυαρία οὐκ ἐθέλοντα.  
Οὐκ ἐθέλοντά με προσῆλθε Κητὰ φλυαρία.

## EPIGRAMS IN VARIOUS METRES

### 30.—SIMONIDES

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

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

### 31.—TIMOCREON OF RHODES

(*Similar*)

THIS nonsense from Ceos<sup>1</sup> has reached me against  
my wish.<sup>2</sup>

<sup>1</sup> Simonides' island.

<sup>2</sup> Timocreon evidently alludes to No. 30, which must have reflected on a poem of his own.



## BOOK XIV

### ARITHMETICAL PROBLEMS, RIDDLES, ORACLES

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

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

## ΙΔ

### ΠΡΟΒΛΗΜΑΤΑ ΑΡΙΘΜΗΤΙΚΑ, ΑΙΝΙΓΜΑΤΑ, ΧΡΗΣΜΟΙ

#### 1.—ΣΩΚΡΑΤΟΥΣ

Πολυκράτης

Ολβιε Πυθαγόρη, Μουσέων Ἑλικώνιον ἔρνος,  
εἶπέ μοι εἰρομένῳ, ὅπόσοι σοφίης κατ' ἀγῶνα  
σοῖσι δόμοισιν ἔασιν, ἀεθλεύοντες ἄριστα.

Πυθαγόρας

Τοιγὰρ ἐγὼν εἶποιμι, Πολύκρατες· ἡμίσεες μὲν  
ἀμφὶ καλὰ σπεύδουσι μαθήματα· τέτρατοι αὖτε  
ἀθανάτου φύσεως πεπονήγεται· ἑβδομάτοις δὲ  
σιγῇ πᾶσα μέμηλε, καὶ ἄφθιτοι ἔνδοθι μῦθοι·  
τρεῖς δὲ γυναῖκες ἔασιν, Θεανὼ δ' ἔξοχος ἄλλων.  
τόσσους Πιερίδων ὑποφήτορας αὐτὸς ἀγινῶ.

5

#### 2 —Εἰς ἄγαλμα Παλλάδος

Παλλὰς ἐγὼ χρυσῆ σφυρήλατος· αὐτὰρ ὁ χρυσοῦς  
αἰζηῶν πέλεται δῶρον ἀοιδοπύλων.  
ἦμισυ μὲν χρυσοῖο Χαρίσιος, ὀγδοάτην δὲ  
Θέσπις, καὶ δεκάτην μοῖραν ἔδωκε Σόλων,  
αὐτὰρ ἑικοστήν Θεμίσων· τὰ δὲ λοιπὰ τάλαντα  
ἐννέα, καὶ τέχνη δῶρον Ἀριστοδίκου.

5



## 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 Κύπρις τὸν Ἔρωτα κατηφιόωντα προσηύδα·  
 “Τίπτε τοι, ὦ τέκος, ἄλγος ἐπέχραεν;” ὃς δ’  
 ἀπάμειπτο·

“Πιερίδες μοι μῆλα διήρπασαν ἄλλυδις ἄλλη,  
 αἰνύμεναι κόλποιο, τὰ δὴ φέρον ἐξ Ἑλικῶνος.  
 Κλειῶ μὲν μῆλων πέμπτον λάβε· δωδέκατον δὲ 5  
 Εὐτέρπη· ἀτὰρ ὀγδοάτην λάχε διὰ Θάλεια·  
 Μελπομένη δ’ εἰκοστὸν ἀπαίνυτο· Τερψιχόρη δὲ  
 τέτρατον· ἑβδομάτην δ’ Ἐρατῶ μετεκίαθε μοίρην·  
 ἢ δὲ τριηκόντων με Πολύμνια νόσφισε μῆλων,  
 Οὐρανίη δ’ ἑκατὸν τε καὶ εἴκοσι· Καλλιόπη δὲ 10  
 βριθομένη μῆλοισι τριηκοσίοισι βέβηκε.  
 σοὶ δ’ ἄρα κουφοτέρησιν ἐγὼ σὺν χερσὶν ἰκάνω,  
 πεντήκοντα φέρων τάδε λείψανα μῆλα θεάων.”

4.—Εἰς τὴν Αὐγείου κόπρον

Αὐγείην ἐρέεινε μέγα σθένος Ἀλκείδαο,  
 πληθὺν βουκολίων διζήμενος· ὃς δ’ ἀπάμειπτο·  
 “Ἄμφι μὲν Ἀλφειοῖο ροάς, φίλος, ἥμισυ τῶνδε·  
 μοίρῃ δ’ ὀγδοάτη ὄχθον Κρόνου ἀμφινέμονται·  
 δωδεκάτῃ δ’ ἀπάνευθε Ταραξίπποιο παρ’ ἰρόν· 5  
 ἀμφι δ’ ἄρ’ Ἥλιδα διὰν ἑικοστή νεμέθονται·  
 αὐτὰρ ἐν Ἀρκαδίῃ <γε> τριηκοστήν προλέλοιπα·  
 λοιπὰς δ’ αὖ λεύσσεις ἀγέλας τότε πεντήκοντα.”

## 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

Εἰμι πατρὸς λευκοῖο μέλαν τέκος, ἄπτερος ὄρνις,  
ἄχρι καὶ οὐρανίων ἰπτάμενος νεφέων·  
κούραις δ' ἀντομένησιν ἀπενθέα δάκρυα τίκτω·  
εὐθὺ δὲ γεννηθεὶς λύομαι εἰς ἀέρα.

6

᾽Ωρονόμων ὄχ' ἄριστε, πόσον παρελήλυθεν ἡοῦς;  
ὄσσον ἀποιοχομένοιο δύο τρίτα, δις τόσα λείπει.

7

Χίλκεός εἰμι λέων· κρουνοὶ δέ μοι ὄμματα δοιά,  
καὶ στόμα, καὶ δὲ θέναρ δεξιτεροῖο ποδός.  
πλήθει δὲ κρητῆρα δὺ ἤμασι δεξιὸν ὄμμα,  
καὶ λαιὸν τρισσοῖς, καὶ πισύροισι θέναρ·  
ἄρκιον ἔξ ὥραις πλήσαι στόμα· σὺν δ' ἅμα πάντα, 5  
καὶ στόμα καὶ γλῆναι καὶ θέναρ, εἰπέ πόσον.

8

Ἐξ, ἔν, πέντε, δύο, τρία, τέσσαρα κύβος ἐλαύνει.

9

Ἄνδρ' ἐμόν ἔκταν' ἐκυρός, ἐκυρὸν δ' ἔκτανεν ἀνῆρ,  
καὶ δαῆρ ἐκυρόν, καὶ ἐκυρὸς γενέτην.

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<sup>1</sup> i.e. of the eyes. The word also means girls.

## PROBLEMS, RIDDLES, ORACLES

### 5.—RIDDLE

I AM the black child of a white father; a wingless bird, flying even to the clouds of heaven. I give birth to tears of mourning in pupils<sup>1</sup> that meet me, and at once on my birth I am dissolved into air.

*Answer*: Smoke.

### 6.—PROBLEM

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

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

$x + y = 12$   
 $y = 2\frac{2}{3}x$   
 $x - \frac{1}{3}x = 0$   
 $\frac{2}{3}x = 12$   
 $2x = 36$   
 $x = 18$

### 7.—PROBLEM

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

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

### 8.—THE OPPOSITE PAIRS OF NUMBERS ON A DIE

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

### 9.—RIDDLE

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

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

GREEK ANTHOLOGY

10

Λέβητας ἔγνων μὴ σιωπᾶν εἰδότας,  
 πλὴν ἄρτια τὸν χαλκὸν ἠχεῖν προτρέπειν,  
 ἀντικτυποῦντος τοῦ πρώτου τῷ δευτέρῳ,  
 καὶ μεταδιδόντος τῷ τετάρτῳ τοῦ τρίτου.  
 εἰάν δὲ τὸ κινεῖν ἠρεμῇ καὶ μὴ πνέῃ, 5  
 ἄφωτος ὁ λέβης· τῇ φύσει γὰρ οὐ λάλος.  
 τῶν σῶν δὲ λεβήτων ἡ φύσις μὲν εὔστομος·  
 σῆ<sup>1</sup> δ' ἐντυχοῦσα γίνετ' εὔστομωτέρα,  
 σιγῶσ' ὅταν δεῖ, καὶ λαλοῦσ' ὅταν δέοι.

11

- Τοὺς χιλίους στατήρας, οὓς ἔκτησάμην,  
 λαβεῖν κελεύω τοὺς ἐμοὺς παῖδας δύο·  
 πλὴν γνησίου τὸ πέμπτον ἠῦξήσθω δέκα  
 μέτρου τετάρτου τῶν λαχόντων τῷ νόθῳ.

12

Ἐξ μῶν ἕξ φιάλας Κροῖσος βασιλεὺς ἀνέθηκεν  
 δραχμῇ τὴν ἐτέραν μείζονα τῆς ἐτέρης.

13

Ἄμφω μὲν ἡμεῖς εἴκοσι μῶς ἔλκομεν,  
 Ζῆθος τε χῶ ξύναιμος· ἦν δέ μου λάβης

<sup>1</sup> I write σῆ; σοί MS.

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<sup>1</sup> These badly written Byzantine verses refer to the caldrons hung up in a row at Dodona, which knocked against

## PROBLEMS, RIDDLES, ORACLES

### 10

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

### 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,<sup>2</sup> 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.

<sup>2</sup> One mina = 100 drachms.

## GREEK ANTHOLOGY

τρίτον, τὸ τέτρατόν τε τοῦδ' Ἀμφίονος,  
ἔξ πάντ' ἀνευρών, μητρὸς εὐρήσεις σταθμόν.

14

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

15

Ἐξ πόδες ἐν χώραισι τόσαις μετροῦσιν ἴαμβον,  
σπονδεῖος, χόριος, καὶ δάκτυλος ἡδ' ἀνάπαιστος,  
πυρρίχιος καὶ ἴαμβος· ἔχει δέ τε οἶκον ἕκαστος.  
πυρριχίου τέλος ἔσθ'· ὃς μακρὰν οἶδεν ἐν ἀρχῇ,  
πρώτη καὶ τριτάτη, πέμπτη δέ τε τούσδε κατίσχει. 5  
οἱ δ' ἄλλοι κατὰ πᾶσαν ὁμῶς βαίνουσιν ἀταρπόν·  
μοῦνον ἴαμβον ἄνακτα φέρει τόπος, ὃν κ' ἐθελήση.

16

Νῆσος ὄλη, μύκημα βοός, φωνή τε δανειστοῦ.

17

Θήρη μὲν πολέμου μελέτη· θήρη δὲ διδάσκει  
κρυπτόν ἐλεῖν, ἐπιόντα μένειν, φεύγοντα διώκειν.

34



## 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 Πριάμου Διομήδης ἔκτανεν ἀνὴρ  
Αἴας πρὸ Τρώων ἔγχει μαρνάμενον.

19

Εἶδον ἐγὼ ποτε θῆρα δι' ὕλης τμητοσιδήρου  
ὑπτίον ὀρθὰ τρέχοντα, ποσὶν δ' οὐχ ἤπτετο γαίης.

20

Εἰ πυρὸς αἰθομένου μέσσην ἑκατοντάδα θείης,  
παρθένου εὐρήσεις νύεα καὶ φονέα.

21

Ἐς μέσον Ἐφαιστοιο βαλὼν ἑκατοντάδα μούνην,  
παρθένου εὐρήσεις νύεα καὶ φονέα.

22

Μὴ λέγε, καὶ λέξεις ἐμὸν οὖνομα. δεῖ δέ σε λέξαι;  
ὦδε πάλιν, μέγα θαῦμα, λέγων ἐμὸν οὖνομα λέξεις.

23

Νηρέος ὄντα με παῖδα φέρει γαιήϊος υἱός,  
τὸν Στυγὸς ἰμερτοῖς νάμασι δυόμενον.

## PROBLEMS, RIDDLES, ORACLES

### 18.—PUZZLE

THE husband of Diomede<sup>1</sup> 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 πυρός (fire), it becomes πυρρός.

### 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.

<sup>1</sup> A concubine of Achilles.

## GREEK ANTHOLOGY

24

. . . μεον Διόνυσον ὄρας ἐμέ· τίκτε με νηδὺς  
διχθαδίη, μνήμης δὲ πατὴρ ἐμὸς ἡγεμονεύει.  
θηροφόρον δέ με πρῶτον ἐγείνατο νηλεόθυμον·  
αὐτοκασιγνήτης δὲ προκὸς φίλον υἷα κατακτάς,  
οὐκέτι θῆρα φέρω, ἀλλ' οὐρανὸν ἠδὲ θάλασσαν, 5  
καὶ χθόνα, καὶ μακάρων ἱερὸν χορὸν ἄφθιτον αἰεί.

25

Ὅφθαλμοὺς Σκύλλης ποθέω, τοὺς ἔσβεσεν αὐτὸς  
ἥλιος, μῆνη τε· πατὴρ δέ με δείδιδε κούρην·  
λοῦμαι δ' ἀενάοισι δύω ποταμοῖσι θανούσα,  
οὐς κορυφῇ προΐησιν ἐπ' ὄφρυόεντι κολωνῶ.

26

Ξανθὴ μὲν τις ἐγὼν ἤμην πάρος, ἀλλὰ κοπέισα  
γίνομαι ἀργεννῆς λευκοτέρη χιόνος·  
χαίρω δὲ γλυκερῶ τε καὶ ἰχθυόεντι λοετρῶ,  
πρώτη δαιτυμόνων ἐς χορὸν ἐρχομένη.

38

## 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.

GREEK ANTHOLOGY

27

Παρθένον ἐν πελάγει ζητῶν τὴν πρόσθε λέοντα,  
τητὴν εὐρήσεις παιδοφόνου Ἐκάβης.

28

Ἐξ ἄλως ἰχθυόεν γένος ἔλλαχον· εἰς δέ μ' ἄεθλος  
· εἰς Διονυσιακοὺς οἶδεν ἀγῶνας ἄγειν·  
καὶ δέμας ἐν σταδίοισιν ἀλειψάμενος λίπ' ἐλαίῳ,  
υἷα μὲν Δηοῦς ὄλεσα χερσὶν ἐμαῖς·  
δεύτερον αὐτε Γίγαντας ἀολλέας ἄλλοθεν ἄλλους 5  
ἐκπέμπω πολλαῖς χείρεσιν ἐλκομένους.

29

Μοῦνῳ μοι φίλον ἐστὶ γυναιξί περ ἐν φιλότῃτι  
μίγνυσθαι, αὐτῶν λισσομένων ποσίων.

30

Κριὸν ἔχω γενετῆρα, τέκεν δέ με τῷδε χελώνῃ·  
τικτομένη δ' ἄμφω πέφνον ἐμοὺς γονέας.

40

## 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

Οἶνου τὴν ἐτέρην γράφε μητέρα, καὶ θὲς ἐπ' ἄρθρω  
ἄρθρον· τοῦ πάτρη πατρὸς ἄκοιτις ὄρα̅ς.

32

Κτανθεὶς τὸν κτείναντα κατέκτανον· ἀλλ' ὁ μὲν  
οὐδ' ὧς  
ἤλυθεν εἰς Ἀΐδην· αὐτὰρ ἔγωγ' ἔθανον.

33

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

34

Νῆσός τις πόλις ἐστὶ φντώνυμον αἶμα λαχοῦσα,  
ἰσθμὸν ὁμοῦ καὶ πορθμὸν ἐπ' ἠπείροιο φέρουσα·  
ἔνθ' ἀπ' ἐμῆς ἔσθ' αἶμα ὁμοῦ καὶ Κέκροπος αἶμα·  
ἔνθ' Ἡφαιστος ἔχει χαίρων γλαυκῶπιον Ἀθήνην  
κεῖθι θυηπολίην πέμπειν κελόμην Ἡρακλεῖ.

5

<sup>1</sup> Quoted by Achilles Tatius, ii. 14 (he omits line 3), who thus explains it: φντώνυμον γὰρ ὁ θεὸς εἶπεν αὐτὴν, ἐπεὶ Φοινίκων ἡ νῆσος· ὁ δὲ φοίνιξ φυτόν. ἐρίζει δὲ περὶ ταύτης γῆ καὶ θάλασσα· ἔλκει <μὲν ἡ θάλασσα, ἔλκει> δὲ ἡ γῆ, ἡ δὲ εἰς ἀμφοτέρα αὐτὴν ἤρμωσε. καὶ γὰρ ἐν θαλάσῃ κάθηται καὶ οὐκ ἀφῆκε τὴν γῆν· συνθεῖ γὰρ αὐτὴν πρὸς τὴν ἠπειρον στενὸς αὐχὴν, καὶ ἐστὶν ὡσπερ τῆς νήσου τράχηλος. οὐκ ἐρρίζωται δὲ κατὰ τῆς θαλάσσης, ἀλλὰ τὸ ὕδωρ ὑπορρεῖ κάτωθεν. ὑπόκειται δὲ πορθμὸς κάτωθεν ἰσθμῷ· καὶ γίνεται τὸ θῆμα κινόν, πόλις ἐν θαλάσῃ,



## PROBLEMS, RIDDLES, ORACLES

### 31.—ENIGMA

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

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

### 32.—ENIGMA

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

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

### 33.—ENIGMA

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

### 34.—ORACLE ON TYRE GIVEN TO THE BYZANTINES<sup>1</sup>

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. Ἀθηνῶν δὲ Ἡφαιστος ἔχει· εἰς τὴν ἐλαιᾶν ἤνιξται καὶ τὸ πῦρ, ἃ παρ' ἡμῖν ἀλλήλοις συνοικεῖ. τὸ δὲ χωρίον ἱερὸν ἐν περιβόλῳ ἐλοιᾶν μὲν ἀναβάλλει φαιδροῖς τοῖς κλάδοις, κεφύτεται 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 φέγγει τὸν Ἡφαιστον Ἀθήνη.

## GREEK ANTHOLOGY

35

Ἀνθρώπου μέλος εἰμί· ὃ καὶ τέμνει με σίδηρος·  
γράμματος αἰρομένου δύεται ἥελιος.

36

Πικρή μοι ζώη, θάνατος γλυκός, ὕδατα δ' ἄμφω·  
θνήσκω ἀναιμάκτοις ἔγχεσι νυσσόμενος·  
ἦν δέ τις ἐν ζώοντι νέκυν τύμβῳ με καλύψη,  
αἵματι συγγενέων πρῶτον ἀποβρέχομαι.

37

Παλλάδος εἰμί φίλη, τίκτω δ' ἀπερείσια τέκνα,  
ἃ κατὰ πετρῶν ἄνδρες βάλλον· ὄλλυμένων δέ,  
Πηλείδῃ φάος ἔσκε, βροτῶν ἄκος, ἔρκος ἀγώνων.

38

Κτεῖνα κάσιν, κτάνε δ' αὐτὸς με κάσις, θάνομεν δ'  
ὑπὸ πατρός·  
μητέρα δ' ἀμφότεροι τεθναότες κτάνομεν.

39

Νῆσόν τις καλέων μ' οὐ ψεύσεται· ὡς ἔτεδον γὰρ  
πολλοὺς ἐς κελάδους οὖνομ' ἔθηκεν ἐμόν.

44

## 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* : ὄνυξ, "nail." Take away the o and it becomes νύξ, "night."

### 36.—ENIGMA

BITTER is my life, my death is sweet, and both are water. I die pierced by bloodless spears ; but if anyone will cover me when dead in a living tomb, I am first moistened by the blood of my relations.

*Answer* : A fish. The last line alludes to a pickle made with blood.

### 37.—ENIGMA

I AM the friend of Pallas and give birth to countless children, which men throw under stones ; and when they perish there is light for Pelides, medicine for men, protection in contests.

*Answer* : The olive-tree. By Pelides is meant the lamp, because made of clay (*pelos*).

### 38.—ENIGMA

I SLEW my brother, my brother again slew me ; our death is caused by our father, and after our death we both kill our mother.

*Answer* : Eteocles and Polynices, the sons of Oedipus.

### 39.—ENIGMA

IF one call me an island, he shall tell no falsehood for of a truth he gave my name to many noises.

*Answer not guessed.*

## GREEK ANTHOLOGY

40

Εἰσὶ κασίγνηται δὺ ἄδελφραί· ἡ μία τίκτει  
τὴν ἑτέραν, αὐτὴ δὲ τεκοῦσ' ἀπὸ τῆσδε τεκνοῦται·  
ὥστε κασιγνήτας οὔσας ἅμα καὶ συνομαίμους,  
αὐτοκασιγνήτας κοινῇ καὶ μητέρας εἶναι.

41

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

42

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

43

Εἰμὶ πόλου μίμημα· δὺω δέ με θῆρες ἄγουσι,  
πρόσθε μὲν Ἑριγόνης, Πασιφάης δ' ὄπιθεν·  
Ἑρακλέους τηρεῖ με συνενέτις, ἡ δέ με Φοῖβου  
τείρει νύμφα φίλη πολλάκι δαιομένη.

44

Νυκτὶ μὴ καὶ Τρωσὶν ἐπήλυθα, καὶ τὰ Πελασγῶν  
φύλα διατμήξας εἶλον ἄνευ δόρατος·

46

## 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), Hercules 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 Τυδεΐδης, οὐδ' ὁ πτολίπορθος Ὀδυσσεὺς  
τὸν θρασὺν ἐκ νηῶν ἔσθενον ἐξελάσαι·  
ἀλλὰ μένος καὶ θάρσος ἐνὶ στήθεσσιν ἀέξων  
Ἄργείων στρατιὴν ὤλεσα καὶ Φρυγίων.

5

45

Εἰμί μέλας, λευκός, ξανθός, ξηρός τε καὶ ὑγρός·  
εὖτε δὲ δουρατέων πεδίων ὑπερ ἔντανύσης με,  
Ἄρεϊ καὶ παλάμη φθέγγομαι οὐ λαλέων.

46

Γράμματος ἀρνημένου πληγὴν ποδὸς οὖνομα τεύχει  
ἡμέτερον· πταίειν δὲ βροτῶν πόδας οὔποτ' ἑάσει.

47

Εἵνεκα φωτὸς ἐγὼ φῶς ὤλεσα· φῶς δὲ παραστὰς  
φῶς μοι ὄπασσε φίλον ποσσὶ χαριζόμενος.

48

Αἱ Χάριτες μῆλων καλᾶθους φέρον, ἐν δὲ ἐκάστη  
ἴσον ἔην πλήθος. Μοῦσαι σφίσιν ἀντεβόλησαν  
48

## PROBLEMS, RIDDLES, ORACLES

without a spear. Neither Diomedes, nor Odysseus the sacker of cities, was strong enough to drive away me, the venturesome, from the ships, but by 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 Agamemnon (*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

έννεά, καὶ μῆλων σφέας ἦτεον· αἱ δ' ἄρ' ἔδωκαν  
 ἴσον ἐκάστη πλήθος, ἔχον δ' ἴσα έννεά καὶ τρεῖς.  
 εἰπέ πόσον μὲν δῶκαν, ὅπως δ' ἴσα πᾶσαι ἔχεσκον. 5

### 49

Τευξόν μοι στέφανον, χρυσὸν χαλκόν τε κεράσσας,  
 κασσίτερόν θ' ἅμα τοῖσι, πολύκμητόν τε σίδηρον,  
 μνῶν ἐξήκοντα· χρυσὸς δ' ἐχέτω μετὰ χαλκοῦ  
 δοιὰ μέρη τρισσῶν· χρυσὸς δ' ἅμα κασσίτερός τε  
 τρισσὰ μέρη τετόρων· χρυσὸς δ' αὐτ' ἠδὲ σίδηρος 5  
 τόσσα μέρη τῶν πέντε. πόσον δ' ἄρα δεῖ σε  
 κεράσσαι

λέξον τοῦ χρυσοῦ, χαλκοῦ πόσον, ἀλλ' ἔτι λέξον  
 κασσιτέριοιο πόσον, λοιποῦ πόσον εἰπέ σιδήρου,  
 ὥστε σε τὸν στέφανον τευξάι μνῶν ἐξήκοντα.

### 50

Τὸ τρίτον, ἀργυροποιέ, προσέμβαλε καὶ τὸ τέταρτον  
 τῆς φιάλης εἰς ἓν, καὶ τὸ δυνωδέκατον,  
 εἰς δὲ κάμινον ἔλαυνε βαλῶν, καὶ πάντα κυκῆσας  
 ἔξελέ μοι βῶλον· μνᾶν δέ μοι ἔλκυσάτω.

### 51

- α. Ἐχω τὸν ἐξῆς, καὶ τὸ τοῦ τρίτου τρίτον.  
 β. Κἀγὼ τὸν ἐξῆς, καὶ τὸ τοῦ πρώτου τρίτον.  
 γ. Κἀγὼ δέκα μνᾶς, καὶ τὸ τοῦ μέσου τρίτον.



## PROBLEMS, RIDDLES, ORACLES

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  $\frac{3}{5}$  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.—Εἰς οἶνον

Ἦν ὅτε σὺν Λαπίθῃσι καὶ ἀλκίμῳ Ἡρακλεῖ  
 Κενταύρους διφυεῖς ὄλεσα μαρνάμενος·  
 ἦν ὅτε μουνογένεια κόρη θάνεν ἐν τρισὶ πληγαῖς  
 ἡμετέραις, Κρονίδην δ' ἤκαχον εἰνάλιον·  
 οὖν δέ με Μοῦσα τρίτη πυρίναις Νύμφαισι μιγέντα 5  
 δέρκεται ὑελίνῳ κείμενον ἐν δαπέδῳ.

53.—Εἰς λύχνον

Ἦφαίστῳ ποτὲ Παλλὰς ὑπ' ἀγκοίνῃσι δαμείσα  
 εἰς εὐνήν ἐμίγη Πηλέος ἐν θαλάμοις·  
 τοὶ δ' ὡς οὖν λιπαρῆσι καλυφθήτην ὀθόνησιν,  
 αὐτίκ' ἐγευνήθη νυκτιπόλος Φαέθων.

54.—Εἰς σικύαν

Κὰμὲ σοφὴ ποίησε τέχνη Παιήνοσ ἐμπνουν  
 πῦρ ὑπὸ χαλκελάτοις χεῖλεσι κευθομένην·  
 δειλῶν δ' αἶμα κελαιὸν ἀπ' ἀνθρώπων ἐρύουσα,  
 Ἦφαιστον κτείνω γαστρὶ περισχομένη.

55.—Εἰς κλυστήρα

Μοῦνῳ μοι θέμις ἐστὶ γυναικῶν ἐν φιλότῃ  
 μίσγεσθαι φανερώς, λισσομένων ποσίων·  
 μοῦνος δ' ἠϊθέοισι, καὶ ἀνδράσιν, ἠδὲ γέρουσιν,  
 παρθευκαῖς τ' ἐπέβην ἀχρυνμένων τοκέων.

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

## 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 pupil<sup>1</sup> 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.<sup>2</sup>

#### 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-

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

GREEK ANTHOLOGY

μαχλοσύνην ἤχθηρα· φιλεῖ δέ με παιονίη χεῖρ, 5  
 Ἀμφιτρωνιάδην ἐκτελέοντα πόνον.  
 ἀμφὶ δ' ὀπυιομένοισι καὶ ἄν Πλουτῆϊ μαχοίμην  
 αἰὲν ὑπὲρ ψυχῆς τῶν ὀπόσοις ἐμίγην.  
 εὐρινον δέ με παῖδα καὶ ἀργιόδοντα τίθησιν  
 ἰδρεῖη μερόπων αἰγὶ μιγεῖς ἐλέφας. 10

56.—Eis εἴσοπτρον

Ἄν μ' εἰσίδης, καὶ ἐγὼ σέ. σὺ μὲν βλεφάροισι  
 δέδορκας,  
 ἀλλ' ἐγὼ οὐ βλεφάροισ· οὐ γὰρ ἔχω βλέφαρα.  
 ἄν δ' ἐθέλης, λαλέω φωνῆς δίχα· σοὶ γὰρ ὑπάρχει  
 φωνή, ἐμοὶ δὲ μάτην χεῖλε' ἀνοιγόμενα.

57.—Eis φοινίκων βάλανον

Οὔνομα μητρὸς ἔχω· γλυκερώτερος εἰμὶ τεκούσης·  
 ἀλλ' ἢ μὲν δολιχῆ, τυτθὸς ἐγὼ δὲ πέλω·  
 ἄβρωτος κείνη πλὴν κράατος· εἰμὶ δ' ἔγωγε  
 τρωκτὸς ἅπας, μῦνον δ' ἔντερ' ἄβρωτα φέρω.

58.—Eis κινάραν

Ἐγκέφαλον φορέω κεφαλῆς ἄτερ· εἰμὶ δὲ χλωρῆ  
 αὐχένος ἐκ δολιχοῦ γῆθεν ἀειρομένη·  
 σφαίρη δ' ὡς ὑπὲρ αὐλὸν εἰδομαι· ἦν δὲ ματεύσης  
 ἔνδον ἐμῶν λαγόνων, μητρὸς ἔχω πατέρα.

<sup>1</sup> 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.<sup>1</sup> 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 mother<sup>2</sup> 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.<sup>3</sup>

<sup>1</sup> The date and palm were both called *phoenix*.

<sup>3</sup> *i.e.* the core of the artichoke which is its seed.

## GREEK ANTHOLOGY

59.—Εἰς τὴν Ἀργῶ

Ἦλας πεντήκοντα μῆ ἐνὶ γαστρὶ λαβοῦσα  
 †μηληστών πάντων ἕκτανον ἡγεμόνα.  
 αὐτὰρ ὃ δις τέθνηκεν, ἐπεὶ δύο γαστέρες αὐτὸν  
 τίκτου, χαλκείη, καὶ πάρος ἀνδρομέη.

60.—Δελτός

"Ἐτλη μὲν με τέκεν, καινούργησεν δὲ σίδηρος·  
 εἰμὶ δὲ Μουσάων μυστικὸν ἕκδοχίον·  
 κλειομένη σιγῶ· λαλέω δ', ὅταν ἐκπετάσῃς με,  
 κοινωνὸν τὸν Ἄρη μῦθον ἔχουσα λόγων.

61.—ΑΛΛΟ

Οὔρεσι μὲν γενόμην, δένδρον δέ μοι ἔπλετο μήτηρ,  
 πῦρ δὲ πατήρ, βῶλος δ' εἰμὶ μελαινομένη·  
 ἦν δέ μ' ἔσω κεράμοιο πατήρ τήξῃσι βαθείης,  
 ἄρματος ὠτειλᾶς ῥύομαι εἰναλίου.

62.—Εἰς σφαῖραν

Λίην ἔντριχός εἰμι, τὰ φύλλα δέ μου κατακρύπτει  
 τὰς τρίχας, εἰ τρύπη φαίνεται οὐδαμόθεν·  
 πολλοῖς παιδαρίοις ἐμπαίζομαι· εἰ δέ τίς ἐστιν  
 εἰς τὸ βαλεῖν ἀφυσῆς, ἴσταται ὥσπερ ὄνος.

<sup>1</sup> According to the legend mentioned by Euripides, *Med.* 1383, Jason was killed by a fragment of the Argo falling on his head. According to one story, Jason was cooked and rejuvenated by Medea.

## 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.<sup>1</sup>

### 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. Ares<sup>2</sup> 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 leaves<sup>3</sup> 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.<sup>4</sup>

<sup>1</sup> For *Ares* (= the stylus) *cp.* No. 45.

<sup>2</sup> *i.e.* the felt or leather exterior.

<sup>3</sup> He who was beaten at a game resembling fives was called "donkey," and had to do anything he was ordered.

GREEK ANTHOLOGY

63.—ΜΕΣΟΜΗΔΟΥΣ

Ἔρπουσα, πετωμένα, βεβῶσα κούρα,  
νόθον ἴχνος ἀραμένα δρομαία λείαινα,  
πτερόεσσα μὲν ἦν τὰ πρόσω γυνά,  
τὰ δὲ μέσα βρέμουσα λείαινα θήρ.  
τὰ δ' ὀπισθεν ἐλισσόμενος δράκων. 5  
οὔθ' ὄλκος ἀπέτρεχεν, οὐ γυνά,  
οὔτ' ὄρνις ὄλον δέμας, οὔτε θήρ.  
κόρη γὰρ ἐφαίinet' ἄνευ ποδῶν,  
κεφαλὰν δ' οὐκ ἔσχε βρέμουσα θήρ.  
φύσιν εἶχεν ἄτακτα κεκραμέναν, 10  
ἀτέλεστα τέλεια μεμιγμέναν.

64.—Τὸ αἰνίγμα τῆς Σφιγγός

Ἔστι δίπουν ἐπὶ γῆς, καὶ τετράπουν, οὐ μία φωνή,  
καὶ τρίπουν· ἀλλάσσει δὲ φυὴν μόνον, ὅσσ' ἐπὶ γαίαν  
ἐρπετὰ κινεῖται, ἀνύ τ' αἰθέρα καὶ κατὰ πόντον.  
ἀλλ' ὁπόταν πλείστοισιν ἐρειδόμενον ποσὶ βαίνη,  
ἔνθα τάχος γυίοισιν ἀφανρότατον πέλει αὐτοῦ. 5

65.—Χρησμός δοθεὶς Ὀμήρῳ

Ἔστιν Ἴος νῆσος μητρὸς πατρίς, ἣ σε θανόντα  
δέξεται· ἀλλὰ νέων παίδων αἰνίγμα φύλαξι.

66.—Ἄτερος πρὸς τὸν αὐτόν

Ὀλβιε καὶ δύσδαιμον (ἔφυς γὰρ ἐπ' ἀμφοτέροισι),  
πατρίδα δίξῃαι· μητρὸς δέ τοι, οὐ πατρός ἐστι  
μητρόπολις ἐν νήσῳ ἀπὸ Κρήτης εὐρείης  
Μίνωος γαίης οὔτε σχεδόν, οὔτ' ἀποτηλοῦ·



## 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.<sup>1</sup>

#### 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

<sup>1</sup> See Book VII. 1.

GREEK ANTHOLOGY

ἐν τῇ μοίρ' ἐστίν σε τελευτῆσαι βιότοιο,  
 εὖτ' ἂν ἀπὸ γλώσσης παίδων μὴ γνῶς ἔσακούσας  
 δυσξύνετον σκολιοῖσι λόγοις εἰρημένον ὕμνον·  
 δοιὰς γὰρ ζωῆς μοίρας λάχες· ἦν μὲν ἀμαυρὰν  
 ἡελίων δισσῶν, τὴν δ' ἀθανάτοις ἰσόμοιρον,  
 ζῶντι τε καὶ φθιμενῶ· φθίμενος δ' ἔτι πολλὸν  
 ἀγήρως.

5

10

67.—Χρησμὸς δοθεὶς Λαίῳ τῷ Θηβαίῳ

Λαίε Λαβδακίδη, παίδων γένος ὄλβιον αἰτεῖς.  
 δώσω τοι φίλον υἱόν· ἀτὰρ πεπρωμένον ἐστί,  
 τοῦ παιδὸς χερσὶν λείψειν φάος· ὥς γὰρ ἔνευσα.

68.—Χρησμὸς δοθεὶς Καρύστῳ

Χείρωνος φίλε τέκνον ἀγακλειτοῖο, Κάρυστε,  
 Πηλίου ἐκπρολιπὼν Εὐβοίας ἄκρον ἰκέσθαι·  
 ἔνθ' ἱερὰν χώραν κτίζειν σοι θέσφατόν ἐστιν.

69.—Χρησμὸς δοθεὶς Λυκούργῳ

Ἦκεις, ὦ Λυκούργε, ἐμὸν ποτὶ πῖονα νηόν,  
 Ζηνὶ φίλος καὶ πᾶσιν Ὀλύμπια δώματ' ἔχουσιν.  
 δίζω ἢ σε θεὸν μαντεύσομαι, ἠέπερ ἄνδρα·  
 ἀλλ' ἔτι καὶ μᾶλλον θεὸν ἔλπομαι, ὦ Λυκούργε.

70.—Χρησμὸς δοθεὶς ἐκ τοῦ Σαράπιδος

Μὴ μεμψιμοίρει μὴ θεοὺς μηδέν, ξένε·  
 ὦρην δὲ μέμφου, ἣ πατὴρ ἔσπειρέ σε.

## PROBLEMS, RIDDLES, ORACLES

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<sup>1</sup>

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

### 69.—Oracle given to Lycurgus

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

### 70.—Oracle given by Serapis

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

<sup>1</sup> The legendary founder of the city so called.

## GREEK ANTHOLOGY

### 71.—Χρησμός τῆς Πυθίας

Ἄγνος πρὸς τέμενος καθαροῦ,<sup>1</sup> ξένε, δαίμονος ἔρχου  
 ψυχῆν, νυμφαίου νόματος ἀψάμενος·  
 ὡς ἀγαθοῖς ἀρκεῖ βαιῆ λιβάς· ἄνδρα δὲ φαῦλον  
 οὐδ' ἂν ὁ πᾶς νίψαι νόμασιν Ὠκεανός.

72.—Χρησμός ἐρωτήσαντι Ῥουφίνω, πῶς ἂν λάβοι ὄρκον  
 παρὰ τοῦ ἰδίου ναυκλήρου

Εὖτ' ἂν ὑπὲρ γαίης ἀνέχη δρόμον ὄρθρια Τιτίν,  
 λύσας ἀκτίσι ζοφερῆς δηλήματα νυκτός,  
 λάμπη δ' αἰγλήεσσα νέον φάος Ἑριγένεια,  
 δὴ τότε ἄγων παρὰ θίνας, ἀλιρράντους τε παρ' ἀκτὰς 5  
 φῶτα στήσον ἔναντα δεδορκότα πρὸς φάος αὐγῆς  
 ἡελίου. καὶ τὸν μὲν ἔσω πόδα χεύματος ἐντὸς  
 δεξιὸν ἐν δίναις ἐχέτω, λαιὸν δ' ἐπὶ γαίης  
 στηρισάτω· χεῖρεσσι δ' ἐπιψαύων ἐκάτερθε,  
 τῇ μὲν ἀλός, τραφερῆς δ' ἐτέρη, πιστούμενος ὄρκον  
 οὐρανὸν ὀμνύετω, χθόνα τ' ἄσπετον, ἠδ' ἀλὸς ὄρμους, 10  
 αἰθερίου τε πυρὸς βιοδώτορα ἠγεμονῆα·  
 τοῖον γὰρ θεοὶ ὄρκον ὑπὸ στομάτεσσιν ἀτίζειν  
 οὐδ' αὐτοὶ τολμῶσιν, ἀγήνορες Οὐρανίωνες.

### 73.—Χρησμός δοθεῖς τοῖς Μεγαρεῦσι

Γαίης μὲν πάσης τὸ Πελασγικὸν Ἄργος ἄμεινον,  
 ἵπποι Θεσσαλικάι, Λακεδαιμόνιαί τε γυναῖκες,  
 ἄνδρες δ' οἱ πίνουσιν ὕδωρ καλῆς Ἀρεθούσης·  
 ἀλλ' ἔτι καὶ τῶν εἰσὶν ἀμείνονες, οἱ τὸ μεσηγὺ 5  
 Τίρυνθος ναίουσι καὶ Ἀρκαδίας πολυμήλου,  
 Ἄργεῖοι λινοθώρηκες, κέντρα πτολέμοιο·  
 ὑμεῖς δ', ὦ Μεγαρεῖς, οὐδὲ τρίτοι, οὐδὲ τέταρτοι,  
 οὐδὲ δυωδέκατοι, οὔτ' ἐν λόγῳ, οὔτ' ἐν ἀριθμῷ.

<sup>1</sup> I write καθαροῦ: 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.<sup>1</sup>

### 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;<sup>2</sup> 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.

<sup>1</sup> We must understand, I suppose, "when it has passed their mouths."   <sup>2</sup> Presumably the Syracusans.

## GREEK ANTHOLOGY

### 74.—Χρησμός τῆς Πυθίας

Ἴρὰ θεῶν ἀγαθοῖς ἀναπέπταται, οὐδὲ καθαρμῶν  
 χρειῶν τῆς ἀρετῆς ἤψατο οὐδὲν ἄγος.  
 ὅστις δ' οὐλοῦς ἦτορ, ἀπόστιχε οὔποτε γὰρ σὴν  
 ψυχὴν ἐκνίψει σῶμα διαινούμενον.

75.—Χρησμός δοθεὶς ἐν Ἑλίῳ πόλει, ὅτε ἐναυάγησαν  
 οἱ κίονες τοῦ ἱεροῦ Διὸς τοῦ ὄντος ἐκείσε, οἱ νῦν ἐν  
 Βηρύτῳ

Εἶπέ Ποσειδάωνι· κασιγνήτοις πεπιθέσθαι  
 πρεσβυτέροις ἐπέοικεν· ἐμῆς ἐρικυδέος αὐλῆς  
 κίοσιν οὐ κατὰ κόσμον ἀγάλλεαι· εἶπέ τιναξάσ  
 τρίς ἄλα μαρμαρέην, καὶ πείσεται. ἦν δ' ἀπιθήσῃ,  
 φραζέσθω, μὴ πᾶσαν ἐνιπρήσαιμι θάλασσαν· 5  
 οὐδὲ γὰρ οὐδὲ θάλασσα Διὸς σβέννυσι κεραυνόν.

### 76.—Χρησμός Πυθίας

Ἄρκαδίν μ' αἰτεῖς· μέγα μ' αἰτεῖς· οὐ τοι δώσω·  
 πολλοὶ ἐν Ἀρκαδίῃ βαλανηφάγοι ἄνδρες ἔασιν,  
 οἳ σ' ἀποκωλύσουσιν· ἐγὼ δέ τοι οὔτι μεγαίρω.  
 δώσω τοι Τεγέην ποσσίκροτον ὀρχήσασθαι,  
 καὶ καλὸν πεδίου σχοίνῳ διαμετρήσασθαι. 5

### 77.—Χρησμός ἐν τοῖς Θήσεως βίοις ἀναφερόμενος

Ὀλβιος οὗτος ἀνὴρ, ὃς νῦν κατὰ λάϊνον οὐδὸν  
 Φοῖβον Ἀπόλλωνος χρηστήριον εἰσαναβαίνει,  
 ἤλυθεν εὐνομίην διζήμενος· αὐτὰρ ἐγὼ τοι  
 δώσω ἦν οὐκ ἄλλη ἐπιχθονίων πόλις ἔξει.

<sup>1</sup> 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*<sup>1</sup>

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*<sup>2</sup>

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.

<sup>1</sup> Not in Plutarch's *Life of Theseus*.

## GREEK ANTHOLOGY

### 78.—Χρησμός Πυθίας

Ἔστι τις Ἀρκαδίας Τεγέῃ λευρῶ ἐνὶ χώρῳ·  
 ἔνθ' ἄνεμοι πνείουσι δύο κρατερῆς ὑπ' ἀνάγκης,  
 καὶ τύπος ἀντίτυπος καὶ πῆμ' ἐπὶ πῆματι κείται·  
 ἔνθ' Ἀγαμεμνονίδην κατέχει φυσίζοος αἶα·  
 τὸν σὺ κομισσάμενος, Τεγέης ἐπιτάρροθος ἔσση.

5

### 79.—ΑΛΛΟΣ

Λυδὲ γένος, πολλῶν βασιλεῦ, μέγα νήπια Κροῖσε,  
 μὴ βούλου πολύευκτον ἰὴν ἀνὰ δώματ' ἀκούειν  
 παιδὸς φθεγγομένου· τὸ δέ σοι πολὺ λώιον ἀμφὶς  
 ἔμμεναι· αὐδήσει γὰρ ἐν ἡματι πρῶτον ἀνόλβῳ.

### 80.—ΑΛΛΟΣ

Τὴν πεπρωμένην μοίρην ἀδύνατά ἐστιν ἀπο-  
 φυγέειν καὶ θεῶ.

### 81.—ΑΛΛΟΣ

Ἴσθμὸν δὲ μὴ πυργούτε, μηδ' ὀρύσσετε·  
 Ζεὺς γάρ κ' ἔθηκε νῆσον, εἴ κ' ἐβούλετο.

### 82.—ΑΛΛΟΣ

Ἄλλ' ὅταν ἐν Σίφνῳ πρυτανήϊα λευκὰ γένηται,  
 λεύκοφρύς τ' ἀγορή, τότε δὴ δεῖ φράδμονος ἀνδρὸς  
 φράσασθαι ξύλινόν τε λόχον κήρυκά τ' ἐρυθρόν.

<sup>1</sup> From Herodotus i. 66. The Pythia thus described the place where the bones of Orestes would be found. It was in the neighbourhood of a blacksmith's forge. The winds are his two bellows, the beating and beating back that of his anvil and hammer, and the woe the iron he was forging, iron being a curse to men.

<sup>2</sup> From Herodotus i. 85. <sup>3</sup> From Herodotus i. 91.

<sup>4</sup> Herodotus i. 174. Oracle given to the Cnidians.



## PROBLEMS, RIDDLES, ORACLES

### 78.—*An Oracle of the Pythia*<sup>1</sup>

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*<sup>2</sup>

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*<sup>3</sup>

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

### 81.—*Another*<sup>4</sup>

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

### 82.—*Another*<sup>5</sup>

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.

<sup>5</sup> 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

Βάττ', ἐπὶ φωνὴν ἤλθες· ἀναξ δέ σε Φοῖβος Ἀπόλλων  
 ἐς Λιβύην πέμπει μηλοτρόφον οἰκιστῆρα.

84.—ΑΛΛΟΣ

Αἰ τὸ ἐμεῦ Λιβύην μηλοτρόφον οἶδας ἄμεινον  
 μὴ ἐλθὼν ἐλθόντος, ἄγαν ἄγαμαι σοφίην σεῦ.

85.—ΑΛΛΟΣ

Ὅς δέ κεν ἐς Λιβύην πολυήρατον ὕστερον ἔλθῃ  
 γᾶς ἀναδαιομένας, μετὰ οἱ ποκά φημι μελήσειν.

86.—ΑΛΛΟΣ

Ἠετίων, οὐ τίς σε τίει πολύτιμον εἶντα.  
 Λάβδα κύει, τέξει δὲ ὀλοίτροχον· ἐν δὲ πεσεῖται  
 ἀνδράσι μουνάρχοισι, δικαίῳσει δὲ Κόρινθον.

87.—Χρησμός

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

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

## PROBLEMS, RIDDLES, ORACLES

### 83.—*Another*<sup>1</sup>

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

### 84.—*Another*

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

### 85.—*Another*

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

### 86.—*Another*<sup>2</sup>

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.

<sup>2</sup> 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 οὗτος ἀνὴρ, ὃς ἐμὸν δόμον ἐσκαταβαίνει,  
Κύψελος Ἡετίδης, βασιλεὺς κλειτοῦ Κορίνθου,  
αὐτὸς καὶ παῖδες, παίδων γε μὲν οὐκέτι παῖδες.

89.—ΑΛΛΟΣ

Καὶ τότε δὴ, Μίλητε, κακῶν ἐπιμήχανε ἔργων,  
πολλοῖσι δειπνὸν τε καὶ ἀγλαὰ δῶρα γενήσῃ·  
σαὶ δ' ἄλοχοι πολλοῖσι πόδας νίψουσι κομήταις·  
νηοῦ δ' ἡμετέρου Διδύμοις ἄλλοισι μελήσει.

90.—ΑΛΛΟΣ

Ἄλλ' ὅταν ἡ θήλεια τὸν ἄρσενα νικήσασα  
ἐξελάσῃ, καὶ κῦδος ἐν Ἀργείοισιν ἄρηται,  
πολλὰς Ἀργείων ἀμφιδρυφέας τότε θήσει  
ὥς ποτέ τις ἐρέει καὶ ἐπεσσομένων ἀνθρώπων·  
“Δεινὸς ὄφιν ἀέλικτος ἀπώλετο δουρὶ δαμασθεῖς.” 5

91.—ΑΛΛΟΣ

Γλαῦκ' Ἐπικυδεΐδη, τὸ μὲν αὐτίκα κέρδιον οὕτως,  
ὄρκῳ νικήσαι καὶ χρήματα ληίσασθαι.  
ὄμνυ', ἐπεὶ θάνατός γε καὶ εὐορκὸν μένει ἄνδρα.  
ἀλλ' Ὀρκου πάϊς ἐστὶν ἀνώνυμος, οὐδ' ἐπι χεῖρες  
οὐδὲ πόδες· κραιπνὸς δὲ μετέρχεται, εἰσόκε πᾶσαν 5  
συμμάρψας ὀλέσῃ γενεὴν καὶ οἶκον ἅπαντα·  
ἀνδρὸς δ' εὐόρκου γενεὴ μετόπισθεν ἀμείνων.

<sup>1</sup> From Herodotus vi. 19. A prophecy of the capture of Miletus by the Persians.

<sup>2</sup> From Herodotus vi. 77. The Argives were afraid of this oracle when Cleomenes invaded Argos. They probably interpreted the female as the place Sepeia, where they were

## 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*<sup>1</sup>

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*<sup>2</sup>

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*<sup>3</sup>

GLAUCUS, son of Epicycles, 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.

<sup>3</sup> 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.

## GREEK ANTHOLOGY

## 92.—ΑΛΛΟΣ

ὦ μέλεις, τί κάθησθε; λιπῶν φεῦγ' ἔσχατα γαίης  
 δώματα καὶ πόλιος τροχοειδέος ἄκρα κάρηνα.  
 οὔτε γὰρ ἡ κεφαλὴ μενεῖ ἔμπεδον, οὔτε τὸ σῶμα,  
 οὔτε πόδες νέατοι, οὔτ' ὦν χέρες, οὔτε τι μέσσης  
 λείπεται, ἀλλ' ἄζηλα πέλει· κατὰ γὰρ μιν ἐρείπει 5  
 πῦρ τε καὶ ὄξυς Ἄρης, Συριηγενὲς ἄρμα διώκων·  
 πολλὰ δὲ κάλλ' ἀπολεῖ πυργώματα, κοῦ τὸ σὸν οἶον·  
 πολλοὺς δ' ἀθανάτων ναοὺς μαλερῶ πυρὶ δώσει,  
 οἳ πον νῦν ἰδρῶτι ρεούμενοι ἐστήκασι,  
 δείματι παλλόμενοι· κατὰ δ' ἀκροτάτοις ὀρόφοισιν 10  
 αἶμα μέλαν κέχυται, προῖδὸν κακότητος ἀνάγκη.  
 ἀλλ' ἴτον ἐξ ἀδύτοιο, κακοῖς δ' ἐπικίδνατε θυμόν.

## 93.—ΑΛΛΟΣ

Οὐ δύναται Παλλὰς Δί' Ὀλύμπιον ἐξιλάσασθαι,  
 λισσομένη πολλοῖσι λόγοις καὶ μήτιδι πυκνῇ·  
 σοὶ δὲ τόδ' αὐτίς ἔπος ἐρέω, ἀδάμαντι πελάσσας.  
 τῶν ἄλλων γὰρ ἀλισκομένων, ὅσα Κέκροπος οὔρος 5  
 ἐντὸς ἔχει, κευθμών τε Κιθαιρῶνος ζαθέιο,  
 τεῖχος Τριτογενεῖ ξύλινον διδοῖ εὐρύσπα Ζεὺς  
 μῦνον ἀπόρθητον τελέθειν, τὸ σὲ τέκνα τ' ὀνήσει.  
 μηδὲ σύ γ' ἵπποσύνην τε μένειν καὶ πεζὸν ἰόντα  
 πολλὸν ἀπ' ἠπείρου στρατὸν ἤσυχος, ἀλλ' ὑποχωρεῖν,  
 νῶτον ἐπιστρέψας· ἔτι τοι ποτὲ κἀντίος ἔσση. 10  
 ὦ θεῖη Σαλαμῖς, ἀπολείς δὲ σὺ τέκνα γυναικῶν,  
 ἧ που σκιδναμένης Δημήτερος, ἧ συνιούσης.

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

## PROBLEMS, RIDDLES, ORACLES

### 92.—*Another*<sup>1</sup>

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.

GREEK ANTHOLOGY

94.—Χρησμός Πυθίας

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

95.—Χρησμός

ὦ νήπιοι, ἐπιμέμφεσθε ὅσα ὑμῖν ἐκ τῶν Μενε-  
λάου τιμωρημάτων. Μίνως ἔπεμψε μηνίων δακρύ-  
ματα, ὅτι οἱ μὲν οὐ συνεξεπρήξαντο αὐτῷ τὸν  
ἐν Καμίκῳ θάνατον γενόμενον, ὑμεῖς δὲ ἐκείνοισι  
τὴν ἐκ Σπάρτης ἀρπαχθεῖσαν ὑπ' ἀνδρὸς βαρ- 5  
βάρου γυναῖκα.

96.—ΑΛΛΟΣ

Ἔμιν δ', ὦ Σπάρτης οἰκήτορες εὐρυχόροιο,  
ἢ μέγα ἄστυ ἐρικυδὲς ὑπ' ἀνδράσι Περσείδησι  
πέρθεται· ἢ τὸ μὲν οὐχί, ἀφ' Ἡρακλέους δὲ γενέθλης  
πενθήσει βασιλῆ φθίμενον Λακεδαιμόνος οὔρος.  
οὐ γὰρ τὸν ταύρων σχήσει μένος οὐδὲ λεόντων 5  
ἀντιβίην· Ζηνὸς γὰρ ἔχει μένος· οὐδέ ἐ φημὶ  
σχήσεσθαι, πρὶν τῶνδ' ἕτερον διὰ πάντα δάσηται.

97.—Χρησμός Πυθίας

Φράζεο βαρβαρόφωνος ὅταν ζυγὸν εἰς ἄλα βάλῃ  
βύβλιον, Εὐβοίτης ἀπέχειν πολυμηκάδας αἰγας.

<sup>1</sup> Oracle given to the Argives, from Herodotus vii. 148. They had asked if they should join the rest of the Greeks against the Persians. The oracle distinctly discountenances it.

<sup>2</sup> Oracle to the Cretans, from Herodotus vii. 169. This also dissuades from taking part in the war against the barbarians. They are told that they were punished by Minos for doing so on a previous occasion—the war against Troy.



## PROBLEMS, RIDDLES, ORACLES

### 94.—*An Oracle of the Pythia*<sup>1</sup>

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*<sup>2</sup>

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*<sup>3</sup>

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*<sup>4</sup>

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

<sup>1</sup> From Herodotus vii. 220.

