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THE GREEK ANTHOLOGY

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# THE GREEK ANTHOLOGY

BOOKS 1-5

TRANSLATED BY  
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REVISED BY  
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## PREFACE

For nearly one hundred years, the original Loeb edition of the *Greek Anthology* (published in 1916–1918) has served as the first introduction to the highly varied world of Greek epigram for English-speaking scholars and general readers. W. R. Paton's strong and (except in the case of euphemism) generally quite precise translation has stood well the test of generations.

Scholarship on epigram, however, has advanced substantially over that time, and especially over the last few decades, and the evolution of English has caused Paton's language, once clear and plain, often to become obscure and stilted. These developments have necessitated a new edition of the *Anthology*. No advantage was to be gained by abandoning Paton's translation completely, as its virtues were clear enough, and thus it continues to lie at the root of this edition; but revisions to the Greek text were so substantial, and advancements in interpretation so monumental, that the translations of very few epigrams were left untouched, and many had to be reconceived entirely.

Much editorial work has been done over the last century, by Beckby, Waltz et al., Gow and Page, and many others, and thus I have not reexamined the manuscripts by autopsy, though I have read the textual criticism as broadly as possible and consulted manuscript facsimiles. I

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have carefully considered the text of each epigram, but I remain indebted to my predecessors for the bulk of the critical work.

There is much here that was not found in Paton's edition, including *lemmata*, a brief apparatus, and more frequent notes. While more notes are not always desirable, and it would be inappropriate for this edition to metamorphose into a sort of commentary, the nature of epigram as a genre motivated this expansion. Epigrams often work by omission, relying for their effect on unstated connections to the specifics of Greek myth or history, or to their putative locations. Where possible, I have tried in my notes to make these connections a little more plain, usually by referring to other ancient works or to historical or mythical figures. In general, I have tried to offer enough information so that the reader can profitably consult a standard classical reference work, such as the *Oxford Classical Dictionary* or *Brill's New Pauly*. Nevertheless, much that is obscure cannot be helped: many of the names featured in the epigrams here have uncertain connections to real figures or are simply fictional.

I am grateful to the academic environment fostered by Arizona State University, and especially to its librarians, who indefatigably procured the most obscure articles from far-flung libraries. I also must thank my wife, Korina, and my children, whose smiling support and intelligent conversation assisted my work at every turn.

MICHAEL A. TUELLER



## GENERAL INTRODUCTION

*The Greek Anthology* is among the least transparent titles in common use for a work of ancient literature. Its alternative, *The Palatine Anthology* (whence its abbreviation *AP*, for the Latin *Anthologia Palatina*), gains in specificity only by surrendering to the opacity that dogs most proper nouns—it makes sense only to those who know the entire story of the anthology (including its manuscript history) in the first place. Perhaps we should feel no surprise that such a vague title would adhere to an amalgam that embraces the work of more than a hundred authors over more than a thousand years, and that passed through the hands of about a half-dozen major editors and compilers before the era of print. Other than language and (to a large extent) meter, its unifying feature is its genre: epigram. Though this genre, too, contains a great diversity, it is with a consideration of epigram that we must begin.

The word *epigram* (Greek *epigramma*) was first used to mean an inscription. Though the great majority of Greek inscriptions are in prose, poetic inscriptions were especially striking, and it is to these that the word *epigram* came to apply more particularly. Epigrams were inscribed from the earliest days of the Greek alphabet, primarily for two reasons: to memorialize the dead and to address dedicated objects to a god. These, then, form the two earliest

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epigrammatic subgenres: sepulchral and dedicatory epigrams. Their meter, fitting the solemnity of their occasion, was generally dactylic hexameters, though many were also in the closely related elegiac couplets.

This much takes us to the close of the archaic period. It deserves notice that even at this early date, the epigram is an outlier in Greek literature. Despite its stately formal characteristics, its subjects are not mythic: they are ordinary people, making a bid for glory. It is also extremely brief. Although this brevity was common to all inscriptions for a time, the length of prose inscriptions gradually increased, while epigram remained quite short—at this time, nearly always two to four lines. Even more unusual is its literate character. Greek literature was at this time experienced almost exclusively orally. While the technology of writing was known, written texts functioned more or less as “prompt books” for performers; the audience would expect to *hear*, not read, these texts. Against this background, epigram stands out: a reader would come across an epigram without rehearsal, and would read the epigram aloud, being at once performer and audience—the epigram was consumed by reading. (And yet it also has undeniably oral features: meter, in particular, serves no purpose without vocal expression.) Literateness and brevity combined to cause interpretive difficulties: without an experienced performer or an explanatory context, the reader was forced to rely on the epigram’s physical circumstances. The epigram was inscribed on an object, to which it would refer, and within a physical context—e.g., a temple or burial ground, or even by the side of a road—in which it was embedded.

Both the difficulty of reading and the delight that ac-

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companies successful reading can be found in this epigram, from about 475 BC, which features a dialogue between the inscribed object and a passing reader:

—αὐδὴ τεχνήεσσα λίθο, λέγε τίς τόδ' ἄ[γαλμα]  
 στῆσεν Ἀπόλλωνος βωμὸν ἐπαγλαί[σας].  
 —Παναμύης υἱὸς Κασβώλλιος, εἴ μ' ἐπ[οτρύνεις?]  
 ἐξειπῆν, δεκάτην τήνδ' ἀνέθηκε θε[ῶ].<sup>1</sup>

“Engineered voice of stone, say who set up this ornament, honoring the altar of Apollo.”

“Panamyas the son of Casbollis, if you in[sist?] that I speak out, dedicated this as a tithe to the god.”

Here, a stone has acquired a voice by an artificial process—but its activation requires a certain amount of coaxing.

The most famous epigram of antiquity is inscribed at the beginning of the classical period. It memorializes the Spartan dead who fell at Thermopylae:

ὦ ξεῖν', ἀγγέλλειν Λακεδαιμονίοις ὅτι τῆδε  
 κείμεθα τοῖς κείνων ῥήμασι πειθόμενοι.<sup>2</sup>

Stranger, report to the Lacedaemonians that we are lying here, obedient to their words.

We see here a new impetus. This epigram is not satisfied with its fixity, and demands that its message be transmitted through space. While we can trace no direct causal re-

<sup>1</sup> *CEG* 429.

<sup>2</sup> “Simonides,” *AP* 7.249, though better known from its appearance in Herodotus, *Histories* 7.228.

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lationship to this epigram, it was at about this time, the fifth century BC, that epigrams began to circulate in book form. The first such collection may well have been of epigrams by Simonides, to whom the above epigram is often attributed.<sup>3</sup> These early collections gradually grew, as people found more inscribed epigrams that they deemed worth remembering. Inscribed epigrams were not "signed" by their authors, but their collectors nevertheless often attributed them to Simonides, Anacreon, or others—a judgment that in general implies nothing more than an ancient opinion that they sounded like the sort of thing that Simonides, Anacreon, et al. would have written. Hence, ascriptions of epigrams in the *Greek Anthology* to any figure from before the late fourth century BC must be regarded as speculative at best.

At the dawn of the Hellenistic period, epigram came into its own as a literary genre. We then begin to see epigrams that seem composed with no intention that they ever be physically inscribed.<sup>4</sup> They retain the conventions of inscription, attempting to convince their readers that they could have come from a tomb or an object dedicated to a god, but their destination is paper, not stone. Epigram suited the stylistic leanings of the time: it was brief and unflinchingly literate, and it had not yet secured a place as a respected literary genre. Some of the greatest poets of the Hellenistic period made epigram a significant part—or even the entirety—of their work.

<sup>3</sup> David Sider, in Bing and Bruss, *Brill's Companion to Hellenistic Epigram*, 113–30.

<sup>4</sup> Tueller, *Look Who's Talking*, 58–61.

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On the page, epigram was divorced from the physical surroundings that had given it an interpretive context. Literary epigrammatists soon discovered that they could turn this ambiguity into an advantage, creating what Peter Bing has termed the *Ergänzungsspiel*, or “supplementation game,” in which the reader must find—or invent—clues in order to reveal the epigram’s meaning. Alternatively, an epigrammatist could resolve ambiguity as the epigram went along, but in a different direction than the initial parts of the epigram had led the reader to expect. In a brief genre like epigram, this sometimes resulted in the wittiness that characterizes the common English use of the word *epigrammatic* to this day. In the hands of a master, an epigram could achieve both wit and depth:

εἶπέ τις, Ἡράκλειτε, τὸν μόρον, ἐς δέ με δάκρυ  
 ἦγαγεν· ἐμνήσθην δ’ ὄσσάκις ἀμφότεροι  
 ἠέλιον λέσχη κατεδύσαμεν. ἀλλὰ σὺ μὲν που,  
 ξεῖν’ Ἀλικαρνησεύ, τετράπαλαι σποδιή·  
 αἱ δὲ τεαὶ ζῶουσιν ἀηδόνες, ἧσιν ὁ πάντων  
 ἄρπακτῆς Ἄϊδης οὐκ ἐπὶ χεῖρα βαλεῖ.<sup>5</sup>

Someone, Heraclitus, mentioned your fate, and brought me to tears, remembering how many times the two of us had sunk the sun in conversation. But you, my friend in Halicarnassus, lie somewhere, gone long long ago to dust. But your nightingales live: Hades, who seizes everything, will not lay his hand on them.

<sup>5</sup> Callimachus, *AP* 7.80.

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The first impressions we get of this epigram are its pathos and its conversational quality; its subject is death, but it is far from an ordinary sepulchral epigram, despite the fact that it touches on all the expected topics. A closer analysis reveals its artistry, not only in its use of unusual vocabulary (*τετράπαλαι*) and constructions (*ἠέλιον* as the object of *κατεδύσαμεν*) and in its poetic forms (*τέον*, *ὄσσάκις*, etc.), but also in its repeated theme of survival: conversation defeats sleep; poetry (i.e., the nightingales) escapes death.

Yet none of these impressions duplicate the ancient reader's reaction on reading the epigram's first few words, which lure him into a clever trap. Written without accentuation, these words would inevitably be read, not as *εἶπέ τις*, "someone said," but as the more common sepulchral expression *εἶπὲ τίς*, "tell me who" (a similar phrase is found in the inscribed epigram above).<sup>6</sup> As the epigram goes on, this reading soon becomes unworkable and must be revised, but it leaves the reader with the lingering suspicion that a written poem's meaning does not survive as intact as the epigram claims.

The new freedom of the page also fueled the development of new subgenres of epigram. Without the need for inscription on an object, epigrams sometimes became, not verses fit for inscription *on* an object, but rather verses *about* an object: descriptions, ecphrases, and other more rhetorically developed reflections. Additionally, since most epigrams at this time were written in elegiac couplets (a feature that was to persist from then on), an epigram on a page could not easily be distinguished from an elegy, ex-

<sup>6</sup> CEG 429.

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cept in subject matter: elegy was usually on the topic of love or drinking—subjects fit for their sympotic setting. What is more, when literary epigrams were read aloud, it is likely that the occasion was also the symposium. Given these features, it was inevitable that the two genres would cross-fertilize. Many poets wrote erotic (i.e., amatory) epigrams; while some of these featured some connection to an inscribed context, most did not; they were simply brief and often witty encapsulations of an erotic circumstance.

Thus, early in the Hellenistic period, the four standard epigrammatic subgenres had developed: dedicatory, sepulchral, epideictic, and erotic. How these became “standard” we will see in a moment, but we should first observe that epigrammatic categorization could be conceived quite differently. A papyrus published in 2001 containing epigrams by Posidippus includes subheadings that reveal at least one editor’s type divisions (in this case, the editor may have been the author himself). Sepulchral and dedicatory divisions are there, but so are divisions for racehorses, shipwreck victims, physicians, statues, and others. Some of these newly discovered divisions could be considered part of a “standard” subgenre (e.g., shipwreck victims could be sepulchral, racehorses are dedicatory), but others reveal a previously unknown breadth in the genre: our knowledge of epigram’s variety is inevitably constrained by what previous collectors chose to preserve.

After the first few generations, the development of epigram was fueled by competition among poets. A poet would take a topic or theme found in an earlier epigram and vary it to achieve a more impressive or simply a more

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surprising effect. The most salient example of this competition is the series of epigrams on Myron's cow (*AP* 9.713–42, 793–98). These take as their subject the famed sculpture of a cow by the fifth-century BC sculptor Myron and address the theme of its lifelikeness. Thus, some epigrams claim that the sculpture could be mistaken for a real cow by a cowherd, others that it could even be mistaken for a cow by calves and bulls, and still others that it actually is a real cow, which has been attached to a stone base.

At the root of the collection we now call the *Greek Anthology* lies the editorial work of Meleager of Gadara, who selected and arranged a large number of epigrams sometime between 100 and 90 BC. His was not the first epigram collection, or even the first to include more than one author, but it was the most influential. As far as we know, he did not apply the word *anthology* to it, though that word, which means "a collection of blossoms," is particularly appropriate, as Meleager viewed the poems (or at least the authors) of his compilation as flowers that he had chosen. But he did more than simply choose these poems: he also arranged them. He divided his anthology into four sections, by the four standard epigrammatic sub-genres—it was his determination that has made them standard. Within those sections, he put the poems in an order that seems intended to display variation on themes. His title for this work was the *Garland*, indicating not only that he had picked the flowers but also that he had woven them into a pleasing composition. A master of epigram himself, he included many of his own epigrams in the collection, showing their own variation on the themes that were by then about two centuries old.

Other anthologies followed. Philip of Thessalonica



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published a *Garland* of his own during Nero's reign.<sup>7</sup> Rather than duplicate Meleager's arrangement, he ordered the poems roughly alphabetically. Agathias of Myrina then created a compilation he titled the *Cycle* in AD 567/8. These three anthologies—Meleager's, Philip's, and Agathias'—formed the core of a huge compilation created by Constantine Cephalas in about 900. (Other, less significant or less certain anthologies also played a part, with contributions from Rufinus, Diogenianus, Strato, and Palladas.)

With Cephalas' work we have arrived at something very close to the *Greek Anthology* as it now stands. Books 1-4, 8, 15, and 16 were not, or not as clearly, part of Cephalas' anthology, but the primary work of compilation had been done.

### HISTORY AND CONSTITUTION OF THE TEXT

We do not now have Cephalas' work as such. Rather, the *Greek Anthology* has come to us in two major manuscripts and a large number of more selective witnesses. The most important manuscript is the *Anthologia Palatina* (AP), so called because most of it is in the Palatine library in Heidelberg (the remainder is in Paris). It dates from about 940. As far as we can tell, most of Cephalas' material

<sup>7</sup> It has traditionally been dated to AD 40, but see Cameron, *The Greek Anthology*, 15. Cameron's work is the standard reference for all information about the creation of the *Greek Anthology* as it now stands, and lies behind all of the following paragraphs.

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was incorporated into *AP*. A second manuscript, called the *Anthologia Planudeana* (*APl*), was made by Maximus Planudes in 1301. This manuscript is less interested in completeness than the Palatine manuscript, and often bowdlerizes. Nevertheless, there are quite a few epigrams in it that are omitted from the Palatine manuscript, especially from Book 9, which has a gap between epigrams 583 and 584.

As has been the case for the past few centuries, this edition gives its contents in the order in which they are found in the *AP* (except for Book 16, which was never part of *AP*). Unlike most editions, it also includes most lemmata to the epigrams. While these lemmata are later additions to the text and are sometimes flawed, they give some insight into the way the epigrams were read.

The individual books of the *Greek Anthology* will be characterized in their own introductions; nevertheless, a brief outline will be helpful here.

Book 1 contains Christian epigrams dating from late antiquity to the ninth century AD.

Book 2 contains a single work, by Christodorus of Cop-tus in Egypt: a description of the statues at the Baths of Zeuxippus in Constantinople, dating from the time of Anastasius I (emperor 491–518).

Book 3, which is very short, contains descriptions of bas-relief images found in the temple of Apollonis at Cyzicus. The temple and its images are now lost; they date from the second century BC. The poems, on the other hand, have characteristics clearly marking them as compositions of the sixth century AD.<sup>8</sup>

<sup>8</sup> Demoen, *AC* 1988.

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Book 4 contains the introductory poems to the three major anthologies that form a part of the *Greek Anthology*: the *Garlands* of Meleager and Philip and the *Cycle* of Agathias.

Book 5 has at its core one of Meleager's original divisions; it contains erotic epigrams. It was compiled from the three major earlier anthologies, with the addition of material from an anthology of Rufinus and Diogenianus.

Book 6 also has at its core one of Meleager's original divisions; it contains dedicatory epigrams. It was compiled from the three major earlier anthologies.

Book 7 also has at its core one of Meleager's original divisions; it contains sepulchral epigrams. It too was compiled from the three major earlier anthologies.

Book 8 was originally adopted as an appendix to Book 7, to which it is allied in subject matter. It was written in its entirety by Gregory of Nazianzus (also known as Gregory the Theologian), a bishop of the fourth century AD.

Book 9, the largest book, has at its core one of Meleager's original divisions; it contains epideictic and ephrasitic epigrams. It was compiled from the three major earlier anthologies.

Book 10, containing epigrams of advice, draws primarily from the anthologies of Philip, Palladas, and Agathias, with a few epigrams culled from other places.

Book 11 falls into two parts: epigrams of the symposium and scopic or satirical epigrams. These epigrams, of which Martial is the prime exponent in Latin, were a late development in Greek epigram, and thus the book derives primarily from anthologies of Diogenianus (including Lucillius), Philip, Palladas, and Agathias.

Book 12 contains homoerotic epigrams. Its contents

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used to be part of Book 5, but it was divided off by Cephalas. It draws primarily from the anthologies of Meleager and Strato.

Book 13, a very brief book, contains epigrams in meters other than the expected elegiac couplets. In fact, these epigrams were not selected very efficiently; many nonelegiac epigrams remain in the other books rather than being excerpted here.

Book 14 contains riddles, oracles, and arithmetic problems, largely anonymous and from uncertain sources.

Book 15 is an outlier; it contains brief poems found (along with other material) near the end of the *AP* manuscript. It was not part of Cephalas' compilation and has many very late poems, from the ninth and tenth centuries. Yet many of its poems are epigrammatic, and some are not only *about* objects but metrically structured to form the shape of an object on the page.

Book 16 is not, in fact, a book of *AP* but a modern creation, serving as an appendix to *AP*. It consists of poems from *APl* that were omitted from *AP*. Many of these are on works of art and would have fallen into the gap between *AP* 9.583 and 584.

### *Sigla*

The textual notes focus primarily on the two major manuscripts, the *Anthologia Palatina* and the *Anthologia Planudeana*, and for the most part show the readings of other witnesses or editions only when they have affected the text as printed. Minor textual differences are also omitted.

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<i>P</i>	<i>Anthologia Palatina</i> ( <i>Palatinus</i> 23 + <i>Paris. suppl. gr.</i> 384)
<i>P</i> <sup>l</sup>	<i>Anthologia Palatina</i> (before correction)
<i>c</i>	<i>Anthologia Palatina</i> (corrector)
<i>l</i>	<i>Anthologia Palatina</i> (lemmatist)
<i>Pl</i>	<i>Anthologia Planudeana</i> ( <i>Ven. Marc. gr.</i> 481)
<i>apogr.</i>	one or more of the apographa of AP
<i>App. B-V</i>	<i>Appendix Barberino-Vaticana</i>
<i>App.</i> <sup>v</sup>	<i>Vat. gr.</i> 240
<i>App.</i> <sup>M</sup>	<i>Vat. Barb. gr.</i> 123
<i>App.</i> <sup>K</sup>	<i>Paris. Suppl. gr.</i> 1199
<i>Cod. Flor.</i>	<i>Codex Florentinus Laurentius</i> 56



## ABBREVIATIONS

AAP	<i>Atti dell'Accademia Pontaniana</i>
AC	<i>L'Antiquité classique</i>
AION( <i>archeol</i> )	<i>Annali dell'Istituto universitario orientale di Napoli, Dipartimento di studi del mondo classico e del Mediterraneo antico, Sezione di archeologia e storia antica</i>
AJPh	<i>American Journal of Philology</i>
ByzZ	<i>Byzantinische Zeitschrift</i>
CEG	Hansen, Peter Allan. <i>Carmina epigraphica Graeca</i> . Berlin: Walter de Gruyter, 1983–1989.
CQ	<i>Classical Quarterly</i>
Dodone( <i>philol</i> )	<i>Dodone: epistemonike epeteris tou Tmematos Philologias tes Philosophikes Scholes tou Panepistemiou Ioanninon</i>
G&R	<i>Greece and Rome</i>
GGA	<i>Göttingische gelehrte Anzeigen</i>
GRBS	<i>Greek, Roman and Byzantine Studies</i>
JHS	<i>Journal of Hellenic Studies</i>
JKPh	<i>Jahrbücher für classische/klassische Philologie</i>
MPhL	<i>Museum Philologum Londiniense</i>

## ABBREVIATIONS

REG	<i>Revue des études grecques</i>
RFIC	<i>Rivista di filologia e di istruzione classica</i>
RhM	<i>Rheinisches Museum</i>
SCI	<i>Scripta classica Israelica: Yearbook of the Israel Society for the Promotion of Classical Studies</i>
YClS	<i>Yale Classical Studies</i>
ZAnt	<i>Ziva Antika (Antiquité vivante)</i>
ZPE	<i>Zeitschrift für Papyrologie und Epigraphik</i>



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# BOOK I

## INTRODUCTION

Book 1, compiled in the tenth century, contains epigrams on Christian topics.<sup>1</sup> It falls into three divisions.

The first third, encompassing numbers 1–36, dates from late antiquity (except number 1, which dates from the ninth century). It may be divided into three subsections: dedications of churches or parts thereof, transcribed from inscriptions (probably by Gregory of Kampsá) (1–18); prayers and praise, from literary sources (19–31); and images of the archangel Michael (32–36), mostly derived from the *Cycle* of Agathias.

The middle third, numbers 37–89, are nearly all distichs.<sup>2</sup> Most of these (37–77) constitute an epigram cycle on the life and mission of Christ, dating from around 600 (though here numbers 50 and 51 are intruders—the former from an inscribed source and the latter from a literary source). The remainder of the epigrams in this section form a group on saints, of varied provenance but mostly from the ninth century. Most of these epigrams have a close connection to the Bible, though this connection is

<sup>1</sup> For the information in this introduction I am indebted to Lauxtermann, *Byzantine Poetry*, 89–94.

<sup>2</sup> This section is best characterized in Lauxtermann, *Byzantine Poetry*, 357–61.

## CHRISTIAN EPIGRAMS

sometimes best seen in the light of figurative interpretation, by which Old Testament scenes stand for New Testament events.

The final third, numbers 90–122, is more miscellaneous. It has some inscribed epigrams (again, probably collected by Gregory of Kampsá) and others taken from books. Unlike the first section, these epigrams are later, after about 600.

## ΤΑ ΤΩΝ ΧΡΙΣΤΙΑΝΩΝ ΕΠΙΓΡΑΜΜΑΤΑ

*τὰ τῶν Χριστιανῶν προτετάχθω εὐσεβῆ τε καὶ θεία  
ἐπιγράμματα κἂν οἱ Ἕλληνες ἀπαρέσκωνται.*

**1** *Εἰς τὸ κιβούριον τῆς ἁγίας Σοφίας*

*Ἄς οἱ πλάνοι καθείλον ἐνθάδ' εἰκόνας  
ἄνακτες ἐστήλωσαν εὐσεβεῖς πάλιν.*

**2** *Ἐν ταῖς ἀψῖσι τῶν Βλαχερνῶν*

*Θεῖος Ἰουστῖνος, Σοφίης πόσις, ᾧ πόρε Χριστὸς  
πάντα διορθοῦσθαι καὶ κλέος ἐν πολέμοις,  
μητρὸς ἀπειρογάμοιο δόμον σκάζοντα νοήσας,  
σαθρὸν ἀποσκεδάσας τευξέ μιν ἀσφαλέως.*

## CHRISTIAN EPIGRAMS

Let the pious and godly Christian epigrams come first,  
even if the pagans are displeased.

### 1 *On the dome of the Hagia Sophia*<sup>1</sup>

The images that the heretics took down from here our  
pious sovereigns replaced.<sup>2</sup>

<sup>1</sup> In fact, part of the inscription may still be found there on the apse semidome (Cameron, *The Greek Anthology*, 150).

<sup>2</sup> The images were restored by Basil I, emperor 867–886, and his predecessor, Michael III (Cameron, *The Greek Anthology*, 151).

### 2 *On the apse of Blachernae*

The divine Justin,<sup>1</sup> the husband of Sophia, to whom Christ granted to restore order to everything, and glory in war, finding that the house of the virgin Mother was tottering, demolished the unsound part and rebuilt it securely.

<sup>1</sup> Justin II, emperor 565–578.

BOOK I

3 Εἰς τὸ αὐτὸ ἐν ταῖς αὐταῖς

Ὁ πρὶν Ἰουστίνος περικαλλέα δείματο νηὸν  
τοῦτον μητρὶ Θεοῦ, κάλλει λαμπόμενον·  
ὀπλότερος δὲ μετ' αὐτὸν Ἰουστίνος βασιλεύων  
κρείσσονα τῆς προτέρης ὤπασεν ἀγλαίην.

1 δείματο νηὸν c δήματο νηῶν P<sup>1</sup>

4 Εἰς τὸν ναὸν τοῦ Προδρόμου ἐν τοῖς Στουδίου

Τούτου Ἰωάννη, Χριστοῦ μεγάλῳ θεράποντι,  
Στουδίος ἀγλαὸν οἶκον ἐδείματο· καρπαλίμως δὲ  
τῶν κάμεν εὔρετο μισθόν, ἐλὼν ὑπατηΐδα ράβδον.

5 Εἰς τὸν ναὸν τοῦ ἀγίου ἀποστόλου Θωμᾶ ἐν τοῖς  
Ἀμαντίου

Τόνδε Θεῷ κάμες οἶκον, Ἀμάντιε, μεσσόθι πόντου,  
τοῖς πολυδινήτοις κύμασι μαρνάμενος.

οὐ νότος, οὐ βορέης ἱερὸν σέο δῶμα τινάξει,  
νηῷ θεσπεσίῳ τῷδε φυλασσόμενον.

5 ζώοις ἤματα πολλά· σὺ γὰρ νεοθηλέα Ῥώμην  
πόντῳ ἐπαΐξας θήκαο φαιδροτέρην.

2 μαρνάμενος ex μαρνόμενον P



## CHRISTIAN EPIGRAMS

### 3 *On the same thing, in the same spot*

This beautiful church, shining with beauty, the earlier Justin built to the mother of God. A later Justin during his reign endowed it with more than its former splendor.<sup>1</sup>

<sup>1</sup> These are Justin I, emperor 518–527, and Justin II, emperor 565–578.

### 4 *On the church of the Forerunner<sup>1</sup> in the property of Studius<sup>2</sup>*

Studius built this splendid house to John the great servant of Christ, and quickly found a reward for his work by obtaining the consular fasces.

<sup>1</sup> I.e., John the Baptist; see Matthew 17:10–13.

<sup>2</sup> Almost certainly the Studius who was consul in 454, although the epigram claims that he became consul after the church was completed in 463.

### 5 *On the church of St. Thomas the Apostle, in the property of Amantius<sup>1</sup>*

With effort you built this house for God, Amantius, in the midst of the sea, battling the whirling waves. Neither south nor north wind will shake your holy house, guarded as it is by this divine church. May your days be many; for by invading the sea, you made New Rome more glorious.

<sup>1</sup> Probably Amantius the chamberlain of Eudocia, wife of Theodosius II (emperor AD 408–450). The St. Thomas quay was in the Contoscalium harbor, in the southern part of Constantinople; the church, though near the harbor, was not on the quay itself, as this epigram implies.

BOOK I

6 Εἰς τὸν ναὸν τοῦ ἁγίου Θεοδώρου ἐν τοῖς Σφωρακίου  
Σφωράκιος ποίησε φυγῶν φλόγα μάρτυρι νηόν.

7 Εἰς τὸν αὐτόν, ἐν ᾧ τὸ λογάριον εὐρέθη  
Σφωράκιε, ζῶντι φίλα θρεπτήρια τίνων  
γῆθειν Ἀντόλιος, σὸς ἀνεπιός· οἰχομένῳ δὲ  
αἰεὶ σοι γεραρῆν τελείει χάριν, ὥστε καὶ ἄλλην  
εὔρε καὶ ἐν νηῷ σ' ἀνεθήκατο τὸν κάμες αὐτός.

8 Εἰς τὸν ναὸν τῶν ἁγίων ἀποστόλων Πέτρου καὶ  
Παύλου πλησίον τοῦ ἁγίου Σεργίου, εἰς τὰ Ὁρμίσδου

Χριστὸν παμβασιλῆα φίλοις καμάτοισι γεραίρων,  
τοῦτον Ἰουστινιανὸς ἀγακλέα δείματο νηὸν  
Πέτρῳ καὶ Παύλῳ· θεράπουσι γὰρ εὖχος ὀπάζων  
αὐτῷ δὴ τις ἄνακτι φέρει πολυκυδέα τιμῆν.

5 ἐνθάδε καὶ ψυχῇ καὶ ὄμμασι κέρδος ἐτοιμόν·  
εὐχαΐσιν μὲν ἕκαστος ὃ τι χρέος ἐστίν ἐλέσθω,  
τερπέσθω δὲ ὄρων κάλλος καὶ δώματος αἴγλην.

1 γεραίρων ex γέρων P  
ex κάλλει P

2 νηὸν ex νηῶν P

5 καὶ<sup>1</sup>

## CHRISTIAN EPIGRAMS

### 6 *On the church of St. Theodore in the property of Sphoracius*<sup>1</sup>

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

<sup>1</sup> Consul 452.

### 7 *On this same church, in which the sum of money was found*<sup>1</sup>

Sphoracius, your nephew Anatolius rejoiced in repaying during your life your kindness in bringing him up, and now that you are dead he ever pays you grateful honors, so that he found a new way to honor you, and laid you in the church that you yourself built.

<sup>1</sup> During the reign of Leo VI (866–912). See Baldwin, "Notes on Christian Epigrams," 97.

### 8 *On the church of the holy apostles Peter and Paul, near St. Sergius in the property of Hormisdas*<sup>1</sup>

Honoring the king of kings, Christ, with his works, Justinian built this glorious church to Peter and Paul, for by offering prayer to his servants man brings great glory to the master himself. Here is profit for the soul and for the eyes. For by prayer let each obtain what he needs, and delight in looking at the beauty and splendor of the house.

<sup>1</sup> Hormisdas was a Persian prince; imprisoned after his brother was deposed, he fled in 324 to Constantinople, where he was granted an estate. At the time the church was built (about 519) by Justinian I (emperor 527–565), the palace of Hormisdas was part of the emperor's holdings.

BOOK I

9 Εἰς τὸν ναὸν τοῦ ἀρχαγγέλου ἐν Βοθρέπτω

Καὶ τόδε σῶν καμάτων παναοίδιμον ἔργον ἐτύχθη,  
Τερράδιε κλυτόμητι· σὺ γὰρ περικαλλέα νηὸν  
ἀγγελικῆς στρατιῆς σημάντορος αὐτίς ἔδειξας.

1 παναοίδιμον c παναοίδημον P<sup>1</sup>      2 Τερράδιε P Γεν-  
νάδιε Waltz

10 Εἰς τὸν ναὸν τοῦ ἁγίου μάρτυρος Πολυεύκτου  
ταῦτα μὲν ἐν τῷ ναῷ ἔνδοθεν κύκλῳ περιγράφονται

Εὐδοκίη μὲν ἄνασσα, Θεὸν σπεύδουσα γεραίρειν,  
πρώτη νηὸν ἔτευξε θεοφραδέος Πολυεύκτου·  
ἀλλ' οὐ τοῖον ἔτευξε καὶ οὐτόσον· οὐ τιμὴ φειδοῖ,  
οὐ κτεάτων χατέουσα (τίνος βασιλεία χατίζει;)

5 ἀλλ' ὡς θυμὸν ἔχουσα θεοπρόπον, ὅτι γενέθλην  
καλλεύσει δεδαυῖαν ἀμείνονα κόσμον ὀπάζειν.

ἔνθεν Ἰουλιανή, ζαθέων ἀμάρνυμα τοκῆων,  
τέτρατον ἐκ κείνων βασιλῆϊον αἶμα λαχοῦσα,  
ἐλπίδας οὐκ ἔψευσεν ἀριστώδινος ἀνάσσης,

10 ἀλλὰ μιν ἐκ βαιοῖο μέγαν καὶ τοῖον ἐγείρει,  
κῦδος ἀεξήσασα πολυσκήπτρων γενετῆρων·  
πάντα γὰρ ὅσσα τέλεισεν ὑπέρτερα τεύξε τοκῆων,  
ὀρθὴν πίστιν ἔχουσα φιλοχρίστοιο μενοιῆς.

15 τίς γὰρ Ἰουλιανὴν οὐκ ἔκλυεν, ὅτι καὶ αὐτοὺς  
εὐκαμάτοις ἔργοισιν ἐοὺς φαίδρυνε τοκῆας,

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<sup>1</sup> Parts of this epigram were found inscribed on the church during archaeological excavation in 1960.

## CHRISTIAN EPIGRAMS

### 9 *On the church of the archangel<sup>1</sup> in Bothreptum*

This work too, of all your labors, is worthy of celebration, skilled Terradius.<sup>2</sup> For you revealed anew the beautiful church of the commander of the heavenly host.

<sup>1</sup> The archangel Michael.

<sup>2</sup> Probably the architect, unless the emendation Gennadius is to be accepted; he was patriarch of Constantinople, 458–471 (Baldwin, "Notes on Christian Epigrams," 96).

### 10 *On the church of St. Polyeuctus the Martyr.<sup>1</sup>*

*These lines are written in a circle inside the church.*

Empress Eudocia,<sup>2</sup> in her zeal to honor God, first built a church of divinely inspired Polyeuctus. But she did not build it as great and beautiful as this; not from any economy or lack of possessions—what does a queen lack?—but because her prophetic heart told her that she would leave a progeny who would know better how to adorn it. 1

Thence Juliana, the glory of her blessed parents, inheriting their royal blood in the fourth generation,<sup>3</sup> did not cheat the hopes of that queen who gave birth to noble children, but raised this from a small church to its present size and beauty, increasing the glory of her many-sceptered ancestors. For all that she completed she made more excellent than her parents, keeping the true faith of a mind devoted to Christ. 7

Who has not heard of Juliana, that in her care for piety she glorified even her parents by finely labored works? 14

<sup>2</sup> Wife of Theodosius II, emperor from AD 408 to 450.

<sup>3</sup> Anicia Juliana (ca. 462–ca. 528) was Eudocia's great-granddaughter.

BOOK I

εὐσεβίης ἀλέγουσα; μόνη δ' ἰδρῶτι δικαίῳ  
 ἄξιον οἶκον ἔτευξεν ἀειζῶφ Πολυεύκτῳ.  
 καὶ γὰρ αἰὲν δεδάηκεν ἀμεμφέα δῶρα κομίζειν  
 πᾶσιν ἀεθλητῆρσιν ἐπουρανίου βασιλῆος.

- 20 πᾶσα χθὼν βοάα, πᾶσα πτόλις, ὅττι τοκῆας  
 φαιδροτέρους ποίησεν ἀρειοτέροισιν ἐπ' ἔργοις.  
 ποῦ γὰρ Ἰουλιανὴν ἀγίοις οὐκ ἔστιν ἰδέσθαι  
 νηὸν ἀναστήσασαν ἀγακλέα; ποῦ σέο μούνης  
 εὐσεβέων οὐκ ἔστιν ἰδεῖν σημήϊα χειρῶν;
- 25 ποῖος δ' ἔπλετο χῶρος, ὃς οὐ μάθε σείο μνουινῆν  
 εὐσεβίης πλήθουσιν; ὅλης χθονὸς ἐνναετῆρες  
 σοὺς καμάτους μέλπουσιν ἀειμνήστους γεγαῶτας.  
 ἔργα γὰρ εὐσεβίης οὐ κρύπτεται· οὐ γὰρ ἀέθλους  
 λήθη ἀποσβέννυσιν ἀριστοπόνων ἀρετᾶων.
- 30 ὅσσα δὲ σὴ παλάμη θεοπειθέα δώματα τεύχει  
 οὐδ' αὐτῇ δεδάηκας· ἀμετρήτους γάρ, ὄϊω,  
 μούνη σὺ ξύμπασαν ἀνὰ χθόνα δείμαο νηούς,  
 οὐρανίου θεράποντας αἰὲν τρομέουσα Θεοῖο.  
 ἔχνεσι δ' εὐκαμάτοισιν ἐφεσπομένη γενετήρων
- 35 πᾶσιν, αἰὲν ζώουσιν ἔην τεκτῆματο φύτλην,  
 εὐσεβίης ξύμπασαν αἰὲν πατέουσα πορείην.  
 τοῦνεκά μιν θεράποντες ἐπουρανίου βασιλῆος,  
 ὅσοις δῶρα δίδωσιν, ὅσοις δωμήσατο νηούς,  
 προφρονέως ἐρύεσθε σὺν νιεί τοιοῦ τε κούραις·
- 40 μίμνοι δ' ἄσπετον εὐχος ἀριστοπόνοιο γενέθλης,  
 εἰσόκεν ἠέλιος πυριλαμπέα δίφρον ἐλαύνει.

## CHRISTIAN EPIGRAMS

She alone by her righteous sweat built a worthy house for immortal Polyeuctus; for she too learned ever to bring blameless gifts to all the athletes of the heavenly king. Every country, every city, proclaims that she made her parents more glorious by better works. Where do we not see that Juliana has raised marvelous churches for the saints? Where do we not see the signs of your pious hands—yours alone? What place has not learned that your mind is filled with piety? The inhabitants of the whole world sing your labors, which will be remembered forever.

For the works of piety are not hidden; oblivion does not quench the labors of industrious virtue.<sup>4</sup> You yourself do not know how many buildings dedicated to God your hand has made. For you alone, I think, have built countless churches all over the world, ever revering the servants of God in heaven. 28

Following all the finely laboring footsteps of her ancestors, she has made her race immortal, ever treading the whole path of piety. Therefore, servants of the heavenly king, all to whom she gives gifts, all for whom she built churches, preserve her gladly, with her son and his daughters; and may the ineffable pride of an industrious progeny remain as long as the Sun drives his fiery chariot. 34

<sup>4</sup> An annotator noted at this point that the church was still standing five hundred years later. (In fact, five hundred years is a slight overestimate.)

22 *ποῦ* Jacobs *οὐ* P                      29 in marg. *μένουσιν ἄριστε*  
*πάντα μέχρι τῆς σήμερον ἔτεσι πεντακοσίοις* P      31 *ἀμε-*  
*τρήτους* Jacobs *ἀμετρήτοις* P                      32 *νηούς* Sternbach *ναούς*  
P                      34 *ἔχνεσι* Jacobs *ἔχνεσι* P

BOOK I

ἐν τῇ εἰσόδῳ τοῦ αὐτοῦ ναοῦ ἔξωθεν τοῦ νάρθηκος  
πρὸς τῶν ἀψίδων

τέσσαρές εἰσι πίνακες, ἐν οἷς ταῦτα περιγράφονται  
ἀνὰ στίχους πέντε ἢ καὶ ἕξ.

- ποῖος Ἰουλιανῆς χορὸς ἄρκιός ἐστιν ἀέθλοις,  
ἢ μετὰ Κωνσταντῖνον, εἴης κοσμήτορα Ῥώμης,  
καὶ μετὰ Θεοδοσίου παγχρύσειον ἱερὸν ὄμμα,  
45 καὶ μετὰ τοσσατίων προγόνων βασιληΐδα ρίζαν,  
ἄξιον ἦς γενεῆς καὶ ὑπέρτερον ἦνυσεν ἔργον  
εἰν ὀλίγοις ἐτέεσσι; χρόνον δ' ἐβιήσατο μούνη,  
καὶ σοφίην παρέλασεν ἀειδομένου Σολομῶνος,  
νηὸν ἀναστήσασα θεηδόχον, οὐ μέγας αἰῶν  
50 οὐ δύναται μέλψαι χαρίτων πολυδαίδαλον αἴγλην.  
οἷος μὲν προβέβηκε βαθυρρίζοισι θεμέθλοις,  
νέρθεν ἀναθρώσκων καὶ αἰθέρος ἄστρα διώκων·  
οἷος δ' ἀντολῆς μηκύνεται ἐς δύσιν ἔρπων,  
ἀρρήτοις Φαέθοντος ὑπαστράπτων ἀμαρναῖς  
55 τῇ καὶ τῇ πλευρῆσιν μέσης δ' ἐκάτερθε πορείης  
κίονες ἀρρήκτοις ἐπὶ κίοισιν ἐστηῶτες  
χρυσορόφου ἀκτῖνας ἀερτάζουσι καλύπτρης·  
κόλποι δ' ἀμφοτέρωθεν ἐπ' ἀψίδεσσι χυθέντες  
φέγγος ἀειδίμητον ἐμαιώσαντο σελήνης·  
60 τοῖχοι δ' ἀντιπέρηθεν ἀμετρήτοισι κελεύθοις  
θεσπεσίους λειμῶνας ἀνεζώσαντο μετᾶλλων,



## CHRISTIAN EPIGRAMS

*In the entrance of the same church, outside the narthex,  
near the arches*

*There are four plaques on which these lines are written,  
five or six lines each.*

What choir is sufficient to sing the labors of Juliana, who, 42  
after Constantine, the adorer of his own Rome, and after  
the holy golden light of Theodosius, and after her own  
royal stock of so many progenitors, accomplished a work  
worthy of—even surpassing—her clan, in so few years?<sup>1</sup>  
She alone overpowered time, and overtook the wisdom of  
renowned Solomon by raising a church to receive God:<sup>2</sup>  
even a long age cannot celebrate its glittering and elabo-  
rate beauty!

It stands on deep-rooted foundations, soaring up from 51  
the ground and seeking the stars of the sky. It extends  
from east to west, flashing with the ineffable brilliance  
of Phaëthon on this side and that.<sup>3</sup> On each side of the  
central nave columns standing on firm columns support  
the rays of its golden dome. On both sides recesses open-  
ing up in archways reproduce the ever-revolving light of  
the moon. The walls, facing one another along an infi-  
nite course, are clothed in marvelous quarried stone,

<sup>1</sup> Just three years: her renovations to the Church of St. Poly-  
euctus took place from AD 524 to 527.

<sup>2</sup> Literally, "containing God." The church of St. Polyeuctus  
was modeled on Solomon's temple, but Juliana exceeds Solomon's  
wisdom, as he admitted that God was too great to be contained  
in his temple: 1 Kings 8:27.

<sup>3</sup> Phaëthon drove the chariot of the sun. The passage is remi-  
niscent of Matthew 24:27.

BOOK I

ἔσχατός ἐστι πίναξ ὁ πρὸς τοῖς δεξιοῖς μέρεσι τῆς εἰσόδου, ἐν ᾧ ἐπιγέγραπται ταῦτα.

- οὐς φύσις ἀνθήσασα μέσοις ἐνὶ βένθεσι πέτρης  
 ἀγλαΐην ἔκλεπτε, Θεοῦ δ' ἐφύλασσε μελάθροισ  
 δῶρον Ἰουλιανῆς, ἵνα θέσκελα ἔργα τελέσση,  
 65 ἀχράντοις κραδίης ὑπὸ νεύμασι ταῦτα καμοῦσα.  
 τίς δὲ φέρων θοὸν ἵχνος ἐπὶ ζεφυρηΐδας αὔρας  
 ὑμνοπόλος σοφίης, ἑκατὸν βλεφάροισι πεποιθώς,  
 τοξεύσει ἐκάτερθε πολύτροπα δήνεα τέχνης,  
 οἶκον ἰδὼν λάμποντα, περιδρομον ἄλλον ἐπ' ἄλλω;  
 70 ἔνθεν καὶ γραφίδων ἱερῶν ὑπὲρ ἄντυγος αὐλῆς  
 ἔστιν ἰδεῖν μέγα θαῦμα, πολύφρονα Κωνσταντῖνον,  
 πῶς προφυγῶν εἶδωλα θεημάχον ἔσβεσε λύσσαν  
 καὶ Τριάδος φάος εὐρ(εν) ἐν ὕδασι γυῖα καθήρας.  
 τοῖον Ἰουλιανῆ, μετὰ μυρίον ἐσμὸν ἀέθλων,  
 75 ἤνυσε τοῦτον ἀέθλον ὑπὲρ ψυχῆς γενετήρων  
 καὶ σφετέρου βιότοιο καὶ ἐσσομένων καὶ ἐόντων.

64 τελέσση Jacobs τελεσθῆ P      68 δήνεα Jacobs λίνεα  
 P      69 οἶκον Jacobs οἶκον δ' P      70 ἔνθεν Stadtmüller  
 ἔνθ' ἵνα P      72 λύσσαν c λήθην P<sup>1</sup>      73 εὐρ(εν) Jacobs  
 εὐρ P

**II** Εἰς τοὺς ἀγίους Ἀναργύρους τοὺς εἰς τὰ Βασι-  
 λίσκου

Τοῖς σοῖς θεράπουσι ἢ θεράπαινα προσφέρω  
 Σοφία τὸ δῶρον. Χριστέ, προσδέχου τὰ σὰ  
 καὶ τῷ βασιλεῖ μου μισθὸν Ἰουστίνῳ δίδου  
 νίκας ἐπὶ νίκαις κατὰ νόσων καὶ βαρβάρων.

## CHRISTIAN EPIGRAMS

*The last plaque is the one near the right part of the entrance, on which these lines are written.*

which nature made to flower amid the depths of the rock, 62  
concealing their brilliance, saving them for the house of  
God, to be the gift of Juliana, to complete her divinely  
commissioned works, following in her efforts the unsullied  
commands of her heart.

What composer of hymns to wisdom, placing his swift 66  
footprints on the west wind, relying on a hundred eyes,  
will pinpoint the manifold skillful plans on each side, gaz-  
ing on the shining house, one gallery atop another? From  
there you can also see, above the rim of the hall, a great  
wonder of sacred depiction: how wise Constantine es-  
caped idols, extinguished the rage of sacrilege, and found  
the light of the Trinity by cleansing his limbs in water.<sup>1</sup>

Such is the labor that Juliana, after a vast swarm of la- 74  
bors, accomplished for the souls of her ancestors, and for  
her own life, the lives of those to come, and the lives of  
those that now are.

<sup>1</sup> I.e., by baptism.

### **11** *In the church of the holy Anargyri<sup>1</sup> in the property of Basiliscus<sup>2</sup>*

I, your servant, Sophia,<sup>3</sup> O Christ, offer this gift to your ser-  
vants. Receive what is yours, and to my emperor give as a  
reward victory upon victory over diseases and barbarians.

<sup>1</sup> The Anargyri, or "silverless" saints, were Saints Cosmas and Damian, physicians who did not charge for their healing works.

<sup>2</sup> Basiliscus was military commander in chief under his brother-in-law, emperor Leo I (457-474).

<sup>3</sup> Wife of Justin II, emperor 565-578.

BOOK I

12 Εἰς τὴν ἀγίαν Εὐφημίαν τὴν Ὀλυβρίου

Εἰμὶ δόμος Τριάδος, τρισσή δέ με τεύξε γενέθλη.  
 πρώτη μὲν πολέμους καὶ βάρβαρα φύλα φυγούσα  
 τεύξατο καὶ μ' ἀνέθηκε Θεῶ ζωάγρια μόχθων  
 Θεοδοσίου θυγάτηρ Εὐδοξία· ἐκ δέ με κείνης

- 5 Πλακιδίη κόσμησε σὺν ὀλβίστῳ παρακοίτῃ·  
 εἰ δέ που ἀγλαΐης ἐπεδούετο κάλλος ἐμῆο,  
 τήνδε μοι ὀλβιόδωρος ὑπὲρ μνήμης γενετῆρων  
 δῶκεν Ἰουλιανῇ καὶ ὑπέρτατον ὤπασε κῦδος  
 μητέρι καὶ γενέτῃ καὶ ἀγακλείῃ μητρὶ τεκούσης,  
 10 κόσμον ἀεξήσασα παλαιότερον. ὦδ' ἐμὸν ἔργον.

10 ὦδ' Dübner ἐς δ' P

13 Εἰς τὸν αὐτὸν ναὸν ἔνδοθεν τοῦ περιδρόμου

Κάλλος ἔχον καὶ πρόσθεν ἐπήρατον, ἀλλ' ἐπὶ  
 μορφῇ  
 τῇ πρὶν ἀρειοτέρην νῦν λάχον ἀγλαΐην.

14 Ἄλλο

οὔτω γῆρας ἐμὸν μετὰ μητέρα καὶ μετὰ τηθῆν  
 ξῦσεν Ἰουλιανῇ, καὶ νέον ἄνθος ἔχω.

## CHRISTIAN EPIGRAMS

### 12 *On St. Euphemia of Olybrius*

I am the house of the Trinity, and three generations built me. First Eudoxia, the daughter of Theodosius, having escaped from war and the barbarians,<sup>1</sup> erected and dedicated me to God in acknowledgment of her rescue from troubles. Next her daughter Placidia with her most blessed husband<sup>2</sup> adorned me. Thirdly, if perhaps my beauty was at all deficient in splendor, magnificent Juliana<sup>3</sup> invested me with it in memory of her parents, and bestowed the height of glory on her mother and father and her mother's illustrious mother by augmenting my former adornment. Thus was I made.

<sup>1</sup> Eudoxia, daughter of Theodosius II, was married to the emperor Valentinian III in 437. In 455 her husband was murdered, and the instigator of the murder, Petronius Maximus, forced her to marry him. She was then captured by the Vandals and held prisoner for seven years before being returned to Constantinople.

<sup>2</sup> Anicius Olybrius, consul 464, became emperor in the western empire in 472; he died that same year.

<sup>3</sup> See AP 1.10.

### 13 *In the same church, inside the gallery*

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

### 14 *Another*

Thus did Juliana, after her mother and grandmother, scrape off my coat of old age, and I blossom anew.

## 15 Ἄλλο

᾿Ἦν ἄρα καὶ κάλλους ἔτι κάλλιον· εὖτ' ἐμὸν ἔργον,  
καὶ πρὶν ἐὼν περίπυστον, αἰοίδιμον ἐς χθόνα πᾶσαν,  
ἀγλαΐης προτέρης ἐς ὑπέρτερον ἤγαγε κάλλος  
τόσσον Ἰουλιανῆ, ὅσον ἄστρασιν ἀντιφερίζειν.

Lemma supra P καὶ ταῦτα ἐν τῷ ναῶ τῆς ἀγίας μάρτυρος  
Εὐφημίας ἐν τοῖς Ὀλυβρίου I

## 16 Ἄλλο

Αὐτὴν ἐργοπόνοισιν ἐπιπνέουσιν ἀρωγὴν  
εἶχεν Ἰουλιανῆ μάρτυρα νηπόλου·  
οὐποτε γὰρ τοῖόν τε τόσον τ' εὐδαίδαλον ἔργον  
ἤνυσεν, οὐρανίης ἔμπλεον ἀγλαΐης.

3 novum lemma ἄλλο add. P

## 17 Ἄλλο

Οὐκέτι θαυμάζεις προτέρων κλέος· οὐ διὰ τέχνης  
εὖχος ἐν ὀψιγόνοις λίπον ἄσπετον, ὅσάτιόν περ  
κῦδος Ἰουλιανῆς πινυτόφρονος, ἥ χάριν ἔργων  
ἀρχηγόνων νίκησε νοήματα πάνσοφα φωτῶν.

3 novum lemma ἄλλο add. P

## CHRISTIAN EPIGRAMS

### 15 *Another*

There was then something more beautiful than beauty, since my construction, though formerly widely known, and celebrated worldwide, was advanced to a beauty greater than its former splendor by Juliana, so that now it rivals the stars.

### 16 *Another*

Juliana had the martyr herself, the patroness of the church, to inspire and help the artificers. For never would she have accomplished otherwise so great and so elaborate a work, full of heavenly splendor.

### 17 *Another*

You no longer marvel at the glory of those in former times: by their art they did not leave a fame so great as the glory of wise Juliana, who by her work surpassed the skilled design of her ancestors.

BOOK I

18 Εἰς ἀκούβιτον, εἰς Βαήν

Τῆς ἀγαθῆς ἀγαθὸς μὲν ἐγὼ κύκλος Ἀγαθονίκης

<

ἄνθετο δ' ἀχράντῳ μάρτυρί με Τροφίμῳ. }  
 )

post v. 1 lacunam exhibet P, quattuor versuum capacem

19 ΚΛΑΥΔΙΑΝΟΥ εἰς τὸν Σωτήρα

ᾠ πῦρὸς ἀενάοιο σοφὴν ὠδῖνα φυλάσσω,

ἐμβεβαῶς κόσμοιο παλιδίνητον ἀνάγκην,

Χριστέ, θεορρήτοιο βίου φυσίζοε πηγῆ,

πατρὸς ἀσημάντοιο Θεοῦ πρωτόσπορε φωνή,

5 ὃς μετὰ μητρώων τοκετῶν ἐγκύμονα φόρτον

καὶ γόνον αὐτοτέλεστον ἀνυμφεύτων ὑμεναίων

στήσας Ἀσσυρίης γενεῆς ἑτερόφρονα λύσσαν,

ὄργια δ' εἰδώλων κενεῶν ψευδώνυμα λύσας,

αἰθέρος ἀμφιβέβηκας ἐφ' ἐπτάζωνον ὄχηα,

10 ἀγγελικαῖς πτερύγεσσι ἐν ἀρρήτοισι θαάσσω,

ἴλαθι, παγγενέταο Θεοῦ πρεσβήιον ὄμμα,

φρουρὲ βίου, σῶτερ μερόπων, αἰῶνος ἀνάσσω.

3 θεορρήτοιο P<sup>1</sup> θεορρύτοιο c

5 μετὰ Jacobs μέγα P



## CHRISTIAN EPIGRAMS

### 18 *On a dining couch in Bae*

I am the good circle of good Agathonice . . . and she dedicated me to the immaculate martyr Trophimus.

### 19 CLAUDIANUS *On the Savior*

You who guard the wise womb of the ever-flowing fire, mounted on the revolving necessity of the universe, Christ, vivifying fount of divinely uttered life, first-sown voice of God the ineffable father, who, after your mother's delivery of her pregnant burden, and the self-accomplished birth from a marriage without a bridegroom, halted the heterodox rage of the Assyrian race<sup>1</sup> and dissolved the falsely named "rites" of empty idols, and now stand guard over the seven-banded belt of the sky<sup>2</sup> seated on unspeakable angelic wings—have mercy, venerable eye of God the father of all, keeper of life, savior of human-kind, lord of eternity.

<sup>1</sup> The phrase refers to the Jews.

<sup>2</sup> The seven bands are the orbits of the seven "planets" known to the ancients.

BOOK I

20 ΤΟΤ ΑΤΤΟΤ ΚΛΑΥΔΙΑΝΟΤ εἰς τὸν αὐτόν

Ἄρτιφανές, πολύευκτε, παλαιγενές, υἱὲ νεογνέ,  
αἰὲν ἔὼν προεών τε, ὑπέρτατε, ὕστατε, Χριστέ,  
ἀθανάτοιο πατρός τε ὁμόχρονε, πάμπαν ὁμοίε . . .

Lemma supra P εἰς τὸν δεσπότην Χριστόν add. I  
I πολύευκτε (fort. πολύευχε) scripsi πολιοῦχε P 2 ἔων ex  
αἰών P

21 Εἰς τὸν αὐτόν

Παῖ, γέρον, αἰώνων προγενέστερε, πατρός ὁμήλιξ . . .

22 Εἰς τὸν αὐτόν

Πατρός ἐπουρανίου Λόγε πάνσοφε, κοίρανε κόσμου,  
ὁ βροτέην γενεὴν τιμήσας εἰκόνι σείο,  
σὴν χάριν ἄμμιν ὄπαζε καὶ ὀλβιόδωρον ἀρωγὴν  
εἰς σέ γὰρ εἰσορόωσιν ἐν ἐλπίσιν ὄμματα πάντων.

23 (MARINOT) εἰς τὸν αὐτόν

ἀθανάτου πατρός υἱὲ συνάχρονε, κοίρανε πάντων,  
αἰθερίων μεδέων, εἰναλίων, χθονίων,  
δμῶϊ τεῶ, τῶ τήνδε βίβλον γράψαντι Μαρίνω,  
δὸς χάριν εὐεπίης καὶ λογικῆς σοφίης.

Auct. Marino tribuit Jacobs

## CHRISTIAN EPIGRAMS

### **20** BY THE SAME CLAUDIANUS *On the same being*

You, newly revealed, much prayed-for, newborn son of ancient birth, ever-existing and preexisting, loftiest last Christ, coeval and altogether equal with the immortal father . . .

### **21** *On the same being*

You, old child, born before the ages, contemporary of the father . . .

### **22** *On the same being*

O all-wise Word of the heavenly father, O lord of the world, who honored the race of mankind by your likeness, grant us your grace and your help that bestows blessings; for the eyes of all look to you in hope.

### **23** MARINUS *On the same being*

Coeternal son of the immortal father, lord of all, ruling over things in air, at sea, and on earth: give to your slave Marinus, who wrote this book, the grace of eloquence and wisdom in speech.

## 24 Εἰς τὸν αὐτόν

Σύνθρονε καὶ συνάναρχε τεῶ πατρὶ πνεύματί τ'  
 ἐσθλῶ,  
 οἰχομένων ὄντων τε καὶ ἐσσομένων βασιλεύων,  
 τῶ ταῦτα γράψαντι τεῆν χάριν αὐτὸς ὀπάζοις,  
 ὄφρα κε σῆς ἐφετμῆσι καλῶς βίου οἶμον ὀδεύοι.

## 25 Εἰς τὸν αὐτόν

Χριστέ, Θεοῦ σοφίη, κόσμου μεδέων καὶ ἀνάσσων,  
 ἡμετέρην τὸ πάροιθε πλάσας μεροπηΐδα φύτλην,  
 δός με θέειν βίου οἶμον ἐν ὑμετέραις ἐφετμῆσι.

## 26 Εἰς τὸν αὐτόν

Ἐψιμέδων Θεοῦ νιέ, φαεσφόρον αἶδιον φῶς,  
 σὴν μοι ὄπαζε χάριν καὶ νῦν καὶ ἔπειτα καὶ αἰεί,  
 ὡς προθέλυμνον ἐοῦσαν ὅτω καὶ ὄπη κατανεύσεις.

1 φαεσφόρον Stadtmüller φωσφόρον P      2 ὄπαζε ex  
 ὄπαζε P      3 ἐοῦσαν Jacobs οὔσαν P      ὅτω Jacobs  
 οὔτω P

## 27 Εἰς τὸν αὐτόν

Πανσθενές νιέ Θεοῦ, Χριστέ, προάναρχε ἀπάντων,  
 πᾶσιν ἐπιχθονίοις σωτήρια νάματα βλύζων,  
 μητρὸς ἀπειρογάμοιο τεῆς λιτέων ἐπακούων,  
 σὴν χάριν ἄμμιν ὄπαζε καὶ ἐν μύθοις καὶ ἐν ἔργοις.

## CHRISTIAN EPIGRAMS

### **24** *On the same being*

You who share a throne and an unbeginning with your father and the good spirit, reigning over those who have departed, those who are, and those who will be, bestow your own grace on him who wrote this, so that, by your precepts, he may travel well the path of life.

### **25** *On the same being*

O Christ, wisdom of God, guardian and lord of the world, who long ago molded our human stock, grant me to run the path of life in your precepts.

### **26** *On the same being*

O son of God, ruling on high, eternal light bringing light, bestow upon me your grace, now, later, and always—for it provides a secure foundation for whomever, and however, you will.

### **27** *On the same being*

O almighty son of God, Christ, without beginning and existing before all, who gushes forth fountains of salvation for all upon the earth, listen to the prayers of your virgin mother, and grant us your grace in word and deed.

BOOK I

28 (MARINOT) εἰς τὸν αὐτόν

Χριστέ, Θεοῦ σοφίῃ, ὅπασον χάριν εὐεπιάων  
καὶ λογικῆς σοφίης ἐμπέραμον τέλεσον,  
ὅς τὸδε τεύχος ἔγραψεν ἐαῖς χείρεσσι Μαρίνος,  
φάρμακον ἀφραδίης, πρόξενον εὐφραδίης.

Auct. Marino tribuit Jacobs 1 ὅπασιν χάριν Stadt-  
müller χάριν ὅπασον P 3 χείρεσσι Jacobs χερσὶ P

29 Εἰς τὸν αὐτόν· μονόστιχα

Χριστέ, τεῖν προΐαλλε χάριν καμάτοισιν ἐμεῖο.

ἄλλο

ὁ Χριστὸς καὶ ἐμοῖς ἐπιτάρροθος ἔσσεται ἔργοις.

ἄλλο

Χριστὸς ἐμοῖς καμάτοισιν ἀρηγόνα χεῖρα τιταῖνοι.

ἄλλο

Χριστέ, σύ μοι προΐαλλε τεῖν πολύολβον ἀρωγήν.

ἄλλο

5 Χριστέ, τεῖν καμάτοισιν ἐμοῖς χάριν αὐτὸς ὀπάζεις.

1 προΐαλλε Jacobs προιάλλοις P

CHRISTIAN EPIGRAMS

28 MARINUS *On the same being*

Christ, Wisdom of God, endow with the grace of eloquence and make skilled in wise speech Marinus, who wrote this work with his hands, a cure for folly and a guide to intelligence.

29 *One-line poems on the same being*

O Christ, shed your grace on my labors.

*Another*

For my works too will Christ be a helper.

*Another*

May Christ extend a helping hand to my labors.

*Another*

O Christ, shed upon me your help full of blessing.

*Another*

O Christ, grant your own grace to my labors.

BOOK I

30 Εἰς τὸν αὐτόν

Χριστὲ μάκαρ, μερόπων φάος ἄφθιτον, ἐλπίς ἀπάν-  
των,  
ἔσθλα δίδου χατέουσι, τὰ δ' οὐ καλὰ νόσφιν  
ἐρύκοις.

31 Εἰς τὴν ὑπεραγίαν Θεοτόκου

Παμμεδέοντα, ἄνασσα, Θεοῖο, γόνου τεόν, υἱόν,  
ἄγγελοι ὄν τρομέουσι, τεῆς παλάμησι κρατοῦσα,  
πρευμενέα πραπίδεσσιν ὑπὲρ μερόπων τελέθουσα,  
ρύεο συντηροῦσα ἀπήμονα κόσμον ἅπαντα.

32 Εἰς τὸν ἀρχάγγελον Μιχαήλ

ᾧδε ταλαιπαθέων χραισμήϊα θέσκελα κείται,  
ἢ δέμας ἢ κραδίην τειρομένων μερόπων  
καὶ γὰρ ἀνιάζουσα πόνων φύσις αὐτίκα φεύγει  
οὔνομα σόν, Μιχαήλ, ἢ τύπον ἢ θαλάμους.

1 χραισμήϊα Jacobs χραιμήϊα P      4 τύπου ex τύπου P

33 ΝΕΙΛΟΤ ΣΧΟΛΑΣΤΙΚΟΤ εἰς εἰκόνα τοῦ ἀρχαγγέλου

Ὡς θρασὺ μορφῶσαι τὸν ἀσώματον. ἀλλὰ καὶ  
εἰκὼν  
ἐς νοερὴν ἀνάγει μνήστιν ἐπουρανίων.



## CHRISTIAN EPIGRAMS

### 30 *On the same being*

Blessed Christ, eternal light of men, hope of all, give good to those in need, and keep away evil.

### 31 *On the most holy mother of God*

O queen, holding in your arms your almighty child, the son of God, before whom the angels tremble, and making him merciful in mind to men, guard him and with him keep the whole world safe from harm.

### 32 *On the archangel Michael*

Here is divine help for wretched people, afflicted in mind or body. For it is the nature of grievous pain at once to flee, Michael, your name, your image, or your house.

### 33 NILUS SCHOLASTICUS *On an image of the archangel*<sup>1</sup>

How daring it is to give form to the incorporeal! But yet an image beckons us to spiritual recollection of heavenly beings.

<sup>1</sup> I.e., the archangel Michael.

BOOK I

34 ΑΓΑΘΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ εἰς τὸν αὐτὸν ἐν Πλάτῃ

Ἄσκοπον ἀγγελίαρχον, ἀσώματον εἶδεῖ μορφῆς,  
 ἃ μέγα τολμήεις, κηρὸς ἀπεπλάσατο.

ἔμπης οὐκ ἀχάριστον, ἐπεὶ βροτὸς εἰκόνα λεύσσω  
 θυμὸν ἀπιθύνει κρέσσοι φαντασίῃ·

5 οὐκέτι δ' ἄλλοπρόσαλλον ἔχει σέβας, ἀλλ' ἐν ἑαυτῷ  
 τὸν τύπον ἐγγράψας ὡς παρεόντα τρέμει  
 ὄμματα δ' ὀτρύνουσι βαθὺν νόον· οἶδε δὲ τέχνη  
 χρώμασι πορθμεῦσαι τὴν φρενὸς εἰκασίην.

8 εἰκασίην Powell ἰκεσίην P

35 ΤΟΥ ΑΤΤΟΥ εἰς τὸν αὐτόν, ἐν τῷ Σωσθηνίῳ

Καρικὸς Αἰμιλιανὸς Ἰωάννης τε σὺν αὐτῷ,

Ῥουφίνος Φαρίης, Ἀγαθίης Ἀσίης,

τέτρατον, ἀγγελίαρχε, νόμων λυκάβαντα λαχόντες,

ἄνθεσαν εἰς σέ, μάκαρ, τὴν σφετέρην γραφίδα,

5 αἰτοῦντες τὸν ἔπειτα καλὸν χρόνον. ἀλλὰ φανείης  
 ἐλπίδας ἰθύνων ἐσσομένου βιότου.

## CHRISTIAN EPIGRAMS

### 34 AGATHIUS SCHOLASTICUS *On the same being, in Plate*<sup>1</sup>

Oh, greatly daring was the wax that molded the invisible chief of the angels, incorporeal in the appearance of his form. And yet it is not without grace, for a mortal looking on the image directs his heart to a higher contemplation; he no longer has a wavering respect, but, engraving the image in himself, he reveres him as though he were present. The eyes coax the intellect out of its depths; by colors can skill transport the mind's apprehension.

<sup>1</sup> A neighborhood of Constantinople.

### 35 BY THE SAME AUTHOR *On the same being, in Sosthenium*<sup>1</sup>

Aemilianus of Caria, and with him John, Rufinus of Egypt, and Agathias of Asia,<sup>2</sup> having completed the fourth year of their legal studies, dedicated to you, blessed chief of the angels, a depiction of yourself, asking that their next course may be successful.<sup>3</sup> Make yourself manifest in the direction of their hopes for future life.

<sup>1</sup> A suburb to the north of Constantinople.

<sup>2</sup> I.e., the author, epigrammatist Agathias Scholasticus.

<sup>3</sup> The fifth and final year of legal study was the most advanced.

BOOK I

**36** ΑΓΑΘΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ εἰς εἰκόνα Θεοδώρου Ἰλλουστρίου καὶ δις ἀνθυπάτου, ἐν ἧ γέγραπται παρὰ τοῦ ἀρχαγγέλου δεχόμενος τὰς ἀξίας· ἐν Ἐφέσῳ ταῦτα ἐν Ἐφέσῳ γέγραπται ἐν τῷ νάρθηκι τοῦ Θεολόγου

Ἰλαθι μορφωθείς, ἀρχάγγελε· σὴ γὰρ ὀπωπὴ  
 ἄσκοπος, ἀλλὰ βροτῶν δῶρα πέλουσι τάδε.  
 ἐκ σέο γὰρ Θεόδωρος ἔχει ζωστήρα μαγίστρου  
 καὶ δις ἀεθλεύει πρὸς θρόνον ἀνθυπάτων.

5 τῆς δ' εὐγνωμοσύνης μάρτυς γραφίς· ὑμετέστην γὰρ  
 χρώμασι μιμηλὴν ἀντετύπωσε χάριν.

Lemma primum P alterum l

**37** Εἰς τὴν Χριστοῦ γέννησιν

Σάλπιγγες, στεροπαί, γαῖα τρέμει· ἀλλ' ἐπὶ μήτηρ  
 παρθενικὴν κατέβησ ἀψοφον ἵχνος ἔχων.

**38** Εἰς τὸ αὐτό

Οὐρανὸς ἢ φάτινη, καὶ οὐρανοῦ ἔπλετο μείζων·  
 οὐρανὸς ἐργασίη τοῦδε πέλει βρέφους.

## CHRISTIAN EPIGRAMS

**36** AGATHIAS SCHOLASTICUS *On an image dedicated by Theodorus the illustrious, twice proconsul, in which he is depicted receiving the insignia of office from the archangel;<sup>1</sup> in Ephesus*

*This is painted on the narthex of the church of the Theologian<sup>2</sup>*

Forgive us, archangel, for giving you form, for your face is invisible: but this is the gift of mortals. For it is thanks to you that Theodorus has the master's belt, and twice reached the proconsular throne. This picture testifies to his gratitude, for he faithfully depicted your grace toward him in colors.

<sup>1</sup> I.e., the archangel Michael. Despite the lemma, it is probable that the image actually showed only the archangel himself, not the act of giving (Cameron, *The Greek Anthology*, 154).

<sup>2</sup> I.e., St. John the Evangelist.

**37** *On the birth of Christ*

Trumpets! Lightnings! The earth trembles! But into the virgin womb you descended with noiseless tread.

**38** *On the same*

The manger was heaven—and greater than heaven. For heaven is the work of this baby.<sup>1</sup>

<sup>1</sup> See Luke 2:7.

BOOK I

39 Εἰς τοὺς ποιμένας καὶ τοὺς ἀγγέλους

Εἷς χορός, ἔν μέλος ἀνθρώποισι καὶ ἀγγελιώταις,  
οὐνεκεν ἄνθρωπος καὶ θεὸς ἔν γέγονεν.

40 Εἰς τὴν Χριστοῦ γέννησιν

Οὐρανὸς ἢ φάτνη, καὶ οὐρανοῦ ἔπλετο μείζων,  
οὐνεκεν ὄνπερ ἔδεκτο ἄναξ πέλεν οὐραγιῶνων.

41 Εἰς τοὺς μάγους

Οὐκέτι δῶρ' ἀνάγουσι μάγοι πυρὶ ἡλίῳ τε  
ἠέλιον γὰρ ἔτευξε τόδε βρέφος, ὡς πυρὸς αὐγάς.

42 Εἰς τὸ Βηθλεέμ

Δέχνησο, Βηθλεέμ, ὃν προέειπε προφήτης ἐσθλὸς  
ἵξεσθαι λαῶν ἠγούμενον ἐκ σοῦ ἀπάντων.

2 ἵξεσθαι Jacobs ἵξεσθαι P

43 Εἰς τὴν Ῥαχήλ

—τίπτε, Ῥαχήλ, γοόωσα πικρὸν κατὰ δάκρυν εἴ-  
βεις;

—ὄλλυμένην ὀρώωσα γονὴν κατὰ δάκρυν εἴβω.

## CHRISTIAN EPIGRAMS

### 39 *On the shepherds and angels*

One choir, one song for men and angels, for man and god  
have become one.<sup>1</sup>

<sup>1</sup> See Luke 2:8–20.

### 40 *On the birth of Christ*

The manger was heaven—and greater than heaven, for he  
whom it received was king of the heavenly ones.<sup>1</sup>

<sup>1</sup> See Luke 2:7.

### 41 *On the magi*

No longer do the magi bring presents to fire and the sun,  
for this child made sun and fire.<sup>1</sup>

<sup>1</sup> See Matthew 2:1–12. Fire and the sun figured prominently  
in the worship of Persian priests, called *magi*.

### 42 *On Bethlehem*

Receive, O Bethlehem, the one who, as the good prophet  
foretold, would come from you to be the ruler of all  
peoples.<sup>1</sup>

<sup>1</sup> See Matthew 2:6, Luke 2:10.

### 43 *On Rachel*

“Why do you mourn, Rachel, and shed bitter tears?”  
“Because I see my children slain I shed tears.”<sup>1</sup>

<sup>1</sup> See Matthew 2:18.

BOOK I

44 Εἰς τὸν εὐαγγελισμόν

Χαῖρε, κόρη χαρίεσσα, μακαρτάτη, ἄφθορε νύμφη·  
 υἷα Θεοῦ λαγόνεσσιν ἄτερ πατρὸς ἔμβρνον ἕξεις.

45 Εἰς τὸν ἀσπασμόν

Ἐνδοθι γαστρὸς ἐὼν σκιρτήμασιν εἶπε προφήτης  
 σὸν γόνον ὡς θεὸς ἐστι, καὶ ἤνεσε πότνια μήτηρ.

1 εἶπε Desrousseaux εἶδε P

46 Εἰς τὴν ὑπαντήν

Πρεσβύτα, παῖδα δέχοιο, Ἄδὰμ προγενέστερον  
 ὄντα,  
 ὅς σε βίου λύσει τε καὶ ἐς βίον ἄφθιτον ἄξει.

2 λύσει τε Jacobs λύσειε P

47 Εἰς τὴν βάπτισιν

Πατρὸς ἀπ' ἀθανάτιο μέγα σθένος ἤλυθε πνεῦμα,  
 υἱὸς ἐπεὶ βαπτίζετ' Ἰορδάνου ἀμφὶ ῥέεθρα.

1 μέγα σθένος P<sup>1</sup> μεγασθενές c ἤλυθε c ἤλθε P<sup>1</sup>

48 Εἰς τὴν μεταμόρφωσιν

Ἄδὰμ ἦν ζο(

)

lacunam versuum duorum exhibet P



## CHRISTIAN EPIGRAMS

### 44 *On the annunciation*

Greetings, graceful maiden, most blessed immaculate bride. You will hold in your womb the son of God, a baby conceived without a father.<sup>1</sup>

<sup>1</sup> See Luke 1:28-37.

### 45 *On the salutation*

The prophet, while still in the womb, said by his leaps that your child was God, and his mother gave praise.<sup>1</sup>

<sup>1</sup> See Luke 1:41-45. "The prophet" is John the Baptist.

### 46 *On the presentation*

Old man, receive the child who was born before Adam, who will deliver you from this life and bring you to eternal life.<sup>1</sup>

<sup>1</sup> See Luke 2:25-35.

### 47 *On the baptism*

From the immortal father a spirit of great power came, when his son was being baptized in Jordan's stream.<sup>1</sup>

<sup>1</sup> See Matthew 3:16, Mark 1:9-11, Luke 3:21-22, John 1:32-34.

### 48 *On the transfiguration*

Adam was . . . dark(?) . . .<sup>1</sup>

<sup>1</sup> The epigram is damaged. It is probable that the lemma is also misplaced, as the reference to Adam and (possibly) darkness implies that its subject was the resurrection. See Lauxtermann, *Byzantine Poetry*, 359.

BOOK I

49 Εἰς τὸν Λάζαρον

Χριστὸς ἔφη· “πρόμολ’ ὦδε”, καὶ ἔλλιπε Λάζαρος  
ἄδην,  
αὐαλέω μυκτῆρι παλίνσοον ἄσθμα κομίζων.

2 αὐαλέω ex ἀνὰ λέω P

50 Εἰς τὸν αὐτὸν ἐν Ἐφέσῳ

Ψυχὴν αὐτὸς ἔτευξε, δέμας μόρφωσεν ὁ αὐτός·  
Λάζαρον ἐκ νεκύων ἐς φάος αὐτὸς ἄγει.

51 (ΓΡΗΓΟΡΙΟΥ ΤΟΥ ΘΕΟΛΟΓΟΥ) εἰς τὸν αὐτόν

Τέτρατον ἡμάρ ἔην, καὶ Λάζαρος ἔγρετο τύμβου.

Auct. om. P Gregorio Theologo tribuit Migne, *Patrologiae Graecae* 37 p. 494

52 Εἰς τὰ Βαῖτα

Χαῖρε, Σιών θύγατερ, καὶ δέρκεο Χριστὸν ἄνακτα  
πώλω ἐφεζόμενον καὶ ἐς πάθος αἶψα κίοντα.

Lemma ἦτον τὴν βαῖοφόρον add. l

53 Εἰς τὸ Πάσχα

Ἄμνὸν ἔπαυσε νόμον καὶ ἄμβροτον ὤπασε θῦμα  
Χριστός, ἐὼν ἱερεύς, αὐτὸς ἐὼν θυσίη.

## CHRISTIAN EPIGRAMS

### 49 *On Lazarus*

Christ said "Come here," and Lazarus left Hades, recovering the breath in his withered nostrils.<sup>1</sup>

<sup>1</sup> See John 11:43-44.

### 50 *On the same person, in Ephesus*

The same one made the soul and formed the body; he brings back Lazarus from the dead into the light.<sup>1</sup>

<sup>1</sup> See John 11:43-44.

### 51 GREGORY THE THEOLOGIAN *On the same person*

It was the fourth day, and Lazarus awoke from the tomb.<sup>1</sup>

<sup>1</sup> See John 11:39-44.

### 52 *On Palm Sunday*

Greetings, daughter of Zion, and look on Christ the king seated on a foal and going swiftly to his suffering.<sup>1</sup>

<sup>1</sup> See Matthew 21:5.

### 53 *On the Passover*

Christ abolished the lamb of the law, and provided an immortal sacrifice, himself the priest and himself the victim.<sup>1</sup>

<sup>1</sup> See Hebrews 9:11-12.

BOOK I

54 Εἰς τὴν σταύρωσιν

ὦ πάθος, ὦ σταυρός, παθέων ἐλατήριον αἷμα,  
πλύνον ἐμῆς ψυχῆς πᾶσαν ἀτασθαλίην.

55 Εἰς τὴν αὐτὴν

Παρθένου υἱὸν ἔφη τὸν παρθένον, ἄλλον ἑαυτόν.  
ἴλαθι, τῆς καθαρῆς δέσποτα παρθενίης.

Lemma τὴν αὐτὴν Boissonade τὸν αὐτόν P

56 Εἰς τὴν ἀνάστασιν

Χριστὸς ἐὼν Θεὸς εἶλε νέκυς ἐξ ἄδου πάντας·  
μῦνον δὲ βροτολογὸν ἀκήριον ἔλλιπεν Ἄιδην.

57 Εἰς τὸν ἀμνὸν τοῦ Θεοῦ

Ψυχῆς ἐν φλιῆσιν ἐμῆς σωτήριον αἷμα  
ἀμνοῦ· ὀλοθρεύων, φεῦγε, μὴ ἐγγὺς ἴθι.

58 Εἰς τὸν πόκον Γεδεών

Εἰς πόκος ὄμβρον ἔχει, λεκάνη δρόσον ὥπασεν  
αὐτός·

ἄβροχος αὐτὸς ὄδε· κρύπτε νόφ κρύφια.

2 ὄδε Jacobs ὦδε P

## CHRISTIAN EPIGRAMS

### 54 *On the crucifixion*

O suffering, O cross, O blood that drives out suffering,  
cleanse my soul from all wickedness.

### 55 *On the same*

He said that the virgin<sup>1</sup> should be the virgin's son, his alter  
ego. Have mercy, master of pure virginity!

<sup>1</sup> The epigram characterizes the incident found in John 19:26.  
St. John the Divine was traditionally thought to be a virgin.

### 56 *On the resurrection*

Christ, being God, took all the dead out of Hades, and left  
Hades, the bane of humanity, alone and dispirited.

### 57 *On the lamb of God*

On the doorposts of my soul is the saving blood of the  
lamb. Away, destroyer; do not come near.<sup>1</sup>

<sup>1</sup> An analogy is made between the Passover sacrifice (see  
Exodus 12:3, 7, 13) and the crucifixion (see 1 Peter 1:18-19).

### 58 *On Gideon's fleece*

One fleece holds the rain, and gives its dew to the bowl;  
the same fleece has no moisture. Hide hidden things in  
your mind.<sup>1</sup>

<sup>1</sup> See Judges 6:36-40. Early Christians used the story as a  
parable; its meaning was that Israel had first received the word of  
God, while the rest of the world did not, but that with Christ the  
situation was reversed. See Irenaeus, *Against Heresies* 3.17.3.

BOOK I

59 Εἰς τὸν Μωσῆ καὶ εἰς τὴν θυγατέρα Φαραῶ  
Αἰγυπτίη κρύφιόν τε βρέφος καὶ ἐγγύθεν ὕδωρ·  
ἃ προτυποὶ μούνοις εὐσεβέεσσι Λόγον.

2 λόγον Boissonade λόγοις P

60 Εἰς τὸν αὐτόν, ὅτε τὰς παλάμας ἐξέτεινεν τρο-  
πούμενος τὸν Ἀμαλήκ

—σταυροφανῶς ταυῖεις παλάμας τίνος εἶνεκα,  
Μωσῆ;  
—τῶδε τύπῳ Ἀμαλήκ ὄλλυται ἀμφότερος.

61 Εἰς τὸν αὐτόν

Ῥύεο σὴν ἐθνικὴν νύμφην παρὰ ὕδασι, Μωσῆ,  
νυμφίου ἀψευδοῦς οὐνεκὲν ἔσσι τύπος.

62 Εἰς τὴν κιβωτόν, ὅτε τὸν Ἰορδάνην ἐπέρασεν

Λάρνακι χρυσεῖη ῥόος εἴκαθεν ἴλαθι, Χριστέ,  
σὸς τύπος ἢ λάρναξ τῆδε λοεσσομένου.

2 λοεσσομένου Jacobs λοεσσόμενον P

## CHRISTIAN EPIGRAMS

### 59 *On Moses and Pharaoh's daughter*

An Egyptian woman, a hidden child, and water nearby:  
these things prefigure the Word only to the pious.<sup>1</sup>

<sup>1</sup> See AP 1.75 and note.

### 60 *On the same person, when he stretched out his hands at the rout of Amalek*

"Why, Moses, do you stretch forth your hands in the  
form of a cross?"

"By this figure perish both Amaleks."<sup>1</sup>

<sup>1</sup> See Exodus 17:8–13; Justin Martyr, *Dialogue with Trypho*  
90.

### 61 *On the same person*

Defend your gentile wife by the waters, Moses, because  
you are the figure of the true bridegroom.<sup>1</sup>

<sup>1</sup> See Exodus 2:16–21. For an explanation, see AP 1.75 and  
note.

### 62 *On the ark crossing the Jordan*

The stream yielded to the golden ark. Have mercy, O  
Christ: the ark is a figure of your washing here.<sup>1</sup>

<sup>1</sup> See Joshua 4:10–24, Mark 1:9.

63

Ἐξ ἔθνων καὶ Ἄγαρ. τί δὲ ἄγγελος; ἢ τί τὸ ὕδωρ;  
ἐξ ἔθνων καὶ ἐγώ· τοῦνεκεν οἶδα τάδε.

2 οἶδα c οἶδε P

64 Εἰς τοὺς ο' φοίνικας καὶ τὰς ιβ' πηγὰς

Ἐπτάκι τοὺς δέκα φοίνικας, δυοκαίδεκα πηγὰς  
Χριστοῦ τοσσατίων ἴσθι τύπους ἐτάρων.

1 ἐπτάκι ex ἐπτάκις P

65 Εἰς τὸν Ἀβραάμ

Ἀβραάμ υἱὸν ἄγει θυσίην Θεῷ· ἴλαθι· ποιήν  
νοὺς ὀράα θυσίην, ἧς τόδε γράμμα τύπος.

66 Εἰς τὸν Μελχισεδὲκ διδοῦντα τῷ Ἀβραάμ οἶνον  
καὶ ἄρτους

—Μελχισεδὲκ βασιλεῦ, ἱερεῦ, ἄρτους τε καὶ οἶνον  
ὡς τίς ἐὼν παρέχεις; —ὡς τύπος ἀτρεκίης.

2 ἐὼν Jacobs ἔχων P

67 Εἰς τὸν Ἀβραάμ, ὅτε ὑπεδέξατο τὸν Θεόν

Μορφὴν ἐνθάδε μῦνον ἔχει Θεός· ὕστερον αὐτε  
ἐς φύσιν ἀτρεκέως ἤλυθεν ἀνδρομέην.

1 μῦνον Jacobs μούνην P



**63**

Hagar too is of the gentiles. But what is the angel? What is the water? I too am of the gentiles; therefore I know these things.<sup>1</sup>

<sup>1</sup> See Genesis 16:7. In Genesis 16:13 Hagar answers this epigram's first question, saying that the angel is God. See *AP* 1.75 and note for an explanation of the second question.

**64** *On the seventy palms and twelve wells*

Know that the seventy palms and twelve wells of water are figures of the number of Christ's disciples.<sup>1</sup>

<sup>1</sup> See Exodus 15:27, Mark 3:14, Luke 10:1.

**65** *On Abraham*

Abraham takes his son to be sacrificed to God. Have mercy! This picture is a figure of the sacrifice the mind sees.<sup>1</sup>

<sup>1</sup> See Genesis 22:1-18, John 3:16.

**66** *On Melchisedek giving wine and bread to Abraham*

"Melchisedek, king and priest, who are you to give bread and wine?"

"A figure of Truth."<sup>1</sup>

<sup>1</sup> See Genesis 14:18, Mark 14:22-24.

**67** *On Abraham receiving God*

Here God has only the form of a man, but later he truly attained a human nature.<sup>1</sup>

<sup>1</sup> See Genesis 18.