<sup>4</sup> Rather of Bacis, from Herodotus viii. 20. The Euboeans are advised to remove their flocks when the Persians have bridged the Hellespont. All these oracles show that at Delphi they were sure the Persians would conquer Greece.

## GREEK ANTHOLOGY

98.—Βάκιδος χρησμὸς περὶ τῆς τῶν Ἑλλήνων νίκης

Ἄλλ' ὅταν Ἀρτέμιδος χρυσαόρου ἱερόν ἀκτὴν  
 νηυσὶ γεφυρώσωσι καὶ εἰναλίην Κυνόσουραν  
 ἐλπίδι μαινομένη, λιπαρὰς πέρσαντες Ἀθήνας,  
 δία Δίκη σβέσσει κρατερόν Κόρον, Ἐβριος υἱόν,  
 δεινὸν μαιμώνοντα, δοκεῦντ' ἀνά πάντα πιθέσθαι. 5  
 χαλκὸς γὰρ χαλκῷ συμμίζεται, αἵματι δ' Ἄρης.  
 πόντον φοινίξει τότε ἐλεύθερον Ἑλλάδος ἡμάρ  
 εὐρύοπα Κρουίδης ἐπάγει καὶ πότνια Νίκη.

99.—ΑΛΛΟΣ

Τὴν δ' ἐπὶ Θερμώδοντι καὶ Ἀσωπῷ λεχετοίῃ  
 Ἑλλήνων σύνοδον καὶ βαρβαρόφωνον ἰύγην,  
 τῇ πολλοὶ πεσέονται ὑπὲρ λάχεσίν τε μόρον τε  
 τοξοφόρων Μήδων, ὅταν αἴσιμον ἡμάρ ἐπέλθῃ.

100.—Χρησμὸς δοθεὶς Μενελάῳ καὶ Ἀλεξάνδρῳ

Τίπτε δύο βασιλῆες, ὁ μὲν Τρώων, ὁ δ' Ἀχαιῶν,  
 οὐ ταυτὰ φρονέοντες ἐμὸν δόμον εἰσανέβητε,  
 ἦτοι ὁ μὲν πῶλοιο γόνον διζήμενος εὐρεῖν,  
 αὐτὰρ ὁ πῶλον ἄγειν; Τί νυ μήσεαι, ὦ μεγάλε Ζεῦ;

101.—ΚΛΕΟΒΟΥΤΛΟΥ ΑΙΝΙΓΜΑ

Εἰς ὁ πατήρ, παῖδες δυοκαίδεκα· τῶν δὲ ἐκάστῳ  
 παῖδες <δὺς> τριήκοντα διάνδιχα εἶδος ἔχουσαι·  
 αἱ μὲν λευκαὶ ἔασιν ἰδεῖν, αἱ δ' αὐτε μέλαιναί·  
 ἀθάνατοι δέ τ' εἶναι, ἀποφθινύθουσιν ἅπασαι.

<sup>1</sup> From Herodotus viii. 77.    <sup>2</sup> From Herodotus ix. 43.

## PROBLEMS, RIDDLES, ORACLES

### 98.—*The Oracle of Bacis touching the Victory of the Greeks at Salamis*<sup>1</sup>

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*<sup>2</sup>

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.

GREEK ANTHOLOGY

102.—Ἐκ τῆς Πυθίας τῷ βασιλεῖ Ἀδριανῷ

Ἄγνωστόν μ' ἐρέεις γενεῆς καὶ πατρίδος αἵης  
 ἀμβροσίου Σειρήνος· ἔδος δ' Ἰθάκη τις Ὀμήρου·  
 Τηλέμαχος δὲ πατήρ, καὶ Νεστορῆ Πολυκάστη  
 μήτηρ, ἧ μιν ἔτικτε βροτῶν πολυπάνσοφον ἄλλων.

103.—Εἰς σταφίδα

Εἰ με νέην ἔλαβες, τάχα μου πῖες ἐκχυθὲν αἶμα·  
 νῦν δ' ὅτε γηραλέην μ' ἐξετέλεσσε χρόνος,  
 ἔσθιε τὴν ῥυσαινομένην, ἰγρὸν οὐδὲν ἔχουσαν,  
 ὅστέα συνθραύων σαρκὶ σὺν ἡμετέρῃ.

104.—ΑΛΛΟ

Πῆρην σὴν ὀπίσω, κάλαθον χερί, τὸν τράγον ὦμοις,  
 αἰπόλε, σῶν ἀγρῶν σύμβολα πάντα φέρεις.

105.—ΑΛΛΟ

Εἰμὶ χαμαίζηλον ζῶων μέλος· ἦν δ' ἀφέλης μου  
 γράμμα μόνον, κεφαλῆς γίνομαι ἄλλο μέρος·  
 ἦν δ' ἕτερον, ζῶων πάλιν ἔσσομαι· ἦν δὲ καὶ ἄλλο,  
 οὐ μόνον εὐρήσεις, ἀλλὰ διηκόσια.

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<sup>1</sup> 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.

## PROBLEMS, RIDDLES, ORACLES

### 102.—*Spoken by the Pythia to the Emperor Hadrian*<sup>1</sup>

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*<sup>2</sup>

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 an-  
other I shall again be an animal, and if you take yet  
another away you will not find me one, but two  
hundred.

*Answer:* ποὺς (foot), οὖς (ear), ὕς (pig), ς (sign  
for 200).

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

GREEK ANTHOLOGY

106.—ΑΛΛΟ

Ἐτέσσαρα γράμματ' ἔχων ἰνύω τρίβον· ἦν δὲ τὸ  
 πρῶτον  
 γράμμ' ἀφέλης, αἶω· καὶ τὸ μετ' αὐτὸ πάλιν,  
 βορβόρω εὐρήσεις ἐμὲ φίλτατον· ἦν δὲ τὸ λοιπὸν  
 αἶρης, εὐρήσεις ἐπίρρημα<sup>1</sup> τόπου.

107.—ΑΛΛΟ

Λαμπάδα μὲν προέηκεν Ἔρωσ καὶ τόξα καὶ ἰούς,  
 Αἰθιοπῶν δὲ κόνιν ἀντὶ βελῶν προχέει.

108.—ΑΛΛΟ

Οὐδὲν ἔσωθεν ἔχω, καὶ πάντα μοι ἔνδοθεν ἔστι,  
 προῖκα δ' ἐμῆς ἀρετῆς πᾶσι δίδωμι χάριν.

109.—ΑΛΛΟ

Ἐν πυρὶ κοιμηθεῖσα κόρη θάνεν· ὁ προδότης δὲ  
 οἶνος· ὑφ' οὗ δὲ θάνεν, Παλλάδος ἦν στέλεχος·  
 ὁ κτείνας ναυηγός· ἐνὶ ζῶοντι δὲ τύμβῳ  
 κεῖται μεμφομένη τὰς Βρομίου χάριτας.

109A

Παλλὰς καὶ Βρόμιός τε καὶ ὁ κλυτὸς Ἀμφιγυήεις,  
 οἱ τρεῖς τὴν μούνην παρθένον ἠφάνισαν.

<sup>1</sup> Jacobs conjectures εἰσέτι βῆμα.

## PROBLEMS, RIDDLES, ORACLES

### 106.—*Another*

WITH four letters I march along: take away the first and I hear; take away the one after it, and you will find me very fond of mud; and if you take away the last, you will find an adverb of place.

*Answer*: πούς, οὖς, ὕς, ποῦ (where?).

### 107.—*Another*

LOVE has thrown away his torch, bow, and arrows, and scatters Aethiopian dust instead of darts.<sup>1</sup>

### 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.

<sup>1</sup> Scarcely an enigma. Aethiopian dust means "gold."

GREEK ANTHOLOGY

110.—ΑΛΛΟ

Οὐδεὶς βλέπων βλέπει με, μὴ βλέπων δ' ὄρα·  
ὁ μὴ λαλῶν λαλεῖ, ὁ μὴ τρέχων τρέχει.<sup>1</sup>  
ψευδῆς δ' ὑπάρχω, πάντα τ' ἀληθῆ λέγων.<sup>2</sup>

111.—ΑΛΛΟ

Ἄγονος ἐξ ἀγόνων, βελεηφόρος, ἔμβρεφος, ἄρσις.

112.—Χρησμός δοθεὶς Κροίσῳ τῷ Δυδῶ

Ἄλλ' ὅταν ἡμίονος βασιλεὺς Μήδοισι γένηται,  
καὶ τότε, Δυδὲ ποδαβρέ, πολυψηφίδα παρ' Ἑρμῶν  
φεύγειν, μηδὲ μένειν, μηδ' αἰδεῖσθαι κακὸς εἶναι.

113.—Χρησμός δοθεὶς Ἀρχιλόχῳ

Ἀθάνατός σοι παῖς καὶ αἰοίδιμος, ὦ Τελεσίκλεις,  
ἔσσετ' ἐν ἀνθρώποισιν, ὃς ἂν πρῶτός σε προσείπη  
νῆος σῆς ἀποβάντα φίλην ἐν πατρίδι γαίῃ.

114.—Χρησμός δοθεὶς τῇ μητρὶ Ἀλεξάνδρου ἐν Κυζίκῳ

Πέρσαι λάτριν ἐμὸν σημάντορα χειρὶ βιαίῃ  
ἔκτανον, οἰκεία δὲ κόνις νέκυν ἀμφικαλύπτει  
τοῦ δ' ἦν τις Φαέθοντι θοῶς λεύκ' ὄστ' ἔα δείξῃ,  
οὗτός τοι Περσῶν τὸ μέγα κράτος ἔνδοθι θραύσει.

<sup>1</sup> τρέχει δ' ὁ μὴ τρέχων Jacobs.

<sup>2</sup> So Friedemann: πάντα δ' ἀληθῆ λέγω MS.

<sup>1</sup> i.e. dreams, though unreal, portend realities.

<sup>2</sup> From Herodotus i. 55. The mule is Cyrus, whose mother was of the royal house of Media, while his father was a Persian and not of royal blood.



## PROBLEMS, RIDDLES, ORACLES

### 110.—*Another*

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

*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*<sup>2</sup>

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*<sup>3</sup>

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*<sup>4</sup>

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

<sup>2</sup> Or, rather, to his father, Telesicles.

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

κεῖται δ' Ἀσίδος ἐντὸς ὀριζομένη ἐνὶ νήσῳ  
 δάφυη καὶ ρεῖθροισι παραὶ Πελίοιο γέροντος·  
 φράζεο δ' ἀνέρα μάντιν ὑφηγητῆρα κελεύθου  
 Φωκέα, ὃς ψαμάθοισιν Ἀπαρνίδος οἰκία ναίει.

5

115.—Κωνσταντῖνος, ἐλθὼν ἐν τῇ Τροίᾳ πλησίον, ἤβου-  
 λήθη κτίσαι πόλιν βασιλικήν, καὶ λαβὼν τὸν  
 χρησμὸν ἀνεχώρησεν καὶ κτίζει Κωνσταντινούπολιν

Οὐ θέμις ἐν Τροίῃς σε πάλαι τμηθέντι θεμελίῳ  
 Ῥώμης ἰδρῦσαι νέον οὔνομα· βαῖνε δὲ χαίρων  
 ἐς Μεγαρήϊου ἄστυ Προποντίδος ἄγχι θαλάσσης,  
 ἔνθ' ἰχθύς ἔλαφός τε νομὸν βόσκουσι τὸν αὐτόν.

#### 116.—ΜΗΤΡΟΔΩΡΟΤ ΕΠΙΓΡΑΜΜΑΤΑ ΑΡΙΘΜΗΤΙΚΑ

Τίπτε με τῶν καρύων ἔνεκεν πληγῆσι πιέξεις,  
 ὦ μήτηρ; τάδε πάντα καλά διμοιρήσαντο  
 παρθένοι. ἦ γὰρ ἐμεῖο Μελίσσιον ἔβδομα δοιά,  
 ἦ δὲ δωδέκατον Τιτάνη λάβεν· ἕκτον ἔχουσιν  
 καὶ τρίτον Ἀστυόχη φιλοπαίγμονες ἠδὲ Φίλινα·  
 εἴκοσι δ' ἀρπάξασα Θέτις λάβε, δώδεκα Θίσβη  
 ἦ δ', ὄρα, ἠδὲ γελᾷ Γλαύκη παλάμησιν ἔχουσα  
 ἔνδεκα· τοῦτο δέ μοι κάρνον περιλείπεται οἶον.

5

#### 117.—ΑΛΛΟ

α. Ποῦ σοι μῆλα βέβηκεν, ἐμὸν τέκος; β. Ἔκτα  
 μὲν Ἴνώ  
 δοιά, καὶ ὀγδοάτην μοῖραν ἔχει Σεμέλη·

## PROBLEMS, RIDDLES, ORACLES

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

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

It is not permitted to thee to found the new Rome on the foundations of Troy dug of old; but go rejoicing to the Megarian city<sup>1</sup> by the Propontis, where fish and deer feed on the same pasture.

### 116-146.—METRODORUS' ARITHMETICAL EPIGRAMS

#### 116

MOTHER, why dost thou pursue me with blows on account of the walnuts? Pretty girls divided them all among themselves. For Melission took two-sevenths of them from me, and Titane took the twelfth. Playful 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.* Ino has two-sixths and Semele one-eighth, and Autonoe

<sup>1</sup> Byzantium was founded by the Megarians.

GREEK ANTHOLOGY

Αὐτονόη δὲ τέταρτον ἀφήρπασεν· αὐτὰρ Ἀγανὴ  
 πέμπτον ἐμῶν κόλπων ὄχρετ' ἀπαινυμένη·  
 σοὶ δ' αὐτῇ δέκα μῆλα φυλάσσεται· αὐτὰρ ἔγωγε, 5  
 ναὶ μὰ φίλην Κύπριν, ἐν τόδε μῦθον ἔχω.

118.—ΑΛΛΟ

Δρεψαμένη ποτὲ μῆλα φίλαις διεδάσσατο Μυρτώ·  
 Χρυσίδι μὲν μῆλων πέμπτον πόρε, τέταρτον Ἑροῖ,  
 ἐννεακαιδέκατον Ψαμάθῃ, δέκατον Κλεοπάτρῃ·  
 αὐτὰρ εἰκοστὸν δωρήσατο Παρθενοπέιῃ·  
 δώδεκα δ' Εὐάδνῃ μῦθον πόρεν· αὐτὰρ ἐς αὐτὴν 5  
 ἦλυθον ἐκ πάντων ἑκατὸν καὶ εἴκοσι μῆλα.

119.—ΑΛΛΟ

Ἄντομέναις ποτὲ μῆλα φίλαις διεμοιρήσαντο  
 Ἰνώ καὶ Σεμέλῃ δώδεκα παρθενικαῖς.  
 καὶ ταῖς μὲν Σεμέλῃ πόρεν ἄρτια· ταῖς δὲ περισσὰ  
 δῶκε κασιγνήτῃ μῆλα δ' ἔχεν πλέονα.  
 ἢ μὲν γὰρ τρισσῆσι τρί' ἑβδομα δῶκεν ἐταίραις, 5  
 ταῖς δὲ δύο πάντων πέμπτον ἔδωκε λάχος·  
 ἔνδεκα δ' Ἀστυνόμῃ μιν ἀφείλατο, καὶ οἱ ἔλειπεν  
 μῦθον κασιγνήταις μῆλα δύο φερέμεν.  
 ἢ δ' ἐτέρῃ πισύρεσσι πόρεν δύο τέτρατα μῆλων,  
 πέμπτῃ δ' ἐκταῖν μοῖραν ἔδωκεν ἔχειν 10  
 τέσσαρα δ' Εὐρυχόρῃ δῶρον πόρε· 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

MYRTO 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 ( $12 + 4 + 4 + 4$ ).

GREEK ANTHOLOGY

120.—ΑΛΛΟ

Ἡ καρύη πολλοῖσιν ἐβεβρίθει καρύοισιν  
 νῦν δέ τις ἐξαπίνης μιν ἀπέθρισεν· ἀλλὰ τί φησίν;  
 “Ἐκ μὲν ἐμεῦ καρύων πέμπτον λάβε Παρθενόπεια·  
 ὀγδόατον δὲ Φίλινα φέρεי λάχος· ἡ δ’ Ἀγανίπη  
 τέτρατον· ἐβδομάτῳ δ’ ἐπιτέρπεται Ὀρείθνια· 5  
 ἕκτην δ’ Εὐρυνόμη καρύων ἐδρέψατο μοίρην·  
 τρισσαί δ’ ἕξ ἑκατὸν Χάριτες διμοιρήσαντο·  
 ἐννάκι δ’ ἐννέα Μοῦσαι ἐμεῦ λάβον· ἑπτὰ δὲ λοιπὰ  
 δῆεις ἀκρεμόνεσσιν ἐφήμενα τηλοτέροισιν.”

121.—ΑΛΛΟ

Ἐπτάλοφον ποτὶ ἄστν Γαδειρόθεν, ἕκτου ὁδοῖο  
 Βαίτιος εὐμύκουσ ἄχρῖς ἐς ἠϊόνας·  
 κεῖθεν δ’ αὖ πέμπτον Πυλάδου μετὰ Φώκιον οὔδας,  
 Ταύρη χθών, βοέης οὔνομ’ ἀπ’ εὐετίας·  
 Πυρήνην δέ τοι ἔνθεν ἐπ’ ὀρθόκραιρον ἰόντι 5  
 ὄγδοον, ἡδὲ μῆς δωδέκατον δεκάτης.  
 Πυρήνης δὲ μεσηγὺ καὶ Ἄλπιος ὑψικαρήνου  
 τέτρατον· Αὐσονίης αἴψα δυωδέκατον  
 ἀρχομένης ἤλεκτρα φαίνεται Ἡριδανοῖο.  
 ὦ μίκαρ, ὅς δισσὰς ἦνυσα χιλιάδας, 10  
 πρὸς δ’ ἔτι πέντ’ ἐπὶ ταῖς ἑκατοντάδας ἔνθεν ἐλαύνων·  
 ἡ γὰρ Ταρπεΐη μέμβλετ’ ἀνακτορίῃ.

## PROBLEMS, RIDDLES, ORACLES

120

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

*Solution* : There were 1680 nuts.

121

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

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

89

GREEK ANTHOLOGY

122.—ΑΛΛΟ

Εὐβλεφάροιο Δίκης ἱερὰ κρήδεμνα μήνας,  
 ὄφρα σε, πανδαμάτωρ χρυσέ, βλέπομι τόσον,  
 οὐδὲν ἔχω· πίσυρας γὰρ ἐπ' οὐκ ἀγαθοῖσι ταλάντων  
 οἰωνοῖσι μάτην δῶκα φίλοις δεκάδας·  
 ἦμῃ δ' αὖ, τρίτατόν τε καὶ ὄγδοον, ὦ πολύμορφοι 5  
 ἀνθρώπων κῆρες, ἐχθρὸν ἔχοντα βλέπω.

123.—ΑΛΛΟ

Πέμπτον μοι κλήρου, παῖ, λάμβανε· δωδέκατον δὲ  
 δέξο, δάμαρ· πίσυρες δ' υἱέος οἴχομένου  
 παῖδες, ἀδελφειοί τε δύο, καὶ ἀγάστονε μήτερ,  
 ἑνδεκάτην κλήρου μοῖραν ἕκαστος ἔχε.  
 αὐτὰρ, ἀνεψιαδοῖ, δυοκαίδεκυ δέχθε τάλαντα· 5  
 Εὐβουλος δ' ἐχέτω πέντε τάλαντα φίλος.  
 πιστοτάτοις δμῶεσσιν ἐλευθερίην καὶ ἄποινα,  
 μισθὸν ὑπηρεσίης, τοῖσδε δίδωμι τάδε·  
 ὦδε δὲ λαμβανέτωσαν· Ὀνήσιμος εἴκοσι πέντε  
 μνᾶς ἐχέτω· Δάος δ' εἴκοσι μνᾶς ἐχέτω, 10  
 πεντήκοντα Σύρος, Συνετὴ δέκα, Τίβιος ὀκτώ·  
 ἑπτὰ δὲ μνᾶς Συνετῶ παιδὶ δίδωμι Σύρου.  
 ἐκ δὲ τριηκόντων κοσμήσατε σῆμα ταλάντων,  
 ῥέζετε δ' Οὐδαίῳ Ζανὶ θυηπολίην·  
 δισσῶν ἔς τε πυρὴν καὶ ἄλφιτα καὶ τελαμῶνας, 15  
 εἰκαίην δοιῶν σῶμα χάριν λαβέτω.



## PROBLEMS, RIDDLES, ORACLES

122

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

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

123

TAKE, my son, the fifth part of my inheritance, and thou, wife, receive the twelfth; and ye four sons of my departed son and my two brothers, and thou my grieving mother, take each an eleventh part of the property. But ye, my cousins, receive twelve talents, and let my friend Eubulus have five talents. To my most faithful servants I give their freedom and these recompenses in payment of their service. Let them receive as follows. Let Onesimus have twenty-five minae and Davus twenty minae, Syrus fifty, Synete 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.<sup>1</sup>

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

<sup>1</sup> Probably precious ointment.

GREEK ANTHOLOGY

124.—ΑΛΛΟ

Ἥελιος, μήνη τε καὶ ἀμφιθέοντος ἀλήται  
 ζωοφόρου τοίην τοι ἐπεκλώσαντο γενέθλην·  
 ἕκτην μὲν βιότοιο φίλην παρὰ μητέρι μείναι  
 ὀρφανόν· ὀγδοάτην δὲ μετ' ἀντιβίοισιν ἀνάγκη  
 θητεύειν, νόστον τε γυναικὰ τε παῖδά τ' ἐπ' αὐτῇ 5  
 τηλύγετον δώσουσι θεοὶ τριτάτη ἐπὶ μοίρῃ·  
 δὴ τότε σοι Σκυθικοῖσιν ὑπ' ἔγχεσι παῖς τε δάμαρ τε  
 ὄλλυνται. σὺ δὲ τοῖσιν ἐπ' ἄλγεσι δάκρυα χεύσας,  
 ἐπτά καὶ εἴκοσ' ἔτεσσι βίου ποτὶ τέρμα περήσεις.

125.—ΑΛΛΟ

Τύμβος ἐγὼ· κεύθω δὲ πολύστονα τέκνα Φιλίνης,  
 τοῖον μαψιτόκων καρπὸν ἔχων λαγόνων·  
 πέμπτον ἐν ἠϊθέοις, τρίτατον δ' ἐνὶ παρθενηκῆσιν,  
 τρεῖς δέ μοι ἀρτιγάμους δῶκε Φίλινα κόρας·  
 λοιποὶ δ' ἠελίοιο πανάμμοροι ἠδὲ καὶ αὐδῆς 5  
 τέσσαρες ἐκ λαγόνων εἰς Ἀχέροντα πέσον.

126.—ΑΛΛΟ

Οὗτός τοι Διόφαντον ἔχει τάφος· ἃ μέγα θαῦμα·  
 καὶ τάφος ἐκ τέχνης μέτρα βίοιο λέγει.  
 ἕκτην κουρίζειν βιότου θεὸς ὥπασε μοίρῃν·  
 δωδεκάτην δ' ἐπιθείς, μῆλα πόρεν χροάειν·  
 τῇ δ' ἄρ' ἐφ' ἑβδομάτῃ τὸ γαμήλιον ἤψατο φέγγος, 5  
 ἐκ δὲ γάμων πέμπτῳ παῖδ' ἐπένευσεν ἔτει.

## PROBLEMS, RIDDLES, ORACLES

124

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

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

125

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

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

126

THIS tomb holds Diophantus. Ah, how great a marvel! the tomb tells scientifically the measure of his life. God granted him to be a boy for the sixth part of his life, and adding a twelfth part to this, he clothed his cheeks with down; He lit him the light of wedlock after a seventh part, and five years after his marriage He granted him a son. Alas! late-born

93

## GREEK ANTHOLOGY

αἰαί, τηλύγετον δειλὸν τέκος, ἦμισυ πατρὸς  
 †τοῦδε καὶ ἡ κρυερὸς μέτρον ἔλων βιότου.  
 πένθος δ' αὐτὸν πισύρεσσι παρηγορέων ἐνιαυτοῖς  
 τῆδε πόσου σοφίῃ τέρω' ἐπέρησε βίου.

10

### 127.—ΑΛΛΟ

Παντὸς ὅσου βεβίωκε χρόνου παῖς μὲν τὸ τέταρτον  
 Δημοχάρης βεβίωκε· νεηνίσκος δὲ τὸ πέμπτον  
 τὸ τρίτον εἰς ἄνδρας· πολὺν δ' ὅτ' ἀφίκετο γῆρας  
 ἔζησεν λοιπὰ τρισκαίδεκα γήραος οὐδῶ.

### 128.—ΑΛΛΟ

Οἶον ἀδελφειὸς μ' ἐβίησατο, πέντε τάλαντα  
 οὐχ ὀσίῃ μοίρῃ πατρικὰ δασσάμενος.  
 ἑπτὰ κασιγνήτιο τόδ' ἑνδεκάτων πολύδακρυς  
 πέμπτον ἔχω μοίρης. Ζεῦ, βαθὺν ὕπνον ἔχεις.

### 129.—ΑΛΛΟ

Εἶπε κυβερνητῆρι, πλατὺν πόρον Ἀδριακοῖο  
 τέμνων νητ', "Ἄλως πόσα λείπεται εἰσέτι μέτρα;"  
 τὸν δ' ἀπαμείβετο· "Ναῦτα, μέσον Κριοῖο μετώπου  
 Κρηταίου, Σικελῆς τε Πελωρίδος ἑξάκι μέτρα  
 χίλια, δοιῶν δ' αὐτε παροιχομένοιο δρόμοιο  
 πέμπτων διπλάσιον Σικελὴν ἐπὶ πορθμίδα λείπει."

5

$$x = \frac{x}{2} + \frac{x}{3} + \frac{x}{6} + 12$$

$$6x = 3x + 2x + x + 72 = 6x + 72$$

$$2x = 72 \quad | : 2$$

$$x = 36$$

## 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  $4\frac{4}{11}$  of a talent, the other  $\frac{7}{11}$ , but I cannot work it out.

129

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

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

95

GREEK ANTHOLOGY

130.—ΑΛΛΟ

Τῶν πισύρων κρουνῶν ὁ μὲν ἤμοτι πλήσεν ἅπασαν  
δεξαμενὴν, δυσὶ δ' οὗτος, ὃ δ' ἐν τρισὶν ἡμασιν οὗτος,  
τέτρατος ἐν τετόρεσσι· πόσῳ πλήσουσιν ἅπαντες;

131.—ΑΛΛΟ

Οἷγέ με, καὶ πισύρεσσιν ἐνιπλήσω παρεούσαν  
δεξαμενὴν ὥραις, κρουνὸς ἄλις προρέων·  
δεξιτερός δ' ἄρ' ἐμεῖο τόσαις ἀπολείπεται ὥραις,  
ὄφρα μιν ἐμπλήσει· δις δὲ τόσαις ὁ τρίτος.  
εἰ δ' ἄμφω σὺν ἐμοὶ προχέειν ῥόου ἐσμὸν ἀνώγοις, 5  
εἰν ὀλίγῃ μοίρῃ πλήσομεν ἡματίῃ.

132.—ΑΛΛΟ

Κύκλωψ τ' ἐγὼ Πολύφημος ὁ χάλκεος· οἶα δ' ἐπ' αὐτῷ  
τευξέ τις ὄφθαλμὸν καὶ στόμα καὶ παλάμην,  
κρουνοῖς συζεύξας· στάζοντι δὲ πάμπαν ἔοικεν,  
ἠδ' ἔτι καὶ βλύζων φαίνεται ἀπὸ στόματος.  
κρουνῶν δ' οὗτις ἄτακτος· ὁ μὲν παλάμης τρισὶ  
μόνοις 5  
ἡμασιν ἐμπλήσει δεξαμενὴν προρέων  
ἡμάτιος γλήνης· στόμα δ' ἡματος ἐν δύο πέμπτοις.  
τίς κ' ἐνέποι τρισσοῖς ἴσα θεόντα χρόνον;

133.—ΑΛΛΟ

Ὡς ἀγαθὸν κρητῆρι θεοὶ κερῶσι ῥέθρον  
οἶδε δύο ποταμοί, καὶ Βρομίοιο χάρις.  
Ἴσος δ' οὐ πάντεσσι ῥόου δρόμος· ἀλλὰ μιν οἶος  
Νεῖλος μὲν προρέων ἡμάτιος κορέσει,

## PROBLEMS, RIDDLES, ORACLES

130

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

*Answer* :  $\frac{1\frac{2}{3}}{2\frac{2}{3}}$  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* :  $\frac{6}{2\frac{2}{3}}$  of a day.

133

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

## GREEK ANTHOLOGY

τόσσον ὕδωρ μαζῶν ἀπερεύγεται· ἐκ δ' ἄρα Βάκχου 5  
 θύρσος ἐνὶ τρισσοῖς ἡμασιν οἶνον ἰεῖς·  
 σὸν δὲ κέρας, Ἀχελῶε, δὴ ἡμασι. νῦν δ' ἅμα πάντες  
 ρεῖτε καὶ εἰν ὥραις πλήσετέ μιν ὀλίγαις.

### 134.—ΑΛΛΟ

Ω γύναι, ὡς πενήης ἐπελήσαο· ἦ δ' ἐπίκειται  
 αἰὲν ἀναγκαίῃ κέντρα φέρουσα πόνων.  
 μνᾶν ἐρίων νήθεσκες ἐν ἡματι· πρεσβυτέρῃ δὲ  
 θυγατέρων καὶ μνᾶν καὶ τρίτον εἶλκε κρόκης·  
 ὀπλοτέρῃ δὲ μιῆς φέρεν ἡμισυ. νῦν δ' ἅμα πάσαις 5  
 δόρπον ἐφοπλίζεις μνᾶν ἐρύσσασα μόνον.

### 135.—ΑΛΛΟ

Οἷδε λοετροχόοι τρεῖς ἕσταμεν ἐνθάδ' Ἐρωτες,  
 καλλιρόου πέμποντες ἐπ' εὐρίποιο λοετρά.  
 δεξιτερὸς μὲν ἔγωγε τανυπτερύγων ἀπὸ ταρσῶν  
 ἡματος ἕκταίῃ μοίρῃ ἐνὶ τόνδε κορέσσω·  
 λαιὸς δ' αὐτὸν πισύρεσσιν ἀπ' ἀμφιφορῆος ἐν ὥραις· 5  
 ἐκ δ' ὁ μέσος 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 ἐπείγομαι οἶκον ἐγείρει,  
 ἡμαρ δ' ἀννέφελον τόδε σήμερον, οὐδ' ἔτι πολλῶν  
 χρητίζω, πᾶσαν δὲ τριηκοσίησι δέουσαν  
 πλίνθον ἔχω. σὺ δὲ μῦθος ἐν ἡματι τόσσον ἔτευχες·  
 98



## PROBLEMS, RIDDLES, ORACLES

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

*Answer* :  $\frac{6}{11}$  of a day.

134

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

*Answer* : The mother in a day  $\frac{6}{17}$ , the daughters respectively  $\frac{8}{17}$  and  $\frac{5}{17}$ .

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

GREEK ANTHOLOGY

παῖς δέ τοι ἐκ καμάτοιο διηκοσίαις ἀπέληγεν· 5  
 γαμβρὸς δ' αὖ τόσσησι καὶ εἰσέτι πεντήκοντα.  
 τρισσαῖς συζυγίαις πόσσαις τόδε τεύχεται ὄραις;

137.—ΑΛΛΟ

Δάκρυ παρὰ στάξαντες ἀμείβετε· οἶδε γὰρ ἡμεῖς,  
 οὓς τόδε δῶμα πεσὸν ὤλεσεν Ἀντίοχου  
 δαιτυμόνας, ἴσης τε<sup>1</sup> θεὸς δαιτὸς τε τάφου τε  
 τόνδ' ἔπορεν χῶρον. τέσσαρες ἐκ Τεγέης 5  
 κείμεθα· Μεσσήνης δὲ δωδέκα· ἐκ δέ τε πέντε  
 Ἄργεος· ἐκ Σπάρτης δ' ἡμισυ δαιτυμόνων,  
 αὐτὸς τ' Ἀντίοχος· πέμπτου δέ τε πέμπτον ὄλοντο  
 Κεκροπίδαι· σὺ δ' Ἔλαν κλαῖε, Κόρινθε, μόνον.

138.—ΑΛΛΟ

Νικαρέτη παίζουσα σὺν ἡλικιώτισι πέντε,  
 ὣν εἶχεν καρύων Κλεῖτ' ἔπορεν τὸ τρίτον,  
 καὶ Σαπφοῖ τὸ τέταρτον, Ἀριστοδίκη δὲ τὸ πέμπτον,  
 εἰκοστὸν Θεανοῖ καὶ πάλι δωδέκατον,  
 εἰκοστὸν τέταρτον δὲ Φιλιννίδι· καὶ περιῆν δὲ 5  
 πεντήκοντ' αὐτῇ Νικαρέτη κάρνα.

139.—ΑΛΛΟ

Γνωμονικῶν Διόδωρε μέγα κλέος, εἶπέ μοι ὄρην,  
 ἠνίκ' ἀπ' ἀντολῆς πόλον ἤλατο χρύσεια κύκλα  
 ἡελίου. τοῦ δῆτοι ὅσον τρία πέμπτα δρόμοιο,  
 τετράκι τόσον ἔπειτα μεθ' Ἐσπερίην ἄλα λείπει.

<sup>1</sup> I write ἴσης τε: οἴσιν MS.

## PROBLEMS, RIDDLES, ORACLES

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:*  $\frac{2}{3}$  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.

101

GREEK ANTHOLOGY

140.—ΑΛΛΟ

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

141.—ΑΛΛΟ

Ἄπλανέων ἄστρον, παρόδους τ' ἐπὶ τοῖσι νύκτων  
 εἶπέ μοι, ἠνίκ' ἐμῇ χθιζὸν ἔτικτε δάμαρ.  
 ἦμαρ ἔην, ὅσσον τε δις ἑβδομον ἀντολίθηεν,  
 ἑξάκι τόσσον ἔην Ἑσπερίην ἐς ἄλα.

142.—ΑΛΛΟ

Ἐγρεσθ', Ἑριγένεια παρέδραμε πέμπτον, ἔριθοι,  
 λειπομένης τρισσῶν οἴχεται ὀγδοάτων.

143.—ΑΛΛΟ

Συρτιος ἐν τενάγεσσι πατήρ θάνεν. ἐκ δ' ἄρ' ἐκείνης  
 πέντε τάλαντα φέρων ἤλυθε ναυτιλίας  
 οὗτος ἀδελφειῶν προφερέστατος· ἦ γὰρ ἔμοιγε  
 δῶκεν ἐῆς μοίρης διπλάσιον τριτάτων  
 δοιῶν, ἡμετέρης δὲ δὺ ὄγδοα μητέρι μοίρης  
 ὥπασεν, οὐδὲ δίκης ἤμβροτεν ἀθανάτων.

5

## PROBLEMS, RIDDLES, ORACLES

140

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

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

141

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

*Answer:* It was  $4\frac{8}{9}$  hours from sunrise.

142

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

*Answer:*  $\frac{3}{8}$  of an hour had gone by.

143

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

*Solution:* The elder brother had  $1\frac{1}{2}$  talents, the younger  $2\frac{2}{3}$ , the mother 1 talent.

<sup>1</sup> Witches.

## GREEK ANTHOLOGY

### 144.—ΑΛΛΟ

- α. Ἄ βάσις ἂν πατέω σὺν ἐμοὶ βάρος ἀλίκων ἔλκει.  
β. Χὰ κρηπίς σὺν ἐμοὶ τόσσα τάλαντα φέρει.  
α. Ἄλλ' ἐγὼ οἶος ἄπαξ τὰν σὰν βάσιν ἐς δις ἀνέλκω.  
β. Κήγῳ μῦνος ἐὼν σὰν βάσιν ἐς τρὶς ἄγω.

### 145.—ΑΛΛΟ

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

### 146.—ΑΛΛΟ

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

147.—Ὅμηρος Ἡσιόδῳ ἐρωτήσαντι, πόσον τὸ τῶν  
Ἑλλήνων πλῆθος τὸ κατὰ τῆς Ἰλίου στρατεῦσαν  
Ἐπτὰ ἔσαν μαλεροῦ πυρὸς ἐσχάροι· ἐν δὲ ἐκάστη  
πεντήκοντ' ὀβελοί, περὶ δὲ κρέα πεντήκοντα·  
τρὶς δὲ τριηκόσιοι περὶ ἐν κρέας ἦσαν Ἀχαιοί.

## PROBLEMS, RIDDLES, ORACLES

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  $\frac{2}{3}$  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:*  $A = 15\frac{2}{7}$ ,  $B = 18\frac{4}{7}$ .

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:*  $A = 3\frac{2}{7}$ ,  $B = 4\frac{6}{7}$ .

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.

105

GREEK ANTHOLOGY

148.—Χρησμός δοθεὶς Ἰουλιανῷ τῷ ἀποστάτῃ, ὅτε τὴν γενέθλιον ἡμέραν ἐπιτελῶν ἑαυτοῦ διῆγεν περὶ Κτησιφῶντα ἀγῶνας ἵππικούς θεώμενος

Γηγενέων ποτὲ φύλον ἐνήρατο μητίετα Ζεὺς,  
 ἔχθιστον μακάρεσσιν Ὀλύμπια δώματ' ἔχουσιν.  
 Ῥωμαίων βασιλεὺς Ἰουλιανὸς θεοειδῆς  
 μαρνάμενος Περσῶν πόλις καὶ τείχεα μακρὰ  
 ἀγγεμάχων διέπερσε πυρὶ κρατερῷ τε σιδήρῳ,  
 νωλεμέως δ' ἐδάμασσε καὶ ἔθνεα πολλὰ καὶ ἄλλα·  
 ὅς ῥα καὶ ἑσπερίων ἀνδρῶν Ἀλαμανικὸν οὐδας  
 ὑσμίναις πυκναῖσιν ἐλὼν ἀλάπαξεν ἀρούρας.

5

149.—Χρησμός δοθεὶς Τιμοκράτῃ Ἀθηναίῳ ἐρωτήσαντι περὶ ἐπιληψίας

Μεῖζον' ἀειράμενος κεφαλῆς ποιμνηίου εὐλὴν  
 μηκάδος, ἀγρονόμοιο δέμας περικάββαλε μῆλου,  
 ἐρπηστὰν πολὺπλαγκτον εὐρρήνου ἀπὸ κόρσης.

150.—Χρησμός δοθεὶς τῷ Αἰγείῳ ἐρωτήσαντι περὶ παιδοποιίας

Ἄσκοῦ τὸν προὔχοντα ποδαιόνα, φίλτατε λαῶν,  
 μὴ λῦσαι, πρὶν γουνὸν Ἀθηναίων ἀφικέσθαι.

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



## PROBLEMS, RIDDLES, ORACLES

- 148.—*Oracle given to Julian the Apostate when in celebration of his Birthday at 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 . . .<sup>1</sup>

- 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.<sup>2</sup>

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

<sup>1</sup> 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, 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, 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, as two are by his contemporary, Arethas, Bishop of Caesarea, and Cometas, the author of 36-38 and 40, seems also to belong to the same period.

## ΙΕ

### ΣΥΜΜΙΚΤΑ ΤΙΝΑ

1.—Εἰς τὸ ποιημάτιον Ἰωάννου Γραμματικοῦ

Ζωοτύπος τόλμησεν ἂ μὴ θέμις εἰκόμι γράψαι,  
 εὖεπίη δ' ἐτέλεσσε φύσιν ψευδήμονα κόσμου,  
 ἐγγὺς ἀληθείης τε· γραφή δ' ἐψεύσατο πάντα.

2.—Εἰς τὴν πόλιν τῶν Μύρων τῆς Λυκίας

Καλλιχόρου τόδε τεῖχος ἀνηέξησε πόλης  
 Μαρκιανὸς σκηπτοῦχος, ὑπ' ἐννεσίησιν ὑπάρχου  
 Παλλαδίου, θεσμοῖς τε περίφρονος Ἀρτεμεῶνος·  
 ἢ δὲ πόλις παλίνορσον ἐὼν χρόνῳ εὖρατο μέτρον.

3.—Εἰς τὸν τάφον τοῦ ἀγίου Νικάνδρου

Ἐπτά με καὶ δέκα παῖδ' ἐτέων ἀκέραιον, ἄχραντον,  
 Νικάνδρον πιστὸν μάρτυρα θῆκε θεός.

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<sup>1</sup> These lines should really have been omitted in the edition. They relate to the "Description of the Map of the

## BOOK XV

### MISCELLANEA

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

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

#### 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.<sup>2</sup>

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

<sup>2</sup> He suffered in Mitylene during the persecution of Diocletian.

## GREEK ANTHOLOGY

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

Αὔχησον, Νίκαια, τὸν οὐρανομάκαε τύμβον,  
καὶ τὰν ἀελίῳ γείτονα πυραμίδα·  
ἂ τὸν ἐνὶ ζωαῖς βεβοαμένον ἱεροφάνταν  
κρύπτει ἀμετρήτῳ σάματι θαπτόμενον.  
ἔστι Σακέρδωτος τόσον ἠρίον, ἔστι Σεουήρας  
μνᾶμα τόδ' ᾧ γείτων οὐρανός, οὐκ ἄτδας.

5

### 5.—ΑΛΛΟ

Οὐράνιον τὸ μνᾶμα καὶ ἄ χρυσήλατος ἀκτὶς  
ἀνδρός, ἴσον βιότῳ καὶ τάφον εὐραμένον,  
ἄστροις γειτονέοντα· φέρει δ' ὅσον οὔτινα τύμβος  
ἀνέρα, τὸν τελετᾶς οὐρανίδος ζάκορον,  
τὸν πάτραν ἐριποῦσαν ἀπὸ χθονὸς ὑψώσαντα,  
τὸν φρενὸς ἢ γλώσσας ἄκρα λαχόντα γέρα·  
ᾧ πέρι δηρίσαντο καὶ ἄ νέκυν ἐν πυρὶ θείσα  
'Ατθίς, χά κόλποις ὀστέα δεξαμένα.

5

### 6.—ΑΛΛΟ

Τοῦτο Σακέρδωτος μεγάλου μέγα σῆμα τέτυκται  
παμφαές, Ἀσκανίης ἄστρον ἐπιχθόνιον,  
ἀκτίνων ἀντωπόν· ὁ δ' ἥσυχος ἔνδοθι δαίμων  
κεῖται, ὁ καὶ πάτρῃ δεξιτερῇν τανύσας  
κεκλιμένη, καὶ στέμμα περὶ κροτάφοισιν ἀνάψας  
ἱερὸν ἐκ πατρὸς παιδὶ νεαζόμενον·  
ὃν πάτρῃ μὲν ἔδεκτο φίλον νέκυν, ἤγγισε δ' Ἀτθίς  
πυρκαϊῇ, σέβεται δ' Ἑλλὰς ἅπασα πόλις.

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 Sacerdos<sup>1</sup> 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.

<sup>1</sup> 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, πατὴρ δέ μοι ὀργιοφάντας  
 οὐρανοῦ, αὐτὰρ ἐγὼ κλαρονόμος τελετῆς·  
 οὗτος ὁ καὶ σεισθεῖσαν ἐμὴν πόλιν ἐξ ἄτδαι  
 ῥυσάμενος δώροισι Ἀύσονίοιο Διός·  
 θνάσκω δ' Ἀσκανίας μὲν ἀπόπροθεν, ἦδ' ἐπὶ γαίας 5  
 Ἄτθίδος ἀρχηγόνου πυρκαϊᾶς ἐπέβαν.  
 μνᾶμα δέ μοι περίσκιμον ὁμώνυμος εὖρατο πύππῳ  
 παῖς ἐμός· ἅ δ' ἀρετὰ λεύσσει ἐς ἀμφοτέρους.

### 8.—ΑΛΛΟ

Εἰς γάμος ἀμφοτέρων, ξυνὸς βίος, οὐδὲ θανόντων  
 μνήμονες ἀλλήλων ἔσχον ἀποικεσίην·  
 καὶ σ' αἱ μὲν τελεταὶ τε καὶ ἄρρενος ἔργα, Σακέρδως,  
 κηρύξει βιότου πάντας ἐς ἡλίους·  
 αὐτὰρ ἐμὲ Σενομήραν ἀνὴρ, τέκος, ἤθεα, κάλλος, 5  
 τῆς πρὶν Πηνελόπης θήσει ἄοιδότερην.

### 9.—ΚΤΡΟΤ ΠΟΙΗΤΟΤ

Ἐγκώριον εἰς Θεοδόσιον τὸν βασιλέα

Πάντα μὲν Αἰακίδαο φέρεις ἀριδείκετα ἔργα,  
 νόσφι λοχαίου ἔρωτος· οἷστενεὶς δ' ἄτε Τεῦκρος,  
 ἀλλ' οὐ τοι νόθον ἦμαρ· ἔχεις δ' ἐρικυδέα μορφήν,  
 τὴν Ἀγαμειμονέην, ἀλλ' οὐ φρένας οἶνος ὀρίνει 5  
 ἐς πιτυτὴν δ' Ὀδυσσῆϊ δαΐφρονι πᾶν σε ἐτίσκω,  
 ἀλλὰ κακῶν ἀπάνευθε δόλων· Πυλίου δὲ γέροντος  
 ἴσον ἀποστάξεις, βασιλεῦ, μελιηδέα φωνήν,  
 πρὶν χρόνον ἀθρήσεις τριτάτην ψαύοντα 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,<sup>1</sup> 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,<sup>2</sup> before thou seest Time touching the third generation.

<sup>1</sup> The Emperor.      <sup>2</sup> Nestor.

## GREEK ANTHOLOGY

### 10.—ΑΛΛΟ

Μάρτυρας ἐν πελάγει πόθεν εὔρομεν; εἶπατε πέτραι,  
εἶπατε κύματα μακρά, πόσαις ἐμάχοντο θυέλλαις.  
ναῦς ἐάγη, πέσεν ἰστός, ἔδν τρόπις, ὄλετο φόρτος.

### 11.—Ἐν τῷ Κόστρω τῆς Λίνδου

Εὐρὺ μὲν ἀρχαίης Λίνδου κλέος, Ἄτρυτώνη  
δεξαμένης ὄχθοις οὐρανόισιν ἄκρης·  
μέζων δ' αὖ κατὰ γαῖαν ἐπήρατος ἔπλετο φῆμις  
παρθενικῆς γλαυκῶν πλησαμένη χαρίτων.  
νῦν γὰρ Ἀθηναίης βοάα θαλερὸς ἔμεν οἶκος 5  
χῶρος καρπογόνους δερκόμενοις σκοπέλους·  
ἄνθεμα γὰρ τόδε λαρὸν Ἀθηναίῃ πόρεν ἱρεὺς  
Ἄγλώχαρτος, ἑὼν νειμάμενος κτεάνων,  
κρέσσων καὶ Κελεοῖο καὶ Ἰκαρίοιο κατ' αἶαν 10  
πάμπαν ἀεξῆσαι τὴν ἱερὴν ἐλέην.

### 12.—ΛΕΟΝΤΟΣ ΦΙΛΟΣΟΦΟΥ

Εὖγε Τύχη με ποεῖς, ἀπραγμοσύνη μ' Ἐπικούρου  
ἠδίστη κομέουσα, καὶ ἡσυχίη τέρπουσα·  
τίπτει δέ μοι χρέος ἀσχολίης πολυκηδέος ἀνδρῶν;  
οὐκ ἐθέλω πλούτον, τυφλὸν φίλον, ἄλλοπρόσαλλον,  
οὐ τιμάς· τιμαὶ δὲ βροτῶν ἀμενηνὸς ὄνειρος. 5

<sup>1</sup> Evidently a fragment.

<sup>2</sup> 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.<sup>1</sup>

### 11.—*In the Castle of Lindos*<sup>2</sup>

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.<sup>3</sup>

### 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

<sup>1</sup> 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 δυοφερὸν σπέος· αἰδέομαι γὰρ  
οὐράνιος γεγαῶς βαλάνους ἅτε θηρίον ἔσθειν·  
μισῶ Λωτοφάγων γλυκερὴν λιπόπατριν ἔδωδὴν·  
Σειρηνῶν τε μέλος καταγωγὸν ἀναίνομαι ἐχθρόν· 10  
ἀλλὰ λαβεῖν θεόθεν ψυχοσσόον εὐχομαι ἄνθος,  
μῶλυ, κακῶν δοξῶν ἀλκτῆριον· ὧτα δὲ κηρῶ  
ἀσφαλῆως κλείσας προφυγεῖν γενετήσιον ὄρμην.  
ταῦτα λέγων τε γράφων τε πέρας βιότοιο κιχίην.

### 13.—ΚΩΝΣΤΑΝΤΙΝΟΥ ΤΟΥ ΣΙΚΕΛΟΥ

Εἰς τὸν θρόνον αὐτοῦ

Εἰ μὲν τις σοφὸς ἐσσί, ἐφέξεο· εἰ δέ γε Μούσης  
δακτύλῳ ἀκροτάτῳ ἀπεγεύσαο, . . . .  
πόρρω στήθ' ἀπ' ἐμεῖο, καὶ ἄλλοθι δίξο ἔδρην·  
κλισμὸς ἐγὼ φορέων σοφίης ἐπιστορας ἄνδρας.

### 14.—ΘΕΟΦΑΝΟΥΣ

Ἀντίγραφον πρὸς ταῦτα

Καὶ τί γε σῆμα φέρεις ἐξαίρετον, ὦ κενεαυχές,  
ὅττι σοφοὺς φιλείεις μὲν, ἀμούσους δ' ἀνταπερύκεις;  
οὐ χρυσὸν φορέεις, οὐκ ἄργυρον, οὐκ ἐλέφαντα,  
ἀλλὰ σε τεκτονίης ἡγήτορες ἄνδρες ἔτευξαν,  
Καλλιόπης αἰδρεῖς καὶ ἀπευθέες Ἡφαίστοιο, 5  
πᾶσι σοφοῖς τ' ἀσόφοις τε δορηῖον 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, moly<sup>1</sup> 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,<sup>2</sup> to be a wooden seat for all, learned and unlearned alike.

<sup>1</sup> The magic herb of Hom. *Od.* 10, 305.

<sup>2</sup> Not workers in metal.

## GREEK ANTHOLOGY

### 15.—ΚΩΝΣΤΑΝΤΙΝΟΤ ΤΟΤ ΡΟΔΙΟΤ

Eis τὸν σταυρὸν ὃν ἀνέθετο ἐν τῇ Λίνδῳ

Κωνσταντῖνος Ἰωάννου ἡδ' Εὐδοκίης με  
τέκνον ἔτευξεν ἀγακλυτόν, ὃν Λίνδος μέγαλαυχος  
ἤνεγκε προτέρης γενεῆς προφερέστερον ἄνδρα,  
καὶ πιστὸν θεράποντα σκηπτούχοιο Λέοντος·  
ὦ Ἀλέξανδρος ἀδελφὸς ἰδ' υἱὸς Κωνσταντίνος  
σκήπτρα θεοστήρικτα συνεξαγέτην βασιλείης.

5

### 16.—ΤΟΥ ΑΥΤΟΥ

Eis τὸν αὐτὸν σταυρόν

Ἄπαν μὲν ἔργον οὐ πρὸς ἀξίαν πέλει  
τὴν σὴν, ὑπερθαύμαστε κόσμου δεσπότι·  
ἔργων γὰρ ἔξω καὶ φθορᾶς τὸ σὸν κλέος·  
τὸ δ' ἔργον, ὃ προσῆξέ σοι Κωνσταντίνος,  
ἐπάξιον πέφυκεν, εἰ δὴ, Παρθένε,  
τοῦ σοῦ τόκου τὸ σκήπτρον εὖ διαγράφει,  
καὶ σαρκὸς αὐτοῦ τὸ τρισόλβιον πάθος.

5

### 17.—ΤΟΥ ΑΥΤΟΥ

Eis τὴν εἰκόνα τῆς Θεοτόκου

Εἰ ζωγραφεῖν τις ἠθελέν σε, Παρθένε,  
ἄστρον ἐδεῖτο μᾶλλον ἀντὶ χρωμάτων,  
ἢ ἐγράφης φωστήρισιν, ὡς φωτὸς πύλη·

## 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 ὑπέικει ταῦτα τοῖς βροτῶν λόγοις·  
 ἃ δ' οὖν φύσις παρέσχε καὶ γραφῆς νόμος, 5  
 τούτοις παρ' ἡμῶν ἱστορῇ τε καὶ γράφῃ.

### 18.—Εἰς τὴν τάβλαν

Ὅστέα 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 ἱατρὸν Ἀσκληπιάδην

Ἀσκληπιάδης ἱατρὸς ἤρπασεν κόρην.  
 μετὰ τὴν φθορὰν δὲ τοῦ γάμου τῆς ἀρπαγῆς  
 ἐκάλεσε πλῆθος εἰς τὸν αὐθέντην γάμον  
 ἀνδρῶν χορευτῶν καὶ γυναικῶν ἀθλίων· 5  
 τῆς οἰκίας δὲ συμπεσοῦσης ἑσπέρας,  
 πάντες κατηνέχθησαν εἰς ἄδου δόμους,  
 νεκροὶ δ' ἔκειντο περὶ νεκροῖς πεπτωκότες·  
 νυμφῶν δ' ὁ σεμνός, ἐκ ῥόδων πεπλεγμένος,  
 ἐκ τῶν φόνων ἔσταξεν αἷμα φοίνιον.

### 20.—ΠΑΛΛΑΔΑ ΑΛΕΞΑΝΔΡΕΩΣ

Σιγῶν παρέρχου τὸν ταλαίπωρον βίον,  
 αὐτὸν σιωπῇ τὸν χρόνον μιμούμενος·  
 λαθῶν δὲ καὶ βίωσον, εἰ δὲ 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,<sup>1</sup> 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.

<sup>1</sup> He was said to have invented the game of draughts  
during the Trojan war.