BOOK I

68 Εἰς τὸν Ἰσαὰκ καὶ τὸν Ἰακώβ, ὅτε αὐτὸν ἠυλό-  
γησεν

Πνοιὴν μὲν διὰ πνεῦμα, δέρας δὲ λάχον διὰ  
γράμμα·  
εὐφραίνει πατέρα νοῦς Θεὸν εἰσορόων.

69 Εἰς τὴν Ῥεβέκκαν

Νυμφίε μονογενές, νύμφη ἔθνικὴ σε φιλοῦσα  
κάθθορεν ἐξ ὕψους, σώματος οὐ καθαρῶ.

70 Εἰς τὴν αὐτήν

Τηλόθεν οὐχ ὑδάτων μνηστεύετο πότνα Ῥεβέκκα,  
νύμφης ἐξ ἔθνῶν οὐνεκὲν ἔστι τύπος.

71 Εἰς τὴν Σωμανίτιν

Εὐχὴ Ἐλισσαίου, Σωμανίτι, δις πόρεν νιόν,  
πρῶτα μὲν ἐκ γαστροῦ, δεύτερα δ' ἐκ νεκῶν.

72 Εἰς τὴν μηλωτὴν Ἡλίου

Τοῦτο δέρας προλέγει ἀμνὸν Θεοῦ εἵνεκα πάντων  
ἀνθρώπων ζωῆς τῆδε λοεσσόμενον.

## CHRISTIAN EPIGRAMS

### 68 *On Isaac and Jacob, when he blessed him*<sup>1</sup>

For the spirit, I acquired a smell; for the letter, skin. The mind that looks to God pleases a father.

<sup>1</sup> The incident is found in Genesis 27:1–29.

### 69 *On Rebecca*

Only begotten bridegroom, your gentile bride, loving you, leapt down from the height of an unclean body.<sup>1</sup>

<sup>1</sup> See Genesis 24:64; the camel is an unclean animal. For an explanation, see AP 1.75 and note.

### 70 *On the same person*

The lady Rebecca was wooed not far from the water, because she is a figure of a gentile bride.<sup>1</sup>

<sup>1</sup> See Genesis 24:11–22. For an explanation, see AP 1.75 and note.

### 71 *On the Shunamite woman*

The prayer of Elisha, O Shunamite, twice gave you your son, first from your womb, and next from the dead.<sup>1</sup>

<sup>1</sup> See 2 Kings 4:1–37.

### 72 *On Elijah's sheepskin cloak*

This skin foretells the lamb of God, who will be washed here for the life of all men.<sup>1</sup>

<sup>1</sup> See 2 Kings 2:6–8, Mark 1:9.

BOOK I

73 Εἰς τὸν Δαβὶδ χριόμενον

Ἐν νῶ ἔχων πέφρικα πατῆρ τίνος ἔκλυε Δαβὶδ  
οὗτος ὃν εἰσοράας ἐνθάδε χριόμενον.

74 Εἰς τὸν τυφλόν

Οὔνομα τῇ πηγῇ Ἐσταλμένος· ἀλλὰ τίς ἐκ τοῦ  
ἔσταλται νοείεις, ὄφρα τέλεια βλέποις;

75 Εἰς τὴν Σαμαρείτιν

Οὐ τύπος, ἀλλὰ Θεὸς καὶ νυμφίος ἐνθάδε νύμφην  
σώζει, τὴν ἐθνικὴν, ὕδατος ἐγγὺς ἰδών.

76 Εἰς τὸν γάμον

Τεῦξε μὲν ἀτρεκέως οἶνον Θεός· ὅσσα δὲ κρυπτὰ  
θαύματος, εἰ Χριστοῦ πνεῦμά (σ') ἔχει, νοείεις.

2 πνεῦμά σ' Hecker πνεῦμα P

## CHRISTIAN EPIGRAMS

### 73 *On David being anointed*

I shudder when I think whose father David was said to be—that David whom you see being anointed here.<sup>1</sup>

<sup>1</sup> See 1 Samuel 16:13. Christ (a word meaning “anointed”) was often called the “son of David,” e.g., in Mark 12:35.

### 74 *On the blind man*<sup>1</sup>

The name of the fountain is Sent. But do you understand who is sent by whom so that you might see perfectly?

<sup>1</sup> The incident is found in John 9:1–7; the ignorance of the healed man is found in John 9:35–38.

### 75 *On the Samaritan woman*

This is no figure, but God, even the bridegroom, here saves his gentile bride, whom he saw near the water.<sup>1</sup>

<sup>1</sup> See John 4:5–15. Jesus was sometimes called the “bridegroom” (e.g., in Mark 2:18–20). The water in this epigram symbolizes the baptism by which gentiles are brought to Christ. Based on the episode in John 4, early Christians inferred a symbolic significance in every biblical encounter with a gentile woman by water, especially if a bridegroom was in the scene as well: see AP 1.59, 61, 63, 69, 70.

### 76 *On the wedding*

God truly made wine—and all that is hidden of this miracle you understand if the spirit of Christ possesses you.<sup>1</sup>

<sup>1</sup> See John 2:1–10.

BOOK I

77 Εἰς τὴν χήραν τὴν τὸν Ἡλίαν θρέψασαν

Βλύζει ἐλαιηρὴ κάλπις καὶ κίστη ἀλεύρου,  
ἔμπεδον ἢ χήρη οὐνεκα πίστιν ἔχει.

1 ἐλαιηρὴ Boissonade λαιχηρὴ P<sup>1</sup> λαυφηρὴ c

78 Εἰς Πέτρον τὸν ἀπόστολον

Πάντων ἀρχιερεὺς Πέτρος Θεοῦ ἀρχιερέων,  
ὃς Θεοῦ ἐκ φωνῆς ἔλλαχε τοῦτο γέρας.

79 Εἰς Παῦλον τὸν ἀπόστολον

Παῦλος, ἐπεὶ θεῖον σέλας οὐρανοῦ ἔδρακεν ἄντην,  
φωτὸς ἀπειρεσίου γαίαν ἐπλησεν ὅλην.

80 Εἰς Ἰωάννην τὸν ἀπόστολον

Ἀρχιερεὺς Ἐφέσιοιο θεηγόρος ἐκ Θεοῦ εἶπεν  
πρῶτος Ἰωάννης ὡς Θεὸς ἦν ὁ Λόγος.

81 Εἰς τὸν αὐτόν

Καὶ λαλέοντος ἄκουσε Λόγου καὶ πέφραδεν αὐτὸς  
πρῶτος Ἰωάννης ὡς Θεὸς ἦν ὁ Λόγος.

## CHRISTIAN EPIGRAMS

### **77** *On the widow who fed Elijah*

The pitcher of oil and the basket of meal overflow because the widow has firm faith.<sup>1</sup>

<sup>1</sup> See 1 Kings 17:10–16.

### **78** *On Peter the apostle*

Peter is the high priest of all the high priests of God, having received this office by the voice of God.<sup>1</sup>

<sup>1</sup> See Matthew 16:18–19.

### **79** *On Paul the apostle*

Paul, having seen face-to-face the divine light of heaven, filled the earth with infinite light.<sup>1</sup>

<sup>1</sup> See Acts of the Apostles 9:3.

### **80** *On John the apostle*

The high priest of Ephesus, John the theologian, was the first who said from God that the Word was God.<sup>1</sup>

<sup>1</sup> See John 1:1.

### **81** *On the same person*

John heard the Word speak and was the first who said that the Word was God.<sup>1</sup>

<sup>1</sup> See John 1:1.

BOOK I

82 Εἰς τὸν αὐτόν

Οὐρανίης σοφίης θεοτερπὲς δῶμα κυχήσας  
εἶπεν Ἰωάννης ὡς Θεὸς ἦν ὁ Λόγος.

Lemma ἀπόστολον Ἰωάννην add. l

83 Εἰς τὸν Ματθαῖον

Γράψε Θεοῦ σαρκώσιος ἔξοχα θαύματα πάντα  
Ματθαῖος σελίδεσσιν, ἐπεὶ λίπε δῶμα τελώνου.

84 Εἰς τὸν Λουκᾶν

Ἀθανάτου βιότιοι τελεσφόρα ἔργματα Χριστοῦ  
πυκτίου ἐν λαγόνεσσι σαφῶς ἐνέπασσέ γε Λουκᾶς.

1 ἀθανάτου Jacobs ἀθανάτοι P

85 Εἰς τὸν Μάρκον

Οὐ κατ' ἐπωνυμίην Αἰγύπτιον ἔλλαχε λαὸν  
ὄρφνη, ἐπεὶ φωνῆς Μάρκου ἔδεκτο φάος.

86 Εἰς τὸν ἅγιον Βασίλειον

Παρθενίην Βασίλειος Ἰωάννου σοφίην τε  
ἔλλαχεν, ἴσα λαχῶν καὶ τάδε Γρηγορίῳ.

2 Γρηγορίῳ P<sup>1</sup> Γρηγόριος c



## CHRISTIAN EPIGRAMS

### 82 *On the same person*

John, having reached the house of heavenly wisdom in which God is well pleased, said that the Word was God.<sup>1</sup>

<sup>1</sup> See John 1:1.

### 83 *On Matthew*

After leaving the tax collector's office,<sup>1</sup> Matthew wrote in his pages all the excellent miracles of the incarnation of God.

<sup>1</sup> See Matthew 9:9.

### 84 *On Luke*

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

### 85 *On Mark*

Darkness no longer lays claim to the people of Egypt, as its name signifies, since they received the light of the voice of Mark.

### 86 *On St. Basil*

Basil<sup>1</sup> had for his lot the virginity and wisdom of John,<sup>2</sup> having in this a like lot with Gregory.<sup>3</sup>

<sup>1</sup> Basil of Caesarea, bishop of Cappadocia 370–379.

<sup>2</sup> The evangelist.

<sup>3</sup> Basil's friend Gregory of Nazianzus; see introduction to AP 8.

BOOK I

87 Εἰς τὸν ἅγιον Πολύκαρπον

Οἰκτίρμων Πολύκαρπος, ὃ καὶ θρόνον ἀρχιερῆος  
ἔσχε καὶ ἀτρεκέως μαρτυρίας στεφάνους.

88 Εἰς τὸν ἅγιον Διονύσιον

Οὐρανίων θιάσων ἱεραρχικὰ τάγματα μέλψας,  
μορφοφανῶν τε τύπων κρύφιον νόον εἰς φάος ἔλκων,  
ζωοσόφων λογίων θεοτερπέα πυρσὸν ἀνάπτεις.

1 ἱεράρχικα Cod. Flor. ἱεράρχια P

89 Εἰς τὸν ἅγιον Νικόλαον

Νικόλεων Πολύκαρπος ἔχει σχεδόν, οὐνεκεν ἄμφω  
εἰς ἔλεον παλάμας ἔσχον ἐτοιμοτάτας.

90 ΣΕΝΕΚΑ ΙΑΤΡΟΣΟΦΙΣΤΟΤ εἰς Κῦρον καὶ  
Ἰωάννην

Κύρω, ἀκεστορίης πανυπέρτατα μέτρα λαχόντι,  
καὐτῷ Ἰωάννη, μάρτυσι θεσπεσίοις,  
Σωφρόνιος, βλεφάρων ψυχαλγέα νοῦσον ἀλύξας,  
βαῖον ἀμειβόμενος τήνδ' ἀνέθηκε βίβλον.

Auct. Σενέκα ἱατροσοφιστοῦ Μαί, *Spicilegium Romanum*  
vol. 3, p. 95 Σωφρονίου Πατριάρχου Ἱεροσολύμων P 1 λα-  
χόντι c λαχόντα P<sup>1</sup>

## CHRISTIAN EPIGRAMS

### 87 *On St. Polycarp*

This is the merciful Polycarp,<sup>1</sup> who gained a high priest's throne and, truly, a martyr's crown.

<sup>1</sup> Bishop of Smyrna, died probably 155/6.

### 88 *On St. Dionysius*<sup>1</sup>

You who sang the hierarchic ranks of the heavenly companies and brought to light the hidden meaning of symbolic figures, light the torch, pleasing to God, of oracles wise unto life.

<sup>1</sup> I.e., Pseudo-Dionysius the Areopagite. This poem probably refers to three of his works, *On the Heavenly Hierarchy*, *On Mystic Theology*, and *On Divine Names*.

### 89 *On St. Nicholas*<sup>1</sup>

Polycarp keeps Nicholas close by, because the hands of both were most ready for deeds of mercy.

<sup>1</sup> St. Nicholas of Myra (4th c. AD).

### 90 SENECA, THE PROFESSOR OF MEDICINE *On Cyrus and John*<sup>1</sup>

To the blessed martyrs Cyrus, a past master in the art of healing, and John himself, Sophronius,<sup>2</sup> as a small recompense for his escape from a soul-distressing disease of the eyes, dedicated this book.

<sup>1</sup> Martyred in Egypt in the time of Diocletian.

<sup>2</sup> Patriarch of Jerusalem from AD 634 to 638, author of *The Miracles of Saints Cyrus and John*, to which this epigram was attached.

91 Εἰς Ἰουστινιανὸν τὸν βασιλέα, ἐν Ἐφέσῳ

Ἰουστινιανὸν καὶ ἠγαθὴν Θεοδώρην  
στέψεν Ἰωάννης Χριστοῦ ἐφημοσύναις.

92 (ΓΡΗΓΟΡΙΟΥ ΤΟΥ ΘΕΟΛΟΓΟΥ) ἐν Καισαρείᾳ  
εἰς τὸν ναὸν τοῦ ἁγίου Βασιλείου

Ἦν ὅτε Χριστὸς ἴαυεν ἐφ' ὀλκάδος ἔμφυτον ὕπνον,  
τετρήχει δὲ θάλασσα κυδοιμοτόκοισιν ἀήταις,  
δείματί τε πλωτῆρες ἀνίαχον· “ἔγρεο, σῶτερ·  
ὀλλυμένοις ἐπάμυνον.” ἀναξ δὲ κέλευεν ἀναστὰς  
5 ἀτρεμέειν ἀνέμους καὶ κύματα, καὶ πέλεν οὕτως·  
θαύματι δὲ φράζοντο Θεοῦ φύσιν οἱ παρεόντες.

Auct. om. P Gregorio Theologo tribuit Migne, *Patrologiae Graecae* 37, pp. 506–7    Lemma supra P ἦγον ἐἰς τὴν μεγάλην ἐκκλησίαν I    I ἐφ' ὀλκάδος Patr. Gr. ἐπολκάδος P

93 Εἰς τὸν αὐτὸν ναόν

Ζωογόνων ἀρετῶν τετρακτύος εἰκόνα λεύσσω  
σευὲ νόον πρὸς μόχθον ἐκούσιον· εὐσεβίης γὰρ  
ιδρώτες δεδάασιν ἀγήραον ἐς βίον ἔλκειν.

94 Εἰς τὴν κοίμησιν τῆς ὑπεραγίας Θεοτόκου

Νεύμασι θεσπεσίῳ μετάρσιοι ἤλυθον ἄρδην  
ἐς δόμον ἀχράντοιο ἀμωμήτοιο γυναικὸς  
κεκλόμενοι μαθηταὶ ἀλλήλοισιν αἰγλήεντες.

## CHRISTIAN EPIGRAMS

### 91 *On the emperor Justinian,<sup>1</sup> in Ephesus*

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

<sup>1</sup> Justinian I, emperor 527–565. Justinian and his wife Theodora made improvements to the church of St. John the Theologian in Ephesus (Procopius, *On Buildings* 5.1.5–6).

### 92 GREGORY THE THEOLOGIAN *In Caesarea, in the church of St. Basil*

Christ once was sleeping deeply on a ship, and the sea was rough, with howling winds; the sailors cried out in fear, "Wake, savior, and help us who are perishing." Then the Lord arose and commanded the winds and the waves to be still; and it was so.<sup>1</sup> By this miracle those present understood his divine nature.

<sup>1</sup> See Matthew 8:23–27, Mark 4:36–40, Luke 8:22–25.

### 93 *In the same church*

As you look on the image of the four life-giving virtues, stir your mind to willing toil; for the sweat of pious labor can draw us to a life that knows not old age.

### 94 *On the repose of the most holy mother of God<sup>1</sup>*

At the divine command came the disciples, borne aloft through the air, radiant and calling to one another, to the house of the immaculate and blameless woman. Some

<sup>1</sup> The events of the epigram are celebrated as the Assumption of Mary or the Dormition of the Theotokos.

BOOK I

οἱ μὲν ἀπ' ἀντολῆς, οἱ δ' ἑσπερίοιο γαίης,  
 5 ἄλλοι μεσημβρίας, ἕτεροι βαῖνον δ' ἀπ' ἀρκτώων,  
 διζήμενοι κηδεῦσαι σῶμα τὸ σωσικόσμοιο.

4 ἑσπερίοιο Boissonade ἑσπερίοισιν P                      6 σωσι-  
 κόσμοιο c σωσικόμοιο P<sup>1</sup>

95 Ἐν Ἐφέσῳ

Σοί, μάκαρ, ἐκ σέο δῶκα, τάπερ πόρες ἄμμιν ἄρηϊ.

96 Εἰς σκῆπτρον

Τοῦτο γέρας λάχεν ἐσθλὸς Ἀμάντιος, ὡς βασιλῆϊ  
 πιστὸς ἑών, Χριστὸν δὲ θεουδείησιν ἰαίνων.

2 θεουδείησιν Jacobs θεουδίησιν P

97 Ἐν τῇ Μελέτῃ

Νηὸς ἐγὼ κύδιστος Ἰουστίνιοιο ἄνακτος,  
 καί μ' ὕπατος Θεόδωρος, ὁ καρτερός, ὁ τρὶς ὕπαρ-  
 χος,

ἄνθετο καὶ βασιλῆϊ καὶ νιεί παμβασιλῆος,  
 Ἰουστινιανῶ, στρατιῆς ἡγήτορι πάσης.

## CHRISTIAN EPIGRAMS

came from the east, some from the west, others from the south, and others from the north, to inter the body of her, the world's savior.

### 95 *In Ephesus*

To you, blessed one, from you, I gave the spoils you brought me in war.

### 96 *On a scepter*

Worthy Amantius received this dignity because he was faithful to the emperor and delighted Christ by his fear of God.

### 97 *In Melete*<sup>1</sup>

I am the celebrated temple of lord Justin;<sup>2</sup> the consul Theodorus, the strong, thrice prefect,<sup>3</sup> dedicated me to the emperor and the great emperor's son, Justinian, commander in chief of the army.

<sup>1</sup> Apparently a district of Constantinople, probably near the Augustaeum; the "temple" Theodorus built there was probably not a church, as churches were not dedicated to the living.

<sup>2</sup> Justin I, emperor 518–527, succeeded by his nephew Justinian I.

<sup>3</sup> Flavius Theodorus Philoxenus Sotericus Philoxenus, consul AD 525.

BOOK I

98 Ἐν τῷ αὐτῷ τόπῳ

Ἔργον ὄρας περίπυστον Ἰουστίνου βασιλῆος  
 Ἰουστινιανοῦ τε, μεγασθενέος στρατιάρχου,  
 λαμπόμενον στεροπῆσιν ἀμετρήτιο μετάλλου·  
 τοῦτο κάμεν Θεόδωρος αἰίδιμος, ὃς πόλιν ἱρὴν  
 5 τὸ τρίτον ἀμφιβέβηκεν ἔχων ὑπατηΐδα τιμῆν.

4 ἱρὴν Grégoire ἄρας c ἥρης (?) P<sup>1</sup>

99 <ΚΤΡΟΤ> ἐν τῷ κίονι τοῦ ὀσίου Δανιὴλ ἐν τῷ  
 Ἀνάπλω

Μεσσηγὺς γαίης τε καὶ οὐρανοῦ ἴσταται ἀνήρ,  
 πάντοθεν ὀρτυμένους οὐ τρομέων ἀνέμους.  
 τοῦνομα <μέν> Δανιήλ, <μεγάλῳ> Συμεῶνι δ' ἐρίζει,  
 ἔχνια ριζώσας κίονι διχθαδίῳ·  
 5 λιμῷ δ' ἀμβροσία τρέφεται καὶ ἀναίμονι δύψῃ,  
 υἷα κηρύσσων μητρὸς ἀπειρογάμου.

Auct. om. P, Cyro Panopolitano tribuerunt Vitae Danie-  
 lis 2 ὀρτυμένους c ὀρτυμένος P<sup>1</sup> 3 suppl. Vitae  
 Danielis, om. P μὲν et μεγάλῳ add. Delehaye 5 ἀναίμονι  
 Vita Danielis Suda ἀπήμονι P

100 Εἰς Νεῖλον μοναχὸν τὸν μέγαν ἐν ἀσκηταῖς

Νεῖλου μὲν ποταμοῖο ῥόος χθόνα οἶδε ποτίζειν,  
 Νεῖλου δ' αὖ μοναχοῖο λόγος φρένας οἶδεν ἰαίνειν.

Lemma εἰς Νεῖλον μοναχόν P τὸν . . . ἀσκηταῖς add. l



## CHRISTIAN EPIGRAMS

### 98 *In the same place*

Here you see the famous monument to the emperor Justin and the mighty general Justinian, glittering with the luster of a vast amount of minerals. It was made by celebrated Theodorus, who stands guard over the holy city, holding consular office for the third time.<sup>1</sup>

<sup>1</sup> Flavius Theodorus Philoxenus Sotericus, consul AD 525. His other two consulships are less certain.

### 99 CYRUS (OF PANOPOLIS) *On the pillar of the holy man Daniel in the Anapulus*<sup>1</sup>

Betwixt earth and heaven stands a man who trembles not at the winds that gust from every side. His name is Daniel, and he rivals the great Symeon, planting his feet on a double pillar.<sup>2</sup> He is fed by ambrosial hunger and bloodless thirst, preaching the son of the mother who had no experience of sex.

<sup>1</sup> An area on the European side of the Bosphorus.

<sup>2</sup> Symeon Stylites, who died in AD 459, began the ascetic practice of living atop a tall pillar. Daniel, his disciple, lived atop his twin pillars from AD 460 to 493.

### 100 *On Nilus the great ascetic monk*<sup>1</sup>

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

<sup>1</sup> Nilus of Sinai, who died in AD 430, was a court official in Constantinople and a follower of St. John Chrysostom before adopting the monastic life.

BOOK I

**101** ΜΕΝΑΝΔΡΟΥ ΠΡΟΤΙΚΤΟΡΟΣ *εἰς Πέρσῃν μάγον γενόμενον χριστιανὸν καὶ μαρτυρήσαντα*

Ἦν πάρος ἐν Πέρσῃσιν ἐγὼ μάγος Ἰσβοζήτης,  
εἰς ὅλοῃν ἀπάτην ἐλπίδας ἐκκρεμάσας.

εὔτε δὲ πυρσὸς ἔδαπτεν ἐμὴν πόλιν, ἦλθον ἀρῆξαι·  
ἦλθε δὲ καὶ Χριστοῦ πανσθενέος θεράπων·

5 κείνῳ δ' ἐσβέσθη δύναμις πυρός, ἀλλὰ καὶ ἔμπησ  
νικηθεὶς νίκην ἤνυσα θειοτέρην.

**102** *Εἰς τὸν σωτήρα καὶ κύριον ἡμῶν Ἰησοῦν Χριστόν, τὸν υἱὸν τοῦ Θεοῦ*

Ἦ πάντων ἐπέκεινα (τί γὰρ πλέον ἄλλο σε μέλψω;)   
πῶς σὲ τὸν ἐν πάντεσσιν ὑπέιροχον ἐξονομήνω;  
πῶς δὲ λόγῳ μέλψω σὲ τὸν οὐδὲ νόῳ περιληπτόν;

Lemma *εἰς τὸν σωτήρα P καὶ . . . Θεοῦ add. l* 3 νόῳ  
Olympiodorus ad Pl. Gorg. λόγῳ P

**103** *Εἰς ὑπέρθυρον οἴκου ἐν Κυζίκῳ σωθέντος ἀπὸ πυρός*

Μῶμε μαιφόνε, σὸς σε κατέκτανε πικρὸς οἷστος·  
ρύσατο γὰρ μανίης με τεῆς Θεός, ὄλβιον οἴκου.

Lemma *εἰς . . . Κυζίκῳ P σωθέντος ἀπὸ πυρός add. l*  
2 με ex τε vel σε P

## CHRISTIAN EPIGRAMS

**101** MENANDER PROTECTOR *On a Persian magus who became a Christian and was martyred*<sup>1</sup>

I, Isbozetes, was formerly a magus among the Persians, hanging my hopes on a pernicious fraud. When fire was devouring my city, I came to help, and a servant of all-powerful Christ came too. He extinguished the force of the fire, but nonetheless, though I was defeated, I gained a more divine victory.

<sup>1</sup> A priest of the Zoroastrian religion was called a magus.

**102** *On our savior and lord Jesus Christ, the son of God*

O you who are beyond all things (for what greater praise can I give you?), how should I tell your name, who are supreme above all? How can I praise by word you who cannot be comprehended even by the mind?

**103** *On the lintel of a house in Cyzicus that was saved from a fire*

Bloodthirsty Blame, your own bitter arrow slew you; for God delivered me, this wealthy house, from your madness.

BOOK I

**104** Εἰς τὴν θήκην τῶν λειψάνων τοῦ ἁγίου μάρτυρος  
Ἀκακίου καὶ Ἀλεξάνδρου

Μάρτυρος Ἀκακίῳ Ἀλεξάνδρου θ' ἱερῆος  
ἐνθάδε σώματα κείται, τάπερ χρόνος ὄλβιος ἤνυρε.

**105** Εἰς Εὐδοκίαν, τὴν γυναῖκα Θεοδοσίου βασιλέως  
τοῦ μικροῦ

Ἡ μὲν σοφὴ δέσποινα τῆς οἰκουμένης,  
ὑπ' εὐσεβοῦς ἔρωτος ἠρεθισμένη,  
πάρεστι δούλη, προσκυνεῖ δ' ἐνὸς τάφου  
ἢ πᾶσιν ἀνθρώποισι προσκυνουμένη.

5 ὁ γὰρ δεδωκὼς τὸν θρόνον καὶ τὸν γάμον  
τέθνηκεν ὡς ἄνθρωπος, ἀλλὰ ζῆ θεός.  
κάτω μὲν ἠνθρώπιζεν· ἦν δ' ὡς ἦν ἄνω.

Lemma τοῦ μικροῦ add. l

**106** MAZAPHNOT ἐν τῷ χρυσοτρικλίνῳ τοῦ μεγάλου  
παλατίου κύκλῳ τῆς ὀροφῆς

Ἐλαμψεν ἀκτὶς τῆς ἀληθείας πάλιν  
καὶ τὰς κόρας ἤμβλυσε τῶν ψευδηγόρων·  
ἠῤῥησεν εὐσέβεια, πέπτωκε πλάνη·  
καὶ πίστις ἀνθεῖ καὶ πλατύνεται χάρις.

5 ἰδοὺ γὰρ αὖθις Χριστὸς εἰκονισμένος  
λάμπει πρὸς ὕψος τῆς καθέδρας τοῦ κράτους  
καὶ τὰς σκοτεινὰς αἰρέσεις ἀνατρέπει.  
τῆς εἰσόδου δ' ὑπερθεν ὡς θεία πύλη

CHRISTIAN EPIGRAMS

**104** *On the chest containing the relics of the holy martyr Acacius and Alexander*

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

**105** *On Eudocia, the wife of emperor Theodosius the lesser*<sup>1</sup>

The wise mistress of the world, inflamed by pious love, comes as a slave, and she who is worshipped by all mankind worships at the tomb of one.<sup>2</sup> For he who gave her a throne and a husband died as a man, but he lives as a god. Below he lived as a man; but above he was as he was.

<sup>1</sup> Theodosius II, emperor 408–450.

<sup>2</sup> The image showed her worshipping at the Holy Sepulcher.

**106** MAZARENUS *In the golden hall of the great palace, on the dome*

A ray of truth has shone forth again and blinded the eyes of the false teachers. Piety has increased and error has fallen; faith is flourishing and grace is spreading. Look: Christ, pictured again, shines above the imperial throne and banishes dark heresies. Above the entrance, like a

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Auct. Μαζαρήνου Waltz Μαζαρινού P  
ὀροφῆς add. l

Lemma τοῦ . . .

BOOK I

- στηλογραφείται καὶ φύλαξ ἡ Παρθένος.  
 10 ἄναξ δὲ καὶ πρόεδρος ὡς πλανοτρόποι  
 σὺν τοῖς συνεργοῖς ἱστοροῦνται πλησίον.  
 κύκλω δὲ παντὸς οἶα φρουροὶ τοῦ δόμου  
 νόες, μαθηταί, μάρτυρες, θνηπόλοι.  
 ὅθεν καλοῦμεν χρυσοτρίκλινον νέον  
 15 τὸν πρὶν λαχόντα κλήσεως χρυσιώνυμον,  
 ὡς τὸν θρόνον ἔχοντα Χριστοῦ κυρίου  
 Χριστοῦ τε μητρός, χριστοκηρύκων τύπους  
 καὶ τοῦ σοφουργοῦ Μιχαὴλ τὴν εἰκόνα.

16 Χριστοῦ Jacobs Χριστὸν P

**107** <ΤΟΥ ΑΤΤΟΥ> εἰς τὸν αὐτὸν χρυσοτρίκλινον

- Ὡς τὴν φαεινὴν ἀξίαν τῆς εἰκόνας  
 τῆς πρὶν φυλάττων, Μιχαὴλ αὐτοκράτωρ,  
 κρατῶν τε πάντων σαρκικῶν μολυσμάτων,  
 ἐξεικονίζεις καὶ γραφῇ τὸν Δεσπότην,  
 5 ἔργῳ κρατύνων τοὺς λόγους τῶν δογμάτων.

Lemma χρυσοτρίκλινον add. l

**108** ΑΔΕΣΠΟΤΟΝ εἰς τὸν Ἀδάμ

- Οὐ σοφίης ἀπάνευθεν Ἀδὰμ τὸ πρὶν ἐκαλεῖτο,  
 τέσσαρα γράμματ' ἔχων εἰς τέσσαρα κλίματα κό-  
 σμου·

## CHRISTIAN EPIGRAMS

holy door, the Virgin stands guard, inscribed on a tablet. The sovereign and the patriarch,<sup>1</sup> as banishers of error, are represented nearby with their fellow workers, and all around as sentries of the house are spirits, disciples, martyrs, priests; thus we now call the "hall of Christ" that which formerly took its name from the word *gold*,<sup>2</sup> since it has the throne of Christ the lord and the mother of Christ, and the images of the heralds of Christ, and of Michael whose works are wisdom.<sup>3</sup>

<sup>1</sup> The emperor is Michael III (842–867); the patriarch is Methodius (843–847).

<sup>2</sup> The names are very similar: Christotriklinon and Chrysotriklinon.

<sup>3</sup> Presumably the emperor rather than the archangel.

### 107 BY THE SAME AUTHOR *On the same golden hall*

Emperor Michael, as you have preserved the glowing dignity of the old icon and overcome all carnal pollutions, you also depict the Master in paint, strengthening by your deed the words of doctrine.

### 108 ANONYMOUS *On Adam*

Not without wisdom was Adam so called in the past, for his four letters represent the four quarters of the earth.

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Lemma ἀδ Ρ ἑσποτον εἰς τὸν Ἀδάμ add. l

BOOK I

ἄλφα γὰρ ἀντολῆς ἔλαχεν, δύσεως δὲ τὸ δέλτα,  
ἄλφα πάλιν δ' ἄρκτοιο, μεσημβρίας δὲ τὸ λοιπόν.

**109** **ΙΓΝΑΤΙΟΥ ΤΟΥ ΜΑΓΙΣΤΡΟΥ ΤΩΝ ΓΡΑΜ-  
ΜΑΤΙΚΩΝ** εἰς τὸν ναὸν τῆς παναγίας Θεοτόκου εἰς  
τὴν Πηγὴν

Πτωθέντα κοσμεῖ τὸν ναὸν τῆς Παρθένου  
Βασίλειός τε σὺν Κωνσταντίνῳ, Λέων.

Lemma ἐν τῷ ναῷ τῆς πηγῆς I

**110** **〈ΤΟΥ ΑΥΤΟΥ〉** εἰς τὸν αὐτόν

εἰς τὸν τροῦλλον, ἐν τῇ ἀναλήψει

ἐκ γῆς ἀνελθὼν πατρικόν σου πρὸς θρόνον,  
τὸν μητρικόν σου, Σῶτερ, οἶκον δεικνύεις  
πηγὴν νοσητῆν κρειπτόνων χαρισμάτων.

Lemma primum P alterum I

**111** **〈ΤΟΥ ΑΥΤΟΥ〉** ἐν τῷ αὐτῷ ναῷ, εἰς τὴν σταύ-  
ρωσιν

Ὁ νεκρὸς Ἄιδης ἐξεμεί τεθνηκότας,  
κάθαρσιν εὐρῶν σάρκα τὴν τοῦ Δεσπότη.



## CHRISTIAN EPIGRAMS

The alpha is from the east, delta the west, the second alpha the north, and the last letter the south.<sup>1</sup>

<sup>1</sup> The Greek words used for these regions here are, respectively, *anatolia*, *dusis*, *arktos*, and *mesembria*.

**109** IGNATIUS MAGISTER GRAMMATICORUM *On the church of the most holy mother of God in Pege*<sup>1</sup>

Basil and Leo, with Constantine,<sup>2</sup> put in order the ruined church of the Virgin.

<sup>1</sup> A suburb to the west of Constantinople.

<sup>2</sup> These are the emperor Basil I (867–886) and his sons Constantine and Leo (emperor Leo VI, 886–912).

**110** BY THE SAME AUTHOR *On the same church*

*On the dome, in the ascension scene*

Ascending from earth to your father's throne, you, Savior, show your mother's home to be a spiritual source of greater gifts of grace.

**111** BY THE SAME AUTHOR *On the same church, on the crucifixion*<sup>1</sup>

Dead Hades vomits up the dead, having found a purgative in the flesh of the Master.

<sup>1</sup> The lemma is misplaced, as the epigram refers to the resurrection.

BOOK I

112 <ΤΟΤ ΑΤΤΟΤ> εἰς τὸν αὐτὸν ναόν, εἰς τὴν μετα-  
μόρφωσιν

Λάμπας ὁ Χριστὸς ἐν Θαβῶρ φωτὸς πλέον  
σκιὰν πέπαυκε τοῦ παλαιτάτου νόμου.

113 <ΤΟΤ ΑΤΤΟΤ> ἐν τῷ αὐτῷ ναῷ, εἰς τὴν ὑπαντήν  
Ὀρώμενος νῦν χερσὶ πρεσβύτου βρέφος  
παλαιός ἐστι δημιουργὸς τῶν χρόνων.

114 <ΤΟΤ ΑΤΤΟΤ> ἐν τῷ αὐτῷ ναῷ, εἰς τὸν χαιρε-  
τισμὸν

Προοιμιάζει κοσμικὴν σωτηρίαν  
εἰπὼν τὸ “χαῖρέ” ταῖς γυναῖξι Δεσπότης.

115 Εἰς τὴν Θεοτόκον

Παρθένος νιέα τίκτε· μεθ' νιέα παρθένος ἦεν.

1 τίκτε Jacobs τίκτει P

116 Εἰς τὸν αὐτόν

Δέχνησο, παρθενικῆς τέκος ἄφθιτον, νιέ Θεοῖο,  
δῶρ' ἀπὸ κρυστάλλων, δῶρ' ἀπὸ σαρδονύχων.

Lemma εἰς τὸν αὐτὸν ex εὐκτικά P      Ante v. 1 P alterum  
distichon habet, partem (Χριστὲ . . . ἄφθιτον) ex l.30 et partem  
(νιέ . . . σαρδονύχων) ex l.116.

## CHRISTIAN EPIGRAMS

**112** BY THE SAME AUTHOR *On the same church, on the transfiguration*

Christ on Tabor,<sup>1</sup> shining more brightly than light, has done away with the shadow of the old law.

<sup>1</sup> Origen (*Fragmenta in Psalmos* 88.13), among others, identified Mount Tabor as the site of Jesus' transfiguration (Matthew 17:1-2, Mark 9:2-3, Luke 9:28-29).

**113** BY THE SAME AUTHOR *On the same church, on the presentation*<sup>1</sup>

The baby now seen in the old man's arms is ancient, the creator of time.

<sup>1</sup> See Luke 2:25-35.

**114** BY THE SAME AUTHOR *On the same church, on the salutation*<sup>1</sup>

The Master inaugurates the salvation of the world by greeting the women.

<sup>1</sup> See Matthew 28:9.

**115** *On the mother of God*

A virgin bore a son; after a son she was a virgin.

**116** *On the same being*

Incorruptible child of a virgin, son of God, accept gifts of crystals, gifts of sardonyx.

BOOK I

117 Εἰς τὸν τυφλόν

Ἔβλεψε τυφλὸς ἐκ τόκου μεμυσμένος·  
Χριστὸς γὰρ ἦλθεν, ἡ πανόμματος χάρις.

118 Εὐκτικά

Ἦγειρεν ἡμῖν τῶν παθῶν τρικυμῖαν  
ἐχθρὸς κάκιστος πνευματώσας τὸν σάλον,  
ὄθεν ταρασσει καὶ βυθίζει καὶ βρέχει  
τὸν φόρτον ἡμῶν ψυχικῆς τῆς ὀλκάδος.  
5 ἀλλ', ὦ γαλήνη καὶ στορεστὰ τῆς ζάλης,  
σύ, Χριστέ, δείξαις ἀβρόχους ἀμαρτίας  
τῷ σῷ πρὸς ὄρωμ προσφόρως προσορμίσας,  
ἐχθρὸν δὲ τοῦτον συμφόρως βεβρεγμένον.

119 Ὑπόθεσις τῶν Ὀμηροκέντρων

Βίβλος Πατρικίιο θεουδέος ἀρητῆρος,  
ὃς μέγα ἔργον ἔρεξεν, Ὀμηρείης ἀπὸ βίβλου  
κυδαλίμων ἐπέων τεύξας ἐρίτιμον ἀοιδήν,  
πρηξίας ἀγγέλλουσαν ἀνικήτοιο Θεοῖο·  
5 ὡς μόλεν ἀνθρώπων ἐς ὀμήγυριν, ὡς λάβε μορφὴν  
ἀνδρομέην καὶ γαστρὸς ἀμεμφέος ἔνδοθι κούρης  
κρύπτετο τυτθὸς ἐών, ὃν ἀπείριτος οὐ χάδε κύκλος·  
ἦδ' ὡς παρθενικῆς θεοκύμονος ἔσπασε μαζὸν  
παρθενίιο γάλακτος ἀναβλύζοντα ῥέεθρον·  
10 ὡς κτάνεν Ἡρώδης ἀταλάφρονας εἰσέτι παῖδας,  
νήπιος, ἀθανάτοιο Θεοῦ διζήμενος οἶτον·

## CHRISTIAN EPIGRAMS

### 117 *On the blind man*

A blind man, eyes closed from birth, saw; for Christ came,  
the grace that is all eyes.

### 118 *Prayer*

A wicked enemy raised against me a tempest of suffering,  
adding winds to the sea swell; thence he tosses and sinks  
and soaks the cargo of my soul's ship. But you, Christ, calm  
and stiller of the storm, anchor us safely beside your an-  
chorage, showing my sins dry and this my enemy suitably  
soaked.

### 119 *Argument of the Homeric centos*

The book of Patricius, the God-fearing priest, who per-  
formed a great task, composing from Homer's book a pre-  
cious song of illustrious verses, proclaiming the deeds of  
the invincible God: how he came into the company of  
men, how he took human form, and was hidden, a little  
child, in the blameless womb of a maiden, he whom the  
infinite universe could not contain; and how he sucked  
from the breast of a virgin, once pregnant with a god, the  
stream of virgin milk it spouted; how Herod, in his folly  
seeking the death of the immortal God, slew the still

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Lemma ὑπόθεσις ἀπολογία εὐφμ., et postea ἀπολογία  
εὐφμ. rasa et ὀμηροκέντρων scriptum P

BOOK I

ὥς μιν Ἰωάννης λούσεν ποταμοῖο ρέεθροις·  
 ὥς τε δωδέκα φώτας ἀμύμονας ἔλλαβ' ἑταίρους·  
 ὅσων τ' ἄρτια πάντα Θεὸς τεκτῆνατο γυῖα,  
 15 νούσους τ' ἐξελάσας στυγεράς βλεφάρων τ' ἀλαω-  
 τύν·

ἦδ' ὅππως ρείοντας ἀπέσβεσεν αἵματος ὄλκους  
 ἀψαμένης ἑανοῖο πολυκλαύτοιο γυναικός·  
 ἦδ' ὅσους μοίρησιν ὑπ' ἀργαλέησι δαμέντας  
 ἤγαγεν ἐς φάος αὖθις ἀπὸ χθονίουο βερέθρου·  
 20 ὥς τε πάθους ἀγίου μνημηῖα κάλλιπεν ἄμμιν·  
 ὥς τε βροτῶν ὑπὸ χερσὶ τάθη κρυεροῖς ἐνὶ δεσμοῖς,  
 αὐτὸς ἐκῶν· οὐ γάρ τις ἐπιχθονίων πολεμίζοι  
 ὑψιμέδοντι Θεῷ, ὅτε μὴ αὐτὸς γε κελεύοι  
 ὡς θάνεν· ὡς Αἶδαο σιδήρεα ρῆξε θύρετρα,  
 25 κεῖθεν δὲ ψυχὰς θεοπειθείας οὐρανὸν εἴσω  
 ἤγαγεν ἀχράντοισιν ὑπ' ἐννεσίησι τοκῆος,  
 ἀνστὰς ἐν τριτάτῃ φαεσιμβρότῳ ἠριγενεῖῃ  
 ἀρχέγονον βλάστημα Θεοῦ γενετῆρος ἀνάρχου.

24 ρῆξε Paris. suppl. gr. 388 Palat. 326 ρῆξαι P

**120** <ΓΕΩΡΓΙΟΥ ΠΙΣΙΔΟΥ> ἐν Βλαχέρναις. Ἰαμβοί

Εἰ φρικτὸν ἐν γῆ τοῦ Θεοῦ ζητεῖς θρόνον,  
 ἰδὼν τὸν οἶκον θαύμασον τῆς Παρθένου·  
 ἡ γὰρ φέρουσα τὸν Θεὸν ταῖς ἀγκάλαις  
 φέρει τὸν αὐτὸν εἰς τὸ τοῦ τόπου σέβας.  
 5 ἐνταῦθα τῆς γῆς οἱ κρατεῖν τεταγμένοι  
 τὰ σκῆπτρα πιστεύουσι τῆς νίκης ἔχειν

## CHRISTIAN EPIGRAMS

innocent children; how John washed him in the river's stream; how he took twelve excellent men as his companions; the limbs of how many God made whole, driving out loathsome diseases and blindness of eyes; and how he stopped the running stream of blood in the weeping woman who touched his robe; and how many who had succumbed to cruel fates he brought back to the light from the depths of the earth; and how he left us memorials of his holy suffering; and how by the hands of men he was tortured by cruel bonds, by his own will, for no earthly man could war with God who rules on high unless he himself decreed it; how he died; how he burst the iron doors of Hades, and led from there into heaven by the immaculate command of his father the faithful spirits, having arisen on the third morning that brings light to mortals, the original offspring of God the father, who has no origin.

### 120 GEORGE PISIDES *In Blachernae; iambs*

If you seek the dread throne of God on the earth, marvel as you look at the house of the Virgin; for she who carries God in her arms carries him to the majesty of this place. Here those appointed to rule the earth believe that their scepters are made victorious; here the vigilant patriarch

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Auct. Georgio Pisidae tribuit Paris. gr. 1630 anon. P	3 ἡ
γὰρ Paris. gr. 1630 Paris. suppl. gr. 690 αὐτῆ γὰρ ἡ P	ταῖς
Paris. gr. 1630 Paris. suppl. gr. 690 ἐν P	

BOOK I

- ἐνταῦθα πολλὰς κοσμικὰς περιστάσεις  
ὁ πατριάρχης ἀγρυπνῶν ἀνατρέπει.  
οἱ βάρβαροι δὲ προσβαλόντες τῇ πόλει,  
10 αὐτὴν στρατηγήσασαν ὡς εἶδον μόνην,  
ἔκαμψαν εὐθὺς τοὺς ἀκαμπεῖς ἀχένας.

9 προσβαλόντες Paris. gr. 1630 περιλαβόντες P τῇ  
πόλει Paris. gr. 1630 τὴν πόλιν P

121 (ΤΟΥ ΑΥΤΟΥ) εἰς τὸν αὐτὸν ναόν

- Ἔδει γενέσθαι δευτέραν Θεοῦ πύλην  
τῆς Παρθένου τὸν οἶκον, ὡς καὶ τὸν τόκον·  
κιβωτὸς ὄφθη τῆς πρὶν ἐνθεεστέρα,  
οὐ τὰς πλάκας φέρουσα τὰς θεογράφους,  
5 ἀλλ' αὐτὸν ἔνδον τὸν Θεὸν δεδεγμένη.  
ἐνταῦθα κρουνοὶ σαρκικῶν καθαρσίων  
καὶ ψυχικῶν λύτρωσις ἀγνοημάτων·  
ὅσαι γάρ εἰσι τῶν παθῶν περιστάσεις,  
βλύζει τοσαύτας δωρεὰς τῶν θανάτων.  
10 ἐνταῦθα νικήσασα τοὺς ἐναντίους  
ἀνείλεν αὐτοὺς ἀντὶ λόγχης εἰς ὕδωρ·  
τροπῆς γὰρ ἀλλοίωσιν οὐκ ἔχει μόνην,  
Χριστὸν τεκοῦσα καὶ κλονοῦσα βαρβάρους.

Auct. Georgio Pisidae tribuit Paris. gr. 1630 anon. P  
7 λύτρωσις Paris. gr. 1630 βλύζουσιν P 10 τοὺς ἐναν-  
τίους P in marg. τῶν ἐναντίων P in textu



## CHRISTIAN EPIGRAMS

averts many catastrophes in the world. The barbarians, attacking the city, on seeing her alone at the head of the army, at once bent their unbending necks.<sup>1</sup>

<sup>1</sup> The circumstances to which most of this epigram alludes are the repulsion of the Avars at Blachernae in 626.

### 121 BY THE SAME AUTHOR *On the same church*

God needed to have a second gate, the house of the Virgin, as well as his birth from her. She appeared as an ark more filled with the divine than that of old, not bearing tablets inscribed by God, but holding God himself within it. Here are fountains of purification of the flesh; here is a redemption of errors of the spirit; there is no evil circumstance but from her gushes forth a miraculous gift to cure it. Here, when she overthrew the foe, she destroyed them with a cast of water rather than a spear.<sup>1</sup> Not only once did she alter the course of history: she gave birth to Christ and put the barbarians to flight.

<sup>1</sup> The siege at Blachernae in 626 was not raised by land action but by a defeat at sea nearby.

BOOK I

**122** ΜΙΧΑΗΛ ΧΑΡΤΟΦΤΛΑΚΟΣ εἰς τὴν Θεοτόκον  
βαστάζουσιν τὸν Χριστόν

Αὕτη τεκοῦσα παρθένος πάλιν μένει  
καὶ μὴ θροηθῆς· ἔστι γὰρ τὸ παιδίον  
Θεὸς θελήσας προσλαβέσθαι σαρκίον.

**123** ΣΩΦΡΟΝΙΟΥ εἰς τὸν Κρανίου λίθον ἐν Ἱερου-  
σαλήμ

Πέτρα τρισμακάριστε θεόσσυτον αἶμα λαχοῦσα,  
οὐρανίη γενεή σε πυρίπνοος ἀμφιπολεύει,  
καὶ χθονὸς ἐνναετῆρες ἀνάκτορες ὕμνοπολοῦσι.

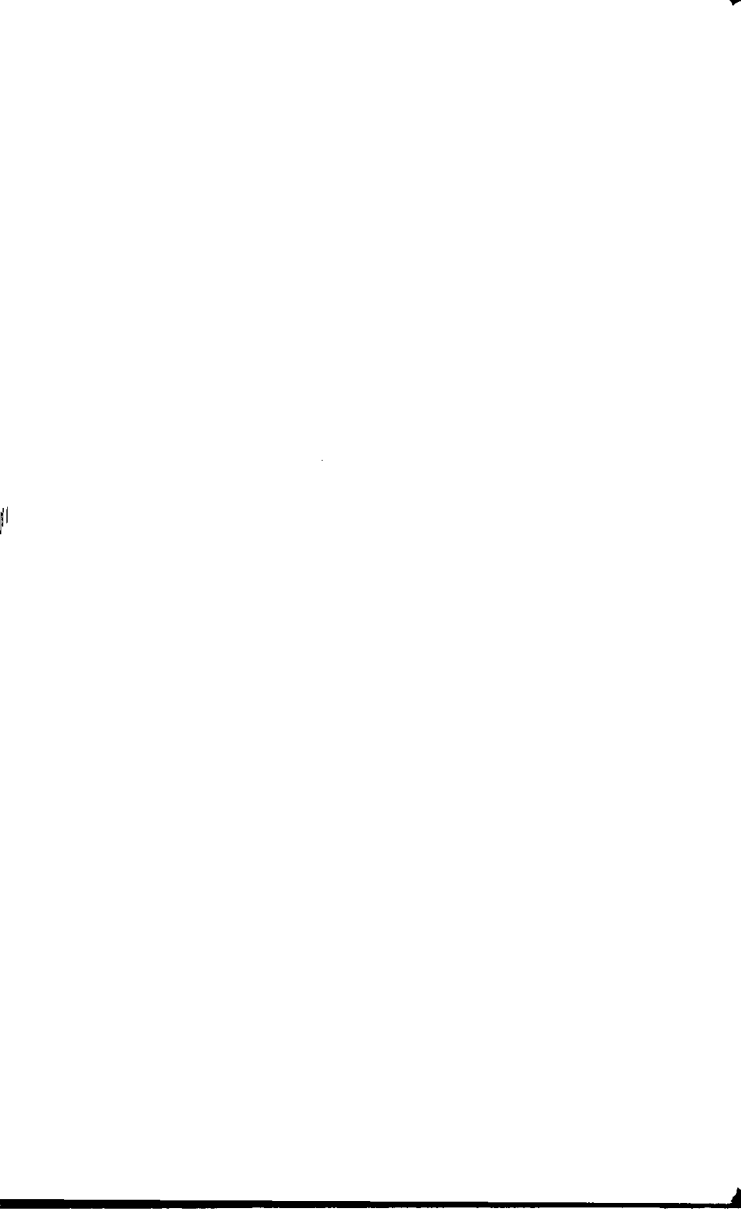
CHRISTIAN EPIGRAMS

**122** MICHAEL CHARTOPHYLAX *On the mother of God,  
carrying Christ*

This woman gave birth and still remains a virgin. Have no  
fear; the child is God, who consented to put on flesh.

**123** SOPHRONIUS *On the rock of Calvary in Jerusalem*

O thrice-blessed rock, who received the blood that issued  
from God, the fiery children of heaven orbit you, and lords  
who dwell on earth sing your praise.



## BOOK II

## INTRODUCTION

Book 2 contains only one poem, in hexameters, composed by Christodorus of Coptus<sup>1</sup> during the reign of Anastasius I (491–518). It gives brief descriptions of the statues in the gymnasium of Zeuxippus, which was a courtyard attached to the famous baths of Zeuxippus, in the heart of Constantinople. Christodorus favors a limited number of themes; he usually includes some straightforward information about the statue's appearance and its glittering patina, and he very often contrasts the motion that a statue appears to make (or wishes to make) with the stillness that is the only state possible for bronze. (Statues of philosophers, whose habitual work is done in stillness, provide a subtle counterpoint.) Mythical figures are mixed with poets and philosophers, along with an occasional historian or figure from Roman history.

Most of the statues seem to be individual rather than members of groups; though Christodorus sometimes imagines them interacting, this is no guarantee that they were posed that way (e.g., it is more likely that Poseidon, in line 67, is holding a dolphin simply as part of his iconography

<sup>1</sup> Coptus is a city near the Egyptian Thebes.

## DESCRIPTIONS OF STATUES

than that he is offering it to Amymone). Even when the statues are part of a group, however (e.g., Dares and Entellus, lines 222–27, or Panthous, Thymoetes, Lampon, and Clytius, lines 246–55), he describes each one of them individually.

ΧΡΙΣΤΟΔΩΡΟΥ ΠΟΙΗΤΟΥ

Θηβαίου Κοπίτου

ΕΚΦΡΑΣΙΣ ΤΩΝ ΑΓΑΛΜΑΤΩΝ

τῶν εἰς τὸ δημόσιον γυμνάσιον τοῦ  
ἐπικαλουμένου

ΖΕΥΞΙΠΠΟΥ

Tit. supra P ἔκφρασις Χριστοδώρου ποιητοῦ Θηβαίου Κοπίτου τῶν ἀγαλμάτων τῶν εἰς τὸ δημόσιον γυμνάσιον τὸ ἐπικαλούμενον τοῦ Ζευξίππου P1

Εἰς τὸ ἄγαλμα τοῦ Δηϊφόβου

- Δηϊφοβος μὲν πρῶτος εὐγλύπτω ἐπὶ βωμῶ  
ἴστατο, τολμήεις, κεκορυθμένος, ὄβριμος ἦρως,  
τοῖος ἐὼν οἷός περ ἐπορνευμένῳ Μενελάῳ  
περθομένων ἤντησεν ἐὼν προπάρουθε μελάθρων.  
5 ἴστατο δὲ προβιβῶντι πανείκελος· εὖ δ' ἐπὶ κόσμῳ  
δόχμιος ἦν, μανίῃ δὲ κεκυφότα νῶτα συνέλκων  
δριμὺν μένος ξυνάγειρεν· ἔλισσε δὲ φέγγος ὀπωπῆς,  
οἶά τε δυσμενέων μερόπων πεφυλαγμένος ὄρμην.

Lemma supra P οὗτος ὁ Δηϊφοβος υἱὸς Πριάμου, ἀδελφὸς Ἑκτορος καὶ Ἀλεξάνδρου add. I εἰς Δηϊφόβον P1



CHRISTODORUS  
the poet of Theban Coptus  
DESCRIPTION OF THE STATUES  
in the public gymnasium called  
ZEUXIPPUS

*On the statue of Deïphobus*

First stood Deïphobus on a well-carved pedestal, daring, 1  
helmeted, a mighty hero, just as he was when he met the  
onslaught of Menelaus before his own house that they  
were pillaging.<sup>1</sup> He stood even as one who was advancing,  
sideways, in right fighting attitude. Crouching in fury with  
bent back, he was collecting his fierce strength, while he  
turned his eyes this way and that as if on guard against an

<sup>1</sup> Deïphobus, married to Helen after the death of Paris, was  
killed by Menelaus.

BOOK II

- λαιῆ μὲν σάκος εὐρὺ προϊσχετο, δεξιτερῆ δὲ  
 10 φάσγανον ὑψόσ' ἄειρεν· ἔμελλε δὲ μαινομένη χεῖρ  
 ἀνέρος ἀντιβίοιο κατὰ χροὸς ἄορ ἐλάσσαι·  
 ἀλλ' οὐ χαλκὸν ἔθηκε φύσις πειθήμονα λύσση.

11 ἀντιβίοιο P ἀντιβίου Pl ἐλάσσαι P ἐλάσσειν Pl

Εἰς τὸ ἄγαλμα Αἰσχίνου

- Κεκροπίδης δ' ἤστραπτε νοήμονος ἄνθεα πειθοῦς  
 Αἰσχίνης, λασίης δὲ συνείρυε κύκλα παρειῆς,  
 15 οἷα πολυτροχάλοισιν ἀεθλεύων ἀγορῆσιν·  
 στείνετο γὰρ πυκινῆσι μεληδόσιν.

Lemma supra P τοῦ ῥήτορος add. l εἰς Αἰσχίνην ῥήτορα  
 Pl 13 δ' Pl om. P ἄνθεα P<sup>1</sup> Pl ἄνθεμα c  
 14 Αἰσχίνης P Pl (ex Αἰσχίνην Pl) 15 ἀγορῆσιν P  
 ἀγορῆσι Pl

Εἰς τὸ ἄγαλμα Ἀριστοτέλους

- Ἄγχι δ' ἐκείνου  
 ἦεν Ἀριστοτέλης, σοφίης πρόμος· ἰστάμενος δὲ  
 χεῖρε περιπλέγδην συνέεργαθεν· οὐδ' ἐνὶ χαλκῷ  
 ἀφθόγγω φρένας εἶχεν ἀεργέας, ἀλλ' ἔτι βουλήν  
 20 σκεπτομένῳ μὲν εἶκτο, συνιστάμεναι δὲ παρειαὶ  
 ἀνέρος ἀμφιέλισσαν ἐμαντεύοντο μενοιῆν  
 καὶ τροχалаὶ σήμαινον ἀολλέα μῆτιν ὄπωπαί.

Lemma τοῦ φιλοσόφου add. l

## DESCRIPTIONS OF STATUES

attack of the enemy. In his left hand he held before him a broad shield, and in his right his raised sword. His furious hand was on the point of plunging his blade into the flesh of his opponent, but the nature of the bronze would not let it obey his rage.

### *On the statue of Aeschines*

Like lightning Cecropian<sup>1</sup> Aeschines hurled blooms of intelligent persuasion, his bearded cheeks drawn into a circle as if he were engaged in a struggle with the bustling marketplace; for he was beset by many cares. 13

<sup>1</sup> I.e., Athenian.

### *On the statue of Aristotle*

Near him was Aristotle, the champion of wisdom. He stood with clasped hands, and not even in the voiceless bronze was his mind idle, but he was still like one deliberating; his puckered face revealed a man's purpose, wheeling on its target from both sides, and his circling eyes indicated a collected mind. 16

BOOK II

Εἰς τὸ ἄγαλμα τοῦ Δημοσθένους

- Καὶ Παιανιέων δημηγόρος ἔπρεπε σάλπιγξ,  
 ῥήτρης εὐκελάδοιο πατήρ σοφός, ὁ πρὶν Ἀθήναις  
 25 πειθοῦς θελξινόοιο νοήμονα πυρσὸν ἀνάψας.  
 ἀλλ' οὐκ ἡρεμέων διεφαίνετο, πυκνὰ δὲ βουλήν  
 ἐστρώφα, πυκινήν γὰρ εἶδετο μῆτιν ἐλίσσειν,  
 οἷα κατ' εὐόπων τεθωμένος Ἡμαθιῶν.  
 ἧ τάχα κεν κοτέων τροχαλήν ἐφθέγγετο φωνήν,  
 30 ἄπνοον αὐδήεντα τιθεῖς τύπον· ἀλλά ἐ τέχνη  
 χαλκείης ἐπέδησεν ὑπὸ σφρηγίδα σιωπῆς.

Lemma supra P τοῦ μεγάλου ῥήτορος τοῦ Παιανιέως add.  
 l εἰς Δημοσθένην Pl 31 σφρηγίδα Stadtmüller σφρα-  
 γίδα P σφρηγίδι Pl

Εἰς ἄγαλμα Εὐριπίδου

- Ἰστατο δ' Εὐρίπιοιο φερόνυμος· ὡς δὲ δοκεύω,  
 λάθρη ὑπὸ κραδίην τραγικαῖς ὠμίλεε Μούσαις,  
 ἔργα σαοφροσύνης δινεύμενος· ἦν γὰρ ιδέσθαι  
 35 οἷά τέ που θυμέλῃσιν ἐν Ἀτθίσι θύρσα τινάσσων.

Lemma supra P τοῦ τραγικοῦ add. l εἰς Εὐριπίδην  
 Pl 34 δινεύμενος scripsi διανεύμενος P Pl

Εἰς ἄγαλμα Παλαιφάτου

- Δάφνη μὲν πλοκαμίδα Παλαίφατος ἔπρεπε μάντις  
 στεψάμενος, δόκεεν δὲ χέειν μαντώδεα φωνήν.

Lemma supra P εἰς Παλαίφατον Pl 37 στεψάμενος P  
 στεφόμενος Pl

## DESCRIPTIONS OF STATUES

### *On the statue of Demosthenes*

Also conspicuous was that oratorical trumpet of the Paeonians,<sup>1</sup> the wise father of well-sounding eloquence, who once in Athens lit the intelligent torch of persuasion that enchants the mind. He did not seem to be at rest, but he was revolving a plan; he seemed to be winding his mind tightly, as when he had sharpened his wit against well-armed Emathia.<sup>2</sup> Truly he would soon deliver a torrent of angry speech, giving his unbreathing image a voice—but the sculptor's art kept him fettered under the seal of bronze silence. 23

<sup>1</sup> Demosthenes was a member of the Athenian deme of Paeania.

<sup>2</sup> A district of Macedonia; often used to refer to Macedonia as a whole.

### *On a statue of Euripides*

There stood he who bears the name of the Euripus. I think that secretly in his heart he was conversing with the tragic Muses and mulling over works of propriety: for he looked even as if he were shaking the thyrsus on the Attic stage. 32

### *On a statue of Palaephatos<sup>1</sup>*

The prophet Palaephetus stood forth, his hair wreathed in laurel, and seemed to be pouring forth the voice of prophecy. 36

<sup>1</sup> Although no other source identifies him as a seer, this is probably the poet Palaephatos of Athens.

Εἰς ἄγαλμα Ἡσιόδου

- Ἡσιόδος δ' Ἀσκραῖος ὀρειάσιν εἶδετο Μούσαις  
 φθεγγόμενος, χαλκὸν δὲ βιάζετο θυιάδι λύσση,  
 40 ἔνθεον ἱμείρων ἀνάγειν μέλος.

Lemma supra P εἰς Ἡσιόδον καὶ εἰς Πολυεῖδον μάντιν καὶ  
 εἰς Σιμωνίδην Pl 39 θυιάδι P θυιάδι Pl

Εἰς ἄγαλμα Πολυεῖδου

Ἐγγύθι δ' αὐτοῦ  
 μαντιπόλος πάλιν ἄλλος ἔην Φοιβηΐδι δάφνη  
 κοσμηθεὶς Πολυεῖδος· ἀπὸ στομάτων δὲ τινάξαι  
 ἤθελε μὲν κελάδημα θεοπρόπον, ἀλλὰ ἐ τέχνη  
 δεσμῶ ἀφωνήτῳ κατερήτυεν.

Lemma Πολυεῖδου ex v. 42 Πολυεῖδου P 42 Πολυεῖδος  
 Stadtmüller Πολυεῖδος P Pl τινάξαι Pl τινάξας P

Εἰς ἄγαλμα Σιμωνίδου

- Οὐδὲ σὺ μολπῆς  
 45 εὔνασας ἀβρὸν ἔρωτα, Σιμωνίδη, ἀλλ' ἔτι χορδῆς  
 ἱμείρεις, ἱερὴν δὲ λύρην οὐ χερσὶν ἀράσσεις.  
 ὦφελεν ὁ πλάσσας σε, Σιμωνίδη, ὦφеле χαλκῶ  
 συγκεράσαι μέλος ἠδύ· σὲ δ' ἂν καὶ χαλκὸς ἀναι-  
 δῆς  
 αἰδόμενος ῥυθμοῖσι λύρης ἀντήχῃε μολπῆν.

48 ἀναιδῆς P ἀναυδῆς Pl 49 αἰδόμενος Pl αὐδόμενος  
 P ἀντήχῃε Brunck ἀνήχῃε P Pl

## DESCRIPTIONS OF STATUES

### *On a statue of Hesiod*

Hesiod of Ascra seemed to be speaking with the mountain Muses, and in the frenzy of his possession he did violence to the bronze by his longing to utter inspired verse. 38

### *On a statue of Polyidus*

Near him was another prophet crowned with Phoebus' laurel, Polyidus. He wanted to shake a prophetic sound from his lips, but the sculptor's art restrained him with mute bonds. 40

### *On a statue of Simonides*

Nor did you, Simonides, lay to rest your tender love for song, but still you yearn for the strings; yet your hands do not strike the sacred lyre. If only the one who molded you, Simonides, had mixed sweet music with the bronze—even the shameless bronze, ashamed, would have resounded with song to the beat of your lyre. 44

BOOK II

Εἰς ἄγαλμα Ἀναξιμένους

- 50 Ἦν μὲν Ἀναξιμένης νοερὸς σοφός, ἐν δὲ μενουῖῃ  
δαιμονίῃς ἐλέλιξε νοήματα ποικίλα βουλήs.

Lemma supra P εἰς Ἀναξιμένην Pl

Εἰς ἄγαλμα Κάλχαντος

- Θεστορίδης δ' ἄρα μάντις εὖσκοπος ἴστατο Κάλχας,  
οἶά τε θεσπίζων· ἐδόκει δ' ἔτι θέσφατα κεύθειν,  
ἧ στρατὸν οἰκτείρων Ἑλλήνιον, ἧ ἐνὶ θυμῷ  
55 δειμαίνων βασιλῆα πολυχρῦσοιο Μυκλήνης.

Lemma supra P εἰς Κάλχαντα Pl 52 δ' Pl om.  
P 53 δ' ἔτι Ludwich δέ τε P Pl 54 ἐνὶ Stadtmüller  
ἔτι P Pl

Εἰς ἄγαλμα Πύρρου

- Δέρκεό μοι σκύμνον πτολιπόρθιον Αἰακιδάων,  
Πύρρον Ἀχιλλεΐδην, ὅσον ἤθελε χερσὶν ἐλίσσειν  
τεύχεα χαλκῆεντα, τὰ μὴ νύ οἱ ὄπασε τέχνη·  
γυμνὸν γάρ μιν ἔτευξεν· ὁ δ' ὑψόσε φαίνετο λεύσ-  
σων,  
60 οἶά περ ἠνεμόεσσαν ἐς Ἴλιον ὄμμα τιταίνων.

Lemma supra P εἰς Πύρρον τὸν καὶ Νεοπτόλεμον  
Pl 58 μὴ νύ Stadtmüller μιν P μὴ Pl 59 ἔτευξεν Pl  
ἔτευξε P



## DESCRIPTIONS OF STATUES

### *On a statue of Anaximenes*

Anaximenes the intelligent sage was there; intently he 50  
spun various thoughts on his divine idea.

### *On a statue of Calchas*

The keen-eyed prophet Calchas son of Thestor stood 52  
there as if prophesying. But still he seemed to be conceal-  
ing his message, either out of pity for the Greek army or  
fearing in his heart the king of Mycenae rich in gold.

### *On a statue of Pyrrhus*

Look here at the cub of the Aeacidae, city-sacking Pyr- 56  
rhys, Achilles' son, how he wants to handle the bronze  
weapons that, as it is, the sculptor's art did not give him:  
for it made him naked; but he seems to be gazing up, as if  
focused on wind-swept Ilium.

BOOK II

(Εἰς ἄγαλμα Ἀμυμώνης)

Ἦστο δ' Ἀμυμώνη ῥοδοδάκτυλος· εἰς ὀπίσω μὲν  
βόστρυχον ἀκρήδεμνον ἔης συνέεργεν ἑθείρης,  
γυμνὸν δ' εἶχε μέτωπον· ἀναστέλλουσα δ' ὀπωπὰς  
εἰνάλιον σκοπίαζε μελαγχαίτην παρακοίτην.

Lemma supra scripsi ex exemplis in P εἰς Ἀμυμώνην τὴν  
Δανάου θυγατέρα Pl 61-64 om. P

Εἰς ἄγαλμα Ποσειδῶνος

65 Ἐγγύθι δ' εὐρύστερνος ἐφαίνετο Κυανοχαίτης  
γυμνὸς ἑὼν, πλόκαμον δὲ καθειμένον εἶχεν ἑθείρης,  
καὶ διερὸν δελφίνα προΐσχετο χειρὶ κομίζων  
δῶρα πολυζήλοιο γάμων μνηστήρια κούρης.

Lemma supra P εἰς Ποσειδῶνα Pl

Εἰς ἄγαλμα Σαπφούς

Πιερικὴ δὲ μέλισσα, λιγύθροος ἔζετο Σαπφῶ  
70 Λεσβιάς ἡρεμέουσα, μέλος δ' εὐνυμον ὑφαίνειν  
σιγαλαίαις δοκέεσκεν ἀναψαμένη φρένα Μούσαις.

Lemma τῆς λυρικῆς add. l 70 εὐνυμον P ἔνυμον  
Pl ὑφαίνειν Pl ὑφαίνει P 71 ἀναψαμένη P<sup>1</sup> Pl  
ἀναψαμένην c

## DESCRIPTIONS OF STATUES

### *On a statue of Amymone*

There sat rosy-fingered Amymone. She was gathering up the unbound curls of her hair in back, and kept her forehead bare. With upturned glance she gazed at her black-maned consort, the sea god. 61

### *On a statue of Poseidon*

Nearby was the image of the broad-chested dark-maned god. He was bare, and kept the locks of his hair flowing down; he held out a wet dolphin, bringing in his hand a suitor's gifts for the much-sought maiden. 65

### *On a statue of Sappho*

The Pierian bee, clear-humming Lesbian Sappho, sat quietly. She seemed to be weaving a lovely melody, her mind set alight by the silent Muses. 69

## Εἰς ἄγαλμα Ἀπόλλωνος

- Φοῖβος δ' εἰστήκει τριποδήλαος· ἦν δ' ἄρα χαίτης  
 εἰς ὀπίσω σφίγξας ἄδετον πλόκον· ἀλλ' ἐνὶ χαλκῷ  
 γυμνὸς ἔην, ὅτι πᾶσιν ἀνειρομένοισιν Ἀπόλλων  
 75 γυμνώσαι δεδάηκεν ἀληθέα δήνεα Μοίρης  
 ἢ ὅτι πᾶσιν ὁμῶς ἀναφαίνεται· ἠέλιος γὰρ  
 Φοῖβος ἀναξ, καθαρὴν δὲ φέρει τηλέσκοπον αἴγλην.

Lemma supra P τοῦ Πυθίου add. l εἰς Ἀπόλλωνα Pl  
 72 τριποδήλαος P τριποδιλάος ex τριποδηλάος Pl  
 χαίτης P<sup>1</sup> Pl χαίτην c 75 δήνεα Pl δί· νεα P 77 τη-  
 λέσκοπον Brunck τηλεσκόπον Pl τηλοσκοπὸν P

## Εἰς ἄγαλμα Ἀφροδίτης

- Ἄγχι δὲ Κύπρις ἔλαμπεν, ἔλειβε δὲ νώροπι χαλκῷ  
 ἀγλαΐης ραθάμιγγας· ἀπὸ στέρνοιο δὲ γυμνὴ  
 80 φαίνετο μὲν, φᾶρος δὲ συνήγαγεν ἄντυγι μηρῶν,  
 χρυσεῖη πλοκαμῖδας ὑποσφίγξασα καλύπτρη.

Lemma supra P εἰς Ἀφροδίτην Pl

## Εἰς ἄγαλμα Ἀλκιβιάδου

- Κλεινιάδην δὲ τέθηπα περιστίλβοντα νοήσας  
 ἀγλαΐη· χαλκῷ γὰρ ἀνέπλεκε κάλλεος αὐγῆν,  
 τοῖος ἐὼν οἷός περ ἐν Ἀτθίδι, μητέρι μύθων,  
 85 ἀνδράσι Κεκροπίδησι πολύφρονα μῆτιν ἀγείρων.

Lemma εἰς ἄγαλμα τοῦ . . . (nomine deleto l) P Ἀλκιβιά-  
 δου, τοῦ ἐρωμένου Σωκράτους add. l εἰς Pl

## DESCRIPTIONS OF STATUES

### *On a statue of Apollo*

There stood Phoebus of the speaking tripod. He had bound the locks of his hair in back without a knot. In the bronze he was bare, either because Apollo knows how to bare to all who inquire the true decrees of Fate, or because he appears to all alike; for lord Phoebus is the sun, and his pure radiance is seen from afar. 72

### *On a statue of Aphrodite*

Nearby shone Cypris, shedding drops of beauty on the bright bronze. She appeared bare-breasted, gathering a robe about her rounded thighs, her locks bound with a golden veil. 78

### *On a statue of Alcibiades*

I marvel at the son of Cleinias, seeing him in his scintillating splendor; for he wove into the bronze the rays of his beauty. Just as he was when in Attica, mother of eloquence, he mustered his highly intelligent counsel for Cecropian men. 82

Εἰς ἄγαλμα Χρύσου τοῦ ἱερέως

Χρύσης δ' αὐθ' ἱερεὺς πέλας ἴστατο, δεξιτερῇ μὲν  
σκήπτρον ἀνασχόμενος Φοιβήϊον, ἐν δὲ καρῆνῳ  
στέμμα φέρων· μεγέθει δὲ κεκασμένος ἔπρεπε μορ-  
φῆς,

- οἶά περ ἠρώων ἱερὸν γένος· ὡς δοκέω δέ,  
90 Ἀτρείδην ἰκέτενε· βαθὺς δέ οἱ ἦνθεε πώγων,  
καὶ ταναῆς ἄπλεκτος ἐσύρετο βότρυς ἐθείρης.

Lemma supra P εἰς Χρύσην Pl 86 αὐθ' P αὐ Pl  
91 ἄπλεκτος P ἄπлатος Pl

Εἰς ἄγαλμα Ἰουλίου Καίσαρος

Καῖσαρ δ' ἐγγὺς ἔλαμπεν Ἰούλιος, ὅς ποτε Ῥώμην  
ἀντιβίων ἔστειψεν ἀμετρήτοισι βοείαις.  
αἰγίδα μὲν βλοσυρῶπιον ἐπωμαδὸν ἦεν αἰείρων,  
95 δεξιτερῇ δὲ κεραυνὸν ἀγάλλετο χειρὶ κομίζων,  
οἶα Ζεὺς νέος ἄλλος ἐν Αὐσονίοισιν ἀκούων.

Lemma supra P εἰς Ἰούλιον Καίσαρα Pl 94 αἰείρων  
Lascaris ἀγείρων P Pl

Εἰς ἄγαλμα τοῦ φιλοσόφου Πλάτωνος

Εἰστήκει δὲ Πλάτων θεοείκελος, ὁ πρὶν Ἀθήναις  
δείξας κρυπτὰ κέλευθα θεοκράντων ἀρετῶν.

Lemma supra P εἰς Πλάτωνα Pl 97 εἰστήκει Pl  
ἐστήκει P

## DESCRIPTIONS OF STATUES

### *On a statue of Chryses the priest*

Near him stood the priest Chryses, holding in his right hand the scepter of Phoebus and wearing a chaplet on his head. He was conspicuous for his exceedingly great size, as befits the holy race of heroes. I think he was supplicating the son of Atreus. His beard was thick and lush, and the locks of his long hair hung unkempt. 86

### *On a statue of Julius Caesar*

Nearby shone Julius Caesar, who once crowned Rome with countless shields of her foes. He was hefting the grisly-faced aegis on his shoulder, and carried exulting in his right hand a thunderbolt, as befits one called a second Zeus among the Ausonians. 92

### *On a statue of the philosopher Plato*

There stood godlike Plato, who once in Athens revealed the hidden paths of divinely wrought virtue. 97

Εἰς ἄγαλμα ἄλλης Ἀφροδίτης

- Ἄλλην δ' εὐπατέρειαν ἴδον χρυσοῦν Ἀφροδίτην,  
 100 γυμνὴν παμφανώσαν· ἐπὶ στέρνων δὲ θεαίνης  
 αὐχένος ἕξ ὑπάτοιον χυθεὶς ἐλελίζετο κεστός.

Lemma supra P εἰς ἄλλην Ἀφροδίτην Pl

Εἰς ἄγαλμα Ἑρμαφροδίτου

- Ἴστατο δ' Ἑρμαφρόδιτος ἐπήρατος, οὐθ' ὄλος ἀνὴρ  
 οὐδὲ γυνή· μικτὸν γὰρ ἔην βρέτας. ἦ τάχα κούρον  
 Κύπριδος εὐκόλποιο καὶ Ἑρμάωνος ἐνύφεις·  
 105 μαζοὺς μὲν σφριγώοντας ἐδείκνυεν οἷά τε κούρη·  
 σχῆμα δὲ πᾶσιν ἔφαινε φυτοσπόρον ἄρσεινος αἰ-  
 δοῦς,  
 ξυνῆς ἀγλαΐης κεκερασμένα σήματα φαίνων.

Lemma supra P εἰς Ἑρμαφρόδιτον Pl 103 οὐδὲ P οὔτε  
 Pl 106 ἔφαινε Pl ἐφαίνετο P 107 κεκερασμένα Pl  
 κεκερασμένη P φαίνων P φαίνον Pl

Εἰς ἄγαλμα Ἑρίνης

- Παρθενικὴ δ' Ἑρινα λιγύθροος ἔζετο κούρη,  
 οὐ μίτον ἀμφαφώσα πολύπλοκον, ἀλλ' ἐνὶ σιγῇ  
 110 Πιερικῆς ραθάμιγγας ἀποσταλάουσα μελίσσης.

Lemma supra P εἰς Ἑριναν Pl 110 ραθάμιγγας Pl  
 ραθάμιγγος P



## DESCRIPTIONS OF STATUES

### *On a statue of another Aphrodite*

I saw another high-born golden Aphrodite, naked and radiant. Upon her breasts, hanging from her neck, fell in coils her flowing girdle. 99

### *On a statue of Hermaphroditus*

There stood lovely Hermaphroditus, neither wholly man nor woman, for the statue was of mixed form. You could readily tell him to be the son of fair-bosomed Cypris and Hermes: he displays breasts that swell like a girl's, but he plainly has the reproductive capacity of male genitals. He shows features combined from the beauty of both sexes. 102

### *On a statue of Erinna*

Virginal Erinna, the clear-humming girl, sat, not plying a braided thread but in silence distilling drops of honey from the Pierian bee.<sup>1</sup> 108

<sup>1</sup> I.e., Sappho; see line 69.

## Εἰς ἄγαλμα Τερπάνδρον

- Μήτε λίπης Τέρπανδρον εὐθροον, οὐ τάχα φαίης  
 ἔμπνοον, οὐκ ἄφθογον, ἰδεῖν βρέτας· ὡς γὰρ οἶω,  
 κινυμέναις πραπίδεσσιν ἀνέπλεκε μύστιδα μολπῆν,  
 ὥς ποτε δινήεντος ἐπ' Εὐρώταο ῥοάων  
 115 μυστιπόλῳ φόρμιγγι κατεπρήνεν αἰείδων  
 ἀγχεμάχων κακότητας Ἀμυκλαίων ναετήρων.

Lemma supra P εἰς Τέρπανδρον Pl 111 μήτε Pl μή  
 με P 113 κινυμέναις Pl κινουμέναις P 116 Ἀμυ-  
 κλαίων Pl Ἀμυκλέων P

## Εἰς ἄγαλμα Περικλέους

- Ἦγασάμην δ' ὀρόων σε, Περικλέες, ὅτι καὶ αὐτῷ  
 χαλκῷ ἀναυδήτῳ δημηγόρον ἦθος ἀνάπτεις,  
 ὥς ἔτι Κεκροπίδῃσι θεμιστεύων πολιήταις  
 120 ἦ μόθον ἐντύνων Πελοπήϊον.

Lemma supra P εἰς Περικλέα Pl

## Εἰς ἄγαλμα τοῦ φιλοσόφου Πυθαγόρα

Ἰστάμενος δὲ  
 ἔπρεπε Πυθαγόρης, Σάμιος σοφός, ἀλλ' ἐν Ὀλύμπῳ  
 ἐνδιάειν ἐδόκευε, φύσιν δ' ἐβιάζετο χαλκοῦ  
 πλημύρων νοερῆσι μεληδόσιν· ὡς γὰρ οἶω,  
 οὐρανὸν ἀχράντοισιν ἐμέτρεε μῦνον ὀπωπαῖς.

Lemma supra P εἰς Πυθαγόραν Pl 121 Πυθαγόρης Pl  
 Πυθαγόρας P 122 φύσιν P φύσις Pl

## DESCRIPTIONS OF STATUES

### *On a statue of Terpander*

Do not forget the pleasant hum of Terpander, whose image, you might say, appears alive, not mute: for, as it seemed to me, it was with deeply stirred spirit that he wove his mystic song, even as once by the Eurotas' eddying stream he, singing to his mystic lyre, soothed the evil spite of Sparta's neighboring foes at Amyclae. 111

### *On a statue of Pericles*

I wondered when I saw you, Pericles, that even in the voiceless bronze you kindle the spirit of your eloquence, as though you were still giving laws to the Cecropian citizens or preparing for the Peloponnesian War. 117

### *On a statue of the philosopher Pythagoras*

Pythagoras was conspicuous standing there. He was a philosopher of Samos, but he seemed to dwell on Olympus, and he did violence to the nature of the bronze by flooding it with his intellectual concerns. For, as I think, with his pure eyes he was measuring heaven alone. 120

## Εἰς ἄγαλμα Στησιχόρου

- 125 Στησίχορον δ' ἐνόησα λιγύθροον, ὃν ποτε γαῖα  
 Σικελίη μὲν ἔφερβε, λύρης δ' ἐδίδαξεν Ἀπόλλων  
 ἄρμονίην, ἔτι μητρὸς ἐνὶ σπλάγχνοισιν ἔοντα.  
 τοῦ γὰρ τικτομένοιο καὶ ἐς φάος ἄρτι μολόντος  
 ἔκποθεν ἡερόφοιτος ἐπὶ στομάτεσσιν ἀηδῶν
- 130 λάθρη ἐφεξομένη λιγυρὴν ἀνεβάλλετο μολπὴν.

Lemma supra P εἰς Στησίχορον Pl 128 τικτομένοιο Pl  
 τικτομένοι P μολόντος Pl μολούντος P

## Εἰς ἄγαλμα Δημοκρίτου φιλοσόφου

- Χαῖρέ μοι Ἀβδήρων, Δημόκριτε, κῦδος ἀρούρης,  
 ὅτι σὺ καλλιτόκοιο φυῆς ἐφράσσαι θεσμούς,  
 λεπτὰ διακρίνων πολυῖδμονος ὄργια Μούσης,  
 αἰεὶ δὲ σφαλερὰς ἐγέλας βιότιο κελεύθους,
- 135 εὖ εἰδῶς ὅτι πάντα γέρων παραμείβεται Αἰών.

Lemma supra P εἰς Δημόκριτον Pl 134 ἐγέλας Pl  
 ἐγέλαις P

## Εἰς τὸ ἄγαλμα Ἡρακλέους

- Ἡρακλῆς δ' ἀνίουλον ἐδείκνυε κύκλον ὑπήνης,  
 μῆλα λεοντοφόνῳ παλάμῃ χρύσεια κομίζων,  
 γαίης ὄλβια δῶρα Λιβυστίδος.

Lemma supra P εἰς Ἡρακλέα καὶ εἰς Αὔγην καὶ εἰς Αἰ-  
 νείαν Pl 138 Λιβυστίδος Stephanus λιβύτιδος P Pl

## DESCRIPTIONS OF STATUES

### *On a statue of Stesichorus*

There I saw clear-humming Stesichorus, whom the Sicilian land once nurtured, to whom Apollo taught the harmony of the lyre while he was yet in his mother's womb. For when he was born and just come into the light, a creature of the air, a nightingale from somewhere, landed secretly on his lips and struck up its clear song. 125

### *On a statue of the philosopher Democritus*

Greetings, Democritus, glory of the land of Abdera; for you explored the rules by which nature produces its beautiful offspring, discerning the subtle mysteries of the Muse of Science, and you always laughed at the slippery pathways of life, well aware that ancient time outlasts them all. 131

### *On the statue of Heracles*

Heracles, no down yet visible on the circle of his chin, was holding in his lion-slaying hand golden apples, rich gifts of the Libyan land. 136

Εἰς ἄγαλμα τῆς Αὔγης

Ἐγγύθι δ' αὐτοῦ

- 140 Παλλάδος ἀρήτειρα παρίστατο, παρθένος Αὔγη,  
φᾶρος ἐπιστείλασα κατωμαδόν· οὐ γὰρ ἐθείρας  
κρηδέμνω συνέεργεν· ἐὰς δ' ἀνετείνετο χεῖρας  
οἷά τε κικλήσκουσα Διὸς γλαυκώπιδα κούρην  
Ἀρκαδικῆς Τεγέης ὑπὸ δειράδος.

143 δειράδος P δειράδας Pl

Εἰς ἄγαλμα Αἰνείου

Ἴλαθι, γαίης

- 145 Τρωιάδος βλάστημα σακεσπάλον, Ἴλαθι, λάμπων  
Αἰνεΐα Τρώων βουλευφόρε· σαῖς γὰρ ὄπωπαῖς  
ἀγλαΐης πνείουσα σοφῆ περιλείβεται αἰδῶς,  
θέσκελον ἀγγέλλουσα γένος χρυσοῦς Ἀφροδίτης.

144 λάμπων Pl λάμπων P

Εἰς ἄγαλμα Κρεούσης

- Ἦγασάμην δὲ Κρέουσαν ἰδὼν πευθήμονι κόσμῳ,  
σύγγαμον Αἰνεΐαο, κατάσκιον· ἀμφὶ γὰρ αὐταῖς  
150 ἀμφοτέραις κρηδέμνον ἐφελκύσσασα παρειαῖς,  
πάντα πέριξ ἐκάλυψε ποδηνεκεί χροά πέπλω,  
οἷά τε μυρομένη· τὰ δὲ χάλκεα δάκρυα νύμφης  
Ἄρει δουρίκτητον ἐμαντεύοντο τιθήνην,  
Ἴλιον Ἀργείοισιν ἐελμένον ἀσπιδιώταις.

DESCRIPTIONS OF STATUES

*On a statue of Auge*

By his side stood the priestess of Pallas, the virgin Auge, 138  
her mantle hanging from her shoulders; her hair was not  
wrapped in a veil. Her hands were lifted up as if she were  
calling on the gray-eyed daughter of Zeus under the hill  
of Arcadian Tegea.

*On a statue of Aeneas*

Have mercy, shield-brandishing offspring of Troy; have 143  
mercy, Aeneas, glittering counselor of the Trojans! For  
wise modesty redolent of beauty is distilled upon your  
eyes, proclaiming you the divine son of golden Aphrodite.

*On a statue of Creusa*

I wondered as I saw Creusa, the wife of Aeneas, shaded 148  
by her mourning attire. She had drawn her veil around  
both her cheeks, her skin was draped in a long gown, as  
befits one in lamentation, and her bronze tears signified  
that Ilium, her nurse, was a prisoner of war, after its siege  
by Argive warriors.

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Lemma supra P εἰς Κρέουσαν Pl 150 ἐφέλκυσσασα  
Hecker ἐφέλκυσσασα Pl ἀφέλκυσσασα P

## Εἰς ἄγαλμα Ἑλένου

- 155 Οὐθ' Ἑλενος κοτέων ἀπεπαύετο· πατρὶ δὲ νηλῆς  
φαίνεται δινεύων ἔτι που χόλον. ἦν μὲν αἰείρων  
δεξιτερῇ φιάλην ἐπιλοΐβιον· ὡς δοκέω δέ,  
ἔσθλὰ μὲν Ἀργείοις μαντεύετο, καὶ δὲ τιθήνης  
ἀθανάτοις ἠῤῥάτο πανύστατα σήματα φαίνειν.

Lemma supra P εἰς Ἑλενον P1

## Εἰς ἄγαλμα Ἀνδρομάχης

- 160 Ἀνδρομάχη δ' ἔστηκε, ῥοδόσφυρος Ἡετιώνη,  
οὔτι γόον σταλάουσα πολύστονον· ὡς γὰρ ὄϊω,  
οὔπω ἐνὶ πτολέμῳ κορυθαίολος ἠριπεν Ἑκτωρ,  
οὐδὲ φερεσσακέων ὑπερήνορες νῆες Ἀχαιῶν  
Δαρδανίην ζύμπασαν ἐλήϊσαντο τιθήνην.

Lemma supra P εἰς Ἀνδρομάχην P1

## Εἰς ἄγαλμα Μενελάου

- 165 Ἦν δ' ἐσιδεῖν Μενέλαον ἀρήϊον, ἀλλ' ἐπὶ νίκη  
γηθόσυνον· σχεδόθεν γὰρ ἐθάλπεται χάρματι πολλῶ  
δερκόμενος ῥοδόπηχυν ὁμόφρονα Τυνδαρεώνην.

Lemma supra P εἰς Μενέλαον P1



## DESCRIPTIONS OF STATUES

### *On a statue of Helenus*

Neither did Helenus rest from his resentment, but seemed 155  
to have no pity for his father, still stirring his wrath.<sup>1</sup> In his  
right hand he raised a cup for libations; I think he was  
foretelling good to the Argives and praying to the immor-  
tals to reveal the final signs against his nurse.<sup>2</sup>

<sup>1</sup> Helenus bore a grudge against his own people because his  
bid for the hand of Helen after Paris' death was rejected in favor  
of his brother Deïphobus.

<sup>2</sup> I.e., against Troy. Helenus disclosed to the Greeks the means  
by which Troy could finally be taken.

### *On a statue of Andromache*

Andromache, the rosy-ankled daughter of Eetion, stood 160  
there. She was not weeping or sighing, for not yet, I think,  
had Hector with the glancing helm fallen in the war, nor  
had the exultant sons of the shield-bearing Achaeans laid  
waste entirely her Dardanian nurse.<sup>1</sup>

<sup>1</sup> I.e., the city of Troy.

### *On a statue of Menelaus*

There one might see Menelaus, warlike, but rejoicing in 165  
his victory; for his heart was warmed by great joy as he saw  
near him the rosy-armed daughter of Tyndareus,<sup>1</sup> recon-  
ciled.

<sup>1</sup> I.e., Helen.

BOOK II

Εἰς ἄγαλμα Ἑλένης

Ἦγασάμην δ' Ἑλένης ἔρατὸν τύπον, ὅττι καὶ αὐτῷ  
 χαλκῷ κόσμον ἔδωκε πανίμερον· ἀγλαΐη γὰρ  
 170 ἔπνεε θερμὸν ἔρωτα καὶ ἀψύχῳ ἐνὶ τέχνῃ.

Lemma supra P εἰς Ἑλένην Pl

Εἰς ἄγαλμα Ὀδυσσέως

Πυκναῖς δὲ πραπίδεσσιν ἀγάλλετο δῖος Ὀδυσσεύς·  
 οὐ γὰρ ἔην ἀπάνευθε πολυστρέπτοιο μενοιῆς,  
 ἀλλ' ἔτι κόσμον ἔφαινε σοφῆς φρενός· ἦν δ' ἐνὶ  
 θυμῷ  
 καγχαλόων· Τροίην γὰρ ἐγήθεε πᾶσαν ὀλέσσας  
 175 ἦσι δολοφροσύνησι.

Lemma supra P εἰς Ὀδυσσέα καὶ εἰς Ἑκάβην Pl  
 174 ἐγήθεε Pl ἐγέγηθεν P

Εἰς ἄγαλμα Ἑκάβης

Σὺ δ' Ἔκτορος, ἔννεπε, μήτηρ,  
 τίς σε, πολυτλήμων Ἑκάβη, τίς δάκρυα λείβειν  
 ἀθανάτων ἐδίδαξεν ἀφωνήτῳ ἐνὶ κόσμῳ;  
 οὐδέ σε χαλκὸς ἔπαυσεν οὔζυος, οὐδέ σε τέχνῃ  
 ἄπνοος οἰκτεῖρασα δυσαλγέος ἔσχεθε λύσσης,  
 180 ἀλλ' ἔτι δάκρυ χέουσα παρίστασαι. ὥς δὲ δοκεύω,  
 οὐκἔτι δυστήνου μόρον Ἔκτορος οὐδέ ταλαίνης  
 Ἄνδρομάχης βαρὺ πένθος ὀδύρεαι, ἀλλὰ πεσοῦσαν

## DESCRIPTIONS OF STATUES

### *On a statue of Helen*

I wondered at the lovely image of Helen, that even to the bronze she imparted an enchanting elegance; for her beauty breathed warm love into that breathless work of art. 168

### *On a statue of Odysseus*

Divine Odysseus was rejoicing in his wily mind, for he was not averse to versatile scheming but still displayed the composure of sagacity. He was laughing in his heart, for he delighted in having utterly destroyed Troy by his cunning. 171

### *On a statue of Hecabe*

You tell me, mother of Hector, much-suffering Hecabe, tell me who of the immortals taught you to shed tears in this voiceless medium? Not even bronze halted your grief, nor did the sculptor's lifeless art take pity and keep you from agonizing frenzy, but still you stand by, flowing with tears. I think you no longer lament the death of wretched Hector nor the heavy sorrow of poor Andromache, but the 175

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Lemma supra P τῆς γυναικὸς Πριάμου, μητρὸς δὲ Ἐκτο-  
 ρος add. l 176 τίς δάκρυα P τόσα δάκρυα Pl 179 δυσ-  
 αλγέος Pl δυσαλθέος P 182 πεσοῦσαν Pl πεσοῦσα P

πατρίδα σήν· φᾶρος γὰρ ἐπικρεμῆς ἀμφὶ προσώπῳ  
 πήματα μὲν δείκνυσιν, ἀπαγγέλλουσι δὲ πέπλοι  
 185 πένθος ὑποβρύχιον κεχαλασμένοι ἄχρι πεδίων·  
 ἄλγῃ γὰρ πυμάτῳ δέδεσαι φρένα, κὰδ δὲ παρειῆς  
 δάκρυα μὲν σταλάεις· τὸ δὲ δάκρυν ἔσβεσε τέχνη,  
 ἄπλετον ἀγγέλλουσα δυσαλθέος αὐχμὸν ἀνίης.

Εἰς ἄγαλμα τῆς Κασάνδρας

Κασάνδρην δ' ἐνόησα θεοπρόπον, ἀλλ' ἐνὶ σιγῇ  
 190 μεμφομένη γενετῆρα σοφῆς ἀνεπίμπλατο λύσσης,  
 οἷά τε θεσπίζουσα πανύστατα πήματα πάτρης.

Lemma supra P εἰς Κασάνδραν Pl

Εἰς ἄγαλμα ἐτέρου Πύρρου

Πύρρος δ' ἄλλος ἔην πτολιπόρθιος, οὐκ ἐπὶ χαίτης  
 ἰππόκομον τρυφάλειαν ἔχων, οὐκ ἔγχος ἐλίσσων·  
 ἀλλ' ἄρα γυμνὸς ἔλαμπε καὶ ἄχνοον εἶχεν ὑπήνην·  
 195 δεξιτερὴν δ' ἀνέτεινεν ἐῆς ἐπιμάρτυρα νίκης,  
 λοξὰ Πολυξείνην βαρυδάκρυν ὄμμασι λείσσω.

Lemma supra P εἰς Πύρρον Pl 195 ἐῆς Waltz ἐῆν Pl  
 om. P 196 ὄμμασι Pl ὄμματι P

Εἰς ἄγαλμα Πολυξένης

Εἰπέ, Πολυξείνη δυσπάρθενε, τίς τοι ἀνάγκη  
 χαλκῶ ἐν ἀφθόγγῳ κεκρυμμένα δάκρυα λείβειν;

## DESCRIPTIONS OF STATUES

fall of your city; for the cloak drawn over your face shows your pain, and your robe falling ungirt to your sandals proclaims your deep sorrow. Extreme anguish has bound your spirit; tears run from your cheeks, but the sculptor's art has dried them, decreeing an eternal drought upon your incurable woe.

### *On a statue of Cassandra*

I saw the prophetess Cassandra—but in silence did she 189  
blame her father, filled with a wise frenzy, as befits one  
who prophesies the last woes of her city.

### *On a statue of another Pyrrhus*

There was another Pyrrhus, sacker of cities, not wearing 192  
on his hair a helmet with horsehair crest or shaking a  
spear; but naked he glowed, his chin beardless, and rais-  
ing his right hand in testimony of his victory he looked  
askance at Polyxena, weighed down with tears.

### *On a statue of Polyxena*

Tell me, Polyxena, deceitful virgin, what forces you to shed 197  
tears hidden in voiceless bronze? Why do you stand with

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Lemma supra P εἰς τὸ ἄγαλμα Πολυξένης, τῆς ἀδελφῆς  
Ἑκτορος I εἰς Πολυξένην Pl

BOOK II

- 200 πῶς δὲ τεῶ κρήδεμνον ἐπειρύσσασα προσώπῳ  
 ἴστασαι, αἰδομένη μὲν ἀλίγκιος, ἀλλ' ἐνὶ θυμῷ  
 πένθος ἔχεις; μὴ δὴ σε, τεὸν πτολίεθρον ὀλέσσας,  
 ληΐδα Πύρρος ἔχει Φθιώτιος, οὐδέ σε μορφῇ  
 ῥύσατο τοξεύσασα Νεοπτολέμοιο μενοιμήν,  
 ἧ ποτε θηρεύσασα τεοῦ γενετήρα φονῆς  
 205 εἰς λίνον αὐτοκέλευστον ἀελπέος ἦγεν ὀλέθρου;  
 ναὶ μὰ τὸν ἐν χαλκῷ νοερὸν τύπον, εἴ νύ σε τοίην  
 ἔδρακε Πύρρος ἀναξ, τάχα κεν ξυνήονα λέκτρων  
 ἦγετο, πατρώης προλιπὼν μνημήϊα μοίρης.

204 γενετήρα Pl γενετήρας ex γενετήρος P  
 205 ονα Pl ξυνήιον P

207 ξυνή-

Εἰς ἄγαλμα τοῦ μικροῦ Αἴαντος

- 210 Ἴησάμην δ' Αἴαντα, τὸν ὀβριμόθυμος Ὀϊλεὺς  
 Δοκρίδος ἐσπέρμηγε πελώριον ἔρκος ἀρούρης.  
 φαίνεται μὲν νεότητι κεκασμένος· οὐδὲ γὰρ ἦεν  
 ἀνθεὶ λαχνηέντι γενειάδος ἄκρα χαράξας·  
 γυμνὸν δ' εἶχεν ἅπαν στιβαρὸν δέμας· ἠνορέη δὲ  
 βεβριθῶς ἐλέλιζε μαχήμονος οἴστρου Ἐννοῦς.

Lemma supra P τοῦ Δοκροῦ add. l εἰς Αἴαντα τὸν Δοκρόν  
 Pl 209 ὀβριμόθυμος Pl ὀβριμόθυμος ex ὀβριμόθυμον  
 P 210 ἐσπέρμηγε Pl ἐσπέρμεινε P

Εἰς ἄγαλμα τῆς Οἰνώνης

- 215 Οἰνώνη δὲ χόλω φρένας ἔζειν, ἔζειε πικρῷ  
 ζήλω θυμὸν ἔδουσα, Πάριν δ' ἔδόκενε λαθοῦσα

## DESCRIPTIONS OF STATUES

a veil drawn over your face, feigning modesty, but with sorrow in your heart? Is it that Phthian Pyrrhus won you for his spoil after destroying your city, and your beauty did not strike Neoptolemus' heart and save you—that beauty that once captivated your murderer's father<sup>1</sup> and enticed him of his own will into a net of unexpected death? Yes, by your ideal image in bronze, if lord Pyrrhus were to see you like this, he would have taken you to his bed and abandoned the memory of his father's fate.

<sup>1</sup> I.e., Achilles. According to the postclassical story, Achilles had fallen in love with Polyxena, but after his death, Neoptolemus/Pyrrhus sacrificed her in his memory.

### *On a statue of the lesser Ajax*

I wondered at Ajax, whom valiant Oileus fathered, the huge bulwark of the Locrian land. He seemed in the flower of youth; for he was not stippled with even the first bloom of a shaggy beard. His whole sturdy body was naked; full of courage, he wielded the goad of bellicose Enyo.<sup>1</sup> 209

<sup>1</sup> Goddess of war.

### *On a statue of Oenone*

Oenone's mind seethed with anger; eating her heart out, she seethed with bitter jealousy. She was furtively watch- 215

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Lemma supra P γυναικὸς Ἀλεξάνδρου τοῦ Πάριδος add. l  
εἰς Οἰνώνην Pl 216 ἐδόκευε Hecker ἐκέλευε P Pl

BOOK II

ὄμματι μαινομένῳ κρυφίην δ' ἤγγειλεν ἀπειλήν,  
δεξιτερῇ βαρύποτμον ἀναινομένη παρακοίτην.

Εἰς ἄγαλμα Ἀλεξάνδρου

220 Αἰδομένῳ μὲν ἔοικεν ὁ βουκόλος, εἶχε δ' ὀπωπὴν  
πλαζομένην ἐτέρωσε δυσίμερος· αἶδετο γάρ που  
Οἰνώνην βαρύδακρυν ἰδεῖν, Κεβρηνίδα νύμφην.

Lemma supra P εἰς Πάριον Pl

Εἰς ἄγαλμα τοῦ πυγμαχοῦ Δάρητος

Ἀυαλέφ δὲ Δάρης ἐζώννυτο χεῖρας ἱμάντι,  
πυγμαχίης κήρυκα φέρων χόλον· ἠγορέης δὲ  
ἔπνεε θερμὸν ἄημα πολυστρέπτοισιν ὀπωπαῖς.

Lemma supra P εἰς Δάρητα Pl 222-25 Δάρης . . .  
Ἔντελλος δὲ om. P

(Εἰς ἄγαλμα Ἐντέλλου)

225 Ἔντελλος δέ, Δάρητος ἐναντίον ὄμμα τιταίνων,  
γυιοτόρους μύρμηκας ἐμαίνεταιο χερσὶν ἐλίσσων·  
πυγμαχίης δ' ὄδινε φόνου διψῶσαν ἀπειλήν.

Lemma supra scripsi ex exemplis in P εἰς Ἐντελλον  
Pl 226 γυιοτόρους Pl γυιοτύρους P 227 φόνου δι-  
ψῶσαν Pl φόνον διψῶσαν P



## DESCRIPTIONS OF STATUES

ing Paris with wild eyes, and conveyed to him secret threats, spurning her ill-fated consort with her right hand.<sup>1</sup>

<sup>1</sup> Oenone's story is found in Pseudo-Apollodorus, *Library* 3.12.6.

### *On a statue of Alexander*<sup>1</sup>

The cowherd seemed ashamed, and the star-crossed lover 219  
turned his wandering eye the other way; I think he was  
ashamed to see his wife Oenone, the daughter of Cebren,  
weighed down by tears.

<sup>1</sup> I.e., Paris.

### *On a statue of the boxer Dares*

Dares was wrapping his hands with dry leather straps and 222  
arming himself with wrath, the harbinger of a fistfight;  
with mobile eyes he breathed the hot breath of valor.

### *On a statue of Entellus*

Entellus glared at Dares and in fury wrapped his hands 225  
with leather studded to pierce the flesh, brooding on the  
menace of a bloodthirsty fistfight.

BOOK II

Εἰς ἄγαλμα τοῦ ἀθλητοῦ Φίλωνος

᾿Ἦν δὲ παλαισμοσύνην δεδαημένος ὄβριμος ἀνὴρ·  
 εἰ δὲ Φίλων ἦκουε πελώριος, εἴτε Φιλάμμων,  
 230 εἴτε Μίλων, Σικελῆς ἔρυμα χθονός, οἶδεν Ἀπόλλων·  
 οὐ γὰρ ἐγὼ δεδάηκα διακρίναι καὶ ἀεῖσαι  
 οὔνομα θαρσαλέου κλυτὸν ἀνέρος· ἀλλὰ καὶ ἔμπης  
 ἔπνεεν ἠγορέης· λάσιος δέ οἱ εἴλκετο πώγων  
 καὶ φόβον ἠκόντιζον ἀεθλητῆρα παρειαι  
 235 καὶ κεφαλῆς ἔφρισσον ἐθειράδες· ἀμφὶ δὲ πυκνοῖς  
 μῶνες μελέεσσιν ἀνοιδαίνοντο ταθέντες  
 τρηχαλέοι· δοιοὶ δέ, συνισταμένων παλαμάων,  
 εὐρέες ἐσφήκωντο βραχίονες, ἥύτε πέτραι,  
 καὶ παχὺς ἀλκήμετι τένων ἐπανίστατο νότῳ,  
 240 αὐχένος εὐγνάμπτοιο περὶ πλατὺν αὐλὸν ἀνέρπων.

Lemma supra P μάλλον δὲ Μίλωνος τοῦ Κροτωνιάτου add.  
 l εἰς Μίλωνα Pl 233 ἠγορέης P ἠγορέην Pl 236 μῶ-  
 νες Pl μυῖνες P 240 εὐγνάμπτοιο Pl ἐν γναμπτοῖο P

Εἰς ἄγαλμα Χαρίδημον

Δέρκεό μοι Χαρίδημον, ὃς Ἀθίδος ἠγεμονεύων  
 Κεκροπίδην στρατὸν εἶχεν ἐῆς πειθήμονα βουλῆς.

Lemma supra P εἰς Χαρίδημον Pl

## DESCRIPTIONS OF STATUES

### *On a statue of the athlete Philo*<sup>1</sup>

There was a strong man, skilled in wrestling. Whether his name was huge Philo or Philammon or Milo, the bulwark of Sicily, Apollo knows—I cannot discern or celebrate the glorious name of this brave man; in any case he had an air of valor. He had a shaggy trailing beard, his cheeks shot a look of competitive fright, and the hair on his head bristled; his stretched muscles swelled in bulges around his solid limbs, and when his fists were clenched his thick arms clamped as firmly as stone. His trapezius stood out thick atop his powerful back, and rose to embrace the broad hollow of his flexible neck. 228

<sup>1</sup> As a later lemmatist pointed out, Milo of Croton is a more plausible candidate; Philo and Philammon are boxers.

### *On a statue of Charidemus*

Look here at Charidemus the Attic chief, who had the Cecropian army under his command. 241

BOOK II

Εἰς ἄγαλμα τοῦ μάντεως Μελάμποδος

Ἦ κεν ἰδὼν ἀγάσαιο Μελάμποδα· μαντιπόλου μὲν  
 ἱερὸν εἶδος ἔφαινε· ἔοικε δὲ θέσπιδος ὀμφῆς  
 245 σιγηλοῖς στομάτεσσι θεοπρόπον ἄσθμα τιταίνειν.

Lemma supra P εἰς Μελάμποδα Pl 243 μαντιπόλου P  
 μαντίπολον Pl 245 τιταίνειν Pl τιταίνων P

Εἰς ἄγαλμα τοῦ Πάνθου

Πάνθοος ἦν Τρώων βουληφόρος, ἀλλ' ἔτι δεινὴν  
 οὔπω μῆτιν ἔπανσε κατ' Ἀργείων στρατιάων.

Lemma supra P εἰς Πάνθου Pl 247 κατ' Ἀργείων Pl  
 καταργειάων P

Εἰς ἄγαλμα τοῦ Θυμοίτου

Δημογέρων δὲ νόημα πολύπλοκον εἶχε Θυμοίτης,  
 ἀμφασίης πελάγεσσι ἐέλμενος· ἦ γὰρ ἔωκει  
 250 σκεπτομένῳ τινὰ μῆτιν ἔτι Τρώεσσι ὑφαίνειν.

Lemma supra P εἰς Θυμοίτην Pl

Εἰς ἄγαλμα τοῦ Λάμπωνος

Λάμπων δ' ἀχινυμένῳ ἐναλίγκιος ἦεν ιδέσθαι·  
 οὐ γὰρ ἔτι φρεσὶν εἶχε κυλινδομένοιο κυδοιμοῦ  
 τειρομένοις Τρώεσσι τεκεῖν παιήονα βουλήν.

Lemma supra P εἰς Λάμπωνα Pl 251-53 stant etiam  
 post v. 258 in P 252 εἶχε Pl εἶχεν P

## DESCRIPTIONS OF STATUES

### *On a statue of the prophet Melampus*

You would truly wonder to see Melampus; he displayed 243  
the holy semblance of a prophet, and with his silent lips  
he seems to breathe intensely the divine breath of inspi-  
ration.

### *On a statue of Panthous<sup>1</sup>*

There was Panthous, councilor of the Trojans—and still 246  
he has not yet ceased his clever advice against the Argive  
armies.

<sup>1</sup> Panthous, Thymoetes, Lampon, and Clytius form a group;  
see Homer, *Iliad* 3.146–53.

### *On a statue of Thymoetes*

Thymoetes, an elder of the people, had a complex idea, 248  
but he was hemmed in by seas of silence; he truly seemed  
to be still on the lookout to weave some advice for the  
Trojans.

### *On a statue of Lampon*

Lampon appeared to be in despair, for as the battle din 251  
rolled on, his mind could no longer give birth to a plan to  
heal the battered Trojans.

BOOK II

Εἰς ἄγαλμα τοῦ Κλυτίου

255 Εἰστήκει Κλυτίος μὲν ἀμήχανος· εἶχε δὲ δοιὰς  
 χεῖρας ὁμοπλεκέας, κρυφίης κήρυκας ἀνίης.

Lemma supra P εἰς Κλυτίον Pl 254 εἰστήκει Pl ἐστή-  
 κει P

Εἰς ἄγαλμα τοῦ ῥήτορος Ἴσοκράτους

Χαῖρε, φάος ῥήτρης, Ἴσόκρατες, ὅτι σὺ χαλκῶ  
 κόσμον ἄγεις· δοκέεις γὰρ ἐπίφρονα μῆδεα φαίνειν,  
 εἰ καὶ ἀφωνήτῳ σε πόνῳ χαλκεύσατο τέχνη.

Lemma supra P εἰς Ἴσοκράτην τὸν ῥήτορα Pl

Εἰς ἄγαλμα τοῦ μάντεως Ἀμφιάρηου

260 Ἔστενε δ' Ἀμφιάρης, ἔχων περιλαμπέα χαίτην  
 στέμματι δαφναίῳ· κρυφίην δ' ἐλέλιζεν ἀνίην,  
 θεσπίζων ὅτι πᾶσι λυρόκτιτα τείχεα Θήβης  
 ἀνδράσιν Ἀργείοισιν ὑπότροπον ἦμαρ ὀλέσσει.

Lemma Ἀμφιάρου P (emendavi ex v. 259) 261 λυρό-  
 κτιτα vel βοόκριτα Tissoni βιόκτιτος ex βοόκτιτος P λυρόκτιτος  
 ex βιρόκτιτος Pl τείχεα Θήβης Tissoni ἀνδράσι Θήβη P  
 Pl 262 ὑπότροπον Pl ὑπότρομον P

## DESCRIPTIONS OF STATUES

### *On a statue of Clytius*

Clytius stood helpless, his clasped hands heralding hidden 254  
grief.

### *On a statue of the orator Isocrates*

Hail Isocrates, light of rhetoric! You lend luster to the 256  
bronze. You seem to be revealing wise counsels, even  
though the sculptor's art, with mute effort, turned you to  
bronze.

### *On a statue of the prophet Amphiaraus*

Amphiaraus groaned, his shimmering mane crowned with 259  
laurel; he mulled his secret sorrow, prophesying that the  
lyre-founded walls of Thebes<sup>1</sup> would be the death of all  
the Argive men's return.

<sup>1</sup> Amphion enchanted the stones with his lyre.

BOOK II

Εἰς ἄγαλμα τοῦ μάντεως Ἀγλαοῦ

Ἀγλαὸς εἰστήκει χρησμηγόρος ὄντινά φασιν  
μαντιπόλου γενετῆρα θεοφραδέος Πολυίδου·  
265 εὐπετάλω δὲ κόμας ἔστεμμένους ἔπρεπε δάφνη.

Lemma supra P εἰς (omisso nomine) Pl 263 εἰστήκει  
Wernicke ἐστήκει P ἐστήκει Pl χρησμηγόρος P χρη-  
σμόλογος Pl 264 μαντιπόλου Pl μαντίπολον P Πο-  
λυίδου P<sup>1</sup> Pl Πολυείδου c

Εἰς ἄγαλμα τοῦ Ἀπόλλωνος

Εἶδον ἀκερσεκόμην ἕκατον θεόν, εἶδον ἀοιδῆς  
κοίρανον, ἀδμήτοισι κεκασμένον ἄνθεσι χαίτην·  
εἶχε γὰρ ἀμφοτέροισι κόμης μεμερισμένον ὤμοις  
βόστρυχον αὐτοέλικτον. ἔλισσε δὲ μάντιν ὀπωπῆν,  
270 οἶά τε μαντοσύνη μεροπήϊα πῆματα λύων.

Lemma supra P εἰς Ἀπόλλωνα Pl 266 ἀκερσεκόμην P  
ἀκειρεκόμην Pl 267 ἀδμήτοισι P ἀτμήτοισι Pl

Εἰς ἄγαλμα τοῦ μεγάλου Αἴαντος

Γυμνὸς δ' ὀβριμόθυμος ἔην Τελαμώνιος Αἴας,  
μήπω πρῶτον ἴουλον ἔχων· ἐκέκαστο δὲ μορφῆς  
ἄνθεσι πατρώης· πλοκάμους δ' ἐσφίγγετο μίτρη.  
οὐ γὰρ ἔην τρυφάλειαν ἔχων, οὐκ ἔγχος ἐλίσσων,  
275 οὐ σάκος ἑπταβόειον ἑπωμαδόν, ἀλλὰ τοκῆς  
θαρσαλέην ἀνέφαιεν ἀγνηρορίην Τελαμώνος.



DESCRIPTIONS OF STATUES

*On a statue of the seer Aglaüs*

There stood Aglaüs, the oracular prophet who they say was 263  
the father of the inspired prophet Polyidus;<sup>1</sup> he was con-  
spicuous with his hair crowned with leafy laurel.

<sup>1</sup> The usual name of Polyidus' father is Coeranüs.

*On a statue of Apollo*

I saw the far-shooter with unshorn hair; I saw the lord of 266  
song, adorned with hair that bloomed unrestrained, for a  
naturally curly tress hung on each shoulder. He rolled his  
prophetic eyes as if he were freeing men from trouble by  
his prophetic power.

*On a statue of the greater Ajax*

Naked was stout-hearted Telamonian Ajax; he did not yet 271  
have his first whiskers, but he was adorned with a beauty  
like his father's in his prime. His locks were bound with a  
headband, for he wore no helmet. He did not wield a spear  
or carry a shield of seven ox hides on his shoulder, but he  
displayed the dauntless valor of his father Telamon.

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Lemma supra P τοῦ Τελαμωνιάδου τοῦ ἐκ Σαλαμῖνος add.  
I εἰς Αἴαντα τὸν μέγαν Pl 273 δ' Pl om. P 276 ἀνέ-  
φαινεν Pl ἀνέφαινε P ἀγηρορίην Pl ἀγηρορίην P

## Εἰς ἄγαλμα Σαρπηδόνος

Ἴστατο Σαρπηδών, Λυκίων πρόμος· ἠνορέη μὲν  
 φρικτὸς ἔην, ἀπαλοῖς δὲ νεοτρεφέεσσιν ἰούλοις  
 οἴνοπος ἄκρα χάρασσε γενειάδος· ἀμφὶ δὲ χαίταις  
 280 εἶχε κόρυν. γυμνὸς μὲν ἔην δέμας, ἀλλ' ἐνὶ μορφῇ  
 σπέρμα Διὸς σήμαινεν· ἀπ' ἀμφοτέρης γὰρ ὄπωπῆς  
 μαρμαρυγὴν ἀπέπεμπεν Ἐλευθερίου γενετῆρος.

Lemma supra P τοῦ Λυκίου, ὃς ἦλθεν ἐν Τροίᾳ μετὰ Γλαύ-  
 κου add. I εἰς Σαρπηδόνα Pl 282 ἀπέπεμπεν P ἀνέπεμπεν  
 Pl

## Εἰς ἄγαλμα ἑτέρου Ἀπόλλωνος

Καὶ τρίτος εὐχαίτης τριποδήλαλος ἦεν Ἀπόλλων,  
 καλὸς ἰδεῖν· πλόκαμος γὰρ ἔλιξ ἐπιδέδρομεν ὤμοις  
 285 ἀμφοτέροις· ἐρατὴ δὲ θεοῦ διεφαίνετο μορφή,  
 χαλκῶ κόσμον ἄγουσα. θεὸς δ' ἐτίταινεν ὄπωπῆν,  
 οἶά τε μαντιπόλοισιν ἐπὶ τριπόδεσσι δοκεύων.

Lemma supra P εἰς Ἀπόλλωνα Pl 283 τριποδήλαλος  
 P τριποδίλαλος Pl

## Εἰς ἄγαλμα ἑτέρας Ἀφροδίτης

Καὶ τριτάτην θάμβησα πάλιν χρυσῆν Ἀφροδίτην,  
 φάρεϊ κόλπον ἔχουσαν ἐπίσκιον· ἀμφὶ δὲ μαζοῖς  
 290 κεστὸς ἔλιξ κεχάλαστο, χάρις δ' ἐνενήχετο κεστῶ.

Lemma supra P εἰς Ἀφροδίτην Pl

## DESCRIPTIONS OF STATUES

### *On a statue of Sarpedon*

There stood Sarpedon, chief of the Lycians, terrible in his might. The tip of his chin he stippled dark with soft, newly sprung whiskers. Over his hair he wore a helmet. His body was naked, but his beauty signaled the parentage of Zeus, for from both his eyes issued the gleam of his ancestor, the Liberator. 277

### *On a statue of another Apollo*

There was third Apollo of the speaking tripod, also with abundant hair, beautiful to see: for his locks ran in curls onto both shoulders. The lovely beauty of the god shone through, lending a luster to the bronze. The god's eyes were focused, as if he were making observations from his seat on the prophetic tripod. 283

### *On a statue of another Aphrodite*

I was again amazed at the third golden Aphrodite, her hips shaded by a cloak. Her twisted girdle hung loosely about her breasts, and in that girdle her beauty floated. 288

Εἰς ἄγαλμα τοῦ Ἀχιλλέως

Αἰχμητῆς δ' ἀνίουλος ἐλάμπετο δῖος Ἀχιλλεύς,  
 γυμνὸς ἐὼν σακέων· ἐδόκευε μὲν ἔγχος ἐλίσσειν  
 δεξιτερῇ, σκαιῇ δὲ σάκος χάλκειον ἀείρειν,  
 σχήματι τεχνήεντι. μόθου δ' ἀπέπεμπεν ἀπειλήν  
 295 θάρσει τολμήεντι τεθηγμένος· αἱ γὰρ ὄπωπαὶ  
 γνήσιον ἦθος ἔφαινον ἀρήϊον Αἰακιδάων.

Lemma supra P εἰς Ἀχιλλέα Pl 295 αἱ Pl οὐ P

Εἰς ἄγαλμα τοῦ Ἑρμοῦ

Ἦν δὲ καὶ Ἑρμείας χρυσόρραπις· ἰστάμενος δὲ  
 δεξιτερῇ πτερόεντος ἀνείρνε δεσμὰ πεδύλου,  
 εἰς ὁδὸν ἀΐξαι λελιημένος· εἶχε γὰρ ἦδη  
 300 δεξιὸν ὀκλάζοντα θοὸν πόδα, τῷ ἔπι λαιήν  
 χεῖρα τιθεὶς ἀνέπεμπεν ἐς αἰθέρα κύκλον ὄπωπῆς,  
 οἶά τε πατρὸς ἀνακτος ἐπιτροπῶντος ἀκούων.

Lemma supra P εἰς Ἑρμῆν Pl 297 Ἑρμείας P Ἑρ-  
 μείης Pl 301 τιθεὶς ἀνέπεμπεν Keydell ταθεὶς ἀνέπεμπεν  
 Brunck ταθεῖσαν ἔπεμπεν P Pl 302 ἐπιτροπῶντος P ἐπι-  
 τροπῶντος Pl

Εἰς ἄγαλμα τοῦ Ἀπολλεῖου

Καὶ νοερῆς ἀφθεγκτα Λατινίδος ὄργια Μούσης  
 ἄζετο παπταίνων Ἀπολλήϊος, ὄντινα μύστην  
 305 Αὐσονὶς ἀρρήτου σοφίης ἐθρέψατο Σειρήν.

## DESCRIPTIONS OF STATUES

### *On a statue of Achilles*

The whiskerless spearman divine Achilles shone, stripped of weaponry—though he seemed, as the sculptor's art had posed him, to be brandishing a spear in his right hand and lifting a bronze shield with his left. From him issued the menace of combat, whetted by his daring courage, for his eyes glowed with the true warlike character of the sons of Aeacus. 291

### *On a statue of Hermes*

There, too, was Hermes of the golden wand. He was standing, but he was tying with his right hand the lace of his winged shoe, eager to start on his way. His swift right leg was already bent, and as he put his left hand on it, he turned his gaze up to the sky, as if listening to his lordly father's command. 297

### *On a statue of Apuleius*

With reverence Apuleius pondered the unutterable mysteries of the Latin intellectual Muse. The Ausonian Siren raised him to be an initiate in ineffable wisdom. 303

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Lemma supra P εἰς Ἀπουλήϊον τὸν μάγον Pl 304 Ἀπο-  
λήϊος P Ἀπυλήϊος Pl 305 ἐθρέψατο P ἀνεθρέψατο Pl

Εἰς ἄγαλμα τῆς Ἀρτέμιδος

Φοίβου δ' οὐρεσίφοιτος ὁμόγνιος ἴστατο κούρη  
Ἄρτεμις, ἀλλ' οὐ τόξον ἐκηβόλον οὐδὲ φαρέτρην  
ιοδόκην ἀνέχουσα κατωμαδόν· ἦν δ' ἐπὶ γούνων  
παρθένιον λεγνωτὸν ἀναζωσθεῖσα χιτῶνα

310 καὶ τριχὸς ἀκρήδεμνον ἀνιεμένη πλόκον αὔραις.

Lemma supra P εἰς Ἄρτεμιν Pl 308 ιοδόκην ἀν-  
έχουσα P ιοδόκον κατέχουσα Pl 310 ἀνιεμένη Pl ἀνι-  
εμένη P πλόκον Pl πλοκάμου P

Εἰς ἄγαλμα Ὀμήρου

Ἐμφρονα χαλκὸν Ὀμηρος ἐδείκνυεν, οὔτε μενουιῆς  
ἄμμορον οὔτε νόου κεκρημένον, ἀλλ' ἄρα μούνης  
φωνῆς ἀμβροσίης, ἀνέφαινε δὲ θυιάδα τέχνην.  
ἦ καὶ χαλκὸν ἔχευεν ὁμῆ θεὸς εἶδει μορφῆς·

315 οὐ γὰρ ἐγὼ κατὰ θυμὸν οἶομαι ὅτι μιν ἀνὴρ  
ἐργοπόνος χάλκευσε παρ' ἐσχαρεῶνι θαάσσω·  
ἀλλ' αὐτὴ πολύμητις ἀνέπλασε χερσὶν Ἀθήνη  
εἶδος ἐπισταμένη τόπερ ᾧκεεν· ἐν γὰρ Ὀμήρῳ  
αὐτὴ ναιετάουσα σοφὴν ἐφθέγγετο μολπὴν.

320 σύννομος Ἀπόλλωνι, πατῆρ ἐμός, ἰσόθεος φῶς,

Lemma supra P εἰς τὸ ἄγαλμα Ὀμήρου, ἔκφρασις τοῦ  
ἦθους καὶ τοῦ σχήματος αὐτοῦ l εἰς Ὀμηρον Pl 313 θυι-  
άδα P θυιάδα Pl 316 χάλκευσε Pl P post corr. χάλκευε P ante  
corr. 318 τόπερ ᾧκεεν P τό τ' ἐᾷκεεν Pl 320 πατῆρ P  
πατῆρ δ' Pl

## DESCRIPTIONS OF STATUES

### *On a statue of Artemis*

There stood Phoebus' mountain-roaming sister, the maiden Artemis, but she carried no far-shooting bow, nor arrow-holding quiver on her shoulder. She had girt up to her knees her maiden tunic with rich border, and she tossed the locks of her hair unveiled in the breeze. 306

### *On a statue of Homer*

Homer's bronze displays intelligence, neither eschewing intention nor lacking thought, but lacking only his ambrosial voice; it reveals his ecstatic art. Truly a god cast the bronze together with the ideal aspects of his body. For in my heart I do not believe that a work-weary man made this bronze while sitting at his forge, but wise Athena molded it with her own hands, knowing the form that she had inhabited. For she herself dwelled in Homer and uttered his skilled song. 311

There stood Apollo's companion, my father,<sup>1</sup> a mortal 320

<sup>1</sup> Christodorus, writing in epic verse, claims Homer, the oldest epic poet, as his father.

- ἴστατο θεῖος Ὅμηρος. ἔϊκτο μὲν ἀνδρὶ νοῆσαι  
 γηραλέω, τὸ δὲ γῆρας ἔην γλυκύν· τοῦτο γὰρ αὐτῷ  
 πλειοτέρην ἔσταζε χάριν· κεκέραστο δὲ κόσμῳ  
 αἰδοίω τε φίλῳ τε· σέβας δ' ἀπελάμπετο μορφῆς.
- 325 αὐχένι μὲν κύπτοντι γέρων ἐπεσύρετο βότρυσ  
 χαίτης, εἰς ὀπίσω πεφορημένος, ἀμφὶ δ' ἀκουὰς  
 πλαζόμενος κεχάλαστο· κάτω δ' εὐρύνετο πώγων  
 ἀμφιταθείς, μαλακὸς δὲ καὶ εὐτροχος· οὐδὲ γὰρ ἦεν  
 ὄξυτενής, ἀλλ' εὐρὺς ἐπέπτατο, κάλλος ὑφαίνων
- 330 στήθει γυμνωθέντι καὶ ἡμερόεντι προσώπῳ.  
 γυμνὸν δ' εἶχε μέτωπον· ἐπ' ἀπλοκάμῳ δὲ μετώπῳ  
 ἦστο σαοφροσύνη κουροτρόφος· ἀμφὶ δ' ἄρ' ὄφρῦς  
 ἀμφοτέρας προβλήτας εὐσκοπος ἔπλασε τέχνη,  
 οὔτι μάτην· φαέων γὰρ ἐρημάδες ἦσαν ὀπωπαί.
- 335 ἀλλ' οὐκ ἦν ἀλαῶ ἐναλίγκιος ἀνδρὶ νοῆσαι·  
 ἔζετο γὰρ κενεοῖς χάρις ὄμμασιν· ὥς δὲ δοκεύω,  
 τέχνη τοῦτο τέλεσσεν, ὅπως πάντεσσι φανείη  
 φέγγος ὑπὸ κραδίην σοφίης ἄσβεστον αἰείρων.  
 δοιαὶ μὲν ποτὶ βαιὸν ἐκοιλαίνοντο παρειαί,
- 340 γῆραϊ ῥικνήεντι κατάσχετοι· ἀλλ' ἐνὶ κείναις  
 αὐτογενής, Χαρίτεσσι συνέστιος, ἴζανεν Αἰδώς.  
 Πιερικὴ δὲ μέλισσα περὶ στόμα θεῖον ἀλάτο,  
 κηρίον ὠδίνουσα μελισταγές· ἀμφοτέρας δὲ  
 χεῖρας ἐπ' ἀλλήλησι τιθεὶς ἐπερείδετο ῥάβδῳ
- 345 οἶά περ ἐν ζωοῖσιν· ἔην δ' ἔκλινεν ἀκουὴν  
 δεξιτερῆν, δόκεεν δὲ καὶ Ἀπόλλωνος ἀκούειν  
 ἢ καὶ Πιερίδων τινὸς ἐγγύθεν· ἐν δ' ἄρα θυμῷ  
 σκεπτομένῳ μὲν ἔϊκτο· νόος δέ οἱ ἔνθα καὶ ἔνθα



## DESCRIPTIONS OF STATUES

equal to a god, divine Homer. He resembled an old man, but his old age was sweet; for it instilled in him more grace. He was endowed with a dignified and beloved bearing, and majesty shined forth from his form. His clusters of gray hair, tossed back, trailed over his stooped neck and wandered loose around his ears. His beard extended wide but soft and flowing; it was not pointed, but it spread widely, weaving an ornament for his bare chest and charming face. His forehead was bare, and on that hairless forehead sat Prudence, the nurse of youth. The sculptor's discerning art had made his two eyebrows protrude—and not without reason, for his eyes were devoid of light. Yet to look at him he was not like a blind man, for grace dwelled in his empty eyes. As I think, the sculptor's art did this so that it might be evident to all that he bore the inextinguishable light of wisdom in his heart. His two cheeks were a bit hollow, in the grip of withered old age, but in them sat an innate Modesty, the companion of the Graces, and a Pierian bee wandered round his divine mouth, producing a dripping honeycomb. With both his hands atop one another he rested on a staff, even as when alive, and he inclined his right ear to listen, it seemed, to Apollo or one of the Pierians close by. But in his heart he seemed to be meditating, his mind borne here and there from the

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323 ἔσταζε P ἔσταξε Pl κεκέραστο Pl καὶ κέραστο  
 P 329 ἐπέπτατο P ἀπεπαύετο ex ἐπέπαντο Pl 340 ἐνὶ  
 κείναις P ἐν ἐκείναις Pl 344 ἀλλήλησι Pl ἀλλήλαισι P

BOOK II

350 ἕξ ἀδύτων πεφόρητο πολυστρέπτοιο μενουινήσ,  
Πιερικῆς Σειρήνος ἀρήϊον ἔργον ὑφαίνων.

Εἰς ἄγαλμα τοῦ φιλοσόφου Φερεκύδου

Καὶ Σύριος σελάγιζε σαιοφροσύνη Φερεκύδης  
ιστάμενος· σοφίης δὲ θεουδέα κέντρα νομεύων,  
οὐρανὸν ἐσκοπίαζε, μετάρσιον ὄμμα τιταίνων.

Lemma supra P εἰς Φερεκύδην Pl

Εἰς ἄγαλμα τοῦ φιλοσόφου Ἡρακλείτου

355 Καὶ σοφὸς Ἡράκλειτος ἔην, θεοείκελος ἀνὴρ,  
ἔνθεον ἀρχαίης Ἐφέσου κλέος, ὅς ποτε μῦνος  
ἀνδρομέης ἔκλαιεν ἀνάλκιδος ἔργα γενέθλης.

Lemma supra P εἰς Ἡράκλειτον Pl 356 ἀνδρομέης Pl  
ἀνδρομένης P

Εἰς ἄγαλμα Κρατίνου τοῦ κωμικοῦ

360 Καὶ τύπος ἀβρὸς ἔλαμπεν ἀριστονόοιο Κρατίνου,  
ὅς ποτε δημοβόροισι πολισσούχοισιν Ἰώνων  
θυμοδακεῖς ἐθόωσεν ἀκοντιστήρας ἰάμβους,  
κῶμον ἀεξήσας, φιλοπαίγμονος ἔργον αἰοιδῆς.

Lemma supra P εἰς Κρατῖνον Pl 358 πολισσούχοισιν  
Stephanus πολυσσοῦχοισιν P Pl

## DESCRIPTIONS OF STATUES

inner sanctum of his complex thought, as he wove the martial work of the Pierian Siren.

### *On a statue of the philosopher Pherecydes*

Pherecydes of Syrus stood there, resplendent in his prudence. Wielding the divine barbs of wisdom,<sup>1</sup> he examined the heavens, his eyes focused upward. 351

<sup>1</sup> Perhaps a metaphor for goading others toward philosophy, or perhaps a description of a compass (though Pherecydes' cosmology did not employ such geometric tools).

### *On a statue of the philosopher Heraclitus*

Wise Heraclitus was there, a godlike man, the inspired glory of ancient Ephesus; he alone wept for the works of weak humanity. 354

### *On a statue of the comedian Cratinus*

There shone the delicate form of highly intelligent Cratinus. Against the Ionians' champions,<sup>1</sup> who devoured the wealth of their people, he once sharpened heart-biting iambic darts. He raised the stature of comedy, that poetry of jokes. 357

<sup>1</sup> I.e., the political leaders of Athens.

Εἰς ἄγαλμα Μενάνδρου τοῦ κωμικοῦ

Εἰστήκει δὲ Μένανδρος, ὃς εὐπύργοισιν Ἀθήναις  
 ὀπλοτέρου κώμοιο σελασφόρος ἔπρεπεν ἀστήρ.  
 πολλάων γὰρ ἔρωτας ἀνέπλασε παρθενικάων  
 καὶ Χαρίτων θεράποντας ἐγείνατο παῖδας ἰάμβους,  
 365 ἄρπαγας οἰστρήεντας ἀεδνώτοιο κορείης,  
 μίξας σεμνὸν ἔρωτι μελίφρονος ἄνθος ἀοιδῆς.

Lemma supra P εἰς Μένανδρον Pl 361 εἰστήκει  
 Wernicke ἐστήκει P Pl

Εἰς ἄγαλμα τοῦ Ἀμφιτρύωνος

Ἀμφιτρύων δ' ἤστραπτεν, ἀπειρογάμῳ τρίχα δάφνη  
 στεφάμενος· πᾶσιν μὲν εὐσκοπος εἶδετο μάντις·  
 ἀλλ' οὐ μάντις ἔην, Ταφίης δ' ἐπὶ σήματι νίκης  
 370 στέμμα πολυστρέπτοις ἐφάρμενον εἶχεν ἐθείραις  
 Ἀλκμήνης μενέχαρμος ἀριστοτόκου παρακοίτης.

Lemma supra P εἰς Ἀμφιτρύωνα Pl 367 τρίχα Pl τρίχαι  
 P 370 πολυστρέπτοιο Pl πολυστέπτοιο P ἐφάρμενον P  
 ἐπαρμένον ex ἐφαρμένον Pl

Εἰς ἄγαλμα τοῦ ἱστορικοῦ Θουκυδίδου

Θουκυδίδης δ' ἐλέλιζεν ἐὼν νόον· ἦν δὲ νοῆσαι  
 οἰά περ ἱστορίας δημηγόρου ἦθος ὑφαίνων·  
 δεξιτερὴν γὰρ ἀνέσχε μετάρσιον, ὡς πρὶν ἀείδων  
 375 Σπάρτης πικρὸν Ἄρηα καὶ αὐτῶν Κεκροπιδάων,  
 Ἑλλάδος ἀμηγήρα πολυθρέπτοιο τιθήνης.

DESCRIPTIONS OF STATUES

*On a statue of the comedian Menander*

There stood Menander, a star of new comedy who illuminated well-towered Athens with his light. He invented the loves of many virgins and fathered as servants to the Graces iambic children—mad rapes of unwedded maidenhoods. With love he mixed the graver flower of honeyed song. 361

*On a statue of Amphitryon*

Amphitryon flashed like lightning, his hair crowned with virgin laurel. In every respect he looked like a keen-eyed prophet, but he was no prophet: the battle-hardened husband of Alcmena, mother of a great son, had fixed the garland on his braided locks to signify his victory over the Taphians. 367

*On a statue of the historian Thucydides*

Thucydides was wielding his intellect, weaving, as it seemed, the rhetorical character of his history. His right hand was raised, as he once sang the bitter war of Sparta and the sons of Cecrops—a war that cut down the nurse who had raised Greece to its height. 372

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Lemma supra P εἰς Θεουκυδίδην Pl 375 καὶ αὐτῶν Pl  
κ' αὐτῶν P

BOOK II

Εἰς ἄγαλμα τοῦ ἱστορικοῦ Ἡροδότου

Οὐδ' Ἀλικαρνησοῦ με παρέδραμε θέσπισ ἀηδῶν,  
 Ἡρόδοτος πολυΐδρις, ὃς ὠγγύϊων κλέα φωτῶν,  
 ὅσσα περ ἠπέϊρων δυὰς ἤγαγεν, ὅσσα περ αἰῶν  
 380 ἔδρακεν ἐρπύζων, ἐνάταις ἀνεθήκατο Μούσαις,  
 μίξας εὐεπίησιν Ἴωνίδος ἄνθεα φωνῆς.

Lemma supra P εἰς Ἡρόδοτον Pl 377 Ἀλικαρνησοῦ P  
 Ἀλικαρνασοῦ Pl ἀηδῶν P αἰοιδός Pl 379 δυὰς Pl  
 δοιὰς P 380 habet Pl om. P ἐνάταις ex ἀνέταις Pl

Εἰς ἄγαλμα τοῦ λυρικοῦ Πίνδαρου

Θήβης δ' ὠγγύϊης Ἐλικῶνιος ἴστατο κύκνος,  
 Πίνδαρος ἡμερόφωνος, ὃν ἀργυρότοξος Ἀπόλλων  
 ἔτρεφε Βοιωτοῖο παρὰ σκοπιῆν Ἐλικῶνος  
 385 καὶ μέλος ἀρμονίης ἐδιδάξατο· τικτομένου γὰρ  
 ἐζόμεναι λιγυροῖσιν ἐπὶ στομάτεσσι μέλισσαι  
 κηρὸν ἀνεπλάσσαντο, σοφῆς ἐπιμάρτυρα μολπῆς.

Lemma supra P εἰς Πίνδαρον Pl 383 ἡμερόφωνος P Pl  
 post corr. ἡμερόφωνος Pl ante corr. 384 Βοιωτοῖο Pl  
 βιώτοιο P 386 λιγυροῖσιν Pl λιγυροῖσι P

Εἰς ἄγαλμα τοῦ Ξενοφῶντος

Ξενοφῶν δ' ἤστραπτε, φεράσπιδος ἀστὸς Ἀθήνης,  
 ὃς πρὶν Ἀχαιμενίδαο μένος Κύριοιο λιγαίνων  
 390 εἶπετο φωνήεντι Πλατωνίδος ἠθεῖ Μούσης,

DESCRIPTIONS OF STATUES

*On a statue of the historian Herodotus*

I did not fail to notice the inspired nightingale of Hali-  
carnassus, learned Herodotus, who dedicated to the nine  
Muses the glorious deeds of men of old—all that two con-  
tinents brought about, all that creeping Time witnessed—  
mingling in his eloquence the flowers of Ionian speech. 377

*On a statue of the lyric poet Pindar*

There stood the Heliconian swan of ancient Thebes, 382  
charming-voiced Pindar, whom silver-bowed Apollo nur-  
tured by the peak of Boeotian Helicon and taught harmo-  
nious music; for at his birth bees settled on his mewling  
lips and molded a honeycomb testifying to his skill in song.

*On a statue of Xenophon*

Like lightning flashed Xenophon, a citizen of Athens at 388  
war who once, proclaiming the might of Achaemenid  
Cyrus, imitated the literary character of the Platonic

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Lemma supra P εἰς Ξενοφῶντα Pl 388 Ξεινοφόων Pl  
Ξενοφόων P 389 λιγαίνων Pl λιγαίνειν P

BOOK II

ἱστορίας φιλάεθλον ἀριστῶδινος ὀπώρην  
συγκεράσας ῥαθάμιγξι φιλαγρύπνοιο μελίσσης.

Εἰς ἄγαλμα τοῦ λυρικοῦ Ἀλκμάωνος

Ἴστατο δ' Ἀλκμάων κεκλημένος οὔνομα μάντις·  
ἀλλ' οὐ μάντις ἔην ὁ βοώμενος οὐδ' ἐπὶ χαιίτης  
395 δάφνης εἶχε κόρυμβον· ἐγὼ δ' Ἀλκμάνα δοκεύω,  
ὃς πρὶν εὐφθόγγιοιό λύρης ἠσκήσατο τέχνην,  
Δῶριον εὐκελάδοισι μέλος χορδῆσιν ὑφαίνων.

Lemma supra P εἰς Ἀλκμαίωνα Pl 395 δοκεύω P δο-  
κεύων Pl

Εἰς ἄγαλμα Πομπηίου Καίσαρος

Καὶ πρόμος εὐκαμάτων Πομπηΐος Αὐσονιῶν,  
φαιδρὸν ἰσαυροφόνων κειμήλιον ἠνορέων,  
400 στειβομένας ὑπὸ ποσσὶν Ἰσαυρίδας εἶχε μαχαίρας,  
σημαίνων ὅτι δοῦλον ὑπὸ ζυγὸν αὐχένα Ταύρου  
εἴρυσεν ἀρρήκτω πεπεδημένον ἄμματι Νίκης·  
κεῖνος ἀνὴρ, ὃς πᾶσιν ἔην φάος, ὃς βασιλῆος  
ἠγαθήν ἐφύτευσεν Ἀναστασίωιο γενέθλην.  
405 τοῦτο δὲ πᾶσιν ἔδειξεν ἐμὸς σκηπτοῦχος ἀμύμων  
δηώσας σακέεσσιν Ἰσαυρίδος ἔθνεα γαίης.

Lemma supra P εἰς Πομπηΐον Pl 406 δηώσας Pl διώ-  
σας P



## DESCRIPTIONS OF STATUES

Muse, mixing the hard-won fruits of history, mother of noble deeds, with drops from the industrious bee.<sup>1</sup>

<sup>1</sup> Xenophon was known as the "Attic bee."

### *On a statue of the lyric poet Alcmaon*<sup>1</sup>

There stood a prophet named Alcmaon—but he was not the famous prophet, nor did he wear a cluster of laurel on his hair. I think he was Alcman, who once practiced the art of the sonorous lyre, weaving a Doric tune on his melodious strings. 393

<sup>1</sup> Alcmaon is an acceptable spelling for both the prophet and the poet mentioned in these lines. The usual spellings are Alcmaeon and Alcman, respectively.

### *On a statue of Pompey Caesar*<sup>1</sup>

Pompey, chief of the Ausonians successful in their efforts, was treading underfoot Isaurian swords, the glittering spoils of his courage in slaying the Isaurians, signifying that he had imposed upon the neck of Taurus the yoke of bondage and bound it with the unbreakable knot of victory.<sup>2</sup> He was the man who was a light to all and the father of the august race of Anastasius.<sup>3</sup> This my excellent ruler showed to all, himself vanquishing by his arms the inhabitants of Isauria.<sup>4</sup> 398

<sup>1</sup> The lemmatist hastily gives to Pompey the status of his descendant Anastasius.

<sup>2</sup> Many of the pirates whom Pompey defeated in 65 BC were Isaurians.

<sup>3</sup> Anastasius I, emperor 491–518.

<sup>4</sup> Anastasius I came to power by deposing Zeno, who was himself an Isaurian. The Isaurians subsequently rebelled, and Anastasius finally defeated them in 498.

BOOK II

Εἰς ἄγαλμα τοῦ ποιητοῦ Ὀμήρου

- Ἴστατο δ' ἄλλος Ὀμηρος, ὃν οὐ πρόμον εὐεπιάων  
 θέσκελον υἷα Μέλητος ἐϋρρείοντος ὄτω,  
 ἀλλ' ὃν Θρηϊκίησι παρ' ἧόσι γείνατο μήτηρ  
 410 Μοιρῶ κυδαλίμη Βυζαντιάς, ἣν ἔτι παιδνὴν  
 ἔτρεφον εὐεπίης ἠρωίδος ἴδμονα Μοῦσαι·  
 κείνος γὰρ τραγικῆς πιτυτὴν ἤσκησατο τέχνην,  
 κοσμήσας ἐπέεσσιν ἔην Βυζαντίδα πάτρην.

Lemma supra P εἰς Ὀμηρον Pl 408 ἐϋρρείοντος P  
 ἐϋρρείοντος Pl 409 παρ' ἧόσι Pl παρήϊος P 410 Βυζαν-  
 τιάς P Βυζαντίη Pl παιδνὴν Stephanus πεδνὴν P Pl

Εἰς ἄγαλμα τοῦ ποιητοῦ Βιργιλίου

- Καὶ φίλος Αὔσονίοισι λιγύθροος ἔπρεπε κύκνος,  
 415 πνεύων εὐεπίης Βεργίλλιος, ὃν ποτε Ῥώμης  
 Θυμβριάς ἄλλον Ὀμηρον ἀνέτρεφε πάτριος ἠχώ.

Lemma τοῦ γράψαντος τῇ τῶν Ῥωμαίων διαλέκτῳ τὴν  
 καλουμένην Αἰνεάδα ἐν ἔπεσι θαυμασίοις add. l 415 Βερ-  
 γίλλιος P Βιργίλλιος (ex Βεργίλλιος) Pl 416 Θυμβριάς Pl  
 Θυβριάς P

## DESCRIPTIONS OF STATUES

### *On a statue of the poet Homer*

There stood a second Homer—not, I think, the prince of epic, the divine son of fair-flowing Meles, but one who by Thracian shores was the son of glorious Byzantine Moero, whom the Muses trained in knowledge of heroic poetry while still a child. He himself practiced the prudent art of tragedy, adorning by his verses his city Byzantium. 407

### *On a statue of the poet Virgil*

There shines forth the clear-throated swan, dear to the Ausonians,<sup>1</sup> Virgil, breathing gusts of epic, whom the Tiber's sound, his native speech, trained to be a second, Roman, Homer. 414

<sup>1</sup> I.e., the Romans or Italians; the term *Ausonian* was often used by Virgil himself.



## BOOK III

11

12

## INTRODUCTION

Apollonis, who, though not of noble birth, became the queen of the Pergamene monarch Attalus I, was praised in antiquity as the model of motherly love.<sup>1</sup> In response, her sons were loyal and affectionate to her, and showed no signs of rivalry for control of their kingdom. When she died in the mid-second century BC, they built a temple in her honor in her native town of Cyzicus. In that temple, fittingly, were displayed bas-relief scenes depicting sons showing their love to mothers (or, in one case, a father, 3.15).

Later, in the sixth century AD, the epigrams that we now find in Book 3 were added to the temple, describing the scenes in verse.<sup>2</sup> They are poorly preserved, and their uneven application of even rudimentary metrical rules makes it difficult to correct them, even with the unusually lengthy lemmata that describe the scenes.

<sup>1</sup> Polybius, *Histories* 22.20.1–8.

<sup>2</sup> Demoen, AC 1988.

ΕΝ ΚΥΖΙΚΩΙ  
ΕΙΣ ΤΟΝ ΝΑΟΝ ΑΠΟΛΛΩΝΙΔΟΣ  
τῆς μητρὸς Ἀττάλου καὶ Εὐμένους  
ΕΠΙΓΡΑΜΜΑΤΑ

ἃ εἰς τὰ στυλοπινάκια ἐγέγραπτο περιέχοντα  
ἀναγλύφους ἱστορίας, ὡς ὑποτέτακται

1 Εἰς Διόνυσον Σεμέλην τὴν μητέρα εἰς οὐρανὸν ἀν-  
άγοντα, προηγουμένου Ἑρμοῦ, Σατύρων δὲ καὶ Σιλη-  
νῶν μετὰ λαμπάδων προπεμπόντων αὐτούς.

Τάνδε Διὸς δμαθείσαν ἐν ᾧδίνεσσι κεραυνῶ,  
καλλίκομον Κάδμου παῖδα καὶ Ἄρμονίης,  
ματέρα θυρσοχαρῆς ἀνάγει γόνος ἐξ Ἀχέροντος,  
τὰν ἄθεον Πενθεὺς ὕβριν ἀμειβόμενος.

1 δμαθείσαν c δημηθείσαν P<sup>1</sup> 2 Κάδμου παῖδα Ja-  
cobs παῖδα Κάδμου P Ἄρμονίης Jacobs Ἄρμονόης P

2 Ὁ β' κίων ἔχει Τήλεφον ἀνεγνωρισμένον τῇ ἑαυτοῦ  
μητρί.

Τὸν βαθὺν Ἀρκαδίας προλιπὼν πάτον εἵνεκα ματρὸς  
Αὔρης τὰσδ' ἐπέβην γὰς Τεϋθραυτιάδος,



EPIGRAMS  
IN THE TEMPLE OF APOLLONIS  
the mother of Attalus and Eumenes  
AT CYZICUS

The epigrams, inscribed on the tablets of the columns,  
contain scenes in relief, as follows.

*1 On Dionysus conducting his mother Semele up to heaven, with Hermes in the lead and Satyrs and Sileni escorting them with torches*

This is the fair-haired daughter of Cadmus and Harmonia, slain in childbirth by the lightning of Zeus, being led up from Acheron by her thyrsus-loving son; thus he responds to the godless insolence of Pentheus.

*2 The second pillar has Telephus recognized by his mother.*

Leaving the paths of Arcadia's deep valleys for the sake of my mother Auge, I, Telephus, myself the dear son of

BOOK III

Τήλεφος, Ἡρακλέους φίλος γόνος αὐτὸς ὑπάρχων,  
ὄφρα μιν ἄψ ἀγάγω ἐς πέδον Ἀρκαδίης.

4 ἀγάγω ἐς πέδον Jacobs ἀν γάγω ἐς πεδίον P

3 Ὁ γ' ἔχει τυφλούμενον Φοίνικα ὑπὸ πατρὸς Ἀμύντο-  
ρος καὶ κωλύουσιν Ἀλκιμέδην τὸν οἰκείον ἄνδρα.

Ἀλκιμέδη ξύνενον Ἀμύντορα παιδὸς ἐρύκει,  
Φοίνικος δ' ἐθέλει παῦσαι χόλον γενέτου,  
ὅτι περ ἤχθητο πατρὶ σαόφρονος εἵνεκα ματρός,  
παλλακίδος δούλης λέκτρα προσιεμένῳ·

5 κείνος δ' αὖ δολίοις ψιθυρίσμασιν ἤχθητο κούρω,  
ἦγε δ' ἐς ὀφθαλμοὺς λαμπάδα παιδολέτιν.

Lemma ὁ τρίτος πίναξ τοῦ τρίτου στυλοβάτου add.

l 2 δ' Jacobs ἢ δ' P 3 ματρός Jacobs μητρός  
P 4 προσιεμένῳ Heyne προιεμένῳ P 6 ἐς Heyne  
εἰς P παιδολέτιν Heyne παιδολέτην P

4 Ὁ δ' ἔχει Πολυμήδην καὶ Κλυτίον, τοὺς υἱοὺς  
Φινέως τοῦ Θρακός, οἵτινες τὴν Φρυγίαν γυναῖκα τοῦ  
πατρὸς ἐφόνευσαν, ὅτι τῇ μητρὶ αὐτῶν Κλεοπάτρα  
αὐτὴν ἐπεισῆγεν.

Μητριαν Κλυτίος καὶ κλυτόνοος Πολυμήδης  
κτείνουσι Φρυγίην ματρὸς ὑπὲρ σφετέρας.

Κλειοπάτρη δ' ἐπὶ τοῖσιν ἀγάλλεται, ἣ πρὶν ἐπέιδεν  
τὰν Φινέως γαμετὰν δαμναμένην ὀσίως.

Lemma ὁ τέταρτος πίναξ τοῦ αὐτοῦ στυλοβάτου add.

l 2 ματρὸς Uhden πατρὸς P

## EPIGRAMS IN THE TEMPLE AT CYZICUS

Heracles, set foot on this Teuthranian land, to bring her back to Arcadia.<sup>1</sup>

<sup>1</sup> Teuthras was king of Mysia. He had wanted Telephus to marry Auge; recognition prevented the incest.

**3** *The third has Phoenix being blinded by his father Amyntor, and Alcimede restraining her husband.*

Alcimede pulls her husband Amyntor away from their son, wishing to halt the wrath of Phoenix's father. He was angry with his father for his virtuous mother's sake, because he was drawn to the bed of a slave concubine. His father, listening to insidious whispers, was also angry with the young man, and turned a lethal torch against his eyes.

**4** *The fourth has Polymedes and Clytius, the sons of Phineus of Thrace, who murdered their father's Phrygian wife, because he had taken her in place of their mother Cleopatra.<sup>1</sup>*

Clytius and Polymedes, renowned for intelligence, are killing their Phrygian stepmother for their own mother's sake. Cleopatra is delighted with this; she had earlier seen Phineus' wife righteously defeated.

<sup>1</sup> For defending their mother's position, Phineus had blinded them.

BOOK III

5 Ὁ ε' ἔχει Κρεσφόντην ἀναιρούντα Πολυφόντην, τοῦ πατρὸς τὸν φονέα· ἔστι δὲ καὶ Μερόπη βάκτρον κατέχουσα καὶ συνεργούσα τῷ υἱῷ πρὸς τὴν τοῦ ἀνδρὸς ἐκδημίαν.

Κρεσφόντου γενέτην πέφνες τὸ πάρος, Πολυφόντα,  
κουριδίης ἀλόχου λέκτρα θέλων μιάναι  
ὄψὲ δέ οἱ πάϊς ἦκε φόνω γενέτη προσαμύνων  
καί σε κατακτείνει ματρὸς ὑπὲρ Μερόπας.

- 5 τοῦνεκα καὶ δόρυ πῆξε μεταφρένω, ἃ δ' ἐπαρήγει,  
βριθὺ κατὰ κροτάφων βάκτρον ἐρειδομένα.

Lemma Κρεσφόντην omnes editores Κρεσφόνην P    περὶ  
τοῦ πέμπτου πίνακος add. l    3 ἦκε Jacobs ἦκ' εν P

6 Ὁ ζ' ἔχει Πυθῶνα ὑπὸ Ἀπόλλωνος καὶ Ἀρτέμιδος ἀναιρούμενον, καθότι τὴν Λητῶ πορευομένην εἰς Δελφούς ἐπὶ τὸ κατασχεῖν μαντεῖον ἐπιφανεῖς διεκώλυσεν.

Γηγενέα Πυθῶνα, μεμιγμένον ἔρπετον ὄλκοις,  
ἐκνεύει Δατὸν πάγχυ μυσσατομένη·  
σκυλᾶν γὰρ πινυτὰν ἐθέλει θεόν· ἀλλὰ γε τόξω  
θῆρα καθαιμάσσει Φοῖβος ἀπὸ σκοπιῆς.

- 5 Δελφὸν δ' οὖν θήσει τρίπον ἔνθεον· ἐκ δὲ δρακόντων  
πικρότατος πνεύσει ροῖζον ὀδυρόμενος.

Lemma περὶ τοῦ ἕκτου πίνακος add. l    3 πινυτὰν  
ἐθέλει Jacobs ἐθέλει πινυτὰν P    τόξω Jacobs τόξον  
P    5 οὖν Jacobs οὐ P    6 πικρότατος πνεύσει Beckby  
πικρὸν ἀποπνεύσει P

## EPIGRAMS IN THE TEMPLE AT CYZICUS

**5** *The fifth has Cresphontes killing Polyphontes, his father's murderer; Merope is there too, holding a staff and cooperating with her son in her husband's demise.*

You, Polyphontes, once killed Cresphontes' father, wishing to defile the bed of his wedded wife,<sup>1</sup> but later came his son came to avenge his father by your murder; now he kills you for the sake of his mother Merope. For this reason he planted a spear in your back, and she is helping, pounding your forehead with her heavy staff.

<sup>1</sup> In fact, he did marry her; hence the lemma's phrase "cooperating . . . in her husband's demise."

**6** *The sixth has Python being killed by Apollo and Artemis, because it appeared and prevented Leto from traveling to Delphi to take possession of its oracle.*

Leto in utter loathing turns her head from earthborn Python, a creeping congeries of coils. It wishes to annoy the wise goddess, but Phoebus, shooting from the height, lays the beast low in its own blood. He will make the Delphic tripod inspired, and that most cruel of dragons will breathe out a plaintive hiss.

BOOK III

7 Ὁ ζ' ἔχει, περὶ τὰ ἀρκτῶα μέρη, Ἀμφίονος καὶ Ζήθου ἱστορίαν· προσάπτοντες ταύρω τὴν Δίρκην, ὅτι τὴν μητέρα αὐτῶν Ἀντιόπην, διὰ τὴν φθορὰν Λύκῳ τῷ ἀνδρὶ αὐτῆς ὑπὸ Νυκτέως τοῦ πατρὸς αὐτῆς (παραδοθεῖσαν), ὀργῇ ζηλοτύπῳ ἐνεχθεῖσα, ἀμέτρως ἐτιμωρήσατο.

Ἀμφίων καὶ Ζήθε, Διὸς σκυλακεύματα, Δίρκην  
κτείνατε τάνδ' ὀλέτιν ματέρος Ἀντιόπας,  
δέσμιον ἦν πάρος εἶχε διὰ ζηλήμονα μῆνιν·  
νῦν δ' ἰκέτις αὐτῇ λίσσεται ὄδυρομένη.

5 ᾗ γε καὶ ἐκ ταύροιο καθάπτετε δίπλακα σειρήν,  
ὄφρα δέμας σύρη τῆσδε κατὰ ξυλόχου.

Lemma παραδοθεῖσαν add. Heyne Δίρκην Jacobs  
διορκην P περὶ τοῦ ἐβ(δ)όμου πίνακος περὶ Ἀμφίωνος  
καὶ Ζήθου τῶν υἱῶν Ἀντιόπης add. l 1 Διὸς Wilamowitz  
δύο P σκυλακεύματα Jacobs σκυλεύματα P Δίρ-  
κην Chardon Δίρκης P 3 ἦν Jacobs ἦ P 4 ἰκέτις  
Jacobs ἰκέτης P 5 καθάπτετε Chardon καθάπτεται P

8 Ἐν τῷ ἠ' ἢ τοῦ Ὀδυσσέως νεκρομαντεία· καθέστηκεν τὴν ἰδίαν μητέρα Ἀντίκλειαν περὶ τῶν κατὰ τὸν οἶκον ἀνακρίνων.

Μᾶτερ Ὀδυσσῆος πινυτόφρονος, Ἀντίκλεια,  
ζῶσα μὲν εἰς Ἰθάκην οὐχ ὑπέδεξο πᾶιν·  
ἀλλὰ σε νῦν Ἀχέροντος ἐπὶ ῥηγμῖσι γεγῶσαν  
θαμβεῖ, ἀνὰ γλυκερὰν ματέρα δερκόμενος.

Lemma περὶ τοῦ ὀγδόου πίνακος add. l 2 ὑπέδεξο  
Heyne ὑπεδέξατο P 3 ῥηγμῖσι Jacobs ριγμῖσι P

## EPIGRAMS IN THE TEMPLE AT CYZICUS

7 *The seventh, on the northern side, has a scene of Amphion and Zethus. They are tying Dirce to a bull, because she, transported by jealous anger, punished their mother Antiope with excessive harshness; because of her affair,<sup>1</sup> her father Nycteus had handed her over to her (Dirce's) husband Lycus.*

Amphion and Zethus, whelps of Zeus, kill this woman Dirce, who intended to slay your mother Antiope, whom formerly she kept in prison because of her jealous spite. But now *she* is the suppliant and begs piteously. Tie her to a bull with a double rope, so that it will drag her body through this thicket.

<sup>1</sup> I.e., with Zeus, producing Amphion and Zethus.

8 *On the eighth is the necromancy of Odysseus. He questioned his own mother Anticlea concerning affairs at home.*

Anticlea, mother of wise Odysseus, you did not live to welcome your son home to Ithaca; but now that you have come to the banks of Acheron, he wonders that his eye lights upon his sweet mother.

9 Ἐν τῷ θ' Πελίας καὶ Νηλεὺς ἐλλελάξενται, οἱ Ποσειδῶνος παῖδες, ἐκ δεσμῶν τὴν ἑαυτῶν μητέρα ῥύομενοι, ἣν πρῶην ὁ πατὴρ μὲν Σαλμωνεὺς διὰ τὴν φθορὰν ἔδησεν, ἣ δὲ μητρὶα αὐτῆς Σιδηρῶ τὰς βασάνους αὐτῇ ἐπέτειεν.

Μὴ Τυρῶ τρύχοι σὸν ἔτι σπείρημα, Σιδηροί,  
 Σαλμωνεὶ γενέτα τῷδ' ὑποτασσομένην·  
 οὐκέτι γὰρ δουλώσει ἐν ἔρκεσιν, ἐγγύθι λεύσσω  
 Νηλέα καὶ Πελίαν τούσδε καθεζομένους.

Lemma Πελίας Jacobs πειλίας P ἐλλελάξενται  
 Stadtmüller ἐνλελάξενται P περὶ τοῦ ἐννάτου πίνακος  
 add. l 1 μὴ Τυρῶ τρύχοι σὸν ἔτι σπείρημα, Σιδηροί  
 Stadtmüller μη τέρα τρηχείοισιν ἐπι σπείρημα σιδήρω  
 P 2 ὑποτασσομένην Jacobs ὑποτασσομένῃ P

10 Ἐν δὲ τῷ κατὰ δύσιν πλευρῷ ἐστὶν ἐν ἀρχῇ τοῦ  
 ι' πίνακος Εὐνοος γεγλυμμένος καὶ Θόας, οὓς ἐγέν-  
 νησεν Ἐψιπύλη, ἀναγνωριζόμενοι τῇ μητρὶ καὶ τὴν  
 χρυσῆν δεικνύντες ἄμπελον ὅπερ ἦν αὐτοῖς τοῦ γέ-  
 νους σύμβολον, καὶ ῥύομενοι αὐτὴν τῆς διὰ τὸν Ἄρ-  
 χεμόρου θάνατον παρ' Εὐρυδίκῃ τιμωρίας.

Φαῖνε, Θόαν, Βάκχοιο φυτόν τόδε· ματέρα γάρ σου  
 ῥύση τοῦ θανάτου, οἰκέτιν Ἐψιπύλαν·  
 ἃ τὸν ἀπ' Εὐρυδίκας ἔτλη χόλον, ἦμος ἀφαιρὸν  
 ὕδρος ὁ γὰς γενέτας ὤλεσεν Ἀρχέμορον.

5 στείχε δὲ καὶ σὺ λιπῶν Ἄσωπίδος, Εὐνο', ἄρουραν,  
 γεναμένην ἄξων Λῆμμον ἐς ἠγαθήην.



EPIGRAMS IN THE TEMPLE AT CYZICUS

9 *On the ninth are carved Pelias and Neleus, the sons of Poseidon, delivering their mother from bondage. Her father Salmoneus had recently imprisoned her because she had an affair, and her stepmother Sidero applied to her the instruments of torture.*

Let your coils, Sidero, no longer torment Tyro, nor let her be subject to her father here, Salmoneus. For he will no longer keep her a slave in a cage, when he sees Neleus and Pelias sitting here nearby.

10 *On the western side on the first part of the tenth tablet are carved Eunous and Thoas, the children of Hypsipyle,<sup>1</sup> being recognized by their mother. They are showing her the golden vine that was the token of their birth and saving her from her punishment at the hands of Eurydice for the death of Archemorus.*

Thoas, show her this, Bacchus' plant, for you will save from death your mother, the slave Hypsipyle. She had endured the wrath of Eurydice since the earth-born snake slew feeble Archemorus.<sup>2</sup> And you go too, Eunous, and leave the fields of Asopis, to take your mother to most holy Lemnos.

<sup>1</sup> Pseudo-Apollodorus (*Library* 1.9.17) calls the children Euneus and Nebrophonus. <sup>2</sup> Archemorus is usually called Opheltes. See Pseudo-Apollodorus, *Library* 3.6.4.

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Lemma σύμβολον Jacobs σύμβουλον P τῆς διὰ τὸν  
 Jacobs διὰ τῆς P παρ' Jacobs τῆς παρ' P περὶ τοῦ  
 δεκάτου πίνακος καὶ τῶν ἐν αὐτῷ γεγραμμένων add. l  
 2 τοῦ θανάτου Jacobs τὸν θατέρου P 3 ἀφανρὸν Beckby  
 ἀφοῦ θαρ P 5 Ἀσωπίδος Jacobs ἀσώτιδος P Εὔνο',  
 ἄρουραν Jacobs νέαν κούραν P 6 ἄξων Jacobs ἔξω P

11 Ἐν τῷ ια' Πολυδέκτης, ὁ Σεριφίων βασιλεύς, ἀπολιθούμενος ὑπὸ Περσέως τῇ τῆς Γοργόνας κεφαλῇ, διὰ τὸν τῆς μητρὸς αὐτοῦ γάμον ἐκπέμψας τοῦτον ἐπὶ τὴν τῆς Γοργόνας κεφαλὴν, καὶ ὄν καθ' ἑτέρου θάνατον ἐπενόει γενέσθαι, τοῦτον αὐτὸς κατὰ τὴν πρόνοιαν τῆς Δίκης ἐδέξατο.

Ἐπλης καὶ σὺ λέχη Δανάης, Πολύδεκτα, μαιίνειν,  
 δυσφήμοις εὐναῖς τῷ Διὶ μεμψάμενος·  
 ἀνθ' ὧν ὄμματ' ἔλυσσε τὰ Γοργόνας ἐνθάδε Περσεύς,  
 γυῖα λιθουργήσας ματρὶ χαριζόμενος.

Lemma Σεριφίων Stadtmüller σερεφων P      περὶ Πολυδέκτου τοῦ Σερέφων βασιλέως ὃν ἀπέκτεινε Περσεύς add. l

12 Ἐν τῷ ιβ' Ἰξίων Φόρβαντα καὶ Πολύμηλον ἀναιρῶν διὰ τὸν εἰς τὴν μητέρα τὴν ἰδίαν Μεγάραν γεγενημένον φόνον· μηδ' ὀπότερον γὰρ αὐτῶν προελομένη γῆμαι, ἀγανακτήσαντες ἐπὶ τοῦτο ἐφόνευσαν.

Φόρβαν καὶ Πολύμηλον ὄδ' Ἰξίων βάλε γαίη,  
 ποιὰν τὰς ἰδίας ματρὸς ἀμννόμενος.

Lemma περὶ Φόρβαντος καὶ Πολυμήλου οὓς ἀπέκτεινεν Ἰξίων add. l

## EPIGRAMS IN THE TEMPLE AT CYZICUS

**11** *On the eleventh is Polydectes, king of Seriphus, being turned to stone by Perseus with the Gorgon's head; because he wanted to marry his (Perseus') mother, he had sent him for the Gorgon's head, and the death that he intended for another he suffered himself, in accordance with the providence of Justice.*

You, Polydectes, dared to defile the bed of Danaë, putting the blame on Zeus for your ill-rumored liaisons. In response Perseus here uncovered the eyes of the Gorgon and made your limbs stone, as a favor to his mother.

**12** *On the twelfth is Ixion killing Phorbas and Polymelus because of the murder of his own mother, Megara. They murdered her out of anger when she preferred not to marry either of them.*

Here is Ixion striking Phorbas and Polymelus to the earth, in revenge for their punishment of his own mother.

13 Ὁ δὲ γ' (ἔχει) Ἡρακλέα ἄγοντα τὴν μητέρα αὐτοῦ Ἀλκμήνην εἰς τὸ Ἡλύσιον πεδῖον, συννοικίζοντα αὐτὴν Ῥαδαμάνθυϊ, αὐτὸν δὲ εἰς θεοὺς δῆθεν ἐγκρινόμενον.

Ἀλκίδας ὁ θρασὺς Ῥαδαμάνθυϊ μάτερα τάνδε  
Ἀλκμήναν ὄσιον πρὸς λέχος ἐξέδοτο.

Lemma ἔχει add. Stadtmüller      περὶ Ἡρακλέους καὶ  
Ἀλκμήνης τῆς μητρὸς αὐτοῦ add. l      2 ἐξέδοτο c ἐξέδοτο  
P<sup>1</sup>

14 Ἐν δὲ τῷ ιδ' Τιτυὸς ὑπὸ Ἀπόλλωνος καὶ Ἀρτέμιδος τοξεύομενος, ἐπειδὴ τὴν μητέρα αὐτῶν Λητώ ἐτόλμησεν ὑβρίσαι.

Μάργε καὶ ἀφροσύνη μεμεθυσμένη, τίπτε βιαίως  
εἰς εὐνάς ἐτράπησ τὰς Διὸς εὐνέτιδος;  
ὄς σε δὴ αἵματι φῦρσε κατάξια, θηρσὶ δὲ βορρὰν  
καὶ πτανοῖς ἐπὶ γᾶ εἴασε νῦν ὄσιως.

Lemma Τιτυὸς Zoëga τοὺς P      τοξεύομενος Zoëga τοξευόμενος P  
ἐτόλμησεν Zoëga ἐτόλμησαν P      περὶ τῶν υἱῶν Νιόβης οὓς ἀπέκτεινεν Ἀπόλλων add. l

15 Ἐν δὲ τῷ ιε' Βελλεροφόντης ὑπὸ τοῦ παιδὸς Γλαύκου σφζόμενος, ἠνίκα κατενεχθεὶς ὑπὸ τοῦ Πηγάσου εἰς τὸ Ἀλήϊον πεδῖον ἔμελλεν ὑπὸ Μεγαπένθους τοῦ Προΐτου φονεύεσθαι.

Οὐ κέ τι Προΐτου ὕπαι φόνου ἔσχεθε Βελλεροφόντης  
οὐδ' ἐκ τοῦ παιδὸς τειρόμενος θάνατον,

EPIGRAMS IN THE TEMPLE AT CYZICUS

**13** *The thirteenth has Heracles leading his mother Alcmena to the Elysian plains, giving her in marriage to Rhadamanthys, and then himself being admitted to the number of the gods.*

The bold son of Alceus gave this woman, his mother Alcmena, in holy wedlock to Rhadamanthys.

**14** *In the fourteenth is Tityus being shot by Apollo and Artemis, for daring to assault their mother Leto.*

Lustful and drunk with foolishness, why did you turn with violence to the bed of Zeus' consort? He deservedly fouled you with your own blood, and now has righteously left you on the ground, food for beasts and birds.

**15** *On the fifteenth is Bellerophon being saved by his son Glaucus,<sup>1</sup> when, after being tossed by Pegasus down to the Aleian plain, he was about to be murdered by Megapenthes the son of Proetus.*

Bellerophon certainly would not have been murdered by Proetus, nor died even when tortured by his son, O

<sup>1</sup> Glaucus is usually the grandson of Bellerophon.

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Lemma *περὶ* Γλαύκου καὶ Βελλεροφόντου add. *l τῶν ἡρώων* add. c      1 οὐ κε Desrousseaux οὐτέ P      ὕπαι  
 Demoen ὕπαι Beckby παιδὸς P      2 οὐδ' Paton τοῦδ'  
 P      *τειρόμενος* Hecker *τειρομένου* P

BOOK III

Γλαῦκε, κρανταγενοῦς (δόλον) Ἰοβάτου δ' ὑπαλύξει·  
 οὕτως γὰρ Μοιρῶν (τῶδ') ἐπέκλωσε λίνα.  
 5 καὶ σὺ πατρὸς φόνον αὐτὸς ἀπήλασας ἐγγύθεν ἑλ-  
 θῶν,  
 καὶ μύθων ἐσθλῶν μάρτυς ἐπεφράσαο.

3 Γλαῦκε Stadtmüller Γλαύκου P δόλον add.  
 Heyne 4 τῶδ' add. Jacobs 5 ἀπήλασας Heyne  
 ἀπήλασας P 6 ἐπεφράσαο Heyne ἐπεφράσατο P

16 Κατὰ δὲ τὰς θύρας τοῦ ναοῦ προσιόντων ἐστὶν  
 Αἴολος καὶ Βοιωτός, Ποσειδῶνος παῖδες, ῥύομενοι ἐκ  
 δεσμῶν τὴν μητέρα Μελανίππην, τῶν περιτεθέντων  
 αὐτῇ διὰ τὴν φθορὰν ὑπὸ τοῦ πατρὸς αὐτῆς.