GREEK ANTHOLOGY

21.—ΣΤΡΙΓΞ ΘΕΟΚΡΙΤΟΣ

Οὐδενὸς εὐνάτειρα, Μακροπτολέμοιο δὲ μάτηρ,  
 μαίας ἀντιπέτροιο θοῶν τέκεν ἰθυντήρα,  
 οὐχὶ Κεράσταν, ὃν ποτ' ἐθρέψατο ταυροπάτωρ,  
 ἀλλ' οὐ πιλιπὲς αἶθε πάρος φρένα τέρμα σάκους,  
 οὔνομ' ὄλον, δίζων, ὃς τᾶς Μέροπος πόθου 5  
 κούρας γηρυγόνας ἔχε τᾶς ἀνεμώδεος·  
 ὃς Μοῖσα λιγὴ πᾶξεν ἰοστεφάνω  
 ἔλκος, ἄγαλμα πόθοιο πυρισμαράγω·  
 ὃς σβέσεν ἀνορέαν ἰσαυδέα 10  
 παπποφόνου Τυρίαν τ' . . .,  
 ᾧ τότε τυφλοφόρων ἔρατὸν  
 πᾶμα Πάρις θέτο Σιμιχίδας.  
 ψυχάν, ἃ βοτοβάμων,  
 στήτας οἴστρε Σαέττας,  
 κλωποπάτωρ, ἀπάτωρ, 15  
 λαρνακόγυιε, χαρεῖς  
 ἀδὺ μελίσδοις  
 ἔλλοπι κούρα,  
 Καλλιόπα,  
 νηλεύστῳ. 20

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

## MISCELLANEA

### 21.—THE PIPE OF THEOCRITUS

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

*fistula*), the monument of Syrinx, the object of his ardent love; he who (at Marathon, where Pan is said to have personally helped the Athenians) quenched the valour of the Persians (who bear the same name as Perseus, the slayer of his grandfather Acrisius) and freed Europe from them. To him Theocritus (he plays on his name, taking Theocritus as meaning "judger of gods"), also called Simichidas, offered the beloved possession of the wallet-bearing pastoral poets (*πεπός*, "blind"; *πηψα*, "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.

GREEK ANTHOLOGY

22.—ΣΙΜΙΟΤ Ο ΠΙΛΑΚΤΣ

Ἀνδροθέα δῶρον ὁ Φωκεὺς κρατερᾶς μηδοσύνας ἦρα τίνων Ἀθάνα  
 τῆμος, ἐπεὶ τὰν ἱερὰν κηρὶ πυρίπνοφ πόλιν ἠθάλωσεν  
 οὐκ ἐνάριθμος γεγαῶς ἐν προμάχοις Ἀχαιῶν,  
 νῦν δ' ἐς Ὀμήρειον ἔβα κέλευθον,  
 τρὶς μάκαρ, δν σὸ θυμῷ  
 δδ' ὄλβος  
 ἀεὶ κνεῖ.  
 Ἰλαος ἀμφιδερχθῆς.  
 σὰν χάριν, ἀγὰ πολόβουλε Παλλάς·  
 ἀλλ' ἀπὸ κρανῶν ἰθαρᾶν νᾶμα κόμιζε δυσκλής·  
 Δαρδανιδᾶν, χρυσοβαφεῖς τ' ἐστυφέλιξ' ἐκ θεμέθλων ἀνακτας·  
 ὦπασ' Ἐπειὸς πέλεκυν, τῷ ποκὰ πύργων θεοτεύκτων κατέρειψεν αἶπος.

To be read thus :

Ἀνδροθέα δῶρον ὁ Φωκεὺς κρατερᾶς μηδοσύνας ἦρα τίνων Ἀθάνα  
 ὦπασ' Ἐπειὸς πέλεκυν, τῷ ποκὰ πύργων θεοτεύκτων κατέρειψεν αἶπος,  
 τῆμος, ἐπεὶ τὰν ἱερὰν κηρὶ πυρίπνοφ πόλιν ἠθάλωσεν  
 Δαρδανιδᾶν, χρυσοβαφεῖς τ' ἐστυφέλιξ' ἐκ θεμέθλων ἀνακτας·  
 οὐκ ἐνάριθμος γεγαῶς ἐν προμάχοις Ἀχαιῶν,  
 ἀλλ' ἀπὸ κρανῶν ἰθαρᾶν νᾶμα κόμιζε δυσκλής·  
 νῦν δ' ἐς Ὀμήρειον ἔβα κέλευθον,  
 σὰν χάριν, ἀγὰ πολόβουλε Παλλάς·  
 τρὶς μάκαρ δν σὸ θυμῷ  
 Ἰλαος ἀμφιδερχθῆς.  
 δδ' ὄλβος  
 ἀεὶ κνεῖ.

23.—Εἰς τὴν βίβλον Μάρκου

Εἰ λύπης κρατέειν ἐθέλεις,  
 τήνδε μάκαιραν ἀναπτύσσων  
 βίβλον ἐπέρχεο ἐνδυκέως,  
 ἧς ὑπο γνῶμην ὀλβίστην  
 ρεῖά κεν ὄψεαι ἐσσομένων,  
 ὄντων ἠδὲ παροιχομένων,  
 τερπωλὴν 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*<sup>1</sup>

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.

<sup>1</sup> Nothing is known regarding it.

## 24.—ΣΙΜΙΟΥ ΑΙ ΠΤΕΡΓΕΣ ΕΡΩΤΟΣ

Λεῦσέ με τὸν Γᾶς τε βαθυστέρνου ἀνακτ', Ἀκμοῖδαν τ' ἄλλυδις ἐδράσαντα,  
 μηδὲ τρέσης, εἰ τόσος ὢν δάσκια βέβριθα λάχνα γένεα.  
 τᾶμος ἐγὼ γὰρ γενόμεν, ἀνίκ' ἔκραν' Ἀνάγκα,  
 πάντα δὲ Γᾶς εἴκε φραδαῖσι λυγραῖς  
 ἔρπετά, †πάνθ' ὄσ' ἔρπει

δι' αἴθρας.

Χάους δέ,

οὔτι γε Κίπριδος παῖς

ἠκυπέτας οὐδ' Ἄρεος καλεῦμαι

οὔτι γὰρ ἔκρανα βία, πρᾶυλόγῳ δὲ πειθοῖ.

εἴκε δέ μοι γαῖα, θαλάσσης τε μυχοί, χάλκεος οὐρανός τε.

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

5

10

## 24.—SIMIAS. WINGS OF LOVE

Look on me, the lord of broad-bosomed Earth, who stablished the Heaven<sup>1</sup> elsewhere, and tremble not if, little though I be, my cheeks are heavy with bushy hair. For I was born when Necessity was ruler, and all creeping things and those that move through the sky yielded to the dire decrees of Earth. But I am called the swift-flying son of Chaos, not of Cypris or of Ares, for in no wise did I rule by force, but by gentle-voiced persuasion, and earth and the depths of the sea and the brazen heaven yielded to me. I robbed them of their ancient sceptre and gave laws to the gods.<sup>2</sup>

<sup>1</sup> Uranus was son of Aemon.

<sup>2</sup> This is the Eros of the old cosmogonies 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  
 Ἐποφεινίησι τέγγει·  
 Μαύλιες δ' ὑπερθε πέτρης Ναξίας θοούμεναι  
 Παμάτων φείδοντο Πανός· οὐ στροβίλω λιγνυῖ 5  
 Ἴξὸς εὐώδης μελαίνει τρεχνέων με Νυσίων.  
 Ἐς γὰρ βωμὸν ὀρής με μήτε γλούρου  
 Πλινθοῖς, μήτ' Ἀλύβης παγέντα βώλοισ·  
 Οὐδ' ὄν Κυνθογενῆς ἔτευξε φύτλη  
 Λαβόντε μηκάδων κέρα, 10  
 Λισσαῖσιν ἀμφὶ δειράσιν  
 Ὅσσαι νέμονται Κυνθίαις,  
 Ἴσορροπος πελοῖτό μοι.  
 Σὺν Οὐρανοῦ γὰρ ἐκγόνοισ  
 Εἰνάς μ' ἔτευξε γηγενῆς· 15  
 Τάων αἰέζωον τέχνην  
 Ἐνευσε πάλμυς ἀφθίτων.  
 Σὺ δ' ὦ πῖων κρήνηθεν, ἦν  
 Ἴνις κόλαψε Γοργόνος,  
 Θύοις τ' ἐπισπένδοις τέ μοι 20  
 Τμηττιαδᾶν πολὺ λαροτέρην  
 Σπονδῆν ἄδην· ἴθι δὴ θαρσέων  
 Ἐς ἐμὴν τεύξι· καθαρὸς γὰρ ἐγὼ  
 Ἴὸν ἰέντων τεράων, οἶα κέκευθ' ἐκείνος  
 Ἀμφὶ Νεαῖς Θρηϊκίαις, ὃν σχεδόθεν Μυρίνης 25  
 Σοί, Τριπάτωρ, πορφυρέου φῶρ ἀνέθηκε κριοῦ.

<sup>1</sup> The poem is acrostic, the first letters of the lines making Ὀλύμπιε, πολλοῖς ἔτεσι θυσεῖας, "Olympian, mayst thou sacrifice for many years." This is addressed probably to the Emperor Hadrian.

<sup>2</sup> Frankincense.

<sup>3</sup> i.e. silver. See Homer, *Il.* ii. 857.



## MISCELLANEA

### 25.—BESANTINUS. THE ALTAR<sup>1</sup>

THE black cloud of victims does not, like purple, dye me with its reddening stream, and the knives sharpened on the Naxian stone spare the flocks of Pan; the sweet-scented juice of the Arabian trees<sup>2</sup> does not blacken me with its curling smoke. Thou seest in me an altar not composed of golden bricks or the clods of Alybe,<sup>3</sup> 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.<sup>4</sup> For together with the children of Heaven<sup>5</sup> did the earth-born Nine rear me, the Muses to whose art the King of the gods granted immortality. And mayest thou,<sup>6</sup> who drinkest of the spring that the Gorgon's son<sup>7</sup> opened with a blow of his hoof, sacrifice and pour on me libations in abundance sweeter than the honey of Hymettus' bees. Come to meet me with a confident heart, for I am pure of the venomous monsters which lay hid on that altar in Neae of Thrace that the thief of the purple ram<sup>8</sup> dedicated to thee, Trito-born, hard by Myrina.<sup>9</sup>

<sup>1</sup> 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.

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

<sup>3</sup> i.e. Hadrian, himself a poet.

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

<sup>5</sup> 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.

<sup>6</sup> Not the town in Aeolis, but another name for Lemnos.

GREEK ANTHOLOGY

26.—ΔΩΣΙΑΔΑ ΒΩΜΟΣ

Εἰμάρσεινός με στήτας  
 ποσις, μέρονψ δῖσαβος,  
 τεύξ', οὐ σποδεύνας, ἴνις ἐμπούσας, μόρος  
 Τεύκροιο βούτα καὶ κυνός τεκνώματος,  
 Χρύσας δ' αἴτας, ἄμος ἐψάνδρα 5  
 τὸν γυνὸχαλκον οὔρον ἔρραισεν,  
 ὃν ὠπάτωρ δίσεννος  
 μόρησε ματρώριπτος.  
 ἐμὸν δὲ τεύγμ' ἀθρήσας  
 Θεοκρίτοιο κτάντας, 10  
 Τριεσπέροιο καύτας,  
 θώυξεν †άνιύξας  
 χάλεψε γάρ νιν ἰῶ  
 σύργαστρος ἐκδὺς γῆρας.  
 τὸν δ' †άει λινεῦντ' ἐν ἀμφικλύστῳ 15  
 Πανός τε ματρὸς εἰνέτας, φῶρ  
 δίξωος, ἴνις τ' ἀνδροβρώτος ἰλιοραιστῶν  
 ἦρ' ἀρδίῳ ἐς Τευκρίδ' 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 Pelens, into an Empusa), he who was cast into the fire by his mother and was slain by Paris, the herdsman, the son of Hecuba who was changed into a bitch, but Jason, he who was dear to Athena Chryse, when Medea the boiler of men (Pelias and Jason himself) broke Talus, the brazen watchman of Crete, who was wrought by Hephaestus, the god born without a father, and husband of two wives (Aphrodite and Aglaea), whom his

## 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 Ilion, brought to the Teucrican city thrice sacked.

mother Hera threw down from heaven. When Philoctetes, who slew Paris and burnt the body of Heracles (whom Zeus begat during the three nights he lay with Alemene) saw me, he cried out in pain, for the snake that casts its skin hurt him with its poison. And him, in the island of Lemnos where he tarried, Odysseus, the husband of Penelope, the thief of the Palladion, who went twice to Hades, and 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).

Κωτίλας

τῇ τῶδ' ἄτριον νέον

πρόφρων δὲ θυμῷ δέξο· δὴ γὰρ ἀγνάς

τὸ μὲν θῶϊν ἐριβδίας Ἐριμᾶς ἐκίξε κάρυξ

ἀνωγε δ' ἐκ μέτρον μονοβάμονος μέγαν πάροιθ' ἀέξειν

θοῶς δ' ὕπερθεν ὄκα λέχρισον φέρων νεῖμα ποδῶν σποράδων κίφαισκεν

θοαῖς ἴσ' αἰόλαις νεβροῖς κῶλ' ἀλλάσσων ὄρσιπιδῶν ἐλάφων τέκεσσιν

πᾶσαι κραιπνοῖς ὑπὲρ ἀκρῶν ἰέμεναι σοσι' λόφων κατ' ἀρθμίας Ἰχνης τιθήνας

καί τις ὠμόθυμος ἀμφίπαλτον αἰψ' αὐδᾶν θῆρ' ἐν κόλπῳ δεξάμενος θαλαμῶν μυχουιτάτῳ

ἐκείτ' ὄκα βοῶς ἀκοὴν μεθέπων, ὄγ' ἄφαρ λάσειον νεφοβόλων ἀν' ὄρέων ξισσνται ἄγκος 10

ταῖσι δὴ δαίμων κλυτᾶς Ἴσα θοαῖς δυνείων σοσι' πολύπλοκα μετρίει μέτρα μολπᾶς

βίμφοι πετρόκεατον ἐκλιπῶν ὄρουσ' ἐρύαν, ματρὸς πλαγκτῶν καϊώμενος βαλίας ἐλεῖν τέκος

βλαχαὶ δ' ὄλων πολυβότων ἀν' ὄρέων νομὸν ἔβαν ταυνοφόρων ἐς ἀν' ἀντρα Νυμφῶν

ταὶ δ' ἀμβρότῳ πόθῳ φίλας ματρὸς βόωντ' αἴψα μεθ' ἡμερῶντα μαζῶν

Ἰχνηε θέων . . . ταν παναίολον Πιερίδων μονόδοπον αὐδᾶν

ἀριθμὸν εἰς ἄκραν δεκάδ' ἰχνίων κόσμον νέμοντα βυθῶν

φύλ' ἐς βροτῶν, ὑπὸ φίλας ἐλὼν πτεροῖσι ματρός

λίγεια μιν καμ' ἴφι ματρὸς ὠδῖς

Δωρίας ἀηδύνας

ματέρος.

Lo here a new weft  
of a twittering mother,  
a Dorian nightingale;  
receive it with a right  
good will, for pure was  
the mother whose shrilly  
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-slaughting slope of  
its vagrant feet, strik-  
ing, as he went on, a  
molley strain indeed but  
a right concordant cry  
of the Pierians, and mak-  
ing exchange of limbs  
with the nimble fawns  
the swift children of the

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To be read thus :

Κωτίλας

ματέρος

τῇ τῶδ' ἔτριον νέου

Δωρίδας ἀηδῶνας

πρόφρων δὲ θυμῷ δέξο· δὴ γὰρ ἀγνάς

λίγιδ' ἔμιν κάμ' Ἰφι ματρὸς ὄδις·

τὸ μὲν θεῶν ἐριβόας Ἑρμῆς ἔκτε κέρυξ

φῦλ' ἐς βροτῶν, ὑπὸ φίλας ἔλων πτεροῖσι, ματρὸς·

ἀνωγε δ' ἔκ μέτρου μορβαδάμονος μέγαν κάρσιδ' ἀέξειν

ἀριθμὸν εἰς ἄκραν δεκάδ' ἰχνίων κόσμον νέμοντα ρυθμῶν.

θοῶς δ' ἔπερθεν ὄκα λέχριον φέρων νέυμα ποδῶν σποράδων ἰφραυσκεν

ἰχνει θένων . . ταν παυαίολον Πιερίδων μονόδοπον αὐδῶν,

θοῶς ἴσ' αἰδάλαις νεβροῖς κῶλ' ἀλλάσσων ὄρσιπῶδων ἐλάφων τέκεσσιν·

ταῖ δ' ἀμβρότα πόθω φίλας ματρὸς βῶωντ' αἶψα μεθ' ἡμεροῦντα μαζόν,

κᾶσαι κραιπνοῖς ὑπὲρ ἄκρων ἰέμεναι ποσι λάφων κατ' ἀρθμίας ἴχνος τιθῆνας·

βλαχαῖ δ' ὄκων πολυβέτων ἀν' ὄρεων νομὸν ἔβαν ταυροφόρων ἐς ἀν' ἄτρα Νυμφῶν.

καὶ τις ὠμόθυμος ἀμφιπαλτον αἶψ' αὐδῶν θῆρ ἐν κόλπῳ δεξέμενος θαλαμῶν μυχονάταφ

βίμφα πετροκόκιστον ἐκλαπῶν ὄρουσ' εὐνῶν, ματρὸς πλαγκτὸν μαιώμενος βαλλίας ἐλεῖν τέκος·

κάτε' ὄκα βοῶς ἔκοᾶν μεθέκων, δ'γ' ἄφρα λάσειον νιφοβίλων ἀν' ὄρεων ἔσσυται ἄγκος·

ταῖσι δὴ δαίμων κλυτῶς ἴσα θοοῖς δυνέων ποσι πολύπλοκα μετεῖι μέτρα μολπᾶς. 20

foot-stirring stag.—Now these fawns through immortal desire of their dear dam do rush apace after the beloved feat, all passing with far-hasting feet over the hilltops in the track of that friendly nurse, and with a bleat they go by the mountain pastures of the thousand feeding sheep and the caves of the slender-ankled Nymphs.

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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.

GREEK ANTHOLOGY

28.—ΑΝΑΣΤΑΣΙΟΥ ΤΟΥ ΤΡΑΤΛΟΥ

Εἰς τὴν σταύρωσιν

Χριστὸς ἐπὶ σταυροῖο πεπαρμένος ἦν ποτε γυμνός,  
 μεσσόθι, ληϊστῆρας ἔχων ἐκάτερθε παγέντας·  
 καὶ μιν ἀκηχεμένη λιγέως ὀλοφύρετο μήτηρ  
 λύγδην ἰσταμένη, καὶ παρθένος ἄλλος ἑταῖρος· 5  
 καὶ μιν καγχαλόωντες ἐνείκειον ἄνδρες ὀδίται  
 κάμμορον, οὔτιδανὸν καὶ ἀνάλκιδα φῶτα καλεῦντες·  
 καὶ οἱ διψαλέφ στυγερὴν ὤρεξε ποτῆτα  
 λαὸς Ἰουδαίων ἀθεμίστιος, αἱματοχάρμης,  
 ὄξει κιννάμενος πικρὸν δέπας, εἶδαρ ὀλέθρου.  
 ἀλλ' ἀκέων τετάνυστο καὶ οὐκ ἀπαμύνητο Χριστός, 10  
 Χριστός, ὁ καὶ Μαρίας καὶ ἀθανάτου πατρὸς υἱός.  
 ταῦτα τίς ἀνθρώπων ἀγέρωχος νήπιος ἔσται  
 κῆρι λογιζόμενος καὶ ὀρώμενος ἐν πινάκεσσιν·  
 ἀνδρὸς γὰρ θεός ἐστιν, ὁ δὲ βροτὸς οὐδὲν ἀρείων.

29.—ΙΓΝΑΤΙΟΥ

Ἰγνάτιος πολλῆσιν ἐν ἀμπλακίησι βιώσας,  
 ἔλλιπον ἠδυφαοῦς ἠελίοιο σέλας·  
 καὶ νῦν ἐς δυοφερὸν κατακεύθομαι ἐνθάδε τύμβον,  
 οἴμοι· ψυχῇ μου μακρὰ κολαζόμενος.  
 ἀλλά, κριτὰ (βροτὸς εἶμι, σὺ δ' ἀφθιτος ἢ δ' ἐλεήμων), 5  
 ἴλαθι, ἴλαθί μοι ὄμματι εὐμενεῖ.

30.—ΤΟΥ ΑΥΤΟΥ

Εἰς Παῦλον μοναχόν

Σῶμα μὲν, οὐκ ἀρετὴν ὅδε τύμβος νέρθε κέκευθε  
 κεδνοῦ Παύλοιο· ὥστε γὰρ ἠελίου

## MISCELLANEA

### 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.<sup>1</sup> 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.<sup>2</sup>

### 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-

<sup>1</sup> St. John.

<sup>2</sup> This last line is so silly that I think it must be corrupt.

## GREEK ANTHOLOGY

τοῦδέ γ' ἀπαστράπτουσιν ἀριπρεπέες λόγοι αἴγλη,  
 ἦδ' ἀρετῆς κάματοι εὐχος ἔχουσι μέγα,  
 εἴκοσιν ἐς λυκάβαντας ἰδὲ τρισὶν ἤρκεσε γαίῃ, 5  
 ζήσας δ' αὖ λογικῶς ἐσθλὸν ἔδεκτο τέλος.

### 31.—ΤΟΥ ΑΥΤΟΥ

Εἰς Σαμουὴλ διάκονον τῆς μεγάλης ἐκκλησίας  
 Ἰερὸς ἐν λαγόνεσσι Σαμουὴλ κεύθεται γαίης,  
 πάντα λιπῶν βίотου, ὅσα περ εἶχε, θεῶ·  
 καὶ νῦν εὐσεβέων εἰσέδραμε φαίδιμον αὐλήν,  
 δόξαν ὑπὲρ μεγάλων ληψόμενος καμάτων.

### 32.—ΑΡΕΘΑ ΔΙΑΚΟΝΟΥ

Γεγονότος δὲ καὶ ἀρχιεπισκόπου Καισαρείας Καππαδοκίας

Ἐπὶ τῇ ἰδίᾳ ἀδελφῇ

Εἰ καὶ μοι λύχνον αἰῶνος ταχὺς ἔσβησεν οἶτος,  
 λαμπάδος ἡμετέρης φέγγος ἀμερσάμενος,  
 ἀλλὰ γ' ἄρ' ἤρκεσε λύσση ἐῆς κακότητος ὁ δαίμων  
 πᾶσαν ἐμὴν τελέσαι στυγναλήν βιοτήν· 5  
 θῆκέ με χήρην ἐγγὺς ἀειρομένου μοι μαζοῦ,  
 οὐδ' ἐπὶ τέκνον ἴδον καλὸν ἀθυρόμενον,  
 ἠδὺ τοκεῦσιν ἄγαλμα παραγκάς· τῷ γέ με πένθος  
 ἄτλητον μαλερῶ τηκεδόνος δάμασε  
 πυρσῷ. τρεῖς πρὸς εἰκόσ' ἐποιομένην ἐνιαυτοῦς  
 ἔσχεν τύμβος ὅδε ξεινοδόκος γενέθλης 10  
 ἡμετέρης· ἐνθ' ὕφηνον γενετῆρες ἅπασι  
 γηραλέοι θρήνον τιλλόμενοι πολιήν,  
 καὶ χορὸς εὐγενέων στενάχοντες ἀδελφῶν Ἄννης  
 μνώμενοι ἀσπασίως εἶδεος ἀγλαΐης.



## MISCELLANEA

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.—ARETHAS<sup>1</sup> 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.

<sup>1</sup> 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.

GREEK ANTHOLOGY

33.—ΤΟΥ ΑΥΤΟΥ

Eis tēn autēn

Τὸ σεμνὸν ἦθος, τὴν φιλόανθρωπον χάριν,  
 τὸ πρὸς τεκόντας τοῦ τρόπου πειθήνιον  
 (αἰδῶς γὰρ ἦγεν ὡς διδάσκαλος μέγας  
 παρῶν), τὰ λαμπρὰ τοῦ γένους γνωρίσματα,  
 καὶ τὰς φιλόανδρους ἐνστάσεις πρὸς τὴν φύσιν 5  
 κλονοῦσαν ἀστήρικτα χηρείας βία,  
 ἀντεμπλοκῇ δὲ κρειττονῶν ἠττωμένην<sup>1</sup>  
 (ἀφ' ὧν τὰ φαιδρὰ στέμματα πρὸς ἀξίαν  
 μόνανδρον ἐκλάμποντα) τὴν παρρησίαν  
 Ἄννης ἀμαυροῦν οὐ δυνήσεται τάφος. 10  
 πάντων γὰρ αὐτῆς οὐδαμῶς λάθοι στόμα  
 καλὸν φερούσης νουθέτημα τῷ βίῳ·  
 εἰ δ' οὖν, λαλήσει καὶ γραφῇ πάντων πλέον  
 αὐτῆ παρ' αὐτὸν τὸν τάφον τεθειμένη.

34.—ΤΟΥ ΑΥΤΟΥ

Eis Φεβρωνίαν μοναχὴν

Δρᾶσέ τί πού καὶ νερτερίοις μετὰ πνεύμασιν ἀνδρῶν  
 Φεβρωνία εἴης σύμβολα συμπαθίης,  
 εἴ τις κἀνθάδε χρεῖω ἀφνειῶν ἢε πένησι·  
 οὐδὲ γὰρ οὐδ' αὐτοῦ τῆς σφετέρης ἐς ἅπαν  
 ψυχαὶ λήθονται μεγαθύμων εὐεργείης· 5  
 ἔμπα γε μὴν αἰὼν ἡμετέρου βιοτοῦ  
 ἄρκιος εἴη θεῖον ἐπὶ προέμεν θάλαμόν μιν  
 Χριστοῦ, τὸν ῥα νῦν σεμνὸν ἐλ' ἀφθορίης,  
 λαμπρὰ δ' ἐλαίῳ φαιδρύνουσα φιλοπτωχείης·  
 ἦς τὸδε σῆμ' ὑπνοῦ γνῶθι πολυχροίου. 10

<sup>1</sup> So Boissonade: ἠττωμένης MS.

## MISCELLANEA

### 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 life<sup>1</sup> 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.

<sup>1</sup> *i.e.* her good works when alive.

## GREEK ANTHOLOGY

### 35.—ΘΕΟΦΑΝΟΤΣ

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

### 36.—ΚΟΜΗΤΑ

Ἀμφοτέρας, πολύμυθε, Κομητᾶς σεῖο ἀθρήσας  
κύρβεις γηραλέας, θῆκεν ἀειθαλέας.

### 37.—ΤΟΥ ΑΥΤΟΥ

Εἰς τὴν ὑπ' αὐτοῦ διωρθωμένην Ὀμήρου ποίησιν  
Σεῖο βίβλους, μεγάθυμε, Κομητᾶς, Ὀμηρε, δὺ ἄρδην  
εὐρῶν γηραλέας, τεύξατο ὄπλοτέρας·  
γῆρας ἀποξύσας γὰρ ἀριπρεπέας τε βροτοῖσι  
πάμπαν ἔδειξε σοφοῖς, οἷσιν ἔνεστι νόος.

### 38.—ΤΟΥ ΑΥΤΟΥ

Εἰς τὸ αὐτό

Εὐρῶν Κομητᾶς τὰς Ὀμηρείους βίβλους  
ἐφθαρμένας τε κούδαμῶς ἐστιγμένας,  
στίξας διεσμύλευσα ταύτας ἐντέχνως,  
τὴν σαπρίαν ῥύψας μὲν ὡς ἀχρηστίαν,  
γράψας δ' ἐκαιούργησα τὴν εὐχρηστίαν. 5  
ἐντεῦθεν οἱ γράφοντες οὐκ ἐσφαλμένως  
μαθητιῶσιν, ὡς ἔοικε μανθάνειν.

<sup>1</sup> *cp.* the anonymous couplets, Book V. 85, 86.

<sup>2</sup> *i.e.* Homer.

## MISCELLANEA

### 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.<sup>1</sup>

### 36.—COMETAS

TELLER of many tales,<sup>2</sup> Cometas, seeing both thy tables were aged, made them everlasting.<sup>3</sup>

### 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.

<sup>3</sup> 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.

## GREEK ANTHOLOGY

### 39.—ΙΓΝΑΤΙΟΥ

Εἰς τὰ αὐτοῦ

Ἰγνάτιος τάδε τεύξε σοφῆς πολυίδρις αἰοιδῆς·  
Ἰγνάτιος τάδε τεύξεν, ὃς ἐς φάος ἤγαγε τέχνην  
γραμματικὴν, λήθης κευθομένην πελάγει.

39A

Τὰ τοῦ Πλάτωνος ἐξερευνήσας βάθη  
τὰ τῶν λογισμῶν ἐξερίζωσας πάθη.

### 40.—ΚΟΜΗΤΑ

Ὅππότε Παμμεδέοντος εὖς παῖς, ὄρχαμος ἀνδρῶν,  
ὃς πᾶσι θνητοῖσι καὶ ἀθανάτοισιν ἀνάσσει,  
ἀσπαλιεύσιν ἔειπε μαθητῆσιν πιτυτοῖσι·  
“Λάζαρος ἄμμι φίλος φάος ἔλλιπεν ἡελίοιο  
οὔποτε, τόφρα κέκευθε τεθρήμερον ἄπλετος αἶα.” 5  
ἀλλ’ ἀνεῶ<sup>1</sup> μὲν ἔκειτο, μεμυκὸς χεῖλεα συγῆ,  
σῶμά τε πυθόμενος καὶ ὀστέα καὶ χροᾶ καλόν,  
ψυχὴ δ’ ἐκ ῥεθέων πταμένη αἰδούσδε κατήλθεν,  
ἄρρητον δὲ φίλοισι γόον καὶ πένθος ἔθηκεν,  
ἐκ πάντων δὲ μάλιστα Μάρθη Μαρῖη τε ὀμαίμοις 10  
αὐτοκασιγνήταις·  
ψυχῆς γὰρ φιλέεσκον ἀδελφεόν, ὅστις ἔκειτο  
μεσσοῦθι ἐν νεκάδεσσιν ἀκήριος, ἄψυχος αὐτως.  
τοῦ πότμον γοῶσαι ὀδυρόμεναί τε ἐθρήνευν,  
σήματος ἔκτοθι οὔσαι καὶ ἐζόμεναι περὶ τύμβῳ. 15  
ὄφρα μὲν ἡέλιος τρίτον ἤνυσεν ἡμαρ ἐς αἶαν,  
τόφρα δὲ κὰν νεκάδεσσιν ἐτήκετο Λάζαρος ἄπνους·  
ἀλλ’ ὅτε δὴ τετράτῃ ῥοδοειδῆς ἤλυθεν ἠώς,

<sup>1</sup> I write so : ἀλλὰ νέον MS.

## MISCELLANEA

### 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

καὶ τότε δὴ προσέειπε θεοῖο παῖς μέγαλοιο  
 εὐπατρίδῃσι φίλοις, οἱ πὰρ θεοῦ ἐκγεγάαντο, 20  
 οἱ πέρι μὲν βουλῇ μερόπων, πέρι δ' ἦον ἀπάντων,  
 οὓς ἔκπαυλ' ἐφίλησ', ὡσεὶ θεοῦ υἱας εὐντας,  
 ὧν καὶ ἀπὸ γλώσσης γλυκίων μέλιτος ῥέεν αὐδή,  
 καὶ ἔπεια νιφάδεσσιν εὐικότα χειμερήσιον  
 "ὦ φίλοι ἀγλαόθυμοι, ἐπεὶ θεὸς ἐστὶ σὺν ἄμμι, 25  
 κεκλυτέ με πάντες τε ὅσοι θεὸν ἔνδον ἔχετε,  
 ὄφρ' εἴπω τὰ με θυμὸς ἐνὶ στήθεσσι κελεύει  
 δευτ' ἐς Βηθανίην, ὅθι Λάζαρον ἔλλιπε θυμὸς,  
 σπεύσομεν ὅτι τάχιστ', ὄφρα κλέος ἀφθιτον ἴσχω  
 ἀνστήσαι γὰρ ἔπειμι καὶ ἐξ' Ἐρέβους φίλον ἄμον." 30  
 τὸν δ' αὖτε προσέειπον εὐήγορες ἀγλαόθυμοι  
 "Ἴομεν, ὡς ἐκέλευσας, ἀλίγκιε πατὴρ ἐοῖο."  
 εἶπον· ὁ δ' αὐτὸς ἔβαινε, καὶ ἠγεμόνευε μαθηταῖς.  
 σπερχόμενοι δ' εἶποντο μετ' ἴχνια Παμμεδέοντος,  
 ἦύτε ἔθνεα εἰσι μελισσῶν ἀδινάων, 35  
 πέτρῃς ἐκ γλαφυρῆς αἰεὶ νέον ἐρχομενάων·  
 ὡς εἶποντο ὀπισθε θεοῦ μέγαλοιο μαθηταί.  
 ἀλλ' ὅτε δὴ ῥ' ἰκάνοντο πολυκλαύστῳ ἐνὶ τύμβῳ,  
 καὶ τότε δὴ λίσσοντο κυλινδόμεναι παρὰ ποσσὶν  
 Χριστὸν παμμεδέοντα κασίγνηταί τε ἔται τε 40  
 "Γουνούμεσθά σ', ἄναξ, δὲ ὑπέρτατα δώματα ναίεις·  
 Λάζαρον ὃν φιλέεσκες, ἐν ἔγκασιν ἤλυθεν ἄδου  
 εἰ γὰρ τῆδε ἔησθα, ἄναξ νεκάδων αἰδωνεὺς  
 οὐποτ' ἔτλη μείναι, ἐπειὴ πολὺ φέρτατος ἦσθα  
 ἀλλὰ καὶ ὡς ἐθέλων δύνασαι πάλιν αὐτὸν ἐγεῖραι." 45  
 καὶ τότε δὴ ἕψιστος ἀμείβετο· "Ποῦ ποτε κείται;  
 αἱ δ' ἄρα ὀτραλέως ἀνὰ ἠρίον ἤλυθον ἄρδην·  
 δὴ τότε· ἐπεὶ δεῖξαν θεῷ αὐτὸν σῆμά τε λυγρόν,  
 εἶπεν ἄρ'· "Ὁρμηθέντες ἀείρατε πῶμα τάφοιο."  
 αὐτὰρ ἐπεὶ ἀνέφκτο τάφος λυγρὸς φθιμένοιο, 50



## MISCELLANEA

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

GREEK ANTHOLOGY

καὶ τότε δὴ μέγ' αὔσε θεὸς μέγας ἠδὲ καὶ ἀνὴρ·  
 "Λάζαρε, δεῦρ' ἴθι, κλῦθι ἐμεῖο, καὶ ἔρχεο ἔξω."  
 ὡς οὖν νεκρὸς ἄκουσε θεοῖο λόγου φήσαντος,  
 λυσιμελῆς ἀνέδν, πεπεδημένος, ἔμπρους, ὀδωδῶς.  
 τὸν καὶ ἰδόντες ὄμιλοι ἐθάμβεον ἐν κραδίησιν.  
 αὐτίκα δ' ὑψιμέδοντα ἐκύδαινον θεὸν ἐσθλόν,  
 καὶ κλέος ἄφθιτον ἔσχε πατὴρ μέγας υἱὸς ἔηος.

55

ΕΠΙΓΡΑΜΜΑΤΑ ΕΝ ΤΩΙ ΙΠΠΟΔΡΟΜΩΙ  
 ΚΩΝΣΤΑΝΤΙΝΟΤΠΟΛΕΩΣ

41.—ΑΔΗΛΟΝ

Εἰς τὴν εἰκόνα Κωνσταντίνου ἠνιόχου

Χάλκεος οὐκ ἔσσης βιώων ἔτι, Κωνσταντίνε·  
 ἀντὶ γὰρ εὐκλείης ἤρκεσε βασκανίη.  
 ὡς δὲ θάνας, τότε δὴ σε πόλις ξύμπασα γεραίρει  
 οἷς δύναται· τί δὲ σῆς ἄξιον ἱπποσύνης;

42.—ΑΛΛΟ

Ἐξότε Κωνσταντίνος ἔδν δόμον Ἄϊδος εἴσω,  
 ὄχετο σὺν κείνῳ πᾶν κλέος ἠνιόχων.

43.—ΑΛΛΟ

Χρῦσεον ἀντ' ἀρετῆς γέρας ἔπρεπε Κωνσταντίνῳ,  
 οὐδένα τῆς τέχνης τοῖον ἐνεγκαμένης.

<sup>1</sup> Some scurrilous verses relating to the author and this poem are added in the MS. They are as follows: "Cometas, thou wast a Thersites, and how didst thou assume the part of Achilles, thou wretch? Away with these works of thy unpoetical mind, and cast to the deuce or put on thy own

## MISCELLANEA

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.<sup>1</sup>

### EPIGRAMS IN THE HIPPODROME AT CONSTANTINOPLE<sup>2</sup>

#### 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.

<sup>2</sup> Many others on charioteers will be found at the end of the following book.

## GREEK ANTHOLOGY

κουρίζων νίκησεν ἀειδομένους ἐλατῆρας·  
 γηραλέος δὲ νέους δεῖξεν ἀφαιροτέρους.  
 ὄντινα καὶ μετὰ πότμον ἀειμνήστω τινὶ θεσμῷ 5  
 δῆμος καὶ βασιλεὺς ἴδρυσαν ἀζόμενοι.

### 44.—ΑΛΛΟ

Εἰς Πορφύριον τὸν ἠνίοχον

Πορφύριον λήξαντα πόνων, λύσαντά τε μήτρην,  
 καὶ πάρος ἀντ' ἀρετῆς χάλκεον ἑσταότα,  
 τῆδε πάλιν χαλκοῦ τε καὶ ἀργύρου ἰδρύσαντο.  
 πρέσβυ, σὺ δὲ ξείνων ἀντιάσας γεράων,  
 δήμου μὲν βοόωντος ἔλες παλινόρσον ἰμάσθην, 5  
 ὡς δὲ δις ἠβήσας μαίνεαι ἐν σταδίοις.

### 45.—ΑΛΛΟ

Εἰς Ἰουλιανὸν τὸν ἠνίοχον

Τούτου Ἰουλιανόν, Τυρίας βλάστημα τιθήνης,  
 ἠνίοχον πολλοὺς δεξάμενον στεφάνους,  
 αὐτὸς ἀναξ καὶ δῆμος ἅπας καὶ πότνια βουλή  
 ἕστησαν, κοινὴν ψῆφον ἐνεγκάμενοι.  
 γῆραι γὰρ σταδίων ἀπεπαύσατο· πᾶσι δὲ φίλτρον 5  
 κάλλιπεν, οἷσιν ἔρωσ ἦνθειεν ἀντιπάλων.

### 46.—ΑΛΛΟ

Εἰς Πορφύριον τὸν ἠνίοχον

Πορφύριος Λίβυς οὗτος· ἀεθλοφόρων δ' ἐπὶ δίφρων  
 μούνος παντοδαποὺς ἀμφέθετο στεφάνους.  
 νίκη γὰρ βασίλεια μεριζομένη κατὰ δῆμον,  
 χρώμασι καὶ πέπλοις συμμετάβαλλε τύχας·

## MISCELLANEA

yet a youth he overcame the celebrated drivers, and in his old age showed that the young were his inferiors. The people and the Emperor, reverencing him even after his death, set up his statue by a decree that will ever be remembered.

### 44.—*On Porphyrius the Charioteer*

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

### 45.—*On Julianus the Charioteer*

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

### 46.—*On Porphyrius the Charioteer*

THIS Porphyrius was an African, and he alone on his victorious chariot gained crowns of all varieties. For Queen Victory, divided among the factions<sup>1</sup> of the people, changed fortune altogether with colour

<sup>1</sup> 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

ἤρμοσε δ' αὐτὸν ἔχειν Βενέτοις πλέον, ἔνθεν ἀνάστη 5  
 χρύσεος αὐτ' ἀρετῆς, χάλκεος ἀντὶ πόνων.

47.—ΑΛΛΟ

Τοῦτον Πορφύριον Λιβύη τέκε, θρέψε δὲ Ῥώμη,  
 Νίκη δ' ἔστεφάνωσεν ἀμοιβαδόν, ἄλλοτ' ἀπ' ἄλλου  
 χρώματος ἄκρα φέροντα καρῆατι σύμβολα νίκης.  
 πολλάκι γὰρ δῆμους ἠλλάξατο, πολλάκι πώλους·  
 νῦν μὲν ἔων πρῶτος, τοτὲ δ' ἔσχατος, ἄλλοτε μέσσος, 5  
 πάντας ὁμοῦ νίκησε καὶ ἀντιπάλους καὶ ἐταίρους.

48.—ΑΛΛΟ

Εἰς Οὐράνιον τὸν ἠνίοχον

Ἴσον κυδαλίμοις, Φαυστινιάδῃ τε καὶ αὐτῷ  
 Φαυστίνῳ, βασιλεὺς στήσε παρ' ἀμφοτέροις  
 Οὐράνιον, τῷ δῆμος ἀμετρήτους διὰ νίκας  
 ἠγαθέου Ἥελοπος θῆκεν ἐπωνυμίην.  
 “Ὡς αἰεὶ τὸν ὁμοῖον ἀγει θεὸς ὡς τὸν ὁμοῖον” 5  
 τοῦσδε τις εἰσορόων φθέγγεται ἀτρεκέως.

49.—ΑΛΛΟ

Σοὶ καὶ ἀεθλεύοντι μόνῳ, λήξαντί τ' ἀέθλων  
 τοῦτο γέρας Νίκη δις πόρεν, Οὐράνιε,  
 δῆμον ἀπ' ἀμφοτέροιο· σὺ γὰρ πάρος ἐν Βενέτοις μὲν  
 εἴκοσι κυδίστων στέμμα φέρεις ἐτέων.  
 παύσαο δ' ἵπποσύνης· Πρασίνων δέ σε δίξετο δῆμος· 5  
 τοῖσδε σὺ μὲν νίκην, οἳ δ' ἄρα 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 Faustinus<sup>1</sup> 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!"<sup>2</sup>

### 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.

<sup>1</sup> The above-mentioned Constantinus (Nos. 41-43).

<sup>2</sup> Homer, *Od.* xvii. 218.

GREEK ANTHOLOGY

50.—ΑΛΛΟ

Ὡφέλες ὄπλα φέρειν, οὐ φάρεα ταῦτα κομίζειν,  
 ὡς ἐλατῆρ τελέθων, καὶ πολέμων πρόμαχος.  
 εὔτε γὰρ ἦλθεν ἄνακτος ὀλεσσιτύραννος ἀκωκῆ,  
 καὶ σὺ συναιχμάζων ἤψαο ναυμαχίης·  
 καὶ διπλῆς, πολύμητι, σοφῶς ἐδράξαο νίκης,  
 τῆς μὲν πωλομάχου, τῆς δὲ τυραννοφόνου.

5

51.—ΑΡΧΙΟΤ

Eis τὸν Καλυδώνιον σῦν

Χάλκεος, ἀλλ' ἄθρησον ὅσον θράσος ἄνυσε κάπρου  
 ὁ πλάστας, ἔμπνουν θῆρα τυπωσάμενος,  
 χαίτας αὐχενίους πεφρικότα, θηκτὸν ὀδόντα  
 βρύχοντα, γλήναις φρικτὸν ἰέντα σέλας,  
 ἀφρῶ χεῖλεα πάντα δεδευμένον· οὐκέτι θάμβος,  
 εἰ λογάδα στρατιῆν ὤλεσεν ἡμιθέων.

5



## MISCELLANEA

### 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.<sup>1</sup>

### 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.

<sup>1</sup> See Book XVI. 350.



## BOOK XVI

### EPIGRAMS OF THE PLANUDEAN ANTHOLOGY NOT IN THE PALATINE MANUSCRIPT

THE *Anthology* of Planudes is in seven Books, the contents of which are as follows: I. Declamatory and Descriptive Epigrams; II. Satirical Epigrams; III. Sepulchral Epigrams; IV. Epigrams on monuments, statues, etc.; V. Christodorus' description of the statues in the gymnasium of the Zeuxippus (= *Auth. Pal.*, Book II.), and a collection of Epigrams from the Hippodrome in Constantinople; VI. Dedicatory Epigrams; VII. Amatory Epigrams. As will be seen, while the other Books contain only a small number of Epigrams not included in the Palatine MS., almost the whole of Book IV. is absent from the latter, and we can only conclude that a Book of the *Anthology* of Cephalas was missing in the MS. of which the Palatine MS. is a transcript.

## 1.—ΔΑΜΑΓΗΤΟΤ

Οὐτ' ἀπὸ Μεσσήνας, οὐτ' Ἀργόθεν εἰμὶ παλαιστὺς·  
 Σπάρτα μοι Σπάρτα κυδιάνειρα πατρίς.  
 κείνοι τεχνάεντες· ἐγὼ γε μὲν, ὡς ἐπέοικε  
 τοῖς Λακεδαιμονίων παισὶ, βία κρατέω.

## 2.—ΣΙΜΩΝΙΔΟΤ

Γνώθι Θεόγνητον προσιδών, τὸν Ὀλυμπιονίκαν  
 παῖδα, παλαιομοσύνας δεξιὸν ἠνίοχον,  
 κάλλιστον μὲν ἰδεῖν, ἀθλεῖν δ' οὐ χείρονα μορφῆς,  
 ὃς πατέρων ἀγαθῶν ἐστεφάνωσε πόλιν.

## 3.—ΤΟΥ ΑΥΤΟΥ

Ἴσθημα καὶ Πυθαῖ Διοφῶν ὁ Φίλωνος ἐνίκα,  
 ἄλμα, ποδωκείην, δίσκον, ἄκοντα, πάλην.

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

##### 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.<sup>3</sup>

\* The *gens* of the Midylidae at Aegina.

<sup>3</sup> i. e. in the pentathlon.

## GREEK ANTHOLOGY

### 4.—ΑΔΗΛΟΝ

Τίνας ἂν εἶποι λόγους Ἐκτωρ τιτρωσκόμειος ὑπὸ Ἑλλήνων  
Βάλλετε νῦν μετὰ πότμον ἐμὸν δέμας, ὅττι καὶ αὐτοὶ  
νεκροῦ σώμα λέοντος ἐφουβρίζουσι λαγωοί.

### 5.—ΑΛΚΑΙΟΥ

Ἄγαγε καὶ Ξέρξης Πέρσαν στρατὸν Ἑλλάδος ἐς γᾶν,  
καὶ Τίτος εὐρείας ἄγαγ' ἀπ' Ἰταλίας·  
ἀλλ' ὁ μὲν Εὐρώπῃ δούλον ζυγὸν αὐχένι θήσων  
ἦλθεν, ὁ δ' ἀμπαύσων Ἑλλάδα δουλοσύνας.

### 6.—ΑΔΗΛΟΝ

Κοίρανος Εὐρώπας, ὁ καὶ εἰν ἀλὶ καὶ κατὰ χέρσον  
τόσσον ἀναξ θνατῶν, Ζεὺς ὅσον ἀθανάτων,  
εἰνοδία τὰ λάφυρ' Ἐκάτα θρασέος Κιροάδα,  
καὶ τέκνων, καὶ ὄλας γᾶς ἔθετ' Ὀδρυσίδος,  
υἱὸς ἐϋμμελία Δαματρίων· ἃ δὲ Φιλίππου  
δόξα πάλιν θείων ἄγχι βέβακε θρόνων.

5

### 6A.—ΠΑΝΤΕΛΕΙΟΥ

Εἰς Καλλίμαχον καὶ Κυναίγειρον

Ἦ κερεοῦ καμάτοιο καὶ ἀπρήκτου πολέμοιο·  
ἡμετέρῳ βασιλῆι τί λέξομεν ἀντιάσαντες;  
ὦ βασιλεῦ, τί μ' ἔπεμπες ἐπ' ἀθανάτους πολεμιστάς;  
βάλλομεν, οὐ πίπτουσι· τιτρώσκομεν, οὐ φοβέονται.

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<sup>1</sup> Titus Quinctius Flamininus, who in the year 196 B.C. proclaimed the freedom 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,<sup>1</sup> 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.<sup>2</sup> Once more has the glory of Philip mounted near to the thrones of the gods.

### 6A.—PANTELEUS

*On Callimachus and Cynaegirus, the Athenian Captains at Marathon*

O EMPTY toil and ineffective war! What shall we say when we meet our King?<sup>3</sup> O King, why didst thou send me against immortal warriors? We shoot them and they fall not, we wound them and they

<sup>2</sup> This probably refers to the expedition of Philip against the Odrysians in 183 B.C.

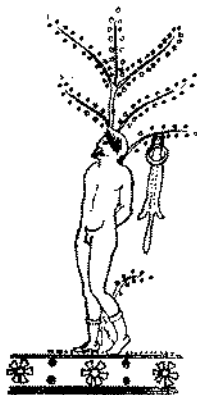
<sup>3</sup> The verses are supposed to be spoken by a Persian.

## GREEK ANTHOLOGY

μῦνος ἀνὴρ σύλησεν ὄλον στρατόν· ἐν δ' ἄρα μέσσω 5  
 αἱματόεις ἔστηκεν, ἀτείρεος Ἄρεος εἰκῶν,  
 δένδρον δ' ὡς ἔστηκε σιδηρεῖαις ὑπὸ ῥίξαις,  
 κοῦκ ἐθέλεν πεσέειν· τάχα δ' ἔρχεται ἔνδοθι νηῶν.  
 λῦε, κυβερνήτα, νέκνος προφύγωμεν ἀπειλάς.

### 7.—ΑΛΚΑΙΟΥ

Σύμφωνον μαλακοῖσι κερασάμενος θρόου αὐλοῖς  
 Δωρόθεος γοερούς ἔπνεε Δαρδανίδας,  
 καὶ Σεμέλας ὠδίνα κεραύνιον, ἔπνεε δ' ἵππου  
 ἔργματ', ἀειζῶων ἀψάμενος Χαρίτων·  
 μῦνος δ' εἰν ἱεροῖσι Διωνύσοιο προφήταις 5  
 Μώμου λαίψηρὰς ἐξέφυγε πτέρυγας,  
 Θηβαῖος γενεήν, Σωσικλέος· ἐν δὲ Λυαίου  
 νηῶ φορβεῖαν<sup>1</sup> θήκατο καὶ καλάμους.



### 8.—ΤΟΥ ΑΥΤΟΥ

Οὐκέτ' ἀνὰ Φρυγίην πιτυοτρόφον,  
 ὡς ποτε, μέλψεις,  
 κροῦμα δι' εὐτρήτων φθειγγό-  
 μενος δονάκων,  
 οὐδ' ἔτι σαῖς παλάμαις Τριτω-  
 νίδος ἔργον Ἀθάνας,  
 ὡς πρὶν, ἐπαυθήσει, νυμφογενὲς  
 Σάτυρε.  
 δὴ γὰρ ἀλυκτοπέδαις σφίγγῃ  
 χέρας, οὖνεκα Φοῖβω, 5  
 θνατὸς ἑὼν, θείαν εἰς ἔριν  
 ἠντίασας.

<sup>1</sup> The MSS. have φέρμιγγα, "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,<sup>1</sup> 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.<sup>2</sup> 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.<sup>3</sup>

### 8.—BY THE SAME

#### *On Marsyas*

No longer in Phrygia, the nurse of pines, as ere while, shalt thou play, speaking music through thy deftly-pierced reeds; nor in thy hands shall the craftsmanship of Tritonian Athena<sup>4</sup> 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

<sup>1</sup> 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.

<sup>2</sup> The Trojan horse.

<sup>3</sup> i.e. his double flute. The mouth-band was used for regulating the force of the breath.

<sup>4</sup> 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 μελιχρὸν  
ὤπασαν ἐξ ἀέθλων οὐ στέφος, ἀλλ' αἶδαν.

### 9.—ΑΔΗΛΟΝ

ὦ γαστήρ κυνόμυια, δι' ἣν κόλακες παράσιτοι  
ζωμοῦ πωλοῦσιν θεσμόν ἐλευθερίας.

### 11.—ΕΡΜΟΚΡΕΟΝΤΟΣ

Ἴζευ ὑπὸ σκιερὰν πλάτανον, ξένε, τάνδε παρέρπων,  
ὡς ἀπαλῶ Ζέφυρος πνεύματι φύλλα δονεῖ,  
ἔνθα με Νικαγόρας κλυτὸν εἶσατο Μαιάδος Ἑρμᾶν,  
ἀγροῦ καρποτόκου ῥύτορα καὶ κτεάνων.

### 12.—ΑΔΗΛΟΝ

Ἔρχευ, καὶ κατ' ἐμὰν ἴζευ πίτυν, ἃ τὸ μελιχρὸν  
πρὸς μαλακοὺς ἤχεϊ κεκλιμένα Ζεφύρους.  
ἠνίδε καὶ κρούνισμα μελισταγές, ἔνθα μελίσδων  
ἠδὺν ἐρημαίοις ὕπνον ἄγω καλάμοις.

### 13.—ΠΛΑΤΩΝΟΣ

Ἐψίκομον παρὰ τάνδε καθίξω φωνήεσσαν  
φρίσσουσαν πυκινοῖς κῶνον ὑπὸ Ζεφύροις,  
καὶ σοὶ καχλάζουσιν ἐμοῖς παρὰ νάμασι σύριγγ  
θελγομένων ἄξει κῶμα κατὰ βλεφάρων.

## THE PLANUDEAN APPENDIX

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

### 9.—ANONYMOUS

O DOG-FLY<sup>1</sup> belly, through whom parasite fawners sell for a sop the law of liberty.

### 10. = BOOK IX. 118

### 11.—HERMOCREON

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

### 12.—ANONYMOUS

#### *On a Statue of Pan*

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

### 13.—PLATO

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

<sup>1</sup> i.e. importunate.

GREEK ANTHOLOGY

14.—ΖΗΝΟΔΟΤΟΣ

Τίς γλύψας τὸν Ἔρωτα παρὰ κρήνησιν ἔθηκεν,  
οἴομενος παύσειν τοῦτο τὸ πῦρ ὕδατι;

15.—ΑΔΗΛΟΝ



Ὅ πρην ἄει Βρομίον μεμεθυσμένος οἰνάδι πηγῇ,  
σύντροφος εὐασταῖς, αἰγοπόδης Σάτυρος  
διχθάδιον κατὰ κῶλον ἀλυκτοπέδησι λυγροθεῖς  
ἔντεα παιδὶ θεᾶς χαλκοτορεῖ Θέτιδος,  
οὐ σοφὸν ἐκ τέχνης ἀσκῶν πόνον, ἀλλὰ πενιχρὰν 5  
ἐργάτιν ἐκ μόθων ῥυόμενος βιοτάν.