Αἴολε καὶ Βοιωτέ, σοφὸν φιλομήτορα μῦθον  
 πρήξατε, μητέρ' ἐὼν λνόμενοι θανάτου·  
 τοῦνεκα γὰρ καὶ (σφῶϊ) πεφήνατε ἄλκιμοι ἄνδρες,  
 ὃς μὲν ἀπ' Αἰολίης, ὃς δ' ἀπὸ Βοιωτίης.

Lemma περὶ Αἰόλου καὶ Βοιωτοῦ τῶν υἱῶν Ποσειδῶνος  
 add. l 2 μητέρ' ἐὼν Chardon μητέρην P 3 σφῶϊ  
 add. Beckby

## EPIGRAMS IN THE TEMPLE AT CYZICUS

Glaucus, and he will escape the plot of Iobates, the ruler's son, for so spun the Fates' thread for him. You too, by coming near and shielding your father from death, proved yourself a witness of these noble tales.

**16** *By the temple doors as you go in are Aeolus and Boeotus, sons of Poseidon, delivering their mother Melanippe from the fetters in which she was placed by her father because of her affair.<sup>1</sup>*

Aeolus and Boeotus, you performed a clever and pious task in saving your mother from death. Therefore you were proven mighty men, one from Aeolia and one from Boeotia.

<sup>1</sup> I.e., with Poseidon.

BOOK III

17 Ἐν δὲ τῷ ιζ' Ἀναπὶς καὶ Ἀμφινόμος, οἱ ἐκραγόντων  
τῶν κατὰ Σικελίαν κρατήρων διὰ τοῦ πυρὸς οὐδὲν  
ἕτερον ἢ τοὺς ἑαυτῶν γονεῖς βαστάσαντες ἔσωσαν.

πυρὸς καὶ γαίης (

)

Lemma περὶ Ἀνάπεως καὶ Ἀμφινόμου τῶν Σικελιωτῶν  
add. l lacunam versuum quattuor exhibet P

18 Ἐν δὲ τῷ ιη' Κλέοβις ἐστὶ καὶ Βίτων· τὴν ἑαυτῶν  
μητέρα Κυδίππην, ἱερωμένην ἐν Ἄργει Ἑρας, αὐτοὶ  
ὑποσχόντες τοὺς ἀνχένας τῷ ζυγῷ διὰ τὸ βραδύναι  
τὸ ζεύγος τῶν βοῶν, ἱεουργῆσαι [τὴν μητέρα] ἐποί-  
ησαν· καὶ ἠσθθεῖσα, φασίν, ἐπὶ τούτῳ ἐκείνη ἠῤῥατο  
τῇ θεῷ εἶ τί ἐστὶ κάλλιστον ἐν ἀνθρώποις, τοῦτο τοῖς  
παισὶν αὐτῆς ὑπαντήσαι· καὶ τοῦτο αὐτῆς εὐξαμένης  
ἐκείνοι αὐτονυκτὶ θνήσκουσιν.

Οὐ ψευδῆς ὁδε μῦθος, ἀληθείη δὲ κέκασται

Κυδίππης παίδων εὐσεβίης θυσίη.

ἠδυχαρῆς γὰρ ἔην σκοπὸς ἀνδράσιν ὄριος οἶμος·  
μητρὸς ἐπ' εὐσεβίη κλεινὸν ἔθεντο πόνον.

5 χαίροιτ' οὖν ἱεροῖσιν ἐπ' εὐσεβίη, κλυτοὶ ἄνδρες,  
καὶ τὸν ἀπ' αἰώνων μῦθον ἔχοιτε μόνοι.



EPIGRAMS IN THE TEMPLE AT CYZICUS

17 *On the seventeenth are Anapis and Amphinomus, who, when the volcano erupted in Sicily, carried through the flames nothing but their own parents, and saved them.*

. . . fire and earth . . .

18 *On the eighteenth are Cleobis and Biton; they enabled their mother Cydippe, who was priestess of Hera in Argos, to perform her sacrifices by putting their own necks under the yoke when the ox team was delayed. They say that she was so pleased that she prayed to the goddess that her sons should meet with whatever was best for men; thus she prayed, and they died that very night.<sup>1</sup>*

This story is no lie; the pious sacrifice of Cydippe's sons is surpassingly true. Their timely journey set a pleasing target for men's aim; they undertook a glorious labor out of pious devotion to their mother. So rejoice in sacrifices, men renowned for your piety, and may you alone have age-long story.

<sup>1</sup> The story is told to the same effect by Solon in Herodotus, *Histories* 1.31.

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Lemma ζεύγος	Jacobs σκεῦγος	ex σκεῦος	P	τὴν μη-
τέρα del. Jacobs	φασίν	Jacobs φησίν	P	περὶ Κλεόβι-
δος καὶ Βίτωνος τῶν υἱῶν	Κυδίππης	add. l		2 θυσίη Waltz
θυσίην P	3 ἡδυχαρῆς	Jacobs ἡδὺ χάρις	P	οἶμος Waltz
οὔτος P				

19 Ἐν δὲ τῷ ἰθ' Ῥήμος καὶ Ῥωμύλος ἐκ τῆς Ἀμολίου  
 κολάσεως ῥυόμενοι τὴν μητέρα, Σερβήλειαν ὀνόματι  
 ταύτην γὰρ ὁ Ἄρης φθείρας ἐξ αὐτῆς ἐγέννησεν, καὶ  
 ἐκτεθέντας αὐτοὺς λύκαινα ἔθρεψεν. ἀνδρωθέντες οὖν  
 τὴν μητέρα τῶν δεσμῶν ἔλυσαν, Ῥώμην δὲ κτίσαντες  
 Νομήτορι τὴν βασιλείαν ἀπεκατέστησαν.

Τόνδε σὺ μὲν παίδων κρύφιον γόνον Ἄρεϊ τίκεις  
 Ῥῆμόν τε ξυνηὴ καὶ Ῥωμύλον λεχέων,  
 θῆρ δὲ λύκαιν' ἀνδρῶσεν ὑπὸ σπήλυγγι τιθηνός,  
 οἷ σε δυσσηκέστων ἤρπασαν ἐκ καμάτων.

Lemma περὶ Ῥέμου (ex Ῥήμου) καὶ Ῥωμύλου, τῶν υἱῶν  
 Σερβιλίας, οἵτινες πρῶτοι τὴν Ῥώμην ἔκτισαν add. l p. 80  
 περὶ Ῥωμύλου καὶ Ῥέμου τῶν ἀδελφῶν, οἵτινες τὴν μεγάλην  
 Ῥώμην ἔκτισαν add. l p. 81      1 γόνον Schäfer πόνον P

## EPIGRAMS IN THE TEMPLE AT CYZICUS

**19** *On the nineteenth are Remus and Romulus, delivering their mother (Servilia by name)<sup>1</sup> from the tortures of Amulius. Ares had seduced her and fathered children from her; they were exposed and suckled by a wolf. When they grew to be men, they freed their mother from bondage, founded Rome, and restored Numitor to the throne.*

You are bearing to Ares a hidden brood of children, Remus and Romulus from a single birth. A wild wolf raised them to manhood and nursed them in her cave, and they snatched you out of woes with no easy cure.

<sup>1</sup> Her more traditional name is Rhea Silvia.

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BOOK IV



## INTRODUCTION

Each of the three major anthologies from which Cephalas took epigrams had its own introductory poem; these have been grouped together in Book 4.

Meleager's poem (4.1) uses the metaphor of a garland to describe the authors from which he took epigrams.

Philip's much shorter poem (4.2) adopts this metaphor, but much more simply.

Agathias wrote a compound introduction, which is variously numbered in published editions. I have elected here to break it up into three poems (4.3-5), along the lines of its three metrically differentiated parts—iambic trimeter, dactylic hexameter, and elegiac couplets.

⟨ΤΑ ΠΡΟΟΙΜΙΑ  
ΤΩΝ ΔΙΑΦΟΡΩΝ ΑΝΘΟΛΟΓΙΩΝ⟩

Ι ΜΕΛΕΑΓΡΟΥ ΣΤΕΦΑΝΟΣ

Μοῦσα φίλα, τίνι τάνδε φέρεις πάγκαρπον αἰοδάν,  
ἢ τίς ὁ καὶ τεύξας ὑμνοθετᾶν στέφανον;  
ἄνυσσε μὲν Μελέαγρος· ἀριζάλῳ δὲ Διοκλεῖ  
μναμόσυνον ταύταν ἐξεπόνησε χάριν.

5 πολλὰ μὲν ἐμπλέξας Ἀνύτης κρίνα, πολλὰ δὲ Μοι-  
ροῦς

λείρια, καὶ Σαπφοῦς βαιὰ μὲν, ἀλλὰ ῥόδα,  
νάρκισσόν τε τορῶν Μελανιπίδου ἔγκυον ὕμνων,  
καὶ νέον οἰνάνθης κλήμα Σιμωνίδεω·

σὺν δ' ἀναμίξ πλέξας μυρόπνουν εὐάνθεμον ἴριν  
10 Νοσσίδος, ἧς δέλτοις κηρὸν ἔτηξεν Ἔρωσ·  
τῇ δ' ἅμα καὶ σάμψυχον ἀφ' ἠδυπνόοιο Ἰριανοῦ,  
καὶ γλυκὺν Ἡρίνης παρθενόχρωτα κρόκον,

7 τορῶν Reiske χορῶν P

10 δέλτοις apogr. δέλτος P



## PREFACES TO THE VARIOUS ANTHOLOGIES

### I THE GARLAND OF MELEAGER<sup>1</sup>

“To whom, dear Muse, do you bring these varied fruits of song, or who was it who also wrought this garland of poets?”

“The work was Meleager’s; he produced this gift as a keepsake for the illustrious Diocles.

“He wove in many red lilies of Anyte, and many white lilies of Moero; a few of Sappho, but they are roses; a narcissus, pregnant with piercing songs of *Melanippides*; and a young twig of Simonides’ grapevine. Mingled with these he wove in the sweet-scented blossoming iris of Nossis (the wax of her tablets Love himself melted) and with it marjoram from fragrant Rhianus; Erinna’s sweet saffron,

<sup>1</sup> In this introductory poem, Meleager lists many of the poets whose work he included in his anthology. Those poets whose names are included here but whose work no longer survives in the *Greek Anthology* are in italics.

- Ἄλκαϊον τε λάληθρον ἐν ὑμνοπόλοις ὑάκινθον,  
 καὶ Σαμίου δάφνης κλῶνα μελαμπέταλον·  
 15 ἐν δὲ Λεωνίδεω θαλεροῦς κισσοῖο κορύμβους,  
 Μνασάλκου τε κόμας ὄξυτόρου πίτυος·  
 βλαισὴν τε πλατάνιστον ἀπέθρισε Παμφίλου οἴνης,  
 σύμπλεκτον καρύης ἔρνεσι Παγκράτεος,  
 Τύμνεώ τ' εὐπέταλον λεύκην, χλοερόν τε σίσυμβρον  
 20 Νικίου, Εὐφήμου τ' ἀμμότροφον πάραλον·  
 ἐν δ' ἄρα Δαμάγητον, ἴον μέλαν, ἠδὺ τε μύρτον  
 Καλλιμάχου, στυφελοῦ μεστὸν αἰεὶ μέλιτος,  
 λυχνίδα τ' Εὐφορίωνος, ἰδ' ἐν Μούσησιν ἄμωμον,  
 ὃς Διὸς ἐκ κούρων ἔσχευ ἐπωνυμίην.  
 25 τοῖσι δ' ἄμ' Ἠγήσιππον ἐνέπλεκε, μαινάδα βότρυν,  
 Πέρσου τ' εὐώδη σχοῖνον ἀμνησάμενος,  
 σὺν δ' ἄμα καὶ γλυκύμηλον ἀπ' ἀκρεμόνων Διο-  
 τίμου,  
 καὶ ροιῆς ἄνθη πρῶτα Μενεκράτεος,  
 μυρραίους τε κλάδους Νικαινέτου, ἠδὲ Φαέινου  
 30 τέρμινθον, βλωθρὴν τ' ἀχράδα Σιμίειω·  
 ἐν δὲ καὶ ἐκ λειμώνος ἀμωμήτοιο σέλινα,  
 βαιὰ διακνίζων ἄνθεα, Παρθενίδος,  
 λείψανά τ' εὐκαρπεύντα μελιστάκτων ἀπὸ Μουσέων,  
 ξανθοὺς ἐκ καλάμης Βακχυλίδεω στάχνας·

19 χλοερόν *arogr.* χροερόν P      23 ἄμωμον Heyne ἄμει-  
 νον P      25 τοῖσι Hecker τῆσι P      27 γλυκύμηλον  
 Stadtmüller γλυκὸ μῆλον c γλυκὸ μέλος P<sup>1</sup>      29 μυρραίους  
 Gow μυρρηναίους P      30 βλωθρὴν Hecker βρωτήν  
 P      33 εὐκαρπεύντα *arogr.* εὐκαρπνεύντα P      Μου-  
 σέων Jacobs Μουσῶν P

## PREFACES TO THE VARIOUS ANTHOLOGIES

with a maiden's blush; Alcaeus' hyacinth, babbling for poets;<sup>2</sup> and a dark-leaved sprig of Samius' laurel.<sup>3</sup> He wove in lush ivy clusters of Leonidas and the sharp needles of Mnasalcas' pine. He trimmed Pamphilus' plane tree of the vine that hobbled it and interwove it with Pancrates' walnut branches, adding a leafy white poplar of Tymnes, a verdant mint of Nicias, and *Euphemus'* seaside scrub that grows in sand. Then he wove in Damagetus (a dark violet); Callimachus' myrtle—sweet, but ever full of sour honey—; Euphorion's rose campion; and the Muses' *amomum*,<sup>4</sup> who takes his name from the Dioscuri.<sup>5</sup> Along with these he wove in Hegesippus (intoxicating grapes), and cut an aromatic reed of Perses; and together with these also a sweet apple from the boughs of Diotimus, the first flowers of Menecrates' pomegranate, branches of Nicaenetus' myrrh, Phaennus' terebinth, and a tall wild pear of Simias. He also wove in Parthenis' celery, gathered from an unblemished meadow, shredding it into tiny florets, and yellow-eared grain gleaned from Bacchylides, fine fruit on which the honey of the Muses drops. He then wove in

<sup>2</sup> Poets often invoked the motif that the flower they called the hyacinth could be said to "speak," because the coloration of its petals could be "read" to spell the syllable AI repeatedly. This adornment was fitting, as *aiai* was a cry of grief, and the hyacinth was the metamorphosis of a boy named Hyacinthus, who was accidentally killed by Apollo, the god who loved him. The hyacinth so identified is probably not our hyacinth.

<sup>3</sup> Already in antiquity it was debated whether the name of this poet was Samius or Samus. In this anthology we have embraced the source's inconsistency. <sup>4</sup> This is a spice plant, but its precise identification is unclear; it may be extinct.

<sup>5</sup> I.e., Dioscorides.

BOOK IV

- 35 ἐν δ' ἄρ' Ἀνακρείοντα, τὸ μὲν γλυκὺ κέينو μέλισμα  
 νέκταρος, εἰς δ' ἐλέγους ἄσπορον ἀνθέμιον·  
 ἐν δὲ καὶ ἐκ φορβῆς σκολιότριχος ἄνθος ἀκάνθης  
 Ἀρχιλόχου, μικρὰς στράγγας ἀπ' ὠκεανοῦ·  
 τοῖς δ' ἅμ' Ἀλεξάνδροιο νέους ὄρηκας ἐλαίης,  
 40 ἦδὲ Πολυκλείτου πορφυρέην κύαμον.  
 ἐν δ' ἄρ' ἀμάρακον ἦκε Πολυστράτου, ἄνθος ἀοιδῶν,  
 Φοίνισσάν τε νέην κύπρον ἀπ' Ἀντιπάτρου  
 καὶ μὴν καὶ Συρίαν σταχυότριχα θήκατο νάρδον,  
 ὑμνοθέταν Ἑρμοῦ δῶρον ἀειδόμενον·  
 45 ἐν δὲ Ποσειδίππὸν τε καὶ Ἡδύλον, ἄγρι' ἀρούρης,  
 Σικελίδεώ τ' ἀνέμοις ἄνθεα φύομενα·  
 ναὶ μὴν καὶ χρύσειον αἰεὶ θείοιο Πλάτωνος  
 κλῶνα, τὸν ἐξ ἀρετῆς πάντοθι λαμπόμενον·  
 ἄστρον τ' ἴδριν Ἄρατον ὁμοῦ βάλεν, οὐρανομάκευς  
 50 φοίνικος κείρας πρωτογόνους ἔλικας,  
 λωτόν τ' εὐχαίτην Χαιρήμονος, ἐν φλογὶ μίξας  
 Φαίδιμον, Ἀνταγόρου τ' εὐστροφὸν ὄμμα βοός,

37 ἐν δὲ apogr. ἐκ δὲ P 39 τοῖς δ' Hecker τοὺς δ'  
 P ὄρηκας ἐλαίης apogr. ὄρηκας ἐλίης P 40 κύα-  
 μον Bothe κύανον c κναμον P<sup>1</sup> 41 Πολυστράτου Waltz  
 Πολύστρατον P 45 Ποσειδίππον Brunck Ποσιδίππον  
 P 47 χρύσειον Vavasseur χρυσίον P

<sup>6</sup> Just as Anacreon's flower (whatever it was) cannot fit the meter of elegiac couplets, the more renowned part of Anacreon's work was lyric and thus is not included in an epigram anthology.

<sup>7</sup> I.e., Alexander of Aetolia.

<sup>8</sup> While the marjoram in line 41 is represented by a different

## PREFACES TO THE VARIOUS ANTHOLOGIES

Anacreon (his other song is nectar-sweet, but its flower cannot be sown in elegiac verse).<sup>6</sup> He also wove in the blossom of a barb-haired thistle from Archilochus' fodder—a few drops from his ocean. Along with these, young shoots of Alexander's<sup>7</sup> olive, and a purple bean of *Polyclitus*. Then he inserted Polystratus' marjoram,<sup>8</sup> blossom of songs, and a fresh Phoenician henna from Antipater.<sup>9</sup> He also put in spiky-haired Syrian nard (the poet expressed in verse as "the gift of Hermes").<sup>10</sup> He wove in Posidippus and Hedylus, wildflowers of the field; and Sicelidas'<sup>11</sup> blossoms, brought to life by the winds<sup>12</sup>—yes, and also an ever-golden sprig<sup>13</sup> of divine Plato, shedding everywhere the glow of his virtue. Into the mix he cast Aratus, wise in star lore, shearing the firstborn tendrils of a heaven-high palm,<sup>14</sup> and mixing in the flame<sup>15</sup> of Phaedimus a fair-tressed lotus of Chaeremon, Antagoras' sweetly turning

Greek word from the marjoram in line 11, we cannot be completely certain that two different species are meant.

<sup>9</sup> Antipater, a contemporary of Meleager (hence "fresh"), was from the Phoenician city of Sidon.

<sup>10</sup> The name Hermodorus cannot be directly expressed in elegiac couplets, necessitating Meleager's periphrasis.

<sup>11</sup> Sicelidas is another name for Asclepiades of Samos. See Theocritus, *Idyll* 7.40ff.

<sup>12</sup> I.e., anemones.

<sup>13</sup> Perhaps the chrysanthemum.

<sup>14</sup> In other words, the epigrams of Aratus included here are considered juvenilia by comparison to Aratus' more famous astronomical work, the *Phaenomena*.

<sup>15</sup> *Flame* (*phlox*) here is used as the name of a flower, the Aegean wallflower (*Erysimum cheiri*), whose petals can assume a flamelike hue.

BOOK IV

τάν τε φιλάκρητον Θεοδωρίδew νεοθαλῆ  
 ἔρπυλλον, κυάνων τ' ἄνθεα Φανίew,  
 55 ἄλλων τ' ἔρνεα πολλὰ νεόγραφα· τοῖς δ' ἅμα Μού-  
 σης  
 καὶ σφετέρης ἔτι πον πρώϊμα λευκόϊα.  
 ἀλλὰ φίλοις μὲν ἐμοῖσι φέρω χάριν· ἔστι δὲ μύ-  
 σταις  
 κοινὸς ὁ τῶν Μουσέων ἠδυεπῆς στέφανος.

53 φιλάκρητον Reiske φαλάκρητον P      54 ἔρπυλλον  
 Vanasseur ἔρπυλον P

2 ΦΙΛΙΠΠΟΥ ΣΤΕΦΑΝΟΣ

Ἄνθεά σοι δρέψας Ἑλικώνια καὶ κλυτοδένδρον  
 Πιερίης κείρας πρωτοφύτους κάλυκας  
 καὶ σελίδος νεαρῆς θερίσας στάχυν, ἀντανέπλεξα  
 τοῖς Μελεαγρείοις ὡς ἵκελον στεφάνοις.  
 5 ἀλλὰ παλαιότερων εἰδὼς κλέος, ἐσθλὲ Κάμιλλε,  
 γνῶθι καὶ ὀπλοτέρων τὴν ὀλιγοστιχίην.  
 Ἀντίπατρος πρέψει στεφάνῳ στάχυς, ὡς δὲ κόρυμ-  
 βος  
 Κριναγόρας, λάμψει δ' ὡς βότρυς Ἀντίφιλος,

3 νεαρῆς apogr. νεανῆς P      4 Μελεαγρείοις apogr. Με-  
 λεαγρίοις P

<sup>1</sup> All the poets listed in this introductory poem survive in our *Greek Anthology*.

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oxeye,<sup>16</sup> Theodoridas' freshly budding thyme that loves wine, blossoms of Phantias' cornflowers, and many new-written shoots from others.<sup>17</sup> Along with these here and there are the still early snowdrops of his own Muse.

"To my friends I bring this gift, and my initiates have common possession of this sweetly versed garland of the Muses."

<sup>16</sup> This plant is probably related to, or similar to, *Aeonium arboreum*.

<sup>17</sup> This implies that many of the poets whom Meleager does not mention are his contemporaries. From what we know of these poets (numbering at least twenty-two), it is difficult to confirm this.

### 2 THE GARLAND OF PHILIP<sup>1</sup>

Plucking for you the flowers of Helicon and clipping the firstborn blooms of the famous Pierian forests, reaping the ears of a newer page, I have in my turn woven a garland to be like Meleager's. You know, noble Camillus,<sup>2</sup> the famous writers of old; learn also to know the concise expression of more recent ones.

Antipater<sup>3</sup> (an ear of grain) will beautify our garland; so also Crinagoras (like a cluster of ivy berries). Antiphilus

<sup>2</sup> This Camillus has long been thought to be L. Arruntius Camillus Scribonianus, consul AD 32. If this identification is correct, the *Garland of Philip* must have been published prior to AD 42, when he died in a rebellion against Claudius. However, as Alan Cameron (*GRBS* 1980) has pointed out, there is good evidence for a date during the reigns of Claudius or Nero. Perhaps this Camillus is one of L. Arruntius' brothers.

<sup>3</sup> Of Thessalonica.

BOOK IV

- 10 Τύλλιος ὡς μελίλωτον, ἀμάρακον ὡς Φιλόδημος,  
 μύρτα δ' ὁ Παρμενίων, ὡς ῥόδον Ἀντιφάνης,  
 κισσὸς δ' Αὐτομέδων, Ζωνᾶς κρίνα, δρυὶς δὲ Βιάνωρ,  
 Ἀντίγονος δ' ἐλάη καὶ Διόδωρος Ἴον·  
 Εὐήνω δάφνην συνεπίπλεκε· τοὺς δὲ περισσοὺς  
 εἵκασον οἷς ἐθέλεις ἄνθεσιν ἀρτιφύτοις.

9 Τύλλιος apogr. τυλλίας P

12 ἐλάη apogr. ἐλαίη P

3 ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ ΑΣΙΑΝΟΤ ΜΤΡΙ-  
 ΝΑΙΟΤ συλλογὴ νέων ἐπιγραμμάτων ἐκτεθείσα ἐν  
 Κωνσταντίνου πόλει πρὸς Θεόδωρον δεκουρίωνα τὸν  
 Κοσμᾶ· εἶρηται δὲ τὰ προοίμια μετὰ τὰς συνεχεῖς  
 ἀκροάσεις τὰς κατ' ἐκείνο καιροῦ γενομένας.

- Οἶμαι μὲν ὑμᾶς, ἄνδρες, ἐμπεπλησμένους  
 ἐκ τῆς τοσαύτης τῶν λόγων πανδαισίας,  
 ἔτι πον τὰ σιτία προσκόρως ἐρυγγάνειν  
 καὶ δὴ κάθησθε τῇ τρυφῇ σεσαγμένοι.  
 5 λόγων γὰρ ἡμῖν πολυτελῶν καὶ ποικίλων  
 πολλοὶ προθέντες παμμιγεῖς εὐωχίας,  
 περιφρονεῖν πείθουσι τῶν εἰθισμένων.  
 τί δαὶ ποιήσω; μὴ τὰ προὔξειργασμένα  
 οὕτως ἐάσω συντετηχθαι κείμενα,  
 10 ἧ καὶ προθῶμαι τῆς ἀγορᾶς ἐν τῷ μέσῳ



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will shine (like a bunch of grapes), Tullius<sup>4</sup> (like sweet clover), Philodemus (like marjoram), Parmenion (myrtle), Antiphanes (like a rose), Automedon (ivy), Zonas (lilies), Bianor (oak), Antigonus (olive), and Diodorus (violet). Add laurel to the weave for Evenus, and liken the rest to whatever freshly flowered blooms you like.<sup>5</sup>

<sup>4</sup> Three authors by this name occur in the *Greek Anthology*, with the surnames Geminus, Sabinus, and Laurea. Only the first two of these are securely associated with the *Garland of Philip*.

<sup>5</sup> Philip omits a greater proportion of poets' names than Meleager—at least twenty-five.

**3** AGATHIAS SCHOLASTICUS OF ASIAN MYRINA *A collection of new epigrams presented in Constantinople to Theodoros the decurion, son of Cosmas. The introductory poems were spoken after the recitations that were continually given at that time.*

I suppose, gentlemen, that you are so stuffed from such a great banquet of literary dishes that the food in your bellies constantly bubbles up with indigestion. Indeed, you sit crammed with delicacies, for many have served up to us a mixed feast of precious and varied discourse, and persuade us to look with contempt on our usual fare. What should I do? Should I allow what I have prepared to lie uneaten and spoil? Or should I set it out in the midst of

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Lemma δεκουρίωνα omnes editores δεοκουρίωνα P  
 3 ἐρυγγάνειν Visconti ἐρυγκάνειν P 8 ποιήσω; μὴ (ποιήσω Visconti, μὴ Bothe) Viansino ὡν ποιήσομεν; P

- παλιγκαπήλοις εὐτελῶς ἀπεμπολῶν;  
 καὶ τίς μετασχεῖν τῶν ἐμῶν ἀνέξεται;  
 τίς δ' ἂν πρίαίτο τοὺς λόγους τριωβόλου,  
 εἰ μὴ φέροι πως ὦτα μὴ τετρημένα;  
 15 ἀλλ' ἐστὶν ἐλπίς εὐμενῶς τῶν δρωμένων  
 ὑμᾶς μεταλαβεῖν, κοῦ κατεβλακευμένως.  
 ἔθος γὰρ ἡμῖν τῇ προθυμία μόνῃ  
 τῇ τῶν καλούντων ἐμμετρέειν τὰ σιτία.  
 καὶ πρὸς γε τούτῳ, δεῖπνον ἡρανισμένον  
 20 ἦκω προθήσω ἐκ νέων ἡδυσμάτων.  
 ἐπεὶ γὰρ οὐκ ἔνεστιν ἐξ ἐμοῦ μόνου  
 ὑμᾶς μεταλαβεῖν, ἄνδρες, ἀξίας τροφῆς,  
 πολλοὺς ἔπεισα συλλαβεῖν μοι τοῦ πόνου  
 καὶ συγκαταβαλεῖν καὶ συνεστιᾶν πλέον.  
 25 καὶ δὴ παρέσχον ἀφθόνως οἱ πλούσιοι  
 ἐξ ὧν τρυφῶσι, καὶ παραλαβὼν γνησίως  
 ἐν τοῖς ἐκείνων πέμμασι φρυσάττομαι.  
 τοῦτο δέ τις αὐτῶν προσφόρως, δεικνὺς ἐμέ,  
 ἴσως ἐρεῖ πρὸς ἄλλον· “ἀρτίως ἐμοῦ  
 30 μάζαν μεμαχότος μουσικὴν τε καὶ νέαν,  
 οὗτος παρέθηκεν τὴν ὑπ' ἐμοῦ μεμαγμένην.”  
 ταυτὶ μὲν οὖν ἐρεῖ τις, οἶδα, τῶν σοφῶν  
 τῶν ὀψοποιῶν, ὧν χάριν δοκῶ μόνος  
 εἶναι τοσαύτης ἡγεμῶν πανδαισίας.  
 35 θαρρῶν γὰρ αὐτοῖς λιτὸν οἴκοθεν μέρος  
 καὐτὸς παρέμιξα, τοῦ δοκεῖν μὴ παντελῶς  
 ξένος τις εἶναι τῶν ὑπ' ἐμοῦ συνηγμένων.  
 ἀλλ' ἐξ ἐκάστου σμικρὸν ἐξάγω μέρος,

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the marketplace and sell it cheaply to retailers? Who could stand to buy my wares? Who would purchase my writings, even for three obols, unless his ears were stopped up?

But I have some hope that you will partake of my work 14 kindly, and not with indifference; for my habit is to adapt the menu only to the appetite of those who engage my services. Besides, I am going to serve you a meal to which many new flavors contribute. For since it is not from me alone that you can obtain food worthy of your attention, gentlemen, I have persuaded many others to share the labor and expense, and join with me in feasting you more sumptuously. Indeed, the rich gave abundantly of their affluence; accepting this, I take quite sincere pride in their pastries. One of them (and not without reason) might say to another, pointing at me, "I recently kneaded fresh poetic dough, and what he serves is of my kneading." So, I think, one of the wise chefs will say, thanks to whom I alone am thought to host such a banquet—true, I myself was bold enough to include a paltry contribution from my own kitchen, so as not to seem entirely a stranger among those I had assembled together. But I bring out a small

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17 ἡμῖν Desrousseaux ὑμῖν P  
 τοῦτο P 32 οἶδα Jacobs οὐδὲ P  
 φωτάτων P

19 τούτῳ Boissonade  
 σοφῶν Jacobs σο-

- ὅσον ἀπογεῦσαι τῶν δὲ λοιπῶν εἰ θέλοι  
 40 τυχεῖν τις ἀπάντων καὶ μετασχεῖν εἰς κόρον,  
 ἴστω γε ταῦτα κατ' ἀγορὰν ζητητέα.  
 κόσμον δὲ προσθεῖς τοῖς ἐμοῖς πονήμασι,  
 ἐκ τοῦ βασιλέως τοὺς προλόγους ποιήσομαι·  
 ἅπαντα γάρ μοι δεξιῶς προβήσεται.  
 45 καὶ μοι μεγίστων πραγμάτων ὕμνουμένων  
 εὐρεῖν γένοιτο καὶ λόγους ἐπηρμένους.

## 4 (3a) ΤΟΤ ΑΥΤΟΤ

- Μή τις ἐπαυχεῖοιο λιπῶν ζωστήρα λεπάδνου  
 βάρβαρος ἐς βασιλῆα βιημάχον ὄμμα τανύσση·  
 μηδ' ἔτι Περσὶς ἄνακτις ἀναστεύλασα καλύπτρη  
 (50) ὄρθιον ἀθρήσειεν, ἐποκλάζουσα δὲ γαίῃ  
 5 καὶ λόφον αὐχέεντα καταγνάμπουσα τενόντων  
 Αὔσονίοις ἄκκλητος ὑποκλίνοιτο ταλάντοις.  
 Ἐσπερίῃ θεράπεινα, σὺ δ' ἐς κρηπίδα Γαδείρων  
 καὶ παρὰ πορθμὸν Ἰβηρα καὶ Ὀκεανίτιδα Θούλην  
 (55) ἦπιον ἀμπνεύσειας, ἀμοιβαίων δὲ τυράννων  
 10 κράατα μετρήσασα τεῆ κρυφθέντα κούῃ,  
 θαρσαλέαις παλάμησι φίλην ἀγκάζεο Ῥώμην.

1 ἐπαυχεῖοιο Huschke ὑπαυχεῖοιο P      4 ὄρθιον ex  
 ὄρθιων P      10 κρυφθέντα ex κρυφέντα P      11 ἀγκά-  
 ζεο c ἀγκάζετο P<sup>1</sup>

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portion from each poet, just enough to taste; if anyone wishes to get all the rest and to take his fill, he should know that it may be sought in the marketplace.

To add ornament to my work, I will begin my preface with the emperor;<sup>1</sup> for thus all will go right for me. As I celebrate very great matters, may I find words equally exalted. 42

<sup>1</sup> Probably Justin II (565–578). By *preface* Agathias means the following poem.

### 4 (3a) BY THE SAME AUTHOR

Let no barbarian slip from the strap that binds the yoke to his neck and extend his violent eye to the emperor;<sup>1</sup> nor let a weak Persian woman again raise her veil and look straight at him, but kneeling on the ground and bending the proud arch of her neck let her come uncalled and submit to Ausonian justice.<sup>2</sup> Enslaved Hesperia,<sup>3</sup> by the shore of Cadiz and along the Iberian straits to Thule, daughter of Ocean,<sup>4</sup> breathe freely, and, after counting the heads of successive tyrants now hidden in your dust, embrace your beloved Rome with confident arms. 1

<sup>1</sup> Probably Justin II (565–578), though the accomplishments here listed are those of Justinian I (527–565). <sup>2</sup> Justinian fought the Persians frequently throughout his reign.

<sup>3</sup> I.e., the western lands of the Roman empire that had previously submitted to the barbarians. <sup>4</sup> Thule was the name applied to a chilly land in the Atlantic, at the northern limits of the known world. It is occasionally identified with an actual place, such as the Shetland Islands or Scandinavia. Justinian did succeed in reconquering the southern part of Spain, but Thule—whatever Agathias thought it was—is an exaggeration.

BOOK IV

- Καυκασίῳ δὲ τένοντι καὶ ἐν ῥηγμῖνι Κυταίῃ,  
 ὀππόθι ταυρείοιο ποδὸς δουπήτορι χαλκῶ  
 (60) σκληρὰ σιδηρείης ἐλακίζετο νῶτα κονίης,  
 15 σύννομον Ἄδρυάδεσσιν ἀναπλέξασα χορείην  
 Φασιᾶς εἰλίσσοιτο φίλῳ σκιρτήματι νύμφη,  
 καὶ καμάτους μέλψειε πολυσκήπτρου βασιλῆος,  
 μόχθον ἀπορρήψασα γιγαντείου τοκετοῖο.  
 (65) μηδὲ γὰρ αὐχῆσειεν Ἴωλκίδος ἔμβολον Ἄργους,  
 20 ὅττι πόνους ἤρωος ἀγασσαμένη Παγασαίου  
 οὐκέτι Κολχίς ἄρουρα, γονῆ πλησθεῖσα Γιγάντων,  
 εὐπτολέμοις σταχύεσσι μαχήμενα βῶλον ἀνοίγει.  
 κείνα γὰρ ἢ μῦθός τις ἀνέπλασεν ἢ διὰ τέχνης  
 (70) οὐχ ὀσίης τετέλεστο, πόθων ὅτε λύσσαν ἐλοῦσα  
 25 παρθενικῆ δολόεσσα μάγον κίνησεν ἀνάγκην·  
 ἀλλὰ δόλων ἔκτοσθε καὶ ὀρφναίου κυκεῶνος  
 Βάκτριος ἡμετέροισι Γίγας δούπησε βελέμοις.  
 οὐκέτι μοι χῶρός τις ἀνέμβατος, ἀλλ' ἐνὶ πόντῳ  
 (75) Ἐρκανίου κόλποιο καὶ ἐς βυθὸν Αἰθιοπῆα  
 30 Ἴταλικαῖς νήεσσιν ἐρέσσεται ἡμερον ὕδωρ.  
 ἀλλ' ἴθι νῦν ἀφύλακτος ὄλην ἡπειρον ὀδεύων,  
 Αὐσόνιε, σκίρτησον, ὀδοιπόρε· Μασσαγέτην δὲ

12 Κυταίη Salmasius νυκταίη P    19 Ἄργους Visconti  
 ἄργος P    22 εὐπτολέμοις ex εὐπτολέμοιο P    24 ἐλοῦσα  
 Visconti ἐλοῦσαν P    29 Αἰθιοπῆα ex Αἰθιοπία P

<sup>5</sup> Cyta is the birthplace of Medea, in Colchis, on the eastern shore of the Black Sea.

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On the Caucasian ridges and the Cytaean beach,<sup>5</sup> 12  
 where the hard back of the iron soil was broken by the  
 bronze thud of the bull's hoof,<sup>6</sup> let the nymph of the Pha-  
 sis weave a dance in company with the Hamadryads, leap-  
 ing in the spirals she loves, and celebrate the labors of our  
 many-sceptered emperor, renouncing the toil of giving  
 birth to giants.<sup>7</sup> Nor let the prow of Iolcus' Argo<sup>8</sup> boast  
 that the Colchian plow land, in awe of the labors of the  
 Pagasaeon hero,<sup>9</sup> no more is filled with the offspring of  
 giants or opens its warlike soil to a belligerent harvest.  
 That is either the invention of myth or was brought about  
 by unholy art, when the crafty maiden,<sup>10</sup> maddened by  
 love, set the force of her magic in motion. But without  
 fraud or murky potion, the Bactrian giant<sup>11</sup> fell with a thud  
 before our shafts. No land is now inaccessible to me, but  
 on the sea of the Hyrcanian vale and as far as the Ethiopian  
 deep the waters, pacified, are rowed by Italian ships.<sup>12</sup>

But come now, and travel unescorted over the whole 31  
 continent; jump for joy, Ausonian traveler! Traverse the

<sup>6</sup> One of the labors of Jason. See Apollonius, *Argonautica* 3.1284-1339.

<sup>7</sup> These are the warriors born from dragon's teeth sown in the soil of Aea. See Apollonius, *Argonautica* 3.1354-98.

<sup>8</sup> The Argonauts assembled in Iolcus, in Thessaly.

<sup>9</sup> I.e., Jason. The Argo sailed from Pagasae, in Thessaly.

<sup>10</sup> I.e., Medea.

<sup>11</sup> I.e., Chosroes I, the Sassanid king of Persia. He was not killed by Justinian, but only defeated. He is called a "giant" here only to maintain the connection to the Jason theme.

<sup>12</sup> The Hyrcanian sea is the Caspian Sea; the Ethiopian deep is the lower portion of the Red Sea. Justinian's ships policed a trade route in the Red Sea, in cooperation with his Ethiopian allies.

BOOK IV

- ἀμφιθέων ἀγκῶνα καὶ ἄξενά τεμπεα Σούσων  
 (80) Ἰνδῶης ἐπίβηθι κατ' ὀργάδος· ἐν δὲ κελεύθοις  
 35 εἴ ποτε διψήσεις, ἀρύεο δούλον Ἰδάσπην.  
 ναὶ μὴν καὶ κνανωπὸν ὑπὲρ δύσιν ἄτρομος ἔρπων  
 κύρβιας Ἀλκείδαο μετέρχεο, θαρσαλέως δὲ  
 ἴχνιον ἀμπαύσειας ἐπὶ ψαμάθοισιν Ἰβήρων,  
 (85) ὀππόθι, καλλιρέεθρον ὑπὲρ βαλβίδα θαλάσσης,  
 40 δίζυγος ἠπίεριοι συναντήσασα κεραΐη  
 ἐλπίδας ἀνθρώποισι βατῆς εὐνησε πορείης.  
 ἐσχατιὴν δὲ Λίβυσσαν ἐπιστείβων Νασαμώνων  
 ἔρχεο καὶ παρὰ Σύρτιν, ὄπη νοτίησι θυέλλαις  
 (90) ἐς κλίσιν ἀντίπρωρον ἀνακλασθεῖσα Βορῆος  
 45 καὶ ψαφαρῆν ἄμπωτιν ὑπὲρ ῥηγμῖνι ἀλίπλω  
 ἀνδράσι διὰ θάλασσα πόρον χερσαῖον ἀνοίγει.  
 οὐδὲ γὰρ ὀθνεῖης σε δεδέξεται ἤθεα γαίης,  
 ἀλλὰ σοφοῦ κτεάνοισιν ὀμιλήσεις βασιλῆος  
 (95) ἔνθα κεν αἰξείας, ἐπεὶ κυκλώσατο κόσμον  
 50 κοιρανίῃ· Τάναϊς δὲ μάτην ἠπειρον ὀρίζων  
 ἐς Σκυθίην πλάζοιτο καὶ ἐς Μαιώτιδα λίμνην.  
 τοῦνεκεν, ὀππότε πάντα φίλης πέπληθε γαλήνης,  
 ὀππότε καὶ ξείνοιο καὶ ἐνδαπίοιο κυδοιμοῦ  
 (100) ἐλπίδες ἐθραύσθησαν ὑφ' ἡμετέρῳ βασιλῆϊ,

35 Ἰδάσπην Visconti ἴασπιν P 48 ἀλλὰ σοφοῦ ex  
 ἄλλας φου P 53 ξείνοιο Jacobs ξένοιο P



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bend of the Massagetae and the inhospitable glen of Susa and tread the fertile plain of India; if you ever thirst on your way, draw water from the enslaved Hydaspes.<sup>13</sup> Yes, walk fearless too over the dark sunset lands, seek the pillars of the son of Alceus,<sup>14</sup> and rest your foot with confidence on the Iberian sands, where, beyond the sea's beautifully flowing threshold, the twin horns of the continents meet and silence men's hope of progress by land. Go and tread the extremity of Libya, the land of the Nasamones, and reach Syrtis, where the divine sea, beaten back by southerly gales toward the adverse slope of the north, opens a land route for men over the sands from which it has ebbed, on a beach over which ships sail.<sup>15</sup> It will be no foreign habitation that receives you, but you will be amid the possessions of our wise king wherever you fly, since he has encompassed the world in his domain. In vain now would the Tanais, as it meanders in Scythia and to the Maeotian marsh,<sup>16</sup> attempt to form a continental boundary.<sup>17</sup>

So now that the whole earth is full of beloved peace, 52  
now that the hopes of insurgents abroad and at home have

<sup>13</sup> Now the Jhelum, in Pakistan.

<sup>14</sup> Actually his grandson, Heracles; the pillars of Heracles are the straits of Gibraltar. <sup>15</sup> The sands of the Syrtis bays were sometimes covered to navigable depth and sometimes piled in sandbars on which ships were grounded. In the most extreme version of this geographical phenomenon, the Argo ran firmly aground here, and the Argonauts were compelled to carry it through the Libyan desert: Apollonius, *Argonautica* 4.1268-71.

<sup>16</sup> The Sea of Azov.

<sup>17</sup> I.e., between Europe and Asia.

- 55 δεῦρο, μάκαρ Θεόδωρε, σοφὸν στήσαντες ἀγῶνα  
παίγνια κινήσωμεν ἀοιδοπόλοιο χορείης.  
σοὶ γὰρ ἐγὼ τὸν ἄεθλον ἐμόχθεον· εἰς σὲ δὲ μύθων  
ἐργασίην ἤσκησα, μὴ δ' ὑπὸ σύζυγι βίβλω
- (105) ἐμπορίην ἤθροισα πολυξείνοιο μελίσσης·  
60 καὶ τόσον ἐξ ἐλέγιοι πολυσπερὲς ἄνθος ἀγείρας,  
στέμμα σοὶ εὐμύθοιο καθήρμοσα Καλλιοπέης,  
ὡς φηγὸν Κρονίωφι καὶ ὀλκάδας Ἐννοσιγαίῳ,  
ὡς Ἄρει ζωστήρῃ καὶ Ἀπόλλωνι φαρέτρην,
- (110) ὡς χέλυν Ἑρμάωνι καὶ ἡμερίδας Διονύσῳ.  
65 οἶδα γὰρ ὡς ἀλλήκτον ἐμῆς ἰδρῶτι μερίμνης  
εὐχος ἐπιστάξειεν ἐπωνυμίῃ Θεοδώρου.  
πρῶτα δέ σοι λέξαιμι, παλαιγενέεσσιν ἐρίζων,  
ὅσσαπερ ἐγράψαντο νέης γενετῆρες ἀοιδῆς
- (115) ὡς προτέροις μακάρεσσιν ἀνειμένα· καὶ γὰρ ἐώκει  
70 γράμματος ἀρχαίωιο σοφὸν μίμημα φυλάξαι.  
ἀλλὰ πάλιν μετ' ἐκείνα παλαιότερον εὐχος ἀείρει  
ὅσσαπερ ἢ γραφίδεσσι χαράξαμεν ἢ τινι χώρῳ,  
εἴτε καὶ εὐποίητον ἐπὶ βρέτας, εἴτε καὶ ἄλλης
- (120) τέχνης ἐργοπόνοιο πολυσπερέεσσιν ἀέθλοις.  
75 καὶ τριτάτην βαλβίδα νεήνιδος ἔλλαχε βίβλου  
ὅσσα θέμις τύμβοισι τάπερ Θεὸς ἐν μὲν ἀοιδῇ  
ἐκτελέειν νεύσειεν, ἐν ἀτρεκίῃ δὲ διώκειν.  
ὅσσα δὲ καὶ βιότοιο πολυσπερέεσσιν κελεύθοις
- (125) γράψαμεν ἀσταθέος τε τύχης σφαλεροῖσι ταλάντοις,  
80 δέρκεό μοι βίβλοιο παρὰ κρηπίδα τετάρτην.  
ναὶ τάχα καὶ πέμπτοιο χάρις θέλξειεν ἀέθλου,

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been shattered by our emperor, come, blessed Theodorus, and let us institute a contest of poetic skill and start the music of the singer's dance. For you I performed this task; for you I created this mythic production and collected in one volume the cargo carried by a bee that visits many blossoms; and after gathering so many widely dispersed flowers of elegiac verse, I compiled them into a crown of poetic eloquence for you, as one would offer oak to the son of Cronus,<sup>18</sup> ships to the Earth-shaker,<sup>19</sup> a belt to Ares, a quiver to Apollo, a lyre to Hermes, or trained vines to Dionysus. For I know that this dedication to Theodorus will instill eternal glory into the work of my study.

I will first select for you, competing with past generations, all that the parents of new song wrote as an offering to the old gods; for it was fitting, too, to preserve the skill of imitating ancient writing. Next the ancient boast is taken up by all that we inscribed on tablets or in some other place—either on a well-wrought statue or on the widely dispersed achievements of the other laborious arts. The third place in the new book was allotted to all that is right for tombs—things that God consented to be accomplished in song but only to be sought in reality. All that we wrote on the many diverging paths of life and the teetering balance of unsteady fortune you glimpse in the fourth course of my book. Yes, and perhaps you may be pleased

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<sup>18</sup> I.e., Zeus.

<sup>19</sup> I.e., Poseidon.

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57 <i>μύθων</i> c <i>μῦθον</i> P <sup>1</sup>	61 <i>στέμμα σοι</i> ex <i>στέμμασι</i>
P <i>Καλλιοπέης</i> Salmasius <i>Καλλιοπίης</i> P	71 <i>ἀείρει</i>
Navasseur <i>ἀγείρει</i> c <i>ἀρήγει</i> P <sup>1</sup>	77 <i>διώκειν</i> Navasseur <i>διώκοι</i> P

BOOK IV

- ὀππόθι κερτομέοντες ἐπεσβόλον ἦχον ἀοιδῆς  
 γράψαμεν. ἔκταϊον δὲ μέλος κλέπτουσα Κυθήρη  
 (130) εἰς ὄαρους ἐλέγιο παρατρέψει πορείην  
 85 καὶ γλυκεροὺς ἐς ἔρωτας. ἐν ἑβδομάτῃ δὲ μελίσση  
 εὐφροσύνας Βάκχιοι φιλακρήτους τε χορείας  
 καὶ μέθην καὶ κρητῆρα καὶ ὄλβια δειπνα νοήσεις.

85 γλυκεροὺς Vavasseur γλυκεροῖς P

- 5 (4) ΤΟΤ ΑΥΤΟΤ ὅτι μόνη ἀρετὴ καὶ σοφία ἐπα-  
 κολουθοῦσι τοῖς ἔχουσιν αὐτὰς ἐντεῦθεν ἀποικοιμένοις  
 Στήλαι καὶ γραφίδες καὶ κύρβιες εὐφροσύνης μὲν  
 αἴτια τοῖς ταῦτα κτησαμένοις μεγάλης,  
 ἀλλ' ἐς ὅσον ζώουσι· τὰ γὰρ κενὰ κύδεα φωτῶν  
 ψυχαῖς οἰχομένων οὐ μάλα συμφέρεται.  
 5 ἢ δ' ἀρετὴ σοφίης τε χάρις καὶ κείθι συνέρπει,  
 κἀνθάδε μιμνάζει μνήστιν ἐφελκομένη.  
 οὕτως οὔτε Πλάτων βρενθύεται οὔτ' ἄρ' Ὀμηρος  
 χρώμασιν ἢ στήλαις, ἀλλὰ μόνη σοφίη.  
 ὄλβιοι ὦν μνήμη πινυτῶν ἐνὶ τεύχεσι βίβλων,  
 10 ἀλλ' οὐκ ἐς κενεὰς εἰκόνας ἐνδιαίει.

6 μνήστιν αρογ. μνήστι P

7 οὔτ' ἄρ' Jacobs οὔτε P

## PREFACES TO THE VARIOUS ANTHOLOGIES

by the charm of a fifth contest, where we sarcastically wrote poems with an invective tone. Cythera will steal the sixth book of verse, and turn its course to elegiac conversation and sweet love. In the seventh beehive you will see the joys of Bacchus, drunken dances, wine, the mixing bowl, and rich feasts.

**5 (4)** BY THE SAME AUTHOR *That only virtue and wisdom attend those who possess them when they depart this life*

Monuments and tablets and pillars are a source of great delight to those who possess them—but only as long as they live; for the empty glory of mortals does not benefit the souls of the departed. But virtue and the grace of wisdom both accompany them there, and remain here attracting remembrance. So neither Plato nor Homer takes pride in pictures or monuments, but in wisdom alone. Happy are those whose memory is enshrined in wise volumes, and not in empty images.

12  
11  
10  
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1

BOOK V

## INTRODUCTION

Book 5 contains epigrams on the topics of desire, feminine beauty, love, and sex. The desire it manifests is fairly strictly heterosexual (though there are exceptions, e.g., 5.28, 78, 122, 145); this restriction is due not to ancient anthologists but rather to Cephalas, who (with some inaccuracy) separated homoerotic poems into what has now become Book 12 of the *Greek Anthology*.

Erotic epigram has no direct inscriptional precedent; it was created from a collision of epigrammatic models and elegiac themes. Among its earliest practitioners, and arguably its creator, was Asclepiades, many of whose erotic epigrams incorporate elements from dedicatory (e.g., 5.203) or sepulchral (e.g., 5.85, 161, 162) epigram; without these elements, his readers would not have recognized the poems as epigrams at all.

Many of the epigrams in Book 5 are bittersweet. They complain of any circumstance that impedes their love—the dawn that interrupts a liaison (5.3, 172, 173, 223) or a beloved who is unreliable or unfaithful (5.6–8, 52, 150, 164, 184, 186, 265, 279). Equally, they complain of the state of being in love itself (5.24, 50) and curse the god Love for subjecting them to his forces (5.10, 176–80, 188, 198, 215, 268). Others focus on the body of the beloved, waxing lyrical on her features (5.15, 48, 56, 70, 94, 195) or, more crassly, invoking the ravages of age (5.12, 21, 27, 74,



## EROTIC EPIGRAMS

76, 79, 80, 103, 204, 271, 273) or judging her body in a beauty contest (5.35, 36). Many of the women seen in these poems are courtesans or prostitutes of a lower grade (complaints of their venality are common, e.g., 5.29-34), but this cannot be assumed of all of them; even the lemmatist occasionally misleads (e.g., 5.126). Not every poem features sex, but a great many do; description of the act ranges from metaphorical admiration of the woman's skill (5.202-3) to something nearer pornography (5.49, 55, 127), or rape (5.199, 275).

One recurring motif is the *paraclausithyron* (5.23, 103, 145, 153, 167, 189, 191, 213). In this adaptation of a folk custom, a lover, drunk and garlanded from a symposiastic party, makes his way to the door of his beloved and attempts to persuade the woman, or her servants, to let him in. In the epigrams, he is invariably unsuccessful, and expresses his disappointment in a variety of ways.

Book 5 has at its core one of the four books of the *Garland* of Meleager. This book of Meleager's was then expanded by additions from the anthologies of Philip and Agathias, and finally arranged by Constantine Cephalas into approximately the form we now have. Alan Cameron outlines the sources of the book as follows:<sup>1</sup>

1-103	Rufinus and others (Meleager, Philip, and Diogenianus)
104-33	Philip
134-215	Meleager
216-302	Agathias
303-10	miscellaneous

<sup>1</sup> Cameron, *The Greek Anthology*, pp. xvi-xvii.

ΕΠΙΓΡΑΜΜΑΤΑ ΕΡΩΤΙΚΑ  
ΔΙΑΦΟΡΩΝ ΠΟΙΗΤΩΝ

1 (ΚΕΦΑΛΟΥ) φεύγετε, νέοι, παῖδα Κυθήρης, τοξο-  
βόλον Ἔρωτα

νέοις ἀνάπτων καρδίας σοφὴν ζέσιν,  
ἀρχὴν Ἔρωτα τῶν λόγων ποιήσομαι  
πυρσὸν γὰρ οὗτος ἐξανάπτει τοῖς λόγοις.

3 λόγοις ex νέοις P

2 Εἰς Σθενελαΐδα τὴν ἐταίραν

Τὴν καταφλεξίπολιν Σθενελαΐδα τὴν βαρύμισθον,  
τὴν τοῖς βοσκομένοις χρυσὸν ἐρευγομένην,  
γυμνὴν μοι διὰ νυκτὸς ὄλης παρέκλινεν ὄνειρος  
ἄχρι φίλης ἡοῦς προῖκα χαριζομένην.

5 οὐκέτι γουνάσομαι τὴν βάρβαρον οὐδ' ἐπ' ἐμαυτῶ  
κλαύσομαι, ὕπνου ἔχων κείνα χαριζόμενον.

2 βοσκομένοις Gärtner βουλομένοις P Pl  
κείνο Pl

6 κείνα P

## EROTIC EPIGRAMS BY VARIOUS POETS

1 CEPHALAS *Flee, youths, the son of Cythera,<sup>1</sup> Love who shoots with the bow.*

Firing the hearts of youths with learned fervor, I will begin my work with Love, for it is he who lights a torch with his words.

<sup>1</sup> I.e., Aphrodite.

2 *On the courtesan Sthenelaïs*

Sthenelaïs set the town on fire, charged a high fee, and spewed forth gold for her keepers; yet a dream laid her naked by my side all night long until the sweet dawn, gratifying me for free. No longer shall I bend my knee to that barbarous woman, nor mourn for myself—I have sleep to give me that gratification.

BOOK V

3 ΑΝΤΙΠΑΤΡΟΥ ΘΕΣΣΑΛΟΝΙΚΕΩΣ εἰς Χρύσι-  
λαν τὴν ἑταίραν

Ὁρθρος ἔβη, Χρύσιλλα, πάλαι δ' ἠῶος ἀλέκτωρ  
κηρύσσων φθονερὴν Ἑριγένειαν ἄγει.

ὀρνίθων ἔρροις φθονερώτατος, ὅς με διώκεις  
οἴκοθεν εἰς πολλοὺς ἠϊθέων ὄαρους.

5 γηράσκεις, Τιθωνέ· τί γὰρ σὴν εὐνέτιν Ἡῶ  
οὕτως ὀρθριδίην ἤλασας ἐκ λεχέων;

3 φθονερώτατος P φθονερώτατε Pl

4 ΦΙΛΟΔΗΜΟΥ εἰς Φιλαινίδα τὴν νεωτέραν

Τὸν σιγῶντα, Φιλαινί, συνίστορα τῶν ἀλαλήτων  
λύχνον ἐλαιηρῆς ἐκμεθύσασα δρόσου,

ἕξιθι· μαρτυρίην γὰρ Ἔρωσ μόνος οὐκ ἐφίλησεν  
ἔμπνου· καὶ πυκνὴν κλείε, Φιλαινί, θύρην.

5 καὶ σύ, φιλη Ξανθῶ, με—σὺ δ', ὦ φιλεράστρι' ἄκοι-  
τις,

ἤδη τῆς Παφίης ἴσθι τὰ λειπόμενα.

4 πυκνὴν Stadtmüller τυκτὴν Pl πυκτὴν P θύρην P  
θύραν Pl 5-6 om. Pl 5 φίλη P<sup>1</sup> φίλει c φι-  
λεράστρι' ἄκοιτις c φιλεράστρια κοίτης P<sup>1</sup>

5 ΣΤΑΤΤΑΛΙΟΥ ΦΛΑΚΚΟΥ εἰς ἑταίραν τινά

Ἀργύρεον νυχίων με συνίστορα πιστὸν ἐρώτων  
οὐ πιστῇ λύχνον Φλάκκος ἔδωκε Νάπη,

## EROTIC EPIGRAMS

### 3 ANTIPATER OF THESSALONICA *On the courtesan Chrysilla*

The morning twilight has passed, Chrysilla, and the dawn rooster has long been crowing, summoning the envious break of day. Away with you, most envious of birds—you who chase me from my home into the constant chatter of young men. You are growing old, Tithonus, or why did you drive Dawn, your bedmate, from your couch so early in the morning?

### 4 PHILODEMUS *On the younger Philaenis*<sup>1</sup>

Philaenis, with dewy oil make drunk the lamp, the silent confidant of our mysteries—and get out! For Love alone is not fond of a living witness. And shut the door tight, Philaenis.

Now you, dear Xantho, take me and . . . you, my wife, fond of love, learn now the rest of the Paphian goddess's<sup>2</sup> secrets.

<sup>1</sup> The lemmatist seems to have read the epigram too quickly.

<sup>2</sup> The Paphian goddess is Aphrodite.

### 5 STATYLLIUS FLACCUS *On a courtesan*

To faithless Nape Flaccus gave me, a silver lamp, the faithful confidant of the loves of the night. Now I droop by her

---

2 ἔδωκε Νάπη Salmasius ἔδωκεν ἄπνη P

BOOK V

ἧς παρὰ νῦν λεχέεσσι μαραίνομαι, εἰς ἐπιόρκου  
παντοπαθῆ κούρης αἴσχρα δερκόμενος.

- 5 Φλάκκε, σὲ δ' ἄγρυπνον χαλεπαὶ τείρουσι μέριμναι·  
ἄμφω δ' ἀλλήλων ἄνδιχα καιόμεθα.

3-6 bis scripti sunt      3 μαραίνομαι, εἰς Bothe μαραίνο-  
μαι τῆς P

6 ΚΑΛΛΙΜΑΧΟΥ εἰς Ἴωνίδα ἐταίραν Καλλιγνώτου

Ὠμοσε Καλλίγνωτος Ἴωνίδι μήποτ' ἐκείνης  
ἔξειν μήτε φίλον κρέσσονα μήτε φίλην.  
ὦμοσεν· ἀλλὰ λέγουσιν ἀληθέα, τοὺς ἐν ἔρωτι  
ὄρκους μὴ δύνειν οὐατ' ἐς ἀθανάτων.

- 5 νῦν δ' ὁ μὲν ἀρσενικῶ θέρεται πυρί, τῆς δὲ ταλαίνης  
νύμφης ὡς Μεγαρέων οὐ λόγος οὐδ' ἀριθμός.

Lemma Καλλιγνώτου ex Pl v. 1 Καλλιγνώστου l  
l Καλλίγνωτος Pl Καλλίγνωστος P      2 κρέσσονα P  
κρείσσονα Pl      5 ἀρσενικῶ P ἄλλης δὴ Pl

7 ΑΣΚΛΗΠΙΑΔΟΥ εἰς ἐταίραν Ἡράκλειαν

Λύχνε, σὲ γὰρ παρεούσα τρὶς ὦμοσεν Ἡράκλεια  
ἦξειν, κοῦχ ἦκει· λύχνε, σὺ δ', εἰ θεὸς εἶ,  
τὴν δολίην ἀπάμνον· ὅταν φίλον ἔνδον ἔχουσα  
παίζῃ, ἀποσβεσθεὶς μηκέτι φῶς πάρεχε.

3 ἀπάμνον P ἐπάμνον Pl

## EROTIC EPIGRAMS

bedside, looking on the the all-suffering shamelessness of the forsworn girl. But you, Flaccus, lie awake, tormented by cruel cares, and both of us are burning far away from each other.

### 6 CALLIMACHUS *On Ionis, the courtesan of Callignotus*

Callignotus swore to Ionis that he would never hold any boy or girl more dear than her. He swore—but it is true what they say, that oaths sworn in love do not sink into the ears of the immortals. Now he burns for a boy, and the poor girl, like the Megarians, is neither reckoned nor ranked.<sup>1</sup>

<sup>1</sup> Callimachus refers to a pronouncement of Apollo's oracle at Delphi. When the Megarians asked if any Greek city was superior to theirs, the oracle said, "You Megarians are neither third nor fourth—nor twelfth; you are neither reckoned nor ranked."

### 7 ASCLEPIADES *On the courtesan Heraclea*

Lamp, Heraclea swore by you three times in your presence that she would come, and she hasn't come. Lamp, if you are a god, punish the deceitful girl: whenever she has a lover inside, playing, go out, and provide them no more light.

BOOK V

8 ΜΕΛΕΑΓΡΟΤ εἰς ἑταίραν τινα

- Νύξ ἱερὴ καὶ λύχνε, συνίστορας οὔτινας ἄλλους  
 ὄρκους ἀλλ' ὑμέας εἰλόμεθ' ἀμφότεροι·  
 χῶ μὲν ἐμὲ στέρξειν, κείνον δ' ἐγὼ οὔποτε λείψειν  
 ὠμόσαμεν· κοινὴν δ' εἶχετε μαρτυρίην.  
 5 νῦν δ' ὁ μὲν ὄρκιά φησιν ἐν ὕδατι κείνα φέρεσθαι,  
 λύχνε, σὺ δ' ἐν κόλποις αὐτὸν ὄρας ἐτέρων.

Auct. Μελεάγρου P τοῦ αὐτοῦ (sc. Φιλοδήμου) Pl

9 ΡΟΤΦΙΝΟΤ εἰς Ἑλπίδα εἶτε ἑταίραν τινὰ εἶτε τὴν  
 οὔτω καλουμένην· ἐρωτικόν

- Ῥουφίνος τῇ ᾗ μῆ γλυκερωτάτῃ Ἑλπίδι πολλὰ  
 χαίρειν, εἰ χαίρειν χωρὶς ἐμοῦ δύνασαι.  
 οὐκέτι βαστάζω, μὰ τὰ σ' ὄμματα, τὴν φιλήρημον  
 καὶ τὴν μουνολεχῆ σείο διαζυγίην,  
 5 ἀλλ' αἰεὶ δακρύοισι πεφυρμένος ἢ ᾗ πὶ Κορησσὸν  
 ἔρχομαι ἢ μεγάλης νηὸν ἐς Ἀρτέμιδος.  
 αὔριον ἀλλὰ πάτρη με δεδέξεται· ἐς δὲ σὸν ὄμμα  
 πτήσομαι, ἐρῶσθαι μυρία σ' εὐχόμενος.

2 δύνασαι Pl δύναται P 3-8 anonymo trib. Pl 5 ᾗ πὶ  
 Κορησσὸν Hecker ἐπιωρκήσων P Pl

10 ΑΛΚΑΙΟΤ εἰς Ἔρωτα

- Ἐχθαίρω τὸν Ἔρωτα· τί γὰρ βαρὺς οὐκ ἐπὶ θήρας  
 ὄρνυται, ἀλλ' ἐπ' ἐμὴν ἰοβολεῖ κραδίην;



## EROTIC EPIGRAMS

### 8 MELEAGER *On a courtesan*<sup>1</sup>

O holy night and lamp, we both chose no confidants but you of our oaths. He swore to love me, and I never to leave him; you received the mutual witness of us both. But now he says that those oaths are borne on water, and you, lamp, see him in the bosom of others.

<sup>1</sup> The lemmatist seems to be assuming that the female speaker of the epigram is herself a courtesan, as the forsworn Heraclea in *AP* 5.7 apparently was.

### 9 RUFINUS *On Elpis (either a courtesan or a woman so named); a love poem*

Rufinus, to my sweetheart Elpis: great joy to you—if you can have joy apart from me. By your eyes, I can no longer bear this desolate separation, and my lonely bed without you; bathed in tears, I go every day either to Coressus or to the temple of great Artemis.<sup>1</sup> But tomorrow my homeland will receive me back, and I will fly to your sight, with countless prayers for your well-being.

<sup>1</sup> This temple was in Ephesus; Coressus was Ephesus' harbor district.

### 10 ALCAEUS (OF MESSENE) *On Love*

I hate Love. For why does the severe god not attack animals, but shoots his arrows at my heart? What profit is it

BOOK V

τί πλέον εἰ θεὸς ἄνδρα καταφλέγει; ἢ τί τὸ σεμνὸν  
δηώσας ἀπ' ἐμῆς ἄθλον ἔχει κεφαλῆς;

11 ΑΔΕΣΠΙΟΤΟΝ

Εἰ τοὺς ἐν πελάγει σῶζεις, Κύπρι, κάμῃ τὸν ἐν γῆ  
ναυαγόν, φιλίη, σῶσον ἀπολλύμενον.

2 ναυαγόν P ναυηγόν P1      φιλίη P φιλήης P1

12 ΡΟΥΦΙΝΟΥ εἰς Προδίκην ἑταίραν

Λουσάμενοι, Προδίκη, πυκασώμεθα, καὶ τὸν ἄκρα-  
τον

ἔλκωμεν, κύλικας μείζονας αἰρόμενοι.  
βαῖος ὁ χαιρόντων ἐστὶν βίος· εἶτα τὰ λοιπὰ  
γῆρας κωλύσει, καὶ τὸ τέλος θάνατος.

2 αἰρόμενοι P ἀράμενοι P1

13 ΦΙΛΟΔΗΜΟΥ εἰς ἑταίραν τινὰ Χαριτῶ θαυμάσιον

Ἐξήκοντα τελεί Χαριτῶ λυκαβαντίδας ὥρας,  
ἀλλ' ἔτι κνανέων σύρμα μένει πλοκάμων,  
κὰν στέρνοις ἔτι κείνα τὰ λύγδινα κώνια μαστῶν  
ἔστηκεν μήτρης γυμνὰ περιδρομάδος,  
5 καὶ χρῶς ἀρρυντίδωτος ἔτ' ἀμβροσίην, ἔτι πειθῶ  
πᾶσαν, ἔτι στάζει μυριάδας χαρίτων.  
ἀλλὰ πόθους ὀργῶντας ὅσοι μὴ φεύγεται, ἔρασταί,  
δεῦρ' ἴτε, τῆς ἐτέων ληθόμενοι δεκάδος.

## EROTIC EPIGRAMS

for a god to burn up a man? Or what cause does he have to boast in wresting a prize from my head?

### 11 ANONYMOUS

If you save those on the sea, beloved Cypris,<sup>1</sup> save me too, dying shipwrecked on land.

<sup>1</sup> I.e., Aphrodite. One of her functions was to save sailors at sea (see, for example, AP 5.17, 9.143-44).

### 12 RUFINUS *On the courtesan Prodice*

Let us bathe, Prodice, and garland; let us drain unmixed wine, lifting larger cups. Short is the season for rejoicing; then the future is hampered by old age and the end—death.

### 13 PHILODEMUS *On Charito, a courtesan, in wonder*

Charito has completed sixty years, but her train of dark hair still remains, and on her bosom those marble-white cones of her breasts still stand firm, even stripped of their encircling girdle. Still her unwrinkled skin distills ambrosia, distills every fascination, distills countless charms. You lovers who do not shrink from swelling desire, come here, and forget the decade of her years.

---

1 λυκαβαντίδας P λυκάβαντος ἐς Pl 3-4 om. Pl  
 3 κὰν Kaibel κ' ἐν P 4 μήτρης Suda μήτρης P 5 ἀμ-  
 βροσίην edd. vett. ἀμβροσίη P Pl 6 πᾶσαν P<sup>1</sup> πᾶσιν c  
 πᾶσας Pl 7-8 om. Pl 7 φεύγει<sup>2</sup> Salmasius φλέγει<sup>2</sup> P

BOOK V

14 ΡΟΤΦΙΝΟΤ εἰς Εὐρώπην τὴν ἑταίραν

Εὐρώπης τὸ φίλαμα, καὶ ἦν ἄχρι χεῖλεος ἔλθη,  
 ἡδύ γε, κἂν ψαύση μῦνον ἄχρι στόματος·  
 ψαύει δ' οὐκ ἄκροισ τοῖς χεῖλεσιν, ἀλλ' ἐρίσασα  
 τὸ στόμα τὴν ψυχὴν ἔξ ὀνύχων ἀνάγει.

1 φίλαμα P φίλημα Pl      2 ἡδύ γε P ἦδει Pl      ψαύση  
 P ψαύη Pl      3 ἐρίσασα P ἐρύσασα ex ἐρείσασα Pl

15 ΤΟΤ ΑΤΤΟΤ εἰς Μελίτην ἑταίραν

Ποῦ νῦν Πραξιτέλης; ποῦ δ' αἱ χεῖρες αἱ Πολυ-  
 κλείτου

αἱ ταῖς πρόσθε τέχναις πνεῦμα χαριζόμεναι;  
 τίς πλοκάμους Μελίτης εὐώδεας ἢ πυρόεντα  
 ὄμματα καὶ δειρῆς φέγγος ἀποπλάσεται;  
 5 ποῦ πλάσται, ποῦ δ' εἰσὶ λιθοξόοι; ἔπρεπε τοίη  
 μορφῇ νηὸν ἔχειν ὡς μακάρων ξοάνῳ.

2 αἱ ταῖς Pl αὐταῖς P      5 τοίη c τῆ.. P<sup>1</sup> τῆδε Pl      6 ξοάνῳ  
 Salmasius ξοάνων P ξόανον Pl

16 ΜΑΡΚΟΤ ΑΡΓΕΝΤΑΡΙΟΤ εἰς Ἀρίστην τὴν ἑταί-  
 ραν

Μήνη χρυσόκερως, δέρκη τάδε, καὶ πυριλαμπεῖς  
 ἀστέρες, οὓς κόλποις Ὠκεανὸς δέχεται;  
 ὧς με μόνον προλιπούσα μυρόπνοος ἄχετ' Ἀρίστη·  
 ἐκταίην δ' εὐρεῖν τὴν μάγον οὐ δύναμαι.

EROTIC EPIGRAMS

14 RUFFINUS *On the courtesan Europa*

Europa's kiss is sweet, though it just reaches the lip, though it only just touches the mouth. But she does not touch with the edge of the lips: with a press on the mouth, she drains the soul even from the fingertips.

15 BY THE SAME AUTHOR *On the courtesan Melite*

Where is Praxiteles now? Where are the hands of Polyclitus, which endowed ancient works of art with life? Who will mold Melite's fragrant locks, or her fiery eyes and the luster of her neck? Where are the modelers, the carvers in stone? Such beauty, like an image of the blessed gods, ought to have a temple.

16 MARCUS ARGENTARIUS *On the courtesan Ariste*

Golden-horned Moon and fire-bright stars, whom Ocean takes into her bosom, do you see this? Perfumed Ariste has gone and left me alone—and this is the sixth day that I cannot find the enchantress. But I will seek her all the

---

1 δέρκη Pl δέρκει P      πυριλαμπείς Pl περιλάμπει  
 P      2 ἀστέρες Pl ἀστέρας P      3 με Pl γε P      μυ-  
 ρόπνοος P μυρίπνοος Pl

BOOK V

- 5 ἀλλ' ἔμψης αὐτὴν ζητήσομεν· ἦν, ἐπιπέμψω  
Κύπριδος ἰχνευτὰς ἀργυρέους σκύλακας.

6 σκύλακας P1 κάλυκας P

17 ΓΑΙΤΟΤΑΙΚΟΤ εἰς ἐταίραν τινά· ἐρωτικόν

Ἀγχιάλου ῥηγγμῖνος ἐπίσκοπε, σοὶ τάδε πέμπω  
ψαιστία καὶ λιτῆς δῶρα θυηπολίας·  
αὔριον Ἰονίου γὰρ ἐπὶ πλατὺ κῦμα περήσω,  
σπεύδων ἡμετέρης κόλπον ἐς Εἰδοθῆς.

- 5 οὔριος ἀλλ' ἐπίλαμψον ἐμῶ καὶ ἔρωτι καὶ ἰστοῶ,  
δεσπότι καὶ θαλάμων, Κύπρι, καὶ ἡϊόνων.

4 ἡμετέρης Heinsius ὑμετέρης c ὑμετέροις P<sup>1</sup>

18 ΡΟΤΦΙΝΟΤ ἐρωτικόν· προκρίνον τὰς δούλας τῶν  
ἐλευθέρων

Μάλλον τῶν σοβαρῶν τὰς δουλίδας ἐκλεγόμεσθα,  
οἱ μὴ τοῖς σπατάλοις κλέμμασι τερπόμενοι.  
ταῖς μὲν χρῶς ἀπόδωδε μύρου, σοβαρόν τε  
φρύαγμα,  
καὶ μέχρι κινδύνου πεσσομένη σύνοδος·

- 5 ταῖς δὲ χάρις καὶ χρῶς ἴδιος, καὶ λέκτρον ἐτοῖμον  
δώροις, ἐκ σπατάλης οὐκ ἀλεγιζόμενον.  
μιμοῦμαι Πύρρον τὸν Ἀχιλλέος, ὃς προέκρινεν  
Ἑρμιόνης ἀλόχου τὴν λάτριν Ἀνδρομάχην.

4 πεσσομένη Giangrande ἐσπομένη P  
apogr. σπατάλοις P

6 σπατάλης

## EROTIC EPIGRAMS

same: look, I am putting Cypris' silver hounds on her track.

### 17 GAETULICUS *On a courtesan; a love poem*

Guardian of the breaking surf, to you I send these cakes and gifts of a humble sacrifice. For tomorrow I will cross the broad wave of the Ionian sea, hastening to the bosom of our Eidothea. Shine favorably on my love and my mast, O Cypris, queen of both bedchambers and shores.

### 18 RUFINUS *A love poem, preferring slave women to free*

We, who take no pleasure in costly intrigues, choose slaves over proud ladies. The latter's skin smells of perfume; they snigger with pride, and intercourse with them ripens to danger. But the beauty of the others' skin is their own, and their beds are amenable to gifts, without regard for their cost. I am like Pyrrhus, Achilles' son, who preferred his servant Andromache to his wife Hermione.

BOOK V

19 ΤΟΥ ΑΤΤΟΥ ἔρωτικὸν ἀλλόκοτον

Οὐκέτι παιδομανῆς ὡς πρὶν ποτε, νῦν δὲ καλοῦμαι  
 θηλυμανῆς, καὶ νῦν δίσκος ἐμοὶ κρόταλον·  
 ἀντὶ δέ μοι παίδων ἀδόλου χροὸς ἤρεσε γύψου  
 χρώματα καὶ φύκους ἄνθος ἐπεισόδιον.

- 5 βοσκήσει δελφίνας ὁ δενδροκόμης Ἐρύμανθος  
 καὶ πολὺν πόντου κῆμα θοᾶς ἐλάφους.

4 χρώματα P χρίσματα Pl

20 ΟΝΕΣΤΟΥ ἔρωτικὴ παραίνεσις

Οὔτε με παρθενικῆς τέρπει γάμος οὔτε γεραιῆς·  
 τὴν μὲν ἐποικτείρω, τὴν δὲ καταιδέομαι.  
 εἶη μήτ' ὄμφαξ μήτ' ἀσταφίς· ἢ δὲ πέπειρος  
 ἐς Κύπριδος θαλάμους ὦρια καλλοσύνη.

1 γεραιῆς Pl γηραιῆς P

21 ΡΟΥΦΙΝΟΥ εἰς Προδίκην ἐταίραν

Οὐκ ἔλεγον, Προδίκη, “γηράσκομεν”; οὐ προεφώνουν  
 “ἤξουσιν ταχέως αἱ διαλυσίφιλοι”;  
 νῦν ῥυτίδες καὶ θριξὶ πολιῆ καὶ σῶμα ρακῶδες  
 καὶ στόμα τὰς προτέρας οὐκέτ' ἔχον χάριτας.  
 5 μὴ τίς σοι, μετέωρε, προσέρχεται ἢ κολακεύων  
 λίσσεται; ὡς δὲ τάφον νῦν σε παρερχόμεθα.

5 κολακεύων Pl κολακευῶν P



## EROTIC EPIGRAMS

### 19 BY THE SAME AUTHOR *A contrarian love poem*

No longer mad for boys, as before, I am now called mad for women; now my discus is a rattle.<sup>1</sup> Instead of the unadulterated complexion of boys, I am now fond of chalked skin, accented with the blush of rouge. Dolphins will feed on tree-crowned Erymanthus, and swift deer in the foaming wave of the sea!

<sup>1</sup> The discus was a boy's toy, the rattle a girl's, but an obscene allusion is concealed.

### 20 HONESTUS *Erotic advice*

Neither marriage to a young girl nor to an old woman excites me; the one I pity, the other I revere. Let her be neither a sour grape nor a raisin; beauty is ripe in the season for Cypris' bedchamber.

### 21 RUFINUS *On the courtesan Prodice*

Didn't I tell you, Prodice, "We are getting old"? Didn't I foretell, "Soon will come the looseners of love's knot"? Now they are here: wrinkles, gray hair, a shriveled body, and a mouth that has lost its former charm. Does anyone come near you, with your lofty airs, or cajole you? No! Now we pass you by like a tomb.

## 22 ΤΟΥ ΑΤΤΟΥ εἰς Βοῶπιν τὴν ἑταίραν

- Σοί με λάτρην γλυκύδωρος Ἔρως παρέδωκε, Βοῶπι,  
 ταῦρον ὑποζεύξας εἰς πόθον αὐτόμολον,  
 αὐτοθελῆ, πάνδουλον, ἐκούσιον, αὐτοκέλευστον,  
 αἰτήσοντα πικρὴν μήποτ' ἐλευθερίην  
 5 ἄχρι φίλης πολιῆς καὶ γήραος. ὄμμα βάλοι δὲ  
 μήποτ' ἐφ' ἡμετέραις ἐλπίσι βασκανίη.

2 ταῦρον Brunck γαῦρον P Pl

## 23 ΚΑΛΛΙΜΑΧΟΥ εἰς Κωνώπιον τὴν ἑταίραν

- Οὕτως ὑπνώσαις, Κωνώπιον, ὡς ἐμὲ ποιεῖς  
 κοιμᾶσθαι ψυχροῖς τοῖσδε παρὰ προθύροις·  
 οὕτως ὑπνώσαις, ἀδικωτάτη, ὡς τὸν ἔραστὴν  
 κοιμίζεις· ἐλέου δ' οὐδ' ὄναρ ἠντίασας.  
 5 γείτονες οἰκτείρουσι· σὺ δ' οὐδ' ὄναρ· ἡ πολιὴ δὲ  
 αὐτίκ' ἀναμνήσει ταῦτά σε πάντα κόμη.

Auct. Καλλιμάχου P τοῦ αὐτοῦ (sc. Ῥουφίνου) Pl

## 24 ΦΙΛΟΔΗΜΟΥ εἰς Ἡλιοδώραν τὴν ἑταίραν

- Ψυχὴ μοι προλέγει φεύγειν πόθον Ἡλιοδώρας,  
 δάκρυα καὶ ζήλους τοὺς πρὶν ἐπισταμένη.  
 φῆσι μὲν, ἀλλὰ φυγεῖν οὐ μοι σθένος· ἧ γὰρ ἀναι-  
 δῆς  
 αὐτὴ καὶ προλέγει καὶ προλέγουσα φιλεῖ.

## EROTIC EPIGRAMS

### 22 BY THE SAME AUTHOR *On the courtesan Boöpis*

Love, the giver of sweet gifts, gave me over to you, Boöpis, for a servant, yoking to desire a bull that came himself, of his own free will, at his own bidding, an abject slave who will never ask for bitter freedom, until his own gray old age. May no evil eye cast its glance on our hopes!

### 23 CALLIMACHUS *On the courtesan Conopium*

May you, Conopium, sleep in the same way that you make me bed down on this chilly porch. May you sleep, you fiend, like you put your lover to bed: you have not met even a dream of compassion! Your neighbors take pity on me, but you—not even in a dream! Presently your gray hair will remind you of all this.

### 24 PHILODEMUS *On the courtesan Heliodora*

My soul warns me to flee my desire for Heliodora; it knows my past tears and jealousies. It speaks, but I have no strength to flee, for shamelessly indeed the same soul both warns and, as it warns, loves.

## 25 ΤΟΤ ΑΤΤΟΤ εἰς Κυδίλλην τὴν ἑταίραν

Ὅσσακι Κυδίλλης ὑποκόλπιος, εἶτε κατ' ἡμᾶρ  
 εἴτ' ἀποτολμήσας ἤλυθον ἐσπέριος,  
 οἶδ' ὅτι πὰρ κρημνὸν τέμνω πόρον, οἶδ' ὅτι ριπτῶ  
 πάντα κύβον κεφαλῆς αἰὲν ὕπερθεν ἐμῆς.

- 5 ἀλλὰ τί μοι πλέον ἔστί; θρασεῖα γὰρ ἦδ', ὅταν  
 ἔλκη,  
 πάντοτ', Ἔρωσ, ἀρχὴν οὐδ' ὄναρ οἶδε φόβου.

5 θρασεῖα γὰρ Sider γὰρ θρασὺς P γὰρ οὖν θρασὺς Pl

## 26 ΑΔΕΣΠΟΤΟΝ εἰς κόρην εὐμορφον

Εἴτε σε κνανέησιν ἀποστίλβουσαν ἐθείραις,  
 εἶτε πάλιν ξανθαῖς εἶδον, ἄνασσα, κόμαις,  
 ἴση ἐπ' ἀμφοτέρων λάμπει χάρις. ἦ ῥά γε ταύταις  
 θριξὶ συνοικήσει καὶ πολιῆσιν Ἔρωσ.

3 ἐπ' P ἀπ' Pl

## 27 ΡΟΥΦΙΝΟΤ εἰς Μέλισσαν τὴν ἑταίραν

Ποῦ σοι κείνα, Μέλισσα, τὰ χρύσεια καὶ περίοπτα  
 τῆς πολυθρυλήτου κάλλεα φαντασίης;  
 ποῦ δ' ὀφρύες καὶ γαῦρα φρονήματα καὶ μέγας αὐ-  
 χὴν  
 καὶ σοβαρῶν ταρσῶν χρυσοφόρος σπατάλη;  
 5 νῦν πενιχρὴ ψαφαρὴ τε κόμην, περὶ ποσσὶ παχεῖα·  
 ταῦτα τὰ τῶν σπαταλῶν τέρματα παλλακίδων.

EROTIC EPIGRAMS

25 BY THE SAME AUTHOR *On the courtesan Cydilla*

As often as I dare to come to Cydilla's embrace, either by day or in the evening, I know that I cut a path on the edge of a precipice; I know I stake my life on every throw of the dice. But what's the use? For she is bold, and every time she pulls me in, Love, she does not know the first thing about—not even the shadow of—fear.

26 ANONYMOUS *On a beautiful girl*

Whether I saw you, Queen, with glossy raven locks or again with blond hair, on both the same charm shines. Truly Love will make its home in your hair even when it is gray.

27 RUFINUS *On the courtesan Melissa*

Where, Melissa, is the golden and admired brilliance of your once renowned beauty? Where are your disdainful brow, your proud spirit, your head held high, and the golden opulence adorning your haughty ankles? Now you are poor, with unkempt hair, and thick about the feet: this is the end of concubines' opulence.

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5 κόμην, περιὶ Jacobs κόμη, παρὰ Ρ κόμη, τ' ἐπὶ  
 Pl ποσσι παχεῖα Meineke ποσσι τραχεῖα Ρ πᾶσι βρα-  
 χεῖα Pl

## 28 ΤΟΥ ΑΤΤΟΥ εἰς μειράκιον

Νῦν μοι "χαῖρέ" λέγεις, ὅτε σου τὸ πρόσωπον  
ἀπήλθεν

κείνο τὸ τῆς λύγδου, βάσκανε, λειότερον·  
νῦν μοι προσπαίξεις, ὅτε τὰς τρίχας ἠφάνικάς σου  
τὰς ἐπὶ τοῖς σοβαροῖς αὐχέσι πλαζομένας.

- 5 μηκέτι μοι, μετέωρε, προσέρχεο μηδὲ συνάντα·  
ἀντὶ ῥόδου γὰρ ἐγὼ τὴν βάτον οὐ δέχομαι.

Lemma εἰς μειράκιον c εἰς πόρνην γηράσασαν καὶ τοῖς  
ἐρασταῖς ὑποκαταβαίνουσαν l

## 29 ΚΙΛΛΑΚΤΗΡΟΣ

Ἄδὸν τὸ βινεῖν ἐστὶ. τίς οὐ λέγει; ἀλλ' ὅταν αἰτῇ  
χαλκόν, πικρότερον γίνεται ἔλλεβόρου.

Auct. Κιλλακτῆρος Masson Κιλλάκτορος P

30 ΑΝΤΙΠΑΤΡΟΥ ΘΕΣΣΑΛΟΝΙΚΕΩΣ ὅτι πόρναι  
τὸν χρυσὸν μᾶλλον ἢ τοὺς ἐραστὰς ἀσπάζονται

Πάντα καλῶς, τό γε μὴν χρυσοῦν ὅτι τὴν Ἄφρο-  
δίτην,

ἔξοχα καὶ πάντων εἶπεν ὁ Μαιονίδης.

ἦν μὲν γὰρ τὸ χάραγμα φέρης, φίλος· οὔτε θυρωρὸς  
ἐν ποσὶν οὔτε κύων ἐν προθύροις δέδεται·

- 5 ἦν δ' ἐτέρως ἔλθης, καὶ ὁ Κέρβερος. ᾧ πλεονέκται  
οἱ πλούτου, πόρνην ὡς ἀδικεῖτε μόνοι.

## EROTIC EPIGRAMS

### 28 BY THE SAME AUTHOR *On a young man*

Now you say goodbye, malicious one, when the more than marble smoothness of your face is gone. Now you tease me, when you have done away with the ringlets that strayed onto your haughty neck.<sup>1</sup> Don't come near me anymore, lofty one; don't meet with me! I don't accept a bramble for a rose.

<sup>1</sup> Roman boys wore their hair long, and had it cut when they turned eighteen.

### 29 CILLACTER

Fucking is sweet—who denies it? But when it asks for money, it becomes more bitter than hellebore.

### 30 ANTIPATER OF THESSALONICA *That prostitutes love gold more than their lovers*

The Maeonian<sup>1</sup> said everything well, and above all “golden Aphrodite.” If you carry cash, you are dear to her: there is no doorkeeper, nor a dog tied up before the door. But if you go without it, Cerberus himself is there. So only you men whose greed is for wealth can injure a prostitute!<sup>2</sup>

<sup>1</sup> I.e., Homer.

<sup>2</sup> I.e., the prostitute desires their money, but they have more desire to keep it than to spend it on her; this gives them the upper hand.

1 ὅτι Brunck ἔτι P Pl  
P 3 φέρης Pl φέρεις P

2 Μαιωνίδης Pl Μαιωνίδας  
6 πόρνην scripsi πενίην P Pl

BOOK V

**31** ΤΟΤ ΑΥΤΟΤ ὅτι πάσας τὰς ὕλας ἢ ἡδονὴ ἀσπά-  
ζεται καὶ χωρὶς χρυσοῦ ἑταίρα οὐχ ἀλίσκεται

Χρῦσεος ἦν γενεὴ καὶ χάλκεος ἀργυρῆ τε  
πρόσθεν· παντοίη δ' ἢ Κυθήρεια τὰ νῦν·  
καὶ χρυσοῦν τίει καὶ χάλκεον ἀνδρ' ἐφίλησεν  
καὶ τοὺς ἀργυρέους οὐ ποτ' ἀποστρέφεται.

5 Νέστωρ ἢ Παφίη. δοκέω δ', ὅτι καὶ Δανάη Ζεὺς  
οὐ χρυσός, χρυσοῦς δ' ἦλθε φέρων ἑκατόν.

**32** ΜΑΡΚΟΤ ΑΡΓΕΝΤΑΡΙΟΤ εἰς Μέλισσαν τὴν  
ἑταίραν

Ποιεῖς πάντα, Μέλισσα, φιλανθέος ἔργα μελίσσης·  
οἶδα καὶ ἐς κραδίην τοῦτο, γύναι, τίθεμαι  
καὶ μέλι μὲν στάζεις ὑπὸ χεῖλεσιν ἡδὺ φιλεῦσα,  
ἦν δ' αἰτῆς, κέντρῳ τύμμα φέρεις ἄδικον.

**33** ΠΑΡΜΕΝΙΩΝΟΣ

Ἐς Δανάην ἔρρευσας, Ὀλύμπιε, χρυσός, ἔν' ἢ παῖς  
ὡς δώρῳ πεισθῆ, μὴ τρέσῃ ὡς Κρονίδην.

1 ἐς P εἰς Pl

**34** ΤΟΤ ΑΥΤΟΤ ὅμοιον

Ὁ Ζεὺς τὴν Δανάην χρυσοῦ, καγὼ δὲ σὲ χρυσοῦ·  
πλείονα γὰρ δοῦναι τοῦ Διὸς οὐ δύναμαι.



## EROTIC EPIGRAMS

**31** BY THE SAME AUTHOR *That pleasure embraces all materials, and no courtesan is won over without gold*

Formerly there were a golden, a bronze, and a silver age, but now Cytherea is all kinds. She honors the man of gold, kisses the man of bronze, and never turns her back on the men of silver. The Paphian goddess is a Nestor.<sup>1</sup> I even think that Zeus came to Danaë not in the form of gold but bringing a hundred gold coins.

<sup>1</sup> Nestor boasted to have lived through three generations of men (Homer, *Iliad* 1.250–52).

**32** MARCUS ARGENTARIUS *On the courtesan Melissa*

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

**33** PARMENION

You rained on Danaë as gold, Olympian,<sup>1</sup> so that the child might yield, as won over by a gift, and not tremble before you as before the son of Cronus.

<sup>1</sup> I.e., Zeus.

**34** BY THE SAME AUTHOR *Similar to the previous poem*

Zeus bought Danaë for gold, and I buy you for a gold coin; I can't pay more than Zeus!

**35 ΡΟΥΦΙΝΟΥ** εἰς πόρναις, ἀναίσχυντον καὶ σαπρὸν  
καὶ ὄλον γέμον ἀναίδειαν

Πυγὰς αὐτὸς ἔκρινα τριῶν· εἶλοντο γὰρ αὐταὶ  
δείξασαι γυμνὴν ἀστεροπὴν μελέων.

καὶ ῥ' ἢ μὲν τροχαλοῖς σφραγιζομένη γελασίνοις  
λευκῇ ἀπὸ γλουτῶν ἤνθειεν εὐαφίη·

5 τῆς δὲ διαιρομένης φοινίσσεται χιονέη σὰρξ  
πορφυρέοιο ῥόδου μᾶλλον ἐρυθροτέρη·

ἢ δὲ γαληνιώωσα χαράσσεται κύματι κωφῶ,  
αὐτομάτη τρυφερῶ χρωτὶ σαλευομένη.

10 εἰ ταύτας ὁ κριτῆς ὁ θεῶν ἐθεήσατο πυγὰς,  
οὐκέτ' ἂν οὐδ' εἰσιδεῖν ἤθελε τὰς προτέρας.

4 εὐαφίη App. B-V εὐαφίη c εὐαφίην P<sup>1</sup> 9 ἐθεήσατο P  
ἐθεάσατο P<sup>1</sup> πυγὰς P κούρας P<sup>1</sup>

**36 ΤΟΥ ΑΤΤΟΥ** ὅμοιον, ἀναίσχυντον καὶ σαπρότα-  
τον

Ἦρισαν ἀλλήλαις Ῥοδόπη Μελίτη Ῥοδόκλεια,  
τῶν τρισσῶν τίς ἔχει κρείσσονα μηριόνην,  
καὶ με κριτὴν εἶλοντο· καὶ ὡς θεαὶ αἱ περίβλεπτοι  
ἔστησαν γυμναί, νέκταρι λειβόμεναι.

5 καὶ Ῥοδόπης μὲν ἔλαμπε μέσος μηρῶν πολύτιμος  
οἶα ῥοδῶν πολιῶ σχιζόμενος ζεφύρω·

8 οἶα καὶ ἐν νηῶ πρωτογλυφὲς ξόανον.

## EROTIC EPIGRAMS

### 35 RUFINUS *On prostitutes: a poem offensive, vile, and utterly full of shamelessness*

I judged the bottoms of three women; for they themselves chose me and displayed to me the naked splendor of their limbs. Rounded dimples marked the first, her buttocks glowing with white softness; the second's snowy flesh blushed where her legs parted, redder than a crimson rose; the third was like a calm sea furrowed by a silent wave, her delicate flesh jiggling involuntarily. If the judge of the goddesses had seen them, he would have refused to look again at the previous ones.<sup>1</sup>

<sup>1</sup> The sentence refers to the judgment of Paris, and "the previous ones" are the goddesses Hera, Athena, and Aphrodite.

### 36 BY THE SAME AUTHOR *Similar to the previous poem, offensive and extremely vile*

Rhodope, Melite, and Rhodoclea competed to see which of the three had the best pussy, and chose me as judge. Like the much-admired goddesses they stood, naked, dripping with nectar. The treasure between Rhodope's thighs gleamed like a rose bush cleft by a gentle zephyr;<sup>1</sup> Rhodoclea's was like glass, its wet surface like a temple statue newly carved. But clearly, since I knew what hap-

<sup>1</sup> A couplet devoted to Melite has apparently been lost.

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2 κρείσσονα μηριόνην P κάλλος ἀρειότερον Pl      4 γυν-  
 ναί P ροδάνῳ vel ροδίνῳ ex μούνῳ Pl      λειβόμεναι Jacobs  
 λειπόμεναι P Pl      9-10 ex 5.60.5-6 reiecit Jacobs

BOOK V

- 11 ἀλλὰ σαφῶς ἂ πέπονθε Πάρις διὰ τὴν κρίσιν εἰδώς,  
τὰς τρεῖς ἀθανάτας εὐθὺ συνέστεφάνουν.

12 ἀθανάτας P ἀθανάτους Pl

37 ΤΟΤ ΑΤΤΟΤ ὁμοίως

Μήτ' ἰσχνὴν λίην περιλάμβανε μήτε παχεῖαν,  
τούτων δ' ἀμφοτέρων τὴν μεσότητα θέλε.  
τῇ μὲν γὰρ λείπει σαρκῶν χύσις, ἣ δὲ περισσὴν  
κέκτηται· λείπον μὴ θέλε μηδὲ πλέον.

38 ΝΙΚΑΡΧΟΥ ὅτι τὰς εὐμεγέθεις μᾶλλον δεῖ φιλεῖν

Εὐμεγέθης πείθει με καλὴ γυνή, ἄν τε καὶ ἀκμῆς  
ἄπτητ', ἄν τε καὶ ἦ, Σιμύλε, πρεσβυτέρη.  
ἣ μὲν γάρ με νέα περιλήψεται· ἦν δὲ παλαιή,  
γραῖά με καὶ ῥυσή, Σιμύλε, λειχάσεται.

4 λειχάσεται Τουρ δικάσεται P

39 ΤΟΤ ΑΤΤΟΤ πρὸς ἔρωτα καὶ τοὺς θιάσους

Οὐκ ἀποθνήσκειν δεῖ με; τί μοι μέλει, ἦν τε ποδα-  
γρὸς  
ἦν τε δρομεὺς γεγονὼς εἰς Αἴδην ὑπάγω;  
πολλοὶ γάρ μ' ἀροῦσιν ἕα χωλὸν με γενέσθαι.  
τῶνδ' ἔνεκεν, Χάρι, σοὺς οὐποτ' ἐὼ θιάσους.

3 ἀροῦσιν Meineke αἰροῦσιν P ἐρεοῦσιν Pl

4 Χάρι,

σοὺς Unger γὰρ ἴσως P Pl

## EROTIC EPIGRAMS

pened to Paris because of his judgment, I straightaway awarded the crown to all three immortals.

### 37 BY THE SAME AUTHOR *Likewise*<sup>1</sup>

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

<sup>1</sup> The lemma is incorrect, unless the poem has been moved; some suggest that it refers to 5.42.

### 38 NICARCHUS *That one should love women of good proportions*

A fine woman of good proportions is attractive to me, whether in her prime or elderly, Simylus. For the young one will take me in her arms, and if she is an ancient, wrinkled crone, she will suck me.

### 39 BY THE SAME AUTHOR *Directed at love and banquets*

Don't I have to die? What do I care if I go to Hades with gouty feet or as a sprinter? I will have many to carry me; let me go lame. That, Grace, is why I never miss your banquets.

40 ΤΟΥ ΑΥΤΟΥ πρὸς ἐταίραν Φιλουμένην παραινέσεις

Τῆς μητρὸς μὴ ἄκουε, Φιλουμένη· ἦν γὰρ ἀπέλθω  
καὶ θῶ ἅπαξ ἕξω τὸν πόδα τῆς πόλεως,  
τῶν καταπαιζόντων μὴ σχῆς λόγον, ἀλλ' (ἐς) ἐκεί-  
νους

ἐμπαίξασ' ἄρξαι πλείον ἐμοῦ τι ποεῖν.

5 πάντα λίθον κίνει· σαντὴν τρέφε καὶ γράφε πρὸς με  
εἰς ποίην ἀκτὴν εὐφρόσυνον γέγονας.

εὐτακτεῖν πειρῶ· τὸ (δ') ἐνοίκιον, ἦν τι περισσὸν  
γίνηται, καὶ ἐμοὶ φρόντισον ἱμάτιον.

10 ἦν ἐν γαστρὶ λάβης, τέκε, ναὶ τέκε· μὴ θορυβηθῆς·  
εὐρήσει πόθεν ἔστ', ἐλθὼν ἐς ἡλικίην.

3 ἐς ἐκείνους Reiske ἐκείνους P Pl 7 τὸ δ' Jacobs τὸ P  
Pl ἦν Jacobs ἄν P Pl 9 τέκε, ναὶ Salmasius τέκε καὶ  
P λάβε καὶ Pl

41 ΡΟΥΦΙΝΟΥ πρὸς τινα πόρνην· χλευαστικόν

Τίς γυμνὴν οὕτω σε καὶ ἐξέβαλεν καὶ ἔδειρεν;

τίς ψυχὴν λιθίνην εἶχε καὶ οὐκ ἔβλεπεν;

μοιχὸν ἴσως ἠῦρηκεν ἀκαίρως κείνος ἐσελθών;

γινόμενον· πᾶσαι τοῦτο ποοῦσι, τέκνον.

5 πλὴν ἀπὸ νῦν, ὅταν ἐστὶν ἔσω, κείνος δ' ὅταν ἕξω,  
τὸ πρόθυρον σφήνου, μὴ πάλι ταῦτ' ἀπάθης.

4 γινόμενον P γιγνόμενον Pl ποοῦσι P ποιούσι Pl

## EROTIC EPIGRAMS

**40** BY THE SAME AUTHOR *Advice for the courtesan Philumene*

Don't listen to your mother, Philumene: once I go away and set foot outside the city, take no account of those who make fun of you, but give them tit for tat, and try to be more successful than I was. Leave no stone unturned; make your own living, and write to me of the cheery coast to which you've come. Try to behave well. As for the rent, if you have anything left over, think about a cloak for me. If you get pregnant, give birth—yes, give birth. Don't worry; it will find out where it comes from when it is of age.

**41** RUFINUS *To a prostitute; a mocking poem*

Who thrashed you and threw you out naked like this? Who had so stony a heart and no eyes to see? Perhaps he came at the wrong time and caught your lover? It happens; all women do it, child. But from now on, when he is inside and the other one is outside, wedge the outer door shut, so the same thing won't happen to you again.

## 42 ΤΟΤ ΑΤΤΟΤ εἰς πόρνας

Μισῶ τὴν ἀφελῆ, μισῶ τὴν σώφρονα λίαν·  
ἡ μὲν γὰρ βραδέως, ἡ δὲ θέλει ταχέως.

## 43 ΤΟΤ ΑΤΤΟΤ ὁμοίως

Ἐκβάλλει γυμνήν τις, ἐπὴν εὖρη ποτὲ μοιχόν,  
ὡς μὴ μοιχεύσας, ὡς ἀπὸ Πυθαγόρου;  
εἶτα, τέκνον, κλαίουσα καταδρύψεις τὸ πρόσωπον  
καὶ παραριγώσεις μαινομένου προθύροις;  
5 ἔκμαξαι, μὴ κλαῖε, τέκνον· χεῦρήσομεν ἄλλον,  
τὸν μὴ καὶ τὸ βλέπειν εἰδότα καὶ τὸ δέρειν.

3 καταδρύψεις Pl κατατρίψεις P 6 τὸν μὴ καὶ τὸ  
Jacobs τὸν μηκέτι P μηκέτι τὸν Pl

44 ΤΟΤ ΑΤΤΟΤ εἰς τὰς ἐταίρας Λέμβιον καὶ Κερ-  
κούριον· εἰσὶ δὲ ταῦτα τὰ ὀνόματα μικρῶν καραβίων,  
τῶν παρὰ ἡμῖν σανδάλων

Λέμβιον, ἡ δ' ἑτέρα Κερκούριον, αἱ δὺ ἐταῖραι  
αἰὲν ἐφορμοῦσιν τῷ Σαμίων λιμένι.  
ἀλλά, νέοι, πανδημὶ τὰ ληστρικὰ τῆς Ἀφροδίτης  
φεύγεθ'· ὁ συμμίξας καὶ καταδὺς πίεται.

Lemma μικρῶν ex μικρὸν l



## EROTIC EPIGRAMS

### 42 BY THE SAME AUTHOR *On prostitutes*

I hate a woman who is too brazen; I hate one who is too prudish. One consents too slowly, and the other too quickly.

### 43 BY THE SAME AUTHOR *Likewise*<sup>1</sup>

Does any man throw his woman out naked just because he finds her lover with her—as if he himself had never cheated, as if he were a Pythagorean? So, child, are you going to cry, claw your face, and shiver beside the outer doors while he raves? Wipe away your tears, child; don't cry. We will find another man, who can neither see nor thrash.

<sup>1</sup> The poem is like 5.41, not 5.42.

### 44 BY THE SAME AUTHOR *On the courtesans Lembion and Cercurion; these are names of small vessels (boats to us)*

Lembion and Cercurion, two courtesans, always lie moored in the harbor of Samos. Young men, flee en masse from Aphrodite's pirate ships! He who engages them is both sunk and swallowed up.

## 45 ΚΙΛΛΑΚΤΗΡΟΣ

Παρθενικὰ κούρα τὰ (ᾠ) κέρματα πλείονα ποιεῖ,  
οὐκ ἀπὸ τὰς τέχνας, ἀλλ' ἀπὸ τὰς φύσιος.

Auct. Κιλλακτῆρος P<sup>1</sup> Κιλλάκτορος c 1 ᾠ add. Brunck

46 ΦΙΛΟΔΗΜΟΥ πρὸς ἐταίραν· κατὰ πεύσιν καὶ  
ἀπόκρισιν

Χαίρε σύ. —καὶ σύ γε χαίρει. —τί δεῖ σε καλεῖν;

—σὲ δέ; —μήπω

τοῦτο· φιλόσπουδος. —μηδὲ σύ. —μή τιν' ἔχεις;

—αἰεὶ τὸν φιλέοντα. —θέλεις ἅμα σήμερον ἡμῖν

δειπνεῖν; —εἰ σὺ θέλεις. —εὖ γε· πόσου παρέση;

5 —μηδὲν μοι προδίδου. —τοῦτο ξένον. —ἀλλ' ὅσον  
ἂν σοι

κοιμηθέντι δοκῆ, τοῦτο δός. —οὐκ ἀδικεῖς.

πού γίνῃ; πέμψω. —καταμάνθανε . . . —πηνίκα δ'

ἤξεις;

—ἦν σὺ θέλεις ὄρην. —εὐθὺ θέλω. —πρόαγε.

2 μηδὲ Dübner μήτε P

## EROTIC EPIGRAMS

### 45 CILLACTER

A young girl adds to her coins not by her skill but by her nature.

### 46 PHILODEMUS *A conversation with a courtesan, proceeding by question and answer*

"Hello."

"And hello to you."

"What should I call you?"

"What should I call *you*?"

"Not that yet; you're too forward."

"Then don't you ask either."

"You don't have a client, do you?"

"Always: whoever fancies me."

"Do you want to dine with me today?"

"If you want to."

"Good. How much for your company?"

"Don't pay me anything in advance."

"That's strange."

"Instead, pay what you think right once you've slept with me."

"That's fair. Where will you be? I'll send for you."

"Listen . . ."

"And when will you come?"

"Whatever time you want."

"Right now is what I want."

"Lead on."

BOOK V

47 ΡΟΥΦΙΝΟΥ εἰς Θάλειαν, τὴν ἑαυτοῦ ἑταίραν

Πολλάκις ἠρασάμην σε λαβὼν ἐν νυκτί, Θάλεια,  
 πληρῶσαι θαλερῆ θυμὸν ἔρωμανίη·  
 νῦν δ', ὅτε (μοι) γυμνὴ γλυκεροῖς μελέεσσι πέπλη-  
 σαι,

ἔκλυτος ὑπναλέῳ γυῖα κέκμηκα κόπῳ.

- 5 θυμὲ τάλαν, τί πέπουθας; ἀνέγρεο μῆδ' ἀπόκαμνε·  
 ζητήσεις ταύτην τὴν ὑπερευτυχίην.

3 μοι add. Reiske

5 τάλαν c τάλας P<sup>1</sup>

48 ΤΟΥ ΑΤΤΟΥ εἰς κόρην· ἔπαινος τοῦ κάλλους αὐ-  
 τῆς

Ὅμματα μὲν χρύσεια καὶ ὑαλόεσσα παρεῖη  
 καὶ στόμα πορφυρέης τερπνότερον κάλυκος,  
 δειρὴ λυγδινέη καὶ στήθεα μαρμαίροντα  
 καὶ πόδες ἀργυρέης λευκότεροι Θέτιδος·

- 5 εἰ δέ τι καὶ πλοκαμίσι διαστίλβουσιν ἄκανθαι,  
 τῆς λευκῆς καλάμης οὐδὲν ἐπιστρέφομαι.

5 ἄκανθαι Pl ἀκάνθας P

49 ΤΟΥ ΔΙΚΙΟΥ ΓΑΛΛΟΥ ἐπίγραμμα ἀδικώτατον

Ἦ τρισὶ λειτουργοῦσα πρὸς ἐν †τάχου† ἀνδράσι  
 Λύδη,

τῷ μὲν ὑπὲρ νηδύν, τῷ δ' ὑπό, τῷ (δ') ὄπιθεν,  
 εἰσδέχομαι φιλόπαιδα, γυναικομανῆ, φιλυβριστήν·  
 εἰ σπεύδεις, ἔλθων σὺν δυσί, μὴ κατέχου.

EROTIC EPIGRAMS

47 RUFINUS *On Thaleia, his courtesan*

Often I desired to have you at night, Thaleia, and satisfy my heart's passion with your hot mad love; but now, when you are close to me naked with your sweet limbs, I am exhausted, my member limp and drowsy with fatigue. My poor heart,<sup>1</sup> what has happened to you? Get up! Don't be exhausted—you'll go looking for such extreme good fortune later!

<sup>1</sup> Here, a euphemistic expression for the penis.

48 BY THE SAME AUTHOR *On a girl, in praise of her beauty*

Golden are her eyes and her cheeks like crystal, and her mouth more delightful than a red rosebud. Her neck is of marble and her breasts polished; her feet are whiter than silvery Thetis', but if a bit of thistle glistens amid her locks, I pay no mind to its white down.

49 TUDICIUS GALLUS *A very wrong epigram*<sup>1</sup>

I, Lyde, service three men at once (one above the belly, one below, and one behind): I grant admittance to one man who likes boys, one crazy for women, and one who likes it rough. If you're in a hurry, don't hold back, even if you came with two others.

<sup>1</sup> The lemmatist puns on the name of the author, which his text transmits as "the righteous Gallus."

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Auct. τουδικίου Desrousseaux τοῦ δικαίου P 2 δ'  
alterum add. Salmasius

## 50 ΑΔΕΣΠΟΤΟΝ

Καὶ πενίη καὶ ἔρωσ δύο μοι κακά· καὶ τὸ μὲν οἶσω  
κούφως, πῦρ δὲ φέρειν Κύπριδος οὐ δύναμαι.

Auct. ἀδέσποτον P Ρουφίνου App. B-V 1 μοι add. c

## 51 ΑΔΕΣΠΟΤΟΝ

Ἡράσθην, ἐφίλουν, ἔτυχον, κατέπραξ', ἀγαπῶμαι.  
τίς δὲ καὶ ἦς καὶ πῶς, ἢ θεὸς οἶδε μόνη.

52 ΔΙΟΣΚΟΡΙΔΟΥ εἰς Ἀρσινόην ἑταίραν Σωσιπά-  
τρον

Ὀρκῷ κοινὸν ἔρωτ' ἀνεθήκαμεν· ὄρκος ὁ πιστὴν  
Ἀρσινόης θέμενος Σωσιπάτρῳ φιλίην.  
ἀλλ' ἢ μὲν ψευδής, κενὰ δ' ὄρκια· τῷ δ' ἐφυλάχθη  
ἕμερος· ἢ δὲ θεῶν οὐ φανερὴ δύναμις.

5 θρήνους, ὦ Ὑμέναιε, παρὰ κληῖσιν ἀκούσαις .  
Ἀρσινόης, παστῷ μελψόμενος προδότῃ.

Lemma Σωσιπάτρου add. c 1 ὄρκῳ Hermann ὄρκον  
P 2 φιλίην c φιλίας P<sup>1</sup> 6 μελψόμενος Gärtner μεμ-  
ψάμενος P

## 53 ΤΟΥ ΑΤΤΟΥ εἰς Ἀριστονόην

Ἡ πιθανή μ' ἔτρωσεν Ἀριστονόη, φίλ' Ἄδωνι,  
κοψαμένη τῇ σῆ στήθεα παρ καλύβη.  
εἰ δώσει ταύτην καὶ ἐμοὶ χάριν, ἦν ἀποπνεύσω,  
μὴ προφάσεις, σύμπλον σύμ με λαβὼν ἀπάγου.

EROTIC EPIGRAMS

50 ANONYMOUS

Poverty and love are my two woes. The former I will bear with ease, but the fire of Cypris I cannot.

51 ANONYMOUS

I desired her, I kissed her, I got her, I did her—I am loved. Who am I? And she? And how? Only the goddess<sup>1</sup> knows.

<sup>1</sup> I.e., Aphrodite.

52 DIOSCORIDES *On Arsinoe, a courtesan of Sosipater*

We pledged our mutual love with an oath; by an oath Arsinoe and Sosipater pledged devoted love. But she is a liar, her oath empty, while his love survives—and yet the gods have not manifested their might. O Hymenaeus, when you come to sing to Arsinoe's traitorous bed, may you hear laments for her at the keyhole!

53<sup>1</sup> BY THE SAME AUTHOR *On Aristonoe*

Seductive Aristonoe wounded me, dear Adonis, when she beat her breasts by your hut.<sup>2</sup> If she will do me the same honor when I expire, then (no excuses!) take me away with you on your voyage.

<sup>1</sup> The epigram is extremely similar to AP 5.193.

<sup>2</sup> The hut was a temporary construction for the festival at which Adonis was mourned, before his image was cast into the sea. Part of the mourning included women beating their bared breasts.

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4 προφάσεις Desrousseaux πρόφασις P  
Reiske ἄπαγον P

ἀπάγον

54 ΤΟΤ ΑΤΤΟΤ φλναρία πρὸς ὁμοίους αὐτοῦ· πῶς  
δεῖ μετὰ γυναικὸς ἐγκύμονος συγκαθεύδειν

Μήποτε γαστροβαρῆ πρὸς σὸν λέχος ἀντιπρόσω-  
πον

παιδογόνῳ κλίνης Κύπριδι τερπόμενος.

μεσσοῦθι γὰρ μέγα κῦμα καὶ οὐκ ὀλίγος πόνος ἔσται  
τῆς μὲν ἐρεσσομένης σοῦ δὲ σαλευομένου.

5 ἀλλὰ πάλιν στρέψας ῥοδοειδέϊ τέρπεο πυγῇ  
τὴν ἄλοχον, νομίσας ἀρσενόπαιδα Κύπριν.

3 ὀλίγος πόνος Salmasius ὀλίγο\*ος P post rasuram, fortasse  
correctum ex ὀλίγονος 5 πάλιν apogr. πρὶν P

55 ΤΟΤ ΑΤΤΟΤ εἰς Δωρίδα τὴν πόρνην· πορνικώ-  
τατον

Δωρίδα τὴν ῥοδόπυγον ὑπὲρ λεχέων διατείνας  
ἄνθεσιν ἐν χλοεροῖς ἀθάνατος γέγονα.

ἦ γὰρ ὑπερφυέεσσι μέσον διαβάσά με ποσσὶν  
ἤνυσεν ἀκλινέως τὸν Κύπριδος δόλιχον,

ὄμμασι νωθρὰ βλέπουσα· τὰ δ', ἥντε πνεύματι  
5 φύλλα,

ἀμφισαλευομένης ἔτρεμε πορφύρεα,

μέχρις ἀπεσπείσθη λευκὸν μένος ἀμφοτέρουσι,  
καὶ Δωρὶς παρέτοις ἐξεχύθη μέλεσι.

4 ἤνυσεν P<sup>1</sup> ἤνυσεν c

7 ἀπεσπείσθη Reiske ἀπεσπείθη

P



## EROTIC EPIGRAMS

**54** BY THE SAME AUTHOR *Nonsense directed at men like himself: how to sleep with a pregnant woman*

Never lay a pregnant woman on your bed face-to-face and enjoy her in procreative sex; there will be a large swell between you, and a lot of work for both—her being rowed, and you being tossed. Instead, turn your partner around and enjoy her rosy buttocks, practicing boy-sex.

**55** BY THE SAME AUTHOR *On the courtesan Doris: a very pornographic poem*

I took Doris, with her rosy buttocks, on my bed and spread her legs, and amid her dewy flowers I felt immortal. She bestrode my groin with her magnificent legs and finished Aphrodite's long course without swerving, gazing at me with languorous eyes. Her crimson parts quivered like leaves in the wind while she bounced astride me, until the white strength spilled out of us both and Doris lay splayed out with limbs all slack.

56 ΤΟΤ ΑΤΤΟΤ ποίω κάλλει θηρεύεται καὶ τίσιν  
ἀλίσκεται ἀνὴρ ὑπὸ τῶν γυναικῶν

Ἐκμαίνει χεῖλη με ῥοδόχροα, ποικιλόμυθα,  
ψυχοτακῆ, στόματος νεκταρέου πρόθυρα,  
καὶ γλῆναι λασίαισιν ὑπ' ὀφρύσιν ἀστράπτουσαι,  
σπλάγχχνων ἡμετέρων δίκτυα καὶ παγίδες,  
5 καὶ μαζοὶ γλαγόμεντες, εὐζυγες, ἡμερόεντες,  
εὐφυνέες, πάσης τερπνότεροι κάλυκος.  
ἀλλὰ τί μνηύω κυσὶν ὀστέα; μάρτυρές εἰσι  
τῆς ἀθυροστομίας οἱ Μίδεω κάλαμοι.

3 λασίησιν ex λασίαισιν Pl          6 εὐφυνέες P<sup>1</sup> Pl ἐκφυνέες  
c          7 ὀστέα Pl ὠστέα P          8 Μίδεω Brunck Μίδεοι P Pl

57 ΜΕΛΕΑΓΡΟΤ πρὸς τὸν Ἔρωτα

Τὴν πυρὶ νηχομένην ψυχὴν ἂν πολλάκι καίης,  
φεύξετ', Ἔρωσ· καυτῆ, σχέτλι', ἔχει πτέρυγας.

2 ἔχει Reiske ἔχεις P

58 ΑΡΧΙΟΤ εἰς Ἔρωτα

Νήπι' Ἔρωσ, πόρθει με τὸ κρήγνον εἷς με κένωσον  
πᾶν σὺ βέλος, λοιπὴν μηκέτ' ἀφείς γλυφίδα,  
ὡς ἂν μούνον ἔλοις ἰοῖς ἐμὲ καὶ τινα χρῆζων  
ἄλλον οὔστευσαι μηκέτ' ἔχοις ἀκίδα.

1 πόρθει Page πορθεῖς P          κρήγνον Reiske κρίσιον (?)  
P<sup>1</sup> κήρινον c          4 ἔχοις Jacobs ἔχεις P

## EROTIC EPIGRAMS

**56** BY THE SAME AUTHOR *The sort of beauty by which women pursue a man, and the means by which they capture him*

I go mad for her rosy, soul-melting, raconteur lips, the portals of her ambrosial mouth; for her eyes that flash under thick eyebrows, nets and snares for my heart; and for her milky breasts—well mated, enticing, well formed, more delightful than any flower. But why am I pointing out bones to dogs? Midas' reeds bear witness to unrestrained speech.<sup>1</sup>

<sup>1</sup> The story is told in Ovid, *Metamorphoses* 11.172-93.

**57** MELEAGER *To Love*

My soul flutters by the flame,<sup>1</sup> but if you burn her too often, Love, she will fly away: she too, cruel boy, has wings.

<sup>1</sup> The description fits a moth drawn to a flame; the word *soul* was applied anciently to a species of moth.

**58** ARCHIAS *On Love*

Childish Love, destroy me. A favor: expend your every shaft on me, leaving no arrows behind, so that you slay only me with your bolts, and when you need to shoot someone else, you have no more darts to spare.

## 59 ΤΟΤ ΑΤΤΟΤ ὁμοίως

“Φεύγειν δεῖ τὸν Ἔρωτα”; κενὸς πόνος· οὐ γὰρ  
 ἀλύξω  
 πεζὸς ὑπὸ πτηνοῦ πυκνὰ διωκόμενος.

1 δεῖ P1 δὴ P

## 60 ΡΟΤΦΙΝΟΤ εἰς παρθένον λουομένην

Παρθένος ἀργυρόπεζος ἐλούετο, χρύσεια μαζῶν  
 χρωτὶ γαλακτοπαγῆ μῆλα διαινομένη·  
 πυγαὶ δ' ἀλλήλαις περιηγέες εἰλίσσοντο,  
 ὕδατος ὑγροτέρῳ χρωτὶ σαλευόμεναι·

5 τὸν δ' ὑπεροιδαίνοντα κατέσκεπε πεπταμένη χεῖρ  
 οὐχ ὄλον Εὐρώταν, ἀλλ' ὅσον ἠδύνατο.

3 πυγαὶ c πηγαὶ P<sup>1</sup>      6 ἠδύνατο c ἐδύνατο P<sup>1</sup>

## 61 ΤΟΤ ΑΤΤΟΤ εἰς Φιλίππην τὴν ἑταίραν

Τῇ κυανοβλεφάρῳ παίζων κόνδακα Φιλίππη  
 ἐξ αὐτῆς κραδίης ἠδὲ γελᾶν ἐπόουν·

“δώδεκά σοι βέβληκα, καὶ αὔριον ἄλλα βαλῶ σοι  
 ἢ πλέον ἢ ἐπάλιν δώδεκ' ἐπιστάμενος.”

5 εἶτα κελευομένη <δ'> ἦλθεν· γελάσας δὲ πρὸς αὐτήν·  
 “εἶθε σε καὶ νύκτωρ ἐρχομένην ἐκάουον.”

5 δ' add. Ludwich

## EROTIC EPIGRAMS

### 59 BY THE SAME AUTHOR *Likewise*

"One must flee Love"? It is labor lost; I won't escape on foot pursued closely by one with wings.

### 60 RUFINUS *On a maiden bathing*

A silver-footed maiden was bathing, letting the water fall on the golden apples of her breasts, with flesh like curdled milk. Her rounded buttocks, their flesh more fluid than water, gyrated back and forth. Her outspread hand covered the swelling Eurotas—not all of it, but as much as it could.

### 61 BY THE SAME AUTHOR *On the courtesan Philippa*

Playing darts with dark-eyed Philippa, I made her laugh sweetly with all her heart: "I have taken you twelve rounds, and tomorrow I will take you another twelve, or even more, since I know how." Then, since she was invited, she came; I laughed and said to her, "Now that you've come, I wish I had called you in the night too."

## 62 ΤΟΤ ΑΤΤΟΤ εἰς ἀνώνυμόν τινα γυναῖκα

Οὐπω σοι τὸ καλὸν χρόνος ἔσβησεν, ἀλλ' ἔτι πολλὰ  
 λείψανα τῆς προτέρης σώζεται ἡλικίης,  
 καὶ χάριτες μίμνουσιν ἀγήραοι, οὐδὲ τὸ καλὸν  
 τῶν ἰλαρῶν μῆλων ἢ ῥόδου ἐξέφυγεν.

5 ὦ πόσους κατέφλεξε τὸ πρὶν θεοείκελον κάλλος,  
 ( )

1 χρόνος Salmasius ὁ χρόνος P 4 ῥόδου Hecker ῥόδον  
 P post 5 lacunam indicavit P; ἡνίκα πρωτοβόλων λάμπεν  
 ἀπὸ βλεφάρων aut ὁπότε πρωτόπλου ἐτρεχες ἡλικίην  
 suppl. c

## 63 ΜΑΡΚΟΤ ΑΡΓΕΝΤΑΡΙΟΤ

Ἀντιγόνη, Σικελὴ πάρος ἦσθά μοι ὡς δ' ἐγενήθης  
 Αἰτωλῆ, κάγὼ Μῆδος ἰδοῦ γέγονα.

## 64 ΑΣΚΛΗΠΙΑΔΟΤ πρὸς τὸν Δία περὶ τοῦ Ἔρωτος

Νεῖφε, χαλαζοβόλει, ποίει σκότος, αἶθε κεραυνούς,  
 πάντα τὰ πορφύροντ' ἐν χθονὶ σείε νέφη·  
 ἦν γάρ με κτείνης, τότε παύσομαι· ἦν δέ μ' ἀφῆς  
 ζῆν,

κἂν διαθῆς τούτων χείρονα, κωμάσομαι.

5 ἔλκει γάρ μ' ὁ κρατῶν καὶ σοῦ θεός, ᾧ ποτε πει-  
 σθείς,

Ζεῦ, διὰ χαλκείων χρυσὸς ἔδης θαλάμων.

## EROTIC EPIGRAMS

### 62 BY THE SAME AUTHOR *On a nameless woman*

Time has not yet quenched your beauty, but many relics of your prime survive; your charms have not aged, nor has the beauty departed from your perky apples or rose.<sup>1</sup> Ah! how many men your once godlike beauty consumed in flame . . . !<sup>2</sup>

<sup>1</sup> I.e., the breasts or the genitals.

<sup>2</sup> The last line is lost.

### 63 MARCUS ARGENTARIUS

Antigone, I used to think you were Sicilian, but now that you have become an Aetolian, well, I've become a Mede.<sup>1</sup>

<sup>1</sup> The last two words are a play on words, *Aetolian* referring to *aitēō*, "ask," and *Mede* to *mē dous*, "refusing to pay." *Sicilian* is almost certainly a pun as well; many interpretations have been proposed.

### 64 ASCLEPIADES *To Zeus, about love*

Snow! Hail! Bring darkness! Flash lightning! Make all your lowering clouds rumble upon the earth! If you slay me, then I will stop; but if you let me live, though you inflict worse than these on me, I will revel. For the god who draws me on is your master too, Zeus; once, in obedience to him, you slipped as gold into a bronze bedchamber.<sup>1</sup>

<sup>1</sup> A reference to the story of Danaë. Though her father locked her away in a bronze box, Zeus penetrated its keyhole as a shower of gold and caused her to become pregnant with Perseus.

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1 κεραυνούς Ludwig κεραύνου P Pl  
Pl 4 κἄν Meineke καὶ P Pl

3 ἀφῆς ζῆν P ἀφείης  
διαθῆς Pl διαθεῖς P

## 65 ΑΔΕΣΠΟΤΟΝ

Αἰετὸς ὁ Ζεὺς ἦλθεν ἐπ' ἀντίθεον Γανυμήδην,  
 κύκνος ἐπὶ ξανθὴν μητέρα τὴν Ἑλένης.  
 οὕτως ἀμφότερ' ἔστιν ἀσύγκριτα· τῶν δύο δ' αὐτῶν  
 ἄλλοις ἄλλο δοκεῖ κρεῖσσον, ἐμοὶ τὰ δύο.

2 τὴν P τῆς Pl

## 66 ΡΟΥΦΙΝΟΥ εἰς Προδίκην ἐρωμένην

Εὐκαίρως μονάσασαν ἰδὼν Προδίκην ἰκέτευον,  
 καὶ τῶν ἀμβροσίων ἀψάμενος γονάτων·  
 “σῶσον,” ἔφην, “ἄνθρωπον ἀπολλύμενον παρὰ μι-  
 κρόν,  
 καὶ φεύγον ζωῆς πνεῦμα σύ μοι χάρισαι.”

5 ταῦτα λέγοντος ἔκλαυσε· ἀποψήσασα δὲ δάκρυ,  
 ταῖς τρυφεραῖς ἡμᾶς χερσὶν ὑπεξέβαλεν.

6 ἡμᾶς χερσὶν P χερσὶν ἡμᾶς Pl

## 67 ΚΑΠΙΤΩΝΟΣ εἰς κάλλος

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

68 ΛΟΥΚΙΛΛΙΟΥ, οἱ δὲ ΠΟΛΕΜΩΝΟΣ ΤΟΥ ΠΟΝ-  
ΤΙΚΟΥ εἰς Ἔρωτα

Ἦ τὸ φιλεῖν περιγράφον, Ἔρωσ, ὄλον ἢ τὸ φιλεῖ-  
 σθαι  
 πρόσθεσ, ἔν' ἢ λύσης τὸν πόθον ἢ κερᾶσης.



## EROTIC EPIGRAMS

### 65 ANONYMOUS

As an eagle Zeus came to godlike Ganymede, and as a swan to the blond mother of Helen.<sup>1</sup> So there is no comparison between the two passions:<sup>2</sup> some prefer one of the two and others the other. I like both.

<sup>1</sup> I.e., Leda.

<sup>2</sup> I.e., for boys or for women.

### 66 RUFINUS *On Prodice, his beloved*

Luckily, I saw Prodice sitting alone; I pleaded with her, clasping her ambrosial knees, and said, "Save a man who is nearly lost, and grant me my waning breath of life." When I said this, she cried, but wiped away a tear and, with her tender hands, showed me out.

### 67 CAPITO *On beauty*

Beauty without grace only delights but does not captivate, like bait floating without a hook.

### 68 LUCILLIUS OR POLEMO OF PONTUS *On Love*

Either line out *loving* completely, Love, or add *being loved*, so that you either end my desire or temper it.

69 ΡΟΤΦΙΝΟΤ εἰς Μαιοníδα κόρην

Παλλὰς ἔσαθρήσασα καὶ Ἥρη χρυσοπέδιλος  
 Μαιοníδ' ἐκ κραδίης ἴαχον ἀμφότεραι  
 "Οὐκέτι γυμνούμεσθα· κρίσις μία ποιμένος ἀρκεῖ  
 οὐ καλὸν ἠττάσθαι δις περὶ καλλοσύνης."

2 Μαιοníδ' P Μαιοίν P I      3 γυμνούμεσθα Lascaris γυ-  
 μνούμεθα P P I

70 ΤΟΤ ΑΥΤΟΤ εἰς ἐταίραν εὖμορφον

Κάλλος ἔχεις Κύπριδος, Πειθοῦς στόμα, σῶμα καὶ  
 ἀκμὴν  
 εἰαρινῶν Ὠρῶν, φθέγμα δὲ Καλλιόπης,  
 νοῦν καὶ σωφροσύνην Θέμιδος καὶ χεῖρας Ἀθήνης·  
 σὺν σοὶ δ' αἱ Χάριτες τέσσαρες εἰσι, φίλη.

4 φίλη Stephanus φίλαι P P I

71 ΤΟΤ ΑΥΤΟΤ, οἱ δὲ ΠΑΛΛΑΔΑ ΑΛΕΞΑΝΔΡΕΩΣ  
 σκωπτικὸν εἰς γυναῖκα Ζήνωνος

Πρωτομάχου πατρὸς καὶ Νικομάχης γεγαμηκὸς  
 θυγατέρα, Ζήνων, ἔνδον ἔχεις πόλεμον.  
 ζήτει Δυσίμαχον μοιχὸν φίλον, ὅς σ' ἐλέησας  
 ἐκ τῆς Πρωτομάχου λύσεται Ἀνδρομάχης.

## EROTIC EPIGRAMS

### 69 RUFINUS *On Maeonis, a girl*

When Pallas and golden-sandaled Hera saw Maeonis, both cried out from the heart: "We will not strip again; one decision of the shepherd is enough: it is a disgrace to be twice defeated in a beauty contest."

### 70 BY THE SAME AUTHOR *On a beautiful courtesan*

You have the beauty of Cypris, the mouth of Persuasion, the body and freshness of the spring Seasons, the voice of Calliope, the intelligence and prudence of Themis, and the hands of Athena; with you, dear, the Graces are four.

### 71 BY THE SAME AUTHOR OR PALLADAS OF ALEXANDRIA *Satirical poem on Zeno's wife*

Zeno, since you married the daughter of Protomachus and Nicomache, you have a war in your house.<sup>1</sup> Seek for a kind seducer, a Lysimachus<sup>2</sup> who will take pity on you and free you from Andromache,<sup>3</sup> the daughter of Protomachus.

<sup>1</sup> The names of Zeno's parents-in-law mean "first in battle" and "victorious in battle."

<sup>2</sup> Meaning "release from battle."

<sup>3</sup> The name here taken to mean "fighting a husband."

BOOK V

72 ΤΟΤ ΑΥΤΟΤ ἐπαινοῦντος τὸν ἠδὺν καὶ ἄνετον βίον

Τοῦτο βίος, τοῦτ' αὐτό· τρυφή βίος· ἔρρετ', ἀνίαι.  
ζωῆς ἀνθρώποις ὀλίγος χρόνος. ἄρτι Λυαῖος,  
ἄρτι χοροὶ στέφανοί τε φιλανθῆες, ἄρτι γυναῖκες.  
σήμερον ἐσθλὰ πάθω, τὸ γὰρ αὔριον οὐδενὶ δῆλον.

1 τρυφή Salmasius τρυφῆς P

73 ΡΟΥΦΙΝΟΥ εἰς Ῥοδόκλειάν τινα ἐταίραν ὠραίαν

Δαίμονες, οὐκ ἤδειν ὅτι λούεται ἡ Κυθήρεια,  
χερσὶ καταυχενίους λυσαμένη πλοκάμους.  
ιλῆκοις, δέσποινα, καὶ ὄμμασιν ἡμετέροισι  
μήποτε μηνίσσης θεῖον ἰδοῦσι τύπον.

5 νῦν ἔγνω· Ῥοδόκλεια, καὶ οὐ Κύπρις. εἶτα τὸ κάλ-  
λος

τοῦτο πόθεν; σύ, δοκῶ, τὴν θεὸν ἐκδέδυκας.

Auct. καὶ τοῦτο δὲ τὸ ἐπίγραμμα Ῥουφίνου add. c  
1 ἢ apogr. om. P 4 μηνίσσης Salmasius μνήσης P<sup>1</sup> μνήσης  
c ἰδοῦσι Salmasius ἰδοῦσα P

74 ΤΟΤ ΑΥΤΟΤ εἰς τὴν αὐτὴν Ῥοδόκλειαν

Πέμπω σοι, Ῥοδόκλεια, τόδε στέφος, ἀνθεσι καλοῖς  
αὐτὸς ὑφ' ἡμετέραις πλεξάμενος παλάμαις.  
ἔστι κρίνον ῥοδέη τε κάλυξ νοτερή τ' ἀνεμώνη  
καὶ νάρκισσος ὑγρὸς καὶ κυαναυγὲς ἶον.

5 ταῦτα στεψαμένη, λῆξον μεγάλαυχος ἐοῦσα·  
ἀνθεῖς καὶ λήγεις καὶ σὺ καὶ ὁ στέφανος.

## EROTIC EPIGRAMS

**72** BY THE SAME AUTHOR *Praising the pleasant and relaxed life*

This is life, this is it: life is luxury; away with cares! Brief are the years of men. Now we have the Deliverer,<sup>1</sup> now dances and flowery garlands, now women! Let me experience every good thing today—tomorrow is revealed to no one.

<sup>1</sup> I.e., Dionysus; wine delivers one from cares.

**73** RUFINUS *On Rhodoclea, a beautiful courtesan*

O gods, I did not know that Cytherea was bathing, her hands letting her hair down along her neck. Have mercy, mistress, and do not exercise your wrath on my eyes for seeing your divine form!

Now I understand: it is Rhodoclea, and not Cypris. Whence this beauty, then? You, I think, have stripped the goddess!

**74** BY THE SAME AUTHOR *On the same Rhodoclea*

I send you this garland, Rhodoclea, that with my own hands I wove from beautiful flowers. There is a lily, a rosebud, a dewy anemone, soft narcissus, and dark-gleaming violet. Wear them, and cease to be proud: both you and the garland flower and fade.

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1 καλοῖς P πλέξας Pl      2 πλεξάμενος P δρεψάμενος  
Pl      5 στεψαμένη P Pl σκεψαμένη Cameron (1993), 235

BOOK V

75 ΤΟΤ ΑΤΤΟΤ εἷς τινα παρθένον φθαρῆσαν ὑπ' αὐτοῦ

Γείτονα παρθένου εἶχον Ἀμυμώνην, Ἀφροδίτην,  
ἣ μου τὴν ψυχὴν ἔφλεγεν οὐκ ὀλίγον.

αὐτῇ μοι προσέπαιζε καί, εἴ ποτε καιρός, ἐτόλμων  
ἠρυθρία· τί πλέον; τὸν πόνον ἠσθάνετο.

5 ἦνυσα πολλὰ καμών. παρακήκοα νῦν ὅτι τίκτει.  
ᾧστε τί ποιούμεν; φεύγομεν ἢ μένομεν;

2 ἔφλεγεν P1 ἔφλεξεν P 3 προσέπαιζε P1 προσέπαιξε  
P ἐτόλμων P ἐτόλμα P1

76 ΤΟΤ ΑΤΤΟΤ εἷς πόρνην γηράσασαν· σκωπτικόν

Αὕτη πρόσθεν ἔην ἐρατόχροος, εἰαρόμασθος,  
εὔσφυρος, εὐμήκης, εὔοφρυς, εὐπλόκαμος.

ἠλλάχθη δὲ χρόνῳ καὶ γήραϊ καὶ πολιαῖσι,  
καὶ νῦν τῶν προτέρων οὐδ' ὄναρ οὐδὲν ἔχει,

5 ἀλλοτρίας δὲ τρίχας καὶ ῥυσῶδες (τὸ) πρόσωπον,  
οἶον γηράσας οὐδὲ πίθηκος, ἔχει.

5 ῥυσῶδες Jacobs ρυτω δὲς P τὸ add. in P man. rec.

77 ΤΟΤ ΑΤΤΟΤ εἷς τὰς τῶν γυναικῶν ὀμιλίας

Εἰ τοίην χάριν εἶχε γυνὴ μετὰ Κύπριδος εὐνήν,  
οὐκ ἄν τοι κόρον ἔσχεν ἀνὴρ ἀλόχῳ συνομιλῶν.  
πᾶσαι γὰρ μετὰ Κύπριν ἀτερπέες εἰσὶ γυναῖκες.

2 κόρον ἔσχεν Meineke χρονέεσκειν P ἀλόχῳ συνο-  
μιλῶν F. W. Schmidt ἀλόχοισιν ὀμιλῶν

EROTIC EPIGRAMS

**75** BY THE SAME AUTHOR *On a girl corrupted by him*

A girl Amymone (an Aphrodite!) was my neighbor, and set my heart on fire not a little. She would tease me, and whenever I had the chance, I made an attempt. She would blush—but what was the use? She felt the pang. After much effort, I succeeded. Now I hear that she is giving birth. So what do I do? Do I stay or do I go?

**76** BY THE SAME AUTHOR *On a prostitute who has grown old; satirical*

She used to have lovely skin, perky breasts, good ankles, good figure, good eyebrows, good hair. But time and old age and gray hair have wrought a change, and now she has not even a dream of her former attractions but false hair and a wrinkled face, worse even than an old monkey's.

**77** BY THE SAME AUTHOR<sup>1</sup> *On the company of women*

If a woman had as much charm after sex, a man would not weary of keeping company with his wife. For all women are displeasing after sex.

<sup>1</sup> The attribution seems very unlikely to be correct.

BOOK V

78 ΠΛΑΤΩΝΟΣ εἰς Ἀγάθωνα τὸν μαθητὴν αὐτοῦ  
 Τὴν ψυχὴν, Ἀγάθωνα φιλῶν, ἐπὶ χεῖλεσιν ἔσχον·  
 ἦλθε γὰρ ἡ τλήμων ὡς διαβησομένη.

79 ΤΟΥ ΑΤΤΟΥ εἰς ἐταίραν τινὰ δυσπιθῆ

Τῷ μῆλω βάλλω σε· σὺ δ' εἰ μὲν ἐκοῦσα φιλεῖς με,  
 δεξαμένη τῆς σῆς παρθενίης μετάδος·  
 εἰ δ' ἄρ', ὃ μὴ γίγνοιτο, ὀκνεῖς, τοῦτ' αὐτὸ λαβοῦσα  
 σκέψαι τὴν ὄρην ὡς ὀλιγοχρόνιος.

3 ὀκνεῖς Schmidt νοεῖς P1 μετεῖς vel μεγεῖς P<sup>1</sup> μισεῖς c

80 (ΦΙΛΟΔΗΜΟΥ)

Μῆλον ἐγώ· πέμπει με φιλῶν σέ τις. ἀλλ' ἐπίνευ-  
 σον,  
 Ξανθίππη· κἀγὼ καὶ σὺ μαραινόμεθα.

Auct. τοῦ αὐτοῦ (sc. Φιλοδήμου) P1 (cf. etiam POxy 3724)  
 τοῦ αὐτοῦ (sc. Πλάτωνος) P I πέμπει POxy 3724 βάλλει  
 P P1

81 ΔΙΟΝΤΣΙΟΥ ΣΟΦΙΣΤΟΥ

Ἦ τὰ ρόδα, ροδόεσσαν ἔχεις χάριν. ἀλλὰ τί πω-  
 λείς;  
 σαυτὴν ἢ τὰ ρόδα ἢ ἐσυναμφότερα;



## EROTIC EPIGRAMS

### 78 PLATO<sup>1</sup> *On his student Agathon*

When I kissed Agathon, I held my soul at my lips. Poor soul! She came hoping to cross over to him.

<sup>1</sup> While the names of the people featured in these epigrams are familiar from Plato's dialogues, the attribution of these epigrams to Plato is impossible.

### 79 BY THE SAME AUTHOR *On a courtesan who is not easily persuaded*

I throw an apple at you; if you love me freely, accept it and give your virginity in exchange. But if (heaven forbid) you hesitate, take the apple itself and consider how short-lived beauty is.

### 80 PHILODEMUS

I am an apple. The one who sends me is in love with you. Nod your consent, Xanthippe; both I and you are wasting away.

### 81 DIONYSIUS THE SOPHIST

You with the roses have a rosy charm. But what are you selling—yourself, the roses, or both?

## 82 ΑΔΕΣΠΟΤΟΝ εἰς βαλάνισσαν

᾽Ω σοβαρῇ βαλάνισσα, τί μ' οὕτως ἔμπυρα λούεις;  
πρὶν μ' ἀποδύσασθαι τοῦ πυρὸς αἰσθάνομαι.

Auct. ἀδέσποτον P τοῦ αὐτοῦ (sc. Μελεάγρου) Pl Διονυσ(ί)-  
ον App.<sup>M</sup> 1 μ' οὕτως App.<sup>M</sup> Cod. Vat. 1416 δήποτέ μ'  
Pl μ' P ἔμπυρα App.<sup>M</sup> Cod. Vat. 1416 ἔκπυρα P Pl  
2 πρὶν μ' P πρὶν δ' Pl

## 83 ΑΔΕΣΠΟΤΟΝ εἰς ἐρωμένην

Εἴθ' ἄνεμος γενόμεν, σὺ δὲ δὴ στείχουσα παρ' αὐ-  
γᾶς  
στήθεα γυμνώσαις καί με πνέοντα λάβοις.

Auct. ἀδέσποτον P τοῦ αὐτοῦ (sc. Διονυσίου Σοφιστοῦ)  
Pl 1 δὴ Jacobs γε Pl om. P στείχουσα Pl στίχουσα  
P αὐγᾶς P αὐλᾶς Pl 2 πνέοντα Pl πνεύοντα P

## 84 ΑΔΕΣΠΟΤΟΝ ὁμοίως

Εἴθε ῥόδον γενόμεν ὑποπόρφυρον, ὄφρα με χερσὶν  
ἄσαμένη χαρίση στήθεσι χιονέοις.

Auct. ἀδέσποτον P epigramma prius continuat Pl 2 ἀρα-  
μένη Pl ἀρσαμένη P χαρίση P κομίσαις Pl

85 ΑΣΚΛΗΠΙΑΔΟΥ εἰς τινὰ παρθένον μὴ πειθο-  
μένην

Φεῖδῃ παρθενίης. καὶ τί πλέον; οὐ γὰρ ἐς Ἄιδην  
ἐλθοῦς εὐρήσεις τὸν φιλέοντα, κόρη.

EROTIC EPIGRAMS

82 ANONYMOUS *On a bath woman*

Haughty bath woman, why do you bathe me with such heat? Even before I undress I feel the fire.

83 ANONYMOUS *On a beloved woman*

If only I were the wind and you would walk in the sunlight, bare your breasts, and take me to you as I blow.

84 ANONYMOUS *Likewise*

If only I were a pink rose, so your hands would pluck me and bestow me on your snow-white breasts.

85 ASCLEPIADES *On a virgin who resists persuasion*

You refuse to part with your virginity. What is the use? When you go to Hades, girl, you will not find one to love

---

Auct. Ἀσκληπιάδου P om. Pl

BOOK V

ἐν ζωοῖσι τὰ τερπνὰ τὰ Κύπριδος· ἐν δ' Ἀχέροντι  
ὄστέα καὶ σποδιή, παρθένε, κεισόμεθα.

86 ΚΛΑΥΔΙΑΝΟΤ

Ἰλαθί μοι, φίλε Φοῖβε· σὺ γὰρ θοὰ τόξα τιταίνων  
ἐβλήθης ὑπ' Ἐρωτος ὑπωκυτέροισιν οἴστοις.

2 ὑπωκυτέροισιν Ludwich ὑπωκνυπόδοισιν P<sup>1</sup> ὑπ' ὠκνυπόροι-  
σιν c

87 ΡΟΥΦΙΝΟΤ εἰς Μελισσιάδα τὴν ἑταίραν

Ἄρνείται τὸν ἔρωτα Μελισσιάς, ἀλλὰ τὸ σῶμα  
κέκραγεν ὡς βελέων δεξάμενον φαρέτρην·  
καὶ βάσις ἀστατέουσα καὶ ἄστατος ἄσθματος ὄρμη  
καὶ κοῖλαι βλεφάρων ἰοτυπεῖς βάσιες.

5 ἀλλά, Πόθοι, πρὸς μητρὸς εὔστεφάνου Κυθρείης,  
φλέξατε τὴν ἀπιθῆ μέχρῃς ἐρέι· “φλέγομαι.”

1 Μελισσιάς P1 Μελησιιάς P

88 ΤΟΤ ΑΥΤΟΤ

Εἰ δυσὶν οὐκ ἴσχυσας ἴσην φλόγα, πυρφόρε, καῦ-  
σαι,  
τὴν ἐνὶ καιομένην ἢ σβέσον ἢ μετάθες.

2 σβέσον P σάου P1

## EROTIC EPIGRAMS

you. The joys of Cypris are in the land of the living, but in Acheron, dear virgin, we will lie as bones and ash.

### 86 CLAUDIANUS

Have mercy on me, dear Phoebus; for you, as you bent your quick bow, were struck by Love's slightly swifter arrows.

### 87 RUFINUS *On the courtesan Melissias*

Melissias denies her love, but her body cries out that it has received a quiverful of arrows; she can't pause her pace, can't pause her panting; her eyes are sunken, as if struck by poison arrows. But, you Desires, by your mother the fair-crowned Cytherea, burn the rebellious girl, until she says, "I am burning."

### 88 BY THE SAME AUTHOR

Fire-bringing Love, if you do not have the power to set two equally alight, put out or transfer the flame that burns in one.

BOOK V

89 ΜΑΡΚΟΤ ΑΡΓΕΝΤΑΡΙΟΤ ἔρωτομανές

Οὐκ ἔσθ' οὗτος ἔρωσ, εἴ τις καλὸν εἶδος ἔχουσαν  
 βούλετ' ἔχειν, φρονίμοις ὄμμασι πειθόμενος·  
 ἀλλ' ὅστις, κακόμορφον ἰδὼν, πεφορημένος οἴστρω,  
 στέργει, μαινομένης ἐκ φρενὸς αἰθόμενος,  
 5 οὗτος ἔρωσ, πῦρ τοῦτο. τὰ γὰρ καλὰ πάντα ὁμοίως  
 τέρπει τοὺς κρίνειν εἶδος ἐπισταμένους.

Auct. Μάρκου Ἀργενταρίου P τοῦ αὐτοῦ (sc. Ῥουφίνου)  
 Pl 3 οἴστρω Pl ἰοῖς P 5 πάντα P πάντα Pl

90 ΑΔΕΣΠΟΤΟΝ

Πέμπω σοι μύρον ἡδύ, μύρω τὸ μύρον θεραπεύων,  
 ὡς Βρομίῳ σπένδων νᾶμα τὸ τοῦ Βρομίου.

Auct. ἀδέσποτον P τοῦ αὐτοῦ (sc. Ῥουφίνου) Pl

91 ΑΔΕΣΠΟΤΟΝ

Πέμπω σοι μύρον ἡδύ, μύρω παρέχων χάριν, οὐ  
 σοί·  
 αὐτὴ γὰρ μυρίσαι καὶ τὸ μύρον δύνασαι.

Auct. ἀδέσποτον P om. Pl

92 ΡΟΤΦΙΝΟΤ εἰς Ῥοδόπην τὴν ἐταίραν

Ῥοφίνοι Ῥοδόπη τῷ κάλλει· κῆν ποτε "χαίρε"  
 εἶπω, ταῖς σοβαραῖς ὀφρύσιν ἠσπάσατο·

## EROTIC EPIGRAMS

### 89 MARCUS ARGENTARIUS *A love-mad poem*

It is not love if someone trusts his rational eyes and wants to have a good-looking woman; but if someone sees an ill-formed woman and, goaded onward, loves her, set alight by his heart's madness—that is love; that is fire. For beauty delights equally all who can judge good looks.

### 90 ANONYMOUS

I send you sweet perfume, treating perfume with perfume, as one pours to Bromius a libation of Bromius.<sup>1</sup>

<sup>1</sup> Bromius is another name for Dionysus; it may also stand by metonymy for wine.

### 91 ANONYMOUS

I send you sweet perfume, doing a favor to the perfume, not to you; for you can perfume even the perfume.

### 92 RUFINUS *On the courtesan Rhodope*

Rhodope is exalted by her beauty; if I just say "hello," she greets me only with her proud eyebrows, and if I just

BOOK V

- ἦν ποτε καὶ στεφάνους προθύρων ὑπερ ἐκκρεμάσω-  
 μαι,  
 ὀργισθείσα πατεῖ τοῖς σοβαροῖς ἵχνεσι.  
 5 ὦ ῥυτίδες καὶ γήρας ἀνηλεές, ἔλθετε θάσσον·  
 σπεύσατε, κὰν ὑμεῖς πείσατε τὴν Ῥοδόπην.

93 ΤΟΥ ΑΤΤΟΥΤ πρὸς Ἑρωτα

ᾠπλισμαι πρὸς Ἑρωτα περὶ στέρνοισι λογισμόν,  
 οὐδέ με νικήσει, μῦνος ἐὼν πρὸς ἕνα·  
 θνατὸς δ' ἀθανάτω συστήσομαι. ἦν δὲ βοηθὸν  
 Βάκχον ἔχῃ, τί μόνος πρὸς δύ' ἐγὼ δύναμαι;

3 συστήσομαι P συνελεύσομαι Pl

94 ΤΟΥ ΑΤΤΟΥΤ εἰς Μελίτην ὠραῖον

ᾠμματ' ἔχεις Ἑρῆς, Μελίτη, τὰς χεῖρας Ἀθήνης,  
 τοὺς μαζοὺς Παφίης, τὰ σφυρὰ τῆς Θέτιδος.  
 εὐδαίμων ὁ βλέπων σε, τρισόλβιος ὅστις ἀκούει,  
 ἡμίθεος δ' ὁ φιλῶν, ἀθάνατος δ' ὁ γαμῶν.

4 ἡμίθεος Pl ἡίθεος P      γαμῶν P συνῶν Pl

95 ΑΔΕΣΠΟΤΟΝ ὠραῖον

Τέσσαρες αἱ Χάριτες, Παφίαι δύο, καὶ δέκα Μοῦ-  
 σαι·

Δερκυλῖς ἐν πάσαις, Μοῦσα, Χάρις, Παφίη.

Auct. ἀδέσποτον P τοῦ αὐτοῦ (sc. Ῥουφίνου) Pl



## EROTIC EPIGRAMS

hang garlands over her porch, she crushes them under her proud heels in her anger. Come more quickly, wrinkles and pitiless old age; hurry, and you, at least, will persuade Rhodope.

### 93 BY THE SAME AUTHOR *Directed at Love*

I am armed against Love with the breastplate of reason; he will not defeat me, one on one; mortal versus immortal, I will withstand him. But if he has help from Bacchus, what can I do, one against two?

### 94 BY THE SAME AUTHOR *On Melite; beauty*

You have Hera's eyes, Melite, Athena's hands, the Paphian's breasts, Thetis' ankles. Fortunate is he who looks at you, thrice blessed he who hears your voice, half divine he who kisses you, immortal he who sleeps with you.

### 95 ANONYMOUS *Beauty*

There are four Graces, two Paphians, and ten Muses; Dercylis is among them all, a Muse, a Grace, and a Paphian.

BOOK V

96 ΜΕΛΕΑΓΡΟΤ

Ἴξὸν ἔχεις τὸ φίλημα, τὰ δ' ὄμματα, Τιμάριον, πῦρ  
ἦν ἐσίδης, καίεις· ἦν δὲ θίγης, δέδεκας.

2 ἦν δὲ App. B-V ἦν γε P

97 ΡΟΤΦΙΝΟΤ

Εἰ μὲν ἐπ' ἀμφοτέροισιν, Ἔρωσ, ἴσα τόξα τιταίνεις,  
εἶ θεός· εἰ δὲ ῥέπεις πρὸς μέρος, οὐ θεὸς εἶ.

98 ΑΔΗΛΟΝ, οἱ δὲ ΑΡΧΙΟΤ

Ὅπλίζευ, Κύπρι, τόξα καὶ εἰς σκοπὸν ἤσυχος ἔλθῃ  
ἄλλον· ἐγὼ γὰρ ἔχω τραύματος οὐδὲ τόπον.

Auct. ἄδηλον, οἱ δὲ Ἀρχίου P hoc epigramma cum 5.67  
iungit et Nicarcho tribuit Pl 2 οὐδὲ P ὦδε Pl

99 ΑΔΗΛΟΝ εἰς γυναῖκα ὀρχ(ηστρίδα?)

Ἦθελον, ὦ κιθαρῳδέ, παραστάς, ὡς κιθαρίζεις,  
τὴν ὑπάτην κροῦσαι τὴν τε μέσσην χαλάσαι.

100 ΑΔΗΛΟΝ πρὸς τὸν μεμφόμενον ὅτι ἐρᾷ

Εἴ μοί τις μέμφαιτο, δαεῖς ὅτι λάτρις Ἔρωτος  
φοιτῶ, θηρευτὴν ὄμμασιν ἴξὸν ἔχων,  
εἰδείη καὶ Ζῆνα καὶ Ἄϊδα τόν τε θαλάσσης  
σκηπτοῦχον μαλερῶν δούλον ἔοντα Πόθων.

5 εἰ δὲ θεοὶ τοιοῖδε, θεοῖς δ' ἐνέπουσιν ἔπεισθαι  
ἀνθρώπους, τί θεῶν ἔργα μαθὼν ἀδικῶ;

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### 96 MELEAGER

Your kiss is bird lime, Timarium, your eyes fire: if you look at me, you burn me; if you touch me, you hold me bound.

### 97 RUFINUS

If you aim your bow equally at both sexes, Love, you are a god; if you are inclined to one side, you are no god.

### 98 ANONYMOUS OR ARCHIAS

Take up your bow and arrows, Cypris, and go in peace after another target; I have no more room for a wound.

### 99 ANONYMOUS *On a woman (dancing?)*

I wished, lyre player, that I could stand by you and play you like you play your lyre: hitting your top string and undoing your middle one.

### 100 ANONYMOUS *Directed at someone who blames one for his love*

If anyone blames me, a skilled servant of Love, because I go about, my eyes armed with bird lime for the hunt, he should know that Zeus, and Hades, and the lord of the sea were slaves to violent desires. If the gods are so, and they tell men to follow the gods, what wrong do I do in learning the deeds of the gods?

101 ΑΔΕΣΠΟΤΟΝ *κατὰ πεύσιν καὶ ἀπόκρισιν*

- χαῖρε, κόρη. —καὶ δὴ σύ. —τίς ἢ προιοῦσα; —τί  
 πρὸς σέ;  
 —οὐκ ἀλόγως ζητῶ. —δεσπότις ἡμετέρη.  
 —ἐλπίζειν ἕξεσσι; —θέλεις δὲ τί; —νύκτα. —φέρεις  
 τι;  
 —χρυσίον. —εὐθύμει. —καὶ τόσον. —οὐ δύνα-  
 σαι.

1 προιοῦσα Jacobs προσιούσα P Pl      3 θέλεις Reiske  
 ζητεῖς P Pl

102 ΜΑΡΚΟΤ ΑΡΓΕΝΤΑΡΙΟΥ *εἰς Διόκλειαν τὴν  
 ἰσχυροτάτην*

- τὴν ἰσχυρὴν Διόκλειαν, ἀσαρκοτέρην Ἀφροδίτην,  
 ὄψαι, ἀλλὰ καλοῖς ἤθεσι τερπομένην;  
 —οὐ πολὺ μοι τὸ μεταξὺ γενήσεται, ἀλλ' ἐπὶ λεπτὰ  
 στέρνα πεσὼν ψυχῆς κείσομαι ἐγγυτάτω.

1 Ἀφροδίτην c τ' Ἀφροδίτην P<sup>1</sup> Ἀφροδίτης Pl      3 ἀλλ'  
 ἐπὶ λεπτὰ c ἐς δὲ ποθεινὰ Pl      4 ψυχῆς Pl ψυχεῖς P

103 ΡΟΥΦΙΝΟΥ *εἰς Προδίκην*

Μέχρι τίνος, Προδίκη, παρακλαύσομαι; ἄχρι τίνος  
 σε

- γοννάσομαι, στερεή, μηδὲν ἀκούμενος;  
 ἦδη καὶ λευκαί σοι ἐπισκιρτῶσιν ἕθειραι,  
 καὶ τάχα μοι δώσεις ὡς Ἐκάβη Πριάμῳ.

## EROTIC EPIGRAMS

### 101 ANONYMOUS *By question and answer*

"Greetings, girl."

"And to you."

"Who is the woman walking ahead of you?"

"What is it to you?"

"I have my reasons for asking."

"My mistress."

"Do I have a chance?"

"What do you want?"

"A night."

"Are you bringing something?"

"Gold."

"Then take heart."

"Even this much."

"You can't."

### 102 MARCUS ARGENTARIUS *On Dioclea, who was very thin*

"Are you going to see thin Dioclea—a too-skinny Aphrodite but with a fine, pleasing disposition?"

"There won't be much between us; I will fall upon her slender breast and lie all the nearer to her heart."

### 103 RUFINUS *On Prodice*

For how long, Prodice, will I wail by your door? Until when will your hard heart be deaf to my pleading? Already white hairs are springing up on your head, and soon you will yield to me like Hecabe to Priam.

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1 Προδίκη Π Προδόκη Ρ

## 104 ΜΑΡΚΟΤ ΑΡΓΕΝΤΑΡΙΟΤ εἰς Λυσιδίκην

Αἶρε τὰ δίκτυα ταῦτα, κακόσχολε, μηδ' ἐπίτηδες  
ἰσχίον ἐρχομένη σύστρεφε, Λυσιδίκη.

εὖ σε περισφίγγει λεπτὸς στολιδώμασι πέπλος,  
πάντα δέ σου βλέπεται γυμνὰ καὶ οὐ βλέπεται.

- 5 εἰ τόδε σοι χαρίεν καταφαίνεται, αὐτὸς ὁμοίως  
ὀρθὸν ἔχων βύσσω τοῦτο περισκεπάσω.

3 εὖ Paton οὐ P περισφίγγει c περισφίγγω P<sup>1</sup> 4 δέ  
σου c σου δὲ P<sup>1</sup>

## 105 ΤΟΤ ΑΤΤΟΤ εἰς Μηνοφίλαν

Ἄλλος ὁ Μηνοφίλας λέγεται παρὰ μαχλάσι κό-  
σμος,

ἄλλος, ἐπεὶ πάσης γεύεται ἀκρασίης.

ἀλλ' ἴτε, Χαλδαῖοι, κείνης πέλας ἧ γὰρ ὁ ταύτης  
οὐρανὸς ἐντὸς ἔχει καὶ Κύνα καὶ Διδύμους.

Auct. τοῦ αὐτοῦ P ἄδηλον P<sup>1</sup> Lemma Μηνοφίλαν  
omnes editores Μινοφίλαν l 3 ἴτε P ὅτε P<sup>1</sup>

## 106 ΔΙΟΤΙΜΟΤ ΜΙΛΗΣΙΟΤ εἰς παρθένον ὠραίαν

Γραῖα φίλη θρέπτειρα, τί μου προσιόντος ὑλακτεῖς  
καὶ χαλεπὰς βάλλεις δις τόσον εἰς ὀδύνας;

παρθενικὴν γὰρ ἄγεις περικαλλέα, τῆς ἐπιβαίνων  
ἴχνεσι, τὴν ἰδίην οἶμον ἴδ' ὡς φέρομαι,

- 5 εἶδος ἔσανγάζων μῶνον γλυκύ. τίς φθόνος ὄσσω,  
δύσμορε; καὶ μορφὰς ἀθανάτων βλέπομεν.

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104 MARCUS ARGENTARIUS *On Lysidice*

Lift this bed netting, procrastinator; stop moving and twisting your hips on purpose. The folds of your thin dress cling well to you; all of you is seen, and unseen, naked. If you think this is amusing, I will take this, which sticks straight out, and wrap it in gauze.

105 BY THE SAME AUTHOR *On Menophila*

The word among sluts is that Menophila's universe<sup>1</sup> is different—different, since it has a taste of every indecency. Come near her, astrologers, for truly her sky can hold within it both the Dog and the Twins.<sup>2</sup>

<sup>1</sup> Or "decency."

<sup>2</sup> The Dog is Sirius, the dog star, and the Twins are the constellation Gemini. These are not far apart in the sky and could easily be seen at once. But the epigram puns on colloquial meanings of these words, by which the final line means "her mouth can hold within it both the penis and the testicles."

106 DIOTIMUS OF MILETUS *On a beautiful maiden*

Dear old nurse, why do you bark when I approach and cast me into doubly cruel torments? You are escorting a very beautiful girl; look how, though I tread in her footsteps, I am going my own way and only gazing at her sweet form. Why be jealous of eyes, wretched woman? We are allowed to look on the forms even of the immortals.

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Auct. Διοτίμου Μιλησίου P ἄδηλον Pl 4 ἰδίην Pl  
ιδίικην P

## 107 ΦΙΛΟΔΗΜΟΤ εἰς ἐταίραν ὑπερήφανον

“Γινώσκω, χαρίεσσα, φιλεῖν πάλι τὸν φιλέοντα,  
καὶ πάλι γινώσκω τὸν με δακόντα δακεῖν·  
μὴ λύπει με λίην στέργοντά σε, μηδ’ ἐρεθίζειν  
τὰς βαρνοργήτους σοὶ θέλε Πιερίδας.”

- 5 ταῦτ’ ἐβόων αἰεὶ καὶ προὔλεγον, ἀλλ’ ἴσα πόντῳ  
Ἰονίῳ μύθων ἔκλυες ἡμετέρων.  
τοιγὰρ νῦν σὺ μὲν ὦδε μέγα κλαίουσα βαύζεις,  
ἡμεῖς δ’ ἐν κόλποις ἤμεθα Ναϊάδος.

Auct. Φιλοδήμον P ἄδηλον P 1 γινώσκω P γινώ-  
σκω P πάλι Scaliger πάντ P P 2 γινώσκω P γι-  
γνώσκω P 3 ἐρεθίζειν P ἐρέθιξε P 4 σοι P  
μὴ P 5 ταῦτ’ P τοῦτ’ P 7 βαύζεις P βαύζεις P  
8 ἤμεθα P ἡμέραι P<sup>1</sup> ἡμέρα c Ναϊάδος c Νηϊάδος P  
αἰάδος P<sup>1</sup>

## 108 ΚΡΙΝΑΓΟΡΟΤ εἰς κόρην καλουμένην Πρώτην

Δειλαίη, τί σε πρῶτον ἔπος, τί δὲ δεύτατον εἶπω;  
δειλαίη· τοῦτ’ ἐν παντὶ κακοῦ ἔτυμον.

οἴχεται, ὦ χαρίεσσα γύναι, καὶ ἐς εἶδος ὄρην  
ἄκρα καὶ εἰς ψυχῆς ἦθος ἐνεγκαμένη.

- 5 Πρώτη σοὶ ὄνομ’ ἔσκειν ἐτήτυμον· ἦν γὰρ ἅπαντα  
δεύτερ’ ἀμμήτων τῶν ἐπὶ σοὶ χαρίτων.

2 κακοῦ Page κακῶ P 3 οἴχεται c οἴχεται P<sup>1</sup> φύ-  
ναι c νύμφη P<sup>1</sup>



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### 107 PHILODEMUS *On an arrogant courtesan*

"I know, charming lady, how to return love to the one who loves me, and I know how to bite back the one who bites me. Don't vex me too much for loving you, and don't provoke the Pierians<sup>1</sup> to heavy anger against you." So I ever cried and warned you; but you listened to my words no more than the Ionian sea. So now *you* are wailing and howling so loudly while *I* sit in Naias' lap.

<sup>1</sup> I.e., the Muses.

### 108 CRINAGORAS *On a girl called Prote*<sup>1</sup>

Unfortunate! What should I say first, and what last? Unfortunate: that is the essence of all woe. You are gone, charming woman, excelling in the beauty of your body and the manners of your soul. Rightly are you named Prote, for everything was second to your peerless charm.

<sup>1</sup> I.e., "First."

**109** ΑΝΤΙΠΑΤΡΟΥ εἰς πόρνην τινὰ καλουμένην Εὐρώπην

Δραχμῆς Εὐρώπην τὴν Ἀτθίδα μήτε φοβηθεῖς  
μηδένα μήτ' ἄλλως ἀντιλέγουσαν ἔχε,  
καὶ στρωμνὴν παρέχουσαν ἀμεμφέα χῶπότε χειμῶν  
ἄνθρακας. ἧ ῥα μάτην, Ζεῦ φίλε, βούς ἐγένου.

1 Ἀτθίδα c Ἀστθίδα P<sup>1</sup> φοβηθεῖς Valckenaer φοβη-  
θῆς P 3 ἀμεμφέα c ἀφεμφέα P<sup>1</sup>

**110** ΜΑΡΚΟΥ ΑΡΓΕΝΤΑΡΙΟΥ εἰς δύο πόρνas, τὴν  
μὲν Λυσιδίκην, τὴν δὲ Εὐφράντην καλουμένην

Ἐγγει Λυσιδίκης κνάθους δέκα, τῆς δὲ ποθεινῆς  
Εὐφράντης ἓνα μοι, λάτρι, δίδου κύαθον.  
φήσεις Λυσιδίκην με φιλεῖν πλέον; οὐ μὰ τὸν ἠδὺν  
Βάκχον, ὃν ἐν ταύτῃ λαβροποτῶ κύλικι,  
5 ἀλλὰ μοι Εὐφράντη μία πρὸς δέκα· καὶ γὰρ  
ἀπείρους  
ἀστέρας ἐν μήνης φέγγος ὑπερτίθεται.

**111** ΑΝΤΙΦΙΛΟΥ εἰς κόρην τινὰ Τερείνην ὀνομαζο-  
μένην κάλλος ἀμήχανον ἔχουσαν

Εἶπον ἐγὼ καὶ πρόσθεν, ὅτ' ἦν ἔτι φίλτρα Τερείνης  
νηπια· “συμφλέξει πάντας ἀεξομένη.”  
οἱ δ' ἐγέλων τὸν μάντιν ἴδ', ὁ χρόνος ὃν ποτ' ἐφώ-  
vουν,  
οὔτος· ἐγὼ δὲ πάλαι τραύματος ἦσθανόμην.

## EROTIC EPIGRAMS

### 109 ANTIPATER (OF THESSALONICA) *On a prostitute called Europa*

You can have Attic Europa for a drachma with no one to fear and no opposition on her part, and she has perfectly clean sheets and a fire in winter. It was quite superfluous for you, dear Zeus, to turn into a bull.<sup>1</sup>

<sup>1</sup> The maiden whom Zeus seduced in the form of a bull was also named Europa.

### 110 MARCUS ARGENTARIUS *On two prostitutes, one called Lysidice and the other Euphrante*

Pour in ten ladles for Lysidice, but give me one ladle for desirable Euphrante, waiter.<sup>1</sup> Will you say that I love Lysidice more? No, by sweet Bacchus, whom I drain from this cup; rather, to me Euphrante is as one to ten, just as the moon's one glow overpowers countless stars.

<sup>1</sup> The epigram stands on a play on words; the phrase "for (i.e., in honor of) Lysidice/Euphrante" can also be read "of Lysidice/Euphrante."

### 111 ANTIPHILUS (OF BYZANTIUM) *On a girl named Tereine who had an irresistible beauty*

I said even earlier, when Tereine's charms were still in their infancy, "She will burn us all up when she grows up." They laughed at my prophecy; but see, the time I once foretold is here, and I have long acknowledged my wound.

- 5 καὶ τί πάθω; λεύσσειν μὲν ὄλαι φλόγες· ἦν δ' ἀπο-  
νεύσω,  
φροντίδες· ἦν δ' αἰτῶ, παρθένος. οἰχόμεθα.

112 ΦΙΛΟΔΗΜΟΥ ὅτι ἐν νεότητι ἐρωτόληπτος ὢν ἐν  
τῷ γήρα μόλις ἐσωφρόνησε

Ἡράσθην· τίς δ' οὐχί; κεκώμακα· τίς δ' ἀμύητος  
κώμων; ἀλλ' ἐμάνην ἐκ τίνος; οὐχὶ θεοῦ;  
ἐρρίφθω· πολιὴ γὰρ ἐπείγεται ἀντὶ μελαιίνης  
θριξ ἦδη, συνετῆς ἄγγελος ἡλικίης.

- 5 καὶ παίζειν ὅτε καιρός, ἐπαίξαμεν· ἡνίκα καὶ νῦν  
οὐκέτι, λωϊτέρης φροντίδος ἀψόμεθα.

1 κεκώμακα P κεκώμακε Pl 3 πολιὴ P πολλή  
Pl 6 λωϊτέρης P λωοτέρης Pl

113 ΜΑΡΚΟΥ ΑΡΓΕΝΤΑΡΙΟΥ εἰς Σωσικράτην  
πλούσιον ὄντα καὶ διὰ τὸ ἀκατάσχετον τῶν ἐρώτων  
πένητα γενόμενον

Ἡράσθης πλουτῶν, Σωσίκρατες, ἀλλὰ πένης ὢν  
οὐκέτ' ἐρᾶς· λιμὸς φάρμακον οἶον ἔχει.  
ἡ δὲ πάρος σε καλεῦσα μύρον καὶ τερπνὸν Ἄδωνιν  
Μηνοφίλα νῦν σον τοῦνομα πυνθάνεται·

- 5 “τίς πόθεν εἰς ἀνδρῶν; πόθι τοι πτόλις;” ἡ μόλις  
ἔγνωσ  
τοῦτ' ἔπος, ὡς οὐδεὶς οὐδὲν ἔχοντι φίλος.

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What is to become of me? To look at her is pure fire, to turn to her is trouble of heart, and if I ask for her favors, it is "I am a virgin"! I am done for!

**112** PHILODEMUS *That one captured by love in his youth scarcely recovers his wits in old age*

I fell in love; who doesn't? I reveled; who is uninitiated in revels? But what was the source of my madness? Wasn't it a god? Drop him! For already the gray hair hurries to replace the black and proclaims that I have reached the age of discretion. When it was time to play, I played; now that it is over I will turn to higher thoughts.

**113** MARCUS ARGENTARIUS *On Sosicrates, who was rich but because of the profligacy of lovers became poor*

You fell in love when you were rich, Sosicrates, but now that you are poor you are in love no longer: such a remedy hunger holds. Menophila, who once called you "sweetie" and "darling Adonis," now asks your name: "What man art thou, and whence, thy city where?"<sup>1</sup> Truly you learned the hard way the saying "He who has nothing has no friends."

<sup>1</sup> The question is drawn from Homer, e.g., *Odyssey* 1.170.