15a.—ΑΔΗΛΟΝ

- α. Ποῦ σοι κείνα κύπελλα, λαφύστιε; ποῦ καλὰ θύρσων  
†πήγματα,<sup>1</sup> καὶ κῶμοι, σκιρτοπόδη Σάτυρε;  
τίς σε παρὰ σμίλαισι, ποδίκροτον ἄμμα καθάψας,  
θήκατο, τὸν Βρομίῳ σπάργαν' ἐλιξάμενον;
- β. Ἀσχήμων ἔνδεια, καὶ ἅ πάντολμος ἀνάγκα, 5  
ἃ με παρ' Ἑφαιστῷ θῆκε μαριλοπόταν.

<sup>1</sup> κλέγματα Ruhnken, which I render.

## THE PLANUDEAN APPENDIX

### 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.<sup>1</sup>

### 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.

<sup>1</sup> 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.

## GREEK ANTHOLOGY

### 16.—ΑΔΗΛΟΝ

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

### 17.—ΑΔΕΣΠΟΤΟΝ



ὦ Πάν, φερβομέναις ἱερὰν  
φάτιν ἄπυε ποιίμναις,  
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 ὅ  
φοῖμιον ἐκ λασίου στήθεος  
αἰμ' ἐρύγη.

### 18.—ΑΔΗΛΟΝ

Τέρπε δανειζόμενος τὴν σὴν φρένα· τοῖς δὲ δανεισταῖς  
κάλλιπε τὴν ψήφων δακτυλοκαμψοδύνην.

### 19.—ΑΔΗΛΟΝ

“Εἰρήνη πάντεσσιν,” ἐπίσκοπος εἶπεν ἐπελθών.  
πὼς δύναται πᾶσιν, ἦν μόνος ἔνδον ἔχει;

### 19Α.—ΗΡΟΔΙΚΟΤ ΒΑΒΤΛΩΝΙΟΤ

Φεύγετ', Ἀριστάρχειοι, ἐπ' εὐρέα νῶτα θαλάσσης  
Ἑλλάδα, τῆς ξουθῆς δειλότεροι κεμάδος,

## THE PLANUDEAN APPENDIX

### 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?<sup>1</sup>

### 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

<sup>1</sup> Probably written about Dioscurus, bishop of Alexandria, who is known to have had a concubine named Irene.

## GREEK ANTHOLOGY

γωνιοβόμβυκες μονοσύλλαβοι, οἷσι μέμηλε  
τὸ σφῖν καὶ σφῶιν, καὶ τὸ μὶν ἠδὲ τὸ νῖν.  
τοῦθ' ὑμῖν εἶη, δυσπέμφελοι· Ἡροδίκῃ δὲ  
Ἑλλάς ἕει μίμνοι καὶ θεόπαις Βαβυλῶν.

5

### 20.—AMMIANOT

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

### 21.—ΑΔΗΑΟΝ

Εἰς Νικόλαον Πατριάρχην Ἀλεξανδρείας

Ὅς βασιλεῖς ἐδάμασσε, καὶ ἠγορέην κατέπαυσε  
ἀντιπάλων, πατέρων εἵνεκεν εὐνομίας,  
οὗτος ὑπὸ σμικρῷ κατάκειται σήματι τῷδε,  
ἀρχιερεὺς Χριστοῦ Νικόλεως γεγαώς.  
ἀλλ' ἀρετὴ πολύολβος ἐπέπτατο πείρατα κόσμου, 5  
καὶ ψυχὴ μακάρων ἀμφιπολεῖ θαλάμους.  
τοίην γὰρ βιοτὴν ποθέεσκεν ἔων ἐπὶ γαίης,  
σῶμα καλὸν πιέσας κυδαλίμοις καμάτοις.

### 22.—ΑΔΗΑΟΝ

Στήλην εὐνομίας καὶ σωφροσύνης ἀνάθημα,  
εἰκόνα Νικόλεω στήσατο Γρηγόριος.

### 23.—ΣΙΜΩΝΙΔΟΥ

α. Εἶπόν, τίς, τίνος ἐσσί, τίνος πατρίδος, τί δὲ νικῆς;  
β. Κασμύλος, Εὐαγόρου, Πύθια πύξ, Ῥόδιος.



## THE PLANUDEAN APPENDIX

in corners and talk of monosyllables, whose business is "sphin" and "sphou" 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.

## GREEK ANTHOLOGY

### 24.—ΤΟΥ ΑΥΤΟΥ

Μίλωνος τὸδ' ἄγαλμα καλοῦ καλόν, δς ποτὶ Πίσῃ  
ἐπτάκι νικήσας, ἐς γόνατ' οὐκ ἔπεσεν.

### 25.—ΦΙΛΙΠΠΟΥ

Τὸν ἐκ Σινώπης εἰ κλύεις Δαμόστρατον,  
πίτυν λαβόντα τὴν κατ' Ἴσθμὸν ἐξάκις,  
τοῦτου δέδορκας· οὐ κατ' εὐγυρον πάλην  
ψάμμον πεσόντος νῶτον οὐκ ἐσφράγισεν.  
ἰδ' ἐς πρόσωπον θηρόθυμον, ὡς ἐτι  
σώζει παλαιὰν τὰν ὑπὲρ νίκας ἔριν.  
λέγει δ' ὁ χαλκός· “ Ἄ βῆσις με λυσάτω  
χῶς ἔμπνοος νῦν ἔβδομον κοίσομαι.”

5

### 26.—ΣΙΜΩΝΙΔΟΥ

Δίρφυος ἐδμήθημεν ὑπὸ πτυχί· σῆμα δ' ἐφ' ἡμῖν  
ἐγγύθεν Εὐρίπου δημοσίᾳ κέχυται,  
οὐκ ἀδίκως· ἐρατὴν γὰρ ἀπώλεσαμεν νεότητα,  
τρηχεῖαν πολέμου δεξάμενοι νεφέλην.

### 26a.—ΑΔΗΛΟΝ

Τοῦδ' ἀρετὰ καὶ δόξα καθ' Ἑλλάδα, πολλὰ μὲν  
ἀλλαῖς,  
πολλὰ δὲ καὶ βουλαῖς ἔργα πονησαμένου  
Ἀρκάδος αἰχμητᾶ Φιλοποίμενος, ᾧ μέγα κῦδος  
ἔσπετ' ἐνὶ πολέμῳ, δούρατος ἀγεμόνι·

<sup>1</sup> A stream at Olympia.

<sup>2</sup> Literally “I will powder myself again” as wrestlers did before a match.

## THE PLANUDEAN APPENDIX

### 24.—BY THE SAME

THIS is a beautiful statue of beautiful Milo, who, by the banks of Pisa,<sup>1</sup> 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."<sup>2</sup>

### 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.<sup>3</sup>

### 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

<sup>1</sup> 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.

GREEK ANTHOLOGY

μανναι δὲ τρόπαια τετυγμένα δισσὰ τυράννων 5  
 Σπάρτας· ἀΰξαμέναν δ' ἄρατο δουλοσύναν.  
 ὧν ἔνεκεν Τεγέα μεγαλόφρονα Κραύγιδος υἱὸν  
 σταῖσεν, ἀμωμήτου κράντορ' ἔλευθερίας.

26B.—ΦΙΛΙΠΠΟΥ

Τοῦ Μακεδόνων βασιλέως

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

27.—ΑΔΕΣΠΟΤΟΝ

Εἰς Σαρδανάπαλον

Εὖ εἰδὼς ὅτι θνητὸς ἔφυς, τὸν θυμὸν ἄεξε,  
 τερπόμενος θαλίῃσι· θανόντι σοι οὔτις ὄνησις.  
 καὶ γὰρ ἐγὼ σποδὸς εἰμι, Νίνου μεγάλης βασιλεύσας.  
 τόσσ' ἔχω ὅσσ' ἔφαγον καὶ ἐφύβρισα, καὶ μετ' ἔρωτος  
 τέρπν' ἐδάην· τὰ δὲ πολλὰ καὶ ὄλβια κεῖνα λέλειπται. 5  
 ἤδε σοφῇ βιότοιο παραίνεσις ἀνθρώποισιν.

28.—ΑΔΗΛΟΝ

Ἐλλὰς μὲν Θήβας προτέρας προῦκρινεν ἐν αὐλοῖς·  
 Θῆβαι δὲ Πρόνομον, παῖδα τὸν Οἰνιάδου.

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

## THE PLANUDEAN APPENDIX

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.<sup>1</sup>

### 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.<sup>2</sup>

#### VII. 247, *first couplet.*

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

#### *The King's retort.*

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

<sup>2</sup> 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.

## GREEK ANTHOLOGY

### 29.—ΑΔΕΣΠΟΤΟΝ

Εἶ τινα πώποτ' ἄκουσας Ἐνναλίου φίλον υἱόν,  
καὶ κρατερόν δυνάμει καὶ θαρσαλέον πολεμίζειν,  
Ἐκτορα τὸν Πριάμοιο νόει μούνον γεγενῆσθαι,  
ὃν ποτε μαρνάμενον Διομήδης ἔκτανεν ἀνὴρ,  
αἶας πρὸ Τρώων Δαναοῖσι μάχην προφέροντα· 5  
ὃν καὶ τῆδε θανόντα τάφος ὄδε ἀμφικαλύπτει.

### 30.—ΓΕΜΙΝΟΤ

Χεῖρ με Πολυγνώτου<sup>1</sup> Θεσίου κάμεν· εἰμὶ δ' ἐκεῖνος  
Σαλμωνεύς, βρονταῖς ὃς Διὸς ἀντεμάνην,  
ὃς με καὶ εἰν Ἄϊδι πορθεῖ πάλι, καί με κεραυνοῖς  
βάλλει, μισῶν μου κοῦ λαλέοντα τύπον.  
ἴσχε, Ζεῦ, πρηστήρα, μέβες χόλον· εἰμὶ γὰρ ἄπνου 5  
ὁ σκοπός· ἀψύχοις εἰκόσι μὴ πολέμει.

### 31.—ΣΠΕΤΣΙΠΠΟΤ

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

### 32.—ΛΕΟΝΤΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Εἰς εἰκόνα Γαβριηλίου ὑπάρχου ἐν  
Βυζαντίῳ  
Καὶ Φαέθων γραφίδεσσιν ἔχει  
τύπον· ἀλλὰ χαράσσει  
ἠέλιον τέχνη, κρυπτομένων  
φαέων.  
καὶ σέ, σοφὲ πτολίарχε, γρά-  
φει, Γαβριήλιε, τέχνη  
ἐκτὸς σῶν ἀρετῶν, ἐκτὸς  
ὄλων καμάτων.



<sup>1</sup> The MSS. have Πολυκλείτου.

## THE PLANUDEAN APPENDIX

### 29.—ANONYMOUS

If thou didst ever hear of a certain dear son of Ares, both powerful in bodily strength and bold in fight, think it was none other than Hector, son of Priam, whom once the husband of 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.<sup>1</sup>

### 30.—GEMINUS

THE hand of Thasian Polygnotus made me, and I am that Salmeoneus 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.<sup>2</sup>

### 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.

<sup>1</sup> See Book XIV. 18, the silly enigma in which is reproduced here.    <sup>2</sup> *cp.* Book VII. 61.

## GREEK ANTHOLOGY

### 32A.—ΘΕΑΙΤΗΤΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Τούτον Ἰουλιανόν, νομικῆς φάος, εἶπον ἰδοῦσαι  
Ῥώμη καὶ Βερόη· πάντα Φύσις δύναται.

### 33.—ΤΟΥ ΑΥΤΟΥ

Εἰς εἰκόνα Καλλινίκου κουβικουλαρίου

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

### 34.—ΘΕΟΔΩΡΗΤΟΤ ΓΡΑΜΜΑΤΙΚΟΤ

Εἰς τὴν εἰκόνα Φιλίππου ἄρχοντος ἐν Σμύρνῃ

Ἐκ Φιλαδελφείης ξεινήια ταῦτα Φιλίππῳ.  
φράζεο πῶς μνήμων ἢ πόλις εὐνομίας.

### 35.—ΑΔΕΣΠΟΤΟΝ

Μνήμονες οἱ Κᾶρες πολέων εὐεργεσιῶν  
Παλμᾶν ἰθυδίκην τόσσον ἀγασσάμενοι.

### 36.—ΑΓΑΘΙΟΤ

Εἰς εἰκόνα τινὸς σοφιστοῦ ἐν Περγᾶμῳ

Τὰς μὲν ὑπὲρ μύθων τε καὶ εὐτροχάλοιο μελίσσης  
εἰκόνας ἰλήκοις δηρὸν ὀφειλόμενος·  
νῦν δ' ὑπὲρ ἰδρώτων τε καὶ ἀστυόχοιο μερίμνης  
τῆδέ σε τῇ γραφίδι στήσαμεν, Ἡρακλάμον.  
εἰ δ' ὀλίγον τὸ γέρας, μὴ μέμφεο· τοῖσδε γὰρ ἡμεῖς 5  
αἰεὶ τοὺς ἀγαθοὺς ἄνδρας ἀμειβόμεθα.



## THE PLANUDEAN APPENDIX

### 32A.—THEAETETUS SCHOLASTICUS

ROME<sup>1</sup> and Beroe,<sup>2</sup> 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,<sup>3</sup> 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.

<sup>1</sup> i.e. Constantinople.

<sup>2</sup> i.e. Berytus.

<sup>3</sup> Compounded of κάλλος (beauty) and νίκη (victory).

37.—ΛΕΟΝΤΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ ΤΟΥ  
ΜΙΝΩΤΑΤΡΟΥ<sup>1</sup>

Πέτρον ὀρᾶς χρυσεόισιν ἐν εἵμασιν· αἱ δὲ παρ' αὐτὸν  
ἀρχαὶ ἀμοιβαίων μάρτυρές εἰσι πόνων  
ἀντολῆς πρώτη, καὶ διχθαδίη μετὰ τήνδε  
κόχλου πορφυρέης, καὶ πάλιν ἀντολῆς.

38.—ΙΩΑΝΝΟΥ ΤΟΥ ΒΑΡΒΟΚΑΛΛΟΥ

Εἰς εἰκόνα Συνεσίου Σχολαστικοῦ ἐπὶ νίκη μάχης  
ἀνατεθείσαν ἐν Βηρυτῶ

Οὐχὶ παρ' Εὐρώτᾳ μόνον ἀνέρες εἰσὶ μαχηταί,  
οὐδὲ παρ' Ἰλισσῶ μνάμονές εἰσι δίκας·  
ὡς ἀπὸ τᾶς Σπάρτας, ὡς αὐτὰς ἀστὸν Ἀθάνας  
Συνέσιον Νίκα καὶ Θέμις ἠγάσατο.

39.—ΑΡΑΒΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Εἰς εἰκόνα Λογγίνου ὑπάρχου ἐν Βυζαντίῳ

Νεῖλος, Περσίς, Ἰβηρ, Σόλυμοι, Δύσις, Ἀρμενίς, Ἰνδοί,  
καὶ Κόλχοι σκοπέλων ἐγγύθι Καυκασίων,  
καὶ πεδία ζεῖοντα πολυσπερέων Ἀγαρηνῶν  
Λογγίνου ταχινῶν μάρτυρές εἰσι πόνων,  
ὡς δὲ ταχὺς βασιλῆϊ διάκτορος ἦεν ὀδεύων,  
καὶ ταχὺς εἰρήνην ὄπασε κευθομένην.

5

<sup>1</sup> The Prefecture of the East.

<sup>2</sup> The consulship, which conferred the right to wear purple.

## THE PLANUDEAN APPENDIX

### 37.—LEONTIUS SCHOLASTICUS MINOTAURUS

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

### 38.—JOANNES BARBOCALLUS

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

Nor 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,<sup>4</sup> 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.<sup>5</sup>

<sup>3</sup> Probably against the Persian King Chosroes in A.D. 540. We have below, in No. 267, an epigram by this Synesius.

<sup>4</sup> In modern Georgia.

<sup>5</sup> This Longinus was probably the minister of Justin II. (565-578) so named.

GREEK ANTHOLOGY

40.—ΚΡΙΝΑΓΙΟΥΡΟΥ

Γείτορες οὐ τρισσαὶ μόνον Τύχαι ἔπρεπον εἶναι,  
 Κρίσπε, βαθυπλούτου σῆς ἕνεκεν κραδίης,  
 ἀλλὰ καὶ αἱ πάντων πᾶσαι· τί γὰρ ἀνδρὶ τοσῶδε  
 ἀρκέσει εἰς ἐτάρων μυρίον εὐφροσύνην;  
 νῦν δέ σε καὶ τούτων κρέσσων ἐπὶ μείζον' ἀέξοι 5  
 Καῖσαρ. τίς κείνου χωρὶς ἄρηρε τύχη;

41.—ΑΓΑΘΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Εἰς εἰκόνα ἀνατεθεῖσαν ἐν τοῖς Πλακιδίαις ὑπὸ τῶν τοῦ  
 νέου σκρινίου

Θωμᾶν, παμβασιλῆος ἀμεμφέα κηδεμονῆα,  
 ἀνθῆσαν οἱ τὸ νέον τάγμα μετερχόμενοι,  
 θεσπεσίης ἀγχίστα συνωρίδος, ὄφρα καὶ αὐτῇ  
 εἰκόνι χῶρον ἔχη γείτονα κοιρανίης. 5  
 αὐτὸς γὰρ ζαθέοιο θρόνους ὑψωσε μελάθρου,  
 πλούτον ἀεξήσας, ἀλλὰ μετ' εὐσεβίης.  
 εὐγνωμον τὸ πόνημα· τί γὰρ γραφὴς οἶδεν ὀπίσσαι,  
 εἰ μὴ τοῖς ἀγαθοῖς μνήστω ὀφειλομένην;

42.—ΑΛΛΟ

Τὸν μέγαν ἐν βουλαῖς Θεοδόσιον, Ἄσιδος ἀρχόν,  
 εἰκόνι μαρμαρέῃ στήσαμεν ἀνθύπατον,  
 οὐνεκα Σμύρναν ἔγειρε καὶ ἤγαγεν ἐς φάος αὐθις,  
 ἔργοις θανμασίοις πολλὸν ἀειδομένην.

<sup>1</sup> Statues of Fortune erected near the house of Crispus. This Crispus is probably the nephew of Sallust, to whom Horace's *Ode* ii. 2, is addressed.

## THE PLANUDEAN APPENDIX

### 40.—CRINAGORAS

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

### 41.—AGATHIAS SCHOLASTICUS

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

THOSE who are entering on the new office dedicated Thomas, the universal Emperor's blameless Curator, close to the sacred Pair,<sup>2</sup> 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,<sup>3</sup> the city much besung for her beautiful edifices.

<sup>2</sup> The Emperor and Empress.

<sup>3</sup> After the earthquake of A. D. 178.

## GREEK ANTHOLOGY

### 43.—ΑΛΛΟ

Δαμόχαρι, κλυτόμητι δικασπόλε, σοὶ τόδε κῦδος,  
ὅττι γε τὴν Σμύρναν μετὰ λοίγια πῆματα σεισμοῦ,  
ἔσσυμένως πονέων, αὔθις πάλιν<sup>1</sup> ἐξετέλεσσας.

### 44.—ΑΔΗΛΟΝ

Πᾶσα φύσις, Βασίλεια, τεὸν κράτος αἰὲν αἰεῖδι,  
οὔνεκα δυσμενέων στίχας ὤλεσας, οὔνεκα φέγγος  
ἀνδράσι σωφρονέουσι κακὴν μετὰ δῆριν ἀνήψας,  
ἰππολύτης δ' ἐκέδασσας ὁμόγνια πῆματα χάρμης.

### 45.—ΑΛΛΟ

Ῥητῆρες Θεόδωρον ἐμέλλομεν εἰς ἐν ἰόντες  
χρυσείαις γραφίδεσσιν ἀειμνήστοισι γεραίρειν,  
εἰ μὴ χρυσὸν ἔφενγε καὶ ἐν γραφίδεσσιν εἶοντα.

### 46.—ΑΔΗΛΟΝ

Νικήταν δορίτολμον ἄναξ, στρατός, ἄστυα, δῆμος  
στήσαν ὑπὲρ μεγάλων Μηδοφόνων καμάτων.

<sup>1</sup> I write πάλιν: πάλιν MSS.

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

<sup>2</sup> Nicetas was a general, and the friend, if not the colleague, of the Emperor Heraclius (610-641).

## THE PLANUDEAN APPENDIX

### 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.<sup>1</sup>



### 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.<sup>2</sup>

GREEK ANTHOLOGY

47.—ΑΛΛΟ

Τὸν μέγαν ἐν πολέμοισι, τὸν ἄτρομον ἡγεμονῆα,  
Νικῆταν ἀρετῶν εἵνεκεν οἱ Πράσινοι.

48.—ΑΔΗΛΟΝ

Πρόκλος ἐγὼ Παύλου, Βυζάντιος, ὃν περὶ δῶμα  
τηλεθάοντα Δίκης βασιλῆϊος ἤρπασεν αὐλή,  
ὄφρ' εἶην στόμα πιστὸν ἐρισθενέος βασιλῆος.  
ἀγγέλλει δ' ὄδε χαλκὸς ὅσον γέρας ἐστὶν ἀέθλων.  
καὶ τὰ μὲν εἴκελα πάντα καὶ νιεί καὶ γενετήρι· 5  
ἐν δ' ὑπάτων ράβδοισι παῖς νίκησε τοκῆα.

49.—ΑΠΟΛΛΩΝΙΔΟΥ

Θαύμασε τὸν Κινύρην ὁ πάλαι χρόνος ἢ Φρύγας ἄμφω·  
σὸν δέ, Λέων, ἡμεῖς κάλλος αἰεσόμεθα,  
Κερκαφίδη περίβωτε· μακαρτάτη ἔστ' ἄρα νήσων  
καὶ Ῥόδου, ἢ τοίῳ λάμπεται ἡελίῳ.

50.—ΤΟΥ ΑΥΤΟΥ

Εἰ τοιόσδε Λέων λάχεν ἀντίος Ἡρακλῆϊ,  
οὐκ ἦν Ἀλκίδεω τοῦτο τὸ δωδέκατον.

51.—ΜΑΚΗΔΟΝΙΟΥ ΤΡΙΑΤΟΥ

Τῷ ξοάνῳ τὸν παῖδα Θυώνιχον, οὐχ ἵνα λείσσης  
ὡς καλὸς ἐν τῆδε μνάματος ἀγλαία,  
ἀλλ' ἵνα σοὶ τὸν ἀέθλον ὃν ἐξεπόνησε μαθόντι,  
ὦ γαθέ, τὰς αὐτὰς ζᾶλος ἔοι μανίας.  
οὗτος ὁ μὴ κλίνας καμάτῳ πόδα, πάντα δ' ἀγῶνι 5  
ἄλικα νικήσας, ὀπλότερον, πρότερον.

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



## THE PLANUDEAN APPENDIX

### 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.<sup>1</sup> 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,<sup>2</sup> but we, Leo, will sing thy beauty, O renowned son of Cercaphus.<sup>3</sup> 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.

<sup>1</sup> Legendary first colonist of Rhodes.

GREEK ANTHOLOGY

52.—ΦΙΛΙΠΠΟΤ

Ἴσως με λεύσσω, ξεῖνε, ταυρογάστορα  
καὶ στερρόγυιον, ὡς Ἄτλαντα δεύτερον,  
θαμβεῖς, ἀπιστῶν εἰ βρότειος ἢ φύσις.  
ἀλλ' ἴσθι μ' Ἡρᾶν Λαδικῆα πάμμαχον,  
ὃν Σμύρνα καὶ δρῦς Περγᾶμου κατέστεφεν, 5  
Δελφοί, Κόρινθος, Ἥλις, Ἄργος, Ἄκτιον  
λοιπῶν δ' ἀέθλων ἦν ἐρευνησῆς κράτος,  
καὶ τὴν Λίβυσσαν ἐξαριθμήσεις κόνιν.

53.—ΑΔΗΛΟΝ

Λάδας τὸ στάδιον εἶθ' ἤλατο, εἴτε διέπτῃ,  
δαιμόνιον τὸ τάχος, οὐδὲ φράσαι δυνατόν.



54.—ΑΛΛΟ

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

54A

Πλήρης ἐλπίδος ἐστίν, ἄκροισ δ' ἐπὶ χεῖλεσιν ἄσθμα  
ἐμφαίνει κοίλων ἐνδοθεν ἐκ λαγόνων.  
πηδήσει τάχα χαλκὸς ἐπὶ στέφος, οὐδὲ καθέξει  
ἂ βάσις. ὦ τέχνη πνεύματος ὠκυτέρα.

## THE PLANUDEAN APPENDIX

### 52.—PHILIPPUS

PERHAPS, O stranger, seeing me thus with a belly like a bull and with solidly built limbs, like a second Atlas, thou marvellest, doubting if I am of mortal nature. But know that I am Heras of Laodicea, the all-round fighter, crowned by Smyrna and the oak of Pergamus, by Delphi, Corinth, Elis,<sup>1</sup> 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,<sup>2</sup> 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!<sup>3</sup>

<sup>1</sup> Olympia.

<sup>2</sup> This is the sense required, but no satisfactory emendation has been proposed.

<sup>3</sup> The statue looks as if it could run swifter than the wind.

## GREEK ANTHOLOGY

### 55.—ΤΡΩΙΑΙΟΤ ΓΡΑΜΜΑΤΙΚΟΤ

- α. Εἰκῶν, τίς σ' ἀνέθηκε, τίνος χάριν, ἢ τίνι, λέξου.  
β. Ἀντὶ παλαιομοσύνης θῆκε Λύρωνι πόλις.

### 56.—ΑΔΗΛΟΝ

Ταύτην Εὐσεβίῳ Βυζαντίας εἰκόνα Ῥώμῃ  
πρὸς δισσαῖς ἐτέραις, εἶνεκεν ἵπποσύνης.  
οὐ γὰρ ὄ γ' ἀμφήριστον ἔλων ἔστέψατο νίκην,  
ἀλλὰ πολὺ κρατέων ποσσι καὶ ἡνωρή.  
τοῦνεκεν ἀντιβίων ἔριν ἔσβεσεν· ἀλλὰ καὶ αὐτὴν 5  
δήμου τὴν προτέρην παῦσε διχοστασίην.

### 57.—ΠΑΤΑΙΟΤ ΣΙΑΕΝΤΙΑΡΙΟΤ

Εἰς Βάκχην ἐν Βυζαντίῳ

Ἐκφρονα τὴν Βάκχην οὐχ ἡ φύσις, ἀλλ' ἡ τέχνη  
θήκατο, καὶ μανίην ἐγκατέμιξε λίθῳ.

### 58.—ΑΔΗΛΟΝ

Εἰς τὸ αὐτό

Ἴσχετε τὴν Βάκχην, μὴ, λαϊνὴ περ εἶουσα,  
οὐδὸν ὑπερθεμένη, νηὸν ὑπεκπροφύγη.

### 59.—ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Εἰς τὸ αὐτό

Οὐπω ἐπισταμένην τάχα κύμβαλα  
χερσὶ τινάξει  
Βάκχην αἰδομένην στήσατο  
λαοτύπος.  
οὕτω γὰρ προνέενυκεν· εἶκε δὲ  
τοῦτο βοῶσῃ·  
“Ἐξίτε· καὶ παταγῶ, μηδενὸς  
ἵσταμένου.”



## THE PLANUDEAN APPENDIX

### 55.—TROILUS GRAMMATICUS

A. STATUE, who dedicated thee, and because of what, and to whom? B. The city to Lyron for his wrestling.

### 56.—ANONYMOUS

BYZANTINE Rome set up this statue, in addition to two others, to Eusebius for his horsemanship. For he was crowned after gaining no disputed victory, but far excelling in fleetness of foot<sup>1</sup> and valour. Therefore he quenched the light of his adversaries' rivalry; but also he put a stop to the former dissensions of the people.

### 57.—PAULUS SILENTIARIUS

#### *On a Bacchant in Byzantium*

NOT Nature, but Art, made the Bacchant frenzied, mixing madness with the stone.

### 58.—ANONYMOUS

#### *On the Same*

HOLD the Bacchant, lest, though she be stone, she leap over the threshold and escape from the temple.

### 59.—AGATHIAS SCHOLASTICUS

#### *On the Same*

THE sculptor set up a statue of a Bacchant, yet ignorant of how to beat the swift cymbals with her hands and ashamed. For so does she bend forward, and looks as if she were crying, "Go ye out, and I will strike them with none standing by."

<sup>1</sup> *i.e.* that of his horses, as he was a charioteer.

GREEK ANTHOLOGY

60.—ΣΙΜΩΝΙΔΟΥ

α. Τίς ἄδε; β. Βάκχα. α. Τίς δέ μιν ξέσε; β. Σκόπα  
α. Τίς δ' ἐξέμνη, Βάκχος, ἢ Σκόπας; β. Σκόπας.

61.—ΚΡΙΝΑΓΟΡΟΥ

Ἄντολίας, δύσιες, κόσμου μέτρα· καὶ τὰ Νέρωνος  
ἔργα δι' ἀμφοτέρων ἴκετο γῆς περάτων.  
Ἥλιος Ἀρμενίην ἀνιῶν ὑπὸ χερσὶ δαμείσαν  
κείνου, Γερμανίην δ' εἶδε κατερχόμενος.  
δισσὸν ἀειδέσθω πολέμου κράτος· οἶδεν Ἀράξης 5  
καὶ Ῥῆνος, δούλοις ἔθνεσι πινόμενοι.

62.—ΑΔΗΛΟΝ

Εἰς στήλην Ἰουστινιανοῦ βασιλέως ἐν τῷ ἵπποδρόμῳ



Ταῦτά σοι, ὦ βασιλεῦ Μηδο-  
κτόνε, δῶρα κομίζει  
σῆς Ῥώμης γενέτης καὶ παῖς  
Εὐστάθιος,  
πῶλον ὑπὲρ νίκης, Νίκην στε-  
φανηφόρον ἄλλην,  
καὶ σὲ μετηνεμίω πῶλῳ  
ἐφεζόμενον.  
ὑψόσ', Ἰουστινιανέ, τεὸν κρά-  
τος· ἐν χθονὶ δ' αἰεὶ 5  
δεσμὸς ἔχει Μήδων καὶ  
Σκυθῶν προμάχους.

<sup>1</sup> The future Emperor Tiberius.

<sup>2</sup> Constantinople: father as prefect, son as citizen.

## THE PLANUDEAN APPENDIX

### 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.<sup>1</sup> 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: <sup>2</sup> 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,<sup>3</sup> but may the champions of the Persians and Scythians<sup>4</sup> lie ever in chains on the ground.

<sup>2</sup> Alluding to the height of the base on which the statue stood. <sup>4</sup> i.e. Goths.

GREEK ANTHOLOGY

63.—ΑΛΛΟ

Εἰς τὸ αὐτό

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

64.—ΑΛΛΟ

Εἰς στήλην Ἰουστίνου βασιλέως ἐν τῷ λιμένι

Τοῦτο παρ' αἰγιαλοῖσιν ἐγὼ Θεόδωρος ὑπαρχος  
στήσα φαινὸν ἄγαλμα Ἰουστίνῳ βασιλῆϊ,  
ὄφρα καὶ ἐν λιμένεσσιν ἔην πετάσειε γαλήνην.

65.—ΑΛΛΟ

Εἰς στήλην Θεοδοσίου βασιλέως

Ἐκθορὸς ἀντολίηθε, φασφόρος ἥλιος ἄλλος,  
Θευδόσιε, θνητοῖσι, πόλου μέσον, ἠπιόθυμε,  
Ἦκεανὸν παρὰ ποσσὶν ἔχων μετ' ἀπείρονα γαῖαν,  
πάντοθεν ἀγλήεις, κεκορυθμένος, ἀγλαὸν ἵππου  
ρήϊδίως, μεγάθυμε, καὶ ἐσσύμενον κατερύκων.

5

66.—ΑΛΛΟ

Τὸν κρατερὸν Βύζαντα καὶ ἱμερτὴν Φιδάλειαν  
εἰν ἐνὶ κοσμήσας ἀνθετο Καλλιάδης.

<sup>1</sup> There seems to have been a figure of Babylon on the base of the statue. <sup>2</sup> i. e. Prefect of the East.



## THE PLANUDEAN APPENDIX

### 63.—ANONYMOUS

#### *On the Same*

THE bronze from the Assyrian spoils moulded the horse and the monarch and Babylon perishing.<sup>1</sup> This is Justinian, whom Julianus, holding the balance of the East,<sup>2</sup> 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 feet<sup>3</sup> 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 Byzas<sup>4</sup> and lovable Phidalia.

<sup>3</sup> i.e. represented on the base.

<sup>4</sup> Mythical founder of Byzantium. Phidalia was his wife.

GREEK ANTHOLOGY

67.—ΑΛΛΟ

Ἴμερτὴ Φιδάλεια δάμαρ Βύζαντος ἐτύχθη·  
εἰμὶ δὲ βουπαλέος δῶρον ἀεθλοσύνης.

68.—ΑΣΚΛΗΠΙΑΔΟΥ, οἱ δὲ ΠΟΣΕΙΔΙΠΠΟΥ

Κύπριδος ἄδ' εἰκὼν· φέρ' ἰδώμεθα μὴ Βερενίκας·  
διστάζω ποτέρᾳ φῆ τι ὁμοιοτέραν.

69.—ΑΔΗΛΟΝ

Ζήνωνα πτολιάρχος Ἰουλιανὸς βασιλῆα·  
Ζήνωνος παράκοιτιν Ἰουλιανὸς Ἀριάδην.

70.—ΑΔΗΛΟΝ

Οἶκον Αναξ Ἐλικῶνος ἀνηβήσαντα νοήσας  
κυδαλίμοις καμάτοισιν Ἰουλιανοῦ πολιάρχου,  
Πιερικῶν προπάραιθε δόμων παγχρύσεος ἔστη.

71.—ΑΔΗΛΟΝ

Κῦδος Ἰουλιανοῦ παναοίδιμον, ὃς μετὰ κόσμον  
Πιερίδων χρυσέην στήσεν Ἀναστασίην.

72.—ΑΛΛΟ

Ἄλλον ὑπὲρ νίκας ἐναρηφόρον ἐνδοθι Σούσων  
ὁ θρασὺς ἀνστήσει Μῆδος ἄνακτι τύπον

---

<sup>i</sup> Or "a struggle with a bull." In the former case it refers to Phidalia's defeat of the Scythians who attacked Byzantium, in the latter to some exploit of Byzas.

## THE PLANUDEAN APPENDIX

### 67.—ANONYMOUS

I, LOVABLE Phidalia, was the wife of Byzas, and I am a gift commemorating a mighty contest.<sup>1</sup>

### 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.<sup>2</sup>

### 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.<sup>3</sup>

### 72.—ANONYMOUS

ANOTHER statue loaded with spoils shall the bold Persian erect within Susa to the Emperor for his

<sup>1</sup> 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.

<sup>2</sup> It is unknown who she was.

## GREEK ANTHOLOGY

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

### 73.—ΑΔΗΛΟΝ

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

### 74.—ΑΔΗΛΟΝ

Εἰς ἄρχοντα

Μίξον μειλιχίη βαιὸν φόβον, ὅττι καὶ αὐτῇ  
 βομβήεσσα μέλισσα κορύσσεται ὀξεί κέντρῳ.  
 οὐ γὰρ ἄτερ μαστιγῶς ἰθύνεται ἵππος ἀγήνωρ·  
 οὐδὲ συὼν ἀγέλη ἐπιπείθεται ἀνδρὶ νομῆϊ,  
 πρὶν καὶ ἐριγδούποιω καλαύροπος ἦχον ἀκούσῃ. 5

### 75.—ΑΝΤΙΠΑΤΡΟΤ

Ζηνὶ καὶ Ἀπόλλωνι καὶ Ἄρει τέκνον ἀνάκτων  
 εἴκελον, εὐκταίη μητέρος εὐτοκίη,  
 πάντα τοι ἐκ Μοιρέων βασιλῆϊα, πάντα τέλεια  
 ἦλθεν· ἐποιήθης δ' ἔργον αἰοδοπόλων.  
 Ζεὺς σκῆπτρον βασιλείου, Ἄρης δόρυ, καλλοσύνην δὲ 5  
 Φοῖβος ἔχει· παρὰ σοὶ δ' ἄθρόα πάντα, Κότυ.

<sup>1</sup> A Scythian tribe.

<sup>2</sup> This appears to mean "After the restoration of the consulate." This measure of Justin's was very popular.

## THE PLANUDEAN APPENDIX

victory, and yet another the host of the long-haired Auares<sup>1</sup> 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.<sup>2</sup> 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.<sup>3</sup>

### 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.<sup>4</sup>

### 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,<sup>5</sup> are all three together.

<sup>1</sup> In A. D. 400. He was thrice Praetorian Prefect, and the title "Father of the Emperor" was given to Patricians.

<sup>2</sup> The crook was thrown at animals to drive them back to the herd. *cp.* Homer, *Il.* xxiii. 845.

<sup>3</sup> This is probably the Thracian King to whom Ovid's Epistle *Ex Ponto*, ii. 9, is addressed.

GREEK ANTHOLOGY

76.—ΣΥΝΕΣΙΟΥ ΦΙΛΟΣΟΦΟΥ

Οἱ τρεῖς Τυνδαρίδαι, Κίστωρ, Ἑλένη, Πολυδεύκης.

77.—ΠΑΥΛΟΥ ΣΙΑΕΝΤΙΑΡΙΟΥ

Ὅμματα μὲν κούρης μόλις ἢ γραφίς, οὔτε δὲ χαίτην,  
οὔτε σέλας χροίης ἄκρον ὑπεπλάσατο.  
εἴ τις μαρμαρυγὴν δύναται φαεθοντίδα γράψαι,  
μαρμαρυγὴν γράψει καὶ Θεοδοριάδα.<sup>1</sup>

78.—ΑΛΛΟ

Βύσκανος ἢ γραφίς ἐσσι, καὶ εἰσορόωσι μεγαίρεις  
χρύσεια κεκρυφάλοις βόστρυχα κρυψαμένη.  
εἰ δ' ὑπάτης κεφαλῆς ὑπάτην χάριν εἰκόνι κεύθει,  
οὐδ' ἐπὶ τῷ λοιπῷ κάλλει πίστιν ἔχεις.  
πᾶσα γραφίς μορφῆσι χαρίζεται· ἀλλὰ σὺ μούνη 5  
τῆς Θεοδοριάδος κλέψας ἀπ' ἀγλαίας.

79.—ΣΥΝΕΣΙΟΥ ΦΙΛΟΣΟΦΟΥ

Εἰς τὴν ἑαυτοῦ ἀδελφὴν

Τῆς χρυσοῦς εἰκὼν ἢ Κύπριδος, ἢ Στρατονίκης.

80.—ΑΓΑΘΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Μαχλὰς ἐγὼ γενόμενυ Βυζαντίδος ἔνδοθι Ῥώμης,  
ὠνητὴν φιλίην πᾶσι χαριζομένη  
εἰμὶ δὲ Καλλιρρόη πολυδαίδαλος, ἦν ὑπ' ἔρωτος  
οἰστρηθεὶς Θωμᾶς τῆδ' ἔθετο γραφίδι,  
δεικνὺς ὅσσον ἔχει πόθον ἐν φρεσίν· ἴσα γὰρ αὐτῷ 5  
κηρῷ τηκομένῳ τήκεται ἢ κραδίη.

<sup>1</sup> I write Θεοδοριάδα : Θεοδοριάδος MSS.

## THE PLANUDEAN APPENDIX

### 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.<sup>1</sup>

### 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,<sup>2</sup> so melts his heart.

<sup>1</sup> Probably the well-known Empress.

<sup>2</sup> The picture was in encaustic.



81.—ΦΙΛΙΠΠΟΤ

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

82.—ΣΙΜΩΝΙΔΟΤ

Τὸν ἐν Ῥόδῳ κολοσσὸν ὀκτάκις δέκα  
 Χάρης ἐποίει πήχεων ὁ Λίνδιος.

83.—ΑΔΕΣΠΟΤΟΝ

Εἰς Αἴαντος εἰκόνα

Αἴαν Τιμομάχου πλέον ἢ πατρός, ἤρπασε τέχνα  
 τὴν φύσιν· ὁ γράψας εἶδέ σε μαινόμενον,  
 καὶ συνελυσσθήθῃ χεῖρ ἀνέρι, καὶ τὰ κεραστὰ  
 δάκρυα τοὺς λύπης πάντας ἔμιξε πόνους.

84.—ΑΔΗΛΟΝ

Οὐκ ἀδαῆς ἔγραψε Κίμων τάδε· παντὶ δ' ἐπ' ἔργῳ  
 μῶμος, ὃν οὐδ' ἦρωσ Δαίδαλος ἐξέφυγεν.

85.—ΑΔΕΣΠΟΤΟΝ

Ἄ τέχνα τὸν ἔλεγχον ἀπώλεσεν· οὐδὲ γὰρ αὐτὰ  
 μανῦσαι δύναται τῷ πόρε τὰν κεφαλάν.



## THE PLANUDEAN APPENDIX

### 81.—PHILIPPUS

#### *On the Statue of Zeus at Olympia*

EITHER God came from Heaven to Earth to show thee His image, Phidias, or thou didst go to see God.

### 82.—SIMONIDES<sup>1</sup>

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

### 83.—ANONYMOUS

#### *On the Picture of Ajax by Timomachus?*

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.

<sup>1</sup> This attribution is of course wrong, as the Colossus was erected long after his time.      <sup>2</sup> See Ovid, *Tristia*, ii. 528.

## GREEK ANTHOLOGY

### 86.—ΑΔΗΛΟΝ

Τοῦμπρασιῆ φύλακος μακρὰν ἀποτῆλε φύλαξαι.  
 τοῖος, ὁκοῖον ὄρας, ὦ παρ' ἔμ' ἐρχόμενε,<sup>1</sup>  
 σύκινος, οὐ ῥίνη πεπονημένος, οὐδ' ἀπὸ μίλτου,  
 ἀλλ' ἀπὸ ποιμενικῆς αὐτομαθοῦς ξοῖδος . . .  
 ἀχρείως γέλασόν με, τὰ δ' Εὐκλείους πεφύλαξο 5  
 σίνεσθαι, μὴ καὶ σαρδάνιον γελάσης.

### 87.—ΙΟΥΔΙΑΝΟΥ

Τέχνης πυρσὸν ὅπασσα φερέσβιον ἐκ δ' ἄρα τέχνης  
 καὶ πυρὸς ἀλλήκτου πήματος ὄψιν ἔχω.  
 ἦ μερόπων ἀχάριστον αἰεὶ γένος, εἴ γε Προμηθεὺς  
 αὐτ' ἐνεργεσιῆς ταυθ' ὑπὸ χαλκοτύπων.

### 88.—ΤΟΥ ΑΥΤΟΥ



Χαλκὸν μὲν καλέεσκεν ἀτειρέα βίβλος Ὀμήρου·  
 ἀλλὰ μιν ὁ πλάστης δείξεν ἐλεγχομένην.  
 δεῦρ' ἴδε γὰρ στενάχοντα Προμηθεά, δεῦρ' ἴδε χαλκοῦ  
 τειρομένου σπλάγχων ἐκ μυχάτων ὀδύνας.  
 Ἥρακλες, νεμέσησον, ἐπεὶ μετὰ σείῳ φαρέτρην 5  
 Ἰαπετιονίδης ἄλγος ἀπαυστον ἔχει.

<sup>1</sup> The first couplet has probably been tampered with by Planudes; τοῖος ὁκοῖον ὄρας is a conjecture for τοῖος ὁ κῶων ὁν ὄρας, but the whole gives very poor sense. We expect a mention of the usual appendage of Priapus and ὁ κῶων may be right.

## THE PLANUDEAN APPENDIX

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 quiver<sup>1</sup> the son of Iapetus suffers ceaseless pain.

<sup>1</sup> Heracles shot the vulture which devoured Prometheus' vitals.

GREEK ANTHOLOGY

89.—ΓΑΛΛΟΤ

Εἰς Τάνταλον ἐπὶ ποτηρίῳ γεγλυμμένον

Οὗτος ὁ πρὶν μακάρεσσι συνέστιος, οὗτος ὁ νηδὺν  
πολλάκι νεκταρέου πλησάμενος πόματος,  
νῦν λιβάδος θνητῆς ἰμείρεται· ἡ φθουερὴ δὲ  
κράσις αἰεὶ χείλευς ἐστὶ ταπεινοτέρη.

“Πῖνε,” λέγει τὸ τόρευμα, “καὶ ὄργια μύνθανε συγῆς· 5  
οἱ γλώσση προπετεῖς ταῦτα κολαζόμεθα.”

90.—ΑΔΗΛΟΝ



Θλίβε δρακοντείους περιμή-  
κεας ὄβριμε δειράς  
Ἡρακλες, δακέτων ἄγχε  
βαθεῖς φάρυγας.

ἔξέτι νηπιᾶχοιο χόλον ζηλή-  
μονος Ἡρῆς  
ἄμπαυσον· μοχθεῖν γνῶθι  
καὶ ἐκ βρέφους.

οὐ γάρ σοι κρητήρ χαλκή-  
λατος, οὐδὲ λέβητες, 5  
ἀλλ' ὁδὸς εἰς αὐλήν Ζηνός,  
ἔπαθλον ἔφν.

91.—ΑΔΗΛΟΝ

Δέρκεο μυριόμοχθε τεοὺς Ἡρακλες ἀγῶνας,  
οὓς τλὸς ἀθανάτων οἶκον Ὀλυμπον ἔβης·  
Γηρυόνην, κλυτὰ μῆλα, μέγαν πόνον Ἀνγείαιο,  
πώλους, Ἴππολύτην, πουλυκάρηνον ὄφιν,

## THE PLANUDEAN APPENDIX

### 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.<sup>1</sup> "Drink," says the carving, "and learn the secret of silence; thus are we punished who are loose of tongue."

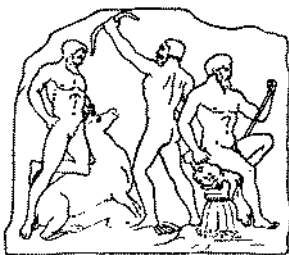
### 90.—ANONYMOUS

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



<sup>1</sup> The figure of Tantalus was probably carved on the handle of the cup. He was punished for betraying the secrets of the gods.

GREEK ANTHOLOGY

κάπρον, θωῦκτῆρα Χίους κύνα, θῆρα Νεμείης, 5  
 οἰωνούς, ταῦρον, Μαιναλίην ἔλαφον.  
 νῦν δὲ κατ' ἄκρα πόλῃος ἀπορθητόιο βεβηκῶς  
 Περγαμίης, μεγάλους ῥύεο Τηλεφίδας.

92.—ΑΔΗΛΟΝ

Ἡρακλέους ἄθλοι

Πρῶτα μὲν ἐν Νεμέῃ βριαρὸν κατέπεφνε λέοντα.  
 δεύτερον, ἐν Λέρνη πολυαύχενον ὤλεσεν ὕδραν.  
 τὸ τρίτον αὐτ' ἐπὶ τοῖς Ἐρυμάνθιον ἔκτανε κάπρον.  
 χρυσόκερων ἔλαφον μετὰ ταῦτ' ἤγγρευσε, τέταρτον.  
 πέμπτον δ', ὄρνιθας Στυμφαλίδας ἐξεδίωξεν. 5  
 ἕκτον, Ἀμαζονίδος κόμισε ζωστήρα φαεινόν.  
 ἕβδομον, Αὐγείου πολλὴν κόπρον ἐξεκάθηρεν.  
 ὄγδοον, ἐκ Κρήτηθε πυρίπνοον ἤλασε ταῦρον.  
 εἵνατον, ἐκ Θρήκης Διομήδεος ἤγαγεν ἵππους.  
 Γηρυνόου, δέκατον, βόας ἤγαγεν ἐξ Ἐρυθείης. 10  
 Κέρβερον, ἐνδέκατον, κύν' ἀνήγαγεν ἐξ Αἴδαιο.  
 δωδέκατον, ἐκόμισσεν ἐς Ἑλλάδα χρύσεια μῆλα.  
 τὸ τρισκαιδέκατον, τοῖον λυγρὸν ἔσχεν ἄεθλον  
 μουνουχὶ πενήκοντα ξυνελέξατο κούραις.

93.—ΦΙΛΙΠΠΟΤ

Εἰς τὸ αὐτό

Ὦλεσα τὸν Νεμέας θῆρ' ἀπλετον, ὤλεσα δ' ὕδρην  
 καὶ ταῦρον, κάπρου δ' ἀμφετίναξα γένυν'  
 ζωστήρ' ἐλκύσσας, πῶλους Διομήδεος εἶλον  
 χρύσεια μᾶλα κλάσας, Γηρυνὴν ἔλαβον  
 Αὐγείας μ' ἐδάη· κεμὰς οὐ φύγεν' ἕκτανον ὄρνις· 5  
 Κέρβερον ἠγαγόμην· αὐτὸς Ὀλυμπον ἔχω.

## THE PLANUDEAN APPENDIX

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.<sup>1</sup>

### 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*

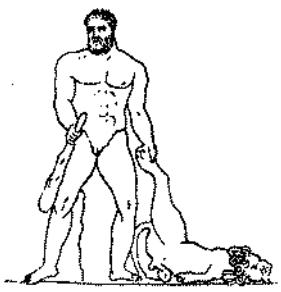
I SLEW the vast wild beast of Nemea, I slew the hydra and the bull, and smashed the jaw of the boar; when I had torn off the girdle<sup>2</sup> I took the horses of Diomedes. After plucking the golden apples I captured Geryon. Augeas learnt to know me, the hind did not escape me, and I killed the birds. I led Cerberus, and myself dwell in Olympus.

<sup>1</sup> The people of Pergamus, whose mythical ancestor was Telephus.    <sup>2</sup> Of Hippolyte.

GREEK ANTHOLOGY

94.—ΑΡΧΙΟΤ

Μηκέτι ταυροβόριο βαρὺ βρύχημα λέαντος  
πτήσσετε, ληϊνόμοι γειαρῶται Νεμέης·



ἢ 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, λεαντόχλαινε, πά-  
λιν θωρήσσοο ῥινῶ  
Ἡρης πρηίνων μισονό-  
θιοιο χόλον.

95.—ΔΑΜΑΓΗΤΟΤ

Ἐκ Νεμέης ὁ λέων, ἀτὰρ ὁ ξένος Ἀργόθεν αἶμα,  
πολλὸν ὁ μὲν θηρῶν λῆστος, ὁ δ' ἡμιθέων.  
ἔρχονται δ' ἐς ἀγῶνα καταντίον ὄμμα βαλόντες  
λοξὸν ὑπὲρ ζωᾶς ἀμφοτέροι σφετέρας.  
Ζεὺ πάτερ, ἄλλ' εἴη τὸν ἀπ' Ἀργεὸς ἀνέρα νικᾶν, 5  
ἐμβατὸς ὡς αὐτοὶ καὶ Νεμέα τελέθοι.

96.—ΑΔΗΛΟΝ

Τί πρῶτον, τί δ' ἔπειτα φρεσίν, τί δὲ λοίσθιον ὄσσοις  
θαυμάσομαι τέχνης ἀνέρος ἢ δ' ἐλάφου;  
ὧν ὁ μὲν ἰξυῖ θηρὸς ἐπεμβεβαίως γόνυ βρίθει,  
εὐπτόρθων παλάμαις δραξάμενος κεράων

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



## THE PLANUDEAN APPENDIX

### 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,<sup>1</sup> again arm thee with the pelt, appeasing the spite of Hera who hateth her lord's bastards.

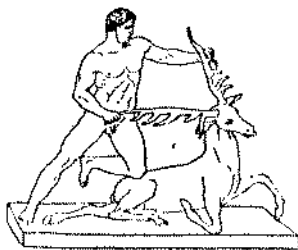
### 95.—DAMAGETUS

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



GREEK ANTHOLOGY

ἡ δ' ὑπὸ χάσματι πολλὰ καὶ ἄσθματι φυσιόωσα 5  
 γλώσση σημαίνει θλιβομένην κραδίην.  
 "Ἡρακλες, γήθησον, ὄλη κεμὰς ἄρτι τέθλην  
 οὐ κέρασιν μούνοισι, ἀλλὰ τέχνη χρυσέη.

97.—ΑΛΛΟ

Χαλκὸν ἀποιμώζοντα τίς ἐπλασε; τίς δ' ὑπὸ τέχνας  
 καὶ πόνον ἐν μορφᾷ καὶ θράσος εἰργάσατο;  
 ἔμψυχον τὸ πλάσμα· καὶ οἰκτείρω μογέοντα,  
 καὶ φρίττω κρατερόν τὸν θρασὺν Ἡρακλέην· 5  
 Ἄνταϊον γὰρ ἔχει πεπονημένον ἐκ παλαμᾶων  
 ἰδνωθεὶς δὲ δοκεῖ καὶ στοναχὰν ἰέναι.

98.—ΑΛΛΟ

Εἰς Ἡρακλέα μεθύοντα



Οὗτος ὁ νῦν ὑπὸ βεβαρημένους ἠδὲ κυτέλλω,  
 Κενταύρους νήφων οἰνοβαρεῖς ὄλεσεν.

## THE PLANUDEAN APPENDIX

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.<sup>1</sup>

### 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.

<sup>1</sup> 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.

GREEK ANTHOLOGY

99.—ΑΛΛΟ

Εἰς τὸ αὐτό

Οὗτος ὁ πανδαμάτωρ, ὁ παρ' ἀνδράσι δωδεκάεθλος  
 μελπόμενος κρατερῆς εἵνεκεν ἠγορέης,  
 οἴνοβαρῆς μετὰ δαίτα μεθυσφαλὲς ἶχνος ἐλίσσει,  
 νικηθεὶς ἀπαλῶ λυσιμελεῖ Βρομίῳ.