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Auct. Μάρκων Ἀργενταρίου P τοῦ αὐτοῦ (sc. Φιλοδήμου)  
 Pl 3 καλεῦσα P καλοῦσα ex καλοῦσι Pl 4 σου P  
 σοι Pl 5 εἰς Pl ἧς P

114 ΜΑΙΚΙΟΥΤ εἰς πόρνην βαρύμισθον ἐν τῇ νεότητι,  
γηράσασαν δὲ πᾶσιν ὑποκύπτουσιν

Ἡ χαλεπὴ κατὰ πάντα Φιλήστιον, ἢ τὸν ἐραστὴν  
μηδέποτ' ἀργυρίου χωρὶς ἀνασχομένη,  
φαίνεται ἀνεκτοτέρη νῦν ἢ πάρος. οὐ μέγα θαῦμα  
φαίνεσθ' ἠλλάχθαι τὴν φύσιν οὐ δοκέω.

5 καὶ γὰρ πρηύτερη ποτὲ γίνεται ἀσπίς ἀναιδῆς,  
δάκνει δ' οὐκ ἄλλως ἢ θανατηφορίην.

Auct. Μαικίου P τοῦ αὐτοῦ (sc. Φιλοδήμου) Pl 1 Φι-  
ληστιόνη P Φιλήσιον, ἢ Pl 4 ἠλλάχθαι Pl ἠλλακται P

115 ΦΙΛΟΔΗΜΟΥ ΓΡΑΜΜΑΤΙΚΟΥ πολλὰς Δη-  
μοῦς φιλήσαντος διὰ τοῦτο καὶ Φιλοδήμου

Ἠράσθην Δημοῦς Παφίης γένος· οὐ μέγα θαῦμα·  
καὶ Σαμίης Δημοῦς δεύτερον· οὐχὶ μέγα·  
καὶ πάλιν Ἰσριακῆς Δημοῦς τρίτον· οὐκέτι ταῦτα  
παίγνια· καὶ Δημοῦς τέτρατον Ἀργολίδος.

5 αὐταὶ που Μοῖραί με κατωνόμασαν Φιλόδημον,  
ὡς αἰεὶ Δημοῦς θερμὸς ἔχοι με πόθος.

3 Ἰσριακῆς Salmasius ὑ\*σριακῆς c (? P<sup>1</sup>) Ἀσριακῆς Pl

116 ΜΑΡΚΟΥ ΑΡΓΕΝΤΑΡΙΟΥ ἐρωτικόν· ὅτι ὁ θῆ-  
λυς ἔρωσ εὐάρμοστον τῇ φύσει, ὁ δ' ἄρρηγ ἀνάρμοστον  
καὶ ἀσεβές

Θῆλυς ἔρωσ κάλλιστος ἐνὶ θνητοῖσι τέτυκται  
ὄσσοις ἐς φιλήν σεμνὸς ἔνεστι νόος.

## EROTIC EPIGRAMS

**114 MAECIUS** *On a prostitute, expensive in her youth, who in her old age bends to any yoke<sup>1</sup>*

Philestium, cruel in every way, who never tolerated a lover without money, now seems more tolerant than before. It is no great wonder that she seems so, though I don't believe her nature has changed. Even the ruthless asp grows tamer at times, but its bite is never other than lethal.

<sup>1</sup> The lemmatist does not seem fully to comprehend the epigram's point.

**115 PHILODEMUS (GRAMMATICUS)** *He loved many Demos, and that is why he was "Philo-demos"*

I fell in love with Demo of Paphos—nothing surprising in that. Then, second, with Demo of Samos—not so very surprising. Then, third, with Demo of Hysiae—then it ceased to be a joke. Then, fourth, with Demo of Argos. The Fates themselves seem to have named me Philodemus,<sup>1</sup> so that an ardent desire for a Demo would always hold me.

<sup>1</sup> The name means "lover of the people (*dēmos*)," but he takes it to mean "lover of Demo (*Dēmō*)."

**116 MARCUS ARGENTARIUS** *A love poem: that love for women is harmonious in nature but love for men is disharmonious and impious*

Love of women is best among mortals who have a serious mind for love. But if you take pleasure in male love too, I

- εἰ δὲ καὶ ἀρσενικὸν στέργεις πόθον, οἶδα διδάξαι  
 φάρμακον ᾧ παύσεις τὴν δυσέρωτα νόσον·  
 5 στρέψας Μηνοφίλαν εὐίσχιον ἐν φρεσὶν ἔλπου  
 αὐτὸν ἔχειν κόλποις ἄρσενα Μηνόφιλον.

117 ΜΑΙΚΙΟΤ ἔρωτομανὲς καὶ γέμον ἀσεβείας  
 Θερμαίνει μ' ὁ καλὸς Κορνήλιος· ἀλλὰ φοβοῦμαι  
 τοῦτο τὸ φῶς, ἥδη πῦρ μέγα γινόμενον.

Lemma ἀσεβείας Gow & Page ἀσέβειαν l 1 μ' Pl με  
 P 2 γινόμενον P γιγνόμενον Pl

118 ΜΑΡΚΟΤ ΑΡΓΕΝΤΑΡΙΟΤ πρὸς τινα ἐρωμένην  
 ἦτινι καὶ στέφανον ἐκ ῥόδων ἀπέστειλεν

Ἰσιὰς ἠδύπνευστε, καὶ εἰ δεκάκις μύρον ὄσδεis,  
 ἔγρεο καὶ δέξαι χερσὶ φίλαις στέφανον,  
 ὃν νῦν μὲν θάλλοντα, μαραινόμενον δὲ πρὸς ἡῶ  
 ὄψαι, ὑμετέρης σύμβολον ἠλικίης.

1 ἠδύπνευστε P ἠδύπνοιε Pl ὄσδεis c εὔδεσι (?) P<sup>1</sup>  
 εὔδεis Pl 4 ὑμετέρης P ἠμετέρης Pl

119 ΚΡΙΝΑΓΟΡΟΤ εἰς τὴν αὐτοῦ ἐρωμένην Γέμελ-  
 λαν

Κῆν ῥύψης ἐπὶ λαιὰ καὶ ἦν ἐπὶ δεξιὰ ῥύψης,  
 Κριναγόρη, κενεοῦ σαυτὸν ὑπερθε λέχους,  
 εἰ μὴ σοι χαρίεσσα παρακλίνοιτο Γέμελλα,  
 γνώση κοιμηθεὶς οὐχ ὕπνου, ἀλλὰ κόπου.



## EROTIC EPIGRAMS

can teach you a remedy for this illness of unfortunate love. Just turn around Menophila of the pretty loins and imagine that you hold him in your embrace as a male Menophilus.<sup>1</sup>

<sup>1</sup> Or, "that you hold him as Menophilus—a male, as far as orifices are concerned."

### 117 MAECIUS *A love-mad poem, full of impiety*

Beautiful Cornelius warms me; but I fear this light, which is already becoming a great fire.<sup>1</sup>

<sup>1</sup> The poem puns on the word *hēlios* ("sun"), which is found in the name Cornelius; thus it names the sun's three properties: heat, light, and flame.

### 118 MARCUS ARGENTARIUS *For a beloved girl to whom he sent a garland of roses*

Isias, though your breath is ten times sweeter than perfume, awake and take this garland in your dear hands. Now it is blooming, but as dawn approaches you will see it wilting—a symbol of your youth.

### 119 CRINAGORAS *On his beloved Gemella*

Crinagoras, if you toss now to the left, now to the right on your empty bed, unless charming Gemella lies by you, you will not know sleep in your bed, but fatigue.

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3 Γέμελλα Ρ Γέμιλλα Π

120 ΦΙΛΟΔΗΜΟΥ εἰς τὴν ἑαυτοῦ μοιχαλίδα νυ  
πρὸς αὐτὸν ἔλθοῦσαν

Καὶ νυκτὸς μεσάτης τὸν ἑμὸν κλέψασα σύνευνον  
ἦλθον καὶ πυκινῇ τεγγομένη ψακάδι·  
τοῦνεκ' ἐν ἀπρήκτοισι καθήμεθα, κοῦχί λαλεῦντε  
εὔδομεν ὡς εὔδειν τοῖς φιλέουσι θέμις;

121 ΤΟΥ ΑΥΤΟΥ εἰς Φιλαίνιον ἐταίραν ἔπα  
θαυμάσιος

Μικκὴ καὶ μελανεῦσα Φιλαίνιον, ἀλλὰ σελίνων  
οὐλοτέρη καὶ μνοῦ χρώτα τερεινότερη  
καὶ κεστοῦ φωνεῦσα μαγώτερα, καὶ παρέχουσα  
πάντα καὶ αἰτῆσαι πολλάκι φειδομένη.

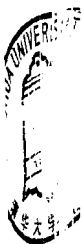
5 τοιαύτην στέργοιμι Φιλαίνιον ἄχρις ἂν εὔρω  
ἄλλην, ὦ χρυσῆ Κύπρι, τελειότερην.

Lemma Φιλαίνιον correxi ex v. 1 Φιλέννιον  
1 Φιλαίνιον P<sup>1</sup> Φιλέννιον P σελίνων P<sup>1</sup> P<sup>1</sup> σελήνω  
2 μνοῦ P ἄμνοῦ P<sup>1</sup>

122 ΔΙΟΔΩΡΟΥ ἐπ' ἔρωτι παραινέσεις

Μὴ σύ γε, μηδ' εἴ τοι πολὺ φέρτερος εἶδεται ὅσσι  
ἀμφοτέρων, κλεινοῦ κοῦρε, Μεγιστοκλέους,  
κῆν στίλβη Χαρίτεσσι λελουμένος, ἀμφιδονοίης  
τὸν καλόν· οὐ γὰρ ὁ παῖς ἦπιος οὐδ' ἄκακος,  
5 ἀλλὰ μέλων πολλοῖσι καὶ οὐκ ἀδίδακτος ἐρώτων.  
τὴν φλόγα ρίπιζεν δείδιθι, δαιμόνιε.

3 ἀμφιδονοίης Boissonade ἀμφιδοναίης P



EROTIC EPIGRAMS

κτὸς

**120** PHILODEMUS *On his adulterous lover, who comes to him at night*

In the middle of the night I deceived my husband and came, soaked by the pounding rain. Was it for this that we sit idle, talking, and do not go to bed as lovers ought to go to bed?

ως

**121** BY THE SAME AUTHOR *Surprising praise for Philaenium, a courtesan*

Philaenium is short and dark, but her hair is more curled than celery, her skin more tender than down, her voice more magical than Aphrodite's girdle; she never refuses me anything, and often refrains from asking anything in return. Such a Philaenium grant me, golden Cypris, to love—until I find another more perfect.

l  
v c

**122** DIODORUS *Warnings against love*

υυ

Son of illustrious Megistocles, do not—not even if he seems to you more precious than your own two eyes, even if he gleams from the bath of the Graces—do not buzz about the lovely boy. He is neither gentle nor innocent, but courted by many, and no novice in love. Beware, my friend, and do not fan the flame.

## 123 ΦΙΛΟΔΗΜΟΥ εἰς Καλλίστιον τὴν ἑταίραν

Νυκτερινὴ δίκερως φιλοπάννυχε φαῖνε, Σελήνη,  
 φαῖνε δι' εὐτρήτων βαλλομένη θυρίδων·  
 αὐγαζε χρυσέην Καλλίστιον· ἐς τὰ φιλεύντων  
 ἔργα κατοπτεύειν οὐ φθόνος ἀθανάτη.

- 5 ὀλβίζεις καὶ τήνδε καὶ ἡμέας, οἶδα, Σελήνη·  
 καὶ γὰρ σὴν ψυχὴν ἔφλεγεν Ἐνδυμίων.

4 φθόνος c φόβος P<sup>1</sup>

## 124 ΤΟΥ ΑΤΤΟΥ εἰς Λυσιδίκην παρθένον

Οὐπω σοι καλύκων γυμνὸν θέρος, οὐδὲ μελαίνει  
 βότρυς ὁ παρθενίους πρωτοβολῶν χάριτας,  
 ἀλλ' ἤδη θοὰ τόξα νέοι θήγουσιν Ἔρωτες,  
 Λυσιδίκη, καὶ πῦρ τύφεται ἐγκρύνφιον.

- 5 φεύγωμεν, δυσέρωτες, ἕως βέλος οὐκ ἐπὶ νευρῆ·  
 μάντις ἐγὼ μεγάλης αὐτίκα πυρκαϊῆς.

2 χάριτας P χάριτα Pl      6 μεγάλης P πολλῆς Pl

## 125 ΒΑΣΣΟΥ εἰς Κόρινναν ἑταίραν

Οὐ μέλλω ρεύσειν χρυσός ποτε· βούς δὲ γένοιτο  
 ἄλλος ἢ μελίθρους κύκνος ἐπηρόνιος.  
 Ζηνὶ φυλασσεσθω τάδε παίγνια· τῇ δὲ Κορίννη  
 τοὺς ὀβολοὺς δώσω τοὺς δύο κοῦ πέτομαι.

2 μελίθρους Pl μελόθρους P      ἐπηρόνιος P ἐπ' ἠϊόνος Pl

## EROTIC EPIGRAMS

### 123 PHILODEMUS *On the courtesan Callistium*

Shine, two-horned nocturnal Moon, fond of vigils; shine through the latticed windows and let your rays fall on golden Callistium; it is no offense for an immortal to spy into the works of lovers. You count both her and me happy, I know, Moon, for Endymion also set your heart aflame.

### 124 BY THE SAME AUTHOR *On the virgin Lysidice*

Your summer crop is not yet bare of its husks, nor has the grape darkened and brought forth its first virgin charms, but already the young Loves sharpen their swift arrows, Lysidice, and a hidden fire is smoldering. Let us flee, we unlucky lovers, before the arrow is on the string; I prophesy a sudden great conflagration.

### 125 BASSUS *On the courtesan Corinna*

I will never be a shower of gold; let someone else become a bull or a melodious swan of the shore.<sup>1</sup> Zeus can keep these games; instead of becoming a bird, I will give Corinna my two obols.

<sup>1</sup> Bassus alludes, respectively, to Zeus' seduction of Danaë, Europa, and Leda.

126 ΦΙΛΟΔΗΜΟΥ τωθαστικὸν ἐπὶ τινι ἐρώντι σα-  
πρῶ καὶ πολλὰ παρεχομένῳ ταῖς ἐταίραις

Πέντε δίδωσιν ἐνὸς τῇ δεῖνα ὁ δεῖνα τάλαντα,  
καὶ βινεὶ φρίσσω καί, μὰ τόν, οὐδὲ καλήν·  
πέντε δ' ἐγὼ δραχμὰς τῶν δώδεκα Λυσιανάσση,  
καὶ βινῶ πρὸς τῷ κρείσσονα καὶ φανερώς.  
5 πάντως ἦτοι ἐγὼ φρένας οὐκ ἔχω, ἢ τό γε λοιπὸν  
τοὺς κείνου πελέκει δεῖ διδύμους ἀφελεῖν.

3 δραχμὰς Philaras (Paris. Coislin 352) δραγμᾶς P Λυ-  
σιανάσση apogr. τῇ Λυσιανάσση P

127 ΜΑΡΚΟΥ ΑΡΓΕΝΤΑΡΙΟΥ ἐπὶ παρθένῳ Ἀλ-  
κίππῃ

Παρθένον Ἀλκίππην ἐφίλουν μέγα, καὶ ποτε πείσας  
αὐτὴν λαθριδίως εἶχον ἐπὶ κλισίῃ.  
ἀμφοτέρων δὲ στέρνον ἐπάλλετο, μὴ τις ἐπέλθῃ,  
μὴ τις ἴδῃ τὰ πόθων κρυπτὰ περισσοτέρων.  
5 μητέρα δ' οὐκ ἔλαθεν κλίνης λάλον· ἀλλ' ἐσιδοῦσα  
ἔξαπίνης· “Ἐρμῆς κοινός,” ἔφη, “θύγατερ.”

4 περισσοτέρων Meineke περισσότερον P Pl 5 ἔλα-  
θεν P ἔλαθον Pl κλίνης λάλον scripsi κλίνη λάλος  
Huschke κλίνης σάλος Jacobs κείνης λάλον P

## EROTIC EPIGRAMS

**126** PHILODEMUS *A mocking poem on a spent lover who still pays dearly for courtesans*<sup>1</sup>

Mr. X gives Mrs. Y five talents for one go and fucks her nervously—and, gosh, she's not even pretty. I give Lysianasse five drachmas for twelve, and, not only do I fuck a better woman, but I do so openly besides. Either I am completely out of my mind, or all that remains is to remove his twins<sup>2</sup> with a ax.

<sup>1</sup> The lemmatist misreads the poem; the indications are rather that the first lover has sex with a married woman.

<sup>2</sup> I.e., testicles.

**127** MARCUS ARGENTARIUS *On the virgin Alcippe*

I was deeply in love with the virgin Alcippe, and once, having succeeded in persuading her, I had her secretly in her bed. Both our chests were pounding at the thought that anyone would happen upon us—that anyone would witness the secrets of our overflowing desire. But her mother overheard the chattering of the bed and, looking in suddenly, said, "Daughter, Hermes shares."<sup>1</sup>

<sup>1</sup> The saying is proverbial; Hermes grants luck in finding things but then requires the finder to share his good fortune with others. But Argentarius also intends a more literal interpretation: Hermes is the ithyphallic god, and the mother wishes to share the lover's erect penis with her daughter (Hendry, *Hermes* 1991).

## 128 ΤΟΤ ΑΤΤΟΤ εἰς ἑταίραν Ἀντιγόνην

Στέρνα περὶ στέρνοις, μαστῶ δ' ἔπι μαστὸν ἐρείσας  
 χεῖλεά τε γλυκεροῖς χεῖλεσι συμπίεσας  
 Ἀντιγόνης καὶ χρώτα λαβῶν πρὸς χρώτα, τὰ λοιπὰ  
 σιγῶ, μάρτυς ἔφ' οἷς λύχνος ἐπεγράφετο.

## 129 ΑΤΤΟΜΕΔΟΝΤΟΣ εἰς πόρνην ὄρχηστρίδα

Τὴν ἀπὸ τῆς Ἀσίας ὄρχηστρίδα, τὴν κακοτέχνους  
 σχήμασιν ἐξ ἀπαλῶν κυνμένην ὀνύχων,  
 αἰνέω, οὐχ ὅτι πάντα παθαίνεται οὐδ' ὅτι βάλλει  
 τὰς ἀπαλὰς ἀπαλῶς ὦδε καὶ ὦδε χέρας,  
 5 ἀλλ' ὅτι καὶ τρίβακον περὶ πάσσαλον ὄρχήσασθαι  
 οἶδε καὶ οὐ φεύγει γηραλέας ῥυτίδας·  
 γλωττίζει, κνίζει, περιλαμβάνει ἦν δ' ἐπιρίψη  
 τὸ σκέλος, ἐξ ἄδου τὴν κορύνην ἀνάγει.

2 κυνμένην ὀνύχων c ὀνύχων κυνμένην P<sup>1</sup>

## 130 ΜΑΙΚΙΟΥ εἰς τὴν ἑταίραν Φιλαινίδα

Τί στυγνή; τί δὲ ταῦτα κόμης εἰκαῖα, Φιλαινί,  
 σκύλματα καὶ νοτερῶν σύγχυσις ὀμματίων;  
 μὴ τὸν ἔραστὴν εἶδες ἔχονθ' ὑποκόλπιον ἄλλην;  
 εἶπον ἐμοί· λύπης φάρμακ' ἐπιστάμεθα.  
 5 δακρύεις, οὐ φῆς δέ; μάτην ἀρνέισθ' ἐπιβάλλη·  
 ὀφθαλμοὶ γλώσσης ἀξιοπιστότεροι.

Auct. Μαικίου P<sup>1</sup> Μακκίου c τοῦ αὐτοῦ (sc. Μαικίου) P1



## EROTIC EPIGRAMS

### 128 BY THE SAME AUTHOR *On the courtesan Antigone*

Leaning chest on chest, breast upon breast, pressing lips to sweet lips, I held Antigone's skin to my skin—the rest I pass over in silence; the lamp was registered as a witness.

### 129 AUTOMEDON *On a prostitute dancer*

The dancer from Asia who executes lascivious postures, quivering from her tender fingertips, I praise, not because she expresses every emotion, not because she moves her tender hands tenderly this way and that, but because she can dance around a worn-down knob and is not put off by the wrinkles of age. She licks, she tickles, she grasps, and if she throws her leg over, she brings the staff back from the dead.

### 130 MAECIUS *On the courtesan Philaenis*

Why so gloomy? Why is your hair torn and disheveled, Philaenis, and your eyes suffused with tears? Did you see your lover with a rival on his lap? Tell me: I know a cure for sorrow. Do you cry and say no? In vain you seek to deny; the eyes are more to be trusted than the tongue.

## 131 ΦΙΛΟΔΗΜΟΥ εἰς Ξανθίππην· ὁμοίως

Ψαλμὸς καὶ λαλιῇ καὶ κωτίλον ὄμμα καὶ ᾠδῇ  
 Ξανθίππης καὶ πῦρ ἄρτι καταρχόμενον,  
 ᾧ ψυχῇ, φλέξει σε· τὸ δ' ἐκ τίνος ἢ πότε καὶ πῶς  
 οὐκ οἶδα· γνώση, δύσμορε, τυφομένη.

132 ΤΟΥ ΑΥΤΟΥ εἰς τὴν αὐτὴν Ξανθίππην· μανίας  
 μεστὸν καὶ θαυμαστικόν

ᾠ ποδός, ᾧ κνήμης, ᾧ τῶν (ἀπόλωλα δικαίως)  
 μηρῶν, ᾧ γλουτῶν, ᾧ κτενός, ᾧ λαγόνων,  
 ᾧ ὤμων, ᾧ μαστῶν, ᾧ τοῦ ῥαδινοῖο τραχήλου,  
 ᾧ χειρῶν, ᾧ τῶν (μαίνομαι) ὀμματίων,  
 5 ᾧ κακοτεχνοτάτου κινήματος, ᾧ περιάλλων  
 γλωττισμῶν, ᾧ τῶν (θῦέ με) φωναρίων.  
 εἰ δ' Ὀπικὴ καὶ Φλώρα καὶ οὐκ ἄδουσα τὰ Σαπφούς,  
 καὶ Περσεὺς Ἰνδῆς ἠράσατ' Ἀνδρομέδης.

3 ᾧ ὤμων Jacobs ὤμων P ᾧ ὤμων Pl 5 κακοτεχνο-  
 τάτου Pl κατατεχνοτάτου P 6 θῦέ με P κλῶμαι Pl

## 133 ΜΑΙΚΙΟΥ εἰς Ἡδύλιον ἐταίραν

ᾠμοσ' ἐγὼ δύο νύκτας ἀφ' Ἡδυλίου, Κυθήρεια,  
 σὸν κράτος ἠσυχάσειν. ὡς δοκέω δ', ἐγέλας,  
 τοῦμόν ἐπισταμένη τάλανος κακόν· οὐ γὰρ ὑπόισω  
 τὴν ἐτέρην, ὄρκους δ' εἰς ἀνέμους τίθειαι.  
 5 αἰροῦμαι δ' ἀσεβεῖν κείνης χάριν ἢ τὰ σὰ τηρῶν  
 ὄρκι' ἀποθνήσκειν, πότνι', ὑπ' εὐσεβίης.

EROTIC EPIGRAMS

**131** PHILODEMUS *On Xanthippe; likewise*

Xanthippe's strum on the lyre, her talk, her speaking eyes, her song, and the fire just alight will set you aflame, my heart. The why and when and how I do not know, but you, unhappy one, will know that you are burning.

**132** BY THE SAME AUTHOR *On the same Xanthippe;<sup>1</sup> a surprising poem, full of madness*

Oh feet! Oh calves! Oh (I'm done for—and rightly so!) thighs! Oh buttocks! Oh vulva! Oh flanks! Oh shoulders! Oh breasts! Oh slender neck! Oh arms! Oh (I'm going mad!) eyes! Oh most lascivious movements! Oh outstanding tonguings! Oh (slay me!) her exclamations! If she is Oscan, named Flora, and does not sing Sappho's songs—well, even Perseus fell in love with Indian Andromeda.

<sup>1</sup> The lemmatist is mistaken.

**133** MAECIUS *On the courtesan Hedylium*

I swore by your majesty, Cytherea, to sleep two nights apart from Hedylium. You laughed, I think, knowing how terribly I suffer, for I will not last the second night: I cast my oath to the winds. I choose rather to be impious for her sake than to keep the oath I swore to you, Queen, and die of piety.

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3 τάλανος P om. Pl spatio relicto  
P 6 ὄρκι' Pl ὄργι' P

4 ἐτέρην Pl ἐτάρην

## 134 ΠΟΣΕΙΔΙΠΠΟΤ εἰς λάγυννον οἴνηράν

Κεκροπί, ραῖνε, λάγυννε, πολύδροσον ἱκμάδα Βάκ-  
χου,

ραῖνε· δροσιζέσθω συμβολικὴ πρόποσις.  
σιγάσθω Ζήνων, ὁ σοφὸς κύκνος, ἃ τε Κλεάνθους  
Μούσα· μέλοι δ' ἡμῖν ὁ γλυκύπικρος Ἔρωσ.

2 ραῖνε aogr. βαῖνε P

## 135 ΑΔΗΛΟΝ εἰς λάγυννον ὁμοίως οἴνηράν

Στρογγύλη, εὐτόρνευτε, μονούατε, μακροτράχηλε,  
ὑφαύχην, στεινῶ φθεγγομένη στόματι,  
Βάκχου καὶ Μουσέων ἰλαρὴ λάτρι καὶ Κυθερείης,  
ἠδύγελως, τερπνὴ συμβολικῶν ταμῆ,

5 τίφθ', ὅποταν νήφω, μεθύεις σύ μοι, ἦν δὲ μεθυσθῶ,  
ἐκνήφεις; ἀδικεῖς συμποτικὴν φιλίην.

3 Μουσέων Brunck Μουσῶν P

## 136 ΜΕΛΕΑΓΡΟΤ εἰς κόρην Ἑλιοδώραν ἔρωτικόν

Ἔγχει καὶ πάλιν εἶπὲ πάλιν πάλιν, "Ἑλιοδώρας"  
εἶπέ, σὺν ἀκρήτῳ τὸ γλυκὺ μίσγ' ὄνομα·  
καί μοι τὸν βρεχθέντα μύροις, καὶ χθιζὸν ἔοντα,  
μναμόσνον κείνας ἀμφιτίθει στέφανον.

5 δακρῦει φιλέραστον, ἰδού, ῥόδον, οὔνεκα κείναν  
ἄλλοθι κού κόλποις ἡμετέροις ἔσορα.

5 κείναν c κείνων P<sup>1</sup>

6 κόλποις c κόλπους P<sup>1</sup>

## EROTIC EPIGRAMS

### 134 POSIDIPPUS *On a wine jug*

Sprinkle, Cecropian<sup>1</sup> jug, the moist dew of Bacchus; sprinkle, and bedew the toast that I contribute. Let Zeno, that philosophical swan, and Cleanthes' Muse,<sup>2</sup> keep silent, and bittersweet Love be our topic.

<sup>1</sup> I.e., Athenian.

<sup>2</sup> Zeno of Citium was the founder of the Stoic school of philosophy; Cleanthes was his successor.

### 135 ANONYMOUS *Likewise on a wine jug*

Round, well-turned, one-eared,<sup>1</sup> long-necked and high-throated, speaking through a narrow mouth, merry waitress of Bacchus, the Muses, and Cytherea, sweetly laughing, pleasant treasurers of our drinking club—why, when I am sober, are you drunk, but if I am drunk, you sober up? You violate the laws of conviviality.

<sup>1</sup> I.e., one-handed.

### 136 MELEAGER *On the girl Heliadora: a love poem*

Fill the cup, and say again, and again, and again, "To Heliadora." Say it, and with the unmixed wine blend her sweet name. Put on me a garland (even though it is last night's), soaked with perfume, as a reminder of her. Look: the rose, friend of lovers, weeps because it sees her in another's embrace and not in mine.

BOOK V

137 ΤΟΥ ΑΥΤΟΥ εἰς τὴν αὐτὴν· ὁμοίως

Ἔγχει τὰς Πειθοῦς καὶ Κύπριδος Ἡλιοδώρας  
καὶ πάλι τὰς αὐτὰς ἀδυλόγου Χάριτος·  
αὐτὰ γὰρ μὴ ἐμοὶ γράφεται θεός, ἄς τὸ ποθεινὸν  
οὔνομ' ἐν ἀκρήτῳ συγκεράσας πίομαι.

2 Χάριτος apogr. Χάριτες P

138 ΔΙΟΣΚΟΡΙΔΟΥ εἰς Ἀθήνιον, κόρην τραγωδόν

Ἴππον Ἀθήνιον ἦσεν ἐμοὶ κακόν· ἐν πυρὶ πᾶσα  
Ἴλιος ἦν, καγὼ κείνη ἄμ' ἐφλεγόμαν,  
οὐ δείσας Δαναῶν δεκέτη πόνον· ἐν δ' ἐνὶ φέγγει  
τῷ τότε καὶ Τρῶες καγὼ ἀπωλόμεθα.

2 Ἴλιος c ἥλιος P<sup>1</sup>      4 ἀπωλόμεθα c ἀπολόμεθα P<sup>1</sup>

139 ΜΕΛΕΑΓΡΟΥ εἰς Ζηνοφίλαν τὴν κιθαρωδόν

Ἄδὺ μέλος, ναὶ Πᾶνα τὸν Ἀρκάδα, πηκτίδι μέλπεις,  
Ζηνοφίλα, ναὶ Πᾶν', ἀδὺ κρέκεις τι μέλος.  
ποῖ σε φύγω; πάντῃ με περιστείχουσιν Ἔρωτες,  
οὐδ' ὅσον ἀμπνεῦσαι βαιὸν ἐῶσι χρόνον.

5 ἦ γάρ μοι μορφὰ βάλλει πόθον ἢ πάλι Μοῦσα  
ἦ χάρις ἦ—τί λέγω; πάντα· πυρὶ φλέγομαι.

2 ναὶ Πᾶν' Graefe λιγίαν P λίγει' P<sup>1</sup>      5 πόθον P πόθεν  
P<sup>1</sup>

## EROTIC EPIGRAMS

**137** BY THE SAME AUTHOR *On the same woman; likewise*

Fill the cup for Heliodora as Persuasion and Cypris, and again for the same woman as a sweet-speaking Grace. For I describe her as one goddess, whose enticing name I mix in with unmixed wine when I drink.

**138** DIOSCORIDES *On Athenium, a girl who sings tragedy*

Athenium sang "The Horse"—all the worse for me. All Ilium was in flames, and I burned along with it! I had braved the ten years' toil of the Danaans, but in that one blaze both the Trojans and I perished.

**139** MELEAGER *On the lyric singer Zenophila*

Sweet is the song, by Arcadian Pan, that you play on your lyre, Zenophila; by Pan, you strike a sweet song. Where can I escape you? On all sides the Loves surround me, and do not allow me even a moment to breathe. For I am assailed by desire, from your beauty, or your Muse, or your Grace, or—what can I say? Everything! I am on fire!

140 ΤΟΤ ΑΥΤΟΤ εἰς κόρην Ζηνοφίλαν

Ἰδυμελεῖς Μοῦσαι σὺν πηκτίδι καὶ Λόγος ἔμφρων  
 σὺν Πειθοῖ καὶ Ἔρωσ Κάλλος ὑφημιοχῶν,  
 Ζηνοφίλα, σοὶ σκῆπτρα Πόθων ἀπένειμαν, ἐπεὶ σοι  
 αἰ τρισσαὶ Χάριτες τρεῖς ἔδοσαν χάριτας.

1 Μοῦσαι Pl Μούσαις P      2 κάλλος Graefe καλὸς P  
 Pl ὑφημιοχῶν Graefe ἐφ' ἠνιόχῳ P Pl

141 ΤΟΤ ΑΥΤΟΤ εἰς Ἡλιοδώραν ὁμοίως

Ναὶ τὸν Ἔρωτα, θέλω τὸ παρ' οὔασιν Ἡλιοδώρας  
 φθέγμα κλύειν ἢ τὰς Λατοῦδεω κιθάρας.

Auct. om. P τοῦ αὐτοῦ (sc. Μελεάγρου) Pl      1 ναὶ P νῆ  
 Pl οὔασιν Pl οὔας P      2 Λατοῦδεω Salmasius λητοί-  
 δεω Pl λατρίδεω P

142 ΑΔΗΛΟΝ εἰς στέφανον ῥόδων Διονυσίου

Τίς, ῥόδον ὁ στέφανος Διονυσίου, ἢ ῥόδον αὐτὸς  
 τοῦ στεφάνου; δοκέω, λείπεται ὁ στέφανος.

143 ΜΕΛΕΑΓΡΟΤ εἰς ἕτερον στέφανον ῥόδων Ἡλιο-  
 δώρας

Ὁ στέφανος περὶ κρατὶ μαραίνεται Ἡλιοδώρας·  
 αὐτὴ δ' ἐκλάμπει τοῦ στεφάνου στέφανος.

Auct. Μελεάγρου Pl om. P



EROTIC EPIGRAMS

**140** BY THE SAME AUTHOR *On the girl Zenophila*

The sweet-singing Muses with the lyre, and canny Speech  
with Persuasion, and Love with Beauty under his reins,  
invested you, Zenophila, with sovereignty over the De-  
sires, since the three Graces gave you three graces.

**141** BY THE SAME AUTHOR *On Heliodora; likewise*

By Love, I would rather hear Heliodora's voice at my ear  
than the lyre of Leto's son.

**142** ANONYMOUS *On Dionysius' garland of roses*

Which is it? Is the garland the rose of Dionysius, or is he  
the rose of his garland? The garland loses, I think.

**143** MELEAGER *On another garland of roses for Helio-  
dora*

Heliodora's garland is wilting upon her brow, but *she* is  
glowing, a garland to her garland.

**144** ΤΟΤ ΑΤΤΟΤ εἰς κόρην Ζηνοφίλαν ἔπαινος· ἀπὸ  
τῶν ἀνθέων ἢ σύγκρισις

Ἦδη λευκῶιον θάλλει, θάλλει δὲ φίλομβρος  
νάρκισσος, θάλλει δ' οὐρεσίφοιτα κρίνα.  
ἦδη δ' ἢ φιλέραστος, ἐν ἄνθεσιν ὄριμον ἄνθος,  
Ζηνοφίλα Πειθοῦς ἠδὺ τέθηλε ρόδον.

5 λειμῶνες, τί μάταια κόμαις ἔπι φαιδρὰ γελᾶτε;  
ἂ γὰρ παῖς κρέσσων ἀδυνόων στεφάνων.

1 λευκῶιον P λευκὸν ἴον Pl      2 οὐρεσίφοιτα P οὐρεσί-  
φοιτα Pl      6 ἂ P ἢ Pl      κρέσσων P κρείσσων Pl

**145** ΑΣΚΛΗΠΙΑΔΟΤ εἰς στέφανον ἐκ ρόδων πλα-  
κέντα ἔνεκεν κόρης τινός

Αὐτοῦ μοι, στέφανοι, παρὰ δικλίσι ταῖσδε κρεμα-  
στοὶ

μίμνετε, μὴ προπετῶς φύλλα τινασσόμενοι,  
οὓς δακρύοις κατέβρεξα· κάτομβρα γὰρ ὄμματ'  
ἐρώντων.

ἄλλ' ὅταν οἰγομένης αὐτὸν ἴδητε θύρης,  
5 στάξαθ' ὑπὲρ κεφαλῆς ἐμὸν ὑετόν, ὡς ἂν ἐκείνου  
ἢ ξανθὴ γε κόμη τὰμὰ πῆη δάκρυα.

5 ἐκείνου P Oxy 3724 ἄμεινον P Pl      6 πῆη δάκρυα P  
POxy 3724 δάκρυα πῆη Pl

## EROTIC EPIGRAMS

**144** BY THE SAME AUTHOR *Praise for the girl Zenophila, comparing her to flowers*

Now the snowdrop is blooming, the rain-loving narcissus is blooming, the mountain-roaming lilies are blooming. Now Zenophila, a lover's friend, flower of the flowers of spring, Persuasion's sweet rose, is in bloom. Meadows, why do you laugh at the bright trifles upon your hair? The girl overpowers sweet-smelling garlands.

**145** ASCLEPIADES *On a garland woven from roses for a maiden*<sup>1</sup>

Garlands, stay hanging for me here by these double doors and do not prematurely shake off your leaves; I drenched you with my tears (for lovers' eyes are stormy). But when the door opens and you see him, shed my rain over his head, so that at least his blond hair may drink my tears.

<sup>1</sup> The lemmatist errs, as the epigram is clearly for a boy.

146 ΚΑΛΛΙΜΑΧΟΥ εἰς τὴν γυναῖκα Πτολεμαίου  
Βερενίκαν

Τέσσαρες αἱ Χάριτες· ποτὶ γὰρ μία ταῖς τρισὶ κεί-  
ναις

ἄρτι ποτεπλάσθη κῆτι μύροισι νοτεῖ·  
εὐαίων ἐν πάσιν ἀρίζαλος Βερενίκα,  
ἄς ἄτερ οὐδ' αὐταὶ ταὶ Χάριτες Χάριτες.

147 ΜΕΛΕΑΓΡΟΥ εἰς στέφανον ἐκ ρόδων δοθέντα  
Ἑλιοδώρα

Πλέξω λευκόϊον, πλέξω δ' ἀπαλὴν ἄμα μύρτοις  
νάρκισσον, πλέξω καὶ τὰ γελῶντα κρίνα,  
πλέξω καὶ κρόκον ἠδύν· ἐπιπλέξω δ' ὑάκινθον  
πορφυρέην, πλέξω καὶ φιλέραστα ρόδα,  
5 ὡς ἂν ἐπὶ κροτάφοις μυροβοστρήχου Ἑλιοδώρας  
εὐπλόκαμον χαίτην ἀνθοβολῆ στέφανος.

1 ἀπαλὴν P ἀπαλοῖς Pl      6 ἀνθοβολῆ P<sup>1</sup> ἀνθοβολεῖ c  
ἀνθοβολῆ Pl

148 ΤΟΥ ΑΤΤΟΥ εἰς Ἑλιοδώραν

Φαμί ποτ' ἐν μύθοις τὰν εὐλαον Ἑλιοδώραν  
νικάσειν αὐτὰς τὰς Χάριτας χάρισιν.

## EROTIC EPIGRAMS

### 146 CALLIMACHUS *On Berenice, the wife of Ptolemy*<sup>1</sup>

The Graces are four: for beside the former three stands a new-molded one, still wet with perfume. She is blessed Berenice, outstanding among everyone; without her not even the very Graces are Graces.

<sup>1</sup> Berenice II, wife of Ptolemy III Euergetes I, reigned 246–221 BC.

### 147 MELEAGER *On a garland made from roses, given to Heliodora*

I will weave a snowdrop; I will weave a tender narcissus in with myrtles; I will weave the laughing lilies too, and I will weave sweet saffron. Onto these I will weave a purple hyacinth, and I will weave roses, friends to lovers, so that my garland, on the brow of Heliodora with her perfumed curls, may scatter flowers on her beautiful hair.

### 148 BY THE SAME AUTHOR *On Heliodora*

I say that someday in stories voluble Heliodora will surpass by her graces the Graces themselves.

BOOK V

149 ΤΟΤ ΑΤΤΟΤ εἰς Ζηνοφίλαν

Τίς μοι Ζηνοφίλαν λαλιὰν παρέδειξεν ἑταίραν;  
 τίς μίαν ἐκ τρισσῶν ἤγαγέ μοι Χάριτα;  
 ἦ ρ' ἐτύμως ἀνήρ κεχαρισμένον ἄνυσεν ἔργον,  
 δῶρα διδοὺς καὐτὰν τὰν Χάριν ἐν χάριτι.

1 λαλιὰν P λαλίην Pl ἑταίραν Brunck ἑταίρην P  
 Pl 3 ἦ ρ' (ex αἰρ') Pl ἄρ' P ἐτύμως P<sup>1</sup> Pl ἐτοίμως  
 c ἄνυσεν P ἤνυσεν Pl 4 καὐτὰν τὰν P καὐτὴν τὴν  
 Pl

150 ΑΣΚΛΗΠΙΑΔΟΤ εἰς Νικῶ

᾿Ωμολόγησ' ἤξειν εἰς νύκτα μοι ἡ 'πιβόητος  
 Νικῶ καὶ σεμνὴν ὤμοσε Θεοδοφόρον,  
 κοῦχ ἤκει φυλακὴ δὲ παροίχεται. ἄρ' ἐπιορκεῖν  
 ἤθελε; τὸν λύχνον, παῖδες, ἀποσβέσατε.

1 ἡ 'πιβόητος c ἡ 'πιβότος P<sup>1</sup> 2 Θεοδοφόρον c om.  
 P<sup>1</sup>

151 ΜΕΛΕΑΓΡΟΤ εἰς Ζηνοφίλαν τὴν αὐτοῦ ἐρωμέ-  
 νην

᾿Οξυβόαι κώνωπες, ἀναιδέες αἵματος ἀνδρῶν  
 σίφωνες, νυκτὸς κνώδαλα διπτέρυγα,  
 βαιὸν Ζηνοφίλαν, λίτομαι, πάρεθ' ἤσυχον ὕπνω  
 εὔδειν, τὰμὰ δ', ἰδοῦ, σαρκοφαγεῖτε μέλη.  
 5 καίτοι πρὸς τί μάτην αὐδῶ; καὶ θῆρες ἄτεγκτοι  
 τέρπονται τρυφερῶ χρωτὶ χλιαινόμενοι.

EROTIC EPIGRAMS

149 BY THE SAME AUTHOR *On Zenophila*

Who exhibited to me Zenophila, that talkative courtesan?  
Who brought to me one of the three Graces? That man  
really did a graceful deed, giving me a present and throw-  
ing in the Grace herself gratis.

150 ASCLEPIADES *On Nico*

The celebrated Nico agreed to come to me tonight and  
swore by solemn Thesmophorus<sup>1</sup>—yet she hasn't come,  
and the watch is past. Did she mean to perjure herself?  
Boys, douse the lamp.

<sup>1</sup> "The law-giver," an epithet of Demeter.

151 MELEAGER *On Zenophila, his beloved*

Shrill-voiced mosquitoes, shameless suckers of men's  
blood, night's winged predators, I beg you, let Zenophila  
sleep a little in peace. Here: gorge yourselves on my limbs!  
But why am I wasting my words? Pitiless beasts also love  
to be warmed by her tender flesh. But I now forewarn you,

---

2 νυκτὸς P ἀνδρῶν Pl    3 πάρεθ' Pl παρὰθ' P    ὕπνω P  
ὕπνον Pl    4 σαρκοφαγεῖτε Pl σαρκοφαγεῖται P    5 πρὸς  
τί μάτην Scaliger προσῆ κα τὴν P sim. Pl    ἄτεγκτοι Pl  
ἄτεκνοι P

BOOK V

ἀλλ' ἔτι νῦν προλέγω, κακὰ θρέμματα, λήγετε τόλ-  
μης,

ἢ γνώσεσθε χερῶν ζηλοτύπων δύναμιν.

**152** ΤΟΥ ΑΤΤΟΥΤ εἰς τὴν αὐτήν, προαγωγού σταλέν-  
τος κώνωπος

Πταίης μοι κώνωψ, ταχὺς ἄγγελος, οὔασι δ' ἄκροις  
Ζηνοφίλας ψαύσας προσψιθύριζε τάδε·

“ἄγρυνπος μίμνει σε· σὺ δ', ὦ λήθαργε φιλοῦντων,  
εὔδεις.” εἶα, πέτεν· ναί, φιλόμουσε, πέτεν·

5 ἥσυχα δὲ φθέγξαι, μὴ καὶ σύγκοιτον ἐγείρας  
κινήσης ἐπ' ἐμοὶ ζηλοτύπους ὀδύνας.

ἦν δ' ἀγάγης τὴν παιδα, δορᾶ στέφω σε λέοντος,  
κώνωψ, καὶ δώσω χειρὶ φέρειν ῥόπαλον.

1 πταίης P1 πταίεις P<sup>1</sup> πταῖς c 4 εἶα, πέτεν Lascaris  
εἰαπετεν P<sup>1</sup> ἰαπετεῦ c P1 6 κινήσης P1 κινήσεις P  
7 δορᾶ Pap. Berol. 10571 Pierson δοραῖς P P1

**153** ΑΣΚΛΗΠΙΑΔΟΥ εἰς Νικαρέτην

Νικαρέτης τὸ πόθοισι βεβαμμένον ἠδὺ πρόσωπον,  
πυκνὰ δι' ὑψηλῶν φαινόμενον θυρίδων,

αἰ χαροπαὶ Κλεοφῶντος ἐπὶ προθύροις ἐμάραναν,  
Κύπρι φίλη, γλυκεροῦ βλέμματος ἄστεροπαί.

1 βεβαμμένον Wilamowitz βεβλημένον P 2 ὑψηλῶν  
c superscriptum ὑψηλόφων P<sup>1</sup> ὑψιολόφων c



## EROTIC EPIGRAMS

evil creatures: do not defy me, or you will feel the strength of my jealous hands.

**152** BY THE SAME AUTHOR *On the same woman, with a mosquito sent to arrange a tryst*

Fly for me, mosquito: be my swift messenger. Alight on the rim of Zenophila's ear and whisper this: "He is awake, and waits for you; but you forget those who love you, and sleep." Up, fly! Yes, musical one, fly! But speak quietly, so you don't wake the man who is sleeping with her and arouse in him pangs of jealousy against me. If you bring the girl, I will hood you with a lion's pelt, mosquito, and give you a club to carry in your hand.<sup>1</sup>

<sup>1</sup> The mosquito would thus be attired like Heracles. While other instances of mosquitoes imitating Heracles are (not surprisingly) unknown, Love was sometimes depicted wearing a lion skin.

**153** ASCLEPIADES *On Nicarete*

Nicarete's sweet face, steeped in desire, peeping often through the upper windows, was dimmed, dear Cypris, by flashes of lightning from the sweet blue eyes of Cleophon, standing on her porch.

154 ΜΕΛΕΑΓΡΟΤ

Ναὶ τὰν νηξαμέναν χαροποῖς ἐνὶ κύμασι Κύπριν,  
ἔστι καὶ ἐκ μορφᾶς ἁ Τρυφέρα τρυφερά.

1 ναὶ P νῆ Pl      2 μορφᾶς P<sup>1</sup> Pl μορφῆς c

155 ΤΟΤ ΑΥΤΟΤ εἰς Ἑλιοδώραν

Ἐντὸς ἐμῆς κραδίης τὴν εὐλαον Ἑλιοδώραν  
ψυχὴν τῆς ψυχῆς ἔπλασεν αὐτὸς Ἔρωτος.

2 ἔπλασεν αὐτὸς Pl αὐτὸς ἔπλασεν P

156 ΤΟΤ ΑΥΤΟΤ εἰς Ἀσκληπιάδα

Ἄ φίλερως χαροποῖς Ἀσκληπιάς οἶα γαλήνης  
ὄμμασι συμπίθει πάντας ἐρωτοπλοεῖν.

1 ἁ P<sup>1</sup> ἠ c Pl      χαροποῖς Stephanus χαλεποῖς P  
Pl      γαλήνης P γαληνοῖς Pl

157 ΤΟΤ ΑΥΤΟΤ εἰς Ἑλιοδώραν

Τρηχὺς ὄνυξ ὑπ' Ἔρωτος ἀνέτραφες Ἑλιοδώρας·  
ταύτης γὰρ δύνει κνίσμα καὶ ἐς κραδίην.

1 ἀνέτραφες Reiske ἀνατραφῆς P      2 ταύτης Brunck  
ταύτας P

EROTIC EPIGRAMS

**154** MELEAGER

By Cypris who swam in the blue waves: judging by beauty,  
Tryphera too is tender.<sup>1</sup>

<sup>1</sup> The Greek pun is perhaps better represented by a phrase such as "Gloria's glorious."

**155** BY THE SAME AUTHOR *On Heliodora*

Within my heart Love himself fashioned voluble Heli-  
dora, soul of my soul.

**156** BY THE SAME AUTHOR *On Asclepias*

Amorous Asclepias, with her eyes blue like a calm sea,  
convinces all to sail on the sea of love.

**157** BY THE SAME AUTHOR *On Heliodora*

Sharp claw of my Heliodora, you were honed by Love; her  
scratch sinks to my heart.

BOOK V

**158** ΑΣΚΛΗΠΙΑΔΟΥ εἰς Ἑρμιόνην ἑταίραν  
 Ἑρμιόνη πιθανῆ ποτ' ἐγὼ συνέπαιζον, ἐχούση  
 ζωνίον ἐξ ἀνθέων ποικίλον, ᾧ Παφίη,  
 χρύσεια γράμματ' ἔχον· "διόλου" δ' ἐγέγραπτο  
 "φίλει με,  
 καὶ μὴ λυπηθῆς ἦν τις ἔχη μ' ἕτερος."

3 χρύσεια c χρύσεια P<sup>1</sup>      4 ἔχη μ' c μ' ἔχη P<sup>1</sup>

**159** ΣΙΜΩΝΙΔΟΥ εἰς Βοίδιον τὴν αὐλητρίδα  
 Βοίδιον ἠύλητρὶς καὶ Πυθιάς, αἶ ποτ' ἔρασταί,  
 σοί, Κύπρι, τὰς ζώνας τὰς τε γραφὰς ἔθεσαν.  
 ἔμπορε καὶ φορτηγέ, τὸ σὸν βαλλάντιον οἶδεν  
 καὶ πόθεν αἱ ζῶναι καὶ πόθεν οἱ πίνακες.

1 ἠύλητρὶς P αὐλητρὶς P<sup>1</sup>

**160** ΜΕΛΕΑΓΡΟΥ εἰς Δημῶ τὴν ἑταίραν  
 Δημῶ λευκοπάρειε, σὲ μὲν τις ἔχων ὑπόχρωτα  
 τέρπεται, ἃ δ' ἐν ἐμοὶ νῦν στενάχει κραδία.  
 εἰ δέ σε σαββατικὸς κατέχει πόθος, οὐ μέγα θαῦμα·  
 ἔστι καὶ ἐν ψυχροῖς σάββασι θερμὸς ἔρωσ.

## EROTIC EPIGRAMS

### 158 ASCLEPIADES *On the courtesan Hermione*

Once I was fooling around with seductive Hermione, and she wore, Paphian goddess, a colorfully embroidered girdle with golden letters. There was written, "Love me to the end, and don't be distressed if someone else has me."

### 159 SIMONIDES<sup>1</sup> *On Boedium the flute player*

Boedium the flute player and Pythias, who were once lovely, dedicated to you, Cypris, these girdles and portraits. Merchant and trader, your purse knows the source of these girdles and pictures.

<sup>1</sup> The attribution is clearly incorrect; the poem is Hellenistic in every way.

### 160 MELEAGER *On the courtesan Demo*

White-cheeked Demo, someone enjoys having your slightly flushed body next to him, but my heart now groans within me. If a Sabbath's desire seizes you,<sup>1</sup> it is no great wonder: even on cold Sabbaths love is warm.

<sup>1</sup> The Talmud advocates sex on the Sabbath, a tradition that may date to the time of Meleager (Jacobson, *Mnemosyne* 1977).

161 ΗΔΥΛΟΤ οἱ δὲ ΑΣΚΛΗΠΙΑΔΟΤ εἰς Εὐφρῶ καὶ  
Θαΐδα καὶ Βοίδιον

Εὐφρῶ καὶ Θαῖς καὶ Βοίδιον, αἱ Διομήδους

Γραῖαι, ναυκλήρων ὀλκάδες εἰκόσοροι,

Ἄγιν καὶ Κλεοφῶντα καὶ Ἀνταγόρην, ἔν' ἐκάστη,

γυμνοῦς, ναυηγῶν ἥσσονας, ἐξέβαλον.

5 ἀλλὰ σὺν αὐταῖς νηυσὶ τὰ ληστρικὰ τῆς Ἀφροδίτης  
φεύγετε· Σειρήνων αἶδε γὰρ ἐχθρότεραι.

Auct. Ἡδύλου οἱ δὲ Ἀσκληπιάδου c<sup>A</sup> Σιμωνίδου c<sup>B</sup>  
P<sup>A</sup> 3 Ἄγιν c ἄγειν P<sup>A</sup> ἄπιν P<sup>B</sup> P<sup>I</sup> 6 ἐχθρότεραι P<sup>B</sup>  
P<sup>I</sup> ἐχθρόταται P<sup>A</sup>

162 ΑΣΚΛΗΠΙΑΔΟΤ εἰς Φιλαίνιον

Ἢ λαμυρή μ' ἔτρωσε Φιλαίνιον· εἰ δὲ τὸ τραῦμα  
μὴ σαφές, ἀλλ' ὁ πόνος δύεται εἰς ὄνυχα.

οἶχομ', Ἔρωτες, ὄλωλα, διοίχομαι· εἰς γὰρ ἑταίραν  
νυστάζων ἐπέβην, ἧ δὲ θιγόντ' ἔδακεν.

4 ἧ δὲ θιγόντ' ἔδακεν Sens ἧδ' ἐθίγοντ' αἶδα P ἧδ' ἐθίγοντ'  
αἶδαι c

163 ΜΕΛΕΑΓΡΟΤ εἰς Ἡλιοδώραν

Ἄνθοδιαίτε μέλισσα, τί μοι χροὸς Ἡλιοδώρας  
ψαύεις, ἐκπρολιποῦσ' εἰαρινὰς κάλυκας;

ἧ σύ γε μηνύεις ὅτι καὶ γλυκὴ καὶ δυσύπιοστον,  
πικρὸν αἰεὶ κραδία, κέντρον Ἔρωτος ἔχει;

## EROTIC EPIGRAMS

### 161 HEDYLUS OR ASCLEPIADES *On Euphro, Thaïs, and Boedium*

Euphro, Thaïs, and Boedium, Diomedes' Graeae,<sup>1</sup> barges with twenty benches for ship masters, cast out Agis, Cleophon, and Antagores, one each, naked and worse off than shipwrecked mariners. Flee Aphrodite's piracy, ships and all: these women are worse foes than the Sirens.

<sup>1</sup> Diomedes of Thrace compelled passersby to have sex with his daughters. The Graeae are part of a separate mythic tradition. Today they are best known for sharing a single eye and tooth, but many ancient sources give them attributes of both youth and age.

### 162 ASCLEPIADES *On Philaenium*

Insatiable Philaenium wounded me; though the wound does not show, nevertheless the pain reaches to my fingertips. I am gone, Loves, I am a dead man, I am done for, for half asleep I stepped on the prostitute, and when I touched her, she bit.

### 163 MELEAGER *On Heliodora*

O flower-nurtured honeybee, why do you desert the spring flower buds and alight on the skin of my Heliodora? Is your message that she has Love's sting, both sweet and hard to bear, ever bitter to the heart? Yes—that, I think,

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3 δυσύπιστον Salmasius δυσόϊστον P δύσπιστον Pl

BOOK V

5 ναὶ δοκέω, τοῦτ' εἶπας. ἰώ, φιλέραστε, παλίμπους  
στείχε· πάλαι τὴν σὴν οὔδαμεν ἀγγελίην.

5 εἶπας P om. Pl

164 ΑΣΚΛΗΠΙΑΔΟΥ

Νύξ, σὲ γάρ, οὐκ ἄλλην, μαρτύρομαι, οἷά μ' ὑβρίζει  
Πυθιάς ἢ Νικοῦς, οὔσα φιλεξαπάτης.  
κληθείς, οὐκ ἄκλητος, ἐλήλυθα· ταῦτα παθοῦσα  
σοὶ μέμψαιτ' ἔτ' ἐμοῖς στᾶσα παρὰ προθύροις.

1 οἷά μ' ὑβρίζει Salmasius οἷαν ὑβρίζεις P 4 μέμψαιτ'  
apogr. μέμψετ' P ἔτ' Reiske ἐπ' P

165 ΜΕΛΕΑΓΡΟΥ εἰς Ἡλιοδώραν τὴν ἑταίραν

Ἐν τόδε, παμμήτειρα θεῶν, λίτομαί σε, φίλη Νύξ,  
ναὶ λίτομαι, κώμων σύμπλανε, πότνια Νύξ·  
εἴ τις ὑπὸ χλαίνῃ βεβλημένος Ἡλιοδώρας  
θάλπεται, ὑπναπάτῃ χρωτὶ χλαινόμενος,  
5 κοιμάσθω μὲν λύχνος, ὁ δ' ἐν κόλποισιν ἐκείνης  
ῥιπτασθεὶς κείσθω δεύτερος Ἐνδυμίων.

1 λίτομαι editores veteres λίσομαι P 3 βεβλημένος c  
βεβλημένον P<sup>1</sup>



## EROTIC EPIGRAMS

is what you said. Ah! friend of lovers, retrace your steps: I knew your news long ago.

### 164 ASCLEPIADES

Night, I call you, and no one else, to witness how Nico's Pythias insults me, habitual deceiver that she is. I have come by invitation, not uninvited! I hope that she has this experience later, and complains to you while she stands at *my* porch.

### 165 MELEAGER *On the courtesan Heliodora*

Mother of all the gods, dear Night, this one thing I beg of you—yes, I beg, queen Night, fellow wanderer in my revels. If someone keeps warm stretched out beneath Heliodora's blanket, heated by the touch of her skin that cheats him of sleep, let the lamp close its eyes, and let him, after tossing and turning, lie in her lap a second Endymion.<sup>1</sup>

<sup>1</sup> Endymion, beloved of the Moon, was granted endless life and youth but at the price of eternal sleep, in which state the Moon continually gazes upon him.

BOOK V

166 ΤΟΥ ΑΤΤΟΥΤ εἰς τὴν αὐτὴν· θαυμάσιον, ἔρωτος ἔμπλεων

- ᾠ Νύξ, ᾧ φιλάγρυνπος ἐμοὶ πόθος Ἑλιοδώρας  
καὶ σκολιῶν ὀνύχων κνίσματα δακρυχαρῆ,  
ἄρα μένει στοργῆς ἐμὰ λείψανα, καὶ τι φίλημα  
μνημόσυνον ψυχρᾶ θάλπετ' ἐνὶ κλισίᾳ;  
5 ἄρά γ' ἔχει σύγκοιτα τὰ δάκρυα, κάμὸν ὄνειρον  
ψυχαπάτην στέρνοις ἀμφιβαλοῦσα φιλεῖ;  
ἢ νέος ἄλλος ἔρωσ, νέα παίγνια; μήποτε, λύχνε,  
ταῦτ' ἐσίδησ, εἴης δ' ἦς παρέδωκα φύλαξ.

2 ὀνύχων Gärtner ὄρθρων c ὀρθῶν P<sup>1</sup> δακρυχαρῆ  
Salmasius δακιχαρῆ P 3 ἐμὰ c ἐμοὶ P<sup>1</sup> καὶ τι apogr.  
κόττι P 4 ψυχρᾶ c ψυχρῶ P<sup>1</sup> θάλπετ' c θάλπεται  
P<sup>1</sup> ἐνὶ κλισίᾳ Schneider ἐνοικισία P

167 ΑΣΚΛΗΠΙΑΔΟΥ καὶ αὐτὸ ἐρωτικόν

- Ἐτεὸς ἦν καὶ νύξ καὶ τὸ τρίτον ἄλγος ἔρωτι,  
οἶνος, καὶ Βορέης ψυχρός, ἐγὼ δὲ μόνος.  
ἀλλ' ὁ καλὸς Μόσχος πλέον ἴσχυε. καὶ σὺ γὰρ  
οὔτως  
ἤλυθες οὐδὲ θύρην πρὸς μίαν ἠσύχασας.  
5 τῆδε τοσοῦτ' ἐβόησα βεβρεγμένος· “ἄχρι τίνος, Ζεῦ;  
Ζεῦ φίλε, σίγησον· καὐτὸς ἐρᾶν ἔμαθες.”

I τὸ apogr. om. P

## EROTIC EPIGRAMS

**166** BY THE SAME AUTHOR *On the same woman: a wondrous poem, full of love*

O Night, O insomniac longing for Heliadora, O scratches of her curved nails that delight in drawing tears—is there any remnant left of her love for me? Is some memory of my kiss still warm on her cold bed? Does she keep tears for bedmates? When a dream of me deceives her heart, does she clasp it to her breast and kiss it? Or is there another new love, a new pet? O lamp, may you never see this, but keep guard over her whom I committed to your care.

**167** ASCLEPIADES *This is also a love poem.*

There was rain and darkness and (love's third cause of pain) wine, and a cold north wind—and I was alone. But handsome Moschus overpowered all. You too came in this way and did not rest at a single door.<sup>1</sup> Here, soaked, I shouted this much: "How long, Zeus? Peace, dear Zeus: you too learned to love."

<sup>1</sup> I.e., he was admitted right away.

BOOK V

168 ΑΔΗΛΟΝ ἐπ' ἔρωτι μαινομένῳ

Καὶ πυρὶ καὶ νιφετῷ με καί, εἰ βούλοιο, κεραυνῷ  
βάλλε, καὶ εἰς κρημνοὺς ἔλκε καὶ εἰς πελάγη·  
τὸν γὰρ ἀπαυδήσαντα πόθοις καὶ ἔρωτι δαμέντα  
οὐδὲ Διὸς τρύχει πῦρ ἐπιβαλλόμενον.

169 ΑΣΚΛΗΠΙΑΔΟΤ

Ἦδὺν θέρουσ διψῶντι χιῶν ποτόν, ἦδὺ δὲ ναύταις  
ἐκ χειμῶνος ἰδεῖν εἰαρινὸν Στέφανον·  
ἦδιον δ' ὁπόταν κρύψη μία τοὺς φιλέοντας  
χλαῖνα, καὶ αἰνῆται Κύπρις ὑπ' ἀμφοτέρων.

3 ἦδιον Jacobs ἠδέιον P ἦδιστον c marg. ἦδὺ Pl δ' P  
δὲ καὶ (manu recentiore) Pl 4 αἰνῆται Pl αἰνεῖται P

170 ΝΟΣΣΙΔΟΣ εἰς ἔρωτα

Ἄδιον οὐδὲν ἔρωτος· ἅ δ' ὄλβια, δεύτερα πάντα  
ἐστίν· ἀπὸ στόματος δ' ἔπτυσσα καὶ τὸ μέλι.  
τοῦτο λέγει Νοσσίς· τίνα δ' ἅ Κύπρις οὐκ ἐφίλασεν,  
οὐκ οἶδεν τήνας τ' ἄνθεα, ποῖα ῥόδα.

1 ἅ δ' apogr. τὰδ' P 3 ἐφίλασεν Brunck ἐφίλησεν  
P 4 τήνας apogr. κήνα P<sup>1</sup> κῆνα τ' c

171 ΜΕΛΕΑΓΡΟΤ εἰς Ζηνοφίλαν

Τὸ σκύφος ἦδὺ γέγηθε· λέγει δ' ὅτι τὰς φιλέρωτος  
Ζηνοφίλας ψαύει τοῦ λαλιοῦ στόματος.

## EROTIC EPIGRAMS

### 168 ANONYMOUS *When love goes mad*

Pelt me with fire and snow—and lightning if you like; haul me to the cliff's edge and toss me into the sea! For not even the blast of Zeus' fire can consume a man faint with desire and beaten by love.

### 169 ASCLEPIADES

Sweet to a thirsty man in summer is an icy drink, and sweet to sailors after winter's storms is the sight of the spring Garland.<sup>1</sup> But sweeter is whenever a single blanket covers lovers, and Cypris is honored by both.

<sup>1</sup> The Corona Borealis; early in March it sets at dawn.

### 170 NOSSIS *On love*

Nothing is sweeter than love; all good things come second: even honey I spat from my mouth. Nossis says this, and whomever Cypris has not kissed does not know what roses her flowers are.

### 171 MELEAGER *On Zenophila*

The wine cup feels sweet joy; it says that it touches the talkative mouth of amorous Zenophila. How fortunate! If

BOOK V

ὄλβιον· εἴθ' ὑπ' ἐμοῖς νῦν χεῖλεσι χεῖλεα θείσα  
ἀπνευστὶ ψυχὰν τὰν ἐν ἐμοὶ προπίοι.

3 νῦν P om. Pl

172 ΤΟΤ ΑΤΤΟΤ εἰς Δημῶ τὴν αὐτοῦ ἐρωμένην

Ὅρθρε, τί μοι, δυσέραστε, ταχὺς περὶ κοῖτον ἐπέ-  
στης,

ἄρτι φίλας Δημοῦς χρωτὶ χλαινομένῳ;  
εἴθε πάλιν στρέφας ταχινὸν δρόμον Ἔσπερος εἴης,  
ὦ γλυκὺ φῶς βάλλον εἰς ἐμὲ πικρότατον.

5 ἤδη γὰρ καὶ πρόσθεν ἐπ' Ἀλκμήνην Διὸς ἦλθες  
ἀντίος· οὐκ ἀδαῆς ἐσσι παλιandroμίης.

1 δυσέραστε c δυσέραστον P<sup>1</sup> 4 ὦ arog. ὡς P

173 ΤΟΤ ΑΤΤΟΤ εἰς τὴν αὐτὴν Δημῶ

Ὅρθρε, τί νῦν, δυσέραστε, βραδὺς περὶ κόσμον  
ἐλίσση,

ἄλλος ἐπεὶ Δημοῦς θάλπεθ' ὑπὸ χλανίδι;  
ἀλλ' ὅτε τὰν ραδινὰν κόλποις ἔχον, ὠκὺς ἐπέστης,  
ὡς βάλλον ἐπ' ἐμοὶ φῶς ἐπιχαιρέκακον.

2 θάλπεθ' c ἐλίσσεθ' P<sup>1</sup> ἐπέστης c ἐσέστης P<sup>1</sup>  
3 ἔχον c ἔχων P<sup>1</sup> 4 ἐπιχαιρέκακον arog. ἐπὶ χεῖρε κακόν  
P

## EROTIC EPIGRAMS

only she would now put her lips to my lips and drink down  
the soul within me, without stopping for breath.

### 172 BY THE SAME AUTHOR *On Demo, his beloved*

Morning star, enemy to lovers, why have you come so soon  
to my bed, just as I am being warmed by dear Demo's  
flesh? If only you would reverse your swift course and  
become the Evening Star, you who cast your sweet light  
most bitterly upon me! Once before, looming over Alc-  
mene, you came face-to-face with Zeus—you are not un-  
tutored in reversing course.<sup>1</sup>

<sup>1</sup> During Zeus' liaison with Alcmena, in which Heracles was  
conceived, the night was lengthened to triple its regular duration.

### 173 BY THE SAME AUTHOR *On the same Demo*

Morning star, enemy to lovers, why do you now circle the  
sky so slowly, when another man is being warmed beneath  
Demo's mantle? When I held the slender woman in my  
arms, you came quickly, casting upon me a light imbued  
with Schadenfreude.

BOOK V

174 ΤΟΤ ΑΤΤΟΤ εἰς Ζηνοφίλαν

Εὐδεις, Ζηνοφίλα, τρυφερὸν θάλος· εἴθ' ἐπὶ σοὶ νῦν  
 ἄπτερος εἰσήειν Ὕπνος ἐπὶ βλεφάροις,  
 ὡς ἐπὶ σοὶ μηδ' οὔτος ὁ καὶ Διὸς ὄμματα θέλγων  
 φοιτήσαι, κάτεχον δ' αὐτὸς ἐγὼ σε μόνος.

175 ΤΟΤ ΑΤΤΟΤ εἰς τὴν αὐτὴν Ζηνοφίλαν

Οἶδ' ὅτι μοι κενὸς ὄρκος, ἐπεὶ σέ γε τὴν φιλάσωτον  
 μηνύει μυρόπνους ἀρτιβρεχῆς πλόκαμος,  
 μηνύει δ' ἄγρυπνον, ἰδοῦ, βεβαρημένον ὄμμα  
 καὶ σφιγκτὸς στεφάνων ἀμφὶ κόμαισι μίτος·  
 5 ἔσκυλται δ' ἀκόλαστα πεφυρμένος ἄρτι κίκιννος,  
 πάντα δ' ὑπ' ἀκρήτου γυῖα σαλευτὰ φορεῖς.  
 ἔρρε, γύναι πάγκοινε· καλεῖ σε γὰρ ἡ φιλόκωμος  
 πηκτὶς καὶ κροτάλων χειροτυπῆς πάταγος.

2 μυρόπνους c μυρίπνους P<sup>1</sup> 3 δ' ἄγρυπνον Dübner  
 ἄγρυπνον μὲν P 5 ἀκόλαστα c ἀκόλαστος P<sup>1</sup>

176 ΤΟΤ ΑΤΤΟΤ εἰς Ἔρωτα

Δεινὸς Ἔρωσ, δεινός. τί δὲ τὸ πλεόν, ἦν πάλιν εἶπω  
 καὶ πάλιν οἰμώζων πολλάκι “δεινὸς Ἔρωσ”;  
 ἦ γὰρ ὁ παῖς τούτοισι γελᾷ καὶ πυκνὰ κακισθεῖς  
 ἡδεται· ἦν δ' εἶπω λοῖδορα, καὶ τρέφεται.  
 5 θαῦμα δέ μοι πῶς ἄρα διὰ γλαυκοῖο φανείσα  
 κύματος, ἐξ ὑγροῦ, Κύπρι, σὺ πῦρ τέτοκας.

5 γλαυκοῖο Pl γλυκοῖο P 6 Κύπρι, σὺ πῦρ Pl Κύπρις  
 ὑπερ P



## EROTIC EPIGRAMS

### 174 BY THE SAME AUTHOR *On Zenophila*

You are sleeping, Zenophila, tender bud; if only I were a wingless Sleep, to slip under your eyelids, so that he who enchants even the eyes of Zeus would not also visit you, but that I would possess you all for myself.

### 175 BY THE SAME AUTHOR *On the same Zenophila*

I know your oath to me is void; you, with your tendency to wantonness, are betrayed by these locks, freshly moistened with fragrant perfume; you are betrayed by your eyes—see!—heavy with lack of sleep, and the garland's thread tied around your hair. Your ringlets are in foul disorder all freshly disheveled, and all your limbs are tottering with wine. Away with you, public woman! You are called by the lyre that loves revels and the clatter of castanets rattled by fingers.

### 176 BY THE SAME AUTHOR *On Love*

Terrible is Love, terrible! But what good is it if I say again and again, with many a sigh, "Love is terrible"? Surely the boy laughs at this, and delights in being constantly abused. If I insult him, he even grows stronger! It amazes me, Cypris, how you, who rose from a foaming wave, brought forth fire from water.

177 ΤΟΤ ΑΤΤΟΤ εἰς Ἔρωτα, ποῖα τὰ ιδιώματα τούτου

Κηρύσσω τὸν Ἔρωτα τὸν ἄγριον· ἄρτι γὰρ ἄρτι  
ὀρθρινὸς ἐκ κοίτας ᾤχετ' ἀποπτάμενος.

ἔστι δ' ὁ παῖς γλυκύδακρυς, αἰίλαλος, ὠκύς, ἀθαμβής,

σιμὰ γελῶν, πτερόεις νῶτα, φαρετροφόρος.

5 πατρὸς δ' οὐκέτ' ἔχω φράζειν τίνος· οὔτε γὰρ Αἰθήρ,

οὐ Χθών φησι τεκεῖν τὸν θρασύν, οὐ Πέλαγος·

πάντη γὰρ καὶ πᾶσιν ἀπέχθεται. ἀλλ' ἔσοράτε

μή που νῦν ψυχαῖς ἄλλα τίθησι λῖνα.

καίτοι κείνος, ἰδού, περὶ φωλεόν. οὔ με λέληθας,

10 τοξότα, Ζηνοφίλας ὄμμασι κρυπτόμενος.

7 ἔσοράτε Pl ἔσόραῖτε P

178 ΤΟΤ ΑΤΤΟΤ ὁμοίως ἐπηρεαστικὸν εἰς Ἔρωτα·  
θαυμαστόν

Πωλείσθω, καὶ ματρὸς ἔτ' ἐν κόλποισι καθεύδων·

πωλείσθω· τί δέ μοι τὸ θρασὺ τοῦτο τρέφει;

καὶ γὰρ σιμὸν ἔφν καὶ ὑπόπτερον· ἄκρα δ' ὄνυξιν

κνίζει, καὶ κλαῖον πολλὰ μεταξὺ γελᾶ.

5 πρὸς δ' ἔτι λοιπὸν ἄθρεπτον, αἰίλαλον, ὄξυ δεδορ-  
κός,

ἄγριον, οὐδ' αὐτᾶ ματρὶ φίλα τιθασόν·

πάντα τέρας. τοιγὰρ πεπράσεται. εἴ τις ἀπόπλους

ἔμπορος ὠνεῖσθαι παῖδα θέλει, προσίτω.

EROTIC EPIGRAMS

177 BY THE SAME AUTHOR *On the characteristics of Love*

NOTICE: Love, savage Love.<sup>1</sup>

Just now, at the crack of dawn, he left, taking wing from his bed. The boy is sweetly tearful, ever chattering, quick, impudent, smirking, with wings on his back, carrying a quiver. Beyond that, I cannot say who his father is; neither Sky nor Earth nor Sea admits fathering the rascal. (Everyone, everywhere, hates him.) Be on the lookout; somewhere now he is laying more nets to trap hearts.

But wait! There he is near his nest! I noticed you, archer, hiding in Zenophila's eyes.

<sup>1</sup> The epigram takes the form of a public notice about a runaway slave or escaped criminal.

178 BY THE SAME AUTHOR *Similarly insolent toward Love; wonderful*

Sell it, though it is still sleeping on its mother's lap; sell it! Why should I bring up the rascal? It was born with a sneer and stubby wings; it scratches lightly with its nails, and even in the midst of crying it often laughs. And besides, it resists feeding; it is always chattering, with a piercing glance, savage, not tame even for its very own mother—a complete monster. In short, it will be sold. If any merchant about to set sail wants to buy a slave boy, let him step forward.

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Lemma ἐπηρεαστικὸν Boissonade ἐπεργαστικὸν c  
6 ἀντᾶ ματρὶ φίλα ex ἀντᾶ φίλα ματρὶ Pl ἀντῆ μητρὶ φίλη P

BOOK V

καίτοι λίσσετ', ἰδού, δεδακρυσμένος. οὐ σ' ἔτι πωλῶ·  
10 θάρσει· Ζηνοφίλα σύντροφος ὧδε μένε.

9 οὐ σ' ἔτι P οὐ τί σε Pl

179 ΤΟΥ ΑΥΤΟΥ εἰς Ἔρωτα· περίεργον, ὠραῖον

Ναὶ τὰν Κύπριν, Ἔρωσ, φλέξω τὰ σὰ πάντα πυρώ-  
σας,

τόξα τε καὶ Σκυθικὴν ἰοδόκον φαρέτρην.

φλέξω, ναί. . . . τί μάταια γελᾶς καὶ σιμὰ σεσηρῶς  
μυχθίζεις; τάχα που σαρδάνιον γελάσεις.

5 ἦ γάρ σευ τὰ ποδηγὰ Πόθων ὠκύπτερα κόψας  
χαλκόδετον σφίγξω σοῖς περὶ ποσσὶ πέδην.

καίτοι Καδμείον κράτος οἶσομεν, εἴ σε πάροικον  
ψυχῇ συζεύξω, λύγκα παρ' αἰπολίοις.

ἀλλ' ἴθι, δυσνίκητε, λαβὼν δ' ἔπι κοῦφα πέδιλα

10 ἐκπέτασον ταχινὰς εἰς ἑτέρουσ πτέρυγας.

3 γελᾶς Pl γελᾶ P      5 ἦ P<sup>1</sup> ἦ c εἰ Pl      8 λύγκα  
Jacobs λυγρὰ P Pl      9 δυσνίκητε P δυσκίνητε Pl

180 ΤΟΥ ΑΥΤΟΥ εἰς τὸν Ἔρωτα· ὅτι μητέρα μὲν  
ἔχει τὴν Ἀφροδίτην, πατέρα δὲ οὐδένα, πάντων δὲ  
γέμει τῶν κακῶν

Τὶ ξένον, εἰ βροτολοιγὸς Ἔρωσ τὰ πυρίπνοα τόξα  
βάλλει καὶ λαμυροῖς ὄμμασι πικρὰ γελᾶ;

οὐ μάτηρ στέργει μὲν Ἄρη, γαμέτις δὲ τέτυκται  
Ἀφαιίστου, κοινὰ καὶ πυρὶ καὶ ξίφεσι;

EROTIC EPIGRAMS

But look! It is pleading, with tears in its eyes! No more; I won't sell you; cheer up! Stay here to keep Zenophila company.

**179** BY THE SAME AUTHOR *On Love; overwrought, but beautiful*

By Cypris, Love, I will set a fire and burn them all up—your bow and arrows and the Scythian quiver that holds them. I will burn them up, by . . .

Why are you chortling, and making a sneering grin? Your laughter, I think, will soon turn bitter: for I will cut off your rapid wings that show Desire the way, and clamp bronze fetters about your feet.

And yet I will win a Cadmean victory<sup>1</sup> if I chain you next to my heart, a lynx by a herd of goats. No! Go; a victory over you is ill won. Grab your fleet shoes and spread your swift wings to go visit others.

<sup>1</sup> I.e., a Pyrrhic victory.

**180** BY THE SAME AUTHOR *On Love, stating that he has Aphrodite as his mother but no father, and that he abounds in evil*

Is it any wonder if Love, the bane of mankind, shoots arrows that breathe fire and laughs bitterly with cruel eyes? Isn't his mother Ares' beloved and Hephaestus' wife, partaking of both fire and sword? Isn't his mother's mother

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2 πικρά P πικνὰ Pl      3 μάτηρ P μήτηρ Pl      4 Ἀφάιστου  
P Ἡφάιστου Pl      κοινὰ P κοινῆ Pl

- 5 ματρὸς δ' οὐ μάτηρ ἀνέμων μάστιξι Θάλασσα  
 τραχὺ βοᾶ, γενέτας δ' οὔτε τις οὔτε τινός;  
 τοῦνεκεν Ἀφαιίστου μὲν ἔχει φλόγα, κύμασι δ' ὀρ-  
 γὰν  
 στέρξεν ἴσαν, Ἄρεως δ' αἱματοφύρτα βέλη.

5 ματρὸς P	μητρὸς Pl	μάτηρ P	μήτηρ Pl	6 τραχὺ	
P	τρηχὺ Pl	γενέτας C	γενέτις P <sup>1</sup>	γενέτης Pl	7 Ἀφαι- στον P
Ἡφαιίστου Pl	ὀργᾶν P	ὀργῆν Pl	8 ἴσαν P	ἴσην Pl	

181 ΑΣΚΛΗΠΙΑΔΟΥ τοῦτο οὐκ ἐρωτικόν, ἀλλὰ κα-  
 πηλικὸν καὶ κώμου μεστόν

Τῶν †καριών† ἡμῖν λάβε †κώλακας† (ἀλλὰ ποθ'  
 ἦξει;)

καὶ πέντε στεφάνους τῶν ῥοδίνων. τί τὸ πάξι;  
 οὐ φῆς κέρματ' ἔχειν; διολώλαμεν. οὐ τροχιεῖ τις  
 τὸν Δαπίθην; ληστήν, οὐ θεράποντ', ἔχομεν.

- 5 οὐκ ἀδικεῖς οὐδέν; φέρε τὸν λόγον· ἐλθὲ λαβοῦσα,  
 Φρύνη, τὰς ψήφους. ὦ μεγάλου κινάδους·  
 πέντ' οἶνος δραχμῶν, ἀλλᾶς δύο,

{ }

ᾧτα, λέγεις, σκόμβροι, †θέσμυκες†, σχαδόνες.  
 αὔριον αὐτὰ καλῶς λογιούμεθα. νῦν δὲ πρὸς Αἴ-  
 σχραν

- 10 τὴν μυρόπωλιν ἰὼν πέντε λάβ' ἀργυρέας·  
 εἰπέ δὲ σημείον, Βάκχων ὅτι πέντ' ἐφίλησεν  
 ἐξῆς, ᾧν κλίνη μάρτυς ἐπεγράφετο.

EROTIC EPIGRAMS

the Sea, roaring hoarsely under the lash of the winds? And isn't his father no one, and no one's son? That is why he has the flame of Hephaestus and loves rage like the waves, and Ares' shafts, fouled with blood.

**181 ASCLEPIADES** *This is not a love poem but a shopping poem, full of party preparations*

Get five . . . for us (but will he ever get here?) and five rose garlands . . .

What do you mean "enough"? You say you have no change? We're done for! Won't someone put this Lapith to the wheel? I have a thief, not a servant!

You've done nothing wrong? Bring your account! Come, Phryne, and bring the abacus. What a great cheat! Five drachmas for wine, two for sausage . . . ears,<sup>1</sup> you say, mackerel, . . . , honeycombs!

Tomorrow we will account for these things properly, but for now go to Aeschra the perfumer<sup>2</sup> and get five silver flasks. Tell her, as a token, that Bacchion made love to her five times in a row, of which acts the bed was inscribed as a witness.

<sup>1</sup> Perhaps pigs' ears, or perhaps a type of mollusk.

<sup>2</sup> Her name means "ugly."

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2 τί Meineke τε P      7 ἀλλᾶς apogr. ἄλλος P      8 σκόμ-  
βροι Jacobs σκόμβροις P      9 Αἰσχραν Brunck αἰσχρὸν  
P      10 μυρόπωλιν Salmasius μυρόπολιν P      12 κλίνη  
Pierson καινή P

BOOK V

182 ΜΕΛΕΑΓΡΟΥ ἔρωτικὸν καὶ μαρίας μεστόν

Ἄγγελον τάδε, Δορκάς· ἰδοῦ, πάλι δεύτερον αὐτῇ  
καὶ τρίτον ἄγγελον, Δορκάς, ἅπαντα· τρέχε·  
μηκέτι μέλλε· πέτου. . . βραχύ μοι, βραχύ, Δορ-  
κάς, ἐπίσχε·

Δορκάς, ποῖ σπεύδεις, πρὶν σε τὰ πάντα μαθεῖν;  
5 πρόσθε· δ' οἷς εἴρηκα πάλαι· μᾶλλον δὲ . . . τί ληρώ;  
μηδὲν ὄλως εἴπης, ἀλλ' ὅτι . . . πάντα λέγε·  
μὴ φείδου κατὰ πάντα λέγειν. καίτοι τί σε, Δορκάς,  
ἐκπέμπω, σὺν σοὶ καυτός, ἰδοῦ, προάγων;

1 πάλι <i>apogr.</i> πάλιν P	3 μέλλε, πέτου <i>Salmasius</i>
μέλλεπε τοῦ P <sup>1</sup> μέλλετε τοῦ c	4 τὰ c <i>om.</i> P <sup>1</sup> 7 κατὰ
Citti τὰ P	λέγειν <i>Reiske</i> λέγε P
τίς P	8 σὺν <i>add.</i> c <i>om.</i> P <sup>1</sup> τί σε <i>Salmasius</i>

183 ΠΟΣΕΙΔΙΠΠΟΥ καὶ αὐτὸ κώμου καὶ καπηλίας μεστόν

Τέσσαρες οἱ πίνοντες· ἐρωμένη ἔρχεθ' ἐκάστῳ.

ὀκτὼ γινομένοις Χίον ἐν οὐχ ἱκανόν.

παιδάριον, βαδίσας πρὸς Ἀρίστιον εἶπε τὸ πρῶτον

ἡμιδεῆς πέμψαι· χούς γὰρ ἄπεισι δύο

5 ἀσφαλῆως, οἶμαι δ' ὅτι καὶ πλέον. ἀλλὰ τρόχαζε·  
ὄρας γὰρ πέμπτῃ πάντες ἀθροίζομεθα.

1 ἔρχεθ' c ἔρχεσθ' P <sup>1</sup>	2 Χίον ἐν <i>Brunck</i> ἐνχιον
P	4 ἡμιδεῆς <i>apogr.</i> ἡμιδαῆς P
ἔνεισι P	ἄπεισι <i>Salmasius</i>



EROTIC EPIGRAMS

182 MELEAGER *A love poem, full of madness*

Give her this message, Dorcas; look, tell her twice and repeat it all again a third time, Dorcas. Run; don't delay; fly!

A moment, Dorcas; wait for me a moment. Dorcas, where are you hurrying, before you've heard it all? Add to what I said before . . . or rather . . .

What a fool I am! Don't say anything at all, just that . . . no; say everything; don't hesitate to say every detail.

But why am I sending you, Dorcas? Look, I'm going along with you, leading the way.

183 POSIDIPPUS *This too is full of party preparations and shopping*

Four are drinking at the party, and a girl is coming for each. That makes eight; one jar of Chian wine is not enough. Go, boy, to Aristius and tell him the first he sent was half full: it is two gallons short certainly, I think more. Go quickly: we are all gathering at the fifth hour.<sup>1</sup>

<sup>1</sup> I.e., about 11 A.M.

BOOK V

184 ΜΕΛΕΑΓΡΟΥ εἰς ἐπίορκον ἑταίραν

Ἔγνων· οὐ μ' ἔλαθες· τί θεούς; οὐ γάρ με λέληθας·

ἔγνων· μηκέτι νῦν ὄμνυε· πάντ' ἔμαθον.

ταῦτ' ἦν, ταῦτ', ἐπίορκε; μόνη σὺ πάλαι, μόνη  
ὑπνοῖς;

ὦ τόλμης, καὶ νῦν, νῦν ἔτι φησὶ “μόνη.”

5 οὐχ ὁ περίβλεπτός σε Κλέων . . . ; καὶ μὴ . . . τί δ'  
ἀπειλῶ;

ἔρρε, κακὸν κοίτης θηρίον, ἔρρε τάχος.