100.—ΑΛΛΟ

Εἰς εἰκόνα Λυσιμάχου βασιλέως



Χαίτην καὶ ρόπαλον καὶ ἐν ὀφθαλμοῖσιν ἀταρβῆ  
 θυμὸν ὄρων, βλοσυρὸν τ' ἀνδρὸς ἐπισκύνιον,  
 ζήτει δέρμα λέοντος ἐπ' εἰκόνι· κῆν μὲν ἐφεύρης,  
 Ἡρακλέης, εἰ δ' οὐ, Λυσιμάχιο πίναξ.

101.—ΑΛΛΟ

Εἰς εἰκόνα Ἡρακλέους

Οἶω Θειοδάμας πρὶν ὑπήντεεν Ἡρακλῆϊ,  
 τοῖον ὁ τεχνίτης τὸν Διὸς εἰργάσατο,  
 βοῦν ἀρότην ἔλκοντα, καὶ ἀντανύοντα κορύνην·  
 ἀλλ' οὐ τὴν ὅλοην γράψε βοοσφαγίην.  
 ναὶ τάχα Θειοδάμαντι γοήμονα χεῖλεσι φωνὴν  
 ἤρμοσεν, ἧς αἶων φεῖδεται Ἡρακλέης.

5

## THE PLANUDEAN APPENDIX

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.<sup>1</sup> Yea, perchance he drew Theiodamas with a plaintive cry on his lips, hearing which Heracles spares the steer's life.<sup>2</sup>

<sup>1</sup> Heracles in Rhodes killed the labouring ox of Theiodamas to cook and eat it.

<sup>2</sup> i.e. possibly the artist wished to convey the impression that Heracles spared the ox.

GREEK ANTHOLOGY

102.—ΑΛΛΟ

Εἰς εἰκόνα ἑτέραν τοῦ αὐτοῦ

Οἶον καὶ Κρονίδης ἔσπειρέ σε τῇ τρισελήνῳ  
 νυκτί, καὶ Εὐρυσθεὺς εἶδεν ἀεθλοφόρον,  
 κήκ πυρὸς εἰς Οὐλυμπον ἐκώμασας, ᾧ βαρύμοχθε  
 Ἄλκείδῃ, τοίην εἰκόνα σου βλέπομεν.  
 Ἄλκμήνης δ' ᾠδῖνας ἔχει λίθος· αἱ δὲ μεγαυχεῖς 5  
 Θῆβαι νῦν μύθων εἰσὶν ἀπιστότεραι.

103.—ΓΕΜΙΝΟΥ

Εἰς ἄγαλμα τοῦ αὐτοῦ

Ἡρακλες, ποῦ σοι πτόρθος μέγας, ἧ τε Νέμειος  
 χλαῖνα, καὶ ἡ τόξων ἔμπλεος ἰοδόκη;  
 ποῦ σοβαρὸν βρίμημα; τί σ' ἔπλασεν ᾧδε κατηφῇ  
 Λύσιππος, χαλκῶ τ' ἐγκατέμιξ' ᾠδύνῃ;  
 ἄχθῃ γυμνωθεὶς ὄπλων σέο· τίς δέ σ' ἔπερσεν; 5  
 ὁ πτερόεις, ὄντως εἰς βαρὺς ἄθλος, Ἐρως.

104.—ΦΙΛΙΠΠΟΥ

Εἰς τὸ αὐτό

Ἡρῃ τοῦτ' ἄρα λοιπὸν ἐβούλετο πᾶσιw ἐπ' ἄθλοιw,  
 ὄπλων γυμνὸν ἰδεῖν τὸν θρασὺν Ἡρακλέα.  
 ποῦ χλαῖνωμα λέοντος, ὃ τ' εὐροῖξητος ἐπ' ὤμοιw  
 ἰός, καὶ βαρύπους ὄζος ὁ θηρολέτης;  
 πάντα σ' Ἐρως ἀπέδυσε· καὶ οὐ ξένον, εἰ Δία κύκνον 5  
 ποιήσας, ὄπλων νοσφίσαθ' Ἡρακλέα.

<sup>1</sup> The meaning of this very frigid 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,

## THE PLANUDEAN APPENDIX

### 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.<sup>1</sup>

### 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.<sup>2</sup> 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.

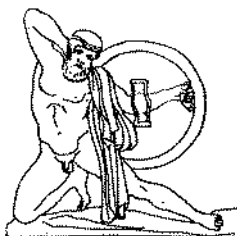
<sup>2</sup> By Omphale.

## GREEK ANTHOLOGY

### 105.—ΑΔΗΛΟΝ

Εἰς ἀνδριάντα Θεσείως καὶ τοῦ Μυραθωνίου ταύρου  
 Θαῦμα τέχνης ταύρου τε καὶ ἀνέρος, ὧν ὁ μὲν ἀλκῆ  
 θῆρα βίη βρίθει, γυῖα τιταινόμενος  
 ἰνας δ' αὐχενίους γνάμπτων, παλάμησιν ἔμαρψεν,  
 λαιῇ μυκτῆρας, δεξιτερῇ δὲ κέρας,  
 ἀστραγάλους δ' ἐλέλιξε· καὶ αὐχένα θῆρ ὑπὸ χερσίν 5  
 δαμνάμενος κρατεραῖς ὤκλασεν εἰς ὀπίσω.  
 ἔστι δ' ὅτισσασθαι τέχνης ὑπο τῶδ' ἐνὶ χαλκῷ  
 θῆρα μὲν ἐμπνεῖειν, ἄνδρα δ' ἰδρῶτι ῥέειν.

### 106.—ΑΔΗΛΟΝ



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

### 107.—ΙΟΥΔΙΑΝΟΥ

Εἰς Ἴκαρον χαλκοῦν ἐν λουτρῷ  
 ἰστάμενον

Ἴκαρε, κηρὸς μὲν σε διώλεσε· νῦν δέ  
 σε κηρῷ  
 ἤγαγεν εἰς μορφὴν αὔθις ὁ χαλ-  
 κοτύπος.  
 ἀλλά γε μὴ πτερὰ πάλλε κατ' ἠέρα,  
 μὴ τὸ λοετρόν,  
 ἠερόθεν πίπτων, Ἰκάριον τελεσης.





## 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 wax<sup>1</sup> 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.<sup>2</sup>

<sup>1</sup> The model for the bronze had been worked in wax.

<sup>2</sup> As he gave his name to the Icarian Sea.

## GREEK ANTHOLOGY

### 108.—ΤΟΥ ΑΥΤΟΥ

Eis τὸ αὐτό

Ἴκαρε, χαλκὸς ἔων μιμνήσκειο· μηδέ σε τέχνη,  
μηδ' ἀπάφη πτερύγων ζεύγος ἐπωμάδιον.  
εἰ γὰρ ζωὸς ἔων πέσες ἐν πελάγεσσι θαλάσσης,  
πῶς ἐθέλεις πτῆναι χάλκεον εἶδος ἔχων;

### 109.—ΑΓΑΘΙΟΤ

Eis Ἴππόλυτον διαλεγόμενον τῇ τροφῇ  
τῆς Φαίδρας

Ἴππόλυτος τῆς γρη῀δος ἐπ' οὔατι  
νηλέα μῦθον  
φθέγγεται· ἀλλ' ἡμεῖς οὐ δύ-  
νάμεσθα κλύειν.  
ὅσσον δ' ἐκ βλεφάροιο μεμνηνότες  
ἔστι νοῆσαι,  
ὅτι παρεγγυάα μηκέτ' ἄθεσμα  
λέγειν.



### 110.—ΦΙΛΟΣΤΡΑΤΟΤ

Eis εἰκόνα Τηλέφου τετρωμένου

Οὗτος ὁ Τευθρανίας πρόμος ἄσχετος, οὗτος ὁ τὸ πρὶν  
Τηλέφος αἰμάξας φρικτὸν ἄρη Δαναῶν,  
Μυσὸν ὅτε πλήθοντα φόνῳ ἐκέρασσε Κאַῦκον,  
οὗτος ὁ Πηλιακοῦ δούρατος ἀντίπαλος,  
νῦν ὄλοδὸν μηρῷ κεύθων βάρος, οἷα λιπόπνους  
τήκεται, ἐμψύχῳ σαρκὶ συνελκόμενος.  
οὐ καὶ τειρομένοιο περιπτώσσουντες Ἀχαιοὶ  
φύρδην Τευθρανίας νεύνται ἀπ' ἠϊόνος.

5

## 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.<sup>1</sup> Even though he be sore hurt the Greeks tremble at him, and depart in disorder from the Teuthranian shore.



<sup>1</sup> 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 Φιλοκτῆτου

Καὶ τὸν ἀπὸ Τρηχίνας ἰδὼν πολυώδυνον ἦρω,  
 τόνδε Φιλοκτῆτην ἔγραφε Παρράσιος·  
 ἔν τε γὰρ ὀφθαλμοῖς ἐσκληκόσι κωφὸν ὑποικεῖ  
 δάκρυ, καὶ ὁ τρύχων ἐντὸς ἔνεστι πόνος.  
 ζωογράφων ὦ λῶστε, σὺ μὲν σοφός, ἀλλ' ἀναπαῦσαι 5  
 ἄνδρα πόνων ἤδη τὸν πολύμοχθον ἔδει.

### 112.—ΑΔΗΛΟΝ

Εἰς τὴν αὐτήν

Ἐχθρὸς ὑπὲρ Δαναοὺς πλάστης ἐμός, ἄλλος  
 Ὀδυσσεύς,  
 ὅς μ' ἔμνησε κακῆς οὐλομένης τε νόσου.  
 οὐκ ἦρκει πέτρα, τρύχος, λύθρον, ἔλκος, ἀνίη  
 ἀλλὰ καὶ ἐν χαλκῷ τὸν πόνον εἰργάσατο.

### 113.—ΙΟΥΤΑΙΑΝΟΥ

Εἰς τὸν αὐτόν

Οἶδα Φιλοκτῆτην ὀρόων, ὅτι πᾶσι φαίνει  
 ἄλγος ἑόν, καὶ τοῖς τηλόθι δερκομένοις.  
 ἄγρια μὲν κομόωσαν ἔχει τρίχα· δεῦρ' ἴδε κόρης  
 χαίτην τρηχαλέοις χρώμασιw αὐσταλέην  
 δέρμα κατεσκληκὸς δὲ φέρει καὶ ρικνὸν ἰδέσθαι, 5  
 καὶ τάχα καρφαλέου χερσίν ἐφαπτομέναις·  
 δάκρυα δὲ ξηροῖσιν ὑπὸ βλεφάροισι παγέντα  
 ἴσταται, ἀγρύπνου σῆμα δυηπαθίης.

## 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 Πύρρον μέλλοντα σφάζει τὴν Πολυξένην  
Πύρρος ἐγὼ· σπεύδω δὲ πατρὸς χάριν· ἡ δὲ κυνώπις  
Παλλάδα κικλήσκει, γνωτὸν ἔχουσα Πάριν.

### 115.—ΑΔΗΛΟΝ

Εἰς Χείρωνα τὸν ἵπποκένταυρον  
Ἄνδρόθεν ἐκκέχυσθ' ἵππος· ἀνέδραμε δ' ἵππόθεν ἀνὴρ,  
ἀνὴρ νόσφι ποδῶν, κεφαλῆς δ' ἄτερ αἰόλος ἵππος·  
ἵππος ἐρεύγεται ἀνδρα, ἀνὴρ δ' ἀποπέδεται ἵππου.

### 116.—ΕΤΟΔΟΤ

Εἰς τὸν αὐτόν



Ἴππος ἦν ἀκάρηνος, ἀνὴρ δ' ἀτέλεστος ἔκειτο,  
ὅν γε Φύσις παίζουσα θοῶ ἐνεκέντρισεν ἵππῳ.

### 117.—ΚΟΡΝΗΛΙΟΥ

Εἰς Κυναίγειρον

Οὐ σε, μάκαρ Κυνέγειρε, τοῖ ὡς Κυνέγειρον ἔγραψε  
Φᾶσις, ἐπεὶ βριαραῖς ἄνθετο σὺν παλάμαις·  
ἀλλὰ σοφὸς τις ἦν ὁ ζωγράφος, οὐδέ σε χειρῶν  
νόσφισε, τὸν χειρῶν οὐνεκεν ἀθάνατον.

## THE PLANUDEAN APPENDIX

### 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.<sup>1</sup>



### 115.—ANONYMOUS

*On the Centaur Chiron*

A HORSE is shed forth from a man, and a man springs up from a horse ; a man without feet and a swift horse without a head ; a horse belches out a man, and a man farts out a horse.

### 116.—EVODUS

*On the Same*

THERE were a horse without a head and a man lying unfinished : Nature, in sport, grafted him on the swift horse.

### 117.—CORNELIUS LONGINUS

*On a Painting of Cynaegirus*

PHASIS did not paint thee, blest Cynaegirus,<sup>2</sup> 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.

<sup>1</sup> i.e. he who scorned Pallas by his judgment.

<sup>2</sup> The brother of Aeschylus. He lost a hand (according to later writers, both hands) at the battle of Marathon.

GREEK ANTHOLOGY

118.—ΠΑΤΛΟΤ ΣΙΑΕΝΤΙΑΡΙΟΤ

Eis τὸν αὐτόν

Μηδοφόνους μὲν χεῖρας ὑπὲρ γαμψοῖο κορύμβου  
 ναὸς ἀπορρυμένης ἐξέταμον κοπίδες,  
 ἀνίκα που, Κυνέγειρε, φυγὰς ποτε φορτὶς ἐκεῖνα  
 ὥσπερ ἀπ' εὐναίας εἶχετο σᾶς παλάμας.  
 ἀλλὰ καὶ ὡς ἀπριξ δόρυ νήϊον ἀμφιδακοῦσαι, 5  
 ἄπνοον ὠμάρτευν τάρβος Ἀχαιμενίους·  
 καὶ τὰς μὲν τις ἀνήρ ἔλε βάρβαρος· ἃ δέ γε χειρῶν  
 νικά Μοψοπίοις μίμνε παρ' ἐνναέταις.

119.—ΠΟΣΕΙΔΙΠΠΟΤ

Eis στήλην Ἀλεξάνδρου τοῦ Μακεδόνοσ

Λύσιππε, πλάστα Σικνώνιε, θαρσαλή χεῖρ,  
 δάϊε τεχνίτα, πῦρ τοι ὁ χαλκὸς ὀρῆ,  
 ὄν κατ' Ἀλεξάνδρου μορφᾶς χέσς. οὐκέτι μεμπτοὶ  
 Πέρσαι· συγγνώμη βουσι λέοντα φυγεῖν.

120.—ΑΡΧΕΛΑΟΤ, οἱ δὲ ΑΣΚΛΗΠΙΑΔΟΤ

Eis τὸν αὐτόν

Τόλμαν Ἀλεξάνδρου καὶ ὄλαν ἀπεμάξατο μορφᾶν  
 Λύσιππος· τίν' ὀδὶ χαλκὸς ἔχει δύναμιν;  
 αὐδασοῦντι δ' ἔοικεν ὁ χάλκεος ἐς Δία λεύσσων·  
 "Γᾶν ὑπ' ἐμοὶ τίθεμαι· Ζεῦ, σὺ δ' Ὀλυμπον ἔχε."



## THE PLANUDEAN APPENDIX

### 118.—PAULUS SILENTIARIUS

#### *On the Same*

THE hands that dealt death to the Medes were hewn off by axes as they rested on the curved stern of the ship which was hastening away, then, 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.<sup>1</sup>

### 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."

<sup>1</sup> Attica.

## GREEK ANTHOLOGY



### 121.—ΑΔΗΛΟΝ

Εἰς τὸν αὐτόν

Αὐτὸν Ἀλέξανδρον τεκμαίρεο· ὠδε  
τὰ κείνου  
ὄμματα, καὶ ζωὸν θάρσος ὁ χαλκὸς  
ἔχει·  
ὃς μόνος, ἦν ἐφορῶσιν ἀπ' αἰθέρος  
αἱ Διὸς ἀνγαί,  
πᾶσαν Πελλαίῳ γῆν ὑπέταξε  
θρόνῳ.

### 122.—ΑΔΗΛΟΝ

Εἰς τὸν αὐτόν

Τούτου Ἀλέξανδρον, μεγαλήτορος υἱὰ Φιλίππου,  
δέρκεαι ἀρτιλόχευτον, Ὀλυμπιάς ὃν ποτε μήτηρ  
καρτερόθυμον ἔτικτεν· ἀπ' ὠδίνων δέ μιν Ἄρης  
ἔργα μῶθων ἐδίδασκε, Τύχη δ' ἐκέλευσεν ἀνάσσειν.

### 123.—ΑΔΗΛΟΝ

Οὐ τὸν βουθοίαν Ἡρακλέα, παῖδες ἀγρῶται,  
οὐκέτι κερδαλέοις ἐμβατὰ ταῦτα λύκοις,  
φῶρές τε στείχειν κλοπίην ὁδὸν ἀρνήσονται,  
εἰ καὶ κωμήτας ἄκριτος ὕπνος ἔχοι.  
ἦ γάρ μ' ἴδρυται Διούσιος οὐκ ἄτερ εὐχῆς  
χώρῳ τῶδ' ἀγαθὸν σύμμαχον Ἡρακλέα.

5

### 124.—ΑΔΗΛΟΝ

Μὴ τρέσσης, ὅτι τόξον, ὄδοιπόρε, καὶ νεοθηγεῖς  
ιοὺς γυμνώσας, πρόσθε ποδῶν ἐθέμην,

## THE PLANUDEAN APPENDIX

### 121.—ANONYMOUS

#### *On the Same*

IMAGINE that thou seest Alexander himself; so flash his very eyes in the bronze, so lives his dauntless mien. He alone subjected to the throne of Pella all the earth which the rays of Zeus look on from heaven.

### 122.—ANONYMOUS

#### *On a Statue of the Same as a Child<sup>1</sup>*

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 un-sheathed my bow and newly sharpened arrows and

<sup>1</sup> Also by Lysippus.

GREEK ANTHOLOGY

μηδ' ὅτι βαστάζω ῥόπαλον χερί, μηδ' ὅτι δέρμα  
 ἀμφ' ὤμοις χαρποῦ τοῦτο λέοντος ἔχω·  
 πημαίνειν οὐ πάντας ἐπίσταμαι, ἀλλὰ κακούργους· 5  
 καὶ σώζειν ἀγαθοὺς ἐξ ἀχέων δύναμαι.

125.—ΑΔΗΛΟΝ

Αἰεὶ Λαρτιάδῃ πόντος βαρὺς· εἰκόνα χεῦμα  
 ἔκλυσε, κακ δέλτων τὸν τύπον ἠφάνισεν.  
 τί πλέον; εἰν ἐπέεσσιν Ὀμηρείοις γὰρ ἐκείνου  
 εἰκὼν ἀφθάρτοις ἐγγράφεται σελίσιν.



126.—ΑΔΗΛΟΝ

Εἰς τὸν Μινώταυρον

Ὁ παῖς ὁ ταῦρος, ὁ κατὰ μηδὲν  
 ἐντελής,  
 ὁ τῆς τεκούσης τοῦ πάθους κατή-  
 γορος,  
 ὁ μιξόθηρ ἄνθρωπος, ἡ διπλῆ φύσις,  
 ὁ ταυρόκρανος, ἡ πλάνη τῶν σωμά-  
 των,  
 ὃς οὔτε βούς πέφυκεν, οὔτ' ἀνὴρ 5  
 ὄλωσ.

127.—ΑΔΗΛΟΝ

Τίς τὸν Θρήϊκα τόνδε μονοκρήπιδα Λυκούργον  
 χάλκεον, Ἡδωνῶν ταγόν, ἀνεπλάσατο;  
 Βακχιακὸν παρὰ πρέμνον ἰδ' ὡς ἀγέρωχα μεμηνῶς  
 βριθὺν ὑπὲρ κεφαλᾶς ἀντέτακεν χάλυβα.  
 μανύει μορφὰ τὸ πάλαι θρύσος· ἃ δ' ἀγέρωχος 5  
 λύσσα καὶ ἐν χαλκῷ κείμεν τὸ πικρὸν ἔχει.

<sup>1</sup> This was the fashion among certain peoples. cp. Virgil, *Aen.* vii. 689.

## THE PLANUDEAN APPENDIX

laid them at my feet, nor that I bear a club in my hand and wear round my shoulders the skin of a tawny lion. It is not my task to hurt all men, but only evil-doers, and I also can deliver the good from sorrow.

125.—ANONYMOUS

### *On a Picture of Ulysses*

EVER is the sea unkind to the son of Laertes; the flood hath bathed the picture and washed off the figure from the wood. What did it gain thereby? For in Homer's verse the image of him is painted on immortal pages.

126.—ANONYMOUS

### *On the Minotaur*

THE bull-boy, in no respect complete, he who betrays his mother's passion, the man half-beast, the double nature, the bull-headed, the freak of bodies, who is neither a whole ox nor a whole man.

127.—ANONYMOUS

Who moulded in bronze this one-shoed<sup>1</sup> Thracian Lycurgus, the chieftain of the Edones?<sup>2</sup> 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.



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

GREEK ANTHOLOGY.

128.—ΑΔΗΛΟΝ

Εἰς Ἴφιγένειαν

Μαίνεται Ἴφιγένεια· πάλιν δέ μιν εἶδος Ὀρέστου  
ἐς γλυκερὴν ἀνάγει μνηστὶν ὀμαιοσύνης·  
τῆς δὲ χολωμένης καὶ ἀδελφεὸν εἰσοροώσης  
οἴκτω καὶ μανίῃ βλέμμα συνεξάγεται.



129.—ΑΔΗΛΟΝ

Εἰς ἄγαλμα Νιόβης

Ἐκ ζωῆς με θεοὶ τεύξαν λίθον· ἐκ  
δὲ λίθοιο  
ζωὴν Πραξιτέλης ἔμπαλιν εἰρ-  
γίασατο.

130.—ΙΟΥΛΙΑΝΟΥ ΑἴΓΥΠΤΙΟΥ

Εἰς τὸ αὐτό

Δυστήνου Νιόβης ὀράας παναληθέα μορφήν,  
ὡς ἔτι μυρομένης πότμον ἐὼν τεκέων.  
εἰ δ' ἄρα καὶ ψυχὴν οὐκ ἔλλαχε, μὴ τότε τέχνη  
μέμφεο· θηλυτέραν εἵκασε λαϊνέην.

131.—ΑΝΤΙΠΑΤΡΟΥ

Εἰς τὸ αὐτό

Τανταλὶς ἄδε ποχ' ἅ διόσ' ἐπτάκι τέκνα τεκοῦσα  
γαστρὶ μιῇ, Φοίβῳ θῦμα καὶ Ἀρτέμιδι

## THE PLANUDEAN APPENDIX

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*<sup>1</sup>

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

<sup>1</sup> This and the following epigrams refer to a group of Niobe and her children such as we possess.

## GREEK ANTHOLOGY

κούρα γὰρ προὔπεμψε κόραις φόνον, ἄρρεσι δ' ἄρσην·  
 δισσοὶ γὰρ δισσὰς ἔκτανον ἐβδομάδας.  
 ἂ δὲ τόσας ἀγέλας μάτηρ πάρος, ἂ πάρος εὔπαις, 5  
 οὐδ' ἐφ' ἐνὶ τλάμων λείπετο γηροκόμῳ·  
 μάτηρ δ' οὐχ ὑπὸ παισίν, ὅπερ θέμις, ἀλλ' ὑπὸ ματρὸς  
 παῖδες ἐς ἀλγεινοὺς πάντες ἄγοντο τάφους.  
 Τάνταλε, καὶ δὲ σὲ γλώσσοα διώλεσε, καὶ σέο κούραν·  
 χά μὲν ἐπετρώθη, σοὶ δ' ἐπι δαῖμα λίθος. 10

### 132.—ΘΕΟΔΩΡΙΔΟΥ

Eis τὸ αὐτό

Στᾶθι πέλας, δάκρυσον ἰδῶν, ξένε, μυρία πένθη  
 τᾶς ἀθυρογλώσσοι Τανταλίδος Νιόβας,  
 ἃς ἐπὶ γᾶς ἔστρωσε δυωδεκάπαιδα λοχείην  
 ἄρτι, τὰ μὲν, Φοίβου τόξα, τὰ δ', Ἀρτέμιδος.  
 ἂ δὲ λίθῳ καὶ σαρκὶ μεμιγμένον εἶδος ἔχουσα, 5  
 πετροῦται· στενάχει δ' ὑψιπαγῆς Σίπυλος.  
 γλώσσοα θνατοῖσιν δολία νόσος, ἃς ἀχάλως  
 ἀφροσύνα τίκτει πολλάκι δυστυχίαν.

### 133.—ΑΝΤΙΠΑΤΡΟΥ

Eis τὸ αὐτό

Τίπτε, γύναι, πρὸς Ὀλυμπον ἀναιδέα χεῖρ' ἀνένεικας,  
 ἔνθεον ἐξ ἀθέου κρατὸς ἀφεῖσα 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 Ártemis. Now, her form compounded of stone and flesh,<sup>1</sup> 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

<sup>1</sup> Niobe, though turned to stone, still suffered and wept.

GREEK ANTHOLOGY

Λατοὺς παπταίνουσα πολὺν χόλον, ὦ πολύτεκνε,  
 νῦν στένε τὰν πικρὰν καὶ φιλάβουλον ἔριν.  
 ἅ μὲν γὰρ παίδων σπαίρει πέλας· ἡ δὲ λιπόπνους 5  
 κέκλιται· ἧ δὲ βαρὺς πότμος ἐπικρέμαται.  
 καὶ μόχθων οὐπω τόδε σοι τέλος, ἀλλὰ καὶ ἄρσην  
 ἔστρωται τέκνων ἐσμὸς ἀποφθιμένων.  
 ὦ βαρὺ δακρῦσασα γενέθλιον, ἄπνοος αὐτὰ  
 πέτρος ἔση, Νιόβα, κάδει<sup>1</sup> τειρομένα. 10

134.—ΜΕΛΕΑΓΡΟΥ

Εἰς τὸ αὐτό

Τανταλὶ παῖ, Νιόβα, κλύ' ἐμὰν φύτιν, ἄγγελον ἄτας·  
 δέξαι σῶν ἀχέων οἰκτροτάταν λαλιάν.  
 λῦε κόμας ἀνάδесμον, ἰώ, βαρυπενθέσι Φοῖβον  
 γειναμένα τόξοις ἀρσενόπαιδα γόνον·  
 οὐ σοι παῖδες ἔτ' εἰσίν. ἀτὰρ τί τόδ' ἄλλο; τί  
 λεύσσω; 5  
 αἰ, αἰ, πλημμυρεῖ παρθενικαῖσι φόνος.  
 ἅ μὲν γὰρ ματρὸς περὶ γούνασιν, ἡ δ' ἐνὶ κόλποις  
 κέκλιται, ἡ δ' ἐπὶ γᾶς, ἡ δ' ἐπιμαστίδιος·  
 ἄλλα δ' ἀντωπὸν θαμβεῖ βέλος· ἡ δ' ἐπ' οἰστοῖς  
 πτώσσει· τᾶς δ' ἔμπνουν ὄμμ' ἔτι φῶς ὄραα. 10  
 ἡ δὲ λάλον στέρξασα πάλαι στῶμα, νῦν ὑπὸ θύμβευς  
 μάτηρ σαρκοπαγῆς οἶα πέπηγε λίθος.

<sup>1</sup> 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*<sup>1</sup>

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.

<sup>1</sup> 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 στοργὴν  
 καὶ ζῆλον ἔμιξε  
 Μηδείης, τέκνων εἰς μόρον  
 ἔλκομένων.  
 τῇ μὲν γὰρ συνένευσεν ἐπὶ  
 ξίφος, ἣ δ' ἀνανεύει,  
 σώζειν καὶ κτείνειν βουλο-  
 μένη τέκεα.

136.—ΑΝΤΙΦΙΛΟΤ

Εἰς τὸ αὐτό

Τὰν ὀλοὰν Μηδείαν ὅτ' ἔγραφε Τιμομάχου χεῖρ,  
 ζάλω καὶ τέκνοις ἀντιμεθελκομέναν,  
 μυρίον ἄρατο μόχθον, ἵν' ἦθεα δισσὰ χαράξῃ,  
 ὧν τὸ μὲν εἰς ὄργαν νεύε, τὸ δ' εἰς ἔλεον.  
 ἄμφω δ' ἐπλήρωσεν ὄρα τύπον· ἐν γὰρ ἀπειλᾷ 5  
 δάκρυον, ἐν δ' ἐλέω θυμὸς ἀναστρέφεται.  
 ἀρκεῖ δ' ἂ μέλλῃσις, ἔφα σοφός· αἷμα δὲ τέκνων  
 ἔπρεπε Μηδείῃ, κού χερὶ Τιμομάχου.

Ausonius, Epigram 120.

137.—ΦΙΛΙΠΠΟΤ

Εἰς τὸ αὐτό

Τίς σου, Κολχίς ἄθεσμε, συνέγραφεν εἰκόνι θυμόν;  
 τίς καὶ ἐν εἰδώλῳ βάρβαρον εἰργάσατο;  
 ἄρ' αἰεὶ διψᾶς βρεφέων φόνον; ἢ τις Ἰήσων  
 δεύτερος, ἣ Γλαύκη τις πάλι σοι πρόφασις;

## 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,<sup>1</sup> 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

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

## GREEK ANTHOLOGY

ἔρρε, καὶ ἐν κηρῷ παιδοκτόνε. σῶν γὰρ ἀμέτρων 5  
ζήλων ἴεις ἂ θέλεις καὶ γραφῆς αἰσθάνεται.

Ausonius, *Epigram* 130.



### 138.—ΑΔΕΣΠΟΤΟΝ

Εἰς τὸ αὐτό

Δεῦρ' ἴδε παιδολέτειραν ἐν εἰκόνι, δεῦρ'  
ἴδ' ἄγαλμα,

Κολχίδα, Τιμομάχου χειρὶ τυπωσα-  
μένου

φάσγανον ἐν παλάμα, θυμὸς μέγας,  
ἄγριον ὄμμα,

παισὶν ἐπ' οἰκτίστοις δάκρυ κατερ-  
χόμενον

πάντα δ' ὁμοῦ συνέχευεν, ἀμκτότατ'  
εἰς ἐν ἀγείρας,

αἵματι μὴ χρῶσαι φεισάμενος παλά-  
μαν. 5

### 139.—ΙΟΥΤΑΙΑΝΟΤ ΑΙΓΥΠΤΗΤΙΟΤ

Εἰς τὸ αὐτό

Τιμόμαχος Μήδειαν ὄτ' ἔγραφεν, εἰκόνι μορφᾶς  
ἀψύχου<sup>1</sup> ψυχὰς θήκατο διχθαδίας·

ζᾶλον γὰρ λεχέων, τεκέων θ' ἅμα φίλτρα συνάψας,  
δείξεν ἐν ὀφθαλμοῖς ἀντιμεθελκομέναν.

### 140.—ΑΔΗΛΟΝ

Εἰς τὸ αὐτό

Δεῦρ' ἴδε, καὶ θάμβησον ὑπ' ὀφρύσι κείμενον οἶκτον  
καὶ θυμόν, βλεφάρων καὶ πυρόεσσαν ἴτυν,

<sup>1</sup> ἀψύχου probably should not be corrected, 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 φειδομένη πρὸς φόνον ἐλκομένην.  
 ζωγράφος εὖ δ' ἔκρυψε φόνου τέλος, οὐκ ἐβελήσας 5  
 θάμβος ἀπαμβλύναι πένθει δερκομένων.

141.—ΦΙΛΙΠΠΟΣ

Εἰς τὸ αὐτό

Κολχίδα, τὴν ἐπὶ παισὶν ἀλάστορα, τραυλὲ χελιδών,  
 πῶς ἔτλης τεκέων μαῖαν ἔχειν ιδίων;  
 ἧς ἔτι κανθὸς ὑφαίμος ἀπαστράπτει φόσιον πῦρ,  
 καὶ πολὺς γενύων ἀφρὸς ἀπο σταλάει  
 ἀρτιβρεχῆς δὲ σίδηρος ἐφ' αἵματι. φεύγε πανώλη 5  
 μητέρα, κὰν κηρῶ τεκνοφονοῦσαν ἔτι.

142.—ΑΔΗΛΟΝ

Εἰς ἄγαλμα τῆς αὐτῆς

Μαίην καὶ λίθος οὔσα, καὶ ἐκ κραδίης  
 σέο θυμὸς  
 ὄμματα κοιλήνας ἐς χόλον<sup>1</sup> ἠντρέ-  
 πισεν.  
 ἔμψης οὐδὲ βάσις σε καθέξεται, ἀλλ'  
 ἄρα θυμῶ  
 πηδήσεις, τεκέων<sup>1</sup> εἴνεκα μαινο-  
 μένη.  
 ὦ, τίς ὁ τεχνίτης τόδε γ' ἔπλασεν, ἢ 5  
 τίς ὁ γλύπτης,  
 ὃς λίθον εἰς μανίην ἤγαγεν εὐ-  
 τεχνίη;



<sup>1</sup> Jacobs proposes εἰς φόνον and λεχέων, which certainly make this very poor poem less inept.



## THE PLANUDEAN APPENDIX

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*<sup>1</sup>

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?

<sup>1</sup> To a swallow which had built its nest on the picture of Medea. This is an amplification of Book IX. 346.

## GREEK ANTHOLOGY

### 143.—ΑΝΤΙΠΑΤΡΟΣ ΜΑΚΕΔΟΝΟΣ

Εἰς τὴν αὐτὴν

Μηδείης τύπος οὗτος· ἴδ' ὡς τὸ μὲν εἰς χόλον αἶρει  
ὄμμα, τὸ δ' εἰς παίδων ἔκλασε συμπαθίην.

### 144.—ΑΡΑΒΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Εἰς Ἀταλάντην καὶ Ἰππομένην

Ἔδνα γάμων ἔρριπτες, ἢ ἀμβολίην ταχυτήτος,  
τοῦτο γέρας κούρη χρύσειον, Ἰππομένεες;  
ἄμφω μῆλον ἄνυσσεν, ἐπεὶ καὶ παρθένον ὄρμησ  
εἶργεν, καὶ ζυγίης σύμβολον ἦν Παφίης.

### 145.—ΑΔΗΛΟΝ

Εἰς ἄγαλμα Ἀριίδνης

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



### 146.—ΑΛΛΟ

Εἰς τὸ αὐτό

Ξεῖνοι, λαϊνέας μὴ ψαύετε τῆς Ἀριάδνης,  
μὴ καὶ ἀναθρόσκη Θεσεία διζομένην.

## THE PLANUDEAN APPENDIX

### 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.

GREEK ANTHOLOGY

147.—ΑΝΤΙΦΙΛΟΥ

Eis Ἀνδρομέδαν



Αἰθίοπων ἡ βῶλος· ὁ δὲ  
 πτερόεις τὰ πέδιλα,  
 Περσεύς· ἂ δὲ λίθῳ πρόσ-  
 δετος Ἀνδρομέδα·  
 ἂ προτομὰ Γοργοῦς λιθοδε-  
 κέος· ἄθλον ἔρωτος,  
 κῆτος· Κασσιόπας ἡ λί-  
 λος εὐτεκνία·  
 χά μὲν ἀπὸ σκοπέλοιο χαλᾶ  
 πόδας ἠθάδι νάρκα 5  
 νωθρούς· χῶ μναστήρ<sup>1</sup>  
 νυμφοκομεί τὸ γέρας·

148.—ΑΡΑΒΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Eis τὴν αὐτὴν

Κηφεύς Ἀνδρομέδην, ἢ ζωγράφος ἄνθετο πέτραις;  
 καὶ γὰρ ἀπ' ὀφθαλμῶν ἢ κρίσις ἀμφίβολος.  
 κῆτος δὲ σπιλάδεσσιν ἐπι γναμπτήσι χαράχθη,  
 ἢ ἀπὸ Νηρήος γείτονος ἔξανέδου;  
 ἔγνω· ταῦτα σοφός τις ἀνὴρ κάμε· δεινὸς ἀληθῶς 5  
 τεύχεται καὶ βλεφάρων καὶ πραπίδων ἀπάτην.

149.—ΤΟΥ ΑΥΤΟΥ

Eis εἰκόνα Ἑλένης

Ἀργεῖης Ἑλένης ἐρόεις τύπος, ἦν ποτε βούτης  
 ἦρπασε, τὸν Ξένιον Ζῆνα παρωσάμενος.

<sup>1</sup> νωθρόν· ὁ δὲ μναστήρ MSS.: I correct.

## THE PLANUDEAN APPENDIX

### 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 ;<sup>1</sup> she who boasted of her child's beauty is Cassiopea.<sup>2</sup> 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.

<sup>1</sup> i.e. the slaying of it.

<sup>2</sup> 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



“ Ἄδε Πολυκλείτιο Πολυξένα,  
οὐδέ τις ἄλλα  
χειρ ἔθιγεν τούτου δαιμονίου  
πίνακος.

“ Ἦρας ἔργον ἀδελφόν. ἴδ' ὡς,  
πέπλοιο ῥαγέντος,  
τὰν αἰδῶ γυμνὰν σῶφρονι  
κρύπτε πέπλω.<sup>1</sup>

λίσσεται ἀτλάμων ψυχᾶς ὑπερ-  
ἐν βλεφάροις δέ  
παρθενικᾶς ὁ Φρυγῶν κείται 5  
ὄλος πόλεμος.

### 151.—ΑΔΕΣΠΟΤΟΝ

Εἰς εἰκόνα Διδούς

Ἄρχέτυπον Διδούς ἐρικυδέος, ᾧ ξένε, λεύσσεις,  
εἰκόνα θεσπεσίῳ κάλλει λαμπομένην.

τοίῃ καὶ γενόμεν, ἀλλ' οὐ νόον, οἶον ἀκούεις,  
ἔσχον, ἐπ' εὐφήμοις δόξαν ἐνεγκαμένην.  
οὐδὲ γὰρ Αἰνεΐαν ποτ' ἐσέδρακον, οὐδὲ χρόνοισι 5

Τροίης περθομένης ἤλυθον ἐς Λιβύην·  
ἀλλὰ βίας φεύγουσα Ἰαρβαίων ἡμεναίων  
πῆξα κατὰ κραδίης φάσγανον ἀμφίτομον.

Πιερίδες, τί μοι ἄγνων ἐφωπλίσσασθε Μάρωνα  
οἶα καθ' ἡμετέρης ψεύσατο σωφροσύνης; 10

Ausonius, *Epigram* 118.

### 152.—ΓΑΤΡΑΔΑ

Ἄχῳ φίλα, μοὶ συγκαταίνεσόν τι.—Τί;

Ἐρῶ κορίσκας· ἀ δέ μ' οὐ φιλεῖ.—Φιλεῖ.

<sup>1</sup> χειρ is required and has been proposed instead of πέπλω.  
I render so.

## THE PLANUDEAN APPENDIX

### 150.—POLLIANUS

THIS is the Polyxena of Polycleitus, and no other hand touched this divine picture. It is a twin sister of his Hera.<sup>1</sup> 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

<sup>1</sup> The writer very absurdly attributes to the sculptor Polycleitus a work of the painter Polygnotus. The "Hera" of Polycleitus was famous.

GREEK ANTHOLOGY

Πράξαι δ' ὁ καιρὸς καιρὸν οὐ φέρει.—Φέρει.  
 Τὺ τοίνυν αὐτᾷ λέξον ὡς ἐρῶ.—Ἐρῶ.  
 Καὶ πίστει αὐτᾷ κερμάτων τὴ δός.—Τὴ δός.  
 Ἄχῳ, τί λοιπὸν, ἢ πόθου τυχεῖν;—Τυχεῖν.

5

153.—ΣΑΤΤΡΟΤ

Εἰς ἄγαλμα Ἑρμοῦ

Ποιμενίαν ἄγλωσσος ἀν' ὀργάδα μέλπεται Ἄχῳ  
 ἀντίθρου πτανοῖς ὑστερόφωνον ὄπα.

154.—ΔΟΥΚΙΑΝΟΥ, οἱ δὲ ΑΡΧΙΟΥ

Εἰς τὸ αὐτό

Ἦχῶ πετρήσσαν ὄρᾱς, φίλε, Πανὸς ἐταίρην,  
 ἀρτίτυπον φθογγὴν ἔμπαλιν ἀδομένην,  
 παντοίων στομάτων λάλλον εἰκόνα, ποιμέσιν ἠδὲ  
 παίγιον. ὅσσα λέγεις, ταῦτα κλύων ἄπιθι.

155.—ΕΤΟΔΟΥ

Εἰς τὸ αὐτό

Ἦχῶ μιμολόγου, φωνῆς τρύγα, ῥήματος οὐρήν.

156.—ΑΔΗΛΟΝ

Εἰς τὸ αὐτό

Ἄρκαδικὰ θεός εἰμι, παρὰ προθύροις δὲ Λυαίου  
 ναίω, φθεγγόμενον μῦθον ἀμειβομένα·  
 οὐκέτι γὰρ στυγέω, Βακχεῦ φίλε, τὸν θιασώταν  
 τὸν τεόν. ἔρχεο, Πάν· ξυνὰ λέγωμεν ἔπη.



## THE PLANUDEAN APPENDIX

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.<sup>1</sup> Come, Pan, let us talk in unison.

<sup>1</sup> Pans were confused with Satyrs and Sileni in late times.

GREEK ANTHOLOGY

157.—ΙΟΥΔΙΑΝΟΥ ΑΠΟ ΤΗΡΑΡΧΩΝ

Εἰς τὴν ἐν Ἀθήναις ἑνοπλον Ἀθηναῖν

Τίπτε, Τριτογένεια, κορύσσειαι ἄστει μέσσω;  
εἶξε Ποσειδάων· φείδεο Κεκροπίης.

158.—ΔΙΟΤΙΜΟΥ

Ὡς πρέπει, Ἄρτεμις εἰμ'· εὐ δ' Ἄρτεμιν αὐτὸς ὁ χαλκὸς  
μανύει Ζηνός, κοῦχ ἑτέρου θύγατρα.  
τεκμαίρου τὸ θράσος τᾶς παρθένου. ἦ ῥά κεν εἴποις·  
πᾶσα χθὼν ὀλίγον τᾶδε κυναγέσιον.

159.—ΑΔΗΛΟΝ



Εἰς ἄγαλμα Ἀφροδίτης τῆς ἐν Κνίδῳ

Τίς λίθου ἐψύχωσε; τίς ἐν χθονὶ  
Κύπρῳ ἐσείδεν;  
ἕμερον ἐν πέτρῃ τίς τόσον εἰργά-  
σατο;  
Πραξιτέλους χειρῶν ὄδε που πόνος, ἢ  
τάχ' Ὀλυμπος  
χηρεῖει, Παφίης ἐς Κνίδον ἐρχο-  
μένης.

160.—ΠΛΑΤΩΝΟΣ

Εἰς τὸ αὐτό

Ἡ Παφίη Κυθήρεια δι' οἴδατος ἐς Κνίδον ἦλθε,  
βουλομένη κατιδεῖν εἰκόνα τὴν ἰδίην·

## THE PLANUDEAN APPENDIX

### 157.—JULIANUS, PREFECT OF EGYPT

*On the Statue of the armed Athena  
at Athens*

WHY, Triton-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

## GREEK ANTHOLOGY

πάντη δ' ἀθρήσασα περισκέπτω ἐνὶ χῶρῳ,  
φθέγγατο· “ Πού γυμνὴν εἶδέ με Πραξιτέλης;”

Πραξιτέλης οὐκ εἶδεν ἂ μὴ θέμις· ἀλλ' ὁ σίδηρος 5  
ἔξεσεν οἱ' ἂν Ἄρης ἤθελε τὴν Παφίην.

### 161.—ΤΟΥ ΑΥΤΟΥ

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

### 162.—ΑΔΗΛΟΝ

Ἄ Κύπρις τὰν Κύπριν ἐνὶ Κνίδῳ εἶπεν ἰδοῦσα·  
“ Φεῦ, φεῦ· ποῦ γυμνὴν εἶδέ με Πραξιτέλης;”

### 163.—ΛΟΥΚΙΑΝΟΥ

Τὴν Παφίην γυμνὴν οὐδεὶς ἶδεν· εἰ δέ τις εἶδεν,  
οὗτος ὁ τὴν γυμνὴν στησάμενος Παφίην.

### 164.—ΤΟΥ ΑΥΤΟΥ

Σοὶ μορφῆς ἀνέθηκα τεῆς περικαλλῆς ἄγαλμα,  
Κύπρι, τεῆς μορφῆς φέρτερον οὐδὲν ἔχων.

### 165.—ΕΘΗΝΟΥ

Παλλὰς καὶ Κρονίδαο συνευνέτις εἶπον, ἰδοῦσαι  
τὴν Κνιδίην· “ Ἀδίκως τὸν Φρύγα μεμφόμεθα.”

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<sup>1</sup> 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.

## THE PLANUDEAN APPENDIX

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.<sup>1</sup>

### 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.<sup>2</sup>

### 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."

<sup>2</sup> 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.

GREEK ANTHOLOGY

166.—ΤΟΥ ΑΥΤΟΥ

Πρόσθε μὲν Ἰδαίοισιν ἐν οὔρεσιν αὐτὸς ὁ βούτας  
 δέρξατο τὰν κάλλευς πρῶτ' ἀπενεγκαμέναν  
 Πραξιτέλης Κνιδίοις δὲ πανωπήεσαν ἔθηκεν,  
 μάρτυρα τῆς τέχνης ψῆφον ἔχων Πάριδος.

167.—ΑΝΤΙΠΑΤΡΟΥ ΣΙΔΩΝΙΟΥ

Φάσεις, τὰν μὲν Κύπριν ἀνὰ κραναὰν Κνίδον ἀθρῶν,  
 ἄδε που ὡς φλέξει καὶ λίθος εὔσα λίθον  
 τὸν δ' ἐνὶ Θεσπιάδαις γλυκὺν Ἴμερον, οὐχ ὅτι πέτρον,  
 ἀλλ' ὅτι κῆν ψυχρῷ πῦρ ἀδάμαντι βαλεῖ.  
 τοίους Πραξιτέλης κάμε δαίμονας, ἄλλον ἐπ' ἄλλας 5  
 γὰς, ἵνα μὴ δισσωπῶ πάντα θέροιο πυρί.

168.—ΑΔΗΛΟΝ

Εἰς τὸ αὐτό

Γυμνὴν εἶδε Πάρις με, καὶ Ἀγχίσης, καὶ Ἄδωνις·  
 τοὺς τρεῖς οἶδα μόνους· Πραξιτέλης δὲ πόθεν;

169.—ΑΛΛΟ

Εἰς τὸ αὐτό, καὶ τὴν ἐν Ἀθήναις Ἀθηναῖαν

Ἄφρογενοῦς Παφίης ζάθεον περιδέρκεο κάλλος,  
 καὶ λέξεις· Αἰνῶ τὸν Φρύγα τῆς κρίσεως.  
 Ἀτθίδα δερκόμενος πάλι Παλλάδα, τοῦτο βοήσεις,  
 ὡς βούτης ὁ Πάρις τήνδε παρετρόχασεν.

## THE PLANUDEAN APPENDIX

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 Thespiæ*

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 Thespiæ 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."

## GREEK ANTHOLOGY

### 170.—ΕΡΜΟΔΩΡΟΥ

Εἰς τὸ αὐτό

Τὰν Κυδίαν Κυθήρειαν ἰδὼν, ξένη, τοῦτό κεν εἶποις·  
“ Ἀυτὰ καὶ θνατῶν ἄρχε καὶ ἀθανάτων.”  
τὰν δ' ἐνὶ Κεκροπίδαις δορυθαρσέα Παλλάδα λεύσσων,  
αὐδάσεις· “ Ὀντως βουκόλος ἦν ὁ Πάρις.”

### 171.—ΛΕΩΝΙΔΟΥ

Εἰς Ἀφροδίτην ὠπλισμένην

Ἄρεος ἔντεα ταῦτα τίνος χάριν, ὦ Κυθήρεια,  
ἐνδέδυσαι, κενεὸν τοῦτο φέρουσα βάρους;  
αὐτὸν Ἄρη γυμνὴ γὰρ ἀφώπλισας· εἰ δὲ λέλειπται  
καὶ θεός, ἀνθρώποις ὄπλα μάτην ἐπάγεις.

### 172.—ΑΛΕΞΑΝΔΡΟΥ ΑΙΤΩΛΟΥ

Αὐτά που τὰν Κύπριν ἀπηκριβώσατο Παλλάς,  
τὰς ἐπ' Ἀλεξάνδρου λαθομένα κρίσιος.

### 173.—ΙΟΥΔΙΑΝΟΥ ΑΙΓΥΠΤΙΟΥ

Εἰς τὴν ἐν Σπάρτῃ ἔνοπλον Ἀφροδίτην

Αἰεὶ μὲν Κυθήρεια φέρειν δεδάηκε φαρέτρην,  
τόξα τε καὶ δολιχῆς ἔργον ἐκηβολίης·  
αἰδομένη δ' ἄρα θεσμὰ μινεπτολέμοιο Λυκούργου  
φίλτρα φέρει Σπάρτῃ τεύχεσιν ἀγχεμάχοις.  
ὕμεις δ' ἐν θαλάμοισι, Λακωνίδες, ὄπλα Κυθήρης 5  
ἰζόμεναι, παῖδας τίκτετε θαρσαλέους.



## THE PLANUDEAN APPENDIX

### 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.

## GREEK ANTHOLOGY

### 174.—ΑΔΕΣΠΙΟΤΟΝ



Εἰς τὴν αὐτὴν

Παλλὰς τὰν Κυθήρειαν ἔνοπλον  
 εἶπεν ἰδοῦσα·  
 “Κύπρι, θέλεις οὕτως ἐς κρίσιν  
 ἐρχόμεθα;”  
 ἢ δ' ἀπαλὸν γελάσασα· “Τί μοι  
 σάκος ἀντίον αἶρειν;  
 εἰ γυμνὴ νικῶ, πῶς ὄταν ὄπλα  
 λάβω;”

Ausonius, *Epigrams* 42 and 43.

### 175.—ΑΝΤΙΠΙΑΤΡΟΤ

Εἰς τὴν αὐτὴν

“Ἡ λίθος ὡς Παφίῃ θωρήξατο, ἢ τάχα μᾶλλον  
 εἶδε λίθον Παφίῃ, καὶ ὤμοσεν· “Ἡθελον εἶναι.”

### 176.—ΤΟΥ ΑΥΤΟΥ

Καὶ Κύπρις Σπάρτας· οὐκ ἄστεσιν οἷά τ' ἐν ἄλλοις  
 ἴδρνται, μαλακὰς ἐσσαμένα στολίδας·  
 ἀλλὰ κατὰ κρατὸς μὲν ἔχει κόρυν ἀντὶ καλύπτρας,  
 ἀντὶ δὲ χρυσείων ἀκρεμόνων κάμακα.  
 οὐ γὰρ χρὴ τευχέων εἶναι δίχα τὰν παράκοιτιν 5  
 Θρακὸς Ἐνναλίου καὶ Λακεδαιμονίαν.

### 177.—ΦΙΛΙΠΠΙΟΤ

Κύπρι φιλομμειδῆς, θαλαμηπόλε, τίς σε μελιχρὴν  
 δαίμονα τοῖς πολέμων ἐστεφάνωσεν ὄπλοις;

## THE PLANUDEAN APPENDIX

### 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

GREEK ANTHOLOGY

σοι παιᾶν φίλος ἦν καὶ ὁ χρυσοκόμης Ἵμναιος,  
καὶ λιγυρῶν αὐλῶν ἠδυμελεῖς χάριτες.  
ἔς τί δὲ ταῦτ' ἐνέδυσ ἀνδροκτόνα; μὴ θρασὺν Ἄρη 5  
συλήσασ' αὐχεῖς, Κύπρις ὅσον δύναται;

178.—ΑΝΤΙΠΑΤΡΟΥ ΣΙΔΩΝΙΟΥ

Εἰς τὴν αὐτὴν ἀνερχομένην ἀπὸ θαλάττης  
Τὰν ἀναδυομένην ἀπὸ ματέρος ἄρτι θαλάσσης  
Κύπριν, Ἀπελλείου μόχθον ὄρα γραφίδος,  
ὡς χερὶ συμμάρψασα διάβροχον ὕδατι χαίταν  
ἐκθλίβει νοτερῶν ἀφρῶν ἀπὸ πλοκάμων.  
αὐταὶ νῦν ἐρέουσιν Ἀθηναίῃ τε καὶ Ἡρῇ 5  
“Οὐκέτι σοὶ μορφᾶς εἰς ἔριν ἐρχόμεθα.”  
Ausonius, *Epigram* 106.

179.—ΑΡΧΙΟΥ

Εἰς τὸ αὐτό

Αὐτὰν ἐκ πόντοιο τιθηνητῆρος Ἀπελλῆς  
τὰν Κύπριν γυμνὰν εἶδε λοχευομένην,  
καὶ τοίαν ἐτύπωσε, διάβροχον ὕδατος ἀφρῶ  
θλίβουσαν θαλαραῖς χερσὶν ἔτι πλόκαμον.

180.—ΔΗΜΟΚΡΙΤΟΥ

Εἰς τὸ αὐτό

Κύπρις ὅτε σταλάουσα κόμας ἄλιμυρέος ἀφροῦ  
γυμνὴ πορφυρέου κύματος ἐξανέδου,  
οὕτω που κατὰ λευκὰ παρήϊα χερσὶν ἐλούσα  
βόστρυχον, Αἰγαίην ἐξεπέιεζεν ἄλα,  
στέρνα μόνον φαίνουσα, τὰ καὶ θέμις· εἰ δὲ τοιήδε 5  
κείνη, συγγείσθω θυμὸς Ἐνναλίου.

## THE PLANUDEAN APPENDIX

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 Ares<sup>1</sup> be confounded.

<sup>1</sup> His wrath with her for her infidelity.

GREEK ANTHOLOGY

181.—ΙΟΥΛΙΑΝΟΥ ΑΠΟ ΤΠΑΡΧΩΝ

Εἰς τὸ αὐτό

Ἄρτι θαλασσαίης Παφίη προῦκυψε λοχείης,  
 μαίαν Ἀπελλείην εὐραμένη παλάμην·  
 ἀλλὰ τάχος γραφίδων ἀποχάζεο, μὴ σε διήνη  
 ἀφρὸς ἀποστάζων θλιβομένων πλοκάμων.  
 εἰ τοιή ποτὲ Κύπρις ἐγυμνώθη διὰ μῆλον,  
 τὴν Τροίην ἀδίκως Παλλὰς ἐληΐσατο.

5

182.—ΛΕΩΝΙΔΟΥ ΤΑΡΑΝΤΙΝΟΥ

Εἰς τὸ αὐτό

Τὰν ἐκφυγοῦσαν ματρὸς ἐκ κόλπων, ἔτι  
 ἀφρῶ τε μορμύρουσαν, εὐλεχῆ Κύπριν  
 ἰδὼν Ἀπελλῆς, κάλλος ἱμερώτατον,  
 οὐ γραπτόν, ἀλλ' ἔμψυχον ἐξεμάξατο.  
 εὐ μὲν γὰρ ἄκραις χερσίν ἐκθλίβει κόμαν,  
 εὐ δ' ὀμμάτων γαληνὸς ἐκλάμπει πόθος,  
 καὶ μαζός, ἀκμῆς ἄγγελος, κυδωνιᾷ·  
 αὐτὰ δ' Ἀθῆνα καὶ Διὸς συνευνέτις  
 φάσουσι· “ὦ Ζεῦ, λειπόμεσθα τῇ κρίσει.”

5

183.—ΑΔΗΛΟΝ

Εἰς ἄγαλμα Διονύσου πλησίον Ἀθηνᾶς ἐστός

α. Εἶπέ, τί σοὶ ξυνὸν καὶ Παλλάδι; τῇ γὰρ ἄκουτες  
 καὶ πόλεμοι, περὶ σοὶ δ' εὐαδὸν εἰλαπίναι.

β. Μὴ προπετῶς, ὦ ξεῖνε, θεῶν περὶ τοῖα μετᾶλλα·  
 ἴσθι δ' ὅσοις ἴκελος δαίμονι τῆδε πέλω.

καὶ γὰρ ἐμοὶ πολέμων φίλιον κλέος· οἶδεν ἅπας μοι  
 ἠΰου δμηθεὶς Ἴνδὸς ἀπ' Ὀκεανοῦ.

5

## THE PLANUDEAN APPENDIX

### 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

## GREEK ANTHOLOGY

καὶ μερόπων δὲ φυὴν ἐγερέηραμεν, ἡ μὲν ἐλαίη,  
 αὐτὰρ ἐγὼ γλυκεροῖς βότρυσιν ἡμερίδος.  
 καὶ μὴν οὐδ' ἐπ' ἐμοὶ μήτηρ ὠδίνας ὑπέτλη·  
 λῦσα δ' ἐγὼ μηρὸν πάτριον, ἡ δὲ κάρη.

10

### 184.—ΑΝΤΙΠΙΑΤΡΟΥ

Εἰς ἕτερον ἄγαλμα τοῦ αὐτοῦ

Ἀύσονίῳ Πείσωνι συνασπιστῆς Διόνυσος  
 ἴδρυμαι μεγάρων φρουρὸς ἐπ' εὐτυχίῃ.  
 ἄξιον, ὦ Διόνυσ', ἐσέβης δόμον. ἔπρεπεν ἄμφω,  
 καὶ μέγαρον Βάκχῳ, καὶ Βρόμιος μεγάρῳ.

### 185.—ΑΔΗΛΟΝ

Εἰς ἄγαλμα Διονύσου καὶ Ἡρακλείου

Ἄμφότεροι Θήβηθε, καὶ ἀμφότεροι πολεμισταί,  
 κῆκ Ζηνός· θύρῳ δεινός, ὁ δὲ ῥοπάλω.  
 ἀμφοῖν δὲ στῆλαι συντέρμονες· εἴκελα δ' ὄπλα,  
 νεβρίς λειοντή, κύμβαλα δὲ πλαταγῆ.  
 Ἦρη δ' ἀμφοτέροις χαλεπὴ θεός. αἱ δ' ἀπὸ γαίης 5  
 ἦλθον ἐς ἀθανάτους ἐκ πυρὸς ἀμφότεροι.

### 186.—ΞΕΝΟΚΡΑΤΟΥΣ

Εἰς ἄγαλμα Ἑρμοῦ

Ἑρμῆς ὠκύς ἐγὼ κικλήσκομαι· ἀλλὰ παλαίστρη  
 μὴ κολοβὸν χειρῶν ἴστατε, μηδ' ἀποδα·  
 ἦ πῶς ὠκύς ἐγώ; πῶς δ' ὀρθία χειρονομῆσω,  
 ἐς βᾶσιν ἀμφοτέρων ὀρφανὸς ἰστάμενος;

<sup>1</sup> The leader of the Bessi, who were defeated by Piso, was a priest of Bacchus, and Piso probably regarded the god as having deserted his own priest and favoured him.



## THE PLANUDEAN APPENDIX

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,<sup>1</sup> am set here to guard his house and bring him good fortune. A worthy house hast thou entered, Dionysus. Meet is the house for Bacchus, and Bacchus for the house.

### 185.—ANONYMOUS

#### *On Statues of Dionysus and Heracles*

BOTH are from Thebes, both warriors, and both sons of Zeus. The one wields well his thyrsus, the other his club. The statues of both are close together and like are the arms they bear, the one a fawn-skin, the other a lion-skin; cymbals the one, a rattle<sup>2</sup> the other. To both Hera was a cruel goddess, and both through fire went from earth to the immortals.

### 186.—XENOCRATES

#### *On a Statue of Hermes*

SWIFT Hermes is my name, but in the wrestling-school set me not up without arms and feet; or how shall I be swift, and how shall I spar correctly, if I stand on a base deprived of both?<sup>3</sup>

<sup>2</sup> With which he frightened away the Stymphalian birds.

<sup>3</sup> The epigram is facetious. The ordinary Hermae were termini without legs and arms.

GREEK ANTHOLOGY

187.—ΑΔΗΛΟΝ

Eis tò αὐτό

Ἑρμείη ξυλίνῳ τις ἐπήνχετο, καὶ ξύλον ἦεν.  
εἰτά μιν ἀείρας χαμάδις βάλε· τοῦ δ' ἄπο χρυσὸς  
ἔρρευσεν καταγέντος. ὕβρις πόρε πολλάκι κέρδος.

188.—ΝΙΚΙΟΤ

Εἰνοσίφυλλον ὄρος Κυλλήνιου αἰπὺ λελογχῶς,  
τῆδ' ἔστηκ' ἔρατοῦ γυμνασίου μεδέων,  
Ἑρμῆς· ᾧ ἔπι παῖδες ἀμύρακον ἠδ' ὑάκινθον  
πολλάκι, καὶ θαλεροῦς θῆκαν ἴων στεφάνους.

189.—ΤΟΥ ΑΥΤΟΥ

Φρουρὸς ἐπὶ σμήνεσσι, Περιστράτου εἵνεκα, μίμνω  
ἐνθάδε, Μαιναλίαν κλιτὺν ἀποπρολιπῶν,  
κλῶπα μελισσῶν δεδοκημένος. ἀλλ' ἀλέασθε  
χεῖρα, καὶ ἀγροτέρου κούφον ὄρεγμα ποδός.

190.—ΛΕΩΝΙΔΟΤ

Τῶν αἰγῶν ὁ νομεὺς Μόριχος τὸν ἐπίσκοπον Ἑρμῶν  
ἔστασ' αἰπολίων εὐδόκιμον φύλακα.  
ἀλλὰ μοι αἶ τ' ἀν' ὄρη χλωρᾶς κεκορεσμένοι ὕλας,  
τοῦ γ' ἀρπακτῆρος μὴ τι μέλεσθε λύκου.

## THE PLANUDEAN APPENDIX

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.<sup>1</sup>

188.—NICIAS

*On Another*

I, HERMES, whose domain is Cyllene's steep, forest-clad hill, stand here guarding the pleasant playground; and on me the boys often set marjoram and hyacinths and fresh wreaths of violets.

189.—BY THE SAME

*On a Statue of Pan*

HAVING left the slopes of Maenalus I abide here, for Peristratus' sake, to guard the hives, on the watch for him who would rob the bees. But keep clear of my hand and the nimble stride of my country-bred shanks.

190.—LEONIDAS OF TARENTUM

*On a Statue of Hermes*

MORICHUS the goatherd set me up, Hermes the overseer, to be the approved guardian of his fold. But, ye nannies who have taken your fill of green herbage on the mountains, heed not now at all the ravening wolf.

<sup>1</sup> The story is told by Babrius, *Fab.* 119.

## GREEK ANTHOLOGY

### 191.—ΝΙΚΑΙΝΕΤΟΥ

Αὐτόθεν ὀστράκινόν με καὶ ἐν ποσὶ γῆϊνον Ἑρμῆν  
ἔπλασεν ἀψῖδος κύκλος ἐλισσόμενος.  
πηλὸς ἐφυράθην· οὐ ψεύσομαι. ἀλλ' ἐφίλησα,  
ὦ ξεῖν', ὀστρακέων δύσμορον ἐργασίην.

### 192.—ΑΔΕΣΠΟΤΟΝ

ᾠ λῶσθε, μὴ νόμιζε τῶν πολλῶν ἓνα  
Ἑρμῶν θεωρεῖν· εἰμὶ γὰρ τέχνα Σκόπα.

### 193.—ΦΙΛΙΠΠΟΥ

α. Κράμβης ἄψωμαι, Κυλλήνιε; β. Μή, παροδίτα.  
α. Τίς φθόνος ἐκ λαχάνων; β. Οὐ φθόνος, ἀλλὰ  
νόμος,  
ἀλλοτρίων ἀπέχειν κλοπίμους χέρας. α. ᾠ παρα-  
δόξου·  
μὴ κλέπτειν Ἑρμῆς καινὸν ἔθηκε νόμον.

### 194.—ΑΔΗΛΟΝ

Εἰς ἄγαλμα Ἑρωτος

Χάλκειόν τις Ἑρωτα μετήγαγεν ἐκ πυρὸς εἰς πῦρ,  
τήγανον ἀρμόζων τῇ κολάσει κόλασιν.

## THE PLANUDEAN APPENDIX

### 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. Hermes<sup>1</sup> has made a new law against stealing.

### 194.—ANONYMOUS

#### *On a Statue of Love made into a Frying-pan<sup>2</sup>*

SOMEONE has transferred this brazen Love from fire to fire, fitting a frying-pan on to him, torment to torment.

<sup>1</sup> The patron of thieves.

<sup>2</sup> *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.

GREEK ANTHOLOGY

195.—ΣΑΤΤΡΟΥ

Εἰς ἄγαλμα τοῦ αὐτοῦ δεδεμένου

Τὸν πτερόεντα τίς ᾤδε, τίς ἐν δεσμοῖσι θεὸν πῦρ  
 ᾤχμασεν; αἰθομένης ἤψατο τίς φαρέτρης,  
 καὶ τὰς ὠκυβόλους περιηγέας ἐσφήκωσε  
 χεῖρας, ὑπὸ στιβαρῶ κίονι δεσάμενος;  
 Ψυχρὰ τὰδ' ἀνθρώποις παραμύθια. μή ποτ' ἐκείνου 5  
 οὗτος ὁ δεσμώτης αὐτὸς ἔδησε φρένα;

196.—ΑΛΚΑΙΟΥ

Εἰς τὸ αὐτό

Τίς σε τὸν οὐχ ὀσίως ἠγρευμένον ᾤδε πεδήσας  
 θήκατο; τίς πλέγδην σὰς ἐνέδησε χέρας,  
 καὶ πιναρὰν ὄψιν τεκτήνατο;  
 ποῦ θεὰ τόξα,  
 νήπιε; ποῦ πικρὴ πυρφόρος  
 ἰοδόκη;  
 ἦ ῥα μάτην ἐπόνθησε λιθοξόος, ὅς  
 σε, τὸν οἴστρω 5  
 κυμήναντα θεούς, τῆδ' ἐνέδησε  
 πάγη.

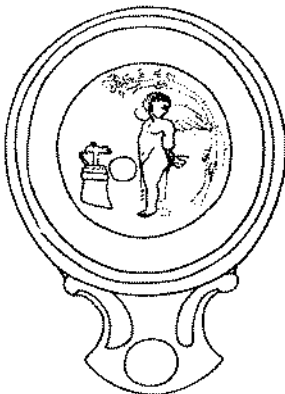


## THE PLANUDEAN APPENDIX

### 195.—SATYRUS

#### *On a Statue of Love Bound*

Who fettered thee,  
the winged boy, who  
bound swift fire with  
chains? Who laid his  
hand on Love's burning  
quiver and made fast  
behind his back those  
hands swift to shoot,  
tying them to a sturdy  
pillar? Such things are  
but chill consolation for  
men. Did not, per-  
chance, this prisoner  
himself enchain once the  
mind of the artist?



### 196.—ALCAEUS OF MESSENE

#### *On the Same*

Who impiously hunted thee down and set thee  
here in fetters? Who crossed and bound thy hands,  
and wrought thee with this rueful face? Where,  
poor child, is thy swift bow, where the bitter quiver  
that held thine arrows? Of a truth in vain the  
sculptor laboured, making fast in this trap thee who  
dost tempest the gods with the fury of desire.

## GREEK ANTHOLOGY

### 197.—ΑΝΤΙΠΑΤΡΟΤ

Εἰς τὸ αὐτό



Τίς δὴ σ' ἄς παλάμας πρὸς κίονα δῆσεν  
 ἀφύκτοις  
 ἄμμασι; τίς πυρὶ πῦρ, καὶ δόλον  
 εἶλε δόλω;  
 νήπιε, μὴ δὴ δάκρυ κατὰ γλυκεροῖο  
 προσώπου  
 βάλλε· σὺ γὰρ τέρπη δάκρυσιν  
 ἠιθέων.

### 198.—ΜΑΙΚΙΟΤ

Εἰς τὸ αὐτό

Κλαῖε δυσεκφύκτως σφυγθεῖς χέρας, ἄκριτε δαίμον,  
 κλαῖε μάλο, στάζων ψυχοτακὴ δάκρυα,  
 σωφροσύνας ὑβριστά, φρενοκλόπε, ληστὰ λογισμοῦ,  
 πτανὸν πῦρ, ψυχᾶς τραῦμ' ἀόρατον, Ἔρωσ.  
 θνατοῖς μὲν λύσις ἐστὶ γόων ὁ σός, ἄκριτε, δεσμός· 5  
 ὧ σφυγθεῖς κωφοῖς πέμπε λιτὰς ἀνέμοις.  
 ὄν δὲ βροτοῖς ἀφύλακτος ἐνέφλεγες ἐν φρεσὶ πυρσόν,  
 ἄθρει νῦν ὑπὸ σῶν σβεννύμενον δακρῶν.

### 199.—ΚΡΙΝΑΓΟΡΟΤ

Εἰς τὸ αὐτό

Καὶ κλαῖε καὶ στέναζε, συσφυγθεῖς χεροῖν  
 τένοντας, ὧ πῖβουλε· τοιά τοι πρέπει.  
 οὐκ ἔσθ' ὁ λύσων· μὴ ἕλιν' ὑπόβλεπε.  
 αὐτὸς γὰρ ἄλλων ἐκ μὲν ὀμμάτων δάκρυ



## THE PLANUDEAN APPENDIX

### 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,  
scorner 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

GREEK ANTHOLOGY

ἔθλιψας, ἐν δὲ πικρὰ καρδία βέλη  
 πήξας ἀφύκτων ἰὸν ἔσταξας πόθων,  
 Ἔρωσ· τὰ θνητῶν δ' ἐστὶ σοι γέλωσ ἄχη  
 πέπονθας οἱ ἔρεξας. ἐσθλὸν ἢ δίκη.

5

200.—ΜΟΣΧΟΤ

Εἰς Ἔρωτα ἀροτριῶντα

Λαμπάδα θεῖς καὶ τόξα, βοηλάτιν εἴλετο ράβδον  
 οὔλος Ἔρωσ, πήρην δ' εἶχε κατωμαδίην·  
 καὶ ζεύξας ταλαεργὸν ὑπὸ ζυγὸν αὐχένα ταύρων  
 ἔσπειρεν Διοῦσ αὐλακα πυροφόρον.  
 εἶπε δ' ἄνω βλέψας αὐτῷ Διῖ· “ Πλήσον ἀρούρας, 5  
 μή σε τὸν Εὐρώπης βούν ὑπ' ἄροτρα βάλω.”

201.—ΜΑΡΙΑΝΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Εἰς Ἔρωτα ἰστεφανωμένον

Ποῦ σοι τόξον ἐκεῖνο παλίντονον, οἳ τ' ἀπὸ σείο  
 πηγνύμενοι μεσάτην ἐς κραδίην δόνακες;  
 ποῦ πτερά; ποῦ λαμπὰς πολυώδυνος; ἐς τί δὲ  
 τρισσὰ  
 στέμματα χερσὶν ἔχεις, κρατὶ δ' ἐπ' ἄλλο  
 φέρεις;—  
 Οὐκ ἀπὸ πανδήμου, ξένε, Κύπριδος, οὐδ' ἀπὸ γαίης 5  
 εἰμί, καὶ ὑλαίης ἔκγονος εὐφροσύνης·  
 ἀλλ' ἐγὼ ἐς καθαρὴν μερόπων φρένα πυρσὸν  
 ἀνάπτω  
 εὐμαθίης, ψυχὴν δ' οὐρανὸν εἰσανάγω.  
 ἐκ δ' ἀρετῶν στεφάνους πισύρων πλέκω· ὧν ἀφ'  
 ἐκάστης  
 τούσδε φέρων, πρώτῳ τῷ σοφίης στέφομαι. 10

## THE PLANUDEAN APPENDIX

eyes, and piercing the heart with thy bitter darts, didst instil the venom of desire that takes fast hold. The woes of mortals are thy sport. Thou hast suffered what thou hast done. An excellent thing is justice.

### 200.—MOSCHUS

#### *On Love Ploughing*

CURLY-HAIRED Love, laying aside his torch and bow, took an ox-driver's rod and wore a bag on his shoulders; coupling the patient necks of the oxen under the yoke, he began to sow the wheat-bearing furrow of Demeter. Looking



up he said to Zeus himself, "Fill the cornfield, lest I put thee, Europa's bull, to the plough."

### 201.—MARIANUS SCHOLASTICUS

#### *On Love Garlanded*

"WHERE is that back-bent bow of thine, and the reed-arrows driven by thee into the middle of the breast? Where are thy wings, where thy torturing torch, and wherefore dost thou bear three garlands in thy arms and wear another on thy head?" "Stranger, I am not sprung from vulgar Cypris nor from the earth; I am no offspring of material joy. But I am he who lights the torch of learning in the pure minds of mortals, and leads the soul up to heaven. From the four Virtues<sup>1</sup> I weave garlands, and carrying these, one of each, I crown myself with the first, the crown of Wisdom."

<sup>1</sup> The four cardinal virtues.

## GREEK ANTHOLOGY

### 202.—ΑΔΗΛΟΝ

Εἰς τὸ αὐτό

Μὴ με τὸν ἐκ Λιβάνοιο λέγε, ξένε, τὸν φιλοκώμῳ  
 τερπόμενον νυχίοις ἠϊθέων ὄαροις·  
 βαιὸς ἐγὼ νύμφης ἄπο γείτονος ἀγροιώτης,  
 μῦνον ἐποτρύνων ἔργα φυτοσκαφίης.  
 ἔνθεν ἀπ' εὐκάρπου με φίλης ἔστεφαν ἁλωῆς  
 τέσσαρες Ὀράων ἐκ πισύρων στέφανοι.

5

### 203.—ΙΟΥΛΙΑΝΟΥ ΑἴΓΥΠΤΙΟΥ

Εἰς τὸν Πραξιτέλου Ἔρωτα

Κλίνας ἀνχένα γαῦρον ὑφ' ἡμετέροισι πεδίλοις,  
 χερσὶ με ληϊδίαις ἔπλασε Πραξιτέλης.  
 αὐτὸν γὰρ τὸν Ἔρωτα τὸν ἔνδοθι  
 κενθόμενόν με  
 χαλκεύσας, Φρύνῃ δῶκε γέρας  
 φίλης·  
 ἢ δέ μιν αὖθις Ἔρωτι προσήγαγε·  
 καὶ γὰρ ἐρώντας  
 δῶρον Ἔρωτι φέρειν αὐτὸν Ἔρωτα  
 θέμις.

5



### 204.—ΠΡΑΞΙΤΕΛΟΥΣ

Εἰς τὸ αὐτό

Πραξιτέλης ὃν ἔπασχε διηκρίβωσεν Ἔρωτα  
 ἐξ ἰδίης ἔλκων ἀρχέτυπον κραδίης,  
 Φρύνῃ μισθὸν ἐμεῖο διδοὺς ἐμέ, φίλτρα δὲ τίκτω  
 οὐκέτι τοξεύων, ἀλλ' ἀτενίζόμενος.

## THE PLANUDEAN APPENDIX

### 202.—ANONYMOUS

#### *On the Same*

SAY not, stranger, that I am he from Lebanon,<sup>1</sup> 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,<sup>2</sup> 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.

<sup>1</sup> Heliopolis, near the Lebanon, was a very gay city.

<sup>2</sup> This is an error. Both Praxiteles' statues of Love were of marble.

GREEK ANTHOLOGY

205.—ΤΤΑΛΙΟΥΤ ΓΕΜΙΝΟΥΤ

Εἰς τὸ αὐτό

Ἄντι μ' ἔρωτος Ἐρωτα βροτῶ θεὸν ὤπασε Φρύνη  
 Πραξιτέλης, μισθὸν καὶ θεὸν εὐρόμενος.  
 ἢ δ' οὐκ ἠρνήθη τὸν τέκτονα· δεῖσε γάρ οἱ φρήν,  
 μὴ θεὸς ἀντὶ τέχνης σύμμαχα τόξα λάβῃ.  
 ταρβεῖ δ' οὐκέτι πού τὸν Κύπριδος, ἀλλὰ τὸν ἐκ σοῦ, ὅ  
 Πραξίτελες, τέχνην μητέρ' ἐπισταμένη.

206.—ΛΕΩΝΙΔΟΥΤ

Εἰς τὸ αὐτό

Θεσπίεες τὸν Ἐρωτα μόνου θεὸν ἐκ Κυθереῖης  
 ἄζοντ', οὐχ ἑτέρου γραπτὸν ἀπ' ἀρχετύπου,  
 ἀλλ' ὃν Πραξιτέλης ἔγνω θεόν· ὃν περὶ Φρύνη  
 δερκόμενος, σφετέρων λύτρον ἔδωκε πόθων.

207.—ΠΑΛΛΑΔΑ

Γυμνὸς Ἔρωσ· διὰ τοῦτο γελᾷ καὶ μείλιχός ἐστιν·  
 οὐ γὰρ ἔχει τόξον καὶ πυρόεντα βέλη·  
 οὐδὲ μίτην παλάμαις κατέχει δελφίνα καὶ ἄνθος·  
 τῇ μὲν γὰρ γαῖαν, τῇ δὲ θάλασσαν ἔχει.

208.—ΓΑΒΡΙΗΛΙΟΥΤ ΤΠΑΡΧΟΥΤ

Εἰς Ἐρωτα καθεύδοντα ἐν πιπεροπάστῃ

Οὐδὲ κατακνώσσω, οὐδ' ἄπνοος, οὐδ' ἐνὶ δαιτὶ  
 νόσφι πυρισπάρτου δῆγματός ἐστιν Ἔρωσ.

## THE PLANUDEAN APPENDIX

### 205.—TULLIUS GEMINUS

#### *On the Same*<sup>1</sup>

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.

<sup>1</sup> *cp.* Book VI. 260.

GREEK ANTHOLOGY

209.—ΑΔΗΛΟΝ

Οὗτος ὁ τὸν δαλὸν φυσῶν, ἵνα λύχρον ἀνάψῃς,  
δεῦρ' ἀπ' ἐμᾶς ψυχᾶς ἄψον· ὄλος φλέγομαι.

210.—ΠΛΑΤΩΝΟΣ



Ἄλσος δ' ὡς ἰκόμεσθα βαθύσκιον, εὖρομεν ἔνδον  
πορφυρέοις μήλοισιν ἑοικότα παῖδα Κυθήρης.  
οὐδ' ἔχεν ἰσδόκον φαρέτρην, οὐ καμπύλα τόξα·  
ἀλλὰ τὰ μὲν δένδρεσσι ὑπ' εὐπετάλοισι κρέμαντο,  
αὐτὸς δ' ἐν καλύκεσσι ῥόδων πεπεδημένος ὕπνω 5  
εὐδεν μειδιῶν· ξουθαὶ δ' ἐφύπερθε μέλισσαι  
κηροχύτου μέλιτος<sup>1</sup> λαροῖς ἐπὶ χεῖλεσι ραῖνον.<sup>2</sup>

<sup>1</sup> So Schneidewin : κηροχύτοις ἐντὸς MSS.

<sup>2</sup> I write ραῖνον : βαῖνον MSS.



## THE PLANUDEAN APPENDIX

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

Εὔδεις, ἀγρύπνους ἐπάγων θνητοῖσι μερίμνας·  
 εὔδεις, ἀτηρῆς ἅ τέκος Ἀφρογενοῦς,  
 οὐ πεύκην πυρόεσσαν ἐπηρμένους, οὐδ' ἀφύλακτου  
 ἐκ κέραος ψάλλων ἀντιτόνοιο βέλος.  
 ἄλλοι θαρσεΐτωσαν· ἐγὼ δ', ἀγέρωχε, δέδοικα, 5  
 μή μοι καὶ κνώσσων πικρὸν ὄνειρον ἴδης.

212.—ΑΛΦΕΙΟΥ

Εἰς τὸ αὐτό

Ἄρπάσομαι πυρόεσσαν, Ἔρωσ, χερὸς ἐκ σέο πεύκην,  
 συλήσω δ' ὤμων ἀμφικρεμῆ φαρέττην,  
 εἶ γ' ἐτύμως εὔδεις, πυρὸς ἔγγονε, καὶ σέο φῶτες  
 πρὸς βαιὸν τόξων εὐνομίην ἄγομεν.  
 ἀλλὰ καὶ ὣς σε δέδοικα, δολοπλόκε, μή τινα κεύθης 5  
 εἰς ἐμέ, κῆν ὕπνω πικρὸν ὄνειρον ἴδης.

213.—ΜΕΛΕΑΓΡΟΥ, οἱ δὲ ΣΤΡΑΤΩΝΟΣ

Εἰ καὶ σοι πτέρυγες ταχιναὶ περὶ νῶτα τέτανται,  
 καὶ σκυθικαὶ τόξων ἀκροβολεῖς ἀκίδες,  
 φεύξομ', Ἔρωσ, ὑπὸ γᾶν σε. τί δὲ πλέον; οὐδὲ  
 γὰρ αὐτὸς  
 σὰν ἔφυγε Ῥώμαν πανδαμάτωρ Ἄϊδας.

## 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.<sup>1</sup>

### 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.

<sup>1</sup> i.e. in this and the next (its original), "lest some cruelty to me be suggested to thee by thy dreams."

GREEK ANTHOLOGY

214. ΣΕΚΟΤΝΔΟΥ

Εἰς ἀγάλματα Ἑρώτων

Σκυλοχαρεῖς ἴδ' Ἑρωτας, ἴδ' ὡς βριαροῖσιν ἐπ'  
ὤμοις

ὄπλα φέρουσι θεῶν νήπι' ἀγαλλόμενοι,  
τύμπανα καὶ θύρσον Βρομίου, Ζηνὸς δὲ κεραυνόν,  
ἀσπίδ' Ἐνναλίου καὶ κόρυν ἠϋκομον,  
Φοίβου δ' εὐτοξον φαρέτρην, Ἄλιου δὲ τρίαιναν, 5  
καὶ σθεναρῶν χειρῶν Ἡρακλέους ῥόπαλον.  
τί πλέον ἀνθρώποισιν, Ἑρῶς ὅτε καὶ πόλον εἶλε,  
τεύχεα δ' ἀθανάτων Κύπρις ἐλήσατο;

215.—ΦΙΛΙΠΠΙΟΥ

Συλήσαντες Ὀλυμπον ἴδ' ὡς ὄπλοισιν Ἑρωτες  
κοσμοῦντ' ἀθανάτων, σκῦλα φρουασσόμενοι.

Φοίβου τόξα φέρουσι, Διὸς δὲ κεραυνόν, Ἄρηος  
ὄπλον καὶ κυνέην, Ἡρακλέους ῥόπαλον,

εἰναλίου τε θεοῦ τριβελὲς δόρυ, θύρσα  
τε Βάκχου,

πτηγὰ πέδιλ' Ἑρμοῦ, λαμπάδας  
Ἄρτέμιδος.

οὐκ ἄχθος θνητοῖς εἶκειν βελέεσσιν  
Ἑρώτων,

δαίμονες οἷς ὄπλων κόσμον ἔδωκαν  
ἔχειν.



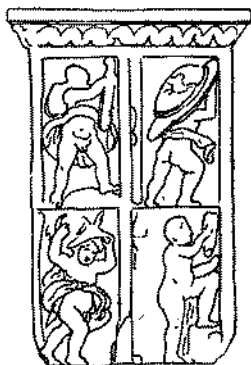
## THE PLANUDEAN APPENDIX

### 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 spoiled 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.

GREEK ANTHOLOGY

216.—ΠΑΡΜΕΝΙΩΝΟΣ

Εἰς ἄγαλμα Ἥρας



Ἦργεῖος Πολύκλειτος, ὁ καὶ  
μόνος ὄμμασιν Ἥρην  
ἀθρήσας καὶ ὄσπην εἶδε τυπω-  
σάμενος,  
θνητοῖς κάλλος ἔδειξεν, ὅσον  
θέμις· αἱ δ' ὑπὸ κόλποις  
ἄγνωστοι μορφαὶ Ζηνὶ φυ-  
λασσόμεθα.

217.—ΑΔΗΛΟΝ

Εἰς ἄγαλμα Καλλιόπης

Καλλιόπη μὲν ἐγὼ· Κύρῳ δ' ἐμὸν ὄπασα μαζόν,  
ὃς τρέφε θεῖον Ὀμηρον, ὅθεν πίε νήδυμος Ὀρφεύς.

218.—ΙΩΑΝΝΟΥ ΤΟΥ ΒΑΡΒΟΚΑΛΛΟΥ

Ἦθελε Μελπομένην ὁ ζωγράφος εἰκόνι γράψαι,  
ἀλλ' ἀπολειπομένης, ἔγραφε Καλλιόπην.

219.—ΤΟΥ ΑΥΤΟΥ

Σεῖο μὲν εἰκὼν ἦδε Πολύμνια, καὶ σὺ δέ, Μούσης.  
ἐν γὰρ ἐπ' ἀμφοτέραις οὐνομα καὶ τύπος εἷς.

<sup>1</sup> 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 Cyrus<sup>1</sup> 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.<sup>2</sup>

### 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.

<sup>2</sup> Doubtless an actress of this name, like Polymnia in the next epigram.

## GREEK ANTHOLOGY

### 220.—ΑΝΤΙΠΑΤΡΟΣ

Εἰς εἰκόνας Μουσῶν



Τρίζυγες αἱ Μοῦσαι τᾶδ' ἕσταμεν· ἅ μία λατοῦς,  
 ἅ δὲ φέροι παλάμαις βάρβιτον, ἅ δὲ χέλυν.  
 ἅ μὲν Ἀριστοκλῆος ἔχει χέλυν, ἅ δ' Ἀγελάδα  
 βάρβιτον, ἅ Καναχᾶ δ' ὕμνοπόλους δόνακας.  
 ἀλλ' ἅ μὲν κράντειρα τόνου πέλει, ἅ δὲ μελωδὸς  
 χρώματος, ἅ δὲ σοφᾶς εὐρέτις ἁρμονίας.

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### 221.—ΘΕΑΙΤΗΤΟΣ ΣΧΟΛΑΣΤΙΚΟΣ

Εἰς τὴν Ἀθηναίων Νέμεσιν

Χιονέην με λίθον παλιναυξέος ἐκ περιωπῆς  
 λαοτύπος τμήξας πετροτόμοις ἀκίσσι  
 Μῆδος ἐποντοπόρευσεν, ὅπως ἀνδρείκελα τεύξη,  
 τῆς κατ' Ἀθηναίων σύμβολα καμμονίης.  
 ὡς δὲ δαΐζομένοις Μαραθῶν ἀντέκτυπε Πέρσαις  
 καὶ νέες ὑγροπόρουν χεύμασιν αἱμαλέοις,  
 ἔξεσαν Ἀδρήστειαν ἀριστώδινες Ἀθῆναι,  
 δαίμον' ὑπερφιάλοις ἀντίπαλον μερόπων.  
 ἀντιταλαντεύω τὰς ἐλπίδας· εἰμὶ δὲ καὶ νῦν  
 Νίκη Ἐρεχθεΐδαις, Ἀσσυρίοις Νέμεσις.

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

### 221.—THEAETETUS SCHOLASTICUS

#### *On the Nemesis of the Athenians*<sup>3</sup>

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



<sup>1</sup> Canachus is the usual form. Aristocles was his brother, and all three artists were of the sixth century B.C.

<sup>2</sup> They presided respectively over the diatonic, chromatic, and enharmonic tetrachords. For these see "tetrachord" in *Century Dictionary*.

<sup>3</sup> The Nemesis of Bhamnus was said to have been carved by Phidias from a block of marble brought by the Persians to use for a trophy. <sup>4</sup> This was a prevalent belief.

GREEK ANTHOLOGY

222.—ΠΑΡΜΕΝΙΩΝΟΣ

Εἰς τὸ αὐτό

Μήδοις ἐλπισθεῖσα τροπαιοφόρος λίθος εἶναι,  
ἠλλάχθην μορφήν καίριον εἰς Νέμεσιν,  
ἔνδικος ἰδρυνθεῖσα θεὰ Ῥαμνοῦντος ἐπ' ὄχθαις  
νίκης καὶ σοφίης Ἀτθίδι μαρτύριον.

223.—ΑΔΗΛΟΝ

Εἰς στήλην Νεμέσεως

Ἢ Νέμεσις προλέγει τῷ πήχει, τῷ τε χαλινῷ,  
μήτ' ἄμετρον τι ποιεῖν, μήτ' ἀχάλινα λέγειν.

224.—ΑΛΛΟ

Εἰς τὸ αὐτό

Ἢ Νέμεσις πήχυν κατέχω· Τίνος οὔνεκα; λέξεις.  
πᾶσι παραγγέλλω· Μηδὲν ὑπὲρ τὸ μέτρον.

225.—ΑΡΑΒΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Εἰς ἄγαμα Πανός

Ἦν τάχα συρίζοντος ἐναργέα Πανὸς ἀκούειν  
πνεῦμα γὰρ ὁ πλάστης ἐγκατέμιξε τύπῳ·  
ἀλλ' ὀρώων φεύγουσαν ἀμήχανος ἄστατον Ἠχώ,  
πηκτίδος ἠρνήθη φθόγγον ἀνωφελέα.

## 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 Rhamnus to be a witness to the Attic land of victory and the skill of her artist.

### 223.—ANONYMOUS

#### *On a Statue of Nemesis*

NEMESIS warns us by her cubit-rule and bridle neither to do anything without measure nor to be unbridled in our speech.

### 224.—ANONYMOUS

#### *On the Same*

I, NEMESIS, hold a cubit-rule. "Why?" you will say. I proclaim to all men, "Nothing beyond due measure."

### 225.—ARABIUS SCHOLASTICUS

#### *On a Statue of Pan*

WE might, perhaps, have clearly heard Pan piping, for the sculptor infused breath into the statue, but left resourceless when he saw fickle Echo flying, the god renounced the unavailing<sup>1</sup> voice of the pipe.

<sup>1</sup> Because there was no Echo to answer.

GREEK ANTHOLOGY

226.—ΑΛΚΑΙΟΥΤ

Εἰς τὸ αὐτό



Ἐμπνεῖ Πᾶν λαροῖσιν ὄρειβάτα χεῖλεσι μούσαν,  
 ἔμπνεῖ, ποιμενίῳ τερπόμενος δονακι,  
 εὐκελάδῳ σύριγγι χέων μέλος, ἐκ δὲ συνωδοῦ  
 κλάζε κατιθύνων ῥήματος ἀρμονίην·  
 ἀμφὶ δὲ σοὶ ῥυθμοῖο κατὰ κρότον ἔνθεον ἴχνος  
 ῥησσέσθω Νύμφαις ταῖσδε μεθυδριάσιν.

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227.—ΑΔΗΛΟΝ

Τᾶδε κατὰ χλοεροῖο ῥιφεῖς λειμώνος, ὀδίτα,  
 ἄμπαυσον μογεροῦ μαλθακὰ γυῖα κόπου,  
 ἤχί σε καὶ Ζεφύροιο τινασσομένη πίτυς αὔραις  
 θέλξει, τεττίγων εἰσαίοντα μέλος,  
 χῶ ποιμὴν ἐν ὄρεσσι μεσαμβρινὸν ἀγχόθι παγᾶς  
 συρίσδων, λασίας θάμνῳ ὑπο πλατάνου·  
 καῦμα δ' ὀπωρινοῖο φυγῶν κυνὸς αἵπος ἀμείψεις  
 ὄριον<sup>1</sup> Ἑρμείῃ τοῦτ' ἐνέποντι πιβοῦ.

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228.—ΑΝΤΤΗΣ

Ξεῖν', ὑπὸ τὰν πετλέαν<sup>2</sup> τετρυμένα γυῖ' ἀνάπαυσον·  
 ἀδύ τοι ἐν χλωροῖς πνεῦμα θροεῖ πετάλοις·  
 πίδακά τ' ἐκ παγᾶς ψυχρὸν πίε· δὴ γὰρ ὀδίταις  
 ἄμπαυμ' ἐν θερμῷ καύματι τοῦτο φίλον.

<sup>1</sup> ἄβριον MSS.

<sup>2</sup> So Jacobs: πέτραν MSS.

## THE PLANUDEAN APPENDIX

### 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.

GREEK ANTHOLOGY



229.—ΑΔΗΛΟΝ

Εἰς ἄγαλμα Πανός

Ἐξ αὐτοῦ Διός ἐστὶν ὁ φίλτατος  
ἐκχυτος οὔτος·  
μαρτυρίην δὲ φέρει τὴν ἐπάνω  
νεφέλην.

Ἑρμείαν γὰρ ἄνακτα τέκεν νεφε-  
ληγερέτα Ζεὺς·  
αὐτὰρ ὄγ' Ἑρμείας Πᾶνα τὸν  
αἰγελάτην.

230.—ΛΕΩΝΙΔΟΤ

Μὴ σύ γ' ἐπ' οἰονόμοιο<sup>1</sup> περίπλεον ἰλῦος ὧδε  
τοῦτο χαραδραίης θερμόν, ὀδίτα, πίης·  
ἀλλὰ μολῶν μάλα τυτθὸν ὑπὲρ δαμαλήβοτον ἄκραν  
ταύταν, παρ κείνα ποιμενία πίτυϊ  
εὐρήσεις κελαρύζον ἐγκρήνου διὰ πέτρης  
νᾶμα, Βορειαίης ψυχρότερον νιφάδος.

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231.—ΑΝΤΓΗΣ

- α. Τίπτε κατ' οἰόβατον, Πᾶν ἀγρότα, δάσκιον ὕλαν  
ἡμενος, ἀδυβόα τῷδε κρέκεις δόνακι;  
β. Ὅφρα μοι ἐραήεντα κατ' οὔρεα ταῦτα νέμοιντο  
πόρτιες ἠύκόμων δρεπτόμεναι σταχύων.

232.—ΣΙΜΩΝΙΔΟΤ

Τὸν τραγόπουν ἐμὲ Πᾶνα, τὸν Ἀρκάδα, τὸν κατὰ  
Μήδων,  
τὸν μετ' Ἀθηναίων, στήσατο Μιλτιάδης.

<sup>1</sup> γε οἰονόμοιο is usually now read, agreeing with ἰλῦος, while χαραδραίης is taken as a substantive (= χαραδρας). I do not believe in this.

## THE PLANUDEAN APPENDIX

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.<sup>1</sup> 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."<sup>2</sup>

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.

<sup>1</sup> This mention of a nimbus, such as was afterwards given by painters to Christ and His saints, is curious.

<sup>2</sup> Though *στάχυς* seems to be universally used as equivalent to "ears of corn," it cannot here surely mean that. It means, evidently, any tall herbage, such as wild oats.



GREEK ANTHOLOGY

233.—ΘΕΑΙΤΗΤΟΤ

Εἰς τὸν αὐτόν

Ἐλθβάτας, φιλόδενδρος, ὄρεσσαύλου πόσις Ἀχούς,  
 Πάν, σκοπός, εὐκερίου μαλοφύλαξ ἀγέλας,  
 Πάν ὁ δασυκνύμων, ὁ πολύσπορος, ὃς μετανάστας  
 ἔδραμον αἰχματᾶν ἐς δαῖν Ἀσσυρίων,  
 Μιλτιάδου στήσαντος ὀμάσπιδα περσοδιώκτην, 5  
 ἴσταμαι, ἀκλήτου ξείνια συμμαχίης.  
 ἄλλοις ἀκροπόληες· ὁ μηδοφόνος δὲ δέδασται  
 ζυγὸς ἐμὴν Μαραθῶν καὶ μαραθωνομάχοις.

234.—ΦΙΛΟΔΗΜΟΤ

Τρισσοὺς ἀθανάτους χωρεῖ λίθος· ἂ κεφαλὰ γὰρ  
 μανύει τρανώς Πᾶνα τὸν αἰγόκερων,  
 στέρνα δὲ καὶ νηδὺς Ἡρακλέα, λοιπὰ δὲ μηρῶν  
 καὶ κνήμης Ἑρμῆς ὁ πτερόπους ἔλαχεν.  
 θύειν ἀρνήση, ξένε, μηκέτι· τοῦ γὰρ ἐνός σοι 5  
 θύματος οἱ τρισσοὶ δαίμονες ἀντόμεθα,

235.—ΑΠΟΛΛΩΝΙΔΟΤ ΣΜΤΡΝΑΙΟΤ

Ἀγροτέρων θεός εἰμι· τί μοι χρυσοῖς δεπάεσσι  
 σπένδετε, τοῦ δ' Ἰταλοῦ χεῖτε μέθυ Βρομίου,  
 καὶ γυροὺς ταύρων πέτρῃ προσδεῖτε τένοντας;  
 φείσασθ'· οὐ τούτοις θύμασι τερπόμεθα.



## THE PLANUDEAN APPENDIX

### 233.—THEAETETUS SCHOLASTICUS

*On the Same*

THE walker in the woods, the lover of the trees, the spouse of Echo who dwells on the hills, I, Pan, the scout, the keeper of the horned flock of sheep, Pan with the shaggy legs, the fruitful god, I who, leaving my home, ran to meet the warlike Assyrians<sup>1</sup> 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

<sup>1</sup> i.e. Persians. See Herodotus vi. 105.

Πάν ὁ παρωρείτης, αὐτόξυλος, ἀρνεοθείνης  
εἰμί, καὶ ἐγχθούιου γλευκοπότης κύλικος.

236.—ΛΕΩΝΙΔΟΤ

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.—ΤΤΜΝΕΩ

Εἰς ἄγαλμα Πρίηπου

Πάντα πριηπίζω, κὰν ἦ Κρόνος· οὐ διακρίνω  
οὐδένα φῶρ' οὕτω ταῖσδε παρὰ πρασιαῖς.  
ἔπρεπε μὴ λαχάνων ἕνεκεν τάδε καὶ κολοκυνθῶν,  
φήσει τις, με λέγειν. ἔπρεπεν· ἀλλὰ λέγω.

238.—ΛΟΤΚΙΑΝΟΤ



Εἰς τὸ κενόν με τέθεικε, νόμου χάριν,  
ὧδε Πρίηπον  
Εὐτυχίδης, ξηρῶν κληματίδων φύ-  
λακα·  
καὶ περιβέβλημαι κρημνὸν βαθύν. ὅς  
δ' ἂν ἐπέλθῃ,  
οὐδὲν ἔχει κλέψαι πλὴν ἐμὲ τὸν  
φύλακα.

## THE PLANUDEAN APPENDIX

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*<sup>1</sup>

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.

<sup>1</sup> 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.—ΑΠΟΛΛΩΝΙΔΟΥ

‘Ανθετ’ Ἀναξαγόρης με, τὸν οὐκ  
ἐπὶ ποσσὶ Πρίηπου,  
ἐν χθονὶ δ’ ἀμφοτέρῳ γούνατι  
κεκλιμένον·  
τευξέ δὲ Φυλόμαχος. Χαριτῶ δέ  
μοι ἀγγόθι καλὴν  
ἀθρήσας, δίζεν μηκέτι πῶς  
ἔπεσον.

240.—ΦΙΛΙΠΠΟΥ

- a. Ὀραίας γ’ ἔσορῶ τὰς ἰσχάδας· εἴ γε λαβεῖν μοι  
συγχωρεῖς ὀλίγας. β. Θίγγανε μηδεμιᾶς.
- a. Ὀργίλος ὡς ὁ Πρίηπος. β. † Ἐρεῖς ἔτι καὶ κενὸς  
ἦξεις.
- a. Ναὶ λίτομοι. β. Δός μοι· καὶ γὰρ ἐγὼ  
δέομαι.
- a. Χρήξεις γάρ, λέγε μοι, παρ’ ἐμοῦ τινός; β. Ἔστι  
νόμος που·  
“δὸς λάβε.” a. Καὶ θεὸς ὦν ἀργυρίου σὺ  
γλίχῃ;
- β. Ἄλλο τι χρῆμα φιλῶ. a. Ποῖον τόδε; β. Τὰμὰ  
κατέσθων  
σῦκα, δὸς εὐθύμως ἰσχάδα τὴν ὀπίσω.

241.—ΑΡΓΕΝΤΑΡΙΟΥ

“Ὀριμος.” Οἶδα καὶ αὐτός, ὀδοιπόρε. μηκέτ’  
ἐπαίνει  
ἰσχάδα, μηδ’ ἐσόρα τὸν πέλας ἀκρέμονα·

## THE PLANUDEAN APPENDIX

### 239.—APOLLONIDES

*On the Same*

ANAXAGORAS set me up here, a Priapus not standing on my feet, but resting both knees on the ground. Phylomachus made me ; but seeing lovely Charito<sup>1</sup> 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.<sup>2</sup> *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

<sup>1</sup> A statue of a lady of this name.

<sup>2</sup> Little sense can be made of l. 3 as it stands.

## GREEK ANTHOLOGY

καὶ λήν ὁ Πρίηπος ἐφίσταμαι ὄξυ δεδορκώς,  
καὶ φυλακὴν σύκων ἦν ἐπέοικεν ἔχων.  
ἦν δὲ μόνου σὺ θίγῃς τῆς ἰσχάδος, ἰσχάδα δώσεις· 5  
ὡς ἰσότης πάντων ἐστὶ δικαιοσύνη.

### 242.—ΕΡΤΚΙΟΤ

Εἰς τὸν αὐτόν

Ὡς βαρὺ τοῦτο, Πρίηπε, καὶ εὐ τετυλωμένον ὄπλον  
πᾶν ἀπὸ βουβωνῶν ἀθρόον ἐκκέχυκας  
εἰς γάμον οὐκ ἀνέτοιμον· ἔχει δέ σε δίψα γυναικῶν,  
ὦ γαθέ, καὶ σπαργᾶς θυμὸν ἅπαντα πόθοις. 5  
ἀλλὰ καταπρήνυε τὸν ἐξφροκτότα φαλλόν  
τόνδε, καὶ ἀνθηρῇ κρίψον ὑπὸ χλαμύδι·  
οὐ γὰρ ἐρημαῖον ναίεις ὄρος, ἀλλὰ παρ' Ἑλλης  
ἦνα τὴν ἱερὴν Λάμψακον ἀμφιπολεῖς.

### 243.—ΑΝΤΙΣΤΙΟΤ

Ἄγροφύλαξ ἔστηκα πολυκτεάνοις ἐν ἀρούραις,  
Φρίκωνος καλύβην καὶ φυτὰ ῥυόμενος,  
τοῦτο λέγων πρὸς ἕκαστον· Ἐπὴν γελάσης ἐσιδὼν με  
τοῦ σκεύους, χῶρει τὴν κατὰ στυγρὸν ὁδόν.  
ἦν δὲ παρεκβήης ἐς ἃ μὴ θέμις, οὔτι σ' ὀνήσει 5  
ἢ λάχνη· τρυπᾶν πάντας ἐπιστάμεθα.

### 244.—ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Εἰς εἰκόνα Σατύρου πρὸς τῇ ἀκοῇ τὸν αἶλλον ἔχοντος καὶ  
ὥσπερ ἀκρωμένου

Αὐτομάτως, Σατυρίσκε, δόναξ τεὸς ἤχον ἰάλλει;  
ἢ τί παρακλίνας οὐας ἄγεις καλάμῳ;

## THE PLANUDEAN APPENDIX

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

GREEK ANTHOLOGY

ὅς δὲ γελῶν σίγησεν ἴσως δ' ἂν φθέγγετο μῦθον,  
 ἀλλ' ὑπὸ τερπωλῆς εἶχετο ληθεδόνι.  
 οὐ γὰρ κηρὸς ἔρκεεν ἑκὼν δ' ἠσπάζετο σιγῆν, 5  
 θυμὸν ὄλον τρέψας πηκτίδος ἀσχολίῃ.

245.—ΛΕΟΝΤΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Τὸν Σάτυρον Διόνυσος ἰδὼν τόσον ἄλγος ἔχοντα,  
 καὶ μιν ἐποικτεῖρας, θήκατο λαίνεον.  
 ἀλλ' οὐδ' ὡς ἀπέληξε βαρυτλήτων ὀδυνάων  
 εἰσέτι γὰρ μογέει, καὶ λίθος ὢν, ὁ τάλας.

246.—ΑΔΗΛΟΝ

Ἡ Σάτυρος τὸν χαλκὸν ὑπέδραμεν, ἧ διὰ τέχνης  
 χαλκὸς ἀναγκασθεὶς ἀμφεχύθη Σατύρῳ.

247.—ΝΕΙΛΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Εἰς εἰκόνα Σατύρου ἀπὸ ψηφίδος ἐν Ἀντιοχείᾳ

- α. Πάντες μὲν Σάτυροι φιλοκέρτομοι· εἰπέ δὲ καὶ σύ,  
 τί πρὸς ἕκαστον ὀρῶν τόνδε γέλωτα χέεις;  
 β. Θάμβος ἔχων γελῶ, πῶς, ἐκ λίθου ἄλλοθεν ἄλλης  
 συμφορτὸς, γενόμεν ἑξαπίνης Σάτυρος.



## THE PLANUDEAN APPENDIX

put it to the reed?" But the Satyr smiled and spoke not; perchance he would have uttered words, but his delight held him in forgetfulness. For it was not the wax that hindered him, but he chose of his own will to be silent, turning his whole soul to his occupation with the pipe.

### 245.—LEONTIUS SCHOLASTICUS

#### *On a Statue of a Satyr*

DIONYSUS, seeing the Satyr in such pain,<sup>1</sup> and pitying him, made him into stone, but not even so did he cease from his anguish ill to bear; but even though he be stone he still suffers, the luckless creature.

### 246.—ANONYMOUS

#### *On Another*

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

### 247.—NILUS SCHOLASTICUS

#### *On a Satyr in Mosaic at Antioch*

A. ALL Satyrs are fond of jeering, but tell me, thou too, why, looking at everyone, dost thou pour forth this laughter? B. I laugh because I marvel how, being put together out of all kinds of stones, I suddenly became a Satyr.

<sup>1</sup> Possibly from a thorn in his foot which he was trying to extract. Several works of art represent this.

GREEK ANTHOLOGY

248.—ΠΛΑΤΩΝΟΣ

Τὸν Σάτυρον Διόδωρος ἐκοίμισε, οὐκ ἐτόρευσε.  
ἦν νύξῃς, ἐγερεῖς ἄργυρος ὕπνου ἔχει.

249.—ΑΔΗΛΟΝ

Δερκόμενος ξόανον καλὸν τόδε, τὰν Ἀφροδίταν,  
ὠνθρῶφ', ἰλάσκει, πλατίον ἐξόμενος·  
αἶνει δὲ Γλυκέραν Διονυσίου, ἃ μ' ἀνέθηκε  
πορφυρέας ἀπαλὸν κύμα παρ' ἠϊόνος.

250.—ΑΔΗΛΟΝ

Eis Ἔρωτα

Ὁ πτανὸς τὸν πτανὸν ἴδ' ὡς ἄγνισι κεραυνόν,  
δεικνύς ὡς κρείσσον πῦρ πυρός ἐστιν, Ἔρωσ.

251.—ΑΛΛΟ



Πτανῶ πτανὸν Ἔρωτα τίς ἀντίον ἐπλασ' Ἔρωτι;  
ἃ Νέμεσις, τόξῳ τόξον ἀμυνομένα,  
ὡς κε πάθη τά γ' ἔρεξεν ὁ δὲ θρασύς, ὁ πρὶν ἀταρβής,  
δακρύνει, πικρῶν γευσάμενος βελέων,  
εἰς δὲ βαθὺν τρίς κόλπον ἀπέπτυσεν. ἃ μέγα θαῦμα· 5  
φλέξει τις πυρὶ πῦρ ἤψατ' Ἔρωτος Ἔρωσ.

## THE PLANUDEAN APPENDIX

### 248.—PLATO (THE YOUNGER)

#### *On a Satyr chased on a Cup*

DIODORUS did not engrave this Satyr, but sent him to sleep. Prod him and you will wake him up: the silver is asleep.<sup>1</sup>

### 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 purple<sup>2</sup> 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!<sup>3</sup> Oh, most marvellous! One shall burn fire with fire, Love has touched Love to the quick.

<sup>1</sup> 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.

<sup>2</sup> The epithet seems to be transferred from the sea to the sea-shore.      \* See Book XII, 229.

## GREEK ANTHOLOGY

252.—ΑΛΛΟ

Καγὼ Κύπριδος αἶμα· κασιγνήτω δέ με μήτηρ  
ἤνεσε τόξα φέρειν ἀντία καὶ πτέρυγας.