καίτοι σοι δώσω τερπνὴν χάριν· οἶδ' ὅτι βούλει  
κεῖνον ὀρᾶν· αὐτοῦ δέσμιος ὦδε μένε.

3 πάλαι Luck, Gärtner πάλιν c παλὶ P<sup>1</sup> 5 σε Κλέων  
Chardon ἔκλαιον P ἀπειλῶ Seidler ἀπείδω P

185 ΑΣΚΛΗΠΙΑΔΟΥ ἐπὶ πόρνη· ὀψώνιον

Εἰς ἀγορὰν βαδίσας, Δημήτριε, τρεῖς παρ' Ἀμύντου

γλαυκίσκους αἶπει καὶ δέκα φυκίδια

καὶ κυφὰς καρίδας (ἀριθμήσει δέ σοι αὐτός)

εἴκοσι καὶ τέτορας· δεῦρο λαβὼν ἄπιθι.

5 καὶ παρὰ Θαυβαρίου ροδίνους ἕξ πρόσλαβε  
( )

καὶ Τρυφέραν ταχέως ἐν παρόδῳ κάλεσον.

5 Θαυβαρίου Gow Θαυβορίου P

## EROTIC EPIGRAMS

### 184 MELEAGER *On a courtesan who breaks her oaths*

I knew it! You didn't fool me; why call on the gods? Oh no, you haven't fooled me; I knew. Don't go on swearing you didn't; I know everything. This is what happened? This, oath breaker? That you have long slept alone—alone?!

Oh, her brazen impudence! Still she continues to say "alone"! That looker Cleon didn't . . . ? I say, if you won't . . . But why make threats? Get out, you evil beast of the bed—get out quickly! No, I will do just what will please you best: I know you want to see him, so stay where you are my prisoner.

### 185 ASCLEPIADES *For a prostitute; catering*

Go to the market, Demetrius, and ask Amyntas for three . . . , ten wrasses and "twenty-forr" (he will count them for you himself) humpbacked prawns. Get those and come back here. Also get six rose garlands from Thaubarium, and, as it is on your way, just look in and invite Tryphera.

BOOK V

186 ΠΟΣΕΙΔΙΠΠΟΥ εἰς Φιλαινίδα πόρνην

Μή με δόκει πιθανοῖς ἀπατᾶν δακρύοισι, Φιλαινί·  
οἶδα· φιλεῖς γὰρ ὅλως οὐδένα μείζον ἐμοῦ,  
τούτον ὅσον παρ' ἐμοὶ κέκλισαι χρόνον· εἰ δ' ἕτερός  
σε  
εἶχε, φιλεῖν ἂν ἔφης μείζον ἐκείνον ἐμοῦ.

1 πιθανοῖς Reiske πιθανῶς P δακρύοισι Bothe  
δάκρυσι P 4 ἐκείνον c κείνον P<sup>1</sup>

187 ΜΕΛΕΑΓΡΟΥ

Εἰπέ Λυκαινίδι, Δορκάς· “ἴδ' ὡς ἐπίτηκτα φιλοῦσα  
ἤλως· οὐ κρύπτει πλαστὸν ἔρωτα χρόνος.”

1 ἐπίτηκτα Brunck ἐπίκτητα P Pl

188 ΛΕΩΝΙΔΟΥ εἰς Ἔρωτα τοξότην

Οὐκ ἀδικέω τὸν Ἔρωτα, γλυκὺς· μαρτύρομαι αὐτὴν  
Κύπριν· βέβλημαι δ' ἐκ δολίου κέραος  
καὶ πᾶς τεφροῦμαι· θερμὸν δ' ἐπὶ θερμῷ ἰάλλει  
ἄτρακτον, λωφᾶ δ' οὐδ' ὅσον ἰοβολῶν.

5 χῶ θνητὸς τὸν ἀλιτρὸν ἔγωγ', εἰ θνητὸς ὁ δαίμων,  
τίσομαι· ἐγκλήμων δ' ἔσομ' ἀλεξόμενος;

1 ἀδικέω P ἀδικῶ Pl 3 θερμὸν δ' ἐπὶ θερμῷ P θερμῷ  
δ' ἐπὶ θερμὸν Pl 5 ἔγωγ', εἰ Casanova ἐσώκει P Pl  
6 ἔσομ' ἀλεξόμενος P ἔσομ' ἀλεξάμενος Pl

## EROTIC EPIGRAMS

### 186 POSIDIPPUS *On the prostitute Philaenis*

Don't imagine that you are deceiving me with your persuasive tears, Philaenis. I know: you love absolutely no one more than me—as long as you're lying beside me! But if someone else were holding you, you would say that you love him more than me.

### 187 MELEAGER

Tell Lycaenis, Dorcas: "See how your kisses are proved to be counterfeit. Time reveals a forged love."

### 188 LEONIDAS (OF TARENTUM) *On Love the archer*

I am gentle; it is not I who wrong Love, as Cypris herself is my witness. I have been shot by his treacherous bow and am being consumed all to ashes. One burning arrow after another he speeds at me, and not for a moment does his barrage slacken. Now I, a mortal, will avenge myself on the transgressor, if the god is mortal. Can I be blamed for self-defense?

## 189 ΑΣΚΛΗΠΙΑΔΟΤ

Νυξ μακρὴ καὶ χεῖμα, †μέσσην δ' ἐπὶ Πλειάδα δύ-  
 νει†,  
 καγὼ πὰρ προθύροις νέισομαι ὑόμενος,  
 τρωθεὶς τῆς δολίης κείνης πόθῳ οὐ γὰρ ἔρωτα  
 Κύπρις, ἀνιηρὸν δ' ἐκ πυρὸς ἦκε βέλος.

Auct. Ἀσκληπιάδου P Μελεάγρου Pl 3 κείνης P  
 Ἑλένης Pl

## 190 ΜΕΛΕΑΓΡΟΤ εἰς ἔρωτα δριμύτατον

Κῦμα τὸ πικρὸν ἔρωτος ἀκοίμητοί τε πνέοντες  
 ζῆλοι καὶ κόμων χειμέριον πέλαγος,  
 ποῖ φέρομαι; πάντη δὲ φρενῶν οἶακες ἀφεῖνται.  
 ἦ πάλι τὴν τρυφερὴν Σκύλλαν ἀποψόμεθα;

2 ζῆλοι Pl ζήλων P 4 ἀποψόμεθα P<sup>1</sup> Pl ἐποψόμεθα c

## 191 ΤΟΤ ΑΤΤΟΤ εἰς ἑταίραν ἄσωτον ζηλότυπον καὶ μανίας μεστόν

Ἄστρα καὶ ἡ φιλέρωσι καλὸν φαίνουσα Σελήνη  
 καὶ Νυξ καὶ κόμων σύμπλανον ὄργάνιον,  
 ἀρά γε τὴν φιλάσωτον ἔτ' ἐν κοίταισιν ἀθρήσω  
 ἄγρυννον, λύχνῳ πόλλ' ἀποδοαομένην;  
 5 ἦ τιν' ἔχει σύγκοιτον; ἐπὶ προθύροισι μαράνας  
 δάκρυσιν ἐκδήσω τοὺς ἰκέτας στεφάνους,

6 ἐκδήσω Salmasius ἐκδήσας P

## EROTIC EPIGRAMS

### 189 ASCLEPIADES

The night is long and it is winter weather, and it sets to the midst of the Pleiad—and I am pacing by her porch in the rain, wounded by desire for that treacherous woman. It was not love that Cypris hit me with, but a painful bolt made of fire.

### 190 MELEAGER *On a very bitter love*

O briny wave of love, and sleepless gales of jealousy, and wintry sea of revels, where are you taking me? This way and that shifts the abandoned rudder of my judgment. Will I ever again see that tender Scylla?

### 191 BY THE SAME AUTHOR *On a desperate courtesan: a jealous poem, and full of madness*

O stars, and Moon, lighting well the way for those disposed to love, and Night, and you, my instrument that accompanies my revels<sup>1</sup>—will I gaze upon my wanton one, still awake on her bed, singed often by her lamp? Or does someone share her bed? I will take off my suppliant garland, douse it with tears, and fix it on her porch, inscribing

<sup>1</sup> A musical instrument, probably a flute.

ἐν τόδ' ἐπιγράψας· "Κύπρι, σοὶ Μελέαγρος, ὁ μύ-  
στης  
σῶν κώμων, στοργῆς σκύλα τὰδ' ἐκρέμασε."

8 στοργῆς c στοργᾶς P<sup>1</sup>

192 ΤΟΤ ΑΤΤΟΤ εἰς Καλλίστιον

Γυμνὴν ἣν ἐσίδης Καλλίστιον, ᾧ ξένε, φήσεις·  
"ἥλλακται διπλοῦν γράμμα Συρηκοσίων."

193 ΔΙΟΣΚΟΡΙΔΟΥ εἰς Κλειῶ κόρην ἐρωμένην

Ἢ τρυφερὴ μ' ἤγρευσε Κλεῶ τὰ γαλάκτιν', Ἄδωνι,  
τῇ σῆ κοψαμένη στήθεα παννυχίδι.  
εἰ δώσει κάμοι ταύτην χάριν, ἣν ἀποπνεύσω,  
μὴ προφάσεις, σύμπλον συν με λαβῶν ἄπαγε.

1 τὰ Reiske á P

4 ἄπαγε Salmasius ἀγέτω P

194 ΠΟΣΕΙΔΙΠΠΟΥ ἢ ΑΣΚΛΗΠΙΑΔΟΥ εἰς κόρην  
Εἰρήνην παρθένον

Αὐτοὶ τὴν ἀπαλὴν Εἰρήνιον εἶδον Ἐρωτες,  
Κύπριδος ἐκ χρυσέων ἐρχόμενοι θαλάμων,  
ἐκ τριχὸς ἄχρι ποδῶν ἱερὸν θάλος, οἰά τε λύγδου  
γλυπτὴν, παρθενίων βριθομένην χαρίτων·  
5 καὶ πολλοὺς τότε χερσὶν ἐπ' ἠϊθέοισιν οἰστοῦς  
τόξου πορφυρέης ἦκαν ἀφ' ἀρπεδόνης.

2 ἐρχομένην Martorelli ἐρχόμενοι P Pl  
θαλάμων Pl

4 χαρίτων P



## EROTIC EPIGRAMS

on it just this: "Cypris, to you Meleager, the initiate in your revels, hung up these spoils of love."

### 192 BY THE SAME AUTHOR *On Callistium*

Stranger, if you see Callistium naked, you will say, "The Syracusans' double letter has been changed."<sup>1</sup>

<sup>1</sup> The Syracusans' double letter is chi; the epigram implies that this has been changed to a tau. Thus the name Callistium (a diminutive of the word "very beautiful") should be Callischium ("with beautiful hips").

### 193<sup>1</sup> DIOSCORIDES *On the beloved girl Cleo*

Tender Cleo took me captive, Adonis, when she beat her milky white breasts at your vigil. If she will do me the same honor when I expire, then (no excuses!) take me away with you on the voyage.

<sup>1</sup> The epigram is very similar to *AP* 5.53.

### 194 POSIDIPPUS OR ASCLEPIADES *On the girl Irene, a virgin*

The Loves themselves had their eye on soft Irenium as she issued from the golden chambers of Cypris—a holy bloom from hair to feet, as though carved of white marble, laden with virgin graces. Many an arrow to young men's hearts did their hands then let fly from purple bowstrings.

195 ΜΕΛΕΑΓΡΟΤ εἰς τὴν ἑαυτοῦ ἐρωμένην Ζηνοφί-  
λαν

Αἱ τρισσαὶ Χάριτες τρισσὸν στεφάνωμα συνείραν  
Ζηνοφίλα, τρισσᾶς σύμβολα καλλοσύνας·  
ἀ μὲν ἐνὶ χρωτὸς θεμένα πόθον, ἀ δ' ἐνὶ μορφᾶς  
ἕμερον, ἀ δὲ λόγοις τὸ γλυκύμυθον ἔπος.

5 τρισσάκις εὐδαίμων, ἅς καὶ Κύπρις ὤπλισεν εὐνὰν  
καὶ Πειθῶ μύθους καὶ γλυκὴν κάλλος Ἔρωσ.

1 συνείραν edd. vett. σύνευναι P      2 τρισσᾶς apogr.  
τρισσαὶ P      3 ἀ μὲν P<sup>1</sup> ἢ μὲν c      ἐνὶ . . . ἐνὶ Gärtner  
ἐπὶ . . . ἐπὶ P      μορφῆς P<sup>1</sup> μορφᾶς c      4 ἀ δὲ apogr.  
δὲ P      5 τρισσάκις εὐδαίμων, ἅς Jacobs τρισσάκι, σεῦ  
δὲ μόνας P      Κύπρις Brunck Κύπριν P<sup>1</sup> Κύπριδος c  
6 μύθους P<sup>1</sup> μύθοις c

196 ΤΟΤ ΑΤΤΟΤ εἰς Ζηνοφίλαν

Ζηνοφίλα κάλλος μὲν Ἔρωσ, σύγκοιτα δὲ φίλτρα  
Κύπρις ἔδωκεν ἔχειν, αἱ Χάριτες δὲ χάριν.

197 ΤΟΤ ΑΤΤΟΤ εἰς Τιμῶ καὶ Δημῶ τὰς ἐταίρας

Ναὶ μὰ τὸν εὐπλόκαμον Τιμοῦς φιλέρωτα κίκιννον,  
ναὶ μυρόπνονν Δημοῦς χρῶτα τὸν ὑπναπάτην,  
ναὶ πάλιν Ἰλιάδος φίλα παίγνια, ναὶ φιλάγρυνπονν  
λύχρον ἐμῶν κώμων πόλλ' ἐπιδόντα τέλη,

5 βαιὸν ἔχω τό γε λειφθέν, Ἔρωσ, ἐπὶ χεῖλεσι  
πνεῦμα·

εἰ δ' ἐθέλεις καὶ τοῦτ', εἰπέ, καὶ ἐκπτύσομαι.

EROTIC EPIGRAMS

195 MELEAGER *On his own beloved, Zenophila*

The three Graces wove for Zenophila a threefold crown, an emblem of her threefold beauty: one contributed the allure of her skin, one the charm of her shape, and one sweetness of words for her speech. Thrice blessed is she who has a bed made by Cypris, words by Persuasion, and sweet beauty by Love.

196 BY THE SAME AUTHOR *On Zenophila*

To Zenophila Love granted beauty, Cypris coupling charms, and the Graces grace.

197 BY THE SAME AUTHOR *On Timo and Demo, courtesans*<sup>1</sup>

Yes! By Timo's fair-curling amorous ringlets, by Demo's fragrant skin that cheats sleep, and by Iliad's dear games, by the wakeful lamp that looks often on the mysteries of my revels, I swear, Love, I have but a little breath left on my lips. If you want that too, say the word, and I will spit it out.

<sup>1</sup> As was noted by an ancient commentator, the lemma fails to notice that here "Iliad" is also the name of a courtesan.

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2 ναὶ Schäfer καὶ P Pl	4 πόλλ' ἐπιδόντα τέλη
Herwerden πολλὰ πιόντα μέλη P Pl	5 πνεῦμα Meineke
τραῦμα P Pl	6 δ' P γ' Pl

BOOK V

198 ΤΟΤ ΑΥΤΟΥ εἰς Ἡλιοδώραν, Τιμάριον, Ἀντικλειαν, Δωροθέαν

Οὐ πλόκαμον Τιμοῦς, οὐ σάνδαλον Ἡλιοδώρας,  
 οὐ τὸ μυρόρραντον Δημαρίου πρόθυρον,  
 οὐ τρυφερὸν μείδημα βοώπιδος Ἀντικλείας,  
 οὐ τοὺς ἀρτιθαλείς Δωροθέας στεφάνους,  
 5 οὐκέτι σοὶ φαρέτρῃ (            ) πτερόεντας οἷστοὺς  
 κρύπτει, Ἔρωσ· ἐν ἐμοὶ πάντα γάρ ἐστι βέλη.

2 Δημαρίου Graefe Τιμαρίου P            6 κρύπτει Salmasius  
 κρύπτει P

199 ΗΔΤΛΟΥ εἰς Ἀγλαονίκην ἐταίραν

Οἶνος καὶ προπόσεις κατεκοίμισαν Ἀγλαονίκην  
 αἱ δόλιαι, καὶ ἔρωσ ἠδὺς ὁ Νικαγόρεω,  
 ἧς πάρα Κύπριδι ταῦτα μύροις ἔτι πάντα μυδῶντα  
 κέινται, παρθενίων ὑγρά λάφυρα πόθων,  
 5 σάνδαλα καὶ μαλακαί, μαστῶν ἐκδύματα, μίτραι,  
 ὕπνου καὶ σκυλμῶν τῶν τότε μαρτύρια.

200 ΑΔΗΛΟΝ εἰς κόρην τινὰ Ἀλεξῶ

Ὁ κρόκος οἷ τε μύροισιν ἔτι πνείοντες Ἀλεξοῦς  
 σὺν μίτραις κισσοῦ κυάνεοι στέφανοι  
 τῷ γλυκερῷ καὶ θήλυ κατιλλώπτοντι Πριήπῳ  
 κέινται, τῆς ἱερῆς ξείνια παννυχίδος.

3 γλυκερῷ c γλυκερῶν P<sup>1</sup>            4 κέινται Salmasius κείται  
 P            ἱερῆς c ἱερᾶς P<sup>1</sup>

## EROTIC EPIGRAMS

**198** BY THE SAME AUTHOR *On Heliadora, Timarium, Anticlea, and Dorothea*

Timo's locks, Heliadora's sandal, Demarium's perfume-splattered entranceway, cow-eyed Anticlea's gentle smile, Dorothea's freshly budded garlands: your quiver no longer conceals these winged arrows, Love: all your shafts are lodged in me.

**199** HEDYLUS *On the courtesan Aglaonice*

Wine and treacherous toasts got Aglaonice into bed—and Nicagores' sweet love. All these things won from her, the damp spoils of her virginal allure, still dripping with perfume, are dedicated to Cypris: sandals, and a soft girdle that was stripped off her breasts—witnesses of her sleep and subsequent abuse.

**200** ANONYMOUS *On a girl, Alexo*

Saffron, and Alexo's garlands of dark ivy, still redolent of perfume, with her girdle, are dedicated to sweet Priapus with effeminate half-lidded eyes, as mementoes of his holy vigil.

BOOK V

201 ΑΔΗΛΟΝ εἰς ἑταίραν τινὰ Λεοντίδα

Ἦγρύνησε Λεοντὶς ἕως πρὸς καλὸν ἑῶν  
 ἀστέρα τῷ χρυσέῳ τερπομένη Σθενίῳ,  
 ἧς πάρα Κύπριδι τοῦτο τὸ σὺν Μούσαισι μεληθὲν  
 βάρβιτον ἐκ κείνης κεῖτ' ἔτι παννυχίδος.

202 ΑΣΚΛΗΠΙΑΔΟΥ ἢ ΠΟΣΕΙΔΩΠΠΟΥ εἰς Πλαγγὸν ἑταίραν

Πορφυρέην μάστιγα καὶ ἠνία σιγαλόεντα  
 Πλαγγῶν εὐίππων θῆκεν ἐπὶ προθύρων,  
 νικήσασα κέλητι Φιλαινίδα τὴν πολύχαρμον,  
 ἔσπερινῶν πῶλων ἄρτι φρουασσομένων.

5 Κύπρι φίλη, σὺ δὲ τῆδε πόροις νημερτέα νίκης  
 δόξαν, ἀείμνηστον τῆνδε τιθείσα χάριν.

2 Πλάγγων P<sup>1</sup> Πλαγγὸν c      6 τῆνδε τιθείσα Emperius  
 τῆνδ' ἐπιθείσα P

203 ΑΣΚΛΗΠΙΑΔΟΥ εἰς Λυσιδίκην

Λυσιδίκη σοί, Κύπρι, τὸν ἵππαστήρα μύωπα,  
 χρύσειον εὐκνήμου κέντρον ἔθηκε ποδός,  
 ᾧ πολὺν ὕπτιον ἵππον ἐγύμνασεν· οὐδέ ποτ' αὐτῆς  
 μηρὸς ἐφοινίχθη κοῦφα τινασσομένης·

5 ἦν γὰρ ἀκέντητος τελεοδρόμος· οὐνεκεν ὄπλον  
 σοὶ κατὰ μεσσοπύλης χρύσειον ἐκρέμασεν.

## EROTIC EPIGRAMS

### 201 ANONYMOUS *On a courtesan, Leontis*

Leontis kept awake until the beautiful morning star, taking her delight with golden Sthenius. Ever since that vigil there has lain here dedicated to Cypris the lyre the Muses helped her to play.

### 202 ASCLEPIADES OR POSIDIPPUS *On the courtesan Plango*

Plango dedicated on a porch full of horses a purple whip and polished reins, when she beat battle-hardened Philaenis in a race on horseback, just as the evening's colts were whinnying. Dear Cypris, bring to her infallible glory for her victory, and make this favor never to be forgotten.

### 203 ASCLEPIADES *On Lysidice*

Lysidice dedicated to you, Cypris, her horse-riding spur, the golden goad of her shapely leg, with which she trained many a supine horse, while her own thighs were never reddened, so lightly did she bounce. She completed the course without the goad, and therefore hung up the golden implement between your gates.

BOOK V

204 ΜΕΛΕΑΓΡΟΥ εἰς Τιμάριον ἐταίραν τωθαστικόν

- Οὐκέτι Τιμάριον, τὸ πρὶν γλαφυροῖο κέλητος  
 πῆγμα, φέρει πλωτὸν Κύπριδος εἰρεσίην·  
 ἀλλ' ἐπὶ μὲν νώτοισι μετάφρενον, ὡς κέρας ἰστώ,  
 κυρτοῦται, πολὺς δ' ἐκλέλυται πρότονος,  
 5 ἰστία δ' αἰωρητὰ χαλᾶ σπαδονίσματα μαστῶν,  
 ἐκ δὲ σάλου στρεπτὰς γαστρὸς ἔχει ῥυτίδας,  
 νέρθε δὲ πάνθ' ὑπέραντλα νεώς, κοίλη δὲ θάλασσα  
 πλημμύρει, γόνασιν δ' ἔντρομός ἐστι σάλος.  
 δύστανος τίς ζωὸς ἔτ' ὦν Ἀχερουσίδα λίμνην  
 10 πλεύσεται ἄνωθ' ἐπιβὰς γραὸς ἐπ' εἰκοσόρου;

1 κέλητος c μέλητος P<sup>1</sup>      3 νώτοισι Meineke νώτοιο  
 P      4 ἐκλέλυται c ἐκλέλυτο P<sup>1</sup>      5 αἰωρητὰ c αἰωρεῖται  
 P<sup>1</sup>      8 ἔντρομός c ἐνπρότομός P<sup>1</sup>      9 τίς Page τε  
 P      ὦν Salmasius ὦν δ' P      10 εἰκοσόρου Desrousseaux  
 εἰκοσόρω P

205 ΑΔΗΛΟΝ εἰς Νικῶν ἔστι δὲ ἀναθεματικόν

- Ἴνυξ ἢ Νικοῦς, ἢ καὶ διαπόντιον ἔλκειν  
 ἄνδρα καὶ ἐκ θαλάμων παῖδας ἐπισταμένη,  
 χρυσῶ ποικιλθεῖσα, διαυγέος ἔξ ἀμεθύστου  
 γλυπτῆ, σοὶ κείται, Κύπρι, φίλον κτέανον,  
 5 πορφυρέης ἀμνοῦ μαλακῆ τριχὶ μέσσα δεθείσα,  
 τῆς Δαρισσαίης ξείνια φαρμακίδος.

1 Ἴνυξ Suda ἦνυξ P      ἔλκειν apogr. ἠσακεῖν c ἠλκαῖ?  
 P<sup>1</sup>      3 ποικιλθεῖσα apogr. ποικίλλουσα P      5 μαλακῆ  
 apogr. μαλακὶ P



## EROTIC EPIGRAMS

**204** MELEAGER *On the courtesan Timarium: a mocking poem*

Timarium, once the hull of a slick corsair, can no longer support Cypris' rowing and keep afloat. The ribs on her back are bowed, like a yard on a mast; her gray forestays are slack, and her drooping breasts are like flapping sails. Undulations have given her belly knotted wrinkles; below, she is full of bilge water, the sea is flooding her hold, and her knees tremble. What wretch, while yet alive, would sail down to the lake of Acheron on such an old twenty-benched coffin galley?

**205** ANONYMOUS *On Nico; it is dedicatory*

Nico's magic wheel, which can draw a man from across the sea and children out of their rooms, carved from translucent amethyst, inlaid with gold, and hung upon a soft thread of purple wool, is dedicated to you, Cypris, by the Larissan witch, as your own possession.

BOOK V

206 ΔΕΩΝΙΔΟΤ εἰς Μηλῶ καὶ Σατύρην, τὰς αὐλη-  
τρίδας

Μηλῶ καὶ Σατύρη ταινήλικες, Ἀντιγενείδew  
παῖδες, ταὶ Μουσέων εὐκόλοι ἐργάτιδες,  
Μηλῶ μὲν Μούσαις Πιμπληῖσι τοὺς ταχυχειλεῖς  
αὐλοὺς καὶ ταύτην πύξιον αὐλοδόκην,  
5 ἢ φίλερως Σατύρη δὲ τὸν ἔσπερον οἰνοποτήρων  
σύγκωμον κηρῶ τεγξαμένη δόνακα,  
ἠδὺν συριστήρα, σὺν ᾧ πανεπόρφνιος ἠῶ  
ἠῦγασεν, αὐλείοις οὐ κοτέουσα θύραις.

1 ταινήλικες c παννήλικες P<sup>1</sup> 2 ταὶ Reiske θ' αἰ  
P Μουσέων Brunck Μουσῶν P 3 Πιμπληῖσι apogr.  
πίμπλησι P 6 τεγξαμένη Desrousseaux τευξαμένη c τε  
ξαμένη P<sup>1</sup> 8 θύραις Dorville θύρας P

207 ΑΣΚΛΗΠΙΑΔΟΤ εἰς Βιτῶ καὶ Νάννιον

Αἰ Σάμιαι Βιτῶ καὶ Νάννιον εἰς Ἀφροδίτης  
φοιτᾶν τοῖς αὐτῆς οὐκ ἐθέλουσι νόμοις,  
εἰς δ' ἕτερ' αὐτομολοῦσιν ἅ μὴ καλά. δεσπότι Κύ-  
πρι,  
μίσει τὰς κοίτης τῆς παρὰ σοὶ φυγάδας.

1 Νάννιον P Ἄννιον Pl 2 αὐτῆς Pl αὐτοῖς P 3 ἅ  
Pl om. P 4 κοίτης τῆς P κοίτας τὰς Pl

## EROTIC EPIGRAMS

### 206 LEONIDAS (OF TARENTUM) *On the flute players Melo and Satyre*

Melo and Satyre, the daughters of Antigenides,<sup>1</sup> now advanced in age, the Muses' pliant workwomen, made dedications to the Pimpleian Muses.<sup>2</sup> Melo dedicated her swift-lipped flute and this boxwood flute case, and amorous Satyre dedicated the reed that she daubed with wax, with which she accompanied wine drinkers in their evening revels—a sweet whistler, with which all through the night's darkness she limned the dawn, without an ill thought for the courtyard doors closed against her.

<sup>1</sup> A famous piper of the first half of the fourth century BC.

<sup>2</sup> Pimpleia was a Macedonian village sacred to the Muses.

### 207 ASCLEPIADES *On Bitto and Nannium*

The Samian women Bitto and Nannium refuse to visit Aphrodite's temple in accordance with her laws, but desert to other things that are not good. Mistress Cypris, hate those who flee the bed in your temple.

BOOK V

208 ΜΕΛΕΑΓΡΟΥ ἀποτρεπτικὸν παιδοφθορίας

Οὐ μοι παιδομανῆς κραδία. τί δὲ τερπνόν, Ἔρωτες,  
 ἀνδροβατεῖν, εἰ μὴ δούς τι λαβεῖν ἐθέλοι;  
 ἅ χεῖρ γὰρ τὰν χεῖρα· καλὰ †μέν εἰν† παράκοιτις  
 †εῖν† πᾶς ἄρσην ἀρσενικαῖς λαβίσιν.

2 εἰ apogr. ἦ P

3 παρὰ κοί τις P αι super τι c

209 ΠΟΣΕΙΔΙΠΠΟΥ ἢ ἈΣΚΛΗΠΙΑΔΟΥ εἰς Νικό  
 τινα κόρην

Σὴν, Παφίη Κυθήρεια, παρ' ἠϊόν' εἶδε Κλέανδρος  
 Νικοῦν ἐν χαροποῖς κύμασι νηχομένην·  
 καιόμενος δ' ὑπ' ἔρωτος ἐνὶ φρεσὶν ἀνθρακας ὠνήρ  
 ξηροῦς ἐκ νοτερῆς παιδὸς ἐπεσπάσατο.

5 χῶ μὲν ἐνανάγει γαίης ἔπι, τὴν δὲ θαλάσσης  
 ψάουσαν πρηεῖς εἴχουσαν αἰγιαλοί.

νῦν δ' ἴσος ἀμφοτέροις φιλῆς πόθος· οὐκ ἀτελεῖς  
 γὰρ

εὐχαι τὰς κείνης εὐξάτ' ἐπ' ἠϊόνος.

Auct. Ποσειδίππου ἢ Ἀσκληπιάδου P Ποσειδίππου  
 Pl 1 σὴν Jacobs ἐν P Pl παρ' ἠϊόν' εἶδε Jacobs  
 παρήιον εἶδε Pl παρ' ἠϊόνι δὲ P 2 Νικοῦν Jacobs Νικῶς  
 P Pl νηχομένην P νηχομένης Pl 3 καιόμενος  
 Schneider καιομένους P Pl ὠνήρ P ἀνήρ Pl

## EROTIC EPIGRAMS

### 208 MELEAGER *Warning against corrupting boys*

My heart is not mad for boys. What joy is there, Loves, in mounting a man, if he wants to take without giving anything? One hand washes the other! A beautiful wife . . . every male . . . masculine clinches.

### 209 POSIDIPPUS OR ASCLEPIADES *On a girl, Nico*

By your shore, Paphian Cytherea, Cleander saw Nico swimming in the blue waves, and burning with love he took to his heart dry coals from the wet girl. Though he was on the land, his ship was sinking; she, stroking the sea, was received by the gentle beach. But now both are equally in love, for the prayers were not in vain that he prayed on that shore.

## 210 ΑΣΚΛΗΠΙΑΔΟΥ εἰς Διδύμην

Τῶφθαλμῶ Διδύμη με συνήρπασεν· ὦμοι, ἐγὼ δὲ  
 τήκομαι ὡς κηρὸς πὰρ πυρὶ κάλλος ὀρῶν.  
 εἰ δὲ μέλαινα, τί τοῦτο; καὶ ἄνθρακες· ἀλλ' ὅτε κεί-  
 νους  
 θάλψωμεν, λάμπουσ' ὡς ῥόδευαι κάλυκες.

1 τῶφθαλμῶ Wilamowitz τῶ θαλλῶ P Pl 3 ἀλλ' ὅτε  
 κείνους Jacobs ἀλλ' ἂν ἐκείνους Pl ἀλλατὸ κείνου P<sup>1</sup> ἀλλὰ τὰ  
 κείνης c

## 211 ΠΟΣΕΙΔΙΠΠΟΥ ἐπὶ τὸ ἐρωτικῶς διακείσθαι

Δάκρυα καὶ κῶμοι, τί μ' ἐγείρετε, πρὶν πόδας ἄραι  
 ἐκ πυρός, εἰς ἐτέρην Κύπριδος ἀνθρακίην;  
 λήγω δ' οὐποτ' ἔρωτος, αἰεὶ δέ μοι ἐξ Ἀφροδίτης  
 ἄλγος ὃ μὴ κρίνων καινὸν ἄγει τι Πόθος.

1 καὶ Pl μὲν καὶ P ἄραι c superscr. αἴρη P ἄρω  
 Pl 4 καινὸν Jacobs κοινὸν P Pl ἄγει τι Bosch ἄγο-  
 ντι P Pl

212 ΜΕΛΕΑΓΡΟΥ καὶ τοῦτο διὰ τὸ περιπαθῶς ἔχειν  
 πρὸς ἔρωτα

Αἰεὶ μοι δύνει μὲν ἐν οὐασιν ἦχος Ἔρωτος,  
 ὄμμα δὲ σίγα Πόθοις τὸ γλυκὺ δάκρυ φέρει·  
 οὐδ' ἢ νύξ, οὐ φέγγος ἐκοίμισεν, ἀλλ' ὑπὸ φίλτρων  
 ἦδη που κραδίᾳ γνωστὸς ἔνεστι τύπος.

5 ὦ πτανοί, μὴ καί ποτ' ἐφίπτασθαι μὲν, Ἔρωτες,  
 οἶδατ', ἀποπτῆναι δ' οὐδ' ὅσον ἰσχύετε;

EROTIC EPIGRAMS

210 ASCLEPIADES *On Didyme*

Didyme captured me with her eye. Oh! I melt like wax by a fire when I see her beauty. If she is black—so what? Coals are too, but when we heat them, they glow like rosebuds.

211 POSIDIPPUS *On being disposed to love*

Tears and revels, why do you incite me, before I've taken my feet out of the fire, into another bed of Cypris' coals? I never cease from love, but indiscriminate Desire always brings me some new pain from Aphrodite!

212 MELEAGER *This too is about being passionate for love.*

The noise of Love sinks ever in my ears, and my eyes in silence yield their sweet tears to Desire; neither night nor daylight lays love to rest, but already the spell has put its stamp visibly in my heart. Winged Loves, is it that you can always fly to me but have no strength to fly away even for a moment?

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3 ἐκοίμισεν Pl ἐκοίμανεν P                      4 καρδιά P καρδίη  
 Pl                      5 ἐφίπτασθαι Pl ἐφήπτασθαι c ἐφίπτασθ' αἰ  
 P<sup>1</sup>                      6 οὐδ' P οὐθ' Pl

## 213 ΠΟΣΕΙΔΙΠΠΙΟΥ εἰς Πυθιάδα

Πυθιάς εἰ μὲν ἔχει τιν', ἀπέρχομαι· εἰ δὲ καθεύδει  
 ὦδε μόνη, μικρὸν πρὸς Διὸς εἰσκαλέσαι.  
 εἰπέ δὲ σημεῖον, μεθύων ὅτι καὶ διὰ κλωπῶν  
 ἦλθον, Ἔρωτι θρασεῖ χρώμενος ἠγεμόνι.

1 ἔχει Jacobs ἔχεις P καθεύδει Jacobs καθεύδεις  
 P 2 μικρὸν c νικῶν P<sup>1</sup> εἰσκαλέσαι Dilthey ἐκκάλε-  
 σαι P 3 κλωπῶν c κλυπῶν P<sup>1</sup> 4 ἦλθον arogr. ἦλθεν  
 P

## 214 ΜΕΛΕΑΓΡΟΥ εἰς Ἥλιοδώραν

Σφαιριστὰν τὸν Ἔρωτα τρέφω· σοὶ δ', Ἥλιοδώρα,  
 βάλλει τὰν ἐν ἐμοὶ παλλομένην κραδίαν.  
 ἀλλ' ἄγε συμπαίκταν δέξαι Πόθον· εἰ δ' ἀπὸ σεῦ με  
 ρίψαις, οὐκ οἶσω τὰν ἀπάλαιστρον ὕβριν.

2 παλλομένην κραδίαν c παλλομένην κραδίην P<sup>1</sup>  
 4 ἀπάλαιστρον arogr. ἀπαλαιωτέραν P

215 ΤΟΥ ΑΥΤΟΥ εἰς Ἥλιοδώραν διὰ τὸν πρὸς αὐ-  
 τὴν ἔρωτα· παθητικόν

Δίσσομ', Ἔρωσ, τὸν ἄγρυπνον ἐμοὶ πόθον Ἥλιο-  
 δώρας

κοίμισον, αἰδεσθεῖς Μοῦσαν ἐμὰν ἰκέτιν.  
 ναὶ γὰρ δὴ τὰ σὰ τόξα, τὰ μὴ δεδιδαγμένα βάλλειν  
 ἄλλον, αἰεὶ δ' ἐπ' ἐμοὶ πτανὰ χέοντα βέλη,



EROTIC EPIGRAMS

213 POSIDIPPUS *On Pythias*

If Pythias has someone with her, I'll go, but if she sleeps here alone, by Zeus, I'd like her to invite me in for a little while. Tell her this token: that drunk, and through thieves, I came with daring Love as my guide.

214 MELEAGER *On Heliodora*

I am training Love to play ball: he throws to you, Heliodora, the heart that bounces within me. Come now, take Desire as your playmate; if you cast me from you, I will not bear this unsportsmanlike offense.

215 BY THE SAME AUTHOR *On Heliodora, about his love for her; a passionate poem*

I beg you, Love: lull to sleep my insomniac longing for Heliodora, out of respect for my suppliant Muse. I swear by your bow, which has learned to shoot at no one else but ever pours forth its winged shafts upon me, that even if

---

Auct. τοῦ αὐτοῦ (sc. Μελεάγρου) P<sup>A</sup> Μελεάτου P<sup>B</sup> Ποσειδί-  
 που Pl 1 Ἡλιοδώρας P<sup>A</sup> Pl Ἡλιοδώρου P<sup>B</sup> 2 ἐμὰν  
 P<sup>A1</sup> P<sup>B</sup> ἐμὴν c<sup>A</sup> Pl 3 οἰκέτιν P<sup>A</sup> Pl οἰκέτιν P<sup>B</sup> 3 ναὶ P νῆ  
 Pl 4 πτανὰ P<sup>A</sup> πτηνὰ P<sup>B</sup> Pl

BOOK V

- 5 εἰ καὶ με κτείναις, λείψω φωνὴν προϊέντα  
 γράμματ'. "Ἐρωτος ὄρα, ξεῖνε, μαιφονίαν."

5 καὶ με P<sup>A</sup> P<sup>I</sup> καὶ ἐμέ P<sup>B</sup> κτείναις P κτείνης  
 P<sup>I</sup> φωνὴν προϊέντα c<sup>A</sup> P<sup>I</sup> φωνὴν προσιέντα P<sup>A1</sup> φωνεῦντ'  
 ἐπὶ τύμβω P<sup>B</sup> 6 μαιφονίαν P<sup>A1</sup> μαιφονίην c<sup>A</sup> P<sup>B</sup> P<sup>I</sup>

**216** ΑΓΑΘΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ παραινετικόν, πῶς  
 δεῖ ἐρᾶν

Εἰ φιλέεις, μὴ πάμπαν ὑποκλασθέντα χαλάσσης  
 θυμὸν ὀλισθηρῆς ἔμπλεον ἰκεσίης·  
 ἀλλὰ τι καὶ φρονέεις στεγανώτερον, ὅσσον ἐρύσσαι  
 ὀφρύας, ὅσσον ἰδεῖν βλέμματι φειδομένω.

- 5 ἔργον γάρ τι γυναιξὶν ὑπερφιάλους ἀθερίζειν  
 καὶ κατακαγχάζειν τῶν ἄγαν οἰκτροτάτων.  
 κείνος δ' ἐστὶν ἄριστος ἐρωτικός, ὃς τάδε μίξει  
 οἶκτον ἔχων ὀλίγη ξυνὸν ἀγνηροῖη.

Lemma δεῖ Jacobs δὴ c

**217** ΠΑΤΛΟΥ ΣΙΛΕΝΤΙΑΡΙΟΥ ὅτι χρύσῳ ἠττῶνται  
 γυναῖκες

Χρῦσεος ἀψαύστοιο διέτμαγεν ἄμμα κορείας  
 Ζεὺς, διαδὺς Δανάας χαλκελάτους θαλάμους.  
 φαμὶ λέγειν τὸν μῦθον ἐγὼ τάδε· "χάλκεα νικᾷ  
 τείχεα καὶ δεσμοὺς χρυσὸς ὁ πανδαμάτωρ."

- 5 χρυσὸς ὅλους ῥντήρας, ὅλας κληῖδας ἐλέγχει,  
 χρυσὸς ἐπιγνάμπει τὰς σοβαροβλεφάρους·

## EROTIC EPIGRAMS

you slay me, I will leave letters projecting my voice: "Look, stranger, on the foul murder done by Love."

### 216 AGATHIAS SCHOLASTICUS *Advice on how to love*

If you are in love, do not let your heart become utterly abased, filled with oily supplication, but adopt a rather more withdrawn attitude, drawing up your eyebrows and giving condescending looks. For it is more or less the business of women to slight the proud and chortle at the excessively piteous. He is the best lover who mixes the two, tempering piteousness with just a little manly pride.

### 217 PAULUS SILENTIARIUS *That women are won by gold*

Golden Zeus, penetrating the beaten bronze chamber of Danaë, cut the knot of intact virginity.<sup>1</sup> I claim that the meaning of the story is this: "Gold, subduer of all things, gets the better of bronze walls and fetters." Gold proves all reins, all locks defective; gold bends supercil-

<sup>1</sup> Though Danaë's father locked her away in a bronze box, Zeus penetrated its keyhole as a shower of gold, and caused her to become pregnant with Perseus.

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4 τέιχα P . . . πεδα Pl      6 ἐπιγνάμπτει Pl ἐπιγνάπτει P

BOOK V

καὶ Δανάας ἐλύγωσεν ὄδε φρένα. μή τις ἐραστὰς  
 λισσέσθω Παφίαν, ἀργύριον παρέχων.

**218 ΑΓΑΘΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ** ἐπὶ Πολέμωνι κεί-  
 ραντι τὴν γαμετὴν μοιχείας ἔνεκα

Τὸν σοβαρὸν Πολέμωνα τὸν ἐν θυμέλῃσι Μενάν-  
 δρου

κείραντα Γλυκέρας τῆς ἀλόχου πλοκάμους  
 ὀπλότερος Πολέμων μιμήσατο, καὶ τὰ Ῥοδάνθης  
 βόστρυχα παντόλμοις χερσὶν ἐλήϊσατο,

5 καὶ τραγικοῖς ἀχέεσσι τὸ κωμικὸν ἔργον ἀμείψας,  
 μάστιξεν ῥαδινῆς ἄψα θηλυτέρης.

ζηλομανὲς τὸ κόλασμα· τί γὰρ τόσον ἤλιτε κούρη,  
 εἴ με κατοικτείρειν ἤθελε τειρόμενον;

σχέτλιος· ἀμφοτέρους δὲ διέτμαγε, μέχρι καὶ αὐτοῦ  
 10 βλέμματος ἐνστήσας αἴθοπα βασκανίην.

ἀλλ' ἔμπης τελέθει "Μισούμενος"· αὐτὰρ ἔγωγε  
 "Δύσκολος," οὐχ ὀρώων τὴν "Περικειρομένην."

2 Γλυκέρας Scaliger γλυκερὰς P γλυκεροῦς Pl

**219 ΠΑΤΛΟΥ ΣΙΛΕΝΤΙΑΡΙΟΥ** εἰς Ῥοδόπην

Κλέψωμεν, Ῥοδόπη, τὰ φιλήματα τὴν τ' ἐρατεινὴν  
 καὶ περιδήριτον Κύπριδος ἐργασίην.

ἠδὺ λαθεῖν φυλάκων τε παναγρέα κανθὸν ἀλύξαι·  
 φώρια δ' ἀμφαδίων λέκτρα μελιχρότερα.

2 περιδήριτον c περιδηριτὴν P<sup>1</sup>

## EROTIC EPIGRAMS

ious women to its will; it even bent the mind of Danaë. No need for a lover to pray to the Paphian, if he offers money!

### 218 AGATHIAS SCHOLASTICUS *On Polemo, who cut his wife's hair for adultery*

The arrogant Polemo, who in Menander's drama cut off the hair of his wife Glycera, has found an imitator in a latter-day Polemo, who with audacious hands despoiled Rhodanthe of her locks and even, turning the comic act into a tragic one, whipped the limbs of the tender woman. This punishment was an act of jealous madness, for what great wrong did the girl do by taking pity on my affliction? The villain! He has separated us, interposing his burning jealousy to prevent us even looking at one another. At any rate, he plays "The Hated Man"; but I play "The Ill-Tempered Man," because I cannot see "The Clipped Woman."<sup>1</sup>

<sup>1</sup> "The Clipped Woman" (*Perikeiromene*), the essential plot of which is summarized in this epigram, is a famous play of Menander, as are "The Hated Man" (*Misumenos*) and "The Ill-Tempered Man" (*Dyskolos*).

### 219 PAULUS SILENTIARIUS *On Rhodope*

Let us steal kisses, Rhodope, and the lovely and rivalrous works of Cypris. It is sweet not to be found out, and to avoid the all-entrapping eyes of chaperones. Furtive liaisons are more honeyed than open ones.

220 ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ ἐπί τινι Κλεοβούλω  
τὴν παλλακὴν ἀποκείραντι

Εἰ καὶ νῦν πολὴ σε κατεύνασε καὶ τὸ θαλυκρὸν  
κείνο κατημβλύνθη κέντρον ἐρωμανίης,  
ᾧφελος, ᾧ Κλεόβουλε, πόθους νεότητος ἐπιγνοῦς  
νῦν καὶ ἐποικτεῖρειν ὀπλοτέρων ὀδύνας,  
5 μηδ' ἐπὶ τοῖς ξυνοῖς κοτέειν μέγα μηδὲ κομάτων  
τὴν ῥαδινηὴν κούρην πάμπαν ἀπαγλαῖσαι.  
Ἄντίπατρος τῇ παιδί πάρος μεμέλησο ταλαίην,  
καὶ νῦν ἐξαπίνης Ἄντίπαλος γέγονας.

1 θαλυκρὸν P<sup>1</sup> θαλυκτρὸν P1 μελιχρὸν c

221 ΠΑΥΛΟΤ ΣΙΛΕΝΤΙΑΡΙΟΤ ἐρωτομανές

Μέχρι τίνος φλογέεσσαν ὑποκλέπτοντες ὀπωπὴν  
φώριον ἀλλήλων βλέμμα τιτυσκομέθα;  
λεκτέον ἀμφαδίην μελεδήματα, κῆν τις ἐρύξῃ  
μαλθακὰ λυσιπόνου πλέγματα συζυγίης,  
5 φάρμακον ἀμφοτέροις ξίφος ἔσσειται ἥδιον ἡμῖν  
ξυνὸν αἰεὶ μεθέπειν ἢ βίον ἢ θάνατον.

4 supra P δράσας ἢ λέξας ἐχθρὸς ἔρωτος ἀνὴρ subdidit P1

## EROTIC EPIGRAMS

**220** AGATHIAS SCHOLASTICUS *On a certain Cleobulus who cut off his concubine's hair*<sup>1</sup>

If gray hairs have now calmed you down and that glowing goad of love madness is blunted, you should, Cleobulus, when you reflect on the passions of your youth, take pity now on the pains of younger people, and not be so very angry at weaknesses common to everyone, robbing the slender girl of all the glory of her hair. The poor child formerly looked upon you as a father, and now you have suddenly become a foe.<sup>2</sup>

<sup>1</sup> The lemmatist envisions that the story underlying this epigram is essentially the same as in AP 5.218, but the phrase "as a father" implies that the girl may be Cleobulus' ward rather than his concubine.

<sup>2</sup> The contrasting terms are also proper names in Greek: Antipater and Antipalus.

**221** PAULUS SILENTIARIUS *A love-mad poem*

How long are we to conceal the fire in our looks and aim furtive glances at one another? We must speak our suffering openly, and if anyone hinders the tender embraces of the union that will end our pain, a sword will be the cure for both of us; it is sweeter for us to be ever together, whether on the path of life or death.

BOOK V

222 ΑΓΑΘΙΟΥ εἰς Ἀριάδνην τραγωδὸν καὶ κιθαριστρίδα

Εἴ ποτε μὲν κιθάρης ἐπαφήσατο πλήκτρον ἐλοῦσα  
 κούρη, Τερψιχόρης ἀντεμέλιζε μίτοις·  
 εἴ ποτε δὲ τραγικῶ ροιζήματι ῥήξατο φωνήν,  
 αὐτῆς Μελπομένης βόμβον ἀπεπλάσατο.  
 5 εἰ δὲ καὶ ἀγλαΐης κρίσις ἴστατο, μᾶλλον ἂν αὐτῇ  
 Κύπρις ἐνικήθη, κἀνεδίκαζε Πάρις.  
 σιγῇ ἐφ' ἡμείων, ἵνα μὴ Διόνυσος ἀκούσας  
 τῶν Ἀριαδνείων ζῆλον ἔχοι λεχέων.

1 ἐλοῦσα c ἔχουσα P<sup>1</sup> P1

223 ΜΑΚΗΔΟΝΙΟΥ

Φωσφόρε, μὴ τὸν Ἔρωτα βιάζεο μηδὲ διδάσκου,  
 Ἄρεϊ γειτονέων, νηλεὲς ἦτορ ἔχειν.  
 ὡς δὲ πάρος Κλυμένης ὀρόων Φαέθοντα μελάθρῳ,  
 οὐ δρόμον ὠκυπόδην εἶχες ἀπ' ἀντολίης,  
 5 οὕτω μοι περὶ νύκτα μόγις ποθέοντι φανείσαν  
 ἔρχεο δηθύνων, ὡς παρὰ Κιμμερίοις.

Auct. Μακεδονίου P Μακεδονίου ὑπάτου P1



## EROTIC EPIGRAMS

### 222 AGATHIAS *On Ariadne, a tragic actor and lyre player*

Whenever the girl took the plectrum and struck her harp, her music was the echo of Terpsichore's strings; whenever her voice broke forth into a tragic strain, she reproduced the hum of Melpomene herself. And if there were a contest for beauty, Cypris herself would more likely lose to her, and Paris would overturn his decision. But hush! Let us keep it to ourselves, lest Dionysus overhear and long for this Ariadne's bed too.<sup>1</sup>

<sup>1</sup> The wife of Dionysus also had the name Ariadne.

### 223 MACEDONIUS

O Morning star, do not do violence to Love or because you move near to Ares<sup>1</sup> learn from him to have a pitiless heart. But as once, when you saw Phaëthon in Clymene's chamber,<sup>2</sup> you did not take a swift course from the east, so for me, on this night for which I have longed, that has scarcely appeared, delay your coming, as among the Cimmerians.<sup>3</sup>

<sup>1</sup> The morning star (Venus) not infrequently appears to approach Mars in its orbit.

<sup>2</sup> The Sun (here called Phaëthon) once fell in love with Clymene, the wife of the king of Ethiopia. The product of their liaison was the mythical figure who takes the name Phaëthon in the more familiar story, in which he attempted to drive the Sun's chariot.

<sup>3</sup> The Cimmerians were thought to dwell at the end of the earth, in a land of perpetual night (Homer, *Odyssey* 11.13-19).

## 224 ΤΟΤ ΑΥΤΟΤ

Λῆξον, Ἔρωσ, κραδίης τε καὶ ἥπατος· εἰ δ' ἐπιθυ-  
 μείς  
 βάλλειν, ἄλλο τί μου τῶν μελέων μετάβα.

225 ΤΟΤ ΑΥΤΟΤ εἰς ἔρωτα διὰ τὸ πολλὰ πάσχειν  
 ἔνεκα τῆς ἐρωμένης

Ἔλκος ἔχω τὸν ἔρωτα· ῥέει δέ μοι ἔλκος ἰχῶρ  
 δάκρυον, ὠτειλῆς οὔποτε τερσομένης.  
 εἰμὶ καὶ ἐκ κακότητος ἀμήχανος, οὐδὲ Μαχάων  
 ἥπιά μοι πάσσει φάρμακα δενομένω.

5 Τήλεφός εἰμι, κόρη, σὺ δὲ γίνεο πιστὸς Ἀχιλλεύς·  
 κάλλει σῶ παῦσον τὸν πόθον, ὡς ἔβαλες.

226 ΠΑΤΛΟΥ ΣΙΔΕΝΤΙΑΡΙΟΥ ἐπὶ ὑποθέσει ἐρω-  
 τικῇ

Ὄφθαλμοί, τέο μέχρις ἀφύσσετε νέκταρ Ἐρώτων,  
 κάλλεος ἀκρήτου ζωροπόται θρασέες;  
 τῆλε διαθρέξωμεν ὄπη σθένος· ἐν δὲ γαλήνη  
 νηφάλια σπείσω Κύπριδι Μειλιχίη.

5 εἰ δ' ἄρα που καὶ κείθι κατάσχετος ἔσσομαι οἴστρω,  
 γίνεσθε κρυεροῖς δάκρυσι μυδαλέοι,  
 ἔνδικον ὀτλήσοντες ἀεὶ πόνον· ἐξ ὑμέων γάρ,  
 φεῦ, πυρὸς ἐς τόσσην ἤλθομεν ἐργασίην.

3 ὄπη P ὄποι Pl

## EROTIC EPIGRAMS

### 224 BY THE SAME AUTHOR

O Love, leave my heart and liver alone;<sup>1</sup> if you must shoot, switch to one of my other members.

<sup>1</sup> The heart and liver were thought to be the seats of emotion.

### 225 BY THE SAME AUTHOR *On love; about suffering greatly for one's beloved*

My wound is love; my wound suppurates tears, and the sore never scabs over. I am impotent in the face of this evil, and not even Machaon can apply the gentle salve that I need.<sup>1</sup> I am Telephus, girl; you be my trusty Achilles. With your beauty end my longing, for you are the one who inflicted it.<sup>2</sup>

<sup>1</sup> Machaon is the healer of the *Iliad*. See Homer, *Iliad* 4.218–19.

<sup>2</sup> Achilles had wounded Telephus; the wound could only be healed by the same weapon that caused it.

### 226 PAULUS SILENTIARIUS *For a discussion of love*

How long, O eyes, drinking boldly beauty's untempered wine, will you drain the nectar of the Loves? Let us flee far away, far as we have the strength, and in the calm to a milder Cypris pour out a sober offering. But if, perhaps, even there I am detained by its sting, you must be wet with icy tears, and suffer forever the pain you deserve. For it was you, alas, who drove me into such a fiery furnace.

227 ΜΑΚΗΔΟΝΙΟΥ ΤΡΙΑΤΙΚΟΥ ἐπὶ γυναικὶ ἐρω-  
μένη

Ἡμερίδας τρυγώωσιν ἐτήσιον, οὐδέ τις αὐτῶν  
 τοὺς ἔλικας, κόπτων βότρυν, ἀποστρέφεται.  
 ἀλλὰ σέ, τὴν ροδόπηχυν, ἐμῆς ἀνάθημα μερίμνης,  
 ὑγρὸν ἐνιπλέξας ἄμματι δεσμὸν ἔχω,  
 5 καὶ τρυγώω τὸν ἔρωτα· καὶ οὐ θέρος, οὐκ ἔαρ ἄλλο  
 οἶδα μένειν, ὅτι μοι πᾶσα γέμεις χαρίτων.  
 ὦδε καὶ ἠβήσειας ὅλον χρόνον· εἰ δέ τις ἔλθη  
 λοξὸς ἔλιξ ῥυτίδων, τλήσομαι, ὡς φιλέων.

6 ὅτι Salmasius ἔτι P

## 228 ΠΑΤΛΟΥ ΣΙΑΕΝΤΙΑΡΙΟΥ ἐπὶ γυναικὶ Ῥοδόπη

Εἶπε τίτι πλέξεις ἔτι βόστρυχον, ἢ τίτι χεῖρας  
 φαιδρυνέεις, ὀνύχων ἀμφιτεμῶν ἀκίδα;  
 ἐς τί δὲ κοσμήσεις ἀλιανθείϊ φάρεα κόχλω,  
 μηκέτι τῆς καλῆς ἐγγὺς ἰὼν Ῥοδόπης;  
 5 ὄμμασιν οἷς Ῥοδόπην οὐ δέρκομαι, οὐδὲ φαεινῆς  
 φέγγος ἰδεῖν ἐθέλω χρύσειον Ἐριπόλης.

1 πλέξεις P πλέξης Pl  
 νεις P φαιδρύνης Pl

2 φαιδρυνέεις Brunck φαιδρύν-  
 3 κοσμήσεις P κοσμήσης Pl

## EROTIC EPIGRAMS

### 227 MACEDONIUS THE CONSULAR *For a beloved woman*

Every year is the vintage, and no one, as he harvests the grapes, turns away from the curling tendrils. But you, the rosy-armed, the object of my thoughts' devotion, I hold in a knot, twining a supple bond around you, and gather the vintage of love. I cannot wait for another summer or spring, for to me you are entirely full of delights. So may your prime endure forever; but if some crooked tendril of a wrinkle comes, I will endure it, because I love you.

### 228 PAULUS SILENTIARIUS *For the woman Rhodope*

Tell me, for whose sake will you still braid your locks, or for whom will you make your hands bright and trim your fingernails? Why will you adorn your cloak with a sea-bloomed snail<sup>1</sup> if you no longer go near the beautiful Rhodope?

With eyes that do not look upon Rhodope I do not even care to see bright Dawn's golden gleam.

<sup>1</sup> Purple dye was extracted from some sea snails.

BOOK V

229 ΜΑΚΗΔΟΝΙΟΥ ΥΠΑΤΙΚΟΥ ἐπὶ γυναικὶ Εὐ-  
ίππη

Τὴν Νιόβην κλαίουσαν ἰδὼν ποτε βουκόλος ἀνὴρ  
θάμβεεν, εἰ λείβειν δάκρυον οἶδε λίθος.  
αὐτὰρ ἐμὲ στενάχοντα τόσης κατὰ νυκτὸς ὁμίχλην  
ἔμπνοος Εὐίππης οὐκ ἐλέαιρε λίθος.

5 αἴτιος ἀμφοτέροισιν ἔρωσ, ὀχητηγὸς ἀνίης  
τῇ Νιόβῃ τεκέων, αὐτὰρ ἐμοὶ παθέων.

Auct. Μακεδονίου ὑπατίκου P Μακεδονίου Pl

230 ΠΑΤΛΟΥ ΣΙΛΕΝΤΙΑΡΙΟΥ εἰς Δωρίδα τὴν ἐταί-  
ραν

Χρυσείης ἐρύσασα μίαν τρίχα Δωρὶς ἐθείρης,  
οἷα δορικτήτους δῆσεν ἐμεῦ παλάμας.  
αὐτὰρ ἐγὼ τὸ πρὶν μὲν ἐκάγχασα, δεσμὰ τινάξαι  
Δωρίδος ἡμερτῆς εὐμαρὲς οἰόμενος·

5 ὡς δὲ διαρρηῆσαι σθένος οὐκ ἔχον, ἔστενον ἤδη,  
οἷά τε χαλκείῃ σφιγκτὸς ἀλυκτοπέδη.  
καὶ νῦν ὁ τρισάποτμος ἀπὸ τριχὸς ἡέρτημαι,  
δεσπότης ἔνθ' ἐρύση πυκνὰ μεθελκόμενος.

1 χρυσείης Ludwich χρυσηῆς P Pl ἐρύσασα Ludwich  
εἰρύσασα c εἰρήσασα P<sup>1</sup> εἰρύσασα Pl 2 ἐμεῦ P ἐμὰς Pl

## EROTIC EPIGRAMS

**229** MACEDONIUS THE CONSULAR *For the woman Eui-  
ippe*

A cowherd once saw Niobe weeping and was amazed that a stone could shed tears. But Euiippe's heart, that living stone, takes no pity on me, groaning through the misty darkness of so long a night. In both cases the fault is Love's, who brought pain to Niobe for her children and to me the pain of passion.

**230** PAULUS SILENTIARIUS *On Doris the courtesan*

Doris pulled a single strand of golden hair, and bound my hands as if I were her prisoner. At first I burst out laughing, thinking it was a cinch to shake off charming Doris' fetters; but when I did not have the strength to break free, I then began to groan, as one confined by bronze shackles. And now I, most ill-fated, hang by a hair, and must follow wherever my mistress pulls me.

**231** ΜΑΚΗΔΟΝΙΟΥ ΤΡΙΑΤΙΚΟΥ ἐπὶ γυναικὶ κιθαρωδῶ

Τὸ στόμα ταῖς χαρίτεσσι, προσώπατα δ' ἄνθεσι  
βάλλει,

ὄμματα τῇ παφίῃ, τὼ χέρε τῇ κιθάρῃ.  
συλεύεις βλεφάρων φάος ὄμμασιν, οὔτας ἀοιδῆ·  
πάντοθεν ἀγρεύεις τλήμονας ἠϊθέους.

2 τὼ χέρε Jacobs τὴν χέρα P ΠΙ      3 συλεύεις P σκυλεύεις ΠΙ

**232** ΠΑΤΑΛΟΥ ΣΙΛΕΝΤΙΑΡΙΟΥ εἰς τινα γυναῖκα πολλοὺς ἐραστὰς ἔχουσαν Ἰππομένην, Λέανδρον, Ξάνθον

Ἰππομένην φιλέουσα νόον προσέρεισα Λεάνδρῳ·  
ἐν δὲ Λεανδρείοις χείλεσι πηγνυμένη  
εἰκόνα τὴν Ξάνθοιο φέρω φρεσί· πλεξαμένη δὲ  
Ξάνθον ἐς Ἰππομένην νόστιμον ἦτορ ἄγω.

5 πάντα τὸν ἐν παλάμησιν ἀναίνομαι· ἄλλοτε δ' ἄλλον  
αἰὲν ἀμοιβαίοις πήχεσι δεχνυμένη  
ἀφνειὴν Κυθήρειαν ὑπέρχομαι. εἰ δέ τις ἡμῖν  
μέμφεται, ἐν πενίῃ μιμνέτω οἰογάμῳ.

**233** ΜΑΚΗΔΟΝΙΟΥ ΤΡΙΑΤΙΚΟΥ ἐπὶ γυναικὶ παλιμβούλῳ

“Αὔριον ἀθρήσω σε.” τὸ δ' οὐ ποτε γίνεται ἡμῖν,  
ἠθάδος ἀμβολίης αἰὲν ἀεξομένης.



## EROTIC EPIGRAMS

**231** MACEDONIUS THE CONSULAR *For a woman lyre player*

Your mouth strikes with its grace, your face with its bloom, your eyes with desire, your hands with the lyre. With a look you steal away the light of the eyes; with a song you steal away the ears: from every angle you snare the poor young men.

**232** PAULUS SILENTIARIUS *On a woman who has many lovers: Hippomenes, Leander, Xanthus*

While kissing Hippomenes my thoughts were fixed on Leander; clinging to Leander's lips I bear the image of Xanthus in my mind; while embracing Xanthus my heart goes back to Hippomenes. I always reject the one in my arms, and, receiving one after another in my ever-shifting arms, I court a wealth of love. Let whoever blames me remain in monogamous poverty.

**233** MACEDONIUS THE CONSULAR *For a fickle woman*

"Tomorrow I will see you." But my tomorrow never comes, but always delay is added to delay. This is how you gratify

BOOK V

ταῦτά μοι ἰμείρουσι χαρίζεαι· ἄλλα δ' ἔς ἄλλους  
δῶρα φέρεις, ἐμέθεν πίστιν ἀπειπαμένη.

- 5 “ὄψομαι ἔσπερίη σε.” τί δ' ἔσπερός ἐστι γυναικῶν;  
γῆρας ἀμετρήτω πληθόμενον ῥυτίδι.

5 ἔσπερίη Τουρ ἔσπερίην P

**234 ΠΑΤΛΟΥ ΣΙΛΕΝΤΙΑΡΙΟΥ** ἐπὶ τὸ ὄψε αὐτὸν ἡτ-  
τηθέντα ὑπ' ἔρωτος ἄρξασθαι ἐρᾶν

Ὅ πρὶν ἀμαλθάκτοισιν ὑπὸ φρεσὶν ἡδὺν ἐν ἤβῃ  
οἴστροφόρου Παφίης θεσμὸν ἀπειπάμενος,  
γυιοβόροις βελέεσσι ανέμβατος ὁ πρὶν Ἐρώτων  
αὐχένα σοὶ κλίνω, Κύπρι, μεσαιπόλιος.

- 5 δέξο με καρχαλώωσα, σοφὴν ὅτι Παλλάδα νικᾶς  
νῦν πλέον ἢ τὸ πάρος μήλω ἐφ' Ἐσπερίδων.

1 ὑπὸ P ἐνὶ P1

**235 ΜΑΚΗΔΟΝΙΟΥ ΤΡΙΑΤΙΚΟΥ** ἐπὶ τινὶ κόρῃ  
παράκλησις

Ἦλθες ἐμοὶ ποθέοντι παρ' ἐλπίδα· τὴν δ' ἐνὶ θυμῷ  
ἔξεσάλαξας ὄλην θάμβει φαντασίην  
καὶ τρομέω· κραδίη τε βυθῷ πελεμίζεται οἴστρον,  
ψυχῆς πιυγομένης κύματι Κυπριδίω.

- 5 ἀλλ' ἐμὲ τὸν ναυηγὸν ἐπ' ἡπείροιο φανέντα  
σῶε, τεῶν λιμένων ἔνδοθι δεξαμένη.

3 οἴστρον c οἴστρω P<sup>1</sup>  
γομένης P

4 πιυγομένης Salmasius πνη-

## EROTIC EPIGRAMS

my love for you: for others you have other gifts, but my pledge of loyalty you renounce. "I will see you in the evening." But what is "evening" to a woman? Old age filled with countless wrinkles.

**234** PAULUS SILENTIARIUS *On the case of one bested by love and beginning to love late in life*

I who formerly in my youth with stubborn heart spurned the sweet decree of the Paphian, wielder of the goad, I who formerly was beyond the reach of the consuming arrows of the Loves bow my grizzled head to you, Cypris. Receive me and laugh, because you have beaten wise Pallas now even more than before, in the matter of the apple of the Hesperides.<sup>1</sup>

<sup>1</sup> The apple was the prize in the judgment of Paris.

**235** MACEDONIUS THE CONSULAR *An exhortation for a girl*

You came to me when I longed for you against all hope; with the shock of wonder you shook loose all the imagining of my heart, and I tremble. My heart quakes in the depths of its passion, and my soul is drowning in Cypris' wave. Save me, the shipwrecked sailor; when I appear on land, receive me into your harbor.

## 236 ΠΑΤΑΛΟΥ ΣΙΛΕΝΤΙΑΡΙΟΥ ἐπὶ κόρη ἀπειθεί

Ναὶ τάχα Τανταλέης Ἀχερόντια πῆματα ποινῆς  
ἡμετέρων ἀχέων ἐστὶν ἐλαφρότερα.

οὐ γάρ, ἰδὼν σέο κάλλος, ἀπείργετο χεῖλα μῖξαι  
χείλει σῶ ῥοδέων ἀβροτέρῳ καλύκων,

- 5 Τάνταλος ἀκριτόδακρυς· ὑπερτέλλοντα δὲ πέτρον  
δείδειν, ἀλλὰ θανεῖν δεύτερον οὐ δύναται.  
αὐτὰρ ἐγὼ ζωὸς μὲν ἔων κατατήκομαι οἴστρω,  
ἐκ δ' ὀλιγοδρανίης καὶ μόρον ἐγγὺς ἔχω.

237 ΑΓΑΘΙΟΥ ΜΤΡΙΝΑΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ σχετ-  
λιάζοντος ἐπὶ Ῥοδάνθης ἔρωτι ταῖς χελιδόσιν

Πᾶσαν ἐγὼ τὴν νύκτα κινύρομαι· εὔτε δ' ἐπέλθῃ  
ὄρθρος ἐλινῦσαι μικρὰ χαριζόμενος,

ἀμφιπεριτρύζουσι χελιδόνες, ἐς δέ με δάκρυ  
βάλλουσιν, γλυκερὸν κῶμα παρωσάμεναι.

- 5 ὄμματα δ' ὀξὺ λάοντα φυλάσσεται· ἢ δὲ Ῥοδάνθης  
αὔθις ἐμοῖς στέρνοις φροντὶς ἀναστρέφεται.

ὦ φθονεραὶ παύσασθε λαλητρίδες· οὐ γὰρ ἔγωγε  
τὴν Φιλομηλείην γλώσσαν ἀπεθρισάμην·

ἀλλ' Ἴτυλον κλαίετε κατ' οὔρεα καὶ γοάοιτε

- 10 εἰς ἔποπος κραναὴν αὐλὴν ἐφεζόμεναι,  
βαῖον ἵνα κνώσσοιμεν· ἴσως δέ τις ἦξει ὄνειρος,  
ὅς με Ῥοδανθείοις πῆχεσιν ἀμφιβάλοι.

4 βάλλουσιν P βάλλουσι Pl 5-6 om. Pl 5 ὀξὺ  
McCail οὐ P Pl 10 ἔποπος P αἶπος Pl 11 κνώσσοι-  
μεν Pl κνώσομεν P

EROTIC EPIGRAMS

**236** PAULUS SILENTIARIUS *For a disobedient girl*

Yes, perhaps the miseries of Tantalus' punishment on the banks of the Acheron are easier to bear than my pains. For Tantalus, ever in tears, never saw your beauty and never was forbidden to touch his lips to your lips, more delicate than rosebuds. He fears the rock that hangs over his head, but he cannot die a second time. I, however, though alive, am wasting away from passion; I have weakened to the point of death.

**237** AGATHIAS SCHOLASTICUS OF MYRINA *In which he complains to the swallows about his love for Rhodanthe*

All the night long I complain, and when dawn comes to favor me with a little rest, the swallows twitter all around me and move me again to tears, chasing sweet slumber away. My sharp-sighted eyes keep watch; again the thought of Rhodanthe haunts my heart. Hush, you spiteful babblers! It was not I who cut out Philomela's tongue;<sup>1</sup> go weep for Itylus on the mountains and lament as you sit on the hoopoe's rugged perch, so that I can get a little sleep, and perhaps a dream will come and cast Rhodanthe's arms around me.

<sup>1</sup> Her story is found in Ovid, *Metamorphoses* 6.433-674.

238 ΜΑΚΗΔΟΝΙΟΥ ΤΡΙΑΤΙΚΟΥ *καὶ αὐτὸ ἐρωτικόν*

Τὸ ξίφος ἐκ κολεοῦ τί σύρεται; οὐ μὰ σέ, κούρη,  
 οὐχ ἵνα τι πρήξω Κύπριδος ἀλλότριον,  
 ἀλλ' ἵνα σοι τὸν Ἄρηα, καὶ ἄζαλέον περ ἔοντα,  
 δείξω τῇ μαλακῇ Κύπριδι πειθόμενον.

- 5 οὗτος ἐμοὶ ποθέοντι συνέμπορος, οὐδὲ κατόπτρον  
 δεύομαι, ἐν δ' αὐτῷ δέρκομαι αὐτὸν ἐγώ,  
 καὶ καλός, ὡς ἐν ἔρωτι· σὺ δ' ἦν ἀπ' ἐμείου λάθῃαι,  
 τὸ ξίφος ἡμετέραν δύσεται ἐς λαγόνα.

Lemma ὅτι καὶ ξίφος ἐπεφέρετο ἐν ᾧ τὴν μορφήν ἐπεσκό-  
 πει, ἅμα δὲ καὶ ἀσφαλείας ἔνεκα add. man. recent. 5 κα-  
 τόπτρον Pl κάτοπτρον P 7 λάθῃαι Schneider λαθῆναι P  
 λυθείης Pl

## 239 ΠΑΤΑΛΟΥ ΣΙΛΕΝΤΙΑΡΙΟΥ

Ἐσβέσθη φλογεροῖο πυρὸς μένος· οὐκέτι κάμνω,  
 ἀλλὰ καταθνήσκω ψυχόμενος Παφίη.

ἦδη γὰρ μετὰ σάρκα δι' ὀστέα καὶ φρένας ἔρπει  
 παμφάγον ἀσθμαίνων οὗτος ὁ πικρὸς Ἔρωσ.

- 5 καὶ φλόξ ἐν τελεταῖς, ὅτε θύματα πάντα λαφύξῃ,  
 φορβῆς ἡπανίη ψύχεται αὐτομάτως.

5 λαφύξῃ P λαφύξει Pl 6 ἡπανίη Salmasius ἡ μανίη  
 P Pl αὐτομάτως P αὐτόματος Pl

## EROTIC EPIGRAMS

**238** MACEDONIUS THE CONSULAR *This is also a love poem.*

Why do I draw my sword from its scabbard? I swear in your name, girl, it is not to do anything foreign to Cypris, but to show you that Ares, cruel though he is, yields to soft Cypris. This sword<sup>1</sup> accompanies me in love's journey; I need no mirror, but I look at myself in it: I am beautiful, because I am in love. But if you forget me, the sword will plunge into my flank.

<sup>1</sup> Ares and the sword are equated.

**239** PAULUS SILENTIARIUS

The raging flame is extinguished; I suffer no longer but am dying, chilled by the Paphian goddess. For this bitter Love, panting its all-consuming breath, has gone past my flesh and now creeps through my bones and vitals. So the altar fire, when it has lapped up all the sacrifice, cools down of its own accord for lack of fuel.

## 240 ΜΑΚΗΔΟΝΙΟΥ ΤΡΙΑΤΙΚΟΥ

τῷ χρυσῷ τὸν ἔρωτα μετέρχομαι· οὐ γὰρ ἀρότρῳ  
 ἔργα μελισσῶν γίνεται ἢ σκαπάνῃ,  
 ἀλλ' ἔαρι δροσερῷ· μέλιτός γε μὲν Ἀφρογενείης  
 ὁ χρυσὸς τελέθει ποικίλος ἐργατίνης.

## 241 ΠΑΥΛΟΥ ΣΙΛΕΝΤΙΑΡΙΟΥ

“Σφῆξέ” σοι μέλλων ἐνέπειν, παλίνορσον ἰωὴν  
 ἄψ ἀνασειράζω καὶ πάλιν ἄγχι μένω·  
 σὴν γὰρ ἐγὼ δασπλήτα διάστασιν οἶά τε πικρὴν  
 νύκτα καταπτήσω τὴν Ἀχεροντιάδα.

- 5 ἤματι γὰρ σέο φέγγος ὁμοίου· ἀλλὰ τὸ μὲν που  
 ἄφθογγον· σὺ δέ μοι καὶ τὸ λάλημα φέρεις  
 κείνο τὸ Σειρήνων γλυκερώτερον, ᾧ ἔπι πᾶσαι  
 εἰσὶν ἐμῆς ψυχῆς ἐλπίδες ἐκκρεμέες.

Auct. Παύλου Σιλεντιαρίου P Agathiae tribuit Pl

## 242 ΕΡΑΤΟΣΘΕΝΟΥΣ ΣΧΟΛΑΣΤΙΚΟΥ

Ὡς εἶδον Μελίτην, ὄχρός μ' ἔλε· καὶ γὰρ ἀκοίτη  
 κείνη ἐφωμάρτει τοῖα δ' ἔλεξα τρέμων·

- “τοῦ σοῦ ἀνακροῦσαι δύναμαι πυλεῶνος ὀχῆας,  
 δικλίδος ἡμετέρης τὴν βάλανον χαλάσας,  
 5 καὶ δισσῶν προθύρων πλαδαρὴν κρηπίδα περῆσαι,  
 ἄκρον ἐπιβλήτος μεσσόθι πηξάμενος;”  
 ἢ δὲ λέγει γελάσασα καὶ ἀνέρα λοξὸν ἰδοῦσα·  
 “τῶν προθύρων ἀπέχου, μή σε κύων ὀλέσῃ.”



## EROTIC EPIGRAMS

### 240 MACEDONIUS THE CONSULAR

I pursue love with gold; for bees do not work with plow or mattock but with the fresh flowers of spring; gold, however, is the resourceful maker of the honey of the foam-born goddess.<sup>1</sup>

<sup>1</sup> I.e., Aphrodite, who in one version of her birth myth was born from the foam of the ocean. See Hesiod, *Theogony* 195–98.

### 241 PAULUS SILENTIARIUS

“Farewell” is on my tongue, but I winch back the sound and stay near you again. For I shudder at this horrid parting as at the bitter night of Acheron. Your glow is like daylight; but while that is mute, you also bring to me that talk, sweeter than the Sirens’, upon which all my soul’s hopes depend.

### 242 ERATOSTHENES SCHOLASTICUS

When I saw Melite, I grew pale, for her husband was with her, but I said to her, trembling, “Can I push back the bolts of your gate, releasing my peg from its aperture, and pierce the damp base of your double doors, securing the tip of my key in the middle?” But she, laughing and glancing sideways at her husband, said, “Keep away from my door, or the dog will make an end of you.”

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5 περῆσαι c περήσας P<sup>1</sup>  
σκευῆν P

8 μή σε κύων Jacobs μή

## 243 ΜΑΚΗΔΟΝΙΟΥ ΤΡΙΑΤΙΚΟΥ

- Τὴν φιλοπουλυγέλωτα κόρην ἐπὶ νυκτὸς ὀνείρου  
 εἶχον ἐπισφίγξας πῆχεσιν ἡμετέροις.  
 πείθετό μοι ξύμπαντα καὶ οὐκ ἀλέγιζεν ἐμεῖο  
 κύπριδι παντοίῃ σώματος ἀπτομένου.
- 5 ἀλλὰ βαρύζηλός τις Ἔρωσ· καὶ νύκτα λοχῆσας  
 ἐξέχεεν φιλήην, ὕπνου ἀποσκεδάσας.  
 ὧδέ μοι οὐδ' αὐτοῖσιν ἐν ὑπναλέοισιν ὀνείροις  
 ἄφθονός ἐστιν Ἔρωσ κέρδεος ἠδυνάμου.

## 244 ΠΑΥΛΟΥ ΣΙΔΕΝΤΙΑΡΙΟΥ

- Μακρὰ φιλεῖ Γαλάτεια καὶ ἔμφοφα, μαλθακὰ Δημῶ,  
 Δωρὶς ὀδακτίζει. τίς πλέον ἐξερέθει;  
 οὐατα μὴ κρίνωσι φιλήματα· γευσάμενοι δὲ  
 τρηχαλέων στομάτων ψῆφον ἐποισόμεθα.
- 5 ἐπλάγχθης, κραδίη· τὰ φιλήματα μαλθακὰ Δημοῦς  
 ἔγνωσ καὶ δροσερῶν ἠδὺ μέλι στομάτων·  
 μίμν' ἐπὶ τοῖς· ἀδέκαστον ἔχει στέφος. εἰ δέ τις  
 ἄλλη  
 τέρπεται, ἐκ Δημοῦς ἡμέας οὐκ ἐρύσει.

2 Δωρὶς c δάροις P<sup>1</sup>  
 δακτίζει P<sup>1</sup> δακτάζει c  
 P 7 μίμν' c μέν' P<sup>1</sup>

ὀδακτίζει Heinsius et Ludwich  
 5 ἐπλάγχθης Heinsius ἐπλάχθης

## EROTIC EPIGRAMS

### 243 MACEDONIUS THE CONSULAR

I held the girl who loves a good laugh tight in my arms in a dream. She yielded entirely to me and allowed me to touch her body in every sexual way. But Love is an exceedingly envious character; he lay in ambush through the night, then poured my love away and scattered my sleep. So even in the dreams of my sleep Love envies me the attainment of sweet union.

### 244 PAULUS SILENTIARIUS

Galatea's kisses are long and noisy, Demo's are soft, and Doris is a biter. Which is more exciting? Ears don't judge kisses, and I have tasted the cruel mouth; I will cast my vote. My heart, you had wandered—but you knew Demo's soft kiss and the sweet honey of her wet mouth. Stay with that; she wins the crown without any bribe. If anyone takes pleasure in another, he will not tear me away from Demo.

BOOK V

245 ΜΑΚΗΔΟΝΙΟΥ ΤΡΙΑΤΙΚΟΥ

Κιχλίξεις, χρεμέτισμα γάμου προκέλευθον ιείσα,  
 ἤσυχά μοι νεύεις· πάντα μάτην ἐρέθεις.  
 ὄμοσα τὴν δυσέρωτα κόρην, τρισὶν ὄμοσα πέτραις,  
 μήποτε μειλιχίους ὄμμασιν εἰσιδέειν.

- 5 παῖζε μόνῃ τὸ φίλημα· μάτην πόππυζε σεαυτῇ  
 χεῖλεσι γυμνοτάτοις, οὗ τιμι μισγομένοις.  
 αὐτὰρ ἐγὼν ἐτέρην ὁδὸν ἔρχομαι· εἰσὶ γὰρ ἄλλαι  
 κρέσσονες εὐλέκτρον Κύπριδος ἐργάτιδες.

6 μισγομένοις P μινυμένοις P<sup>1</sup> 7-8 om. P<sup>1</sup>

246 ΠΑΤΑΟΥ ΣΙΛΕΝΤΙΑΡΙΟΥ

Μαλθακὰ μὲν Σαπφούς τὰ φιλήματα, μαλθακὰ  
 γυίων

πλέγματα χιονέων, μαλθακὰ πάντα μέλη,  
 ψυχὴ δ' ἐξ ἀδάμαντος ἀπειθέος· ἄχρι γὰρ οἴων  
 ἔστιν ἔρωσ στομάτων, τᾶλλα δὲ παρθενίης.

- 5 καὶ τίς ὑποτλαίῃ; τάχα τις, τάχα τοῦτο ταλάσσας  
 δίψαν Τανταλέην τλήσεται εὐμαρέως.

1 Σαπφούς c σαιρ (?) P<sup>1</sup> γυίων add. c om. P<sup>1</sup> 5 τα-  
 λάσσας c ταλάσσαν P<sup>1</sup>

247 ΜΑΚΗΔΟΝΙΟΥ ΤΡΙΑΤΙΚΟΥ

Παρμενὶς οὐκ ἔργω· τὸ μὲν οὖνομα καλὸν ἀκούσας  
 ὠϊσάμην, σὺ δέ μοι πικροτέρῃ θανάτου.

## EROTIC EPIGRAMS

### 245 MACEDONIUS THE CONSULAR

You snicker and let forth a whinny that hints at a path to sex; you nod to me quietly; you do everything to excite me—but in vain. I swore, by three rocks I swore, never to look with kindly eyes on the girl whose love goes so awry. Play “kiss” by yourself; smack your bared lips in vain, since they touch no one’s lips. I, however, go a different way, for there are others who better perform the deeds of Cypris, giver of pleasure in bed.

### 246 PAULUS SILENTIARIUS

Soft are Sappho’s kisses, soft the clasp of her snowy limbs; every part of her is soft. But her heart is of unyielding adamant. Her love reaches only to her lips; the rest is virginal. Who could endure this? Perhaps, perhaps someone who endured it will endure with ease the thirst of Tantalus.

### 247 MACEDONIUS THE CONSULAR

You are not Parmenis<sup>1</sup> in deed; when I heard your fine name I thought you would be, but to me you are more

<sup>1</sup> The name implies steadfastness.

BOOK V

καὶ φεύγεις φιλέοντα, καὶ οὐ φιλέοντα διώκεις,  
ὄφρα πάλιν κείνον καὶ φιλέοντα φύγῃς.

- 5 Κεντρομανὲς δ' ἄγκιστρον ἔφν στόμα καί με δακόντα  
εὐθύς ἔχει ῥοδέου χείλεος ἔκκρεμέα.

5-6 om. P1      6 χείλεος ἔκκρεμέα Brunck χείλους ἔκκρέ-  
μεθα P

248 ΠΑΤΛΟΥ ΣΙΛΕΝΤΙΑΡΙΟΥ

ᾠ παλάμη πάντολμε, σὺ τὸν παγχρύσειον ἔτλης  
ἀπριξ δραξαμένη βόστρυχον ἀνερύσαι;  
ἔτλης; οὐκ ἐμάλαξε τὸν θράσος αἴλιος αὐδῆ,  
σκύλμα κόμης, αὐχὴν μαλθακὰ κεκλιμένους;

- 5 νῦν θαμνοῖς πατάγοισι μάτην τὸ μέτωπον ἀράσ-  
σεις·

οὐκέτι γὰρ μαζοῖς σὸν θέναρ ἐμπελάσει.  
μή, λίτομαι, δέσποινα, τόσην μὴ λάμβανε ποινήν·  
μᾶλλον ἐγὼ τλαίην φάσγανον ἀσπασίως.

5 θαμνοῖς Suda θαμνοῖ c θαμνοῖ P<sup>1</sup>

249 ΕΙΡΗΝΑΙΟΥ ΡΕΦΕΡΕΝΔΑΡΙΟΥ

ᾠ σοβαρῇ Ῥοδόπῃ, Παφίης εἴξασα βελέμοις  
καὶ τὸν ὑπερφίαλον κόμπον ἀπωσαμένη,  
ἀγκὰς ἐλοῦσά μ' ἔχεις παρὰ σὸν λέχος· ἐν δ' ἄρα  
δεσμοῖς

- κέιμαι ἐλευθερίας οὐκ ἐπιδευόμενος.  
5 οὕτω γὰρ ψυχὴ τε καὶ ἔκχυντα σώματα φωτῶν  
συμφέρεται φιλήης ῥεύμασι μιγνύμενα.

## EROTIC EPIGRAMS

cruel than death. You flee from him who loves you and pursue him who loves you not—in order to flee from him too, in turn, once he loves you. Your mouth is a fishhook with raging barbs: I bit, and right away it holds me dangling from rosy lips.

### 248 PAULUS SILENTIARIUS

O all-daring hand, did you dare to seize her tightly by her all-golden locks and drag her about? You did dare? Your audacity was not softened by her piteous cries, her torn hair, her meekly bent neck? Now in vain you beat my forehead repeatedly; nevermore will your cupped palm come near her breasts!

Do not, I beg you, mistress, punish me so cruelly; rather than that I would dare to welcome death by the sword.