253.—ΑΔΗΛΟΝ

Εἰς Ἄρτεμιν



- α. Ἄρτεμι, ποῦ σοι τόξα, παραυχενίη  
τε φαρέτρη;  
ποῦ δὲ Λυκαστείων ἐνδρομῖς ἄρ-  
βυλίδων,  
πόρπη τε χρυσοῖο τετυγμένη, ἠδὲ  
πρὸς ἄκρην  
ἰγνύην φοῖνιξ πέπλος ἐλισσό-  
μενος;  
β. Κεῖνα μὲν εἰς ἄγρην ὀπλίζομαι· ἐς  
δὲ θηλάς  
εἰμ' αὐτως, ἱρῶν ἀντουένη θυέων.

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254.—ΑΔΗΛΟΝ

Εἰς Ἑρμῆν

Ἴερὸν Ἑρμείη με παραστείχοντες ἔχεναν  
ἄνθρωποι λίθινον σωρόν· ὁ δ' αὐτ' ὀλίγης  
οὐ μεγάλην αὐτοῖς ἔγνω χάριν, ἀλλ' ὅτι λοιπὰ  
Αἰγὸς ἐπὶ κρήνην ἑπτὰ λέγω στάδια.

255.—ΑΔΗΛΟΝ

Ὅδιτα, μὴ πρόσερπε πρὸς τὰ κλήματα  
μηδ' αὖ τὰ μῆλα, μηδ' ὄπη τὰ μέσπιλα·  
τηνεὶ δὲ πρὸς τὴν σχοῖνον ἐξαμείβεο,

## THE PLANUDEAN APPENDIX

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<sup>1</sup>*

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

<sup>1</sup> This pretty epigram probably refers to a picture by Apelles, but may refer to a statue of Artemis not attired as a huntress.

GREEK ANTHOLOGY

ὡς μὴ τι θράξης τῶνδε, μηδ' ἀποθρίσης,  
 ἃ σὺν πόνῳ φυτουργὸς ἔκτεται Μίδων, 5  
 ὃς κάμει θῆκεν· ἦν δέ μεν παρακλύης,  
 γνώση τὸν Ἑρμῆν, ὡς κακοὺς ἀμείβομαι.

256.—ΑΔΗΛΟΝ

Ὀχθηρὸν τὸν χῶρον ἔχω καὶ ἔρημον, ὀδίτα·  
 οὐκ ἐγώ, ὁ στάσας δ' αἴτιος Ἀρχέλοχος.  
 οὐ γὰρ ὄρειοχαρῆς ὠρμᾶς, οὐδ' ἀκρολοφίτας,  
 τὸ πλεῦν δ' ἀτραπιτοῖς, ὤνερ, ἀρεσκόμενος.  
 Ἀρχέλοχος δ', ὡς αὐτὸς ἐρημοφίλας καὶ ἀγείτων, 5  
 ὦ παριῶν, τοῖον κάμει παρῳκίσατο.

257.—ΑΔΗΛΟΝ

Εἰς Διόνυσον

Ἐκ πυρός, ὦ Διόνυσε, τὸ δεύτερον ἠνίδε χαλκοῦς  
 ἐξεφάνης· γενεὴν εὔρε Μῦρων ἐτέρην.

258.—ΑΔΗΛΟΝ

Εἰς Πάνα

Δικτύνης τοῖόν με καθ' ἱερὸν ἔμπυρον ὁ Κρῆς  
 χάλκεον ἔστησεν Πάνα τὸν αἰγόνυχα.  
 δέρμα δ' ἔχω, διπλοῦν τε λαγωβόλον· ἐκ δὲ πετραίας  
 σπήλυγγος τείνω βλέμμα διπλοῦν πρὸς ὄρος.

## THE PLANUDEAN APPENDIX

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 fire<sup>1</sup> 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.

<sup>1</sup> As when he was first brought to birth by the bolt of Zeus.

GREEK ANTHOLOGY

259.—ΑΔΗΛΟΝ

Πέτρης ἐκ Παρίης με πόλιν κατὰ Παλλάδος ἄκρην  
στῆσαν Ἀθηναῖοι Πᾶνα τροπαιοφόρον.

260.—ΑΔΗΛΟΝ

Ἦν λαχάνων σ' ὁ Πρίηπος ἴδω σχεδὸν ἶχνια θέντα,  
αὐτῇ γυμνώσω, φῶρ, σὲ ποτὶ πρασιῆ.  
αἰσχρὸν ἔχειν τοῦτ' ἔργον ἐρεῖς θεόν· οἶδα καὶ αὐτός,  
αἰσχρὸν ἄφιδρύνθην δ', ἴσθ' ὅτι, τοῦδε χάριν.

261.—ΛΕΩΝΙΔΟΥ

Ἀμφοτέrais παρ' ὁδοῖσι φύλαξ ἔστηκα Πρίηπος,  
ἰθυτενὲς μηρῶν ὀρθιάσας ῥόπαλον.  
εἶσατο γὰρ πιστόν με Θεόκριτος· ἄλλ' ἀποτηλοῦ  
φῶρ ἴθι, μὴ κλαύσης τὴν φλέβα δεξάμενος.

262.—ΑΔΗΛΟΝ

Ὁ τραγόπους, ὁ τὸν ἀσκὸν ἐπηρμένος, αἶ τε γελῶσαι  
Νύμφαι, Πραξιτέλους, ἢ τε καλὴ Δανάη.  
λύγδινα πάντα, καὶ ἄκρα σοφαὶ χέρες. αὐτὸς ὁ Μῶμος  
φθόγγεται· Ἄκρητος, Ζεῦ πάτερ, ἢ σοφίη.



## THE PLANUDEAN APPENDIX

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."

GREEK ANTHOLOGY

263.—ΑΔΗΛΟΝ

Εἰς Νέμεσιν

Πρὶν με λίθον Πέρσαι δειρ' ἤγαγον, ὄφρα τρόπαιον  
στήσονται νίκας· εἰμὶ δὲ νῦν Νέμεσις.  
ἀμφοτέροις δ' ἔστηκα, καὶ Ἑλλήνεσσι τρόπαιον  
νίκας, καὶ Πέρσαις τοῦ πολέμου νέμεσις.

Ausonius, *Epigram* 21.



264.—ΑΔΗΛΟΝ

Ἴσιδι καρποτόκῳ, σταχυμήτορι, μυριο-  
μόρφῳ,  
λαινέῳ ταλάρῳ, μογερῶν ἀπάνευθεν  
ἀρότρων,  
αὐτόματοι στείχουσιν ἔην πρὸς μητέρα  
καρποί.

264A.—ΑΔΗΛΟΝ

Ταῖς Νύμφαις τόδ' ἄγαλμα· μέλει δ' αὐταῖσιν ὁ χῶρος.  
ναὶ μέλοι, ὡς κρήναις ἄφθιτα ρεῖθρα ῥέοι.

265.—ΑΔΗΛΟΝ

Εἰς τὸν Μῶμον

Τίς τὸν ἐπ' ἐσθλοῖσιν παμπενθέα καὶ τρισάλαστον  
Μῶμον ἀμωμήτοις χερσὶν ἀνεπλύσατο;  
ὡς ὁ γέρον ἐπὶ γᾶς βεβλημένος, οἷά τις ἔμπνους  
ἀμπαύει λύπας, γυῖα βαρυνόμενος.  
μανύει δίστοιχος ὀλέθριος ὄγκος ὀδόντων,  
πριομένων ἐπὶ τὰς τῶν πέλας εὐτυχίας,

5

## THE PLANUDEAN APPENDIX

263.—ANONYMOUS

### *On the Nemesis of Phidias*<sup>1</sup>

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

<sup>1</sup> *cp.* Nos. 221, 222.

GREEK ANTHOLOGY

καὶ τὸ κατεσκληκὸς σκήνους βάρος· ἢ μὲν ἐρείδει  
 ψιλὸν γηραιᾷ χειρὶ βαλὼν κρόταφον,  
 ἢ δὲ σεσηρῶς βᾶκτρον ἀποστηρίζεται ἐς γᾶν,  
 κωφὰ πρὸς ἄψυχον πέτρον ἀπεχθόμενος.

10

266.—ΑΛΛΟ

Εἰς τὸν αὐτόν

Τάκεο δυστάνων ὀνύχων ἀπο παμφάγε Μῶμε,  
 τάκεο σὺ πρίων ἰοβόλους γένυας.  
 νεῦρά σε μανύει τετανυσμένα, καὶ φλέβες ἄρθρων,  
 καὶ κερεὰ σαρκῶν ψυχολιπῆς δύναμις,  
 καὶ ῥικνοῖς φρίσσουσα περὶ κροτάφοισιν ἔθειρα. 5  
 \* \* \* \* \*  
 ὥστε<sup>1</sup> τίς ἔμφυχόν σ' ἀνδρὸς σίνιν ἄνυσσε τέχνα,  
 οὐδὲ τόπον δῆκτα σεῖο λιπῶν στόματι;

267.—ΣΤΡΕΣΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Εἰς εἰκόνα Ἱπποκράτους

- a. Ὅππόθεν ὁ στήσας; β. Βυζάντιος. a. Οὐνομα  
 δὴ τίς;  
 β. Εὐσέβιος. a. Σὺ δὲ τίς; β. Κώϊος Ἱππο-  
 κράτης.  
 a. Τοῦ δ' ἔνεκεν γέγραφέν σε; β. Λόγων χάριν ἢ  
 πόλις αὐτῷ  
 τῶν ἐς ἐμὲ γραφίδων ἀντιδέδωκε γέρας.  
 a. Καὶ τί μὴ αὐτὸς εἶον τύπον ἔγραφεν; β. Ὅτι,  
 γεραίρων  
 ἡμέας ἀνθ' αὐτοῦ, κρέσσονα δόξαν ἔχει.

5

<sup>1</sup> We do not know what was in the missing line, but *ὥστε* seems to have no meaning. One expects *εἰπὶ*, 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 *Monius*; 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? <sup>1</sup>

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.



<sup>1</sup> *i.e.* no fault could be found in the workmanship.

## GREEK ANTHOLOGY

268.—ΑΔΗΛΟΝ

Ἦὲ τῆν φωνήν, Ἴππόκρατες, ἔγραφε Παιάν,  
ἠὲ σὺ τῆς κείνου μάρτυς ἀκεστορίας.

269.—ΑΛΛΟ

Οὔτος ἀκεστορίας κρυφίας ᾧξε κελεύθους,  
Παιήων μερόπων, Κώϊος Ἴπποκράτης.

270.—ΜΑΓΝΟΥ ΙΑΤΡΟΥ

Εἰς εἰκόνα Γαληνοῦ

Ἦν χρόνος, ἠνίκα γαῖα βροτοὺς διὰ σείο, Γαληνέ,  
δέχνυτο μὲν θνητοὺς, ἔτρεφε δ' ἀθανάτους,  
χῆρευεν δὲ μέλαθρα πολυκλαύτου Ἀχέροντος  
σῆ παιηονίῃ χειρὶ βιαζόμενα.

271.—ΑΔΕΣΠΟΤΟΝ

Εἰς Σώσανδρον ἱππίατρον

Ἰητῆρ μερόπων, Ἴππόκρατες, ἀλλὰ καὶ ἵππων,  
Σώσανδρε, κρυφίης ἱστορ ἀκεστορίας,  
ἠ τέχνην μεταμίψατ', ἠ οὔνομα· μηδὲ καλείσθω  
ἄτερος ἐκ τέχνης, ἣς ἕτερος κρατεῖ.

## THE PLANUDEAN APPENDIX

268.—ANONYMOUS

### *In Praise of the Same*

EITHER Apollo wrote thy words, Hippocrates, or thou art the witness of his healing power.

269.—ANONYMOUS

### *On the Same*

THIS is he who opened the secret paths of medicine, the divine healer of men, Hippocrates of Cos.

270.—MAGNUS THE PHYSICIAN

### *On a Portrait of Galen*

THERE was a time, Galen, when, owing to thee, Earth received men mortal and reared them in immortality. The halls of tearful Acheron were bereaved by the force of thy healing hand.

271.—ANONYMOUS

### *On Sosander, the Veterinary Surgeon*

THOU wast the healer of men, Hippocrates, but thou of horses too, Sosander, learned in the secrets of medicine. Either exchange your professions or your names.<sup>1</sup> The one should not be named from the art of which the other was the master.

<sup>1</sup> Sosander means "saviour of men," Hippocrates "ruler of horses."

GREEK ANTHOLOGY

272.—ΛΕΟΝΤΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Eis eikóna 'Iamblíchou iatroú

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

273.—ΚΡΙΝΑΓΟΡΟΥ

Eis eikóna Πραξαγόρου iatroú

Αὐτός σοι Φοίβοιο πάϊς λαθικηδέα τέχνης  
ιδμοσύνην, πανάκη χεῖρα λιπηνάμενος,  
Πρηξαγόρη, στέρνοις ἐνεμάξατο. τοιγὰρ ἀνῖαι  
ὄρνυνται δολιχῶν ὀππόσαι ἐκ πυρετῶν,  
καὶ ὅποσα τμηθέντος ἐπὶ χροὸς ἄρκια θείναι  
φάρμακα, πρηεῖης οἶσθα παρ' Ἠπιόνης.  
θνητοῖσιν δ' εἰ τοῖοι ἐπήρκεον ἰητῆρες,  
οὐκ ἂν ἐπορθμεύθη νεκροβαρῆς ἄκατος.

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274.—ΑΔΗΛΟΝ

Eis Ὀρειβάσιον iatron

Ἰητῆρ μέγας οὗτος Ἰουλιανοῦ βασιλῆος,  
ἄξιος εὐσεβίης διὸς Ὀρειβάσιος.  
εἶχε γὰρ οἷα μέλισσα σοφὸν νόον, ἄλλοθεν ἄλλα  
ἰητρῶν προτέρων ἄνθεα δρεψάμενος.



## THE PLANUDEAN APPENDIX

### 272.—LEONTIUS SCHOLASTICUS

#### *On a Picture of the Physician Iamblichus*

THIS is Iamblichus, sweetest among men, who reached old age without knowing the converse of Aphrodite; but practising medicine and teaching his skill to others, he did not hold out his hand to receive even righteous gain.

### 273.—CRINAGORAS

#### *On a Picture of the Physician Praxagoras*

THE son of Phoebus<sup>1</sup> himself, anointing his hand with juice of the all-healing herb, rubbed into thy breast, Praxagoras, the pain-stilling science of medicine. Therefore thou knowest from gentle Hepione herself all woes that spring from long fevers, and what drugs it is fitting to lay on flesh cut by the knife. Had mortals had sufficient of such healers, the boat heavy with the dead would never have crossed the ferry.

### 274.—ANONYMOUS

#### *On Oribasius the Physician*

THIS is the great physician of the Emperor Julian, divine Oribasius, right worthy of this pious gift; for he had a wise mind like a bee, gathering from this place and that the flowers of former physicians.

<sup>1</sup> Aesculapius; Hepione is his wife.

GREEK ANTHOLOGY

275.—ΠΟΣΕΙΔΙΠΠΟΥ

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. Ἄει τροχάω.  
α. Τί δὲ ταρσοὺς ποσσὶν ἔχεις διφυεῖς; β. Ἴπταμ' ὑπηνέμιος.
- α. Χειρὶ δὲ δεξιτερῇ τί φέρεις ξυρόν; β. Ἀνδράσι δεῖγμα,  
ὡς ἀκμῆς πάσης ὀξύτερος τελέθω. 5
- α. Ἡ δὲ κόμη, τί κατ' ὄψιν; β. Ὑπαντιάσαντι λαβέσθαι.
- α. Νῆ Δία, τὰξόπιθεν δ' εἰς τί φαλακρὰ πέλει;  
β. Τὸν γὰρ ἄπαξ πτηνοῖσι παραθρέξαντά με ποσσὶν  
οὔτις ἔθ' ἰμείρων δράζεται ἐξόπιθεν. 10
- α. Τοῦνεχ' ὁ τεχνίτης σε διέπλασεν; β. Εἶνεκεν ὑμέων,  
ξεῖνε· καὶ ἐν προθύροις θῆκε διδασκαλίην.

276.—ΒΙΑΝΟΡΟΣ

Ἔστησεν Περίανδρος Ἀρίονος εἰκόνα ταύτην,  
καὶ τὸν ἀπολλυμένῳ σύνδρομα νηξάμενον  
εἰνάλιον δελφίνα. λέγει δ' ἐπ' Ἀρίονι μῦθος·  
Κτεινόμεθ' ἀνθρώποις, ἰχθύσι σωζόμεθα.

## THE PLANUDEAN APPENDIX

### 275.—POSIDIPPUS

*On a Statue of Time by Lysippus*

*A.* Who and whence was the sculptor? *B.* From Sicyon. *A.* And his name? *B.* Lysippus. *A.* And who art thou? *B.* Time<sup>1</sup> 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."

<sup>1</sup> Time, that is, in his character of Opportunity, not of Length of Years.

GREEK ANTHOLOGY

277.—ΠΑΤΑΛΟΥ ΣΙΔΕΝΤΙΑΡΙΟΥ

Εἰς εἰκόνα κιθαριστρίδος ἐν Βυζαντίῳ

Σὸν μὲν κάλλος ἔδειξε μόλις γραφίς· αἶθε δὲ τεύχειν  
 ἔσθενε καὶ λιγυρῶν ἠδὲ μέλος στομάτων,  
 ὥς κεν ἐπ' ὀφθαλμοῖσι καὶ οὐασιν, ἔκ τε προσώπου,  
 ἔκ τε λυροκτυπίης, ἴσον ἐβελγόμεθα.

278.—ΤΟΥ ΑΥΤΟΥ

Εἰς εἰκόνα Μαρίας τῆς κιθαρωδοῦ

Πλήκτρον ἔχει φόρμιγγος, ἔχει καὶ πλήκτρον ἔρωτος·  
 κρούει δ' ἀμφοτέροις καὶ φρένα καὶ κιθάρην.  
 τλήμονες, οἷς ἄγναμπτον ἔχει νόον· φ' δ' ἐπινεύσει,  
 ἄλλος ὄδ' Ἀγχισίης, ἄλλος Ἄδωνις ὄδε.  
 εἰ δ' ἐθέλεις, ὦ ξεῖνε, καὶ ἀμφιβόητον ἀκοῦσαι 5  
 οὔνομα καὶ πάτρην· ἐκ Φαρίης Μαρίη.

279.—ΑΔΕΣΠΟΤΟΝ

Εἰς τὸν ἐν Μεγάροις κιθοριστὴν λίθον

Τόν με λίθον μέμνησο τὸν ἠχήεντα, παρέρπων  
 Νισαίην· ὅτε γὰρ τύρσιν ἐτειχοδόμει  
 Ἄλκάθοος, τότε Φοῖβος ἐπωμαδὸν ἤρε δομαῖον  
 λῶα, Λυκωρεῖην ἐνθέμενος κιθάρην.  
 ἔνθεν ἐγὼ λυραοιδός· ὑποκρούσας δέ με λεπτῇ 5  
 χερμάδι, τοῦ κόμπου μαρτυρίην κόμισαι.

## THE PLANUDEAN APPENDIX

### 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.<sup>1</sup> 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.<sup>2</sup> Hence I am a lyrist; strike me with a small pebble and get evidence of what I boast.

<sup>1</sup> Both beloved by Venus.

<sup>2</sup> This implies that the stone was in some way hollow. According to Pausanias (l. xlii.), Apollo, when helping Alcathous to build the wall, laid down his lyre on the stone. See, too, Ovid, *Met.* viii. 14.

## GREEK ANTHOLOGY

### 280.—ΑΔΗΛΟΝ

Εἰς λουτρόν

Χρήμασι τοῖς Ἀγύθωνος ἐδείματο τῆδε λουτρόν  
 δῆμος ὁ τῆς Τεγέης, θαῦμα καὶ ἔσσομένοις.

### 281.—ΑΔΗΛΟΝ

Εἰς λουτρόν ἐν Πραϊνέτῳ

Οὐ βαλανεῖον ἔην προπάρουθε τὸ νῦν βαλανεῖον,  
 ἀλλὰ τόπος σκυβάλων, χῶρος ἀποκρίσιος·  
 νῦν δὲ τὰ τερπνὰ τὰ πᾶσι βοώμενα καὶ χαρίεντα  
 ἀγλατῆ προφέρει. καὶ γὰρ Ἀλέξανδρος  
 Νικαέων ἱερεὺς, σοφίης ἐρικυδέος ἀστήρ,  
 τεύξε μιν οἰκείους χρήμασι καὶ δαπάναις.

5

### 282.—ΠΑΛΛΑΔΑ

Νίκαι πάρεσμεν, αἱ γελῶσαι παρθένοι,  
 νίκας φέρουσαι τῇ φιλοχρήστῳ<sup>1</sup> πόλει.  
 ἔγραψαν ἡμᾶς οἱ φιλοῦντες τὴν πόλιν,  
 πρέποντα Νίκαις ἐντυποῦντες σχήματα.

### 283.—ΛΕΟΝΤΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Εἰς εἰκόνα ὀρχηστρίδος



Μουσᾶων δεκάτη, Χαρίτων Ῥοδόκλεια  
 τετάρτη,  
 τερπωλῆ μερόπων, ἄστεος ἀγλατῆ.  
 ὄμμα δὲ οἱ καὶ ταρσὰ ποδήνεμα, καὶ  
 σοφὰ χειρῶν  
 δάκτυλα καὶ Μουσῶν κρέσσονα καὶ  
 Χαρίτων.

<sup>1</sup> φιλοχρίστῳ MSS.

## THE PLANUDEAN APPENDIX

280.—ANONYMOUS

### *On a Bath*

WITH the money of Agathon did the people of Tegea build the bath here, a marvel to future generations too.

281.—ANONYMOUS

### *On a Bath at Praenetus in Bithynia*

WHAT is now a bath was formerly no bath, but a rubbish ground, a place of excretion; but now it excels in splendour those delightful and lovely baths of which all men sing the praises. For Alexander, the bishop of Nicaea, the star of illustrious learning, built it at his own expense.

282.—PALLADAS

HERE we are, the Victories, the laughing maidens, bringing victories to the city that loveth righteousness. Those to whom the city is dear painted us, fashioning us in such forms as are proper to Victories.



283.—LEONTIUS SCHOLASTICUS

### *On a Painting of a Dancing Girl*

RHODOCLEA is the tenth Muse and fourth Grace, the delight of men, the glory of the city. Her eyes and her feet are swift as the wind, and her skilled fingers are better than both Muses and Graces.

## GREEK ANTHOLOGY

### 284.—ΤΟΥ ΑΥΤΟΥ

Εἰς εἰκόνα ἐτέρας ὀρχηστρίδος ἐν τῷ Σωσθενίῳ  
 Εἰμὶ μὲν Ἑλλαδίῃ Βυζαντίας, ἐνθάδε δ' ἔστην  
 ἤχι χοροστασίην εἶαρι δῆμος ἄγει,  
 ὅππότε πορθμῶ γαῖα μερίζεται· ἀμφότεραι γὰρ  
 ἀντυγες ὀρχηθμοὺς ἤνεσαν ἡμετέρους.

### 285.—ΤΟΥ ΑΥΤΟΥ

Εἰς εἰκόνα κιθαρίστριας διάχρυσον  
 Οὐ τις ἐπ' Ἀνθούσῃ χρυσὸν βάλεν, ἀλλὰ καὶ αὐτῇ  
 ἀμφεχύθη Κρονίδης, ὡς τὸ πάρος Δανάη·  
 σώμοτι δ' οὐκ ἐπέλασεν, ἐπεὶ νόον ἔλλαβεν αἰδώς,  
 μή τιμι Μουσάων μίσγεται οὐκ ἐθέλων.

### 286.—ΤΟΥ ΑΥΤΟΥ

Θῆλος ἐν ὀρχηθμοῖς κρατέει φύσις· εἶξατε κούροι·  
 Μοῦσα καὶ Ἑλλαδίῃ τοῦτον ἔθεντο νόμον·  
 ἦ μὲν, ὅτι πρώτη κινήσιος εὔρετο ῥυθμούς,  
 ἦ δ', ὅτι τῆς τέχνης ἦλθεν ἐς ἀκρότατον.

### 287.—ΤΟΥ ΑΥΤΟΥ

Ἐκτορα μὲν τις ἄεισε, νέον μέλος· Ἑλλαδίῃ δέ,  
 ἐσσαμένη χλαῖναν, πρὸς μέλος ἠντίασεν.  
 ἦν δὲ πόθος καὶ δεῖμα παρ' ὀρχηθμοῖσιν Ἐννοῦς·  
 ἄρσενι γὰρ ῥώμη θῆλυν ἔμιξε χάριν.



## THE PLANUDEAN APPENDIX

284.—BY THE SAME

*On another Picture of a Dancing Girl in the Sosthenion*

I AM Helladia of Byzantium, and here I stand where the people in spring celebrate the dance, here where the land is divided by the strait; for both continents praised my dancing.

285.—BY THE SAME

*On the Gilded Picture of a Female Lyrist*

No one put gold on Anthusa, but the son of Cronos poured himself on her, as once on Danae. But he did not come near her body, for his mind was seized with shame, lest against his will he should consort with one of the Muses.

286.—BY THE SAME

*On the Dancer Helladia*

THE feminine nature excels in dancing: give way, ye young men! The Muse and Helladia laid down this law, the one because she first invented the rhythm of movement, the other because she reached perfection in the art.

287.—BY THE SAME

*On the Same*

SOMEONE sung the lay of Hector, a new tune, and Helladia, donning a chlamys, accompanied the melody. In the dancing of this goddess of war there was both desire and terror, for with virile strength she mingled feminine grace.

GREEK ANTHOLOGY

288.—ΤΟΥ ΑΥΤΟΥ

Eis eikóna Λιβανίας ὀρχηστρίδος

Ὀὔνομ' ἔχεις λιβάνου, Χαρίτων δέμας, ἦθεα Πειθοῦς,  
παρθένε, καὶ Παφίης κεστὸν ὑπέκ λαγόνων,  
αὐτὰρ ἐν ὀρχηθμοῖσιν, Ἔρωσ ἄτε κοῦφος,<sup>1</sup> ἀθύρεις,  
κάλλει καὶ τέχνῃ πάντας ἐφελκομένη.

289.—ΑΔΗΛΟΝ

Eis Ξενοφῶντος Σμυρναίου εἰκόνα

Αὐτὸν ὄρῳ Ἴόβακχον ἐδόξαμεν, ἠνίκα Ληναῖς  
ὁ πρέσβυς νεαρῆς ἤρχε χοροϊμανίης,  
καὶ Κάδμου τὰ πάρηβα χορεύματα, καὶ τὸν ἀφ' ὕλης  
ἄγγελον εὐιακῶν ἰχνελάτην θιάσων,  
καὶ τὴν εὐάζουσαν ἐν αἵματι παιδὸς Ἀγαύην  
λυσσάδα. φεῦ θείης ἀνδρὸς ὑποκρισίης. 5

290.—ΑΝΤΙΠΙΑΤΡΟΤ

Eis stḗlhn Πυλάδου ὀρχηστοῦ

Αὐτὸν βακχευτὴν ἐνέδν θεόν, ἠνίκα Βάκχας  
ἐκ Θηβῶν Ἴταλὴν ἤγαγε πρὸς θυμέλην,  
ἀνθρώποις Πυλάδης τερπνὸν δέος, οἷα χορεύων  
δαίμονος ἀκρήτου πᾶσαν ἔπλησε πόλιν.

<sup>1</sup> There is a variant κοῦρος, "young."

<sup>1</sup> i. e. Xenophon in the part of Tiresias. The argument of the ballet in which he danced was taken from the *Bacchae*

## THE PLANUDEAN APPENDIX

288.—BY THE SAME

*On a Picture of the Dancer Libania*

MAIDEN, thou hast thy name from frankincense, thy body is the Graces', thy spirit is Peitho's, the cestus of Aphrodite flows from thy waist, but in the dance thou dost frolic like light Eros, attracting all by thy beauty and art.



289.—ANONYMOUS

*On the Dancer Xenophon of Smyrna*

WE thought we were looking on Bacchus himself when the old man<sup>1</sup> 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.

GREEK ANTHOLOGY

Θῆβαι γιγνώσκουσι τὸν ἐκ πυρός· οὐράνιος δὲ  
οὗτος, ὁ παμφώνοις χερσὶ λοχευόμενος.

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291.—ΑΝΤΗΣ

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

Εἰς τὰς Ὀμηρικὰς δύο βιβλους



Τιὲ Μέλητος "Ὀμηρε, σὺ γὰρ κλέος Ἑλλάδι πάσῃ  
καὶ Κολοφῶνι πάτρῃ θήκας ἐς αἶδιον,  
καὶ τάσδ' ἀντιθέω ψυχῇ γεννήσας κούρας,  
δισσὰς ἐκ στηθέων<sup>1</sup> γραψάμενος σελίδας·  
ὑμνεῖ δ' ἢ μὲν νόστον Ὀδυσσῆος πολὺπλαγκτον,  
ἢ δὲ τὸν Ἰλιακὸν Δαρδανιδῶν πόλεμον.

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293.—ΑΛΛΟ

Τίς ποθ' ὁ τὸν Τροίης πόλεμον σελίδεσσι χαράξας,  
ἢ τίς ὁ τὴν δολιχὴν Λαρτιάδαο πλάνην;  
οὐκ ὄνομ' εὐρίσκω σαφές, οὐ πόλιν. οὐράνιε Ζεῦ,  
μὴ ποτε σῶν ἐπέων δόξαν "Ὀμηρος ἔχει;

<sup>1</sup> Ps. Plutarch *Vit. Hom.* gives the variant *ἡμιθέων* (about the demigods) for *ἐκ στηθέων*.

## THE PLANUDEAN APPENDIX

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.<sup>1</sup>

### 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?

<sup>1</sup> *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.

## GREEK ANTHOLOGY

294.—ΑΛΛΟ

Ποίας ἀστὸν Ὀμηρον ἀναγραφώμεθα πάτρης,  
 κείνον, ἐφ' ὃν πᾶσαι χεῖρ' ὀρέγουσι πόλεις;  
 ἢ τὸ μὲν ἐστὶν ἄγνωστον, ὃ δ' ἀθανάτοις ἴσος ἦρως  
 ταῖς Μούσαις ἔλιπεν πατρίδα καὶ γενεήν;

295.—ΑΛΛΟ

Οὐχὶ πέδον Σμύρνης ἐλοχεύσατο θεῖον Ὀμηρον,  
 οὐ Κολοφῶν τρυφερῆς ἄστρον Ἴηονίης,  
 οὐ Χίος, οὐκ Αἴγυπτος ἐύσπορος, οὐ Κύπρος ἀγνή,  
 οὐ νῆσος κραναῆ Λαρτιάδαο πάτρη,  
 οὐκ Ἄργος Δαναοῖο, κυκλωπεΐη τε Μυκίη, 5  
 οὐδὲ τὸ Κεκροπιδῶν ἄστρῳ παλαιογόνων.  
 οὐ γὰρ ἔφθ χθονὸς ἔργον· ἀπ' αἰθέρος ἀλλά ἐ Μούσαι  
 πέμψαν, ἕν' ἡμερίοις δῶρα ποθητὰ φέροι.

296.—ΑΝΤΙΠΑΤΡΟΤ

Οἱ μὲν σευ Κολοφῶνα τιθνηήτειραν, Ὀμηρε,  
 οἱ δὲ καλὰν Σμύρναν, οἱ δ' ἐνέπουσι Χίον,  
 οἱ δ' Ἴον, οἱ δ' ἐβόασαν ἐύκλαρον Σαλαμίνα,  
 οἱ δὲ νῦ τῶν Λαπιθέων ματέρα Θεσσαλίην· 5  
 ἄλλοι δ' ἄλλην μαίαν ἀνίαχον. εἰ δέ με Φοίβου  
 χρὴ λέξαι πινυτὰς ἀμφοδὰ μαντοσύνας,  
 πάτρα σοι τελέθει μέγας οὐρανός, ἐκ δὲ τεκούσης  
 οὐ θνατᾶς, ματρὸς δ' ἔπλεο 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.—ΑΔΗΑΟΝ

Ἐπτὰ ἐριδμαίνουσι πόλεις διὰ ρίζαν Ὀμήρου,  
Κύμη, Σμύρνα, Χίος, Κολοφών, Πύλος, Ἄργος,  
Ἀθῆναι.

298.—ΑΛΛΟ

Ἐπτὰ πόλεις μάρναντο σοφὴν διὰ ρίζαν Ὀμήρου,  
Σμύρνα, Χίος, Κολοφών, Ἰθάκη, Πύλος, Ἄργος,  
Ἀθῆναι.

299.—ΑΛΛΟ

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

α. Κύμη δ' ἢ Κολοφών πατρίς, Ὀμηρε, σέθεν;  
β. Οὐδετέρη. α. Σαλαμῖς δὲ τετὴ πόλις; β. Οὐδ'  
ἀπὸ ταύτης

ἐξέφυν. α. Ἄλλ' αὐτὸς λέξον ὄπη γέγονας.

β. Οὐκ ἐρέω. α. Τίνος ἦρα; β. Πέπεισμ' ὅτι  
τὰτρεκὲς εἰπῶν

ἔξω τὰς ἄλλας ἄμμιν ἀπεχθομένας.

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300.—ΑΛΛΟ

Εἰς αἰῶνας, Ὀμηρε, καὶ ἐξ αἰῶνος αἰεῖδη,  
οὐρανόησ Μούσης δόξαν αἰεράμενος.

μῆνιν μὲν γὰρ ἄεισας Ἀχιλλέος, αὐτὰρ Ἀχαιῶν  
στρομβηδὸν νηῶν σύγχυσιν ἐν πελάγει,  
τειρόμενόν τε πλάνησιν Ὀδυσσεά ποικιλόβουλον,  
τοῦ λέχος ἀσπασίως εἶσιδε Πηνελόπη.

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## 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,<sup>1</sup> and Odysseus, the subtle-minded, worn out by his wanderings, the husband that Penelope rejoiced to see again.

<sup>1</sup> He attributes to Homer the epic called *Nostoi*.

## GREEK ANTHOLOGY

### 301.—ΑΛΛΟ

Εἰ θεός ἐστιν Ὅμηρος, ἐν ἀθανάτοισι σεβέσθω·  
εἰ δ' αὖ μὴ θεός ἐστι, νομιζέσθω θεὸς εἶναι.

### 302.—ΑΛΛΟ

Εὖρε Φύσις, μόλις εὖρε· τεκοῦσα δ' ἐπαύσατο μόχθων,  
εἰς ἓνα μῦνον Ὅμηρον ὄλην τρέψασα μενοινήν.

### 303.—ΑΛΛΟ

Τίς ποθ' Ὀμηρεῖης μεγάλης ὀπὸς ἐστιν ἀπευθής;  
τίς χθών, τίς δὲ θάλασσα μάχην οὐκ οἶδεν Ἀχαιῶν;  
δῆμος ὁ Κιμμερίων, πανδερκέος ἄμμορος αἰγλης  
Ἑλίου, Τροίης ὄνομ' ἔκλυεν, ἔκλυεν Ἄτλας  
οὐρανὸν εὐρύστερον ἔχων ἐπικείμενον ὤμοις.

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### 304.—ΑΛΛΟ

Διεξιῶν, Ὅμηρε, τὴν κεκαυμένην,  
φθονεῖν ἀφήκας τὰς ἀπορθήτους πόλεις.

### 305.—ΑΝΤΙΠΑΤΡΟΤ

Εἰς εἰκόνα Πινδάρου

Νεβρείων ὅποσον σάλπιγξ ὑπερίαχεν αὐλῶν,  
τόσσον ὑπὲρ πάσας ἔκραγε σείο χέλυς·

## THE PLANUDEAN APPENDIX

### 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

GREEK ANTHOLOGY

οὐδὲ μάτην ἀπαλοῖς περὶ χεῖλεσιν ἔσμος ἐκείνος  
 ἔπλασε κηρόδετον, Πίνδαρε, σείο μέλι.  
 μάρτυς ὁ Μαινάλιος κερόεις θεός, ὕμνον ἀείσας 5  
 τῶν<sup>1</sup> σέο, καὶ νομίῳν λησάμενος δονάκων.

306.—ΛΕΩΝΙΔΟΥ ΤΑΡΑΝΤΙΝΟΥ

Εἰς Ἀνακρέοντα

Πρέσβυν Ἀνακρέοντα χύδαυ σεσαλαγμένον οἴνω  
 θάεο δινωτοῦ στρεπτόν ὑπερθε λίθου,  
 ὡς ὁ γέρον λίχνοισιν ἐπ' ὄμμασιν ὑγρά δεδορκῶς  
 ἄχρι καὶ ἀστραγάλων ἔλκεται ἀμπεχόναν 5  
 δισσῶν δ' ἀρβυλίδων τὰν μὲν μίαν, οἶα μεθυπλήξ,  
 ὄλεσεν· ἐν δ' ἑτέρα ῥικνὸν ἄραρε πόδα.  
 μέλπει δ' ἠὲ Βάθυλλον ἐφίμερον, ἠὲ Μεγιστέα,  
 αἰωρῶν παλάμα τὰν δυσέρωτα χέλυν.  
 ἀλλὰ πάτερ Διόνυσε, φύλασσε μιν· οὐ γὰρ ἔοικεν 10  
 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, θάτερον δ' ἀπόλεσεν.  
 μελίσσεται δὲ τὰν χέλυν διακρέκων 5  
 ἦτοι Βάθυλλον, ἠ καλὸν Μεγιστέα.  
 φύλασσε, Βάκχε, τὸν γέροντα, μὴ πέσῃ.

<sup>1</sup> So Sonntag: τὸν MSS.

## THE PLANUDEAN APPENDIX

was not idly, Pindar, that that swarm of bees fashioned the honeycomb about thy tender lips.<sup>1</sup> I call to witness the horned god of Arcady,<sup>2</sup> who chanted one of thy hymns and forgot his reed-pipe.<sup>3</sup>

### 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.

<sup>1</sup> This is said to have happened to Pindar in his childhood.

<sup>2</sup> Pan.

<sup>3</sup> Pindar is said to have actually heard Pan singing one of his hymns (Plut. *Mor.* 1103 B).

GREEK ANTHOLOGY

308.—ΕΥΓΕΝΟΥΣ

Τὸν τοῖς μελιχροῖς Ἰμέροισι σύντροφον,  
 Λυαί', Ἀνακρείοντα Τήϊον κύκνον,  
 ἔσφηλας ὑγρῇ νέκταρος μεληδόνι.  
 λοξὸν γὰρ αὐτοῦ βλέμμα, καὶ περὶ σφυροῖς  
 ῥιφθεῖσα λώπευς πέξα, καὶ μονοζυγῆς  
 μέθην ἐλέγχει σάνδαλον· χέλυσ δ' ὁμῶς  
 τὸν εἰς Ἑρωτας ὕμνον ἀθροίζεται.  
 ἀπτῶτα τήρει τὸν γεραῖόν, Εὐΐε.

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309.—ΑΔΕΣΠΙΟΤΟΝ

Τήϊον ἀμφοτέρων με βλέπεις ἀκόρεστον ἐρώτων  
 πρέσβυν, ἴσον κούροις, ἴσον ἀδόντα κόραις·  
 ὄμμα δέ μευ Βρομίῳ βεβαρημένον, ἦδ' ἀπὸ κώμων  
 τερπνὰ φιλαγρύπνων σήματα παννυχίδων.

310.—ΔΑΜΟΧΑΡΙΔΟΣ

Εἰς εἰκόνα Σαπφοῦς

Αὐτῇ σοι πλάστειρα Φύσις παρέδωκε τυπῶσαι  
 τὴν Μυτιληναίαν, ζωγράφε, Πιερίδα.  
 πηγάζει τὸ διαυγῆς ἐν ὄμμασι· τοῦτο δ' ἐναργῶς  
 δηλοῖ φαντασίην ἐμπλεον εὐστοχίης.  
 αὐτομάτως δ' ὁμαλή τε καὶ οὐ περίεργα †κολῶσα  
 σὰρξ ὑποδεικνυμένην τὴν ἀφέλειαν ἔχει.  
 ἄμμιγα δ' ἐξ ἰλαροῖο καὶ ἐκ νοεροῖο προσώπου  
 Μοῦσαν ἀπαγγέλλει Κύπριδι μιγνυμένην.

5

## THE PLANUDEAN APPENDIX

### 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

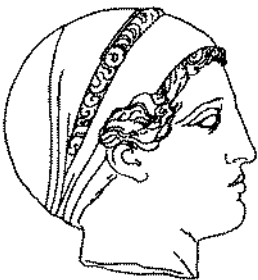
#### *On the Same*

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 σελίδεσσιν ἀλίπλοα φύλα συνάψας  
θήκατο πᾶσι νέοις ὄψον ἀπειρέσιον.

### 312.—ΑΔΗΛΟΝ

Εἰς εἰκόνα Γεωργίου

Καλλιόπη βασίλεια Γεώργιον εἶπεν ἰδοῦσα·  
“Ὅστος ἐμὸς γενέτης γνήσιος, οὐ Κρονίδης.”

### 313.—ΑΔΕΣΠΟΤΟΝ

Εἰς ἀνδριάντα Πτολεμαίου ῥήτορος ἐν Ἀντιοχείᾳ

- α. Εἰκὼν, τίς σ' ἀνέθηκε; β. Λόγοι. α. Τίνος εἶ;  
β. Πτολεμαίου.  
α. Ποίου; β. Τοῦ Κρητός. α. Τεῦ χάριν;  
β. Ἄντ' ἀρετῆς.  
α. Τῆς ποδαπῆς; β. Πάσης. α. Τῆς ἐς τίνας;  
β. Ἐς δικολέκτας.  
α. Καὶ ξύλον ἀρκεῖ; β. Ναί· χρυσίον οὐδέ-  
χεται.

### 314.—ΑΡΑΒΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Εἰκόνα Λογγίνῳ χρυσεὴν πόλις εἶχεν ὀπάσσαι,  
εἰ μὴ πότνα Δίκη χρυσοῦν ἀπεστρέφετο.



## THE PLANUDEAN APPENDIX

### 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 George<sup>1</sup>*

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.

<sup>1</sup> Probably George of Pisidia (seventh century A. D.), author of numerous poems.

GREEK ANTHOLOGY

315.—ΘΩΜΑ ΣΧΟΛΑΣΤΙΚΟΤ

Ῥητορικῆς φιλέω τρεῖς ἀστέρας, οὐνεκα μούνοι  
πάντων ῤητήρων εἰσὶν ἀρειότεροι·  
σεῖο πόνους φιλέω, Δημόσθενης· εἰμὶ δὲ λίην  
καὶ φιλαριστείδης καὶ φιλοθουκυδίδης.

316.—ΜΙΧΑΗΛΙΟΥ ΓΡΑΜΜΑΤΙΚΟΥ

Εἰς εἰκόνα Ἀγαθίου Σχολαστικοῦ

Ἡ πόλις Ἀγαθίαν τὸν ῤητορα, τὸν στιχαιοδόν,  
δίξυγος εὐεπίης ῤυθμὸν ἀγασσαμένη,  
ὡς μήτηρ ἐτέλεσεν ἐφ' υἱεῖ, καὶ πόρε τήνδε  
εἰκόνα, καὶ στοργῆς μάρτυρο καὶ σοφίης·  
Μεμνόνιον δὲ τοκῆα, κασίγνητόν τε σὺν αὐτῷ  
ἔστησεν, γενεῆς σύμβολα σεμνοτάτης.

5

317.—ΠΑΛΛΑΔΑ

Κωφὸν ἀναυδοῦ ὄρων τὸν Γέσσιον, εἰ λίθος ἐστί,  
Δήλιε, μαντεύου, τίς τίνας ἐστί λίθος.

318.—ΑΔΗΛΟΝ

Εἰς εἰκόνα ῤητορος ἀφουῶς

Τίς σὲ τὸν οὐ λαλέοντα τύπῳ ῤητήρος ἔγραψε;  
σιγῆς, οὐ λαλέεις· οὐδὲν ὁμοίωτερον.

## THE PLANUDEAN APPENDIX

### 315.—THOMAS SCHOLASTICUS

I LOVE three stars of Rhetoric, because they alone are the best of all rhetoricians. I love thy works, Demosthenes, but I am also a great lover of both Aristides<sup>1</sup> 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.

<sup>1</sup> The rhetor whose works we possess.

GREEK ANTHOLOGY

319.—ΑΛΛΟ

Εἰς εἰκόνα Μαρίνου ῥήτορος

Εἰκόνας ἀνθρώποισι φίλον γέρας· ἀλλὰ Μαρίνῳ  
ὑβρις, ἐλεγχομένης εἶδος ἀπρεπίης.



320.—ΑΛΛΟ

Ἐἰς 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  
γειναμένη.”

321.—ΑΔΗΛΟΝ

Εἰκὼν Καλλίστου τοῦ ῥήτορος· οἱ δὲ παρ’ αὐτὴν  
ἐρχόμενοι, Ἑρμῇ σπένδετε τῷ λογίῳ.

322.—ΑΔΗΛΟΝ

Φύρμος με Φύρμον, πυρφόρος τὸν πυρφόρον,  
ὁ παῖς ὁ ῥήτωρ τὸν 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.<sup>1</sup>

<sup>1</sup> This is obscure.

GREEK ANTHOLOGY

323.—ΜΕΣΟΜΗΔΟΥΣ

Τὰν ὕελον ἐκόμιζε  
 κόψας ἐργάτας ἀνήρ·  
 ἐς δὲ πῦρ ἔθηκε βῶλον,  
 ὡς σίδηρον εὐσθενῆ·  
 ἅ δ' ὕελος, οἶα κηρός,  
 ἐξεχεῖτο, παμφάγοισι  
 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.

5

10

324.—ΑΔΗΛΟΝ

Ἡ γραφὶς ἀργυρῆ μὲν ὄτ' ἐκ πυρὸς ἤλθον ἐτύχθην,  
 σαῖσι δὲ καὶ χρυσῆ γίνομαι ἐν παλάμαις.  
 ὦδέ σοι, ὦ χαρίεσσα Λεόντιον, εὐ μὲν Ἀθήνη  
 τέχνης, εὐ δ' εἶδους ἄκρα δέδωκε Κύπρις.

325.—ΙΟΥΛΙΑΝΟΥ ΑΙΓΥΠΤΙΟΥ

Εἰς ἀνδριάντα Πυθαγόρου

Οὐ τὸν ἀναπτύσσοντα φύσιν πολύμητιν ἀριθμῶν  
 ἤθελεν ὁ πλάστης Πυθαγόραν τελέσαι,  
 ἀλλὰ τὸν ἐν συγῆ πινυτόφρονι καὶ τάχα φωνῆν  
 ἔνδον ἀποκρύπτει, καὶ τόδ' ἔχων ὀπάσαι.

35<sup>2</sup>

## THE PLANUDEAN APPENDIX

### 323.—MESOMEDES

#### *On the Invention of Glass*

THE workman having quarried it,<sup>1</sup> 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.



<sup>1</sup> i.e. some form of silica.

GREEK ANTHOLOGY

326.—ΑΔΗΛΟΝ

Εἰς εἰκόνα Πυθαγόρου

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

327.—ΙΩΑΝΝΟΤ ΤΟΤ ΒΑΡΒΟΚΑΛΛΟΤ



Ὡς σοφὸς ὁ γράψας· ζωὴν οὐκ ἔμβαλε κηρῷ,  
Σωκράτεος ψυχῇ τοῦτο χαριζόμενος.

328.—ΑΔΗΛΟΝ

Τὸν νοῦν διδάσκων αἰθερεμβατεῖν Πλάτων,  
τοὺς τῶν ὑπὲρ νοῦν ἐξερεύγεται λόγους.



## THE PLANUDEAN APPENDIX

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.<sup>1</sup>

328.—ANONYMOUS



PLATO, teaching the mind to walk in the aether, utters words concerning things passing comprehension.

<sup>1</sup> i. e. not imprisoning it in the body.

## GREEK ANTHOLOGY

329.—ΑΔΗΛΟΝ

Εἰς εἰκόνα Ἀριστοτέλους



Οὗτος Ἀριστοτέλης μετρῶν χθόνα καὶ πόλον ἄστρον.

330.—ΑΛΛΟ

Νοῦς καὶ Ἀριστοτέλους ψυχῆ, τύπος ἀμφοτέρων εἰς.

331.—ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Εἰς εἰκόνα Πλουτάρχου

Σεῖο πολυκλήεντα τύπον στήσαν, Χαιρωνεῦ  
Πλούταρχε, κρατερῶν νίεες Αὔσονιῶν,  
ὅττι παραλλήλοισι βίοις Ἕλληνας ἀρίστους  
Ῥώμης εὐπολέμοις ἤρμοσας ἐνναέταις.  
ἀλλὰ τεοῦ βιότιο παραλλήλον βίον ἄλλον  
οὐδὲ σύ γ' ἂν γράψαις· οὐ γὰρ ὁμοιον ἔχεις.

356

5

## THE PLANUDEAN APPENDIX

329.—ANONYMOUS

### *On a Portrait of Aristotle*

THIS is Aristotle measuring the earth and the starry heavens.

330.—ANONYMOUS

### *On the Same*

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

331.—AGATHIAS SCHOLASTICUS

### *On a Picture of Plutarch*



THE valiant sons of Italy set up thy renowned form, Plutarch of Chaeronea, because in thy Parallel Lives thou didst couple the best of the Greeks with the warlike citizens of Rome. But not even thyself couldst write a life parallel to thine own, for thou hast no equal.

## GREEK ANTHOLOGY

### 332.—ΤΟΥ ΑΥΤΟΥ

Εἰς εἰκόνα Αἰσώπου

Εἶγε ποιῶν, Λύσιππε γέρον, Σικυώνιε πλάστα,  
 δείκελαν Αἰσώπου στήσασο τοῦ Σαμίου  
 ἐπὶ τὰ σοφῶν ἔμπροσθεν· ἐπεὶ κείνοι μὲν ἀνάγκην  
 ἔμβalon, οὐ πειθῶ, φθέγμασι τοῖς σφετέροις,  
 ὃς δὲ σοφοῖς μύθοις καὶ πλάσμασι καίρια λέξας,  
 παίζων ἐν σπουδῇ, πείθει ἔχεφρονέειν.  
 φευκτὸν δ' ἢ τρηχεῖα παραίνεσις· ἢ Σαμίου δὲ  
 τὸ γλυκὺ τοῦ μύθου καλὸν ἔχει δέλεαρ.

5

### 333.—ΑΝΤΙΦΙΛΟΤ ΒΥΖΑΝΤΙΟΤ



Ἡ πήρη καὶ χλαίνα καὶ ὕδατι πιληθεῖσα  
 μάζα, καὶ ἡ πρὸ ποδῶν ῥάβδος ἐρειδομένη,  
 καὶ δέπας ἐκ κεράμοιο, σοφῶ κινὴ μέτρα βίοιο  
 ἄρκια· κῆν τούτοις ἦν τι περισσότερον·  
 κοίλαις γὰρ πόμα χερσὶν ἰδὼν ἀρύοντα βοώτην,  
 εἶπε· “Τί καὶ σέ μάτην, ὄστρακον, ἤχθοφόρον;”

5

Ausonius, *Epigram* 53.

## THE PLANUDEAN APPENDIX

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?"

GREEK ANTHOLOGY

334.—ΤΟΥ ΑΥΤΟΥ

Γηράσκει καὶ χαλκὸς ὑπὸ χρόνον· ἀλλὰ σὸν οὔτι  
κῦδος ὁ πᾶς αἰὼν, Διόγενης, καθελεί·  
μόνως ἐπεὶ βιωτὰς αὐτάρκεα δόξαν ἔδειξας  
θνητοῖς, καὶ ζωῆς οἶμον ἔλαφροτάτην.

Εἰς τὰς ἐν τῷ Ἴπποδρόμῳ Κωνσταντινουπόλεως  
στήλας τῶν ἀθλητῶν ἐπιγράμματα.



335.—Εἰς Πορφύριον

Πορφύριον Κάλχαντος Ἄναξ  
καὶ δῆμος ἐγείρει,  
πολλοῖς εὐκαμάτοις βριθό-  
μενον στεφάνοις,  
πᾶσι μεθ' ἠνιόχοισι νεώτατον,  
ὅσσον ἄριστον,  
ἀλλὰ τόσον νίκης κάρτος ἐν-  
εγκάμενον.  
ἔπρεπε μὴν χρυσέῳ ἐν ἀγάλ-  
ματι, μὴ δ' ἐνὶ χαλκῷ  
τοῦτον τοῖς ἄλλοις εἰκελον  
ἑστάμεναι.

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336.—ΑΛΛΟ

Τέτραχα μὲν τὸ πάροιθε διακριδὸν ἴαχε δῆμος,  
τὸν Καλχαντιάδην Πορφύριον ποθέων·  
αὐτὰρ δ' δεξιτεροῖσιν ἀνακτορείοιο θοώκου  
ἠνία καὶ ζώνην ἱππότιν ἀνθέμενος,

360

## THE PLANUDEAN APPENDIX

334.—BY THE SAME

*On the Same*

EVEN brass is aged by time, but not all the ages, Diogenes, shall destroy thy fame, since thou alone didst show to mortals the rule of self-sufficiency and the easiest path of life.

### FROM BOOK V

EPIGRAMS ON THE STATUES OF ATHLETES IN THE HIPPODROME AT CONSTANTINOPLE<sup>1</sup>

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;<sup>2</sup> but he, taking up the reins and his driving belt at the right of the Emperor's seat,<sup>3</sup> drives, starting from there, urging on his team, and in the middle of his racing

<sup>1</sup> A certain number of these found their way into the Palatine MS. (Book XV.).

<sup>2</sup> This apparently means that the people had clamoured for him during previous races in which he took no part.

<sup>3</sup> Here stood the porch of the Blues, for which faction Porphyrius drove.

GREEK ANTHOLOGY

κείθεν ἐπισπέρχων ἐλάα· μεσσηγὺ δ' ἀέθλων 5  
 χάλκεος ἰδρύνθη, πρῶτον Ἴουλον ἔχων.  
 εἰ δ' ἐτέων γέρας ἦλθε θοώτερον, ἀλλ' ἐπὶ νίκαις  
 ὄψιμον, ἀλλὰ μόλις, πολλὰ μετὰ στέφεια.

337.—ΑΛΛΟ

Ἀγχίστην Κυθήρεια, καὶ Ἐνδυμίωνα Σελήνη  
 φίλατο· καὶ Νίκη νῦν τάχα Πορφύριον,  
 ὃς καὶ εὐὸς ἵππους καὶ ὁμόφρονος ἠνωχῆος  
 ἐξ ἐτέρων ἐτέρουσ αἰὲν ἀμειβομένοις,  
 πολλὰκι κρᾶτα πύκασσε πανημερίοισιν ἀέθλοις, 5  
 οὐ μογέων, ἐτάρου μῦνον ἐφespoμένου.

338.—ΑΛΛΟ

Τοῦτό σοι ἠϊθέω Νίκη γέρας, ὃ χρόνος ἄλλοις  
 ὄψε μόλις πολιοῖς ὤπασε, Πορφύριε.  
 καὶ γὰρ ἀριθμήσασα πολυστεφείας σέο μόχθους  
 εὔρετο γηραλέων κρέσσονας ἠνιόχων.  
 τί πλέον, ὅτι καὶ αὐτὸς ἐπευφήμησεν αὐσας 5  
 σὸν κλέος ἀντιπάλων δῆμος ἀγασσάμενος;  
 ὀλβίη ἢ Βενέτων πανελεύθερός ἐστι γενέθλη,  
 ἧ σε μέγας Βασιλεὺς δῶρον ἔνευσεν ἔχειν.

339.—ΑΛΛΟ

Ἄλκιμοι ἀλκήεντα, σοφοὶ σοφόν, νίκα Νίκης  
 οἱ Νίκης παῖδες Πορφύριον Βένετοι  
 ἄνθεσαν· ἀμφοτέραις γὰρ ἀμειβομένοις ἐπὶ πῶλοις  
 κυδιάει νίκαις, οἷς πόρεν, οἷς ἔλαβεν.

<sup>1</sup> It was the practice for a victorious charioteer to change his team with another of his own faction and to race him. This was called a "diversium."



## THE PLANUDEAN APPENDIX

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,<sup>1</sup> 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.<sup>2</sup>

### 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.<sup>3</sup>

<sup>2</sup> It appears from this that the Emperor sometimes apportioned the drivers between the factions.

<sup>3</sup> See note to No. 337.

GREEK ANTHOLOGY

340.—ΑΛΛΟ

Ἄλλοις παυσαμένοισιν, ἀθλεύοντι δὲ μόνῳ  
 Πορφυρίῳ Βασιλεὺς τοῦτο δέδωκε γέρας.  
 πολλάκι νικήσας γὰρ εὐς πόρεν ὠκέας ἵππους,  
 λάζετο δ' ἀντιπάλων, καὶ πάλιν ἐστέφετο.  
 ἔνθεν ἔην Πρασίνοις ἔρις ἄσπετος, ἔνθεν αὐτῆ,  
 ὃς Βενέτους τέρψει, Κοίρανε, καὶ Πρασίνοους.

5

341.—ΑΛΛΟ

Αἱ πάντων ψῆφοί με καὶ εἰσέτι διφρεύοντα  
 ἔστησαν Νίκης ἐγγύθι Πορφύριον.  
 δῆμος μὲν γὰρ ἐμὸς γέρας ἦτεεν· οἱ δ' ἕτεροί με  
 δίζοντ' αὐτίς ἔχειν, νεῖκος ἀπειπύμενοι.  
 μήτι δ' ἠνιόχων περιγίγνομαι, οἷσι καὶ ἵππους  
 κρείσσονας ἀντιπορών, δεῖξα χερειοτέρους.

5

342.—ΑΛΛΟ

Αὐτὸν Πορφύριον μὲν ἀπηκριβώσατο χαλκῶ  
 ὁ πλάστης, ἔμπνουν οἶα τυπωσάμενος.  
 τίς δὲ χάριν, τίς ἀεθλα, τίς ἔνθεα δῆνεα τέχνης  
 τεύξει, καὶ νίκην οὐποτ' ἀμειβομένην;

343.—ΑΛΛΟ

Εἰκόνη χαλκείῃ τὸν χάλκεον ἠνιοχῆα  
 ἀνθετο νικητὴν κοίρανος Αὔσονίων,  
 ὡς σοφόν, ὡς Βενέτοις πεφιλημένον· ἀλλ' ἐπὶ νίκαις  
 Πορφυρίου πολλὰς εἰκόνας ὀψόμεθα.

## THE PLANUDEAN APPENDIX

### 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.

GREEK ANTHOLOGY

344.—ΑΛΛΟ

- α. Τίς τελέθει, φίλε κούρε, γενειάδος ἄκρα χαράσ-  
σων;  
β. ὦ ξένε, Πορφύριος. α. Τίς πατρίς; β. Ἡ  
Λιβύη.  
α. Τίς δέ σε νῦν τίμησεν; β. Ἄναξ, χάριν ἵππο-  
συνάων.  
α. Τίς μάρτυς τελέθει; β. Δῆμος ὁ τῶν Βενέτων.  
α. Ἐπρεπέ σοι Λύσιππον ἔχειν ἐπιμάρτυρα νίκης 5  
τοσσατίης, πλάστην ἵδμονα, Πορφύριε.

345.—ΑΛΛΟ

Ἐγγύθι τῆς Νίκης καὶ Ἀλεξάνδρον βασιλῆος  
ἔστης, ἀμφοτέρων κύδεα δρεψάμενος.

346.—ΑΛΛΟ

Πάντα Τύχης ὀφθαλμὸς ἐπέρχεται· ἀλλ' ἐπὶ μούνοις  
Πορφυρίου καμάτοις ἔλκεται ὄμμα Τύχης.

347.—ΑΛΛΟ

Σὴν τροχαλὴν μάστιγα καὶ ἀσπίδα δῆμος ἀγασθεὶς  
ἤθελέ σε στήσαι διπλόου, ὥσπερ ἔδει,  
ἠνίοχον κρατερόν καὶ ἀριστέα· διχθὰ δὲ χαλκὸς  
οὐκ ἐχύθη, ψυχὴν σείο τυπωσάμενος.

348.—ΑΛΛΟ

Πορφύριον σταδίοισι τίνος χάριν ἠνιοχῆα  
δῆμος ὁ πρῶτα φέρων ἄνθετο τῶν Πρασίνων;  
αὐτὸς Ἄναξ κήρυξε. τί γὰρ πλέον, ὅττι γεραίρει  
εἵνεκεν εὐνοίης, εἵνεκεν ἵπποσύνης;

## THE PLANUDEAN APPENDIX

### 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?

## GREEK ANTHOLOGY

349.—ΑΛΛΟ

Πορφυρίῳ μετ' ἄεθλα γέρας πόρεν ἄξιον ἔργων  
 Κοίρανος, ὁ Πρασινοῖς τοῦτο χαριζόμενος.  
 πολλάκι γὰρ δῆμος προφερέστερα ἔργα κομίζων  
 ἦνεσε Καλλιόπαν, καὶ πάλι Πορφύριον.  
 διπλόον οὔνομα τοῦτο, τόπερ λάχε χάλκεος ἦρωσ 5  
 οὔτος, ὁ τεθρίπποις κῦδος ἐλὼν ἀρετῆς.

350.—ΑΛΛΟ

Οὐ μόνον ἐν σταδίοις σε κατέστεφε πότνια Νίκη,  
 ἀλλὰ καὶ ἐν πολέμοις δεῖξεν ἀεθλοφόρον,  
 εὐτ' ἄρ' Ἄναξ πολέμιζεν ἔχων Πρασινοὺς ὑποεργούσ  
 ἄγρια μαινομένῳ ἐχθρῷ ἀνακτορέῳ,  
 καὶ πέσεν αἰνοτύρανος ἐπιφθιμένης τότε Ῥώμης, 5  
 ἡμαρ δ' Αὐσονίης ἦλθεν ἐλευθερίας.  
 τοῦνεκα τοῖς μὲν ἔδωκεν Ἄναξ γέρας, ὡς πάρος εἶχον,  
 σὸν δὲ τύπον τέχνη ἔξεσε, Πορφύριε.

351.—ΑΛΛΟ

Ἔμετέρων κήρυκες ἀμεμφέες εἰσὶν ἀγώνων  
 οἱ καὶ ἀπ' ἀντιβίων, Πορφύριε, στέφανοι.  
 πάντα γὰρ σταδίοισιν ἀμοιβαδὸν αἰὲν ἐλέγχεις  
 ἀντιτέχνους, τῆς σῆς παίγνιον ἵπποσύνης.  
 τοῦνεκα καὶ ξεῖνον πρεσβήϊον εὔραο μῦνος, 5  
 εἰκόνα χαλκείην δῆμῳ ἐν ἀμφοτέρῳ.

## THE PLANUDEAN APPENDIX

### 349.—*On the Same*

OUR Sovereign Lord, who grants this favour to the Greens, gave to Porphyrius after the races an honour worthy of his performances. For often the people, their attention turned to exploits more than usually brilliant, praised Calliopas<sup>1</sup> 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*

NOR only did divine Victory crown thee on the race-course, but in war, too, she showed thee to be victorious, then when the Emperor, with the Greens to assist him, warred with the furiously raging enemy of the throne; when the savage tyrant<sup>2</sup> 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.

<sup>1</sup> See No. 358.

<sup>2</sup> By "tyrant" is meant some leader of a seditious movement.

GREEK ANTHOLOGY

352.—ΑΛΛΟ

Πλάστης χαλκὸν ἔτευξεν ὁμοίου ἠνιοχῆι  
 εἶθε δὲ καὶ τέχνης ὄγκον ἀπειργάσατο,  
 ὄγκον ὁμοῦ καὶ κάλλος· ὅπερ φύσις ὀψὲ τεκοῦσα  
 ὤμοσεν· Ὠδίνειν δεύτερον οὐ δύναμαι.  
 ὤμοσεν εὐόρκους ὑπὸ χεῖλεσι· Πορφυρίῳ γὰρ  
 πρώτῳ καὶ μούνῳ πᾶσαν ἔδωκε χάριν.

5

353.—ΑΛΛΟ

Εἰ φθόνος ἡρεμέοι, κρίνειν δ' ἐθέλοιεν ἀέθλους,  
 πάντες Πορφυρίου μάρτυρές εἰσι πόνων  
 ναὶ τάχα καὶ φήσαιεν ἀριθμήσαντες ἀγῶνας·  
 Βαιὸν τοῦτο γέρας τοσσατίων καμάτων.  
 ὅσσα γὰρ ἠνιοχῆας ἀεὶ μεμερισμένα κοσμεῖ,  
 εἰς ἓν ἀολλίσσας, τηλικὸς ἐξεφάνη.

5

354.—ΑΛΛΟ

Αἰδομένη χαλκῷ σε πόλις, τριπόθητε, γεραίρει·  
 ἤθελε γὰρ χρυσῷ· ἀλλ' ἶδεν ἐς Νέμεσιν.  
 εἰ δὲ τετὴν μέλπων οὐ παύεται ἠθάδα νίκην  
 εὐγνώμων δῆμος, Πορφύριε, Πρασίμων,  
 ἔμπνοά σοι ξύμπαντες ἀγάλματα· πᾶς δὲ περισσὸς  
 καὶ χρυσὸς τούτοις εἰς ἔριν ἐρχόμενος.

5

355.—ΑΛΛΟ

Οὐπω σοι μογέοντι Τύχη πόρεν ἄξια νίκης·  
 νῆκαι γὰρ τῆς σῆς μείζονες εὐτυχίης.



## THE PLANUDEAN APPENDIX

### 352.—*On the Same*

THE sculptor made the bronze like unto the charioteer, but would that he could have fashioned also the vastness of his skill, its vastness and beauty, a thing that when Nature brought forth late in her life she swore, "I cannot travail again." She swore it with truthful lips, for to Porphyrius first and alone she gave all her gifts.

### 353.—*On the Same*

If envy could be at rest and chose<sup>1</sup> to judge the contests, all men testify to the achievements of Porphyrius. Yea, perchance they would say after reckoning up his races, "That is a slender reward for so much exertion." For, having gathered into one all the separate qualities which adorn each driver, he showed himself to be the great man he is.

### 354.—*On the Same*

THRICE-DESIRED Porphyrius, the city reverencing thee honours thee with a bronze statue. She would have wished it to be gold, but Nemesis was before her eyes. But if thy well-wishers, the faction of the Greens, never cease celebrating thy wonted victories, they are every man of them living statues in thy honour, and all gold is worthless in comparison with them.

### 355.—*On the Same*

NOT yet has Fortune worthily rewarded thy hard-won victories, for thy victories are greater than the

<sup>1</sup> ἐθέλουεν is for θεέλοι.

GREEK ANTHOLOGY

ἀλλὰ μέρει πρώτῳ σταθερῷ καὶ ἀρείονι μίμνους  
 τὴν φθονερὴν τήκων δυσμενέων κραδίην,  
 οἷ, σέθεν εἰσορόωντες αἰεὶ νικῶσαν ἱμάσθλην, 5  
 μέμφονται σφετέρην αἰὲν ἀτασθαλίην.

356.—ΑΛΛΟ

Ἄλλοις μὲν γεράων πρόφασις χρόνος· οἱ δ' ἐπὶ νίκαις  
 κρινόμενοι πολιῆς οὐ χατέουσι κόμης,  
 ἀλλ' ἀρετῆς, ὅθεν εὖχος ἀνάπτεται. εἰς ἀπὸ τοίων  
 Πορφύριος δώρων δις λάχεν ἀγλαίην,  
 οὐκ ἑτέων δεκάδας, νίκης δ' ἑκατοντάδας αὐχῶν 5  
 πολλὰς, καὶ πάσας συγγενέας Χαρίτων.

357.—ΛΕΟΝΤΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Ἀγγίστην Κυθέρεια, καὶ Ἐνδυμίωνα Σελήνην  
 φίλατο· μυθεῦνται τοῖα παλαιγενέες.  
 νῦν δὲ νέος τις μῦθος αἰεῖσεται, ὡς τάχα Νίκη  
 ὄμματα καὶ δίφρους φίλατο Πορφυρίου.

358.—Εἰς Καλλιόπαν

Πρεσβυτέρους κούρος μὲν ἑών, πρέσβυς δὲ τε κούρους  
 νικᾶς, τεθρίππων κέντορας ἀθλοφόρων.  
 ἔξ δ' ἑτέων ἀνύσας δεκάδας, στήλην ἐπὶ νίκαις  
 εἶλες, Καλλιόπα, νεύματι κοιρανίης,  
 ὄφρα μένοι καὶ ἔπειτα τεὸν κλέος. αἶθε τοι εἴη, 5  
 ὡς κλέος ἀθάνατον, καὶ δέμας ἀθάνατον.

<sup>1</sup> This no doubt refers to a statue erected to him by the Greens. The Blues seem to have expelled him.

## THE PLANUDEAN APPENDIX

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.<sup>1</sup>

### 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.<sup>2</sup>

### 358.—*On the Same under his other name, Calliopas*<sup>3</sup>

WHEN a youth thou didst conquer thy elders, and now, in thy later years, thou conquerest the young drivers of racing four-horse chariots. Having accomplished thy six decades of years, thou hast won, Calliopas, a statue for thy victories, by command of the Emperor, so that thy renown may abide for future ages. Would that thy body were as immortal as thy renown.

<sup>1</sup> Imitated from No. 337.

<sup>2</sup> He seems to have adopted this name late in life.

GREEK ANTHOLOGY

359.—ΑΛΛΟ

Σῆς τόδε διφρελάτειρα τὸ χάλκεον ἄνθετο Νίκα  
 εἴκηλον μορφᾶς, Καλλιόπα, ζαθέας,  
 πρέσβυς ὅτι σφρυγώνοντας ἐν ἵπποδάμῳ πλέον ἀλκᾶ  
 νίκησας, γεραροὺς δ' ὦν νέος ἐν σοφίῃ.  
 ἔνθεν ἐλευθερόπαις Βενέτων σέο πήξατο δῆμος  
 δοιά, τὰ μὲν τέχνας ἄθλα, τὰ δὲ σθένεος.

5

360.—ΑΛΛΟ

Σὸν γῆρας νεότητα τεῖν ὑπερέδραμε νίκαις,  
 καὶ πάντων κρατέεις πάντοτε, Καλλιόπα.  
 ἔνθεν Ἄναξ καὶ δῆμος ἐλεύθερος αὐτῆς ἐγείρει  
 τοῦτο γέρας, σοφίης μνήμα καὶ ἠγορέης.

361.—ΑΛΛΟ

Οὔτος, ἐγερωσιθέατρε, τεὸς τύπος, ὃν τοι ἐγείρει  
 ἔσμος ἀριζήλων, Καλλιόπα, στεφάνων.  
 οὔτε γὰρ ἠνιόχος σε παρήπαφεν, οὔτε χαλινοῖς  
 δύσστομος ἱππείῃ σοῖς ἀπίθησε γένυς.  
 μῶνος δὴ νίκης γέρας ἄρνησαι. ἢ παρὰ πᾶσι  
 δόξαν ἔχεις ἀεθλῶν ἄθλα λιπεῖν ἐτέροις.

5

362.—ΑΛΛΟ

Καλλιόπα κλυτόμοχθε, τί σοι πλέον, ὅττι γεραίρει  
 εἰκόνι χαλκοτύπῳ σοὺς Βασιλεὺς καμάτους,  
 δῆμος ὁ μυριόφωνος, ὄλη πτόλις; εὔτε καὶ αὐτῇ  
 δυσμενέων παλάμη σοῖς ἐπένευσε πόνους.

<sup>1</sup> The meaning is probably that to be second to him was a distinction.

## THE PLANUDEAN APPENDIX

### 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 CALLIOPAS, thou who raisest applause in the theatre, this is thy portrait which a swarm of much-envied crowns raises to thee. For neither did any charioteer cozen thee, nor did any hard-mouthed horse's jaws refuse to obey thy reins. Alone hast thou gained the reward of victory; verily the opinion of all is that by contending thou leavest prizes for others.<sup>1</sup>

### 362.—*On the Same*

O CALLIOPAS, celebrated for thy achievements, what does it profit thee that thy labours are rewarded with a bronze statue by the Emperor, by this myriad-throated faction, by the whole city, considering that even the hands of the hostile faction applauded thy exploits?

GREEK ANTHOLOGY

363.—Εἰς Φαυστῖνον

Μητέρες εὐάθλων γεράων φρένες, οὐ κράτος ἤβης,  
οὐ τάχος ἵπποσύνης, οὐ χρόνος εὐτυχίης.  
ιλῆκοι, Φαυστῖνε, τεὸς νόος, ᾧ τὰδε πάντα  
ἔσπεται, ᾧ Νίκη σύντροφος ἀθάνατος.

364.—ΑΛΛΟ

Πρὶν σε νέον, Φαυστῖνε, νόος πεφόβητο γερόντων  
νῦν δέ σε πρεσβυγενῆ κάρτος ἔφριξε νέων.  
δεύτερα δ' εὔρετο πάντα τεὸς πόνος, ὅς σε γεραίρει  
πρέσβυν ἐν ἠιθέοις, ἐν δὲ γέρουσι νέον.

365.—Εἰς Κωνσταντῖνον

Ἐξότε Κωνσταντῖνος ἔδν δόμον Ἄϊδος εἴσω,  
πλητο κατηφείης ἵπποσύνης στάδιον,  
τερπωλῆ δ' ἀπέλειπε θεήμονας· οὐδ' ἐν ἀγυιαῖς  
κείνας τὰς φιλίας ἐστὶν ἰδεῖν ἔριδας.

366.—ΑΛΛΟ

Εἰκόνα, Κωνσταντῖνε, τεὴν ἀνέθεντο πολῖται,  
μυρόμενοι, ψυχῆς τέρψιν ἀποιχομένης.  
σοὶ κλέος ὀππότε δῆμος ἐπεσφρήγιζε θανόντι,  
μνήσατο σῶν καμάτων καὶ μετὰ πότμον Ἄναξ·  
οὔνεκεν ἵπποσύνης φιλοκέρτομος ὤλετο τέχνη, 5  
ἐν σοὶ παυσαμένη πᾶσα καὶ ἀρξαμένη.

## THE PLANUDEAN APPENDIX

### 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.<sup>1</sup>

### 366.—*On the Same*

THE citizens, mourning thee, erected thy image, Constantinus, to be a delight to thy departed spirit. When the people confirmed thy fame on thy death, the Emperor, too, was mindful of thy exertions after thy decease, because the abusive<sup>2</sup> art of driving has perished, ceasing finally with thee as it began with thee.

<sup>1</sup> i.e. between the two factions: it was frequently most savage and sanguinary.

<sup>2</sup> Alluding to the insulting language used by the rival factions regarding each other.

GREEK ANTHOLOGY

367.—ΑΛΛΟ

Εἰσέτι μὲν ζῶοντι πόλις ποτὲ Κωνσταντίνω  
 εἰκόνα χαλκείην βαιὸν ἔκρινε γέρας·  
 ἦδεε γὰρ πᾶς δῆμος ὅσους ἐπὶ κύδει νίκης  
 αἰὲν ἀεθλεύων ἀμφέθετο στεφάνους.  
 ὧς δ' ἔθανεν, ποθέουσα, φίλον τύπον ἄνθετο τοῦδε, 5  
 ὄφρα καὶ ἐσσομένοις μνήστιν ἔχοι καμάτων.

368.—ΑΛΛΟ

Οἱ Βένετοι Πρασίνοισιν ἐναντίοι αἰὲν ἔοντες  
 εἰς ἓν ὁμοφροσύνης ἐξεβόησαν ὄρον,  
 ὥστε σε, Κωνσταντίνε, λαβεῖν ἐπιτύμβιον εὐχος,  
 πᾶσιν ἀειδόμενον, πᾶσιν ἀρεσκόμενον.

369.—ΑΛΛΟ

Ἄντολῆς, δύσιός τε, μεσημβρίας τε, καὶ ἄρκτου  
 σὸς δρόμος ὑψιφαῆς ἀμφιβέβηκεν ὄρους,  
 ἄφθιτε Κωνσταντίνε. θανεῖν δέ σε μὴ τις ἐνίσπη·  
 τῶν γὰρ ἀνικῆτων ἄπτεται οὐδ' Ἀΐδης.

370.—ΑΛΛΟ

Ἐγγύθι τῆς σφετέρης γενεῆς λάχεν εἰκόνα τήνδε·  
 ἔπρεπε γὰρ τρισσοῖς εἶν ἐνὶ χώρον ἔχειν,  
 οἳ καὶ ἐνὶ σταδίοις ἀρετῆς κλέος εἴκελον εὖρον,  
 νηρίθμων στεφάνων ἐσμὸν ἐλόντες ἴσον.

371.—ΑΛΛΟ

Τὸν Φαυστινιάδην πόλις ἄνθετο Κωνσταντίνου,  
 γείτονα μὲν γενεῆς, κρέσσονα δ' ἠνιόχων.

378



## THE PLANUDEAN APPENDIX

### 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

## GREEK ANTHOLOGY

δὴν γὰρ ἀεθλεύσας οὐκ ἤμβροτεν, ἀλλ' ἐπὶ νίκη  
παύσατο, σὺν νίκη καὶ πάρος ἀρξάμενος,  
ὄν καὶ κοῦρον ἐόντα παλαιότεροι ἠνιοχῆς,  
στεψάμενοι σταδίοις, εἶσαν ἀγωνοθέτην.

5

### 372.—ΑΛΛΟ

Σοὶ τόδε, Κωνσταντῖνε, τεῆ τροφὸς ὤπασε Νίκη  
παιδόθεν ἐσπομένη πᾶσαν ἐφ' ἡλικίην.  
πέντε γὰρ ἐν σταδίοις δεκάδας τελέσας ἐνιαυτῶν,  
οὐδ' ἴσον, οὐδ' ὀλίγον εὔρεο λειπόμενον.  
ἀλλ' ἔτι κουρίζων τε καὶ ἄχνοος ἄνδρας ἐνίκας,  
ἡλικας ἠβήσας, γηραλέος δὲ νέους.

5

### 373.—ΑΛΛΟ

Ἦθελε Κωνσταντῖνον αἰεὶ πτόλις ἠνιοχεύειν  
ἦθελεν, ἀλλὰ πόθῳ οὐκ ἐπένευσε Φύσις.  
ἔνθεν ἐὼν τόδ' ἄγαλμα παραίφασιν εὔρεν ἐρώτων,  
ὄφρα ἐ μὴ λήθη καὶ χρόνος ἀμφιβάλοι,  
ἀλλὰ μένοι ποθέουσιν ἔρωτος, ζῆλος δ' ἐλατήρησι,  
κόσμος δὲ σταδίοις, ἐσσομένοις δὲ φύτις.  
καὶ τις ἰδὼν μετόπισθε χερεῖονας ἠνιοχῆς  
ὀλβίσσει προτέρην, ἣ μιν ἴδεν, γενεήν.

5

### 374.—ΑΛΛΟ

Πέντε καὶ εἴκοσι μῶνος ἀέθλια Κωνσταντῖνος  
εἰς μίαν ἠριγένειαν ἐλών, ἤμειψε μὲν ἵππους

380

## THE PLANUDEAN APPENDIX

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

GREEK ANTHOLOGY

ἀντιπάλους· κείνους δὲ λαβῶν, οὗς πρόσθεν ἐνίκα,  
 τοῖς αὐτοῖς πάλιν εἶλε μίαν τε καὶ εἴκοσι νίκας.  
 πολλάκι δ' ἀμφοτέρων μερέων ἕρις ἔμπεσε δῆμῳ, 5  
 τίς μιν ἔχοι· κείνῳ δὲ δόσαν κρίσιν ἐκ δύο πέπλων.

375.—ΑΛΛΟ

Ἐγρεο, Κωνσταντῖνε· τί χάλκεον ὕπνον ἰαύεις;  
 σεῖο δίφρους ποθέει δῆμος ἐνὶ σταδίοις,  
 σῆς τε διδασκαλίας ἐπιδευέες ἠνιοχῆς  
 εἶαται ὀρφανικοῖς παισὶν ὁμοίωτατοι.

376.—Εἰς Οὐράνιον

Ἀμφοτέροις εἰς μῶνος ἀριστεύσας παρὰ δῆμοις  
 κῦδος ἀπ' ἀμφοτέρων ἔλλαχεν Οὐράνιος,  
 εἰσέτι διφρεύων. τὸ δέ οἱ γέρας ἤλυθε πρῶτον  
 ἐκ Πρασίνων, οἷς δὴ γείτονα χῶρον ἔχει.  
 αὐτοὶ καὶ σταδίοιο πεπαυμένον ἤγαγον αὐθις 5  
 ἐς δίφρους, νίκης μνωόμενοι προτέρης.

377.—ΑΛΛΟ

Παυσάμενον σταδίων Βασιλεὺς ἐπ' ἀγακλεί νίκη  
 αὐθις ὑπὲρ δίφρων βῆσεν ἀεθλοφόρων  
 Οὐράνιον, δῆμοισι φέρων χάριν· οὐ ποθέει γὰρ  
 ἢ πόλις Οὐρανίου νόσφιν ἀεθλοσύνας.  
 τοῦνεκα διφρεύοντα τὸ δεύτερον, ὑστατίης τε 5  
 νίκης καὶ προτέρης στήσεν ἀγασσαμένη.

## THE PLANUDEAN APPENDIX

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.<sup>1</sup>

### 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.

<sup>1</sup> i.e. the green of the Prasini and the blue of the Veneti.

GREEK ANTHOLOGY

378.—ΑΛΛΟ

Οὐράνιος Νίκαιαν ἔχει πέλας ὀπλοτέρην τε  
 ῥώμην, τῆς μὲν ἑών, τῇ δ' ἐνὶ κῦδος ἑλών.  
 νικᾷ δ' ἀμφοτέρωθεν, ἐπεὶ περιδέξιος ἦεν  
 τῇ καὶ τῇ προθέειν ἢ παρεξελάαν.  
 τοῦνεκα καὶ χρυσέφ' μιν ἀνεγράψαντο μετ' ἄλλω,  
 κυδίστῳ κτεάνων κύδιμον ἠνίοχον.

5

379.—ΘΩΜΑ

Εἰς Ἀναστάσιον

Τὸν θρασὺν ἠνιοχῆα λελασμένον ἄρματος ἄθλων  
 ἐνθ' ἰδ' Ἀναστάσιον κείμενον οὐδας ἔχει,  
 ὅς τόσσους ἀνεδήσατο πρὶν στεφάνους, ὅσα ἄλλοι  
 ἔδρακον ἠνίοχων ἤματα ἵππασίης.

380.—Εἰς Πορφύριον, μέρους Βενέτων

Ἐν γῆ κρατήσας παντὸς ἀρματηλάτου  
 καλῶς ἐπήρθη καὶ πρὸς αἴθέρα τρέχειν  
 Πορφύριος, τὸ θαῦμα δήμον Βενέτων.  
 νικῶν γὰρ οὗτος πάντα γῆς διφρηλάτην,  
 ἀνείσιν, ὡς ἂν καὶ σὺν ἡλίῳ δράμῃ.

5

381.—ΑΛΛΟ

Ἴουλον ἀνθῶν πρῶτον οὗτος ἠνίας  
 Πορφύριος Κάλχαντος εἶλκε Βενέτου.  
 ἐκπλήττομαι δὲ πῶς γράφει χεῖρ ἐμπνύους  
 τούτου τις ἵππους. καὶ γὰρ ἂν πλήξῃ πάλιν,  
 οἶμαι, δραμεῖται νίκος εὐρεῖν καὶ πάλιν.

5

<sup>1</sup> i.e. Constantinople. His statue stood, it appears, in the neighbourhood of those of Nicea and Constantinople.

## THE PLANUDEAN APPENDIX

### 378.—*On the Same*

URANIUS has Nicea and New Rome<sup>1</sup> 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*<sup>2</sup>

PORPHYRIUS, the wonder of the Blues, having conquered every charioteer on earth, does well to rise and race towards heaven. For he, victorious over every driver here below, mounts to join the sun on its course.

### 381.—*On the Same*

THIS Porphyrius, son of Calchas, with the first down on his cheeks, held the reins for the faction of the Blues. I marvel how some artist's hand has painted his horses as if alive. Really, if he whips them again, I think he will be carried again to victory.

<sup>2</sup> 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 (*πρόκυβις*), which I take to mean here not a room in the palace but the Emperor's box on the race-course.

GREEK ANTHOLOGY

382.—Εἰς Φαυστίνον, μέρους Πρασίνων

Σκόπει τὸ δρᾶμα μηχανουργοῦ τοῦ δόμου·  
εἰ μὴ γὰρ ἐστέγαστο καρτερᾶ σκέπη,  
πρὸς οὐρανοὺς ἂν ὤρτο Φαυστίνος τρέχων  
ὡς ζῶν σὺν ἵπποις, τὸ κλέος πρὶν Πρασίνων.  
ἄρον στέγος γάρ, καὶ φθάνει πρὸς αἰθέρα.

5

383.—ΑΛΛΟ

Φαυστίνος οὗτος, ὃ πρὶν ἀρματηλάτης,  
ὃν δῆμος εὐρύων τοῦ μέρους τῶν Πρασίνων  
τὴν ἦτταν ἠγνόησε παντελῶς δρόμῳ.  
γέρον μὲν ἦν γάρ, ὡς βλέπεις· τὸ δὲ σθένος  
ἦν τις νεάζων, οὐδ' ὄλωσ ἠττημένος.

5

384.—Εἰς Κωνσταντῖνον ἠγίοχον Λευκῶν

Λευκοῦ μεθέλκων ἠγίας Κωνσταντίνος,  
ἂν μὴ καθείρκετο στερρότητι τοῦ δόμου,  
τοὺς τρεῖς ἐνίκα, πρῶτος αἰθέρα φθάνων.  
πνοῆς ἀνευθεν εἶδες αἰθεροδρόμον  
τέχνη με πείθει τοῦτον ἔμπνοον βλέπειν.

5

385.—ΑΛΛΟ

Κωνσταντίνος γ' ἦν, ἀλλὰ τοῖς πάλαι χρόνοις  
λευκῆς χρῶας τέθριππον ἔλκων εὐστροφῶς.  
ἀφ' οὗ δὲ τοῦτον ἤρπασεν Χάρων, ἔδν  
τὸ φῶς ἀμίλλης ἵππικῶν δρομημάτων,  
καὶ πᾶσα τέρψις τοῦ θεάτρου, καὶ τέχνη.

5



## 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 skilfully drove the four-horse chariot of the Whites. Since Charon carried him off, it is set, the light of horse-racing and all the delight and art of the theatre.

## GREEK ANTHOLOGY

386.—Εἰς Ἰουλιανὸν ἠγίοχον Ῥουσίῳ

Χεὶρ οἶδε γεννᾶν τοὺς πάλαι τεθνηκότας.  
 Ἰουλιανὸς καὶ γὰρ ὡς πάλαι σθένει,  
 ἔλκων, μεθέλκων Ῥουσίῳ τὰς ἡγίας  
 καὶ νῦν γραφεὶς ἔστηκεν ὑψοῦ σὺν δίφρῳ  
 τὸ νεῦμα χεὶρ μένει δέ· τὴν νύσσαν δότε.

5

387.—ΑΛΛΟ

Ἰουλιανὸς οὗτος ἄρμα Ῥουσίῳ  
 ἔχων, ἐνίκα τοὺς ἐναντίους δρόμῳ.  
 ἀλλ' εἰ γραφεὺς παρῆχε καὶ πνοῆς χάριν,  
 ἔτοιμός ἐστι καὶ πάλιν διφρηλάτης  
 καὶ πρόσθεν ἐλθεῖν, καὶ λαβεῖν καὶ τὸ στέφος.

5

388.—ΙΟΥΛΙΑΝΟΥ ΑΙΓΥΠΤΙΟΥ

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.

5

## 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.<sup>1</sup>

### 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.

<sup>1</sup> I suppose this means "Shew him a winning-post and off he goes."



## INDEXES



## GENERAL INDEX

*Unless otherwise stated the references are to Book XVI.*

- Aegeus, oracle to, XIV. 150  
 Aesop, statue of, by Lysippus, 322  
 Agathlas Scholasticus, portrait of, 316  
 Ageladas, sculptor, 220  
 Ajax, picture of, by Timomachus, 83  
 Alcæus of Messene, epigram on, 26B  
 Alcathous, founder of Megara, 279  
 Alexander the Great, statues of, by Lysippus, 119-121; as a child, 122; at Constantinople, 345  
 Anacreon, statue of, 306-309  
 Andromache, XIV. 9  
 Andromeda, painting of, 147, 148  
 Antæus, *see* Heracles  
 Anteros, *see* Eros  
 Apelles, his Aphrodite Anadyomene, 178-182  
 Aphrodite, XIII. 1; dedication of flute to, XIII. 20; statue of, armed, at Sparta, 171, 177; statue of, by Praxiteles, at Cnidus, 159-163; statues of, 68, 249; picture of, by Apelles, 178-182  
 Apollo, dedication to, XIII. 22  
 Archilochus, oracle concerning, XIV. 113  
 Ariadne, statue of, 145, 146  
 Ariadne, wife of the emperor Zeno (A.D. 474-491), statue of, 69  
 Arion, statue of, 276  
 Aristides, the rhetor, 315-320  
 Aristocles, sculptor, 220  
 Aristotle, portrait of, 329, 330  
 Armenia, conquest of, 61  
 Artemis, statue of, huntress, 157; picture of, unarmed, 253; Dictynna in Crete, 258  
 Ascania, lake near Nicaea, xv. 6, 7  
 Atalanta and Hippomenes, group of, 144  
 Athena, dedication to, XIII. 13; statue of, armed, at Athens, 157, 169, 170; temple of, at Lindus in Rhodes, xv. 11  
 Athletes, statues of, 52-55  
 Augustus, 40  
 Aurelianus, Praetorian Praefect (3rd and 4th cent. A.D.), statue of, 73  
*Bacchæ* of Euripides, represented in ballet, 289, 290  
 Bacchantes, statues of, 57-60  
 Baths, epigrams on, 280, 281  
 Berenice, queen of Egypt (3rd cent. B.C.), 68  
 Berytus (Beirut), in Syria, 32A  
 Boar, Calydonian, statue of, xv. 51  
 Byzas, mythical founder of Byzantium, and his wife, Phylakia, statues of, 66, 67  
 Cadiz to Rome, distance, XIV. 121  
 Callimachus, Athenian commander at Marathou, 6A  
 Calliope, statue of, 217

## GENERAL INDEX

- Canachus, sculptor, 220  
 Capaneus, statue of, 106  
 Caria, province of, 85  
 Carystus in Euboea, oracle addressed to, XIV. 68  
 Chares of Lindus, sculptor of the Rhodian Colossus, 82  
 Chiron, 115, 117  
 Cimon, painter (5th cent. B.C.), 84  
 Cinyras, legendary priest of Aphrodite in Cyprus, his beauty, 49  
 Constantinople, oracle on the founding of, XIV. 115; statue of the city, 378  
 Constantinus, charioteer, statues of, XV. 41-43, XVI. 365-375; pictures of, 384, 385  
 Cotys, King of Thrace, epigram in praise of, 75  
 Cratinus, poet of old comedy, XIII. 29  
 Cresilas, sculptor (5th cent. B.C.), XIII. 13  
 Crispus, nephew of Sallust, 40  
 Croesus, XIV. 12  
 Cynaegrus, Athenian commander at Marathon, 6A; picture of, 117, 118  
 Cynisca of Sparta, XIII. 16  
 Cyrus, Byzantine poet, 217
- Daedalus, 81  
 Demeter and Persephone, dedication to, XIII. 25  
 Deltynna, *see* Artemis  
 Dido, painting of, 151  
 Diodorus, artist, 248  
 Diogenes, portrait of, 333, 334  
 Dionysus, statues of, 184-185; by Myron, 237; armed, 183  
 Dioscuri, patrons of horse-racing, XIII. 18  
 Dioscurus, bishop of Alexandria, 19  
 Dorleus, athlete, commander, XIII. 11  
 Dorotheus, flute player (2nd cent. B.C.), 7
- Echo, statue of, 153-156; *see* Pan  
 Eros, statue of, by Praxiteles, 167, 204-206; other representations of, 194; asleep, 208, 210-212; bound, 195, 196-199; ploughing, 200; with dolphin and flower, 207; with thunderbolt, 250; as protector of crops, 202; celestial, 201; armed Cupids, 214, 215; Eros and Anteros, 251, 252  
 Eusebius, charioteer, statue of, 56
- Factions of the Circus, (1) the Blues or Veneti, XV. 46, 49, XVI. 338-340, 343, 344, 359, 368, 380, 381; (2) the Greens or Prasini, XV. 49, XVI. 47, 340, 348, 349, 354, 363, 376, 382, 383; (3) the Whites, 384, 385; (4) the Reds or Russi, 386, 387  
 Faustinus, charioteer, statues of, XV. 48, XVI. 363, 364; pictures of, 382, 383  
 Flaminianus, T. Quinctius, 5
- Galen, portrait of, 270  
 Games, Olympian, XIII. 14, 15, XVI. 2, 24, 52, 54; Pythian, XIII. 14, 15, XVI. 3, 23, 52; Isthmian, XIII. 5, 14, 15, XVI. 3, 25, 52; Nemean, XIII. 14, 15; Heraea at Argos, XIII. 5; XVI. 52; Actia at Actium, XVI. 52; various, XIII. 19  
 Ganymede, his beauty, 49  
 George of Pisidia, Byzantine poet, 312  
 Germany, conquest of, 61  
 Glass, invention of, 323  
 Goths, Justinian's war with, 62  
 Grammarians, epigram on, 19A
- Hector, his story represented in pantomime, 287  
 Helen, painting of, 149  
 Hera, Polycleitus' statue of, 150



## GENERAL INDEX

- Heracles**, statues of, 185, 234 ; rustic and protective, 123, 124 ; unarmed (by Lysippus), 103, 104 ; drunken, 98, 99 ; the infant, 90 ; and Antaeus, 97 ; and the Arcadian hind, 96 ; and Nemean lion, 94, 95 ; pictures of, 102 ; with Thelodamas, 101 ; labours of, 92, 93 ; his service to Prometheus, 86
- Hermes**, dedication to, XIII. 2 ; statues of, 11, 234 ; by Scopas, 192 ; in gymnasium, 186, 187 ; rustic and protective, 190, 193, 227, 254-256
- Hippocrates**, epigram on, 268 ; pictures of, 267, 269
- Hippolytus and Phaedra's nurse**, painting of, 109
- Hipponax**, epitaph on, XIII. 3
- Homer**, oracles delivered to, XIV. 65, 66 ; edition of, by Cometas, xv. 36-38 ; his birthplace and parentage, XIV. 102, XVI. 295-299 ; epigrams on, 292-304
- Icarus**, statue of, 107, 108
- Iphigenia and Orestes**, picture of, 128
- Isis**, sacrifice to, 264
- Ithaca**, birth-place of Homer, XIV. 102
- Julian**, the emperor, 274 ; oracle delivered to, XIV. 148
- Jullanus**, charioteer, statue of, xv. 45 ; picture of, XVI. 386
- Justin II**, emperor (565-578 A.D.), statues of, 64, 72
- Justinian**, statues of, 62, 63
- Ladas**, celebrated runner (5th cent. B.C.), 53 ; his statue by Myron, 54
- Lalus of Thebes**, oracle delivered to, XIV. 67
- Lampsacus**, statue of Priapus at, 242
- Lazarus**, poem on the raising of, xv. 40
- Library (or Museum) at Constantinople**, 70, 71
- Lindus in Rhodes**, crucifix at, xv. 15, 16 ; inscription at, xv. 11
- Longinus**, statesman (6th cent. A.D.), 39
- Lycen**, comic actor (age of Alexander), XIII. 5
- Lycurgus of Sparta**, oracle delivered to, XIV. 69
- Lycurgus**, Thracian chieftain, statue of him destroying vines, 127
- Lysimachus**, portrait of, 100
- Lysippus**, sculptor (4th cent. B.C.), his statues, of Aesop, 332 ; of Alexander, 119-121 ; of Heracles, 103-104 ; of Time, 275
- Marcian**, emperor (450-457 A.D.), xv. 2
- Marsyas**, painting or sculpture of, 8
- Megara**, musical stone at, 279 ; oracle delivered to, 73
- Medea**, statue of, 142 ; picture of, by Timomachus, 135-141, 143
- Menelaus**, oracle addressed to, XIV. 100
- Miltiades**, 232, 233
- Minotaur**, epigram on, 126
- Mnasaicas**, elegiac poet (date uncertain), epitaph of, XIII. 21
- Momus (Blame)**, statue of, 265, 266
- Muses**, statues of, 220
- Museum**, see Library
- Myra in Lycia**, xv. 2
- Myron**, sculptor (5th cent. B.C.), his statues, of Dionysus, 257 ; of Ladas, 54
- Myrrha**, XIV. 31

## GENERAL INDEX

- Nemesis, statue of, at Rhamnus by Phidias, 221, 22, 263; others, 223, 224
- Nicaea, inscriptions at, xv. 4-8; statue of the city at Constantinople, 378
- Nicander, martyr, xv. 3
- Nicetas, Byzantine general (7th cent. A.D.), 46, 47
- Nlobe, statue of, by Praxiteles, 129; group of herself and children, 131-134; picture of, 130
- Nostoi*, epic poem attributed to Homer, 309
- Nymphs, dedication to, 264A, 291; statues of, by Praxiteles, 262
- Oath, ceremony of, xiv. 72
- Odrysians, tribe in Thrace, 6
- Oppian, *Halieutica* of, 311
- Oribasius, celebrated physician and medical writer (4th cent. A.D.), 274
- Palaemides, inventor of draughts, xv. 18
- Pan, prayer to, 17; dedication to, 291; his love for Echo, 154, 156, 225; statues of, rustic and protective, 189; at Marathon, erected by Miltiades, 232, 233; by Praxiteles, 262; on acropolis of Athens, 259; in Crete, 258; others, 225, 226, 229, 234, 235
- Paris, oracle addressed to, xiv. 100; his beauty, 49
- Pelops, a charioteer so styled, xv. 48
- Pergamus, sculptures at, 91, 97; inscription at, 36
- Periander, tyrant of Corinth, 276
- Persephone, *see* Demeter
- Persians, Justinian's and Justin's wars with, 62, 72
- Phals, painter (date unknown), 117
- Phidias, *see* Byzas
- Phidias, his statue of Nemesis, 221, 222, 263; that of Zeus, 81
- Phladelphia, 34
- Philip V, of Macedon, 6
- Philoctetes, statue of, 112; picture of, 111, 113
- Philopoemen, statue of, at Tegea, 26A
- Pindar, epigram on, 305
- Plato, epitaph on, 31; portrait of, 328
- Pitarch, portrait of, 331
- Polyclitus, 150; his statue of Hera, 216
- Polygnotus, his picture of Salmones, 30; of Polyxena, 150
- Polyphemus, xiv. 119; statue of, xiv. 132
- Polyxena, picture of, by Polygnotus, 150
- Porphyrius, charioteer, statues of, xv. 44, 46, 47, xvi. 335-362; pictures of, 380, 381
- Praxagoras, famous physician (4th cent. B.C.), 273
- Praxiteles, statues by, his Cnidean Aphrodite, 159-163, 165-170; his Eros at Thesplae, 167, 204-206; Nlobe, 129; Pan, Nymphs and Danae, 262
- Priapus, statues of, 86, 236-243, 260, 261
- Prometheus, statue of, 87, 88
- Pronomus, flute player (5th cent. B.C.), statue of, 28
- Pyrrhus slaying Polyxena, picture of, 114
- Pythagoras and his pupils, xiv. 1; statue of, 325, 326
- Rhodes, 49; colossus of, 82
- Salmones, statue of, 30
- Sappho, portrait of, 310
- Sarapis, oracle by, xiv. 70; dedication to, xiii, 7
- Sardanapalus, epitaph of, 27

## GENERAL INDEX

- Saty** in the service of Hephaestus, 15, 15A; sleeping, 243; other statues of, 244-246; in mosaic, 247  
**Scopas**, his statue of a Bacchant, 60; of Hermes, 192  
**Seriphus**, XIII, 12  
**Smyrna**, earthquake at, 42, 43  
**Socrates**, picture of, 327  
**Sosander**, veterinary surgeon, 271  
**Sphinx**, riddle of, XIV. 64  
  
**Tantalus**, carving of, 89  
**Tegea**, 280  
**Telephus**, statue of, 110  
**Tetrachords**, musical, 220  
**Thelodamas**, *see* Heracles  
**Theodora**, wife of Justinian, 77, 78  
**Theodosius I**, emperor (379-395), xv. 9; statue of, 65  
**Theseus**, oracle concerning, XIV. 77; fighting with the Marathonian bull, 105  
  
**Thetis**, XIV. 27  
**Tiberius**, eplgram in praise of, 61  
**Time**, statue of, by Lysippus, 275  
**Timomachus**, painter (4th cent. B.C.?), his Ajax, 83; his Medea, 135-140  
  
**Ulysses**, picture of, 125  
**Uranus**, charioteer, statues of, xv. 48-50, xvi. 376-378  
  
**Victories**, paintings of, 282  
**Virgil**, criticism of his treatment of Dido, 151  
  
**Zethus and Amphion**, sons of Boreas, statues of, XIV. 13  
**Zeno**, emperor (474-491 A.D.), statues of, 69, 70  
**Zeus**, statue of, by Phidias, 81

## INDEX OF AUTHORS INCLUDED IN THIS VOLUME

M = Wreath of Meleager.  
Ph = Wreath of Philippus.  
Ag = Cycle of Agethias.

*(For explanation of these terms, v. Introduction to vol. i. page v.)*

- Agathias Scholasticus (6th cent. A.D.), 36, 41, 59, 80, 109, 244, 331, 332
- Alcaeus of Messene (M, 3rd cent. B.C.), 5, 7, 8, 196, 226
- Alexander of Aetolia (3rd cent. B.C.), 172
- Alpheius of Mitylene (Ph.), 212
- Anacreon, XIII. 4
- Anastasius Tranelus (Byzantine), xv. 28
- Antipater of Sidon (M, 1st cent. B.C.), 133, 187, 175 (?), 178, 197, 220, 296, 305
- Antipater of Thessalonica (Ph. Augustan Age), 75 (?), 131, 143, 184, 290
- Antiphilus of Byzantium (Ph. 1st cent. A.D.), 136, 147, 333, 334
- Antistius (Ph), 243
- Anyte (M, 4th cent. B.C.), 228, 231, 291
- Apollonides of Smyrna (Ph, 1st. cent. A.D.), 49, 235, 239
- Arabius Scholasticus (Ag, age of Justinian), 39, 144, 148, 225, 314
- Archelaus (M, 4th cent. B.C.), 120 (?)
- Archias (there were several), xv. 61, xvi. 94, 179
- Aeolepiades (M, 3rd cent. B.C.), XII. 23, xvi. 68 (?), 120 (?)
- Arethas (10th cent. A.D.) xv. 32, 34
- Bacchiades, XIII. 28 (?)
- Besantinus (time of Hadrian), xv. 25
- Bianor (Ph), 276
- Callimachus (M, 3rd. cent. B.C.), XIII. 7, 9, 10, 24, 25, 27
- Cleobulus, one of the seven sages, XIV. 101
- Cometas (10th cent. A.D. ?), xv. 36, 38, 40
- Constantinus Rhodius (10th cent. A.D.), xv. 15-17
- Constantinus Siculus (9th cent. A.D. ?), xv. 13
- Cosmas (6th cent. A.D. ?), 114
- Crinagoras (Ph, Augustan age), 40, 61, 114, 199, 273
- Cyrus (Ag), xv. 9, 10
- Damagetus (M, circ. 200 B.C.), 1, 95
- Damocharis (Ag), 310
- Democritus (date unknown), 180
- Diotimus (M, 3rd cent. B.C.), 158

## INDEX OF AUTHORS

- Dosiadas of Rhodes (date unknown), xv, 26
- Erycius (Ph, 1st cent. B.C.), 242
- Euenus (there were several—see previous Indexes), 165
- Eugenus (date unknown), 308
- Entroclus (1st cent. A.D.), 116
- Gabriel the Prefect (age of Justinian), 208
- Gauradas (date unknown), 152
- Geminus (Ph), 30, 103, 205
- Glaucus (Ph ?), 111
- Hegesippus (M, *circa* 300 B.C.), xiii, 12
- Hermocreon (date unknown), 11
- Hermodorus (M), 170
- Herodicus of Babylon (2nd cent. B.C.), 19A
- Ignatius (10th cent. A.D. ?), xv, 29, 30, 31, 39
- Joannes Barbocallus (Ag), 38, 218, 219, 327
- Jullanus, Prefect of Egypt (Ag), 87, 88, 107, 108, 113, 130, 139, 157, 173, 181, 203, 325, 388
- Leo Philosophus (Byzantine, date uncertain), xv, 12
- Leonidas of Alexandria (1st cent. A.D.), 171, 206
- Leonidas of Tarentum (M, 3rd cent. B.C.), 182, 190, 230, 236, 261, 306
- Leontius Scholasticus (Ag), 32, 33, 37, 245, 272, 283, 357
- Longinus, Cornelius (date unknown), 117
- Lucian, 103, 164 (?), 238
- Macedonius, Consul (Ag), 51
- Maechus (Ph), 198
- Magnus, the Physician (4th cent. A.D. ?), 270
- Marcus Argentarius (Ph), 241
- Marianus Scholasticus (Ag), 201
- Meleager (1st cent. B.C.), 134, 213 (?)
- Mesomedes (time of Hadrian), xiv, 63, xvi, 323
- Metrodorus (4th cent. A.D. ?), xiv, 116-146
- Michael Grammaticus (Ag), 316
- Moschus (3rd cent. B.C.), 200
- Nicaenetus (M, 3rd cent. B.C.), xiii, 29, xvi, 191
- Niclas (M, 3rd cent. B.C.), 188, 189
- Nilus Scholasticus, 247
- Palladas of Alexandria (5th cent. A.D.), 194 (?), 207, 282, 317
- Panteleus (date unknown), 6A
- Parmenion (Ph), xiii, 18, xvi, 216, 222
- Paulus Silentiarus (Ag, 6th cent. A.D.), 57, 77, 78, 118, 277, 278
- Phaedimus (M, *circa* 300 B.C.), xiii, 2, 22
- Phalaecus (M), xiii, 5, 6, 27
- Philip V, King of Macedon, 268
- Philippus (2nd cent. A.D. ?), xiii, i, xvi, 25, 52, 81, 93, 104, 137, 141, 193, 215, 240
- Philodemus (Ph, 1st. cent. B.C.), 234
- Philostratus (uncertain which), 110
- Plato, 13, 160, 161, 210
- Plato the younger (perhaps the poet of the middle Comedy), 248
- Pollanus (time of Hadrian ?), 150
- Posidippus (M, 3rd cent. B.C.), 68 (?), 119, 275
- Praxiteles the sculptor, 204
- Satyrus or Satyrinus (date unknown), 195
- Secundus (Ph ?), 214

## INDEX OF AUTHORS

- Simias of Rhodes (4th cent. B.C.), xv. 22, 24  
 Simonides (M, 5th cent. B.C.), XIII. 11, 14, 19, 20, 26, xvi. 2, 3, 23, 24, 26, 80, 82, 232  
 Speusippus (Plato's pupil and successor), 31  
 Statyllus Flaccus (Ph), 211  
 Strato (*see* index to vol. iv), 213 (?)  
 Synesius, philosphus (5th cent. A.D.), 76, 79  
 Synesius Scholasticus (6th cent. A.D.), 267  
 Theaetetus Scholasticus (age of Justinian), 32A, 221, 233  
 Theocritus, XIII. 3, xv. 21  
 Theodoridas (M, 3rd cent. B.C.), XIII. 8, 21, xvi. 132  
 Theodoretus Grammaticus, 34  
 Theophanes (date uncertain), xv. 14, 35  
 Thomas Scholasticus, 315, 379  
 Timocreon of Rhodes (5th cent. B.C.), XIII. 31  
 Troilus Grammaticus, 55  
 Tymnes (M), 237  
 Xenocrates (uncertain which), 186  
 Zenodotus (3rd cent. B.C.), 14

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