### 249 IRENAEUS REFERENDARIUS

O haughty Rhodope, now yielding to the shafts of the Paphian goddess and putting aside your insufferable pride, you hold me in your arms by your bed; so I lie in bondage, with no desire for liberty. Thus do souls and languid bodies meet, mingled by the streams of love.

## 250 ΠΑΤΛΟΥ ΣΙΛΕΝΤΙΑΡΙΟΥ

Ἦδύ, φίλοι, μείδημα τὸ Λαΐδος· ἦδὺν καὶ αὐτῶν  
ἠπιοδινητῶν δάκρυ χέει βλεφάρων.

χθιζά μοι ἀπροφάσιστον ἐπέστενευ, ἐγκλιδὸν ὄμω  
ἡμετέρω κεφαλὴν δηρὸν ἐρεισαμένη.

5 μυρομένην δὲ φίλησα· τὰ δ' ὡς δροσερῆς ἀπὸ πη-  
γῆς

δάκρυα μινυμένων πίπτε κατὰ στομάτων.

εἶπε δ' ἀνειρομένω· “τίνος εἵνεκα δάκρυα λείβεις;” —  
“δεΐδια μὴ με λίπης· ἐστὲ γὰρ ὄρκαπάται.”

1 φίλοι, μείδημα c φίλημα P<sup>1</sup>      3 ἐγκλιδὸν ὄμω Jacobs  
ἐγκλινοδόμω P      post 3 inser. 5.251.3 P<sup>1</sup>, del. c      5 φί-  
λησα c φιλήσασα P<sup>1</sup>

## 251 ΕΙΡΗΝΑΙΟΥ ΡΕΦΕΡΕΝΔΑΡΙΟΥ

Ὄμματα δινεύεις κρυφίων ἰνδάλματα πυρσῶν,

χείλεα δ' ἀκροβαφῆ λοξὰ παρεκτανύεις,

καὶ πολὺν κιχλίζουσα σοβεῖς εὐβόστρυχον αἴγλην,

ἐκχυμένας δ' ὀρώω τὰς σοβαρὰς παλάμας.

5 ἀλλ' οὐ σῆς κραδίης ὑψαύχενος ὄκλασεν ὄγκος·

οὐπω ἐθελύνθης, οὐδὲ μαραινομένη.

Auct. Ῥεφερενδαρίου P Ραιφερενδαρίου P1      6 οὐπω P1  
οὐπο P



## EROTIC EPIGRAMS

### 250 PAULUS SILENTIARIUS

Sweet, my friends, is Laïs' smile; sweet also are the tears that flow from her very eyes as they gently roll. Yesterday, after long resting her head on my shoulder, she sighed without any reason. She wept as I kissed her, and the tears, as from a cool fountain, fell from our united lips. When I asked her, "Why are you crying?" she said, "I am afraid that you will leave me; for you men are all oath breakers."

### 251 IRENAEUS REFERENDARIUS

You roll your eyes—an indication of hidden fires—and you grimace, twisting and protruding your reddened lips; you giggle constantly and shake the glory of your curls, and your haughty hands, I see, are languid. But your disdainful heart is not bent, and even in your decline you have not softened.

## 252 ΠΑΤΛΟΤ ΣΙΛΕΝΤΙΑΡΙΟΤ

- Ῥύψωμεν, χαρίεσσα, τὰ φάρεα, γυμνὰ δὲ γυμνοῖς  
 ἐμπελάση γυίοις γυῖα περιπλοκάδην·  
 μηδὲν ἔοι τὸ μεταξύν· Σεμιράμιδος γὰρ ἐκείνο  
 τεῖχος ἐμοὶ δοκέει λεπτὸν ὕφασμα σέθεν.  
 5 στήθεα δ' ἐξεύχθω τά τε χεῖλεα· τᾶλλα δὲ σιγῇ  
 κρυπτέον· ἐχθαίρω τὴν ἀθυροστομίην.

2 ἐμπελάση Reiske ἐμπελάσει P 5 τε apogr. om.  
 P 6 κρυπτέον Jacobs κρυπτέω P

## 253 ΕΙΡΗΝΑΙΟΤ ΡΕΦΕΡΕΝΔΑΡΙΟΤ

- Τίπτε πέδον, Χρύσιλλα, κάτω νεύουσα δοκεύεις  
 καὶ ζώνην παλάμαις οἰά περ ἀκρολυτεῖς;  
 αἰδῶς νόσφι πέλει τῆς Κύπριδος· εἰ δ' ἄρα σιγᾶς,  
 νεύματι τὴν Παφίην δείξον ὑπερχομένην.

4 τὴν c σὴν P<sup>1</sup>

## 254 ΠΑΤΛΟΤ ΣΙΛΕΝΤΙΑΡΙΟΤ

- ᾠμοσα μιμνάζειν σέο τηλόθεν, ἀργέτι κούρη,  
 ἄχρι δωδεκάτης, ᾧ πόποι, ἠριπόλης·  
 οὐ δ' ἔτλην ὁ τάλας· τὸ γὰρ αὔριον ἄμμι φαάνθη  
 τηλοτέρω μήνης, ναὶ μὰ σέ, δωδεκάτης.  
 5 ἀλλὰ θεοὺς ἰκέτευε, φίλη, μὴ ταῦτα χαράξαι  
 ὄρκια ποιναίης νῶτον ὑπὲρ σελίδος·  
 θέλγε δὲ σαῖς χαρίτεσσιν ἐμὴν φρένα· μηδέ με  
 μᾶστιξ,  
 πότνα, κατασμύξῃ καὶ σέο καὶ μακάρων.

## EROTIC EPIGRAMS

### 252 PAULUS SILENTIARIUS

Let us throw off this clothing, my beauty, and join naked limbs with naked limbs entwined. Let nothing be between us; even that thin tissue you wear seems like the wall of Semiramis to me.<sup>1</sup> Let our breasts and our lips be linked—the rest must be veiled in silence: I hate a babbling tongue.

<sup>1</sup> Semiramis constructed a famous defensive wall around Babylon: see Diodorus Siculus, *Library of History* 2.7.

### 253 IRENAEUS REFERENDARIUS

Why, Chrysilla, do you bow your head and stare at the ground, while your fingers fiddle with your girdle's knot? Modesty is foreign to Cypris; but if you must be silent, show by a nod that you submit to the Paphian goddess.

### 254 PAULUS SILENTIARIUS

I swore to stay away from you, bright maiden, until—oh dear!—the twelfth dawn. But I, the long-enduring, could not endure it; for even tomorrow seemed to me—I swear by yourself—more than twelve months away. But pray to the gods, dear, not to engrave this oath of mine on the surface of the punitive page, and soothe my heart with your charms. Let me not feel the burning sting, either of your whip, O queen, or that of the blessed gods.

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1 ἀργέτι Pl ἀργέτη P    κούρη Pl κούρη P<sup>1</sup> κούρα c  
8 σέο Pl σέω P

BOOK V

255 ΤΟΤ ΑΤΤΟΤ ἀφηγηματικόν· πᾶσαν γέμον ἔρω-  
τος ἀκοσμίαν

Εἶδον ἐγὼ ποθέοντας· ὑπ' ἀτλήτοιο δὲ λύσσης  
 δηρὸν ἐν ἀλλήλοις χεῖλεα πηξάμενοι,  
 οὐ κόρον εἶχον ἔρωτος ἀφειδέος· ἰέμενοι δέ,  
 εἰ θέμις, ἀλλήλων δύμεναι ἐς κραδίην,  
 5 ἀμφασίης ὅσον ὅσον ὑπεπρήϊνον ἀνάγκην  
 ἀλλήλων μαλακοῖς φάρεσιν ἐσσάμενοι.  
 καὶ ῥ' ὁ μὲν ἦν Ἀχιλῆϊ πανείκελος, οἶος ἐκεῖνος  
 τῶν Λυκομηδείων ἔνδον ἔην θαλάμων·  
 κούρη δ' ἀργυφῆς ἐπιγουνίδος ἄχρι χιτῶνα  
 10 ζωσαμένη Φοίβης εἶδος ἀπεπλάσατο.  
 καὶ πάλιν ἠρήρειστο τὰ χεῖλεα· γυιοβόρον γὰρ  
 εἶχον ἀλωφῆτου λιμὸν ἔρωμανίης.  
 ρεῖά τις ἡμερίδος στελέχη δύο σύμπλοκα λύσει,  
 στρεπτά, πολυχρονίῳ πλέγματι συμφυέα,  
 15 ἢ κείνους φιλέοντας, ὑπ' ἀντιπόροισι τ' ἀγοστοῖς  
 ὑγρὰ περιπλέγδην ἄψα δησαμένους.  
 τρὶς μάκαρ, ὅς τοίοισι, φίλη, δεσμοῖσιν ἐλίχθη,  
 τρὶς μάκαρ· ἀλλ' ἡμεῖς ἄνδιχα καιόμεθα.

3 ἀφειδέος App. B-V ἀφηδέος P<sup>1</sup> ἀφ' ἡδέος c 11 ἠρήρει-  
 στο c ἠρήριστο P<sup>2</sup> γυιοβόρον apogr. γυιοβόρων P

256 ΤΟΤ ΑΤΤΟΤ

Δικλίδας ἀμφετίναξεν ἐμοῖς Γαλάτεια προσώποις  
 ἕσπερος, ὑβριστὴν μῦθον ἐπευξαμένη·

## EROTIC EPIGRAMS

**255** BY THE SAME AUTHOR *A narrative poem; full of love, expressing every indecency*

I saw the lovers: in the ungovernable fury of their passion they glued their lips together in a long kiss, but they could not be satisfied with unsparing love. Yearning, if possible, to plunge into one another's hearts, they almost, *almost* alleviated their inexpressible compulsion by interchanging their soft clothing. Then he was just like Achilles in the chambers of Lycomedes, and the girl, girded in a tunic falling to just above her silvery knee, counterfeited the form of Phoebe.<sup>1</sup> Again they pressed their lips together, for the inappeasable hunger of love madness still devoured them. One would more easily pry apart two intertwined stems of a twisted vine that have long merged their tendrils, than those lovers, with their opposed arms knotting their pliant limbs in a close embrace. Thrice blessed is he, my dear, who is wrapped in such bonds, thrice blessed! But *we* must burn separately.

<sup>1</sup> Achilles' mother Thetis dressed him as a girl and hid him in Lycomedes' palace, in hopes that he could avoid the expedition to Troy. Similarly, Artemis (here called Phoebe) habitually adopts a quasi-masculine style of dress.

**256** BY THE SAME AUTHOR

Galatea last evening slammed her door in my face and uttered an insulting curse. "Insult frees lovers"? That

BOOK V

“ὕβρις ἔρωτας ἔλυσε.” μάτην ὄδε μῦθος ἀλάται·  
ὕβρις ἐμὴν ἐρέθει μᾶλλον ἐρωμανίην.

- 5 ὤμοσα γὰρ λυκάβαντα μένειν ἀπάνευθεν ἐκείνης,  
ὦ πόποι, ἀλλ’ ἰκέτης πρώϊος εὐθὺς ἔβην.

257 ΠΑΛΛΑΔΑ

Νῦν καταγιγνώσκω καὶ τοῦ Διὸς ὡς ἀνεράστου,  
μὴ μεταβαλλομένου τῆς σοβαρᾶς ἔνεκα·  
οὔτε γὰρ Εὐρώπης, οὐ τῆς Δανάης περὶ κάλλος  
οὔθ’ ἀπαλῆς Δήδης ἐστ’ ἀπολειπομένη·

- 5 εἰ μὴ τὰς πόρνas παραπέμπεται· οἶδα γὰρ αὐτὸν  
τῶν βασιλευουσῶν παρθενικῶν φθορέα.

258 ΠΑΤΛΟΤ ΣΙΛΕΝΤΙΑΡΙΟΤ

Πρόκριτός ἐστι, Φίλινα, τεῆ ρντις ἢ ὀπὸς ἦβη  
πάσης· ἰμείρω δ’ ἀμφὶς ἔχειν παλάμαις  
μᾶλλον ἐγὼ σέο μῆλα καρηβαρέοντα κορύμβοις  
ἢ μαζὸν νεαρῆς ὄρθιον ἡλικίης.

- 5 σὸν γὰρ ἔτι φθινόπωρον ὑπέρτερον εἶαρος ἄλλης,  
χείμα σὸν ἀλλοτρίου θερμότερον θέρεος.

1-4 om. P1                      1 ἦβη scripsi ἦβης P                      2 ἰμείρω App.  
B-V ἰμείρων P                      5 σὸν γὰρ P ἢ σὸν P1

259 ΤΟΤ ΑΤΤΟΤ

Ὅμματά σευ βαρύθουσι, πόθου πνεύοντα, Χαρικλοῖ,  
οἶά περ ἐκ λέκτρων ἄρτι διεγρομένης·

## EROTIC EPIGRAMS

phrase, though current, is false: insult excites my love madness all the more. I swore to remain a year away from her, but—oh dear!—early in the morning I went straight to supplicate her.

### 257 PALLADAS

I now condemn Zeus as incapable of love, if he does not transform himself for this haughty woman; for she is not second in beauty to Europa, or Danaë, or tender Leda.<sup>1</sup> But perhaps he disdains prostitutes; for I know they were maiden princesses he used to seduce.

<sup>1</sup> Zeus changed his form to seduce each of these women.

### 258 PAULUS SILENTIARIUS

Your wrinkles, Philinna, are preferable to the youth of any other face; I desire more to clasp in my hands your apples, drooping at the points, than the pert breasts of a young girl. For your autumn is superior to another's spring, and your winter is warmer than another's summer.

### 259 BY THE SAME AUTHOR

Your eyes, Chariclo, that breathe love, are heavy, as if you have just risen from your bed. Your hair is disheveled, a

BOOK V

ἔσκυλται δὲ κόμη, ῥοδέης δ' ἀμάρνυμα παρειῆς  
 ὦχρος ἔχει λευκός, καὶ δέμας ἐκλέλυται.

- 5 κεί μὲν παννυχίησιν ὀμιλήσασα παλαιστραῖς  
 ταῦτα φέρεις, ὄλβου παντὸς ὑπερπέταται  
 ὃς σε περιπλέγδην ἔχε πήχεσιν· εἰ δέ σε τήκει  
 θερμὸς ἔρως, εἴης εἰς ἐμὲ τηκομένη.

3 ἀμάρνυμα Heinsius ἀμαρύγματα P 6 ὑπερπέταται  
 c ὑπερπέτεται P<sup>1</sup>

260 ΤΟΤ ΑΤΤΟΤ

Κεκρύφαλοι σφίγγουσι τεὴν τρίχα; τήκομαι οἷστρω,  
 ῥείης πυργοφόρου δείκελον εἰσορόων.

- ἀσκεπές ἐστι κάρηνον; ἐγὼ ξανθίσμασι χαίτης  
 ἔκχυτον ἐκ στέρνων ἐξεσόβησα νόον.  
 5 ἀργενναῖς ὀθόνησι κατήορα βόστρυχα κεύθεις;  
 οὐδὲν ἐλαφροτέρη φλόξ κατέχει κραδίην.  
 μορφὴν τριχθαδίην Χαρίτων τριάς ἀμφιπολεύει·  
 πᾶσα δέ μοι μορφὴ πῦρ ἴδιον προχέει.

261 ΑΓΑΘΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

- Εἰμὶ μὲν οὐ φιλόοινος· ὅταν δ' ἐθέλης με μεθύσσαι,  
 πρῶτα σὺ γενομένη πρόσφερε, καὶ δέχομαι.  
 εἰ γὰρ ἐπιψαύσεις τοῖς χείλεσιν, οὐκέτι νήφειν  
 εὐμαρὲς οὐδὲ φυγεῖν τὸν γλυκὺν οἰνοχόον·  
 5 πορθμεύει γὰρ ἔμοιγε κύλιξ παρὰ σοῦ τὸ φίλημα  
 καὶ μοι ἀπαγγέλλει τὴν χάριν ἣν ἔλαβεν.



## EROTIC EPIGRAMS

white pallor has displaced the glow of your rosy cheeks, and your body is languid. If these are a sign that you have been joining in wrestling bouts all night, then the bliss of him who held you clasped in his arms transcends all other; but if burning love is melting you, I hope you are melting for me.

### 260 BY THE SAME AUTHOR

If a hairnet confines your hair, I waste away with passion, as I look on the image of turreted Rhea.<sup>1</sup> If your head is uncovered, its blond locks make me scare my mind right out of my chest. If your hair is let down and hidden by a white veil, the flame grips my heart just as firmly. The three Graces attend to the three aspects of your beauty, and each aspect sheds upon me its particular flame.

<sup>1</sup> Cybele, who was often assimilated to Rhea, was usually pictured with a crown in the shape of a tower or defensive wall.

### 261 AGATHIAS SCHOLASTICUS

I am not fond of wine, but if you want to make me drunk, taste the cup first and offer it, and I will accept. Once you touch it to your lips, it is no longer easy to abstain or to flee from that sweet wine steward, for the cup ferries the kiss from you to me and tells me what joy it had.

BOOK V

262 ΠΑΤΛΑΟΥ ΣΙΛΕΝΤΙΑΡΙΟΥ

Φεῦ φεῦ, καὶ τὸ λάλημα τὸ μείλιχον ὁ φθόνος εἶργει  
 βλέμμα τε λαθριδίως φθεγγομένων βλεφάρων  
 ἰσταμένης δ' ἄγχιστα τεθήπαμεν ὄμμα γεραιῆς,  
 οἷα πολύγληνον βουκόλον Ἴναχίης.

- 5 ἴστασο καὶ σκοπίαζε, μάτην δὲ σὸν ἦτορ ἀμύσσου  
 οὐ γὰρ ἐπὶ ψυχῆς ὄμμα τεὸν τανύσεις.

3 ἰσταμένης schol. Plan. Bern. ἰστάμενοι P Pl 6 ψυχῆς  
 P ψυχὴν Pl

263 ΑΓΑΘΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Μήποτε, λύχνε, μύκητα φέροις μηδ' ὄμβρον  
 ἐγείροις,

μη τὸν ἐμὸν παύσης νυμφίον ἐρχόμενον.  
 αἰεὶ σὺ φθονεῖς τῇ Κύπριδι καὶ γὰρ ὅθ' Ἑρῶ  
 ἦρμοσε Δειάνδρῳ. . . . θυμέ, τὸ λοιπὸν ἔα.

- 5 Ἐφαίστου τελέθεις, καὶ πείθομαι ὅτι χαλέπτων  
 Κύπριδα θωπεύεις δεσποτικὴν ὀδύνην.

6 Κύπριδα P Κύπριδι Pl

264 ΠΑΤΛΑΟΥ ΣΙΛΕΝΤΙΑΡΙΟΥ

Βόστρυχον ὠμογέροντα τί μέμφει ὄμματά θ' ὑγρά  
 δάκρυσιν; ὑμετέρων παίγνια ταῦτα πόθων,  
 φροντίδες ἀπρήκτοιο πόθου τάδε, ταῦτα βελέμων  
 σύμβολα καὶ δολιχῆς ἔργα νυχεγρεσίης.

## EROTIC EPIGRAMS

### 262 PAULUS SILENTIARIUS

Alas! Alas! Envy prevents even your gentle talk and the secret language of your eyes. I am in dread of the eye of the old woman who stands close to you like the many-eyed cowherd of the daughter of Inachus.<sup>1</sup>

Stand there and spy on us, but you gnaw your heart in vain, for your eye cannot reach to the soul.

<sup>1</sup> The daughter of Inachus is Io, transformed into a cow by Hera, who then placed the hundred-eyed Argus to watch over her. Ovid tells a version of the story in *Metamorphoses* 1.583–746.

### 263 AGATHIAS SCHOLASTICUS

Never, my lamp, bear an untrimmed wick or arouse the rain, lest you prevent my bridegroom from coming. You always hold a grudge against Cypris, for even when Hero was engaged to Leander . . . O my heart, never mind the rest.<sup>1</sup> You are Hephaestus', and I believe that by vexing Cypris, you soothe your master's distress.

<sup>1</sup> Hero lit the way for her lover Leander to see as he swam the Hellespont nightly to meet her; when the lamp went out, he drowned. The story may be found in Musaeus' *Hero and Leander*.

### 264 PAULUS SILENTIARIUS

Why find fault with my locks grown gray so early and my eyes wet with tears? These are the pranks my love for you plays; these are the care marks of impotent desire; these are the traces the arrows left; these are the works of long

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2 ὑμετέρων ἢ ἡμετέρων P<sup>1</sup>

BOOK V

- 5 καὶ γάρ που λαγόνεσσι ῥυτίς παναώριος ἤδη,  
καὶ λαγαρὸν δειρήν δέρμα περικρέματα.  
ὀππόσον ἠβάσκει φλογὸς ἄνθεα, τόσσον ἐμεῖο  
ἄψα γηράσκει φροντίδι γυιοβόρω.  
ἀλλὰ κατοικτεῖρασα δίδου χάριν· αὐτίκα γάρ μοι  
10 χρῶς ἀναθλήσει κρατὶ μελαινομένῳ.

10 μελαινομένῳ c μελαινομένων P<sup>1</sup>

**265** ΚΟΜΗΤΑ ΧΑΡΤΟΤΛΑΡΙΟΥ εἰς ἑαυτὸν ἐκδεχόμενον κόρην

Ὅμματα Φυλλίς ἔπεμπε κατὰ πλόον· ὄρκος ἀλήτης  
πλάζετο, Δημοφῶν δ' ἦεν ἄπιστος ἀνήρ.  
νῦν δέ, φίλη, πιστὸς μὲν ἐγὼ παρὰ θίνα θαλάσσης  
Δημοφῶν· σὺ δὲ πῶς Φυλλίς ἄπιστος ἔφυσ;

3 δέ c δὴ P<sup>1</sup>

**266** ΠΑΤΑΟΥ ΣΙΔΕΝΤΙΑΡΙΟΥ

- Ἄνερα λυσσητήρι κυνὸς βεβολημένον ἰῶ  
ὔδασι θηρείην εἰκόνα φασὶ βλέπειν.  
λυσσῶων τάχα πικρὸν Ἔρωσ ἐνέπηξεν ὀδόντα  
εἰς ἐμὲ καὶ μανίαις θυμὸν ἐληΐσατο.  
5 σὴν γὰρ ἐμοὶ καὶ πόντος ἐπήρατον εἰκόνα φαίνει  
καὶ ποταμῶν δῖναι καὶ δέπας οἰνοχόον.

6 οἰνοχόον P<sup>1</sup> P<sup>l</sup> οἰνοχόων c

## EROTIC EPIGRAMS

sleepless nights. Yes, and my sides are already wrinkled all before their time, and the skin hangs loose about my neck. The fresher and younger the flame is, the older grow my joints devoured by care. But take pity on me and grant me your favor, and at once my skin will recover its freshness and my hair its darker hue.

**265** COMETAS CHARTULARIUS *On himself as he waits for a girl*

Phyllis' eyes scanned the shipping lanes; Demophoön's oath had gone astray—he was a faithless man.<sup>1</sup> But now, dear, I am a faithful Demophoön, standing on the sea-shore—how did you become a faithless Phyllis?

<sup>1</sup> The story of Phyllis and Demophoön may be found in Ovid, *Heroides* 2.

**266** PAULUS SILENTIARIUS

They say a man bitten by a dog's rabid barb sees the brute's image in water. Perhaps rabid Love fixed his bitter fangs in me and ravaged my heart with madness, for your lovely image appears to me in the sea, in rivers' eddies, and in the cup that stewards my wine.

## 267 ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

—τί στενάχεις; —φιλέω. —τίνα; —παρθένον. —ἢ ῥά  
γε καλήν;

—καλήν ἡμετέροις ὄμμασι φαινομένην.

—ποῦ δέ μιν εἰσενόησας; —ἐκεῖ ποτὶ δεῖπνον ἐπελ-  
θὼν

ξυνῆ κεκλιμένην ἔδρακον ἐν στιβάδι.

5 —ἐλπίζεις δὲ τυχεῖν; —ναὶ ναί, φίλος· ἀμφαδίην δὲ  
οὐ ζητῶ φιλίην, ἀλλ' ὑποκλεπτομένην.

—τὸν νόμιμον μᾶλλον φεύγεις γάμον; —ἀτρεκέσ  
ἔγνω

ὅτι γε τῶν κτεάνων πουλὺ τὸ λειπόμενον.

—ἔγνωσ; οὐ φιλείεις, ἐψεύσασ· πῶς δύναται γὰρ  
10 ψυχὴ ἐρωμανέειν ὀρθὰ λογιζομένη;

1 καλήν P<sup>1</sup> P<sup>l</sup> καλή c

9 ἔγνωσ P<sup>l</sup> ἔγνω P

## 268 ΠΑΤΛΟΤ ΣΙΔΕΝΤΙΑΡΙΟΤ

Μηκέτι τις πτήξειε πόθου βέλος· ἰοδόκην γὰρ  
εἰς ἐμὲ λάβρος Ἔρωσ ἐξεκένωσεν ὄλην.

μὴ περυγῶν τρομέοι τις ἐπήλυσιν· ἐξότε γάρ μοι  
λάξ ἐπιβὰς στέρνοις πικρὸν ἔπηξε πόδα,

5 ἀστεμφής, ἀδόνητος ἐνέζεται οὐδὲ μετέστη,  
εἰς ἐμὲ συζυγίην κειράμενος περυγῶν.

2 λάβρος P λαῦρος P<sup>l</sup>

## EROTIC EPIGRAMS

### 267 AGATHIAS SCHOLASTICUS

"Why are you sighing?"

"I am in love."

"With whom?"

"A girl."

"Beautiful, is she?"

"She seems beautiful to my eyes."

"Where did you notice her?"

"I went to dinner and saw her there as she lay on a shared couch."

"Do you have any hope of obtaining her?"

"Yes, yes, my friend, but I want a secret affair and not an open one."

"You prefer to avoid lawful marriage?"

"I know her fortune precisely; she is very poorly off."

"You know, do you? You are not in love; you're lying. How can a heart that calculates correctly be in the grip of love's madness?"

### 268 PAULUS SILENTIARIUS

Let no one fear any more the darts of desire, for raging Love has emptied his whole quiver into me. Let no one dread the coming of his wings; ever since he set his cruel foot on me, trampling on my heart, he has sat there unmoved and unshaken, and has not departed, for on me he clipped his two wings.

## 269 ΑΓΑΘΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Δισσῶν θηλυτέρων μῦνός ποτε μέσσος ἐκείμην,  
τῆς μὲν ἐφιμέρων, τῇ δὲ χαριζόμενος.

εἶλκε δέ μ' ἢ φιλέουσα· πάλιν δ' ἐγώ, οἶά τέ τις  
φῶρ,

χείλει φειδομένῳ τὴν ἐτέρην ἐφίλου,

- 5 ζῆλον ὑποκλέπτων τῆς γείτονος, ἧς τὸν ἔλεγχον  
καὶ τὰς λυσιπόθους ἔτρεμον ἀγγελίας.

ὀχθήσας δ' ἄρ' ἔειπον· “ἐμοὶ τάχα καὶ τὸ φιλεῖσθαι  
ὡς τὸ φιλεῖν χαλεπὸν, δισσὰ κολαζομένῳ.”

1 μέσσος ἐκείμην P μέσσα καθήμην Pl 7 ὀχθήσας  
P<sup>1</sup> Pl ὀχθήσας c ἄρ' ἔειπον P ἄρα εἶπον Pl

## 270 ΠΑΥΛΟΥ ΣΙΔΕΝΤΙΑΡΙΟΥ ὠραῖον

Οὔτε ῥόδον στεφάνων ἐπιδεύεται οὔτε σὺ πέπλων  
οὔτε λιθοβλήτων, πότνια, κεκρυφάλων.

μάργαρά σῆς χροῖης ἀπολείπεται, οὐδὲ κομίζει  
χρυσὸς ἀπεκτῆτου σῆς τριχὸς ἀγλαίην·

- 5 Ἰνδῶν δ' ὑάκινθος ἔχει χάριν αἴθοπος αἴγλης,  
ἀλλὰ τεῶν λογάδων πολλὸν ἀφαιροτέρην.

χείλεα δὲ δροσόεντα καὶ ἢ μελίφυρτος ἐκείνη  
στήθεος ἀρμονίη κεστὸς ἔφν Παφίης.

τούτοις πᾶσιν ἐγὼ καταδάμναμαι· ὄμμασι μούνοις

- 10 θέλγομαι, οἷς ἐλπίς μείλιχος ἐνδιαίει.

4 ἀπεκτῆτου P<sup>1</sup> Pl εὐκτῆτου c 8 στήθεος Hecker ἤθεος  
P ἔνθεος Pl



## EROTIC EPIGRAMS

### 269 AGATHIAS SCHOLASTICUS

I once lay alone between two women;<sup>1</sup> I was fond of one; to the other I was there as a favor. The one who loved me drew me toward her, but I, like a thief, kissed the other, with lips that seemed to grudge the kisses—thus deceiving the jealous fears of her neighbor, whose accusation, and the reports she might make to end our love, I dreaded. Pained, I said, "It seems that I am twice punished: both being loved and loving are torture to me."

<sup>1</sup> The context is a dinner party.

### 270 PAULUS SILENTIARIUS *A beautiful poem*

A rose requires no garlands, and you, queen, no robes or gem-encrusted hairnets. Pearls are less white than your skin, and gold cannot attain the glory of your uncombed hair. Indian sapphire has the charm of sparkling splendor, but weaker than your eyes. Your dewy lips and the honey-eyed harmony of your breasts are the girdle of the Paphian goddess. By all these I am utterly cowed; I am comforted only by your eyes, in which kind hope makes its home.

BOOK V

271 ΜΑΚΗΔΟΝΙΟΤ ΤΡΙΑΤΙΚΟΤ

Τὴν ποτε βακχεύουσαν ἐν εἶδει θηλυτεράων,  
 τὴν χρυσέῳ κροτάλῳ σειομένην σπατάλην  
 γῆρας ἔχει καὶ νοῦσος ἀμείλιχος· οἱ δὲ φιληταί,  
 οἳ ποτε τριλλίστως ἀντίον ἐρχόμενοι,  
 5 νῦν μέγα πεφρίκασιν τὸ δ' αὖξοσέληνον ἐκείνο  
 ἐξέλιπεν, συνόδου μηκέτι γινομένης.

2 χρυσέῳ κροτάλῳ P<sup>1</sup> χρυσεοκροτάλῳ c 4 τριλ-  
 λίστως Suda τριλίστως P

272 ΠΑΤΑΛΟΤ ΣΙΛΕΝΤΙΑΡΙΟΤ

Μαζοὺς χερσὶν ἔχω, στόματι στόμα, καὶ περὶ δει-  
 ρῆν  
 ἄσχετα λυσσῶων βόσκομαι ἀργυφέν.  
 οὔπω δ' ἀφρογένειαν ὄλην ἔλον· ἀλλ' ἔτι κάμνω  
 παρθένον ἀμφιέπων λέκτρον ἀναινομένην.  
 5 ἤμισυ γὰρ Παφίη, τὸ δ' ἄρ' ἤμισυ δῶκεν Ἀθήνη·  
 αὐτὰρ ἐγὼ μέσσος τήκομαι ἀμφοτέρων.

3 κάμνω App. B-V κάμνων P 4 ἀμφιέπων Reiske ἀμ-  
 φιέπων P 6 ἀμφοτέρων App. B-V ἀμφοτεράων P

273 ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Ἦ πάρος ἀγλαΐησι μετάρσιος, ἣ πλοκαμίδας  
 σειομένη πλεκτὰς καὶ σοβαρευομένη,  
 ἣ μεγαλαυχήσασα καθ' ἡμετέρης μελεδῶνης  
 γῆραι ῥικνώδης τὴν πρὶν ἀφήκε χάριν.

## EROTIC EPIGRAMS

### 271 MACEDONIUS THE CONSULAR

She who once worshipped Bacchus in her feminine beauty, who once shook her bracelets with golden castanets, is now in the grip of old age and pitiless disease. Her lovers, who once came to her with earnest pleas, now shudder to the core. That waxing moon has been eclipsed, and there is no more hope of conjunction.<sup>1</sup>

<sup>1</sup> The astronomical term refers to the moon's conjunction with the sun (new moon). Here, however, Macedonius also plays on other meanings of the word, such as revenue and sexual intercourse.

### 272 PAULUS SILENTIARIUS

I hold her breasts in my hands, her lips to my lips, and feed in unrestrained fury round her silvery neck. I have not yet had sex with her, but still I try, stalking a girl who refuses me her bed. Half of herself she has given to the Paphian goddess, and half to Athena. I, however, waste away between the two.

### 273 AGATHIAS SCHOLASTICUS

She who once held herself so high in her beauty, and used to shake her braided tresses in her pride, she who used to boast herself immune to my careworn passion, is now shriveled with age and has lost her former charm. Her

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2 πλεκτὰς P παίκτας Pl  
χείρας ἐρικνώθη P Pl

4 γήραι ῥικνώδης Jacobs

BOOK V

- 5 μαζὸς ὑπεκλίνθη, πέσον ὀφρύες, ὄμμα τέτηκται,  
 χεῖλεα βαμβαίνει φθέγματι γηραλέω.  
 τὴν πολὴν καλέω Νέμεσιω πόθου, ὅτι δικάζει  
 ἔννομα ταῖς σοβαραῖς θᾶσσον ἐπερχομένη.

5 μαζὸς P<sup>1</sup> Pl μαζοὺς c

274 ΠΑΤΛΟΤ ΣΙΛΕΝΤΙΑΡΙΟΤ

Τὴν πρὶν ἐνεσφρήγισεν Ἔρωσ θρασὺς εἰκόνα μορ-  
 φῆς

ἡμετέρης θερμῶ βένθει σῆς κραδίης,  
 φεῦ φεῦ, νῦν ἀδόκητος ἀπέπτυσας· αὐτὰρ ἐγὼ τοι  
 γραπτὸν ἔχω ψυχῇ σῆς τύπον ἀγλαΐης.

- 5 τοῦτον καὶ Φαέθοντι καὶ Ἄϊδι, βάρβαρε, δείξω,  
 Κρήσσαν ἐπισπέρχων εἰς σέ δικασπολίην.

1 ἔρωσ θρασὺς Pl θρασυς vel πρavs (om. ἔρωσ) P<sup>1</sup> ἔρωσ (om.  
 θρασὺς) c      5 Ἄϊδι Scaliger αἰδοῖ P Pl

275 ΤΟΤ ΑΥΤΟΤ

Δειελινῶ χαρίεσσα Μενεκρατὶς ἔκχυτος ὕπνω  
 κείτο περὶ κροτάφους πῆχυν ἐλιξαμένη.

τολμήσας δ' ἐπέβην λεχέων ὕπερ· ὡς δὲ κελεύθου  
 ἥμισυ κυπριδίης ἦνον ἀσπασίως,

- 5 ἡ παῖς ἐξ ὕπνοιο διέγρετο, χερσὶ δὲ λευκαῖς  
 κράατος ἡμετέρου πᾶσαν ἔτιλλε κόμην·

## EROTIC EPIGRAMS

breasts droop, her eyebrows have fallen, the fire in her eyes is dead, and her speech is trembling and senile. I call gray hairs the Nemesis of love, because they judge justly, coming sooner to the proud.

### 274 PAULUS SILENTIARIUS

The image of me that bold Love earlier stamped in the hot depths of your heart, you now without warning—alas! alas!—spit out. I, however, have the picture of your beauty engraved on my soul. I will show it, barbaric one, to Phaëthon and Hades, when I incite the Cretan's justice against you.<sup>1</sup>

<sup>1</sup> The Cretan in question is Minos, one of the judges in the underworld.

### 275 BY THE SAME AUTHOR

Pretty Menecratis lay stretched out for an afternoon nap, her arm wrapped around her head. Boldly, I mounted her bed, and had to my delight accomplished half the journey of love when she awoke and with her white hands began to tear all the hair from my head. Despite her struggle I

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1 Μενεκρατὶς c Μενεκράτης P<sup>1</sup>  
κέλευθον P

3 κελεύθου App. B-V

BOOK V

μαρναμένης δὲ τὸ λοιπὸν ἀνύσσαμεν ἔργον ἔρωτος,  
ἣ δ' ὑποπιμπλαμένη δάκρυσιν εἶπε τάδε·

- 10 “σχέτλιε, νῦν μὲν ἔρεξας ὁ τοι φίλον, ᾧ ἔπι πουλὸν  
πολλάκι σῆς παλάμης χρυσὸν ἀπωμοσάμην·  
οἰχόμενος δ' ἄλλην ὑποκόλπιον εὐθύς ἐλίξεις·  
ἔστὲ γὰρ ἀπλήστου Κύπριδος ἐργατίνας.”

7 ἀνύσσαμεν App.<sup>v</sup> ἀνύσαμεν c App.<sup>M</sup> ἀνύσομεν P<sup>1</sup>

276 ΑΓΑΘΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Σοὶ τόδε τὸ κρήδεμνον, ἐμὴ μνήστειρα, κομίζω,  
χρυσεοπηγήτῳ λαμπόμενον γραφίδι·  
βάλλε δὲ σοῖς πλοκάμοισιν· ἐφεσσαμένη δ' ὑπὲρ  
ᾧμων

- 5 στήθει παλλεύκῳ τήνδε δὸς ἀμπεχόνην.  
ναὶ ναὶ στήθει μάλλον, ὅπως ἐπιμάζιον εἶη  
ἀμφιπεριπλέγδην εἰς σὲ κεδαννύμενον.  
καὶ τόδε μὲν φορέοις ἄτε παρθένος· ἀλλὰ καὶ εὐνήν  
λεύσσοις καὶ τεκέων εὔσταχυν ἀνθοσύνην,  
10 ὄφρα σοὶ ἐκτελέσαιμι καὶ ἀργυφέναν ἀναδέσμην  
καὶ λιθοκολλήτων πλέγματα κεκρυφάλων.

3 δ' Pierson θ' P

277 ΕΡΑΤΟΣΘΕΝΟΥΣ ΣΧΟΛΑΣΤΙΚΟΥ

Ἄρσενας ἄλλος ἔχοι· φιλέειν δ' ἐγὼ οἶδα γυναῖκας,  
ἐς χρονίην φιλίην οἷα φυλασσομένας.  
οὐ καλὸν ἠβητῆρες· ἀπεχθαίρω γὰρ ἐκείνην  
τὴν τρίχα τὴν φθονερὴν, τὴν ταχὺ φνομένην.

## EROTIC EPIGRAMS

completed the sex act; then she, filled with tears, said, "Cruel man, now you have done what you wanted, though I often, with an oath, refused much gold from your hand for it. Now you will go and wrap someone else in your arms, for you all are the servants of insatiable Cypris."

### 276 AGATHIAS SCHOLASTICUS

This veil, bright with gold embroidery, I bring for you, my fiancée. Set it on your hair and, putting this shawl over your shoulders, draw it around your utterly white bosom. Yes, certainly at your bosom, so that it may protect your breasts, wound close around you. You should wear these as a maiden, but soon your gaze should also encompass a bridal bed and a bountiful harvest of offspring, so I may furnish you with a silvery headband and a hairnet set with precious stones.

### 277 ERATOSTHENES SCHOLASTICUS

Let males be for others; I can love only women, whose love lasts a long time. There is no beauty in pubescent youths: I loathe that hateful hair that begins to grow too soon.

BOOK V

278 ΑΓΑΘΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Αὐτῇ μοι Κυθήρεια καὶ ἡμερόντες Ἔρωτες  
τῆξουσιν κενεὴν ἐχθόμενοι κραδίην.

ἄρσενας εἰ σπεύσω φιλέειν ποτέ, μήτε τυχήσω  
μήτ' ἐπολισθήσω μείζουσιν ἀμπλακίαις.

5 ἄρκια θηλυτέρων ἀλιτήματα· κείνα κομίσσω,  
καλλεύσω δὲ νέους ἄφρονι Πιπταλάκῳ.

2 ἐχθόμενοι P ἀχθόμενοι (ex ἐχθόμενοι) Pl 5 κο-  
μίσσω P κομήσω Pl

279 ΠΑΤΑΟΥ ΣΙΛΕΝΤΙΑΡΙΟΥ

Δηθύνει Κλεόφαντις· ὁ δὲ τρίτος ἄρχεται ἤδη  
λύχνος ὑποκλάζειν ἦκα μαραινόμενος.

αἶθε δὲ καὶ κραδίης πυρσὸς συναπέσβετο λύχνῳ  
μηδέ μ' ὑπ' ἀγρύπνοις δηρὸν ἔκαιε πόθοις.

5 ἂ πόσα τὴν Κυθήρειαν ἐπώμοσεν ἔσπερος ἦξεν·  
ἀλλ' οὔτ' ἀνθρώπων φεΐδεται οὔτε θεῶν.

5 ἦξεν Brunck ἴξεν c om. P<sup>1</sup> ἐλθεῖν Pl

280 ΑΓΑΘΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Ἦ ρά γε καὶ σύ, Φίλινα, φέρεις πόνον; ἦ ρα καὶ  
αὐτῇ

κάμνεις, ἀυαλέοις ὄμμασι τηκομένη;

ἦ σὺ μὲν ὕπνου ἔχεις γλυκερώτατον, ἡμετέρης δὲ  
φροντίδος οὔτε λόγος γίνεται οὔτ' ἀριθμός;



## EROTIC EPIGRAMS

### 278 AGATHIAS SCHOLASTICUS

Cytherea herself and the enchanting Loves hate me and will melt my empty heart. If I am ever inclined to love males, may I neither meet with success nor fall into greater transgressions! Sins with women are enough; those I will indulge in, but leave young men to foolish Pittalacus.<sup>1</sup>

<sup>1</sup> An example chosen from literature, not life; he is mentioned in Aeschines, *Against Timarchus* 54.

### 279 PAULUS SILENTIARIUS

Cleopantis is late; for the third time the lamp's light slowly subsides and fades. If only the flame in my heart would go out with the lamp, and not so long burn me with sleepless desire. Ah! how often she swore by Cytherea to come tonight! But she spares the feelings of neither men nor gods.

### 280 AGATHIAS SCHOLASTICUS

Are you too in pain, Philinna? Are you too sick, withered with parched eyes? Or do you enjoy the sweetest sleep while by you my cares are neither reckoned nor ranked?

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1 πόνον Ρ πόθον ΠΙ

BOOK V

- 5 εὐρήσεις τάχ' ὅμοια, τεῖν δ', ἀμέγαρτε, παρειὴν  
 ἀθρήσω θαμινοῖς δάκρυσι τεγγομένην.  
 Κύπρις γὰρ τὰ μὲν ἄλλα παλίγκοτος, ἐν δέ τι  
 καλὸν  
 ἔλλαχεν, ἐχθαίρειν τὰς σοβαρευομένας.

5 τάχ' Jacobs τὰ P Pl

8 ἐχθαίρειν P<sup>1</sup> ἐχθαίρει c Pl

281 ΠΑΤΛΟΤ ΣΙΑΕΝΤΙΑΡΙΟΤ

- Χθιζά μοι Ἑρμόνασσα φιλακρήτους μετὰ κόμους  
 στέμμασιν αὐλείας ἀμφιπλέκοντι θύρας  
 ἐκ κυλίκων ἐπέχευεν ὕδωρ· ἀμάθυνε δὲ χαιτήν,  
 ἦν μόλις ἐς τρισσὴν πλέξαμεν ἀμφιλύκην.  
 5 ἐφλέχθην δ' ἔτι μᾶλλον ὑφ' ὕδατος· ἐκ γὰρ ἐκείνης  
 λάθριον εἶχε κύλιξ πῦρ γλυκερῶν στομάτων.

282 ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

- Ἡ ῥαδινὴ Μελίτη ταναοῦ ἐπὶ γήραος οὐδῶ  
 τὴν ἀπὸ τῆς ἡβης οὐκ ἀπέθηκε χάριν,  
 ἀλλ' ἔτι μαρμαίρουσι παρηίδες, ὄμμα δὲ θέλγειν  
 οὐ λάθε· τῶν δ' ἐτέων ἢ δεκάς οὐκ ὀλίγη.  
 5 μίμνει καὶ τὸ φρύαγμα τὸ παιδικόν· ἐνθάδε δ' ἔγνω  
 ὅτι φύσιν νικᾶν ὁ χρόνος οὐ δύναται.

3 θέλγειν P θέλγον Pl

## EROTIC EPIGRAMS

The same lot will soon be yours, and I will see your cheeks, in your diminished state, soaked with floods of tears. Cypris is malignant in other ways, but one virtue is hers: she hates proud women.

### 281 PAULUS SILENTIARIUS

Yesterday, when I was returning from a party soaked with unmixed wine, Hermonassa poured water onto me from her cup as I was wrapping her outer doors with garlands. She flattened my hair, which I had, with effort, arranged to last for three evenings. But the water set me all the more aflame, for a hidden fire from her sweet lips was in the cup.

### 282 AGATHIAS SCHOLASTICUS

Slender Melite, though now on the threshold of protracted old age, has not lost the grace of youth; her cheeks still glow, and her eye has not forgotten how to charm, though her decades are not few. Her girlish high spirit survives too! From this I have learned that time cannot conquer nature.

## 283 ΠΑΤΛΑΟΥ ΣΙΛΕΝΤΙΑΡΙΟΥ

Δάκρυνά μοι σπένδουσιν ἐπήρατον οἰκτρὰ Θεανῶ  
 εἶχον ὑπὲρ λέκτρων πάννουχον ἡμετέρων  
 ἐξότε γὰρ πρὸς Ὀλυμπον ἀνέδραμεν ἔσπερος  
 ἀστήρ,

μέμφετο μελλούσης ἄγγελον ἠριπόλης.

- 5 οὐδὲν ἐφημερίοις καταθύμιον· εἴ τις Ἐρώτων  
 λάτρης, νύκτας ἔχειν ὄφελε Κιμμερίων.

4 ἄγγελον c ἀγγέλων (?) P<sup>1</sup>      5 εἴ c ἦ P<sup>1</sup>      6 ὄφελε  
 c ὦ φίλε P<sup>1</sup>

## 284 ΡΟΥΦΙΝΟΥ ΔΟΜΕΣΤΙΚΟΥ

Πάντα σέθεν φιλέω· μῦνον δὲ σὸν ἄκριτον ὄμμα  
 ἐχθαίρω, στυγεροῖς ἀνδράσι τερπόμενον.

Auct. Ῥουφίνου P Ῥούφου P1

## 285 ΑΓΑΘΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Εἰργομένη φιλέειν με κατὰ στόμα διὰ Ῥοδάνθη  
 ζώνην παρθενικὴν ἐξετάνουσε μέσην  
 καὶ κείνην φιλέεσκεν· ἐγὼ δέ τις ὡς ὀχρηγὸς  
 ἀρχὴν εἰς ἐτέρην εἶλκον ἔρωτος ὕδωρ,

- 5 αὐερύων τὸ φίλημα· περὶ ζωστήρα δὲ κούρης  
 μάστακι ποπύζων τηλόθεν ἀντεφίλου.

ἦν δὲ πόνου καὶ τοῦτο παραίφασις· ἡ γλυκερὴ γὰρ  
 ζώνη πορθμὸς ἔην χείλεος ἀμφοτέρου.

## EROTIC EPIGRAMS

### 283 PAULUS SILENTIARIUS

I had lovely Theano all night on my bed, but she never ceased from weeping piteously. Ever since the evening star mounted toward heaven, she blamed it for being the herald of tomorrow's dawn. Nothing suits the desires of us ephemeral creatures; a servant of Love ought to have Cimmerian nights.<sup>1</sup>

<sup>1</sup> The Cimmerians were thought to dwell at the end of the earth, in a land of perpetual night (Homer, *Odyssey* 11.13-19).

### 284 RUFINUS DOMESTICUS

I love everything about you—I hate only your undiscerning eye, which is pleased by odious men.

### 285 AGATHIAS SCHOLASTICUS

When she was prevented from kissing me on the mouth, divine Rhodanthe stretched out her maiden girdle between us and kept kissing it, while I, like an irrigator, directed the stream of love to the other end and sucked up the kiss, thus returning it from a distance, smacking my lips on the girl's girdle. Even this a little eased my pain, for the sweet girdle was a conduit between my lips and hers.

## 286 ΠΑΤΑΛΟΤ ΣΙΑΛΕΝΤΙΑΡΙΟΤ

- Φράζεό μοι, Κλεόφαντις, ὄση χάρις, ὅπποτε διοιὺς  
 λάβρον ἐπαιγίζων ἴσος ἔρωσ κλονέει.  
 ποῖος ἄρης ἢ τάρβος ἀπείριτον ἢ τίς αἰδῶς  
 τούσδε διακρίνει πλέγματα βαλλομένους;
- 5 εἴη μοι μελέεσσι τὰ Λήμνιος ἤρμοσεν ἄκμων  
 δεσμὰ καὶ Ἑφαιίστου πᾶσα δολορραφίη  
 μῦνον ἐγώ, χαρίεσσα, τεὸν δέμασ ἀγκὰσ ἐλίξασ  
 θελγοίμην ἐπὶ σοῖσ ἄψεσι βουλομένοισ.
- δὴ τότε καὶ ξείνός με καὶ ἐνδάπιος καὶ ὀδίτης,  
 10 πότνα, καὶ ἀρητήρ χῆ παράκοιτισ ἴδοι.

2 λάβρον P λαῦρον Pl      4 βαλλομένους Pl βαλλομέ-  
 νοισ P      8 βουλομένοισ Viansino βουλόμενοισ P Pl

## 287 ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

- Σπεύδων εἰ φιλέει με μαθεῖν εὐῶπισ Ἐρευθῶ,  
 πείραζον κραδίην πλάσματι κερδαλέῳ·  
 “βήσομαι ἐσ ξείνην τινά που χθόνα· μίμνε δέ,  
 κούρη,  
 ἀρτίπος, ἡμετέρου μνηστικῶν ἔχουσα πόθου.”
- 5 ἢ δὲ μέγα στονάχησε καὶ ἤλατο καὶ τὸ πρόσωπον  
 πληῆξε καὶ εὐπλέκτου βότρυν ἔρηξε κόμησ,  
 καὶ με μένειν ἰκέτευν· ἐγὼ δέ τισ ὡσ βραδυπειθήσ  
 ὄμματι θρυπτομένῳ συγκατένευσα μόνον.  
 ὄλβιοσ ἐσ πόθου εἰμί· τὸ γὰρ μενείναιον ἀνύσσαι  
 10 πάντως, εἰσ μεγάλην τοῦτο δέδωκα χάριν.

## EROTIC EPIGRAMS

### 286 PAULUS SILENTIARIUS

Consider with me, Cleopantis, what joy it is when the storm of love descends with fury on two people equally, to toss them. What war, or extremity of fear, or what shame can divide them as they entwine their limbs? May I have upon my limbs the fetters that the Lemnian anvil and all the cunning of Hephaestus forged<sup>1</sup>—let me only wrap your body, my sweet, in my arms, and be enchanted upon your willing joints! Then, for all I care, let a stranger see me, or my own countryman, or a traveler, my queen—or a clergyman or even my wife.

<sup>1</sup> See Homer, *Odyssey* 8.266–342.

### 287 AGATHIAS SCHOLASTICUS

Curious to find out if beautiful-eyed Ereutho loved me, I tested her heart by a subtle falsehood: "I am going abroad; wait for me, girl, faithfully and ever mindful of our love." She groaned deeply, leapt up, struck her face, and tore the locks of her braided hair, begging me to stay; then, as one not easily persuaded, and with a show of reluctance, I just consented. I am fortunate in love; for what I wished to do anyway I granted as a great favor.

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2 *πέιραζον* Pl *σπείραζον* P      3 *κούρη* Pl *κούρα* P  
 4 *ἀρτίπος* P om. (spatio rel.) Pl      10 *πάντως* c *πάντων* P<sup>1</sup> Pl  
 (*ex πάντως*)

## 288 ΠΑΤΛΟΥ ΣΙΛΕΝΤΙΑΡΙΟΥ

Ἐξότε μοι πίνοντι συνεψιάουσα Χαρικλῶ  
 λάθρη τοὺς ἰδίους ἀμφέβαλε στεφάνους,  
 πῦρ ὅλοδν δάπτει με· τὸ γὰρ στέφος, ὡς δοκέω, τι  
 εἶχεν ὃ καὶ Γλαύκην φλέξε Κρεοντιάδα.

1 συνεψιάουσα P συνεστίαουσα Pl

## 289 ΑΓΑΘΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

- Ἢ γραῦς ἢ τρικόρωνος, ἢ ἡμετέρους διὰ μόχθους  
 μοίρης ἀμβολίην πολλάκι δεξαμένη,  
 ἄγριον ἦτορ ἔχει καὶ θέλγεται οὔτ' ἐπὶ χρυσῶ  
 οὔτε ζωροτέρω μείζονι κισσουβίῳ.  
 5 τὴν κούρην δ' αἰεὶ περιδέρκεται· εἰ δέ ποτ' αὐτὴν  
 ἀθρήσει κρυφίοις ὄμμασι ρεμβομένην,  
 ἂ μέγα τολμήεσσα, ραπίσμασιν ἀμφὶ πρόσωπα  
 πλήσσει τὴν ἀπαλὴν οἰκτρὰ κινυρομένην.  
 εἰ δ' ἔτεδν τὸν Ἄδωνιν ἐφίλαο, Περσεφόνεια,  
 10 οἴκτειρον ξυνῆς ἄλγεα τηκεδόνος.  
 ἔστω δ' ἀμφοτέροισι χάρις μία, τῆς δὲ γεραιῆς  
 ῥύεο τὴν κούρην, πρὶν τι κακὸν παθῆειν.

6 ἀθρήσει P<sup>1</sup> ἀθρήση c

## 290 ΠΑΤΛΟΥ ΣΙΛΕΝΤΙΑΡΙΟΥ

Ὅμμα πολυπτοίητον ὑποκλέπτουσα τεκούσης  
 συζυγίην μῆλων δῶκεν ἐμοὶ ῥοδέων



## EROTIC EPIGRAMS

### 288 PAULUS SILENTIARIUS

Ever since Chariclo, flirting with me as I drank, placed her own garland slyly on my head, a deadly fire has devoured me; for the wreath, it seems, had some of what set fire to Creon's daughter Glauce.<sup>1</sup>

<sup>1</sup> See Euripides, *Medea* 1188-94.

### 289 AGATHIAS SCHOLASTICUS

The old hag, three times a crow's age, who has often to my sorrow gotten a new lease on life, has a savage heart, and is softened neither by gold nor by a large mug of pure wine. She is always observing the girl, and if she ever sees her eyes wandering furtively, ah! she dares to slap the tender girl's face and make her cry piteously. If, Persephone, you truly loved Adonis, pity the pain of our mutually consuming passion and grant us both one favor: save the girl from the old woman before she suffers any injury.

### 290 PAULUS SILENTIARIUS

Evading her mother's apprehensive eyes, the charming girl gave me a pair of rosy apples. I think she had secretly

- θηλυτέρη χαρίεσσα. μάγον τάχα πυρσὸν ἐρώτων  
 λαθριδίως μήλοισ μίξεν ἐρευθομένοις·
- 5 εἰμὶ γὰρ ὁ τλήμων φλογὶ σύμπλοκος· ἀντὶ δὲ μα-  
 ζῶν,  
 ὦ πόποι, ἀπρήκτοις μῆλα φέρω παλάμαις.
- 4 ἐρευθομένοις c ἐρευθομένης P<sup>1</sup>

**291** ΤΟΤ ΑΤΤΟΤ εἰς τὸ αὐτό

- Εἰ μὲν ἐμοί, χαρίεσσα, τεῶν τάδε σύμβολα μαζῶν  
 ὦπασας, ὀλβίζω τὴν χάριν ὡς μεγάλην·  
 εἰ δ' ἐπὶ τοῖς μίμνεις, ἀδικεῖς, ὅτι λάβρον ἀνήψας  
 πυρσόν, ἀποσβέσσαι τοῦτον ἀναινομένη.
- 5 Τήλεφον ὁ τρώσας καὶ ἀκέσσατο· μὴ σύ γε, κούρη,  
 εἰς ἐμὲ δυσμενέων γίνεο πικροτέρη.

I εἰ μὲν manu recentiore P εἶπον c εἶπεν P<sup>1</sup> σύμβολα  
 Salmasius σύμολα P 3 ἀνήψας Heinsius ἀνήψαι P

**292** ΑΓΑΘΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ πέραν τῆς πόλεως  
 διάγοντος διὰ τὰ λύσιμα τῶν νόμων· ὑπομνηστικὸν  
 πεμφθὲν πρὸς Παῦλον Σιλεντιάριον

- Ἐνθάδε μὲν χλοάουσα τεθηλότι βῶλος ὀράμνω  
 φυλλάδος εὐκάρπου πᾶσαν ἔδειξε χάριν·  
 ἐνθάδε δὲ κλάζουσιν ὑπὸ σκιεραῖς κυπαρίσσοις  
 ὄρνιθες δροσερῶν μητέρες ὀρταλίχων,
- 5 καὶ λιγυρὸν βομβεῦσιν ἀκανθίδες· ἢ δ' ὀλολυγῶν  
 τρῦζει, τρηχαλαῖς ἐνδιάουσα βάτοις.

## EROTIC EPIGRAMS

mixed the magical fire of love into those reddening apples, for (woe is me!) I am wrapped in flame, and instead of breasts—oh dear!—my useless hands hold two apples!

### 291 BY THE SAME AUTHOR *On the same subject*

If, charming girl, you gave me these<sup>1</sup> as tokens of your breasts, I bless you for so great a favor; but if you stop there, you do me wrong in refusing to quench the fierce fire you lit. Telephus was healed by him who hurt him;<sup>2</sup> do not, my girl, be crueler than an enemy to me.

<sup>1</sup> I.e., the apples mentioned in AP 5.290.

<sup>2</sup> Achilles had wounded Telephus; the wound could only be healed by the same weapon that caused it.

### 292 AGATHIAS SCHOLASTICUS *A note written to Paulus Silentarius by Agathias while staying on the opposite bank of the Bosphorus for his release year from law school*<sup>1</sup>

Here the soil, clothing itself in greenery, has revealed the full beauty of the fruitful foliage; here the birds, mothers of damp chicks,<sup>2</sup> squawk beneath shady cypresses, and the siskins whistle shrilly; the tree frog chirps from its home in the thorny thicket.

<sup>1</sup> The fourth year of law school was spent in private study.

<sup>2</sup> Presumably these chicks are newly hatched.

## BOOK V

ἀλλὰ τί μοι τῶν ἦδος, ἐπεὶ σέο μῦθον ἀκούειν  
 ἤθελον ἢ κιθάρης κρούσματα Δηλιάδος;  
 καὶ μοι δισσοὺς ἔρωσ περικίδναται· εἰσοράαν γὰρ  
 10 καὶ σέ, μάκαρ, ποθέω καὶ γλυκερὴν δάμαλιν,  
 ἧς με περισμύχουσι μεληδόνες. ἀλλὰ με θεσμοὶ  
 εἴργουσιν ῥαδιυῆς τηλόθι δορκαλίδος.

8 κρούσματα P κρούματα Pl

**293** ΠΑΤΑΟΤ ΣΙΛΕΝΤΙΑΡΙΟΤ ἀντίγραφον ἐπὶ τῇ  
 αὐτῇ ὑποθέσει πρὸς τὸν φίλον Ἀγαθίαν

Θεσμὸν Ἔρωσ οὐκ οἶδε βιημάχος, οὐδέ τις ἄλλη  
 ἀνέρα νοσφίζει πρῆξις ἔρωμανίης.  
 εἰ δέ σε θεσμοπόλοιο μεληδόνοσ ἔργον ἐρύκει,  
 οὐκ ἄρα σοῖσ στέρνοισ λάβροσ ἔνεστιν ἔρωσ.  
 5 ποῖοσ ἔρωσ, ὅτε βαιὸσ ἀλοσ πόροσ οἶδε μερίζειν  
 σὸν χροά παρθευικῆσ τηλόθεν ὑμετέρησ;  
 νηχόμενοσ Λείανδροσ ὅσον κράτοσ ἐστὶν ἐρώτωσ  
 δείκνυεν, ἐννυχίου κύματοσ οὐκ ἀλέγων·  
 σοὶ δέ, φίλοσ, παρέασι καὶ ὀλκάδεσ· ἀλλὰ θαμίζεισ  
 10 μᾶλλον Ἀθηναίη, Κύπριν ἀπωσάμενοσ.  
 θεσμοὺσ Παλλὰσ ἔχει, Παφίη πόθοσ. εἰπέ, τίσ ἀνῆρ  
 εἶν ἐνὶ θητεύσει Παλλάδι καὶ Παφίη;

Lemma supra P ἀντίγραφα εἰσ αὐτό Pl 4 σοῖσ P σοι  
 Pl 9 θαμίζεισ Pl c ante corr. θαμίζειν P<sup>1</sup> c post corr.

## EROTIC EPIGRAMS

But what joy do I have in all this, since I would rather hear your voice than strokes upon the Delian lyre?<sup>3</sup> Two loves beset me: I long to see you, my happy friend, and the sweet heifer, smoldering thoughts of whom consume me. But the law keeps me far away from my slender gazelle.

<sup>3</sup> I.e., Apollo's lyre.

**293** PAULUS SILENTIARIUS *Reply on the same subject to his friend Agathias*

Love, the violent, knows no law, nor does any other activity tear a man away from love madness. If the labor of your legal studies holds you back, then no fierce love dwells in your breast. What love is that, when a narrow strait of the sea can keep your flesh apart from your girl? Leander showed the power of love by swimming, heedless of waves in the night.<sup>1</sup> And you, my friend, can take the ferry! But you prefer to keep close to Athena and push Cypris away. To Pallas belongs law, to the Paphian goddess desire. Tell me, what man can serve both Pallas and the Paphian at once?

<sup>1</sup> Leander swam the Hellespont nightly to meet his beloved, Hero. The story may be found in Musaeus' *Hero and Leander*.

## 294 ΑΓΑΘΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ ἀφηγηματικόν

Ἦ γραῦς ἢ φθονερὴ παρεκέκλιτο γείτοιν κούρη,  
 δόχμιον ἐν λέκτρῳ νῶτον ἐρεισαμένη  
 προβλής ὡς τις ἔπαλξις ἀνέμβατος· οἶα δὲ πύργος  
 ἔσκεπε τὴν κούρην ἀπλοῖς ἔκταδίη.

5 καὶ σοβαρὴν θεραπείαν πύλας σφίγγασα μελάβρον  
 κείτο χαλικρήτῳ νάματι βριθομένη.

ἔμπης οὐ μὲν ἐφόβησαν· ἐπεὶ στρεπτήρα θυρέτρου  
 χερσὶν ἀδουπήτοις βαιὸν ἀειράμενος  
 φρυκτοὺς αἰθαλόεντας ἐμῆς ριπίσμασι λώπης

10 ἔσβεσα, καὶ διαδὺς λέχριος ἐν θαλάμῳ  
 τὴν φύλακα κνώσσουσαν ὑπέκφυγον· ἦκα δὲ  
 λέκτρον

νέρθεν ὑπὸ σχοίνοις γαστέρι συρόμενος,  
 ὠρθούμην κατὰ βαιὸν, ὅπη βατὸν ἔπλετο τείχος·  
 ἄγχι δὲ τῆς κούρης στέρνον ἐρεισάμενος,

15 μαζοὺς μὲν κρατέεσκον, ὑπεθρύφθη δὲ προσώπῳ  
 μάστακα πιαίνων χείλεος εὐαφίη.

ἦν δ' ἄρα μοι τὰ λάφυρα καλὸν στόμα, καὶ τὸ  
 φίλημα

σύμβολον ἐννυχίης εἶχον ἀεθλοσύνης.

οὐπω δ' ἐξαλάπαξα φίλης πύργωμα κορείης,

20 ἀλλ' ἔτ' ἀδηρίτῳ σφίγγεται ἀμβολίη.

ἔμπης ἦν ἐτέροιο μόθου στήσωμεν ἀγῶνα,

ναὶ τάχα πορθήσω τείχεα παρθενίης,

οὐδ' ἔτι με σχήσουσιν ἐπάλξιες· ἦν δὲ τυχήσω,

στέμματα σοὶ πλέξω, Κύπρι τροπαιοφόρε.

## EROTIC EPIGRAMS

294 AGATHIAS SCHOLASTICUS *A narrative poem*

The envious old woman slept next to the girl, lying on her side on the bed, like an insurmountable projecting rampart, and like a tower a stretched blanket covered the girl. A pretentious servant had shut the gates of the room and lay asleep, heavy with untempered wine. But they did not frighten me. With noiseless hands I slightly raised the door's hinge pin, and blowing out the blazing torches with a flutter of my robe, I slipped sideways into the chamber, avoiding the slumbering sentry. Then crawling softly on my belly under the webbing of the bed, I gradually raised myself, where the wall was surmountable, and, resting my chest near the girl, I seized her breasts and ravished her face, gorging my mouth on the soft touch of her lips. My spoils then were her beautiful mouth, and I kept the kiss as a token of our nocturnal contest. I have not yet stormed the fortress of her dear virginity; it is shut behind a defense not yet contested. Yet if I initiate combat in another battle, yes, I will soon sack the walls of her maidenhead and no longer be held back by the ramparts. If I succeed, I will weave a wreath for you, Cypris bringer of triumphs.

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3 πύργος App. B-V πυρὶ P      8 ἀδουπήτοις Salmasius  
 ἀδουπήτους P      15 ὑπεθρύφθην c ὑπεθρίφθην P<sup>1</sup>

295 ΛΕΟΝΤΙΟΥ ἐπὶ ποτηρίῳ προσφερομένῳ κούρη

Ψαῦε μελισταγέων στομάτων, δέπας· εὔρες, ἄμελγε·  
οὐ φθονέω, τὴν σὴν δ' ἤθελον αἶσαν ἔχειν.

296 ΑΓΑΘΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Ἐξότε τηλεφίλου πλαταγήματος ἠχέτα βόμβος  
γαστέρα μαντώου μάξατο κισσυβίου,  
ἔγγων ὡς φιλέεις με· τὸ δ' ἀτρεκές αὐτίκα πείσεις  
εὐνήης ἡμετέρης πάννυχος ἀπομένη.

5 τοῦτό σε γὰρ δείξει παναληθέα· τοὺς δὲ μεθυστὰς  
καλλεύσω λατάγων πλήγμασι τερπομένουσ.

4 ἀπομένη c ἀπομένης P<sup>1</sup> 6 πλήγμασι Suda, Sal-  
masius πλέγματι P<sup>1</sup> πλέγμασι c πνεύμασι c superscriptum

297 ΤΟΥ ΑΤΤΟΥ

Ἡϊθέοις οὐκ ἔστι τόσος πόνος ὀππόσος ἡμῖν  
ταῖς ἀταλοψύχοις ἔχραε θηλυτέραις.  
τοῖς μὲν γὰρ παρέασιν ὀμήλικες, οἷς τὰ μερίμνης  
ἄλγεα μυθεῖνται φθέγματι θαρσαλέῳ,



## EROTIC EPIGRAMS

### 295 LEONTIUS *For a drinking cup brought to a girl*

Touch, O cup, those lips that drop honey, and suck now that you have the chance. I am not jealous, but I wish I had your luck.

### 296 AGATHIAS SCHOLASTICUS

Ever since the resounding snap from the touch of the love-in-absence clung to the belly of the oracular mug, I knew that you loved me, but you will convince me completely by lying on my bed all night now. This will show that you are completely sincere, and I will leave the drunks to enjoy the strokes of the wine dregs.<sup>1</sup>

<sup>1</sup> Agathias demonstrates the disadvantages of working from texts rather than from life; he seems to have confused two folk customs. The first is the use of the "love-in-absence" (a plant of uncertain identification), whose leaf was laid on the hand or arm and then struck; if it adhered, or if it made a sound (the sources are unclear), this was an omen that the absent beloved reciprocated the affections of the lover. The second custom is the game of cottabus, in which the dregs of wine were tossed from a cup in an attempt to hit a bronze disk. It too was often used to certify love: the player would call out the name of a beloved as he threw his wine; if he succeeded in his hit, the love was true.

### 297 BY THE SAME AUTHOR

Young men do not have as much suffering as is inflicted upon us tender-hearted women. They have friends of their own age to whom they can confidently tell their cares and

BOOK V

- 5 παίγνιά τ' ἀμφιέπουσι παρήγορα καὶ κατ' ἀγνιάς  
 πλάζονται, γραφίδων χρώμασι ῥεμβόμενοι  
 ἡμῖν δ' οὐδὲ φάος λεύσσειν θέμις, ἀλλὰ μελάθροισ  
 κρυπτόμεθα ζοφεροῖς φροντίσι τηκόμεναι.

8 ζοφεροῖς Gärtner ζοφεραῖς P Pl

298 ΙΟΥΛΙΑΝΟΥ ΑΠΟ ΤΗΠΑΡΧΩΝ ΑΙΓΥΠΤΙΟΥ

- Ἰμερτὴ Μαρίη μεγαλίζεται· ἀλλὰ μετέλθοις  
 κείνης, πότνα Δίκη, κόμπων ἀγνηρορίας·  
 μὴ θανάτῳ, βασιλείᾳ· τὸ δ' ἔμπαλιν, ἐς τρίχας ἤξει  
 γήραος, ἐς ῥυτίδας σκληρὸν ἵκοιτο ῥέθος·  
 5 τίσειαν πολιαὶ τάδε δάκρυα· κάλλος ὑπόσχοι  
 ψυχῆς ἀμπλακίην, αἴτιον ἀμπλακίης.

4 ῥυτίδας P ῥυτίδων Pl

299 ΑΓΑΘΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

- “Μηδὲν ἄγαν” σοφὸς εἶπεν· ἐγὼ δέ τις ὡς ἐπέρα-  
 στος,  
 ὡς καλός, ἤερθην ταῖς μεγαλοφροσύναις,  
 καὶ ψυχὴν δοκέεσκον ὅλην ἐπὶ χερσὶν ἐμείω  
 κείσθαι τῆς κούρης, τῆς τάχα κερδαλέης·  
 5 ἢ δ' ὑπερηέρθη σοβαρὴν θ' ὑπερέσχεθεν ὀφρύν,  
 ὥσπερ τοῖς προτέροις ἤθεσι μεμφομένη.  
 καὶ νῦν ὁ βλοσυρωπός, ὁ χάλκεος, ὁ βραδυπειθής,  
 ὁ πρὶν ἀερσιπότης, ἤριπον ἐξαπίνης·

## EROTIC EPIGRAMS

sorrows; the games they pursue can cheer them, and they stroll the streets and let their eyes wander from one colorful picture to another. We on the contrary are not even allowed to look on the light, but are kept hidden in dark chambers, the prey of our thoughts.

### 298 JULIAN OF EGYPT, PREFECT

Charming Maria is too exalted. Queenly Justice, punish her arrogance—but not with death, empress; on the contrary, may she reach gray old age: may her hard face grow wrinkled; may her gray hairs repay these tears, and beauty, the cause of her soul's transgression, pay for it.

### 299 AGATHIAS SCHOLASTICUS

“Nothing in excess” said the sages; but I, believing myself to be comely and lovable, held myself high in my arrogance and thought that this (it would seem) crafty girl's heart lay entirely in my hands. But she held herself even higher, and her brow looked down on me with scorn, as if she found fault with her previous habits. But now I, formerly so fierce-looking, so brazen, so obdurate, so high-

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5 θ' P δ' Pl

7 ó<sup>3</sup> Pl η' P<sup>1</sup> η' c

BOOK V

πάντα δ' ἔναλλα γέγοντο· πεσὼν δ' ἐπὶ γούνασι  
κούρης

10 ἴαχον· “ἰλήκοις· ἤλιτεν ἢ νεότης.”

9 ἔναλλα P<sup>1</sup> Pl ἄναλλα c κούρης Pl κόρης P

300 ΠΑΤΛΟΥ ΣΙΛΕΝΤΙΑΡΙΟΥ εἰς τὸ αὐτό

Ὁ θρασὺς ὑψαύχην τε καὶ ὀφρύας εἰς ἓν ἀγείρων  
κεῖται παρθενικῆς παίγνιον ἀδρανέος·

ὁ πρὶν ὑπερβασίῃ δοκέων τὴν παῖδα χαλέπτειν,  
αὐτὸς ὑποδμηθεὶς ἐλπίδος ἐκτὸς ἔβη.

5 καὶ ῥ' ὁ μὲν ἰκεσίοισι πεσὼν θηλύνεται οἴκοις·  
ἢ δὲ κατ' ὀφθαλμῶν ἄρσενα μῆνιν ἔχει.

παρθένε θυμολέαινα, καὶ εἰ χόλον ἔνδικον αἶθες,  
σβέσσον ἀγνηρορίην· ἐγγὺς ἴδες Νέμεσιν.

7 αἶθες c αἶθε P<sup>1</sup> ἔσχες Pl

301 ΤΟΥ ΑΤΤΟΥ πέμφαντος ἰχθὺν κόρη

Εἰ καὶ τηλοτέρω Μερόης τεὸν ἴχνος ἐρείσεις,  
πτηνὸς Ἔρωσ πτηνῶ κείσε τάχει με φέρει.

εἰ καὶ ἐς ἀντολίην πρὸς ὁμόχροον ἕξει Ἥω,  
πεζὸς ἀμετρήτοις ἔψομαι ἐν σταδίοις.

5 εἰ δέ τί σοι στέλλω βύθιον γέρας, ἴλαθι, κούρη·  
εἰς σὲ θαλασσαίη τοῦτο φέρει Παφίη,

κάλλει νικηθεῖσα τεοῦ χροὸς ἱμερόεντος,  
τὸ πρὶν ἐπ' ἀγλαΐῃ θάρσος ἀπωσαμένη.

## EROTIC EPIGRAMS

flying, had a sudden fall. Everything was reversed; I fell at the girl's knees and cried, "Forgive me; my youth was at fault."

### 300 PAULUS SILENTIARIUS *On the same subject*

He who was so confident and held his head so high and knitted his brow now lies low, a plaything of a feeble girl; he who thought himself a threat to the girl with his overbearing manner is himself subdued and has lost his hope. He now falls on his knees and makes piteous supplications like a girl, while she has the angry look of a man. Lion-hearted girl, though you have burned with just anger, quench your pride; so near have you seen Nemesis.<sup>1</sup>

<sup>1</sup> The defeated lover groveling at her feet presents the image of Nemesis.

### 301 BY THE SAME AUTHOR *As he sent a fish to a girl*

Though you set your foot far beyond Meroe,<sup>1</sup> winged Love will carry me there with winged speed. Though you go to the Dawn, the same color as yourself, I will follow you on foot for innumerable stades. But if I send you this gift from the deep, forgive me, girl: the Paphian sea goddess<sup>2</sup> offers this to you, vanquished by the beauty of your charming skin; she has abandoned her old confidence in her splendor.

<sup>1</sup> A city in the kingdom of Kush, south of Egypt.

<sup>2</sup> I.e., Aphrodite, connected to both love and the sea.

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2 Ἔρως πτηνῶ P<sup>1</sup> Pl πτηνὸν c      τάχει με Pl μεω με P<sup>1</sup>  
 με ὥστε c      φέρει P<sup>1</sup> Pl φέρειν c      7 ἡμερόεντος P  
 ἡμερόεντι Pl

## 302 ΑΓΑΘΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

- Ποίην τις πρὸς ἔρωτας ἴοι τρίβον; ἐν μὲν ἀγυιαῖς  
 μαχλάδος οἰμῶξεις χρυσομανῆ σπατάλην.  
 εἰ δ' ἐπὶ παρθενικῆς πελάσοις λέχος, ἐς γάμον ἤξεις  
 ἔννομον ἢ ποιναὸς τὰς περὶ τῶν φθορέων.  
 5 κουριδίαῖς δὲ γυναιξὶν ἀτερπέα κύπριν ἐγείρειν  
 τίς κεν ὑποτλαίη, πρὸς χρέος ἐλκόμενος;  
 μοίχια λέκτρα κάκιστα καὶ ἔκτοθέν εἰσιν ἐρώτων,  
 ὧν μέτα παιδομανῆς κείσθω ἀλιτροσύνη.  
 χήρη δ' ἢ μὲν ἄκοσμος ἔχει πάνδημον ἐραστὴν  
 10 καὶ πάντα φρονέει δῆνεα μαχλοσύνης·  
 ἢ δὲ σαοφρονέουσα μόλις φιλότητι μιγείσα  
 δέχνυται ἀστόργου κέντρα παλιμβολίης  
 καὶ στυγέει τὸ τελεσθέν· ἔχουσα δὲ λείψανον αἰδοῦς  
 ἂψ ἐπὶ λυσιγάμους χάζεται ἀγγελίας.  
 15 εἰ δὲ μιγῆς ἰδίῃ θεραπευίδι, τλήθι καὶ αὐτὸς  
 δούλος ἐναλλάγδην δμωῖδι γινόμενος.  
 εἰ δὲ καὶ ὀθνεῖη, τότε σοι νόμος αἰσχος ἀνάψει,  
 ὕβριν ἀνιχνεύων δώματος ἀλλοτρίου.  
 πάντ' ἄρα Διογένης ἔφυγεν τάδε, τὸν δ' ὑμέναιον  
 20 ἦειδεν παλάμη, Λαῖδος οὐ χατέων.

2 χρυσομανῆ P1 χρυσομανῆν (?) P<sup>1</sup> χρυσομανεῖς c σπα-  
 τάλην P1 σπατάλη P<sup>1</sup> σπατάλη c 3 πελάσοις P πελάσεις  
 P1 8 παιδομανῆς P1 παιδομένης P 14 ἀγγελίας P<sup>1</sup>  
 ἀμβολίας c P1 15 εἰ P ἢν P1 16 γινόμενος P γιγνό-  
 μενος P1 18 δώματος P σώματος (ex δώματος) P1

## EROTIC EPIGRAMS

### 302 AGATHIAS SCHOLASTICUS

What path should one take to love? If you seek it in the streets, you will come to lament the prostitute's greed for gold and luxury. If you approach a maiden's bed, it must end in lawful marriage or the punishment for seduction. Who would endure to awake a joyless love in his lawful wife, forced to do her duty? Adulterous beds are the worst of all and have no part in love, and let the sin of pederasty be ranked with them. The widow, if she is indecent, takes every man as a lover and knows every prostitute's scheme; but if she is chaste, she no sooner makes love than she feels the sting of regret for her loveless act and is horrified by what she has done. She has a remnant of shame and distances herself from the affair until she sends a message breaking it off. If you have sex with your own servant, you must make up your mind to change places and become a slave to a slave, but if with someone else's, then the law that prosecutes crimes against others' houses will mark you with infamy.

Diogenes fled all these paths and sang the marriage hymn to his palm, for he had no need of a Laïs.<sup>1</sup>

<sup>1</sup> Galen (*De Locis Affectis* p. 419 Kühn) records a story that the Cynic philosopher Diogenes, when approached by a prostitute, preferred to masturbate, claiming that he was already married to his hand. Agathias makes the anecdote more ironic by adding the name of Laïs, a famous courtesan, who was said to have so admired the Cynic philosopher Diogenes that she provided her services to him without charge.

## 303 ΑΔΗΛΟΝ

Κλαγγῆς πέμπεται ἦχος ἐς οὐατα, καὶ θόρυβος δὲ  
 ἄσπετος ἐν τριόδοις· οὐδ' ἀλέγεις, Παφίη;  
 ἐνθάδε γὰρ σέο κούρον ὄδοιπορέοντα κατέσχον  
 ὅσσοι ἐνὶ κραδίῃ πυρσὸν ἔχουσι πόθου.

2 οὐδ' ἀλέγεις Hecker οὐλα λείεις P      4 ἔχουσι πόθου  
 c ἔχουσιν ἔρωτος P<sup>1</sup>

## 304 ΑΔΗΛΟΝ

Ὅμφαξ οὐκ ἐπένευσας· ὅτ' ἦς σταφυλή, παρεπέμψω  
 μὴ φθονέσης δοῦναι κἂν βραχὺ τῆς σταφίδος.

1 ὅτ' ἦς P<sup>1</sup> ὅτε ἦς c ὁ τῆ P<sup>1</sup>      παρεπέμψω P παραπέμψω  
 P<sup>1</sup>

## 305 ΑΔΗΛΟΝ

Κούρη τίς μ' ἐφίλησεν ὑφέσπερα χεῖλεσιν ὑγροῖς.  
 νέκταρ ἔην τὸ φίλημα, τὸ γὰρ στόμα νέκταρος  
 ἔπνει·  
 καὶ μεθύω τὸ φίλημα, πολὺν τὸν ἔρωτα πεπωκώς.

3 πεπωκώς P πέπωκα P<sup>1</sup>

## 306 ΦΙΛΟΔΗΜΟΤ

Δακρύεις, ἔλεεινὰ λαλεῖς, περίεργα θεωρεῖς,  
 ζηλοτυπεῖς, ἄπτῃ πολλάκι, πυκνὰ φιλεῖς·  
 ταῦτα μὲν ἔστιν ἐρώωντος. ὅταν δ' εἶπω “παράκειμαι”  
 καὶ σὺ μένης, ἀπλῶς οὐδὲν ἐρώωντος ἔχεις.



## EROTIC EPIGRAMS

### 303 ANONYMOUS

A noise of shouting and a tumult of countless men in the crossroads comes to your ears, and yet you pay no mind, Paphian goddess? Your boy was seized as he passed by there by all who have the fire of love in their hearts.

### 304 ANONYMOUS

When you were a green grape, you refused me; when you were ripe, you dismissed me; do not grudge me a bit of raisin.

### 305 ANONYMOUS

A girl kissed me in the evening with wet lips. The kiss was nectar, for her mouth smelled of nectar; and I am drunk with the kiss, since I drank so much love.

### 306 PHILODEMUS

You weep, you talk piteously, you watch me excessively, you show your jealousy, you touch me often, you kiss me hard; these are the deeds of a lover. But when I say, "Here I am next to you," and you wait, you simply have nothing of the lover in you.

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4 μένης Pl μέveis P

## 307 ΑΝΤΙΦΙΛΟΤ

Χεῦμα μὲν Εὐρώταο Λακωνικόν, ἅ δ' ἀκάλυπτος  
 Λήδα χὼ κύκνω κρυπτόμενος Κρονίδας.  
 οἶδ' ἐμὲ τὸν δυσέρωτα καταίθετε. καὶ τί γένωμαι;  
 ὄρνειον· εἰ γὰρ Ζεὺς κύκνος, ἐγὼ κόρυδος.

3 καταίθετε P1 κατέσθετε P

## 308 ΤΟΤ ΑΤΤΟΤ ἢ μᾶλλον ΦΙΛΟΔΗΜΟΤ

Ἢ κομψή, μείνον με. τί σοι καλὸν οὔνομα; ποῦ σε  
 ἔστιν ἰδεῖν; ὃ θέλεις δώσομεν. οὐδὲ λαλεῖς;  
 ποῦ γίνῃ; πέμψω μετὰ σοῦ τινα. μή τις ἔχει σε;  
 ὦ σοβαρή, ὑγίαιν'. οὐδ' "ὑγίαινε" λέγεις;  
 5 καὶ πάλι καὶ πάλι σοι προσελεύσομαι· οἶδα μαλάσ-  
 σειν  
 καὶ σοῦ σκληροτέρας. νῦν δ' ὑγίαινε, γύναι.

Auct. τοῦ αὐτοῦ P<sup>1</sup> ἢ μᾶλλον Φιλοδήμου add. c τοῦ αὐτοῦ  
 (sc. Φιλοδήμου) P1 I μείνον P P1 post corr. μῆνον P1 ante  
 corr.

## 309 ΔΙΟΦΑΝΟΤΣ ΜΤΡΙΝΑΙΟΤ

Φιλήτης ὁ Ἔρωσ καλοῖτ' ἂν ὄντως·  
 ἀγρυνπνεῖ, θρασύς ἐστιν, ἐκδιδύσκει.

1 φιλήτης Brunck ψιλληστης P

## EROTIC EPIGRAMS

### 307 ANTIPHILUS

This is the Laconian river Eurotas, and that is Leda undraped, and the one disguised as a swan is the son of Cronus. You<sup>1</sup> set me on fire, though I am a poor lover. What should I become? A bird—if Zeus can become a swan, I can manage a lark.

<sup>1</sup> The speaker addresses the images in the scenes he has just mentioned.

### 308 BY THE SAME AUTHOR—or rather by PHILODEMUS

Pretty woman, wait for me. What is your fine name? Where can I see you? I will give you what you want.

Won't you even talk? Where do you live? I will send someone with you. You aren't claimed by someone, are you?

Well, you stuck-up thing, goodbye.

Won't you even say goodbye? Then again and again I will accost you; I know how to soften even women more hard-hearted than you. Goodbye, woman—for now.

### 309 DIOPHANES OF MYRINA

Love may rightly be called a highwayman; he is wakeful, he is reckless, and he strips us bare.

BOOK V

310 Εἰς τελετὴν Διονύσου

Εἷς λίθος ἀστράπτει τελετὴν πολύμορφον Ἰάκχου  
καὶ πτηνῶν τρυγόντα χορὸν καθύπερθεν Ἑρώτων.

## EROTIC EPIGRAMS

### 310 *On the initiation rites of Dionysus*

From one gemstone flash the multifarious initiation rites of Iacchus<sup>1</sup> and, above that, a chorus of winged Loves bringing in the harvest.

<sup>1</sup> Often identified with Bacchus (as in the lemma to this epigram), this name was closely connected to the mysteries of Eleusis.